



The Old-House Journal

Shopping For Columns

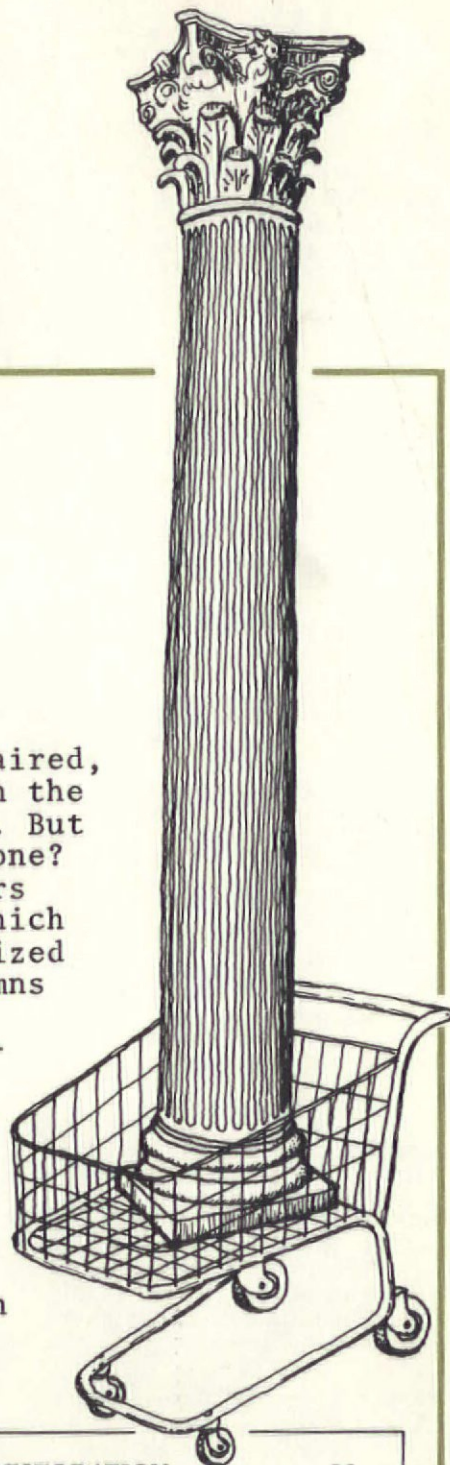
by John Leeke



ARCHITECTURAL COLUMNS can often be repaired, of course: I wrote an article back in the October 1982 issue that tells you how. But what if the old columns are too far gone? Or missing altogether? Most homeowners are not set up to manufacture replacements, which demands advanced carpentry as well as specialized equipment. Even placing an order for new columns seems to require a great deal of knowledge about their proper size and shape, their load-bearing capacity, and their construction.

YOU MAY ALSO wonder where to get ornamental columns. In this article, I'll explain your buying options and tell you who makes columns. Most important, I'll give you pointers on what the manufacturer needs to know to deliver new columns that exactly match your specifications.

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PRESERVATION MONEY BASICS

"Gee... I Wish I'd Taken Pictures"

PROJECTS are always behind schedule; to stop and take pictures seems like just another delay. It's especially difficult if there's a hired contractor on the scene. "Excuse me, sir, could you hold that pose for a moment?"

CLEM SAYS that when he first moved into his brownstone (then a boardinghouse), he didn't take many pictures of the depressing sight because he was "sure he could NEVER forget such a mess." But, inevitably, memory fades and it's hard to remember that the house wasn't always "done."

FOR A HOMEOWNER with an average old house, the most compelling reason (if not the best one) to take pictures is to impress people. If you say to family and friends, "You should have seen this before," they will have no real idea of what you've been through. But show them some pictures and watch them gasp.

THERE ARE practical reasons, too. You never know when you might want to refer to that record of existing, perhaps original, conditions.

SERIOUS old-house owners have another reason for taking pictures. Good documentation of the house and the project is kept in a notebook that belongs not to the current owner, but to the house. It's passed on with the deed. (Just think if you'd had such a thing when you started!)

TAKE PICTURES from the day you buy the house. Photograph every room even before you move in, so furnishings won't be in the way. Almost none of us take enough process pictures. The dramatic impression made by a "before" and "after" set may be enough to impress friends, but the "during" shots are often more revealing.



IF YOU can't always stop to take pictures, set a schedule. Take photos, say, every Saturday morning between 9 and 11.

MOST AMATEUR photographers take only overview shots. Details are important. Squeeze into tight spaces. Take closeups. Record the hardware, not just the door. Get the picture?

YOU DON'T have to be a pro to take useful, exciting renovation photos. I used to think I needed fancy equipment (especially for the interior shots). Actually, I've found all I need is a \$125 35mm camera with a lens or two. (A wide-angle lens comes in handy.) For lighting, available light is plenty in a surprising number of cases. When it's not, a couple of clip-on garage lamps with regular bulbs works fine.

IMPORTANT PHOTOS, I've come to believe, should be taken on black-and-white film. It's cheap to take lots of shots and develop negatives with a contact sheet, then print only a few choice ones. And b&w is more permanent. We take some slides or color snapshots when we have extra time to reload the camera for "gee-whiz" photos to show the folks.

MYSELF, I'm going to take pictures from now on. Of everything. I can't believe how many shots I've missed -- and how many would be great to have for OHJ articles! This time I really mean it.

Patricia Poore

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Post-Victorian Domestic Architecture

The Neo-Colonial House

It's not Victorian -- but it has the blocky massing of the typical late Victorian house.
 It's not Colonial Revival -- even though it has some details inspired by Colonial prototypes.
 Houses like this (and many thousands of them were built) became a new style unto themselves.

by Clem Labine

AS YOU STROLL down the street in many turn-of-the-century neighborhoods, you come across houses that don't show up in any of the style manuals. These houses have the massing and asymmetry of Victorian houses of the 1880s and 1890s. But they also have classical details that we have come to associate with Colonial-era or Colonial Revival houses: Palladian windows, classical porch columns, dentilled cornices with swags and garlands, fanlight doorways, and pedimented gables. The shape says "Victorian," but the decorative details say "Colonial."

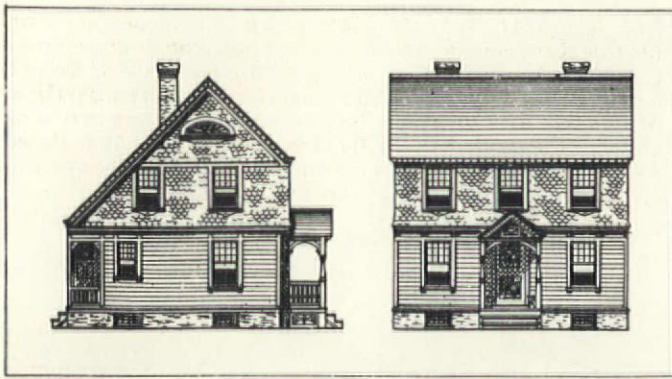
MOST NEIGHBORHOOD STYLE BOOKS--when they deal with this type of house at all--call it Colonial Revival or Classical Revival. But this is a misleading and imprecise use of those terms. To distinguish these homes from the "pure" Colonial Revival dwellings of the post-Victorian era, we are going to call these houses "Neo-Colonial." To see why, we have to look at the origins of the Colonial Revival movement.

THE COLONIAL REVIVAL got its first inspiration from the restoration of Mt. Vernon in 1866. (This is considered the first historic preservation project in the U.S.) The 1876

Centennial Exhibition in Philadelphia fanned the flames further with its replica of a cozy colonial kitchen. The immediate effect was to make the spinning wheel a required decorative object in every AMERICAN home. But in 1876 little interest was shown in living in actual reproductions of colonial homes; these early houses were still regarded as crude.

IN THE 1880s and 1890s, the predominant architectural style was Queen Anne, which was an import from England. Soon, however, the Queen Anne style was transmuted into something quite unlike anything Mother England had ever seen. By building in wood rather than masonry, and by adding details based on this country's colonial roots, architects consciously strove to make an architecture that was "American." The Palliser brothers wrote in the introduction to their 1887 pattern book "New Cottage Homes":

"...it would be folly for us who live in the nineteenth century, a nation noted for its inventive genius, to undertake to transplant to this new country any foreign style which was perfected centuries ago. Instead, there is springing up a National style which is becoming more distinctive in character, and unlike that of any other nation."



One of the first examples of an "old colonial" house for the middle class was this takeoff on a New England saltbox from Palliser's 1887 "New Cottage Homes." The design mixes clapboards and shingles — typical of the Queen Anne houses that were popular at the time.

The Search For An American Style

THE SYMBOLS of this new national style were shingles (from the simple homes of poorer colonists) plus classical details that adorned the grand Georgian mansions of the wealthy. But true reproduction houses were not to come until later. First, Queen Anne houses began to sprout such "old colonial" touches as classical porch columns, Palladian windows, and cameo (oval) windows. These transitional houses are the ones we're calling Neo-Colonial.

ONE OF THE MOST INFLUENTIAL MODELS for the "old colonial" style was the John Hancock house. The Boston home of the most prominent signer of the Declaration of Independence was demolished in 1863. But before it fell, a set of measured drawings was made. The drawings made it possible for the state of Massachusetts to erect a replica of the Hancock house as its pavilion at the 1893 Columbian Exposition in Chicago. The authenticity of the Massachusetts pavilion made it a hit of the fair. And its success with the public signalled architects and builders that the market was ripe for buildings in the "old colonial" style.



A full set of measured drawings of the Hancock house in Boston (built 1740) was made before the house was demolished in 1863. In the 1890s, these drawings became a source of inspiration for the champions of the Colonial Revival style.

TASTEMAKERS OF THE PERIOD, bored with Victorian opulence, eagerly embraced the new style. Adjectives such as "refined," "chaste," "simple," "restrained," and "dignified" were used to describe original colonial houses. For example, in their 1889 book "American Domestic Architecture," architects John Calvin Stevens and Albert Winslow Cobb said: "...the classic doorways and windows, cornices and porticoes of our colonial buildings are instinct with a delicacy—a genuine refinement, which in itself bespeaks the high character of the men who did such work." After such words, who could resist wanting a similar home?

The Neo-Colonial Style

THE ERA between the end of Victorian exuberance and the full flower of the academically correct Colonial Revival was one of design turmoil. And many of the houses built during those 15 years (1895-1910) reflect this transition in taste.



This 1903 Neo-Colonial has the asymmetry of the typical late Victorian Queen Anne, but also includes a Palladian window and a pedimented porch with Doric columns — symbols of the newly fashionable "old colonial" style.

DURING THIS PERIOD, architects of the wealthy were scouting for authentic colonial details for the "cottages" of their well-heeled clients. But the speculative builders and publishers of the architectural pattern books were concerned with more mundane matters: What could they sell at a profit? If you were a speculative builder, it was easier—and more profitable—to keep designing and building the kind of house with which you were already familiar. Builders merely changed the ornamental details in keeping with the new colonial fashion.

BY 1910, builders for the middle class became familiar enough with the new colonial idiom so that the homes they constructed were fair copies of the 18th century prototypes. These are the houses that today are readily identified as Colonial Revival. (In a few cases, the copy is so good that a novice can't tell whether it was built in 1810 or 1910.)

THE GENERAL PUBLIC, too, is slow to accept radical changes in style and taste. So it is



NEO-COLONIAL — In the photo at left, this turn-of-the-century house looks like a fair copy of an early 19th century Greek Revival temple house. Viewed from this angle, the house would be classed as a straightforward Colonial Revival. But viewed from another perspective (below) the house retains the corner tower and asymmetry of the Victorian Queen Anne style. The wrap-around porch adds to the late Victorian look. It's this combination of Victorian massing with colonial details that marks the house as Neo-Colonial.



COLONIAL REVIVAL — This 1897 house in Newport, R.I., shows hallmarks of the true Colonial Revival style: Rectangular shape with a symmetrically arranged facade, plus classical details borrowed from the Georgian style. The classical ornamentation includes a cornice with dentils and modillions, scrolled pediments over first floor windows, fanlight doorway, and a formal columned porch. The house is a successful adaptation of designs used for the homes of wealthy New England merchants at the end of the 18th century.

Photo: The Preservation Society of Newport County

not surprising that the 1900 buying public wasn't demanding exact reproductions of the small, simple homes of the colonists. To turn-of-the-century home buyers, there was something reassuring about purchasing big, roomy houses similar to those they had known as children. If the big new house had ornamentation in the "old colonial" style, that was all it needed to appear up to date.

