



The Old-House Journal

Restoration and Maintenance Techniques For The Antique House

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COMING....Fancy Wood Window Screens

Wet Basements

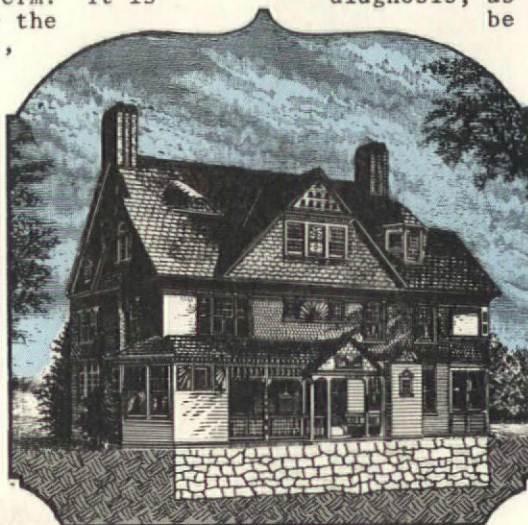
By Jonathan T. Schechtman Burlington, Vermont

WHAT'S ALL THE CONCERN about having a dry basement anyway? It is understood that if the cellar fills like a swimming pool every time it rains, the furnace may turn off or the electric appliances may short out. A damp basement, on the other hand...so what? Maybe you don't want a pool table down there, and it doesn't matter if the old toys stored in a corner get rusty. In reality, however, a chronically damp basement has within its humid environment the potential to nurture degenerative conditions ruinous to the structure of your house.

A DAMP, humid basement is not a harmless inconvenience over the long term. It is the optimum environment for the propagation of mold, fungus, and wood-boring insects. The control of these infestations mandates removal of moisture from their habitat.

ADVERSE WATER conditions may vary from mere basement humidity, to damp walls or floors, to water flowing through fissures in masonry and flooding floors. An inspection of the crawlspace or basement may indicate the presence of actual moisture, or simply reveal telltale conditions which are supported by a chronically

damp environment. Look for: dark irregular stains, often edged in white, on sill beams, the base of posts, on window casings or bulkheads; fungal fruiting bodies or punkiness of wooden members; high water marks on walls; puddles on the floor; musty odors or mold on leather, cloth or paper goods; difficulty closing doors or windows to the basement; small piles of fine powdery sawdust, flight holes, or insect casings; masonry which is spalling or discolored by efflorescence; and bowed or cracked walls. Such evidence should be noted on a floor plan of the inspected area, and observations dated by month and year, in order to assist diagnosis, as many of these problems may be seasonal.



Water & Masonry

IN EACH of its physical states, water has a deleterious effect upon interior masonry. As a liquid, water is drawn into brick or stone walls by capillary action, being conducted from moist soil into the masonry: This condition is known as RISING DAMP. The slightly acidic nature of precipitation allows the water to react with the lime in the mortar, causing

(continued on p. 140)

The Bare Brick Mistake

BACK IN NOVEMBER of 1973 I pinpointed a classic renovation error I call "The Bare Brick Mistake." The Mistake is the result of the mania that compels people to rip the plaster off the walls in old buildings to "expose the beauty of the natural brick."

I THOUGHT, eight years ago, that I had advanced truly compelling arguments against this folly. But America wasn't listening. The plaster continued to be stripped from walls in a great dust cloud that stretched from coast to coast. But the times they are a-changin'.

THE ARGUMENTS against the Bare Brick Mistake fall into two categories: Aesthetic and practical.

Aesthetic Problems

THE MAJOR AESTHETIC consideration is that finished plaster was part of the basic design of the house. To expose brickwork in a room that was intended to have the formal look of smooth plaster smacks of "remuddling." Also, brickwork that was meant to be covered with plaster was usually the cheapest quality brick and was laid up in an exceedingly sloppy fashion--because the masons supposed that no one would ever see it.

TO ME, there's something almost degenerate in taking old work that was purposefully crude and sloppy--and venerating it as folk art. The masons who did the work would roar with laugh-



AN END TO THE BARE BRICK MISTAKE

Charles Eanet ripped the plaster off the walls in the living room of his Brooklyn brownstone more than 10 years ago. But he's decided it was a mistake—and is now covering the brick again. His reasons: (1) The crude brick doesn't go well with the formal wainscotting; (2) Art looks lousy against bare brick. Charles used sheetrock instead of plaster because it had to be a do-it-yourself job. But he wishes he had left the original plaster in its rightful place on the wall.



The Old-House Journal®

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ter to hear an earnest young couple reassure each other that their new apartment is really worth an extra \$50 per month because it has the "warmth and character" of exposed brick.

Practical Problems

PLASTER HAS SEVERAL practical virtues, too. Brick walls can be surprisingly porous. If you remove the plaster from the inside of an exterior wall, a significant amount of air can infiltrate from the outside. This can make for breezy interiors during the winter.

PLASTER IS ALSO a good sound insulator. This virtue can be especially important on the brick common walls shared by city row houses. If you take the plaster off the wall on your side...and your neighbor does the same on his side...when you sneeze, you'll hear your neighbor say "God bless you!"

THEN THERE'S the brick and mortar dust that filters down from an exposed brick wall. You can reduce the dust by coating the bricks with a masonry sealer. But this changes the color of the brick--in ways that some brick aficionados find disappointing.

HAPPILY, there's some evidence that the Bare Brick Mistake is being made less frequently. A few renovators who have made the Mistake in the past are actually re-tracing their steps and covering up the bricks again (see photo). Even more compelling, however, is that the bare brick look has gotten to be such a cliché that many people are turning away from it out of sheer boredom.

SO IT LOOKS LIKE we're beginning to see the end of the Bare Brick Mistake. Not because of the persuasive powers of The Old-House Journal --but just because it's been so overdone. No matter. Let's just be done with it--and the sooner the better!

--Clem Labine

SEVEN GABLES IN BARABOO

By Cole Gagne

A Fine Residence Begun.—According to our ideas of beauty, and we think the public will coincide with us, the new building now being erected by T. Thomas, Esq., of the Sauk Co. Bank, upon the beautiful knoll about two blocks northeast of the Court House, will be far the most elegant residence in the vicinity. As yet, but little idea of its effect can be gained, as it is but just enclosed, but an inspection of the plan has convinced us that the Cashier has shown both excellent taste in the general effect and in its interior arrangement, and a just appreciation of what constitutes a home. Its fine situation, the winding walks and numerous shade trees will add greatly to its effect when completed, which we understand will be about the first of November.

THE ABOVE ARTICLE APPEARED in *The Republic* of Baraboo, Wisconsin, on August 9, 1860. Terrel Thomas did complete his house that year, and it more than lived up to *The Republic's* expectations: The eighteen-room, two-storey, seven-gable structure is recognized today as one of the finest examples of Gothic Victorian architecture in the Midwest.

The First Customer

BANK PRESIDENT TERREL THOMAS was the first in the short but distinguished list of owners of Baraboo's Seven Gables. In 1911, the house was sold to Rev. John Durward, a Catholic priest, who renamed the house Burr Oaks and built a private chapel in it. Eight years later, the house's name was changed back to Seven Gables by its third owner, attorney (and later, judge) Henry Bohn. The judge's addition to the house was an oil mural painted on the four walls of the den. This representation of nostalgic scenes from the judge's childhood in Baraboo Bluffs is one of Seven Gable's most unusual features. Like so much that is unique about the house, it would pose special problems when Ralph and Pamela Krainik began their restorations.

The Departure

FOR A NUMBER OF YEARS in the 1960s, Seven Gables was left uninhabited. Paint peeled from the exterior. Vandals had some sport with several panels of the etched cranberry



Above: Baraboo's Seven Gables.
Below: A view of the Krainiks' parlor.



glass that surrounded the front door. In no time at all, the house deteriorated into a decrepit eyesore. But even in such a sad state, it captured the hearts and imaginations of the

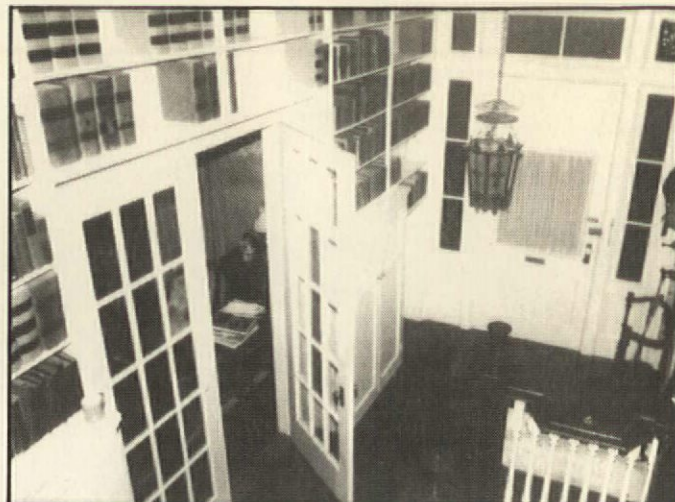
Krainiks: "We had to have it . . . every time we went for a ride, we stopped for another look." Finally, a For Sale sign went up, and they seized their opportunity. Despite the broker's efforts to discourage them, they bought the house--for an amazingly low \$14,600 (a figure that struck their bankers as too exorbitant). And for an additional \$60, they were able to purchase the house's grand piano and walnut wardrobe.

IN MANY WAYS, THE SEVEN GABLES that first confronted the Krainiks was a classic example of old-house abuse. Respect for good old work is the cardinal rule in maintaining an old house, and this was the first principle to be overlooked before the Krainiks stepped in. The uniquely shaped windows were hidden by striped aluminum awnings. The bookcases that lined the front hall were boarded over with plywood, as was the pine floor in the upstairs hall. One bedroom suffered the crowning indignity of having tile glued onto its pine floor.

RESCUING THAT FLOOR proved to be one of the most difficult jobs in working on Seven Gables. Since the house had more immediately pressing needs, such as fixing the leaky roof and the inadequate plumbing, the pine floor had to wait for a while. As a temporary solution, the Krainiks carpeted over the tiles. When Ralph was finally able to get to the floor, he tried prying up the tile, only to have the pine splinter up with it. They questioned numerous people for a solution to this problem and were repeatedly advised to lay down the carpeting again. Ralph ultimately resorted to a blowtorch, and with this he was able to soften the adhesive enough to pry up the tiles. Once all the tiles were up, hours of sanding and varnishing were required, but the final result was a beautiful wide pine floor.

The Flower of Eden

ALTHOUGH BURR OAKS HAD BEEN REDUBBED SEVEN GABLES in 1919, Father Durward's trees waited almost fifty years to take their revenge. The tree roots wormed their way into the sewer



Bookcases that were boarded over with plywood when the Krainiks bought Seven Gables.

pipe of the house, causing the Krainiks' sewer to repeatedly back up. Although Ralph acquired genuine proficiency at using a plumber's snake, they eventually had to call in a plumber to ream out the pipe. According to Pamela Krainik, when they first inspected the basement, "there was an old pair of swim fins hanging on the wall. It should have been a warning!"

THE SEWER WAS NOT THE ONLY WATERY PROBLEM they faced. The leaky roof was a chronic problem, forcing them to install a new roof. More unusual, however, was the morning when a gush of water descended from the kitchen ceiling: It seems that the overflow drain in the upstairs bathtub was not connected to anything, and was just emptying out into the wall.



Left: The bedroom with tiles glued to the floor. Center: The same pine floor after the tiles were pried up and the

wood was sanded and varnished. Right: The sun-porch and Romeo and Juliet balcony.





Left: The judge's mural, partially stripped of its decades-old shellac. Center: The same section of the mural as it appears to-


day. Right: One of the original panels of etched cranberry glass from the Krainiks' front door.

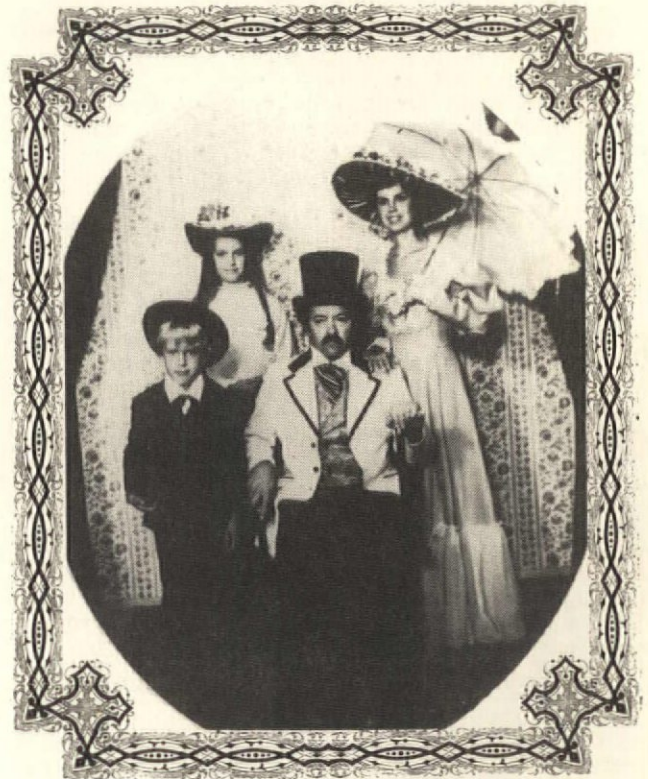
THE LOVELY PASTORAL MURAL IN THE DEN had been painted in 1932. It had also been shellacked at that time, and over the decades the shellac had yellowed badly. The problem facing the Krainiks, of course, was how to remove the shellac without harming the painting. After some trial and error, they discovered that denatured alcohol did the job beautifully; soon Seven Gables was once again illuminated with scenes of rural nineteenth-century Wisconsin.

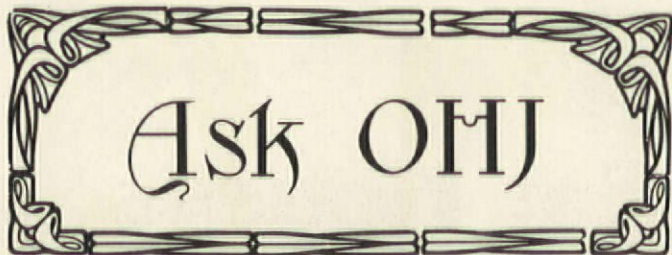
The Daguerreotypist

IT'S AN OPEN QUESTION whether the Krainiks worked their magic on Seven Gables, or if the house impressed itself upon its inhabitants. Etched cranberry glass returned to the front of the house. Antique period fixtures replaced the contemporary lighting. Period wallpaper reappeared on the walls, and Victorian antique furniture began to fill the rooms once more. In December of 1978, the house was placed in the National Register of Historic Places.

OF COURSE, THERE IS STILL WORK TO BE DONE on Seven Gables--does one ever finish? The exterior of the house has to be scraped and painted. The metal porch roofs have to be replaced, and the gingerbread trim needs some repairing. The Krainiks will undoubtedly meet these problems with the seemingly endless enthusiasm and energy that they have displayed over the years. Ralph and Pamela Krainik, with their children Andre and Marnie, are pictured right in an informal snapshot. It's reassuring to know that the Victorian atmosphere of Seven Gables has not gone to their heads. Thank goodness there is at least one American family that can still view restoration as no-

thing more than just a diverting pastime, instead of the passionate love that people all across the country are discovering. 





Plaster It

ORIGINALLY, THE EXTERIOR of my 1851 house was plastered directly over the stone walls. At a later date, the walls were lathed out and replastered. I would like to strip off this later lath and plaster and replaster directly on the stone again. Are there any special techniques or pitfalls I should be aware of? Does this extra layer of lath and plaster have any particular value, such as for insulation?

