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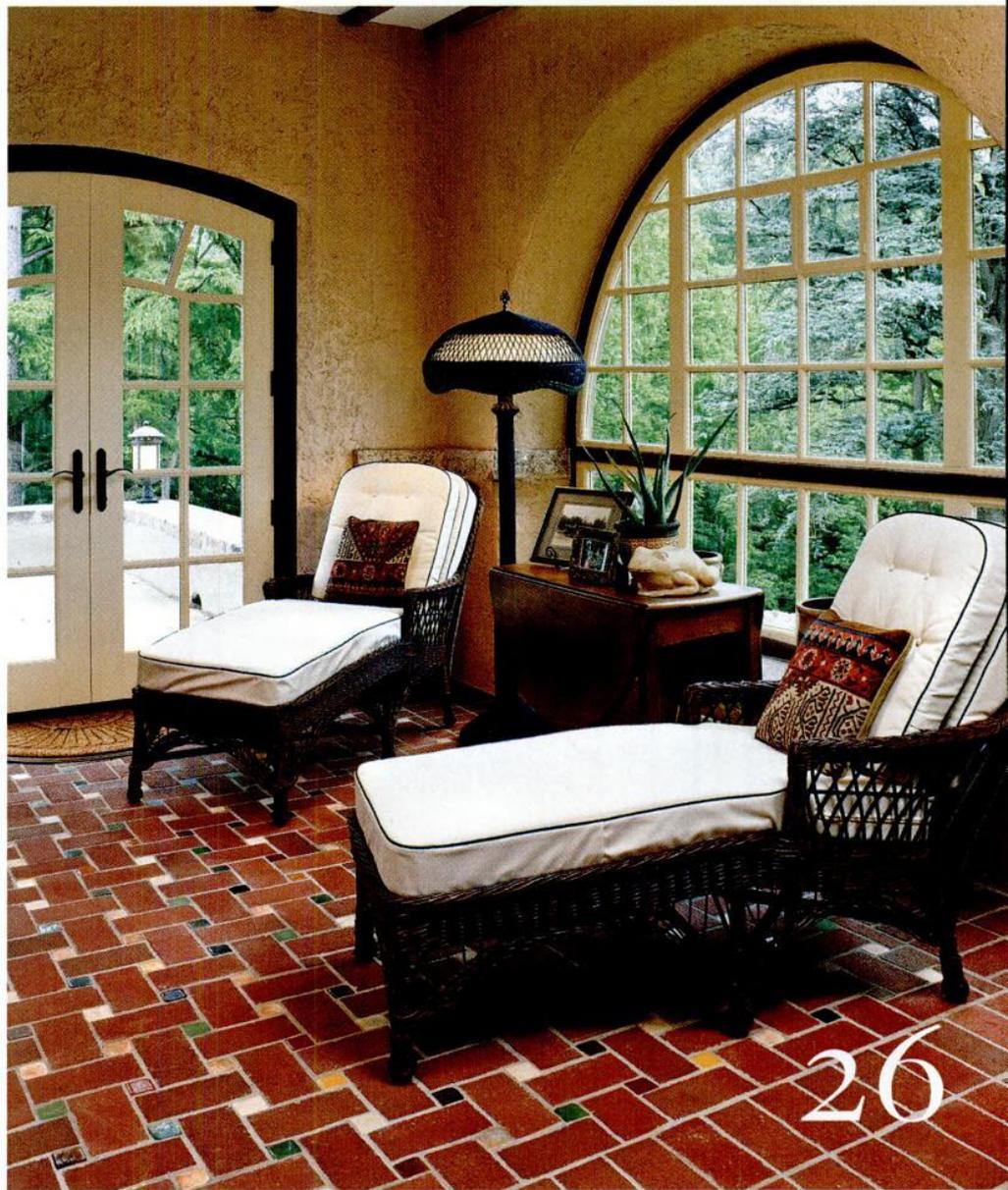
A small, quirky community of unusual old houses in Michigan draws inspiration from nature—and resembles a page from a fairy tale.

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George Barber was famous for selling intricately ornamented houses by mail; a surprising variety of them still stand in his adopted hometown of Knoxville, Tennessee.

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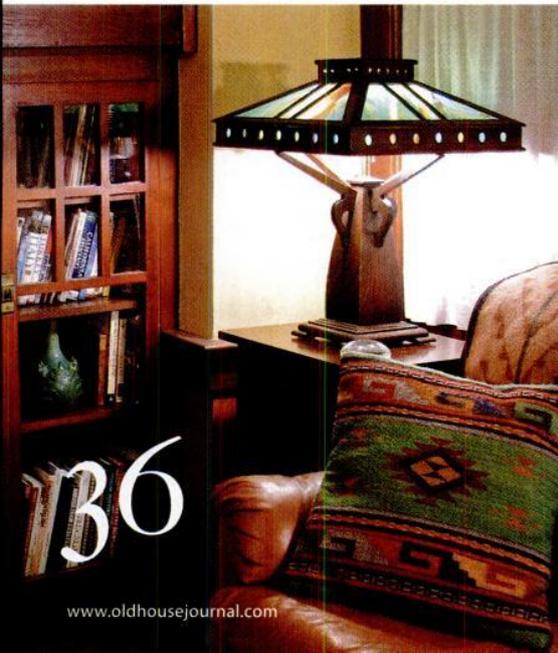
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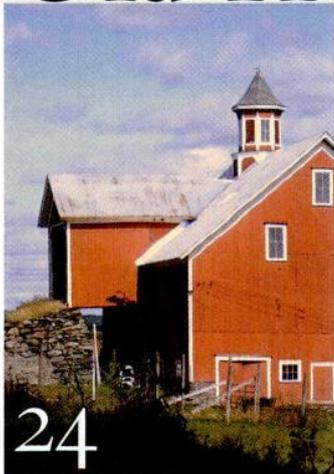
Two Texans living in the home Charles Granger designed for his own family turn to the mid-century architect's other work for restoration cues.

By BETH GOULART



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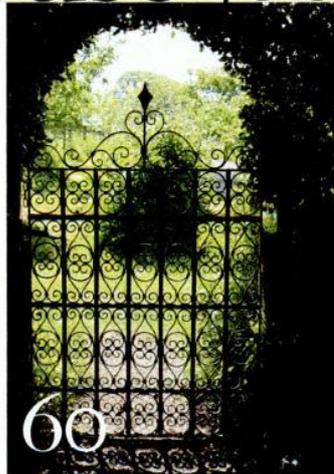
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How to Get Rid of Rust

Bungalow Lighting

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Cover: Photo by Tom Crane. Enfield tiles and heavy ceiling beams define the dining room of Rose Valley, Pennsylvania's recently restored Schoenhaus. Story page 26. Visit oldhousejournal.com.



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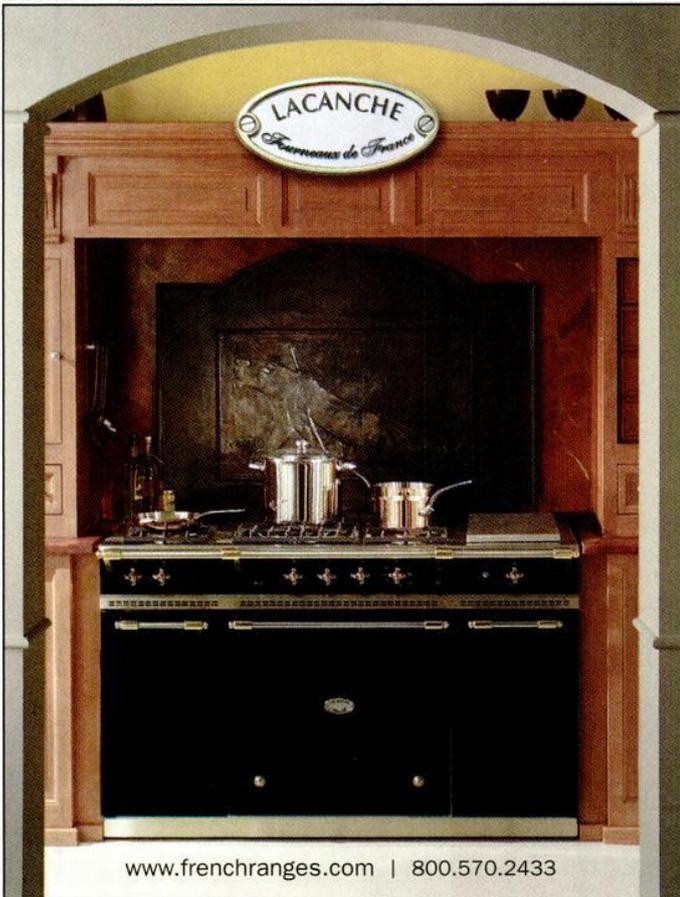


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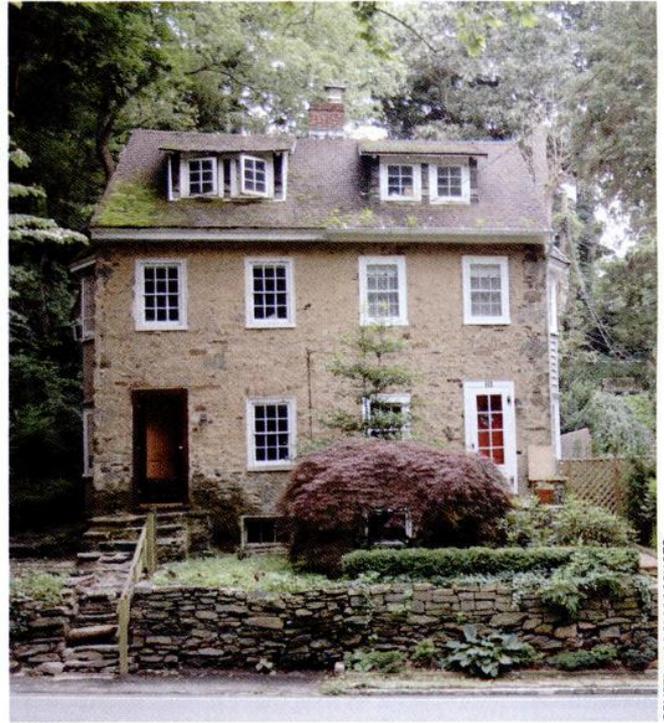
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DEMETRA APOSPOROS PHOTO

Community Life

Rose Valley, the Arts & Crafts community (above) that was home to Schoenhaus, the exquisite restoration featured on page 26, was one of a handful of such self-contained hamlets that sprung up around the U.S. during the early 20th century. We take a look back at Arts & Crafts communities that strove to fulfill the vision of a utopian village dedicated to the movement's ideals.

Beyond the Light

Many of the artisans profiled in our lighting roundup on page 42 create more than just amazing light fixtures. They also use their talents to produce vases, mirrors, clocks, furniture, even jewelry—all inspired by the Arts & Crafts aesthetic. Check out more of their work in our online photo gallery.



JAMES MATTSON PHOTO

Bringing Up Barber

Our primer on George Barber's houses (page 64) just might have you studying every Victorian-era house you drive past to determine whether it came from one of the mail-order maestro's plan books. Should you find yourself consumed by Barber questions, we've got an inside source on MyOldHouseJournal.com who can help you find the answers.

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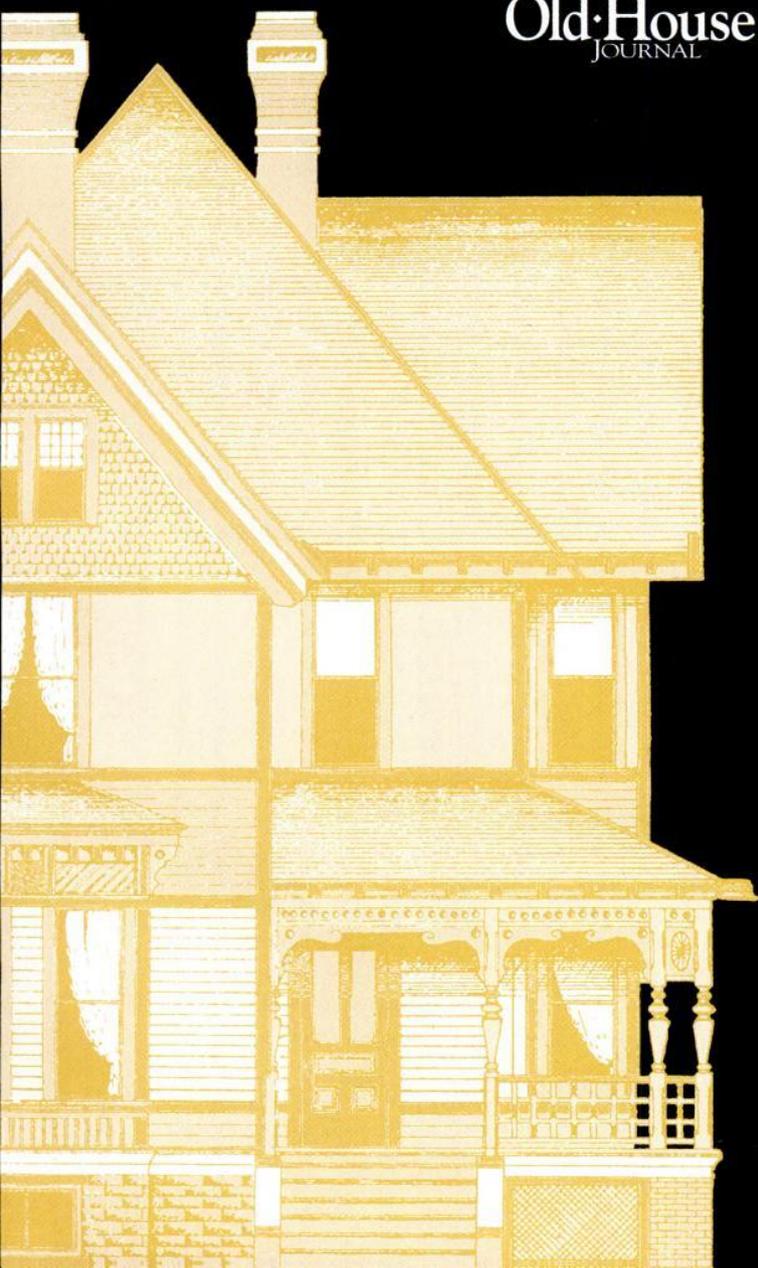
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editor's note

Victories and Losses



MARK W. ABBOTT PHOTO

TOO OFTEN, we hear stories of beautiful old houses disappearing in a cloud of dust, a byproduct of the value of land today. Such was the case in Philadelphia recently with La Ronda, an Addison Mizner-designed Spanish Gothic/Mediterranean house that by all accounts took architecture to dizzying heights: The 1929 mansion boasted 17,500 square feet, 51 rooms, and a great hall that was truly spectacular; it was also the only Mizner building in the Northeast—he was known for his work in Palm Beach, Florida. By all accounts,

the place was in good condition for its age, but it didn't match the new owners' tastes, so after paying several million dollars for the house, they fought to tear it down. Unfortunately—and despite a valiant effort by the Lower Merion Conservancy to stop the demolition permit—the homeowners got their wish: The house was razed in early October. I'm still reeling from the loss of this unique building, but it brings to mind the house in this issue's Insider—a building that was in far worse shape than La Ronda, but



one that had the good fortune to meet with caring and devoted owners in Geoff and Sandra Shepard. After researching every original element of the English-style Arts & Crafts house, the Shepards thoughtfully, lovingly, and thoroughly restored it. It's a heartening story, and when you see the results of their efforts, you'll be amazed (see "A Rose Blooms Again," page 26).

We cover some other distinctive homes in this issue as well: a fairy-tale housing development in Charlevoix, Michigan, that puts the term "organic architecture" into a whole new light (see "Gnome Sweet Home," page 46), and an array of George Barber plan-book houses in Knoxville, Tennessee (see "Barber's Shop," page 64). We also explore the wide, wide world of Arts & Crafts lighting. Regular contributor and noted bungalow author Jane Powell walks us through the subject's formative



CARLA J. ZAMBELLI PHOTOS; BLURB.COM/BOOKS/891363

La Ronda, in all its glory (above), and during demolition (top).

years (see "A Thousand Points of Light," page 36), and OHJ's managing editor, Clare Martin, takes us on a tour of modern-day artists who've made the movement's ideals their own (see "The Art of Illumination," page 42). We also introduce two new departments in this issue: House Helpers looks at new working products, and A Page from History examines artwork from an old catalog, gleaning hidden meanings along the way. As always, we'd love to hear what you like—and what you don't—about the magazine.

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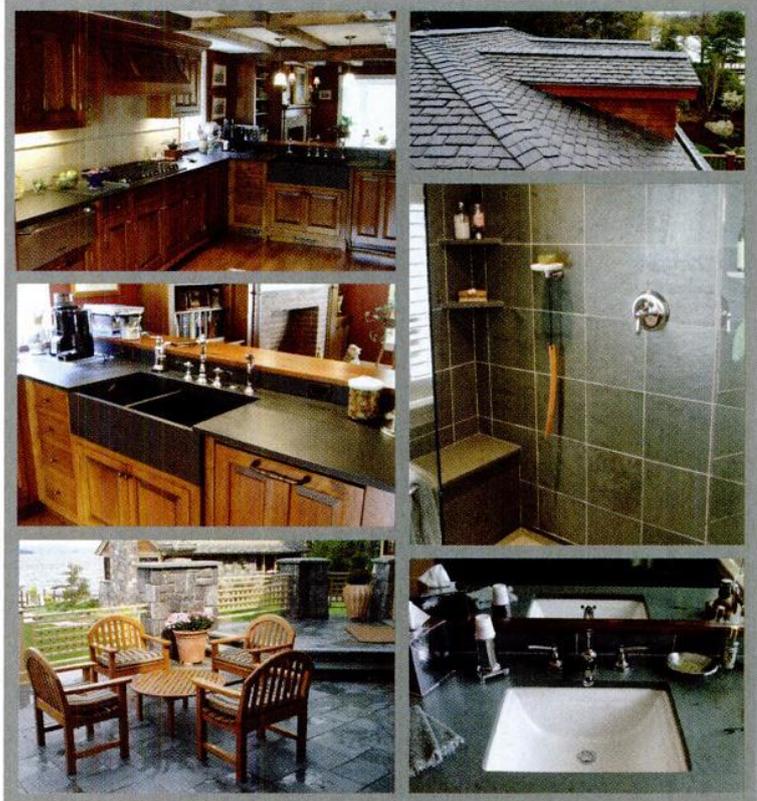


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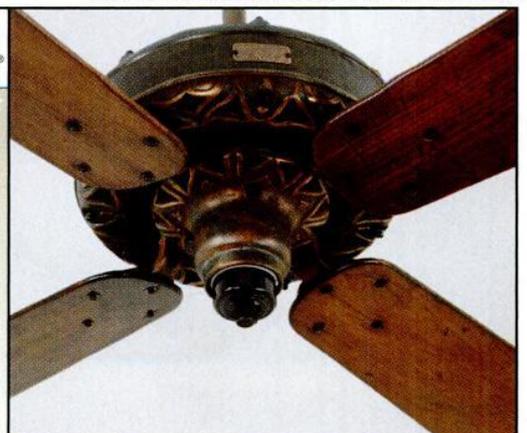
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letters



Found & Found

The Bauhaus rehab [above] in the November/December issue ["Risen From the Ashes"] was a welcome sight because so many homes of that era are...well, healthier than some of what passes for Modern design more recently. But your writer gives no mention of or credit to the architect who designed what is obviously a well-conceived and decent-looking house—not at all antiquated, even for today. So who did it?

Bob Tieger, architect
Via e-mail



The house was designed by architect Quincy Adams, a descendent of the two former presidents who share his last name. You can find out more about Adams, including details on another house he designed (above), in our special online feature on Bauhaus-inspired houses at oldhousejournal.com. —Eds.

In the article "Fighting Fires" [November/December], there is a picture of a kitchen stove with "a device that fits over burners to keep temperatures in check." What is the name of this device, and where can one purchase it?

LaVerne T. Boehmke
Via e-mail

The device is called Safe-T-Element, and it can be retrofitted on electric stoves. (Sorry, it won't work on gas burners!) To order, call (800) 433-6026, or visit pioneeringtech.com. —Eds.



Reader Tip of the Month

In light of your recent article on researching your house's history ["The Paper Trail," November/December], I wanted to share another valuable source for tracking down clues: old phone books. Our local historical society had several antique phone books that listed information by last name of the resident and, separately, by address. We could look up an address to find out who lived there and what their occupation was. If the house was vacant or the person was widowed, that info was also included. We were able to trace the owners and occupations for our 1913 Pasadena house into the late '60s, when it appears that concerns over privacy finally took over and the trail got cold. The historical society also had a box of glass plate negatives, where we found a photo of our house taken just after it was built.

Paula Cameron
Pasadena, California

Got a great tip to share with other old-house lovers? Let us know at OHJEditorial@homebuyerpubs.com.

In your most recent Old-House Living story ["House Call," November/December], I loved the paint colors—the yellow in the living room, khaki in the dining room, the muted coral in the kitchen, and the fresh, mossy green in the upstairs bedroom.

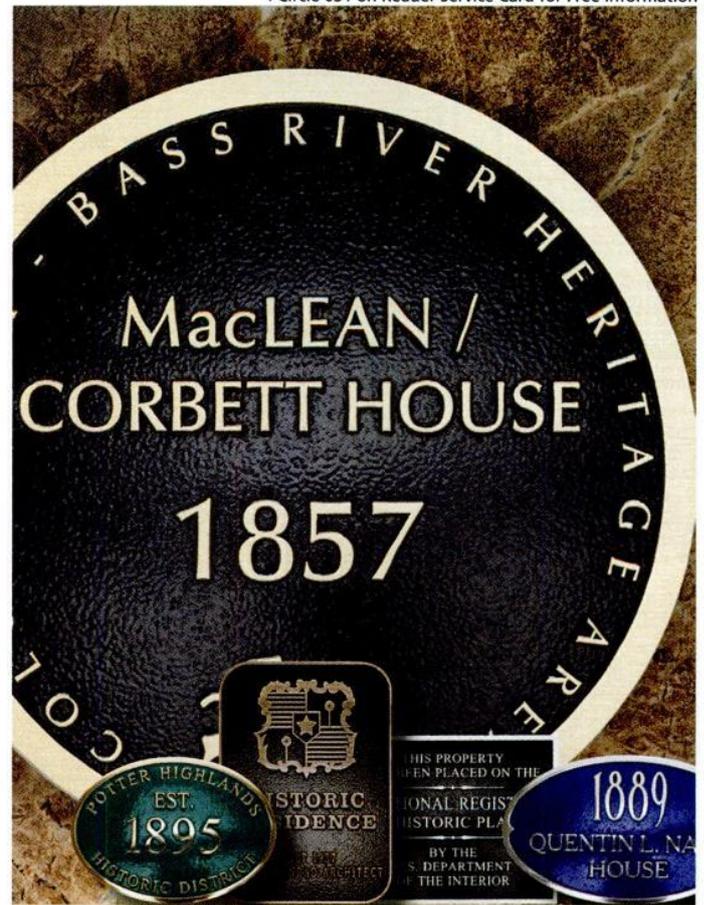
Do you happen to know the brand and names of the colors?

Cindy Newcomb
Via e-mail

We checked in with homeowner Kim McLanahan, who reports that all the

paints came from the Benjamin Moore Historic Colors line, except for the bedroom, which was Sherwin-Williams. (She says she fell in love with the bedroom color after spotting it in contractor Charlie Allen's home!) The colors are Dorset Gold (living room), Louisburg Green (dining room), Somerville Red (kitchen), and Clary Sage (bedroom). —Eds.

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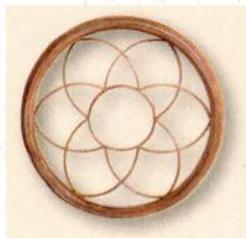
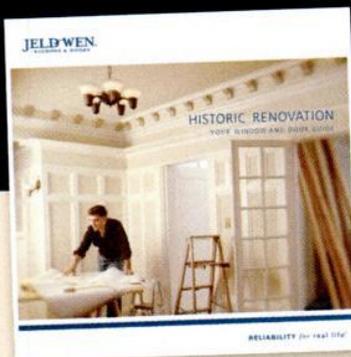


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ask ohj

Q While removing the old wall-covering and carpeting in my 1925 Foursquare, I discovered the ghost of an inner vestibule off the front porch. I can't find any photographs of my house with the vestibule in it, and no other house in my neighborhood has one. Can you tell me what it might have looked like?

