

Restoration and Maintenance Techniques
For The Pre-1939 House

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ANNUAL INDEX
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GLAZING

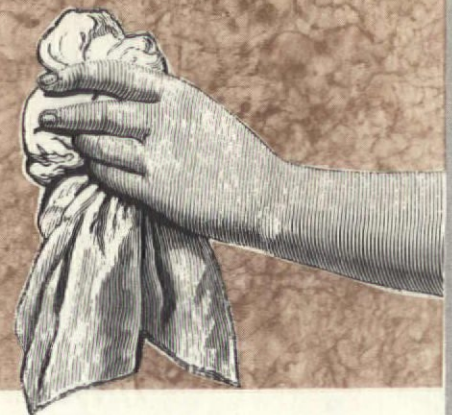
An Easy, Traditional Route To Rich-Looking Walls

by Nat Weinstein

WALL GLAZING, among the simplest of traditional decorative painting techniques, used to be quite common. But ask a painter to glaze your walls today, and he'll look at you as if you'd asked him to translate hieroglyphics. Things have, however, begun to change. Along with the growing interest in graining, stencilling, and marbleizing, the art of glazing is being rediscovered.

GLAZING IS THE PROCESS of applying a coat of translucent color to a painted surface, and then stippling, blending or wiping the glaze while wet to create a pattern in the glaze coat. (The process is called "scumbling" by English decorators.) Though subtle, a glazed wall looks quite different from a painted wall.

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A BETTER WAY TO STRIP PAINT

Chemical Crazy

Preservatives & Pragmatism

opinion...

SOME PEOPLE today are spooked by chemicals, always searching for an accidental-poisoning victim to feed their paranoia. Worse, though, are the vast majority who still imagine that anything sold over the counter must be "pretty safe." I think if these trusting souls read the toxicologic information about, say, pentachlorophenol, they wouldn't ever get near the stuff again!

MYSELF, I'm no knee-jerk conservationist, self-righteously opposed to anything not made of spring water. My father manages a chemical plant. One of his products is halothane, an anaesthetic used in hospital operating rooms. Whereas ether can explode in a high-technology O.R. with electric bone saws, etc., halothane is non-explosive. When a patient comes out of surgery safe and sound, I doubt that his first thought is, "I wonder how the halothane manufacturer disposes of toxic wastes?"

THE POINT IS, industrial chemistry is "good" if it results in a product that you and I want, never mind its possible impact on the environment. We're all "against chemicals" but we buy chemical products daily, from synthetic vitamins to polyester clothes.

ENOUGH SAID in defense of Chemistry. It's up to each of us individually to decide whether we want to help create demand for environmentally hazardous substances. Let's be more selfish and talk about personal safety. In my opinion, old-house people are exposed to enough questionable materials already (many solvents, epoxy, polyurethane, lead paint....) We don't need to buy toxins in a can that we have to apply ourselves.

THE ARTICLE on page 225, a fairly technical one, gives an unbiased discussion of the choices we have for combatting wood decay. Here, I will offer some opinions.

● TO MINIMIZE the personal hazard and maximize effectiveness, buy factory pressure-treated lumber: (1) It works -- treated lumber does last longer than untreated lumber. (2) These days,

even wood is a finite resource: Treating it for long life delays the need for replacement. (3) The chemicals are applied under factory conditions, a controlled environment where safe handling can be more-or-less enforced. There is minimum waste of the material and an accepted procedure for getting rid of contaminated containers & effluent.

● I AM CONVINCED that the presence of penta and other highly toxic substances in off-the-shelf preservative treatments is usually unnecessary. It is quite literally a case of overkill. Penta is terribly dangerous. Why use such a powerful killer when superficial brushing or dipping doesn't give long-term effectiveness anyway? You're not going to repel termites or stop decay with a quick on-site treatment...it's the water repellent characteristic you want, perhaps with mildew resistance.

I WOULD USE a WR (plain water repellent) or, if mildew and fungal growth were apparent, a WRP containing the "safest" preservative that'll do the job.

● WOOD PRESERVATIVES have their place, but they are not a panacea. For people who don't understand wood decay or who are stuck with bad design and construction, they provide peace of mind -- but the costs are high and the effect temporary. None of these materials will make up for construction that traps water, or an unrenewed paint job.

BY THE WAY, the Environmental Protection Agency has published notice that penta may be withdrawn from the market, asking manufacturers to show cause why it should not be. The EPA does not allow registration of any new product containing penta, but some penta-containing products which were already on the market before the EPA crack-down are still being sold.

READ THE "rot and preservatives" article in this issue, and decide for yourself. Use what you have to, but BE CAREFUL.

Patricia Poore

The next issue is a combined January/February 1984 issue; look for it early in February.



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Old-House Living ...

Beginner's Pluck

First-Time Restorationists In New Bremen, Ohio

By Donald Kuck



Julius Boesel is moving into his new building north of New Bremen. The building is one of the finest in the county and the site upon which it stands is the finest in the county. A view of the building while coming from Lock Two almost makes a person feel as though he were entering the suburb of a big city.

— The New Bremen Sun
October 24, 1895

this stairway had been spared. It turned out to be just about the only section of the house that hadn't seen a hammer, saw, or paintbrush. Thus, we became the proud owners of the Julius Boesel house, green shag carpet and all!

NEITHER MY WIFE Jacqui nor I had any experience in major restoration or woodworking prior to purchasing the Boesel house. Realizing that we would be doing 98% of the restoration work ourselves, we settled on a ten-year plan, spacing out the projects by cost.

OUR FIRST CONCERN was to protect the house from further deterioration. This meant rebuilding the roof of the front porch, painting all the windows and gables, and installing storm windows. Later on, we'd rebuild the eaves and box gutters, rescue the interior, and complete the front porch.

IN 1976, WE DECIDED to sell our three-bedroom, ranch-style home and search for an older house in our area--something that would be unique in character and style. We were told the Boesel house was for sale: a once-stately, 2½-storey Queen Anne, originally built by the local banker. It had 15 rooms, a full basement, separate carriage house and stable, and a clay tennis court in the adjoining side yard.

TAKEN ON A TOUR of the house, we saw the "remodelling" done by the current owners. Dark green shag carpet clung to the walls of the first floor dining room, living room, and parlor. The pocket doors and hallway walls had been removed, apparently with a chain saw. There were lowered ceilings with a stipple finish and a white-brick-veneer fireplace with canister lighting. The second floor had been converted into a duplex by yet another owner, sometime in the 1950s. Outside, the entire front porch had been removed. About 80% of the eaves and box gutters had rotted from lack of maintenance. The carriage house and stable had been deeded off and were not for sale.

PRIOR TO TOURING the house, we were told that there was a beautifully carved oak stairway in the main entryway. We decided that the sale of the property would hinge on whether



Green shag carpet on the walls.

UNFORTUNATELY, our plan got off to a rather poor start. Before the first nail was driven, I was told the bathroom wasn't working properly. "A simple remedy," I volunteered, "would be to have the septic tank pumped and cleaned." We did--and found it wasn't hooked up!

AFTER COMPLETING that unanticipated plumbing project, we were able to stay pretty much on schedule for the remainder of the year. The porches were partially reconstructed; we based our work on an old photo of the house. Window frames and sashes were repaired and painted, and aluminum storm windows installed. During the fall, ten wood storms for the large arched bay windows were

constructed in our basement workshop. We used plexiglass for two reasons, weight and cost. It hasn't yellowed or scratched, mainly because we use only water and soft towels to clean them. After installing the storms, aluminum and wood, we painted the frames black to match the original color scheme of the house.

INTERIOR RESTORATION was tackled on the basis of severity, necessity, and cost. Procrastination sometimes crept into the picture, too. There were those summers and winters (depending on the project) when the motivation just wasn't there. A person has to rest every once in a while, right?



The Boesel house had suffered severe outbreaks of remodelingitis over the years. One of the few vestiges of Victoriana which was still intact was this elaborate staircase in the main entryway. Seeing this lonely survivor persuaded Donald and Jacqui to buy the house.

THE ROTTEN EAVES had large holes that permitted cold air to blow in, thus causing a substantial energy loss. Around our third year in the house, we finally got around to fixing them. Old-House Journal articles were very helpful when it came to replacing broken slates and working with the gutters. Working on 20-ft. sections at a time, I removed where necessary the old eaves and slate. Missing slates were replaced with extra slate acquired when one of our local churches was re-roofed.

WE DECIDED TO KEEP the box gutters. New sheet metal replaced those areas that had rusted through. I formed the new metal and placed it over the old; fearful of fires, I secured it with sheet-metal screws rather than by soldering. A fiberglass-and-oil-based pitch was then spread over the entire gutter, followed by a nylon webbing designed to keep the pitch from cracking during expansion and contraction. I applied a final coat and let it cure. After five years, we've yet to find a crack or leak.

WE LITERALLY TORE INTO the removal of the carpeting from the walls. We also pulled down the false ceiling, saving any lumber for use in the reconstruction of the hallways. The brick-veneer fireplace was removed with a sledgehammer. Once all the tearing out was

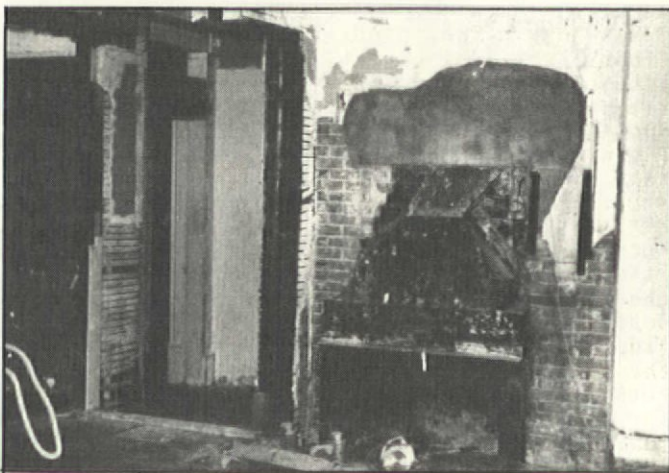
finished, we began to reconstruct the hallways. Drywall was used instead of plaster on lath--a matter of practicality. Careful attention was given to insure proper thickness, so we could get the drywall flush with the original plaster.

DUPLICATION OF THE WOODWORK was the next step. The former owner had removed all the baseboards and door frames; only the windows frames were intact. Finding duplicate woodwork seemed unlikely, and having it commercially made was too expensive. So we decided to make our own woodwork, using clear yellow pine (the same wood originally used). With a dado head attachment and interchangeable moulding heads, I began to experiment on the table saw with different cuts and angles. Eventually, I came up with a close facsimile of the original baseboards and frames.

THE WINDOW FRAMES had been covered with several layers of paint over the years, and we wanted to strip them and return to the original finish, varnish. At about this same time, we went to the City House Show in Chicago and saw a demonstration of the heat gun we'd read about in The Old-House Journal. We ordered one, and if a testimony is needed to verify the value of the heat gun, we offer it now! It lived up to everything it's capable of doing.



WE INSTALLED the new woodwork after we finished stripping. We stained both the new and old wood, using two different colors for a proper match. We then applied two coats of varnish, sanding between coats. Wallpaper with large flowered patterns was chosen--a close match to the bottom layers of paper we uncovered. The completion of these rooms took over a year. We lived mostly on the second floor, using only the kitchen and bath downstairs. Thank goodness for big houses! (I think.)



The road to recovery can look pretty gross. Here is the fireplace after the brick veneer was all sledgehammered off; the walls are again seeing the light of day after their long shag-carpet bondage. (Note how the hallway walls left of the fireplace were sliced off by the previous owner.)



Left: This is how the world saw the Boesel house prior to the Kucks' rescue operation. (The house looks really naked with-



out porches, doesn't it?) Right: The Kucks — Donald, Kris, Heather, & Jacqui — proudly pose with their restored beauty.

USING THE SAME LOGIC that had served us well so far, we chose to duplicate the porch spindles ourselves. A wood lathe was purchased from Sears, along with their Copy Crafter attachment. A sample spindle was made and installed in the duplicator. From this template, we turned over 500 spindles. (It was just like duplicating a key at the hardware store.) The spindles were nailed into position, and the entire section was pre-painted and then attached to the porch columns.

THE PREVIOUS OWNER had poured his new concrete floor over concrete block and added flagstone to the face of it. We weren't about to tear off the porch again, so we removed the flagstone and exposed the block. We then "hid" the block by painting it black and attaching a lattice over it, giving the appearance of the original porch. We painted the rest of the exposed concrete white, so it would blend with the rest of the trim.

CONSTRUCTING THE LARGE ARCH that frames the front bay window was the most challenging carpentry feat we attempted. On our basement floor, we plotted the exact dimensions of the opening that was to house the arch. Then a radius of the arch was drawn between the lines, duplicating the original shape. The 2x10s were laid over the radius, with proper angles cut to insure that the ends of each piece would butt together. A second layer of 2x10s was placed over the top of the first, making sure the ends didn't fall on top of one another. New radii were plotted, and the two layers were glued and screwed together, taking care that the screws didn't fall in line with the saw cuts that would be made.

OUTSIDE, a reciprocal-type saw was used to cut the arch. The screw holes and seams were filled with a water-based wood putty and the arch was completely sanded. The arch was taken to the front porch and installed, fitting perfectly into the waiting space. The remaining spindles were made and installed around the arch and then painted. Now, only the ceiling of the porch remains to be completed. We of

course want to duplicate the original, but haven't yet come across the proper dado head. Given time, I'm sure we'll find it.



This arch was built by first-time woodworker Donald Kuck. A lot of homeowners would be afraid to tackle such a project, but Donald's story demonstrates that all you need is careful planning, the right tools, and patience. (By the way, all those spindles are new, too.)

EIGHT YEARS AGO, we started our ten-year plan. When we bought the house, some said we'd maybe bitten off more than we could chew. Well, the house is now on the National Register of Historic Places, and the more frustrating portions of the restoration are--we hope--behind us. All this has been quite a family project: Kris, at age 13, turned out over half the spindles for the porches, and 9-year-old Heather has stripped wallpaper; both help hang wallpaper now.

ARE WE FINISHED? Just about. Unless you count the third-storey rooms that could be redone. Then there's that extra bedroom we've been dying to tackle. And I wonder if it's possible to rebuild that tennis court again....

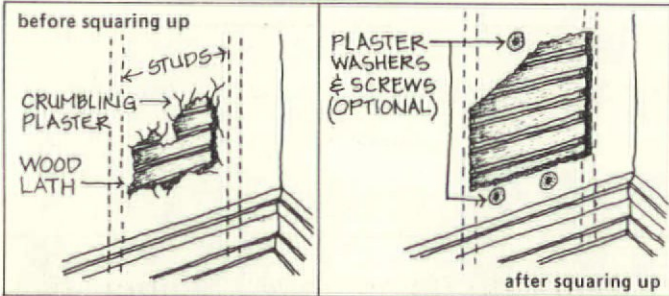
Making The Perfect

SAVING OLD PLASTER doesn't have to mean hiring a plasterer. Damaged plaster can be removed and the holes patched with sections of drywall (Sheetrock).

