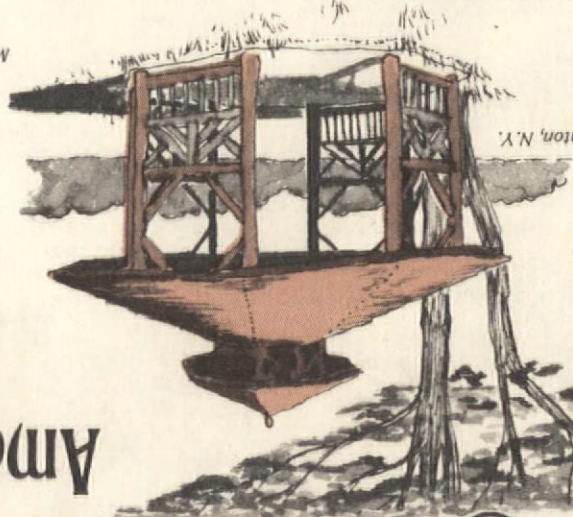


FOR DOWNING, the term "architectural embellishments" covered quite a large territory: terraces, sundials, balustrades, vases, fountains, rock-work, arbors, bridges, prospect towers, pavilions, open and covered seats. In this article,

the whole scene." variety and richness imparted to tages because of the "increased to the grounds of both villas and cot- embellishments and garden decorations recommends the addition of architectural

SO WROTE American critic and tastemaker A.J. Downing (1815-1852) in his Theory and Practice of Landscape Gardening (1841). To remedy this deficiency, Downing recommends the addition of architectural embellishments and garden decorations to the grounds of both villas and cottages because of the "increased variety and richness imparted to the whole scene."

IN OUR FINEST PLACES, or those country seats where much of the polish of pleasure ground or park scenery is kept up, one of the most striking defects is the want of 'union between the house and the grounds.'



1875
Inghamton, N.Y.



Medford, Mass.
c. 1760

A gazebo revival? V what we need to usefulness, design, and

Elegant Embellishmen American Gaz 18th & 19th

The Old-House Journal



Restoration and Maintenance Techniques For T

Rehabilitating Restorer's Not Bare Facts Abo Latest Word On How To Patch B Bathroom Acces

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The Old-House Journal[®]



To Be Appreciated



pect Park with our new award.
Joan O'Reilly, and Barbara Bugg,
phone, and Cole Gagne.
re, and Sally Goodman.

YOUR PART of that "creative
leadership." Readers take an
active creative role in The
Journal, of course. (You really
wrote the Dip-Strip piece on
page 157.) And old-house
people are blazing a trail.
AN OFFICE MEMO telling the
staff about the award, I was
downright proud: "This Certifi-
cate is no empty honor. We
didn't get it because we're
(We've been around for al-
a decade.) We didn't get
being flashy. (Slick isn't
we didn't get it
we're too big to ignore.
the bigger magazines
subscribers.)
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fulness."
everybody associ-
little newsletter.
houses isn't new,
But preserva-
neighborhoods;
it lifts the
country.

Old-House Living...



The House On Pleasant Street

Restoring With Patience Instead Of Money

By Cole Gagne

RODNEY AND LYNN POLING looked at dozens of Massachusetts houses before they came upon the house on Pleasant Street. This lovely 1835 Victorian was exactly what they wanted: an untouched house with a lot of detail. It was also exactly what many other people wanted, and so the Polings had to submit a sealed bid along with over 300 other applicants. After a suspenseful waiting period, they made it to the semi-finals and from there, finally, to the house itself.

ONE REASON for the Polings' attraction to the house was that it had never suffered the heartbreak of remuddling. In the 1880s, it had passed into the hands of the Frost family, and two of the children, George and Mildred, lived in it until 1979. Mildred had made it a practice not to discard anything connected with the house. She would meticulously bundle, label, and store away everything in the barn.

THIS BARN, built in 1870, was part of the Polings' purchase, and with it they obtained a wealth of Frost family memorabilia, household items, woodwork, and more. Mildred's thoroughness proved invaluable when the Polings began to fix up the house. Among the rarities they discovered were lumber and shingles dating back to 1835, when the house was first built.

THERE WAS ANOTHER fringe benefit when the Polings bought the house; 15 tons of coal had

been left in the cellar bin. But the house did come with something of a mixed blessing. George Frost had moved a wood-frame train station onto the property in the 1920s.

THE LITTLE STATION was totally falling apart by 1979, despite the fact that cement had been poured into its walls! (Ceramic blocks had been set into the plaster of its interior walls, and the cement was apparently someone's misguided attempt to stabilize the walls.) The station posed other problems as well. Not only did it obstruct the view of the house from the street, but it was also situated precisely where Rod and Lynn had to put their driveway. They decided to have the station torn down, making sure that the job was done as carefully as possible so they could salvage its woodwork, trim, and doors.



This photo shows most of the major features of the Polings' kitchen: the unglazed quarry tile floor, the island cabinet (lower left), the cabinets that Rod built, one of the two ceiling fixtures, and the tin ceiling.

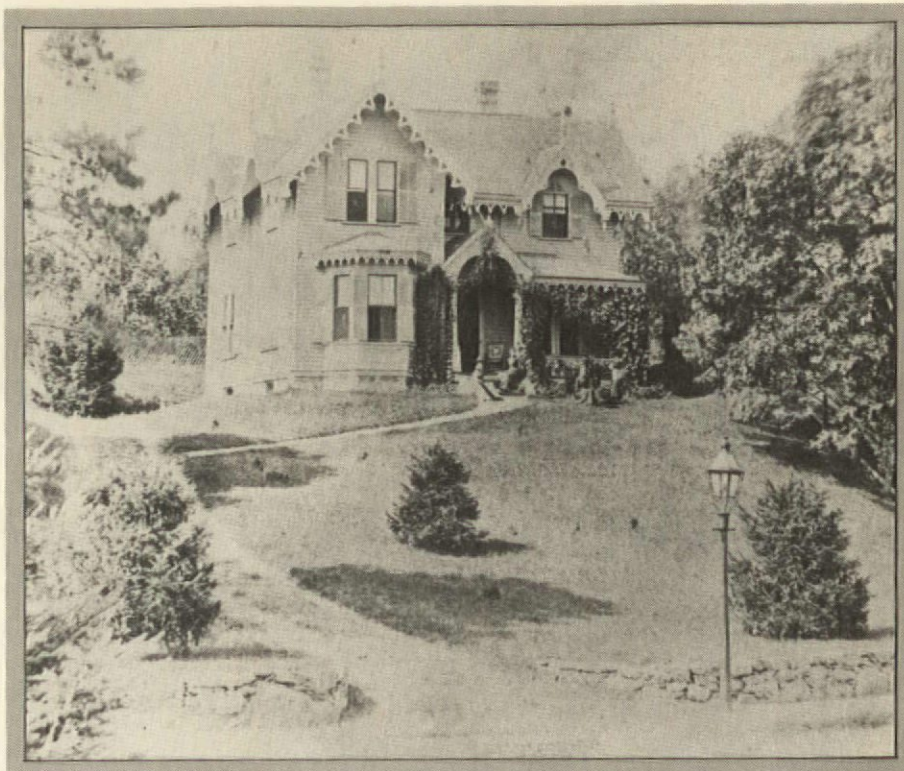
Problems

THE BIGGEST PROBLEM with the house itself was the kitchen. It had a pantry and a back porch, which were both badly deteriorated (which is putting it mildly, seeing as how a tree was actually growing out of them). They had never been built with a real foundation, and so had always stood on nothing more than some bricks. After going over this termite-ridden mess, Rod and Lynn decided to gut and rip them out and then have them rebuilt with a foundation and a crawlspace.

THESE REPAIRS meant that the family had to live without a functional kitchen for months. Part of the time, the only water for the kitchen came from the backyard hose; the only food they could cook was whatever would fit into a microwave oven, which they kept in the dining room--along with the refrigerator.

ONCE THE KITCHEN was completed, Rod and Lynn went all out to fix it up. To eliminate the sags in the floor, they had a contractor put 2 x 8's under every other floorboard. This reinforcement was also required because the Polings then covered the floor with unglazed quarry tile, doing all the laying, grouting, and sealing themselves.

A LARGE ISLAND CABINET, salvaged from the old train station, was set up in the kitchen and topped with an elegant marble slab. The other cupboards for the kitchen were built by Rod himself, using salvaged door and cabinet fronts and old lumber. He designed the cupboards to match the island cabinet, and gave them marble tops as well. A tin ceiling from AA-Abbingdon of Brooklyn was installed. Two large brass chandeliers--purchased by Rod many years ago for only \$5--were added as the perfect complement to the new ceiling.

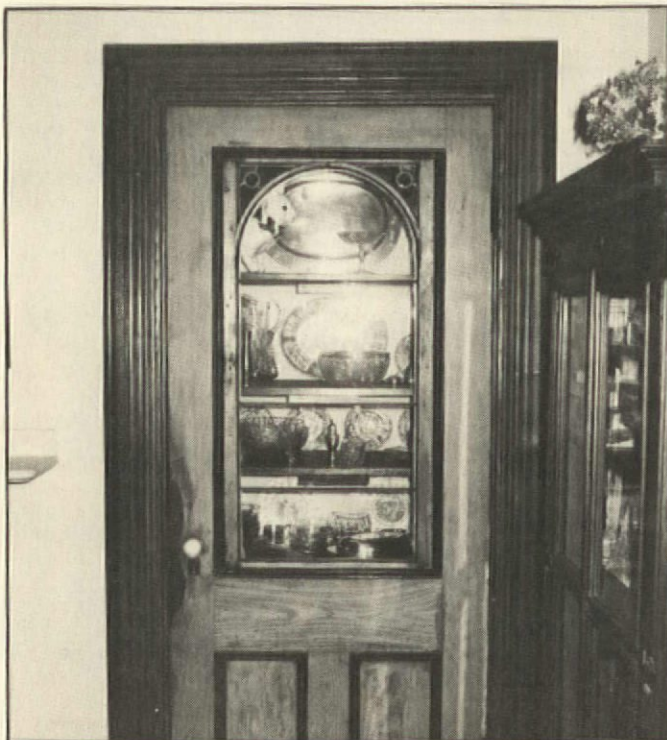


ORIGINALLY, the dining room had a walk-in closet that was also a pass-through to the kitchen. When the kitchen was rebuilt, Lynn and Rod gave it a long, uninterrupted wall by reducing the dining room closet to shelf depth. They then decided to convert the closet into a china cabinet. They removed the door's wood panels, set a stained glass window into it, and added a light. However, if some future occupant of the house should want to restore the closet door, he or she will find the intact panels carefully stored away in the barn. "If Mildred could do it, I could do it," says Rod.

THE MOST STRIKING exterior feature of the house is its Gothic trim, which was added on to the house decades after it was built--probably at the same time the barn was constructed. The house has a tradition of accommodating the graceful additions of its inhabitants, and Rod had continued the tradition. He did all the stencilling in the hallways and downstairs bathroom and built a picket fence that runs some 50 feet along the property. Neither the stencilling nor the fence are precise reproductions of period work. Rather, they are Rod's original designs in Victorian styles that are consonant with the look of the house.

Inevitabilities

MOST OF THE INEVITABLE REPAIRS have been taken care of by now. Floors have been sanded and several rooms have been papered and painted. Of course, more work needs to be done. Two upstairs bedrooms have to be painted and stencilled. The front porch needs some work, siding has to be renailed, and the exterior is due for a polychrome paint job.



The dining room closet was modified into a china cabinet by Rod and Lynn.



This triptych shows the fall and rise of a house. On the opposite page is a photo taken in 1880, the year the Frost family moved in. Above left is the sight that first greeted the Polings in 1979. The house is completely obscured by almost a century's growth of trees and by the train



station. Above right is a recent photo of the house. The station is gone and a lot of trees have been cleared. Work remains to be done, but the house is definitely headed back to its original harmony with the landscape.

ALL THIS WORK will be done with the same basic approach Rod and Lynn have used all along. The entire restoration has been a matter of living with the house and getting a clear idea of precisely what was needed. Then they slowly and methodically could track down--or just luckily come across--exactly what they had envisioned. It required plenty of visits to auctions, junkyards, and salvage stores. It also took a lot of time. As Rod Poling says, "We have tried to use patience and a good eye to substitute for a large bankroll."



Right above: The elder Frosts, 1907. A lot of the Victoriana pictured, along with some of the children's clothes, are now in the Polings' possession. Right below: A detail from a portrait of the Frost family. George and Mildred are first and third from left. Above: The Polings' back parlor today. Note the portrait of George and Mildred.

Restorer's Notebook

Getting Old Glass

Lead Vs. Mildew

YOUR OCTOBER 1981 "ASK OHJ" recommends using penta to combat mildew on roof shingles. Penta will work, but it is rather short lived. It's also dangerous: Being oil based, it can lead to roof fires. And of course, it is extremely toxic. I suggest a different method. Put a strip of 4-1b, lead under the ridge coping. The "acid rain" seems to cause lead oxide to run down the shingles, and this material will kill moss and algae.

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

Removing Wallpaper Paste

FIGHTING TO GET OFF all the wallpaper paste on my 1906 house's ceiling was wearing out my arm. In desperation, I grabbed my Dobie pad from the kitchen. It worked perfectly! To clean it, I run it under the bathtub spouts.

Birdie Bates
Kellogg, IA

More On Screw Heads

THE JANUARY 1982 "Restorer's Notebook" had an item on polishing screw heads. It reminded me of a quick and easy way of holding screws upright for painting, lacquering, etc. Simply take a bar of soap and jam the screws into it. No need to find a scrap of wood and drill holes into it for the screws. You can even get the paint or lacquer off the soap after a few washings.

Ted Lyon
Rochester, NY

Repairing Scratched Glass

IN THE MAY 1982 "ASK OHJ," a reader asked what could be done to minimize scratches in her mirror glass. I recommend that she try rubbing the scratches very lightly with a common, mildly abrasive toothpaste. If the scratches are small enough and/or not too deep, this just might work. Rub in the toothpaste with a cotton-gloved fingertip or a small, soft pad. Polish it every so often to judge progress. (The glove and pad are suggested to save fingertips, not the mirror.)

C.A. "Bing" Perry IV
Dallas, TX

SALVAGED OLD GLASS is an inexpensive replacement for the broken window panes in your old house. Old glass with wavy surfaces and air bubbles can be obtained from building wrecking sites free or at a nominal cost. Another source is used building material yards, where a beat-up window sash--complete with glass--can be purchased more cheaply than the cost of the glass alone.

SEPARATING THE GLASS from the sash is hard work. You'll probably break it if you attempt to remove the old glazing putty. But you can cut the sash (and putty) away from the glass. Make a diagonal cut through the corner joint. Set the sash on the ground in a vertical position, with the severed joint at the top. Hold the horizontal sash member with your foot and carefully pull the sash away from the glass. Pull off any remaining putty with pliers.

