

THE OLD-HOUSE JOURNAL

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Renovation And Maintenance Ideas For The Antique House

Heating The

Early American House

In This Issue

Think Before You Rip.....	2
Turn Of The Century Restoration.....	4
Decorating With Wallpaper.....	9
Helpful Publications.....	11
Reproduction Hardware.....	12

Coming Next Month

GUIDELINES FOR REHABILITATING BUILDINGS

By Lawrence M. Duryee, P.E.

IF YOU ARE HANDY with tools and have done some elementary plumbing and carpentry work, you can install a most satisfactory heating system in an old house, and end up by having it completely invisible.

WHEN WE BOUGHT the old Josiah Bronson place at Breakneck in 1940 we were delighted to find that the former owner (a graduate in Mechanical Engineering at M.I.T.) had designed and installed a most unique heating system. After 36 years of living here, through many severe New England winters, we are convinced that this system is the most efficient, comfortable and practical arrangement for heating an old house yet devised. All the parts are simple to obtain, or to put together in your own workshop.

THE PRIMARY SOURCE OF HEAT for this do-it-yourself system is circulating hot water from an oil-burning furnace. Hot water is superior to warm air or steam; it is clean, and it lends itself to excellent control. And, best of all, the installation requires nothing more than small half-inch copper pipes that can even go inside the walls. This, in an old house, is far more satisfactory than trying to grapple with clumsy warm-air ducts or

heavy steam piping. Using his engineering talents, our predecessor had pushed semi-flexible, half-inch diameter copper tubing through the first floor in the closets adjacent to the massive central chimney in order to supply the circulated hot water to the heating coils above.

WHAT MAKES THIS SYSTEM UNIQUE is the type of "unit heater" heating devices he designed and built to employ forced-convection of heated air in each room. Each heating unit is made up of a small three-coil forced convection device 16 in. long, and each is enclosed in a wooden "box" flush with the wall. Below the coil is a small 8 in. diameter four-bladed fan which sucks in air off the floor and discharges it over a curved metal back in the rear of the "box." This forces the air through the coil above.

IN FRONT OF THE FAN in the lower half of the fixture is an effective air filter which provides clean, circulated hot air to all parts of the room. This filter is easily cleaned with a vacuum cleaner. In order to prevent wasteful "short-circuiting" of the heated air, a wooden (horizontal) barrier is installed between the fan and coil, slit open in the rear to provide for free access of the air upward



(Continued on page 7)

Think Before You Rip



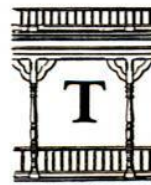
THERE IS A VAST DIFFERENCE between re-modelling a house and adding to it. The Old-House Journal has often spoken out against "remuddling" and often features articles about people who have restored an old house to its former beauty by removing ugly materials and putting back its original features. As a matter of fact, our Old-House Living section this month features just such a story.

BUT WE OFTEN get letters from readers who have houses with later additions and wonder what to do about them. These later additions are usually porches, porticos, bay windows, brackets and corbels at the roof line (or even a new roof line). They correctly spot these features as Victorian additions to an earlier house, and feel somewhat compelled to remove them even though they may actually like the "new" architectural features.

WE RECEIVED such a letter this week and, in one of those rare coincidences, in the same mail another reader sent us a letter giving as good a philosophical statement as we have ever read for preserving the history of an old house by keeping tasteful additions. --Ed.

To The Editor:

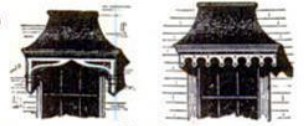
I WOULD LIKE TO share with you and your readers some thoughts on the prevalent attitude that it is necessary and desirable to, in every case, restore old houses in every aspect to their original period. I was fortunate enough to inherit a house built in 1697 in which my family has lived since 1722. I am frequently admonished by well-intentioned persons that this or that part of the structure or decor is "not original" and should be stripped away. I can not always agree.



THE HOUSE DID NOT BEGIN as an elegant creation but as a very simple and almost primitive farmhouse. Over the centuries my ancestors improved and added according to their taste and the prevailing styles. The result is an interesting legacy in which the history of the house and the inhabitants of it can be graphically seen.

TO DESTROY the lovely Victorian panelling in the dining room, the 18th century corner cupboards in the drawing room or the rose window in the peak of the roof would seem to me to be a senseless waste of the charm and character that has matured in the place during its long history.

FEW OF US WOULD WISH to live in a museum, though we may enjoy a visit to one, and few houses are such masterpieces of style when first created that any change in them is necessarily bad aesthetically. The idea that if something was not a part of the house when it was first erected it has to be removed is, I think, a very silly one and has led in not a few cases to the destruction of fine work from later periods that, if viewed with a more liberal eye, could be seen to be of as much value as the original creation.



VERY FEW STRUCTURES SPRING from the drawing boards of their builders as wholly integrated and full blown masterpieces like Venus on the half shell. Famous old buildings such as the rebuilt Governor's Mansion at Williamsburg or Carter's Grove are obviously complete in their original design and, as classic examples of their style, should be preserved unchanged.