THE MOST INTIMIDATING part of making a Sheetrock patch is not installing the Sheetrock, but rather taping the joint so that the patch blends in with the surrounding plaster. Even when home repair books suggest the practice, they merely say things like "cut to fit" and "feather the edges," then they leave you on your own. It is possible, with practice, to make an invisible patch -- and one that won't require extensive dusty sanding during the process. The techniques here show you how to do it right.

Making The Patch

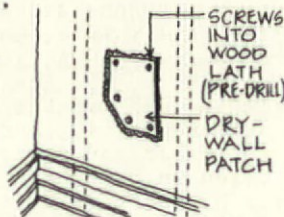
REMOVE CRUMBLING PLASTER around the area to be patched. Cut the opening to a regular shape, preferably back to the nearest stud. The regular shape of the opening makes the Sheetrock patch easier to cut. And exposing studs enables you to nail the Sheetrock patch directly to the studs.



SECURE THE PLASTER EDGES with wood screws. Use wood screws with plaster washers if the plaster is sound but its keys are broken. (See OHJ Oct. 1980 or Nov. 1983 for more on plaster washers.) Shim the Sheetrock as required to bring it up flush with the surface of the adjacent plaster. Cut a Sheetrock patch to fit neatly in the opening. The gap between the Sheetrock and plaster should be minimal so the tape will span the joint and avoid the possibility of future cracks. Nail or screw the Sheetrock in place. Nail heads or screw heads should be set slightly below the surface of the Sheetrock (dimpled), but without breaking the paper.



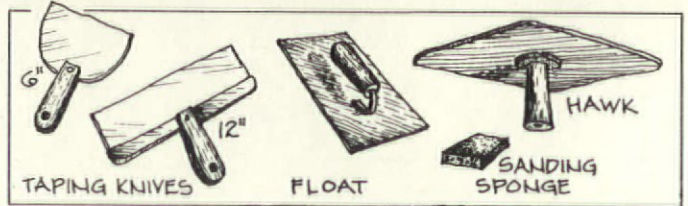
IF THE HOLE to be patched is small and misses nearby studs, the Sheetrock can be screwed to the wood lath. (Nails won't hold.) Note that the hole should still be cut out to a regular shape.



Taping Technique

THE TOOLS REQUIRED are a 6-in. flexible taping knife, a 12-in. flexible taping knife, a hawk, and a sanding sponge. Of course, drywall and joint compound, nails or screws, and paper or fiberglass-mesh tape are also required.

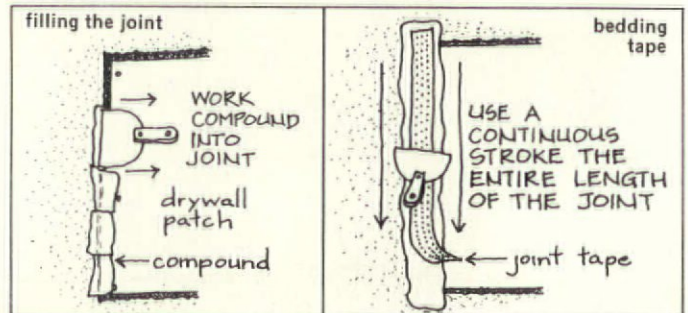
IT IS POSSIBLE to use a float instead of a 12-in. taping knife, although it's a little awkward for the novice.



BEFORE APPLYING any joint compound, be sure to brush out loose bits of plaster. You may want to dampen the raw edge of the plaster with a mister so that it doesn't draw the moisture out of the compound. This step is more critical when patch-plastering (as opposed to "patch-Sheetrocking.")

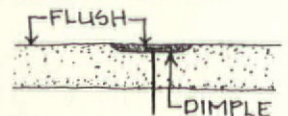
Bedding The Tape

PUT A SMALL AMOUNT of joint compound on the hawk and begin filling the joint between the Sheetrock and plaster, using the 6-in. knife. (Be sure to start with clean tools; bits of crusted compound will mar the job.) Work the compound into the joint to ensure that there will be no voids under the tape.



NEXT, apply a fairly smooth, heavy coat of compound over the joint. Put it on a little wider than the tape itself. Center the joint tape over the length of the joint. Holding the 6-in. knife at about a 45° angle, press the tape into the compound. Make sure there are no air pockets or voids under the tape. Then apply a thin, smooth layer of compound over the tape.

APPLY A FIRST COAT of compound to nails or screws at this time also. Keep compound flush with the surface of the Sheetrock. Do not leave blobs or thick edges which will need sanding later.



Second Coat

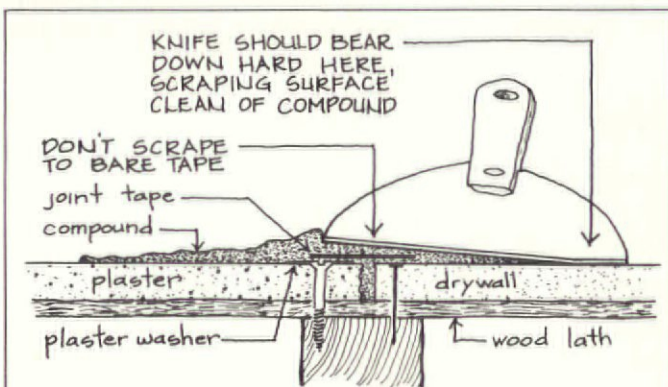
AS THE FIRST COAT dries, there will usually be some shrinkage and cracking in the compound. Invariably, there will also be ridges and pim-

Drywall Patch

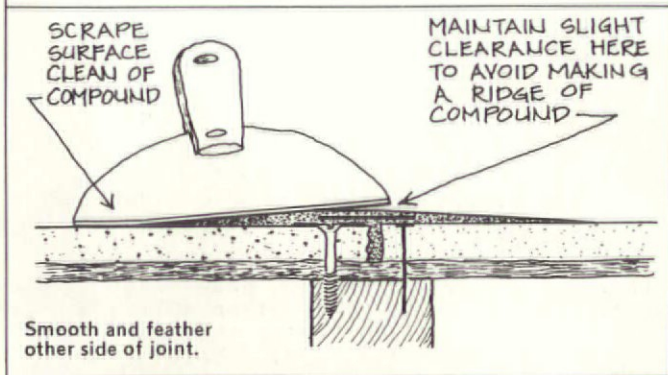
... without sanding

ples. These should be knocked off, using the taping knife as a scraper. Applying more compound over bumps and ridges will only make the surface more irregular.

APPLY THE SECOND COAT with the 6-in. knife, feathering it out 6 to 8 inches. "Feathering" means that the thickness of the compound should taper down to nothing at the edge. The way to accomplish this is to apply a generous coat of compound 6 to 8 inches wide. Then scrape the knife clean against the side of the hawk. Now smooth and feather the joint in long continuous strokes the entire length of the joint.



Smooth and feather one side of joint.



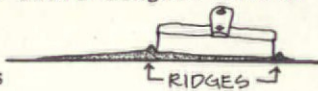
IN SMOOTHING and feathering the joint, much of the compound you just applied is taken away. So apply it in a generous coat and smooth to a thin, even coat. Try not to leave any voids or irregularities. If you make a mistake, simply re-apply and re-smooth right away.

Third Coat

THE THIRD COAT IS A REPEAT of the second coat, only wider. You can tell when a coat is dry by the color. Wet compound is dark grey; dry, it is a grey-white. Compound in a nail-head dimple can be dry in half an hour, but a bedded tape joint may have to wait overnight before the next coat is applied.

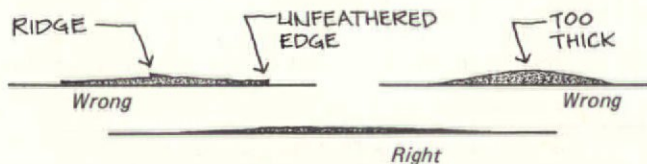
ONCE THE SECOND COAT is dry, use the 6-in. knife to scrape off any ridges or bumps. Then apply the third coat of compound. But this time, use the 12-in. taping knife and feather the joint out 12 to 14 inches. When smoothing and feathering, start with the knife scraped clean of compound or, if necessary, with just a little bit of compound at the

center of the knife. Excess compound at the edges of the knife will leave ridges. Smooth and feather in long, continuous strokes.



wrong: too much compound

AFTER THE third coat is dry, it may be necessary to touch up low spots with additional compound, or high spots by light sanding with a wet sanding sponge. Here's where those sanding sponges come in handy -- they're the block sponges with black sandpaper bonded to them, available at any hardware store. Use a medium-fine grit and rinse it out as necessary.



Wet sanding keeps down the dust. Once you get good at smoothing and feathering the compound as it's applied, touch-up will be very minor.

Hints On Using Joint Compound

IF YOU'LL BE needing more than two gallons of joint compound in the near future, it's a lot more economical to buy it in a five-gallon pail. The compound will last for months if the insides are scraped clean and the top layer of compound is smoothed of peaks and valleys after each use.



SCRAPE THE SIDES with a 6-inch taping knife and throw the compound into the pail, rather than scraping it off the knife back onto the side of the pail. For extra-long shelf life, cover the top layer of compound with a piece of plastic wrap.

THESE MEASURES keep the compound from drying out and forming hard little crumbs that would mar and gouge up the compound as you tried to smooth it onto the wall.

ALSO...stick to standard brands of joint compound such as U.S. Gypsum and Gold Bond. I tried a cheaper department-store brand once; it was as elastic as bread dough, yet somehow oozed off the hawk like a giant amoeba.

DOCUMENTATION

For Creative Restoration of Old Houses



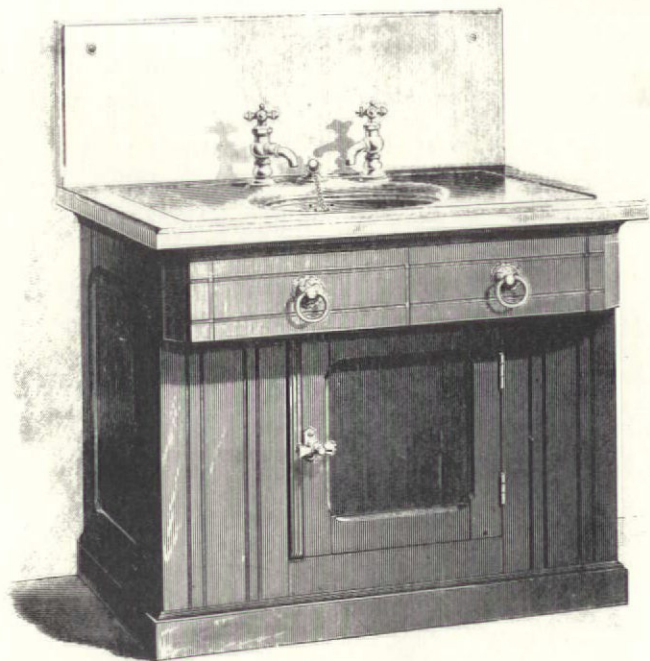
HERE IS THE ULTIMATE Victorian comfort station, an Aesthetic Movement throne room in the "Elizabethan" style, which was published in 1888 as the lead illustration to Mott's Plumbing, Catalogue G. Flush with art, it makes remote the world of wash-bowl and pitcher sets, chamber pots, and outhouses, even though they were common features of American life well into the 20th century.

For those about to restore a Victorian bathroom, documentation from the Mott catalogue provides advice, encouragement, and liberty for the creative restoration of the most personal of rooms.

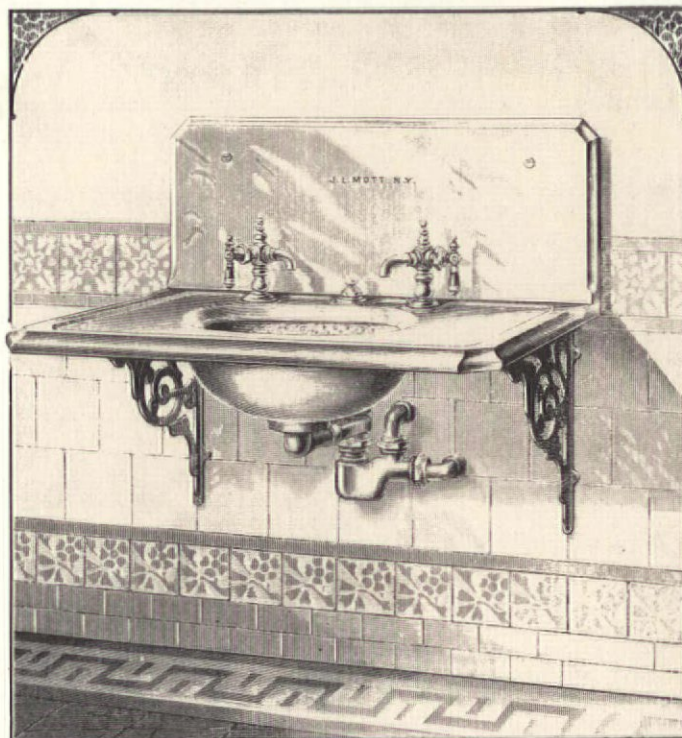
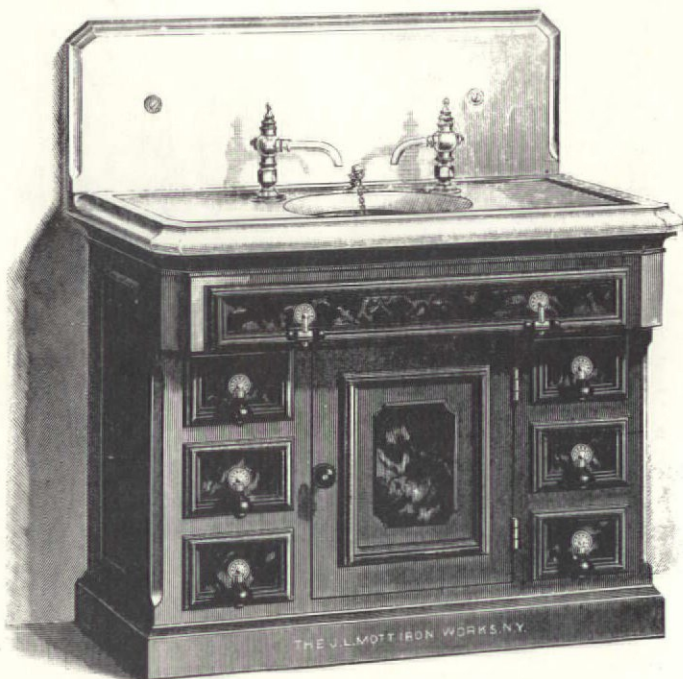
It's OK to put down carpets where you want to. (Victorian floors were cold to Victorian feet, too.) If you want parquet flooring, you can now get pre-assembled 4x8-ft. sheets of it.

