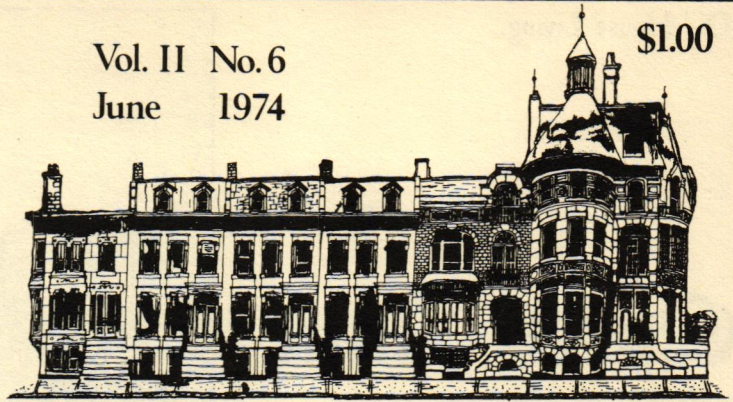


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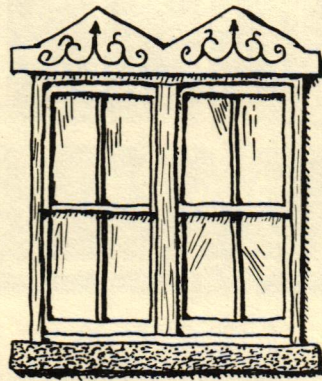
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Renovation And Maintenance Ideas For The Antique House

Perspective...

A Restorationist View Of Windows



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Coming Next Month

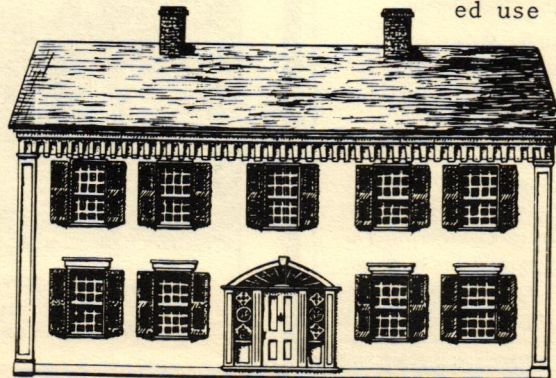
RUNNING ELECTRICAL WIRING

FENESTRATION—the art of placing window openings in a building wall—is one of the most important and least understood elements controlling the exterior appearance of a house. Just as eyes give character to the human face, so windows give character to a house. In fact, our word "window" comes from an old Norse word meaning "wind's eye"—having originated in a time when windows were merely holes in the walls.

AND JUST AS THERE'S MORE to the eye's appearance than the eyeball, so there's more to a window than glass. An eye gets much of its character from the brows, lashes and shadows beneath the eye. A window gets its character from the detailing that surrounds the glass. Among the factors affecting the appearance of windows are:

- Size, shape and spacing of the window openings;
- Type of sash;
- Number of lights in the sash;
- Ornamentation surrounding the sash.

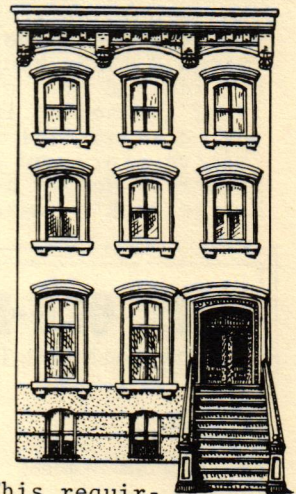
ASSUMING THAT THE ORIGINAL architect or housewright did a competent job in design and construction of the



house, the owner will make changes in windows only at great peril to the integrity of the house. Or, if previous owners have made a botched attempt to "modernize" windows, today's owner should seriously consider what could be done to restore the original treatment.

ONE VERY BASIC design element is the size of the light, or pane. In early America, all glass was hand-blown, so it was impossible to make large

panes of glass. This required use of many lights in a window, held in a frame of wood muntins. The result was the familiar 12 over 12 windows that are so characteristic of early American homes. Homeowners were always clamoring, however, for windows with bigger and bigger panes—because they gave more light and because windows were taxed on a per-pane basis. When glassmaking improved



(Continued on page 10)

A Queen Anne Revival In Little Rock

By Claire Wood



SEVERAL YEARS AGO, Charles and Rebecca Witsell of Little Rock, Arkansas, intended simply to buy a big old house in the city, restore its exterior, and gut its insides, thus providing a spacious, modern accommodation for themselves and their "collection of things." They bought the house, all right, but instead of a clean-cut renovation, they found themselves involved in a restoration that combines all the best elements of a detective story and an archeological dig. The Frederick Hanger house on Scott Street in Little Rock's Quapaw Quarter (the old section

of the city) is one of those houses that cries out to be restored. It was fortunate to find the Witsells—who have the sensitivity to hear what it is trying to tell them, plus the technology and physical stamina to accomplish it.

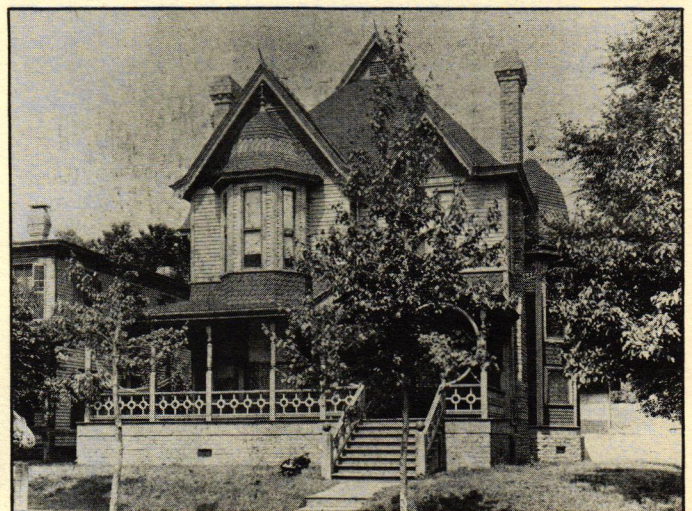
CHARLES WITSELL is an architect and Rebecca is an artist. When they returned to Little Rock after school in St. Louis, they found the older part of the city attractive not only for its architectural heritage but also because they could walk to work. Their last apartment was in an old house divided into a quadriplex,

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Exterior of the Witsell's house remains remarkably unchanged from the time this photo was taken in the summer of 1890.



