



# The Old-House Journal

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Painting Hints II.....	159
A New Fire Hazard.....	163
Hot Water Heating System.....	166
Sanding A Parquet Floor.....	168
Restorer's Notebook.....	175
Cosy Corners & Inglenooks.....	178

NEXT MONTH.....Pattern Book Houses

Restoration and Maintenance Techniques For The Antique House

## Decorating For An Old-Fashioned Christmas

By Tom Gerhardt



CHRISTMAS WAS A VICTORIAN invention-- that is to say, Christmas as we know it. Before the Victorians began decorating their houses with greenery and ribbons, for example, green and red were not the "Christmas" colors they are today. Even Santa Claus did not become widely known as the Christmas hero he is, before the mid-19th century.

A FESTIVE CHRISTMAS that complements a restored Victorian house challenges the imagination. Few new "reproductions" make suitable Christmas decorations.



Therefore, most Victorian decorations must be custom-made from raw materials used together with antiques of the period.

A COUPLE OF BASIC RULES should be followed when creating a festive Christmas. Keep in mind materials that would have been available and used during the restoration period of the house. Aluminum decorations, for example, flashing lights, lighted



plastic figures of snowmen, Santa Clauses and reindeer, even artificial greens and trees usually can't be considered. Furthermore, remember that decorations should enhance the appearance of the antique setting rather than detract from, or hide it.

Maneuver them to fit the architecture of the building, and/or the arrangement of the furniture.

TRADITIONAL DECORATIVE MATERIALS include greenery, wreaths, candles and bows. But if you use only these materials, it can be difficult to display them effectively on the exterior at night as well as in the day-

time. So to achieve the necessary brightness, lighting must be sympathetically incorporated.



LIGHTED CANDLES in all of the windows of an old house are a very effective, simple, and appropriate way of imparting joyous greetings from the entire building. This device seems to bring all of the other decorative effects on or around the building together into one unit. And, there are several different ready-made candelabra and wreaths with electric candles that can be bought in stores. Although the most authentic form would be the wax candle, it is entirely too impractical and dangerous to be used in this application.



AT THE GLENN HOUSE, in Cape Girardeau, Missouri, we used traditional red wreaths with candles in the center. In the early years of this century, these were made with chenille. Lately, they have been made with red cellophane, although these are becoming very difficult to find. There are many avenues open for creativity in using lighted window decorations, even to the point of constructing old-style candleholders of wood or metal for each window, or outfitting pine-cone wreaths with lighted candles.



WE USED STORE-BOUGHT wreaths at the Glenn House, and further decorated them by tying large red bows with long tails on them. The tails could slip down over the candle, like the decoration look less commercial, and hide the electric cord.



(Continued on p. 172)



# One Gallon Covers...

## Choosing Equipment Part 2

By David Hardingham, Reidsville, NC

**U**NLESS YOU SUBSCRIBE to finger or spatter painting, there are four methods of paint application open to you: Brush, spray, roller, and, more recently, wet pads. Regardless of what the Happy Family Painting Hour advertisements imply, all require skills.

### Wet Pads

**W**ET PADS, made from a variety of textures of plastic foams or molded plastics with short bristles, have been around since World War II. Though I have tried a number of them, I confess I have no expertise in their use. Those I have used worked, but not like the demonstrations on TV.



FOR CERTAIN APPLICATIONS where large quantities of paint are to be smeared on, as when painting concrete or cinder block, they do a good job, though you will use less paint and get better penetration with a spray.

BECAUSE THEY COVER such a large area (a 4 in. x 10 in. pad contacts 40 square inches) they are not too satisfactory in moving paint for an even application on smoother surfaces, walls for example. Here, if you want to fuss with them, they'll do fairly well even though you'll spend a lot of time learning how to make them function properly. I am speaking here of their



use with latex paints. In enamels of the alkyd family, and especially on panel doors or trim, I, at least, have found them useless. I am not knocking progress, I just don't feel that the ultimate answer to pad painting has yet been found. For the occasional painter, I don't recommend them.

### Spraying

**S**PRAYING IS ANOTHER AREA that is not recommended for anyone but the guy who paints a lot. Sprayers come in two general types, air and airless. A satisfactory rig of the airless variety costs in the vicinity of \$2,000, so we can skip that. There are other airless spray rigs that cost from \$12.95 up to \$85 or more, that propel fine droplets of paint mechanically, either by a rotating disc or vibrating diaphragm driven by what sounds like a doorbell buzzer.

THE BETTER TYPES (rotating disc) work quite well with practice, (I'd guess about 10 to 15 hours) and because they do not atomize the paint to the degree air guns do, there is very little drift of finely misted paint to float into the next room or beyond. The cheaper types, those with the vibrators, are not much use except possibly for wicker furniture. Their paint output is erratic, and varies from a tiny bit to very little per minute. What does come out tends to be in a fine mist which will drift nearly as much as air gun misting, interspersed with periodic blobs.



ROTARY AIRLESS SPRAYERS are more useful for driving paint onto a rough surface such as brick, stone, or cinder block. And, for these uses, you don't need much practice. But the vibrators, I feel, should be put back into doorbells.

## Air Spraying

**A**IR SPRAYING isn't recommended for the one time painter either. While these are made in small units, a good job on large areas calls for a spray outfit that will deliver 4.5 SCFM (Standard Cubic Feet per Minute) at 40 pounds continuously. A larger unit that will supply 6.0 SCFM is preferable. Unless you can borrow or rent one, best look to other methods. A good compressor will cost (new) about \$300, and worse, may require 220 volt power.

MANY CONTRACTORS UTILIZE the smaller units (little, single cylinder compressors without sophisticated controls) which work passably well for priming new (and thus unoccupied) houses. The output and coverage is faster than brush or roller, and they are great for ceilings and walls in places where floors are not yet finished, and windows don't matter. But like all air sprays, they require respirators or breathing masks for the operator and should only be used where massive ventilation can be achieved.



AND BEAR IN MIND that any air spraying means you will be painting the floors as well, even if you're only painting baseboards or ceilings. No matter how well covered the floors may be, you will soon find you are walking in a paint film and may be held captive until your shoes dry. Or, of course, you can leave them behind. Wiping them is a risky process, and chances are if you try to leave by wiping your shoes, you'll later find paint at a number of spots throughout the house. Some painters, but mighty few, keep a pair of outsized rubbers they slip on over their shoes when going out of a spray area.



SPRAY CANS might also be mentioned at this point, although they fit only obliquely into

what we are doing. Lacquers, enamels, and primers for a wide variety of purposes are available in aerosol cans, running in size from about 3.2 ozs. to approximately 13 ozs. They are wonderful little gadgets and less messy to use than standard air sprays (though they do generate some drift). Occasionally you'll get one that won't start; they all require a lot of shaking before use, but these are minor problems. Some care and attention is required in their use as the material build-up is fairly rapid, and despite what you may see on TV, even the most rapid drying types can cause runs if you don't keep them moving along.

ON A SQUARE FOOT BASIS, this is an expensive way to paint, but for a chair or table the convenience and speed of the spray makes it a logical choice if you can find the color, finish, and basic paint characteristics you are after.

FOR INTERIORS, used with proper overspray precautions (newspapers) they are ideal for metal priming. One 13 oz. can will prime radiators, pipes, grilles and similar metal objects in one to five rooms, quickly and well. And, if you clear the tip as the instructions say, the can will store for a year or longer without deterioration. Priming, by the way, is smart business if you have any bare metal--new, or just some you've cleaned rust from. The primer (zinc chromate, for example) provides a firm base for later paint, and one that inhibits rusting later on. Just be sure the metal is well cleaned and de-greased before priming.

## Rollers

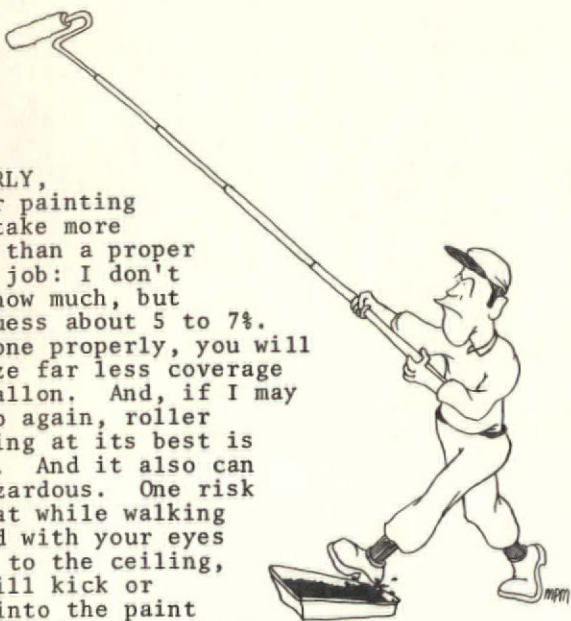
**R**OLLERS AND BRUSHES are the popular stand-bys for most occasional painters. If you elect to use brushes, they're all you need. If you go to rollers, brushes are necessary anyway for edging and getting into places rollers won't go--deep corners, for instance. Let's look at rollers first.

ROLLERS ARE AVAILABLE in 7-in. and 9-in. lengths, the 7 in. being the most widely used by beginners. The roller covers are available in a selection of nap lengths, ranging from very short (looks like mohair upholstery) to quite long (looks like sheepskin). As a general rule, the shorter nap rollers do a better job. They carry less paint per dip, but they spread it around better. Longer nap rollers must be used when the surface is rough or uneven; short nap rollers will skip over depressions, whereas longer nap types will usually get into them.

THE BIG ADVANTAGE of rollers is speed. They permit rapid covering of big areas, and are very satisfactory for ceilings, floors and large expanses of wall. Used with extension handles, they will reach high places (or down to floors) with less effort on your part. But extension handles exact their price. Most are flimsy at best, and each time you add an 18-inch section, you get closer to the impression you are trying to swing a flat iron on the end of a fly rod. As there are times when pressure must be exerted on a roller to get it into a slight depression, a springy, insecure handle doesn't help. Still, roller

technique is less sophisticated than brushing, and generally speaking you will have fewer missed spots.

EVEN DONE PROPERLY, roller painting will take more paint than a proper brush job: I don't know how much, but I'd guess about 5 to 7%. Not done properly, you will realize far less coverage per gallon. And, if I may say so again, roller painting at its best is messy. And it also can be hazardous. One risk is that while walking around with your eyes glued to the ceiling, you will kick or step into the paint tray. And you've never really been to Hard Rock Cafe until you've had this experience.



### Common Mistakes

**M**OST BEGINNERS, being human, fail to handle the roller properly. First there is a temptation to cheat a little and get more paint on the roller than prudence would dictate; thus, we hope, to cover a bigger area with each pass. The second common mistake is trying to run the roller over the surface too fast. Both these practices consume more paint per square foot, and will turn an inherently messy operation into an impossibly messy one. Too much paint on the roller tends to lead to blobs on the work, too thick coverage in many spots, and, after a few minutes, to paint coming down the handle and dropping in globs upon you or the baseboard, or the floor.



MOVING THE ROLLER TOO FAST causes skipping, and worse, tends to throw paint around the area. The worst case is an overfilled, long nap roller run at high speed. You wouldn't believe it.

BUT FOR ALL THESE drawbacks, rollers will get you where you want to be more rapidly than any other inexpensive method. If you are careful to follow the instructions, you'll find rollers will serve you well, and get you past the big open spaces quickly. In the over-all job, rollers won't make such a major impact on the time required as it might first seem, as the preparation of surfaces, and the painting of windows and other trim will take from two to four (or even more) times as long as the actual wall and ceiling painting.

AS A PERSONAL CHOICE, I seldom use rollers except for an occasional ceiling or garage floor. My reason is basically an aesthetic one. Rollers tend to leave a surface with a finely stippled effect, a texture some people prefer and most never notice. But brush texture is quite different, and where a brush has been used (as it must be) around the edges and in corners, the effect is a mis-match that I, at least, can spot from ten feet. This isn't a major objection, and one I'm reasonably sure most people would never be aware of. There are too many other blemishes in most jobs that are far more eye-catching.

### Brushes

**B**RUSHES ARE THE OLDEST TOOL in the history of painting. And I cannot emphasize this too much: GET GOOD ONES. While I cannot tell you here all that a good brush is, I will tell you it won't be cheap. Unfortunately, while a good brush is never cheap, all expensive brushes will not necessarily be good ones.

AS ONE SUGGESTION, at least until you are sure of what you are after, get your brushes from a paint or hardware store that supplies the local painters in your area. While many of these places will also carry junk, they are more likely to be staffed by people who know what they are doing. Also, if you get there early in the morning, you will probably encounter painters picking up supplies, and most of them will give you sound judgements about which brush to select. Sears, Wards and other well established chains have good materials, and you are usually safe in buying the top of the line. But the people who wait upon you may or may not know anything at all about painting. They will know what the store carries, and they can tell you what the labels say, but in many cases they are primarily merchandisers rather than technicians.

FOR YOUR GENERAL GUIDANCE: China bristles don't perform well with latex paints. Nylon bristles don't do too well in alkyds. There are now synthetic bristles that will do both--called by chemically confusing names--poly this or that, etc.--and they do it quite well. In most cases, new brushes will be marked on the handle or wrapper, as "for oil paints" (i.e. oil alkyds), "for latex paints" or "for all paints." I happen to prefer china bristles for alkyd work, particularly in the smaller sizes (2½ to 3½ inches), and use either of the other classes of synthetics for latex.

ANY GOOD BRUSH has a lot of bristles: Fine ones with flagged (split) ends at least 2½ inches

long in a 1½ inch wide brush; 3 inches long in a 2 to 4-inch brush; and 4 to 5 or even 6 inches long in the 4 to 6-inch widths.

THE BRUSH SHOULD HAVE a good "hand", that is, it should have a solid, springy feeling when pressed against the palm of your hand without feeling stiff. It also should have "fullness." Spread the bristles carefully and look into the center of the brush. If all you see is a block of wood, it belongs back where you got it. Best of all, talk with people who know.



FOR MOST JOBS, inside or out, you should arm yourself with a 5 inch brush for large areas, a 2½ inch width for most trim areas, a 3½ or 4 inch size if you are doing doors or cabinets. And, if you feel safer with it, a 1 or 1½ inch width for window mullions. For the average home painter, the dual purpose oil/latex bristle is probably the wisest choice.

IT IS WISE TO USE the largest brush possible. Large brushes carry more paint and will "work" it better than the their smaller brothers. The main reason you use small brushes is because you can't reach an area with a larger one. But if you can get to the surface you want to paint with a big brush without bumping into something, go ahead. I have even painted French doors with a 5 inch brush.

walls were painted before the paper was put on--a "standard" practice, but one often ignored by workmen in a hurry these days.

IF, HOWEVER, YOU HAVE PAPER (not vinyl) on dry wall that was properly painted, it is advisable to use water with a little vinegar (1 to 2 tablespoons/gallon), soak it well and remove it wet with putty knife or taping knife. A tank sprayer is a big help (I use the same one I spray the roses with) for fast wetting. A wallpaper steamer, if you can rent one, is a bit less messy and very effective but you risk getting a few burns.

DROP CLOTHS USED ON THE FLOOR should be cloth. The less expensive plastic covers are fine for draping over furniture, but they are not absorbent, and if used on the floor, they will simply catch drops of paint and hold them for you to step upon so you can track paint around the house. This is always a risk anyway even with cloth underfoot, but why make it worse?

THE PUTTY KNIFE AND TAPING KNIFE are standard paint store items and usually are available in flexible or rigid blades. I prefer the flexible for the putty knife, the rigid for the taping knife; but no harm will come from using either.