Paul Schoenharl
Cincinnati, OH

Researching Your House

IWANTED TO WRITE and share some of my research experience with other readers who may be having trouble finding information on their "new" old houses.

TO FIND OUT what was done before the remodeling, I went to the Minneapolis Bureau of Titles and Permits. They provided me with a photocopy of the original permit to build the house. It listed the original owner, the architect, and the contractor, as well as costs and dates.

WITH THIS INFORMATION, I took to the phone book to check for the same last names. I sent out letters to the 75 people in the area who had the same last name as the owner. My letters contained the information I already had, plus an explanation of why I was writing and not telephoning. (I felt phoning might be interpreted as a scam or an invasion of privacy.)

A RESPONSE came from the sister-in-law of the original owner. She had never been in the house but referred me to the only other living relative, the owner's granddaughter. I was so excited about this information that I couldn't wait to write her. I called her, saying I was referred by the sister-in-law. The granddaughter had lived in the house for 30 years and was delighted to help with old photographs and a personal visit, if I wished. These people get a good feeling knowing that their childhood home is on the return.

FROM THIS HELP, I am able to make intelligent moves toward restoration without the guessing of what was where and what should I do next. It saves a lot of money. . . .

Jonathan B. Webb
Minneapolis, MN

The Fight Is Settled!

Here Are Guidelines For Using...

Dip-Stripping To Remove Paint

By Clem Labine

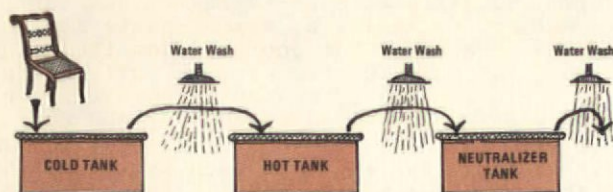
WE'VE ALL HEARD horror stories about using dip-stripping to remove paint: A valuable oak mantel comes back from the strip shop looking like a grey sponge. Yet there are others who've had great luck with commercial paint strippers and who'll never hand-strip again. To get the whole story, we asked OHJ readers (through a questionnaire in the March 1982 issue) for their experiences. We found that although the majority were satisfied, more than one out of every three customers were unhappy--some bitterly so.

OHJ SUBSCRIBERS' EXPERIENCE WITH DIP-STRIPPING

Satisfied	54%
Dissatisfied	38%
Mixed Feelings	8%

TO UNDERSTAND THIS DRAMATIC difference of opinion, we have to look more closely at the workings of the stripping business. Most large commercial strip shops have three tanks:

- (1) A "cold tank" filled with a paint stripper based on methylene chloride and methanol.
- (2) A "hot tank" containing a solution of lye or trisodium phosphate (TSP) in water. These tanks operate from 125 F. to 180 F.



Wood going through a strip shop is often treated in all three tanks, and is rinsed with pressurized water in between.



- (3) A bleach tank containing oxalic acid. This tank neutralizes the caustic from the hot tank, and bleaches out any darkening of the wood that occurred in previous steps.

BETWEEN DIPPINGS, there are usually pressure wash booths where dipping chemicals are rinsed off. In stripping a piece, one, two, or all three tanks may be used.

IN ADDITION to these total immersion methods, there's also a "cold tray" or "flow on" process that we'll describe later.

Where Troubles Begin

THE 38% WHO WERE UNHAPPY with dip-stripping reported raised and fuzzy grain, loosened joints, bubbling veneers, and drastic color changes. Most unhappy customers also reported that they did not know what stripping chemical had been used. And therein lies the problem.

SOME COMMERCIAL STRIPPERS resort to secrecy to hide the fact that they are dipping fine woods in harsh chemicals. They will assure customers that they have their own secret stripper that's guaranteed not to harm wood. **WARNING:** As soon as you hear "my own secret formula," head for the door!

MOST PROBLEMS OCCUR in the hot tank. Caustic strippers remove old finishes very effectively. But in the hands of a careless operator, caustic strippers will not only dissolve old glues, but will also attack the surface of the wood

SELECTING A STRIPPING SHOP

1. When looking for a commercial stripper, ask local antiques dealers for a recommendation. They are the fussiest customers around.
2. Be suspicious of any shop where the stripper won't tell you specifically the treatment he or she intends to use. If the stripper insists it's a secret magic formula, find another shop.
3. Look for a shop that uses a cold tray or cold tank more than the hot tank.
4. Check pieces that have just come through the stripping process: Tug at the glue joints. How rough is the wood? Does the color look right? (Keep in mind that some lightening will occur since all the finish is off the wood). Are bits of finish left in nooks and crannies?
5. After making your choice, send just one piece of wood through the stripping process so you'll know what to expect.

itself. And since it is a hot aqueous solution, it's almost impossible not to wind up with some raised grain.

COMMERCIAL STRIPPERS have a powerful economic incentive to do as much stripping as possible in the hot tank. Caustic stripper sells for about \$50 per drum, while methylene chloride stripper runs around \$275 per drum. So you can see why an unscrupulous operator might keep a cold tank around for show...and when no one is looking run all his work through the hot tank.

LET US EMPHASIZE that we are not condemning all use of the hot tank. Some fine, reputable shops have hot tanks. But it is important for the customer--as well as the strip shop operator--to recognize the difference between fine furniture and run-of-the-mill architectural woodwork. A run through the hot tank might be OK for paint-encrusted baseboards, but might

HINTS ON HANDLING WOODWORK

1. See OHJ, Feb. 1978 for article on how to remove woodwork for stripping without damage.
2. When bringing in a mantel for stripping, nail a board across the bottom, then another board at an angle to form a triangle. This gives needed support.
3. To identify woodwork pieces later on, carve or heavily scratch numbers into them. Pencil and crayon marks will be removed by the stripping process.
4. Remove all hardware before dipping doors.
5. Stripping loosens putty. If you were planning to re-glaze anyway, you might as well leave the glass in and allow the chemicals to soften the putty. If the glass is valuable, however, obviously you lessen the likelihood of damage by removing the glass prior to taking the piece into the shop.
6. If you are taking in a lot of loose woodwork, make an inventory. It's easy for a dip-tank operator to leave a few pieces in the bottom of the tank.
7. When removing nails prior to stripping, pull finishing nails through rather than pounding them out. This minimizes damage to the wood surface. To remove flat-head nails, lay a 2x4 up against the nail head and pound on the point. The wood-against-wood starts the nail out without splintering the surface.

be a disaster for an oak dresser or walnut wainscoting.

THE FEDERAL GOVERNMENT, for example, takes a dim view of dip-stripping for furniture. The General Services Administration's specifications for refinishing the government's own wood furniture contains the following warning: "CAUTION: DIP-TYPE REMOVING OPERATIONS ARE NOT ACCEPTABLE FOR WOOD FURNITURE."

CAUTIONS****CAUTIONS****CAUTIONS

1. Beware putting oak in a hot tank. It frequently turns dark.
2. The glues and veneers in furniture of the 1920s and 1930s is of poor quality and makes those pieces dubious candidates for dip-stripping. They are best done by hand or in a cold tray.
3. Most operators will try to do doors in a hot tank. They are too big for most cold tanks. Doors put through a hot tank may come out smooth or very rough; there's no way to predict in advance. The hot tank may also open glue joints in the door.
4. Dyes and stains react in a variety of ways to stripping chemicals. Sometimes the color of the wood that you just adore is the result of a stain...and stripping will remove it. Other times, there may be a stain color that you hope will be stripped out, and the stripping process won't touch it. The oxalic acid neutralizing tank will bleach most stains and dyes.
5. Metal objects can be safely put in the hot tank--EXCEPT for aluminum, which is corroded by caustic chemicals.
6. Beware putting exterior woodwork through a hot tank. If the caustic stripper is not completely neutralized, when the wood is exposed to weathering, any new paint is likely to peel.
7. With painted furniture, remember that there may have been a reason it was painted in the first place. Sometimes the paint covers burns, fillers, spliced-in wood, etc.

COLD TANKS are less harsh than hot tanks. They are called "cold" because they operate at room temperature. The stripper, a combination of methylene chloride and methanol, is similar to the liquid paint stripper you can buy at the hardware store.

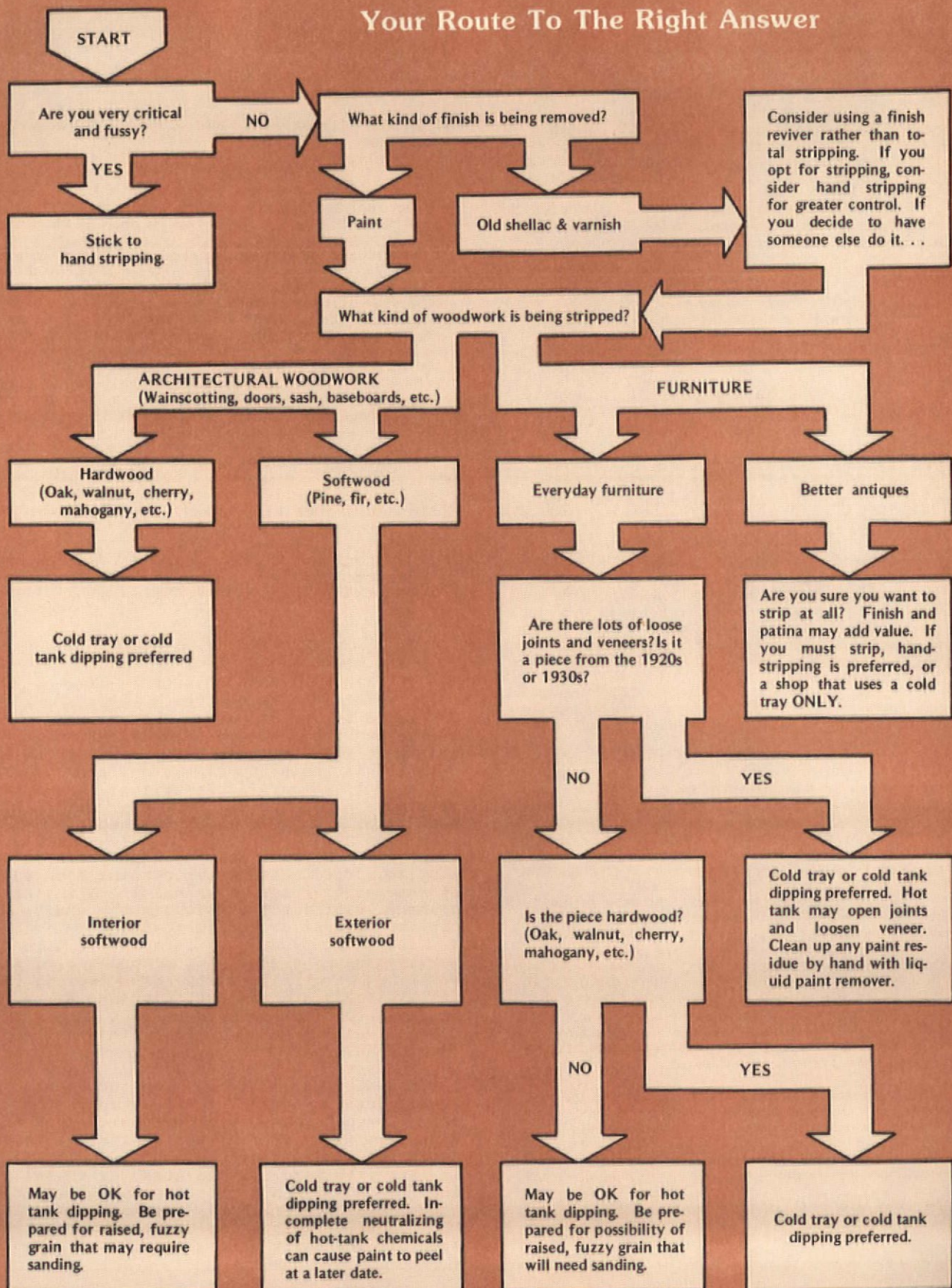
THE COLD TANK avoids soaking wood in water; nonetheless, the wood is being immersed in a strong chemical. The wood will absorb some of the chemical; how much depends on how long it is soaked. So it is possible to get some swelling and grain raising through the combination of immersion plus water rinsing. Also, it's possible that not all of the methylene chloride will be washed out of the wood.

THE COLD TRAY or "flow on" method is the gentlest of all, since it is closest to hand stripping. It uses methylene chloride strippers that are similar to hardware store paint removers. To strip a paint-encrusted door by this method, for example, a semi-paste stripper would be sprayed on the door. After the paint softens, the bulk is removed with putty knives. Then liquid remover is pumped through a brush, which is worked back and forth over the door as it sits in a tray. The brush serves both to apply the stripper and to loosen the remaining finish. The remover collects in the bottom of the tray, and is pumped back through the brush.

MOST FLOW-ON stripping operators use a water spray to rinse off the paint remover. Really

To Dip Or Not To Dip?

Your Route To The Right Answer



Peel-Away Stripper: Miracle Or Malarkey?

ADS HAVE BEEN APPEARING in countless magazines touting the virtues of a "peel away" paint stripper. The product sounds too good to be true: "Strips away up to 18 coats of paint with one 60-second application. . .no mess, no fuss, no odor. . .ends sanding, scraping FOREVER! Makes taking paint off even easier than putting it on!"

TO THE BEST of our knowledge, no publication has tested to see whether the stuff works as advertised. Since the OHJ does not have a zillion-dollar ad campaign at stake, we decided to evaluate the peel-away stripper. (This is one reason why we don't accept paid advertising.) We bought a "Homeowner Size" box of the stripper (\$19.90, including postage) and set out to strip an oak chair and a piece of fir woodwork. Our conclusion: The peel-away process does work after a fashion, but is hardly the miracle the ads claim it to be. The stripper is an alkaline powder, similar to lye or TSP. It works as follows:

- (1) You mix the powdered stripper in water to make a paste.
- (2) You apply the creamy stripper paste to the surface with a spatula they provide, or with an old brush.
- (3) The peel-away blanket is soaked in soapy water and is laid on over the stripper. The blanket keeps the stripper from drying out while it is working. The size of the blanket (about 4 ft. by 3 ft.) limits the amount of area you can strip at one time.
- (4) Then you wait while the stripper does its work. This can be

several hours. (You can catch up on your reading while waiting.)

(5) When the paint has softened all the way down to bare wood, you peel off the blanket. Theoretically, all the paint comes off with the blanket at this point.

(6) The wood surface then has to be neutralized by applying a solution of vinegar and water.

(7) In order to re-use the blanket, you have to wash it out in soapy water.

WE FOUND THAT, contrary to the picture in the ads, paint didn't come up out of the grooves; it had to be dug out with a scraping tool. And despite the claims of ending sanding forever, the stripper raised the grain on our test pieces, requiring sanding. The process of neutralizing the wood and washing out the blanket for re-use was decidedly messy.