--Dick Perkins, Freeport, IL

AN EXTRA LAYER OF PLASTER, together with the air space and wood lath behind it, certainly adds insulating value to your home, although the reason for furring out the walls in this way was probably to create a truer surface on which to plaster. If this newer plaster is in good condition, you might want to reconsider the extra work of removing it to retrieve the earlier appearance of the house.

IF YOU DECIDE TO REPLASTER onto the stone, there are no special secrets other than making sure that the surface is clean and well dampened (to prevent loss of water from the plaster before it cures). Most stone has a texture that is sufficiently coarse for the plaster to grip to it without the need of lath or bonding agents. But if this is your first experience with stuccoing, you'll probably want to start with a small area first, just to feel your way around.

Scrape It

REMOVING ALL THE LAYERS OF WALLPAPER in my house is proving to be very difficult because there is a top layer of green enamel paint over them. What is the best way to get through this top layer and at the wallpaper?

--Gus LoPresti Ohio City, OH

THERE ARE TWO APPROACHES which you should consider. The first is to scratch the surface thoroughly with very coarse sandpaper, or else slash a grid of cuts into the surface with a knife or razor. Then wet down the surface sufficiently to loosen the wallpaper. It'll take you a while, but you'll get it all off this way.

THE OTHER METHOD IS TO ATTACK the surface with a special wallpaper scraper--the paint won't faze it. Hyde Tools makes a "Wallpaper Shaver" (Hyde Tool #33100); so does Red Devil.

Clean It

I OWN A BRICK HOUSE, built around 1875, with several magnificent gas fireplaces. Is there a good cleaning and sealing process for the glass tiles around the fireplaces? Is there a way to keep the brass or copper surroundings shiny after they've been cleaned?

--Jerry Marsh Pittsburgh, PA

GLASS TILES CAN BE CLEANED with a non-abrasive cleaner like the old-fashioned Bon-Ami. If you use that thoroughly, you'll probably find that you won't need to seal them. Brass and copper can be cleaned with any of the commercial cleaners. (If you have to get old lacquer off them, use lacquer thinner and 000 steel wool.) Unfortunately, there's no way to keep them permanently shiny with no maintenance. Spray lacquer, if used properly, will look good, but for only about two years--even less if it's near heat. Then it'll have to be removed and reapplied. You might do better with tung oil; just make sure the brass is absolutely clean before applying it. But the best thing to do is just resign yourself to the job of periodically shining your surroundings.

Coat It

SAND AND PEBBLES, up to 1/8 of an inch, were added by the builder to the plaster finish coat on the walls of our 1925 house. This surface is too rough for hanging wallpaper. How can we smooth it out? Can we sand it down?

--Marge Carlyle Morrisville, PA

DON'T BOTHER TRYING TO SAND IT DOWN; that really won't have any effect. You'd probably get the best results by having a professional plaster over the wall, or else by applying a skim coat of joint compound (taping cement) yourself. Be sure to size (prime) the new surface with thinned-down wallpaper paste before putting up the wallpaper.

YOU MAY WANT TO GIVE SOME MORE THOUGHT to leaving your walls the way they are. That pebbly surface was a very popular style in the '20s, and is a distinctive feature of your house's particular character. It may not be a common decorating effect today, but who knows? In a few short years, it could be more in demand than ever before!

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, Old-House Journal, 69A Seventh Ave., Brooklyn, NY 11217.



Insects That Eat Houses

By Clem Labine

THERE'S SOMETHING QUITE SCARY about the idea of unseen creatures gnawing away at your house. Most of us are nervous enough about our houses so that it's easy to imagine our four walls collapsing into a pile of splinters because the beams have been riddled by termites.

FORTUNATELY, the reality isn't quite that bad. Although there are insects that--given enough time--can reduce your house to sawdust, they are slow eaters. And there are enough tell-tale signs so that the vigilant homeowner can spot an infestation well before any major damage is done.

IT SHOULD BE NOTED that wood-inhabiting insects prefer moist wood (probably because it's easier to chew). Thus insect infestation is usually also associated with attack by rot-causing fungi. So we get back to a theme that has been emphasized in previous installments of this Basics Series: Keep wood dry!

THERE ARE MANY types of insects that will attack wood. But this article is going to deal only with the three most common types: Termites, carpenter ants and wood-boring beetles.

Termites

VAST BULK of the damage done to wood houses by insects is caused by subterranean termites. There are actually 13 species of termites in the U.S. that cause damage to houses. These 13 can be sorted into three basic groups: Drywood termites; dampwood termites; and--most omnipresent--the subterranean termites. Although termites tend

to shun the colder climates of the northernmost states (e.g., Maine, Montana), for all practical purposes consider that every old house presents a potential meal for one or more species of termite.

TERMITE COLONIES spread by swarming; winged adults take to the air from mature colonies to seek greener pastures (so to speak). In most cases, it requires 3 to 4 years for a colony of subterranean termites to grow big enough to throw off swarmers.

The Role Of Moisture

MOISTURE IS VITAL to the life of a termite. Drywood termites manage to get sufficient water from the wood they inhabit. Dampwood termites require more moisture. They must live in wood that is continually moist--usually wood that is in direct contact with the soil.

SUBTERRANEAN TERMITES obtain their moisture from the soil...and must maintain contact with the soil to survive. When subterranean termites invade the wood of a house that is separated from the soil by a masonry foundation or other impervious material, they construct shelter tubes over the intervening surface to get to the wood. Periodically they must return to their moist galleries in the soil to replenish the water lost from their bodies while working in the drier air above ground.

BECAUSE OF THEIR necessity to stay moist, subterranean termites will never expose themselves directly to fresh air. They always stay sheltered in the ground, in the wood, or in the

ANTENNA
"ELBOWED"

NO WING STUB

MIDDLE PART
OF BODY VERY
NARROW



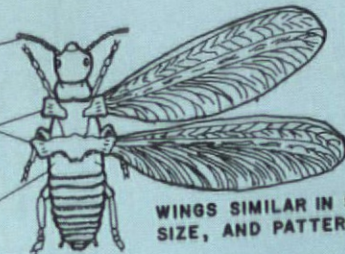
ANT

WINGS NOT ALIKE
IN SIZE, SHAPE,
OR PATTERN

ANTENNA
NOT "ELBOWED"

STUBS LEFT WHEN
WING DETACHES

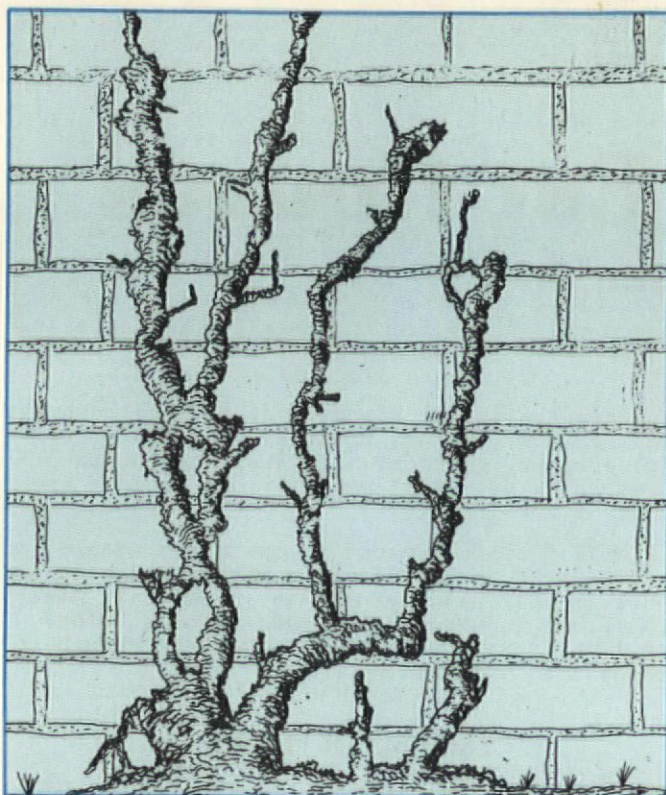
MIDDLE PART OF
BODY NOT NARROW



TERMITE

WINGS SIMILAR IN
SIZE, AND PATTERN

Narrow-waisted swarming ant (above) is readily distinguished from the thick-waisted swarming form of the termite.



Subterranean termites never expose themselves to fresh air. To traverse inhospitable territory—like a brick foundation wall—they build shelter tubes, composed of mud and other termite detritus. These covered termite superhighways are one of the few visible external signs of an infestation.

shelter tubes. If you poke a hole in one of their shelter tubes, they will repair the breach immediately.

ENTRY POINTS that subterranean termites will use include: Tunneling into wood that is in direct contact with the soil; building shelter tubes over foundation walls, piers, chimneys, etc.; and by finding cracks or joints in mason-

ry floors and foundations and building shelter tubes through them into wood above the crevices. Any object making contact between the soil and the wood on the house--trees, vines, weeds, plumbing, etc.--can serve as a support for shelter tubes.

SHELTER TUBES that run along exposed foundation walls are an obvious sign of infestation by subterranean termites. But as shown in the diagram, sometimes the entry points are through voids in the foundation--and the shelter tubes are totally hidden.

OFTEN, the first sign of subterranean termites in a house is the presence of swarmers. Swarming season for most of the country is spring and early summer. Most of subterranean termite species swarm during the day. The diagram on the previous page should help you distinguish between termites and harmless swarming ants.

IF THE OCCUPANTS OF THE HOUSE are not present when the swarm occurs, they may find only large numbers of discarded wings--usually on window sills.

Wood Damage

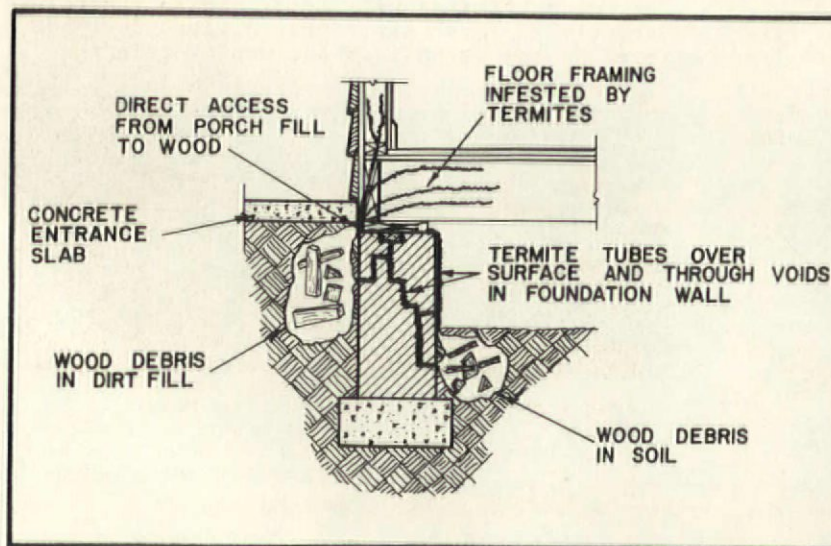


WOOD THAT IS visibly damaged may also be encountered. Most often, however, wood will appear to be quite sound from the outside--until it collapses. Externally, in addition to shelter tubes, you might also see soil in cracks and crevices, plus dark or blister-like areas on flooring, trim or framing. Infested wood in advanced stages of attack is easily penetrated with a knife or screwdriver. Internal damage can sometimes be located by probing the surface of the wood with a sharp instrument, or by pounding the surface with a hard object--such as a small hammer--to detect sound differences that indicate hollow spaces.



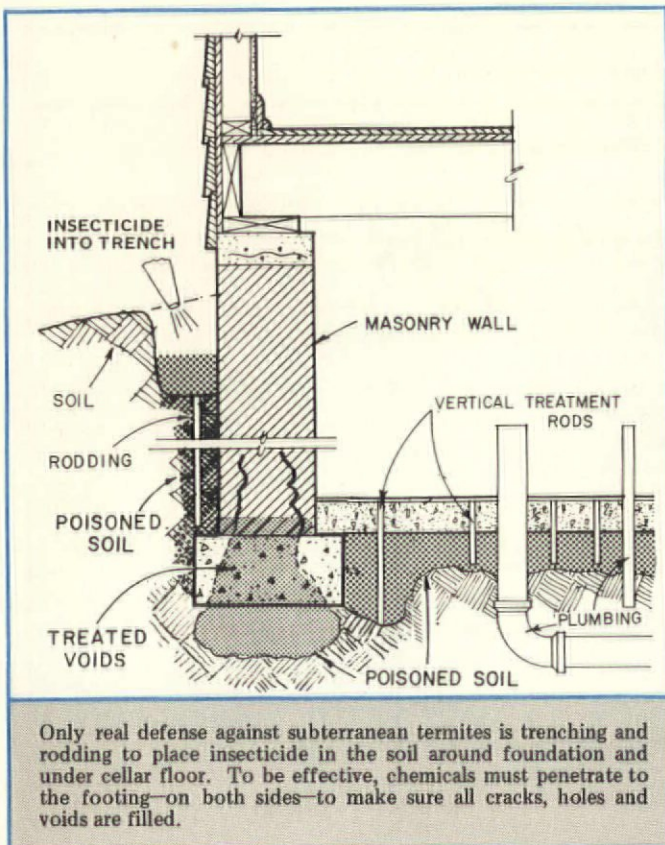
In advanced cases of termite infestation, a screwdriver can be driven deep into the wood.

IN CASES OF EXTREME DAMAGE, you may find that a board has partially collapsed at bearing



UNSEEN ENTRANCES

Termites can find their way through cracks in the foundation—and many other ways so that their shelter tubes are invisible. Buried wood around the house causes trouble because it attracts termites to the vicinity—and it won't be long before they find their way into the structure.



Only real defense against subterranean termites is trenching and rodding to place insecticide in the soil around foundation and under cellar floor. To be effective, chemicals must penetrate to the footing—on both sides—to make sure all cracks, holes and voids are filled.

points, or has cracked and sagged between points of support.

THE MOST DISTINCTIVE FEATURE of termite-infested wood is the appearance of the gallery walls that they hollow out. They have a pale spotted appearance—like dried oatmeal. This is caused by the termites' rather bizarre habit of plastering soft fecal material on the walls of their galleries.

Dampwood-Drywood Termites

DAMPWOOD TERMITES build their colonies in damp, sometimes decaying wood. They do not require contact with the ground, but do require wood with a high moisture content. There is little external evidence of the presence of dampwood termites, other than swarmers or shed wings. Because dampwood termites must maintain contact with damp wood, the primary control measure is simply eliminating moist wood from the structure.

DRYWOOD TERMITES require no contact with the soil or other external source of moisture; they get the water they need from the wood they inhabit. Drywood termites are most common in southern California, southern Arizona and southern Florida. The first sign of drywood termite infestation is usually piles of fecal pellets, which are hard, less than 1/25 in. in length, with six flattened or depressed sides. The pellets vary in color from light gray to very dark brown—depending on the wood being consumed. The pellets, eliminated from galleries in the wood through round "kick holes," accumulate on surfaces or in spider webs below the kick holes.

CARPENTER ANTS burrow into wood to make nests, and do not feed upon the wood the way termites do. Normally, they don't cause extensive structural damage in houses. Most species start their nests in moist wood that has begun to decay (Keep Wood Dry!). Most obvious sign of infestation is the ants themselves: Large reddish-brown to black ants, 1/4 to 1/2 in. long.

DAMAGE OCCURS in the interior of the wood. There may be piles or scattered bits of wood powder (frass) that are very fibrous and sawdust like. The frass is expelled from cracks and crevices, or from slit-like openings made in the wood by the ants. Most often, carpenter ants will be found in basements, dark closets, attics, under porches and crawl spaces. The most effective way to control carpenter ants is to locate the nest and kill the queen in the colonies in and near the house with insecticides.

Wood-Boring Beetles

LYCTID BEETLES—sometimes called Powderpost beetles—will attack only the sapwood of hardwoods with large pores, such as oak, hickory, ash, walnut, pecan and many tropical hardwoods. The adult beetles reinfest the wood with their eggs in a continuing cycle until the wood disintegrates. Lyctids range from 1/8 to 1/4 in. in length and are reddish brown to black.

