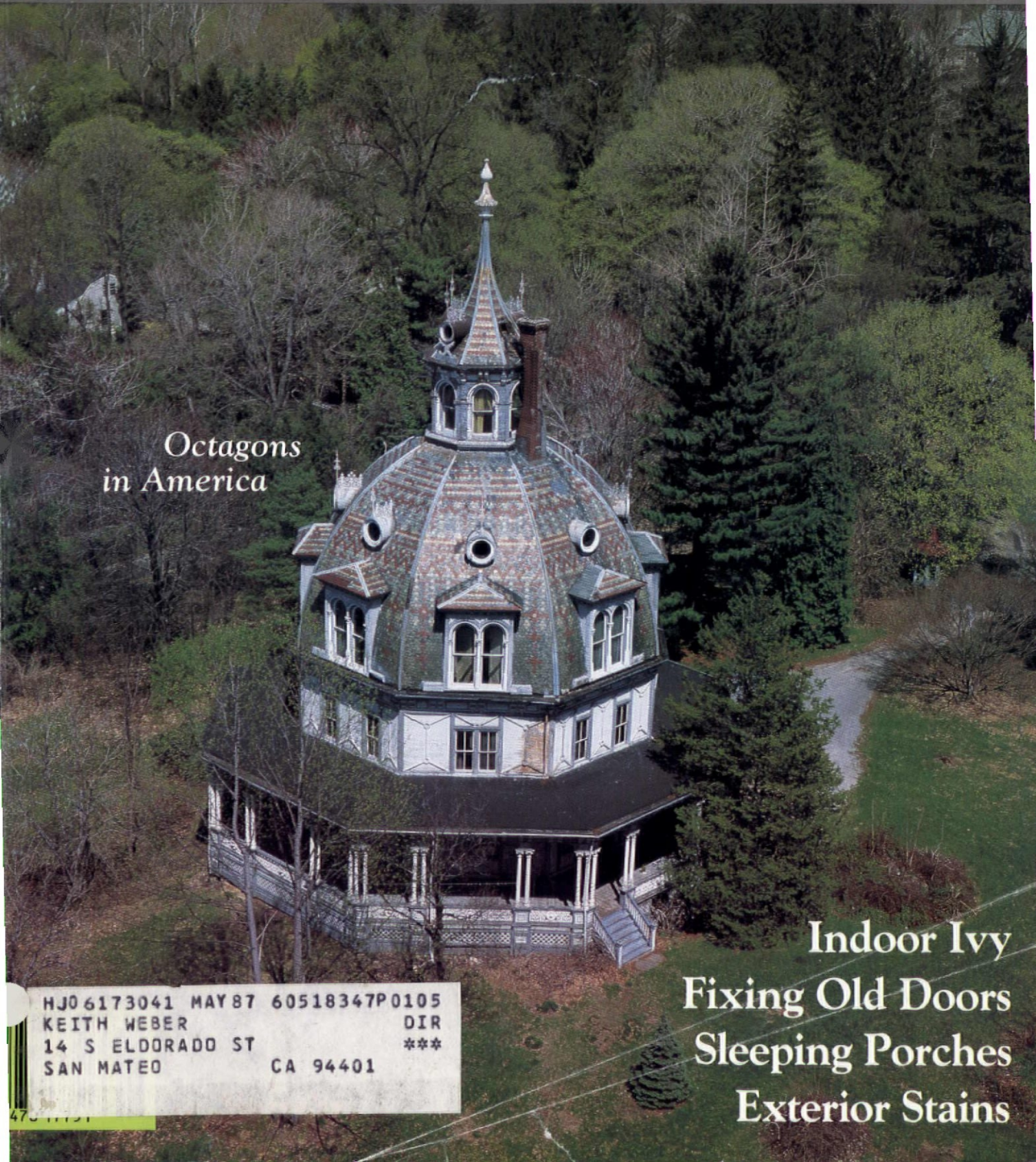


Restoration and Maintenance Techniques

Old-House Journal

June 1986 / \$2.95



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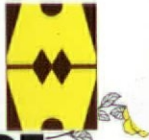
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Cover: The Armour-Stiner House, a domed octagon in the Hudson Valley, Irvington, New York. Aerial photograph by Jack E. Boucher for the Historic American Buildings Survey (HABS).

opinion...
Remuddling
 ...an update

When we devised the Remuddling Of The Month Award back in October 1981, we didn't realize we'd tapped into a vast reservoir of Americana. Thanks to our loyal readers, we've accumulated thousands of photos showing amazing, imaginative ways to mutilate old buildings.

We recognize that our Remuddling archive is of priceless value to scholars. So we engaged a team of cultural demographers, social historians, and statistical psychologists to analyze, codify,

and interpret our collection. After enormous expense, our crack team achieved an incredible breakthrough: They divided the Remuddling phenomenon into six sub-categories -- and identified the state of mind that causes each.

On this page, you're getting an exclusive preview of the research. Full results will be given in a 7-hour presentation at the annual meeting of the American Association for Cultural Determinism later this year. Don't miss it!



Cathy Anderson

CREATIVE CHAOS

The opposite of a Callous Conversion: The building becomes the vehicle for the owner's bold personal statement.



Donald Randazzo

MODERNIST MANIA

Businesspeople, particularly, suffer from this syndrome. Stuck with an old building? Do your level best to make it look brand new!



Allyn S. Feinberg

ASININE ADDITIONS

The Dictionary says "asinine" means "marked by an inexcusable failure to exercise intelligence or sound judgment." No further research needed.



Achille Scorbrough

MEGA-BUCK MONOPOLY

Millions of dollars are spent each year on product ads with the dubious theme: "End maintenance headaches forever!" This is one unfortunate result.



Laurence Sommer

CALLOUS CONVERSIONS

Feeling no cultural responsibility or emotional attachment to the building, the owner does what's cheapest in the (very) short run.



Cerrell R. Mosher

TECHNOLOGICAL TRASHING

When solar power was in vogue, old houses were breaking out in rashes of solar panels and trombe walls. Now it's satellite dishes.

What's in 10 years of The Old-House Journal? Everything!

Sometimes even we at *Old-House Journal* are amazed at how much useful information is in the past ten years of our issues. We have a 2000-volume library and lots of connections in the field, yet we still find ourselves turning first to the *Old-House Journal* Yearbooks for the answers.

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1985 Yearbook will be shipped upon publication March 20, 1986.

Roslyn Restoration

Dear Editor:

The Roslyn Preservation Corporation is a small, not-for-profit, revolving restoration fund that operates in and around Roslyn, New York. Most of our projects have involved derelict buildings. I am enclosing two photos of the Roslyn House, which was built by John Warmuth in Roslyn Heights, ca. 1870. Following the adoption of the 18th Amendment, it was poorly maintained and was purchased by the Town of North Hempstead's office of Community Development Agency in 1974. The building was empty after 1979. (Its final occupants were a church and a beauty salon.)

During the period when it was unoccupied, it was extensively vandalized. It was bought by the Roslyn Preservation Corporation in October 1983. Ten days later, an arsonist set fire to the west front, doing considerable damage to that wall and to the roof. The first photo (below left) is of the east front, which was not damaged by the fire except for the roof. The second photo (below right) was taken in March 1985, when the restoration was complete but for landscaping.

Sometimes these restorations turn out pretty good. In this instance, the interior floor plan was also restored. The Roslyn House is now owned by an advertising agency that maintains its offices there.

-- Roger G. Gerry, D.M.D.
President
Roslyn Preservation Corp.
Roslyn, N.Y.

A Tile Tale

Dear OHJ:

The article on Victorian tile (March '86 OHJ) was very interesting for me, as I once salvaged some from a big Milwaukee home that was being demolished. I had to remove almost three feet of rubble that was in front of the fireplace to get at the tiles. There were 14 tiles in this set: Two were broken by rubble that had fallen against them, but the remaining 12 were perfect. They were embossed with a floral motif; the two corner tiles were a female profile with flowing hair. I framed them for a wall hanging. The tile cost me a six-pack.

I always did like The Old-House Journal, and it is even better now. I won't even miss the old "three-holer."

-- George W. Putz
Shawano, Wis.

A Sharp Old Saw

Dear OHJ:

I am somewhat amused by your "long-time readers" who bluster over your new look and threaten to cancel unless you get rid of the color cover and change back to the old format. They all claim to have been getting valuable information out of the magazine for years; if they cancel, where are they going to turn for the same high-quality articles and information? So far as I can tell, the contents haven't changed. Let's see, what was that old saw? "You can't tell a book by its cover..."

-- G. Kaye Holden
Jersey City, N.J.

A Helpful Company

Dear OHJ:

I wish to congratulate you on your new cover and advertising format. During your first month of advertising, I contacted one of the companies listed: Flueworks. I sent away for their literature and promptly received a reply. I immediately had an additional question which I sent them in a letter. A few days later the owner of the company phoned me back in the evening to answer my question; half an hour later, we were still chatting about the renovation of old houses. (My inquiry happened to concern a product that I wish to use in the construction of my new house.)

-- Joel Kroin
New York, N.Y.

Viva Vernacular

Dear Staff:

I own a vernacular, 1887 owner-built home and very much enjoy the new OHJ venture away from the classics. What about an article on period remodeling? There seems to be a pattern in it. These houses were never static. Appreciating the alterations that are part and parcel of their patina might be useful to those of us who have one bedroom and want two, etc.

-- Michael W. Conner
Bloomington, Ind.



The Roslyn House after the fire - December 1983.



The Roslyn House after restoration - March 1985.

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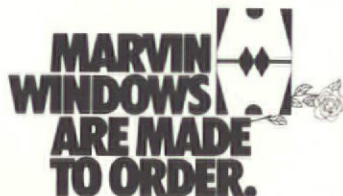
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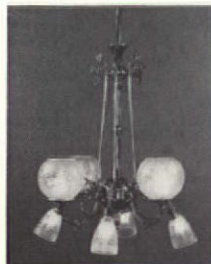
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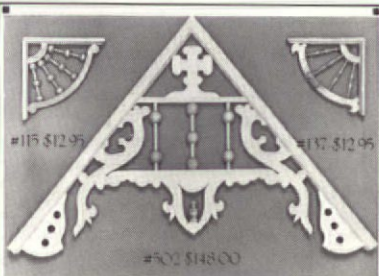
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Sort Of Grateful

Editors:

Having worn off the covers of The Old-House Journal Year-books, I find myself aware of problems I never knew existed in restoring old houses. Now, I tremble every time I think of my heavily tarred built-in porch gutter spewing water into the porch's innards. Yet when I bought the house, I was blissfully ignorant that such an animal as a built-in gutter could cause such devastation. I thought the peeling paint and "dry" rot on the porch stemmed from years of exposure to water on the outside -- not the inside -- of the porch. The solution will not be as simple as I first thought. For enlightening me, I can alternately thank you and damn you. However, my thanks weigh more heavily on the scale.

-- Marcus Woodward
Fort Smith, Ark.

In Defense Of YUPPIES

Dear OHJ:

First, let me commend you on your new look -- it's terrific! I'll be able to suffer through without holes in order to enjoy the benefits of the new format.

Second, I'd like to address those of your readers who equate the word YUPPIE with dastardly people. I refer specifically to the reader who, on seeing your new cover, said, "Oh no! They've gone YUPPIE! All is lost."

Please note that it is the vast number of YUPPIES who are revitalizing the abandoned and neglected older homes in our cities. YUPPIE money is financing the removal of horrendous remuddling and the ensuing expensive renovations. YUPPIES have made the commitment to live in the neighborhoods where their homes and cars are continuously vandalized, and where walking the dog after dark can earn you a graduate degree in street crime. It's the presence of YUPPIES which has brought excellent restaurants, live theater, and a variety of educational opportunities within commuting distance of suburbia; this helps keep the traffic, pollution, and population

problems out of these suburban neighborhoods. By expanding the tax base, YUPPIES can be credited with improving the available social services. How many CAT scanners can be purchased by hospitals serving 10,000 in population; how many training programs for the mentally handicapped can be supported by small suburban communities; how many drug treatment programs is Small-town, USA, willing to have next door to their homes?

YUPPIES aren't perfect, but neither are "hicks" or (gasp!) people who live in brand-new split-level ranches. The word YUPPIE shouldn't automatically be accompanied with a sneer. YUPPIE stands for young urban professional, not yucky, unattractive parasite. May I suggest that if you are less than 100 years of age, are hooked into a sewer system, and work (in the home or out of it), then you may be one of the dreaded YUPPIES.

-- Elizabeth A. Griffith
"A YUPPIE"
New Haven, Conn.

Aluminum Woes

Dear Old-House Journal:

Our museum was recently given a book entitled "The Kawneer Story"; it sheds some light on the 'alumi-siding' of Niles, Michigan ("Remuddling of the Month," Nov. '85 OHJ). The Kawneer Company was a pioneer in the design, production, and (unfortunately) sales of large aluminum-framed, plate-glass storefront windows. They also produced aluminum products such as the sheathing seen in your Remuddling photo.

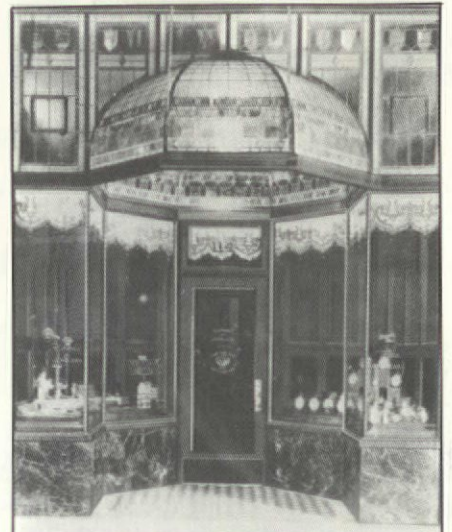
Until recently, the Kawneer Company's headquarters was located in Niles, in the area served by our museum. This publication was a history written in 1956 by and for the company. Obviously, it attempts to shed the best light on Kawneer's accomplishments. In the eyes of a preservationist, however, the book is an amusing and, at times, sad view of the 20th century's attempt to cover up the past.

Particularly telling are the enclosed photos of two plates in the book. "Extreme ornamentation" is obviously a negative term in the company's mind; a problem to be "super-

seded by the strikingly simple design" of their line of architectural metal products.

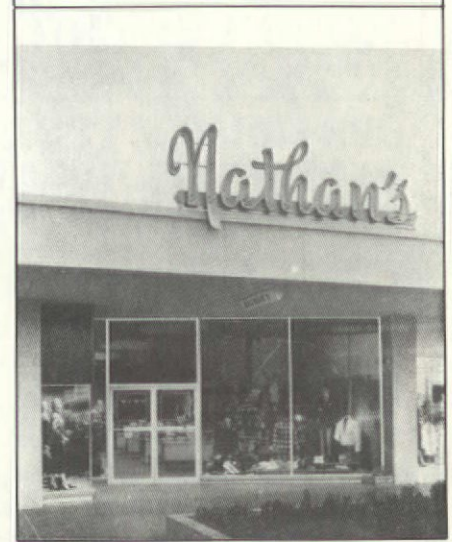
Apparently the company convinced the Niles merchants of their point of view. We agree with The Old-House Journal and encourage Niles, as well as other towns, to make their Main Street true to its own character.

-- Jan H. House
Director
1839 Courthouse Museum
Berrien Springs, Mich.



Above: "A typical example of the extreme ornamentation of the pre-war storefront, which was superceded by the strikingly simple design brought about by the K-47 line." (*The Kawneer Story*, page 68).

Below: "Kawneer's new post-war line of architectural metal products once again brought a new look to Main Street, America" (*KS*, page 65).



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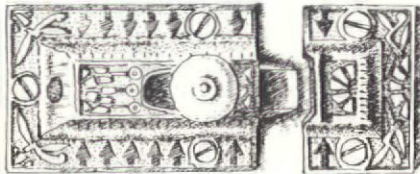
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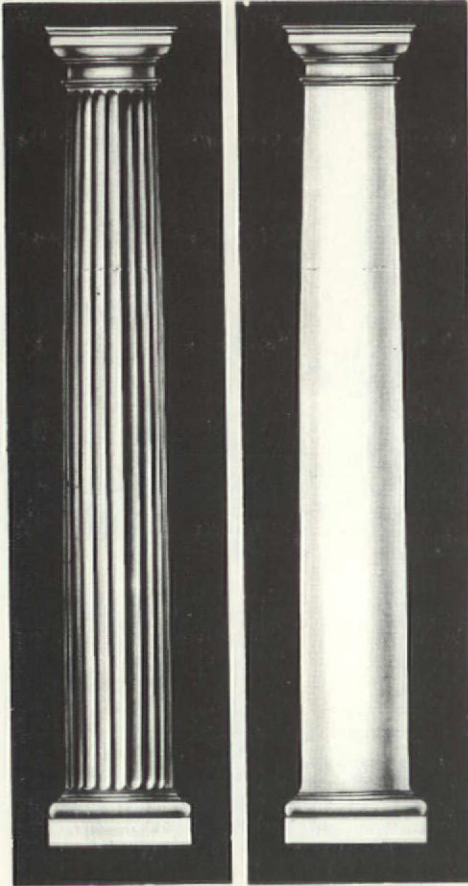
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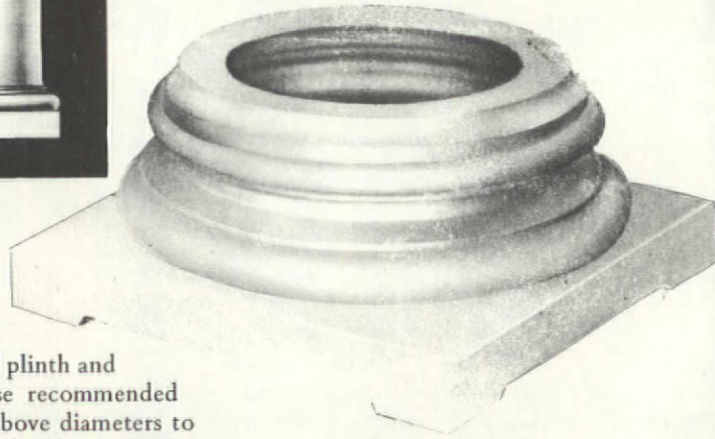
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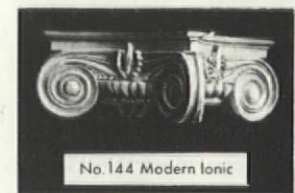
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Old-House Loving

by Marion Smith

THE FIRST TIME I saw the house it was a cold, desolate night in November, 1979. I had known Michael for a month. We were on our second date.

"WHERE are we going?" I inquired. "How would you like to see my cemetery?" "Cemetery? Nobody has their own cemetery." "Well, I do," he replied. And off we went.

HIS HOUSE STOOD abandoned in Jackson Heights, Queens, New York. It had been unoccupied for almost four years. It was known as the haunted house of the neighborhood and it had been repeatedly burglarized and raped.

AND HE REALLY did have his own cemetery, behind the house. It was the burial ground for the once prominent Riker family, among the first Dutch



"How would you like to see my cemetery?"

settlers in this area. They obtained a land grant in 1654 from Governor Peter Stuyvesant and, some decades later, built this house. The house faces Riker's Island, where the prison was later built. There was once a Riker homestead, too, but that burned to the ground in 1938. So this modest little farmhouse with its acre and family burial ground was the sole surviving property from this prominent family's history.

I STOOD SHIVERING in the middle of the neglected cemetery, surrounded by broken, toppled, and shattered headstones, shaking my head, not believing a place like this could still exist in New York City. The house itself was dark, cold, cluttered, and sagging; it seemed shrouded in mystery and ready to cry. The



This 1877 painting of the Smiths' house is now in the collection of the New-York Historical Society.