Porch, featuring Eastlake details, has had trim accurately restored. Exterior of the house has been repainted in the original Victorian red and brown color scheme.



The 1,100 sq. ft. of space in the front parlors was probably used initially as a ballroom. The space is divided into quadrants by the overhead woodwork extending from the center column, all of which is painted ivory and gilded. One mantel is also ivory and gilt, two are cherry and the fourth is cypress.

and it is a testimonial to the appeal of the Quapaw Quarter that all four young couples who rented those apartments then have now bought and are restoring houses.

THE WITSELLS looked at Hanger House for a year and a half before they bought it from the Little Rock Housing Authority, which had owned it for four years. Covenants attached to the sale discouraged other buyers: When the Witsells took ownership it was under the condition that they would meet minimum property standards within three years. Among the stipulations were that the original exterior colors of the house be restored and that the original interior gas lighting fixtures be retained.

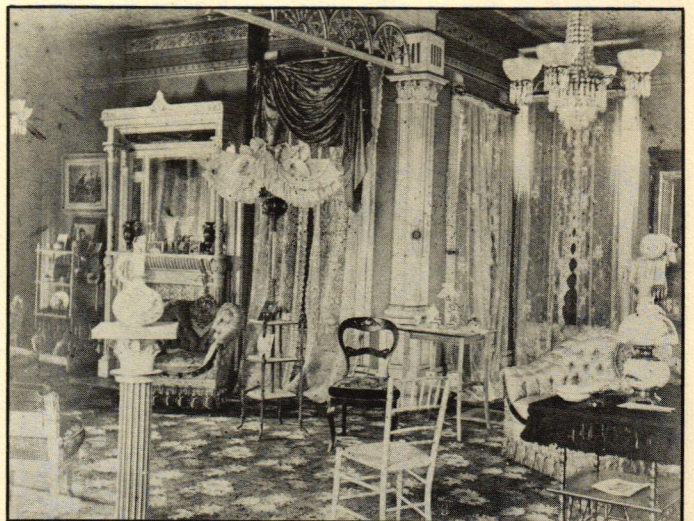
BY THE TIME the Witsells had burned off innumerable layers of exterior paint to find the original colors beneath, and balanced on ladders poking and scraping at yards of gingerbread trim to ascertain the intricacies of the original color scheme, they were hooked on the idea of restoring their house as authentically as possible to its original glory, inside as well as out.

THEY WERE HELPED IMMEASURABLY by the fact that the house had remained in possession of the Hanger family from its construction in 1889 until its sale to the Housing Authority in 1968. The Hangers were prominent in the history of Little Rock and the state and their lives were therefore well chronicled and photographed. In attic trunks the Witsells found a number of historical documents, including bills of sale and specifications for woodwork, mantels and tile ordered from firms in Louisville in the fall of 1889. To their great regret, there is no reference anywhere to the architect who designed the house.

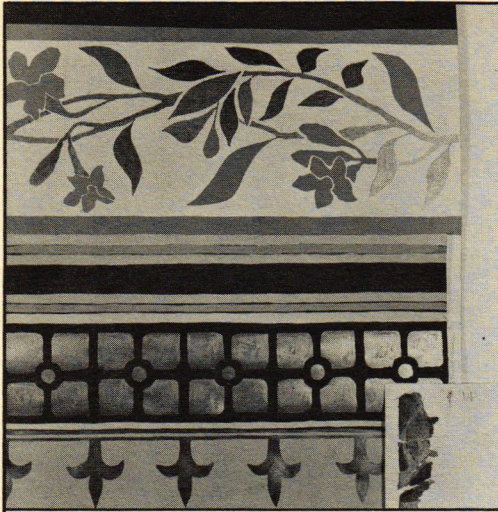
ONE OF THE GREATEST AIDS in the Witsell's quest for authentic restoration was a photo-

graph of the Hanger parlor in 1890, supplied by a relative whom the Witsells had patiently exhorted to search the family papers. It confirmed research already done and inspired new efforts.

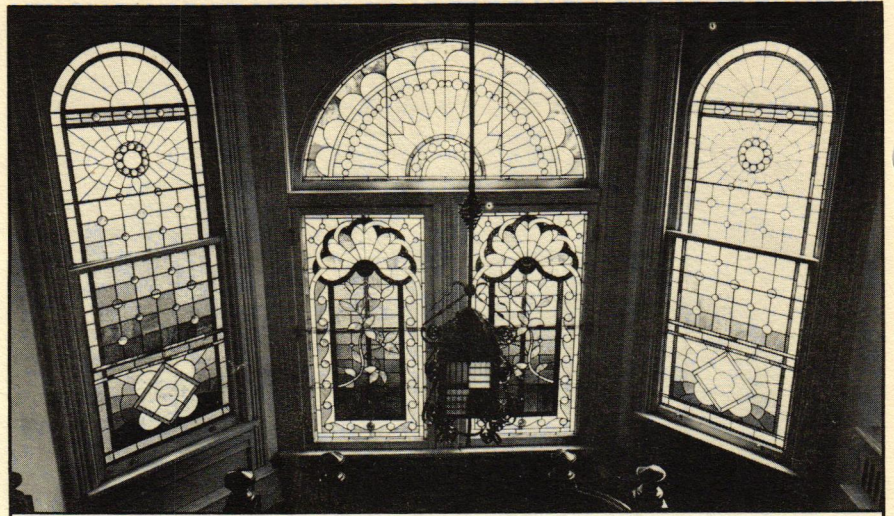
UP IN ONE CORNER of the parlor walls, near the ceiling, Rebecca found a one-by-three inch fragment of the original border wallpaper. Using an ultra-violet light from her art department, to her delight she was able to discern additional portions of the original wallpaper design on the bare plaster. Apparently water-soluble dye from the paper had migrated into the wallpaper paste—enough of which re-



This 1890 photo of the front parlors was invaluable to the Witsells in re-creation of the wallpaper border design. Portions of the carpet still intact indicate it originally had a terra cotta border moving to gold field with chrysanthemums.



Detail of re-created border wallpaper. Small section can be seen on frieze over mantel in parlor photo on page 3.



Stained glass in bay of landing was taken apart and re-leaded by a dedicated friend. Rather than replace cracked panes with new, less colorful glass, he painstakingly reinforced them with surgical glue.

mained on the wall to provide telltale clues about the original design. Though the pattern was not complete in any one area, by carefully tracing fragments and putting them together in an overlay, the original design has been re-created and stencilled on oatmeal paper. Soon the entire frieze in the front parlor will be restored with the re-created paper.

