



Restoration and Maintenance Techniques
For The Pre-1939 House

June 1985 / Vol. XIII No. 5 / \$2.

The Old-House Journal

Removing Interior Woodwork



Clever Ways To Avoid Destroying Your Trim

by Gordon H. Bock

WOOD TRIM is perhaps the indispensable feature of an old house's interior: a humble grace note that brings character and elegance to featureless walls. People who own an old home wouldn't dream of removing it -- unless they have to strip paint, refinish the floors, rebuild the windows, replaster the walls, or install new wiring, plumbing, or insulation. Then they face a nightmare of damaged walls and split wood (and it's getting harder to find replacement stock mouldings of even so recent a time as the 1930s). But removing trim isn't a terribly complicated job if it's done with forethought and patience.

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L. JONES

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RESIDENTIAL SCAFFOLDING

Letters



YOUR ARTICLE in March about the water level was most interesting. I have a suggestion, however, that does away with the glass tubing ends, couplings, etc. Just buy an appropriate length of clear polyethylene tubing and use as instructed in the article. PE tubing is relatively inexpensive (a 50-ft. section runs about \$7), provides clear ends of the water level that can be easily seen, and also allows the user to see if there are any bubbles in the length.

I'VE USED clear tubing to align a series of windows on a house I rebuilt in Wilton, Conn.; more recently, to align kitchen cabinets in the 1845 house I'm rebuilding in Upton.

James F. Balderson
Upton, Mass.

WARNING! Regarding the March article All About Wall Canvas: Imperial Wall Cover No. 9962 MAY NOT BE PAINTED ATTRACTIVELY.

JUST FINISHED a project involving some horrible walls. For reasons not important to this letter, it was almost imperative that the walls be painted. I have used various liners in the past, but this project required a miracle, and the Imperial product looked like the one. The is-

sue of painting was discussed, and I even checked the literature, which specifically said, "may be painted."

AS A WALLCOVER, the product is superior. But when it came to paint, I had a problem. The paint raised the synthetic fibers, giving a hairy surface. Since the problem arose with the first brush-full of paint, I had time to investigate many possible solutions before proceeding, including shellac, enamel undercoater, latex enamel, oil enamel. Nothing worked.

THE RESOLUTION CAME when the regional distributor gave us -- free of charge -- the wallpaper of our choice to cover the mess. The distributor admitted that ours was not the first such complaint. His comment: "The manufacturer said it can be painted -- they didn't say that it would look nice."

BY THE WAY, the rest of the article was excellent and accurate. Just wanted to warn the unwary.

Janet Walheim
St. Davids, Penn.

[WE CALLED Stephen Wolf, who in turn contacted the factory. They've decided to drop the "may be painted" from their product literature. -- Ed.]

Attention ARCHITECTS, RESTORATION CONTRACTORS, BUILDING SCIENTISTS, and PRESERVATIONISTS

Meeting of the Association for Preservation Technology

I was bowled over reading the program for APT's annual technical conference to be held in San Francisco, Sept. 5-8. It promises to be the most rewarding meeting ever.

Technical sessions include concrete stabilization, terra-cotta repair, mechanical and electrical systems, metals, substitute materials, interior finishes, transportation systems, adobe stabilization, landscape, and roofing.

Keynote speeches focus on the restoration of the Statue of Liberty and the cable car system. Planned social functions allow informal exchange among members -- perhaps the most important phase of an APT meeting.

Technical tours -- many to places not usually open to the public -- relate to conference topics and take advantage of the history and beauty of the Bay area. Tours include stabilization of concrete at Alcatraz; masonry, iron works, and terra-cotta tours; the Gladding-McBean terra-cotta factory; cable-car tour; landscape tour of Golden Gate Park. Also: tours of Victorian interiors; Art Deco tour of Oakland; State Capitol tour; and a visit to Bradbury & Bradbury Wallpapers factory.

Training courses held prior to the conference, Mon. 9/2 -- Wed. 9/4: APT's intensive technical courses are internationally famous for the high caliber of faculty and course material. Topics this year: Deterioration and Preservation of Architectural Concrete. Analysis and Preservation of Historic and Modern Paints. Seismic Retrofit. Maritime Preservation. Cost is \$585; includes tuition, materials, tours, room & meals for 3 days & 3 nights.

APT members won't want to miss this one -- and of course, registration is open to the public. Meeting registration is \$110 before Aug. 15. (Student, APT member, and per-day rates available.) This short notice is incomplete -- I urge all preservation professionals to request further information. Write or call the Conference Chairman:

Bruce D. Judd, AIA
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(415) 421-1680

or, if you like, you can call me for more information about APT.

— Patricia Poore



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Published by The Old-House Journal Corporation, 69A Seventh Avenue, Brooklyn, NY 11217. Telephone (718) 636-4514. Subscriptions \$18 per year in U.S., \$36 per year in Canada (payable in Canadian funds). Published ten times per year. Contents are fully protected by copyright and must not be reproduced in any manner whatsoever without specific permission in writing from the Editor.

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

Printed at Photo Comp Press,
New York City

ISSN: 0094-0178
NO PAID ADVERTISING



A Midwestern Cinderella

by Roberta Holm



ONCE UPON A TIME there was a little house whose simple beauty lay hidden and unappreciated behind a decaying pseudo-bungalow facade. Uncovering its real identity would take either a fairy godmother or lots of money. A clergyman and his wife, the Robert Crosses, admired old houses, but had neither lots of money nor a belief in fairy godmothers. They did, however, believe that where God guides, He provides. So they bought the little house and went to work.

THEIR HOME HAD ITS ORIGINS in the mid-19th century, a time when the rivers of the northern Midwest provided the only access into its forests and prairie lands. The promise of a good livelihood in logging white pine lured pioneers from New England. Two small settlements of hardy folk faced each other across the rapids of the St. Croix river -- one in what would be Wisconsin, the other in the future Minnesota. Soon the river was jammed with logs headed for markets all over the booming USA.

ABOVE THE DALLES on the Minnesota side, the beautiful lumber was used to build a community of houses that 130 years later would tell of the settlers' New England roots. Simple frontier houses, they were built in the Greek Revival style with a few concessions to the builders' experience. W.H.C. Folsom, an influential early businessman and politician, hired carpenters from Maine to build his home.

The Folsom house, now owned by the Minnesota Historical Society, has French doors and open verandahs on the first and second floors, features Folsom added to his plans after a trip to New Orleans. Others followed suit. (Sometime early, a wag named the area "Angels Hill" for the supposedly snooty people who lived there.) There was a romantic streak in these folks, and French doors, despite their inappropriateness in a northern climate, were popular innovations.

THE HOUSES THEMSELVES did not experience forever-after beatitude. They all went through hard times during the past century. Gradually, and most recently through the efforts of architect William Scott, who has restored three of the homes, their uniqueness in the architectural history of the state has been recognized. Restoration of all of them by private owners is almost complete and the Angels Hill district is now listed in the National Register of Historic Places.

NONE SUFFERED MORE disgrace than the Thomas Lacey House, 1858. Its original open-porch facade with French doors and its shutters and bargeboards were discarded for a World War I bungalowoid cover-up. A boxy wooden awning angled over the old doors that were cut down to window size. Narrow siding, small single-paned windows, and the first bathroom on Angels Hill made the owners proud,



Restoration of the original Greek Revival facade began with the demolition of the pseudo-bungalow porch and awning.

but obliterated the house's real Greek Revival identity. The owners destroyed the gracious entrance into the house by installing the bathroom there. A clumsy carpenter had framed in the porch off the kitchen and installed oversized six-over-six windows to make a sunroom, and created new space upstairs by adding a dormer.

THE CROSSES HAD LIVED in New England during Bob's seminary days and had loved the simple beauty of its architecture. Angels Hill has a similar feeling, and the Crosses were attract-



The Crosses kept the framed-in sunroom, but installed period windows and a new roof to make the room look like it belonged to the house.



Half-way through the restoration. The Crosses duplicated a piece of the original bargeboard that they found under the eaves.

ed to it after they had raised 11 children in a big house in Minneapolis. The restored houses on the Hill were well beyond their financial resources. This Cinderella house, however, stood sadly with its "For Sale" sign out in front. It had no appeal as it was, and the Crosses went through it reluctantly. But there were discoveries to be made! Behind the ugly porch they found the original French doors and Greek Revival surround. Although difficult to see, the original house was there, waiting to be revived with TLC and money. Could they do it? With the big house in Minneapolis unsold, but with faith in Providence to see them through, they borrowed money and purchased the house "as is" in December 1980. They jumped into the restoration.

THE WORK PROCEEDED with compromise for practical and financial reasons -- whenever the compromise did not drastically affect the desired authenticity. The first step was to strip the interior of the hole-riddled plaster, the buckled veneer floors, the lowered acoustical-tile ceilings, the ancient electrical wiring, and the plumbing. Care was taken with the old woodwork that, back in the 1850s, had been put into place before plastering. It was left in place so that the new plasterboard would relate to it in the same way the old plaster walls had. The Crosses watched for other original details they could salvage, like old iron clothes hooks, lock boxes, and door knobs. Stacks of old doors and windows in the shed were rescued.



Smith Treuer working on the bargeboard in his shop. He owns the Murdock house, sister to the Crosses' home.



Nancy used two pine doors to make this fireplace surround. The left panel opens for storage.

AN EXPERT LOCAL CARPENTER completed an undergirding of the house. Although the 2-by-12 floor joists were eternally sturdy and the sills perfect, changes in weight bearing required new support posts. In the basement the waste drain that had angled wall-to-wall five feet off the ground, was lowered into the floor. The heating plant was upgraded with new duct work, which vastly improved headroom and made an otherwise unpleasant cellar useful for laundry and storage.

BOB AND NANCY WERE HARD PRESSED when family and friends asked for explanations during these first few months. The outside wreck was all that could be seen and the interior work was anything but impressive. Bob and Nancy's descriptions and diagrams couldn't bridge the credibility gap -- all that borrowed money at 17% interest! An architect's drawing finally convinced a few people that the Crosses weren't quite mad.

AS WITH MOST small frontier houses, the original floor plan had many small rooms not appropriate for large family gatherings. The largest, the living room, measured 15 feet by 15 feet. This attractive square with exposure to light through the French doors was just the sunny space the Crosses had dreamed of for a study. Nancy, a writer and icon painter, and Bob, a clergyman and lecturer, both demanded ample space for desks, bookcases, and storage. They added stock kitchen cabinets with shelves built in above all the way to the ceiling for storage.



The Crosses had to rip a bathroom out of the front hallway.

ZERO-CLEARANCE FIREPLACE UNITS are relatively inexpensive and fairly efficient heaters. For the kitchen, the Crosses choose a single-faced unit from Sears. They used a double-faced fireplace unit in the study/living room wall. Both fireplaces, without installation costs (which were minimal) and including all chimneys, cost just over \$3,000. The fireplace surround for the living room was found at a salvage yard. Nancy designed the fireplace surround in the study from pictures of New England houses with panels around the fireplace which disguise storage space. She made her panels by cutting pine doors in half, using one half on each side and the bottom panel of a second door for the insert above the mantel. The left-hand panel hides a small storage area of shelves above and beside the firebox. Cupboards, fireplace surround, and book shelves were painted a soft maize to complement the forest green and maize wallpaper.

ALL THE FLOORS, original four-inch white pine boards, were sanded and stained. The kitchen is carpeted with handwoven rugs made on the loom of a neighbor, Cynthia Holmberg. Nancy had collected old fabrics, cut them into strips, hand-sewed them together and wrapped them into 80 seven-inch balls. From them, Cynthia wove strips of rugs that Nancy laid side by side on the floor. Then Nancy tacked the ends and whip-stitched the seams together. The rug can be taken up in sections, machine-washed and dried, and put down again in very little time. Old hooked rugs made by Nancy's



Grandma Harlton in the '30s and '40s, along with braided rugs made by Nancy's mother, Bea Vercoe, and a commercial braided rug found at the Salvation Army for \$20.00 cover the floor of the study. Two wool "orientals" from Sears are on the living room floor. Total cost for all the floor coverings was under \$800.00!

WINDOW TREATMENTS, TOO, were done with very little money. Fabrics found at \$1 per yard at a fabric outlet were, heaven forbid, polyester! The styling, with inexpensive braids and lace, made this practical but out-of-sync fabric fit into the old house. The study windows were left bare while the kitchen curtains were made from dusty blue fabric, and the living room curtains were made from cream-colored fabric. The bedroom windows were dressed with lace panels from Sears and home-sewn unbleached muslin ruffles. Cost for the entire house was under \$80.00. Nancy found suitable though not authentic wallpapers in discount stores, outlets, through mail order, and in bulk bins at lumberyards.