A **James C. Massey:** This presents a series of questions. First, what is a vestibule, and what was its purpose? Architectural dictionary compiler Cyril Harris defines it as "an anteroom or small foyer leading into a larger space." In residential buildings, it is specifically a space between the entrance and the main portion of a house, a place of shelter while waiting for entry into the home. It may open onto a stair hall or directly into the living room.

Vestibules were in common use from the 1880s Queen Anne and Romanesque Revival era until about 1930, in Colonial Revival and Old English houses. They were occasionally found as far back as the 18th century and as recently as the post-World War II era. They are still a valuable feature in any house fortunate enough to have one, providing shelter from wind and rain, controlling heat gain and loss, and giving the homeowner a good view of who's at the door.

There are a number of vestibule variations. You may have encountered one that was actually installed after your house was constructed, given its small size and the fact that no similar ones exist in nearby homes. Most commonly a vestibule will have a glazed exterior door that's welcoming yet allows you to see outside, plus a more solid inner door to the house for security and privacy. Although some exterior doors were kept locked, especially at night, most were unlocked to permit limited entrance. Sometimes, in the Victorian era, both doors might be glazed, or the inner



Whether added to the outside (above) or carved from an interior hall (left), post-construction vestibules add protection and privacy.

one half-glazed. Generally the sidewalls would be solid.

There are several other approaches to vestibules, including small, solidly built projections of the house itself, perhaps even with small side windows. Rarely used were "knock-down" sectional vestibules erected for winter use in cold climes—an enhancement of the traditional storm door.

Today's owners of historic houses with deep halls will sometimes carve out an open inner vestibule from part of the front hall, perhaps removing the original outside door and moving it inward to become the inner door of the new vestibule. The original opening might remain doorless or be given a full sash door.

Of whatever type or period, the vestibule's basic function is to moderate between exterior and interior. A front porch, even a covered stoop, may provide shelter, but both fall short of full protection and privacy. With today's awareness of energy conservation and cost, the "green" concept embodied in a vestibule makes renewed practical sense. 🏠



Contributing editor and preservation consultant James C. Massey has led HABS and the National Trust's Historic Properties.

Have questions about your old house? We'd love to answer them in future issues. Please send your questions to **Ask OHJ, 4125 Lafayette Center Dr., Suite 100, Chantilly, VA 20151** or by e-mail to OHJEditorial@homebuyerpubs.com.

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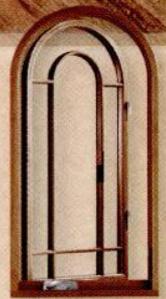
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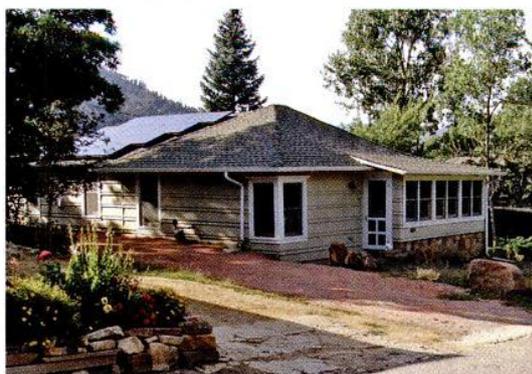
Back at the Grove Park Inn for the 23rd year, the conference will feature seminars on Arts & Crafts gardens, pottery, and furniture, in addition to the annual antiques show, house tour, and group discussions. (828) 628-1915; arts-crafts-conference.com

ON THE RADAR

Follow the Sun

For decades, preservation commissions have resolutely resisted petitions to add non-historic materials and technologies—think vinyl windows and PVC trim—to historic houses. But today, many commissions have been forced to rethink that firm stance in the face of a high-tech alteration that has undeniable benefits for the planet: solar panels.

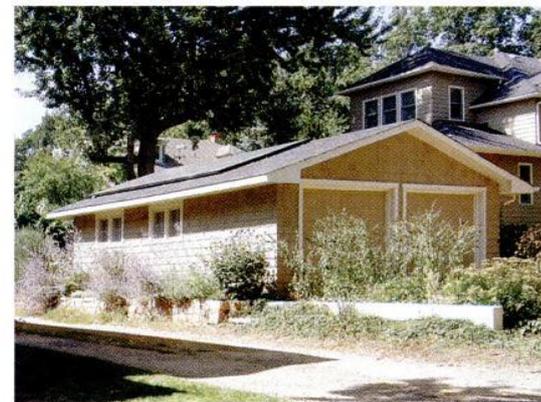
As the “green” movement kicks into high gear, more and more old-house owners are looking to reduce their grid energy consumption by collecting their own power from the sun. But only a handful of cities (such as Boulder, Colorado) currently have guidelines spelling out how and if solar panels should be installed on historic homes, according to Kimberly Kooles of the National Association of Preservation Commissions. Instead, commissions are dealing with solar-panel requests on a case-by-case basis, but most seem to recognize the merits of the technology. “Every commission I’ve dealt



OLD-HOUSE RESOURCE

The DIY Energy Audit

As wintry drafts begin to creep in and sky-high energy bills start hitting the mailbox, old-house owners' thoughts tend to turn toward improving energy efficiency. The first step in the process is to conduct a home energy audit, which will tell you exactly where your home's trouble spots are so you can target them effectively. You can perform a basic evaluation yourself using the Department of Energy's Home Energy Savers web site (hes.lbl.gov). Enter your address and some



JAMES HEWAT/CITY OF BOULDER PHOTOS

with is at least willing to come to the table to say, ‘Let’s talk about it and see if we can come up with a compromise,’” Kooles says.

Generally, that compromise requires a couple of caveats for solar installations—namely, that they be reversible and as invisible as possible. New technologies like solar shingles and laminate panels can make it easier to comply with the latter requirement, but they tend to be more expensive and generate less energy than traditional panels. Instead, Kooles suggests finding unconventional locations for conventional solar panels. “You can start with a freestanding system in the back yard; if that doesn’t work, you can try installing the panels on an accessory building,” she says. “Very rarely will commissions allow for [visible] solar panels on the primary roofline in a historic district.”

Approved solar panel installations in Boulder's historic districts include panels on a non-historic portion of a circa-1900 vernacular cottage in Chautauqua Park (left) and on the garage of a home in Mapleton Hill (above).

details about your house—everything from the type of insulation you have to the number of loads of laundry you do each week—and the site will tabulate your energy consumption and offer ideas on ways to reduce it. While not as comprehensive as a professional evaluation (which uses tools like infrared cameras to pinpoint the exact location of energy leaks), a DIY audit will get you started down the path to a cozier, more energy efficient house.

BOOKS IN BRIEF

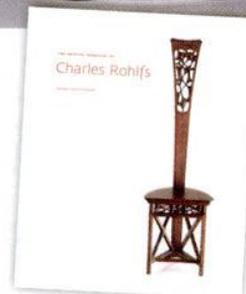
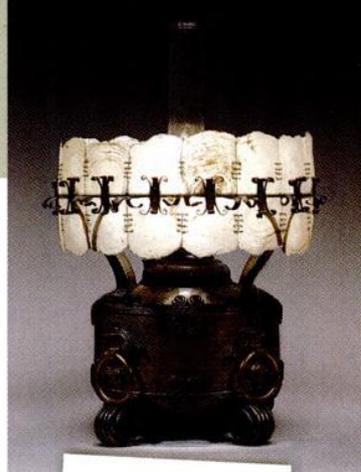
Furniture designer Charles Rohlfs, whose unique synthesis of Aesthetic, Arts & Crafts, Art Nouveau, and proto-Modernism resulted in highly innovative and idiosyncratic pieces, has often been omitted from lists of important contributors to the Arts & Crafts movement. But today, Rohlfs' work is being rediscovered and is now highly sought after by collectors and museums. Joseph Cunningham has captured this newfound enthusiasm in *The Artistic Furniture of Charles Rohlfs*, a fascinating and comprehensive work for both collectors and scholars.

The handsome book is illustrated with 321 striking color and 16 black-and-white photographs, including clear illustrations of Rohlfs' monogram and labels (important details for collectors). Cunningham was able to locate Rohlfs' great-granddaughter and was given full access to well-preserved, extensive family records—Rohlfs' diaries, letters, notes, and family photographs document how his furniture was originally used within his creative and purposefully "artistic" life.

The book is divided into 11 chapters that trace Rohlfs' life from his early childhood to his marriage and move to Buffalo in 1887 to work in a foundry, and his subsequent foray into furniture design,

which began in 1888 with a simple pegged oak settee accented with peacock blue cushions for a corner of his study. By the late 1890s he was designing and making furniture full time—everything from a delicate trefoil side table with organic spiral decorations to a boxy, square table set with four corner chairs ornamented with undulating fretwork designs. Subsequent chapters describe the family's trip to Europe in 1890, a major source of inspiration for Rohlfs' later creations, and his rise in public recognition—by 1900 Rohlfs' furniture was garnering attention and acclaim. The book concludes with reproductions of a printed set of advertising cards and pamphlets donated to the Metropolitan Museum of Art—invaluable documentation, as these are the only known examples Rohlfs ever published to advertise his work.

—BRIAN COLEMAN



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Plate 1564, Gas Portable Lamps, R. Williamson & Co., Chicago, Illinois, Catalog 14, Gas Fixtures, 1906

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Other features, however, were on their way to an evolutionary dead end. The symbiotic relationship between fringe and gas burners was a rather volatile concept from the start, and gas lighting itself would be an endangered species in about a decade.

Each of these “portable” lamps included a Welsbach mantle-type burner and a cloth-wrapped rubber hose described in the catalog as “6 feet of Silk Tubing (guaranteed for one year).” This hose would be fitted to the gas jet on a nearby chandelier or wall bracket—apparently the term “portable” was itself an evolving concept. 🏠

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

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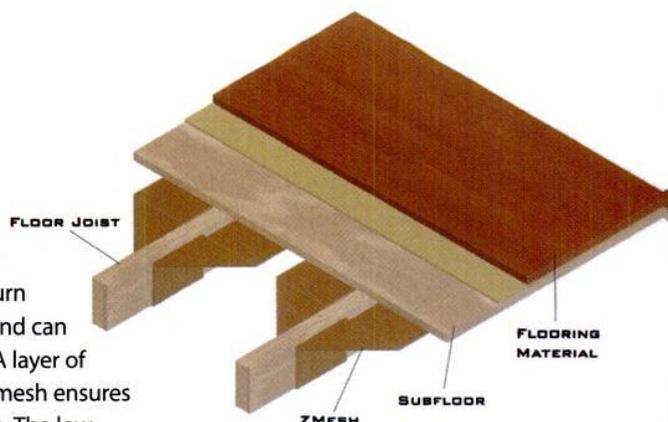
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Double Duty

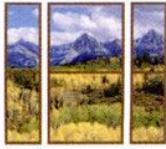
The idea of running hydronic heat and domestic hot water off of one appliance might have once seemed far-fetched, but not anymore. The new ThermaPak from SpacePak combines a wall-hung, direct-vent gas boiler with an integrated supply for on-demand domestic hot water. The unit's tri-parallel flow heat exchanger (below, left) provides optimal combustion for up to 93 percent operating efficiency. It produces more than 4 gallons of domestic hot water per minute—enough to take a shower and run the dishwasher at the same time, while keeping the house toasty warm. From \$4,000. Call (413) 564-5530, or visit spacepak.com.



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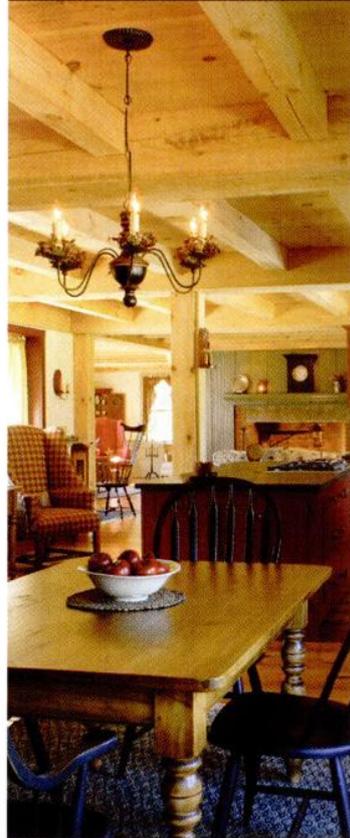
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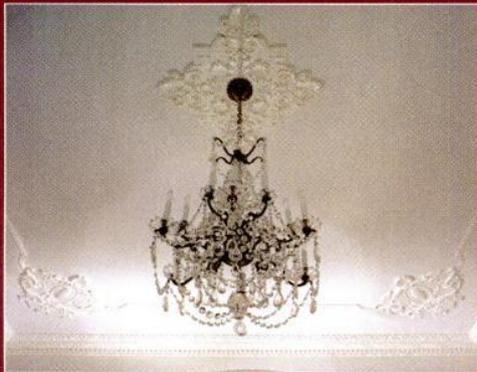
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BY CLARE MARTIN

New options for Arts & Crafts lighting, plus eco-friendly wood choices.



Just Juniper

When it comes to being “green,” solid wood doors often get a bad rap when compared to fiberglass alternatives. Jeld-Wen’s line of juniper doors, however, helps bridge the gap between environmental concerns and historic appropriateness. Wood for the doors comes from juniper trees, which can threaten ecosystems with their copious water consumption. With optional details like hand-chiseling,

wormholes, hammering, and blackened antiquing, the doors (available in eight different profiles) are a natural fit for rustic Arts & Crafts or Spanish-style houses. From \$1,600. Call (800) 535-3936, or visit jeld-wen.com.

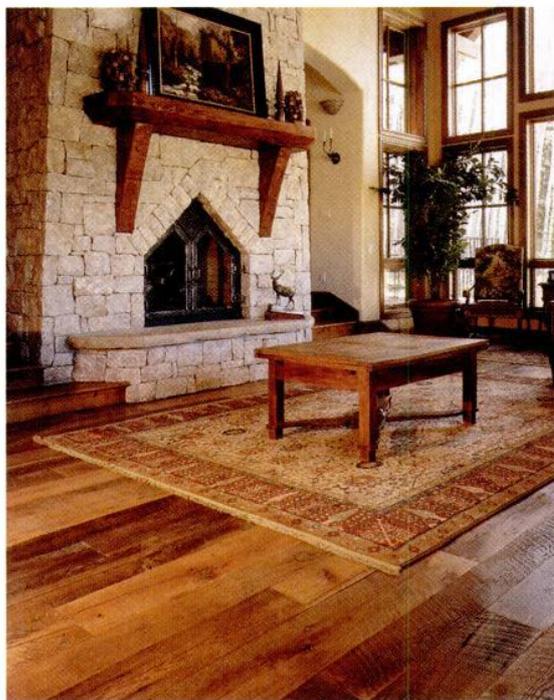
Too Hot to Handel

While primarily known for their lamps with delicate art-glass and reverse-painted shades, the Handel Company also dabbled on the more rustic end of the Arts & Crafts lighting spectrum. Urban Archaeology’s new Gridiron Lantern takes its inspiration from one of the company’s forays into unadorned simplicity. Based on a 1915 design—discovered at a London auction by Urban Archaeology founder Gil Shapiro—the exterior light, with its caged glass and heavy chain, displays an almost Gothic sensibility. Made from recycled brass, it’s available in 11 different finishes. From \$3,500. Call (212) 431-4646, or visit urbanarchaeology.com.



Lust for Light

Fans of Old California Lantern Company’s intricately filigreed Arts & Crafts outdoor lanterns can rejoice—just in time for gathering-around-the-fireplace season, the company has adapted their signature designs for use indoors. The new table and floor lamps feature some of Old California’s most popular motifs (including the Poplar Glen, shown) hung from solid brass bases. Eight different metal finishes and art-glass options allow for plenty of customization so you can match the lights to existing decor. Filigree table lamps start at \$287; floor lamps are \$695. Call (800) 577-6679, or visit oldcalifornia.com.



The Old in the New

The phrase “engineered flooring” doesn’t often conjure the type of well-worn, character-filled floorboards old houses are known for—until now. Pioneer Millworks’ Settler’s Plank engineered hardwood flooring features a plywood platform topped with a reclaimed oak veneer, complete with wear marks, knots, and nail holes. Not only is the flooring eco-friendly (the platform is constructed from 70-percent FSC-

certified material and held together with formaldehyde-free, low-VOC glue), but the engineered boards also cost less than their solid-wood counterparts. \$10 to \$16 per square foot. Call (800) 951-9663, or visit pioneermillworks.com.

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old-house toolbox



THERESA COLEMAN PHOTO

Pry Bar

An old house must-have, the pry bar's effectiveness lies in the details.

BY MARK CLEMENT

I hate to admit it, but sometimes the only road to restoration is through the gatehouse of removal.

Sometimes it's stuff we happily unload—like the hollow-core slab doors, iridescent vinyl flooring, and plywood paneling that once besmirched my home. Other times, more precious material has seen better days—i.e., the day before the termites or water found it.

Whatever the scenario, Part A must often be detached from Item B without destroying what's around it. My front-line tool for this is a pry bar. While it seems like an unimprovably simple tool, not all pry bars are created equal—or for the same work.

What To Look For

There are three basic pry-bar configurations: a piece of flat bar-stock steel bent with a 90-degree head on one end and a chisel on the other; an I-beam body with head and chisel; and more specialized, heavier duty demolition tools with

a “jaw” and meaty chisel on each end. Bar lengths range from 5" to about 24".

For restoration work, an 18", I-beam pry bar delivers the best combination of features. The I-beam body adds strength without adding weight. It also stiffens the tool for levering, pulling, and prying, allowing me to get a much firmer grip. Because of their greater surface area, I-beams also dampen impact vibration from hammer blows.

I prefer a bar with a forged (not bent) head and claw. Cutting teeth that are angled a full 90 degrees to the body of the bar have the most efficient angle of attack, and a head with a striking surface further enhances the tool's efficiency.

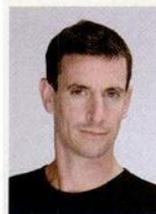
Where To Use It

Most bars have a chisel that angles about 20 degrees off the tool body. I don't often hammer the chisel (impact energy is lost in the length of the bar), but I do use it to get into and under things: shoe molding, a stubborn floorboard, or behind a cabinet. I can even use it as a lever to wedge or lift a door I'm hanging.

The angle of the wide, flat chisel is also ideal for roof work—not only for separating roof shingles from one another, but also for getting under the courses above the repair site and popping up nails without doing too much damage to the shingles above them.

The Bottom Line

Once you've found the perfect pry bar, keep it working well. Teeth dull after extended use, so regular touch-ups on a bench grinder will revive them. Sharp tools help make the rip-it-out part of restoration work easier, getting us through that gateway of removal so we can start building it back again. 🛠️



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

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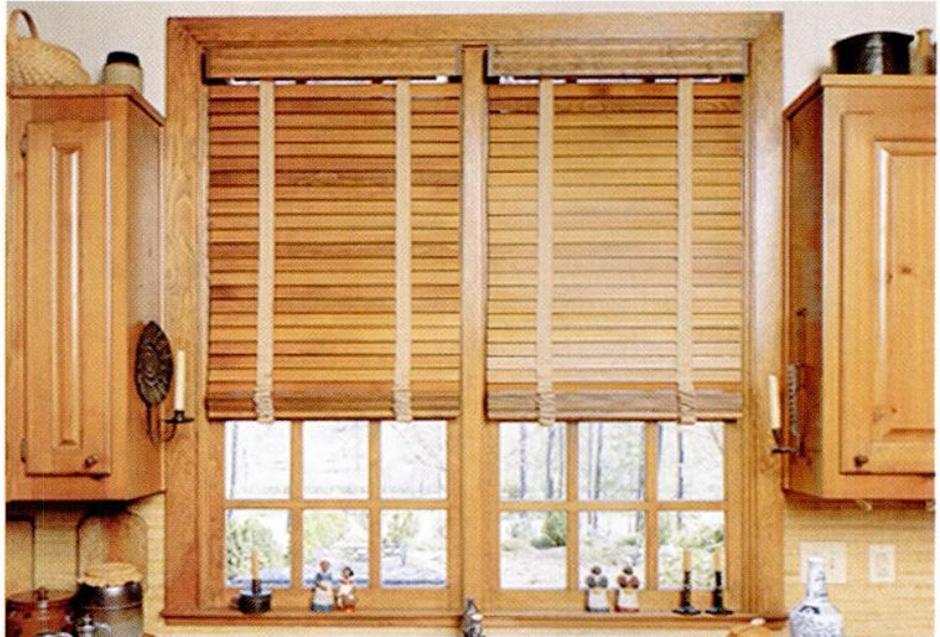
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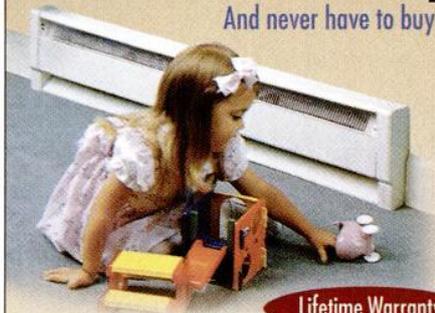
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preservation perspectives



JEN PARSONS PHOTO

LEFT: Covered high-drive barns are a distinctive type in the northwestern part of the state. This well-maintained 1890 example, with a steep ramp leading to the upper-story hayloft, is located in Franklin.

Association, the University of Vermont Historic Preservation Program, and other Vermonters interested in barn preservation, participated in discussions to come up with a strategy.

DA: What was the outcome of those meetings?

TV: We recognized that there was a lack of information about surviving barns, as well as general background info like where they're located and what periods of history they represent. In order to help communities take steps to plan for the future of these buildings, we realized a starting point would be to take an inventory and determine what we had—and we wanted the information to have a strong visual component. Rather than relying on government employees to do such a census, we wondered if there was an opportunity to get local citizens involved.

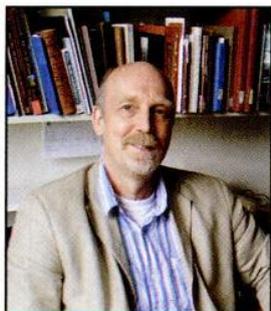
DA: How did it all come together?

TV: We were fortunate to be able to get a Preserve America grant through the National Park Service to help fund the effort, thanks to a grant written by Nancy Boone, the acting State Historic Preservation Officer. The grant helped fund a number of local workshops over the past two years to provide training to local volunteers.

DA: What sorts of training do the workshops cover?

TV: Everything from learning about the history of our barns, to how to identify our assorted agricultural buildings—horse barns, sugar shacks, tobacco barns, stables, and chicken coops—as well as how to assess their condition

Accounting for History



MEGHAN BEZIO PHOTO

The Vermont Barn Census and its many volunteers aim to assess every historic agricultural building in the state, with an eye on preserving them. We talked with Thomas Visser, director of the University of Vermont's Historic Preservation Program, who helps spearhead the effort.

BY DEMETRA AOSPOROS

DEMETRA AOSPOROS: How did this program come about?

THOMAS VISSER: Here in Vermont we've long recognized that historic barns are a very important part of the state's heritage, and they're also an important aspect of the state's appearance, which helps drive tourism. So those surviving barns—whether being used agriculturally or not—continue to play an ongoing role in supporting the state's economy. Many barns became functionally obsolete generations ago, and despite a long Vermont tradition

of making do with what you've got, many haven't been used for a very long time. Without agricultural use, maintenance on the barns inevitably starts to catch up with their structural integrity. Several years ago, after some particularly heavy winter snowstorms, it was apparent that a good number of significant barns were lost due to snow loads. So a group of us, including representatives from the Vermont State Historic Preservation Office, the Preservation Trust of Vermont, the Mount Holly Barn Preservation

RIGHT: In need of repairs, this gable-front bank barn with an earthen ramp, wooden ventilator on its ridge, and standing seam metal roof was built in the town of Hartford circa 1890.

and how to complete the survey forms that record information on where the barns are located. We've had more than 400 people attend the workshops so far, and we'll hold more in 2010. Public participation is an important part of the equation, because it helps people better understand these historic barns and builds an appreciation for them by both owners and the community at large, which makes it somewhat easier to understand the investment necessary in maintaining these structures.

