
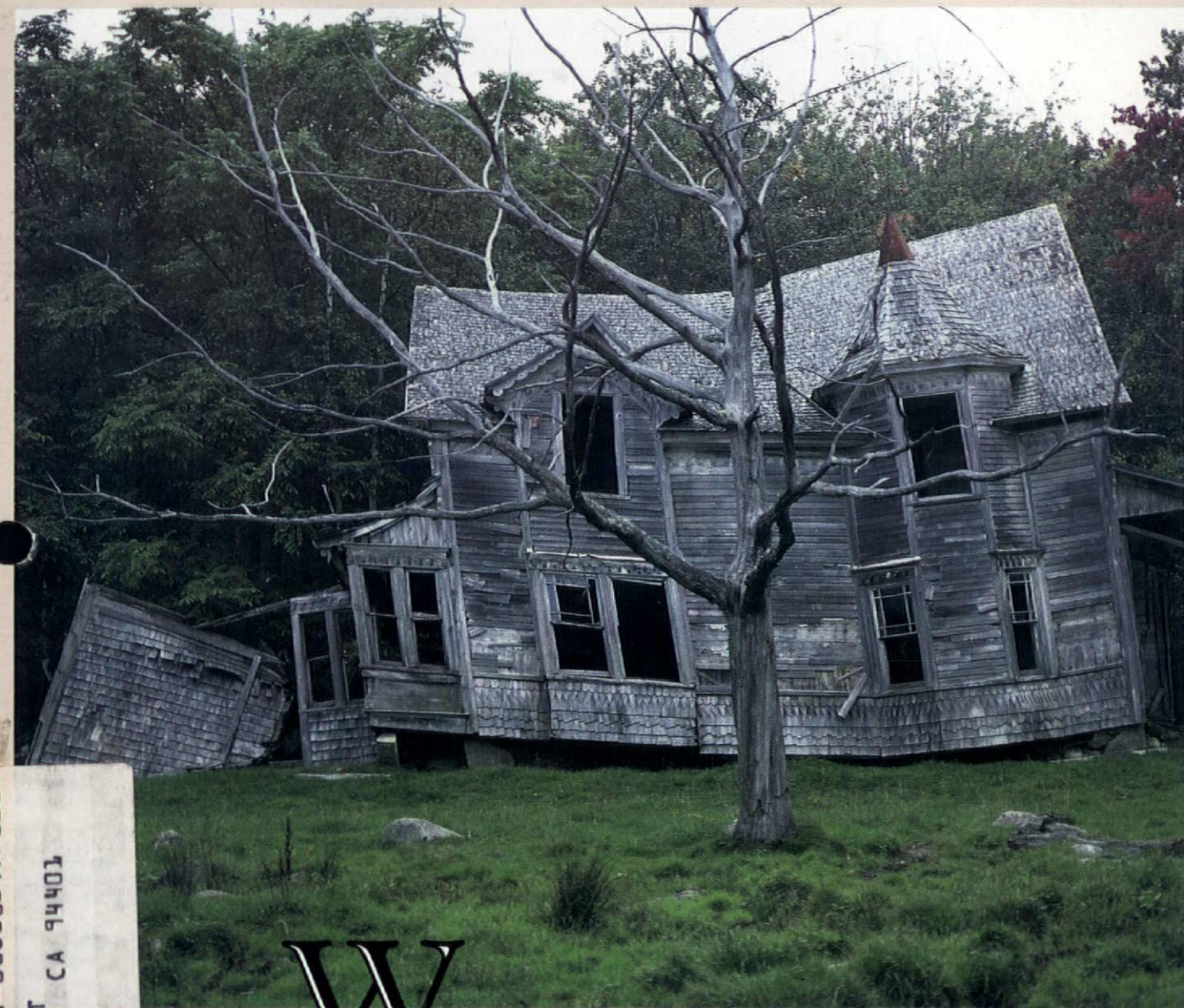


Restoration and Maintenance Techniques



Old-House Journal


October 1986 / \$2.95



Where do I start? A familiar question to anyone who has faced the sheer volume of work to be done and the complexity of sorting out priorities. Whether you're a new owner paralyzed by indecision, or well... (continued on page 378)

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Contents

Vol. XIV No. 8

October 1986

A Family Chronicle 370

Old-house living in Oregon

Unwanted Texture Finish 374

*How to get rid of the stuff, whether
it's made of paint or plaster*

Where Do I Start? 378

Guidelines for efficient restoration

The Great American Garage 382

*Part 2: Compatible designs utilitarian
and fancy—roofs, doors & details*

Shutter Cut-Outs 392

Post-Victorian designs

Editor's Page 362 Emporium 400

Letters 364 Advertisers' 405

Ask OHJ 368 Index 405

Restoration 408

Products 394

Cover: Abandoned farmhouse in Maine, photographed by Eliza McFadden.
(Courtesy of Palm Press)

THE MUSHROOM FACTOR

PROBABLY YOU, like the rest of us, have fallen prey to one of the immutable laws of old-house living: The Mushroom Factor. But since OHJ has only recently identified TMF as a universal principle, you probably thought you were the lone victim.

THE MUSHROOM FACTOR always springs from a small, seemingly innocuous project. Then things... well, mushroom.

FOR EXAMPLE: You start out to change a light bulb. As you screw a new bulb into the porcelain ceiling fixture, however, you notice the fixture wobbles. You unscrew the fixture to investigate -- and discover the hanger bar in the electrical box is loose. As you begin tightening the hanger bar, you see the insulation on the electrical wires is dried and crumbling.

YOU'RE ALREADY 45 minutes into the bulb-changing project when you utter the fatal words: "While I'm at it, I might as well fix that insulation, too." So you find the

electrical tape, figure out which circuit breaker controls that box, and start to tape up the bare wires. But as you're working, you discover the whole electrical box is moving.

FURTHER investigation reveals the box is just hanging on the lath and plaster -- and the weight has caused the lath nails to pull loose. Another decision point: Should you repair the plaster? You look at your watch: your weekend guests aren't due for another three hours. "As long as I'm at it, I might as well do the job right," you mutter.

OUT COME the electric drill, the carbide bit, the 2-in. screws, and the plaster washers. As you're drilling pilot holes for the screws, a 4-ft. by 4-ft. chunk of ceiling plaster lets go.

YOU EXAMINE the remaining plaster. Many of the plaster keys are broken, and the lath is definitely loose. "While I'm at it...", you think to yourself.

YOUR FRIENDS arrive just as the last chunk of ceiling yields to your pry bar. Alas, your triumphant pose atop the pile of broken plaster is barely discernible through the clouds of plaster dust still billowing through your house.

"WHAT ARE you doing?" your friends inquire incredulously. You begin to explain that you

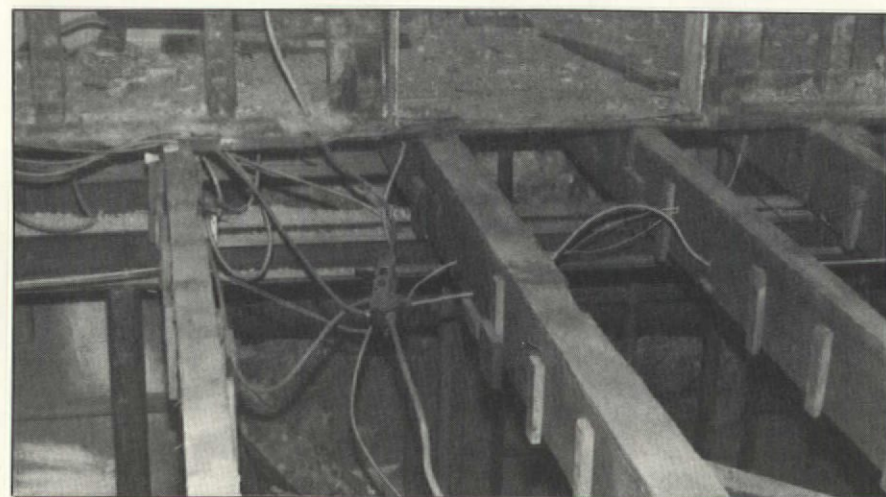
had originally set out to change a light bulb...but as you try to reconstruct the sequence, you realize an explanation is impossible. Instead, you shrug and offer them gin and tonic.

THANKS TO OHJ's new research, in the future you can offer a more satisfactory response. Allowing a world-weary smile to play lightly across your lips, explain simply that you were a victim of The Mushroom Factor. If they press for details, point out that The Mushroom Factor is the mysterious universal force that causes any old-house project to expand until the limits of time and budget are exceeded.

THE MUSHROOM FACTOR is not directly related to Murphy's Law (although that certainly applies to old-house living, too).

RATHER, our research indicates that TMF is a sub-category of Fred Allen's (less-well-known) Law. That bit of wisdom reads: "Everything is more complicated than anybody knows."

WE'RE STILL collecting case histories that illustrate the universality of The Mushroom Factor. You can contribute to the Advancement of Science -- and perhaps win a valuable prize -- by letting us know how The Mushroom Factor invaded your life. See box below for details. -- C.L.



"I started out to fix a squeaky floorboard. Then I encountered ... THE MUSHROOM FACTOR!"

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— Clem Labine

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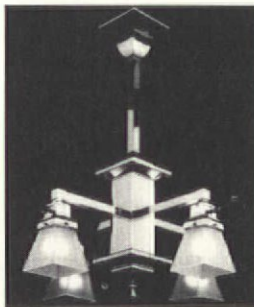
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Wynkoop house, Ulster County, N.Y.



Dutch house with overhanging eaves, Bergen County, N.J.

Vernacular Ignorance?

Dear Editor:

Regarding "Dutch Stone Houses of New York State" (June 1986 OHJ): It's a pity that Neil Larson did not point out that the Wynkoop house in Ulster County has lost its probable wide-projecting eaves, which were characteristic of New York Dutch houses (see Riker house, p. 127 of the same issue). But he probably doesn't know. It's amazing how few people know what they're talking about, even in OHJ.

-- Edward V. Lofstrom,
Architect
Minneapolis, Minn.

Neil Larson replies:

Wide-projecting eaves, while documented on some old Dutch houses, are not necessarily "characteristic" of New York Dutch houses. They seem to be characteristic of certain areas in certain periods. They are least characteristic in Ulster County stone houses (those pictured in OHJ).

They do appear fairly regularly on houses in southern New York and northern New Jersey. Based on survey work in Bergen County, N.J., these house forms date from the Revolutionary and Federal period almost exclusively. We have one example attributed to the 1760s in Dutchess County, but I am told that such an early example is rare.

You can pretty confidently assume the following:

- Colonial-era Dutch houses were characteristically gable-

roofed, without overhanging eaves. Masonry construction was preferred.

- By 1750, the houses (in all areas) became more formalized architecturally. Houses (like the Wynkoop house) remained consistent in the linear form, but adopted center halls, balanced facades, and other "Georgian" patterns and details. Still, overhanging eaves cannot be said to have become characteristic at this point -- such early examples are rare.

- Sometime around the 1760s, the gambrel roof became a popular innovation up and down the Hudson Valley. It was about this time that the bell-cast roof (and gables with a "kick") first appeared in the lower valley. What also appeared was an overhang that created a porch. (Remember: Documented pre-Revolutionary examples of this house type are considered rare.)

Ulster County houses did not adopt the gambrel-roof fad for some reason. The Wynkoop house definitely did not have eaves that overhang the walls.

I should have been more specific with my example and restricted the reference to Ulster County. It is impossible to characterize all the Dutch houses in the Hudson Valley, except with the most general attributes. Many people (at least one) assume that projecting eaves were a standard attribute. That assumption reflects more a

twentieth-century antiquarian taste in architecture than an accurate understanding of the Dutch vernacular tradition.

-- Neil Larson,
N.Y.S. Historic Preservation
Field Services Bureau

Historic Districts

Dear People:

I am presently fighting with our local historic commission over the establishment of a historic district in my neighborhood. While we all seem to agree with the ideas and goals of a historic district, we are not willing to give up our rights, as property owners, to choose paint colors, type of roofing material, etc.

Do you know of any cities that have passed ordinances for the establishment of historic districts which are written such that the architecture is preserved, yet the rights of the property owners are not abridged?

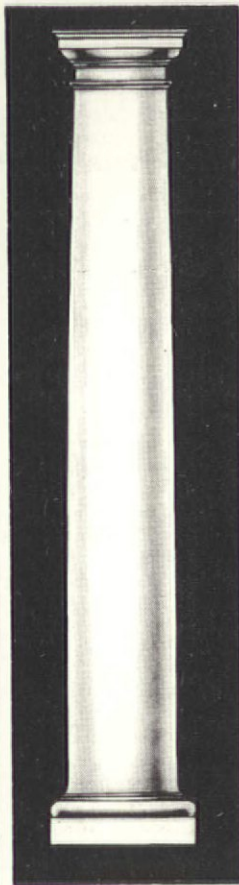
-- Lee LeClair
Denton, Texas

[Historic district status can breed neighborhood pride, preserve character, and increase property values. Unfortunately, it can also be the perfect excuse for the most vocal (and perhaps least knowledgeable) residents to try and legislate "good taste." Taken to an extreme, such abuses can lead to homogenized streets that aren't even historically accurate. We'd like to hear from those of you who have found a happy medium. -- ed.]

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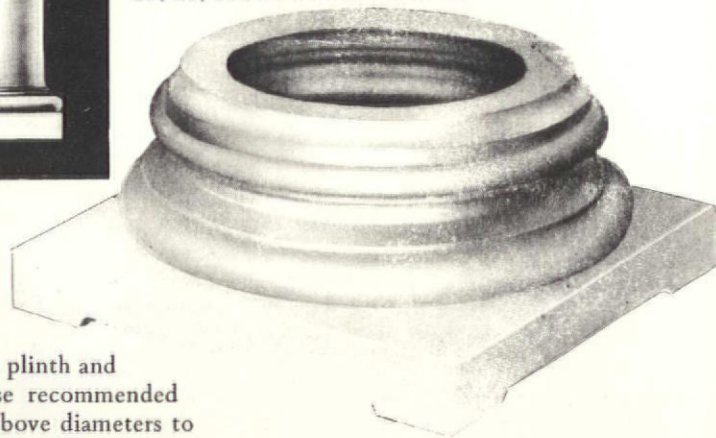
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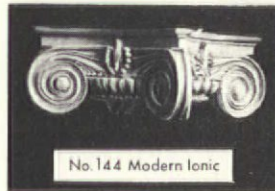
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Mrs. Crawford in her sitting room, 1912.

Looking Back

Dear OHJ:

I thought your readers might like a peek inside the interior of the home of a modest, working-class family as it appeared in 1912. The house was located in Aiken, Ohio. I don't know what became of this house after my great-grandparents (the Crawfords) passed away, but I do know a little bit about its history during the time these photos were taken.

When Mr. and Mrs. Crawford lived there, it was within walking distance of other focal points of family life -- the grocery store they kept, the Goodrich rubber factory many of them worked for, their beloved church, and the cemetery where, among others, Mr. Crawford's father (a Civil War veteran) is buried.

In both photos, Mrs. Crawford is reading, first in the sitting room, and then in an alcove opposite the sitting room. Mrs. Crawford, it was reported, kept a very tidy house. In the 1930s, her children bought her a clothes-washing machine. With it, Mrs. C. wrote shortly before her death at age 80, the washing was "no job at all."

If I ever go back to Aiken, I'll steel my nerves and look to see what's become of the house. In my fantasy, though, someone else reports back to me, "Guess what, they're restoring it."

-- Claire Packer
Plainfield, N.J.

Subscriber's Sleeping Balcony

Dear OHJ:

We read your "Sleeping Porches" article (June 1986 OHJ) with great interest. Our 1902 house (below) has an unusual second-floor porch that resembles the "sleeping balconies" in your article.

You enter this porch from a landing that's two steps down from the second-floor hallway. The porch has four windows -- one onto the stairwell, two onto the master bedroom, and one onto a smaller bedroom on the left. We've always wondered if it was intended for sleeping. It's very narrow; only two single cots

can fit. Our children enjoy greeting friends from above and testing the weather as they decide what to wear, not to mention launching paper airplanes.

This photo was taken for Winchester Historical Society's forthcoming book on Winchester architecture. (The book was partially funded by two grants we have won in OHJ's revenue-sharing program.) We look forward to learning more about our house now that OHJ is including more post-Victorian articles.

-- Nancy Schrock
Winchester, Mass.



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Aiming Your Moon

Q: WE'VE SURVIVED no heating system and no kitchen, having our hand-dug well run dry, a bat in the bedroom, snake in the bedroom, and a massive beehive in the bedroom wall. As the photo attests, though, our restoration of this magnificent structure is nearly complete. Our latest fun project has been to resurrect a dilapidated three-seater outhouse. Rotted timbers have been replaced, a new stone foundation has been built, a new cedar shake roof has been made, and a fresh coat of paint applied.

We do have a puzzling question regarding a finishing touch, though. Should the lunar insignia on the door point to the left or the right? I thought it should point to the left, but then I saw an oil painting of an outhouse that had it opening to the right. Our door handle is on the right, whereas the handle in the painting was on the left. Does that make any difference?

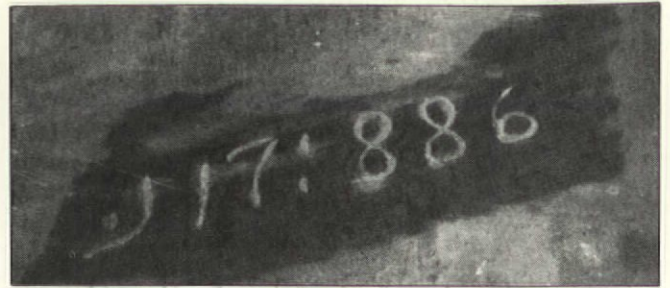
-- Patricia Williams, Saugerties, N.Y.

A: WE DID SOME RESEARCH, and found that the crescent moon was not a popular 19th-century motif at all. Chick Sale wrote a book in the 1920s called *The Specialist*. In it were humorous drawings of outhouses, all with crescent moons on the door. (The book is still available, for \$5: The Specialist Publishing Co., 109 La Mesa Dr., Burlingame, CA 94010. (415) 344-4958.) It's pretty certain the motif was used on farmstead outhouses before his book (and possibly on cut-out shutters -- see page 392 in this issue). But after Sale's book was published, the motif came to be the instantly recognizable outhouse mark.

In the 19th century the outhouse was often a ramshackle affair, and little attention was paid to its construction. On fancier homes, the outhouse would be given details similar to the main house: For the Williams' house, for example, decorative bargeboards would be appropriate, with a panelled door, and perhaps a window.

The direction of the half moon remains controversial. Some people told us the crescent pointed to the left, others thought it should merely point away from the hinges, so the Williams' are going to have to take their best shot.

Readers Respond to Mantel Mystery



Q: ON THE BACK of each piece of our mantel are the identifying marks "J17:88G" [or "J17:886" -- ed.]. Could these signify the date (1788) and maybe the craftsman's initials?

-- Lorraine Dalrymple, Warminster, Penna.

[We turned this question over to our readers in "A Mantel Mystery," (July/August 1986 Ask OHJ). Following are some of the answers we received. -- ed.]