THE CROSSES REPLACED the inappropriate siding with hardboard, half as expensive as cedar and indistinguishable when painted. They found six-over-six sashes, some with wavy antique glass, in the shed and replaced the single-paned windows with them. They joined the sunroom to the garage and the kitchen wing with a hipped roof, which made the addition look like it belonged on the house. They found wooden shutters (not always the right size, but alterable) at an offbeat lumberyard. Bob also found short lengths of wide pine crown moulding to face the bargeboards for only fifty cents per foot. (Digging around in this lumberyard and in big discount chains saved a lot of money.)

NANCY AND BOB RAZED the old lean-to. A two-car garage now takes its place. They added gables at right angles to the kitchen wing gables, New England barn fashion, to create shop space and a large screened-in porch under one roof.

TO IMITATE A BAY that had been added to a nearby house in the 1880s, the Crosses had an Anderson window installed on the south side of the house. The natural light that comes through the window is important to the interior -- and the stock bay looks remarkably good. Other money-saving moves -- finishing the job without an architect, doing all the decorating and interior finishing themselves, having a friend design and execute the bargeboards in his shop -- all helped the Crosses complete their rehabilitation with a minimal amount of money. One money-saving effort backfired, however. The Crosses fell into the temptation of using a friend-of-a-friend weekend contractor to repair the roof. The nightmare that followed would have made a reputable roofer desirable at any price!

THE CROSSES MOVED into their house before it was completed and finished the details over the next two years. They credit their Cinderella-turned-princess not to a fairy godmother, but to an even higher source. It seems appropriate to add, "May they live there happily ever after."

How To Hold A House Tour

Persuasion, Planning, Publicity

by Ron Pilling

THERE'S NOTHING LIKE A HOUSE TOUR to show off the neighborhood. Thousands of historic and not-so-historic communities have them every year and the results are always the same: House sales increase, bringing new neighbors and eventually more restored homes. The population becomes more aware about your neighborhood and what's going on there. Valuable publicity is generated about your efforts and those of your neighbors. Your local preservation association pockets some well-earned money. And everyone has a lot of fun.

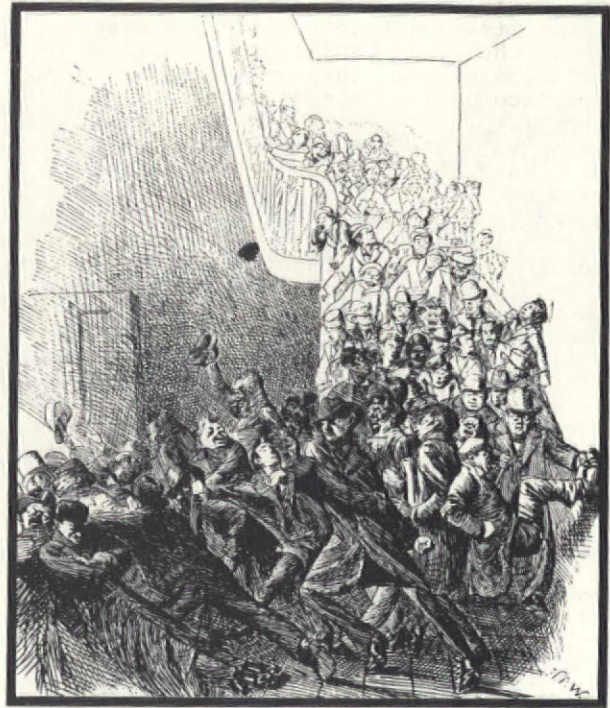
ALSO, some things don't happen on House Tour Day: No one "cases" your house and returns to carry off your stereo, or worse, your new brass faucets. The tax assessor doesn't prowl around. Your guests don't track mud on your oriental rugs or fall down the steps and sue you for everything you're worth. Our house has been in 20 tours, and I've been the neighborhood chairperson for four of them, so I speak from experience.

AN ANNUAL House Tour, Open House, House and Garden Pilgrimage, or whatever you choose to call it, can be the single most important event on your community's calendar. I can happily testify that few things are more rewarding for an old-house person than to see hundreds of well-dressed strangers, each with a ticket and a brochure, standing on the sidewalk in front of your home, saying, "I had no idea ..." and "Such wonderful things in these old houses ..." and "These people deserve a lot of credit ..." My favorite is the guest who comes up and says, "You know, my wife and I started our married life in an apartment on your third-floor front in 1927. I remember then that the house had ..."

THE TOUR CHAIRPERSON faces two major projects: 1) Getting enough neighbors to open their homes to make a respectable tour. It should take at least two hours for your guests to see every home -- then they'll feel like they've gotten their money's worth. 2) Getting a lot of pre-tour publicity. If you get publicity, you'll get visitors. Our efforts attracted decent crowds even when the weather wasn't cooperating.

Persuasion

IT TOOK THREE YEARS of arguing with neighbors before we could pull off our first tour, just because we weren't prepared to counter their objections. Here's what you'll hear when you propose an open house:



"WE CAN'T OPEN BECAUSE OUR HOUSE ISN'T FINISHED YET."

THE BASIC ASSUMPTION here is that people only want to see completed homes. Exactly the opposite is true. Sure, guests will want to see rooms that are decorated and furnished, but they also come to learn about what has to be done to get a room to that point. They want to see what you had to work with. Many will be looking for hints on how to tackle the specific problems of their old houses.

ONE YEAR a neighborhood homeowner, who had barely begun, hung signs around the house which explained his plans: "There will be a closet here"; "That peculiar smell is the six layers of linoleum -- they are going to go!" It was a big hit. So if you wish to sponsor a tour that will really tell about old-house work, show visitors some before along with the pristine.

"I DON'T WANT TO OPEN MY HOUSE BECAUSE I DON'T WANT TO SUBJECT IT TO THE WEAR AND TEAR."

THERE COULD HARDLY BE a crowd more respectful of your home and your things than open-house visitors. Every year we see people tiptoeing around our oriental rugs. We have to beg people to go into rooms and walk on the wood floors. Bottlenecks form at the front door as guests carefully remove every gram of dirt from their shoes.

SMOKERS remain on the sidewalk until the last puff is history. Very seldom will anyone bring a young child on a tour (they want to enjoy themselves, after all). In short, when the door is closed on the last departing guest, the place will be in the same shape as it was that morning.



If possible, sell tickets in a public place that's at the tour center and easy to find. This table was stationed at a gazebo in the center of a park. Note the pennant on the table; each open house sported one, so guests could easily spot the places they could visit.

"I'M AFRAID WE'RE GOING TO GET RIPPED OFF IF WE ALLOW MANY STRANGERS TO WANDER THROUGH THE HOUSE."

THIS NOTION is a difficult one to dispell. I can only report our experience, which is that thieves do not come on house tours. Why should they spend five dollars when so many people make it so easy for them to get in for nothing?

I'M NOT SUGGESTING that one shouldn't take precautions. Have guests show tickets to gain admittance to houses. Try to round up enough friends or relatives so that rooms are watched. Of course, don't leave your jewelry lying about in easy reach, and put away any other small valuables. It's possible to make it understood that the tour is security-conscious without being blatant about it.

"NO ONE WILL WANT TO SEE MY HOUSE -- THERE'S NOTHING SPECIAL ABOUT IT."

HUMILITY is an unwanted virtue on an open house. There are houses in any community which the tour chairperson may choose to politely ignore. (You know, the ones whose owners clean up after their dogs only once a

month.) Other than that, there's something special about every old house. If there wasn't, no one would go to the trouble of trying to save them.

WHEN PRESENTED with this objection, try reminding the homeowner of some of the things he or she may have forgotten: an especially nice tin ceiling or a leaded glass transom. Make clear the benefit guests will receive, or what they'll learn, by having visited the home.

Planning

PUT TOGETHER the tour committee. There are a lot of details to cover. The tour date, for one. Don't schedule it for a time when everyone is out of town, or when it would clash with other neighborhood open houses. Spring and fall, along with the Christmas season, are the most popular times. We have our tour when the leaves in our park are at their autumn best.

MANY TOURS have a particular theme. There are art tours, food tours, literary tours, garden tours, and a host of other great ideas. For your initial open house, merely the fact that it's the first tour will probably be enough to generate publicity and attract a crowd, but it'll be neces-

sary eventually to distinguish your tour from others. (I'll explain more about this when we come to "Publicity.")

COMMITTEE MEMBERS will have several major chores. Assign a member as house liaison, to advise participating homeowners of the progress of plans. One may want to take care of preparing a tour brochure; another, publicity. The entire committee should handle the logistics, because how a tour is organized affects every aspect of the planning.

ASSUMING that the publicity is good, the goal is to assure that all the visitors enjoy themselves. Logistically, the tour has to be easy to follow and to understand. Organize the tour carefully, to minimize walking. Clearly explain how to locate open houses. Sell tickets at an easy-to-find public place. We have a gazebo in the center of our park, where we set up for the day.

THE TOUR BROCHURE, or guide, is very important. It not only gets guests around the neighborhood, but it's also what they take home at the end of the day. It should look professional. The cover of every one of our tour guides has featured either an original work of art or a historical picture. A gra-

scious letter of welcome from the chairperson is included. We also advise the public about how we plan to use the tour proceeds.

HOUSE DESCRIPTIONS are short, emphasizing the features of the house, any significant house history, special collections of the owners, decorating themes, or upcoming projects. A map shows each house, with a number corresponding to the one accompanying its description. Numbers are then posted on doorways, along with something that makes it easy to spot tour houses. Over the years we've used potted plants on front stoops, dried flower arrangements on doors, or special house-tour pennants.

THERE ARE MANY MORE CONSIDERATIONS. How much should you charge? Check other local tour prices. Do you want to feed guests, or at least provide them with liquid refreshments? You could suggest that they visit a popular local restaurant or coffee shop. One year a neighborhood businessman served wine and cheese in his office at our tour.

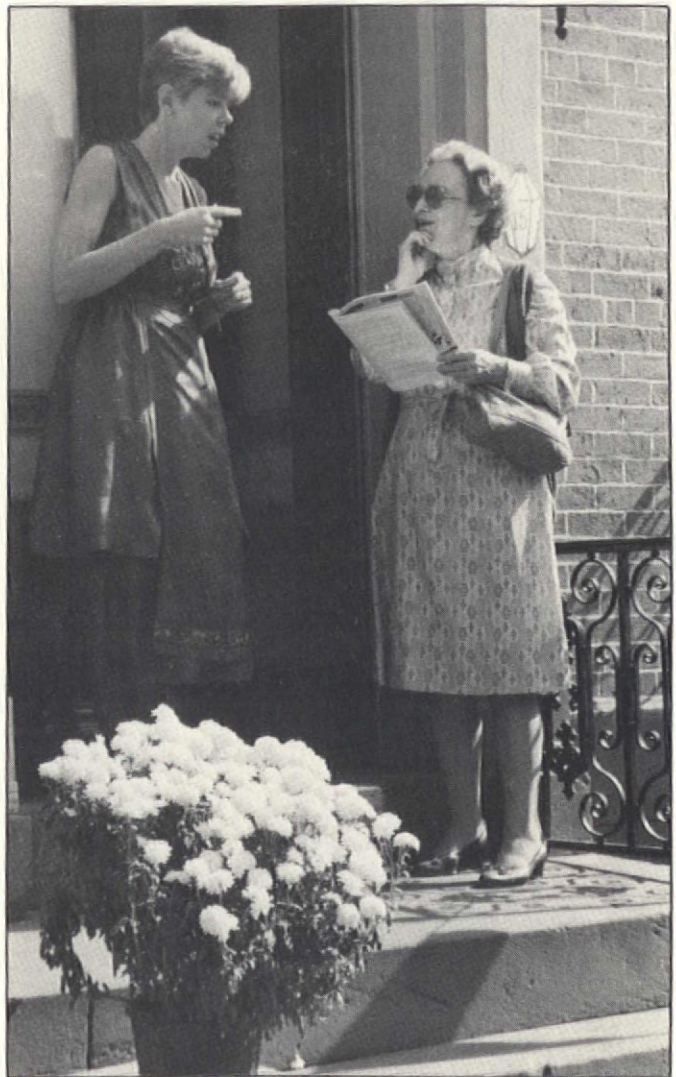
WE'VE ALWAYS TRIED to make the tour friendly and at the same time classy. We pamper our guests, and this objective is woven throughout the entire planning process. When people leave our neighborhood after having seen some 20 homes, they feel as though they've spent the day with friends. This attitude is present from the first committee meeting; from our experience, it keeps people coming back to the tour year after year.

Publicity

SUPPOSE you gave a house tour and nobody came? Good publicity is the key to a successful tour, and it isn't so hard if you go about it the right way. Begin by writing a good press release. This is a one-page document that you can send to small weekly or monthly papers, and which they'll probably publish verbatim. In fact, if they can't use it as is, they probably won't print it at all. There are a million neighborhood festivals and fairs all competing for newspaper space, and the release that's easiest for the editor to use is the one that will get printed.

THE PRESS RELEASE should have all the features of a good newspaper article. The lead should be catchy. The first paragraph should present the most important facts: date, time, location, and so on. Tell readers why they'll benefit from coming to the tour -- what they'll learn, the unique things they'll see, how much fun they'll have. Tell them a bit about what's happening in your community. Make them feel that if they don't visit you on tour day, they'll really miss something special. Include a phone number for information -- no newspaper wants to take calls from people asking about your tour.

