

Restoration and Maintenance Techniques
For The Pre-1939 House

June 1983 / Vol. XI No. 5 / \$2.

The Old-House Journal

Stencilling Secrets

by Clem Labine

STENCILLING is the most satisfying of the decorating crafts. It's simple enough so that a novice can learn enough technique in a single day to stencil a one-color border in a hall. Yet it's complex enough so that there's always something new to learn. Few of us will ever have sufficient skill to design and execute work on the level of the polychrome stencils (up to 52 colors) that Louis Sullivan designed for Chicago's Stock Exchange Trading Room. (If you like stencilling, be sure to see that room; it's been re-created at the Art Institute of Chicago.)

STENCILLING is an extremely flexible process, providing an endless source of delight for the creative individual. Best of all, the tools and materials needed for stencilling are quite cheap...so it's an ideal technique for a homeowner trying to create an authentic historical look on a tight budget.

continued on page 108



*A Workshop
In Print*

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Coming in July...

FIXING TOP-HUNG POCKET DOORS

HELP US WRITE OUR ANNIVERSARY ISSUE

The first issue of OHJ came out in October of 1973. So our October issue this year marks our tenth anniversary. We're reserving a special section in that issue for the stories we've always wanted to run. We hope you'll help us with the two ideas below.

CALLING ALL GHOSTS

WE'VE TOUCHED ON many shared adventures in ten years of publishing, from the joy of a finished paint job to the toll restoration takes on a marriage.

A SUBJECT we haven't dealt with is, uh, previous inhabitants. Who are still there. Hauntings. Poltergeists. A funny feeling.

I WOULD NEVER think of running such an unusual story in OHJ (even knowing it's going to make good copy!) were it not for the fact that ghosts keep coming up, unsolicited. Otherwise pragmatic subscribers will be describing their work, and matter-of-factly go on to describe its effect on the spirit in the house. A sizable percentage of OHJ readers, it seems, believe something is there with them. They apparently accept it as part of the charm and character of old-house living.

THE OHJ STAFF doesn't believe in ghosts, of course, but... When I was in high school, I babysat in an 1880s house that had a tangible personality. At 11 pm each night, the house smelled faintly of coffee and the collie would squeeze into the same armchair with me. I shrugged it off, as did the owners, who nevertheless cheerfully knew they were haunted.

CLEM USED TO HEAR footsteps in a 1910 house he once rented -- insistent enough that he or his wife would pad sleepily upstairs to check which child was out of bed. Nobody ever was. The mystery persisted.

JONI'S FATHER bought a rambling Victorian that had had only one owner. Portraits of the old family still hung against faded wallpaper...the place was untouched. She startled me one day when she reported, most nonchalantly, that she was go-

ing to keep her new step-brother company -- because she thought he might be disquieted by the spirit if he spent the night alone in the house.

SO I'M WAITING for your ghost stories. They don't have to read like fiction to be absorbing. If you've ever suspected you're not entirely alone in your old house, this is your chance to share it. Maybe it's just the memories of the past, who knows? Memories can be powerful and real.

...oh, but tell me WHY you love us.

WILL YOU INDULGE US on our birthday? As a present, we want to hear what OHJ has meant to you. Have we helped you through your darkest hour? Did something we've printed change your mind or lead you to a big decision? Maybe an article or tip in the past was especially useful to you....

HERE'S WHAT we need to turn your stories into good reading for the whole OHJ family:

- About 250 words on what OHJ has meant to you. Shorter items are okay too.
- Photos of a job you describe, of you and your house, or some 'before' and 'after' shots. Pictures with people in them are best.
- A happy ending makes a good story. But so does a disaster! And humor, tales of exasperation and conflict, surprises are always fun to read.
- I need it all by July 25.

WE'LL RUN as many items as we can in the October issue. Got a good story to share?

Thanks!

Patricia Poore



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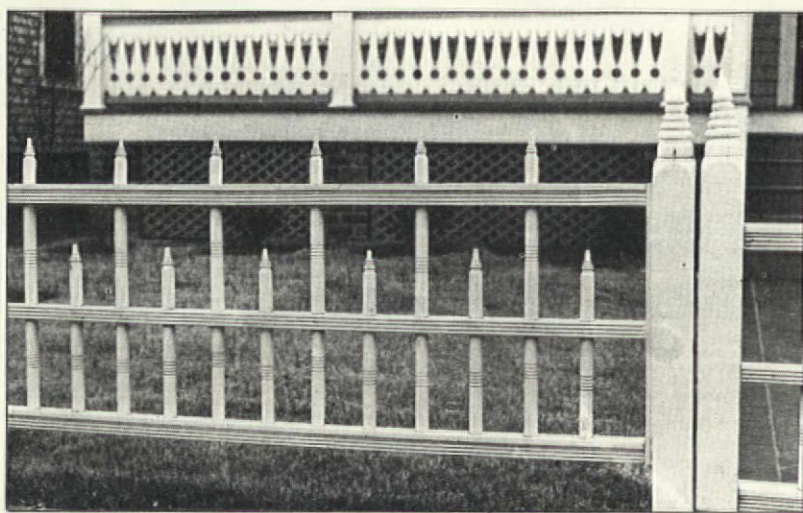
The Disappearing Wooden Fence

By Clem Labine



WOODEN FENCES, like wooden porches, are an endangered species. Because they are exposed to relentless assaults from the weather, wooden fences require regular maintenance to prevent them from rotting away. But regular maintenance is a bothersome chore, one that most homeowners throughout history have avoided. So most of the fanciful wooden fences from the 19th and early 20th centuries have vanished.


WITH SO FEW wooden fences standing today, not many people realize what an impressive architectural ornament they can be. A wooden picket fence is more than just a property enclosure. Properly designed, a wooden fence is an architectural embellishment, just like a cornice, pilaster, or vergeboard. Considering the visual



impact a fence has on your property, the investment of time and materials is modest indeed.

WHEN CIRCLE S INDUSTRIES rehabilitated a block of Victorian cottages in Selma, Alabama, special attention was paid to the fences (as you can see from the photos in this article--they're all photos from one block in Selma). Each house has a unique fence that matches or coordinates with the wooden ornament on the porch and gables. And though they are all different, the heights are uniform so that they create a unified effect on the street.

THE PHOTOS in this article are meant to stimulate your imagination; they are merely a sampling of the infinite variety of shapes that are possible. If we succeed in enticing you to build your own wooden fence, the three-page Design File that follows shows you the best construction techniques. Or, if you prefer to buy the components pre-cut, see the box at the end of this article.

GOOD FENCES may or may not make good neighbors. But they certainly do make good viewing. 

SOURCES FOR WOODEN FENCES

All the fences pictured here were built by Nicol Lux, a restoration contractor in Selma. He has the tooling to make and sell any of these fences, as well as to produce custom designs. The price for his plain picket fence would be approximately \$10 per linear foot; the most complex turned fence, \$20 per foot (not including shipping). There's no literature available, but if you'd like to discuss a project with him, you can write: Nicol Lux, PO Box 765, Selma, AL 36702.

The following companies offer wooden fence parts by mail:

Colonial Charm, PO Box A-1111, Dept. OHJ, Findlay, OH 45840. (419) 424-0597. They offer a 20-page instruction guide to build your own picket fence; Colonial through Victorian styles, in 22 full-sized patterns, for \$5.

Mad River Wood Works, PO Box 163, Dept. OHJ, Arcata, CA 95521. (707) 826-0629. They have several patterns of ornamental pickets, and also accept custom work. Catalog, \$1.

Renovation Products, 5302 Junius, Dept. OHJ, Dallas, TX 75214. (214) 827-5111. They offer a line of stock fence pickets. Catalog, \$2.

Vintage Wood Works, Box 1157, Dept. 40, Fredericksburg, TX 78624. (512) 997-9513. They have a stock line of sawn balusters. Catalog, \$2.

The Best Way To Build A Fence

some specifications for rot-resistant construction

Illustrations by Jonathan Poore
Consultant: Larry Jones

If you're going to take the trouble to build a wooden fence, you'll want it to last a long, long time. With good construction details, a wooden fence will last for decades. A poorly constructed fence will cost you nearly as much, yet may not last five years. It pays to use the best materials and the best building techniques.

A fence should be detailed to use rot- and corrosion-resistant materials, shed water, and avoid exposed end grain and water traps. We put these principles into practice with the sample specifications in this Design File. These pages won't help you decide on a style for your fence — but they will tell you how to build one to last!

About Materials

What Wood To Use: (1) Your best bet is a rot-resistant species such as cedar. Cedar normally comes rough-sawn, so ask to have it dressed if you don't have the equipment to do it yourself. (2) A second choice is redwood. Heart redwood is as rot-resistant as you can get, but today's redwood lumber often is partly sapwood—which is less durable. (3) Pressure-treated lumber is a good choice—if you can find it in the right dimensions. (4) If you use pine or fir, buy a good grade and dip-treat it with preservative.

Fasteners: A really fancy fence deserves brass screws, countersunk and plugged with wood plugs. But few people will take such trouble for a whole fence. So we recommend hot-dipped galvanized nails (not electroplated galvanized). Use aluminum finish nails where the head of a hot-dipped nail would be obtrusive, but aluminum won't grab as well.

Finishes: When you use construction techniques like those outlined here, the coating you put on the fence is merely cosmetic (a good thing, because nobody maintains a fence properly). Your choices: (1) Both white-wash and stain flow on easily, are easy to touch up, and don't flake and peel the way paint will. Neither offers much protection from rain and rot. (2) If you decide to paint, use a high quality exterior oil-based or oil-alkyd paint, and be prepared to scrape and repaint every few years. Gloss paint looks best and lasts longest. Note: latex won't stick to redwood. (3) Cedar and redwood can be left to weather to a natural grey. Redwood will go beige-grey; cedar turns silver-grey first, then a darker charcoal grey. You can always apply a semi-transparent stain to a weathered fence before it gets too dark for your taste. An opaque stain is another choice for new fences, but it has some of the disadvantages of paint.

Posts

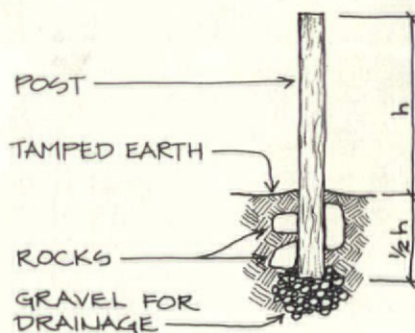
The maximum span for an average 2x4 cross rail is 8 feet. Therefore, you'll have to sink posts at least every 8 feet, as well as at gates and wherever the fence changes direction. A very general rule of thumb for fences in average soil conditions is to sink 1/3 of the total length of the post into the ground, leaving 2/3 above grade.

Packing a post hole with tamped earth is fine for posts along the straight run of the fence. (A post in earth should be less than six feet tall, and the soil not too sandy.) Gravel in the bottom of the post hole provides drainage so the post bottom won't sit in water. Rocks placed around the post will make it more sturdy.

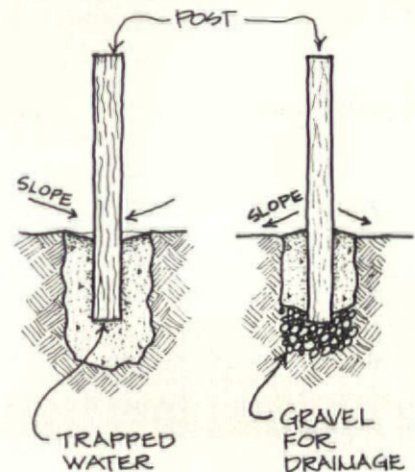
In sandy soil, for gate posts, for very tall fences, and anywhere you need extra strength, set the posts in concrete. For normal soil conditions, the diameter of the concrete encasement should be three times the

diameter or width of the post. The concrete provides a larger (and unshifting) bearing surface in the soil. The sandier or softer the soil, the larger the concrete encasement should be.

Post Anchors: In places like Texas where termites are an ever-present danger, metal post anchors are necessary. They're also a good idea in very damp soils. Post anchors are not sold at the corner hardware store. But you can buy them retail at a building supply dealer who caters to contractors. Manufacturers include Cleveland Steel Specialty (Cleveland) and Silver Metal Products (Livermore, CA). See Sweets Building Products Catalog File, Vol. II: 6.6. Buy galvanized anchors if possible. If not galvanized, anchors should be primed and painted. To attach, use only galvanized lag bolts. A disadvantage of post anchors is that the side flanges show, detracting from the clean lines of the post.



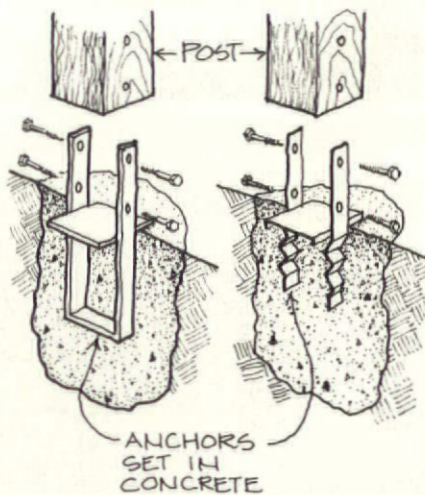
Posts In Tamped Earth



BAD

GOOD

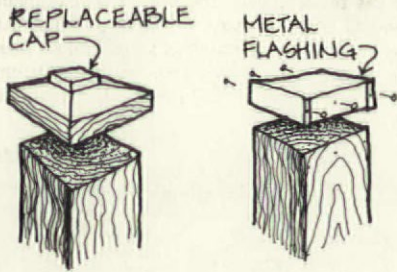
Posts In Concrete



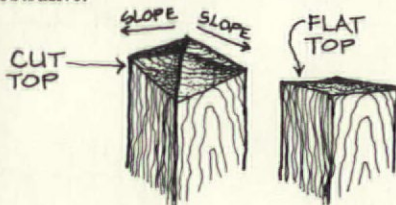
Post Anchors For Termite Protection

Heavy- and medium-duty anchors are available. (The heavy-duty ones have a U-shaped bottom stirrup.) Use medium-duty for most intermediate posts, unless the fence is exceptionally tall. Always use heavy-duty anchors for gate posts.

Tops Of Posts: How you handle the post tops determines how long they'll last. Here are the alternatives, in order of preference:

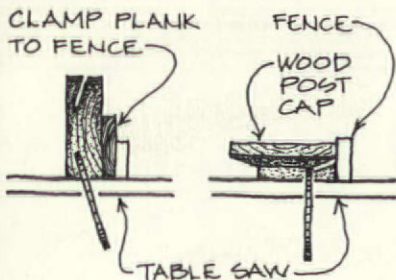


(1) A well constructed, replaceable cap is the best idea, but the most work to build. Note grain orientation: Should the wood cup from exposure, it will cup downward, so it will continue to shed water. (2) You can flash the top of the post — it works, but it's obtrusive.



(3) A bevel-cut top will shed water. However, the end grain is still exposed. Eventually the post top will check and split as it absorbs water. (4) A flat, exposed post top allows water to puddle; the end grain will readily absorb water.

The drawing below shows how to set up a table saw for cutting a post cap.

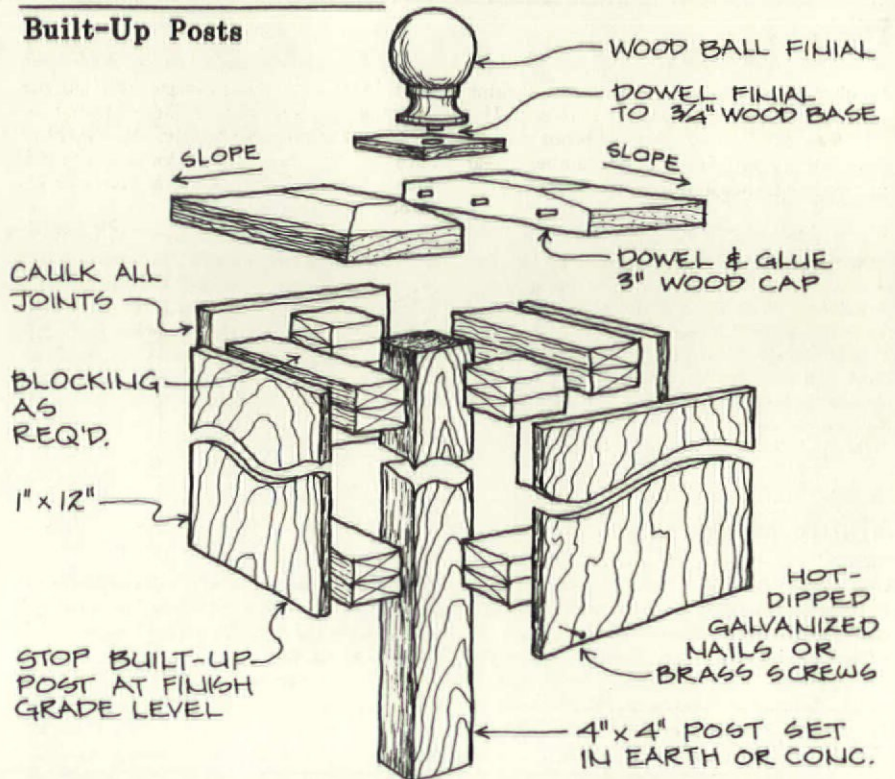


Rails

Several different ways to join rails to posts are shown at right. It's important to avoid weakening posts by cutting them, exposing end grain to weathering.

A continuous rail is strongest, but the design may dictate that rails abut the posts instead. A butt joint set on a block is quite strong, but the block is a visual intrusion. A plain butt joint looks clean, but is weak . . . only toe-nails through the rail into the post hold the joint together. A dado joint is strong, but it introduces a water trap. Rot could attack the post if caulking is not maintained at the connection. And of course, a dado is more work to cut.

Built-Up Posts



Many old fences get their stately appearance from massive posts. As commercial posts don't come larger than 6x6, anything bigger will have to be built up. In our example, the overall dimension of the post is 12 inches square. Its center is a solid 4x4 — this is the only part which is set into the ground. The skin, nailed to an armature of blocking as required for size, is cut from 1x12 planks.

Blocking is necessary at the top of the post and at the bottom where outer panels will be nailed or screwed. Additional blocking, for stability and to provide a nailing surface, should go wherever rails will butt or gate hinges will be screwed into the post.

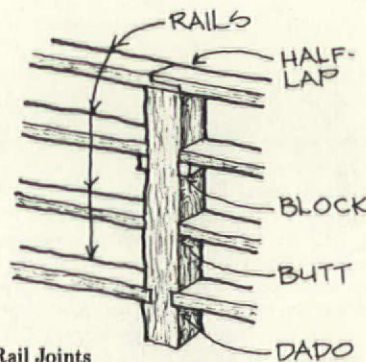
The post can be constructed in the shop, or after the center post is in the ground. Nail blocking to the center post, then attach side

panels to the blocking with aluminum or galvanized nails or with brass screws.

The built-up post needs a cap that will overhang the top. In our 12x12 example, the top is too big to be made from standard dimensional lumber: It has to be glued up. This example uses two 3x8s, cut to size. (A 2x8 wouldn't have sufficient thickness for a proper bevel.) Start with rough cedar planks if possible. Regular 3x8 structural lumber is not rot-resistant.

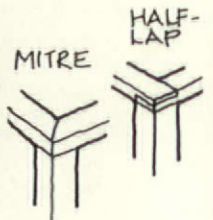
The assembly sequence for the cap: (1) Dowel and glue up planks, using waterproof glue. (2) Cut to size and bevel. (3) Before installation, dip the cap in wood preservative for at least 15 minutes.

Some well stocked lumberyards carry large wooden balls, as shown, for use as finials.



Corner Of Top Rail:

The half-lap corner joint is superior to a butt or mitre, because it protects the end grain in the post. A lapped joint weathers better than a mitre, which will open up over the years. A mitre, of course, is easier to cut than a half-lap. If you do use a mitre joint, soak cut pieces in wood preservative before assembling, then caulk the joint.



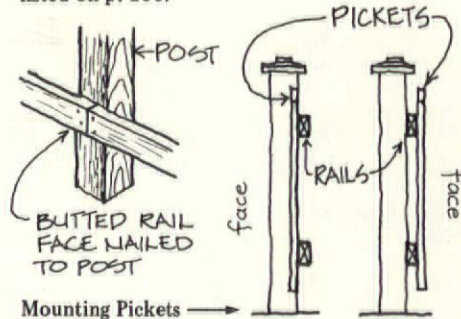
Pickets

Lumber: Green lumber will check, checking admits water, and the pickets may rot. Use well-seasoned lumber. If you're not sure of your lumber supplier, buy the lumber a year or two in advance and store it in a dry place.

If you have a well-equipped shop, or need only a few pickets, shape them yourself. But if you have dozens and dozens to make, let a local lumberyard do the job. You can spend your time making post caps (there are fewer of those than pickets). Hint: If you're in a rush, you'll pay top dollar for the millworks to turn out your pickets. But if they can do the job over a period of weeks during slack periods, they may charge less.

Before assembly, dip pickets in wood preservative, or in a preservative stain. (Soaking pickets in a trough is the most effective method.) Cuprinol, etc., are recommended over penta-containing products. If the fence is to be painted, allow preservative to dry, then prime-paint before assembly.

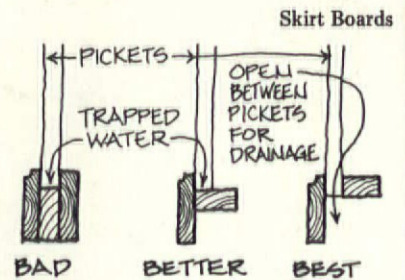
Traditional wood fence designs often call for one-inch square pickets. Full-dimension one-inch stock is not easy to buy. You'll either have to cut down larger stock, or order square pickets from Mad River Woodworks, listed on p. 100.



Mounting Pickets

Mounting Pickets: On this simplest of picket fences, two different ways of mounting the pickets change their orientation to the post.

In the fence at left, the post is a prominent feature, interrupting the line of pickets. At right, the pickets march in an unbroken line, right past the face of each post. The rhythm of each fence is different; the aesthetic choice is yours.



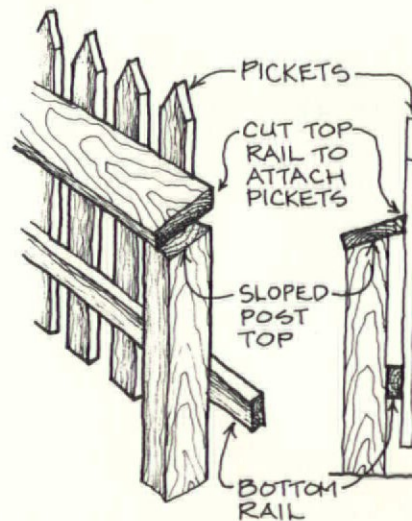
Skirt Board Details: The drawing above shows good and bad skirt board designs. The idea is to allow the joint to drain — not to trap water. Skirt boards should clear the ground by at least an inch.

Typical Designs

Sloped-Rail Picket Fence: This is a simple but pleasing design for a picket fence. Style is varied by shape of the pickets. Top rail is angled to shed water.

The angled top of each post can be cut before or after the post is set in the ground. Because of the top-rail angle, the front edge has to be bevel-cut to provide a flat face to nail pickets to. Rip this edge to the correct angle on a table saw. Top-rail sections should be joined at posts. Because the rail slopes, water will not puddle, so a simple butt joint is adequate. (Perfectionists can half-lap these joints.)

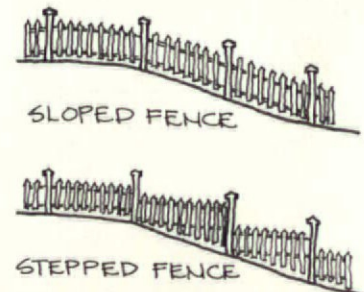
Square-Picket Designs: Traditionalists prefer these square-picket fences, reminiscent of 18th-century New England and popular ever since. These can be built around solid posts, or fence sections can abut larger, built-up posts. Note continuous rails and skirt on the solid-post fence, compared to the butting sections on the prototype with built-up posts. (Specifications for a built-up post are shown on the previous page.)