HOWEVER, VERY FEW OF US possess such a masterpiece and it is absurd to fool ourselves into thinking that, in all probability, the far more pedestrian building that we inhabit is such a period gem by treating each bit of the



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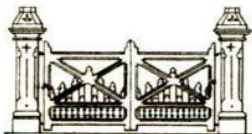
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original workmanship as a rare prize and all later encrustations as trash automatically. FRIEND OF MINE acquired a farmhouse that had a truly magnificent Victorian kitchen complete with gingerbread woodwork and a cast iron range. The room was in excellent condition but the house was 18th century, therefore he felt that the kitchen had to go. Accordingly, he ripped it all out and replaced it with plain, rough plastered walls. The room is now wholly unremarkable in every way.



HE EXPENDED A GREAT DEAL of time, effort and money in restoring the room to its very bare and utilitarian original nature as a buttery. He didn't need a buttery or even know what one was before he started but, according to the accepted canons of taste, a buttery it was and therefore a buttery it must be again.



HE NOW HAS, instead of the charming and elaborate Victorian kitchen, as bare and drab a room as one can imagine.



I BELIEVE AN OLD HOUSE should be approached with some respect for the efforts of all its owners, not just the first ones. It should be seen as something that has ripened slowly to its present state and contains the physical evidence of many lives and much history. This body of evidence is often just what gives the house its charm and interest and should be preserved where possible.

BY THE SAME TOKEN, I do not think a person need be afraid of adding some quite modern touch to an old house; something that reflects present materials, styles and needs. If this is done with taste and with quality workmanship, it will become a part of the living record of the house and its inhabitants and will provide further charm and interest for future generations.



A. Tobias Grace
Minnisink Hill
Matawan, N. J.

A Typical Rip Or Save Question

Q:

I AM ENCLOSING a photo of a house we just bought in Maine. Is the front section Greek Revival? Should the funny little porch come off? Our instincts tell us yes. There are two attached buildings in the rear that date somewhere in the 1830's. Can you point us in the right direction



The Sweigert's house is a pleasant blend of the early and mid-1800's.

for information pertinent to this style of house? Thank you and we love The Old-House Journal.

Mrs. Charles Sweigert
Scarsdale, New York

A:

YOU ARE QUITE RIGHT in judging the house to be Greek Revival. The little porch (and probably the diamond-shaped window on the side) were doubtless added in the mid-Victorian period, 1850-1870.

WE STRONGLY URGE you to keep the little porch for two reasons: (1) It is obviously well-made and in proportion to the rest of the house; (2) It is a very good example of the design of this later period. The gingerbread trim is really quite charming.

IT WOULD SEEM a shame to destroy this example of Victorian fashion because it is not "original." The porch is now an integral part of the history of the house and we feel it enhances--rather than detracts--from the architectural interest of the home. The color scheme (cream yellow with olive green trim) also adds to the Victorian appearance and is quite handsome.

TO UNDERSTAND WHY this type of porch and trim would be added to a plain Greek Revival house, we recommend "The Architecture Of Country Houses" by A. J. Downing, available from Dover Publications, Inc., 180 Varick Street, New York, N. Y. 10014. \$4.50 plus 35¢ postage and handling. --Ed.





The house, right after completion, in 1900.



As it looked when the Blairs bought it.



The restored house is painted dark gold with blue trim to articulate its features.

Uncovering A

Turn Of The Century

Beauty

By Kay Blair

AFTER LIVING IN and running a Victorian restoration (museum) for five years, my husband and I decided to buy a piece of Victoriana for our own. The house we bought was covered with asbestos siding, the roof was shingle underneath with asbestos over it (and in need of repair) and the attractive old porch had been enclosed. However, we were fortunate in having a photograph of the house we purchased that had been taken at the turn of the century.

BEFORE BUYING THE HOUSE we gave the exterior a close look for signs that the lap siding was still there. We examined the window mouldings and found the asbestos to be flush with the mouldings and even protruding beyond the mouldings about 1/4 in. This was a good indication to us that the lap siding (clapboards) had been left intact and not stripped off previous to the asbestos addition. We also asked and received permission to remove a couple of the asbestos pieces to see what was underneath. We chose a spot on the front of the house where our old photo indicated that there were decorative shingles. We removed the brown asbestos and found the decorative shingles were there and seemingly in good shape.

AFTER BUYING THE HOUSE we began interior restoration first, the inside was far worse than the exterior and that took a year of work. When the next summer rolled around we began the job of restoring the exterior. Using a crowbar and a hammer, my husband and I removed the asbestos from the house. We did not build or use scaffolding even though the house is some twenty-eight ft. from the ground in places. We did use an aluminum extension ladder forty ft. long that could be taken apart and used as two 20 ft. ladders. The mess from the asbestos was unbelievable. The yard was covered with bits and pieces of it as well as nails and it was my job to load the stuff onto the truck, haul

it to the dump and unload it. Before we completed the removal I was on a first name basis with the dump superintendant. The last pieces of the mess were cleared by several rakings of the yard to get the small pieces and nails.

AFTER THE ASBESTOS was removed we took a good look at the house. There were five areas that had fared badly due to runoff from the roof. Some lap siding had to be replaced in these areas. We used redwood, and even though today's siding does not come in the exact same width as the original siding used on our house, we got the closest size to it and spaced them to match the old lineup as best we could. You could not tell from looking what was replaced.

