

Old House Journal

RESTORATION TECHNIQUES

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CONTENTS

Vol. XV No. 5 September/October 1987

Old-House Living: Briar Knoll	17
<i>Surviving words of discouragement</i>	
Clay Tile Roofs	22
<i>Inspection & repair, with a dictionary of terms, types of tile, and sources</i>	
The Homestead House	30
<i>A popular style, rural and suburban</i>	
Exterior Painting	35
<i>Common problems and solutions</i>	
The Inspection Checklist	40
<i>How to evaluate older buildings</i>	
Painted Window Shades	46
<i>Window dressing 1820-1900</i>	
Post-Victorian Bedrooms	50
<i>A peek at interiors of the period</i>	

Editor's Page	2	Restoration	
Letters	4	Products	60
Ask OHJ	14	Emporium	68
Good Books	57	Product Network	76
Restorer's		Ad Index	79
Notebook	58	Remuddling	80

Cover: Clapboards and shutters scraped and sanded in preparation for painting. (house in New Gretna, N.J., photographed by Bill O'Donnell)

Old-house weary

Last weekend, with the bulk of the issue boards gone to the printer and the prospect of sunny, humid 90-degree days in New York City, I took off to the Pine Barrens in rural New Jersey. Escape at last ... I could stay with my parents in their comfortable (not old) house in the woods. My brother was there, too, and the four of us planned an overnight boat trip in the bays and inlets of the Jersey coast.

After a lazy day digging clams out of the mud with our toes and reading magazines that have nothing to do with fixing anything, I retired to the port cabin. The boat rocked gently, the air was close and salty, and I was soon asleep.

At four or five AM I suddenly awoke with a sense of panic. The sound of water — oh my god, I thought thickly, it sounds like a lot of water. Swinging out of bed, eyes still closed, I wondered stupidly how I could hear water sloshing in the basement two floors below; don't tell me the leak is in the newly-plastered living room?!

My eyes finally open, the rocking cluing me in on where I was, I sighed with relief and shook my head. Whew, an old-house nightmare.

And I thought I could escape.

Kitchens: still a question

"Controversy is the sign of a healthy magazine," I once heard at a publishing seminar. It seems our last issue, focussing on the kitchen question, was very healthy.

I thought we might stir up some trouble by spending so much time on approach, instead of our usual nuts and bolts. I suspected we'd raise a few eyebrows when we suggested that plastic laminate is a superior material. But we got no complaints on either score. What turned out to be controversial with OHJ readers was simply the

"rightness" or "wrongness" of putting a modern kitchen into an old house.

The issue accomplished what I'd hoped: By showing examples of vastly different approaches without labelling one "best," we made people think.

There are few rules in residential rehabilitation. Respect for the past, along with good taste and common sense, demand that you not destroy good old work; that what you add at least be up to the quality standards of the existing work; that nothing you do be violently jarring in the context of existing conditions. After that, everybody is entitled to his own philosophical viewpoint.

I enjoyed the comments from readers, even those who disagreed with our approach. But I am disturbed by one criticism which reminds me of a creeping trend among self-appointed preservationists. This is criticism of any new work that is not purely historical, stemming from an attitude that everything old is better than anything new. If that's true, what of our work in the late-20th century will be worth preserving 50 or 200 years from now?

I have trouble with the idea that we are incapable of doing work that is both a product of our own time and that lives up to the standards of the past. (The old house I own now is physical evidence, in fact, that lots of *bad* work was done in the past.) I have trouble with the idea that nothing should ever change. I have trouble with the idea that, for some people, cheap, quick-fix remuddling is in the same category as carefully considered, well crafted, new work.

This lack of faith in our own work upsets me. I wonder if being involved with restoration and preservation has to mean negating the present and future, the way architects have been known to negate the past. I talked about this with a friend whose career is not in preservation or building. He had a

great insight: that perhaps we are in a transition stage, that restoration is an apprenticeship to be served by those who will do the best *new* work.

It sounds reasonable to me. There is tremendous discipline involved in restoration work. Existing conditions must be dealt with. The good work of the past, the historic elements that we respond to, the sense of age all must be respected. Creative license (and sometimes ego) must take a back seat to context.

The architects, builders, and planners who have done sensitive rehabilitation work have learned valuable lessons. Those lessons become part of the knowledge they will draw on in their work on new construction.

There is a railroad terminal building here in Brooklyn whose fate is undecided. It's a mess, truthfully, not terribly significant or beautiful, and too small. Sure, we're used to it and it could be cleaned up. Predictably, local preservationists are screaming to save it. I was vaguely embarrassed because I wasn't sure it was a worthy cause; I worry when preservation seems reactionary. Why the fuss, I asked, over a mediocre building in such a busy, changed and changing context? The answer I got: "Because it's better than anything they'd put in its place."

Touche'.

We've got to get over this lack of faith in our own abilities. Maybe the mainstreaming of preservation will help.

Family news

We're grateful to Judith Lief in our graphics department for her perfect timing: Just after the last issue boards went to the printer, she gave birth to Isaac Asher Lief. Congratulations to her and Jonathan, and to four-year-old sister Mollie.

Patricia Dove

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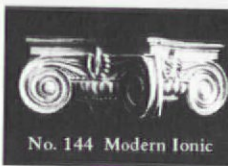
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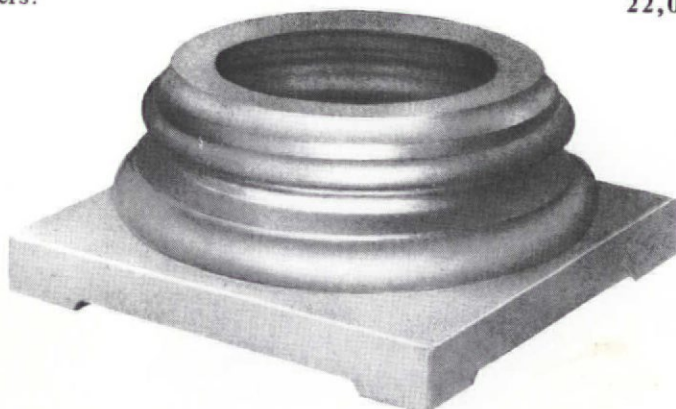
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A Classic Greek Revival

Dear Patricia,

After reading Renee Kahn's and John C. Freeman's articles on Greek Revival [*May-June 1987 OHJ*] I had to send in the best example of this style west of the Rockies (and perhaps west of the Mississippi): the General Phineas Banning Residence in Wilmington, California.

This mansion was built in 1864 by General Banning, who developed the L.A. Harbor and also built the Los Angeles & San Pedro Railroad, which connected the harbor to L.A. It was donated in 1925 by Banning's heirs, and today it stands, preserved, as a historical monument to Banning and the L.A. Harbor. Just two blocks away stands the Drum Barracks, also built during the Civil War period to defend the harbor. There is a lot of history in these two blocks here in Wilmington — "the heart of the harbor."

— Jim Petropulos
Wilmington, Cal.

Going Public

Gentlepeople:

I am compelled to send along an overdue fan letter. Mine wasn't an instant acceptance of your new look. I was a little offended at the ads, and the slick cover didn't get put on the OHJ shelf with the familiar newsletter so readily. And seeing OHJ in the closest drug-store made me feel that a private find had gone public.

But now I recognize that it's time OHJ was generally known to the public. You are part of the movement that makes people realize the value of the old structures dotting our landscape. These treasures are now being bought by people who want to restore them, not those who want to bulldoze and make way for subdivisions and condos.

We've been in our old house for 18 years and our most reliable research source has been OHJ. You have often raised the question and provided answers before we came



The General Phineas Banning Residence (1864) in Wilmington, California.

to the problem. Keep up the good work.

— Nancy L. Howarth
Davisburg, Mich.

The nicest compliment a client can pay me upon completion of a project is to say, "It looks like it's always been there."

— Bert Graham
Woodworking, etc.
Baltimore, Md.

Built-In Builder

Dear Editors,

I read with great interest John Crosby Freeman's article on built-ins (March-April 1987). As a cabinetmaker specializing in residential built-ins, I find them an excellent means of combining the characters of the home and homeowners.

I take exception to two points made concerning the advantages of built-ins over store-bought furnishings. I always advise my first-time clients that custom-made built-in cabinets generally cost at least twice as much as a similar, mass-produced, store-bought piece. Also, the majority of my built-ins are painted to match the existing woodwork, which helps them blend into the room. The cleaning and periodic repainting of such a unit is more work than cleaning and painting the area behind it. Still, a properly designed built-in can be both functionally and aesthetically pleasing without compromising the home's integrity.

Hooked

Dear OHJ,

I'm starting year number two in "my old bungalow." Built on solid rock, I guess it's been waiting for me. How did I ever get in this mess? Ah, an answer! Editor's Page (May-June 1987), and it became clear. Could it be that I, of all people, am an old-house person? The truth comes out. It wasn't so bad until I received my first copy of OHJ. Before that, it was gut-it-and-Sheetrock. Now it's fix-the-plaster....

You see, I'm hooked — no turning back. I know y'all be here to help, so I'll make it. Thanks for your great insight into such a fine way of life.

— Robert C. Sampson
Charleston, W. Va.

P.S. Can I get a lifetime subscription? And do you know any old-house ladies — I need help!



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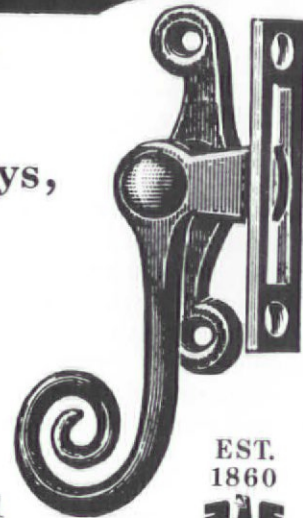


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Cool & Old

Editors:

I read with great interest your July-August issue discussing "The Kitchen Question," especially the profile of the 1930s kitchen. My wife and I own no modern appliances, and we disagree with the admonition to "stick with a unit that has freon as its coolant" when considering the purchase of a vintage refrigerator. We own a 1934 GE Monitor that was purchased from the original owner, and it's in mint condition both cosmetically and mechanically. All told, we've bought, used, and sold several vintage refrigerators, and have never had any mechanical problems.

Most of the units from the mid-1920s to the mid-'30s did not originally use freon. Our GE runs on sulphur dioxide (I never have come across an ammonia one). I believe Kelvinator developed that chemical and did not license it out

immediately, just as Crosley's patented "Shelvador" at first prevented competitors from using shelves on doors. Finally, I own many vintage radios and never have had difficulties finding parts. But Mr. Austin and Ms. Hitchcock are correct in reference to gas stoves: Parts are a problem. We have a 1933 Magic Chef gas stove, and parts are scarce — but obtainable.

Thanks for a great magazine!

— Roberto Dias
Cleveland, Ohio

The Berwyn Bungalow

Dear Editors:

Thank you for your informative articles by Mr. Gary Moffat on the "Chicago Bungalow" (January-February 1987) and the associated "Vernacular Houses" segment on this fascinating urban architectural style. I wish to point out, though, that the photograph used in the Vernacular article (and reproduced

again, though reversed, in Mr. Moffat's article) is that of one of the many bungalows located in Berwyn, Ill. The photo in the article showing a continuous row of these homes is that of a typical street located in Berwyn.

An urban suburb located directly west of Chicago, our community experienced its greatest housing boom during the '20s, through the foresight of speculative developers constructing these uniquely characteristic dwellings. Because of the presence of so many of these structures in the community, an "alternate" vernacular is quite commonly referenced, i.e. "The Berwyn Bungalow."

It is very reassuring that your publication is recognizing the homes of the '20s and their significance to the historic development of a community such as ours.

— Douglas R. Walega, AIA
Berwyn Historical Society
Berwyn, Ill.

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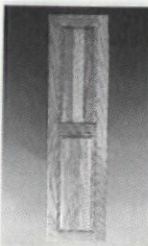
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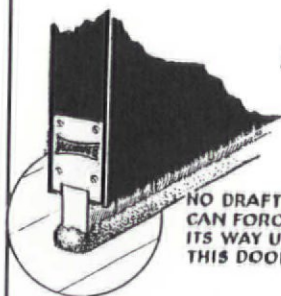
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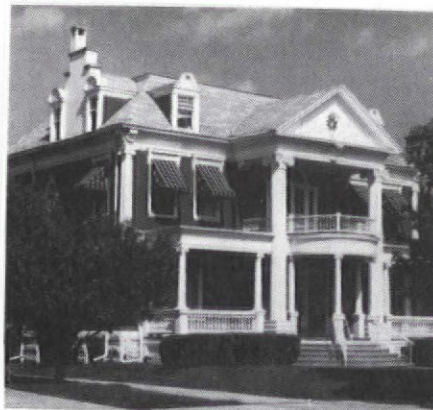
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Not Just Victorian

Dear Ms. Poore,

I am glad to see an ever-so-slight shift to including houses that are non-Victorian. I have owned only post-Victorian houses (I like closets), and the relevancy of previous articles depended on how close my house's relationship was to the assorted Victorians. Granted, the how-to's were always relevant; this refers to the "my old house" stories, which for a time seemed to be full of examples of enormous Victorians built by Captains Of Industry, once down on their luck but restored to graciousness by moxie and elbow grease.

I am glad to see your stories are getting more even-handed (just a code for "more suited to my tastes"). The Chicago bungalow story thrilled me; the most recent articles on post-Victorian interiors and built-ins hit home. Please

continue your "my old house" stories on the various ways people have been able to accomplish changes in their various houses.

— Mary Beth Kamraczewski
Deerfield, Ill.

A Timely Tip

Dear Editor:

Thank you for repeating the information of "Shellac Miracle," the tip in your "Restorer's Notebook" column of July/August 1987. It was not a repeat for me.

I became a subscriber less than a year ago — two weeks after buying my "new" old house. That timely tip was worth five years of subscriptions to me.

Using a chemical stripper, I had painstakingly stripped one fireplace mantel in my house. The job was tedious, slow, and extremely messy (not to mention expensive). Faced with the chore of stripping *all* the

woodwork, doors, and mantels in the entire house, I was beginning to love the idea of scratched, scarred, and alligatored wood.

That is, until I read the tip on using denatured alcohol to remove old shellac. I had a small container and didn't even take the time to finish reading the page before I had a rag in my hand to try it out. To my everlasting joy, it worked! Now the job is going faster than I ever imagined possible.

So please keep in mind all of us new subscribers who don't have the knowledge contained in all the back issues of *The Old-House Journal*. We have more incentive than experience. Sometimes we may not even know the questions to ask until we see the answers printed in your magazine.

Thank you again for the savings of my time and money.

— Mary A. Howard
Clarendon, Texas



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LETTERS

'No More Mansards'

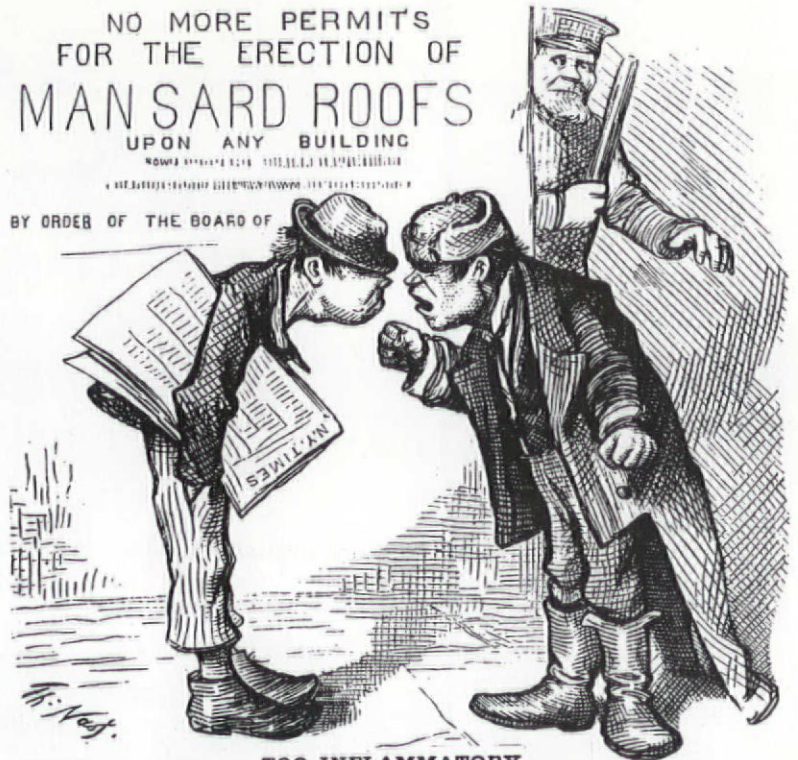
Dear Editor:

I recently came across two references to mansard roofs in *Harper's Weekly*, December 7, 1872. The cartoon by Thomas Nast indicates that a law had been passed (in New York City?) prohibiting the erection of mansard roofs. A small quip on page 951 of the same issue reads "The Mansard-roof has received many pet names of late: 'fatal gift,' 'tinder box,' 'top-lofty fire-trap,' 'fatal, fascinating invention,' and 'treacherous vice' are some of these." It certainly sounds as though mansard roofs were considered fire-prone. But, as *Harper's Weekly* was a very opinionated paper, it is difficult to know how much of the paper is reflecting the general opinion of the day and how much the newspaper's own point of view.

— Nancy J. Foutz
Rosendale, N.Y.

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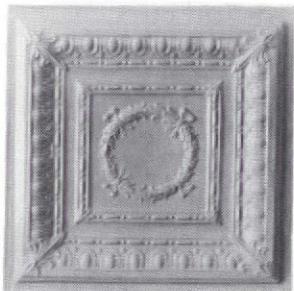
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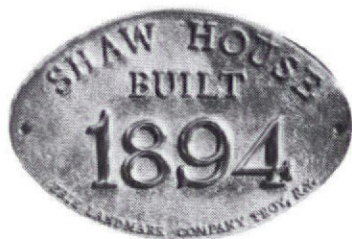
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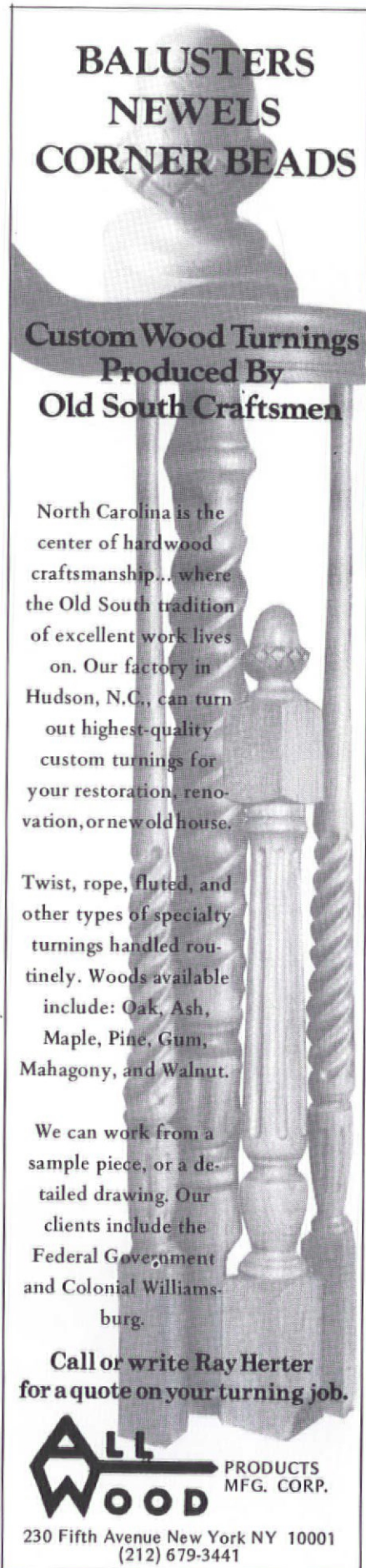
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Gutter Elimination

Dear Ms. Poore:

I enjoyed very much your series of articles on historic gutters in the March-April 1987 issue of *The Old-House Journal*. However, there is one solution to the gutter problem which none of your writers seemed to mention, and that is simply to get rid of them.

Back in the old days, anyone who could afford to own a house, and many who rented them, were able to afford a part-time handy-person who cleaned gutters, hauled out ashes, and did other semi-skilled, recurrent jobs about the house. Unhappily, there is no one to do this today — even in elegant suburbs, one can see grass, weeds, and even small trees growing in the gutters. The stuff these grow in is the same mud that causes rot.

Some years ago, we simply removed gutters from houses we were restoring, and I must say that it has worked pretty well. We

especially tried to remove all gutters which were not readily accessible to the average, not very athletic householder. Sometimes we left them on porches where anyone can get out on the porch roof and clean out the gutters.

"Tin can" gutters and "Yankee" gutters can simply be removed. Built-in cornice gutters must be flashed over, so that leaves will not accumulate — but their appearance from below remains the same. I must say that, so far, we have had little or no difficulty as the result of this program of gutter elimination. About the time we started our gutter-removal program, we also stopped using Ponderosa and other quick-growing pine siding, and substituted Cabot's pigmented stain for paint. To date, we have had no significant problems with either paint peeling or siding rot. We have also been very cautious to ensure, in the insulation of side walls, that the insulation

was always separated from the siding.

I would be interested in knowing if any of your other readers have tried this program of gutter elimination. There are, of course, some problems in unlocking front doors on rainy days, but we feel we have been able to work out solutions for these situations too.

— Roger G. Gerry
Roslyn Preservation Corp.
Roslyn, N.Y.

Not Even A Purist

Dear OHJ:

The kitchen you featured on the cover [*July-August 1987 OHJ*] belongs on the Remuddling page. Or in Home magazine. It has nothing to do with restoring old houses.... And I am not even a purist.

— DonaLeen Kohn & John Bressler
Acton, Mass.

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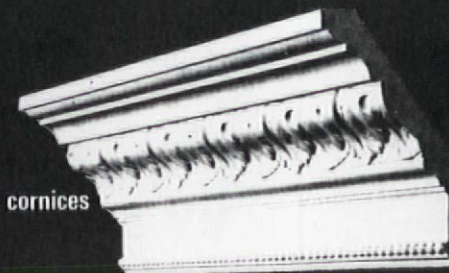
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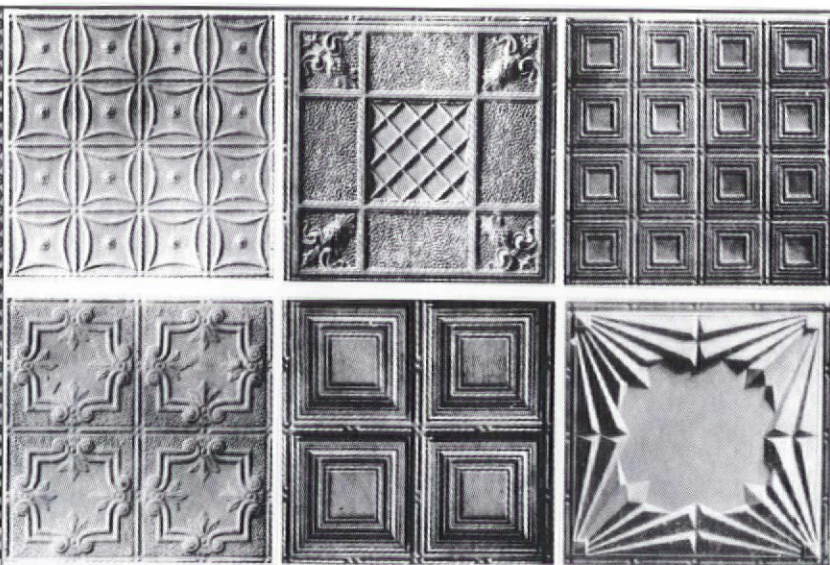
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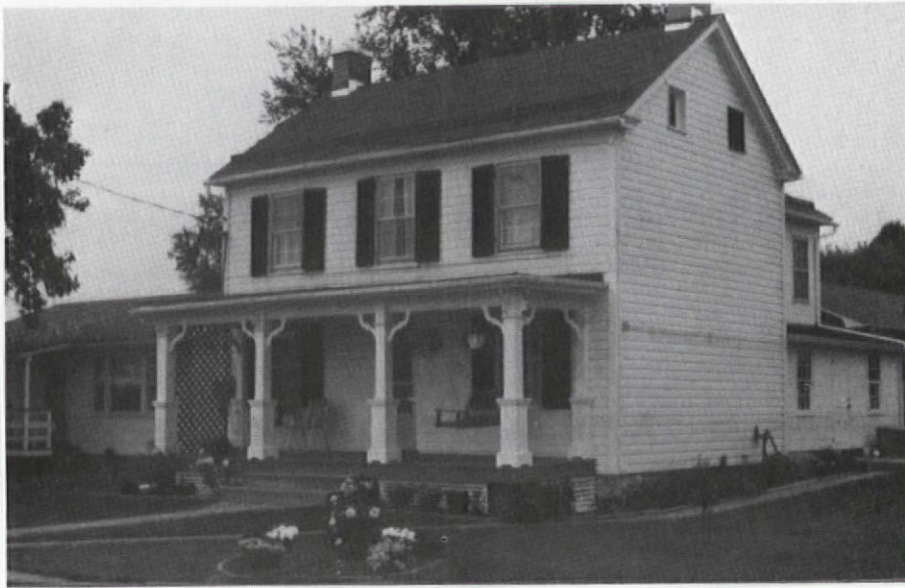
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Unique Construction?

Q Three years ago, we bought a house that I believe you would classify as an "I House" [*"Vernacular Houses," March 1986 OHJ*]. But in this area it's known as a Federal style house. Is there a difference?

Our house has had two additions over the years. We found a date in the attic that indicates the main "L" was added in 1879. We know that the original house (two rooms on each floor) was standing in 1869, but have been unable to determine its actual age.

The entire original house is built of 4-x-1-inch boards stacked one over the other with mortar and small wooden spacers between. Have you ever heard of this method of construction? Was this framing method prevalent, or do we have something unusual?

— Mr. and Mrs. Louis F. Maire
Walkersville, Md.

A The "I" house is an American adaptation of the Georgian center-hall house. Three-bay houses like yours are often referred to as the Virginia I. The Federal period is generally considered to be 1780-1820, but your house certainly continues in the Georgian-Federal tradition.

We were unfamiliar with this type of wall construction, so we forwarded your question to a preservation expert in your state, hoping he could shed some light. Douglass Reed is the president of Preservation Associates of Hagerstown, Maryland, a preservation and rehabilitation consulting firm. His response to your question:

It is indeed a very interesting house. I have seen construction of the type shown in the photographs, but mostly in Nebraska and Kansas. It is a form of horizontal plank construction used primarily in the mid- to late-19th century.

There is plenty of vertical plank construction all over the country. It occurs where there was a very cheap source of lumber. It also was fairly common because of its modular construction, and because not much skill was needed to erect the building.

I have seen this type of horizontal-plank construction where the planks are directly stacked on top of and nailed to each other. The examples that come quickly to mind are more utilitarian, such as the three-storey, late-19th-century grain bins in the Jerusalem Mill northeast of Baltimore near

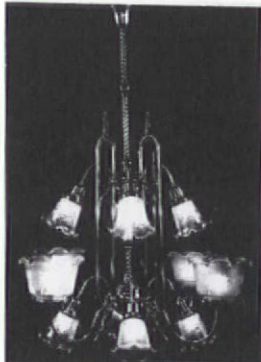
Kingsville. Another example is the first jail of Wichita, Kansas, which is now preserved in the Old Cowtown Museum.

As to the uniqueness of the construction to the Cumberland and Monacacy Valleys: There is little of this type of spaced horizontal plank construction. I suspect that there are others in the general area, still preserved by the siding that would certainly be an original part of the construction.

The form of the house and a few features of the overall exterior support their dating to the third quarter of the 19th century. It is particularly significant that the house is post-Civil War, because that is when some new forms of housing were being experimented with, as a result of the expanded mechanization of regional industry.

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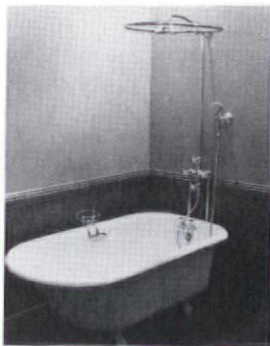
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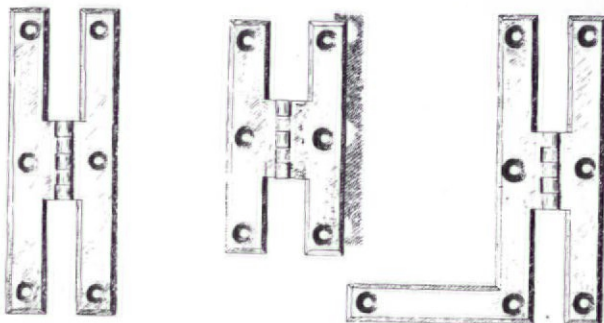
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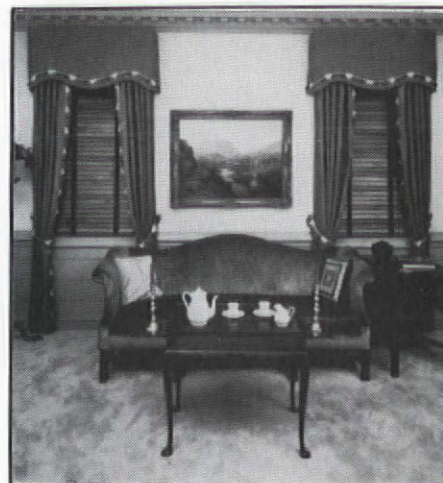
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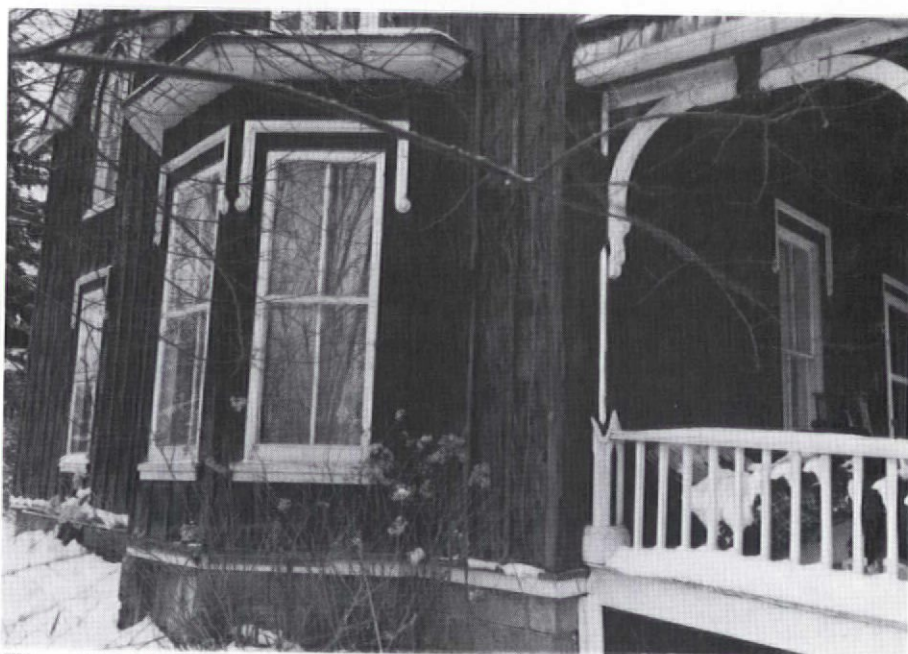
By Janette G. Martin

The Gothic cottage in its proper (painted) attire.

