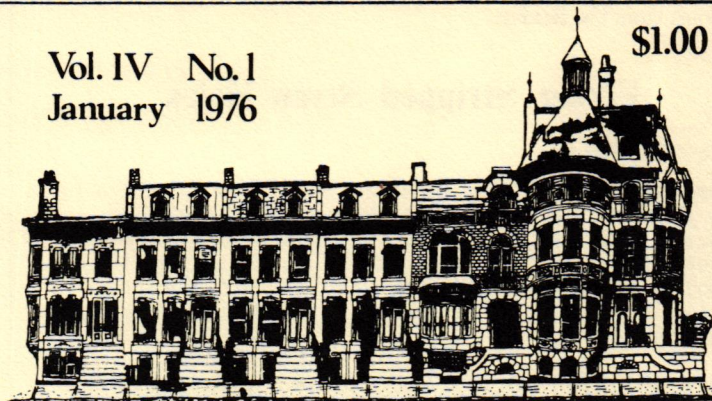


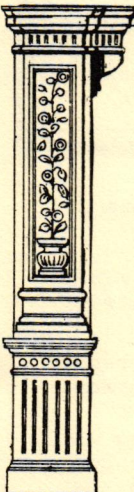
THE OLD-HOUSE JOURNAL

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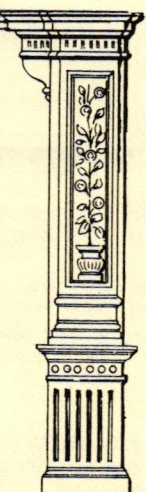
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Renovation And Maintenance Ideas For The Antique House



Refinishing Paint-Stripped Woodwork

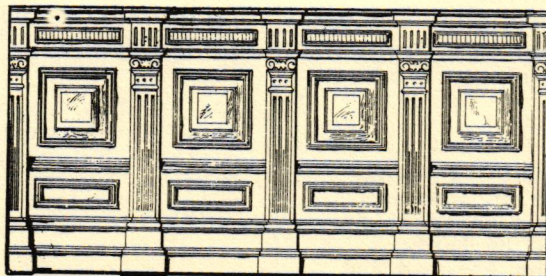


By Clem Labine

THIS ARTICLE ABOUT REFINISHING paint-stripped woodwork is based on some very recent personal experience. But before getting into tips for dealing with stripped wood, I want to make some comments about "The Cult Of The Stripper."

OBSERVATIONS OVER THE PAST MONTHS have convinced me that entirely too much wood stripping is going on. In many cases, stripping woodwork is not only historically inappropriate, but the process can involve a lot of needless work and expense. And often the results are downright disappointing.

SOME PEOPLE SEEM TO FEEL that "restoring" means stripping every piece of wood in sight. In Early American houses, especially, this can lead to absurd results. Most wood in pre-1840 homes is soft...lacking the pretty grain of hardwood...and was originally painted. Stripping wood of this type is inappropriate... and it is almost impossible to produce a really good-looking result.



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Coming Next Month

PLUMBING CLINIC

THE JOURNAL EDITORS were recently given a tour of an 1830 Greek Revival townhouse in which the owner proudly pointed to the woodwork in the main hall that he had just "refinished." The wood was pine, and surely had been painted when originally installed because the wood was not especially attractive and painted wood was the custom in Greek Revival decoration. Yet the new owner had stripped off the paint and applied a clear sealer. The woodwork looked awful! Not only was grain itself quite drab, but there were flecks of white paint everywhere—clinging to every crevice and pore in the wood. But the owner was quite pleased with his handiwork because he had "stripped the wood."

OTHER TYPES OF COMPLEX WOODWORK, such as panelled wainscoting, may be made of hardwood that was originally finished naturally but is now languishing under layers of paint. This is often found in "remuddled" Victorian homes. Unless one is willing to spend a lot of time digging paint out of cracks and crevices, the end result of paint stripping on such large, complex surfaces is likely to be quite disappointing. The bits of leftover paint peeking out from countless holes and cracks loudly proclaim: "This was a quick-and-dirty stripping job!"

(Continued on page 9)

Fixing Stripped Screw Holes

To The Editor:

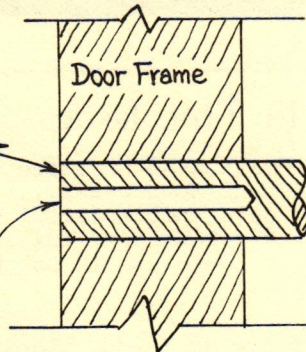
We had an annoying problem with the hinges on a pair of heavy doors. The screw holes had been stripped, so that the screws didn't hold securely and the doors sagged. Stuffing the holes with matchsticks, wood filler and the like didn't work because of the heavy weight of the doors.

Our solution: Drill out the old holes entirely to get to fresh wood. A glue-soaked dowel was then tapped into the hole. (Use a high-strength glue like Titebond.) Then we drilled a pilot hole for the hinge screws into the dowel after the glue set.

1. Drill Out Old Hole.

2. Insert Glue-Soaked Dowel.

3. Drill Pilot Hole For New Screw.



If the dowel stock you have on hand won't fit snugly enough to give a tight glue bond, you can put a wrap or two of cheesecloth around the dowel. It will hold fine as long as both the dowel and cloth are soaked with the glue.

Mike Heisler
Brooklyn, N.Y.

Help Needed: (1) Fireplace Dampers; (2) Storm Windows

To The Editor:

Unlike R. C. Hunter's problem (Old-House Journal, July 1975) where the entire fireplace was rebuilt, many old houses have existing fireplaces in good operating condition except for lack of a damper. Mr. Hunter's solution would seem to work only when the masonry has been opened up.

We have a central chimney home built in 1821 with three fireplaces and a Dutch Oven—all without dampers. Perhaps some of your readers have solved the problem of installing a damper in an existing old fireplace.

Clarence Brown
Longmeadow, Mass.