FOR THESE HEAVILY damaged areas we scraped the peeling paint and then sanded with hand-held sandpaper. We were fortunate that there was no tar paper under the asbestos and there were only a few seams where the sealing compound had soaked through to the wood. We used a putty knife to scrape those areas and get the compound off. Most of the siding was in excellent shape as well as the paint on it. We found some of our decorative shingles were split or cracked. These we carefully pushed back together and nailed into place with small finishing nails. On the larger cracks we used plastic wood and then sanded it down to a smooth finish. We would not have been able to do this had there been extensive damage to the shingles as the plastic wood is pretty expensive and it is a tedious, time-consuming procedure.

FROM OUR PAINT SCRAPINGS we determined that the house had been shades of green, then yellows and brown. It had been a three color paint job originally, but we felt that two colors were all we could handle and we chose a dark blue trim and dark earthy gold for the main color to give the house a lot of color and warmth against the annual two hundred inches of snow we receive that is on the ground at least eight months of the year. We used Sherwin Williams latex and we did not use a base coat since the old paint job was in good shape for the most part and we did not use a primer on the new wood or scraped and sanded areas and so far we have had no problems with the paint. We did caulk seams and fill the nail holes from the asbestos siding with a latex caulking compound. And we washed the house before painting.

I BEGAN THE PAINTING while my husband started the roofing. Since we do live high in the mountains of Colorado (10,200 ft. elevation), we had problems that many parts of the country may not experience. Mainly it was the



Original cap moulding left over second storey window.

time factor. We could only count on nice weather from June 15 until the middle of September. And we could count on a rain shower just about every afternoon and night. The latex paint could not be applied unless it was 45 degrees outside. And, of course, painting in the rain is not advisable.

IN THE BEGINNING, I told my husband I would not climb the twenty ft. ladders but would only go up the eight to ten ft. wooden one we built. Before the job was completed I found myself not only going up the twenty ft. ladders but painting parts of the second floor from the porch rooftops while holding onto a rope attached to the chimney. With time against us, I couldn't have finished the job if I waited for the roofing project to be completed and the upper storey to be painted first.

THE ROOF ORIGINALLY had been wooden shingles and this had been covered with asbestos paper and asbestos shingles, depending on what had been done when. They were also different colors--one part of the roof was red, another part dark green.

RATHER THAN TAKE OFF the old roof and risk leaking on the interior restoration already completed (remember the daily showers) we decided to go with cedar shingles over the two roofs presently on the house.

FIRST, THE PLYWOOD DECKING was put down, then the felt, the valleys reinforced with metal for good snow and ice removal and last the cedar shingles were put on with common six-penny nails rather than regular roofing nails to give them a good "bite" through the extra thickness. The pitch of the roof was steep enough to require a rope to work with to hold onto while nailing. A ladder hooked across the crown of the roof also made work a little easier. The roof was too steep to "sit" and toe boards were the most effective means of working. These were attached to the roof with metal strips.

WHEN THE ROOFING WAS COMPLETED, my husband joined me in the painting project and we began to attend to some of the problem areas. The cap mouldings over the windows and the mouldings under the eaves had been removed when the asbestos was put on. We were very fortunate to have the photo to show us what had been where and one cap moulding had been left over the front second storey windows. With the picture to guide us and the example left, we set about to construct our own detail work for replacement.

THE EAVE MOULDING was easy. We used a milled 2½ in. door-window trim readily available at



Detail of spindles used to restore porch.



Porch after restoration was completed.

the lumber yard. We painted them gold to contrast with the blue and painted them before we put them up. We also painted the area they were to be placed on before we nailed them into place. Actually, I believe it is easier to replace these mouldings as we did and pre-paint them than it would be to paint existing mouldings already in place.

THE CAP MOULDINGS over the windows were not as easy. We used four pieces of lumber; one was a wide flat board approximately 5 in. in width, then nailed to the top of it is a piece of milled window or door framing (interior) approximately 3 in. in width, and placed a piece of cap wood on top. The fourth board was a piece of lath that we placed behind the assembled cap moulding to force it slightly forward from the wall. The cap mouldings were cut at 45 degree angles on each end. This gave them the same appearance as the old cap moulding. These, too, were constructed and painted before attaching them above the window.

AS USUAL WITH most old homes, the window sills were in need of repairs, some worse than others. All were sanded by hand, not machine, and we used a latex caulking compound where needed. At first, we had tried a new exterior spackling compound which had been recommended to us, but it separated from the wood and did not perform satisfactorily for us.

