

Old-House Journal

RESTORATION TECHNIQUES

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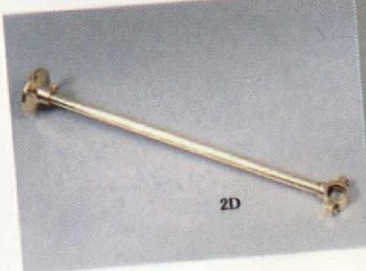
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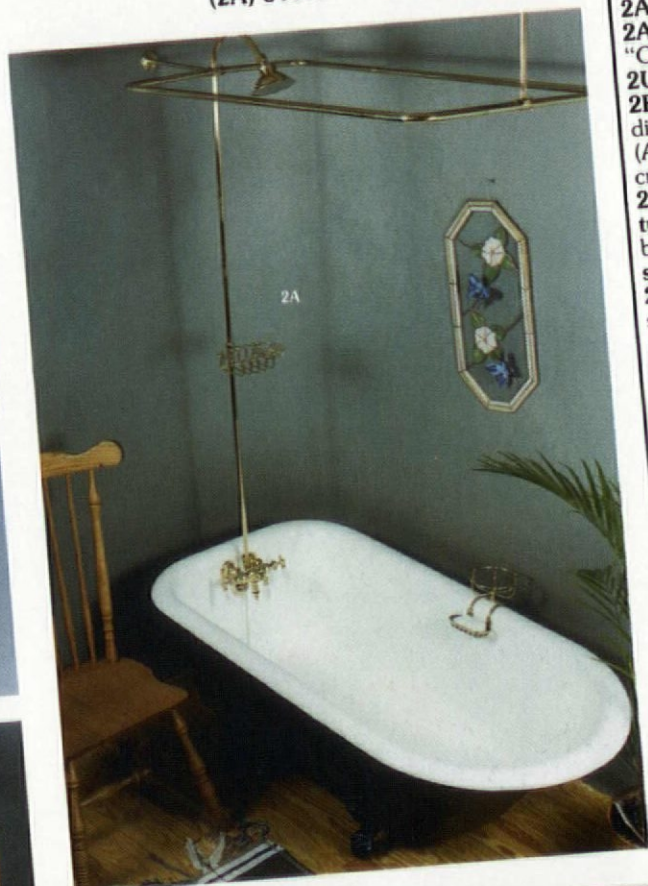
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Cover: Gutter restoration at Historic Deerfield (Massachusetts): Workers lay rosin paper in preparation for a metal liner. Photo by William Flynt.

Preservation Groups Grant Winners

The pot was \$30,000 in 1986.

Did you know that your group — however big or small, informal or well organized — can make guaranteed, honest money by helping OHJ find new subscribers? For example: An aggressive participant every year is The Compton Heights Concert Band. Not your average historical society, eh? Nevertheless, they're a preservation-aware group (their performances take place in a restored gazebo) in a community that's preservation-active.

Here's how our revenue-sharing works: An organization sells subscriptions to members or neighbors at \$14 instead of \$18, a 22% saving. The group keeps half the money collected (\$84 for each dozen subs sold or renewed). In addition, each participating group becomes eligible for one of six unrestricted, \$1,000 grants awarded in December. (The first award goes to the group that sold the largest number of subs; the other five are drawn by lottery.)

This is, of course, a subscrip-

Members of the Drake Neighborhood Association (Des Moines, Iowa) participate in a block clean-up/fix-up/paint-up in 1986.



tion-promotion scheme for OHJ. Getting new subscribers costs money any way we do it. We're happier sharing that money with pres-

To add your organization's name to our Groups mailing list, contact:
 Barbara Bouton — Groups
 The Old-House Journal
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 (718) 636-4514

ervation groups, rather than spending it on more direct mail.

Grant recipients this year were chosen at OHJ's offices, under the supervision of Smolin and Yavel, Accountants. The six winners are:

- ★ **Des Moines, Iowa:** Drake Neighborhood Association
- ★ **Shelby, N.C.:** Cleveland County Historical Museum
- ★ **Chicago:** Graceland West Community Association
- ★ **Salisbury Center, N.Y.:** Salisbury Historical Society
- ★ **Memphis, Tenn.:** Evergreen Historic District
- ★ **St. Louis, Missouri:** Compton Heights Concert Band

In addition to the \$6,000 awarded as grants, participating groups shared \$24,000 in subscription revenue last year.

There's more money available in 1987. The deadline is Dec. 1; get started now! Contact us (see address above) for details.

THANK YOU

We took some risks in the past year — adding a color cover, accepting advertising, selling on newsstands, nearly doubling the editorial content of each issue and going bi-monthly. I think growth was necessary, maybe even overdue, and I'm happy with the outcome. To me, the most important thing was that we not lose the essence of OHJ, the personality it's developed over 14 years. OHJ has been a bit of an experiment all along. First we set out to do a how-to publication with a consistent point of view

(and a heart). More recently, we've attempted to make the package better without losing our beloved idiosyncracies.

I want to say thank you to the readers and contributors who have written warm, inspiring, encouraging letters. Even when it's criticism, it feels so good to be appreciated by people who understand what we're all about.

For those who are still worried that OHJ is "going slick": Read this issue and the last one. I

promise we'll always have room for articles about The Mushroom Factor and corny plays on words. We won't take ourselves too seriously and we'll admit it's okay to have fun. And at the same time, we'll work as hard as we can at making the technical information even more accurate, specific, and accessible.

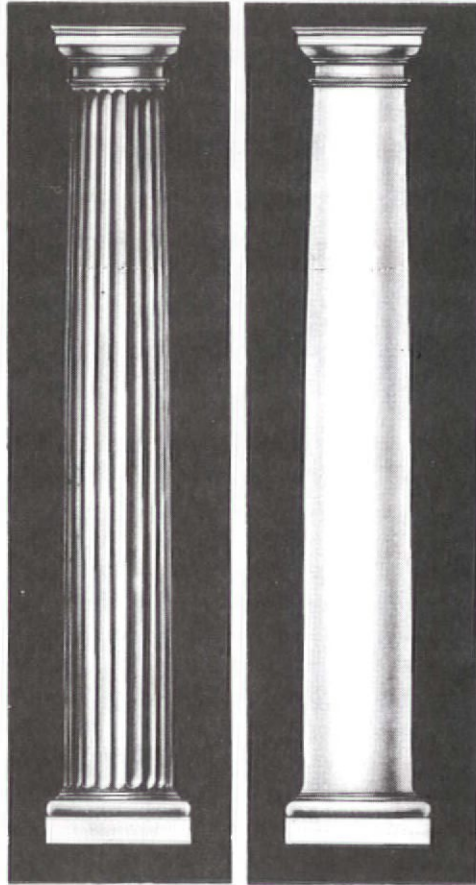
Patricia Rose

The next issue will be May/June; expect it in mid-May.

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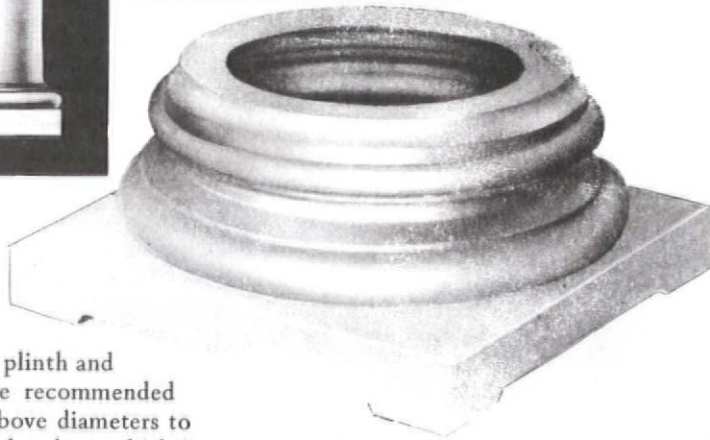


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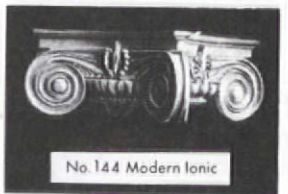
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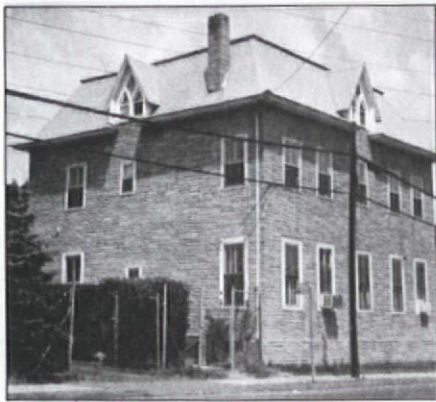
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Counterproductive?

Dear OHJ:

ENOUGH! Please stop! Please drop the Remuddling page from an otherwise first-rate magazine. It is depressing and counterproductive to the goals of OHJ. The December 1986 "House Of The Month" is admittedly one of the most dramatic examples of character change that a structure could undergo, but the last comment of Ms. Kahn ["it would have been better to lose the building"] speaks of a worse fate. Pointing out examples of structures not at their best is not much better.

Buildings, like people and magazines, need to adapt to survive. Individuals may or may not like the changes made by others, but an understanding that the changes were made with the best intentions and with an eye to monetary and functionality constraints needs to be considered. Just as you adapted the format of the OHJ to survive, the owners of that Victorian house made changes that have successfully insured its survival.



Think what you want about the abominable conversions shown throughout the months in the Remuddling page; all have been successful in allowing the structure to be around to be restored someday. Buried beneath the PermaStone or asbestos or aluminum siding is still a building with stories yet to be told, with notes in wall cavities, with woodwork signed by craftsmen long dead. These are not graves, they are time capsules.

What the Guidelines from the Secretary of the Interior fail to include is the need to have an existing structure to restore instead of the results of two hours of work by a bulldozer.

Think positively. Replace the column with successful exterior unmuddling in two pictures, before and after. It would be an instant uplift and an addition to the "Old-House Living" stories that are extremely enjoyable reading. Just as GQ doesn't need to go to Skid Row for a bum of the month, OHJ doesn't need a depressing page to prove a point. If in the midst of plaster falling on my head, pigeons renting out space in my attic, insurance companies canceling my house insurance, etc., I should need a depressing thought, I would rather go to the courthouse and read permits for demolition than the second-to-last page of OHJ.

— Hank Kaczmariski
Champaign, Ill.

Out-House Living

Dear Editor:

In reference to Tom Flagg's "The Two-Hole Variety" [December 1986 OHJ, page 458], I would like to tell you how it was in Michigan when most country people did not have electricity. As a child, I went to one of those country schools, attended one of those country churches, and lived until I was twenty in one of those homes with the little house out back at the end of a well-worn path or carefully-built walk.

Our schools always had a toilet at each of the two back corners of the school grounds. As you faced them, the right one was for girls and the left for boys — we needed no holes cut in the doors to know who belonged where. (Many a girl made a wild dash to the girl's toilet to escape a tormenting boy!) The church had only one toilet, used by either sex. One toilet meant it was a church, not a school. Travelers in need of a

toilet often stopped at either a church or a school.

A brick house was apt to have a brick back house, with the house-type door in the side opposite the holes. Up in the gable end would be square windows which could be opened in the summer. A nice frame house would almost always have a toilet equally nice and painted to match. Often they were well-screened with lattice or shrubs. If you saw two buildings almost identical out back, one was a smokehouse where the family smoked its hams.

When my father replaced the old toilet, he built one with three holes: One fitted him, one fitted Mother, and the one in the middle fitted a little girl. We used that back house at all hours of the day and night, in all kinds of weather and in all seasons. No one who went out there to sit a spell on a nice snowy evening was so dumb as to have a hole in the door, so he could sit in a snowbank while more snow blew in upon him. Back houses were built as tight and snug as possible.

Going back through 75 years of memories,

— Lucille L. Riley
Hudson, Mich.

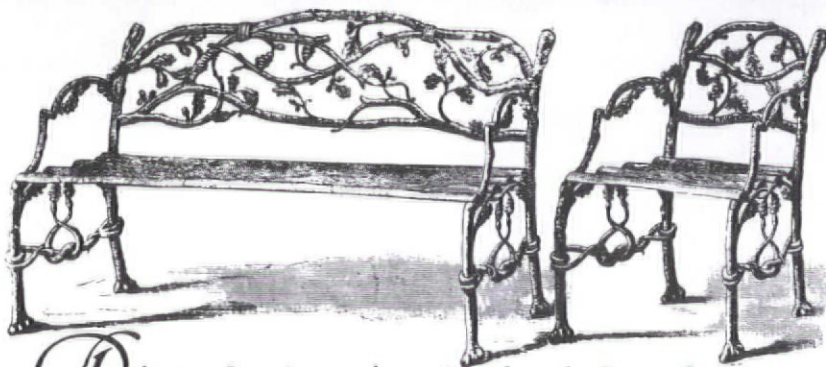
Sorry, Jim!

Dear OHJ:

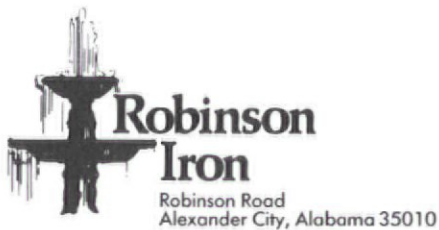
We think your new look is swell, and we sure did like what you did with the article on the Hills ["High Tech In A High Victorian," January-February 1987 OHJ]. EXCEPT.... I was disappointed that Jim Massey's photographs were not credited to him. Even if he were merely an excellent photographer — instead of also being my business partner, husband, and very best friend — the piece couldn't have been done without him, and it would be good to acknowledge the fact publicly if possible.

— Shirley Maxwell
Strasburg, Virg.

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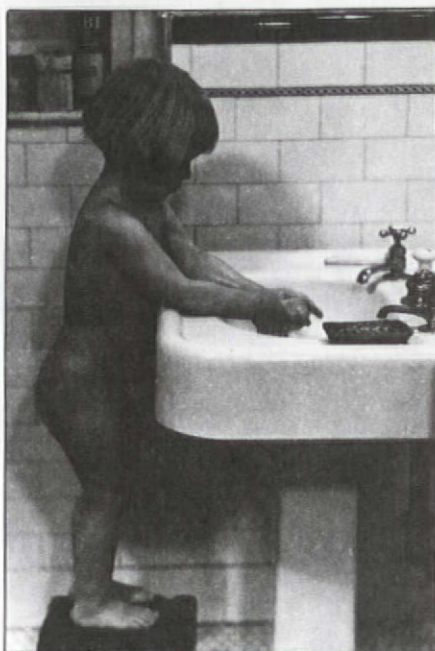
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My Little Girl

Dear Patricia Poore:

Last weekend, to my delight, I came on a copy of your very interesting periodical at a friend's house. To my great surprise, I found on page 270 in the issue at hand (July-August 1986), in the article "Sinks" by J.R. Cotton, a photograph of *my* long-ago baby girl (who is now approaching 60 years of age) industriously scrubbing away in our old bathroom washbasin.

This was in 1929, in a house we owned at 153 East 78th Street in New York. At the time the picture was taken, I was editor of the home and housekeeping department on the New York Herald-Tribune (now defunct), and had a photographer at the house getting material for an article on child care. Somewhere along the line, I suppose the prints went into a file which you tapped for your magazine. [The



Bettmann Archive, NYC — ed.]

I am fascinated with the material in your magazine. I am so old that I can remember every sink

that was photographed in that article — from washbowl and pitcher on through.

Thanks greatly for what you are doing.

— Lettie Gay Carson
Newtown, Penn.

Living The Dream

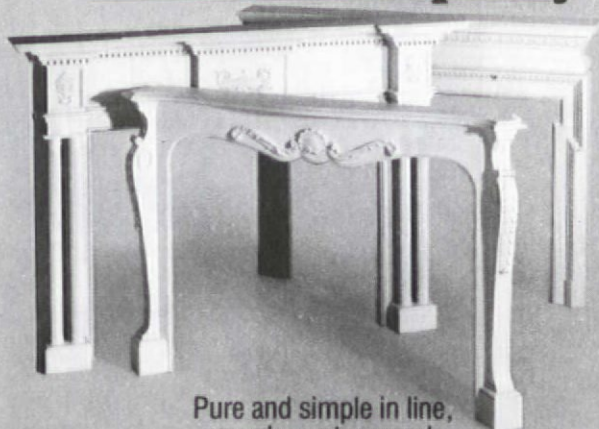
Dear OHJ:

Yesterday I made a bid on the old house I've always dreamed of, and I never realized how much fear and excitement is involved in purchasing an old house.

When I first saw the house advertised for sale, I thought it would do no harm to look. Of course, I immediately fell in love with the oak mantels, bay windows, and 10-ft. ceilings. But I was surprised to find that the house was in good condition. As I

continued on page 8

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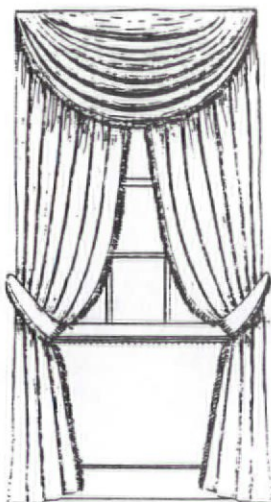
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LETTERS

continued from page 6

started hiring contractors, I was even more surprised to find that professionals were confirming that the house was in good condition. I finally realized that here was the house I had always wanted, and it was affordable too. That was when the real fear crept in.

Being single and a woman, most people think I am certifiably insane to take this on alone. The house is a huge, three-storey Victorian with six marble fireplaces. I began to realize how much safer it would be to buy a new three-bedroom house in the suburbs. But I also started to feel that it would be a sort of selling-out — it would be giving up a dream to play it safe, and I decided I'd rather be happy than safe.

It is said that people regret most what they did not do, rather than what they have done. So for my-

self, I am taking a deep breath and plunging ahead to buy my old house. I know there will be times with leaky plumbing when I'll wish for a safe three-bedroom ranch. But I hope there will be more times when I sit in front of my marble fireplace and celebrate the day I found the courage to risk buying an older home.

— Michelle A. Parker
Knoxville, Tenn.

Family Home

Dear Editor:

Around nine months ago, we began to restore our family home in El Paso, Texas, to its original grandeur. I thought you'd like to see how it turned out. The house was built in 1908 by my grandfather, Lyman William Hoffecker, a native of Eastern Pennsylvania who migrated to El Paso in 1900.



He was a master craftsman/contractor who took great pride in building this house and other buildings in the area. In approximately 1920, he added an enclosed swimming pool which is reputed to be the first of its kind in the city. If he were living today, I think Mr. Hoffecker would indeed be very pleased to see what we have done to preserve his work of art.

— William Hoffecker Vail
El Paso, Texas

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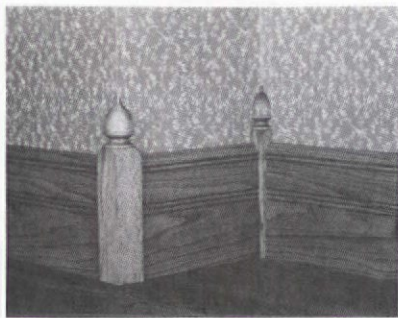
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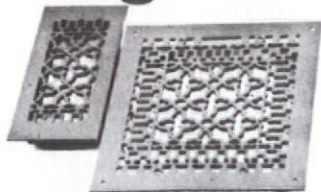
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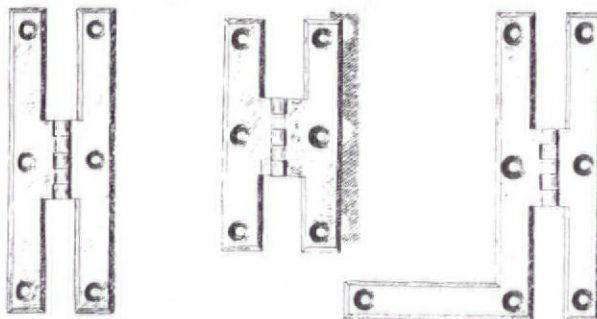
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A Hot Tip

Thank you for your recent article on linoleum floors [*"Finding Linoleum," December 1986 OHJ*]. My current restoration project included removing the old linoleum from a bathroom. My initial 'test pit' indicated that the flooring had been laid on felt paper and tar which had hardened over the years. So the brittle linoleum had to be taken up forcefully and slowly, in pieces the size of a quarter. Enter your December issue, and the following bit of technical information on linoleum: "The real thing — linseed oil, wood dust, cork, resins...."

Lightbulb! If linoleum contains linseed oil, then it will soften with heat. Out came my HYDElectric Heat Plate, and sure enough, not only did it allow me to dig into spots and get an area started, but I was also able to heat, scrape, and pull up pieces "bigger than a bread box." Time for the 2-ft.-x-2-ft. test pit: 1¼ hrs. Time for the 8-ft.-x-12-ft. room: 3 hrs. This proves the notion that a little bit of information is often worth more than its weight in gold.

— Gary M. Turnquist
Grassy Creek, N.C.

Sand-Painting Strategies

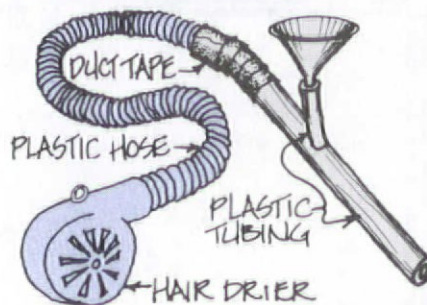
My wife and I were hired to restore and repaint the roof trim and the 60 windows of the Squire House, which is in the National Register. To re-create the sand-paint finish, we had to develop a few techniques and tools.

Our number-one problem was finding a good source of white, dry, dust-free sand. By calling the company that bags and sells fine white sand for mixing with paint (to produce anti-slip surfaces), we were able to track down the Smith Chemical Company in Queens, who sold us 500 lbs. of sand: 100-mesh, pure-white silica sand, completely dry and almost dust-free — especially when compared to the types of sand you'll find in local

supply yards. (The minimum of 500 lbs. was based on their rule of no business under \$100.)

We decided to use the Goldblatt glitter gun to spray the sand. It took us more than a month of working with distributors (local and national) to convince the main office to send us one. And you know what? It turned out to be a dud: It used too much sand and gave very uneven coverage.

Luckily, we had an old Lady Sunbeam hair drier, the type with a long hose hooked up to a bonnet. We started experimenting with that, and it worked and has kept on working. You just attach the hair drier to a ring and wear it on your belt; then, with the setting on cold, cover the paint by pouring sand into the funnel with one hand and directing the nozzle with the other. The blower is strong enough to move the sand but won't move the paint around. (This type of hair drier can often be found in thrift stores for under \$10.)



Paint was another problem for us. We used a glossy oil paint but found that sometimes it would dry too quickly. The trick we came up with was to add a bit of Penetrol — it lengthened the drying time enough so we could paint a whole frame and then spray sand, the only way we could get a really good-looking job.

The second coats were murder to apply; ever try painting on sand? So we made sure there was enough Penetrol in the paint to make it flow more easily. We also learned to keep separate the brushes for general painting from those for sand painting — sand grains which

come off onto the brush while doing the second coat can make a texture surface where you don't want it. Even a good cleaning won't totally rid a brush of this problem.

Using a dust mask is extremely important. Nuisance dust masks are really no good at stopping the free silica contained in sand (especially dry sand); anyone who sand-paints should invest in a cartridge mask.

Cleaning up after you sand-paint isn't much of a problem outdoors; but if you have to sweep or vacuum the sand, remember to wear that mask.

Sand paint produces a beautiful texture visible from near and far. At times, my wife looks up at the windows or the roof trim and says, "You know, it seems to glow like soft velvet." I agree.

— Brian Fox
Ossining, N.Y.

Washer Wisdom

I'm pretty handy with a taping knife, but I still find it difficult to feather out all evidence of a plaster washer on an otherwise smooth plaster wall. I've found a way around it: I use a 1" spade bit to countersink the washer slightly. After you drive the washer into the wall, it's easier to make an invisible patch. Just be sure not to countersink it too far, or you'll defeat its purpose by compromising the integrity of the plaster.

— Gary Taylor
Alameda, Cal.

TIPS TO SHARE? Do you have any hints or short cuts that might help other old-house owners? We'll pay \$25 for any how-to items used in this "Restorer's Notebook" column. Write to Notebook Editor, The Old-House Journal, 69A Seventh Avenue, Brooklyn, N.Y. 11217.

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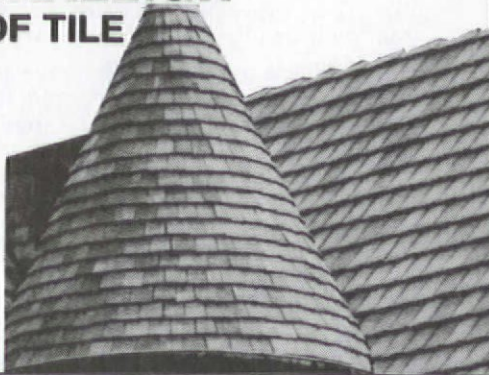
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Water-Blast Worries

Q I'm interested in your general comments and opinions regarding use of a high-pressure water gun to wash off the exteriors of old brick buildings.

My husband and I used one — at its lowest pressure — to wash off our 1913 brick house which sits across from the railroad tracks in town. The layers of soot came off well with little loss of mortar.

Now we are considering washing off our two brick outbuildings,



This old brick house (above) in North Carolina was cleaned by water-blasting; but will it do the trick for this outbuilding (below)?



(which pre-date the big house by about a decade), and the lovely old brick walls that meander through the gardens. I have some concern for the safety of these fine older buildings and the more fragile free-standing walls. They may not stand up to the high-pressure water gun as well as the house did. What do you think?

— Dorothy Gay Darr
High Point, N.C.

A *High-pressure water blasting can be as damaging to brick as sandblasting, depending on the pressure used and the condition of the brick. If you had success with water on the main house, you may also have success on the outbuildings and the walls. Another method would be to loosen up the soot with a commercial masonry-cleaning chemical. The chemical will dissolve the grime to the point where you can rinse it off with an ordinary garden hose. Diedrich Chemicals (300A East Oak Street, Dept. OHJ, Oak Creek, WI 53154) and American Building Restoration (9720 South Sixth Street, Dept. OHJ, Franklin, WI 53132) are two manufacturers of masonry cleaners. Their products are distributed nationwide.*

Whichever method you use, try it in an inconspicuous test area first.

Roof Rust

Q We have a tinfoil roof on our 50-year-old home. About six years ago, we had the roof painted with aluminum paint as it had mildew, stains, etc. We cut all overhanging tree limbs back from the house. Now the roof is beginning to rust. What can we do to preserve our roof?

We live in the country and feel the tin is safer against fire from

sparks, and we have no leaks in our existing roof. For a house 95 feet long, it would be a big expense to replace the roof.

— Mrs. Richard Smith
Bastrop, La.

A *Tinplate and terneplate (a mixture of lead and tin) will deteriorate when they come in contact with a more noble (electro-negative) metal — a copper gutter liner, for example. This process is called galvanic corrosion. Tin and terneplate can also be affected by asphaltic and bituminous roofing compounds and building papers, as well as by paints containing acids, bitumen, asphalt, and aluminum.*

Because your roof wasn't corroding even when it had an inadequate paint film (six years ago), it stands to reason that the aluminum paint you used is reacting with the roof, making the paint fail and producing corrosion. At this point, your best course of action is to strip paint from the roof before it corrodes any further. Remove all traces of rust, and prime with two coats of red-lead primer. If red-lead primer is not available, use a linseed oil/iron-oxide primer. Follow with a finish coat (from the same manufacturer) that's compatible with the primer. Be sure the finish coat doesn't contain graphite, asphalt, or aluminum. See March 1981 OHJ for more information.



"For a house 95 feet long, it would be a big expense to replace the roof."

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We've been hoping to find a good videotape on marbleizing and glazing for years. After rejecting others for technical reasons, we've finally uncovered two that we can recommend. The tapes are the creation of JoAnne Day, who runs a decorative painting studio in San Francisco.

JoAnne Day has been conducting classes for decorating professionals for over 10 years. In that period, she's adapted the traditional arts of glazing and marbleizing to today's

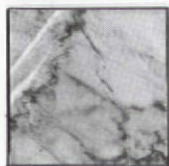
tools and materials, developing methods that are fast and uncomplicated.

OHJ has published several articles on marbleizing and glazing. The articles were fine as far as they went. But more than any other restoration skill, marbleizing and glazing benefit from physical demonstration, because so much of the skill lies in manual technique. (It's hard to show wrist motion on paper!)

Now, she's condensed the instruction she normally gives in her workshops (for several hundred dollars)

into two hour-long videotapes. And each tape comes with a helpful booklet that has all the basic formulas and tips she gives on the video.

Maybe you've been wanting to glaze the dining room walls in your American Foursquare, re-create marble blocks in the hallway of your Greek Revival, or restore the marbling on your Victorian mantel. Or maybe you want to use traditional painted finishes in new and original ways. In all cases, these tapes will give the fundamentals you need.

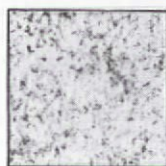


STONE & MARBLE

This video shows practical "how to" methods for creating the illusion of marble (and other stone) on flat surfaces and architectural details. The tape takes you step by step through the process that uses paint and glazes to create the dimension and depth of stone. You'll learn simple ways to create surfaces that are nearly indistinguishable from natural stone.

This video acquaints you with the qualities of stone -- theoretical background that makes it easier to work illusions with brush, feather, and rag. JoAnne teaches you how to see in layers, recognize subtleties of texture, and avoid boring repetition, the enemy of natural-looking painted marble. You learn how to use color, texture, scale, and movement to create asymmetrical balance.

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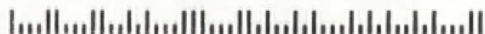
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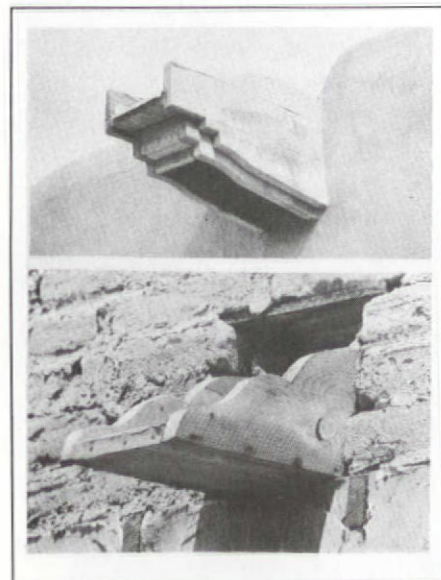
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New Mexico Style: A Source Book of Traditional Architectural Details, by Nancy Hunter Warren. *Museum of New Mexico Press, PO Box 2087, Santa Fe, NM 87503. (505) 827-6454. \$26.95 cloth, \$16.95 paper, ppd.*

The book's subtitle may lead you to expect a glossary with technical illustrations. But instead you'll find beautiful photographs of hand-crafted architectural details. This is an art book as well as a reference book, and you'll enjoy it whether you're restoring an adobe house or you love folk art.

Nancy Hunter Warren spent three years taking pictures around the state. Her tastes range from the standard machine-made Queen Anne pieces found throughout the U.S. to New Mexico vernacular: hand-carved doors, folk-art covers for garbage cans, thick timbers used to support porches, or *canales* (spouts that serve as gutters on adobe buildings) carved into zig-zags. All look weathered and ancient, whether they're actually of recent origin or not.