THE PRESENCE of small piles of fine flour-like wood powder (frass) on or under the wood is the most obvious sign of infestation. Even a slight jarring of the wood makes the frass sift from the holes. There are no pellets. Exit holes from which the adult beetles emerge are round and vary from 1/32 to 1/16 in. in diameter. Most of the larva tunnels are about 1/16 in. in diameter and loosely packed with powder.

INFESTATIONS ARE NORMALLY limited to hardwood panelling, trim, furniture and flooring. Re-



Finely powdered wood dust streaming from exit holes is the hallmark of the Anobiid beetle—also referred to as the "Powderpost beetle." The greater the number of exit holes, the greater the age of the infestation—and the greater the damage is likely to be.

INSECT	TYPICAL CONTROL TREATMENT
Subterranean Termites	Treat soil around foundation and beneath cellar floor with insecticide such as Aldrin, Chlordane, Dieldrin or Heptachlor.
Drywood Termites	Isolated infestation: Drill holes in infected wood and flood with insecticide—when environmental safety considerations permit. Extensive infestation: Fumigate entire structure with sulfurlyl fluoride.
Dampwood Termites	Eliminate any source of damp wood. Soil treatment as for subterranean termites can be used as a secondary measure.
Wood-Boring Beetles	Limited infestation: Replace infected wood, or remove wood and fumigate. General infestation: Fumigate entire structure with methyl bromide. In some cases, it is possible to interrupt the infestation cycle by maintaining low-humidity conditions in the infected area. Adult beetles like high-humidity conditions in which to lay their eggs.
Carpenter Ants	Locate and treat all nests and surrounding areas in and near the house with appropriate insecticide, such as Sevin, Dursban or Baygon. It is also helpful to treat voids in walls with insecticides.
CAUTIONS	<p>(1) The insecticides listed above are extremely toxic and should be used only by a qualified professional exterminator.</p> <p>(2) Environmental regulations on the use of insecticides change frequently. Be sure to deal only with a reputable pest control company that is familiar with the latest safety and toxicity data.</p>

placement, or removal and fumigation, of infested materials is usually the most economical and effective means of control.

Anobiids

ANOBIID BEETLES are often also called "Powderpost beetles," but they are quite different from the Lyctids. Anobiids will attack both hardwoods and softwoods. Signs of beetle infestation in structural members of a house are usually caused by Anobiids. Attacks often start in poorly heated or ventilated crawl spaces and spread to other parts of the house. Adult beetles, emerging from their flight holes will usually reinfest the wood with their eggs.

THE MOST OBVIOUS SIGN of infestation is the accumulation of powdery frass and tiny pellets underneath infested wood, or streaming from exit holes. The holes are round and vary from 1/16 to 1/8 in. in diameter. If there are a large number of holes...and the powder is bright and light-colored like freshly sawed wood...the infestation is both well-established and active.

IF ALL THE FRASS is yellowed and partially caked on the surface where it lies, the infestation has been controlled or has died out naturally. Humidity and temperature of the air surrounding the wood are key factors in whether or not adult beetles lay eggs in the wood and thus continue the infestation. The drier the air, the less likely that infestation will continue.

This article was based on two excellent publications from HUD: "Wood Inhabiting Insects In Houses," by Harry B. Moore, and "A Guide To The Inspection Of Existing Homes," by Michael P. Levy.

Insect Control



UNFORTUNATELY, once wood-inhabiting insects are established in your home, the only effective way to control or eliminate them is with heavy-duty chemicals. For example, among the insecticides used to control termites are Aldrin, Chlordane, Dieldrin and Heptachlor. These chemicals are quite toxic to things other than termites, and thus their sale and use is strictly regulated.

AS A RESULT, insect control is not a do-it-yourself job. You have to call in a qualified professional. The dilemma is: How do you know who's qualified? The quality of an exterminator's work is extremely difficult to judge. With the soil treatment for termites, for example, you have no way of knowing whether the chemicals have reached all the way to the foundation footing--and thus whether your house is really protected or not. You may not know for months--or years--whether the exterminator did an adequate job.

WHEN HIRING AN EXTERMINATOR, beware of fast-talking salesmen. They may try to convince you that your house is going to collapse overnight if you don't sign a contract with them immediately. Fortunately, the rate at which insects consume wood is quite slow, so you've got plenty of time to select a reputable contractor. Your best bet: Get references of past customers and check them out. Also, get an estimate based on the entire job you need done --NOT an open-ended contract based on the volume of chemicals used.

AS WITH OTHER ASPECTS of maintenance, your best defense against wood-inhabiting insects is frequent detailed inspections of the entire structure. That way, you can nip any infestations in the bud...before drastic measures are called for.

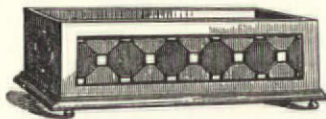
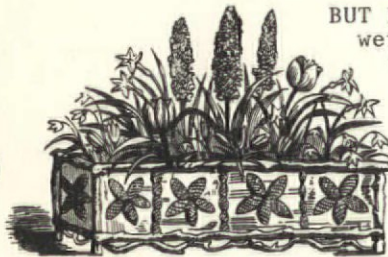


Window Box Gardening

By Dan Maciejak, Landscape Architect, Brooklyn

WINDOW BOXES were tremendously popular in Victorian houses. As decorative elements for both indoors and out, they were fashioned as practical containers, and ornamented to complement furniture, wallpaper and drapery. In order to make them both decorative and functional, they were generally equipped with an interior sheet zinc container that held pots or soil and retained moisture. The liner fit into a wooden, or tile-and-wood, structurally independent box, often comprised of common boards 3/4 to 1 inch thick. Boxes of stoneware or glazed tile, with bold floral bas-reliefs set in walnut frames, were popularized in the latter part of the 19th century. These worked well with Eastlake-inspired ornament; such boxes were commercially available and cost about \$15.00 in 1875.

BUT EQUALLY ACCEPTABLE were homemade decorations that made use of acorns, pine cones, berries, or other vegetable matter. The plant products were halved, glued to the outside of the window box, and shellacked. Sometimes small sticks were nailed on in patterns, or lichens were stuck onto the wet shellac following application of some nuts and fruits. (Shellacked boxes can only be used indoors and would have to be lined.)



A MORE FORMAL appearance was possible, even on homemade boxes, if a piece of decorative oil cloth was attached and wood mouldings were applied, as shown here.

ZINC, TILE, AND WOOD BOXES were heavy; nevertheless, they were often moved seasonally and replanted frequently to provide interest all year. Few today would consider moving a box full of English Ivy (*Hedera helix*) into the house for the winter. But the Victorians who did found that it "became as one of the family. Sometimes the whole side of the parlour is covered with it, and twining around over picture frames, or looped about brackets, drooped over statuettes, the portraits of mother, father, and cherished friend, look forth smiling from their leafy environment...." [From "Window Gardening," edited and published by Henry T. Williams in New York, 1871.]

IF THE BOX was brought indoors for the winter, many other common house plants would be added. Annuals could grow later into the fall or be replaced by Cyclamen, Ivy-leaved Geraniums, Coleus, forced bulbs, Dragon plant (*Dracaena* sp.), ferns, and so on.

SPRING was the time to relocate the window box to the outside, or spruce up an outdoor box with hardy annuals. Begonias and Geraniums (those with variegated foliage were preferred), Verbenas, Heliotropes, and Fever Few were widely grown. Vines such as Tradescantia (Wandering Jew) and Moneywort (Creeping Jenny) were also planted frequently with the above. In cool outdoor locations, Fuchsias, Mignonette (Madeira Vine), and Pansies could thrive.

IN THE FALL, 12-inch-high Arbor vitae (*Thuja* sp.) might be planted with English Ivy. Bulbs could be planted along with these, although it was equally commonplace to transplant bulbs in the spring from pots or garden beds into the

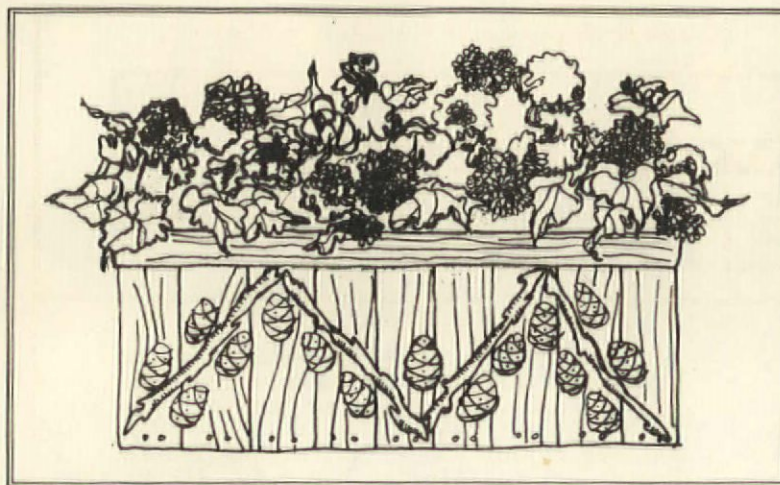
Vines

Plant Name	Shade or Sun	Annual or Perennial	Drought Tolerance	Flower Color *	Calendar Months of Bloom†	Fragrant?
ENGLISH IVY	Shade	Perennial	Good	—	—	—
MORNING GLORY	Sun	Annual	Good	B/W/P/Pu	6-frost	No
MONEYWORT	Shade	Perennial	Fair	Y	6-9	No
IVY-LEAFED GERANIUM	Shade	Annual	Good	P/W	5-frost	Yes
MADEIRA-VINE	Sun	Perennial **	Good	W	8-9	Yes
WANDERING JEW	Shade	Annual	Poor	W/P	9-10	No

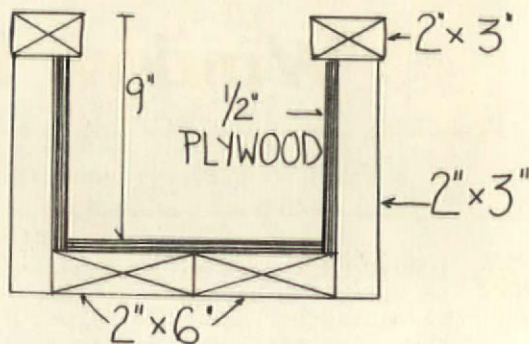
* Y=yellow, R=red, B=blue, Pu=purple, W=white, P=pink

† 1=January, 2=February, etc.

**Store tubers indoors in winter



Use hot-dipped galvanized nails and exterior wood glue only



Patti Allison

box. Favorite bulbs were Hyacinths, Narcissus, Jonquils, Tulips, and Snow Drops.

Plant A Revival

YOU CAN REVIVE the Victorian spirit if you're willing to experiment with exotic and colorful annuals and perennials. The charts on these pages supply information about cultural requirements for different size plants. Generally it is best to plant the tall or upright material in the back of the box, the small or dwarf plants in the middle, and the vines in front so they can trail picturesquely down below. Vines to be trellised would occupy a place in the rear. It's best of course to group plants together which have similar requirements for light, moisture, and protection.

A LOT OF TIME AND EFFORT is involved in preparing and maintaining a window box. If you have a choice of locations, pick a north or east window. These require far less maintenance than windows facing south or west. North and east locations are cooler, and provide complete or partial shade from the afternoon sun in

summer. This helps reduce the frequency of waterings, sparing the plants from dessication if a day or two of watering is missed during hot and windy summer weather.

PRE-PACKAGED SOIL MIXES are preferred today; most provide Vermiculite, peat moss, potting soil, and even fertilizer. But if large quantities of growing medium are needed, you'll find it cheaper to make up your own. A suitable mixture is as follows: 4 parts potting soil, leaf mold, or garden soil; 1 part fine peat moss; 1 part Vermiculite; 1/2 part builders' sand (NOT beach sand); 1/2 part dehydrated cow manure; 1/2 part bone meal.

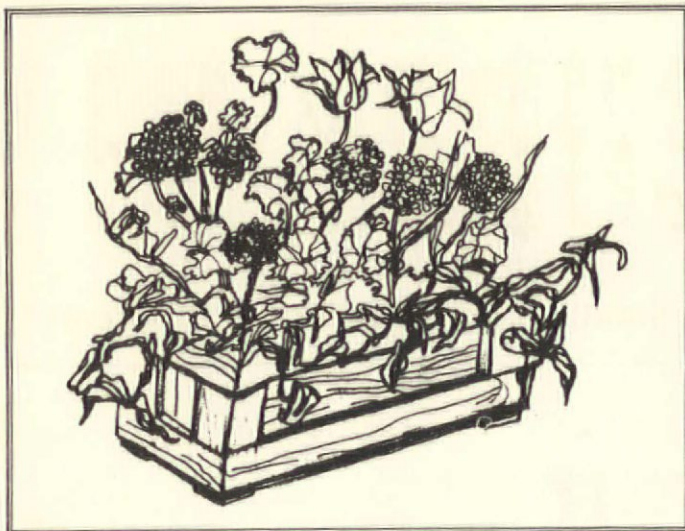
BEFORE FILLING THE BOX with growing medium, put down a one- to two-inch layer of potsherd, broken brick, or coarse bark chips to keep soil from washing through drainage holes (if any, as would be needed outdoors). The porous surfaces of these elements will also retain nutrients washed through the medium.

SOAK THE SOIL MIX before planting seedlings (let the free water drain away first). Cover the soil after planting with a one-inch layer of fine fir bark or pine chips or pea gravel to serve as a mulch, then water again.

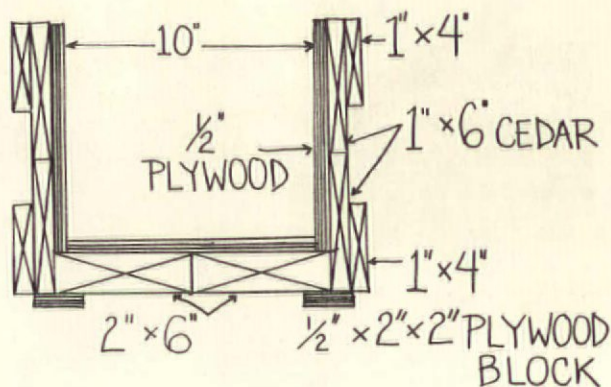
Low Plants

Plant Name	Shade or Sun	Annual or Perennial	Drought Tolerance	Flower Color*	Calendar Months of Bloom†	Fragrant?
BEGONIA	Shade	Annual	Poor	W/P/R	5-frost	No
PETUNIAS	Sun/Shade	Annual	Fair	W/P/Pu/B/R	5-frost	No
CROCUS, HYACINTH	Sun	Perennial	Fair	W/B/Y	3-4	Hyacinth
SNOW DROP	Sun/Shade	Perennial	Fair	W	3	No
SEDUM SP.	Sun	Perennial	Good	Y	6,7,8	No
PANSY	Shade	Annual	Poor	W/P/Y/Pu/B/R	6,7,8	No
SWEET ALYSSUM	Sun	Annual	Good	W/Pu	5-frost	Yes
VERBENA	Shade/Sun	Annual	Fair	W/R/P	6-frost	Yes

* Y=Yellow, R=red, B=blue, Pu=purple, W=white, P=pink
 † 1=January, 2=February, etc.



Use hot-dipped galvanized nails and exterior wood glue only



Patti Allison

WINDOW BOX GARDENS need a special extra-rich culture, because you'll be growing a relatively large amount of plant mass in a limited space, and because nutrients are leached out of the soil by watering. So apply an all-purpose liquid fertilizer 4 to 6 weeks after planting, then once a week after that. It is generally advisable to prepare a new growing medium each spring. Spent soil can always be added to a compost pile for use in the outdoor garden.