THE NAIL SET is to re-drive finishing nails that have backed out of the walls or woodwork, and the easiest for a beginner to handle is a 3/32 inch size. Thus equipped, you should be able to handle any interior paint job.

Illustrations by Matthew Munisteri

## More Equipment

OTHER EQUIPMENT that should be at hand for interior painting includes drop cloths, a 4 or 5-foot step ladder (or, if you're short, or if you've got 10-foot ceilings, you may need a 6-foot ladder), a 1-inch putty knife, a 5-inch taping knife, a hammer, a nail set, a sharp chisel and assorted screwdrivers.

IF YOUR JOB INCLUDES wall-paper removal, I would recommend a Red Devil WP-2 scraper and a good supply of replacement blades, provided you are removing paper from plaster. This tool will enable you to strip the paper off dry, even three layers of it easily and rapidly. If the paper is strippable vinyl, just loosen it at an edge and pull it off in strips. If you have paper on dry wall (gypsum board), you will not get it off unless the

NEXT MONTH: MATERIALS & STRATEGY



# Wood Stoves And Metal Chimneys: A New Fire Hazard

By The Rev. Thomas G. Souders, Philadelphia, PA

THE SKY WAS ORANGE when we topped the hill about a mile from the house. We could see that the top section of the old roof was already in flames. As we took the first line into the ground floor and approached the spiral staircase, I thought that the fleeing residents must have left the lights on on the second floor. But no, it was the steady light of the fire, already dropped into the third floor and working into the second floor!

WHILE WORKING A CHARGED FIRELINE into the third floor I noticed the old three-by-ten beams that were exposed on the second floor ceiling and decided that we could safely enter the third floor--even if some of the floor boards were weakened or burned through.

EVENTUALLY, the fire was extinguished. But the old pegged roof rafters were mostly consumed, as were the wide floor boards, spiral steps, window casings and furniture on the third floor.

WHAT CAUSED THE FIRE? A prefabricated metal chimney to serve a woodburning fireplace had been installed in a new portion of the house that has mineral-surface asphalt shingles. But the old section of the house had old wood shingles. And it was close enough to the new metal chimney to be set ablaze by sparks from the woodstove.

## A Deadly Pattern

AS A VOLUNTEER FIREMAN, I could describe a number of similar roof fires I have seen... enough to believe we are confronting a new danger. The hazard is a composite of technology, the energy crisis, and the unfortunate dovetailing of several safety weaknesses. The fateful combination seems to be a smooth, straight, pre-fabricated metal chimney run from a wood-burning stove to a point above a roof of wooden shingles.

ANY ONE OF THESE ELEMENTS is safe--by itself. Woodburning stoves, properly installed, are safe. Metal chimneys with a Class "A" rating



and the proper clearances are not a hazard. Wood shingles make a long-lasting roof surface and are safe under controlled chimneys. But put all three together and watch out!

## Metal Chimney Hazards

IT IS MY PERSONAL CONVICTION that the smooth circular straight chimney pipe with only a metal cap is the principal culprit. In this new type of chimney, the smoke is able to swirl, without appreciable friction loss, throughout the entire rise of the chimney--gaining speed all the way. When sparks are given off by the stove, these burning particles swirl up the smooth narrow flue--maintaining both their substance and temperature.

WHEN THE BURNING PARTICLES emerge from the metal chimney, they are still heavy and hot. Finally, the metal cap changes their direction 180 degrees and deflects them toward the roof surface.

BY CONTRAST an old fireplace has a smoke shelf, a knee bend, a taper and an offset. This in turn leads to a throat of rough stones and bricks that gradually tapers down to a square shaft--often topped with a massive lid that is several inches larger than the top of the chimney.

TO BE SURE, the old fireplaces make it hard to light a fire because of this impeded draft. But the loss of gas velocity evidently serves as a safety factor. The low gas velocity in the old fireplace-chimney combination discourages the transfer of burning particles up the chimney. On the other hand, the greater gas velocity in the new metal chimneys tends to suck up all particles that are generated near the connection to the stove.

## Some Solutions

**F**OR EVERY PROBLEM, there are solutions. While each homeowner has to find the solution best suited to his or her conditions, I can offer a few suggestions. Since this type of roof fire is caused by a chain of events, if you break any link (or preferably several) you can eliminate the danger.

**YOUR SAFETY CONSCIOUSNESS** should start at the stove. Never put paper on an existing fire. (When a neighbor of mine did this, the flames and sparks shooting out his chimney were quite visible across the street!) Control creosote. Minimize the build-up of this black, sticky flammable substance by burning as little soft wood as possible (particularly pine). Try to burn only seasoned hardwood.

**LET THE FIRE BURN HOT** several times a week to aid natural removal of creosote. Clean the chimney at the end of the heating season. (I have found better results with prompt cleaning as opposed to waiting until fall.) If you are doing the job yourself, be sure to purchase the right sized chimney brush.

**THE TARS AND PHENOLS** in creosote are gradually reduced to carbon when allowed to remain in the chimney. To this, add the carbon directly condensed from the cooled smoke. Given the proper installation of expensive specially treated chimney wall, the creosote will drip back down to the stove or clean-out box and either be removed or rendered harmless until removal.

**WHEN CREOSOTE** is allowed to build up over a period of time and catches fire it sounds like a rocket engine being fired in your chimney. The roaring fire is extremely intense and can do such dangerous things as burning through the metal chimney wall, or releasing burning material to be carried up and out the stack onto your roof.

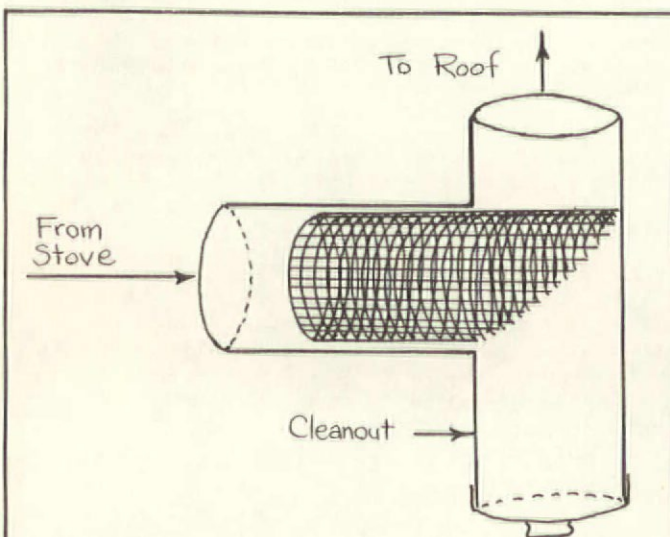


Diagram 1--Stainless steel screen installed at the cleanout acts as a trap for sparks and burning particles.

**N**EXT PLACE to arrest trouble-making firebrands would be at a location between the stove and its chimney connection. If your installation is tight and cannot endure any modification, then it may have to remain as is. However, if you have the room, you might want to plan for a clean-out trap. This will cause a widening of the cross-section area and thereby will temporarily decrease the flue-gas velocity. This means that the heavier still-burning particles will have a chance to drop out of the chimney.

I WOULD SUGGEST a homemade trap-screen at this point. A truncated cylinder of stainless steel 1/2-in. mesh with 3/16-in. wire diameter should do this job. (See diagram 1.) If this shape is slipped into the "tee" connection from the stove, with the open part facing down, it should hold the large particles back and permit them to drop into the clean-out.

IF YOU FABRICATE a trap-screen yourself, it would be wise to make a template out of heavy single-ply cardboard in order to get just the right diameter and angle.

## A Screening Cap

**L**AST LOCATION TO ARREST any fleeing firebrands is at the chimney cap. A stainless steel wire mesh could be placed inside the cap. (I am surprised that commercial units do not come equipped in this manner.) At this location, I would want to use a finer mesh. A good size would be 1/4-in. openings with 1/8-in. diameter wire.

IF YOU HAVE a cracker-jack sheetmetal worker, he could make you an additional section for

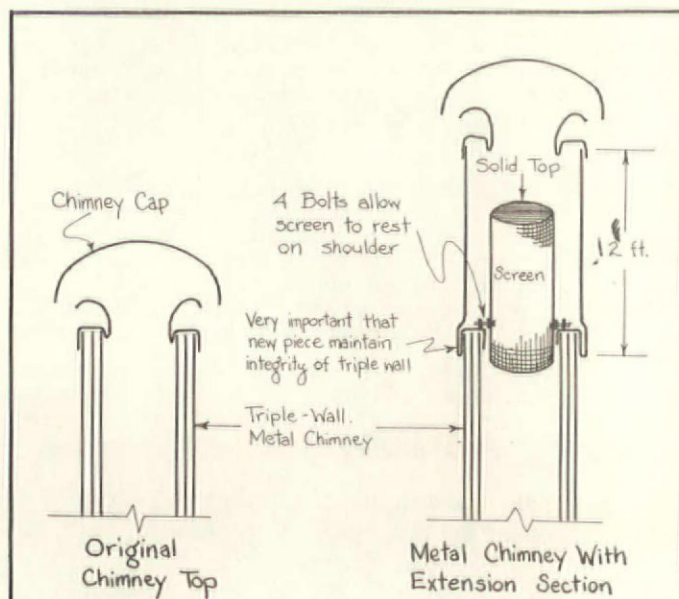


Diagram 2--Extension section with stainless steel screen at top of chimney acts as a spark arrestor.



your metal chimney with three goals in mind:  
(1) Trapping sparks; (2) Maintaining draft;  
(3) Reducing flue-gas velocity in this section.

THESE THREE OBJECTIVES would be accomplished by an additional section (see diagram 2). This additional section attaches to the existing last section of chimney exactly as the metal cap does. This will maintain the integrity of this part of the chimney, permitting it to do its cooling/insulating task.

THE SCREENING/TRAPPING GOALS are achieved because the screen has a large surface area and the single wall stainless steel has a bigger inside diameter than the chimney--thereby lowering velocity. This addition would have to be removed and cleaned periodically as it will also serve as a trap for fly-ash.

## Dealing With The Roof

PERHAPS YOU HAVE a wood shingle roof in constant need of repair and are considering its replacement. Now may be the time to switch to a more fire-resistant material. But even a fire-resistant roof will collect leaves and airborne debris, which is flammable under the

right conditions. So it is unwise to believe you are totally safe just because your roof material is fire resistant.

FOR WOOD SHINGLE ROOFS, there are also fire-retarding materials that can be painted or sprayed on. (They should be renewed every five years.) Some people do not like these because they feel that the ability of the wood to swell is inhibited. This can be a problem because wood shingles are installed loose and swell enough when wet to completely tighten the roof.

SMOKE DETECTORS should already be part of your home's standard equipment. If you have a wood shingled roof, you are certainly aware that the source of ignition need not be yours. A neighbor's trash fire or faulty furnace may do you in! An additional smoke detector, installed in the attic or cockloft, would be a wise investment.

WHEN WE MOVED into our present home with its (at that time) enormous wood shingled roof, I immediately did three things: (1) Clearly posted the Fire Dept. phone number; (2) Provided a pre-connected length of garden hose to reach the roof; (3) Kept handy a ladder that could reach the roof. 🏠

# 7 More Ways To Burn Your House Down

THE HAZARDS described in the preceding article are only a few of the unusual ways in which house fires can start. Here are a few other ways that are related to restoration and rehabilitation:

● FLAME TOOLS FOR PAINT STRIPPING--Propane torches and blowtorches used for paint stripping are extremely dangerous--especially when used around hollow spaces, such as cornices and wall partitions. Hollow spaces can contain highly flammable material--such as dust, or nests of rodents, birds, etc.--that is totally invisible to you. A stray spark can fly into these hollow spaces and smoulder for hours before bursting into flame.

THE MASTER HG-501 Electric Heat Gun presents less of a fire hazard because it is not a flame tool. It does generate heat, however, and we would never recommend using it around a hollow space such as a cornice.

● SAWDUST FROM FLOOR SANDING--This material should be regarded as an incendiary bomb. Sparks can be generated when the sandpaper strikes a nail in the floor. The spark can be sucked up into the dust bag...and smoulder undetected for many hours...only to burst into flame during the night. All floor sanding sawdust should be removed from the house immediately--or at least never left by itself.

● FLAMMABLE PAINT STRIPPERS--Flammable removers used in conjunction with steel wool can be a lethal

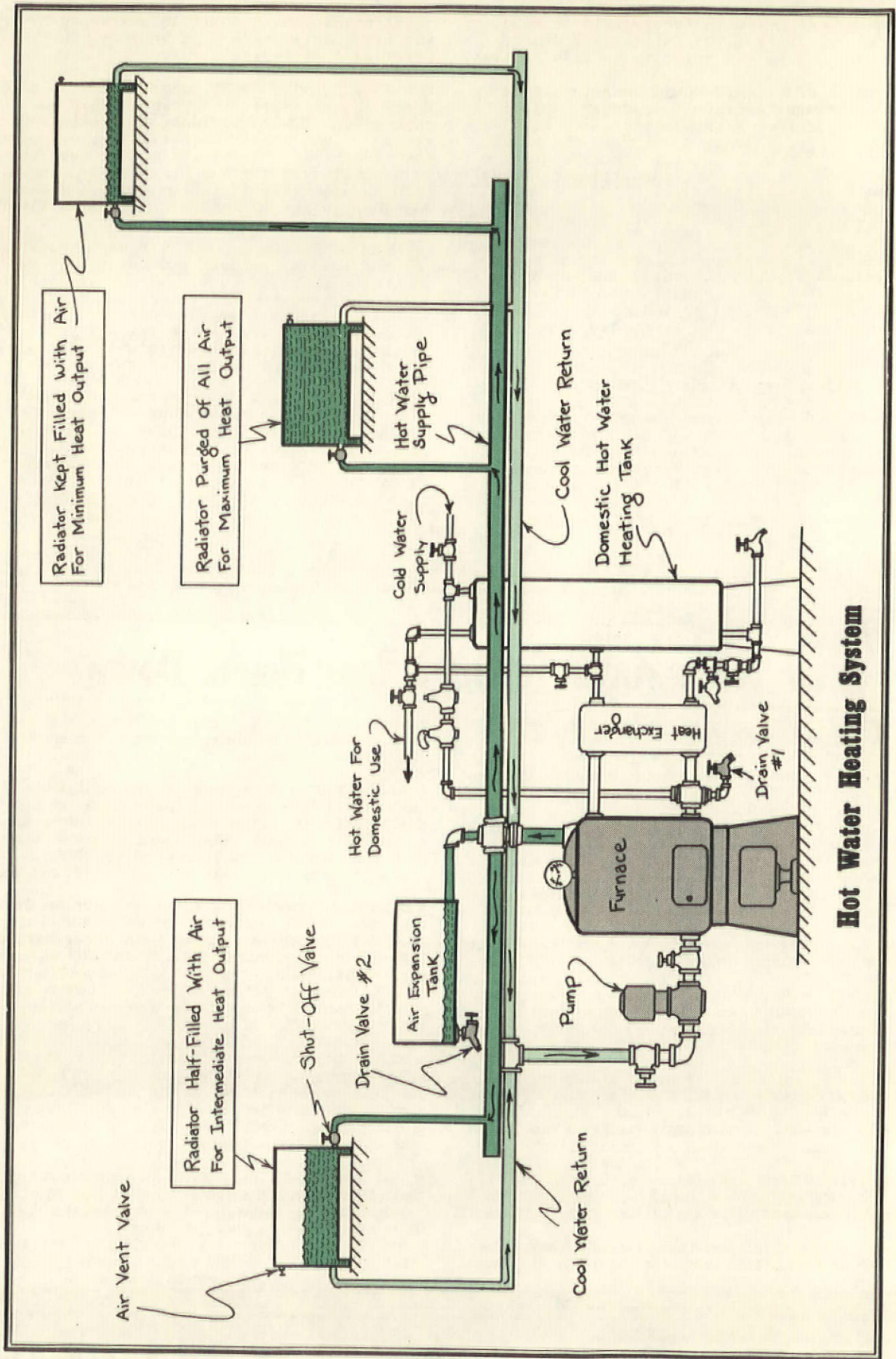
combination. A spark generated when the steel wool accidentally hits an electrical outlet can set the adjacent remover ablaze.