W

hen my husband Rick and I bought our board-and-batten, 17-room, 1867 Carpenter Gothic in

the hamlet of Busti, New York, we were prepared for the falling plaster, the rotted porches, the crumbling foundation, and all the other discouraging physical testimonies to age, remuddling, and past abuse. What neither of us was prepared for were the *words* of discouragement.



The old color scheme — stark white trim against dark red — made a mockery of the Gothic detail.



The exterior painting party in full swing.



Friends and family coming through with encouraging action.

ment we would encounter.

On the day Rick and I moved our belongings into what we considered to be the very best real-estate deal in the western hemisphere, I spied my brother Scott standing with his back toward me in the parlor. Directly above his head was a cheap chandelier that housed six orange (yes, it's true) light bulbs. I watched as Scott inspected the ceiling. There were several large brown spots, holes, and dangling hunks of plaster.

He stood for a full five minutes looking at the cracked marble, the flea-infested carpeting, the peeling wallpaper. Before he left the room, he walked over to the triple-bay-window alcove, rested his forehead on one of the rotten sashes, and muttered what to this day he still

thinks was an unobserved, "Oh my gawd."

Scott is a good brother and a kind friend; he never directly stated that he found our house filthy, repulsive, a veritable house of horrors. Other people weren't as considerate.

One Saturday afternoon, shortly after we'd moved in, we were framing two bathrooms. (The house had been built with no bathroom, only an outhouse — and we weren't satisfied with the single 1950s monstrosity on the lower floor.) We were shoveling plaster out an upstairs window when a friend stopped by. He too had helped us on moving day, and we were anxious to show him our progress. He bounded up the stairs, took one look at our plaster-filled hair, and exclaimed, "By golly, guys! This place looks worse than when you moved in!"

Our friend didn't realize that in our attempt to save our old house, things *had* to look worse before they could look better.

Day by day, as our restoration progressed, the words of discouragement seemed to increase in number and volume. The whole township was abuzz with what was happening to the house on the hill.

Springtime blew in bushels of pessimists. When we decided to install stone sidewalks, one person told us, "It'll cost you a fortune — you'll break your backs — and what d'ya need sidewalks out here for anyways?"

When it came time to do the roof — it had three layers of asphalt shingles with rotten cedar shakes underneath — several wild-eyed contractors climbed out onto the eight steep gables and shuddered. One even predicted, "You'll never find anyone with enough talent

to fix this mess." He refused to even bid on the job.

After the roof was completed, Rick decided to remove several tons of the stone foundation, jack it up, and reset the crooked stones. Once, Rick was standing in the pit he'd dug in front of the foundation, and a young relative stopped by and asked him if he'd numbered the stones. When Rick replied that he hadn't, she scoffed, "You'll never get them back in right."

Not all the words of discouragement we heard were as direct as those. Some people just shook their heads, shrugged their shoulders, and felt sorry for us.

When we were blowing in loose cellulose insulation from the inside of the house rather than the outside — we didn't want to harm the exterior board-and-batten, and wanted to retain what original plaster still remained — two friends (who live in a new, square and level ranch) stepped into the kitchen just as the blowing machine blew its top. For a few seconds we all stood silent as snow descended *inside* the house in the middle of July.

The wife's horror was reflected in her eyes as she studied the morning's dishes, now soaking in an insulation soup in the kitchen sink. "Oh my, oh my," she said. The husband was clearly embarrassed for me, and he patted me on the back as he glared at my husband — as if to accuse Rick.

Another day that same summer, Rick got up at 6 AM and worked until 5 PM, jacking up the tired walls of one of the old shed-barns on our property. When he finished, he fell asleep on a couch inside the shed's door. A few minutes later, the voices of two friends woke him up. While Rick explained the work he'd done that day, the two men looked incredulous, and then one of them blurted, "We assumed you were going to rip down this pile of junk."

People told us we'd never be able to strip the kitchen cabinets. We did. One person predicted we'd have astronomical heating bills. Ours are lower than his. Neighbors, friends, and relatives cringed, shud-



Rick is flashing a dormer valley in preparation for the new shingles. (Weren't the old shingles attractive?!)



These photos show that our house was restored top to bottom. What good is a new roof without a solid foundation?

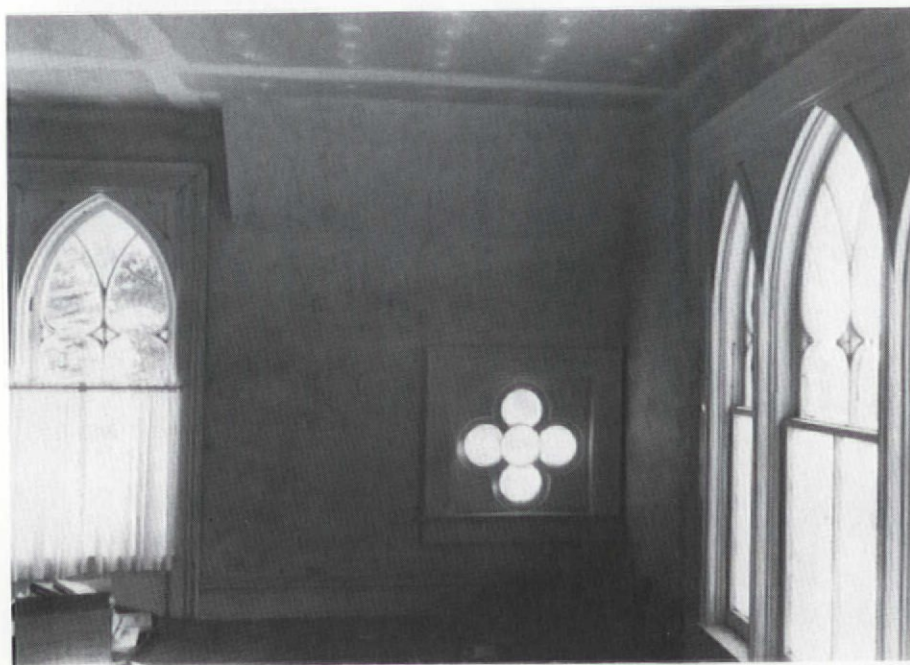
dered, smiled secretly, and prayed for us.

The last major project we undertook was the exterior painting. When we purchased it, the house was painted barn red with white trim — colors that made the trim a garish mockery of itself. Rick and I were determined to return the house to its right colors: putty beige and two tones of deeper-accent brown.

We washed, scraped, brushed, scraped again, caulked, and primed. Then, at the suggestion of a relative, we whipped together a picnic feast and invited our friends and relatives to a painting party.



Ah, home sweet home! Actually, the place is pretty tidy in this "during" photo.



Our Gothic-inspired windows were a challenge to restore, but obviously worth the effort.

"We'll be lucky to get one side of this dinosaur painted today," said one person. Another suggested that we spray on the paint.

In eight hours, our collection of 17 people (ranging in ages from 3 to 77) had painted the house the right way: with brushes. Twice.

When it was over, we all sat on the back porch, rested on the cool lawn, sipped beer, iced tea, and soda, and chatted. One painter raised his glass and toasted the house: "Here's to ya, Beauty."

Rick and I realized, then and now, that the comments made during our restoration by people close to us were not muttered with malice. Many thought their remarks might prompt us to get out before we lost our sanity *and* our savings.

Eventually, we developed responses to help us combat the words of discouragement. Rick, a man of few words, would simply stare at the offender and say, "It's not over until it's over."



Is dinner ready yet?

I, on the other hand, chose a less poetic but perhaps more metaphysical tactic. Once a pessimistic comment was stated, I'd throw back my head and laugh, crazy-like, and roar, "Isn't it woooooonderful!?" At times like these, it was assumed that Rick and I had lost our minds.

Without a doubt, there were days when we came very close to believing some of the offered words of discouragement. On other days, however, the comments spurred us on.

"Briar Knoll," as the house was dubbed around the turn of the century, has been revived. It sits on seven rolling acres of manicured lawns with a dozen Victorian bed gardens as accents. Built by Dr. John Lord, one of Busti's first physicians, the house is one of the purest examples of the Carpenter Gothic style. Downstairs, there are ten rooms; three entry rooms, a kitchen, parlor, dining room, a family room, a half bath, a darkroom, and Dr. Lord's original office (with a separate entrance). The upstairs consists of five bedrooms and two baths.

We countered the words of discouragement with the best possible answer: a fully-restored Carpenter Gothic which is worth much more than our combined purchase and renovation costs — and which is currently under nomination for listing in the National Register. Our optimism, hard work, and perseverance through the discouraging times has truly paid off. 🏠



Yes, this is the same room pictured on the facing page — after a little work.



Now we have a place to eat.

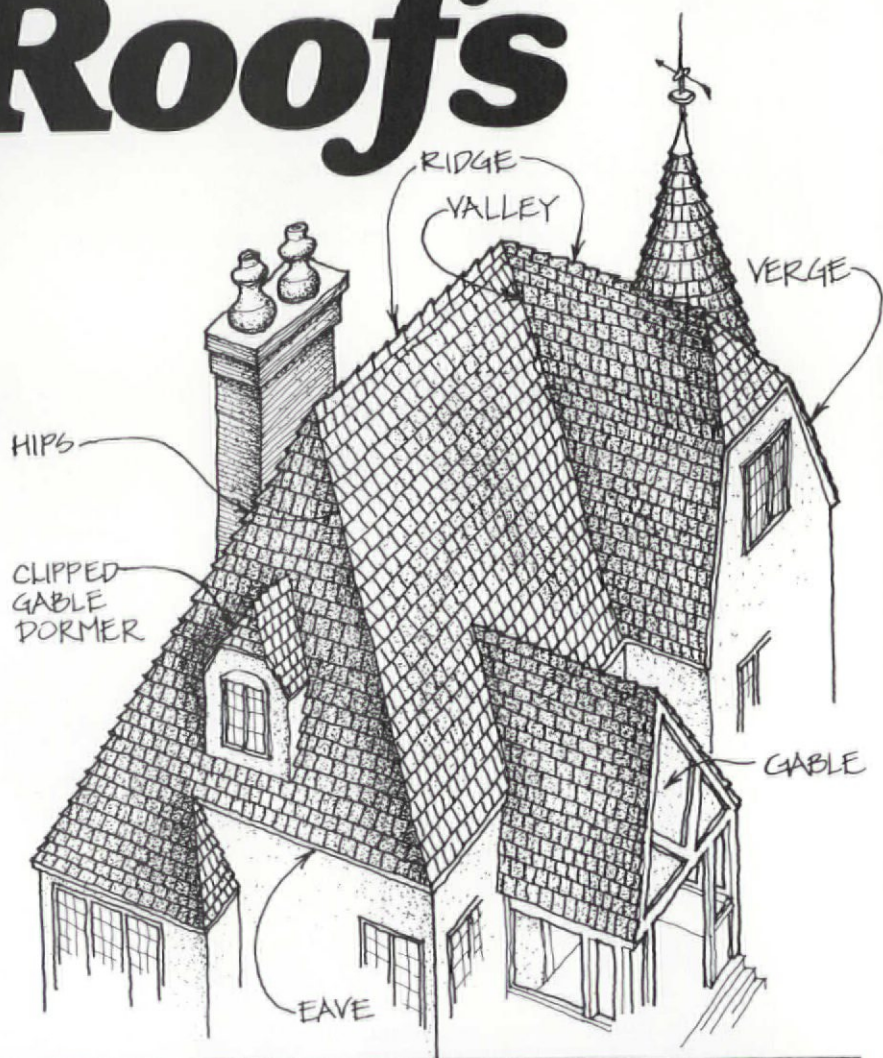


Our house is now the envy of those who spoke discouraging words.

Tile Roofs

To clear up the mysteries of tile roofs: Here's how to inspect the roof and make common repairs, what fasteners and flashing to use, and how to specify a re-roofing job. You'll find a section on types of tile, a dictionary of roofing terms that apply, and a source-list for clay tile and high-quality substitutes.

by Patricia Poore



Clay tile roofs are in the same category as slate roofs. Some things are worth paying for. Tile, perhaps even more than slate, defines the architectural style of a building. Both slate and tile are beautiful and earthy. Both are part of a long tradition, and both add to the aesthetic and real-estate value of a building. Both last close to forever (premature failure is almost always due to inadequate installation details). Both roofs demand no maintenance. And for both, repair or replacement is grit-your-teeth expensive — in up front costs. Over the long term, they pay for themselves in beauty and longevity.

"Slate roofs are a pain in the butt," a builder friend once said to me. "When they go, they're impossible to work on and they cost a fortune."

"Do you have a dog?" I asked him. "Yeah, why?" "Dogs are a pain in the butt," I said. "They last twelve years or so and when they go, it's so sad."

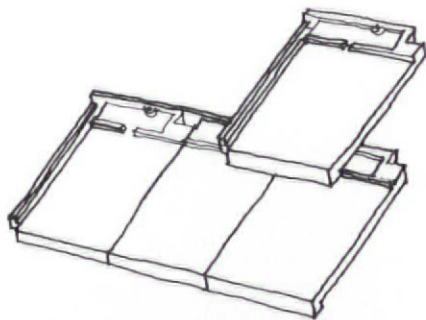
Always, there is a price to pay.

Properties of Tile Roofs

Like slate, tile requires no ongoing maintenance: no painting, no preservative coatings, waterproofing or fireproofing, no cleaning. Its very low porosity makes it extremely weather resistant. The tile itself lasts indefinitely; 75 years is claimed for a thin flat shingle, and 350 years is not unreasonable for barrel tile. Failure of individual tiles is due to their brittleness: They will break if stepped on or hit with a tree branch. Replacement of individual tiles is not difficult.

Unfortunately, these roofs fail eventually because the metal flashing and fasteners don't last as long as the tile. Atmospheric pollution has shortened the life-span of even premium materials such as copper and lead-coated copper. Poor installation and false economy are the culprits in premature failure. For instance, it makes no sense to use ferrous nails — which will corrode in 40 years or less — to fasten tile that would easily last more than 100 years. This is an important

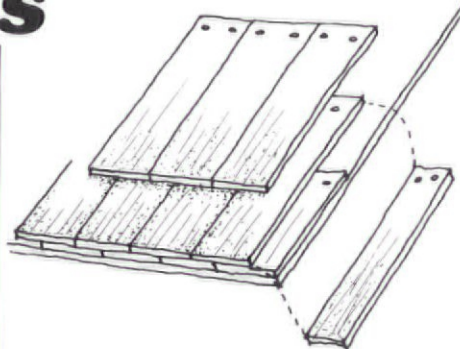
Tile Styles



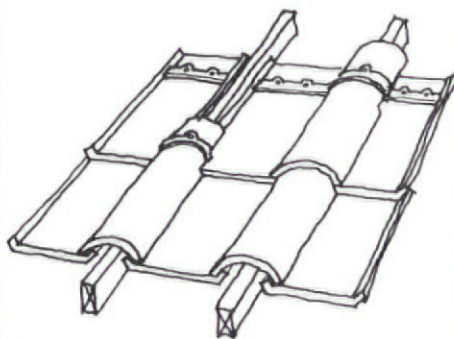
English tile – A plain, flat tile that interlocks at the head and on one side.



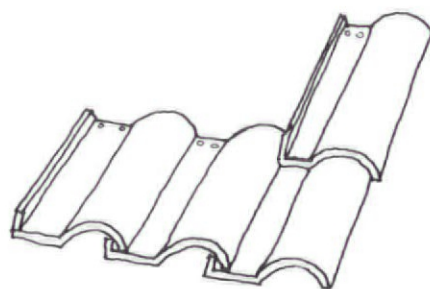
French tile – A large, interlocking shingle tile with deep grooves that give strong shadow lines and channel water.



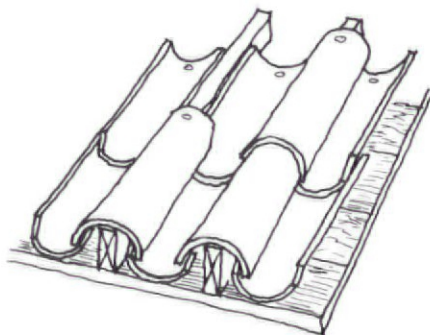
Shingle tile – Also called flat tile, these are individual pieces that are lapped and nailed like slate.



Roman tile – A tile system consisting of flat pans that are capped by barrel-shaped top pieces. Also called pan tile. A variation is the Greek tile (no longer in regular production).



Spanish tile – Also known as S tile, this is an interlocking tile that provides a moderately undulating roof surface.



Mission tile – Barrel tile and Mission tile are one and the same. These do not interlock, but are lapped in courses. The convex pieces are laid on battens and cover the vertical joints between rows of concave tiles.

rule in construction: Match the component parts of a system (such as the roof) for quality and longevity. But it's a law that's too often broken.

Tile can conceivably be removed and relaid. This is often done with the tiles surrounding valley flashing, for example, when the flashing wears out and must be replaced. If all nails are failing, tiles would have to be reset with new copper nails. Practically speaking, however, you'll lose up to 20% of the old tile through breakage while removing it. The more labor spent on removal, the fewer tiles you'll lose; it's a tradeoff between labor costs and material costs. Almost any tile shape can be matched (see page 27). Color will probably differ enough that you won't want to use old tile and new tile on the same roof plane.

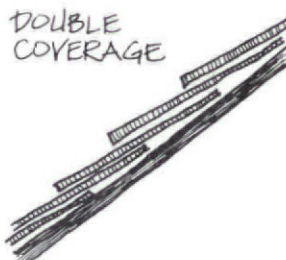
The most architecturally arresting tiles are the Spanish and Mission tiles. Spanish tiles, also called S tiles, interlock. Mission tiles are also referred to as barrel tiles; these are half-round and laid over wood battens. But clay tiles come in many other shapes and colors. Roman (or pan) tiles and French

interlocking tiles add tremendous texture to a roof; flat shingle tiles, which mimic stone, are a tradition hundreds of years old. There are also flat tiles that look much like wood shingles.

Roof System

Interlocking clay tile forms a continuous, wind-resistant roof covering. Traditional clay tiles, however, have open vertical seams, as do wood shingles. This means double coverage over the entire roof. Obviously, interlocking tiles require fewer pieces per square, and weigh considerably less per square than the flat and barrel tiles.

An asphalt-impregnated felt underlayment provides only marginal water protec-



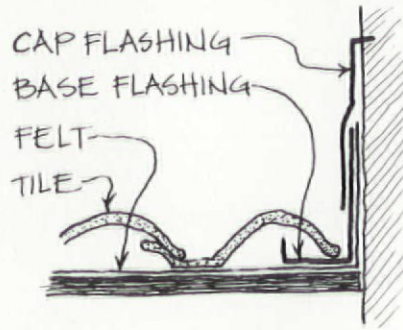
Clay Tile Roof Terms

Butt – The exposed end of a shingle or tile.

Exposure – The length of a shingle, slate, or tile exposed to the weather, or not covered by the next above course. Exposure is expressed in inches.

Felt – For a standard tile roof, refers to 40 lb. asphalt-saturated rag felt. It is laid over the sheathing and under the tiles in horizontal layers with the joints lapped 2½ or 3 inches toward the eaves. Acts as a dampness barrier, minor insulator, and cushion. (Also known as rag felt, roofing felt, felt paper, and sheathing felt.)

Flashing – An impervious material, separate from the main roof covering, that prevents water penetration or provides water drainage. Flashing for tile roofs is generally a premium material such



as copper or lead-coated copper (LCC). Areas to be flashed include those around projections such as chimneys and vents, and where two surfaces of different slopes meet, such as valleys and hips.

Base flashings are used over or under the roof covering and turned up on the vertical surface. Cap flashings are those built onto the vertical surface and bent down over the base flashing. (Latter also called counter flashing.)

Hip – The external angle formed by the junction of two sloping sides of a roof.

Slope (Pitch) – The angle of inclination that the roof makes with the horizontal plane. It is usually described in terms of the vertical rise (in inches) to each foot of horizontal run, as in "8 in 1" (= 8 inches in 12 inches). Or



it can be described in terms of the total rise (height) of the roof to its total span, as "¼ pitch" or "¼ slope."

Square – The standard market measure for roofing materials. It's the quantity of tile needed to cover 100 square feet of plain roof surface when laid according to the average exposure. The actual number of tiles per square varies with the size of the tile, whether it interlocks or is laid for double coverage, and the slope of the roof (which determines exposure).

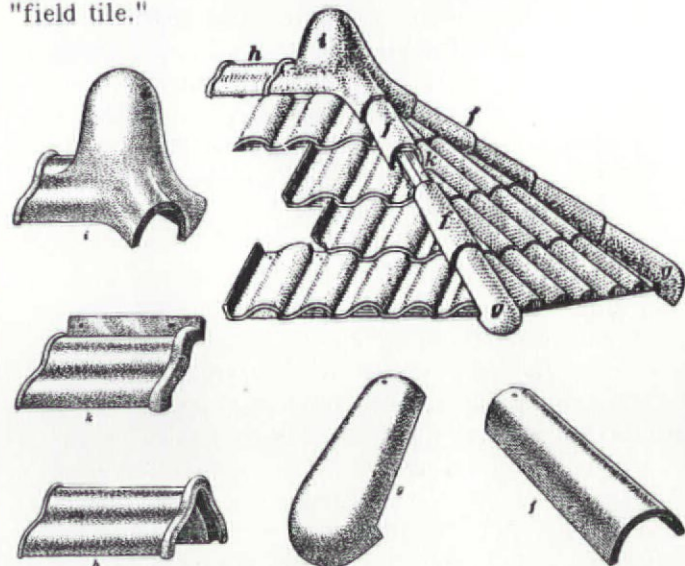
Valley – The depressed (inside) angle formed by the intersection of two inclined sides of a roof. In an open valley, the metal flashing is exposed because the tiles don't come together. In a closed valley (rarely used in tile roofs), the flashing metal is covered.

tion in most installations. Mostly it performs as a cushion for the brittle tile, and as an insulator. The exception are the low-pitch (30° or less) Spanish and Mission tile roofs of California and Florida. The tile covering is in itself not waterproof when laid at a low pitch. The roof beneath the tile starts with solid sheathing, covered by heavy impregnated felt. Wooden field strips are nailed over the felt to receive the tile nails, and then the whole underlayment – felt plus strips – is mopped with asphalt (as on a built-up flat roof). Usually, roll tiles and hip tiles are embedded in cement.

Clay tiles don't depend on nails alone for support. Many types have a protruding lip that allows each tile to hang on a wood batten. Some types of interlocking tiles are installed on a battening system with few or no nails at all – they interlock with the battens and other tiles. Manufacturers' product sheets make all this quite clear for each type of tile.

Trimblings and fixtures are also represented and explained in product literature. Each type of tile roof

has its own set of "special tiles": starter tiles for the eave line, edge tiles, hip and ridge tiles, etc. The tile that covers the main expanse of roof is called "field tile."





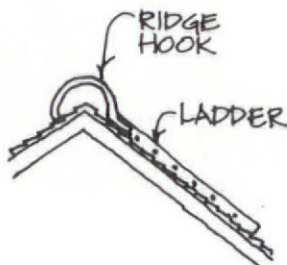
Joni Mornich

Mission tile was ubiquitous on vernacular Spanish Colonial Revival houses of the early 20th century.

Inspection

When leaks develop in a tile roof, they can be difficult to trace. This is especially true of roofs with a steep pitch, because water may travel some distance down the roof before showing up inside the building. Therefore, inspection is not casual; somebody will have to get out on the roof and perhaps selectively open things up.

Even at the inspection stage, the skill and care of the person on the roof is important. The owner has a vested interest, and as such may be a better bet than an average roofer who has no experience with slate or tile. (Beware, however: These roofs are slippery — and if you grab a tile for support, it will just pull free.) Tile roofs are brittle and cannot be walked on



directly. You may need scaffolding. Or protect the roof with a heavy blanket or moving pad, lay a ladder over the padding, and attach the end of the ladder to a ridge hook (which fastens like a grappling hook over the ridge).

If the roof has not been inspected for a long time, or if you are looking for an active leak, open up various areas by removing several tiles. Check the underlayment, the decking or battens, and the rafters. Make inspection openings near vertical penetrations such as wall flashing (likely failure sites). Most tile is easier to remove than individual slates because the tile can be lifted slightly, giving access to the nails.

Failure

The most common leak sites are where tile joins other structural features or flashings: ridges, hips, valleys, abutments, verges, eaves and gutters. Copings — the specially-shaped tiles that cover the nail holes of



Frank Lloyd Wright's Robie House in Chicago still has its original 1909 Ludowici roof.

last-row tiles — are subject to wind lift and may be hazardously loose (or already missing).

Again, many failures (leaks) are not attributable to the tile *per se*, but will require some removal and replacement of tile to repair. Valleys fail because even the very best flashing material lasts only 50 to 60 years, subject as it is to concentrated water runoff that erodes and pits the metal. Once that happens, there is no cure except to remove the flashing, repair any surrounding damage, and reinstall flashing. Use only premium materials — the major cost is labor anyway, and that remains constant whether you use 20-oz. copper or Reynolds Wrap.

Flashings may have opened up due to differential movement of unlike building elements, or solder joints may have broken. A qualified roofer or sheetmetal worker can usually fix these problems on site.

Damage is done at eaves by ice damming. If water backs up the roof and freezes, the weight and expansion causes deformity of gutters, overstressing or breaking hangers. The gutter pulls away and water enters the cornice or wall. During all this, ice and water back up under the tile, and freezing water may break tiles.

Obviously, it is important to keep gutters clear and maintained. If conditions like those just described exist, consider some design changes in your repair work, such as the installation of a continuous ice edge (metal or neoprene flashing along the eaves) that runs

up under the first few courses of tile.

Repair & Replacement

The hardest part about making a small repair is getting to the broken tile without breaking more tiles in the process. Again, do not step directly on tile, and distribute your weight over a ladder or decking laid over a pad.

The second hardest part is finding replacement tiles. New tile is sold by the square — 100 square feet of coverage at a time. Trimmings (specialty tiles) are sold in full boxes of enough pieces for an entire roof. If you need only a few tiles to match, you may be in for a time-consuming search. Here are some hints: If a roofer is doing the job, he probably has an inventory of salvaged tile that is common in your locale. The roofer, then, would provide the replacements.

If it's up to you to procure the tile, call local roofing companies to find one that maintains a salvage inventory. Another option: Call the manufacturer of the tile you need and get the name of the the wholesale distributor nearest you. This is the place that sells to contractors. Now call the distributor and ask if you can buy a small order if you come pick up the tile yourself. You may have to drive 50 miles each way, but it's cheaper than buying an entire square.

Tile Source List

The major U.S. manufacturer of clay roofing tiles since the 1890s is **Ludowici-Celadon**. They offer nine styles including Spanish and Mission, French and English interlocking shingles, and specialty tiles and glazes. Prices for their tiles start at \$249 per square.

Ludowici-Celadon Co.
4757 Tile Plant Rd. Dept. OHJ
New Lexington, OH 43764
(614) 342-1995

Gladding, McBean & Co. (of architectural terra cotta fame) is another well established manufacturer of roofing tiles. They offer a flat interlocking shingle and bar-

rel (Mission) tile in traditional colors. Prices begin at \$115 per square.

Gladding, McBean & Co.
P.O. Box 97, Dept. OHJ
Lincoln, CA 95648
(916) 645-3341

Mission- and Spanish-style clay tiles (red, black, or brown) from Germany are imported and distributed by **Midland Engineering Co.** Prices range from \$205 to \$230 per square.

Midland Engineering
52369 U.S. 33 North
P.O. Box 1019, Dept. OHJ
South Bend, IN 46624
(312) 337-1292

Concrete Spanish tiles are made by **Monier** in mission red, terra cotta, and burnt terra cotta colors. These tiles weigh 900 lbs./square and are guaranteed for 50 years. Cost is from \$42 to \$58 per square.

Monier Monray Roof Tile
1855 W. Katella, Dept. OHJ
Orange, CA 92613
(714) 538-8822

Two of the tile styles manufactured by **Vande Hey-Raleigh** are in the tradition of clay roofs. Their High Barrel Spanish tile is an S tile with a Mission profile. And their Riviera tile is similar to French tile. Both come in 20 beautiful, earthy colors; custom colors, "weathering," and mixed batches are available. Prices range from \$67 to \$92 per square. They also have a tremendous inventory of salvaged tiles.

Vande Hey-Raleigh
1665 Bohm Drive, P.O. Box 263
Dept. OHJ
Little Chute, WI 54140
(414) 766-0156

Sources for metal shingles that imitate terra cotta are described on page 64.

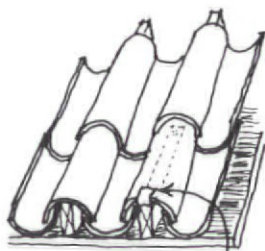
Quite often, one corner breaks off the tile at the nail hole. The tile is too valuable to throw away, so it's necessary to make a new nail hole. Use a carbide-tip drill bit carefully — don't force it. When you nail the tile in place, use a deft touch with the hammer. There's no need to drive the nail down tight; the tile "hangs" on the nail.