ANOTHER MAJOR DISCOVERY in the area of original surfaces occurred one day when Rebecca was walking up the staircase and noticed under a ribbon of peeling wallpaper a drip of ancient blue paint on the wall plaster. By this time, the Witsells were highly sensitive to any clue the house might offer them. So Rebecca deduced that someone sometime somewhere above the staircase had painted something blue. Acting on that supposition, layers of wallpaper were removed from the segmented half-dome above the first landing on the stairway to reveal a stencilled geometric design with gilt stars on a field of blue. This dome pattern is now in the process of restoration.



Stencil design on ceiling of bay is being restored. Original cast iron stair light hangs from large gilt star in center.

IN ADDITION TO THE SURFACE RESTORATION, the Witsells have had to do most of the things old-house owners do: New wiring, plumbing, heat/air, plaster repair in walls and ceilings. An old kitchen, maid's room and some service areas in the rear of the house have been converted to a small apartment—the income from which helps defray the cost of the restoration.

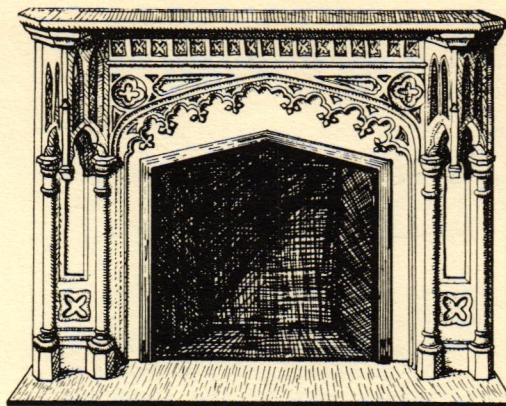
THE WITSELLS have found the most rewarding part of the restoration process to be the knowledge of decorative arts and local history they've acquired along the way. And then there's the intense satisfaction of preserving a house—now listed on the National Register—that is a colorful part of their community's heritage.

AFTER SEEING THE RESULTS that the Witsells have achieved in restoring Hanger House, one has hope for the thousands of lovely old Victorian homes in this country that are just waiting for the same kind of loving care.

National Conference On Renovating City Houses

Back To The City—A Program for the Revival of Old Communities in American Cities" is the theme of a conference to be held in New York the weekend of Sept. 14-15. Sponsored by the Brownstone Revival Committee, the objective is to bring together all individuals and groups involved with the preservation of city housing. According to Everett Ortner, President of BRC, the program will focus on three areas: Promotion, Financing and Preservation. For details, write: Mrs. Dorothy Kahn, Executive Secretary, Brownstone Revival Committee, 230 Park Avenue, New York, N.Y. 10017.

Repairing & Restoring Marble Mantels



By Richard Mazan

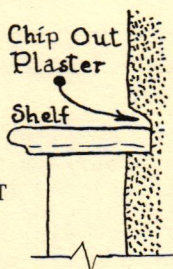
DO-IT-YOURSELF RESTORATIONISTS should have no fears about removing, repairing and installing marble mantels. Once you understand the anatomy of their construction, assembly and repair procedures are relatively simple.

SOME OLD-HOUSE OWNERS who are missing mantels are able to locate replacements in buildings that are scheduled for demolition. The hardest part of the removal and installation process is removing the mantel from the wall without damage. It can be done...it just takes time and patience.

MARBLE MANTELS installed in the late 1800's were almost always joined together with plaster of paris. The entire assembly is joined to the chimney breast with the same plaster "glue"—plus a few wire ties. So the dismantling procedure is basically one of breaking these plaster of paris bonds. And make sure you have a helper on hand to hang onto the marble pieces as they are worked loose.

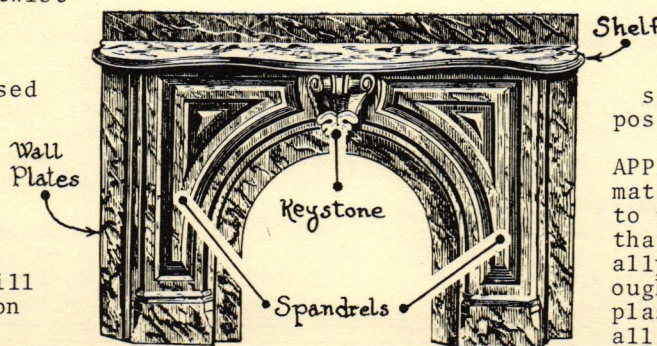
Here are the steps you'd follow to disassemble a marble mantel:

FIRST, REMOVE THE SHELF. The shelf may be set into the wall, requiring that you chip out the plaster just above the inset along the entire length of the shelf. The shelf can then be worked loose by hitting upward with the palms of your hands along its length. DO NOT attempt to use heavy tools to hurry the operation or you'll just end up with marble chips for your garden.



NEXT, REMOVE THE KEYSTONE. It is held in place on a centering dowel with plaster. Try twisting first. If that doesn't work it loose, use a few gentle taps with a cold chisel at the seam to loosen it, Then twist keystone off.

THE SPANDRELS—the arched face pieces—can be released by first unfastening the hook-and-eye arrangement of the iron liner in the arch. Pull in several directions on the spandrels and they will give way. The trim pieces left on the wall will need some gentle persuasion with a pry bar. If the



hearth is not visible, it may be under the floor as a result of remodeling. Probe for it if the floor is expendable.

Installing The Mantel

ENTER THE HEARTH STONE square to the wall and test for level in two directions. If you do not wish to cut out the floor to fit the new hearth, it will work satisfactorily to set it right on the present flooring—if the fireplace will be for decoration only. Edges of such a raised hearth can be trimmed with a suitable wood molding.

CEMENT MORTAR or plaster of paris and wooden shims can be used under the hearth in the leveling process. The rest of the assembly process should be preceded by a "dry run"—test-fitting all the remaining pieces without plaster.

EXCESS HEIGHT can be cut from trim pieces with an ordinary hack saw. (You'll probably be surprised to find how easily marble cuts!) To keep trim, spandrels and other pieces plumb and square, it will be necessary to brace them with 1x3 scrap lumber while the plaster is setting. Nail small cleats to the floor to anchor one end of the braces; cut braces a mite longer than you measure so that they will bow and exert pressure when they are in place.