It's OK to hang your favorite pictures for viewing from tub or toilet. (Victorians spent a lot of time there, too.) Use 6-inch ceramic tiles for the walls; mark the corners and windows with dark wood strips. Stencil a border and frieze. (See OHJ, June & July 1983.) Hang a reproduction gas chandelier from a stencilled square in the center of a plain ceiling marked by wood strips that meet the vertical strips around the window.

Plumbing fixtures in the "Elizabethan" style are intimidating, but other illustrations from the Mott catalogue suggest simpler alternatives from the architectural scrap yard or the cabinet shop. Attics, basements, and dark corners of antique shops may yield Victorian case pieces with missing marble tops or badly damaged wood tops easily converted to wash-stands by the addition of a marble basin top.



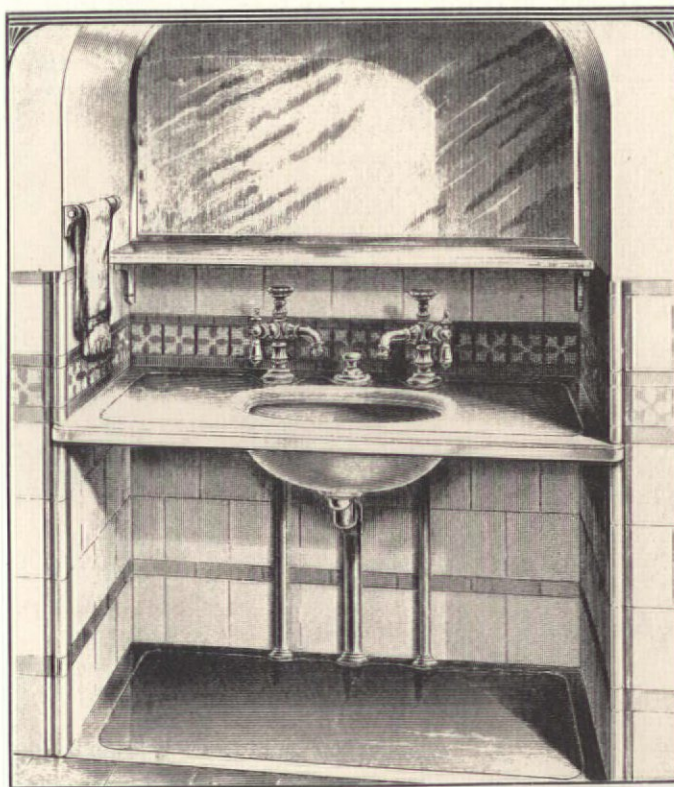
LIKE OTHER new technologies that entered the Victorian house, plumbing was beautified by furniture forms. Mott's "Cabinet Lavatories" took the familiar marble-topped wash-stand and substituted a sunk basin and a pair of faucets in place of the wash-bowl and pitcher. Above: a cabinet of 30x22 or 33x22 in. with a 12-in. splashback which easily could be reproduced. Below: a cabinet of 33x22 or 36x22 in. with a 12-in. splashback which has hardware readily available today in reproduction. It also has "swing faucets" that pre-date today's "washer-less faucets." Similar cabinets might be found at auctions or antique shops and converted. Left: The "Elizabethan" example suggests that even mirror-backed bureaus could be converted.



NOT EVERYONE wanted to bury plumbing in cabinetry. The "Open Lavatory" was a more common alternative. Above: This could be made using salvage or reproduction brackets. Mott's were nickel- or silver-plated brass, but cast-iron ones would do. Below: The "Open Recessed Lavatory" is a simple and elegant solution, strikingly fresh although nearly a century old. Both illustrations suggest handsome wall treatments using decorative tiles.

John Crosby Freeman

NEXT TIME: Bathtubs & Showers





A Good Spackling Tool

AFTER MY HUSBAND put up the crown moulding, I was left with the job of spackling the finishing nails. A putty knife was too large, and just using my fingers was messy. A palette knife worked great. They're available at any craft store, and the blades come in different shapes, so you can find one that will fit your job.

--Marian Hall
Decatur, Illinois

Cleaning Windows

HAVING RECEIVED good advice from OHJ, perhaps I can return the favor with this tip about removing weather film from windows. The film is a result of metals in the air settling out on the window. Use Noxon to remove the metal film, then clean as usual. The metal cleaner will dissolve the film instantly.

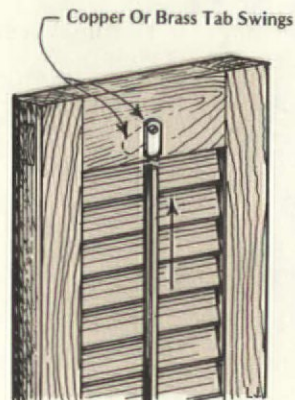
--M. Daniels
Flushing, New York

The Edge Of Wallpaper

TO GET A CLEAN EDGE at the ceiling when wallpapering a wall, use a thin metal ruler. Push the ruler against the paper and butt against the ceiling for a straight line. Then, while holding the ruler firm against the wall, cut the paper with your blade. This not only assures an even line, but also keeps the paper from sliding or tearing if your blade is becoming dull.

--Eddie Maddox
Lubbock, Texas

Curing Drooping Shutter Louvers



DURING the summer, when I tried to keep the sun out by closing my shutters, breezes would cause the shutter louvers to drop down, admitting the undesired heat. Very annoying. After some experimentation, I made a little copper tab for each louver panel. The tab serves as a latch for the "control stick" on the back of the louvers. When I want the louvers open, I just swing the tab out of the way.

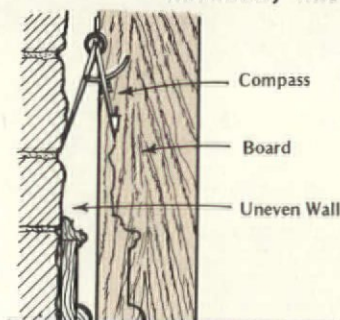
--Robert Costello
Amagansett, New York

Scribing To A Line

SOMETIMES you have to cut a board so that it will fit up against an irregular surface. It is possible to do this by the cut-&-try method: making approximate cuts and then adjusting them as required by trial and error.

HOWEVER, there's a more elegant solution. Take the board and push it as close as possible to the irregular surface. Then use a compass to transfer the irregular outline to the board. The metal leg of the compass runs along the irregular surface, while the pencil leg of the compass traces the outline on the board.

--Emmy Botsford
Norwood, Massachusetts



Toning Up Blotchy Shingles

RED CEDAR and pine shingles that have weathered in the sun for several years sometimes acquire a blotchy, uneven tone: Some areas are quite light, while others are almost black. This uneven weathering is quite unattractive. Even worse, the blotchy, weathered shingles looked terrible next to the new shingles on a recent addition to the house. Two separate contractors told me that the only way to blend the new shingles with the old was to put two coats of a heavy opaque stain on both sections. This amounted to a paint job, which didn't thrill me.

BY ACCIDENT, I discovered that if I scrubbed a blotchy shingle with a heavy-duty nylon bristle scrub brush, I could remove the top layer of wood fibers, leaving what looked like a fresh new shingle. With heavily weather-stained shingles, I would scrub cross-grain, then with the grain. With lightly stained shingles, scrubbing with the grain was sufficient.

SO I HIRED a neighborhood youth to scrub the entire house this way. It cost only \$350 in labor to get the stained shingles to look like new. Then I applied Cabot's bleaching oil to both the new and old shingles. It's an almost perfect match!

--Susan Shaw
Kennebunkport, Maine

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.

HOW TO KEEP WOOD FROM

ROTTING



Wood Preservatives, Water Repellents, Rot-Resistant Species
and the Importance of Good Design

WOOD HAS NATURAL ENEMIES — decay fungi, termites, and weather. The first level of protection from decay is to use designs that guard wood from moisture. Wood with a natural resistance to decay can be used effectively above ground. But where wood is exposed to moisture or is used in important structural components such as sills, it needs preservative treatment. Water-repellent finishes help protect above-ground wood from weathering.

—from "Preservative Treatment of Wood For Farm Use,"
by Rodney DeGroot & Bruce Johnson, Univ. of Wisconsin Extension

WHETHER YOU'RE FACED with rotted wood or merely paint that won't stick to weathered siding, this article will help. A lack of maintenance, bad construction, and use of lumber that weathers poorly all can lead to premature deterioration of wood. But using decay-resistant lumber can delay deterioration and make up for neglected maintenance. Wood can come by such decay resistance naturally, or it can be chemically introduced. As we'll see, even existing wood can be treated with compounds that will repel water and mildew, slowing down the weathering process and making a new paint job last longer.

THIS ARTICLE is about protecting wood from water and subsequent weathering and decay. First, a word about termites: These pests are usually easier to spot than early rot because they leave telltale evidence. They won't eat pressure-treated wood; they will, however, occasionally build shelter tubes around it to get at untreated wood. It helps to remove wood scraps from a job site, to treat the soil, and to use lumber commercially treated with preservative. Regular inspections are a good idea. If termites are present, soil treatments are usually successful. For more information, see OHJ, June 1981.

Natural Decay Resistance

SOME SPECIES of wood contain "extractives" that make them resistant to fungal and insect attack. Old-growth redwood, Western red cedar, some species of cypress, and to a lesser extent Douglas fir have been the main types of decay-resistant softwood lumber in the U.S. Untreated, these woods are best used in

above-ground applications, in low to moderate decay-hazard areas.

UNFORTUNATELY, the decay resistance of these woods varies even within a species, depending on the presence of sapwood (only the heartwood is resistant), the age of the tree, and the part of the country where the tree grew. As old-growth forests are replaced with fast-growth new stands, decay-resistant softwoods are becoming less resistant and more expensive. But naturally decay-resistant wood can be treated with a non-toxic water repellent. The combination is a good way to get above-ground decay resistance without using toxic preservatives. Typical outdoor applications for decay-resistant wood include porch railings, turnings, scrollwork, and stair parts. Where wood will contact soil, a preservative treatment is necessary.

Wood Treatments

WHEN WOOD is allowed to soak up moisture, it will swell. Shrinking occurs on drying, causing joints to open up, and also causing cracking, warping, and eventual paint failure. Worst of all, decay fungi and mildew may begin to feed on the wet wood and the paint, as long as the moisture the organisms need is present. Both WR and WRP solutions give wood the ability to repel liquid water such as rain or dew, by introducing a waxy substance into the wood.

MANY PEOPLE CONFUSE WRs and WRPs. If the local lumberyard sells only one or two brands, you may not even realize you have a choice. Simply stated, water repellents (WR) are non-toxic or low-toxicity preparations that slow down wood's tendency to absorb water. A water repellent becomes a water-repellent preservative (WRP) when a chemical preservative is added. Water repellents lack the ability to protect wet wood against decay and mildew because they lack a fungicidal preservative. A WRP has the ability to protect wood from water, but also from mildew and, if the treatment is more than superficial, from decay and insects as well. They are, however, toxic in manufacture and during application.

Take A Field Trip

To appreciate how wood weathers and decays in your area, visit a really run-down house (we hope it's not your own!). Stand back and try to visualize how water runs off the structure. The most deteriorated wood elements are those that trap and hold moisture such as fragile scrollwork, brackets, and complicated joinery. Serious rain wetting and subsequent decay often begin at construction joints and exposed end grain. Horizontal surfaces that are slow to shed water tend to weather poorly. Uncontrolled run-off can decay even vertical surfaces. See if you can locate areas where splashing water has affected wood and look for soil in contact with structural or trim parts.

Understanding Decay :

1 Exposed end grain decays first (barge boards, finials, balustrades, cresting, brackets, quoins, and newels): Dip/soak or brush-treat existing wood, or use pressure-treated new lumber.

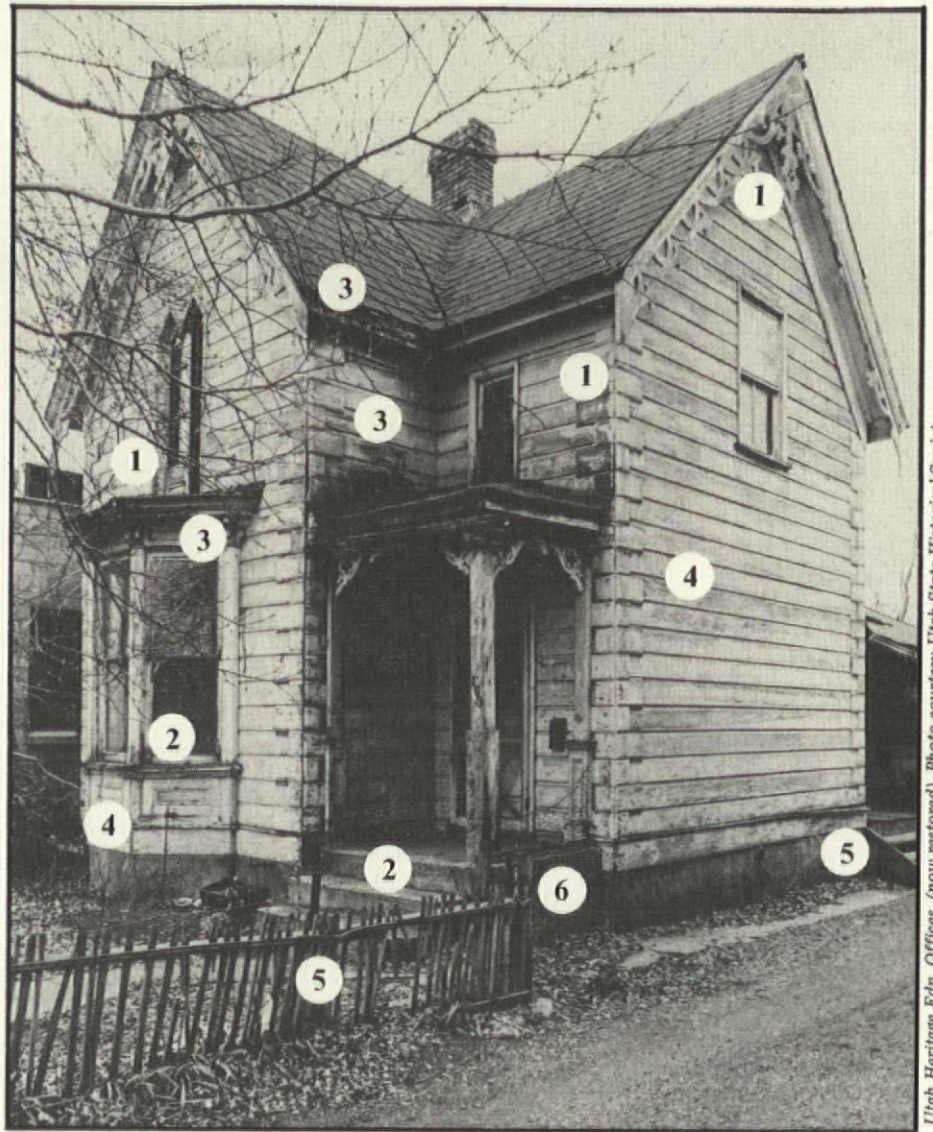
2 Horizontal surfaces (window sash, sills, porch floors, steps, and mitered trim): Dip/soak or brush-treat existing wood; or replace with pressure-treated lumber.