Here's how the same house looked around 1920. (Note what appears to be an outhouse at right in the photo.)

Marion Smith



The centuries seem to have barely touched the house, judging from this recent picture — only the snow is new!

electricity and hot water had been turned off; it was plain to see the house had died a mournful death. It was waiting for someone to bring it back to life. It was waiting for me.

AND SO we were married; Michael and I, that is. No sooner had he carried me over the threshold than I rolled up my sleeves and got to work. From the moment I met Michael, and saw that house, it was a labor of love.

THE FIRST PROJECT was the attic, where I fulfilled every little girl's fantasy -- sifting through an attic full of forgotten relics. Ours had not been cleaned in 100 years. The Riker family

had rented out the house for years, and told tenants (among them my husband) that the attic was off limits. The estate's accountant later bought the place, continued to rent it, and stored all the family papers in the attic, some dating back to 1883: ledgers, wills, financial directories, diaries, photographs. My husband bought the place lock, stock, barrel, and contents of attic.

MICHAEL'S A RATHER TALL, robust man, not built for hoisting himself up through a tiny opening and then stooping under a low roof. He's been in the attic only twice during our five years in the house. (I'm up there every week.) It took me three months to read through the contents of the attic; it was such fun. The first time Michael came up, he looked around and grumbled, "It would take four men two weeks to clean this out." I rolled my sleeves up a little higher and did it in four days. Besides the books and papers, there were cartons of empty bottles, stacks of glass, piles of wood, a pot-belly stove, wooden Venetian blinds, old wooden cabinets, a set of 54 hardbound financial directories weighing six pounds each, and lots of dust. By the end of day three, as exhaustion was setting in from climbing up and down the attic to remove each item separately, I opened the attic window and, with wild abandon, started tossing the wood and other debris out.

THE CABINETS, stove, bottles, photos, and other useful items have all been incorporated into the house's decor. The papers we donated to a museum for a whopping tax deduction that staggered me more than had all that hoisting and carrying. My husband began to think I was worth my weight in gold, the house could breathe easier, and my hair was turning grey.

MEANWHILE WE WERE LUCKY ENOUGH to have a retired neighbor, Mr. Oosso, sanding, painting, fixing, and stripping, stripping, stripping. I didn't mind hard work either, so he and I developed a great working arrangement. He did most of the stripping while I pushed, pulled, dug, scrubbed, crawled, and said goodbye to my fingernails. I may have found my prince, but I still felt like Cinderella, always down on my knees working while everyone else got to go to the ball.

MR. OSSO AND I made wonderful discoveries together. Under the '60s gold wall-to-wall carpeting in the living room, and under the tile in the library, we found 300-year-old, wide-plank floors. So we ripped up the carpet and nails, tile and tar, and when we reached black paint, we gave up and called in a professional floor sander. Our knees were red and sore for weeks. Mine turned black and blue. Mr. Osso knelt on foam rubber padding from then on.

MR. OSSO ALSO HELPED us finish the kitchen. First we stripped the wainscoting of its many years of paint. Parts of the woodwork had been scorched by a fire in the 1950s, and though we managed to sand off some of the charring we had to leave some of it visible. When people first came to the house I was worried they would notice it; but no one seemed to see it, and I realized it just played a part in the history of this old house and actually added character.

THE KITCHEN HAD a Formica countertop and linoleum on the floor... poor house, so humiliated, so misunderstood. I took measurements for a new sink. I went to auctions every week. It took a couple of months to find a scrubbed-pine sideboard just the right size to convert. We took off its wood top, selected tiles for the surface, bought a stainless steel sink. Voila! Our piece de resistance.

"The boys" hard at it: Bill at a table saw in the Smiths' dining room; Pete sanding a door in the central hallway; Bill passing Pete a length of old pine flooring.

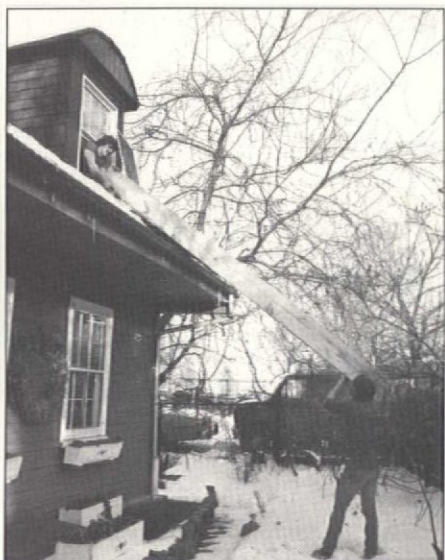
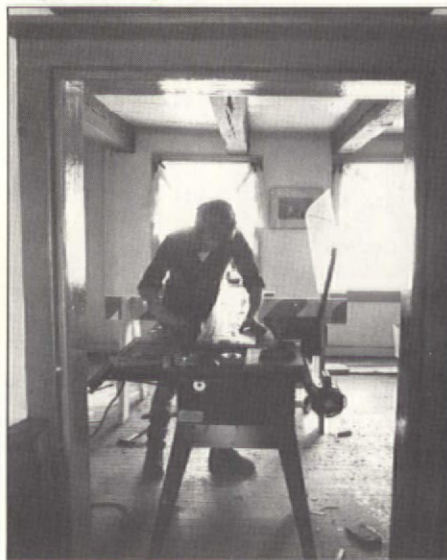


Marion Smith

Above & Before: Mr. Osso points out a problem to Michael Smith in the unrestored kitchen. Below & After: The kitchen is decorated with photos, boxes, and bottles found in the attic.



Ken Korotkin, New York Daily News



Marion Smith



The Smiths relax in the library. (Those big books in the foreground are the original ledgers of the Riker family, which Marion discovered in the attic.)

WHEN MR. OSSO MOVED AWAY, I was left alone to carry on, and I was terrified. I needed solace. I turned to my bible -- The Old-House Journal! I knew it would answer my questions, tell me where to find materials, and give me inspiration, encouragement, and the strength to continue. And it did.

THE FIRE IN THE '50s had done severe damage. The kitchen and dining room floors had been replaced with narrow oak boards, arranged haphazardly. The center hallway was floored with remnant wood. Tin patches and holes marked the places where pipes had once gone through. The hewn ceiling beams were badly charred and had been painted over by previous tenants.

OUR FIRST PRIORITY was to replace the destroyed floorboards with authentic replacements, which meant old, wide-plank, 11-to-12-inch boards. I called The Barnsider in Sugar Loaf, New York (about an hour and a half away). After Michael and I went to see their wood and made a deal, they sent down two old-fashioned country boys, Pete and Bill, to install the wood. I cleared the furniture out of three rooms and stored it, filling the attic and basement. "The boys" set up their big table-saw in the dining room. We worked in harmony; every day they arrived at 8 a.m., and I'd have a pot of coffee waiting. While they sawed and hammered, I vacuumed up sawdust and debris.

ONE DAY the plumber was there too, drilling a hole through the dining room floor to extend a pipe for the radiator. The drill, saw, hammer, radio, and vacuum were all going at once. I stopped the vacuum and wanted to run out from the house screaming. Instead I fled to the cellar; when I reached the bottom of the stairs, I saw how the plumber barely found space to run his extension cord along the cluttered floor to shine a light up through

the cellar ceiling to the dining room, and I just started laughing.

SO THIS IS HOW you renovate an old house. You laugh, you cry, you want to scream, you can't escape the dust, the debris, the clutter, the chaos. You wonder if you'll live long enough to see it finished. But you go on.

CAUGHT UP in the excitement of restoring this old house and wanting to do the best job possible, we even removed the wood mantel in the dining room to extend the new flooring under it. I hid my face in my hands as the boys pushed, pulled, and pried the mantel with a crowbar -- then all at once the piece came away from the wall, and we staggered with it out into the hallway. The only buried treasure we found lodged behind it was an old acorn, left by some long-gone squirrel.

HOW I WISHED I could go back in time to this very spot 300 years ago, and see the room as it was then! I knew that whoever was here then must have felt the same as we did now -- full of the excitement and expectation of finishing a room, creating a home. Pete and Bill told me that the beams in the dining room had originally come from a barn. This too filled me with images of those long-ago Rikers, razing a barn somewhere to begin the venture of building this homestead. Another missing piece to a puzzle, another bit of history retrieved.

AS THE OLD DOOR SADDLES in the hall were being ripped out, a lady's hairpin popped up, the kind that held braids and buns. I picked it up...so old and rusty. Who was this long-ago lady; did she labor over and love this house as I do? Did she spend the happiest days of her life here, as I am? Will someone find something of mine someday and wonder about me?

THE HOUSE IS LIKE a romance, no less exciting than my wonderful romance with Michael. Always something new to discover, wanting to be together, hating to leave. Returning to our house after being away is just like when Michael holds me in his arms. It's where I feel safe. It's where I want to be. It's home. That's what being in love is like. That's what being in this old house is like.

VALENTINE'S DAY arrived, no matter about the sawdust. So I baked heart-shaped cakes and cupcakes, complete with pink icing and red lettering (and wood shavings, I'm sure). I sent Pete and Bill back to Sugar Loaf with a few. Michael and I enjoyed ours that evening while planning the next job -- plastering!

WHEN THE PLASTERERS started hammering the lath to the ceiling, the mice in the attic got all upset. They decided to move downstairs with us. I briefly considered moving back to Brooklyn with my mother. And Jake the cat had his own problems, but it was every beast for himself....

JAKE DIDN'T LIKE all the new smells the house had taken on, like mortar, plaster, and that icky red glue. He felt threatened. He peed in Michael's shoes, in the bedroom closet, on my new winter coat. The vacuum cleaner was not spared either. But then the strange odors made him gag, and he started vomiting. Worried he might die, I quickly forgave him all his sins, clutched him in my arms, and said six Hail Marys. I reassured him, and myself, that things would soon get back to "normal."

WELL, MAYBE NOT SOON. I decided to take a breather from the indoor work and start on the outside. Visions of a secret garden, a gazebo, and a circular porch danced in my head. A white picket fence around our entire acre: "Paradise Acre," that's what I'll call it. Just think, I would get to paint that fence every year ... on second thought, maybe every other year.

THE WINDOW BOXES will need planting. I'll continue the stencilling I started last spring. I'm going to rake, dig, chop down sumac trees. I'm going to lose five pounds. I can hardly wait. My loyal housekeeper, Mrs. Schaub, who helps clean, paint, sew drapes, and has a green thumb, is going to introduce me to the joys of our very own cutting garden. There is no end to the wonders that can and will take place here.

AS I LOOK BACK over the past six years, I realize only the house and I know what it really took to reach this plateau. The house and I share an intimacy, a bond so close even Michael doesn't know all our secrets.



Michael and Marion posed for this portrait at Christmastime, but the joy and good will last all year long, as their dream of 'Paradise Acre' comes nearer and nearer.

Yet the house knows every step we take, hears our every utterance, feels our love.

AS I LOOK TO THE FUTURE and the work still ahead (I want to restore shutters to the windows and replace the aluminum sash with wood), I can't help but reminisce about our beginnings...like the first time I was up in the attic, and the sun was streaming through the tiny window. I opened it to discover a storybook view of the family cemetery below, surrounded by beautiful old trees. How peaceful it all was, to sit there and read through Riker memorabilia. Or the first time I cleaned the basement, untouched for years. I spotted a trunk fallen behind some debris. I opened it to behold a wedding gown, perfectly preserved. And then just last summer, when we opened our double-Dutch door to the local historical society for our first house tour. A lady came over to shake my hand and thank me "on behalf of Queens," for preserving this little bit of history.

I WOULDN'T HAVE missed a minute of it. But guess what? I'm not going to miss a minute of it, a hundred years from now, either: I'll be resting right out back in the family burial ground. I'm family now, and the house wouldn't want it any other way.

THAT'S MY CINDERELLA STORY. I found my prince. But instead of a glass slipper, he came bearing this jewel of a house. It suited me perfectly, but it needed a lot of polishing. It took the likes of me to do it.

I NEEDED SOMEONE to show me Paradise exists, and it took the likes of Michael to lead the way. Michael needed me to take his hand and follow him home. And we all lived happily ever after.

HOW TO FIX OLD DOORS

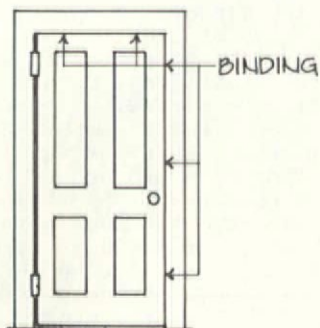
by Jonathan Poore

WHEN YOU START working on an old house, you're going to be lucky to find one or two doors that work properly. More often than not, doors will have fallen victim to building settlement, insensitive repairs, warping, paint buildup, or all of the above. Quite often, these problems are "solved" by indiscriminate planing to make the door shut. Planing a door is usually unnecessary and permanently damaging.

THE FIRST STEP in door repair is to understand how a door and jamb are constructed and how the parts should work together. Next, take a few moments to watch the door operate. Open and close it a few times, noting where it rubs against and where it clears the jamb.

A DOOR SHOULD never have to be slammed to close completely. Ideally, there should be a consistent gap of 1/16 to 1/8 inch between the door and jamb on all sides. A door should swing silently and effortlessly on its hinges and latch crisply. A closed door shouldn't rattle around between the latch and stops. Most doors in an old house don't fit this description....

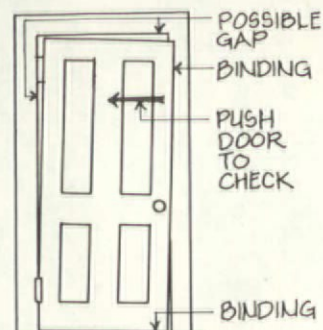
Door Binds Evenly Along Latch Side And Head



- **PAINT BUILDUP** -- the most common cause of binding. Remove excess paint with heat or chemical removers. If the paint is flaking off, you can simply pull a sharp paint scraper along the length of the mating surfaces. Be careful not to gouge or otherwise damage the door or jamb, especially if it may be worth stripping and refinishing.

- **SEASONAL EXPANSION** -- Humid weather will cause the door to swell, and make it difficult or impossible to close during these periods. If this is really the cause, it will be necessary to plane the door (see box). Wait for the peak of the humid season before planing, so you'll be certain to remove enough material.

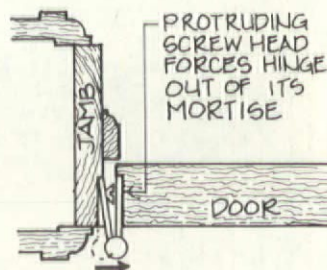
Door Binds Along Top Of Latch Side And/Or On Floor



- **LOOSE UPPER HINGE** -- To check if the top hinge is loose, open the door part way and push the top in towards the jamb, while lifting up on the doorknob. If the hinge moves, it may be loose enough to allow the door to sag away enough to bind against the jamb or drag on the floor.

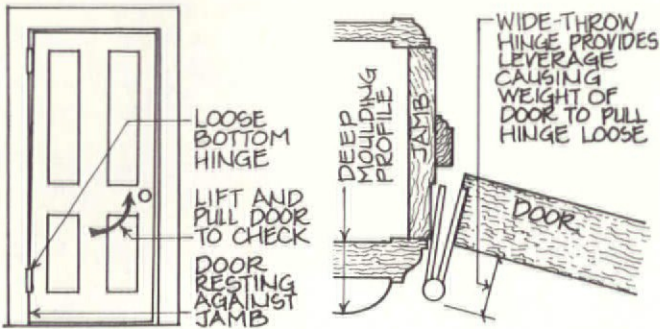
IF THE HINGE LEAVES move within their mortises, try tightening the screws. Usually, the screws got loose because they were pulled from the jamb or door, so the screw holes will probably be stripped. The leaf that contacts the door can be resecured with longer screws -- the stile is solid and will accommodate the extra length. The leaf that's mortised into the jamb will be a bit more difficult to secure. Because the jamb is normally only 3/4 inch thick, longer screws will merely extend into the hidden space between the jamb and framing. If the gap is small, a long-enough screw may catch the stud. More often, though, you'll have to drill out the screw holes in the jamb, plug them with (glue-coated) dowels, and redrill pilot holes for new screws.

WHEN YOU DRIVE the new screws, be sure they go in straight so the flat heads sit flush with the face of the hinge. (Be sure not to use a screw that's too big.) A protruding screw head will undo the repair you just made by acting as a fulcrum, causing the hinge to pull out of its mortise.



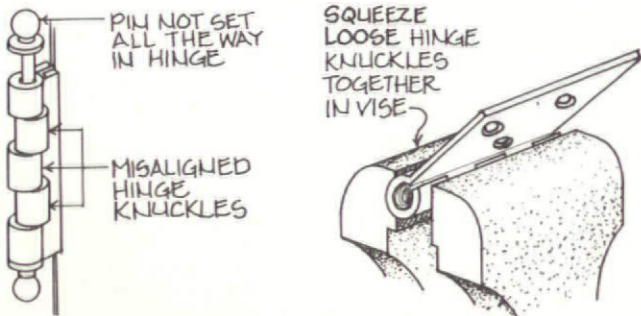
- **LOOSE LOWER HINGE** -- Very occasionally, the bottom hinge is the culprit. If the hinges have an unusually wide throw -- like those installed on an entry door to clear the deep trim profile -- sometimes the bottom hinge loosens. This causes the door to sag slightly (when closed, the door rests against the jamb on the hinge side).

LIFT AND PULL the bottom of the door away from the jamb to see if the lower hinge is loose. A loose bottom hinge causes trouble most when the door is being swung open or shut, and cannot rest against the jamb for support. The

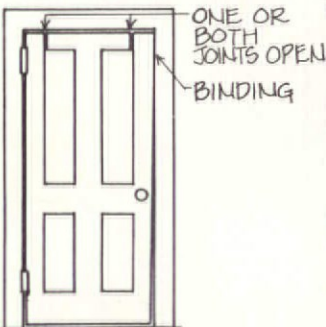


door may drag on the floor. Repair following the same procedures as above. But remember: An entry door is usually very heavy and wide-throw hinges provide a lot of leverage for the weight of the door to pull them loose. So be sure to make a strong, sound repair.

● **WORN HINGE PIN** -- If when you lift and push the door you see no movement of the hinge leaves in their mortises, but the knuckle moves or is misaligned, then the hinge pin is loose or worn. If the hinge pin is not set all the way into the hinge, try tapping it down into position. Often, unworn areas of the pin will tighten the sloppy fit. If the pin won't move, take it out and straighten it. Sometimes you'll have to remove the hinge to straighten bent knuckles.



IF THE HINGE PIN is already set all the way and the knuckles are still loose and misaligned, you have to replace the pin or possibly the whole hinge. When the hinges are



made of a malleable material such as brass or wrought iron, it may be that you can tighten the knuckles slightly by disassembling the hinge and squeezing the knuckles in a vise.

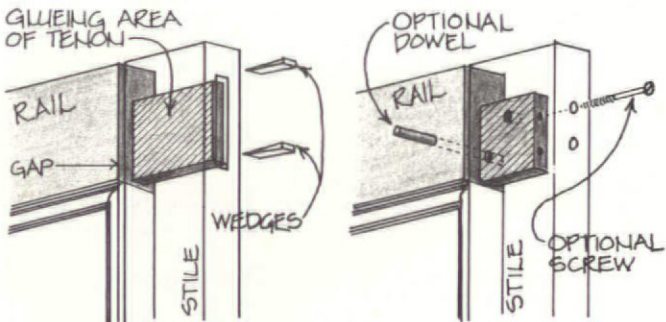
● **OPEN JOINT BETWEEN UPPER RAIL AND STILE** -- Look closely for this condition; the open joint may have been caulked or filled. This

joint usually opens up because of the weight of the door, and will only worsen if not repaired. Less frequently, it's the result of

warping of the stile or rail. In either case, you're better off correcting it than trimming the door. It is possible to repair it with the door in place but a little easier if the door is removed.

