



The Old-House Journal

Vol. X No. 6

\$2.00

June 1982

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COMING.....Repairing Limestone Steps

Restoration and Maintenance Techniques For The Antique House

ELECTRICAL CAPACITY

Does Your House

Have Enough?

MANY OF US old-house owners worry when certain fuses blow or circuit breakers trip too often. We're sure our electrical service isn't adequate. Let me emphasize at the outset: Unless your MAIN fuses blow or your MAIN circuit breakers trip, you do not have inadequate electrical service--yet.

BUT SUPPOSE you want to install a new kitchen. Your plans include replacing the old gas stove with two built-in ovens and a cooktop. And there will also be a dishwasher and garbage disposal. And while you're at it, you decide to add central air conditioning. Will you have adequate electrical service for this renovation?

THIS ARTICLE will give you a simple method for determining whether your current electrical service is adequate for present needs --and if there is any room for expansion.

MOST OLDER HOUSES were retrofitted or equipped for electrical service at a time when electricity was used for a few lighting circuits only: 15 or 20 ampere capacity was more than adequate. As more pieces of electrical

equipment came to be considered indispensable in the '30s and '40s, 40- and 60-amp service became necessary. In the 1950s this grew to 100-amp service...and more recently to 150- and 200-ampere service. Skeptical of the need? Just count the number of electrical appliances you've added in recent years and add up the wattages involved. My 1903 house originally had 25-amp service; now it has 100. With my household load now totalling around 93 amps, it's obvious that I don't have much room for expansion.



TO ESTIMATE the electrical service needs of your house, we'll use the second of the two methods specified in the 1981 National Electrical Code. The Code is written and promulgated by the National Fire Protection Assn. In my opinion, the Code is one of the glories of U.S. technology. Fewer electrical fires occur in American homes than in any other modern country, and this is largely due to the efforts of NFPA through the National Electrical Code. The Code is accepted everywhere in

continued on p. 124

By Jeremy Robinson

Letters

Fred J. Gaca's article, "Seeing Through Bad Stained Glass," appeared in the March 1982 OHJ. Here are some of our readers' comments and clarifications on this popular article.

To the Editors:

YOUR RECENT ARTICLE, "Seeing Through Bad Stained Glass," was basically useful and informative. However, it does permit certain misconceptions.

AT THE New England Home Show, readers of your article questioned the quality of my work because it used lead instead of copper foil. Their reading of the article had left them with the impression that only crude, second-rate work utilized lead.

ANY GLASS ARTISAN knows that fine work with lead indicates a high degree of technical skill. It is the beginners who usually use copper foil, because the glass need not be cut with the accuracy required when using lead. Therefore, I always caution buyers against any studio that works exclusively with copper foil. Moreover, copper is an innovation of the late 19th century; any restoration or replacement of stained glass from an earlier era must use lead if it is to be historically accurate.

ANOTHER reader misinterpretation concerned the placement of reinforcement bars. Some of your readers argued that if the bar was visible, the work was inferior. What they did not understand was that it is not always possible to bend and camouflage it. If windows of a certain size and shape are to last for decades, then the reinforcement bar must be positioned where it will work most effectively and not just where it will go unnoticed.

SOME OF YOUR READERS seem confused by the article. I hope these comments help.

Joseph Pompeii
Pompeii Studios
Medford, MA

To the Editors:

BRAVO! It is a rare occurrence for an article such as "Seeing Through Bad Stained Glass" to be written and presented to the public. I can't begin to count the number of times I've said almost exactly the same things to prospective clients, lecture audiences, art students, and club meetings. In every little art-and-craft show, home hobbyists are selling work that is not just poorly designed, but poorly copied and poorly constructed. It is so very important that the buying public become aware.

I WISH to commend the author, you, and your publication for this splendid article. I will recommend it to others.

Wesley S. Windle
Windle Stained Glass Studio
Jacksonville, NC

To the Editors:

I THOUGHT I should write and offer a point that was missed in the March issue's excellent article on stained glass.

COPPER FOIL is not waterproof and so should never be used in direct contact with weather. It can be double or triple glazed to avoid this danger. Also, copper foil (and, to a lesser extent, lead) should be used in construction only by someone who has a complete understanding of structural physics. It is not stable in large sections by itself and requires more than the average hobbyist's skill if it is to last longer than a few years.

Don Robertson--Stained Glass
Hastings, NE

To the Editors:

CONGRATULATIONS to Mr. Gaca for his excellent article on the pitfalls of purchasing old stained glass. As a co-owner of a studio that does new and restorative art glass, I am often confronted with the difficulty of explaining to a new owner of old glass why repairing the window properly will cost more than he paid for it.

I AM AN enthusiastic reader of OHJ. Keep up the good work!

Richard R. Morse
Melotte-Morse
Springfield, IL



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Published by The Old-House Journal® Corporation, 69A Seventh Avenue, Brooklyn, New York 11217. Telephone (212) 636-4514. Subscriptions \$16 per year in U.S. Not available elsewhere. Published monthly. Contents are fully protected by copyright and must not be reproduced in any manner whatsoever without specific permission in writing from the Editor.

We are happy to accept editorial contributions to The Old-House Journal. Query letters which include an outline of the proposed article are preferred. All manuscripts will be reviewed, and returned if unacceptable. However, we cannot be responsible for non-receipt or loss—please keep copies of all materials sent.

Printed at Photo Comp Press,
New York City

ISSN: 0094-0178

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Left: James and Meredith Boone pose before their newly-bought house.
Right: The wonders worked by repairs and a new coat of paint.

Old-House Living...

A Victorian Dream Come True

A Survivor In Springfield

By Cole Gagne

AT THE RIPE OLD AGE OF 87, the house at 97 Florida Street in Springfield, Mass., was still vital enough to win the hearts of James and Meredith Boone. Jim first saw this neglected and deteriorating Queen Anne in 1974 and simply could not forget it. Although he wasn't looking for a house at that time, he went home and told his wife about the house, saying, "If I ever should want a house, that's the house I'll want." When Merry saw the house, it exerted a similar influence on her. For the next two years, they drove past it every day, becoming increasingly won over by it.

EVENTUALLY, they decided that they had to have it. They began by conducting extensive research on the house, learning all they could about it and its previous owners. Built in 1887, the house had changed hands in 1890 and stayed with that family for the next fifty years. In 1941, it was sold and converted into a boarding house for the elderly, a

role it played until the early 1970s. The Boones are grateful that the house served such a purpose; they believe that it survived in such good condition because those boarders lacked the money, energy, and interest to re-muddle it.

WHEN THE OWNER of the house died in 1975, Jim and Merry corresponded with the executor of the estate. They were not the only ones interested in the house, however, and to purchase it, they had to undergo a "very nerve-racking experience": submitting a sealed bid and waiting for an answer.

THE ANSWER was "sold," and Merry and Jim moved into the house in October of 1976. It had been unoccupied for over a year, and so the first task facing them was to clean it. They spent two weeks cleaning in a house without gas or hot water, relying on only a used Coleman stove. To bathe, they had to pay a visit to their neighbors.



The second of the two porches is located on the side of the house.



The restoration of the carriage barn was completed in 1976. Note the iron fence, which the Boones bought two years later.

The Big Clean-Up

HAPPILY, THE CLEANING PROCESS was also the unveiling of the house's treasures. Under all that dirt and grime, in excellent condition, were original hardware, mantels, and tiles; unpainted cherry woodwork throughout all three floors; marble and slate sinks; Lincrusta-Walton wainscoting in the dining room; and 11 of the 12 original stained glass windows. "They were so dirty we couldn't distinguish most of the colors," says Merry. "It was exciting when we first cleaned the deep blues and glowing ruby colors."

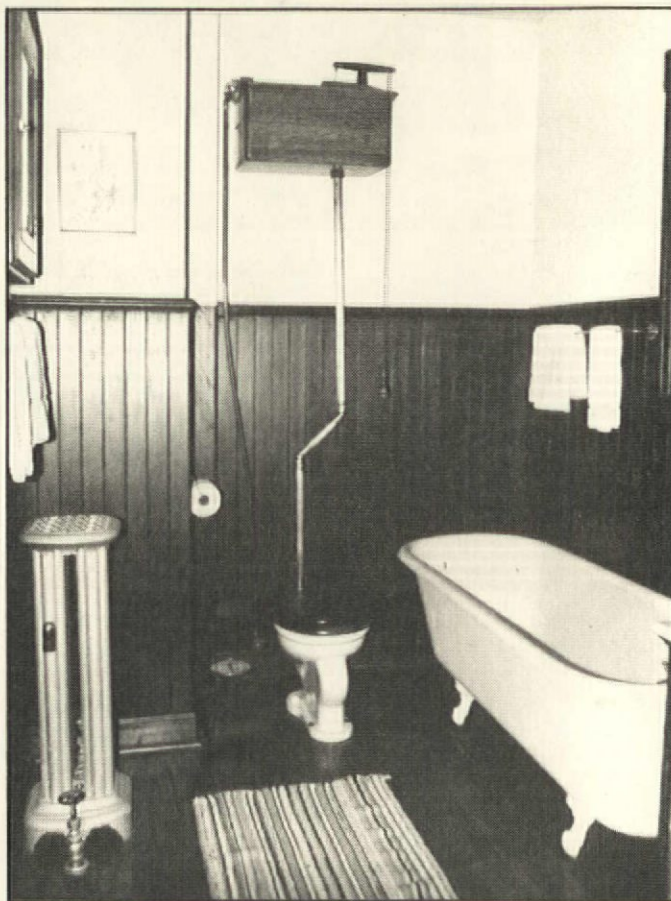
IN PURCHASING THE HOUSE, the Boones bought a good deal along with it, including a half-acre lot with shrubs, fruit trees, and a 200-year-old oak, as well as a two-storey carriage barn



This photograph shows the Boones' front entrance hallway, complete with organ and newel light.

that had been converted into a six-room apartment in the 1920s. This carriage barn needed immediate attention in 1976. The Boones spent the balance of that year repairing the roof and replacing the chimney.

IN 1977, JIM AND MERRY received a grant from the City Historical Commission for exterior restoration of the house. With this money, they hired a contractor to rebuild all the porches and steps, replace the deteriorated clapboard and shingles, and repair the slate roof and masonry of the tower. The Boones made sure that the house received an authentic period paint job as well. The result of all this work was that in 1977, they were awarded the City Preservation Award.



The restoration of the bathroom included the installation of a high-tank toilet.

Restoring Rooms

ONLY THE BATHROOMS AND KITCHEN had been painted, and the Boones were determined to restore them to their original condition. From 1977 to '79, they stripped and refinished all the wainscoting and woodwork in both bathrooms. They retrieved a high-tank toilet from a garbage dump in Rhode Island and had it installed in the upstairs bathroom. (The plumber who did the job remarked, "This is the first time I ever installed one of these. I'm used to taking 'em out.")




Above left, a Hoosier cabinet side-by-side with a 1920s stove. Right, the late '20s refrigerator has cooling coils on top. In both photos, note the "linoleum rug." Below, the house's original soapstone sink.



Proud Caretakers

THE THREE-STOREY, twelve-room house may be an exemplar of the skill and artistry of its makers, but today it is also a tribute to the taste, energy, and dedication of the Boones, who supplied these closing remarks:

"We are very settled in this magnificent house and look forward to a lifetime of satisfying projects here. We feel extremely fortunate to have acquired it in such complete and original condition, and we are committed to carrying out an authentic restoration. We feel that we are but a small chapter in what will be a long and proud history for this place. We feel obligated to pass it along to the next owner in even more complete and original condition and with more of its intrinsic beauty showing. We feel like privileged and proud caretakers, and we look forward with great anticipation to the next fifty years of old-house living." 



AS OPPOSED TO so many old-house owners who gut and completely modernize their kitchens, Merry and Jim decided that the kitchen should match the rest of the house. They stripped and refinished all its wainscoting and woodwork, including six doors: "THANK GOD for the heat gun." [An unsolicited comment!] They installed a tin ceiling and added a 1920s stove and refrigerator. A Hoosier cabinet and linoleum rug* were the finishing touches in their remarkable restoration.

THE BOONES were also adamant about properly restoring the grounds of their house. After clearing out all the weeds, they began looking for an appropriate iron fence. Coincidentally, through an ad in THE OLD-HOUSE JOURNAL, they found just such a fence in Pennsylvania. They restored and installed it in 1978, along with a cast iron fountain that they discovered in Maine. Perennial beds and plantings of the house's period, as well as urns and a bench, now grace the grounds at 97 Florida Street.

*They used a modern product called Thrift-Tex—an interpretation of the linoleum rug. Both Thrift-Tex and a companion product, Manolux, are available in retail stores. For information on a distributor near you, contact Mannington Mills, PO Box 30, Dept. OHJ, Salem, NJ 08079. (609) 935-3000.