BASED ON OUR TESTS to date, the Editors feel the product offers few advantages over conventional paint strippers. . .and certainly doesn't come close to living up to the ad hype. One possible use—which we didn't test—would be for stripping overhead; the stuff did seem viscous enough to stick to a ceiling. We continue to get questions about this product every day, so if you've had any experience with it—pro or con—we'd love to hear from you. Send your comments to: Refinishing Editor, Old-House Journal, 69A Seventh Ave., Brooklyn, NY 11217.

TIPS ON REFINISHING STRIPPED WOOD

1. Any wood that's been exposed to moisture, either in the hot tank or in the rinsing booths, should be allowed to air-dry for AT LEAST three weeks before applying a new finish. (Allow more drying time in humid weather.) Don't try to speed the drying process with heat; you may cause warping and checking.
2. To clean up paint residue in grooves, apply paint stripper from a plastic squeeze bottle, such as the kind you put mustard in to take to a picnic. This allows you to put the stripper where you need it without waste.
3. When sanding fuzzy wood, apply the sealer (such as shellac) BEFORE sanding. The sealer stiffens the wood fibers and makes them easier to sand off. A few coats of shellac, with light sanding between coats, will smooth out most fuzzy raised grain.
4. Color will come back to most stripped wood after applying the finish. In some cases, stain will be required.
5. Best finish depends on the wood. The only safe course is to experiment on a small patch before proceeding. Oil finishes can turn some woods (e.g., redwood, walnut) dark.
6. Dresser drawers may not slide at first after stripping due to swelling. Wait two to three weeks for proper drying, then apply wax to drawer bottoms and sides.
7. Here are some finishing formulas that have worked for OHJ subscribers:
 - Orange shellac returns color to redwood.
 - To restore color to a variety of woods, coat with 1 part boiled linseed oil and 3 parts turpentine. Allow to dry. Apply a fruitwood stain (or other appropriate stain). After stain dries, coat with oil or varnish finish.
 - To restore color to Honduras mahogany: Apply coating of boiled linseed oil and rub off excess with 0000 steel wool.

meticulous strippers, however, believe that water should never touch fine wood; they'll use alcohol or mineral spirits as the rinse. Obviously, this is a more expensive process.

How Fussy Are You?

SELECTING A STRIPPING SHOP is like picking a mechanic for your car. There's a wide range of competence in the marketplace--and the consequences of a bad decision can be disastrous. Keep in mind that one person's "smooth" is another person's "raised fuzzy grain." If you are super-critical and fussy, there are probably few commercial stripping operations that will make you happy.

PRICES OF STRIPPING SERVICES can vary widely. Dipping alone doesn't remove paint from all the cracks and crevices; that has to be gotten out by hand. This is labor-intensive, and so you can expect that a shop that does a lot of meticulous hand cleanup is going to be more expensive than a shop that just boils your woodwork in a vat of lye. Whereas a typical price for stripping a door today might be around \$30, expect to pay twice as much for a shop that uses only the flow-on method with a lot of hand clean-up.

THERE'S NO SUBSTITUTE for the judgement of a knowledgeable, conscientious strip shop operator. Through years of experience, he or she knows how your type of wood--with its accumulated finishes--should be handled. The trouble is that it's hard for the consumer to tell the difference between a conscientious operator and a fast-buck artist who's just an operator. With the tips from this article, we hope that you can tell the difference.



Patching Brownstone

By Lynette Strangstad

OWNERS OF BROWNSTONE BUILDINGS often think that their problems are insolvable or else too complicated to be repaired economically. As a result, they resign themselves to deteriorating buildings. This article demonstrates practical, effective repair work that you can do yourself to extend the serviceable life of your brownstone building.

BROWNSTONE is a red-brown or dark chocolate brown sandstone, usually with a noticeable mica content. When it begins to deteriorate, water is inevitably the culprit. Look for crumbling pointing between blocks of brownstone. This leads to open joints, which allow water entry. Deteriorating details high on the building may also be channeling water in patterns that severely wear away the brownstone facade. Be sure to deal with any underlying water problems before or during your repair of the brownstone itself.

PERHAPS THE MOST FREQUENT water problem concerns the freeze-thaw cycle. Rain water enters the brownstone through cracks and gets trapped. When the temperature drops, the water freezes, expands, and further damages the stone. The ice thaws, revealing a bigger crack in which more water can be trapped--meaning more cracking, and so on. And on and on.

THE OTHER MAJOR PROBLEM is due to face bedding. Brownstone is a sedimentary rock, so it actually consists of sheets of stone layered one

atop another. The illustration below shows a naturally-bedded stone and one that has been face-bedded. Water damages a face-bedded stone by flaking off entire sheets of brownstone. Some 19th-century builders would inadvertently face-bed a block of brownstone. But sometimes it would be done on purpose to expose a long surface of stone--which is why the problem is frequently seen around doorways.

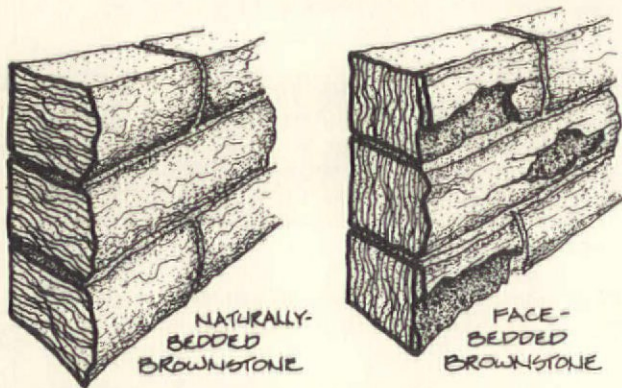
HOMEOWNERS sometimes resort to methods of repair which are totally inadequate to the problem. Painting over deteriorated brownstone, for example, only hides the problem temporarily. Patching with cement always involves applying a brownstone paint to the whole facade, or else the patch will look like a patch. Such a paint job then has to be reapplied periodically if the patch is to remain hidden.

THE ONLY SENSIBLE, long-lasting solution is to prepare and apply a brownstone mix that will match the color and texture of the original brownstone. Such a patch, as it weathers, will come to look like the surrounding brownstone. This article is based on my experience in making and using brownstone mixes. If you experiment a little with the basic methods outlined below, you'll get something that will be just right for your particular situation.

Preparing The Mix

PULVERIZED BROWNSTONE is a necessary component of the mix because other aggregates lack mica particles and so look "flat" next to the original brownstone. A possible source for brownstone is any salvage yard in your area. They are most likely to have brownstone that will closely resemble that of your building. Quarries or stone yards are the next best places to try. Don't worry if the brownstone they have isn't crushed; you can easily pulverize it yourself to obtain aggregate of the necessary size.

ALONG WITH CRUSHED BROWNSTONE, the mix will contain portland cement and dry mortar colors. When possible, you should also try to include sand as a component; it will reduce the amount of crushed brownstone required by the mix.



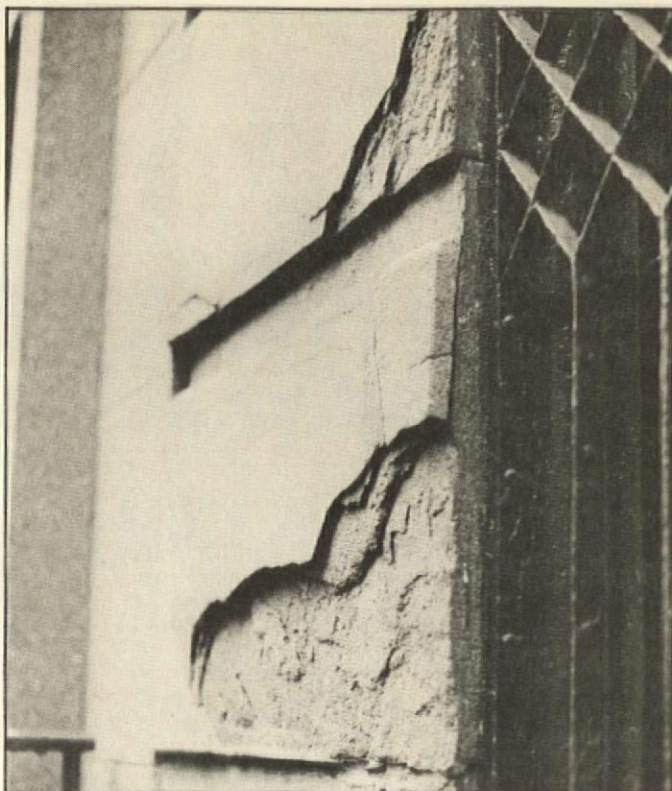
Naturally bedded stones (left) suffer less damage from the weather than face-bedded stones (right).

Sand will change the color and texture of the mix, so if it comes out wrong, change to sand of another color and/or grain size. (There's always a chance, however, that your particular brownstone's appearance won't enable you to use sand in the mix.)

BEGIN WITH a white portland cement, to avoid introducing unwanted color to the mix. (If you find you need a greyer hue, use a light grey portland.) Dry masonry colors permit you to vary the color of the mix. Many masonry supply stores stock several shades of red and brown. If you can't find these colors, or if they don't quite do the job, you may have to introduce blue or even yellow to the mix. A color wheel from an art supply store will make things easier if you do have to mix colors.

EXPERIMENT FIRST with the dry masonry colors alone, so you can see which colors are closest to what you need. Then introduce the cement, brownstone, and sand. Try to match the color of the original brownstone, not the weathered surface of the facade itself. When you undercut the patch area, you'll expose unweathered brownstone. This is the color your mix should match. This way, when the patch weathers, it will come to resemble the surrounding surface. (To speed up this weathering process, lightly wash ONLY the patch surface area with diluted muriatic acid after the patch has cured.)

AFTER SOME TRIAL AND ERROR, you'll get a satisfactory color for the brownstone mix. Texture plays a part in our perception of color, so once you're close to matching the color, use texturing techniques on your samples. Try sponging the still-damp surface of the mix with



Although spalling doesn't pose an immediate structural problem, the exfoliation of bedded brownstone layers will only accelerate as water enters the rough, deteriorated surfaces.

Brownstone-Mix Formulas

You'll have to test to find the proper mix for your brownstone repairs. Listed below are some mixes that I have used. There's no assurance that these exact formulas will work for your own building, but they are a good starting point.

Here are suggested ratios for the dry masonry colors:

- A. 4 brown : 1 red
- B. 8 brown : 1 red
- C. 12 brown : 1 red

We followed a basic ratio of 1 part cement to 3 parts of the mixture of brownstone, dry masonry colors, and sand. Most actual formulations modify that ratio to some extent, but as long as you don't steer too far from it, your mix should be as strong and attractive as ours were. (Samples 4 and 5 were actually used on different parts of the same building.)

- 1) 15 T brownstone
5 T white portland
- 2) 12 T brownstone
4 T white portland
1½ t mortar-color mix A

- 3) 12 T brownstone
3 T white portland
1 t mortar-color mix B
- 4) 12 T brownstone
4 T white portland
1 t mortar-color mix C
- 5) 6 T brownstone
6 T sand
4 T white portland
5/8 t mortar-color mix A

Tablespoons (T) and teaspoons (t) are familiar and convenient measurements — small enough to use up a minimum of materials while still providing adequate samples for determining colors. If you keep the components in easy multiples of each other (3 teaspoons = 1 tablespoon), they translate well into larger quantities.

One final comment: Strive for perfection but don't expect it. There is virtually no such thing as an undetectable patch. But it needn't be undetectable to be unobtrusive — and effective.



Both of these previously unpainted brownstone buildings were spalling. Their owners hired contractors to do color-matched patches, so the headache of periodic maintenance painting could be avoided. Left: The contractor who worked on this job had an ex-



cellent reputation. Right: This contractor had a spottier track record (pardon the pun), and the owner didn't insist on a test patch. Now it's either regular painting or permanent scars.

a fine-grained sponge or a piece of foam rubber from a cushion. This will expose the fine-grained aggregate and the mica.

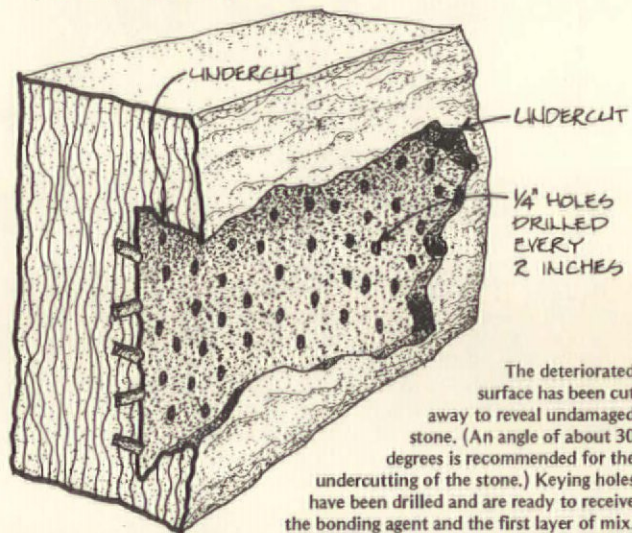
SOME BROWNSTONE BLOCKS have streaks of an aggregate that differs in size and color from the main body of the stone. Select a sand that matches the size and color of the aggregate and toss it into the patch while the patch is still wet. This will imitate the streaks in the surrounding brownstone. The next day, after the mix has begun to harden, prepare a solution of muriatic acid and water (1 part acid to 10 parts water). A light application of this solution will further expose the aggregate. (Take care not to overlap adjoining surfaces with the acid.)

PREPARE SEVERAL BATCHES of brownstone mix, each using a slightly different formulation, and let them cure outside for as long as possible, with two weeks as a minimum and three months none too long. Both this work and the actual patching should be done when the weather is warm. At a temperature below 40°F, the mix may not cure properly, and you'd lose a lot of your work.