Here's another oddball tip we'll pass along: If you need only a half-dozen or fewer barrel tiles, forget roofing suppliers. Go to a plumbing supplier instead and buy PVC drain pipe. Cut it in half and paint to match. Similarly, you can use sheet metal (primed and painted) to fashion temporary replacement tiles of any shape.



Remove a damaged tile by breaking it up with careful hammer blows. Cut the nail with a slate ripper, or insert a hacksaw blade under the covering tile and saw through the nail. Hold the new tile in place with a copper tab as shown. Bend the tab piece back to give a double thickness of copper at the end; the extra stiffness will keep the tab from getting unbent from the weight of the tile and the force of descending ice and snow.



COPPER TAB

Nothing looks worse than unmatched tiles next to each other in the same course. To blend the new tiles in with the old, don't mix them on the same roof plane. Put the new ones on dormer roofs, on a clipped gable, or in shadows.

Flashing

Clay tile roofs almost always have open valleys; that is, the tiles do not cover the flashing metal where roof surfaces meet an inside angle. This makes it easier to repair valley flashings, because not as many tiles need be lifted as with a closed valley.

As with a slate roof, valley flashing should be formed with a pronounced V crimp to accelerate water flow and prevent it from going up under the tiles.

On tile roofs, hips and ridges are generally not flashed. Instead, joints are made tight with elastic cement. With some types of tile, cement is used to point up the junction of hip or ridge tiles to the roof.

Where the main roof surface comes to a parapet, gable, or other vertical wall or penetration, the junction should be flashed with 16-oz. copper. Nail the metal to the roof at one upper corner only. Lap base



Asphaltic "goop" was sloped on eroded flashing, accelerating corrosion of the metal cornice.

flashing onto the roof one tile-width, and go up the vertical surface 6 or 8 inches. Counterflash with copper.

Snow guards have to be installed as the tile is being laid. For shingle (flat) tile, use the same kind of snow guards as for slate. Special snow guards are made for Spanish, Mission, or Roman types.

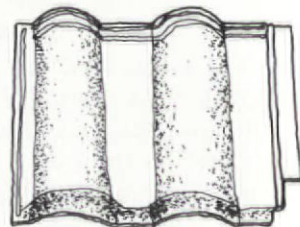
If you've installed new copper flashing on an old tile roof, you might want to hasten the "mellowing" of the copper. A simple suggestion appearing in a trade publication in 1925 was successfully taken in 1978 in the restoration of the Jamaica Pond boathouse roof (near Boston). All exposed copper was brushed with boiled linseed oil. That killed the shininess of the new copper and imparted a cherry-brown "statuary finish."

Substitutes

Look again: Are you sure that tile roof is made of clay? Maybe those shingles are concrete or metal.

By 1869 there was a metal tile sold that imitated a terra cotta pantile; metal "tiles" didn't really catch on until the late 1880s. English, French, and Roman styles came first, but Spanish-style metal roofing became the overriding favorite after the turn of the

century and through the 1930s. The Southwest, especially, has a lot of metal Spanish-tile roofs because a good portion of its housing stock was built when both the Spanish Colonial Revival and metal roofs were in vogue.



The advantages of metal over terra cotta were the same then as now. Metal was much cheaper than slate or terra cotta tile, two materials already considered high-brow roofings 50 or 75 years ago. (Note: These days, the materials cost for metal is not that much cheaper than for clay tile. But installation cost is generally less.) Metal is easier and cheaper to ship, weighs less, and requires less skill to install.

Of course, terne and tin and galvanized roofs had to be painted regularly. Higher-cost copper "tiles" were and still are available, which need no paint.

Concrete tiles, also, have been popular since the early 20th century. These are somewhat fatter looking than terra cotta, but almost identical in shape, color, finish, and weight. Materials cost is much less for concrete, but installation cost remains about the same. Of course, concrete tiles are heavier.



Resecuring a loose tile.



Greek pan tile is a variant of the Roman tile described on p. 23.

Specs

Sheathing: Must be sound, with no embedded metal or nails, no rotted areas, splits, cracks, or unevenness that would cause difficulty in laying tile or create potential for breakage of the brittle tile.

Tile weight installed varies from about 700 pounds per square, up to a very heavy 1,900 pounds (for thick-butt, non-interlocking clay tile laid for double coverage on a roof of average or low pitch). If tile is being laid on a stripped roof (not over existing roof covering — a bad idea in any case), there should be no structural problem. Check with an experienced tile roofer or a structural engineer if you have reason to worry that additional shoring will be needed to carry the weight.


Underlayment: Minimum 40# (40 pounds per square) asphalt or coal-tar pitch saturated roofing felt (60# on low slopes). Apply to entire roof deck, laid in horizontal layers. Lap joints toward eave at least 2½ in.; lap vertically 6 in. Felt should lap hips and ridges at least 12 in. to form double thickness and should be lapped 4 in. over the flashing metal of valleys and box gutters. At all vertical abutments to be tiled, turn felt up at least 6 in. At eaves, apply double

layer of felt one roll width. Fasten all felt edges with large-headed galvanized nails every 6 inches.

Nails: Use only copper slater's nails, 1¾ in. or length as specified by manufacturer for style of tile. (A slater's nail is a heavy gauge copper wire nail with a large flat head.)

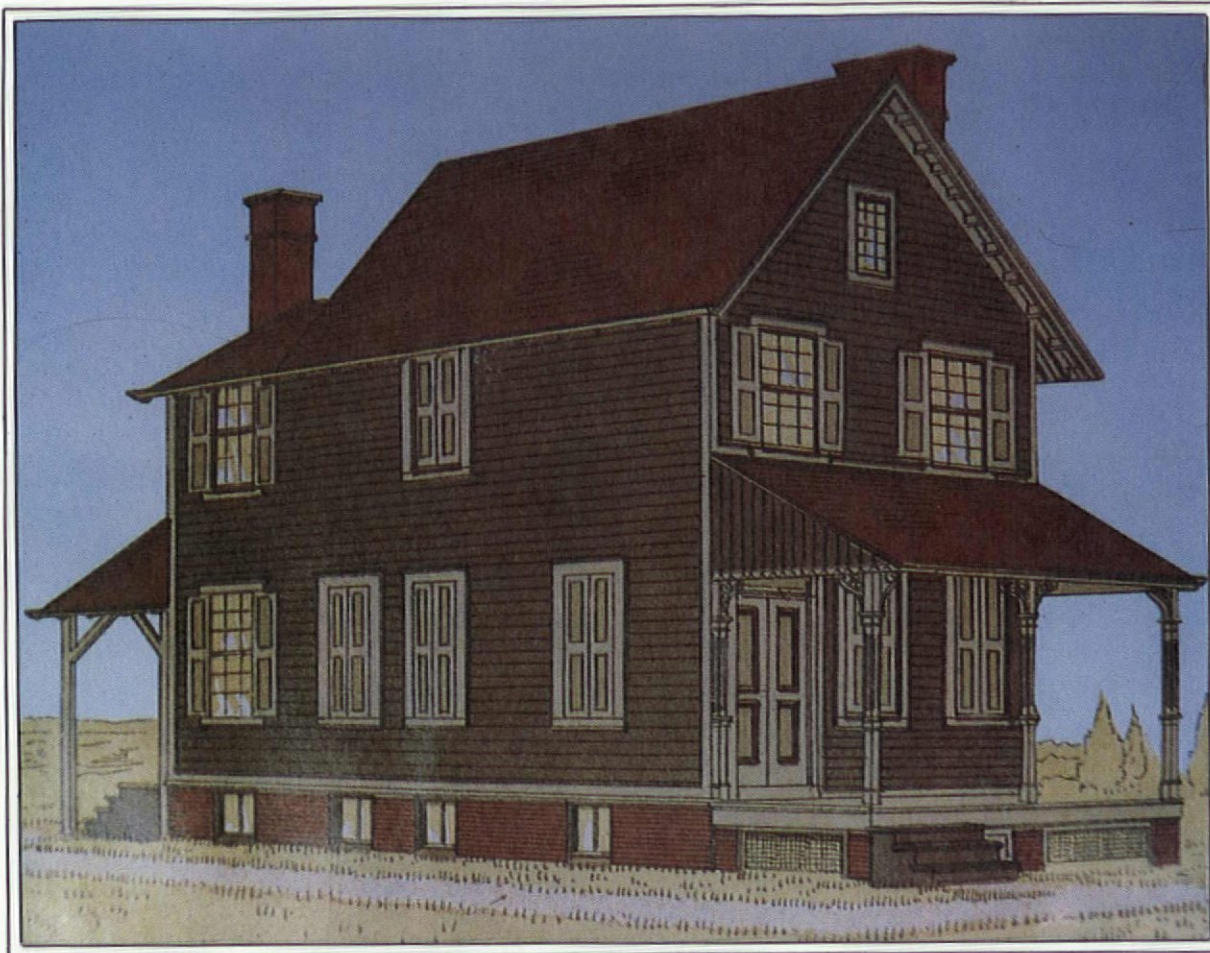
Flashing: Use 16-oz. copper or lead-coated copper. Use 20-oz. material if bending is not complex. Line all valleys at least 20 in. wide for short valleys, 24 in. wide for long valleys, with ¼ in. edge turned over and fastened with cleats. Lap joints a minimum of 4 inches; do not solder.

Elastic Cement: Use only non-staining, non-corrosive cement as recommended by the manufacturer. (Note: elastic cement is recommended to seal all nail holes on certain types of tile and at certain degrees of pitch. Elastic cement is also recommended at hips and ridges; see application literature from manufacturer.)

In restoration work, specifications will be modified by what you find (to match existing work, or to correct previous failure). In new work, comply with the tile manufacturer's specifications for "best job." 

Th

by Patricia Poore



Above: The basic, gabled Homestead painted in late-Victorian colors, from a patternbook of 1887. (Century of Color)

Right: This 1820s Connecticut farmhouse is an example of country Greek Revival, but the overall shape – tri-gabled with porch tucked in – marks it as a pre-Victorian Homestead.

Opposite: The quintessential farmhouse type of the late-18th and early-19th centuries, this plate from Devoe Paint Company's 1885 catalog makes clear the evolution of the Homestead House from the Georgian tradition: Just move the primary entrance to the gable end. (Incidentally, this plate illustrated the "out of date" color scheme for "old houses" – and was followed by one suggesting paint colors of muddy brown and rust.)



e Homestead House

“My house doesn't really have a style,” we've heard people say. “My house is just a plain house” ... “it's sort of a farmhouse.” They're very likely talking about the Homestead House — a recognizable style once you put a name to it. This house type, variants of which span the eras from the 1820s through the 1920s, evolved almost entirely through vernacular building tradition. It's a truly American style, familiar across the country.

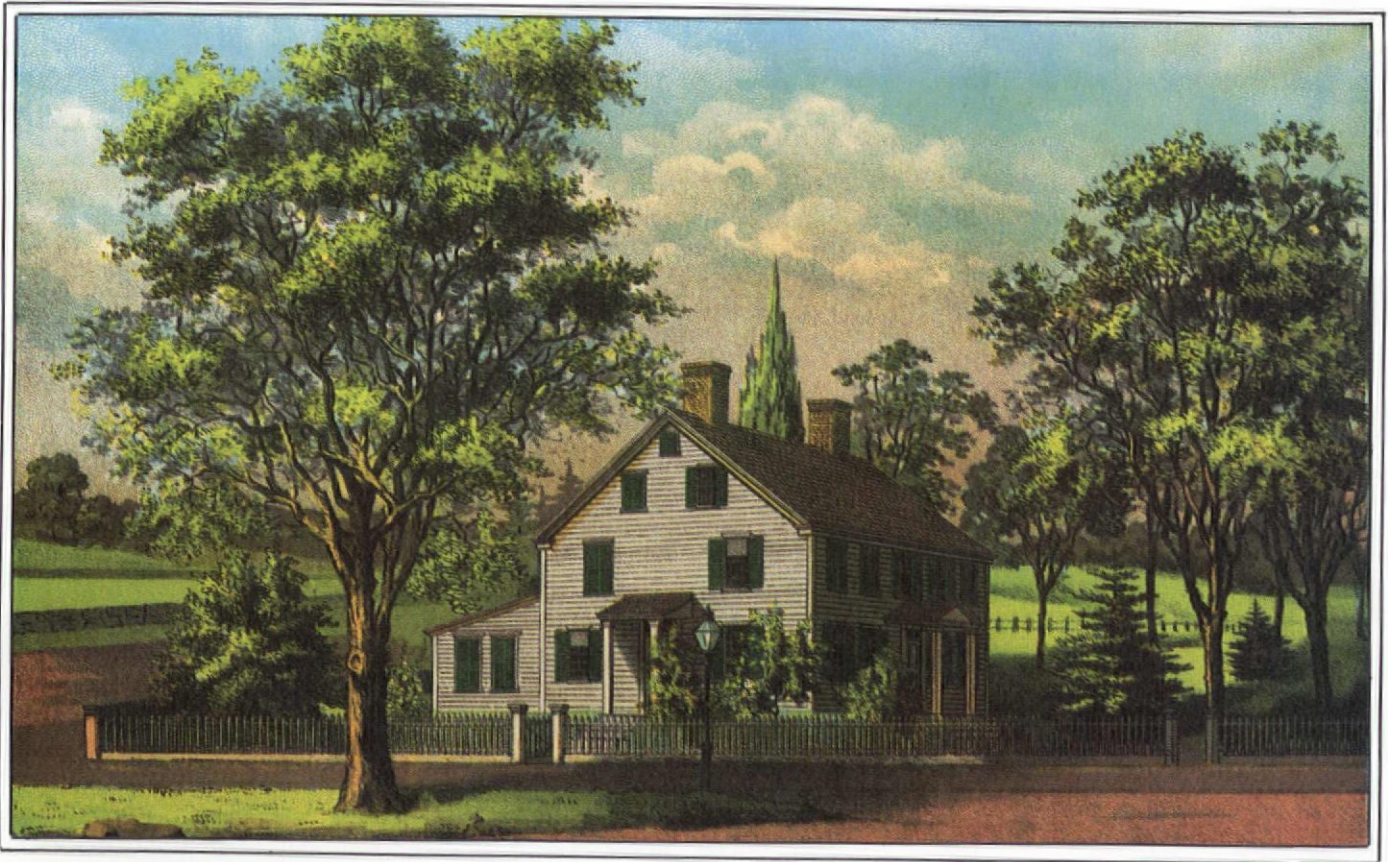
The Homestead House was covered in OHJ's 1982 series about post-Victorian house styles. We're reprising the subject not only to trace the style back to its Victorian and pre-Victorian forms, but also because it is still the most overlooked domestic type. In a survey of all the stylebooks in our library, I found only one author who touched on the Homestead House (by that or any other name). That was Alan Gowans in *The Comfortable House* (significantly, the title of our 1982 series of articles; the book was originally commissioned by OHJ).

Historians are by-and-large concerned with

academic, architect-generated styles. Students of the vernacular tend to concentrate more on earlier folk traditions than on owner-built and spec-built houses of the late-19th and early-20th centuries. Yet Homestead Houses exist in numbers far exceeding either architect-designed houses or ethnic folk houses. This article acknowledges the Homestead's contribution to the landscape.

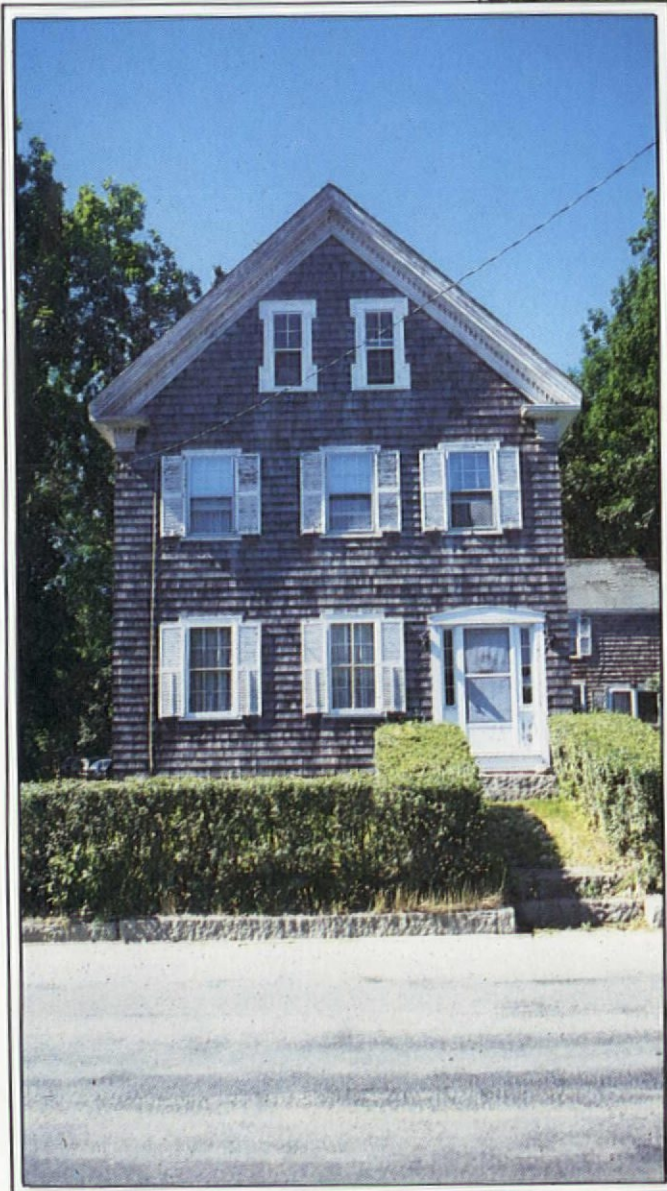
Two distinct sub-types exist. The basic gabled Homestead could as descriptively be called the Greek-derived Homestead, or the temple-front Homestead. The tri-gabled el is the other sub-type. As we'll see, both were descended from the Georgian/Classical Revival line, and both are distinguished by the front-facing gable, usually with a steep roof pitch. Both were farmhouse forms, with the tri-gabled el surviving into the 20th century in rural areas, and the basic Homestead becoming ever narrower for suburban lots close to the city.

Tri-gabled el Homesteads in today's suburbs were built when those suburbs were country. Likewise, the rows of basic Homesteads we see in cities were *built*





Right: Basic Homesteads are often found in rows, like these "worker's cottages" in Gloucester, Mass. Below: This gabled Homestead on the seacoast is probably mid-19th century – and probably had clapboard siding when it was built. (Stained shingles do better in salt air.)



in the commuter suburbs; the city subsequently encroached.

Let's go back to the period of the Greek Revival (1820–1840+) – because most of these houses, it could be argued, are actually later, vernacular Greek Revivals. Architectural style is usually manifested two ways: by basic plan and shape, and by details. It's the details, such as pediments and columns, that we most associate with Greek Revival. But the overall form of these houses is even more significant, especially on plain rural examples where the details may be so simple or vestigial that they're hardly identifiable. The radical change that defined Greek Revival was that the traditional Georgian plan had been rotated: Now the entry was on the front-facing gable, not the long side of the house. It is this change that survives in the Homestead House for a hundred years.

The temple-front Greek Revival house was almost immediately modified. To provide more living space, a wing was often added at a right angle to the main structure. When the wing was two storeys like the rest of the house, you had, in effect, two Homesteads intersecting: the tri-gabled el shape. The "wing" is sometimes just a kitchen; other times, the wing is larger than the front-gabled section. A one-storey porch often is tucked into the space between legs of the el.

With these or other minor variations, the tri-gabled el Homestead became the classic form of American



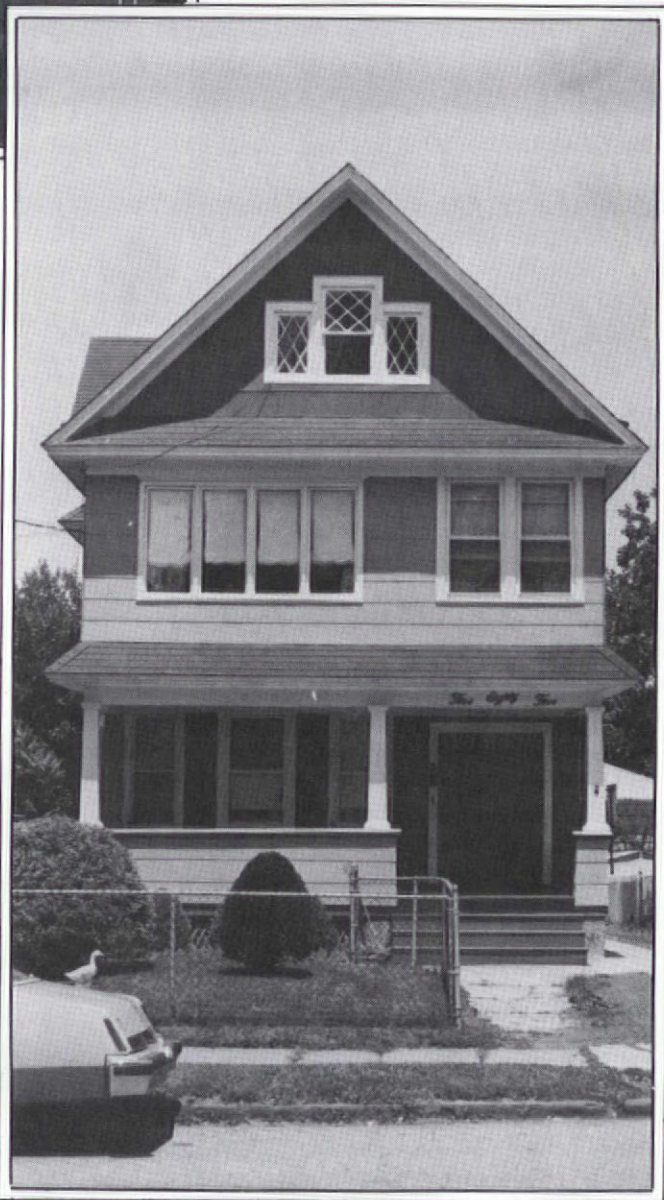
Left: Pleasant enough as a streetscape, these later Homesteads in a once-suburban part of New York City have been compromised by remodeling with materials that don't age well. Below: A '20s house with clear Classical influence – Palladian-derived triple window and Doric columns.

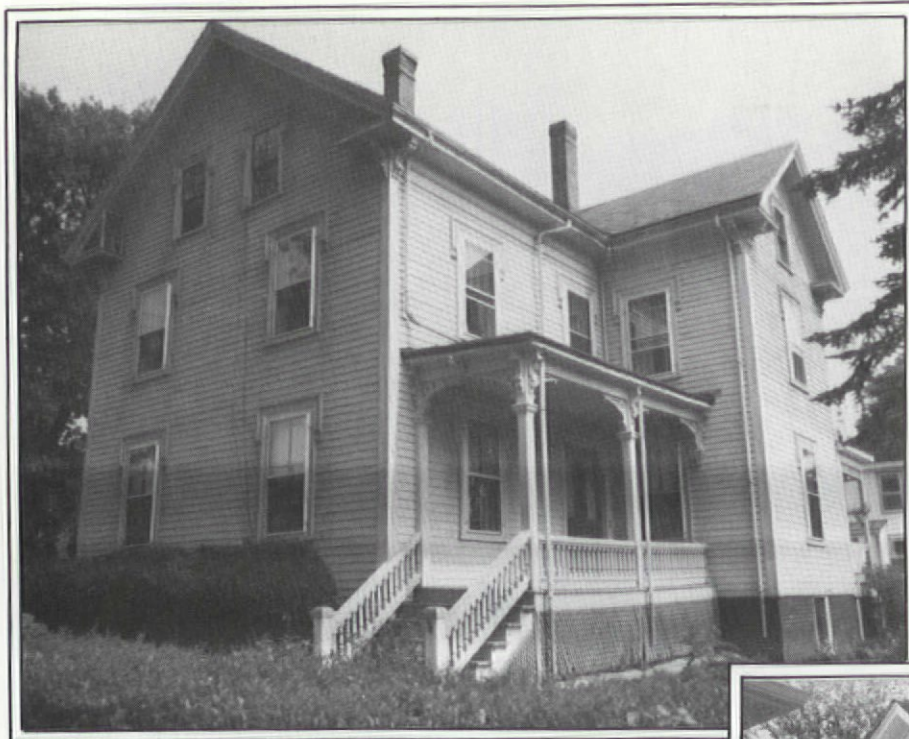
farmhouses after 1840. Its rectangular plan made it easy to frame and sheathe; the gabled roof was easy for the country carpenter to lay out.

In the Victorian era, the form was used by builders. The Homestead House, both basic and tri-gabled, was standard fare in planbooks of the 1880s through the 1920s. What linked these houses to the popular "style" of the day was ornamentation – Italianate brackets or round-top windows, Gothic finials and fretwork. After the turn of the century, the simple ornament that remained was predominantly classical – a Palladian-derived window in the gable, colonial revival trim and porch posts.

Were the spec builders of early suburbia consciously reaching back to rural farmsteads when they built these straightforward gabled houses? Probably not in any academic sense, not the way a trained architect uses past forms. But they built a house form most associated with a rural past, based on generations of vernacular houses that all of us recognize from drives taken in the countryside. (Before we arrived at the name "Homestead" for this type, I privately referred to the style as "the housey-house" – the language of childhood, but apt. In fact, the basic Homestead is what little children draw when asked to "draw a house.")

It's almost impossible today, in many areas, to tell the difference between a Homestead that was built in the tradition of country carpenters, and the Homestead built by a spec builder in a developing suburb. Without additional documentation, the vernacular survival and





Left: A classic 19th century tri-gabled el, possibly a vernacular farmhouse but more likely from a builders' catalog. Homesteads like this are as familiar in the mid-Atlantic and Midwest as they are in New England, where this photo was taken.

Below: Side view of a mid-19th century tri-gabled el in Cranbury, N.J.: The front door was originally on the gable end, which is decorated with Carpenter Gothic verge trim.


Bottom: The most common tri-gabled plan is shown here, on a house with both Greek Revival and Italianate details.

the mail-order building often look alike.

The vast majority of Homesteads had clapboard siding. On some late-Victorian gabled Homesteads, fancy-butt shingles were used in the gable, with the rest of the house clapboarded. Fully shingled Homesteads turned up after 1900, and others have since been shingled. A few later examples were stuccoed. Because of their plainness and their usual location in old city neighborhoods, too many have been covered with aluminum or vinyl siding. That kind of coverup, along

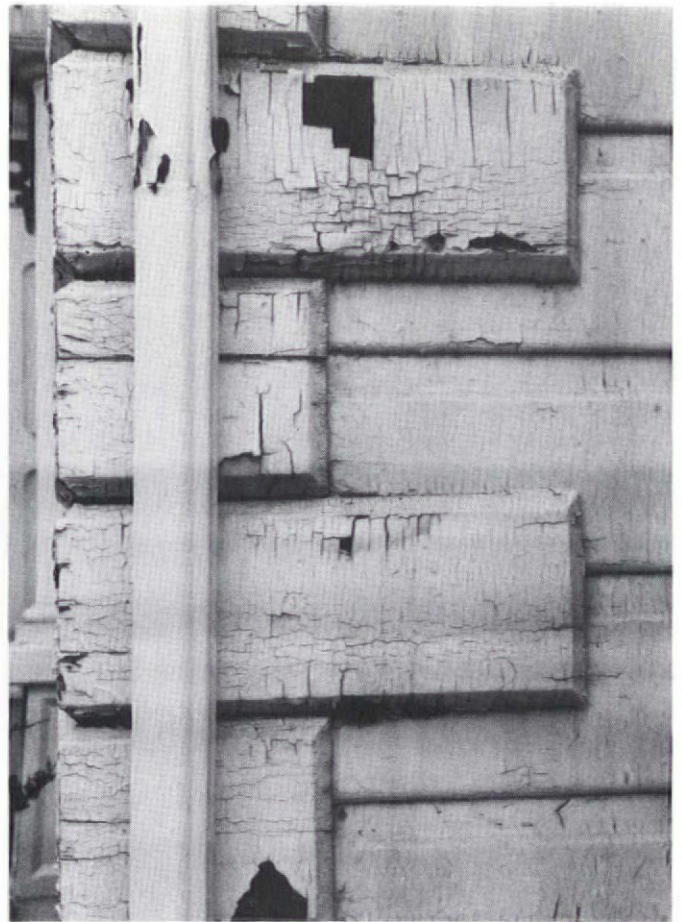


with shorn or remodeled porches, has cheapened what were once pleasant and rhythmic rows of Homesteads, robbing them of architectural status.

What is significant about the Homestead House is its evolution: Out of a long, essentially rural tradition, it became a new suburban style. Unlike the "period houses" of the '20s and '30s — English and Norman cottages, Dutch Colonials — late Homestead Houses were not a revival. Instead, they were a progression of the Georgian/Colonial/Classical house that had developed in the 19th century. This makes the Homestead House a uniquely American architectural style. 

EXTERIOR PAINTING: *Problems & Solutions*

BY THE OHJ TECHNICAL STAFF



Our painting contractor has assured us that he can safely remove loose paint and dirt from our house with water blasting. We've heard some real horror stories about paint failure following water blasting. Whom should we believe?

Summer's over. No more lazy days at the beach or in the mountains. Winter's just around the corner, and many of you now face the harsh reality that you still haven't gotten around to painting the house. The editors of OHJ know this because it's the time of year when our mailboxes fill with questions about exterior painting.

We've covered the subject before, in articles that outline the entire sequence of preparation and painting. Nevertheless, some questions come up again and again. So that's how we're presenting the information: each question as we hear it, followed by a succinct and practical answer.

For fuller explanations, refer to: "Checklist for Painting," May 1986 OHJ; "Stripping Paint from Exterior Wood," December 1985 OHJ; "Stripping Exterior Masonry," Jan./Feb. 1985 OHJ; Special Issue: Exterior Painting, April 1981 OHJ.

Water blasting can be a good way to remove loose paint as well as wash away accumulated dirt and salts. The horror stories referred to are probably true, too. In most cases, it's the equipment operator that does the damage, not the equipment. Two important considerations: You don't want the pressure and volume so high that the wood is damaged and water penetrates the wall; and you don't want to paint until the house is *thoroughly* dry. Drying time varies with temperature, humidity, and the volume of water used.