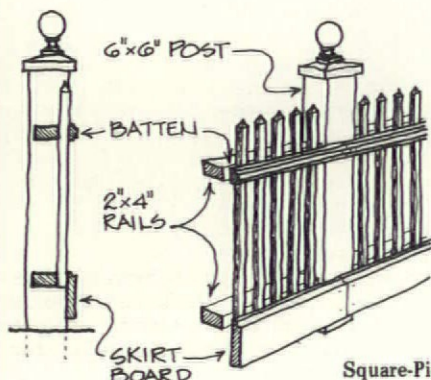
Typical Sloped Rail Detail

Slopes

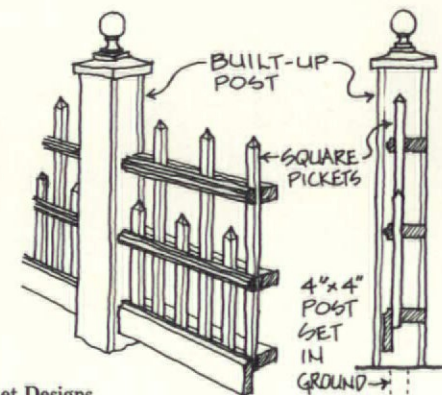
Dealing With Sloped Ground: When you build a fence on rolling ground, there are two ways to deal with the slope. Either allow the fence to follow the slope, or keep the fence level by stepping it. On extremely steep slopes, the fence has to step. (A fence that tries to follow a radical slope will look like a twisted parallelogram.) Usually, the decision is an aesthetic one. Stepping is more prominent, calling attention to the roll of the land.



As the contours of the land change, you'll need to vary the sloping or stepping of the fence. Should the posts be evenly spaced, or form a rhythm such as three short sections punctuated by a long one? The only way to plan an attractive rhythm is to draw the contours on a piece of paper, then lay the fence out to scale. Whatever pleases the eye is right.



Square-Picket Designs



Restoration Design File #15



Foundation Fundamentals

How Foundations Work,
Why They Fail,
and Principles of Repair.

By John Mark Garrison

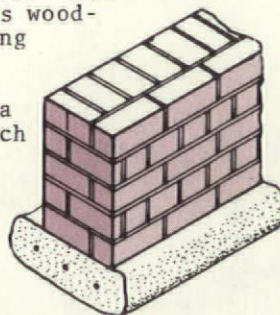
The Wyckoff House, an historic restoration in Brooklyn. Its foundation was completely rebuilt using the original stones. See the case history on p. 106.

FOUNDATIONS, it seems, are one of the least understood aspects of old-house construction. A surprising number of OHJ readers have had to tackle some sort of foundation repairs, though, whether by themselves or by hiring a contractor. What we will offer here is an overview of foundation basics: how they work, why they fail, and some principles to follow when dealing with foundations under old buildings. A case history at the end of the article documents an actual job of total foundation rebuilding.

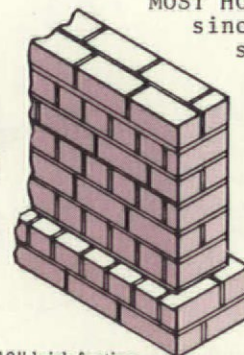
THE INESCAPABLE first step in foundation repairs is finding a way to shore up the building, temporarily transferring the load off the foundation. The basic techniques for shoring and house jacking were explained in the January/February issue earlier this year.

YOU MAY OR MAY NOT feel up to the somewhat awesome task of working on the foundation of your house. Many foundation projects on moderate-sized wood-frame buildings have been successfully done by homeowners. But beware! This article concerns wood-frame buildings only; repairing the foundation of a masonry building is a highly specialized operation. You'll need a specialized contractor for such work.

HISTORICALLY, FOUNDATIONS have been made from wood, brick, and stone. No matter what the building material is, the basic principle is about the same; namely that the foundation distribute the weight of the building over an area of soil which is of sufficient strength to resist the load.



18" concrete footing under 12" brick wall.



12" brick footing under 8" brick wall.

Foundations, in theory at least, are proportioned to the load or weight of the building they are supposed to bear.

More About Foundations

STONE APPEARS to be the most common foundation building material prior to the advent of poured concrete in the 1920s. Brick, cast stone, and later concrete block were all common replacements for stone in areas where they could be produced and transported more cheaply than stone.

MOST FOUNDATIONS rest on footings or pads whose size and thickness are dictated by soil conditions and building weight. Soils high in clay content can "swim," or move under pressure, and thus require the largest footing area. Soils containing sand, gravel, or rock require less footing area. Consult a qualified architect, engineer, or building contractor to assist you with designing a new footing, should one be required for your project.

MOST HOUSES HAVE SETTLED somewhat since they were built; uniform settlement up to as much as an inch is not uncommon. Wood-frame houses can be expected to settle less than masonry ones due to the differences in their weights. Unfortunately, unexpected settlements can occur when foundations or sections of them are no longer able to support their building loads. And if the ability of the soil to resist the transmitted load changes, differential settlements can result. The following are some causes.

Differential Settlement Causes of Failure

■ **POOR DESIGN AND EXECUTION** are the most basic causes of differential settlement, where one section of a building will move relative to another. This is most often caused by improper estimating of the differing building loads at the time of construction. A common example would be the settlement of an interior post or pier relative to the exterior foundation wall. Many times appendages of an older house such as bay windows, porches, stoops and later additions rest on their own foundations, which can have movement and settling problems independent of the main structure.

■ **OTHERWISE WELL DESIGNED FOUNDATIONS** are sometimes weakened by settlement resulting from the use of loose fill. In all good construction the footings are placed on undisturbed soil, excavated to an even depth. Errors in digging the original foundation trenching result in back filling to obtain a level surface. It is very difficult to compact the fill sufficiently to match the adjacent undisturbed soil which has received the application of a steady load over time. In such areas uneven settlement can be expected to occur.

■ **A RAISING OR LOWERING OF THE GROUND WATER** table after the original construction of the house can alter the load-carrying capacity of the soil. The result is usually differential settlement. Poor drainage around a building, accentuated by runoff from roofs and gutters, can seriously weaken a foundation. Badly designed or installed underground drain lines and trenches adjacent to the bottom of foundations can wash away supporting soil, resulting in unwanted settlement.

■ **FROST HEAVE IS A MORE UNUSUAL CAUSE** of foundation failure not due to soil compression but to soil expansion. Foundations improperly built above the frost line of the soil can actually be forced upward by the expansion of moisture when it freezes. Frost lines vary from one area to another and seldom seem to affect older buildings if properly constructed with their original soil levels and water tables maintained.

■ **THE DETERIORATION OF THE FOUNDATION** building material itself is often a cause of foundation failures:

- Stone, brick, concrete, and wood are all susceptible to decay, especially when exposed to moisture.
- The indiscriminate or accidental removal of foundation materials -- for instance, to accommodate duct runs around the perimeter of the foundation at the sill -- or loose masonry falling out of the wall can result in a chain reaction resulting in uneven foundation stresses.
- Foundation stone laid with its grain running other than horizontally can fail under loading.
- Deteriorated mortar joints can significantly reduce a foundation's strength, allowing uneven settlement and masonry units to dislodge.

● Premature cracking and spalling of foundation brick and stone can result from repointing with mortar which is harder than the original mortar or the masonry units it binds.

● Trees and shrubbery roots penetrating or bearing on the foundation can lift and separate it, resulting in serious structural damage.

● Excessive loading of soil adjacent to foundations, such as parking a car next to the house or a heavily traveled nearby street, can gradually force a foundation wall out of plumb and into the basement.


Three Principles

○ **ONCE FOUNDATION** damage has been found, it's important to check for continuing movement. Not all settlement, even that which leads to crookedness or misalignment, is necessarily dangerous to the structure of the house. The settlement or movement may have reached its fullest extent and be tolerable (if substantial damage has not already occurred). Techniques for monitoring cracks and movement are covered in the May, July, Aug., and Dec. 1981 issues of OHJ. Since we can't tell you how to restore your particular foundation, we can offer a few principles specific to old houses.

✎ **NOT ALL** foundations in need of repair or restoration necessarily require the extreme measure or expense of total rebuilding. Often sectional or spot repairs may prove to be the most cost effective and sensitive approach.

✎ **WHEN THERE** is no other option but to totally replace a foundation, always try to salvage and reuse the original materials. If they are unsalvageable, stick to close duplicates. Consider cladding non-original foundation materials, such as poured concrete, with the original material: brick, for instance. This is most important where the foundation is exposed to view.

✎ **NEW MORTAR** for repointing brick and stone foundations should be carefully mixed to duplicate as closely as possible the original mortar color, texture, joint tooling, and hardness. The old sand/lime mortars did not set up as hard and inflexible as today's portland cement mortars, and had the added ability of being able to self-heal small cracks in themselves. Pre-mixed portland cement mortars available today are most always much too hard for use on older masonry, and actually damage the masonry units they're applied to. Some excellent "soft" mortar mixes are discussed in the June 1981 OHJ. The Wyckoff House case study to follow had its foundation walls repointed with a "soft" mortar mix composed of 1 part white portland cement, 2 parts hydrated lime, and 7 parts sand, with yellow and brown pigments added in order to match the original color.

TO BETTER HELP YOU understand the process and steps involved in foundation repair, we have chosen a case study representing the final, last resort: rebuilding the foundation from the ground up. 

Foundation Restoration At The Wyckoff House

THE PROJECT:

The Wyckoff House in Brooklyn, New York, owned by the New York City Dept. of Parks and Recreation, serves as an excellent example of a foundation replacement where the existing stone foundation no longer properly supported the structure.

Over the years the house had begun to settle unevenly for the following reasons: (1) Most of the stone foundation was laid directly on top of the ground. In some places it went a foot or so below grade, which was still above the frost line. (2) All of the mortar had long since disappeared from between foundation stones. (3) The adjacent site drainage was poor, and a high water table plagued the site. The settlement which resulted eventually caused a substantial curve to develop in the oak sills resting on the foundation. Otherwise, the house was in good condition structurally.

The goal of the foundation repair was to raise the house back to its original position, remove the existing foundation, install a solid footing beneath the structure, build a new foundation to resemble the original, and waterproof the footing and foundation to reduce ground water problems. All of this without altering the original appearance of the house or damaging its historic fabric!

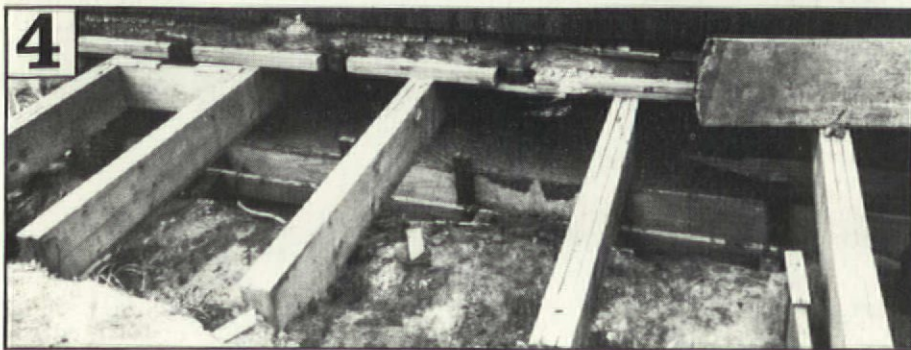
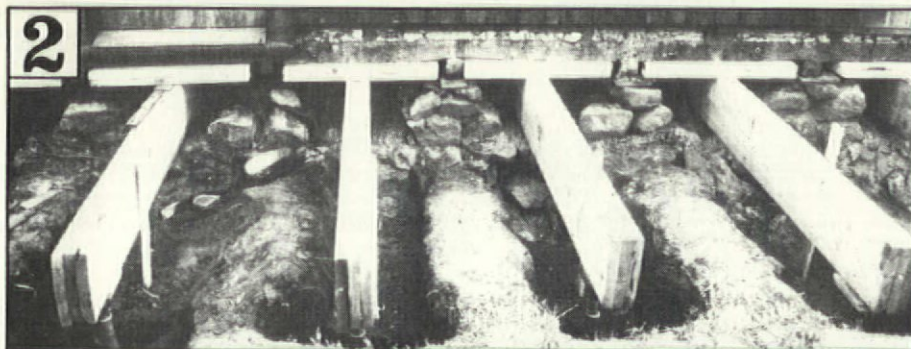
THE PROCESS:

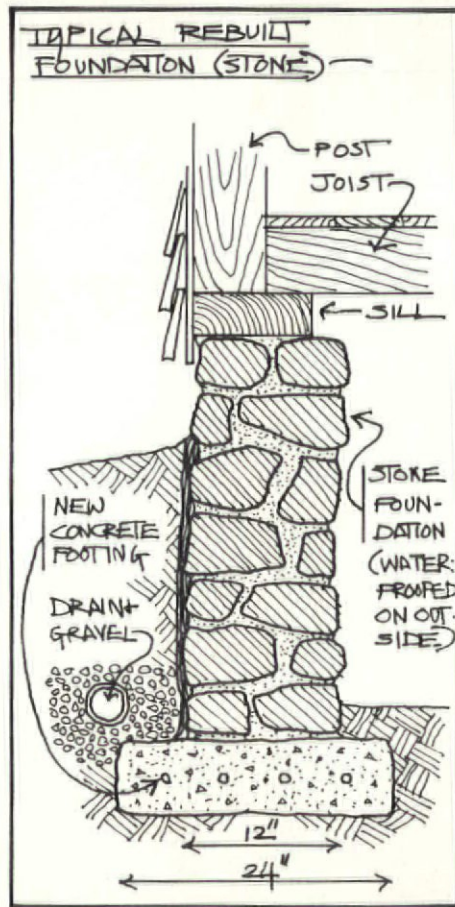
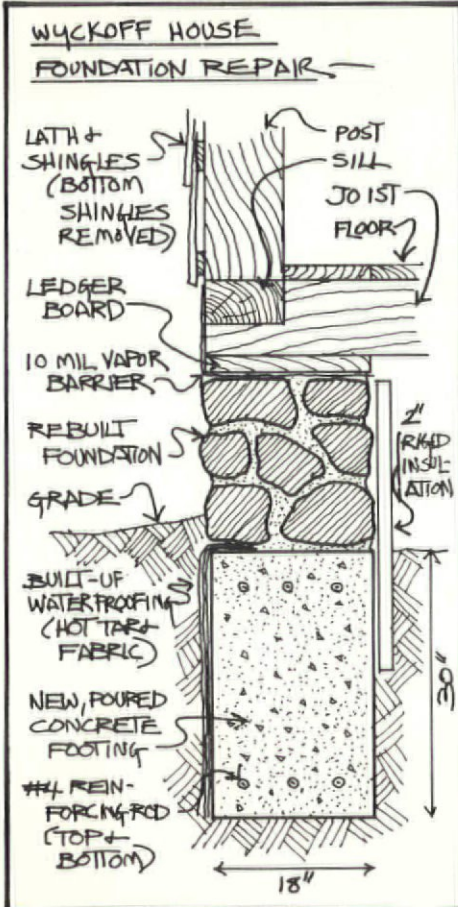
The first step was to remove the bottom course of shingles to expose the structurally sound but deflected sill. (See photo no. 1.) Trenches were dug perpendicular to the foundation to allow for the installation of needle beams. The needle beams were "leap frogged" under the building. That is, the beams alternated with parts of the original foundation, temporarily leaving piers between needles, until the building weight could be fully carried by the beams.

Once the beams were in place with plywood pads used to help spread the pressure on the sills, standard screw jacks were placed near the end of the beam. (photo no. 2) Additional blocking was hung between the 2 x 12 beams to keep the beams upright but not rigidly attached, allowing them free movement. Small vertical stakes adjacent to the needles were used to mark the height of each beam to aid in detecting any settling of the jacks under pressure. (photo no. 3)

With the beams in place and supporting the structure, the deteriorated foundation was removed, allowing the new footing to be formed up and poured. (photo no. 4) When the concrete had set, the beams were removed one by one and replaced with screw jacks. This time the jacks rested directly on the footing with the blocking retained between the jack and the sill. (photo no. 5)

With the new footing exposed, waterproofing was applied to the exterior, underground surface, up to within 6 inches of the grade line. The house had settled considerably on its uneven foundation. So in order to level it without causing damage, it was determined that the flexibility of the wood frame would allow one turn per day. The jacks were individually adjusted



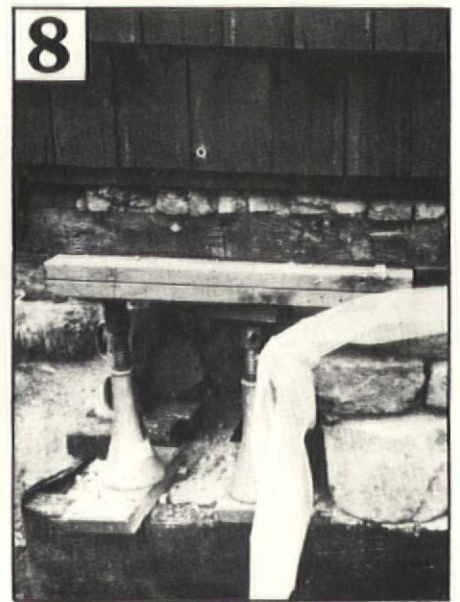


over a two-month period to gradually correct the deflections in the wall. Great care was taken to preserve the fragile original plaster within the house. (photo no. 6)

Photos had been taken before the foundation was dismantled, to document the original placement of stones. Now, in rebuilding the visible stone foundation on top of the new poured footing, salvaged stone was relaid to duplicate the photos as closely as possible. The foundation was laid section by section, removing one jack at a time until completed.

A heavy, 10-mil plastic sheeting was installed as a vapor barrier between the foundation and the window sill. (photo no. 7) At the corners, double jacks were laid for support until the last stones could be laid. (See photo no. 8; also refer to the drawings at left, which show the waterproofing and flashing details for the Wyckoff House, as well as a more typical example.)

Rigid insulation was placed against the "warm" or inside face of the foundation, from the top of the foundation at the sill down to below grade. Excavation around the foundation and footings was back-filled and mechanically compacted to produce a suitable grade. Finally, the lower shingles were replaced, covering the sill and completing the project.



STENCILLED DECORATION has been used in America since colonial times. It reached its zenith in the late Victorian era, both in number of craftsmen and in sophistication of design. Even when stencilling's popularity began to wane after the turn of the century, it still found plenty of application in Craftsman (Arts & Crafts), Art Nouveau, and other turn-of-the century interiors. So whether your house is early American, Victorian, or post-Victorian, chances are there's an attractive stencilling scheme that would also be historically appropriate.

STENCILLING isn't difficult, but it always helps to have someone with a bit of experience give you some pointers. In this short article, we'll share with you some of the tricks the OHJ staff has learned on our own projects. We hope to stimulate your interest sufficiently so you'll start experimenting on your own.

them before use. It's best to do this after you outline the design, but before cutting the pattern (oiled card stock cuts more readily). To seal, liberally coat the card stock with a 1:1 mixture of turpentine and boiled linseed oil. Apply as much as the cardboard will hold. After 10 minutes, wipe off any excess and hang the stock up to dry on a thumbtack. (SAFETY NOTE: Spontaneous combustion is a danger with rags or paper towels soaked in linseed oil. Burn them, or put them in a metal container that's stored outside.)

IF YOU'RE IN A HURRY, seal your stencils with shellac. It dries faster than linseed oil, but the stencils won't last as long.

Copying The Pattern

IF YOU HAVE A PATTERN that's the right size, simply slip some carbon paper under it and trace it onto your stencil stock. If your chosen pattern is not the right size, enlarge or reduce it at a shop that makes photostats. Then trace the photostat. You can also resort

Four Stencilled Borders, Four Different Eras



Early American



Victorian



Art Nouveau



Arts & Crafts

Sources Of Patterns

PATTERNS SELECTED should be appropriate to the age and style of your house. (Golden Rule #2 applies here: "To Thine Own Style Be True.") For example, an early American Moses Eaton stencil would be out of place in a formal Victorian parlor.

SOURCES OF stencil patterns are everywhere. In stencilling my own house, for example, sources of inspiration included reprints of Henry Hudson Holly's "Modern Dwellings" and Christopher Dresser's "Modern Ornamentation," as well as museum houses and the photographs in "Tasteful Interlude." I even adapted a pattern from incising in my woodwork. Once you're attuned to pattern-seeking, you'll find them in historic wallpapers, fabrics, carpets, and even etched glass. (See also the inexpensive stencil books from Dover, listed on page 113.)

Stencil Materials

MANY STENCILLERS prefer Mylar sheets for stencils because it's tough and transparent--simplifying the task of registering (lining up) successive stencils on multi-color jobs. I prefer bristol board card stock (slightly heavier than 3x5 cards) because it's cheap and readily available. For small stencils, I've even used manila file folders. Or you can buy commercial stencil board from a few well-stocked paint stores, such as Wolf Paints (page 112).

STENCILS made from card stock would absorb paint and cleaning solvents if you didn't seal

to the graphic artist's trick of laying a grid over the pattern, then proportioning the design up or down, square by square.

IF YOU'RE CREATING your own symmetrical design, you'll have the problem of making the right half exactly like the left. So draw only half the pattern on stencil paper, then cut it out. Now trace the cut-out half-pattern onto a fresh piece of stencil paper, then flop the pattern and trace its mirror image.

STENCIL CUTTING is tedious, finger-numbing work. There are special stencil-cutting knives, although I've found X-Acto knives satisfactory. You have to turn the stencil continually while cutting to avoid contorting your body. Ideally, you'll have a piece of plate glass under the stencil while cutting. But I've used a thick pad of newspapers with adequate results. (You create a lot of newspaper confetti, however!)

IF THE KNIFE SLIPS, cutting through a narrow point in the pattern, apply masking tape to the front and back, then re-cut.

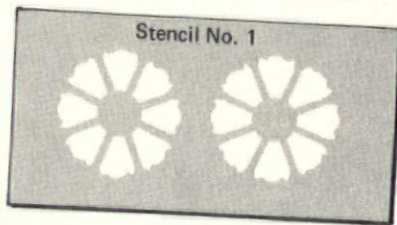
What Paint To Use

SOME STENCILLERS prefer Japan colors for their thick consistency and rapid drying. A fast-drying paint allows you to immediately lay the stencil for a second color over a freshly applied first color. In decorating walls, however, house paint (oil-alkyd semi-gloss or flat) works fine. The paint layer in stencilling is so thin that, by the time you get around to laying down the second

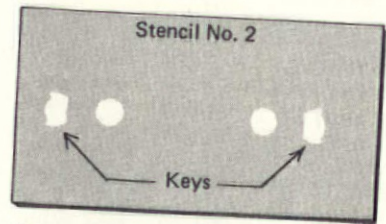
How To Make A Two-Color Border Using Heavy Paper Stencils



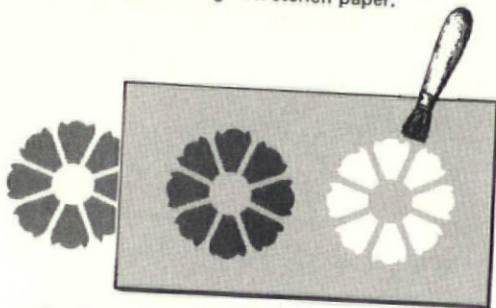
1. Starting point: A Victorian stylized sunflower border pattern that was found in an old engraving. One complete sunflower is drawn on heavy paper, and is used as a pattern for tracing the design on stencil paper.



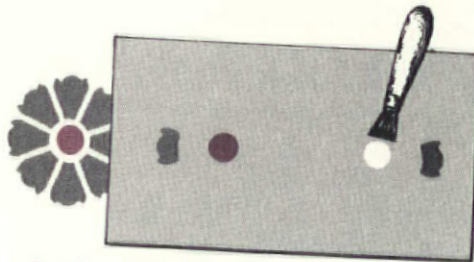
2. A separate stencil is needed for each color. In this example, the petals will be in one color, and the centers in another. At least two repeats of the pattern are needed to register the new work with paint already laid down.



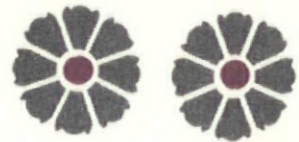
3. A second stencil is created for the centers of the sunflowers. The ends of two petals are also cut out on this stencil to act as keys to register the second color. Pattern in second stencil must match up with the first.