A Reflection Of The Times

NEO-COLONIAL HOUSES--large, well-built, and comfortable--provide tangible evidence of the cultural cross-currents that were sweeping America at the time they were built. Neither Queen Anne nor colonial, these houses are a style unto themselves--a style that has not been treated in any serious manner by architectural historians.

THE MAJORITY of Neo-Colonial houses were built from 1895 through World War I. They are most common in the Northeast, Midwest, and Atlantic seaboard states, where Georgian houses were originally constructed. Because they comprise a large, identifiable housing stock with a clear architectural heritage, they deserve their own style designation.

WE SELECTED the term Neo-Colonial because the words seem to best reflect the physical and historical facts. The dictionary says that the prefix "neo-" means "...in a new and different form or manner." This term seems exquisitely appropriate for the houses illustrated in this article. The classical decorative details of the Georgian colonial originals have certainly been used in a new and different form.

Victims Of Remuddling

THESE HOUSES have long been regarded as white elephants "without any architectural style" by people who didn't understand their history. Consequently, many of these stately homes have been remuddled in a misguided attempt to make them look modern.

IF YOU ARE FORTUNATE ENOUGH to have a Neo-Colonial home, you'll have to be resourceful in your restoration because very little has been written about them. The painting of the exterior has to be a compromise between the deep rich colors of the late Victorian era and the white and pastels of the Colonial Revival. For example, if you paint a Neo-Colonial white you'll create a literal white elephant. On the other hand, if you use one of the dark Victorian color schemes you'll obliterate the delicacy of the colonial details.

ONE SUCCESSFUL color combination is a reddish brown body with cream trim and dark red sash. Another documented scheme is a warm grey body with golden yellow trim and barn red shutters. You'll find these, and some other appropriate color schemes, in the book "Century of Color."

WE LOOK FORWARD to the day when old-house lovers will welcome Neo-Colonial homes into the family of recognized historical styles.



A Neo-Colonial Sampler

TOP: This large 1912 house with its asymmetrical massing and wrap-around porch still echoes the Queen Anne houses of the 1890s. Nods to the new colonial fashion include the Palladian and oval cameo windows on the front, modillioned cornice, balustrade on the porch roof, and Ionic porch columns.

MIDDLE: This house has the basic appearance of a Greek Revival temple. But the side bay with the pedimented cap, corbelled chimney, and wrap-around porch imparts a picturesque quality that harkens back to the Victorian era.

BOTTOM: A Palladian window in the dormer, modillions on the cornice, oval cameo window, and Ionic porch columns proclaim the new colonial style. Despite its up-to-date ornamentation, the shape of this 1910 house shows the builder's lingering fondness for the Queen Anne style.

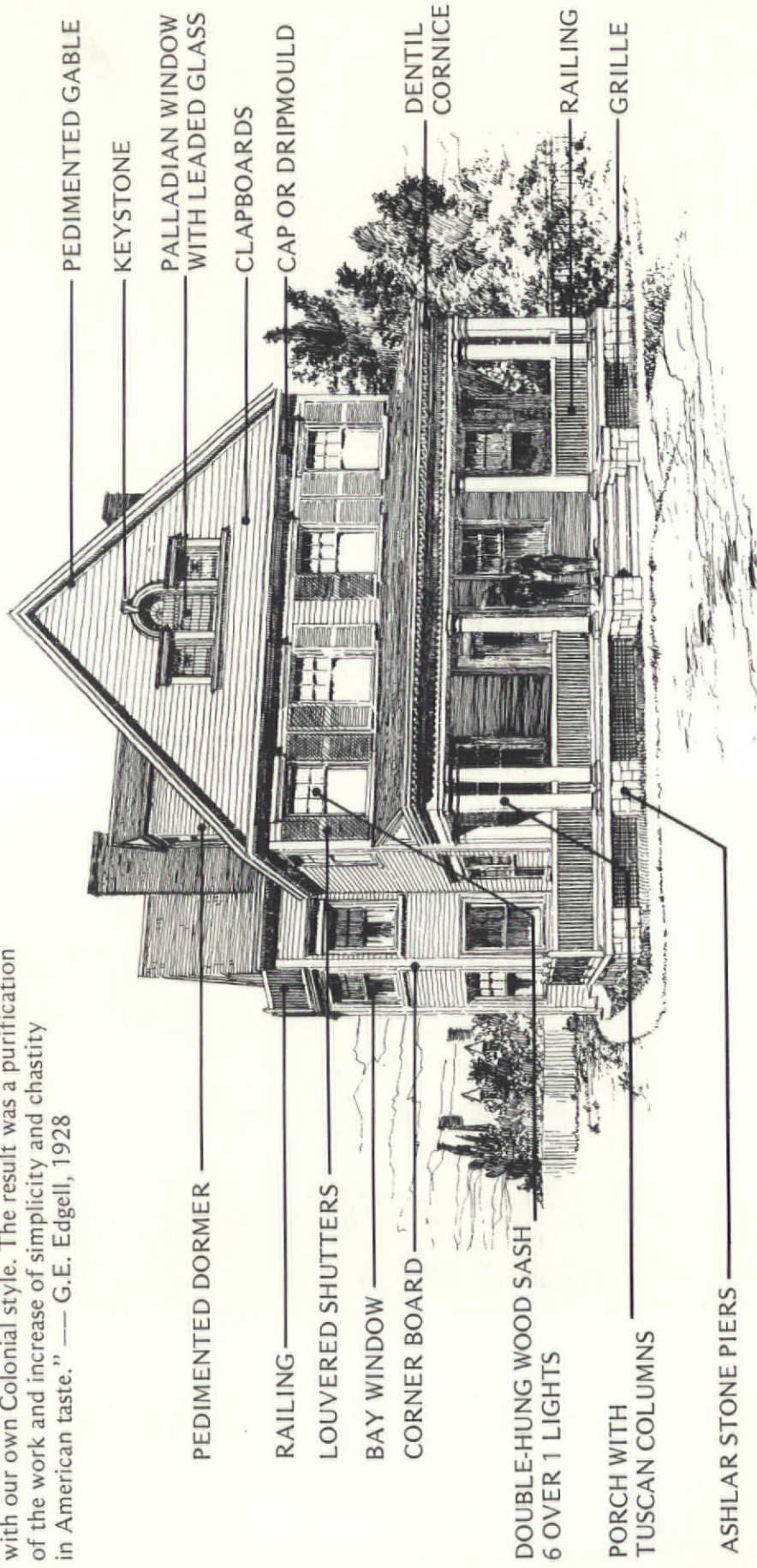
Reading The Old House

BY JAMES C. MASSEY

The Neo-Colonial House (Colonialized Victorian)

"Towards the end of the century . . . picturesqueness ceased to be the chief aim of the designer and sobriety became the vogue . . . The Romantic emotions which had encouraged Medieval chateaux, chalets, and half timber, came to be associated with our own Colonial style. The result was a purification of the work and increase of simplicity and chastity in American taste." — G.E. Edgell, 1928

RESIDENCE ON CLEMENS AVENUE, SAINT LOUIS,
E.A. MANNING, ARCHITECT.



EARLY COLONIAL REVIVAL DESIGN FEATURES: BLOCKY, VICTORIAN MASSING WITH OLD COLONIAL DETAILS SUCH AS CLASSICAL COLUMNS, MOULDINGS, & CORNICES; PALLADIAN WINDOWS, SMALL PANES.

SOURCE: INLAND ARCHITECT, NOVEMBER 1893
FURTHER READING: *THE COLONIAL REVIVAL*
1977, WILLIAM RHOADS



MINOR REPAIRS OF CLAPBOARDS

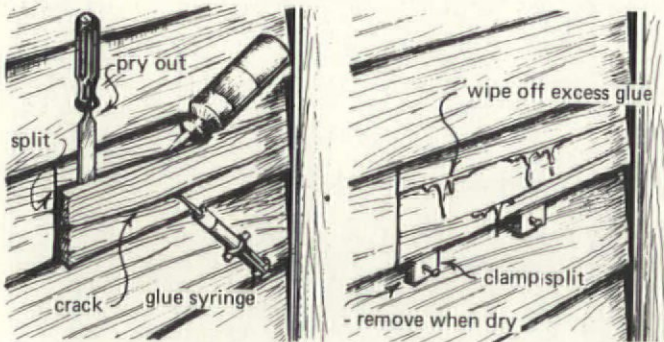
How To Repair Salvageable Boards And Replace Damaged Ones Without Residing The Whole House

by Larry Jones

MOST WOOD SIDING is salvageable, even if some boards are warped, cracked, rotting, or half-missing. The trick is to selectively repair and replace only the boards that need it, rather than ripping off all the old clapboards and re-siding the house. Damaged boards are unsightly and hard to keep painted, they allow rot to take hold, and they admit moisture, cold air, even little critters.

Making Repairs

CRACKS AND SPLITS are easily repaired: Gently open them a little bit, clean out any debris, and evenly coat both edges with a two-part phenol resorcinol waterproof wood glue. (e.g., Weldwood or U.S. Plywood). Try using an artist's pallet knife to spread the glue. Now squeeze the split closed snugly using a little wood block and one or two nails to hold it until dry. Be careful not to split the siding with the nails. The resorcinol doesn't work well as a filler, so wipe off the excess.



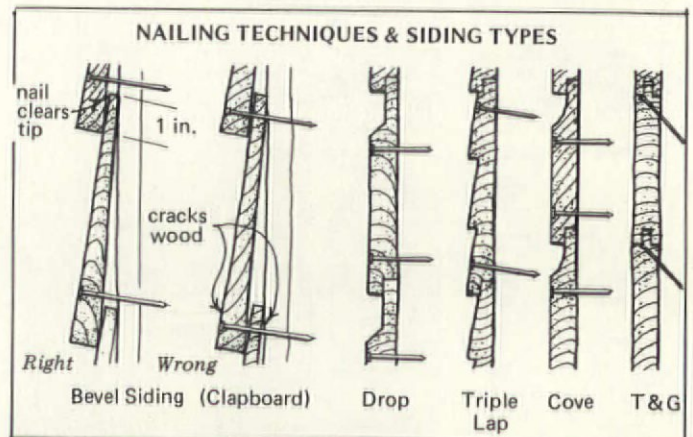
SCRAPE AND PRIME salvageable boards. After the primer is dry, fill small imperfections with exterior wood filler. Fillers should be applied very sparingly; never use them to span large holes or gaps. Moisture that gets behind a thick filler patch will pop it off and ruin your paint job later. As soon as the filler is dry, sand it down smooth and prime the patch before it can get wet.

REPAIR LARGER GOUGES AND HOLES by drilling them out and inserting plugs. You can buy a plug cutter bit for your electric drill, and cut the plugs from scrap siding. The grain of the wood in the plug should go in the same direction as the siding. The plugs, if they get wet, can expand and split the siding, so prime and paint them soon after installation.

A LARGE SURFACE SPLIT OR MISSING SLIVER in a board can be repaired with a dutchman, or wood splice. Use a saw or chisel to tidy up the hole, then cut a new piece of wood to fit. Abatron Inc. has a good range of epoxies and fillers which are useful in these repairs.

Replacing Damaged Siding

IN MOST PARTS OF THE COUNTRY, you can still find beveled, drop, and other "novelty siding" at the local lumberyards, but it's not always exactly like the original. Take along a sample of your siding for comparison. It's sometimes quite possible (and cheaper) to adapt locally available, ready-made siding than to have a custom millworks run an exact match for you. But strive for a match so that your repairs will be unnoticeable. Any planing, reshaping, and sanding required should be done on the back of the boards. If you must have new siding milled,



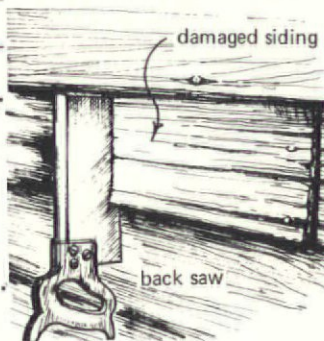
Clapboards (*kla-birds*) are beveled siding boards which are less than 8 in. wide. Similar siding which is 8 in. wide or wider is sometimes called colonial or bungalow. Both types are termed lap siding. Another type of horizontal, "novelty siding" is called drop, rustic, or cove rustic. This siding is rigid enough to be applied directly to studs, whereas most bevel siding is applied to sheathing.

be sure to shop around. Try to find a shop that already has cutter blades that are the right size and shape, otherwise you'll have to pay for those along with your siding.