From this vantage point, you can see the front and side of the house, the carriage barn, the grounds, the fence, the fountain, and a very cute dog.

No Plaster Marks

EVERYONE WHO REMOVES plaster lath has been bothered by the plaster marks that are left on the wood. Here's an easy solution to this problem. Use a whisk broom or wire brush to dust off as much of the plaster as possible. Then apply an oil stain to the wood. (You may have to mix a couple of stains together to get the color you want.) Plaster dust absorbs stain very readily--pretty soon, you'll forget you ever had plaster marks.

Mikki Bitsko
Dayton, OH

The Fight Against Mildew

ONE OF THE BEST WAYS to combat mildew is to remove the cause. And for many homeowners, the cause is all the bush and tree branches that overhang the house. Prune these away from the roof, and you'll get rid of the mildew in the adjacent rooms.

William T. Farenga
Sagaponack, NY

Removing Asbestos Siding

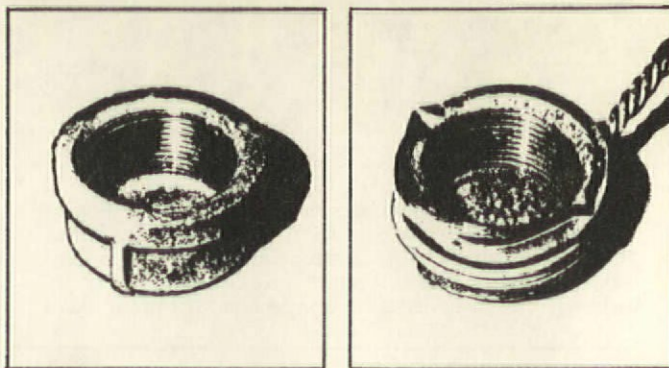
MAJOR CRIME committed against our Queen Anne house was the installation of asbestos siding. Here are some tips on how to remove it, based on our experience.

YOU SHOULD SPOT CHECK the condition of the original clapboard and/or shingle siding to see if you want to expose it. Break off individual pieces of the asbestos at any areas of the house which may have been subjected to excess weathering or deterioration.

IF YOU DECIDE ON full-scale removal, do one side of the house at a time. Using light hammer blows, break the bottom row of siding and remove. You can now remove individual pieces in successive rows. Bare the nail head by pushing the piece against the house. Snip off the nail head, pull the piece out, and slide it down from the row above. This method prevents a big mess in your yard and leaves you with intact pieces of siding which you can sell to a salvage yard. It also enables you to pound and countersink the remaining shank of the nail into the wood siding. Then you can fill the holes with exterior putty. On our house, the tar paper behind the asbestos siding was installed with only a few roofing nails. We pried out these nails and filled the holes.

Steve Bibby & Gordon Huser
Minneapolis, MN

TO FINISH SEALING a caulked wastepipe, I had to pour melted lead into the joint. Unfortunately, no local hardware or plumbing supply dealer had a ladle in stock. My solution was to improvise one, using a cast iron pipe cap. The cap had an inside diameter of about 1-3/4 in. and cost around \$1.25.



THE RIM OR FLANGE of the cap is fairly thick, and the metal can be filed easily. Using a triangular file and a half-round, I made two diametrically opposed pouring lips. To make room for a wrap-around handle, I removed about half an inch of the two lugs that run along the sides of the cap. For the shaft of the handle, I used a 4-ft. length of baling wire. I bent the wire double, wrapped the double strand around the cap, clamped the free end in my bench vise and twisted until the cap was held snug. I evenly sawed the ends of the four strands and tapped on a file handle to serve as a comfortable, heat-proof grip.

Milton Herder
Scarsdale, NY

Rubber, Not Canvas

IN THE OCTOBER 1981 "Ask OHJ," you recommend canvas instead of tar paper on a porch floor that also serves as the roof for the porch below. Even better than canvas are some of the newer elastomeric rubber-sheet goods now used as roofing. (Trade names include Good-year, Carlisle, and Uniroyal.) The material is almost always black, but can be painted with a Hypalon paint that is virtually maintenance free. This material can also be used to line built-in gutters, thereby saving homeowners the cost of patching in new gutter liners and replacing rotten wood, until they can afford to do it right.

Andrew B. Buckner
Blackmore & Buckner Roofing, Inc.
Indianapolis, IN

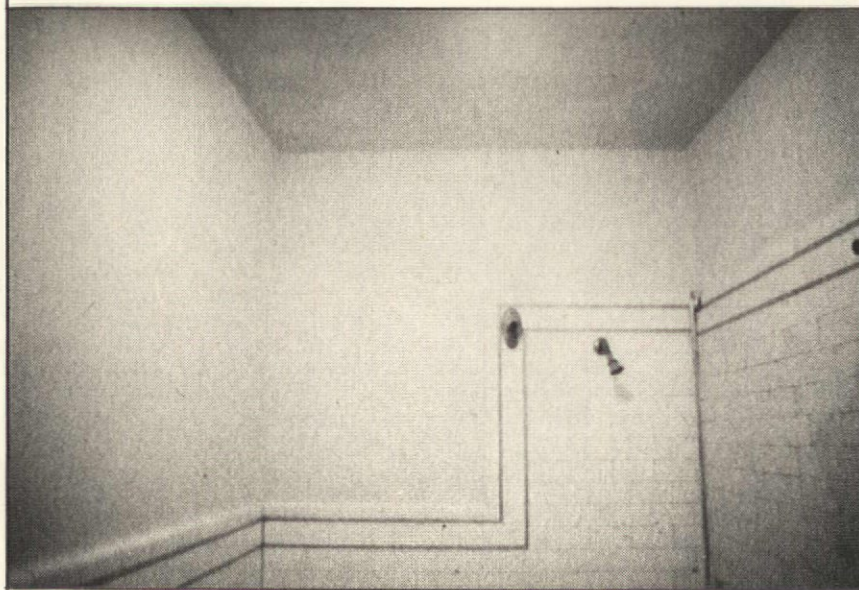
Tips To Share? Do you have any hints or short cuts that might help other old-house owners? We'll pay \$15 for any short how-to items that are used in this "Restorer's Notebook" column. Write to Notebook Editor, The Old-House Journal, 69A Seventh Avenue, Brooklyn, NY 11217.

Plaster Resurfacing: My Experience With Glid-Wall

By Norman L. Polston, OHJ subscriber, Lansdowne, Penn.



Above: When the walls and ceiling reach this condition, complete resurfacing is an answer. Below: This is the same room after the application of the Glid-Wall system.



ALMOST EVERY ROOM in our old house requires some kind of attention. There are only a few minor hairline cracks on some walls and ceilings; others have whole sections of loose, crumbling plaster. We also have our share of cracked and peeling paint and wallpaper. We are repeatedly faced with the decision of whether a particular room (or portions of it) should be gutted "down to the studs" and rebuilt, or whether it should be patched and redecorated. Often, we've opted to gut and rebuild, not because conditions demanded such drastic actions, but because there simply was no way to rebuild the surface to an acceptable condition.

SEVERAL MONTHS AGO, I discovered a method that promised to fill the gap between minor surface repairs and major rebuilding. A thin, porous sheet of reinforcing material is used not as a patch, but to resurface an entire wall or ceiling. The sheet is stuck to the wall and then filled with paint. The resulting surface is strong, hard, durable, and will not crack.

I TRIED SEVERAL reinforcing materials, and the most impressive results were achieved with a lightweight sheet of fiberglass. It's made by Johns-Manville and marketed by Glidden as part of their Glid-Wall system. Fiberglass is stiff enough to bridge most cracks, dents, and holes (as large as $\frac{1}{4}$ inch), and to mask the rough edges left from scraping paint and wallpaper. It is also flexible enough to cover small bumps and ridges, and to form easily into corners, thereby producing invisible seams.

THE INSTRUCTIONS for the Glid-Wall system say to begin by applying a coat of paint to the

Some Notes On Glid-Wall -- And Canvas

Resurfacing walls and ceilings is a tried-and-true practice; traditionally it's been done with canvas instead of fiberglass. Plaster surfaces are canvassed for two reasons: (1) To provide a stable substrate for decorative finishes—so that fancy work need not be redone after minor plaster cracking; (2) To smooth out imperfectly patched or slightly damaged old walls and ceilings.

A note about the Glid-Wall system: It's guaranteed by Glidden only if their Insul-Aid paint is used and their instructions are exactly followed. As described in this article, Mr. Polston changed both the paint and the application technique. After some trial-and-error use of Glid-Wall, he found he couldn't work fast enough to apply the fiberglass to the still-wet painted wall. He used a less expensive brand of paint, which doesn't give the vapor barrier afforded by Insul-Aid. He's happy with his method, but we suggest homeowners try to work according to the manufacturer's recommendations.

Whether you opt for traditional canvassing (about \$2.75 sq.yd. including vinyl paste) or Glid-Wall, plaster resurfacing may be the cosmetic answer you've been searching for. By itself, of course, it won't cure failing plaster, fill or bridge large cracks or gouges, or re-anchor plaster to lath or to studs. But you can use a resurfacing method if the plaster is sound — or can be made sound — but . . .

- There's a thick, alligatored paint buildup
- There are numerous cyclical cracks
- There are decelerating, hairline settlement cracks
- The surface is over-patched, botched, or poorly taped
- The surface has suffered fire and smoke damage.

Canvas is preferred by professional paper-hangers because it is available in 54-inch bolts that eliminate most seams in a room. Both canvas and fiberglass insignificantly change the texture of the finish plaster — a good job is barely noticeable.

surface. This holds the fiberglass while you position, smooth, and trim it. This approach gave me problems because I couldn't work quickly enough to position the sheet properly before the paint dried. Through trial and error, I came up with an alternate method that I could use more easily.

MATERIALS

You'll need fiberglass and paint, of course; just how much depends on the size of the job. If you adopt Norman Polston's modifications, you'll also need a staple gun. But whether or not you follow Glidden's instructions to the letter, the job will require the following equipment:

- 1) 3-in. nylon brush
- 2) 9-in. paint roller with long-nap cover
- 3) roller tray
- 4) drop cloths
- 5) wallcovering smoothing tool (or another 9-in. paint roller and cover)
- 6) razor knife

If you're applying the system to the ceiling, you'll also need:

- 1) 4-in. putty knife
- 2) extension handles for paint rollers

How He Did It

1 PREPARE THE SURFACE. Do as you would for any painting job: Scrape off all loose plaster, paint, and wallpaper; fill large holes and cracks; level any large, disjointed cracks, ridges, or valleys with a feather coat of plaster or joint cement. Glid-Wall will mask many of the minor imperfections you might miss, so don't waste time being a perfectionist in this step.

2 PROTECT YOUR SKIN. Skin contact with fiberglass causes irritation and itching. Wear a long-sleeve shirt, button the sleeves and collar, and apply a skin cream or lotion to all exposed portions of your skin. [It would

be a good idea to wear a particle mask when you actually cut the fiberglass.--Eds.]

3 APPLY THE FIBERGLASS. The fiberglass sheet is produced in rolls 36 in. wide. Cut it into strips to the height of the surface. Rather than paint the surface at this point, I used staples to hold the sheet loosely in place. I began at the center of the sheet and stapled out toward each end. From 1½ to 2 inches of overlap have to be left for the seams--and corners, if you're doing more than one surface.

4 APPLY THE PAINT. Spread the paint on thoroughly. Be sure to force it through the fiberglass, so the sheet can bind properly to the surface. Start at the center and work toward the ends. Be very careful not to paint within 1 or 2 inches of the overlapped seams.

5 TRIM THE SEAMS & REMOVE THE STAPLES. Make certain the sheet is pressed smooth before the paint dries. Once it's dry, double-cut the seams (and corners) and remove the excess. Be sure to cut through both layers of fiberglass. The sheet should be tight against any corners when you trim. Pull out the staples with a pair of pliers. Apply a coat of paint to the seams with roller and brush. (Notice how the seams magically disappear!) If you dispose of the excess at this point, you'll no longer be bothered by the fiberglass, so you won't need the skin cream and buttoned shirt.

6 FINISH UP. Saturate the fiberglass with another coat of paint (more than one if you think it's necessary). Then apply a finish coat of paint. If you can't work at this full time, the process will take several days; so, at the end of each day, place the roller and brush in the pan, add a wet rag to keep things moist, and cover the pan with aluminum foil. (This prolonged soaking would destroy a cheap roller, so be sure to use a good one.)

NOW YOU'RE FINISHED. Stand back and admire that near-perfect job. With this system, even the most critical lighting will reveal--only faintly!--nothing but the most gross imperfections.