● OLD STOVE OUTLETS--At least one subscriber has had a severe fire because he didn't check out his chimney stack to inspect holes that had been created for old stovepipes. When a wood fire was started in the fireplace, sparks strayed out of an inadequately sealed stovepipe hole on the floor above.

● SPONTANEOUS COMBUSTION--Drying oils, such as linseed and tung oil, generate a lot of heat when they oxidize in air. An oil-soaked rag or paper towels, left in a confined space like a trash bag, can generate sufficient heat to burst into flame. The editor of the OHJ had such a fire--and averted a major disaster only because the fire was accidentally discovered in time.

● WOOD STOVES--Improperly installed wood stoves are probably the most rapidly growing cause of house fires after deliberate arson. If you are having a wood stove installed, be sure the installation gets a thorough safety check. Your local fire department can suggest proper procedures.

● FAST-DRYING VARNISHES--Quick-dry finishes get their speed from the evaporation of highly volatile--and flammable--solvents. If these vapors build up in a closed room, they can be ignited by a pilot light or a cigarette. Use plenty of ventilation! 🏠



**Hot Water Heating System**

# Fine-Tuning A Hot Water Heating System

## Radiator Adjustments Save Energy

By Roland A. Labine, Sr., Somers, CT

**M**Y HOUSE, an 1828 Greek Revival farmhouse, has all the problems typical of old houses. One of them is an antique hot water central heating system. Like many old heating systems, several of the radiators are oversized, leading to an unbalanced distribution of heat ...and to a wasting of energy. To complicate matters, in winter there are sections of the house that I don't want to heat at all. I have learned how to fine-tune the system so that I get just the amount of heat I want coming out of each radiator.

I AVOID USING the shutoff valves to regulate the hot water flowing through each radiator. In my experience, every time you try to use these valves to throttle the flow, the stem packings start to leak. Some readers may prefer to use the shutoff valves as flow regulators and repack the valve stems as necessary. In my system, all shutoff valves are always left in the full-open position so that repacking of valve stems is seldom, if ever, needed.

THE IDEA BEHIND MY SYSTEM is quite simple: You regulate the amount of hot water that enters each radiator by controlling the amount of air in each unit. The more air there is, the less hot water that can enter the radiator--and thus the less heat it will throw off. This is contrary to standard instructions for hot water heating systems in which you are directed to make sure that all radiators are free from air pockets.

NOTE: This idea only works on hot water systems that have radiators. It won't work on baseboard heaters that use finned tubes for heat transfer.

### Draining The System

**I** DRAIN MY HEATING SYSTEM each fall to flush out the pipes and to make sure I have an adequate air cushion in the air expansion tank. After I make sure the furnace is shut off, here's the sequence I follow to drain the system:

1. Attach a garden hose to Drain Valve #1 and run the hose to a convenient water disposal point.
2. Attach similar hose to Drain Valve #2 on the air expansion tank and run it to a disposal point.
3. Open Drain Valves #1 and #2.
4. Open the air vent valves on all top floor radiators.
5. When top floor radiators have drained, open air vent valves on first floor radiators. (If you open them before top floor units have drained, water will squirt out.)

### Refilling Radiators

**T**O KNOW WHICH RADIATORS you want to operate at full heat and which ones at partial heat, you may have to accumulate a full heating season's experience. Then, you'll designate each unit as full heat, half heat, or minimum heat. These designations govern your procedure in filling the system.

TO START FILLING, I make sure that all the drain valves and all air vent valves are closed. Then I open the cold water supply valve. When the water pressure gauge on the furnace reads 15 p.s.i. (the normal operating pressure of the system), I go to a first-floor radiator that has been selected for full heat. I open the air vent valve and allow air to escape until water starts to squirt out of the vent valve. That indicates all air is purged and that the radiator is full of water. I time how long it takes for the radiator to fill.


NEXT, I go back to the cellar and watch the water pressure gauge. When it gets back to 15 p.s.i., I go on to fill the next radiator.

FOR A RADIATOR that has been designated for half-heat, I open the air vent valve for only half the time it took for the first radiator to fill. This will leave the radiator approximately half full of water. After the system returns to 15 p.s.i., it's on to the next radiator. Nothing is done to those radiators that have been designated for minimum heat; i.e., they are left full of air.

AFTER ALL THE RADIATORS on the first floor are dealt with, the process is repeated on the second floor. Last step is to go back to the furnace and, when the pressure comes up to 15 p.s.i., to turn off the cold water supply valve. Theoretically this supply shutoff should be handled by the pressure regulator valve. But I have found this to be a notoriously unreliable unit and prefer to control the system pressure manually.

### Care Of The Pump

**W**HILE I AM WORKING on the system, I also oil the shaft packing and impeller bearing on the hot water circulating pump. The impeller shaft bearing requires lubrication every month during the heating season. Otherwise, you get excessive wear and leaks. You can also get excessive running noise that transmits to the entire house through the piping.

THESE RELATIVELY MINOR ADJUSTMENTS to the heat distribution system allow me to control where the heat goes and have been a vital part of my fuel-saving program. 

# Sanding A Parquet Floor

By Patricia Poore

**M**Y KITCHEN FLOOR provided a wonderful learning opportunity. It had all the "worst case conditions" to be confronted in wood floor refinishing:

- It's a parquet floor, and parquet presents special sanding difficulties. The criss-cross layout of the floorboards makes "sand with the grain" a meaningless recommendation; the softer woods in the border require a particularly light touch.
- A great deal of repair was needed. Pieces of the floor--both in the center and in the border--were missing. Some boards were cupped, and others gouged. Fifty percent of the floor was loose, due to popped nails, failed adhesive, and warping. Also, a fire on a lower floor in the past had left dark stains on some of the boards (from smoke and water).
- To top it off, the parquet floor was covered with ugly linoleum.

THERE ISN'T MUCH in the decorative arts literature about American parquet floors. In 17th and 18th century France, floors in the homes of the very wealthy were inlaid with geometric patterns in various colored woods. This parquetry was an upper-class distinction, requiring skilled labor. Parquetry for floors was revived in mid-19th century England, especially in country houses. There, as in this country, the intricate borders were available pre-arranged on a paper or cloth backing. Mass-produced parquet floors were common in American city houses during the late 19th and early 20th centuries. Relatively modest residences might have a different border pattern in every room, as is the case in my house.

ANYWAY, what follows are hints from experience. I've used the thrifty, "did-it-ourselves" rehabilitation of my kitchen floor as an outline for this article. Other floors followed, with fewer surprises and greater success.

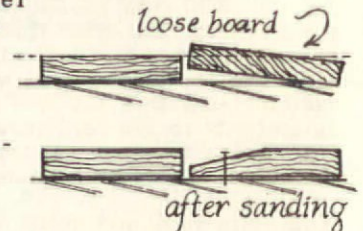
## Before Renting The Machines

**P**ULLING UP LINOLEUM is the easy part. Just go at it with chisel and putty knife for the instant gratification of any wrecking job. The real problem is what's left on the wood floor--gooey mastic and backing felt. Big chunks of this should be scraped off, but when the floor is to be machine-sanded anyway, you'll do the least damage to the floor by

letting the machine take off most of the mastic along with the old finish.

PREPARING THE FLOOR for sanding might require only that you set some nails; in other cases, this will be the most time-consuming task of all. Don't even rent the machines until all of the patching, gluing, and nail-setting is complete. If this is your first floor, the sanding itself will likely require a whole day. If you use some of your paid-for rental time to set nails and do repairs, you may end up needing the machine for an extra day, hiking the cost of the job. Repairs, by the way, take longer than you ever dreamed.

SINK EVERY NAIL so that the sandpaper won't catch and tear. Loose pieces of flooring should be glued down and nailed. (If a board is sanded while loose, not only do you risk splintering it, but you can also reduce it to wafer thickness.) Either white or yellow glue is fine. Use parquet nails for the larger pieces; these look like stubby finishing nails and are less likely to bend. For small pieces, or for very brittle old wood, use small brads. It's a good idea to drill a pilot hole for each nail.



AVOID TEARING the cloth backing under the thin parquet pieces (if it's still there). Peel loose pieces away from it and reglue to it rather than directly to the subflooring. Do this because the parquet--really a veneer layer--and the subflooring will move at different rates, providing a temporary bond at best. Better whenever possible to glue to the backing which is continuous under the parquet, acting as an underpinning. In any case, the nails help hold the pieces down.

**W**HEN PIECES OF THE BORDER are missing, there is an alternative to patching in mis-matched wood. The borders might incorporate just about any hardwood--so matching the color of a piece in a pattern is difficult. Practice selective cannibalizing: Steal some intact border from under radiators and appliances to replace missing pieces in more visible spots. Then patch in those less conspicuous spots with readily-available oak. If you intend to stain patched-in wood to match the original, wait until after the sanding is done.

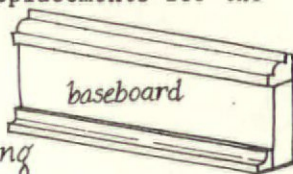
Also, if you have many similar border pieces to cut (triangles, trapezoids, etc.), it's worth setting up a jig for your table saw. Otherwise, just cut the pieces one by one in a mitre box.

THE PIECES you patch in will probably be higher than the surrounding floorboards. Glue them down, countersink the nails deeply, and let the sander bring the level down.

SOME BOARDS may be deeply gouged: Try prying them up and turning them over. Missing boards can be replaced with 1/4-inch thick oak "parquet strips" available at some lumberyards and at hardwood flooring distributors. Use these oak boards, too, to cut replacements for the border inlays.

BEFORE you start to sand, it's a good idea to remove the shoe moulding.

*shoe moulding*

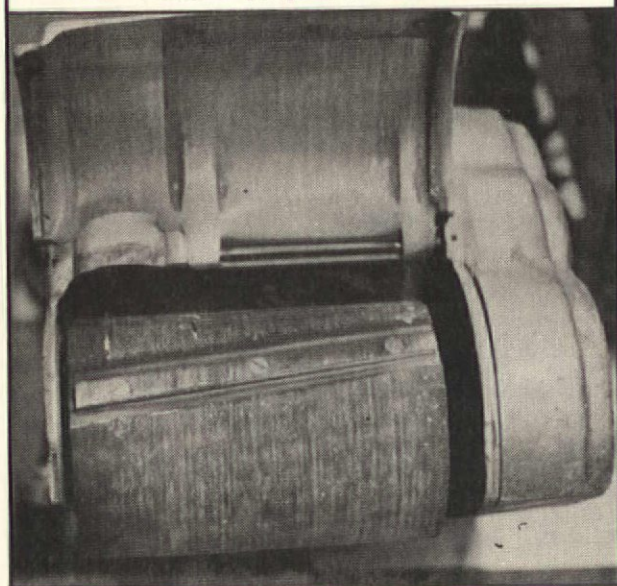


### The Machines, The Paper, The Process

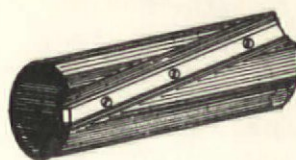
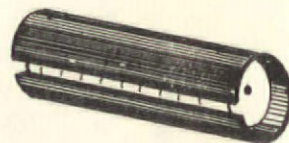
**N**OW THAT THE FLOOR is more familiar to you, judge whether you can indeed use heavy-duty machine sanders on it. Most pre-assembled parquet floors in this country were only 1/4 or 5/16 in. thick when installed, and if they've been heavily sanded in the past, they may be too thin to take it yet again. If that's the case, and the old finish absolutely must come off, your only options are chemical removal or hand scraping/sanding.

ASSUMING YOU CAN go ahead with the machines, you'll need to rent two. The large drum sander works on the major part of the floor; the smaller disc sander, or edger, is for close to the walls. These machines can be rented from some hardware stores, from some wood flooring retailers, and from virtually all tool-rental stores. Even with the two machines, it will be necessary to scrape and sand by hand in tight corners.

Drum sander (right), and its drum.



THE DRUM SANDER will have one of two types of drums for the sandpaper to wrap around. The kind that is easier to use has a groove that the paper is let into, and it is tightened with an allen wrench (supplied with the machine). Another type has big screws holding a metal strip which



clamps the paper. You must be sure to tighten those screws well every time you change the paper, using a properly huge screwdriver. If one of those screws were to

come loose, it would bore a deep groove in your floor.

THE EDGER has a spinning rubber disc underneath. Don't rent an edger with badly chewed-up or unevenly worn rubber--it will cut the floor surface unevenly. This machine has adjustable feet which regulate how much of the sandpaper hits the floor. It's important to adjust the feet so that a broad surface of paper contacts the floor. If the feet are too high, a narrow edge of paper will cut swirl marks in the wood. (See photo on next page.)

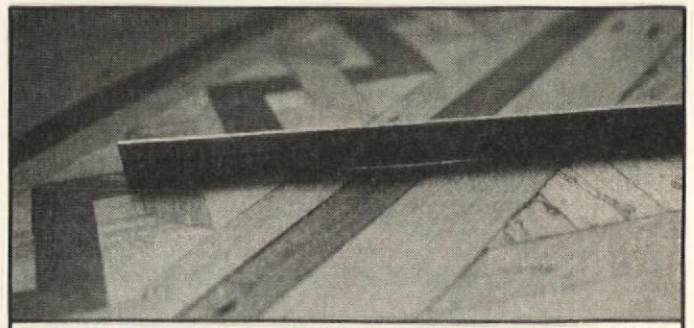
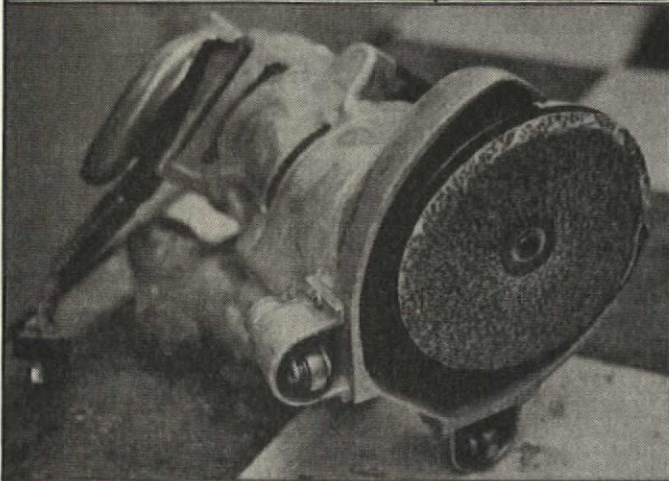
**G**ENERALLY, five grits of paper will be available to you when you rent the machines. Rule #1 for parquet floors: Don't ever use the gravelly, open-coat extra-coarse paper...not even to remove linoleum gunk. It takes extra pains to sand a parquet floor. On hardwood strip flooring, sanding is done with the grain of the wood, which prevents the wood fi-





Left, the disc sander used for edges of the floor.