3 Uncontrolled run-off and splash-back (cornice moulding, porch roof, siding and lower porch): Install gutters and flashing, dip/soak or brush-treat existing and new lumber.

4 Paint, caulk, and sealant failures (joints and seams): Dip/soak or brush-treat bare joints; caulk and maintain paint film.

5 Wood in contact with soil (former porch supports, lattice and trim, newel posts and fence): Lower grade level, or alter design, or select pressure-treated lumber for ground use.

6 Poor design and maintenance (concrete stoop poured against baseboard allows termite access and traps moisture; vines also cause moisture and insect problems): Vigilant inspection and maintenance is always necessary.



Utah Heritage Fdn. Offices, (now restored). Photo courtesy Utah State Historical Society.

water repellents (WR)

WATER REPELLENTS (also inaccurately called waterproofers and exterior wood sealers) are increasingly found on retail shelves. Some brands are paintable immediately after drying, some are not, so be sure to read labels if you intend to paint. Paintable WRs include Thompson's Water Seal and Weldwood Waterproofing Sealer. Non-paintable ones include CWF-Clear Wood Finish, Weldwood P.A.R. Clear, and Woodlife Clear Wood Finish. (Non-paintable WRs can be painted after a period of outdoor weathering.)

BECAUSE NO TOXIC COMPOUNDS are included, it's safe as well as economical to make up home-brew batches of water repellent. Forest Products Labs developed this now-familiar recipe for a cheap, safe, paintable WR:

- 1 oz. paraffin wax (melted or shaved)
- 1½ cups boiled linseed oil
- OR
- 3 cups exterior varnish
- Mineral spirits to make 1 gallon

It's easy to turn the recipe above into a WRP by adding 1-3/4 cups of 40% penta solution or another preservative. (Concentrated penta solutions are not available to individuals in some states.)

water-repellent preservatives (WRP)

BRAND-NAME WRPs are available over the counter at hardware and paint stores and at lumberyards. The chart, next page, shows some of the common brand names and the preservatives they contain. When they are purchased as pre-mixed WRPs and applied on site, application methods include brushing, dipping, flooding, or spraying (that last is not recommended). All of these methods are explained in detail in the box on page 228.

BESIDES OVER-THE-COUNTER preparations, you can buy commercially pre-treated lumber. This is wood which has been factory-treated with a preservative chemical. Often referred to as "pressure-treated lumber," it is decay-, mildew-, and insect-resistant. The chemical can be introduced in a petroleum solution, or

	Firm	Brand Name	Preservative †	Paintable	Ground Contact	Uses & Comments
Commercial Treatments	Koppers	Wolman	CCA (Chromated Copper Arsenate)	Weather *	Yes	For decks, railings, porch supports. Leach resistant. Paintability depends on moisture content of wood. Light green/brown color fades.
		Cellon	Pentachlorophenol	Weather	Yes	For utility poles, rail ties. Paintability questionable. Kills plants. No color.
	J.H. Baxter	Chemonite	ACA (Ammoniacal Copper Arsenate)	Weather	Yes	For posts, poles, & decks. Good protection against decay & termites. Leach resistant.
	Rentokil	Supa-wood	CCA (Chromated Copper Arsenate)	Weather	Yes	For decks, porch supports, & stair carriage. Retreat cuts. Light green/brown color fades. Odorless.
	Internat'l Paper Co.	—	Creosote	No	Yes	For utility poles, rail ties. Wood resists moisture & checking. Brown & black discoloration of wood. Odor.
—		Pentachlorophenol	No	Yes	For posts & poles. Color depends on treatment. Weathers well.	
Crown Zellerbach	—	CCA (Chromated Copper Arsenate)	Weather	Yes	For decks, porch supports, & stair carriage. Brush treat cuts. Light green/brown color fades.	
On Site Applications	United Gilsonite	ZAR	Iodo-propynyl-3-butylcarbamate	Yes	No	Effective against decay & mildew. No insecticide. Allow 72-hr. drying period before painting. Clear to light yellow tint.
	W.M. Bar Co.	Seal-Treat	Pentachlorophenol	Yes	No	Allow to weather maximum 6 months before painting (oil or latex). Life of material, 3 years for 1 coat.
	Chapman Chem. Co.	Woodguard	Copper-8-Quinolinolate	Yes	No	For exterior wood shingles, interior log house walls (to fight mildew & mold). Mild preservative, safe near food (ideal for chop blocks).
	Samuel Cabot Co.	Cabots Clear Wood	Zinc Naphthanate	Weather	No	Clear fungicide, for exterior decks, rails, trim, and millwork. Also for tarps, rope, and fabrics (outdoor use only).
		Colorless Creosote	Creosote in light oil	Weather	No	Good insect, mildew, & decay resistance. Colorless. Avoid contact with plastic. Can be painted only after 2 years of weathering.
	Darworth Inc.	Cuprinol 20	Zinc Naphthanate	Weather	No	For floors, decks, & rails. Colorless. Use oil-based paint only.
	Roberts Industries	Woodlife II	Iodo-propynyl-3-butylcarbamate	Yes	Yes	Clear. Ideal to paint or stain. Allow 24-hr. drying period before applying paint; 48-hr. before stain; 3-6 months before stain.
		Woodlife	Pentachlorophenol	Yes	No	Clear, water reducible oil, for all exposed wood including millwork and trim pieces.
	Savogran Co.	Woodie Penta	Pentachlorophenol	Weather	No	Good insect, mildew, & decay resistance. Clear; may be pigmented to impart color to wood. Controls shrinkage, warpage, & checking.
Zehring Corp.	Pentaseal	Pentachlorophenol	Yes	No	Good primer for paint. Seals pores of wood, therefore not stainable.	

The above is a random list of firms and a partial listing of their products. Should you have questions concerning the appropriateness of a product for your particular application, most manufacturers can be contacted directly by phone (see label). Or your dealer may be able to answer your questions.

* 'Weather' = Treatment requires a period of outdoor weathering before it can be painted or stained. Time varies with product, from less than 6 months to two years or more.

† Other common preservatives include: ACC (Acid Copper Chromate), CZC (Chromated Zinc Chloride), and FCAP (Fluor Chrome Arsenate Phenol).

it can be waterborne. Only the "oil" treatments (creosote or penta, usually) have water-repellent characteristics.

MUCH OF THE PRE-TREATED WOOD available today has been treated with a waterborne salt, however -- usually a copper or zinc compound. While waterborne preservative treatments do not impart water repellency, their advantages are freedom from odor, a clean surface finish, and paintability.

CREOSOTE (or coal-tar creosote) is an oldie-but-goodie. Usually an unpaintable black or brownish oil, it is easy to apply, permanent, and toxic to wood-destroying organisms. But it's smelly and can harm plants. Wood can be factory pressure-treated with creosote, or it can be applied at the site. It's used for fence posts, rail ties, and telephone poles.

PENTACHLOROPHENOL solutions (PCP, "penta") bought over the counter contain 5% penta by weight. Heavier oils used for some treatments stay in the wood longer but make it unpaintable. Penta forced into the wood with volatile solvents leaves a paintable surface. Penta solutions, as mentioned above, can be purchased for on-site application.

WATERBORNE SALT TREATMENTS leave treated wood with a clean and odor-free surface; most are paintable. Depending on the treatment method used, different chemical changes take place in the wood which result in either a leachable or leach-resistant condition. The waterborne salts are the treatments that are designated by letters which stand for the active chemical (CCA, ACA, ACC, etc.) If you buy factory-treated wood for above-ground use, you'll probably be buying wood treated with one of these waterborne salts. In general, copper- and zinc-salt treatments have lower mammalian toxicity than penta solutions.

DEPENDING ON THE chemical used and the extent of treatment, pre-treated lumber is further designated as "above ground," "ground contact," or "FDN." Above-ground treated lumber should not come in contact with soil or constant wetting. Sill plates, porch rails, window hoods, window facing trim, window sills, quoins, column bases, and other millwork that sees a lot of weathering are best replaced (when necessary) with lumber treated this way. Some exterior structural supports such as porch floor joists and step carriages will probably also last longer if pressure treated.

Treating Wood At Home

YOU CAN APPLY a WR or WRP solution to new lumber as well as to wooden elements already in place on a building. On-site applications are superficial, and do not provide the long-term rot and termite resistance that commercially-treated wood does. In low-moisture conditions, however, they can be an adequate, inexpensive way to inhibit mildew growth, to inhibit absorption of water by the wood, and to extend the life of the paint job that follows treatment. Wooden house parts that are only occasionally wetted, such as siding, window frames and sash, turnings and scroll work, can be protected by on-site treatment, provided they are not in contact with standing water or soil.

Previously painted wood, of course, would have to be thoroughly stripped of all finishes for WR or WRP treatment to work. Keep in mind, too, that if decay is already present, in-place treatment will seldom arrest it.

Personal safety has to be considered when it comes to on-site treatment. All precautions on the container labels should be rigorously followed, including those that pertain to the safe disposal of empty cans. If compliance with safety measures might prove difficult, it might be a better idea to buy factory-treated lumber, or to stick to non-toxic WR solutions.

COMMON METHODS for on-site treatment are *dipping*, *brushing*, *flooding*, and *spraying*.

DIPPING can be carried out in troughs or vats, with a drainboard to recapture excess solution from the pieces as they dry. Disassembled parts can be dipped a minimum of 30 seconds. Assembled units such as window sash must be left to soak for at least three minutes. Allow at least two days drying time for wood dipped more than 10 seconds before painting or installing. Don't forget to thoroughly re-treat holes or cuts made in the lumber.

"**ABOVE GROUND**" lumber is usually pressure-treated with a waterborne salt such as CCA, ACA, ACC, CZC, or FCAP.

"**GROUND CONTACT**" lumber is used in more severe conditions where wood is actually in contact with soil or standing water. Fence posts and porch supports usually last longer if built from such lumber. The most thorough pressure treatment is labelled "FDN" (foundation). It is for below-ground use.

NOTE: Even in commercially treated wood, the preservative doesn't often penetrate all the way through. So you must re-treat all cuts and bores in the wood, as these expose end grain. Brush these areas with preservative.

Precautions

PRESERVATIVES ARE FUNGICIDES--and, in fact, pesticides. Each of the chemicals used is to some degree toxic to plants, animals, and humans. Pentachlorophenol is generally considered to have the greatest human toxicity; it should never be used indoors, or on unpainted wood which will come into human contact. Penta can be absorbed through the skin, as well as inhaled or ingested, and it's cumulative over a lifetime. Your body can't get rid of it. So it's very important to wear gloves when handling it. Scrupulously follow all suggestions for safe use on the label.

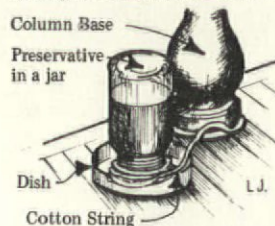
THE COPPER AND ZINC SALTS, while not as toxic to humans as penta, are also fungicides and should be handled with respect. With any of

BRUSHING on WRs and WRPs is less effective than dipping—the wood simply doesn't absorb as much. Nevertheless, brushing is the easiest method, and is adequate for siding or other wood surfaces that will be painted and aren't in high decay-hazard areas.

FLOODING a surface can be accomplished by using a pump-type oil can, a dish-detergent squirt bottle, or a sponge filled with solution. Open joints should be flooded with solution, which is then thoroughly worked in with a brush. After the solution has dried, remember to caulk the joints.

SPRAYING isn't recommended for on-site work, especially when an ingredient is a toxic preservative. Not only is spraying the most uncontrollable and therefore the most dangerous method of application, but it is also the least effective.

TWO OTHER effective preservative treatments, often overlooked, are excellent for treating wood which is already in place. These treatments, which allow the chemicals and water repellents to soak in, are especially useful for old houses with their great number of open joints and decorative woodwork. One method uses a cotton



string to "wick" the preservative solution into the joints by running the string from the container of solution into or around the joint. The second treatment is *penta grease*, available in some parts of the country. The grease should be spread on top of the wood or put in holes bored into the wood. It is effective where limited surface coverage is needed. With both of these methods, up to several days is needed for complete absorption—the long soak is what makes the methods effective. But caution must be exercised, as these preservatives will be exposed to possible human or animal contact for hours or days.

these preservative chemicals, don't spray without special equipment. Don't breathe the dust created when you cut treated wood. Wear protective gloves, an apron, and a face shield when you are treating wood or handling wood that is still wet with a preservative solution. Immediately wash your hands and skin areas with soap and water if they've been wetted by a preservative solution.

ONE LAST CAUTION: Whether knowingly or not, some people have burned wood scraps that had been factory-treated with a preservative chemical. This is an extremely dangerous practice. In some documented cases, whole families have been severely poisoned by copper and arsenic compounds, among others. **DO NOT BURN** treated wood. And don't dispose of treated wood scraps in a place where unsuspecting people may pick it up as kindling.

This article was compiled and written by the Editors of The Old-House Journal. Much of the material is based on studies done by Forest Products Laboratories. Among their publications that are of as much interest to users of preservatives as to scientists:

Selection, Production, Procurement, & Use of Preservative-Treated Wood. General Technical Report no. FPL-15.

Wood Finishing: Water Repellents & Water-Repellent Preservatives, by Wm. Feist & Edw. Mraz, Research Note no. FPL-0124.

These as well as *Wood Finishing List of Publications no. 83-009* can be ordered from Forest Products Labs, PO Box 5130, Dept. OHJ, Madison, WI 53705. Always enclose 50 cents or stamps.

Our special thanks to Dr. William C. Feist and Lee Gjovik of FPL. Thanks also to Daniel L. Cassens of Purdue Univ. and Edward Duke of the American Wood Preservers Institute.

Glazing walls

continued from page 215

THE GLAZE COAT adds depth--imparting a softer, richer finish that reflects light differently than paint. Best of all, a glazed finish disguises minor wall defects and doesn't show dirt and fingerprints.

GLAZING COATS of various kinds have been used by artists and decorators for centuries. But it was in the 1920s and '30s that glazing reached its zenith. Tiffany glazes and hundreds of other specialty finishes decorated both homes and public buildings in the post-Victorian era. Because glazing is such a flexible technique, it's possible to create one type of glazed finish appropriate for a 1912 Bungalow, and another that would be at home in a formal 1925 Colonial Revival home.