Fiberglass & Paint

FIBERGLASS is the secret of Glid-Wall's success. What Glidden refers to as their "smooth, lightweight fiberglass mat (no. 70127)" should be available at Glidden outlets near you. It costs from 45 to 55¢ per linear yard, and they prefer to sell it a roll at a time (400 ft., 133 sq.yd.).

THE PAINT serves several purposes. It acts as a high-quality adhesive that binds the fiberglass to the surface. It is also a filler for the fiberglass sheeting. Lastly, it offers a tough, rigid surface that's resistant to water, soap, and steam. Glidden recommends that you use their Insul-Aid paint with the fiberglass, warning that they won't guarantee results with any other paint.

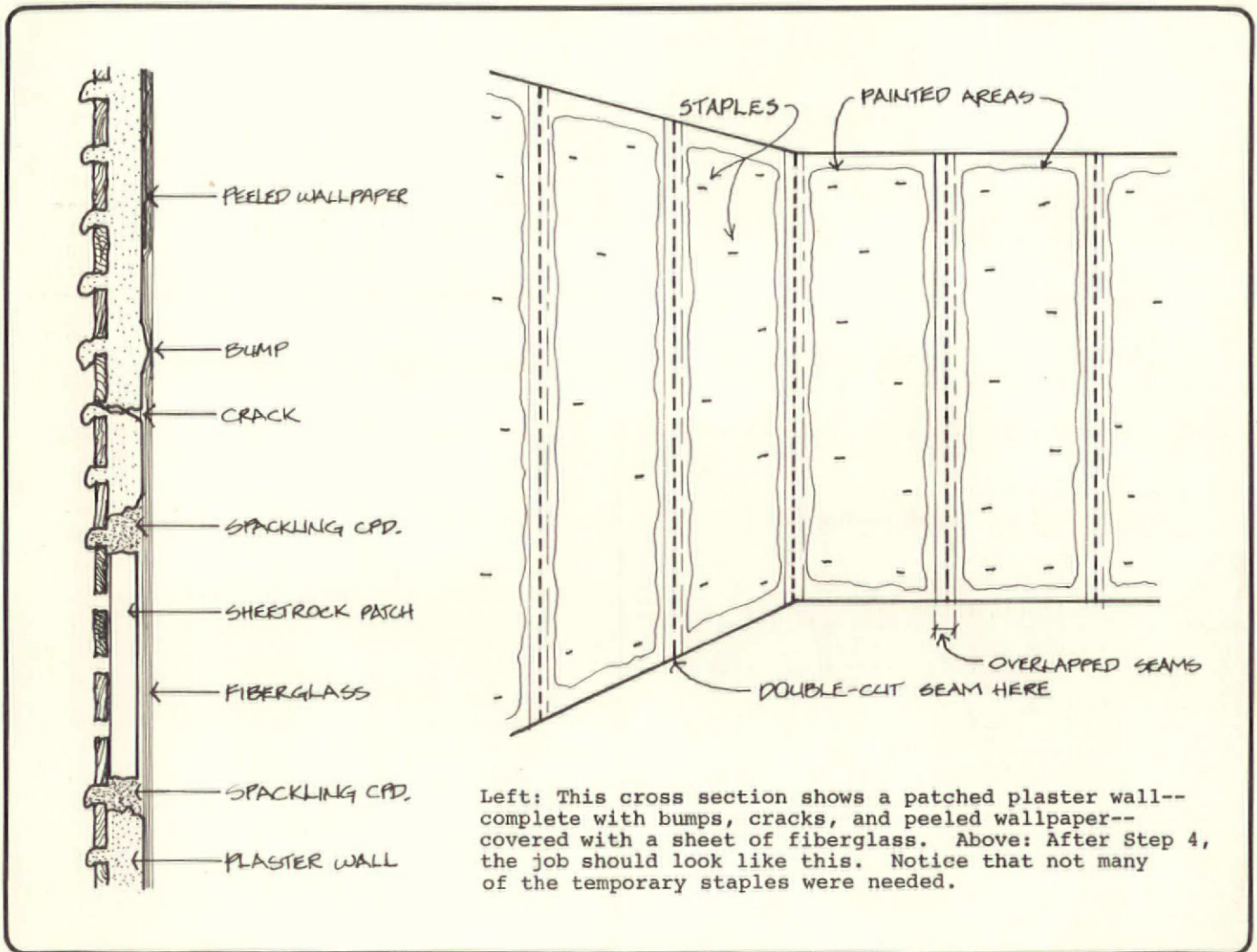
INSUL-AID is Glidden's best wallpaint, retailing for \$18 per gallon. They say that one gallon of paint should cover no more than 100 sq. ft., or 11 sq.yd. Allotting for two coats of paint, Insul-Aid winds up costing about \$3 per sq.yd. Another 50¢ for the fiberglass brings the cost up to \$3.50 per sq.yd. That may not sound like much (especially in comparison to wallpaper prices), but the total cost for doing an entire room 10 ft. wide, 15 ft. long,

and 8 ft. high comes out to \$193.50--a strain on anyone's budget.

MY ADVICE is to do what I've done almost from the very beginning: Use an inexpensive, good paint. After all, the paint only has to glue and fill. An inexpensive paint I found had the same square-foot coverage Insul-Aid had, but sold in 5-gallon containers and cost only \$4.35 per gallon (and it wasn't even on sale). Except for a slight spattering problem, it was a perfectly good substitute. This change brought costs down to \$1.23 per sq.yd., or \$75.03 for our hypothetical room--a saving of \$118.47.

A Word Of Caution

THE GLID-WALL SYSTEM is rigid enough to hold small patches of loose or weak plaster against the wall, provided there is a good adhesion to sound surfaces all around the patch. But it cannot hold sagging walls or ceilings together, nor will it mask large imperfections, such as the rolling ridges and valleys commonly found in old plaster surfaces. Fortunately, these gentle undulations add a necessary charm to an old house and should be left alone anyway.



Left: This cross section shows a patched plaster wall--complete with bumps, cracks, and peeled wallpaper--covered with a sheet of fiberglass. Above: After Step 4, the job should look like this. Notice that not many of the temporary staples were needed.

the U.S., though some jurisdictions (such as New York City) have stricter requirements. You are urged to consult your local building officials to determine if variations from the code are required in your locality.

Your Present Electrical Service

IF YOUR HOME has circuit breakers, the master switch box (if there is one) or the main circuit breaker box will probably list the capacity in amps. The master switch or the master circuit breaker toggle switch may have the amperage printed on the tip.

IF YOU HAVE 230-volt service, you'll probably find that you have two master circuit breaker switches. If you don't have 230-volt service, then your electrical service is probably inadequate. You cannot add an electric clothes dryer, an electric range, or efficient air conditioning. This may not be important to you now, but it may be important to a potential buyer of your home. If any doubt lingers as to whether you have 230-volt service, just count the electric wires entering your home. If there are three, you've got 230-volt service.

IF YOU HAVE a fuse box, there should be a large black rectangle with a handle labeled MAIN. This contains the two main fuses, and if the fuse box door doesn't tell you the box amperage, you can shut off the power and read the amps from the fuse cartridges. (BE SURE that the power is off before touching the fuse cartridges!) You'll need a flashlight for this task because once you throw the main switch there won't be any lights in the house.

NOW THAT YOU KNOW your current electrical service, write it on the Worksheet on Line 6.

Heating And Air Conditioning Load

THIS IS THE MOST COMPLEX item in calculating service needs. Briefly put, the Code requires that the larger of the two loads, heating or air conditioning, be used in the calculation, since you will not be heating and air conditioning simultaneously. You must determine the size and/or amperage rating of all permanently wired motors (e.g., water pumps, oil burners, air conditioners, etc.) and enter them on the Worksheet. You may not be able to determine furnace motor amperage. Use 10 amps for a hot air furnace blower and 7 amps for the oil burner motor. Figure 10 amps for a well pump. Air conditioner amperages are listed on the nameplate of the machine.

NOW YOU'RE READY for the heating/cooling comparison. Use the appropriate section of the Worksheet. If you have central air condition-

ing, ADD the furnace blower motor wattage to the air conditioning side to obtain the total air conditioning load. Enter the higher of the two wattages on the Worksheet at (1).

Lighting Load

NEXT, you'll have to calculate the square footage of the living area of your house. This is calculated from the OUTSIDE dimensions and does NOT include porches, garages, and spaces not adaptable to future living areas. These excluded spaces can include basements, attics, sheds, etc. However, if your plans call for finishing a basement or attic eventually, you should include it in your calculation.

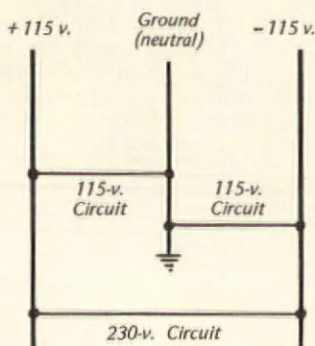
MULTIPLY THE SQUARE FOOTAGE by 3 watts and place this figure in Lighting Load section on the Worksheet. This figure may seem large to you, but it includes the demands for all lamps, radios, TV's, vacuum cleaners, hair dryers, and the like.

Small Appliances And Laundry Circuits

ALLOW FOR TWO 1500-watt circuits for small kitchen appliances (to the Code, a refrigerator is a small appliance). The Code requires these two circuits for new construction, and you'll need them if you ever remodel your kitchen. Add a special laundry circuit of 1500 watts. These have already been placed on the appropriate lines of the Worksheet.

ANY APPLIANCE served by a separate circuit that serves no other load is called a special appliance. Examples include ranges, separate ovens and cooktops, water heaters, disposals, clothes dryers, and water pumps. Each must be entered at its nameplate wattage. If you do not now have such an appliance but are going to add

3-Wire Entry Service Makes It Possible To Have 115-V. or 230-V. Circuits



WATTAGES OF TYPICAL ELECTRICAL APPLIANCES

Electric Ranges	12,000-16,000
Range Top	4,000-8,000
Oven	4,000-8,000
Waste Disposal	1,000
Dishwasher	1,200-1,500
Clothes Dryer	5,000-8,000
Water Pump	1,200
Furnace Blower	1,200
Oil Burner	800

ELECTRIC MOTORS:

1/6 horsepower	450
1/4 horsepower	700
1/3 horsepower	850
1/2 horsepower	1,000
3/4 horsepower	1,350
1 horsepower	1,500
Over 1 h.p.—per h.p. or fraction	1,200

WHAT'S A WATT?

FOR THOSE who are confused by electrical terminology, the "water analogy" can be helpful. Consider the flow of electricity as similar to the flow of water. Then:

VOLTS are analogous to water pressure. The water at the bottom of the lake behind a 230-ft. dam is under twice as much pressure as the water behind a 115-ft. dam. The greater the pressure, the greater the amount of work a given volume of water can do. For example, a gallon of water from a 230-ft. dam will do twice as much work turning a water wheel as will a gallon of water from a 115-ft. dam.

AMPERES or **AMPS** measure the amount of electricity flowing. It's analogous to gallons of water. The greater the pressure (voltage) behind a given number of amps, the more work (watts) the amps can do.

WATTS, WATTAGE is the amount of work or power available in a circuit, or the amount of power an appliance draws while it is doing its work. The amount of work available in a circuit is the total volume of electricity (amps) times the pressure (volts). If you have conductors (wires) that can safely handle a flow of 15 amps, you'll get twice as much work out of the circuit if you have 230 volts available rather than 115 volts. This becomes important when you want to install high-wattage machines like central air conditioners or electric ranges.

A **FUSE** or **CIRCUIT BREAKER** can be thought of as a safety valve. Your wires (conductors) are rated to carry a certain number of amps safely (usually 15 or 20). If there's an unusually heavy load placed on one of your circuits, and more than the rated number of amps starts to flow through the conductor, the safety valve trips, shutting off the flow of electricity entirely.

one, use the Table of Wattages on page 124. These are high values and should be adequate for planning.

NOW TOTAL the "Lighting & Other Load" column. The first 10,000 watts of this total are entered on Line (2) at full value. The remainder of this "Other Load" total is multiplied by 0.4 (since it's unlikely that you'd use all of it at the same time) and the resulting figure is entered on the Worksheet on Line (3).

ADD LINES (1), (2) and (3) and divide by 230. (Divide by 115 if you have 115-volt service.) The result on Line (5) is the service demand (in amps) or capacity needed for your home.

An Example

THE FIGURES that are written onto the Worksheet are for a typical old house (mine). It's a 2,200 sq. ft. house with a 12,000-watt range, a 2,500-watt water heater, a 1,200-watt dishwasher, a 5,500-watt clothes dryer, one 6-amp 230-volt air conditioner, and two 12-amp 115-volt air conditioners.