Below, note the sandpaper-covered rubber disc, and the adjustable feet.

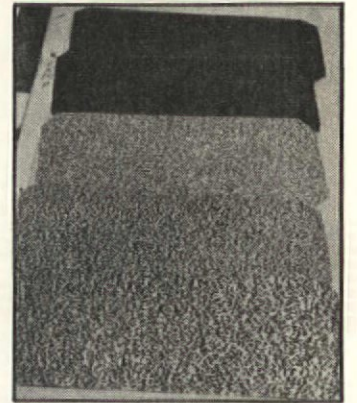


The mahogany strip was scooped out slightly because the drum sander hit it head on.

when, with the fine paper, you attempt to remove the sanding marks.

**S**ANDING is incredibly messy. Close off the room to be sanded, open windows, and wear a filter dust mask. Here's the schedule:

- Medium-coarse paper lifts old finish and levels the floor.
- Medium and medium-fine papers remove the marks left by the coarser paper.
- Fine paper smooths the floor as well as can be expected, taking out most of the previous sanding marks. Some contractors skip the fine paper; but for parquet floors in particular, this step is required.



bers from being torn. The criss-cross pattern of parquet flooring makes going "with the grain" impossible. This means skipping the coarsest paper to avoid leaving deep sanding marks across the grain; and it means taking extra pains with the medium and fine papers. And since parquet is so thin, you must not remove too much material...another reason to skip the coarsest paper.

**START WITH** the medium-coarse grade, or even with the medium grit if possible. Put up with changing the paper more often. It will save time in the long run.

**THE MIXING OF WOODS** in the border presents an extra worry: The softer woods will "dish" or get scooped out by the sander faster than surrounding woods. The way to avoid this is not to hit the softer woods head on. Go over the border obliquely, so that both sides of the drum are supported by the harder oak. You can also run exactly along the strips of soft wood. And with both the drum sander and edger, it is especially important when sanding the border to ease up pressure on the machines. Let them glide over the floor--don't press down.

**IF THERE IS** a thick finish or mastic on the floor, the sandpaper will have to be changed frequently--particularly since you'll be starting off with a medium-coarse paper. This paper changing is terribly frustrating unless you are prepared for the inevitability of it and have bought plenty of paper. Again: Don't try to rush the job by starting off with a too-coarse paper...you'll pay for it later on

**WHEN YOU RENT** the machines, ask for instructions on operating them and get a demonstration of changing the sandpaper. Pierce & Stevens Chemical (the manufacturer of Fabulon floor finishes) puts out a floor sanding guide that is very helpful. OHJ readers can get a copy for 25¢ by writing to Pierce & Stevens Chemical Corp., P.O.Box 1092, Buffalo, NY 14240.

**CONSISTENT** straight passes the length of the room assure that you'll keep the floor level and remove the finish evenly. Start at one wall, walk the sander at an even speed to the opposite wall, then pull the sander back over the same path to pick up some of the dust. Now lift the drum, re-align the sander for the next cut, and overlap the first pass by two or three inches.

**THE SPEED** of the machine across the floor regulates the depth of the cut made by the sandpaper. More material will be lifted if you hold back on the machine and proceed slowly.

**NEVER ALLOW** the sanding drum to contact the floor while the machine is stationary. It will cut a hole in the floor. Keep the machine moving. Lift the drum with the lever on the handle every time you stop.

**A COUPLE** of miscellaneous hints: (1) To keep the electric cord out of the way so you don't run over it, tuck it behind your belt before plugging it into the wall. (2) Wear crepe-soled shoes to avoid marking up the bare wood.

**BWARE DECEPTION:** The coarser paper, then the medium paper, will seem to leave the floor relatively smooth. This is the effect of the old finish having been removed, leaving bare wood that is matte, blond, and dull, covered with a layer of light-absorbing sawdust. But the scratches from the sandpaper are there! You must take many even passes with the fine paper if you want the finished floor to be worth all this effort. Don't get impatient now. Varnish (even satin varnish) will later tell all.

**SOME PLACES** shouldn't be attempted with the drum sander and edger. For instance, you should hand scrape and sand depressed spots (dents) rather than bringing the entire surface down to the low spots. Also, stair treads are best sanded by hand, or with a belt sander (also rentable), or by a combination of these methods.

**ONE LAST COMMENT:** Not everyone is up to this job. Be aware that refinishing floors requires labor as well as patience. It takes a certain height and strength to handle the drum sander especially. Since there are two machines and lots of hand work (setting nails, scraping in corners), sanding a floor is a perfect two-person job. The bigger person handles the drum sander, the smaller person the edger. Both will be tired at the end of the day.

### After Sanding

**R**EADYING THE BARE FLOOR for refinishing requires several steps. First sweep up the sawdust with a broom. (And get rid of it outside--compacted fine sawdust presents a fire hazard.) When you can see the surface, look carefully for swirl marks from the edger; for old finish still clinging to low spots; for popped or newly exposed nail heads. There will almost always be some fine hand-sanding to attend to, and some more nails that need setting.

**LARGER NAIL HOLES** and those that are discolored should be filled. Perfectionists will want to fill every hole. The easiest filler to use is linseed oil putty, straight from the can or

mixed with a bit of pigmented stain or oil tint to match the wood. For filling larger holes or cracks, experiment with sawdust mixed into white glue or varnish. Don't bother to fill cracks between floorboards, as the floor will continue to expand and contract, popping the filler. Don't use "plastic wood." This substance is too hard and inflexible and will eventually be forced out of any hole.

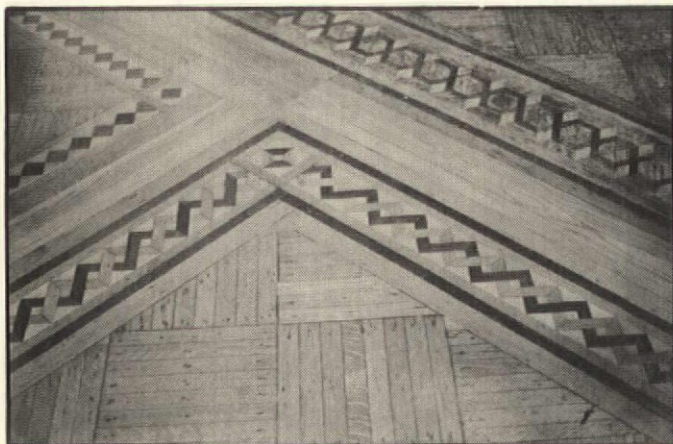
### Stains

**I**T'S USUALLY POSSIBLE to lighten, if not remove, black stains caused by water. Brush full-strength household bleach on the stain and the surrounding wood. Let it dry. Several applications will make a difference. Another method: Dissolve 1/2 cup oxalic acid crystals in 1/2 to 1 gal. warm water. (Oxalic acid crystals are available at building supply and large hardware stores.) Brush the solution on the stain and let it soak into the wood. Then vacuum up the dried crystals. Either method will raise the wood grain, so hand sand the spot afterwards.

**DON'T WRING YOUR HANDS** over dark spots that persist. If you've done a good sanding job, and if you do a good job applying the finish, the floor will look well cared-for; stains are a sign of character and age. The floor will look old--but isn't that why you love your house? I've found, in fact, that when all is said and done, dark spots are less noticeable than the new wood in patched areas.

**LAST**, replace the shoe moulding. When you are satisfied that the floor is ready to be finished, give it a quick sweep, then vacuum-clean EVERYTHING. Use the vacuum cleaner on window frames, sills, baseboards, and of course the floor. You don't want any dust drifting down on your wet finish.

**GO OVER** the entire floor with a tack rag just before you apply the final finish. (Pre-impregnated tack rags are commercially available; or use a clean soft cloth lightly dampened with varnish, mineral spirits, or turpentine.) The stain or finish should be applied right away. 🏠



This unusual view of three different parquet patterns is possible because previous owners had removed a wall between these rooms. The diamond and zig-zag patterns were refinished.

**R**EMOVING LINOLEUM GLUE is a tedious job, no matter what method is used. For those who have to get rid of it without benefit of a power sander, here are some hints:

- (1) First, scrape as much felt and glue off the floor as possible, using wide chisels and putty knives.
- (2) Very old linoleum glue may be water-soluble.
- (3) Several other solvents may have an effect on the goo, among them lacquer thinner and turpentine. Rub the solvent into the mastic with steel wool to soften it for scraping. You might also try commercial paint remover containing methylene chloride. With any of these chemicals, wear gloves and have plenty of fresh air (use fans).
- (4) Heat also works to soften mastic. Try a hot-air gun--but not at the same time you're soaking the floor with flammable chemicals.
- (5) After softening and scraping most of the glue, hand sand the rest (#80-150 grit paper).

WE ENCOUNTERED ANOTHER problem. When hung in the lower sashes, the window wreaths would not show from the outside in windows that had porch balustrades surrounding them. Therefore, hooks had to be placed for the wreaths to be hung centered in the upper sash of each window. Stained glass windows are lighted from behind, with 75-watt red floodlamps to provide continuity with the red lights of the wreaths in the other windows.

## Exterior Greenery



**G**REENERY IS THE MOST effective part of the daytime display. It is also the most creative, delightful, and authentic part of exterior Christmas decorating. Use lots of greenery on the exterior of the house, because on the interior, it dries and shreds.

GREEN ROPING IS TRADITIONAL and is usually draped on balustrades, and over doorways and windows as well as wound around pillars and posts. Pine roping is much less expensive than spruce but still provides the necessary festive look.

OUR HISTORICAL ASSOCIATION buys roping for the Glenn House by the coil (which reduces the price considerably) and drapes it across all of the upper balustrades of the house, where it can be seen from below most effectively. The roping is attached with galvanized stove-pipe wire at the top and bottom points that it covers on the balustrade. This is done to keep the wind from blowing the draped parts up over the rails.



## A Glenn House Christmas



**T**HE HISTORICAL ASSOCIATION of Greater Cape Girardeau, Missouri, attempts to present, during the holiday season, a lively display that fits into the Glenn House's restoration. The decorations have been developed over a period of several years with new ideas each year. Most of the ideas are based on the traditional use of decorative materials in the late 19th and early 20th centuries.

THE GLENN HOUSE is long, capped by a central turret and usually viewed from the street level. We decided several years ago that the decorative effects would best be seen if kept off the ground, and if they flowed from a high, central point.

TO ACHIEVE THIS EFFECT, we place a simple star with clear bulbs high upon the tower, and wreaths with lighted candles in every window. Lights are placed behind the stained-glass

windows in the turret, green roping with red bows at the junctions is draped across the upper balustrades of the three porches and the side bay window. We put lighted hanging candelabra with greenery by the door of the front and side porches, and fill the iron flower vases on the lawn with lighted candles and greenery. During the evening hours, the house is flood-lighted to show off all of the architectural details that have been decorated.



One of two candelabra flanking the front door.



The Glenn House decorated for Christmas and lit up at night.



## Hanging A Star



**H**ERE IS WHAT THE Historical Association does to decorate and keep its month-long display running for public viewing. The star is one of the few store-bought items that has been used just as it came out of the box. It has ten individual sockets for clear light bulbs on its wire frame, as did many of the lighted stars of yesteryear. But this model is becoming increasingly difficult to find, as many of the lighted stars now are made of plastic, with the light bulbs lighting them from inside. That sign-type model just does not have the sparkle of a real star. But you can also make the star out of sockets mounted on a metal or wooden frame.

A STAR IS BEST HUNG so the night sky forms its background. We attached the star to the metal tower ornament with wire, and the aid of a tall ladder run up from the front porch roof. We ran a heavy rubber weatherproof cord over the roof behind, to an outlet below. If you want to use a star at such a high point, be



sure all the bulbs are fairly new and burning, because it is not very convenient to climb to this height for any reason other than to set the star, and then take it down at the end of the season. All electric wires should be protected so that they do not rub on metal surfaces when the wind blows.

## Wreaths

**R**OUND CHRISTMAS wreaths made of greens are very traditional. Of course, the front door is usually the place for these, although the Glenn House wreath is placed on the upper balustrade of the front porch, because there is a local mania for stealing wreaths! We use chicken-wire frames for these round wreaths, which are then filled with small cuttings of greenery. Boxwood or holly provide a delightful variation of the regular greens for these wreaths.

CUT GREENS--thank goodness for those people who trim their spruces, hollies, pines and cedars in November--are placed in the porch lanterns, the hanging candelabra, and the iron flower vases containing lighted candles on the lawn, and on the lamppost. Red bows tied with weatherproof ribbon are attached at the junctions of the roping and are used with all of the other greens on the various items.

## Christmas Lights

**T**HE HANGING CANDELABRA by the doorways under the porches were considered to be the most visible from the street, and the most practical in the event of high winds. On either side of the front door we hung old lighting fixtures that match and that are outfitted

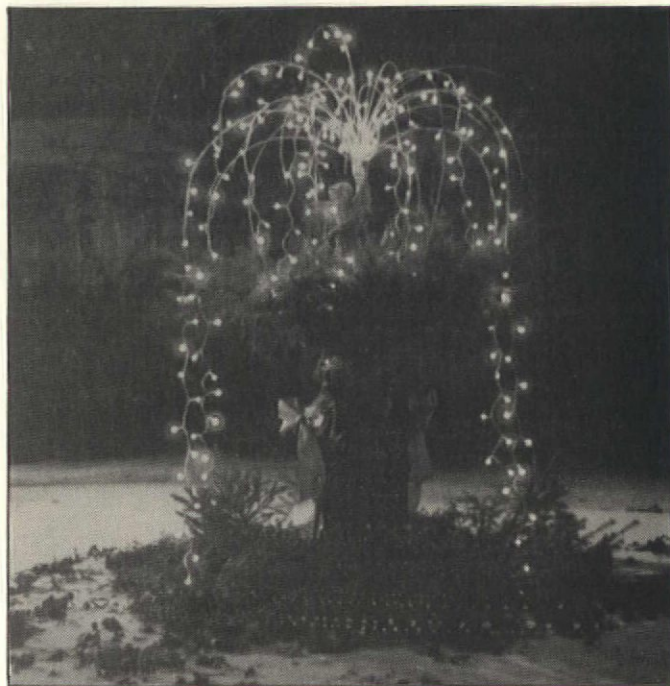
with four electric candles each. These fixtures are attached to iron pipes extending from hooks in the ceiling of the porch. The pipes are covered with red velvet stockings (made by sewing a strip of material together to form a tube and then turning it right side out). The fixtures themselves are black. An extensive covering of fresh greenery is wired to these fixtures to ornament them every year.



One of the candelabra hanging on the front porch.

THE FESTIVITY OF CHRISTMAS then spreads out onto the lawn with lighted candles in the iron flower vases. Special electric candle units with five lights each are constructed. They are placed in the vases after the dirt has been removed, and the greens are attractively arranged around them. In these candelabra and the ones under the porch, we use flame-shaped carbon lamps (see source box) to produce a yellowish light that looks very much like a candle's flame.

THE REAR YARD IS ALSO DECORATED. There is a fountain in it between the main building and the carriage house. Greenery is used to fill the basin and spill of this fountain, and red bows are applied. Something different is added to make it sparkle at night: A series of heavy wires with tiny lights hanging from them.



The wire unit is silver-colored, gives the illusion of summer-time water, and looks decorative even in daylight.

WHITE FLOODLAMPS, kept year-round for security, show up the greenery and bows while keeping the candles from just looking like lost dots in the night. Many people have successfully used blue, green, or red floodlights to give the building a gingerbread appearance. Usually these lamps are outdoor floods of 100 to 150 watts. With floodlighting and a fresh snow, the decorated Victorian house really looks like a picture from a Christmas card.