4. Two flowers are created with the first printing. Stencil is then carefully lifted and moved to the right. Petals on flower at left of the stencil are lined up with petals previously printed. Only one flower can be printed with each setting of the stencil from here on.



5. After all the petals in the border have been printed, the stencil for the second color is started. Cutouts for tips of the petals are used only for alignment; the second color is applied only through the two holes in the center of the stencil.



6. Two of the completed flowers in the border. If it's exposed to hard use, you can coat stencilling with a flat varnish to make it more washable.

color, the first color is pretty dry. Stick to brands of house paint that are fairly thick, or allow a small amount of paint to sit uncovered for a few hours. It'll get thicker as the solvent evaporates.

SOME PEOPLE prefer the richness of artists' oil colors that come in tubes. They take a long time to dry, though, and normally aren't satisfactory for multi-color jobs. That is, unless you lay all the colors with one positioning of the stencil--see box at the end of this article.

Brushes

AH, THE MYSTIQUE of those strange little stencil brushes! It is true that a lousy brush will make your life miserable. But there's more than one way to get the job done. Traditional stencil brushes are short and stubby. Paint is applied with a thumping motion, perpendicular to the stencil. (You'll find sources for stencil brushes listed on page 112.)



MANY TIMES I've stencilled with a 2-inch varnishing brush, which is easier to obtain. When you use a varnish brush, you use a swirling, swishing motion, rather than thumping. The swishing technique is faster than thumping, but it puts more strain on the stencil. If you have lots of thin, delicate parts in the pattern, use the thumping method.

SOME PEOPLE get fine results with cut-up sponges. And for really small jobs, a bit of

velvet wrapped around your index finger works well.

Applying Paint

THE BIGGEST SURPRISE for novice stencillers is how little paint you need on the brush. Too much paint, and the pattern will smear and run. Dip only the ends of the bristles in paint. Work the ends of the bristles on a pad of newspaper until the brush seems right. Next make a practice print of the stencil on a sample board. Then and only then should you attempt to make a print on your wall. Your brush should never go directly from the paint container to the stencil. Always work it on a pad of newspaper first.

IF YOUR PATTERN smears, it's not the end of the world. Wipe the mistake off the wall with a rag dampened with the appropriate solvent. (Mineral spirits for oil paint; water for acrylic and latex paints.) Allow the solvent to dry completely before stencilling again.

KEEP YOUR STENCIL CLEAN, especially of any paint that leaks onto the back. If you're wearing old trousers, clean the back of the stencil by rubbing it back and forth over your knee, like a shoeshine rag.

IF THE STENCIL is being moved left to right, apply paint from right to left. This allows longer drying time in the area where the stencil overlaps during the next printing.

THEORETICALLY, you can use one stencil to apply several colors in a design. But if there's

THE BEST BOOK ON STENCILLING

THE ART OF DECORATIVE STENCILLING by Adele Bishop and Cile Lord is the best book we've found to teach the basics of stencilling. It has excellent descriptions of measuring and layout procedures, as well as techniques for creating multi-color designs. The authors' techniques are based on Mylar stencils and Japan colors, rather than the more readily available oil-based house paints. However, the principles are easily adapted to other materials. 198 pages, softbound. If not available at your bookstore, you can order it for \$16.95 from: The Old-House Bookshop, 69A Seventh Ave., Brooklyn, N.Y. 11217. Or use the Order Form at the back of this issue.


IF YOU HAVE a late Victorian house, you can also get useful decorating ideas from the reprint edition of *Modern Dwellings*, by Henry Hudson Holly (1878). It concentrates on the Queen Anne and Aesthetic styles for decorating parlors, libraries, dining rooms, and bedrooms. The volume also contains Holly's *Country Seats* (1863). 390 pages, softbound. Available for \$13.95 from the Old-House Bookshop at address above.

fine detail in the pattern, then you must use small brushes to avoid slopping paint into the wrong sections of the pattern. But if you use a small brush, the work goes slowly. You could block out sections of the stencil with masking tape, but that, too, takes time. That's why, for decorating large surfaces, there's usually a separate stencil for each color: you can use a large brush and develop speed.

Additional Hints

- ✿ You'll feel terrible if a complex stencilling job is gradually ruined by inevitable hairline cracking of the plaster. Why not canvas the walls (or ceiling) first?
- ✿ Always start with a freshly prepared and painted surface. And save some of the back-

ground paint. If the job is botched, you can always paint out mistakes and try again.

- ✿ Make a sample board out of a 3-ft. x 3-ft. piece of $\frac{1}{4}$ -in. Masonite. Paint it the same color as the surface you'll be decorating. Use it to practice on, and to work out alternate color schemes.
- ✿ You can hold a stencil in place on a wall with masking tape. After you're proficient, you'll probably get by without the tape.
- ✿ When moving the stencil, lift it straight back from the surface. This avoids smudging.
- ✿ A muffin tin makes a convenient container when you're working with several paint colors simultaneously.
- ✿ Always save some stencil paint in a small jar for later touch-ups.
- ✿ Clean stencils thoroughly when finished. Pat gently with a cloth dampened with appropriate solvent (mineral spirits for oil paints, water for acrylics and latex). Be careful; it is easy to damage stencils during cleaning.
- ✿ A stencil that's on its last legs can be used as a pattern to trace a new stencil. But ...the image area in the new stencil will be slightly smaller than the original because of the width of the pencil line. This process, repeated over several generations of stencils, can result in considerable shrinkage of the pattern.
- ✿ Store stencils flat. 

ACKNOWLEDGMENTS: Thanks to Joni Monnich who served as the OHJ "test kitchen" for some of the stencilling procedures in this article. And special thanks to Howard Zucker and Helmut Buecherl who introduced me to the art of decorative stencilling.

HOW TO KEEP THE STENCIL IN PLACE

by Renee Kahn

FOR THE NOVICE STENCILLER, a big problem is paint running behind the stencil, smearing the design. It takes a lot of skill and practice to regulate the amount of paint you use, and to learn exactly how to handle the brush. But my stencilling team and I discovered a neat, effective way of preventing drips during the re-creation of 19th-century stencilling at St. Luke's Chapel in Stamford, Connecticut.

HERE'S THE TRICK: Lightly coat the back side of your stencil with 'Spray Mount,' a common aerosol adhesive available at art supply stores. Allow the adhesive to dry until it is tacky. Now you can apply the stencil to the surface you're decorating, and it'll faithfully follow any bumps and curves. Because the stencil is sticking tightly, paint can't ooze down behind it. Just be careful not to spray too heavily, because narrow parts of the stencil design which are too tightly stuck to the surface may tear when you pull the stencil off.

FOR OUR PROJECT, we used standard oil-alkyd semi-gloss wall paint, as well as artist's oil colors straight from the tube. Artist's colors take a long time to dry, so usually we don't use them for patterns that require multiple stencils for additional colors.

BUT THE SECOND BENEFIT of the Spray-Mount method is that we could apply all the colors through a single stencil. With

such firm adherence, the stencil didn't shift around. We used small pieces of sponge or foam rubber padding instead of stencilling brushes, finding them more suitable for working paint into small parts of the pattern. After each repeat, we'd peel the stencil off the wall carefully and move it down to the next repeat. The adhesive stays tacky for many repeats.

THIS SIMPLIFIED PROCEDURE allowed Lynn Taylor, one of our summer interns, to complete an elaborate, three-colored wainscot in less than five working days. And Lynn had never done any stencilling before.

WE HAD ANOTHER opportunity to show that anyone can be a stenciller with this method. In St. Luke's Chapel, there's an arch that towers 25 feet in the air — higher than any of us really wanted to work. So we hired a roofer who brought in his rigging. We gave him a crash course in the art of stencilling, and up he went!

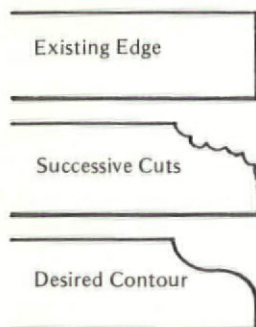
Restoration of the stencils in St. Luke's Chapel was coordinated by Stamford's Historic Neighborhood Preservation Program, a design service funded by the Stamford Community Development Program and the Connecticut State Historic Preservation Office.



Shaping Marble

WE FOUND a beautiful old marble top from a sink in a salvage yard and wanted to combine it with a commode for use in our bathroom. The marble had been originally designed for use in a corner, so the fancy edge was on only two sides. Our bathroom arrangement wouldn't allow us to use the marble in a corner, and it was impractical to pay a professional to reshape the straight edge.

THE MARBLEWORKER suggested I grind the marble myself with a small, mushroom-shaped grinding wheel attached to a drill or router. I clamped a board on the marble top and used it as a guide, taking small, successive approximations until I got roughly the desired contour. Then I sanded the rough edges, using progressively finer grades of sandpaper. Amazingly, marble is not much harder than hardwood. A lot of elbow grease combined with 400 grade wet or dry paper with water on the last step leaves the marble super smooth and polished.



A CHAMFERED edge can be easily done with a hand-held wood rasp and then finished off with sandpaper. Safety precautions: Make sure the maximum RPM rating on the grinding wheel isn't exceeded by your router or drill. Also, safety glasses are a must, and earplugs come in handy.

Dan Miller
Elgin, Ill.

Cleaning Radiators

ONCE I USED TO DREAD cleaning cast-iron radiators--either for spring cleaning or to repaint. It still isn't as much fun as curling up with a good book, but it's not the dreaded task it used to be. My procedure is to use a good quality spray bottle, with the nozzle adjusted to spray a straight, pointed line. Fill the bottle with Amway's "Industro-clean" (or any heavy-duty cleaner), diluted 1 to 1. Put plenty of towels under the radiator and tape newspaper behind it. Spray the radiator, beginning at the top. Use the strength of the spray to dislodge all the dirt and dust between the coils. Work from right to left,

then from left to right. Do this on all levels, from the top to the bottom of the radiator. (It's nearly impossible to get the back coils as clean as the front ones.)

AFTER YOU FINISH CLEANING, refill the bottle with hot water and redo the procedure, starting at the beginning. This rinsing will also dislodge any stubborn dirt that survived the first spray. Afterwards, leave the radiator alone to dry--several hours if you're going to repaint it. Remove the towels as soon as you can so the moisture doesn't damage the floor.

Sue Schubert
Spencerport, N.Y.

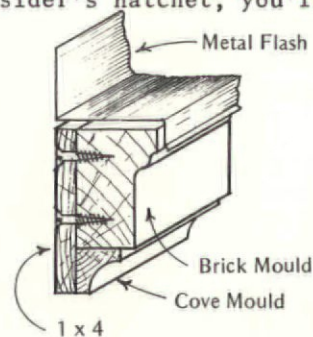
A Steel Wool Holder

WHEN I STRIP WOOD, I do the final clean-up by hand with some steel wool. Unfortunately, this procedure usually gets slivers of wood or steel wool in my fingers, and also tends to irritate and dry out my skin. Now I avoid all that by using a medium-size bristle brush--the ones for wood stripping are perfect. I just set the steel wool on the brush. It never slips from its holder, and enables me to really pour on the elbow grease.

Paul J. Hayden
South Bend, Ind.

Making New Mouldings

IF YOU'RE WORKING on a house that was victimized by the aluminum sider's hatchet, you'll find window heads and beaded border mouldings chopped off. Milling new mouldings is often unaffordable. But it's possible to save time and money by building up stock mouldings to the desired profile. In my situation, I used brick mould and a 3/4 or 1 inch cove mould, fastened to a 1 x 4. You can attach the pieces with screws and exterior panel adhesive.



Patrick Kee
Ida Grove, Iowa

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



Stencils Stencils Stencils Stencils Stencils

This month we've chosen products for the stenciler's needs. Whether you're a beginner or a professional, these companies will help you rediscover this traditional method of decorating.

A well known mail-order source for stencils is Adele Bishop. Besides offering a large selection of Early American designs, and a few contemporary ones, they have three simple Victorian patterns copied from those in the second-floor rooms of the Mark Twain House. Their stencils are printed on Mylar. Prices range from \$3.50 for a simple, single stencil to \$39.95 for a complete collection of the Shelburne Museum designs. Only the three Victorian stencils are pre-cut. Their color catalog, \$2.50, also features stencil brushes, Japan and fabric paints, and clear Mylar to trace your own patterns. Adele Bishop, Inc., Box 557, Dept. OHJ, Manchester, VT 05254. (802) 362-3537.



Bishop's Shelburne Museum stencils

If you are confused by the enormous selection of patterns and how to use them in a room, Pamela Friend of Hand-Stenciled Interiors can help. You answer a detailed questionnaire about your house and the room you wish to decorate. Then Ms. Friend chooses an appropriate design from her extensive selection of about 6000 patterns ranging from Early American to contemporary...many of which are antique, unpublished stencils. Prices range from \$15 to about \$50 for pre-cut stencils. All patterns are sent with complete layout instructions. For further information about this unique service, send \$1 to Hand-Stenciled Interiors, 590 King St., Dept. OHJ, Hanover, MA 02339. (617) 878-7596.

Inexpensive, pre-cut plastic stencils can be purchased from Whole Kit & Kaboodle. Their selection of Early American and Victorian patterns is limited, but it does include some unusual designs: (1) the *Egyptian* series, (2) a simple peacock, and (3) *Mediterranean tiles and borders* (perfect for a kitchen floor). Prices range from \$2.25 to \$3.98; a catalog, \$1, features their complete selection of forty stencils. Brushes and fabric stencil paint are also sold. Whole Kit and Kaboodle Co., Inc., 8 W. 19th St., Dept. OHJ, New York, NY 10011. (212) 675-8892.



4402 EGYPTIAN



Forty traditional and Early American patterns, not all of which are the standard Moses Eaton forms, are available from Timeless Patterns. Though printed on Mylar, not all of the linework is perfectly sharp, but you can correct this when cutting the stencil. The company also recommends tracing their patterns on walls or floors and filling in the details free-hand. A single pattern, including a Victorian swag border, is \$14.95, any two patterns are \$21.95, three patterns are \$27.95, and four or more are \$8.95 each. Their catalog, \$3, indicates which of the designs are adaptations from historic houses in the Northeast. It also suggests traditional color schemes. Timeless Patterns, 465 Colrain Rd., Dept. OHJ, Greenfield, MA 01301. (413) 774-5742.

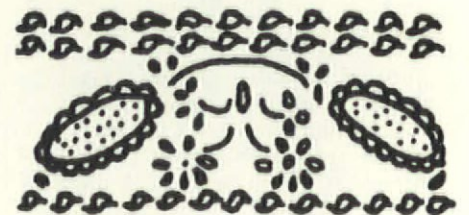
The following companies are mail-order sources for stencilling supplies:

Mohawk Finishing Products, Inc., Rt. 30 N., Dept. OHJ, Amsterdam, NY 12010. (518) 843-1380. Stencil brushes: 7/8 in., \$4.95; 1 1/4 in., \$6.30. Japan colors range from \$4.50 for black to \$7.50 for yellows, in half-pint cans. The minimum order is \$25. These and other products can be seen in the catalog, \$4 (\$2 is refundable upon first purchase).

Janovic Plaza, Inc., 1150 Third Avenue, Dept. OHJ, New York, NY 10021. (212) 772-1400. Stencil brushes range in size and price from 1 in., \$5.85, to 1 1/2 in., \$9.99. Japan colors are \$3 to \$6.10 for a half pint. Also, .0075 acetate (similar to Mylar) in 25 in. x 40 in. sheets are \$4.60 each.

Chromatic Paint Corp., PO Box 105, Dept. OHJ, Garnerville, NY 10923. (914) 947-3210. A manufacturer of high-quality Japan paints in 31 colors. The suggested retail is \$2.80 to \$5.90 for a half pint, and \$8-\$17.35 for the quart size. They offer a free color card and will be happy to put you in touch with a dealer in your area.

Wolf Paints and Wallpapers, 771 Ninth Ave., Dept. OHJ, New York, NY 10019. (212) 245-7777. A complete source for those stencil brushes and paper you can't find at the local hardware store. They even have traditional oiled stencil board, sold in 24 in. x 36 in. sheets for \$2.39 each. Mylar is also available. Small white bristle stencil brushes are 3/8 to 5/8 inch in diameter, and range from \$1.19 to \$1.56. Larger, black bristle stencil brushes in sizes no. 2 to no. 12 (ranging from 5/8 in. to 1 3/4 in.) are \$4.15 to \$7.98. Japan paints, in half-pint jars, are \$2.30 for black and up to \$4.46 for Cadmium yellow. Their catalog, \$2, shows a vast selection of products, but you have to phone for current prices.



A Timeless Patterns stencil based on an Early American design in the Josiah Sage House, western Mass.

Stencils

If you'd like to try your hand at creating your own stencils — or making a stencil from an original pattern — contact the following companies for pattern ideas and necessary supplies.

Dover Publications is one of the best sources we've found for pattern books. They offer inexpensive paperback books (usually 40-100 pages long) with an abundance of authentic period patterns... Colonial, Victorian, and Art Nouveau. I'd recommend writing for the current copy of their free book catalog. If you can't wait, here are some titles of interest: *Victorian Cut & Use Stencils*, by Carol Belanger Grafton (\$3.95); *Art Nouveau Cut & Use Stencils*, by JoAnne C. Day (\$3.75); *A Treasury of Stencil Designs for Artists & Craftsmen*, by Isaacson & Rennie (\$2.75); *Victorian Stencils for Design & Decoration*, by Edmund V. Gillon (\$4.50); and a brand-new title, *Authentic Victorian Stencil Designs*, by Carol Belanger Grafton (\$3.50). Postage is \$.75 for one book, \$1.25 for two or more. Books and a complete catalog can be ordered from Dover Publications, 180 Varick St., Mail Order Dept.-OHJ, New York, NY 10014.

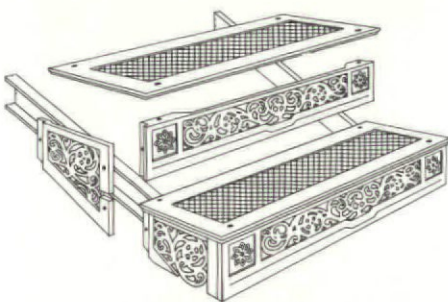
Peg Hall sells about fifty patterns for stencilling furniture and decorative accessories, such as trunks and tinware. Sold with instructions and color suggestions, these authentic Victorian or Early American designs range from \$.10 to \$2. A descriptive brochure is \$.25. Peg Hall Studios, 111 Clapp Rd., Dept. OHJ, Scituate, MA 02066. (617) 545-3605.

Cumberland Customers:

We extend our sympathies to Cumberland Woodcraft Co., who had a disastrous fire at their Carlisle, Pennsylvania, millworks late in April. The fire completely destroyed operations at their main location, but fortunately, Cumberland was in the process of opening a second millworks in Maryland. They will continue to offer fine millwork from the new location. However, they ask for your patience in the coming weeks, both with new orders and those placed before the fire. Also, if you had sent an order to them in Carlisle, you should send a duplicate to their new address. Cumberland Woodcraft Co., Inc., 14 Maple Dr., Dept. OHJ, Thurmont, MD 21788. (301) 271-7181.

Brand New Stairs

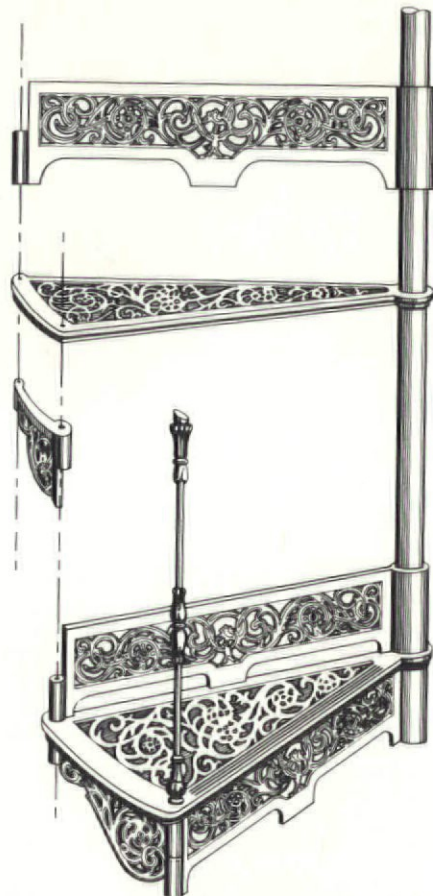
The *Kensington* is a cast-iron straight staircase just introduced by Steptoe. It can be used as a replacement for a missing or deteriorating wood or stone step, especially on a late Victorian or turn-of-the-century house. Although it isn't an exact reproduction, it is a high-quality casting featuring a solid embossed tread and open 'fretwork' risers. The stair is an adaptation of stairs common in Washington, D.C., and other areas where cast-iron architecture is prevalent. Sold in modular units, each consists of four castings bolted together to form a 36 in. wide step with a 7-5/8 in. rise. (Up to three steps are self-supporting; more will require mounting on steel channels.) The cost per riser is \$185, including delivery and duty. Ormate cast-iron newel posts are optional.



Steptoe's new straight stair.

The *Barclay* is Steptoe's new spiral stair. This stair is also sold in a bolt-together system for ease of shipping and installation. Each step has an ornate open riser and a solid embossed tread. A selling point for this stair is its 5-foot diameter. It's sold with your choice of a steel

handrail (at \$185 per riser) or brass (at \$225 per riser); prices are FOB. Specify your interest for a free flyer; a complete catalog of all Steptoe's stairs is \$2. Steptoe and Wife Antiques Ltd., 3626 Victoria Park Ave., Dept. OHJ, Willowdale, OT, Canada M2H 3B2. (416) 497-2989.



The Barclay is Steptoe's new spiral stair.

Exterior Paint Update

We have received official notification that Sherwin Williams is no longer offering their *Heritage Colors* colorcards. However, if your local dealer still has the color proportion chart (and you know the name of the color you want) you can easily have the color custom mixed. At the moment we still have a supply of *Century of Color*, an excellent book by Roger Moss describing and illustrating period exterior house painting. Each copy features a *Heritage Color* card, and the colors referred to in the book can be matched by most major manufacturers. *Century of Color* can be ordered from the OHJ Bookshop — see Order Form, page 113E — for \$15 ppd.

In honor of their 100th anniversary, Benjamin Moore introduced a new colorcard that we found very exciting. These are exterior colors, custom mixed, taken from about 75 years of archival color chips. Not a documented color selection, *100 Years of Exterior Colors* nevertheless features appropriate body colors with complementary accent colors for doors and windows, all period inspired. Included are numerous earth tones, and there's a turquoise-green accent color that was commonly used on '20s and '30s houses. The new color chart is currently available free of charge at local dealers or by writing to: Benjamin Moore Company, 51 Chestnut Ridge Road, Dept. OHJ, Montvale, NJ 07645. (201) 573-9600.

Old-House Emporium



FOR SALE

MARBLE barber shop sink-countertop. 20 in. x 48 in. with 2 round sinks, 15 in. dia. Center faucet 15 in. high with 5 handles to direct water temp. 3 directions. \$1000. Will need cleaning. Mike Dennis, 1845 S. 48th St., Lincoln, NE 68506.

OLD, OBSOLETE, or odd-shaped windows? We'll make wood-frame storm sash to fit. Old Mill Cabinet Shop, Box 132, Hartland, VT 05048. (802) 436-2007.

BALUSTERS, red oak serpentine turnings. 2 sets in prime condition from Queen Anne home. Set 1: 1 in. convex serpentine design, set off by 1-3/8 in. square tops & bottoms (33 pieces of landing stock, 31 pieces of tread stock). Set 2: 1/2 in. concave serpentine design, set off by 1-7/16 in. square tops & bottoms (9 pieces of landing stock, 21 pieces of tread stock). Set 1, \$750; Set 2, \$460. Both sets, \$1100. Brookline, MA (617) 734-5470, after 8PM.

INCREDIBLE collection of 19th-century Americana as well as Nat'l landmark residence for development as partnership or sale. To include complete interiors, fixtures, furniture, & vast assortment of mechanical music machines including player pipe organs. G. Filardo, 2432 W. Kibbourn, Milwaukee, WI 53233.