THE FILLED-OUT WORKSHEET shows a current need for 100-amp service, which is what I now have. It also shows that I do not have sufficient capacity to add much to my electrical demand. Should I wish to add central air conditioning, or electric space heat to my cold third floor, I'll need to increase my service.

HOW DOES your house rate?



JEREMY ROBINSON, in addition to being Editor-in-Chief for Architecture and Engineering at McGraw-Hill Book Co., is an old-house owner with extensive do-it-yourself experience. He analyzed steam heating systems in OHJ's November issue.

WORKSHEET FOR ESTIMATING ELECTRICAL SERVICE REQUIREMENTS

HEATING LOAD: Amps X Volts = Watts

Blower $\frac{10}{\text{---}} \times \frac{115}{\text{---}} = \frac{1150}{\text{---}}$
 Oil Burner $\frac{7}{\text{---}} \times \frac{115}{\text{---}} = \frac{805}{\text{---}}$
 Hot Water Pump $\frac{\text{---}}{\text{---}} \times \frac{\text{---}}{\text{---}} = \frac{\text{---}}{\text{---}}$

Total Heating Load $\frac{1955}{\text{---}}$

COOLING LOAD: Amps X Volts = Watts

AC No. 1 $\frac{6}{\text{---}} \times \frac{230}{\text{---}} = \frac{1380}{\text{---}}$
 AC No. 2 $\frac{12}{\text{---}} \times \frac{115}{\text{---}} = \frac{1380}{\text{---}}$
 AC No. 3 $\frac{12}{\text{---}} \times \frac{115}{\text{---}} = \frac{1380}{\text{---}}$

Total Cooling Load $\frac{4140}{\text{---}}$

Heating or Cooling Load (whichever is higher) $\frac{4140}{\text{---}}(1)$

LIGHTING & OTHER LOAD: Watts

$\frac{2200}{\text{---}}$ sq. ft. at 3 watts/sq. ft. $\frac{6600}{\text{---}}$
 Two Kitchen Appliance Circuits 3,000
 Laundry Circuit 1,500
 Electric Ovens + Cooktops $\frac{12000}{\text{---}}$

Water Heater $\frac{2500}{\text{---}}$
 Dishwasher $\frac{1200}{\text{---}}$
 Disposal $\frac{\text{---}}{\text{---}}$
 Electric Clothes Dryer $\frac{5500}{\text{---}}$
 Well Water Pump $\frac{\text{---}}{\text{---}}$
 Other $\frac{\text{---}}{\text{---}}$
 Other $\frac{\text{---}}{\text{---}}$

Total Lighting & Other Load $\frac{32300}{\text{---}}$

First 10,000 watts of Lighting & Other Load at 100% $\frac{10000}{\text{---}}(2)$

Remainder at 40% ($\frac{22300}{\text{---}} \times 0.40$) $\frac{8920}{\text{---}}(3)$

Total of Lines (1), (2), (3) $\frac{23060}{\text{---}}(4)$

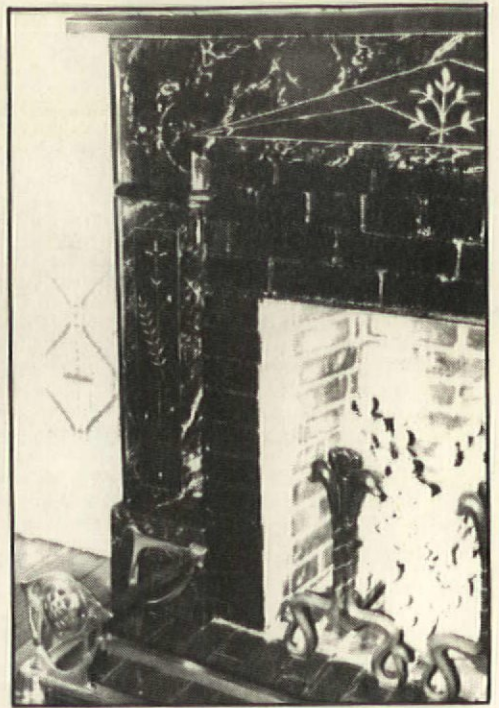
SERVICE REQUIREMENT IN AMPS:

Line (4) / House Voltage = $\frac{23060}{230} = \frac{100\text{a}}{\text{---}}(5)$

MY CURRENT ELECTRICAL SERVICE IS $\frac{100\text{a}}{\text{---}}(6)$



The essential step in removing the grime that obscured the original marbleizing (left) was nothing more complicated than washing with soap and water, followed by rubbing gently with fine steel wool (above). A coat of high-gloss varnish over the renewed finish (right) heightens the marble effect.



Renewing A Marbleized Mantel

By Joan Wells

ONLY ONE of the original coal-burning slate fireplaces remained in the 1881 Victorian house we have been restoring as a country inn. The mantel is quite handsome, in the "Eastlake" style with incised decorations and a marbleized finish. However, the years had taken their toll. The painted marbleizing on the top shelf of the mantel was badly worn and chipped. The thin piece of slate that was supposed to hide the bricks around the firebox was long gone. And the rest of the marbleizing on the front of the mantel looked quite dull and dreary.

ON THE PLUS SIDE, the slate that remained was in good condition, and the marbleizing on the front of the mantel, although dull, seemed to be intact.

OUR FRIEND, C. Dudley Brown, suggested that just a bit of work would renew the finish on the mantel and restore it to a showpiece once again. Following his instructions, here's what I did:

(1) I washed the entire mantel and surrounding bricks with a soap and water solution to clean off accumulated layers of soot and grime. In places where woodwork paint had splattered on the mantel over the years, I carefully scraped it off with a knife.

(2) Next, I lightly rubbed the mantel with a pad of very fine (0000) steel wool to finish the grime removal process.

(3) Then I gave the mantel a final rinse to get off all the soap and loose particles. When wet, the mantel looked wonderful; it gave me an

idea of the appearance it would have after my work.

(4) The marbleizing on top of the mantel was essentially gone. Since I wasn't up to re-creating the marbleizing, I used a chemical paint remover to strip the remaining paint on the top shelf of the mantel.

(5) I painted the stripped area of the mantel top with black enamel paint. I also re-painted with the glossy black a couple of small sections that had not been marbleized originally, but merely painted black.

(6) The most dramatic step was to coat the marbleized areas with a high-gloss varnish. The varnish really brightened and enlivened the colors and veining in the marbleizing.

(7) Last, I re-gilded the incised decorative panels, using a very fine brush, a straight-edge, and gold decorator's paint. Then I varnished those areas again to protect them.

BECAUSE the fireplace flues were no longer functional, the firebox got a strictly decorative treatment. I placed andirons and a dried flower arrangement in the fireplace--just as the Victorians might have done. I added a brass fender to protect my new masterpiece--and then stood back to collect compliments on a mantel that no one had ever noticed before!

JOAN WELLS is the keeper, along with her husband Dane, of The Queen Victoria Inn in Cape May, N.J. They'd be delighted to have you stay with them and to show you the restored mantel in person.



Bathrooms With Character

By Joni Monnich

There is no such thing as a Colonial toilet (no matter what the ad might say!). But even if your old house predates 1880, an early-20th-century bathroom isn't an anachronism. That's because the indoor bathroom didn't become a standard feature in most of the country until around the turn of this century. So that's an appropriate period to consider in furnishing your bathroom. Like kitchens, bathrooms don't always lend themselves to historical restoration. If you're after an old-fashioned look, though, you'll enjoy this little tour through the old bathroom.

AS EARLY AS 1850, a bathroom was an integral part of 'grand' houses costing \$10,000 or more. Then, shortly before the turn of the century, it was transformed from a luxury to a standard feature of even the cheapest 'catalog' house. Fixtures were left exposed for a neat, sanitary and easier appearance and easier cleaning, although the latter was often lost to ornamentation.

FROM 1880 to and surface bathroom very offered in varieties paper. fixtures, made of cast coated with a porcelain glaze, were often painted to imitate wood, bronze, or gold. Even toilets were embossed or transfer-printed in



'Pedestal Lion' Closet

1900, embossed decoration for fixtures was elaborate, as many as wall- These usually iron

designs suitable for the Colonial Revival, Aesthetic, or Art Nouveau styles.

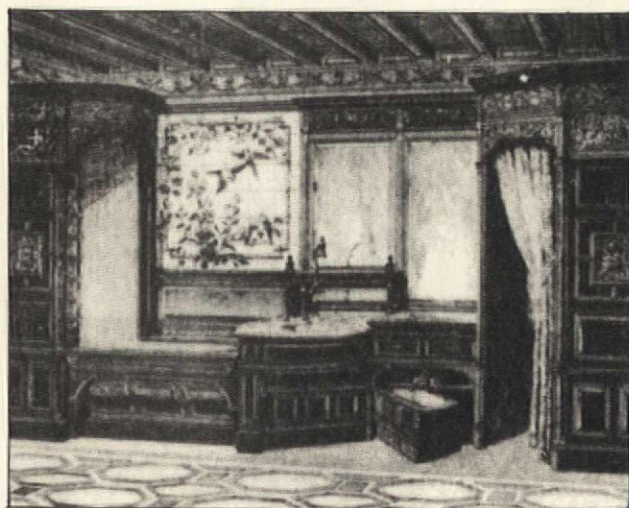
AT THE SAME TIME, wood-encased wash-basins gave way to open earthenware basins set on ornate cast-iron frames. These basins and their frames were often decorated to match the style chosen for the bathroom.



Early Cast-Iron Frame



Porcelain Pedestal Sink

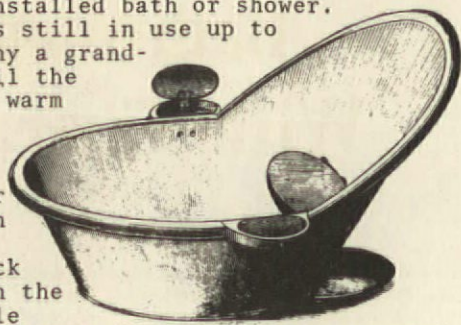


A luxurious 1880s bathroom with a panelled, hooded tub. (When the flush toilet first appeared in public buildings, operating instructions were often hung alongside.)



Until about 1900, bathrooms featured all the plumbing fixtures on one wall.

WHILE EVERY HOUSE had a toilet (often called the W.C. or water closet), and a sink, not all houses had an installed bath or shower. The hip bath was still in use up to about 1925. Many a grandparent can recall the cozy sight of a warm bedroom with a hip bath set on a waterproof sheet, hot-water cans gleaming in the light of a fire, and a thick towel warming on the fireguard. While seemingly crude, hip baths were in fact covered with a bath sheet onto which water was poured. Thus, the occupant never saw (or felt) the basic metal container underneath.



VERY EARLY BATHTUBS were usually made of sheet metal, and often enclosed in the same wood wainscoting used to protect the walls. But by 1880, bathtubs, which had been encased in panelled woodwork with elaborate woodframes and tile splashbacks, were free-standing cast-iron forms with intricate, applied exterior decoration.

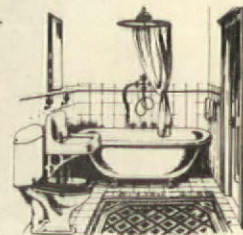
WOOD WAINSCOTTING, no longer surrounding the tub, was still used on the walls. Moisture-resistant, embossed wallcoverings, such as Lincrusta, were often used above the wainscoting or in place of it. Hooded tubs in such woods as mahogany remained popular until about 1900.

Sanitary & Compact Bathrooms

WHEN BATHROOMS became standard, they also got smaller--even for a large house, architects began to prefer several small bathrooms instead of one large one. Except for the occasional costly fantasy, even a bathroom in a large house was essentially the same as that in the smallest newly-built villa. By 1900, porcelain or vitreous china was commonly

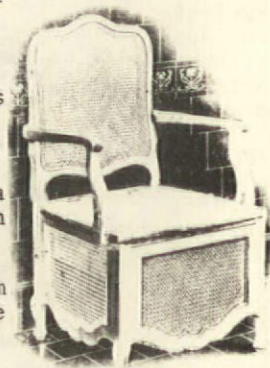
used for all fixtures; the various styles were discarded in favor of plain, white, sanitary atmosphere.

WOODWORK, CURTAINS, CARPETS, and elaborate decorations began to disappear. In their place came white enamel fixtures, and polished brass and nickel-plating. (Maybe not as impressive but certainly more practical, especially for a house without servants.) Now and then, through the use of colored tiles, the walls and floors were often as elaborately decorated as any other room in the house. But small hexagonal, large square, or rectangular tiles, usually all in white, were the most popular. Often, a single course of patterned or colored tiles (such as glossy black) was inserted one course below or at the top of the dado, which was about 4-ft. high. Floor tiles were generally solid colors (usually white) with perhaps a simple border near the wall. Diamond and mosaic patterns were also used.