For those who are considering water blasting, check the contractor's references (and go look at previous work if possible). If previous clients are happy, you likely will be, too. Water blasting is just the first step in paint preparation, not the whole process. Scrapers, sandpaper, and all the other tools of the trade will still have to be used to some extent. There is a difference between the contractor who wants to save you labor costs, and the contractor who wants to eliminate the labor.

Our all-brick exterior is becoming extremely unsightly. When we bought the house seven years ago, it had a fresh coat of brick-red paint. While we probably wouldn't have painted the bricks ourselves, the overall appearance was pleasant enough, so we bought the place.

Now, the house is an eyesore. The ground-floor paint is peeling in large ribbons. About 1/3 of the paint is gone, and there are large salty growths appearing between the bricks. We want to repaint, but the surface seems too powdery to hold paint. The best advice we've gotten so far is to have the house stuccoed, but that's beyond our budget. How can I make the next paint job last?



High-quality masonry paints adhere well to sound, dry bricks and mortar. In this case, the bricks aren't dry, and the mortar may be unsound. Salty deposits on the surface of masonry is known as efflorescence. As water moves through masonry, it dissolves salts. When the water moves to the sun-warmed surface, it evaporates, and the salts are left behind.

Efflorescence is no big deal on unpainted masonry — if you find the deposits unsightly, you can wire-brush them off periodically. These salts do interfere with the adhesion of paint, however, causing staining

and peeling. The salts' paint-peeling power is secondary to the vehicle that got them there — it's the water that causes most of the problems. Before repainting, the cause of excess water must be determined and remedied. After correcting the water problem, wire brush all salt deposits and loose paint from the bricks. Check the condition of the mortar joints in the affected areas before repainting. Paint with a high-quality masonry paint.

I'm somewhat concerned about the possibility of layers of lead paint on my house. I've got a lot of scraping and sanding to do. Should I be taking special precautions even though I'm working outdoors?

While there is less of a chance of contaminating yourself outdoors, precautions should still be taken — especially when you're sanding and scraping. These removal methods create a lot of dust, potentially laden with lead. Wear a high-quality, close-fitting particle mask, not one of the cheap dust masks available at home centers. Close the doors and windows to keep the dust outdoors. Rinse thoroughly before eating or smoking. Wear a separate set of workclothes for the job, and wash them separately from the rest of your laundry. Be especially careful when sweeping or raking up the fallen paint chips. Misting with a garden hose before sweeping will help keep the dust down.

The previous owners of our house had allowed the poorly painted siding to soak up water for several years. We've scraped and sanded, and primed and painted, but mold and mildew keep returning — it grows right through the new layer of paint. It's awfully humid here in Alabama; are we doomed to own a fungus-covered house?

Mold and mildew are common problems, especially in hot, humid climates. Getting rid of water-absorbing fungi before painting is one of the toughest tasks in preparing a surface. The first step is to kill the fungus on the wood. Household bleach will kill active fungus. Use a 50/50 mixture of bleach and water with a stiff scrub brush on affected areas. Stubborn areas may require a greater concentration of bleach. A little tri-sodium phosphate (TSP) in the solution will speed the cleanup. Do this work during a dry spell (even Alabama has them). There's no point killing the mold just before two weeks of rain.

The next step is to sand the wood thoroughly to reduce the fuzzy grain and pitting (which holds water) that the fungus may have caused. If the wood has weathered badly, use the turpentine-and-linseed oil treatment described below. If you are treating bare wood, this is the time to apply a water repellent or water-repellent preservative. Finally, prime and

finish-coat with mildew-resistant paint — then keep your fingers crossed.

Note: In this particular case, the cause of the mold and mildew was clear: Unpainted wood was left exposed in a wet and warm environment. Most of the time, such fungus is limited to a specific area of the building where a moisture problem exists. Don't bother treating the symptoms before curing the disease. That is, check for water problems (moisture-entrapping vegetation, broken gutters and leaders, rising damp from wet soil, etc.) and eliminate these conditions before priming and painting the affected areas.

I'm having trouble avoiding lap marks in the finish coat of paint as I brush the clapboards on my house. Is there a trick to it? Also, should I be doing the trim first?

The best way to avoid lap marks is to paint the clapboards two at a time. Starting at one corner, brush paint on the underside of each board first, then the broad surface of the two boards in arm's-reach sections. When you get to the other corner, work your way back.

As for exterior-painting sequence, follow this outline:

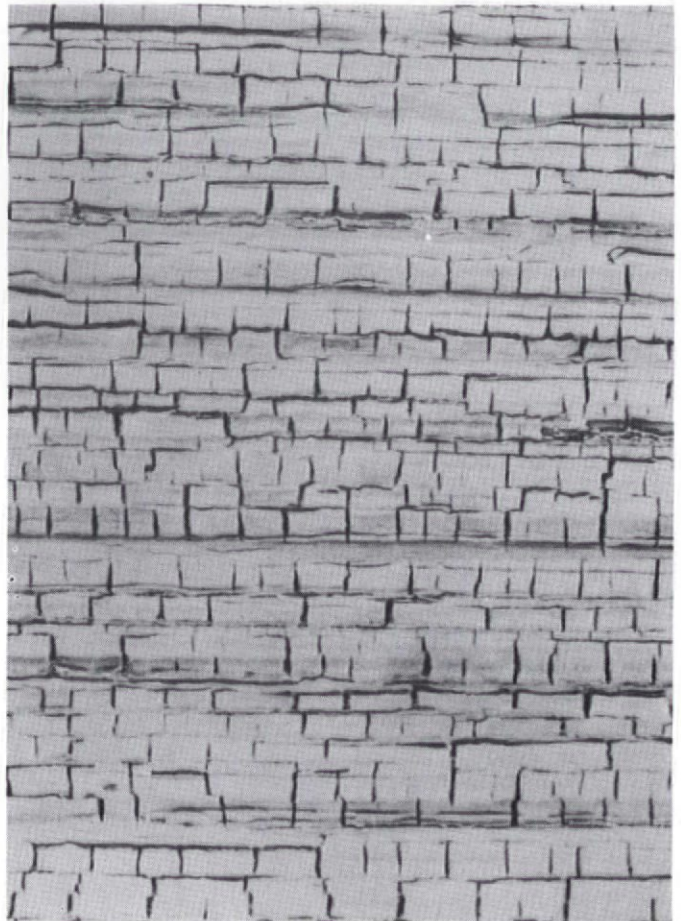
- A. Body — from top to bottom
- B. Windows
 1. Mating surfaces of meeting rails
 2. Muntins
 3. Sash
 4. Jamb
 5. Trim
- C. Additional trim (corner blocks, etc.)
- D. Doors
 1. Panel mouldings
 2. Panels
 3. Rails & stiles

We've just scraped our house clean of all loose and flaking paint. Some of the wood has an open, fuzzy grain. I was getting ready to prime the bare spots when a neighbor told me that paint won't stick to the weathered wood (something he learned the hard way). Is there a special paint I can use to assure a good bond?

Weathered wood won't hold paint. The binders in paint are drawn into the wood, leaving the pigments inadequately adhered. While there's no "magic paint" to cure this problem, there is a relatively painless procedure to ensure a good bond. First, sand the affected areas smooth. Mix turpentine and boiled linseed oil 2:1 and apply liberally to weathered wood. Heavily weathered wood may require a 1:1 mixture. Allow to dry for 24 hours, and repeat if necessary. A third coat may be required on horizontal surfaces.

Allow the final coat to dry for three days before priming with an oil-alkyd primer.

I'm busy scraping loose paint down to bare wood on my clapboarded Four-square. Most of the paint is coming off easily. The paint that remains is solidly adhered to the wood, but is severely alligatored. Should I try to scrape it off, too, or can I simply paint over it?



Alligatoring is an advanced case of crazing. When paint ages, it becomes embrittled. Unable to move with the expansion and contraction of the wood beneath it, the paint is put under tremendous pressure. That pressure is relieved through numerous stress fractures that occur in the paint film — often down to bare wood. Alligatoring is especially severe when there's thick paint buildup.

Finishing over alligatored paint layers will mask the problem — but only very briefly. With seasonal expansion and contraction, the new paint film will very soon develop cracks in the same locations, allowing water to penetrate down to bare wood, exacerbating the problem.

To answer the question, the alligatored paint should be removed. Heck, our reader is out there working

hard now, so he might as well put in the extra time and save himself another headache in the near future. Scraping may not be the best method, though, for paint that's stubbornly adhering. The paint can be scraped off with less time and effort if it's pre-softened with a heat plate. (Observe all fire precautions.) Or a high-quality rotary sander can be used — take it easy until you develop a deft touch.

Our shingle-sided house was painted brown before we purchased it. Now the paint is peeling, and we want to strip it off to expose the cedar shingles. We read in your magazine that sandblasting is never recommended for wood, but the only contractors who have returned our calls assure us that it is the only method worth considering. If we shouldn't sandblast, how do we get the paint off?



Stripping paint from cedar shingles or shakes is among the toughest paint-stripping chores. The open grain of weathered shingles traps the paint and holds on tight. While sandblasting isn't as damaging to wood as it is to masonry, we still don't recommend it. The procedure pits the wood and accelerates weathering. (It's also illegal in many municipalities because of the

environmental nuisance.)

The best way to strip is to have an experienced company do it chemically. Finding a reputable firm in your area may take quite a bit of digging. The three companies listed below sell chemical strippers to independent contractors nationally, so they may be able to help you locate a suitable contractor near you.

American Building Restoration
9720 South 60th Street, Dept. OHJ
Franklin, Wisc. 53132
(414) 761-2440

BIX Process Systems
PO Box 3091, Dept. OHJ
Bethel, Conn. 06801
(203) 743-3263

Diedrich Chemicals
300A East Oak Street, Dept. OHJ
Oak Creek, Wisc. 53154
(414) 764-0058

We finished painting our house just four weeks ago. Already, the paint is separating from the siding in large blisters. The problem is worst on the south side of the house. Our preparation techniques were immaculate (it took most of the summer), and we used a nationally-known, expensive brand of paint. I give up! Please help — my husband is already contacting aluminum siding installers.

This is a problem we hear far too often. It's true that preparation is 90% of the job, but the other 10% — application — is just as important. Despite repeated warnings to "read the label," many homeowners ignore the printed instructions on the can of paint.

There are two kinds of blisters that develop shortly after painting: water blisters and vapor blisters. Water blisters are caused by painting over moist wood. After the paint film dries, the water in the wood is trapped beneath it. It has to go somewhere, and it often takes some of the paint with it.

Because their preparation was "immaculate," and the problem is most severe on the south side of the house, these are most likely vapor blisters. If the surface of the new paint dries too quickly (as it might in direct sunlight), volatile solvents are trapped beneath the film. As the gases expand, they form a bubble in the paint. The label instructions almost certainly stated, "Do not paint in direct sunlight."

By now, all the blisters that are going to form, have. So to remedy the problem, they need only scrape the loose paint free, and spot paint the affected areas — in the shade. (We hope they received our letter before they "tin canned" their house.)

Some people say I should use an oil-based primer. Others insist an alkyd primer is best. What's the difference?!

Oil paint is a traditional formulation that consists of pigment and binders suspended in linseed oil, a drier, and mineral spirits or other solvent. Alkyd paint is a modern synthetic resin modified with oil (also called oil-alkyd). These days, the terms are generally used interchangeably as there are few traditional oil-based formulations still on the market.

Five years ago, we completely stripped our clapboard-sided bungalow of excessive paint buildup. We sanded the wood smooth, primed, and finished with two top coats. This spring, we decided to spruce up the paint job with another coat. It looked great for a few months. Recently, however, some of the paint has begun to wrinkle and peel under the eaves. We don't think moisture is a consideration, because it had been dry for several days before we painted, and the underlying paint is still sound. The paint was from the same manufacturer, so it should be compatible with the undercoat. What went wrong?

This couple went through a lot of trouble preparing their house for painting the last time out — and it really paid off! When it came time to paint again, they had a crisp, sound paint layer to overcoat ... one that they assumed needed no preparation.

Unfortunately, they assumed too much. Virtually every paint label instructs, "Apply to a clean, dry surface." This letter came from Pittsburgh, Pennsylvania. Like most industrial cities, Pittsburgh isn't often accused of having the cleanest air in the world. Paint won't stick to soot and pollutants. The paint has begun failing under the eaves because, sheltered from rainwater, those areas have accumulated the most dirt. Had they washed the house with clear water (and a mild detergent in stubborn areas) before they painted, they wouldn't be having these problems now.

The best course of action now is to scrape loose paint free, wash the underlying paint surface, and spot-paint those areas. The new paint will probably blend in well because the house was painted so recently.

The last time I painted my house, a stain bled through the paint at knots and checks in some of the newly-replaced clapboards. I've successfully used shellac to seal knots on interior woodwork — can I use it outside, too?

Pigmented shellac is the best solution to seal knots or water stains on interior woodwork or walls. Shellac doesn't stand up to water, however, and so is not the best choice for exterior use. Commercial

knot sealers are available at many hardware stores for just this purpose. Another alternative is simply to varnish the area, let dry overnight, then de-gloss with sandpaper or steel wool before painting.

Our exterior paint seems to be powdering away. When it rains, the powder runs down onto our stone foundation, causing unsightly stains. I'd hate to have to repaint the entire house — it was just done two years ago. What's going on here?



This condition is known as "chalking," and it may be an intentional property of the paint. So called "self cleaning" paints are formulated to chalk slightly, the idea being that dirt can't accumulate. Avoid such paints when painting above a stainable surface.

Severe chalking is seen where an inferior paint has been applied, as well as when paint has been applied over an inadequately-prepared, weathered surface. Weathered wood absorbs the binders from the paint, leaving the pigments to chalk. Chalking paint should be washed thoroughly with a mild detergent/water solution. Use a firm bristle brush to scrub the chalk free, then hose down thoroughly with plenty of clear water. Allow to dry and prime with an oil-alkyd primer. 🏠

Old houses hold many secrets... some of which are better discovered before you sign a purchase-and-sale agreement. The purpose of this checklist is to take you step-by-step through a building, guiding you to a rational evaluation of the structure and systems. It is not meant to take the place of a professional inspection, which is valuable assistance not only in making the purchase decision, but also in formulating a plan and budget for rehabilitation. Using the checklist, however, will help you eliminate a few potential purchases yourself.

This Inspection Checklist can also be used for annual maintenance checks. Make multiple copies of these pages for future use.

When setting out on an inspection, wear old clothes so you can climb around in the cellar and attic and under the porch. Bring a flashlight, small magnet, plumbline (a string with a small weight will do), a pen-knife, a marble, binoculars, pad and pencil — and this checklist.

The checklist is organized according to how you would move through a building. Whether you begin with the exterior or the interior doesn't matter, as long as you correlate what you see on the outside with what you see on the inside (and vice versa). For example, the sagging ridgeline of the roof should prompt you to look closely inside the attic (where you may discover missing collar beams).

Give each individual category a grade, from A through F; then assign overall grades to each part of the house. Average these to come up with a final grade for the building. It's impossible to assign an absolute grade in each case — it comes down to a judgement call. For example, an asphalt-shingle roof in tip-top, "A" condition may get a "B" for its relatively shorter lifespan. Don't worry about the absolute value of the grade you assign. More important is your consistency in using the same criteria from building to building. If you're consistent in your grading, the relative value assigned to each building will tell you what you need to know — that is, how they compare with each other.

Inspection Checklist for Older Buildings

BY THE EDITORS OF THE OLD-HOUSE JOURNAL

EXTERIOR

I. ROOF

A sound, tight roof is the first line of defense against the number one enemy of an old house: water. If the roof is in bad shape, you should plan on repairing — or replacing — it right away. (Note: Binoculars can give you a good close-up view, if it's impossible to get up onto the roof.)

A. ROOFING MATERIALS

1. Type of roof on house (arranged in approximate order of longevity):

- | | |
|--|---|
| <input type="checkbox"/> Slate | <input type="checkbox"/> Wood Shakes |
| <input type="checkbox"/> Copper | <input type="checkbox"/> Wood Shingles |
| <input type="checkbox"/> Ceramic Tile | <input type="checkbox"/> Galvanized Steel |
| <input type="checkbox"/> Tar & Gravel | <input type="checkbox"/> Asphalt Shingles |
| <input type="checkbox"/> Asbestos Tile | <input type="checkbox"/> Roll Roofing |

2. Pitched Roof: Any sign of missing, broken, or warped shingles or tiles? (This could mean roof will have to be replaced soon. It can also mean that there is water damage inside.)

3. Asphalt Shingles: Are the mineral granules getting thin? Do edges of shingles look worn?

4. Asphalt Shingles: Does roof look new but lumpy? (New roof may have been applied directly over



old shingles. No way to tell what sins may have been covered over.)

5. Flat Roof: Any sign of bubbles, separation, or cracking in the asphalt or roofing felt? (Roofing should be flat and tight to roof; it shouldn't feel spongy underfoot.)

6. Any signs of ponding (standing water) — either actual water or water marks? (If so, there may be structural deflection in the roof members.)

7. Any sign of rusty, loose, or missing flashing around chimneys and valleys? (Flashing is the weakest part of any roof. Copper is the best flashing and will show a green patina.)

Roofing Materials Grade

B. CHIMNEYS

1. Is the masonry cracked or crumbling? Is the parging (if any) cracked or peeling?

2. Do the old chimney flues have a tile lining? (If not, they could be a fire hazard in conjunction with wood-burning fireplaces.)

3. Is the chimney leaning? (If it is, it may have to be rebuilt from the roof up.)

Chimney Grade

C. ROOF STRUCTURE

1. Does the ridge or any other part of the roof sag? (This could be normal settling that comes with age — or a result of rotted rafters or other structural problems. Check further!)

2. Is there badly peeling paint on the cornice, especially the underside? (This can be a sign of a roof leak that is spilling water into the cornice.)

3. Are there loose, rotted, or missing gutters?

4. Is the attic ventilated with a soffit vent, gable vent, ridge vent, or other type of vent?

Roof Structure Grade

Overall Roof Grade

II. WALLS

A. STRUCTURE

1. Do exterior walls seem plumb? (If you can't

tell by "eyeballing" them, check with your plumb line. Out-of-plumb walls can indicate serious foundation problems.)

2. Sight along exterior walls. Any sign of major bulges? (This could signal major structural flaws.)

3. Do doors and windows line up squarely in their frames? (Out-of-square doors can be another sign of possible foundation trouble.)

4. Does the siding undulate? (This can indicate differential settlement.)

Wall Structure Grade

B. WATER & TERMITE DAMAGE

1. Any signs of veins of dirt on exterior walls? (These are termite mud tunnels. Look for them on foundation, steps, and cellar walls, as well as under porches. Always make purchase contingent upon a termite inspection!)

2. Does wood near the ground pass the "pen-knife test"? (Wood should be probed with a pen-knife to test for soundness. Check areas such as cellar window frames, sills, siding, porches, and steps.)

NOTE: *Unsound wood can be caused by either termites or rot. Rot can be arrested by eliminating the source of moisture. Termites call for chemical warfare. If you're at all unsure about the cause of bad wood, call in the experts.*

3. Is all exterior wood at least 6 to 8 inches above the ground? (If not, you have an inviting target for termites and/or rot.)

4. Is there any vegetation close to the house? (Vegetation holds moisture in wood; be sure to check behind it for rot.)

Water/Pest Damage Grade

C. SIDING, TRIM & FINISHES

1. Are there many loose, cracked, or missing clapboards? (This is an open invitation to water — and rot.)

2. Are shingles thick and well nailed? (Thin, badly weathered shingles may have to be replaced.)

3. Do shingles have a natural finish? (Natural finishes are easier to re-apply to shingles than paint is, because less preparation is needed.)

4. Is decorative woodwork firmly attached to house and tightly caulked to prevent water



penetration?

- 5. Is exterior paint fresh and in good condition?
- 6. If paint is not new, is it powdering and chalking to a dull, powdery surface? (Chalking paint requires a little extra preparation before repainting.)
- 7. Is paint peeling, curling, and blistering? (This could mean a serious water problem: either a leak or lack of sufficient vapor barrier in the wall.)
- 8. Are there open joints around door frames, window frames, and trim? (These will have to be caulked.)
- 9. Are joints between dissimilar materials (e.g., wood and masonry) well protected with flashing or caulk?
- 10. Is there mold or mildew on siding or trim, especially on north side or other shady areas? (This would indicate a moisture problem.)
- 11. Has any of the original trim or siding been covered over or replaced with vinyl or aluminum siding? (If so, it may be hiding rot or other damage underneath.)

Siding/Trim/Finishes Grade

D. DOORS & WINDOWS

- 1. Do the doors and windows fit properly?
- 2. Is any of the wood rotted, especially sills and lower rails?
- 3. Are the doors and windows weatherstripped?
- 4. Is the glass intact and properly glazed, with glazing putty painted?
- 5. Are there storm and screen windows/doors in serviceable condition?

Doors/Windows Grade

E. FOUNDATION & MASONRY

- 1. Any signs of cracks in masonry walls? (Horizontal or hairline cracks in mortar are usually not a problem; cracks that run vertically through bricks may be more serious.)
- 2. Is mortar soft and crumbling? Are bricks missing or loose? (Loose masonry is vulnerable to attack by water — and having a masonry wall repointed with fresh mortar is expensive.)
- 3. Are there any bows or bulges apparent when sighting along walls?
- 4. Has masonry been painted? (If so, it will have to be repainted about every five years, or else

stripped — a major task.)

- 5. Any sign of spalling, cracking, or crumbling of stonework? (This can be expensive to repair.)
- 6. Is there an adequate (continuous) foundation, or is the building resting on posts or masonry piers? (A continuous foundation lessens the likelihood of differential settlement.)
- 7. Is ground water and downspout water properly diverted away from building with correct grading and splashblocks under leaders?

Foundation/Masonry Grade

Exterior Walls Grade

INTERIOR

I. CELLAR

A. FOUNDATION

- 1. Is there a dug cellar with wood sills resting solidly on a masonry foundation well above ground level? (Some old structures have "mud sills": heavy beams resting directly on the ground. These eventually have to be replaced, which is a major undertaking.)
- 2. Is mortar in foundation soft and crumbling? (This isn't necessarily serious as long as there's no sign of sag in the structure; ditto for foundation walls laid dry — without mortar.)
- 3. Are there any vertical cracks in the foundation wall? (This could be serious, or it could be from settling that stopped ages ago. Have an engineer check it out.)

Foundation Grade

B. GENERAL CONDITION

- 1. Does the cellar smell damp or moldy? (This may indicate moisture problems.)
- 2. Do sills (the wood beams at the top of the foundation walls) show signs of rot or termites? (Probe with pen-knife.)
- 3. Any sign of dampness on the underside of floors around pipes? (If leaks have gone undetected for some time, there could be wood rot.)
- 4. Does basement show signs of periodic flooding? (It's a good sign if current owner stores important

tools and papers on cellar floor. Bad signs: rust spots, efflorescence or mildew on walls, material stored on top of bricks to raise it above floor level.)

5. Any signs of sagging floors, cracked headers or beams, rotted support posts, or jury-rigged props to shore up weak flooring?

6. Is there asbestos board on ceiling? (It's usually identifiable by embossed pattern/texture and manufacturer's name in face of board. If it's there, it must be removed by a licensed asbestos-removal contractor — at considerable cost.)

7. If there's only a crawlspace instead of a cellar, does it have any insulation or vapor barrier?

General Basement Grade

C. HEATING PLANT

1. Was heating plant originally designed to burn coal? (If so, it's probably more than 30 years old, and may be a candidate for replacement; old converted boilers are usually leaky and inefficient.)

2. Is the fuel tank inside or outside; what is its capacity; what is condition of fuel lines?

3. Is boiler encased in an asbestos jacket (whitish-grey, cloth-covered material similar to crumbly cardboard)? Are heating pipes encased in this material? (If so, asbestos may have to be removed by licensed removal contractor.)

4. Does heating system operate satisfactorily?

With owner's permission, run this test:

a. Turn on emergency switch.

b. Move thermostat setting above room temperature.

c. Boiler/furnace should fire immediately after burner kicks on, without any loud initial rumbling or back puffing. Heating plant should run steadily and cleanly; intermittent firing or smoking are not good signs.

d. Look for any obvious blockage or leakage in breaching (flue pipe which leads to chimney).

e. Heat should be evident at hot-air registers in a matter of minutes (forced-air systems).

f. Radiators should warm up in about 15 to 20 minutes (hot-water or steam system).

g. All pipes in a steam system should be pitched back to boiler; otherwise, system will knock and bang where pipes are improperly pitched.

h. Look for signs of leakage on heating pipes.

i. If you are still unsure about the condition

of the heating system, have a heating contractor inspect it and test its efficiency.

5. Is yearly heating cost reasonable for your budget? (Ask to see season's heating bill, if possible.)

6. Is domestic hot water heated by boiler or separate hot-water heater? (The best system has the boiler heating water in the winter, and a separate water heater doing the job in summer.)

7. Is capacity of hot-water heater at least 40 gallons? (That's the minimum required for a family of four.)

8. Are there signs of leakage (rust spots) anywhere on the tank?

9. Is the flue in good condition?

10. Are either the hot-water or heating systems multi-zone? (Important in a two-family house.)

Heating Plant Grade

D. PLUMBING

Check whether the water is supplied from city main, deep well, or spring. If the supply is from a well, it's best to have the water tested; if from a spring, it will probably be necessary to drill a well.

1. Is water main coming into house lead? (If so, it may have to be replaced.)

2. Is the main shutoff valve functional?

3. Type of distribution piping (arranged from best to worst):

Copper

Brass

Galvanized Iron

Lead (Should be replaced to eliminate health hazard.)

NOTE: Use a magnet to test for iron. Detect lead by scratching pipe with a pen-knife, to see if it's soft and silvery. If pipes are brass or copper, look for bluish-green stains — they can indicate that the pipe doesn't have much life left in it.

4. Is there a gas smell in the cellar? (If so, inspect gas main and distribution pipes for leaks.)

5. Is sewage disposal tied into city sewer? (If you have an on-site system, find out if it's adequate by talking to the last person who serviced it.)

NOTE: Waterfront properties sometimes dump raw sewage directly into water. Make sure it is possible to install a legal septic system, and find out what it would cost.

6. Are the waste pipes in good condition and properly pitched? (Look for evidence of leakage, especially at joints. Look for patches or other make-



shift repairs. If waste pipes look heavily rusted, tap pipe lightly with a hammer — a ringing sound means the pipe has some life left in it; a dull thump means it is almost rusted through.)

7. Is there a dry well or sump pump in cellar? (This can indicate water problems in the cellar.) Where does the sump pump discharge? (It should discharge into a sewer, or well away from the house.)

8. Is there a trap and a vent where the waste pipe exits the house? (Trap and vent prevent sewer gases from entering house.)

Plumbing Grade

E. ELECTRICAL

Check the electrical service: 100 amps is usually the minimum for the average single-family house. A modern panel box will have the total capacity marked on it. If there is an old fuse box with only three or four fuses, it may mean there is only 30 to 50 amps.

NOTE: Many city codes require that wiring be shielded in flexible cable or rigid conduit, whereas non-urban areas often permit unshielded cable. Get familiar with your local electrical codes, or bring along a licensed electrician when you inspect the house.

1. Is power brought in overhead rather than underground? (If so, look for trees or other hazards that could cause problems.)

2. Are you comfortable with the general condition of wiring and level of competency of installation? (If there is frayed insulation or exposed wiring, or if the wiring appears to be haphazard and amateurish, have an electrician look at it.)

3. Are all connections made in fully enclosed junction boxes? (This is an essential safety consideration.)

Electrical Grade

Overall Cellar Grade

II. FINISHED SPACES

A. GENERAL CONDITIONS

1. Are there any signs of damp plaster? (This

means leaks, either from roof or internal pipes. Check especially top-floor ceilings, the inside of exterior walls, and ceilings and partitions under bathrooms.)

2. Is there any loose plaster on walls or ceilings? (Cracks in plaster are par for the course — but plaster that crumbles or flexes when you push on it will have to be replaced.)

3. Is there a noticeable bounce to the staircase when you jump on it? Are there any noticeable gaps between treads, risers, and stringers? Is the stair pulling away from the wall? (Substantial vibration may mean structural problems that will be quite costly to correct.)

4. Is flooring original and in good repair? (Floors covered with carpeting or linoleum can harbor many problems — especially if you want to restore the original flooring.)

5. Do floors have a pronounced sag or tilt? (Simple test: Place a marble on the floor and see if it rolls away. If so, check for the cause — this could be a serious structural flaw or just normal settling.)

6. Do floors vibrate and windows rattle when you jump on floors? (This indicates inadequate support. Among possible causes: undersized beams, inadequate bridging, cracked joists, or rotted support posts in the cellar.)

7. Windows: Do sash move up and down smoothly?

8. Do window frames show signs of substantial water leakage? (Look for chipped and curling paint at bottom of sash and sills. Although quite unsightly, this can be cured with caulk, putty, and paint.)

9. Is bath tile and grout in good condition? (Missing caulk or grout around the edge of a tub can cause extensive water damage below.)

General Finishes Grade

B. FIREPLACES

1. Is it an active fireplace with an unobstructed flue running all the way to the roof?

2. Does the firebox have a firebrick liner with a 1½-foot hearth in front?

3. Is there an operable damper?

4. Is the flue lined with a clay-tile liner to prevent fire and fume leakage into the building?

NOTE: All of the above items are essential for a safe, efficient wood-burning fireplace.

5. Is the fireplace in good cosmetic condition?



6. Clean and inspect all flues and chimneys before using any fireplaces or woodstoves.

Fireplaces Grade

Finishes Grade

III. MECHANICAL SYSTEMS

A. HEATING

1. Are there enough radiators or diffusers to heat all of the rooms adequately? (Sometimes additions or alterations are made without due consideration for upgrading the heating system.)

2. Is there evidence of water staining around radiators? (This can indicate radiator leakage.)

3. When you shine a light into the hot-air register, is there any evidence of deteriorating ductwork?

4. Are the steam radiators dead level or pitched toward the condensate return pipe? (A radiator pitched away from the return will usually be noisy.)

Heating Grade

B. INSULATION

1. Is there any sidewall insulation evident? (Look near electrical outlets or other openings into sidewalls.)

2. Type of insulation (arranged from most problem-free to least effective):

- Fiberglass Cellulose
- Rockwool Foam

NOTE: It may be difficult to detect sidewall insulation. Ask owner; if possible, ask for work receipt.