TO MAKE THE RELEASE even more effective, send with it an 8x10, black-and-white photo of something tour-related: maybe people preparing for the tour in an interesting room, or a good picture of a row of houses or house facades. Small papers are always delighted to get first-class pictures for free.



The huge pot of yellow mums was used to identify the tour houses (note also the number on the door frame). Nevertheless, some of the guests still needed directions. So the author's wife Pat -- wearing vintage clothes for the tour -- points things out for a visitor.

WRITE A SHORT COVER LETTER thanking the editor and explaining why readers will want the information in the release. Put the letter, release, and photo in a large envelope, along with a piece of stiff cardboard, and mark the outside "PHOTO -- DO NOT BEND." Find out the editor's name and mail it directly to him or her, about six weeks before the tour. Do this for every small local paper you can find.

THE LARGE DAILY PAPERS are another matter; competition here is much stiffer. First, for months in advance, scan every arts and entertainment section, every home repair section, and every leisure feature section for events calendars. Cut out every calendar you find, and then send in a press release (no photo, but still with a good cover letter) for each specific column.

ALSO CUT OUT feature articles on topics related to antiques or old houses. Their writers need a steady stream of topics, and it's to these journalists that you want to make your pitch. Four or five months in advance, send the writer a polite letter plus the press



It's a wonderful sight — a constant stream of well-dressed strangers with brochures, visiting your neighborhood for the first time. And the long-term benefit is an increase in house sales, more restored homes, and a greater awareness of the need for preservation.

release. Make sure he or she understands that you'll do whatever's necessary to help put together a good pre-tour feature. Make things as easy for the writer as possible. Give suggestions of photos, and offer to make arrangements with the staff photographer. Explain why readers will be forever thankful to the writer for having told them about the tour.

PAY SPECIAL ATTENTION to home features. The most valuable piece of publicity we've ever gotten was the house article in the Sunday magazine section on tour day. Some papers run a feature with lots of pictures of a private home, usually a unique one. Contact that reporter months in advance, with a good house already lined up.

SINGLE OUT all these reporters on the large papers. They probably won't want to do anything until the last moment, but don't let them forget you. As plans progress, drop them notes to advise them. Then, unless they contact you directly, phone them three weeks before the tour and offer your organizational services. It is imperative that you stay in close touch at this point. Make it clear that they are important to you, and that you will do anything you can to help.

RADIO STATIONS and television channels run community announcements. A post card will do, sent in about two weeks before the tour. Go through the phone book for the appropriate addresses, and send cards marked "Community Announcement" to everyone on the airwaves.

PUBLICITY is all-important, and tours must be planned so as to garner the most press. But we discovered that after about four years, it was difficult to get a reporter to give us any space at all -- we were old news. So we've had to come up with a gimmick every year to make the tour special. Here are some worth considering:

- There's a cooperative artists' gallery nearby, so we asked members to display their work in open houses. This angle sparked reporters' interest, and we got great press. Result: record attendance.

- A kitchen tour. We asked homeowners to prepare some special family recipe, usually a dessert item, that they could serve in small pieces to 500 guests. Then we printed the dessert recipes on House Tour Recipe Cards. The food reporters loved it. It was a lot of work, but it got results.

- Another neighborhood couples their tour with seminars on old-house work. They get local experts to talk and demonstrate in the church hall, school auditorium, or private homes.

- Is there a special local business? We have a little-known gourmet baker, and he prepared a treat for guests this year. Both he and we got great publicity.

- If the tour is scheduled for the holidays, take advantage of this -- perhaps homes decorated with handmade reproductions of Victorian Christmas ornaments; maybe even demonstrations of ornament-making.

THERE ARE SOME THINGS you can do directly to tell people about the tour. We've distributed flyers in other historical areas nearby, addressing them specifically to the residents there. We offer a dollar off to a party bringing the flyer to the tour, which makes it easy to determine how well the flyers worked.

ALSO CONSIDER sending invitations to local church groups or community associations. You could offer tickets in advance at a reduced rate to the ladies' circles at churches, for example. Groups like these often plan organized day trips, so why not cash in on it?

Pleasure

SURE, it all sounds like a tremendous amount of work. The first time around it is, but it gets a little easier year after year. The cold, hard fact is that a house tour is the best vehicle for getting people into your neighborhood, attracting new neighbors who'll fix up now-derelict homes, and telling the public about your efforts.

YES, IT IS WORK. But on tour day, when you've smiled for four or five hours and tried your humble best to fend off hundreds of generous compliments, you'll agree that it's worth it.



Bare Chimney Breast

WE RECENTLY EXPOSED the brick chimney in our kitchen. Though it was once covered with plaster, now it appears as originally constructed. The mortar is soft and crumbly. I'd like to coat the brick to give it a light gloss. Is there a coating that will give the brick a gloss and prevent the mortar from crumbling all over the floor?

--Terry N. Trantow Bingen, Wash.

DURING THE 1970s, the misconception grew that old chimney breasts were meant to be exposed. Actually, exposed interior brick is rare, used most notably in Prairie School and Craftsman architecture of the early 20th century. That kind of brickwork is excellent, with hard, uniform bricks and narrow joints pointed with portland cement mortar.

IF BRICK CRUMBLES, is soft, or is laid haphazardly, however, it wasn't meant to be exposed. It sounds like your chimney bricks were originally plastered. New plaster (or furred-out Sheetrock) is the best coating: appropriate, low-maintenance, and non-crumbling.

IF YOU'RE REALLY in love with the bare brick, you can try a polyurethane masonry sealer, or a good urethane varnish. It may yellow over the years and it won't cure really crumbly mortar, but it will help. Latex masonry paint in a brick color would be effective, too.

Why Use Primer?

PLEASE TELL ME what the benefit is of using a primer before painting exterior wood. Wouldn't a first coat of thinned paint do just as well?

--Edmund R. Kuser Delta, Pa.

MODERN PRIMERS are specially formulated to do three things:

- Penetrate bare or weathered wood, providing a sealed base for the topcoat of paint -- without peeling.
- Provide a uniform coat that allows excellent adhesion of various finish paints.
- Cover everything from bare wood and putty to different colors of paint, so that the finish coat will be an even color.

THINNED PAINT will penetrate wood fibers better than unthinned paint would. But thinned paint won't have the other special properties of primer. Also, over-thinning paint may give it unpredictable drying, coverage, and wearing characteristics.

Parging Problems



I HAVE ENCLOSED some samples of a coating that is on the bricks and the stone foundation and window sills of our 1875 house. (Apparently, the previous owners preferred this stuff to tuck-pointing.) What is it and how do we get it safely off the bricks? The coating is very thick, and as it chips off, part of the brick comes with it.


THE COATING FAILURE is most acute on the front porch addition, as you can see in the photo. (We plan to remove this porch later, and replace it with a more appropriate wooden one.)

--Terry & Elizabeth McCloskey Hammond, Ind.

THE COATING on your house is a colored portland cement parging (like stucco) with several layers of white paint on it. "No-maintenance" coatings such as this often were installed on moisture-damaged brick and stone, to put the damage "out of sight and out of mind," or on bricks needing pointing, or for reasons of taste.

THERE'S NO GOOD WAY to get the coating off; it was trowelled directly onto the bricks, not on wire lath that could be pulled away. To remove the coating would mean taking some of the brick surface with it. You're going to have to live with the coating, so you need to keep it in good repair.

THE COATING could be failing because it was installed over water-damaged bricks in the first place...and now the parging, too, is falling victim to water penetration. Have you inspected to see where water might be coming from? Check gutters, flashings, drip edges, and drainage around the foundation. Also, make sure kitchens and bathrooms are properly ventilated.

ONCE YOU'VE repaired the sources of water damage, your best bet is to scrape off any loose paint and parging and keep your bricks painted with a latex masonry paint (a brick color would be preferable to white). 

Taking It Off

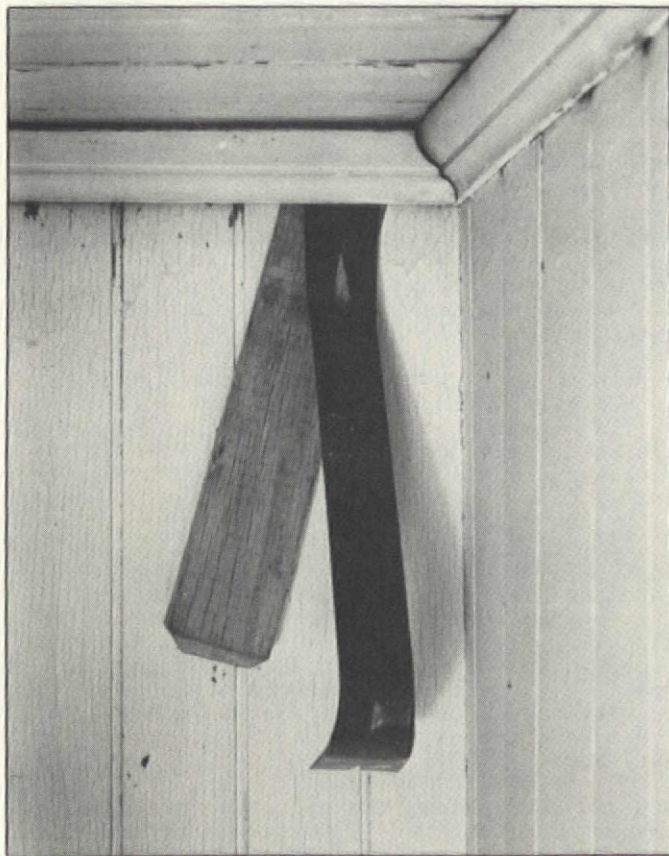
THE MAIN TOOL for removing trim is a short, flat prybar. Often used in pairs, it's designed for just this kind of work. You'll also need these tools for your woodwork-removal toolkit:

- Clawhammer
- Nail puller or pliers
- A couple of putty knives
- A pair of sturdy work gloves

YOU WON'T NEED a screwdriver to pry woodwork loose. Screwdrivers leave chewed-up edges on the wood, because they're too narrow to distribute the prying force over a wide area.

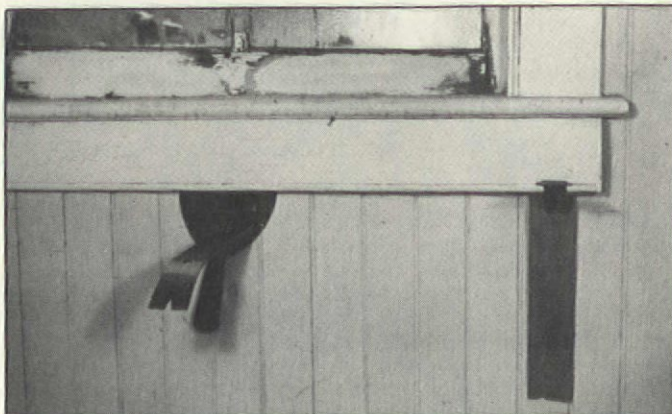
TRIM CAN BE "GLUED" onto the wall by excessive paint buildup or wallpaper that overlaps the wood. Cut through them with a knife or scraper before pulling away the trim, so you don't flake paint or rip wallpaper. Repair any splits or defects in the trim itself before it's removed. Mending the wood at this stage is easier than trying to reassemble splintered pieces after the trim is off.

NOTE THE CONSTRUCTION of a corner before you work on it. Generally, outside trim corners are mitred (both pieces cut at 45 degrees); inside corners are coped (one board cut with a coping saw so that it fits the contour of its mate at 90 degrees). The coped board was installed after its mate, so remove it first; then you can cover any evidence of your initial prying when the trim is nailed back into place. Pry each board at the edge or joint exposed by the board you've just removed.



The coped board, which was installed in this interior corner after its mate, is removed first.

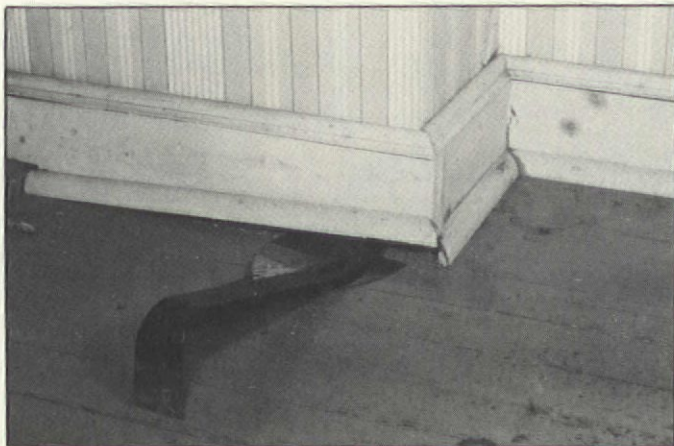
TO REMOVE MOULDING, gently hammer the bent edge of the prybar between the wall and the wood at one end of the trim. The tops or bottoms of windows and doors are good places to begin prying. If you're removing baseboards or ceiling mouldings, begin at the corners. Start in an inconspicuous place, because you're likely to gouge or dent the wood or the wall with your first effort.