## Christmas Cheer Inside

**O**NE OF THE MOST IMPORTANT elements of the decoration of most Victorian houses inside, is the Christmas tree and garden. A big problem is to use natural materials in decorating indoors without constantly having to replace them. Pine roping, as pretty as it may be, just does not stand up in the heated house at all. Yet, drapings over fireplaces, doorways

and archways are beautiful at Christmas. Therefore, an acceptable natural substitute has to be found.

WE USED PINE CONES, originally gathered to make wreaths, for roping. After collecting about ten sacks of cones from white pine trees outside of town--and luckily being just one car ahead of a wreath collector--we experimented with using strong red package-tie string to form them into strands.



Glenn House's front hall decorated with pine cone strands.

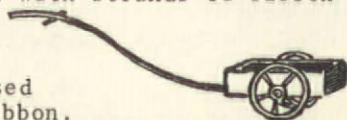


Glenn House dining room with pine cone strands, candelabra and ribbons.

THE TIE IS PLACED AROUND the bottom of each pine cone and pulled tightly into a knot before the next cone is looped. Bows with long tails made of 3 in. width red satin ribbon highlight these strings of pine cones when they are draped. Usually, a drape from three points, with the center point being the highest, is the most effective. Strands of pine cones can also be used to decorate the dining room table.

ALL OF THE GREEN MATERIALS discussed for the exterior, can also be used on the interior. Where available, magnolia leaves also make a good display indoors. However, greenery should be limited to places where it can be replaced frequently. It helps to display it in vases, where it can stay in water.

A CANDLELIGHT EFFECT historically enhances interior Christmas decoration. We used old electric wall sconces with large red bows and greenery arranged attractively on the inside of closed shutters. On the stairway, wrought iron hanging candleholders are placed at intervals on the rail, with strands of ribbon draped from them and the wires taped under the rail. Pine cone strands may also be used as a substitute for ribbon.



EACH YEAR it is possible to construct additional materials and enlarge a collection of Christmas decorations that adds beauty, warmth and authenticity to the Victorian house. And although one does have to follow basic rules, there are great opportunities to be creative and have the fun of collecting old and new materials to work with while making the home festive. 🏠

Carbon-filament bulbs for electric candles are no longer made in the U.S. Even ones imported from Korea are being discontinued. But you can still order them from City Knickerbocker in New York City. He has a limited supply (plain bulbs with yellow tips to simulate candlelight), for 85¢ each, plus postage. Write:

Ken Liroff, Dept. OHJ  
City Knickerbocker  
781 Eighth Ave.  
New York, NY 10036  
(212) 586-3939.

# Restorer's Notebook

## Woodwork Reviver

**T**WICE A YEAR I use this simple method to rejuvenate some of my woodwork and furniture. It often restores an acceptable finish to a piece you'd think needed stripping.

**FIRST, WASH** with mild soap and water. Old terry cloth is perfect to scrub it with. For heavier dirt or paint flecks, rub with 0000 steel wool. Rinse with clear water and wipe dry, then leave it a few hours to air dry.

**NEXT, SMEAR ON** a good coat of boiled linseed oil mixed in equal parts with turpentine. Let it soak for an hour, and wipe away the excess with a very soft clean cloth.

**NOW APPLY** a good paste wax. It can be Butcher's Wax, a homemade beeswax mixture, or car Simonize (that's what I use.)

Patricia Lipari  
Sheepshead Bay, N.Y.

## Museum-Quality Wax

**T**HERE'S NO SUBSTITUTE for the sheen of a good coat of wax. Many high quality waxes come in a can and give fine results. But you can go all the way and make up your own cabinetmaker's wax...as good as anything used in museums.

**HERE'S THE FORMULA:** 1 pound yellow beeswax; 1 pint spirits of turpentine, 1 pint boiled linseed oil. Melt the wax in a container over hot water--not over direct flame--then cool slightly. (If you melt the wax in a two-pound coffee can, you'll have a storage container with a plastic lid.) While the wax is still liquid, add the oil and turpentine. Let the mixture cool completely.

**APPLY THE WAX** with 0000 steel wool. Polish with a soft cloth. Always apply and buff with the wood grain.

Robert W. Sweeney  
DOVETAIL  
Sudbury, Mass.

## Plastic "Gloves"

**W**HEN USING paint remover and steel wool to remove that final film of paint or varnish, even expensive rubber gloves invariably get big holes in them, and your hands get an unpleasant chemical bath. A cheap alternative--and one that works surprisingly well--is to simply slip on a long plastic bag (such as a bread bag). The bag will protect both your hand and forearm; it allows you a good grip on the steel wool; and you can spend your money on paint remover instead of endless replacement pairs of gloves.

Dave Kayser  
Harper's Ferry, W.Va.

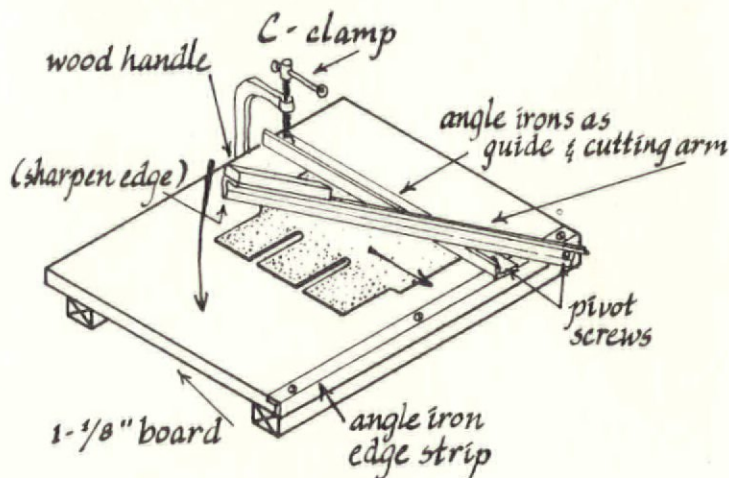
## Shingle Shaper

**I** AM VERY MUCH INTERESTED in the contents of the Old-House Journal. I am now retired--74 years old--and appreciate the methods employed 50 years ago. All my life I have been a carpenter and contractor, as was my father before me, and I served my apprenticeship under him.

**YOUR RESTORER'S NOTEBOOK** made me think of a home-made gadget my Dad made when we had to shingle a round pointed tower with asphalt shingles. As you can appreciate, each tab had to be gradually tapered to a point at the top. This required cutting both sides of each tab. As that would require a lot of cutting with snips, we made a cutter based on the principle of a paper-cutter, and it worked very successfully. I made one recently when we had to install a ridge roll 270 feet long on our church, and we cut six bundles of shingles in a very short time, without much effort.

Leslie B. Washburn  
New Bedford, Mass.

[Ed.'s note: This cutter is similar to the new commercially-marketed slate cutter shown in the May 1980 issue.]



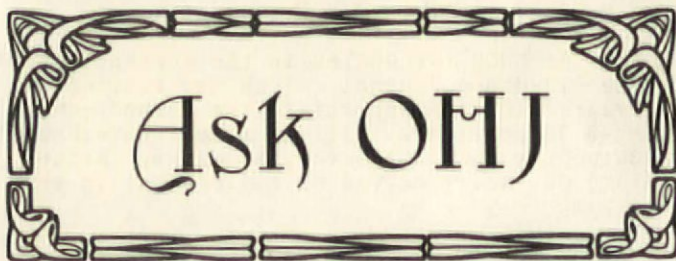
## Mildew In Closets

**I** HAVE FOUND a permanent remedy for the mildew problem in my closets. I cut and screened a hole in the front wall of each damp closet, above the door. The added air circulation is enough to prevent damp air from stagnating in the closets, and so combats the growth of mildew. Closed wardrobes can be vented similarly through the top.

Bernis Copeland  
Long Beach, Cal.

## Got Any Tips?

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



# Ask OHJ

## Cutting Old Glass

To The Editors:

**W**E HAVE BEEN LUCKY enough to obtain some old glass. We would like to cut it down and replace some of our broken windows. Many people have told us that old glass is very brittle and breaks easily. Do you have any helpful hints about cutting this glass? Thank you,

Barbara Dubin  
Cardiff, MD

Answer:

**H.** WEBER WILSON, who has written many articles about glass for OHJ, suggests reading a book about proper cutting techniques, and practicing on some scrap pieces before tackling those pieces that must be cut "just right." Successful cutting rests primarily with the skill of the cutter. He says:

HERE ARE A COUPLE of pointers. Old glass isn't any more "brittle" than new glass, but there are a few factors which can cause it to appear to self-destruct when being cut by the inexperienced. Chief among these is pressing too hard with the glass cutter, and simultaneously not having a perfectly clean surface upon which to work. Old window glass is often quite thin, and also contains impurities and irregular internal tensions; thus, the pressure of the wheel cutter on even a tiny piece of dirt can cause the pane to split or "run" in all the wrong directions.

DEVELOPING THE PROPER touch is the key to successful glass cutting. Breaking the panes in a straight line should be easy to learn. For curved pieces, a bit more practice is required, but a usually sure-fire method is to use the ball end of the cutter and tap along the underside of the score, remembering to start in the middle and work towards both ends. This will cause the score-line to fracture or "run" right around the curve.

FOR PIECES WITH COMPLEX cuts, a visit to your local stained glass craftsman might be practical.

## Silk Lampshades

To The Editors:

**P**LEASE HELP US FIND turn-of-the-century lampshades with silk and ribbons. We have been looking, and unable to find them. Thank you,

Charlie & Susan Bien  
Washington, D.C.

Answer:

**W**E CAN'T RESIST A SALES PLUG. Burdoch Silk Lampshade Co. is just one of the new companies in our upcoming 1981 Catalog. Our 1981 Catalog has 20% more companies than the 1980 one does...1,008 companies that offer products and services for old houses. Here is their address; their brochure is 30¢ with SASE:

Burdock Silk Lampshade Co.  
3283 Loma Drive, Dept. OHJ  
San Diego, CA 92110  
(714) 223-5834.

## Peeling Paint

To The Editors:

**W**E OWN A BEAUTIFUL shingle-style house in Englewood, NJ, built as a "summer retreat" from New York City in 1903. The previous owner painted the original cedar shake siding (which had been either stained or creosoted a beautiful chocolate brown), the color of pistachio ice cream, through which the original stain is now bleeding. What should we do: (1) Paint over the pale paint with brown; (2) Re-shingle; (3) Sandblast?

WE ENJOY THE JOURNAL, especially its in-depth and scholarly-practical orientation. Very truly yours,

Helen Davidoff-Hirsch, MD  
Englewood, NJ

Answer:

**R**EMOVING THE PAINT by whatever paint removal process, then treating the shingles with penetrating stain is best. Sandblasting is probably the best process.

ALTHOUGH WE DON'T normally recommend sandblasting of wood, in this case it may be the best of several unpleasant alternatives. If you repaint, the creosote will probably continue to bleed through. Chemically stripping the paint off the shingles seems unnecessarily messy. Stripping with heat won't work well on shingles. Re-shingling would solve the problem, but would be extremely expensive.

BE CAREFUL WHEN choosing a sandblasting contractor. If you hear of a good one, check his work, don't just take someone's word for it. Be aware that sandblasting will raise the grain and pit the wood on the shingles somewhat. With the rough texture that shingles normally have, this should not be a major drawback. It would be best to have the process start on the least visible side of the house so you can monitor the results.

WHEN THE PAINT HAS BEEN removed, apply a penetrating stain, such as that made by Olympic or Cabot.

## Cupolas

To The Editors:

**A**S A SUBSCRIBER, historian, member of our local historical society, author and photographer, I need your help. I seek information about pre-1890's houses with cupolas.

I AM CURIOUS to know why these were built in general--and specifically why these were built in the Midwest.

PLEASE ALSO direct my inquiry to those who may be able to advise me. Thank you,

Dr. Ronald Anjard  
Kokomo, IN

Answer:

**T**HE TERM "CUPOLA" is usually applied to any small, turret-like projection on the roof of a house or barn. A cupola ventilates a building by inducing convection currents that pull cool air from the outside into the bottom of a house, while hot air exhausts through the top (the "chimney effect"). Cupolas may also be called belvederes or lanterns, depending upon their specific function.



BELVEDERES are a distinct kind of cupola because they are specifically built for enjoying the view from the top of a house, as well as for ventilation. Literally, the word belvedere derives from the Italian words: Bello,



or beautiful, and vedere, to see. Thus a belvedere is a place from which to see beauty.

BELVEDERES ARE COMMONLY found on Italianate style houses in America. They were considered to be highly decorative, and as a result, were often put on other styles of houses, as a decorative addition. They are most often square, and large enough to accommodate one or more people.

LANTERNS ARE specifically cupolas that crown domes, usually on churches or public buildings. Their function is to allow light to penetrate the interior of the dome. They are circular and small--relative to the dome.



ALTHOUGH ARCHITECTURAL dictionaries define the cupola as a dome-like projection (probably because of its classical, European origin), most cupolas on American houses and barns are square or polygonal.

THOSE CUPOLAS that are not belvederes (i.e. too small to stand in, and look out of) may be found on any style house. There are many of them in the South in particular, because of their practical virtues. They are found on

Octagon houses because of the originator's (Orson Fowler's) dedication to healthful air circulation.

THERE IS A COMMON MYTH that cupolas or belvederes were built on sea captains' houses so that the captain might look out and check the weather, or that his wife might keep watch for his ship. While this may have been true in some cases, cupolas were built all over the country. Belvederes were used to view hills and countryside as well as the ocean, and were considered to be decorative additions to a house whether or not the view was spectacular.

IF ANY READER knows of a good book about the history of cupolas, or has more information about them, please let us know.

## A Rusted Cornice

To The Editors:

**T**OWN A 1904 brick row house with a flat roof. The cornice has rusted and I have birds living in it. Three roofers have been by to see the problem and have given me some pretty weird stories about replacement or covering up the rusted area.

IS THERE SOMETHING I need to know about replacing the cornice that could help me find someone to do it? Sincerely,

Mrs. Fraidell Fenster  
Dorchester, MA

### Galvanized Iron Cornices.

Prices for Copper Quoted on Application.

No. 8

Height.	Projection.	Per Foot	End Block.
14 inches	12 inches	\$1.30	\$7.50
16 "	12 "	1.40	8.00
18 "	12 "	1.50	8.00

Answer:

**T**HE BEST KIND OF person to repair your sheet metal cornice would be a sheet metal worker. You should be able to find one in the Yellow Pages.

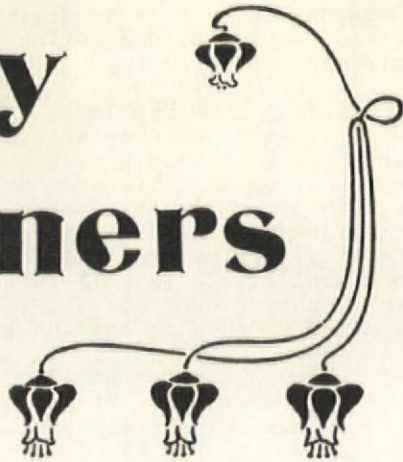
ANOTHER SUGGESTION--if the holes are small--is that you find a local handyperson to make a patch. Patches can be made from an epoxy such as auto body putty (available from auto body stores, or hardware stores); or with resin-impregnated fiberglass. Fiberglass comes in mesh or strands (mesh would be best for a small hole), and polyester or epoxy resin comes in cans. Both may be bought at marine supply stores. The patch can be painted after it cures.