Applying The Mix

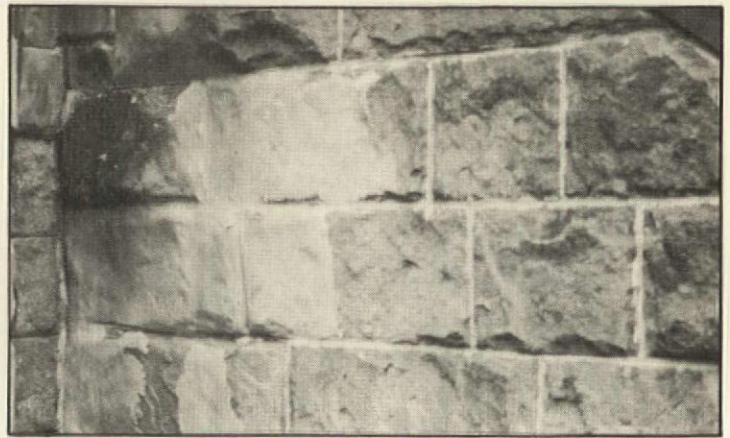
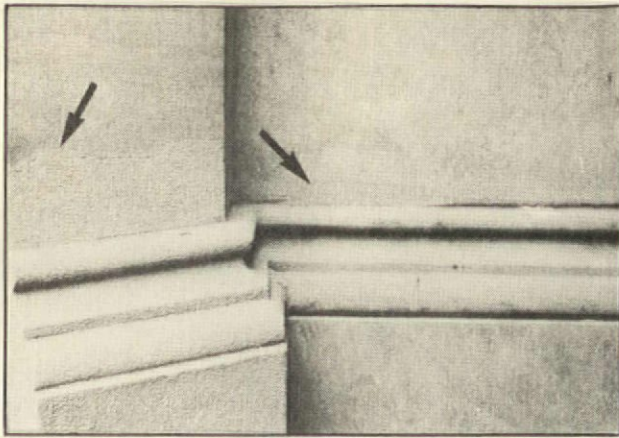
THE ACTUAL PROCEDURE for the repair of brownstone is similar to limestone-step repair (see the July 1982 OHJ). Using masonry hand tools, cut back the stone to a

solid subsurface. Undercut the perimeter of the patch to provide a key for the mix. If less than a full stone face is being resurfaced, you'll find that an irregularly shaped patch will be less noticeable than one that is squarely defined.



The deteriorated surface has been cut away to reveal undamaged stone. (An angle of about 30 degrees is recommended for the undercutting of the stone.) Keying holes have been drilled and are ready to receive the bonding agent and the first layer of mix.

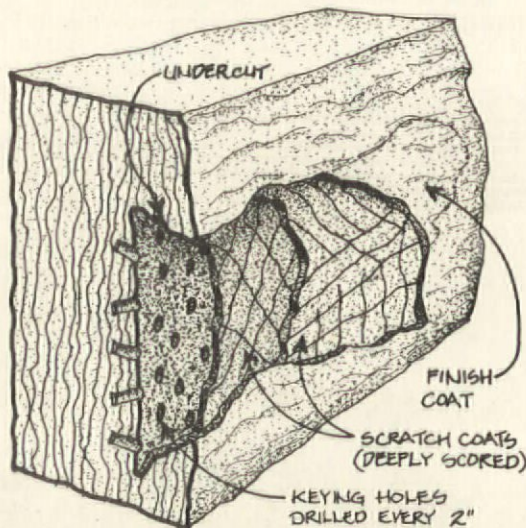
ONCE THE DETERIORATED STONE has been removed, drill holes approximately 1/2 inch deep by 1/4 inch in diameter. The holes should be drilled at varying angles, about every 2 inches along the newly exposed surface. Remove stone dust from the patch area and lightly spray the area



Left: You have to look hard to find the patch in the lower portion of this photo. Right: No arrow seemed necessary with this job.

with water. Then apply a bonding agent: a thin paste consisting of 1 part portland cement, 1/2 part lime, and 3 parts sand.

NOW APPLY THE BROWNSTONE MIX to fill the patch. The mix must be applied in layers that are not less than 3/4 inch or more than 3 inches in thickness. To provide keying, use a trowel to gouge many scratches into the surface of each layer. Be sure to apply each layer while the previous layer is still damp.



IF YOU HAVE A DEEP PATCH, you can save on pulverized brownstone. Prepare a batch of mix that does not include any brownstone and use that as a scratch coat under the finish coat. Only the finish coat need contain brownstone dust. Once the finish coat has been applied and tooled to match the surrounding surface as closely as possible, you can use the texturing techniques discussed earlier to approximate the weathered texture of original brownstone.

TEFLON OR STAINLESS STEEL reinforcing rods may be required for stability if you have to rebuild architectural elements. Complex contours will require a wooden form that conforms to the negative profile of the element to be repaired. (See the July 1982 OHJ for more information on both procedures.)



When facade deterioration spans adjacent stones, put a temporary ground in the joint. Remove it when mortar is partly set. After patch is cured, you can "point" the fake joint.

BE MORE THAN FUSSY with your work. Today's "perfect patch" may look less than perfect tomorrow, so don't hesitate to remove a patch, even if it has almost cured. Patching brownstone is one of those tasks where care and patience really pay off. You can successfully return your crumbling brownstone facade to its former grandeur and physical integrity.

SAFETY REMINDERS

Accessibility of the area to be repaired has to be considered. If the deterioration occurs in high, hard-to-reach areas such as architectural detailing near the roofline or upper window sills and lintels, scaffolding will be necessary. The additional safety considerations required by scaffolding will probably take the project out of the realm of the do-it-yourselfer.

There are standard safety measures that you must follow when working with lime and acid:

1. Avoid getting lime on your skin.
2. Always wear rubber gloves and safety glasses when working with acid.
3. Always pour acid into water — never the other way around.
4. Keep a pail of water handy to neutralize quickly any damage caused by spillage of acid.

LYNETTE STRANGSTAD worked with Structural Antiquities Unlimited on the restoration of the brownstone facade of the Theodore Roosevelt Birthplace in New York City.

Helpful Publications

Here are several books about furniture styles, and an excellent text on repairing antique furniture.

Nineteenth Century Furniture: Innovation, Revival and Reform

Mary Jean Madigan, Introduction
1982 (160 pp., profusely illustrated) Paper.

THIS ART & ANTIQUES' BOOK is a collection of articles on furniture styles from 1820 to 1915. Written by curators and scholars, these articles are both authoritative and extremely helpful. The history and features of prominent furniture styles and manufacturers are thoroughly discussed and well illustrated--Rococo Revival (Belter), Eastlake-influenced, Kimbel & Cabus, Hitchcock, and Stickley. There are also several sections on frequently overlooked furniture styles such as cast-iron, Egyptian Revival, and Adirondack Hickory. Color and black-and-white illustrations feature numerous museum pieces and period photographs.

To order, send \$19.95 ppd. to:
Watson-Guptill Publications
1515 Broadway--Dept. CSAA-OHJ
New York, NY 10036
(212) 764-7300



A cast-iron garden bench.

"Nineteenth Century Furniture" includes sections on frequently overlooked furniture.

American Country Furniture: 1780-1875

Ralph & Terry Kovel
1982 (256 pp., over 700 photographs) Paper.

IF YOU ARE TRYING to select antique, country furniture for moderate prices, this book will show you how to be sure of its authenticity and value. Another in a long list of books by the well-respected Kovels, it has over 700 black-and-white photographs showing furniture dating from 1780-1875, primarily from New England, although French Canada and other regions of the U.S. are occasionally illustrated. Many of the photos are keyed to the text to aid in identifying important furniture details. A large portion of the book is concerned with various styles and types of chairs; there is also special attention given to candlestands, painted furniture, and household accessories.

To order, send \$10.45 ppd. to:
Crown Publishers, Inc.
34 Engelhard Ave.--Dept. OHJ
Avenel, NJ 07001
(201) 382-7600

Three Centuries Of American Furniture

Oscar P. Fitzgerald
1982 (323 pp., profusely illustrated) Paper.

AFTER LOOKING AT NUMEROUS furniture style books, we feel this is the best overall survey book currently available. It covers the very broad period of the late 1600s to the turn of the twentieth century. There are only four pages of color plates, but the numerous black-and-white photographs more than make up for this, often with more photos than text. As a result, this book acts a handbook to teach the reader to recognize different styles from different time periods, and which is appropriate for your particular house. Another advantage is that the furnishings pictured are not all museum pieces; some are similar to a piece you might see in a quality antique store.

To order, send \$18.95 ppd. to:
The Old-House Bookshop
69A Seventh Avenue
Brooklyn, NY 11217
(212) 636-4514

The Encyclopedia of Furniture

Joseph Aronson
1965 (484 pp., profusely illustrated) Hardcover.

WE FELT THAT THIS OLD BOOK deserved renewed attention. It has over 2000 illustrations, many of which are style comparisons. In alphabetical, encyclopedic form, it serves as a handy reference guide for the furniture styles from the early 1700s to present day; the 19th century is highlighted.

To order, send \$17.45 ppd. to:
Crown Publishers, Inc.
Attention: Retail Sales, Book #037351
Dept. OHJ
One Park Avenue
New York, NY 10016
(212) 532-9200

Repairing And Restoring Antique Furniture

John Rodd
1981 (240 pp., illustrated--black & white) Paper.

THIS IS NOT A BOOK for the novice furniture restorer. However, anyone with some carpentry and restoration skills will find that it's one of the best books on fine repair techniques. It often suggests various procedures for repairs and then discusses in detail the one which the author considers the best. Some of the selections are very specific ("a knob and ring handle for a Regency tea caddy"), while other procedures are more general ("drawer repair"). The text focuses on wood furniture repairs, but there are also sections on barometers, metal fittings, and mirrors and glass. Also included are several helpful formulas--flour or rice paste, finishes to 'antique' new brass, etc.

To order, send \$9.95 ppd. to:
Van Nostrand Reinhold Co.
7625 Empire Dr.--Dept. OHJ
Florence, KY 41042
(606) 525-6600

Gazebos cont'd from p. 151

any material or design erected in a garden or park as a resting place, the focal point of a view, or a place from which to contemplate the view.

GAZEBO is commonly explained as a somewhat humorous form of the verb "gaze," (a play on the future tense of a Latin verb such as *videre*, "to see," *videbo*, "I shall see"). But early usage suggests that the term may possibly be a corruption of some Oriental word. In W. and J. Halfpenny's "New Designs for Chinese Temples, Bridges, Doors, Gates" (London, 1750), the authors mention the "Elevation of a Chinese Tower or Gazebo."

History

TODAY'S common use of *gazebo* seems to date from the early 19th century. "Pavilion" and "summerhouse" were the preferred terms in the 18th century; these words continue to be used interchangeably. On the other hand, "pergola" and "kiosque," Victorian in the origin of their popularity and certainly related to gazebo, are often misused as synonyms.

THE ORIGIN of the form which gazebos have come to symbolize is lost in time. Such constructions are documented in most of the Ancient World--Egypt, Mesopotamia, Greece, Rome, the Orient. They received renewed interest in Western Europe from the time of the Renaissance on.

GAZEBOS and summerhouses could have a variety of uses, according to architect Alexander F. Oakey. In his *Home Grounds* (New York, 1881), he enumerates them:

1st, to protect one from the sun while sitting out of doors without hat or umbrella; 2d, to enable one to enjoy whatever breeze may be stirring from any quarter, not felt on the veranda owing to the position of the house; 3d, to mark the most advantageous points of view that gardens or the surrounding country can be seen from; and, 4th, to embellish the grounds with forms and colors unattainable in planting.

OUTDOOR STRUCTURES were important, albeit subservient, aspects of the formal French gardens of the 17th and 18th centuries. They assumed a more dominant role with the development of the "natural" (or landscape) garden in England, c. 1730. The point here was picturesque informality--carefully planned.

SUCH DESIGNS were made famous and fashionable by designers William Kent, Lancelot "Capability" Brown, and others. Monuments, temples, towers, cottages, grottoes, and fake ruins were focal points of landscape schemes designed to evoke a



Columbia, S.C. c.1870

Hudson, N.Y. c.1880



Leroy, N.Y. c.1855



DOUGLAS 82

Mecklenburg Co.,
Va. c.1795

myriad of aesthetic associations--artistic, historic, and literary. One travelled through time as well as space while circumnavigating the garden.

ARCHITECTURE in the landscape garden was popularized in France and the rest of Europe as le jardin anglo-chinois, the emphasis not surprisingly placed on the chinois in France. Occasionally, landscape fantasies reached outlandish proportions in either design or expense. "Folly" (derived from the French word folie, "madness"), was first used in Britain to describe unfinished architectural embellishments, but soon came to describe anything built to satisfy a fanciful or whimsical taste. Now and then, "folly" and "gazebo" are mistakenly used to mean the same thing; a fancifully designed gazebo could be called a folly, but a folly might be anything from an obelisk to a triumphal arch.

In America

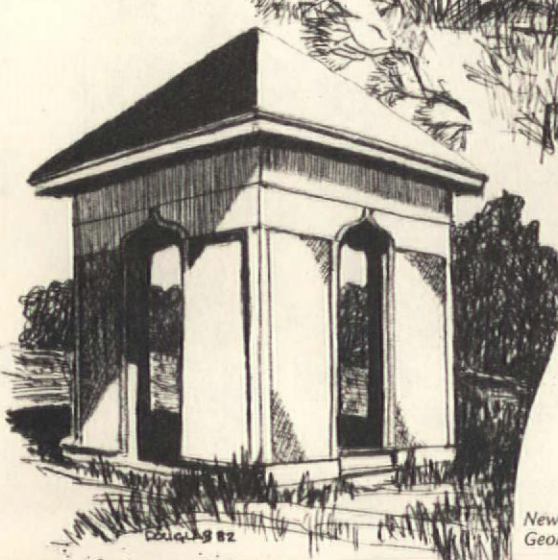
GAZEBOS, it seems, are the humbler cousins of the temples and towers found in the English garden. The 19th century was the great era of the gazebo in America. There were many people who wanted and could af-



Vicksburg, Miss.
c.1855



Cutchogue,
L.I., N.Y.
c.1840



1849

Newnan,
Georgia c.1840



Watkinsville,
Georgia
c.1880



Macon, Georgia
c.1860



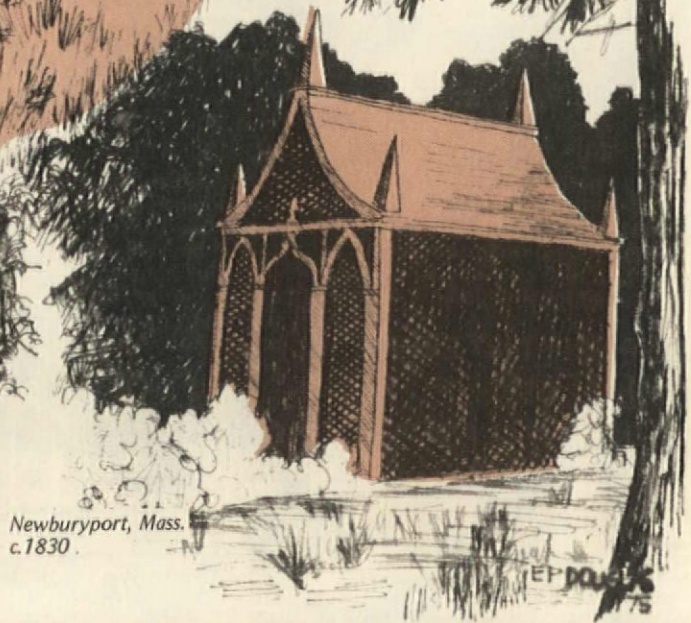
Belfast, Maine
c.1845



Demopolis,
Ala. c.1845



St. Francisville,
Louisiana
c.1840



Newburyport, Mass.
c.1830

ET DUCK
1875

ford the upkeep on some sort of garden, and fashion dictated ornaments be of more than just a floral nature, if at all possible. At first, Americans relied upon the advice of foreigners--British, French, and German--in gardening matters.