PIANO — 1865 Chickering square grand, serial no. 16196, rosewood, good condition, needs damper felts, \$550. "GE" coil-top refrigerator in good working condition, \$250. "Quality" 3-burner gas range, high back & legs, \$150. NYC (212) 562-9414, after 6PM.

SLATE FIREPLACE taken from c. 1910 house. As seen in recent OHJ. Has metal insert. \$150. Box 267, Bullville, NY 10915. (914) 361-1331.

WINDOWS — 90-year-old stained glass from church. 2 sections in double hung frames. Each section 47 1/2 in. x 41 1/2 in. Best offer. (201) 666-4842.

DOUBLE DOORS, glass-paned, 7 1/2 ft x 2 ft. (each). Walnut frames, from Victorian home. \$25, total. 121 W. Pearl St., Coldwater, MI 49036. (517) 278-2755.

INTERIOR DOORS (6): Early 19th-century, 6-panel doors, 82 1/2 in. x 36 in. x 1 1/4 in. Good condition. \$150 for all. Exterior wooden shutters: 4 at 53 in. x 19 in.; 4 at 46 1/2 in. x 13 1/2 in. \$10 each. Fireplace cooking crane: 4 ft. \$50. Califon, NJ (201) 439-3529, evenings.

UNUSUAL antique brass bed with full tester. 7 ft. x 7 ft. x 9 ft. Recently polished. Slightly similar to cover of *Architectural Digest*, May/82. Carol Long, 1704 Exposition, Austin, TX 78703. (512) 472-6081.

PUNCH BOWL in Rose Medallion (Famille Rosa) pattern. Outside dia. at top rim 12 1/2 in. In mint condition. Decoration: Many honey bees inside & outside the bowl, a sign of top value; a street scene with a man looking out an open shop window, resting his elbows on the window sill. \$1350. Laurence W. Collins, Jr., 9 Norwill Dr., N. Branford, CT 06471. (203) 481-4971.

SPIRAL STAIRCASE, cast iron, excellent condition. Removed from Sherman Hall, Western Illinois Univ. (c. 1902), 11 ft. 8 in. x 6 ft., sectionalized. 3 ft. treads, no-slip surface. Fit opening 6 ft. x 6 ft. Cast-iron railing & spindles included — semi-decorative. Curved oak entry rail. \$4000. Macomb, IL (309) 837-1258, after 5:30 PM.

ROOFING SLATE, Penn. 5000 plus pieces. \$50 each. James Bodnar, 24170 2nd St., Grand Rapids, OH 43522. (419) 832-0157.

DOOR PANEL, stencil-floral etched glass, 26 in. x 57 5/8 in. — \$100. Oak, Art Nouveau 2-ped. drop leaf desk, small top, drawers, ornate brass hinges — \$600. 45 in. h x 48 in. w x 18 in. deep oval brass frames, asst. wooden frames incl. oak leaf. Like new Franklin stove — \$100. A. Husberg, N. Brooklyn (212) 384-5007 PM.

KITCHEN cook stove, early 1900-1920 "Haren" made by foundries Bruxelloises, coal fired. Off-white porcelainized finish with yellow & blue pin striping around all 5 doors, heavy nickel-plated trim. Excellent working order. 30 in. h x 38 in. l x 23 in. deep. Asking \$1000. J.A. Johnson, 9 Candlewood Dr., E. Hampton, CT 06424.

HAVE YOUR HOUSE beautifully sketched. Ink, pencil, or color. Any size, \$50 and up. Send photo or xerox copy to artist, Tom Cali, 98 Ridge Rd., Rutherford, NJ 07070. (201) 933-3869.

ARCHWAYS, Italian crafted marble. Carved between 1920-1922. 6 complete archways in excellent condition. Request photos or info. Rick Willey, Rt. 5, Box 318-A, Swanton, OH 43558.

BATHROOM fixtures, turn-of-the-century. Pull-chain toilet w/ fancy embossed bowl, \$750. Foot tub, \$695. Pedestal lav w/ fluted column base, \$600. Other unique pieces. SASE w/ \$50 for ea. photo — refundable. Don Hooper, 17800 Minnehaha St., Granada Hills, CA 91344. (213) 368-1040.

VICTORIAN outbuilding plans: For garages, stables, or cottages in Italianate, Queen Anne or Eastlake. 3 sizes each, custom options, & complete details — \$29. For gazebos, sheds or kennels in Gothic Stick style: various sizes, types, and full size details — \$24. Building Conservation, Box 89, Evanston, IL 60204.

INNS & HISTORIC HOUSES

THE GOVERNOR'S INN: Visit Mich's southern Thumb area & stay in the former summer residence of Mich. governor Albert E. Sleeper. Many summer activities: swimming, boating, tennis, golf, farm auctions, & street fairs. 1 1/2 hrs. from Detroit, 20 mi. N. of Port Huron. PO Box 471, Lexington, MI 48450. (313) 359-5770.

LIZZIE'S: A Victorian bed & breakfast inn in the Nat'l Historic District of Port Townsend, WA. Most intriguing and civilized accommodations anywhere. Perfect base for exploring Puget Sound, Dungeness Spit, and the Olympic Nat'l Forest. 731 Pierce St., Port Townsend, WA 98368. (206) 385-4168.

BED & breakfast of Grand Rapids. Graceful Victorian homes located in Heritage Hill Historic District (MI). Accommodations range from rooms with shared baths to private suites. Tours of historic district available. Free brochure. Bed & Breakfast of Grand Rapids, 344 College SE, Grand Rapids, MI 49503. (616) 451-4849 or 454-8770.

BEECHWOOD: A Victorian guest house on Cape Cod. 5 rooms with private baths, period furnishings, ocean views, continental breakfast. Located in beautiful historic district, close to beaches, restaurants, & antique shops. 2839 Main St., Barnstable Village, MA 02630. (617) 362-5174.

JUDGE TOUVELLE HOUSE: Bed & breakfast in a 1916 Craftsman, now beautifully furnished with period antiques. Overnight accommodations with continental breakfast, pool, hot tub, relaxing porches. 1 block to core area. 455 N. Oregon, Jacksonville, OR 97530. (503) 899-8223.

POSITION OFFERED

MATURE COUPLE to manage an historic inn in New England. Salary, spacious apartment, & incentives. Send resume to: PO Box 14347, Chicago, IL 60614.

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.

MEETINGS & EVENTS

THE FRIENDS of the John Jermain Library, Sag Harbor, NY will hold its annual House Tour, Fri., July 8/83, 11AM to 3PM. Tickets, available at the library on Main St., are \$7.50 in advance or \$8 tour day. Contact Rosemary Martin (516) 725-1216 for details.

"REUSING Old Buildings: Preservation Law & The Development Process," Jun 27 & 28/83, Fairmont Hotel, San Francisco, CA. Registration, \$285; after Jun 6, \$325. A practical conference for those involved in rehabilitating old buildings. Cosponsored by The Conservation Fdn., The National Trust for Historic Preservation, & the American Bar Assoc. For info: Conference Coordinator, The Conservation Foundation, 1717 Massachusetts Ave. NW, Washington, DC 20036. (202) 797-4300.

1890 HOUSE has a new traveling exhibition, "Gardens of the Gilded Age: New York State's Victorian Gardens" on display May 7th to Sept 11/83. For info: Gerald Allan Doell, Director, The 1890 House, 37 Tompkins St., Cortland, NY 13045. (607) 756-5872.

WINTERTHUR'S annual Summer Institute, "The Decorative Arts in America," will be held Aug 8-27. Lectures, discussions, and direct involvement with architecture, furniture, silver, glass, ceramics, textiles, paintings, and prints. Applications are taken on a first-come, first-serve basis. Patricia Mercer, Summer Institute, Winterthur Museum, Winterthur, DE 19735. (302) 656-8591.

HERITAGE CANADA Foundation 10th Anniversary Conference — "Toronto: Yesterday, Today, & Tomorrow" Sept 22-25/83 at the Royal York Hotel, Toronto. Speakers will be James Marston Fitch and Craig Whitaker. Also, 2 days of workshops on "Historic Paints & Colors for the Homeowner" & "Industrial Archaeology & Preservation," Sept. 20 & 21. For further information, Conference Coordinator, 21 Sackville St., Toronto, Ont M5A 3E1. (416) 868-1974 or 868-1972.

A **WESTERN** chapter of the Association for Preservation Technology has recently been founded in San Francisco. They'll conduct conferences, study groups, site visits, & special research projects. For additional information: David W. Look, AIA, (415) 556-7741.

WATERLOO Music Festival, Stanhope, NJ. Between Apr 12th and Oct 8th there'll be more than 45 events including antique & crafts fairs, a bluegrass festival, jazz, and country/western-performances, chamber music picnics, symphonic concerts, & historical reenactments. Waterloo is 50 min. from NYC. Tickets for the performances are available at Ticketron or by calling (201) 347-4700.

CLINTON HILL, Brooklyn: The 1983 Tour of our Historic District. More than just another brownstone neighborhood, this tour features 2 mansions, 7 houses, 1 carriage house, a writer's cottage, & more! Sun., Jun 12, 1-5PM. \$4 in advance, \$5 at door. (212) 622-5525.

"TEACHING History & the Humanities Through Architecture," a 2-week (Jul 5-15) course at the Univ. of Vermont. Training in using historic houses to teach traditional school subjects. 3 credits in history or education. For an application — UVM Summer Session, Grasse Mount, Burlington, VT 05405. (802) 656-2085.

POSITION WANTED

PAINTER/decorator seeking full time work in Boston area. A.S.A.P. 10 yrs exp. fine painting in Phila. area. Excellent references. Quality conscious, reliable. John Snyder, PO Box 368, Jenkintown, PA 19046. (215) 342-9819.

MATURE, professional lady wishes to help restore old house in San Francisco or area this summer. Skills possessed are: wood refinishing, painting, wallpapering, baking of homemade bread. Will also house sit. Mrs. A. E. Harvey, 443 E. Main St., Murfreesboro, TN 37130. (615) 893-0192.

PAPERHANGER (Certified Master) with specialty in historic renovation seeks 1 or more Victorian structures to rework. Architecturally challenging houses, especially those located in historic dist., given priority. Will travel 500 mi. radius of Chicago. Allan Millet, 1351 N. Mineral Springs Rd., Porter, IN 46304. (219) 926-2498.

REAL ESTATE

CLASSIC Greek Revival mansion, c. 1855. 10 Corinthian columns across front. 7 marble fireplaces. Reception room, library, ballroom, & 5 bedrooms. Registered with the Historical Soc. Located 2 blocks from the Mississippi River in Lake City, MN. Offered at \$160,000. Don Preusser, Box 53, St. Cloud, MN 56302. (612) 251-1177.

ANTEBELLUM, 2 restored cottages, c. 1840. Joined together by large glass breezeway to make beautiful home. Over 4500 sq. ft., 4 fireplaces, 12 rooms, heart-pine walls, ceilings, and floors. 2-acre pond. Also, 2-storey restored outbuilding. 1 hr. 45 min. outside of Atlanta in Auburn, AL. \$160,000. Michael Shinnick (205) 826-5500.

LOG HOUSE, c. 1790, 2-storey, restored. Historic Dist. in sm. WV village. New plumbing, heat, roof, wiring. 2½ baths, 5 bdms, 2 LR, DR, kitchen, 3 f/p, new appliances. Log/stone dependencies. 12 mi. from Wash., DC. Commuter trains. Possible bed & breakfast or office. \$82,000, owner financing. C. Clendinning (304) 725-2025 or 725-9118.

COLONIAL REVIVAL: 11 rooms, 7 f/p, formal reception hall, unusual oak mantels. Wrap-around porch, large lot with many azaleas & camellias. Restoration under way, needs TLC. In quaint NC town, 100 mi. from Wilmington. Very reasonable. Charles L. Tice, PO Box 151, Gibson, NC 28343.

NEW BERN, NC — 1902 Homestead house. Restored & renovated in historic district of New Bern, known for Tyrone Palace and situated on 2 rivers. 30 mi. from coast. 2 bedrooms, 4 f/p, 1500 sq. ft., beaded-board ceilings & wainscoting. Garage and bricked-in yard. \$60,000 (919) 637-5660.

WHEATON, IL (Chicago area): Spanish Colonial, c. 1900, former country estate of Chicago architect, Jarvis Hunt. Overlooks famous Chicago golf course & clubhouse, also built by Hunt. Leaded-glass windows & doors. Magnificent living & dining rooms with fireplaces, 12 rooms. Well-maintained property on 1 acre. Excellent financing. Brochure. \$239,000. Claire Brown, Quinlan & Tyson Realtors, 401 W. Roosevelt Rd., Wheaton, IL 60187. (312) 690-8440.



SOUTHERN NH: Greek Revival brick house with 1 acre. 4 bedrooms, 2 parlors, modern bath. Lrg. modern kitchen compatible with c.1835 features: 12/9 sash, Greek Revival doors, hardware, center-hall stairway. Attached barn. 90% restored, excellent condition. Near lakes & skiing. \$59,000. Box 972, Lake Junaluska, NC 28745. (603) 763-2424.

LATE VICTORIAN, c. 1900, 40 min. from downtown Atlanta. Completely restored, 2400 sq. ft., heartpine floors, 12 ft. beaded ceilings, 5 fireplaces. All new electrical, plumbing, heating, insulation. 3 bedrooms, large kitchen, formal dining, living room. Stained-glass entrance. ½ acre landscaped yard/garden. J or P Lambert, 3112 Floyd St., Covington, GA 30209. (404) 787-5740.

ORANGE COUNTY, NY: Early 1800s farmhouse with 2-storey gray weathered barn on nearly 1 acre. Modern kitchen & bath. Front & back staircase. 7 rooms. Wainscoting. 6 in. insulation. New interior & exterior paint. Some original wide board pine flooring. \$49,999. Deer Park, NY (516) 667-1245.

CHURCH and Priory: St. Mary's Pittsburgh's oldest Catholic church (1845) for sale to a sensitive developer. Looking for a restaurant, offices; uses compatible with residential neighborhood. Church, 9145 sq. ft.; Priory, 18,760 sq. ft. In Deutschtown Historic District on Pittsburgh's N. shore. 10-min. walk from downtown. Has grand organ, courtyard, stained-glass windows, and parking. Nick Kyriazi (412) 675-6478.

POST-AND-BEAM, c. 1800, vernacular style home on ¾ acre village lot in Mohawk Valley. Original doors, hardware, plank floors, wainscoting, & 2 fireplaces. Recently rewired, had kitchen area added, & parking area expanded. Restoration needed. \$12,900. (518) 853-3459 or (802) 365-4174, PM or weekends.



VICTORIAN STORE (1881) with sunny apt upstairs. 220 ft. frontage on 2 busy village sts. Includes barn. Active year-round area. Asking \$73,500 with partial seller financing available. Contact owner, Box 43, Barnstable, MA 02630.

LEBANON COUNTY, PA: Elegant, historic (Ironmaster's Mansion), 1864, 2½ storey, 2.4 acres. Beautifully maintained, landscaped, tiled glass foyer, 4 BR, modern kitchen w/ceramic tile floor & restaurant range, lge. LR, formal DR, library, 2 panelled offices, antique iron work on porches. Also 2 industrial bldgs, zoned industrial. \$250,000. Terms negotiable. (717) 273-0896.

SAN JOSE, CA: 1916 2-storey house on ½ acre. Full attic & basement. Detached garage. Park-like setting. Brick patio, 2 fountains. 19 rooms includes library, formal dining room, pantry, jacuzzi tub in garden room adjoining large master suite. 45 min. to San Francisco or beach & mts. Annice Warner, 1675 Dry Creek Rd., San Jose, CA 95125.

100-YR-OLD MANSION — only 2 previous owners. 11 rooms, 4 bedrooms. Downstairs: 3 fireplaces, tin ceilings, French doors, burl wood inserts on trim. Modern utilities, partially furnished with orientals and antiques. Large double city lot in small SW Missouri town. First \$32,500. Gary Moore (913) 441-2654, 492-4333 (days).

VERMONT 1798 Federal with 12 rooms including 20 ft. x 33 ft. cove-ceiling ballroom. Garage, outbuildings. 15 acres with highway frontage in ski, lakes resort area. Listed on the Nat'l Register as The Simon Smith House, architect William Spratts. \$175,000. By owner, B.G. Avery, RFD, Fair Haven, VT 05743. (802) 265-4492.

FOR RENT: Block Island, RI — 100-yr-old, 2-storey farm house. 1 acre recently decorated, private views. By week, July through October. A great hideaway where period houses & inns abound. A vacation you'll never forget. Peter or Sandra Greenman, 4 Stoneleigh Ln., Cohasset, MA 02025. (617) 383-1826.

GEORGIAN, 1804, N. of Hartford, CT. Original clapboard, 7 f/p, 4 huge bedrooms, maid's apt., formal dining & living rooms, library. Kitchen with pressed tin ceiling & walk-in f/p. Artesian well. Separate 2-car garage, in-ground pool, horse stable, 18 rolling acres. Quiet country estate. \$120,000. (617) 623-5494 or (614) 299-9555.

EUTAW, AL: Catlin Wilson House (c.1845). City conveniences. Listed Nat'l Register. Excellent condition. Set in immaculate landscaped 1½ acre garden with its original picket fence. 8 rooms, 4½ baths, 2 gas furnaces, 6 fireplaces. Brick dependencies & frame servant's house. \$165,000. Roy Swayze, Kirkwood, Eutaw, AL 35462. (205) 372-9009.

NEW CITY, NY: 1730 Dutch sandstone Colonial. Museum type restoration. 8 rooms, 2 baths, 2 f/p, on 3+ acres. Wide floor boards, beamed ceilings. Trout stream. Adjacent wildlife preserve. Excellent schools. 5 min. express commutation bus NYC. \$230,000. Freda Buchanan, Realtor (914) 358-1025.

HOUSTON — Stately 10-room turn-of-the-century home on corner lot, 7 min. from downtown Houston, lovingly restored. Nominated for Nat'l Register of Historic Places. \$259,500. Boote Properties, 220 W. 10th St., Houston, TX 77008. (713) 868-4656.

FEDERAL style 4-bedroom century home on the Nat'l Register. This charming home is located in Milan, OH, the birthplace of Thomas Edison. Over 3200 sq. ft. of living area, 4 fireplaces, living room, dining room, kitchen, & library. M. Lenhart, 1205 Columbus Ave., Sandusky, OH 44870. (419) 626-4862.

RESTORATION SERVICES

THATCHED roofing, wrap-around cedar shingling. All patterns faithfully reproduced. References & photos available. Equipped to travel. Licensed, bonded. Steven B. Meyer, 1530 Central Ave., Wilmette, IL 60091. (312) 256-6595.

HISTORIC research services in the Mpls/St. Paul area. Experienced researcher will do complete report on house/bldg., inhabitants, neighborhood, etc. Or will help you with trouble areas. Reasonable rates. Preparation for Nat'l Register nomination. K. Nordgaard, POB 662, Mpls, MN 55440. (612) 871-4580.

NO OLD HOUSE is a 'utility bill saver'. Interior restoration of thermal insulation, caulking, weather-stripping of entire structure. Reduces heating bills & chills 28%. House inspections. Commercial & residential, all styles. Joan Koltys, 6386 Drexel Rd., Philadelphia, PA 19151. (215) 533-1125.

SPECIALISTS in historic restoration & preservation, anywhere in eastern U.S. Research, planning & construction. Several major restorations — references supplied. Logan Construction Inc., PO Box 4245, Asheville, NC 28812. (704) 254-3575.

HISTORIC preservation specialists of Chicago, Ill. provide complete services for historic & older bldgs. Renovation, restoration, feasibility studies, economic analysis, Nat'l Register nominations, historic research, inspections & adaptive reuse. Thomas Leo Prairie, AIA, 1941 W. Schiller St., Chicago, IL 60622. (312) 235-9492.

BROWNSTONE decoration — Marbling, woodgraining, gold leaf, stencil work, Trompe l'oeil art, and mural painting. Beautiful decorations to complement or accent any interior. Raymond Guzman, 804 Washington St., Hoboken, NJ 07030. (201) 798-0688.

TIME to paint? Celebrate with color. Commercial & residential color coordinations. Professional artist recommends color choices. Schematic drawings with color overlays. Historic color usage/tasteful color combinations for all style exteriors. Will travel. Design Services, 116 Rosedale Dr., Binghamton, NY 13905. (607) 724-7618.

ORNAMENTAL plaster restoration: Mouldings, medallions, and brackets custom run and cast. Light domes, niches, & arches custom-made and restored. Museum references. Time-honored traditional techniques & modern materials. We restore any plaster interior from lath to finished product. Russell Restoration of Suffolk, NYC, tri-state area. (516) 765-2481.

WANTED

SIGHTLIGHT floor lamp formerly mfd. by Lightcrafters (Wheeler Co.), now out-of-business. 1 or 2. A. Meggett, Box 323, Hamilton, NY 13346.

LOCK CYLINDER w/ key to fit Hopkins & Dickinson Mfg. Co., NY, NY — "H & D Improved Cylinder Lock." Cylinder is 1 in. dia. & measures 1 in. to lock surface, 1-3/16 in. overall length. Kevin Ryan, 1918 Queen Ave. S., Minneapolis, MN 55405. (612) 377-3116.

GAS STOVE — Late 1800s, in good workable condition. Please send photo, price, & measurements. Mrs. John Phipps, 421 3rd St., Niagara Falls, NY 14301.

KALAMAZOO stove, any model considered for purchase. Also, Kalamazoo Stove Co. catalogs, related information. P.G. Michael, Director, Kalamazoo Public Museum, 315 S. Rose St., Kalamazoo, MI 49007.

DOUBLE SINK, old white porcelain with spindle legs & fittings if possible. French or English style. N. Schadt, 35-24 30th St., Long Island City, NY 11106. (212) 229-4286 or 392-6590 (PM).

MATCHING pairs of stationary gaslight wall sconces. With or without shades. Should extend approx. 11 in. from wall. M.J. Kelly, 657 S. Main St., Dayton, OH 45402. (513) 222-6655.

PHOTOGRAPHS & information relative to Bay County history, especially the Trombley/Center House, c. 1837, and its owners, occupants, or guests. Bay County Historical Society, 1700 Center Ave., Bay City, MI 48706. (517) 893-5733.

EGG & DART tile: Urgently need 10 tiles, 6 in. long, 3 in. high, 2½ in. deep. White. To finish turn-of-the-century bathroom. Jim Quigg, 3 Tremain Dr., Toledo, OH 43620.

IRON BEDS: Decorative, full or twin sizes. Dick James, 2508 Laguna Vista Dr., Novato, CA 94947. (415) 897-8500.

VICTORIAN or old remarkable house: NJ shore above Bayhead preferred. Must have pocket doors, working fireplace, interesting woodwork (if possible unpainted). Willing to pay top money for right house. Direct with owner or realtor. Send photo if possible. R. Cali, 33rd Floor, 200 Park Ave., NY, NY 10166. (212) 907-6810.

FOR INTERIOR STRIPPING

And Small Exterior Jobs

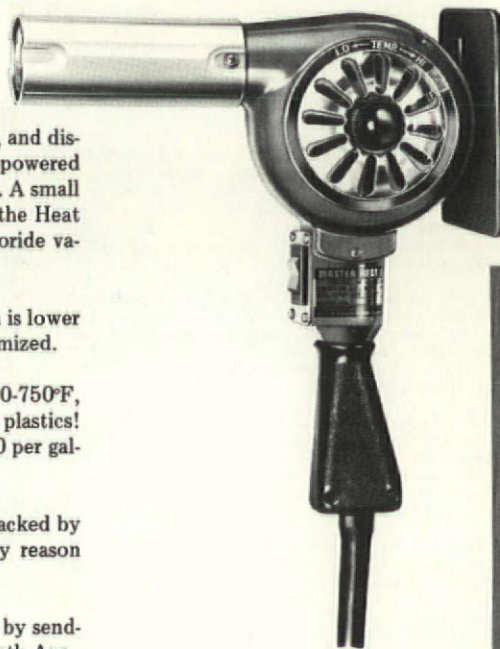
Nearly 10,000 OHJ subscribers have bought the Master Heavy-Duty Heat Gun, and discovered the best tool for stripping paint from interior woodwork. This electric-powered heat gun softens paint in a uniform way, so it can be scraped off with a knife. A small amount of chemical cleaner is suggested for tight crevices and clean-up, but the Heat Gun does most of the work. It reduces the hazard of inhaling methylene chloride vapors present in paint removers.