Building A Box

THE BASIC SHAPE of the 19th century box can be used today: 8 inches high, 12 inches wide, and as long as the window permits. Your best bet for the outer box is wood...either rot-resisting species like cedar and redwood, or CCA Lumber--which is pressure-treated with non-toxic chemicals. (Check manufacturers' literature on unknown preservative treatments; some may be toxic to plants.) Exterior-grade plywood, if kept painted inside and out, is also acceptable.

A BOARD THICKNESS of one inch or greater is preferred to resist warping while providing excellent insulation for the soil. (A thick-

walled box will moderate soil temperature and conserve moisture.) Unless the box is to be used indoors, a zinc or galvanized metal liner is probably not necessary. Outdoors, a perforated box floor provides essential drainage.

BOXES CONSTRUCTED of rot-resistant species need not be varnished or painted, except for decorative purposes. Other woods should be protected with a surface finish. Shellac is traditional for indoor boxes, but exterior-grade varnish or paint has to be used outside. If you decide to paint or varnish the box, apply at least two coats to both the inside and outside. This is to prevent warping.

SEMI-TRANSPARENT wood stains may also be applied. Burnt umber and tan tones were often used in the past; they don't compete visually with the plant subjects. If the box will sit outside on the window sill, be sure to pick an exterior finish that resists ultra-violet deterioration.

Plant lists include plants recommended for exterior use, which are relatively easy to cultivate and are usually available as bulbs, seeds, or seedlings. Plants listed were cultivated in the mid- to late-19th century. All will tolerate summer climate conditions found in Zone 7 and north (as shown on USDA Standard Hardiness Map)--or approximately north of the latitude of Richmond, VA.

Tall Plants

Plant Name	Shade or Sun	Annual or Perennial	Drought Tolerance	Flower Color*	Calendar Months of Bloom†	Fragrant?
TULIP	Sun	Perennial	Fair	R/Y/W/P	4-5	Yes
JONQUIL, NARCISSUS	Sun	Perennial	Fair	Y/W	3-4	Yes
GERANIUM (VARIEGATED)	Sun/Shade	Annual	Good	P/W/R	5-frost	Yes
CARNATION	Sun	Annual	Fair	P/W/R	6,7,8,9	Yes
FUCHSIA	Shade	Annual	Poor	P/W	7-8	No
HELIOTROPE	Shade	Perennial	Fair	W/Pu	6-frost	Yes
ARBORVITAE	Sun	Perennial	Poor	—	—	Yes**
FEVERFEW	Sun	Annual	Fair	W/Y	7,8,9	No

*Y=yellow, R=red, B=blue, Pu=purple, W=white, P=pink

† 1=January, 2=February, etc.

**Leaves and twigs



By Cole Gagne

EUREKA!

Solutions To The Pigeon Problem

Pigeons on the grass alas.
Pigeons on the grass alas.

--Gertrude Stein

IF ONLY THEY'D STAY ON THE GRASS! But alas, they do not, and the ledges, ridges, eaves, dormers, statuary, fences, and gutters of homes and buildings are the worse for it. (Our health is the worse for it as well, as the box on the next page explains.) What can we do to get them back on the grass?

Duds

LET'S START WITH THE THINGS that definitely do not work. Rubber snakes and glass owls, although guaranteed to break the ice at parties, are woefully inadequate for terrorizing pigeons. These birds are not that dumb, and they quickly realize that such mannequins are not the genuine article; they observe that the dummies either remain motionless or else move in a constantly repeating pattern. These subterfuges may work at first, but it won't be long before you find the pigeons sitting quite comfortably upon their artificial adversaries.

AS MIGHT BE EXPECTED, VIOLENCE has been offered as a solution. Suggested methods range from organized shoots to such medieval diversions as employing peregrine falcons. The disadvantages of these methods are legion. Even if you know how to use a gun, and local laws will permit an organized shoot, these things can get disorganized fairly quickly. So don't be surprised if the body count rapidly escalates from pigeons to any birds at all to several portions of your house. (In fact, you'd probably do well to bring a medic with you.) And remember, you'll have to have shoots all the time to keep the pigeons away. Besides, shooting pigeons is pretty revolting, isn't it?

PEREGRINE FALCONS WILL CERTAINLY dispatch pigeons. They'll also dispatch all the other birds, as well as small dogs, cats, rabbits, and anything else that impresses them as potentially appetizing. And if you think pigeon excrement is bad, try paper-training a peregrine falcon.



"Don't despair, Chauncey--OHJ will have an answer!"

Scientific Methods

«HOW COME THEY CAN LAND A MAN ON THE MOON, but they can't stop pigeons from landing on my house?" That cry echoes from coast to coast. But the fact of the matter is that science has contributed its awesome prowess to the task of shooing pigeons, often with a good deal of success. The three most common methods are electrified wires, repellent gels, and ultra-sonic devices.

ELECTRIFIED WIRE IS A VARIATION on the electrified fence that farmers use around pastures. A high voltage, low amperage, continuous wire running on small insulators is laid down where the pigeons like to land. A box with an electric tube sends out the pulse: not enough juice to kill the bird--much less a person--but enough to make it go away. (Actually, any person who touches it will get a pretty good jolt, so be careful.) Unfortunately, this method is best for public buildings; it's not really practical for home-owners unless they're prepared to install it themselves (the box alone costs \$75).

REPELLENT GELS, SUCH AS Roost-No-More, have had a good deal of success. The gel is a chemical paste which gives the pigeon a "hot foot"; once again, nothing lethal, just something nasty enough to make it want to stay away. But there is a limited lifespan for the chemical's effectiveness: usually about one or two years. The gel is also difficult to remove, and when dirt and pollution get into it, it becomes very unsightly. One way around this problem is to lay duct tape on the area that you want to treat, and then apply the gel to the tape. Then all you'll have to worry about is whatever damage that may occur when you pull up the tape. The gel is relatively inexpensive, about \$15 per gallon, but don't smear it on more thickly than 1/8 of an inch: Too much gel will start to run off, especially in hot weather.

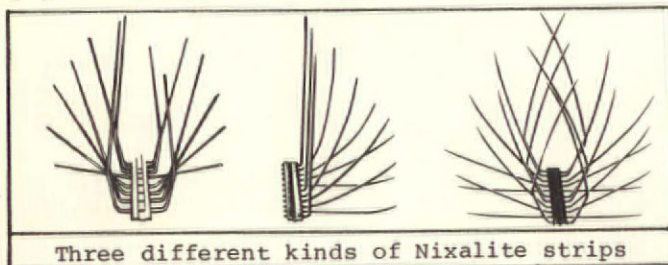
ULTRA-SONIC DEVICES WORK BY EMITTING sound waves that are inaudible to most humans, but are unpleasant to pigeons--as well as other birds, and dogs and cats, etc., so don't put one in a place where it can annoy your pets. The sound is emitted in a consistently random pattern which the pigeons can never get used to.

A device that claims to cover up to 2500 square feet costs about \$125, and reportedly does not require much maintenance. The area such a device will actually blanket varies of course with the nature of the space: Sound will start to run off and dissipate in a completely open field. But if pigeons have been roosting in your attic, and you put one of these hummers up there, they'll probably stop visiting you.

(DESPITE WHAT YOU MIGHT SUSPECT, all of the above-mentioned products are relatively easy to track down. All you have to do is look in the Yellow Pages under "Bird Barriers, Repellents, & Controls." Repellent gels are an especially popular item, and so almost everyone offers one kind or another. But the following product is a bit more difficult to find, and so I've included ordering information for it.)

And The Winner Is...

ONE PRODUCT STANDS OUT as combining the greatest effectiveness with the least disadvantages: Nixalite. Nixalite is a metal strip with protruding, needle-sharp points, ten per inch. It has been sanctioned by the Audubon Society because it does no harm to the birds; it simply renders an area uninhabitable for them. As with the other products mentioned, Nixalite's effectiveness is dependent upon how well you install it: If you jam too much of it in a small area, the spines will squash together and give the pigeons something to stand on; if you use it too sparingly, the pigeons will find room to land.



Three different kinds of Nixalite strips

BUT IF YOU FOLLOW THE INSTRUCTIONS PROPERLY, you should be well pleased with the results. Certainly the price is pleasing enough for maintenance-free stainless steel: \$3.11 per foot, including the mounting hardware (but not postage and handling). Other advantages: It fits to any contour, weather does not effect it, and you won't have to even consider replacing it for a good many years. It is available through distributors, or from the source:

Nixalite of America
417 25th Street
Moline, IL 61265
(309) 797-8771

Final Suggestions

WHAT CAN A DO-IT-YOURSELF DO to keep pigeons away? Actually, not very much. The only foolproof method would be to alter the shape of all the parts of the house on which the pigeons are landing: If there's no place for them to sit, then they'll go somewhere else. But that kind of defeats the whole purpose of restoring an old house, doesn't it? The only other choice is to take a lesson from Nixalite and drive rustproof nails into a two-by-four (and you'll need a lot of them). Make sure you attach it securely to the intended area. A board full of spikes falling on someone's head would be a whole lot worse than the pigeons.

Many thanks to all the people who helped me compile the information for this article:

Marie Gellerstedt
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Patricia Poore
Duerson Prewitt
Kathleen T. Ryan
Edmund Schindler
John-Hall Thomas
Robert K. Weeks--CG



Health Hazards

Below is an update of the March '81 OHJ article on the diseases

carried by fungi that live in accumulated pigeon droppings:

1. Healthy people will not always contract histoplasmosis or cryptococcal pneumonia, even when the spores from pathogenic fungi are present in pigeon droppings.

2. Both of the above-mentioned diseases are usually self-limiting: They act like a respiratory infection and then go away. Even if an astute doctor were to correctly diagnose the diseases, there would usually be no special treatment for them.

3. Cryptococcosis can attack the nervous system, becoming cryptococcal meningitis;

more serious, but still quite treatable. For reasons still unclear, the disease can go into a latency period of months or even years. But whenever it surfaces, it can be treated in an otherwise healthy person. Blood tests and spinal fluid tests will indicate the presence of the disease only when the patient is manifesting symptoms.

4. The danger is genuine: People with diabetes, blood disease, respiratory disease, or other underlying disease, or who are taking steroids or immuno-suppressant drugs, can die from these diseases.

Repairing Wood Stairs ~ Balusters & Handrails

By Jonathan Poore & Patricia Poore

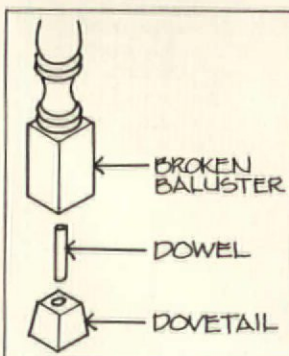
A WOBBLY HANDRAIL is a common staircase complaint. It means there are loose joints in the balustrade--the assembly of handrail, and the balusters that hold it up. One common balustrade assembly is pictured on this page. These are open-string stairs: The outer string is cut to reveal the stepping of treads and risers. At the bottom, the balusters are dovetailed into the treads. At the top, they fit into a bored hole in the underside of the rail.

CLOSED-STRING STAIRS, illustrated on the facing page, often have balusters let into grooves in both the handrail and the outer string. Spacers, or pieces of finished wood that cap the groove between balusters, help hold the assembly rigid.

Loose Balusters

IF A DOVETAILED BALUSTER is loose, it's best to remove it so it can be cleanly re-glued and nailed. Carefully pry off the return nosing to expose the dovetails. Take out any nails you see and remove the baluster. Clean all connections of old glue and varnish. If there is no longer a tight fit between baluster and rail, or between baluster and tread, use wood shims rather than driving lots of random nails. After the loose connections are shimmed and glued, one finishing nail driven into each dovetail is quite enough. Toe-nail at the connection between baluster and rail, as shown in the illustration to the right.

WHEN YOU DRIVE a nail into dry old hardwood, there's always a chance of the wood splitting. Where there is the greatest likelihood of splitting, such as at the top of a slender baluster, pre-drill a hole before nailing. Otherwise, nip the end off each nail before driving it. This way, the blunt end will crush rather than split the wood fibers.

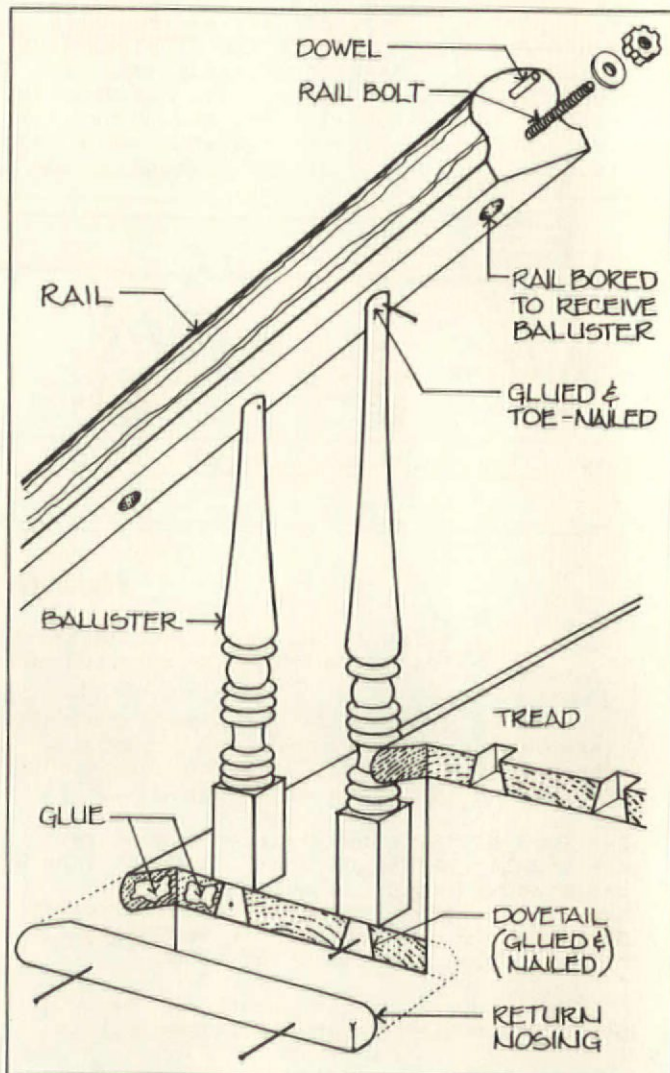


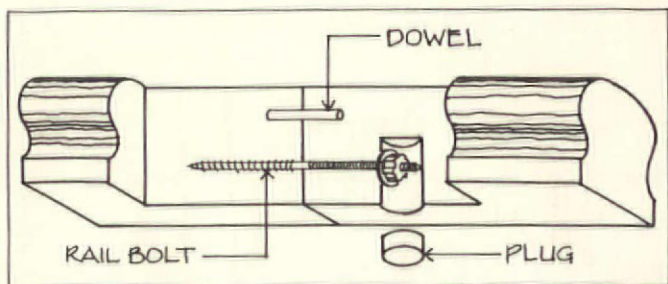
IF THE DOVETAIL is broken off or split, fabricate and attach a new one by doweling, as shown here.

NOW REFASTEN the return nosing. Glue at the miter and just adjacent to it, as shown, then nail it in place. Gluing along the full length of the nosing could cause the tread to split. Gluing at the miter only

will keep the miter joint closed, while allowing for expansion and contraction of the tread.