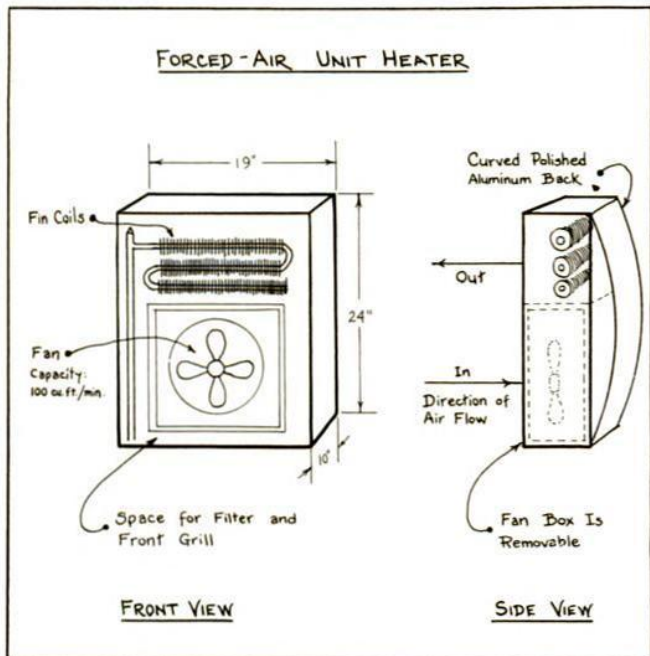
THE ORIGINAL SPINDLES were thinner in diameter than those on the market today, but we knew to be exact the spindles would have to be contracted for and such a specialty in our area is impossible to find. So, we used 6 in. spindles available in lumber yards and some discount stores. There were markings on the remaining support posts that showed us where the supportive wooden pieces had been and their size. We used 1½" x 2½" strips of wood on top and bottom and placed the spindles 3 in. apart. We built two separate units, one for the front of the porch, the other for the side. We built each unit and painted it, then nailed it into place. The original porch did not have a handrail or spindles on the side, but was open instead.

THIS LEFT AN UNBALANCED look so we purchased a readymade handrail (available at lumber stores) and 28 in. height balusters and put in our handrail. There were other old houses around town that had similar rails original to their porches, so it was historically in keeping with our area to do this.

WE ADDED a post lantern in the front yard and a matching fixture for the porch. Time and weather caught up with us and we were unable to remove the chain link fence in front and replace it with a wooden picket fence. This is our project for next summer along with getting a lawn in.

THE WORK WAS HARD and it took us the whole summer to accomplish. But we did it all ourselves with no previous experience to bring to the job and our 2½ year old son was a part of the project as well. Children can be very useful when it comes to cleaning up the asbestos mess and even our toddler found it fun to load the truck. The feeling of pride and accomplishment is most rewarding at the end of the job and we felt our project was doubly successful when two other neighborhood homeowners painted the trim on their homes to make them stand out and give their houses contrast. Rarely a week goes by that someone doesn't stop and point and look at the house or photograph it. It has been a most rewarding experience and we join the ranks of homeowners who find the charm and history of an old house far outweigh the problems or inconvenience. ■■

Kay Blair and her husband, Edward, are curators of the Healy House-Dexter Cabin. They had formerly lived in the museum where they came across the photo of their present house. When they went to find the house in the photo, they realized it was across the street--well disguised with asbestos. Since they have moved in and restored the house, they have added to their family with toddler, Darrell and a new baby girl, Kimery Kay.



(Continued from page 1)

and out over the coil. This slit is only an inch wide (16 in. long) so it is not wide enough to allow any recirculation of air which would reduce efficiency of heat transfer. This efficient design provides warm, filtered, circulated air throughout the room without regard to locating the units near windows as is usually required. And since each heater is installed flush with the wall, and is covered entirely with a perforated grill painted to match the decor, the entire system is practically invisible. Temperature control of the circulating hot water from the furnace is by an aqua-stat controlling the oil burner itself.

THIS IS ADJUSTED about once a month to take care of seasonal variations of temperature. The thermostat upstairs controls the circulating pump at the rear of the furnace. It can easily be adjusted for night and day operation.

THOUGH WAS GIVEN in the design of these "unit heaters" to the problem of noise from fan operation and air motion. I have installed an individual auto-transformer for each fan, and by manually adjusting these, the level of air-motion noise is reduced to a minimum. Uniform heated air, properly controlled, is circulated in each room; there are no unsightly radiators, or holes in the old wide floorboards.

A MARVELOUS UNEXPECTED BONUS: air conditioning in summer! On hot August evenings I have turned on the circulating pump at the furnace (with the oil burner disconnected) and circulated the cold 50 degree water from the furnace through the unit heaters in the living room. Operating the fans in these units delivers cold, circulated air and produces a comfortable 75 degrees of room temperature in about fifteen minutes when outside readings are above 90 degrees. Eventually, of course, the cold water temperature in the furnace will rise as it passes through the coils and reach equilibrium, but for an

evening of bridge this cooling effect is most welcome. The furnace is so far below ground-level in the cool cellar that the water there is below 50 degrees when this cycle is started. Also, the huge old maple trees, with their branches towering near the roof, provide ample shade and the attic is always quite comfortable. In reality, little if any summer heat finds its way through the six inches of insulation there.

