



# The Old-House Journal

Restoration and Maintenance Techniques For The Antique House

Vol. X No. 11

\$2.00

November 1982

Famous House in Texas.....	223
Restorer's Notebook.....	227
A Glimpse of Christmas Past.....	228
Chimney Fire Alert!.....	229
Using Anaglypta Wallcovering.....	231
Ask OHJ.....	236

NEXT MONTH.....Adobe Buildings

## RESTORING CLEAR FINISHES

### Reviving Is Easier And Cheaper Than Total Stripping

By Clem Labine

**M**ANY AMERICANS are converts to the new Stripping Religion. The basic belief of this new religion is that any old finish on woodwork or furniture has to be completely stripped and a fresh new finish applied. The prophets of this new religion are the makers of chemical strippers and the new finishes. And the high priests are the authors of the dozens of wood refinishing manuals.

THE CHIEF EVIL of the new religion is dark woodwork. Whether it's the wainscoting in an old-house hallway, or the finish on a Morris chair, the injunction is always the same: "Strip the old and apply the new." But I tell you, brothers and sisters, 'taint necessarily so!

AS AN ADHERENT of the old-time religion, I'd like to convince you that the Strippers are worshipping false idols. Listen to them and you'll often spend more money and expend more effort than you have to. We believers in the old-time religion say that when it

comes to clear finishes, there is no single universal truth. The path to enlightenment requires a lot of personal discovery.

**T**HERE ARE FOUR basic reasons why a clear finish may look dark or worn out. The remedy in each of these cases is quite different:

1. The finish may be covered with layers of dirt, grime, and old wax.
2. The finish itself may contain some coloring agents that were used originally to disguise cheap wood.
3. The finish itself may have darkened. The darkening may be (a) concentrated in the top surface, or (b) go completely through the finish.
4. The finish may have cracked due to aging.



COMPLETE STRIPPING is appropriate only in cases (3b) and (4). If the finish is merely dirty, simple cleaning

continued on page 238



# Letters

*Our product stories are more useful to some people than to others, it seems. They're offered as helpful news... not as advertising. So we welcome your letters on good sources for old-house products yet undiscovered by us.*

To the Editors:

AS A SUBSCRIBER for five years, I thoroughly enjoy your publication. But I feel compelled to ask you to treat advertising as advertising--not as news. I specifically refer to the "Restoration Products News" section. We all know that magazines survive on advertising, not subscriptions--so be it! Let's not pretend ads for specific companies are simply helpful information provided gratis.

THE SEPT. 1982 issue is a perfect example. You describe a hand-made Victorian lampshade manufacturer in California who produces shades starting at \$199. I have no problem with that presented as advertising. But I'm appalled by those prices in an ad disguised as "news."

WE JUST had a custom shade done for us on the West Coast for under \$100, including shipping.

IF THE "Restoration Products News" section is indeed researched, you're not doing your homework. I'll send you more information on our lampshade company if you're really interested.

I WANT OHJ to survive, but I also want you to be upfront where advertising is concerned. Capitalism isn't all that bad.

-- Kay Hawkins  
Morgantown, West Virginia

Dear Readers:

IT SEEMS we're too good to be true! Restoration Products News isn't advertising--honest! Each month, Joni Monnich picks products; personally contacts each company; then writes the items herself. They aren't paid-for ads, or even rehashed press releases.

WE CAN think of only two consumer magazines in this country that survive on subs instead of ads: OHJ and MAD magazine. We attribute it to our editorial

efficiency (the editors wear a lot of hats) and perhaps to modest financial expectations. And there's no expensive four-color printing.

OHJ friend and contributor Bruce Bradbury told us about those marvelous silk shades. We got excited about their novelty, and thought readers would want to know about them.

WE COUDN'T, of course, guess the existence of another company making Victorian lampshades. We follow up all leads --but we count on reader tips.

IF WE EVER decide to accept advertising, we promise that we'll be upfront about it... and that advertisers won't dictate what appears in the editorial pages.

-- P. Poore

(The lampshade company Ms. Hawkins refers to is YESTERSHADES, 3534 SW Hawthorne, Dept. OHJ, Portland, OR 97214. Tel. 503-238-5755. Free brochure shows reproduction shades from c. 1890-1920s.

The lampshade manufacturer featured in the September issue was SHADES OF THE PAST, Box 502, Dept. OHJ, Corte Madera, CA 94925. Tel. 415-459-6999. Brochure \$2.)

To the Editors:

IN AN ISSUE of OHJ sometime last spring, I came across an article on roofing materials which mentioned SupraSlate by Supradur. I was restoring an 1870 house that originally had a fine hexagonal slate roof, and I was disappointed in the roofing materials available today. Real slate was too expensive, but anything else looked all wrong for the house. I contacted Supradur, and they sent me a sample--just what we needed.

WE'VE CUT the SupraSlate to match the original hexagonal shingles. It is spectacular. The material resembles slate in texture and color, and behaves like slate in its application. Our roofers, who had never seen it, were surprised and pleased.

THANK YOU, Old-House Journal, for bringing this material to our attention; I would never have discovered it otherwise.

-- Nancy O'Neil  
Hartford, Conn.

(Supradur Manufacturing Corp.,  
122 E. 42nd St., New York, NY 10168.  
212-697-1160. Free literature.)



## The Old-House Journal®

Editor

Clem Labine

Managing Editor

Patricia Poore

Assistant Editor

Cole Gagne

Assistant Editor/Products

Joni Monnich

Circulation Supervisor

Joan O'Reilly

Circulation Assistants

Peggy Scaglione

Barbara Bugg

Jeanne Baldwin

Office Assistant

Rafael Madera

Circulation Director

Paul T. McLoughlin

Technical Consultant

Alan D. Keiser

Architectural Consultant

Jonathan Poore

Contributing Editors

R. A. Labine, Sr.

John Mark Garrison

Published by The Old-House Journal Corporation, 69A Seventh Avenue, Brooklyn, New York 11217. Telephone (212) 636-4514. Subscriptions \$16 per year in U.S. Not available elsewhere. Published ten times per year. Contents are fully protected by copyright and must not be reproduced in any manner whatsoever without specific permission in writing from the Editor.

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

Printed at Photo Comp Press,  
New York City

ISSN: 0094-0178

NO PAID ADVERTISING



# Old-House Living In Central Texas

By Susan M. Ridgway,  
Coupland, Texas



**M**OST OLD HOUSE PROJECTS start with the house. Ours started with the land--our family farm is the remaining parcel of an 1830s land grant from the Republic of Texas to my husband's great-great-grandfather. My husband M.B. Garry, Jr., our daughter Madeleine, and I loved old houses. And we were faced with a dilemma: We had our historic site ... but no old house. Our solution? For \$6000, a nearby farmer sold us a house that had been in his family since it was built in 1905. He was building a new house and wanted the old one out of the way.

RECENTLY, our house has become something of a celebrity. It starred in a national television commercial and was considered for a major motion picture. But when we first visited it in 1976, the house wouldn't have rated a second glance from the casual observer. It was hidden behind overgrown shrubs, and the front of its hipped roof, where dormers should have been, was only a flat plane. We later learned that the three front dormers had been hacked off in a 1920s remuddling.

PRELIMINARY WORK included consulting a restoration architect--John Klein of Austin, Texas--to determine if the house was sound enough to warrant the required blood, sweat, and tears. In addition to checking the house, the architect also referred us to an experienced and dedicated housemover, Earl Bradford of Austin. His expertise included not just physically moving the house, but securing the proper permits and coordination from the utility companies and the Texas Department of Highways.

EARL'S \$8000 ESTIMATE included "laying down" the peak of the roof and cutting the house in two. These pieces would be low enough to pass under some power lines and small enough to move along the roads. Before cutting, the house measured a square 50 feet by 50 feet, excluding the verandah.

GENERALLY, it's a good idea to get more than one estimate. After we moved into the house, we received a visit from a family who, unbeknownst to us, also had wanted to move the house. They'd given up after another housemover had proposed moving the house in four pieces at a cost of \$25,000!

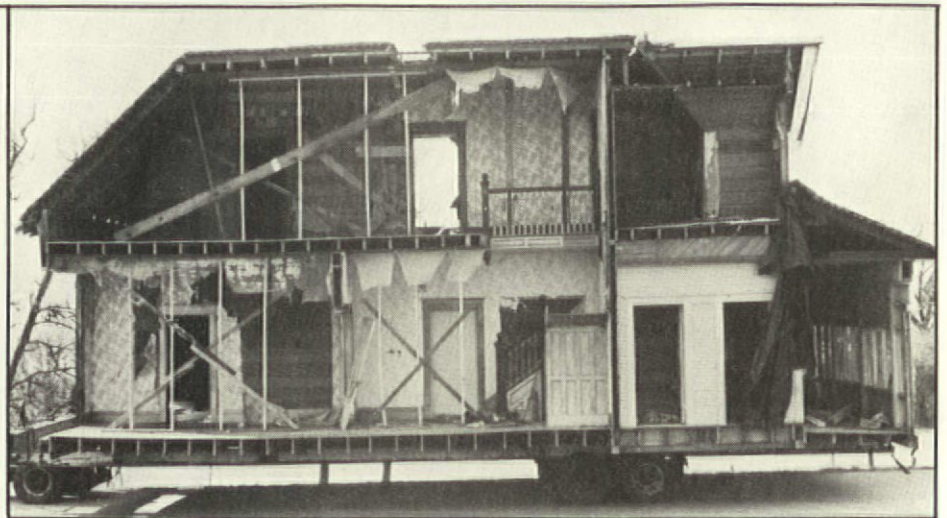


PRIOR TO THE MOVE, it was necessary to carefully dismantle the wrap-around verandah and attached gazebo. Pieces were numbered, photos taken, and diagrams drawn. Many pieces, including pillars, railings, and ceiling beaded boards, were stacked inside the house for the move. We moved the salvageable plaster Corinthian capitals separately in an old cotton trailer. All the masonry work was also removed--three brick chimneys, flues, and fireboxes. (So far, we've replaced only one; replacing the other two is our next major project.)

EARL THEN LITERALLY SAWED THE HOUSE in half, from the front door to the back door, cutting through all layers--siding, floors, joists,







Left: No, this isn't a damaged photograph. The line you see is part of the great bifurcation performed by housemover Earl Bradford. The section of stairway was removed before the house was cut. Above: Here's half the house moving down the street. Notice the timbers propped up to support the house.

double ship-lap walls, beams, and rafters. Inside, near the cut edges, timbers were propped vertically between floors and ceilings to support the structure and prevent sagging. Huge steel beams were placed under the house. They were supported by wooden cribbings that were replaced by wheels just prior to the move.

### Getting Rolling

**T**HE MOVING ROUTE covered 12 miles--farm-to-market road, state highway, and the narrow country road to our farm. Unfortunately, just when the house was ready to go, the autumn rains began. The highway department had specified that the house would have to be pulled off the road onto the dirt shoulders to

allow traffic to pass. Therefore, officials wouldn't give the go-ahead until the shoulders were dry enough to support the house without being damaged.

PROBABLY DUE TO some corollary of Murphy's Law, every time the shoulders were almost dry, it would rain again ... not only onto the shoulders, but also into our bisected house. Following each rain, we would go to the house and mop out the water.

BY THE END OF THE YEAR, the rains let up and the highway department issued the permit. The house rolled on December 29, spending the night by the side of the road. On December 30, it reached our farm. Along the route, overhead power and phone lines were either held higher for the house to pass under, or lowered to the ground for the house to roll over. The house was accompanied by crews from Texas Power & Light and from various phone companies. (We passed through three different phone territories within the space of 12 miles.) Leading the procession was a highway crew--moving roadside signs and trimming overhanging tree branches.



The house prepares to make a turn on its 12-mile journey to its new site.

### Hassles

**W**E FIGURED THAT once we reached our farm, all our moving problems would be over. However, when our house turned off the country road and into the front field, it promptly got stuck in the blackland mud. Earl hitched up two trucks to one-half of the house; it wouldn't budge. Then he tried three trucks; still nothing.



LUCKILY, we were able to find a bulldozer operator who was nice enough to bring his machine out--and this was on a New Year's Eve that was also the coldest morning of that winter: 18°F. By simultaneously lifting and pushing, he was able to free the house. Then the trucks moved it the remaining half mile to our site--a hill overlooking the Brushy Creek bottom.

THE HOUSE was positioned over the foundation, which had been prepared in advance. Designed by an engineer, the reinforced concrete "ring" foundation floats in the land, which is a viscous clay hill sitting on the blackland prairie, with no bedrock. So when the land shifts, the house and foundation can move as a unit without cracking.

THE MOVER positioned the east half of the house over the foundation, and then pulled the west half alongside. During the next several days, the west half was pulled snug against the east with metal cables and winches. The joists and beams that had been cut were "scabbed" together--the cut ends placed together and the joints reinforced by new beams and joists nailed alongside the cut ones. Brick piers were built up from the foundation to the house.

FORTUNATELY, two relatives of the previous owner had given us photos taken when the house was new. Our contractor, Curtis Martin of Taylor, Texas, reassembled the verandah utilizing the numbered pieces, photos, and diagrams. By following the two photos and observing the remaining structural clues, Martin was able to



Three cherry-pickers work in the air at one time to get the house through this intersection.

reconstruct the balcony and the missing dormers (thus restoring to the house its original total of seven). On the exterior, cut marks were covered by reworking the clapboard siding where necessary and by the presence of the new cedar shingle roof. Inside, they're being hidden gradually as we finish the rooms.

### Extra Considerations

EXTRA EXPENSES ARE INVOLVED in moving a house to a relatively isolated location. We were responsible for putting in a septic tank, as well as over one-half-mile each of gravel driveway, water line, and electric line (with poles). We went without a phone for a couple of years; when we had a phone line brought in, it cost almost \$2000.

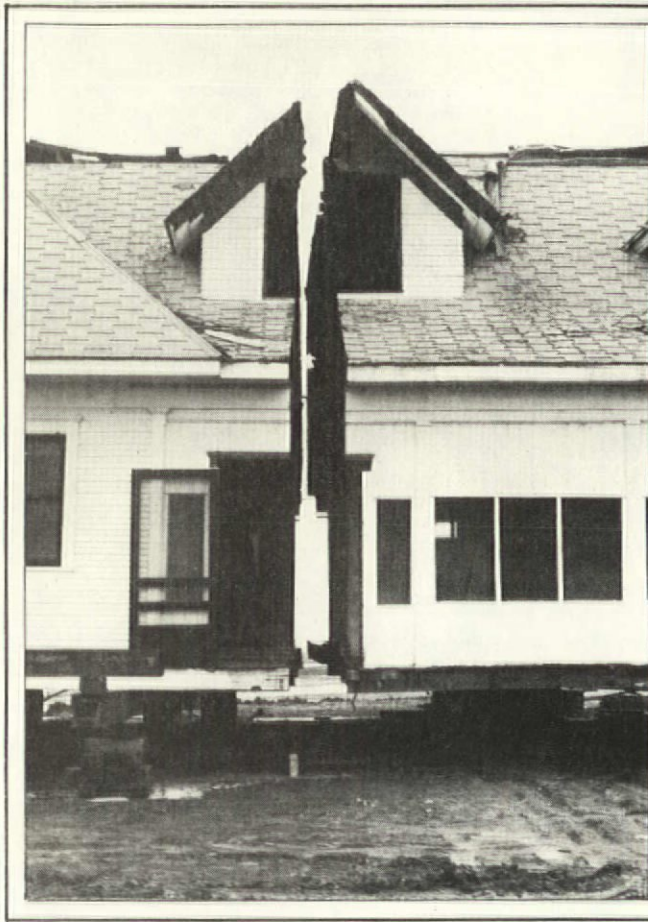
EXTRA PROBLEMS occur with old-farm-house living. In addition to the birds and bats upstairs (experienced by many old-house owners), we have field mice everywhere. A six-foot-long bullsnake (nonpoisonous) shed its skin in the front hall and curled up for a snooze in the unfinished parlor fireplace. Before I could shoot a rattlesnake (poisonous) that was in the front yard, I had to flip it away from the house with a hoe, lest the shotgun blast damage our new latticework.

ALTHOUGH THE EXTERIOR is not completely finished, it looks finished enough to have gained some notoriety. Our house was considered for the title role



Half the house is stuck in the mud. It took more than these two trucks to budge it.





Left: The house — seen from the back — gets ready to pull itself together. Above: Once it was back in one piece, the real work on the house began. Here you see the reassembling of the verandah and the reconstruction of the dormers and balcony. Below: Does this house look familiar when seen from a distance? Picture a young woman in an old jalopy. She gets up, takes off her hat, and calls out to the man on the porch, "Travis, you're a year too late." (Incidentally, nobody who made the commercial knows what that line means either.)

in The Best Little Whorehouse In Texas. Ultimately, it was rejected in favor of a wooded location. However, for a television commercial, Levi-Strauss wanted a solitary house silhouetted on a hill—a stark look reminiscent of the George Stevens film Giant. We looked just right, and the commercial was filmed at our house in the fall of 1981. Our house is now being seen on television screens, billboards, and in print advertising all over the country.

WE'RE STILL WORKING on such tasks as stripping the paint from the East Texas pine woodwork. The approximately 4500 square feet provide plenty of living space, as well as ample room for a home office, where I conduct my writing and public relations business. In addition, inspired by our old-house experience, a newsletter focusing on the historic homes and antiques of Texas is in the planning stage.