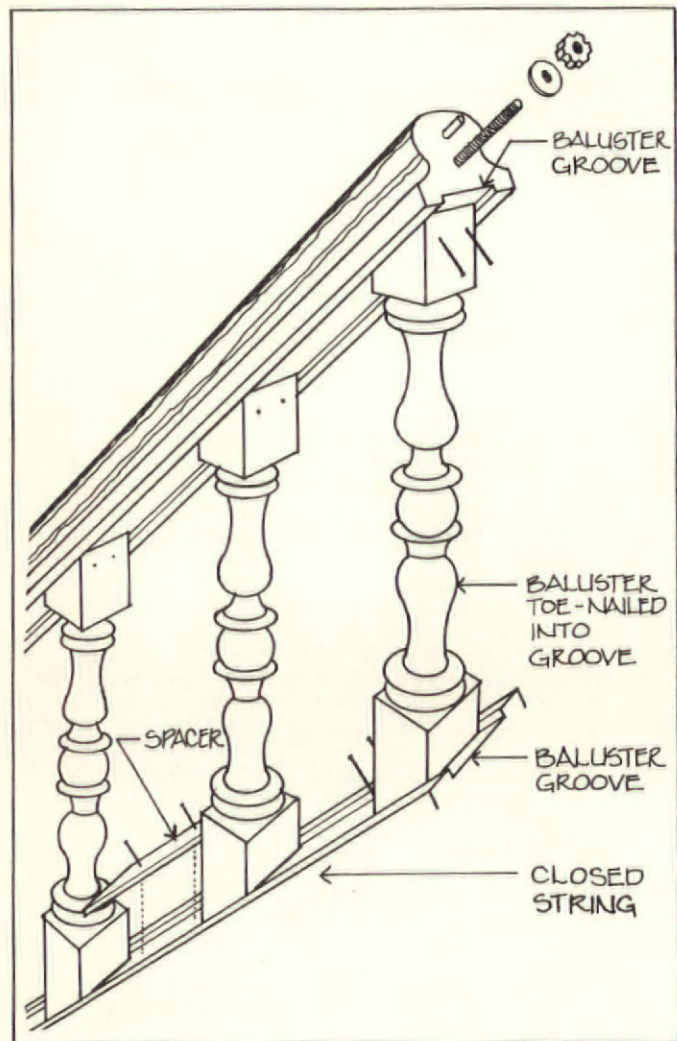
THE ASSEMBLY on the facing page shows a closed-string stair. The balusters are let into grooves top and bottom, and anchored with nails. If these balusters were loose, the solution would be careful toe-nailing.





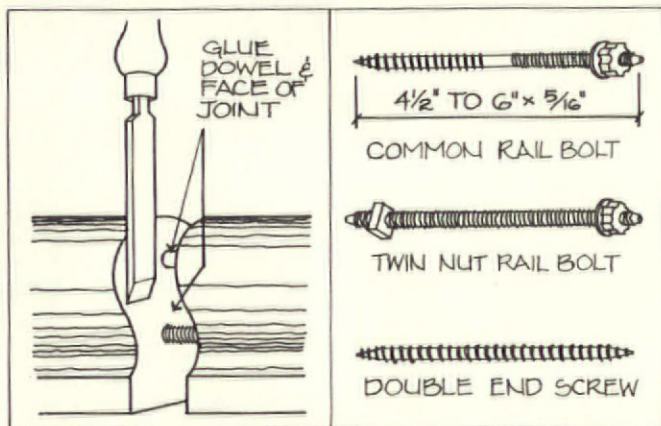
Handrail Trouble

HANDRAILS DON'T very often come apart at the seams. (But if yours has, it should be tackled before you re-glue all the balusters.) Sections of rail are connected by rail bolts, wood dowels, and glue as shown in the cutaway drawing above. It is possible to re-glue and tighten a loose joint in the rail without removing the whole handrail. Disassembly involves unplugging the access hole to get at the special star nut that clamps the two sections together. Loosen the nut by tapping against a screwdriver or nailset that's held against the edge of the nut. Pull the joint apart just far enough to insert a chisel; scrape away old glue and varnish, then re-glue. Work the glue into the dowel joint well, since this is where the strength of the connection really is.



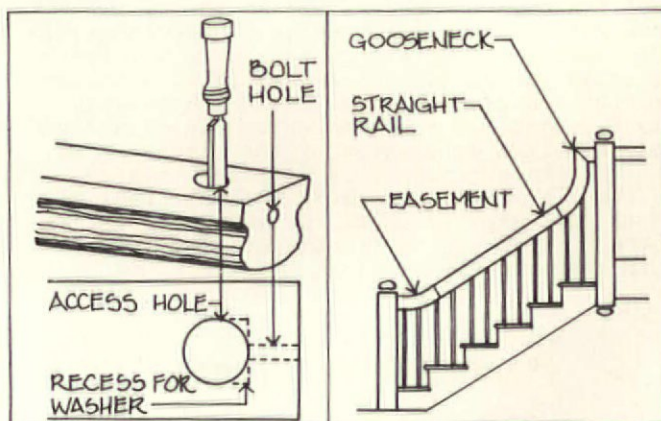
THERE ARE IN FACT several kinds of rail bolts. The most practical and widely used is the one we've discussed. It has wood-screw threads on one end, and machine-screw threads and a star nut on the other end. But there's also a twin-nut rail bolt with machine-screw threads along its entire length; this is less practical because it necessitates two access holes, one for each nut. The third type, a simple double-ended screw, often strips out and should be replaced with a rail bolt if this should happen.

A RAIL BOLT is much like a hanger bolt, but with a point on the machine-screw end. (The point makes it easier to slip the star nut on in a tight place.) Hanger bolts are available at most hardware stores, and a common hex nut can be ground into a star nut configuration. But stair-rail bolts--with pointed ends and star nuts--are still sometimes available at older hardware stores and stair-parts suppliers.



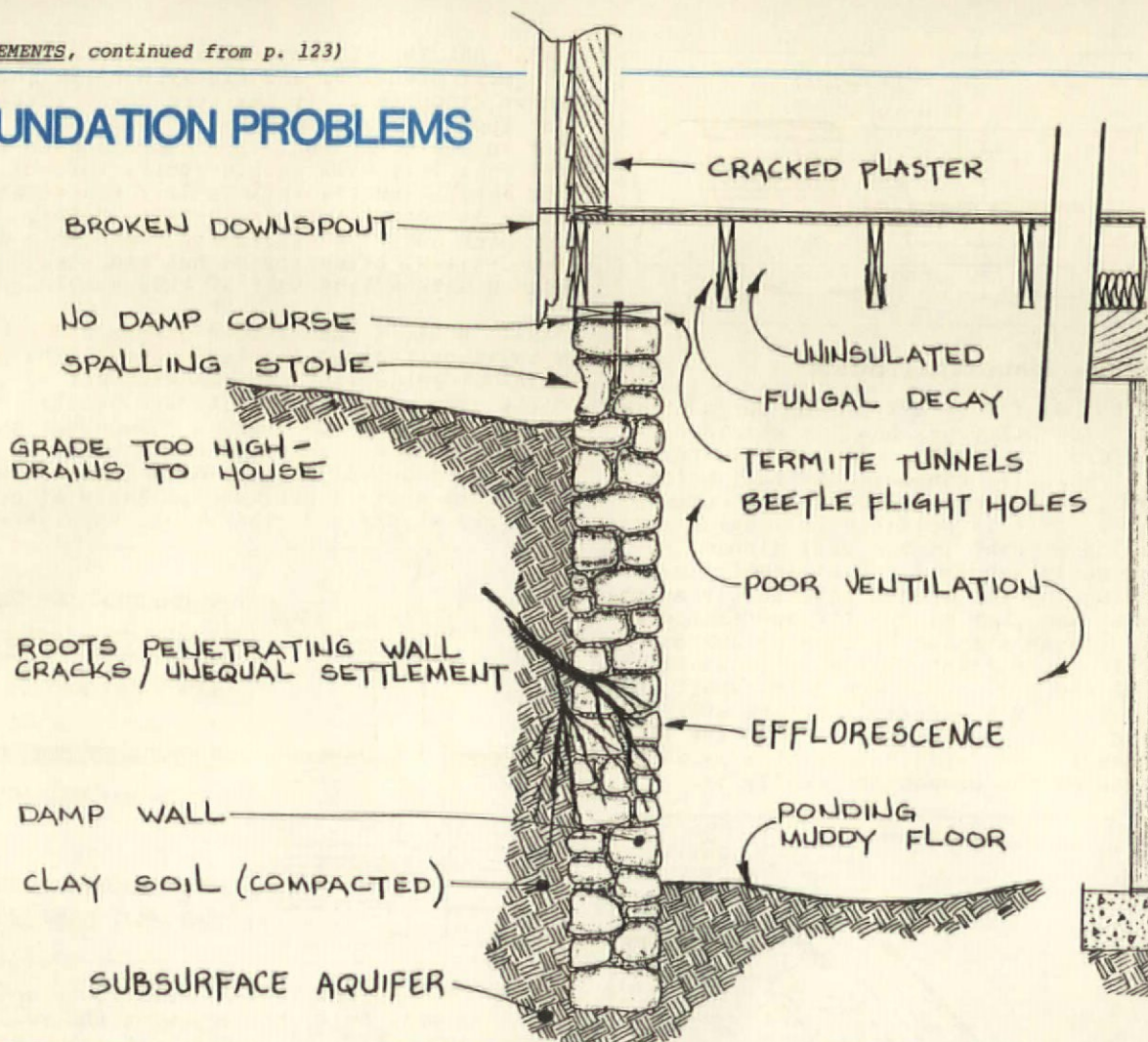
IF THE WOOD-SCREW THREADS work loose on an existing rail bolt, try screwing the rail bolt deeper into the wood. This also remedies stripped-out machine-screw threads on the other end, since now the nut is in a new position.

INSTALLING a new rail bolt where there was a double-ended screw before requires boring an access hole that intersects the bolt hole. You'll need to scrape a flat spot inside the access hole for the washer to rest upon. Don't change the shape of the hole at the surface, or the plug you make for it won't fit neatly.



SPECIAL THANKS to our consultant for this series: Mr. Harry Waldemar, Stairbuilder

FOUNDATION PROBLEMS



Drawing: Phillip Marshall

These are the tell-tale signs of an overly damp basement or crawlspace. Outside the house: Look at soil type, grading, plantings, gutters and drainage, and the founda-

tion itself. Inside the house: Check for adequate ventilation, signs of decay or insect activity, obvious dampness or ponding...don't forget to note leaky pipes.

deterioration after a number of years. In addition, the water can serve as a vehicle for bringing dissolved mineral salts (as from fertilizer) into the masonry units. When the water reaches its gaseous state through evaporation, the salts remain inside the wall--SUBFLORESCENCE--or are deposited as a whitish stain on the surface--EFFLORESCENCE. The crystalline salts remaining inside the masonry exert mechanical pressure which causes SPALLING, the crumbling or flaking of the masonry face. Finally, water trapped in fissures or pores in stone or brick can cause serious cracking of mortar, masonry units, or sections of wall through expansion as it changes from a liquid into its solid state: ice.

Humidity & Condensation

SO MUCH FOR the subtle but insidious afflictions caused by excessive dampness, which devour structural timbers, crumble wooden panelling, stain plaster, or delapidate masonry walls. Regardless of its source, liquid

water in a basement or crawlspace will evaporate and humidify the interior atmosphere. When air saturated with moisture is suddenly cooled by a colder object or air mass, the dew point is reached, and the water vapor condenses out of the air in the form of little water droplets.

IN THE SUMMER, warm humid air from outdoors enters the cooler foundation cavities and gives up its water. In the winter, exhaust from clothes dryers, or damp air from washing machines or a bathroom, will condense on cold wall or floor surfaces, on sills, or on joists.

THERE ARE several approaches to remedy these problems. Moisture can be removed from the air by a dehumidifier. Dryers can be properly vented, and laundry or bathrooms can be equipped with fans. Cold surfaces can be insulated from the humid environment. This might mean covering cold-water pipes with insulated plastic foam sleeves to stop them from "sweating." Or it might mean framing the interior faces of outside walls with studs, placing insulation, a vapor barrier, and panelling or plasterboard over them.

FOR CONDENSATION conditions which arise only during the summer when the subterranean spaces are much cooler than the outside air, providing adequate air circulation is the answer. Screened foundation vents must be placed in the walls or crawlspaces and basements. They should be left open in warm weather, unobstructed by vegetation or banked earth, to allow an easy exchange of air. This circulation must especially reach the corners of crawlspaces where wood sills meeting walls are not too far from damp soil, because it is here that the most destructive conditions are apt to occur. Fans can be used to accelerate this air movement and ensure that the timber in these areas is kept at below 20% moisture content in order to discourage the various infestations.

The foundation is a waterproof envelope, similar to the hull of a ship, allowing the building to float in a sea of wet earth.

IT IS ALSO ADVISABLE to inspect the plumbing in your old house, since leaks in the system may be sources of basement water. New plumbing connections may be faulty; more likely, cast iron or lead soil pipes or iron water pipes may be rusted or corroded. Leaks from old bath fixtures or commodes can drip down from floors above between partitions and end up as puddles in the cellar. Old supply pipes entering the foundation cavity from disused wells or pump houses may leak or siphon water into the house.

ONE OTHER possible source of water intrusion may be the chimney. Lack of flue tiles, deteriorating mortar, poor flashing, or lack of a chimney cap may encourage the conduction of water into the basement. Check for dampness around the chimney base, and water stains around the clean-out door or the lower mortar joints.

Like A Hull

THE FOUNDATION of a house is intended to act as a waterproof envelope similar to the hull of a ship, allowing the building to float in a sea of mud and wet earth. When a boat leaks, you can seal the openings on the outside with caulk, or you can bail furiously in the bilge. There are various solutions, too, when a foundation allows water to pour in. The remedies vary in effectiveness--and in investment of labor, materials, and dollars.

BECAUSE BUILDINGS, construction methods, materials, locations and climate all differ, there is no one correct answer. The successful method of stopping water intrusion, therefore,

may be chosen by trial and error, by economic limitations, by comparing notes with a neighbor who has a similar problem, or by consulting an experienced architect or contractor.

APPROACHES to correcting the wet basement problem fall broadly into two categories:

- (1) The Indoor Solutions--
 - Keeping water from entering
 - Controlling the incoming water
- (2) The Outdoor Solutions--
 - Controlling surface water
 - Controlling subterranean water
 - Keeping water from entering

Inside : No Miracles

THE COMMON MISBELIEF is that there is a miracle coating that can be applied to the inside face of a sieve-like masonry wall, and it will stop the inflow of water. Many techniques and products are recommended for this very purpose, all with limited effectiveness.

PARGING is a method of retarding leakage by means of the application of a thick layer of cement or mortar to a masonry wall. Two 3/8 inch coats are trowelled to the interior face of the wall, filling voids and surface inequities, creating a smooth finish. Dry, pre-mixed cement-based coatings to which you add water or water and an acrylic bonder are marketed as cure-alls for wet basements. The packaging tells us that these mixes will seal pores, fill voids and stop leaks, and can be applied with a stiff brush to a thickness of 1/8th inch or, with silica sand added, trowelled onto the wall. These products are over-priced and over-rated.

VARIOUS PAINT MANUFACTURERS offer oil-based and latex waterproofing paint containing cement and moisture inhibitors. These thick slurries, brushed on directly from the can, are intended to create an impervious water barrier on the surface of the walls. Their prices seem reasonable, until you consider that one gallon covers only 50 to 100 square feet, and that the limitations on the label put their effectiveness to question.

The common misbelief is that there is a miracle coating that can be applied to the inside face of a sieve-like masonry wall, and it will stop the inflow of water.

FINALLY, THERE ARE the clear waterproofing sealers which are supposed to be effective on any porous material, including wood, fabric, concrete, and masonry. These solutions of polymerized solids soak into the pores, and

when the solvent evaporates, harden and plug up the tiny water passages. Effective for some uses, they are often sold by ill-informed salespersons as solutions to the wet basement problem. But they will not stop water from flowing in through a masonry wall.

Water As An Adversary

IN SETTING OUT to do battle against incoming water, it is wise to assess the capabilities of the enemy. This will show why the above methods may be defeated after only a brief skirmish.