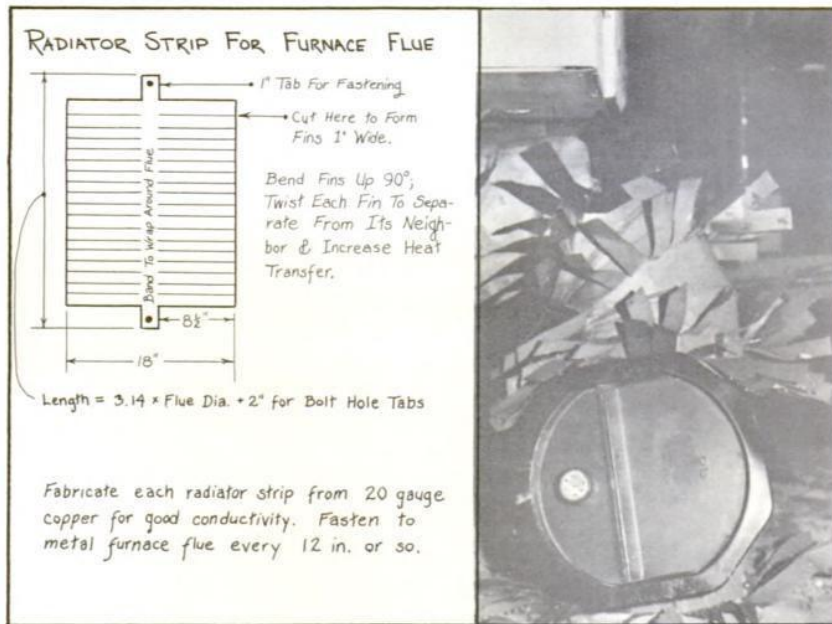
YEARS AGO WE INSTALLED THIS insulation in the attic by laying 6 in. fiberglass batts right on the old floorboards in the attic. The ends are tucked carefully in around the eaves. The large opening of the stairwell is covered by a hinged trap door made of a wooden frame on which I nailed thin sheet aluminum, and insulated it on the attic side. The door is equipped with a counterweight and pulley making it easy to open and close, and it is effective in both summer and winter.

OLD HOUSES ARE FASCINATING to study and enjoy. Ingenuity and patience can enhance their comfort. Our old twelve-over-twelve windows were partially protected with woodframe units outside but it proved impossible to make them tight due to the rough exteriors and irregular dimensions. I overcame this heat loss with interior panes of glass from the local hardware store and installed them permanently. The two full sized pieces--one for the top and one for the bottom section--are tightly sealed at the edges. Although commercial units are available they are expensive and their appearance inappropriate for our 238 year old house. Condensation occurs under unusual weather conditions but soon disappears and has caused no problems while the improvement in comfort is most welcome.

KY-ROCKETING PRICES of home heating oil induced us to take full advantage of our ample supply of firewood. Three years ago we installed a unique fireplace heater. It is made of six heavy-wall, 1 in. dia. steel tubes. These odd shaped coils form a hearth for the wood, also surfaces above the fire for collecting more heat by convection. These pipes are rigidly riveted to a manifold (not welded). The large manifold is connected, in turn, to a flexible metal hose which ends in a turbine-



Mr. Duryee sits by the fireside with the six steel tubes installed in it--known to friends as the "Duryee Pipe Organ."



tor" without interfering with flue gas travel. The kitchen floor above has been noticeably warmer since this radiator was installed. A few sheets of copper and an hour of work reduced the flue temperature from 600 degrees down to 350 in normal operation of the oil burner. I got this heat free!

THE ATMOSPHERE CREATED BY many generations of those who have lived before us in these old houses is one of unique charm. It can be preserved through common sense, ingenuity, and reverence for those dwellings that have been preserved for posterity. Designs for comfortable living can be quite compatible with wide, uneven floorboards, twelve-over-twelve windows, massive central chimneys with their unusual shallow fireplaces, and the irregular walls and panelling. We hope Josiah Bronson approves of what we have done. ■■

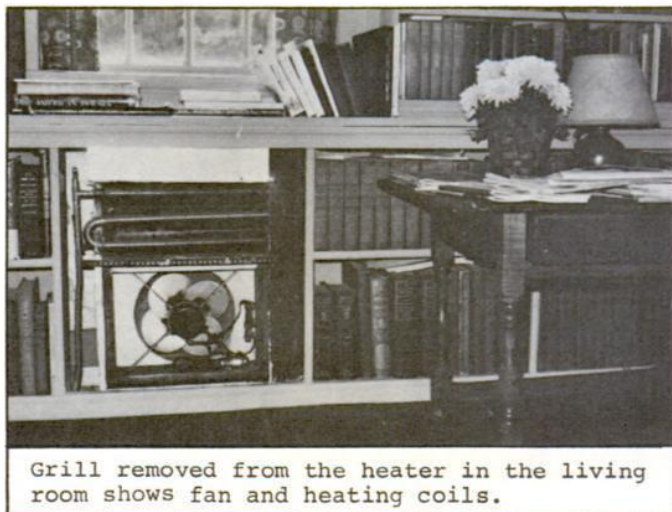
type blower. This system provides constantly circulated hot air from the fireplace with what our friends call the "Duryee Pipe Organ." Because the flexible metal hose is long enough, we can easily hide the blower in a nearby closet. The asbestos board, or heat baffle, at the top ends of the heat pipes is painted barn red. It was designed by the writer to prevent loss of heated air up the huge central chimney (a most important addition).

FIVE HUNDRED GALLONS of heating oil were saved the first year of use--more than enough to pay for the initial cost of the \$100 heating unit made by the General Products Co. of Milford,CT.