Another major safety feature is the Heat Gun's operating temperature, which is lower than a propane torch or blowtorch. Thus, the danger of vaporizing lead is minimized.

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The Two Best Heat Tools For Stripping Paint

The Heat Gun has been a lifesaver for the 10,000 OHJ subscribers who have to strip paint from ornamental woodwork, shutters, window frames, and similar surfaces. But we're often asked if there's a comparable tool for larger jobs such as exterior clapboards (a task that takes forever with the Heat Gun). After testing all the available tools, the editors of The Old-House Journal are ready to recommend the best tool for the job: the HYDElectric Heat Plate.

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FOR EXTERIOR STRIPPING

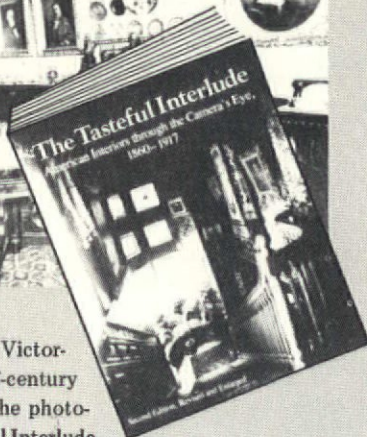
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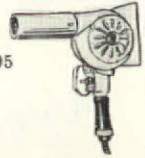
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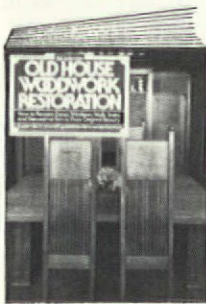
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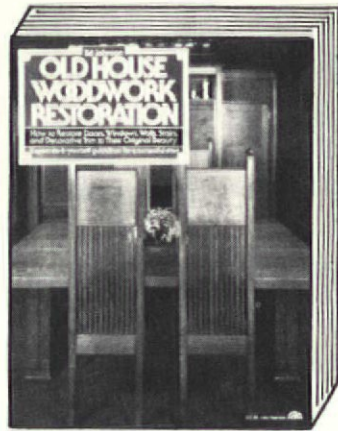
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Finally, How To Restore Your Woodwork!

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- * Stairs
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It's relatively easy to find books about restoring wood — as long as the wood belongs to an antique chair or cabinet. But what of the restoration jobs that confront practically all old-house owners: stripping and refinishing architectural woodwork? We have never found a book that deals exclusively with this essential task ... until now. *Old House Woodwork Restoration* by Ed Johnson is the first book to focus strictly on restoring architectural woodwork. And not only is it the only book about woodwork, but it

is also an excellent how-to text. The author is a skilled and experienced restorationist, as well as a thoughtful and meticulous writer. His book combines a sensitive attitude toward preservation with practical do-it-yourself advice and detailed step-by-step instructions.

Here's a list of the topics in *Old House Woodwork Restoration*:

- * Why Restore Your Woodwork And House Trim?
- * How Trim And Woodwork Were Made: Materials
- * Woodwork And Trim Designs Of The Past
- * How To Repair Woodwork And Trim
- * Stripping Woodwork The Easy Way
- * Stripping And Refinishing Trim And Siding
- * Refinishing Your Woodwork: The Fun Job
- * Do Your Own Floor Refinishing
- * Caring For Your Woodwork And Trim

Old House Woodwork Restoration tells you everything you need to know about rescuing your doors, staircases, trim, floors, siding, etc. — all the wooden elements of your house. It has the best information of any book we've seen on stripping paint from wood and then selecting a finish. A generous selection of photos details every phase of the various tasks. *Old House Woodwork Restoration* is the book you need for your most inevitable old-house task.

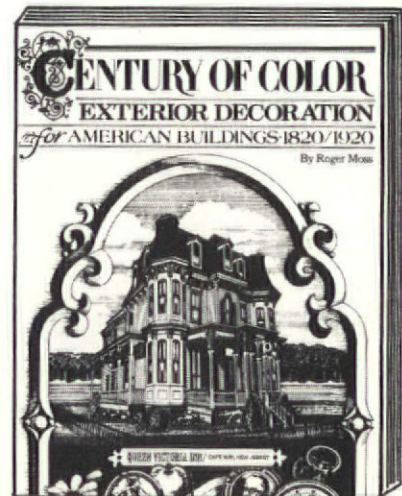
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opinion...
Remuddling of the month



THIS MONTH'S Remuddling was sent to us by Sharon Purchis of Charlotte, Michigan:

"I AM SENDING YOU two pictures of the same house, taken 70 years apart. All of the remuddling has occurred over the past 10 years, in spite of the protests of the neighbors, who are preservation minded and have been trying so hard to restore an historic neighborhood.

"THE REMUDDLER has done just about all he can do to destroy this house. Starting at the top, the tower has lost its peaked roof. Windows have been replaced with smaller

ones. Aluminum siding covers nearly all, with wide, flat trim at the windows.

"THE LOWER STOREY has vertical siding as well as the flat trim at the windows, which are now green-tinted thermopane.

"THE PORCHES at the front and sides were stripped off; the front was replaced with a small redwood and wrought-iron entry with a cedar-shake roof. One side now has an enclosed porch with more of the thermopane windows in various sizes.

"I AM SORRY TO SAY that the once-lovely Queen Anne is

right next door. It's a daily reminder of what an uncaring remuddler can do in the name of energy conservation."

MS. PURCHIS' photos and letter reinforce one of the basic points of our Remuddling series: What you do inside your house affects mainly you and your family; what you do outside affects everyone in the neighborhood, residents and visitors. Only one house has been altered with these trendy and short-sighted additions. But more than one house has been affected; an entire neighborhood has been compromised.

--Cole Gagne



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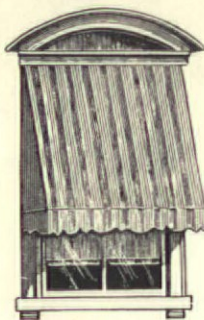
The Energy~Efficient Old House

By Clem Labine

WHILE IT IS IMPORTANT for old-house owners to pay attention to energy conservation, it's equally important that we not rush in thoughtlessly and tack on every gimmick that's being hustled by fast-buck salesmen. Much of energy conservation is common sense. Significant savings can be made by changing habits—without ever touching the house.

AS AN EXAMPLE OF the pitfalls that await the unwary, we recently saw an 1815 Greek Revival farmhouse that had an 1895 addition. The 1815 section had been insulated two years ago with loose fill blown into the side walls. Today, all the paint is peeling from the clapboards on the insulated walls. The 1895 section, which wasn't insulated, has its paint still intact.

OWNERS OF HISTORIC HOUSES, especially, should beware of taking steps in the name of energy conservation that will either alter the architectural character of the house or else harm the fabric of the structure. There are often less drastic methods that can achieve comparable results. For instance, re-examine the way you operate the house. These pointers seem self-evident, yet most of us have developed profligate habits that are a carry-over from the era of cheap energy.



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Coming Next Month

WOOD STOVE KNOW-HOW

Changing Habits

HERE ARE JUST a few checkpoints against which you can measure your own energy-consciousness:

- (1) In winter, set thermostats at lowest possible settings. Insulate yourself with sweaters (that's easier and cheaper than insulating the house).
- (2) In summer, utilize natural cooling as much as possible before turning on the air conditioner (more on this later).
- (3) Don't heat (or cool) rooms that aren't in use. Close off areas of the house that aren't being occupied.
- (4) Reduce levels of illumination. (Contemporary interiors are over-lit by historical standards, anyway.) Besides the power consumed by lighting, heat from the lights adds to the cooling load in summer. If you are using an air conditioner, it puts you in the position of using electricity to make heat (in the lights) and electricity (in the air conditioner) to remove the very same heat.
- (5) Heating plant should be cleaned regularly for maximum fuel efficiency. If you can't do this yourself, have a

(Continued on page 105)

Removing Paint From Brick Fireplaces

EDITOR'S NOTE: In the July 1977 issue, reader Jean Watson posed the question of the best way to remove paint from a brick fireplace. The responses we received indicated that there isn't any super-easy procedure (at least that we've been able to discover). Two representative replies appear below.—CL

To The Editor:

IN RESPONSE to the question from Jean Watson, I had the same difficulty with a brick kitchen fireplace. Eleven previous coats of paint stoutly resisted chemical removers.

I FOUND that a hand-held propane torch and a scraper are the most effective. Start in a remote corner to judge the heat and time required to bubble the paint. With time and patience you'll have a clean surface. Good ventilation should be provided in case any of the paint being torched has lead pigments.

IT IS VERY DIFFICULT, however, to use the torch in areas where chemical removers have been tried. The torch works best when you can remove thick layers in a single pass.

Joseph S. Lada
Bridgehampton, N.Y.

To The Editor:

WE MANAGED TO CLEAN PAINT from my huge floor-to-ceiling fireplace by renting a sandblaster. I realize that sandblasting exterior bricks can have adverse effects on their weather resistance, but this is not a problem facing interior brickwork.

A BRAVE FRIEND and I rented a huge compressor (the kind on a trailer), the sandblaster, and all the protective gear from a rental tool company for \$40. We had it from about 3 p.m. on a Saturday until Monday morning.

PREPARATION WAS THE SECRET. We taped plastic over every doorway, removed everything we could from the living room, then used masking tape and plastic to form a huge floor-to-ceiling "bag" in front of the fireplace to work in. The entrance was an overlap of about 4 ft. in the plastic. We also found a floor fan useful to blow in the entrance—to blow some of the dust up the chimney (it doesn't settle).

I REMOVED THE WOODEN TRIM from the fireplace, and protected the adjacent plaster walls with fiberboard sheets. The only damage that occurred was a narrow groove cut into the plaster where it joined the brick. This was easily repaired.

THE SANDBLASTING ITSELF was not difficult, as it resembled handling a garden hose. The stream of sand did exert more force than water, however, and I would have tired quickly

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had there not been a second worker. The only caution is that the sand cleans extremely quickly and will abrade any surface it touches. This means using a light touch and protecting all surrounding materials.

TOTAL TIME to clean the 8-ft.-wide fireplace was 3 hours—and most of that was time spent waiting for the dust to settle. Immediate cleanup is imperative, as the brick dust generated by the sandblasting is extremely fine.

THE FIREPLACE came out beautifully and required no repointing or repair. I understand that smaller sandblasting units are available...and these would probably be fine for smaller areas.

Candace Plato
Chevy Chase, Md.

Back To The City Conference: October 28-30

THE FOURTH ANNUAL "Back To The City" Conference will be held this year in San Antonio, Texas, Oct. 28-30. Like its predecessors, the meeting will focus on problems and techniques of urban revival and urban preservation.

SESSIONS WILL cover such topics as: Organizing neighborhoods; planning for renovation, waterfront districts, new construction in old districts, and paint techniques for old houses. In addition to the sessions, all who attend will be dinner guests one evening in a restored San Antonio home.

FOR DETAILS on program and registration, write: Conrad True, San Antonio Conservation Society, 107 King William St., San Antonio, Tex. 78204. Telephone (512) 224-6163.

The Bungalow Style

By Renee Kahn

THE PEOPLE NEXT DOOR live in a bungalow. They were quite surprised to hear this, having assumed that their modest cabin just grew, without any aesthetic rhyme or or reason.

THEY WERE EVEN MORE SURPRISED when I explained that their humble bungalow was far more than a winterized cottage, and that its heritage was a combination of Japanese, Spanish, Bengali, and Swiss architecture, to say nothing of our native barns, log cabin, stick, and shingle style. As if this wasn't impressive enough, I threw in Frank Lloyd Wright and the Prairie style. "A variation of Bungalow," I explained.

THE TERM ITSELF comes from the Hindustani word "Bangla" (literally--from Bengal) and signifies a low house surrounded by porches. These houses were not typical native dwellings, but were the "rest houses" built by the English government in India for the use of foreign travellers. Rambling one storey structures, they were designed to withstand the heat of the Indian climate, and had wide overhanging eaves, stone floors, and long, breeze-filled corridors. Deep verandahs (another Indian word) provided additional shade. The word "bungalow" was brought back to England by retiring civil servants, and eventually came to describe any modest, low-slung residence of picturesque lines.

IN THE UNITED STATES, the term "bungalow" supplanted the word "cottage" and was popular because of its euphonious sound and exotic connotations. During its heyday, prior to World War I, thousands of bungalows were built.

SOME WERE EXTRAORDINARY examples of fine craftsmanship, such as those built by Greene & Greene in California, while most were hastily slapped together from \$5.00 mail order plans.

DESPITE WIDE VARIATIONS in style, cost and location, the bungalow had certain, almost universal characteristics. Its lines were low and simple, with wide, projecting roofs. It had no second storey (or at most a modest one), large porches (verandahs), and was made of informal materials. It was primarily for use as a summer, or resort house, except in the warm California climate,



where it was easily adapted to all year round use.

CONSTRUCTION MATERIALS emphasized the humble and the unostentatious. One wit defined the bungalow as "a house that looks as if it had been built for less money than it actually cost." Another famous remark was "the least house for the most money." Although low cost materials such as rough boards, and fieldstone were emphasized, the bungalow was not an inexpensive house to build. With all, or most of the rooms on one floor, there was a need for more of the costly wall and roof area than in a two storey house of comparable size. In addition, more land was needed to accommodate this spread out plan. Despite these cost factors, the one story house, without stairs for the housewife to climb, was enormously popular, and was eventually transformed into the ranch house of today.

PORCHES WERE an essential part of the Bungalow style, but unfortunately, they were designed for sunnier climates, and darkened the interior of the house. This was often overcome by constructing the porch with an open roof, like a trellis, which could be covered by vines or an awning. Porch roofs frequently echoed the gable of the house, but were placed off to one

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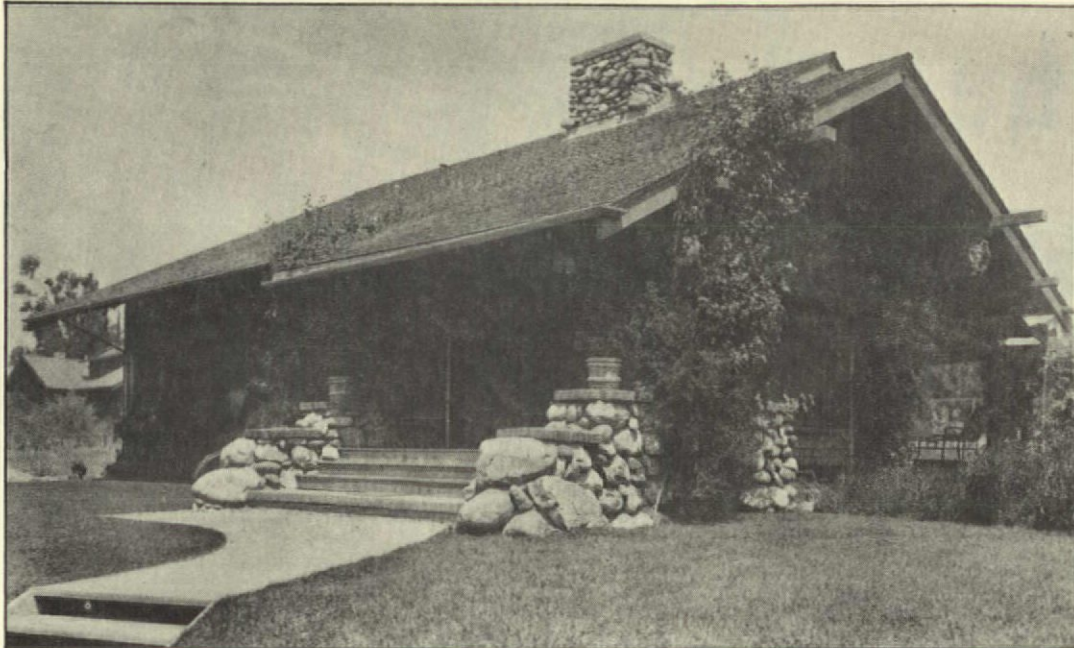
My experience of over ten years in the East enables me to prepare specifications and make structural details suitable for building these houses in cold as well as in warm climates. My terms, for making plans, etc., are stamped on the back of each photograph.

These designs are entirely different from anything that has been published along these lines.

F. G. BROWN, Architect

624-5 Security Bldg. LOS ANGELES, CAL.

And advertisement for bungalows that appeared in "House Beautiful" in May 1908.



Greene and Greene designed this bungalow in Pasadena, California in 1905. Although the large overhanging eaves are designed for a sunny climate, this feature was copied in the north and east in many bungalows inspired by this design. Photo from the Greene and Greene Library appears in the book, "Greene & Greene."

California was traditionally receptive to experiments and new ideas. The mild climate, and spacious terrain lent themselves to informal construction and casual living. There was also no conservative colonial tradition to return to, as there was in the East. Whatever tradition there was, was the Spanish hacienda style which was readily compatible with the bungalow.

THE PROXIMITY with the Orient also encouraged an interest in the Japanese house, and contemporary magazines referred to "Bungalows in the Japanese style" or "the Japanese Bungalow." These buildings were rambling and irregular in plan with much open timber work, lightweight

siding, and deep eaves. Other Oriental touches were posts resting on sunken round stones, and turned-up eaves, pagoda style.

side. Posts were made of boulders, or covered with shingles, contributing to the desired "natural" look. This natural look also extended to the outside wood finish which was either left plain, or stained, sometimes with a lump of asphalt dissolved in hot turpentine.

THE CALIFORNIA BUNGALOW reached its zenith in the turn of the century work of the brothers, Charles and Henry Greene. They were architects in the Craftsman style, not as famous as Frank Lloyd Wright, but arising out of the same tradition. They succeeded in creating a rambling, informal house which used natural materials, and was superbly integrated with the landscape. While Japanese, Swiss, and Spanish influences are evident, they managed to transform them into a uniquely Californian expression.

WHILE THE NAME and original concept of the Bungalow style came from India, it was native Japanese, Spanish, and Swiss architecture which influenced it the most. There were other influences as well: Creole plantation architecture, and American Stick and Shingle styles. Even barn and log cabin construction played a part. In other words, the entire repertoire of international timber building styles.

IT MAY SEEM DIFFICULT to comprehend, but the Chicago World's Fair, the great Columbian Exposition of 1893, which plunged America further into a Classical revival, also encouraged the development of the Bungalow style.

THE ECONOMIC SETBACKS of the 1890's provided a need for simpler residences, and the Fair showed the public how these might be made to look. Much attention was focused on the Japanese buildings, as well as the Louisiana exhibit, styled after a Creole plantation house. In the decades following the exposition, Chicago's wealthy North Shore became dotted with bungalows, largely influenced by Louis Sullivan who had experimented with the form a few years earlier.

IT WAS CALIFORNIA, however, which became the hotbed of the bungalow. Here, the one storey cottage, planned more for comfort than elegance, became a symbol of the state. A number of factors were responsible. First of all,

The "Ultimate Bungalow" Book

THE WORK of Charles and Henry Greene is best known for their beautiful "ultimate bungalows" built during the first decade of this century. Part of the Arts and Crafts Movement, their famous California buildings are shown in photos and drawings in a new book, "Greene & Greene." This comprehensive study not only explores the structures and their interiors, but is an excellent biography of the famous brothers as well. This large, hardcover book is \$24.95 from: Peregrine Smith, Inc., 1877 East Gentile Street, Layton, Utah 84041.

AT THE OTHER END of the quality spectrum were the innumerable plan books which spread the California Bungalow style. "Direct from Bungalow land," they advertised. Henry L. Wilson, the "Bungalow Man," one of its most successful promoters, produced a book in 1910, partially entitled: "The Bungalow Book, A Short Sketch Of The Evolution Of The Bungalow From Its Primitive Crudeness To Its Present State Of Artistic Beauty And Cozy Convenience..." It cost a dollar, and in two and a half years time went into five editions. While Wilson claimed Oriental and Spanish Colonial influences, his most obvious source of ideas was the Swiss chalet.

IT WOULD BE ALMOST IMPOSSIBLE to list all the variations of the bungalow style. There were almost as many as there were bungalows. However, certain broad classifications do exist.

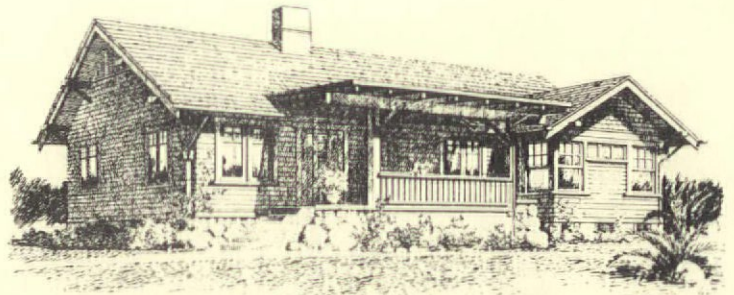
ONE OF THE MOST POPULAR would have to be Southern California type and its offshoot, the Patio bungalow. Next, was the Swiss chalet, which was easily adapted to the bungalow form, most because of its wide, overhanging eaves. These were frequently built on a hill, or mountainsides, and had quaint balconies with sawn board railings.

ANOTHER PROMINENT VARIETY was the Adirondack Lodge, or Catskill summer home, which was usually a glorified log cabin. They soon became a fad with wealthy city families, and provided an elaborate mountain retreat for entertainment purposes. Built out of horizontally laid logs, they came the closest to a native American style of construction.

ALSO COMMON IN THE EAST was the New England seacoast bungalow, which had a strong Colonial flavor. Long and narrow, it stretched out along the dunes, capturing the view and the ocean breezes. In keeping with bungalow philosophy, the seacoast bungalow harmonized well with its surroundings. Low, horizontal lines repeated the rhythm of the dunes, and silvery shingles captured the reflections of the water.



Ranch de Santa Fe, in California, circa 1924, combines the Spanish hacienda style with the popular bungalow.

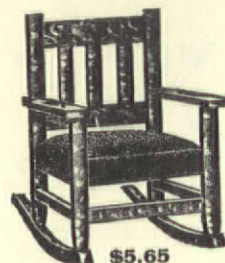


THE IDEA OF HARMONIZING a house with its natural surroundings also lay behind much of the work of Frank Lloyd Wright. His versions of the Bungalow style were known as Prairie houses, and contributed significantly to the Bungalow vogue. Like the prairie, they emphasized gentle, horizontal lines. Their dormerless, wide-eaved roofs enhanced the feeling of closeness to the ground. While Wright was reluctant to acknowledge it, he was greatly influenced by Japanese architecture, especially in the strong relationship of his indoor and outdoor areas. Unlike the typical resort bungalow, Wright's houses were meant for all year round use, and were often two or more storeys high.