A: I USED TO LIVE in a Brooklyn apartment built in 1875. It had original slate fireplaces exactly like the one pictured in your column. The marbleizing on those mantels was original. I think OHJ is correct in the date being 1886, although the insignia could simply be a serial number. It could be the number (cumulative) of pieces J17 manufactured.

-- Amanda Husberg, Brooklyn, N.Y.

I AGREE with your appraisal that the mantel design is of the mid- to late-nineteenth century. Because it was manufactured in the midst of the industrial revolution, it was likely machine-made and ordered out of a catalog. The lettering appears on each piece of the mantel. This leads me to believe that their function is to ensure that all pieces of the same mantel are shipped out of the warehouse at the same time. It may be that the 886 would date the piece as 1888 or 1886 and be, therefore, part of the catalog number.

-- Robert W. Soulen, Architect
Mansfield, Ohio

I AM SURE you know that the Europeans date things differently than we do. For instance, I as write this it is 30-7-86. Thirty the day, seven the month, and eighty-six the year. Could the markings indicate the seventeenth day of August, 1886?

-- Robert L. Dunn, Claremore, Okla.

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Family Chronicle



Old-house

BY JANE KIRKPATRICK

ON JULY 4, 1986, while most Americans were out celebrating Lady Liberty's centennial, Millie Moore of Moro, Oregon, was on a ladder in one of her bedrooms, celebrating her own piece of history.

"I COULD SEE something besides plaster through what I'd thought was the bottom layer of wallpaper," she recalls. "So I scraped, and there it was! The original wallpaper, 104 years old! It was already four years old when the Statue of Liberty arrived."

SUCH DISCOVERIES, for Millie and her husband David, are more than anonymous snatches of the past. In 1882 David's great-grandparents, John and Helen Moore, built this house in Oregon's wheat country. Millie is the fourth Mrs. Moore to live in it, and it has remained in the family since it was built. Each artifact David and Millie uncover means another piece of family history has been retrieved. The house itself, adapted over the years to suit changing needs and tastes, can be "read" like a family chronicle.

IN THE BEGINNING the Moores' house boasted seven rooms, front and back porches, hand-carved staircase, parlor and dining room, and four bedrooms. Each bedroom had a closet, an

unusual feature in those days. There were two kitchens -- the summer kitchen stood out back in a separate building -- and two pantries. One pantry was kept dark to discourage weevils, supposedly attracted to light.

THE PARLOR WAS particularly elegant, as was the fashion, and used only on formal occasions. In fact Anna Moore, great-grandmother Helen's daughter-in-law, lived in the house six months before she saw the room. It was also the life-and-death room: Babies were born there, and wakes were held in it.

EVERY INTERIOR DOOR had a transom painted with a dark brown, spider-web design. All have been preserved. "Upstairs," recounts Millie, "Dortha Moore, my mother-in-law, found the signature of the artist above the door. I purposely did not touch that section when we redid the room, but the painters brushed right over it. I think it's lost forever now."

DESPITE THE HOUSE'S rich details, there were signs of frugality. "There is only one ceiling medallion -- in the entry," notes Millie. "and only one bay window. The floors are of soft fir (but this may have been due to the scarcity of hardwood). The doors are white pine, with redwood panels and painted grain-

ing. And shutters were used to cover the bay windows, instead of more fashionable (and expensive) drapes and curtains."

THAT WALLPAPER discovered on the fourth of July, however, appears to have been first class. It probably came by ship from San Francisco to Portland, and from there, overland to the Moore home. "The choice of wallpaper intrigues me," Millie says. "The first Mrs. Moore, Helen, had two boys, and we know one slept in this room and the other next door. So this was a boy's bedroom, yet the paper is gilded, with white flowers -- it looks like parlor paper.

"I HATE TO COVER it. I plan to frame a section of wall and have a plaque explaining it, to remember what the first Mrs. Moore chose."

HANGING ON to the past has become a full-time occupation for Millie. "When I first moved here in 1958, I wasn't paying attention to this old house, its details or character, or even the family stories. Then my mother-in-law found an old frame in the barn, had a mirror put in it, and gave it to me. From then on, saving the past became very important. I've been in every nook and cranny, piecing together what previous Moores thought and felt, living in and changing this house."

CHANGE IS PART of the house's tradition. The first major alteration occurred in the 1930s,



Millie Moore points to the wall and ceiling paper she uncovered on the fourth of July.



The neighbors rode by around 1900 to have their picture taken. The back porch visible at right was converted to a bath and later removed.

when David's father and uncle and their two families shared the house. A door was put up to separate the downstairs bedroom from the parlor, and that bedroom became the back kitchen. Today it contains the central furnace. The room still bears traces of original wallpaper.

A WALL WAS shifted to make the dining room bigger, and David's family lived in that part of the house. A pass-through from kitchen to dining room was closed; one pantry was made part of the kitchen. Part of the back porch was enclosed for a bathroom. And at some point, the summer kitchen was taken down. No



Every door in the house has a transom painted with a geometric design. This door, in the bay bedroom, also has its original painted grain.

one remembers what it looked like; only glimpses of it in old photos remain.

MILLIE learned all this from her mother-in-law, who has carried down family stories from earlier Mrs. Moores.

IN RESTORING the house, David and Millie have tried to respect their ancestors' tastes, although, Millie says with a laugh, "The first Mrs. Moore was the only one who had everything the way she wanted." In the parlor they removed the added door and kept the shutters.

The plaster ornament, Millie says, "is different from the bay upstairs, and we wonder if it's original." (Some things about a house you never know, even if all the past occupants were family.)

THE OTHER restored room is the upstairs bay bedroom. The walnut bedroom set bought by the



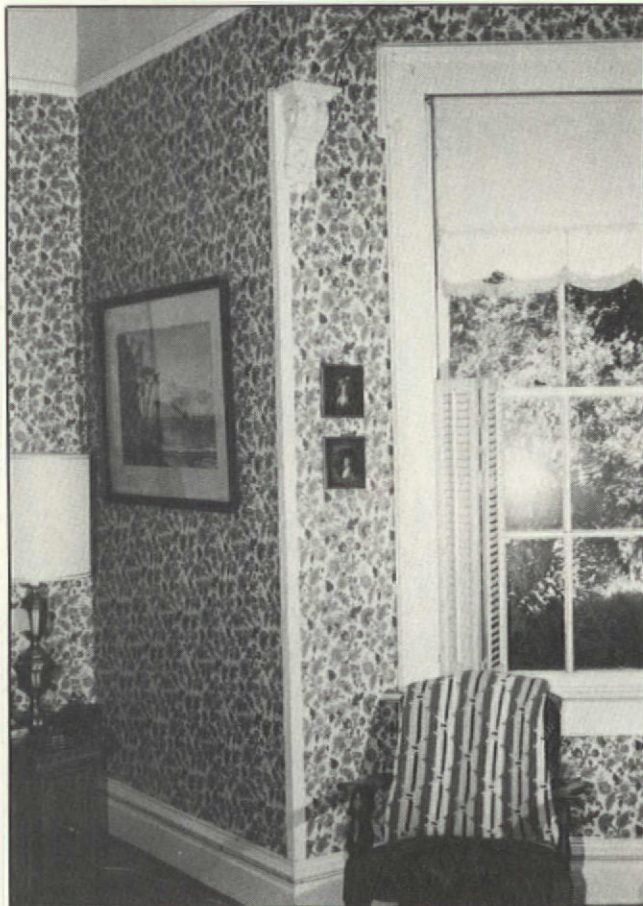
Unlike the parlor, the bay bedroom has no ornamental brackets, just a simple moulded frame.

first Moores fills the room, and Helen Moore's tulip-pattern quilt covers the bed. "Only a few of the original pieces of furniture remain," Millie explains. "Most were loaned to a hotel which burned down in 1919." Unlike the rest of the house, this room still has original grained woodwork; elsewhere the graining has been painted over.

LIKE THOSE in the past, the current Moores have adapted the house to suit their needs. At the back of the house they built a wing with a dining room,

hall, and two baths. "We removed the back porch, but I think our ancestors would understand," says Millie.

THEIR ANCESTORS would also understand their lives and loves. Family lore has it that Helen Moore loved cats. She had 35 of them.



The parlor has ornamental brackets around the bay window. Shutters, according to family stories, were the original window treatment.



The first Mrs. Moore, Helen, bought this bed and made the tulip-pattern quilt on top of it. That's Beauford, the Great Dane, sleeping at lower left.

Millie has considerably fewer, but dogs and cats are still at home here. Most Moore women have enjoyed handiwork, and Millie collects old linens.

THE MOORE MEN have all been ranchers. At first they were cattlemen. When the native prairie grass was gone, they became wheat ranchers like David. The wheat was harvested in late July, and Millie celebrated just as a past Mrs. Moore might have: She made curtains.

THE MOORES have planted trees around the house, to soften the rather barren landscape. Millie and David planted sunburst locusts -- one for each grandchild, one for the house's centennial. "The trees are our mark," says Millie.

THEY PLAN TO DO more for this old house. "If we had the resources, we'd first remove the




When resources allow, David and Millie Moore (seen standing, like their ancestors, on the front porch) are going to remove the asbestos siding.

asbestos siding." They hope to repaint the windows and cornice next year, with several period colors, and rebuild the rotting front porch.

MOST IMPORTANTLY they hope they pass on their sense of history and appreciation of the house to their children, Julie and David John, and to David John's young children, who visit often. "They are interested in 'old things,'" explains Millie, "and we hope they'll want to preserve pieces of the past. Or those pieces will be lost.

"BUT RIGHT NOW, I don't want to entrust the house's treasures to anyone else. You always think no one appreciates things as you do."

PROBABLY THE VERY sentiments of the first Mrs. Moore, as she admired her gold-and-white wallpaper, 104 years ago. 



The worn carpet on the stairs is a last remnant of the house's original carpet. Note the brass dust corners, designed to make sweeping easier.

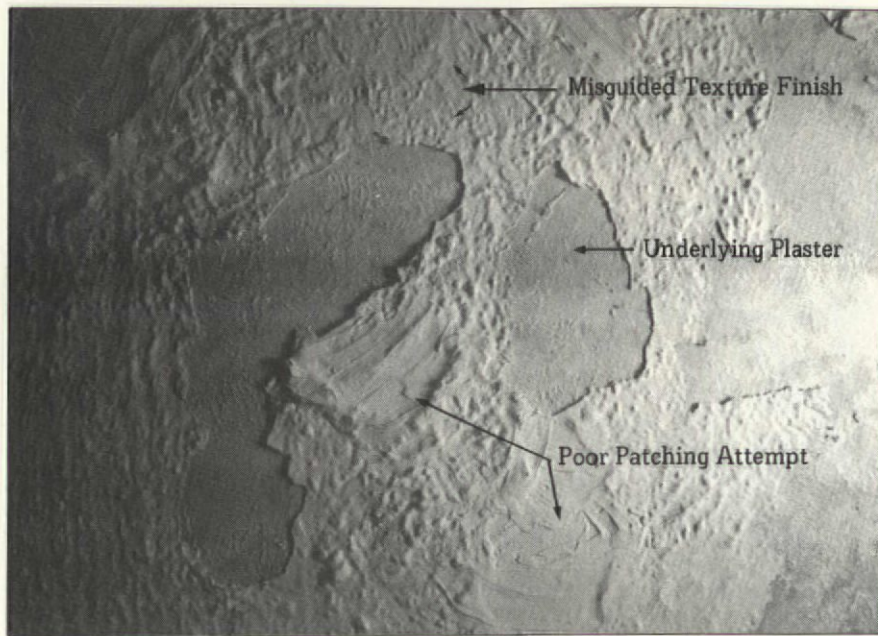


Millie Moore and friend Beauford stand before the front entry's ornate screen door and painted transom.

UNWANTED TEXTURE FINISH

How To Get Rid Of It

by Bill O'Donnell



TEXTURE FINISHES have been around for centuries. In this country, they were most popular from the 'teens through the 1930s. In some parts of the country, the craze caught on to the point where splendid Victorian homes were slathered in a wall-to-wall coat of rough-textured finish -- decorative woodwork, ornamental plaster, and all. Worse, some homeowners were assured that a coat of texture finish would cure (hide) plaster failure. The extra weight only accelerated deterioration.

YOUR BUNGALOW, Tudor Revival house, or American Foursquare may have a perfectly appropriate, sound texture wall finish that you'll want to preserve. Alas, if not professionally applied to a well prepared surface, texture finish eventually fails. So even if you want to reapply a texture finish, it may be necessary to remove some or all of the existing finish.

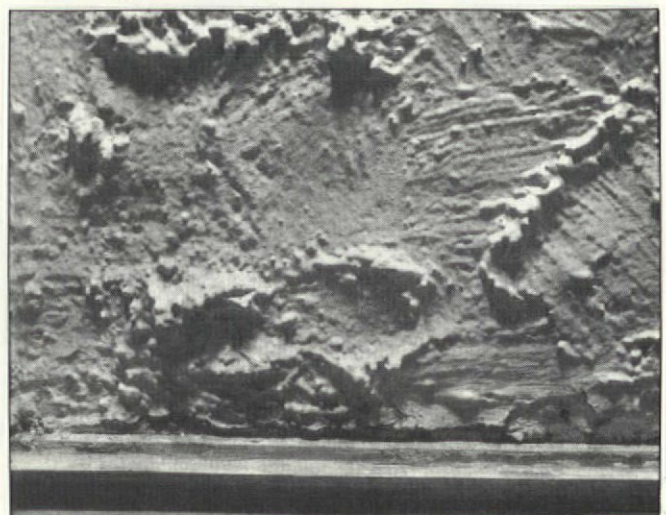
What Is It?

THE FIRST THING to determine is what type of finish is on your walls. Before you can figure out how to take it off, it helps to know what it is. Victorian-era texture finishes were created simply by tooling the finish coat of plaster. It's not easy to texture the finish coat of plaster; a plasterer has to work fast and add lots of retarder to the mix. That's one reason why texture finishes were rare in the nineteenth century.

PLASTINT™ colored finishing plaster was a United States Gypsum product designed specifically for creating a rough, tinted finish. It had greater working time than conventional plasters. If the texture finish on your walls was produced by working the finish coat of plaster, it's going to be tough to remove. And even if you do remove it, you'll have to apply a new finish coat because only the brown coat will remain. Occasionally, a lime-based

product like Plastint was added over an existing finish coat. In that case, it will surely be weakly bonded, and may be removed using the steam method described below.

"PLASTIC PAINTS" BECAME POPULAR in the 'twenties. These formulations were essentially precursors to joint compound. They provided greater working time than finish plasters, and so required less skill on the part of the craftsman to impart the desired texture. The November 1922 issue of American Builder featured an article on this new and innovative wall finish. In it, the author said, "... a new plastic preparation is becoming increasing popular because of the unlimited variety of texture and color effects it offers. This material is neither a paint nor a plaster, but has the qualities of both.... The present day trend toward a permanent textured wall has brought a marked popularity to this product."



A texture finish -- definitely unwanted!

IN THE YEARS that followed, several companies introduced their own "plastic paint" products. Perhaps the best known was United States Gypsum's Textone" -- still available today. One caution: Many of these products contained asbestos. Morene Products Co., for example, described their wall finish as being "composed of Atlas white portland cement, sand, asbestos, oils and chemicals, all ingredients being so mixed and the oils so emulsified that they remain in solution."

TO BE SAFE, send a sample of your texture finish to a laboratory to test for the presence of asbestos. Any building inspector can tell you where to send a sample for testing in your area. Asbestos removal requires special procedures and precautions, the details of which will be the subject of an upcoming article.

"SAND PAINTS" were also used to create textured wall finishes. Sand paints had abrasive ingredients added to produce a stippled effect when applied with a brush or roller. Because they are in fact paints, they can be removed using standard paint removal procedures.

Removing the Texture

EXPERIMENTATION is the first step when you're trying to remove an unknown finish. But if you think you know what the finish is, there are some "best bets" you can try. If you experiment with all of the following techniques and still have no success, don't despair; you don't necessarily have to demolish all the plaster to remove the finish. You can cover over the finish by skim-coating with joint compound, laminating with gypsum board, or applying metal lath and replastering. We'll cover these "hide it" methods last.



The finish falls off in wet chunks -- no dust is created.



Spending the day with a wall steamer and putty knife is no joy, but these simple tools will remove most texture finishes effectively.

Steaming It Off

MOST LIME-BASED and "plastic paint" texture coatings will succumb to steam. Albeit time-consuming, hot and sweaty, the procedure is uncomplicated. The trick is to work carefully so you don't damage the underlying plaster, and so that you get the majority of the texture finish off in the first pass.

WALL STEAMERS ARE AVAILABLE for rent at rental services, hardware stores, and building suppliers that rent equipment to contractors. They're most often used for removing wall-paper. A wall steamer is essentially a large electric teapot. A heating element boils water in a reservoir and the resultant steam is channeled through a hose to a perforated metal pan. Some of the steam condenses and collects in the pan, so keep a bucket handy to pour the condensate into -- even if you've thoroughly masked the floor.

WEAR HEAVY, gauntlet-type gloves when using the steamer. Let the steam do the work. Hold the pan tight to the wall until the finish is saturated. Move the pan down a couple of inches and scrape the loose finish above the pan away with a putty knife. (Use a file to round the corners of the putty knife -- that way it will be less likely to gouge the underlying plaster.) Keep the steamer pan against the next patch of the wall while you're scraping; there's no point wasting time and electricity.

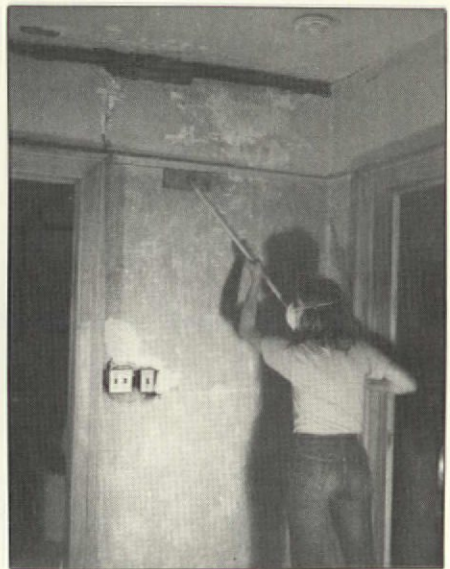
CONTINUE SCRAPING the wall from the top down. You'll find that the finish will become increasingly easy to remove as you near the bottom of the wall. The condensed steam that runs down the wall softens the texture finish further down. Be thorough -- little blobs of remaining texture finish will come back to haunt you. It's easier to remove the stuff now, while it's soft, than it will be after the steamer is shut off.



Use a "combat chisel" on the remaining finish.



Wear a dust mask.



Use a taper's sanding stick for greater reach.

SOME ADDITIONAL WORK is needed after steaming. Go back over areas where texture finish remains with a "combat chisel." A combat chisel is one that's been retired from your fine woodworking toolbox but still is capable of holding a reasonably sharp edge. Hold the chisel at a flat angle to avoid digging into the wall. Most of the remaining finish should pop off the wall fairly easily.