DA: Are the workshops required for participation in the census?

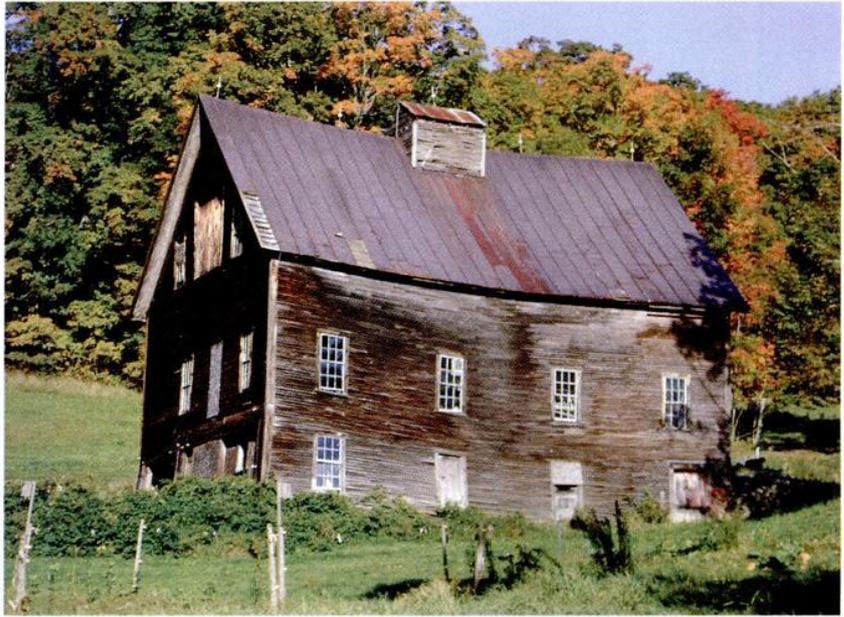
TV: No, they're not. We have a lot of background information about participating in the census on our web site, as well as a number of downloadable forms to help educate people about building styles—including one with extensive illustrations of rooflines and building forms. There's also a letter of introduction about the program that people can take with them into the field, as a starting point for conversations with property owners. We've had a series of barn census weekends that were a coordinated effort to get people out there tallying buildings—the most recent one was last October. The weekends were a way to generate public interest and get local groups—historic societies, high school kids, interested citizens—to drive around the back roads and take digital photos of barns, fill out the questionnaires about the buildings, and submit the information online.

DA: What do you plan to do with this information?

TV: We aim to make the information accessible to the public. Submitted information goes into the State Historic Preservation Office's database, which eventually will be a searchable online archive accessible to the public. This semester, we also developed a parallel project with students in our graduate program at the University of Vermont to engage in field research, which we'll add to the database.

DA: How many students are involved?

TV: Our entire incoming class of graduate students—13 people in all. Each of them has selected a town in Vermont to research—they stretch from the Quebec border to the south-



SCOTT DERRACZ PHOTO

Public participation is an important part of the equation, because it helps people better understand these historic barns and builds an appreciation for them.

east corner of the state. The students have been working since last September to catalog every barn in their community, and they're coupling those efforts with research using microfilmed agricultural census records from the 1800s—originally handwritten documents that accurately recorded the number of acres, oxen, cows, etc., for each farm. This raw data provides insights into these communities that can be combined with the surviving evidence on the landscape; it provides cutting-edge research, and also a starting point for the local volunteers.

DA: What's your ultimate goal?

TV: All of this information can be very useful in helping answer questions like: How many barns do we have in Vermont? How many exist in a specific county or town? How many survivors are there from before 1800? How many examples of sheep barns from the mid-19th century are still standing? We're hoping this census will develop a database that will prove helpful in answering the kinds of questions that schoolchildren, community planners, researchers, and preservationists might ask in years to come, and that the information will be an important tool used to help preserve many of these buildings. 🏠

For more information on the Vermont Barn Census, visit uvm.edu/~barn.

1862
1994
2008

A Rose Blooms Again

Architect Will Price's Arts & Crafts gem in Rose Valley, Pennsylvania, gets a new lease on life thanks to a thoughtful—and meticulous—restoration.

STORY BY DEMETRA APOSPOROS ♦ PHOTOS BY TOM CRANE



A Utopian Vision

William Lightfoot Price was an early 20th-century architect of much accomplishment. A student of Frank Furness, he designed two extraordinarily grand hotels in Atlantic City, the Traymore and the Blendheim, both demolished in the 1970s to pave the way for the city's modern skyline. But Price, a Quaker, was also a revolutionary thinker interested in social change who landed at the cutting edge of the American Arts & Crafts movement. Moved by the writings of William Morris and John Ruskin, in 1901 Price helped found an experimental Arts & Crafts community called Rose Valley in the Philadelphia suburbs. It was a place meant to indulge the art of the crafts, and nurture the people creating them. Price modeled Rose Valley on the utopian English village Morris wrote about in his book *News from Nowhere*. Price's Rose Valley houses are distinctive in their red tile roofs, stucco exteriors dotted with colorful tiles, and English Arts & Crafts lines.

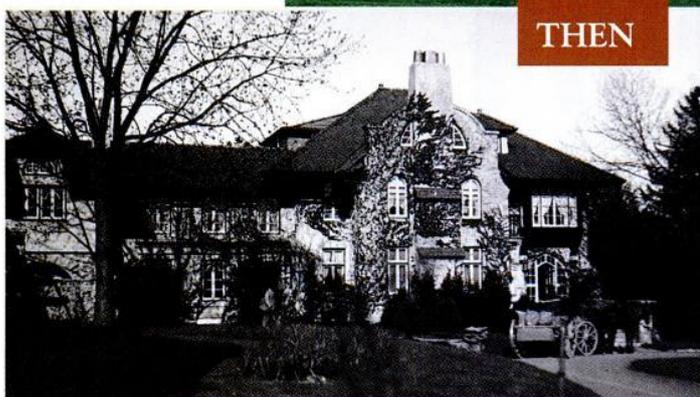
In its prime, the Schoenhaus, a grand old Arts & Crafts landmark outside Philadelphia, showcased artistry from the finest regional craftspeople of the day (folks who garnered nationwide acclaim), boasting Enfield and Moravian Pottery art tiles, Samuel Yellin hinges, and a concrete fountain that was hand-poured by Henry Chapman Mercer's brother. But the place was in bad shape when Geoff and Sandra Shepard found it. Masterfully expanded by architect William Lightfoot Price in 1904, and once the centerpiece of his Rose Valley Arts & Crafts enclave, the house had no fewer than 25 buckets on the second floor collecting the water that poured in each time it rained. "The roof hadn't been maintained properly for generations, and the flashing had never been replaced," says Geoff. "They had given up trying to stop the water coming in."

The sizeable manor house and its assorted outbuildings, including a distinctive water tower, are situated on what was, until recently, the last 26 acres of undeveloped land in Rose Valley. When a prominent Philadelphia developer decided to purchase the property and create a housing community on the grounds, the Borough of Rose Valley sprang into action to protect the historic buildings, reaching an agreement that allowed for construction of higher-density



CLOCKWISE FROM LEFT: Mercer tiles above the main entrance display dates of architectural changes; 2008 blends in with tilework set in 1904—much as the current restoration proves a seamless fit. Pocket doors in the entry were stripped of paint. An upstairs bedroom's curved plaster window wells were rebuilt.

The original portion of the home appears exactly as it did after architect William Lightfoot Price's 1904 redesign (below), which turned the 1862 A.J. Downing Italianate Villa pattern-book house into an English-style Arts & Crafts masterpiece.



townhouses in return for preserving 50 percent of the property as open space, and protecting existing buildings and notable trees. But the developer needed someone to restore the house.

"I'd lived in the area for 32 years, and I never knew the house existed, because you can't see it from the road," says Geoff. But Sandra, a real-estate agent, had visited the home decades before. "When I first saw it I thought, 'If that house ever comes on the market, I want a shot at it,' it left such an impression," she says. And so the Shepards made an agreement with the developer to buy and restore the home—a handshake deal that wouldn't include a bill of sale until rezoning for the housing development had been officially approved, a process that took nearly two years.

During that window of time, the Shepards visited the house often to assess its condition and begin mapping

think—and rethink—the approach they would take, and it also gave Geoff, an attorney by vocation, plenty of time to research the home's rich architectural history. The more he dug up, the more he and Sandra fell in love with the Arts & Crafts ideals that made the place so unique. They became determined to restore the house with one question in mind: "What would Will Price have done?" When the couple finally took possession of the property and connected with architect Peter Batchelor, Geoff had accumulated a binder full of material, including background on all of the craftspeople who'd touched the house, a number of old repair receipts, and correspondence between the home's third owner and master metalworker Samuel Yellin during a 1920s expansion.

"Geoff was incredible; he'd done all this research," Peter says. The goal from the outset was to shore up and restore the

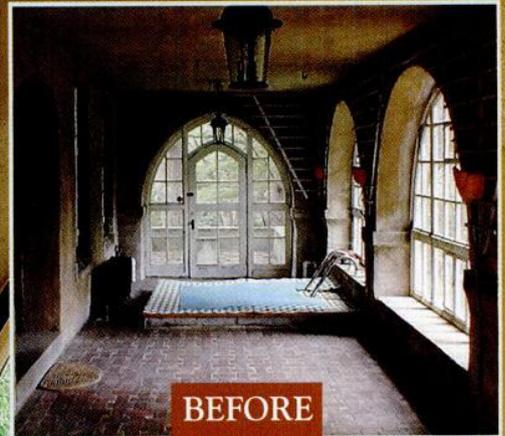
out their restoration work. "We'd look at the house and say, 'Don't worry—help is coming!'" Sandra recalls. It gave the couple time to

house, update the systems, and add a family room, garage, and a modern-amenities kitchen. Peter approached the new addition very carefully. "Will Price is a well-known architect, so I didn't want to touch the old part of the building—I thought it would be disrespectful. And I didn't want take his great old house and add a blemish onto it; I wanted it to match the original building," he says. Peter designed a roof extension consistent with the lines of the existing house, and used similar massing, colors, finishes, window sizes, and scale to make the addition appear as though it's been there for 100 years.

Decades of Damage

As is the case in many old houses, previous "updates" had done damage over the decades. Support beams had been cut to add a bathtub, a structural rafter had been pared down to install wiring, and water damage had decimated the I-beams in the crawlspace beneath the veranda. All told, there were five locations without proper structural support. Soon after work had begun, Geoff was touring the second floor with a structural engineer, who became fixated on an inches-wide gap between

The veranda's brick floor is dotted with colorful Henry Chapman Mercer tiles, exactly re-creating Will Price's 1904 design. When the Shepards bought the home, a 1970s-era hot tub decorated a corner of the room.

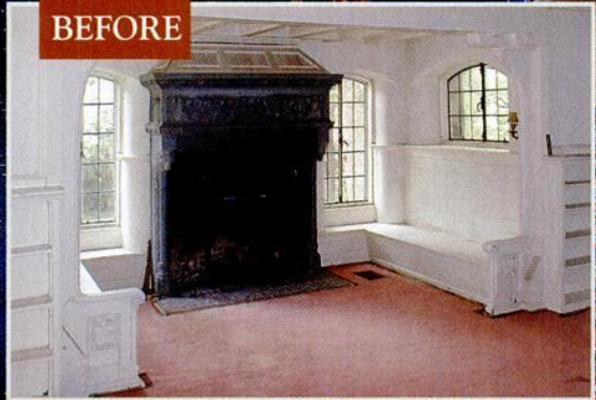


BEFORE
AFTER





AFTER
BEFORE





Bricks along the back wall of the living room's grand fireplace had rotted away; they were replaced in a herringbone pattern per the originals. Stripping the painted woodwork revealed what appears to be an abstract rose design inset into the inglenook benches. The soapstone mantel, carved by Rose Valley artisan John Maene in 1904, remained intact, needing just a cleaning.

a support beam and the front wall of the building. "Geoff," he said, "why isn't this braced?" Geoff explained that the problem had just been uncovered that day when workers had removed water-damaged plaster. "Tonight's not too soon to brace it," the engineer said—explaining that bracing needed to begin in the basement, continue on the first floor, then stretch to this spot before it would be adequate. It seemed the home's front façade was in danger of falling away.

Riding herd on the structural repairs was a team of craftspeople led by David Carey of Bryant Phillips Construction. "The house was in pretty poor shape," David says. "We had to shore it up from the basement all the way to the third-floor roof section. It involved structural engineering, shoring, bracing...and praying." Another area requiring intense work was the veranda, where water damage had destroyed support beams beneath the floor. "The veranda was very unsafe," says David. "We used 90 yards of concrete to create a new slab for the bricks."

FOR MORE INFORMATION:

Ball & Ball Hardware Reproductions:
ballandball-us.com

Bryce M. Ritter & Son: bryceritter.com

Bryant Phillips Construction: bryantphillipsconstruction.com

Bucks County Soapstone: buckscountyssoapstone.com

Castle Studio, Inc.: castlestudioinc.com

Casablanca Fan Company:
casablancafanco.com

Designers Fountain: designersftn.net

John Di Michele: (610) 952-5830

Kohler: kohler.com

Ludowici: ludowici.com

Lynn Rohlfing: lynnrohlfingdesign.com

McAvoy Brick: mcavoybrick.com

Moravian Pottery & Tileworks:
buckscounty.org/government/departments/tileworks

Old Village Paint Co.: old-village.com

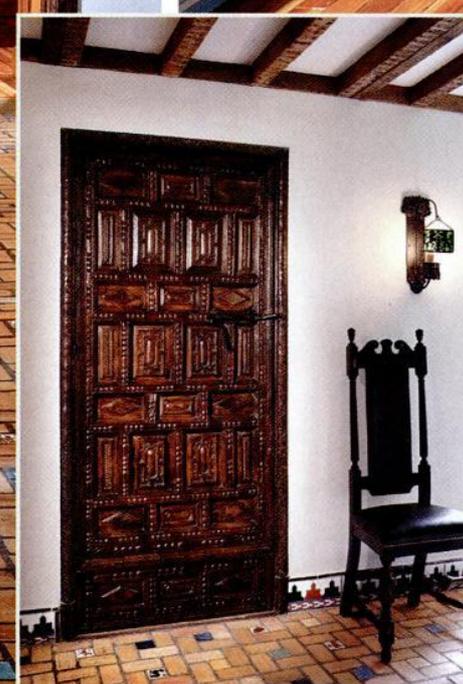
Peter Batchelor: pbatch007@aol.com

Roger Wright Furniture:
rswfurniture.com

Rose Valley Restorations: rosevalleyrestorations.com

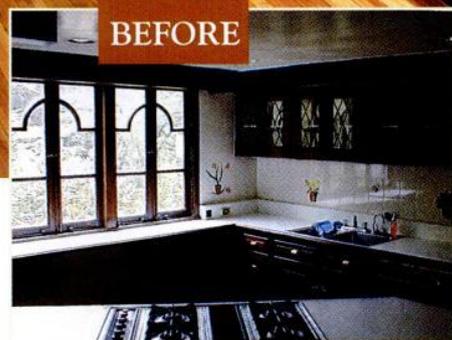
Weather Shield: weathershield.com

The dining room's original tiles from the Enfield Pottery & Tile Works (one of the first Arts & Crafts tileworks to adapt Aztec and Mayan motifs) are most prominent on the baseboards and ogee fireplace; the 13'-long table was made from the main beam of the property's irreparable barn. Atop the circa-1590 monastery door (inset), two panels replaced with glass in the 1920s were masterfully restored.





AFTER
BEFORE



Those bricks are accented with Henry Chapman Mercer-designed tiles, from the Moravian Pottery & Tile Works, to re-create the floor's original appearance (minus a 1970s-era hot tub that was in place when the Shepards took possession). Inside the house, fireplaces in the living room and parlor bore backs that had rotted away. "We re-bricked the backs of both fireplaces in a herringbone pattern, a mirror image of what had been there," David says. Much of the original woodwork had been painted a gloss white; David's team spent significant time removing it. "We stripped a lot of paint—we really didn't know what the wood looked like until we cleaned it up. Now it's just finished with a natural oil," he says.

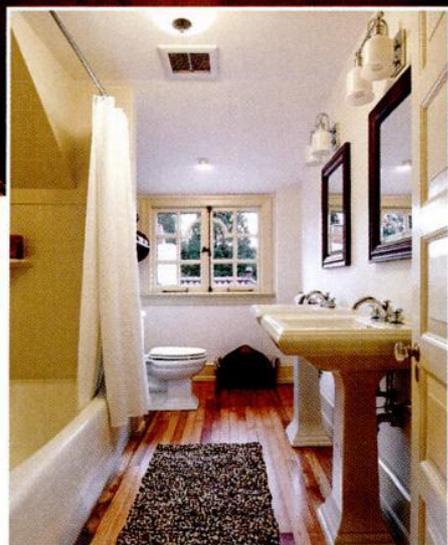
Salvage Solutions

The home's new addition required even more creative problem-solving. The Shepards' quest to blend it seamlessly with the original portions of the house was aided in large part by the loss of another Rose Valley home that Will Price had designed for a daughter of Charles Schoen, the railroad industrialist who hired Price to expand the Shepards' house in 1904 (and for whom Schoenhaus was named). That home, abandoned for years, was irreparable, and vandals who knew of the architectural treasures within had removed prized components like Mercer tiles. "The owner was rightfully upset," explains Geoff. "So he said, 'Please help yourself to anything you want—I'd feel

The kitchen floor was created from century-old wood repurposed from another (dilapidated) Will Price-designed house; many countertop appliances are hidden behind the custom cabinets. Two beams added across the ceiling bolster the home's structural support, and are made of steel and salvaged barn beams sistered together with matching bolts.

Find out more about Will Price's Rose Valley and similar Arts & Crafts communities of the period.

OldHouseJournal.com



TOP: Mercer-designed Rip Van Winkle story tiles in a smoked finish decorate the new family room's mantel, helping tie in the addition. **ABOVE:** The third-floor bathroom got updated fixtures, but remains largely unchanged.

much better knowing where the stuff went.” The Shepards were able to recycle window hardware, banisters, handrails, roof rafters, and, most important, flooring.

“Our team removed huge amounts of 100-year-old pine flooring,” Geoff says. “We salvaged flooring in 18' and 24' lengths,” David explains—a size unheard of today. Those boards are the centerpiece of the new kitchen, and their warm, rich patina instantly ages the room.

Other kitchen details evolved with the help of designer Lynne Rohlfing. “When I first met the Shepards, I could tell they were seriously committed to

preserving this home, and also to using local craftspeople, just as Will Price had done,” Lynne says. She steered them toward opening up one doorway and closing another to improve the room’s flow. Working with cabinetmaker Roger Wright, she also helped fit—and sensitively hide—most of the modern appliances, and found a local glass expert to repair some original leaded glass and install it in new cabinet doors. They’re a nice compliment to the lavender-laced soapstone counters the Shepards fell in love with on a trip to Bucks County Soapstone.

Re-creating History

In the adjacent dining room—a space defined by an ogee fireplace, geometric-pattered Enfield floor tiles, and iridescent blonde tiles on the window ledges that reflect a soft golden glow at sundown—several doors needed work as well. In one corner sat a Spanish monastery door dating to around 1590, added during the room’s 1920s expansion and boasting

PRODUCTS: Exterior: Doors, Weather Shield; Spanish tile roof and ball cresting, Ludowici; Sedona post light, Designers Fountain. Veranda: Windows, Weather Shield; 3x3 tiles, Moravian Pottery & Tileworks; Red flash bricks, McAvoy; Panama fan, Casablanca Fan Company; Tilework/bricklaying, John Di Michele. Dining Room: Ironwork chandeliers, table base, candle stands, Ball and Ball; Door restoration, Rose Valley Restorations; Tabletop, Bryce M. Ritter & Son. Kitchen: Design, Lynn Rohlfing; Cabinets, Roger Wright; Countertops, Bucks County Soapstone; Chestnut paint, Old Village Paint Co; Leaded glass restoration, Randall Claggett, Castle Studio, Inc.; Lighting, Ball and Ball. Family Room: Rip Van Winkle smoked narrative story tiles, Moravian Pottery & Tileworks. Bathroom: Memoirs sinks, toilet, Fairfax faucet, Kohler. Pool Room: Table light, Ball and Ball; antique sconces. Mudroom: Sedona flush-mount lights, Designers Fountain.

intricately carved panels—except at the top, where two panels had been replaced with glass to let more light into the room. Geoff wanted the door restored to its original appearance, and he found John Hutchinson of Rose Valley Restorations to do the job. “He made new panels to go in those empty spots,” says Geoff, “and they match exactly in carvings, tone, color, and wear. You could stare at the door for hours and never figure out where the new pieces are.” At the other corner of the room, two radius-top doors flanking the ogee fireplace bore elaborate Samuel Yellin strap-work hinges, curved like the tendrils of a vine. The problem was, in order to facilitate easy movement through the main living spaces, the doors needed to be propped open, which would make them less visible. So Geoff and Sandra decided to move the doors into the mudroom adjacent to the garage, where they now sit side by side in clear view.

One of the Yellin doors was originally a swinging door, so it needed new working hinges (because of its heft, it had been pinned with vertical pivots on the top and bottom, per correspondence from Samuel Yellin). Bob Ball of Ball and Ball Hardware was able to trace the hinges from the other door and re-create them. But Geoff’s desire to move an interior pull from one of the Yellin doors onto the Spanish door proved problematic. “After taking them to the shop and examining them, Bob told me the ring handle and escutcheon were both signed Yellin pieces, and he couldn’t bring himself to weld them together as I’d requested,” Geoff says. So Bob carefully pinned them instead, a reversible solution. He also forged an iron base to accompany the custom-made dining room table, which was created from a single beam removed from a falling-down barn on the property.

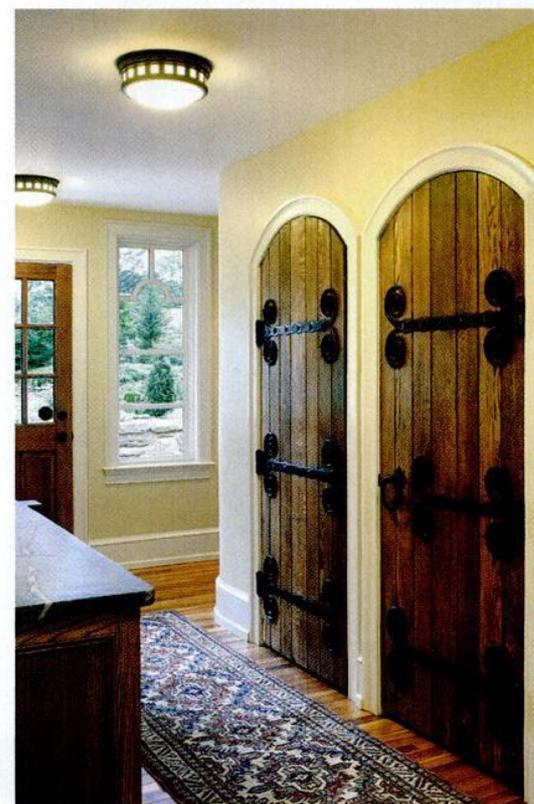
Blending Old & New

Beside the mudroom, the new family room adds a prime living area. It’s flanked by a wall of windows made to match those in the original portions of the house through the addition of custom, glued-on muntins.



(All of the original windows in the house were restored.) In the room’s far corner sits a fireplace, and it, too, has a story to tell. Geoff and Sandra knew they wanted a Mercer-tile mantel, since so much of his work appeared elsewhere in the house, but weren’t sure which design to use. During his research, Geoff had uncovered that the house’s first owners had called the property Sunnyside, named after author Washington Irving’s house. Irving was extremely popular when the home was constructed, owing to the success of his stories *The Legend of Sleepy Hollow* and *Rip Van Winkle*. When Geoff and Sandra spied a Rip Van Winkle-themed mantel surround at the Moravian Pottery and Tileworks, they instantly knew the perfect way to tie the old and the new parts of the house together. Today, most visitors think the fireplace was part of the original building—a point of pride for the couple, who left no stone unturned in their quest to sensitively restore the house, and who are grateful for all the help they had along the way.

“We were so fortunate to have worked with such wonderful, talented, creative people who seemed to love the house as much as we do,” says Sandra. “I think we were all striving to please Will Price.” 🏠



TOP: The Craftsman-style pool table, with arches echoing the curves on the windows, dates to 1904 and was purchased on eBay. **ABOVE:** Twin radius-topped doors featuring elaborate strapwork hinges signed by Samuel Yellin were moved from the dining room to the mudroom, where they would be more visible.