To The Editor:

I own a Victorian house (circa 1900)—originally a summer cottage—and the problem (one of them) is leaky windows and finding appropriate storm windows. Wooden ones would be best, I suppose, but the problem of taking them up and

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down from second storey windows makes them out of the question.

Do any of your readers know of steel or aluminum storm windows that don't look absolutely terrible on an old house?

Mrs. F. E. Harrigan
Manchester, Vermont

Ed. Note: These two questions are coming up quite frequently. Any readers who have some helpful ideas to pass along should send them to us here at The Journal. We'll print the best replies.—R.A.L.

To Promote Neighborhood Revivals

A NEW NATIONAL non-profit urban rehabilitation organization has just been established in New York City. Called Back To The City, Inc., the group is an outgrowth of the success of the first two national "Back To The City" conferences.

OBJECTIVE OF BTC is to provide a clearinghouse for practical information and literature for promoting neighborhood revivals, including such areas as publicity, neighborhood organizations, legislation, financing, etc.

FOR INFORMATION on how to get plugged into this exchange of practical know-how, contact: Betty Kahn, Executive Director, Back To The City, 12 East 41st St., New York, N.Y. 10017. Tel. (212) 532-3100.

A Row House

In London

By H. Weber Wilson



The Gadsby's house on Farrer Road, one of London's many streets of row houses. Note the number of chimney pots--very few older houses have central heating in England.

IN ENGLAND, where old houses crop up as frequently as corn fields in Iowa, there is not a well-defined movement, as in North America, towards renovation of middle class, period houses. England's preservation efforts have gone into her great houses, cathedrals and public monuments.

KAY AND ERIC GADSBY, however, are completing an experience that has mirrored the problems and delights of so many old-house lovers on the other side of the Atlantic.

AS WORKING ARTISTS, they had found themselves more and more confined in an apartment and began seeking maximum space at minimum cost. "We weren't specifically looking for an old place to fix up," says Eric, "But pretty soon, that's what our options sifted down to."

THEY ALSO SUFFERED THE learning pains of so many first time house buyers. "Once," says Kay, "We found a place we liked a lot and sent a builder over to survey it before we made a bid. The next thing we knew, he had bought the place from under us."

"AFTER SEARCHING for a year we felt quite discouraged," adds Eric. "Then we saw this place --the space and the stained glass--and went ahead and bought it."

THE HOUSE THEY CHOSE is typical of what one sees in London. It is a "row house." Although joined in the back, it gives the impression of being semi-detached. It is unusual in that it cannot be easily slotted as to its style; the term "Artisan Dwelling" describes it best.

IT WAS BUILT ON centuries old farm land about 1904, and was likely one of the last sec-

tions of multiple-unit dwellings where the builder considered "proper" living in his plans. Although the house is only two storeys, it was designed with servant space and a bell system throughout.

ALSO, AS IS TRADITIONAL with English homes, it was given a name as well as a number. On the transom window, above the numerals 31, gold letters spell out "The Hawthornes."

"BECAUSE WE HADN'T REALLY bought the place with the idea of doing large repairs, we had a bit of a rude awakening," explains Eric. The worst was one night soon after we'd moved in. Kay was away and about 2 a.m. a terrific storm blew up. I was awakened to a number of frightening noises, not the least of which was water pouring in over the window sills."

"I SHORTLY FOUND MYSELF in pyjamas, on a ladder, trying to wrestle a large sheet of plastic over the most exposed part of the house. Anyone who had seen me would have thought me daft as a brush. Coming back inside, soaking wet, I heard strange sounds in the attic, so I crawled up to see what was going on. I had lost my flashlight, and so was holding a candle, when I was attacked by starlings, who obviously lived up there. They flew straight at the flame, fortunately putting it out. I just lay there, drenched, dirty and dejected, wondering what we had gotten into."

"OVER THE NEXT EIGHTEEN months," relates Kay, "our time was taken up with serious family illness so we had to pay a lot of outside help to do patch-up work. That only added heartburn to indigestion when the 'repairs' deteriorated about the time



our check cleared the bank. Then, when we had time to ourselves again, we faced the decision of selling or pitching in and doing the quality work we knew had to be done. We're honestly delighted that we took up the challenge and stayed here."

"WE KNEW LITTLE about how an old house works," explains Eric, "but we got some good advice. Kay's father helped tremendously on the basics and then I taught a course in Interior Design and began to learn a lot about building techniques."

THE GADSBYS FACED some problems virtually unknown in the United States. For example, the area in which they live was at the end of the bomb runs during the London Blitz. "Quite a few houses were lost in the area," says Eric, "and among the buildings not hit, there often appears to be structural weakening. Local authorities helped homeowners both during and after the war, but from what we've found beneath the plaster and woodwork, it appears that many of the repairs were of the cosmetic variety."

"BUT WE COMMITTED OURSELVES and pitched in," continues Kay. Our first project was replacing the front windows. We learned a lot about house construction there, as most of the wood was rotten and we ended up doing considerable reconstruction."

"NEXT," says Eric, "we re-did the front porch. I had remembered how I'd scraped fishing poles with glass when I was a lad, and so we tried the same technique on the porch posts, after using chemical remover to soften the old paint. We used pieces of broken window pane and the sharp edge worked like a fine plane



The leaded glass front doors open onto a lovely Eastlake type encaustic tile hall floor.

to get past the final layers of paint-soaked wood and bring back the original grain."

"WE BEGAN TO SEE the results of our efforts," smiles Kay, "and each job gave us increasing confidence to try something more difficult."

THE GADSBYS HAVE completed projects in every part of their house but consider their greatest success to date a pair of matching windows they built for their upstairs bedroom. "We did the whole job from scratch," says Eric confidently, "and then we saw in a construction handbook that we had done everything correctly, right down to the saw cuts we deduced were necessary to keep out the rain."