The compact 'bath cell', 1908

TOILETS IN THE MID TO LATE 1800s were a complex system of noisy pipes. By 1900, the syphonic toilet was developed (a model similar to the one we use today), bringing a peaceful and simple unit to the American bathroom. This advance in plumbing brought about first the high, and then the low-tank toilet. The toilet was made of china or porcelain and featured an oak tank with a matching toilet seat. By 1927, all the fixtures in the bathroom were available only in white china or porcelain. The toilet seat was made of birch--hand-rubbed until it was ivory white for the ultimate sanitary effect.



The 'Moreton' Chair Enclosure for the 'Optimus'

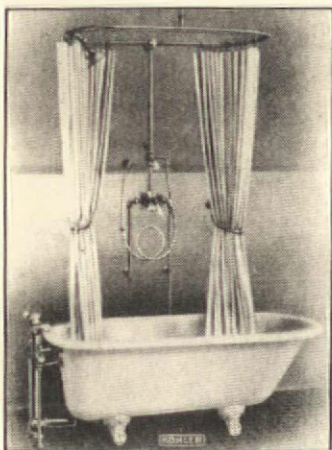


Notice the embossed tile and the built-in sink in this 1902 bath.

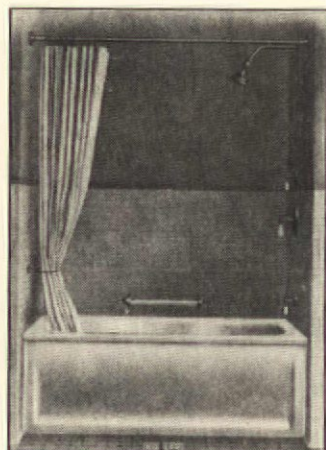


A 1909 bathroom complete with scale and an early shower unit.

(Both photos from the Byron Collection of the Museum of the City of New York.)



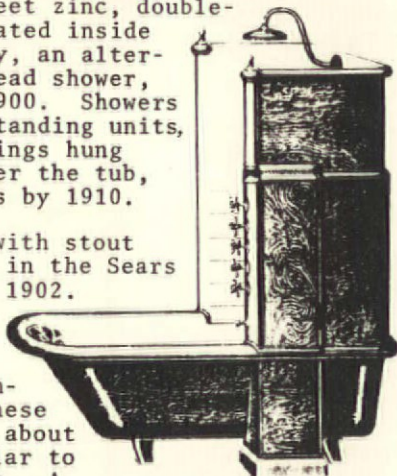
A claw-foot bathtub.



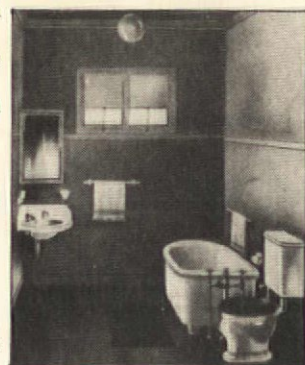
The standard 1913 tub.

THE SHOWER/BATH also saw dramatic changes around 1900. A shower enclosure was often a semi-cylinder of sheet zinc, double-shelled, and perforated inside to give a fine spray, an alternative to the overhead shower, also available by 1900. Showers as separate, free-standing units, or as cylindrical rings hung from the ceiling over the tub, were common features by 1910.

FREE-STANDING TUBS with stout legs were available in the Sears Catalog as early as 1902. By 1908, these legs had developed into ball & claw feet (sometimes whimsically gilded). These tubs were replaced, about 1913, by a tub similar to the one we use today. A cast-iron, double-shelled, 5ft.-6in.-long tub, porcelain-enameled inside and out, was put into quantity production. It was a standard feature of every new house, often built into the wall of the sanitary, compact bathroom, and available at a price everyone could afford to pay.



IN 1900, sinks were one-piece basins made of fireclay or whiteware--what we now call china or porcelain. They often featured a recess for soap and were attached to the wall with brackets and later thin, porcelain legs. (Occasionally, wood cabinets were built to surround or support them.) By 1910, pedestal sinks, always in white, were a standard bathroom fixture. Lever faucet handles were followed by cross or 'spoke' handles. Initially, they were made of brass or nickel-plated; later porcelain became popular. At this time (in keeping with the trend for smaller, compact bathrooms), corner sinks and medicine cabinets became popular.



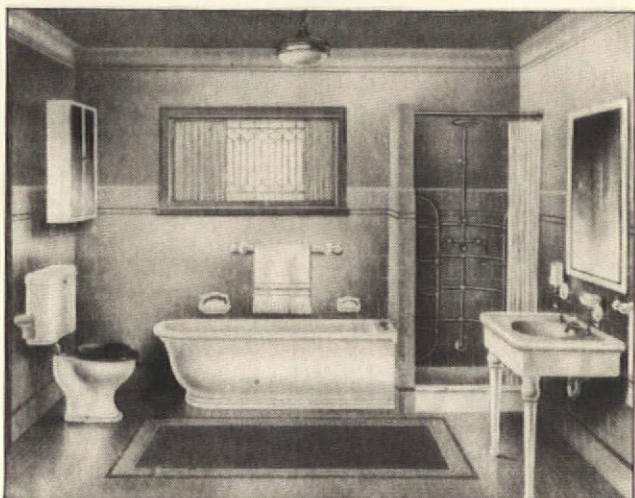
YOU MAY NOT BE ABLE TO OR WANT TO create a bathroom that is exactly authentic, but it's still possible to get a turn-of-the-century look. Not only can you make use of reproduction fittings...but you can also rely on fixtures that haven't changed much in 80 years.



L. Wright's Clean And Decent is an amusing and informative history of bathing and related functions. A new edition has recently been released under the title Deep Fresh. You can order it by mail, \$7.95 ppd., from Routledge & Kegan Paul, 9 Park St., Boston, MA 02108. (617) 742-5863.



At a time when entire "catalog houses" were available by mail, the customer could buy bathroom sets, too: This one cost \$37.50 in 1910.



By 1913, the bathroom was smaller, its floor and walls tiled for a "sanitary" effect.

Restoration Products News

Tubs, Showers, & Sinks

There are ways to combine turn-of-the-century styles with modern convenience in your bathroom. We have selected companies that offer sinks, tubs, and shower conversions that are appropriate for a period bathroom. We have highlighted products that caught our fancy, but for their full lines, contact each company. Next month, we'll feature toilets.

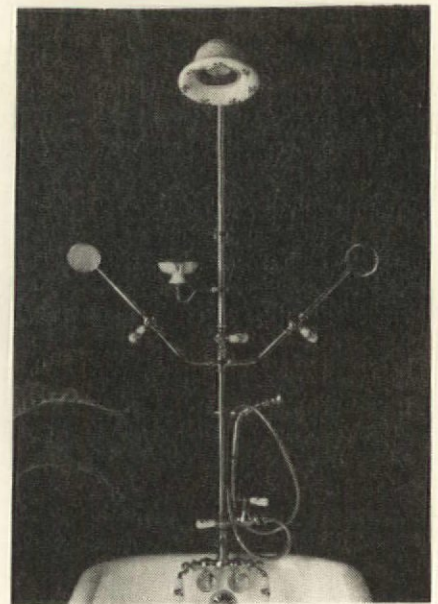
Tennessee Tub specializes in antique tubs and pedestal sinks from 1880 to 1920. Salvaged pull-chain toilets, brass and chrome fittings are also offered. All of their fixtures are reglazed and restored. For a free brochure, write Tennessee Tub, 905 Church St., Dept. OHJ, Nashville, TN 37203. (615) 242-0780.

Kohler's *Birthday Bath* is a unique adaptation of the claw-footed bathtub. The 6-ft. long, 37½-in. wide, cast-iron tub is offered in four colors, with claw-feet in chrome or 24kt. gold finishes. Prices begin at \$1,456. Another item of interest is the *Marston* corner sink, \$210-\$270. These products are sold through distributors, but you can contact Kohler for their free *Elegance* brochure and the location of your nearest dealer. Kohler Company, Dept. OHJ, Kohler, WI 53044. (414) 457-4441.

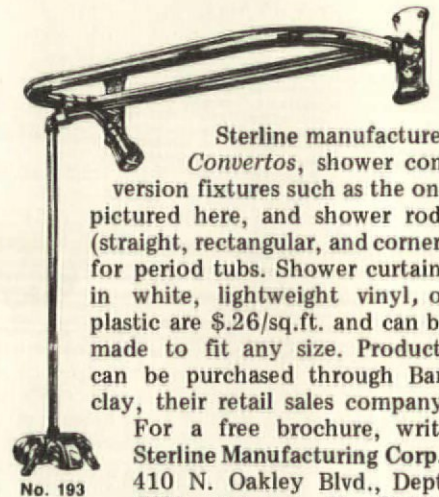
Cumberland General Store still sells a hip bath! Similar to the one on pg. 128, it features arm and soap rests, is 30-in. tall by 31-in. wide, and costs \$75. Another authentic bathtub (just introduced) is their claw-footed tub with oak feet, cradle, and rim (\$450). Both tubs are made of galvanized steel and can be seen in their *Wish & Want Book*, \$3.75 ppd. Cumberland General Store, Rt. 3, Dept. OHJ, Crossville, TN 38555. (615) 484-8481.

Perhaps the most flamboyant reproduction tub we came across is a copper bathtub with a cast-brass cradle and a wood rim. Prices begin at \$2,800. Information is free from Walker Industries, PO Box 129, Dept. OHJ, Bellevue, TN 37221. (615) 646-5084.

The *WaterJet Nostalgia* tub is made of cast iron and has a centered overflow. Available in white and various colors, the exterior and the legs are not glazed so they can be custom painted. Prices begin at \$1430, and tubs can be purchased direct or through dealers nationwide. Free literature is offered by WaterJet Corporation, 8431 Canoga Ave., Dept. OHJ, Canoga Park, CA 91304. (800) 423-5519; in Calif., (213) 998-3884.



The top of the line shower conversion from Sunrise Specialty. See bottom of the opposite page for Sunrise's address.



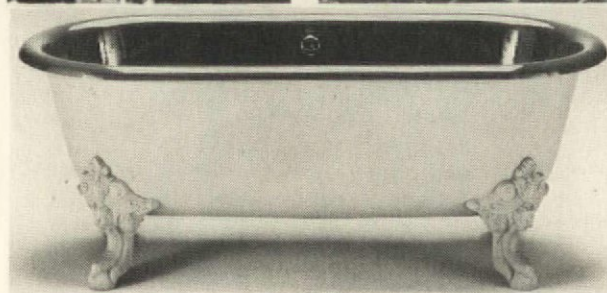
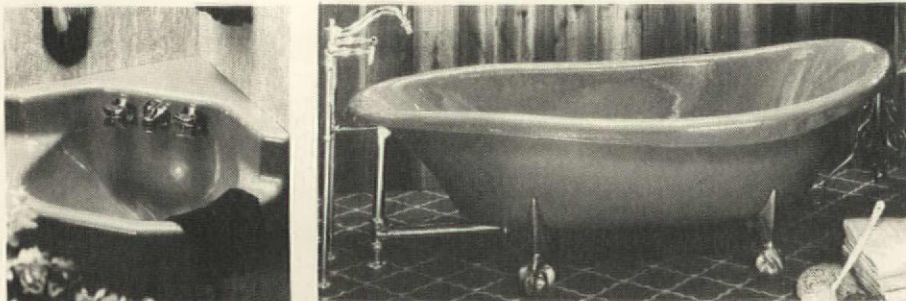
No. 193

Sterline manufactures *Convertos*, shower conversion fixtures such as the one pictured here, and shower rods (straight, rectangular, and corner) for period tubs. Shower curtains in white, lightweight vinyl, or plastic are \$.26/sq.ft. and can be made to fit any size. Products can be purchased through Barclay, their retail sales company.

For a free brochure, write Sterline Manufacturing Corp., 410 N. Oakley Blvd., Dept. OHJ, Chicago, IL 60612. (312) 226-1555; or Barclay Products Co., PO Box 12257, Dept. OHJ, Chicago, IL 60612. (312) 243-1444.

SPECIAL NOTE: Montgomery Ward is currently offering the Sterline 24-in. x 42-in. brass shower ring at a reduced price of \$89.98. A chrome version and the *Converto* shower are also on sale. To order, consult the phone book for a local catalog store or write to Catalog Circulation Dept., Montgomery Ward Plaza, Chicago, IL 60671.