Interiors

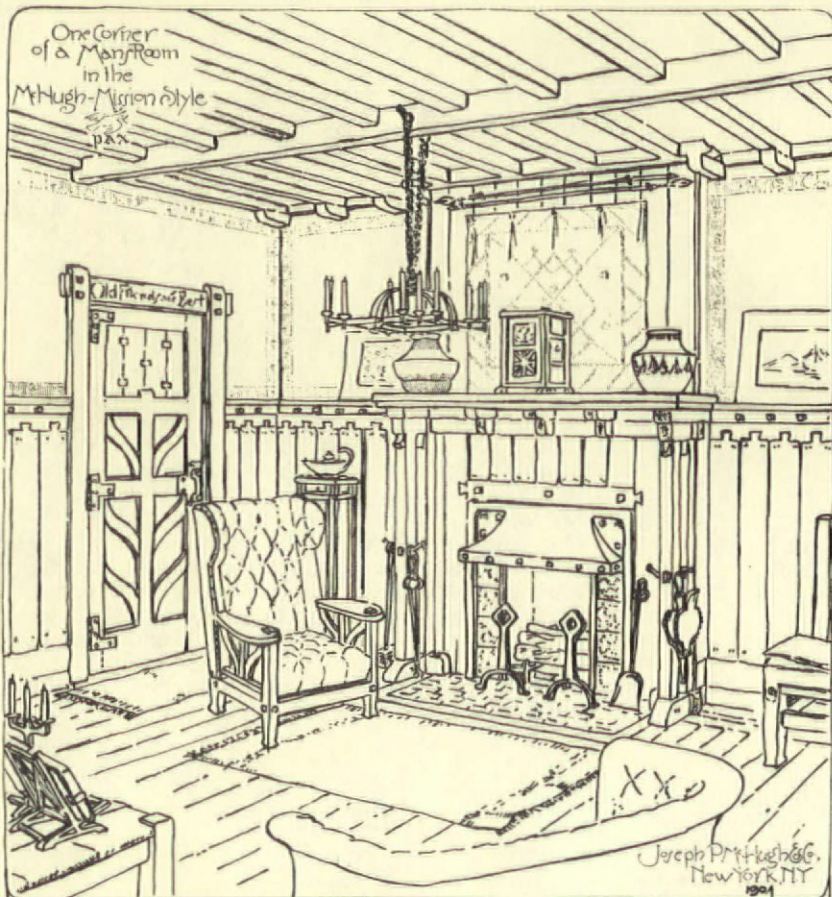
THE FLOOD OF LITERATURE after the turn of the century brought much advice on how to furnish the bungalow. Simplicity, and lack of pretension were the main goals. Gustav Stickley, the furniture maker, was also editor of the magazine "The Craftsman," and was one of the major promoters of the Bungalow style, which he referred to as "Craftsman Homes." In 1909 he wrote: "When luxury enters in, and a thousand artificial requirements come to be regarded as real needs, the nation is on the brink of degeneration."

STICKLEY, a disciple of William Morris, was also responsible for the sturdy oak furniture commonly known as "Mission." These comfortable, handcrafted pieces were considered appropriate for the bungalow, as were the plain-er versions of wicker and rattan. Easy-to-care for leather or canvas covered the seats. No pretty bric-a-brac lay about, only sturdy Art pottery and brass or copper bowls. Matting and shag rugs were suggested for the floors; however, Orientals were "never out



\$5.65

Described in the 1908 Sears, Roebuck catalog as a "strictly Mission rocker," this style of furniture was proclaimed by Sears to be "no longer an experiment but one of the most popular styles for all those who appreciate beauty and simplicity of design."



An Arts and Crafts interior--bungalows were meant to be furnished in a similar style. The predominately wood rooms were highlighted with touches of brass, copper, and lighting fixtures with colored glass or candles. Illustration from "The Forgotten Rebel," a monograph on Gustav Stickley by John Crosby Freeman, published by Century House.

STILL OTHER acceptable interior finishes were burlap, matting, or panelling made out of stock lumberyard doors nailed together. Ceilings were often beamed, especially in the living room.

FIREPLACES were a dominant feature of the bungalow, and one publication flatly stated that "a bungalow without a fireplace would be as strange as a garden without flowers." In deeping with the informality of the house, these were usually made of large, untrimmed rocks, and were without fancy mantels.

A FIREPLACE in the living room was an absolute necessity, but smaller ones could also be placed in other rooms. Generally speaking, "inconspicuous informality" was the goal.

The Style

IT SEEMS IRONIC that the bungalow originally had its greatest impact upon the intellectual upper middle class who valued it for its "honesty" and "practicality." Despite its lofty aspirations and exotic sources, the style ended up sloppily imitated in thousands of tacky boxes. It has come to represent both the best and the worst in American architecture from the turn of the century until the 1920's.

of place." Surfaces were simple, and covered with natural looking stains.

PLASTER WALLS WERE TO BE avoided unless the house was for all year round use. One possible wall treatment left the studding bare, another created a panelled effect with boards and battens placed at right angles to each other.

IT DID, HOWEVER, make positive contributions to the American home with its lack of pretentiousness, its use of natural materials, and its effort to integrate the house with its surroundings. Its direct descendant, the ranch house, a somewhat characterless version of the bungalow, remains today one of the most popular forms of domestic architecture.

STICKLEY SAW THEM as "...the kind of houses that children will rejoice all their lives to remember as 'home,' and that give a sense of peace and comfort to the tired men who go back to them when the day's work is done."

NO SMALL TASK.

Renee Kahn is a painter-printmaker, and teaches Art History and American Art at the University of Connecticut's Stamford Branch.



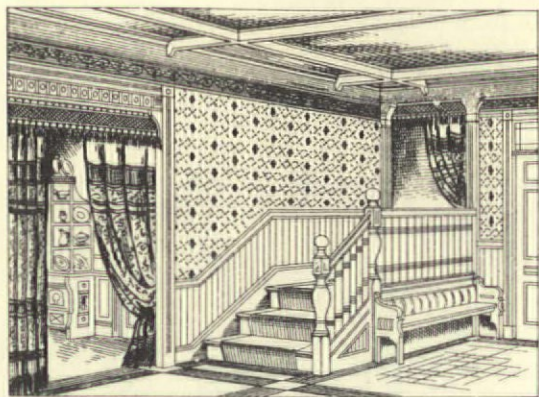
Electric and Gas--7 1/2 in., turned oak finish, 12 in. amber art glass shade, 8 1/2 in. skirt, square base and column, 1 in. shipping carton, 10 lbs.
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C3183--Gas..... | \$3.25



10K6040 Beautiful Large Mission Style Hexagonal Electric Chandelier that hangs on

These wood and glass lighting devices were popular for the bungalow along with pierced metal lanterns.

Photo on page 99: Ann Carter



Portieres

A PORTIERE is a curtain or drape used over an arch or doorway. They were both decorative and functional and can serve the old-house owner for these two purposes today.

THE USE OF PORTIERES began in castles to keep the heat from the fireplace in a room and the drafts out. Colonial homes seldom required portieres as our first American houses were small and generally had doors between the rooms.

THE VICTORIAN HOUSE, with its high ceilings and generously proportioned rooms, brought back the portiere. Hanging an elegant drape in a doorway also fit in well with the Victorian's love of luxurious fabric and desire to leave no space undecorated. Often a portiere would be hung just for appearance and fastened to the doorframe so that it could not be drawn.

BUT IT IS THE FUNCTIONAL use of the portiere that is of interest in our present economy. By drawing a heavy velvet drape across a door of the room in use, and leaving the room not being used unheated, the big old house will require far less fuel. They can also keep heat in rooms and out of halls.

IN THE 19TH CENTURY portieres were almost always made with a cut or uncut velvet fabric. They were often made with a different color fabric on each side so that each room could have, in effect, a different drape on the same rod. Occasionally, in a richly furnished set of rooms, portieres would be hung on both sides of a door--usually the huge sliding doors between parlor and dining room.

FROM THE 1880's up to the turn of the century, maroon was the favored color. And maroon was most often combined with buff--maroon on one side, buff on the other. Also popular was maroon with crimson or olive. Deep browns and greens were the next most favored colors. Applique, embroidery and gimp were added for decorative interest.

THE HEAVY PORTIERES were generally taken down

for the warm weather and lighter silk drapes were hung for strictly decorative effect. Because late Victorian houses had so much wood--walnut or oak--in the main rooms, the color, pattern and texture of the portiere was a desirable break in the austerity of the woodwork.

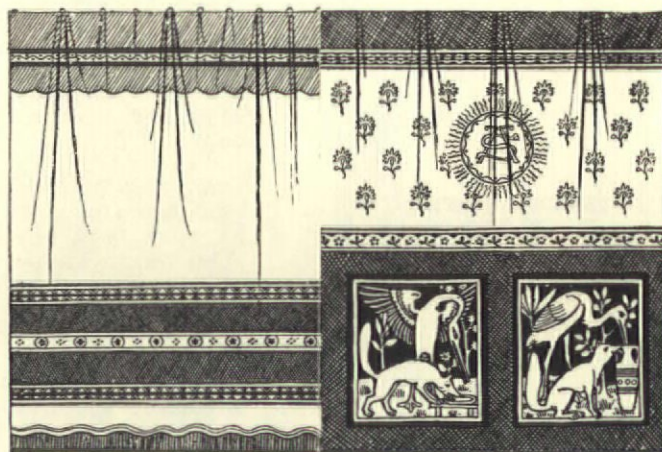
AS HOUSES BUILT after the turn of the century came under the influence of the Classical Revival and walls and wood became lighter, the portiere was made in lighter fabrics and in lighter colors--such as striped silk. But these were not much more functional than the beaded curtain that had a brief popularity in the 1890's. What we are concerned with here is the functional portiere.

Making Portieres

TO MAKE A PORTIERE it is necessary to have a good, heavy fabric. Velvets are available in mohair, cotton and silk. Brunshawig & Fils and Clarence House (see OHJ Buyers' Guide for addresses) can do embossing with 19th century rollers in many patterns. They also have the tassels and trim that were used for the most fashionable types of portieres. These firms deal only with the professional, however, and fabric and trim are quite expensive.

WASHABLE SYNTHETIC VELVETS are widely available and their appearance is very much the same. They are durable and far less expensive. The trimmings are not available but a little creativity can substitute. For instance, with a maroon velvet drape, stop about a foot from the floor and finish with a buff velvet. This would give the same proportion to the panel as it would have with trim. Horizontal bands of fabric in contrasting colors will also add to the period look and substitute for expensive gold trimmings.

FOR FULL INSULATION BENEFIT (also for sound-proofing) the drapes should be lined. In



Two portiere designs from the popular decorating book, "Hints On Household Taste" by Charles L. Eastlake, 1878.

England, where portieres are commonplace, cotton flannel is used for a lining. Good results can also be obtained with a dacron filler normally used for making comforters.

INGRAIN CARPETS were often used for portieres. An ingrain carpet has double or triple woven cloth and is reversible. They were quite popular and relatively inexpensive. Usually woven in 36 in. widths, they required no more than adding rings on one end and to be hung on a rod. The Oriental rug was also used to make portieres, in particular, the type known as a "Turkey carpet."

THE MOST COMMON WAY to hang portieres was on a wooden pole with wooden rings attached to the drapes. Poles were either set inside the door frame or hung on brackets attached to the face of the door casing. When attached to the casing, a deep valance was often used over the drapes.

A MORE UNUSUAL WAY OF HANGING the portiere was to drape the curtain over a rod and let a portion hang down to form a valance. Called a "Queen's Curtain," they were embroidered and appliqued and could be ordered through the mail from drapery firms. Since the part hanging down from the rod could be any length, and because they were meant to bunch up at the hem, it was truly a "one size fits all" item.

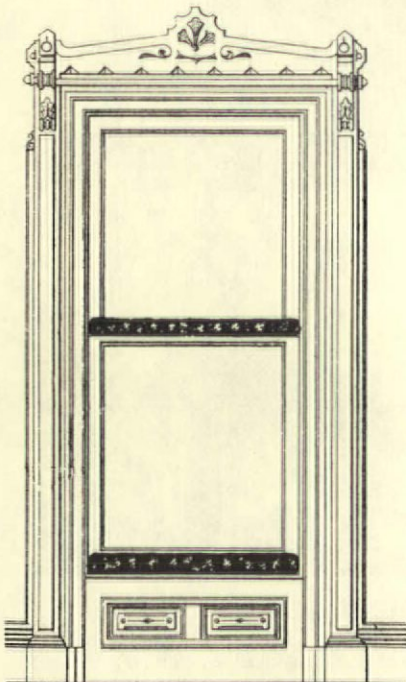
MOST PORTIERES were simply pulled to one side of the door when not in use, but some were fastened to the doorframe with a looped metal chain. Hardware stores sell a similar chain that is used for hanging lamps or plants. ■



Portiere made from a patterned fabric and edged with tassels are hung from brass rings on a pole painted white.



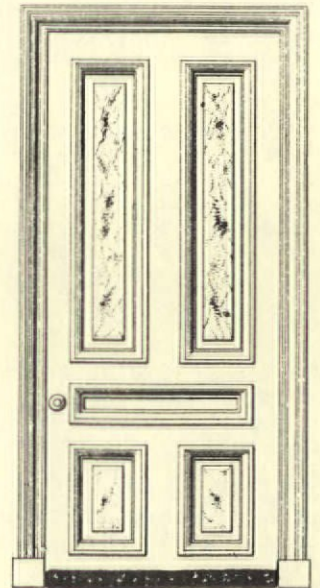
The Draft-Excluder

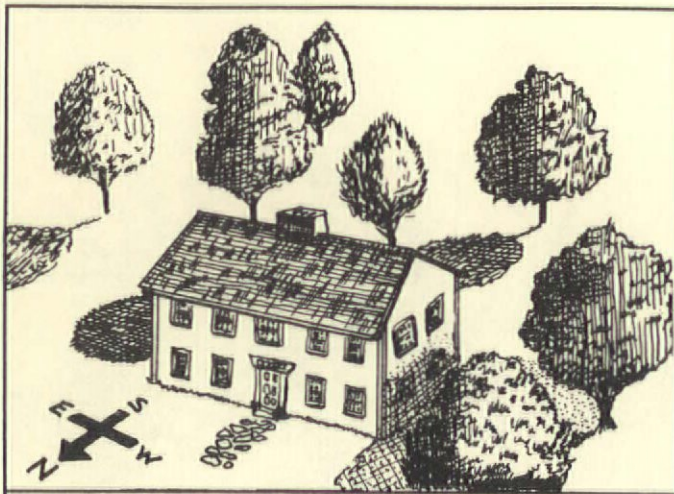


THE ENGLISH VICTORIAN homeowners had a clever but simple trick they used to keep drafts out of the house. A long, sausage-shaped object made of fabric and stuffed with sawdust, was placed along the joint between the upper and lower window sash or along the sill and on the floor in front of the doors.

TRADITIONALLY made of fabric that was red in color, the draft-excluder can be sewn from any remnant of material. When making a portiere, a yard or two of the same fabric could be used for a draft-excluder, giving this homely little object a touch of class.

IN LIEU OF not-so-readily available sawdust, any heavier filler--like beans--can be used. If there is a chance the draft-excluder might get wet--as one on the floor on a wet day might--it would be better to use a filler that would resist water. Aquarium gravel would be ideal.





Planting deciduous trees on south and west sides of a house is a traditional way to provide natural cooling.

Energy Efficiency—Cont'd. from pg. 97

service man to do it. The hot water tank should be flushed once a month to get rid of the sediment that accumulates at the bottom and which reduces heat transfer. If the furnace is an old coal boiler adapted to oil, consider replacing it with a new unit with higher fuel efficiency.

Operating The House Efficiently

IN ADDITION to the above, there are a series of "soft technology" operational steps that were common in the old days, but which fell into disuse in the era of cheap energy. These steps help you control the environment within the house without heavy capital expense or consumption of energy.

A LONG-TERM STEP is the planting of deciduous (leaf-shedding) trees on the south and west sides of the house. The leaves shield the house from the sun in summer—and provide additional cooling vapors through transpiration. Evergreen trees planted on the side of the house facing prevailing winter winds can also act as a windbreak.

BEFORE PLANTING ANY TREES, however, consult an experienced nurseryman about proper placement of the young trees. Most people underestimate the size of adult trees—with the result that the house eventually has trouble with branches, fallen leaves in the gutters, etc. On the other hand, if trees are placed too far from the house, benefits are dissipated.

SHUTTERS, window shades, drapes and window awnings are old-fashioned—but effective—devices to control interior house climate. These devices are used to counter the fact that single-thickness window glass can allow an enormous amount of heat to enter—or escape from—a house.

IN THE SUMMER, the old-time householder would open up the house in the morning to let it

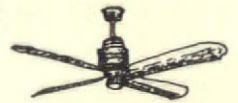
fill with cool night air. Then as the sun began to heat things up, shutters and window shades would be drawn on the sunny side—and perhaps awnings let down also.

CONVERSELY, in winter, shutters and heavy drapes can be closed to prevent radiant heat losses to the cold side of the house. But on the sunny side, everything is pulled back from the windows to let the sun's warming rays stream in.

FIREPLACE DAMPERS are also an operational control. On warm days, the dampers can be opened to allow warm air to rise up the chimney, which promotes air circulation. On cold days, of course, the dampers should be closed to prevent heat from escaping.

FOR LATE 19th CENTURY and turn-of-century houses, portieres are an appropriate and attractive way to cut down on drafts within a house (see article on page 103).

OLD-FASHIONED CEILING FANS have suddenly taken on a very practical—as well as nostalgic—look. They consume only as much power as a large light bulb...and far less than an air conditioner. On all but the hottest days, the cooling provided by a ceiling fan is adequate. And there's another energy-saving aspect to ceiling fans: During the winter, a ceiling fan can help warm a high-ceilinged room. That's because hot air tends to rise and collect in a stratified layer at the top of a tall room. Running a ceiling fan at low speed recirculates the hot air back to the floor level—evening out the temperature in the room and lowering the fuel demand on the furnace.



Radiators

RADIATORS should get special attention; efficient transfer of heat from the radiator to surrounding air is critical to fuel conservation. Dust or clean radiators at least once a month during the heating season. Avoid painting radiators if possible; use radiator covers instead. If it is necessary to paint, use the special paint designed for this purpose. If an old radiator is crusted with paint, it would be a good idea to strip it. If you have a strong friend, the easiest way to strip a radiator is to remove it and take it to a shop that has a sandblasting rig.

YOU CAN INCREASE heat output from a radiator by placing a small fan on the floor and aiming it at the radiator.

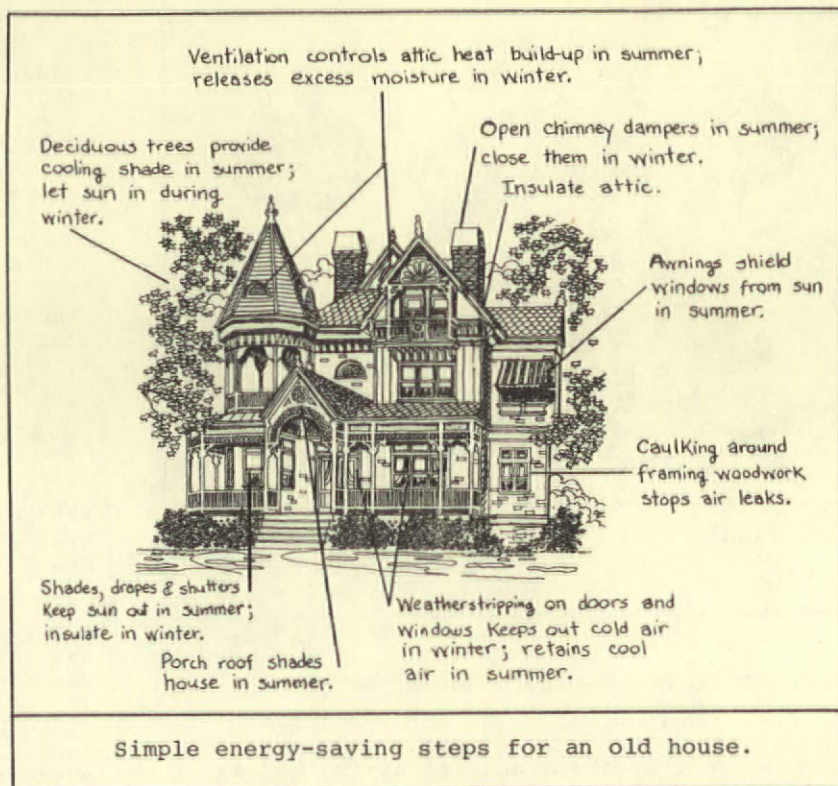
Consider Color

EXTERIOR PAINT COLOR has an impact on energy efficiency. In southern areas where cooling is the primary consideration, light colors reflect more of the sun's heat, keeping the walls cooler. In northern areas, where heating is the primary consideration, darker colors will absorb more of the sun's

heat during the winter. Of course, paint color selection has to take into account aesthetics and historical precedent. But there are certain combinations that are both aesthetic and ecological disasters—such as a Victorian house in Buffalo, N.Y., that is painted white!

Insulation

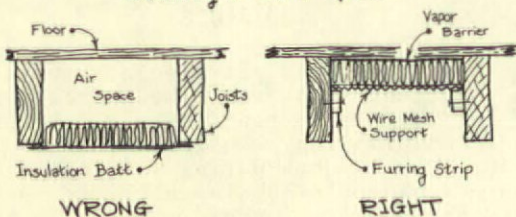
BECAUSE HEATED AIR rises, much of the heat loss from a house is through the roof. Every old house will benefit from attic insulation. Technical problems are few because it usually is possible to get the proper vapor barriers installed. It is essential that any insulated attic have proper ventilation to prevent condensation of moisture. (See *The Journal*, Sept. 1976, p. 9.) Best way to insulate an attic is to put insulation between the attic floor joists with vapor barrier facing down. Worst place to install insulation is between the rafters directly against the roof boards. This doesn't allow for adequate ventilation under the roof.



Simple energy-saving steps for an old house.

INSULATION IN THE SIDE WALLS of an old house should be the LAST energy-saving step tried. Because of the difficulty of installing adequate vapor barriers, side wall insulation can cause serious paint peeling and rot problems. (The Sept. 1976 article discusses side wall insulation in greater detail.) Consider side wall insulation only after every other step in this article has been tried and the resulting energy savings evaluated.

Insulating A Crawl Space



UNHEATED CRAWL SPACES under a house can benefit from insulation. See diagram for proper installation.

Storm Windows

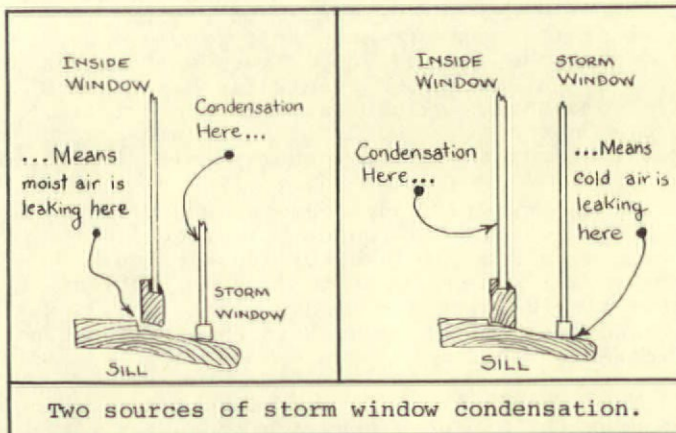
SINGLE-THICKNESS WINDOW GLASS plus gaps around old sash account for large heat losses. So storm windows are a logical energy-saving step. The only problem is finding windows that don't detract from the house's appearance. It is almost impossible to find wooden storm windows these days, so most of us have to come to terms with aluminum. Just avoid the raw aluminum look. Aluminum windows now come in a variety of pre-baked finishes. If you can't find a color that is compatible with your trim paint, buy white or the color that is closest to your desired color, and then paint them yourself.

CONDENSATION is frequently a problem with storm windows on old houses. If the storm windows leak cold air, you may find condensation on the inside windows. Usual solution: Caulking thoroughly between the storm window and the exterior window frame.

IF CONDENSATION OCCURS on the inside of the storm windows, it means that loose-fitting inside sash is leaking moisture-laden air into the space between the two windows. Usual solution: Using rope-type caulk to seal around the inside sash.

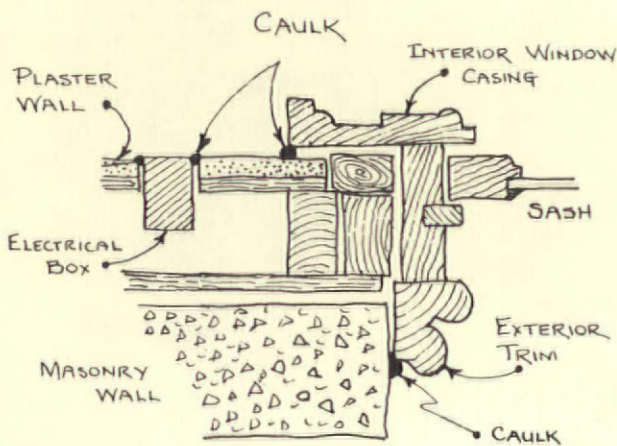
Air Infiltration

AIR LEAKING THROUGH small cracks and holes in a building's exterior is a major source of heat loss (as well as heat gain in summer). If you add together all the small apertures on the typical old



Two sources of storm window condensation.