BUT IF THE REPAIR JOB is in fact a major one, it will require the skill of a sheet metal worker.

### Do You Have Questions for OHJ?

Send your questions with pictures or drawings, if possible. (We prefer black & white photographs.) We cannot promise to answer all questions personally, although we will try to answer all questions from current subscriber/members. Questions of general interest will be answered in print. Write: Questions Editor, The Old-House Journal, 69A Seventh Avenue, Brooklyn, New York 11217.

# Cosy Corners



By Carolyn Flaherty and Katharine Conley

"My heart's in a whirl  
As I kiss each curl  
Of my cosy corner girl."

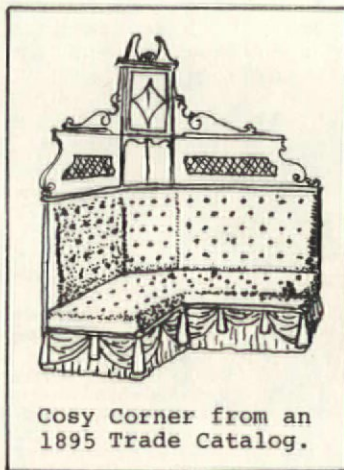


THE LINES ABOVE are from a popular song of the 1890's. They give some idea of how the cosy corner fad swept the country. A trade journal reported in 1891, "Sometimes it is merely a seat, at other times it is quite a miniature boudoir. In its best form it is a charming and necessary addition to almost every room."

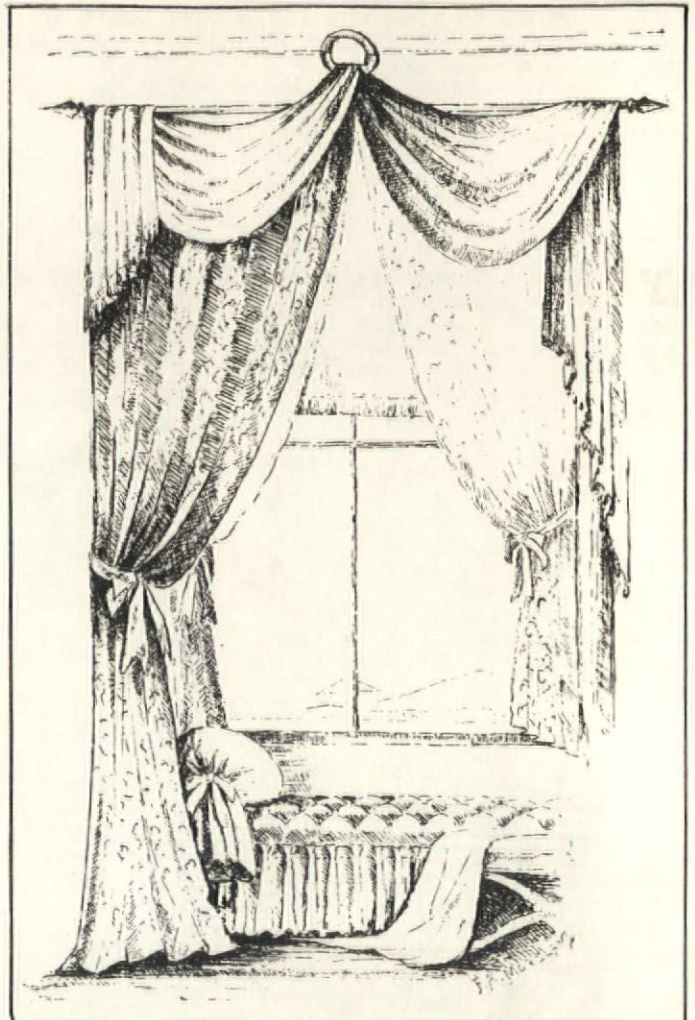
COSY CORNERS, like Turkish corners, could be displayed in the parlor or the front hall. But they could also be found anywhere in the house. Unlike Turkish corners, cosy corner decoration was not restricted to the exotic.

THERE WERE ACTUALLY THREE kinds of corners: The Turkish corner, the cosy corner, and the inglenook. Originally a cosy corner was a high-back settle in a corner shape, upholstered, and sometimes with attached shelves over it. Furniture that was fitted to the wall rather than free-standing became popular in the 1890's.

OFTEN IN LIEU of a real cosy corner piece, two couches were set at right angles with shelves above on the wall for books or bric-a-brac, or perhaps a small china cabinet. Soon the corner arrangement itself became known as "the cosy corner." It was a room within a room, and it was cushioned, draped and decorated as much as possible.



Cosy Corner from an 1895 Trade Catalog.

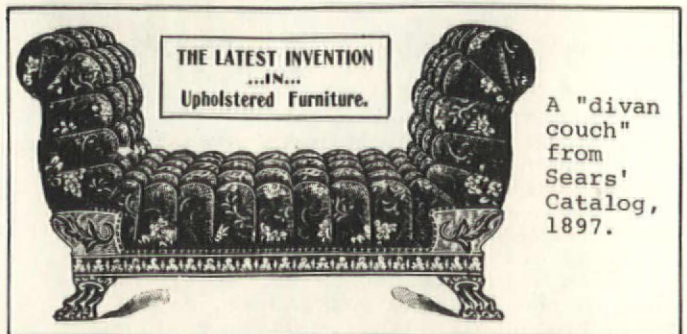


This type of cosy corner was almost like a miniature boudoir. This design is from "The Curtain Maker's Handbook" (See OHJ May '80). The author comments that the "cosey corner" offers an opportunity for tasteful drapery.

## The Latest Sweet Thing

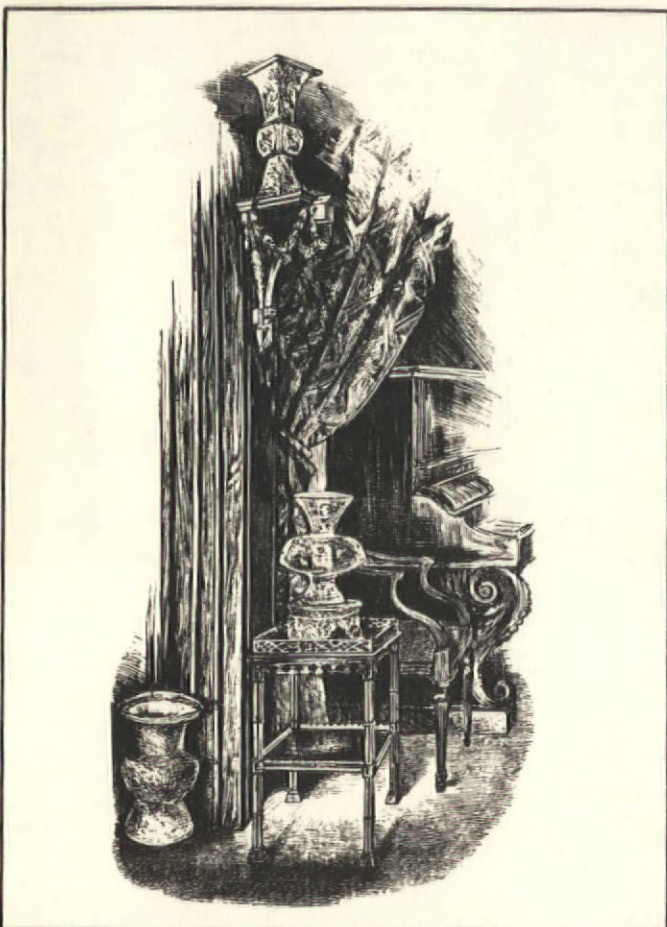


LARENCE COOK'S The House Beautiful (1877) shows an odd corner as a repository for those little gewgaws and treasures that so warmed the Victorian heart. He calls it "The latest sweet thing in corners."



A "divan couch" from Sears' Catalog, 1897.

A COSY CORNER could be simply a cushioned and draped window seat, and could be found in a boudoir or a library. If there was no built-in recess, the feeling of one could be created with a divan, a draped piece of fabric or a curtain, travel mementoes and hangings. A small table could be added with favorite books or objects on it. The divan, which grew with popularity into the "divan couch", was originally quite a small sofa with arms and a back. But any bay window or window seat offers the appropriate dimensions and mood.



Cook's "The Latest Sweet Thing in Corners" is merely a drape, a chair with a table beside it, and a favorite vase. A bracket on the wall holds another favorite vase.

### Japanese Corners

**C**OSY CORNERS offered a place to display a household's awareness of fashion. With the popularity of the Aesthetic Movement for example, came a fascination with Japan. Japanese motifs became "de rigueur" in late Victorian homes: Holly in his influential *Modern Dwellings*, which most up-to-date ladies read, shows an "Anglo-Japanese" parlor decorated with fans.



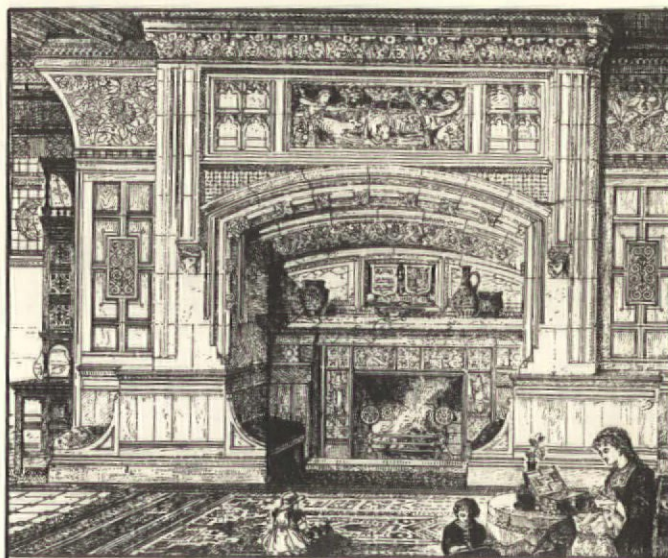
Holly's Anglo-Japanese Parlor.

IN FACT, fans were everywhere in the nineties--propped up on mantels, between picture frames. Like most fashionable necessities, they could be ordered from the Sears Catalog (like the one on the right). Some corners in fashionable houses were made into Japanese corners, complete with strategically placed fans, a parasol suspended from the ceiling--bamboo curtains hanging from its edges--and a round settee beneath.



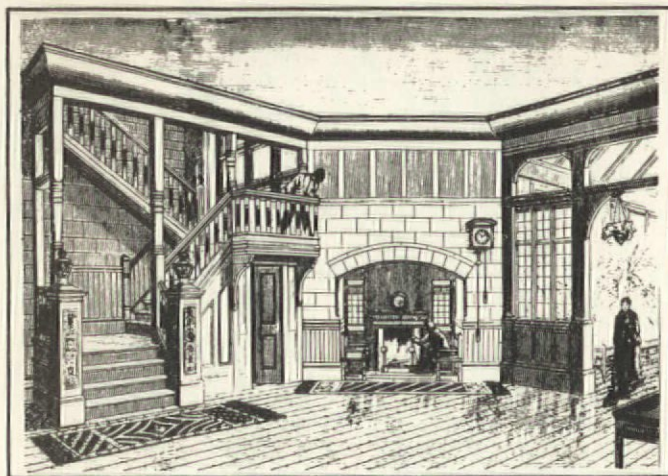
### Inglenooks

**T**HE INGLENOOK is the architectural feature that originally provided the ideal spot for the cosy corner, and happily survived all the drapes and cushions, and dust. In fact, inglenooks have been around since the 15th century. Literally, an inglenook is a hearth in its own alcove, sometimes called a chimney corner. But inglenooks, like cosy corners, could be under the main staircase, or in any odd corner, as well as flanking the fireplace.



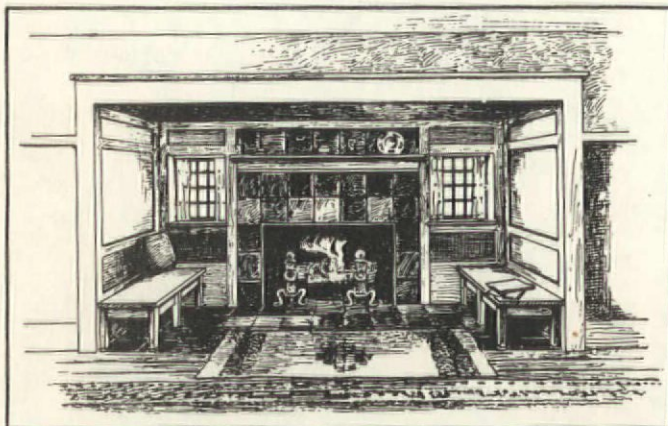
One of Talbert's inglenooks.

INGLENOOKS ARE FOUND in Queen Anne, Craftsman and Prairie School houses. They were introduced into late 19th century American architecture by H. H. Richardson, who was influenced by the British architect Richard Norman Shaw. Richardson's inglenooks were mostly in the Queen Anne style, as were H. H. Holly's. Holly affected American taste in interior design and decoration as well as in architecture. He was influenced by another British designer, the Scotsman, J. Talbert.



A front hall inglenook designed by Holly.

HOLLY'S INGLENOOKS RESEMBLE those in Talbert's *Examples of Ancient and Modern Furniture* (1877). They are both traditionally recessed by a fireplace. Although Talbert's designs are visibly influenced by the Gothic, he is more closely associated with the Arts and Crafts Movement than with Pugin and the advocates of the Gothic Revival in America.



This design for an inglenook was published by "The Craftsman" in 1905.

GUSTAV STICKLEY DESIGNED INGLENOOKS for his publication "The Craftsman." His are also clearly influenced by Talbert, if even less adorned than Holly's. The ceiling over the fireplace recess is still lowered; the seating is functionally built-in for simplicity and convenience.

ANOTHER PAIR OF CRAFTSMAN architects and furniture designers, Greene and Greene, built an inglenook into the Gamble House in California. Their inglenook is built-in with all its joints visible in the Craftsman manner, reminiscent of Japanese architecture. The structure and all its elements reveal the beauty of the craftsman's skill.



From: "Greene & Greene: Furniture and Related Designs" by Randell L. Makinson. Marvin Rand, photographer. (\$27.95 plus postage). Courtesy of Peregrine Smith, Book Publishers, Layton, UT 84041.

## Modern Innovations



LONG WITH STICKLEY, the Greene brothers included interior designs that transformed the Victorian "parlor" with all its dignified formality into the modern "living room". And yet despite all the structural changes this central room suffered, the inglenook remained. The inviting recess suggests a cosiness that overcomes the hardness of the wood.

FRANK LLOYD WRIGHT also built inglenooks. He built one into his first house which Edgar Kaufman in "The Journal of the Society of Architectural Historians" (May 1980) describes: "This inglenook is not only a symbol of domesticity, it is the physical core of the structure."

A COSY CORNER is a fun way to add an authentic touch to any turn-of-the-century house. It provides a place to store odd furniture and favorite knickknacks, just it did in the 1890's. And yet there never would have been a cosy corner without the inglenook.