An antique Arts & Crafts table lamp, purchased on eBay by the homeowner, echoes the rich woodwork of built-in bookcases.

A Thousand Points of Light

BY JANE POWELL

Light fixtures came in a wide variety of sizes, shapes, and styles during the Arts & Crafts movement. Our primer on the myriad forms available can help you choose the right fixtures for your home.

CHRISTOPHER RIESS PHOTO

The Arts & Crafts ideals of beauty, harmony, and utility were meant to be applied to all aspects of a house, from the architecture to the furnishings. Everything from the draperies to the living-room sofa was intended to contribute to a harmonious whole. Light fixtures, which had been quite elaborate during the preceding gaslight era, became simplified, and infused with the same idea of handicraft that was applied to other furnishings.

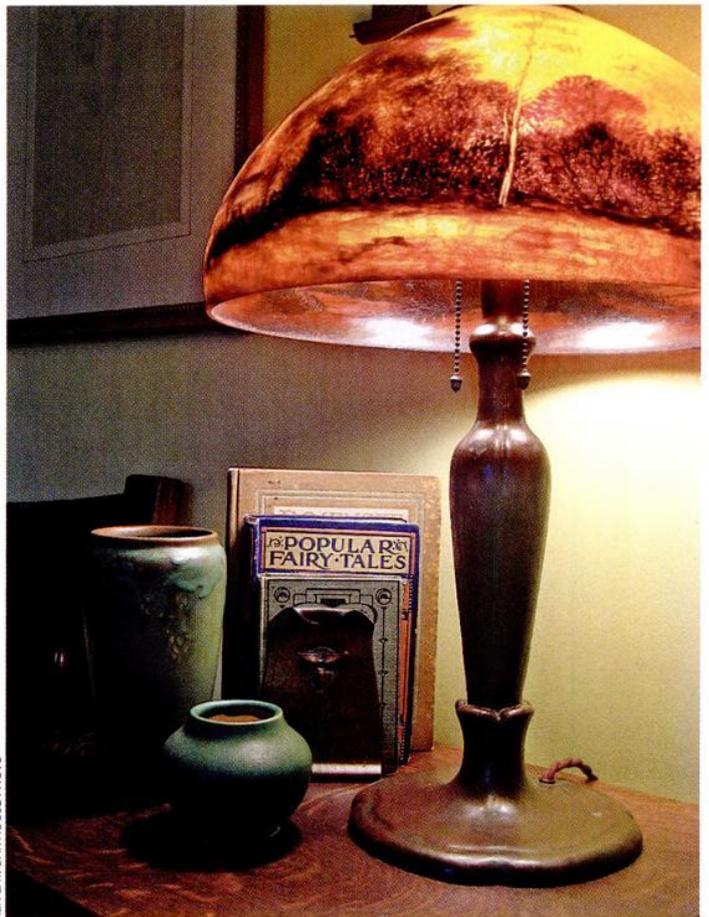
Arts & Crafts design influence on light fixtures was wide-ranging—in some cases, it led to simple, boxy fixtures with square tubing and simple shades; in other cases, it resulted in rustic fixtures of hand-hammered copper, Art Nouveau fixtures with sinuous curves, or severe geometric fixtures inspired by the Prairie School. At the same time, and often on the same light fixture, were motifs borrowed from classical design or the Colonial Revival. As there was no such thing as architectural purity in the makeup of Arts & Crafts houses, it follows that there was no such thing as design purity in light fixtures, either. In some cases, all the fixtures in the house were of the same style and featured the same design elements, but in different forms (chandeliers, pendants, sconces). In other cases, fixtures in different rooms might be completely different in style.

Fixture Fix

Most fixtures produced during the Arts & Crafts movement were attached to the ceiling. Early electric fixtures tended to hang from pipes, a holdover from the days when they were supplied with gas, although after cloth-covered electric wire was



This Craftsman interior by L. & J.G. Stickley, with its fringed dome fixture of hammered copper, was featured in the 1912 *Book of Home Building and Decoration*.



KEN LAY/OAK HOUSE PHOTO

Reverse-painted shades featuring natural scenes were a specialty on Handel's Arts & Crafts lamps (shown here in the company of a Rookwood carved Green Vellum vase and a pair of Roycroft trillium bookends).

perfected, chain-hung fixtures appeared. Ceiling fixtures ranged from the basic bare lightbulb on a cord to elaborate chandeliers with multiple arms (sometimes on multiple levels) or a tight group of pendants hanging from chains (known as a shower). Ceiling-hugging flush-mount fixtures were most often found in casual spaces like kitchens, bathrooms, and hallways, although they sometimes appeared in formal rooms as beam lights, mounted on real or fake ceiling beams. (Beam lights also could be pendants.) The introduction of brighter tungsten filament bulbs in 1910 allowed for indirect lighting from bowl fixtures that hung from pipes and, later, chains. (Note: Arts & Crafts products made before 1910 were meant to be viewed under the warmer light of carbon filament bulbs and may look garish under modern lighting, but reproduction carbon filament bulbs are readily available.)

Sconces generally matched ceiling lights, and could have one or more arms. A house with an upper floor might also have a newel post light at the bottom of the stairs. This could be anything from a post lamp to an upside-down pendant to an elaborate figural light, generally involving a young maiden in diaphanous draperies with a couple of lights worked in for effect.

Because Arts & Crafts interiors were often dark (all that paneling soaks up a lot of light), folks often made up the difference



KEN LAY/OAK HOUSE PHOTO

Circa-1921 “pulled-feather” gas shades made by Lustre Art crown a modern shower chandelier by Arroyo Craftsman. The sconce shade is also an antique piece of luster glass, made by Steuben, and mounted on a modern Arroyo Craftsman fixture.

Electric Youth

Since most Arts & Crafts houses were built during the era of electricity, the light fixtures in them were primarily electric, although some builders hedged their bets by also installing gas, as early electrical power was unreliable. This led to a proliferation of combination gas/electric fixtures, easily identified by their mixture of upturned shades for gas and downturned shades for electric bulbs, the production of which continued well into the 1920s. The earliest electric lights were nothing more than a bare lightbulb on a cord—a conspicuous display of new technology that soon morphed into simple pendants, sconces, or chandeliers.

with floor and table lamps. The idea was to have pools of light amid the darkness, which is much more interesting than all-over illumination. Many period lamps were analogous to attached fixtures, with bases of metal (most often copper or bronze) or wood, and similar design elements. Bases for table lamps could also be ceramic—many were made by well-known art potteries of the time. Lampshades might be made of willow, wicker, fabric, paper, or parchment, in addition to the materials used for shades on attached fixtures. Of course, the most iconic Arts & Crafts lamps were the leaded glass lamps of Louis Comfort Tiffany, and hammered metal lamps by Dirk Van Erp and Roycroft, but there were many other shops and manufacturers. Some lamps were individually crafted; others were mass-produced, and that is still true today. An antique table lamp might cost a few hundred dollars or many thousands, depending on who made it; likewise, a newly crafted or reproduction lamp can still cost four figures if made by a contemporary craftsman, or less than a hundred dollars if you buy a knock-off.

Made in the Shade

Although carbon and tungsten filament bulbs didn't give off as much light as we're now used to (around the equivalent of a modern 25-watt incandescent), to people coming out of an era of gaslight and kerosene, they seemed pretty darn bright. Shades provided an ideal solution for diffusing the resultant glare. The most common material for shades was glass, which could be etched, cut, hand-painted, bent, leaded, molded, or even all of these things at once. Glass also could be combined with metal or wood in various ways. Another popular material used in shades was mica, a material from a group of minerals known as phyllosilicates, which form thin, translucent flakes that are combined with shellac to form sheets. Other shade materials included paper, alabaster, and leather.

All-glass shades came in a huge variety of shapes and sizes, but some shapes were more common than others, many of which are still used even in modern fixtures. Shades could be open or closed; popular shapes for closed shades include globes or balls, schoolhouse (a broad-sided sphere that often tapers to an acorn-like point), mushroom (for bowl fixtures or flush-mounts), and teardrop or “stalactite” (applied to any elongated shade). Closed shades are useful for disguising the lightbulb, which comes in handy these days if you're using compact fluorescent bulbs. There was even more variety in open shades, which could be round, square, flared, ruffled, crimped, fluted, or ribbed. On top of the basic shape, the glass could be molded, faceted,



ABOVE: Designs featured in the 1911 catalog of R. Williamson & Co. (which published some of the most comprehensive lighting catalogs of the period) reflect the breadth of art-glass lighting available at the time. **RIGHT:** The Reception Room of the Roycroft Inn features coordinated reproduction Dard Hunter shower chandeliers and sconces.

etched, cut, pressed, hand-painted, colored, or overlaid with decorative cut-outs of metal or wood. And there were plenty of odd shapes, too—my personal favorite being a closed shade made of ruby glass in the shape of a pointing index finger (no doubt meant to denote an exit).

The glass itself could be colored—ivory, amber, and green were popular (the latter, with white inside, was particularly common for desk lamps and “billiard fixtures”—two- or three-light pendants that hung over the pool table), but other colors like pink, red, orange, citron, straw, and blue also were offered. Colored glass also could be layered and then cut or etched for a two-tone (or more) effect. Or the glass might be tinted only on part of the shade, called *ombré*. Some shades were hand-painted, often with bucolic scenes. The most well-known are the reverse-painted shades made by Handel and Pairpoint.

One specialized type of shade was made from prismatic glass, which could direct and magnify a light source. Prismatic



LEFT: ARCALUS ARCHIVES; RIGHT: PAUL W. ROMAINE PHOTO

Material World

Arts & Crafts light fixtures were most often made of metal in various finishes, which were either inherent in the metal itself, or else plated or painted. Brass, copper, bronze, and iron were most common in formal rooms, while kitchen and bathroom fixtures were generally brass plated with nickel. Wood was used more sparingly on fixtures, but was popular for table and floor lamps. Amusingly, wooden ceiling fixtures often hung from wooden “chains.” Some light fixtures also were painted, either in one color or polychromed. While the ideal Arts & Crafts fixture was handmade, featuring hand-hammered metal or wood, many fixtures during the period were assembled from machined or cast metal parts.

Light Lingo

Shade holder: Quite literally, the part of the fixture that holds the shade. Shade holders come in standard sizes for most fixtures: 2¼", 3¼", 4", and 6".

Fitter: The rimmed part of the shade that fits into the shade holder.

Socket: The part of the fixture that the light bulb screws into.

Turnkey: A square (usually Bakelite) switch that allowed the light to be turned on and off at the fixture, since the fixtures were not always wired to an on/off switch. To accommodate this, period fixtures were often hung lower than modern ones.

Canopy: The part of the fixture that covers the electrical box.

Hickey: A metal piece attached to the ceiling with screws, with a hole in the center for a threaded rod. This was a common arrangement with knob-and-tube wiring, where there was often no electrical box for light fixtures; instead the two wires emerged from a hole in the wall or ceiling.

Lamp: We may think of a lamp as a fixture that sits on the end table or the floor, but technically the term "lamp" refers to the lightbulb.

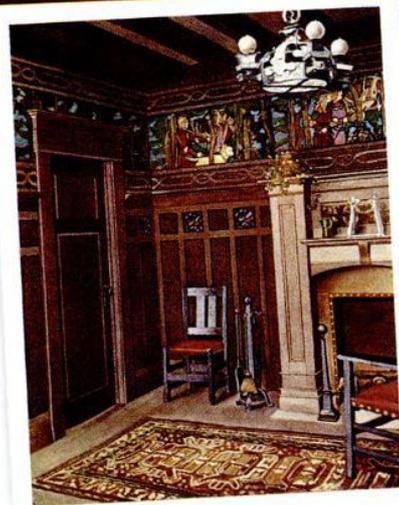
residential chandeliers to the metal halide lights at your local discount warehouse.

Various kinds of art glass were also prevalent, either blown into various shapes; in a marble-like pattern (often called slag glass) combined with metal frames to form rectangular, pyramid, cylindrical, faceted, or other shade shapes; or as leaded glass. These three types also could be combined on one shade. Blown art glass shades came in the same shapes as plain glass shades, but with decoration in and on the glass, such as swirls, millefiore, and iridescence. Leaded glass typically used lead or zinc came to hold the glass, or utilized the copper-foil method, in which the edges of each piece of glass were wrapped with copper tape and then soldered together. Art glass also could be combined with decorative metal overlays or filigree, often in some sort of scenic design.

Special Effects

Then there are the things you don't expect to find on an Arts & Crafts light fixture—things like prisms and fringe. Prisms (holophane shades excepted) are what one expects to find on crystal chandeliers. Yet many bungalow light fixtures had shades that consisted of several prisms suspended from the shade holder to surround the bulb and diffuse the light. Slightly more common than prisms was multi-colored glass bead fringe, used either by itself to shield the bulb, or attached to the bottom of some other sort of shade as a decorative element.

The look of any given fixture will completely change depending on the shade. For example, a pendant with a square canopy



ABOVE: A 1918 Oak Park bungalow boasts original beam lights, sconces, and a row of tulip-shaded pendants. **LEFT:** Early Arts & Crafts lights often featured strong medieval themes, like in this 1907 catalog vignette from M.H. Birge & Sons Wallpaper Co.

glass was invented in 1893 by French scientist André Blondel and Greek engineer Spiridion Psaroudaki.

They named their product "holophane," from the Greek *holos* (entire) and *phane* (a torch). Depending on the design of the shade and the prisms, the light could be concentrated downward, or dispersed outward or sideways for maximum illumination. The Holophane Company is still in business, and "holophane" is now the generic word for a prismatic glass shade. The shades were a success, and are still used in all kinds of fixtures, from

TOP: Both art-pottery bases (such as this one from Hampshire Pottery) and willow shades were common on Arts & Crafts table lamps. **BOTTOM:** Newel-post fixtures were also common in Arts & Crafts homes; this simple post lamp represents one of the more basic types of configurations available. **RIGHT:** As this leaded-dome W.B. Brown model demonstrates, period lamps were as functional as they were fashionable.



and a square pipe will look totally different with an etched glass globe than it will sporting a slag-glass open pyramid with multi-colored fringe. A hand-blown glass shade with swirls of color will give a completely different impression than a shade delicately etched with twining vines.

The ability to combine different canopies, pipes, chains, shade holders, and shades led to a good deal of variety in Arts & Crafts fixtures. The styles offered as reproductions today barely scratch the surface of what was available back then, although, then as now, fixtures ranged from beautiful and well-designed to amusingly awful.

In some ways, Arts & Crafts houses are better at night, when the light from the lamps, whether filtered through mica or art glass, sets the wood paneling aglow and brings the feeling of warmth and home. We tend to discount that coziness, filling our rooms instead with the flickering blue glare of the television. Yet a warm and friendly light beckoning from the window as you approach from the dark outside is the very essence of home. 🏠

Longtime contributor Jane Powell is a restoration consultant and the author of several bungalow books. When she's not writing, she's busy restoring her own "bunga-mansion" in Oakland, California.

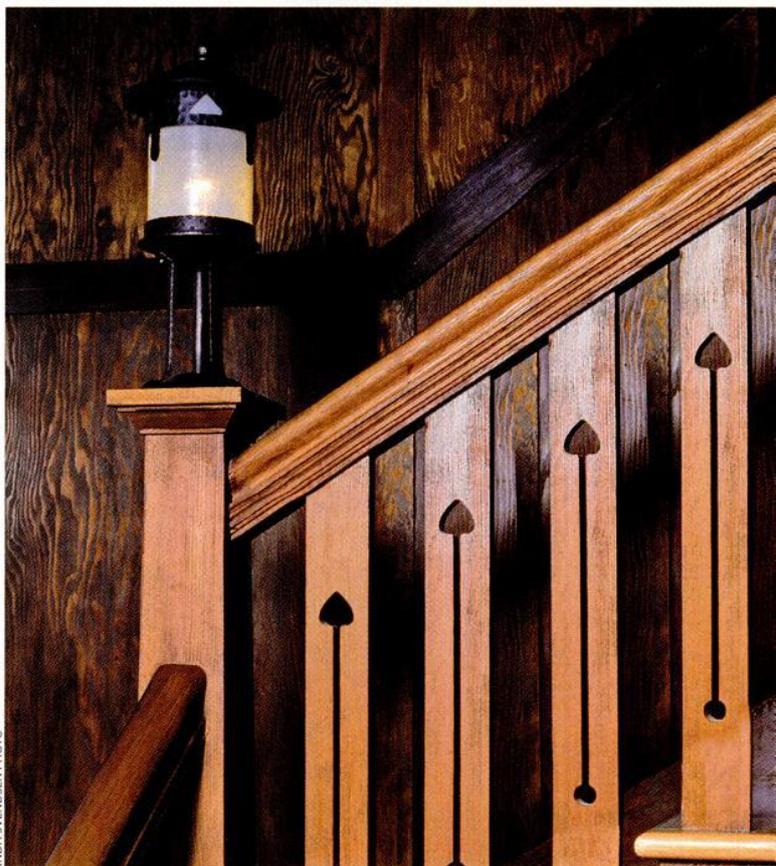
A Monk's Tale

Monks seem to be a popular Arts & Crafts motif—perhaps their austerity was a good match for "Mission" furniture. Many light fixtures from the period feature cast monk's heads, which are shown smiling, frowning, grimacing, or sticking their tongues out. Apparently one could collect all of the Seven Deadly Sins, which they were supposed to represent. A moral lesson from your light fixtures, perhaps?



ARCALUS ARCHIVES

LEFT: ARCALUS ARCHIVES; STANLEY COLLECTION; RIGHT: KEN LAY/DONK HOUSE PHOTO



LINDA SVENDSEN PHOTO

The Arts & Crafts movement in its original incarnation may have lasted just a scant few decades at the beginning of the 20th century, but, more than a hundred years later, the philosophies that spurred it continue to thrive. The evidence is all around, embodied in the vast number of artisans working today in the Arts & Crafts style. Creating everything from furniture to textiles to art glass, these modern-day craftsmen and -women have replicated and adapted the traditions of the past, adding a dose of their own imagination along the way to deliver a new generation of heirlooms. Nowhere is this renewed spirit of art and craft more pronounced than in the area of lighting, where visionary artisans fuse polished wood, hammered metal, and fanciful art glass to bring time-honored Arts & Crafts forms back to life. Just as they did during the original movement, these lights run the gamut of period styles, from no-frills rectilinear lamps to chandeliers with intricate detailing inspired by nature.



Artist Jim Webb of Studio 233 cuts his lamp bases (shown opposite) from sheets of clay, then shapes them by hand.

THE ART OF *Illumination*

These 8 Arts & Crafts lighting artisans prove that the spirit of the original movement remains alive and well in today's studios. By CLARE MARTIN



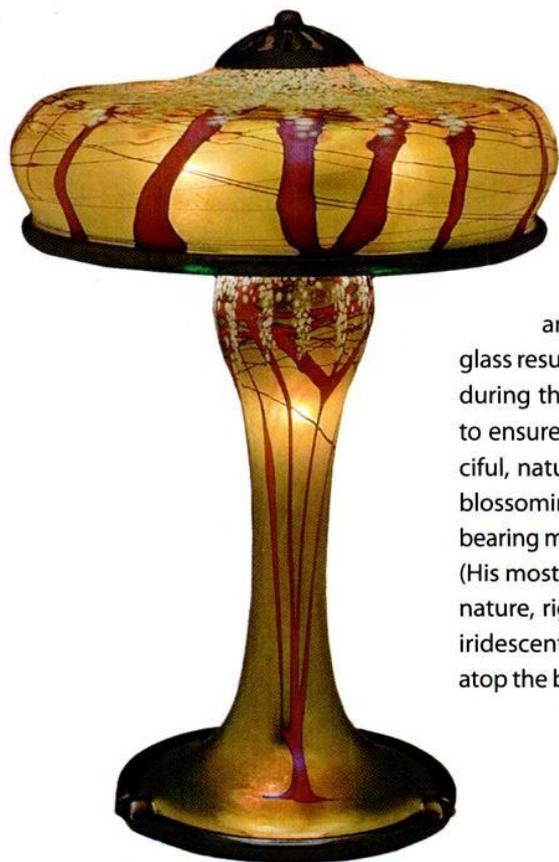
The Artisan: JIM WEBB OF STUDIO 233

His Craft: Although he holds a master's degree in economics, ceramics have always been Webb's passion; as an undergraduate at Princeton, he studied with renowned ceramic artist Toshiko Takaezu. When he opened his own studio in the late 1970s, he began by making ceramic tile, but soon switched his focus to lighting after collaborating with Berkeley-based lamp designer Sue Johnson, who still contributes the mica shades for his signature collection of lamps. (The lamps also are outfitted with paper shades, made by Webb's wife, Barbara.) Webb's hand-shaped, squared-off bases, each one incised with a geometric carving, are finished with a combination of glaze and metallic oxides to produce a richly toned, slightly burnished effect.



DETAILS

LEFT: Celadon lamp with green mica shade; RIGHT: Russet lamp with amber mica shade. (609) 466-2064; studio-233.com.



The Artisan: CARL RADKE OF PHOENIX STUDIOS

His Craft: In the 1970s, Radke was one of several young artists to rediscover the art of creating luster glass, a pearlescent form of art glass originally developed by Louis Comfort Tiffany, which peaked in popularity during the Art Nouveau and Arts & Crafts eras. The pearly sheen of the glass results from the interaction between silver and tin during the firing process, which Radke times carefully to ensure the ideal luster. He blows the glass into fanciful, nature-inspired lamps imprinted with images of blossoming trees and branches and bearing mushroom-like shades. (His most literal homage to nature, right, perches an iridescent luster shade atop the body of a snail.)

DETAILS

LEFT: Cherry Blossom lamp; BELOW: Gold Murrini Snail lamp. (805) 462-8893; phoenixartglass.com.



The Artisan: JAMES MATTSON

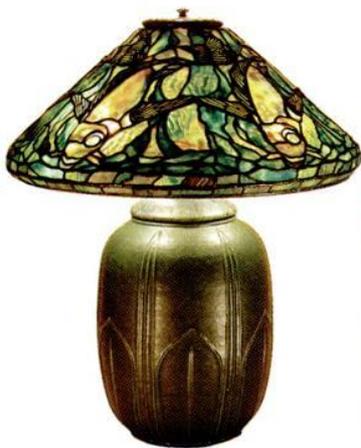
His Craft:

Mattson was inspired to learn the art of copper etching after falling in love with a circa-1910 Limbert lamp made of copper, oak, and mica. With an old article from *Popular Mechanics* as a guide, he taught himself to hand-cut shapes from sheets of copper using traditional acid-etching techniques. He uses this method to create silhouette or bas relief designs in classic Arts & Crafts motifs, from leafy trees to iconic Dard Hunter roses. Mattson backs the silhouettes on his lamps, lanterns, sconces, and chandeliers with mica to create a trademark Arts & Crafts glow.



DETAILS

LEFT: Tree chandelier; BELOW: Rose lantern. (877) 859-4168; jamesmattson.com.



The Artisans: IRWIN TERRY AND BILL CAMPBELL OF CENTURY STUDIOS

Their Craft:

For more than a century, Louis Comfort Tiffany's iconic stained-glass lamps have provided inspiration for countless reproductions—but none so faithful as those created by Century Studios. Artists Terry and Campbell (both graduates of the Minneapolis College of Art and Design) have thoroughly studied original Tiffany lamps produced between the 1890s and 1920s in order to re-create Tiffany's designs in painstaking detail, using the same techniques Tiffany Studios employed at the turn of the century. Most of the stained-glass shades sit on bronze bases handcrafted by Century Studios using molds formed from original examples; others rest atop pottery bases created by Ephraim Faience, echoing Tiffany's own occasional collaboration with noted Arts & Crafts potteries like Grueby and Rookwood.

DETAILS

LEFT: Fish shade on Leaves of Grass pottery base; RIGHT: Fern shade on bronze Cereus base. (651) 699-4838; centurystudios.com.