Glazing Basics

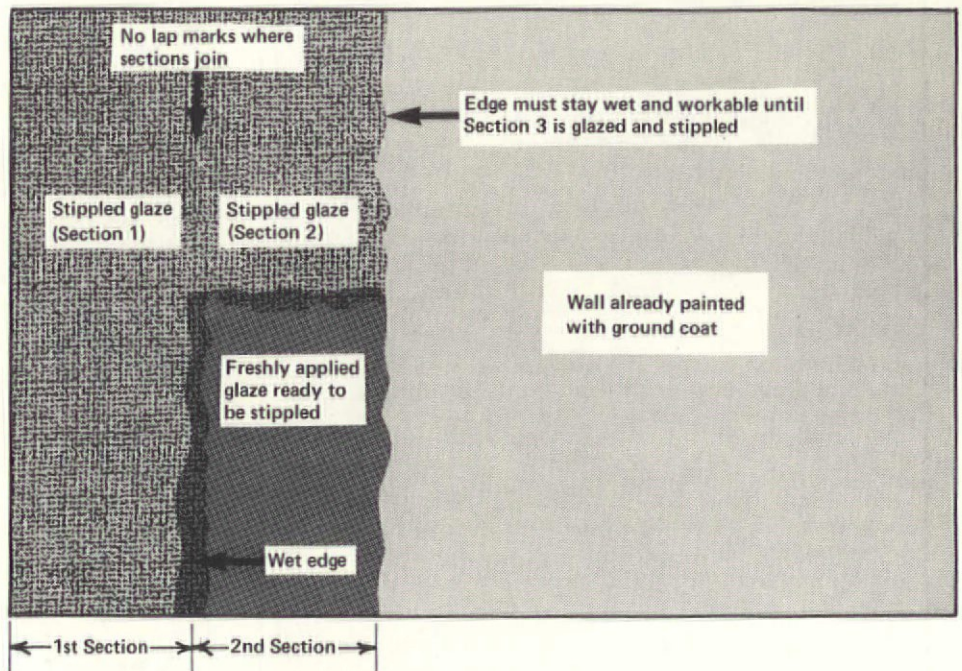
ARTISTS LONG AGO discovered there are many ways to modify color. For example, while blue and yellow always equal green, it makes a difference whether the blue and yellow are mixed before being brushed on, or whether the light reflected from a yellow ground coat is allowed to filter through a glaze of blue. The order of applying colors also makes a difference. The green you get from a blue glaze over a yellow ground looks different from that created by a yellow glaze over a blue ground.

THE PATTERN in the glaze coat can be manipulated to simulate natural materials such as marble, leather, and wood. (Graining is merely one special type of glazing.) You can also use glaze coats to mimic the aging process on furniture and other objects. The most popular type of wall glazing, however, is where the glaze is used solely for its decorative effect, and not as an imitation of anything else.

THERE ARE THREE BASIC techniques for manipulating the glaze coat: striating, stippling, and mottling. Striating is the dragging of a dry brush (or rag, sponge, steel wool, etc.) in parallel strokes over the wet glaze. When stippling, you break up the wet glaze with the ends of a dry brush applied in a pouncing motion. In mottling, you blot the wet glaze with a pad made of rag, tissue paper, cotton waste, sponge, or similar material. There are many combinations and variations of these techniques.

LAP MARKS are the biggest problem for beginners. Lap marks occur when the glaze sets faster than the surface can be coated and manipulated evenly. These difficulties are greatest on large continuous wall surfaces.

Glaze A Wall In Small Sections To Avoid Lap Marks



You have fewer lapping problems when glazing something like a panelled door, because you can glaze one section at a time. The natural breaks in the surface disguise the junction between glazed areas.

THE SECRET to avoiding lap marks is to keep a "wet edge." For example, in stippling a wall, the glaze should be applied and stippled in vertical sections two or three feet wide. Start at the top and work down. When you finish the bottom of the first section, the edge of the top portion should still be wet.

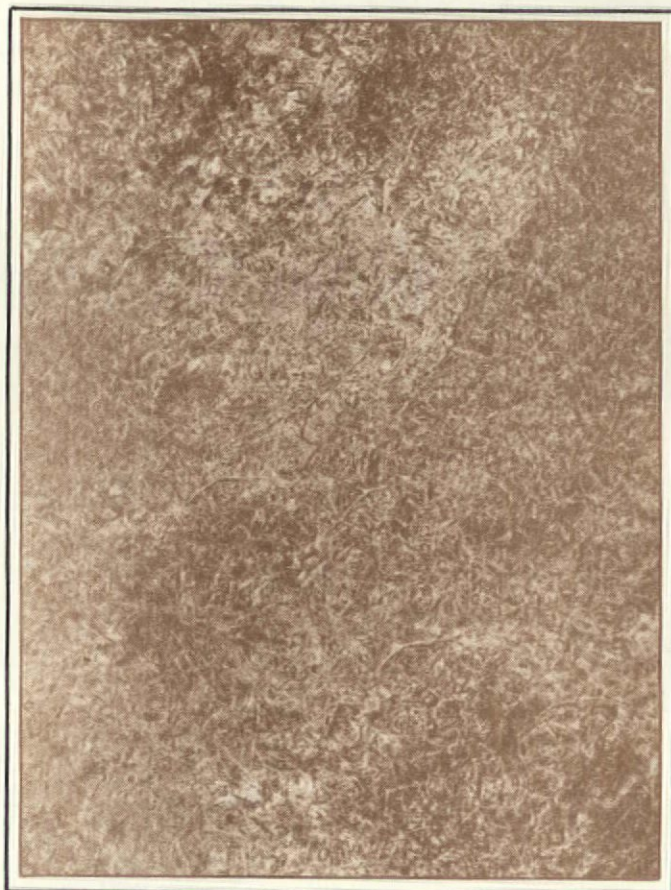
GLAZE FORMULA

Here's a formula for a glaze that will work for tissue paper mottling, stippling, or steel wool striating:

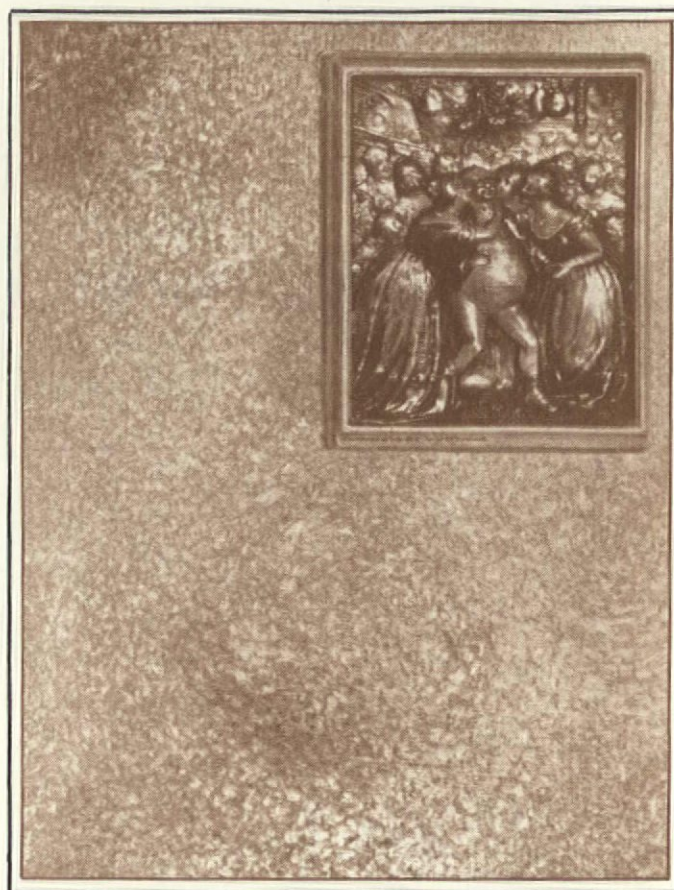
- 1 quart Penetrol
- 1 quart varnish (flat varnish for a dull finish; gloss varnish for a shinier finish)
- 1 pint paint thinner
- Color to suit

This should be a sufficient quantity for an average size room. The glaze can be colored with universal tinting colors, or colors ground in oil. (These are colorants used for tinting paint, and are available at any well-stocked paint store.) Colors-in-oil can be added directly to the glaze mixture. Universal tinting colors, however, should be mixed with a little full-strength varnish before adding to the thin glaze mixture.

There are also commercial glazing liquids to which all you add is the color. Untinted, these glazing liquids vary in color from thick golden honey to white hair cream, but they dry transparent on the wall. They can be used full strength, but many decorators prefer to thin them with mineral spirits. Glazing liquid will be found at paint stores that cater to professionals. Two mail-order sources are: Wolf Paints, 771 Ninth Ave., New York, NY 10019 (212) 245-7777; and Behlen Bros., Rt. 30 N., Amsterdam, NY 12010 (518) 843-1380. Other sources will be found in the OHJ Catalog.



Glazing color stippled with a wad of newspaper.



Glazing color stippled with a natural sponge.

That way, you can evenly blend in the glaze in the second vertical section without lap marks (see diagram on preceding page).

DON'T SELECT A WALL as your first glazing project. Instead, practice on an old piece of furniture such as a tabletop, or on a big piece of plywood. Paint the practice surface with the ground coat you intend to use on the wall. Then you can experiment with various glaze colors and mottling techniques. Any experiments that don't work out can be washed off with mineral spirits.

Tissue-Paper Mottling

TISSUE PAPER, the kind used in wrapping gifts, can be used for mottling glaze. Tissue paper can be purchased in 20 x 30-inch sheets. To make a tissue paper pad for mottling, take three or four sheets, and gather the edges into the center. The gathered side is held in the palm of your hand; the smooth round side is the mottling surface.

THE GROUND COAT of paint on the wall should be a low-sheen enamel of any color. For the glaze, you can use the formula given at the bottom of page 229.

YOU'LL NEED someone to help you apply the glaze. Two ladders and a 6-inch paint brush are also necessary. Your helper starts applying the glaze in an upper corner--brushing a three-

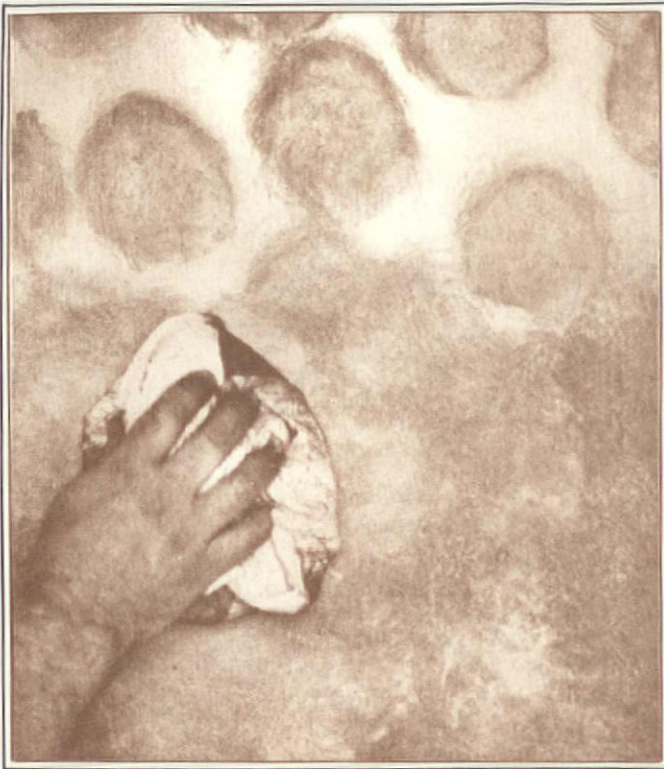
foot-wide swath halfway down the wall. The glaze should be spread as evenly as possible. Next, after moving your helper's ladder into position for the next vertical swath, your helper applies glaze to the bottom of the first section. You should be following as closely as possible, mottling the surface with your pad of tissue paper.

YOUR GOAL is to pounce the wet glaze with the tissue-paper pad before the glaze sets up. The tissue paper leaves a crackled or marbled pattern in the glaze. Don't stop for a rest halfway through, or go back to mottle a missed spot after the glaze has set; it will show. You can avoid repeats in the pattern by rotating the pad in your hand randomly as you work.

AS YOU ARE GLAZING the walls, some glaze is bound to get slopped on woodwork and trim. As soon as you've completed mottling a wall, wipe off any of this excess with a rag dampened with mineral spirits. If it's part of the decorating scheme, these woodwork surfaces may be glazed last.

Stippling

THE SAME GLAZE MIXTURE also works well for stippling. For this finish, ideally you'd use a large stipple brush--but these are hard to find. (Wolf Paints carries two kinds of stipple brushes; see bottom of p. 229 for address.) As substitutes for the real



Tiffany glazing: Spots of various colors have been applied to the wall, and color is being mottled and blended with a wad of cheesecloth.

thing, a window washer's brush, or a clean new dust broom are satisfactory.

WASH the stipple brush with soap and water to make the bristles more flexible. Shake it out, but use it damp. To glaze, use the same system of systematic coating and close follow-up as described for tissue-paper glazing. The glaze is patterned by applying the bristle ends of the dry stipple brush in a pouncing motion.

FOR STEEL WOOL striating, the same glaze and teamwork system described above are used. However, in this process the helper should stretch the glaze out farther and dry-brush each vertical strip in addition to applying the glaze. Then you use a pad of medium steel wool, drawn over the glaze in vertical strokes, to scratch a striated pattern.

DON'T ATTEMPT to create the striated pattern with long vertical strokes. It's impossible to keep them parallel and plumb, and to avoid the telltale evidence where top is joined to bottom (lapping). The trick is to take short, up-and-down strokes of about six to eight inches. Permit the breaks in the strokes to contribute to the pattern. This overcomes the problem of lapping and also eliminates the need to keep the striations perfectly straight. Variations from the plumb in either direction will balance each other in the overall effect.

THE STEEL WOOL PADS tend to clog with glaze rather quickly, so you'll have to change pads often. You can work with this glaze a little more leisurely because of the mechanical force inherent in the method; even if the glaze starts to set, you'll still get a pattern. 🏠

NAT WEINSTEIN is a master decorator specializing in graining, marbling, and glazing. His work adorns numerous homes and public buildings not only in his native San Francisco, but also all across the country. For anyone interested in honing his or her skills in painted decoration, Nat also conducts workshops in San Francisco. To obtain information on workshop schedules, call (415) 641-5528. Or write: Restoration Workshop, 489 27th St., San Francisco, CA 94131.

If you'd like to read more about different glazing techniques, consult the colorful pages of "Paint Magic" by Jocasta Innes. Should this 240-pg. hardcover book not be available in your bookstore, use the order form at the back of this issue and request book No. 24.

Living With Glazed Walls

THE FINAL DECISION we had to make in the restoration of our 1883 brownstone was how we would treat walls on the parlor floor. Because the ceilings are so high (13 feet), an unbroken pattern of wallpaper from floor to ceiling would have been too much. And back in 1977 when we were making the decision, the marvelous paper borders, dados, and friezes available again today (Bradbury, Scalmandre, etc.) simply didn't exist. Plain paint, which apparently was the only other alternative, seemed a rather unimaginative use of such large spaces.

WE ENDED UP painting dados and frieze patterns. But for the major portion of the wall between dado and frieze (the "filling"), we decided on a glazed finish. The reasons? Glazing provides more visual interest than flat paint, doesn't show dirt, and is a long-wearing, washable surface.