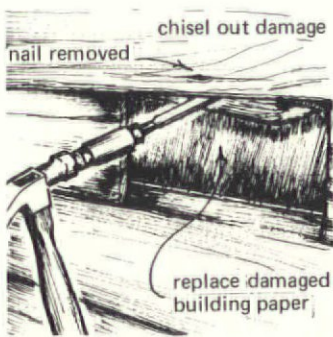
IF YOU DO FIND PRE-MILLED SIDING that closely matches the original, get picky about the quality of the individual boards. Ask to be allowed to hand-pick siding boards from the stack at the lumberyard. That way, you'll avoid boards that are warped, bowed, cupped, split or that have knot holes. Minor splits on the ends of the boards can be sawed off. Siding boards are easily damaged during handling and installation, so be careful. If siding has to be stored during construction, stack it carefully to keep it dry and prevent warping.

Removing The Damaged Piece

IF JUST PART of a board has been damaged, saw through it and remove only the bad part. Make all joints over studs unless sheathing is present. Use a backsaw; carefully angle it to avoid cutting the siding below. Electric saws can damage adjacent siding; avoid them.

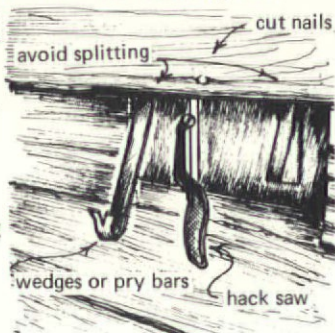


ONCE THE VERTICAL CUT has been made, the board can be split and removed with a hammer and chisel. Don't try to remove the board by pulling out on the bottom; often this causes the board above to bend and split. You can end up having to remove more siding than you bargained for.



THE TOP INCH or so of the damaged siding board will usually remain lodged up under the siding above. If nails are holding the remnant in place, try to pull them out from the surface. If this doesn't do it, gently work small wooden wedges or thin pry bars up under the siding, just enough to allow you to cut and remove the nails. Stanley's mini hacksaw is a good tool for the job.

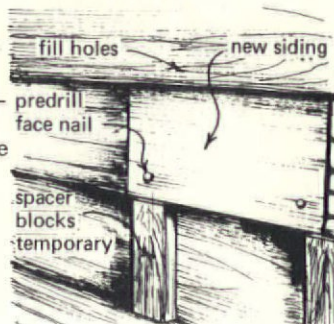
CUT AND TEST FIT THE NEW PIECE into place. Try for a close joint between the old siding and the new, but avoid filling the joint with rigid adhesives. (The new board will expand and contract.) The best protection for the exposed end grain of these joints is obtained by dip-soaking the ends in waterproofer and priming before installation. Once in place seal the joints with a quality, paintable, and elastic caulk.



Putting In The New Piece

BACK-PRIME new clapboards with primer or stain depending on whether the top coats are to be paint or stain. Seal any knots with a commercial knot sealer formulated for outdoor use--don't use shellac. In high-moisture areas, consider pre-soaking or brushing the siding boards with a waterproofer before you prime.

YOUR PATCHED-IN BOARDS should match the exposure of the existing siding. Use simple spacing blocks fashioned from 1x4s and cut to the existing exposure. A person at each end of the siding board holds a block in place with one hand and hammers nails into the siding with the other.



WHEN you're replacing several adjacent courses of siding be sure to stagger the joints. Vertical joints that line up make the patch more obvious and are prone to leaking.

PRE-DRILL HOLES in the siding to reduce the chances of splitting it when nailing. Nail ship-lap siding that's 4 or 6 inches wide with one nail per stud. Boards 8 inches or more are attached with two nails per stud. Use 8- or 10-penny nails for 1-in. thick siding, and 6- to 8-penny nails for thinner material. They should be long enough to penetrate at least 1½-in. into sheathing and studs.

HOT-DIPPED GALVANIZED, aluminum, or stainless steel nails last the longest and don't stain the wood. Siding reacts to heat, cold, moisture, and wind and tends to tug at the nails. For this reason, barbed or ring-shanked nails have up to 40% better holding power than regular nails. Special splitless siding nails are thinner than regular nails and are the best choice. Nail heads are generally driven in flush with the surface with no attempt made to counter-sink and putty their heads.

WHERE CORNER OR WINDOW-FACING BOARDS cover both ends of the siding, you usually have to remove only one of the two boards in order to remove and replace the siding. Occasionally, each end of the siding has to be sawn through to get it out, and the new piece may be sprung into place.

Painting & Maintenance

ALL NEW BOARDS should be primed and painted with two top coats of a high-quality exterior house paint. Plan to wash the siding with a mild detergent or plain water at least once a year to remove built-up dirt. (You can just hose down hard-to-reach areas that aren't too dirty.) Keeping the siding clean lengthens the paint life. And while you're hosing down the house, inspect the siding for signs of damage and weathering. Making small repairs early often means the difference between salvaging existing siding and having to replace it entirely!

MIND OVER MATTER

Psychologically Surviving A Renovation

By Danielle L. Schultz



RPAIR CEMENT, STRIP WOOD? Can do. Sand floors, hang drywall? No problem. The really difficult task, the thing that has taken years to learn, is how to cope psychologically with a renovation. Now understand, my idea of a nice place to live was a brand-new condominium high above the street, preferably with maid service and a silent elevator to whoosh me above the tumult. But, blinded by love, I agreed to take on the newly-acquired house of my newly-acquired husband in a package deal, otherwise known as love me, love my house.

AFTER THE FIRST YEAR, our relationship was as distressed as some of the woodwork. The dirt, the need to finish, the desire to get away from it all, and the effort of stretching money beyond all capacity was getting to us. My husband's response to the strain of renovation alternated between working in manic stretches every evening and all weekend until the wee hours, and then completely crapping out, eating pretzels and watching weekend sports, talk shows, and even house repair shows. We talked about the renovation, argued, shopped, looked at magazines, but for long stretches we rarely lifted a hammer. Actually, his methods did point a way to the coping strategy we finally evolved. The following are some methods we devised to meet what turned out to be twin needs for motivation and relief.

Set Small Goals

WE FOUND WE COULD best motivate ourselves to accomplish something, while squelching the urge to begin a hundred different projects, by setting small goals with definite completion dates. Since we live in a popular tourist area and have large families who live out of town, the goals usually were set for us. We finished a bedroom because my parents were visiting in a month, and the dining room

and living room were put in livable condition thanks to a Thanksgiving dinner for eight.

IN FACT, PUBLIC OPINION in the form of assorted relatives and friends was great motivation for us. The impending arrival of a 14 year old cousin on a high school trip to Washington, who can be counted on to report every detail of the shambles you are living in to at least 20 relatives, is enough to start anyone hanging drywall with a vengeance.

SETTING GOALS AND DEADLINES forced us to catalog our idiosyncrasies. Finding out what we could and could not live without concentrated our efforts wonderfully. For example, this passionate cook found out that living without a kitchen for three months was doable (I now know 100 dishes that can be prepared in an electric fry pan), but that a credible facsimile of a living room was essential to my well-being.

Take Time Away From Work

MY WORST BOUTS WITH DEPRESSION and frustration came while major projects (gutting the kitchen, adding a bathroom) were underway. At the beginning, I would be thrilled and excited that we were on the verge of a great leap forward. Two-thirds of the way into the project, I would be bouncing off the walls. Although the dirt and inconvenience contributed to the



The author at work.

problem, the worst part about the major projects was that they had no end in sight.

THE BIG PROJECTS also totally isolated us socially. We couldn't invite anyone over, and we couldn't go anywhere because we needed to keep up with the contractors. We saw only each other and the plumbers. John was able to get away

a little by going to his job, but he spent most of the time there semi-exhausted from the previous evening's work. I, who worked at home, felt completely imprisoned. The stress of having to deal with the contractors' constant questions, get on with my own work, labor every evening, and not have time to get out and socialize put me in a fine stew. Our relationship hit new lows during these "major step" periods. After all, since he had really wanted the house, everything that went wrong was his fault. He hadn't planned, he wasn't skilled, he didn't have any idea what he was doing, he was sabotaging my work, and furthermore . . . I railed at him regularly, and every once in a while I got into a really motorized rant (otherwise known as the gorilla stomp) wherein I stamped from room to room yelling about everything that was wrong with all eleven of them. This welling of frustration usually kept up until the project was completed. After several of these episodes, it began to dawn on us that we had to have some time away from working, even if it meant slowing down the contractors.

Socialize

IF WE COULDN'T HAVE FRIENDS OVER, we could make an effort to accept (curry?) party invitations. So, we kept a whisk broom by our front door, and went to every party we could attend, where we talked about: What else? I'm not sure whether our friends were interested or not, but we needed the catharsis. Talking about the renovation helped us realize how capable we really were. The fact that people were impressed by our knowledge and ability made us feel competent instead of harried. What I suspect may have bored other people to death allowed us to get some perspective and some sense of achievement and progress.

ANOTHER WAY TO SET A GOAL is to plan a party. This kind of goal worked best for us in the completion, rather than the rough, stages. Knowing you have invited 25 people over to see your new living room is a great impetus to finish stripping the woodwork and to paint. Besides motivating the completion of details, these parties were worth every penny in the admiration and self-esteem we gained. After the first two, we began consoling ourselves with the idea of "wait until they see this!" The oohs and aahs are a good antidote to feeling that everyone else is living a normal life except you, nobody understands what you're

going through, and you haven't gotten anywhere. Instead, we felt special, skillful, and self-sufficient.


WE FOUND VACATIONS also necessary for sanity. While we never had the money to take a real two-weeks-in-Europe vacation, we did manage several weekends at inns and a week or two with relatives. We have come to define a vacation as sleeping in a place that has four intact walls and a ceiling, a working bathroom, and where someone else cooks.

Visit Historic Homes

OUR AREA HAS A SPECTACULAR ARRAY of historic homes open to the public, and we occasionally toured them as a means of inspiration. Although I have not actually done it, touring model suburban tract homes might have the same inspirational effect from the other direction.

I FANTASIZE that we would have had an easier time had we both wanted to restore an old house from the beginning. While I have grown to love every chink and nail, I certainly didn't start out that way. Also, those couples who are both lovers of Victoriana, or Colonial or Scandinavian furniture or whatever will probably not engage in the skirmishes we did over decorating. The controversies over taste can be handled in several healthy ways, I am sure. However, fiat and subterfuge have their uses. And visiting historic homes really educated our palates.

Divide & Conquer

DECORATING BRINGS UP THE ISSUE on decision-making and responsibility. We usually divided up assignments based on inclination and bargained over what we both hated. The strategy most important to the survival of our renovation and the survival of our marriage was that we worked sequentially rather than concurrently. Had we tried to work together, we would have made the headlines by now: MAN SERIOUSLY INJURED IN FALL FROM SCAFFOLDING. WIFE CLAIMS SHE ONLY GAVE IT A LITTLE SHOVE. In fact, whenever any of our friends contemplate marriage, I suggest that the couple come over and work on our house for a weekend. Then they'll really know what the other is like. 





ALL YOUR COLUMNS need to be replaced, there's a good chance that replacements from a manufacturer's stock line will be close enough. This may hold the cost down somewhat. If only a few columns

have to be replaced, you'll almost surely need custom-specified columns to be sure they will match the existing originals; even a small deviation would be quite noticeable. The price of custom duplication depends upon the style of the column, its size, whether it's fluted or plain, whether it has entasis, the style of the capital, as well as locale and current price of lumber. Figure \$550-\$850 for a plain column.

YOU CAN'T EXPECT the manufacturer to know what type of columns are appropriate for your house. If none of the old columns are left, you've got

some research to do before placing an order. If an old photo of your house is unavailable, look at the columns on neighborhood houses similar to yours. Next, study houses of the same period and general characteristics to see what types of columns were used. Get the brochures of column companies to narrow possibilities.

WITH A LITTLE STUDY, the right style usually becomes apparent. Figuring the exact size is harder. Generally, the length is a fixed dimension, but manufacturers offer several diameters for each length. Look for physical evidence on your house. Sometimes "ghosts" show up on or under the paint layers on the porch floor or under the soffit above.

I STRONGLY SUGGEST that customers check their decisions about proportion, size, and shape by making a dummy column out of an old board. Paint it to match and lean it up in place. Now

Who Makes What

These national companies specialize in column manufacture. We could not list every millworks or

woodworker with the equipment to produce columns, of course – but a local shop might be your first choice for custom work. If readers know of other small column shops, please let us know.