FOLLOWING the publication and great popularity of Downing's works (1841-1853), volumes by other Americans on similar topics mushroomed. Most had something to say about garden architecture. Reading some of these comments--even through the florid prose--provides an excellent background for the 20th century restorer or re-creator.

ENGLISHMAN Shirley Hibberd, in Rustic Adornments for Homes of Taste (London, 1870), epitomizes the 19th century opinion that summerhouses are

...desirable, and indeed almost necessary features in gardens of all dimensions and styles. The grander the garden, the greater the need for places of retirement, for rest, shelter, conversation, and sometimes for that blessed change 'out of the house' which comes over every one of us at times when the air is balmy, the trees leafy, and the routine of domestic life a little tame or wearisome, as it will be on occasions in the best-regulated homesteads.

DOWNING, as we have seen, was of the same opinion, and was joined by other Americans such as Elias A. Long, who wrote in Ornamental Gardening for Americans (New York, 1884):

Whatever the size or nature of a garden, there is almost always need of some kind of architectural structures besides the main buildings, for adding to its comfort, security, and interest.

Placement

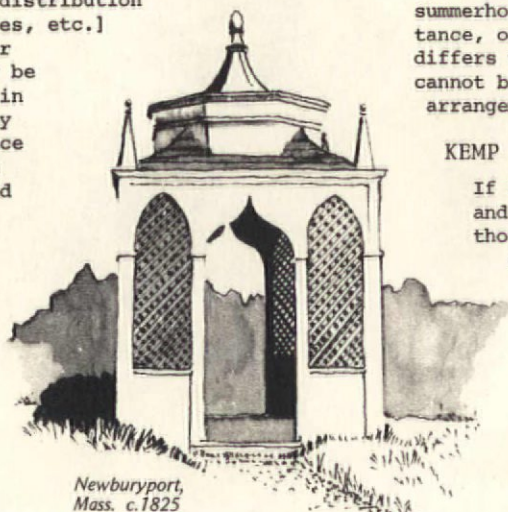
PLACEMENT of the gazebo in the garden merited thoughtful attention. Architect Oakey cautioned his readers:

The design and the position of these structures are not to be arbitrarily determined, but are a part of the scheme improvement, and are suggested by its conditions.

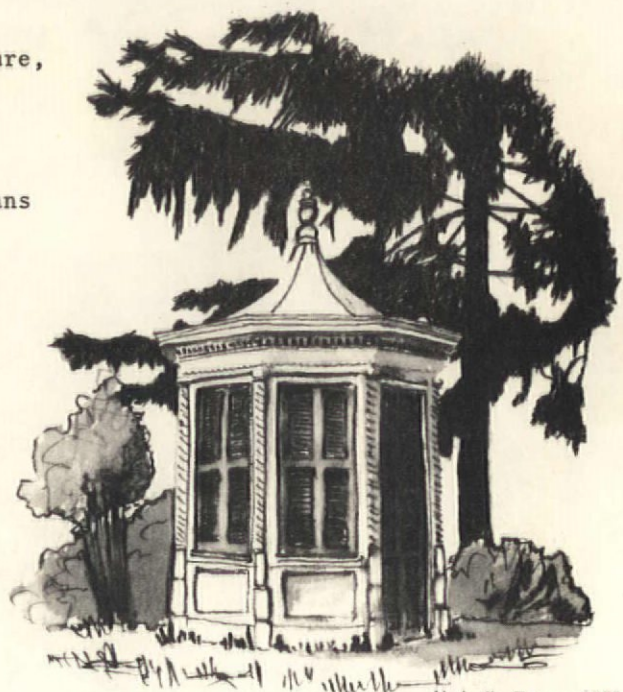
ANOTHER AMERICAN, G. M. Kern, had previously written in Practical Landscape Gardening (Cincinnati, 1855):

It requires a correct and practical taste to superintend the distribution of...[summerhouses, temples, etc.]

...in a Garden, as however beautiful the objects may be in themselves, if placed in ungraceful positions, they will destroy the appearance of the whole scene. More discrimination is required in the adaptation of ornaments of this kind than in any other part of the gardener's duty. Too richly or highly ornamented, it will appear gaudy--too plain will argue poverty--and to be out of place will betray ignorance.



Newburyport, Mass. c.1825



Nashville, Tenn. c.1860

Design

IN THE MATTER of gazebo design--probably the item of principal interest to modern readers--"appropriateness of style" (rather than style per se) was of major importance to our 19th century predecessors. Most writers on the subject felt that when such structures were within view of the house, they should be similar or at least complementary in style. In Downing's first work, he states:

In the proximity of elegant and decorated buildings where all around has a polished air, it would evidently be doing violence to our own feeling and sense of propriety to admit many rustic seats and structures of any kind; but architectural definitions and architectural seats are there correctly introduced.

ENGLISHMAN Edward Kemp, in How to Lay Out a Garden (London, 1850), echoes this sentiment by stating that:

...the employment of conspicuous grottoes, towers, summerhouses, or other buildings, within a short distance, or in open view, from the house, when the style differs very widely from it, or is at all extravagant, cannot be defended on any known principle in landscape arrangement.

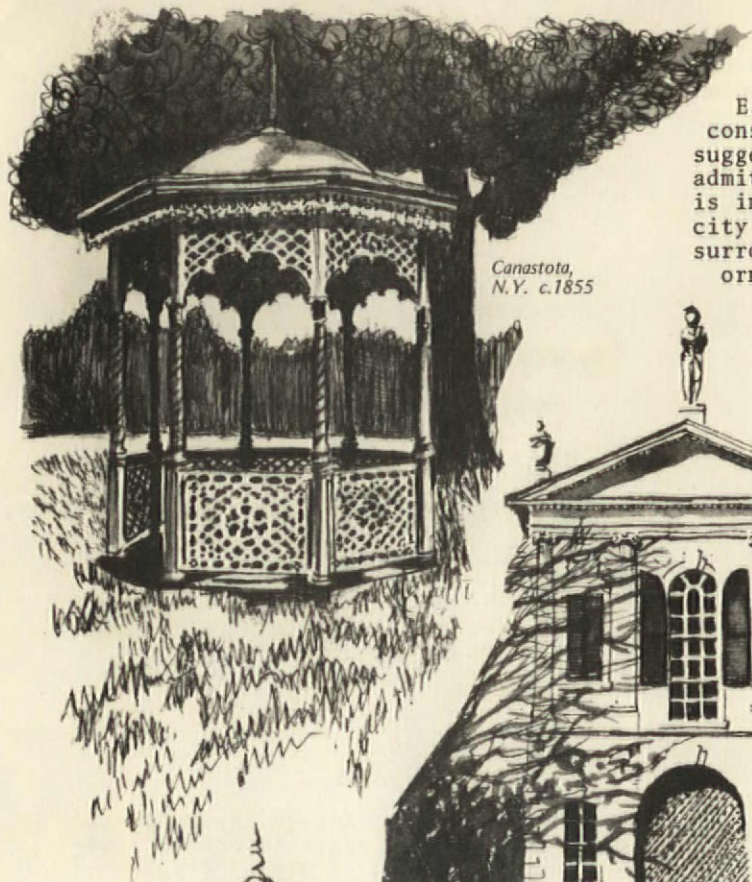
KEMP DOES concede that:

If sparingly introduced, and of quiet appearance, and partially concealed, architectural objects, though not in the same style as the house, may be occasionally admissible.

LATER in the work, he adds:

A rustic arbour will not, however, be an unfit accompaniment to a building in the Swiss character, or even to some kinds of house Gothic, if its details be accommodated there-to. But it would be entirely inharmonious with a building in the Grecian or Italian manner, which demands more artistic and classical attendants.

RUSTIC SEATS vs. those of an architectural style was a question addressed in Woodward's Country Homes (New York, 1865). Author George E. Woodward comments that while there has been considerable interest in summerhouse design, most suggestions are of a rustic character. These, he admits, can often be beautiful, but such rusticity is incongruous in anything but a rural setting. In city and suburban gardens, where the architectural surroundings are "stiff, sharp, and sometimes very ornate," schemes of some elaboration are called for.



Canastota, N.Y. c.1855

WOODWARD'S OWN PROPOSAL ("Design No. 11," below) aptly mirrored the eclecticism of the era. Greek, Gothic, Italian, French, and Moorish details are mixed in a charmingly fanciful manner to produce a prototypical Victorian gazebo. Woodward admits that while there might be...

...a little too much ornament... something of this kind seemed to be required in the absence of that more beautiful ornamentation produced by the drapery of Nature.

WELL SAID, George!

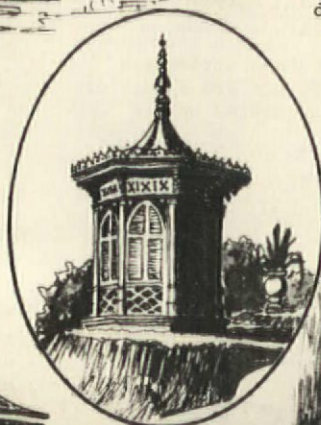
THE APPROACH taken by Hibberd was somewhat more lenient. In Rustic Adornments..., he urged his readers to "be latitudinarians with respect to style":

...and [be] in no haste to quarrel if the dwelling house has a Greek frontage and the far-off garden house is of the homespun school, showing gnarled wood supports and moss or thatch for the roof. Nevertheless, a certain unity of tone in all the features of a place is desirable, and a rustic summerhouse will be more appropriate in a garden connected with a rustic dwelling, than in one surrounding a grand mansion severely classic in style, with terraces, fountains, and geometric gardens.



Danvers, Mass. c.1794

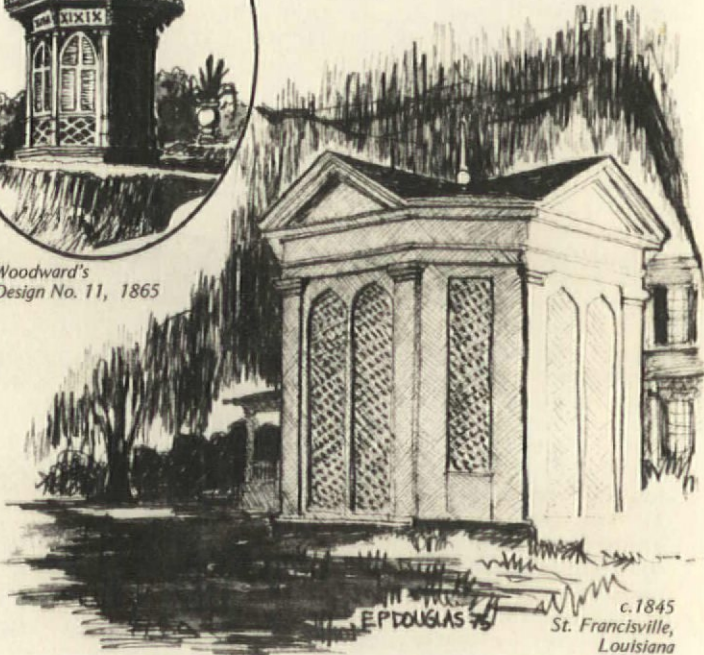
Williamsburg, Va. c.1750



Woodward's Design No. 11, 1865



Newport, R.I. c.1747



c.1845 St. Francisville, Louisiana

PROPRIETY, Hibberd concludes, is "a question always worth considering; but not to the extent of making convenience subservient to extreme views on matters of taste."

Practical Matters

CONSTRUCTION and comparative costs were of interest to 19th century gazebo builders, just as they are to us. Various materials differed in their usefulness; Hibberd discusses the topic at some length in order that the "summer-houses and arbours [not be] harbours for earwigs, cats and other vermin ... [instead of] tree bowers and trellis shelters...."

COST VARIED, of course, with the elaborateness of design and the availability of workmen. Even in 1870, Frank J. Scott (*Beautifying Suburban Home Grounds*), readily admits:

Of constructive garden ornaments...really tasteful and durable ornamentation of that kind is rather expensive, and therefore to be weighed well in the balance with expenditures of the same money for other modes of embellishment before ordering such work.

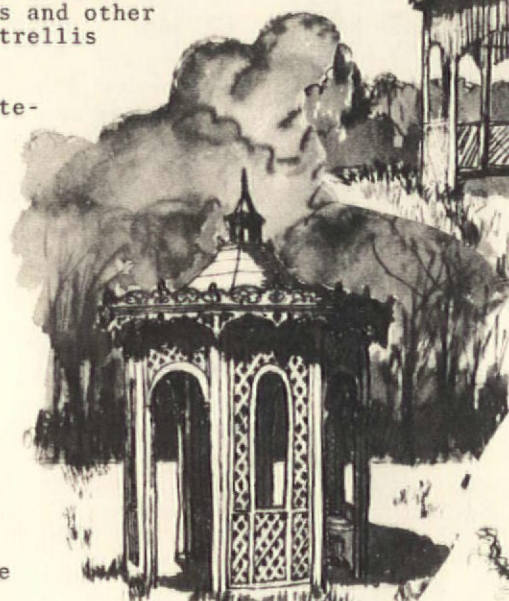
SURVIVING documentation--drawings, photographs, descriptions, and actual structures--happily indicates that many people did choose to satisfy the urge for a decorative outdoor retreat, an architectural or rustic "escape" for when "the air is balmy, the trees leafy, and the routine of domestic life a little tame or wearisome."

SOME WERE of an impermanent nature and have crumbled; others stand romantically in ruins; a very few have experienced the care that all would have liked. Time and money are the crucial factors necessary for a modern-day "gazebo revival"; is the trade worthwhile? I vote, "YES!"

ED POLK DOUGLAS is an architectural historian and decorative arts consultant specializing in 18th and 19th century taste. A native of Mississippi, this 'gazebo watcher' is currently based in Rochester, N.Y.



Thomsen,
Georgia
c.1890



Vicksburg,
Miss.
c.1860



Newburyport,
Mass. c.1825



Sonoma,
Calif.
c.1858

EP DOUGLAS 76



Gazebo Plans Today

You can't buy the historic gazebos pictured in this article. . .but you *can* buy a mail-order plan and build one to suit yourself.