NEXT, KNOCK OFF pimples and high spots with a quick sanding. Wet sanding is preferable to avoid creating a lot of irritating dust. Don't attempt a mirror-smooth surface; you're going to have to apply a skim coat of joint compound anyway. Just give the wall a quick once-over to remove the little bits of debris that are stuck to the wall. Rinse the wall thoroughly with plenty of clean water and a sponge to remove any chalky residue. Powdery traces of the old finish will interfere with the bond of joint compound or paint.

FINALLY, APPLY a couple of thin coats of joint compound over the wall with a 10- or 12-inch taping knife (as described on page 377). Joint compound fills in the nicks where the putty knife scarred the soft plaster surface, and covers over slight protrusions that remain adhered to the wall. If the wall didn't come as clean as you hoped, several coats of compound may be required. Tape cracks in the plaster with cloth mesh joint tape.

Removing Sand Paint

SAND PAINT can be removed from plaster by the same techniques used to remove any thick paint film from plaster. Because sand paint is applied in one or more thick coats, heat stripping works well. Just make sure to file the sharp edges off your putty knife, and scrape gently. After using the heat plate on plaster, chemical cleanup is usually not required. Any residual bits of melted paint can be easily knocked off the plaster with a putty knife or chisel.

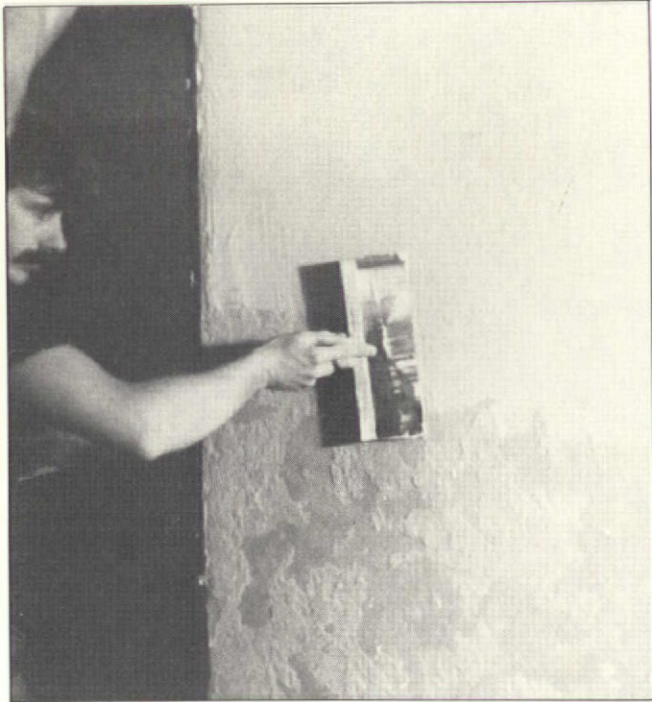
Stripping Mouldings

UNVEILING TEXTURED or paint-encrusted plaster mouldings is a more difficult chore. Hardest of all is cast plaster: those elements that have sculptural detail, such as dentils, egg-and-dart moulding, medallions, etc. If you can take the mouldings off the wall or ceiling, the job is simplified somewhat, but there is always the danger of damaging the mouldings during disassembly. Unless you must remove the mouldings for another purpose, we recommend stripping them in place.

FOR LIME-BASED and "plastic paint" finishes, use a wall steamer. Disconnect the pan from the hose so you can point the steam from the hose directly where you need it. As the finish starts to soften, remove it carefully as described below.

FOR SAND-PAINT-encrusted mouldings, use chemical paint remover. Even when you buy paste-type removers, additional thickening is desirable. A good thickener is Cab-O-Sil, a fumed silica made by Cabot Corp. of Boston. (It's available at some art supply dealers and through epoxy distributors.) Fumed silica is extremely irritating to the respiratory tract. Be sure to use caution and wear a fine-particle mask when handling it. Less effective alternatives to Cab-O-Sil include cornstarch and whiting. Add thickener until the stripper is nearly the consistency of Jello.

COVER THE MOULDING with polyethylene sheeting after the stripper is applied. This will allow the stripper to work longer, permitting it to soften the sand paint even in the deepest grooves. Once the paint is soft, you've got to get it off -- this is the hard part. Experiment with small chisels, awls, sculptor's tools, dentil picks, and anything else you can think of to gently dig the slime out of the moulding's recesses. Soft bristle and polypropylene brushes also work well. Remember, the underlying plaster is easy to gouge or otherwise disfigure, so be patient.



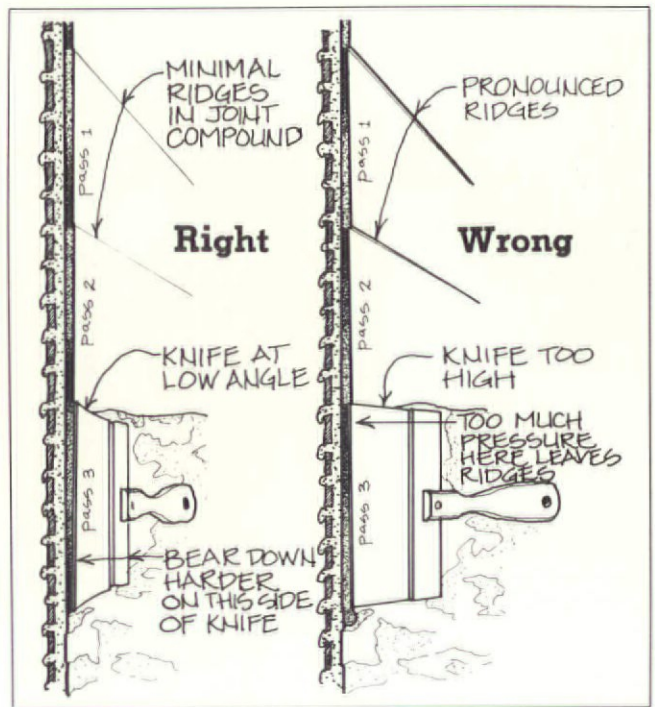
All loose texture finish has been removed and the wall has been rinsed; now the first coat of joint compound can be applied.

Covering It Up

IF YOU'VE TRIED STEAM, heat, chemical removers, and mechanical scraping, but you still can't remove the finish without damaging the plaster, you've got two choices: demolish the wall and replaster, or cover the finish with another material. Unless there's already substantial plaster failure, demolishing and replastering is to be avoided. It's only cost effective if fifty percent or more of the plaster is damaged.

THERE ARE SEVERAL WAYS to cover a texture finish. The least labor-intensive method is to laminate the walls with gypsum board (Sheetrock). Knock off the highest spots on the walls and screw the gypsum board into the studs right through the existing plaster. This method has the disadvantage of changing moulding profiles a bit and eliminating the hand-worked, wavy appearance of plaster. Both of these negative effects can be minimized by using 1/4" Sheetrock, though. Gypsum board of this thickness will flex enough to follow the undulations of the plaster somewhat. It will also alter moulding profiles less than thicker gypsum boards. If necessary, you can remove and reset baseboards, cap mouldings, and casings. It may be necessary to deepen window and door jambs to accommodate the extra wall thickness.

A BETTER WAY to cover most texture finishes is this: "Replaster" over the top of it with joint compound. This low-tech solution requires the least expensive materials, but is quite labor-intensive. Skim coating itself goes fast, but preparing the surface to accept and hold the joint compound is especially



How to skim.

time-consuming. The smallest area of badly-adhered texture finish will fail in very short order following the addition of a skim coat. So it's imperative that all poorly bonded texture finish be scraped clean with a combat chisel. The entire wall must also be thoroughly washed to remove any chalky residue or dirt prior to skim coating.

FILL IN all the nicks and scratches first, using a six-inch taping knife. Joint compound must be completely dry before you can apply another coat. Apply the first skim coat horizontally working from the top of the wall down. Put pressure on the dry side of the knife (the lower edge) as you move across the wall. That way, the knife won't create ridges in the wet compound. Small overlap marks will be all that remains. Apply the second coat vertically, again bearing down on only one side of the knife. By putting each successive coat on perpendicular to the previous one, you'll eliminate the overlap marks, and make the wall flatter.

YOU CAN BUILD OUT joint compound to a thickness of about 1/4", so it can be used to cover even high-relief finishes. But you can only apply joint compound to a thickness of about 1/16" at a time -- any thicker and it will shrink and crack. Therefore, it's time-consuming to skim over an especially bumpy surface. Another option is to screw wire lath directly over the texture finish, and replaster on top of it. Plastering over the existing surface will add quite a bit of thickness to the walls and drastically change moulding profiles, though. The only expense saved with this method is the cost of demolishing the existing plaster, which is relatively inexpensive, so you're better off starting from scratch.

“Where Do I Start?”

A familiar question to anyone who has faced the sheer volume of work to be done and the complexity of sorting out priorities. Whether you're a new owner paralyzed by indecision, or well along in a restoration that could benefit from others' experience, here's how to preserve house, budget, and sanity.

by Jonathan Poore and Patricia Poore

Setting your priorities and making a plan depends on budget, time available, occupancy of the building, and scope of work. The 'plan of attack' that follows presents not only the *when to*, but also the *why to*.

- Unless otherwise stated, the following guidelines assume that the house is occupied during renovation or restoration.
- To avoid expensive and frustrating work stoppage in mid-stream, obtain all necessary permits *before* starting work. Don't be unprepared when the building inspector pays a surprise visit.
- If the job involves more than cosmetic work, consider hiring an architect and/or a general contractor. They have more experience in sequencing a job, they know what permits are necessary and how to get them, and they know whom to hire. Having a professional run the job will certainly save you time and will probably save you money in the long run. An architect can help you plan your restoration even if you intend to do the work in phases. If major structural work is needed, consult an engineer.

one

STABILIZE, PROTECT, AND SECURE

against ongoing and potential property damage or personal injury. In other words: Protect your investment.

NOTE: Stop exterior deterioration before going on to the interior.

A. STABILIZE or REPAIR ongoing damage or deterioration.

1. "Stabilize" is quite different from "repair." To stabilize is to arrest deterioration. To repair is to eliminate previous damage. Decide in every case whether to stabilize only (stop further damage) and defer repair -- or whether it makes more sense to go ahead with a complete and proper repair.
 - a. Inspect exterior for suspected water penetration -- the number one enemy. Exterior leaks eventually cause interior damage.
 - b. Fix obvious leaks and water penetration, including downspout problems, etc.
 - c. Inspect for and exterminate termites and other wood-destroying insects.
2. Be sure that a temporary repair does not cause more damage (long term) than it prevents (short term). If the temporary repair will be expensive -- or if it could cause additional damage -- it would be better to do a proper repair immediately. EXAMPLE: Leaking roof presents potential for continuing and more serious damage due to water penetration. Condition can be STABILIZED with temporary methods, such as removable caulking and cheap

aluminum or asphalt flashing. But: Roof cement on salvageable slates will ruin the slates, though it may temporarily stop the leak. A temporary repair should always be reversible.

B. PROTECT building elements and occupants from potential damage

1. Eliminate fire hazards:
 - a. exposed or otherwise improper wiring
 - b. overloaded electrical circuits
 - c. any questions: have a thorough electrical inspection by a licensed electrician
 - d. Inspect and repair boiler and chimney (to prevent carbon monoxide build-up, chimney fires, etc.)
2. Eliminate additional personal injury hazards such as:
 - a. broken steps
 - b. electrical shock hazards
 - c. badly bowed or falling plaster; falling building elements
 - d. immediate, blatant health hazards such as friable (loose, crumbly) asbestos, airborne lead dust from chipped paint

C. SECURE against the loss or damage of historic elements

1. Secure loose building parts such as stained glass panels, ornamental plaster
2. Secure building against break-in, vandalism, theft of architectural elements
3. Completely mask floors and unpainted woodwork before the dirty work starts

two

MAKE A RECORD AND CLEAN FIRST

before removing anything or making changes

A. DOCUMENT the entire building before you change anything

1. Take photographs of all exterior and interior conditions. Be sure to get all views of each facade and of each room.
2. Important: You will want a full account of all your work -- not only to look back on the job when it's done, but also for clues to reassembly, decoration, etc., during the course of the project.
3. Also, if you decide to nominate the building for listing in the National Register, this documentation will be required.

B. CLEAN everything before you make any decisions regarding what's "unsalvageable."

1. Cleaning takes care of the basic homeowner's need to "do something" to make the house your own -- without getting you into trouble. It is almost always a necessity. It's an excellent way to get intimate with the building -- to go over every inch and get to know the details.

2. Cleaning an object or area and its surroundings often changes your opinion about what should stay and what should go. Quite often, your initial reaction to a material or condition is colored by the dirt and disrepair you find it in. It's tempting to just "get rid of it." But once the area is clean and the general surroundings have been brought up to a consistent level of cleanliness and repair, what was once "old and dirty" becomes "old and interesting."

EXAMPLE: You've moved into a 1930s house with a mud room that has its original inlaid linoleum floor. Your first reaction is disgust, and the linoleum floor is a symbol of how dirty and out-of-date the room is. But don't tear out the floor yet! Sure, it looks dismal in the context of the crumbling, institutional green walls, the grease-stained, painted woodwork, the filthy windows. Nevertheless, mask the floor before you strip woodwork, patch and paint walls, and clean windows. Now uncover the floor -- it doesn't look nearly as bad. Remove the years of dirty, yellowed wax, scrub the floor, and give it a thin coat of a good wax. The old-fashioned, richly colored linoleum has a patina (almost like aged leather), and the inlaid border, you've learned, is a period detail that can't be reproduced today. Once you see the overall effect, you realize that this linoleum floor is exactly what should be in a 1930s mud room. And to think you almost got rid of it the week you moved in!

3. Don't rush and don't make any irreversible decisions until you've lived in the house a while. Learn what the house has to offer. See if your tastes begin to change.

4. Under no circumstances should you throw money at the house (by hiring a general contractor before planning, rushing to buy replacement materials, etc.). People strapped for money very often do a better restoration job because they have time to think.

three

MAKE A MASTER PLAN

now that you and the house are in no immediate peril -- and you've unearthed character from beneath the soot and filth.

- This is the single most important step; if you don't plan ahead, it will cost you to change your mind, you will regret your

early work on the house, you will waste time and money. Do not start in on a room or a project, no matter how limited it may seem, before you've got an overall plan.

- If you need help with the sequence/plan, design work, mechanical systems, structural problems, or finding and scheduling outside contractors, this is the time to hire an architect.
- The goal is to save money over the long haul, to be as efficient as possible about money and time.

NOTE: The following areas of work must all be considered in making a plan. They are interrelated and they overlap. For that reason, you must think through each phase of work before you can finalize the master plan and complete the work in a logical sequence.

A. STRUCTURAL WORK is high on the list of priorities:

1. It represents a relatively major cost.
2. It requires that conditions be open and quite often affects more than just the immediate area of work. Plaster, woodwork, door and window operation may be affected by jacking, sill replacement, footings, etc.
3. Repair of structural deficiency may also be important for personal safety.
4. Start with the foundation and sills and work your way up through the building, correcting structural conditions. Don't fix a structural problem at the roof and then jack the house up from the cellar -- everything will shift.
5. Structural work is hard to do in phases -- this is not recommended.

B. REDUCE OPERATING COSTS if you can get a substantial or fast return on your investment.

1. Energy savings
 - a. For old buildings, cost effective measures involve tightening envelope against infiltration: caulking, weatherstripping.
 - b. Deal with the old windows: repair, double-glazing, storms, night insulation? Replacement windows may be necessary, but consider their payback period (probably a long time) and aesthetic impact of replacements.
 - c. Evaluate heating plant and system. Upgrade or replace depending on efficiency and ongoing maintenance costs.
 - d. Evaluate domestic hot-water system.
 - e. Insulation may be cost effective (attic or roof surely; side walls and basement in some cases).

NOTE: Energy upgrading is difficult to do in phases (with exception of weatherstrip

and windows) because it involves whole systems, rather than individual pieces, and because it often requires opening up walls. Therefore, energy upgrading should be done early, and a good-size budget must be allowed.

2. Think ahead to maintenance cycles (especially for exterior materials):
 - a. Before making fundamental decisions such as to repaint the exterior, consider cost-effectiveness of waiting and changing the system: Instead of scraping and repainting a bad surface, would it be better to strip to bare wood and perhaps change to a heavy-bodied, non-peeling stain? If so, don't waste money painting now -- prime bare areas only.
 - b. Anticipate and avoid unnecessary future costs: If a slate roof is to be salvaged but the steel nails are rusting out, don't wait until the slates begin falling to the pavement. That adds material cost (new slates) to your renovation.
 - c. When replacing materials, match lifespans within a system. For example, don't use 10-year flashing with your 25-year roofing; don't fasten siding that could last 75 years with steel fasteners that last 15.

C. THE ROOF is primary protection from the weather:

1. Even if you made temporary stabilization repairs to stop leaks, deal with the roof permanently before going on to interior finishes.
2. Although the roof is expensive and not particularly glamorous, it will save you money and tremendous time in the long run to fix it first. One of Murphy's Old-House Laws is that an old roof will leak without warning as soon as you've completed interior plaster restoration.
3. Consider the time of year. If the roof starts leaking from an ice dam in the middle of winter, you can't do much about it till spring.
4. Sitework: While you fix the roof and related water-directing components (gutters etc.), attend to regrading, drainage, and foundation waterproofing as necessary.

D. MECHANICAL SYSTEMS -- plumbing, heating, and electrical are high on any priority list for several reasons:

1. They are central to the comfort and practicality of the house
2. Systems repair or replacement are high-ticket items which must be paid for early on, to help determine what's left in the budget for finishes

3. Work on these systems requires that walls, floors, and ceilings be opened up, so they must be tackled before any finish work. ("Finish work" means more than decorative finishes -- it means anything that covers the framing, including plaster.)

4. It is best not to work on mechanical systems in phases. It is often inefficient and adds cost for contractor call-backs. But if budget dictates, or if you are doing all work yourself, consider phasing it this way: Do all the roughing for mechanical systems first so that you can close up walls. Install plumbing and electrical risers in this first stage. Once the systems are in the walls, add bathrooms or kitchens (designed earlier, installed later) as budget allows.

EXAMPLE: Someday you'll want a small guest suite in the unused third floor. A bathroom up there will require a new plumbing riser to run up all three storeys, making a mess on all floors. Better to do it now, and close up the walls. The bathroom fittings and fixtures can then be installed at a later date without any disturbance in the rest of the house.

5. Think ahead to lighting. So often lighting is overlooked until the end of a project, when it is thought of as part of furnishing the room. It's important to consider placement of chandeliers and sconces before the plaster is repaired.

E. LIVABILITY, or Health, Safety, and Sanity ... crucial issues if you live in the house during renovation. In planning, consider measures that improve the livability of the house, even before demolition or repair begins on the inside.

1. Health

- a. Do whatever is required to avoid eating and sleeping in a dusty atmosphere.
 - 1) Do the work all at once to avoid prolonged exposure (rather than letting it drag on).
 - 2) Hire a contractor if necessary to expedite this work.
- b. Ditto to avoid chemical fumes such as paint strippers, paints, finishes, and cleansers.
- c. If the work cannot be finished quickly, then do whatever is required to isolate the work site from eating, sleeping, and active living areas. Hang heavy plastic tarps, tape up doors, build temporary partitions and hang temporary doors.
- d. If necessary, plan a phased approach that will allow you an undisturbed living area at all times.