THERE IS STILL WORK TO BE done at the Hawthornes, such as putting in central heating, which is not a normal feature in a British house. There are also a lot of "finishing touches" to add from the

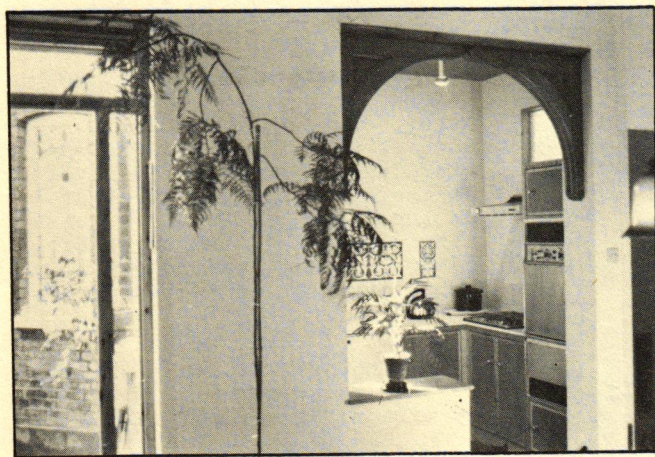
striking Victorian components Eric has salvaged from demolition sites.



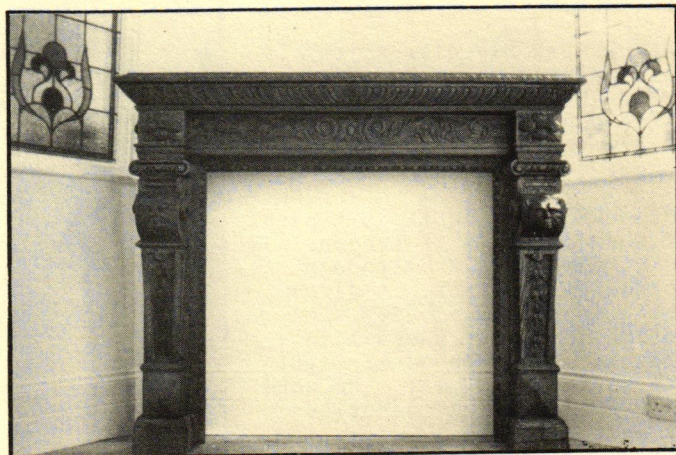
HE GADSBY'S SUCCESS can be measured in two ways. In their own house they have combined the best parts of traditional design with warm, personal creativity. The other is what they have accomplished elsewhere.

THE QUALITY of the work they did at home has gotten them contracts for renovation work at the home of a friend as well as at some local shops.

"WE'RE NOT READY to trade in our art careers to become contractors," say Eric and Kay, "but fixing up this place has certainly given us a great dividend in a second marketable skill." ■ ■



The kitchen is seen through a pine archway. Lower wall is salvaged ceramic tile.



This mantel of carved oak is one of the items Eric has salvaged.

Taking An Architectural Inventory

Increasingly, preservation efforts are focusing on entire neighborhoods. It doesn't do much good to restore a single house if the rest of the community goes to seed.

An important first step in neighborhood preservation is making an architectural inventory. Listing the community's assets on paper helps attract the interest not only of politicians and bankers, but also of the residents themselves. Judith Waldhorn's system makes this complex task manageable.

--R.A.L.

by Judith Lynch Waldhorn

A COMBINATION OF NOSTALGIA and economic necessity is spurring a return to inner city neighborhoods. The revivalists bring with them a new interest in the architectural survey, to catalogue existing restorations and to target potential ones. Such a survey was recently completed under the auspices of the National Endowment for the Arts, which enabled a study of San Francisco's carpenter-builders, whose legacy graces the hills and valleys in a crescent around the city's core.

THE BOUNDARIES CONTAIN some 1500 square blocks in a dozen neighborhoods. Since no comprehensive inventory of San Francisco's pre-quake residences had ever been prepared, a complete survey was the necessary first step in the study of the Victorian builders.

HERE ARE SOME OF THE TECHNIQUES developed in the San Francisco survey; they may be useful in other cities where neighbors want to inventory their own resources. This system is quickly learned by volunteers and can be rapidly doublechecked for accuracy and consistency.

WHEN THE "SHORTHAND" NOTATION system is memorized, a typical city block can be surveyed in 10 to 20 minutes, with one person driving and the other person noting the necessary information about each structure. This speed enables the rapid collection of a large amount of inventory information, and the tedious work is soon over, providing the raw material needed for the action parts of the project: Maps, walking tours, historic research and landmarks designation.

Choose Boundaries

DECIDE WHAT NEIGHBORHOODS YOU WANT to survey and draw boundaries. Try to specify an area which can be divided into census tracts, which usually contain about 5,000 people or 10 to 20 blocks. Information about census tract boundaries is available from the local planning department; use of these boundaries will enable you to incorporate social and economic information with your architectural survey findings.

PREPARE A STUDY AREA base map on which to detail your final results. Your local planning department staff may be able to provide assistance; local high school or college geography departments may also be another source of map-drawing skill.

USUALLY INDIVIDUAL HOUSE INFORMATION is stored in two ways, by street address and by the individual block and lot number assigned by the county assessor. Thus information about a house would be found under 1305 California Street in some places, such as the water department, and under block 3651-lot 5 in others, such as the recorder's office. Both kinds of listings are essential to your survey and for later historical research.

THEREFORE, OBTAIN INDIVIDUAL assessor's block maps and paste them onto separate pieces of paper, preferably the standard 8½ x 11 letter size which will fit neatly onto a clipboard. Label each block map according to the neighborhood and the census tract, i.e., block:826, neighborhood: Potrero District. These are the maps on which you will make the shorthand notations about each structure in your inventory.

Establish Categories

WHAT YOU DECIDE TO SURVEY depends on what you have and what you are trying to compile and to save. Note the items, in order, using a shorthand system of abbreviations with a slash in between each item. These are the categories used in the San Francisco survey:

House number/Style/Misguided Improvement/
Condition/Use

HOUSE NUMBER: Trying to discover correct house numbers was often a frustrating experience. Many numbers were painted over, others

were obscured by vines or guarded by snarling dogs.