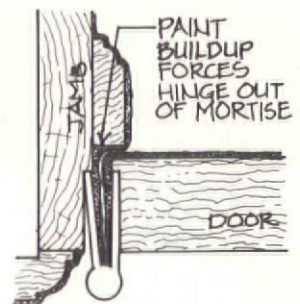
REMOVE PAINT, filler, and caulk from the joint using standard paint-stripping practices. Now you can decipher the construction of the joint. If the door has a through tenon with a wedge, you'll be able to make a strong repair easily. Unfortunately, the rail tenon usually does not extend all the way through the stile. It is possible to repair such a joint, but you'll probably have to rely on fasteners to make it strong.

WITH A THROUGH-TENON joint, first remove the old wedges. Next, tug gently at the joint and push it closed a few times. Inject carpenter's glue into all exposed areas of the joint. Work as much glue as possible onto the broad sides of the tenon (as these are really the only effective gluing surfaces). Clamp the joint tight. Make new wedges (slightly longer than necessary), glue them, and drive them in snugly. Wipe up all excess glue. When the joint has dried, chisel wedges flush with the edge of the door.



IF THE TENON reaches only part way through the stile, reglue as already described. If the joint opens back up, you may have to add a peg (dowel) or two through the stile and tenon as illustrated. If the door has or will get a clear finish, and seeing the pegs on the face of the door would be objectionable, you may want to screw the joint closed from the edge. Reglue the joint and clamp tight. Then countersink two long screws through the stile into the rail. Fill the holes with tinted filler or plug with wood and sand smooth. The repair will be hardly noticeable on the side of the stile.

Door Has Springy Resistance To Closing. Hinges Work Loose



● **PAINT BUILDUP ON HINGE SIDE** -- If, as the door reaches its closed position, you feel a

REMOVING A DOOR

ALWAYS START with the door in a closed position. Put a wedge under the door to take weight off the hinges or have a helper support the door. (The more stress on the hinges, the more difficult it will be to remove the pins, and the more likely you are to damage the hinges.)

TAP THE PINS gently up and out with a hammer and screwdriver. If they resist, try some penetrating oil. Check to see if paint buildup above the pin is

interfering with removal. If you still can't remove the pins, try carefully grasping the finial or ball with a pair of locking pliers. Turn the pin slightly to break the bond; then try again. A really stubborn pin will probably come out if you remove the lower ball or finial and knock the pin up with a punch and hammer. Another alternative is to unscrew the hinges from the jamb — be sure to have a helper support the door in that case.

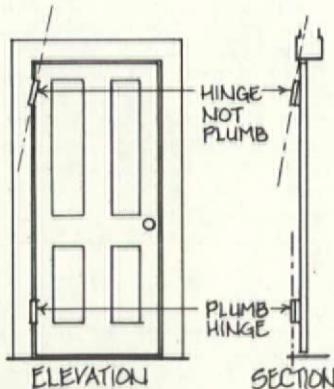
FREE UP ALL hinge pins before completely removing any of them. Remove pins from the bottom to the top — the top pin supports most of the load.

slight springy resistance and the hinges seem to be rocking in their mortises, most likely there is excess paint on the mating surfaces (of door and hinge side). Selectively or completely strip paint as previously discussed. Make sure the hinges are free of excess paint and screw heads are flush with face of hinge.

● **HINGE MORTISE(S) TOO DEEP** -- A previous, poorly-executed door repair may have resulted in more material being removed from the mortise than necessary. If the mortise is too deep, the hinge must be shimmed out flush with the jamb. The best way to achieve this is with a thin scrap of wood cut to the exact dimensions of the mortise. Another option is to use thin, plastic or metal prefabricated shims (available at most hardware stores). Avoid cardboard shims; they'll compress, and eventually decompose if exposed to moisture.

IF THE MORTISE on the door is too deep, the hinge can be shimmed as above. Or, if the door is a little tight in the opening, the hinge side can be planed enough to bring the hinges out flush with the edge of the door.

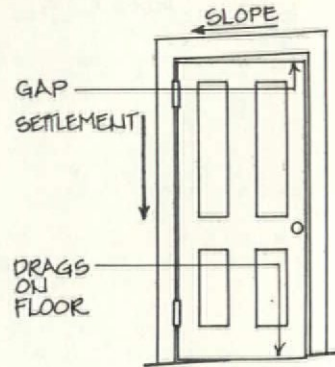
Hinges Creak And Grind



● **HINGES NEED LUBRICANT** -- Old hinges are bound to squeak and creak a bit. A couple drops of oil will usually silence them.

● **HINGES ARE NOT PLUMB** -- But if they continue to creak loudly and if there is even a slight feeling of resistance, the hinges are probably not plumb or in line with each other. Non-plumb hinges are not only noisy, but the extra friction on the knuckles will cause the hinge to wear out prematurely. Shim and/or remortise the hinges so they are plumb and in line with each other.

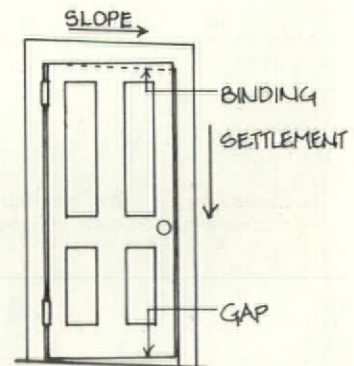
Door Drags On Floor And There Is A Gap On Latch Side Of Head



● **BUILDING SETTLEMENT** -- a common cause of the door dragging on the floor. This condition can be differentiated from simple loose hinges by a characteristic gap between the top of the door and the head. Check for squareness of door opening by putting a level on the head and along both sides of the jamb. An old building usually settles downward with only secondary lateral movement (leaning), so you'll probably see that the head is furthest out of alignment.

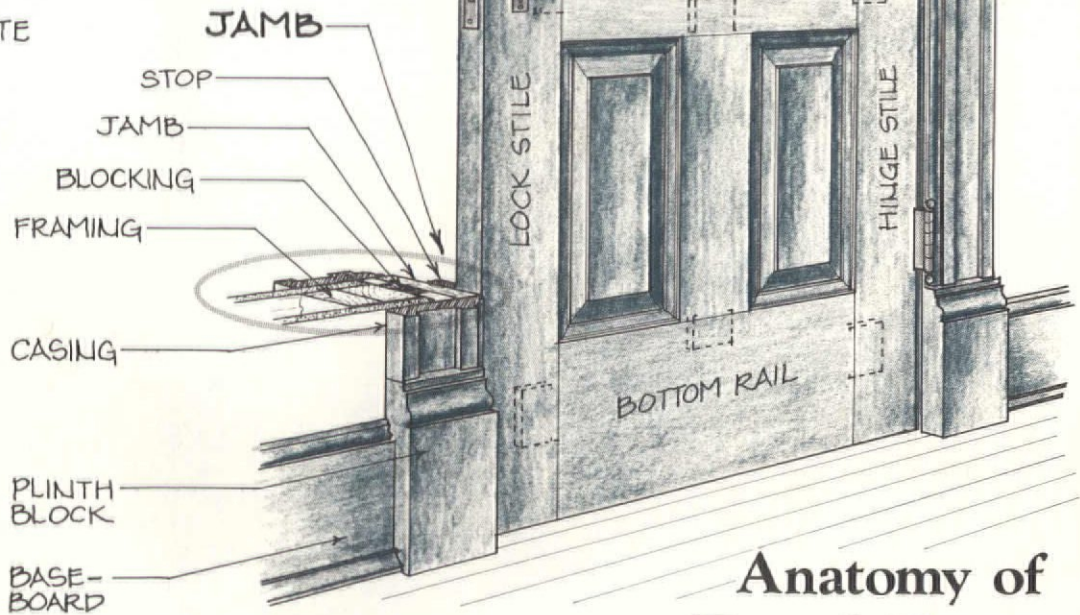
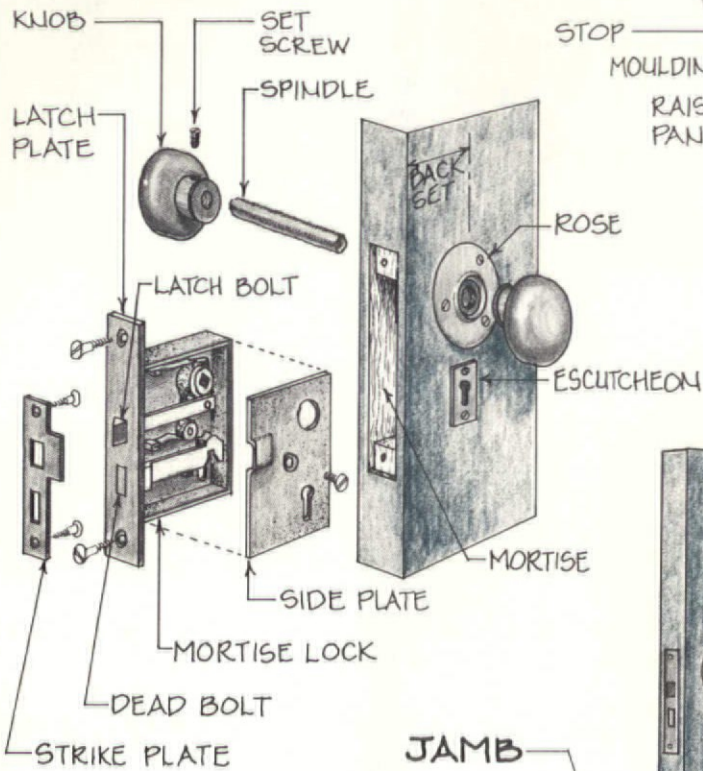
IF THE GAP at the top of the door is small enough that the door still meets the stop on the jamb head, it's not really worth rebuilding the jamb. Plane the bottom of the door instead. If, on the other hand, you can look right through the gap into the next room with the door closed, you should consider reframing the door.

Door Binds On Latch Side Of Head And There Is A Gap At Floor



● **AS WITH** the previous condition, you're going to be faced with the decision to reframe the opening or simply plane the door. Keep in mind that the top rail of a door is usually narrower than the bottom and is more of a

Anatomy of a Mortise Lockset



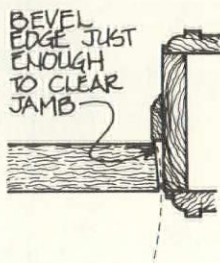
Anatomy of a Panel Door and Jamb

SOME TIPS ON PLANING

● **REMOVE PAINT** from the surface to be planed. It's nearly impossible to plane through paint, and the blade will dull almost instantly. Set the blade for a shallow cut for maximum control and minimum tear-out.

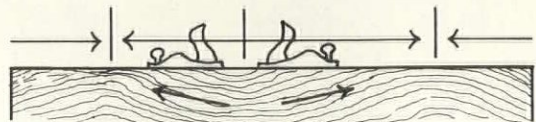
● **KEEP** your tools sharp. A dull plane will not only make the work more difficult, but it will also damage the door. A sharp plane removes uniform ribbons of wood; a dull plane catches and slips, tearing out chunks of wood and rippling the surface.

● **BEVEL** the edge of the stile so that you don't produce a large gap when the door is closed. That is, remove more material from the side of the stile that passes the jamb first, and leave more material on the side that lines up with the jamb only when the door is completely closed.



● **START** at the corner on end grain (top and bottom of stile). Never run the plane off the end grain of the stile — you'll splinter the wood.

● **TO AVOID** knocking-off corners, bear down on the nose of the plane at the beginning of the cut and the back of the plane at the end of the cut. This is especially important when you're using a power plane; it can round off a corner in just one pass.

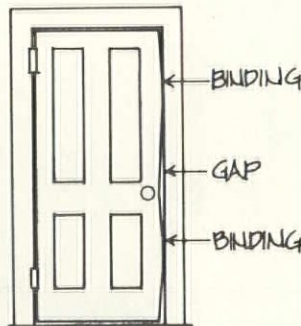


● **IF THE GRAIN** is wavy and the plane tears out wood in some places, try planing sections in alternate directions. If you're always planing "uphill," the plane can't dig in.

● **AFTER** planing, deepen hinge and lockset mortises as required to ensure hardware is flush with the edge of the door. Make sure spindle is centered in rose (see text).

focal point. Planing it to follow the slope of the head may leave it very unsightly and distorted. If a lot of material must be removed, you may even expose the tenon and weaken the door. This possibility creates a strong argument for reframing.

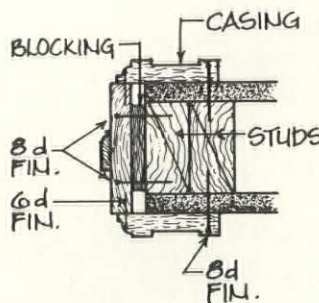
Door Binds Along Some Sections Of Jamb And Leaves Gaps In Other Areas



● **DOOR HAS FALLEN VICTIM TO BAD OR UNNECESSARY PLANING** -- Often this is quite obvious when you look at the edge of the door -- note unevenness, gouges, and torn wood grain. Check edge of door by holding a straight-edge against it.

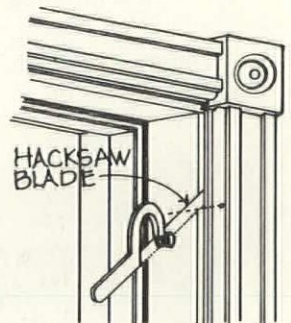
IF THE DOOR is not straight (with a consistent bevel), swing the door against the edge of the jamb and mark the high spots to be planed. Plane these spots down even with the rest of the door (see planing box).

● **JAMB IS NOT STRAIGHT** -- If a straight-edge placed against the jamb shows that it bows or undulates, first check to see that the jamb is secure. Try pushing and twisting the jamb to see if it's properly secured. High spots



where the jamb is loose can be pulled back into line and secured with finishing nails. Use 8d finish nails where you must go through the jamb into the framing and 6d finish nails through the trim into the jamb.

IF THE JAMB cannot be forced back into position, remove the casing on the least conspicuous side. (Use a wide-blade putty knife to protect adjacent surfaces from the prybar. See "Removing Interior Woodwork", June 1985 OHJ, for more details.) On the opposite (most conspicuous) side, loosen the casing just enough to get a hacksaw blade behind it. Cut the nails that hold the casing to the jamb. This procedure allows you to free the jamb without completely removing the casings from both sides.



NOW YOU HAVE TO shim out the low spots in the jamb while cutting down the high ones until the jamb is plumb and correctly spaced from the door. To do this, drive some wedges between the jamb and blocking to shim out the low spots in the jamb. Chisel out existing blocking behind high spots and replace with smaller pieces of wood. (Sometimes there are

small shims between the blocking and jamb. In that case, it's possible to simply remove the shims and renaill.)

SOLID WOOD BLOCKING is better for shimming than wood shingles, because it won't compress or splinter, and it's less likely to split when nailed. Secure any new blocking with 8d finish nails driven through jamb, blocking, and stud. If you are working with fine woodwork with a clear finish, hide the finish nails by removing the stop before driving the nails. When the stop is resecured, the nail heads will be concealed.

AFTER the jamb is plumb and straight, reinstall the casing.

LATCHING PROBLEMS

NOW THAT ALL THE REPAIRS have been completed to make the door fit properly without binding, latching problems can be tackled.

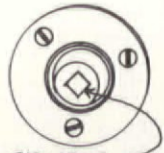
Lockset Binds And Latch Doesn't Spring Back

IF THE DOORKNOB resists turning and doesn't spring back to position when you release it, try putting a few drops of oil into the latch. If that doesn't do the trick, look for a:

● **PAINT-FILLED LOCKSET** -- The most common problem with old, interior locksets is paint and dirt invading the mechanism and gumming up the works. Fortunately, old cast-iron or brass mortise locks are extremely durable and infinitely repairable.

REMOVE THE KNOBS and spindle. Unscrew the lockset and remove it from its mortise. If it resists, remove the excess paint that's holding it in position. Unscrew the side plate from the lockset to expose the mechanism. If you're lucky, you'll need only to scrape dirt and paint from the latch and its opening. At worst, you'll have to replace a broken part or two (parts can be salvaged from similar locksets). Be sure the return spring is intact and in the correct position. Oil all moving parts before reassembling.

● **SPINDLE THAT'S NOT CENTERED IN ROSE** -- If the spindle isn't centered in the rose (the metal plate that covers hole under knob), the knob may bind on the rose and prevent the latch from returning. This condition is likely if the door has previously been planed and the lockset mortise deepened.



BE SURE the lockset is set all the way into its mortise so that it's flush with the edge of the door. Unscrew the rose or trimplate and shift its position so that the spindle will be centered when inserted. Rotate the rose a few degrees and redrill new holes so the screws don't split the wood alongside the abandoned screw holes. Remove any paint buildup from the mating surfaces between the knob and rose.

WHEN YOU REINSTALL the spindle and knobs, tighten them up, leaving only enough play so they don't bind against the rose. Tighten the set screws firmly against a flat surface in the spindle. If the screw doesn't bear squarely on the flat of the spindle, the screw will eventually loosen and the knob will fall off.

Lockset Functions Properly But Door Doesn't Latch

● **PAINT BUILDUP ON STOP AND DOOR** -- Thick paint on the latch side of the door will prevent the latch from reaching the strike plate. Remove as necessary.

● **MISALIGNMENT OF LATCH WITH MORTISE IN STRIKE PLATE** -- Look into the joint between the door and jamb to see if the latch and mortise line up vertically. If the joint is too small for you to see (and it ought to be), look for wear marks on the strike plate. Or, close the door and make a scratch on the outside of the strike at the top of the latch. Then open the door to see if the mark lines up with the mortise.



IF THE MORTISE in the strike is just a bit high or low, the strike plate can be removed and filed to accommodate the latch. If the misalignment exceeds about 1/16 inch, it will be necessary to move the strike (assuming all other door repairs are complete). Extend the mortise for the strike with a chisel as required. Plug the old screw holes and refasten the strike in its new position. On extremely fine millwork, fill the exposed section of mortise with a thin piece of matching wood.

● **DOOR IS WARPED** -- If the latch lines up with the mortise, there's no paint buildup, and the door still refuses to latch, it may be warped. Sight across the face of the door or put a straight edge diagonally across the face to see if the door is twisted. Check along the face of the latch stile to see if it's warped. It's impossible to unwarpage a stile, and hard to take a twist out of a door. It's easy enough to remove the stops and reset them so they conform. Renail stops with the door closed, so they can be bent slightly to follow the warp. There should be just enough space between the door and stops so the door closes easily without rattling.

Door Rattles Between Latch And Stops

● **STOPS ARE TOO FAR FROM DOOR** -- Remove the stops and renail them closer to the door as described previously.

● **WORN LATCH** -- Check to see if the latch is loose within the face plate of the lockset. If this is the case, you'll have no choice but to replace the lockset to eliminate rattling.



OCTAGONS

and Hexagons and Other Multi-Faceted Eccentricities

by James C. Massey & Shirley Maxwell

THE OCTAGON HOUSE is a mid-19th-century architectural curiosity that has had far greater impact on the imaginations of preservationists and architectural historians than on the American townscape. Still, several thousand of these eight-sided oddities (as well as other buildings with anywhere from six to sixteen sides) were built following the publication of Orson Squire Fowler's 1849 treatise *A Home For All*, which brought the octagon concept to national attention for the first time.