Caulk Helps Stop Air Infiltration

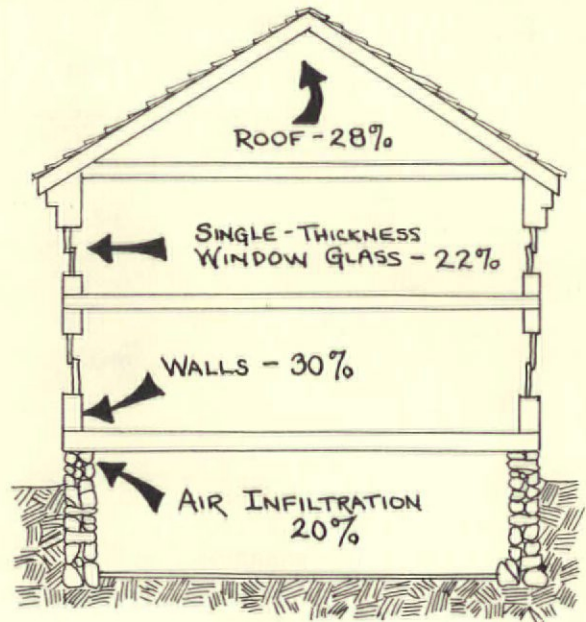


TOP VIEW - CROSS-SECTION - WINDOW FRAME

house (including cracks around doors and windows) you'd have a hole 5 ft. x 5 ft. or more. When you imagine all the heat that would escape on a cold winter day through an open 5 x 5 window, you see what a major problem air infiltration can be.

BECAUSE THE OPENINGS ARE SMALL, stopping them all up isn't as easy closing a single 5 x 5 opening. Reducing air infiltration involves a methodical series of steps:

- On wood structures, make sure that the exterior paint film is in good condition.
- On masonry structures, make sure that the mortar is sound. Repoint if necessary. Avoid, however, application of masonry sealers—except in highly unusual circumstances. Sealers can trap moisture in masonry walls and cause accelerated deterioration.
- Caulk all construction joints with a high-quality acrylic or butyl caulk. Fill all holes in exterior wood with putty or glazing compound.
- Caulk gaps in interior woodwork—especially where it butts plaster surfaces—and around electrical outlet boxes where necessary. You can tell which interior gaps need filling by passing your hand along the woodwork on a cold winter day. Chances are you'll be amazed by the amount of cold air you feel squirting into the room.
- Insert strips of felt between wide gaps in floorboards that allow cold drafts. Felt is better than any solid filler because it can expand and contract with the boards.
- Weatherstrip around doors and windows. This is especially important where there are no storm windows to cut down on drafts. (See "Sealing Leaky Windows," *The Journal*, Oct. 1973 page 5.)
- On very old houses, check for gaps where the roof rafters meet the side walls. They may be



Relative importance of sources of heat loss in the typical old house without insulation or storm windows. Heating, air conditioning and water heaters account for the bulk of energy consumed in the average household. This is where the greatest savings can be made.

big enough that you'll have to stop them up with fitted blocks of wood.

DON'T WORRY if you don't stop 100% of the air infiltration—a house has to take in some fresh air to replace oxygen used by respiration and combustion.

The Alternate Fuel Fallacy

SOME PEOPLE SEEM TO FEEL that all they have to do to solve the energy crisis is to switch to burning wood in a fireplace or stove. Besides the fact that a fireplace is the least efficient of all home heating systems, there is an additional fallacy in the switch-to-wood syndrome.

YOU CAN ONLY FEEL ENERGY-VIRTUOUS if: (1) You are burning only fallen wood; or (2) You are managing your own woodlot and are growing as much wood as you are burning.

TREES, although renewable, are not an infinite resource. There are many countries—including China—that have been stripped virtually bare of trees by wood-burning householders.

REGARDLESS OF THE SOURCE of the energy, the old-house owner's first priority should be to make your house consume LESS. If no one has ever fitted up your home for maximum energy savings, you should be able to save at least 25-40% of your annual energy consumption by following the steps outlined in this article.

Products For The Old House



Etched Mirrors



Ceiling Medallions

RELATIVELY FLAT ceiling medallions made from a papier mache material (called "Anaglypta") used to be produced in England. That source of supply has dried up—but similar patterns are now being made in styrene.

THE STYLES available (6 of them) are basically Georgian and Adamesque in design. They would look best in Georgian, Federal, Greek Revival and Colonial Revival houses. They can be attached easily to the ceiling with contact cement.

MEDALLIONS are inexpensive, ranging in price from \$5.50 to \$10.80. Literature is free. Write to: James B. Weaver, Jr., W.T. Weaver & Sons, 1208 Wisconsin Ave., Washington, D.C. 20007. Tel. (202) 333-4200.

Brass Beds

BRASS BEDS lend an attractive period accent to almost any old-house bedroom ranging from 1865 to 1920. An exceptionally well-crafted line of brass beds is produced by Joao Isabel, Inc. All parts are solid brass—with handcrafted joints for maximum durability.

14 DESIGNS are shown in a handsome 4-color catalog. But since each bed is hand-crafted, considerable customizing is possible. For example, they can make any special size. They also make brass tables, coat trees and accessories.

PRICES for complete beds range from \$445 to \$2,900. Catalog available for \$3 by writing to: Cal Donly, Joao Isabel, Inc. 120 East 23rd St., New York, N.Y. 10016. Tel (212) 689-3307.

THE REVIVED interest in period houses is also causing a revival of crafts that have long been dormant. Such is the case with etched glass. The technique for etching glass with acid was discovered in France in the 18th century. The art reached its zenith in Paris and London of the late 19th century where etching was applied to flat glass windows, mirrors and gas lamp shades.

NOW THERE'S a company making acid-etched mirrors once again. They have 15 designs, mainly in Art Nouveau and turn-of-century styles. Mirrors are mounted in oak frames. Prices range from \$19.50 to \$140, including packing & shipping.

FOR A PACKET of illustrated literature, send \$1.50 to: Rococo Designs, 417 Pennsylvania Ave., Santa Cruz, CA 95062. Tel. (408) 423-2732.

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For The Antique House

The Co-Insurance Trap

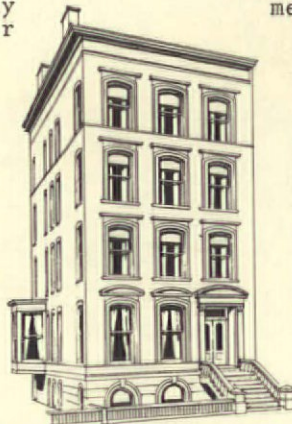
By Ronald W. Pilling, Baltimore, Md.

WHEN A POWERFUL WIND tore the roof from their 1857 townhouse and destroyed the third floor, the Schmidts figured that the physical restoration of the damaged area would be the biggest hassle. Money was no problem--they had homeowner's insurance.

NOTED AUTHOR Philip Wylie thought the same following a fire that roared through his splendid 140-year old upstate New York home, gutting the kitchen and several other rooms. The damage amounted to nearly thirty thousand dollars.

BOTH WERE MISTAKEN. In the former case, insurance paperwork would cause a delay of weeks and the final payment would be far short of that needed to repair their meticulously restored home. Author Wylie would never recover enough to restore his fire-ravaged home to its former pastoral beauty. Neither understood the implications of the 80% co-insurance clause of their homeowner's policies until it was too late.

IN NON-LAWYERESE, this states simply that at the time of an insurable loss, the homeowner must be carrying insurance equal to at least 80% of the replacement cost of his home in order to be paid in full. For example, if, at today's prices, it would cost fifty thousand dollars to rebuild a house,



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Coming Next Month

THE COLONIAL REVIVAL HOUSE

its owners will need a minimum of forty thousand dollars of coverage to insure complete protection. If the insurance falls short of that amount, the adjustor has methods to determine what portion of the claim his company will pay. More will be said on this later. What is important to understand is that if your coverage fails to equal at least 80% of the replacement cost of your home it could mean a great expense should you suffer a loss. All policies share this feature.

FOR THE SUBURBANITE this clause will be of less urgency than for the in-town restorationist. The market value of a three bedroom rancher should be close to its replacement value, so if the owner carries enough insurance to repurchase a home like the one he has, it should be adequate. Many people do just this, believing that if the face value of their policy will buy an identical house they have plenty of insurance.

IN THE CITY, however, the market value of a home often bears no resemblance to its replacement cost. This is especially true in neighborhoods that have just begun the climb from slum to respectability, where large, well-appointed homes are still inexpensive. Whenever this exists--a cir-

(Continued on page 143)

Removing Paint From Fireplace Brick

To The Editor:

REGARDING the question on removing paint from fireplace brick (Sept. 1977), I had great luck stripping two fireplaces by burning the paint off. Unlike stripping wood, you don't have to worry about scorching the brick.

YOU CAN USE a propane torch, or else an old-fashioned white-gas blowtorch such as painters use to strip paint. Keep the flame on an area until the paint is thoroughly charred. Then with a hand-held wire brush (bronze bristles are best) remove the ash. Works great!

Robert Atwood Meyer
Wallingford, Conn.

To The Editor:

THE PROCEDURE DESCRIBED for sandblasting an interior fireplace (Sept. 1977) involves a hazard that should be brought to the attention of your readers.

THE SILICON ABRASIVE used in most portable sandblasters is extremely toxic, especially when pulverized into dust. Industrial workers using this abrasive indoors often wear pressure-ventilated totally enclosed suits to protect them from its effects.

ANYONE INTENDING to use a sandblaster indoors should be sure to purchase a non-toxic abrasive. A call to the state labor department should result in a list of such substances and where they can be purchased.

John W. Kinney, Jr., AIA
Historic Sites Section,
North Carolina Dept. of
Cultural Resources

Getting Paint Out Of Wood Pores

To The Editor:

WHEN STRIPPING PAINT from open-grained woods like oak and mahogany, there usually are flecks of paint that stick in the pores. Here's a trick for removing this residue after you've gone through the conventional paint stripping steps:

1. Mix shellac half and half with alcohol and apply to the stripped surface. Allow to dry.
2. Reapply semi-paste paint remover. The shellac should have bonded to the paint in the pores, and much of it will come off along with the shellac.

IF YOU'RE AFTER A SUPER CLEAN JOB, you may want to repeat the process.

F. Eleanor Warner
Lexington, Mass.

THE OLD-HOUSE JOURNAL®

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Care Of Urns

To The Editor:

I'D LIKE TO ADD a few comments to Tom Gerhardt's excellent article on Victorian urns. To prevent over-saturation of plant roots, most urns have a built-in drainage system. This is usually in the form of a pipe, or a tube formed by the casting. It goes from the bottom of the bowl section and exits inside the base.

IN MANY OLD URNS the drainage pipe has become blocked by debris or (more often) by rust. It is necessary to clear out the drain with a dowel or even a steel rod before plants can be successfully grown.

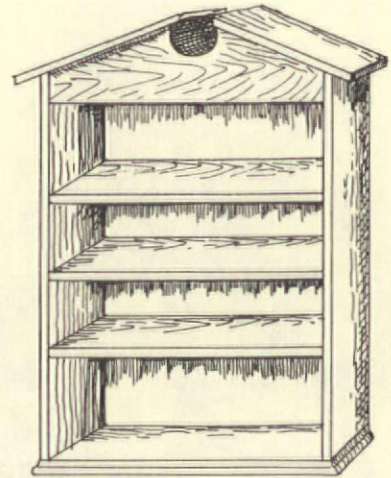
IT SHOULD ALSO BE POINTED OUT that neither this drain nor a drilled petcock are fully effective for winter protection. Successive layers of snow and ice can form a solid plug, which, during a hard freeze, can crack the urn.

MY SUGGESTION IS SIMPLY to cover the urns during winter months as did the old-time gardeners. Plastic sheeting works fine; if you use black or dark tones of grey or green the appearance is quite acceptable. The purist may wish to use the traditional canvas, but I would still suggest using plastic underneath as canvas can leak. Placing a piece of styro-foam or balsa wood in the urn would take up the expansion of the ice should leaking occur.

TO PREVENT THE COVER from sagging and collecting a pool of water, wooden supports can be placed underneath. I have found that an inverted flowerpot inside the urn also provides a good base for the covering. The covering material should be cut in a circle large enough to drape over the sides so that it can be tied securely beneath the lip.

Erik Anderson
Charlestown, Mass.

Adding Storage To The Old House



By Stephen MacDonald

Last month, the author reviewed the basic carpentry that goes into building shelf-type storage units—and pointed out that it's the detailing that turns a plain box into something compatible with your particular house. In this article, he illustrates some of the dramatic effects that can be achieved with stock mouldings.—Ed.

MY ARTICLE IN the November issue described in general terms how to add stock mouldings to a home-built bookcase or storage unit to give it a "period" feeling. In this article, I'll give some specific illustrations of how standard mouldings can be combined in built-up assemblies to closely approximate the dimensional richness of some of the old-time moulding trim.

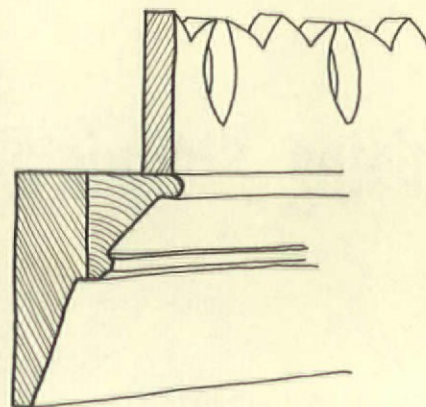
THE EXAMPLES that will be shown here, of course, represent only a tiny fraction of possible combinations, and are not offered as a uniquely suitable solution for any particular house. Rather, these illustrations are intended as idea-starters to stimulate your own creativity. The best approach in designing decoration on your bookcase is to choose an existing moulding or decorative motif in the house and adapt it as closely as you can using available materials and skills.

ALL OF THE MOULDINGS shown in the illustrations on the following pages come from a pattern catalog published by the Wood Moulding And Millwork Producers, an industry association. The numbers on the drawings correspond to the moulding numbers specified in the catalog, which shows many dozens of mouldings by style and size. The booklet is an invaluable reference because few lumber yards carry a complete selection of mouldings, and they would rather that you select only from what they have in stock. With the book in hand you can see the full range of profiles that is produced—and what a yard can order for you if it wants to be helpful.

TO GET A COPY of the booklet, send \$1.50 to Wood Moulding And Millwork Producers,



Robert Potts, a newscaster for NBC's Channel 4 in New York, constructed this handsome and practical storage unit for his Brooklyn brownstone. Speakers for a hi-fi system are at either end of the bottom section, with storage in the middle. Unit was made from clear pine and then stained. A crown moulding and carved shell ornament (which Potts carved himself) pick up the theme of classical detailing that's found elsewhere in the home's interior.



Here's one way to create new "old" bookshelves. The room originally had walnut wainscoting—but no shelves. So the owners moved the wainscoting 10 in. out from the wall, attaching it to a frame of 2x3 lumber that was constructed and anchored to the wall. A section of the wainscoting was mitered at a 45° angle to provide a return where the shelves met existing door and window frames (see left in photo above). Conventional shelf units were then made from walnut boards and attached atop the new wainscot-fronted frame. To provide a decorative finish, the original chair rail from the top of the wainscoting was affixed to the top of the shelves (see right). A crown pattern was cut in a 3/8-in. walnut board with a sabre saw to match the trim over the original door and window frames in the room. The new shelves look like they had been built with the house.



P.O. Box 25278J, Portland, Ore. 97225. Ask for "WM Moulding Pattern Book."

Working With Mouldings

FOR BOOKSHELF-style storage units, a crown or cornice moulding along the top is usually the most prominent feature. It is possible, of course, to use a single piece of stock crown moulding. But a single moulding might not have the depth and profile that you need. Two or more mouldings can be combined to produce the added dimensions. Assembly of mouldings such as shown on the opposite page is quite simple: All you need is glue and some small brads. Any nailing holes can be easily filled.

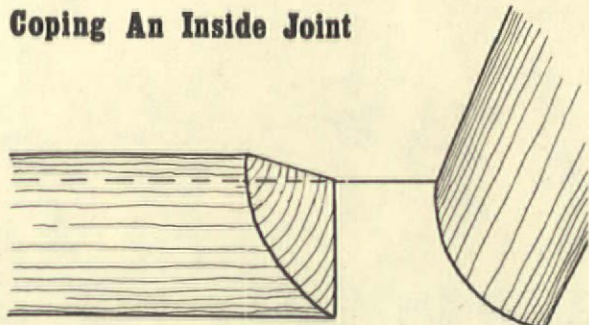
WORKING WITH MOULDINGS is fairly simple. The basic tools needed are a coping saw, mitre box

and backsaw (a rectangular saw designed for use in a mitre box, named for its stiffly reinforced top or "back"). The mitre box holds the saw in position for precise 45° or 90° cuts.

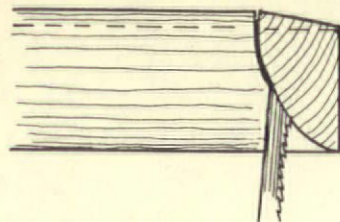
WHERE A MOULDING travels around the outside of a corner, mitre two pieces of moulding at opposite 45° angles and fit them together to form a tight right angle. When running around an inside corner, a better fit will result from a coped joint.

FOR A COPED JOINT, first cut a 90° end on one piece of moulding and butt it into the corner, fastening it in place with finishing nails. Cut a 45° mitre in the other piece to the correct length, then use a coping saw to follow the cut line made by the back saw on the first cut. Keep the blade on the waste side of the line, and cut at 90° to the direction in which

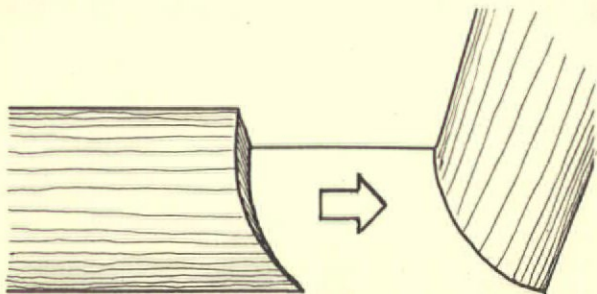
Coping An Inside Joint



1. Butt one piece of moulding square into corner. Mitre 2nd piece at 45°.



2. With coping saw, cut along mitre line at 90° to back of moulding. Keep saw on waste side of line.



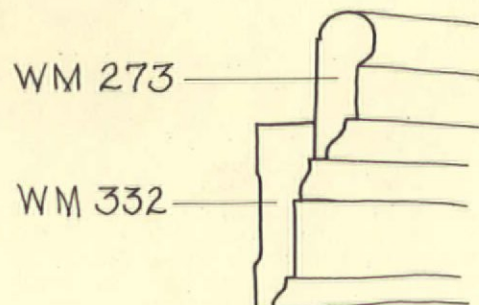
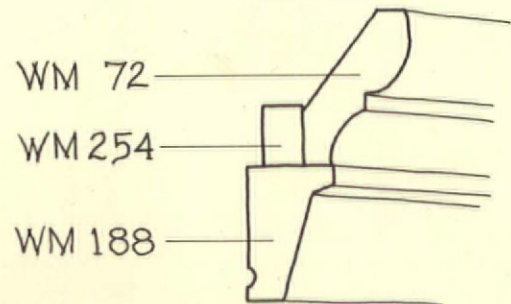
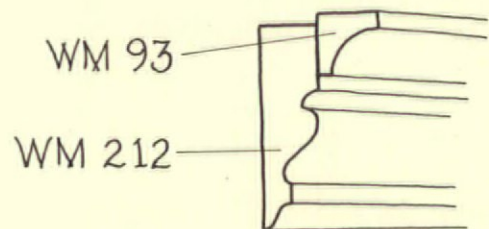
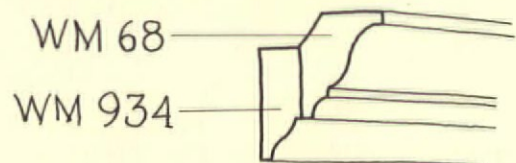
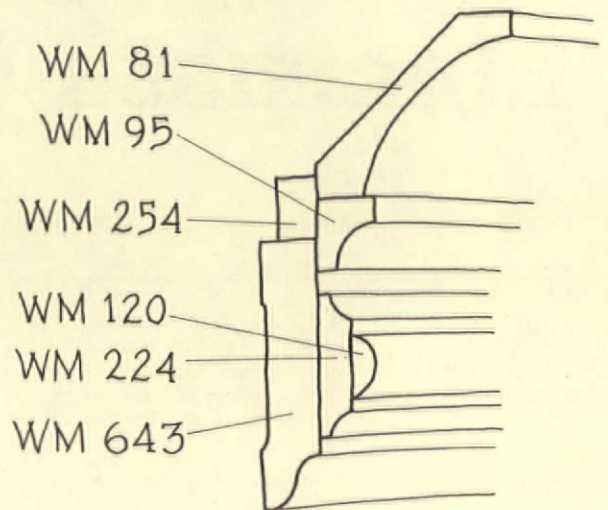
3. File or sand joint as needed for tight fit.

the moulding runs (see diagram above). Test the coped moulding against the piece already in place, and trim or file the coped piece as necessary for a tight joint.

WHEN NAILING MOULDINGS in place, it's a good idea to leave the heads protruding about a quarter of an inch until you're sure everything fits correctly. That makes them easier to remove in case adjustment is needed. When all is in alignment, set the nails about 1/16 in. below the surface and fill the holes.

THE ONLY PITFALLS in this kind of work are that you'll cut the mitre in the wrong direction, get the moulding in the mitre box upside down, etc. Taking correct measurements at corners can also be a little tricky at first. It's always wise to experiment a little before you begin assembling things for real. ■■

Typical Assemblies For Cornices



Simulating Lincrusta

By Tom H. Gerhardt

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

IT JUST COULD NOT BE FOUND! The hallways at the Glenn House had an embossed wallcovering called "Lincrusta Walton" in the dado area at one time. Several scraps of this material were discovered behind the radiator. It was a heavily embossed linoleum-cardboard material that apparently in this case was several shades of brown, and was attached with glue and nails.

IT IS SAID that this material, widely used during the late 19th and early 20th centuries as a dirt-resistant, durable material that often looked like leather, was foreign made and often had to be soaked in water before it was flexible enough to be applied.

THE COLORS VARIED; sometimes gold foil was even worked into the background or foreground of this paper. It was also listed as a "leatherette" material in many cases. Regardless, the search for the material was fruitless; therefore, the problem of duplicating the look and feel of it as nearly as possible was at hand.

A SEARCH WAS BEGUN for regular embossed wallpaper. It was soon found, however, that embossed papers were also in short supply and almost always had a light background with a confusing color scheme that in no way reflected the solidity of the Lincrusta. We thought that the color of the paper should be deep enough to give the impression of weight and solidity, particularly since it was to be used in combination with green burlap and wallpaper borders above. Scraps of this burlap had been discovered behind the wall lighting fixtures.

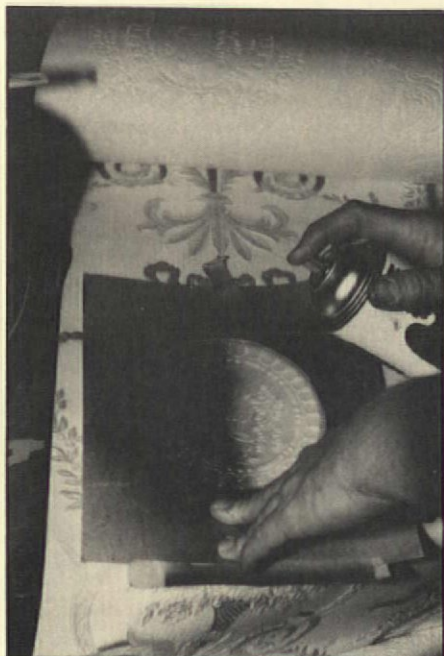
ONE MANUFACTURER OF EMBOSSED papers indicated that they were vinyl coated and would cause paint to peel. Another company said that the paper should be stained. With a sample in hand, we decided to try the thinned brown paint that painters Elzy and Ron Ayers mix to use in graining the woodwork. The main concern was whether the paint would dry or not. According to how much was rubbed off with a cloth, it would dry in varying degrees of time; but it never took longer than the drying time for graining the woodwork.