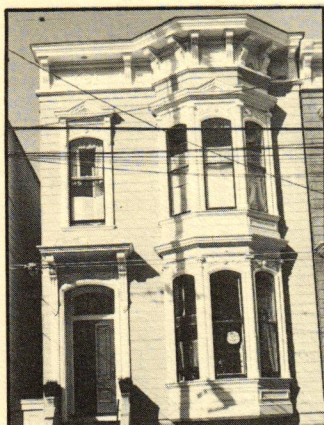
STYLE: Each section of the country has characteristic styles of older homes. Some publications that can help determine which styles are prevalent in your own neighborhood are listed in the box below. Here are those in San Francisco's reviving Victorian sections, along with their notation abbreviations.

CAUTION: In most older neighborhoods, the homes are the products of the merchant builders, who often combined the various styles. Therefore, be certain to have a category for "Other," a category for "Combination," and perhaps a "?" for those real puzzles.

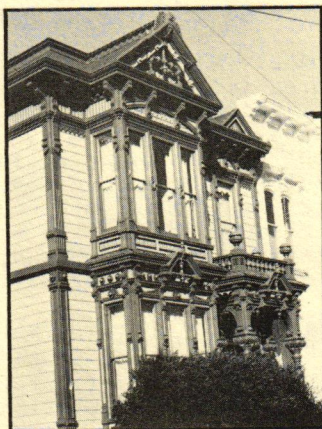
THESE ARE THE SIX style notations that we found appropriate for our own survey:
 IF: Italianate with a flat front; IB: Italianate with a slanted bay; S: San Francisco Stick; QR: Queen Anne Rowhouse; QT: Queen Anne Tower House; O: Other.

Misguided Improvements

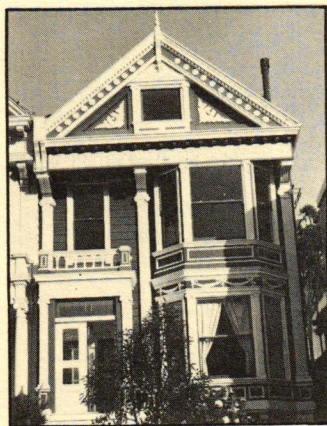
THESE ALTERATIONS ARE a series of modernizations which began in the 1920's and continue even today. Some people found elabor-



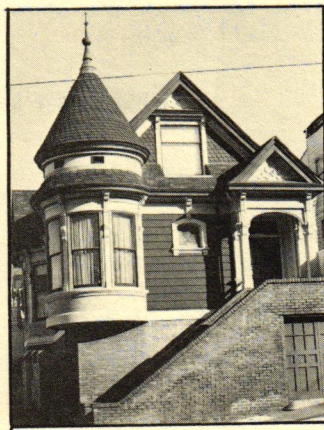
IB: Italianate with slanted bay



S: San Francisco Stick

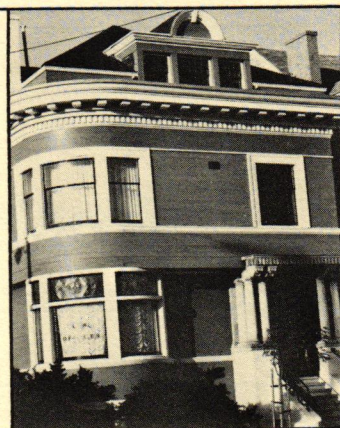


QR: Queen Anne Rowhouse



QT: Queen Anne Tower House

O: Other. This large corner house with classical influences and a Palladian-type window, is noted as "other" in the San Francisco area because it is unlike the Victorians common in the area. In another locale, however, it could be a popular style.



ately embellished Victorians "vulgar and excessive"--others resented the care needed to maintain redwood millwork trim.

THESE TWIN FOES, fashion and economy, combined in a wave of modernizations which in San Francisco have succeeded in disguising about one-third of all Victorians. These old houses masquerading as new ones should not be ignored by your survey, because across the country, revivalists are discovering that the wood siding and shingles can come off and that wood and plaster adornments can be replaced.

THESE ARE COMMON MISGUIDED IMPROVEMENTS in San Francisco: AL: Aluminum siding; AS: Asbestos shingles; P: Permastone; S: Stucco; ST: Stripped; TB: Tarpaper Brick; TX: Textured spray-on coating; W: Wooden shingles.

Use

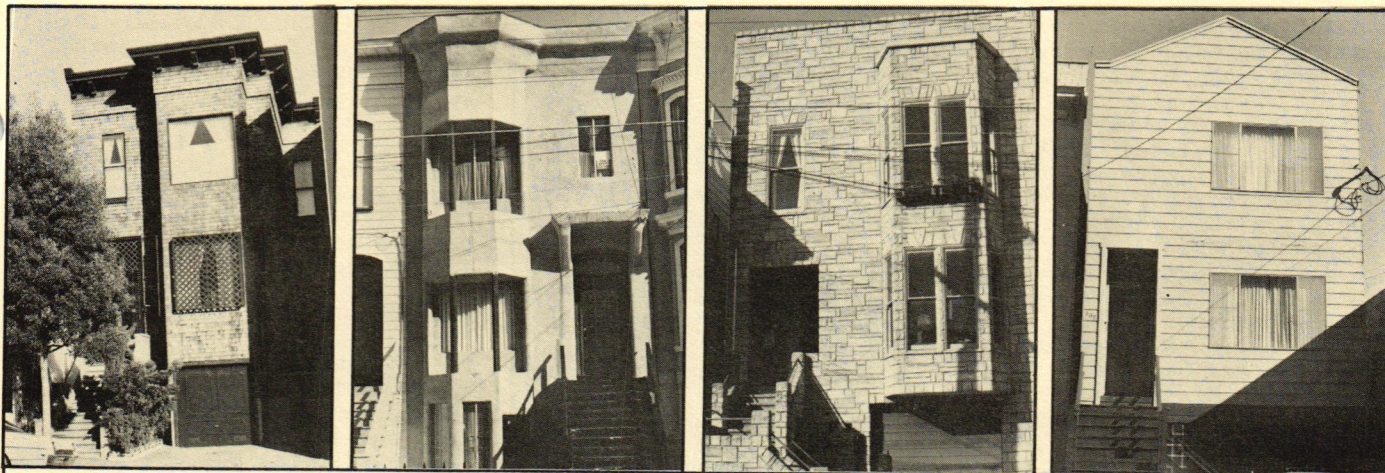
HOW A BUILDING IS USED is an important item to note; use can give you clues about trends in neighborhood population change. The San Fran-