THE INGLENOOK CAME TO REPRESENT the home, an ethic of hospitality, as much as it was an architectural feature. The warmth of feeling inspired by the inglenook survived passing fads in cosy corners, and continues to be a welcoming part of the house. 🏠

COMING NEXT MONTH: TURKISH CORNERS



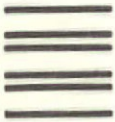
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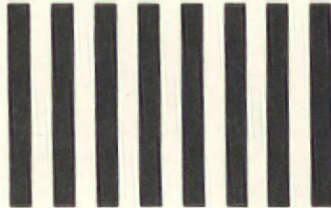
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Allow 3 weeks for delivery.
- Master Appliance HG-501 Heat Gun — \$64.95 (N.Y. State residents add tax)
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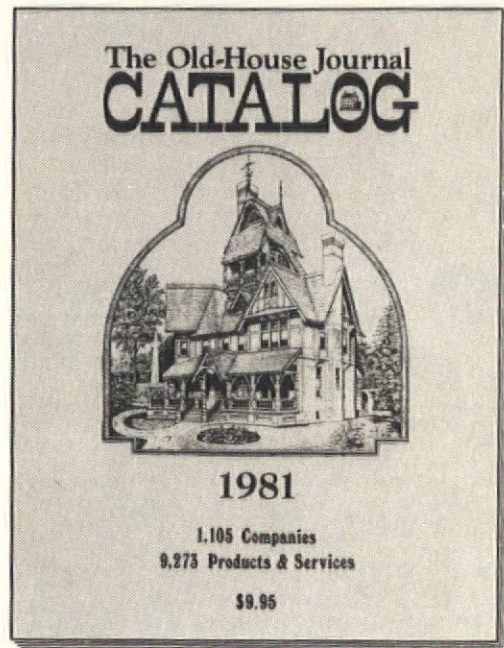
New! Available Nov. 15

# 1981 Catalog

## Take Advantage Of 33% Subscriber Discount

**P**RACTICALLY EVERYTHING IS NEW about the 1981 Old-House Journal Catalog: New companies... new listings...and new information about old companies. Here's a partial list:

- More pages--40% more than the 1980 edition;
- 328 companies were added--ones that did not appear in the 1980 Catalog;
- More than 1,100 companies are listed;
- 74% of the companies who are repeating from the 1980 Catalog have changed addresses, phone numbers, product lines or literature prices;
- 53 companies were deleted because they have gone out of business, or because they didn't return the verifying questionnaire, or because they didn't live up to the editors' service standards;
- 18 entirely new categories were added to the Product & Service Directory;
- 1,640 new listings will be found in the Product & Service Directory.



1981 Catalogs will be shipped on November 15. Allow 3 weeks for delivery.

Use postpaid order form on page 181A. Or send \$7.95 for each Catalog to: The Old-House Journal, 69A Seventh Avenue, Brooklyn, N.Y. 11217.

## HEAT GUN...THE EASIEST, CLEANEST WAY TO REMOVE PAINT

The electric heat gun softens paint in a uniform way so that it can be scraped off with a knife. Some clean-up with chemical remover is required, but the volume needed—and the mess—is vastly reduced.

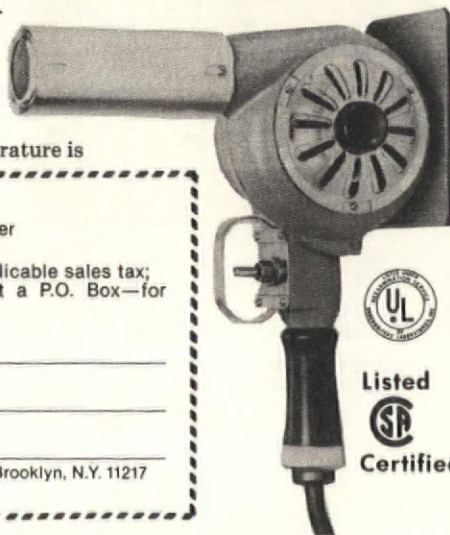
Heat Gun is safer: It avoids the hazards of methylene chloride vapors present in paint removers. Operating temperature is

lower than a propane torch, avoiding danger vaporizing lead. See article in November 1979 OHJ for operating details.

The Master HG-501 Heat Gun is #1 in paint removing. More than 4,000 are in use by OHJ subscribers...and the testimonials to its effectiveness come in every day. It is a heavy-duty industrial tool operating at 500-700 F. and draws 14 amps at 120 volts. Rugged all-metal construction; no plastics!

There's a two-month replacement guarantee: If the unit should fail for any reason within 60 days of purchase, return it to The Old-House Journal and we'll provide a free replacement.

Price of \$64.95 includes: (1) Pedestal stand worth \$6.75; (2) Same-day shipping via United Parcel Service; (3) The Old-House Journal replacement guarantee. Telephone orders accepted on VISA or COD. (There's a \$2 charge for COD).



### ORDER FORM

Enclosed is \$64.95. Please rush one Master Heavy Duty HG-501 Heat Gun.

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# The Old-House EMPORIUM

## FREE ADS FOR SUBSCRIBER/MEMBERS

Classified ads are FREE for current member/subscribers. The ads are subject to editorial selection and space availability. They are limited to one-of-a-kind opportunities and small-lot sales. Standard commercial products are NOT eligible.

Photos of items for sale are also printed free—space permitting. Just submit a clear black & white photograph along with your ad copy.

Examples of types of ads eligible for free insertion: 1) Interesting old houses for sale; 2) Architectural salvage & old house parts for sale; 3) Restoration positions wanted and vacant; 4) Hard-to-find items that you are looking for; 5) Trades and swaps; 6) Restoration and old house services; 7) Meetings and events.

Free ads are limited to a maximum of 50 words. The only payment requested is your current OHJ mailing label to verify your member/subscriber status.

Deadline will be on the 5th, 2 months before the issue. For example, ads for the December issue are due by October 5th.

Write: Emporium Editor, Old-House Journal, 69A Seventh Avenue, Brooklyn, NY 11217.

## TRADES AND SWAPS

**DOOR KNOB COLLECTORS:** Am interested in trading antique door knobs and escutcheons. Several dozen patterns available. Write for xerox copies. James Kaiser, 5517 Lyndale Ave. So., Minneapolis, MN 55419.

**VICTORIAN WINDOW SASH LOCKS:** Would like to swap duplicates, or can match your needs. Will buy or sell. Barbara Willis, 44 Whitney Pl., Buffalo, NY 14201. (716) 847-1289.

## WANTED

**CLAW AND BALL FOOT FAUCET** with soap dish made by Standard in useable condition or unuseable one for parts. M. Martin, 25143 Vaughn Rd., Veneta, OR 97487.

**DUMBWAITER:** Information/design/sketch so as to install a small manually operated (rope pull) one in small West Village house. Shared ideas or plans to: Jim Oyster, 555 Hudson St., New York, NY 10014.

**BRASS MORTISE LATCHES:** 5/8 in. thick x 2-7/8 in. x 1-3/8 in. deep, any quantity, for use in reproduction leaded stained glass ventilators for 1887 Library restoration. Lombard, John Pozzi, Architect, 1226 Hope St., Bristol, RI 02809. (401) 253-7979.

**ORNATE, EMBOSSED BRASS** kerosene wall sconce or other wall light fixture suitable for Victorian hallway. Please include description, dimensions and photo. R. Cross, 112 W. Lebanon, Nashville, IL 62263. (618) 327-8586.

## FOR SALE

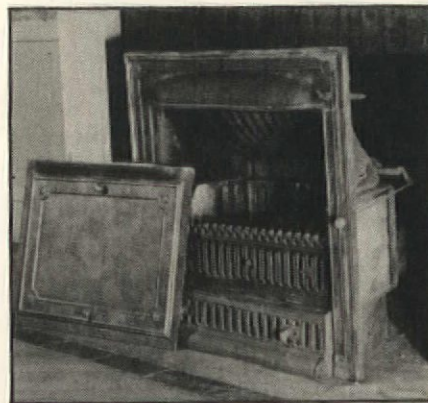
**25 AUTHENTIC BRASS U.S. post office knob combination lock box** 3 in. x 5 in. doors with glass windows. \$20. each. Kras, 1177 Hardscrabble Rd., Chappaqua, NY 10514. (914) 238-8220.

**CHURCH WINDOWS** circa 1906 non-figured. Koko granite back glass used. 1-8 ft. circle in excellent condition; 3-6 windows, 1-8 1/2 ft. window. Several smaller windows. Colors are warm and beautiful. Connie Werner, 601 N. 7 St., Bismarck, ND 58501. (701) 223-6217.

**STORED 20 YEARS:** Salvaged golden quarter-sawn oak paneling from foyer of 1886 "Hubbard House" (Redlands, CA) approx. 1000 sq. ft. of raised paneling; curving gooseneck stairparts; arched entry doors 8 ft. 4 in. x 6 ft. wide with 104 piece leaded beveled windows and ornate cast iron hardware. B. Trueman, Arktype Fine Cabinets, 2144 Story St., San Luis Obispo, CA 93401. (805) 544-7166.

**OLD "LATTICE" WINDOW SASHES,** 36 in. wide by 35 in. high. Each sash contains 36 small (4-3/4 in. x 4-3/4 in.) lights. Three pairs and one odd sash. All fair to good condition. Don't know what they're worth. Tom Richards, Rt. 1, Cambridge, IA 50046. (515) 382-6219.

**1981 CALENDAR** of Victorian Houses—14 pages: A cover sheet, 12 monthly pages, and a back page with discussion of the styles and locations of each house. Brown ink on buff paper. 11 in. x 17 in. handbound with ribbon. \$6. plus \$1. shipping. Mosher/Thom, 302 So. Locust St., Janesville, WI 53545.



**FLUSH FITTING FIREPLACE** insert stove, "The Monarch" of copper washed cast iron. Has a coal grate and refractory lined fire box. Height: 30 1/4 in. Width: 30 1/2 in. Depth: 14 in. Complete and in excellent condition. \$500. (518) 767-9706.

**DECORATIVE NOTECARDS** with New York City motifs: buildings of architectural significance, in pen and ink, as well as private houses. East Village Enterprises, P.O. Box 361, Cooper Station, New York, NY 10276. (212) 777-6839.

**CLASSIC HOME COMFORT** wood stove, model DA. Large (4 ft. long) white enamel cook stove with two warming ovens, water well, chrome latches, oven, 3 ft. x 2 ft. cast iron cooking surface. In very good condition. \$350. OR TRADE for Glenwood cook stove. (802) 484-7833.

**OLD BARN BOARDS** approximately 100 + sq. ft. 16 boards, assorted sizes. \$100. J. Braithwaite, 77 Main St., Marshfield, MA 02050.

**COMPLETE 2 STOREY** spiral staircase. Mahogany banister, oak spindles, dovetail joints. Removed from Octagonal railroadmen's house, So. Grafton, MA. Built 1840. Removed in 2 sections. Also 20 raised panel doors. 2 over 2 with hardware and octagonal cupola from same house. 79 Depot St., So. Grafton, MA. (617) 834-6343.

**OHJ BACK ISSUES** Oct—Dec 1973, Jan—Dec 1974, 1975, 1976, 1977, 1978. \$1. per issue or \$10. per complete year. 1973—1976 Index \$5. Buyer's Guide 1977 \$1. shipping extra. Velma Johnson, P.O. Box 55, Palmyra, ME 04965. (207) 487-6683.

**SEVERAL 150 YEAR OLD** solid black walnut newel posts—various sizes—\$100. each. A. Gaal. (201) 399-3760.

**3 VICTORIAN MARBLE MANTELS:** (1) Ornate, white, 62 in. wide, rope-designed oval opening. \$125. (2) Austere, gray, 67 in. wide. \$75. (3) Austere, white, 58 in. wide. \$200. (212) 624-6749, eves.

**CEILING MEDALLIONS, MOULDINGS,** stair brackets—finely detailed reproductions or will custom-make your own design. A variety of designs and sizes in either lightweight parium or authentic plaster. Check, Mastercard or VISA accepted. Accents Interior Designs, P.O. Box 15002, St. Louis, MO 63110. (314) 534-1798.

**KITS:** Wood storms, screens replacement sash: Custom and factory made. All sizes and shapes. Assemble yourself and save. Crawford's Concepts, 301 McCall Waukesha, WI 53186.

**COUNTRY KITCHEN,** knotty pine table, new. 3 ft. x 5 ft. Knockdown with bread-board ends, tapered legs, and hand rubbed oil finish. L. Mead, 63 Tiffany Pl., Brooklyn, NY 11231. (212) 855-3884.

**"FLUSHER UPPER"** tankless toilet—circa 1920. I know little about it, am told that water flushed up from underground automatically when the occupant stood up. Best offer, or would appreciate information on this unique item. J. Levinson, 9336 Lee St., Burke, VA 22015. (703) 978-6333.

**CIRCA 1900 VITREOUS** china toilet covered with fancy embossed design. Wash-out configuration. Takes standard plumbing and seat. Spud at rear suitable for high or low tank. \$250. or best offer. Clifford Boram, 417 N. Main St., Monticello, IN 47960.

## RESTORATION SERVICES

**BED AND BREAKFAST** in Brooklyn and Manhattan in historic districts. \$25 for single, \$33 to \$50 for double rooms. Urban Ventures, 570-45 St., Brooklyn, NY 11220. (212) MO2-1234.

**HOUSE PORTRAITS**—framed 8 x 10 painting of your house in acrylic paint with pen and ink detail. Primitive style. Send SASE for photo sample of my work. Overall dimension approx. 9 x 11. Order now for Christmas. \$48 ppd. Send color photos and descriptive information to Vicki Robbins, 3 Sunshine Court, Newport, RI 02840.

**HOME PRESERVATION**—general contractors certified by the National Trust for Historic Preservation. P.O. Box 371, Charlottesville, VA 22902. (804) 293-9308.

**RENOVATION IN DESIGN Inc.** specializes in chemical removal of paint and coatings, one step towards complete restoration. As painting and decorating contractors for nearly 10 years, we have serviced some of the finest homes ever constructed. We are technical, professional, and in touch with the inherent value of your home and property. Renovation in Design Inc., 431 Beach 9th St., Far Rockaway, NY 11691. (516) 239-6888.

**MPB RESTORATIONS**—services available: Paint removal and refinishing on interior wood trim and stairways; Lacquer and hand rubbed oil finishes; Tiffany and other special finishes; Glazing; Interior and exterior painting; Plastering; Drywall hanging and sponge finishes; Design consultation. Excellent references. Contract or hourly options available. Michael Battaglia (303) 722-1896.

**PEN AND INK DRAWING** of your home done from any clear photograph. Drawings are 11 in. x 14 in. Highly detailed and unique gift for yourself or a friend or relative. \$35. (PA residents add 6% tax). Roberta Lee, Box 208A, RR 1, Washington Crossing, PA 18977. (215) 493-3466.

**UPHOLSTERING & furniture refurbishing.** (212) 693-7230.

**QUALITY INTERIOR** house painting and floor stripping. T. Levitas & The Out-to-Lunch Painting Co. New York City area. (212) 595-3924.

**CERAMIC RESTORATIONS** in porcelain, bisque, pottery and china. By appointment only. R. Katz Studio. (212) 729-7082.

**CABINETMAKER**—interested in reproduction of period furniture and woodwork, doors, brackets, etc. Call or write Edward P. Schmidt. 525 Georgian Rd., Glenside, PA 19038. (215) TU6-8774.

## REAL ESTATE



**LARGE HISTORICAL VICTORIAN** on 1-1/3 wooded acres on the Eastern tip of Long Island. Beautiful country kitchen; all architectural features left intact. Krepp, 8355 Main Bayview Rd., Southold, NY 11971 (516) 765-1021.



**CIRCA 1750 ROCKEFELLER** family ancestral home on 5 acres. Spacious lawns, barn, seasonal stream. Wide pine floors, exposed beams, 4 fireplaces, 9 bedrooms, 3 baths. Needs restoration. Candidate for National Register. Owner financing. \$85,000. Herman Mesick, Bkr., Box 295, Germantown, NY 12526. (518) 537-6202.