WE MUST LOVE OUR OLD HOUSE; otherwise, we'd never have survived the day the upstairs pipes broke and rained through the kitchen ceiling. Or the night the stovepipe fell. And then there was the time I climbed up into the built-in china cabinet to strip the beaded board panelling; the door broke and fell, trapping me inside ... but that's another story. 🏠

SUSAN M. RIDGWAY is a long-time OHJ subscriber. Her articles have appeared in *Austin Homes & Gardens*, *Texas Homes*, and *Austin*. In addition to her writing career, she has her own public relations firm. Readers interested in the newsletter Ms. Ridgway describes in her article can send inquiries to her at Rt. 1, Box 213, Coupland, TX 78615.





### Removing Putty

**I**HAVE FOUND an easy way to remove hardened glazing compound without damaging the window. Get a coarse-cut, carbide burr--a \$14 item that will save you a lot of time. Place the tool in a variable speed, 1/4-inch electric drill. This will allow you to remove the putty, regardless of how old or hard it is. It'll also work on the glazing points without damaging the wood frame or the window sash. I have done this several times and found it to be unmatched by any other means of putty removal. (You can probably buy the burr at a local tool shop; mine came from SJ Industrial Supply, 7600 Boone Ave. North, Minneapolis, MN 55428. Telephone (612) 424-3113.)

Jack B. Curtis  
Minneapolis, MN

### Homemade Waterproofer

**D**O-IT-YOURSELFERS should be interested in this: I make my own waterproofer for concrete-block walls. I make a thick paste using rubberized latex paint blended with portland cement. Make sure it leaves no gaps or air pockets when you brush it on. One coat, carefully applied, will last several years.

Bernis Copeland  
Long Beach, CA

### Homemade Refinisher

**A**NYONE REFINISHING FURNITURE will appreciate this tip. Mix equal parts of denatured alcohol and lacquer thinner. You can use this solution just as you'd use a brand-name product: Dampen some 00 steel wool with the mixture and work it into the surface of the wood. When the old finish is softened, wipe it away with a cloth or paper towel. (Work a small area at a time--the mixture evaporates.) Once you've evenly cleaned off the old finish, go over the wood with clean mixture, using the steel wool to lift the finish and a clean cloth to remove it. No sanding is needed because the steel wool smoothes the surface. Now you can apply stain, varnish, or tung oil.

THIS MIXTURE will cost about \$10 per gallon--about half the price of prepared furniture refinishers. One more thing: Pour small quantities of the mixture into a covered jar and keep it covered when not in use. Work in a well ventilated area, and always wear lined rubber gloves whenever working with chemicals.

Jan Zenner  
Dubuque, IA

**H**ERE'S A PAINT-STRIPPING METHOD that I've used successfully for years. After I apply stripper to about two feet of woodwork, I immediately cover it with plastic wrap (Saran Wrap or another similar product from the grocery store). The wrap sticks to the wet remover and prevents it from drying before it soaks in and lifts the paint. If you work in sections, you can move along pretty quickly. I find that, with this method, just two applications can remove six or seven layers of paint down to the bare wood.

Joseph Trapani  
Baldwin, NY

### Graining Tools

**W**HEN I READ a book about wood graining, I was flabbergasted by the huge list of tools and materials suggested for doing the work. But it challenged my imagination. On a hunch, I ransacked my kitchen drawers as well as the sale stand at a neighborhood hardware store. As a result, I found several gadgets that are useful as graining tools. My best discovery? Wire whisks, any size. Great for mixing colors with various thinners. They are especially useful for dissolving thick lumps of color, and they're easy to clean for later re-use.

Linda E. Liebelt  
San Francisco, CA

### Bronze Wool

**F**OLLOWING FAITHFULLY the instructions on the side of my first gallon of stripper, I used steel wool and water wash to clean up the final coat. What the nice folks didn't say is that splinters of steel wool inevitably remain on the wood. Eventually, they rust and transfer a rust stain to the wood. After many hours of sanding the stains away, I started looking around for a better way.

A BOAT RENOVATOR suggested bronze wool, and I am happy to report that it is a winner. Not only are there no rust stains, but it also lasts longer and is less prone to splintering than steel wool. (Bronze wool is available at marine supply stores.)

John Kuoni  
Brooklyn, NY

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



# A Glimpse Of An Old-Fashioned Christmas

By Joni Monnich

IT'S ALWAYS A PLEASURE for the OHJ staff to see someone putting an article of ours to work. We thought it would be fun to share one such example with other readers. These photographs show the results of an annual workshop given by The 1890 House, "How To Celebrate A Victorian Christmas." The Christmas articles featured in The Old-House Journal Nov. 1979, Nov. 1980, and Nov. 1981 served as guidelines for their authentic Christmas projects. A book, *The Gift of Christmas Past* by Sunny O'Neil,\* was also consulted.

THE 1890 HOUSE is a house museum and educational center in Cortland, New York, with both public and private funding. This year the museum will hold its workshop series on Saturday, December 4, from 10AM to 1PM.



A variety of paper fan, cornucopia, and tussie mussie tree ornaments.

Classes include decorating your house with greenery, decoration for your Victorian Christmas tree, and recipes and serving methods for a traditional Christmas dinner. If you want to take a class -- or for friendly advice on how you can set up a similar workshop -- contact Cathy Canfield, Curator of Education at The 1890 House, 37 Tompkins Street, Cortland, NY 13045. (607) 756-5872.

\* "The Gift of Christmas Past" is available from AASLH, Dept. OHI, 708 Berry Rd., Nashville, TN 37204. (615) 383-5991. \$12.95/copy, \$10 for AASLH members (prepaid). Add \$1.25 for rush handling.



(Left) A scrawny but authentic and lovingly decorated snow tree. (Above) The east parlor at The 1890 House, all decked out with greenery, Victorian ornaments, and candles.



# What To Do In Case Of A CHIMNEY FIRE

By Cole Gagne

**P**ICTURE A COZY SCENE: It's a cold night of early winter, and you build a nice, warm fire. You haven't had one in a while, so why not make this one good and hot? Of course, the chimney hasn't been cleaned in a couple of years, but there's plenty of time to have that done. So you throw in some newspaper, toss on an extra log or two, and curl up in front of that big, hot fire.

**AT FIRST**, things smell a little odd, and you hear some peculiar noises. But that happens with fires, doesn't it ... sometimes? Nothing to worry about. If you're using a stove, you notice that the stovepipe is shuddering and rattling. Now it's definitely time to start worrying. And when you hear a noise that sounds like a rocket blasting off inside your chimney, you really hit the panic button.

**AND WHAT HAPPENS** while you run around like a decapitated chicken? The noise roars on and on; the mortar between the bricks melts and spills into the fire; and from a distance, it looks like someone is celebrating the Fourth of July, as sparks and fireballs--and vicious flames--shoot out of that faraway chimney and light up the sky.

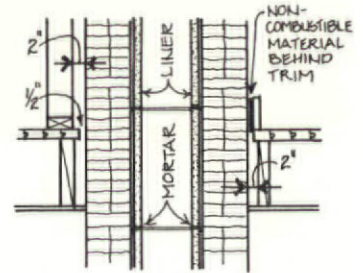
**UNFORTUNATELY**, this ugly scenario doesn't always end here. Sometimes the fire will burn itself out inside the chimney and damage nothing (except your nerves). Other times, it will lead inexorably to an inferno that consumes the house. The recipe for this catastrophe is very simple: Burn a hot fire in a dirty chimney. The deposits of creosote and soot ignite, and the fire quickly rages throughout the entire length of your chimney; maybe throughout your home too.

## Inspection Now

**T**HE FIRST THING you have to do now, before you're confronted with an emergency, is inspect your heating system. Certain defects in it can make a chimney fire impossible to control. Perhaps the most serious--and invisible--defect is insufficient clearance.

**WITH THIS KIND OF FIRE**, the heat inside the chimney can soar above 2000°F. This intense heat will communicate through the chimney and stovepipe and ignite adjacent surfaces. Examine the

chimney where it intersects the floors and roof. There should be no point of contact between wood--or any combustible material--and your chimney. A two-inch clearance is adequate. (A gypsum-board or sheet-metal ceiling that actually touches the chimney is recommended as an effective firestop.) Be sure you don't have any wood paneling too close to the chimney.



SECTION THROUGH CHIMNEY

**BE ON THE ALERT** for other defects. Does your chimney leak? During a fire, flames and chunks of burning creosote can escape from the cracks. Has any creosote seeped out of your chimney or stovepipe? A fire can ignite it and thus spread a blaze that otherwise could have been contained. If you have a stove, check the joints of the stovepipe. If they aren't fastened by sheet metal screws, the vibrations of the fire can cause them to separate and release the flames.

**BUT YOU DON'T** have to have any defects to suffer a devastating fire. Certain complications are simply unavoidable. As the fire burns, flames, sparks, and burning creosote shoots out of the top of the chimney. All this stuff spills out onto your roof, porch, trees, and lawn, and the fire can spread uncontrollably. There's a similar hazard if you have other appliances connected to the same flue. (You shouldn't!) A fire can travel through any pipes connecting the chimney to your oil furnace or gas water heater or stove.

## Fire Fighting

**A**LL RIGHT--chimney fires are dangerous. The question remains, what should you do in the event of such a fire? The standard advice that you get about any kind of fire is "Get out!" That's excellent advice. Your first move should be to evacuate the house and have someone call the Fire Department from outside the house.

**BUT KEEP IN MIND** that a chimney fire is somewhat different from other fires in that it's





contained--initially, at least. Most wood-fire-safety books recommend certain steps you can follow to help extinguish a chimney fire early. If you keep your head during the first crucial moments, you can make a big difference.

**THE FIRST THING** to do inside the house is shut any doors and air inlet dampers on the appliance. (This takes only a few seconds.) In this way, you can cut off most of the fire's air supply and help put it out. (If you have other appliances connected to the same flue, however, this won't completely cut off the air. Worse, an oil or gas appliance could go on when its chimney connector is thus detached or blocked.)


**IF YOUR FIREPLACE** has doors, closing them will help somewhat. If there are no doors, a board of asbestos or a metal sheet can be used. A blanket saturated with water can also be very effective, but the suction from the chimney fire can make it difficult to keep the blanket in place. If the fireplace has a flue damper, shut it slowly once you've gotten the flames in the fireplace under control.

**HOW DO YOU GET** those flames under control? Not with water. Dumping a lot of water on the chimney, stove, or fireplace can cause serious cracking. You'll also generate a lot of steam inside the house, which won't help matters any. Rock salt, sand, or sodium bicarbonate will be more effective in extinguishing the flames in the stove or fireplace. But even if you put out those flames, the fire will continue to burn inside the chimney.

**STANDARD HOUSEHOLD** fire extinguishers will be of limited effectiveness. If the fire is really raging, you'll have a tough time getting the spray into the chimney. Even if you do get to the fire and are able to extinguish it, there's always the chance that it can reignite from intense heat still in the chimney.

**THERE IS A SPECIAL** chimney-fire extinguishing flare called Chimfex. It's available from Standard Railway Fuse Corp., Signal Flare Division, P.O. Box 178, Boonton, NJ 07005, (201) 334-0535. It works by discharging huge amounts of smoke and suffocating the fire. You may need more than one during a fire, so keep several on hand. Be sure to follow carefully all instructions concerning their storage and use.

**AFTER THE FIRE** is under control, check the house at all points of contact with the chimney. If you find any smoke or smoldering, douse the danger areas with water. Pay particular attention to the chimney's upper portions, where the fire will be the hottest. Go up the stairs and check the attic and any upstairs bedrooms. Even if you don't see or smell any hints of fire, feel the walls; soak anything that feels intensely hot, and move away any furniture that's too close to the heat.

**MOST OF THESE** firefighting methods are rather limited in the face of a serious blaze. The best way to fight a chimney fire is to make sure one doesn't start. Keep the flue clean of creosote build-ups. If your fireplace does a lot of work, have it cleaned out once a year; for an active stove, clean the flue every six months. Do-it-yourselfers can refer to the August 1978 OHJ for information on sweeping their chimneys. If you want this messy job done by a professional, they're listed in the Yellow Pages under "Chimney Cleaning." 

This article is based on material from Jay W. Shelton's *Wood Heat Safety* — a clearly written, well illustrated book that examines virtually every aspect of how to heat your home with wood safely. If you're using a wood stove, this is one book you have to own. It's available for \$9.95 plus \$2.00 postage from Shelton Energy Research, Dept. OHJ, P.O. Box 5235, Santa Fe, NM 87502. (505) 983-9457.

## All About Combustion

*Chimney fires are caused by the ignition of creosote deposits in the chimney stack. Below, you'll find an explanation of how that stuff builds up.*

Both wood and coal are organic hydrocarbons, composed of carbon, hydrogen, and oxygen. Combustion is the combination of these elements with oxygen under heat. Hydrogen and oxygen have the strongest affinity for each other, combining first to form gaseous water. (Moisture still in the wood is driven out in this stage.) During this process, a number of other flammable gases form, all compounds of carbon and hydrogen. As these gases further combine with oxygen, they raise the temperature to a point between 1100 and 2000° F.

If this process were to complete itself, the only waste products would be water vapor, carbon dioxide, a small amount of carbon monoxide, and a little ash. In reality, however, combustion this complete (for wood) requires temperatures above 3000°, with a forced-air draft. Such a fire happens only in the laboratory.

Most wood burning in the home, even in a good stove, is about 40 to 60% efficient. In addition to the gases mentioned above, many of which go up the chimney only partially combusted, a variety of liquid tars are created. Creosote is only one of them, although they all are generally lumped together under the name "creosote." Some acids are also formed in the process.

These chemicals spell destruction for your chimney. The gases

leaving a fireplace or wood stove vary from 100° or less up to a maximum of about 1600°, with the normal range for stoves being from 200 to 700°. As these gases cool down to below 250° inside the chimney, the tars and acids reach their "dew point" and condense out onto the walls of their chimney. Pieces of ash and unburned carbon stick to them, and a sooty build-up forms inside the chimney. If the temperature inside the chimney should ever rise sufficiently, these tars can reignite, causing a further rise in temperature inside the flue, increasing the draft, and so on, in a vicious cycle. Under the worst conditions, heat can reach a point where the mortar in the joints melts, and small molten particles can be lifted out of the chimney on the rushing updraft to land on your roof.

With coal, the process of combustion is further complicated by impurities in the coal. These vary a lot, depending on the grade and type of coal, but the most prevalent are nitrogen and sulfur. During the middle stages of combustion, these produce nitric and sulfuric acids, which are much more powerful acids than any of those found in wood. They rapidly attack metal liners, even stainless steel, and so metal liners can't be recommended for use with coal. (For more information on liners, see "Relining Your Chimney Flue" in the September 1982 OHJ.)

— John Mark Garrison



# Anaglypta & Other Embossed Wallcoverings

## Their History & Their Use Today

By Bruce Bradbury

**F**OR ALL ITS DURABILITY, Lincrusta, the "indestructible wallcovering," had some disadvantages. (See last month's article on Lincrusta-Walton.) Linoleum-based, it was heavy, difficult to apply to ceilings, and relatively expensive. The enterprising London manager of the Lincrusta-Walton Company, Thomas J. Palmer, sought to remedy these problems with an alternative product.

BEFORE PALMER'S successful experiments, machine-embossed wallpapers could not rival Lincrusta for a few simple reasons. First, a flat sheet of paper run through an embossing machine, and then subjected to the stress of being wetted and pressed against a wall, tends to lose some of its relief as it seeks to revert to a flat sheet. Second, the depth of relief in embossed paper is strictly limited in order that the paper not tear.

PALMER CLEVERLY CIRCUMVENTED both of these technical problems by introducing an embossing cylinder directly into the paper-making process, pressing the embossment into a cotton paper while it was still in the pulp stage. Two remarkable advantages were achieved: (1) Having no flat "memory," the material kept its relief under stress. (2) Due to the plasticity of the pulp, a deep relief rivaling or surpassing that of Lincrusta-Walton was possible. Palmer called his new product Anaglypta, from the Greek "ana" meaning raised and "glypta" meaning cameo.

### Tough Times

**P**ALMER'S UNBOUNDED enthusiasm for his new invention was not seconded by his employer, Frederick Walton, who foresaw the dangers

of a product that shared many of the virtues of his own Lincrusta-Walton, and few of its faults. Confronted with technical problems and his employer's apathy, Palmer labored several years before he was able to take out patents for his product in 1887. When production began a year later in Lancaster, England, Anaglypta was greeted with acclaim by the decorating trade and general public.



THOUGH GENERALLY REGARDED as less desirable than Lincrusta for wainscots (Lincrusta being more durable), Anaglypta was viewed as a decoration for friezes and ceilings, where it handily and inexpensively mocked the most expensive plasterwork. Playing on this advantage, elaborate ceiling combinations were produced by the firm in the Adamesque and Louis XV styles. (The cylinders for producing the Adam ceiling are still in existence in England, but the patterns are no longer in production.)

ANAGLYPTA CAN BE DISTINGUISHED from Lincrusta by its hollow relief. Lincrusta is a solid material; you can press your fingernail into Anaglypta. When varnished Anaglypta is pressed, it sometimes produces a small popping sound, like popping seaweed pods on a beach. This activity was reportedly a favorite entertainment for naughty children left alone in a grand Victorian parlor.