The Artisan: EVAN CHAMBERS OF PAVONINE GLASS

His Craft:

An accomplished glassblower (he caught the bug after watching a demonstration at Carl Radke's studio), Chambers crafts Art Nouveau-style luster glass shades and lamp bases that boast an intricate, almost ethereal feathering. (The name of his company, Pavonine, refers to this peacock-like detailing.) To create the feathering, Chambers wraps different-colored bands of glass around the primary glass form before blowing, and then drags a pick through the molten-hot material to produce the distinctive designs. The shades are either hung from rustic copper chains, which Chambers also fabricates in his studio, or mounted as sconces on thick oak or mahogany frames designed by woodworker Ramon Ramirez.



DETAILS

LEFT to RIGHT: Cathedral Feather tulip sconce and hanging light. (805) 215-9269; pavonineglass.com.





The Artisan: CHRISTOPHER VICKERS

His Craft: Unwaveringly devoted to the masters of the English Arts & Crafts movement, the UK-based Vickers has thoroughly researched the lighting designs of compatriots like C.F.A. Voysey, Ernest Gimson, and Norman Jewson. By studying the metalworking techniques of blacksmiths Alfred and Norman Bucknell (who hand-wrought pieces for both Gimson and Jewson), Vickers learned the traditional processes for creating organic forms from materials like repoussé copper and polished brass. With original drawings and examples as his guide, Vickers creates spot-on reproductions of these designers' quirkier, lesser-known pieces, like a leaf-shaped copper Voysey sconce (right) created by the architect to adorn the picture rail of home he designed in Cumbria.



DETAILS

LEFT to RIGHT: Voysey Helena ceiling light and Copper Leaf sconce. artsandcraftsdesign.com.



The Artisan: JULIE RAUSCHENBERGER

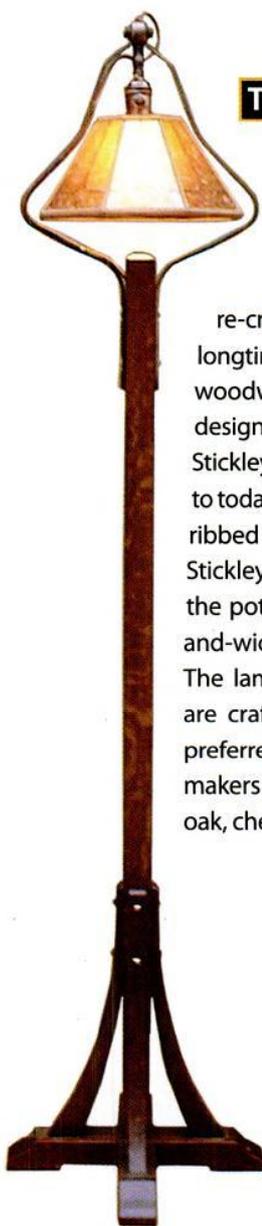
Her Craft: Take a look at the materials list for one of Rauschenberger's handcrafted art glass lampshades, and you won't find the usual suspects—instead, you'll see items like Tanzanian ruby in zoisite, ocean jasper from Madagascar, or olivine from eastern Washington. Rauschenberger collects precious and semi-precious stones from every corner of the globe, slices and polishes them until

they're smooth and whisper-thin, then assembles the pieces using traditional stained-glass techniques. Although the shades are unconventional, the bases of the lamps will be familiar to Arts & Crafts aficionados—they're all antiques from popular turn-of-the-century lighting manufacturers like Handel and Bradley & Hubbard, which lost their shades along the way.



DETAILS

TOP: Handel base with olivine and serpentine shade; BOTTOM: Piano lamp with Tanzanian ruby shade. (206) 938-



The Artisan: S.D. MURPHY

His Craft: After dabbling in Arts & Crafts light- and furniture-making for years, Murphy was inspired to turn his hobby into a full-time profession after witnessing the enthusiastic response to his re-creation of Gustav Stickley's Compass Lamp (below). A longtime fan of the clean, simple forms of Craftsman-style woodworking, Murphy takes the beloved designs of legendary furniture-makers like Stickley and Limbert and adapts them to today's needs—for instance, using ribbed glass or mica shades on his Stickley reproductions in place of the potentially fire-hazardous silk-and-wicker ones on the originals. The lamps' wood bases, however, are crafted of the same materials preferred by Arts & Crafts furniture-makers a century ago: rich-stained oak, cherry, and mahogany.



DETAILS

LEFT: Barion floor lamp with mica shade; RIGHT: Compass table lamp with ribbed shade. (800) 985-7798; murphywoodworking.com.

See more work by these artisans—from furniture to jewelry—in our online photo gallery.

OldHouseJournal.com



Gnome Sweet Home

Blending Arts & Crafts hallmarks with fanciful Storybook Style, an enclave of peculiar old houses in Charlevoix, Michigan, provides a one-of-a-kind study on vernacular architecture.

STORY AND PHOTOS BY DOUGLAS KEISTER

"I've got just the house for you," the man said. It was February 1995, and I was at the Grove Park Inn Arts & Crafts Conference, chatting with a fellow attendee about the warmth and down-to-earth appeal of bungalows, and my own predilection for all things whimsical. The man went on to describe a tiny town called Charlevoix on the tip of Michigan's lower peninsula, which boasts a

unique collection of stone homes known as "mushroom houses." The houses, he told me, were designed by one Earl Young, a diminutive local builder whose architectural creations seem to erupt straight out of the ground; a few of the homes even have curved, undulating roofs that bear a remarkable resemblance to mushroom caps. My interest was piqued—I had to know more.

A Mushroom Patch Is Born

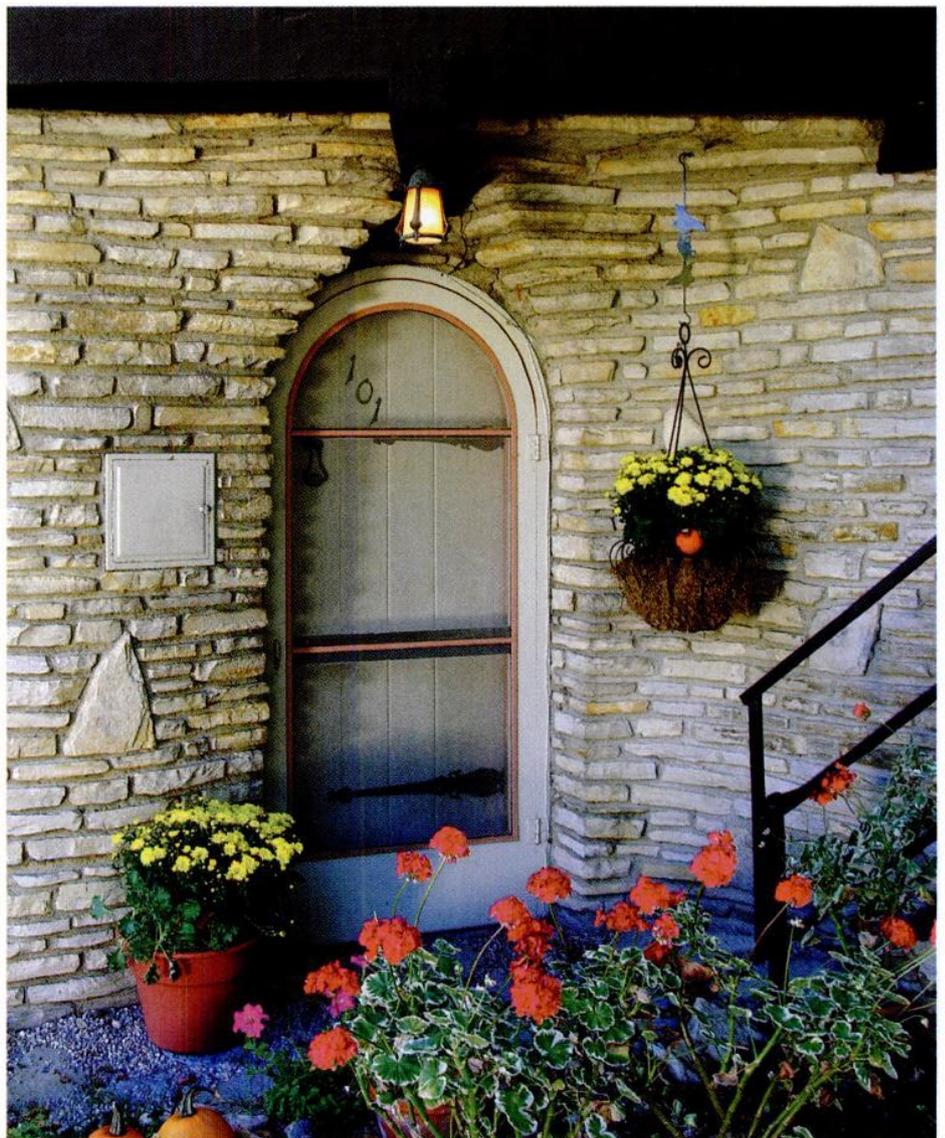
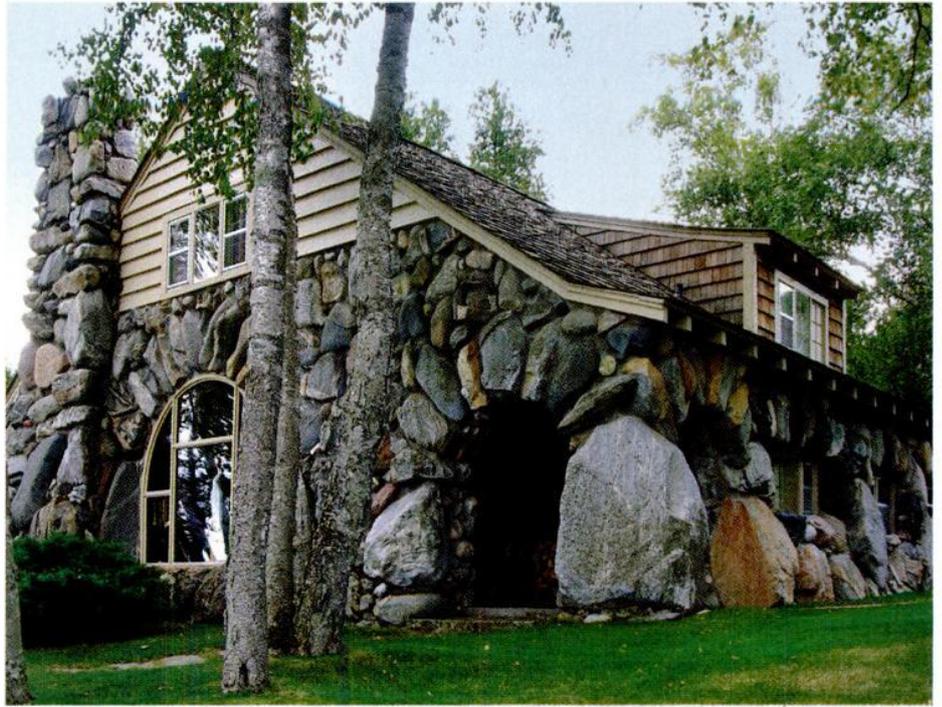
In 1924, Earl Young purchased 37½ acres of land in Charlevoix called Bartholomew's Boulder Park, named for the abundant glacier-buffed boulders deposited into the land centuries before. The centerpiece and gateway to Boulder Park is Boulder Manor, a plus-sized home built from plus-sized boulders that Young started in 1928. Construction was halted due to the looming Great Depression in 1929, and Boulder Manor wasn't completed until the late 1930s. The building is a jumble of boulders of different sizes and colors, collected from the surrounding countryside. The front entry, which resembles a cave, is flanked by giant boulders. To the left of the entryway is a massive chimney and fireplace, and a large parabola-shaped window that looks out on Lake Michigan. It appears that much of the landscaping was designed around the boulders on the property, but in fact, Young meticulously placed the boulders to make it seem like they just happened to be there. A children's playhouse, complete with working fireplace, crowns the landscaping theme. It was built years before Boulder Manor was finished so Young's children could play while he worked on the house.

The Norman Panama House, one of Young's larger creations, was built circa 1930. It was commissioned by Herman Panama, but named after his son, Norman, a celebrated screenwriter, producer, and director who worked with Hollywood legends like Fred Astaire, Cary Grant, Bing Crosby, and Bob Hope. Local legend holds that Norman spent many summers writing at the house, and the texture of the house and surrounding area influenced many of

RIGHT, TOP: Boulder Manor, begun in 1928 but not finished until the late 1930s, welcomes visitors to Boulder Park.

RIGHT, BOTTOM: Young's entryways were not grand, as this 1950s example demonstrates. Rather, they're set into the home and blend into the organic construction.

OPPOSITE: The Half House is Young's smallest creation. Composed almost entirely of granite boulders and local fieldstone, the cottage appears to have sprung up from the ground.





ABOVE: The house Earl Young built for himself and his wife, Irene, in 1946-47 is one of his more restrained creations. The horizontality of this elevation (seen from the other side, it's a two-story house) echoes the California ranch style, which was popular at the time. The house is constructed of cut limestone from the Onaway quarry near Petoskey, Michigan. Despite its more angular nature, the house certainly has its share of mushroom-like charm: a gently curving cedar shake roof mirrors the serpentine retaining wall, and the chimney is topped with cement frosting right out of a fairy tale.

The Mushroom Master

Earl Young was born in Mancelona, Michigan, about 30 miles south of Charlevoix, in 1889. After graduating from Charlevoix High School, he briefly attended the University of Michigan in Ann Arbor, majoring in architecture. Young considered the architectural styles and philosophies taught at the university to be too conservative, and he frequently butted heads with his professors. He dropped out and returned to Charlevoix, where he sold insurance for a couple years before obtaining a real-estate license. In 1915, he married his high-school sweetheart, Irene Harsha, a soft-spoken artist and poet from a well-to-do Charlevoix family.

Earl Young's primary source of income was selling real estate and promoting Charlevoix as a summer retreat. His real-estate expertise enabled him to develop Boulder Park, which became the main canvas for his whimsical structures. There has been much speculation about what influenced Young's designs. The couple's daughter, Virginia, says Young's primary influence came not from any particular style, but rather stone and the natural world. His unique homes were expensive to build, and the family frequently teetered on insolvency. But Earl Young stayed true to his heart, building for passion, not profit.

his screenplays, most notably 1948's *Mr. Blanding Builds His Dream House* and 1954's *White Christmas*. A few steps away from the main house is a whimsical guest house that originally served as a garage and is now a summer cottage.

Young's two finest examples of mushroom houses, as well as the home he built for his family, are not in Boulder Park, but rather on a little triangle of land close to downtown Charlevoix. Young constructed seven of the homes within the Park Avenue Triangle, and remodeled three. The most diminutive cottage is known as the Half House because of its cut-off shape. Constructed in 1947, it is composed almost entirely of boulders and local fieldstone and is capped with a wavy, cedar-shingled roof.

The most well-known mushroom house, the one that inspired the moniker, rests largely on the foundation of an old

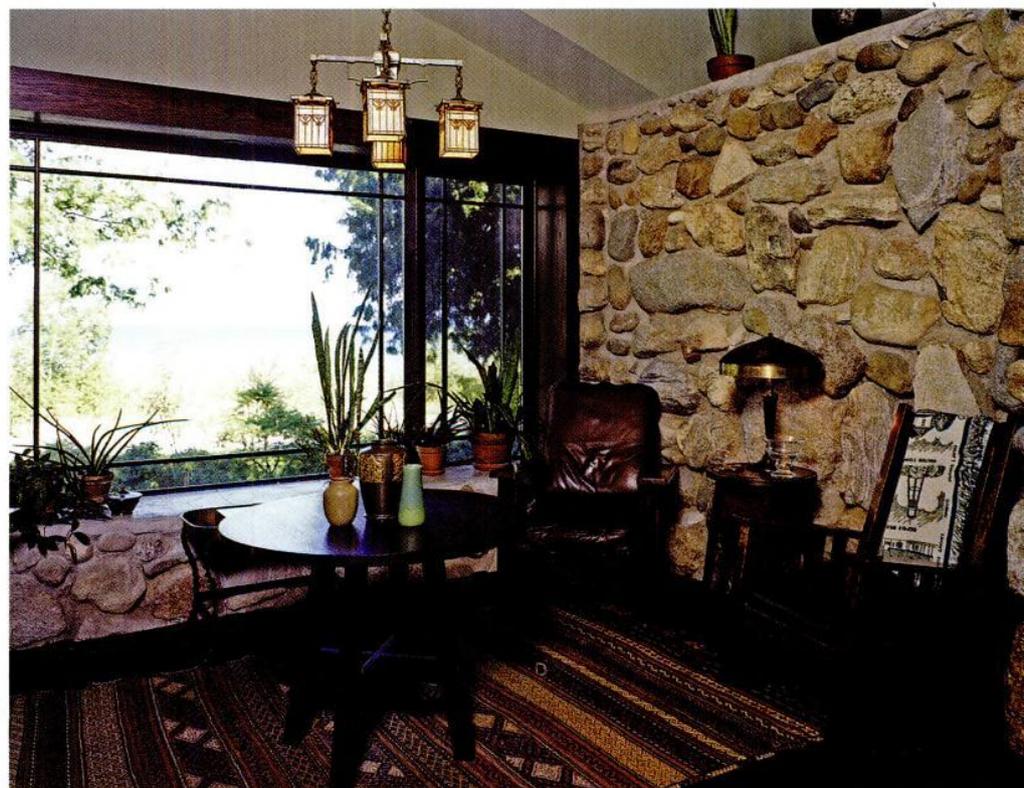


farmhouse. In fact, some of the timbers from the original farmhouse were incorporated into the design of the Mushroom House. However, the walls of the house, some of which are more than 3' thick, support the entire structure. The footprint of the house is an undulating oval, and it's crowned with an equally rippling cedar shake roof. When Young constructed the roof, he propped up the beams with pieces of wood—including doors complete with doorknobs—from the old farmhouse. Details of the construction were revealed when the old roof, which had been constructed with 18 layers of randomly cut shingles, was replaced with a mere four layers of uniform-cut shingles in the early 1980s.

Architectural Influences

Mushroom houses are a unique brand of vernacular architecture that doesn't fit neatly into any one architectural style. However, like most architects and builders, Young's creations were influenced by other dominant styles of the time. The Arts & Crafts movement, with its emphasis on handcrafted material and exposing the "bones" of a structure, is clearly visible in mushroom houses. Young's mushroom houses, and other local homes influenced

ABOVE, LEFT: The irregularly shaped homes, with their confounding traffic-flow patterns, lend themselves to creative decorating and whimsy. The second floor of the Mushroom House is a delightful twist of angles. The homeowner added her own creativity by commissioning a local artist to paint a winding mural with a crabapple tree as the central element. **ABOVE, RIGHT:** Multi-colored art glass adds a fanciful twist to an exterior light fixture, echoing Young's imaginative aesthetic. **BELOW:** An Arts & Crafts theme dominates the living room of this home in Boulder Park. The handcrafted ethos of the Arts & Crafts style is a good fit for most of the homes Young designed. While this home was built by the architect, it has since been remodeled by the homeowner, who retained Young's original stonework.





This massive fireplace is the centerpiece of one of Young's Boulder Park homes. To soften the sharp angles of the stones, the main body of the fireplace is constructed in a semicircular shape.

houses is the Storybook Style, a type of architecture that gained popularity in the 1920s. Storybook Style architecture mimics rural European vernacular architecture and often uses found or recycled material, or carefully weathered new material. Young's designs often employed driftwood that washed up on the shores of Lake Michigan, salvaged leaded glass windows, and old street lamps. The pinnacle of Storybook Style is embodied in the wavy roofs that appeared on Young's most notable houses. These undulating extravaganzas were created by connecting uneven rafters with lathe or sheathing, then applying multiple layers of cedar shakes. The eaves of these homes hover just above the ground, and the front entries feel more like portals than porches. Another Storybook Style feature often employed by Young is the squat, cartoonish chimney that appears to be sagging and dripping with gingerbread-house frosting.

Young's consummate mushroom houses were constructed some years after the Storybook Style had waned in the U.S., suggesting he picked up his design and construction cues from magazines and from his trips to Europe, where he saw examples of vernacular cottage architecture. (On one trip, he even purchased a thatched roof in England and had it shipped to Charlevoix in pieces.)

Fungus Fixes

Like their counterparts in the vegetable world, mushroom houses are not without their problems. Married for more than 60 years, Earl Young apparently didn't find the need to spend much time in the kitchen, and his lack of knowledge about the day-to-day activities in this realm of domesticity resulted in rooms of sparse proportions. As a result, almost all of his homes have had significant kitchen remodels.

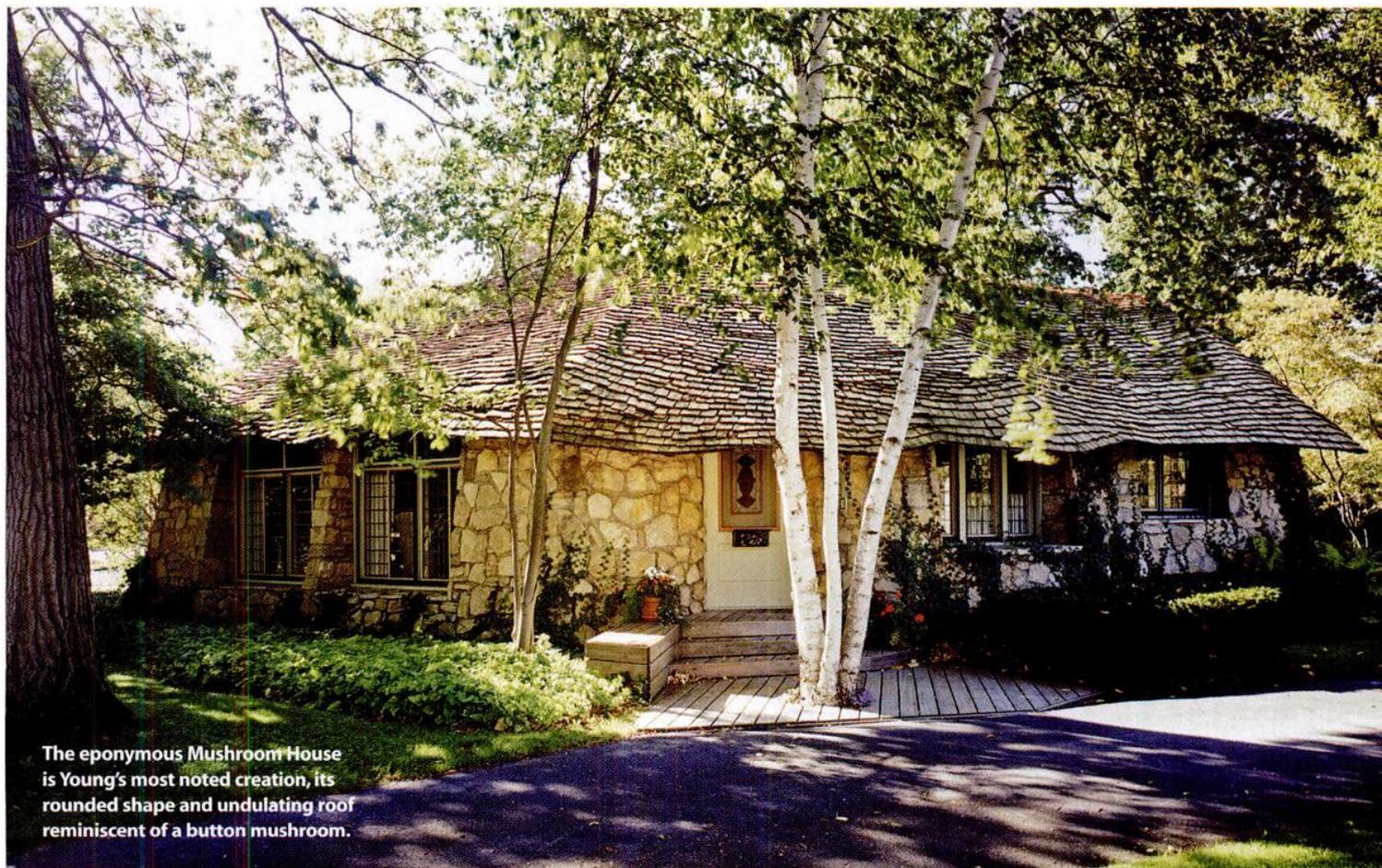
His signature serpentine cedar shake roofs, while beguiling to the eye, also attract and trap water and debris, resulting in problems with fungus, mold, and rot. When owner Jeannine Wallace replaced the roof of the Mushroom House in the early 1980s, the re-roofing cost more than

by them, are often decorated with Arts & Crafts-style furniture and lighting, which harmonizes well with the woody, organic charm of the stone houses.