Schwerd Manufacturing Co.
2215 McClure Ave.
Pittsburgh, PA 15212
(412) 766-6322

Since 1860, mathematically correct wood columns in Tuscan, Greek, Roman orders, fluted or plain, round, square, octagonal. Stock or custom design to your specs. White pine, t&g staves, taper & entasis built in. Penta-treated. 24" up painted inside with black asphaltum. Complete line of std. columns and pilasters. All 4" to 50" dia., up to 40' in length. Hard compo. ornamental capitals in 10 stock designs; ventilated seamless aluminum plinths & turned bases. Wood bases also. Lead pads & cap flashing available. Free brochure.

Hartmann-Sanders Column Co.
4340 Bankers Circle
Atlanta, GA 30360
(404) 449-1561

A premium column: 80+-year-old company produces columns of heart redwood. Round, square, pilasters in Greek orders. Built-in entasis, Doric or Ionic fluting, lock jointed. Can be made in halves. Compo. capitals; fiberglass bases, caps, plinths. Cap flashing furnished. Vented seamless alum. or fiberglass plinths available. Free color catalog.

Somerset Door & Column Co.
PO Box 328
Somerset, PA 15501
(814) 445-9608

Est. 1906. 6" to 40" dia., up to 40' long. White pine or heart redwood. Columns over 12" are waterproofed inside with black asphaltic compound. Compo. capitals. Stock designs or to architect's specs or they prepare dwgs. for approval. Doric or Tuscan, fluted or plain. Columns brochure is free.

American Wood Column
913 Grand St.
Brooklyn, NY 11211
(212) 782-3163

Lock-joint, staved wood columns; capitals and bases. 10 stock designs turned to various

diameters and hghts., full or half-round. Custom work. Capitals in 6 stock styles, wood or compo., others on order, also hand carving. Specialty finishes avail. to spec, including woodgrain and marbled. Brochure is \$1.

Saco Manufacturing Co.
39 Lincoln St.
Saco, Maine 04072
(207) 284-6613

Laminated wood columns at reasonable prices. Can carry an extra-heavy load. White pine; entasis. Std. line in Tuscan or Doric. Also custom duplication svc. from architect's dwgs. or a section of old column. Quotations after inquiry by mail. Will ship throughout U.S.

John Leeke, Woodworker
RR1, Box 847
Sanford, Maine 04073
(207) 324-9597

Small shop maker of staved wood columns. Limited std. line; specializes in custom work, including carved capitals. Installation locally. Column restoration. Consultation avail. to homeowners on installation of his columns, or to woodworkers re column production.

E.A. Nord Company
Everett, WA 98206
through distributors

Stock columns 8-20' long. Douglas fir or western hemlock. Entasis machined in on lathe. Wood capitals; wood bases sit on permanent white plastic ventilating pads. Plain shaft std.; fluting avail. at extra charge. Std. capitals. No literature.

Turncraft
PO Box 2429
White City, OR 97503
(503) 826-2510
through distributors

Stock line, finish-sanded, ready for priming. Plain or fluted. Entasis. 6-20" dia., 8-20' long. Caps and bases from high-density polyurethane. Free brochure.

Henderson, Black & Greene, Inc.
PO Box 589
Troy, AL 36081
(205) 566-5000

Pine columns, caps, bases. Tapered staves for correct entasis and uniform thickness. Inventory maintained on stock columns 6-20" dia., 8 to 20' long. Larger columns and custom specs. Individually produced on order to 30" dia., 30' long. Compo. capitals. Vented cast-aluminum plinths. Free literature.

Moultrie Manufacturing Co.
PO Drawer 1179
Moultrie, GA 31768
(912) 985-1312 or (800) 841-8674

Load-bearing, extruded aluminum columns 4" to 18" diameter, up to 30' high. Square or round, fluted or plain. Cast-aluminum capitals in 3 orders; Doric bases. Primed or baked-on finish. Shipped KD; field-cutting for in-between lengths. Special quotations, load-bearing tables on request. No entasis. Lines between snap-together sections to be caulked. Less than 1/3 the cost of wood columns; very easy installation. Catalog \$1.

Campbellsville Industries, Inc.
PO Box 278
Campbellsville, KY 42718
(502) 465-8135

Load-bearing, exterior extruded aluminum columns, flange-type caps & bases. No entasis. Made in sections. Round columns 6-18" dia.; square 6-12" dia. White baked-on finish or factory-primed. Free literature.

Verine Products & Co.
Goldhanger
Maldon, Essex CM9 8AP U.K.
Maldon (0621) 88 611

Reproductions in fiberglass-reinforced plastic of 18th c. Georgian columns. Plain, fluted Doric & Ionic, all 10" base diameter. Hgts. from 7'2" to 8'6". Load-bearing fiberglass columns must be filled with concrete, laid on a concrete footing, & pinned with a steel rod.

stand way back and see how it looks: Is it too thin or too fat? Is the style and proportion pleasing? It sounds like a lot of trouble to go through now -- but think what it would cost to correct a mistake. You don't want to pay dearly for columns that look wrong.

What Kind?

BECAUSE of the availability of "traditional" columns made of modern materials, the first paralyzing choice homeowners face is whether to buy columns made of wood, metal, or fiberglass. Each different kind has advantages and disadvantages. Wood is a sensible choice. It's structurally sound, long-lived, and aesthetically pleasing. If the old columns rotted, it was probably due to poor design details or lack of maintenance, both of which can be avoided in the replacements. New columns from reputable manufacturers allow for ventilation and often include integral flashing; they're also made of rot-resistant wood or have been treated with preservatives, and arrive factory-primed. Good installation and routine maintenance ensure a long life.

SOME OF THE COMPONENTS, however, are best made of rot-proof materials. A wood base, for example, begs for rot if maintenance isn't diligent. Therefore, many wood-column manufacturers now offer vented aluminum bases and plinths to go with their wood columns -- a sensible and unnoticeable compromise.

ALUMINUM COLUMNS are made of thin stave sections that snap together during installation. The shafts are available in only one fluted pattern. These columns are straight-sided, without entasis. ("Entasis" is the subtle convex curve in a tapered column used to overcome the optical illusion of concavity that characterizes straight columns.) On tall columns especially, lack of entasis can ruin the look.

ALUMINUM SHAFTS are claimed to be dent-resistant, but when they do get damaged they are much more difficult to repair than wood. Aluminum columns are available either factory-primed or with a factory finish in white. In either case, they will need regular painting. The manufacturer recommends filling the shaft with vermiculite to avoid that hollow, metallic sound when the column is tapped. The very appealing advantages of aluminum columns are their lower cost and ease of installation.

FIBERGLASS-REINFORCED cast columns are not generally available from column companies, although fiberglass components, such as capitals, are. There is one company with a stock line of fiberglass columns, but it is in England. Fiberglass is subject to ultra-violet degradation from sunlight. It must be painted regularly after the factory finish wears down.

Ordering



THE MOST popular construction technique for new wood columns is staved. Staved columns are often thought to be weak just because they're hollow. Actually, they have substantial load-bearing capacity: A hollow, round column is the most efficient structural shape for load bearing. Beyond that, strength depends on specifications: the material, thickness, joint design, glue, and of course the weight of the load. In general, you will be replacing the deteriorated column with a structural duplicate. If there was any evidence of structural failure (crushing, bending, breaking), consult with an architect or structural engineer, or have the column maker visit the site to be sure the new columns are adequate.

WHEN THERE IS an extra-heavy load such as a second-storey porch, an internal wood post or steel column inside the hollow wood column may be needed.

Custom Columns Order Form

COLUMNS _____

Quantity:

Stock design or catalog number (if any):

Interior or exterior

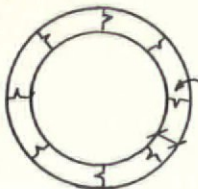
Material (wood species, or aluminum or fiberglass):

Dimensions:

top dia.:

overall height:

bottom dia.:



joint type:
thickness of staves:

I HAVE ALSO SENT A (SCALE DRAWING, FULL-SIZE DRAWING, OR FULL-SIZE WOOD PROFILE).

BASE _____

Quantity:

Stock number:

Interior or exterior

Material (as above):

Profile (drawing or pattern if custom):

CAPITALS _____

(all same as above)

PLINTHS _____

(as above)

(specify ventilated for exterior use)

FLASHING _____

Material:

Location:

Quantity:

SMALL SHOPS and some large manufacturers offer custom work -- but the column they produce can be only as accurate as the information you give them. A local shop is likely to be more convenient than conducting business through the mail ... but in some areas it's tough to find a local shop with the equipment to make large exterior columns. If you can keep it local, you won't have to make patterns or ship parts. A local shop will probably send someone out to take dependable measurements. And with a local shop you have the option to let them handle the installation.

IF NO ONE is available close by, you'll have to take measurements yourself and send them with other specifications to a manufacturer who will ship you finished columns. To replicate columns on custom order, the manufacturer needs an EXACT profile. You can either send a scale drawing or make an actual full-scale pattern. A drawing is easier, but a pattern is more accurate.

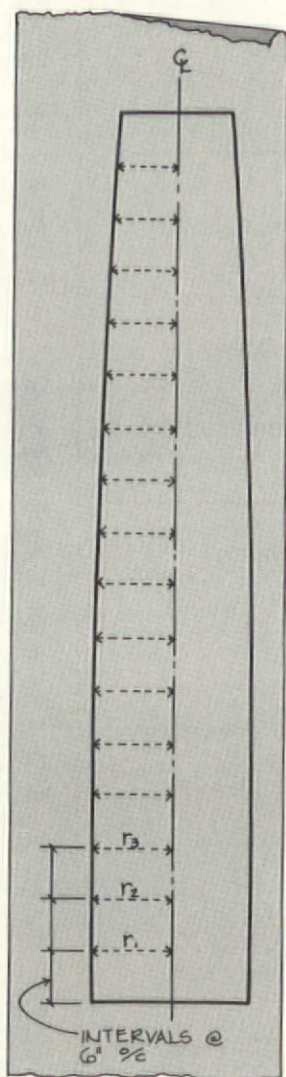
method 1: a scale drawing

TAKE MEASUREMENTS from an existing column to make a scale drawing on graph paper. (A scale of 3 in. = 1 ft. is convenient.) Begin by marking the original column at regular 6-in. intervals, from the bottom of the shaft to the top. Using calipers, take a diameter measurement at each mark, and divide it by two. (When measuring the diameter, take a few readings around the shaft. If they vary, use an average.)

SCALE this radius on the drawing. Show the actual radius and interval measurement on your sketch. Connect the series of points thus created to reproduce the curved outline, or entasis, of the shaft.

method 2: a pattern

IN THIS METHOD, a pattern is made from a piece of 1/4-inch plywood, 5 or 6 inches wide and as long as the shaft is high. (Splice two pieces together if necessary.) Have a helper hold an edge of the board firmly against the side of the column in a vertical position, parallel with the axis of the column. Using dividers or a compass-type scribe, scribe a line that follows the curved profile of the shaft on



A Scale Drawing

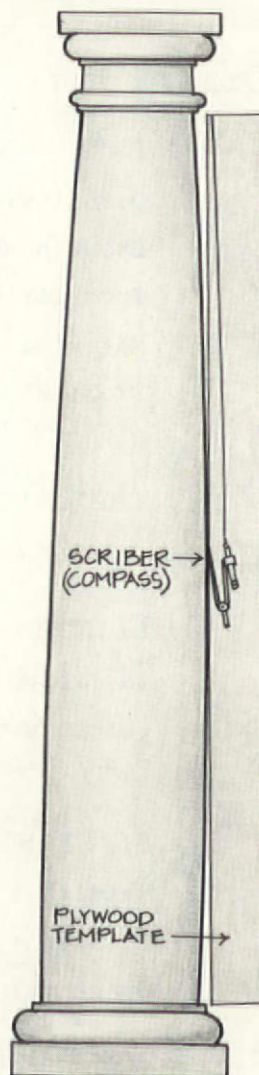
the side of the board. Start at the top, dividers or compass pointing up, and keep the tips exactly horizontal as you move them down the shaft. Note that the profile of the original shaft may vary slightly, due to sprung staves, etc., so be sure to choose a side of the shaft that is typical.