IN THE UNITED STATES, the use of Anaglypta declined by the 1920s, and it eventually ceased to be imported. Luckily it was revived in San Francisco in the 1970s. Anaglypta fared much better in England, where it has been in (more or less) uninterrupted production since the 19th century. It's commonly used, commonly priced, and sold off the shelf in the English equivalent of K-Mart



stores. So Anaglypta survives, but beware: its name has been stolen.

**T**HE FIRST THING that any prospective purchaser of Anaglypta needs to know is that anything which says "Anaglypta" on the label isn't really the original cotton-fiber wallcovering invented by Mr. Palmer. Some unsung hero of corporate marketing in England decided in 1966 that less expensive, laminated wood-pulp papers would sell more successfully if ennobled with the title Anaglypta, and robbed Palmer's product of its name.

PALMER'S ORIGINAL ANAGLYPTA was then re-named "Supaglypta," the label under which it's available today. The so-called "Anaglypta" currently produced by the Crown Co., and Schumacher's "High Relief," are relatively inexpensive and certainly usable, but they have neither the depth of relief nor the durability of true Anaglypta (now Supaglypta). Get it?



Thomas J. Palmer

FOR THOSE OF YOU who have experimented with wood-graining, the same shades of under-coats and glazes can be used to great effect on Anaglypta. The only difference is that the glaze coat is simply wiped with a soft rag to create highlights; no special graining tools are used. Commercial glazing liquid, used tinted either with artists' oil colors or universal tints, will make a rich glaze. A drawback to traditional oil glazing is the drying time, which in a humid climate can extend over a period of weeks.

**T**O CIRCUMVENT THE PROBLEM of drying time, and to try to avoid the use of exotic materials, I went to my local paint store, Ray's Paints of Walnut Creek, California. I showed a traditional 19th-century lincrusta finishing formula to owner Mike Michaels, and together we came up with a simple, quick-drying method for finishing Anaglypta. Our method uses only readily available materials. My desire was to recreate the rich carved wood effect of a Lincrusta wainscot, but you can adapt the materials and methods in lighter shades for full wall treatments.

HERE'S THE FORMULA we came up with for an ersatz mahogany finish. The main points of the process are shown in the photographs below:

## Finishing Techniques

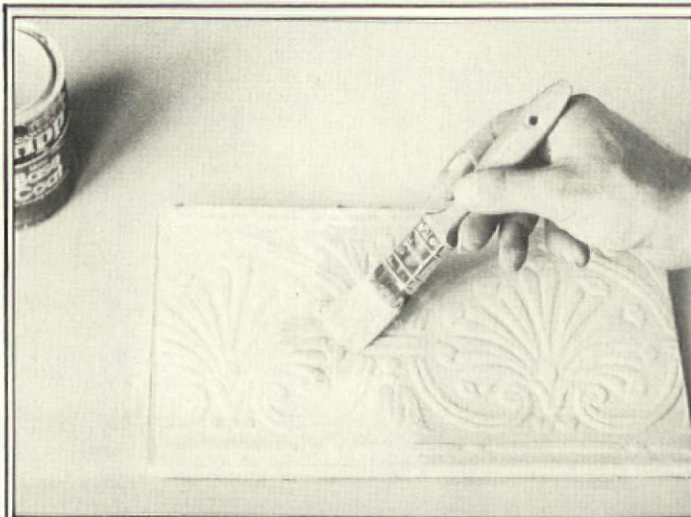
**I** FOUND THE SIMPLEST but least effective way to finish Anaglypta (or any embossed wall-covering) is to apply a coat of latex paint, as recommended by the manufacturer. Semi-gloss is preferred as it gives a little more detail to the relief. This simple technique is especially satisfactory for areas--such as ceilings--where Anaglypta is intended to imitate plasterwork.

AN EXCELLENT METHOD for imitating the rich color effects in the 19th-century manner is to work with oil glazes or stains. The Anaglypta should first be sealed with a coat of alkyd-base, semi-gloss enamel, which will provide a suitable surface for working with oil-base products. The variety of finishing effects that can be achieved is limited only by the imagination of the practitioner -- staining, glazing, gilding or bronzing, in-painting with artists' oils, etc. As with Lincrusta, however, the most effective treatment is often a simple glaze which relies on the inherent beauty of the embossed pattern for its effect.

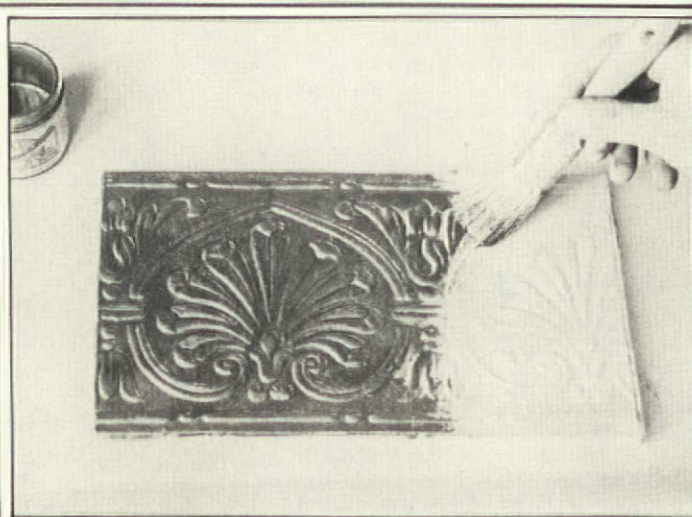
(1) PAINT THE ANAGLYPTA with an orange-toned, alkyd-base, semi-gloss enamel. I used Martin Seynour "Free Spirit" Nut Brown color (#M-42-015). Allow to dry overnight.

(2) TAKE A CAN of commonly available mahogany wood stain (I used Flecto Varathane #805 Mahogany), and paint over the enamel base coat. Let the stain sit for a few minutes, and then wipe lightly with a soft cloth. The result when dry will look drab, but the following varnish coats add lustre.

(3) PAINT ON A COAT of gloss varnish. When this is dry, finish with a coat of flat or satin varnish to cut the sheen as you prefer. NOTE: The last coat of varnish should be painted over the gloss coat as



Anaglypta, on plasterboard, is coated with an alkyd-base enamel.



Wood stain being brushed on.



soon as the gloss has dried. If you wait for weeks between coats you may have an adhesion problem between layers.

THIS SAME COMBINATION of semi-gloss enamel and wood stain can be used to achieve a broad variety of wood effects. I had particular success using Zar Beverlee's brand wood stains which come in a variety of colors, and are thick-bodied for use in wood graining. If you want to imitate a specific wood finish, pick out the lightest color visible in the grain, and match your enamel base coat to that color. Remember that your base coat should be lighter and brighter than the desired end effect, as stains and glazes will darken and tone down the original base color. Always test your colors and stains on a practice piece before you tackle an entire wall. Be sure to paint and wipe the wall in sections, so that the stain can be wiped before it dries.

## Gilding The Lily

**Y**OU CAN ACHIEVE THE LOOK of gilded leather by first sealing the Anaglypta with a semi-gloss, alkyd enamel. When dry, overpaint with a solid coat of Chromotone brand stabilized Roman Gold. On top of this, lay a full-bodied Mahogany stain (such as Varathane #805 Mahogany), and wipe carefully with a rag. Chosen highlights are rubbed nearly back to pure gold. Finish with a single coat of satin Varathane, which will restore the lustre to the gold.

AGAIN, IT'S ESSENTIAL to try a practice run of this method: You must determine which of the highlights you wish to emphasize in gold. You will also want to know if the stain or glaze



An eye-catching Anaglypta pattern on the entrance hall ceiling of the Kearney Mansion in Fresno, California.

Photo by Stacy Geiken

coat will dissolve the Chromotone. If you have problems with the Chromotone dissolving, seal the Chromotone with a coat of spray varnish. Then you can proceed with staining or glazing. Richness of effect in this method depends on a meticulous rubbing technique, so work on small sections of the wall at a time.

## Today...



COLLECTION of Anaglypta and Supaglypta is currently being intro-

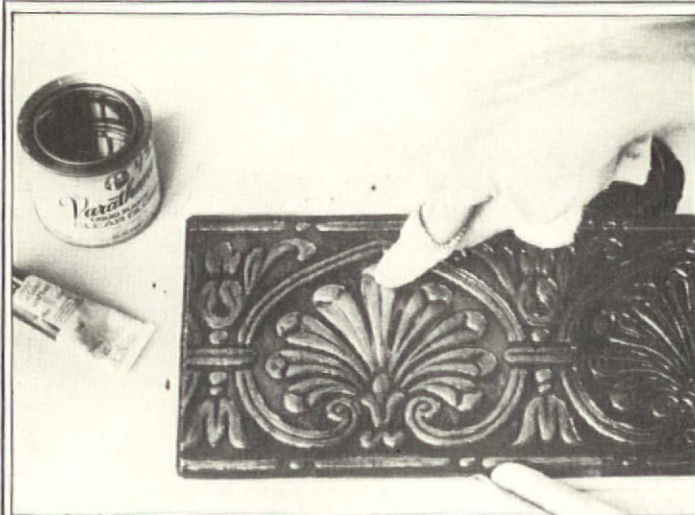
duced to the United States by Crown Ltd. of England (successor to the original Lincrusta-Walton and Anaglypta companies). Distribution is nationwide and the pattern selection includes 19th-century and contemporary designs. There are also three embossed Victorian-style wallpapers in Schumacher's Victorian Collection. See the Restoration Products News section on page 242 for further details about these and other embossed wallcoverings.

*Samples of Anaglypta and other types of embossed wallcoverings can be seen on the following page.*

Bruce Bradbury is a remarkable person and a dear friend of The Journal. It's been a pleasure to watch Bradbury & Bradbury Wallpapers grow from his idea to a respected and influential manufacturer of historic wallpapers. Besides a line of stock patterns, dating from 1860 to 1901, he occasionally runs a custom historic reproduction. If you have not seen Bruce's high-quality papers, a brochure illustrating the patterns is \$1. Bradbury & Bradbury Wallpapers, PO Box 155, Dept. OHJ, Benicia, CA 94510. (707) 746-1900.



Bruce Bradbury is a remarkable person and a dear friend of The Journal. It's been a pleasure to watch Bradbury & Bradbury Wallpapers grow from his idea to a respected and influential manufacturer of historic wallpapers. Besides a line of stock patterns, dating from 1860 to 1901, he occasionally runs a custom historic reproduction. If you have not seen Bruce's high-quality papers, a brochure illustrating the patterns is \$1. Bradbury & Bradbury Wallpapers, PO Box 155, Dept. OHJ, Benicia, CA 94510. (707) 746-1900.

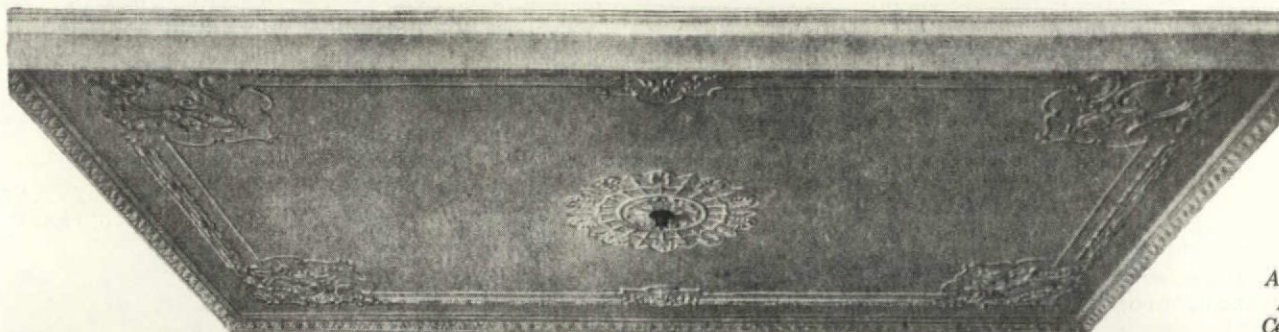


Gloss varnish tinted with artists' color is highlighted.



A final coat of semi-gloss varnish is applied.





ANAGLYPTA  
A Louis XV  
Ceiling Pattern.



TYNECASTLE — "Fleur-de-lis" designed by W. Scott Morton in 1892.



LIGNOMUR — designed by Ellingham and produced in 1912.

CORDELOVA  
The "Tournament"  
Frieze, produced in 1902.



## Ersatz Lincrusta

With their usual exuberance and love of detail, the Victorians introduced what seems like an endless variety of embossed wallcoverings (all of which have since faded into obscurity). So if your embossed wallcovering doesn't appear to be Lincrusta or Anaglypta, you may have:

**Japan Paper:** One of Japan's earliest export drives began in the 1860s by combining traditional Japanese paper making skills and low labor costs to create a hand-made paper imitation of leather wallhangings for Western tastes.

Made of embossed mulberry paper, individual sheets were skillfully joined together to make rolls which were then luxuriously finished with gilding, colors, and varnish.

**Subercorium:** Produced in 1881 in imitation of Lincrusta; cork and rubber were its components. **Calcorian:** Another rubber and cork combination with the mixture affixed to a paper backing. **Lignomur:** First produced in the U.S. in 1880, using a wood fiber pulp. Wood was later replaced by a fine rag pulp.

**Cortecine:** Produced in 1880 by a former Lincrusta-Walton employee, it shared a similar manufacturing technique, but used different base materials.

**Cordelova:** This 1890s embossed paper consisted of pressed paper beaten into the recesses of cast-iron plates.

**Salamander:** Originating in 1895, it featured high relief achieved by pressing asbestos pulp into cast-iron plates.

**Tynecastle Tapestry:** First produced in 1874, it consisted of a fine canvas that had been hand-pressed into moulds.

**Cameoid:** A low-relief paper produced by the Lincrusta-Walton Company in 1898.

An excellent source for further information on obscure, 19th-century embossed wallcoverings is "A History of English Wallpaper," by Sugden and Edmondson, 1925.



# Helpful Publications

—Reviews by Jacqueline MacDonald

## Victorian Lighting: The Dietz Catalogue of 1860

Ulysses G. Dietz  
1982 (128 pp., profusely illustrated)  
Paper

**W**HAT A FIND! The only surviving copy of Dietz and Company's illustrated lighting catalog was discovered by a descendant...and that's how this facsimile edition came to be.

ANYONE INTERESTED in Victorian lighting will be delighted by the 41 oversize plates (six in color) in this rare catalog. Lamps, sconces, girandoles, chandeliers, shades, and other c. 1860 lighting accessories are shown.

DIETZ AND COMPANY was the "first to manufacture lamp goods by steam power in quantities, in this country." The history of Dietz and Company's thriving New York-based business is described in the introduction by descendant Ulysses G. Dietz, Curator of Decorative Arts at the Newark Museum. There's also a brief discussion of lighting terminology, and a categorical discussion of various lighting fixture designs, with photographs of original Dietz fixtures.

To order, send \$29.50, postage paid, to:  
American Life Foundation  
Box 349  
Watkins Glen, New York 14891  
(607) 535-4737

## Wallpapers: An International History and Illustrated Survey

Charles C. Oman and Jean Hamilton  
1982 (485 pp., profusely illustrated) Cloth

**A**T \$75, THIS BOOK MAY interest only serious students of wallpaper history. The volume contains a complete catalog of the wallpapers assembled in London's Victoria and Albert Museum. Black-and-white and a few color photographs of most wallpapers from the museum are shown, with a limited description of each paper. Papers not pictured are also listed.

THE CATALOG is divided into three sections: "Anonymous Wallpapers and Wallpaper Designs," "Pattern Books," and "Designers." An extensive sub-section on William Morris is included. Thorough histories of wallpaper origins are given in the two introductions, by Oman and Hamilton.

To order, send \$75.00 plus \$3.00 postage to:  
Harry N. Abrams, Inc.  
110 East 59th Street  
New York, New York 10022  
(212) 758-8600

## The Kit Furniture Book

Lynda Graham-Barber  
1982 (159 pp., profusely illustrated) Paper

**"K**ITS ARE CONTAGIOUS." Lynda Graham-Barber feels anyone can furnish a home for half the store-bought price by using kits. This new manual tells how.

IT CONTAINS a catalog of over 50 kit furniture companies personally researched by the author. The catalog is divided into categories: Colonial, Queen Anne, Shaker, turn-of-the-century, and contemporary furnishings; clocks and musical instruments; and houses. Each listing is accompanied by a black-and-white photograph and pertinent information such as assembly time, price, and wood type. There's also a color section showing ways to decorate with kits; a step-by-step guide to the assembly of three kits; as well as tips on gluing, sanding, staining, and waxing.

To order, send \$9.95 plus \$1.00 postage to:  
Random House, Inc.  
400 Hahn Road  
Westminster, Maryland 21157  
(800) 638-6460

## Victorians at Home

Susan Lasdun  
1981 (160 pp., profusely illustrated) Cloth

**T**HROUGH NUMEROUS PICTURES and short essays, Victorians at Home shows the variety of English lifestyles that existed during the life of Queen Victoria. The book offers glimpses into the lives of, among others, an artist and his family in the countryside, a wealthy banking family, a bachelor and professional man, a minister, and even Queen Victoria herself. A chapter is devoted to the activities and cottages of the Victorian working class, as well. Once you've read this pictorial, you'll realize that Victorians were as diverse as contemporary people are.