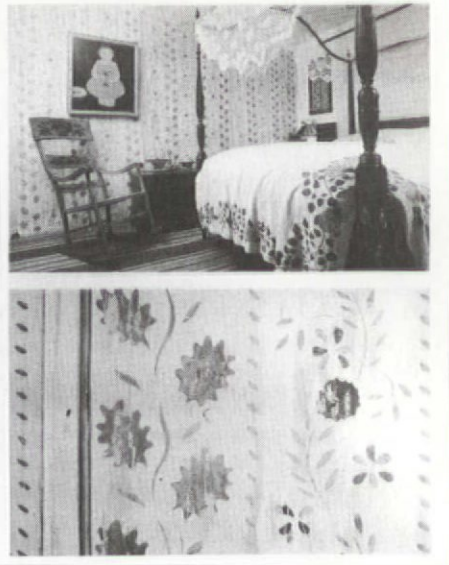
The book covers doors, windows, brackets, gates, railings, and *canales*, among other things. The introduction is a valuable overview of the technological and social forces that brought us art so diverse.



Art of Stencilling, by Lyn LeGrice. *Crown Publishers; available through Robert Leader, Stencil World, 8 W. 19th St., Dept. OHJ, New York, NY 10011. (212) 675-8892. \$25 ppd.*

If you've always thought stencilling was something better left to the experts, you should take a look at Lyn LeGrice's book. She boils the process down to "draw, cut, paste, and spray," primarily by using a fast and easy material: acrylic lacquer spray paints.

The book, originally published in England, is heavily illustrated with photographs of Ms. LeGrice's stencilling projects, which range



from tiny Greek key borders to wall-size scenes. The design approach is somewhat different from that of the American stencilling books, making this a wonderful source of inspiration.

Lyn has an affinity for old houses, and many of her designs are appropriate for old houses. She also discusses the benefits of stencilling rather than wallpapering old, irregular walls.

Besides step-by-step instructions, you'll find a history of the medium, which began in the caves of Lascaux, and a lesson in designing and arranging stencils.

Historic Building Facades: A Manual for Inspection and Rehabilitation. *New York Landmarks Conservancy, 330 W. 42nd St., New York, NY 10036. (212) 736-7575. \$18 ppd.*

Compiled by Robert Meadows Architects, this detailed, comprehensive volume tells everything you need to know about historic facades: what holds them together, where and why they fall apart, and how to repair them.

Also discussed are the problems inherent in various building materials. The book is particularly useful for owners of rowhouses and other urban structures.

Making Cabinets and Built-Ins: Techniques and Plans, by Sam Allen. *Sterling Publishing Co., 2 Park Ave., New York, NY 10016. (212) 532-7160. \$18.45 ppd.*

In case our article on post-Victorian built-in furniture [see page 52] has inspired you, this book gives basic, easy-to-follow instructions for making built-in cabinets, shelves, drawers, and countertops. It covers choosing materials, following plans, joining, gluing, and clamping.

The designs offered are not exactly period styles, but you can easily adapt them based on examples in our article.

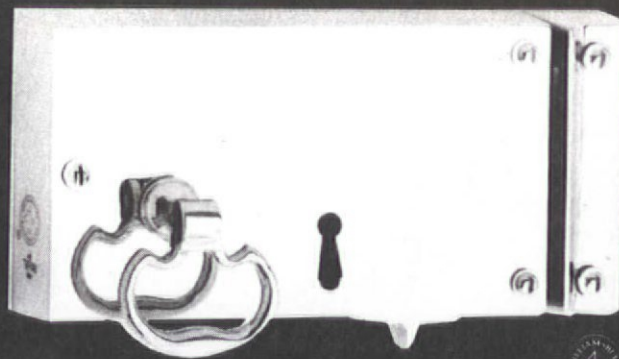


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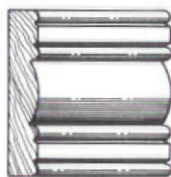
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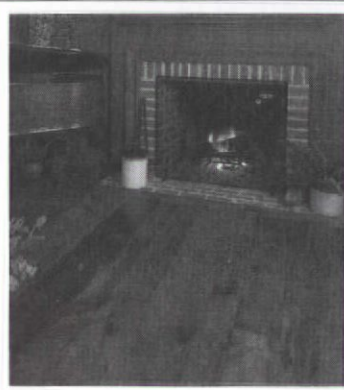
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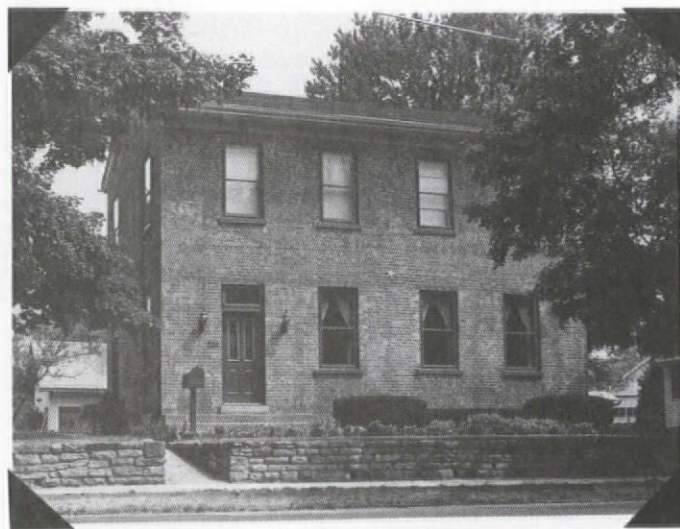
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by elizabeth benn



It's hard to appreciate the full effect in black and white (this is a rear view of the house), but the asbestos siding was painted a purplish-red, which contrasted wildly with the orange brick in front. Some gingerbread had managed to survive — under about 20 coats of paint and varnish. We talked to a siding contractor about redoing the back of the house, but when he said, "The first thing I'd do is get rid of all this junk trim," we escorted him to his car. We ended up painting the siding beige and spending a whole summer stripping paint from the trim.



An Album of Old-House Living

The house was really ugly when we moved in. The brick was sandblasted and orange, there were aluminum awnings on most windows and no flowers or shrubs out front. It's a wonder we bought the place at all. But it was structurally sound, on almost an acre of land, and we liked the neighborhood: a historic district in Glendale, Ohio.



Our house today. The awnings were the first to go. It was a great way to meet the neighbors, because they all came out to cheer as we took the awnings down. Note our beautiful new front door (more on that later). Someday we'll restore the front porch. We're currently on the trail of a photo of it that someone's grandmother is supposed to have.

This is the front door we replaced. It was not original; probably a 1950s replacement. In addition to being ugly, it leaked air and water, swelled shut when it rained, froze shut most of the winter, and required a combination of hip and foot action to lock. What's worse, you didn't need a real key to open it; a neighbor gave us a skeleton key that worked just fine.



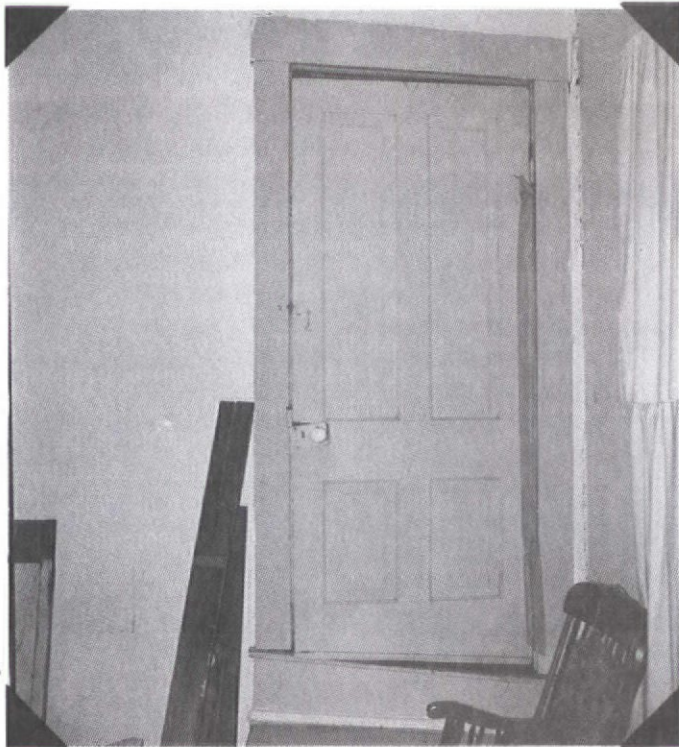
I should confess that I work for Pease Industries, the company that manufactures this door.

I know I sound like a commercial, but the new door has done more for the house's appearance than anything else we've done (except maybe removing the awnings). So many people stop by to admire it that I've started keeping brochures at home to give out. Even better, it works! We can actually go in and out all year. I don't worry about leaks spoiling my new floor or about heat going out the door. I also feel more secure.

We're very proud of the stairway we restored, and, of course, the new door at the end of the hall. But with the first floor almost done, did we take a rest? No, we moved right on upstairs. That's another thing we've learned: One thing always leads to another. Something, the wiring or the plumbing or the floors, always makes it necessary to move on to another room before you finish the first.



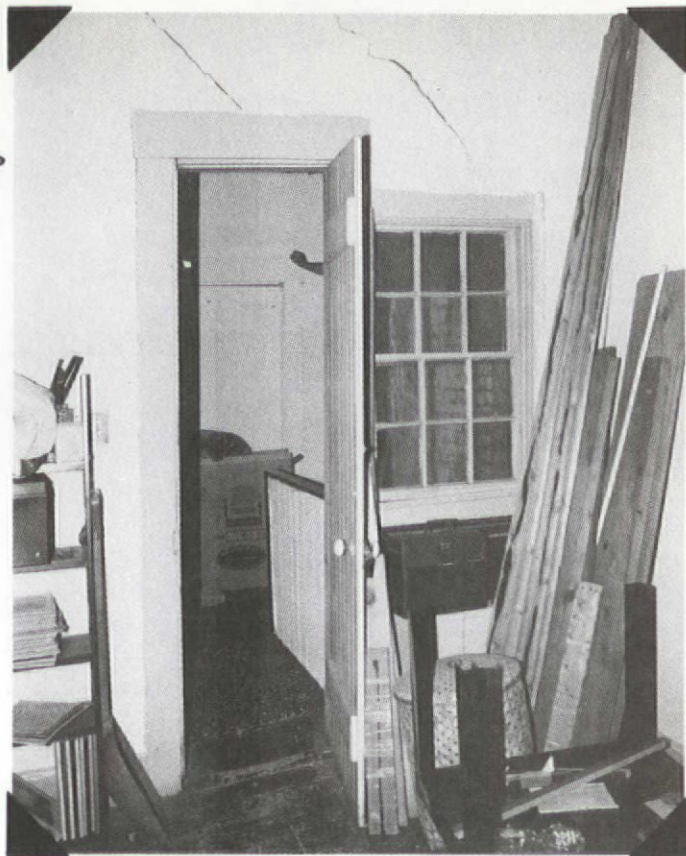
Speaking of doors, this one is above the kitchen. As you can tell, the floor has sagged a little — it's six inches lower on one side, to be exact. The foundation must have settled at one time, but fortunately it hasn't moved since we've been here.



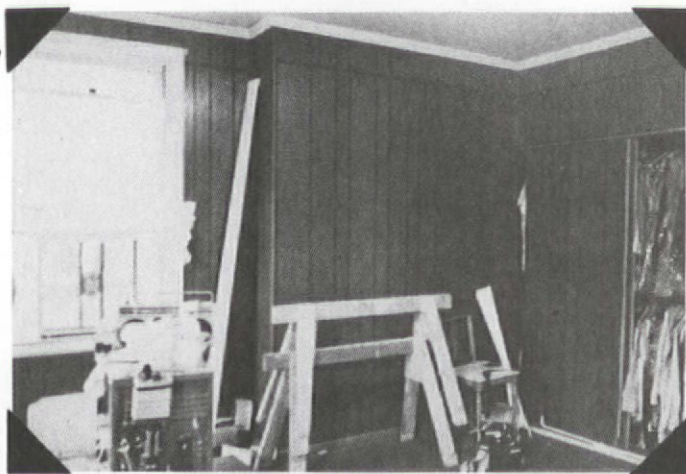
Another picture of the rooms above the kitchen. These rooms, the newest and most poorly constructed part of the house, are plagued with problems, including this confining little two-foot-wide door. We don't know when the rest of the house was built (the old story of the courthouse fire), but it appears on an 1869 map. We suspect that there were just a few rooms at first, and that owners have been adding on ever since, their construction techniques getting worse and worse over the years.



What's behind this panelling? We knew there was a fireplace, but next to it there also seemed to be a closed-up hollow space. With visions of hidden silver or coin collections, we excitedly tore down the panelling to find . . . one pop bottle in a very shallow closet. Oh well, you need a sense of humor in this business.



Currently we use this room as our bedroom. It's the third bedroom we've lived in so far (doesn't everyone have a stepladder and shopvac in their bedroom?). We're about ready to work on the room, since it's the last one that still has dark-brown panelling. But I don't know where we'll live while we work on it.



This fireplace came from an "architectural antiques" store. They used to be called "wrecking companies", but times (and prices) have changed. The house originally had six fireplaces, all of which were later bricked up and plastered over. The former owners told us they sold the mantels in the '40s for \$40; even *they* regretted that.



An even worse problem above the kitchen are the stairs that have pulled two inches away from the wall. Part of the difficulty is that people didn't seem to worry about bearing walls in the old days. They cut away the bearing wall on the first floor to create a wonderful 24-foot-long kitchen. The staircase wall that they added, to the left here, is about an inch thick, which doesn't offer much support. My husband, Naren, has checked our insurance policy, and we seem to be covered for collapse. Still, we've got to get to work soon.

That's Naren on the ladder. He's going to kill me for sending this picture, but I had to — it illustrates the layers so well. From right to left, you're seeing dark brown panelling, next to the drywall that the panelling was glued to, next to the wallpapered plaster that the drywall was nailed on. We used a well-sharpened chisel to scrape off most of the paper, then I scoured off the rest with hot water and TSP. Stripping the wall underneath the chair rail was a breeze, though; it was covered with some kind of cloth that peeled right off.



Here's the same corner today, almost finished. The lumber for the shelves, baseboards, and casing came from an old building which was being torn down. Naren salvaged 48 foot-long, 18-inch wide, ¾-inch-thick, clear-pine boards, which would have cost about \$20 each new. For an old-house owner, security is a stack of lumber in the basement.



It seems that touch-up work is never-ending. Sometimes we get impatient and move in the furniture before we're really finished, usually when expecting visitors. (Throwing a party forces us to clean up.) In this case we were so happy to have the new floors, after walking on plywood for two years (the old floors had been ruined by too many nails), that we couldn't wait. Professionals installed the floors in about a week; it would have taken us a year. On the other hand, it cost us a lot of money. We stayed home for vacation this year.



OLD GUT

On the next ten pages are answers to the common, complicated problems of traditional gutter systems. Beginning with a glossary, proceeding through repair techniques and finally to a museum restoration, you'll find how-to advice specific to restoration and repair. Best of all, we have definitively (and graphically) offered the answer to that great drainage debate: "Just what is a Yankee gutter?"

—P. Poore

GUTTER GLOSSARY

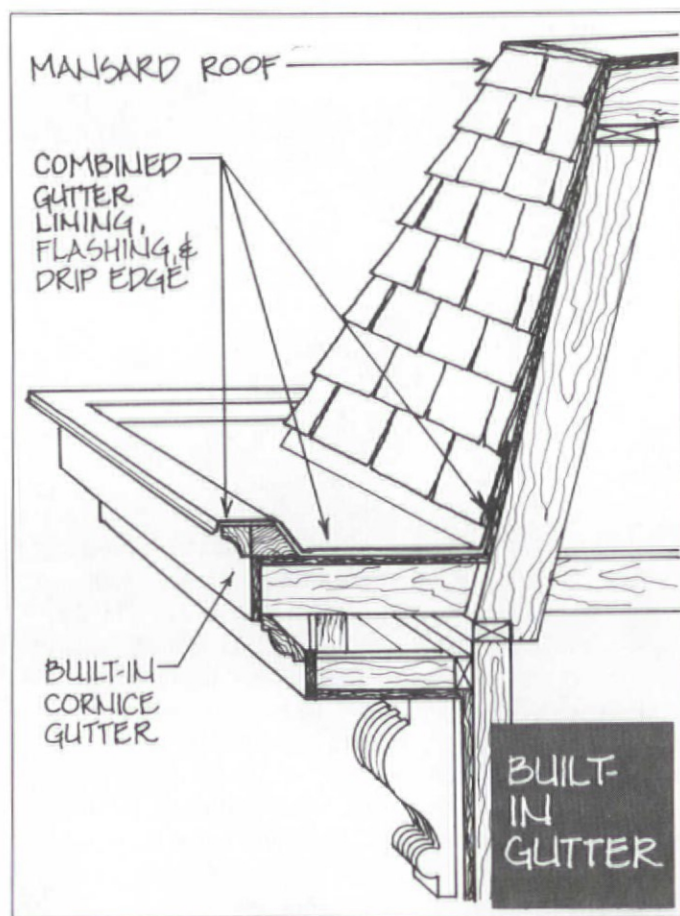
Illustrated by Jonathan Poore

Gutters basically fall into two categories: built-in and hung, with subcategories of each. The one exception may be a Yankee gutter; it's more built-on than built-in. The gutters illustrated on these two pages are the most frequently encountered on old buildings.

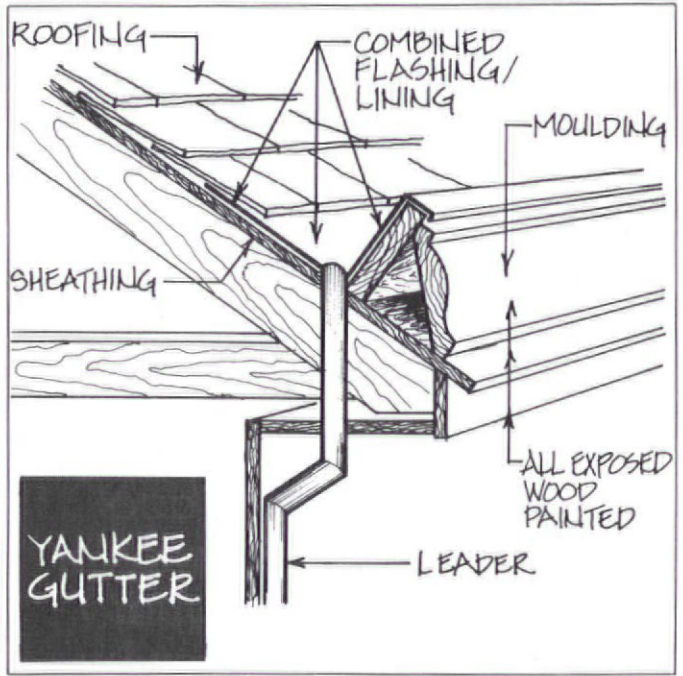
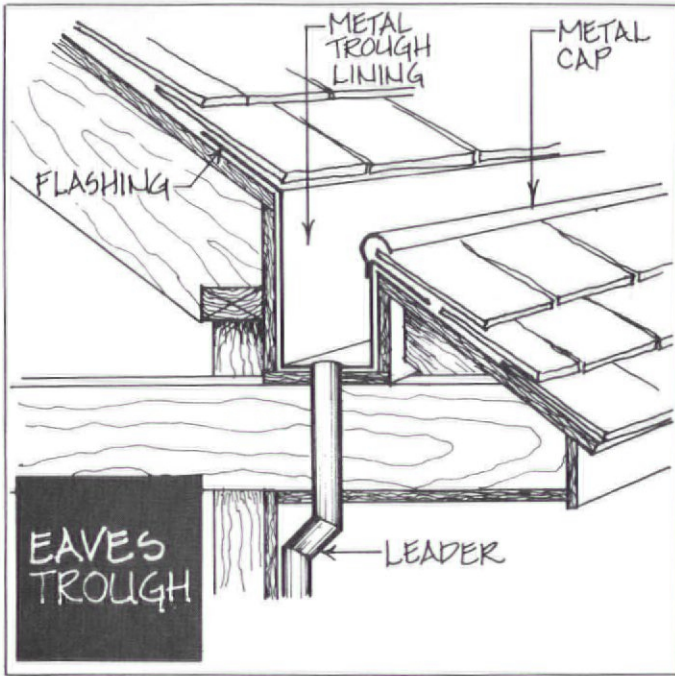
A standard built-in gutter is characterized by its integration with the cornice (either open or closed) and its generally large surface area. When a built-in gutter fails, it channels water into the building: Repairs can be expensive.

An eaves trough (sometimes called a sunk gutter) is a specific kind of built-in gutter. It cuts through the roof itself. A small section of roofing with a drip edge extends beyond the gutter to the end of the roofline. When this gutter fails, it also brings water directly into the structure.

A Yankee gutter (sometimes called a flush or Philadelphia gutter — though not in New England) isn't as complex as a built-in gutter. In its simplest form, a Yankee gutter is just a stop placed at a 90° angle to the roof. Supports can be simple triangular blocking or a continuous decorative moulding.



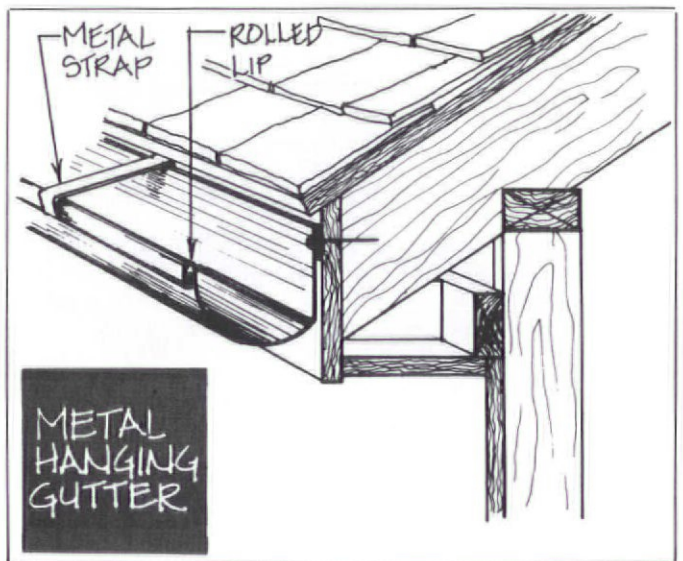
GUTTERS



Hung wood gutters (either lined or unlined) are far more attractive than hung aluminum gutters. But, unlined, they are a maintenance nightmare. Keeping joints tight between sections requires periodic caulking. Gutters should be oiled annually, using the procedure de-

scribed on page 30.

Hung metal gutters do have their place, but it's generally not on a historic building. Their biggest advantage is that when they do fail, replacement is relatively inexpensive.



A Sorry Tale of Gutters Neglected

"Destinies of unimportant people are shaped not by the great but by the small — a letter returned for insufficient postage; an unseemly question at Sunday brunch."
(Anonymous)

by Robert W. McCray

Every fall for 25 years, without question, I've cleaned the gutters of my house — as my wife says, with the same respect and attention given to grooming the lawn, or flossing my teeth. Then one year, on one of those fortyish birthdays, which fell late in September, I asked myself, "What can it hurt? What if I skip one fall without cleaning the gutters?"

My wife heard me, and looking sideways over the top of her glasses, said quietly, "You can't have leaves in your eaves."

That winter, the gutters, stuffed with leaves, filled up with water and froze solid. I remained firm, and stared out through the freshly dusted casement window. Each time there was a melt, water cascaded off the gutters and froze two inches thick on the front steps and on the sidewalk to the street, making a glass hill for the mailman and a whizzing slide for the neighborhood children. The door froze shut, and the mailman left the mail at the post-office window.

On February third of that year, I took the old aluminum ladder off the rack in the garage, and dragged it through two feet of snow across the backyard. The gate had frozen shut. I had to lift the ladder over the fence, go through the house, and pull the ladder over the other side. I climbed up two storeys in a howling blizzard. By then, the leaves had frozen in a solid river of ice down the gutter. With a hand axe, I cut out hunks of ice every foot along the gutter.

As I chopped away, my wife called me to dinner. We have an unspoken rule between us that one call is enough. At the sound of her voice I slipped four rungs down the ladder and pitched into the icebound cottoneaster bushes, turning my ankle. I remained there a long time. My wife found me on her way out to return an overdue library book. There I lay, staring up at water dripping down through the holes in the gutter — the hand axe had ripped jagged holes all the way through the aluminum troughs at 12-inch intervals. (The gutters had to be replaced.) My wife placed a rug under my good leg, and wrapping me in a blanket, said, "You should continue to do what you've always done, even if you don't know why you've always done it."

Another true story of home maintenance. During my convalescence I thought over what my wife had said again and again, and thought back over my life — about the small, inconsequential incidents that had minor consequences yet had become permanent rules in the guide-book of life. "You can't have leaves in your eaves."



SUPPLEMENTARY SOURCES

Gutter repair is labor-intensive rather than material-intensive. The sources for the materials you'll need — caulk, epoxy, lumber, sheet metal — are local. To augment your local sources, here are a few nationally-known companies that specialize in gutter and leader fabrication:

Davenport, Peters, 129 South Street, Dept. OHJ, Boston, Mass. 02111. (617) 542-1811.

Stock hanging wood gutters of Douglas Fir. Lengths up to 40 feet.

Conklin Metal Industries, P.O. Box 1858, Dept. OHJ, Atlanta, Ga. 30301. (404) 688-4510.

Supplies pre-fabricated gutters and leaders in a variety of materials. Also metal roofing shingles.

Albert J. Wagner & Son, 3762 N. Clark Street, Dept. OHJ, Chicago, Ill. 60613. (312) 935-1414.

Manufactures and installs cornice gutters in ferrous and copper metals. Has gutters, will travel.

J.C. Lauber Co., 504 E. LaSalle Ave., Dept. OHJ, South Bend, Ind. 46617. (219) 234-4174.

Fabricates almost anything in sheet metal — gutters and cornices included. Specializes in custom work.

ACKNOWLEDGMENTS

Putting together these ten pages on gutters was truly a joint effort. We received dozens of letters, manuscripts, photos, and technical sheets on this subject from our readers. Many thanks to all of you who took the time to write. Special thanks go to:

Historic Deerfield, Inc.
Deerfield, Mass.

Jeffrey Beeman
National Roofing & Flooring
New Haven, Conn.

Andrew Buckner
Blackmore & Buckner Roofing
Indianapolis, Ind.

John Leeke
Sanford, Maine

Russ Watsky
Westal Contracting
Eastchester, N.Y.

John C. Darrow
Parlor City Restorations
Binghamton, N.Y.

GUTTER REPAIRS

by Bill O'Donnell

Gutters cause problems on old houses. That's because they are usually not of the simple, hung-gutter type common on newer houses. Built-in gutters, cornice gutters, hidden gutters, even Yankee gutters all are integrated with other roof structures. So a failed gutter often means that damage has spread: Repairs are going to be extensive, maybe complicated, and probably expensive. Restoration is a worthy goal, however, because it preserves the character of cornice and roof — and because a well-restored gutter, lightly maintained, will require no major attention for decades.

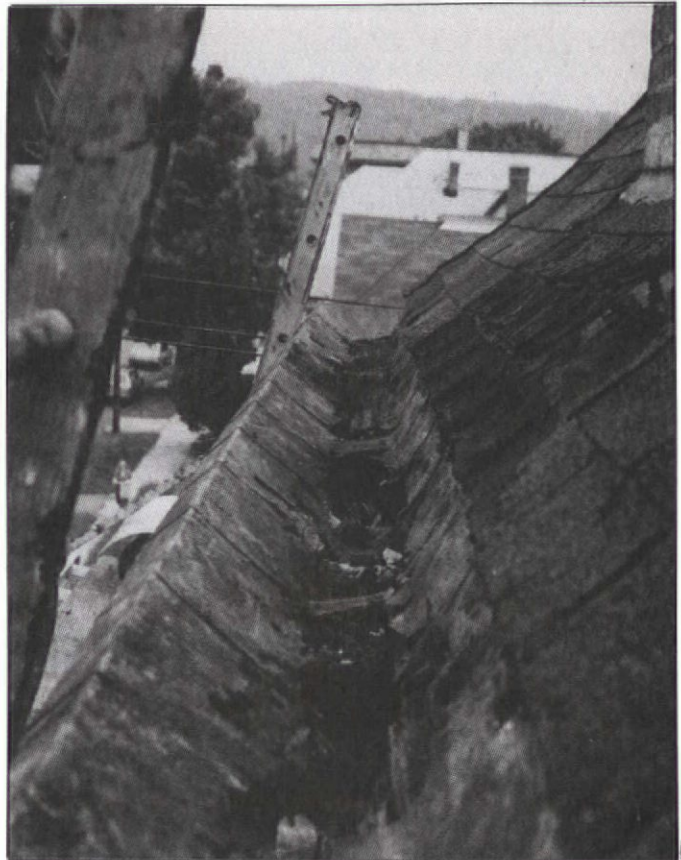
In this article, we've cobbled together bits of technical expertise from roofers, OHJ readers, and manufacturers. The information is specific to old-fashioned gutters; you'll have to look elsewhere for help with aluminum troughs, or with roofing in general. (See *OHJ August/September 1985* for a major article on wood cornice repair; *November 1985* for cornice replacement.)

Structural Repairs

If you're up against a built-in gutter as rotted as the one shown on this page, your gutters are only part of the problem. You are likely facing a major roofing/cornice/gutter restoration. Rot may have penetrated beyond the liner and gutter to rafter ends, roof sheathing, cornice framing, and perhaps walls.

A failed gutter is worse than no gutter at all, because it channels water into building parts. When gutters have been neglected for many years, joist or rafter tails are often too rotted to save. What little wood remains may be spongy. Replacement of the missing wood is the only alternative.

The practice of fastening a new piece of lumber directly alongside the existing material is called *sistering*. The roof has to be peeled back far enough to allow access to the part of the rafter or joist that's inside the wall plate (that is, in the attic). Cut out all rotted wood — you don't want residual moisture in contact with new lumber. Apply an epoxy consolidant on the end grain of the existing sound wood to reduce its porosity and water absorption. If decay extends beyond the wall plate into the attic, it's best to install a full-length sister (see illustration at bottom of page 28). Cut a bird's mouth in a new rafter tail to sit on the wall plate, through-bolt it into the original rafter, and toenail it into the plate.



John Darrow

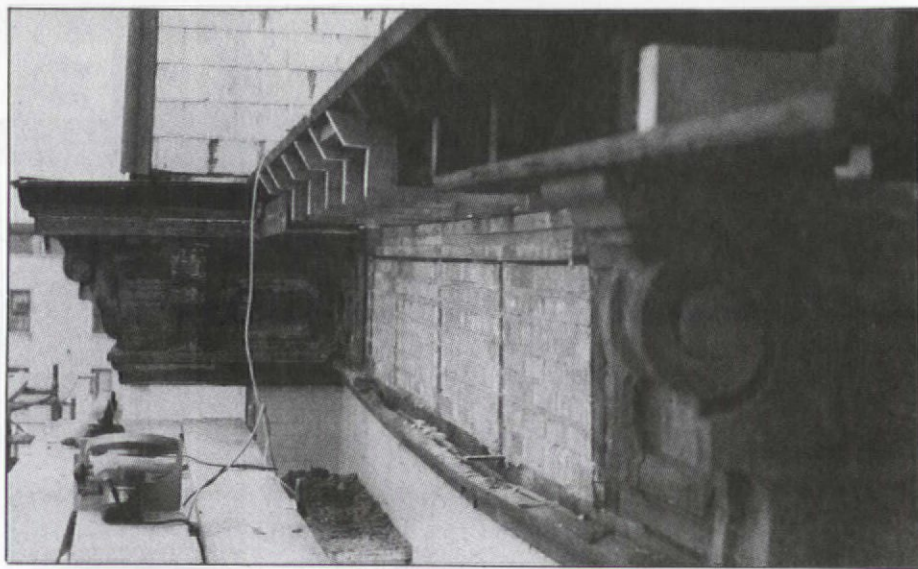
■ These photos illustrate one of the pitfalls of a built-in gutter on an old house. If the gutter fails, damage spreads to the roof, cornice, and walls.