SEVERAL different painted and glazed colors were chosen for the dining room, hall, and

front parlor. In the dining room, for example, the ground paint was a pale light yellow, with an overglaze of brown (burnt sienna + raw umber) mottled with cotton waste. The pattern in the glaze is very subtle: the final effect resembles golden antique parchment.

BEFORE THE WALLS were painted and glazed, they were covered with canvas and then primed. Canvassing keeps minor plaster cracking from damaging the glazed finish.

THE WORK was done six years ago, and has stood up very well in a household that included three children and numerous pets. Over the years, we've discovered an additional benefit of glazed walls: Minor nicks can be easily touched up with artists' acrylic colors. Because there are already subtle variations in color and pattern, the touch-ups never show!

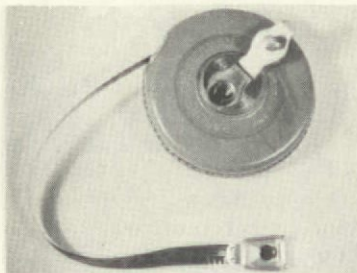
--Clem Labine



A Measure of Quality

Garrett Wade Co. offers the most beautiful measuring tape we've seen. The etched and lacquered steel tape winds into a hand-stitched leather and brass case that will only get better with age. People who want to hand tools down to their grandchildren will appreciate the 'Rabone Chesterman' (a suitable name for this very English, very fine tape).

The OHJ staff gave the 20m/66 ft. tape to our former products editor, Joni Monnich, as a going-away present: She's gone to assist well known decorative painter Malcolm Robson. We figured the tape would lend pomp and circumstance to the measuring of walls for estimates. It does make a unique gift.



There are 1/8-in. gradations on one edge of the tape, millimeters on the other. The 10m/33 ft. tape goes for \$49.50; the 20m/66 ft. model is \$65.80. We found the tapes in Garrett Wade's 1984 Tool Catalog (\$3.), which is full of practical information and is a thing of beauty in itself. Garrett Wade, 161 Ave. of The Americas, Dept. OHJ, New York, NY 10013. (212)807-1155.

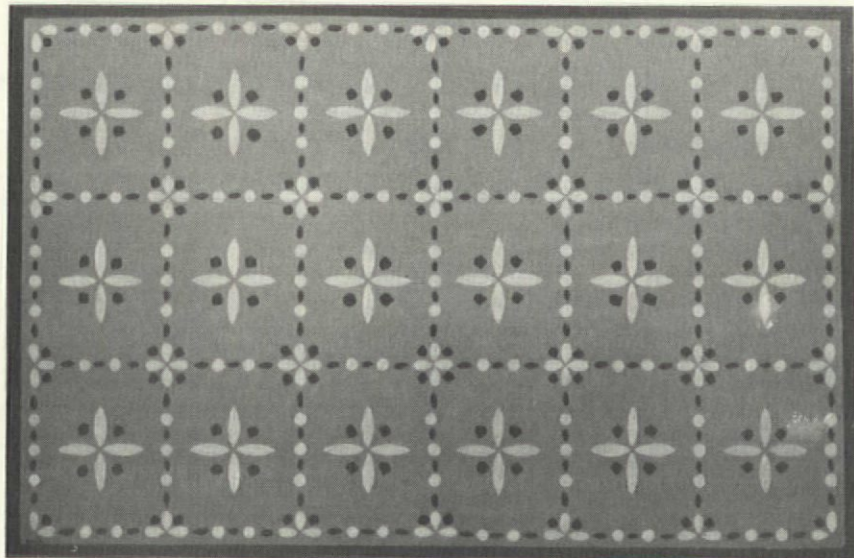
Wildflower Meadow



Just in the nick of time for Christmas gift-giving: a 1,000-sq.ft. wildflower meadow in a can. Seventeen varieties of wildflower seeds have been 'canned' by the Clyde Robinson Seed Co., who is selling them through Norm Thompson. Plant them any time of year, follow the simple instructions, and you can create a changing meadow of color from spring to fall.

Wildflowers are as hardy as weeds. Consider your neighbor, restoring an old house and still a few years away from landscaping; consider the unsightly lot next door; consider the areas in your own yard that you'd just as soon forget; consider the vacant Victorian house in your neighborhood with grounds that look terrible because the absentee owner is waiting for the value to skyrocket before selling. These are all prime locations for a wildflower meadow. The cost is \$19.95 plus a \$3.50 shipping charge.

For further details, contact Norm Thompson, PO Box 3999, Dept. RQF-79A, Portland, OR 97208. Or order toll-free (800) 547-1160. Free catalog.

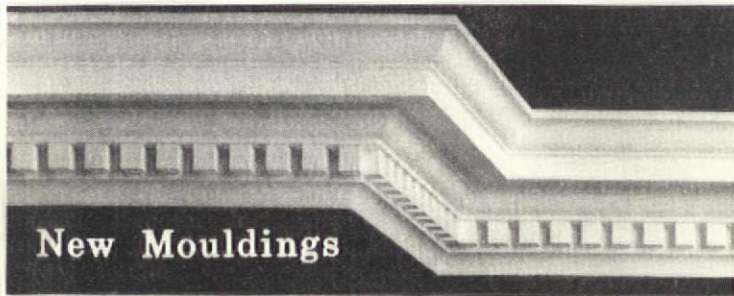


It seems every year I get more calls from homeowners who, tired of bare wood-floor upkeep and wall-to-wall carpet, are looking for floor-covering alternatives. One very attractive alternative is a painted floorcloth. Their quality of design, decoration, and materials has greatly increased over the past several years. Not only are they hand-crafted individually, but they take a terrific amount of wear and abuse. Most commonly found in well traveled areas such as halls, dining rooms, and stairways, painted canvas floorcloths have served American homes well from pre-Revolutionary times through the Victorian era. In the early 20th century they were even seen in dining rooms as crumb cloths.

Nancy and Philip Crayford of Good Stenciling have created over a dozen floorcloth designs in styles which are historically accurate reproductions or appropriate adaptations. These painted and varnished floorcloths are suitable for use on floors or as wall hangings. Their most unusual floorcloths are Victorian designs and their marbled floorcloths entitled 'Squares'.

Nancy and Philip say they'd be happy to guide OHJ readers in the selection of an appropriate floorcloth. Their color catalog is \$2, and samples of the material and colors are available by calling or writing to Good Stenciling, PO Box 387, Dept. OHJ, Dublin, New Hampshire 03444. (603)880-3480.





New Mouldings

For 1984, Focal Point is introducing the new Williamsburg Collection of five interior cornice mouldings and five chair rails. They are copies of those found in Colonial Williamsburg's Governor's Palace, Raleigh Tavern, The George Wythe House, and from Carter's Grove.

Focal Point's products are direct impressions taken from original architectural embellishments. For many projects, these ready-made polymer mouldings and decorations are a cost-effective way to replace missing details. Formerly, such detailing would have called for a skilled plasterer or for replication in wood, using built-up custom millwork. More important than the historical

accuracy of the material is how appropriate the decoration is for the style, period, and size of your house. This new collection from Focal Point gives still another choice to those looking for authentic reproductions. All of these mouldings come primed and ready to paint, and are indistinguishable from plaster or wood once in place. The Williamsburg Collection ranges in price from \$8 to approximately \$25 per linear foot.

A brochure on the new line will be available in early January for \$1; their color catalog is \$3. Order from Focal Point Inc., 2005 Marietta Road, N.W., Atlanta, GA 30318. (404)351-0820.

Gutter Cleaner



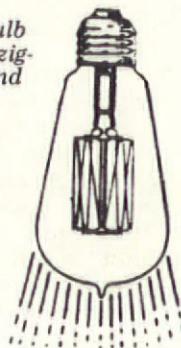
For most of us, keeping gutters and downspouts clear of debris means a twice-a-year cleaning expedition up the ladder. 'Leafgo', a novel debris catcher that fits in place of a conventional downspout elbow, is claimed by its maker to make house gutters self-cleaning. With an adaptor, it will fit most metal gutter drop outlets; it fits 'Raingo' vinyl gutter systems directly. Leaves and debris are separated from rainwater as it flows into the opening, where they are ejected through a window in the side. No rainwater is said to escape from the window, and the harder it rains the better it is supposed to work. Made from white vinyl, 'Leafgo' can be painted. It's 'Raingo' part no. RW 208, soon to be available through Raingo dealers nationwide. Its cost will be under \$10. For more information, contact Genova, Inc., Dept. OHJ, 7034 E. Court St., Davison, MI 48423. (313)744-4500.

Historical Bulbs

Following up on the successful introduction of their 'Phoenix' carbon filament light bulb, Bradford Consultants have gone a step further. The 'Phoenix', you may remember, is a reproduction of the early Edison-type carbon loop filament bulb. Now they've added another historic light bulb to the line: The 'Eureka T' features an authentic 'point' on the end, suggesting the original exhausting teat from the early days of lamp manufacture.

The 'Majestic' globe-type carbon bulb, another new addition to their line, is ideally suited to Art Nouveau fixtures where the bulb is exposed to view.

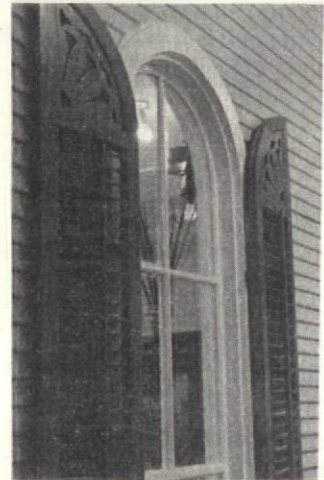
New Eureka bulb with 60 watts, zig-zag filament, and authentic teat.



The 'Eureka T' is \$6 per bulb, the 'Majestic' is \$5.25. Quantity discounts available. For more information send for a free catalog. Write Bradford Consultants, 16 E. Homestead Ave., Dept. OHJ, Collingswood, NJ 08108. (609) 854-1404.

Round-Top Shutters

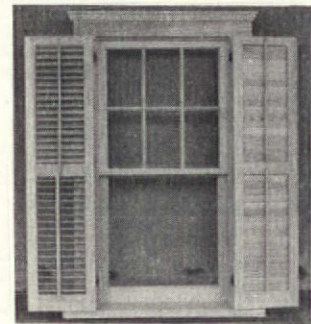
Located in an authentic 19th-century millshop in historic Galveston, Island City Woodworking is one of the few millworks producing operable, round-topped, louvered shutters. The firm steadfastly believes that the only suitable material for their exterior shutters is Florida red cypress, long known for weatherability and extended life.



A pair of these round-topped shutters with scrollwork trim, 6 ft.x3 ft., is \$350. The same pair with a flat top will cost \$300 in ready-to-paint condition. Cast-iron hardware for each pair of shutters is about \$10, with latch.

From the company literature:

Wood shutters provide storm and vandalism protection when closed. Louvers can be adjusted for ventilation and light control. Shutters played an interesting part in the social customs of turn-of-the-century Southern homes. In an era when 'visiting' and paying social calls was a popular pastime, closing one's shutters was an indication that the household was not receiving guests.



The firm also makes screen doors, window units, mouldings, turnings, porch columns, and fretwork. All work is custom and while there is no catalog, they will gladly respond to phone calls or written requests for estimates. Island City Woodworking Co., 1801 Mechanic St., Dept. OHJ, Galveston, TX 77550. (409) 765-5727.



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FOR SALE

CLAW LEG BATHTUB: Excellent cond. \$200. James T. Snider, 7194 Berkshire HL, Willoughby, OH 44094. (216) 946-7157.

IRON FENCING — hairpin design, approx. 230 ft. \$1800. Pat Kedrowski, 1740 Madison St., Steven's Point, WI 54481. (715) 344-0619.

PARLOR ORGAN: Walnut, c. 1880, comp. restored, pump electrified, one-of-a-kind find. \$1200. A. Korts, 4 Golf Ave., Pittsford, NY 14534. (716) 586-2303.

PLATE GLASS for window, 1/4 in. x 57 in. x 65 in., \$25. Pair of c. 1830 doors, 30 in. x 87 in., \$85. (201) 825-7388, Upper Saddle River, NJ.

GINGERBREAD from entrance of c. 1880 brick house. Good cond. Turn-of-the-century back bar, mahogany, 12-ft. mirror, Also, front bar & brass rail. Old street lights, quilted glass globes (2), primitive pantry cupboard. Box 41, Decorah, IA 52101. (319) 382-4308.

BATHROOM FIXTURES — 1905-1910, — cast-iron tub, white enamel in excellent cond., 60 in. overall, 17 in. deep, and 29 in. wide. White enamel, cast-iron corner basin, 19 in., excel. cond. White china water closet w/ 'flush-ette' type tank. Best offer. Joseph W. Davis, 70 Manchester Dr., Mt. Kisco, NY 10549.

TIN CEILING SQUARES, Victorian, 24 in. Approx. 2000 sq.ft. Good cond., old white paint, little rust. As is, where is. Karen Murphy, Nickerson Miniatures, Main St., Searsport, ME 04974. (SASE please). (207) 548-2966 days, (207) 567-4128 nights.

PULL CHAIN oak toilet and embossed bowl. Good condition. Larned, KS (316) 285-6109.

PRINTS, limited edition, from original paintings of historic structures by architectural artist Thomas R. Colletta. Full color prints, signed, numbered, titled, & on neutral ph (acid free) stock. Sent COD, via UPS. Mark Twain House, Hartford, CT, \$35; Copley Square, Boston 1898, \$35; Ellis Island 1905, \$65. (203) 727-9040.

JELLY CUPBOARD — Virginia piece w/ original red milk paint finish on pine. 2 drawers w/ Sandwich glass pulls over 2 wooden doors with wooden knobs. 1 shelf in lower section. 42 in. wide x 45 in. tall x 19 in. deep. \$450. W. Foster, 808 G St., S.E., Washington, DC 20003. (202) 543-0923.

ANTIQUE RUGS, Turkish, Caucasian and others. Various sizes, generally good cond. Prices, descriptions, pictures on request. And black, cast iron Glenwood kitchen range. Combination gas & wood, wood oven below and gas oven & broiler above. In good shape. \$500. Pictures avail. Robert Fleury, Box 97, Mill River, MA 01244. (413) 229-2322.

BATH FAUCETS: Victorian, brass. Oval, Victorian cast iron window caps, 5 ft. wide, and round top tall window sash, 8 ft. 6 in. tall. Mr. Moore, 135 E. Hwy. 24, Independence, MO 64050. (816) 252-8348.

PIANO, rosewood square. Ornate cabriole legs. Demorest 1850-1875, 81 in. L. x 41 in. W. x 37 in. H. \$1500. (615) 444-5578.

MOULDINGS and wainscoting from two 19th-century log houses. Material is denailed and dry. A good pick up load to be sold as one lot for \$200. (301) 898-7859.