CUT AWAY THE WASTE with a saber saw or a coping saw. Test the pattern against the shaft, trimming a little wood here and there with a hand plane, or a spokeshave on inside curves, until the pattern mates exactly with the profile of the shaft. Write the diameter of the top and bottom of the shaft on the pattern, indicating where the measurements were taken.

GIVE THE PATTERN to the column maker. If he's some distance away, ship it to him if possible. A full-size tracing of the pattern on heavy kraft paper could be rolled and sent more cheaply, but with the possibility of some loss in accuracy.




NO MATTER which method you choose, be sure to also provide full-scale drawings or cardboard patterns of such details as neck moulds, round bases, and flutes. A wire-rod profile gauge is useful. Small sections of the actual moulding would be very helpful to the maker. Flutes almost always taper from bottom to top: Take measurements across the width of the flute at regular intervals, and make a drawing similar to that of Method #1, described earlier.



A Pattern

PLINTHS and round bases usually can be adequately described with scale or full-size drawings. Plainer capitals (for example, Tuscan Order) can be easily reproduced from drawings. But if your capitals are fancy -- with any carving -- send along an original for the column maker to work from.

WHEN YOUR new columns arrive, store them in a cool, dry place. Never lay them on the ground or put them in a damp basement or hot attic! Next month, I'll give recommendations on how to install them. 

John Leeke is a woodworker and restoration craftsman in Maine. He's available for consultation to woodworkers setting up a column-making shop. Write RR1, Box 847, Sanford, Maine 04073.



Salt-Water Stains

WE HAVE A VERY OLD OAK BED that has several white stains on it caused by perspiration from hands and feet. We've made several attempts to remove these salt water stains, but have not been successful. Over time the stains fade, but they never disappear completely. Do you know of any remedy?

--Kevin M. Mowery St. Louis, MO

IF THE STAIN is in the finish, you can remove it by rubbing with mineral spirits or stripping the finish. If the stain is in the wood itself, you can try bleaching the oak with wood bleach or oxalic acid. If you don't mind darkening the wood, you might consider staining the whole frame slightly to camouflage the marks.

Squirrels in the Attic

MY 2-STORY, 1907 house is on a street lined with tall oak trees filled with squirrels. Unfortunately, my attic is also full of squirrels. I've tried covering their entrances, but they find others. I've called exterminators, but they don't agree on any one solution. The squirrels even seem to be in the wall upstairs!



I'VE SEEN ADS for ultrasonic pest repellers. Are these machines effective?

--Paul C. Watson, Jr. Rock Hill, SC

ULTRASONIC REPELLERS emit sound waves that cannot be heard by humans, but drive away rodents and birds. Although these devices may be effective in theory, there are some practical drawbacks. A sound that repels squirrels and pigeons may also disturb your cat or dog, or drive your canary crazy. These machines draw electric power 24 hours a day. Also, how can you tell when the repellers break down? You can't hear them. In our opinion, an ultrasonic device is an overly high-tech and fallible answer to an old problem.

WE HAD A FAMILY of squirrels living in the back wall of the OHJ office last year. They'd chewed holes right through the window stiles, then they'd chewed through an alarm wire. But the last straw was when the brazen critters started coming in to sit on the window sill and watch Larry Jones work! We figured they were about ready to move in.

OUR EXTERMINATOR said he had no faith in the fancy methods. So he came when the squirrels were out gathering nuts, and put a chemical squirrel repellent across the roof and down inside the wall. We sealed their front door (the holes in the window frames) and haven't had any problem since.

IT'S NOT EASY, but locating and sealing the areas of access is the only sure solution. Cover the entrances in conjunction with a chemical repellent so the squirrels won't be tempted to chew through again.

A Tile Roof

MY WIFE AND I are currently working hard to restore our 1910 home. The red clay tiles on the roof are in good condition, but we have some leaks. A roofing contractor told us that the felt paper underneath the tile is worn out and needs to be replaced. This is a major and expensive job. When we were buying the house, an architect told us that as long as the tile was in good shape we wouldn't have to worry. Now we have a contractor telling us this needs to be done every 20 to 30 years. Can you offer some advice or direct us to a source of information before we go any further?

--Daniel B. Scheerer Zanesville, OH

THE FELT LINING under the tile has nothing to do with waterproofing the roof. After all, every nail in the roof was driven through it. The felt protects the roof during installation, cushions the brittle tile, and has minor insulation value. However, before you fire the contractor, ask him to give you a more complete explanation of what's wrong. It's possible that he oversimplified his explanation. The problem may actually be that the nails are rusted and pulling out of their holes. If this is so, you will have a major and expensive job ahead of you removing the tiles, replacing the felt, and relaying the tiles with better nails.

ON THE OTHER HAND, it could be that the flashing (the metal used to weatherproof the joints and angles of the roof) needs to be replaced. In this case only the tiles that abut or overlap the flashing will have to be removed temporarily. You're right to want to save the tiles. They can last 350 years, and they'd be very expensive to replace nowadays. And, of course, they really help describe the style and character of an old house.

General interest questions from subscribers will be answered in print. The Editors can't promise to reply to all questions personally—but we try. Send your questions with sketches or photos to Questions Editor, The Old-House Journal, 69A Seventh Avenue, Brooklyn, NY 11217.



Kit Furniture That's Worth The Trouble



Most kit furniture, unfortunately, looks like kit furniture when you're done. It has sort of a 'made by the numbers' look. I decided to take a second glance at what kits were available for old-style furniture, and happily came upon Craftsman's Corner. They put out a fine line of hardwood-furniture kits, consisting of roll-top desks, wooden file cabinets, barrister's stackable bookcases with lifting glass doors, steamer trunks, hutches, round oak tables and even a lyreback commode. These are copies of the honest American

furniture that should still be affordable, but has achieved an 'antique' status and has become overpriced.

The roll-top desk kit, their most expensive, sells for \$579. Most of the kits are oak. All of the parts come pre-cut, sanded, and numbered. No expert carpentry skills needed here. The wood parts and all hardware are accompanied by an illustrated construction guide. And the people at Craftsman's Corner are available by phone to answer any questions, should you hit a snag.

You do need to use basic hand tools, have a few clamps on hand, be tidy with glue, and enjoy applying finishes (we old-house people learned all that in Basic Training...). The advantage of a kit is that if it comes out good enough you can just tell everyone you made it from scratch. Also you don't have to put up with those awful factory lacquer finishes found on many inexpensive reproductions. By the way, the company also offers a preassembled oak swivel desk chair patterned after furniture used in the Bank of England.

The catalog is free by writing to Craftsman's Corner, Woodcraft Collection, Dept. OHJ, 4012 N.E. 14th St., Des Moines, IA 50302. (515) 265-3239.

Mantel, Bar Back Plans

A St. Louis firm, Custom Bar Designs, is one of the first firms we've come across whose plans enable homeowners with average woodworking skills to build larger pieces of furniture. Based on turn-of-the-century designs, plans are available for constructing bar backs, front bars, fireplace mantels, corner cupboards, stacking glass-door bookcases, wardrobes, kitchen wall shelves, cupboards, jelly safes, and even wooden ice-boxes. Various tops for the bar backs, some with columns and others with shelves and stained glass doors, are available.

The plans for the 8-ft. bars, bar backs, and mantels can be easily altered to increase or decrease the dimensions. Also contained in the plans are helpful hints that suggest the best choices of wood and other tips to help you produce a professional-looking piece of furniture. Along with the plans, the firm sells a good selection of brass bar hardware and railings, as well as a hard-to-find collection of carved wood 'applique' decorations. The plans for the bar run \$4 to \$8 dollars; mantels \$4 to \$8; corner cupboard \$12; ice-box and bookcase \$8. They also build bars of all types. For a catalog send \$3 (refundable with a plan purchase), to Custom Bar Designs, Dept. OHJ, 7504 Devonshire Ave., St. Louis, MO 63119.

Uncommon Pickets

Once upon a time, around 1690, somebody re-used a fence picket as a piece of lath, and that led to the reproduction of a unique Colonial-era fence picket some 294 years later. Here's the story:

While restoring Marmion, a colonial plantation house in Fredericksburg, Virginia, David Newhall and Larry Tomako came upon four unusual chestnut fence pales near the massive south chimney of the house. Serving as lath to support an arch, the pickets appear to have been in place since the house was built in the late 1600s. The Association for the Preservation of Virginia Antiquities believes that these are the oldest surviving wood fence pickets in the country.

The wider-than-average pickets have a unique diamond end. Thinking that other owners of early houses might covet 'an uncommon colonial picket fence,'

Newhall and Tomako decided to reproduce the diamondtop picket for new fences: Marmion Plantation Company was born.

Six saw cuts are required to duplicate the original handsawn shape. Canadian no.1 spruce substitutes for chestnut in the production of the 3/4-in.-thick by 4-3/4-in.-wide pickets. The original 57-in. length makes a 5-ft. fence (with pickets set 3 in. off the ground). Also available is a 72-in. length, suitable for privacy fences. Two-inch spacing is recommended for historical accuracy. The wood pales also look good placed edge to edge, without gaps.

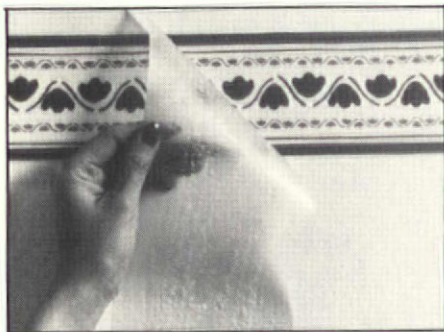
The 57-in. pickets are sold 15 to a pack — enough for an 8-ft. span — for \$30 plus shipping. (The pickets are also carried at several lumberyards in northern Virginia.) Mail-order customers may request a free booklet that contains some good installation tips. Contact the Marmion Plantation Co., R.D. 2, Dept. OHJ, Box 458, Fredericksburg, VA 22405. (703) 775-3480.



Stick On Stencils

We wonder why this neat idea for instant stencils hasn't been picked up by every stencil company in the country. Greenfield Village's Country Collection II book includes two colonial stencil borders, each available in four colorways, that are pre-painted onto plastic sheets. You remove the backing paper, position the sticky-backed strip on the wall or ceiling, burnish the sheet to transfer it, and peel away the plastic. What's left on the wall is real paint that takes an hour to dry completely. The multi-color stencil looks as if you painted it yourself; in no way is it a decal. We tried it ourselves to be sure.

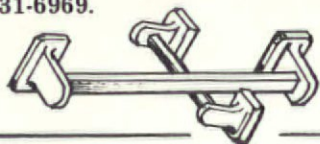
Tulip Stripe and Vine Floral Stripe both cost about a dollar per linear foot. The stencil borders are about 3/4 inches deep. These and other papers of the collection, manufactured by S.M. Hexter Co., are sold retail through wallpaper stores nationwide.



Bathroom China

Remember the brass stair corners we featured in the January/February issue? Urban Archaeology, the supplier, sold out their entire stock to OHJ readers! Now they've got a new stash of unused but original 1920s white china tile bathroom accessories. There are six pieces in each set: towel bar \$25, toilet-paper holder \$15, soap dish \$10, glass holder \$10, glass and toothbrush holder \$15, and clothes hook \$5. These items may be purchased individually, but OHJ readers may buy the six-piece set for \$50 plus shipping.

All pieces in the set are surface-mountable with metal holders (supplied) and screws. For more information, contact Urban Archaeology, Architectural Ornaments, Dept. OHJ, 137 Spring St., New York, NY 10012. (212) 431-6969.

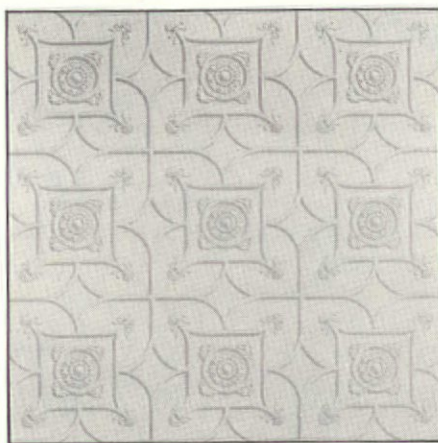


New Stencil Clearinghouse

Robert Leader of Whole Kit & Kaboodle Co. has just introduced an expanded 32-page mail-order catalog of pre-cut stencils, patterns, kits, instruction books, supplies, and about anything else you can think of for stenciling. The new catalog lists a broad selection of stencils and related products by designers, artists, and manufacturers across the country.