**QUEEN ANNE** (c. 1890). 5600 sq. ft. has been converted into 6 apts. quiet residential St. in college town. Beautiful fireplace mantels, woodwork, etc. MTSU offers an Historic Preservation degree... students can assist with advice. \$98,000. owner financing. Matt Ward, 826 Memorial Blvd., Suite 210, Murfreesboro, TN 37130.

**JIM THORPE PA**—townhouse circa 1845, no. 29, on "Stone Row" in "Old mauch chunk" on the National Register. Original doors, windows, pine floors. Versatile layout, new plumbing, roof, electric, gas, hot water heat. \$37,500. 2 additional Race St. properties from \$22,000. V.F. Gilotti, Box 176, Rte. 4, Lehigh, PA 18235. (215) 377-5944.

**QUAINT 2 STOREY BRICK** Victorian (1901) in Denver's Washington Park area. 2 bedrooms, 1 bath, 1100 sq. ft. Custom oak kitchen in Victorian design. New appliances, furnace, wiring, plumbing, roofing etc. Lots of detail. Shaded lot. Assumable mortgage at 10.75%. \$73,500. Bob (303) 777-4937.

**CONVERTED BARN** in Adirondacks, NY. Cathedral ceiling, 3 bedrooms. Partially winterized with 48 acres with large brook and beaver ponds. Lake rights on private lake. \$39,500. Klaas Koster. (914) 986-4190.



**1902 VICTORIAN** with important details in original condition. Stamped tin ceiling and walls in kitchen. New electric and plumbing; recently painted and insulated using OHJ recommendations. Bridgeport is undergoing an old house revival, and these houses are hard to find in excellent condition. Industrial reputation of city and poor schools keep price low. \$74,500. Pete Silver, (203) 384-9090.

**BRICK TOWNHOUSE**, Albany, NY, completely restored. 4-5 bedrooms, 3 baths, new plumbing, electric, new roof, original plaster mouldings, parlor doors and marble fireplaces. \$69,900. (518) 436-8684, eves.

**KING WILLIAM** Historic District. Completely restored 3,000 sq. ft. 78 year old shingled cottage on San Antonio River near downtown. All modern conveniences. \$148,500. Julia Cauthorn, Realtor, 217 King William, San Antonio, TX 78204. (512) 227-5770.

**AUTHENTICALLY RESTORED** 1775 home. Fireplace with fireplace wall, 4 bedrooms, 2 baths, dining room, library family room, pantry, wide floors, trout stream, 3 acres, 1 mile to Vermont—1 hour to skiing and Saratoga, in White Creek, NY. W. Johnson, Shushan, NY 12873. (518) 854-7826.

**FLUVANNA COUNTY, VA:** Town of Columbia, 1830's 3 bedroom, 1 bath, house on 1/2 acre lot. Beaded siding, Asher Benjamin woodwork. Center hall with carved stair. Structurally sound, needs decorating. 45 miles west of Richmond on James River. \$29,500. Royer & McGavock, Ltd., Realtors, Three Boards Head Lane, Charlottesville, VA 22901. (804) 293-6131. Eves (804) 589-3083.



**PLANTATION HOUSE "Reveille"**, Mecklenburg County, VA. L-shaped 2 storey plus English basement, slate roof, oil heat plus 6 fireplaces, storm doors, windows, insulated, stairway elevator, wine cellar, library including 1,000 books, gazebo overlooking spring, 2 bedroom guest house from 1812 kitchen, 2 pine-panelled cabins. Abundant flowers. \$158,000. Alan Brymer, 518 Marshall St., Chase City, VA 23924. (803) 372-4213.

**HISTORIC JIM THORPE, PA**—3 storey brick home with turret constructed in 1900. Ornate interior lattice woodwork, 2 fireplaces and many imported materials. Even the original blueprints. \$43,000. Gene Durigan, 301 S. 3rd St., Lehigh, PA 18235.

## FREE

**ORNAMENTAL WOOD COLUMNS:** 13 to 15 of them in sizes ranging from 10 to 11 ft. Decorative plaster capitals. For interior use, in good condition. Strausman (212) 260-8524.

## Dumbwaiter Search

We have had many requests for building instructions or a source for OLD-FASHIONED dumbwaiters. If anyone knows how to build one, or has a book with building instructions, please let us know. Write: Kate Conley, Old-House Journal, 69A Seventh Ave., Brooklyn, NY 11217.

## MEETINGS AND EVENTS

**PRESERVATION WORKSHOP** on wood epoxy reinforcement, historic preservation maintenance, fundamental concepts of furniture conservation, curatorial approaches to conservation of textiles, masonry cleaning. Nov. 20, 21. The Campbell Center, Box 66 Mt. Carroll, IL 61053.

**MARIETTA CHRISTMAS** candlelight tour: Dec. 7, 2-7 pm. Located along the Susquehanna River in Lancaster County, PA. Marietta has much Federal and Victorian architecture and contains a Federal historic district. The annual home tour is one of the oldest and best known in the East. For brochure write: Marietta Restoration Associates, P.O. Box 3, Marietta, PA 17547.

**CANDLELIGHT TOUR** of historic homes in Brownville, NE. Nov. 29, 30 and Dec. 6, 7. 2-8 pm. Special Christmas music, exhibit and sale of works by outstanding midland artists and craftsmen. Admission: \$5. Brownville, NE 68321.

**HERMANN-GRIMA** Historic House in the French Quarter of New Orleans recreates Creole Christmas Holidays of the 1830's, Dec. 8-22. An 1831 National Historic Landmark open to the public with admission fee, Mon-Sat. 10 am-3:30 pm, except Wed. and Sun 1-4:30 pm. (504) 525-5661.

The Biggest And Most Detailed Book Of...

# Late Victorian Houses

Floor Plans • Elevations • Ornamental Details

Queen Anne, Gothic,  
Stick And Shingle Styles

- 312 Pages
- Over 1,500 individual drawings and details
- 47 pages of rare period advertisements for household fixtures

HERE, in one glorious volume, is the most complete collection of late Victorian house plans and details ever assembled. In addition to providing a marvelous collection of drawings of beautiful old houses, the volume will also be useful to homeowners, contractors, architects and designers who are trying to re-create authentic ornamentation in the late 19th century style.

THE VOLUME contains reprints of two classic books issued by the 19th century architectural firm of Palliser & Palliser. Palliser & Palliser published architectural pattern books that were used as design guides by builders throughout the country. The Palliser brothers also pioneered a mail order architectural design business in the U.S. As a result, the Pallisers had a major impact on the way late 19th century America looked. Practically every city and town has (or had) houses based on the Pallisers' designs.

THE TWO PALLISER BOOKS reprinted in this edition are: "American Cottage Homes" (1878) and "New Cottage Homes & Details" (1887).

OF SPECIAL INTEREST: In the brief text that accompanies many of the house designs, the author gives instructions on appropriate colors to paint the house. Also outlined in many cases are the materials to use on exteriors and interiors.

IN ADDITION to overall house plans, detail drawings are given for such things as:

- Chimney Tops
- Verge Boards
- Finials & Other Wooden Ornament
- Bay & Oriel Windows
- Shinglework
- Gable Ornaments
- Doors & Casings
- Porch Ornament
- Spindework
- Fences
- Wainscotting & Mouldings
- Newel Posts & Balustrades
- Mantels & Fireplaces
- Bookcases & Sideboards
- Barns, Stables & Carriage Houses
- Porches & Porch Details

THE DRAWINGS shown here are a tiny sampling of the illustrations in the book—and they are reduced in size here by 25%.

THE BOOK HAS high-quality soft covers and a sewn binding for long life. Price is \$19.95 + \$1.00 postage and handling. Allow 5 weeks for delivery. Use order form in this issue, or send payment to: The Old-House Journal, 69A Seventh Ave., Brooklyn, N.Y. 11217.

Use Order Form on page 181A



A Gift For Your Home  
... Or For A Friend

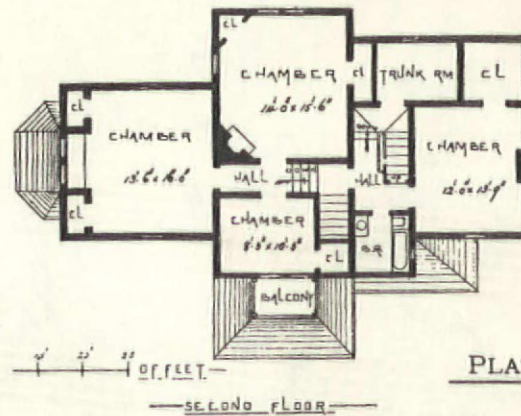
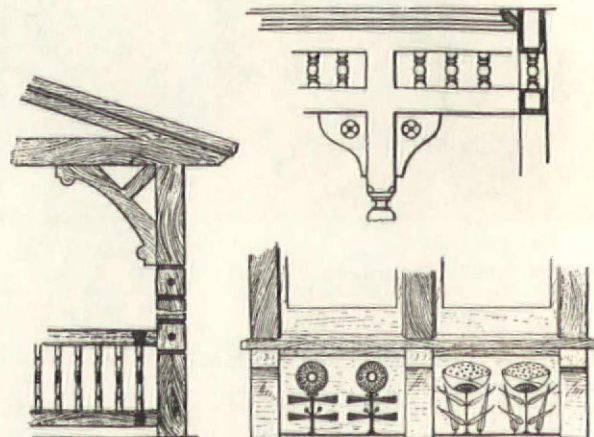
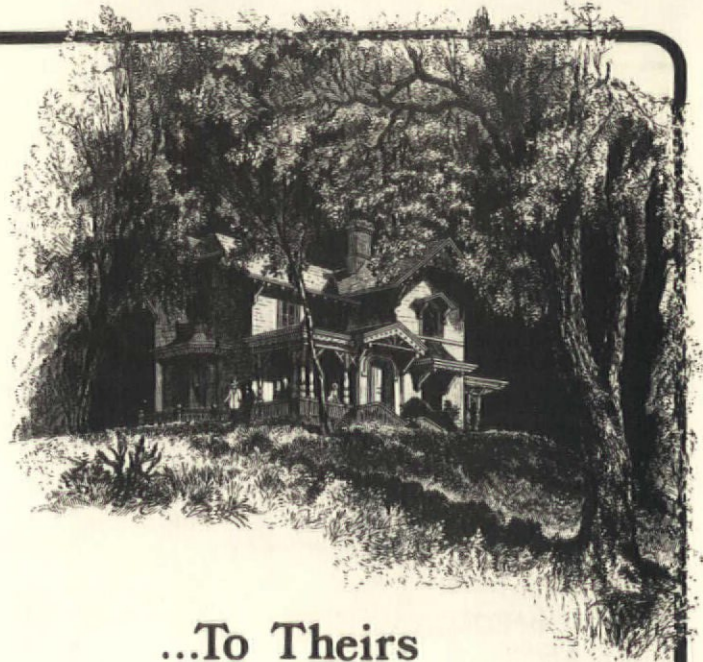


PLATE 31.





From Your House...

...To Theirs



## The Thoughtful Christmas Gift



OR A FRIEND or relative who owns an old house, what more practical...and welcome... gift could you give him or her than a subscription to The Old-House Journal? When The Journal arrives each month, your friend will be reminded of your thoughtfulness. It is truly a gift that will be used all year long. If your friends are hunting for appropriate fixtures and fittings for their house, you could also send them the new 1981 Old-House Journal Catalog of sources. With its 1,008 company listings, it is the most complete and up-to-date sourcebook of old-house products and services.

AND IF YOUR FRIENDS are really in the throes of restoration, you might want to send them our "Everything Package." It contains all the back issues that are still in print (January 1975 through present)...all the annual indexes...the 1981

Old-House Journal Catalog...plus a subscription that runs through December 1981. All that for only \$59.95. You save \$55.00 over the cost of the items purchased separately.

FOR SOMEONE who's heavy into paint stripping, there's also the Master Heavy-Duty paint stripping heat gun. Granted it's not a glamorous gift, but anyone with a lot of stripping to do will bless you a hundred times over.

WITH EACH GIFT, we'll enclose a handsome hand-lettered gift certificate identifying you as the donor. Also, there's a box on the Order Form that lets you tell us if you want their first issue held so that it will arrive shortly before Christmas.

ORDER NOW to avoid the last-minute rush—and the danger that your gift subscription won't arrive in time for the Holidays.

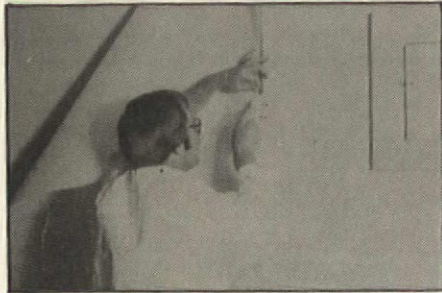
# SEASON'S GREETINGS



USE POSTPAID ORDER FORM ON PAGE 181A



# Products For The Old House



## Plaster Resurfacing System

**C**RACKED, PEELING WALLS are an endemic problem in old houses. Now, The Glidden Co. has come up with new system for resurfacing troublesome walls and ceilings.

HERE'S THE WAY the system works: You repair major holes and cracks with patching compound--just as you would for regular repainting. Next, rolls of thin fiberglass sheeting are bonded to the wall.

THE BONDING is accomplished in the following way: The wall is first painted with Glidden's Insul-Aid paint, which acts as a latex bonding agent. While the paint is still wet, the fiberglass sheet is pressed on to the wall, much as you'd hang wallpaper. The fiberglass is then immediately painted over with a top-coat of Insul-Aid.

THE END RESULT is essentially a fiberglass surface embedded in a flexible latex coating. The new fiberglass surface has considerable "give" to it, and is thus resistant to further cracking that may take place in the plaster underneath. As a bonus, because of the Insul-Aid, the wall has much greater resistance to the passage of moisture.

**A**FTER THE INSUL-AID dries, you can add a finish coat of any interior wall paint...latex or oil/alkyd.

THE CONCEPT of the new Glidden wall resurfacing system is similar to the old practice of covering troublesome walls with canvas bonded in wallpaper paste. Cost of the Glidden fiberglass system is about 45-50¢ per sq. ft.

**C**ALLED GLID-WALL, the system is so new that it is not available through regular paint stores. Rather, Glidden sells it only through their factory distribution centers--so they can be sure that proper application directions are given. The name of your nearest Glidden factory distribution center will be found in the Yellow Pages.

**B**ECAUSE THE GLID-WALL system is new, there's not much of a track record on it yet. One of our OHJ readers reports to us that he has used the system on a cracked ceiling and is very happy with the results. The OHJ editors would like to hear from any other readers who've had experience--good or bad--with the Glid-Wall system.

## Cast Aluminum Furniture And Porch Columns

**C**AST IRON GARDEN FURNITURE is handsome...but heavy and expensive. There's a company that makes very elegant reproductions in cast aluminum.

FURNITURE is predominantly Victorian in styling. Among the pieces available: Tree benches, tables, chairs, fountains, urns --and an exceptionally handsome hall rack and umbrella stand. Prices are quite reasonable. The settee pictured below sells for \$245.



THE COMPANY also makes extruded aluminum columns that are used to replace rotted wooden porch columns. They're available in diameters from 5 to 18 in., and in lengths up to 30 ft. A variety of capitals and bases is available. Columns come with a primer or baked-on final finish.

LITERATURE on the columns is separate from the furniture catalog. To get both, ask for "Columns and Furniture" and send \$1 to: Bill Smith, President, Moultrie Mfg. Co., Dept. OHJ, P.O. Drawer 1179, Moultrie, GA 31768. Tel. (912) 985-1312.

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