TRULY MORE A SHAPE THAN A STYLE, the octagon needs only one characteristic for absolutely certain identification: eight consecutively angled exterior walls. Decorative elements may be drawn from any mid-Victorian style; often, they were omitted altogether. Bracket-

ed eaves and Italianate door and window details are perhaps most common, although Stick Style is also frequently encountered. Roofs are usually hipped or pyramidal and are frequently topped by octagonal cupolas.

FOWLER was not the first American to be struck by the possibilities of the octagon and other multi-sided architectural forms. Williamsburg, Virginia, had an octagonal powder magazine, and Thomas Jefferson built a little octagonal summer home, Poplar Forest, in 1819. Hexagonal schools and churches were not unknown to Fowler, and circular jails enjoyed a certain vogue.

HOWEVER, IT WAS FOWLER -- theological graduate turned phrenologist, marriage counselor, lecturer, publisher, and inveterate giver of

It may still be known as "The Folly," but this 1863 octagon house built in Columbus, Georgia, today has the respectable status of a National Historic Landmark.



HABS, Library of Congress

Opposite:

Among the several hundred octagon houses remaining today is this striking museum restoration: Longwood, built in Natchez, Mississippi, in 1862. The house is also notable for its exotic, onion-shaped dome and other Moorish-revival details.

socially uplifting advice -- who popularized the form for residential use. He would have preferred basing his ideal house on the circle, which he saw as the most natural, aesthetic, and economical way to enclose the greatest amount of interior space. Recognizing the limits of most builders' skills, however, he was willing to settle for a six-, eight-, or sixteen-cornered structure. He hoped the form would provide cheap, comfortable, durable housing for the working classes.

Materials

FOWLER IMAGINED that such dwellings could be constructed by the prospective occupants themselves, and he advocated the use of concrete as the cheapest, most permanent, and most readily available building material. In fact, his enlarged 1853 edition of A Home For All was subtitled "The Gravel Wall or Octagon Mode of Building." Although concrete construction was familiar to the ancient Romans, it hadn't been used in America, and Fowler was impressed when he came upon the concrete (or "grout") hexagonal house that Joseph Goodrich had built in Milton, Wisconsin. Goodrich concocted a sturdy mixture of lime, sand, and coarse gravel which Fowler pronounced "hard as stone."

GOODRICH'S HOUSE still stands today, but not all early-American concrete held up so well. In 1859, Daniel Harrison Jacques complained in another Fowler and Wells publication (The House: A Pocket Manual of Rural Architecture) that improperly mixed and cured walls often crumbled into dust within a couple of years. That fact, along with the unwieldiness of the material and the building public's unfamiliarity with the techniques for using it, probably accounted for its limited popularity. More octagons took shape in frame, vertical plank-ing, brick, stone -- perhaps even cobblestone -- than in concrete.



HABS, Library of Congress

Orson Squire Fowler's model for the use of concrete walls in a polygonal structure was the Joseph Goodrich House, built in Milton, Wisconsin, in 1844.



Fowler was no architect, but he was obviously fearless about following his own advice -- he designed and built this gravel-wall house for his family in Fishkill, New York. Alas, the 60-room residence, completed in 1853, no longer exists.



The Armour-Stiner House, completed in 1860 in Irvington, New York, is a stunning blend of Gothic, Stick Style, Second Empire, and Eastlake details.



A celebrated Washington, D.C., building, "The Octagon" isn't an octagon at all—it's really an irregular hexagon. Completed in 1800, the house sheltered James and Dolley Madison after they were burned out of the White House by British troops.



The John Richards House was built in Watertown, Wisconsin, in 1854. The largest octagon in the Midwest, it has 32 rooms and a central spiral staircase. (Note the octagonal cupola.)

The Shape Of Things

ALTHOUGH OCTAGONAL HOUSES were constructed throughout the second half of the 19th century, their heyday came before the Civil War. They sprang up in modest numbers all across the United States, particularly in New York, New England, and the Midwest. The South had relatively few examples; the Southwest, very few or none.

IT MAY BE A TELLING COMMENT, both on the surface appeal of the design and on its practical

"NATURE'S FORMS are mostly spherical. She makes 10,000 curvilinear forms to one square form. Then why not apply her forms to houses?"

— Orson Squire Fowler, "A Home For All" (1854)

shortcomings, that many small towns boasted one -- and only one -- octagon. The awkward interior arrangements fostered by multi-sided architecture must have discouraged many potential builders. Although Fowler and other pattern-book authors furnished simple floorplans, the layout of a polygonal house was seldom as space- and energy-efficient as it was advertised to be. Inserting conventional rectangular rooms within the octagon produced leftover triangles of hard-to-use space; wedge-shaped or irregular room designs filled out the perimeter of the house, but were often less convenient than traditional plans. Either way, it was hard to provide such essential amenities as logically placed windows, doors, and corridors. On the whole, the polygon seems to have been better suited to barns and outbuildings than to human habitation, and those utilitarian forms continued to be built well into the 20th century, especially circular barns.

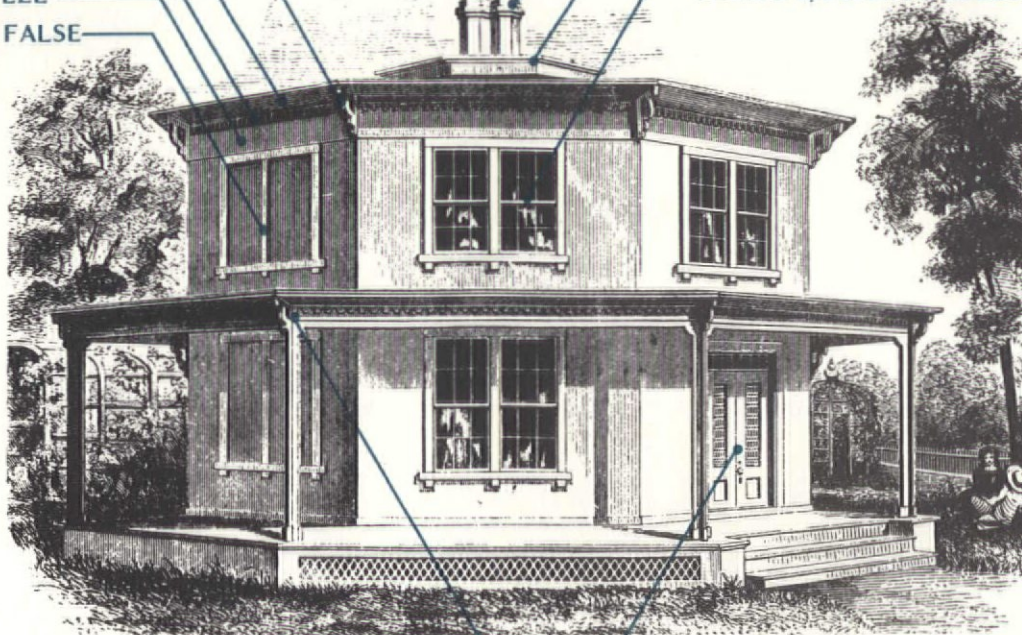
Reading The Old House

Octagons, Hexagons, and other Multi-Faceted Eccentricities

BY JAMES C. MASSEY & SHIRLEY MAXWELL

SCROLL BRACKETS
WIDE, PLAIN EAVES
DENTIL CORNICE
PLAIN FRIEZE
BLIND OR FALSE
WINDOWS

PAIRED OCTAGONAL CHIMNEYS
OCTAGONAL CUPOLA
PAIRED 6/6 LIGHT DOUBLE-HUNG SASH



PORCH CORNICE ECHOES ROOF ON SMALLER SCALE – SCROLL BRACKETS AND DENTILS

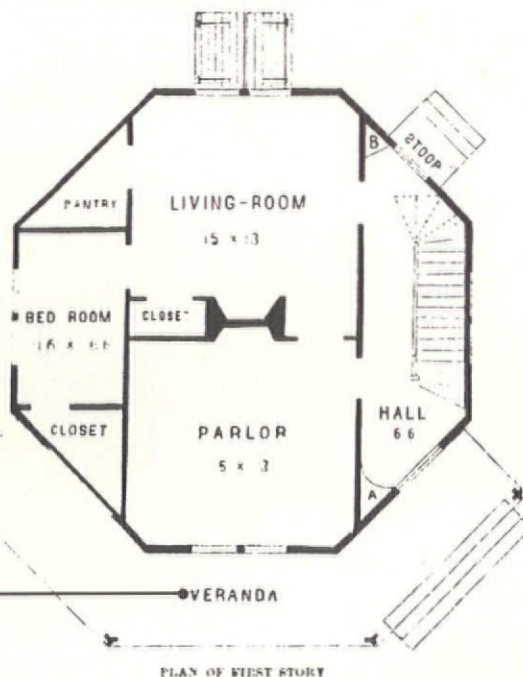
DOUBLE SASH AND PANEL DOORS WITH RECTANGULAR TRANSOM

FEATURES: KEY FEATURE IS THE DISTINCTIVE OCTAGON SHAPE – ALONG WITH OCCASIONAL HEXAGONS. DESPITE FOWLER'S PLEA FOR CONCRETE WALLS, BRICK, STUCCO, AND FRAME WERE STANDARD. DETAILS WERE MOST COMMONLY ITALIANATE (AS THIS) OR STICK STYLE. ROOFS USUALLY PYRAMIDAL GABLES WITH CUPOLAS, AS THIS EXAMPLE, BUT MANSARDS AND DOMES MAY BE FOUND.

PLAN: DESPITE ATTRACTIVE OCTAGON SHAPE, IT WAS DIFFICULT TO LAY OUT AN EFFICIENT PLAN. WHATEVER APPROACH LEFT CORNER "CLOSETS" OR WEDGE-SHAPED ROOMS (AS HERE).

"VERANDA" WAS THE COMMONEST TERM FOR TODAY'S PORCH, WHICH THEN HAD A MORE UTILITARIAN CONNOTATION

SOURCE: O.S. FOWLER, "A HOME FOR ALL," 1854 EDITION



EXTERIOR STAINS

BY PATRICIA POORE AND BILL O'DONNELL

EXTERIOR STAINS come in so many different permutations -- oil and latex, semi-transparent and opaque, preservative and weathering -- that the whole subject seems complex. We sat down and read through all the manufacturers' literature we could get our hands on. After sorting it out and applying common sense (with a dash of experience), we've figured out it's not so complex after all. Here we'll give you a run-down of what's available and offer some tips specific to old buildings.

STAIN VS. PAINT

WHY USE a stain at all? They're gaining popularity in new wood construction because they are cheaper than paint and don't build up to a thick film. Maintenance is generally easier with stains: Preparing the surface before re-coating is easier. Also, modern tastes accept and even prefer that the wood texture show through the finish. Keep all this in mind if you're adding an outbuilding or a rear wing.

STAIN HAS less applicability for older houses that are already painted. You'll be able to switch to stain only if the paint film has weathered away to virtually nothing, or if you've stripped off all the paint to bare wood. The decision to switch will probably be based on your unwillingness to start the whole painting cycle over again. In harsh environments where paint regularly fails (such as on the seacoast), you might try a stain system instead. Stain must still be renewed, of course -- but preparation is easier, and stain weathers more gracefully than paint. (Opaque stain doesn't hold up as well as paint on exposed south-facing walls; recoat more often where degradation is apparent.)

The label will give you information on opacity and color, presence of water repellents or preservative chemicals, recommended uses, and application instructions. Major stain manufacturers also offer technical literature.



**Water Repellent
Protects and Preserves
Against Mildew and Rot**

*These stains meet Federal Specification TT-W-572 B, Par. 3.7 for water repellency.

Five Year Limited Warranty

When applied to new wood according to the directions on our label, if this Cabot product cracks, peels or blisters within five years after purchase, Samuel Cabot Inc. will furnish any necessary additional product free of charge, or will refund the purchase price. This warranty does not include labor or cost of labor for the application of the product. This warranty gives you specific legal rights, and you may also have other rights which vary from state to state.

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**Cabot's®
Semi-Transparent
Stains**

0334 MISSION BROWN

Wood Preserving

ONE U.S. GALLON — 3.785 LITERS
KEEP OUT OF THE REACH OF CHILDREN

**WARNING: COMBUSTIBLE—HARMFUL OR FATAL IF SWALLOWED!
SEE SIDE PANEL FOR ADDITIONAL PRECAUTIONARY STATEMENTS.**

ACTIVE INGREDIENTS:
Dibutyltin oxide 23%
Fungicide, 2-bromomethyl-4-propyl-6-tert-butyl-1,3-dioxane 23%
NEUTRAL INGREDIENTS 54%
100%

STAIN CAN ALSO be used selectively. You could stay with paint (which has better hiding characteristics and color retention) on clapboards ... but switch to a semi-transparent stain on new or stripped rails and balustrades. Stain is excellent for use on these high-abrasion surfaces. (It's the only practical choice for a deck.)

OLD-HOUSE OWNERS might consider a stain finish for new wood shingle roofs. Nothing can "bring back" already-weathered shingles or shakes. But a new wood roof will look good longer (and maybe last longer) with a semi-transparent preservative stain on it. (Don't use paint or opaque stain on a roof; it won't hold up.)

TYPES OF STAIN

DESPITE ALL the different names used by manufacturers, most products fall into these categories:

- (1) Semi-transparent -- allow some of the wood's color, plus its grain and texture, to show through.
- (2) Solid-color or Opaque -- have greater opacity, giving a consistent color finish, but allow more texture to show than paint does.

MOST STAINS are oil-based, because the whole idea is that they penetrate the wood (rather than forming a surface film). An important departure are the relatively new latex opaque stains, which are a compromise between paint and stain. Because it is the only kind of stain that can be used over previously coated wood, it has a special usefulness for old buildings.

SOME PRODUCTS contain a wood preservative, commonly TBTO (tributyltin oxide), which is effective yet doesn't appear to have the human toxicity associated with bad actors like pentachlorophenol. Most contain a mildewcide such as Folpet (N-trichloromethylthio-phtalimide). The labels are usually obvious about active ingredients.

THERE ARE a few special-use stains, too. A popular one (for new wood only) is weathering stain. This imparts a soft grey finish on application, then chemically assists weathering to a natural silver grey in six to nine

Cabot's Semi-Transparent Stains

"The Stain that shows the Grain"

Cabot's® Semi-Transparent Stains dye the wood fibers, penetrating deep into the surface, producing rich lively colors that enhance the beauty of the grain. They can be painted or stained over at any time.
Cabot's® Semi-Transparent Stains are for use on exterior, horizontal or vertical siding, clapboards, and are especially effective on rough sawn wood surfaces such as shingles and shakes. For best results the wood should be porous — a Stain to be effective must be able to penetrate.

STORAGE AND DISPOSAL: Do not reuse empty container. Wrap container in plastic and put in trash collection. Do not use, pour, spill or store near heat or open flame. Avoid storage near feed or food products.

IT IS A VIOLATION OF FEDERAL LAW TO USE THIS PRODUCT IN A MANNER WHICH IS INCONSISTENT WITH THE INSTRUCTIONS ON THIS LABEL.

DIRECTIONS FOR USE

NOTE TO USER: Do not use this product indoors — for exterior use only. Do not treat wood intended for indoor use. Keep product away from domestic animals.

THE SURFACE: These stains should not be used on any previously painted or sealed surface. Do not stain the stain. Do not stain when the temperature is below 40°F. The surface must be clean, structurally sound and dry, free from wax, oil, grease, chalk and mildew. Do not stain in intense heat and sunlight. Do not use adjacent to fresh stucco. Cabot's Acrylic Sealer Color stain is recommended for this purpose.

STRAINING: Stir the stain thoroughly before applying, and stir it occasionally while applying to maintain a uniform solution. If the job requires more than one can of stain, mix all in one container. To make sure the stain is in solution, pour 1/4 of the oil off the top into another container, then remove and continue this process until the final pouring of the stain into another container reveals the metal bottom of the can.

APPLICATION: Apply by brush, spray, or roller. Allow the wood, treated or untreated, to weather before applying the stain. Two coats are recommended for best results. Colors may vary slightly according to the color and porosity of the wood surface. A sample brushout is recommended.

DRYING TIME: 4 - 8 hours. Allow 12 hours between coats.

COVERING CAPACITY: On smooth surfaces approximately 200 square feet per gallon. On rough surfaces about 150 square feet per gallon.

These stains are in compliance with the requirements of the California Air Resources Board Model Rule for Architectural Coating. Also complies with the Philadelphia Air Management Regulation V—Non-Photochemically Reactive.

FEATURES PRODUCTS	FINISH	WATER REPELLENT	PRESERVA- TIVE	BASE	COLORS
CABOT'S Semi-Transparent	Semi- Transparent	Yes (non-paraffin)	TBTO & Folpet	Linseed Oil	28
CABOT'S O.V.T. Solid Color	Opaque	None	None	Linseed Oil	30
CABOT'S Acrylic Solid Color	Opaque	None	None	Acrylic Latex	15
CABOT'S Bleaching Stain	Clear	None	Folpet	Linseed Oil	Driftwood Grey
OLYMPIC Semi-Transparent	Semi- Transparent	None	None	Oil	36
OLYMPIC Solid Color	Opaque	None	None	Acrylic Latex or Linseed Oil	30
OLYMPIC Weather Screen	Opaque Semi- Transparent	Yes	TBTO	Linseed Oil	30
OLYMPIC Natural Tones	Transparent Semi- Transparent	Yes None	Yes None	Oil	3: Cedar, Fir, Redwood
MINWAX Ext. Wood Finish	Semi- Transparent	Paraffin	TBTO	Linseed Oil	8
MINWAX Solid Color Ext. Stain	Opaque	Paraffin	TBTO & iodine polyphase	Linseed Oil	8
BENJAMIN MOORE Moorwood Solid-C. Oil	Opaque	None	Folpet	Modified Linseed Alkyd	15 (+ custom)
BENJAMIN MOORE Moorwood Solid-C. Latex	Opaque	None	Yes	Acrylic Latex	15 (+ custom)
BENJAMIN MOORE Moorwood Semi-Trans.	Semi- Transparent	Yes	TBTO & Folpet	Modified Linseed Alkyd	20 (+ custom)
REZ (PPG) Oil-Based Stain	Semi- Transparent	Paraffin	TBTO	Oil / Alkyd	12
REZ (PPG) Solid-Color Latex	Opaque	None	None	Acrylic Latex	21
FLOOD CWF	Clear	Yes (non-paraffin)	Yes	Oil	Clear

USES FINISH	Weathered Wood	New Wood	Painted Wood	Freshly Stripped Wood	'Bleeder' Woods	Hori- zontal Surfaces	Shake Roofs	Masonry, Stucco, Metals
Clear or Transparent	Yes	Yes	No	Yes	Maybe*	Yes	Yes	No
Semi- Transparent	Yes	Yes	No	Yes	Maybe*	Yes	Yes	No
Opaque Oil	Finish Coat	Finish Coat	No	Yes	Yes	No	No	No
Opaque Latex	Finish Coat	Finish Coat	With Proper Preparation	Finish Coat	No	No	No	Yes
Paint	Finish Coat	Yes	Yes	Yes	Yes	Maybe*	No	Yes

*See product literature for instructions.

months. (Some companies call them "bleaching stains"; read the literature.) Another subgroup are the "natural stains." These keep the wood looking new. They do have pigment in them (the color of the raw redwood, cedar, or fir); a truly clear coating would allow ultraviolet light to penetrate and discolor the surface. Again, you'll find that the labels or literature are quite helpful.