As far as we know, this new catalog is the first time that anyone has tried to pull together all of the various products available to stencilers. It could save you the trouble of having to send for a lot of catalogs from different sources. The new catalog is \$1.50 from The Whole Kit & Kaboodle Co., Dept OHJ, 8 West 19th St., New York, NY 10011. (212) 675-8892. (Visitors are welcomed.)

Wallpapers For Ceilings



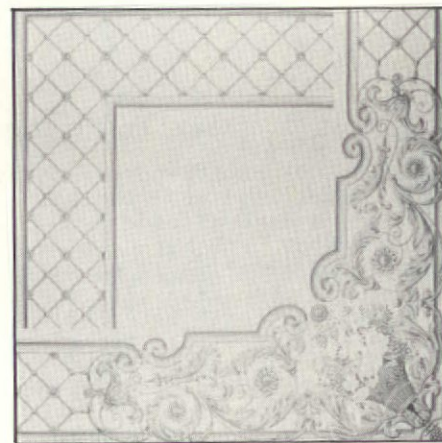
Karl Mann Associates sent me samples of their new line of ceiling papers. They are of interest for special situations in old buildings.

The five papers, silkscreened and handprinted, are designed to cover all or part of the ceiling. Several serve as border papers. *Pavilion* and *Provence* are delicate floral patterns reminiscent of English and French formal country homes of the eighteenth century. These might be appropriate for formal American Georgian houses, Georgian Revival mansions, and other Classically inspired buildings. *Odeon* is more lively, similar to the Art Deco florals used in theaters early in this century. These three papers are composed of several components: decorative corner panels, filler border panels to connect the corners, and a matching ground paper to fill the center of the ceiling.

Balmoral and *Carlton Court* are used over the entire ceiling with a 27-in.-square repeat. Applied in strips, each creates the illusion of an ornate, architectural ceiling complete with shadows. *Balmoral* resembles delicate plasterwork; *Carlton Court*, a deeply coffered ceiling. Both might be appropriate in grander Elizabethan Revival houses.

Each paper is custom produced in the colorway you specify. In my opinion, the papers are a welcome alternative to expensive stenciling, coffers, or decorative plasterwork for rooms with a tall ceiling height.

Karl Mann sells only through the trade, so you will have to go through your designer to find out the prices for your region. Design professionals may call for more information and a list of the 16 showrooms nationwide: contact Karl Mann Associates, Robert Weis or Robert Ochs, Dept. OHJ, 232 E. 59th St., New York, NY 10022. (212) 691-1585.

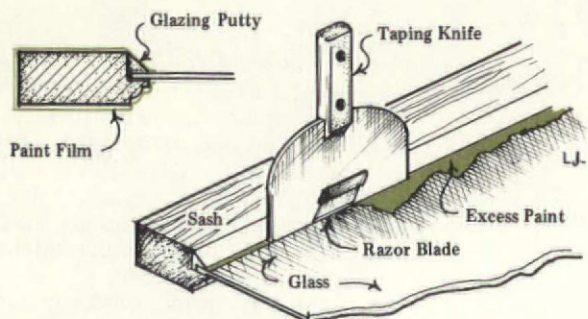




From Spills To Seals

IT SEEMS LIKE no matter how careful you are, you always get some paint on the glass when you paint window sash. Well, here's a way to turn that problem to your advantage. After the paint has dried, hold a six-inch taping knife against the sash and use it for a guide as you carefully scrape off the excess paint with a razor blade. The idea is to create a paint film that extends beyond the putty and slightly onto the glass. If the blade isn't quite thick enough, just add a layer or two of adhesive tape to the side of the blade which touches the sash. With this method, you'll get a good, tight seal in a crisp, uniform line.

Mark J. Aldieri
Bristol, Conn.



More On Frozen Brushes

HERE'S A FOLLOW-UP to the letter in the January-February 1984 Restorer's Notebook about freezing brushes instead of cleaning them. I've tried it several times (because I'm lazy!) and have found that only latex paint will still work well if frozen longer than overnight or so. Varnish and oil don't freeze well for any length of time--literally overnight is the limit.

Kay Katt Hawkins
Morgantown, W. Va.

A Paean To Plaster-Weld

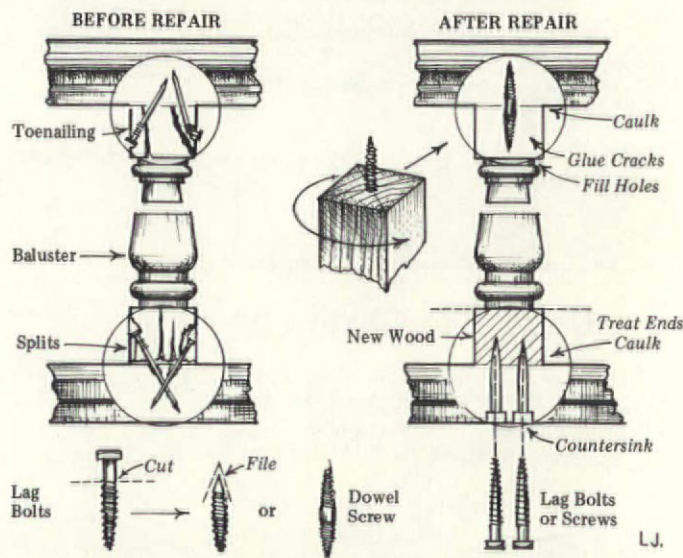
PLENTY OF PEOPLE have had trouble with non-active, hairline crazing on plaster walls; it's a major factor in paint failure with many homes. For our painted walls, we found a simple alternative to canvas lining: Plaster-Weld. It penetrates the cracks and bridges them with a tough but flexible film. After light sanding of treated areas, it seemed perfectly compatible with an alkyd primer. We found that skim-coating with joint compound also seemed to work well over a Plaster-Weld coating. You can also put joint tape right over the wet Plaster-Weld, following up with

joint compound. This gave us a lower profile to conceal when patching larger cracks in our lath and plaster walls.

Bert Waggott
New York, N.Y.

Porch-Baluster Restoration

EXTERIOR PORCH BALUSTERS are typically loose and difficult to reattach because they're dry, brittle, and cracked from being repeatedly toenailed. If you've no choice but to take the rails and balusters apart, you should know about this alternative to another toenailing session. Drill pilot holes in the balusters and top rail, and rejoin them with dowel screws. If you can't get screws that are long enough to reach well down into the wood, you can adapt lag bolts: Start the lag bolt into the baluster; snip off the head and unthreaded shank; file a new point. Then simply turn the baluster down tight onto the top rail.



AFTER SCREWING all the balusters onto the top rail, set the bottom rail onto the unit and drill pilot holes into the rail and baluster simultaneously. Countersink the head of each bottom-rail lag bolt so it doesn't show. (If there's room, use two bolts for each baluster here; that'll keep it from swivelling.)

Dan Miller
Elgin, Ill.

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.



TRADES & SWAPS

OLD WHITE CERAMIC PLUMBING handles, many pairs and sizes, some never used. Will trade for watchmaker's tools, parts, crystals, catalogs, literature, advertising, etc. Bob Callaghan, 25 South St., Rhinebeck, NY 12572. (914) 876-6513 after 6 pm.

FOR SALE

STAINED GLASS WINDOW, 1910, 3 ft. x 10 ft., pinks, greens, blues. Sailboat on water & countryside scene, in excellent condition. (405) 235-2942.

OLD GAS AND ELECTRIC FIXTURES, original, un-restored condition, original glass shades. What do you need? Maybe I can help. Lois Tausch, PO Box 35085, Elmwood Park, IL 60635.

VICTORIAN SHIRT featured in Harper's Bazaar in 1870. U-shaped bib has buttoned placket opening with horizontal tab enclosing box pleat, soft pleats fall from back yoke, long sleeves pleat into cuffs. For men and women, all sizes. Made to order, \$59.95 (cotton blend). Classics by Halmar, PO Box 322, Wyoming, PA 18644. (717) 829-1087.

TIN CEILING, 250 2 ft. x 2 ft. panels. 10 ft. oak store counter. 14 ft. walnut top front bar with copper draft beer system. Tin bathtub. Copper bathtub. Oak water closet. 10 gallon visible gas pump. Cast iron mantel. Pictures, \$1. Andrea Anderson, 108 Rome St., Weirton, WV 26062. (304) 723-3071, evenings.

2 PAIRS YELLOW PINE pocket doors, 5 ft. x 7 ft. opening, all hardware, \$350 each. 1878 Chickering Square grand, rosewood, \$750. Apothecary corner shelf, carved oak, 4 ft. x 9 ft. 6 in., \$400. Ornate walnut bevel-mirrored mantel, 32 in. x 5 ft., \$275. Marble top backbar, 2 ft. x 10 ft., \$400. 2 ft. x 7 ft. beveled glass mirror, \$300. Bob Ross, Gage St., Bellows Falls, VT 05101. (802) 463-4958.

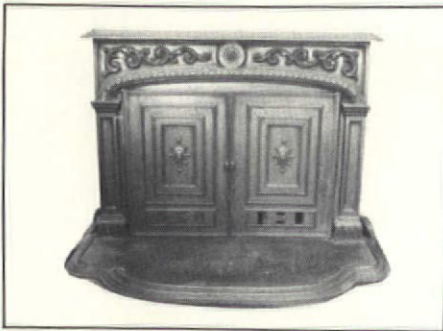
PARLIAMENT HINGES, 3 in., new, hard to find. 11 pairs. \$15 per pair or \$150 for all. 2049 Glencoe Way, Los Angeles, CA 90068. (213) 876-9684.

FLORENCE 155 HOT BLAST parlor stove, complete, nickel fair to good all over, \$400. Mottled green with black and beige trim gas cook stove on tall legs, \$175. From old barbershop — white porcelain over cast iron double fluted rd. pedestals double basin sink, oval 27 in. x 48 in., \$650. Round white solid porcelain pedestal water drinking fountain, perfect, \$130. (812) 526-2122.

2 KITCHEN STOVES, Bucks combination woodburner/gas. 4 wood burners and 4 gas burners. 1 wood oven, 1 gas oven. Warming oven on top, \$800. 1930s gas stove, 4 burners, oven, broiler, \$250. Both light blue enamel, both excellent condition. Karen Olsen, 2639 Eastwood, Evanston, IL 60201. (312) 328-3303.

ANTIQUÉ FLOOR REGISTERS. Bryant Stove Works, Thorndike, ME 04986.

VIENNESE REGULATOR, a winner in the 1983 Natl. Horological Craft contest, \$1,195. For color photo, send \$1. Rob E. VanderHoeven, RD 1, Box 109, Addison, NY 14801. (607) 359-2731.



FRANKLIN STOVE, mid-19th century, can be used as a fireplace insert or free standing. Fire brick lining. Unique disappearing doors. As pictured in "Fire on the Hearth" by Josephine R. Pierce, p. 57. Excellent condition, \$750. (201) 439-3529.

1860 FURNITURE, elegant marble-topped armoires, library bookcases, 2 matching drawing room sets, coal and wood range, gold leaf frames, etc. Owner, PO Box 13054, Philadelphia, PA 19101. (215) 382-6083.

OLD ESTEY ORGAN, Brattleboro, VT, mint condition, \$1100. J. Kurnel, PO Box 385, Pine Beach, NJ 08741. (201) 269-0622.

ROOF SLATES, from 100+ year old farmhouse, 10 in. x 20 in., light purple color. About 3700 pieces in good shape. Central Ohio area. (614) 927-9990.

BATHTUB, keyhole shaped, original copper shower, repairable broken foot. Best offer over \$400. Brass, gas chandelier, 24 arms, most of crystal, very slight damage. Best offer. Write for details/photos. Corporate Support, 3500 Oak Lawn, Suite 400, Dallas, TX 75219.

RESTORATION SERVICES

SUMMER CLASSES in Early American decoration, painting, weaving, pottery, quilting, song bird and decoy carving, photography, jewelry, basketry, and more. Thousand Islands Craft School & Textile Museum, 314 John St., Clayton, NY 13624.

LANDMARK RESTORATIONS, quality personal care for old homes & commercial buildings in our area. Services include consultation, project management, and all trades. Dan Morrison, 1584 Elmwood Ct., Frederick, MD 21701. (301) 662-2073.

WOOD STOVES: many years experience all makes of wood burning stoves. Parts available. Specialize in kitchen cook stoves. Buy, sell, & repair. Bryant Stove Works, Thorndike, ME 04986. (207) 568-3665.