After you've freed the corner, hold the gap open with another prybar and continue prying at the next nail.

POSITION a wood shingle or a wide-bladed putty knife to protect the wall from the prybar, and lift the end of the prybar carefully, using the wall as a fulcrum. Work the wood away from the wall until you see a nail. Hold open the space between the wood and the wall with another prybar or a wood shingle, and then pry at the exposed nail until a second nail is visible. Continue prying in this manner down the length of the board, working at the nailed spots only, until the trim is free of the wall. Once the whole board has been pried out and is suspended by a few nails, you can usually tug it away from the wall by hand.

VERY SOFT TRIM WOODS can show marks from the prybar even if you're careful. Use two wide putty knives, one to protect the wall and the other to protect the trim. Insert them at the edge of a board and tap them in until a gap is opened. Then slide the prybar between them and continue prying in the normal manner.



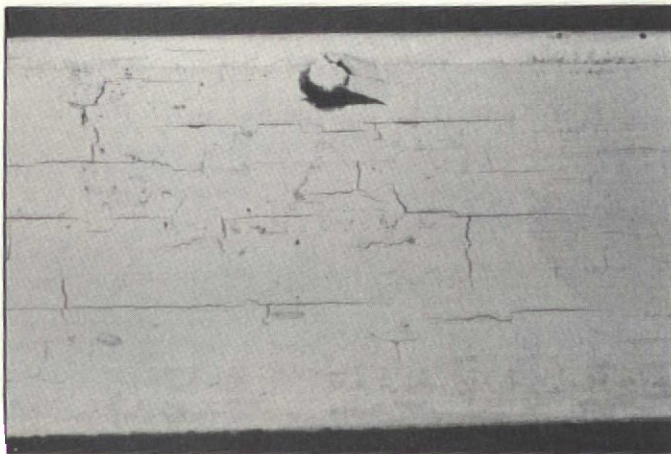
Either of the base shoes used in this mitred outside corner can be removed first.



Using two prybars in opposite directions is the easiest way to remove the stop moulding of a window.

SOMETIMES YOU HAVE TO SEPARATE two mouldings from each other; for instance, when you're removing the stop moulding from a window. Use two prybars next to each other and work them in opposite directions. (The handles can face the same way or in opposite directions -- whichever works better.) Opposing prybars exert a lot of force, so work carefully. The inside window sill, or stool, is the first board the carpenter installed. Therefore it can't be removed until you've pried off the casings above it and the apron below it.

IN MOST CASES, the nails holding the woodwork will be small-headed finishing nails. They'll either pull through the trim and remain in the wall, or come away with the trim. To remove any finishing nails still in the wood, take a nail puller or pliers and pull them out from the back -- never hammer them through the front of the board. The nail heads were originally set below the surface and filled with putty; knocking them through the front can dislodge the putty and splinter the wood around it.



Don't try removing leftover nails in the board by hammering them through the front -- you'll damage the surface.

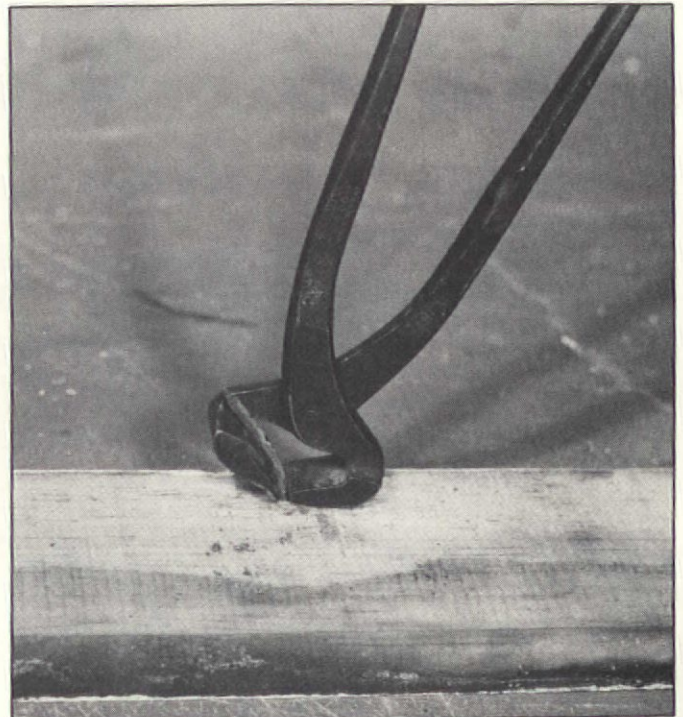
IF YOU'RE UNLUCKY, your trim was secured with large-headed common nails. Pry the moulding about 1/4 inch away from the wall, as described above. Then, with a wood block, tap the moulding back against the wall. The offending nail heads will protrude enough for you to either: (1) remove the nails with your prybar, using a wood shingle or putty knife under the prybar to protect the moulding, or (2) cut the heads off the nails with your wire cutters. If the nails are thin enough, use the second method and avoid further prying.

COMMON NAILS can't be pulled through from the back of the board, so if any are left in the wood after you've removed it, cut them with heavy wire cutters, close to the back of the board. Then file down any protrusions of the nails, so they don't scratch the other pieces when you bundle up all the woodwork.

AFTER YOU REMOVE all the trim, prepare the pieces for temporary storage. Number each one on the backside, and note its location on a map of the room. Stamp the numbers into the wood. If you just write on them in pencil or ink, it can be erased by paint remover or light sanding. Then, once a complete set of mouldings for, say, a window has been removed and numbered, it can be tied in a bundle and labeled: "Living room, north wall, left."

Reusing The Trim

REINSTALLING TRIM is much like fitting brand new trim. We can't cover the whole trade of finish carpentry here, but we can outline some steps and shortcuts that will help you reinstall trim with good results.



The best way to remove nails is by pulling them out from the back of the board with pullers or pliers.

THE TOOLS required:

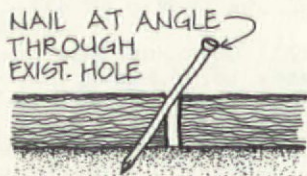
- Hammer (12-oz. clawhammer preferred)
- Handsaw (backsaw or dovetail saw preferred)
- 12-in. combination square
- Ruler (Rulers are more accurate than tape measures)
- Coping saw
- Nailset

Also: white or yellow glue, wood putty, and sandpaper for final touch-ups.

TO REINSTALL a piece of trim, position it temporarily by tacking it in place with two finishing nails, partially hammered in. If the fit is right, nail the board back in place with finishing nails. To avoid putting more holes into the woodwork, nail through the existing nail holes -- but at an angle, so the nail will go into new wood. (If the trim piece is less than 5/8 inch thick, nail in new positions.) Hammer the nail until it's one or two blows from being flush with the wood, then set the nail about 1/8 inch below the surface with your nailset.

If you strike the wood with the face of the hammer -- no matter how lightly -- you'll leave a disfiguring dent that'll be all too obvious when the woodwork is finished. Once the nails are set, fill the holes with putty, and wipe the patches clean with a rag, or sand them as necessary.

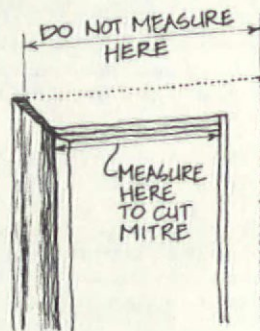
TO AVOID SPLITTING THE WOOD, never nail closer than two inches from any board ends. If you're working with delicate or thin strips, blunt the nails on a hard surface or snip the tips before using them. This causes them to act more like a punch than a wedge when they penetrate the wood. With hardwoods such as oak, you can prevent splitting by drilling pilot holes for the nails. Use a drill bit with a diameter slightly smaller than that of the nails.



MITRED CORNERS that have been pulled apart by warping or shrinking wood can be brought closer together by undercutting with a saw on the hidden side of the mitre, on one or both of the mating boards (see illustration at bottom left). If the crack is still objectionable, you'll have to fill it. Use putty or caulk if the wood will be painted. If you'll be applying a clear finish, use linseed-oil putty tinted with stain or oil colors, or white glue mixed with sawdust.

Using New Moulding

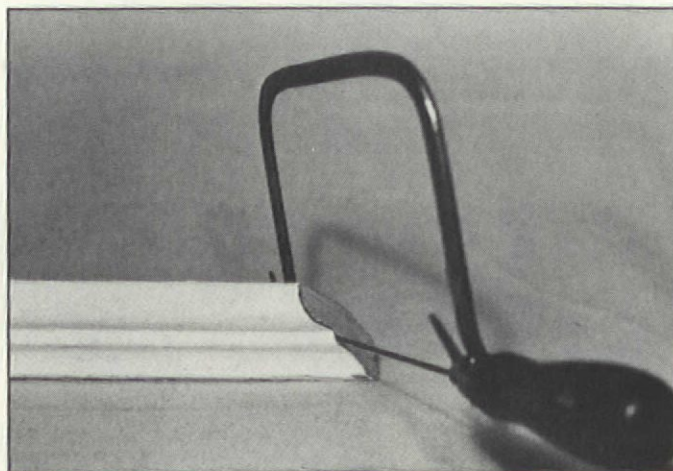
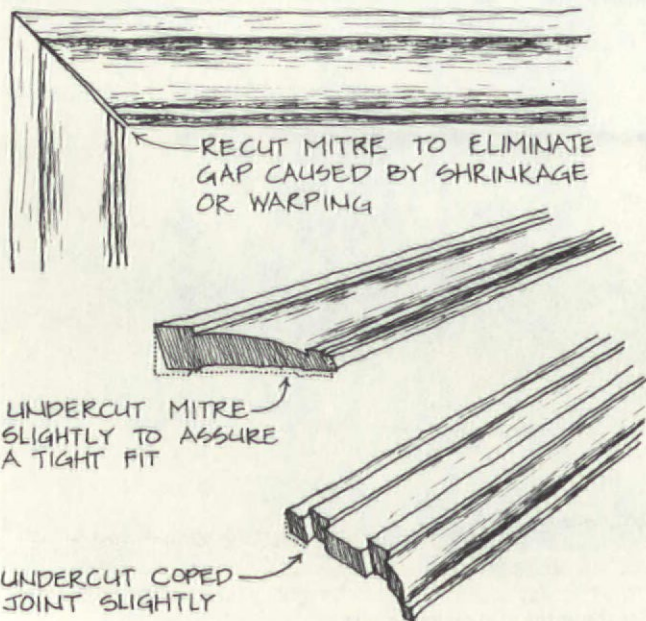
SOMETIMES YOU JUST DON'T have all your original moulding. In such cases, you'll have to install pieces that aren't pre-measured and pre-cut. When mitering trim around "picture frame" enclosures such as windows, doors, or raised-panel wall mouldings, measurements for length are made to the "short point," or inside edge, of the rectangle; that is, to the points that will be on the short sides of the trim board when the mitre is cut. Cuts measured this way produce neat joints and accurate lengths.



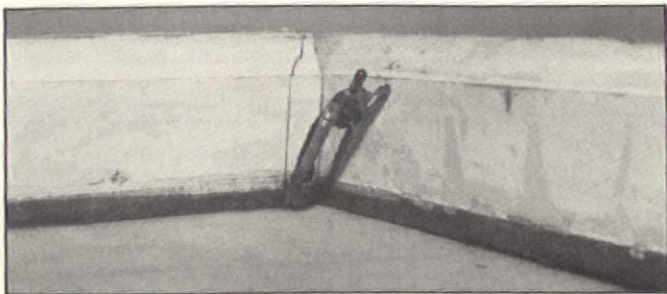
Measure, cut, and fit one mitre at a time.

For greater accuracy when cutting trim, mark your boards with a knife rather than a pencil. You can line up your saw more accurately with this sharper line. And, of course, remember to cut on the waste side of the line.

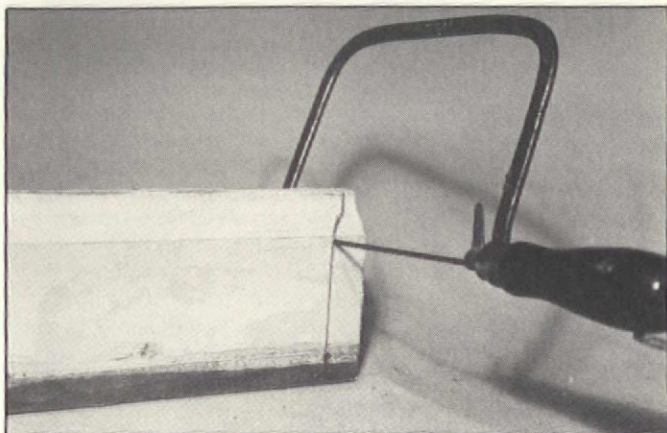
THERE ARE TWO TECHNIQUES for making a profile for a coped joint. The first, which works best with smaller mouldings, is to initially cut the piece to the correct length in a mitre box. The sawn edge along the moulded surface then becomes the profile to be cut with a coping saw. When making this cut, undercut slightly to assure a tight joint.