Insulation Grade

C. PLUMBING

1. Is there adequate water pressure at the tap? (Inadequate pressure may mean the pipes are full of rust and scale.)

2. Does the water look rusty or smell unpleasant? (If this isn't due to the poor quality of the city water supply, find out what's causing it.)

3. Do toilets or faucets run continually? (If water is allowed to run long enough, it will wear out the fixture and begin eroding the waste pipe.)

Plumbing Grade

D. ELECTRICAL

1. Are there enough outlets (at least one per wall)? Are they grounded?

2. Are the outlets in the bath ground fault interrupted (GFI)? (No unrenovated old house will have GFI outlets, but they should be added as they are essential for safe power in a wet environment.)

3. Is there any surface wiring or regular extension cords tacked to the wall? (These are hazardous conditions.)

4. Are there any pull-chain fixtures? (It is expensive to install wall switches to these fixtures. Note that pull-chain fixtures are not to code in most instances.)

5. Is there a functioning exhaust fan in the kitchen?

Electrical Grade

Systems Grade

IV. ATTIC

A. GENERAL CONDITION

1. Any signs of leaks (such as dark water stains) on the underside of the roof, especially around chimneys, valleys, and eaves?

2. Is the attic adequately ventilated? (Check especially for signs of mildew on underside of roof boards.)

3. Are there any broken or missing collar beams?

4. Are there any cracked or sagging rafters?

Attic Condition Grade

B. INSULATION

1. Any loose-fill insulation visible between attic floor joists? (This is the best place for attic insulation.)

2. Has insulation been blown into sidewalls? (You may have to take the owner's word for this. In cold weather, you can tell how good wall insulation is by feeling the inside of an exterior wall and comparing with temperature of an interior partition — they should feel about the same.)

Insulation Grade

Attic Grade

House Grade



PAINTED WINDOW SHADES

Room scene, c. 1908

Library of Congress



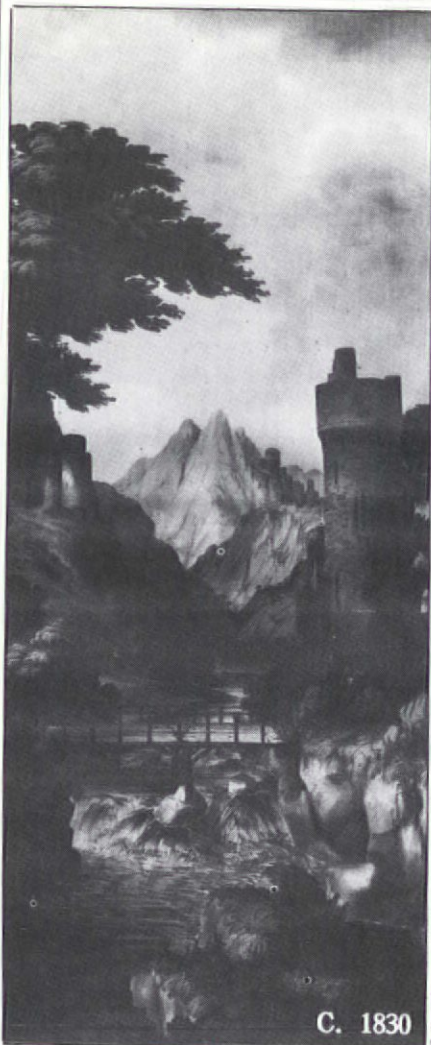
Looking for a simple, inexpensive, historically accurate way to decorate windows and gain privacy? It's time to revive

the tradition of the painted window shade, a practical item that also offers a creative opportunity. Throughout the hundred years of their popularity, painted window shades were a showcase for the talents of homemakers, itinerant folk painters, and a few fine artists.

A window shade has always been an inexpensive and practical window dressing, of

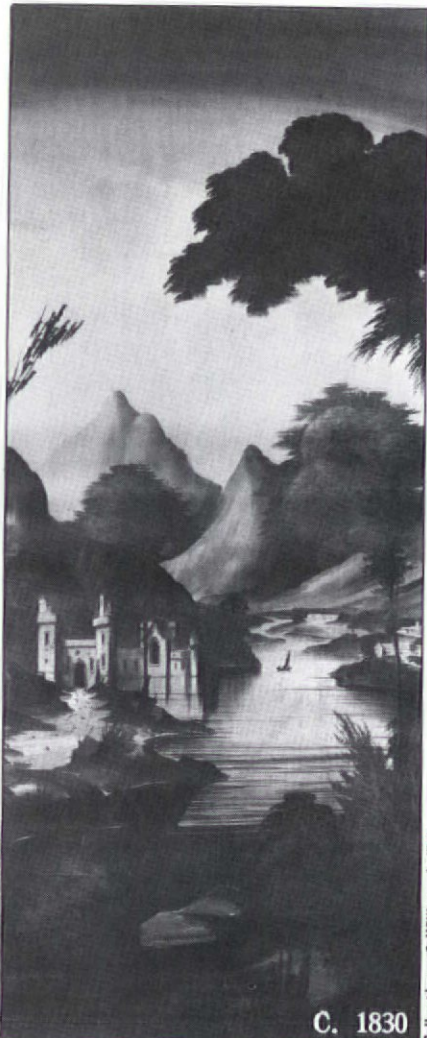
course. It filters light, provides privacy, and can substitute decoration for an ugly view. In the 19th century, shades painted with a border or scene were typically hung at street-facing windows, to provide visual entertainment for passersby. The shades entertained the people inside as well, giving a colorful glow to the light shining through them.

The painted shade came into wide use in the 1820s. At that time, popular notion held a romanticized view of nature, and the corresponding fine art were the glorious landscapes of the Hudson River School painters. Not only were people interested in viewing nature in art, but they also wanted nature brought into their homes, in the form of picturesque, rural scenes. In the mid- and late-



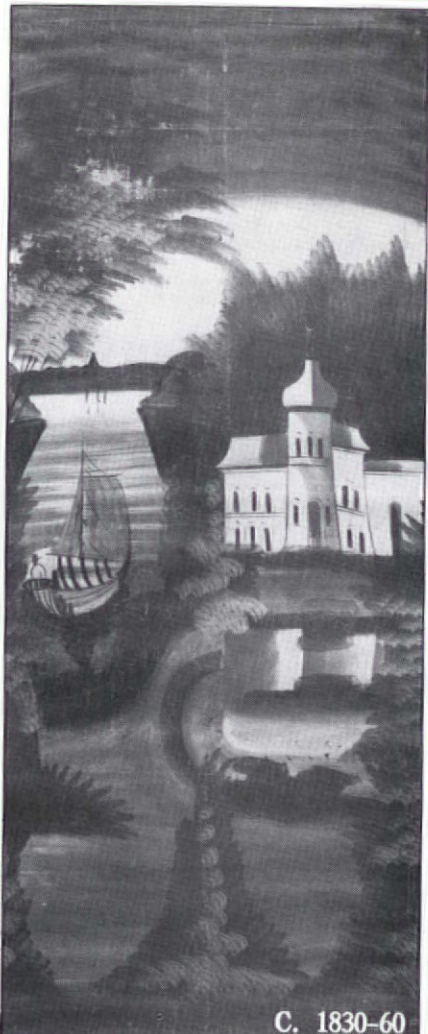
C. 1830

Collection of William Jedlick



C. 1830

Collection of William Jedlick



C. 1830-60

Collection of Old Sturbridge Village

Victorian periods, the painted shade became tremendously popular, when it was one of many humble household objects that were ornamented.

Most window shades were not signed, and few survive, so shade painters remain mostly anonymous. Some shades bore the style and subject matter typical of itinerant artists. These jacks-of-all-trades painted whatever was needed: portraits, stage sets, signs. Few artists made a living by painting window shades alone. (Some, like Pierre Auguste Renoir, began as shade painters and went on to become famous for other things.) After 1840, large manufacturers began producing shades; a senior draughtsman would render a design to be copied by his subordinates.

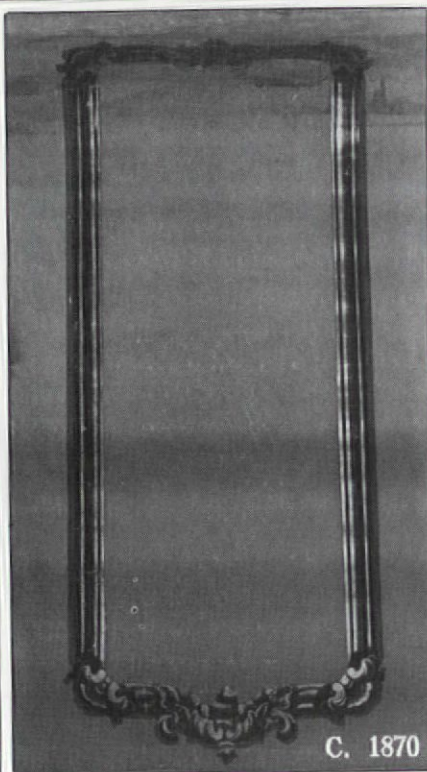
What follows is a brief summary of three eras of the painted shade's popularity, and the decorative-painting fashion of each.

1820 to 1830

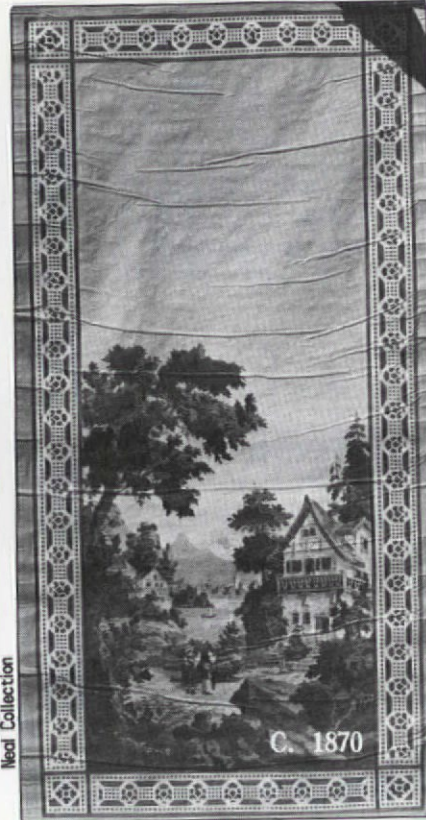
In the first decade of the painted shade's heyday, designs consisted mostly of primitive scenes of American life: Farmers and livestock, for instance, rested before a farmhouse in a tree-filled yard. These simple, charming shades were used in both urban and wealthy rural regions.

1830 to 1850

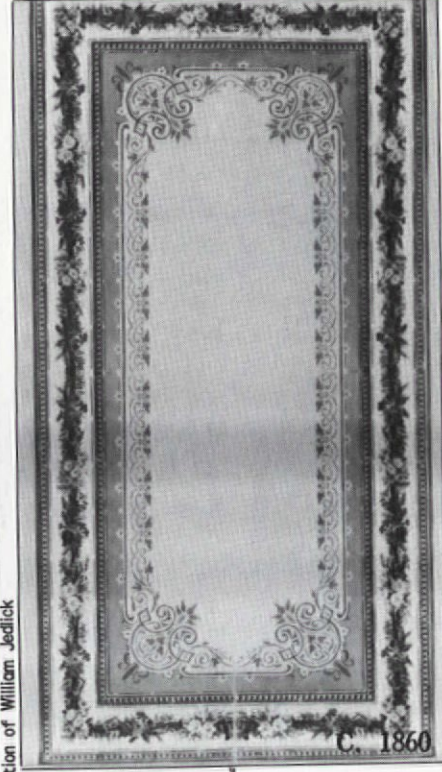
Painted shades at this time offered a sort of generic picturesqueness that did not evoke a specific time or location. Guidebooks for painters offered numerous standard scenes for copying, usually featuring a mountain,



C. 1870



C. 1870



C. 1860



Need Collection

Collection of William Jedlick

Collection of William Jedlick

trees, shrubs, a river or lake, with the main focus a building of some kind. Everything from log cabins to pagodas to Roman ruins provided subject matter, with scenes inspired by Italy, Switzerland, Great Britain, Spain, and more exotic lands. Sometimes realism and logic were overlooked: e.g., large sailboats on small streams. The rarer shades of this time, probably created by individual artists and not copied out of a textbook, showed American genre scenes: people at common tasks such as milking cows, or hunting and fishing.

1850 to 1870

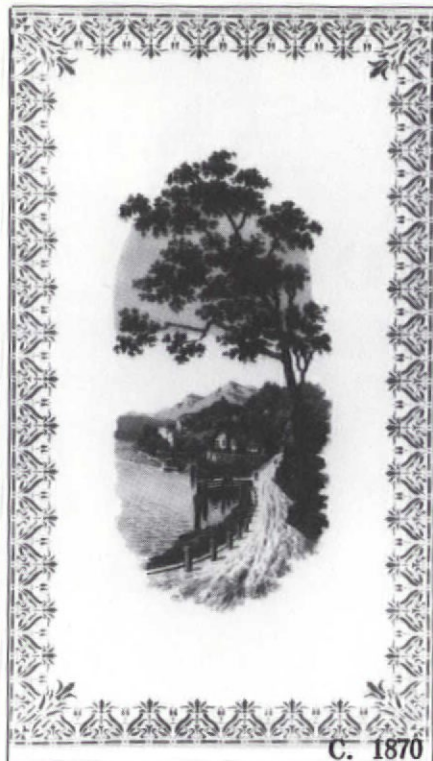
Painted shades were widely mass-produced at this time, and their designs evolved to accommodate changing public taste. The full-shade scene declined in popularity, replaced by a central scenic medallion, alone or surrounded by striping or a decorative border. Elaborate borders with no central decoration were also seen, as were depictions of bouquets and other still lifes. In this period

the painted shade was not meant to stand alone, but rather was part of the well-dressed window's costume of drapery, curtains, valence, and so on.

1870 to 1900

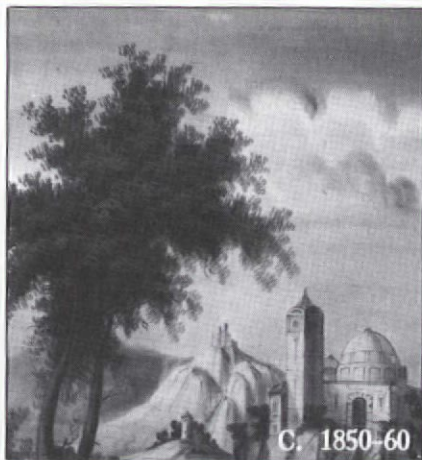
The popularity of the painted shade waned at the end of the 19th century. (There is some evidence that, as early as 1855, tastemakers and ladies' magazines began to scorn the painted shade as "common.") What shades were made were usually stencilled with a border pattern in one of the era's high styles: e.g., High Victorian, with Art Nouveau and Craftsman appearing at the turn of the century.

Eve Kahn compiled this article from a master's thesis written for the Cooperstown Graduate Program by William Jedlick, currently Regional Curator at the National Park Service's Philadelphia office. Thanks also to Joanna Western Mills for supplying historical information.



C. 1870

Collection of William Jedlick



C. 1850-60

Collection of Old Sturbridge Village



C. 1870

Collection of Chicago Historical Society

HOW TO

Paint Window Shades

You can't make painted window shades exactly the way they did in the old days. Fabrics and paints have changed. What's more, you wouldn't want to. Shades back then were not made to last, which is why you see so few of them in antique stores and museums, despite their one-time popularity.

To create a shade you can pass on to your children, you'll have to sacrifice some historical accuracy in terms of materials and methods. As far as design, you can be as authentic or interpretive as you wish. Copying an antique shade is one possibility. But creating an original design — perhaps in the style of the appropriate period — is more in keeping with the handcraft approach used when the originals were painted.

After 1850, painted shades often had non-scenic designs such as borders. You can transfer patterns to fabric by pouncing or stenciling. Pouncing consists of making pinholes in a design on paper, fixing the pounce pattern to the material, and tamping charcoal dust through the holes onto the material. Use a dressmaker's or artist's pounce wheel. There are innumerable ways to stencil, but the most basic is to cut out a

design from stiff oaktag or mylar; using a semi-dry brush, transfer paint through the pattern to the fabric.

Barbara Hood, who paints shades for museums and gives lectures on painted shades, recommends the following technique:

- * Buy a commercially-made chambray shade (see source list below).
- * Buy top-quality (also called "artists' quality") oil paints and a varnish that contains no polyurethane (or else it will dry too quickly to work with).
- * Buy pure-bristle brushes in assorted sizes.
- * Mix the paints with the varnish, until they are pale and translucent. There's no fixed ratio of paint to varnish — some colors are stronger than others and need more varnish — but mix at least some varnish with every color. Buy an extra-long shade and use the excess to experiment. Remember, you're striving for translucency, so check how the painted piece looks when held up to the light.

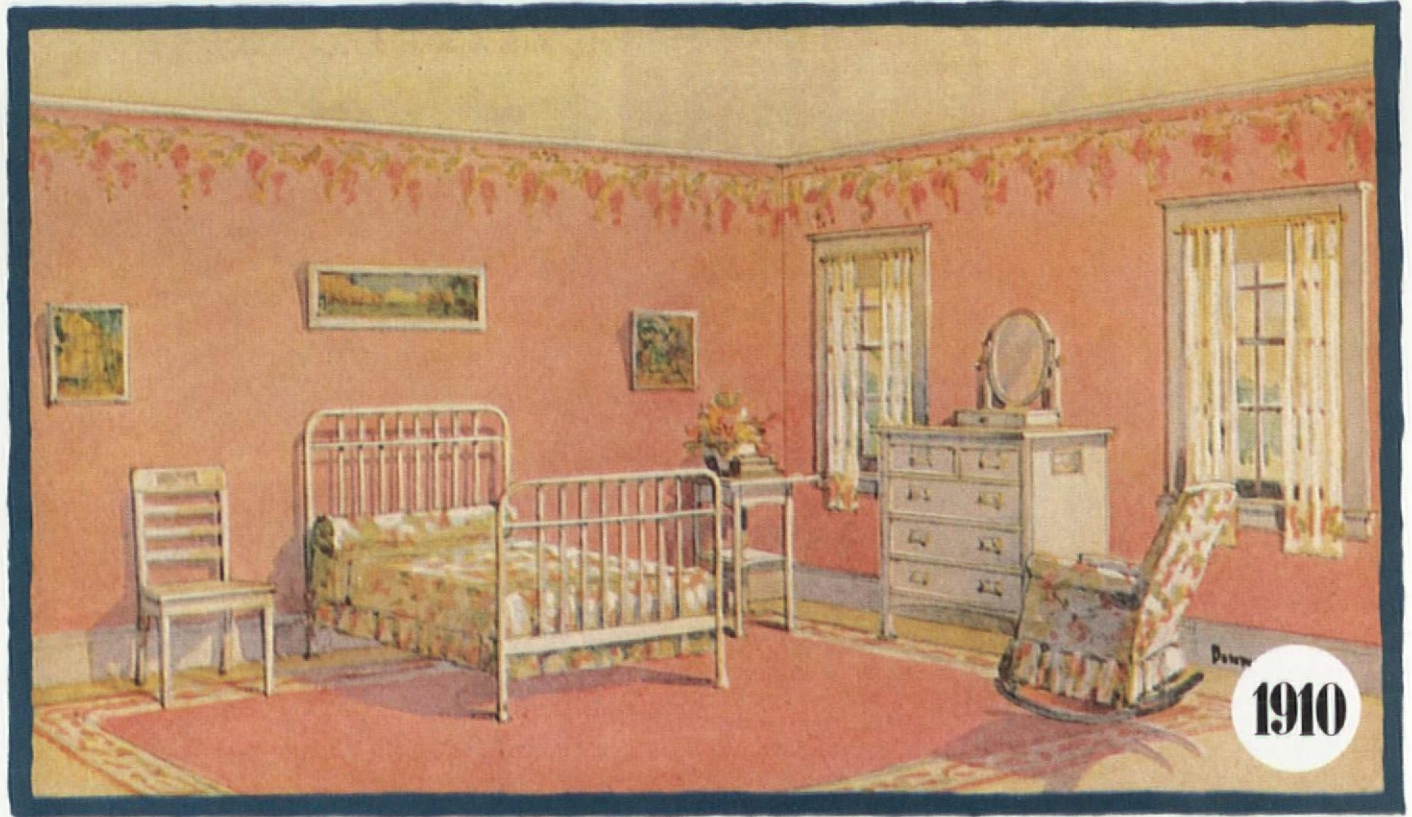
When the shade is dry, attaching the bottom to a wooden slat will prevent it from curling. Keep the shade dusted:

You don't want dirt building up on it, because cleaning it may harm it. The less exposure to moisture and abrasion the shade gets, the longer it will last.

SOURCES:

- * Joanna Western Mills' "Sunchex" chambray shades are good for painting. Prices begin at \$13.99 (37-1/4-in.-wide, 6-ft.-long shade) and go to \$100 or more for custom. The company has distributors around the U.S. and sends out free brochures. Joanna Western Mills, 2141 S. Jefferson St., Chicago, IL 60616. (800) 562-6622.
- * Before the 1850s, when spring-loaded shade rollers were invented, people rolled up and let down shades by hanging cords. This kind of shade is still being made. The Springless Shade Co., 904 Mulberry St., Reading, PA 19604. (215) 374-8373. Call or write for the name of your distributor; no literature.
- * Barbara Hood sells custom-painted shades by mail. Send her a specific pattern to copy or give her a general idea of the style you prefer; prices, \$100 to \$300. She will travel to lecture about painted shades. 6600 Longsdorf, Naples, NY 14512. (716) 374-2911.

POST-VICTORIAN
 • I • N • T • E • R • I • O • R • S •



Bedrooms

The American bedroom has always been a private affair. As an essayist put it in *The Home*, 1923, "The personal note which must be kept out of the more formal rooms of the house; the intimate pictures and photographs; souvenirs and curios that have only personal interest; ... may claim a rightful place in your own room, but it is desirable that they are made to harmonize with the main color scheme of the room."

This approach developed out of the changing attitudes towards style and shifting functions of the bedroom. The early American bedroom, if it was indeed a separate room at all, was generally located in the upstairs rear of the house, and often accommodated

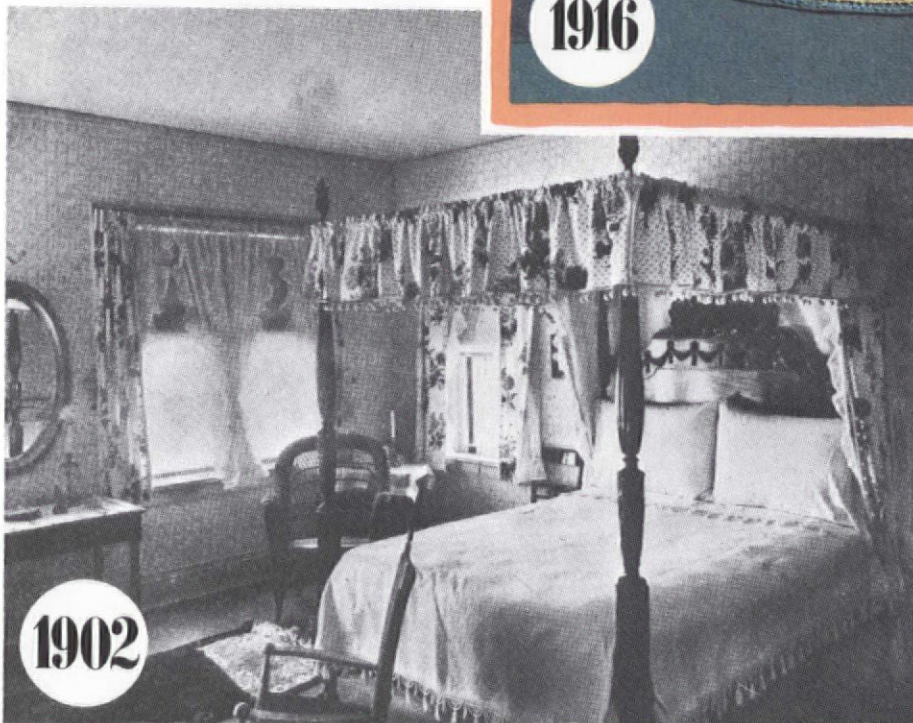
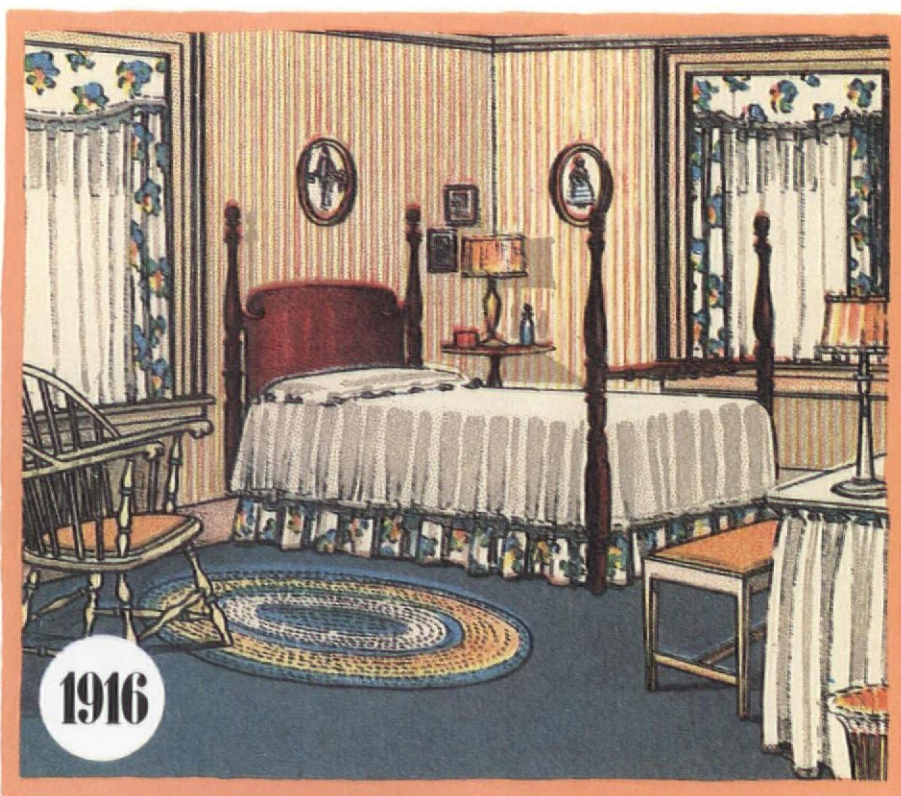
the entire family. Bedrooms were the last rooms to be heated and decoration remained a low priority. Furnishings were few, simple, and practical: a bed, a washstand, a bureau.

As the traditional four-poster gave way to the monumental headboards of the Rococo and Renaissance Revivals, the furnishing appropriate for the bedroom grew to include wardrobes, nightstands, rockers, love-seats, sofas, and desks. The exceedingly fussy interiors of Victorian bedrooms became the epitome of what one decorator termed "frenetic feminine domesticity." A bedroom was not only a place to sleep, but also a place for quiet work or social pleasures —

it often doubled as a sitting room.

The post-Victorian reaction against heavily ornamental styles led to simpler furniture and less complicated wall and window treatments. This campaign for simplicity was not only a sign of changing tastes, but also an expression of new hygienic concerns. The overbearing ornamentation of the 19th century was now regarded as unhealthy and unsafe, not to mention a fire hazard.

This transition is illustrated in the comparison of the two bedrooms on this page. Both show strong Colonial Revival influences, but the 1916 illustration has eliminated the canopy, and toned-down and clarified the patterns. Although the



1902 example is a black and white photo of an actual room and the 1916 example is a color illustration of an idealized bedroom, the growing attention paid to a unified color scheme is apparent.

By 1890, manufacturers were mass-producing bedroom suites, most often in a "quaint" Colonial Revival Style. Oak, pine, and redwood now replaced finer woods. They were rarely highly polished and frequently painted. With the

rise of these "cottage style" pieces, and the success of the Grand Rapids style, regional differences were homogenized. Metal beds were also seen as a stylistically lighter and hygienically cleaner option.

There was a general tendency away from matched sets and toward a combination of complementary but differing styles. The top illustration is just such an attempt to "break the monotony of too much mahogany" by combining the

draped dressing table with the painted stool and Windsor chair, and with the mahogany three-quarter post bed and small corner table.