WITH ALL ADJUSTMENTS MADE FOR FIT, scribe pencil marks where necessary to permit parts to line up correctly after the plaster adhesive is applied. Mix enough plaster to glue the trim pieces to the wall. You'll want a slow set-up plaster for this operation. Use a commercial retarder in the mixing water, or add a teaspoon of vinegar or animal glue to the mixing water. To get more working time out of the plaster,

always use cold water and put the water into the mixing container first. Sprinkle plaster powder in slowly and stir as little as possible.

APPLY ¼-inch of plaster to the mating surfaces and fit marble to the pencil marks. Be sure that structural walls (especially bricks!) have been thoroughly wet down before applying plaster. Check for plumb on all sides. Because of the re-

tarder, you have time to slide pieces around as need be. When trim pieces are properly positioned, lock in place with braces.

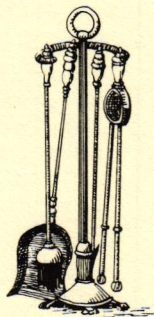
IF NEED BE, at any point you can always scrape the plaster off and begin anew. At any time the plaster shows signs of setting, throw it out and mix a new batch (be sure container has been thoroughly cleaned out before starting new batch).

NEXT, APPLY PLASTER TO THE SPANDRELS and fit to pencil marks on the trim pieces. Plumb, then brace with 1x3's cut previously. After the plaster has set, apply plaster and fit the two arched trim pieces to the back of the spandrels. These can be held to the spandrels with C-clamps or bracing.

THE KEYSTONE was originally positioned with a wooden dowel. If the dowel is missing, insert another dowel or bolt and set in plaster, checking for squareness. Apply ¼-inch of plaster and fit keystone to original position at the apex of the arch. Brace keystone until plaster is set.

CENTER THE SHELF and draw a pencil line on the wall along the upper back edge. Remove shelf and rout out plaster deeply enough to allow shelf to set into wall the proper depth. There will usually be stain and plaster marks to show exactly how the shelf was positioned previously. Apply plaster at every point where the shelf is to rest and set in shelf. Wipe off all excess plaster that oozes out. Plaster remaining in small recesses can be picked out easily after it dries.

FIT IRON LINER to the opening in the spandrels and tie hooks into the side firewalls. This can be done by drilling holes in the masonry with a carbide-tipped bit and anchoring



the hooks in the holes with a fast-setting patching cement, such as Rockite.

Repairing Damaged Marble

BROKEN MARBLE can be repaired reasonably well with epoxy glue and large bar clamps. Or you can fashion your own large clamp by nailing two cleats to a board that is a little longer than the piece to be repaired. After the pieces have been glued, force them together with wooden wedges driven between the cleats and the marble. CAUTION: Marble will bend, so it may bow if you apply too much pressure.

CHIPS AND GOUGES can be filled with epoxy resin and marble dust (which is an ingredient in the manufacture of cultured marble). Fill hole with the mixture and leave slightly higher than the surrounding area. Use fine-grit wet-type automobile paper to sand down after drying. If you need to apply graining, try dry colors and a fine-tipped brush while the epoxy adhesive is still tacky.

ABRASIVE PAPER—the type used in auto body shops for wet rubbing—is great for refinishing marble. Start with 200 grade and work up to 600. The paper will cut for a long time as long as it is kept wet. For final polish, use tin oxide powder (sometimes referred to as putty powder) and water with a rubbing pad. Or you could use the white kind of auto rubbing compound as a final finish. Marble can be given a final touch with a good grade of furniture wax, or a marble polish such as Goddard's.

RICHARD MAZAN, a commissioner of The New Haven Preservation Trust, is a dedicated restorationist. His house, which was featured in the January 1974 issue, is an eloquent testimonial to his skills.

Care And Cleaning Of

MARBLE

FOODS AND BEVERAGES that will mar wood may very well damage marble surfaces. Fruit juices, for example, are acid and can eat away marble. Moisture rings may result from sweating glasses. Coasters should always be used under glasses and any spills wiped up promptly.

THE MARBLE INSTITUTE OF AMERICA offers these pointers for removing stains that may work their way into the marble surface:

●**POULTICE**—Most stains require a poultice for removal. A poultice is a device for keeping the stain moist and in continual contact with the treating liquid. A poultice can be made of white paper napkins,

white cleaning tissue or white blotting paper.

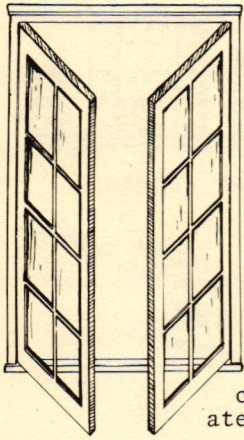
THE POULTICE SHOULD BE SOAKED with solution appropriate to the stain being treated (see below) and kept moist while the treatment is going on. Poultice can be prevented from drying out by covering with Saran Wrap or a piece of glass. It may require two to three days to draw the stain out of the marble.

●**ORGANIC STAINS**—These are caused by natural substances such as fruits, coffee and tea, and organic dyes from papers and fabrics. To remove, wash the marble with water and then apply a poultice soaked with household ammonia (full strength) or 20% hydrogen peroxide solution.

●**RUST STAINS**—Rust rings often result from tin cans, flower pots, nails and other metallic objects. Remove by applying a poultice soaked in commercial rust remover.

●**OIL STAINS**—These result from spills of such materials as butter, salad oil or peanut butter. Remove with a poultice saturated with acetone or amyl acetate.

Windows And Parts

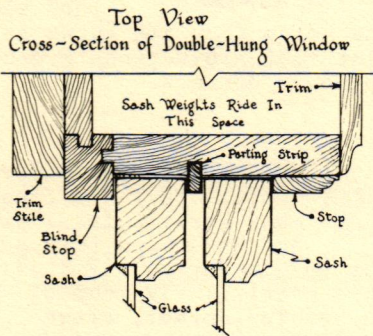
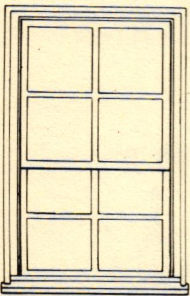


Casement Windows

A casement window is a single or double sash window that is made to open outwards by turning on hinges attached to its vertical edge. One of the oldest types of windows, it was in general use until the introduction of the moveable sash window in the 17th century. Casement windows have been a popular modern style of window, operated by a more sophisticated lever or worm gear.

Double-Hung Windows

A window is called double-hung when it has an outside sash that slides down and an inside one that goes up. The movement of the sash is controlled by chains or cords on pulleys with a sash weight.