2. Safety

- a. Any work which creates a new hazardous condition should be done quickly, especially if children are present. (For example: porch deck replacement, stair and rail reconstruction, window rehabilitation.)
- b. Build or provide temporary decking, safety rails, etc., required for safety.

3. Sanity

- Remember: You and other members of the household have to live through this renovation. Weigh priorities accordingly.
 - a. Demolition: Try to complete demolition all at once as this is usually the dirtiest, dustiest, most physically disruptive, most psychologically disturbing part of any job. This is especially true for interior plaster demolition -- get it over with.
 - b. First do those areas that are most important to you emotionally. Renovation always takes longer than you ever imagined, so don't set yourself up to "do without." If cooking at home is central in your life, do the kitchen first.

four

SEQUENCE FOR EXTERIOR RESTORATION

NOTE: Not all of the following will apply in every case, and there are exceptions to every general principle. But this list is the standard order for proceeding with work on the outside of the building -- after inspection, stabilization, and planning.

-
- A. DEMOLITION and removal of debris

 - B. STABILIZATION of deterioration and repair of serious damage, including wood, masonry, and metal. (Stop further deterioration; see section I.)

 - C. STRUCTURAL WORK from the bottom to the top including chimneys and masonry. Insulate or waterproof as required while conditions are open.

 - D. SITEWORK including regrading, drainage, waterproofing

 - E. ROOF REPAIR OR REPLACEMENT; flashing, gutters, vents

 - F. PAINT STRIPPING: masonry, wood, metal

 - G. MASONRY repairs and repointing; large-scale wood and metal repairs and replacement

 - H. WINDOW, SASH, DOOR repairs

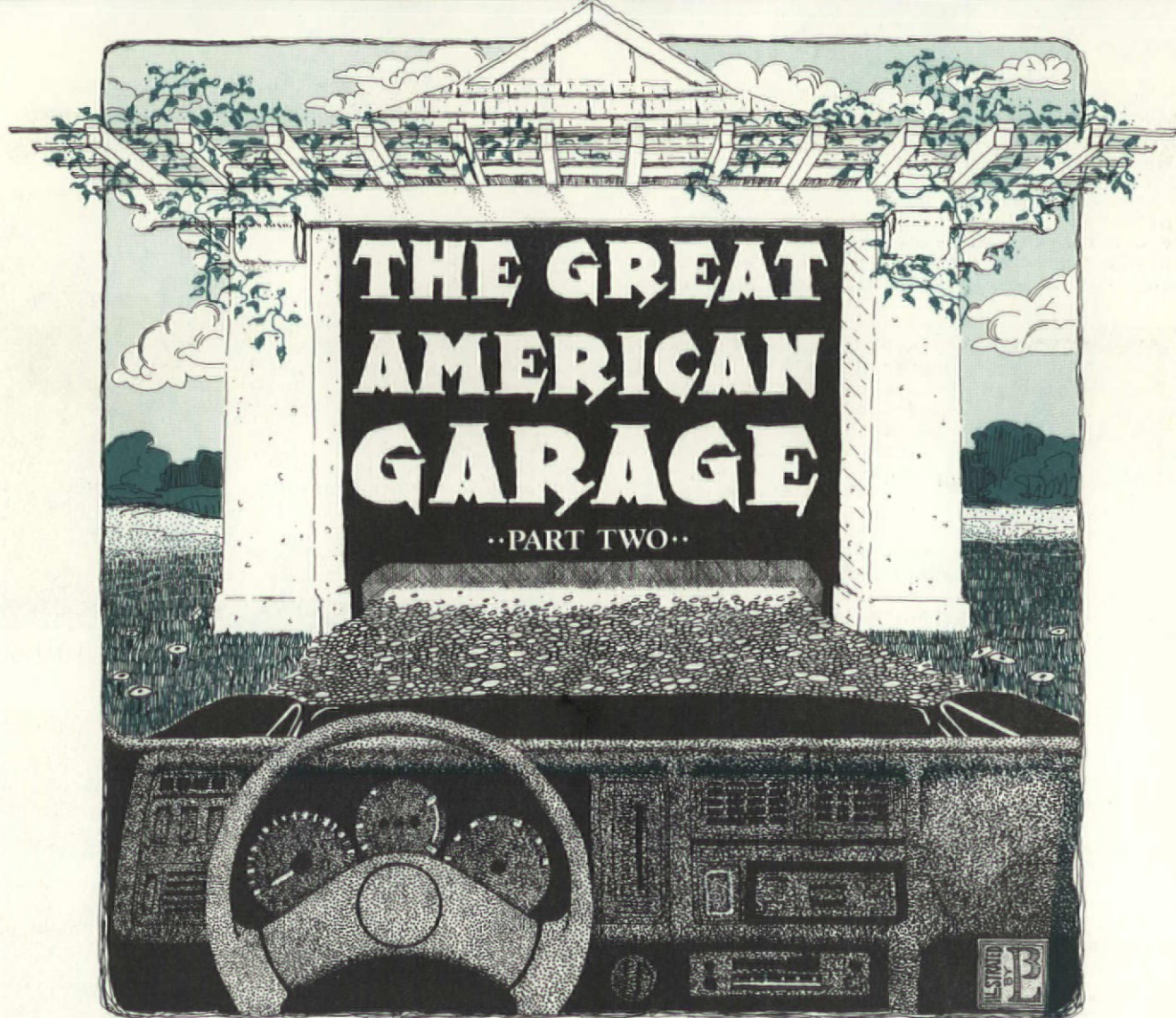
 - I. STAINING or priming

 - J. CAULKING, glazing, puttying

 - K. PAINTING

 - L. CLEAN-UP and labelling; storage of maintenance items

NEXT MONTH: These guidelines conclude with the sequence for interior renovation, and a discussion of phasing the job.



BY J. RANDALL COTTON

LAST MONTH'S article traced the development of the American garage. Here, we'll explore the detached garage in terms of overall shape, style, construction materials, and details. If you're about to undertake the major reconstruction of an old garage -- or if you intend to design and build a period garage to complement your old house -- this article offers food for thought.

YOU CAN, of course, go all the way and remodel an unattractive or dilapidated garage to be more in sympathy with the style of the house. But if the garage is in good shape and interesting in its own right -- even if it doesn't "match" your house -- consider just keying its paint colors to the house. Or, if its modern door is what looks most out of place, consider installing an old-fashioned one. If you have no garage at all and want to build one, you have several design options:

- (1) The "carriage house" garage, which is appropriate only for houses that predate the automobile;
- (2) The go-with-anything "utilitarian" garage;
- (3) The "like house, like garage" approach, which takes its style cues from the house.

TO EDUCATE yourself on what's most appropriate, drive around. Take walks in neighborhoods with houses of the same vintage as yours. See what survives -- don't overlook alleys and side streets. Become aware of local use of materials, roof shapes, door styles, and ornamental details. If the local library or historical society keeps archival photos, go look at them. Check out the garage designs in antique builders' guides (like the ones pictured in the September issue of OHJ).

The Utilitarian Garage

THE "GENERIC" OR UTILITARIAN GARAGE was and is the most prevalent type. This is basic shelter for the automobile. Go for simplicity and functional design. Using traditional building materials and, if you like, an old-fashioned door will make the garage look timeless rather than obviously modern.

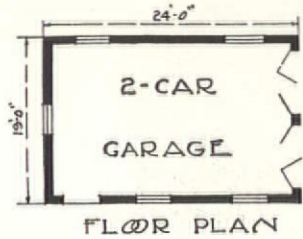
TO BE SURE, the garages on the grounds of turn-of-the-century estates were large and well equipped. They often housed a workshop,



a pit, a car-wash area, and an apartment for the caretaker/chauffeur. But in general, early garages were smaller than modern ones, which must accommodate larger cars and almost

always provide storage space. Early garages were 10 to 12 feet wide (each bay), by 18 to 20 feet deep, with an 8-foot-high by 8-foot-wide door. If you can work within these guidelines, your new garage will have traditional proportions.

If that's impractical, increase the depth, as this has less visual impact than if you were to change the width or height. For a multi-car garage, use separate doors for each bay, rather than the single, double-wide door common today.



Like House, Like Garage

ANOTHER APPROACH is to build a garage that closely matches the main house. Because this approach requires more design skill and usually more money, style-conscious garages have never been as common as the utilitarian boxes. But many of the old garages that survive intact are the high-style type -- they undoubtedly survive precisely because they're special. This approach is certainly more fun.

FOR A VICTORIAN HOUSE, you might go a step further and make the garage look like a carriage house or other contemporary out-building. Such a design copies existing out-buildings that quietly changed function as time went on. It may seem strange to purposely construct a new garage that looks like a carriage house which outlived its original function. But this is the right approach for people who dislike anachronism.

AN APPEALING WAY to link the house and the garage -- visually as well as physically -- is with a connecting structure such as covered walkway, pergola, or wall. Breezeways were popular for Colonial Revival houses, pergolas for Bungalows and Spanish-style houses. (See April 1984 OHJ for notes on pergola construction.) Low walls create a "compound" reminiscent of medieval towns and were popular for Tudor and Norman Revival houses. Better to use an architect to design a sensitive connector between old house and new garage.

TO ASSURE a strong relationship between the house and a new garage, consider the possibilities of salvaged materials. Using old windows or doors, and even siding or roofing, gives a new building instant patina -- particularly important for a new structure that will be in close proximity to an old one. Old garages are (unfortunately) most often



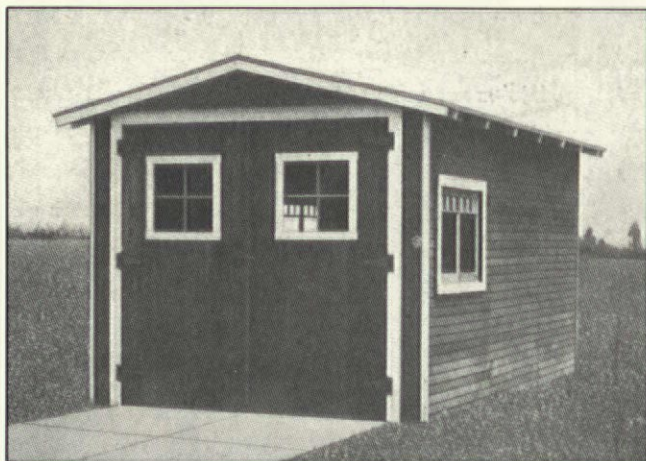
The many intersecting gables on this Dutch Colonial Revival house...



...are mimicked on its garage.



A fancy Victorian carriage house has been converted into a multi-car garage. The row of small windows along the side once lit horse stalls.



The National Mill & Lumber Company offered this "roomy" 10x18 garage in 1915 for \$115.

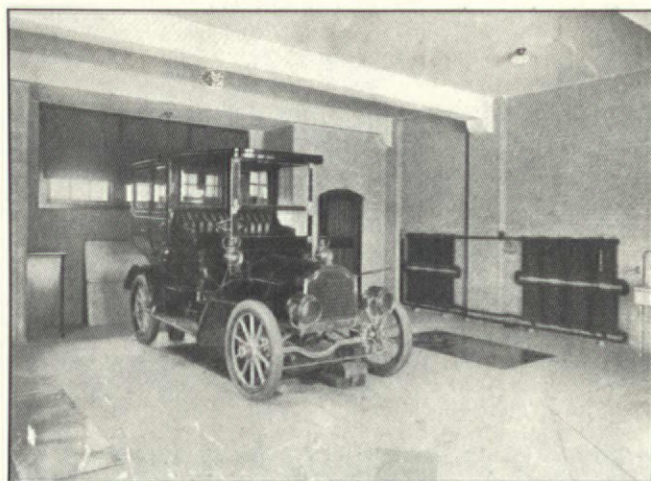
viewed as inadequate, beyond repair, even ugly -- so they are torn down and replaced. Be on the lookout for a soon-to-be-demolished garage and offer to take doors, windows, and hardware off the owner's hands. But don't expect to find garage parts at salvage dealers -- yet.

Construction Material

ALTHOUGH EARLY GARAGES commonly had load-bearing masonry walls of brick, stone, and concrete, balloon-framing was and still is more prevalent. Ordinary construction -- 2x4 stud walls on a concrete slab -- is the easy, economical choice. The walls can be clad in a variety of historical finishes such as clapboard, board-and-batten, stucco, metal panels,



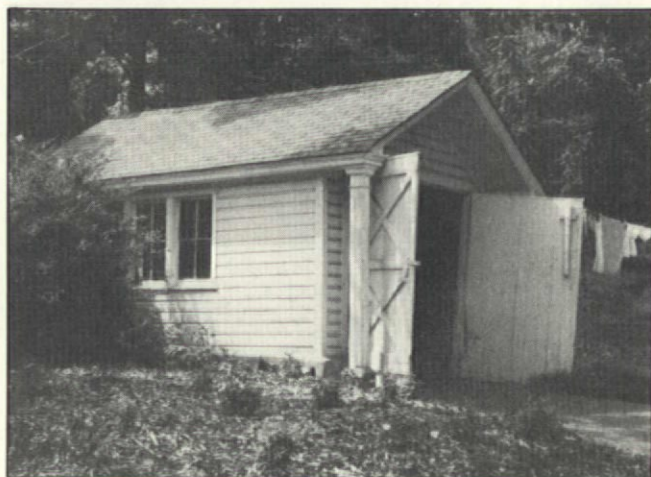
The utilitarian garage can match any house, given similar body and trim colors.



Early garages (this one dates from 1907) were equipped with plumbing, heating, lighting, and repair pits.



The garage is incorporated into this French Norman house's walled "compound," an imitation of medieval gathered outbuildings.



Classical pillars, tucked under the eaves, give this circa 1915 garage a Colonial Revival look, as does the coat of white paint.



wood shingles, or brick or stone veneers. Matching the wall finish of the house is the logical choice. Like houses, garages sometimes had a variety of siding materials; for example, clapboard or decorative concrete block at the base with wood shingles above window-sill height.

UTILITARIAN GARAGES were made of the common and inexpensive materials of the day. Particularly popular was concrete block and hollow tile (terra-cotta), both of which were frequently stuccoed. In fact, stucco (applied over metal or wood lath in frame construction) was one of the most common of all garage finishes and would be appropriate for old-fashioned garages today. Tinting the stucco was a common practice.

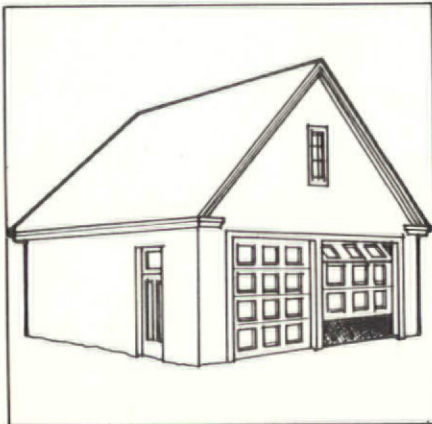
CONCRETE WAS a popular building material because it's fireproof. Both concrete block (stuccoed) and poured, reinforced concrete are traditional garage materials still used today. (A concrete mix recommended for garage walls in 1910: 1 part cement, 2-1/2 parts

sand, 5 parts one-inch crushed stone.) Two other good materials, hollow terra-cotta block and pressed metal siding, aren't as common today as they used to be, but they are still available (see Sources on page 390). Pressed metal siding is stamped in imitation rock-face, brick, and shingle designs, is easy to work with, and can be painted.

Roofs

FROM GABLE TO MANSARD, all the popular roof shapes used for houses were used for garages. The more utilitarian garages had gable, hip, shed, or flat roofs. Fancier garages copied the roof of the house. Roof pitch was generally steeper than that of modern garages.

BY MIMICKING the main house's roof shape, pitch, and material, a new garage gains compatibility. Garage roofs were historically covered with standing-seam metal, clay tiles,



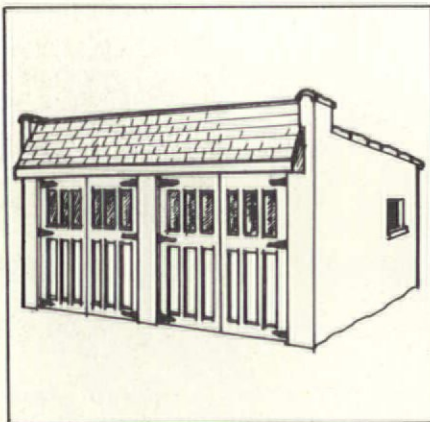
Gable front



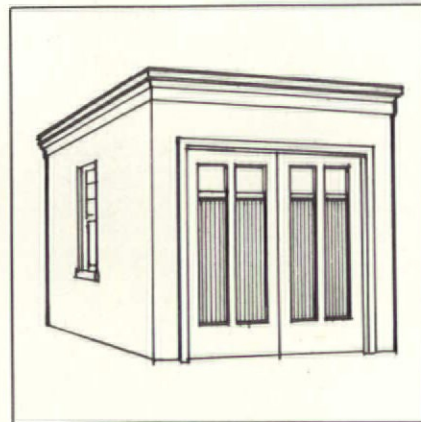
Gable side



Hip



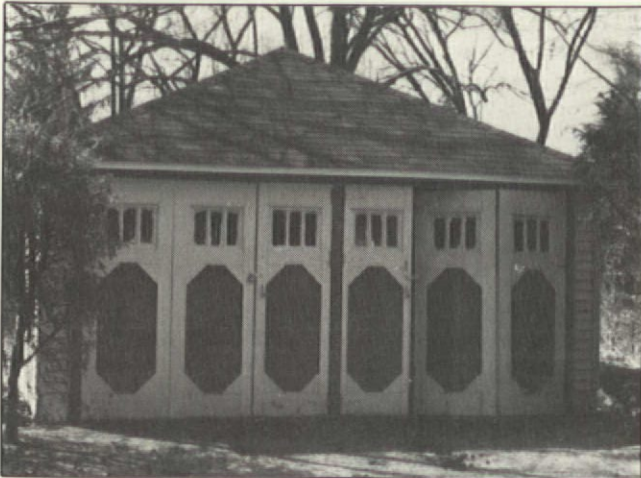
Shed



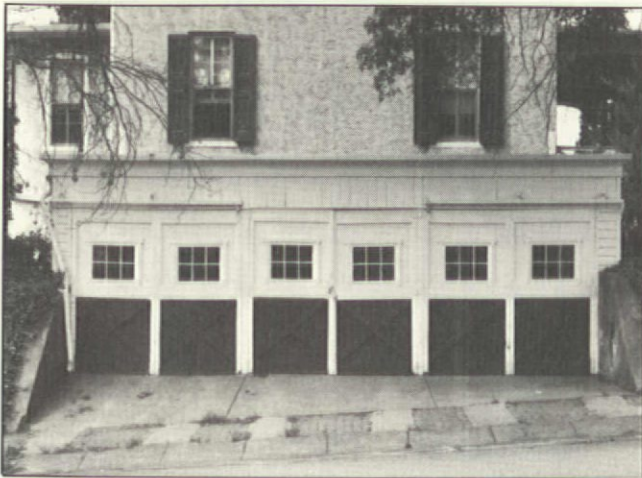
Flat



Gambrel



Folding doors like these are typical on 1920s garages. The inner doors swing out, the pairs of outer doors fold out.