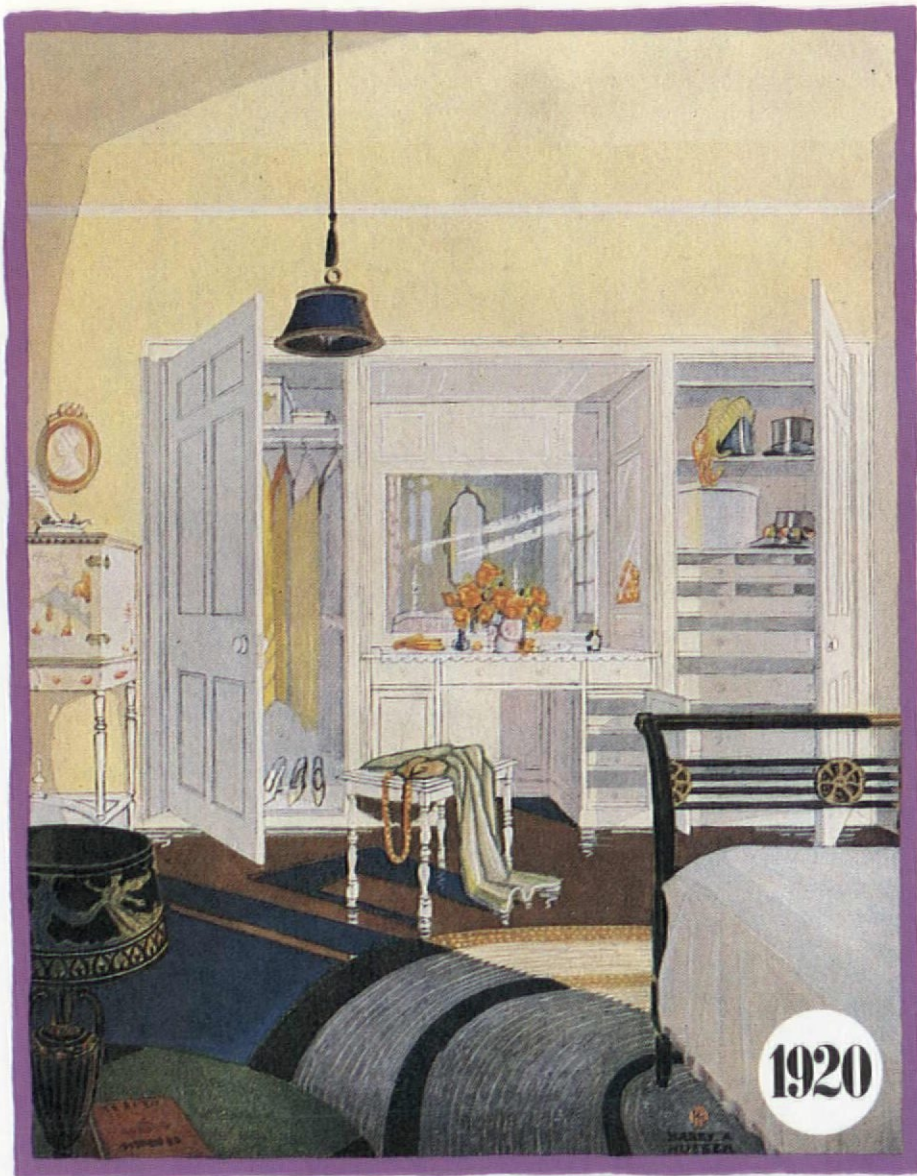
Architectural changes in proportion and house plan de-emphasized and simplified the lines of the room. Having grown a bit weary of intricately and wildly patterned wallpaper, decorators relied more on painted surfaces to find a compatible and consistent color scheme. Wider expanses of uninterrupted wall space became possible with the addition or expansion of closets. However, people were warned not to fill up this unbroken space with useless mementos. Less was enough. Woodwork had a quieter architectural presence. Painting it white was thought to be Colonial, although now, of course, we know it is more characteristic of the post-Victorian Colonial Revival. Even hardware such as light fixtures, hinges and doorknobs were replaced with simpler versions.

The post-Victorian adoration of the built-in — an element that unified space, and made it possible to organize and hide objects that might otherwise disrupt harmony —

is exemplified at left.

As architectural features became less ponderous, and the surfaces of furniture and walls less ornamented, a room's character was expressed more in the choice of paints, fabrics, and papers. If a patterned or figured wallpaper was chosen (a plain French stripe being preferred), plain wall hangings were used. Printed cottons and white muslin replaced cretonne and damasks. This call to limit the number of patterns must be seen relative to Victorian tastes, of course: we, with our post-Modern eyes, perhaps see these rooms as garish. But there were some very clear decorating instructions to use plain pillows on a patterned bedcover and patterned pillows on a plain bedcover, and so on.

Although the flounce and frill surrounding the windows did not disappear entirely, extremely complex valances and cornices gave way to



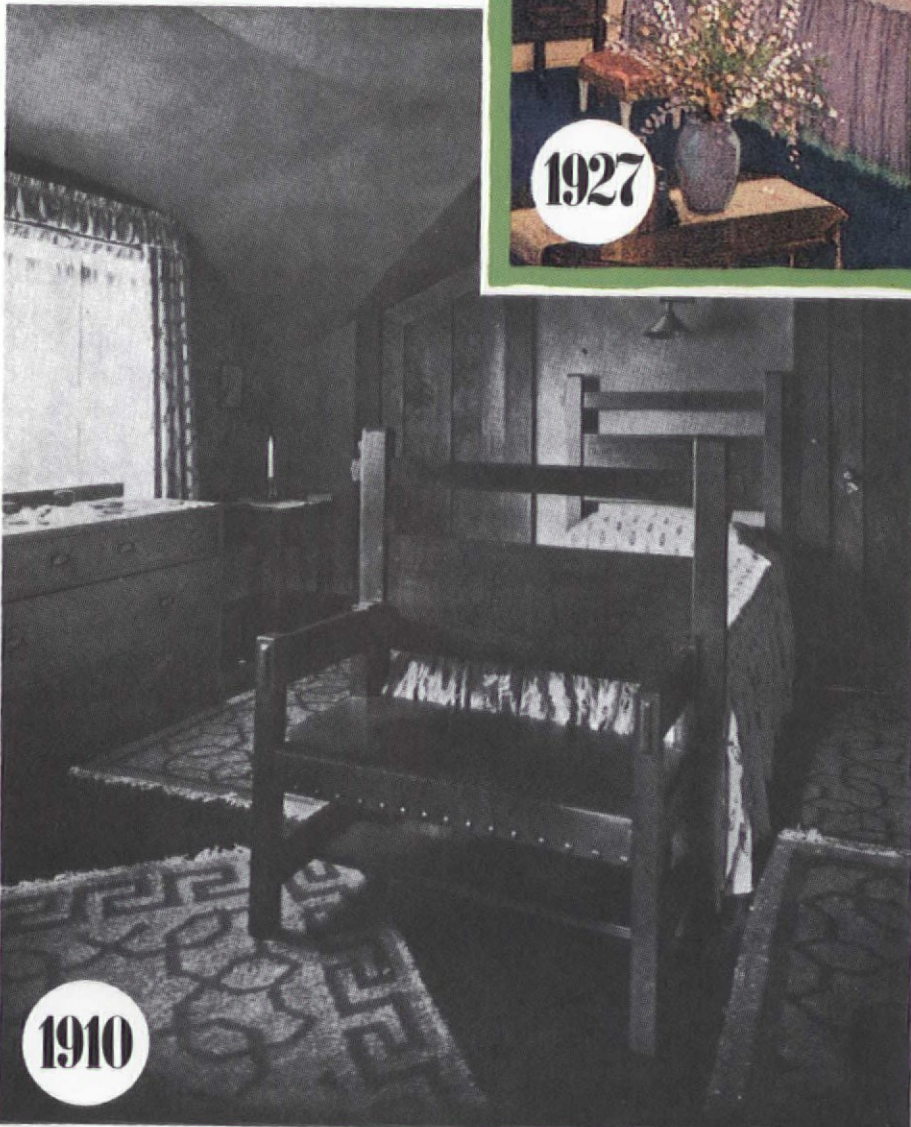
a simpler approach. The night air, once so feared, was now welcomed through open, barely-clothed windows. For example, the illustration on page 50 shows lace curtains hung straight on rings. By the 1920s, Venetian blinds were popular.

Hygienists discouraged the use of large carpets and stylists abhorred the overly patterned oriental rug. The preferred carpet had one color, with at most a patterned border. Scattered smaller rugs were suggested, with a marked fondness for the oval rag rug, expressing as it did that favored Colonial feel.

There was a growing concern with the expression of character through color. On the whole, light pastels, neutrals, and whites were favored. A range of both warm and



1927

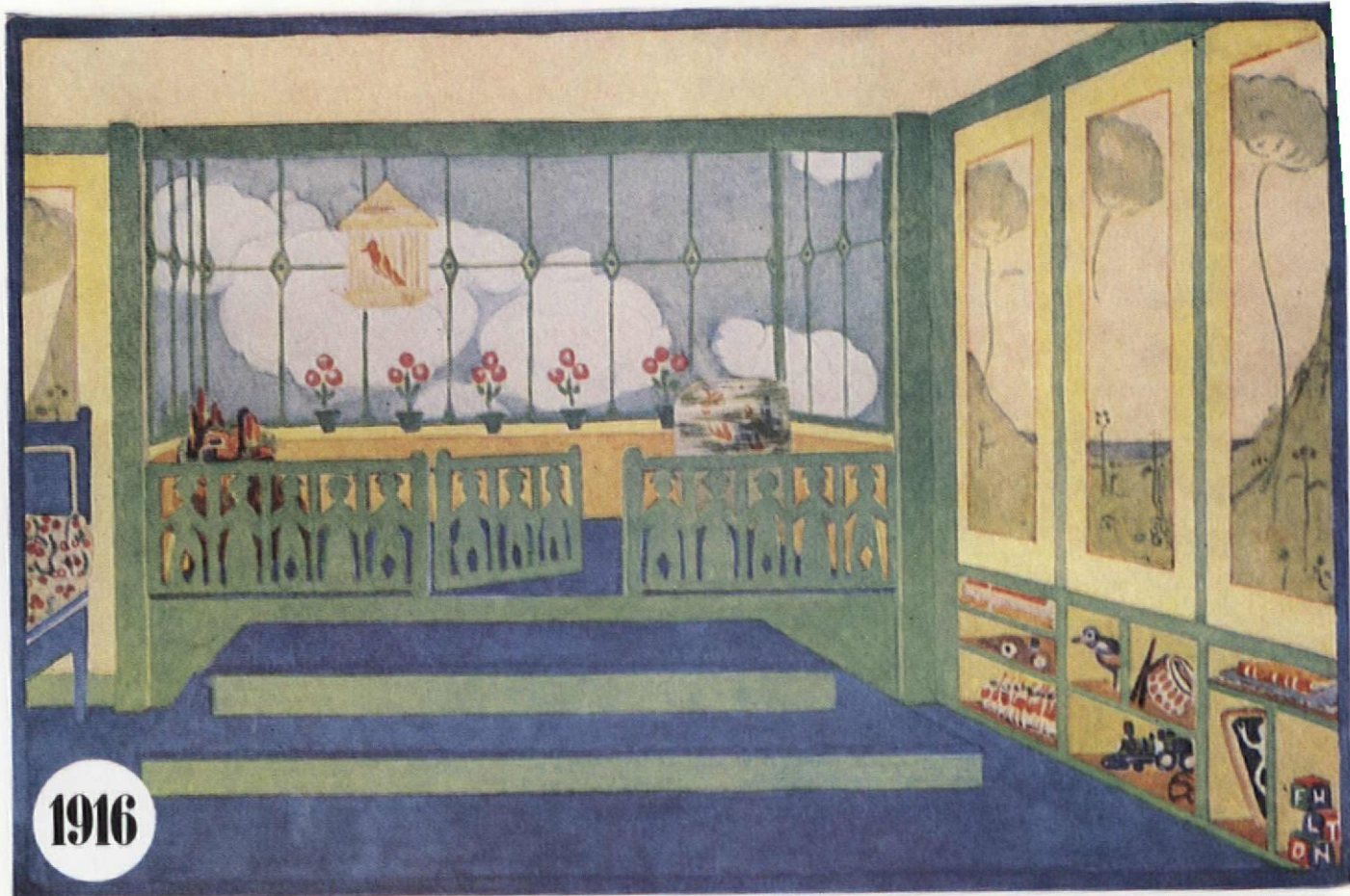


1910

cool tones are shown in the illustration above from 1927. It was held that sunny rooms with southern exposure could accommodate cool violets, blues, greys, and mauve. Northern rooms, on the other hand, should be restricted to apricot, yellow, rose, peach, and other warm tones.

With the tremendous popularity of Craftsman and Mission styles, darker natural tones were also popular, combined with woody browns and greens, and complemented with deep rich accents such as in the Navaho blanket rug pictured at left. The massive yet simple utilitarian design was considered an appropriate interior for a young man's room.

The 20th century, often referred to as the Century of Childhood, advanced the status of the little ones. As the middle-class family got smaller, every member had the



1916

privilege of his or her own room. Commercially-produced juvenile bedroom furniture was introduced. The approach toward interior design was similar to the approach toward rearing children: sturdy, simple, and straightforward.

In the colorful "dream" playroom above, built-ins are used to maximum efficiency while preserving the whimsy of the room. Decor was thought to be very influential in the child's development. Tastemakers pointed out that literal representations of fairies and elves and the like inhibited the imaginations of small children and bored them as they got older. Simpler, abstracted motifs that could be altered and changed as the child grew were suggested.

Bedrooms are as personal and private as ever. This peek at published interior designs from the period may give you a feel for what the post-Victorian, pre-war bedroom looked like. Consider, though, Edith Wharton's generous view of 1902:



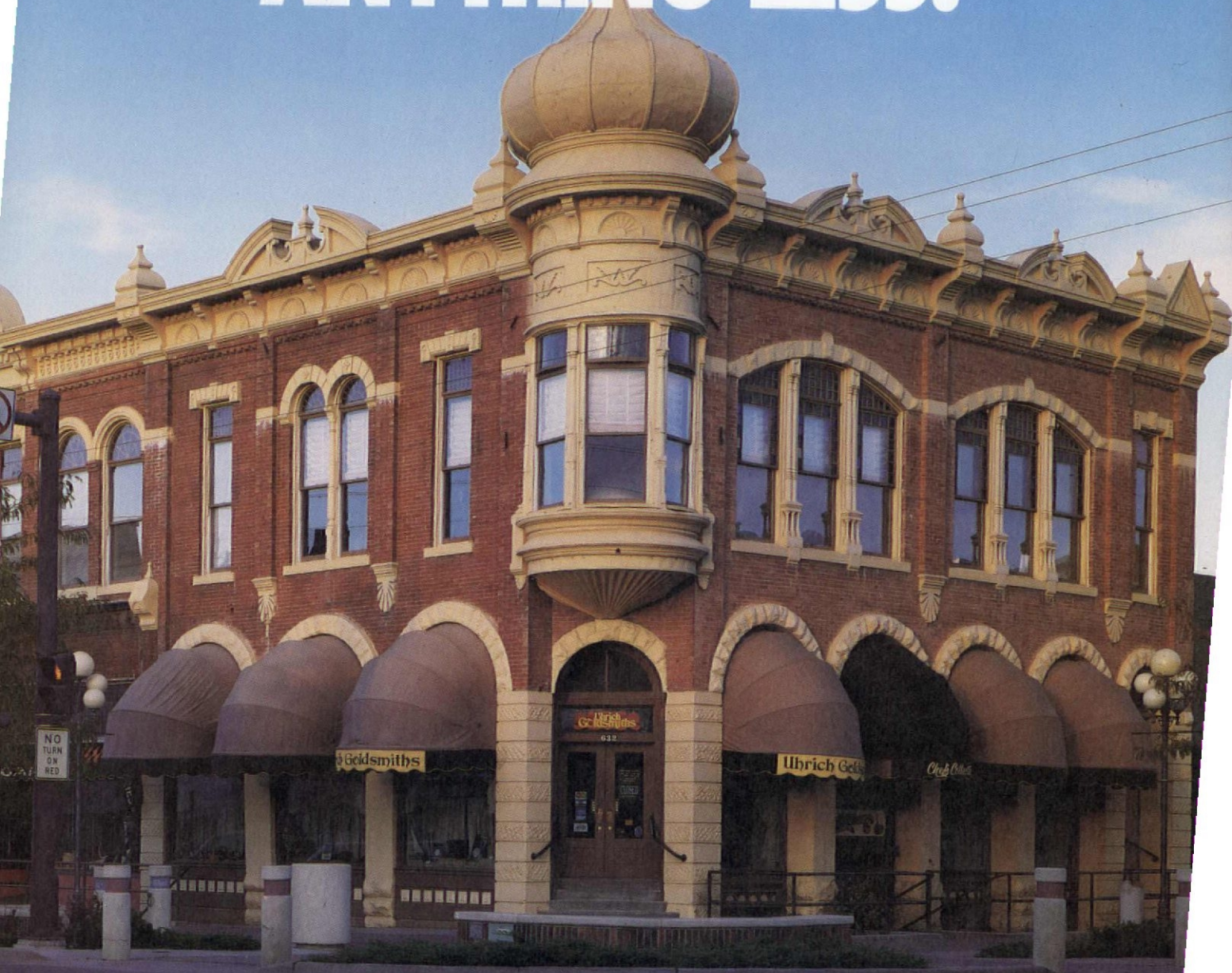
1923

"To conform to a style, then, is to accept those rules of proportion which the artistic experience of centuries has established... while within those limits allowing free

scope to the individual requirements which must inevitably modify every house or room adapted to the use and convenience of its occupants."

BEKKA LINDSTROM 

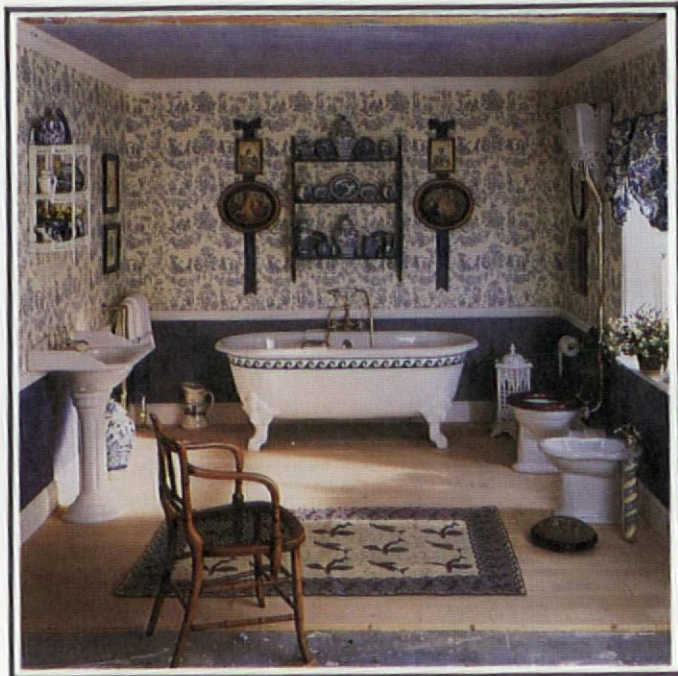
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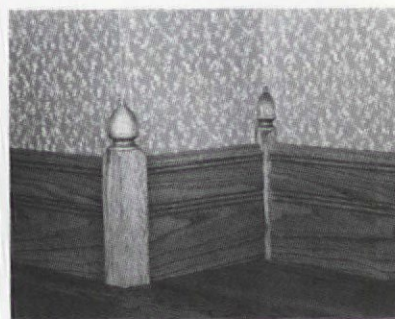
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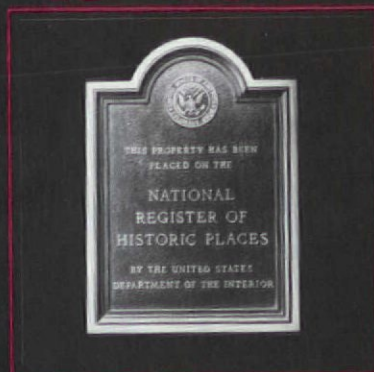


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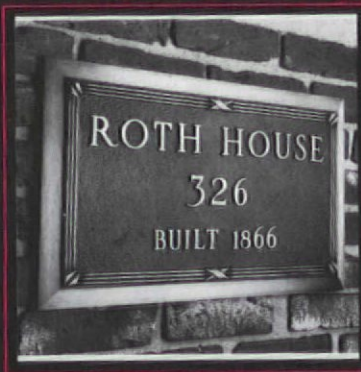
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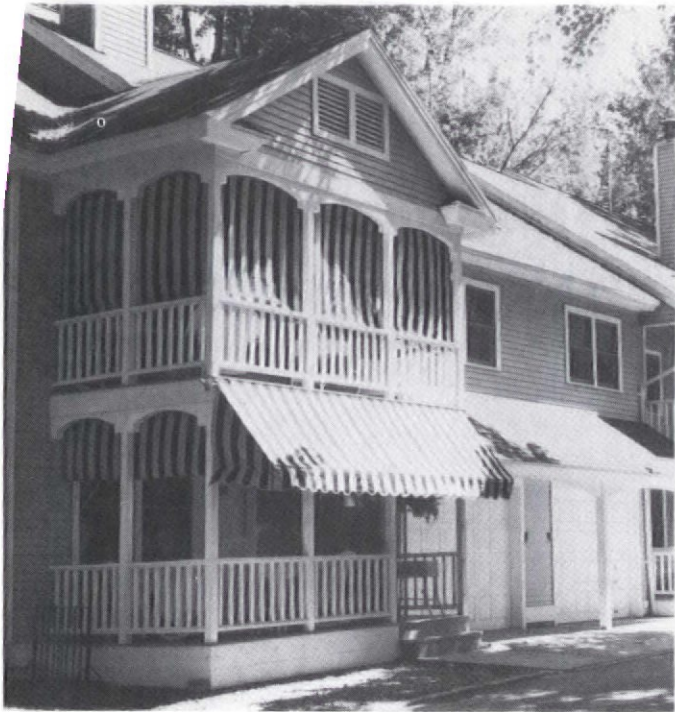
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GOOD BOOKS



American Houses,

by Philip Langdon. 256pp, 236 photos — most in color. Stewart, Tabori & Chang. 740 Broadway, New York, NY 10003. (212) 460-5000. \$32.95 ppd.

Through extensive travel and interviews all over America, Philip Langdon has put together a comprehensive portrait of the American house in the eighties. The book is primarily about new construction, new design, and the social implications of both.

Of particular interest is the chapter on craftsmanship and construction in the U.S. today. Quality in construction, the use of technologies both new and old, and the general attitudes of craftsmen all over the country are examined. For example, Langdon found builders in Atlanta to have higher standards for their work than did builders in Houston, though both areas have undergone similar construction booms recently.

The chapter on renovation and rehabilitation is also interesting, although it presents an overview rather than in-depth exploration. Finally, the chapter covering new technologies and techniques for dealing with energy and climate is quite informative.

Carefully researched and well written, the book is beautifully illustrated with color photographs.

Tiny Tiny Houses or How to Get Away From it All,
by Lester Walker. 220pp., over 1,000 drawings and 100 b&w photos. Overlook Press, Lewis Hollow Rd., Woodstock, NY 12498. (914) 679-6838. \$22.40 ppd.

Lester Walker says he's been interested in tiny living spaces since the first manned space capsule was sent into orbit in 1961. Since then this fascinating book has been coming together. The book presents designs for and anecdotes about over 40 tiny houses.

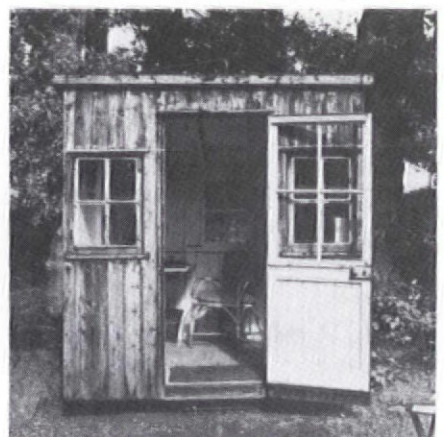
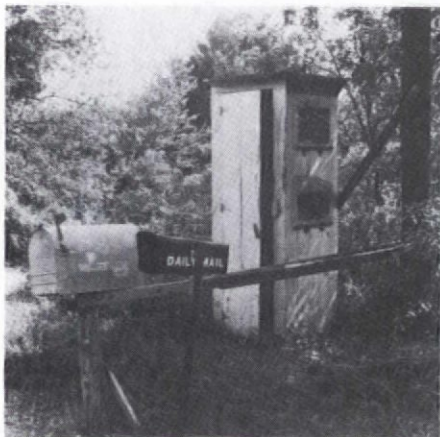
There's the school bus shelter (left) that's just big enough for

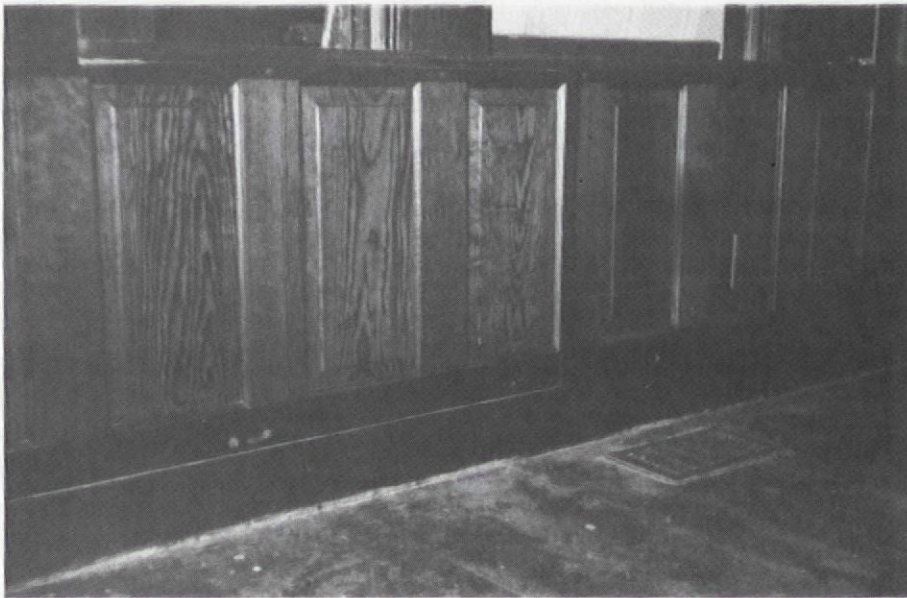
two children to stand in, a cozy shack for ice fishing (middle), and the Poetry House — a converted outhouse that provides the solitude to invoke the muse. There are tiny houses for the wilderness, houses on wheels, earthquake refugee shacks, an inside-out house, and even a high-tech, self-sufficient house. There are wonderful tiny historic houses like Henry David Thoreau's cabin from Walden Pond and George Bernard Shaw's rotating writing hut (right).

Furniture layouts, detailed house drawings, and photographs showing the structures in their natural

environs are included. In the appendix, Walker discusses ideas for kitchens and bathrooms.

This book is intended to serve as an inspiration — it's not a builder's manual and there are no plans for creating the houses. The bibliography will be of use to the inexperienced builder looking for more how-to information before tackling a tiny house project of his own. But, for more experienced builders, Walker's drawings and designs give ample direction. Even if you're not interested in building a tiny house, you'll find this book of eccentric structures fun.





Improvised Wainscot

We made the wainscot pictured here from salvaged five-panel doors. The doors were painted, so the first step was to strip them. We then removed the cap moulding from the baseboard (to be later used atop the wainscot), and carefully removed the plaster and lath only in the area to be covered by the wainscot. We mounted the doors to the studs with countersunk screws (covered with wood plugs stained to match the wood), so they can easily be removed should the need arise. We put the cap moulding atop the wainscot, and attached a 1 $\frac{3}{4}$ " mullion moulding to cover the gap at the baseboard and the holes for the door handles. (The mullion moulding was not yet in place when this photo was taken.)

We were very pleased with the end result of our improvisation. The cost saving over "true" wainscot was exceptional, and the signs of age evident in the old doors lend a charming patina.

— Marceline Murphy &
Kim Kramer
Melbourne, Fla.

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

Tile Tip

While repairing the Spanish tile roof on my carriage house seven years ago, I noticed what was some sort of clay or mortar between the tiles.

During a recent heavy rain, a leak occurred. The flashing was fine, the tiles were properly nailed, and none of the tiles were cracked. I finally discovered the reason for the clay between the tiles. On a tile roof of marginal slope (this one rises 3 feet in 10 feet of run), clay or mortar was used to prevent a driving rain from getting under the tiles. Unfortunately, such a packing has a shorter lifespan than the tile itself. After caulking the edges of the tile in the area of the leak, the problem was solved.

— Judy Morris
Baltimore, Md.

Lathing Up

After removing several modern wall lights from our 1875 Italianate, we were left with 2-inch-by-4-inch holes in the plaster and lath. With the lath missing, filling in the hole is quite a problem. I used a wire mesh with $\frac{1}{4}$ -inch-square holes. I cut the width of the piece of wire mesh slightly larger than the hole and pushed one edge between the lath and plaster sur-

rounding the hole. I bent the mesh enough to get it in between the lath and plaster on the other side of the hole. I then pushed on the wire to force it into the hole and below the surface of the existing plaster.

Over the metal lath, I applied a thin coat of patching plaster, let that dry, and followed up with a second final coat of patching plaster. After a day or two, I sanded the patching plaster smooth and skim-coated with drywall compound.

— Dan Miller
Elgin, Ill.

Capping Out

I read your reply to Russ Roach on using $\frac{3}{8}$ -inch Sheetrock over damaged plaster [*Ask OHJ*, May-June 1987]. I am an ornamental plasterer and I wanted to write to you about an alternative to this method. I "cap out" instead of using Sheetrock.

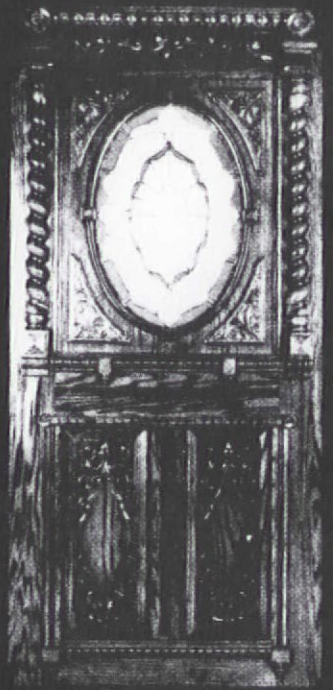
"Capping out" is a process of removing and repairing damaged plaster. After the patch plastering is complete, I apply a bonding agent over the entire area to be repaired. Then I tape structurally-sound cracks with mesh tape and joint compound. After such repair work is complete, I apply Kal-Kote base followed with Kal-Kote finish over the entire area.

This process is good because plaster buildup at the mouldings is minimal (you brush and trim the plaster to $\frac{1}{8}$ " or less), and the cost is comparable to Sheetrock and less than wire lath and a new three-coat job.

— Fred Taylor
Sesser, Ill.

[We'd suggest roughing up the existing plaster in addition to using a bonding agent. Also, we'd worry about bonding between the $\frac{1}{8}$ " layer of Kal-Kote and the underlying joint compound — which itself is over old plaster. There are a lot of opportunities here for delamination, especially if the skim coat gets thick (and heavy). — ed.]

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Help for Rotting Wood

The *Minwax Wood Repair System* is an effective off-the-shelf remedy for rotted wood. Minwax's old reliable *High Performance Wood Filler*, teamed with a new product, *High Performance Wood Hardener*, makes it possible to repair, rather than replace, many wood-rot problems: rotted window sills, crumbling deck planks, even softened wooden columns.

To use, first remove as much of the rotten wood as possible. Then apply the *Wood Hardener*. It penetrates the wood, binding and reinforcing decayed fibers while



preventing further damage. Next, fill the gap with *Wood Filler*. Made to move with the expansion and contraction of the wood, it won't shrink, crack, or fall out.