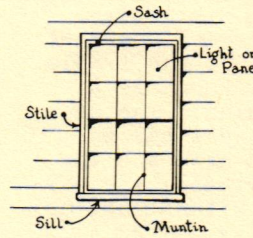
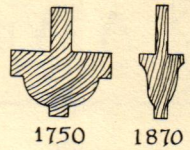


Sash The framework in which the panes or lights are set.

Lights Referring to the panes of glass in a window, as in an eight "light" or twelve "light" window.

Muntins The wood strips that separate the panes of glass in a window sash. There is a lot of confusion with the terms "muntin" and "mullion." However, "muntin" has become the term most often associated with old houses.

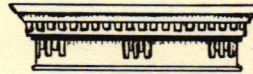
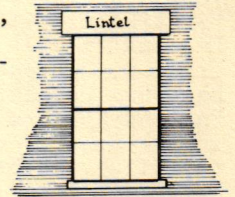
Muntins Became Slimmer Over The Years



Sill The lowest member beneath a door or window opening; the bottom cross-piece of a window frame.

Stile The vertical strip at the sides of a window frame.

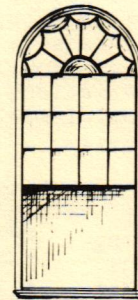
Lintel A piece of wood, stone, or steel placed horizontally across the top of door and window openings to support the walls immediately above the openings. Sometimes visible in masonry construction, the lintel is usually covered by framing and trim.



Cap The cap is a decorative cornice covering the lintel.

Head

The small window or top segment of a window above a major window. They are usually semicircular or rectangular and have small lights or tracery.



Tracery

The branching of muntins to form a pattern on a window head. When a tracery window head is placed above a door it is called a fanlight.

Shutters And Blinds

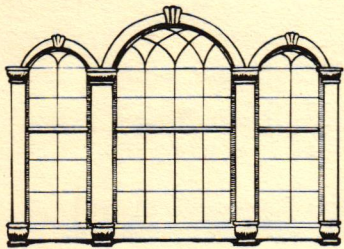
The terms "blinds" and "shutter" are often used incorrectly. Both are constructed with top and bottom rails and side stiles. If the space inside is filled with slats, it is called a blind. If, instead of slats, the panel is solid it is a shutter.

The function of blinds is primarily ventilation not decoration. If the blinds are shut in the early, cooler part of the day they will keep the cool air in while admitting some shady light through the slats. They can also be closed over an open window in the rain in order to let cool air in through the slats while protecting the open window.

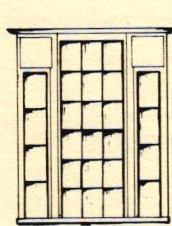
Shutters were originally used to actually "shut up" the house in the owners absence. They offer an added protection against a break-in.



A Window Review

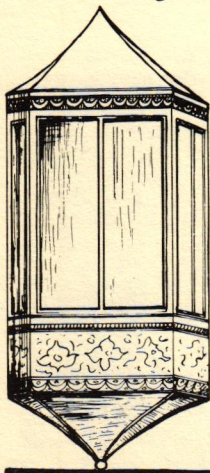
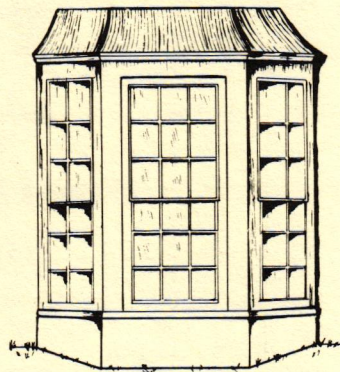


ONE OF THE MOST distinctive window styles is the triple window known as a Palladian. The center window has an arched head and the side windows are narrower with arched or square heads. It was originally called a Venetian window from sixteenth century Venetian architecture. When introduced in England in 1615, it took on the name of its creator, Andrea Palladio. This elegant form has been popular in both Southern and New England homes since 1750 with many variations in the tracery of the elliptical heads and the pilasters between the windows. The Palladian motif is often repeated in the entranceway with a similar fanlight over the door. A Palladian motif is always a prominent architectural feature of a house.



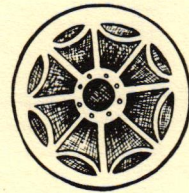
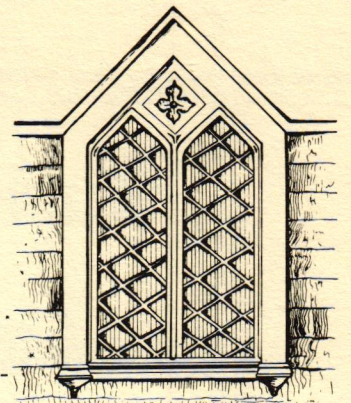
THE TRIPLE WINDOW differs from the Palladian in its lack of an arched head in the center window. Any tripartite group of windows with square heads is simply called a "triple window." There are endless variations, often featuring small or diamond-shaped lights in narrow side windows.

A POPULAR FEATURE OF many houses of varying styles and age is the bay window. An architectural projection of a group of windows in it, a bay begins at ground level but may rise several storeys. A pleasing way to let more light in, many houses feature more than one bay window in their design.



AN ORIEL WINDOW is similar in form to a bay window with as many variations. The difference is that the oriel window begins on an upper storey of the house. An oriel may extend upward two or more storeys. It remains an oriel as long as there is not a bay at the ground level. Often very decorative, added detail is found in the corbels which support the structure. An oriel window is sometimes referred to as a "bow" window.

THE LATTICE WINDOW HAS diamond-shaped leaded lights. Also called a lozenge window because of the diamond shapes. A lancet window is a tall, narrow window with an arched top, very often with diamond-shaped lights. The double-lancet window illustrated at the right is a typical combination of the lancet shape and lattice lights found in many gothic revival houses of the Victorian period.

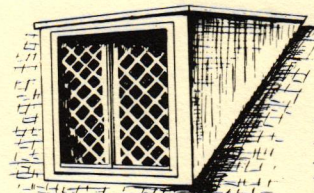
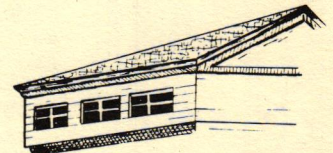


A ROUND WINDOW IS A LOVELY, old-fashioned name for a round window with radiating tracery. It is more often called a wheel window.

A DIOCLETIAN WINDOW is a semi-circular window divided by wide uprights (mullions). The center portion is larger than the two sides. It is neo-Palladian motif, derived from the Baths of Diocletian, and sometimes called a therm.