WHAT TO USE WHEN

LET'S GO BACK to the beginning. Oil-base stains penetrate the wood; latex stains form a thin, flexible film. So if there is any paint whatsoever left on the house, your choice is limited to latex opaque stain. Prepare the surface as scrupulously as for painting -- there must be no loose paint, rough edges, dirt, mildew, etc.

HERE ARE some other situations when a latex opaque stain is best:

- To get a traditional, color-rich finish without using paint.
- To go from a semi-transparent or opaque oil finish to a lighter color. (To use a light-color latex stain on dark woods, you may have to prime with an undercoat product from the same manufacturer.)
- To cover over previous stain that contained creosote.
- To get an opaque-stain coating on new, bare Southern yellow pine, maple, and other close-pored, impervious wood species.
- When mildew is a recurring problem. (Latex stains are more mildew-resistant than oil.)
- When ease of application and cleanup is of utmost importance. (Latex is water-soluble.)

MOST STAINS are oil-based (penetrating) products. The most effective (and justifiably expensive) of these are chiefly linseed-oil-based (sometimes modified with a long-oil alkyd). For a semi-transparent finish, use only an oil-based product (not latex).

FOR WOOD that has weathered and is already showing signs of deterioration, it is possible to color with an oil-based, semi-transparent or solid stain, but only after careful preparation. First, the wood must be cleaned with a weak oxalic acid/water solution. All weathered wood must then be waterblasted or wire-brushed (use a non-iron brush) to remove loose and damaged wood fibers. You'll have to stick to dark colors if any greying or discoloration remains.

THE MANUFACTURERS of the preservative chemicals that are used to treat new lumber say that pressure-treated wood can be stained under certain conditions. For example, the Wolmanized brand can be stained with one coat of an oil-based, semi-transparent stain after the wood has been exposed to full weathering for at least two months. (Be aware that the green tinge in treated wood will affect the

color.) Do check with the manufacturer's technical literature or personnel.

USE OIL-BASED STAINS, not latex, on open-pored woods such as redwood, cedar, mahogany, and fir.

ON APPLICATION

MANY INEXPERIENCED APPLICATORS give up on the idea of semi-transparent or bleaching stain because they can't get even coverage. We've all been spoiled by the ease of application of high-quality latex paints, which are almost foolproof.

APPLYING STAIN does take a little more care, but it doesn't take any longer than painting. (And the next time, preparing a previously-stained surface will be easier than preparing a previously-painted one.) Here are some tips:

(1) Pour the top oils out and stir the pigment-rich contents. Then put the oils back in and stir thoroughly. It's best to pour two or three gallons into a five-gallon pail, and stir together for uniform color and pigment dispersion.

(2) You do have to box your stain; that is, mix one batch of stain into another to avoid pigment concentration and color differences. Never use the bottom third of a can; stir it into the next batch.


(3) Stir the stain often during application.

(4) To avoid lap marks, be very mindful to keep a wet edge. On clapboards, take a few courses and apply stain to a natural break such as a window or corner board. On vertical siding, start at the top of a few boards and work down. Don't stain in direct sun.

(5) A good brush is the best tool for staining. But if you're using a low-viscosity (very fluid) semi-transparent or bleaching stain and you find that it's running all over the place, switch to a foam-pad applicator.

(6) Follow directions on the label whenever possible. With latex stain: Don't apply when temperature is below 50 degrees (or will go below 50 within 24 hours). Doing so could actually affect the cure. (Applying oil-based products below recommended temperature will affect drying time, but not usually durability.) On hot, dry days, dampen the surface before applying latex stain. (Oil stain must be applied to a dry surface.)

(7) When possible, remove trim that's to be stained a different color from the body. It's almost impossible to cut-in with stain.

(8) On new work, pre-stain if possible. It's easier to control the finish when the clapboards are laying across saw-horses in the shade. 

OLYMPIC STAIN - 2233 112th Ave. NE, Bellevue, WA 98004.
(800) 426-6306, (206) 453-1700. Free color cards and manual.

SAMUEL CABOT, INC. (Cabot Stains) - One Union St., Boston, MA 02108. (617) 723-7740. Free Technical Data Sheets; brochure.

REZ FINISHES (division PPG Industries) - One PPG Place, Pittsburgh, PA 15272. (412) 434-3131. R&D, (800) 441-9695. Free Rez Stains brochure.

MINWAX CO., INC. - 16 Cherry St., Clifton, NJ 07014.
(201) 391-0253. Free literature and color card.

BENJAMIN MOORE - 51 Chestnut Ridge Rd., Montvale, NJ 07645.
(201) 573-9600. (212) 925-4300. Free leaflet; specify ext. stains.

FLOOD COMPANY - PO Box 399, Hudson, OH 44236.
(800) 321-3444. Free tech. brochure on clear preservative finishes.

Note: Other coatings companies also manufacture quality stains.

I V Y IN VICTORIAN INTERIORS

by Ron Pilling

HENRY T. WILLIAMS, in his 1871 volume Window Gardening, called ivy the "poor man's vine," noting that it grew for almost anyone, green thumb notwithstanding. Everyone in the Western world must have agreed, because miles and miles of ivy were twined through parlors and draped over framed portraits of loved ones.

IT WAS TRAINED to climb columns and window frames, to crawl along cornices and surround doorways as if they were garden trellises. If ivy wouldn't grow in a particular place, housewives simply cut off some leaves, strung them like beads on wire, and nailed the "artistic" assemblage to the wall.



Centered before this Victorian window is a shallow Wardian Case, appropriate for mosses, tiny ground covers, and short ferns. Ivy grows from two large pots placed on either side of the window; it may have crawled across the cornice, creating a "perpetual indoor summer."

THERE WASN'T MUCH TIME for "floral elegances" until the middle of the 19th century. Americans in the 1700s had a hard enough time just keeping body and soul together. But developments by the mid-1800s turned the attention of the Victorian homeowner to indoor gardening. In 1842, London physician Nathaniel Ward invented the "Wardian Case," what we now know as a terrarium. Plant collectors -- and there were plenty of them hunting the jungles of the world for tropical splendors -- sold plants that, without these glass cases, would never have survived the long voyage to shops in London, New York, and Philadelphia.

A GREAT CURIOSITY about indoor gardening developed. Magazines carried columns about propagating English Ivy, Climbing Ferns, Ivy-Leafed Toad Flax, and other vines. Readers were taught how to harvest houseplants in the wild and how to adapt them to Victorian interiors. There were hanging pots and huge jardinières filled with various plants, but it was the climbing ivy that dominated indoor gardens, and it was ivy that tied the entire scheme together.

BY 1869, when Catherine E. Beecher and Harriet Beecher Stowe published The American Woman's Home, they were able to report that "The use of ivy in decorating a room is beginning to be generally acknowledged ... Ivy will live and thrive and wind about in a room, year in and year out, will grow around pictures, and do almost anything to oblige you." The use of ivy as an important decorative element reflected other mawkish Victorian sentimental ideas about nature. Natural forms, it was argued, taught lessons of patient endurance, meek submission, and innocent cheerfulness.

PARLOURS were routinely turned into ivy-laden jungles. In typical Victorian fashion, if a little ivy refreshed a room setting, yards of it were even better. No window was complete without it. The March 1868 issue of Hearth And Home showed a window garden "whose chief charm consists in the running vines that start from a longitudinal box at the bottom of the window, and thence clamber up and about the casing and across the rustic framework erected for its convenience."

The Joy Of Ivy

ENGLISH IVY was the most popular plant for parlour decoration. Its tendrils will grasp nearly anything that presents itself. Though a very common plant, English Ivy became living poetry for Victorian writers: "A single root has been known to wreath a bow window with thick garlands, and then strike off into lovely independent paths along picture cords



"Where adjoining rooms connect by folding-doors, the openings may be festooned with the vines in the most pleasing manner. [This illustration] shows part of such a doorway, there being a corresponding pot on the other side."

and above cornices, till the room seems all a-bud ... Wherever it goes it makes a green, perpetual indoor summer of life."

OTHER CLIMBING PLANTS breached the walls of parlours and drawing-rooms. Irish Ivy was prized for its light-green foliage and its ability to grow in dimly lit rooms. German Ivy was especially fast-growing and could easily be propagated from cuttings. The purple stems and purple veins of Coliseum Ivy made the variety highly sought. One Victorian horticulturist noted that Coliseum Ivy grew in cracks of the wall of "the Grand Cathedral in Milan." Variegated ivy, with foliage of green, yellow, gold, and cream, was reserved for sunny rooms.

FOR LARGE GROWTH, the ivy was planted in heavy pots on the floor and then allowed to climb as the homeowner desired. Ivy is indeed a hardy plant, and will spread quickly with minimal care. Pots must be well drained and the soil must be rich. A Victorian recipe for ivy soil consisting of half composted leaf mold and half well-decayed manure is still a good formula. Commercial potting soil will also work well. Cover the bottom of the pot with an inch or so of gravel and then a thin layer of charcoal before filling with potting soil.

PART OF THE REASON for ivy's success in Victorian homes is that it isn't very sensitive to changes in temperature and does reasonably well in darkened areas. This made it ideal for hallways that may have been near a drafty entry or in heavily draped parlours with little natural light. Even an unevenly heated 1880 brownstone was an adequate environment, as long as the plants got a little warmth in the winter and a short daily dose of sunlight.

AS THE IVY spilled from its pot, it was trained on stakes or directly on interior architectural details. If limited to tall stakes securely anchored in the soil, the plant could be moved from window to window, and outdoors in spring and summer. It is more permanent, however, when climbing staircases, twined around balustrades, or framing entry arches (which was its favorite use). "Sometimes the whole side of a parlour is covered with it ... looped about brackets ... the most beautiful of all drawing-room plant decorations."

MORE ELABORATE TRAINING for large plants called for indoor trellises. A line drawing of the period to suggest designs for ivy shows a small sofa nestled inside a trellis that arches over its top (see illustration at left). The trellis ends are planted in two long boxes placed on either side of the sofa, from which the ivy grows. The climbing greenery obscures any activity on the sofa, creating a sort of natural inglenook when surrounded by tall pots of palm and plant stands with lush ferns.



By training ivy over a trellis, the Victorian homeowner could create a leafy 'inglenook.'

IVY GROWING in similar long planter boxes with a lattice screen attached to one long side of the box was used as room dividers. The ivy climbed the lattice, creating a leafy "wall" that could be used to divide large rooms into smaller, more intimate spaces.

VINES CAN ALSO BE GROWN by immersing their ends into vials of water. This was a popular way to train live ivy around "the portraits of father, mother, and cherished friends, who look forth smiling from the leafy environment." Each vial is attached to the back of the picture frame with a few small pieces of charcoal in the bottom to purify the water. Since Victorians hung their pictures and looking-glasses high on the wall, slanted downward from the top, a space at the top between the back of the picture and the wall was perfect for the water-filled vial. Plant shops sold tin or zinc containers with pointed bottoms, shaped to fit into this space. Care was taken to make sure all were kept filled with water.

THE IVY COULD THEN GROW around the frame and up the picture cords. If the picture were suspended from a picture moulding at ceiling level, the ivy often climbed from the cornice, down the wire, and around the frame. It was then gracefully draped from picture to picture, while that growing in the cornice served to border the room at the ceiling line.

GODEY'S LADY'S MAGAZINE, throughout the 1870s and '80s, described all manner of hanging pots, showing some with embroidered or beaded covers. Wall-mounted wicker baskets concealed pots of one sort of plant or another. Among the plants popular for such pots were the climbing varieties. "Here at home, it climbs and swings, and droops at will, thriving and twining until the arms of the basket are hidden in the dense verdure."

SOMETHING ABOUT GARDENING seemed to inspire plant-lovers a century ago with great poetic inspiration. Ivy, which "twined," "draped," and "rambled," represented all that was pure and forthright. The plant bent to its owners' wishes, served only to improve the environments of those around it, and willingly adapted to nearly any room.

"IT BECOMES AS ONE with the family. Wash its dusty leaves, and no child could look more gracefully in your face." Perhaps that's stretching the character of English Ivy a bit, but there's no denying that the dark green vine has a place in any newly restored row house or gothic cottage.

Right Above: This illustration "drops a hint as to how ivy may be concealed behind a mirror, with its graceful loops hanging down on each side, and a small portion just peeping into the glass."

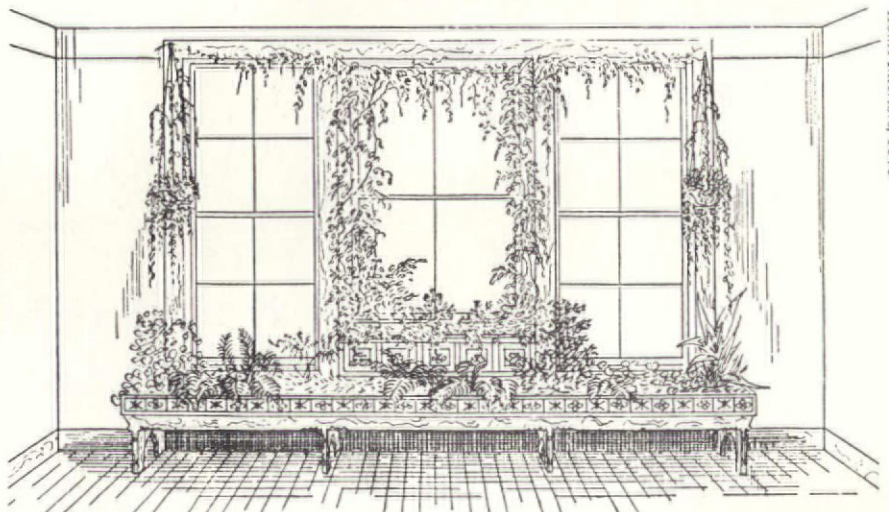
Right Below: "At the side windows hang baskets filled with trailing plants ... good honest earthen pots that expect to be hidden, and usually are, by a luxuriant growth of verdure and bloom."

Ivy Suitable For Historic Interiors

- English Ivy (*Hedera helix*) was brought to America by our colonial ancestors, but grew wild by the mid-19th century. English Ivy grows well in full or partial shade and clings tenaciously to nearly anything. The leaves are shiny, leathery, dark green.
- Algerian Ivy, or Irish Ivy (*Hedera canariensis*), is distinctive for its wine-red twigs and stems. The large leaves (five to seven inches across) are bright green in summer and turn to bronze in winter.
- German Ivy (*Senecio scandens*) resembles its English counterpart. The leaves are smaller and lighter in color, and German Ivy grows much faster. It is also called Parlour Ivy.
- Coliseum Ivy (*Linaria cymbalaria*) has purple stems and small green leaves with purple veins. It has minute flowers of lilac, white, and yellow.
- Creeping Fig (*Ficus pumila*) has one-inch, heart-shaped leaves that grow very thick, and in time will form almost a solid mat.
- Swedish Ivy (*Plectranthus australis*) "grows so thick that it forms a living curtain." Tiny leaves are waxy green, with scalloped edges.



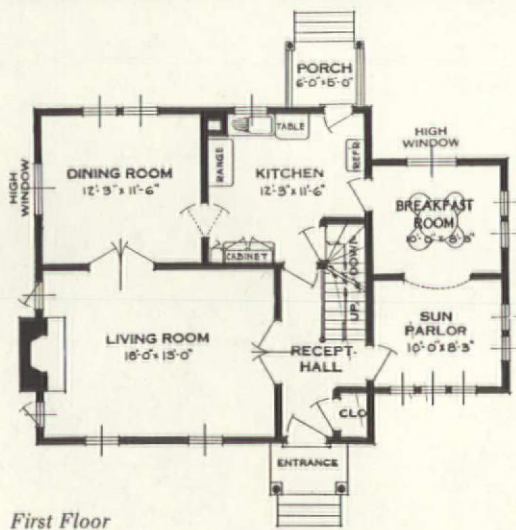
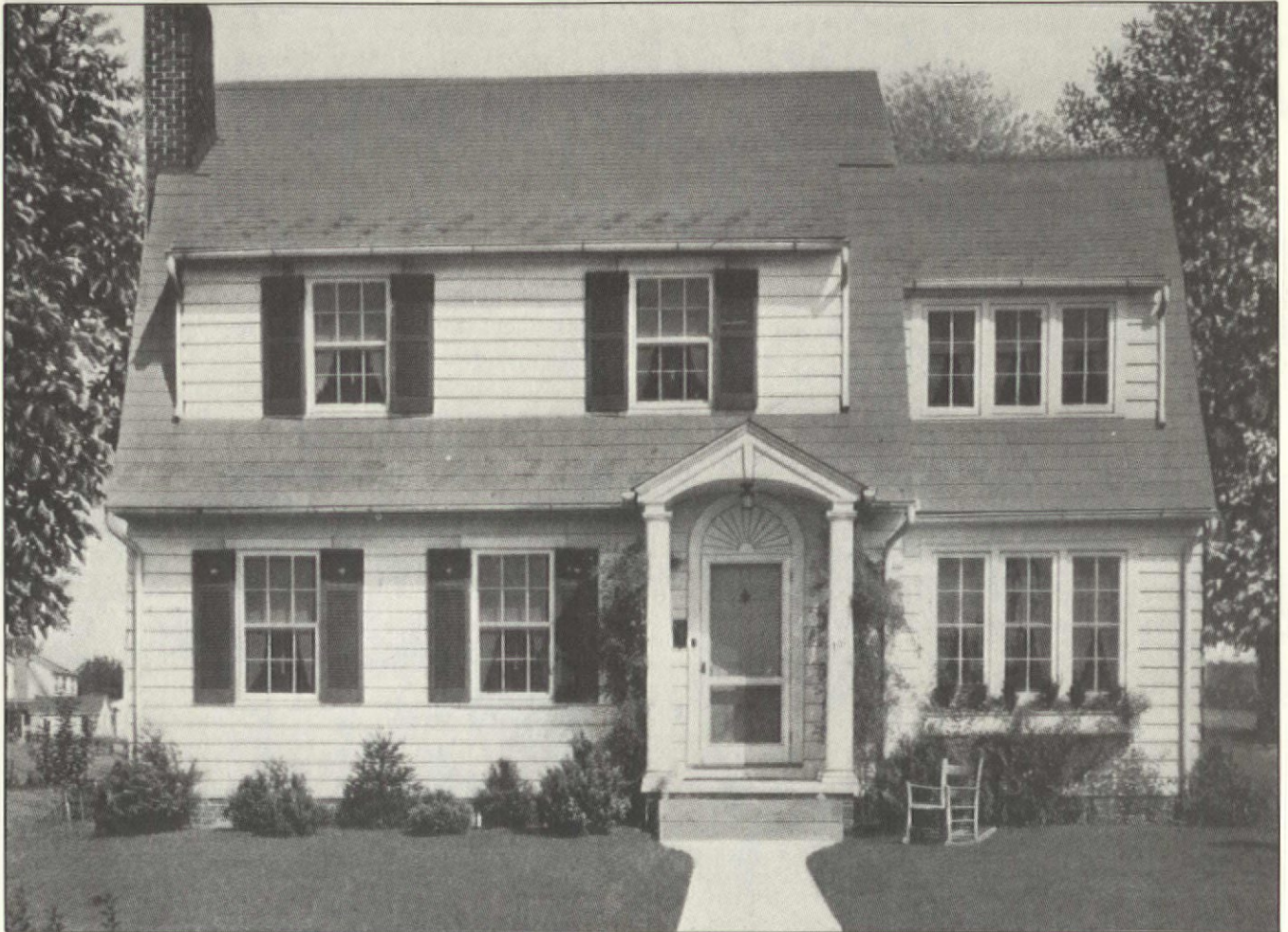
Our Homes And Their Adornments, 1882



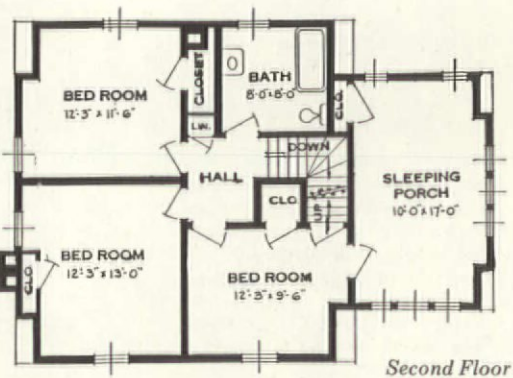
Home Interiors, 1878

POST-VICTORIAN HOUSES

Better Homes, 1927



It may not look very porch-like, but the second-storey bedroom (that trio of windows, far right) is technically a sleeping porch — note the terminology in the floor plan (below right) for this 1927 Colonial Revival house.