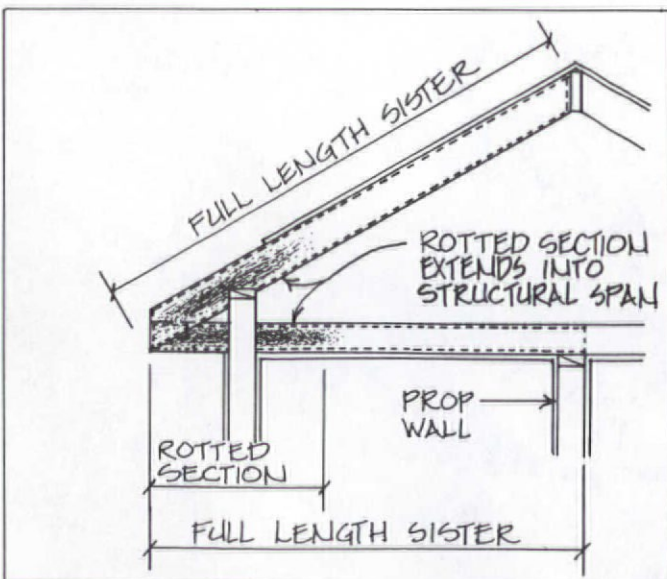
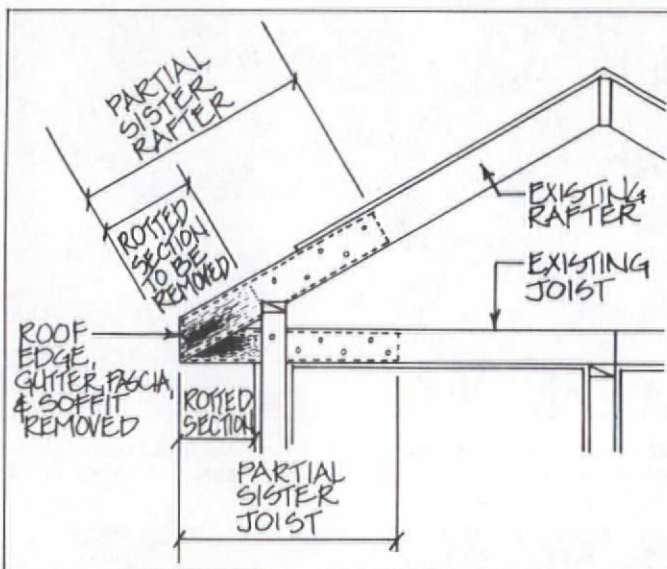
John Darrow

As stated, complete disintegration of the rafter or joist tails occurs only in cases of extreme neglect. Typically the damage will be minimal. Epoxy consolidation and filling will arrest rot and restore strength in mildly damaged sections.

When rafter tails and other structural members are sound, you can turn your attention to the gutter. Repair techniques will vary depending on the type of gutter being replaced. A hanging wood gutter needs only a sound fascia board and sturdy rafter tails to nail into. A built-in gutter requires the most complex framing. Following are some general guidelines.

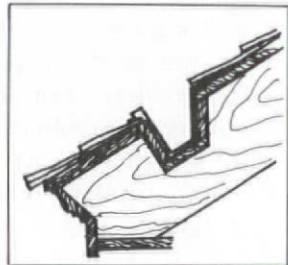


■ Repairs have begun on this damaged box cornice/gutter system. New lumber replaces rotted pieces of the lookout frame.



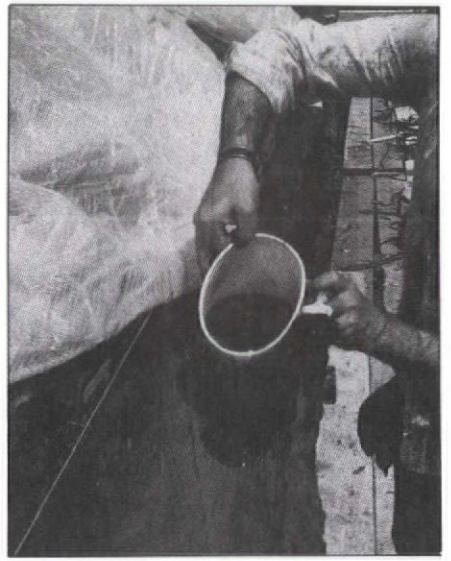
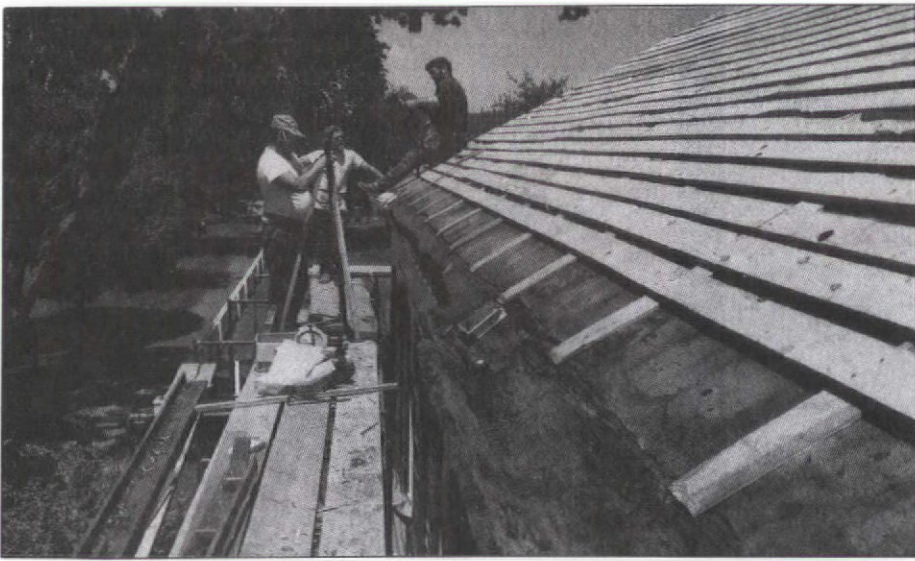
Wood Gutter Repair

Use 1x, pressure-treated lumber to reconstruct rotted box frames. The liner should be continuously supported by the box frame. One of the attractive features of a built-in gutter is that its slope can be concealed with a false bottom. The gutter appears level with the roof across its entire length. To establish proper slope, use pressure-treated lumber as shims between the rafter tails and gutter. A drop of 1" per 25' of gutter is sufficient to keep water flowing smoothly. If you're completely rebuilding your gutter, be aware that a "V" shaped bottom (rather than flat or rounded) accelerates the flow of water, which tends to keep the gutter free of debris.



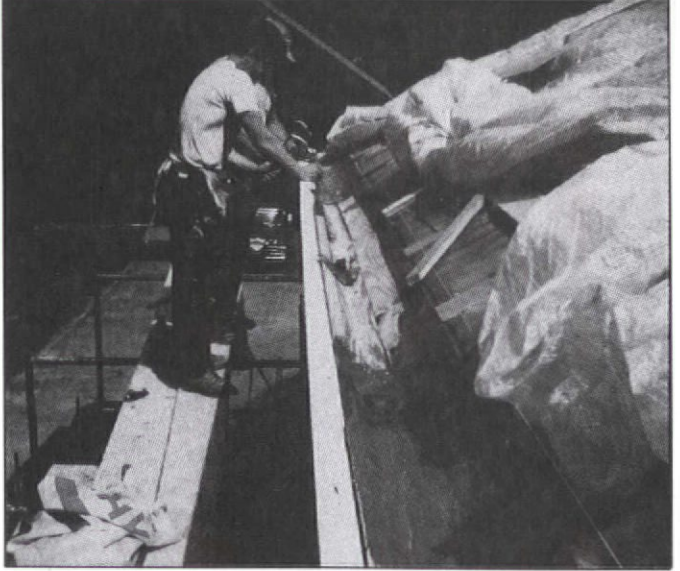
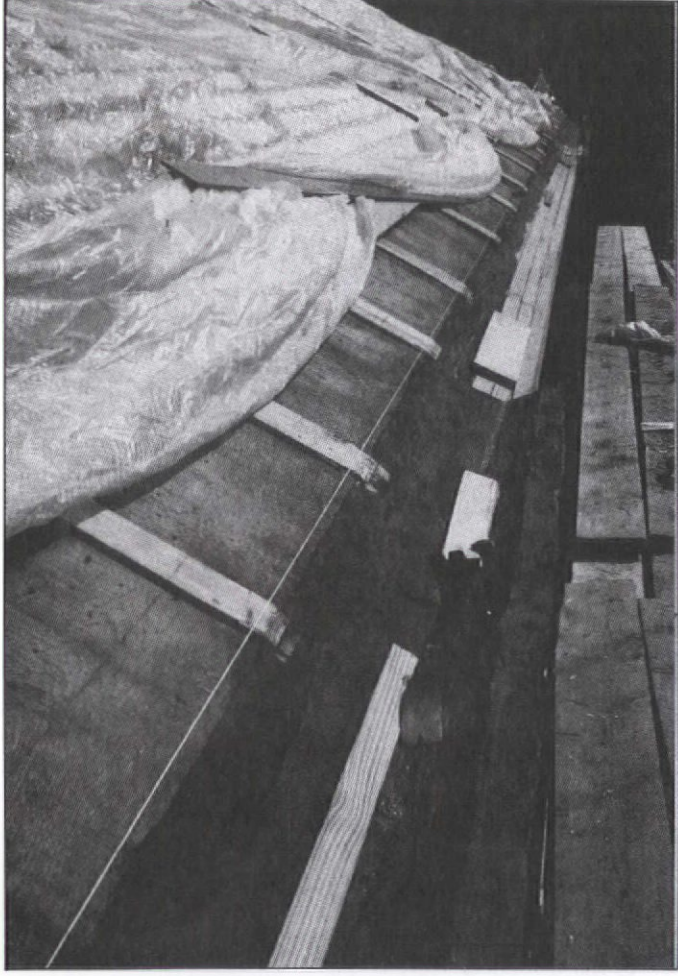
If your built-in gutter has a rounded bottom, you can re-establish its shape with 1/8" plywood. The plywood will bend enough to conform to the proper shape without the need for kerfing. Plywood must be continuously supported by solid blocking (see illustration on page 33). The back wall of the gutter must be a minimum of 1" higher than the front edge. That way water will spill over the front should the gutter clog, rather than back up under the roofing. Use only hot-dipped galvanized fasteners when reconstructing the box frame. Apply an oil-based primer to all surfaces before you go on to line the gutter.

It's unlikely that the entire length of the gutter will be rotted out. Typically, deterioration is limited to a few isolated areas — around a bad solder joint, or in a low spot in the existing gutter. The goal here is to make sure the wood is structurally sound, and that it can provide solid nailing for fasteners.

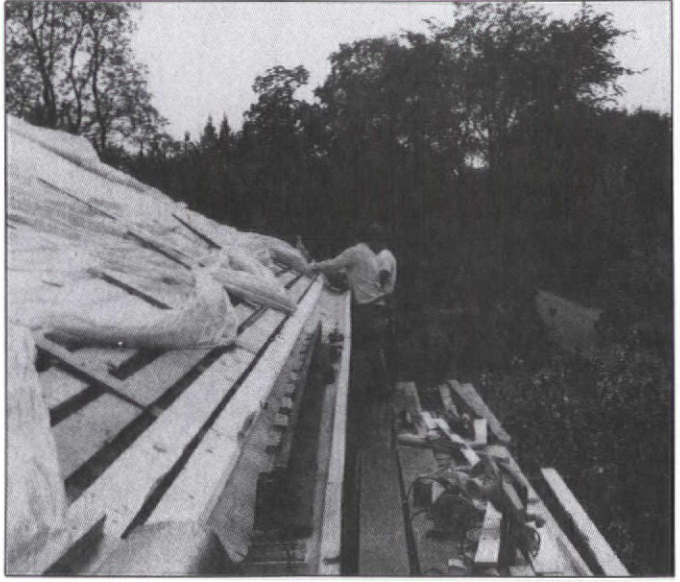


■ A major gutter restoration at Historic Deerfield is illustrated on this page. Workers have removed unsalvageable sections of the original gutter. The section still visible in the foreground will be saved. (Photos by William Flynt.)

■ Damaged wood fibers are being strengthened with an epoxy consolidant to preserve part of the original gutter.



■ Above: Missing sections of the original gutter have been replaced with pressure-treated lumber cut to conform to the gutter's profile.



■ Above right: Workmen install a custom-milled crown moulding to the revamped gutter.

■ Right: 1/8" plywood has been laid to conform to the gutter curve and provide continuous support for the metal liner, now ready to be installed.

Deteriorated end grain will not hold nails or screws. Where decay is spotty, use an epoxy consolidant to strengthen surrounding weathered wood *before* you cut out unsound wood. The consolidant will help mildly damaged areas stand up better to the stress of sawing and chiseling. If the decay was due to standing water in a low spot, you can't simply patch in new wood between areas of existing material: The low spot will remain and the damage will recur. Re-establish proper slope along the entire length of the gutter, then patch.

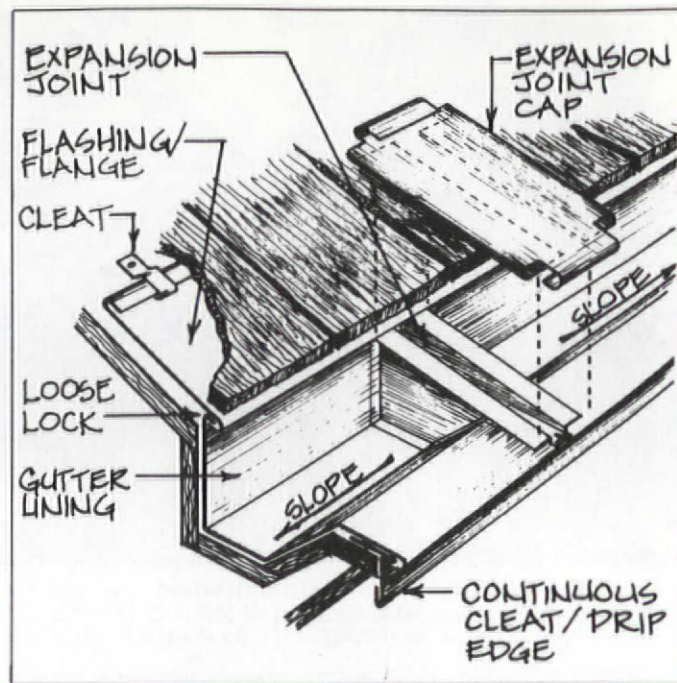
The existing gutter may have weathered but not rotted. If the wood is sound (you can't easily force a pick or blade into it) but it's discolored, fibrous, and weatherbeaten, there is a simple way to reduce its porosity and make it last longer. Brush on a 50/50 mixture of linseed oil and mineral spirits liberally; allow it to dry for 24 hours before recoating once or twice more. This, by the way, is an important *annual* maintenance task for hung or unlined wood gutters.

Liners

Getting back to the complexities of built-in gutters: Once the box frame is constructed, the liner can be fabricated and installed. Liners have traditionally been made of sheet metal. Nowadays you have several choices. Some roofers have abandoned metal liners altogether, opting instead for single-ply, rubber membrane sheets made of E.P.D.M. (ethylene propylene diene monomer), neoprene, or Hypalon®. Roofers and do-it-yourselfers with no sheet-metal skills often do have the confidence to use the single-ply material. That availability of labor can make a membrane liner less expensive than a sheet-metal one. Be sure to read the manufacturer's instructions thoroughly. Some rubber membranes are put down with adhesives, others have to be torched to create a seal. These materials are sold in large rolls for commercial roofing jobs. Your best source for small jobs is from a local roofing company. Their waste will be more than ample to fill your liner needs.

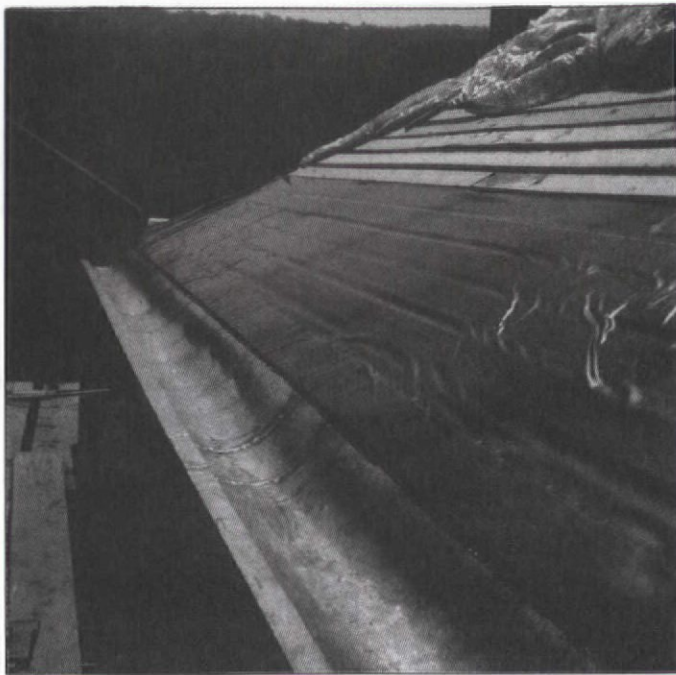
Traditionally, liners were constructed from tin, terne, copper, and lead-coated copper — with the coppers having the greatest longevity. Other choices include stainless steel and aluminum. Regardless of the type of metal you use, there are some standard construction practices to be aware of while you're dealing with a metal shop:

- Expansion joints must be installed in long runs. Place them according to the run specifications in the chart. As expansion joints create a dam in the liner, place them at the high point (middle) of the gutter and at each end.
- Always use cleats rather than nailing directly through the liner, flange, flashing, or drip edge. Cleats allow the liner to slide back and forth freely to accommodate expansion and contraction.



EXPANSION JOINT SPACING			
GUTTER WIDTH (BOTTOM)	LINER MATERIAL	20-oz. copper; 24-ga. stainless or galvanized steel	16-oz. copper; 26-ga. stainless or galvanized steel
	4 inches		28 feet
6 inches		24 feet	17 feet
8 inches		21 feet	15 feet

- Space cleats a maximum of three feet on center.
- The flange (part of liner that roofing is laid over) must go up the roof a minimum of 4 inches. The flange may be an integral part of the gutter, or a separate piece of flashing joined by a loose lock joint, as seen in the illustration.
- Be careful not to nail through the flange when securing the first course of roofing material. It must remain a continuous barrier and have room to expand.
- The front edge of the gutter should have a drip edge. If the gutter overflows, water won't run down the building. Again, this can be an integral part of the gutter or a separate piece joined with a loose lock joint.
- Lay rosin paper between the gutter and metal liner to avoid condensation under the liner, and to keep the gutter and liner from binding. (Rosin paper is being laid in the photo on our front cover.)



■ A neoprene snowbelt provides extra protection against water back up.

- Lap liner sections starting from the downspout (i.e., the joint should open "downstream").
- All fixed joints are to be riveted and soldered.
- All fasteners (nails and clips) should be of the same metal as the liner. Otherwise, you risk galvanic corrosion.

In regions where winter icing and heavy snowloads are a problem, a snowbelt provides extra protection against water backup under the roofing material. Traditionally this has been a band of metal flashing laid under the first several courses of shingles (extending about three feet from the gutter flange). Now you can buy a pre-cut, self-adhesive neoprene snowbelt: Grace's* "Ice and Water Shield Waterproofing Barrier." The neoprene attaches directly to the flange and roof sheathing.


* W.R. Grace & Co., 62 Whittemore Ave., Cambridge, Mass. 02140.

Maintenance & Spot Repairs

From now on, you should try to spot problems early; it saves a lot of work and money. Pay attention to your gutters! Does water overflow from the gutter in a heavy rain? Unclog it. Is there excessive moisture or paint failure on the cornice or soffits? The gutters are failing and water is getting into the surrounding structures. Are the downspouts in good repair and functioning properly? Check to see that water isn't being channeled into the wall through the back of a corroded leader, and that water isn't being dumped into a low area near the foundation.

Typically, problems will be little more than an open solder joint, a small section of corroded liner, or a faulty piece of flashing. If you deal with problems such as these immediately, repairs will be easy and inexpensive.

Fix open solder joints using the techniques outlined in the box below. Before patching a hole in the liner, remove *all* corroded metal. Thoroughly clean the damaged area of all dirt, loose paint, and rust. Cut the patch from the same material in the same gauge as the liner. Size it so it overlaps the hole by two inches on all sides. Hold the patch down with a heavy object while you solder the seams. Prime and paint tinsplate, terneplate, or galvanized steel immediately.

It's tempting for temporary repairs, but absolutely do *not* use asphaltic roofing compounds (elastic cement) to repair a joint or fill a hole in a metal liner or flashing. Black goop is the *cause* of many gutter problems; sometimes its presence makes a liner unsalvageable. It's a very temporary repair at best. Some products actually corrode metal. The stuff doesn't hold up well in ultraviolet light and, used this way, it becomes brittle with repeated freezing. Cracks open in it and, because it also acts as a mini-dam, water backs up and enters the cracks. And it's nearly impossible to remove it for proper repair. 

Soldering Tips

- Metal must be clean, dry, and free of paint, tar, grease, etc., before soldering. If you're patching existing metal, use standard paint-stripping practices followed by steel brushing to clean the surfaces to be soldered.
- For soldering lead-coated copper, tin, or terne: Apply liquid flux (zinc chloride) to the area to be patched. Apply the flux only where you want solder to flow. If nails are used, be sure they are the same metal as the liner or patch, and cover the nailheads with solder. Solder as indicated below.
- For soldering copper, first apply muriatic acid for 60 seconds to dissolve any oxides. Rinse with water and wipe dry. Then apply zinc chloride and solder as below.

■ For soldering galvanized steel: Apply muriatic acid as above. Muriatic acid will serve as the flux on galvanized steel. So, after 60 seconds, solder as indicated below.

■ Use bar solder that's 50% tin and 50% lead. A home workshop soldering iron will be too small for the job—buy a large soldering copper (1 pound or bigger).

■ A well-tinned copper is a must. If you don't know what tinning a copper is all about, look it up in a sheet-metal book. Because most of the copper's heat is held at the base, hold it at an angle so the base makes contact with the seam. You must heat the metal as well as the solder for the solder to flow into the joint properly.

■ When you've completed soldering, rinse off all excess flux with water and wipe dry. If the liner or patch is galvanized, terne, or tin, prime and paint it immediately.

GUTTER RESTORATION AT HISTORIC DEERFIELD

Work on a museum house gives us an exemplary case history that relied on both salvage of original material, and reconstruction.

by William A. Flynt

The Ebenezer Hinsdale Williams house began life in the mid-18th century as a two-storey, five-bay, gable-roofed dwelling. Between 1816 and 1818, the house underwent extensive remodelling by the new owner, E.H. Williams. His renovation plans included a new roof, complete with built-in cornice gutters.

Inspection of the roof indicated that the existing standing-seam terne roof did not date from E.H. Williams' time. It appeared to be of two vintages, c. 1860 and c. 1900. These suspicions were confirmed by architect and roofing expert John Waite. John was called in to help determine the c. 1818 appearance and the ensuing restoration procedures. During his visit, we discovered remnants of early riven and shaved shingles that had been exposed to the weather for many years. A decayed portion of the early-19th-century gutter system was also uncovered. The original gutter was hewn out of timber approximately 6x12 inches, and secured to the plate with long wrought spikes driven in at an angle.

The committee reviewed several options:

- Document the gutter and reshingle right over it.
- Create a short metal snowbelt over the area to prevent water from pooling in the cornice, and imitate the visual appearance of the original configuration.
- Restore the gutter system, taking advantage of modern materials and careful design.

Despite the added cost, we chose the third option. Although the original gutter did not appear to have been lined, we felt we had to do so to allow proper pitch to be maintained. We selected lead-coated copper (L.C.C.) as the lining material. Continuous single-ply



liners were reviewed as potential substitutes but rejected because the material is relatively new and untested.

With working drawings completed, a grant application totalling \$72,000 (\$40,000 roof related) was submitted to the Massachusetts Historical Commission to help defray these expenses. Historic Deerfield was very fortunate to have been awarded \$32,000 towards this project (which eventually cost \$85,000, of which \$48,300 was roof related). In December of 1983 the contract for the entire project was awarded to Dole Brothers of Shelburne, Mass.

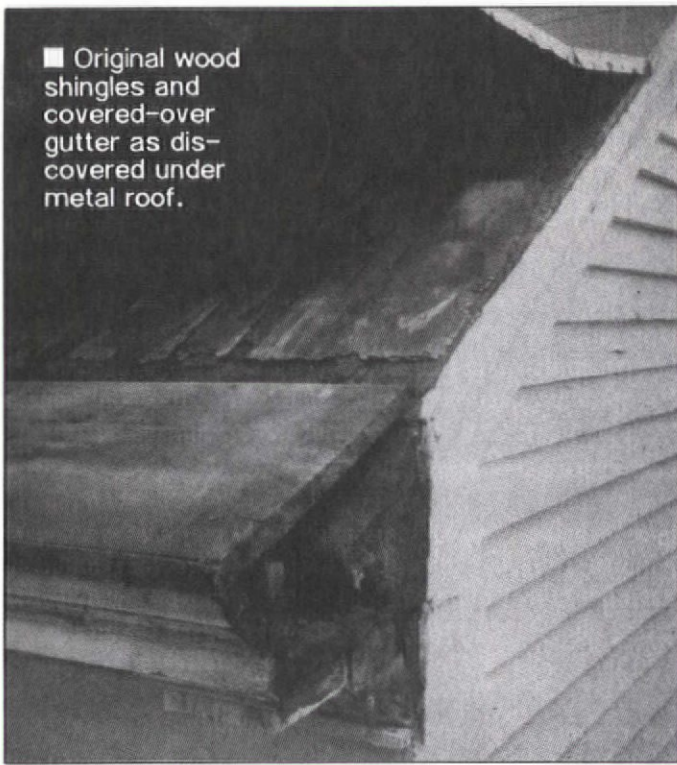
The original builders had relied on good clear pine stock and positive pitch to keep the gutters free of standing water. Unfortunately, low spots developed, causing decay. Corner sections were in good condition, with decay problems towards the middle of each run.

Replacing sections of missing or severely decayed gutter moulding posed its own set of difficulties. From an area of sound moulding, paint was removed and an accurate profile taken. The moulding was then reproduced in a shop using clear pine, covered with clear preservative, primed, and inserted where needed.

With repairs complete and the pitch as shallow as it was, George Dole's suggestion of forming 1/8" plywood into the gutter to keep pitch continuous and the L.C.C. fully supported was accepted as an excellent alternative. The plywood provided sheet-metal subcontractor Donald Schechterle with a smooth surface on which to place the rosin paper and metal.

The 20-oz. L.C.C. liners were brought to the site in 8' lengths and carefully fit to each section. They

■ Original wood shingles and covered-over gutter as discovered under metal roof.



were then "ribbeted" together (Don's terminology) and secured in place; all joints were then soldered. Expansion joints were located at all corners and at the midpoint of the front and south sides.

The original downspout drops were 1-1/2" o.d. lead pipes. John Waite advised enlarging the downspout diameter to 3" to provide adequate capacity during heavy storms and potential winter icing. This was accepted, and L.C.C. drops and downspouts were ordered. The leader boxes (for which there was precedent) were manufactured by the Conklin Tin Plate & Metal Co. of Atlanta, Georgia.


While the gutter repairs were underway, George Dole's crew was also busy strapping the roof with battens. This procedure was selected to provide air space beneath the shingles to keep the underside dry and thus more resistant to decay. Viewed from the attic, the original sheathing appeared unchanged.

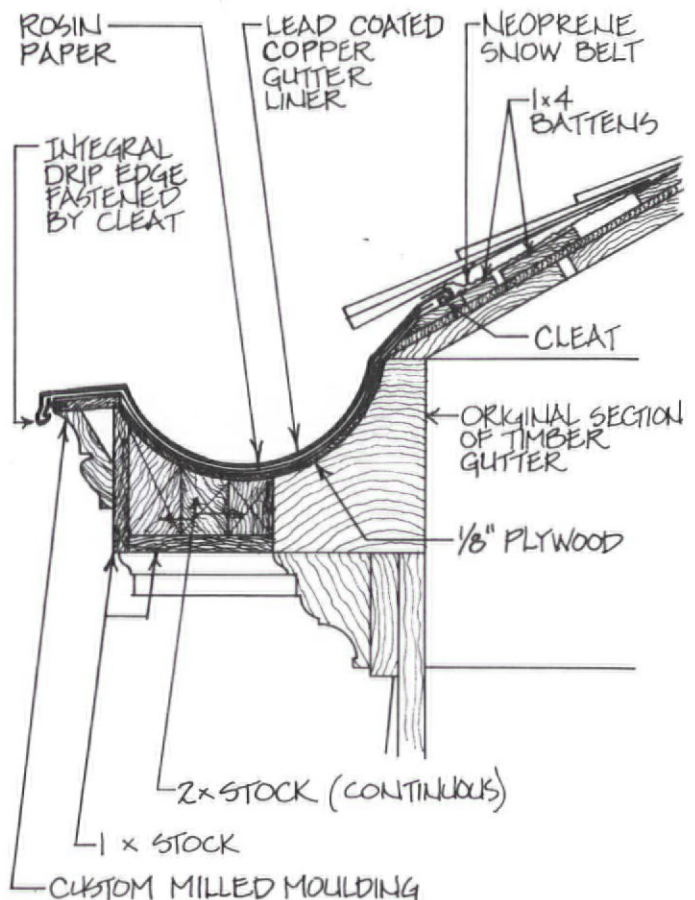
The final appearance was most satisfying as it closely reflected the c. 1818 construction, yet took advantage of modern materials. Now that we have had a chance to see the roof and gutter perform, are we happy with the results? The answer to this is generally yes. The roof is weathertight and has begun to age nicely. Ice buildup along the lower portions of the shingle roof has not been a noticeable problem — in large part due to the air space created by the battens. The gutter design appears to have been worked out properly as all joints have remained sound through temperatures ranging from 100°F. to -15°F.

All is not perfect, however; leaks have been noted in mid-winter under the northeast corner cornice. As

the leaks (in the form of icicles) appear active only during mid-to-late winter, we suspect the problem is at the junction of the gutter drop and the short section of downspout running to the leader boxes. As water freezes in it, the pipe becomes blocked (unlike the others, this pipe is shaded for much of the day). During thaws, the water runs towards the pipe, and, not being able to pass, is forced up between the drop and short gutter sleeve to leak out under the liner. By modifying this section of downspout to make it removable during winter months, we hope to alleviate this problem.

We were warned that by insisting on a plain downspout to more accurately reflect early-19th-century practices, we would probably experience some seam-popping as the downspouts iced. This has happened to an extent, but since the seams face to the side (rather than facing the structure), water that does escape runs down the pipe or falls away from the house rather than on it.