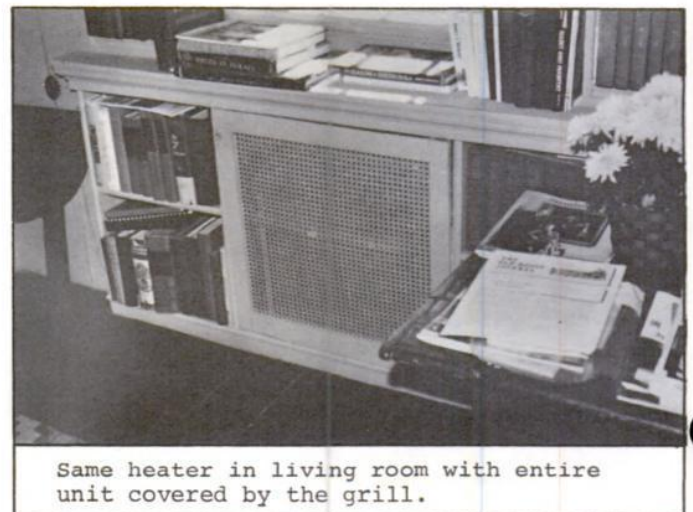
DOWN THE CELLAR at the furnace, the flue pipe leading to the chimney was a source of waste heat, so I cut a piece of 20 gauge copper into strips and bent these, forming perpendicular fins 8 in. long, next to each other. This piece was tightly wrapped around the flue and bolted tight for close contact. It was duplicated for the entire length of the flue-pipe, making a continuous "radia-



The glass pieces installed for insulation do not detract from the appearance of the twelve-over-twelve windows.



Grill removed from the heater in the living room shows fan and heating coils.



Same heater in living room with entire unit covered by the grill.

Decorating With Wallpaper

The following article describes another facet of the continuing restoration of The Glenn House by the Cape Girardeau Historical Association. Tom H. Gerhardt is First Vice President of the Association as well as our Midwest Editor.

By Tom H. Gerhardt

ONE MIGHT THINK THAT THE TITLE of this article is indicating the obvious--don't you always decorate with wallpaper? True, but "decorating" with wallpaper in the two chambers of the Glenn House was really decorating according to Albert Moll, the wallpaper engineer undertaking these projects.

ONE OF THE CHAMBERS had painted walls and ceiling with a 36 in. wallpaper border. Of course, these borders were very legitimate in their day because the ceilings were so high (12 ft. in these rooms--higher than the downstairs ceilings) and they make the room look balanced. But there was a problem; no one seemed to be undertaking the manufacture of these wide borders. We wrote many well-known companies and they knew of none.



Borders and friezes are printed along the side of Diamant papers and have to be trimmed out.

HOWEVER, one company, A. L. Diamant of Philadelphia, sent samples of their wallpaper line that includes borders and friezes to be trimmed out from along the edge of the pattern. One of the wallpaper samples had the border and frieze pasted across it on the top and bottom. It looked very much like a large Victorian wallpaper border. It was decided that the Regence and Shepherdess patterns would do for wall borders in the west and south chambers. The smaller borders

and friezes well framed the circles and ovals in these patterns to form a wide wall border.

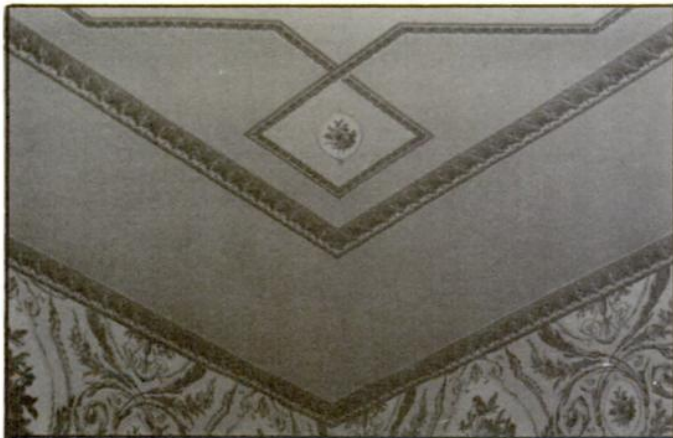
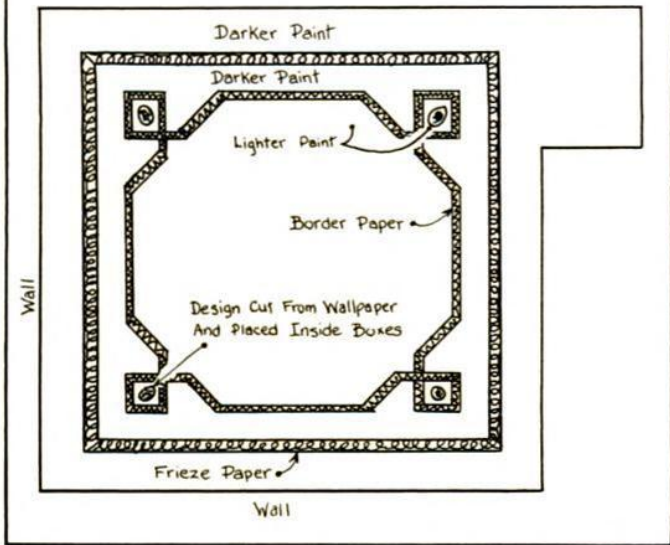
UPON PLACING THE ORDER and indicating how it was to be used, the Company thought that the Association did not understand that the pattern was to be vertically hung and could not be horizontally hung like most wide borders. The Association replied that the secret is in tearing the pattern into short strips (with much wastage as one repeat at least must be used for each panel) and hanging it vertically just as one would do in wallpapering a short space; then, the border and frieze are run along the top and bottom of the pattern horizontally. And, usually the amount of pattern used in this manner (12 rolls for bordering a 16 ft. x 18 ft. room) also leaves enough border and frieze to encircle the room on the ceiling in the same manner.