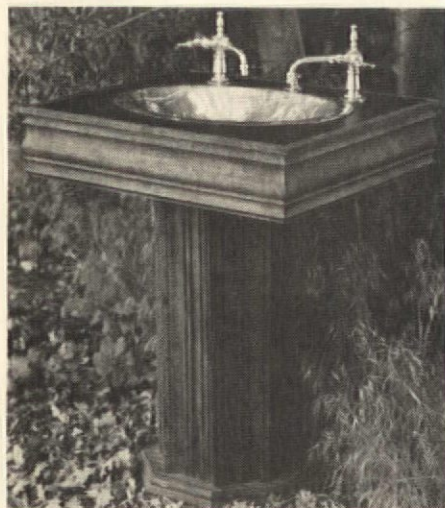
Shower curtains to fit enclosures up to 108 in. wide and 96 in. long are sold by the Surrey Shoppe. Clear liners and matching curtains are available. A brochure, \$.50, gives size, price, and color details. Surrey Shoppe Interiors, 665 Centre St., Dept. OHJ, Brockton, MA 02402. (617) 588-2525.



Pictured above is Kohler's corner sink (left) and tub (right). To the left is WaterJet's claw-foot bathtub.



Stringer's E.R.D. hand-crafts white vitreous china pedestal sinks. The *Berkeley*, an 1895 reproduction, is 32-in. high and sells for \$300. The *Whitney* is a '20s design, and sells for \$325. (Slightly imperfect 'seconds' of these are available at reduced cost.) A catalog, \$2.50, is offered. Stringer's Environmental Restoration & Design, 2140 San Pablo Ave., Dept. OHJ, Berkeley, CA 94702. (415) 548-3967.



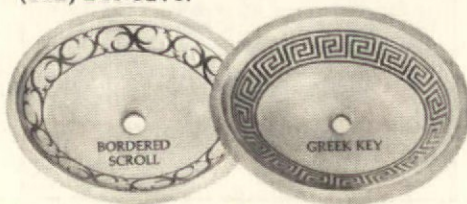
The pedestal sink seen here is one of the many reasonably-priced bathroom fixtures sold by Remodelers' & Renovators'. The sink, complete with a brass sink and faucet set, is \$490 in hemlock or alder; \$510 in oak or redwood (fittings can be purchased separately). A free catalog shows this and other bath accessories. Remodelers' & Renovators', 611 E. 44th St., Dept. OHJ, Boise, ID 83704. (208) 377-5465.



For the ultimate period bathroom, Sherle Wagner offers bathroom fixtures such as the embossed porcelain pedestal sink shown here (\$1,200), and hand-painted porcelain washbasins (beginning at \$350). The products seen in their 84-page color catalog (\$5) can be ordered direct. Sherle Wagner, 60 E. 57th St., Dept. OHJ, New York, NY 10022. (212) 758-3300.

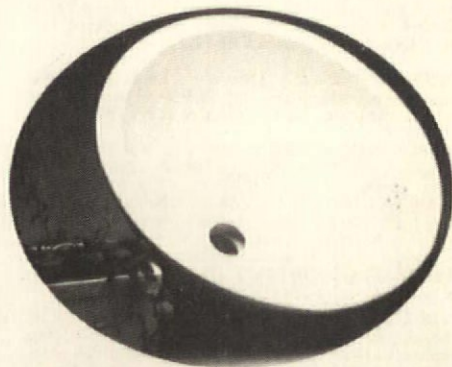


Known as a fabricator and importer of brass hardware since 1857, P.E. Guerin also carries patterned china basins in traditional designs, and embossed pedestal sinks. These are shown in their catalog, \$5. P.E. Guerin, Inc., 23 Jane St., Dept. BD-1, New York, NY 10014. (212) 243-5270.



Included in Plumbing Expressions Xtraordinaire's large selection of plumbing supplies for period bathrooms is the pedestal sink shown here. Sinks in eleven patterns (\$835) or solid white (\$745) can be purchased direct. Matching plumbing fixtures and accessories are also available. Their *Victorian Ensembles* brochure is free; a complete literature package is \$3. Plumbing Expressions Xtraordinaire, 3901 Rhode Island Ave., Dept. OHJ, Brentwood, MD 20722. (301) 779-3775.

Bona sells oval, round, and square drop-in sinks in fluted, hammered, embossed, or polished brass or copper. A round, polished brass sink, 13 in. in diameter, is \$135. Their catalog is free. Bona Decorative Hardware, 2227 Beechmont Ave., Dept. OHJ, Cincinnati, OH 45230. (513) 232-4300.



Sunrise Specialty offers a choice of three different brass shower conversions which can be installed without 'tearing the wall down'. The most elaborate one, at \$1000, features three independently controlled shower heads; a simpler unit is \$450, and a combination tub-fill and hand-shower is \$425. A 12-in. round, drop-in sink, \$85, is available in white vitreous china. A variable discount for orders under \$1000 is usually offered; the present discount is 25% until July 1st. Their color catalog is \$1. Sunrise Specialty, 2210 San Pablo Ave., Dept. COHJ, Berkeley, CA 94702. (415) 845-4751.

The Old-House EMPORIUM

FOR SALE

BROOKLYN—5 ft.-long bathtub with claw feet, good condition. \$100 or best offer. Call (212) 675-0785.

INTERIOR WOODWORK: Set of 16 highly ornate Renaissance Revival door/window surrounds in oak & mahogany. Ideal for restaurant, commercial, or residential installation. Photo & detailed description available. Write S. Hirschberg, 375 Westover Road, Stamford, CT 06902.

SLATE CHALKBOARDS, 75 years old, approx. 200 l.f. available. Contact The Gillen Partnership Architects, 26 South Prospect Street, Amherst, MA 01002. (413) 253-2528.

SOLID PINE Christian interior doors with mortise & tenon craftsmanship. Easy to dip-strip, as the white paint is flaking off. Raised panels. 30 in. x 74 1/2 in. Proceeds will be used to help restore an 1825 schoolhouse in Stow, MA. \$55. (617) 897-7417.

FIREPLACE TILES c. 1895. Crackleton glazed 1 1/2 in. x 3 in. and 6 in. sizes. In medium green and a white, blue, pink color style. Send dimensions of area to be tiled around fireplace opening and hearth for prices, reasonable. Paul Schoenherr, 2393 Kemper Ln., Cincinnati, OH 45206. (513) 961-8388.

ANTIQUE HARDWARE c. 1910. Brass, other metals, glass, porcelain: ice box locks and hinges, door and cabinet knobs, hooks, draw pulls, locks of all kinds, sconces, and much more. Also antique tools. Write or call (be specific). Odd Hardware, 76-16 Jamaica Ave., Woodhaven, NY 11421. (212) 296-0163.

DO-IT-YOURSELF WELDING PELLETS—Solid-ox Type A-819, large; left over from restoration project. \$2/can. A. Conti, 734 Humboldt St., Brooklyn, NY 11222. (212) 383-5157.

10 MANTELS, 1800-1900, \$20-\$300; 5-pc. beveled transom & sidelight set, \$300; 55 asstd. wood brackets; brass switch plates, \$1 each; pedestal sink, \$20; beveled door panes, \$2 ea.; lots of other cheap house parts & fixtures. NO DEALERS. Danny Lockard, 250 N. Edgemoor, Youngstown, OH 44515.

MUSEUM—QUALITY Rococo and Eastlake gas & gas-electric chandeliers; also Argand & astral lamps, & carbon filament light bulbs. Evenings, (212) 787-6365.

USED BARN BEAMS, mostly 1 ft. x 1 ft. Various lengths to 30 ft. Call (617) 888-0659—MA.

OAK WOODWORK from Sears Roebuck house, c. 1917. Including fireplace mantel with mirror. 4 leaded glass bookcase doors, oak china cabinet, french doors, staircase, doors & windows. Ernest Launer, 502 S. Cass St., Virginia, IL 62691. (217) 452-3489.

TIN CEILING PANELS—2 x 4, wall panels, 2 x 8. Cornice & trim pieces to match, large amounts. Zinc-cased transom lights c. 1880 from storefront; 8 units, approx. 3 ft. x 6 ft. each tin—\$1-\$2 sq.ft.—Glass \$5 sq.ft. Renaissance Construction, Grand Rapids, MI 49503. (616) 245-0184.

ANTIQUE DOORS, stained & beveled glass windows, and sidelights. Also architectural items and selected furniture. Specializing in unusual items of the finest quality and design—Victorian, Art Nouveau, Art Deco. Complete facilities and materials for the restoration of antique windows. Sunset Antiques, Inc., PO Box 378, Lake Orion, MI 48035. (313) 693-4770.

6 CHANDELIERS: 4- & 5-arm fixtures. 3 solid brass, 2 mostly brass, 1 bronze. Polished and rewired. Early 1900s, various styles. No shades with fixtures. \$95 to \$150 each. Gabe High, 4205 Spokane Ave., Cleveland, OH 44109. (216) 398-9757.

IRON RIMLOCK SETS with porcelain knobs in excellent condition. Brass mortise locks and hinge sets. Porcelain lamp bases. Pine 6-panel doors & 4-panel with windows—not stripped. Old panes of cross hatched & random pattern glass. Joy Boothe, Rt 2 Box 56 Burnsville, NC 28714.

VICTORIAN STAINED GLASS: Web Wilson now has 8 new color slide sets of Victorian decorative windows. Any 2 sets, with descriptive notes, plus either of his books: \$15 plus \$1 handling. Or send large SASE for free illustrated pamphlet & complete details. H. Weber Wilson, Antiquarian, 9701 Liberty Rd., Frederick, MD 21701.

ANTEBELLUM FARM HOME being dismantled. Jeffersonian style, built in 1850. Bible doors, walnut siding, cypress trim, pine flooring, oak rafters & joists, primitive mantels & brick. For information, call (816) 931-3575 or 688-7888.

PLAYER-PIANO: G.E. Arthur (c. 1920). Fully rebuilt and automated; electric & foot pump. \$2400. Player-pianos (& some pump organs)—rebuilt, bought, sold. Also piano rolls, new & old. Send \$1 for latest catalogs (approx. 5000 titles): Player Piano Workshop, 233 W. 21st St., New York, NY 10011 (Attention: Paul). (212) 989-4458.

2 WOOD FIREPLACE MANTELS—One 6 ft. high, painted white, mirror & columns over, 48 in. x 48 in. opening. Other is natural pine with small leaded glass cabinet over, 48 in. x 48 in. opening. \$90 & \$175 respectively. Rumney Marsh Antiques, 40 Harrington Ave., Revere, MA 02151. (617) 289-5928.

BOOKS & PUBLICATIONS

"ENERGY CONSERVATION and Solar Energy for Historic Buildings." This provocative 24-page booklet evaluates historic and energy considerations and provides design guidance. There are copious references to other published work. Available for \$7.50 each, postpaid. Order from PRG, 5619 Southampton Drive Springfield, VA 22151.

MAINTAINING YOUR HOME—The American Society of Home Inspectors has prepared a 4-page folder to aid you in scheduling your home maintenance. Send \$1 and SASE to: ASHI, Suite 520-0, 1629 K St. NW, Washington, DC 20006.

REFINISHING SOLUTIONS: "Restoring Antique and other Furniture Finishes." Booklet reveals trade secrets and formulas, showing how to save hundreds of dollars over cost of so-called expert "refinishers" who don't respect patina. Mix your own refinishing solutions. Packed full of hints. Send \$3.98 to Janine Porter, PO Box 477, Fort Payne, AL 35967.

A PICKET FENCE will give your old house that "extra charm"! A do-it-yourself, 21-page detailed construction guide with 22 full-sized patterns, tips & variations. Send \$5 to Colonial Charm, PO Box A-1111, Dept. OH, Findlay, OH 45840.

CLOSING OUT vintage technical/"how-to" booklets: "Weatherproofing Your Old House," "Older House Plumbing," "Coal Furnace Operation." \$2 each, all three \$4. Phoenix Publications, 2500 Observatory, Cincinnati, OH 45208.

FREE ADS FOR SUBSCRIBERS

Classified ads are FREE for current subscribers. The ads are subject to editorial selection and space availability. They are limited to one-of-a-kind opportunities and small lot sales. Standard commercial products are NOT eligible.

Free ads are limited to a maximum of 50 words. The only payment is your current OHJ mailing label to verify your subscriber status. Photos of items for sale are also printed free—space permitting. Just submit a clear black & white photograph along with your ad copy.

The deadline for ads is on the 15th, two months before the issue date. For example, ads for the December issue are due by the 15th of October.

Write: Emporium Editor, Old-House Journal, 69A Seventh Avenue, Brooklyn, NY 11217.