As for costs relating to this phase of the project, repairs to the 127-foot gutter system to prepare it for the metal liner came to \$2,147. The cost to have all metalwork relating to the gutter/downspout system fabricated and installed was in the neighborhood of \$2,250. The total expense per foot turned out to be a little over \$34. Needless to say, retaining this feature did not come inexpensively. 



Living With (out) Asbestos

by Jack Reilly

Avoiding all exposure to asbestos is just about impossible. It is found not only in little-used areas of older houses, but often in far more sensitive parts of contemporary buildings and in some near-ubiquitous bits of modern technology. Automobile brake linings, for example, are essentially pure asbestos; airborne concentrations of the stuff can be quite high around toll islands on major highways.

Because asbestos is resilient, fire-resistant, and does not conduct electricity, the light-grey, naturally occurring mineral has been used for everything from insulation to roofing to fireproof theater curtains. Since the early 1900s, asbestos has been a component in approximately 3,000 products.

Only recently has regulatory attention focussed on the potential danger of asbestos. The EPA recently propounded that there exists no safe level of asbestos fibers and proposed a ban on the mineral's use. The insurance industry is pushing hard on owners of larger buildings to remove all traces of asbestos. Now, public scrutiny is focussing on the presence of asbestos in private residences of all ages.

As a professional building inspector, I have been alerting my clients for years that asbestos is likely to be present in their prospective purchases. Yet the stuff isn't always readily apparent. There is no way I, or even an asbestos-specialist industrial hygienist, can make an infallible on-site reading for asbestos; this can be done only through laboratory analysis.

There are, though, clues the homeowner can look for. An insulating coat on many old boilers — generally smooth-surfaced, off-white, and often boasting a few cracks — is likely to be comprised of an asbestos-and-cement mix. Cloth-wrapped heating-pipe lagging is likely to be predominantly asbestos, particularly if an edge of it betrays a light-grey material that looks like corrugated cardboard. Asbestos paper is sometimes found on heating pipes, on forced-air ducting, beneath asphalt and linoleum flooring, and behind kitchen wall-paper. I have even found it lining all the heating ducts in a 1920s house. This off-white paper is usually textured and has a chalky feel; it was used when the builder wanted a high-quality job.

Non-Friable Asbestos

Non-friable samples of asbestos are generally considered safe — unless they get disturbed during a construction project. Commonly encountered non-friable products include asbestos-cement shingles (used both as

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roofing and siding), some asphalt tile floors, and asbestos-cement board.

Asbestos-cement board is perhaps the least readily recognizable of these products. It is generally grey and comes in sheets 1/4- to 3/4-inch thick. Like asbestos shingles, it is quite brittle and easily broken. It may be found on the joists above a furnace or boiler, around and beneath a wood stove, or behind ceramic tile in a bathroom.

Asbestos-cement roof shingles were popular from the 1940s through the 1960s. They were generally cheaper than slate but more expensive than asphalt shingles. They are quite durable and rarely friable. They are usually grey and often bear brownish-white streaks along areas where water drains more slowly, like the edges of dormer windows. One of their identifying characteristics is that pebbles tossed on them will produce a slight pinging sound.

Asbestos-cement shingles were also used as siding from the 1930s through the 1970s. Such shingles might be any color, but they are often characterized by their sheer ugliness and their propensity to crack and chip along their edges near high traffic areas. The shingles were very popular for re-siding older frame houses.

If you decide to remove any of these fairly rigid materials, you should exercise care not to shatter or pulverize them. If at all possible, take them out as whole units. If the materials appear to be at all porous it is strongly advised that you soak them with a fine spray or mist of water before handling.

Friable Asbestos

It is when asbestos-containing products are "friable" — easily crumbled or crushed into powder when grasped by the hand — that hazardous asbestos fibers are likely to be released and sent airborne. Airborne asbestos fibers, essentially no larger than particles of cigarette smoke and light enough to float long in the air, become lodged in the lungs. Although conclusive evidence has not been established, possibly because of the difficulty of diagnosis, asbestos ingestion may cause gastrointestinal cancers as well.

Excessive exposure to airborne asbestos fibers can lead to asbestosis, a chronic and debilitating disease that will normally strike some twenty years after asbestos exposure has taken place. Asbestos has also been closely linked to a rare cancer, mesothelioma, which attacks the linings of the lungs and abdomen. This malady may take fifteen to forty years to become symptomatic. Mesothelioma is a fatal disease.

It is the broken, fluffy edges of old pipe lagging and boiler insulation, or peeling asbestos paper, that pose the greatest risk of generating airborne particles. If the source can be isolated, encapsulated [see box on page 38], and left alone, this is perhaps the homeowner's best and most cost-effective remedy.

The worst "remedy" is to "clean it up" with your household vacuum cleaner, whose too-coarse filtration sends the asbestos fibers right back into the air.

A conventional renovator's face mask, adequate for work among dust and fiberglass, does not provide protection from the tiny fibers of airborne asbestos.

I have generally found that local public health departments and local environmental protection agencies (their names vary from state to state) are fairly accommodating and reasonably prompt at coming to a house upon request, taking samples, and doing an analysis of what the homeowner thinks might be friable asbestos. Usually there is no charge to the homeowner.

Stay Away From It

Encapsulating asbestos can be nearly as labor-intensive as removing the stuff. And because encapsulation involves disturbing friable asbestos, the same preparations and precautions taken in removal — sealing the work area in a plastic envelope, donning disposable suits and professionally fitted respirators — apply.

For any family with small children, access to attic crawlspaces should be secured. (Even if the insulation does not contain asbestos, exposure to lurking fiberglass or rockwool, too, is hazardous.)

Basement crawlspaces deserve the same respect and security. If the house has a partial basement, it is always best to vent the crawlspace into the basement, install a vapor barrier (any thick plastic sheet) over the bare earth, and seal it to the foundation wall. The vent opening should be covered with a secure screen.

It is not at all uncommon to find abandoned pipe lagging and other materials with likely friable asbestos littering the ground in a basement crawlspace. For decades, before the dangers of asbestos were recognized, plumbers and contractors doing work in such areas would shred asbestos-containing materials and drop them to the ground. Still, unfortunately, most termite inspectors are oblivious to the possible danger and often stir up asbestos fibers during their annual trek through these areas.

It is often thought that older houses contain a great deal of asbestos in the plaster walls, while newer houses are quite safe. Quite the opposite is true. For instance, real plaster, trowelled on, rarely contained asbestos. The spackling material for Sheetrock — drywall joint compound — however, contained quite a bit of asbestos until it was banned in 1978. Asbestos-cement was also the material of choice for heating ducts built into concrete-slab floors in houses constructed between the 1950s and late 1970s. The most hazardous use of asbestos probably peaked in the mid-to late-1970s. "Popcorn" ceilings, of a friable texturing material that contained a lot of asbestos, were sprayed on in many new buildings and schools; some older houses, especially in earthquake-prone areas like

● WARNING ●

Asbestos fibers are small enough that they would not normally be visible to the human eye. Because the fibers are so small, they are able to reach the lower portions of the lungs where they can cause the most damage. Because the fibers are very resistant to chemical action, they can stay there for a long period of time.

Asbestos exposure is associated with a number of human health problems. These include: asbestosis, lung cancer, pleural plaques or scarring of the chest wall lining, fluid buildup in the chest wall, mesothelioma (cancer of the lining of the lung or abdomen), and cancer of the digestive tract.

Asbestosis is a disease which takes a great deal of time to appear — typically 15 to 20 years. It is best described as a "scarring" of the lung tissue. Asbestosis, per se, is rarely fatal as a singular condition; rather, it is a debilitating, progressive disease. Death is usually caused by a secondary infection like pneumonia or flu; as many as 16% of asbestosis victims develop lung cancer.

Cancer of the lung is the most common serious health effect associated with asbestos-dust exposure. Cancer may develop in people exposed to asbestos who have not developed asbestosis. On average, it takes about 15 to 20 years for the disease to develop.

Asbestos is linked with a rare cancer, mesothelioma, which originates in and attacks the lining of the lungs and abdomen. This malady is the chief reason that the manufacture and use of asbestos has come under such close regulatory scrutiny. There are no recorded cases of remission associated with this disease — it is always fatal! While it may take 30 to 40 years for the disease to appear, the latency period associated with the disease may be misleading. Case histories exist in which children have been exposed to asbestos, contracted mesothelioma, and died within three years. Unlike other asbestos-related diseases, mesothelioma can be contracted from limited exposures at lower dose levels. It is because of this disease that homeowners, school officials, contractors, and asbestos tradespeople need to exercise great caution in dealing with asbestos.

In response to Mr. Reilly's suggestion that leaving the encapsulated asbestos in place is often the best solution: Most of our professional staff disagreed. The best remedy is removal. A \$2,000 — \$3,000 bid to do the job Mr. Reilly describes is not unreasonably high. In order for the job to be done properly, the contractors would have had to use HEPA vacuums, closed off the area with plastic, and glove-bagged the pipe lagging (a minimum of 3 to 4 days cleanup would be required for proper removal protocols). The removal procedures Mr. Reilly describes give us great concern. For instance, if the contractor did not use a special portable shower, then how did he decontaminate himself?

We believe that the dangers posed by asbestos exposure cannot be overstated. *Great caution* must be exercised when removing or encapsulating residential asbestos. Asbestos removal is not a job for the homeowner. Two thousand dollars may seem an exorbitant fee for removal, but the peace of mind it buys is well worth the investment. Rather than attempting to remove asbestos yourself, get together with other homeowners in your area who are faced with the same problem. Grouped together, your homes become a bigger potential job for a contractor. This will reduce the price per house.

James K. Bland
Education Programs Coordinator
Carnow, Conibear & Associates, LTD.
Occupational & Environ. Health Consultants, Chicago

California, were modernized with the crack-obscuring material. For both popcorn ceilings and asbestos ducts, a call to the local health department is certainly recommended.

Professional Removal?

When professional removal becomes unavoidable, because the material's fiber-releasing property cannot be curbed, the cost of removal can be staggering. For several years I lived with an enormous ancient steam boiler in my 1877 house. It was covered with asbestos. Sixty or seventy feet of basement steam pipes were also covered with peeling asbestos paper. When I finally decided I needed the room and wanted the unused boiler out, I prepared myself for a hard financial jolt.

I knew the job would entail sealing the entire removal area, including floor and ceiling, in plastic sheets. Whoever did the removal would have to wear a disposable suit, including coverings for the head and shoes. I was uncertain whether a personally fitted two-cylinder face mask would do, or whether a more elaborate self-contained apparatus with oxygen tanks would be required.

Self-contained showers, for workers to wash down in their throwaway suits, might also be necessary. I knew that all materials to be removed would first be soaked with water to minimize the possibility of fibers becoming airborne. I knew that dumping fees for this tainted material and plastic would be quite high. (Local laws prohibit dumping asbestos-containing materials in general dumps and landfills.)

The first two bids for the job came in at \$2,400 and \$2,200, one of them from a company that I had been recommending for some time. Grinding my teeth to contain my anxiety, I obtained from my local Neighborhood Housing Service, Inc. a list of EPA-trained removal companies. (The EPA itself does not maintain such lists.) After a lot of cajoling, the final two bids came in at \$775 and \$750.

It took a man in his late twenties approximately five hours to hang the plastic sheeting, strip all asbestos, and then remove all his materials from my house. There were no oxygen tanks or self-contained showers. At \$150 an hour I still figure I got off cheap; had I accepted one of the initial bids it would have run me over \$400 per man-hour. However, neither he nor I took air samples before, during, or after the job. These air samples would have determined whether asbestos contamination had spread and if removal was conducted properly.

For those of us who balk at the idea of spending \$150 to \$400 an hour for a semi-skilled cleaning and hauling job, the only choice, other than waiting until professional removal costs come down, is to take a *well-prepared* stab at doing the job ourselves. Let's consider what the costs of a "well-prepared stab" are.

First, you'll need equipment that you may never use again. Some of it, such as a HEPA vacuum cleaner and a respirator, are expensive. You will need to attend a workshop on asbestos removal and disposal. And of course, the cost of a mistake in your handling of the stuff can be very high indeed.

Good-quality two-cylinder respirators cost about \$25 to \$30 each; a fitting by an industrial hygienist will add an extra \$40. Disposable protective clothing is available from Daffin Corp. (301/943-8777) for about \$2.50. Plastic bags with built-in gloves ("glove bags") allow quick and low-dust disposal and cost about \$15 each. Encapsulants and fine-filter HEPA vacuums are available from International Protective Coatings (Serpiflex) (201/531-3666) and Mateson Chemical Corp. (215/423-3200), but they're expensive for such a small-scale job. Water spray bottles and plastic sheeting are readily available. So you could conceivably get hold of all the equipment you need.

The real trouble with do-it-yourself asbestos removal is, of course, the likelihood or danger that an amateur might contaminate his whole house with asbestos fibers. Anyone considering taking on such a job is well advised to either hire a trained professional for one or two brief, on-site consultations for a cash fee, or attend an asbestos-removal training program.

The National Institute of Building Sciences (1015 Fifteenth St., NW, Washington, DC 20005) has published the *Model Guide Specifications for Asbestos Abatement in Buildings* (300 pp., \$75). The EPA sponsors or endorses a series of one-day to five-day seminars on asbestos abatement or removal, given at about five university campuses; they plan to expand these programs.

Costs

When I was soliciting bids on my basement asbestos-removal job, the highest bids had come from companies that were involved in full-time commercial removal of asbestos. Generally, they don't want to mess with the small-potatoes homeowner and residential jobs. And at the time — 1985 — demand for asbestos removal probably exceeded the supply of trained personnel.

The exorbitant bids also reflected the recent jump in insurance-coverage premium rates that asbestos-removal companies must pay, a jump that makes the increase in physicians' malpractice premiums seem like small change.

Knowledge of the dangers of asbestos has certainly been around a long time and has not changed much. What has changed is our national attitude. The current public insistence on heightened consumer protection has prepared fertile ground for many product liability suits. Given the emotion and frequent large awards in such suits, the insurance industry is reluctant to

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FIG. 3. KEYSTONE HAIR INSULATION
"KEYSTONE" AS APPLIED TO WALL CONSTRUCTION

insure anyone removing asbestos. Nor are they eager to insure any office building whose inhabitants are exposed to asbestos.

In a few years I believe this will change. Otherwise, billions of dollars in removal costs will skew the construction and rental industries' stability. I don't believe that any insurance company, or the EPA for that matter, realizes how extensively asbestos has been used, particularly in newer buildings.

We are now in a transition period. We now realize that asbestos is dangerous and that exposure to it should be avoided. Yet I believe we will realize, with further research, that exposure to asbestos does not

pose the desperate threat that is sometimes drawn.

In the meantime, as a building inspector I will continue to warn my clients about possible asbestos hazards, and recommend professional removal of friable asbestos. But I will remain far more sensitive to the dangers of faulty staircases, loose porch railings, bad wiring, and the like. These, I still believe, pose a greater hazard to more people than does asbestos. 

Mr. Reilly is a senior member of the American Society of Home Inspectors and was a technical consultant on the first training manual for rehab specialists published by HUD.

● ENCAPSULATING ASBESTOS ●

Most experts agree that removing stabilized asbestos-containing materials from a building often triggers the dangerous release of more asbestos fibers than would be expected if the material were left in place. Most also agree that any asbestos stable enough to be left in place should still be encapsulated to reduce its propensity to leak fibers into the air. Encapsulating asbestos means containing it — sealing it off from living areas — in something airtight and resistant to accidental disturbance. Encapsulants are physical barriers, whether of Sheetrock, plywood, plastic or polyethylene sheeting, regular paint or plaster, or special "penetrating" or "bridging" asbestos encapsulants.

Encapsulation is not appropriate for all asbestos-containing materials. According to EPA guidelines, "Where asbestos-containing material is accessible to the users of the building, has poor cohesive or adhesive strength, is water damaged, or is more than an inch thick, encapsulation is not recommended. Encapsulation is also not appropriate on friable materials. EPA estimates that encapsulation is an appropriate control technique in no more than 10% to 15% of all cases where asbestos-containing material requires corrective action."

Before he encapsulates, the homeowner must learn which materials in his home contain the stuff. [See main article.]

The presence of asbestos is difficult to assess by sight. Mateson Chemical Corp. (215/423-3200) markets an Asbestest® chemical assay kit that enables a lay person to make 55 separate screening tests for asbestos, at a price that averages \$3.00 per test.

Asbestos-containing ceiling tiles can be encapsulated by constructing a well-sealed dropped ceiling of Sheetrock or plywood below them (and above, if necessary). Asbestos insulation around piping can be safely isolated by wrapping plastic sheeting around it and sealing it airtight with tape. Asbestos-containing floor tiles, often laid over asbestos sheeting, release veritable clouds of the tiny fibers when disturbed; contain those fibers by laying new flooring over old.

Encapsulation is probably used most often around water and steam pipes. If your insulation looks perfect (no breaks, tears, slits, or rips) — just dirty — you might be lucky. If you tested a pea-sized sample of the interior insulation and found no asbestos, you could stop all worrying. If your test showed the presence of asbestos-bound metal ions, you should encapsulate the entire insulation sleeving.

Years of oxidation and deterioration probably have loosened the hold of the binders to the asbestos fibers inside the insulation wrapping. A "wetter" — a water-based foaming agent that penetrates and wets the fibers — should be applied. Do not use plain water; plain water leaches out the binders when it dries and leaves the fibers free to dust. Two types of water-based encapsulants marketed by a number of firms — so-called penetrating and bridging encapsulants — are among the most

popular forms of asbestos encapsulation, and are readily applied by the weekend rehabber.

Penetrating encapsulants are adhesives that penetrate deep into fibrous substrates and air-dry in a few hours, leaving a "tacky" film on the surface and "re-gluing" loose asbestos fibers inside the mass. Bridging encapsulants, applied following the wetter and penetrant, dry hard on the surface of the mass to form an airtight, waterproof seal.

Mateson Chemical Corp. markets an asbestos patching, encapsulation, and removal kit (AEK-79) that will encapsulate approximately 15 feet of 2-inch insulated pipe for \$80. Other manufacturers provide similar products.

Asbestos wetting agents that do not completely dry are also used in removing soaked asbestos materials. In a real bind, plain water can wet down asbestos materials and give the renovator some protection from dusts, though water-wetted material will regain its hazardous dusting property after it dries. Bag the material while it's still wet and dispose of it in properly labelled bags at an approved dump site.

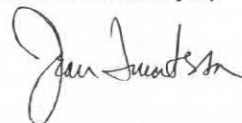
Saturated pipe insulation may disintegrate and start to fall. Special disposal bags with gloves built-in are available that allow rapid and safe removal and bagging. Glove bags cost about \$15 and instructions are included with each bag.

If you have more than 25 feet of suspect insulation or other material in your home, contact an asbestos contractor. Professional removal can cost a few thousand dollars. A contractor will provide you with a certificate of asbestos absence that may facilitate later resale of your home.

EPA and OSHA do not condone lay removals of asbestos. EPA makes available from regional offices *Guidance For Controlling Friable Asbestos-Containing Materials in Buildings*, which is particularly useful for contractors; the legal ramifications of ill-conceived asbestos work are staggering.

Many homeowners will surely ignore these warnings because of economic or personal reasons. Simple precautions, however, boil down to common-sense safety measures:

- Wear approved asbestos-safe respiratory devices and disposable coveralls;
- Wet down all suspect refuse and litter to prevent dusting;
- Use accepted penetrants or bridging surface sealers;
- Do not saw, grind, or file suspect materials;
- Use only accepted vacuums with highly restrictive filters;
- Always shower after exposure;
- Never put exposed, washed garments in home dryer;
- Always seal forced-air, A/C, and heating ducts and equipment from asbestos dust.



Jean Mateson, President, Mateson Chemical Corp.

furniture

ARCHITECTURE

Your house restoration is nearing completion. Along the way, you learned that your house is Italianate; you found out when it was built and what color the parlor walls used to be. You've come to recognize other house styles, too. All in all, it's been quite an education.

But there's one area that's still murky. Furnishings. The subject seems infinitely more complex than distinguishing a Queen Anne house from a Second Empire. But after all, a successful *interior* restoration doesn't rely only on architectural details or paint colors. Wall treatments, fabrics, floor coverings, lighting, artwork, and *furniture* are important, too.

We're not suggesting you spend the last of your bankroll on costly antiques that will complement your house — but which you may not like. There are no hard and fast rules for absolutely "correct" furniture for any particular era. People have always mixed what was fashionable, what was affordable, what they in-

BY J. RANDALL COTTON

herited, and what they liked.

To put things in perspective, this article draws relationships between American furniture and architectural styles. I want to emphasize that there is a direct link between a house and its furnishings. And, since most OHJ readers are familiar with this country's residential architecture already, relating furniture to houses makes furniture easier to understand.

Before we get down to the details, here are a few suggestions if you're considering period furniture:

A) OHJ's maxim "to thine own style be true" can apply to furniture as well as houses. There are many successful approaches to furnishing an old house, yet some styles don't mix well; for example, formal Chippendale furniture would look out of place in an exuberant Gothic-Revival house.

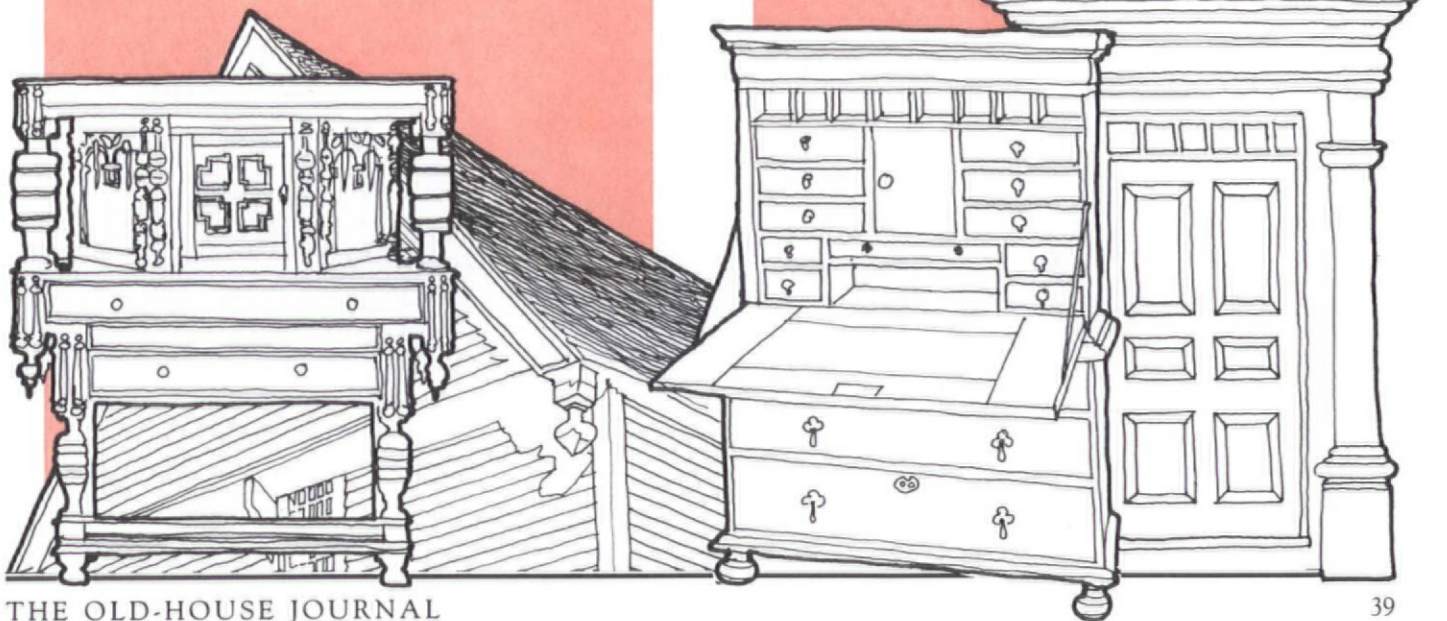
B) Consider the level of sophistication of your house's architecture. Is it a one-of-a-kind, top-notch example? ...designed by an architect of note? If so,

jacobean

EARLY COLONIAL

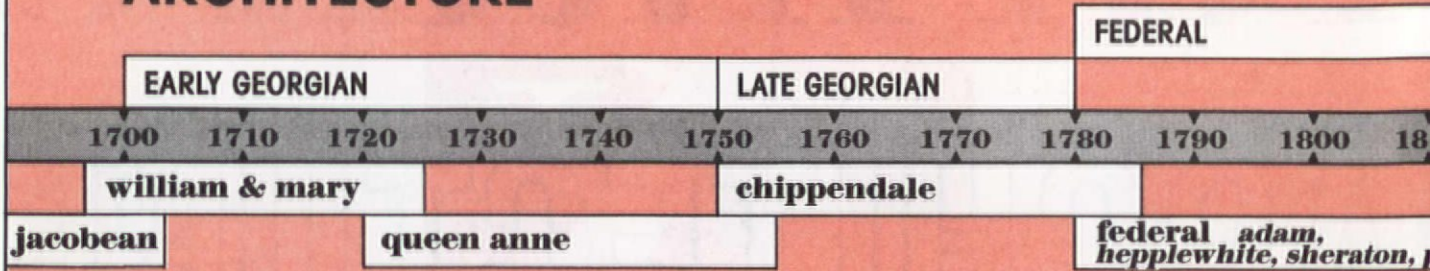
william & mary

GEORGIAN



Major Styles in America

ARCHITECTURE



furniture

and if you can afford it, then go ahead and collect the kind of high-style furnishings it probably once had. Most old houses, however, were built in the "popular" expressions of the day by contractors or carpenter-builders. These homes probably had factory-produced furnishings the owners could afford.

C) When looking for period furniture, buy what appeals to you, is well made, a good value, and that you won't be afraid to use. If you're not an antiques expert, leave buying for investment to those who are.

D) Mixing modern and reproduction furniture with antiques can be compatible in period interiors. Few of us desire (or could afford) a thoroughly historic decor. And there are affordable reproduction pieces available for almost every furniture period.

Styl e — the characteristic manner of expressing design — is the vivid link between architecture and furniture. Aesthetic, social, and technological factors affect style. Take craftsmanship,

for example. The carpentry practices of an era were the same for both houses and furniture. Age-old joinery traditions, going back to the Middle Ages, were used in this country into the 1700s. Dovetailed or pegged, through-tenon joints would be left exposed on both the corners of a blanket chest, and on the ceiling beams of a New England saltbox.

Later, methods became more sophisticated. Blind joints used in making a Queen Anne chair created smooth, graceful lines. The same could be seen in building finishes: plastered walls, a delicate fanlight, hand-crafted crown mouldings. Many believe the houses and furniture of the c. 1720-1850 era represent the best individual craftsmanship.

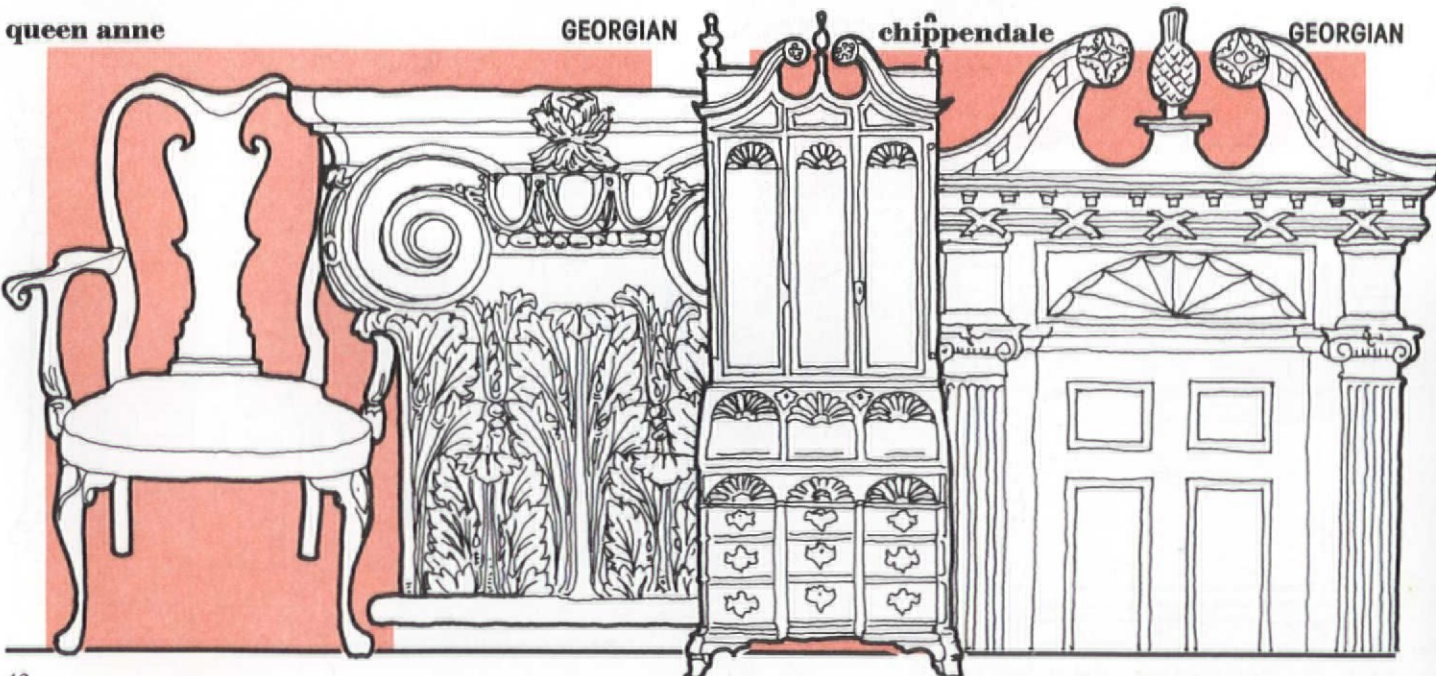
The 1800s saw the full impact of the Industrial Revolution. More and more components for both houses and furniture were machine-made and mass-produced. Standardized lumber, machine-cut nails, and balloon-framing revolutionized the housing industry. The in-

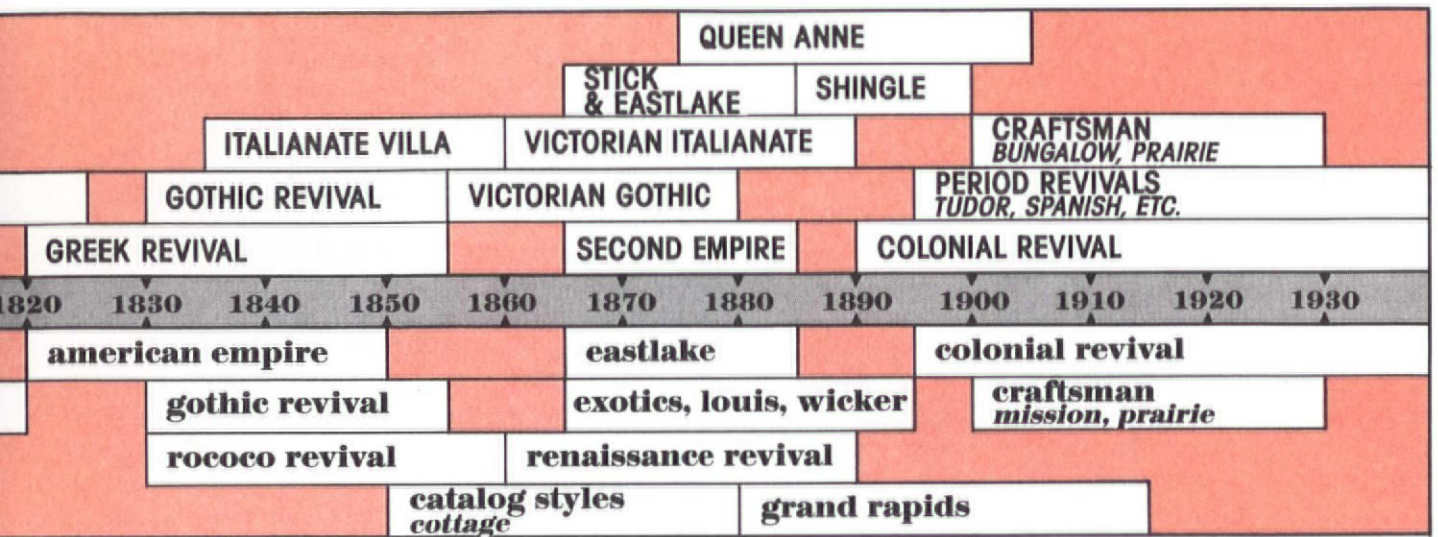
queen anne

GEORGIAN

chippendale

GEORGIAN





creased use of glues, screws, plywood, and composition woods had a similar impact on furniture making. Almost every piece of a chair or table could be factory-made in unvarying accuracy. The explosion of ornament that we associate with Victorian homes and furniture is largely attributable to the machine.