Built into an embankment behind the house, the three-bay garage has cross-braced doors with matchboard panels.



Taking the "like house, like garage" approach to extremes, this Bungalow appears to have given birth. The garage is a scaled-down replica of the house.

or shingles made of asphalt, slate, wood, cement, or tin -- all still available.

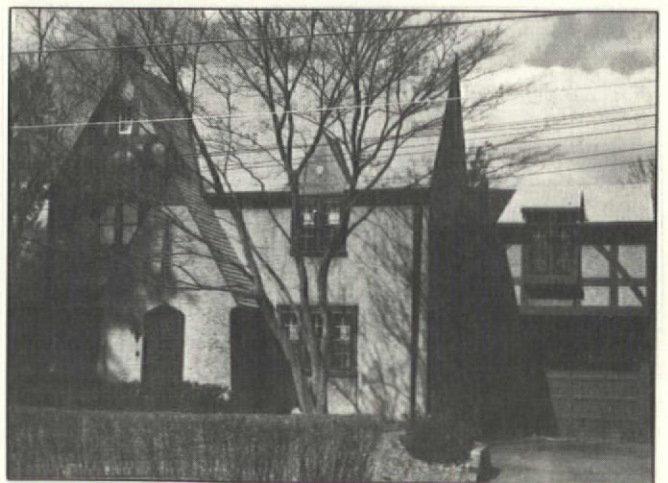
EAVE DETAILS are very important. In the first 20 years of this century, utilitarian garages generally had open eaves with exposed rafter tails. Garages with more style had eaves and cornices finished in a manner similar to the architecture of the house. For example, a Colonial Revival garage might have a moulded box cornice, while one in the Prairie style would have a wide overhang with a finished soffit. Late Victorian carriage-houses-turned-garages often had bracketed eaves or bargeboards.

OTHER ROOF DETAILS to consider are dormers, cupolas, vents, cresting, and copings (for parapet-wall roofs). Where appropriate, any of the above could be used in remodelling a modern garage.

Details and Ornament

BESIDES ROOF and cornice details, period garages picked up other ornamentation from the main house. For example, Tudor Revival garages had false half-timbering in the gable over the door. Colonial Revival garages often had a semi-circular, round, or oval window in the gable, along with a boxed cornice and cornerboards. Vines grew on wall trellises or pergola-like canopies extending from the eaves of Craftsman-inspired garages.

COLOR IS the one way to get quick results. Simply put, even the most blatantly modern garage achieves a measure of compatibility if painted the same colors as the house. Whatever is historically appropriate (in terms of color and placement of colors) for the style and era of your house is also best for the garage.



A wing with bedroom and garage adds yet another gable to this Tudor Revival house's irregular roofline. Note the half-timbering that copies the house's main gable.



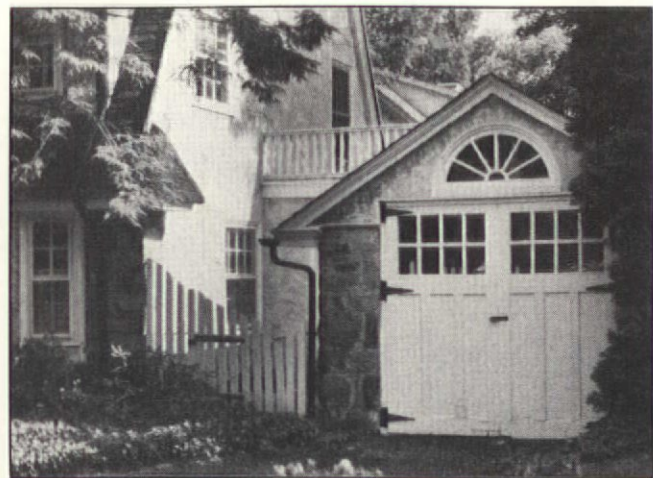
IF YOU'RE PLANNING a multi-color paint scheme, the various elements on the garage -- cornice, trim, window sash and frames -- should be picked out with a color that complements the body color. If the body of the garage is stucco, use light earth tones or pastels on the trim. A utilitarian material like concrete looks best in stone-y natural colors such as grey. Wood-shingle siding should be stained a natural color or painted dark green, brown, or grey. Half-timbering should be emphasized with light/dark color contrast. Colonial Revival garages were meant to be painted classical white, palest grey, or cream.

THE PANELS on the garage door were usually painted the body color, while the stiles, braces, etc., were given a complementary trim color. (For a quick fix, a modern door would benefit from such a paint scheme.)

Windows

A WORD ON WINDOWS before we describe old-fashioned garage doors: Use them. Windows provide light and ventilation and an easy way to "dress up" the garage in period style. Because you're not matching an existing window opening, inexpensive stock units are fine. Again, consider salvage materials too.

WINDOWS ALONG the side walls should be compatible with the age and style of the house. For example, casement windows are best for French- or English-inspired architecture. Use banded (horizontal) windows for a Prairie-style garage. For the simpler old-fashioned garage, the following do nicely: 4-, 6-, or 9-pane windows for rectangular fixed sash; 2/2, 4/4, 6/6 for double-hung sash ... or use 6, 4, or 2 panes in upper sash over a single lower pane.



Though this masonry garage is not high style, it befits the Dutch Colonial Revival house. A fanlight ornaments the gable.

The Garage Door

THE MOST IMPORTANT ELEMENT in garage design is the door. The door expresses the function of the structure, and it defines age and style. An old-fashioned door will make a garage look old. Modern doors just don't have the right look. Do be forewarned, though: An old-style door will not be as convenient and will require more maintenance. (Then again, some things are more important than practicality.)

EARLY GARAGE DOORS were made of wood. They usually had glass panels and they were no more than one bay wide. On multi-car garages, identical doors were placed side by side. The way the door opened has changed over the years. Before 1920, double-leaf swinging doors were the most common, but since then the advantages of sectionalized, overhead roll-up doors have made them the most popular.

SWINGING DOORS or simple board-and-batten or cross-braced construction are the easiest and cheapest to reproduce. There is still a wide range of appropriate barn-door type hardware available, including strap hinges. However, swinging doors are clumsy to operate (especially when there's snow on the ground) and they aren't very weathertight. Roll-up doors are easier to open and also offer better security. Although overhead door units are widely available today, finding one that has the right look is difficult; many are now aluminum or vinyl-clad. On page 390, we've listed a few sources of wooden overhead doors.

PERHAPS THE BEST SOLUTION is sliding or folding accordion doors, or a combination of both. These were very popular during the 'teens and '20s. The door units slide on tracks which can be built different ways to accommodate various widths; they can also be arranged to both slide and fold. Several companies still make these doors and the hardware for them.



Medieval-style diamond panes and a dark-and-light color scheme make a garage look Tudor. The driveway faces a side street around the corner from the house.



THE TYPICAL early garage door was panelled, regardless of how it opened. The top row or next-to-top row of panels were often glazed. Standard rectangular panes, as well as round-headed windows or diamond-patterned configurations, were used.

THE SOLID PANELS below the glass were sometimes recessed and flat, particularly after the 1920s. Earlier designs were more decorative. Raised panels befitted Colonial Revival garages and long, narrow panels looked at home on Craftsman and English types. Many garage doors had cross-braced ("barn door") panels.

TONGUE-AND-GROOVE WAINSCOT (also called matchboards or porch-ceiling lumber) was popular for door panels, too. Matchboards were usually applied vertically, but I've seen decorative, diagonally-laid matchboards as well. Cross-braces over the matchboard gives the barn-door appearance that was so popular on early garages. Today, a carpenter can build panels of exterior-grade matchboard

lumber. Sold at many lumberyards, it's available with or without a beaded edge.

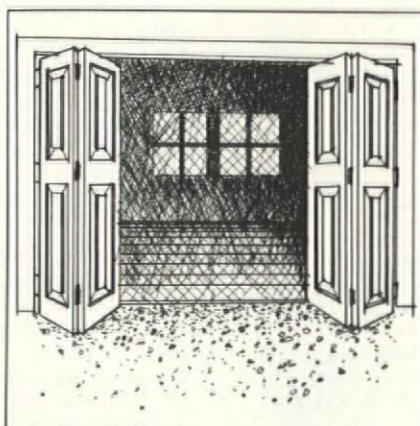
A MODERN GARAGE DOOR can be improved by adding mouldings to the panels. On a later door that has no glazing, you can replace a row of panels with window glass.

THIS ARTICLE and the previous one have described the evolution of the American garage, its styles and materials and its place in history. From the converted Queen Anne carriage house to the rock-faced concrete-block shed of the '30s, the sub-plot of the garage accompanies the greater story told through the changing architecture of our old houses.

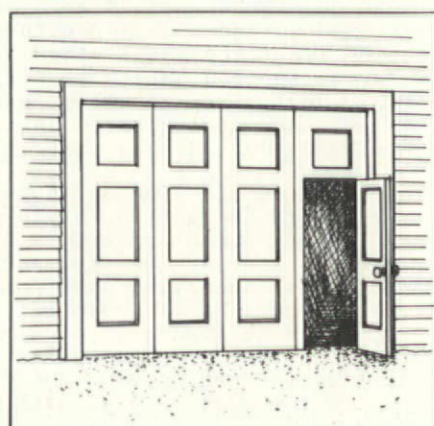
WE HOPE you've gained an appreciation of those old garages that sit in rear alleys and on back lots -- and that you've gotten a good idea where to begin if you're designing a compatible garage today.



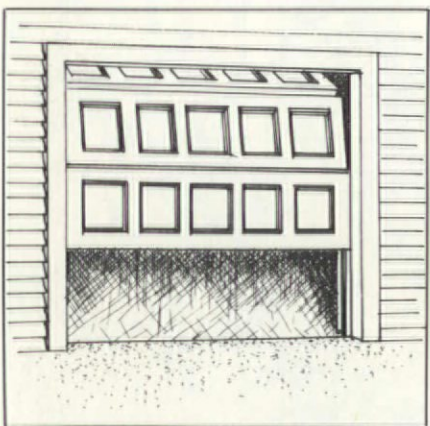
Swinging



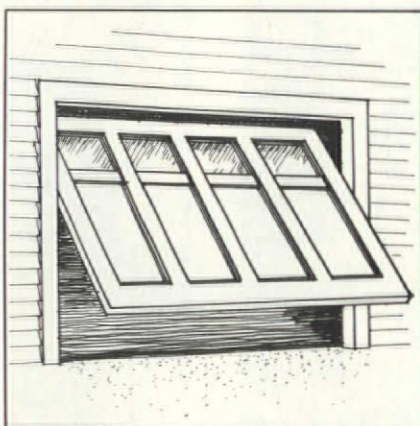
Folding



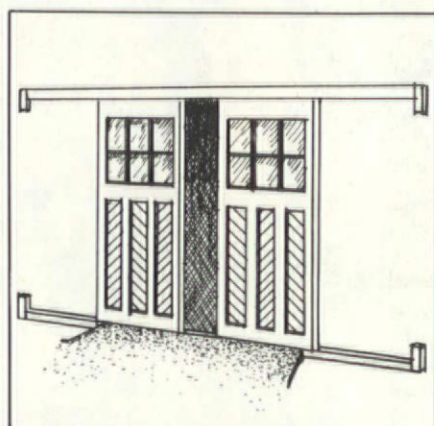
Person-sized "wicket" door in folding door



Sectional overhead (roll-up)



Swing-up



Sliding door with diagonally-laid matchboard panels, designed to resemble a barn door.

ELEMENTS OF STYLE



HOUSE STYLE	ROOF SHAPE	ROOF MATERIAL	CONSTRUCTION MATERIALS	DETAILS & ORNAMENT	DOOR TYPES	COLOR SCHEMES
Colonial Revival (includes Dutch Col. Rev. & Georgian Rev.)	gable front gable side hip gambrel (for Dutch Col. Rev.)	slate wood or asphalt shingle	clapboard brick brick veneer stone wood shingle	boxed cornice, dormers, shutters, corner boards, pedimented gable, pilasters round, oval, or semi-circular windows in gable kick (flared) eaves (Dutch Col. Rev.)	raised or flat panels strap hinges multi-pane lights	Frame: white, pale yellow, ivory, silver grey Trim: white Shutters: dark green Shingles: natural, dark brown, grey
English period revivals (includes Tudor, English Cottage)	steep gable clipped gable hip with gable peak	slate wood shingle rolled asphalt ("thatch") shingle	stucco over hollow tile, concrete block, or lath wood shingle brick stone	half-timbering in gables tall, grouped casement windows on sides low walls adjoining house	vertical board construction, i.e., board and batten diamond-patterned lights decorated iron strap hinges	Stucco: off-white, buff Shingles: natural, dark brown Brick: dark red, brown Stone: grey, brown Trim: dark brown, grey
Spanish & Mediterranean revivals	flat shed low hip parapet	terra cotta or metal tile	rough stucco over hollow tile, block, or lath concrete	open eaves, curvilinear facade parapets, side portals, pergolas, grillework arched windows and doors casement windows decorative tile insets	board-and-batten construction arched lights	Stucco: white or pastel Trim: dark, earth tones
French revivals (includes Norman, Chateau)	high hip pyramidal clipped gable	slate wood, asbestos, or cement shingle	stone brick stucco over tile, block, or lath	shallow, boxed eaves, sometimes flared low walls adjoining house casement windows	diamond-patterned lights panels	Stucco: cream, grey Brick, stone: natural Trim: dark brown, grey
Craftsman (Rustic, Bungalow, etc.)	low, broad gable hip	wood shingle tile	wood shingle stucco	open eaves with exposed rafter ends, sometimes upturned lattices, pergolas, window boxes, vines, eyebrow dormers	diagonally-laid matchboard in panels cross-bracing	Shingles: natural or stained grey or brown Stucco: earth tones
Prairie	low hip broad gable flat	asphalt shingle roll or built-up flat roof	smooth stucco on tile, block, or lath concrete Roman brick	wide, overhanging eaves with finished soffits; wide, flat cornice boards high, horizontally-banded windows horizontal bands of flat trim boards	flat panels diamond-shaped or rectangular lights	Stucco: cream, light grey Shingles: natural Trim: stained dark
Utilitarian	any; especially shed, gable, hip, or flat	any; especially asphalt shingle & metal	any; particularly hollow tile, stucco, ornamental concrete block, pressed metal, or asbestos shingle on frame	little if any ornament	Keep it simple.	Nothing flamboyant!



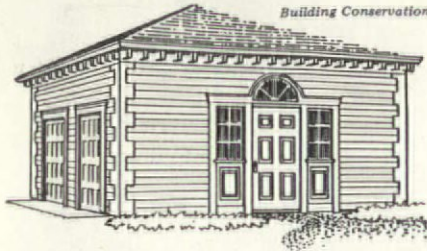


SOURCES



GARAGE PLANS

Architectural Preservation Trust, 152 Old Clinton Rd., Dept. OHJ, Westbrook, CT 06498. (203) 669-1776. Kits for building two- and three-bay wagon-shed-style garages, including all timbers, pegs, roof boards, siding, instructions. Free flyer.



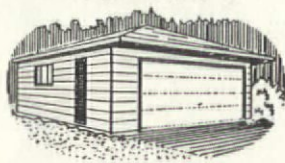
Building Conservation

Building Conservation, 2204 Luddington Ave., Dept. OHJ, Wauwatosa, WI 53226. Provides full blueprints of garage designs in Victorian and post-Victorian styles, including Queen Anne, Eastlake, Colonial Revival, and Italianate. Also plans for converting modern garages to Queen Anne. \$18 for first set, \$15 others. Brochure, \$5.

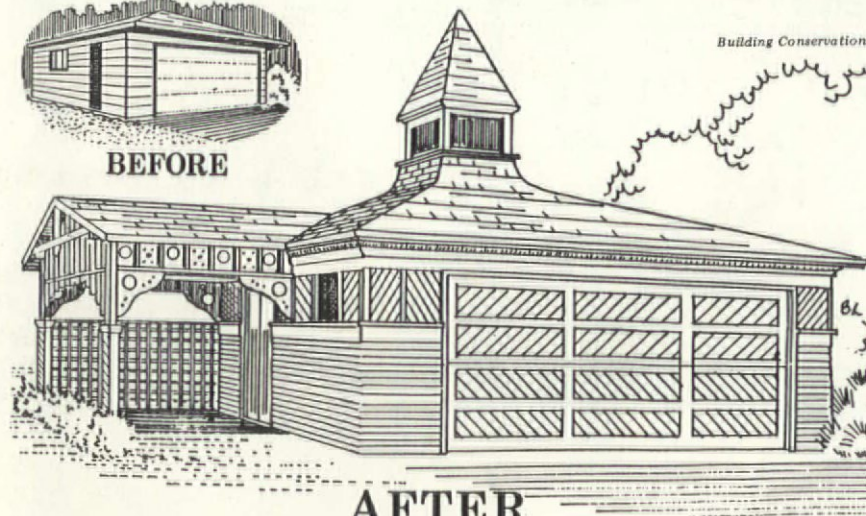


Country Designs

Colonial Garage/ Barn, Popular Mechanics, PO Box 1014, Dept. OHJ, Radio City Station, New York, NY 10101. Plans for a "country" garage which imitates small frame barn with second-storey loft, \$30.



BEFORE



AFTER

Country Designs, PO Box 774, Dept. OHJ, Essex, CT 06426. Building plans for "country" garages, including saltboxes and adapted 19th-century-style barns. Illustrated catalog, \$3.

Eli Townsend & Son, PO Box 351, Dept. OHJ, Clinton, CT 06413. (203) 669-8747. Saltbox and gambrel-roof garage plans, \$12 to \$22 ppd. Free flyer.

Old Colony Crafts, PO Box 155, Dept. OHJ, Liberty, ME 04949. Plans for a two-car saltbox garage, \$10.

Eli Townsend & Son

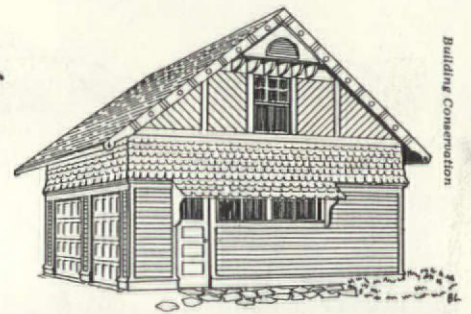


PRESSED METAL SIDING

W. F. Norman Corp., PO Box 323, Dept. OHJ, Nevada, MO 64772. (800) 641-4038. Galvanized steel panels stamped in pressed-brick, rock-faced brick, cluster-shingle, and pitch-faced stone designs. Catalog No. 350, \$3.

HOLLOW TERRA-COTTA BLOCK

Gladding, McBean & Co., PO Box 97, Dept. OHJ, Lincoln, CA 95648. (916) 645-3341. Hollow terra-cotta blocks in sizes from 4x6 in. to 5x22 in. Through distributors. Free brochure.



Building Conservation

DOORS

The following companies have wood sectional overhead (roll-up) doors with several window and panel options. They do not sell directly to consumers; contact them for a list of local distributors.