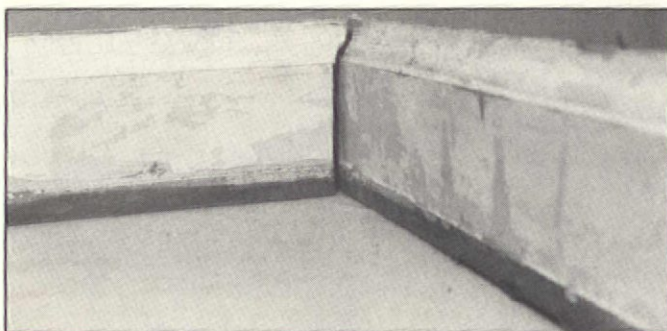
One technique for making a profile for a coped joint is to cut the piece in a mitre box. Then saw along the edge, undercutting slightly so the cut will match the contour of the trim.



Another technique is to set a compass to the width of the lumber, butt the boards at a right angle, and draw a compass along the joint so it scribes the profile of the board.



Then you cut along the line . . .




. . . and the finished profile is identical to the trim.

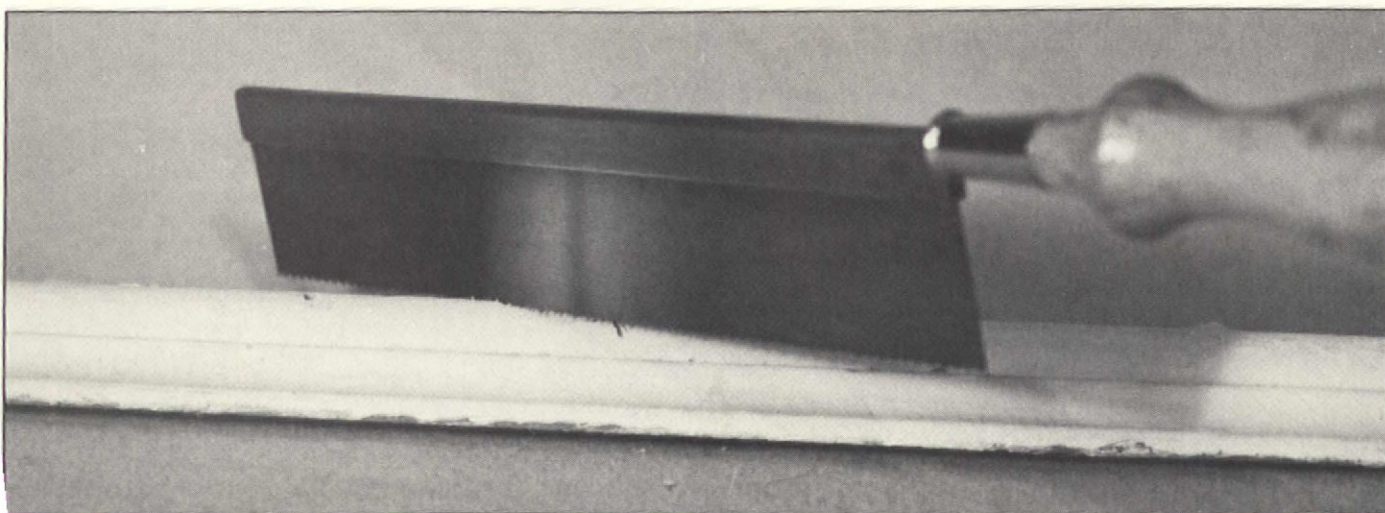
THE SECOND TECHNIQUE, which is usually used on larger lumber such as baseboards, is to scribe the profile. The board to be coped is butted at 90 degrees against the board with which it will mate. A compass or pair of dividers, set to the thickness of the board, is then drawn up along the inside of the corner, so that it draws the profile of one board onto the other. This line is then cut with the coping saw.

COPING is also necessary when ending a window apron or a milled chair rail. In most cases, the trim stops without meeting another board, so it should have the profile returned for a finished look. The ends can be coped to make a moulded edge that matches the front. An alternate method is to mitre the board and return the profile with another small mitred piece glued on the edge. Both techniques produce nice results.

IF YOU HAVE TO MAKE a ceiling moulding, baseboard, or similar long piece of trim from two or more pieces of wood, join them in a scarf joint rather than butt them. This joint is made with two matching, 45-degree mitres. Position it on a wall stud for good nailing. It's much less obtrusive in the finished job, and resists shifting when the house settles.

A CLEVER WAY to mitre a 45-degree angle without the benefit of a square or mitre box is the "mirror-saw trick." It works best on small mouldings such as 5/8-inch (or smaller) cove or quarter-round. And it's fine where absolute precision is unnecessary, such as for woodwork that will be filled and painted. (Don't try it on very deep or wide pieces because the saw may wander.)

ALL YOU NEED is a shiny saw blade, so you can see the reflection of the piece being cut. Most people can't "eyeball" a precise 45-degree angle, but almost anyone can recognize an accurate right angle. A right angle is what you see in the saw blade when it's set at 45 degrees. Set the saw at the proper length on the moulding and then pivot it on this point until a right angle is formed by the moulding itself and its reflection in the saw. Then cut. When measured afterwards, it turns out the cut is exactly 45 degrees -- or certainly close enough. Works every time! 



The "Mirror-Saw" Trick: Pivot the saw on the trim until the reflection in the blade is 90 degrees to the board being cut.



Instant Color Match

Old-house owners often need to have paint custom mixed to match existing paint colors, old paint chips, wallpaper samples, carpet, or fabric. Many of our readers know how hard it can be to get a paint store to match a color. And if they do, the paint they mix often doesn't match. Benjamin Moore & Co. has ended all that trial-and-error mixing with the introduction of a computerized spectrophotometer. The machine reads a 1/4-inch-diameter sample to be color matched, and in seconds prints out a color-matching prescription. Following this prescription, the dealer can mix the color within minutes. Best of all, the computer stores the prescription for future use, and the homeowner gets a printout of it, which can be refilled by many Benjamin Moore dealers across the country.

The Computer Color Matching System is now used by Benjamin Moore dealers in over 140 locations throughout the nation. (One dealer in Florida has found the system very useful in matching Art Deco exterior pastels.) Call your local Benjamin Moore dealer or write Benjamin Moore & Co., Dept. OHJ, 51 Chestnut Ridge Road, Montvale, NJ 07645. (201) 573-9600.

Shaker Village Colors

Speaking of painting: The City of Shaker Heights, Ohio, has a beautifully produced, 22-page booklet to help owners of post-Victorian homes choose exterior paint-color combinations. Taken from a booklet produced by the architect/developer in 1925, it illustrates full-color paint schemes for a variety of 1920s houses: English Tudor, 'Jacobethan,' New England Vernacular, Federal, Spanish, Georgian, Dutch Colonial, French Classical, Bungalow, and Prairie Style.

To make the booklet even more useful to today's old-house owners, the Sherwin-Williams Paint Co. dug into its archives and came up with current paints that authentically match the original colors. A separate folder containing these color chips is included in the booklet, along with descriptions of the colors, instructions on where to use them, and painting tips.

There's a limited supply of 'Shaker Village Colors' left. To get a copy, send \$3 to Heritage Director, Shaker Heights City Hall, Dept. OHJ, 3400 Lee Road, Shaker Heights, OH 44120. (216) 752-5000.



Color Consultant

Bob Buckter claims to have been San Francisco's first exterior color consultant. You may have seen many of his earlier projects illustrated in the 1978 book *Painted Ladies*. Bob currently designs both interior and exterior color schemes to suit clients' tastes and to harmonize with adjacent neighborhood buildings. Designing paint schemes with contrasts in both color and sheen are his specialty. Through the careful placement of color, Bob can make largely unnoticed architectural elements leap into prominence.

He charges \$75 per hour plus expenses for consultation. But working directly with the client at the job site isn't always possible, so Bob also offers design consultations by mail, for \$275. For color placement by mail, Bob uses a color specification sheet, indicating high-quality paint available in the client's area. He numbers photos supplied by the owner to show what color goes where. (You need to supply him with sharp 3x5-in., 35-mm photos.) Send for a free brochure from Bob Buckter Color Consultant, Dept. OHJ, 3877 20th Street, San Francisco, CA 94114. (415) 922-7444.

Color Service



Selecting exterior paint colors for old houses and then figuring out where to use them is a very tricky business at best. There's probably nothing more disappointing, expensive, and downright embarrassing than picking paint colors from those little swatches, buying all the paint, and then being horrified with how it looks on your house. One way to protect yourself is to hire a colorist who's a professional paint-color consultant.

Jill Pilaroscia of San Francisco Color Service is a colorist with over nine years experience in San Francisco. But you don't have to live in the Bay Area to benefit from her experience and talent. Jill currently provides distinctive polychrome color schemes for building own-

ers by mail. She'll send you detailed instructions about which areas of the house should be photographed. Then, from your photos and color preferences, she'll propose three appropriate color schemes. She supplies sample color chips and a detailed diagram of where to place the colors. You'll also get a pamphlet that has color-placement hints and help on how to beware of color surprises.

This service will cost you \$200, but think of it as insurance against living with a technicolor fiasco. Besides, she may come up with a color scheme you never would have thought of! Contact Jill at San Francisco Color Service, Dept. OHJ, 855 Alvarado, San Francisco, CA 94114. (415) 285-4544.



Gold Leaf Studios

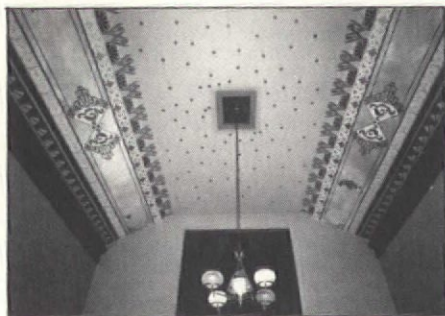
Bill Adair is a master gilder and founder of Gold Leaf Studios in Washington, D.C. Bill and his crew have worked their magic on the Nebraska State House, the Hearst Castle at San Simeon, and the White House. They've just completed what is probably the nation's tour de force in gold leafing, the Benjamin Franklin State Dining Room for the Secretary of State. But Gold Leaf Studios still deals with smaller projects of homeowners. Objects large and small get the same museum-quality restoration attention, not only to leafing and gilding but also to the painstaking replacement of missing elements and the stabilization of decayed materials. The studio rescues such items

as furniture, looking glasses, architectural objects, sculpted pieces, and picture frames.

With Bill's experience at the frame-restoration shop of the National Picture Gallery, the studio can help you find and restore picture frames appropriate to your house's period. There's even a variety of them for sale at the studio. Bill also has a fine poster that identifies and dates picture frames; it's available for \$12.50 ppd. from the Professional Picture Framer Association, Dept. OHJ, P.O. Box 7655, Richmond, VA 23231. (804) 226-0430. For \$17.50 ppd., they offer Bill's book *The Frame In America, 1700-1900*. It's an illustrated history that includes gilding and repairing techniques, plus methods of frame construction.

Bill warns against refinishing your gilded pieces with 'Green Grunge': gold spray paint. Also beware of bronze powders and other cheap, gold-leaf substitutes. If you want to be a do-it-yourself gilder, the studio sells a complete kit with glue, burnishers, gilders tip, burnish clay, gilders cushion, quick size, casein paste, a book of gold leaf, and thorough instructions, all for \$99.85 ppd. Contact Gold Leaf Studios, Inc., Dept. OHJ, 930 F Street, Suite 200, Washington, D.C. 20004. (202) 638-4660.

Restoration Stencilling

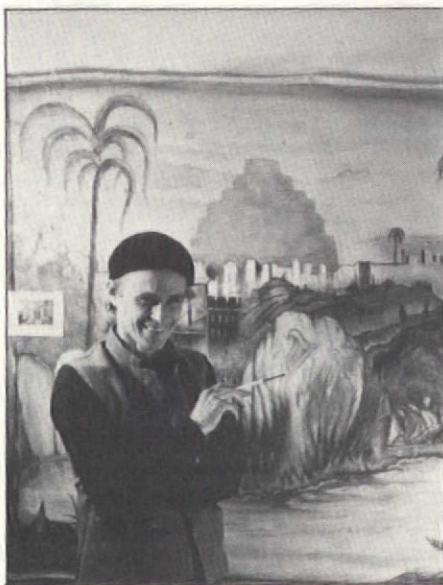


Sally Hopkins and her firm, Restoration Stencilling, specializes in the restoration of stencilling on the walls and ceilings of late Victorian structures. Her past efforts include stencilling floors, ceilings, friezes, floor cloths, and even window shades. Sally works mainly on the West Coast, but is willing to travel outside the Northwest to work on stencilling, gilding, marbling, and graining projects. Her work isn't limited solely to the Victorian Period; she's also well versed in Craftsman designs and can create contemporary custom stencils.