"Style" is also the result of reinterpretation of historic design sources. Every generation has its fads. Greece, Rome, Medieval Europe, Renaissance Italy, Tudor England, Napoleonic France, the Orient, and colonial America all have provided inspiration for the motifs, ornament, and design philosophies in houses and furniture; and generally the same precedents are popular for both at the same time. In the decades before the Civil War, the "Gothic" inspired the design of picturesque cottages as well as rather odd-looking furniture sprouting crockets, trefoils, and cusps.

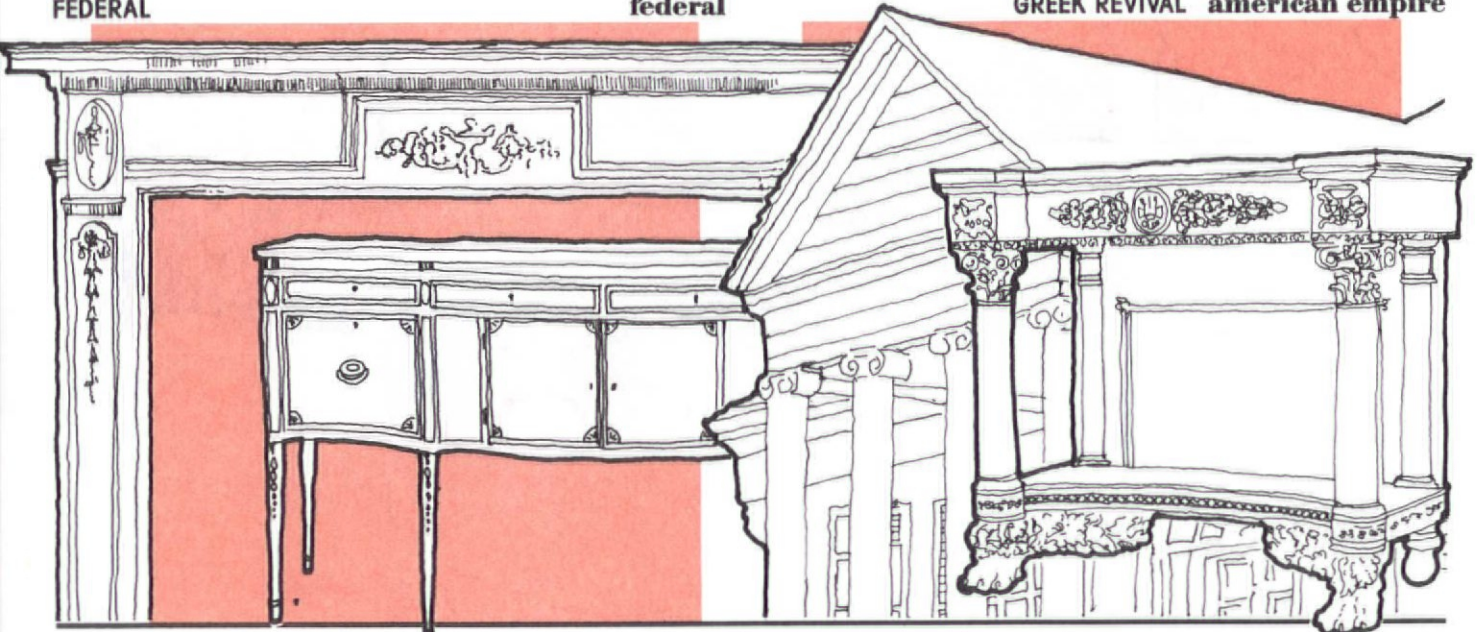
STYLE-THE 1600s

The prevailing English furniture style during the 1600s

FEDERAL

federal

GREEK REVIVAL american empire



is usually called Jacobean (Latin form of James, King of England). In this country, it is sometimes referred to as Pilgrim or Puritan. Like their houses, the early settlers' furniture reflected late medieval traditions — it was well made, basic, and relatively massive. Ornament, if present at all, usually consisted of flat carvings or applied mouldings.

Wainscot construction was often used whether in a fireplace wall or the solid, flat-backed chairs known as wainscot chairs. Near the end of the 1600s, drop pendants were used both as furniture decoration or to enliven the characteristic overhang (jetty) of New England saltbox houses.

Very little remains of 17th-century American furniture or architecture. But there were several revivals of at least the spirit of the era — i.e., the Jacobean and Elizabethan furniture designs advocated before the Civil War by such Romantics as A.J. Davis. In post-Victorian times, English cottages and Tudor Revival houses were popular in the suburbs, while Sears,

Roebuck sold Elizabethan-revival furniture.

GEORGIAN

WILLIAM & MARY, QUEEN ANNE, CHIPPENDALE

Around 1700, a new aesthetic appeared in America. Based on the Italian Renaissance, it was the first new, unified philosophy of design since the heyday of medieval Gothic. This c. 1690-1780 period was known as the Georgian era, again after the kings of England. The furniture styles associated with Georgian — William and Mary, Queen Anne, and Chippendale — share common design principles of formality, symmetry and, most of all, a reliance on classical motifs. Although loosely derived from ancient Roman sources, high-style, early Georgian decoration often became profusely ornamental, a phase termed baroque. Toward the end of the period, a more delicate but equally elaborate form was popular: the rococo.

The Georgian house in America was characterized by symmetrical, formal composition — a center-hall plan (usually two rooms deep) with regularly-spaced windows and other details around a central entryway. The basis for baroque design, the curving line, would show up as broken-scroll pediments over doorways or fireplace mantels, and the gracefully turned-out ends (volute) of stairway balustrades.

William and Mary furniture (c. 1690-1820), like early Georgian buildings, marked a move away from medieval tradition. Carved ornament was bolder. So-called Spanish, ball, or trumpet feet, Flemish scrolls, and heavy turnings reflected the spirit of vigorous baroque design. Like an early Georgian mantelpiece or doorway, William and Mary furniture exhibited marked regional differences and an exuberance that was often experimental and unsophisticated.

Queen Anne furniture (c. 1720-1755) was more

refined. Flowing, gentle curves, exemplified by the cabriole leg, gave furniture, especially chairs, a smooth, sculptural look. The popular ornamental motifs were more overtly classical. Urns, fans, scrolls, sunbursts, broken pediments, and flame finials might be seen not only in Queen Anne highboys and armchairs but also in rooftop balustrades, fireplace walls, and pediments. This ornament was clustered so as to draw attention to certain areas. In houses, ornament was concentrated at doorways and fireplaces; in furniture, tops of case pieces, backsplats of chairs, or "knees" of cabriole legs.

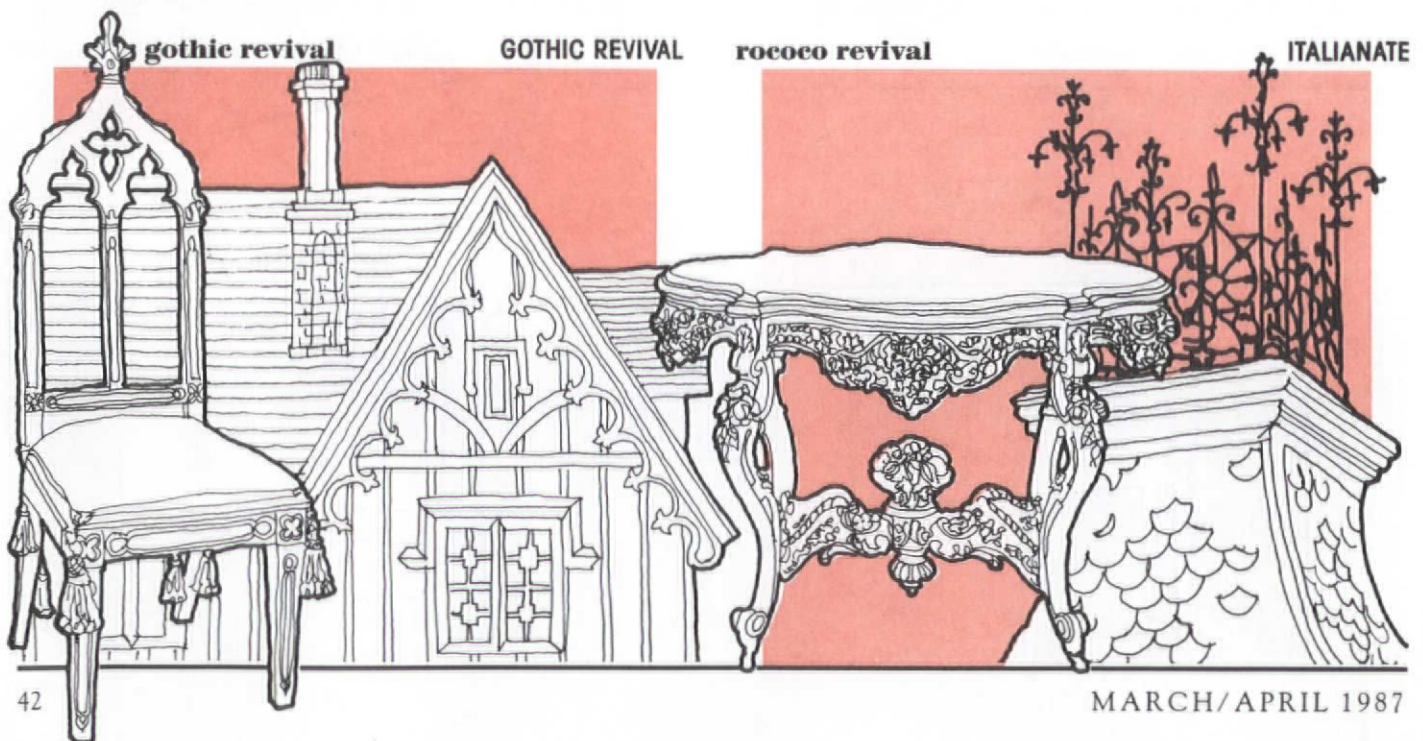
The Chippendale furniture style (c. 1750-1780) was a long-lived phase of the Georgian era. Its popularity was due to Thomas Chippendale's pattern book of 1754, *The Gentleman and Cabinet-Maker's Director*, which set standards for furniture design. Colonial craftsmen and builders sometimes copied these designs, but more often they rearranged elements into distinctly American (if not entirely "correct") designs.

Chippendale furniture is characterized by intricate embellishments using intertwined, curving patterns. Common motifs included claw-and-ball feet, pierced chair splats, scallop shells, broken pediments, pineapples, gadrooning (fluted decoration), Chinese fretwork, asymmetrical foliate patterns, and fluted pilasters.

THE FEDERAL ERA

After the Revolution, the robustness of the Georgian era was replaced by a concern for more refined and correct classical designs. In England, taste was set by the Adam brothers, who designed both furniture and buildings, and by cabinetmakers George Hepplewhite and Thomas Sheraton.

The c. 1780-1825 period in this country was known as the Federal era. Chair arms, sideboard legs, bed-



posts, porch columns, balusters, pilasters, and muntins became more slender. An emphasis on horizontal lines was expressed in flat roofs (or low-pitched roofs disguised behind balustrades) and continuous stringcourses between floor levels. Furniture forms, too, were lower, with wide proportions and flat tops.

Ornament, restrained and elegant, stood out against plain, flat backgrounds. Ovals and ellipses were used as transoms, niches, and porticoes, as well as table-tops, mirrors, and inlaid panels in cabinet doors. But perhaps most characteristic of Federal ornament was its reliance on classical motifs inspired by renewed interest in antiquity. Lyres, cornucopias, swags, wheat sheaves, shields, and classical figures represented up-to-date taste. Slender reeded and fluted "columns" graced the corners of a Sheraton dressing table, the pilasters of a mantelpiece, or the sides of a Federal doorway. And the patriotic American (but not classical) eagle motif was a favorite everywhere.

GREEK REVIVAL

AMERICAN EMPIRE

During the c. 1820-1850 period, ancient classical forms, especially Greek, were even more influential. Greek Revival houses celebrated the temple form with heavy entablatures, massive columns, and closed pediments. While the most sophisticated houses featured full-blown porticoes, the more common houses had flat, broad friezeboards to emulate Greek entablatures. Doorway and mantel designs recalled the simple post-and-lintel construction used by the Greeks. Better examples were embellished with egg-and-dart, Greek key, or anthemion designs.

The corresponding furniture of the day is known as American Empire. It was directly influenced by designs of Napoleon's empire, brought by French crafts-

men emigrating to the U.S. But the American Empire style took its spirit primarily from ancient Greece.

The earlier phase of Empire furniture featured finely-crafted pieces modelled on actual Greek pieces like the "Klismos" chair. Grecian-cross legs, saber-shaped legs, lyre-backed chairs, and ogee-cross splats, winged caryatids, and griffins were also based on Greek designs. Short columns with Doric, Ionic, or Corinthian capitals supported tables, sideboards, secretaires, and other case pieces. Perhaps the best-known designer of this early Empire furniture was cabinet-maker Duncan Phyfe.

The later phase of Empire furniture was sometimes known as the pillar-and-scroll style. It was characterized by flat-sawn, broad, veneered surfaces of severe geometric simplicity. Heavy, bold, and elemental, late Empire furniture was, like its late Greek Revival architectural counterpart, the last gasp of an age ready for a new aesthetic direction.

EARLY VICTORIAN

GOTHIC REVIVAL, ROCOCO

The new "Romantic" age valued the qualities of mystery, picturesqueness, wildness, and emotion. These could be seen in the paintings of the Hudson River School, the architectural designs of A. J. Davis, the literary works of Sir Walter Scott and Walt Whitman, or the landscape designs of Frederick Law Olmsted and Calvert Vaux. The consummate Romantic was A. J. Downing, who publicized the new aesthetic in his own books as well as such fashionable periodicals as *Godey's Lady's Book*.

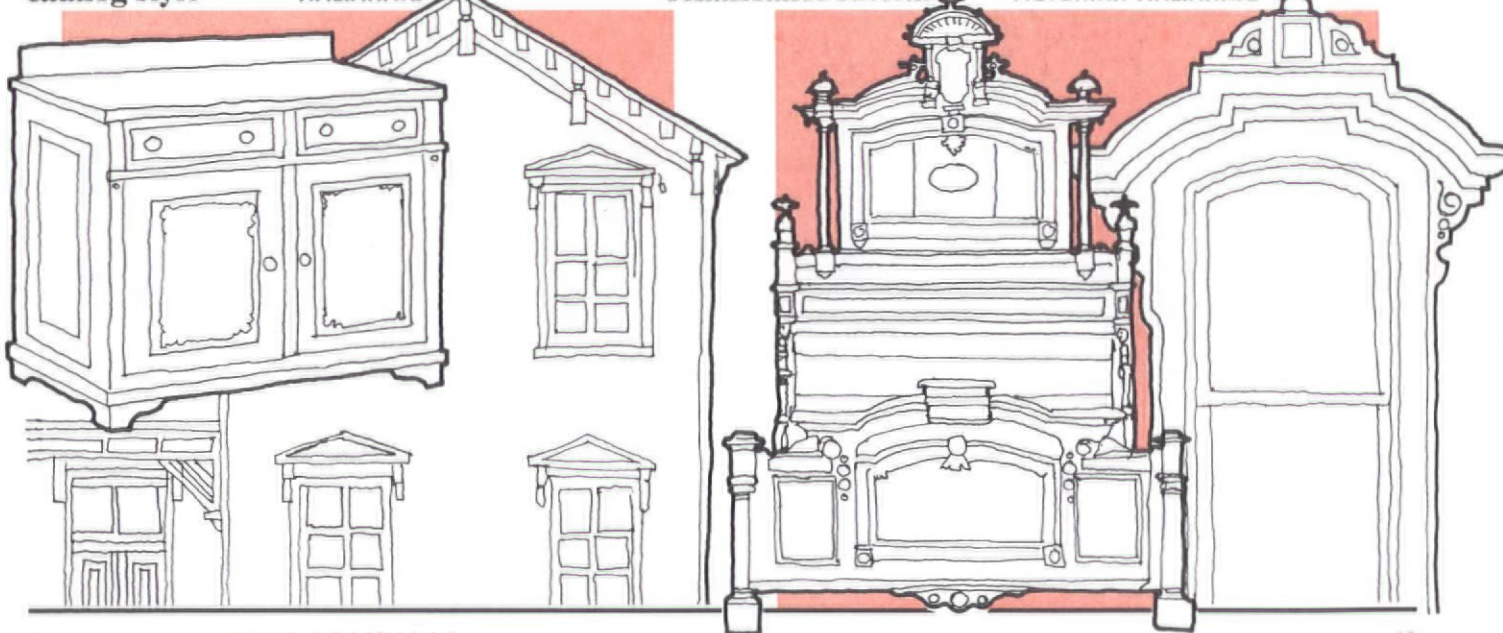
An early manifestation of the Romantic movement was the Gothic Revival (c. 1835-1855). The entire aesthetic design "language" of the Middle Ages was revived and reinterpreted in designs for churches,

catalog style

ITALIANATE

renaissance revival

VICTORIAN ITALIANATE



homes, chairs, beds, and more. Massings were irregular, colors subdued, and arrangements informal.

The typical Gothic "cottage" had steeply pitched roofs, pointed-arch windows, and intricate gingerbread bargeboards. The "proper" furniture for these homes, as illustrated by Downing, Sloan, and others, was also Gothic-inspired. Pointed arches, tracery, crockets, crenellations, cusps, trefoils, quatrefoils, and crestings showed up on virtually every piece of furniture.

Beginning generally concurrent with the Gothic Revival was the Rococo Revival furniture style (c. 1835-1860). Based loosely on French Revivals of the 18th-century Italian rococo, it was probably the most popular style in America from the 1840s until 1900. The style is known for its cabriole-like furniture legs and undulating curving contours (e.g., the popular balloon-back chair), but perhaps most of all for its ornately carved crestings and cartouches. The favorite wood was rosewood, often laminated and steam-pressed into curved shapes. This practice was exemplified by the work of John Henry Belter of New York City. Rococo Revival furniture is sometimes called "Belter" furniture. The stuffed, tufted, or brocaded seats and backs of sofas were upholstered in silk or horsehair.

Although the correlation between furniture and architecture was not as strong as in the Gothic Revival, Rococo Revival furniture is associated with the early phase of the Italianate. Both were picturesque and rather loose in their historical allusions, and both used marble: e.g., for tabletops and fireplaces. Rococo decoration in early Italianate houses was in the form of ornamental, cast-plaster ceiling medallions, rosettes, and borders. Sinuous curves and florid ornament were also common in mantelpieces.

Stripped-down versions of Rococo and Gothic Revival furniture were widely mass-produced and known as

Cottage furniture. Made of softwoods, Cottage furniture relied heavily on painted or stencilled decoration. Although derivative, Cottage furniture constituted almost a style in itself. Because of its wide availability and affordability, this factory-made furniture remained popular throughout the Victorian era.

HIGH VICTORIAN

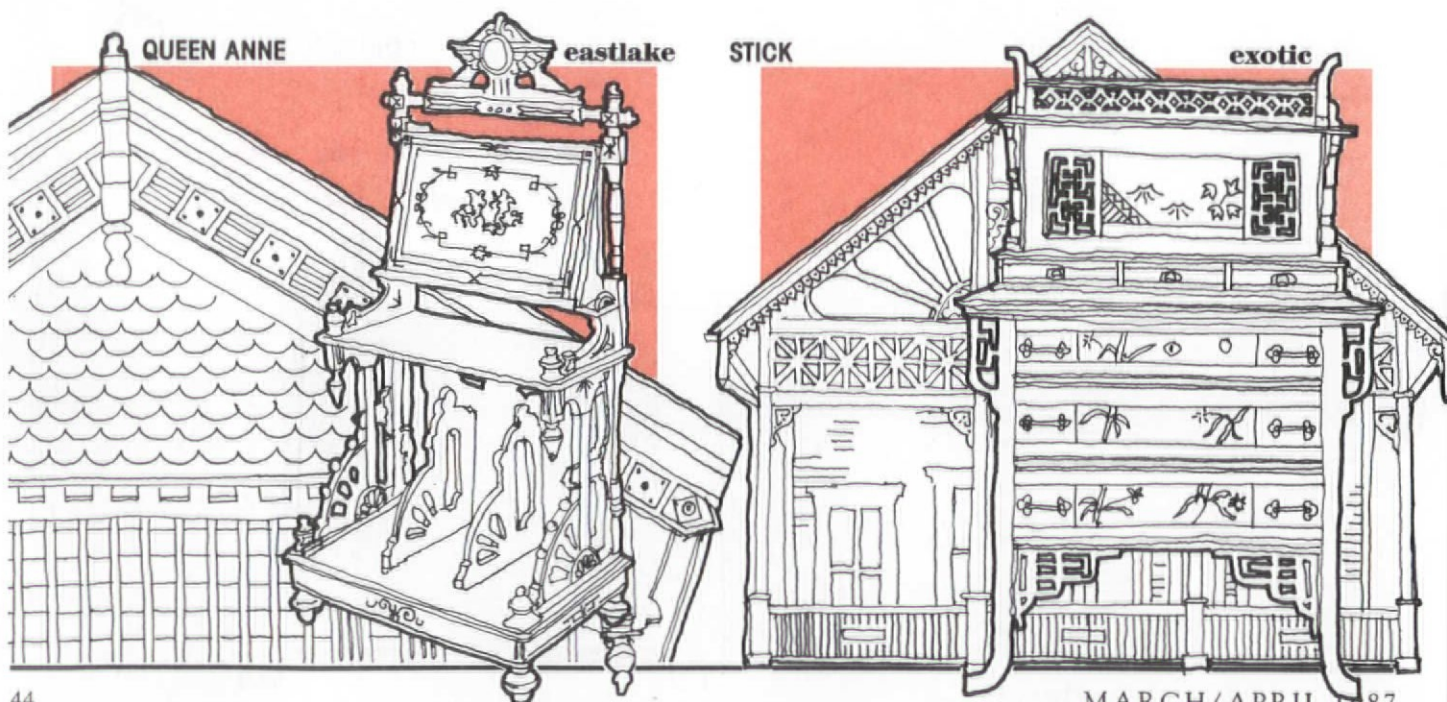
RENAISSANCE REVIVAL, EXOTICS

In the decades after the Civil War, architecture and furniture were known for an excess of ornament, free and indiscriminate mixing of historical styles, and eclectic combinations of contrasting materials, colors, patterns, and textures. Post-bellum examples of Gothic and Italianate houses followed these trends, as did the Second Empire style (often little more than a Victorian-Italianate house overwhelmed by a mansard roof).

The furniture of the times was no less jumbled and eclectic, at least to our eyes. Renaissance Revival furniture (c. 1855-1880) was loosely based on the current French interpretations of architectural forms of the Renaissance period. But in reality, the term applied to "almost anything," as one critic put it. Yet there were common denominators: Renaissance Revival furniture is massive and solid, at times appearing top-heavy. The sinuous curves of the rococo were replaced by more jagged outlines, combinations of peditments, carved figures, scrolls, brackets, and finials.

The same ornament showed up on Second Empire and other High Victorian houses: bracketed cornices, porch posts topped with scroll-sawn gingerbread, paterae (saucerlike bas-relief patterns), knobs, and wide moulding applied to door and window frames.

As Victorians loved the unusual, it's not surprising that various "exotic" furniture based on examples taken from faraway cultures became popular. From the



Orient arrived rattan, bamboo, and wicker. Moorish, Byzantine, and even "Aztec" furniture was produced. Some people decorated entire rooms in these styles. In the same manner, Victorian houses would incorporate a smattering of exotic elements, such as a Moorish arch in a porch or Chinese fretwork in a balustrade.

LATE/POST-VICTORIAN

ARTS & CRAFTS, EASTLAKE, GOLDEN OAK, MISSION, COLONIAL REVIVAL, HIGH STYLES

There was an inevitable reaction by some against the excesses of Victorian taste. Just after mid-century in England, critics William Morris and Charles Eastlake decried the impact of the machine on furniture making and advocated a return to "honest" construction.


Although Eastlake's writings were widely read in the U.S., ironically it was the furniture factories that capitalized on his design ideas, mass-producing "Eastlake" furniture. The term is somewhat ambiguous, but Eastlake furniture is usually characterized by rectilinear forms, natural finishes, verticality, incised designs, and turned spindles. Eastlake ornament was also applied to houses. Perhaps the best examples are San Francisco's rowhouses of the 1870s and 1880s, with their verticality, spindlework, incised decoration, and rectilinear architectural elements.

The largest furniture-making center in the world at this time was Grand Rapids, Michigan. Much of the furniture owned by the average homeowner came from there. Like the earlier Cottage furniture, Grand Rapids' products were derivative and diluted versions of high styles. Both Renaissance Revival and Eastlake styles were freely adapted and given a "factory-made" look via simplified lines, broad, flat surfaces, and machine-pressed ornament. The widespread use of oak at Grand Rapids and other furniture-making centers

gave this furniture the name "Golden Oak."

The American Arts and Crafts movement was established by Gustav Stickley and others at the turn of the century. Stickley did much to popularize the Bungalow house style and the associated Mission furniture style. Both were known for simplified forms, natural materials, and strong, basic lines. Oak Mission furniture was heavy and square, like many of the interior details in bungalows. Exposed-peg construction and through-tenons marked a Mission settee as an exposed rafter end distinguished a Craftsman home.

The return to "colonial" architecture, spurred by the 1876 Centennial Exposition in Philadelphia, was accompanied by a renewed interest in colonial furniture styles. At first, little distinction was made between Queen Anne, Chippendale, Sheraton, Hepplewhite, and so forth. The Colonial Revival style (c. 1880-1930) became increasingly more "accurate" toward the turn of the century, but the popular forms used by both contractor/builders and furniture makers were stripped-down versions of the best examples.

The early 20th-century Art Nouveau, Art Deco, Streamlined Moderne, and International Style were all manifested in architecture and furniture, but had limited impact on residential designs in this country. The average American at the time probably had several "objets d'art" in one of these styles, but complete interiors in these styles were reserved for the avant-garde, and for public, commercial, and apartment-house uses. Indirectly, though, the Modern Movement led us toward cleaner lines and less ornamentation in both houses and furniture. 

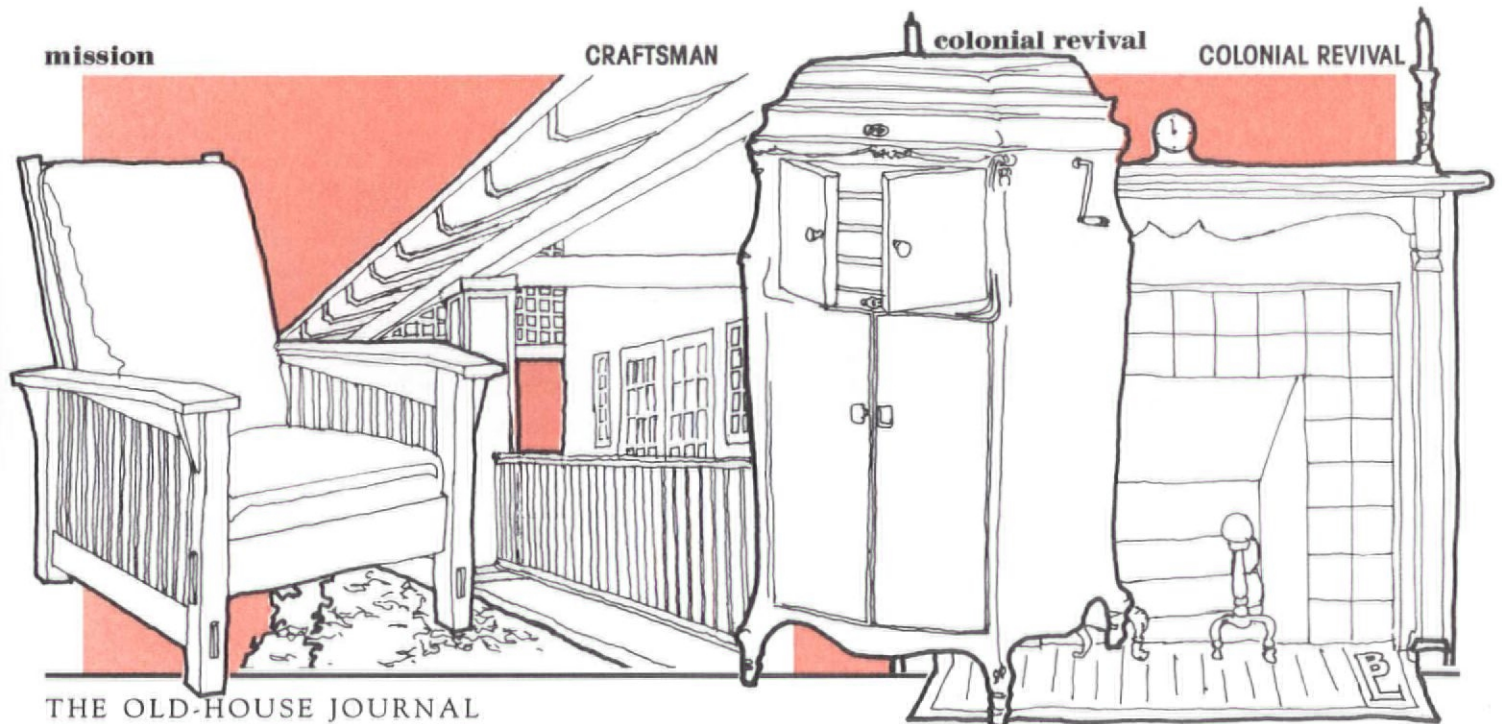
Next issue: an illustrated source list of high-quality furniture reproductions available today.

mission

CRAFTSMAN

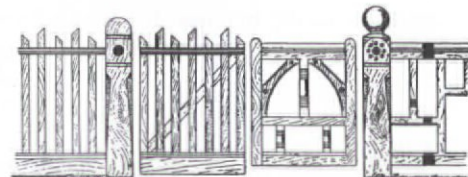
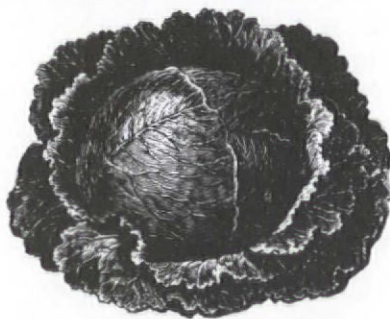
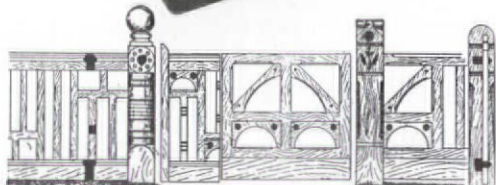
colonial revival

COLONIAL REVIVAL



VICTORIAN VEGETABLES

by Scott G. Kunst



VARIETIES

Some Victorian vegetables have all but disappeared, while others are commonly grown today as modern hybrids unknown in the 19th century. But old varieties are being rediscovered, and many offer colors, shapes, and flavors otherwise unavailable. Many are both delicious and vigorous — and so have survived — but some suffer from disease-susceptibilities that have been bred out of modern hybrids.