Fimbel Door Corp., Coddington Rd., Dept. OHJ, Whitehouse, NJ 08888. (201) 534-4151. Can do custom work. No literature.

McKee Door, PO Box 1108, Dept. OHJ, Aurora, IL 60507. (312) 897-9600. Free brochure.

Plycraft Fabricating Corp., Barcol Overhead Door Division, 557 W. Main Rd., Dept. OHJ, Conneaut, OH 44030. (216) 593-5211. Free brochure.

Wayne-Dalton, Dept. OHJ, Mt. Hope, OH 44660. (216) 674-7015. Free brochure.

Swinging, Sliding, & Accordion

Richards-Wilcox Co., 174 Third St., PO Box 1407, Dept. OHJ, Aurora, IL 60507. (312) 897-6951. Particularly good designs are the "Sta-Rite" (no. 546) and "Superway" (no. 448) doors with matchboard panels; can be used as sliding, slide-fold, hinged, or vertical-lift doors. Also has wicket doors. Through distributors and some sales offices. Free catalog.

HARDWARE

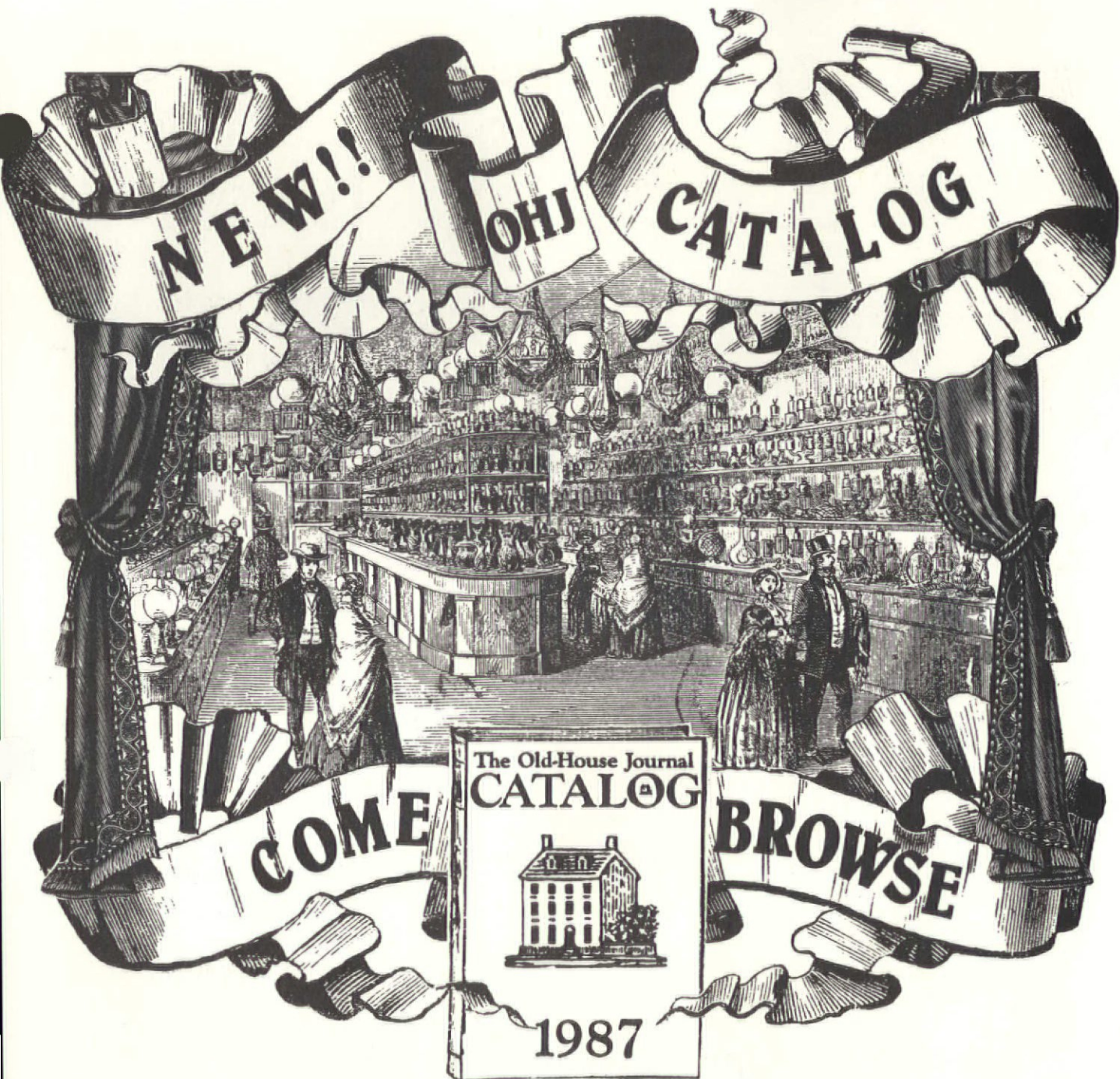
The Macton Corp., On-the-Airport, Dept. OHJ, Danbury, CT 06810. (203) 744-6070. Makes an automobile turntable for garages. Free brochure.

Richards-Wilcox (see address above). Hardware and tracks for swinging, folding, and sliding doors.

F. L. Sainoman Co., 66 W. Colorado Ave., Dept. OHJ, Memphis, TN 38106. (901) 774-9025. Has a wide variety of sliding-track hardware including electrically-operated folding-door equipment. Through distributors. Free brochure.

Stanley Hardware, Dept. OHJ, New Britain, CT 06050. (203) 225-5111. Steel braces to plumb sagging garage doors, also hardware for sliding doors. Through distributors. Free brochures — specify interest.





Open The 1987 Old-House Journal Catalog, and open up all the possibilities in your old house. Browse through the pages, and see products you've been told "just aren't made anymore." No more fruitless phone calls tracking down hard-to-find old-house parts: This book does all the footwork for you. We have what it takes to bring your house from "has great potential" to "looks great"!

In all we've got 1426 companies listed & more than 10,000 products and services. That includes products and services you won't find anywhere else: push-button light switches, iron roof cresting, classical columns, hand-blocked wallpaper, or Victorian tile. Unusual services, too: Where else but The Old-House Journal Catalog will you find com-

panies who will custom duplicate your millwork and hardware, paint your house in historic colors, repair your stained glass, and reline your chimney?

We personally contacted each company listed to insure that this, our largest catalog ever, is also our most accurate. Each company entry includes complete addresses, phone numbers, and availability of literature. Three indexes make that wealth of information easy to work with. And most of the companies sell or distribute nationally, so you can do business whether you live in Manhattan or North Dakota.

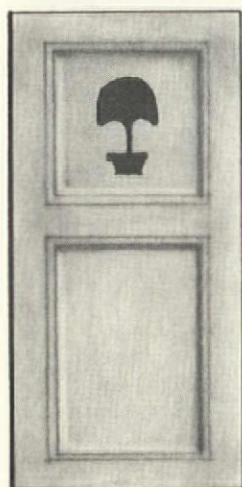
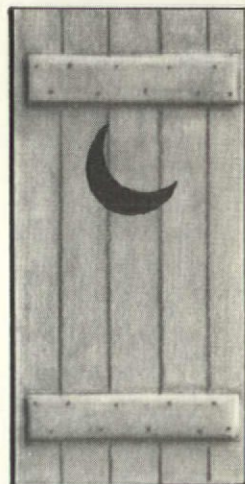
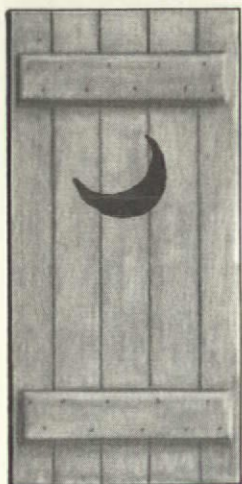
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SHUTTER CUT-OUTS

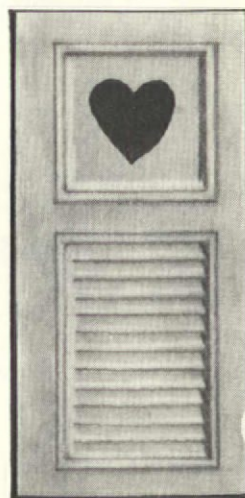
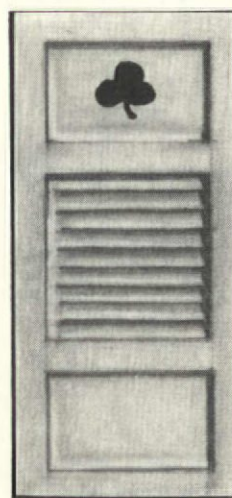
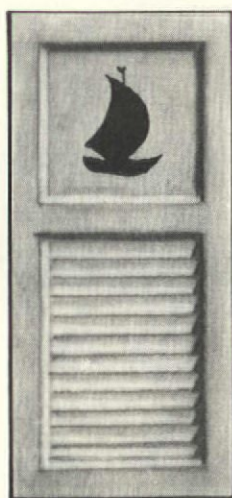
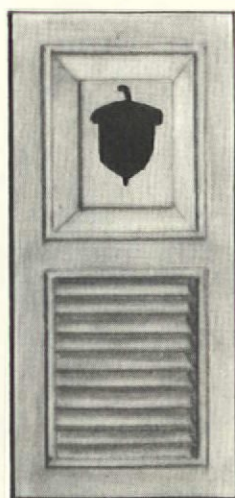
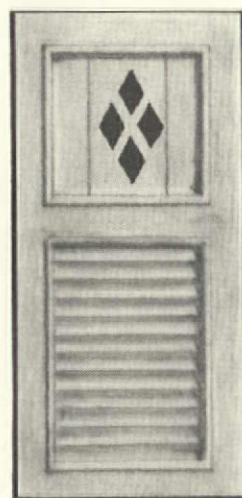
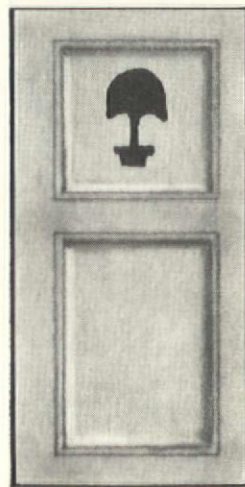
WRITTEN BY EVE KAHN

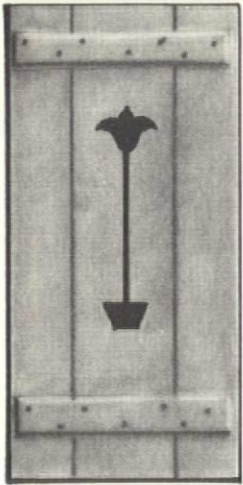
Illustrated by Bekka Lindstrom



LOOK AROUND at the Dutch Colonial Revival houses in town – one of them will still have its old shutters, the kind with a diamond or a sailboat or a crescent moon cut out of a panel. Decorative shutters were immensely popular from about 1915 until World War II. If you own a colonial revival house of any sort, it probably had shutters, and those shutters probably had cut-outs.


Available through any millwork catalog, decorative wood shutters showed up even on post-Victorian Foursquares and Bungalows. But the historical precedent for decorative cut-outs is colonial.



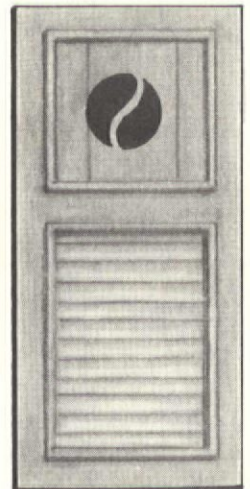
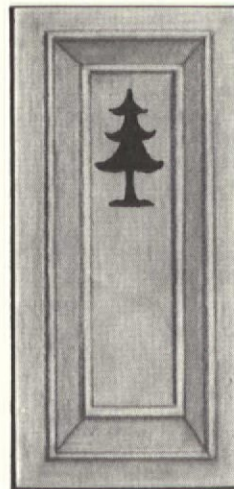
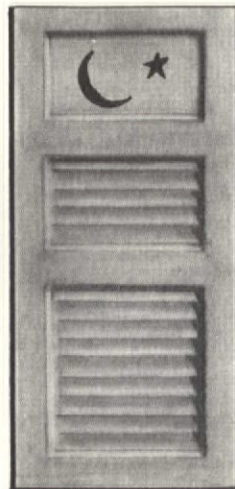
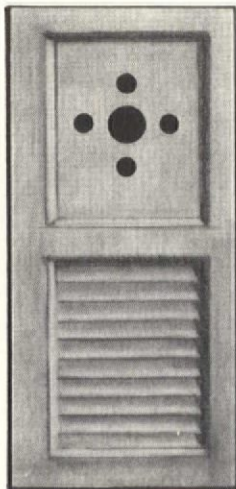
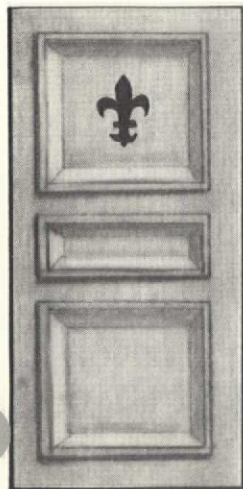
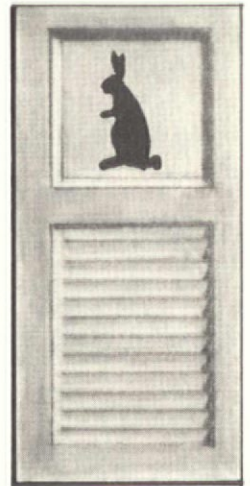
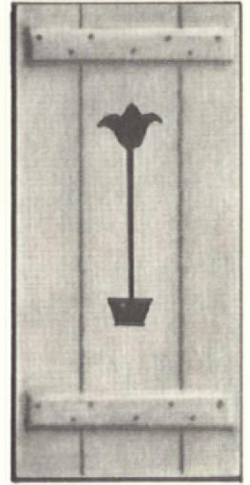
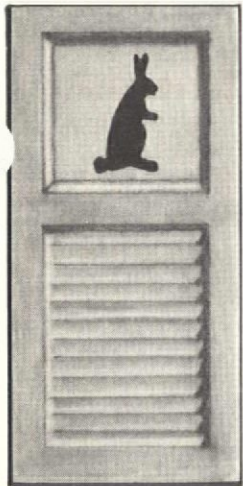


In the 18th century, shutters were kept closed all winter to protect windows and insulate. Cut-outs (usually crescent-shaped, sometimes star- or diamond-shaped) prevented condensation, let in some light, and gave inhabitants a peep hole (cut-outs usually fell at eye level).

Post-Victorian shutters were much less practical. Some were quite frankly decorative: Closed, they would not even cover the windows they surrounded. Architects adapted the three basic shutter types – panelled, louvered, and battened – for decorative panels. They often used different types of shutters on the same house. (This was a favorite technique of Aymar Embury II, noted Dutch Colonial Revival architect.) Panelled or battened shutters on first-floor windows, with louvered shutters on the second, was a popular combination.

The cut-outs shown here come from our collection of 20th-century catalogs and house plan books. You can't order the shutters from stock anymore; if you plan on making your own, why not use your imagination? 

For panelled shutters with 1:3, 2:5, or custom proportions suited for cut-outs, contact Shuttercraft, 282 Stepstone Hill Rd., Guilford, CT 06437. (203) 453-1973. Thanks to Sara Chase of the Society for the Preservation of New England Antiquities for her helpful research.



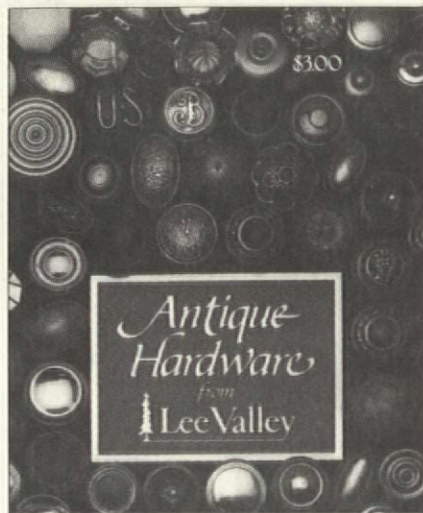
Restoration Products

Reviewed by Eve Kahn

Antique Hardware

When we examined Lee Valley Tools' catalog of antique hardware, we were rather surprised at the variety offered: everything from Eastlake door bolts to Art Deco door plates. But the real news is that none of these pieces is salvaged -- all are in new condition, unused! Lee Valley buys them in bulk from the basements and storerooms of hardware stores and factories across the U.S., where they've been stored, unwanted, sometimes for more than a century.

Sifting through the handsome, 79-page, color catalog is like digging in a box of treasures at a salvage yard -- except you don't get your hands dirty. You'll find hinges of every description, window hardware, hardware for cabinets, drawers, screen doors, plus latches, locks, and doorknobs. All pieces have been cleaned and are in working order. Some come in



sets, others in singles. There's more available than shown; contact the company if you don't see exactly what you want. Send \$3 for the catalog to Lee Valley Tools Ltd., 2680 Queensview Dr., Dept. OHJ, Ottawa, Ont., Canada K2B 8H6. (613) 596-0350.

Colored Storm Windows

You don't have to ruin your house's color scheme with inappropriate black or silver storm windows. Another option is Elmont Manufacturing's line of colored, outside-mounting storm windows. They're made of aluminum, and they come in 15 shades: Wedgwood blue, barn red, bronze, avocado, yellow, gold, beige, charcoal grey, two shades of brown, mint green, mocha, dark green and, of course, black and white.

There are no stock sizes; all work is custom. The company can accommodate arched and oversize windows. The average price per window is \$70. Doors begin at \$300.

One caveat: Elmont sells through dealers only, and most of their dealers are in the East (as far west as Ohio). They will ship farther west, but it can be expensive. Elmont Manufacturing Co., Inc., 175 Kennedy Dr., Dept. OHJ, Hauppauge, NY 11788. (516) 231-7400.

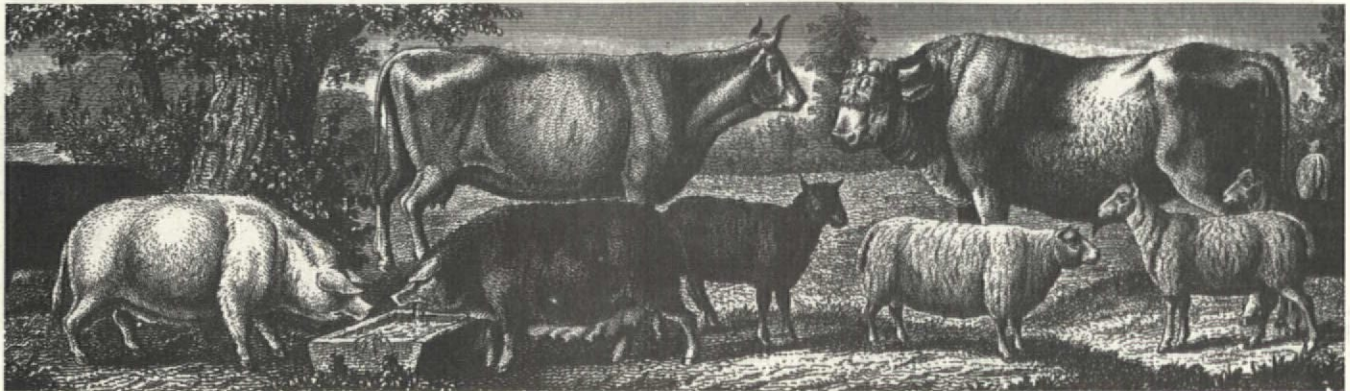
Period Livestock

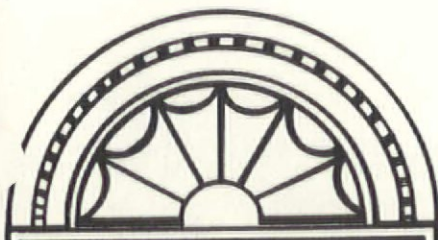
Some people take their restoration very seriously. Finished restoring a farmhouse? It's time to start on the pastures. Not the landscaping, but the livestock. The familiar mottled cows and fluffy white sheep dotting farms across the country don't necessarily look like the ones your farm had when it was new. Deep-red, solid-color cows and long-haired, grey sheep were the rule in some places 100 years ago. If you really want

an exact restoration, look into the many historic breeds still available; some of them closely resemble their 18th- and 19th-century ancestors.