Young primarily let the landscape dictate the design of his houses, an aesthetic championed by his contemporary, Frank Lloyd Wright. Wright, of course, was a trained architect, while Young had little formal architectural training. Rather than work with complex blueprints and drawings, Young preferred to walk around a site, pacing out rooms and noting the location of trees and boulders, writing his instructions to carpenters and stonemasons on scraps of paper. The stage set, Young then proceeded to address the finer points of the design.

Young took his design cues from the area's copious boulders. He believed the boulders had distinct personalities, and he wanted certain boulders placed in ways that would reflect their character. Sometimes when a boulder didn't rest quite the way Young wanted it to, he would suspend it from a crane, apply mortar underneath it, and leave the crane in position until the mortar had sufficiently dried. He was also known to have squirreled away peculiar boulders by burying them and marking the location, unearthing them when he was ready to embark on another construction.

Another strong architectural influence woven into the fabric of mushroom



The eponymous Mushroom House is Young's most noted creation, its rounded shape and undulating roof reminiscent of a button mushroom.

she and her husband paid for the house in 1964. Masonry, if not periodically sealed and maintained, invites and traps water, which, combined with harsh Michigan winter freezes, can lead to cracks in the mortar and stone. In addition, almost all of Young's homes were designed for summer use and weren't equipped with any heat source other than the fireplace. Year-round homeowners have had to install modern heating systems, a job made much more complicated by the necessity of boring through limestone and granite.

Despite their problems, though, when these homes come up for sale in Charlevoix, they don't stay on the market for long. It's hard to resist the whimsical, simple charm of mushroom houses—although it can be hard to pin down, it's the type of architecture that's guaranteed to make you smile. 🏠

Writer and photographer Douglas Keister has authored or co-authored 27 books on historic residential architecture.



The deeply set entryway of the Mushroom House is one of Young's trademarks. The height of the entry, which barely extends above the door, is typical of the Storybook Style.

Light Savers

When original lighting fixtures flicker and fail, restore them to good working order by rewiring.

STORY AND PHOTOS BY LYNN ELLIOTT

As I watched one of the bulbs in my living room's antique ceiling fixture flicker on and off yet again, I ticked off a mental checklist of potential repairs. My husband, Todd, and I had already examined the bulb and the light switch for faults, and found none. It was time, we realized, to rewire and change the sockets of our brass lighting fixture, one of many

that was beginning to fail in our circa-1900 house.

The lighting fixtures in our Colonial Revival-style home in Staten Island, New York, were installed when the house was converted from gas to electricity in 1920. A few of the fixtures had been rewired some 30 years ago, but most still had the original wiring. In addition, almost

The author's brass 1920s chandelier flickers no more after an adroit rewiring project.

all of the sockets were original—and most of them were starting to fail.

Because we had some experience with electrical work—we had run wiring, installed light switches, and hung fixtures during our years of home restoration—my husband and I decided to rewire the fixtures ourselves.

8 Steps to Rewiring a Ceiling Fixture

1. Turn off the power to the fixture at the service panel, and remove any shades. Unscrew the retaining nut or mounting screws on the ceiling canopy. Many fixtures have canopies held in place by a retaining nut; our bell-shaped canopy was attached by three mounting screws that pressed against, but didn't screw into, a brass shaft. Once the nut or screws are loose, slide the canopy down the chain.

2. Be certain the power is no longer flowing; test the fixture's wires with a circuit tester. If it glows, return to the ser-

tip

Before beginning this project, brush up on your local electrical codes, as these can vary

from area to area. Codes can impact everything from what type of wire you can use to how it is run to your fixture, so it's important to know what you can and can't do before the project gets underway.

vice panel to find the correct circuit breaker to turn off. Once you're sure the electricity is off, remove the wire connectors and unwrap any electrical tape to disconnect the fixture's wires from the ceiling. Support the fixture as you do this; never let a fixture hang by electrical wires.

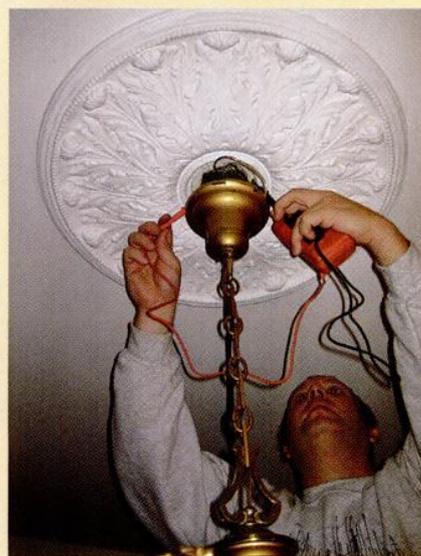
3. Unscrew the chandelier from the threaded nipple and take down the ceiling fixture. (If the chandelier is particularly heavy or delicate, you may need a helper.) Modern fixtures are attached to the ceiling by an electrical box, with the threaded nipple run through a mounting strap. Our fixture was installed onto a now-defunct gas pipe by a nipple that was threaded on two sides.

4. Next, you'll want to access the wires in the fixture and disconnect them from the fixture. To expose the wires for our ceiling fixture, we had to unscrew the cap and chain at the top, then separate the top pan of the fixture's main body by gently

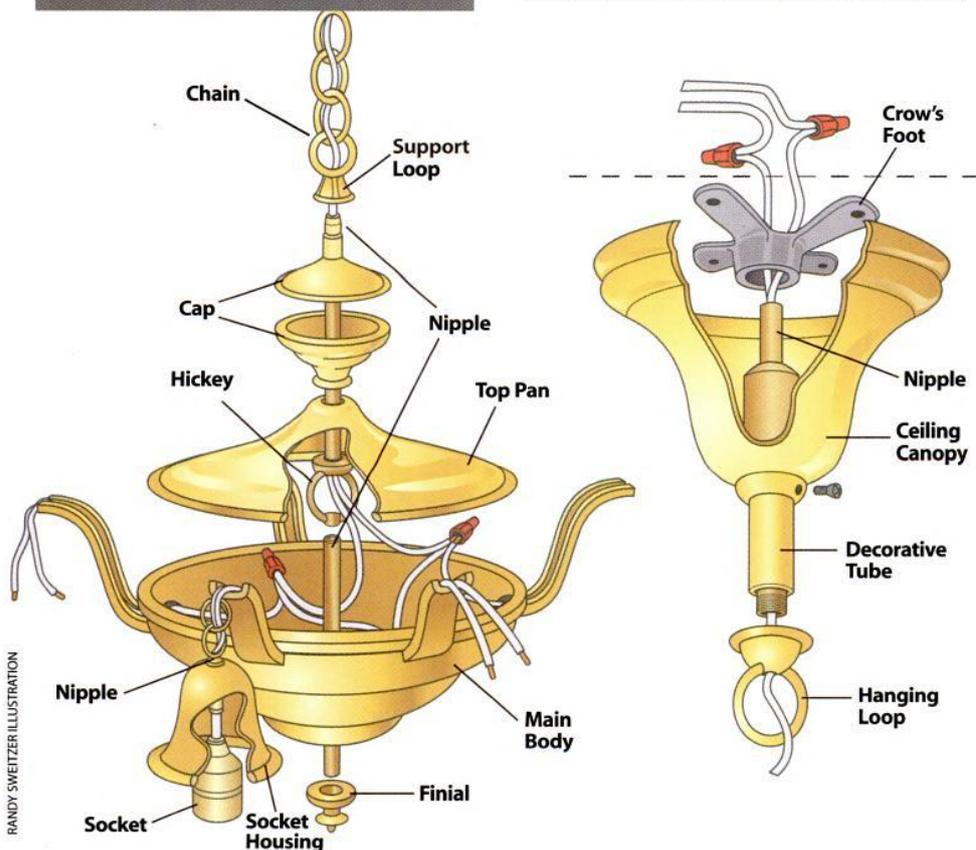
loosening it with a screwdriver. Some fixtures only have a cap that needs unscrewing; others have wiring that's easily exposed once a dome shade is removed.

5. Remove the socket and its wires. Once the wires have been removed, some socket housings may be connected

Remove the fixture

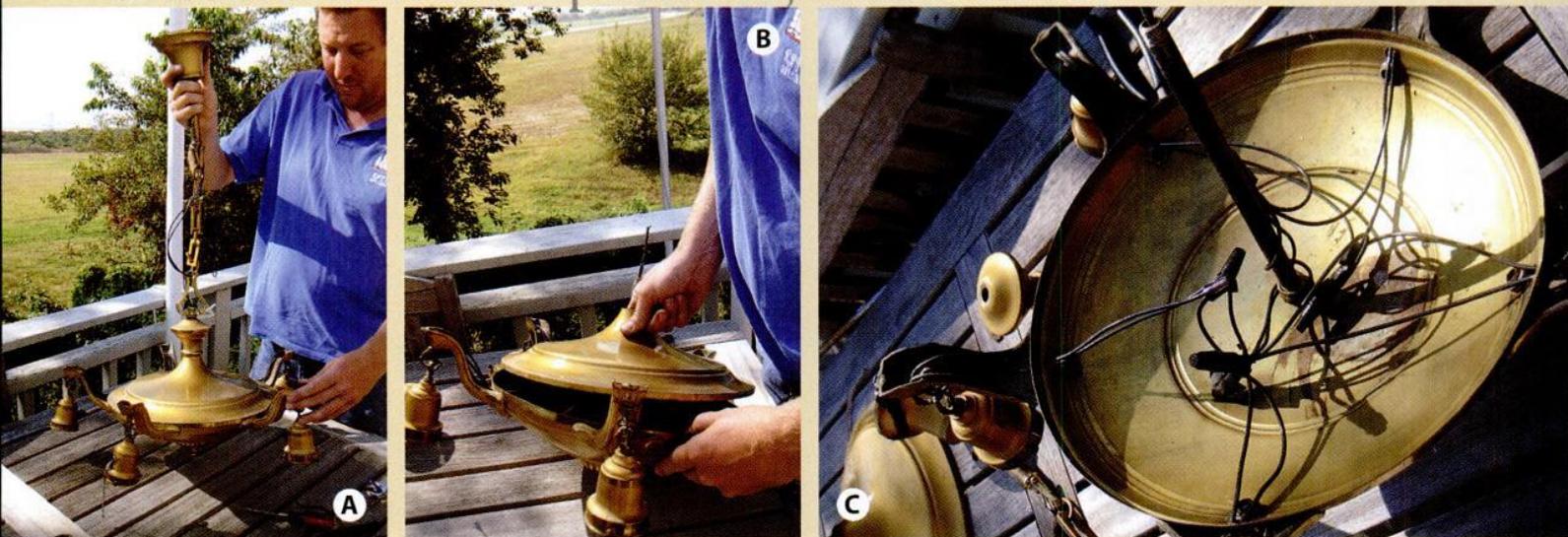


The author's husband, Todd, unscrews the chandelier from its ceiling mount (top), then tests to be certain the power is off.



RANDY SWEITZER ILLUSTRATION

Disassemble components; wire sockets



After disconnecting the fixture from its ceiling mount, move it to a work table (A), then use wire cutters to cut the old wire, and unscrew the cap in order to access the interior. Next, use a screwdriver to gently pry the top pan loose and remove it (B), exposing the old wiring (C).

mainly by the wires, and can detach (ours did). The socket in our fixture was brass with a cardboard lining and a turnkey screwed into place, but some sockets may have retaining rings to hold them in place. (If the rings are damaged, they'll need to be replaced.)

Depending on the age of your fixture, finding a replacement socket may be a process of trial and error. A socket with a plastic outer shell didn't fit in our socket

housing, but a brass socket with a brass outer shell was a perfect match.

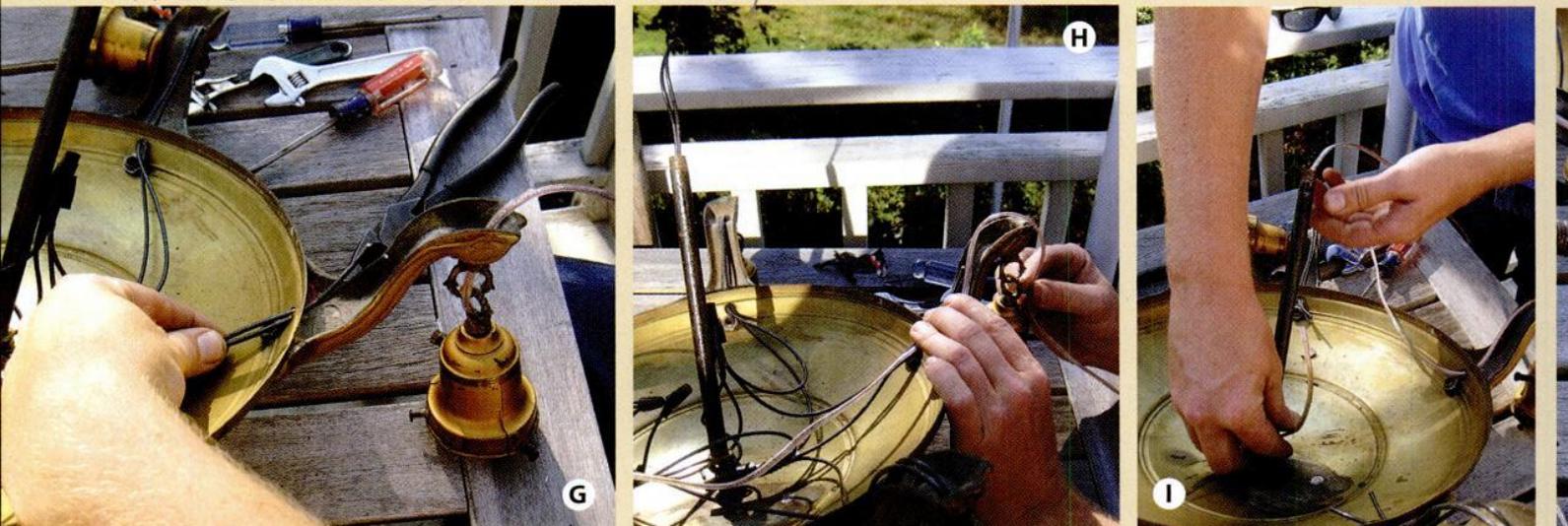
6. Connect new wire to the replacement socket, considering your fixture's needs. We used regular lamp cord that could handle 500 watts of power. Our chandelier has five arms, so each socket would be able to handle a 100-watt bulb, more than sufficient for our needs.

To connect the wires to the socket,

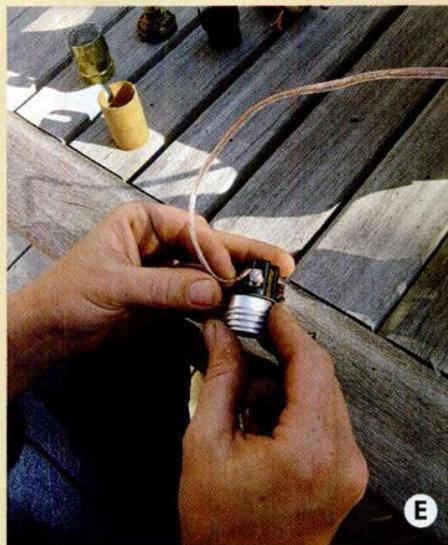
examine the lamp cord, looking for the wire that feels rough or has a raised stripe or a mark (ours had a black dotted line); this is the neutral wire. Connect the neutral wire to the silver screw on the replacement socket. The hot wire should feel smooth or be devoid of markings; it gets attached to the brass screw on the socket.

Wind the wire around the socket's screws in a clockwise direction, then tighten the screws. Return the socket to

Wire arms & main body



Once the socket is connected, remove the old (black) wires and thread the new (copper) wires through the arm of the chandelier (G) and into the fixture's main body, where all of the socket wires will meet (H) and get connected to the main fixture wire (I). After all of the arms have been



A breakdown of socket parts (D)—body, insulating sleeve, outer shell and cap—old (left) and new (right). Estimate how much wire you'll need to run through the arm (leave extra), then strip the neutral wire, bend the end, twist it behind the silver screw, and tighten (E); repeat with the hot wire on the brass screw. Return the base to its lining and shell, place the cap inside the socket housing, then snap the socket into the cap (F).

its housing, then thread the remaining wire through the arm of fixture, leaving some excess wire in the center of the fixture's main body. (We also wrapped electrical tape around the wires where they entered the main body.) Repeat Steps 5 and 6 with all the arms on the fixture.

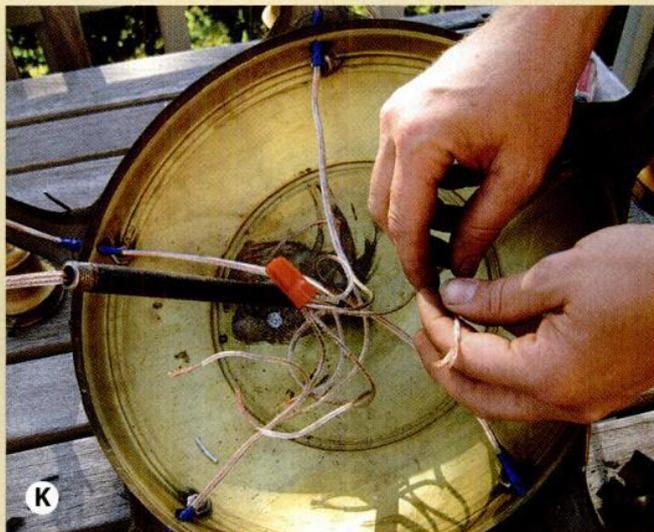
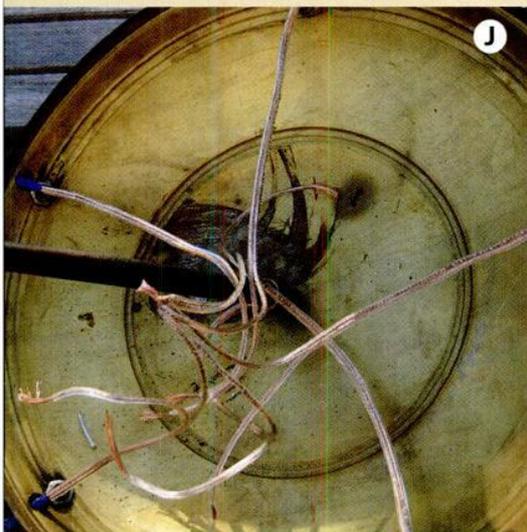
7. Connect all the socket wires to the main wire. First, strip the ends of the wires with a wire stripper, then gather all

the neutral socket wires and the main wire together, and twist their ends in a clockwise motion. Next, twist a wire connector atop them, making sure no strands stick out (this can cause a short). Give the wire connector a tug to make sure it stays put—if not, you'll need to try again. Repeat the process with the hot wires.

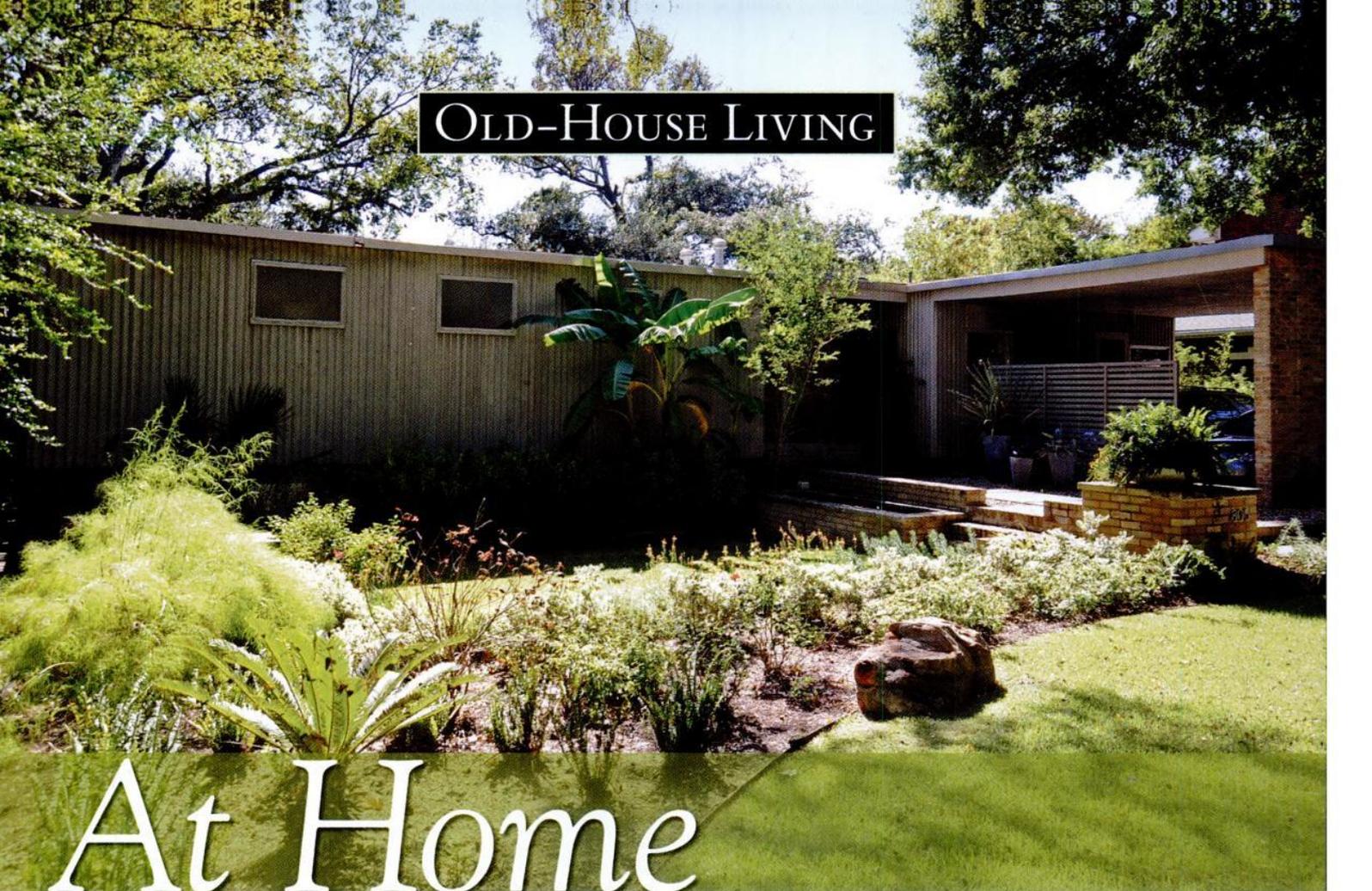
8. Thread the main wire through the top of the fixture, then put the fixture

back together. To meet code in our area that prevents fixtures from hanging by wires, we had to run the new wire beside the chain rather than threading it through. Check your local codes and reinstall your fixture accordingly. Once all wires have been properly reconnected, you can flip the switch and enjoy flicker-free lighting. 🏠

Former OHJ staffer Lynn Elliott has written many articles on restoring old houses.



wired, gather all of the neutral socket wires, including the one threaded through the main arm (J) and twist them together, then cap with a wire connector (K). Repeat the process with the remaining hot wires. Your fixture is now ready to be reassembled (L) and hung back in place.



At Home in the Granger

DEEP IN THE HEART OF TEXAS, A PAIR OF HOMEOWNERS STAYS TRUE TO THE IDEALS OF THEIR HOME'S RENOWNED ARCHITECT.

STORY BY BETH GOULART PHOTOS BY JENNY FRENDEL

Have you watched the PBS special on Frank Lloyd Wright? Mark Seeger and Jeff Harper, in the market for a new home, were visiting a house they'd seen listed in the newspaper when the inquisition began. *Do you know the history of this home?* "I think we were being vetted," says Mark a decade later, as he recounts the surprising questions the home's seller posed, "to make sure we were going to be good stewards of this house."

The seller was the Austin, Texas, home's second owner. The first had been the renowned mid-century architect Charles Granger; this was the home Granger had built for himself and his

family in 1952.

Fortunately for Mark and Jeff, they had seen that PBS special. They would become the home's third and current owners.

Restoration Roadmap

Truth be told, Mark and Jeff didn't buy the house for its impressive pedigree. They bought it because it was a cool house. Viewed from the street, the house is unassuming, almost drab. "But the minute I walked in the doors..." Jeff says. The front door is like a portal from drab to dreamy, and the effect can render a person speechless. On the inside, a back wall of second-story windows feels celestial. Live oaks filter the Texas sun and, even at rush hour, the songs of birds whizzing by at eye level drown out the downtown traffic. It's like being in a treehouse in the middle of the city.