ILLUSTRATIONS in the book are drawings and watercolors by inhabitants (including children) of homes shown, with some photographs, too. Much information in the essays is from diaries and letters written by these Victorians.

YOU NEEDN'T be an architectural historian to be fascinated by Victorians at Home.

To order, send \$20.00 plus \$1.00 postage to:  
The Viking Press  
Attn: Direct Mail Order  
299 Murray Hill Pkwy.  
East Rutherford, NJ 07073  
(201) 933-1460





# Ask OHJ



## Instant Old Age

ONE ROOM in our house will be refloored with random-width, yellow pine flooring. What can we use on the floor to give it a used look? We are hoping to have the patina of an old floor immediately, rather than wait for the lumber to age naturally.

--Kathryn W. Twetten Boyds, MD

HOW TO DEAL with your floor depends on what you intend to use for a final finish. Try various choices on small pieces until you arrive at a color and finish that satisfy you and blend with the other floors of your house. You may want to tone down the floor color with a light stain before the final finish to prevent "the shock of the new." But beware of going too far. Almost all finishes, especially on floors, darken with age and use. You may soon find your new floor standing out dark and dingy against the old. We recommend against any attempt to fake or artificially "distress" elements of houses. Be patient, and let time and use do the work for you.

## Rolled Roofing

IS THERE A WAY to install a deck or duckboards on top of a flat roof without damaging the roofing paper? Several of our block association members have installed new roofs, and the contractors have been negative about having duckboards on them--or even walking on them. Yet everywhere you read about roof gardens on top of brownstones. Any suggestions?

--Judith Mortenson New York, NY

ROLLED ASPHALT ROOFING is not designed to take traffic. Even under the best conditions, it becomes brittle in a few years and cracks easily. This becomes a problem only when it is subjected to sudden movements or loads. So tread lightly when you're up on the roof, and use boards to spread the weight as much as possible.

IF YOU'RE SERIOUS ABOUT a deck on your roof, then you might investigate a built-up roofing system that consists of layers of tar and gravel (although a good one is bound to be more expensive than rolled roofing). Your deck should still be designed to spread the load on as wide an area as possible. Remember that unless it's well insulated, a built-up roof can develop cracks and leaks due to thermal expansion and contraction. Have a reliable engineer assess the structural condition of your roof before adding the additional weight of a built-up roof. After all, it was never designed to be a floor.

## All That Jazz (Finish)

THERE WAS A WALL FINISH used in the 1920s and '30s called a "Jazz" or "Tiffany" finish. Can you give me any information on what this process involves?

--D. Fuhs Evanston, IL

WE COULDN'T LEARN VERY MUCH on this subject, but here's what we found out. It is a glaze finish that requires three or more coats to produce the effect. The glazing colors are mixed separately, using raw sienna, raw umber, rose pink, and cobalt blue. A coat of flattening oil is applied to an ivory-colored background, working on a two-yard square at a time. While the oil is still wet, the colors are applied here and there. With a wad of cheesecloth, the colors are blended into one another with a circular motion. Then the work is stippled, taking care not to smear the colors. Highlights are wiped out here and there to permit the ground colors to show through. A rich blend is the result, with none of the colors predominating.

THIS IS NOT A JOB FOR AMATEURS, unless they're willing to experiment on their walls. There aren't any books in print (that we know of) which offer hard information on this process; this makes it even more difficult for the do-it-yourselfer. If you're near a well stocked library, you can look in Painting & Paper Hanging for the Home Owner by Charles Moore or Painting and Decorating by D. Joseph DiBernardo for more details.

*(We would be interested to hear from our readers about any further information or experience they might have to share regarding this subject.--The Editors)*

## Cracks In The House

IN THE PAST FEW MONTHS, cracks and crazing have been occurring on the walls and ceiling of our 1936 house. They look dry, although we are in a humid area. We are running a small dehumidifier in the basement (only during the summer) and have insulated the attic, but we don't think we have made the house "too tight" with these measures. We would appreciate your help.

--Jan Jennings Ames, IA

SMALL SCATTERED CRACKS across the surface of the wall and ceiling are probably due to too much drying and heating, as opposed to too much moisture. It sounds as if you have recently made a lot of changes in the temperature and humidity cycle of your building. If conditions aren't uncomfortable and you have no basement flooding, try doing without the dehumidifier. Beyond that, it may be just a question of allowing the house to "settle in" to its new heating cycle.



## A Cistern Situation

**T**HE TURN-OF-THE-CENTURY that I purchased has had very little modernization and therefore, no remuddling. In fact, it doesn't even have 20th-century plumbing! The only source of water in the house comes from an open concrete cistern located in the basement, which is an earth cellar. The cistern collects rain-water from two outside leader pipes; a hand pump in the kitchen pumps water up to the sink.

MY PROBLEM concerns the dampness caused by the cistern. I go to the house only on weekends, and on several freezing weekends this winter, there was frost on the exposed wooden beams and concrete walls of the cellar. When I got the house warmed, the frost melted, and the beams and walls got all wet. Months later, in June, the earth floor is still quite damp. The concrete on parts of the cellar walls is crumbling off. Anything left down there gets all mildewed and rusty. I plan to run plumbing from an outside well within the next few years, but what can I do to alleviate this dampness in the meantime?

--Barbara Gentile New York, NY

**Y**OUR BEST BET is to keep the cellar unheated and well ventilated. There's probably no effective way to prevent the cistern's moisture from entering the basement. All you can do is allow it to dissipate as fast as possible: Keep plenty of air moving through. (In winter, this means keeping the basement cold.) You have no indoor plumbing, so freezing pipes won't be a problem. You may want to install additional insulation between the basement and the living area, just for your own comfort. When you install plumbing, you'll need to heat the basement, so you might then consider putting in a cellar floor over a vapor barrier and insulation. In the meantime, a plastic vapor barrier over the dirt should help cut down on ground moisture.

## Hoosier Hints

**M**Y HOOSIER was built in 1920 and is still complete. Unfortunately, the metal of the flour bin has been painted over. The paint is now flaking and peeling, but the metal is generally clear and bright. How can I remove the paint and not darken or scratch the metal?

--Arthur T. Roberts  
Elizabethton, TN



**A** SEMI-PASTE chemical paint remover (such as one with a methylene-chloride base) should be safe to use on the metal surfaces. But products do vary, so you should do a small test patch in a concealed area. To avoid scratching the surface, remove the dissolved paint and stripper with burlap bags or a very fine (0000) steel wool. Practice using them on a test patch too.

## Sandblasted Slate

**L**AST SPRING, we had a roofer take the slate shingles off our leaky roof. We re-roofed, salvaging some of the original slate from our house and some from another building. Before laying any of the salvaged slate, the roofer sandblasted each piece to clean it. Does sandblasting damage the slate or cause it to become water-permeable in the future? What is your opinion of this procedure?

--Stephen P. Parkhurst Portland, ME

**W**E HAVE NEVER heard of this specific procedure, but lightly sandblasting slate should not present the same problems that occur when sandblasting brick, which is relatively soft and porous. The process will cut down the thickness of the shingles by removing the outer layers of stone, but this is not damaging. Good quality, well applied slate is one of the longest-lasting roofing materials.

## Spackle Your Troubles Away

**H**OW CAN I ELIMINATE the small pits and holes in my plaster wall, now that the wallpaper has been scraped off? I don't want to repaper or hire a plasterer to put a skim coat over the whole thing.

--Stewart McDermet Boston, MA

**A** SPACKLING COMPOUND is the standard answer to cracks and small holes. It comes in either a powdered form or, more frequently, ready-mixed in a can. It can be applied with a putty knife, dries quickly, and sands easily. It has a tendency to shrink as it cures, however, and so you may have to make a second application. For larger holes, rake out the edges to provide a "key" for the new material, then fill with a plaster mix intended specifically for patching. Pure plaster of paris will dry too quickly for this use.

## Don't Fill Those Grooves

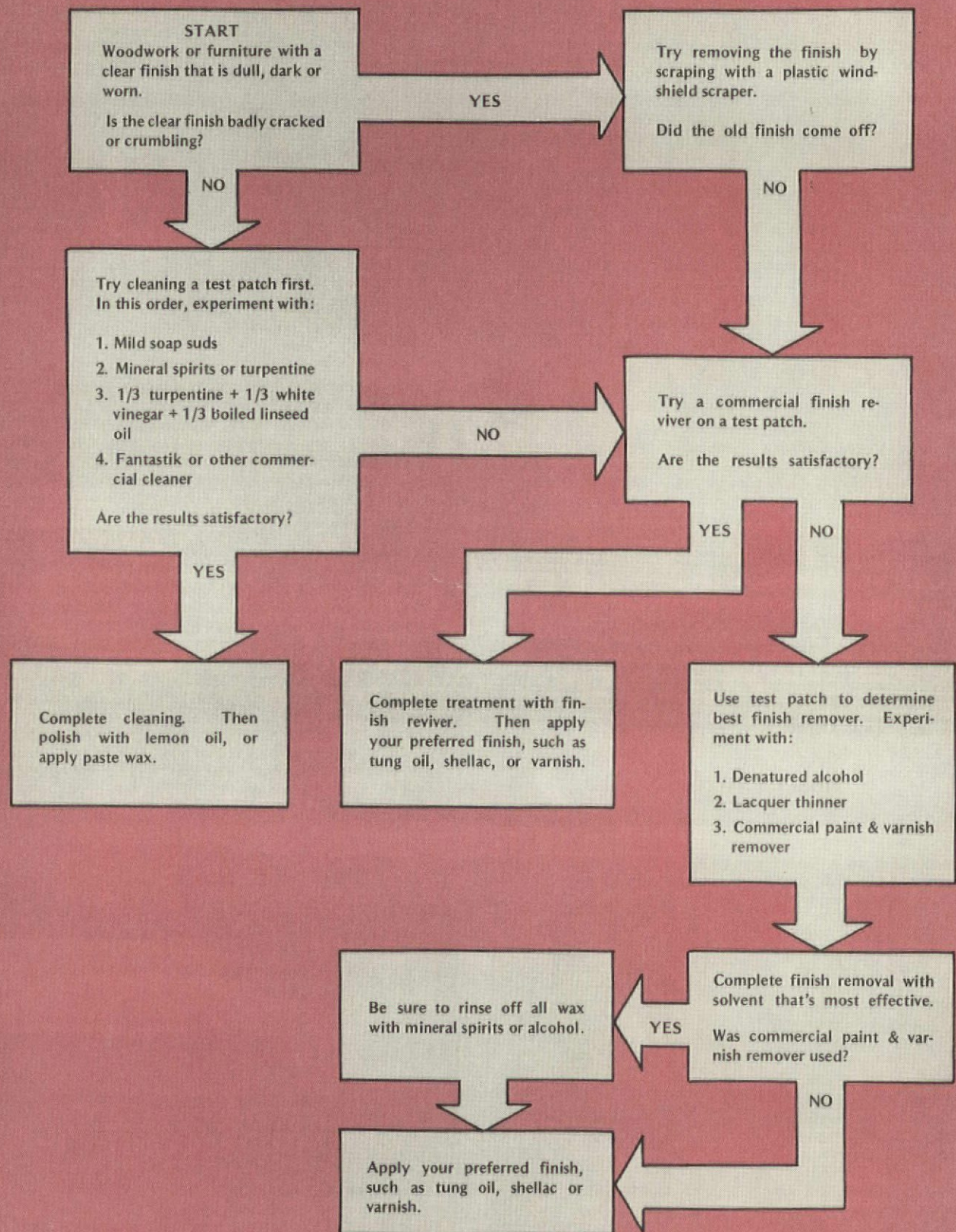
**T**HE WALLS AND CEILINGS in two rooms of our 1870 farmhouse are beaded tongue and groove siding. There are gaps of 1/16 inch between many of the boards where they have dried out. What would you suggest using as a filler, and how should we apply it?

--Martha Fraser Houston, TX

**I**F THE GAPS are only around 1/16 inch, the best thing to do is leave them alone. The tongue below should still more than cover the joint. There's a bead at the edge of every board, designed to highlight the joint, so it doesn't seem like the gap should be noticeable. Siding of this kind should be laid up with a slight spacing between the boards, to allow for expansion and contraction with the seasons.



# Route To The Best Method For Restoring Clear Finishes





will renew it quickly and economically. And if the finish has deteriorated, finish revivers are usually preferred to strippers.

**S**TART BY DETERMINING what kind of finish you have: shellac, lacquer, or varnish. The box on page 240 tells how to test for each. If you're dealing with the original woodwork finish in a Victorian or turn-of-the-century house, the odds are you have shellac.

SHELLAC is the forgotten finish in the age of alkyds and polyurethanes. Shellac does have some drawbacks: (1) It doesn't have much resistance to alcohol or water; (2) It darkens slowly with age.

HOWEVER, shellac has some advantages that should earn it more consideration than it gets from most old-house restorers. Shellac can produce an elegant high gloss without a plastic look. (Shellac is used in French polish finishes--considered by many to be the finest finish you can have.) And shellac is easily removed with denatured alcohol--making it a very reversible finish. So when it darkens eventually, it comes off quite readily. Can you imagine the mess when someone has to strip deteriorated polyurethane varnish out of intricate mouldings 50 years from now?

WHEN I HAD TO REFINISH the woodwork in my 1883 house, after considering all the alternatives, I ended up putting shellac back on the wood.

**T**HE GENERAL IDEA in restoring a clear finish --as in so much other restoration work--is to start with the gentlest procedure and gradually work up to the more drastic ones. The secret is to START SMALL. Use a small, inconspicuous area to test various procedures. Only when you've found a method that you know works should you tackle the entire job.

**YOUR THREE CHOICES  
WHEN RESTORING CLEAR FINISHES**

**CLEANING**—Clear finishes often look dark and dingy merely because of an accumulation of dirt, grime, and old wax. Gentle cleaning can remove this top film, leaving the finish intact and preserving the patina.

**REVIVING**—Clear finishes, such as shellac, can darken with age. Sometimes just by removing the topmost layer of the finish, most of the dark color can be eliminated. Home-made finish revivers are simple to make, and commercial products are readily available. Because some of the finish is removed in this process, the next step is to build up the old finish with a coat of tung oil or other finish. Reviving a finish is easier and less messy than total refinishing, and keeps much of the antique look.

**STRIPPING**—When a clear finish is too badly damaged or discolored to be rescued with reviving, the last resort is total refinishing. The old finish is completely stripped—usually with a chemical paint & varnish remover—and a brand-new finish is applied. Refinishing is the most time-consuming and expensive of the three options, and the wood may end up looking “just like new”—which is unappealing to many old-house lovers.

### Consider Cleaning

**I**F THERE IS only a small accumulation of dirt and grime on the finish, cleaning with mild soap suds will do:

- Put a tablespoon of Ivory Liquid in a quart of warm water and whip it to create a lot of suds. Dip an old wash cloth or piece of terry-cloth toweling into the suds (NOT into the water). Rub the test area vigorously, then wipe with a dry towel

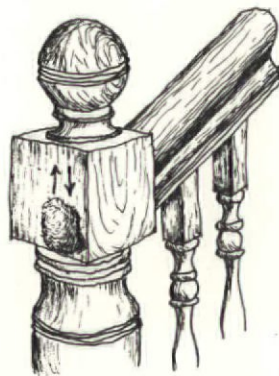
to absorb any dampness. This procedure will remove surface grime without harming the patina. (It's recommended for the annual cleaning of fine wood furniture.) However, it will not remove any wax build-up. If cleaning with soap suds still leaves a dark residue, try this method:

- Brush some mineral spirits (paint thinner) onto the test patch. Allow the mineral spirits to soak in for 3 minutes. Then take a pad of fine steel wool (#0000) and gently rub the surface in the direction of the grain. (If it's a high gloss finish, use a terrycloth rag instead. Steel wool will dull the gloss.) On carved detail, scrub out softened wax and dirt

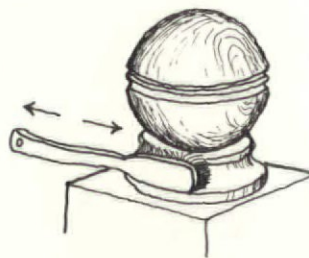
### SIMPLE CLEANING CAN REMOVE DARK ACCUMULATIONS



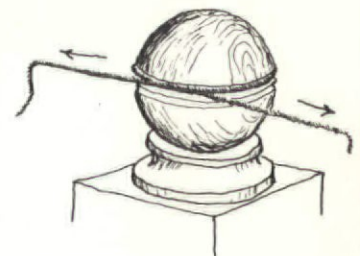
1. Apply paint thinner or special restoring solvent (see article for formula). Allow solvent to soak in for 3 minutes.



2. Use pad of fine steel wool or terrycloth dipped in solvent to scrub off accumulated grime. Rub with the grain.



3. A stiff bristle brush (an old toothbrush works well) can be used to scrub accumulations out of mouldings and indentations.



4. A piece of heavy twine can be pulled back and forth like a shoeshine rag to get dirt out of grooves in turnings.



with an old toothbrush. On turnings, you can remove the loosened dirt by using a piece of heavy twine and pulling it back and forth in the turnings like a shoeshine rag.