The American Minor Breeds Conservancy (AMBC) and the Association for Living Historical Farms and Agricultural Museums (ALHFAM) are your two sources of information. The ALHFAM can help you determine what types of currently-available animals look like the breeds your farm probably had (if the ALHFAM doesn't know they can direct you to someone who does). Once you have a specific breed in mind, the

AMBC can put you in touch with the group concerned with preserving that breed, such as the American Milking Devon Association. (Once an extremely popular breed of cattle, Devons are deep red in color, friendly, and require little maintenance.) Terry Sharrer, ALHFAM, Room 5035, National Museum of American History, Smithsonian Institution, Washington, DC 20560. (202) 357-2813. AMBC, Box 477, Pittsboro, NC 27312. (919) 542-5704. American Milking Devon Association, c/o John Wheelock, Colchester, VT 05446.





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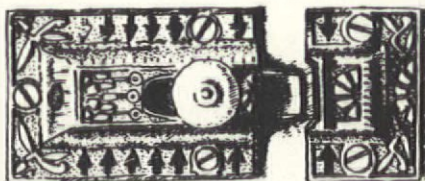
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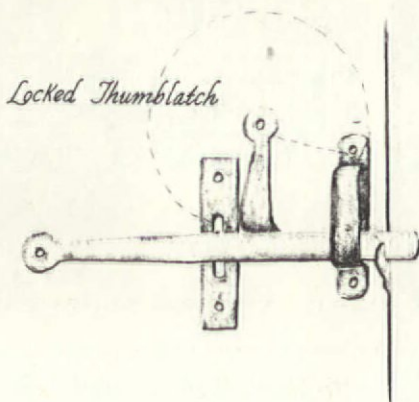


for pre-1850 buildings

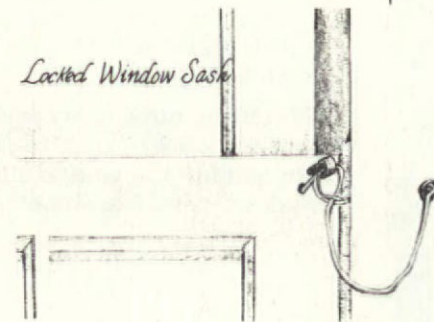
Low-E Colonial Sash

Low-emissivity glass, commonly known as low-e, has a fired-on, invisible coating which keeps in winter heat and blocks out summer sun. Recently Wes-Pine Millwork started offering low-e as a standard feature on their colonial-style, divided-lite windows. You can get both single windows and multiple units. Average prices, including storm windows, a preservative-treated Ponderosa pine sash, and weatherstripping, range from \$300 for a single window to \$1500 for a bay window. Costs are defrayed by the savings in heat and air conditioning and by the longer lives of carpets, upholstery, and wallpaper (low-e also blocks ultraviolet rays). Contact the company for a free brochure and the names of local dealers. Wes-Pine Millwork Inc., Dept. OHJ, W. Hanover, MA 02339. (617) 878-2102.

Locked Thumbblatch



Locked Window Sash

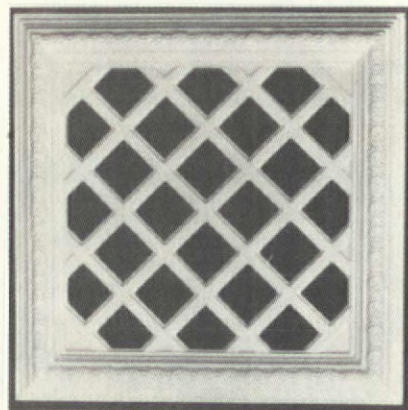


Colonial-Style Security

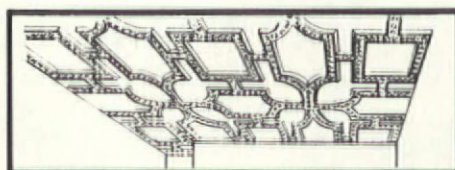
Before thieves grew crafty and door locks became high tech, house security was a simple matter. Williamsburg Blacksmiths offers reproductions of several devices used in the 18th and 19th centuries to keep houses safe. One is a locking button (\$3) for bar latches; when it's in place the bar can't be lifted. Also available are locking pins (\$4.25) for thumbblatches and window sash, cane bolts for double doors, slide bolts, and Dutch door quadrants. If your security standards are stricter, you can purchase Williamsburg's mortise locksets (from \$89 to \$193.50 single cylinder, \$100 to \$200 double) and disguise them with hand-forged iron collars (\$2.60 each). The illustrated \$3 catalog has many other items and includes a price list. Williamsburg Blacksmiths, Goshen Rd. (Rte. 9), Dept. OHJ, Williamsburg, MA 01096. (413) 268-7341.

for Victorian buildings

High-Style Ceilings

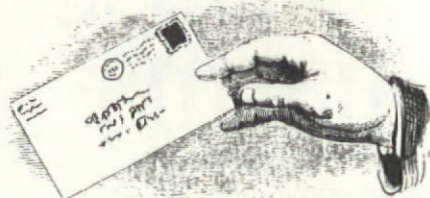


A flood destroyed Hosek Manufacturing's main facility in 1965, but old-house owners were in luck: All the company's models for plaster ornament were safely stored in the basement. That's why Hosek, now rebuilt and run by the fourth generation of the Hosek family, offers the same ornaments it has produced for some 50 years. Hosek created much of the ornament in Denver's civic buildings, theaters, and elegant homes; though the pieces date from the 20th century, they are ornate enough for any Victorian



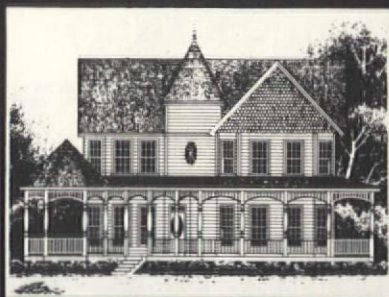
home. The ceilings shown here are of particular interest; there are floral, Tudor, Victorian, Louis XV, and Renaissance styles. You can buy panels, domes, or entire ceilings. Some panels come in 2'-x-2' squares (from \$16 to \$23 per panel), others in 4'-x-4' sections (from \$5.50 to \$8.50 per square foot; be sure to send room dimensions with your order). Domes designed to match the panels are 4' x 4' and cost \$300 each. Full-ceiling prices are available upon request. The 44-page catalog (\$3, refundable) has a wide array of items, from table bases to fireplaces to brackets and columns. And this, the Hoseks report, is just 5% of what was in that flooded building -- the other 95% has yet to be restored. Hosek Manufacturing Co. Inc., 4877 National Western Dr., Suite 205, Dept. OHJ, Denver, CO 80216. (303) 298-7010.

Victorian Mail-Order



While restoring a Victorian house, the McHenrys of Auburn, California piled up 50 catalogs from 50 suppliers. Then they realized: There must be a better way. So they started their own company, Victorian Warehouse. It's a one-stop source for Victorian reproductions; you can practically build a Victorian house from scratch using just the items the McHenrys sell. The \$2.50, 40-page catalog features lighting fixtures, ceiling fans, lamps and shades, entry and screen doors, hardware, wood-burning and electric stoves, ceiling and wall ornament, stained glass, lace, panelling, moulding, custom drapery, and bath fixtures. Victorian Warehouse, 190 Grace St., Dept. OHJ, Auburn, CA 95603. (916) 823-0374.

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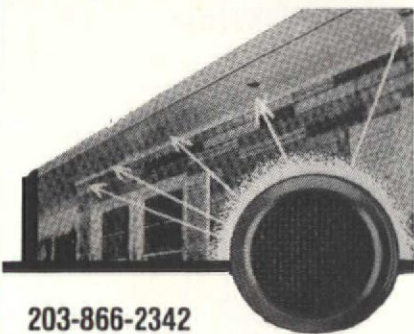
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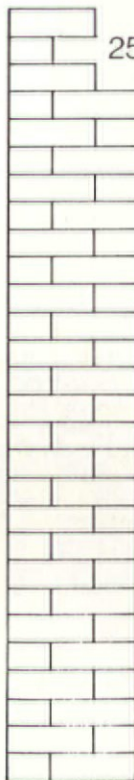
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Wall Ornament



Although Wallcraft moulds their unusual wall ornaments after pieces in 18th-century French chateaux, the results are often dead ringers for American Victoriana. Shown here are two of the possibilities; you can also get moulding, medallions, garlands, rosettes, capitals, and frame moulding. All are made of polyester resins which offer, the manufacturers say, the working characteristics of white pine; after being stained or painted, pieces are virtually indistinguishable from woodwork. The catalog costs \$3 (free to the trade), refundable on orders over \$100, and prices are reasonable. Wallcraft Inc., 2605 Waugh Dr., Dept. OHJ, Houston, TX 77006. (713) 522-1316.



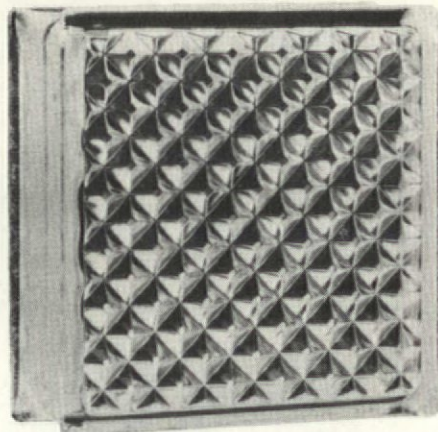
Old-Style Lamp Cord



Even if you're not restoring a Tiffany lamp, you're sure to have uses for Bradford Consultants' Appolo Lamp Cord. It looks just like old cord: The two wires are intertwined, and the silk cover has a tarnished gold tone. The Appolo is appropriate for any pre-1940 lamp, clock, or radio.

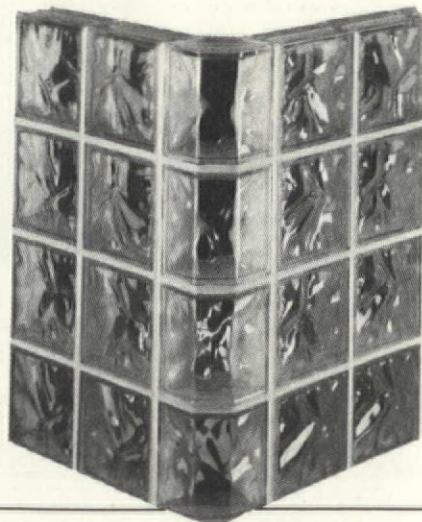
Inside the silk cover are modern insulated wires. The cord is intended for use at less than 120 volts and for low-power loads not exceeding three amps or 360 watts of incandescent lamp load at 120 volts.

The cost is \$1.95 per foot, with a \$2 shipping charge on each order. The company sends out a free information sheet. Bradford Consultants, 16 E. Homestead Ave., Dept. OHJ, Collingswood, NJ 08108. (609) 854-1404.



Glass Block

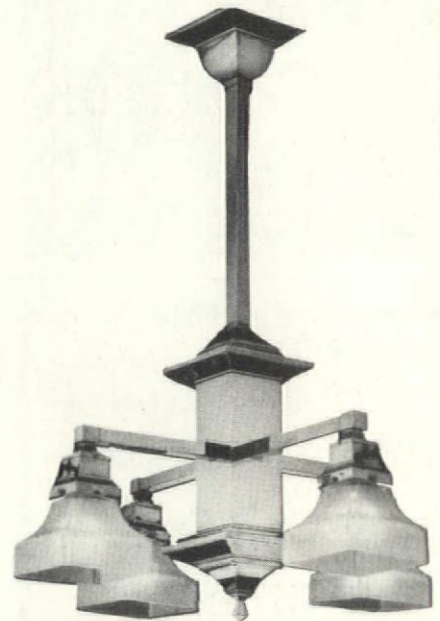
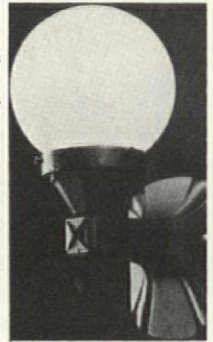
Homeowners have been building partitions, walls, and windows out of glass block ever since the product was introduced in the 1930s. Pittsburgh Corning, one of the first manufacturers, still makes glass block in smooth, wavy, and patterned styles suitable for Art Deco or International Style homes. The patterned blocks are useful for baths, since they admit light but maintain privacy. Blocks come in both squares and rectangles in sizes from 4" x 8" to 12" x 12". Prices range from about \$3 to \$10.50 per block, depending on size and pattern, or from \$7 to \$8 per square foot. Standard masonry mortar is all you need to build with the blocks. Contact the company for the names of local distributors. Pittsburgh Corning Corp., 800 Presque Isle Dr., Dept. OHJ, Pittsburgh, PA 15239. (412) 327-6100.



Craftsman Fixtures

Rejuvenation House Parts' Craftsman porch sconce is a compatible finishing touch for any Bungalow, Mission, Foursquare, or Craftsman home. You'll want two, of course, to flank your front door.

The cast-iron sconces come painted black; with six-inch-wide glass shades, they cost \$48.50 each plus \$8 shipping. Inside the house you can install any of



the company's five interior lighting fixtures, all made of solid brass. Ceiling fixtures have one, two, or four arms. Wall sconces, which can be hung facing up or down, have one or two arms.

Jim Kelly, the manufacturer, also runs an antique store. Each Craftsman fixture is a faithful reproduction of a piece he's either had in his shop or seen in one of his old lighting catalogs. Only the walls of the tubing have been thickened for added strength.

A brochure describing the Craftsman fixtures is free; send \$3 for a complete catalog of turn-of-the-century lighting. Rejuvenation House Parts, 901 N. Skidmore, Dept. OHJ, Portland, OR 97217. (503) 249-0774.

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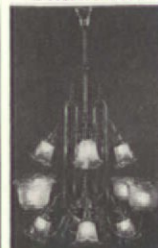
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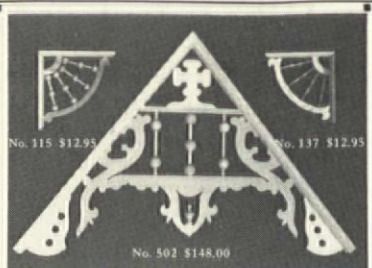


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HISTORIC ELLICOTT CITY presents the 3rd Annual Show House, "Paternal Gift Farm." Rt. 108 & Hall Shop Rd., Highland, Maryland. Through October 26. Tickets, \$5; group rates available. To benefit Merryman Street Log Cabin Reconstruction. Historic Ellicott City Inc., PO Box 244, Ellicott City, MD 21043.

DESIGNERS' SHOWCASE, Savannah, Georgia, through Oct. 19. Splendid Federal home in hist. dist., restored by area's top interior designers. Sponsored by Historic Savannah & Savannah Design Soc. 101 E. Oglethorpe Ave. Tickets, \$5; group rates available. (912) 233-7787.



RESTORING YOUR VICTORIAN HOUSE, 3rd annual how-to workshop for the 1820-1920 house. October 13 to 17 in Cape May, New Jersey. Speakers include Gail Caskey Winkler, Roger Moss, James Massey, Shirley Maxwell, Joan Wells, & Ulysses G. Dietz. Also hands-on marbleizing & graining workshop. \$50 full workshop or \$5 individual events/lectures. Reservations recommended. (609) 884-5404.

BELLVILLE ANTIQUES FESTIVAL, October 25 & 26. 7th annual all-charity show for Historical Society of Bellville, Texas. Held at historic fairgrounds on Hwy. 36. 55 dealers in American country antiques & folk art. Also architectural antiques, live bluegrass music, & plenty of down-home cooking. 1-hr. drive W of Houston. Marilyn Stellberg, Box 844, Bellville, TX 77418. (409) 865-5618 or 865-2845.

NEW BERN AT NIGHT, sponsored by the New Bern Historical Society. An elegant evening of wine, cheese, & delicious hors d'oeuvres in several of New Bern's most beautiful homes. November 8, 1986, 5 to 9 p.m. Tickets, \$15 (\$13 for groups of 25 or more). New Bern Historical Society, Kathy D. Beckwith, Director, PO Box 119, New Bern, NC 28560.

HOME INSPECTORS' TRAINING SEMINARS. 5-day comprehensive training courses in home inspection. November 17 to 21, 1986. Attendees should have some basic knowledge of residential construction practices. Property Inspector's Training Institute, 8811 Stonehaven Ct., Potomac, MD 20854. (301) 983-9371.

HISTORIC FACADES: Restoration & Local Law 10. Workshop sponsored by N.Y. Landmarks Conservancy & Friends of Terra Cotta/N.Y. Sat. Nov. 1, 1 to 5 p.m. at 4th Universalist Soc., 4 W. 76th St., N.Y.C. Also course for coop owners, Nov. 5 & 12, 6 to 8 p.m., same location. \$25 for workshop, \$50 for course & workshop. (212) 736-7575 or 228-8265.

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BOOKS AND PUBLICATIONS

THE RESTORATION DIRECTORY: A Listing of Services in the New York City Area. Send \$15 + \$3 post. & handling to New York Landmarks Conservancy, 330 W. 42nd St., New York, NY 10036. (212) 736-7575.

OLD-HOUSE JOURNAL magazines, complete set from 1976 to present. Bound in order in notebooks. Good cond. \$50 + post. or best offer. Caroline Brown, 12626 W. Valley Rd., Galena, IL 61036. (815) 777-2489.

ARCHITECTURAL TREASURES of Early America, originally published as White Pine Series of Architectural Monographs. Includes photos, architectural drawings. Divided into 8 vols. by U.S. regions. Perfect cond. \$50 + postage or best offer. Caroline Brown, 12626 W. Valley Rd., Galena, IL 61036. (815) 777-2489.

SAUTTER HOUSE FIVE: Wallpapers of a German-American farmstead. Text, color and b/w photos of wall coverings, 1860s to 1916, Nebraska's pioneer period. Hist. documented. 33 pp., paperback, 8 1/2 x 11. \$8.50 + \$1.50 shipping. Bulk rate available. Douglas County Hist. Society, PO Box 11398, Omaha, NE 68111. (402) 455-9990.