HELP WITH YOUR OLD HOUSE: Architectural services for restoration and remodeling, consulting help on historical and technical matters, pre-purchase inspections, and more. Allen Charles Hill, AIA, Historic Preservation and Architecture, 25 Englewood Rd., Winchester, MA 01890. (617) 729-0748.

STENCILLING RESTORATION: Professional decorator & stenciller will travel to reproduce and restore historic stencilling or old wallpaper designs. Consulting, lectures, and workshops available to groups and individuals, Mary B. Powers, 917 S. Park St., Kalamazoo, MI 49001. (616) 345-9295.

MASONRY, CARPENTRY, ROOFING, and painting restoration. References throughout Philadelphia and surrounding areas. Mascaro Construction Co., John Mascaro, (215) 247-6111.

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 5th, two months before the issue date. For example, ads for the December issue are due by the 5th of October.

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



**Attention
Catalog
Companies**

The ad closing for the 1985 edition of the *OHJ Buyer's Guide Catalog* is July 2, 1984. Reserve your space now! Contact us at (212) 636-4619 if you have questions about artwork.

BOOKS & PUBLICATIONS

HOUSES THAT GREW: A Guide to Old Houses of Stevens Point, WI, 256 pages, softbound, 200 photos, bibliography, 2 indices (by style and first owner), and illustrated glossary of architectural terms. \$14.95 plus \$1.50 tax and postage. Wendell Nelson, Box 100, Amherst, WI 54406.

HOUSEBUILDING, Post & Beam, and How-to books, 1/2 price. J. McLaughlin, 456 W. Bay Dr., Long Beach, NY 11561. (516) 431-6041.

BED & BREAKFAST: An Inn Experience. Unique new booklet with answers on how to find the B & B for you, what to expect, policy differences, & more. \$3.95 pp. Ford & Assoc., Box 671, Templeton, CA 93465.

MEETINGS & EVENTS

PROVIDENCE FESTIVAL of Historic Houses, May 4-6. Fri. & Sat. Candlelight Tours & Sat. House & Garden tour showcase 18th and 19th century homes. Sunday Downtown Walking Tour and brunch at City Hall. Weekend packages available. Providence Preservation Society, 24 Meeting St., Providence, RI 02903. (401) 831-7440.

RENOVATION WORKSHOP includes retrofitting for energy efficiency, May 28-June 1, also Sept. 3-7. Other workshops in timber framing, cabinetmaking, house-building, and more. Heartwood, Johnson Rd., Washington, MA 01235. (413) 623-6677.

1984 WISCONSIN HISTORIC Preservation Conference: "Preservation is Taking Care of Wisconsin," at the State Historical Society of Wisconsin Building, 816 State St., Madison, Sat. May 12. For registration information: Historic Preservation Division, SHSW, 816 State St., Madison, WI 53706. (608) 262-1339.

17th ANNUAL JUNE OPEN HOUSE in historic Galena, IL, June 9-10, will feature 5 country homes located in the best preserved 19th century town in the nation. For more information: Galena Historical Museum, 211 S. Bench St., Galena, IL 61036.

4TH AMERICAN SUMMER SCHOOL, the Victorian Society in America, June 16-30. Open to those with a serious interest in the Victorian period, especially for professionals in museums, historical societies, and preservation. The course will provide a broad background of the 19th century and the special nature of the Victorian experience in America. For more information: Victorian Society in America, E. Washington Square, Philadelphia, PA 19106.

ARCHITECTURAL CONSERVATION SEMINAR, West Dean College, Sussex, England, July 27-August 3. The school attracts architects, historians, engineers, and preservationists from North and South America and Europe for a week of intense study. For more information & applications write to Gary Scott, 23 Q St. NW, Washington, D.C. 20001.

THE 5TH ANNUAL Preservation Conference, June 6-9, will include lecture sessions, tours, social gatherings, and an all day trip to Frank Lloyd Wright's magnificent achievement, "Fallingwater." Contact the Historic House Association of America, 1600 H St., NW, Washington, D.C. 20006. (202) 673-4025.

REAL ESTATE

PHILADELPHIA, PA — Victorian home, twin, stone & brick c. 1860 on U. of P. campus close to famed Science Center. 6 BR, 2½ baths, 30 ft. drawing room, 36 ft. library, marble foyer, large side yard and 56 ft. x 56 ft. back garden, off-street parking for 3 cars, large trees. \$135,000. Owner PO Box 13054, Philadelphia, PA 19101. (215) 382-6083 after 7 pm.

FORT MADISON, IA — National Register 1878 Italianate bracketed. 8-acre arboretum setting (25 species), within historic city limits near Mark Twain country. 12 mile Miss. River vista, includes historic Nauvoo, IL. Rare situation. 10 rooms, original owner's antique furnishings. Nancy Peterschmidt, (602) 963-6049.



CENTRAL IL — Elegant 1874 classic American farmhouse for sale for \$1,000 to someone who'll remove it from farm property and undertake its restoration. 8 rooms with original interiors & woodwork, plus unusually fine exterior trim features. Unoccupied & needs to be rescued from deterioration. Lloyd Phipps, 906 Mayfair, Champaign, IL 61821. (217) 356-2763.

MONROE, NY — 50 miles NYC. Decorator owned, c. 1820, center hall Cape on 10 acres. Large LR & DR, 3 BR, 1 bath, new kitchen, large southwest-facing windowed porch, dry basement, garage, 2 FP, wide-board floors, excellent schools, \$90,000. (914) 783-4179.

SW OHIO, GERMANTOWN — Vintage 2-storey brick farmhouse (built before 1843) with frame house attached (1930s). 3 BR, large kitchen, original FP in LR & 1 BR. Full basement with ground level entry at rear. Nice setting on 12.3 acres. \$90,000. Call Janet Eynon, (618) 549-2989.



BATH, NC — Beautiful waterfront home in North Carolina's oldest town. Original part of house dates back to 1696. Restoration and addition done with appropriate materials. LR, DR, den, 3 BR, 3½ baths, library, guest house (or antique shop), corner lot, magnificent view. \$147,500. Bragaw Co., 210 N. Market St., Washington, NC 27889. (919) 946-7151.

MONMOUTH COUNTY, NJ — Pre-Revolutionary tavern now a prestigious dwelling on 2.15 acres of woods and fields in Chapel Hill Historic District of Middletown. Featured in journal of Historic House Association of America. FP in LR, DR, kitchen, and MBR. Beams, plank floors, all amenities including a/c. \$298,000. (201) 872-1929.

WEATHERFORD, TX — Boyhood home of Congressman Jim Wright. 1897, 2-storey Queen Anne, fully restored. Features 5 FP with oak mantels, original hardware, iron fence, pool. Insulated, central air and heat. Located 2 blocks from court house square, an easy 25 mile commute to Fort Worth. \$250,000. Thom Ruffin, (817) 599-8845.

WEST HAVEN, VT — Classic 1798 Georgian, on Natl. Register as the Simion Smith House. Architect William Spratt. Full-fashioned 20 x 33 cove-ceiling ballroom, 10 additional rooms, outbuildings, 15 acres with highway frontage. One of a kind property. \$225,000. Avery, Fair Haven, VT 05743. (802) 265-4492.

PINOPOLIS, SC — 1840 Northampton Plantation Summer House, near Lake Moultrie, 45 minutes from Historic Charleston. 5,500 sq. ft., 16 ft. ceilings, heart pine floors, modern kitchen. Renovated in the 1950s. Awaiting the purist's touch. Brochure available. \$150,000. Professional Realty, Suite A, Towne Point 219 Hwy. 52 N, Moncks Corner, SC 29461. (803) 761-8176.

HUTTO, TX — 2 brick buildings close to Austin. 3000 sq. ft., 15 ft. ceiling, 4 arched windows & 2 sets of doors in front, built 1893. \$42,500 each. Good for 25% tax credit. Wheeler, 1813 Madison, Austin, TX 78757.

NASHVILLE, TN — 1795 Federal brick. National Register and HABS. Award-winning restoration. Early painted grain millwork. 9 rooms on 1-acre lot in suburbs, convenient to airport. \$140,000. Phyllis Phillips Realtors, Suite 408, 1701 21st Ave. S., Nashville, TN 37212. (615) 297-1364.

CHARLOTTE, NC — Totally & professionally rehabilitated house (c. 1938) in one of Charlotte's oldest neighborhoods. 10 minutes to downtown. 2200 sq. ft. w/ 3 BR, 2 baths, sunroom, den/office. Original features preserved & beautifully incorporated w/ contemporary interior design. Financing available. (704) 334-5897.

LEESBURG, VA — Charming 1910 house, hour from Washington. Large rooms, high ceilings, original pediment & cornice woodwork. New plumbing, wiring, & heating. 3 BR, 2½ baths, carriage house with studio & FP. Landscaped 1.2 acres. Boxwood alley. Space for n/s tennis court, swimming pool. (703) 777-6757.

COASTAL ME — Gay 90s Victorian mini-mansion. Beautifully preserved, c. 1890, charming coastal village (unzoned), water view, 4+ BR, double attic. Home & business possibilities, garage, loft, double parlor, FP, DR, 1-2/3 baths, cemented basement, large kitchen, 61 ft. x 188 ft. lot. \$69,000. Ron Gallant, United Farm Agency, Inc., Millbridge, ME. (207) 546-2195.

NORTHEAST PA — 4 acres, trout stream, septic, on dead end road, \$6500, 1½ acres on main highway w/ livable barn and good 2 BR mobile home on trout stream, \$18,500, both \$23,000. Terms. (914) 667-9139.

OHIO RIVER TOWN — 2 houses, 1 price; live in one, rent other. 10 room brick Federal with wrap-around verandah, cupola, circular stairs, modernized kitchen, baths, heating. Next door: 6 room Victorian, mirrored mantels, antique fixtures for bath & kitchen. Both sound & awaiting restoration. \$55,000. (304) 422-1147.

NEWARK, DE — 1842 large brick-stucco house, 42 x 30 ft. 1½ baths, 12 rooms + 2 in annex, deep well, several FP, modern wiring and plumbing, Delaware Heritage House on 7.05 acres. Adjoining farmland available. (703) 534-9020.

BRIDGETON, ME — Cumberland County, Victorian drug store, 1873, original ash and walnut cabinets and marble counter, currently antique shop. 8 room apt. 2nd & 3rd floors, separate entrance, all good condition. In White Mountains and lakes region. \$75,000, principals only. Clark, 31 Main St., US Highway 302, Bridgeton, ME 04099.

BLOCK ISLAND, RI VACATION RENTAL — Lovely 100 year old 2-storey farmhouse, 1 acre. Spectacular views, unsurpassed weather. 3-4 hours from Boston, CT, NY. By week June 24-Sept. 30. Peter or Sandra Greenman. (617) 383-1826.



ALTON, IL — Throughout 112 years, Forbes House has been meticulously maintained according to the highest standards of preservation. Exceptionally fine example of Italianate Victorian Renaissance. Natl. Reg. 4170 sq. ft., full brick & masonry. 6 FP, 5 BR, 2½ baths, less than 30 min. downtown St. Louis. \$175,000. Brochure. P. Richter. (618) 465-7659.

PARADOX LAKE, NY — Adirondack Mts., elegant 1883 Victorian. 5 BR (2 with bay windows), DR, central hall, encircling porches. LR with terra cotta tile FP, country kitchen, 20 wooded acres with lake rights. Convenient to Saratoga & Lake Placid. \$60,000. Carl Pratt, Box 334, Schroton Lake, NY 12870. (518) 532-7057.



ADIRONDACKS, NY — C. 1793, 5 BR farmhouse in original undisturbed condition with 2 working FP, brick oven, barn, 53 acres. 4 hrs from NYC, near Lake George and ski areas. \$48,000 firm. Pearsall Realty, Wevertown, NY 12886. (518) 251-2422.

POSITIONS OFFERED

PRESERVATION SPECIALIST to supervise field activities in the Rocky Mountain area. Work to include stabilization and restoration. Qualifications: experience as crew leader, sensitivity to historic structures, flexibility. Position available immediately, salary commensurate w/ experience. Resume and cover letter to Conservation Services, 8 Lakeside Trail, Kinnelon, NJ 07405.

WANTED

NON-SMOKING GENTLEPERSON to share late Victorian country home. Private unfurnished parlor & furnished bedroom. Until apartment becomes completely self-contained share bath & kitchen. \$225/month includes utilities. Perfect for "snow-bird" retiree or year 'round. No children; pets. References required. PO Box 635, Whitmore Lake, MI 48189.