Architectural Styles

HERE ARE TWO PUBLICATIONS THAT CAN HELP determine the architectural styles prevalent in your own neighborhood:

Field Guide To Old-House Styles, published by The Old-House Journal, 50¢. This little guide is designed to familiarize the reader with the architectural details of the most common old-house styles. This 4-page folder, however, does not explore the many varieties of a single style found in most neighborhoods.

American Architecture Since 1780, \$15.00 from The MIT Press, Massachusetts Institute of Technology, Cambridge, MA 02142. Entirely concerned with the visual characteristics of architectural styles, the book has over 200 photographs with excellent captions and stylistic descriptions for each. The author, Prof. Marcus Whiffen, has also recounted the origins, flourishing and decline of the styles.



W: Wooden Shingles

S: Stucco

P: Permastone

ST: Stripped

Examples of "Misguided Improvements"

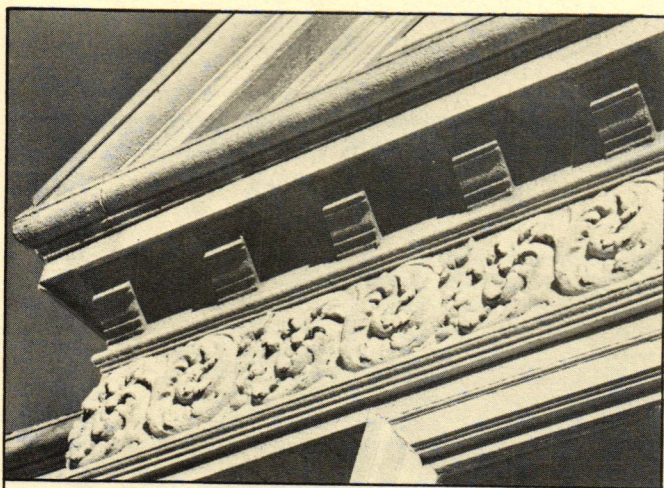
cisco survey used these categories: R: Residential; C: Commercial; M: Mixed, Combination of Uses.

Condition

THE STATE OF REPAIR of each old house is an important indicator about the extent of the revival movement in a neighborhood. Exterior condition is difficult to judge consistently, but the following simple system proved useful in San Francisco.

- #1: Condition sound, recently repainted
- #2: Condition shabby, medium renovation needed
- #3: Condition seriously dilapidated

Caution: A rainy day, eye fatigue or a glut of glorious restorations can affect your judgment of condition, so use care in your assessments.



TX: Textured Spray-on Coating. A subtle misguided improvement. Designed for ease of application, it obscures architectural detail and gives a pseudo-stone appearance to what should be smooth wood.

Extra Notations

ALSO NOTED FOR THE SAN FRANCISCO survey was an asterisk (*) for each building to be photographed later, either an example of a good restoration, a curious misguided improvement or a peculiar combination of styles.

IF TWO OR MORE BUILDINGS on a block were alike, indicating the activities of a Victorian carpenter-builder, an "R" for rowhouse was also added to the individual notation for each house. These rows will be the subject for later intensive research.

Using The Survey

ONCE THE INVENTORY is completed, you will find many ways to help make your community aware of its reservoir of potentially restorable old houses, as well as outstanding revivables which can serve as inspiration.

MAKE INVENTORY INFORMATION AVAILABLE to neighborhood residents and to others interested in research. Establish a special collection in the public library as a repository for original survey material, clippings, data sheets, oral history tapes, photographs and other information gathered in the aftermath of the survey.

Maps

MAP INVENTORY INFORMATION about styles, conditions, special clusters and groups of identical rowhouses. Provide maps to city zoning, demolition and code enforcement officials to sensitize them to the resources in older neighborhoods. Prevail upon them to notify neighborhood organizations if special buildings are threatened by demolition or unsympathetic alteration.

BY POINTING OUT these vulnerable structures, you can help prevent the losses caused by incremental attrition which daily chews away at our irreplaceable stock of older homes.

COMPILE INFORMATION by adding up each category in every block, each census tract, every neighborhood and the entire survey area. This tabulated block information will give you a good idea as to where restoration has already begun, which blocks have the most misguided improvements and which styles predominate in what neighborhoods. When this information was recently compiled for San Francisco's Inner Mission district, 42% of the Victorians were found to be misguided, with stucco the most popular material used to deface old buildings.

DEVELOP WALKING TOURS, begin intensive research of special clusters and outstanding examples of styles and prepare case studies necessary for landmarks designation. Give special recognition to owners who have restored blocks or groups of buildings.



* Photograph needed. Given an asterisk because of the spectacular restoration.

EDUCATE THE COMMUNITY. Prepare slide shows, showing the problems overcome by revivalists and inspirational before-and-after examples of their work. Send a letter to owners of inventoried buildings, asking them to inform the neighborhood before they restore so the transformation can be recorded in slides.

ASK THEM TO TELL you before they sell, so you can help find a sympathetic new owner. Write to the owners of misguided improvements, giving them realistic costs for facade restorations and suggesting local craftspeople who might help them revive their buildings. Accompany the letter with before-and-after photographs, often more effective than preaching preservation.