SLEEPING PORCHES

by Eve Kahn and Walter Jowers

NOT LONG AGO, sleeping in a closed bedroom was thought to be trouble. In the late 1800s, Harriet Beecher Stowe wrote of a child who "this morning sits up in bed with his hair bristling with crossness, strikes at his nurse and declares he won't say his prayers." She concluded: "The child, having slept in a close box of a room, his brain all night fed by poison, is in a mild state of moral insanity." Well, Harriet may have had a gift for hyperbole, but her ideas about stuffy sleeping quarters weren't too different from those of her contemporaries.

BY THE TURN of the century, much of American society had embraced the idea of open-air sleeping. From that time until around 1925, many families insisted that their new houses be built with that modern, health-giving amenity: the sleeping porch.

IF YOU WANT to restore the sleeping porch on your post-Victorian house to its original appearance or use, but you've had a hard time planning the project because your porch has been remuddled, this article should help. We'll give you some ideas about what these porches looked like, how they were used; and,

we hope, pass along a little bit of the special appreciation the original owners and builders had for these porches.

ARCHITECTS AND TASTEMAKERS of the era encouraged people to build and use sleeping porches. In 1914, architect Glenn Saxton wrote: "The secret is that you breathe the fresh pure air during your sleeping hours, which is worth more than any apothecary's pills in the world. A sleeping porch is one thing every house, little or big, should have."

AND MANY PERIOD HOUSES had them, usually on the second storey. The air up there was supposed to be better. People building one-storey houses figured that low fresh air was better than no fresh air, so they built sleeping porches, too. People with older houses that had no sleeping porch weren't about to risk the perils of sleeping indoors; they either hauled beds out onto whatever porches they had, or built additions. Sleeping porches usually adjoined bedrooms, though these bedrooms were often "demoted" to the role of mere dressing rooms, since all the sleeping was done out on the porch.

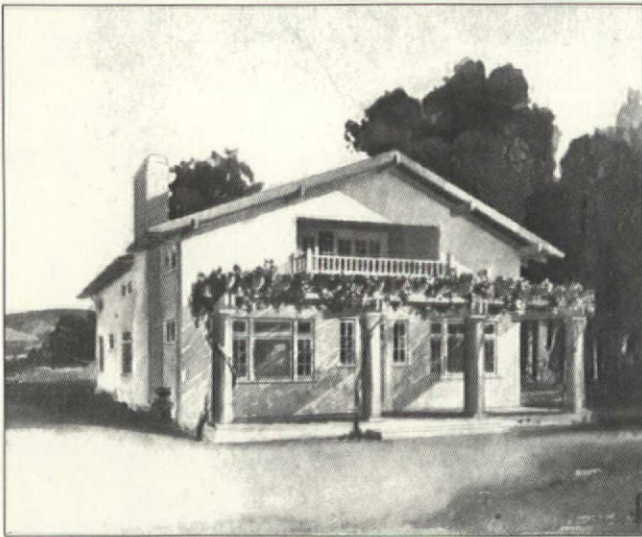
THESE PORCHES came in all forms. The most common type was the "wing," which generally

This circa 1920 interior is labeled a "sun room," but as it has a bed, it could easily have been used as a sleeping porch. The decor is typical of either room — wicker, rustic furniture, Native American rugs and blankets.

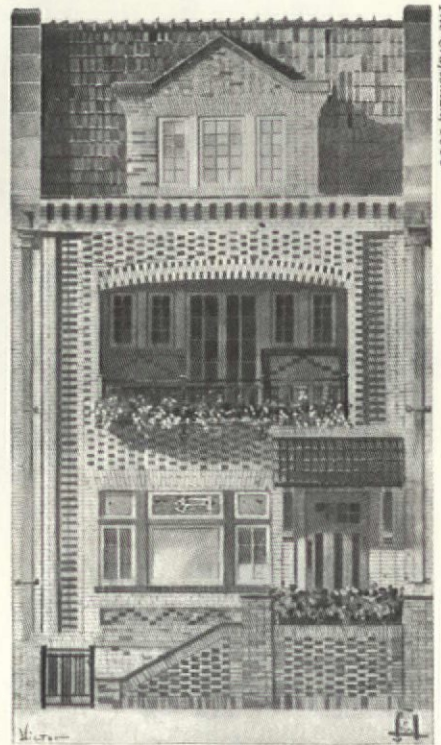




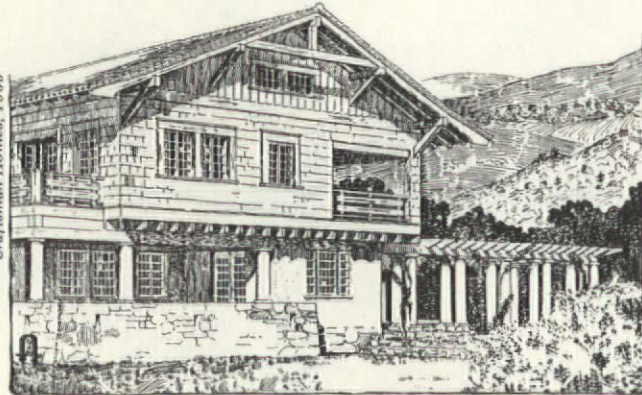
*Inset: The "open-air roof garden" of this house would double as a sleeping porch.
Below Left: The tower sleeping porch of this Bungalow could catch breezes from all four sides.*



This cement house was fitted with a sleeping balcony — partly open for a better view on clear nights, partly covered in case of rain.



Even city dwellers needed a chance to sleep outdoors, so architects obliged them with sleeping balconies.

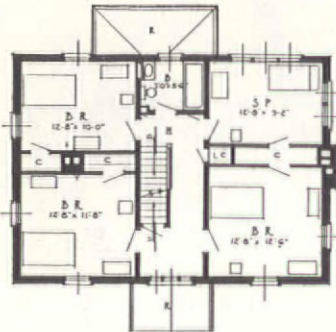


A sleeping porch could simply be a room left open on two sides.

consisted of two storeys with a sunroom below and the sleeping porch above. (Sunshine was thought to be as healthful as the night air.) This wing would appear on either the side or back of the house. Sometimes the lower section was an open porch, while the upper section was closed in. Sleeping-porch wings were often built on the grander houses of the era -- Foursquares, larger neo-colonials and neo-Federals -- but they were not uncommon on smaller homes, and they were also used as additions to "update" older homes.

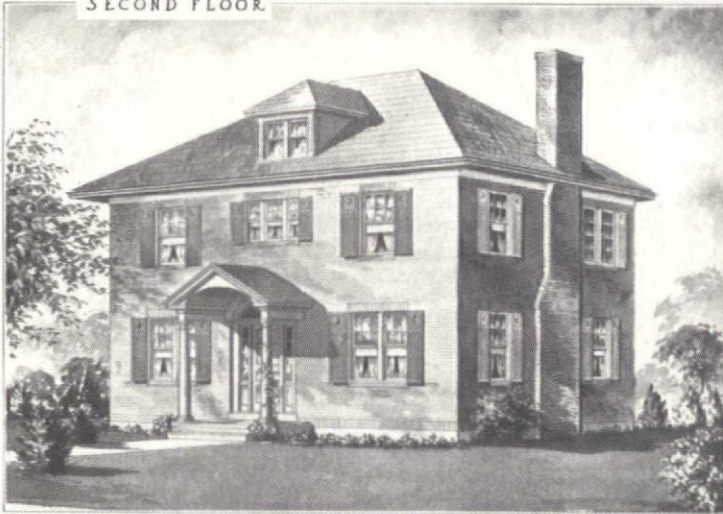
OTHER FORMS of the sleeping porch were less porch-like. The popularity of the movement was such that anything remotely resembling a generously windowed room was called a sleeping porch. If one bedroom had more windows than the others, that one was labeled "the sleeping porch" in the builder's plans. If a dormer had a row of windows, the room tucked underneath was called a sleeping porch. Sleeping balconies -- both roofed and roofless -- were also built, some even appearing on city townhouses. Sometimes a corner bedroom was left open to the elements on two sides, creating a "sleeping area." This was especially popular

The sun parlor / sleeping porch wing survived briefly in the post-post-Victorian world, as on this house — but eventually the garage and TV room supplanted it.



note:
S P = sleeping porch

SECOND FLOOR



All that sets off the "sleeping porch" from other bedrooms is a double window, and a triple window that faces the backyard.

on rustic vacation homes, where occasionally the entire second storey was left open.

THE SLEEPING PORCH reached its zenith with the sleeping tower. This rather rare structure (it was practical only in warmer climates) consists of a second-storey cap atop a one-storey bungalow. Inside were one or more bedrooms, with either open or screened windows.

THE SLEEPING PORCH'S POPULARITY was but brief (except Down South, where, before air conditioning, screened porches were a summer necessity). As people sought to balance their desire for fresh night air with their needs for comfort and privacy, the distinction between a sleeping porch and a merely well-ventilated room clouded. As screens went up to keep out summer bugs, curtains went up to keep out neighbors' gazes, and glazing and heaters were installed to keep out winter's cold, sleeping porches were gradually "absorbed" back into the bedrooms. And finally the noise and odor from increasingly car-infested roads, combined with growing skepticism of the sleeping porch as a cure-all, dealt the crushing blow to the sleeping porch fad.



This neo-Federal has a typical sun room / sleeping porch wing that's "all sashed in, in case it gets too cool or starts to rain."



What makes one of the rooms under the dormer a sleeping porch, and the other a mere bedroom, is the unglazed window which is covered by only an awning.



Classical Columns

For your Greek Revival or Southern plantation home, the Worthington Group makes attractive stock columns in Ponderosa pine. They can be fluted or left smooth; all are tapered, and can be used inside or out depending upon the preservatives applied. Prices vary from \$65.52 for a plain 8-ft. column to \$1419 for a 20-ft. fluted column.

A wooden Doric capital comes with each column. You also have a choice of seven capitals, made of fiber-reinforced plaster with a wooden, load-bearing core. Styles range from simple Ionic to leafy Corinthian. Capitals are sold separately, and their prices depend upon their complexity and size; a 6-in.-wide Ionic capital costs \$67.20, a 24-in.-wide Corinthian capital runs \$960.

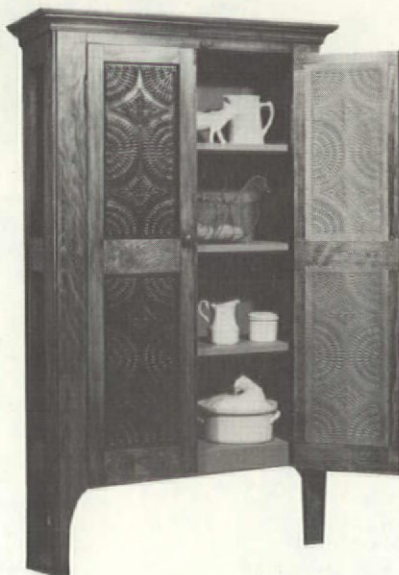


All columns are preservative-dipped. A limited number of stock square columns is available. Custom lengths, diameters, and shapes including corner and wall pilasters and non-tapered profiles can also be ordered. (They sell truncated versions of their columns for use as table bases or interior decoration.) Worthington welcomes individual orders. They will ship single pieces UPS, and can arrange for trucks to deliver large orders. Call or write for free brochures, price list, and order form (Visa and Mastercard accepted). Worthington Group Ltd., Dept. OHJ, PO Box 53101, Atlanta, GA 30355. (404) 872-1608.



To make our products section more accessible, we'll be dividing it up according to the general period for which the products are appropriate.

for pre-1850 buildings



Quality Pierced Tin

Country Accents offers pierced tin, copper, and brass panels, both custom-made and in do-it-yourself kits. There is a wide variety of folk art patterns and finishes; all are suitable for pie safe and jelly cupboard doors, kitchen cabinets, bathroom cabinets, plaques, screens, Revere lanterns, and even heat shields for wood-burning stoves. Country Accent's trademark, "Museum Quality Pierced Tin," guarantees that the panels have been handmade or custom punched at their studio.

And if you don't have an antique pie safe that needs punched tin, Country Accents offers complete plans so you can build one; prices start at \$27.75 plus \$3 shipping. For \$6.95 they will send you a set of swatches showing all their metal finishes, and for \$7.95 you can get 8-by-10-in. sample panels; get both for \$13.50. Their catalog also offers tools for tin piercing; sheet tin, zinc, copper, and brass; plus an extensive array of traditional pierced tin patterns. The informative catalog sells for \$3 from Country Accents, Dept. OHJ, R.D. 2 Box 293, Stockton, NJ 08559. (201) 996-2885.

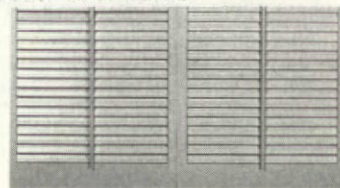


Shutters for Arches

Finding interior shutters for an arched window can be a problem, especially if you can't afford custom work. Pinecrest now offers interior shutters for arched openings in several formats; they come in stock sizes and the price tag is not overwhelming. One version is a fan top whose louvers form a sunburst. It can be installed above standard shutters. Depending upon size, fan tops cost from \$168 to \$1126. Widths range from 18 to 48 in., heights from 24 to 90 in.; larger sizes are available, but the factory does not guarantee them. Custom sizes can be ordered for a \$27.50 surcharge.

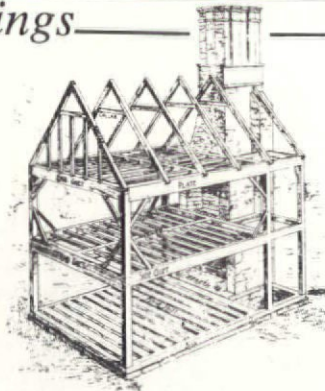
"Rake" designs are another option. These consist of standard rectangular shutters, where the arched areas are filled in with non-movable louver panels. The cost is \$26 per panel, with a \$93 minimum. A less expensive alternative features flat panels as fill-ins; these cost \$12 each, \$36 minimum.

Ponderosa pine is the standard material, though other woods can be ordered at substantially higher prices (from 75% higher for red oak to 400% for walnut). The price quotes above represent unfinished wood; standard stain or Glidden paint costs from 5% to 12% more. Pinecrest sells only through the trade; an architect, interior designer, home-furnishing or wallpaper store, or builder/contractor can obtain their catalogs and order for you. Pinecrest, Dept. OHJ, 2118 Blaisdell Ave., Minneapolis, MN 55404. (612) 871-7071.



18th-C. House Parts

You don't have to own a pre-1850 house to make use of the services of the House Carpenters: They'll build you one from scratch! They also design and build barns; all you have to do is send a floor-plan sketch. For those who already have an early house, they produce a selection of accurate 18th-century house parts including storm windows, window frames and sash, hand-planed four-panel doors, as well as fireplace walls, wainscotting, interior shutters, and period moulding.



For more information, contact James Mizaur, The House Carpenters, Dept. OHJ, Box 217, Montague Rd., Shutesbury, MA 01072. (413) 259-1276.

Marble Vanity Top

You may already know about the excellent high-tank toilets, shower fittings, and copper sinks that Chris Rheinschild produces and sells. But we'll bet you haven't seen his latest and greatest reproduction: a marble vanity that's a dead ringer for those found in Victorian houses.

The marble used is called "Classic Venetian White"; it was actually quarried around the turn of the century and cut into large slabs, 1-1/4 in. thick (marble quarried today, by contrast, is only 3/4 in. thick). The top measures 30 in. wide by 20 in.

Colonial Mail-Order

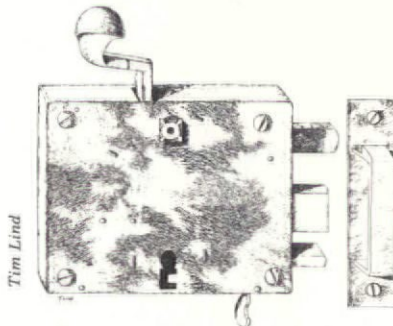
Some restoration supply stores try to cover all bases by offering everything from Pennsylvania Dutch to Art Nouveau reproductions. These days, though, the market's getting so vast that specialty suppliers have been cropping up. For instance, Harry Kahn founded Colonial Restoration Products last January, after he'd fixed up a few colonial buildings and realized there was a need for a well-rounded source of authentic colonial reproductions.

Kahn's mail-order catalog (he plans to open a retail shop this fall) concentrates on exterior parts like hinges, doorknockers, and latches, along with interior accessories such as bookends, chandeliers, candleholders, and sconces. It also offers building materials like shingles, nails, clapboard, and window and door frames.

Some of the more unusual items: custom hand-moulded brick; a mortar-matching service -- for \$10 (plus \$11 to \$14 per 70-pound mortar bag), the company will match a three-inch sample of your mortar with either soft mortar (for old brick) or hard mortar (for newer brick). The com-

pany also carries hard-to-find regional variations, like the Savannah, Boston, and Philadelphia versions of the boot-scrape. Colonial Restoration Products, Dept. OHJ, 405 E. Walnut St., North Wales, PA 19454. (215) 699-3133.

Dutch Elbow Locks

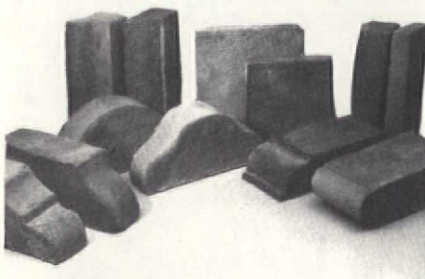


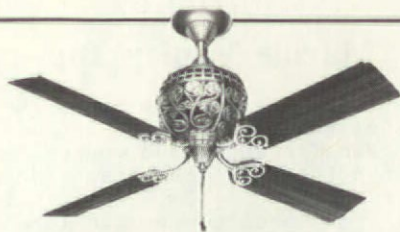
When the Constitution was being signed in Philadelphia, Ball and Ball was making hardware right down the street. Still family owned, the firm is renowned for its quality reproduction hardware. They also carry originals, and they have a stock of antique Dutch elbow locks that they're offering to OHJ readers at special prices. So named because they can be knocked open with an elbow (in case your hands are full), these locks were first made by German settlers in 1780, and continued to be produced until about 1870. Some have decorated faces and levers, and on some the handle can be removed after the lock is bolted, leaving the house secure. All pieces are restored and ready to use. Ball and Ball, Dept. OHJ, 463 W. Lincoln Highway, Exton, PA 19341. (215) 363-7330.



deep and comes with a back splash that extends up the wall behind the faucets. The top has holes for faucets which you can enlarge to suit. What really makes these vanity tops special and duplicates the Victorian styling is the 3/16-in. recessed well that's hand-ground into the top around the basin; it keeps water from spilling.