Jeff, an electrical engineer by trade and architecture aficionado by passion, and Mark, who manages interpreting services for deaf people, were smitten.

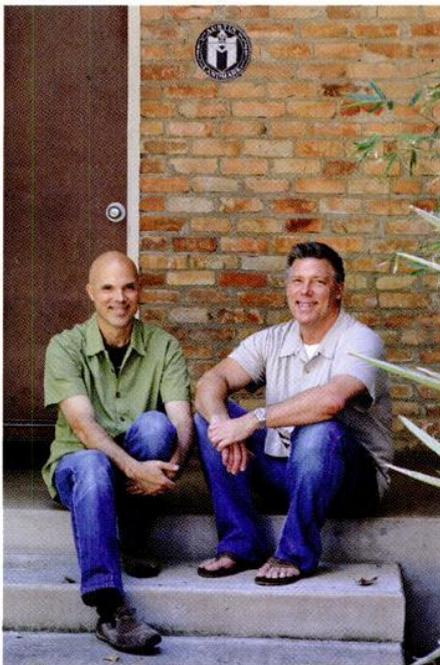
Today, their love for the house runs deeper than its artifice. Shepherding the home into old age is a responsibility they take seriously. "We're stewards of it," says Jeff. That responsibility motivates careful decision-making. "What might Granger have done if he was alive today?" asks Mark.

Soon after purchasing the house, Jeff and Mark did their homework. They took a trip—"a pilgrimage," they call it—to Los Angeles, "a hotbed of this type of architecture," says Jeff. Back home, he and Mark researched Granger's work at Austin's history center, noting which other buildings around town his firm, Fehr & Granger, had designed. They also hired an expert, Jay Farrell, an Austin architect whose personal interest in mid-century architecture had inspired him to rent the home's garage apartment for six months, years ago.

All of the information they gathered informed their decisions about how to restore their own Granger design. Ultimately, they have updated some of the home's features and refurbished others. With every decision they've made, Granger's spirit and, more broadly, that of the mid-century modern aesthetic have been foremost in their minds.

A key tenet of the period was, as Jeff describes it, "the whole outside-in concept, the outdoors flowing into the inside." Granger applied this idea throughout the house, notably in its entryway, where the large, corrugated asbestos tiles that form the exterior siding extend inside the windows flanking the front door. But the home's previous owners had painted the gray tiles in thick white paint on the inside, creating visual separation between indoors and out. "Those walls absolutely had to be stripped of paint," explains Jeff.

It's a good thing he was motivated, because the stripping didn't come easy. "Stripping lead paint off asbestos walls?" he laughs today, though it seems unlikely that he found the situation laughable at



LEFT: A University of Texas graduate student helped Jeff (left) and Mark (right) get their home listed on the National Register of Historic Places as part of a class project. The house achieved National Register status in 2006, when it was 54 years old.

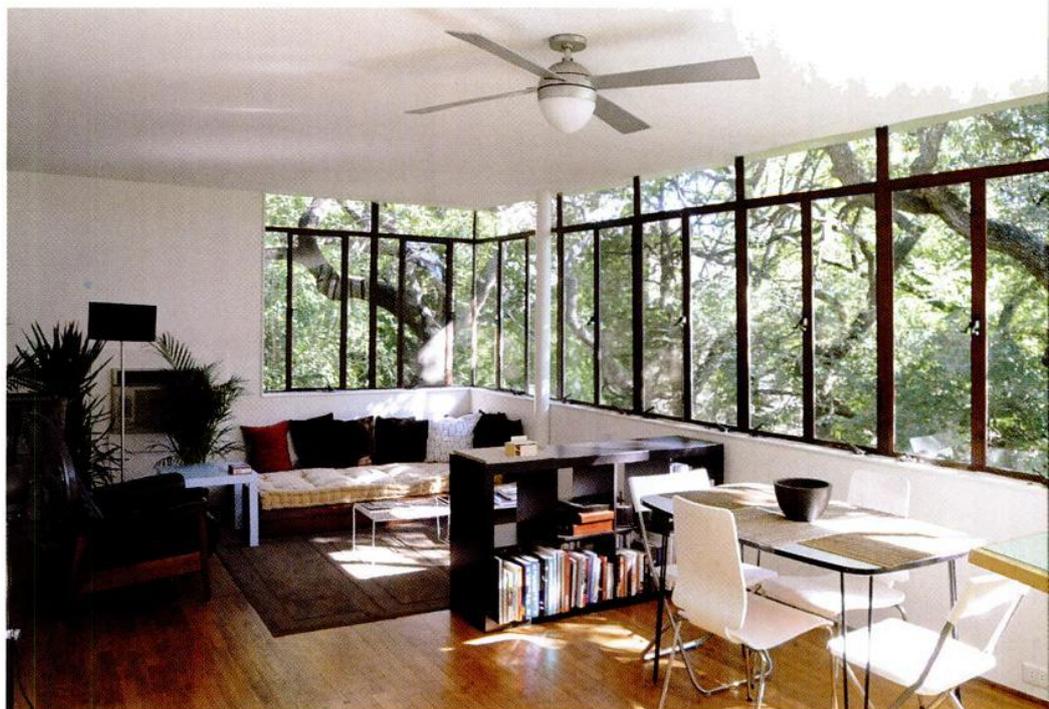
BELOW: The mid-century dream of seamlessly merging indoors and out comes to life in a sitting room surrounded by live oaks.

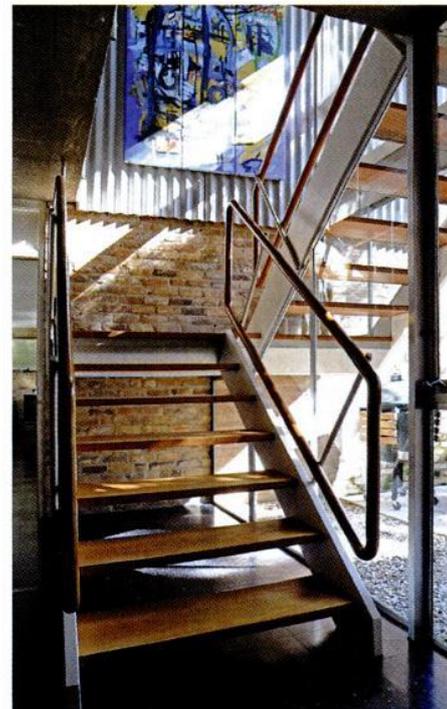
OPPOSITE: The front façade of the house features distinctive corrugated asbestos tiles. Mark and Jeff added landscaping features to create a more inviting entry.

the time. Not wanting to scrape the asbestos, he relied on chemical strippers, experimenting with many different ones. In the end, he patiently stripped one square foot at a time, using multiple products and carefully shielding the floors from drips.

The mid-century aesthetic again provided guidance when Jeff and Mark addressed the home's kitchen. With a shuttered pass-through window and a swinging door separating it from the

dining room, it was decidedly closed-off; opening it to facilitate today's less formal entertaining style was tempting. "And then we realized, well, no," Jeff recalls. "That's not what this house is." So while they removed the door and shutters and modernized most of the kitchen's interior workings (installing new appliances and adding custom maple-veneer cabinets, stainless steel countertops, and dark cork flooring), the feel of the isolated 1950s kitchen remains intact.





ABOVE: A custom-built Eames-style cabinet and Saarinen womb chair (identical to one that sat in the same spot in Granger's day) brighten up the living room. **RIGHT:** An asbestos tile on the staircase landing is an interior echo of the home's signature siding. **BELOW:** Maintaining period-appropriate separation between the kitchen and dining room was important to Mark and Jeff.



Even seemingly tiny design decisions merited lengthy consideration, as Mark and Jeff strived to remain true to Granger's intended aesthetic. "See the frame around the window?" Mark asks, pointing to a thin strip of wood separating drywall from glass. "That decision took probably two hours." Unable to replicate the house's original wood paneling, they had installed drywall in its place. The edges of drywall, however, aren't clean like those of cut wood. "The panel just came right up to the edge, and there was no trim," explains Jeff. They called in Jay, the architect, for consultation on issues like these. "If we didn't have Jay working

Get to Know Granger

Best-known for his award-winning public structures—among them an airport, a chapel, a country club, and the Texas School for the Deaf—Charles Granger's firm grasp on Modernist architecture was honed by working among the movement's greats. After graduating with a degree in architecture from the University of Texas in 1936, the young Granger headed to Los Angeles to work with Richard Neutra,

the Vienna-born Modernist best known for the austere, airy designs that played a defining role in southern California Modernism. Returning to his hometown of Austin, Texas, in 1938, Granger took up practice with Arthur Fehr, whom he'd met during college. By 1942, though, Granger left private practice to dedicate his services to the war effort. As the war drew to a close, Granger went back to

school, this time studying at Michigan's Cranbrook Academy of Art, where Eliel Saarinen was president. Saarinen, himself renowned for buildings as well as furniture, took Granger on as a designer in his own office in 1945. Granger returned to work with Fehr in Austin in 1946.

Back in Austin, he built the diminutive garage apartment he called The Perch, drawings for which date to 1938. The Perch

may have been one of his most significant works; it is among the earliest examples of the International Style of architecture in the city. He and his family lived in the tiny space until 1952, when they built the main home on the same downtown Austin lot.

Granger, his wife, and his younger son were killed in 1966 in a car accident while driving between Austin and San Antonio. Granger was 52 years old.



ABOVE: An expansive screened-in porch is reached via gigantic sliding-glass doors that are still in excellent working condition. "They're my favorite part of the house," says Mark. **RIGHT:** The Perch, an apartment above the home's detached garage, is one of Austin's earliest examples of the International Style, and houses renters with an interest in architecture.

with us, we probably would have ended up with something clunky," Jeff says.

Family Connections

Another important player in the home's revival turned out to be the son of Granger's partner, Arthur Fehr. Having read about the home's new owners in a newspaper article, the younger Fehr visited Jeff and Mark at home. During Fehr's visit, conversation turned to the obvious absence of one of the corrugated asbestos tiles from the house's front façade. (Jeff and Mark have no idea what happened to it; it was already gone when they purchased the home.) The tar-paper layer behind the tile made a black square on the house's otherwise featureless front wall. Fehr's own childhood home, designed by his father, had

borne the same siding. His mother had always hated it, though, so when his father passed away, she promptly replaced it. A couple of weeks after his first visit, Fehr returned with a piece of the siding he'd salvaged from a scrap pile. "Our contractor fit it in," says Jeff. "You'd never know. It was pretty serendipitous."

In 2006, with the help of a University of Texas architecture student, Jeff and Mark successfully petitioned to have their home listed on the National Register of Historic Places. In celebration, they hosted a cocktail party, inviting Granger's three living children, all still Austin residents. (A fourth child died along with Granger and his wife in a car accident in 1966; see "Get to Know Granger," opposite.) They brought their own young children to see their grandfather's work. "I think



they were really thrilled," says Jeff, smiling. The younger Grangers' satisfaction is the closest thing Jeff and Mark can hope for to approval from Charles Granger himself. And his approval would be, to them, the ultimate reward for their efforts. 🏠

Rust Removers

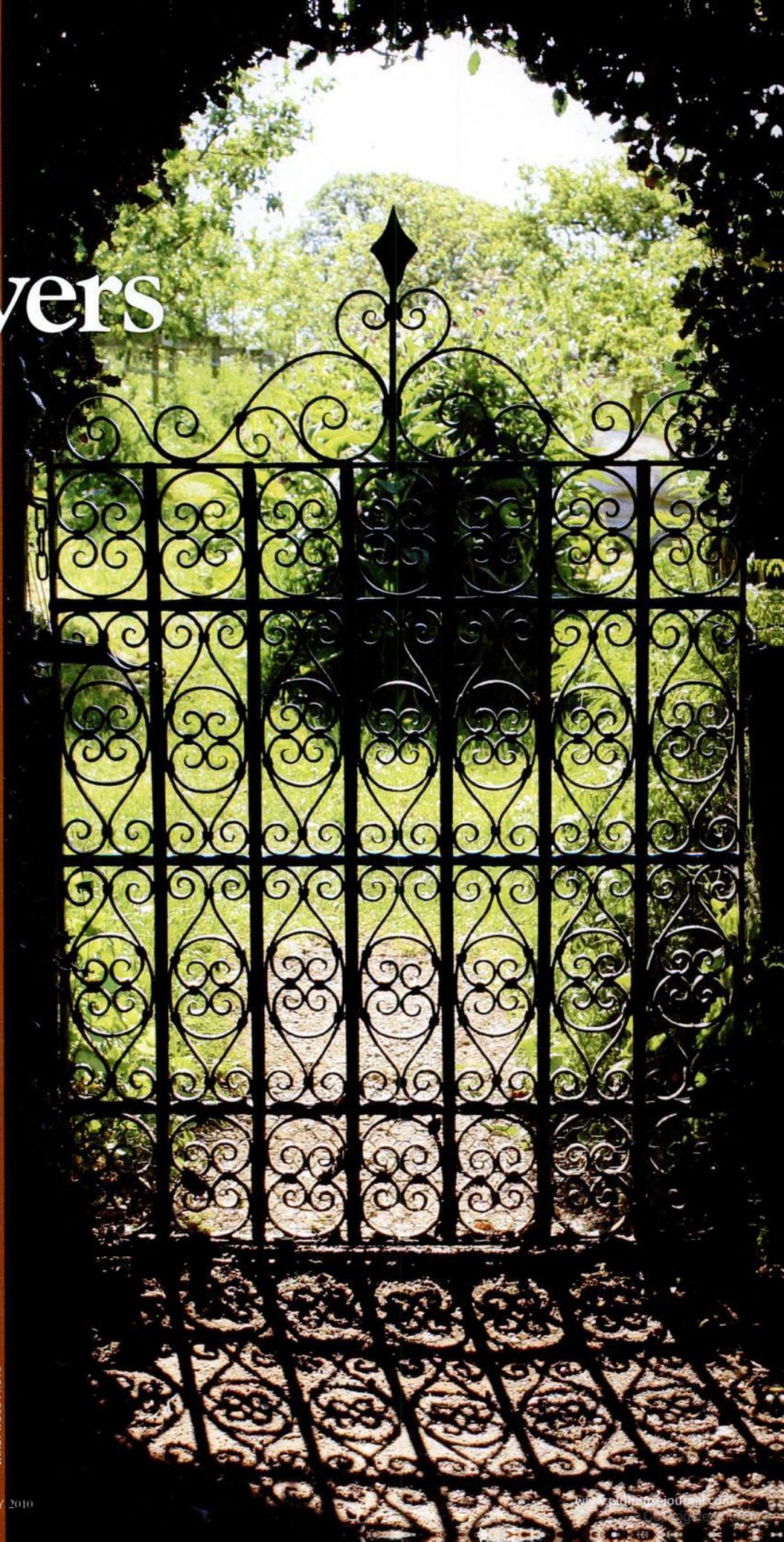
Make rusted iron elements as good as new again in 4 simple steps.

BY RAY TSCHOEPE

As old-house owners, we may deal with corrosion on a number of different metals, but it's likely that the battle against the forces of rust will focus on one metal in particular: iron. Iron is arguably the most useful metal on the planet. It is plentiful and very strong; it can be cast into molds or rolled into sheets. Sure, there are stronger, lighter, more rust-resistant and conductive metals, but pound for pound, iron is the least expensive. The main downside to iron is its tendency to combine readily with oxygen to form rust. But rusted iron can be restored through a simple four-step procedure: cleaning, repairing, priming, and finishing.

The iron accessories common around old houses—like this gate—are prone to rust, but it's easy to renew them.

JANET WOOD PHOTO



Step One: Clean It

Corrosion can be cleaned from metals using abrasive, chemical, or even thermal techniques. Hard metals like iron and steel respond well to abrasive and chemical cleaning. Sandblasting is the most aggressive form of abrasion, but for most of us, some form of wire brushing and manual sanding is usually all that's needed. Wire brushes come in a wide variety of shapes and sizes, and many can be attached to a number of common power tools. If you're using power, remember to use a light touch (it's easy to grind away intact metal beneath rust). Clean crevices out with a hacksaw blade. Finally, remove any remaining rust with either a piece of emery cloth or an abrasive pad like synthetic steel wool. These flexible sanding materials can be folded into the shapes needed to clean tight areas. When you're finished, clean the abraded surface with a rag dampened in mineral spirits.

Another option is to clean the iron with chemicals that contain phosphoric acid, like Naval Jelly. After scraping away loose scale and dirt, use a disposable brush to apply a thick coating of Naval Jelly. Wait 10 minutes, then remove the slurry with a rag. Any remaining residue comes off easily with water, per the instructions. I like to follow this up with a mineral-spirits wipedown to get rid of remaining moisture. For particularly heavily rusted areas, the jelly can be applied repeatedly.

A final cleaning option is a tannic-acid-based "rust converter"—several have been on the market for a number of years



RAY TSCHOEPE PHOTOS

ABOVE: To make rusted iron good as new again, start by sanding away the corrosion—either by hand, or with the help of power tools (pictured). Use a light touch; you don't want to remove the intact metal beneath. **BELOW:** A hacksaw blade works well on crevices.

with some good success. After scraping away loose scale, rust, and dirt (don't clean too well; the converter needs rust to work), clean the surface with mineral spirits, then apply the rust treatment. A chemical reaction turns the rust black while it alters and bonds it to the surface of the iron. If you plan to finish the piece with an alkyd paint, this layer also acts as a primer, allowing you to skip a step. However, if you want to use a latex topcoat, you'll still need to apply an alkyd primer over the converted rust.



Tackling Rust

Before beginning, be sure you have the appropriate safety gear. Always wear eye protection and use gloves for dirty work.



Stripping tools include stainless steel and brass brushes and angle grinders and drills with knotted wire wheels, brushes, or non-metallic mesh discs.

Good Galvanizing

Iron and steel are sometimes galvanized, or supplied with a rust-resistant coating of zinc. When deposited electrically (known as electroplating), it can be thin, smooth, and somewhat shiny. When the zinc is hot-dipped—a method that provides the best protection—it can be dull and lumpy. Zinc protects iron from corrosion by acting as a moisture barrier that's more effective than paint. The zinc continues to protect the metal galvanically even after the coating wears thin and the metal is exposed. That's because certain metals are inclined to "donate" electrons, while other metals accept them. In the case of zinc and iron, the zinc supplies needed electrons, staving off oxidation. After the zinc wears away enough to only cover a small area (less than 10 percent), the protected metal will begin to corrode.

Get Primed on Corrosion

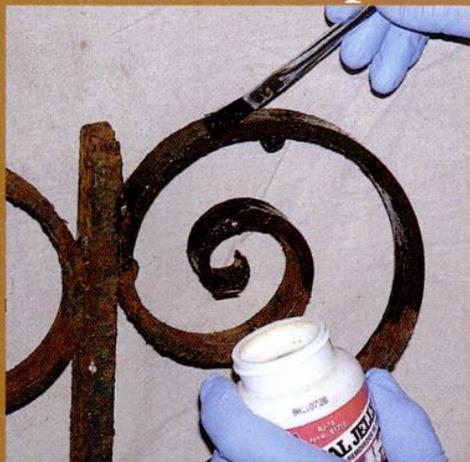
All metals corrode. Their corrosion chemistry, however, can vary greatly. With iron, the metal combines with oxygen to form a corrosion product we call rust. Some of the most common oxides form crystals larger than the iron atom, which break from the surface in flakes, exposing underlying metal to water and oxygen and continuing the corrosion.



RAYTSCHOEPE/PHOTOS

A rusted iron railing that's weathered many years outside can be returned to a good-as-new appearance through these simple steps.

Clean, then prime



An application of Naval Jelly (without wire brushing) can work on lightly rusted iron.



Iron that's been properly cleaned will be free of debris and ready for priming.



A good alkyd primer is critical, and should be applied as soon as possible after cleaning.



After painting, the railing has been restored to a like-new appearance. Whether spraying or using a brush, always choose the best paint you can afford.

Step Two: Repair It

Sheet metal can be repaired with sheets of woven fiberglass coated with an epoxy or polyester resin. Several companies manufacture paste-like fillers containing iron filings; once cured, their surface can be ground flat to match the surrounding profile. For heavier stock, if you have welding experience, it should be fairly simple to create replacement parts. For small repairs, though, don't underestimate the holding power of many modern epoxies.

Step Three: Prime It

There are two important rules to remember when priming cleaned iron. First, be sure to use an alkyd primer. Second, prime the cleaned metal as soon as possible. Unless you live in a particularly dry environment, iron and steel will begin to rust almost immediately—the sooner you apply a moisture-proof coating, the

better. A good rule of thumb is to strip only as much rust as you can prime in a day. If time does elapse between wire-brushing and priming, you may have to lightly sand the surface again and wipe it down with mineral spirits.

There are several common primers: primers for rusty metal, primers for clean metal, and cold galvanizing primers. Rusty metal primers are the most useful in restoration work. These sometimes actually contain rust, but since rust is a stable compound (i.e., it can't corrode any further), it binds to the surface of the metal to create a non-reactive film, making it a good choice over iron and steel. Cold galvanizing compounds, on the other hand, are clear binders containing zinc dust. The theory is that the zinc will act in concert with the metal just as it would when applied as a galvanized coating in a factory setting (see "Good Galvanizing," opposite). The truth is, the zinc particles must be in direct contact

Iron or Steel?

We often think of iron and steel as different metals, but in reality, they are the same—both are iron. One of the two earliest useful forms of iron was wrought iron, made by heating ore to separate the oxide from the iron, and hammering and folding the raw material repeatedly to manufacture everything from hardware to swords. The hammering process drove most of the carbon out of the hot iron, and folded in layers of silica. (Silica often derives from the iron ore, and some can also come from sand that's usually a part of the forging process.) As very old rusted wrought iron corrodes, it will expand, making the layers of silica quite visible. Wrought iron is not particularly hard, but it is very tough and somewhat corrosion-resistant in moist environments. Since manufacturing wrought iron is very labor intensive, it's difficult to obtain these days. Most of what passes for wrought iron is actually mild steel. The difference? Steel contains characteristically small amounts of carbon. Generally, steel can be soft at about 0.2 percent carbon, or hard at about 2 percent. The amount of carbon included is controlled during a steel-making process called the Bessemer process, which became economically viable in the late 19th century. At higher carbon levels (up to 4 percent) we encounter cast iron, which has become so rigid and hard that it cannot be hammered without shattering.

with the iron in order to prevent rust by galvanic action. Some particles would be, but most are locked in the binder.

Step Four: Finish It

Finish your project with two coats of the best metal paint you can afford. You can apply the paint either by spray or by brush. Spraying generally leaves a smoother coat of thinner paint, but it can take three to four coats to achieve the same level of protection offered by two brushed-on coats of paint. 🏠

STYLE



Barber's Shop

STORY AND PHOTOS BY JAMES C. MASSEY AND SHIRLEY MAXWELL



FOR TWO DECADES, MAIL-ORDER ARCHITECT GEORGE BARBER CALLED KNOXVILLE, TENNESSEE, HOME—AND THE CITY'S NEIGHBORHOODS STILL PROUDLY BEAR THE LEGACY OF HIS RESIDENCE.

There's much to like about Knoxville, Tennessee—the mild climate, an excellent university, broad streets that host a relatively laid-back rush hour, and a population of about 185,000 friendly citizens. For unreconstructed Victorianaphiles, there's also its bevy of Barber houses, thanks to the fact that George F. Barber, one of the most popular and prolific catalog-architects of the early 20th century, spent more than two decades living and working in the city.

Barber wasn't a Knoxville native—he was born in De Kalb, Illinois, in 1854 and grew up in Marmaton, Kansas, where he learned the carpenter's trade under the tutelage of his brother-in-law. Despite a sketchy formal education, young George was an exceptionally talented artisan who taught himself the basics of architecture through personal observation and by reading books he ordered through the mail. One of his purchases was a house-plans catalog from the Bridgeport, Connecticut, firm of George and Charles Palliser. Thanks to the growth of the U.S. mail service, so-called mail-order architects like the Palliser brothers and William

Shoppell flourished after the Civil War (see "Dream Houses by Mail," OHJ M/A '08). Catalog readers could order working drawings of house plans, including detail drawings, along with materials lists, specifications, cost estimates, and instructions for builders. Prospective homebuilders also could request changes to plans by writing directly to the architects. Although the mail-order plans were a far cry from both prefabricated houses and the complete ready-cuts that evolved later from companies like Montgomery Ward, Aladdin, and Sears Roebuck, they were still a huge improvement over the architectural pattern books that preceded them, which offered only tiny engravings of façades and floor plans.