Minwax High Performance Wood Filler and *High Performance Wood Hardener* can be purchased at most hardware stores. For more information circle #217 on the products network coupon (pg. 78). For distributors in your area call (201) 391-0253. Suggested retail prices are \$5.49/6 oz., \$7.99/12 oz. for the *Filler*; \$4.69/half pint, \$6.99/pint for the *Hardener*.

Diagnostic Tools

Speaking of old-house inspections: for those who do them professionally, and for those who've come across an unusual diagnostic challenge, PRG offers tools for monitoring building conditions.

The *Protimeter Condensator* provides instant condensation information for dampness inspections or painting cool surfaces in changing weather conditions. \$165.

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Building Inspector's Kit combines four instruments in a field-case. Kit includes the *Condensator*; the *Mini Super* (measures mois-

ture in buildings or materials); the *Salt Detector* (determines salt contamination); and the *Dampcheck*. \$550.

PRG carries many other tools and a variety of books on building inspection, diagnosis, and monitoring. Free brochures from: PRG, Dept. OHJ, 5619 Southampton Drive, Springfield, VA 22151. Or call (703) 323-1407.



Rust-Buster

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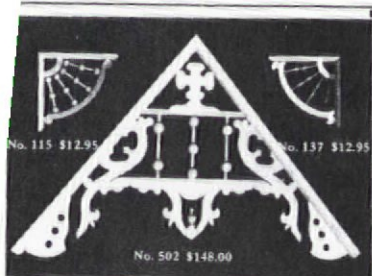
A one-liter bottle of Noverox costs \$19.80; a 5-liter bottle costs \$79.20. For free brochure, information, or to order, write to SFS Stadler Inc., Dept OHJ, McArthur Road, Rt. 183, Reading, PA 19605.

Professional Tool Kits

Masonry Specialty Company of Pennsylvania carries a great line of tool kits for the bricklayer, cement mason, drywaller, plasterer, and tile setter. Inside the sturdy canvas tool bag you'll find professional-quality tools, the same ones used by unions and trade schools. Masonry Specialty also offers a large selection of how-to books and over 2000 tools of the trowel trades: everything from diamond saws to concrete vibrators, power trowels, and screeds.



Prices for the kits range from \$134.15 for the bricklayer kit to \$199.40 for the drywall kit pictured. For a free catalog write to: Masonry Specialty Company, Dept. OHJ, 4430 Gibsonia Rd., Gibsonia, PA 15044.



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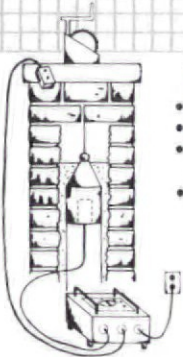
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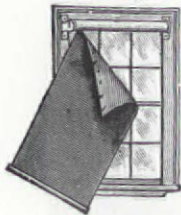
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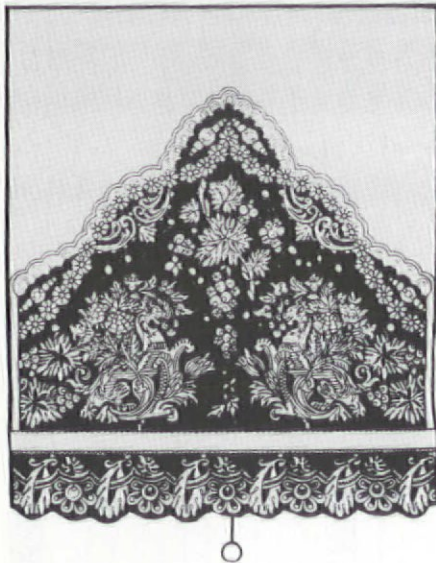
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Owner Ray Turner, a sort-of historic preservationist trouble-shooter, has reinvented the technique for producing these beautiful window treatments. Turner will work from drawings and photographs to restore old shades or create entirely new ones. Because all the studio's work is custom, they don't have a brochure, but they will send a price list of general hourly rates and examples of their work. The company does all kinds of decorative work, interior and exterior, and specializes in finding solutions to difficult restoration problems. For more information write to Ray Turner, Kemp-Stuttbacher, Dept. OHJ, RR 1, Box 214A, Franklin, Indiana 46131.

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Write to The Arabella Trading Co., Paintability Stencils, Dept. OHJ, 517 East Paces Ferry Rd., NE, Atlanta, GA 30305.

Shade Book

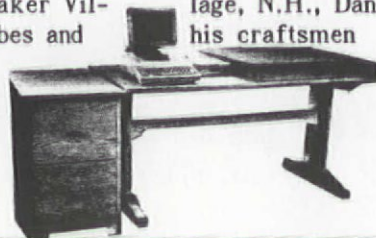
Planning to make your own shades? You should check out a book put out by the non-profit organization Environmental Alternatives, Inc. *Twelve Insulated Shades*, by Phyllis L. Fitzgerald, describes a wide range of projects from simple roller shades to fancy Austrian

and balloon shades. The heat-saving benefits of insulated shades are described at length. Information on buying and ordering materials is also included. The book is available for \$5. Write to Urban Alternative Homestead, Dept. OHJ, 818 East Chestnut St., Louisville, KY 40204.



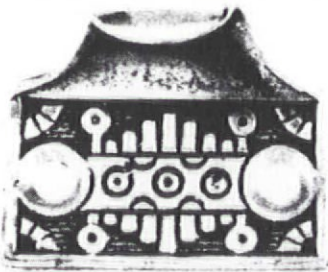
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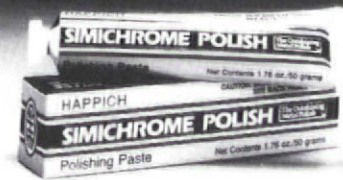
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Ornamental Borders

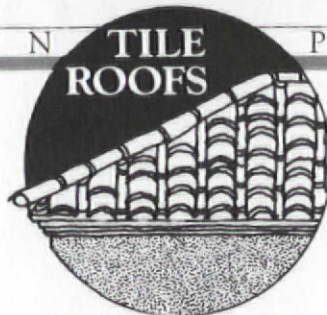
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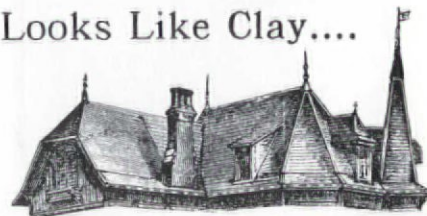


Write to W.F. Norman, Dept. OHJ, P.O. Box 323, 214-32 N. Cedar St., Nevada, MO 64772.

For the Chimney

As you repair your tile roof you may find the chimney needs attention. Superior Clay manufactures clay chimneytops (pots) in various sizes and styles, including Victorian ones. They also manufacture clay flue linings. All products are available in colored glazes or natural clay. Write to Superior Clay Corp., Dept. OHJ, P.O. Box 352, Uhrichsville, OH 44683.

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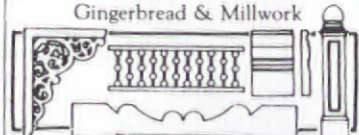


Sort of. Obviously not terra-cotta tile, Metal Sales' "Stile" roofing is an inexpensive and easily maintained approximation. Formed of 26-gauge galvanized steel coated in Fluoropolymer paint, "Stile" weighs one pound per square foot. "Stile" comes in sheets 3' to 16' at one-foot increments, making it economical and easy to install. Write to Metal Sales Manufacturing, Dept. OHJ, 10300 Linn Station Road, Suite 200, Louisville, KY 40223.

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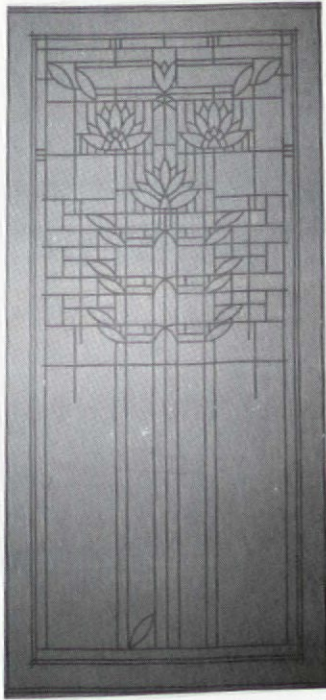
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Panels, which are 67" wide x 92-1/2" high, are sold individually and cost \$300 each. Sheers are 67" wide and sold by the yard at \$86/yard. All panels and sheers are 51% Trevira polyester/49% white cotton fabric.



The Frank Lloyd Wright Collection is available through interior designers only. For information on where to see the collection in your area, write to F. Schumacher & Company, Dept. OHJ, 79 Madison Avenue, New York, NY 10016.

Bloomsbury Group

These tables, chairs, and case pieces combine contemporary design with the best work of the post-Victorian period. The Bloomsbury Group (designed by Ron Carter for Peter Miles Furniture of England) includes side chair, arm chair, rectangular and circular dining table, sideboard, small serving table, and a round occasional table. Custom pieces in the same style can be ordered. These pieces come in a variety of woods and are compatible with Mission, Prairie, and Arts



and Crafts styles.

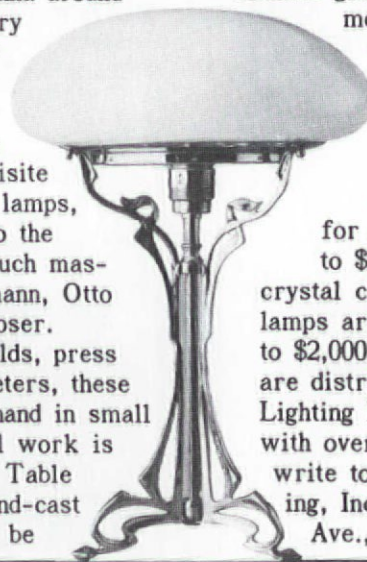
Prices range from \$1,155 for the side chair to \$6,402 for the sideboard; more for custom work. Interna Designs is the U.S. distributor of Bloomsbury and other designs by Miles Carter Furniture. For a free tearsheet write to Interna Designs, Ltd., Dept. OHJ, The Merchandise Mart, Space 6-168, Chicago, Illinois 60654.

Viennese Lights

Artisans, designers and architects came together in Vienna around the turn of the century to form the "Weiner Werkstatte." From their efforts, Woka Lamps has chosen to reproduce some exquisite lighting fixtures and lamps, all made according to the original designs of such masters as Josef Hoffmann, Otto Wagner, and Kolo Moser.

Using original moulds, press tools, and torsion meters, these lamps are made by hand in small series in Vienna. All work is done in solid brass. Table lamps have solid, sand-cast bases. Finishes may be

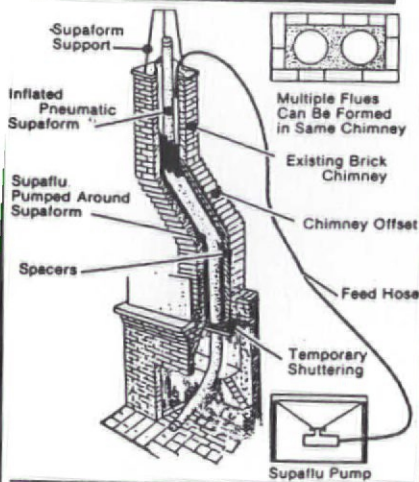
polished and lacquered, nickel-plated, or chrome. The opaline-flashed glass shades are blown by mouth. Other fixtures use hand-faceted glass. Sconces, ceiling, floor and table lamps, and chandeliers are all available.



Prices range from \$466 for a simple ceiling fixture to \$6,674 for a three-tiered crystal chandelier. Many table lamps are available in the \$1,000 to \$2,000 range. Woka Lamps are distributed by George Kovacs Lighting Inc. For a free catalog with over 75 different items, write to George Kovacs Lighting, Inc., Dept. OHJ, 230 Fifth Ave., New York, NY 10001.

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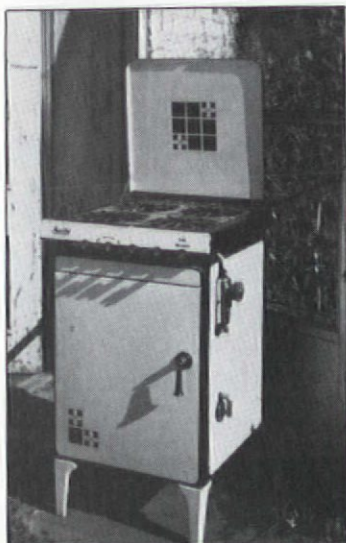


GAS STOVE on chrome runners, magic chef in excellent condition, warm cream color, vintage approx. 1930s-40s. Haluska, 16 Sixth Avenue, Roebling, NJ 08554. (609) 499-4224.

PARTS for old plumbing fixtures: tub legs, faucets, soap dishes, porcelain handles, rectangular pedestal sink \$75. D. Kelley, S.R.B. Box 397, Franklin, LA 70538. (318) 867-4405.

SOLID-BRASS stairway carpet-rod holders, new, to fit 1/2-inch rod. 10 left-hand, 10 right-hand. \$50 for all; you pay postage. Doug Conarroe, PO Box 7001, Boulder, CO 80306. (303) 499-3292.

PUMP ORGAN, Estey, black walnut, ornate top with music and candle holders, circa 1890. \$650. Upper Saddle River, NJ. (201) 825-7388.



GAS KITCHEN STOVE, Magic Chef, white w/ black Art Deco trim. Flip-up top. Superb condition. 21 in. square, 36 in. tall w/ top down. \$300. K.M. Paulett, Rt. 2, Box 178, Gladstone, VA 24553. (804) 933-4306, mornings & weekends.

OAK ENTRY DOOR, 33-1/2 x 89 in., w/ beveled glass. Pair pocket doors w/ curve panels, each 33 x 98 in. Cast-iron newel posts, wood newels, railing. 27-in. pedestal sink, 25-1/2-in. porcelain sink. Many stained-glass windows. Many old locks. Clawfoot tub faucets. Original overhanging Manhattan Bridge lighting fixtures. Enamel street signs. (718) 972-9591.

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1923 MAGIC CHEF commercial stove — 6 burners, dual control ovens. White w/ dark-green trim, excellent cond. B.O. over \$1500. A & J Construction, 36 Harrison St., Staten Island, NY 10304. (718) 727-1453.

2 BATHTUBS, claw-footed, 4-1/2 ft., \$125 each. (201) 727-1692, evenings after 6.

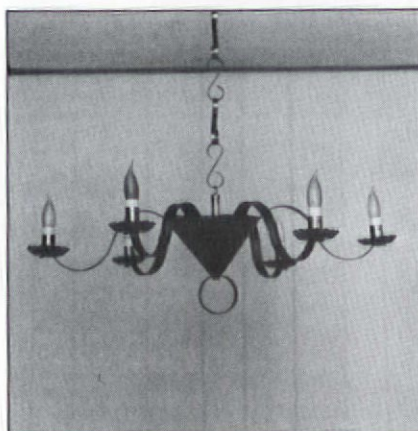
OLD PORCELAIN PLUMBING, \$1 each: copper toilet handle; escutcheon; brass and porcelain water handles; cute cold, hot inserts. Phonoco, Rt. 3, Box 590, Galesville, WI 54630. (608) 582-4124.



VICTORIAN TIN, c. 1920s. 40+ pieces, 2 x 8 ft. Pattern is in 6-inch squares. \$1 per sq.ft. OBO Three Bridges, NJ. (201) 782-1380.

CLAWFOOT SHOWER PAN, as seen in Aug. '86 OHJ, p. 277. Fair porcelain. 36 x 36 in., \$1000. Bathtub on legs, symmetrical with original valve hardware on side. Nice original porcelain, 62 x 23 in., \$2800. Both are true Victorian bathroom pieces — easily crated and shipped. Call Don anytime. (818) 772-6353 (L.A., Cal. area).

GAS RANGE, George D. Roper, "Robertshaw," 1926. Lid over burners. White porcelain with green knobs. Original salt & pepper shakers included. 25 in. deep, 36 in. high, 36 in. wide. \$300 or best offer. You move. (202) 546-6706, days.



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GAS RANGE: quality brand, Roberts & Mauder Stove Co., No. DX 38ET. One door needs repair. Free if you will pick it up. Philadelphia, (215) 729-3733 eves.

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SITZ BATH, central drain tub, oval pedestal, condition not important. D. Kelley, S.R.B. Box 397, Franklin, LA 70538. (318) 867-4405.

1 PIECE of double lamp shade, or pair to make one lamp. Holds two bulbs. Dessie Parks, 811 N. Nashville Street, Okawville, IL 62271. (618) 243-5256.

BED: tall, ornate, adaptable to queen. Armoire: tall, ornate, deep. Unusual wicker. Fret and balusters for gazebo. Upholstered benches, entry table, large oak hall tree, Chippendale china cabinet, old framed art, exterior lamp posts. Box 1008, Silverthorne, CO 80498. (303) 468-2666.

MANAGER/PARTNER for Maryland Eastern Shore & Shenandoah Valley B&Bs. Several properties available. Full-time manager or manager/equity participant. Good retirement opportunity. Send letter describing your interest. B&B, 7500 Idylwood Road, Falls Church, VA 22043.

MAPS, DRAWINGS, photos, correspondence, and artifacts relating to the history of the built environment in Texas and beyond: historic structures, construction technology, engineering, designed and natural landscape, urban and rural development. Joan Rabins, Center for Historic Resources, College of Architecture & Environmental Design, Texas A&M University, College Station, TX 77843. (409) 845-0384.

RIM LOCK (box lock) for front door, 10 x 5-1/2 in. (10 is the horizontal dimension.) Left hand (keeper on left) and with or without keeper. S. Sadler, 340 S. 4th Street, Philadelphia, PA 19106.

CHAMBERS gas cook top with griddle; Chambers double ovens. In good condition. Charlyn Bridges, 511 Gary Avenue, Wheaton, IL 60187. (312) 260-1768.

TILES — 24 dark green, glazed, turn-of-century fireplace tiles, 6 x 1-1/2 in.; 2 corner tiles, 1-1/2 x 1-1/2-in. Good condition. D. Coffelt, W 310 S 7455 Florence Ct., Mukwonago, WI 53149.

BOOKS & PUBLICATIONS

SAUTTER HOUSE FIVE: Wallpapers of a German-American farmstead. Text, color/b&w photos of wallcoverings, 1860s-1916, Nebraska's pioneer period. Historically documented. 1983, 33 pp., pbk., 8-1/2 x 11, \$8.50 plus \$1.50 shipping. Bulk rate available. Douglas County Historical Society, PO Box 11398, Omaha, NE 68111. (402) 455-9990.

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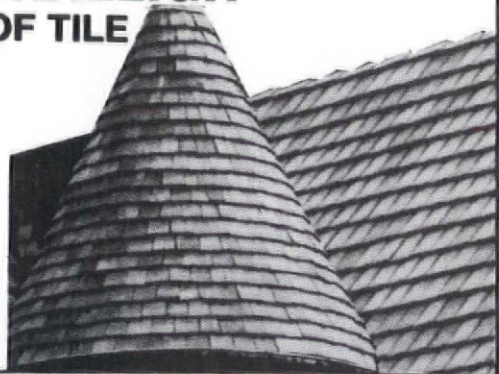
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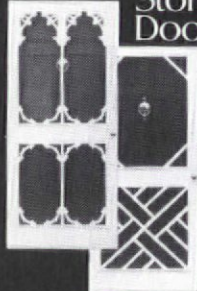
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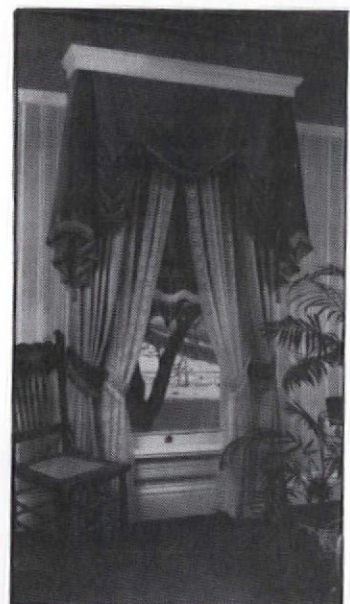
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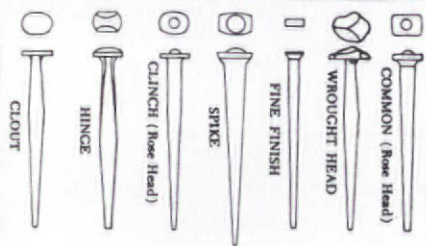
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MEETINGS & EVENTS

4TH ANNUAL Penn's Colony Festival, September 26 & 27, October 3 & 4, 10 AM to 5 PM. An outdoor celebration of 1776 America: food, games, and entertainment. Over 120 costumed exhibitors demonstrate traditional crafts. Authentic military troops re-enact battles throughout the day. Location: Camp Lutherlyn, Prospect, Penn., Butler County. Contact The Penn's Colony Festival Assn., 1635 El Paso Street, Pittsburgh, PA 15206. (412) 441-9178.

BEAUMONT, TX — Conference: "American Homes in Transition, 1890-1930." Oct. 29-31. Speakers include Ken Ames, Alan Gowans, Michael Tomlan, & Dianne Pilgrim. Also two antique forums. \$60 registration includes 3 meals. Contact Conference Coordinator, McPaddin-Ward House, 1906 North Street, Beaumont, TX 77701. (409) 832-1906.

SYMPOSIUM: "Condensation & Related Moisture Problems in Homes," November 2 & 3, in Newport, RI, on Goat Island. Sponsored by the American Association of Housing Educators, this symposium is targeted at housing educators, building inspectors, home builders, utility personnel, and energy-management specialists. Contact Dr. Kathleen Parrott, 205 Home Economics Bldg., University of Nebraska, Lincoln, NE 68583. (402) 472-2914.

VICTORIAN HOUSE TOUR, Clinton Hill historic district, Brooklyn, NY, September 27, noon to 5 PM. Tour will feature a wide variety of architectural styles, along with an art exhibit on the Pratt Institute campus. For ticket information, contact Bill McCarron, (718) 789-0958.

THE 38TH ANNUAL Fall Tour of Historic Galena Homes, Saturday & Sunday, September 26-27, 9 AM to 5 PM. Visitors can see the interiors of five picturesque and historic homes. Tickets are \$7.50 (no advance sales). Contact the Galena/Jo Daviess County Chamber of Commerce, (815) 777-0203, or the First Presbyterian Church, (815) 777-0229.

7TH ANNUAL COUNTRY FAIR at Ellicott City, MD, to benefit restoration of the Thomas Isaac log cabin. Juried exhibits of country crafts, antiques, scarecrow making, pumpkin painting, craft demonstrations, food, cloggers, square dancers, and mountain music. Saturday, September 19, from 10 AM to 5 PM (rain date: September 20). Free admission. Call (301) 992-2484.

WORKSHOP: "So You Think You Want To Be An Innkeeper," October 19-21. Hardcore information on finances, researching your market, site selection, decorating, kitchen organization, reservation & phone systems, policies & procedures, burnout & "the lifestyle." \$375 per person; \$600, couples. Five meals. Another workshop, on buying an existing California inn, will be offered on Nov. 15-17 in Napa, CA. Contact Inn Transition, 1333 Bath St., Santa Barbara, CA 93101. (805) 965-0707.

THE WASHINGTON, CONN., ANTIQUES SHOW will be held on October 17 & 18 at Washington Depot, CT. Town Hall, Route 47. Benefit for the Gunn Memorial Library & Museum. Preview: October 16. For further information, call (203) 868-7756.

2ND ANNUAL RESTORATION FAIR, Saturday, September 26, 10 AM to 5 PM, at the Lockwood-Mathews Mansion, Norwalk, CT. Craftspersons and merchants will share their perspectives and provide information to visitors seeking to cure their "old-house blues." Speakers include Richard Bergmann, architect and consultant for the restoration of this 1860s mansion. For further information, call (203) 838-1434.

24TH ANNUAL HISTORIC HOUSE TOUR in Marshall, MI, September 12 & 13: A juried arts-and-crafts show, parades, antique shows, and a variety of musical entertainment. House tours: Saturday, from 9 AM to 5 PM; Sunday, 10 to 5. Free parking & shuttle bus service is provided. Advance tickets, \$8; children under 12, free. Marshall Historic Society, PO Box 68M, Marshall, MI 49068. (616) 781-1468.

WOODWORKING '87 will be at Somerset Mall, 2801 W. Big Beaver at Coolidge in Troy, Michigan, on October 21-25. A showcase for the finest in all aspects of woodworking. This event is juried and will represent the state of the art for carving, turning, cabinetmaking, and millwork. Contact Michigan Woodworkers' Guild, PO Box 7802, Ann Arbor, MI 48107. (313) 348-1993.

REHAB FAIR NORTHEAST, exclusively for the providers of products, crafts, and services for the rehabilitation of old buildings, November 7-8. Contact Coordinator, Rehab Fair Northeast, Historic Albany Foundation, 44 Central Avenue, Albany, NY 12206.

A SERIES OF SLIDE SHOWS by authors Elizabeth Pomada & Michael Larsen, based on their new book, "Daughters of Painted Ladies: Capturing a Revolution in Progress" will be presented on Oct. 15, Baptist Church Hall, Cape May, NJ, (609) 884-5404; Oct. 17, Grace Episcopal Church, Plainfield, NJ, (201) 755-4635; Oct. 19, NY Genealogical Society, 122 East 58 St., Manhattan, (212) 755-8532; Oct. 26, Brooklyn Public Library, (718) 768-0593.

WORKSHOP: Restoring Your Victorian House, October 12-16, at Cape May, NJ. Included in Victorian Week, October 9-18; lectures, demonstrations on interior and exterior restoration projects, tours of local works in progress. \$50 for entire week; \$5 for individual session (2 to 3 sessions per day). For further information, contact Mid-Atlantic Center for the Arts, PO Box 340, Cape May, NJ 08204. (609) 884-5404.

11TH ANNUAL Fall House & Garden Candlelight Tours, October 1-31, Charleston, SC. 17 different tours, each focusing on a particular street. Lectures every Thursday and Friday evenings; champagne soirees every Saturday night. Tickets are \$20. Contact The Preservation Society of Charleston, PO Box 521, Charleston, SC 29402. (803) 722-4630, 723-4381.

TV HEAT GUNS AREN'T SO HOT

OHJ's editors have been conducting extensive tests on all the new plastic heat guns that have been advertised on TV. And we've come to the conclusion that the red, all-metal Master HG-501 takes off the most paint in the least time.

Family Handyman magazine found the same thing. In test results reported in the March 1985 issue, the *Family Handyman* reviewer said of the Master HG-501: "It did the best job for me."

Although *The Old-House Journal* has been selling the Master HG-501 for several years, we have no ties to Master. (We are free to sell any heat gun — or no heat gun at all.) We offer the

Master HG-501 because it is an industrial tool that is not generally available to homeowners. For our readers who want the best, we'll continue to make available the all metal HG-501 by mail.

The Master HG-501 vs. TV Heat Guns

In our tests, we found three major differences between the Master HG-501 and the mass-market TV heat guns: (1) the phrase "high-impact corrosion-resistant material" means "plastic." The HG-501, on the other hand, has an industrial-quality, cast-aluminum body that will stand a lot of rugged use. (2) With cheaper heat guns, heat output drops off after a while — which

means slower paint stripping. The HG-501 runs at a steady, efficient temperature, hour after hour. (3) When a cheaper heat gun is dead, it's dead. By contrast, the long-lasting ceramic heating element in the HG-501 is *replaceable*. When it eventually burns out, you can put a new one in yourself for \$8. (OHJ maintains a stock of replacement elements.)

Also, with the HG-501 you get two helpful flyers prepared by our editors: One gives hints and tips for stripping with heat; the other explains lead poisoning and fire hazards. OHJ is the *only* heat-gun supplier to give full details on the dangers posed by lead-based paint.

SPECIFICATIONS FOR THE HG-501:

- Fastest, cleanest way to strip paint. Heat guns are NOT recommended for varnish, shellac, or milk paint.
- UL approved.
- Adjustable air-intake varies temperature from 500° F. to 750° F.
- Draws 14 amps at 115 volts.
- Rugged, die-cast aluminum body — no plastics.
- Handy built-in tool stand.
- 6-month manufacturer's warranty.



The OHJ Guarantee: If a gun malfunctions within 60 days of purchase, return it to us and we'll replace it free.
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HOW WE CAME TO SELL THE HG-501

OHJ created the market for paint-stripping heat guns. In 1976, Patricia & Wilkie Talbert of Oakland told us about a remarkable way they'd discovered to strip paint in their home: with an industrial tool, the HG-501 heat gun. We printed their letter and were deluged with phone calls and letters from people who couldn't find this wonder tool.

We learned that the HG-501 was meant for shrink-wrapping plastic packaging. It was made by a Wisconsin manufacturer who wasn't interested in the retail market. So, as a reader service, we became a mail-order distributor. Since then, more than 12,000 OHJ subscribers have bought the Master HG-501.

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Sometimes even we at *Old-House Journal* are amazed at how much useful information exists in our back issues. We have a 2,000-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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- Linoleum Glue Removal
- Insulating Attics
- The Aesthetic Movement, 1870s-1880s
- Bugs That Destroy Old Houses
- Refinishing Stripped Wood
- Making Cornice Mouldings
- Canvassing Porch Floors
- Installing Exterior Columns
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- Preventing Fire Hazards
- Stencilling Techniques
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- Stair Tread Replacement
- Gardens and Landscaping
- New Source for Pushbutton Switches
- Stripping Woodwork
- Window Sash Repairs
- Foundation Jacking
- Removing Varnishes
- Exterior Paint Colors
- Repairing Joists
- Winterizing Old Houses
- Making Valance Boards
- Preparing for Painting
- Kitchen Design
- Dip Stripping
- Chimney Liners Compared
- Making Victorian Lampshades
- Gilding Glass
- The Dutch Colonial Revival
- Gutter Repair
- Antique Hardware Sources
- Framing a Circular Tower Roof
- History of Speaking Tubes
- House Framing Types
- Maintaining Heating Systems
- Trellises and Arbors
- Craftsman Furniture
- Making Gingerbread
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- Wet Basement Hints
- Laying Brick Walks
- Anglo-Japanese Decor
- Troubleshooting Radiator Vents
- Victorian Picture Hanging Styles
- Brownstone Patching
- Calcimine Paint Removal
- Spatterwork
- Coal Stove Repairs
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ANNOUNCING

The Brand-New OHJ Catalog!