2 DOUBLE-HUNG dormer windows, 9 over 1, each approx. 19 in. W. x 29 in. H, total exterior dimensions of the set 3 ft. W. x 4 ft. H. Nichols, 815 SW 5th St., Rochester, MN 55902. (507) 289-3453.

HINGED VICTORIAN DOORS for opening 48 in. x 9 ft. 3 in. Each door should measure 24 in. x 9 ft. 3 in., can be interior or exterior doors of any wood. May have glass insets or be solid with panels. Snapshots, condition, & price to B.A. Goodman, 121 W. Delaware Pl., Chicago, IL 60610.

FOUR 8 ft. porch posts, 100-ft. porch rails w/ turned balusters. Bevelled glass entrance w/ sidelights, curved transom. Lots of oak paneled wainscoting, trim, 20 6-panel doors. Oval pedestal, copper claw tubs. Will return all photos. Thompson, Box 2339, Dillon, CO 80435. (303) 468-2666.

BRICK CENTURY HOME, 90 years or older. Any condition other than modern remodelling. Frame would be considered if with original exterior columns. Approx. 30 acres with 28 frontage. Pictures and an accurate description appreciated, will be returned. Cindy Leibert, 1202 Benton Rd., Salem, OH 44460.

KITCHEN STOVE, gas, 2 ovens plus warming oven. Call or send photos. Ronald Taft, 18 W. 55th St., NY, NY 10019. (212) 586-8844.

GAS STOVE for cooking, old, small to medium-size, in working condition. Photo & price to Levey, 37 Highland Ave., Yonkers, NY 10705. (914) 946-2882.

VICTORIAN or Antebellum home 1 or 2 storeys, min. 2400 sq. ft., structurally sound, excellent neighborhood in TN city with hospital and access to great fishing. Under \$80,000 if completely restored or willing to restore in price is right. Walter Forman, 3500 Rollingwoods, Memphis, TN 38128.

STENCILLING AND WALLPAPER designs to document and reproduce for personal use. Mary B. Powers, 917 S. Park St., Kalamazoo, MI 49001. (616) 345-9295.

3 PAIRS BRASS OR COPPER casement window cranks w/ swing arms and guides. Arm length is 10½ in. from guide slide to first tooth in crank. Guide length is 12 in. Ken M. Higgs, Higgs Construction Co., 1905 San Marco Blvd., Jacksonville, FL 32207.

HARLEY-DAVIDSON MEMORABILIA, clocks, signs, thermometers, cans, etc. Snapshot or description and price to Webb Baugh, 2339 Burson Rd., Topanga, CA 90290.

THE TWO BEST HEAT TOOLS FOR STRIPPING PAINT

Different paint-stripping projects require varying tactics. Refinishing experts agree that, whenever practicable, hand stripping wood pieces is preferable to dipping them in a strong chemical bath. Heat guns and heat plates are often the best overall tools for taking paint off wood surfaces. They make paint removal safe, quick, and economical.

Heat is a fast method because the paint bubbles & lifts as you go along. There is no waiting for chemicals to soak in, no multiple recoatings, and far less cleanup. Unlike stripping with chemicals, all layers of paint are removed in a single pass.

As for economy: These tools are long-lasting industrial products, so the initial expense is made up in savings on the \$18 to \$22 per gallon stripper that you're no longer buying in quantity. Even after heavy use, a worn-out heating element on a gun can be replaced by the owner for about \$7.

The Heat Gun

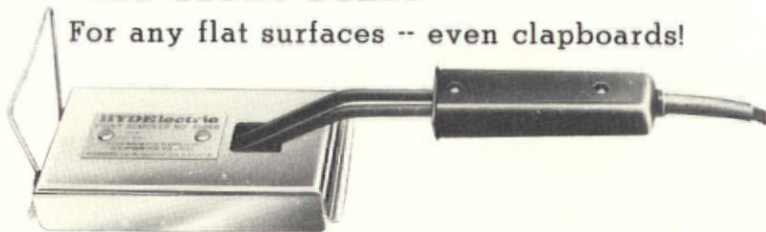
Ideal for moulded & turned woodwork!

Over 10,000 OHJ subscribers have purchased the Heavy-Duty Heat Gun, and discovered the best tool for stripping paint from interior woodwork. (A small amount of chemical cleaner is suggested for tight crevices and cleanup, but the Heat Gun does most of the work.) It will reduce 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 blowtorch or propane torch, thus minimizing the danger of vaporizing lead. The Master HG-501 Heat Gun operates at 500-750°F, draws 15 amps at 120 volts, and has a rugged, die-cast aluminum body — no plastics!



The Heat Plate

For any flat surfaces -- even clapboards!



After testing all of the available heat tools, the OHJ editors recommend the HYDElectric Heat Plate as the best tool for stripping clapboards, shingles, doors, large panels, and any flat surface. The Heat Plate draws 7 amps at 120 volts. Its electric resistance heating coil heats the surface to be stripped to a temperature of 550-800°F. The 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 shut it off.

Both the Heavy-Duty Heat Gun and the HYDElectric Heat Plate come with complete operating and safety instructions, and are backed by The Old-House Journal Guarantee: If your unit should malfunction for any reason within two months of purchase, return it to us and we'll replace it.

The Heat Gun is available for only \$77.95; the Heat Plate for only \$39.95. (These prices include fast UPS shipping.) You can order either or both by filling out the Order Form in this issue, or by sending a check or money order to The Old-House Journal, 69A Seventh Avenue, Brooklyn, NY 11217.



Wallpapers and Fabrics For Historic Buildings

This pair of newly published books holds a wealth of carefully screened, usable information for those who are ready to start decorating their homes. **Wallpapers** covers the years 1700 to 1910; major emphasis is given the period from 1870 to 1910. **Fabrics** (extensively updated and revised for this edition) covers the years 1790 to 1900. Both books provide you with current information on sources: You'll learn which manufacturers are producing materials for the period of your house. All the wallpapers and fabrics that are listed in these handsome, illustrated, softbound books were chosen for their appropriateness, so much of the hard work has been done for you by authors Richard C. & Jane C. Nylander.

To order your copies of **Wallpapers** and **Fabrics**, just check the box on the Order Form, or send \$21.90 (includes fast UPS shipping) to

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



The Old-House Bookshop

PAINT MAGIC

Joselyn Innes



Paint Magic and The Art Of Decorative Stenciling

For a limited time, we're making this special offer: The Art Of Decorative Stenciling, normally \$16.95 ppd., can be ordered together with Paint Magic, normally \$31.95 ppd., at a special combination price of only \$39.95 ppd. The Art Of Decorative Stenciling (softbound) tells how to choose brushes, tools, and paint, and how to make and apply stencils. Paint Magic (hardbound) reveals a vast array of traditional painting and glazing techniques.

Total 438 pages, 8 1/2 x 11
\$39.95, includes fast UPS shipping and handling.

THREE CENTURIES OF AMERICAN FURNITURE — The best survey book we've seen. It gives an accurate, wide-ranging account of furniture styles from the late 1600s to the early 20th century. The book is authoritatively written, features over 500 illustrations, and has two rare appendices reprinted from 18th- and 19th-century texts. 323 pages. Softbound. \$18.95.

THE AMERICAN HOUSE — Comprehensive guide to house styles, covering formal as well as folk building genres from the 17th century through contemporary vanguard architects. A beautifully produced book with original renderings, this is both a style manual and visual treat. By Mary Mix Foley. 299 pages. Softbound. \$16.95.

TASTEFUL INTERLUDE — Rare photos of original interiors from the Civil War to World War One. Of great value to anyone decorating in a period style. Written by William Seale. 284 pages. Softbound. \$14.95.

THE OHJ COMPENDIUM — Collection of the most helpful articles from the OHJ's first 5 years of publication (from 1973 to 1977). 390 pages. Hardcover. \$29.95.

OLD HOUSE WOODWORK RESTORATION — This illustrated, informative book deals exclusively with restoring architectural woodwork: stripping paint from wood and then selecting a finish. 200 pages. Softbound. \$14.95.

BUILDING KITCHEN CABINETS — Basic, straightforward instructions and over 150 illustrations make this complicated job a snap for any do-it-yourselfer with carpentry skills. Every step of the job is covered: buying hardware, estimating costs; constructing & installing cabinets. 144 pages. Softbound. \$13.95.

MODERN CARPENTRY — An outstanding textbook that clearly explains building materials, tools, & construction methods, and the planning and sequencing of major home repairs. 592 pages. Hardcover. \$19.95.

ANTIQUES & ART — CARE & RESTORATION — This book focuses on the toughest challenges facing a do-it-yourself restorationist. It contains invaluable secrets for restoring ceramics, mirrors, marble statuary, oil paintings, photos, books, clocks, coins, and reed organs, as well as furniture, stenciling, and gilding. 255 pages. Hardcover. \$19.95.

THREE BASIC HOW-TO BOOKS — This set of books gives you a wealth of information on wiring, plumbing, and roofing. Total 464 pages. Softbound. \$21.95.

CENTURY OF COLOR — Authentic, historically accurate paint colors for your house's exterior. 100 color plates depict house styles from 'plain' Victorian & vernacular Classic houses to showcase homes, covering the years 1820 to 1920. 108 pages. Softbound. \$15.00.

New Books

WALLPAPERS and FABRICS — Both books list sources of materials for your home's period. Wallpaper styles from 1700 to 1910 are represented; fabrics, from 1790 to 1900. All this valuable information has been updated & carefully screened. Total 287 pages. Softbound. \$21.90.

GAZEBOS — With this book, you can order plans for 7 pergola-arbors, 13 strombrellas, 18 birdhouses & feeders, and 55 gazebos. It has dozens of design styles, from Victorian to Rustic, Asian to European to Americana. A treasure trove for all do-it-yourselfers! 96 pages. Softbound. \$9.95

Reprinted Pattern Books

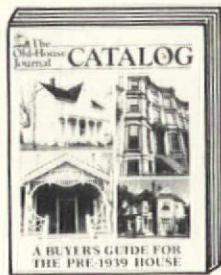
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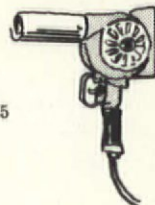
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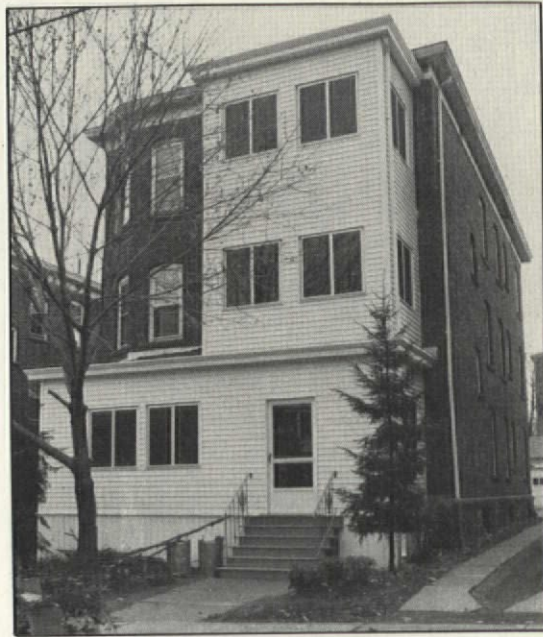
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MOST STYLE BOOKS ignore the post-Victorian, two- and three-family dwellings that are quite common throughout the Northeast and Midwest. This neglect is unfortunate because multi-family houses represent a style unto themselves--handsome, solid, comfy, and complete with amenities, such as porches, for each family.

WHOEVER OWNED the house above right certainly didn't appreciate its unique qualities. This revision is distressing for several reasons. It's the typical, hasty shortcut: tacky aluminum "clapboard," here grafted onto a masonry house.



Moreover, judging from the attitude underlying this remuddling, we can't help but wonder about the structural quality of the enclosure. Has any real support been given the new rooms? The original porch

floors were intended to hold only columns and occasional people. Now they're bearing the weight of walls, windows, and fully furnished rooms. (We sure hope no one's keeping a piano in any of them!)

ONE LAST PROBLEM. The above photos are not "before & after" pictures; the houses are neighbors, as you can see from the photo at center. The entire rhythm of the street has been compromised by this remuddling. (Our thanks--and condolences--to Margaret Ryglisyn of Hartford, Conn., for sending us these photos of her house and its new neighbor.)--Cole Gagne



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