The vanity comes with heavy metal mounting brackets (as did the originals) and a white basin (you supply the faucets and drain hardware). The entire unit sells for \$610 plus shipping. There's no charge for crating, but you have to supply a deposit, which is refunded when you send the crate back. For details send \$1 for the catalog to S. Chris Rheinschild, Dept. OHJ, 2220 Carlton Way, Santa Barbara, CA 93109. (805) 962-8598.



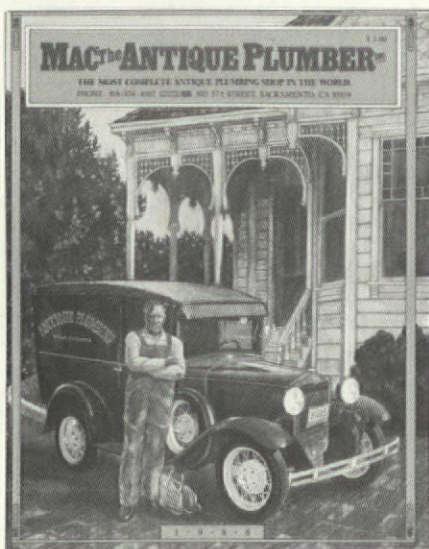


1886 Ceiling Fan

Hunter Fan company is 100 years old this year and they've chosen a fine way to commemorate their anniversary. They're producing a replica of a fan they originally made before the turn of the century. The Hunter 1886 Limited Edition ceiling fan has an ornate, ball-shaped motor housing, which is hand-cast in iron and has a burnished brass finish, just like the original. The original came with only two blades (two more were optional at extra cost), but the replica will have four wooden, wing-tipped blades and burnished brass blade irons. Unlike the original, the replica comes with a three-speed electrically reversible motor and a five-year limited motor parts warranty. The unit sells for \$600 at local Hunter dealers. For a free brochure, contact the Hunter Fan Co., Dept. OHJ, P.O. Box 14775, Literature Dept., Memphis, TN 38114. (901) 745-9287.

The Antique Plumber

If you're planning any bathroom projects in your old house, you had better order a copy of Mac McIntire's new



Outdoor Cafe Furniture

You may have seen the beautiful cast-iron and enamel French parlor stoves made by Godin, one of Europe's oldest foundries (established in 1840). But you may not know about their Bistro line of outstanding reproduction enameled cast-iron furniture that's equally at home in a sidewalk cafe, your garden or living room. The enamel is fired on (as it is on kitchen ranges) which means it always looks good and won't rust.

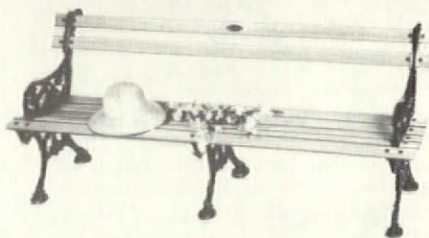
The round Bistro table has a brass-bound marble top on an enameled iron base, 20 in. in diameter and 27 in. high; it sells for \$250. (Base alone is \$85.) The matching Bistro stool (27 in. high) with molded seat sells for \$95.



Antique Plumbing Catalog. What started out as a retirement hobby of restoring antique plumbing fixtures has mushroomed into a booming business for Mac. Here are a few of the items you'll find in his catalog: one-size-fits-all replacement bathtub legs in heavy polished brass, an unusual porcelain tub spout with soap dish; a sink-mounted porcelain soap dish. Mac also offers all types of shower and tub faucets, enclosures, and accessories.

Besides new items, Mac maintains a large inventory of restored Victorian and a few Art Deco items such as pedestal sinks, lighting fixtures, and tubs (tell them what you need and for \$2 they'll send you a photo of what they have). The handsome full-color catalog is \$3. Write to Mac the Antique Plumber Inc., Dept. OHJ, 885 57th St., Sacramento, CA 95819. (916) 454-4507.

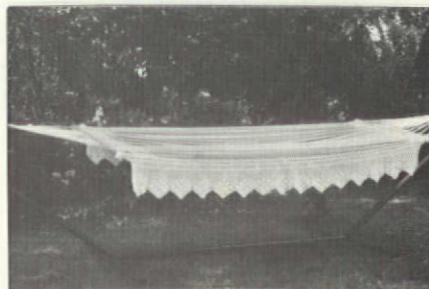
For comfortable garden seating, the enameled cast-iron bench has a sturdy middle support and red mahogany seat and back. It measures 65 in. long and sells for \$100. All furniture is shipped freight collect. For a free flyer write to Stone Ledge, Dept. OHJ, 170 Washington St., Marblehead, MA 01945. (617) 631-8417.



Lace-Trim Hammock

Roos International has a line of 100% cotton hammocks with handmade lace trim that has a decidedly Victorian look. Made in Brazil, the hammocks and pillows are fully washable and come in snow white, peach, emerald green, cardinal red, burgundy, cobalt blue, and goldenrod (all with white lace). There are three styles: the Deluxe Stretcher (62 in. by 95 in., \$120), the Deluxe Traditional (62 in. by 95 in., \$115), and the Three-Point (46 in. by 84 in., \$110). The Stretcher and Three-Point models are held open with stretcher dowels at either end.

A hammock makes an ideal retreat from your restoration chores! These look great on porches, between trees, or in their own stands. Two metal stands are available: the Deluxe (\$95) and the Three-Point (\$35). With one of these your hammock can be placed in any location -- indoors. Write for a free catalog: The Roos Collection, Dept. OHJ, P.O. Box 20668, New York, NY 10025. (212) 799-1512.





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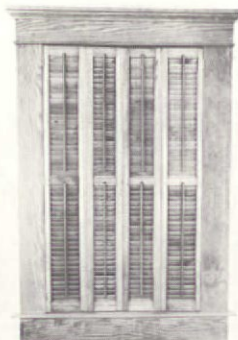
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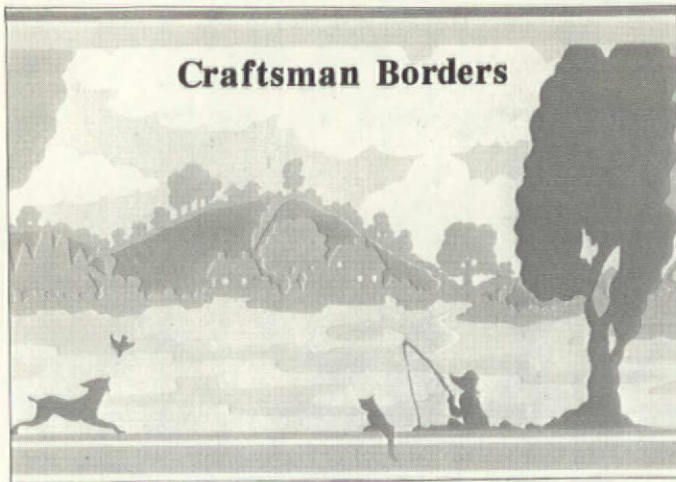
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Craftsman Borders



Those lovely scenes of meadows and forests that occupy the friezes in Craftsman homes are now available in a wallpaper border. The one shown left looks just like patterns of the period, and it's especially appropriate for

a child's room, a most popular place for decorative friezes in Craftsman houses. The col-

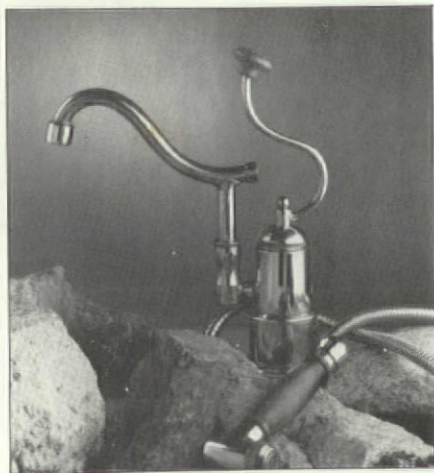
ors are very light and pastel. In the version shown, the dog, trees, and fisherman in the foreground are medium-blue, the lake is pale blue and yellow, the houses and trees beyond the lake are pale green, and the sky is pale blue.

The company, Katrina Inc., makes several other traditional borders; all have complementary striped wallpaper to use as wainscoting. They are available through interior designers and some stores; contact the main office for the name of your nearest dealer: Katrina Inc., Dept. OHJ, 122 W. 74th St., New York, NY 10023. (212) 595-9779.

"Pump" Kitchen Faucet

This isn't a reproduction, but it got our attention as a compatible design for period-inspired kitchens. La France Imports offers this unusual, antique-style faucet that has the presence of a water pump. The De Dion French faucet comes in a variety of materials: polished copper with brass trim, aged copper, or brushed chrome. Of these aged copper has the most antique look. The unit alone costs \$475 in polished copper, \$530 in aged copper or chrome. With the optional matching spray attachment with wooden handle (pictured), the unit sells for \$660 in polished copper, \$715 in aged copper, and \$770 in brushed chrome.

Besides this and other faucets, the firm also stocks copper sinks of all sizes and shapes. For a brochure, write La France Imports Inc., Dept. OHJ, 2008 Sepulveda Blvd., Los Angeles 90025. (213) 478-6009.



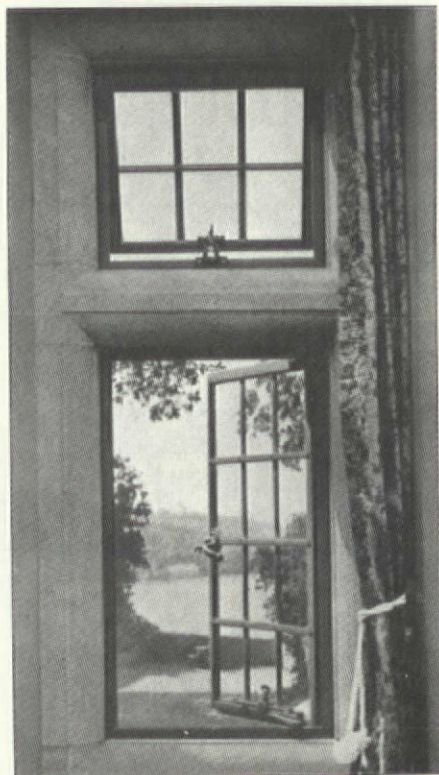
Modern Steel Windows

From the 1920s through the 1950s, steel casement windows were the windows of choice for American residences. They appear on most apartment houses of the era, especially Federally subsidized housing, and on many houses. Though they were stylish, they had drawbacks: They rusted easily and leaked air like crazy.

The Holford window, made by Henry Hope & Co., was among the most popular steel windows of the time. When other manufacturers stopped making these windows in the '60s, only Hope continued. Recently the company developed an updated version of the window, which they call the Landmark. It has the same look as the original, without its disadvantages. The Landmark has narrow muntins, like the original, along with state-of-the-art technological features like weatherstripping, double glazing, and gaskets (instead of the putty that was used on the originals). This cuts air and noise infiltration to a minimum. The Landmark resists rust with two baked-on finishes (epoxy followed by acrylic), which should last about 20 years; the window can also be dipped in zinc, a finish which can last up to 80 years. The window will need, as all windows do, minor maintenance and recaulking from time to time, but the days of the hard-to-keep-up, easy-to-rust, energy-gobbling steel window are gone.

Landmark windows are not cheap. They're designed especially for historic buildings, and all are custom made. Prices depend upon the amount of work needed for installation. Contact Hope's distributor/installer for details: Skyline Windows, Dept. OHJ, 625 W. 130th St., New York, NY 10027. (212) 491-3000.

This photograph comes from a 1926 advertisement for Hope's steel windows.



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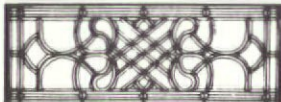
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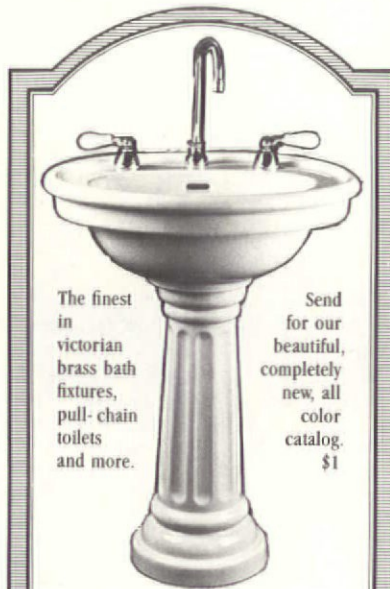
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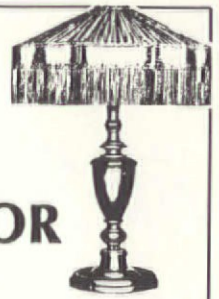
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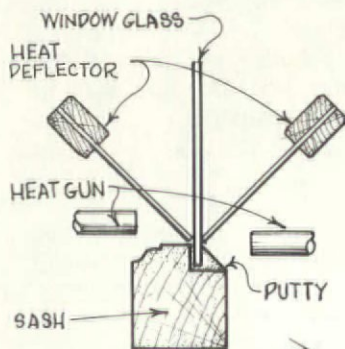
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D-I-Y Heat Deflector

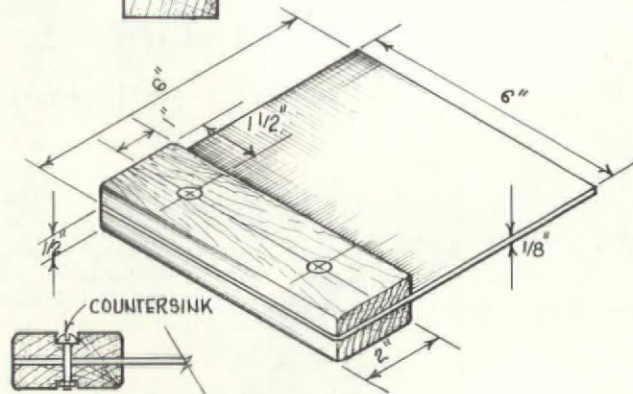
PEOPLE HAVE CAUTIONED AGAINST using the heat gun to remove paint from slender window muntins, because of the possibility of the glass cracking from the intense heat. After several sad experiences with cracked panes, I devised the following tool; since I've been using it, I haven't cracked a pane. My solution is a heat deflector which I fabricated from scrap aluminum and wood. With it, I can strip muntins and even remove hardened putty.

By placing the deflector's aluminum blade on the glass at the edge of the putty or muntin, I keep the heat off the window pane and on the paint or putty. After the heat has done its work, I set down the deflector, take up a scraper or putty knife, and neatly remove all the softened material.

-- Joseph Patay
Toledo, Ohio



[Even with the deflector, the glazing points can get hot enough to crack a pane; we don't recommend this procedure for windows with valuable, antique glass -- ed.]



How To Paint Over Crayon

THANKS TO MY FOUR-YEAR-OLD NEPHEW, I've found an excellent material for hiding marks on the plaster walls of my Bungalow. On a recent visit to our house, little Godfrey decided to draw large kites on our parlor wall with his crayons. I tried everything to get the marks off, but had little success. I was about to repaint when a painter friend of mine said that the marks would probably come back to haunt me -- crayon stains can bleed through three or more coats of paint. He suggested I spot-prime the offensive areas with some white-pigmented shellac. I tried it, and it worked beautifully! The shellac sealed the area, and after the latex paint was applied,

there wasn't even a hint of those kites. (I'm told that this material is also good for sealing knots in softwoods.)

-- Sue Badham, Needles, Cal.

A Mouthwash House Wash

MY FRIENDS AND I are restoring an old house in Florida. After completing the exterior paint job, we discovered what appeared to be mold growing randomly on the house. We immediately scrubbed it off with Clorox, but after a few hours we found the growth thriving once again. We tried using a fungicide and an algicide, but they were disappointments, too.

We realized we were fighting not a mold but the bacteria from decaying seaweed. (The shore of a tidal river is just a half-block from our house.) Following the recommendation of a chemical company, we washed everything with hydrogen peroxide, but even this didn't stop the bacteria from returning.

In a flash of inspiration, our resident environmentalist said, "What about Listerine?" So we again scrubbed hydrogen peroxide over all the dark and damp places where the bacteria thrived (such as under the eaves), and then 'painted' the surface with Listerine. The problem ended then and there -- and this combination has had no effect on the paint, so unlike Clorox, we didn't have to rinse it off. Next fall, when the river is low again, we'll have to repeat this procedure. In the meantime, the house looks great!

-- Marceline Murphy, Melbourne, Fla.

"Steel Epoxy"

I'D LIKE TO SHARE a solution to a common problem I encountered while restoring my old windows. First, I tried plastic wood to fix a window sill that had some wood rot. Not long after, I noticed that the patch was crazing and working its way loose. I then removed the loose pieces and applied a product called "J.B. Weld." This is a two-part "steel epoxy" that has numerous uses. After patching the rotted areas, I purposely left it unpainted for a year just to see if it would hold up. To date there hasn't been a single crack or problem. It also made a great "weld" for a deteriorated area of my wrought iron fence.

-- Jim Petropulos, Wilmington, Cal.

Tips To Share? Do you have any hints or short cuts that might help other old-house owners? We'll pay \$25 for any short how-to items that are used in this "Restorer's Notebook" column. Write to Notebook Editor, The Old-House Journal, 69A Seventh Avenue, Brooklyn, NY 11217.

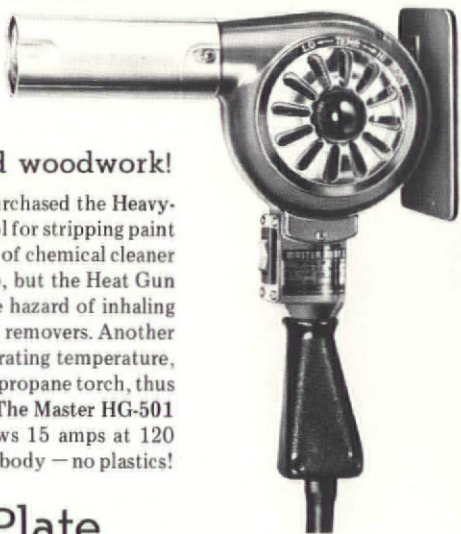
THE TWO BEST HEAT TOOLS FOR STRIPPING PAINT

That's a strong claim to make, but we stand by it. The OHJ editors have tested the heat tools available, and these two are still the best: the strongest, most efficient, longest-lasting heat tools you can buy. The Heat Gun and Heat Plate are designed to provide years of service on heavy-duty jobs. The other paint-stripping tools now available don't compare: They're not industrial quality, are made largely of plastic, have a lower heat output, and break down all too quickly.

Together, the Heat Gun and Heat Plate described below can solve your most difficult paint-stripping projects. Refinishing experts agree that, whenever practicable, hand stripping wood pieces is preferable to dipping them in a strong chemical bath. The Heat Gun and Heat Plate are the best overall tools for taking paint off wood surfaces. They make paint removal safe, quick, and economical.

Heat is a fast method because the paint bubbles & lifts as you go along. There is no waiting for chemicals to soak in, no multiple recoatings, and far less cleanup. Unlike stripping with chemicals, all layers of paint are removed in a single pass.

As for economy: Because these tools are long-lasting, industrial products, the initial expense is made up in savings on the \$18 to \$22 per gallon stripper that you're no longer buying in quantity. Even after heavy use, a worn-out heating element on a gun can be replaced by the owner for about \$7.