HYDRAULIC PRESSURE can exert some of the strongest mechanical forces known. Consider the destructive effect of floods, the shattering of dams, or the carving of the Grand Canyon. Water is relentless in its seeking of its own level, and few obstacles can withstand its action. How then can thin coats of cement or paint stop water from intruding into the cellar or crawlspace? It can be likened to the legendary Danish King Canute who stood on the shore and in an attempt to prove his great power, commanded the tides to cease advancing. He failed too.

THE WATER SEEPING through foundation walls by hydrostatic pressure will exert force against any impervious barrier, breaking the adhesion between the masonry and its coating material. Parging and cementitious or latex- and oil-based waterproofing treatments will slough off when moisture accumulates behind it. Any movement of the wall due to settling or heaving will crack these coatings, regardless of their thickness, allowing an entrance for the water. Sealants which stop up pores in masonry can cause water pressure and sub-florescence to build up behind the interior face. Thus, coatings can promote spalling and deterioration--conditions as harmful as the problem they were meant to solve.

Turn Off The Spigot

CRACKS, FISSURES, GAPS, OR VOIDS in the masonry walls act as open spigots, bringing water pouring into the basement. Soil shifts due to compaction, frost heaving, or expansion of water-saturated earth can cause breaching of foundation walls, especially those older ones constructed without footings. Voids can be created by masonry units deteriorating or merely falling out of place due to mortar failure. Rubble walls constituting the foundations of some buildings were often dry-laid, with mortar used only on the interior face to give a finished appearance. Fissures in these walls often lead directly to the outside, and must be stopped up.

VOIDS 1/4 to 1/2 inch can be patched with high-performance sealers, such as butyl or polysulphide caulk or latex masonry filler. These are all available in cartridges for gun injection. The cracks must be brushed clean and be dry for successful results. If the crack exceeds its width in depth, then it must be packed with screening or oakum or plastic

WHAT TO DO ABOUT MOLD & MILDEW

A DAMP BASEMENT or crawlspace provides a good environment for mold and mildew, fungus, and wood-boring insects. Decay fungi were the subject of last month's Basics article (May 1981, p. 103); in this issue, Basics Part 5 is all about bugs that destroy wood.

MOLD AND MILDEW, on the other hand, cause relatively minor problems. They create a musty odor, their spores can irritate allergic individuals, and they consume wall-paper, leather, cotton, and paper goods. Besides that, they can stain painted and plastered surfaces and woodwork.

STAIN DAMAGE can be removed by washing color-fast surfaces with the following solution:

- 3 oz. (2/3 cup) trisodium phosphate (TSP) cleaner
- 1 oz. (1/3 cup) powdered detergent
- 1 qt. 5% sodium hypochlorite bleach (laundry bleach)
- 3 qts. warm water

THIS FORMULATION combines the best mold-killing and stain-removing properties in a relatively gentle solution. If TSP is unavailable to you, just add more bleach.

WEARING RUBBER GLOVES and safety glasses, apply the solution to the affected area with a medium-hard brush; use a scrubbing motion. Keep the surface wet until the stain is bleached, then hose or flood with clean water. Allow the surface to dry thoroughly before repainting.

filler rods first. Epoxy mortar can also be trowelled into the spaces or, if the crack is wet at the time of repair, then a waterplugging patching mortar can be used. These are formulated with hydraulic cement, which expands in place and cures even when wet.

IT MUST BE STRESSED that these procedures may work permanently--or then again, for only a short time. In addition, the water which would have flowed through the repaired crack may merely have been rerouted, and will enter at another weak spot in the wall.

Pointing Masonry

WHILE BRICK, STONE, AND CONCRETE have the capacity to absorb and conduct moisture, the outright flow of water through a seemingly solid masonry wall occurs at the mortar joints. Constant saturation by ground water can cause dissolution and deterioration of lime mortar. Repair of these joints is accomplished by tuck pointing from the inside.

WHEN A WALL LEAKS due to faulty mortar, it is virtually impossible to determine the defective areas accurately by visual inspection. So it is recommended that all joints adjacent to the trouble spot be pointed. It will save labor and money to be complete and thorough from the start in this process, as too much is better than too little.

PREPARATION for tuck pointing entails removal of the old mortar to a depth of one inch; this assures adequate bonding between the new mortar and existing masonry. In cases where the joints are less than 3/8 inch thick, only a half-inch slot is needed (as long as the mortar beyond that depth is sound). This procedure should be done with hammer and chisel. Power tools are discouraged because they can easily damage the edges of the masonry. This is especially important in the case of old brick: Removal of the hard, high-fired exterior exposes the softer, porous interior which will more easily absorb water and dissolved mineral salts--thus causing spalling. All loose material must be removed, usually with a stiff fiber or wire brush, then hosed with a stream of water or air.

Mortar Specifications

NEW MORTAR should be carefully formulated to closely duplicate the proportions of the original mortar. Modern pre-mixed bagged mortars contain too great a percentage of portland cement, thus creating a hard, inflexible high-strength mortar that stresses the masonry. This in turn leads to spalling and even cracking of bricks or stones. High lime mortar is easier to work, more durable, can self-seal small cracks, has the least volume of change due to climate conditions, and is the traditional mortar used in early buildings.

THE MATERIALS making up the mortar used in re-pointing an old masonry wall should have the following specifications:

- CEMENT-- ASTM C 150 Type I or II Portland Cement. Grey is acceptable for areas not to be seen, but non-staining white will provide better color for visually prominent areas. One 94 lb. bag = 1 cu.ft.
- LIME-- ASTM C 207 Type S Hydrated Lime for masonry purposes. One 50 lb. bag = 1-1/4 cu.ft.
- SAND-- ASTM C 144, clean well-graded sand of medium to fine particle size. It should match original sand as closely as possible. One 80 lb. bag = 1 cu.ft.

GENERAL FORMULATIONS for mortar vary, but a local mason can assist in duplicating the original mix. The following specifications have been used by the sources cited for varied situations. They can serve as a starting point, at least, for the concoction of the appropriate mortar for your situation.

ALL INGREDIENTS must be dry-mixed thoroughly, raked and turned over until there is an even, consistent appearance indicating that the cementitious material is evenly distributed

FORMULATION OF MORTAR Proportions By Volume

	TPS†	CS*	CS*	TPS†
Cement	1	1	1	1
Lime	5	3	2	2
Sand	12	12	9	6
For masonry walls of high lime mortar, consisting of brick or soft stone.		For stone or rubble walls of durable masonry units.		For walls whose mortar contained a high cement content, or for applications with extreme weathering.
† Technical Preservation Services, Heritage Conservation and Recreation Service, U.S. Department of the Interior				
* Consulting Services, Society for the Preservation of New England Antiquities				

throughout the mass. Then the mixture should be pre-hydrated to prevent shrinking upon drying and to increase the workability.

TO PRE-HYDRATE, mix again, adding only enough water to make a damp, stiff mortar which will retain its form when pressed into a ball. Keep it in this damp condition for one or two hours, then remix, adding sufficient water to make up the proper consistency (which is somewhat dryer than conventional mortar for new work).

TO ENSURE A GOOD BOND for the actual tuck pointing, wet the cleaned joints thoroughly before applying the mortar. Allow any free-standing water to soak into the wall, as the joints should not be visibly wet. Begin by packing mortar into the deepest voids. Then fill the back of the entire joint with a 1/4-inch layer of mortar. When it and each successive layer has reached thumb-print hardness, apply another coat of mortar of the same thickness. Several applications will be necessary to fill the joint. When flush with the wall face, tool it to a smooth, slightly concave surface.

MORE INFORMATION on cures for wet basements and crawlspaces will follow in the second part of this article. Still to come: More effective ways of controlling incoming water, including floor drains, dry wells, sump pumps, perimeter drains, and vapor barriers. Then, outdoor solutions from gutters to excavation will be considered, including roof drainage systems, re-grading and the effect of landscaping, parging, and the application of bituminous membranes.

THE AUTHOR

JONATHAN SCHECHTMAN is an architectural conservator, preservation planner, and grant writer for historic structures. He attended High Wycombe College of Technology and Art in Buckinghamshire, England, and has a graduate degree in Historic Preservation from the University of Vermont.

Mr. Schechtman is available through Preservation Consulting Services, 352 S. Winooski Ave., Burlington, VT 05401.

LETTERS

On Transom Lifters

To the Editors:

I AM WRITING with information on the availability of transom operators. They are still manufactured and distributed by:

- ▶ The CIPCO Corporation
22nd and Cole Streets
St. Louis, MO 63106
Tel. (314) 436-0011

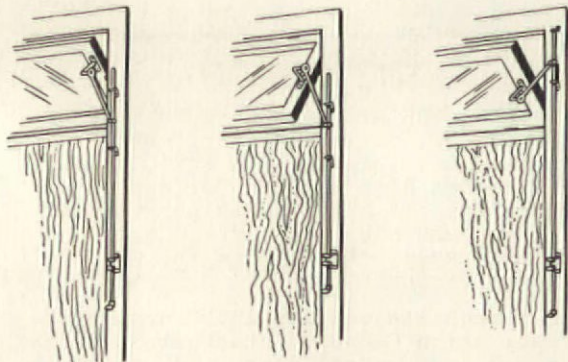
IN 1919, CIPCO purchased the original firm manufacturing these transom operators. The current model has been adapted in mode of operation only, working on the principle of a worm screw and turn-rod, rather than the original metal pressure clip which would rapidly deteriorate from metal fatigue. Installed, however, they are identical to the originals.

PRICES BEGIN at around \$30 for the 36-inch length, and go up from there. They come in lengths of 36, 48, 60, and 72 inches to fit any transom height. To determine the length you need, you measure from the floor to the top of the transom and deduct five feet. Made of steel, the lifters are available in three finishes: Brass plate, bronze plate, and zinc plate.

TO PURCHASE a transom lifter, check first with a local contract hardware distributor. This is the hardware supplier to the building trade. Even if such a supplier does not ordinarily sell transom hardware, the store can order it from the CIPCO catalog. If you are unable to find any supplier of CIPCO-manufactured equipment, you may call or write to Mr. Size at CIPCO for the name of a distributor in your state. The hardware is not available by mail.

I HOPE that this information will benefit OHJ readers and my fellow colleagues in old-house restoration.

--Tom Zelaney
Washington, D.C.



Transoms Center, Top or Bottom Hung, In or Out Swinging

Worse Than Aluminum Siding

To the Editors:

OUR PROBLEM concerns removing a fake brick type of stucco. This was applied to our 1895 Queen Anne brick and shingle house by a previous owner in a very misguided and expensive attempt to correct loose mortar in several sections of the original brick. The cost of application in 1978 was \$8000.00!



THE SURFACE does not in any way resemble the original brick, and architectural features such as recessed panels and window arches were covered over. Although reputed to be "hundreds of times harder than any brick," the surface is developing small cracks. One wall was spared, because the previous owner planned to build on a two-car garage. We have read in THE OLD-HOUSE JOURNAL of the successful removal of aluminum siding, and have hopes of eventually finding a method to remove the fake brick.

ACCORDING TO the contractor who did the work, it is applied to a galvanized lath nailed to the brick with roofing nails and some cement nails. Next, three coats are applied: (1) A coat of cement, (2) a mortar coat, and (3) a white finish coat which is tooled while wet to give it the appearance of brick and mortar.

INCIDENTALLY, the contractor told me he had worked with "the historical society" in "restoring" several 100-year-old houses, a claim which is patently false. When I protested, he finally was candid, stating, "Well, a few wants to fix them, but most don't. I'm just trying to make some money." Perhaps THE OLD-HOUSE JOURNAL will alert readers to this new menace, which appears to be much harder to reverse than aluminum siding.

--Eddie Catrett
Nephi, Utah

IS IT TOO LATE for this house? Cement coatings or stucco applied directly to masonry are virtually impossible to remove without major damage to the masonry. In the case of a cement coating applied over lath, there would seem to be two problems: (1) What do you do about the nail holes? (2) How much cement will remain against the original bricks when the lath is removed? Any suggestions from other readers?

--The Editors

Helpful Publications

American Victoriana

Eugene Mitchell

1979 (103 pp., profusely illustrated) Cloth.

ROMANESQUE REVIVAL, Italianate, Mansard, Shingle, and Queen Anne houses abound in this delightful compilation of plates and pages from the late nineteenth-century periodical, Scientific American Architects and Builders Edition. The book includes 22 color plates, each featuring a floor plan. Aesthetic mode interiors from the 1890s, ceiling patterns, Lincrusta-Walton wallcovering patterns, ornamental iron gates, and new gadgets are shown. Advice is given on hanging curtains. Wallpaper, paint, and varnish manufacture are illustrated.

IN THE WORDS OF THE INTRODUCTION, this book is the "first step toward understanding the history of construction, design, and decoration of homes in the late nineteenth century."

To order send \$19.95 plus \$1.00 postage to:
Chronicle Books--Dept. OHJ
870 Market Street
San Francisco, CA 94102
(415) 777-7240

Home Remedies, A Guidebook for Residential Retrofit

Edited by Tom Wilson

1981 (253 pp., generously illustrated) Paper.

PRINCETON, NEW JERSEY, WAS THE SITE for The First National Retrofit Conference in 1980. This book is derived from that three-day, state-of-the-art conference on conservation and solar energy. It offers a wealth of material, mostly in the how-to vein, on such topics as "Improving Furnace Efficiency," "Easy to Fix Winter Heat Leaks in the Home," "Natural Cooling Design and Practice," "Financing Retrofit," and "Collecting Solar Energy: How and Why."

THE BOOK ALSO OFFERS an exhaustive checklist for home inspection and reviews of 44 relevant books and magazines. There are a multitude of line drawings and black and white photographs, all of which are in keeping with the tone of the text: clear, informative, witty, and unpretentious.

To order send \$10.00 (postage will be paid by the publisher) to:
Mid-Atlantic Solar Energy Association
2233 Gray's Ferry Avenue--Dept. OHJ
Philadelphia, PA 19146

All Through the House, A Guide to Home Weatherization

Thomas Blandy and Denis Lamoureux

1980 (184 pp., many line drawings) Paper.

DIAGNOSIS IS THE OPERATIVE THEORY in this subscriber-written book for energy-conscious homeowners. If you can diagnose your house's level of energy efficiency, then you can make it more efficient, and this book is full of helpful suggestions on how to do both these things.

AFTER THE DIAGNOSIS, options are presented, materials are criticized, and lifestyle suggestions are made. Weatherization needn't cost that much if you can effectively manage the resources already working for you in your house. People who wish to control the energy systems at work in their houses should find that this book will help them make necessary decisions.

To order send \$7.95 plus \$1.00 postage to:
McGraw-Hill Book Company
Attention Order Service
Princeton Road--Dept. OHJ
Hightstown, NJ 08520
(609) 448-1700

Eutaw, The Builders and Architecture of an Ante-Bellum Southern Town

Clay Lancaster

1979 (208 pp., generously illustrated) Cloth.

ANYONE WITH A SOUTHERN GREEK REVIVAL HOUSE will be interested in this book. Thanks to Clay Lancaster's careful text and a fine collection of old and new photographs, the book provides an excellent reference to the style. Eutaw is a unique town because it was built for a single purpose--to serve a judiciary function--and the architecture is therefore mostly in the same style. Many types of Greek Revival houses are present, from one-storey houses to elaborate mansions.

THE BOOK GOES THROUGH THE TOWN house by house and describes the changes each house has undergone. Black and white photographs are combined with elevations. Some of the old photographs even offer glimpses of Eutaw's early residents.

To order send \$15.00 plus \$1.50 postage to:
Greene County Historical Society
P.O. Box 746--Dept. OHJ
Eutaw, AL 35462

Log Structures, Preservation and Problem-Solving

Harrison Goodall and Renee Friedman
1980 (119 pp., generously illustrated) Paper.