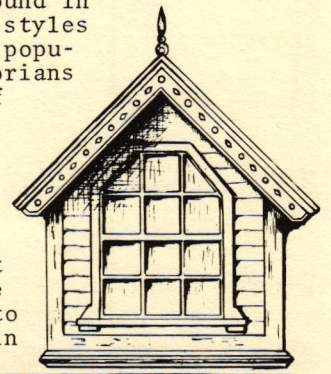
EYEBROW WINDOWS are low, inward-opening windows with bottom-hinged sash. They are attic windows built into the architrave of a house. They are sometimes called "lie-on-your-stomach" windows.

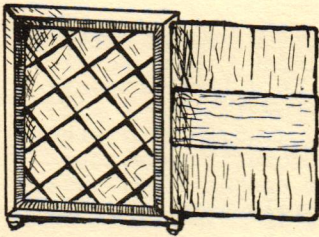


Among the many ways that have been devised to bring more light into an attic floor are windows that project from the roof. They add more space to the interior and are known as dormers. If the roof slopes downward from the house they are known as shed dormers. Flat-roof projections are commonly called doghouse dormers.



GABLED DORMERS are dormers with pointed roofs. They are found in many architectural styles and have been very popular for centuries. Victorians were particularly fond of the gabled dormer, often projected from a mansard roof. Many versions featured a hood which extended out and over the structure, as the illustration on the right shows. The hoods gave the Victorian another place to add decorative woodwork in the current fashion.

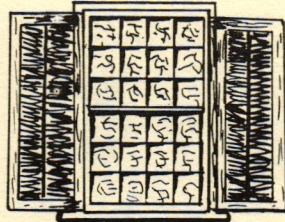




BETWEEN 17th and early 18th century houses had casement or fixed windows. The panes were small (the older the house the tinier the panes.) These panes or lights were set in lead and the

lattice window was common. Most of these early leaded windows were used to make bullets during the Revolutionary War and so very few can be found today.

GLASS FROM THIS PERIOD has an opalescent tinge and a wiggly surface testifying to its hand-made origins. The first double-sash windows had only one moveable sash with no counterweights. To hold these windows open a peg (usually kept handy on a chain) was inserted through a hole in the moveable sash and into a corresponding hole in the frame. For good reason, this type of window was given the name "guillotine."



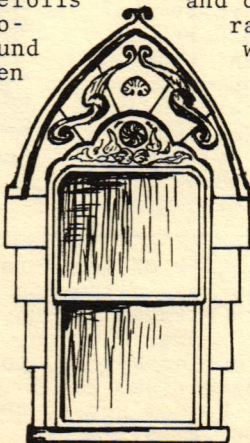
EVEN BEFORE THE REVOLUTIONARY WAR it had become fashionable to paint the putty dark colors to make the muntins seem more slender and the panes appear larger. By the end of the 18th century glass was being manufactured in this country and larger panes at lower cost became available. By this time, six-over-six windows were popular, a technological advance over the twelve-over-twelve.

BY THE MIDDLE OF THE 18TH CENTURY, colonial manufacturing had become sophisticated enough to accommodate the burgeoning taste for classic architecture. The Palladian window, and variations of the triple and double window became popular. Georgian, Federal and New England houses featured decorative windows with semi-circular and round shapes as well as head lights with delicate tracery.

VICTORIAN BUILDERS RECREATED windows in every mode in their eclecticism. The lattice window and lancet window appeared during the Gothic Revival. Elaborate carvings topped windows, echoing gothic motifs. The Eastlake influence brought decorative trefoils and quatrefoils to window decorations. The window, was a combined with gabled dormers.

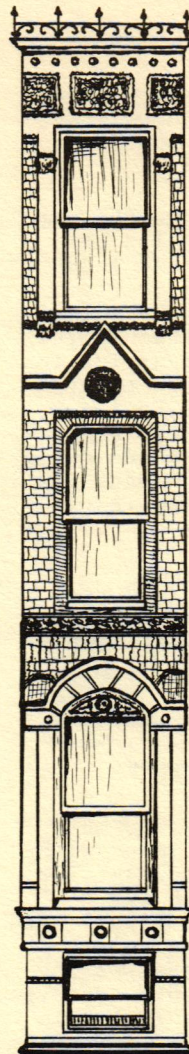
The popular-in gable, shed form opportunity window shapes

As the Victorian era raced through cultural period in its use of the use of many small



ity of dormers doghouse and gave an added to combine and types.

torian era every previous ied in history design motif, stained glass, lights for



decorative heads or additional small decorative windows came into play.

CITY HOMES OF THE Victorian period feature windows in endless variety. Since the one-over-one was commonly used for the sash itself, the decorative motif is usually found in caps, hoods, pediments, and other architectural features surrounding the window. In fact, one of the ways builders gave variety to the row house was to use a different decorative motif above and around the windows on each storey of the same house. Bay and oriel windows abounded, giving a pleasant irregularity to the city block.

THE GREEK REVIVAL STYLE borrowed from Roman and Egyptian architecture as well as Grecian, flourished around mid-19th century, giving the cityscape triangular pediments above large windows, in keeping with the large classic proportions.

THE GOTHIC REVIVAL added medieval tracery, Tudor arches, and many pointed windows.



Trefoil



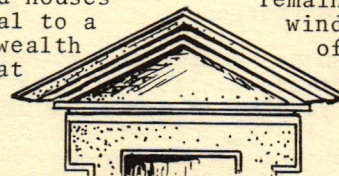
Quatrefoil

THE HEAVY ROMANESQUE REVIVAL STYLE featured round-headed windows. Versions of the Diocletian window were common, often in large scale. Fluted columns were popular accompaniments to rectangular windows.

ITALIANATE, THE AUSTERE STYLE aping the the Italian house of contemporary Italy, had simple windows which depended on the decorative motifs of the surrounding stone-work for its interest. The related Renaissance Revival style added more decoration in the ornamental cornices popular for adorning windows.

THE MOST ECLECTIC QUEEN ANNE STYLE added many more bay and oriel windows, along with turrets and dormers. Carved foliage decorated many lintels, and caps were ornately carved and had tall, graceful shapes. The Queen Anne style mixed rectangular, arched and elliptical shapes to a greater degree than previous styles.