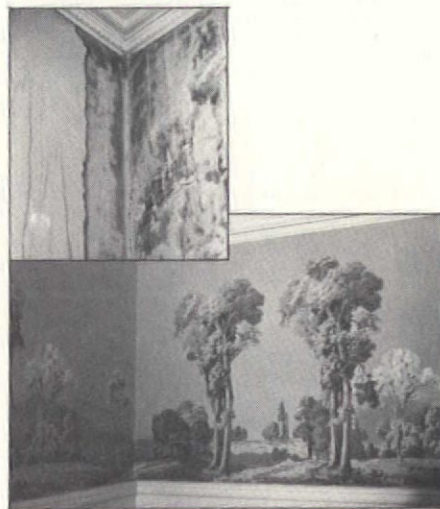
Have you found old stencilling you want revived? Well, Sally cautions against cleaning it with any sort of liquid cleaner — that will simply dissolve or ruin it. Instead, take a photo of the design and make a pencil tracing of one repeat of the design. Then try to match the original colors with paint chips from your local paint store. For more information contact Restoration Stencilling, Dept. OHJ, 1416 E. Second Street, Port Angeles, WA 98362. (206) 457-6676.

Folk-Art Murals

For over 20 years the Whiggins Brothers have become well known for their traditional interior folk painting in New England; their work has carried them as far as Texas. The second-generation family business has particular experience with the restoration and design of 19th-century stencilling, especially that of Moses Eaton Jr. Besides their stencilling, glazing, and marbling talents, the Whiggins Brothers create folk-art murals in the style of Rufus Porter. They do a range of adaptations from original designs, working in styles appropriate to houses of the 19th and 20th centuries. Write David Whiggins of Whiggins Brothers, Dept. OHJ, Hale Road, Tilton, NH 03276. (603) 286-3046.



Wallpaper Restoration



Sheila Foster of Manchester, Vt., restores wallpaper. Not by the usual method of carefully uncovering built-up layers or duplicating old wallpapers with new; she repaints faded and damaged wallpapers by hand. Using latex and acrylic paints, Ms. Foster meticulously retouches every detail to create a color match that's almost indistinguishable from the undamaged portions.

Her most notable project to date was her restoration work in the dining room at the Robert Todd Lincoln House in Manchester. An attic water tank had leaked, showering the dining room wall for six hours. Ms. Foster repainted the intact but badly stained wallpaper, returning all the damaged areas back to their original colors. She charges \$50 per hour (plus mileage) for consultation — refundable if you decide to hire her. The actual painting costs \$25 per hour. Write to Sheila Foster, Dept. OHJ, P.O. Box 318, Manchester, VT 05254. (802) 362-1038.



FOR SALE

IRON FENCE, approx. 170 ft. with historic gate. You transport. Asking \$3000. M. Shields, Old Shawneetown, IL. (618) 549-2918.

OLD CHANDELIER, incredibly ornate, 8-light, brass, Rococo floral motif, rewired & cleaned. \$4,000/offer. Color photos for \$1 & large SASE. Jim Huntsman, 416 S. 4th St., Stillwater, MN 55082. (612) 439-8294.

OLD LOG CABINS, hand-hewn, delivered to your site. J. Don Rogers. (803) 877-0538.

GLASS BLOCKS, Argus pattern, used, approx. 300, 8 in. x 8 in. x 4 in. Cleaned and ready to use. \$3.50 each. S. Schifer, 497 Wise St., Bucyrus, OH 44820. (419) 562-9862.

BALTIMORE BELGIAN BLOCK, varied sizes, average 3 1/4 in. x 5 in. x 7 in., solid granite. 1000 blocks, \$.75 each, \$500 for the lot. You move. (301) 523-8973, eves.

SODA FOUNTAIN c. 1910, red & white marble and milk glass with 10 pump dispensers & 2 spigots. Nickel-plated copper work area. A beauty! \$1250 or best offer, area delivery arranged. Bill Holland, 333 N. Warren Ave., Malvern, PA 19355. (215) 647-7099.

19TH-CENTURY HOUSE occupants: Obtain listings of 1880 & 1900 residents of your house, \$40. Send details of address, as far as known, including street, township, precinct, county, & family surnames. Other decennial dates possible if names are given. House Histories Research, 128 Central Ave., S.I., NY 10301.

CLAW FOOT TUB, 4 1/2 ft., exc. finish. \$125. Bob Cohn, 61 N. Pleasant Ave., Ridgewood, NJ 07450. (201) 447-6982, eves.

BEDROOM SUITE, Art Deco. Wood veneer with lighter wood veneer banding, reeded moulding on sides and tops of case pieces. Double bed, night stand, dresser with round mirror and 3 drawers, chest with 4 drawers. M.Hall, Miller St., Norfolk, MA 02056. (617) 528-0735.



WROUGHT-IRON FENCE, 6 sections, each 66 in. long. 1 matching walk gate, 36 in. W. Wording on nameplate reads, "Ellis & Helfenberger, Indianapolis, Ind." \$85 each plus shipping. Henry Thompson, 610 E. 3rd St., Nehigh, NE 68756.

GAS RANGE, Magic Chef. Early 1930s? 4 ft., 5 in. W, 5 ft., 6 in. H, 6 burners, black frame with white porcelain doors, back. Stacked tier left of burners: storage drawer, broiler, oven, warming oven. Large second oven under burners. Exc. cond. Photo on request. \$500 or B.O. Bowen, 58 Welch Rd., Brookline, MA 02146. (617) 734-5721.

VICTORIAN COACH HOUSE plans, Italianate, Queen Anne, Colonial Revival styles. Each sold separately, \$15. Ideal for garage, studio, stable, cottage, to match your Victorian masterpiece. Also, plans for gazebo, kennel, sheds, & birdhouses. Send \$5 for brochure & calendar. Building Conservation, 6326 West Wisconsin Ave., Wauwatosa, WI 53213.

HAND-HEWN BEAMS and stone. Beams with wooden pegs, weathered barn siding, roof slate, hand-cut sandstone used to build a house. Mabel Alwine, Rt. 2, W. Main St., Quaker City, OH 43773. (614) 679-2865.



GRAND REPRODUCING PIANO, Knabe, Ampico (A), 5 ft. 8 in. French-polished art case. The Ampico has been restored 100% throughout. Great addition to any old house! Rolls included. \$17,500. Howard Broad, Brooklyn, NY (718) 768-4607 after 6 PM.

LATROBE Grand Heater as described in Nov. 1984 OHJ. C. 1888 with art tile medallion. Completely restored. Other models soon to be available. Bernard R. Wolfson, 4507 Cumberland Ave., Chevy Chase, MD 20815. (301) 657-1677.

PLAYER PIANO, c. 1926, exc. cond., great sound. Off-white painted finish, clean, classic lines, no carving. Complete with bench, over 100 rolls of popular & old favorite tunes, and custom-built storage case. \$2100. (804) 740-8700 between 9 AM and 4 PM.

RAISED PANELLING, walnut, floor to ceiling, with carved mantel, overmantel, and acanthus and egg-and-dart carved chair-rail and cornice mouldings from turn-of-century Chicago "Gold Coast" building. Appraised at \$15000 as is, asking \$7500 or best reasonable offer. (312) 381-6939; 381-0912.

TARZAN BOOKS, first editions, good condition. 1914 to 1923. (618) 997-6603 after 5 PM.

OLD HOUSE JOURNAL, 13 years of information. Vol. 1, No. 1 to Vol. 13, No. 3. Yours for \$55 plus shipping. (607) 724-7858.

FUNCTIONING FRANKLIN STOVE, 1887 to now in same kitchen wall. Still used to warm up cold mornings. Elaborate brass & iron scrollwork, all lids, accessories, handles. Inscribed with maker's name and mfg date. Wood and/or coal. Approx. 5 ft. x 3 ft. x 3 ft. Appraised. Exc. cond. \$1500 plus removal. (201) 327-0769.

STORE COUNTERS. 1 ash with walnut brackets, panel moulding (80 in. x 16 in. x 35 in. base; 85 in. x 21 in. top) rough, c. 1865. \$125. Other is pine with original yellow graining (168 in. x 18 in. x 35 in.). 3 panels with 4 flat columns - front and ends only, no top. C. 1840. \$250. Dick Webb, 8426 State St., Kinsman, OH 44428. (216) 876-3175.

PEDESTAL SINK, good condition. \$150. Hamburg, NJ. (201) 827-4547. Call after 6 P.M.

VICTORIAN BATHTUB slopes at both ends (made for 2 bathers). Silently fills from bottom at side, center drain. Also, oval pedestal sinks. Tub, \$2500; sinks, \$750 to \$1250. (613) 526-1818.

ETAGERES, oak stick & ball, matched pair. 40 in. H x 18 in. W x 14 in. D, stripped, need work. \$350/pr. Chinese Art Deco rug, wool, 11 ft. 9 in. x 9 ft. 1 1/2 in. Mauve and navy, some wear. \$400. Woman's oak desk, 42 in. H x 28 in. W x 16 in. D, tilt top, refinished. \$225. Marble corner sink, 26 in. W x 21 in. D, with turned brass leg. \$200. Six 5-panelled doors, three 7 ft. H x 22 in. W, three 7 ft. H x 24 in. W., dark wood, all need stripping. \$50 each. Can send photos. (718) 789-0960.

ANTIQUE WICKER furniture. Sofa, love seat, 3 tables, 5 chairs, 1 rocking chair. Good cond. Chinese red with black trim. Best offer. (516) 757-7813, days.

GAS KITCHEN RANGES from the 1920s and '30s. 6 to choose from. Paul Schoenharl, 4210 Brookside Ave., Cincinnati, OH 45223. (513) 541-7776.

GLASS BENDING COMPANY started in 1850. Shop has changed little since 1916. Comes complete with an extensive, valuable collection of glass-bending molds, kilns, new and antique tools and equipment. For more info contact John Morgan, Morgan & Co., 443 Metropolitan Ave., Brooklyn, NY 11211. (718) 387-2196.

CARPENTER Capen House, 1832 Greek Revival Cape, mill owner's house from Willimantic, Conn. Disassembled, in trailers, complete. 39 blueprints, hundreds of photos. Researched & owned by Sturbridge Village, Dan Banner, Salisbury Rd., Mont Vernon, NH 03057. (603) 654-6364; 673-0688.

25 STAINED-GLASS WINDOWS, mostly leaded. Will sell one or all. \$75 to \$500. Different sizes & colors. 14 x 24 to 45 x 78. Some alike, all old. Parks, Box 1, Okawville, IL 62271.

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RESTORATION SPECIALIST, master carpenter, experienced in all phases of restoration & carpentry. R. Weaver, call collect, (315) 724-9065, (212) 242-4843.

HISTORIC CROTCH-FIGURE graining, King of Prussia marbleizing, and many other historic wood and marbles taught in one-day classes. For more information contact The Finishing School, 1 Elm St., Great Neck, NY 11021. (516) 487-2270.

WOODWORKERS expressly involved in home restoration/renovation. In-shop/mill services and on-site applications. Carpenter & Smith Restorations, 504 Central Ct., Highland Park, IL 60035. (312) 433-7277.

ART GLASS WINDOWS. Custom design, fabrication, and restoration of stained, hand-bevelled, leaded, & etched glass windows. Will recreate any architectural style; bent glass and light fixtures, too. Curran Art Glass, 4520 Irving Park Road, Chicago, IL 60641. (312) 777-2444.

LANDSCAPE RESTORATION, design, & consultation to enhance your building with landscapes and gardens appropriate in style & period. An alternative to the modern landscape formula. Free brochure. Historic Landscapes, 954 Washington Rd., Rye, NH 03870.


PUZZLED by your old house? Does it need work? Do you wonder where to begin? Our professional architectural & preservation services can help. Restoration & remodeling design, technical & historical advice, research, & more. Allen Charles Hill, AIA, 25 Englewood Rd., Winchester, MA 01890. (617) 729-0748.

STAINED & BEVELLED GLASS restoration. Victorian, Art Nouveau, Art Deco custom-designed to your size & specs. French doors, landing windows. Williams Art Glass Studio, 22 N. Washington, M-24, Oxford, MI 48051. (313) 628-1111.

12th Annual
BACK TO THE CITY CONFERENCE
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This year's conference, "Living Downtown," will include these workshops: Urban Pioneering, Highlighting Cities, What Makes a Neighborhood? and Developing Our Existing Buildings. Other events include a bus tour of Cleveland's illuminated landmarks and a canoe race.

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REAL ESTATE

FOR RENT — BLOCK ISLAND, RI — Lovely 100-year-old 2-storey farmhouse, one acre, spectacular views, unsurpassed weather, 3-4 hours from Boston, New York, Conn. By the week, June through September. Peter & Sandra Greenman. (617) 383-1826.