WOOD COOK STOVE, Home Comfort, blue enamel, c. 1920, warming ovens, chimney, water tank. Home Atlantic wood cook stove, black, c. 1910, water tank, very decorative. Bathtub, c. 1860, copperlined, very deep, light weight, carved cabriole legs, hardwood rim. (212) 581-2301, NYC evenings.

VINTAGE AUTO to compliment your classic house. "MGA" mostly restored. New top & curtains, original factory shop manual, needs paint. \$2150. 2 TR4A's \$1500 for both. (315) 855-4368.

HOUSE PORTRAITS — original watercolor of your home. 16 in. x 20 in. painting w/ mat, \$75. Black & white drawing, \$45. Send 1 or 2 clear photos (returnable). Barbara Banuk, 324 Holmes St., Hanson, MA 02341. (617) 294-1721.

INK DRAWING of your home. Send clear photos. \$50. Roberta Lee, Box 208A, Washington Crossing, PA 18977. (215) 493-3466.

BOOKS & PUBLICATIONS

ILLUSTRATED HISTORY of a living Victorian village — Sea Cliff, Long Island. 3 tours to walk, & an illustrated glossary of Victorian architectural terms. \$6.95 (NY residents add \$5.00 tax). Thomas N. Traks, Box 161, Sea Cliff, NY 11579.

"**THE PROPERTY CONTROLLER**" provides owners with a detailed, organized & permanent record of renovation or general maintenance on their properties. Provides all owners or managers with specific facts in a ready-to-use notebook of preprinted charts. \$5.95 (GA residents add sales tax). Property Renovation Consultants, 3099 Maple Dr., N.E., Atlanta, GA 30305. (404) 237-4777.

"**RESIDENTIAL CONCRETE**" explains the basics, "Understanding Concrete," and the specifics, "Concrete Practice"; tells how to solve concrete problems, how to handle special finishes, & how to recognize faulty practices. 1983, 79 pp. 3 \$2 handling. NAHB Bookstore, Dept. OHJ, 15th & M St., NW, Washington, DC 20005.

MEETINGS & EVENTS

"**SUCCESSFUL REHABILITATION**" cosponsored by the National Trust for Historic Preservation, APT, and the National Park Service. The workshops will be Dec. 8-11 in New Orleans, Jan. 19-22 in San Francisco, and Feb. 23-26 in Savannah. Each workshop will be limited to 150 participants. Registration info. is available by writing to The Center for Preservation Training, "Successful Rehabilitation," National Trust for His. Preservation, 1785 Mass. Ave., N.W., Washington, DC 20036. (202) 673-4092.

THE NY HISTORICAL SOC. — A small but comprehensive exhibit on the great 19th-century masterpiece, "France & England in North America" by Francis Parkman. Depicting the course of the American conflict between France & England, the exhibit will be on view until April 22/84. Tues. — Fri., 11AM to 5PM; Sat., 10 AM — 5PM; and Sun., 1PM — 5PM.

VINTAGE HOME restoration courses: 6 Sat. courses to aid homeowners & contractors in providing quality work on their "older" structures. Jan. 14: Foundations & structural elements; Jan. 21: Fireplaces, chimneys, & safety issues; Jan. 28: Doors, windows, & stairs; Feb. 4: Electrical/plumbing & kitchens/bathrooms; Feb. 11: Roofs, exterior trim, & refinishing/painting; and Feb. 18: Interior trim, hardware, & lighting/decor. Brookfield Craft Center Inc., PO Box 122, Brookfield, CT 06804. (203) 775-4526.

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.

HELP...

...us find the manufacturer or a mail-order source for old-style twisted and twin lamp cord — the kind that's covered with woven silk or cotton. We know it's available today, newly made and UL classified — but we don't know who's making it or where to buy it. (The original twisted cord was often yellow or pale green; it was used for hung ceiling fixtures and other early electrical lighting devices.)

We get this question often. If you know the answer, please share it so we can publish it in The Journal. Write to Wiring, OHJ, 69A Seventh Ave., Brooklyn, NY 11217. Thanks!

The Editors

POSITION WANTED

PROFESSIONAL COUPLE, early 30s, 10 yrs. experience in writing, advertising, public relations, tourism & publications want to learn innkeeping. Will relocate, preferably Northeast; open to a variety of apprentice-type situations. Experience in old-house renovations, maintenance & gourmet cooking. Richards, 22 Fayette St., Brockport, NY 14420. (716) 637-2672.

"**WE WILL LOVE** your old house as you do." Hard-working, mature couple seek caretaker position in Nassau County, L.I. home. Restoration, groundwork, & odd jobs in exchange for rent. Terms negotiable. References avail. 50 Hileen Dr., Kings Park, NY 11754. (516) 269-9046.

REAL ESTATE

NEW HARTFORD, CT: Restored 1835 brick Federal on 1 acre bordering Farmington River. 9 rooms, 3 BR, 2 baths, wide pine floors, 6 f/p, porches. \$96,000. Also, 1836 Colonial — 8 rooms, 3/4 BR, 2 baths, f/p, woodstove, porch, sliding glass doors lead to decks overlooking river. \$91,000. And in Barkhamsted, CT — unspoiled 1770s center chimney Colonial. One time tavern & school has 11 rooms, 4/5 BR, 2 baths. 4 acres. \$110,000. Century 21 Moore & Alvord, 690 Main St., Winsted, CT 06098. (203) 379-7551.

SOUTHERN, NH: 100 acres + unspoiled 6 room old Cape Cod home w/ attached garage. Wood shed, cobbler's shop. Approx. 30 acres of open field. House in good cond., but needs modernization. Picturesque setting. \$145,000. Michael Sorel, realtor (603) 623-8822.

CHICAGO: Pullman Historic District, 1880, 3-storey house (1/2 of duplex), fireplaces, high ceilings, elegant stairways, double parlor, 2 baths, garage. Priced under market at \$79,000. All offers considered, owner financing at 10%. Frank Beberdick, 635 E. 111th St., Chicago, IL 60628. (312) 568-7487.

COLUMBIA COUNTY, NY: 1890s farmhouse, 80% restored. 5+ BR, 2 baths, fully insulated & heated, large kitchen, library w/ woodstove, full basement. 1.6 acres, carriage house, herb garden. 2 hrs. NYC, 50 min. Tanglewood, near ski areas, Amtrak. \$68,500. Will consider rental. (212) 864-6355 NYC.

NEW HAMPSHIRE: Handsome Federal home w/ barn on 4 acres in Dartmouth/Lake Sunapee region with colleges, skiing, golf, lakes nearby. 12 rooms, many original details preserved. \$89,000. Nancy H. Isaacson, 6642 Burkittsville Rd., Middletown, MD 21769. (301) 371-6036.

ATLANTA, GA, 40 min. from downtown. Late Victorian, c. 1900, completely restored, 2400 sq.ft., heart pine floors, 12-ft. beaded ceilings, 5 f/p. All new electric, heating, plumbing, insulation. Gourmet kitchen, formal LR, DR, 3 BR, basement workshop, stained-glass entrance. 90s. J or P Lambert, 1653 Johnson Rd., Atlanta, GA 30306. (404) 872-4084.

CHARLESTON: 1835, 11-room single family home. Cypress, 3 porches, brick terrace in walled back yard. 4 f/p, 2 BR, small sunroom off large bath w/skylight, dressing room, library, LR/DR. Substantially renovated. \$90,000. Taylor, 103 Alexander St., Charleston, SC 29403. (803) 722-6849.

UPSTATE NY — church/parsonage nestled in tiny hamlet, c. 1890. Church, 40 ft. x 60 ft., hand-hewn stenciled beams, wainscoting, slate roof, oak floor. Parsonage, 7 rooms, 2-storey, partially restored, country kitchen. \$25,000. (212) 226-0919, NYC.



CENTRAL PENN. — c. 1850 large frame vernacular house w/ cupola and large double decker porches. 3 BR, f/p, new plumbing and central heating + woodstoves. 75% restored. \$39,000. PO Box 444, New Bloomfield, PA 17068. (717) 582-4324.

NEWPORT, RI: 2 large Victorian homes converted to apt. houses consisting of 11 apts. Extensive work needed on 1, minimal work on the other. \$176,000. Owner will finance after substantial down payment. (401) 846-7929.

NEWMAN, GA: Queen Anne, 90% restored, over 3200 sq. ft. with 4 BR, 2 baths. In Nat'l Register neighborhood with many Victorian extras. 35 min. from Atlanta. Glenda Davis, 29 Nimmons St., Newman, GA 30263. (404) 251-0376.

TULSA, OK area. 1918, 2-storey farmhouse in small town, wrap-around porch, 3 BR, 1½ bath, double parlor. Dining room w/ built-in china cabinet, kitchen, den. Pocket doors, beveled glass, bath modernized, insulated. Needs some work. Detached garage. Commute to Tulsa, Stillwater. \$43,500. Andrew Glaus (317) 922-3739.

BRENTWOOD, L.I. — historical, spacious 10-room Colonial, and a 2-bedroom cottage on 1 acre. Short walk from RR, and shopping center, school, etc. In excellent repair. 2 f/p, + den, library, 5 BR. Wrap-around porches. It has to be seen to appreciate its beauty. (212) 379-1573 or 379-9013.

FALL RIVER, MA: 1843 documented Greek Revival mansion, in the Nat'l Register. Designed by famous American architect, Russell Warren. 16-room home on 1½ acres. A six-room rear wing with kitchen facilities & 1½ baths was planned as servants' quarters, but presently serves as an antique shop. \$250,000. Federico Santi or John Gacher (617) 678-7276.

ROSELLE, IL — 30 mi. W. of downtown Chicago, walk to train & shopping. American 4-square, 1920, 2½ storey, 3 BR, 1½ very unique bathroom, oak & ceramic tile in kitchen. Oak woodwork throughout, spiral staircase built around bookcases leading to full finished basement with f/p (done with old woodwork from other old house). New 3-car garage. Privacy, fenced lot. \$81,900. (312) 894-5678.



JERSEY CITY, NJ: Award-winning 1887 Queen Anne 3-storey brick townhouse restored to original cond. by architect/owner. 2 BR, dbl. parlors, DR, EIK, 1½ baths, laundry. Nat. woodwork throughout, stained glass, 3 mantels, 2 coal stoves. New plumbing, elec., roof, skylights, full insul. Bergen Hill Hist. Dist., conv. to PATH/ NY buses. \$65,000. Owner, (201) 451-5536.

OLD IRELANDVILLE in the Finger Lakes north of Watkins Glen (near race track). Renovated Victorian 12 room house ready for interior decorating with large barn and 8 acres (more available) bordered by a stream. "Willowbrook" would make an excellent chateau/office/home for a small estate winery. John Freeman, American Life Foundation, Box 349, Watkins Glen, NY 14891.

RESTORATION SERVICES

MOULDMAKERS to restore/build to order indoor and outdoor architectural details, ornamental decoration, in all materials. (212) 243-0356 or (201) 432-1880, after 8PM.

UPON COMPLETION of the Elissa project, our restoration specialist team is avail. to travel anywhere after Jun/84. Prime experience in maritime & architectural woodworking. Many years experience with all phases of wood restoration, re-creation & refinishing, museum quality antique conservation, wood graining, and stenciling. National references. Rinn or Karen Wright, PO Box 18034, Steamboat, NV 89511.

PORTRAITS of homes with distinctive architecture. Acrylic on canvas, unframed, approx. 24 in. x 36 in., \$400-\$600. Conn. architectural artist, Thomas R. Colletta. Comission inquiries welcomed. C/O Wayne R. Pierce, 84 Silver La., E. Hartford, CT 06118. (203) 727-9040.

THE HOUSEWORKERS INC. complete restoration, renovation design, & construction service. Traditional carpentry, architectural antiques restored, heart pine floors installed, interior & exterior millwork & stairs. N. Central Alabama. John Sadler, The Houseworks, Inc., 508 Maiden La., Bluff Park, AL 35226. (205) 979-7794.

ORNAMENTAL PLASTER restoration: Mouldings, medallions, and brackets custom run & cast. Light domes, niches created on site, or restored. Museum references, time-honored traditional techniques & modern materials. We restore any plaster interior from lath to finished product. Fully insured, will travel. Russel Restoration of Suffolk, (516) 765-2581, NY.

STENCILLING: Specialize in original & authentic reproduction designs. Victorian or country. Walls, ceilings, & floors. Itinerant Stenciller, Victorian Palette, 423 Elm St., Kalamazoo, MI 49007. (616) 343-8671.

HOUSE PORTRAITS in pastel of your home from clear photos. 8 in. x 10 in., \$7.50; 10 in. x 14 in., \$12.50, 16 in. x 18 in., \$27.50. For further info send SASE. Leonard Pranaitis, 402 Prospect St., East Chicago, IN 46312.

WANTED

VIRGINAL, harpsichord or clavichord: pre-20th century. Antique wooden pool table, pre-1935. Rolls Royce 25/30, Wraith or Silver Wraith, Sedanco, Coupe or roadster. Parts for 1940 Lincoln Continental. Jim Chisman, PO Box 1111, Clemson, SC 29633. (803) 639-2939, evenings.

EDWARDIAN DRESSES and blouses, elaborate, white, c. 1900-1910. Also, old lace. Please send photos or descriptions, sizes, & prices. Sandy Ziebell, 945 San Ramon Court, Mt. View, CA 94043.

LINOLEUM — spatter pattern on off-white ground. Need 18 running ft., 6 ft. wide or equivalent. Would consider used in very good cond. S. Hunter, Box 412, Alexandria, VA 22313.

OLD CHRISTMAS or decorative working lightbulbs. Joe Kimball, 29-A Rivoli St., San Francisco, CA 94117. (415) 566-0941.

SOMEONE in the Boston or Cape Ann area to teach me upholstery. I have furniture. Please write and include costs for classes. I will work in exchange for services. C.P. Thornhill, 8 Thresher St., Saugus, MA 01906.

STAIRCASE, 17 tread, with 40 ft. of banister rail. Walnut, mahogany, oak if decorative — with right turn. Fred Altwegg, RR 4, Box 1, Junction City, KS 66441. (913) 238-2445.



PHOTOGRAPHS, sketches, diaries, letters, & information to assist in restoration & interpretation of military buildings at Ft. Larned, KS, c. 1859 to 1878. George Elmore, Park Technician, Fort Larned Nat'l. Historic Site, RR 3, Larned, KS 67550.



Having A Meeting? Or Seminar? Or Workshop?

A free back issue of The-Old-House Journal makes a thoughtful take-home memento of your meeting. And it's also a helpful introduction to the kind of back-up information your registrants can get after the Workshop is over.

For preservation groups and neighborhood associations that are holding a meeting or any type of "old-house revival," we'll send back issues and lists of previously published articles that are still in print — FREE.

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To obtain this free material, just tell us about your event and send your request to: Deborah Litt — Group Services Coordinator, OHJ, 69A Seventh Ave., Brooklyn, N.Y. 11217. (212) 636-4514.