Tastes and needs have changed since Victorian times, too. Few people today would be happy with a typical 1850s garden — no sweet corn or big, juicy tomatoes, just rows and rows of cabbage, beans, turnips, and other crops that would keep well dried or in the root cellar. By all means, try some of the old varieties that your great-grandmother or Thomas Jefferson loved; but prudence suggests you do some experimenting before converting your whole garden to heirloom vegetables.

Leaf Vegetables

LETTUCE — According to some experts, lettuce is the world's oldest and most widely cultivated vegetable. Ancient Hebrews and Greeks used it

Lilacs and old roses may be nice, but a period landscape often ranks low on the "to do" lists of old-house owners. Information is hard to come by, and garden centers often stock little more than modern yews and marigolds. Besides, once it's up, period wallpaper can take care of itself, but wisteria will need perpetual attention. For most old-house owners, life is already busy enough.

But many of us do have a vegetable garden where we lovingly tend some radishes, a couple of tomatoes, and maybe a little Silver Queen. Without a large investment of time or money, this is one area of the garden that can easily be made over to re-create an earlier style. And if you don't like your newly antiquated vegetable garden, you can easily change it back the next year. A new porch may be permanent, but a pole of Black Valentine beans is not.

Although this article focuses on 19th-century gardening, the designs and techniques — and even the

in spring celebrations, and explorers in the New World planted it from Haiti to Canada. Leaf lettuce is the oldest form; Romaine (Cos) and head (cabbage) lettuces were grown by the 1500s. Iceberg types were not developed until the turn of this century. *Still Available: Parris White Cos (by 1800), Hanson and New York (by 1885), Early Curled Simpson (1864; Black-Seeded Simpson soon after), Boston (1870s; descended from Tennis Ball, a favorite of Jefferson).*

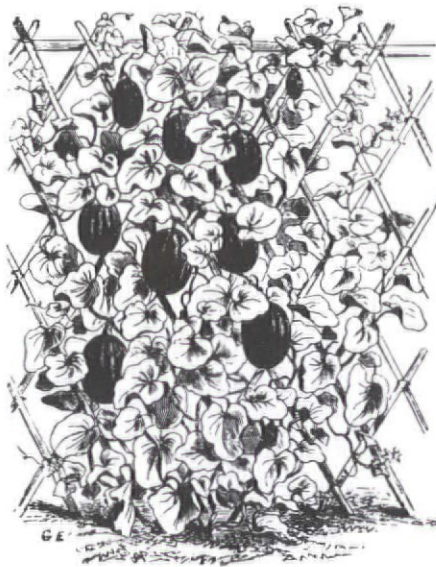
SMALL SALADS — In the 19th century and before, many salad greens were popular, several of which are making a gourmet comeback today. Rocket (arugula, *Eruca vesicaria*) has peppery leaves and was a favorite of Elizabeth I; keep it cut back to avoid bitterness. Corn salad (lamb's lettuce, mache,

vegetables — slowly evolved over the centuries. They are readily adapted, therefore, to earlier re-created gardens — or later, "revival" gardens, such as those of the early-20th century. The catalog and book lists on page 51 offer further guidance for gardens of all periods.

GARDEN DESIGN

Victorian gardens were different from ours in layout. In a typical modern garden, long straight rows of vegetables are planted in a flat, uninterrupted expanse of soil. In contrast, gardens in the first half of the 19th century were usually laid out in the "ancient" or "geometric" style: several small, rectilinear beds separated by straight paths. Frequently the whole was ringed by a path and then by a bordering-bed at the foot of the encircling fence or wall. This utilitarian arrangement dated back at least to the Middle Ages and was brought to this country by the earliest settlers. The style was also adapted for ornamental purposes and was revived for herb and "old-fashioned" gardens in the early-20th century.

Plimoth Plantation in Plymouth, Massachusetts, has re-created geometric kitchen gardens at their most primitive. Rectangular beds are simply fitted to the available space. Paths are packed dirt, and fences are crude pickets or wattles of interwoven saplings.

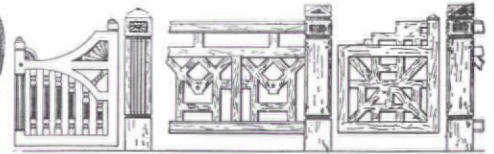
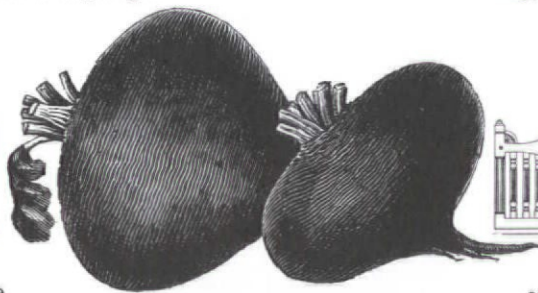
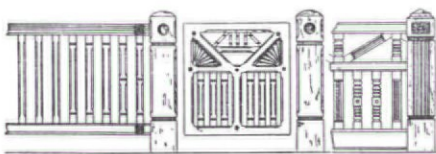


Melons on a latticework trellis.

books by Downing, Weidenmann, Woodward, and others show irregularly curved kitchen gardens, sometimes with vegetables planted in dramatic diagonals. Although this might be fun for a high-style restoration, there is little evidence that the Romantic kitchen garden was ever widely accepted.

Instead, geometric beds gradually gave way to undivided garden plots as the 19th century progressed. Though most gardens in Midwestern county atlases of the 1870s were still laid out in beds (often larger than those illustrated earlier), by 1910 most gardens comprised a single, unbroken expanse of soil.

"Raised" bedding, ubiquitous in colonial gardens,



Valerianella locusta) is a British native with leaves that are mild and succulent. Sorrel (sour grass, *Rumex acetosa*) was considered an essential by the famous 17th-century salad-maker John Evelyn. It's a garden relative of the common weed, with a tangy, sour taste. Salad chicories are in vogue today, but in Victorian America, seed catalogs listed chicory only as a coffee substitute. The dandelion's roots were listed for the same purpose, and its young leaves added a sprightly bitterness to spring salads.

CABBAGE — Cabbage seeds have been found in Bronze Age settlements in England. Among the most important Victorian vegetables, cabbage stored well both fresh and as sauerkraut — an important advantage for any vegetable in an age before canning or refrigera-

tion. Vilmorin's classic *Vegetable Garden* (1885) lists nearly 70 varieties, and all look striking in a garden.

Still Available: *Late Flat Dutch* (1700s), *Early Jersey Wakefield* (1840) *Drumhead Savoy* and *Winnigstadt* (by 1860), *Oxheart*, *Sugar Loaf* (1726).

HERBS — Essential earlier for a multitude of purposes, herbs continued to be a part of most Victorian gardens. Though some were used medicinally, most were used to add variety to a limited diet. Commonly offered in post-Civil-War seed catalogs were anise, balm (*Melissa officinalis*, for balm tea), basil, borage, caraway, catnip ("well-known as a mild nervine for infants"), coriander, dill, fennel, lavender,

ender, horehound, sweet marjoram, rue, rosemary, sage ("most extensively used of all"), summer and winter savory, tansy, thyme, and wormwood.

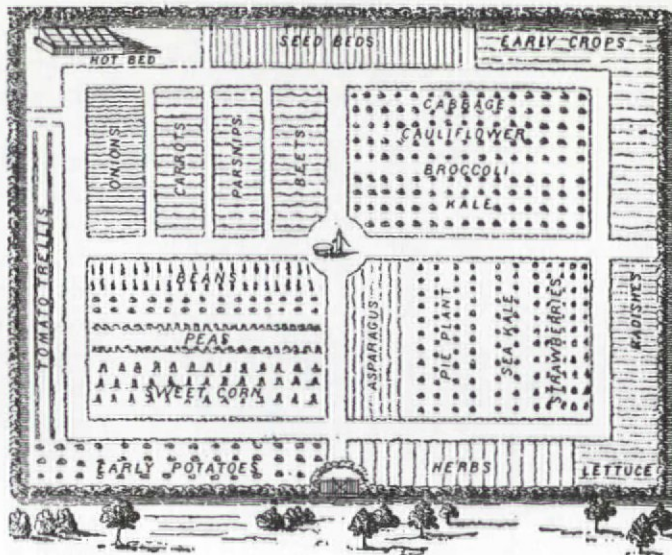
Roots

CARROTS — Developed from a number of wild plants like Queen Anne's lace, carrots originally had thin roots of white, yellow, or purple and were first used for flavoring. By 1620, however, the Dutch had developed two fat, orange varieties. Called the Long Orange and Scarlet Horn, these became the parents of all modern carrots.

Still Available: *selected strains of Long Orange and Scarlet Horn, Danvers* (Massachusetts, about 1870), *Nantes* (1871), *Oxheart* or *Guerande* (stubby and heart-shaped, 1884), *Chantenay* (by 1885).

seems to have disappeared somewhat earlier in the 19th century. Rather than being level with the surrounding paths, a raised bed is edged with horizontal planks six to ten inches high, creating what looks to be a full-up sandbox of soil. Other edgings for early raised beds included stones, bricks, tiles, cut-stone, and even bones. Recently revived by biodynamic gardeners, raised beds can increase yields by allowing for deeper, lighter soil and better drainage.

Old styles lingered on, but by the turn of the century vegetable gardens looked a lot like those of today. Most, however, were still fenced. A fence was essential protection against wild animals and wandering livestock. Open or closed, they were usually of horizontal plank or upright picket, frequently white-washed or painted – and not always white. Solid, closed-board fences provided the best protection. (For his fruit garden, Thomas Jefferson specified one 10 feet high and so tight "as not to let even a young hare in.") Split-rail fences were common around fields, but they were too crude and



A geometric plan (1879) with some combined beds.

open for home gardens. Other than this, however, fence styles were freely mixed in the Victorian home landscape.

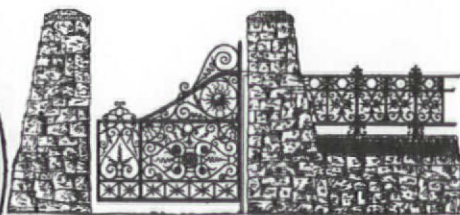
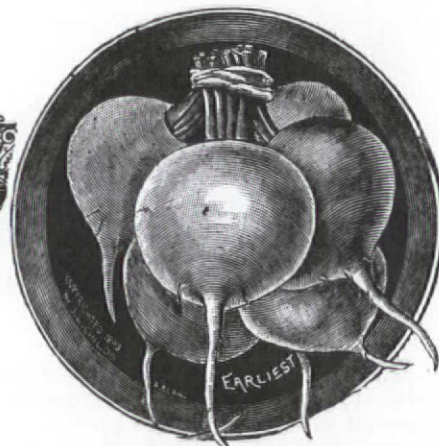
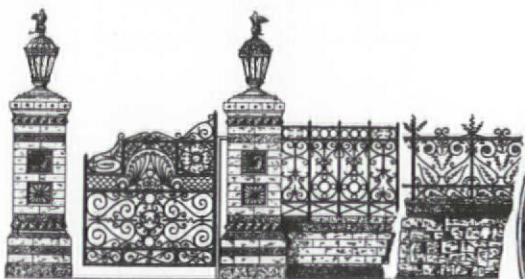
Garden boundaries were marked in other ways as well. Victorian plans often show a simple trellis covered with grapes or other vines screening the kitchen garden from the pleasure ground. Bush fruits like currants, gooseberries, and raspberries – all delicious and easily grown – were similarly used. So were narrow border-beds of

mixed flowers, a vernacular tradition that persists to this day.

GARDEN TECHNIQUES

Garden techniques also were different in Victorian times. Some old methods will enhance a period look, while others are recommended by common sense or simple nostalgia.

Bean poles can add dramatic vertical interest to a re-created garden. Though bush beans were available by about mid-century, pole beans remained the stan-



PARSNIPS – Related to carrots and valued medicinally, parsnips had become a staple in Europe by the 1500s. They were grown in Plymouth and Jamestown and were adopted by the Indians. Parsnips are sweeter after a few hard frosts and can be harvested through the winter if the ground is well mulched to prevent freezing. Try them sliced and sautéed, with some carrots for color and maybe a touch of brown sugar – delicious!

Still Available: Hollow Crown (by 1850).

ONIONS – Cultivated since at least 3000 B.C., onions were popular in Egypt, Rome, and throughout Europe before arriving in America with the earliest colonists. The basic early forms were red, yellow, and white; long, flat, and round; strong and mild. Used for

flavoring, they were also enjoyed as a vegetable in their own right, cooked or raw.

Still Available: White Portugal or White Silverskin (by 1800), and three from New England: Red Wethersfield (early 1800s), Southport Yellow Globe (about 1835), Danvers Yellow Globe (by 1850).

BEETS – Round and flat-bottomed beets date from about 1800. Before that, thick, pointed, carrot-like beets were the norm. Beets stored well in root cellars and were frequently pickled. Both roots and greens (initially

more important) were boiled and enjoyed, much as they are today.

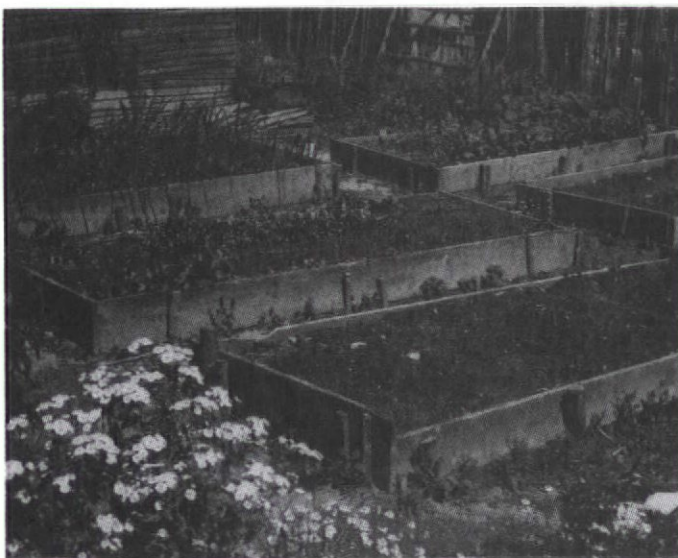
Still Available: Early Blood Turnip (by 1840), Egyptina (1868), Detroit Dark Red (1890s), Long Season (or Winter Keeper), Long Blood Red.

RADISHES – The ancient Chinese, Greeks, and Egyptians enjoyed radishes, and by the Middle Ages large-rooted (to 40 pounds!) or winter, "keeping" radishes were a staple in Europe. Burpee in 1888 was recommending radishes "for breakfast, dinner and supper, three times a day," grated, boiled, marinated, and fresh.

Still Available: French Breakfast (1879, with the form familiar earlier), Long Scarlet (about 1850); for winter keeping: Black Spanish (by 1828), China Rose (about 1850), Mammoth White (by 1885).

dard, partly because they bear over a longer season. Common practice was to plant a few beans around a single rough-cut sapling, or to lean and lash together three or four saplings to make a pyramidal tower. (Fancier towers were used on the lawn for ornamental vines.) Squash, cucumbers, and hops also thrive on bean towers.

For peas the standard support was *pea-brush*. This is nothing more than dead, twiggy branches, a recycling of what is pruned



Primitive raised beds at Plimoth Plantation.

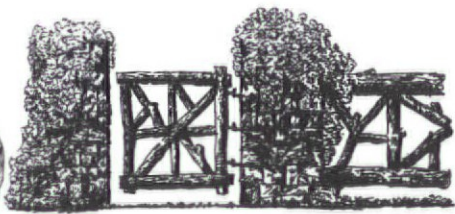
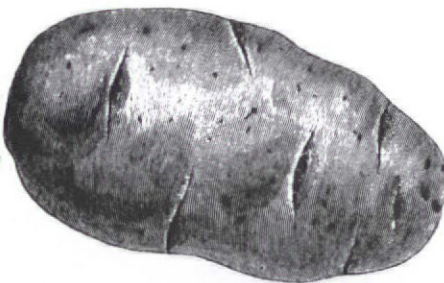
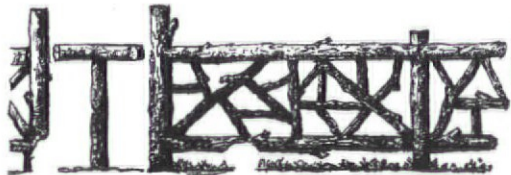
from garden trees and shrubs. Simply stick the branches in the ground and the peas will clamber over and through them. Old-fashioned sweet-peas grow well this way, too. When the vines are done for the season, just pull them out along with the pea-brush and plant a late crop of something else.

Arbors, trellises, and espalier are other ways in which Victorian gardeners utilized vertical space. Grapes are traditional for arbors, but other vines work just as well — try a garden seat canopied by a cucumber arbor. Trellises were usually simple

affairs in the 19th century, often just a few long horizontal pieces nailed to a couple of posts. Espalier — the training of fruit trees into flat patterns — was detailed in many early garden books. It is an exacting technique, and was probably more common in the books than in practice; but espalier can add a note of distinction to a re-created kitchen garden.

Like gardeners today, Victorians had to decide what to plant where. In geometric beds, plants were often grouped accord-

ing to their uses or similarities. In the earliest New World gardens, for example, one bed might hold pot and "sallet" herbs (meaning all non-woody plants grown for eating), with another devoted to sweet herbs (for flavoring and strewing), and a third for physic herbs (used medicinally and in household concoctions). Another common arrangement was separate beds for root crops, leaf crops, and fruiting crops. Coleworts, vines, and perennial plants often had special spots, too. Grouping plants in separate beds made plant rotation easier — as important for hygiene and fertility in



POTATOES — Cultivated by the Incas for thousands of years, the potato was unknown outside the Andes until the Spanish conquest. Even after its introduction into Europe about 1500, it was slow to catch on, and until the end of the 1700s the only people who grew it extensively were the Irish. The 1840s potato famine in Ireland led to widespread immigration and a boom in potato production here.

Still Available: Early Rose, Irish Cobbler (1876), Lady Finger (with German immigrants before 1850), Green Mountain (1878), Hundredfold (with violet skin), Snowflake, Russet Burbank (1876).

Fruiting Vegetables

BEANS — (*Phaseolus*) Native to the Americas and long cultivated by the

Indians, beans were an important crop for the early settlers. Beans were easy to grow, nutritious, and — always important — easy to dry and store. Although sometimes eaten green, most were dried and cooked in soups, succotash, and endless variations of the traditional baked beans.

Still Available: for eating green: Lazy Wife (by 1810), Bountiful (1896), Black Valentine, Scarlet Runner (by 1750, orange-flowered); for shelling: Wren's Egg or Speckled Cranberry (about 1825), Jacob's Cattle, and many others preserved by collectors.

PEAS — Reaching Europe from northern India during prehistoric times, dried peas were a staple for thousands of years. It wasn't until the late 1600s,

however, that a craze for them at the French court established them as an important fresh vegetable. Vilmorin listed nearly 200 varieties, including 21 edible-podded "sugar" peas which have recently been trumpeted as a new vegetable.

Still Available: Alaska (about 1880), Champion of England (by 1849), Telephone ("immensely productive ... excellent sugary flavor ... luscious," raved Burpee in 1888), Dwarf Sugar (by 1800), Prince Albert (1846).

SWEET CORN — Corn is another New World native, and so long cultivated that there is no agreement as to its wild ancestor. By the time Columbus arrived it was being grown from Chile to Canada with an estimated 200 to 300 varieties in America alone. Sweet corn, however, is almost brand-new. It was

Victorian gardens as it is today.

Although petrochemical fertilizers are a thing of this century, Victorian gardeners assiduously enriched their soil. They well understood the importance of "organic matter" in making good soil, and they had greater access to that prime soil-conditioner, manure.

Horses, cows, and chickens were common even in urban backyards, and their wastes were not wasted. Though manure has some fertilizing value (often 1-1-1) it mainly helps to make soil light, absorbent, and slow to dry out. Useful substitutes today are peat, leaf mold, sawdust, and compost, all of which were used by early gardeners, too.

For fertilizer, Victorians used all sorts of things. According to Ken and Pat Craft in *The Best of American Gardening*, the list included ammonia, ashes, blood, bones, burned earth, castor beans, coffee grounds, eggshells, fish, hair, hooves, mud, various oils, rags, salt, saltpeter, seaweed, and soot. Many of these are still in use. Blood meal is a good source for nitrogen; bone meal for phosphorus; wood ashes for potash. Recently available again is one of Victorian America's favorite fertilizers: imported Peruvian seabird guano.



An 1880 tradecard for Peruvian guano.

to plant the next. Seed-saving wasn't just a thrifty exercise in self-sufficiency; by saving seeds from their best plants each year, gardeners over time created varieties that were finely adapted to local growing conditions and personal tastes. Seed-saving is enjoying a revival today among gardeners concerned about vanishing "heirlooms" and diminishing genetic resources. Seed-saving can be fun, too. Sources of information for novices include Carolyn Jab's *Heirloom Gardener* and Kent Whealy's Seed Savers organization. With a little help, any gardener can propagate an endangered Victorian vegetable like the Jenny Lind cantaloupe or create a personal, modern heirloom like a Baby David tomato or an Old West Side pea.

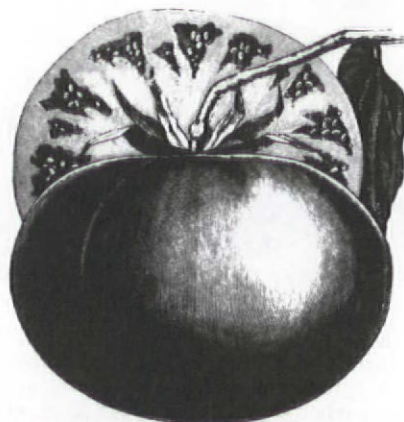
Scott G. Kunst heads a firm that does historic-landscape design: Old House Gardens, 536 Third Street, Ann Arbor, Mich. 48103. (313) 995-1486.



first noted in New England in 1779, first listed in an American seed catalog in 1828, and didn't become popular until around the Civil War. Before that, corn was raised to be dried and ground, though it was sometimes enjoyed in its "green" or "milk" stage.

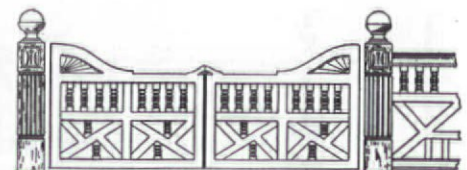
Still Available: Old Colony (by 1850), Stowell's Evergreen (about 1850), Country Gentleman, Black Mexican (1863), Golden Bantam (1902).

TOMATOES — Love apple, wolf's peach, Peruvian apple: 200 years ago the tomato had many names but little place in American kitchen gardens. French and Italian settlers may have been cooking with it, and others regarded it as an aphrodisiac, but for the most gardeners it was an attractive but poisonous ornamental. It was 1820 when a dramatic public eating on the steps



of a New Jersey courthouse convinced most Americans that tomatoes were safe and perhaps even tasty. The earliest forms were the red and yellow plum, pear, and cherry tomatoes still grown today. Large tomatoes were deeply convoluted until the landmark Trophy appeared in mid-century.

Still Available: plum, pear, and cherry tomatoes (most typical), Fiji Island (1840, yellow), Paragon (1870), Ponderosa (1891), Crimson Currant or German Raisin (clusters of tiny fruit, beautiful in salads or for preserves). Collectors are saving others.



Vines

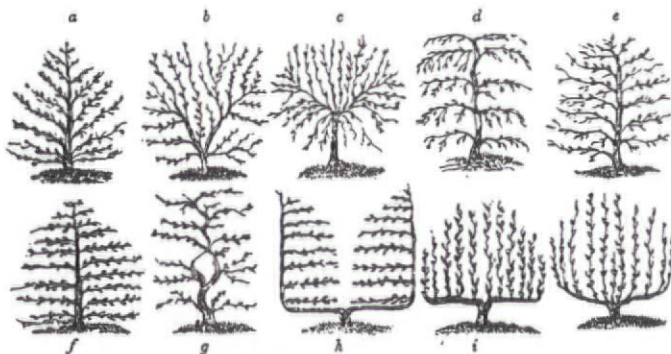
CUCUMBERS — Cultivated in India for 3000 years, relished by the builders of the pyramids, and introduced to Europe by Alexander the Great, cucumbers were still very popular in the 19th century. They were usually enjoyed fresh or pickled, though no doubt some people still boiled or fried them as had been common earlier. Hybrid development took off after 1872, but most Victorian favorites have been replaced by disease-resistant 20th-century varieties.

Still Available: for slicing: Lemon (1894, yellow and round), Winder-moor Wonder, Long Green; for pickles: Northern Pickling, Early Russian, West India Gherkin (1793).

MELONS — Although modern melons are generally conceded to be sweeter and more disease-resistant than an-

RESOURCES

If this article has tempted you to learn more about historical vegetable gardening — or to start planting one of your own — you'll find some excellent places to begin in the bibliography and source list given below.



Ten espalier designs from an 1806 text.

I. Books

1. Favretti, Rudy J. and Joy Putnam Favretti. *For Every House A Garden: A Guide For Reproducing Period Gardens*. Chester, Conn: Globe Pequot Press, 1977.
2. Houghton, Claire Shaver. *Green Immigrants — The Plants That Transformed America*. New York: Harcourt Brace Jovanovich, 1978.
3. Jabs, Carolyn. *The Heirloom Gardener*. San Francisco: Sierra Club Books, 1984.
4. Kline, Roger A., Robert F. Becker, and Lynn Belluscio. *The Heirloom Vegetable Garden*. Ithaca, N.Y.: Cornell University Cooperative Extension, 1984.
5. Tice, Patricia M. *Gardening In America, 1830-1910*. Rochester, N.Y.: The Margaret Woodbury Strong Museum, 1984.
6. Vilmorin-Andrieux. *The Vegetable Garden*. Berkeley, Cal.: Ten-Speed Press, n.d. (reprint of 1885 English edition).

very helpful resource. And from the seed houses listed below, you can order many antique varieties.

1. Farmer Seed and Nursery Company, Faribault, MN 55021.
2. Good Seed, P.O. Box 702, Tonasket, WA 98855
3. Gurney's Seed and Nursery Company, Yankton, SD 57079
4. Henry Field Seed and Nursery Company, Shenandoah, IA 51602
5. Johnny's Selected Seeds, Albion, ME 04910
6. Johnson Seed Company, 227 Ludwig Avenue, Dousman, WI 53118
7. Le Marche, P.O. Box 566, Dixon, CA 95620
8. L.L. Olds Seeds Company, P.O. Box 7790, Madison, WI 53791
9. Redwood City Seed Company, P.O. Box 361, Douglas City, CA 94064.
10. Seeds Blum, Idaho City Stage, Boise, ID 83706

7. Whealy, Kent and Arllys Adelmenn, eds. *Seed Savers Exchange: The First Ten Years*. Decorah, Iowa: Seed Savers Exchange, 1986.

II. Seed Houses

Although not a seed catalog per se, the Seed Savers Exchange (c/o Kent Whealy, 203 Rural Ave., Decorah, IA 52101) is a



tiques, heirloom gardeners may still want to experiment with some older varieties. Green-fleshed varieties were the rule in cantaloupes until 1851, when the prize-winning Christiana became one of the first popular orange-fleshed melons. Many new American varieties were introduced in the boom years of 1880 to 1900. Most early watermelons have disappeared from seed catalogs, though seed-savers are preserving some. Honeydews were introduced in 1915, and casabas became popular only in the 1920s.

Still Available: green cantaloupes: *Citron*, *Jenny Lind* (1846), *Nutmeg* (by 1806), *Hackensack* (by 1882); watermelon: *Moon and Stars*, *Ice Cream* (by 1865), *Georgia Rattlesnake*.

SQUASH AND PUMPKINS — These members of the genus *Cucurbita* are

New World natives and were favorites of the Indians. Warted crookneck and patty-pan (white bush scallop) are two antique summer squashes; zucchini's popularity in the U.S. dates from only the 1920s. Because of their keeping qualities, winter squashes were more valued by the Victorians. Several were introduced from South America by New England sea captains, though acorn squash dated from this century. Pumpkins helped the Pilgrims survive and were used for livestock fodder. Try one stuffed with apples and sugar, baked and spread on bread and butter, as recommended in an early recipe.

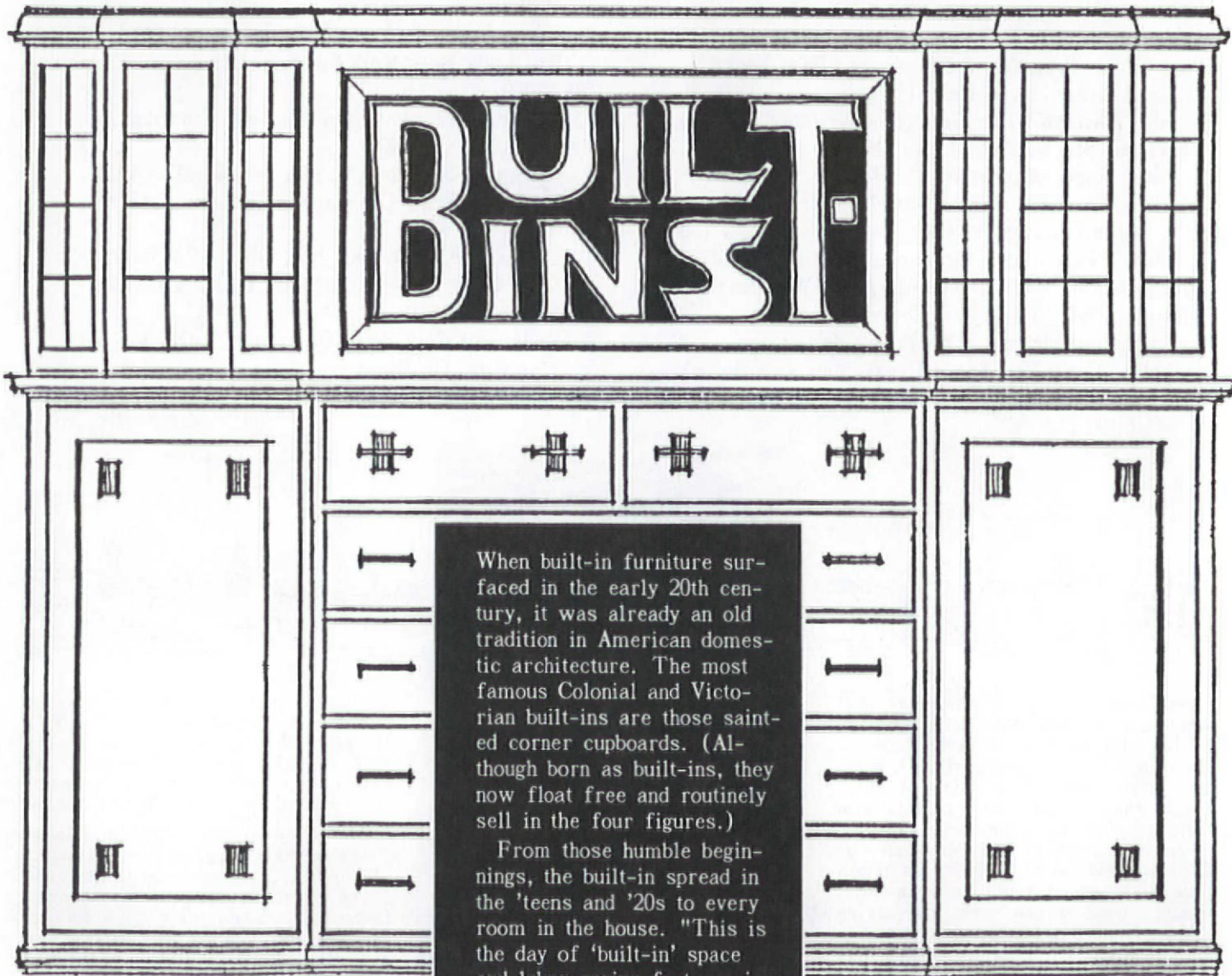
Still Available: summer squash: warted

crookneck, *patty-pan* (by 1722); winter squash: *Boston Marrow* (by 1831), *Marblehead*, *Green Hubbard* (by 1857), *Turk's Turban* (originally called acorn squash); pumpkin: *Connecticut Field* (*Big Tom*), *White Cheese*.