The hallways of The Glenn House have simulated Lincrusta in the dado, green burlap in the fill portion of the walls, and a wallpaper border frieze. The German, Oriental-design carpets are from Dylan Carpet, Inc., 140 E. 55th St, NYC.

WHEN THE AYERS were asked about the mixture of thinned paint, they talked like expert cooks who can give no recipe for a cake. They said that it was mainly the addition of paint thinner to the basic surface color that is desired. One further caution: If it is a painted background over which the thinned paint will be brushed, do not go heavy on the thinner as it will soften the original paint, even with adequate drying time.

AFTER THE WALLPAPER was hung and allowed to dry at least a week, a cardboard frame was used in spraying all of the cameos gold. Next, the Ayers brushed on the dark, thinned paint, rubbing it off with cloths in the cameos which produced a dark and light leather look. After drying for a couple of days, the wallpaper panels were then varnished with satin-finish varnish for durability and to add life to them. The panels behind the radiator were decorated before they were hung; this task can be performed by taping them to a wallspace to paint them.



A cardboard frame was used to apply the gold spray paint to the cameos.



The thinned paint was brushed over the paper, covering the cameos as well.



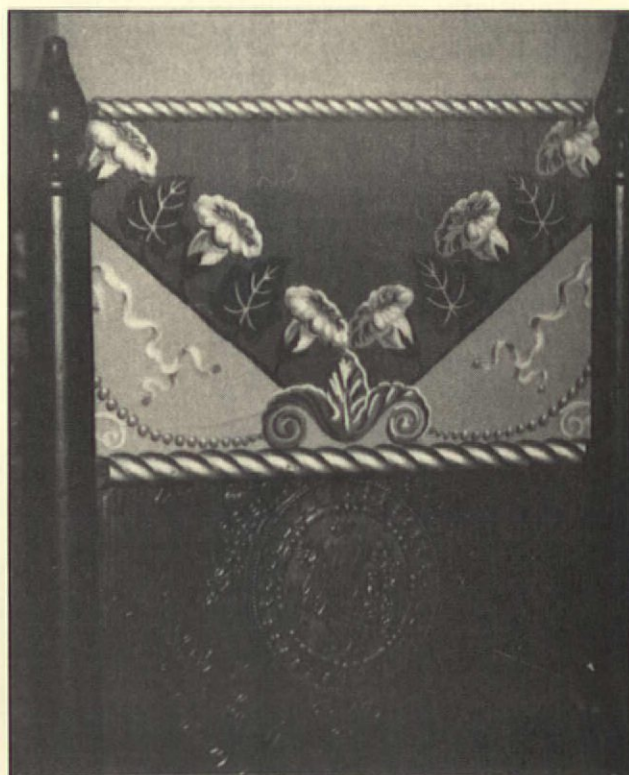
With a cloth, the paint was rubbed off of the cameos to the desired shade.

THE EMBOSSED PAPER had a pattern with cameos, was white and imported from France. (For information on the paper, write to: Mr. Aran Hampikian, Leroy International, P.O. Box 873, Norwalk, CT 06852.) The design was heavily embossed with pale colors printed on it. It is essential that a heavily embossed design be used because the design seems to draw down slightly when the paper is hung.

ENOUGH PAPER SHOULD BE ordered for experimentation with different colors, densities of paint, background treatments, and to test the amount of rubbing off of the paint.

Tom Gerhardt's solution to the problem of replacing Lincrusta seems to be an aesthetically pleasing one. This material was made in England and Belgium and was available in America until the last decade. Lincrusta-Walton was produced in various colors, particularly brown for dados and buff for fillings and ceilings. It was described as "flexible, practically indestructible... with designs so varied as to please every taste."

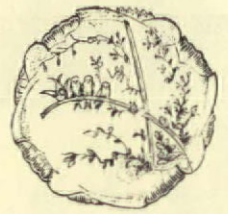
Anaglypta, which looks very much like Lincrusta, was often sold as a "Japanese Leather Paper." It was of later manufacture and less expensive. It was sold plain (probably beige in color) and it was recommended that it be "painted and decorated to harmonize with existing Furniture, Carpets, or Curtains." --C.F.



The embossed paper is in the lower part of the picture. Wooden rope mouldings and a paper border were added to separate the dado from the burlap above. Borders are from the Reed "Early American Homes" Collection (see July 1976 issue of The Journal.)



Adding A Plate Rail



By Marilyn Raffaele, Traverse City, Mich.

THE DICTIONARY defines a plate rail as a rail or narrow shelf placed along a wall to hold plates. However, as any lover of old houses knows, a plate rail is much more than that. Every one from the very elaborate to the very simple is decorative yet practical; and each one adds a unique touch, whether it be a formal dining room or a kitchen.

WHEN WE BEGAN WORK on the formal dining room of our 65 year old home, I realized it was now or never to have an old fashioned plate rail-- something I had always loved to see in old houses but which, to my disappointment, had not been built into ours. Since we had a great deal of work yet in every room, and I knew virtually nothing about building a plate rail, we debated spending the time on it. However, it was a now or never thing so I began research on the making of an old fashioned plate rail.

THE ANTIQUE PLATE RAIL is a thing almost unknown to modern builders, building supply stores, catalogs, and anyone else you think should know about them. So after unsuccessfully searching these sources, I checked out every house book at the library, and all my own decorating and building magazines and books. These efforts also proved quite fruitless.

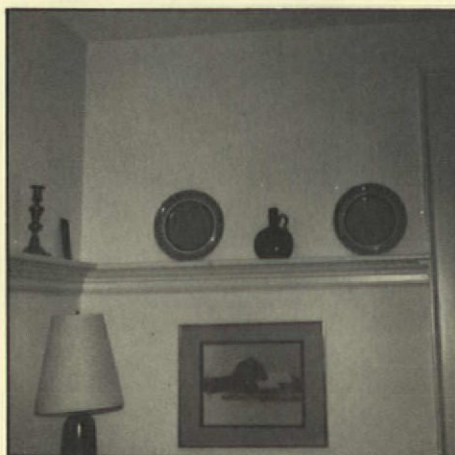
NEXT, I PAID A VISIT to a friend whose house I knew had a real antique plate rail. There I sketched it best I could from side and front views, and took the sketch to an older gentleman who ran a woodworking shop at home. He was interested and said that perhaps he could do a series of routings on a large board to get a similar effect. I opted to research the project a little longer and by this time an aunt who had a "bare board" plate rail

(reluctantly put up by an uninterested carpenter) was questioning what could be done to change hers into a "real" plate rail.

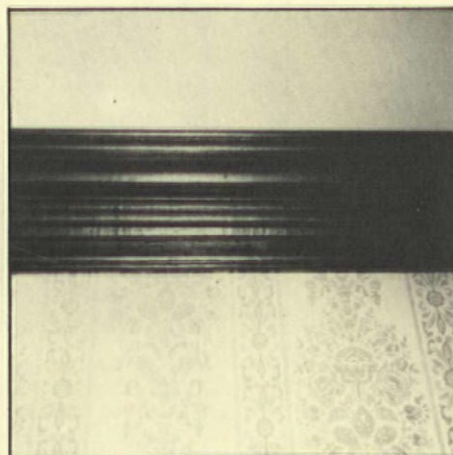
IT WAS AT THIS POINT that I made a very basic but important discovery. Every plate rail I had ever seen on a wall or in a picture was different. They are all put together with various pieces of molding at the discretion of the particular carpenter building the house.

WHILE CONTEMPLATING the present day unavailability of nice molding, I remembered the old 3/4 in. x 2 1/2 in. molding we had removed a year before (with permission) from a crumbling old farmhouse. It was still in various stages of paint and un-paint but I took a piece of it to a building supply lumber yard which did custom mill work. With the help of one of the actual mill workers, I selected 1 in. x 4 in. for the top "rail" board, and the back. Although they are called 1 in., they are actually 3/4 in. x 3 1/2 in. However, this was sufficient for our needs. Because I would be staining this to match our existing woodwork, I selected knotless, first quality boards. However, anyone planning to paint their plate rail could just as easily use cheaper, less than first quality wood.

THE BACK BOARD was to be flat against the wall, its 3/4 in. edge becoming half the support for the rail board. The other 3/4 in. side had to be routed and tapered toward the wall. Next would come the old moulding, its 3/4 in. edge parallel with the back board so that the two of them made a 1 1/2 in. shelf on which to place the actual plate rail board. This 1 in. x 4 in. was also to be routed on the overhanging edge to give it a finished look. Into this board was cut a 1/4 in. groove, 2 in. out from its flat



Friend's antique plate rail is placed fairly low on the wall.



The new plate rail in place, stained and given a coat of satin varnish.



This side view of the new plate rail shows how the moldings were assembled.

(wall) side. There is no set rule regarding the placement of the groove as long as there is sufficient "lean" between the plate and the wall. Many old plate rails have two grooves.

THIS ARRANGEMENT left 2½ in. of board protruding over the back board molding and it looked unfinished. To complete the rail, we chose a piece of stock cove molding, 5/8 x 7/8 in. By placing it with the long edge up against the rail board, the whole combination came together with just the right "old plate rail" look.

WHILE THIS MILL WORK was being done, I took the old molding to a commercial stripper and had it dipped, then sanded and filled the nail holes. I stained with a combination of Minwax sealer/stain colors, mixing stains to match the existing mahogany woodwork.

DECIDING EXACTLY where to place the plate rail was the next problem--I never did find any official information. My friend's plate rail is placed low, approximately 12-14 in. down the door frame. We opted to put ours where we like it best which turned out to be 22 in. from the bottom of the six inch cove on our new plaster ceiling. We have nine ft. ceilings. As old houses are famous for settling causing uneven walls and floors, we thought this cove would be the most even area to start.

MEASURING down 22 in., we marked a line across the three walls we planned to use. All four walls are usually used, but our fourth wall is all windows. This line was the guide for the back board and old moulding. The placement of the actual plate rail board itself would bring the whole thing up ¾ in. from that line.

USING GOOD 2 in. nails and with the drawn line as a guide, we nailed up our back board. Next, using 2 in. finish nails came the old molding--flush against the back board and top ¾ in. edge even with it. This formed the 1½ in. shelf for the rail board which was nailed down into the two supporting boards. The rail board required more work as it had to be cut in around several radiator pipes. Last but not least, came the 5/8 in.

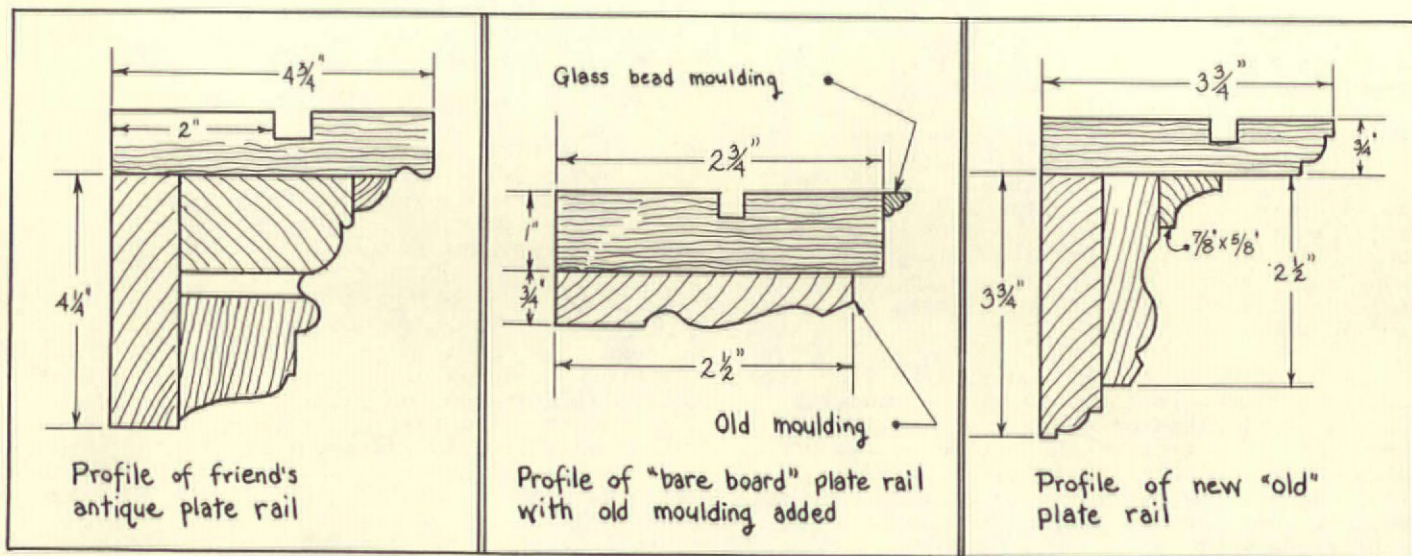
x 7/8 in. cove molding. On this we used a small finishing nail. All that was required to complete the job was to "touch up" stain the ends, fill nail holes, and apply two coats of satin varnish.

PLATE RAILS are usually mitered at the corners as is any molding, but it was not necessary in our case because our door openings are so close to each corner. We cut our ends straight and then butted up against the door frames. This is a personal choice. I have seen some which taper in as they approach a door or window frame and it gives a very nice "finished" look.

AFTER SATISFACTORILY completing the job I had confidence enough to see what could be done with my aunt's "bare board" plate rail. Hers is a much newer home with lower ceilings and the railing is in the kitchen, attached to the plaster drop between the ceiling and cupboards. There was only one inch of space under the railing so moving it higher would have left too short a distance to display anything. We decided to use some more of the old molding but this time, instead of extending it down from the rail, we laid it up under the rail with its larger (¾ in.) edge against the wall and its tapered end out.

THE RAIL BOARD was ¼ in. wider than the molding, leaving a ¼ in. extension. We added stock "glass bead" molding to the outer edge of the rail board and painted the whole thing to match the plaster background. Even though it is much shorter than the average old fashioned plate rail, this one looks very nice in the newer home.

I KNOW FROM EXPERIENCE that it is difficult to find fancy moldings used for plate rails, other than salvage items. But the Driwood Molding Company (Old-House Journal Catalog) has a large, lovely selection. They have three groupings in their catalog especially for plate rail use. I am glad we included a plate rail in our dining room renovation. It was not an excessively expensive project and it creates a focal point from which to decorate--as well as a charm completely in character with the style of an old house. ■ ■



Refurbishing An Unused Fireplace

By Dee Potter

IN THE EARLY FALL of 1969, my husband Clifton and I, sick and tired of apartment living and refusing to live in a subdivision, bought an old farmhouse, which was now in the heart of Lynchburg, Virginia, a city of nearly 100,000 people.

IT WAS LOVE at first sight; I was captivated by the hedge and trees that hid it from sight of the nearby hospital. He liked its simplicity and the fact that due to a shift in the road that once ran by the front lawn, we faced nowhere, only a neighbor's rose garden. It was as though the house chose to be secret, hidden from the world, in a bower of its own making.

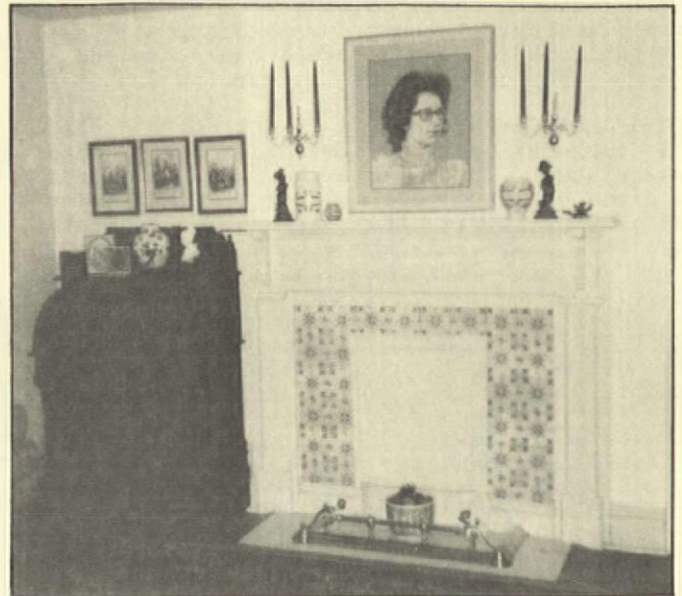
BECAUSE PRE-CIVIL WAR records in this part of the country are often incomplete, we were unable to ascertain when the house was built. We only know that by 1846 there was a house and an outbuilding on the present property.

THE 1950's ushered in such modern conveniences as central heating and bathrooms. Until then, I believe the house had been left pretty much to itself, by its elderly owners. When we moved in, the first and most obvious thing that would have to be changed was the closed-up fireplace in the living room. It was hideous, a great blank, taped over with wallpaper, like a bandaged eye, or a dead television set.

ALAS FOR MY HOPES for a vintage fireplace. The former owner was only too happy to enlighten me, since she too had had the same initial reaction. When the central heating had been installed, the heating ducts had been run up the chimney, and the area bricked over. In the winter the space would be quite warm. We discovered it was almost hot on a very cold day.

REASON DICTATED that we be satisfied with the upstairs fireplace, which was undamaged, but the "white eye" offended me. I found myself standing in front of it at parties, and not to keep warm either! I had always wanted a tiled fireplace and for many months we hunted among the wrecking companies in the area for something that would give us a good idea. They were only too happy to sell us old windows, doorknobs, hinges and locks, but no one saved tiles. We were informed it was impossible to remove them intact.

IN DESPERATION we bought a cast-iron fireplace cover, but we were concerned about mounting such a heavy piece of equipment, and, in any case, it did not cover the entire space. We didn't want to pull loose the bricks and possibly damage the ductwork, so we left the whole business and went to England for Clifton's sabbatical year.



IT WAS IN A LONDON specialty shop that we found the tiles--only they weren't tiles. Of a special light material, they were intended to be used as hot mats; thus there would be no problem about the warmth of the wall. They came in several styles, and the one we chose was a replica of the Delft Dutch tiles of the 18th and 19th century. Our next door neighbor measured the space, so that we were able to buy the right number.

AFTER OUR RETURN HOME, Clifton built up the lower part of the space, using molding and part of the fireplace cover. The area not covered by the tiles was painted in a contrasting color, to match the woodwork, with decorative trim added. The effect is that of a fireplace, covered as they are in the summer, but without the weight.

HAVING FOUND THE MATERIALS, the actual labor was the easiest part of the job, since it mainly consisted of painting, and gluing the tiles and their accoutrements. The worst part of the whole thing was holding in place the little doorknob and the medallion of the sun until the glue dried, which took about fifteen min.

WITH DELFT ACCENT pieces to pick up the colors of the tiles, we have gone on to attempt to create a Victorian parlor, with the appropriate furniture, including a mammoth Edwardian desk, chairs, tables, and Godey prints and old daguerreotypes. The fire fender and door hardware are Art Nouveau.

WE MAKE NO APOLOGIES for our "fake" fireplace. It would have been nice to have found a gem of a house, unloved and untouched, awaiting our restoration, but such was not the case. Those who can start from scratch are fortunate. The rest of us do the best we can. Some one cared enough about the house to install central heating; we love it enough to try to conceal what we can. The Victorians, with their interest in the "modern" and convenient, would, I hope, approve of both of us.

cumstance where the replacement cost far exceeds the market value--the homeowner must "over-insure" to guarantee that he will have complete protection in case of a loss.

A RETURN TO THE FIRST example will clarify this. The Schmidts purchased their twelve-room home for less than twenty thousand dollars in a downtown neighborhood still considered a pioneer area. Their home was insured for thirty thousand dollars--plenty, they reasoned, to buy another should theirs burn to the ground. They later increased the coverage to forty thousand as they made improvements and as prices in the area climbed. They still were of the opinion that they had plenty of insurance.

THE AFTERMATH of the tornado-like winds was an estimate of twenty thousand dollars to restore the lost roof structure and third floor rooms. The claims adjuster measured the entire house, while pouring forth sympathy, paying as much attention to the undamaged portion as to the lack of a substantial roof. With his measurements he computed a replacement cost of ninety-five thousand dollars, which demanded a minimum of seventy-six thousand dollars of coverage to guarantee payment in full. He was asking, in effect, that the Schmidts carry almost eighty thousand dollars of insurance on a house that could be purchased for less than half that amount on the same block. The bottom line was a partial payment--only fifteen thousand dollars--and a large unexpected expense for the homeowners.

YOU HAVE GUESSED the moral of the above story: Be careful to have adequate coverage--adequate by the company's standards. It is seldom expensive. The additional forty thousand dollars of coverage would have cost less than a hundred dollars a year. You could estimate your home's replacement cost yourself if you had the adjustor's references. Here is how it was done for the Schmidts.

THE ADJUSTOR CARRIES a book with a worksheet for computing replacement cost. The method varies but slightly from company to company. He noted that the house was a masonry rowhouse, and that the materials, decorative trim, and workmanship were good-to-excellent (not unusual for an old home, even in an undesirable area.) His guide told him that it would cost \$23.00 per square foot to rebuild a home of this type, not including the basement.

TO THIS HE ADDED AN OPEN PORCH (224 square ft. at \$5.25 per square ft.), an unfinished basement (750 square ft. at \$4.30 per square ft.), and four fireplaces at \$2,150 each. For the Schmidts' 3200 square ft. house, the first total for replacement was \$86,680. The representative then turns to the Locality Multiplier Page, and for Maryland he finds a multiplier of 1.1. This times the earlier total gives him a final replacement cost of \$95,350.

THE LOCALITY MULTIPLIER represents the variance in building costs from place to place. For example, in North Carolina the multiplier is .9, while in New York City it is 1.4. All of the figures used above are current for 1977.

IF YOU WERE PRIVY to the adjustor's worksheet, you could do this for yourself. Most people do not have such access to a claims adjustor, however, and must rely on one of two sources. First, it is the responsibility of the agent to assist the homeowner in purchasing the proper coverage. One admitted that while it is rare for an agent to actually compute replacement cost, it is part of his job if asked. Normally the agent simply asks how much coverage you want, seldom if ever explaining the ramifications of the 80% co-insurance clause. Second, a homeowner can hire a professional appraiser to prepare a written appraisal of his home, for which he will pay a fee of at least fifty dollars. If you are unsure of the replacement cost, call your agent and ask that he put his estimate in writing. Attach it to your policy, and update your coverage periodically to reflect increasing building costs.

THE SCHMIDTS did not have sufficient coverage to insure that their claim would be paid in full. Two methods of determining the actual payment in cases like this are commonly used: The replacement cost method and the actual cash value method. With the former, the adjustor multiplies the total estimate of the claim by a fraction composed of the face value of the policy divided by the minimum amount of insurance required under the 80% clause. In this case, the computation would appear as follows: $(\$40,000/\$77,000) \times \$20,000 = \$10,390$. The result is the amount paid on the claim. With the second method, the adjustor determines the amount paid on the claim. With the second method, the adjustor determines the amount the damaged structure has depreciated, applies that factor to the total amount of damage, and pays the result. The Schmidts' adjustor decided that the roof had depreciated 25%, and so paid three-quarters, or \$15,000 of their \$20,000 claim. The most favorable of the two methods is the one ultimately used to calculate the payment.

IF YOUR HOUSE has lots of decorative features, you can be sure the replacement cost will be high. Review your insurance policy for adequacy of coverage. If in doubt, call in your agent. A few dollars in annual premiums could save you thousands in event of loss. ■■

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ONE INSURER, responding to the special needs of old-house owners, has developed a policy that eliminates the co-insurance trap. Instead, the plan substitutes an "agreed amount clause." The homeowner and the insurer agree in advance on a valuation for the house (which is usually close to the market value). As long as the homeowner carries the agreed value of insurance, he or she is fully covered in event of an insurable loss. The policy is currently available only in Massachusetts and New York states—but perhaps demand from old-house owners will cause the idea to spread. For more details on this special old-house plan, contact: The Brownstone Agency, 111 John St., New York, N.Y., 10038. Tel. (212) WO 2-5620.

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