**WIPE UP** any excess mineral spirits with a paper towel, then let the test patch dry for an hour. At this point, it will look quite dull. Apply a bit of lemon oil or paste wax to the test patch and see if you like the result. (NOTE: Never apply lemon oil over paste wax, or vice versa. Lemon oil will dissolve wax, and you'll wind up with a gummy mess.)

● An alternative to cleaning with mineral spirits is this old-time recipe for a cleaner-restorer. I have used this recipe in restoring an 1885 mantel, and the results were gratifying.

**TO MAKE** the cleaner-restorer, mix 1 cup boiled linseed oil, 1 cup white vinegar, and 1 cup turpentine. Before using, shake vigorously to mix the ingredients. Apply to the surface with an old paint brush, and allow to soak for 3 minutes. Then dip a pad of fine steel wool (#0000) in the restorer and gently scrub off the loosened grime. Again, if it's a high-gloss finish, you'll want to scrub with terry-cloth, rather than steel wool.

**WIPE OFF** any excess restorer with paper towels or rags. (The rags contain linseed oil, so there's the danger of spontaneous combustion. Get them outside IMMEDIATELY, and either burn them, or store in a water-filled metal can.)

**LET THE RESTORED PATCH** dry for 24 hours. A little paste wax gives you the final result. If you like the look, repeat the process on the entire surface. If you're not happy, then it's on to stronger cleaners...

● Proprietary cleaners such as Fantastik or Spic 'n Span will clean...as well as remove

some of the finish. So testing gingerly on a SMALL area is in order. You can also make your own strong cleaner by dissolving 1 lb. of washing soda in 1 gallon of hot water. Wearing rubber gloves, rub down the surface with your cleaner and fine steel wool. Work with the steel wool damp, rather than dripping, and wipe up any water immediately with paper towels to avoid water spotting.

**THESE CLEANERS** will definitely leave the surface dull. Polish with lemon oil or paste wax to get the final effect.

## Finish Revivers

**IF** SIMPLE CLEANING didn't do the job, then you've got to remove some more of the old finish. There are a number of commercial finish revivers (or 'refinishers'). A finish reviver is a solvent soup, containing such chemicals as toluene and methyl alcohol. You can also experiment with your own formulas. Start with "A" and work down the list:

- A. 15% by volume lacquer thinner in mineral spirits
- B. 50/50 lacquer thinner and denatured alcohol
- C. Pure denatured alcohol
- D. Pure lacquer thinner

**THE PROCEDURE** for using these finish revivers is the same, whether you're working with a commercial product, or your own concoction:

**PUT THE REVIVER** in a wide-mouth jar, and keep covered. (The solvents are highly volatile and evaporate rapidly.) Dip a small piece of fine steel wool (#0000) in the reviver, and

### SHELLAC, LACQUER, OR VARNISH?

When restoring a clear finish, it's helpful to know what kind of finish you're dealing with. Here's a brief guide to the chemical properties and history of the three major types of clear finishes.

Shellac is made from a resin derived from the lac beetle that is native to the Far East. The solid resin, dissolved in denatured alcohol, is shellac. This formulation has been used from the 18th century to the present. The clear finish on much of the furniture and woodwork of the 19th century is shellac. Shellac was preferred for commercial work because it dried fast and didn't hold up production. Just to confuse matters, much of the 19th century literature refers to shellac as 'varnish' (as opposed to oil finishes or wax). Today's varnish is a very different animal (see below).

Lacquer today is a totally synthetic finish, dating back to the introduction of nitrocellulose in the 1920s. It dries rapidly, making it a highly desirable finish for production furniture. Because it dries so fast, lacquer can be successfully applied only with power spray equipment. More terminology confusion: In the 19th century, shellac was sometimes called lacquer. Also, the Japanese lacquer used for centuries on Oriental woodwork is derived from a tree resin, and is more closely related to what we would call 'varnish.'

Varnish is a solution of resins in a drying oil. The resins can be based on natural materials (e.g., tung oil, linseed oil) or else totally synthetic (e.g., alkyd, polyurethane). Varnish as we

know it was introduced commercially in the 1860s. More resistant to water and chemicals than shellac, varnish has the drawback of being slower drying, and harder to renew or remove.

Shellac and lacquer are sometimes referred to as 'spirit varnishes.' This means that they cure by the evaporation of their 'spirits' or solvent. Shellac and lacquer finishes can be dissolved by the application of their solvents—alcohol or lacquer thinner.

Today's varnishes (e.g., spar varnish, floor varnish, polyurethane varnish) are classified as 'oil varnishes' because they cure chemically by combining with oxygen in the air. Once cured, only a powerful solvent like methylene chloride can dissolve an oil varnish.

### How To Tell The Difference

To test whether a clear finish is shellac, lacquer, or varnish, you need some denatured alcohol, lacquer thinner, and a soft rag. First, wet the rag with alcohol. Rub a small area of the finish in an inconspicuous spot. If the finish starts to dissolve, it's shellac. Denatured alcohol won't dissolve lacquer or varnish.

If the finish resists alcohol, take the rag and wet it with lacquer thinner. Rub briskly on a test spot. If the finish starts to dissolve, it's lacquer. Note: Lacquer thinner may cause some varnishes to wrinkle, but they won't dissolve.

If the finish won't dissolve in either alcohol or lacquer thinner, it's varnish.



squeeze out any excess. Gently rub a small area (about 1 sq. ft. at a time). The pad will start picking up the old finish, so either rinse frequently in your reviver solution, or discard the pad and start fresh. Remove finish until you get a color you like, or until all tackiness disappears.

ALLOW THE TEST PATCH to dry, then apply a coat of finish; tung oil is the usual choice. Tung oil can be applied with the hand, or with a lint-free rag. Apply a thin coat, rubbing with the grain, and wipe off all excess. One coat gives a satin lustre; two or more coats gives a higher gloss. (Beware of spontaneous combustion in any rags or paper towels containing tung oil!)

IF THE TEST PATCH is satisfactory, go over the whole surface with finish reviver, doing about one square foot at a time. You may have to go over the entire surface a second time with a dampened steel wool pad to remove any lap marks between sections.

BUT IF THE TEST shows the finish is too far gone for reviving, you've no choice but to strip.

### Take It All Off

**P**ICKING A STRIPPER for a clear finish isn't critical; all the commercial brands will cut shellac, lacquer, and varnish without much trouble. You can also remove shellac with denatured alcohol, and lacquer with lacquer thinner.

A SEMI-PASTE REMOVER is probably the best choice--especially if vertical surfaces are involved. Apply the stripper with a soft old paint brush. (It's best to use a natural bristle brush; some plastic bristles dissolve in paint remover.) Allow the stripper to sit

### SOURCES FOR COMMERCIAL FINISH REVIVERS

Finish revivers are sold under a number of trade names and are fairly widely distributed in hardware and paint stores. On the can, they're usually called 'refinishers.' We're calling them 'revivers' in this article to distinguish them from the process of refinishing—which normally calls for total removal of the old finish before the new finish goes on. A finish reviver, on the other hand, only removes a portion of the old finish before the new finish is added. Two mail-order sources for finish revivers are:

The Hope Co., Dept. OHJ, P.O. Box 28431, St. Louis, MO 63141. Sells both a tung-oil sealer and a tung-oil varnish in addition to the finish reviver. Free product brochure and price information sent on request. Tel. (314) 432-5697.

Easy Time Wood Refinishing Products, Dept. OHJ, P.O. Box 686, Glen Ellyn, IL 60137. Sells both finish reviver and tung oil penetrating sealer. Free brochure. Tel. (312) 858-9630.

on the surface for 15 minutes, then probe with a putty knife. The finish should be softened down to bare wood.

IF THE FINISH didn't soften completely in 15 minutes, let the stripper sit a while longer. If it starts to dry out, dab some fresh stripper right on top of the old. Don't disturb the sludge until you can get down to bare wood.

ONCE THE FINISH is loose, here's the best way to get the sludge off: Remove as much as you can using a scraper such as a putty knife. (Round its corners with a file so you don't gouge the wood.) Remove the rest of the sludge by washing with pads of fine steel wool or terrycloth saturated with mineral spirits. Although it's an extra expense, by using mineral spirits instead of water, you won't raise the grain or lift veneers. And you'll also remove any possible waxy residue from the stripper.

### WATCH OUT FOR WAX

Some commercial paint and varnish removers (especially the cheaper brands) contain wax, which retards evaporation of the stripping solvents. The wax, however, can interfere with the adhesion of the new finish, unless the wax has been thoroughly removed by washing.

The best quality semi-paste strippers are thickened with methyl cellulose, rather than wax, which eliminates a potential source of problems with your finish. If you can't tell from the label what the thickener is (and you usually can't), here are a couple of tests:

1. Heft the cans in the store. A gallon of semi-paste stripper thickened with methyl cellulose weighs about 11 lb., while a wax-containing stripper will be noticeably lighter—about 8 lb.

2. If you have a can of semi-paste stripper at home and you don't know if it contains wax, chill it to 40 degrees in your refrigerator. If the stripper contains wax, it will get very thick and just about unpourable. A stripper with methyl cellulose, however, will flow at 40 degrees almost as well as it does at room temperature.

If you are using a wax-containing stripper and you are worried about your finish, the safest course is to wash the wood with a rag soaked in mineral spirits after the stripping is complete.

### SAFETY HINTS

— or —

### PLEASE DON'T EAT THE CHEMICALS

Paint strippers and finish revivers are a powerful witch's brew of noxious chemicals. Liquid and semi-paste strippers and revivers contain one or more of the following solvents:

Acetone	Benzol	Methanol
Propylene dichloride	Methylene chloride	Toluene
Methyl ethyl ketone	Isopropyl alcohol	Xylenes

Some of these solvents are flammable. All are toxic to varying degrees, and some can enter the body through the skin as well as by being inhaled. ALWAYS have plenty of ventilation when you're using paint strippers or revivers. To be safe, that means more than just having a window open; you should have fans blowing, too.

Flammable paint strippers and revivers (the liquid types) should never be used in a closed space, such as a basement workshop, where collecting vapors could be ignited by a pilot light or an electric motor. Be especially careful using flammable removers and steel wool around electrical outlets. OHJ knows of several fires that started when steel wool brushed by an electrical outlet, causing a spark that ignited panelling soaked in flammable paint remover.



# Restoration Products News

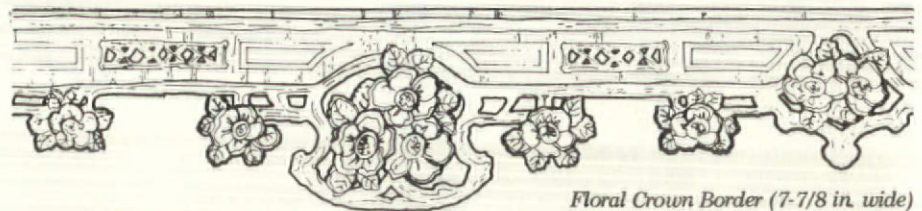
## Anaglypta And Other Embossed Wallcoverings

Last month's article on Lincrusta-Walton, and the article about Anaglypta in this issue, may have piqued your interest in embossed wallcoverings. We've made a careful search for current sources of Anaglypta, Supaglypta, and other facsimiles.

Eagle & Lion is the sole U.S. importer of Crown's embossed wallcoverings. The manufacture of these wallcoverings has been continuous in England, though the number and styles of patterns have changed with passing fads. The selection currently includes some Victorian patterns in Supaglypta and Anaglypta, numerous inappropriate contemporary designs, and the notorious Lincrusta barnboard.

Today you can choose from 103 Anaglypta, 34 Supaglypta, 19 Lincrusta, and 19 Vynaglypta patterns. (Vynaglypta is a shiny, vinyl embossed wallcovering introduced in the early '70s.) All the patterns are sold in rolls about 22 in. wide and 33 ft. long — enough to cover approximately 57 sq.ft. The wallcovering should be hung with a good vinyl or heavy-duty wallpaper paste. It comes ready for finishing; some techniques are described on page 232.

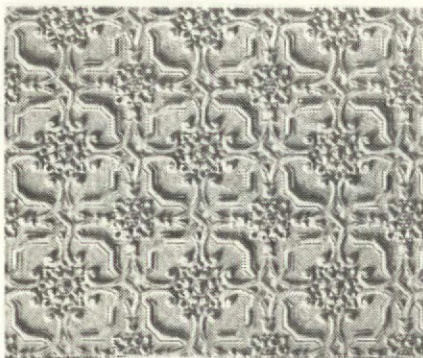
Their suggested retail for Anaglypta is \$30/roll, Supaglypta \$38/roll, Vynaglypta \$42/roll, and Lincrusta \$98/roll. Although they won't sell direct, you can contact Eagle & Lion for a dealer in your area who retails all or part of the collection. They also offer a brochure, \$2, which describes the various patterns. Eagle & Lion, Inc., 11362-K Amalgam Way, Dept. OHJ, Rancho Cordova, CA 95670. (916) 635-0141.



Floral Crown Border (7-7/8 in. wide)

Antique, embossed borders are offered by San Francisco Victoriana, in addition to their selection of Crown patterns. These eight borders, manufactured in Germany c.1890-1915, are pre-finished in period colors. (Colors and gilding were air-brushed by hand to produce fine detailing.) After the borders are hung, they should be covered with a clear sealer or satin urethane to enhance the colors and prevent fading. The borders range in width from 3 in. to 14¼ in., and in price from \$6 to \$25 per yard.

SFV sells the Crown patterns (11 Anaglypta and 2 Supaglypta) they've found to be the most popular and appropriate for decorating Victorian houses. Their Anaglypta is \$30/roll; the Supaglypta \$38/roll. A border sampler is \$16 ppd., and a sampler of Crown patterns is \$15 ppd. Send \$3 for a catalog with information about these and other products. San Francisco Victoriana, 2245 Palou Ave., Dept. OHJ, San Francisco, CA 94124. (415) 648-0313.



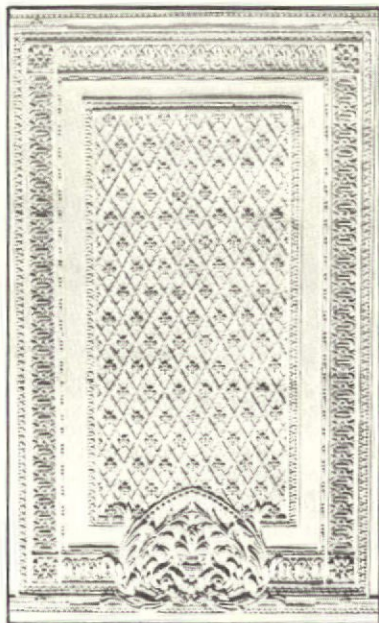
Crown Patterns — Three Anaglypta patterns (from left to right) Celestine, Kenilworth, and Acanthus.

This past year, Schumacher introduced *The Victorian Collection*: reproductions and adaptations of actual historic fabrics and wallpapers. The collection, officially endorsed by The Victorian Society in America, includes three embossed papers, in addition to the large selection of period-inspired Victorian wallpapers. The embossed papers are called *High Relief* — something of an exaggeration, as you'll have to be careful not to obscure some of the relief when finishing the paper. But they're relatively inexpensive, and the patterns are appropriate. The papers are sold in double roll packages (about 33 ft.) for \$9.95/roll. They can be seen in sample books at wallpaper dealers nationwide. Schumacher, 939 3rd Ave., Dept. OHJ, New York, NY 10022. (212) 644-5943.

Another source for embossed wallcoverings is Kingsway. They offer three embossed, low-relief patterns imported from England (not from Crown). The patterns are \$21.98 or \$27.94 for a double roll. You can call or write for free samples; a catalog showing their other restoration products (mostly millwork) is \$3. Kingsway, 4723 Chromium Dr., Dept. OHJ, Colorado Springs, CO 80918. (303) 599-4512.



Dovetail, famous for their exquisite plaster ornament, is now retailing the reproduction lincrusta patterns they manufactured for the restoration of the California State Capitol. Long hours and immense creative energy were spent duplicating the three finely detailed panels and two friezes. The *Scroll panel* is 58¼ in. x 18 in. (\$65/panel); *Ascending Foliated panel* is 36½ in. x 18-5/8 in. (\$45/panel); and the *Crest panel* is 31-1/8 in. x 19-1/8 in. (\$45/panel). They all have a 1/8-inch relief. (Discounts are available on more than five panels.) The two friezes are 4¼ or 5 inches wide, and \$8.70/ft. or \$9.50/ft. (respectively) with a ¼-inch relief. Made of gypsum reinforced with fiberglass, these relief patterns can be installed with panel adhesive or contact cement, and standard finishing techniques applied. Their \$2 catalog shows both relief patterns and plaster ornaments. Dovetail, Inc., PO Box 1569, Dept. OHJ, Lowell, MA 01853. (617) 454-2944.



The Crest Panel from Dovetail

### Other Mail-Order Sources

The following are other mail-order sources for embossed wallcoverings:

Rejuvenation House Parts Co., 901 N. Skidmore St., Dept. OHJ, Portland, OR 97217. (503) 249-0774. *Crown* patterns: 10 Anaglypta, \$25/roll; 2 Supaglypta, \$38/roll. Catalog, \$2, includes small samples; 9 in. x 12 in. samples are \$2 each.