THE BICENTENNIAL is quickening our concern for the past, and economic conditions are encouraging people to conserve older neighborhoods instead of replacing

them or moving to the suburbs. This new attention to old house restoration makes surveys imperative to catalogue our architectural heritage, to make it the target of revival, and to defend it from the wrecking ball, the careless owner and the misguided improver.

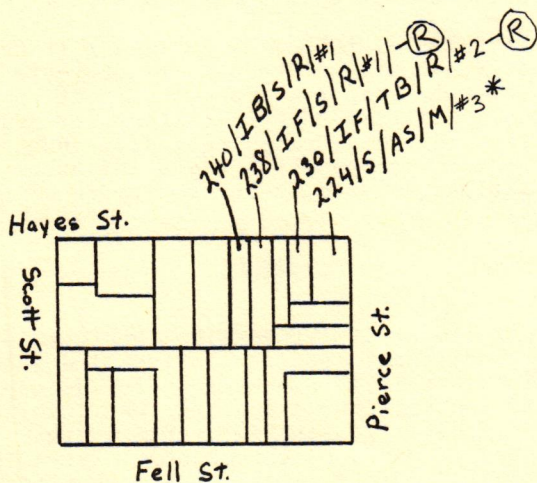
Sample Block Map

Below is a sample block map with some notations as it might look on an 8-1/2" x 11" sheet of paper.

SAN FRANCISCO VICTORIAN BUILDER STUDY

Block 826

Neighborhood Potrero



Date 11/7/75

Prepared by J. Waldhorn

Judith Lynch Waldhorn is a 1975 Design Fellow, National Endowment for the Arts. She has recently completed a survey of San Francisco's reviving neighborhoods and the legacy of the carpenter-builders. She also teaches an architectural course at the University of California Extension and is a noted lecturer.

A Preservation Plan

Readers who plan to get involved with preservation in their communities can get inspiration from the City of Santa Cruz. Their excellent, attractive booklet Historic Preservation Plan establishes a system of preserving their City's landmarks and historic neighborhoods, and contains many illustrations of the Victorian architecture of the area. Send a stamped (30¢ postage) self-addressed envelope (9"x12") to: Joe H. Hall, City Planning Dept., 809 Center Street, Santa Cruz, CA 95060.

(Refinishing Stripped Wood—Cont'd. from p. 1)

RATHER THAN DO A SLAM-BANG stripping job, two alternatives should be explored first. By careful scratch-testing (see Aug. 1975 issue) you can probably determine what the original finish was. If it was paint, you are much better off repainting in the original color—or in a color that is appropriate to the period and style of the house. Painting is a lot faster, easier—and less expensive—than the stripping process.

AND EVEN IF THE WOOD had originally been finished with a clear shellac or varnish, you would be better off applying a grained finish (see June 1975) than doing a half-hearted stripping job. A grained finish will give a better-looking result for less work than badly done paint removal.

ANOTHER POINT TO WATCH FOR—especially in Victorian houses—is a mixture of woods. The late 19th century builders tended to use fine hardwoods for the woodwork in the more formal rooms, but were apt to use lesser grades of wood in the family rooms. From the outset, the true character of the lesser woods was disguised with graining, paint or colored varnishes. Only removing paint from small patches in each room will tell you whether you have this kind of mixture of woods in your house. Only the hardwoods are worthwhile candidates for full-fledged paint stripping.

When The Wood Is Worth Stripping

OUR PARTICULAR PROJECT was the panelled wainscoting that runs through the front parlor and hallways in The Journal's 1883 Victorian brownstone. Test stripping had shown that the wood—underneath about six layers of gloppy white paint—was beautiful American black walnut. Even though the amount of wood to be stripped was staggering, we decided the beauty of the wood warranted the enormous amount of time it would take.

THE WOOD WAS STRIPPED using a paste-type stripper ("Rock Miracle") using the procedures developed by Joseph Balzamo (see April 1975). The bulk of the paint came off with one application of the paste-type remover, followed by scraping with putty knives and a rinse with a liquid-type paint remover. Just this much had taken about 20 person-days of work. The wood look OK...but not great. A haze of white paint clug tenaciously to the wood.

EXPERIMENTING ON A SMALL SECTION, we found that enough rinsing with liquid paint remover followed by washing with denatured alcohol would clean up the flat surfaces to a visually acceptable level. Additional hours spent with screwdriver and nutpick finally got the white residue out of the flutes, grooves and corners. After figuring out the time and cost of cleaning up that one section...and multiplying by the number of sections remaining... Claire and I fainted!

CLEARLY, A DIFFERENT APPROACH was called for. We knew that we would have to settle for something less than total paint removal and work

out some of the imperfections during the finishing steps. The process we evolved worked quite well. It's based on the principle of covering up everything you can't remove.

WE RINSED ALL THE WOODWORK one more time with liquid paint remover until our patience was totally exhausted. After these additional hours, there was still a faint white haze on the wood, as well as bits and flecks of white in deep grooves and crevices of the mouldings. It was obvious that digging out every last bit of the deep-down white residue could become a lifetime project.

FOR THE BASIC FINISH ON THE WOODWORK, we had selected Minwax Antique Oil Finish. This is a clear, penetrating-type oil finish (with a linseed oil base) that is quite easy to apply and which gives a soft, lustrous finish. Tests on a small patch of woodwork, however, revealed that the residue of the white paint showed through the finish as well as the grain of the walnut.

Camouflaging The White Residue

THE ANSWER TO THE WHITE HAZE PROBLEM was found by making what amounts to an antiquing liquid. To the Oil Finish itself we added pigments ground in oil (the tinting colors you can buy at large paint stores used mainly in coloring paints). We obtained a walnut-colored liquid by using two pigments—burnt umber and burnt sienna—in these approximate proportions:

- 1 quart Antique Oil Finish
- 2 Tablespoons burnt umber pigment
- 1 Tablespoon burnt sienna pigment

PROPORTIONS, obviously, would be altered to fit the color of the wood being finished. Test the liquid on a small inconspicuous area following the procedures outlined below. Once you've got the right mixture, be sure you've made up a big enough batch so that you don't have to go through the whole mix-and-match process again halfway through the job.