BUT THE ASSOCIATION'S problems were not over with the solving of the wide border problem; the south chamber needed a matching paper to go underneath. After much searching, a pattern from Atlas Basic Traditional Collection, Ludiwine, was found to be the best match to Diamant's multicolored Shepherdess used in the south chamber. Its vertical stripes were typically Victorian. Often, in earlier Victorian wallpaper, the border and paper had to be bought separately anyway. Later Victorian papers and borders were usually made in sets for ceilings and walls. Furthermore, a small sample of the original wallpaper was found behind a built-in closet that was torn out; it was in stripes also.



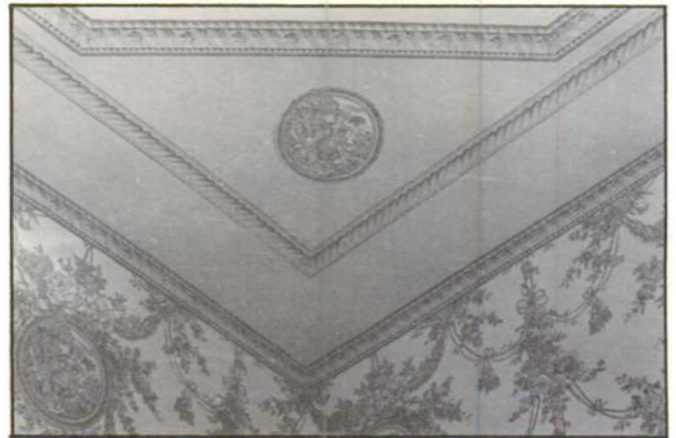
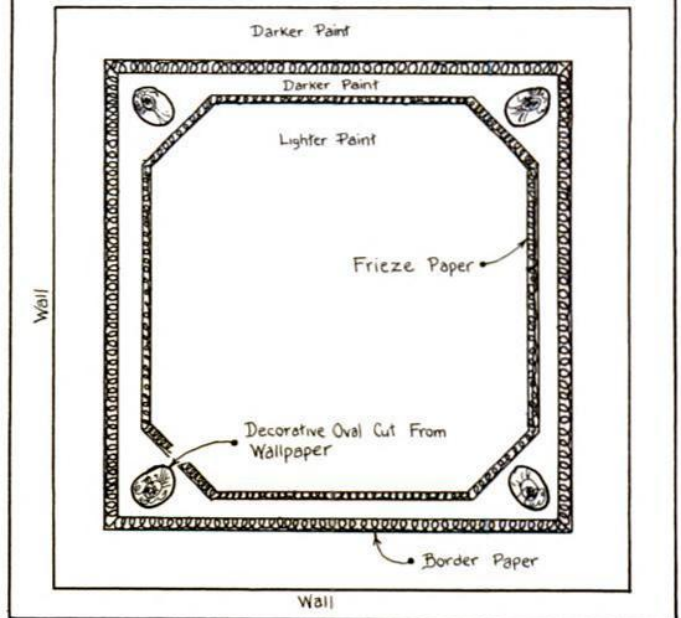
After the vertical panels are on, Albert Moll applies the border and frieze strips to the wall to complete the wide border effect.

WEST CHAMBER CEILING
Diamant Regence



The west chamber border is composed into corner boxes that have part of the Regence pattern placed in them.

SOUTH CHAMBER CEILING
Diamant Shepherdess



The shepherdess oval cut from the paper is surrounded by the border and frieze strips on the south chamber ceiling.



The restored west chamber is a beautiful setting for the pineapple poster bed.



The south chamber reflects the Victorian way of decorating with wallpaper.

CEILING PATTERNS were selected by using two that appear in other places in the house--one with diagonal corners from the library ceiling stencilling, and one with diagonal corners that cross into boxes that appears in an etched glass door. Chalk lines were then placed on the ceilings for these patterns and each ceiling was painted in two different colors with a lighter color in the center of the chalk line.

ONE CHALK LINE encircling each ceiling was all that was necessary, even though there were a border and a frieze to hang. The paperhanger could eyeball the line of one to straighten the other. And, the paint colors changed on the chalk line that was covered with a border or frieze.

IN THE CORNERS, appropriate parts of the pattern were cut out and glued in, such as something in an oval or a circle; this added very much to the appearance of the ceiling. The borders and friezes are very authentic, as

they were widely used many years ago to represent plaster relief when a room had none (as these chambers did not). And, all of the Diament paper used was made off of pattern equipment that is around a century old.