GOURDS — Victorian seed catalogs listed gourds among the flowers and the vegetables, for ornament and use. Large Sugar Trough gourds could serve (according to Burpee's 1888 catalog) "as buckets, baskets, nest-boxes, soap and salt dishes, and for storing the winter's lard." Dipper, dishcloth (luffa), and Japanese Nest Egg gourds were also recommended; their uses are indicated by their names. Small gourds were "always sure to attract the attention of the children, who love to play with pretty striped and oddly crooked fruits" — a good reason to grow them yet today.

POST-VICTORIAN • I • N • T • E • R • I • O • R • S •

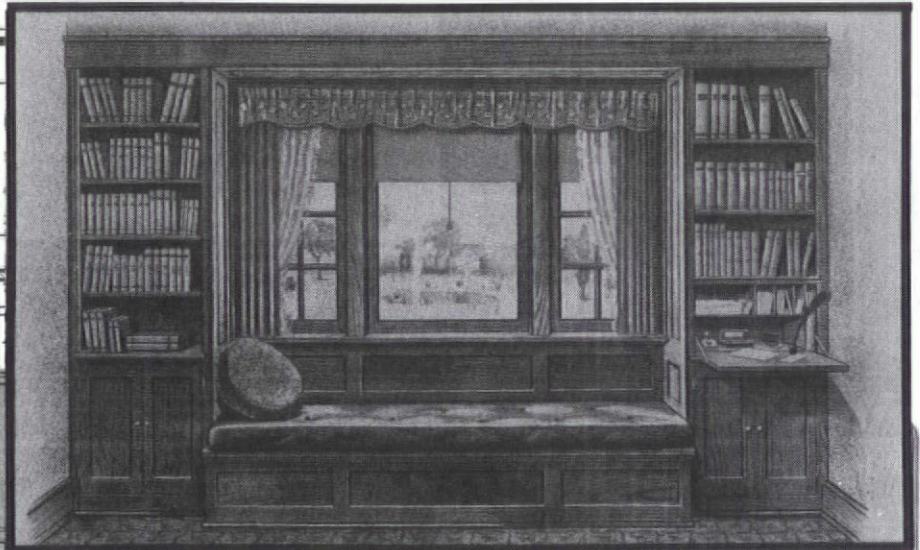
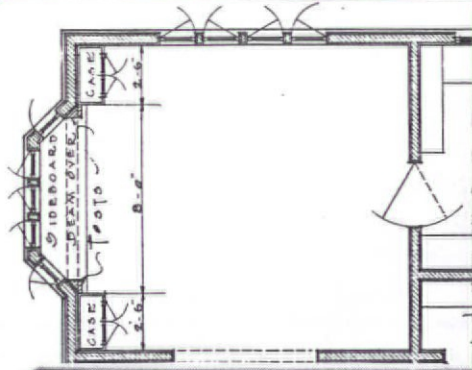
BY JOHN CROSBY FREEMAN
Art Compiled By Eve Kahn



When built-in furniture surfaced in the early 20th century, it was already an old tradition in American domestic architecture. The most famous Colonial and Victorian built-ins are those sainted corner cupboards. (Although born as built-ins, they now float free and routinely sell in the four figures.)

From those humble beginnings, the built-in spread in the 'teens and '20s to every room in the house. "This is the day of 'built-in' space and labor-saving features in the home," wrote William Radford, author of numerous house-plan books, in 1911. "Carpenters and builders are called on continually to plan

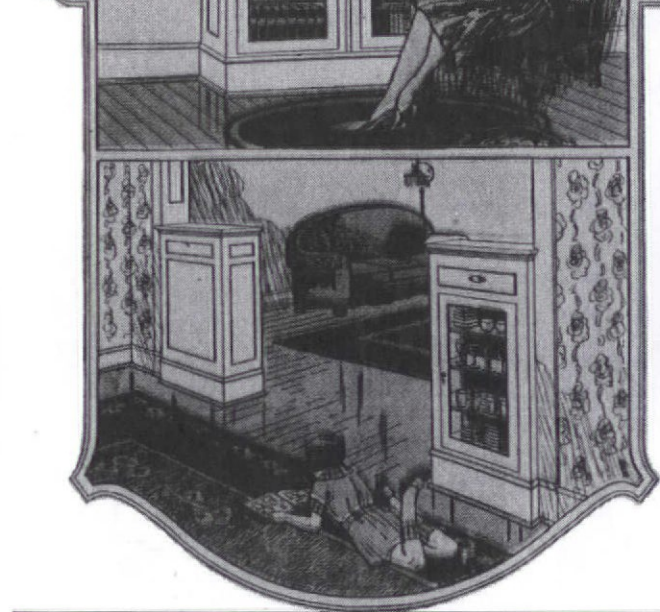
LIVING ROOMS



and build buffets and sideboards for the dining room; kitchen cabinets, cases, and cupboards for the kitchen and pantry; wardrobes and linen closets for the chambers; and window seats, fireplaces with decorative mantels, and built-in bookcases for the living room and library."

The "built-in look" was such an important feature that pre-fabricated housing manufacturers like Aladdin,

Top left: dining room plan, 1921. Top right: window seat and bookcases, 1927. Above, left: bookcases as wall units and room dividers, 1928.

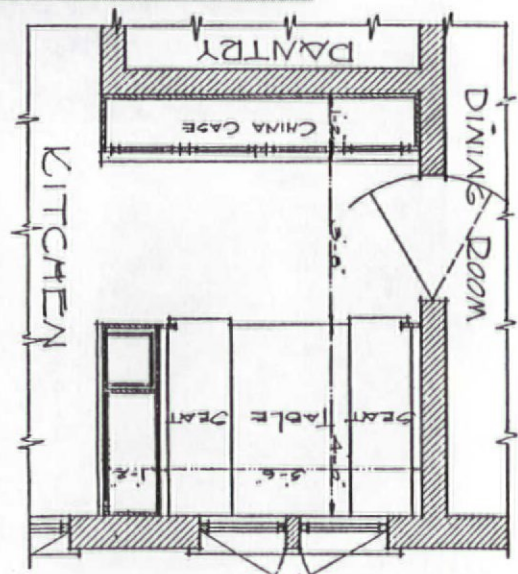
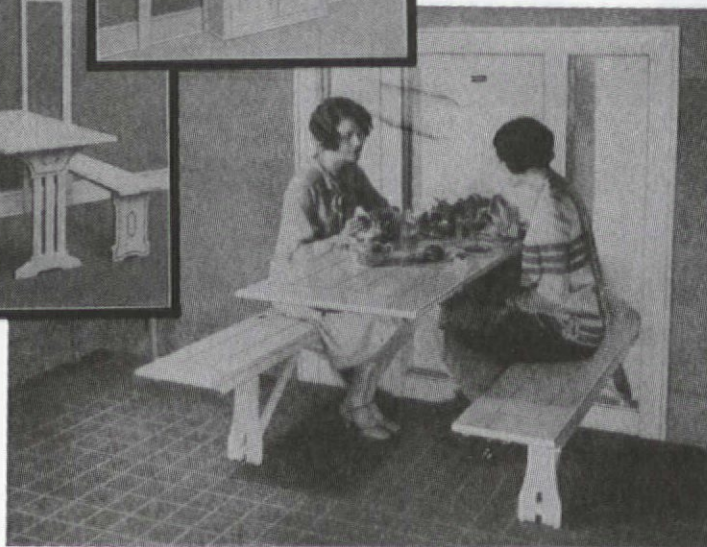
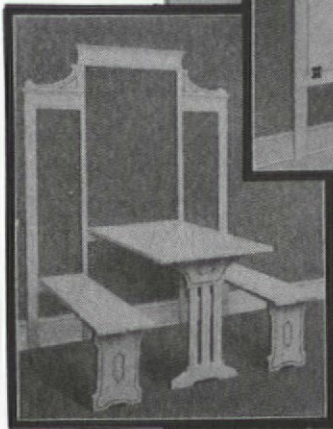
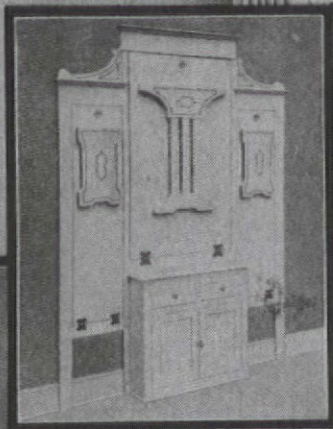
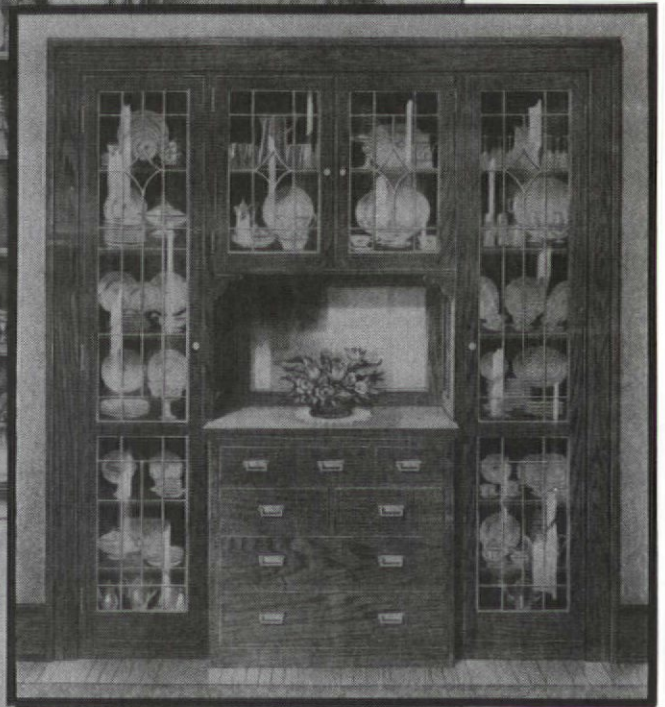


DINING AREAS

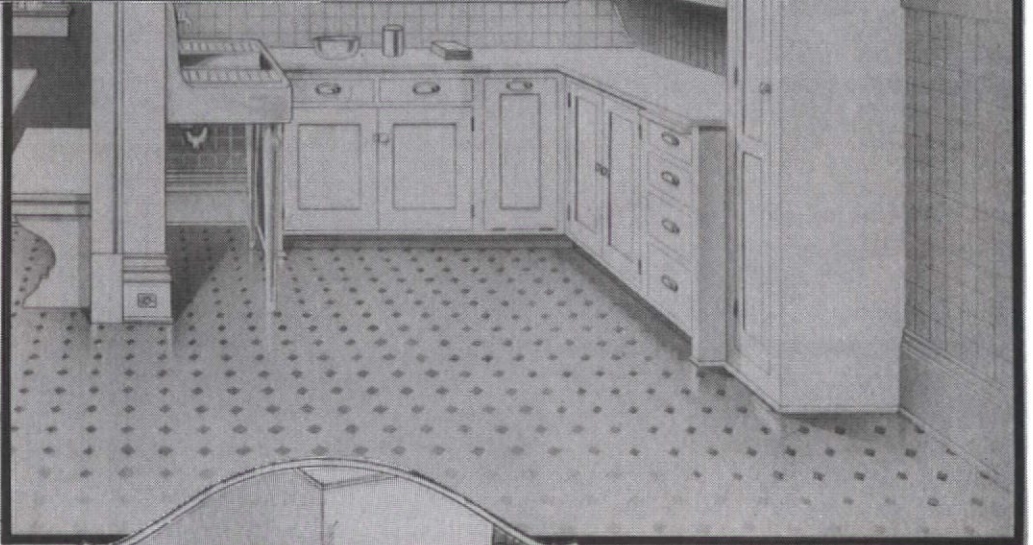
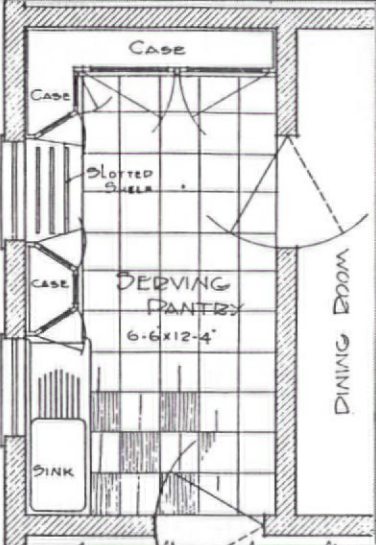
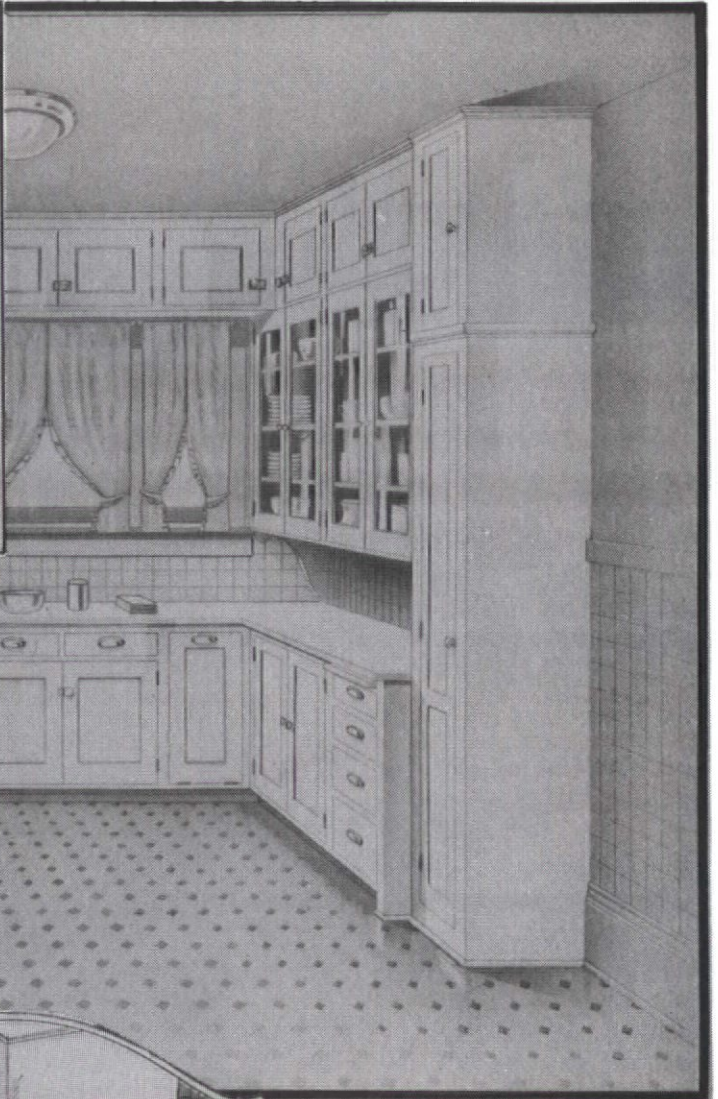
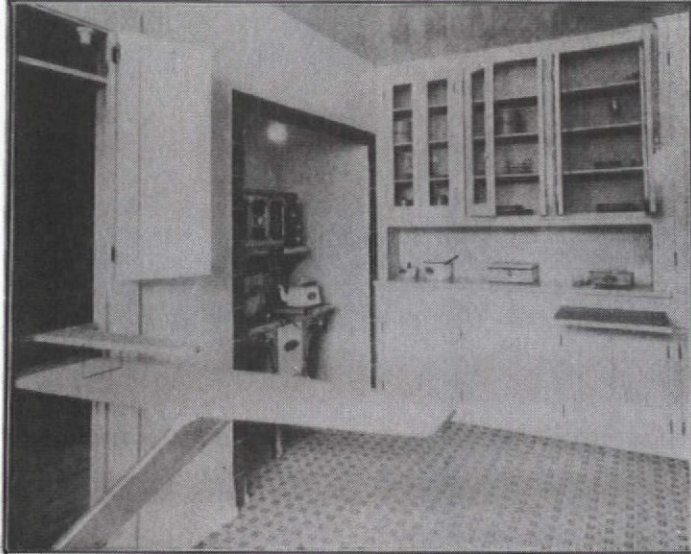
Sears, and Gordon-Van Tine sold pre-fabricated, built-in cabinets, sideboards, and buffets as extra-cost options for their houses. Manufacturers sprang up who made nothing but built-ins; the examples on these pages will give you an idea of the wide variety they produced.

The prevalence of built-ins can be credited to the Arts & Crafts Movement, which rejected upholstery and the genial late-Victorian mixing of period styles. The structural quality of the wood

Clockwise from near right: colonial corner cabinet, 1927; sideboard and china cabinets, 1927; eat-in kitchen plan, 1921; fold-down breakfast nooks, all 1928.

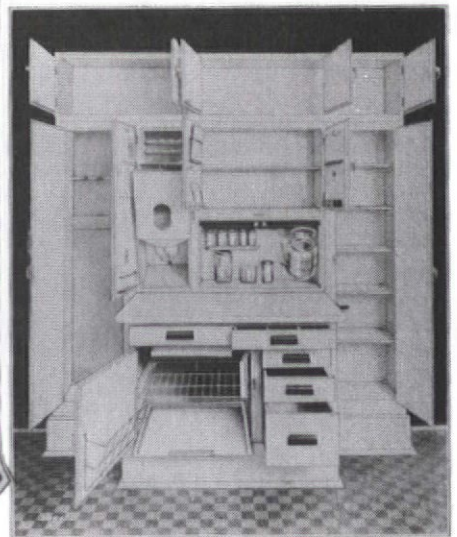


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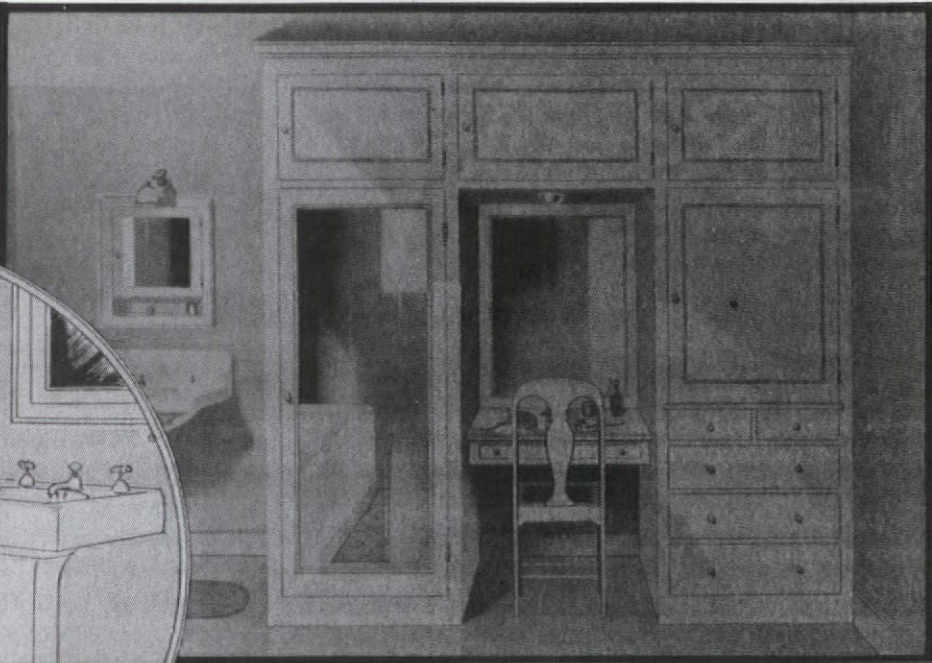
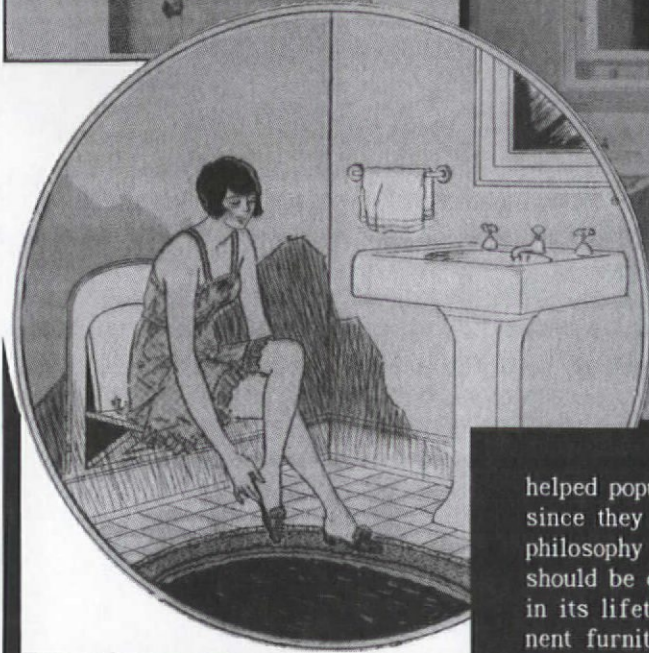
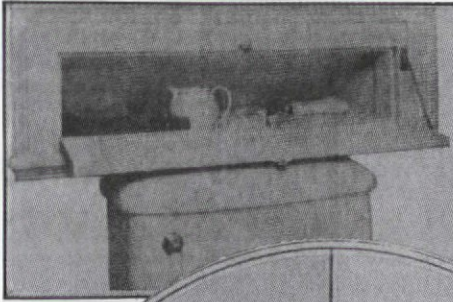


was emphasized. A fixed order was achieved by building in entire walls with various seats and cabinets, carrying one style throughout the house. Gustav Stickley also

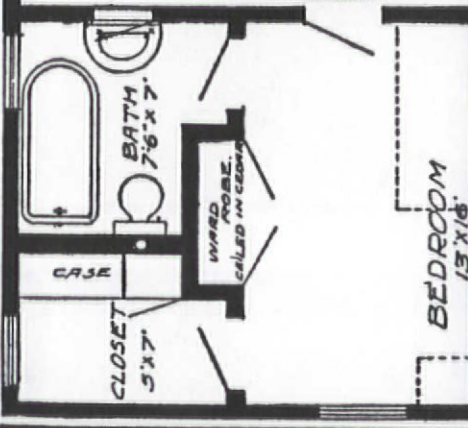
Top left: fold-down ironing board with sleeveboard, 1923. Above: pantry plan, 1921. Above right: kitchen cabinets, breakfast nook (lower left), 1927. Far right: kitchen unit with built-in flour sifter, cookie jar, and pull-out racks, 1928. Right: maid ironing at fold-down board; note wall shelf with clock.



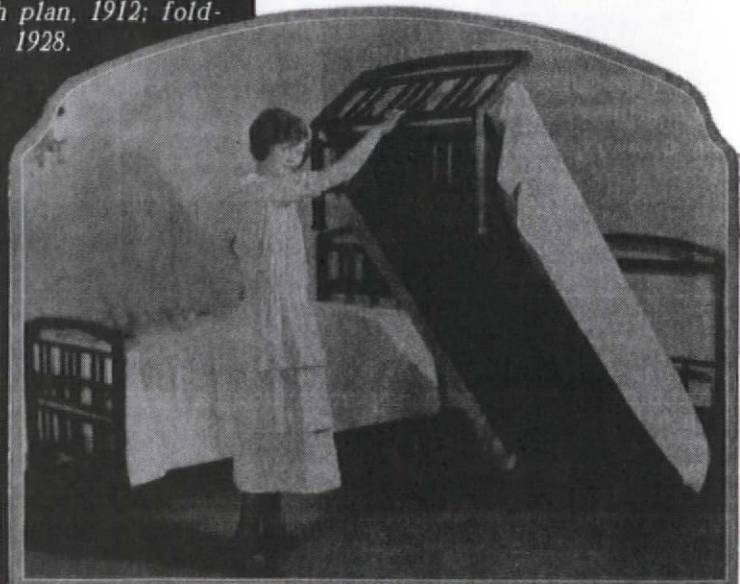
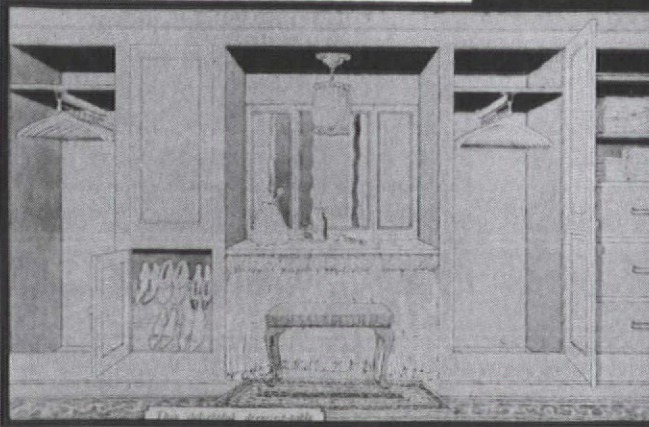
BATH AND BED ROOMS

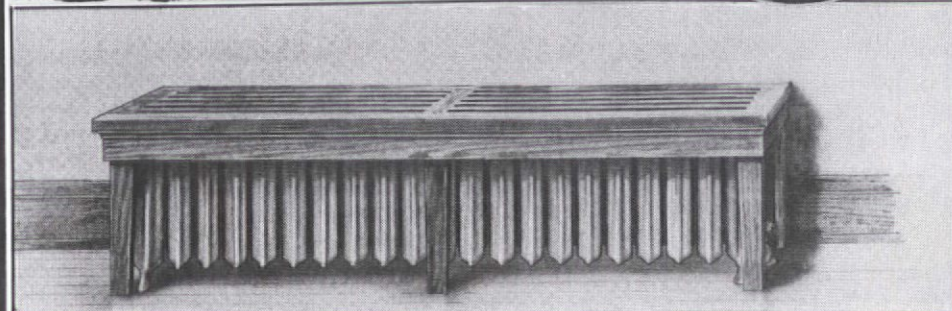
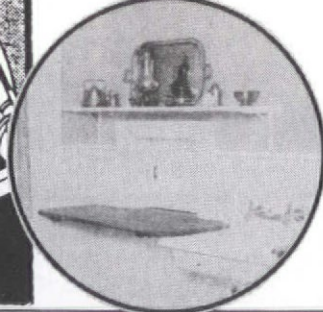
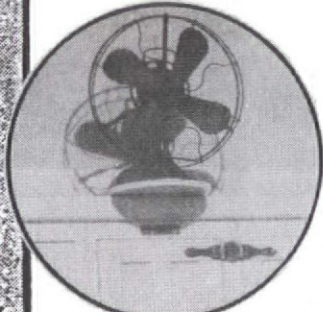
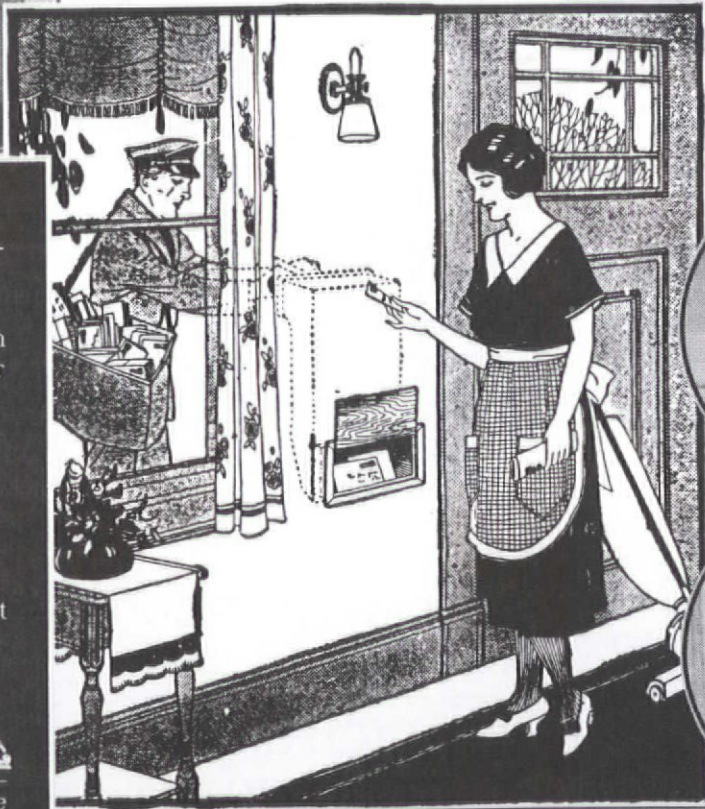
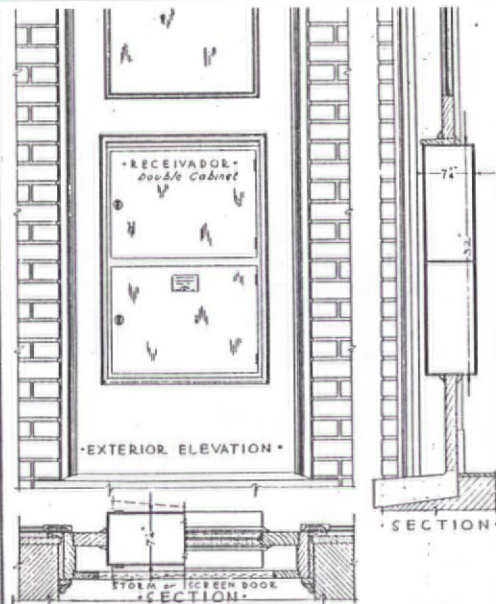


helped popularize built-ins, since they conformed to his philosophy that a house should be decorated only once in its lifetime, with permanent furniture.



Clockwise from top left: shelf above toilet, 1923; bathroom cabinets and vanity, 1927; French doors to disguise fold-down bed, 1928; paired fold-down beds, 1925; bedroom storage unit and vanity, 1925; bedroom, closet, bath plan, 1912; fold-down seat, 1928.





Some built-ins eventually outlived their usefulness and now look rather quaint. Others, like medicine cabinets and closets, have remained both practical and popular. In fact the four old reasons for installing built-ins are still valid: (1) They cost less than comparable store-bought pieces; (2) They can be custom-made to match interior woodwork and fit available space; (3) They're easy to maintain because dust can't get behind them; and (4) They make decorating cheaper, as the walls behind them don't need paint or wallpaper.

Top: Deliveries made to the outer door of the "Receivador" (1928) were accepted through the inner door. Both doors could not open at the same time, preventing intruders. Center: in-wall mail chute, 1928. Above right: fan shelf and serving window with counter, both 1923. Right: radiator cover, 1927.