NEW ENGLAND TRAVEL TIPS—A quarterly newsletter that offers information on restaurants, colonial restorations, fairs, arts & craft shows, gardens, antiquing, etc., for the New England area. \$2/issue, \$7.50/year. New England Personalized Travel Service, 532 Hobart Road, Paramus, NJ 07652.

INNS & HISTORIC HOUSES

NANTICOKE MANOR: Historic brick house on Nanticoke River in quaint town of Vienna, MD. Featuring tourist accommodations. Bed & Breakfast rooms, efficiency apt., tours, & antiques. Reservations, PO Box 156, Vienna, MD 21869. (301) 376-3530.

MARTHA'S VINEYARD VICTORIAN—Stay in our turn-of-century seaside home on Martha's Vineyard. Beautifully decorated with antiques; magnificent ocean view. Private or shared bath. Send SASE for fact sheet to J. Kelly, Box 759, Oak Bluffs, MA 02557, or call (617) 693-1455 for reservations.

GUEST ACCOMMODATIONS for the 1982 World's Fair in a partially restored Victorian house, walking distance to the fair. \$35 for two. Phone owner/architect Bill Barth for details, (615) 522-1660.

SEVEN WIVES INN—Bed & breakfast in historically recorded pioneer home (c. 1873) in southern Utah near Zion Park, Bryce Canyon, and Las Vegas. Seven bedrooms furnished in period antiques. Kitchy corner from Brigham Young's winter home in St. George, UT. Jay & Donna Curtis, Innkeepers. (801) 628-3737.

TAMWORTH INN—Restored village inn (c. 1830) in New Hampshire's beautiful White Mts. Gourmet restaurant and cozy pub. Special getaway weekends in June start at \$85 per couple. Call (603) 323-7721 for reservations.

SPRING HOUSE. Bed & breakfast or longer in a restored 18th-century Pennsylvania stone house with original stencils, fireplace, & porch which overlooks the historic rural village of Muddy Creek Forks. Walking, fishing, canoeing. Near vineyards, Lancaster, York, Baltimore. SASE: Spring House, Muddy Creek Forks, Airville, PA 17302. (717) 927-6906.

TWO MEETING STREET INN—Beautiful 1892 Queen Anne mansion. Completely renovated, refurbished & filled with family antiques, oriental rugs, & accessories. 5 spacious & elegant bedrooms, all with private bath. 4 bedrooms share 2 baths on the third floor. \$25 each room. 2 Meeting Street at The Battery, Charleston, SC 29401. (803) 723-7322.

SPRING BANK. A 19th-century country residence open to guests as a bed-and-breakfast inn. Near Washington, DC; Baltimore, MD; Gettysburg, PA in historic Frederick, MD. (301) 694-0440.

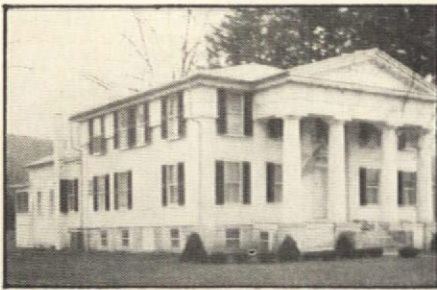
FAMILY DINING at the Gibson House, a Victorian mansion listed on the National Register of Historic Places. Enjoy dinner, then tour the house and tower. Seafood & steaks are featured and cocktails are available. Gibson House is located in western Pennsylvania, the Pymatuning area, at the center of Jamestown. (412) 932-5062.

BURTON HOUSE, CHICAGO. Bed & breakfast in historic Gold Coast Mansion. National Register Historic Places. Genteel & beautifully furnished. Lake Michigan and famous Mich. Ave., shopping & entertainment are but steps away. Reservations required. 1454 N. Dearborn Pkwy., Chicago, IL 60610. (312) 787-9015.

REAL ESTATE

VICTORIAN MANSION, c. 1890. On approx. 8 acres in Missouri. 4 fireplaces with bronze, copper, and marble fixtures. Stained & leaded glass windows. Blood marble bathroom vanity. Oak staircase. Walnut paneled billiard room; library, dining room; chandeliers in every room. 200-ft. wrought iron fence with massive iron gates on stone pillars. More than 5000 sq.ft. of finished living area, plus unfinished full third story. Carriage house converted into income-producing duplex. \$89,000. Contact S.D. Marbery, 311 W. First St., Mount Morris, IL 61054. (815) 734-6806.

JONESBORO, TN: 2-story Victorian, 16-in. brick masonry walls on 1-acre lot in Historic District—3/4 bedrooms, 3 full baths, 1/2 wrap-around porch, new oil furnace, 6 fireplaces, new wiring, new fixtures and chandeliers, stairs and hall carpeted, newly decorated. 15% down, owner financing at 11% interest for 5 years. (202) 338-7455.



GREEK REVIVAL on ¼ acres in Middleburgh, NY. Pillared Country Estate in beautiful village setting. 15 room, center hall, nicely apportioned rooms, 4 br., 2½ baths. Many architectural conveniences and newer basic service improvements. Large barn with established gardens, fruit & nut trees, plus good woodlot. \$79,900. Contact: Carl Sand, Century 21, Cobleskill, NY 12043. (518) 234-3501.

VICTORIAN HOMES for sale cheap! Renovation project in oldest part of town. 30 miles S.E. of Valparaiso, IN. Clean surrounding neighborhoods. Old-House lovers and renovators reply only. For more information, write: Project 600, Quality Hill, 608 Keller, N. Judson, IN 46366.

G.W. BRIDGE 3 MILES: Englewood, N.J. Charming restored Victorian shingle-style. 3 acres woodland; 4 working fireplaces; 5+ bedrooms; living room; formal dining room; library; music room; sunny, country-tiled kitchen. Natural oak woodwork. New cedar roof by area's last mastercraftsman. Romantic veranda. Carriage house. Superb azalea collection. Available end of Oct. \$385,000. Call our realtor: (201) 871-4475.

LOT & BUILDING, built 1893, 30 ft. x 100 ft. 15-ft. ceiling, brick walls, wood floors, skylight. In small town close to Austin, TX. \$35,000. Contact Lloyd E. Wheeler, 1813 Madison Ave., Austin, TX 78757.

CARVER, MN—"The Gables" built 1865-1893. Remarkable original condition. 10 rooms, large kitchen, new bath w/all c. 1890 fixtures & completely in character w/original interior. 50- to 75-yr-old paper remains in many rooms—one layer! Orig. wooden storms throughout. All plumbing, septic drain field, boiler—new in 1978. 30 miles to downtown Mpls., 1 block to Minn. river, 2 blocks to Federal Game Preserve, State trail. It's one of the key buildings in fed./state hist. dist. Occupancy available after June 15, '82. \$80,000. By mail only: The Gables, Carver, MN 55315.

HOWARDSVILLE, VA: 1840s frame house on 15 acres near the James River. All new plumbing & wiring. 1½ baths, 3 or 4 bedrooms, 6 fireplaces. Owner financing. \$65,000. Call Royer & McGavock, Ltd., Realtors, 3 Boar's Head Ln., Charlottesville, VA 22901. (804) 293-6131 or PM & weekends, (804) 589-3083.

1923 FARM HOUSE—4500 sq.ft. on 60 acres in Duvall, WA, just 40 min. from downtown Seattle. House fully restored. Good year-round creek through property with potential for hydro-electric. 6 good outbuildings, including 2 good 40 x 80 barns. Will consider trade. V. Acheson, 28702 NE Cherry Valley Rd., Duvall, WA 98019. (206) 788-2052.

MAHOPAC. 1800 white-clapboard farmhouse. 9 bedrooms. Dining room, 3½ baths, 2 fireplaces. Includes 5-room cottage. 2-car garage. 1½ acres. \$135,000. Spain Agency, Rte. 6, Mahopac, NY 10541. (914) 628-3464.

6-ACRE ISLAND ESTATE, 3 classic Victorian cottages, 2 bathhouses, situated in the heart of the famous Thousand Islands resort area at Alexandria Bay, renowned for its architecture, fishing, and scenery. Subdivision potential, owner financing available. Realty World Kemp representing Sotheby Parke Bernet Int'l. Realty, Church St., Alexandria Bay, NY 13607. (315) 482-9421.

1890s COLONIAL REVIVAL in York, PA. 15 rooms of Victorian elegance with 7 bedrooms, 1½ baths, summer kitchen, carriage house, 14 stained glass windows, parquet floors, ceramic tile fireplaces, decorative plaster, and much more. Needs minor restoration. \$65,000, terms available. Contact Jerry Austin, Ron Bradley Inc., (717) 741-4646.

CRIPPLE CREEK, CO. A unique hotel 43 miles from Colorado Springs. This recipient of a grant and recognition by the Historical Society is the perfect shelter and restoration project. A description of the project can be obtained by writing: The Hotel St. Nicholas, Box 670, Cripple Creek, CO 80813.

ALBANY, NY—1890. Unique & gracious home in the prime residential area. Beautiful woodwork. Oak floors. Stained & leaded glass. Fireplace. Major rooms redecorated. 6 or 7 bedrooms. Neo-classical. Wrap-around brick-walled porch with Tuscan columns. Stuccoed second storey. Storms & insulation. Income apartment or office. Assumable mortgage. Owners (518) 489-0866.

FARMHOUSE c. 1810, 4 BR, 2 bath. F/P plus 2 wood stoves, oil heat, great view. Incl. guest cottage w/slpgr loft, bath, kitchen. Nr. New Paltz, NY, 90 min. NYC. \$53,500. Call (201) 656-4488.

WHIPPANY, NJ—1700s Colonial farmhouse. This quaint 2-storey offers living room w/fireplace, dining room, 3 bedrooms, 2 new baths, modern kitchen, large family room, greenhouse room, and 3-car garage. On ½ acre w/lots of trees. \$129,900. (201) 538-1331.

CHARMING OLD HOUSE c. late 1700s, partially restored. 8 rooms connecting ell & barn. Some wainscoting and wide pine flooring. Approx. 3 acres of land with running brook. Old dump site. 3 open fireplaces, 1 fire-frame, 1 wood stove. Many possibilities. Income opportunity from greenhouse. Adjacent lot available. C.E. Svenson, 343 South St., Foxboro, MA 02035. (617) 543-7955.

UNIONTOWN, PA—c. 1850, entrance hall, twin parlors, dining room, and kitchen down, 4 bedrooms and bath up. 7 fireplaces, front & back stairs, "L" shaped with 2-storey porch, partial basement, hardwood floors, and serious structural problems. This isn't a house for someone who has never restored a building previously. We are looking for nice, dedicated neighbors. \$15,000. Mr. & Mrs. John L. Lloyd, 44 Union St., Uniontown, PA 15401. (412) 438-8957.

RESTORATION SERVICES

RESTORATION CARPENTER—Framing of custom woodwork, reproduction, restoration, and installation for all interior/exterior applications. Services include whole-house heat-loss studies, planning for reducing conduction/air-change heat losses, and technical assistance for the beginner owner/craftsperson. Bob Snow, 1387 Forsythe Ave., Columbus, OH 43201. (614) 299-2468.

RENDERINGS DONE from photo or plans. Your choice of medium—pen & ink, pencil, watercolors, or markers. Your choice of size. \$20 Can. plus materials. Mr. R. Robinson, 77 Ormond St., Brockville, ONT, Canada. K6V 2K7.

ANTIQUE HOUSE CONSULTANTS who have worked on National Register properties and historic house museums now offer their technical expertise to the private homeowner. Our services include: Restoration planning, research and documentation, paint analysis, selection of appropriate wallpapers and mouldings, help in finding craftsmen and architects. Brochure available. Call or write: Antique House Consultants, 242 Dalmeny Rd., Briarcliff Manor, NY 10510. (914) 762-4858.

SPECIALIZING in the cleaning and restoration of delicate exterior surfaces, using a range of water-soluble and biodegradable cleaning compounds & water. Can safely strip multi-layers of paint from wood or masonry, and can chemically restore brick or masonry to its original color. Tony Phillips, Surface Cleaning Unlimited, Inc., 22 Lenglen Rd., Newton, MA 02158. (617) 965-3334.

CANING—All types done, plus fiber rush, splint, shaker tape, & wicker repair. Furniture hand-stripped, repaired, & refinished. R. Pilkington, Danbury, CT. (203) 748-7705.

I REPAIR, replace, or install plaster and wood mouldings & medallions. This service includes lath-plastering, drywall-construction, and custom-painting. If you are interested in my work, please phone (212) 467-0166, or 773-7225 weekdays, 9 AM to 5 PM (Brooklyn). My name is Morris Pejsach.

PLASTER RESTORATION—Restoration of historic and ornamental plaster; interiors, coves, mouldings, walls, ceilings, and medallions. Custom reproduction of medallions, brackets, etc. High quality, historically accurate work. Excellent references from museums & private individuals. Russell Restoration of Suffolk. (516) 765-2481, NY metro area. (216) 429-3128 in Ohio. (803) 766-9722 in South Carolina.