LOG HOUSES HAVE BECOME INCREASINGLY POPULAR in recent years, and this book offers practical, step-by-step information on how they can be preserved. The authors explain how to cope with such problems as sagging floors, wood decay, leaking ceilings, and insect damage. Line drawings and black and white photographs clarify the detailed textual instructions on log replacement, chinking, straightening buildings, etc. This book is essential for anyone who owns or is considering buying a log structure.

To order send \$10.95 (postage will be paid by the publisher) to:

AASLH--Dept. OHJ
1400 Eighth Avenue, South
Nashville, TN 37203
(615) 242-5583

The Next Whole Earth Catalog

Edited by Stewart Brand
1980 (608 pp., profusely illustrated) Paper.

THIS BOOK CAN TRULY BE CALLED the catalog of catalogs. It offers a lengthy listing of useful books and tools for doing everything from thatching roofs to bookbinding. Subjects include music-making, parachuting, boating, expeditions, nuclear war, childbirth, old houses, architecture, tools, farm equipment, economics, and space colonies. This book is friendly, intelligent, and purposeful; comprehensively indexed, it combines practical, hard information with wit and informality: "We only review stuff we think is great." You'll probably agree.

To order send \$14.00 plus \$2.00 shipping to:

Whole Earth Household Store
Fort Mason Center
Building D--Dept. OHJ
San Francisco, CA 94123
(415) 441-7250

Russell and Erwin Illustrated Catalogue of American Hardware

Compiled by Henry E. Russell, 2d
New introduction by Lee H. Nelson
1980 (436 pp., profusely illustrated) Paper.

IN ORDER TO PROVIDE a valuable dating and research source on nineteenth-century tools and hardware, the Association for Preservation Technology has reprinted this unabridged facsimile edition of Russell and Erwin's 1865 catalog. Each entry gives full dimensions and is illustrated with an excellent line drawing. Andirons, cutlery, sleighbells, doorknobs, coffee mills, blacksmiths' tools, brushes, planes, hinges, casters, handles, locks, and bolts are all included.

To order send \$14.95 plus \$1.50 postage to:

APT--Dept. OHJ
Box C.P.
2487 Stn. D
Ottawa, Ontario
Canada K1P 5W6

More About Octagons

Carl F. Schmidt and Philip Parr
1981 (214 pp., illustrated) Cloth.

OCTAGONAL HOUSES EXIST ALL OVER the United States and Canada, as Carl F. Schmidt first demonstrated in The Octagon Fad. More About Octagons contains additional information that was unknown to Schmidt when he wrote his earlier book. The bulk of the text is a complete, descriptive listing of all octagons in North America; there is also a brief history of Orson Fowler and building methods and styles of the mid-nineteenth century. The book features 22 pages of black and white photographs and 12 pages of floor plans.

To order send \$19.00 (postage will be paid by the author) to:

Philip Parr--Dept. OHJ
3179 McCorkindale Road
Caledonia, NY 14423

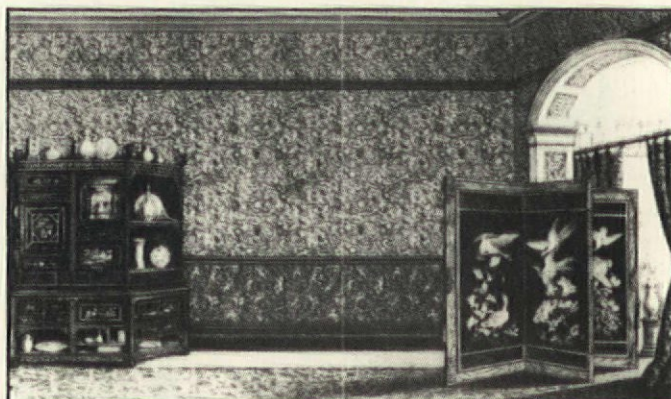
Wallpaper in America, From the Seventeenth Century to World War I

Catherine Lynn
1980 (536 pp., generously illustrated) Cloth.

METHODS OF DESIGNING, MANUFACTURING, AND HANGING WALLPAPER from colonial times to 1915 are dealt with extensively and authoritatively in this handsome book. Although its focus is on American wallpaper, the book also deals thoroughly with French and English wallpapers of the eighteenth century. Other topics include bandboxes, scenic wallpapers, repeating patterns, and Oriental wallpapers. The author also discusses wallpaper as it reflected not only fashion and taste, but aesthetic and even moral attitudes over the years. Impressively illustrated with 102 color plates and over 245 black and white photographs, this book is a must for all old-house owners who want their interior decoration to match the style of their home.

To order send \$45.00 (postage will be paid by the publisher) to:

W.W. Norton Book Company
500 Fifth Avenue--Dept. OHJ
New York, NY 10110
(800) 223-2584

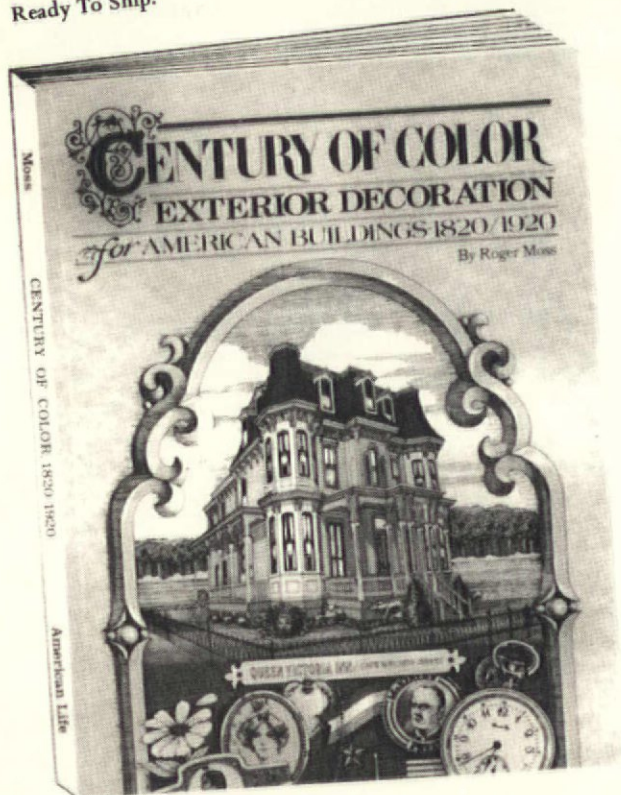


From Wallpaper in America: Dining Room Decorated with Rottman, Strome and Co.'s Japanese Leather Papers (1884).

What Color Should You Paint Your House?

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Covering a full century of American architectural styles, with over 100 full-color illustrations, paint charts and special features, *Century of Color: Exterior Decoration for American Buildings, 1820-1920* is the most comprehensive, practical guide to authentic, historically-accurate paint colors available.

Century of Color is a unique documentary history of exterior coloration featuring 100 authentic period color illustrations of the houses of the times, plus "Affinity Charts" showing color combinations, a paint chip card from the carefully-researched Sherwin-Williams line, and a guide to the selection and placement of colors.

This delightful house color guide has been researched and compiled by noted architectural historian Roger Moss, executive director of the Athenaeum of Philadelphia.

Featured in this landmark guide are these outstanding visual treats:

- 100 color plates that show "plain" Victorian and vernacular Classic houses, as well as the expected showcase homes. The color combinations emphasize the rich character and detailing of the architects' designs. Moss carefully describes and analyzes each plate, sometimes even incorporating the language of the times. These plates are historic



documents drawn from the archives of the Athenaeum of Philadelphia.

- "Affinity Charts," which detail 200 color combinations that are historically accurate . . . and diverse enough to stimulate everyone's aesthetic taste.
- A large color chip card featuring the 40 colors of the new authentic Sherwin-Williams paint line, "Heritage Colors."

In addition to the visual aspects of this book, these editorial sections are included:

- An extensive essay on exterior decoration
- A Victorian architectural glossary
- A microscopic analysis and Munsell color-coding reference guide to 57 colors found on original 19th-century paint chip cards.
- A bibliography of published sources

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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 Ave., Brooklyn, NY 11217.

WANTED

GOTHIC STYLE EXTERIOR LIGHT FIXTURE for 1860 home. Wall mount or hanging. Seven Gables, P.O. Box 204, Baraboo, WI 53913.

YELLOW PINE interior woodwork and trim: Baseboards, base shoe, picture moulding, doors, window frames, sash, etc. Please send description and photo. Ralph Cox, 2602 Washington, Iowa City, IA 52240. (319) 351-6811.

TWO CAST IRON ARCHED INSERTS for 1850's marble fireplaces. 32 in. high and 32 in. wide and 32 in. high by 25 in. wide. Call (609) 884-8133.

CAST IRON FENCE. Need 250 ft. with gates and posts. F. Graeber, 214 S. Bush, Ukiah, CA 95482. (707) 462-0082.

BUILDINGS THAT ARE SLATED FOR DEMOLITION or alteration. Allow the Vallejo Architectural Heritage Foundation's Building Materials Exchange to save vintage materials, fixtures and hardware from destruction. We do the salvage and/or gladly accept donated materials. We are non-profit and will provide a tax receipt for each donation. Write: Warren Salmons, P.O. Box 1129, Vallejo, CA 94590.

GREEN GLASS KNOBS AND HANDLES—Need 12 handles and 5 knobs for kitchen cabinets and drawers. Ron Webster, 124 So. Kulloch, Richmond, KS 66080. (913) 835-3240.

ANTIQUES: Round Oak kitchen range with water heater, warming ovens (Chief model). Also: Oak stacking bookcase, Kitchen Queen (original hardware) round oak table (lions' paws & heads), oak doors, fluted pedestal sink. Also: Rocking horse, carousel horse, toys. Send photos and prices to: Aamot, 5120 Guide Meridian Rd., Bellingham, WA 98225. (206) 734-4865.

FOR SALE

WROUGHT IRON FENCE, hairpin design. About 130 ft. with fence posts set in natural stone. Two gates (one carriage). Eight-ft. sections. Call (609) 884-8133.

BEAUTIFUL WEATHER-SILVERED BOARDS from a 60-yr.-old barn. Available for panelling such as men's shops, dining rooms, dens. An offer will be considered. Call the Farmhouse Restaurant at (206) 385-1411, or come see it at Port Townsend, WA 98368.

ROSEWOOD SQUARE PIANO, original ebony finish, pre-1865, by C.M. Traver, Albany, N.Y. Excellent condition. \$1,200. Picture sent for SASE. Seen by appointment only. Mrs. R.S. Sour, 1640 Millerstown Rd., Urbana, OH 43078. (513) 653-5039.

EDWARDIAN PIANO for sale. Feurich (Leipzig) console with fold-up keyboard and lovely tone. 53½ in. wide by 42 in. high. An unusual instrument in good condition. Call (609) 921-7669 or write M. Capouya, 19 Greenview Ave., Princeton, NJ 08540.

BLACK WALNUT for panelling, trim, mouldings, etc. Approximately 1,000 board ft. 1 in. and 3½ in. thick x 14 ft. long, and 2 in. thick x 9 ft. long. Average widths 16 in. (some 19 in. wide). Rough cut, air dried. \$4.00/board ft. R.W. Alexander, Yesterday's Yankee, Lakeville, CT 06039. (203) 435-9539.

ENGLISH VICTORIAN WALLPAPERS—handprinted to order. Many documented patterns available by William Morris, Christopher Dresser, Voysey and other Victorian designers. Illustrated brochure available for \$1. Write: Bradbury & Bradbury Wallpapers, Box 155, Benicia, CA 94510.

OLD STOVE PARTS. I may have what you need. Send \$1 for my list, or describe what you need and send \$25 + SASE. Many ceramics, plaques—descriptive list \$1. Other antiques; send \$2 for list. Antique locks; list \$1 or SASE + \$25. O. Chism, Hornbeck, LA 71439.

TWO SLATE MANTELS, ca. 1870. One fancy—\$100; one not-so-fancy—\$30. Two small stained glass windows—\$100 and \$50. Paneled slag hanging light—\$200. Very fancy carved eclectic Victorian easel—\$250. Call or write: Danny Lockard, 250 N. Edgell, Youngstown, OH 44515. (216) 793-8774.

FIREPLACE SURROUND & MANTEL PIECE. B.P. S.H. Co., 1888; 37¼ in. x 39¼ in.; very ornate. Complete and in good condition; gas connection. Photographs available to serious prospective buyers. J. F. Revlock, Box 198, Spring House, PA 19477.

RICHMOND STEAM RADIATORS; turn-of-century ornate design. 20 of various heights and lengths. Sections have been disassembled for inspection and are in good condition. Valves, etc., available. Will sell for scrap value. Ralph O. Williams, RFD 1, Box 44, Orient, NY 11957.

BOOKS AND PUBLICATIONS

YOUR OLD HOUSE'S HISTORY: Easy-to-follow full instructions for finding out. \$5. M. Shover, 256 East 12th St., Chico, CA 95926.

RESTORATION SERVICES

FINE ETCHED, leaded, bevelled & stained glass—custom design, repair, restoration or duplication. Write for professional proposal or answers to your questions. Peter David, Jordan Glass Studio, 4605 237th Pl. SW, Mountlake Terrace, WA 98043. (206) 775-5224.

PLASTER ORNAMENTS—Restoration of mouldings and other plaster detail. Will design styles and mouldings to meet individual needs. Geoffrey Kaslof, 1715 President St., Brooklyn, N.Y. 11213. (212) 774-7695.

ARCHEOLOGICAL RESEARCH ASSOCIATES has professionals trained to develop accurate interpretations of historic properties. If you can't find the answer in the library, we may be able to find it in the ground. ARA is a non-profit research organization. For more information, write: ARA, Inc., Box 52827, Tulsa, OK 74152.

SHUTTERS—Custom-made, authentic reproductions of period interior or exterior shutters. Cypress or pine. References. Call or write: Thomas M. Means, P.O. Box 8066, San Antonio, TX 78208. (512) 226-5379.

STAINED GLASS, BEVELLED GLASS—Custom design, or will reproduce your design. Send your requirements to: A. Scott, 201 Ferrell Dr., Seagoville, TX 75159, or call (214) 287-1658 for estimate.

EXPERT HELP for old-house owners (and owners-to-be): Historical research, full preservation and architectural services, design for restoration and alteration, technical consulting. Professional assistance improves your results and saves costly mistakes. Allen Charles Hill, AIA, Historic Preservation and Architecture, 25 Englewood Rd., Winchester, MA 01890. (617) 729-8748.

STONE MASONRY—Architectural restoration, re-pointing, rebuilding of stone buildings, steps and fireplaces. Consulting. Graffitti and paint removal. NYS Historical Assn. references. Have trowel, will travel. William H. Parsons Jr. & Associates, 19 Eagle St., Cooperstown, NY 13326. (607) 547-9639 or (212) 724-2742.

EXTERIOR PAINT STRIPPING—Non-abrasive, biodegradable chemical removers and low-pressure water rinsing completely strips paint. Will not damage wood or masonry. Free test patch and estimate. Complete painting services. Portfolio available for review. Residential and commercial. Insured. 12 years experience. Crowe Painting & Decorating, 1300 Canterbury Lane, Glenview, IL 60025. (312) 729-2036.

ARCHITECTURAL SCALE MODELS made of your old house or structure. Details complete! Models made from blueprints or photos (which are returned with finished model). Write to: Terry Warner, 5300 Vernon Ave., No. 108, Edina, MN 55436. Or call: (612) 927-7874.

PEN AND INK or graded ink wash drawings done of your old building from photos. \$50-100. Experienced artist/architectural historian. Patrick Kee, 310 Quimby, Ida Grove, IA 51445.

CUSTOM-MADE NOTE CARDS of home/historic property (from photograph). Ink rendering printed on medium-weight matte paper with matching envelopes. Leanna Loomer, 1 Catherine St., Hartford, CT 06106.