Remodelers' & Renovators', 611 E. 44th St., No. 5, Dept. OHJ, Boise, ID 83704. (208) 377-5465. They sell *Schumacher's High Relief*, \$20/double roll. A catalog, showing these and other restoration products, is \$2, refundable upon purchase.

Restoration Hardware, 438 Second St., Dept. OHJ, Eureka, CA 95501. (707) 443-3152. *Crown* patterns: 11 Anaglypta, \$27.95/roll; 2 Supaglypta, \$35/roll. A 10% discount is given on 10 or more rolls. The Anaglypta/Supaglypta catalog includes some samples and is \$1.50, refundable upon purchase. The owner of this restoration supply store, who used Anaglypta in his own house, recommends DAP putty as an excellent way to seal the corner seams.

Wolf Paints and Wallpapers, 771 Ninth Ave., Dept. OHJ, New York, NY 10019. (212) 245-7777. In addition to carrying everything you need to expertly finish your embossed wallcovering, they stock the complete selection of *Crown* embossed wallcoverings. Anaglypta is \$60/double roll; Supaglypta is \$68/double roll. Each roll is 22 in. wide and 7 yds. long; the price includes delivery.



*Wall Sculpture* is a selection of embossed papers manufactured by Worley in England. Most of the patterns have names like *Cracked Ice* and are modern in design. But they offer one pattern, *Grandeur*, which is appropriate for 19th-century houses. It sells for \$12/roll (plus \$1.50 for postage and handling); a roll is 21 in. wide and 11 yds. long, approximately 57.75 sq.ft. No literature, but they will send free samples. Decor International Wallcovering, Inc., 37-39 Crescent St., Dept. OHJ, Long Island City, NY 11101. (212) 392-4990; outside NY, (800) 221-0444.



Alhambra—One of Crown's Supaglyptas

## Deck The Tree

Looking for old-fashioned Christmas ornaments? Here are two mail-order sources we've come across recently.

Amazon Drygoods has everything you need to create a period Christmas. It would be impossible to list all the 19th-century reproduction decorations they offer, so we've chosen a brief sampling:



Large brass ornaments

Double clip candleholders, for real candles, with a Victorian embossed design on pewter colored metal. (Off-season they can be fastened to the tops of hoops for a candlelit game of croquet!) A set of 12, with white candles, is \$7.75. Also, color-lithographed metal candleholders depicting Santas, trees, children, and toys. A set of 6, including candles, is \$6.75. Electric candles, 10 for \$9.95. Hand-tattered white cotton snowflakes, \$1 each or 6 for \$15. A variety of stamped brass ornaments (cherubs, wreaths, and reindeer), about 4½–5½ inches, and ranging in price from \$1.50 to \$4. Also, 2-in. brass ornaments \$2 each, or 2½-in. size at \$3 each. Glass icicles, 8 for \$15. And last, but not least...embossed and glazed cardboard cornucopias, to be filled with gifts or treats, \$1.50 each or 6 for \$8.

Books about Victorian Christmas and old-fashioned toys are also offered in this potpourri of 19th-century items. Send \$1 for a 40-page catalog and special Christmas catalog. Amazon Drygoods, 2218 East 11th St., Dept. OHJ, Davenport, IA 52803. (319) 322-6800, days; (309) 786-3504, evenings.

An appropriate crowning touch for your Victorian Christmas tree could be a hand-painted china doll head, surrounded with satin and lace. This tree-topper is 8 in. high and sells for \$37.50. A smaller, matching version costs \$15.95. These ornaments can be seen in a free color catalog, along with other Christmas decorations and traditional American reproductions. Sturbridge Yankee Workshop, Blueberry Road, Dept. OHJ, Westbrook, ME 04092. (800) 343-1144.



# The Old-House EMPORIUM

## FOR SALE

**EARLY VICTORIAN** kitchen sink. Restored. Wood cabinet with porcelain sink & handpump. Made before indoor plumbing. Send bid to 608 Keller, N. Judson, IN 46366. Located 70 mi. S.E. of Chicago. Highest bid buys.

**EDISON "Gem":** Outside horn cylinder phonograph. Model C., 10 in. original horn. Mint condition. \$500. (314) 469-3286.

**ORIGINAL GASLIGHT** fixtures, electrified, both wall & hanging, from 1 to 4 burners, some sets, 5 matching commercial overhead fixtures with milkglass shades. Size & fragility would make shipping very difficult. 1 huge porch fixture. John Watts, 1546 Pullan Ave., Cincinnati, OH 45223. (513) 541-7563.

**ANTIQUE SWING ARM** electrified gas wall brackets. Solid brass, decorative. \$50 to \$75 ea. Pair paneled Victorian front doors with glass cut out. Exact duplicate of 1860 pair. Fit opening 35 in. x 88 in. Cost \$900, will sell for \$400. Old wood mantel, solid redwood. Routed edges, 15 in. x 80 in. \$300. Photos on request. Nowell's, Box 164, Sausalito, CA 94966.

**CERAMIC TILES**, 3/4 in. x 3/4 in. We are closing out our remaining inventory of tiles. These are left over from our discontinued metal shower business. 9 colors left in varying quantities. W.F. Norman Corp., PO Box 323, Nevada, MO 64772. (800) 641-4038.

**LARGE SOLID oak**, carved, Victorian bench. Unique item. Ideal for large entry, bed and breakfast, hotel lobby, or restaurant. Photo available. K. Kernberger, 3460 St. Helena Hwy. N., St. Helena, CA 94574.

**HEAVY VICTORIAN FLOCK WALLPAPER**, imported from Europe. Large, deep maroon, repeating design (every 20 in.) on light colored, red pin stripe. Each roll covers approx. 55 sq. ft. 28 rolls available at \$30/roll. Leta E. Geiger, 14 Second St., Albany, NY 11210. (518) 462-4653.

**LIMITED NUMBER** of early 1900s iron street lamps, 14 ft. high and fully restored. Perfect for drive, garden, patio or walk. \$350/ea. Also have same era ornate police box with phone. Pictures available for \$1 ea. Dana Olsen, 203 Spring St., Middletown, PA 17057. (717) 944-1965.

**VICTORIAN OAK** mantel, bevelled mirrors, 5 ft. x 7 ft., \$150. Oak wainscoting 4 ft. high, in strips of various lengths, 3 ft. to 9 ft. long. Price negotiable. Also 2 marble fireplace mantels, in pieces, may not be complete. \$40 takes them both. Giynn, 278 Sterling Pl., Brooklyn, NY 11238. (212) 638-5739.

**EUROPEAN architectural antiques**—approx. 100 pairs of French doors, 100 pairs solid shutters, and several heavy entrance doors. Approx. 20 antique American front doors, and other miscellaneous items. R.E. Oliver, 2122 Valencia, Monroe, LA 71201. (318) 387-5254 or 322-8668.

**ANTIQUE CLOCKS** for your old house or business. We have fancy mantels, large wall regulators, and calendars priced from \$100 to \$1000. All clocks in running order, and most cases in original condition. We will ship. Pictures \$1, send SASE. S. L. Fitzsimmons, 55 Arlington Dr., Danville, IL 61832. (217) 443-1017.

**BEADED CEILING**, 1 in. x 4 in. center matched tongue-and-groove. Cut from clear fir with original old cutting blades. \$.60/linear ft., you pay shipping. \$.75/linear ft., I pay shipping, or on orders over 500 linear ft. Send \$1 for free sample. R. Paul Smith, 1216 Jackson St., Alexandria, LA 71301. (318) 448-1885.

**PRESSED TIN CEILING:** 24 unused sheets, excellent condition, each 24 in. x 85 in. traditional design, original—not reproduction. 6 additional sheets used, good condition. S. Smith, c/o 18 Farragut Ave., Hastings-on-Hudson, NY 10706. (914) 478-1456, evenings.

**RADIATORS**—hot water, 1920s, approx. 20. Various sizes. St. Petersburg, FL. (813) 821-3016.

**EARLY FREE-STANDING** traffic light with control box. Red, amber and green signals. 6 ft. 4 in. tall. Manufactured by Eagle Signal Corp., Moline, IL and Davenport, IA. J.W. Hyde, PO Box 367, Elberton, GA 30635. (404) 283-2526.

**1860s CHICKERING:** 8ft. square-end grand. Rosewood case, ornate pedestals. Needs minor work. C. Egoft, 338 Buena Vista Rd., New City, NY 10956. (914) 634-2070.

**SLATE ROOFING**, used (exact variety unknown). 1200+ pieces: 600 rectangular, 600 scalloped. 9 in. x 18 in. by 1/4-3/8 in. thick. Also, additional 200 miscellaneous broken & cut pieces. \$700 for the lot. Tom Stine (914) 283-3490.

**WINDOW SASHES** from 1866 schoolhouse. 7 complete windows, 78 in. x 33 in., 12 light, mostly original glass, few cracked. Best offer. Burke, RD2, 68 Spring Rd., Malvern, PA 19355. (215) 296-9332.

**UNUSUAL OFFERING**—For your Victorian parlour 8 ft. x 8 ft. **POLAR BEAR RUG**, at least 70 years old. Shown in the Pacific Exposition in San Francisco, 1912. Excellent condition. Photo on request. \$5000. Offers gratefully considered. J. Penner, 7009 N. Portsmouth, Portland, OR 97203. (503) 289-2439.

**MATCHED PAIR** of old stained glass windows. Greens & amber form a very tasteful geometric pattern. Framed size: 16 in. h. x 41 1/2 in. long. Windows are from the 1920s and are in extremely nice condition. Frames have been refinished. \$200. (206) 822-8837.

**8-FT. high French doors**, \$150/pair or 2 pairs for \$250. Other fine items incl. pedestal sink, early 20th-century sleeper, highboy/lowboy dressers. R. Van Lierop, (212) 926-5762.

## MEETINGS AND EVENTS

**CHRISTMAS 1886** at McConaghy Estate, Thurs.—Sun., 1-4 PM during December. 12 room furnished Victorian farmhouse authentically decorated for Christmas, displays gifts, games, toys, party decorations. \$2 adult, \$.50 child. 18701 Hesperian, Hayward, CA. (415) 581-0223.

## BOOKS AND PUBLICATIONS

**ARCHITECTURE AND DECORATIVE ARTS:** 100s of out-of-print books. Send \$1 cash/stamps for forthcoming Catalogue 18, deductible from order. Blue Rider Books, 65 Mt. Auburn St., Cambridge, MA 02138.

**"CONSERVING ENERGY IN OLDER HOMES:** A Do-It-Yourself Manual," tells homeowners how to solve energy problems inexpensively. Illustrated and simply written, 44 pgs. of money saving ideas. \$4.95 (plus \$.65 postage). Analytech, Suite C-30, 915 King St., Alexandria, VA 22314. (Virginia residents please add 4% sales tax).

## FREE ADS FOR SUBSCRIBERS

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

Free ads are limited to a maximum of 50 words. The only payment is your current OHJ mailing label to verify your subscriber status. Photos of items for sale are also printed free—space permitting. Just submit a clear black & white photograph along with your ad copy.

The deadline for ads is on the 15th, two months before the issue date. For example, ads for the December issue are due by the 15th of October.

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

**INN REVIEW**—the newsletter for people who prefer to stay in country inns and small hotels. Published monthly. Subscriptions \$12 for 12 issues. INN REVIEW, PO Box 1345-A, Lafayette, IN 47902.

**HISTORIC SITES SURVEY, JEFFERSON COUNTY, KY**—softcover, 165 pp., 200 photos, architectural and historical descriptions, \$7.75 ppd. Also: reproduction of 1858 map of Jefferson County showing property owners' names, 38 in. x 39 in. (sent folded), \$3.25. Jefferson County Office of Historic Preservation, 100 Fiscal Court Building, Louisville, KY 40202.

**BOOKS** on homebuilding, energy efficient housing, post & beam and timber framing. All at low prices. Also, 25 back issues of "Fine Woodworking" and "New Shelter." (516) 431-6041.

## INNS & HISTORIC HOUSES

**BAILEY HOUSE, c. 1895**, elegant Victorian bed & breakfast inn, on the National Historic Register. In downtown 30 block historic district. Walk to shops, restaurants, 5 minutes to beach & golf. All rooms air-conditioned with private, period baths. Reservations requested, PO Box 805, Fernandina Beach, Amelia Island, FL 32034. (904) 261-5390.

**THE CONYERS HOUSE** offers charm and elegance amidst an 18th-century Virginia background. Enjoy the gracious hospitality of Norman and Sannie Cartwright-Brown who happily share their home, hearths (5), and humor with discriminating guests. Outstanding gourmet dining nearby. Hearty country breakfast and afternoon tea are complimentary. Other meals by arrangement. 1 1/2 hrs. from Washington, DC. (703) 987-8025.

**SPRING HOUSE.** Bed & breakfast or longer in a restored Pennsylvania stone house with original stencils, fireplace, and porch which overlooks the historic rural village of Muddy Creek Forks. Walking, biking, fishing. Near vineyards, Lancaster, York, Baltimore. SASE: Spring House, Muddy Creek Forks, Airville, PA 17302. (717) 927-6906.

**BROOKE FARM Inn, Lenox, MA.** Lovely period setting in the heart of the Berkshires, close to all ski areas. Some rooms with fireplaces, delightful breakfasts served. Weekend specials for skiers and others. (413) 637-3013.

## REAL ESTATE

**KESWICK, VA:** "Doe's Run," 100+ year old renovated house on 4.99 acres; fenced paddocks, outbuildings. Gorgeous views. Royer & McGavock, Ltd., Realtor, 3 Boar's Head La., Charlottesville, VA 22901. (804) 293-6131 or evenings and weekends (804) 589-3083.



**1887 VICTORIAN.** 15 rooms on L-shaped 233 ft. deep lot along parkway. 4 fireplaces, (cherry, marble, etc.), mirrored mantelpieces. Oak panelling, beamed dining room ceiling, hardwood floors throughout. Original woodwork, stained and leaded glass. Excellent communication to CBD and all expressways. Income producing. Delta, Box 552, Toledo, OH 43693.

**MULLICA HILL, NJ** (20 min. from Philadelphia and Wilmington). 1853 High Victorian gentleman's farmhouse, matching carriage house & privy. Plus several outbuildings on 2 acres. House remodeled into 2 apts. (1958). Easily restored to single family home. Near private Friends school. \$89,900. Edith Thompson, 65 High St., Mullica Hill, NJ 08062. (609) 478-4735.





**PRESERVE THE FUTURE.** The Round House in Aurora, IL was designed in 1948 by the renowned architect, Bruce Goff. This domed architectural marvel of glass, natural woods, and canal coal has an open living area combining indoor and outdoor spaces, balconies, 2 fireplaces, an atrium, and 2 skylighted bedroom wings. \$145,000. Brochure OHJ-753458, Previews Inc., 222 S. Riverside Plaza, Chicago, IL 60606. (312) 648-0313.

**WINCHESTER, VA** — c. 1880 Victorian commercial structure, 6,000 sq-ft. First floor retail space; upper 2 stories turn-of-the-century apartments with oak staircase, original mouldings, mantels, cupboards. Facade now being restored to original. Located in downtown shopping area. Asking \$78,000. PHW, 8 E. Cork St., Winchester, VA 22601. (703) 667-3577.

**HOUSTON, TX:** c. 1905, 3-level Victorian with 4-2, study, deck, and English gardens. Beautifully restored on 4 lots, corner surrounded by trees. Garage apt., completely fenced, quiet and private. Central AC/heat provides comfort; yet nostalgic sense of the past has been retained. \$279,500. 245 W. 18th St., Houston, TX 77008. (713) 861-9996.

**WASHINGTON, DC** — imposing Victorian stone townhouse (1894). 15 rooms, 4 baths, plus rental unit. If you would like to win this gorgeous home, within walking distance of the White House, send SASE (large) for particulars to: Kenneth Cooper, 1931 16th St. NW, Washington, DC 20009.

**HOMESTEAD HOUSE** with carpenter gothic details, c. 1905 with wing c. 1880. 10 rooms, 2 baths. On 1.22 acres with fruit trees and wired workshop. Pleasant sunbelt community near I-95 and Fayetteville. Sound and restorable. Owner financing available. \$26,000. R. Hersch, 390 N. Patterson, Maxton, NC 28364.

**NEAR WASHINGTON, DC, in WV.** Daily commuter trains. 1844 fieldstone home in National Register community of Middleway. Carefully restored with 8 rooms, 3090 sq.ft., centerhall staircase, 6 fireplaces, and circa 1760 "el" with modern kitchen. All utility systems excellent. 24 year assumable loan at 10.9%. \$106,000. (304) 725-7785.

**NEW BRIGHTON, Staten Island:** 1870 Queen Anne. Built by prestigious Island family. Center-hall, 15 rooms, oak parquet floors, French doors, 8 fireplaces (7 marble, brick), 2 baths. Crowned by gracious turret, Sylvan setting. 9/10 acre, needs work. \$130,000. Marty Pearsall, Pearl Foreman Realty Inc. (212) 273-6880, office; also (212) 979-5764.