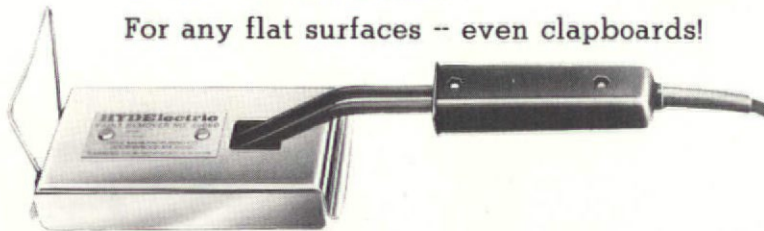
The Heat Gun

Ideal for moulded & turned woodwork!

Over 10,000 OHJ subscribers have purchased the Heavy-Duty Heat Gun, and discovered the best tool for stripping paint from interior woodwork. (A small amount of chemical cleaner is suggested for tight crevices and cleanup, but the Heat Gun does most of the work.) It will reduce the hazard of inhaling methylene chloride vapors present in paint removers. Another major safety feature is the Heat Gun's operating temperature, which is lower than that of a blowtorch or propane torch, thus minimizing the danger of vaporizing lead. The Master HG-501 Heat Gun operates at 500 to 750°F, draws 15 amps at 120 volts, and has a rugged, die-cast aluminum body — no plastics!

The Heat Plate

For any flat surfaces -- even clapboards!



After testing all of the available heat tools, the OHJ editors recommend the HYDElectric Heat Plate as the best tool for stripping clapboards, shingles, doors, large panels, and any flat surface. The Heat Plate draws 7 amps at 120 volts. Its electric resistance heating coil heats the surface to be stripped to a temperature of 550 to 800°F. The nickel-plated steel shield reflects the maximum amount of heat from the coil to the surface. And among the Heat Plate's safety features is a wire frame that supports the unit, so you can set it down without having to shut it off.

Both the Heavy-Duty Heat Gun and the HYDElectric Heat Plate come with complete operating & safety instructions, and are backed by The Old-House Journal Guarantee: If your unit should malfunction for any reason within two months of purchase, return it to us and we'll replace it.

The Heat Gun is available for only \$77.95; the Heat Plate for only \$39.95. (These prices include fast UPS shipping.) You can order either or both by filling out the Order Form in this issue, or by sending a check or money order to The Old-House Journal, 69A Seventh Avenue, Brooklyn, NY 11217.

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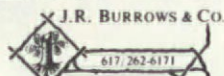


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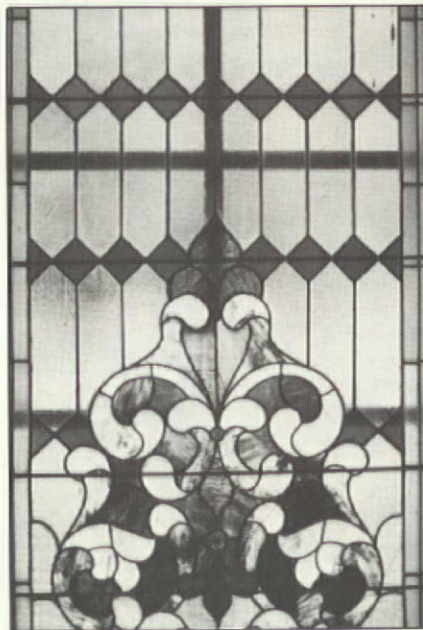
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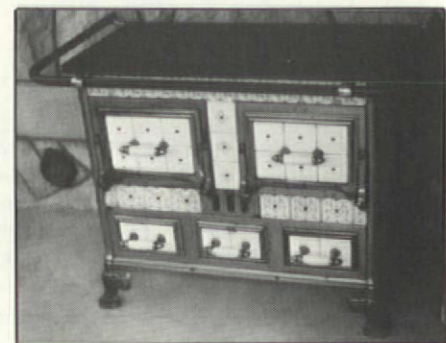
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WHAT DO YOU NEED for your restoration? I will locate it for you. Barn boards, hardware, trim, whatever. No item too large or small. Send me your specs. Cost plus freight plus reasonable finder's fee. Include complete address and tel. no. The House Detective, RD 2, Box 69, Cincinnati, NY 13040. (607) 863-4471.

Since we added the color cover this year, a few readers who run preservation shops & bookstores have asked if they could carry OHJ. We're delighted — and we provide attractive dealer discounts. Many who've asked for the monthly issues also carry the Catalog. Dealers report that customers have snatched up OHJ & the Catalog. OHJ has several advantages for the retail outlet: It helps the store build a reputation as a restoration resource, and spreads the preservation message in general.

These reader-suggested arrangements have turned out so well, we'd like to go a step further and *solicit* leads. If there's a bookstore, newsstand, or renovation store that you think should be carrying OHJ, please drop us a line (give us the name and address). We'll follow up to give the dealer all the particulars.

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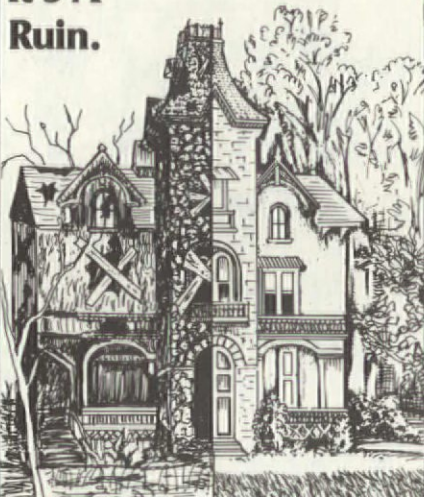
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MANHATTAN, NY - C. 1790, 4-storey wood-frame FARMHOUSE in midtown Manhattan, 100% restored w/ attention to orig. details, listed in Nat'l Register, clapboard siding, shutters, gambrel roof, wide heart pine flrs. 7½ rooms, 2 kitchens, 2½ baths, 3 WBF, new plumbing, electric, & central heat, fully sprinklered. Can be used residential or commercial. Michael B. Ruddy, broker. (212) 206-9237.

SOUTH BEND, IN - 1880s Vict. cottage. All exterior carpentry completed, new roof, all new exterior paint. Spacious double parlor w/ study, large dining room, 3 BR. Interior to be finished by new owner. Asking \$20,000. (219) 289-8861.



HARPERS FERRY, WV - C. 1900 2-storey frame house in quiet, hist. district of scenic Civil War village. Painstakingly renovated; German siding, snow eagles, 3 BR, 1 bath, modern kitchen, oak flrs., ½ acre corner lot. Commute 1¼ hr. to D.C./Baltimore by rail/air. \$95,000. (304) 535-6546 eves.

OGDEN, UT - 1919 Prairie house in Nat'l Register. Exc. cond. In town, 20 mins. from 3 ski areas. 3BR, 1½ bath, dining & family rooms, fenced, mature landscape, 2 dog runs. Deck, garage, includes 1957 Bentley motor car. \$162,500. (801) 399-5150.

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DOVER, KS - 1878 2-storey stone house 20 min. from Topeka. 90% complete: new roof, plumbing, electrical, HVAC, original ornamental plaster, & wood flrs. 3 BR, 3 baths. 2 acres w/ large oak trees & creek. Nat'l Register. \$99,000 OBO. Tom Holdeman, Box 14, Dover, KS 66420. (913) 775-6532 eves.



FOR TRANSFER OR LEASE - The Veterans Administration Medical Center, Milwaukee, Wis., is offering for transfer or lease Quarters Buildings 38 & 47, located on the Veterans Administration Medical Center Historic District Grounds, & contained in the Nat'l Reg. of Hist. Places. Bldg. 38 was erected in 1866 & contains 12,500 sq.ft. of floor area. Bldg. 47 was erected in 1899 & contains 6700 sq.ft. of floor area.

The buildings are available for transfer or lease to other Federal agencies, state & local governments, & any public or private non-profit organization compatible



BLUEFIELD, WV - 1910 frame, hardwood throughout, bevelled glass, oak stairway, wainscotting, pocket doors, ideal for B&B. Gas boiler, good roof, 5 rooms & bath on 1st flr., 5 rooms & 1½ baths on 2nd flr., 5 rooms, bath, & storage on 3rd flr., unfinished attic on 4th. Full basement, 2 added-on apartments. \$42,000. 1205 Watson Ave., Winston-Salem, NC 27103. (919) 724-3512.

PENN YAN, NY - In Nat'l Trust hist. survey. 18-room cobblestone manor house on 16+ acres in heart of Finger Lakes region; 2 oil-fired, hot-water heating systems & spring water; 7 BR, including servants' quarters & unique attic. Would convert beautifully to B&B. Owner asking \$175,000 w/ terms. (315) 536-8919 after 6 p.m.

CONCORD, NC - The Levi Sides house, c. 1920-25. Brick bungalow on street of mansions in hist. district. 2570 sq.ft., 2-car garage, full basement workshop. 80% restored, \$101,000. Dave Lathrop, Craven & Co. Realtors. (704) 788-1122.

PITTSBURGH, PA - 2-storey, 4-BR, frame farmhouse, 200 years old. 10 mi. S of Pittsburgh Point. 1 acre down dirt road surrounded by wooded property. Hardwood flrs., marble hearths, 95% restored. Fully furnished w/ 7 rooms of antiques. Must sell due to job relocation. \$55,000. (412) 466-3654.

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FORT PIERCE, FL - Unremuddled unit in 1926 Mediterranean Revival condominium. Nat'l Register. 1500 sq.ft. plus 6 closets, balcony, 2 porches. 2 BR, 1 bath, dining & living rooms, kitchen. Central AC/H. 9-ft. ceilings, hardwood flrs., FP, original chandeliers. \$33,000. Don Hudson, POB 278, Georgetown, SC 29442. (803) 527-1985.

POCONO MOUNTAINS, PA - An escape from the ordinary. 2 ponds, beautiful gardens, meandering stream. Charming 4-BR farmhouse built 1830. Large barn & 45 acres. Easy commute to Manhattan. \$295,000. Ro Mendez Real Estate, 112 Park Ave., Stroudsburg, PA 18360. (717) 421-7775.



w/ the Veterans Administration. The Veterans Administration will consider the buildings for removal & relocation off-site. All costs associated with restoration will be borne by the bidder. All costs associated w/ removal & relocation will be borne by the bidder.

Proposals will be accepted until June 20, 1986, 4:30 p.m. COB local time.

For additional information & description of buildings contact: Chief Engineering Service, Veterans Administration Medical Center, Milwaukee, WI 53295. (414) 384-2000, ext. 2701.

MADISON, OH — C. 1870 Vict. 3 storeys w/ cupola in hist. district. 17 rooms including 5 BR, 2½ bath, library, & solarium. Interior newly restored w/ 2 tin ceilings, full-length interior window shutters, spiral staircase, distinctive woodwork, curved walls, & 11-ft. ceilings. 8 acres w/ creek, barn w/ 5 stalls, garage. 35 mi. E of Cleveland. \$250,000. (216) 428-6593.

OLEAN, NY — 1886 2-storey gabled brick. 7 rooms, 1½ bath, basement, wraparound front porch, closed back porch; oak flrs., bookcases, & stairs; bay windows, claw-foot tub, ceiling medallion. Nice setting w/ trees, shrubs, etc. Walk to town & university. Near hunting, fishing, skiing. \$40,000 or best offer. Jacquelyn Schultz, (718) 372-8091.

CLAYTON, NY — Lovely 1815 center-entry limestone & wood home. Originally stage stop. Thousand Islands vacation area, St. Lawrence River. 9 large rooms, 2 baths, 2 stairways, 2-in.-deep sills, wide plank flrs., stencilled walls. State/federal register in process. Wood, oil, electric heat. Greystone, RD1, Box 341A, Clayton, NY 13624.

VERMONT — Former 1792 stagecoach stop & tavern. 16 rooms, 6 BR, ideal B&B. Backyard borders nice trout stream, Green Mountain Nat'l Forest, Appalachian Trail. FP, wide board flrs., slate roof, 12-over-8 windows, large attic. 8 acres. Town spring-fed water supply. \$140,000. Herb & Peg Barker, Rt. 7, S. Wallingford, VT 05773. (802) 446-2611.



MICHIANA AREA, MI — Hist. community proudly displays this Italianate w/ cupola & carriage house. Butler's pantry. Formal dining room w/ orig. FP. Orig. gaslights throughout. Finished basement w/ 5th BR. \$76,500. 1st Michiana Dev. Corp., Elaine Strand. (616) 435-5805.

MEETINGS AND EVENTS

SOUTHOLD RESTORATIONS' 11th annual Antiques & Collectibles Show in conjunction w/ the South Bend Ethnic Festival. At Howard Park, Jefferson Blvd. at St. Louis Blvd., South Bend, Ind. July 5, 1986 (raindate July 6), 10 a.m. to 6 p.m. Free admission. Food served.

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SHENENDOAH VALLEY FARM CRAFT DAYS, July 19 & 20, 1986. 10 a.m. to 5 p.m. both days. Events include live blue grass music, historic crafts demonstrations & sales, children's entertainment, & country food. Belle Grove Plantation, 1½ mi. S of Middletown, VA, on US 11. (703) 869-2028.

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REFRIGERATOR & RANGE PARTS needed for working double-door, GE monitor-top refrig. & 2-oven, 6-burner gas range, name unknown, both c. 1930. M. Wentworth, 1411 Kennedy St. NW, Washington, DC 20011. (202) 726-0971.

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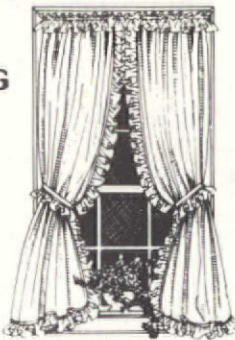
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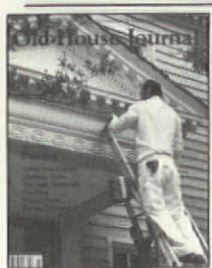
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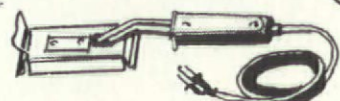
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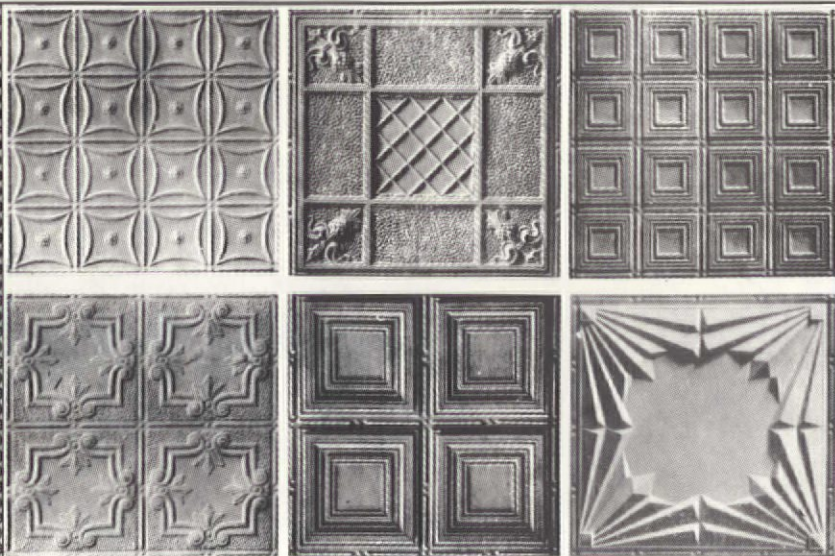
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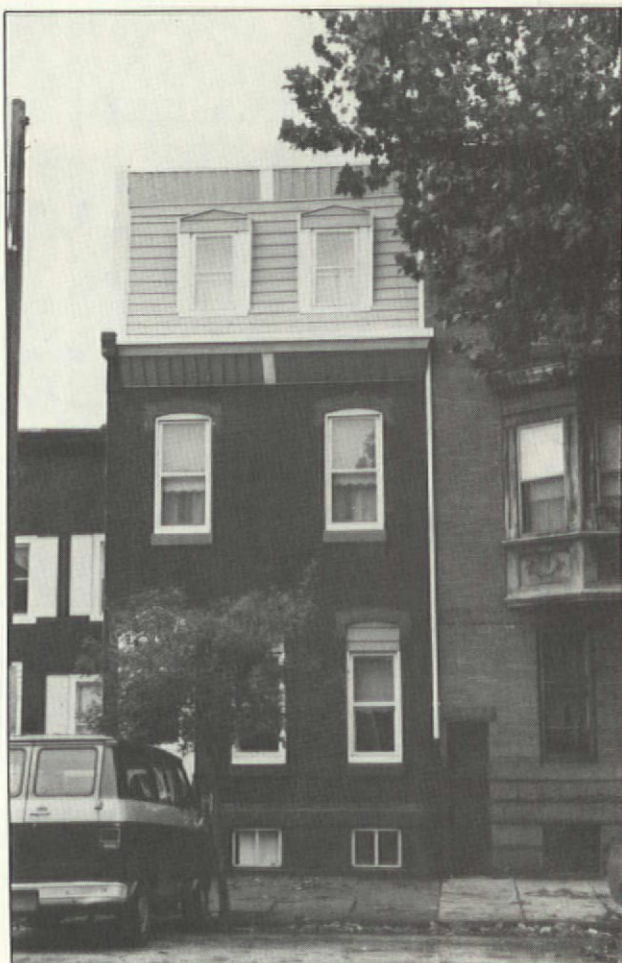
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opinion...

Remuddling



THE LEGENDARY CONFLICT -- Remuddler Vs. Rowhouse -- rages on in Philadelphia. (All of these houses are on the same street within two blocks; remuddling, like mildew, can spread rapidly.)

TOP LEFT: One house is a rather sensitive restoration. Its neighbor lost its most important feature when the mansard roof was replaced with a brick wall extension.

TOP RIGHT: When is a mansard not a mansard? When it's hidden under a standard, "off-the-shelf," aluminum cover-up. Note the undersized first-storey windows, with their heads blocked by the same sorry siding.

BOTTOM LEFT: This house is a litany of bad solutions to non-existent problems. Starting from the top; peeling asphalt instead of slate shingles; aluminum siding (two storeys' worth); fake wood siding (adding some vertical action to the horizontal siding above); inappropriate bay window and aluminum door (is there a "concept" to this remuddling?).

THANKS to subscriber Torben Jenk for the photographs of this unhappy Philadelphia story. -- Cole Gagne

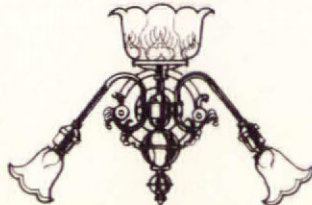
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Vernacular Houses



Wynkoop house, circa 1740 and 1760, Saugerties vicinity, Ulster County, New York.

Dutch Stone Houses of New York State

*Detail: Bevier-Elting house, built 1694,
(this section 1724), New Paltz, Ulster County.*



The Hudson Valley Dutch stone house is a distinct American vernacular building type. It is identifiable by its low, rectangular, one-and-a-half storey form, its gable roof, and an elongated, linear floor-plan. Interior spaces are distinguished by massive joists that span the depth of the house to create a prominent ceiling. Chimneys are located on end walls. Early fireplaces were jambless; later ones were enclosed and panelled.

Interior layout followed a three-room pattern typical of Northern European traditions: a best parlor, a family living room or hall, and a utilitarian kitchen space. Garrets were unfinished and uninhabited.

Dutch houses grew in predictable stages; the original was often a one-room house that grew to a three- or four-room structure. As the Dutch community in New York State changed through three centuries, the houses evolved stylistically, becoming more symmetrical and formalized externally, and acquiring increasing levels of ornamentation on the interior. The Dutch stone house is only one variant of a polyglot array of ethnic masonry architecture in the Hudson Valley, which includes German, Huguenot, and English traditions.

— Neil Larson
Kinderhook, New York