KNOXVILLE, PA — Victorian, old charm with a fresh new look. Completely redone. 3 BR, large new kitchen, DR, and parlor. 4 FP, all original woodwork. On 2 city level lots. \$42,000. (412) 481-3544 after 6 PM.

EUREKA, CA — 1884 Lumberman's 2500 sq.ft. cottage in historic seacoast town. Locally designated, eligible for Nat'l Register. Library, 2 parlors, DR, FP, 13-ft. ceilings. Original undivided city lot. Carriage house with apt. upstairs. B&B permitted. \$150,000. Quaschnick, 1121 Monterey, Redlands, CA 92373. (714) 792-0890.



GALAX, VA — Depression-era mansion. 5800 sq.ft., 5 BR & baths, formal rooms, hardwood & Tennessee crab orchard stone floors, elevator, 3-car garage, 4.64 acres. Exc. cond. & location, residence or business. \$145,000. Richard Telling, Century 21 Joan McMillan, 514 W. Stuart Dr., Hillsville, VA 24343. (703) 728-3873.

COXSACKIE, NY — Italianate villa c. 1865. 2½ hrs. NYC, ¼ hr. Albany. Wood frame construction. Commanding Hudson River view. Solid cond., 3+ acres. 12 high-ceiling rooms, country ballroom. Running plaster cornice mouldings. Partially restored by present occupants. \$115,000. Michael Black, agent. (518) 851-7198.



MILFORD, NY — 1865 store building with 1-BR apt., 2nd floor. Architecturally interesting small village 12 miles I-88, 8 miles Cooperstown. Building rehabbed in the '70s but has 4 original 12-over-12 windows in rear, works of clock given to village c. 1900, original glass in front windows. Reasonably priced. Owner, 75 Clinton St., Oneonta, NY 13820. (607) 432-4816.

ITHACA, NY — C. 1840 cobblestone landmark. Beautifully decorated & preserved 9-room manor on parklike 3.6 acres. \$139,000. R. Greer, Box 30, Scipio Center, NY 13147. (315) 364-8601.

EUREKA, IL — Fully restored brick 1868 Italianate on ¼ acre in exc. small-town neighborhood. Hardwood floors, 4 BR, 2 baths, 2 parlors, DR, carved Italian marble FP, 1st floor laundry, large kitchen w/solid walnut cabinets. Exceptional foyer with suspended staircase. Nat'l Register process started. \$130,000. M.B. Knott, agent. (309) 444-3121.

NEW PHILADELPHIA, OH — Early Victorian 16-room frame dwelling in exc. cond. 3½ baths, 3 FP, slate roof, central air, & gas furnace. 4-car garage in separate building. Includes all appliances, carpets, & window coverings. Great for young family. \$95,000. Ed & Anne Hall, 422 N. Broadway, New Philadelphia, OH 44663.



GALENA, IL — Historic country home built for General John Rawlins c. 1864 in scenic hills. Updated for modern living with barn & pond on 6 acres. Solar building on adjoining 2 acres. Purchase separately or together. Century 21 First Galena Corp., 310 S. Main St., Galena, IL 61036. (815) 777-1212.

GOSHEN, NY — Historic 1829 brick 2-storey with 2-chimney square roofline, exc. example of early 19th-century masonry. Carefully preserved 8 rooms, 1½ baths, country kitchen, 4 BR, 2 FP, period woodwork, garage, woodshed, in-ground pool, 2 landscaped acres. Offered at \$185,000. Wallace Realtors, Goshen, NY 10924. (914) 294-6161.

FOR RENT — LOWELL, OH — Nat'l Register stone farmhouse, 1803, 5 acres, on river. 1½ hours east of Columbus. 2 BR, walnut woodwork, plaster walls, FP throughout. Furnished. Excellent for summers and weekends. Contact agent. (614) 896-2242.

LEESBURG, TN — Passive solar home. Log (1790s) & frame (1840s & 1980s) construction. 2700 sq.ft. of quality materials & craftsmanship provide beauty & comfort as well as low maintenance. Greenhouse, sunrooms, stained glass, hardwood floors, wallpaper, & much more. Colin Robertson, Rt. 6, Jonesboro, TN 37659. (615) 753-5473.

WASHINGTON, D.C. AREA — Victorian farmhouse c. 1885. Doors, trim, floors, stripped & refinished. Meticulous carpenter/owner restoration. All new systems. ½ acre, driveway, garage. Lovely house with many, many amenities. \$125,000. Dan Bailey, 6700 Old Landover Rd., Landover, MD 20785. (301) 386-3784.

EASTERN OREGON — 1870 stone & brick house of French design on 3.7 hillside acres above small town in middle of nowhere. Unrestored but absolutely solid. Shop/studio. View of Strawberry Mountains. \$38,000. Whitehead, 37 Castle Way, Carson City, NV 89701. (702) 882-1808, evs.

WOODSTOCK, CT — Nathan Fisher House. 1820s Greek Revival on prestigious Woodstock Hill. 8-rooms, charming country kitchen w/FP, 4 BR, 1½ baths, 3-stall barn/garage. ¼ acre. \$124,500. Hallet. (203) 455-0469.

COLEMAN, TX — 2-storey early century with 4-5 BR, 2 baths, LR, DR. Large corner lot. Full basement, dormers, verandah, original woodwork, staircase, hardwood floors, 10-ft. ceilings, 4 window seats, 6 closets. Good cond., no remuddling. Perfect for B&B or antique shop. Under \$60,000. V.J. Kemper, Liveoak Real Estate. (915) 625-4181.

ISLESBORO, ME — 73-year-old Queen Anne home on island served by state ferry. 4+ BR, 2 baths, 3 FP, modern plumbing & heating. 1 acre. Walk to school. \$60,000. Box 216, Islesboro, ME 04848.

MILTON, IA — Turn-of-century Queen Anne. 3 BR, 1½ baths, 2-car garage, located on 4 lots. Original woodwork, tin ceilings, and many stained-glass windows. \$40,000. Frank Ireland, 1000 Liberty Dr., Fairfield, IA 52556. (515) 472-9070.

MEETINGS & EVENTS

10TH ANNUAL ANTIQUES & Collectibles Show sponsored by Southold Restorations & the South Bend Ethnic Festival. At Howard Park, Jefferson & St. Louis Bldgs., South Bend, Ind. July 6, 10 to 6. Free admission.

PORTLAND'S PAST, The Grand Tour, July 15, 10 AM to 4 PM. \$20 includes admission to the Tate and Longfellow houses & the Victoria Mansion & Observatory, transportation between sites, & lunch at the Portland Club. For reservations call (207) 774-5561.

CAMPBELL CENTER For Historic Preservation Studies 1985 Summer Workshops. 1- and 5-day courses. Contact Campbell Center, PO Box 66, Mount Carroll, IL 61053.



Attention Catalog Companies

The ad closing for the 1986 edition of the *OHJ Buyer's Guide Catalog* is July 1, 1985. Don't miss the biggest rehabilitation event of the year — reserve your space now! If you have any questions about artwork, contact Sarah McNamara at (718) 636-4619.

WANTED

HIGH-BACK BED, early Victorian, oversized to accommodate queen-sized mattress. J. Luther, 502 McKinley Ave. SW, Canton, OH 44707. (216) 456-2258.

"AMERICAN INTERIORS From Colonial Times To The Late Victorians" or "Americans At Home" by Harold Peterson; information about former annual "moving day," April 1 or May 1. D.A. Fleming, 27 Citadel Rd., Morgantown, WV 26505.

DOUBLE-HUNG WINDOWS, age & condition relatively unimportant. Need approx. 15 units, approx. 2 ft. x 6 ft. Preferably full-pane top and bottom. Facing & trim pieces both inside and out not required. Howard Lingg, PO Box 128, Ballground, GA 30107.

SOMEONE TO DESIGN and draw plans for Queen Anne tower house, approx. 3000 sq.ft., full basement, 3 BR, etc. To be built in forested setting in California, near Mendocino. Would actually be nice to find someone to oversee construction. Barbara Franzen, 2220 Gladstone Dr., Suite 6, Pittsburg, CA 94565.

COMPANY TO REPLACE CAPITALS on Gothic columns in 125-year-old church in southern Kentucky. Presently made of plaster, would like fiberglass or lighter material. Prefer this area. Maintenance Chairman, 1215 Park St., Bowling Green, KY 42101. (502) 842-6397.

INNS & HISTORIC HOUSES

BLACK RIVER INN, chosen "most romantic inn in Vermont." Awake in an earlier century to the aroma of breakfast in bed. 8 guest chambers, antique furnishings, private baths. The romance of our 1835 inn awaits you. 100 Main St., Ludlow, VT 05149. (802) 228-5585.

HISTORIC FREDERICKSBURG B&B. Spacious & very private 3-room suite plus bath & kitchen in lovely Classical Revival home. Country atmosphere, 2 FP, phone, tv, private entrance, stocked pond, full fresh egg breakfast. Brochure. La Vista Plantation, Rt. 3, Box 1255, Fredericksburg, VA 22401. (703) 898-8444.

DAVID HARUM HOUSE B&B. Nat'l Register mansion c. 1815 in central New York. Antique furnishings, private baths, moderate rates. Excellent stop-over point off Rt. 81. Brochure. 80 South Main St., Homer, NY 13077. (607) 749-3548.

SPRING HOUSE, 18th-century restored stone house, welcomes the traveller & solitude seeker with antiques, stenciled walls, paintings, flowers, & full country breakfasts served on porch. Rural historic setting near wineries, York, Lancaster, Muddy Creek Forks, Airville, PA 17302. (717) 927-6906.

POOR RICHARDS INN, quaint 100-year-old hotel on Lake Erie. Continental breakfast. Family resort area with many "unusuals" to enjoy. Call or write for low rates and what's happening information. 317 Maple, Lakeside, OH 43440. (419) 798-5405.

NYC SALVAGE

The phone number for S.A.V.E., the NYC Landmarks Preservation Commission's salvage program, has been changed. During the week, call the Commission at (212) 553-1100. On Saturdays, call the warehouse at (718) 388-4527.

GAZEBOS

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All do-it-yourselfers seeking to extend the beauty of their homes into their property will find *Gazebos* an invaluable source. It has dozens of design styles, from Victorian to Rustic, from Asian to Americana to European. You'll find something just right for your house and grounds among its vast selection of garden structures:



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Gazebos is a huge catalog of ordering information for plans for every structure illustrated. The book even has mini-plans for 2 birdfeeders and for the "Tiffany" gazebo (the most popular style Sun Designs carries).

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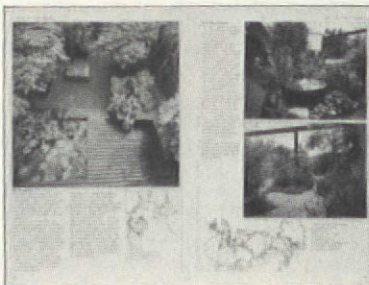
These and hundreds more hard-to-find, old-house products & services are easy to find in the OHJ Catalog. It lists 1,348 companies — almost 10,000 individual items. The Catalog costs \$13.95 ppd.; \$10.95 for OHJ subscribers (includes UPS shipping). To get your copy, check the box on the Order Form, or send a check to The Old-House Bookshop, 69A Seventh Avenue, Brooklyn, NY 11217.



THE GARDEN BOOK

EVERYBODY who sees this classy book falls in love with it. Even if the planning of your garden is still years away, this remarkable book will inspire you with its beauty and wealth of valuable information. *The Garden Book* is exquisitely laid out, printed on fine paper, hardbound with a sewn binding, and has 400 full-color plates, along with over 1,000 illustrations — most of them in color, too. We think it's the best garden book ever written, and certainly one of the most beautiful books ever printed — and an unheard-of bargain at only \$24.95 ppd.; to us, it looks like a \$60 book.

WE CAN'T SAY enough about this book. Besides its beauty, it's logically organized & stunningly comprehensive. The major sections: *What type of garden?* — assessing weather, site, soil, use. *Planning your garden* — patterns, shapes, using a grid, colors & textures. *Garden-by-garden guide* — 26



successful examples, from shady urban corner to balcony to suburban garden to rural site with barn, all in color and highlighted with drawn plans and plant names given. *Constructing your garden* — drainage; irrigation; electricity; walls, screens, & fences; steps & ramps; paving types; decks; pools & rockeries; structures such as conservatories & pergolas; roof gardens & window boxes. *Choosing and using plants* — planting principles, beds, trees, hedges & shrubs, annuals & perennials, ground cover, shade plants, bulbs, vines, water plants, herbs & vegetables. *Finishing touches* — pots and baskets, furniture, lighting, sculpture. *Care & maintenance* — boundaries, structures, cultivation, tools, pruning, the future.

THE GARDEN BOOK is a large format (8 x 12 in.) hardcover, 288 pages. To order your copy, check the box on the Order Form, or send \$24.95 (includes UPS shipping) to The Old-House Bookshop, 69A Seventh Ave., Brooklyn, NY 11217.