NEW BOOKS FOR OLD-HOUSE PEOPLE

Salvaged Treasures by Michael Litchfield and Rosmarie Hausherr

This is a hefty book filled with lovely photos, but you won't just leave it lying on your coffee table. The useful text and drawings show you how to buy, restore, and make the best use of architectural salvage. Combining imagination with common sense, the author explains how to use salvage items for every feature of your house: woodwork, windows, doors, & hardware; plumbing; lighting fixtures; exterior & interior metalwork; masonry; structural elements. The chapters include specific safety tips and lists of the necessary tools for each project under consideration. There's even a special section on how to salvage and move an entire house. 253 pages, hardbound.

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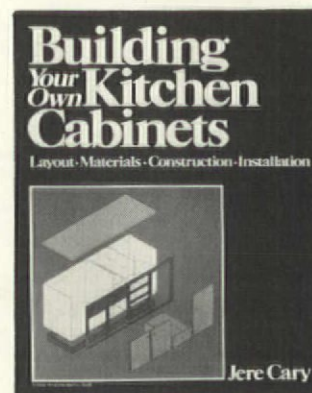


Building Your Own Kitchen Cabinets by Jere Cary

We all know that prefab kitchen cabinets are often unattractive, and that semi-custom cabinets can be terribly expensive. That leaves building your own cabinets — and this job is well within the capabilities of a do-it-yourselfer with basic carpentry skills. If you fit that description, here's the book you've been waiting for. Straightforward instructions and over 150 illustrations see you through every step of the job — from basic kitchen organization to constructing and installing the cabinets. This excellent book — from the publishers of *Fine Woodworking* — also has information on estimating costs, buying hardware, selecting different woods, and much more. 144 pages, softbound.

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\$13.95 postpaid



Wallpapers by Richard C. Nylander

Fabrics by Jane C. Nylander

These newly published books hold carefully screened, usable information for those who are ready to start decorating their old homes. The wallpaper book covers the years 1700 to 1910, with major emphasis on 1870 to 1910. The fabrics book (extensively updated and redesigned for this edition) covers the years 1790 through 1900. Both books provide you with current information on sources: You'll find out which manufacturers are producing materials for the period of your house. All the fabrics and wallpapers listed in these handsome, illustrated books were chosen for their appropriateness, so much of the hard work has been done for you. Total 287 pages, softbound.

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Two Volumes \$21.90 postpaid



The Naughty Nineties

This book first came to our attention when someone gave it to us as a gift. We've had so much fun with it since then that we decided to offer it to other members of the OHJ Family! It's not easy to describe this book. Perhaps its subtitle says it best: "A Saucy Pop-Up Book For Adults Only." It's the sort of gift most likely to get passed around. This book is loads of fun — sort of a comic relief from the hard work of house restoration. And while it certainly is naughty, it's not at all tasteless or offensive. We think you'll agree: It's the perfect present for all vibrant Victorians! Hardbound.

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The Old-House Bookshop

Old House Woodwork Restoration

This is the first book we've found that deals exclusively with restoring architectural woodwork. The author, a skilled restorationist, combines a sensitive attitude toward preservation with practical advice and step-by-step instructions. This book is the best guide we know on how to strip paint from wood & then select a finish. If you have to get to work on your doors, trim, siding, staircases, floors, and all the rest, this book is just what you need. 200 pages, softbound.

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Paint Magic

In this book, author Jocasta Innes explains all the traditional decorative painting techniques. And there are helpful illustrations and step-by-step instructions explaining how to adapt them for contemporary tastes and needs. Rag-rolling, dragging, color-washing, tortoise-shelling, stenciling, sponging, graining, gilding, glazing, spattering, stippling — if you don't know what each of these is and how to do it, here's the book for you. 237 pages, hardbound.

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The Kovels' Collectors' Sourcebook

Here's the perfect book for collectors of every interest. It covers 87 different collectibles categories, from ivory to beer cans and from barber poles to pewter. You'll find books and newsletters on your subject, price guides, clubs of like-minded enthusiasts, sources of supplies, and a lot more. There's information on conservators, appraisals, auction houses, booksellers, matching services, professional associations — even on decoding ad copy. 374 pages, softbound.

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The Tasteful Interlude

256 rare photographs document the furnishing and decorating styles of primarily middle-class American homes, providing the fascination of this handsome book. Author William Seale has retrieved photos from historical archives as well as private sources, and they're a visual chronicle of changing American taste from the Civil War to World War I. A helpful guide for anyone interested in the interior decoration of period homes. 284 pages, softbound.

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Victorian Architecture

This book is a one-volume facsimile edition of two classic architectural pattern books dating from 1873 & 1881. It's a comprehensive guide to Queen Anne, Italianate, Eastlake, & Gothic Revival styles, with floor plans, elevations, and perspective drawings. There are thousands of illustrations of ornamental details, including cornices, brackets, bays and dormers, porches, fences, windows and window caps, doors, mantels, and ironwork. 178 pages, softbound.

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The Art Of Decorative Stenciling

This beautiful volume isn't a history book or a pattern book — there are plenty of those. This is simply the best book we've ever seen on how to stencil. There are clear, easy-to-follow chapters on making stencils, choosing brushes, tools, and paint, and on application methods. Stenciling experts Adele Bishop and Cile Lord explain all the details, including layout. There's even a section on building up complex patterns from multiple stencils. 198 pages, softbound.

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Century Of Color

This is the most comprehensive guide available to historically-accurate exterior paint colors. It features 100 color plates — from "plain" Victorian & vernacular Classic houses to showcase homes. Plus there are Affinity Charts, with 200 color combinations diverse enough to stimulate everyone's aesthetic taste. The book also has a bonus: a large color chip card displaying the 40 colors of Sherwin-Williams' authentic paint line, Heritage Colors. 108 pages, softbound.

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The Ultimate Where-To-Find-It Guide

NEW!

1 The Old-House Journal Catalog is the "Yellow Pages" for pre-1939 houses. In this comprehensive buyer's guide are listed hundreds of hard-to-find old-house products... the kind that hardware store clerks will assure you "aren't made anymore."

2 The Catalog is the most complete and authoritative directory of the field. It lists 1,251 companies; almost 10,000 individual items and services have been compiled. Every listing is carefully screened by the editors of The Old-House Journal. Hard-to-find products, including marble mantels, hand-printed wallpapers, wooden porch ornament, and brass lighting fixtures, are now easy-to-find.

3 The Catalog is crammed with NEW information: There are 259 NEW companies that didn't appear in the previous edition. Also, 773 of the other listings contain NEW information — new products, new prices, new literature, new addresses, and new phone numbers.

4 Another new feature: a State Index that groups Catalog companies by city and state. This index allows you to quickly find the listed old-house suppliers that are located nearest you.

5 And for companies that aren't near you, the Catalog gives all the information you need to do business by mail or phone. The Company Directory lists full address, phone number, and what literature is available — and the price, if any.

6 The Catalog Index is meticulously cross-referenced. For example, if you're trying to find "ceiling rosettes," the Index tells you that the item will be found under "ceiling medallions."

The Old-House Journal CATALOG



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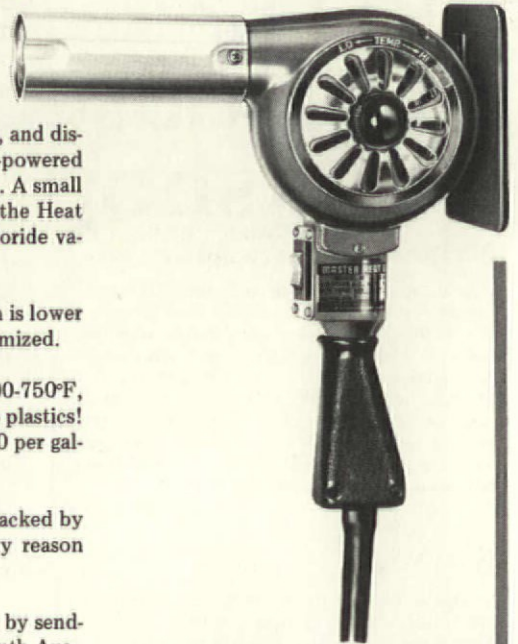
Nearly 10,000 OHJ subscribers have bought the Master Heavy-Duty Heat Gun, and discovered the best tool for stripping paint from interior woodwork. This electric-powered heat gun softens paint in a uniform way, so it can be scraped off with a knife. A small amount of chemical cleaner is suggested for tight crevices and clean-up, but the Heat Gun does most of the work. It reduces the hazard of inhaling methylene chloride vapors present in paint removers.

Another major safety feature is the Heat Gun's operating temperature, which is lower than a propane torch or blowtorch. Thus, the danger of vaporizing lead is minimized.

The Master HG-501 Heat Gun is an industrial-grade tool. It operates at 500-750°F, draws 15 amps at 120 volts, and has a rugged, die-cast aluminum body — no plastics! It isn't cheaply made or cheaply priced. But paint remover is going for \$15-20 per gallon ... so if you use the Heat Gun just a few times, it pays for itself.

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You may order your Heat Gun by filling out the Order Form in this issue, or by sending \$72.95 (includes fast UPS shipping) to The Old-House Journal, 69A Seventh Ave., Brooklyn, NY 11217.



The Two Best Heat Tools For Stripping Paint

The Heat Gun has been a lifesaver for the 10,000 OHJ subscribers who have to strip paint from ornamental woodwork, shutters, window frames, and similar surfaces. But we're often asked if there's a comparable tool for larger jobs such as exterior clapboards (a task that takes forever with the Heat Gun). After testing all the available tools, the editors of The Old-House Journal are ready to recommend the best tool for the job: the HYDElectric Heat Plate.

Drawing 7 amps at 120 volts, the Heat Plate's electric resistance heating coil heats the surface to be stripped to a temperature of 550-800°F. A nickel-plated steel shield reflects the maximum amount of heat from the coil to the surface. And among the Heat Plate's safety features is a wire frame that supports the unit, so you can set it down without having to turn it off.

Gripping the Heat Plate by its cool plastic handle, you hold it close to the paint surface and soften the paint. Then you move

the plate along and scrape away the loosened paint with a scraping tool. It's that simple! With a little practice, you can remove paint rapidly in one continuous motion. This procedure may remind you of using the Heat Gun, but that's where the similarity ends. The Heat Plate isn't efficient for the small fussy work that's so simple with the Heat Gun: mouldings, corners, recesses, turned wood such as balusters. What the Heat Plate is designed for — and does better than anything else — are the big jobs: clapboards, shingles, flush doors, large panels, and any flat surface.

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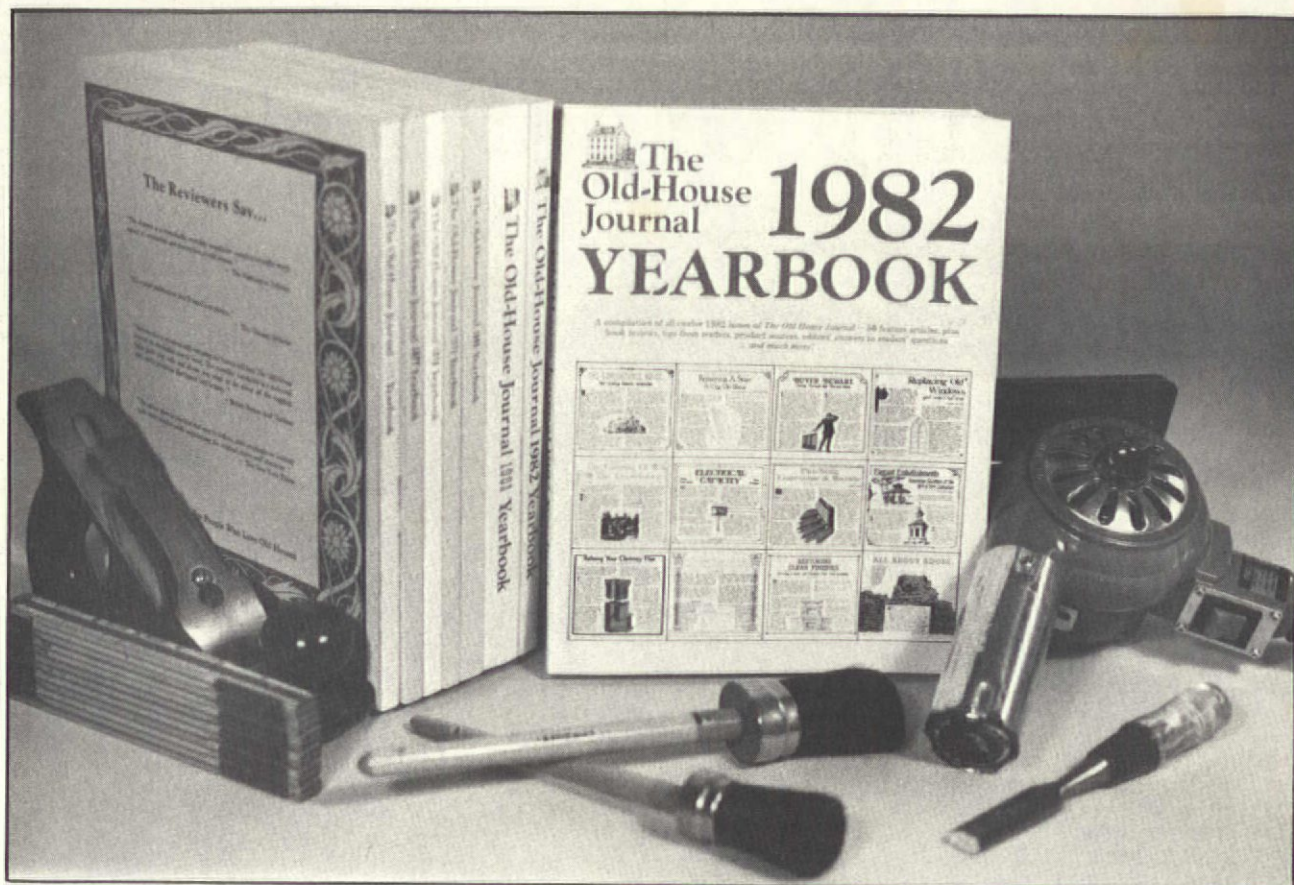
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opinion...
Remuddling of the month



THE LETTER that accompanied the photo above really says it all: "My daughter, Kendall Atchison, took this photograph in Canon City, Colorado, a town filled with charming examples of Victorian architecture. The homes, many small cottages with whimsical towers and gingerbread ornamentation, seem to have escaped

the remuddling craze, at least on the outside. This poor house is a notable exception.

"IT HAS two faults. First, the exterior has been encased in aluminum siding. (Judging from the brick corbelling peeking out at the top, the house probably was brick.) Second, while awnings might have been

appropriate for the house, particularly because of the strong Colorado sun, these ugly aluminum additions have no place on a 19th-century house."

ACCORDING TO Ms. Atchison, her sixteen-year-old daughter exclaimed upon seeing the house, "That's a Remuddling of the Month!"



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