THE PIGMENTED OIL was applied liberally with a brush. Special attention was paid to working the oil thoroughly into all corners and grooves. All excess was wiped off with cheesecloth within 15 minutes.

WHEN THE SURFACES ARE WIPED DOWN, most of the oil on the flat panels comes right off on the rag. Just a small amount of pigment is left on the surface of the wood...just enough to mask the suggestion of white left from the stripping.

IN CORNERS AND GROOVES, however, where the cheesecloth doesn't reach, the pigmented oil accumulates more thickly. But that's OK, because that is also where the steel wool wouldn't reach when the paint was being removed. And these are the areas that have the greatest concentration of paint pigment. The end result of this process is that all the

white blobs are covered by a semi-opaque walnut colored layer that dries hard like a varnish. So the corners and grooves, instead of having white ghosts, have a darker cast that gives a pleasantly antique look.

IF YOU TRY A PIGMENTED OIL wiping liquid like this and find that it doesn't give adequate hiding power, you can either add more pigment or else wait until the first application dries (at least 24 hr.) and then put on a second coating.

WE HAD INITIALLY TRIED a walnut oil stain for this purpose. But stain colors by penetrating the wood and dyeing the fibers. And where you need the color the most is on top of the residual paint—which doesn't take the stain. The pigment-in-oil, on the other hand, deposits a layer of walnut color right on top of the white residue.

The Finishing Touches

IN CASES WHERE there is no white haze left on flat surfaces—but there is paint pigment left in gooves and cracks—the procedure should be altered slightly. The wood should be given a coat of the clear, unpigmented oil first, which would then be wiped down and allowed to dry thoroughly for 2-3 days. Then the pigmented oil liquid can be brushed into corners and gooves where there is still paint residue showing. All excess is wiped off with cheesecloth. The first coat of oil finish

will keep the pigmented oil from sinking into the flat surfaces where the color isn't needed; it will wipe off completely. Pigment will accumulate in corners and grooves where it is desired to hide the paint residue.

THERE WILL DOUBTLESS be small spots where residual paint still shows through. Easiest way I found to cope with these small blemishes was to make up a small amount of walnut "paint": A thick mixture of pigment and the finishing oil. With a small artist's brush, I put a small dot of walnut color over each of the white blips. It took time—but less time than trying to dig out each bit...and the cover-up is gentler on the wood, too.

AFTER ALL ADJUSTMENTS had been made to get rid of the white ghosts, two more coats of the clear, unpigmented Antique Oil Finish were applied, wiping each one down thoroughly with cheesecloth. After the final coat had dried for three days, it was buffed lightly with very fine (0000) steel wool to give it a softer luster.

THIS PROCEDURE CAN BE ADAPTED to refinish any type of stripped wood. Any wood color can be reproduced using combinations of one or more of the following pigments: Burnt umber, burnt sienna, raw umber, raw sienna.

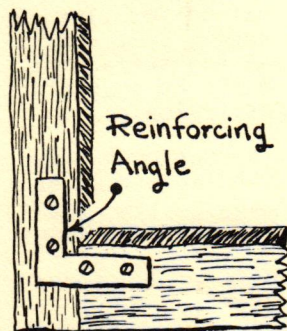
WE ARE EXTREMELY PLEASED with the results we obtained using this technique. Although the grain isn't as brilliant as it would have been had we been refinishing virgin walnut, it is the best stripped woodwork I have seen. ■■

Care & Repair Of Window Sash

WINDOW SASH IS ESPECIALLY VULNERABLE to water damage. On the outside, the interface between wood and glass—normally protected by putty—is often a source of moisture leakage into the wood. On the inside, during cold weather, windows are subject to condensation that runs down the glass and into the wood. Result: Peeling paint and the possibility of rot.

BECAUSE OF THE IMPORTANCE OF the right type and shape of window sash to the appearance of a house, every effort should be made to save the originals. Even sash that seems beyond salvage can be brought back to useful life. A little tender loving care can work miracles.

FIRST ITEM to check is whether joints in the sash frame are loosening—especially the lower rail. Open joints admit water, hastening the process of deterioration. Repair calls for removing the sash from the window frame. From the inside, carefully pry off the strip of wood that holds the lower sash in place. If the upper sash must be re-



moved, the parting strip in the frame (between upper and lower sash) must also be pried out.

TO REINFORCE THE LOOSE CORNERS, the first job is to close up the gaps by forcing the rails back together. Sometimes they will just slide back; other times a strap or pipe clamp will be required. Then screw flat metal reinforcing angles in place. (Be sure to leave enough clearance so that the angle doesn't hit the frame or parting strip.) Drilling pilot holes for the screws, of course, makes the job much easier.

IF THE CONDITION OF THE FRAME permits, you can also reinforce the corners by drilling holes and tapping in glue-soaked dowels. Just be sure to use a waterproof exterior-grade glue. Or if the joints are really open and clean, you can just re-glue and clamp.

ANY LOOSE OR CRACKED PUTTY should be replaced following the procedure outlined in the Oct. 1973 issue (p.5). Next comes the condition of the paint. If the sash has gone unpainted for many years, not only may the paint be cracked and peeling, but the wood itself may be bare, dried and fissured.

IF MUCH BARE WOOD has been exposed to the weather, follow this procedure: Scrape off any loose paint with putty knife and wire brush.

Then thoroughly saturate the bare wood with a 50/50 mixture of boiled linseed oil and turpentine. Let dry a day and repeat the soaking. After the linseed oil has dried thoroughly (1-2 days) the sash can be primed and painted as usual with any high-quality oil-based exterior paint. Any holes and cracks should be plugged with linseed oil putty prior to painting.