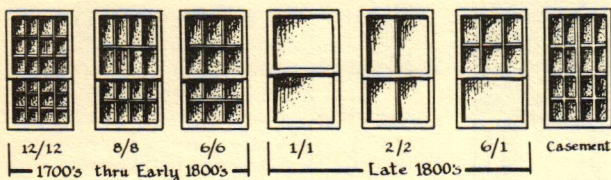
A WALK THROUGH ANY NEIGHBORHOOD where old houses remain will reveal to a window-watcher a wealth of decorative detail that proves that is certainly as worthy as to look through.



in the 1800's, 2 over 2 and 1 over 1 windows became the order of the day. And houses were designed with the effect of large panes of glass in mind.

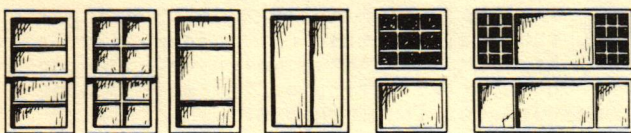
IN the early 20th century, two separate trends in architectural fashion conspired to raise havoc with the fenestration of some fine old houses. First came the colonial revival—sparked by a legitimate interest in early architecture in the American colonies. But this movement led to gross abuses. Everyone with a house built after 1830 apparently felt guilty about not having a real colonial home...so many homeowners compensated by installing pseudo-colonial multi-paned sash in Victorian houses meant to have large 1 over 1 windows. The result often looks downright silly.

Old-House Sash Arrangements



SOME HOUSES BUILT IN THE LATE 19th and early 20th century attempted to come to terms with the colonial revival through compromise: The 6 over 1 window. The top sash with its 6 lights was a bow to the colonial heritage with its quaint small-paned sash. The single bottom pane was acknowledgement of glass-making technology that permitted manufacture of large light-admitting windows. Although it smacks of "committee design," the 6 over 1 window has the virtue of being part of the building's original fabric—and part of an over-all design that was predicated on the appearance of these compromise windows.

Inappropriate Modern Sash

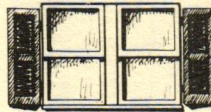


A SECOND CRISIS for old houses occurred in the 20th century with the advent of modern architecture and its rejection of everything Victorian. In their search for a simplified architecture, designers rejected everything traditional, including window sash. Thus there was a period when new construction emphasized horizontal rather than vertical lights. Some owners of old houses, not wanting to seem old-fashioned, were sure they could make their homes look "modern" if they installed modern window sash. The results were usually disastrous.

LOOK AT ANY HOUSE built prior to 1920. Almost without exception, you'll find that the panes of glass are rectangles, with the long side pointing up. Installing horizontal window panes in a house designed for a vertical effect yields a very disconcerting result.

THE ULTIMATE PROBLEM presented by the horizontal look is the picture window. Many people like the vistas presented by a large expanse of horizontal glass in the wall. But a picture window in the side of a house that otherwise retains its old sash totally unbalances the original architectural composition. Mixing of window styles is rarely carried off successfully.

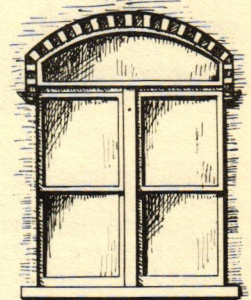
ABOUT THE ONLY WAY a picture window can be incorporated successfully into an old house is if a new wing or ell is being added. In this case, the addition can be designed for new fenestration, and the whole design made harmonious with the older section of the house.



Rather Silly!

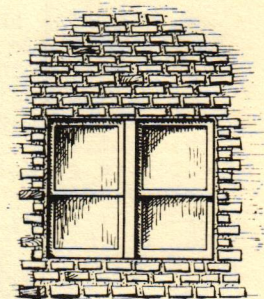
OTHER STRANGE THINGS are done with shutters and blinds. On many houses, blinds have the same function as wings on a chicken—they are merely vestigial reminders of some long-forgotten purpose. Because shutters and blinds have become purely decorative, one frequently sees some ludicrous arrangements: Tiny shutters tacked on the ends of huge picture windows...one shutter perching between two windows...vinyl substitutes that clearly won't close. The list of absurdities could go on an on. The reasoning seems to be that any house that carries the merest suggestion of shutters somehow instantly acquires the romance of an old house.

THERE'S ONE SPECIAL CASE where shutters and blinds can be a draw-back—even on houses that had them originally. That's when there is unusually fine detailing on the side of the window casing. Shutters will completely obscure this ornamentation. So either the shutters or the window detailing have to be sacrificed.



Original Window Opening In Brick Rowhouse Wall

THE ULTIMATE butchering that can be done to an old house is the reduction of window openings so that smaller, modern sash can be used to replace deteriorated old sash. This is such obvious folly that it wouldn't seem worth mentioning—except that countless old houses bear the scars of such "improvements," which are usually done in the name of saving money. The reasoning is that using standard sash



BAD: Brick Infill Used To Reduce Opening For Modern Sash

An excellent review of fenestration in old houses is contained in the book: "Remodeling Old Houses—Without Destroying Their Character," by George Stephen. If not available in your bookstore, paperback edition can be obtained for \$3.95 plus 50¢ handling from: Random House, 400 Hahn Road, Westminster, Md. 21157.

will cost less. Yet the money that is saved by using standard sash is burned up with the additional expense of changing the opening; by the time the carpenters and masons are paid, the owner could have had sash custom-made. And the building wouldn't be permanently marred.

WITH WINDOWS, the conservator's slogan of "Daily Care and Conservative Repair" is especially apt. The restorer's approach to windows can be summarized:

●Don't change original sash. Wooden sash can be preserved indefinitely with caulk, wood preservative, putty and paint.

●If previous owners have allowed window sash to totally rot away, replace with sash that is consistent with original design of the house.

●Never remove ornamentation surrounding a window.

●If ornamentation is missing or beyond repair, replace or duplicate as closely as possible. If it is impossible to totally duplicate original detailing, at least replace with a unit that duplicates the mass of the original. Thus to the eye, the rhythm and line of the structure will remain unchanged.



Helpful Publications You Can Send For



Country Property News

Planning to buy country property for a residence or investment? Valuable tips for the country property buyer are contained in the monthly newsletter, "Country Property News." Focus of the letter is on trends in the real estate and money markets. Current issue, for example, contains such items as an assessment of the effect of high interest rates on buyers and sellers; sources of money for buying property; trends in farm land values coast to coast, and environmental land-use legislation. Subscription rate is \$12 per year. Editor James Koch will send free sample copy to any of The Journal readers who write him c/o Country Property News, 1020 Park Avenue, New York, N.Y. 10028.