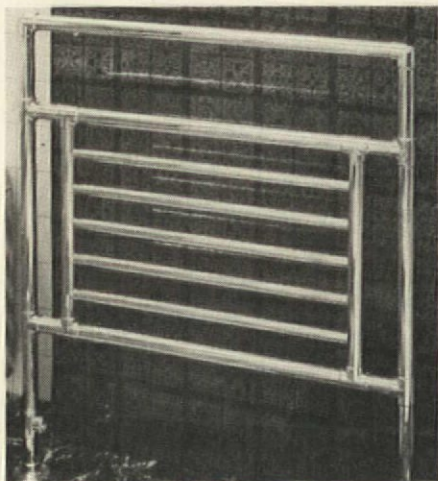
Top left: Plans from A.S.L. include detailed drawings and a list of suggested materials. This is a six-sided gazebo of modest Victorian design (dia. 8', inside height 7' 4"). Send \$10 (ppd) to A.S.L. Associates, PO Box 6296, Dept. OHJ, San Mateo, CA 94403. (415) 344-5044.

Bottom: Sun Designs' Study Plan Book shows 34 different gazebos (\$6.55 ppd); they will also design and draw up your own idea. Construction plans for individual gazebos begin at \$11.95 — for stock designs. Write to Sun Designs, PO Box 206, Dept. OHJ, Delafield, WI 53018. Tel. (414) 567-4255.

Restoration Products News

Bathroom Accessories

Even if you can't afford to recreate an historical bathroom (or don't want to), you can add a period touch with brass, wood, and porcelain accessories. These accessories are often available in suites, sometimes with coordinating faucet sets, and include towel bars, soap dishes, toilet & tissue paper holders, etc. The list of companies that offer these products seems endless and many more than these are listed in the OHJ Catalog. Here we've highlighted just a couple of items that caught our eye or were hard to find.



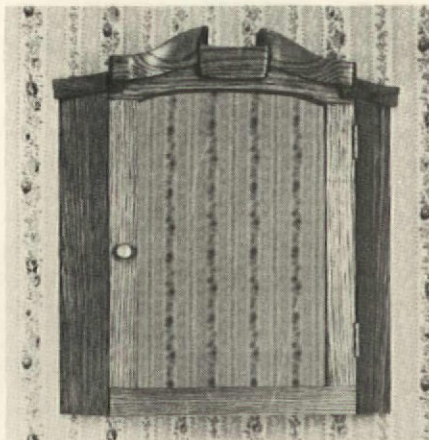
A towel warmer, originally just a metal rack placed in front of the fire, was a feature of the early, well-to-do bath. While they never lost popularity in Europe, it's only recently that we have seen them come back in the U.S. ARD imports two types of towel warmers, in a variety of sizes, from England. One model is heated through the domestic hot water supply or the heating system. The other requires no plumbing work since it's heated electrically (operating cost is claimed to be about that of a light bulb). Both types with polished chrome finishes are offered in wall- or floor-mounted styles. Prices begin at \$145; orders under \$300 are discounted 15%, and over \$300 orders are discounted 20%. Specify the Myson Towel Warmers brochure, \$.75, for information. ARD, 1 Fourth Place, Dept. OHJ, Brooklyn, NY 11231. (212) 624-5688.

Turn-of-the-century porcelain accessories, unlike wood and brass, are often not easy to obtain. This wall-mounted soap dish is \$12.50 from Stringer's Environmental Restoration & Design, 2140 San Pablo Ave., Dept. OHJ, Berkeley, CA 94702. (415) 548-3967. Catalog, \$2.50.

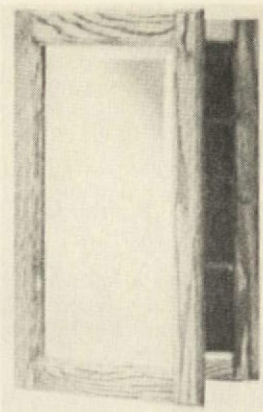


A-Ball Plumbing is another source for porcelain accessories, including switch plates (\$4-\$5) and a corner soap dish (\$10.95). These and other accessories in brass and wood can be seen in their free catalog. A-Ball Plumbing Supply, 1703 W. Burnside, Dept. OHJ, Portland, OR 97209. (503) 228-0026.

We aren't quite certain where people stored their 'necessities' in a turn-of-the-century bathroom, but featured here are several companies offering medicine cabinets and vanities. Although the vanities are not historical reproductions, their classic lines and similarity to other period cabinetwork make them appropriate for the old-house bathroom.



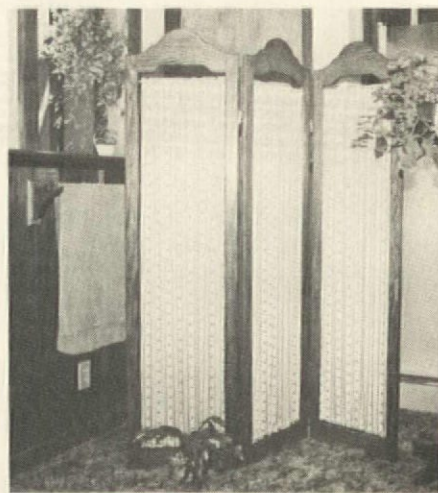
Corner Legacy's solid oak corner medicine cabinet, pictured here, is \$190 ppd. It's 17½-in. high, 15½-in. wide, and 10-in. deep. For a free brochure, write to Corner Legacy, 17 Hilton St., PO Box 102, Dept. OHJ, Eureka Springs, AR 72632. (501) 253-7416.



Roe & Co.'s medicine cabinet, \$136

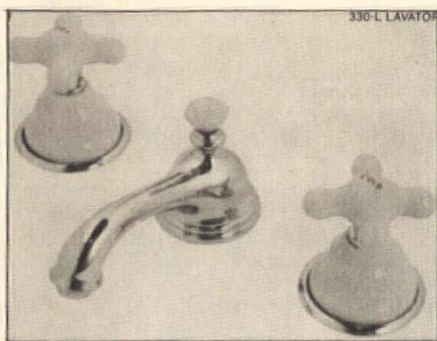
Most of us have had to live with one of those ugly, metal medicine cabinets. Roe & Co. frees us of them without sacrificing efficient use of space with their recessed medicine cabinets. (Also available wall-mounted.) These and vanities, all made of solid oak, are pictured in their catalog, \$2. Roe & Co., 2971 Grace Lane, Dept. OHJ, Costa Mesa, CA 92626. (714) 545-5723.

Sunrise Specialty sells a vanity in three sizes (\$550-\$850), with a choice of an oak or marble top. The price includes a white china basin. Their color catalog is \$1. Sunrise Specialty, 2210 San Pablo Ave., Dept. COHJ, Berkeley, CA 94702. (415) 845-4751.



Bathroom Machineries has just introduced this three-wing, solid oak screen. Such a screen would have been used to ward off drafts; today, it's a delightful way to enjoy a cozy bath or to create a change area in a large bathroom. Sold with removable fabric inserts, the screen costs \$195. A large selection of other oak accessories, including towel bars and tissue box covers (about \$18 each) can be seen in their catalog, \$2. Bathroom Machineries, 495 Main St., PO Box 1020, Dept. OHJ, Murphys, CA 95247. (209) 728-3860.

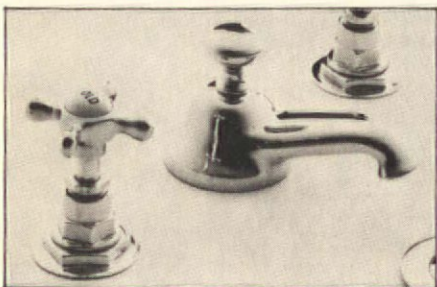
Reproduction Bathroom Faucets



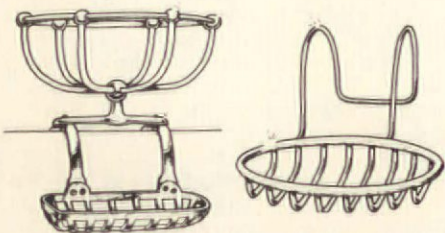
Artistic Brass' porcelain faucet set is available in solid white or floral patterns, \$388.50 (sugg. retail); a similar centerset is \$154.25 (sugg. retail).



Ideal for the Classic Revival bathroom, this P.E. Guerin faucet set begins at \$525.



Watercolor's 'Edwardian Range' features this imported English brass faucet, \$600 in brass, and \$650 in polished chrome (both suggested retail).



An unfortunate warning: It's been brought to our attention that this popular soap dish (left), is not very durable because of poor modern castings and an inherent design flaw. The soap dish on the right is not only a sturdier design, but at \$15, it's also less expensive. Both of these models are available from A-Ball and other major bathroom supply companies.

Over twenty companies are listed in the 1982 Old-House Journal Catalog as sources for reproduction faucets. So choosing just a few wasn't easy. We've picked a representative sampling of manufacturers and suppliers. Most available reproductions are made of solid brass and offered in a variety of finishes, including 'antique brass' and polished chrome. Some of these companies will not sell direct, but they will be happy to put you in touch with a distributor in your area.

You might note that we haven't included any wooden faucet sets. We expect the finish would not hold up in the constant presence of water—and unprotected wood will deteriorate.

Artistic Brass, 4100 Ardmore Avenue, Dept. OHJ, South Gate, CA 90280. (213) 564-1100. Catalog, \$5.

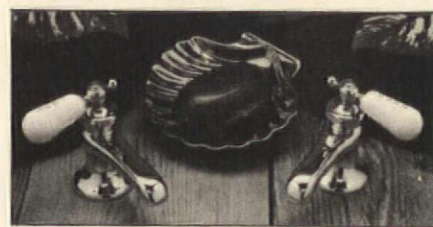
Broadway Collection, 601 W. 103rd St., Dept. OHJ, Kansas City, MO 64114. (800) 255-6365. Free brochure; catalog, \$5. Will sell direct.

Chicago Faucet Co., 2100 S. Nuclear Dr., Dept. OHJ, Des Plaines, IL 60018. (312) 694-4400. Brochure, \$5.00.

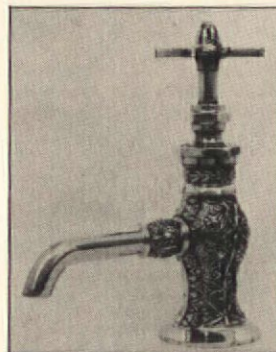
P.E. Guerin, Inc., 23 Jane St., Dept. OHJ, New York, NY 10014. (212) 243-5270. Catalog, \$5. Will sell direct.

S. Chris Rheinschild, 2220 Carlton Way, Dept. OHJ, Santa Barbara, CA 93109. (805) 962-8598. Catalog, \$1.35. Will sell direct.

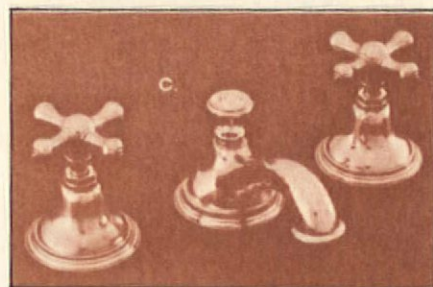
Watercolors, Dept. OHJ, Garrison-On-Hudson, NY 10524. (914) 424-3327. Free information sheets. Sold through architects and contractors.



Predecessor to the 'spoke' handle, these porcelain levers with chrome basin cocks are \$116.25/pair (sugg. retail) from Chicago Faucet Co.



S. Chris Rheinschild manufactures this unusual and ornate late 1800s design cast-brass faucet, \$64/pair.

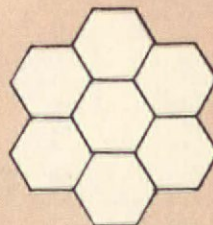


A turn-of-the-century brass cross or 'spoke' handle faucet set, \$299.95, from Broadway Collection.

Don't despair if the tile in your turn-of-the-century bathroom is missing or damaged. Those small, white hexagonal or glossy-black rectangular tiles are still available. Listed here are two sources for these and other period tiles.

Glossy and 'matte' glazed tiles in black, white, and a variety of colors are about \$3/sq.ft. Sizes include 6- and 4-in. square, 8½-in. x 4½-in., and 2-in. hexagonal tiles. Products are sold through distributors nationwide, but free information is available from American Olean Tile Co., 1000 Cannon Ave., Dept. OHJ, Lansdale, PA 19446. (215) 855-1111, 855-1177.

A large selection of 1900-style tiles, including unglazed 1-in. and 2-in. white hexagonal tiles and glazed black trim tiles is offered by Tile Distributors. They will also supply or try to locate any pre-1940 ceramic tile. No literature. Tile Distributors, Inc., 7 Kings Highway, Dept. OHJ, New Rochelle, NY 10801. (914) 633-7200.



Ask OHJ



Rising Damp

MY VICTORIAN HOUSE was built in 1879. The brick partition walls in the basement were originally plastered. By now, nearly all the plaster is gone and the bricks are powdered and deteriorated. Is there anything that can be sprayed or brushed on these walls to prevent further deterioration?

--R.E. Moody Rushville, NY

SOUNDS LIKE A CLASSIC CASE of "rising damp": Water enters the wall from the ground and leaves by evaporating from the surface of the wall. As it evaporates, the surface of the brick gradually deteriorates.

THERE ARE MANY masonry sealers on the market, but these almost always aggravate the problems caused by rising damp because they trap water inside the wall. Your first priority should be to reduce ground moisture: Are gutters leaking; does rainwater collect near the house instead of flowing away from it? If you can't reduce ground moisture, the only permanent solution is to install a damp-proof course at the bottom of the wall--a major undertaking. But many times the problem can be alleviated by parging the walls with a cement stucco, which "breathes" and helps hold intact the surface of the bricks.

Let It Breathe

IS THERE ANY HARM in sealing the roof-top vents that lead to registers in the walls of our 1895 Victorian house? Squirrels have been entering through them and getting in the ceiling over the second floor. I have blocked the vents with steel mesh and am considering sealing them permanently.

--John Crossan Chicago, IL



SEALING THE VENTS will prevent your house from breathing properly. Warm air can hold more water vapor than cold air. Because warm air rises, the attic is a trouble spot for condensation: Warm, humid air comes in contact with cold, uninsulated surfaces and releases water. If it is not properly ventilated, your attic can develop moisture problems such as damp ceiling insulation and even rotting wood. Your house has a system that lets air enter near the eaves and exit at or near the peak of the roof. You can cover the vents with a heavy screen to keep out squirrels or birds, but you mustn't interrupt the circulation of air in the house.

Peeling Paint On Siding

A COMMON PROBLEM that I have often been confronted with is peeling paint on siding. I thoroughly scrape and then repaint with one or more coats, but a noticeable layered effect is left. How can I alleviate this? I've tried thinly applying patching plaster with a wide-blade knife. It makes the siding look smoother, but I'm worried that it might not hold up under the weather.

--Roy Neville Schenectady, NY

THE BEST SOLUTION is to feather out the edges by lightly sanding the paint around the patch. A second choice is to apply a thin layer of exterior spackle around the edges of the scraped area, not over the whole surface. Let it dry and then prime and paint. DO NOT use any other puttying or patching compound that is not specifically designed for exterior woodwork. Plaster is sure to fail almost immediately.