**BRICK FARM HOUSE** c. 1881, 2-storey, 8 rooms, oak staircase, hardwood floors, modern kitchen, 2 full baths. Cast-iron fence in front of house, 5 cast-iron lamp posts (old) along 500 ft. of lane leading to property. Bank barn, smokehouse, and 4 other outbuildings. Very lovely and private setting on 7.8 acres. \$125,000. C.A. Rohbacher, 10456 Parent Rd., New Haven, IN 46774. (219) 493-2867.

**ANTEBELLUM** Greek Revival house (1834). 13.5 acres near Mobile, AL. 8 rooms, verandas on 1st and 2nd stories. Structurally sound. Needs restoration. \$79,500. Carolyn Cagle, Broker, PO Box 2107, Montgomery, AL 36103. (205) 263-6677, 277-9796 (after hours).

**HILLSBOROUGH, NC** — Turner-Lloyd house. 1830 with 1890 addition. Beautifully restored, sensitively modernized. 5 bedrooms, 3 baths, 8 fireplaces. Original trim and mantels. Heart-pine floors. In charming historic district on large landscaped lot. Easy drive to Durham and Chapel Hill. \$142,500 with assumable mortgage. Pat Dickinson, 1711 Umstead Rd., Durham, NC 27712. (919) 383-1316.

**ST. LOUIS, MO:** 1871 3-bedroom home. Large corner lot, partially restored, 10 min. to downtown. \$49,000. Edward Neill, 6812 Waldemar, St. Louis, MO 63139.

**ROMANTIC** Victorian estate. Rococo master suite, spindle porches, dentil moulding. 5 acres, organic flowering, trees, and tropical plants, pasture, fenced. Near Miami and Florida Keys. E.L. Cotton, Inc., Cathie L. Cotton-DeBoer, PO Box 560457, Kendall, FL 33156. (305) 235-2313.

**MAGAZINE-PERFECT** Vermont Cape farmhouse (1873) w/horsebarn. Restored by slavish readers of OHJ, charm intact: boards, beams, panelling, paper, period fixtures. French doors to raised brick patio and perennial gardens. 16 acres, more available. Oil, wood, and electric heat. 4 bedrooms, 2 baths, custom kitchen. Near lakes and skiing. \$115,000. Will rent. Dr. C. Katz, 440 W. End Ave., New York, NY 10024.

**WINTER WONDERLAND!** 2½ hrs. from NYC. Experience the hush of winter and the sound of falling snow on x-country skis. Ice-skate on your own ponds. Warm & elegant post-Victorian 11-room home with cozy fireplace, fully equipped country kitchen, 5 br, 2½ baths. Chestnut, curly maple, bird's eye maple woodwork. Wood and/or oil heat. Clean air, clean water, low real estate taxes. Approx. 100 acres, barn, & 6 room tenant/caretaker house. \$250,000. (607) 637-4500 or 637-5432.

**ELEGANT MANSION** — Eastside Park area of Paterson, NJ, 30 min. from Manhattan. 28 ft. center-hall entry, living room with fireplace, music room, dining room, eat-in kitchen with butler's pantry. 4 king-size bedrooms, and library on 2nd floor. Game room, studio, and bedroom on 3rd floor. 3½ baths, unlimited storage. Full basement, 2-car garage. Priced at \$94,900, this Tudor Revival styled home is awaiting your tender loving care. Soldover Agency, Realtor, (201) 942-2200.



**BARN,** cypress & oak, 30 ft. x 40 ft. Peak 30 ft., shed 12 ft. x 30 ft. Buyer remove. Located in Carrol Co., MO. Make offer to M.D. Shepard, 4919 W. 57th Terr., Roeland Park, KS 66205.

**ROYALSTON, MA** — rambling center entrance 1823 house. 12 rooms, garage, woodshed, 9 fireplaces (2 beehive), covered chimneys, fanlight entry, wainscoting throughout. 11.2 (mostly clear) rolling acres, 800 ft. on huge beaver lake. Sugar maples. Asking \$125,000 (local financing) owner. (617) 249-6452.



**INDIANAPOLIS** and Columbus, Indiana only 30 min. away from this stately Federal brick home. Carefully replaced Italianate porch. 8 rooms, bath, center halls, gas heat, large corner lot. Restored, redecorated, ready for occupancy. Listed on National Register and Indiana Historic Sites. \$72,000. Kenn Chesser, Franklin, IN — (317) 736-5663.

#### RESTORATION SERVICES

**IS YOUR HOUSE ANTIQUE** or just old? Expert preservation and architectural services can help you deal more effectively with it. Technical assistance, planning, design for restoration and alteration, research, National Trust nominations, and more. Allen Charles Hill, AIA, Historic Preservation and Architecture, 25 Englewood Rd., Winchester, MA 01890. (617) 729-0748.

**IF YOU ARE IN NEED** of a painting contracting firm sensitive to your restoration project, call us. We specialize in authentic restorations. References available, of course. Tess and Charles Smith, The Knickerbocker Guild, 623 N. Catalina Ave., Pasadena, CA 91106. (213) 792-6528.

**TAX ACT APPLICATIONS,** adaptive re-use, and feasibility studies, register nominations completed for developers, architects, and homeowners. Glance and Assoc., Environmental Design, 82 Pilgrim Rd., Pittsburgh, PA 15106. (412) 276-1245.

**LOCKSMITH:** Will repair old locks and install new. Joe Roberts, 473 16th St., Brooklyn, NY 11215. (212) 788-4529.

**MASCARO CONSTRUCTION** Company — residential and institutional builders in the old-world style. Historical restoration and preservation. Complete woodworking and metalworking services. Consultants, designers, historic paint color research and authentic paint reproduction. References and examples of our work in Philadelphia and surrounding area abound. John Mascaro, Jr., 124 E. Moreland Ave., Chestnut Hill, PA 19118. (215) 247-6111.

**ANTIQUe HOUSE CONSULTANTS** who have worked on National Register properties and historic house museums now offer their technical expertise to the private homeowner. Our services include: Restoration planning, research and documentation, paint analysis, selection of appropriate wallpapers and mouldings, help in finding craftsmen and architects. Brochure available. Call or write: Antique House Consultants, 242 Dalmeny Rd., Briarcliff Manor, NY 10510. (914) 762-4858 or (212) 864-5330.

**RESTORATION SERVICES** — painting, papering, plastering, heat gun and chemical paint removal. MHIC no. 2470. Mark Crosby, Baltimore, MD (301) 532-8641.

**PLASTER RESTORATION** — restoration of historic & ornamental plaster: Interiors, coves, mouldings, walls, ceilings, and medallions. Custom reproduction of medallions, brackets, etc. High quality, historically accurate work. Visit our work at Old Bethpage Restoration, and Guggenheim Estate at Sands Point. Russell Restoration of Suffolk (516) 765-2481, NY metro area; (216) 429-3128, Ohio; (803) 766-9722, South Carolina.

#### TRADES & SWAPS

**2 WOOD COLUMNS,** Tuscan order, approx. 6 ft. tall (g.c.). 2 oak church pews, slightly curved (g.c.). 4 matching wood mantels, simple design, c. 1880 (good to fair condition). Would like to trade for books about 19th-century building techniques, building trade unions, or labor movement. Also willing to sell. Michael Wood, 541 W. McMicken, Cinti, OH 45214. (513) 579-8776.

#### WANTED

**SUPPLIER** of copper-plated hardware: Screws, door knob plates, and hinges. Robert Caiazza, 1006 Cooper St., Beverly, NJ 08010.

**CUT GLASS** — American. Collector wants to buy fine pieces. Please write & describe (with photo if possible) if you have any pieces for sale. Klyce, PO Box 394, S. Pasadena, CA 91030.

**OLD WINDOW jamb** for brick wall restoration. Complete working order, double hung, with arched top on both jamb and sash. Size approximately 6½ ft. x 3 ft. Can consider other sizes for fit. M.J. Kelly, 657 S. Main St., Dayton, OH 45402. (513) 222-6655.

**VICTORIAN STAIRWAY,** walnut or mahogany. Need 2 large ornate starting newels (not turned posts), 5 intermediate newels, 45 balusters, 40 ft. of wide hand-rail. Also need 36 in. high oval stained glass panel, and other interior millwork in walnut or mahogany. Price and details to: E. Magri, Box 73194, Metairie, LA 70033. (504) 887-2125.

**FIREPLACE GRATES:** Need 4 to 6, old-fashioned style for gas heating. Cast bronze with ceramic briquettes in center, charcoal filled. E.A. Daneman, PO Drawer 152, Gambier, OH 43022.

**2 VICTORIAN pocket doors** (sliding). Each door, 9 ft. 11 in. x 42 in., with 6 etched glass panels on top and wood panels below. Prefer cherry or walnut. Bottom track also needed. Would consider somewhat similar or larger doors. Robert Carr, 45 S. Portland Ave., Brooklyn, NY 11217. (212) 858-2103.



# ORDER FORM

## Subscription To The Old-House Journal

- New Subscription     Renewal (Enclose Current Mailing Label)  
 1 Year — \$16     2 Years — \$28     3 Years — \$36

## Old-House Journal Yearbooks

Each Yearbook is a compilation of a full year's worth of OHJ issues, packed with the restoration and maintenance techniques we're known for. The softbound volumes each have a Table of Contents and an Index.

- 76  1976 — \$10    78  1978 — \$12    80  1980 — \$16  
 77  1977 — \$10    79  1979 — \$16    81  1981 — \$16

## Brand New! The 1983 OHJ Catalog

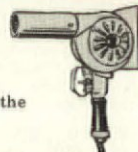
- Comprehensive buyers' guide to over 9000 hard-to-find products & services for the old house. This "Yellow Pages" for restoration and maintenance — 11% larger this year — is the most complete, up-to-date sourcebook available.  
 12 *Softcover. \$11.95 — \$8.95 to current OHJ subscribers.*



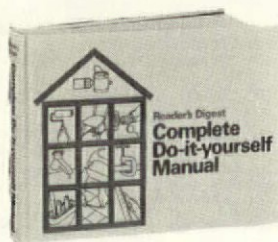
## The Combination Package

- A terrific money-saving package for old-house lovers which includes: Six years of OHJ Yearbooks (with Indexes); The 1983 Old-House Journal Catalog; and a full year's subscription to The Old-House Journal. In all, you get over 1600 pages of restoration, maintenance, and decoration know-how. All for only \$59.95! (You save over \$48 with The Combination Package.)  
 99

- 11  MASTER APPLIANCE HG-501 HEAT GUN — \$72.95  
 28  THE OLD-HOUSE JOURNAL NAIL APRON — \$10.95  
 22  BINDERS — Brown vinyl binders embossed in gold with the OHJ logo. Holds a year of issues. \$5.25 each.



## The Old-House Bookshop



### Complete Do-it-yourself Manual

- This book is just what the title says — a complete how-to guide to nearly every common task around the house. The plain-talking text and hundreds of helpful photos and drawings demystify such topics as plumbing, electrical, carpentry, insulation, masonry, wallpapering, painting, sewage systems, furniture repairs, windows, doors, gutters, roofs, and fences. There's also a helpful section on building a workbench and buying and using tools. The indispensable book for homeowners!  
 37 *Hardcover, 600 pages, 11 x 8-5/8*

*\$23, includes fast UPS shipping and handling*

- THE ART OF DECORATIVE STENCILING** — Not a history or a pattern book, but the best book we've seen on how to stencil, with easy-to-follow chapters on making stencils, choosing brushes, tools, and paint, and on application methods. All-important layout is explained, as well as building up complex patterns from multiple stencils. *Softcover, 198 pages. \$16.95.*  
 36  
 **THE AMERICAN HOUSE** — Comprehensive guide to house styles, covering formal as well as folk building genres from the 17th century through contemporary vanguard architects. A beautifully produced book with original renderings, this is both a style manual and visual treat. By Mary Mix Foley. 299 pages. *Softbound. \$14.95.*  
 25  
 **TASTEFUL INTERLUDE** — Rare photos of original interiors from the Civil War to WW I. Of great value to anyone decorating in a period style. Written by William Seale. 284 pages. *Softbound. \$14.95.*  
 13  
 **THE OHJ COMPENDIUM** — Collection of the most helpful articles from the OHJ's first 5 years of publication (from 1973 to 1977). 312 pages. *Hardcover. \$26.95.*  
 14

- PAINT MAGIC** — Beautiful how-to guide to painting and glazing, covering 23 traditional techniques. Full-color photos, section introductions, and step-by-step methods make this an indispensable idea & reference book. 240 pages. *Hardcover. \$31.95.*  
 24  
 **AMERICAN SHELTER** — Over 100 illustrations chronologically chart the development of 100 single-family home styles, with exploded diagrams, floor plans, and side elevations; styles ranging from the 1500s to today. A style book from the architect's perspective. 320 pages. *Hardcover. \$27.95.*  
 31  
 **CENTURY OF COLOR** — Authentic paint colors for your home's exterior. Covers 1820 to 1920, all house styles—from plain to fancy. Ties in with available commercial colors. 108 pages. *Softbound. \$12.00.*  
 20  
 **WOOD FINISHING & REFINISHING** — This book by S.W. Gibbia has detailed, step-by-step explanations for every major facet of wood finishing & refinishing, including preparing new & finished surfaces, decorative effects, selecting the appropriate finish, & preserving the finished surface. 316 pages. *Hardcover. \$16.95.*  
 34

- THREE CENTURIES OF AMERICAN FURNITURE** — The best survey we've seen. Concisely and authoritatively written, profusely illustrated, the book covers American furniture from the late 1600s to the early 20th century. 323 pages. *Softbound. \$18.95.*  
 35

### Reprinted Pattern Books

- VICTORIAN ARCHITECTURE** — A reprint edition of two classic architectural pattern books: A.J. Bicknell's of 1873 & W.T. Comstock's of 1881. Hundreds of illustrations of houses & ornamental details in the Mansard, Queen Anne, & Eastlake styles. 192 pages. Jumbo 10 x 13 size. *Softbound. \$15.95.*  
 16  
 **PALLISER'S LATE VICTORIAN ARCHITECTURE** — Largest collection of late 19th century house plans & ornamental details. Contains 2 books published by architectural firm of Palliser & Palliser in 1878 & 1887. Over 1500 plans & details. 312 pages. Jumbo 10 x 13. *Softbound. \$21.95.*  
 15  
 **CUMMINGS & MILLER** — Two architectural pattern books from 1865 & 1873 show house plans & ornamental details in Italianate, Mansard, & Bracketed styles. Over 2000 designs & illustrations. 248 pages. Jumbo 10 x 13 size. *Softbound. \$15.95.*  
 18  
 **THE COTTAGE SOUVENIR** — The splendor of the Queen Anne style is captured in this reprint edition of George F. Barber's 1891 portfolio of mail-order houses. Over 350 elevations, floor plans, and architectural details, including large, striking photos. 200 pages. *Softbound. \$17.00.*  
 33  
 **HOLLY'S HOUSE BOOK** — Style book & interior decorating guide for the 1860s through 1880s. Contains reprints of two influential books by Henry Hudson Holly: "Country Seats" (1863) & "Modern Dwellings" (1878). Both books are illustrated with floor plans. 389 pages. *Softbound. \$13.95.*  
 19

## Send My Order To:

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Amount enclosed: \$ \_\_\_\_\_  
*NY State residents please add applicable sales tax.*

## or Send Gift To:

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

*We will send a gift announcement card with your name to the recipient.  
 Note: Please allow 8 weeks for your first issue to arrive.*

 **The Old-House Journal**

NOV82

*NOTE: If your order includes books or merchandise, you must give us a STREET ADDRESS — not a P.O. Box number. We ship via United Parcel Service (UPS), and they will not deliver to a P.O. Box.*

*Please clip this page and mail together with check payable to The Old-House Journal to THE OLD-HOUSE JOURNAL, 69A Seventh Avenue, Brooklyn, NY 11217.*



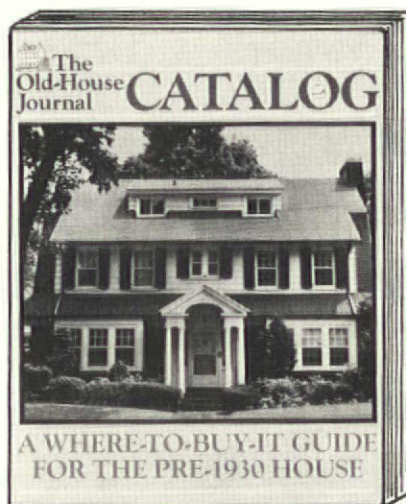
All prices postpaid, and include fast UPS shipping.







The 1983 Old-House Journal Catalog is the most comprehensive directory of products and services available to the old-house lover. And the only thing "old" about the Catalog is the name . . . the rest is up-to-date, carefully screened, practical information on over 1,200 companies.



The 1983 Old-House Journal Catalog — 11% larger this year! — has the latest information on America's manufacturers & craftspeople, whom we have personally contacted. Our painstaking update system ensures that you have current information on the over 9,000 products/services provided. Thorough cross-references make sure you don't go crazy looking for "Rosettes," when that information is found under "Ceiling Medallions."

And you get addresses, phone numbers, and information on brochures, in three easy-to-use sections:

- (1) The Product & Service Directory
- (2) The Company Directory
- (3) Alphabetical Index

All this makes the old-house lover's search for those special, hard-to-find products and services a lot easier . . . and a lot more pleasant!