(Easi-Bild 697) is \$2.50 from Directions Simplified, Inc., 529 N. State Road, Briarcliff Manor, N.Y. 10510.

Victorian Reproductions

As part of the growing interest in the Victorian era, a few companies are again manufacturing and selling Victorian-style furniture. For anyone with a yen for things Victorian, it would be worthwhile to obtain a copy of this 64-page catalog of Victorian reproductions. If you've given up on finding a specific antique, you may find that there's a reasonable facsimile available new. Furniture shown is mostly chairs, sofas and tables—but there are also such other items as desks, cabinets, lighting fixtures, mirrors and brass beds. All wood furniture is solid mahogany and carved by hand. Send \$1.00 and get 4 catalogs yearly plus selection of 20 fabric samples from: Magnolia Hall, 726 Andover, Atlanta, GA 30327.

Installing Gypsum Panels

New 6-page "Handyman's Guide" provides fully illustrated and easy-to-follow instructions on how to install and finish gypsum panels used in walls and ceilings. Three charts give fast estimate of quantity of sheetrock needed. Instructions take you from scoring and cutting through finishing outside corners. Includes special tips on joint treatment, and lists joint compounds, tape and paint to be used. Handyman Guide J-333 is free from: U.S. Gypsum, Dept. 160, 101 South Wacker, Chicago IL 60606.

Spiral Stairs

A spiral staircase can be a great space-saver in a renovation. They have the added advantage of coming in pre-fabricated modules and are fast and easy to install. This 16-page brochure shows a full line of iron spiral stairs with variety of rail designs. Includes information needed to measure and specify the size of staircase you'd need. Brochure free from: Duvinage Corporation, Box 828, Hagerstown, Maryland 21740.

Foundations And Framing

Although this book is designed primarily to help the do-it-yourselfer in new construction, it can also be valuable to the old-house owner who is constructing an addition or outbuildings, or who is erecting interior partitions. Among the subjects covered in this well-illustrated 162-page paperback are: Making forms for concrete foundations and footings; concrete block foundations; constructing a waterproof basement; installing sill beams and joists; subflooring; walls and partitions; roof framing. Valuable tips for novice and veteran alike. "Forms, Footings, Foundations, Framing"

Carved Hardwood Doors

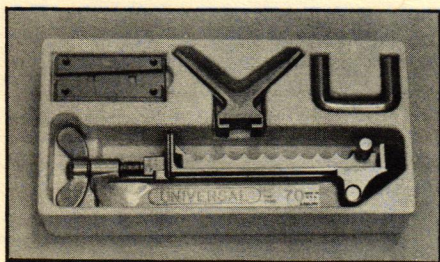
Anyone having to replace doors in an old house will want to get this 8-page brochure. It shows a fine range of hand-carved wood doors executed in mahogany and rosewood—in motifs ranging from Williamsburg and Georgian through Spanish and Mediterranean. Basic prices are in the \$100-\$200 range. Brochure free from: Elegant Entries, 45 Water St., Worcester, Mass. 01604.

Products For The Old House



French Rod

The French Rod has been popular for window treatments since the end of the 18th century. A new rendition of this old favorite has just been introduced by Stanley-Judd. The decorative reeded rod features self-locating rings on the master traverse carrier; comes in antique brass, walnut and antique white. Available at dealers.



Clamps

How many times have you found that your C-clamps were too small for the job at hand? Here's one answer to this old problem: A 5-part universal clamp that handles any length wood through wedge action. Especially useful in clamping cabinet face frames; replaces pipe clamps. Easily converts, with attachment, to hold mitered joints in material up to 4 in. wide. Another attachment converts unit to portable vise. For technical literature and price lists on this and other larger frame jigs write: Universal Clamp Corp., 6905 Cedros Ave., Van Nuys, CA 91405.

Restoring Early American Houses

HERE'S FAIR WARNING: This is going to be an enthusiastic book review. So if you don't want to be tempted into spending \$14.25 for a book, read no further!

"Early American Homes For Today" is one of the most worthwhile books old-house people can acquire for their libraries. Although the author's research is concentrated on old Vermont houses, his analytical technique and commentary is applicable to all wooden architecture up to 1830.

The book is aimed at the home craftsman who is fortunate enough to come into possession of an old New England house. It describes and illustrates a considerable variety of old-time designs of several periods that can be extremely valuable in re-creating period exteriors and interiors.

The author, Herbert Wheaton Congdon, makes the point that not all old houses were architectural masterpieces when built. Many lacked, because of cost, the kind of detailing that went into the more expensive homes. The author asserts—and we agree—that through careful study of the work of the old

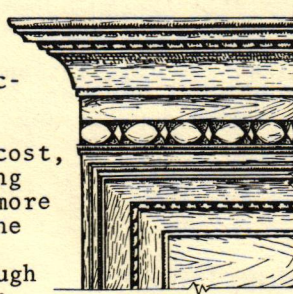
housewrights, the competent craftsman can learn to create accurate period ornamentation that will enhance a plain house (or to restore detail that may have been removed).

To start the educational process, the author provides the best primer we've seen on the practical details of early American architecture. Congdon has a wonderful ability to make subtle differences in detail suddenly spring before your eye. He devotes separate chapters to roof and cornice styles, windows and doors, fireplaces and mantels, staircases, chimneys, and interior details.

In each section there are detailed photographs and explanations that suggest ways in which the home craftsman could duplicate the same effect in his or her own restoration.

One cannot recommend this book to highly to anyone interested in early American architecture. If not available in your local bookstore, "Early American Homes For Today" can be ordered for \$14.25 from Charles E. Tuttle Co., Rutland, Vermont 05701.

—R. A. Labine



Mantel Detail - Ballroom Stone Tavern - Alburg, Vt.

The Old-House Journal Subscription Story: The Apartment Dweller

Jeremy lived in a modern, convenient, clean, trouble-free apartment.

He secretly longed, however, to own an old house. Every morning as he slipped through the sterile lobby, Jeremy imagined himself instead striding through his own foyer to stand, imperially slim, atop his own stairs surveying the passing scene.

But fearing scorn from his practical-minded friends, Jeremy dared not give voice to his dream. And thus he despaired of ever taking the first step that would make his dream come true. Then he met Gwendolyn. To her, Jeremy poured out the secrets of his heart. Not only was Gwendolyn understanding—she also knew about The Old-House Journal.

Her gift subscription brought Jeremy knowledge and advice, comfort and support, know-how and confidence. And all, by special arrangement, in a plain brown wrapper.

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