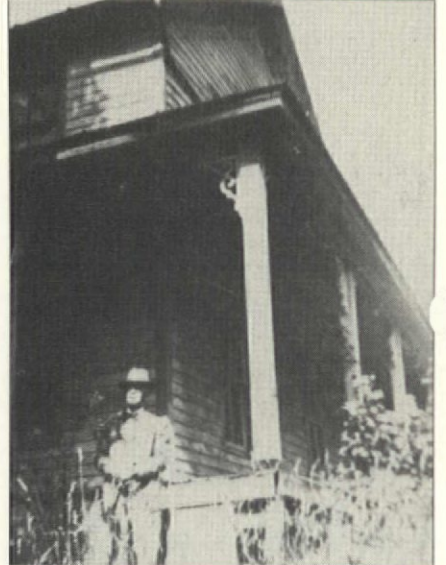
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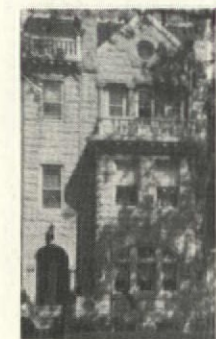
AUDEL'S CARPENTERS & BUILDERS GUIDE, Theo Audel & Co. publishers, copyright 1923, 1939, & 1951. Black covers, gold or yellow lettering. Seeking volume 3 or will buy complete set. State price & condition. Peter Urban, Judd Farm Rd., Bethlehem, CT 06751.

OLD FIREPLACE SURROUND & summer cover, cast iron, 35 to 37 in. W, at least 28 in. H. D. Marlow, 46 Pleasant St., Danbury, CT 06810. (203) 748-2284.



HOLMES COUNTY, OH - Millersburg? Can you find this house? In 1875, it was a farmhouse where Mr. Crawford, my great-grandfather, pictured, began his married life. In 1941 (date of photo) it was "way up in the hills... our Pontiac got stuck..." Possible modest reimbursement for current photo (discuss first). Also like to contact local Crawford for family history. Mrs. Packer, PO Box 1468, Plainfield, NJ 07061.

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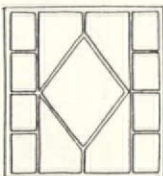
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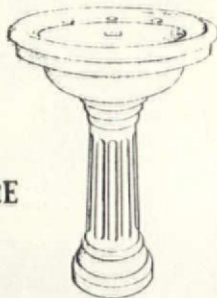
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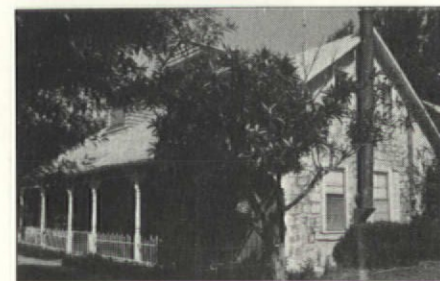


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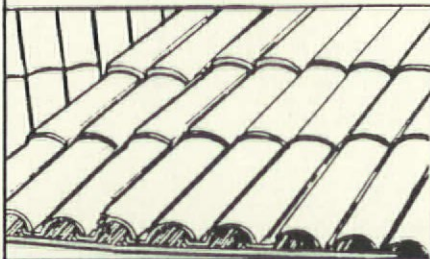
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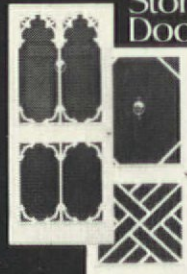
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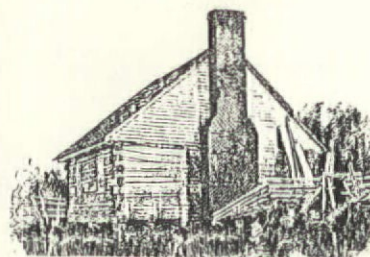
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ADVERTISERS' INDEX

AA Abbingdon Affiliates, Inc. . . . 367
 Abatron. 401
 Anthony Wood Products. 400
 Antique Hardware Store 402
 Ball & Ball 395
 Besco Plumbing. 401
 Bradbury & Bradbury. 367
 Bradford Consultants 397
 Brass Tree 399
 Brian F. Leo Custom Hardware . 367
 Carlisle Hauling. 399
 Classic Accents 363
 Crawford's Old House Store . . . 403
 Crown Decorative Products . . . 363
 Cumberland Woodcraft. 395
 D. Blumchen & Company 399
 Designs in Tile 397
 Devenco Louver Products 399
 Edson Corporation 397
 Good Impressions 402
 Historical Replications 397
 J.R. Burrows & Company 404
 M-H Lamp & Fan Company. 403
 Marvin Windows . Inside Back Cover
 Midget Louver Company. 397
 Midwest Wood Products 402
 Monarch Radiator Enclosures . . 404
 Mountain Lumber Company 367
 New England Woodturners 402
 Nixalite of America 399
 W.F. Norman Corporation. 403

Old Wagon Factory 404
 Past Patterns. 402
 Perma Ceram Enterprises 402
 Premier Communications 395
 Raleigh, Inc. 404
 Reggio Register. 403
 Rejuvenation House Parts 363
 Roy Electric Company. 399
 Scalmandre. Inside Front Cover
 Schwerd Manufacturing 365
 Shuttercraft 367
 Silverton Victorian Millworks . . 399
 Smith-Cornell 404
 Stanley Galleries 404
 Stephen Mack Associates 401
 Steptoe & Wife 402
 Sylvan Brandt. 404
 Transylvania Mountain Forge. . . 403
 Tremont Nail Company 400
 Victorian Lighting Works 401
 Victorian Warehouse 397
 Vintage Woodworks. 403
 William Raveis Real Estate 395

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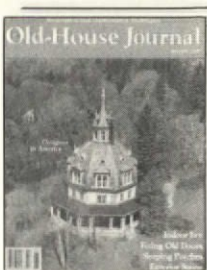
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NEW! Restoration's "Yellow Pages"

Due off press October 20: The new 1987 OHJ Catalog — the "Yellow Pages" for all old-house owners and restoration professionals. Completely revised and updated, the 1987 OHJ Catalog is the only complete sourcebook for locating over 10,000 hard-to-find items for repairing, restoring, and decorating houses built between 1750 and 1939. Contains 257 sources not listed in previous editions plus updated information on 1,113 others. The handy state index tells which suppliers are near you. Other information lets you do business with every company by telephone or mail. 240 pages; softbound. A great gift for your house — or a friend's. \$11.95 to OHJ subscribers; \$14.95 to non-subscribers.



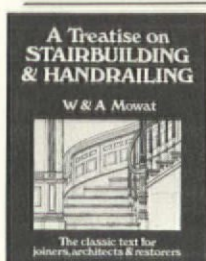
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| 78 <input type="checkbox"/> 1978 — \$14 | 81 <input type="checkbox"/> 1981 — \$18 | 84 <input type="checkbox"/> 1984 — \$18 |
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The OHJ Cumulative Index

Complete Index to all articles published in The Old-House Journal from Oct. 1973 (Vol. 1, No. 1) through Dec. 1984. 48 pages. Softcover. \$9.95. (FREE if you order the Full Set of OHJ Yearbooks!)

The Old-House Bookshop

A TREATISE ON STAIRBUILDING & HANDRAILING — This book, written in 1900, is still considered to be the most understandable and practical volume on the complicated subject of the design and construction of traditional wood stairs & handrails. Out of print since the 1920s, it's available once again in this reprint edition. It's not for non-carpenters; you do need some background in geometry and construction. But the book is full of detailed information — on everything from straight-run stairs to curved handrailing. Total 424 pages. Softcover. \$22.95.



AUTHENTIC STENCIL PATTERNS 1890-1930 — This is the most unique stencil-pattern book we've seen. It reproduces stencil designs from catalogs of two turn-of-the-century stencil suppliers. The designs range from ornate late Victorian to hard-to-find Arts & Crafts and Art Deco patterns. The book is an invaluable resource for anyone who wants to re-create authentic period interiors — it even explains how to make full-scale stencils from its patterns. 70 pages. Softcover. \$15.95.



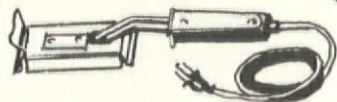
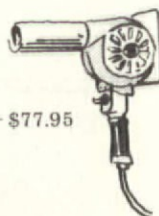
HOUSES BY MAIL — Between 1908 and 1940, over 100,000 ready-to-assemble homes were sold by Sears & Roebuck. If you own, or think you own, a Sears house, you'll want this book. It tells the history of the mail-order-house industry that Sears ruled for 30 years. The book features each model, the years in which it was offered, and its original cost. Also included are descriptions of construction materials, floor plans, interiors, and photos of Sears houses as they are today. 365 pgs. Softbound. \$27.45.

CENTURY OF COLOR — This book is by far the most comprehensive & practical guide to authentic, historically accurate, exterior-paint colors. Covering the years 1820 to 1920, it features 100 color plates of not only the expected showcase homes, but also 'plain' Victorian & vernacular Classic houses. It also comes with Affinity Charts which have 200 color combinations sufficiently diverse to satisfy everyone's aesthetic tastes. 108 pages. Softcover. \$15.00.

The Strip Shop

There's a big difference in heat tools. Most hardware stores carry only plastic, "homeowner-grade" heat guns. The two heat tools below have proved best in tests conducted by the OHJ editors. Whether you're stripping clapboards, shingles, interior woodwork, trim, or furniture, they'll remove 98% of the paint. (A one-coat clean-up with chemical stripper removes paint residue plus any underlying shellac or varnish.)

- The original, red, all-metal Master HG-501 — \$77.95
11 A heavy-duty heat gun for stripping moulded and turned woodwork.
- The Hydelectric Heat Plate — \$39.95
10 A sturdy, all-metal tool for exterior stripping and large flat surfaces.



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TV HEAT GUNS AREN'T SO HOT...

... figuratively or literally. We've tried every paint stripping heat gun on the market. And in the opinion of the OHJ editors, the Original Red Metal Master HG-501 takes off the most paint in the shortest time. It's the tool we reach for when stripping paint in our own houses.

In unbiased, get-to-the-bottom-of-it testing for our upcoming Paint Stripping Manual, the Old-House Journal editors tested every heat gun around — including the new mass-market heat guns that are advertised on TV.

Based on this research, we found that the original red, all-metal Master HG-501 is still the best-performing heat gun. This same conclusion was reached by *Family Handyman* magazine in test results published in their April 1985 issue.

After testing all available heat guns, here's what *Family Handyman* magazine said about the HG-501:

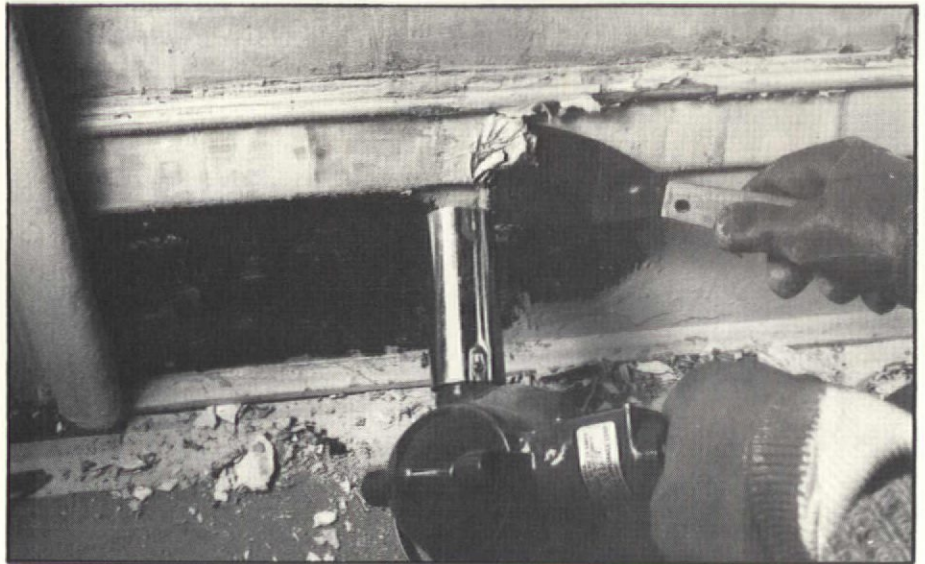
"It did the best job for me."

Mark Bittman, *Family Handyman*, April 1985

Although The Old-House Journal has been selling the Master HG-501 for several years, we have no ties to Master. (We are free to sell *any* heat gun — or no heat gun at all.) We offer the Master HG-501 because it is an industrial tool that is not generally available to homeowners. For our readers who want the best, we'll continue to make available the all-metal HG-501 by mail.

THE HG-501 vs. TV HEAT GUNS

In our tests, we found three major differences between the Master HG-501 and the mass-market TV heat guns: (1) the phrase "high-impact corrosion resistant material" means "plastic." The HG-501, on the other hand, has an industrial-quality cast-aluminum body that will stand a lot of rugged use. (2) With cheaper heat guns, heat output drops off after a while — which means slower paint stripping. The HG-501 runs at a steady efficient temperature, hour after hour. (3) When a cheaper heat gun is dead, it's dead. By contrast, the long-lasting ceramic heating element in the HG-501 is *replaceable*. When it eventually burns out, you can put a new



During tests for the OHJ Paint Stripping Manual, the professional-quality HG-501 stayed hotter longer than other heat guns — giving it more paint stripping power.

one in yourself for \$8. (OHJ maintains a stock of replacement elements.)

Also, with the HG-501 you get two helpful flyers prepared by our editors: one gives hints and tips for stripping with heat; the other explains lead poisoning and fire hazards. OHJ is the *only* heat gun supplier to give full details on the dangers posed by lead-based paint.

ABOUT "HOMEOWNER" TOOLS

Tools fit into two categories: serious dependable tools used by professionals, and "homeowner quality" — which are less durable. Manufacturers don't sell professional-quality tools in hardware stores, believing that homeowners can't tell the difference in tool quality. The makers assume that *price* is the primary consideration in the do-it-yourself market. . .and that since most homeowner tools don't get hard use, the lower quality isn't important.

However, if you've ever stripped paint, you know that any stripping tool gets *heavy* use under dirty, dusty conditions. The all-metal HG-501 is the *only* industrial-grade, heavy-duty heat gun.

HOW WE CAME TO SELL THE MASTER HG-501

The Old-House Journal created the market for paint stripping heat guns. Back in 1976, Patricia & Wilkie Talbert of Oakland, Calif., told us about a remarkable way they'd discovered to strip paint in their home: using an industrial tool called a heat gun. We published

their letter. . .then were deluged with phone calls and letters from people who couldn't find this wonder tool, the HG-501.

Further investigation revealed that it was a tool meant for shrink-wrapping plastic packaging. The HG-501 was made by a Wisconsin manufacturer who wasn't interested in the retail market. So, as a reader service, The Old-House Journal became a mail-order distributor. Since then, more than 10,000 OHJ subscribers have bought the HG-501. . .and revolutionized the way America strips paint.

Specifications for the HG-501:

- Fastest, cleanest way to strip paint. Heat guns are NOT recommended for varnish, shellac, or milk paint.
 - UL approved.
 - Adjustable air intake varies temperature between 500 F. and 750 F.
 - Draws 14 amps at 115 volts.
 - Rugged die-cast aluminum body — no plastics.
 - Handy built-in tool stand.
 - 6-month manufacturer's warranty.
 - Guaranteed by The Old-House Journal: If a gun malfunctions within 60 days of purchase, return it to OHJ and we'll replace it free.
 - Price: \$77.95 — including UPS shipping. Use Order Form in this issue.
-

opinion... Remuddling



There are many ways to ruin a porch. A fragile architectural feature, particularly prone to decay, it is often the first to go. Shown here are two classic disaster examples. At left is a double-house in Cape May, New Jersey. Owners of its right half closed in both porches. Gone is the charm of sitting on a screened porch, watching the world go by. No more drying a bathing suit on the second-floor porch (the neighbors still can). The house is left with a split personality -- part Victorian seaside resort, part phony-colonial. Below, a porch in Dallas, Texas, was enclosed the cheap way. This short-sighted remuddling offers only one window, on one side of an otherwise blind box. On paint, though, no expense was spared: The "box" is striped in brilliant electric blue, as are the Corinthian columns (capitals are painted gold, a rather gaudy tribute to former elegance). Thanks goes to Signe Yanksley of Dallas for the Dallas photos, and to Michael J. Carmagnola, Jr., of Philadelphia for the Cape May picture.

-- E. Kahn



Marvin Windows

WHY YOU SHOULD BUY A WINDOW THAT'S MISSING SOME PARTS.

Although the sash in many old windows are worn out, the frames and trim are often in good condition. So we designed a kit that lets you replace only the sash.

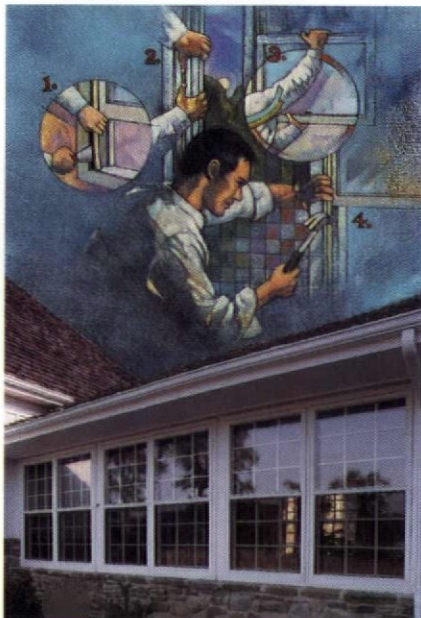
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Vernacular Houses



Oechsner house
Walworth County
South Dakota



Campbell County, S.D.

The builders: German-Russians settled throughout the Great Plains states (primarily the Dakotas). From southwestern Germany, they had migrated to western Russia, north of Odessa, before coming to America. Their building tradition encompassed timber-framed, log, and especially fachwerk* houses; out of necessity, their architecture adapted to the harsh environment and flat, treeless landscape of both western Russia and the Great Plains. Using skills acquired in Russia, they created a unique North American house type that is rapidly disappearing without much notice.

* see FACHWERK, August 1986

GERMAN~RUSSIAN PLAINS HOUSE

Commonly mistaken for the ephemeral "soddy" of the Great Plains, the South Dakota German-Russian house was constructed of clay mixed with manure, straw, and water. Between 1873 and 1920, over 75 houses were built in an eight-county area in the southeastern/north-central part of the state. Ideally suited to the prairie where building materials were scarce, German-Russian houses used the earthen mixture in several construction techniques. Puddled clay, rammed earth, and hand-made bricks known as *batsa* formed load-bearing walls as well as interior partitions, loft floors, and massive center chimneys.

Rectangular, one-storey houses have a central or off-center entry leading to a kitchen flanked by a parlor and a storage or sleeping chamber. Some houses had a central, six-foot-square room known as a *schwarze Küche* (black kitchen) for preparing and cooking food.

Most early German-Russian vernacular houses were eventually covered with clapboard siding. Later dwellings combined clay within a wood frame, but retained the traditional form.

— Michael Koop
Helena, Montana