**As a member of the OHJ Network, you save \$3!**

**Non-Subscriber Price: \$9.95, plus \$2 postage & handling**  
**Current OHJ Subscribers: \$6.95, plus \$2 postage & handling**

*You'll receive your copy of The 1983 Old-House Journal Catalog via fast UPS shipping.  
 Just use the Order Form in this issue, or send your check to  
 The Old-House Journal, 69A Seventh Avenue, Brooklyn, NY 11217.*



# Why would over 9,000 OHJ subscribers buy The Master Heavy-Duty Heat Gun?

Faye Spidell of Eugene, Oregon, restores old houses in her spare time. Here's what she said in an *unsolicited* letter about the Master Heavy-Duty Heat Gun:

"I read each issue very carefully and have used quite a few hints from the Journal. The nicest thing, though, was being able to buy a heat gun. This last house had built-in bookcases, large windows, an archway between the living room and dining room, and the original cupboards, which had been moved to the back porch/utility room. They all look lovely now, but I tell friends that there are at least two acres of woodwork in the house. I could have never done it with a

*chemical paint remover. I have not been so pleased with any tool I've bought!"*

Laura Lee Johnston, a homeowner from Long Island, New York, said this about the Master gun:

"Your heat gun is just what we needed to attack our heavily paint-laden newel post. It can't be removed (it is probably holding up the house!) and the thought of using chemical removers on it and coping with the mess has deterred me from getting to it since we moved in."

Patricia and Wilkie Talbert of Oakland, California, are the OHJ subscribers who first told us about the Master Heavy-Duty gun:

"We wouldn't be without it! Interestingly, the more coats of paint, the better the gun works! The heat-softened paint film tends to lift off intact out of cracks and crevices, rather than being dissolved and soaked back into the wood as often happens with liquid removers."

Faye Spidell, Laura Lee Johnston and the Talberts are no special cases. Over 9,000 OHJ subscribers have purchased the Master Heavy-Duty Heat Gun. And the raves keep coming in.

We sell this heat gun because it's the best one money can buy. It makes your job a lot easier . . . and minimizes inhalation of dangerous methylene chloride vapors, given off by most chemical removers.

The electric-powered heat gun softens paint in a uniform way so it can be scraped off with a knife. A small amount of chemical remover is suggested for clean-up and tight crevices, but the heat gun takes care of almost all the work.

In addition to minimizing chemical use, another important safety feature is a lower operating temperature than a propane torch or blowtorch. Thus the danger of vaporizing lead is eliminated, and fire danger is greatly reduced, too.

(Precautions should be taken when handling scrapings from lead-based paint and caution should be observed with wall partitions that contain dust.)

The HG-501 is an industrial-gauge tool. That means it isn't cheaply-made or cheaply-priced. But paint remover is going for \$12 to \$20 per gallon . . . so if you use the Master Heat Gun just a few times, it pays for itself.

When it comes to stripping paint, there are no magic wands — but we think this is the best method and best gun for the job.

\$72.95 postpaid, shipping via UPS

You may order your Master heat gun by filling out the Order Form in this issue, or by sending \$72.95 to Old-House Journal, 69A 7th Ave., Brooklyn, NY 11217.



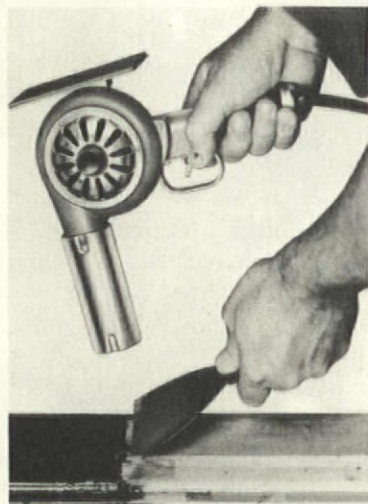
## What it will do:

♦ The Master Heavy-Duty HG-501 Heat Gun is ideal for stripping paint from interior woodwork where a clear finish is going to be applied.

Use the heat gun for stripping paint from:

- (1) Doors (2) Wainscotting (3) Window and door frames (4) Exterior doors (5) Porch columns and woodwork (6) Baseboards (7) Shutters and (8) panelling.

♦ In addition, the Master heat gun can be used for such purposes as thawing frozen pipes, loosening synthetic resin linoleum pastes, and softening old putty when replacing window glass.



## What it won't do:

The heat gun is not recommended for:

- (1) Removing shellac and varnish;
- (2) Stripping paint on window mullions (the glass might crack from the heat);
- (3) Stripping the entire exterior of a house (too slow);
- (4) Stripping Early American milk paint (only ammonia will do that);
- (6) Stripping exterior cornices (could ignite dust or animal nests inside).

## Note these outstanding features:

- ♦ Heavy-duty industrial construction for long life
- ♦ Pistol-grip handle; 3-position fingertip switch
- ♦ Rubber-backed stand keeps floors from scorching; stand swivels 90°; has keyhole for hanging and storage
- ♦ Adjustable air intake regulates temperature between 500°F & 750°F.
- ♦ Rugged die-cast aluminum body — no plastics
- ♦ 8' -long 3-wire cord, grounded, with molded plug
- ♦ No asbestos used in construction
- ♦ Double-jacketed heater
- ♦ Rated at 120 v. and 15 amps
- ♦ Approved by Underwriters Laboratories

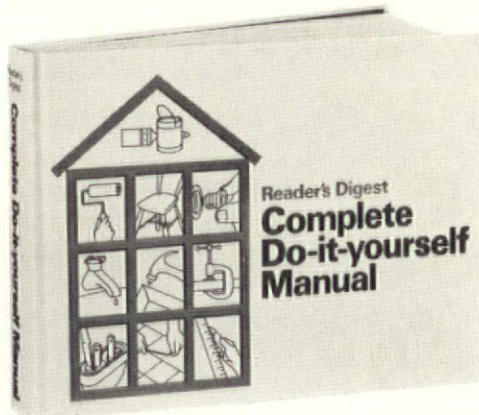
**The Old-House Journal Guarantee:** If your heat gun should malfunction for any reason within two months of purchase, return it to The Old-House Journal and we'll replace it.



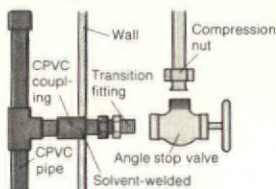
## The Best "First Aid" Book For Your House!

### READER'S DIGEST

## COMPLETE DO-IT-YOURSELF MANUAL



This big, illustrated book was born the same year as THE OLD-HOUSE JOURNAL, in 1973. Ever since then, we've been recommending it as the basic reference book for do-it-yourselfers. There's



Joining pipe to fixture

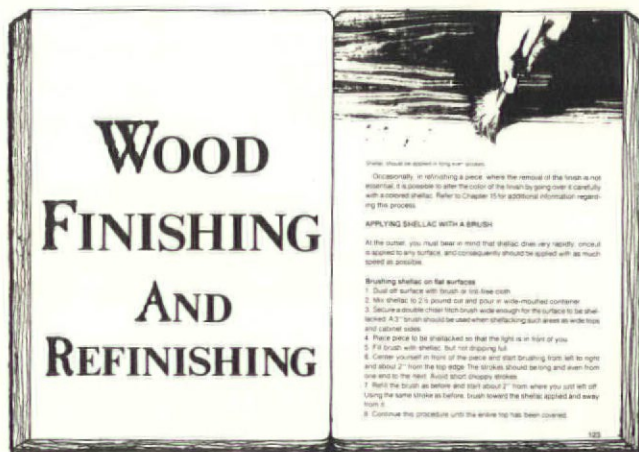
no specific old-house slant to it, no fine points of preservation technique—but then, that's why we're around! The Reader's Digest COMPLETE DO-IT-YOURSELF MANUAL is just what the title says — the complete how-to guide to nearly every common task around the house. The plain-talking text and hundreds of helpful drawings

and photos demystify such topics as plumbing, electrical, carpentry, masonry, wallpapering, painting, sewage systems, insulation, doors, windows, furniture repair, gutters, roofs, and fences. There's even a helpful section on building a workbench and buying and using tools.

Many bookstores no longer carry this handyperson classic, so we're offering it directly to our readers. The Reader's Digest COMPLETE DO-IT-YOURSELF MANUAL is the indispensable book for homeowners — don't let the next household emergency catch you unprepared.

To order your copy of the Reader's Digest COMPLETE DO-IT-YOURSELF MANUAL, just check the box on the Order Form, or send \$23, postpaid, to

The Old-House Bookshop  
69A Seventh Avenue, Brooklyn, NY 11217



### These are the topics covered in WOOD FINISHING AND REFINISHING:

1. Preparing For Finishing
  - Woods and why we finish them
  - Preparing new wood for finishing
  - Preparing a finished surface for refinishing
2. Selecting The Finishing Materials
  - Wood stains
  - Wood fillers
  - Shellac
  - Varnishes
  - Lacquers
  - Rubbing and rubbing materials
3. Selecting The Appropriate Finish
  - Bleached and pickled finishes
  - Traditional, Mediterranean, and Scandinavian finishes
4. Painting, Decorating, And Antiquing
  - Painting finished and unfinished surfaces
  - Antiquing and other decorative effects
5. Preserving The Finished Surface
  - Cleaning and polishing
  - Making minor repairs

A special appendix explains how to set up your own wood-finishing shop. There's also a glossary and a list of suppliers and manufacturers.

Illustrated. 316 pages, 6 1/4 by 9", hardcover.

The editors of The Old-House Journal have spent months examining all the available books on wood finishing. We saw lots of over-simplified treatments padded with photos and dopey captions. Other books, aimed at professionals, were unnecessarily esoteric. But one book stood out from the rest as a thorough, informative resource for the serious beginner. S.W. Gibbia's **WOOD FINISHING AND REFINISHING** is, in our opinion, the most intelligent, comprehensive, and well organized book in its field.

**WOOD FINISHING AND REFINISHING** explores in detail all the options you'll face when finishing wood, without being obscure or overly complicated. It offers valuable, step-by-step information on special traditional finishes as well as practical advice on common materials such as polyurethane

Most importantly, **WOOD FINISHING AND REFINISHING** deals with wood as wood, and not simply as antique furniture. Whether you're working with a chair or a baluster, a table or a handrail, this book has the answers to your questions.

To order your copy of **WOOD FINISHING AND REFINISHING**, just check the box on the Order Form, or send \$14.95 + \$2 postage and handling to

The Old-House Bookshop  
69A Seventh Avenue, Brooklyn, NY 11217



# The Secrets Of Traditional Painting & Glazing Techniques

Paint Magic is an amazing new book that reveals the secrets of traditional painting and glazing techniques.

With vivid color photographs, section introductions, and step-by-step instructions, Paint Magic is sure to become the standard reference work for the do-it-yourselfer who wants to do it up elegantly.

This beautiful 239-page volume is an extraordinary source of inspiration and working ideas for restorers doing marbling, stencilling, antiquing, spattering, gilding, graining, or 18 other special techniques.

Whether the techniques are employed in traditional or contemporary ways, the finished effects are rich-looking and sophisticated. Paint Magic introduces you to the secrets of "broken" color . . . and how it can give added dimension to a monochromatic room.

120 color photographs show how these methods

Paint Magic features all of these painting and glazing techniques:

- antiquing
- bambooning
- bleaching
- colorwashing
- combing
- decorative painting
- dragging
  - dyeing
  - gilding
  - graining
  - japanning
  - lacquering
  - lining
  - marbling
  - porphyry
  - rag-rolling
  - spattering
  - sponging
  - staining
  - stencilling
  - stippling
  - tortoiseshelling
  - trompe l'oeil
  - vinegar painting



can make a room sparkle, and close-ups of the finished effects guide the first-timer. Simple techniques with readily-available materials make accessible a broad spectrum of early American to turn-of-century decorative treatments.

Paint Magic proves there is more to painting than sloshing on color with rollers. There is an amazing array of techniques and effects to choose from. The results can't be achieved in a quick Saturday afternoon, but are for the homeowner who wants to create the ultimate in stunning effects. Old-house lovers will delight in adapting the bucketfuls of inspiring ideas in Paint Magic.

Hardcover. 8 3/4 x 11 1/4. 239 pages.

Learn the secrets of traditional painting & glazing methods . . . get Paint Magic by using the Order Form at the back of this Yearbook, or send \$31.95 (with UPS shipping) to

The Old-House Bookshop  
69A Seventh Avenue, Brooklyn, NY 11217



*how to stencil...*

*...choosing equipment*

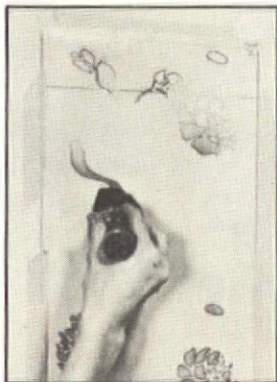
*...preparing the stencil*

*...application techniques*

*...measuring methods*

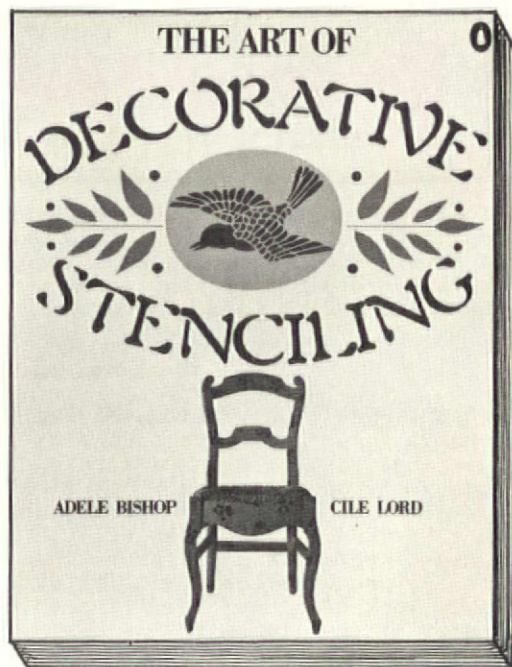
**Become A Master Of**

# *The Art Of Decorative Stenciling*



**F**ROM the early 1700s up to the 1940s, any self-respecting house painter had a set of stencils. Different styles of stenciling grace homes from New England Saltboxes to romantic 19th-century mansions and even post-Victorian houses. Today, stenciling is enjoying a renaissance as people across the country rediscover this economical, historical way to decorate their homes.

In *THE OLD-HOUSE JOURNAL*, we've run several good articles on stenciling. But no article can cover all the fine points of stenciling with the detail and thoroughness of *THE ART OF DECORATIVE STENCILING*. This isn't a history book or a



pattern book — there are plenty of those. *THE ART OF DECORATIVE STENCILING* is the best book we've ever seen on how to stencil.

**T**HIS beautiful volume, written by stenciling experts Adele Bishop and Cile Lord, has clear, easy-to-follow chapters on making stencils, choosing brushes, tools, and paint, and on application methods. The authors explain all the details, including all-important layout: how to do corners, borders, all-over patterns, and floors. There's even a section on building up complex patterns from multiple stencils — and no one has written a better guide to mastering this difficult technique. Unlike other books, *THE ART OF DECORATIVE STENCILING* treats the stenciling of walls, ceilings, and floors, as well as furniture.

Stenciling will bring a unique quality to your house. With the skills this book can teach you, you'll be able to take any pattern you see — in a book or a museum, even from a fabric — and adapt it to your own home. You can recreate authentic period patterns or create something entirely new, because stenciling, unlike wallpaper, is infinitely flexible and adaptable.

**W**E'VE been referring to and recommending this book for years, and we're pleased that now we have an opportunity to offer it to our readers. To order your copy of *THE ART OF DECORATIVE STENCILING*, just check the box on the order form, or send \$14.95 + \$2 postage and handling to

**THE OLD-HOUSE BOOKSHOP**  
69A Seventh Avenue, Brooklyn, NY 11217





Opinion...  
**Remuddling**  
— Of The Month —

"I'VE SEEN quite a few bad remodeling jobs, but few as completely bad as this. The owner of the house on the left retained nothing except the third-storey window hoods."

-- name withheld on request  
Washington, D.C.

YOU'D THINK phoney-colonializing was a thing of the past, and buildings victimized thus were a legacy of the time when "Victorian" was synonymous with "the ugly junk Aunt Gertrude left in the attic." But no, there are still great numbers of products that sell instant early-Americana, and lots of people who still buy it.

THE POOR HOUSE shown here got the full treatment. Gone are the fancy-cut roofing slates, the romantic 2-over-2 Italianate window sash and their characteristic hoods, the well proportioned front door and hood, and the graceful iron balcony.

IS THE OWNER really hoping to turn a mansard-roofed row house into a Colonial building? This example, unhappily, is practically a classic. You can tell by the broken-pediment doorway and the neo-Colonial lantern.

ALL THAT MONEY spent, and we're left with an expressionless building of no vintage wrapped in short-lived garbage. The perpetrator destroyed good old work, was not true to the style of the house, and sought to create an impossibly early look for a building that had a clear pedigree. What a shame.

-- P. Poore



 **The  
Old-House  
Journal**<sup>®</sup>

69A Seventh Avenue,  
Brooklyn, New York 11217

NO PAID ADVERTISING

Postmaster: Address Correction Requested

BULK RATE  
U.S. Postage  
**PAID**  
New York, N.Y.  
Permit No. 6964