SOAKING THE SASH WITH LINSEED OIL prior to painting lessens the likelihood of paint failure later on. The dry, fissured wood acts like a sponge for water. If any water gets into the sash, the wood would soak it up, tending to loosen the paint film above it. Filling the pores of the wood with linseed oil makes the mass of the wood more repellent to water entry.

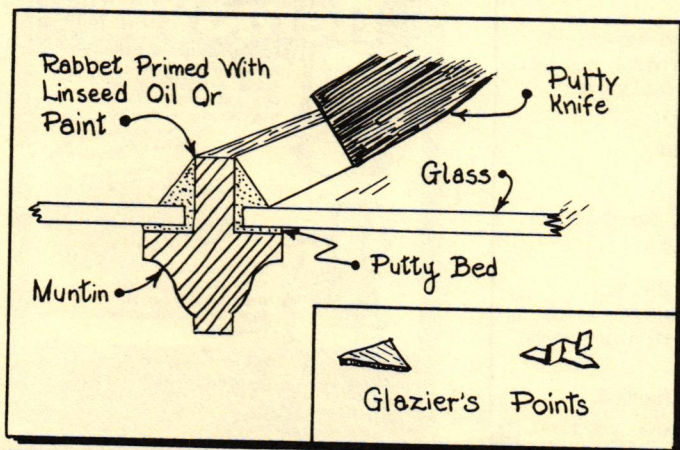
ALSO CRITICAL IS THE WAY that the glass is installed in the sash. Obviously, in an old house you're going to live with what was done previously. But if you have to replace any panes, at least you can make sure that the new glass is installed properly.

HARDEST PART of replacing a pane of glass is getting rid of all the old putty. The rabbeted grooves should be cleaned down to the bare wood, taking care not to gouge the sash. Inevitably, some of the old putty seems welded to the wood. If hammer and chisel have little effect, there are a couple of things you can do. Heat softens putty; you can use a propane torch or a soldering iron with the tip wrapped in aluminum foil (to keep tip from fouling). Chemicals can also soften putty. Among those that will work: Paint remover, lacquer thinner or muriatic acid.

NEW GLASS SHOULD BE CUT 1/8-in. smaller than the opening to allow for irregularities in the wood and for expansion and contraction.

EITHER LINSEED OIL PUTTY or latex putty—more commonly known as glazing compound—will be used to set the glass. The choice rests with personal preference. Glazing compound, the newer material, is claimed to be easier to work and longer lasting. Traditionalists prefer the linseed oil putty; properly protected with paint it will last quite satisfactorily.

IF GLAZING COMPOUND IS BEING USED, the rabbet groove should be primed with paint and



allowed to dry. If linseed oil putty has been selected, the rabbets should be brushed with boiled linseed oil. This prevents the wood from sucking the oil out of the putty, which would cause premature cracking.

WHEN GLASS IS SET INTO THE SASH, it should not touch the wood anywhere. It should float in a bed of putty on all sides. This makes the best seal against moisture and helps prevent rattling window glass. To make the bed, spread a 1/16-in. layer of putty on the bottom and side of the rabbeted groove. Press glass gently to embed it in the putty. Putty should distribute evenly so there are no gaps visible between glass and putty anywhere.

NEXT, SET IN THE GLAZIER'S POINTS. You can also use the newer push-points (slightly easier to set) or just plain brads. These metal fasteners are what actually hold the glass in place—not the putty. On small panes, use two points to a side. On larger pieces, set points every 8-10 in.

AFTER POINTS ARE SET, make rolls of putty with your hand and press them around the edge of the pane. Form a smooth bevel by pressing down firmly with a stiff putty knife and drawing it slowly along the sash. A clean putty knife is essential to making a smooth bevel. To clean knife, keep a pad of steel wool handy that you've moistened with linseed oil. Clean putty knife on the steel wool when it starts to stick.

IF YOU HAVE TROUBLE getting the bevel smooth with the knife, give it a wipe with your thumb when no one is looking. Also: Be sure you don't make the bevel so wide that you can see it on the inside of the window.

PAIN IS ESSENTIAL for long putty life. The putty should be painted after a skin has started to form—usually after 3-4 days. Paint should extend slightly over putty onto the glass to make a watertight seal. Masking tape will help if you don't trust your hand.

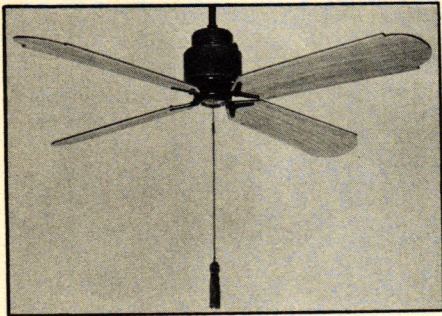
PEELING PAINT ON THE INSIDE OF THE SASH is especially common. It's caused by moisture—either coming in from the outside as described above—or from condensation that forms during cold weather.

THERE'S NOT MUCH you can do about condensation short of installing storm windows. But the problem can be alleviated by treating the wood so that it won't absorb water. Scrape and wire-brush to remove as much loose flaking paint as possible. Then flow on a liberal coating of a 50/50 mixture of turpentine and linseed oil. (Do this only after the wood has thoroughly dried out.)

REPEAT APPLICATIONS every 2-3 days until the wood has absorbed as much linseed oil as it will take. Any cracks and holes then can be filled with linseed oil putty. Allow putty to dry firm on top for a week or so. Then prime and paint with any high-quality oil base paint.

OLD PEELING SASH rejuvenated in this manner and kept well-protected with paint at periodic intervals can have its service life extended almost indefinitely. ■ ■

Products For The Old House



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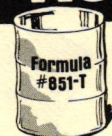
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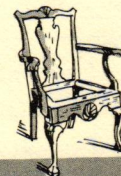
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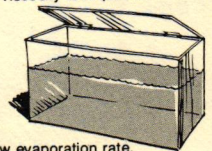
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