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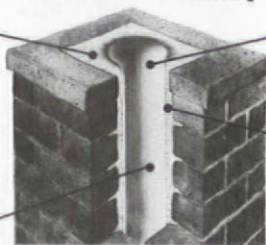


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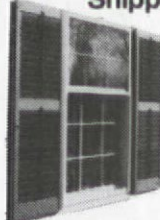
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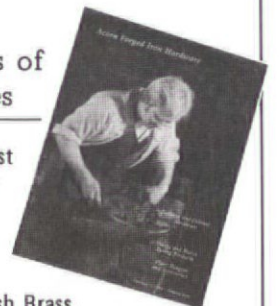


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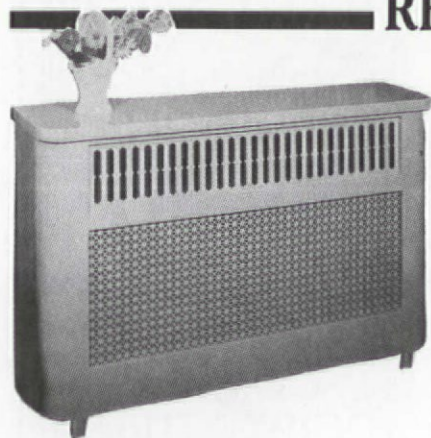
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Made of heavy-gauge furniture steel, the radiators come either primed for painting or with a baked enamel finish such as wood graining. Prices range from \$16.85 for the simplest model, unpainted, to \$80 for finished, fancier units. A brochure is \$1. Monarch, 2744 Arkansas Dr., Dept. OHJ, Brooklyn, NY 11234. (201) 796-4117.

Picnic Set, Glider

We've always liked Green Enterprises' Victorian porch swing [see July 1985 OHJ, page 132]. The company just came out with a picnic set (below) and glider (below right), and we like these too.



The picnic table is \$749.50; the long bench, \$247.50; small bench, \$124.50. The glider consists of a swing (\$289.50 for 4-ft. model, \$349.50 for 5-ft.) on a base (\$249.50 and \$264.50). A brochure is free. Green Enterprises, 43 S. Rogers St., Dept. OHJ, Hamilton, VA 22068. (703) 338-3606.

Pictorial Tiles

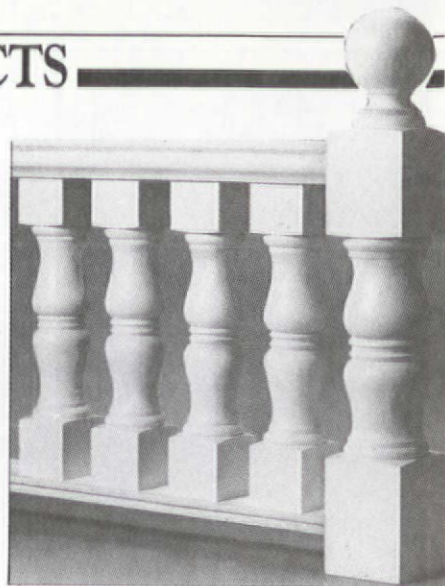
In the late 1800s, the story goes, J. Moyr Smith, a noted tile designer, made a series of tiles depicting scenes from Shakespeare's plays: Romeo and Juliet, Hamlet, Troilus and Cressida, for instance. In the past few years, Minton Hollins Tiles of England began reproducing the tiles in the original colors, black-on-bone and black-on-white.

So far, so good. But then J.R. Burrows ordered about twice as many of these six-in.-square tiles



as the company can store, and so has to sell them at just above cost: \$4 each, plus shipping. If you order all 12 in the series, you get a free Shakespeare portrait tile.

The tiles would make striking fireplace surrounds or decorative bands in kitchen or bath. Matching plain tiles in bone and white are also available. An information sheet showing all designs is free. J.R. Burrows, Victorian Design Merchants, PO Box 418, Cathedral Station, Dept. OHJ, Boston, MA 02118. (617) 451-1982.



Porch Parts, Columns

When porch posts and railings have to be replaced, which is often, an exact replica is not always easy to find. One excellent source, Pagliacco Turning and Milling, has recreated newel posts, posts, balusters, railings, and columns from millwork catalogs of the late 1800s. And if they don't stock just what you need, they're happy to do custom work.



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The wood they use is clear, all-heart redwood. They also make interior woodwork in other woods (mahogany, oak, etc.) and sell composition Corinthian capitals. Their minimum orders are not insignificant — at least 20 balusters, for instance — but they do have local dealers who stock smaller quantities. A full catalog, complete with ordering, storage, and installation instructions, is \$5. Pagliacco Turning and Milling, PO Box 225, Dept. OHJ, Woodacre, CA 94973. (415) 488-4333.

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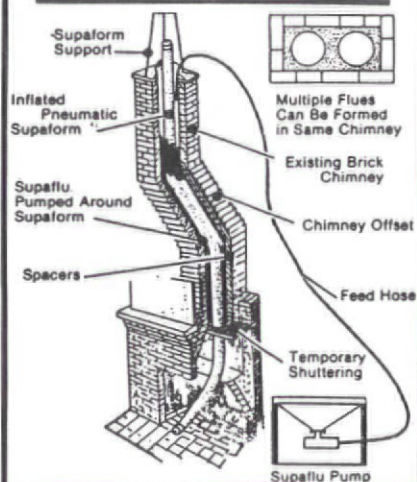
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BUILT-INS

We looked far and wide to come up with the suppliers of built-in furniture described on this page. Only a few exist, and they make only a handful of products (unlike in the '20s and '30s - see article on page 52).

Ironing Boards

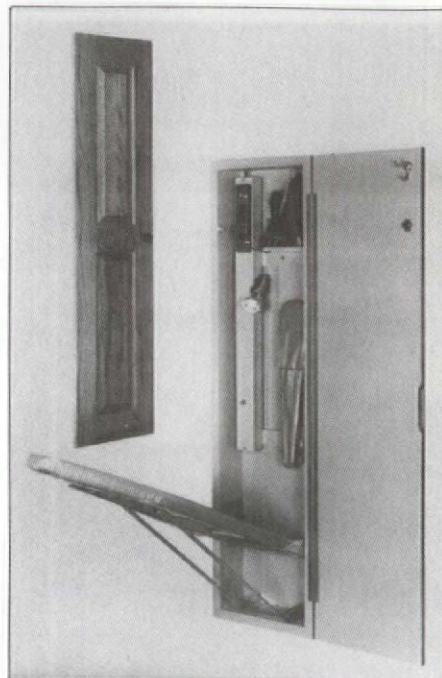
Three companies make built-in ironing boards. The three models look pretty much the same; the main variations are in the optional features, door styles, and cost.

These are not just boards that fold down from the wall, mind you, but rather high-tech "ironing centers." Standard on some models, optional on others, are a steel interior (so you can put away the iron while it's still hot), a movable light, an electrical outlet, shelf space for starch and other necessities, a safety switch that turns off the iron after a pre-selected time and/or when you close the board; a fold-down board with pad and cover; a small sleeveboard; a garment hook on the inside of the door; and the ability to move up and down or swivel 180 degrees.

NuTone's model offers all features described above except the sleeveboard (\$12.50) for \$175. The door is smooth, unfinished wood (you can even wallpaper it). Brochures are free. NuTone, Madison & Red Bank Rd., Dept. OHJ, Cincinnati, OH 45227. (800) 543-8687; (800) 582-2030 in Ohio. Iron-A-Way offers several models for between \$185 and \$360 with plain, raised-panel oak, or mirrored doors. Brochures cost 25¢. Iron-A-Way, 220 W. Jackson, Dept. OHJ, Morton, IL 61550. (309) 266-7232 or 674-1285. Sico's model offers all but the sleeveboard, \$480 without a door. Natural-oak or almond-oak doors are \$24; unfinished oak veneer, \$57. Brochures are free. Sico Inc., 7525 Cahill Rd., PO Box 1169, Dept. OHJ, Minneapolis, MN 55440. (612) 941-1700.

Fold-Down Table

This item is so new no photos of it have yet been taken. Sico has begun manufacturing a fold-down table with legs. The cost is about \$288. Brochures are free; see address at left.



Iron-A-Way's built-in ironing board comes with the option of a raised-panel wood door.



In-Wall Beds

Two companies make fold-down beds, also known as Murphy beds. There's a large variety available with different mechanisms (some beds fold out horizontally) and cabinets and shelves attached (Sico even offers one with a fold-down table on the outside). Though cabinet styling tends toward the con-

temporary, some units are plain enough to adapt to any decor. Murphy's basic mechanism begins at \$275 (without headboard), Sico's at \$823 (with padded headboard). Both manufacturers offer free brochures. Murphy Door Bed Co., 5300 New Horizons Blvd., Dept. OHJ, Amityville, NY 11701. (516) 957-5200. Sico: see address above.

Custom Built-Ins

Many, many shops and craftspeople make custom built-in furniture (see 1987 OHJ Catalog, page 86). One of our favorites is Maurer & Shepherd Joyners, who reproduced this colonial corner cabinet from an 18th-century original. It cost about \$4200; brochures are free. Maurer & Shepherd Joyners, 122 Naubuc Ave., Dept. OHJ, Glastonbury, CT 06033. (203) 633-2383.



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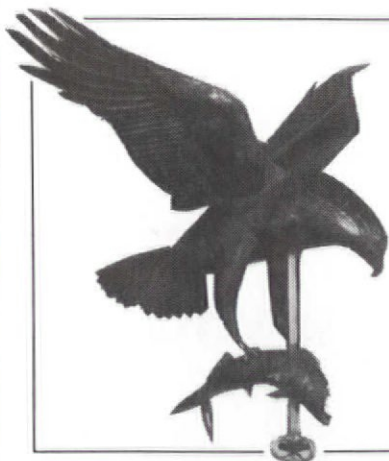
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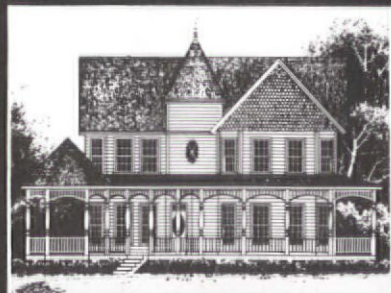
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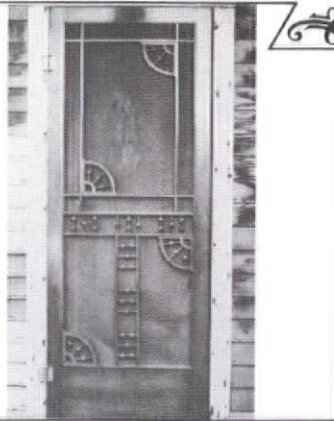


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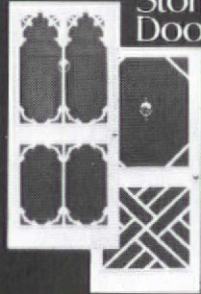
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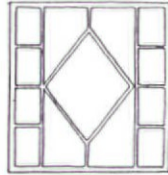
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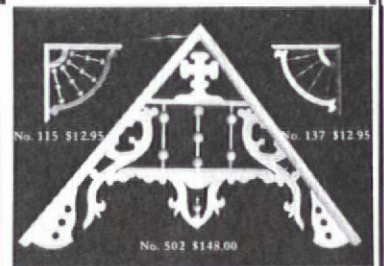


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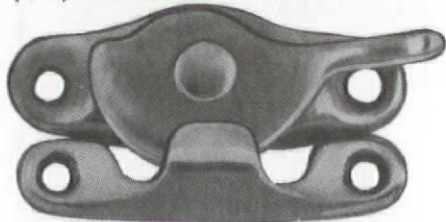
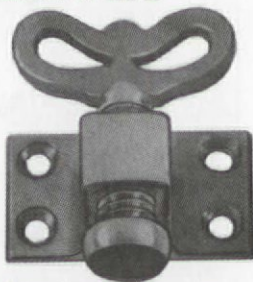
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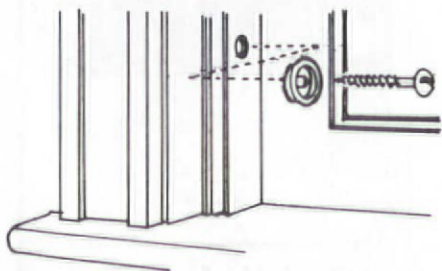
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and bronze window hardware, including lifts, catches, fasteners, and transom and casement hardware. And they also do custom reproductions. Through distributors; brochures are free. Merit Metal Products Corp., 242 Valley Rd., Dept. OHJ, Warrington, PA 18976. (215) 343-2500.



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Window-stop adjusters, which screw into the stop and make it easy to remove and re-position, are great for two reasons: 1) The sash can be easily removed for you to work on it; and 2) if the sash rattles, it's no trouble to move the



stop to fit more closely. H.B. Ives makes adjusters in brass plate or bright nickel plate (list price, about 30¢ each, includes screw, washer, and cap), along with nice-looking window lifts and locks that, although not exact reproductions, can serve as tasteful, unobtrusive replacements. Call for the name of your distributor; brochures are free. H.B. Ives, PO Box 1887, Dept. OHJ, New Haven, CT 06508. (203) 772-0310.

Spring Bolts

Spring bolts are clever gadgets that turn up on old windows from time to time. Basically you insert the bolt through the lower sash (from the exterior side) and then drill some holes in the upper sash. As you slide the sash up, the bolt pops into the holes, holding the window open at various heights. To



release, simply pull on the button.

These bolts are still being made. Stanley Hardware's version has a nylon tip, which prevents wear on the sash; #1697 and #1697-1/4 in catalog 140. The company sells through distributors, sends out free information (specify interest), and makes lots of other window hardware. Stanley Hardware, 1456 Wilbur Cross Hwy., PO Box 1226, Dept. OHJ, Berlin, CT 06037. (203) 225-5111.

Pop-Out Storms

We finally found an interior storm window that leaves no trace when it's removed. Spring Tite windows, made of real glass with a PVC frame, spring in and out of the window frame with a minimum of effort. Their only drawback is that the window reveal has to be at least 1-1/4-in. deep to accommodate them. The company has distributors around the country. Costs vary by region; brochures are free. Spring Tite Energy Systems Inc., Rt. 2, Box 307C, Dept. OHJ, Watseka, IL 60970. (815) 432-2200.

Left and below: detail of Spring Tite window.



At Last, Window Weights

For a long time we've looked for a source of new window weights. So we were delighted to learn that the Architectural Iron Company is manufacturing them, in 2- and 1-1/2-lb. sizes that sell for \$3.20 and \$2.40 respectively (add sales tax in N.Y. and Penn.). They can be used as replacements for lost weights or, if you're adding extra layers of glass as insulation, for added balance. (The weights stack, to combine into any weight you need.) A descriptive flyer is free. Architectural Iron Co., Box 126, Dept. OHJ, Milford, PA 18337. (717) 296-7722.



More Steel Windows

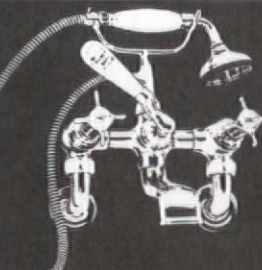
At the conference trade show I had to face the wrath of several steel-window manufacturers we didn't mention in our November 1986 feature on metal windows. They all make residential casements, and some will produce single bars for repair work. Brochures are free.

* A & S Window Associates Inc., 88-19 76th Ave., Dept. OHJ, Glendale, NY 11385. (718) 275-7900.

* Bliss-Cashier Metal Products Inc., PO Box 310, 617 Manlius St., Dept. OHJ, East Syracuse, NY 13057. (315) 437-3396.

* Coast to Coast Manufacturing, 13643 5th Ave., Dept. OHJ, Chino, CA 91710. (714) 591-7405.

* Torrance Steel Window Co., 1814 Abalone St., Dept. OHJ, Torrance, CA 90501. (213) 775-6195. Through distributors only.



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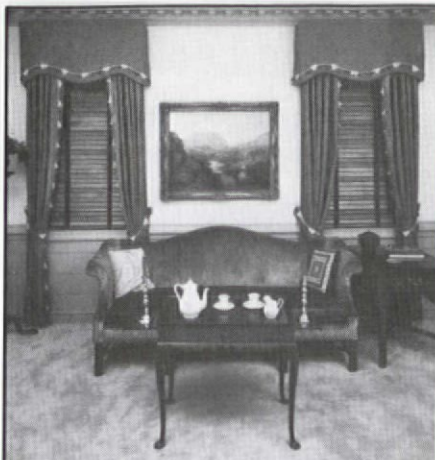
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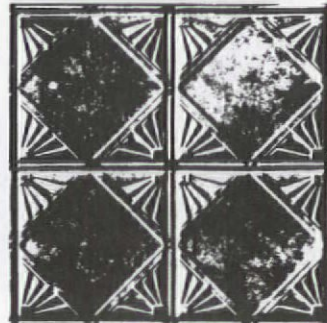
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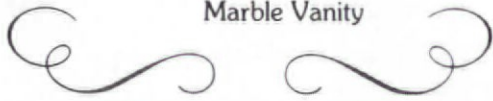


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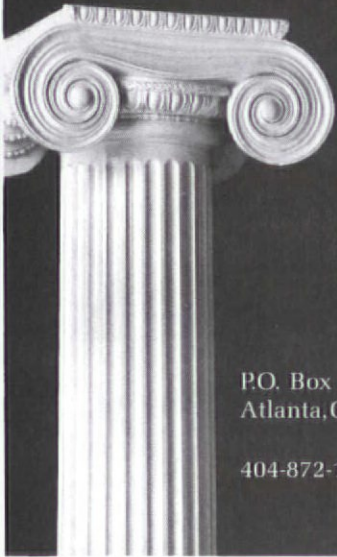
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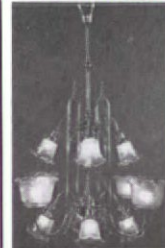
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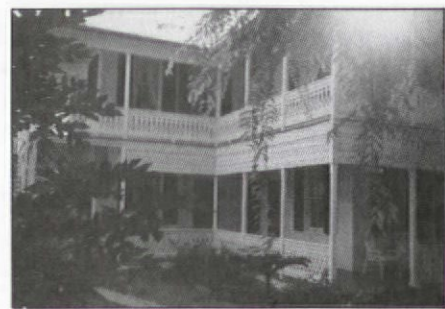
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BOOKS AND PUBLICATIONS

HOPE & GLORY, an annual journal devoted to the eclectic world of Queen Victoria. Premier issue to be published May, 1987. First issue devoted to "Reform Movements in the 19th Century." Subscriptions, \$6/year. Iowa Chapter VSA, 2940 Cottage Grove, Des Moines, IA 50311.

HISTORIC BUILDING FACADES: A Manual for Inspection and Rehabilitation. Also: The Restoration Directory: A Listing of Services in the New York City Area. \$18 each, ppd. New York Landmarks Conservancy, Dept. O, 330 W. 42nd St., New York, NY 10036. (212) 736-7575.

MEETINGS AND EVENTS

REHAB FAIR 1987, April 25 and 26, sponsored by the Hartford Architectural Conservancy. Come to New England's only show devoted exclusively to restoration and sensitive rehabilitation. Seminars and workshops, plus over 60 exhibits of products and services. For details, call (203) 525-0279.

ATHENS, GA. Spring historic homes tour. Visit Athens when the beautiful dogwood trees & azaleas are in bloom. tour 10 antebellum & vict. homes in National Reg. districts. April 25, 1 to 5 p.m. \$10 per person. Athens-Clarke Heritage Foundation, 489 Prince Ave., Athens, GA 30601. (404) 353-1801.

HISTORIC SAVANNAH tour of homes and gardens, March 29 to 31. Walking tours, "taste of Savannah" restaurant tours, candlelight tours, & "19th-century evening" dinner at one of Savannah's loveliest mansions. Savannah Tour, 18 Abercorn St. Savannah, GA 31401. (912) 233-7787.

HISTORIC NEW BERN, NC, spring Historic Homes & Garden Tour. April 3 & 4, 10 a.m. to 5 p.m. \$10 in advance, \$12 day of tour. 10 private homes (4 on National Reg.), gardens of Tryon Palace, hist. churches, entertainment. PO Box 207, New Bern, NC 28560. (919) 633-4027 or 638-8558.

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GARAGE, old-style, early commercial, such as appeared at bottom of page 329, September 1986 OHJ. Would like to purchase or rent (prefer purchase) for restoration of antique & classic motor vehicles. Please send full description, price, & photos in first correspondence. Mario Tsakis, 1254 Dutch Broadway, Valley Stream, NY 11580. (516) 561-8209.

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LUDLOW, PA — Bungalow in Allegheny National Forest for removal or dismantling in early summer '87. 5 BR, 2 baths, 16-ft. paneled great room w/ FP, 2 levels. Olmsted Manor Retreat-Renewal Center, Box 8, Ludlow, PA 16333. (814) 945-6512.

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PHILADELPHIA, PA — Manayunk section. Polychrome twin Vict. w/ 3 BR, 1 bath, deck w/ panoramic city view, dog run, marble steps, huge eat-in kitchen, southern exposure, 300 sq. ft. of windows & sunlight. Schumacher wallpapers, large backyard w/ garden, 5-year-old roof, solid stone & stucco construction. \$75,000. (215) 483-1674.

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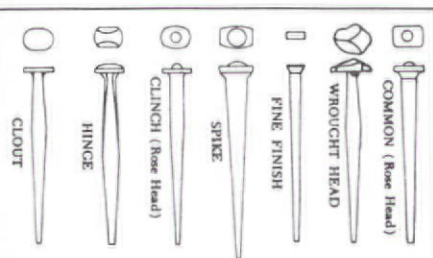
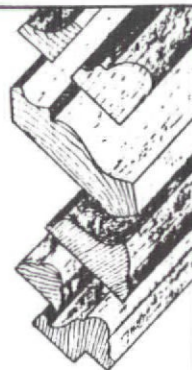
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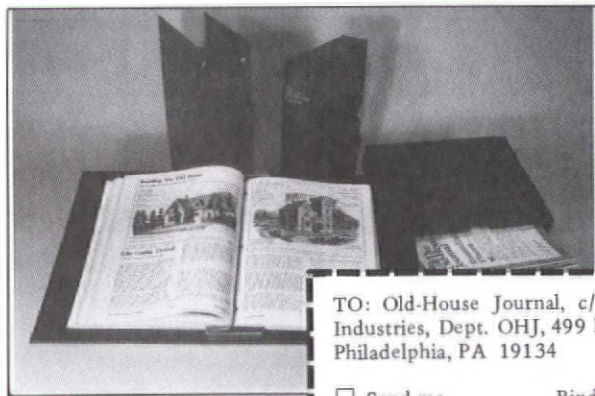
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The Old-House Journal

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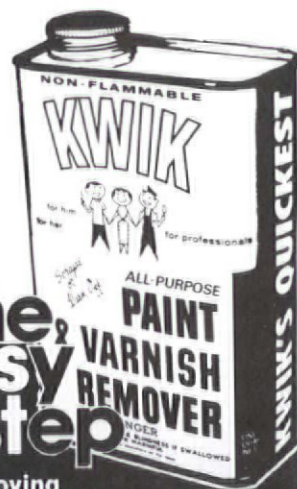
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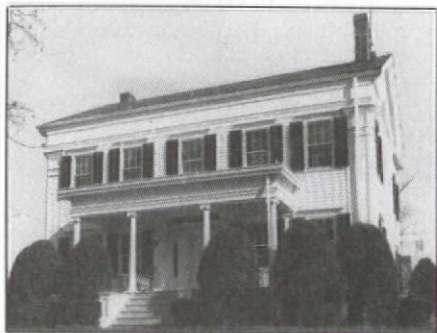
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STONEHAM, MA — C. 1810 New England saltbox. Professional restoration recently completed on this National Reg. home. Parlor, wainscotted keeping room, 3 BR, new baths & kitchen. New plumbing, wiring, heating systems. Many custom features in keeping w/ period detail. Quiet neighborhood, 15 min. Boston. \$210,000. (617) 249-4643.

RIDGEWOOD, NJ — Late Victorian w/ 3-storey tower, oversized lot (possible subdivision) in fashionable neighborhood. 6 BR, modern country kitchen, 2-zone baseboard heat, fully insulated, 3-car garage. Very charming! Walk to schools, shopping, transportation. High \$500s. Murphy Realty, Better Homes & Gardens, (201) 825-3005. Outside NJ, (800) 223-0281.

FRANKLIN LAKES, NJ — Mini-estate: Greek Revival saltbox, early stone house on National Reg., 2-car garage (converted stone carriage shed), swimming pool, brick patios. House has 2 FP, 4 BR, all recently & professionally decorated, prestigious area. High \$800s. Murphy Realty, Better Homes & Gardens, (201) 825-3005. Outside NJ, (800) 223-0281.

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FLORIDA — Southwest Gulf Coast. 2-storey Spanish Col. w/ 3 BR, 1-1/2 bath, central air & heat. Maid's cottage w/ bath. Private walled courtyard w/ 16'-by-32'-ft. pool. Most photographed home in town. \$130,000 or will consider trade. (813) 936-8813.

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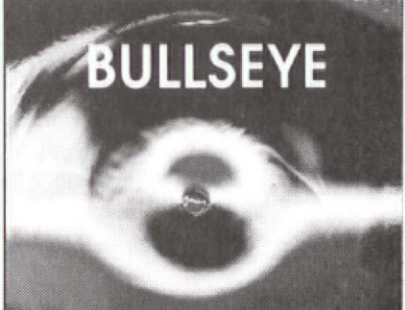
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opinion... Remuddling

Botched BANKS



Banks, in pre-insurance days, had to convey a sober image to reassure customers that their money was stored someplace safe, permanent. Understandably, some architects based their designs on models from classical antiquity — what better way to emphasize a long, steady history?

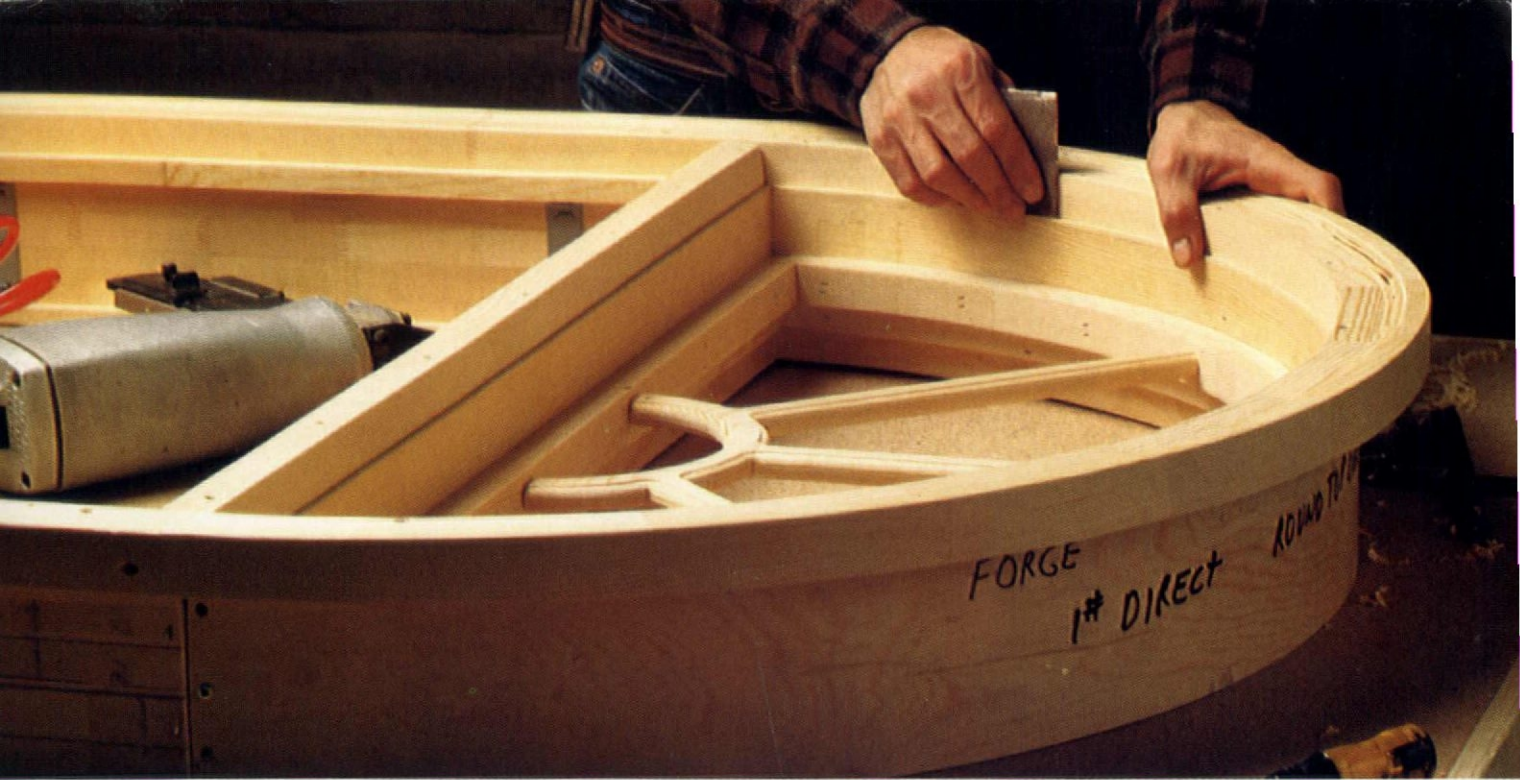
And so it was with these two buildings. Then what happened? New tenants, of course; in neither case was the bank involved. But that hardly explains the breathtaking silliness of these remuddlings.

— E. Kahn

Left: The coffee shop looks like a Bavarian parasite, growing between the columns. Billboards add to the chaos. John Olman of Cincinnati submitted the photo, taken in his home town.

Right: "It is the abrupt meeting of the old facade with the new that is so jarring," wrote Joseph Trapani of Baldwin, N.Y. He spotted this c. 1929 bank in Rockville Centre, N.Y., where "the absence of windows, and the doorway in deep shade, give the building a seedy look that makes one want to pass by in a hurry.... I can't help but think the For Rent sign would be unnecessary had the building been left intact."





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Shotguns & Camelbacks

The city of New Orleans is an outdoor museum of architecture. Its streets boast a treasury of house types and styles, many of local origin. Two common types—colorful in name and style variants—are the Shotgun and the Camelback.

The Shotgun single (below) has all its rooms arranged in a straight line front to back. The notion is that if a shotgun were fired into the front door, pellets would exit rear without hitting anything.

New Orleans Shotguns are wood-framed with weatherboard siding, raised a couple of feet on brick piers. Their origin is undocumented; the plan may have been imported from Africa or Haiti. The type first appeared in the 1830s.

The two-bay single without halls, three to five rooms deep, is the simplest sub-type. The larger three-bay Shotgun has a side entrance hall, two rooms deep, with two front rooms used as a double parlor. The type was probably influenced by the side-hall American townhouse.

Decorative details followed the styles of the times. There are gingerbreaded Shotguns and bungalow Shotguns.

The Camelback is a Shotgun single or double with two storeys in the rear. Its origin is unknown. Possibly it derived from earlier Creole cottages, smaller houses to which a two-storey outbuilding was sometimes relocated from the rear of the property and attached. Camelbacks were popular from the 1860s until the early 1900s.

—Lloyd Vogt, Architect
author, *New Orleans Houses*,
Pelican Publishing 1985



Shotgun single and Shotgun double, side by side. The double is a two-family house with a center wall. First built around 1840, it remained popular for 100 years.