PEN AND INK RENDERINGS of your home/business/historic building. Esthetically pleasing, architecturally correct. Included: one reduction suitable for letterhead/card. \$25/up. Send good photos (returned). Graphics.37, 129 River Road, Newfane, VT 05345.

MEASURED DRAWINGS to HABS standards or construction as-built. Also historic structure reports and national register nominations. Antiquarian Services, 128 Brooks St., Brighton, MA 02135. (617) 523-0007.

HOUSE PORTRAITS BY CHRISTINA. Highly detailed pen and ink renderings from a photograph. Portraits are 16 in. x 20 in. which may be framed, or reduced for stationery. Please call (313) 882-0588 for sample of my work. Or write: 76 Kirby Road, Grosse Pointe Farms, MI 48236.

INTERIOR STRIPPING & REFINISHING. Doors, windows, baseboards, etc. You name it! Free estimates. References available. New York City area. Call: Lawrence Brown (212) 675-3921.

REAL ESTATE

HAMILTON, NC—National Register Historic District. Small but charming old Victorian cottage. 1,164 sq. ft.; 5 rooms plus bath, pantry 8 ft. wide hall. 2 fireplaces; 2 porches. Needs interior renovation. Lot is 145 ft. x 85 ft. Shed with small loft. \$8,500. Les Riley Real Estate, Hamilton, NC. (919) 798-7461.

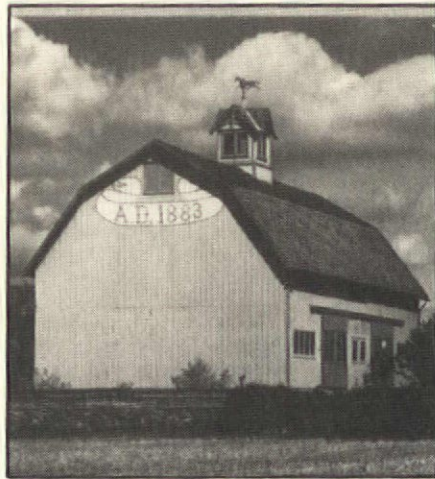
FOR RENT—Large, old-fashioned drug store on corner of Vanderbilt Ave. and Prospect Pl. in Prospect Heights, Brooklyn. Open to other possibilities. Reasonable rent. Call (212) 857-9123 eves. only.

GREYSTONE BANK BUILDING (1865) on corner lot in small central Wisconsin village. Large front office with full walk-in vault. Two back rooms and full basement. Many possibilities. \$27,000. Call (414) 596-2614.



ONE OF A KIND. Built as a church in 1832; remodelled in 1870's; servants' wing added in early 1900's. Library, large formal dining room, large kitchen with pantry; 4 full baths. Wide-board floors; many unusual details. Lovely 1/2 acre; 35 min. from Grand Central Station. \$135,000. (914) 761-8247. Owner.

1878 ITALIANATE VICTORIAN home with two period additions in 1977. Impressive curved walnut staircase and walnut woodwork throughout hall. 6 bedrooms, family room with soda bar, library, living room, very large dining room, custom kitchen w/ restaurant stove, 4 fireplaces, zoned heating and A/C. In historic district; 2 1/2 hrs. to St. Louis. \$210,000. Negley, Olney, IL 62450. (618) 395-1880 or (314) 946-0044.



ITHACA, NY—Magnificent 1883 barn, historic designation, impressive restoration. Thriving community; fronts main highway. 11,000 sq. ft.; workshops, galleries, residence. Acreage. Unlimited adaptive usages. \$150,000. Brochure. Richard Mellen—Realtor, 116 The Commons, Ithaca, NY 14850. (607) 273-8300.

GERMANTOWN—Columbia Cty., N.Y., 2 1/2 hrs. from downtown Manhattan. Charming turn-of-century tenant farmer house. 6 rooms, cold cellar, 1 acre surrounded by beautiful orchards. Picturesque. Kerosene and wood-burning stoves. Ecological and economical dream. \$35,000. Days: (212) OX 1-5296; eves. (212) CA 8-8556.

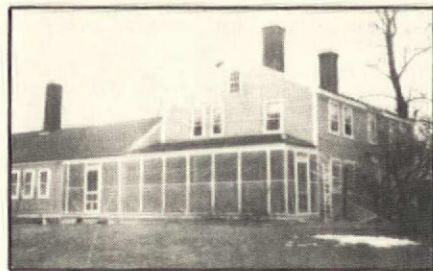
ENFIELD, NC—Sarah Hunter home, ca. 1830. 4 bedrooms, modern kitchen and 2 baths; den. 3,000 sq. ft.; original mouldings, mantels, heart pine flooring. Black walnut newel and balustrade. Central heat and A/C. Approx. 1 acre residential. Fenced play yard, outbuilding. \$98,500. Les Riley Real Estate, Hamilton, NC 27840. (919) 798-7461.

HOPEWELL, NJ—10 min. north of Princeton, NJ. Small farmhouse (50 yrs. old) on 13 acres. Located in Historic Sourland Mountains. Includes 2-car garage plus pool, year-round stream. 3 acres open, 10 acres wooded. Farm and timberland assessment. Taxes \$600 per year. \$98,000. Curtis Jordan, (203) 436-4566 or (609) 466-0445.

HISTORIC HOME AND HORSE FARM in Lebanon, CT. Stately 17-room, 2-family Colonial from 1710 includes 9 fireplaces, wide-board floors, shuttered windows on 13 acres. Property includes operable horse farm complex. \$230,000. Century 21—Evans-Wentworth. (203) 423-8445.

45-ACRE ESTATE. Stately restored Colonial, ca. 1789. 5 working fireplaces; 4 bedrooms; 2 baths; large rooms. Some owner financing—additional acreage available. Box 253, Fairlee, VT 05045.

EUREKA SPRINGS, AR (Ozarks). Fully restored Queen Anne on hillside. Historic District. 3 bedrooms, 1 1/2 baths, new electricity, plumbing, central heat and air; extra lots. Cultural and tourism center complete with operating steam railroad. \$52,500. Greer Real Estate, Hwy. 62E, Eureka Springs, AR 72632. (501) 253-9000.



11-ROOM COLONIAL, ca. 1792, National Register, on approx. 120 acres in southwestern Maine. Beautifully preserved: Features original panelling, 9 fireplaces, beehive oven, wide floors and more. Only 45 min. from Portland's airport and New Hampshire's ski areas. \$160,000. Mark Stimson Associates, (207) 774-5858.

BATESBURG, S.C.—32 mi. south of Columbia, S.C., large Victorian home ca. 1890. Structurally very sound, needs restoration. Can be nominated for National Register. 1 1/4-acre lot. Adjoining acreage available. In town with city water, sewage and natural gas. Mature Chestnut, Pecan and Magnolia trees. Best offer; \$11,000 minimum bid. E. Guy Shealy, Jr., P.O. Box 517, Leesville, SC. (803) 532-3694.

JAMESTOWN, OH—21 mi. east of Dayton. Stately brick Italianate ca. 1876. Original exterior oak-pegged shutters; 9 rooms, fireplace in each; new kitchen and plumbing. 22 x 38 ft. in-ground heated swimming pool. \$89,900. J. Budinski, 23 E. Washington, Jamestown, OH 45335. (513) 675-2911.

SOUTH FLORIDA—On 5 tropical acres. Authentic romantic Victorian estate painstakingly created from 1920's frame home. 19th century Art Nouveau stained glass windows and doors; hardwood and parquet floors; rosettes; dentil mouldings; 4 bedrooms; 2 bathrooms; 2 spindlework porches; greenhouse; fruit trees. Between Miami and Keys. Owner. (305) 245-2029.



ORNATE GOTHIC REVIVAL VICTORIAN (1857) in small town with Indian heritage. 7 gables; wrap-around porch; 8 rooms; 3 bedrooms; central heat and A/C; 4 fireplaces. 100 mi. from Chicago, 50 from Peoria. \$85,000. Carolyn McGee, 906 S. Main, Princeton, IL 61356. (815) 875-8491.

MEETINGS & EVENTS

THE OLD-HOUSE REVIVAL—Restoration seminar to be held August 7-9 at Montevallo, AL, co-sponsored by The Alabama Live-In-A-Landmark Council and the University of Montevallo. Seminar will include individual workshop sessions for old-house owners and would-be owners, plus a tour of restored homes in the Montevallo area. For seminar information contact: Michael R. Ramage, Live-In-A-Landmark Council, Alabama Historical Commission, 725 Monroe St., Montgomery, AL 36130. (205) 832-6621.

ANNUAL BACK TO THE CITY CONFERENCE. June 25 through June 28, Pfister Hotel, Milwaukee, WI. Workshop session topics include: Management of Not-For-Profit Neighborhood or Preservation Organizations; The Back To The City Movement and the Minority Community; Guidelines for Building Rehabilitation; Financing the Acquisition and Rehabilitation of Older Housing and Commercial Structures; What To Look For Before Buying A House In The City; Appraising and Insuring an Older Building; Neighborhood and Smaller City Commercial Revitalization Strategies and Techniques; Non-Conventional Housing—Churches, Schools, Lofts, etc.; Working With Masonry: Cleaning, Painting, Pointing, Replacing, Waterproofing; Community and Neighborhood History and Humanities Programs As A Catalyst For Urban Revitalization; Architectural Antiques—Their Rescue and Their Security; Energy Conservation in the Older House.

Registration fee for entire conference is \$130. Special reduced rates for groups. Contact: Bruce M. Kriviskey, Conference Coordinator, School of Architecture & Urban Planning, The University of Wisconsin, P.O. Box 413, Milwaukee, Wis. 53201. For more information, call: (414) 963-4014.

HISTORIC PRESERVATION COURSES—Short courses (3 to 5 days) for preservation professionals will be held from May 8 through Nov. 13 on the campus of The Campbell Center, operated by the Restoration College Association. Topics include: Stone Working; Pest Control; Historic Woodcarving Methods; Remedial Engineering; Preserving Historic Landscapes; Historic House Paints; Historic Preservation Maintenance; Restoration of Decorative Painting; Masonry Cleaning; Ornamental Plaster. For program details write: Margery Douglass, Registrar, Campbell Center, Box 66, Mt. Carroll, IL 61053. Or call (815) 244-1173.

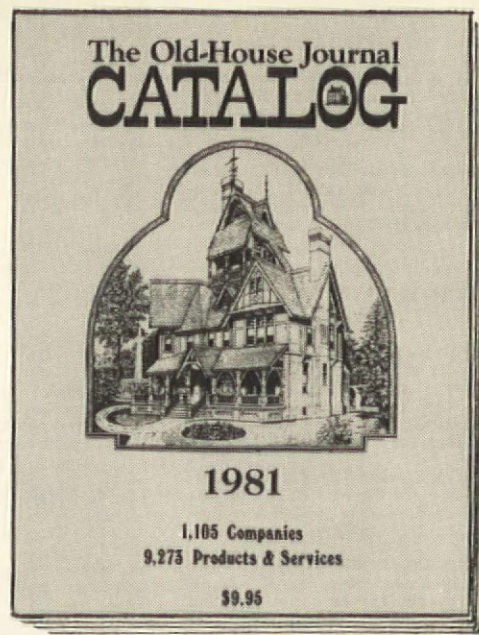
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- More pages--40% more than the 1980 edition;
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- 74% of the companies who are repeating from the 1980 Catalog have changed addresses, phone numbers, product lines or literature prices;
- 53 companies 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.



USE ORDER FORM in this issue, or send \$7.95 (price to non-subscribers is \$9.95 + \$1 postage) to : The Old-House Journal, 69A Seventh Ave., Brooklyn, NY 11217. Catalogs are shipped via United Parcel Service, so give a street address--NOT a P.O. Box number. Allow 4-5 weeks for delivery.

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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.

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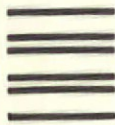
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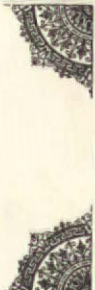
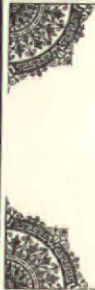
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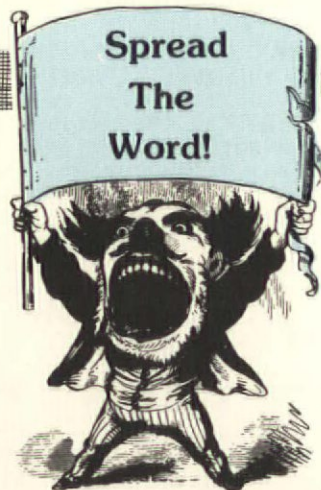
You, as a subscriber, have probably seen our special Exterior Painting issue, published in April, and you may want to share this "find" with members of your neighborhood or preservation group. Bulk copies are now available . . . at prices that *won't* make you see red.

The issue has bucketfuls of information on color schemes and paints, stripping, preparation and problem-solving — 24 pages of *paintstakingly*-selected editorial material with 2 dozen illustrations primed for the old house lover.

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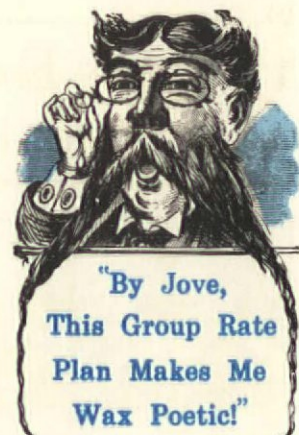
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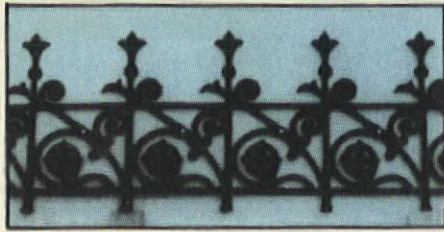
This national publication reports on new products and services available for the restoration, rehabilitation, and renovation of old buildings.

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Products For The Old House



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THERE'S A NEW SOURCE for cast iron cresting--that hard-to-find ornamentation that used to adorn the rooflines of so many Victorian houses.

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COST IS \$10 per section plus shipping. The company will ship a sample section anywhere in the U.S. for \$17 postpaid. Free brochure is available on request. Contact: Jim Kelly,

Rejuvenation House Parts, 4543 N. Albina Ave., Dept. OHJ, Portland, OR 97217. Phone (503) 282-3019.



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CHARLES THIBEAU specializes in custom woodworking--taking on "those jobs that no one else wants to handle." He recently produced 300 ft. of wood gutter for a major restoration. With large lathes (one has a 12-ft. bed) he can take on large custom turning jobs (as well as turning out special balusters and other small turnings). He also produces special mouldings from a series of 200 antique moulding planes he keeps on hand. Custom mantels are another specialty.

AMONG THE STANDARD items that he produces is "railroad siding"--the center-bead boarding that is used for wainscoting and porch ceilings. Price is 82¢ per linear foot + 10¢ per ft. for crating. Lumber is shipped motor freight collect. Also available are wide pine and oak boards for flooring, and beaded edge clapboards.

YOU CAN GET price lists for the railroad siding and standard products by sending 50¢ (stamps OK) to: Craftsman Lumber, Box 222, Dept. OHJ, Groton, MA 01450. To discuss a custom job, call Charles Thibeau at (617) 448-6336.

Handcrafted Copper Lanterns


LOOKING FOR an Early American lighting fixture that's a bit different? Maurice Murphy makes handcrafted copper lanterns based on authentic models. Just as the original lanterns showed the individuality of the craftsman, so Maurice (a sculptor by training) takes great pride in pointing out that "no two of my lanterns are exactly alike."



THE LANTERNS come electrified, or fitted for candles. Prices range from \$130 to \$250. For further information, send self-addressed stamped envelope to: Metals by Maurice, 73 Burnside St., Dept. OHJ, Lowell, MA 01851. (617) 452-9339.

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