Just off the press — or at least it will be by the time you read this. Our biggest-ever Buyer's Guide is the Yellow Pages of the restoration market. It lists over 1,400 companies selling more than 10,000 products and services. Three indexes and two directories make it easy to use.

NEW THIS YEAR: *Discount Savings Certificates* from many of the companies listed. These companies offer OHJ readers discounts or premiums worth \$5 to \$50 each — so using just one could more than pay for the Catalog!

Besides drawing on our huge where-to-buy-it database (which we update every year), the OHJ editors are always on the lookout for old-fashioned items you simply can't find anywhere else. For example, while researching old-house garages (see October 1986 OHJ), we found a company that still makes automobile turntables. You can bet they're listed in this new edition!

The 1988 Catalog costs only \$12.95 if you're an OHJ subscriber (\$15.95 to non-subscribers). Use the Order Form in this issue.

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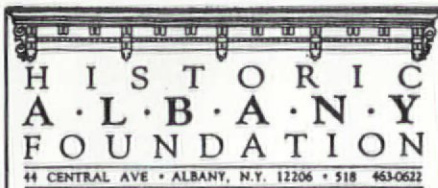
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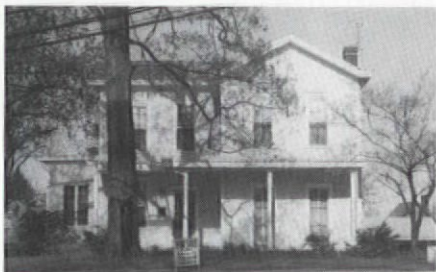


EUTAW, AL — Kirkwood, c. 1860 Greek Revival mansion in National Register; 5 BR, 2-1/2 baths, 5,424 sq.ft. of living area, on 8 landscaped acres. Completely restored with all modern utilities and mechanical systems. Free brochure. Bob Haltom & Co., PO Box 1341, Natchez, MS 39120. (601) 442-3718. CDT.

NORTH CENTRAL FLORIDA — Unique family estate eligible for National Register. Originally homesteaded in 1821, it offers commercial space, residential rentals, gardens, fountains, and lush landscaping. Contact Betsy Tyler, Associate, Hallmark Real Estate, 966 W. Duval Street, Lake City, FL 32055. (904) 755-6600, 755-1517.

MUNCIE, IN — Historic district, 2-storey Queen Anne. 5 BR, 4 FP, oak woodwork throughout, ornate staircase, 98% complete interior and exterior, restorer's dream. \$29,900. Other historic homes available. East Central Reinvestment Corporation. (317) 284-7494.

SAN ANTONIO, TX — 120 King William, Texas' first National Register Historic District. 1868 Limestone cottage, restored by O'Neil Ford in 1970s; masonry room added in rear of his design in 1980s. 1-room cellar. All adapted for today's living with high veracity. \$198,000. Vintage Real Estate, Julia Cauthorn, Realtor, 217 King William, San Antonio, TX 78204. (512) 223-9180.



SALEM, OHIO — 1880 Italianate w/ later additions. Beautiful 11-room home! Parlor; vaulted ceiling in breakfast room; original lighting, including crystal chandeliers and sconces. Well insulated, low taxes, plaster walls, and original windows in excellent condition. 70 minutes to Cleveland or Pittsburgh. Half-acre in charming small town. \$75,000. (216) 332-8819 or 332-9946.

WHITMORE LAKE, MI — Colonial Revival farmhouse, 2,900 sq.ft. Clawfoot bathtub, pedestal sink, but new pipes and wiring. Restored woodwork. 2 acres with large barn; more acres available. \$86,500. Box 635, Whitmore Lake, MI 48189. (513) 561-8665.



SADDLE RIVER, NJ — 1725 Van Buskirk Homestead in National Register. 5 bedrooms, 4 full baths & kitchen recently updated. 3 working FP, 2-car/2-horse-stall barn, swimming pool, tennis court, pond. Walk to schools, town, transportation. \$1,100,000. Andrea Tholl, Murphy Realty Better Homes & Gardens, (201) 825-3005; outside NJ, (800) 223-0281.

DEADWOOD, SD — 3-storey Victorian on the Main Street of this historic town. Needs work. Photos on request. Attractive financing. \$25,000. (209) 928-4508.

INDIANA — Handsome brick farmhouse; 9 large rooms, 2 baths. Porches, attic, basement. Surrounded by shade trees and gardens. Updated and in good repair. Actual date unknown, but date in floor is 1811. Two miles to historic Vincennes. Can't take it with us so must sell. \$132,000. (812) 682-7594.

CANTON, MS — The Mosby House, c. 1852. Two-storey mansion with 3-ft-thick walls. 25 rooms, including 7 bedrooms, 4 baths, modern kitchen. 8,000 square feet of living area. Located on 2.85 acres. Brochure on request. Contact Bob Haltom, Realtor, PO Box 1341, Natchez, MS 39120. (601) 442-3718.

HUNTERDON COUNTY, NJ — Circa 1800 colonial house and barn. Rural/suburban, Tewksbury Twp., Conv. Rts. 78, 22, 287, 202-206; bus/rail 1-1/4 hrs. NY. Frontage on county road, parking. 5 BR, 2 FP, restored with authentic details. Features barn/studio 25x50 ft., oil heat, insulated, giant beams, 3 levels, 3-car garage. Excellent for artist, antiques, accountant, gallery. \$328,000. (201) 439-2646.

OKOLONA, MS — "Beauwood," c. 1837. In National Register. 2-storey Greek Revival w/ 3 bedrooms & 2-1/2 baths. Rooms 20 x 20 ft. in the main structure; 5,000 square feet on each floor. Asking \$150,000. Brochure on request. Bob Haltom & Co., PO Box 1341, Natchez, MS 39120. (601) 442-3718 CDT.

GUNTOWN, MS — Lee County, c. 1905 vernacular Queen Anne farmhouse. 1-1/2 storeys, 8 rooms, turned millwork, wrap-around porches. Eligible for National Register. Must be removed from present site. Bid deadline 10 AM, September 22, 1987. Contact: John Burney, Miss. State Highway Department, PO Box 1850, Jackson, MS 39215. (601) 359-1200.

WEST HAVEN, VT — Unique, authentic 1798 Sprats Georgian w/ cove ceiling; 23-x-30-ft. ballroom, fully fashioned. 10 additional rooms. 3,000 sq.ft. In National Register as Simeon Smith House. Garage, outbuildings. 15 acres. Resort area. One-of-a-kind home, perfect location for antiques center, B&B, etc. Kennel licensed. \$250,000. Avery, RFD, Fair Haven, VT 05743. (802) 265-4492.

JONESBORO, TN — A fine restored home featuring log (1790s) and frame (1840s) construction. 2700 sq.ft. of quality materials and craftsmanship provide beauty and comfort as well as low maintenance. Greenhouse, passive solar sunrooms, stained glass, hardwood floors, wallpaper, and much more. \$59,900. Colin F. Robertson, Rt. 6, Jonesboro, TN 37659. (615) 753-5473 or 929-2655.

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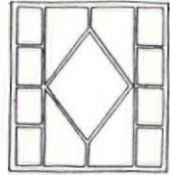
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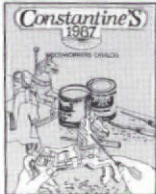
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Participants in the Revenue-Sharing Program also
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The Old-House Journal

PRODUCTS NETWORK

Here are company catalogs and brochures worth writing for. And with the Request Form, you have a handy way to get as many catalogs as you need — just by filling out one form.

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1. Traditional Wood Columns — Wood columns from 4" to 50" dia. up to 40 ft. long. Matching pilasters and 6 styles of capitals. Ventilated aluminum plinth and column bases; load-bearing capacity of 22,000 lb. Custom work done. Free catalog. **Schwerd's**.

2. Heart Pine Flooring — Flooring cut from 200-year-old lumber. Edges and bottoms of boards remilled for easy installation, but patina of old surface remains. Also: heart-pine wainscoting, hand-hewn beams, mantels, and stair parts. Color brochure. **The Joinery**. \$5.

14. Cast-Iron Straight Staircase — The Kensington revives the Victorian tradition of using cast iron for porch steps and rear exits. Modular components; bolt-together assembly. Optional brass handrail. Complete catalog. **Stephoe & Wife**. \$3.

23. Chimney Flue Liner — Poured-in-place, two-liner system; no-mess one-day process. First liner strengthens and insulates; second liner seals & protects. UL listed. Nationwide dealer network; free brochure. **Ahren's Chimney Technique**.

38. Chimney Liner — Ventinox stainless-steel chimney-lining system installs without breaking through walls. Reduces creosote formation, increases heating efficiency, improves safety. Nationwide dealer network; free brochure. **Boatech**.

59. Cupolas & Weathervanes — Aluminum cupolas, domes, weathervanes, cornices, ornamental load-bearing columns, and balustrades in exact detail for historic buildings. Rotproof. Baked-on finishes available. Free flyer. **Campbellsville Industries**.

104. Rumford Fireplaces — All-masonry classic Rumford fireplace is shallow to reflect more heat into room; throat is streamlined for heat efficiency. Can be used to upgrade old fireplaces, or for new construction. Free brochure. **Flue Works**.

113. Chimney Liner — System seals, relines, and rebuilds chimneys from inside out with poured refractory materials. Especially effective for chimneys with bends and offsets. Free brochure. **National Supafly Systems**.

117. Library Ladders — Old-fashioned oak rolling library ladders can be made to order and finished to customer's specifications. Other woods available. Many other ladders and garden furniture available. Catalog. **Putnam Rolling Ladder**. \$1.

125. Roofing Tile — 50-year warranty on lightweight concrete roofing tile. Rough shake, Spanish Mission, Riviera, and slate styles. Will custom-color tile for restoration and new construction jobs. Free details. **Vande Hey Raleigh**.

138. Restoration Fabrics — Specialty fabrics for restoration of homes and museum houses: Natural or white color, without dyes or perm-press finishes. Cottons, linens, silks, wools, etc. Specialty textiles in short runs. Free catalog. **Testfabrics**.

171. Architectural Artifacts — In 70,000 sq. ft. you'll find stained and beveled glass, doors, mouldings, terra cotta, cast iron, panelling, stairways, columns, mantels, and much more. Free brochure. **Salvage One**.

205. Custom Wood Turnings — Simple or

complex turnings are handled routinely: Fluted, twist, rope etc. All woods. Can work from a sample or detailed drawing. For quote on your job, call Ray Herter at (212) 679-3441. **All Wood Products**.

212. Extra-Wide Boards — Pine boards for flooring or panelling in widths from 12" to 24"; kiln dried. Wide oak flooring from 4" to 9". Custom mouldings & millwork; dual wainscoting. Literature. **Craftsman Lumber**. \$50.

215. Moisture Vents — Small, screened metal louvers, 1" to 6" dia., release moisture trapped in walls, cornices, soffits, etc. Just drill holes and press in place. Free literature. **Midget Louver**.

223. Tin Ceiling Replicas — Exact replicas of tin ceilings available in polymer styrene. Price, weight, ease of installation and lasting durability make these products an obvious choice for your ceilings. Free brochure. **Old Jefferson Tile Co.**

228. Marble Mantels — Reproduction marble mantels, all periods. Made from pulverized quarried marble, cast from moulds made directly from antique originals. Complete catalog. **Heritage Mantels**. \$3.

229. Restored Antique Lighting — Brass and bronze chandeliers from Victorian and turn-of-century periods. Gas, electric, and gas-electric fixtures — wired and ready to hang. Call (617) 631-3864 for current stock. **Brass 'N Bounty**.

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8. Historic Hand-Decorated Tiles — For fireplaces, kitchens, or bath: coordinated borders and patterns in any size. Victorian, Neo-Classic, Foliage, De Morgan, Art Nouveau, Arts & Crafts, Art Deco, and more. Period pavements. Illustrated brochure. **Designs in Tile**. \$2.

20. Tin Ceilings — 21 Patterns of stamped metal ceiling produced from original dies. 10 styles of cornice mouldings also available. Installation can be do-it-yourself. Shipped anywhere. Brochure. **AA Abbingdon**. \$1.

27. Victorian Roomset Wallpapers — A complete collection of Victorian wallpapers that you can combine in infinite variations. Color catalog shows 7 roomsets including: Neo-Grec; Anglo-Japanese; Morris; Aesthetic Movement. **Bradbury & Bradbury**. \$8.

47. Tin Ceilings — 18 patterns of tin ceilings ideal for Victorian homes and commercial interiors. Patterns from Victorian to Art Deco. Comes in 2-ft. x 8-ft. sheets; cornices in 4-ft. lengths. Illustrated brochure. **Chelsea Decorative Metal**. \$1.

93. Bevelled Glass — Large manufacturer of machine-bevelled glass, as well as fine quality hand-bevelled pieces and wheel engraving. Also: standard bevelled & leaded windows and door panels; custom work. Large catalog. **Cherry Creek Enterprises**. \$2.

111. Medallions & Mouldings — Lightweight polymer medallions and cornice mouldings are based on authentic designs — but are lighter and easier to install than the plaster originals. Free brochure. **MRA Associates**.

137. Polymer Mouldings — Classic mouldings based on authentic plaster originals — but now reproduced in

lightweight polymer for ease of installation. Come pre-primed for staining, painting, or glazing. Wide variety of styles. Color catalog. **S. Wolf/Janovic**. \$1.

176. Architectural Gift Items — Historic architecture on quality products: stationery, note cards, calendars, rubber stamps, posters, casual apparel, and more. Free Catalog. **Architectural Originals**.

214. Stained Glass — Stained and leaded glass lighting, windows, and doors. Original designs in Victorian & early-20th-century styles. Expertise in glass painting, etching, and bending. Brochure. **Lyn Hovey Studio**. \$2.

218. Plaster Ornament — Custom-made and in-stock plaster ornament: Medallions, mouldings, brackets, capitals, sculpture, etc. Specializes in neo-classic and turn-of-century ornament. Catalog. **Architectural Sculpture**. \$2.

DOORS & WINDOWS

9. Replacement Wood Windows — 16-p. booklet tells what to look for in a replacement window, and how to install it. Get a thermally efficient, genuine wood window in almost any size and historic shape. Free booklet aids window selection. **Marvin Windows**.

16. Replacement Wood Sash — Wood sash in any size and shape: Divided lite, round top, curved, double-hung, fixed, casement, or storm sash. Insulated glass can be supplied. Also: shutters, screen doors, and trim. Illustrated brochure. **Midwest Wood Products**. \$1.

32. Wooden Screen & Storm Doors — Wooden combination screen and storm doors have period look and are more thermally efficient than aluminum doors. Several styles (including Victorian and Chippendale) and all sizes. Catalog. **Old Wagon Factory**. \$2.

41. Colonial Wood Windows — Replacement wood windows featuring low-E glass and true colonial-style divided lites. Custom and stock sizes. Self-storing storm windows of Ponderosa pine. Free brochure. **Wes-Pine**.

74. Traditional Wood Doors — Large selection of handcrafted wood doors, with stained, etched, or bevelled glass inserts. Will also custom-build any type door or glass. Custom carvings. Color catalog. **Jack Wallis' Doors**. \$3.

149. Metal Weatherstrips — Interlocking metal weatherstripping (the permanent, professional weather seal for doors and windows) is available in stainless steel, bronze, and zinc. Also automatic door bottoms. Standard or custom sizes. Free catalog. **Accurate Metal Weather Strip**.

166. Custom Doors — Company specializes in doors of virtually any size, shape, and species of wood. To discuss your needs, simply call (516) 352-4546. **The Doormen**.

210. Custom Windows & Doors — Over 35 years of experience in building windows and doors to your architectural specifications. Dealer for Caradco windows. Has supplied windows for major restorations. Free windows flyer. **Selrite Millwork**.

FINISHES & TOOLS

31. Rotted Wood Restoration — Two-part epoxy system restores rotted wood, so you can save historically significant and hard-to-duplicate pieces. Repairs can be sawn, drilled, sanded, and painted. Free 4-p. brochure. **Abatron**.

35. Plaster Washers — Inexpensive plaster washers can re-secure loose plaster ceilings and walls. Save enormous plastering bills. See OHJ Oct. 1980 for application details. Starter packet of 3 doz. washers. Charles Street Supply. \$4.05.

79. Paint Scrapers — High-quality, long-lasting tools for the serious-minded user: Specialty chisels, masonry tools, rippers, slater's tools, paint scrapers, wall scrapers, cement edgers, star drills, etc. Professional tool catalog. John Stortz & Son. \$5.

92. Paint Stripping Chemicals — Paint remover in commercial quantities for professional vat strippers. Nonflammable formula 851-T packed in 50-gal. drums for cold dip tank where thin viscosity required. Free brochure. Chemical Products Co.

132. Renaissance Wax — This is the same wax used by the British Museum on its antique furniture. Protects from liquids, heat, and finger marks. Also good for marble, metal, leather. Send for 8-oz. can. Cereus, Inc. \$11.95.

134. Wood Finishes — Quality products priced below advertised brands: Refinisher removes old clear finishes; 100% tung oil for low-lustre wipe-on finish; tung oil varnish for wipe-on satin sheen. For maintenance, lemongrass oil, and furniture wax remover/cleaner. Free catalog. Hope Co.

154. Wood Restoration — Three new epoxies restore rotted or damaged wood: low-viscosity penetrant encapsulates rotted fibers; resin filler flexes like natural wood; trowelable mix fills large areas. Free brochure. Advanced Materials.

155. Power Tools — Professional-quality power woodworking tools at hard-to-beat prices: 3/8" heavy-duty drill \$66; heavy-duty light-weight finishing sander \$43; belt sander \$126. Free catalog. Beaver Tool & Supply.

179. Carbide Paint Scrapers — Save hours of tedious scraping by using the best tool: Super-hard carbide blade scraper. Lifetime blade replacement guarantee. Shipped ppd. Hamilton Enterprises. \$15.45.

206. Exterior Restoration Coatings — Premium-quality elastomeric coatings are designed for restoration and new construction. Ideal for use after exterior stripping. More durable than regular paint. Free brochure. Armor Plus Coatings.

217. Rotted Wood Repair — Brochure shows how to use new two-part wood repair system: Hardener penetrates rotted wood, stabilizing remaining fibers. Filler rebuilds surfaces. Can be drilled, sanded, painted. Widely available. Free. Minwax.

FURNISHINGS

6. Radiator Enclosures — All-steel radiator enclosures protect walls, drapes & shades from radiator smudge; direct heat into room. Many styles & colors; baked enamel finish. Buy factory-direct. Brochures \$1 (refundable). Monarch. \$1.

17. Antique Furniture By Mail — A changing inventory of antique Victorian furniture available by mail: Rococco, Renaissance Revival, and Eastlake styles. Careful packing insures safe delivery. Send for catalog. Antiquaria. \$3.

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PRODUCTS NETWORK

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1087

ADVERTISER'S INDEX

Product Network No.	Page No.	
20 AA Abbingdon Affiliates	13	220 Dancing Cactus Enterprises
31 Abatron	61	52 DeWeese Woodworking
149 Accurate Metal Weather Strip Co.	7	160 Decorum
203 Addikson Hardware Co.	69	8 Designs in Tile
154 Advanced Materials	7	101 Devenco Louver Products
23 Ahren's Chimney Technique	61	225 Eldenwood Enterprises
205 All Wood Products	11	55 Erie Landmark Co.
19 Anthony Wood Products	61	104 Flue Works
17 Antiquaria	63	179 Hamilton Enterprises
49 Antique Hardware Store	Inside Back Cover	228 Heritage Mantels
176 Architectural Originals	67	208 Iron-A-Way, Inc.
218 Architectural Sculpture	59	22 J.R. Burrows & Company
206 Armor Plus Coatings	7	74 Jack Wallis' Doors
18 Ball & Ball	15	137 Janovic Plaza
29 Besco Plumbing	56	181 La Haye Bronze
27 Bradbury & Bradbury	9	202 Linen & Lace
90 Bradford Consultants	65, 67	111 MRA Associates, Inc.
229 Brass 'N Bounty	74	110 Mac The Antique Plumber
21 Brass Light Gallery	16	173 Mad River Woodworks
59 Campbellsville Industries	65	9 Marvin Windows
132 Cereus, Inc.	9	215 Midget Louver Company
47 Chelsea Decorative Metal Co.	65	16 Midwest Wood Products
93 Cherry Creek	65	6 Monarch Radiator Enclosures
46 Cirecast, Inc.	63	113 National Supafu Products
158 Competition Chemicals	63	5 Nixalite of America
204 Connecticut Cane & Reed Co.	63	223 Old Jefferson Tile Company
216 Constantine's, Inc.	75	32 Old Wagon Factory
42 Country Curtains	15	227 Olde Virginia Restoration
51 Crawford's Old House Store	67	28 Past Patterns
98 Cross Industries	8	61 Pasternak's Emporium
44 Cumberland Woodcraft	16	114 Perma Ceram Enterprises
		38 Protech, Inc.
		117 Putnam Rolling Ladder
		10 Rejuvenation House Parts
	Inside Front Cover
		65 Renovator's Supply
		66 Restoration Works, Inc.
		11 Roy Electric Company
		171 Salvage One
		1 Schwerd Manufacturing Co.
		224 Shaker Workshops
		7 Shuttercraft
		15 Silverton Victorian Millworks
		30 Smith-Cornell
		209 Southampton Antiques
		14 Steptoe & Wife
		138 Testfabrics, Inc.
		166 The Doormen
		221 The Fan Man
		134 The Hope Company
		2 The Joinery
		222 Tiresias
		123 Transylvania Mountain Forge
	5, 70
		67 Tremont Nail Company
		125 Vande Hey Roofing
		4 Victorian Lighting Works
		50 Victorian Warehouse
		36 Vintage Valances
		13 Vintage Wood Works
		41 Wes-Pine Millwork

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opinion... Remuddling



This photo, taken c. 1915, shows the house with its character intact, some 70 years after it was built.

GONE
TODAY...
HERE

TOMORROW?

Usually, Remuddling of the Month shows a house that has lost its character in one fell swoop, a victim to someone's redesign "inspiration." This time, we examine a quintessential example of how a steady series of seemingly small changes can bleed away a house's antique beauty, and leave it looking ho-hum and cheap.

John and Laura Lazet of Mason, Michigan, have nominated their own house: "It was built sometime in the 1840s or '50s. We've learned that we are only the fourth resident owner in nearly 140 years. However, the owners just prior to us were not as sensitive as they might have been.

"The first photograph was taken around 1915; the second, in 1986. Comparing them reveals the various remuddlings: removal of the original front porch and replacement with new foundation and square pillars; a standard, treated-wood deck with sliding patio door; concrete-block steps; replacement of the original clapboard with wider aluminum siding; replacement of the metal roof with asphalt shingles; removal of all three chimneys



After another 70 years, however, the camera has an entirely different story to tell.

(one on the back of the house doesn't show in the old photo); new aluminum screen/storms on windows; replacement of wood screen doors with aluminum models; removal of the eaves trough; addition of foundation plantings.

"Unfortunately, the remuddling

was not confined to the exterior. However, we are carefully researching the house's history. We plan to replace the entire front porch with one similar to the original. Someday there will be a happy ending to this remuddling story."

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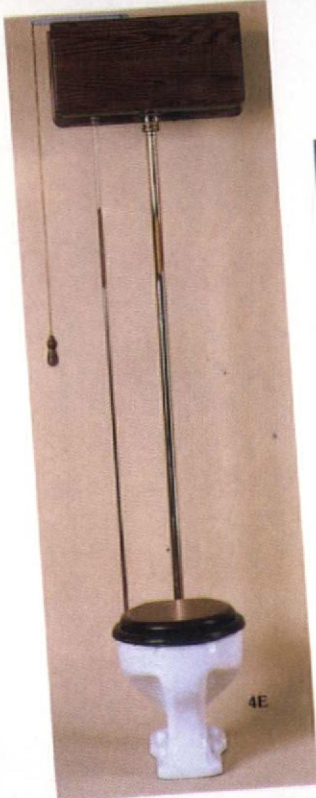
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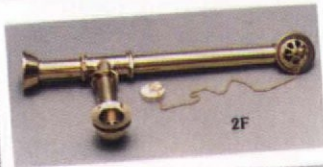
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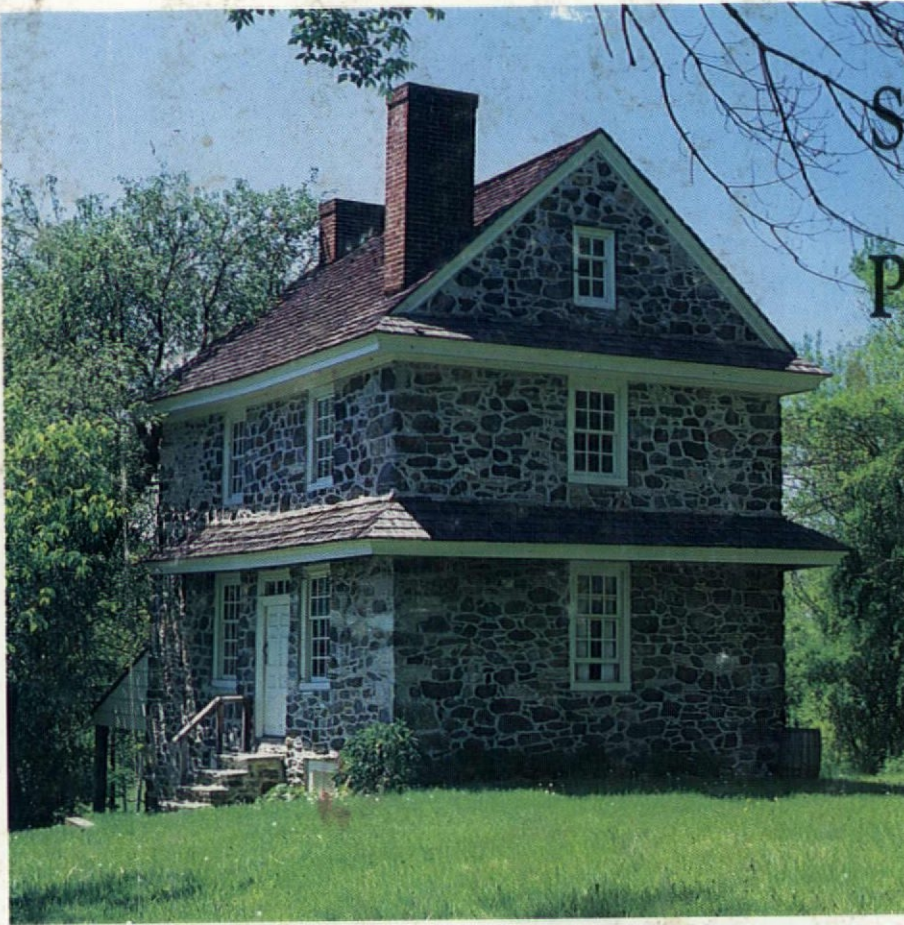


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THE EARLY STONE HOUSES OF PENNSYLVANIA



Chad House, c. 1725
Delaware County.

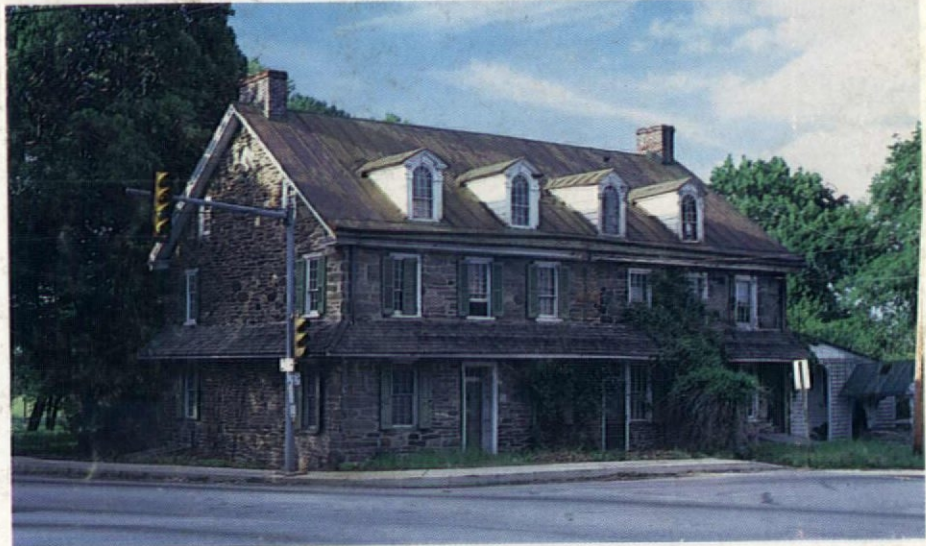
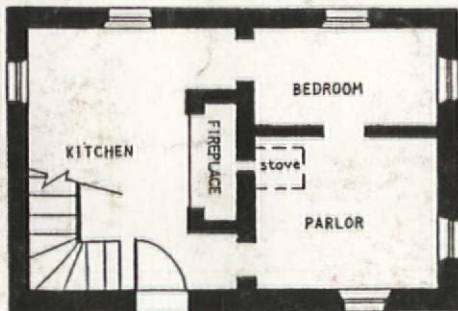


detail, Chad House

William Penn's colony was a mix of cultures. Thus English, German, Welsh, Scots-Irish, Moravian, and other building traditions were blended in the pleasant, distinctive stone farmhouses that still survive by the hundreds in southeastern Pennsylvania and surrounding areas.

Thick stone walls of limestone or schist are characteristic; brick was used less frequently. Many houses have pent roofs between first and second floors. Other common features are triangular hoods over doorways, and heavy cornices across the gables, creating closed pediments.

Early examples of the 1700s possessed such lingering medieval elements as steep



Rose Tree Inn, c. 1806 (left half) Delaware County.

roofs, small window openings, board-and-batten doors, and an irregular fenestration that indicates informal Old-World room plans. Many have a Germanic, two- or three-room plan arranged around a center chimney, with a narrow, enclosed winding stair in a corner. The influence of the English Georgian is evident in later examples: symmetrical fenestration and floor plan, center hall

and stair, panelled doors and shutters, end chimneys.

The picturesque, comforting quality of these houses has long been appreciated, as evidenced by countless revivals in the first decades of this century in the suburbs of Philadelphia and other cities in the Delaware River Valley.

—J. Randall Cotton
Wallingford, Penn.