AFTER THE WIDE WALL borders were composed, the walls below were papered in the south chamber and painted a matching color in the west chamber. A gold moulding separates the borders from the lower walls. The total effect is stunning, and the operations can be performed by local paperhangers. ■■

Note: Unfortunately, wallpaper firms are not making matched sets of wallpaper as used in the Victorian era; that is for walls, borders and a wide frieze. The Atlas Co. Mr. Gerhardt mentioned reports that particular pattern out of print. A. L. Diament is, however, a fine, old firm producing museum quality hand-blocked scenic papers and some designs with borders. For more information write: A. L. Diament & Co., P. O. Box 7437, Phila., PA 19101.

Helpful Publications

Solar Workshop Manual

A MANUAL THAT GREW out of the solar workshops given by RAIN and the Ecotope Group is now available. The manual is photo illustrated, with step-by-step instructions, material and tool lists, and plans for construction. The collector is intended for use as a supply or supplement for domestic hot water. The expected savings of this approach is estimated to be about 1/4 to 1/3 the cost of a commercial unit, and can be expected to perform at about 1/2 to 1/3 the efficiency of a better commercial unit. Send \$3.00 to: RAIN, 2270 N.W. Irving, Portland, Oregon 97210 and request the Solar Workshop Manual.

Old House Workshop

THE DOWNTOWN NEIGHBORS ASSOCIATION in Santa Cruz is a neighborhood organization composed of residents and property owners who have joined together to enhance the residential quality of their downtown area. The members have tried to encourage private preservation activity by exchanging information. One of the things they've done so is to hold free public workshops on the subject of Old House Living. To help other neighborhood groups to set up a similar workshop, they have written a project report on the objectives, organization and program of the workshop. They will send a copy to Journal readers if they enclose a stamped, self-addressed envelope with their request. Write to: Cynthia Mathews, Sec., Downtown Neighbors Association, 303 Walnut Avenue, Santa Cruz, CA 95060.

Mission Furniture

IN THE 1890'S the name "mission furniture" came into use. The name applied (a misnomer as you will find in the introduction to this book) to a simple style of oak furniture which was an outgrowth of the Arts and Crafts Movement. In 1909, 1910 and 1912 three volumes by Henry Haven Windsor were published giving instructions, plans and encouragement for the making of this kind of furniture as well as lamps and shades, and even candlesticks. This new book, "Mission Furniture," is a selection from these three books. There are also instructions for a "mission" stain for finishing, fuming oak, and bending wood. To order "Mission Furniture" send \$5.95, plus 50¢ postage and handling, to: Peregrine Smith, Inc., 1877 East Gentile St., Layton, Utah 84041.

A One Horse Town

L. FLOYD NOCK is a long-time subscriber to The Old-House Journal and an architectural historian. Accomac, a small town full of architectural jewels on Virginia's Eastern Shore, has been home to his family for four generations. He has written a loving portrait of the town, its people and its architecture. Amply illustrated with hundreds of photos, the book also provides a wonderful guide for people planning similar books about their communities with the hope of stimulating interest in architectural history. To order "Drummondtown, A One Horse Town," send \$21.75 plus 75¢ postage and handling to: McClure Press, P.O. Box 936, Verona, VA 24482.

Products For The Old House



Country Bed Shop

THE COUNTRY BED SHOP features hand-made furniture and hand-woven textiles documented from museum collections and other authoritative sources.

THE FURNITURE is 17th and 18th century styled country furniture made from wide, clear native pine and hardwoods. All joinery is fashioned by early methods--hand-cut and fitted dovetails and mortise and tenon joints. Hand planes are used and hinges are wrought at the forge. They will also reproduce any early style of country furniture shown in standard reference works or from your sketch or photographs. Some of the pieces shown in the brochure: half-headed folding bed, press bed, hooded cradle, curved settle, trestle and sawbuck tables.

MILK PAINT formulated by Chas. Thibeau, cabinetmaker and pro-

prietor of The Old Fashioned Milk Paint Company, for authentically finishing his furniture, is available in mustard, barn red, bayberry and pumpkin.

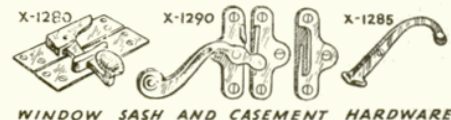
HAND-WOVEN TEXTILES from the workshop of Nancy Borden, weaver and consultant, are copied from antique textiles. Linsey-woolsey, linens and blankets and coverlets recreate the charm, feel and colors of early fabrics.

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EITHER THE HAND-WOVEN or the Schumacher fabrics can be ordered by the yard or custom-made into bed hangings or window curtains. (They will also calculate for you how much of their fabric you need to make your own hangings.) The bed hangings can be straight valance with curtains or shirred, pleated or scalloped valance. Curtains can be full draw or two straight side curtains.

WINDOW CURTAIN styles are simple, early treatments--tab hung panels, a butterfly half-curtain, gathered side cascade. They are hand finished with appropriate loops, rings or cords. Also included are the necessary hanging devices--wooden brackets, knobs, etc.

FOR AN ILLUSTRATED brochure of the goods and services offered send \$2.00 to: The Country Bed Shop, Box 222, Groton, MA 01450. Tel. (617) 448-6336.



WINDOW SASH AND CASEMENT HARDWARE

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ANYONE WITH A HOUSE built before 1850—and who is looking for hardware—should have the Ball & Ball catalog. This company is the biggest producer of high-quality reproduction 18th and 19th century house hardware.

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