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S.F. BAY AREA: Does your old house need help? I love old homes & I can help restore yours to what it used to be. I'm experienced in all aspects of home restoration & sensitive to the uniqueness of each home. Barry Reid, (707) 762-1848.

SPECIALIST in structural corrections, acoustical construction, staircase repair, problem doors. For consultation, call Woodsongs. (212) 788-1770.

STONE MASONRY—Architectural restoration, rebuilding, repointing of historic masonry structures. Consulting. Brownstones, steps, foundations, fireplaces, etc. NYS Historical Association & NYC Parks Dept. references. Have trowel, will travel. William H. Parsons, Jr., & Associates, 133 Raymond St., Darien, CT 06820. (203) 655-2607, evenings. (212) 868-3330 NYC answering service.

NEW AGE CONCEPTS: Consulting general contractors. Specializing in exterior & interior aestheticism. References. Contact: New Age Concepts, Box 127, Palos Park, IL 60664. (312) 448-0904.

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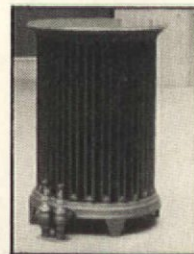
HOME COMFORT STOVE, c. 1890-1910, or similar hotel-size iron stove. Prefer one that has attachments for gas, water jacket, etc. Send photo, description, and price to William C. Davis, 240 Gettysburg Rd., Mechanicsburg, PA 17055.

ORNATE VICTORIAN MANTELS—1 mahogany or walnut 3-ft. opening; 1 oak 3½-ft. opening; 1 single mantel in marble 3-ft. opening. Need old fireplace tile in brown, yellow, gold, or something that will go with these colors. M.J. Peters, Box 37, Midland City, AL 36350.

VICTORIAN GARDEN PHOTOGRAPHS (1860-1917)—For exhibit/manuscript in preparation. Particular interests—ornamental horticulture, garden ornament, garden structures, leisure-time activities. Glossies or photocopies for study purposes would be appreciated. Gerald Allan Doell, The 1890 House, 37 Tomkins St., Cortland, NY 13045. (607) 756-5872.

FRENCH DOOR UNITS (2 pair) to fit opening 95½ in. high by 94 in. wide in turn-of-century home. Lynn Rehn, 235 S. Sixth, La Grange, IL 60525. (312) 354-7428.

MOUTHPIECES—brass or porcelain for speaking tubes. Also any history, information on their style, location, uses. Judy Stacey, 105 Ten Broeck Street, Albany, NY 12210. (518) 465-0838.



ALL-CAST RADIATOR—Cast bottom, cast top, and cast pipes. Made in 1880s, but would consider reproduction. Contact Jeff Keough at Smith Art Museum, 222 State St., Springfield, MA 01103. (413) 733-4214.

ORNATE MARBLE FIREPLACE in excellent condition—prefer French or Italian influence. Reasonably priced. J.F. O'Donnell, 40 Harrington Avenue, Revere, MA 02151. (617) 289-5928.

CANDLE COVERS (2)—Milk Glass, 4 in. high x 1¼ in. inside diameter. Contact: J. Smedley, 963 N. Penn Dr., West Chester, PA 19380. (215) 696-3886.

CITY LIVING

There are still a few booths left for people who wish to exhibit at City Living. City Living, a fix-up fair for home repair, maintenance, and restoration, will be held Sept. 25 & 26 in Hartford, CT. For details and exhibitor information, contact Sandy Hamer, 15 Lewis St., Hartford, CT 06103. (203) 247-6849.

Why would over 8,000 OHJ subscribers buy The Master Heavy-Duty Heat Gun?

Faye Spidell of Eugene, Oregon, restores old houses in her spare time. Here's what she said in an *unsolicited* letter about the Master Heavy-Duty Heat Gun:

"I read each issue very carefully and have used quite a few hints from the Journal. The nicest thing, though, was being able to buy a heat gun. This last house had built-in bookcases, large windows, an archway between the living room and dining room, and the original cupboards, which had been moved to the back porch/utility room. They all look lovely now, but I tell friends that there are at least two acres of woodwork in the house. I could have never done it with a

chemical paint remover. I have not been so pleased with any tool I've bought!"

Laura Lee Johnston, a homeowner from Long Island, New York, said this about the Master gun:

"Your heat gun is just what we needed to attack our heavily paint-laden newel post. It can't be removed (it is probably holding up the house!) and the thought of using chemical removers on it and coping with the mess has deterred me from getting to it since we moved in."

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"We wouldn't be without it! Interestingly, the more coats of paint, the better the gun works! The heat-softened paint film tends to lift off intact out of cracks and crevices, rather than being dissolved and soaked back into the wood as often happens with liquid removers."

Faye Spidell, Laura Lee Johnston and the Talberts are no special cases. Over 8,000 OHJ subscribers have purchased the Master Heavy-Duty Heat Gun. And the raves keep coming in.

We sell this heat gun because it's the best one money can buy. It makes your job a lot easier . . . and minimizes inhalation of dangerous methylene chloride vapors, given off by most chemical removers.

The electric-powered heat gun softens paint in a uniform way so it can be scraped off with a knife. A small amount of chemical remover is suggested for clean-up and tight crevices, but the heat gun takes care of almost all the work.

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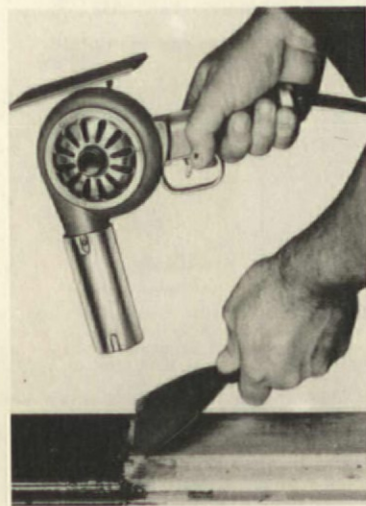
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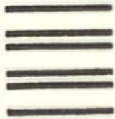
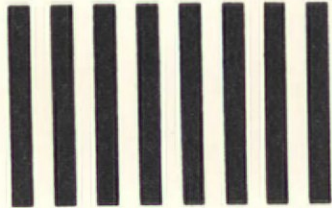
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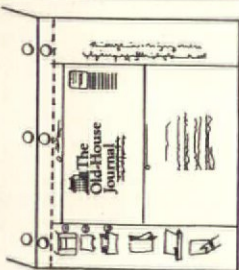
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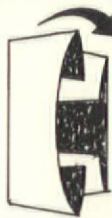
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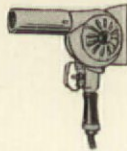
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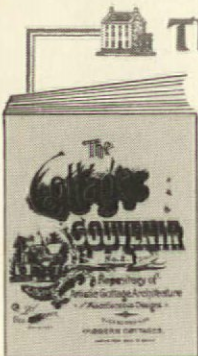
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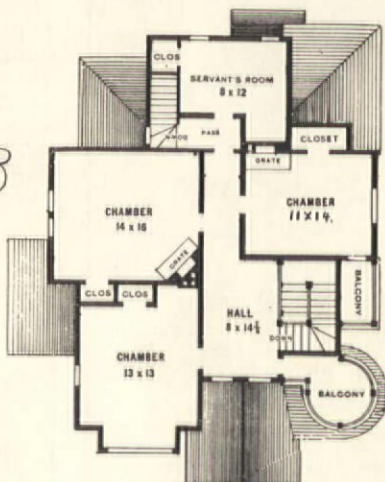
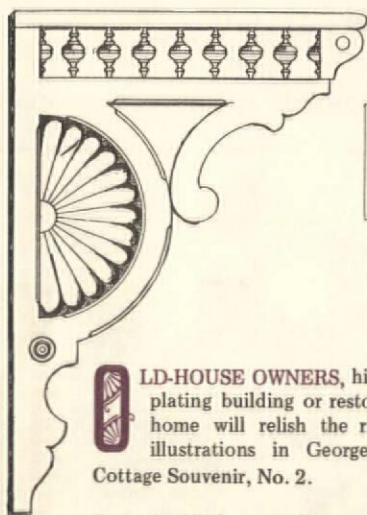
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Queen Anne In All Her Glory



OLD-HOUSE OWNERS, history buffs, and those contemplating building or restoring their own Late Victorian home will relish the rich detail and beauty of the illustrations in George F. Barber's reprinted *The Cottage Souvenir, No. 2*.

Barber's 1891 portfolio of his most popular residential designs is back to be enjoyed by all, just off the press from The American Life Foundation.

Barber was a prime proponent of mail-order architecture, and he was the first to offer materials as well as plans to entice the middle class to buy his elaborate Late Victorian designs. *The Cottage Souvenir, No. 2* received widespread attention, and was the catalyst for his national exposure.

And despite the fact that his plans arrived as mail-order packages, Barber encouraged clients to alter the basic plans to suit their desires. "Write to us concerning any changes wanted in plans, and keep writing

till you get just what you want. Don't be afraid of writing too often. We are not easily offended."

He designed primarily in the picturesque Queen Anne style, with its asymmetrical massings of shapes, textures, ornaments and colors.

The Cottage Souvenir, No. 2 includes these features:

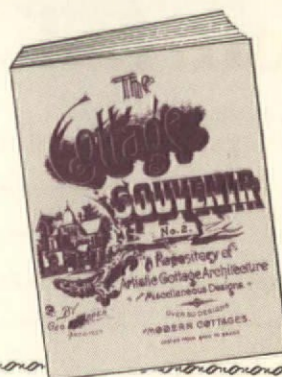
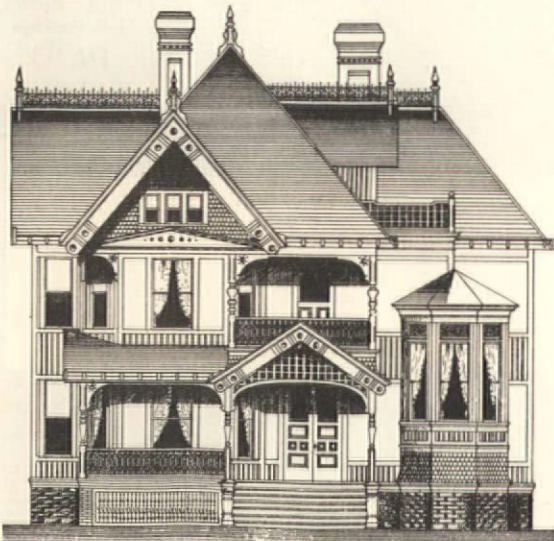
- residential designs
- designs for churches and barns
- brackets and interior ornaments
- line illustrations and photographs
- floor plans
- descriptions of practical design benefits
- estimates for materials and plumbing costs (at 1891 prices!)

A 32-page introductory section features a new essay by architectural historian Michael A. Tomlan, and many large black & white photographs of some of Barber's most striking houses . . . still standing today. Tomlan's essay puts Barber's work in perspective, "as an exemplar of the rising middle class of the era," but even more so as an architect who learned his craft through books acquired through the mail . . . and practiced his craft in the same way. Tomlan points out that Barber "helped to convey, solidify and then materialize the American ideals of comfort and artistic taste."

You won't be able to fill in an order form and buy one of these prefab houses, as you once could, but you can fill out the order form in this issue and get the next best thing — a new reprint edition of George F. Barber's *The Cottage Souvenir, No. 2*.

Softbound. 8½ x 11. 200 pages. \$15, + \$2 postage & handling.

To get your copy of Barber's *The Cottage Souvenir, No. 2*, send \$17 (includes UPS shipping) to The Old-House Bookshop, 69A Seventh Avenue, Brooklyn, NY 11217.



Opinion...

Remuddling

— Of The Month —



PERHAPS THE WINNER of this month's Remuddling Award suffers from fractoglaziphobia.* In any event, here's what the nominator has to say: "I was always disturbed when I visited a friend and saw this house nearby. It was depressing. That house was dead! Then when OHJ gave out the first Remuddling Award, I realized that what I'd been reacting to was a classic example of remuddling.

"MY FRIEND WAS INTRIGUED when I explained about remuddling. Getting into the spirit of the thing, she located another house in the neighborhood that looks exactly the way the poor house at the left used to look."

*An irrational fear of having one's windows broken.

Submitted by: Robert Grenchik, Jr.
Joliet, Ill.



The house at the left was once identical to the house above, which is a Homestead House with a somewhat unusual roofline. With aluminum siding and new windows, however, the house at the left has become an architectural style unto itself. Personal taste aside, it must be VERY DARK in there!



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