Cheaper To Reshingle

OUR HOUSE IS SIDED with cedar shingles covered with numerous coats of paint that is now all thick, alligatored, and cracked. The paint must be removed. Should we sandblast this type of siding? If not, what would you suggest?

--Harold Pier Barneveld, NY

CEDAR SHINGLES are very porous, so you can't expect sandblasting to get out all of the paint. (A chemical stripper won't do a perfect job either, however.) Sandblasting also involves certain inevitable nuisances. For instance, your neighbors will not appreciate the mess. It might bother you too: Sand will get blasted into your house. You can expect to be discovering and cleaning out sand long after the sandblaster has left. Worst of all, sandblasted shingles will have to be treated afterward--every couple of years afterward. When you estimate the cost of sandblasting, include the cost of treating as well. You might find that, in the long run, residing your house doesn't represent such a dramatically greater expense.

General interest questions from subscribers will be answered in print. The Editors can't promise to reply to all questions personally—but we try. Send your questions with sketches or photos to Questions Editor, The Old-House Journal, 69A Seventh Avenue, Brooklyn, NY 11217.

Your Best Guide To Period Furniture

We at the OHJ get a lot of letters from people asking us what furniture styles are right for their old houses. As you know, furniture really isn't what we're about. Most of our pages are devoted to restoration and maintenance tips . . . we have no plans to feature articles about furniture. So, to assist readers who want to furnish in period style, we began looking for a good, thorough field guide that could be of practical use.

THREE CENTURIES OF AMERICAN FURNITURE by Oscar P. Fitzgerald offers the best overall survey of any book we've seen. With more than 500 illustrations, the book gives an accurate, wide-ranging representation of furniture styles from the late 1600s to the early 20th century.

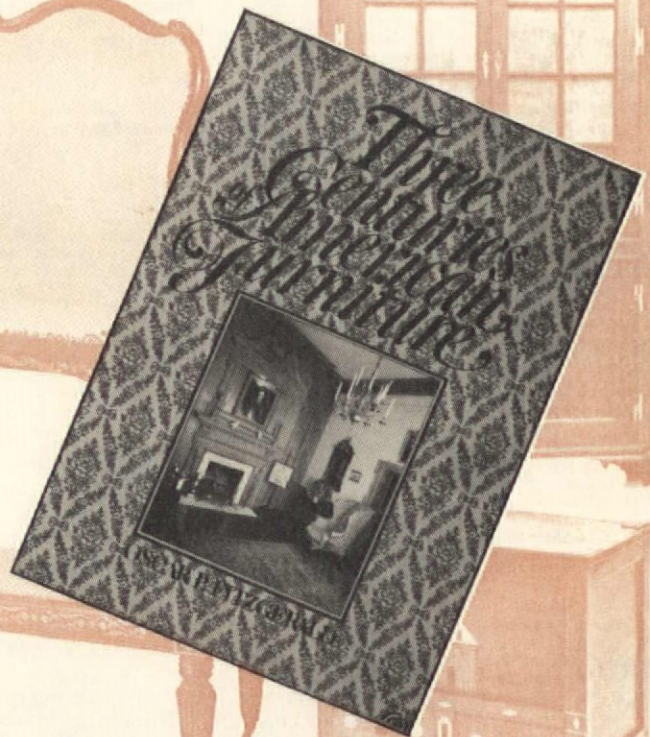
This book helps you recognize and name furniture that is appropriate for the date and style of your house. Some furniture books are marred by glossy generalities; others are dissertations for decorative-arts experts who already know what they're looking for. **THREE CENTURIES OF AMERICAN FURNITURE** stands out as not just comprehensive, but comprehensible. The photo captions and accompanying text are detailed and sophisticated while remaining direct and helpful.

Here's a list of the areas discussed:

- The Jacobean Period
- William And Mary
- Queen Anne
- The Chippendale Style
- The Federal Period
- American Empire
- The Country Cabinetmaker
- Southern Furniture
- Shaker And Pennsylvanian German
- Victorian Furniture: The Gothic And Rococo Revivals
- Victorian Furniture: The Renaissance Revival
- The Eastlake And Other Revivals
- The Connoisseurship Of American Furniture

From Chippendale chairs and American Empire armoires to Country cupboards and Colonial Revival rockers . . . they're all in **THREE CENTURIES OF AMERICAN FURNITURE**. But that's not all. As a special bonus, the book features two rare and fascinating appendices: from the 18th century, Benjamin Lehman's "Prices of Cabinet and Chair Work," and from the 19th century, George Henkel's "Catalogue of Furniture in Every Style."

If you intend to furnish your house in period style, there's good news: **THREE CENTURIES OF AMERICAN FURNITURE** can furnish you with what you need to know.



To order your copy of **THREE CENTURIES OF AMERICAN FURNITURE**, just check the box on the Order Form, or send \$16.95 + \$2 postage and handling to

The Old-House Bookshop
69A Seventh Avenue, Brooklyn, NY 11217

The Old-House EMPORIUM

FOR SALE

HAND-PRINTED WALLPAPER by Alma Barr. Patterns are: York, Royal Grill, Prisma, Mayolica, Ocala. Condition—old, never used rolls. M. Thwaites, Rt. 1, Box 116, Amherst Junction, WI 54407. (715) 677-3880.

2-STORY STAIRCASE, walnut, with newel post and all spindles. Back bar, 12-ft. long, plus 12-ft. mirror. Also, front bar with brass rail. Hanging cranberry light, with crystal prisms. 8 lightning rods, with glass globes. Brunswick Victrola with thick records & operating manuals. Sleepy-eye pitcher, 7½-in. tall. Box 41, Decorah, IA 52101. (319) 382-4308.

60 WATT CARBON FILAMENT electric bulbs, \$12.50 ea. including postage. Limited quantity. Flos Country Crafts, PO Box 24, St. Clair, MI 48079.

AFTER RENOVATION of brownstone—many unique items available, such as fixtures, sinks, wainscoting, fretwork, antique furniture, plus more. Call 8AM to 12PM weekdays only. (212) 580-4437.

BIRDSEYE & CURLY MAPLE, air-dried & kiln-dried, in thicknesses from 1 in. to 4 in. and quantities from 50 board ft. to 10,000. Priced as low as \$1.95/board foot. We ship anywhere by truck, rail, or water from Boston warehouse. Cornucopia, Inc. Hardwoods, 44 Westcott Rd., Harvard, MA 01451. (617) 456-3201.

SLATE SHINGLES, 10 in. x 14 in., ¼-in. thick. Large quantity in good shape. \$.85 each. Andrea A. Banks, Rt. 2, Box 249, Greenville, GA 30222. (404) 672-4268.

PORCELAIN TUB, shower, & drain valves (complete set including stop and waste). All pipes are brass. American Standard, c. 1920. \$150. Also, bathroom pedestal sink, c. 1920. \$75. Excellent condition. (914) 331-1146.

12 OAK DOORS, c. 1900, \$1500 lot. Six 32 in. x 89 in., 4-panel; one 72 in. x 89 in. set pocket doors, 4-panel; one 90 in. x 101 in. set pocket doors, 9-panel. 1 fireplace, red marble curved opening, \$500. 3 leaded glass windows, 26 in. x 41 in., \$30 ea. Call Midland, MI (517) 832-2682.

SLATES, USED, 10 in. x 20 in., approx. 950. \$1.50 each, less in large lots. J.H. Beaudette, 8 Platt St., Poughkeepsie, NY 12601. (914) 471-4068.

BEADED CEILING, 1 in. x 4 in. center-match tongue and groove. Cut from no. 1 clear fir with original old cutting blades. Perfect for original-look ceilings, wainscoting, soffitting, etc. Buy any quantity at wholesale prices—\$.60/linear ft. Send \$1 for 10 in. sample. R. Paul Smith, 1216 Jackson St., Alexandria, LA 71301. (318) 445-5162.

HARDWARE—we have a wide selection of hardware to fit your needs when restoring furniture, Hoosiers, rollout desks, trunks, etc. Send \$2 (refundable) for catalog and prices to Muffs Antiques, 135 South Glassell, Orange, CA 92666.

ONE VAN DERKEL original meat slicer, 1912. Good running order, with adjustable slicer. Manufactured by U.S. Slicing Machine Co., LaPorte, IN. David Trantum, 416 So. Plymouth St., Culver, IN 46511.

SMALL CLAW-FOOT bathtub; oak over-mantel, \$350. Wall sinks, wooden storm windows, knobs & tubes, sash locks, weights & pulleys, \$1 to \$10. Call (914) 359-4959.

100-YEAR-OLD PUMP ORGAN—C.P. Bowby, "The Princess"—\$500 or best offer. Photo available. V. Friedman, 601 E. 20th St., N.Y., NY 10010. (212) 254-0910 or (201) 948-6068.

VICTORIAN PERIOD Steinway grand piano, 6 ft., completely restored by museum specialist to preserve the original musical & furniture details: Figured mahogany case, turned and fluted legs, ivory keyboard, open pattern music desk, original Steinway name-board decal, beautiful rubbed varnish finish. A very special instrument with a marvelous 1890s sound. Box 41, Coeymans Hollow, NY 12046. (518) 756-8654.

WOOTON CYLINDER rotary desk: (Missing cylinder). \$1500. Photo available. J. Ostrum, R.D. 3, Montpelier, VT 05602.

VICTORIAN WICKER—wicker collector/restorer is offering a large number of fine Victorian wicker items. Many natural items, many unusual items, all excellent quality. Serious inquiries and collectors only. Wicker, 7500 Idylwood Rd., Falls Church, VA 22043. (703) 573-8516.

BEVEL-EDGE WHITE MARBLE corner basin counter and its china basin. Made by Crane-Hartley, c. 1885. \$70. Cannot ship. Mrs. N. Henry, Box 76, Larned, KS 67550. (316) 285-3418, evenings.

BATHROOM FIXTURES, c. 1895, including some corner sinks and clawfoot bathtubs. Plus: Hoosier kitchen cabinet, Depression era Norge gas stove & Frigidaire refrigerator. Also, doors, planks, beams c.1800 to 1900. W. Weaver, 537 Union St., Rahway, NJ 07065. (201) 499-7504.

VERMONT SLATE ROOFING—gray, a few red. Rectangular and scalloped, mostly 12 in. x 20 in. and some 12 in. x 24 in. Over 4000 pieces from demolished country home, in very good condition. Jon Cutrell, 20622 SR 119, Goshen, IN 46526. (219) 533-6048.

ART DECO 1920s "Beauty Bar" display case used in drug stores of the period. 9 ft. long, 3¼ ft. high center section (w/ 4 sculpted glass shelves), attached to 6½ ft. high curved glass pillar side units. (Includes original red velvet zippered pouches for all 10 glass side shelves.) Great for antique jewelry business. M. Penzer, 146 Farrand Park, Highland Park, MI 48203. (313) 963-3657.

SLATE ROOFING—21-3/4 in. x 11 in. x ¼ in., black. Approx. 725 tiles, 9-5/8 in. x 11 in. exposed when applied. Will cover approx. 5-¼ squares. \$.65 each. Keith W. Toll, PO Box 297, Morristown, IN 46161. (317) 763-6742.

CARRIAGE HOUSE—full of hand & farm tools, kitchen items, hardware, stained glass, windows, and Loew's poli theatre New Haven lite glass for ceiling fixture. Also mouldings, butcher block from bowling alley, asst. lengths & widths. Clear Lake Builders, University Place, 475 Elm St., New Haven, CT 06511.

4 FROSTED-GLASS windows, 10 solid walnut doors, dozen pair of shutters, 3 flights of walnut stair railing, 2 newel posts, 36 turned balusters, 12-in walnut mop board, chair-rail wainscoting, 2 rooms of picture moulding, 60 ft. of rope moulding, 10 walnut pedimented lintels, other miscellaneous components to 1890s house. Loren N. Horton, 3367 Hanover Court, Iowa City, IA 52240.

SOLID BRASS PLATES: Limited number of 2 in. x 5 in., black epoxy coated, that I will hand-engage with your house number, circa, or any wording up to 45 letters for \$9.75, postage paid. R.J. Mayer, Box 63, Lake Villa, IL 60046.

COOK STOVE: Prizer Royal, wood or coal. \$600 or best offer. Call (215) WA3-8989.

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.

STAINED GLASS exterior doorway. Mid-19th century, fan shaped top section, sidelight sections, door, all contain geometric pattern glass work. Painted bird in door glass section. Overall 8 ft. 3 in. high, 5 ft. wide; door 6 ft. 11 in. high, 3 ft. wide. Everett Van Dorn, 1918 17th St. N.W., Washington, DC 20009. (202) 483-8482.

BOOKS & PUBLICATIONS

INN REVIEW—the newsletter for people who prefer to stay in country inns and small hotels. Published monthly. Subscriptions \$12 for 12 issues. Inn Review, PO Box 1345-A, Lafayette, IN 47902.

6-PAGE CHECKLIST of preventative maintenance suggestions to save money on plumbing and appliance care. Plus a troubleshooting checklist to review before calling for appliance service. From Kay Keating, writer and teacher on home maintenance subjects. Send \$1 and SASE to Fixitips, PO Box 30246-C, Bethesda, MD 20814.

BOOKS on home building and timber framing, tools, & energy efficient housing. Back issues of Early American Life, Fine Woodworking, and much more. All in excellent condition. Low prices. (516) 431-6041.

POSITION OFFERED

CECIL COUNTY, MD: 18th-century tavern (National Register) needs loving preservationist to finish second-floor restoration in exchange for long term lease. Structural & electrical work finished. Near I-95 exit. Live in the rooms Washington & Jefferson slept in. Contact SPMA, 2335 Marriottsville Rd., Marriottsville, MD 21104. (301) 442-1772.

MEETINGS & EVENTS

19th ANNUAL MARSHALL historic home tour, Sept. 11-12, sponsored by the Marshall Historical Society. 10 homes on tour, plus antique sales, arts & crafts shows, parades, singing groups. Marshall Historical Society, PO Box 68, Marsahll, MI 49068. (616) 781-5163.

HISTORIC URBAN real estate investment weekend workshops. Analyzes investment opportunities in historic property provided by 1981 Economic Recovery Tax Act. Explores acquisition, finance, rehab, maintenance, management & sale of old buildings. Brochure available. Cape May, NJ: 8/28-29, 9/11-12, 10/9-10; Reading, PA: 9/4-5, 11/6-7. Registration, \$150. B.J. Wagner, Architectural Restorations, 44 N. 10th St., Reading, PA 19601. (215) 929-5032.

STENCILLING WORKSHOP: Adele Bishop, stencilling authority and co-author of "The Art of Decorative Stencilling" will lead a workshop on Victorian stencilling at Hartford, CT's Mark Twain Memorial (c. 1874) on Sat. Oct. 9, 1982, from 9:30 to 4:00. The fee, \$55, covers tuition and all materials, including a complete set of tools. Mark Twain Memorial, 351 Farmington Ave., Hartford, CT 06105. (203) 247-0998.