THE BEST Plastering Book Is Back!



Here's the book for anyone interested in the "lost art" of wet plastering, whether you just want to re-create 10 feet of missing plaster cornice, or need to replaster an entire wall. *Plastering Skills* is a textbook for apprentice plasterers. It's been out of print for 10 years, but is now available in this special limited edition published by American Technical Publishers exclusively for The Old-House Journal. The book explains how to make flat plaster walls & ceilings; special finishes, including various stucco textures. There's a chapter on ornamental plaster that tells in detail how to make run-in-place plaster cornices. All the steps are covered: making a cornice-running mould, dotting and screeding, running the cornices, mitering. This chapter also explains how to make coves, hang coffers, and run circular and elliptical centerpieces.

To get your copy of *Plastering Skills*, just check the box on the Order Form, or send \$24.45 (includes UPS shipping) to The Old-House Bookshop, 69A Seventh Avenue, Brooklyn, NY 11217.

The Best Way To Strip Paint

Some people swear by the Heavy-Duty HG-501 Heat Gun; others champion the Heat Plate. Still others get by with chemical strippers alone. Which method is REALLY best for removing paint?

The OHJ editors have been testing paint-stripping processes since 1975. We've seen "miracles" (like peel-off strippers) come and go. We've seen chemical paint remover soar to \$22 per gallon from its 1975 price of \$9. As a result, we believe that today — more than ever before — if you've got more than a door or two to strip, heat is the way to go.

STRIPPING WITH HEAT

During heat stripping, you soften the paint with heat so that it can be scraped off with a putty knife. With a little practice, you can remove long strips of paint in one continuous operation. The residue — crispy flakes of paint — can be easily swept or vacuumed up, unlike the messy slime you get from chemical strippers. The fast clean-up is especially handy if you're doing paint removal in a lot of short sessions, or if the stripping is taking place in your living quarters.

Heat stripping works best when there are thick layers of paint on top of varnish. (The varnish acts like a releasing agent.) Heat is NOT recommended for removing varnish or shellac (use chemical removers.) Heat tools are only marginally efficient at removing thin layers (1 or 2 coats) of paint.

Heat tools can remove about 98% of the paint; a one-coat clean-up with chemical strippers takes off any paint residue plus shellac or varnish.

HEAT TOOLS COMPARED

The Heat Plate has a wide-area electric heating coil that heats about 12 sq. in.

The Heat Plate is the fastest way to strip flat surfaces like clapboards, doors, panels, and wainscotting.



of paint at a time by radiation. The Heat Gun, by contrast, has a blower that pushes hot air against the painted surface.

The Heat Gun is heavier than the Heat Plate (3½ lbs. vs. 1½ lbs.) and costs almost twice as much. The Heat Plate has no moving parts, which makes it virtually maintenance-free. The all-metal Master HG-501 Heat Gun is a rugged, long-lasting industrial tool, but it does have an electric motor that will eventually need maintenance, and an electric heating coil that will last several hundred hours. (Replacement elements are only about \$8, and can be installed yourself.)

So which is the best tool?

USE THE HEAT PLATE ON FLAT SURFACES

The Heat Plate is the best tool for stripping large flat surfaces: Clapboards, door panels, baseboards, beams, and other flat woodwork or broad areas. The Heat Plate is safer to use around hollow partitions — such as cornices, walls, etc. — than is a propane torch or the Heat Gun. Hollow partitions often contain insulation, dust, animal nests, and other flammable trash that can be ignited by a flame or a hot-air stream.

USE THE HEAT GUN ON MOULDINGS

The heavy-duty red metal HG-501 Heat Gun is best for stripping paint from carvings, moulded interior woodwork, turnings, incised work, balusters, porch trim, and any *solid woodwork* with ins



The red metal Master HG-501 Heat Gun blows hot air down into recesses — making it ideal for stripping complicated woodwork, such as the mouldings and column fluting on this oak mantel.

and outs. The powerful blower directs the heat where you need it. (The HG-501 blows 23 cu. ft. per min. — the fastest and most powerful heat gun on the market.)

On most stripping jobs, the Heat Plate and the HG-501 Heat Gun make an ideal team: Strip all flat areas with the Heat Plate, then turn to the Heat Gun for mouldings and detail work.

In fact, you need both tools.

ARE THEY EXPENSIVE?

The Heat Plate and HG-501 Heat Gun together come to about \$118 — which sounds like a lot, until you realize that \$118 will buy only about 6 gallons of paint remover. If you've done much stripping, you know that 6 gallons does not go very far.

If you only want to buy one tool, here's how to make the choice: Get the Heat Plate if you have primarily flat work to do. Get the Heavy-Duty HG-501 if you have a variety of surfaces and need the most flexible stripping tool.

Both tools come with 4 pages of operating instructions and 2 pages of safety data compiled by the OHJ editors. The Old-House Journal is the only paint stripping supplier that provides customers with full details on how to avoid lead poisoning and other hazards that occur while stripping paint.

See the Order Form at the back of this issue for details on ordering both tools.



The Old-House Bookshop



NEW! The American Bungalow, 1880-1930

57 The first book that fully illustrates the colorful history of the American Bungalow: Hundreds of period photos show the Bungalow's roots in India, its blossoming in California, and its full flowering into America's most popular house style. Written by noted historian Clay Lancaster, the book is brilliantly researched — and a pleasure to read! Contents include: Builders' Bungalows as well as high-style versions; the place of the Prairie house in the Bungalow movement; specialized Bungalow types; plans, interiors, & furnishings; site planning and gardens.

Hardcover, 256 pages, 8½ x 11
\$32.45, includes UPS shipping and handling

47 MODERN CARPENTRY — An outstanding textbook that clearly explains building materials, tools, & construction methods, and the planning and sequencing of major home repairs. 592 pages. Hardcover. \$20.45.

23 OLD HOUSE WOODWORK RESTORATION — This book deals exclusively with restoring architectural woodwork. It's filled with practical do-it-yourself advice and step-by-step instructions. It has the best information of any book we know on stripping paint from wood and then selecting an appropriate finish. Generously illustrated with instructive photos. 200 pages. Softbound. \$15.45.

13 TASTEFUL INTERLUDE — Rare photos of original interiors from the Civil War to World War One. Of great value to anyone decorating in a period style. Written by William Seale. 284 pages. Softbound. \$15.45.

48 GAZEBOs — With this book, you can order plans for 7 pergola-arbors, 13 strombrellas, 18 birdhouses & feeders, and 55 gazebos. It has dozens of design styles, from Victorian to Röstic, Asian to European to Americana. A treasure trove for all do-it-yourselfers! 96 pages. Softbound. \$10.45.

55 PLASTERING SKILLS — This outstanding, long-unavailable book was designed as a textbook for vocational schools. Its no-nonsense writing & wealth of illustrations explain all the basics of plastering, and take you up to running decorative cornices, making special finishes, & hanging coffers. 543 pages. Softbound. \$24.45.

20 CENTURY OF COLOR — Authentic, historically accurate paint colors for your house's exterior. 100 color plates depict house styles from 'plain' Victorian & vernacular Classic houses to showcase homes, covering the years 1820-1920. 108 pages. Softbound. \$15.50.

42 BUILDING KITCHEN CABINETS — Basic, straightforward instructions and over 150 illustrations make this complicated job a snap for any do-it-yourselfer with carpentry skills. Every step of the job is covered: buying hardware; estimating costs; constructing & installing cabinets. 144 pages. Softbound. \$14.45.

49 THE MOTION-MINDED KITCHEN — This book surveys how to design, plan, and construct a kitchen that's both efficient and appropriate to your old house (without costing a fortune). 146 pages. Softbound. \$12.45.

38 THREE BASIC HOW-TO BOOKS — This set of books gives you a wealth of information on wiring, plumbing, and roofing. Total 464 pages. Softbound. \$22.45.

Reprinted Pattern Books

16 VICTORIAN ARCHITECTURE — A reprint edition of two classic architectural pattern books: A.J. Bicknell's of 1873 & W.T. Comstock's of 1881. Hundreds of illustrations of houses & ornamental details in the Mansard, Queen Anne, & Eastlake styles. 192 pages. Jumbo 10 x 13 size. Softbound. \$16.45.

33 THE COTTAGE SOUVENIR — The splendor of the Queen Anne style is captured in this reprint edition of George F. Barber's 1891 portfolio of mail-order houses. Over 350 elevations, floor plans, and architectural details, including large, striking photos. 200 pages. Softbound. \$17.50.

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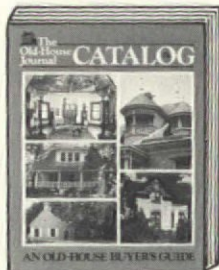
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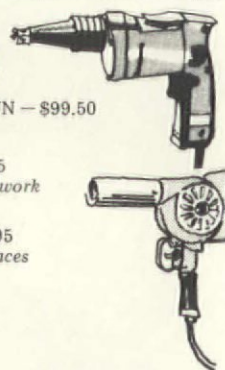
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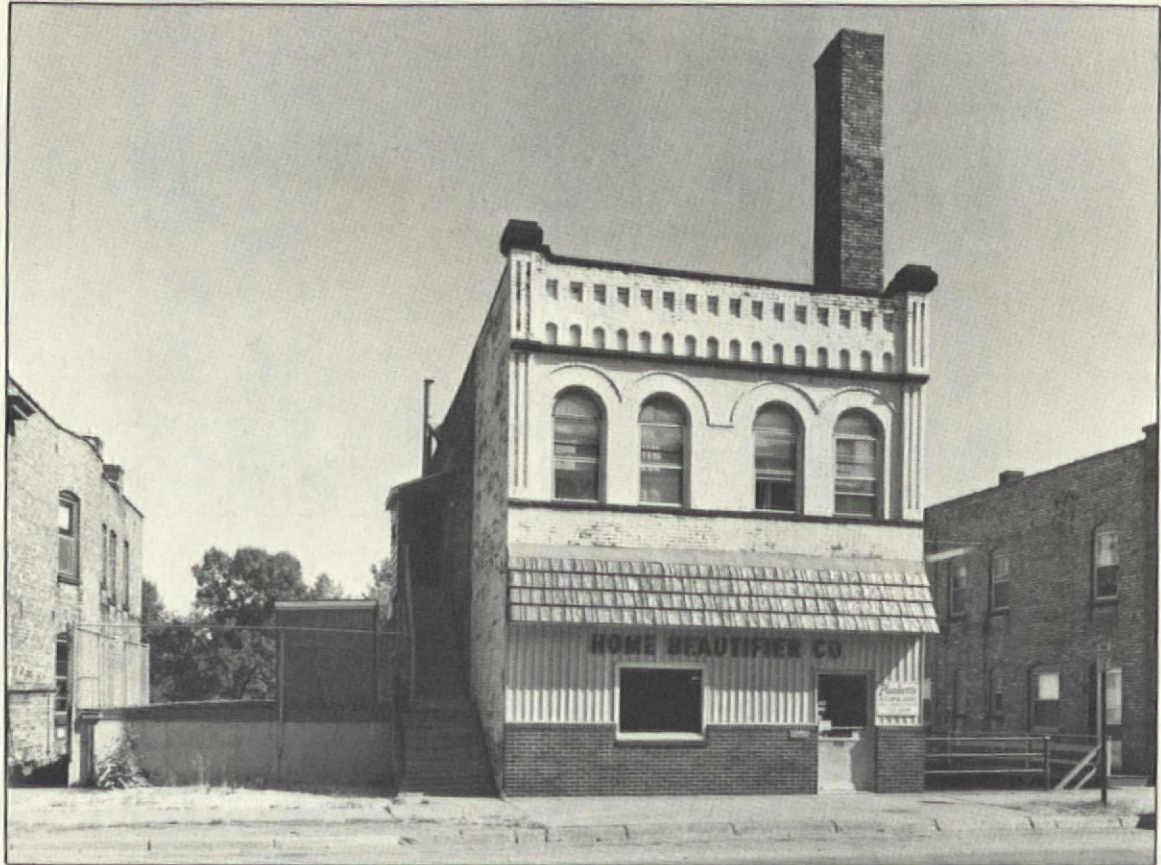
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SUBSCRIBER Lawrence Sommer and photographer Wade Lawrence spotted this house while working on a historic structures survey in Minnesota. This remuddling may go in the history books itself. Not so much for the second-floor fenestration -- jamming square pegs into round (-top) holes is a standard remuddler's foible. (The same thing's been done to the two houses that flank this one.) What's truly amazing about this house is the

remodeler's showcase on the ground floor. From the sidewalk up, there's fake brick; a rectangular picture window punched into the wall; vertical aluminum siding; and phony wood shingles, complete with their very own phony shed roof. But the piece de resistance is the company name emblazoned on the siding. To quote the poet Robert Burns, "O wad some Pow'r the giftie gie us / To see oursels as others see us!" -- CG



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