Alpha Mail

Barber quickly grasped the potential of the new sales-by-mail technology. To attract customers for his business, he distributed an array of increasingly sophisticated publications. These progressed from a small, ribbon-tied bunch of engraved cards illustrating his house designs to a series of full-size catalogs containing dozens of designs (the best known catalog is "Cottage Souvenir No. 2," published in 1890 and available now as a reprint), and even a full-fledged magazine, *American Homes: A Journal Devoted to Planning, Building, and*

This circa 1889 house—Design No. 40—in Knoxville's Edgewood area, is typical of Barber's High Victorian designs.



TOP: Many of Barber's smaller houses resemble this comfortable bungalow in the Old North Knoxville Historic District.

BOTTOM: A porch entrance features a decorated pediment with a variety of shingle butts, as well as disks and spindlework below.

Beautifying the American Home. Intended to advance the "growth of an artistic taste" and aimed at the general public, *American Homes* featured wide-ranging articles on interior decoration, American history, the history of architecture—even fiction, in addition to house designs.

Once settled in Knoxville, Barber shifted his professional focus from publishing to building houses and suburban

developments. While he continued to design and build houses for prosperous clients in Knoxville and elsewhere, he also built speculative subdivisions, some of which survive, more or less intact, today.

Before Barber's death in 1915, his plans had reached virtually every state in the Union and many foreign countries. Michael Tomlan, noted architectural historian and Barber biographer, thinks at least 20,000 sets of plans were produced and distributed by Barber's Knoxville office, where he employed 30 draftsmen and 20 secretaries. Barber's built homes likely number in the thousands.

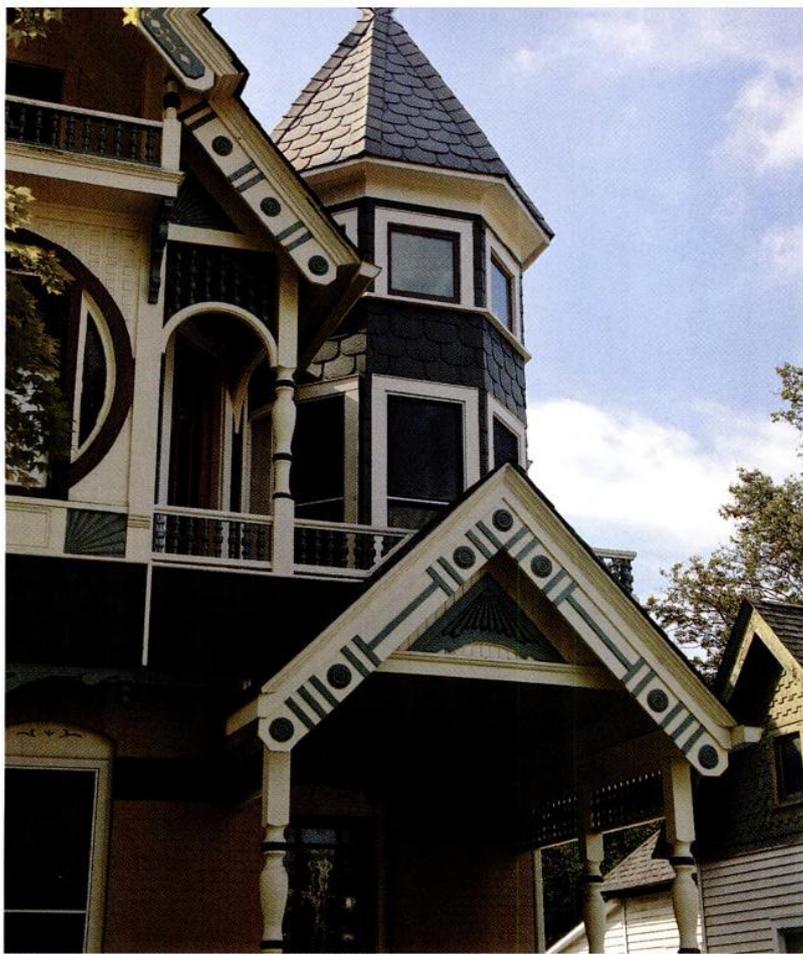
Not every Barber house exactly matches a plan in his catalogs, however, for Barber invited revisions: "Write to us concerning any changes wanted in plans," he wrote in "Cottage Souvenir No. 2," "and keep writing till you get just what you want."

Barber's Touch

George Barber practiced what could be called "broad-brush architecture." While his work wasn't academically cor-

Think you've spotted a Barber house? Find out for sure on MyOldHouseJournal.com.

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Easy Inspirations

True to his carpenter beginnings, Barber prided himself on making his designs easy for builders and carpenters to handle without supervision by an on-site architect. His plans included scale drawings of cabinetry, staircases, gable ornament, and fancy brackets. Some were full-size drawings that could be “pricked out” directly on the wood by the homeowner or builder and cut to order. Interestingly, Barber did not have his own millwork factory, nor did he furnish any of the building materials, leaving it up to the builder to find and use local materials. He did, however, encourage readers to order from the manufacturers of building products who advertised in his catalogs and magazine. He also used striking paint colors to pull out details of his big, bold ornament, and color samples accompanied his catalogs to aid in selecting color schemes.

rect, artistically refined, or stylistically advanced, his houses, large or small, are nonetheless unfailingly engaging and eye-catching, lavishly adorned with a galaxy of complex wooden ornament.

Barber’s early designs were based on the Americanized Queen Anne style that dominated the 1880s, and favored a mixture of building materials—shaped wood shingles; novelty wood siding placed horizontally, vertically, or diagonally; prominent brick chimneys and foundations; a plethora of lathe-turned and sawn wooden brackets, and other ornament. Multiple gables, conical-roofed corner turrets, towers and oriels, hexagonal end porches, and sprawling verandas were hallmarks of his designs, and second-story corner balconies were among his favorite touches—some too small to stand on, yet too delicious to omit.

As the asymmetrical, picturesque Queen Anne and Romanesque styles faded in popularity, Barber began offering several types of Colonial Revival houses. The smaller and simpler ones were modeled after early New England



TOP: The elaborate Eastlake-style woodwork on the 1890 Design No. 33 house—part of Knoxville Heritage’s Restore America project—is classic Barber.

BOTTOM: Paired Victorian doors with ornamental ironwork grilles are framed by fancy posts and a molded entablature on this restored Barber-designed house.

vernacular cottages. Others he called “Colonial Renaissance” because of their “Adamesque” features; the larger, more formal type based loosely on 18th-century Georgian mansions, he termed “Colonial Classic.” These, which were popular with wealthy executives, featured colossal, two-story columns fronting impressive porticos. Barber also experimented with the “bungalow,” as he preferred to spell it, and with “Old English” manor houses with simulated half-timbering.

Not all Barbours were made of wood. One of his earliest and largest designs was the Congregational Church in De Kalb (1885-88), which was brick, as were some of his major Colonial Classic houses.

If you’re in the Knoxville vicinity, you’ll want to check out areas where Barber houses abound. Look around the Old North Knoxville and the Fourth and Gill historic districts. Pay special attention to Washington and Jefferson Avenues, once part of a Knoxville suburb called Park City. Two houses Barber built for himself survive at 1635 and 1724 Washington Avenue.



Romanesque Replays

Barber admired the massive, high-style Romanesque Revival buildings of H. H. Richardson, and sought to emulate them in his own way. Richardson's masonry buildings had many sturdy arches, particularly of the short-legged Syrian variety, which served structural as well as decorative purposes. While Barber's houses were mostly built of wood, a popular and economical building material in timber-rich America, he cheerfully adapted what he thought of as "Romanesque" elements wherever he could. Huge wooden arches and lattice-work screens—adding an air of super-sized eccentricity—are giveaway features of Barber's most exuberant residences of the 1880s and 1890s.



TOP: This home's large, hooded front gable—encompassing a miniature Palladian window—blends late Victorian and early Colonial Revival elements. **BOTTOM:** Barber's exuberant Victorian features—a conical tower, a porch within the roof dormer, and a jerkin-head roof on an angled bay with decorated brackets—contrast with the first floor's sweeping Colonial Revival veranda and porte-cochere, which appear to be later additions.

Granted, some Barber houses have gone through rough patches, but an enthusiastic army of new owners is now cleaning up their neighborhoods and restoring their houses—in one case, even moving a house to a new site to save it from demolition (see *Old-House Living*, OHJ M/A '08). But if Knoxville isn't in your near-term travel plans, take heart. You just might spot a bit of Barber on a street near you, wherever that may be. 🏠



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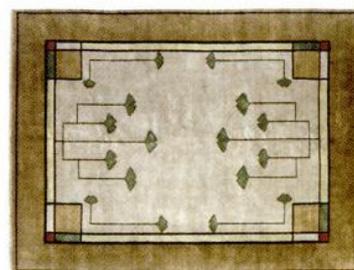
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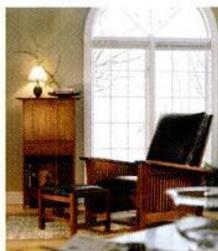
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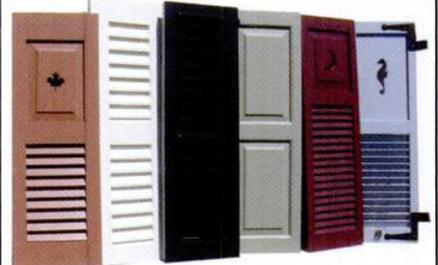
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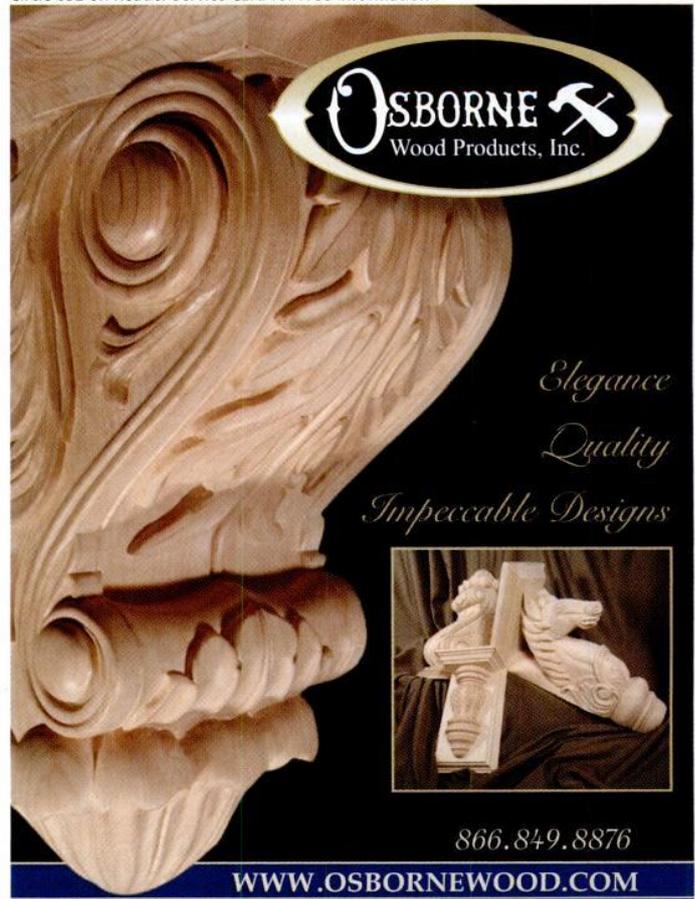
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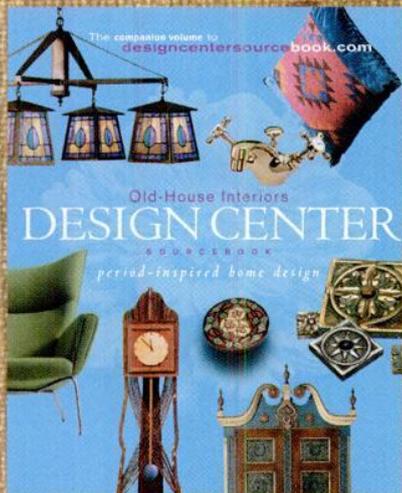
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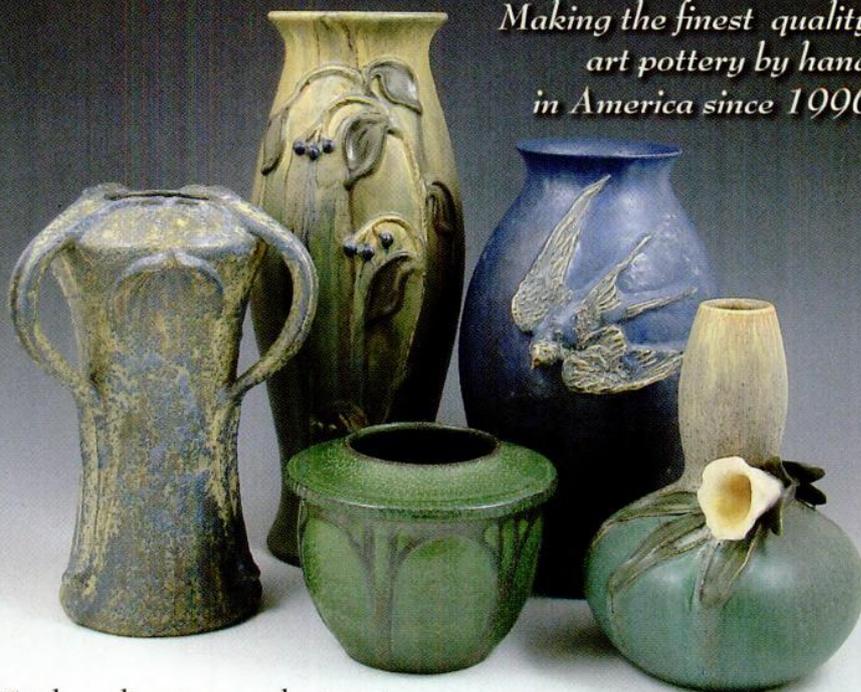
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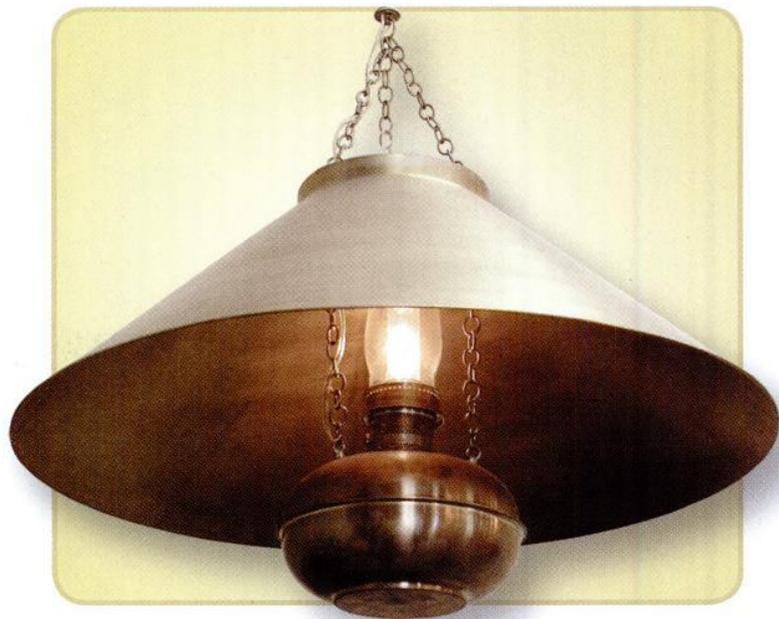


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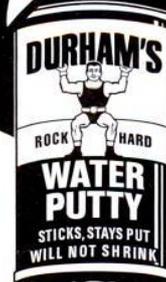
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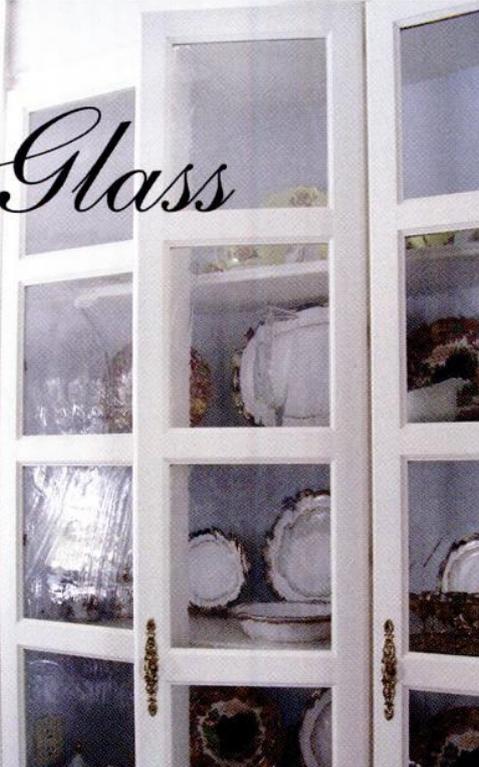


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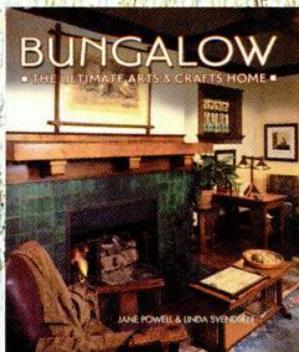
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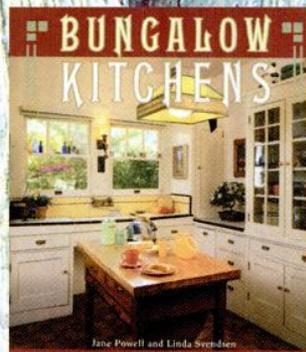
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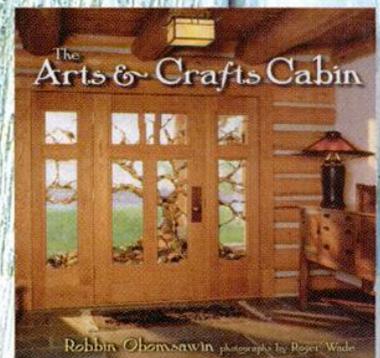
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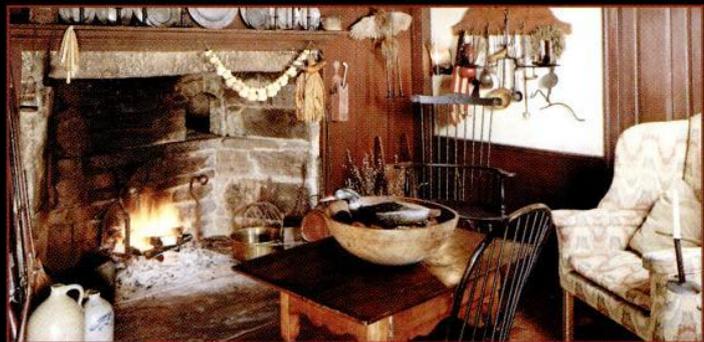
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DECATUR, GA—Steele-Cobb House, a surviving Plantation Plain style home, circa 1855, sits on 2 private acres. Architectural details include flush molding, hardwood floors, 4 fireplaces, paneled study and bay window. Master bedroom suite on 1st floor. Spacious kitchen and sunroom with lovely Koi pond and garden views. Duplex rental. Convenient to Emory University and CDC. \$769,900. Pam Hughes, Harry Norman Realtors, 404-851-0732.



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MORRISTOWN, NY—A small river community in the Thousand Islands Region of upstate NY. Greek Revival home situated on a hill with a sweeping front lawn, view of the river and amazing sunsets! Wide plank floors and beautiful woodwork throughout, 4 bedrooms, 2 baths, garage & barn. \$289,000. Thousand Islands Realty, LLC 315-686-5500. www.nywaterfronthomes.com



KENNETT TOWNSHIP, PA—52 scenic acres with handsome 1700s stone manor house, bank barn, smoke house, and additional small home. Fenced pastures, open meadows, rolling hills, woodlands and stream. The 3 story, 5 bedroom home features hardwoods throughout, huge living and dining rooms with high ceilings. 5 fireplaces and deep windowsills. Needs renovation. \$1,500,000. Chris Patterson, Patterson-Schwartz Real Estate, 302-429-4500, cpatterson@psre.com

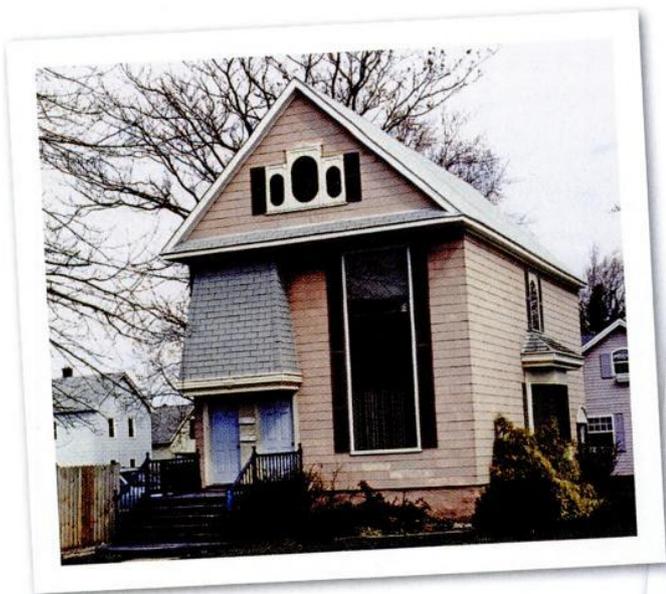


CHERAW, SC—Historic home with modern conveniences. 5 bedrooms, 3 ½ baths in 5,448 sq ft. plus 1,100 sq ft of porches! Sunroom with wet bar, French doors, library with fireplace, formal living and dining rooms. Gourmet kitchen and more. On 1 acre of landscaped gardens. \$560,000. United Country, 800-999-1020, Ext. 108. www.unitedcountry.com/old
American Treasures—a full color magazine of older and historic properties for sale. Just \$5.95.



BOYDTON, VA—Located in the historic district, the Williams House is a 10 room four-square house on 5 acres built in two stages, first half in 1872 with English basement and second half, two west rooms on the first floor and two bedrooms on second floor. The English basement was originally living space. The kitchen was there and food was prepared and brought upstairs. \$300,000. Max Sempowski, Antique Properties. 434-391-4855 or www.oldhouseproperties.com

remuddling



Land of the Lost

LIKE THE FAMILY IN THE 1970s TV SHOW, when people try to make their way home—or make themselves a more “current” home (in this case, a duplex)—they often can encounter some strange species. Take this front-gabled Folk Victorian (left) as an example: Its original flanking symmetrical windows; single, shuttered front door; and full-width front porch—still visible on a neighboring house (right)—are now extinct. In their place, third-story tripartite fenestration and a towering picture window resemble features on frilled and long-necked dinosaurs, while the now-double door is topped by what might pass for a triceratops’ bony hood.

“You’ve got to love the use of vestigial ‘traditional’ shutters flanking the windows, even the bay,” says our contributor. We think that in the search for new and different housing evolutions, it’s easy for folks to lose their home’s origins and end up creating a work of science fiction. 🏠

WIN \$100: If you spot a classic example of remuddling, send us clear color prints or digital images. We’ll give you \$100 if your photos are published. The message is more dramatic if you include a picture of a similar unremuddled building. (Original photography only, please; no clippings. Also, we reserve the right to republish the photos online and in other publications we own.) Remuddling Editor, Old-House Journal, 4125 Lafayette Center Drive, Suite 100, Chantilly, VA 20151; or via e-mail: OHJEditorial@homebuyerpubs.com.

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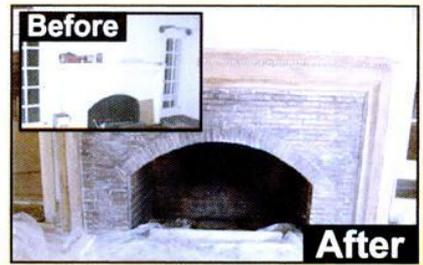
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