CITY LIVING—Sept. 25 & 26 at Hartford Civic Center in Hartford, CT. Exhibitors, including OHJ, will be displaying restoration products and services. For details contact: Sandy Hamer, 15 Lewis St., Hartford, CT 06103. (203) 247-6849.

DOWNTOWN PLACES walking tour of 9 restored homes, sponsored by New Haven Colony Historical Society, Junior League, & Uptown Council, in New Haven. Oct. 2-3. Advance tickets, \$7. Groups leave every 15 min., 9AM to 2:30PM from Yale School of Art and Architecture, 180 York St., New Haven, CT. NHCHS, (203) 562-4183.

REAL ESTATE

SOUTHWESTERN NH—c. 1836 brick Greek Revival on 1 acre in quiet village near lakes, skiing. Many original features: 6/6 and 12/12 sash, old glass, fireplace with oven; all early hardware, doors, floors, stairs. New kitchen, 4 bedrooms, attached barn. \$62,500. Box 15, RFD 1, Charlotte, VT 05445. (802) 425-2462.

SAN ANGELO, TX: Magnificent 1908 Greek Revival. 3-storey with ballroom and full basement. 50% restored. Verandah, hardwood floors, bevelled glass insets off vestibule, stained glass windows on stair landings. Choice location and schools. \$335,000. Sharon Albert, Agent, Judy Hogue Realtors, 3034 W. Beau., San Angelo, TX 76901. (915) 949-8537, 658-3716.



VICTORIAN GOTHIC home with 11 acres located in Western KY. Excellent view of the Ohio River. Fireplace in every room but one. Over 7500 sq.ft. floor space, 85% restored, central heating, new plastering, recently insulated, and some new electrical work. Resident, 1616 Frederica St., Owensboro, KY 42301.

DUNDEE, NY—c. 1853, 16 rooms, restored, with 3 rooms of 100-year-old wallpaper, and cranberry etched glass windows. On 8 acres with 3 outbuildings. \$49,000. Robert Brown, 6763 SW Montauk Circle, Lake Oswego, OR 97034. (503) 639-2742 or (607) 243-7781.

TUNKHANNOCK, PA (3 hrs NYC). Basic Homestead House (1904). Front & side porches. 8 rooms, 1½ baths, and basement. 2-storey post & beam barn. In town, close to schools, shopping, churches, and Susquehanna river. Heat with wood or fuel oil. David Arnold, (203) 442-9551.



ITALIANATE VICTORIAN HOUSE located in one of MO's loveliest river towns. Brick, 2-storey, 8 rooms, walnut staircase, fireplace, modern kitchen, 2 baths, efficient gas furnace, cast-iron fence. Listed in Missouri Historic Sites Catalogue. Located in Lexington—45 mi. E of Kansas City. Zoning permits use as an antique shop. \$68,000. Carolyn Schroeder, 613 S 13 Highway, Lexington, MO 64067. (816) 259-6263.

ORANGE COUNTY, NY: Early American c. 1765, in National Register, former Yelverton Inn (1765-1832), 9 rooms, 2½ baths, 7 fireplaces; also 2-storey country store; large carriage house, all on 1.2 acres. Uses: Residence, restaurant, antiques, crafts, apts. in carriage house. Financing, brochure. \$175,000. Wallace, Realtor, 210 Main St., Goshen, NY 10924. (914) 294-6161.

SIDNEY, OH—1892 Victorian Queen Anne home. Newly painted w/historically accurate 4-color, 3-coat scheme. Many amenities incl.: 6 stained glass windows, intricate woodwork, sliding French doors. Wall-to-wall carpet throughout, 2 baths, 1960s code plumbing & elec., affordable gas utilities, insulation, storms. 2½-car garage, patio deck, landscaped. \$69,000. (513) 492-3443, 492-6983.

ATHENS, NY—6-room 1878 Federalist home in historic district offers large living & dining room, full attic & basement, new roof & furnace, private porch, nice yard and garage. Owner financing, \$29,500. Also, 1800s brick townhouse. Located in small riverfront community, with 8 large rooms, wide plank floors, small landscaped yard, 6 fireplace mantels, and assumable mortgage. \$28,000. Land Resources, 28 Second St., Athens, NY 12015. (518) 945-1303.

HISTORIC SAVANNAH Foundation has unrestored properties for sale in the tax eligible Historic Victorian District. Prices range from \$12,800 to \$29,000. These properties would be ideal for either the homeowner or investor. Anne Jurgensen, PO Box 1733, Savannah, GA 31402.

OSARK MOUNTAINS, 1890 2-storey, 3-bedroom home, 2½ acres. Madison County's beautiful White River Valley. Functioned as a hotel during the railroad era. More than 1800 sq.ft. of living area, partially restored. \$44,000, terms available. St. Paul Realty, St. Paul, AR 72760. (501) 677-2617.

SPINNER HOUSE, featuring the only Pennsylvania example of its kind of original stencil and freehand art, has been beautifully restored, and offers a gentle way of life convenient to the NE extension. A separate 'home profession' building is a plus. \$145,900. Dr. Roger Baldwin, PO Box 66, Spinnerstown, PA 18968.

PRE-CIVIL WAR Greek Revival: 2-storey house, 12 rooms, bay window, heart-pine spiral staircase, 6 fireplaces, on ½-acre lot in small town. Alabama Historical Register, 100 mi. so. of Atlanta. By owner. \$36,500. (205) 887-6835 or 821-7528.

OLD, HISTORIC, restorable farmhouse in McCormick county, SC. Situated on 32 acres of rolling pasture dotted with pine and hardwoods. 2-acre stocked pond, fruit & pecan trees. Minutes from Clark Hill lake and Sumter National Forest. Sayle Titer, Derrick Realty, PO Box 486, Johnston, SC 29832. (803) 275-3234.

DELAWARE, OH. 1854 Romanesque stone castle. Corner lot on tree-lined street in Victorian college town. 15 mi. N. of Columbus. Excellent condition; recent kitchen, baths, plumbing, elec., & roof. 5 bedrooms, 4½ baths, ballroom, huge workshop. 6000 sq. ft. Well suited for home & office/workshop. \$198,700. Donna Koch, HER Realtors, 193 S. Sandusky St., Delaware, OH 43015. (614) 369-7653.

LEXINGTON, MO: c. 1855 Greek Revival, 2-storey brick cottage listed in National Register District. On 3 large lots within 1 block of 1874 Lafayette County Courthouse. 50 miles from Kansas City. Perfect weekend retreat. In good condition but awaits sensitive restoration. \$20,000, good terms. (816) 531-5050, Mary.

CHARMING 140-yr.-old, 4-storey stone townhouse in historic district of Jim Thorpe, PA. Artistically restored, LR with marble fireplace, formal dr., modern kitchen, 1½ baths, 3 bdms, 2nd fl. den overlooking kit. area and opening to secluded patio. Conv. to Poconos & 2½ hrs. NYC. Low maintenance & taxes. \$39,500. (215) 826-4822 or (717) 325-8383.

SOUTHERN MANSION only 30 min. from Atlanta. Neo-classic beauty from 1900 located in proposed National Register area of Newnan, GA. House features 10 rooms, 4683 sq.ft., beautiful woodwork, stained glass, grand staircase. Needs minimal renovation. \$82,000 with owner financing. Glenda Davis, Fisher Realty, PO Box 720, Newnan, GA 30264. (404) 253-3340 or 251-0376.

ORNATE VICTORIAN in historic Marshall, MI: Built in 1844 & featured in several publications, this meticulously restored, 10-room home has a double parlor with fireplace, 4 bedrooms, 2 baths, beautiful winding stair to 3rd floor tower room. Full basement, new furnace, wiring & plumbing, 2½-car garage. \$88,900. Norm Kinney, Rosemary Davis & Assoc., 210 West Michigan Ave., Marshall, MI 49068. (616) 781-9847.

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COOKSTOVE, combination wood & gas, such as old Glenwood. Must be in good condition. Tom Barnett, PO Box 58, Pembroke, ME 04666. (207) 726-5151.

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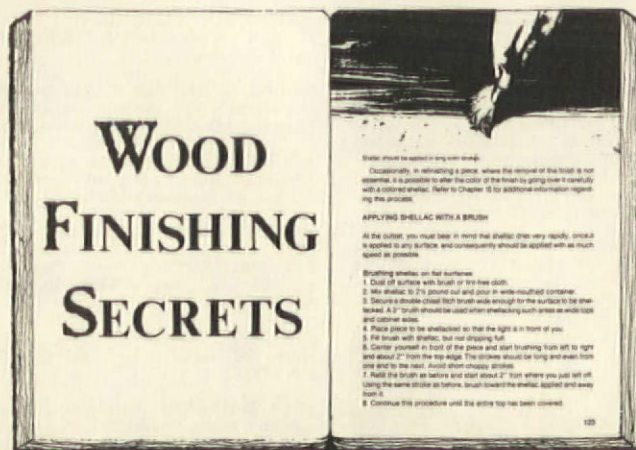
THE GRANT PROGRAM—Every organization that qualifies for Revenue-Sharing automatically becomes eligible for an unrestricted

\$1,000 grant. In December, The Old-House Journal will award ten \$1,000 grants to participating organizations. The grant winners will be determined by a drawing. Winners of the 10 grants will be announced in the February 1983 OHJ.

ALL ORGANIZATIONS engaged in historic preservation and neighborhood conservation are eligible. This includes block associations, neighborhood organizations, historical societies, and other types of preservation groups.

For more details, and appropriate forms, call or write:

Sally Goodman
Grant Program Administrator
The Old-House Journal
69A Seventh Avenue
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(212) 636-4514

The editors of The Old-House Journal have spent months examining all the available books on wood finishing. We saw lots of over-simplified treatments padded with photos and dopey captions. Other books, aimed at professionals, were unnecessarily esoteric. But one book stood out from the rest as a thorough, informative resource for the serious beginner. S.W. Gibbia's **WOOD FINISHING AND REFINISHING** is, in our opinion, the most intelligent, comprehensive, and well organized book in its field.

WOOD FINISHING AND REFINISHING explores in detail all the options you'll face when finishing wood, without being obscure or overly complicated. It offers valuable, step-by-step information on special traditional finishes as well as practical advice on common materials such as polyurethane.

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1. Preparing For Finishing
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 - Lacquers
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3. Selecting The Appropriate Finish
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4. Painting, Decorating, And Antiquing
 - Painting finished and unfinished surfaces
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A special appendix explains how to set up your own wood-finishing shop. There's also a glossary and a list of suppliers and manufacturers.

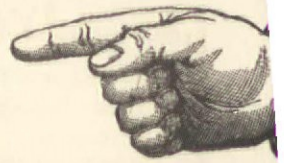
Illustrated. 316 pages, 6 1/4 by 9", hardcover.

To order your copy of **WOOD FINISHING AND REFINISHING**, just check the box on the Order Form, or send \$14.95 + \$2 postage and handling to

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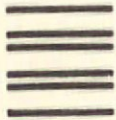
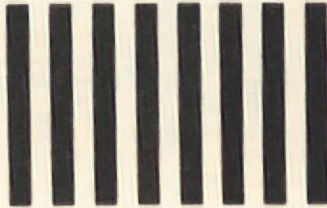
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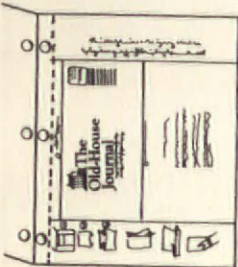
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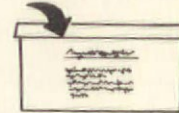
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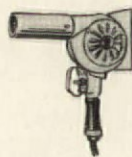
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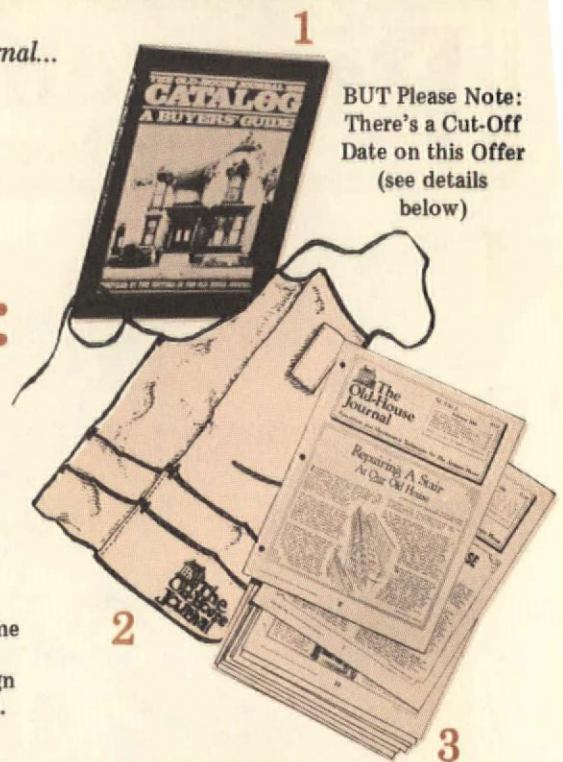
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Opinion...

Remuddling

— Of The Month —

IT SOUNDS LIKE a preservation dream come true: A Savings & Loan company buys and renovates a run-down old house as a showcase project. And after the work is done, the S&L sells the house to a neighborhood group at less than cost so the group can resell it on the open market and use the profits to finance preservation.

AN S&L IN GEORGIA did all of the above. And we applaud them for trying to do the right thing. But the preposterous renovation earns them this month's Remuddling Award. Ironically, the company claims it wanted to do things in an authentic manner. A booklet of theirs states:



This 1920s Craftsman Bungalow was rundown, but still had all of its basic features intact. Then it fell into the hands of a Savings & Loan Assn., which renovated the house as a demonstration project to show others how old houses should be rehabilitated. The "renovation"...

We did extensive research in the architectural library at Southern Technological Institute and consulted with Atlanta-area historical societies on period architecture.

GOOD INTENTIONS notwithstanding, all they ended up with is a very expensive remuddling. They bought a 1920s Craftsman Bungalow, and used it merely as a skeleton on which to drape a new exterior that they believe resembles an 1890s Victorian cottage. They basically rebuilt the house, inside and out.

IF THE COMPANY wanted a neo-Victorian house, it would have been easier and cheaper to build one from scratch. Instead, in the name of restoration, they destroyed an authentic Bungalow and replaced it with an ersatz Victorian whose clumsy handling shows that the designer had little fluency in the Victorian idiom.--C.L.

Submitted by: Elizabeth M. Gassel, Research & Construction Director, Historic Tampa/Hillsborough County Preservation Board, Tampa, Florida



... involved, among other things, rebuilding the roof with a different pitch, and putting a completely new facade and porch on the house, all in an attempt to convert it into a "Victorian style gingerbread house." An honest Bungalow was remuddled into a caricature.



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