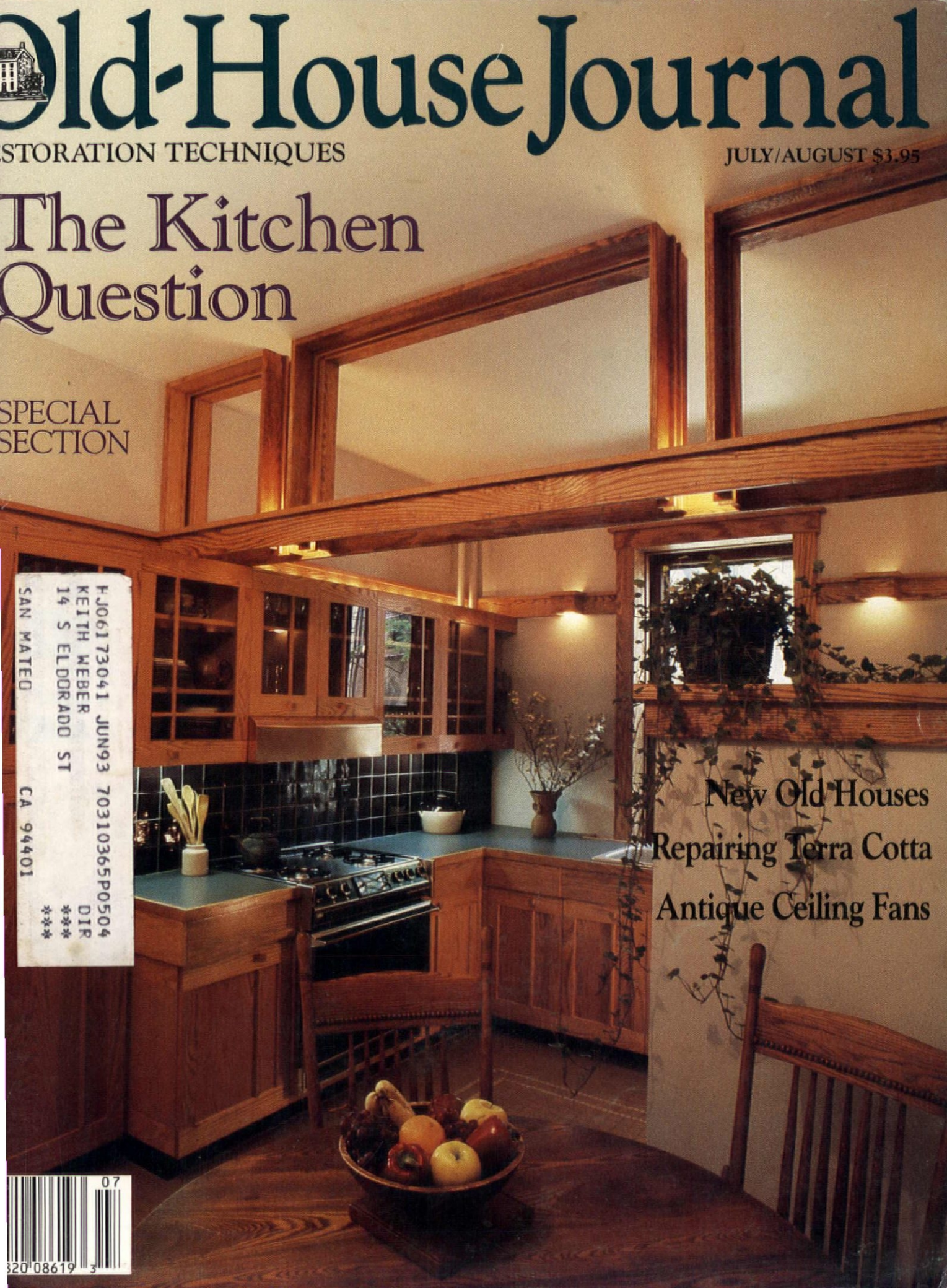
Old-House Journal

RESTORATION TECHNIQUES

JULY/AUGUST $3.95

The Kitchen Question

SPECIAL SECTION



New Old Houses

Repairing Terra Cotta

Antique Ceiling Fans

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The snubber assembly in your washing machine just threw in the towel.

Should you: A. ☐ Call a repairman immediately. B. ☐ Fix it yourself, quickly and easily.

New

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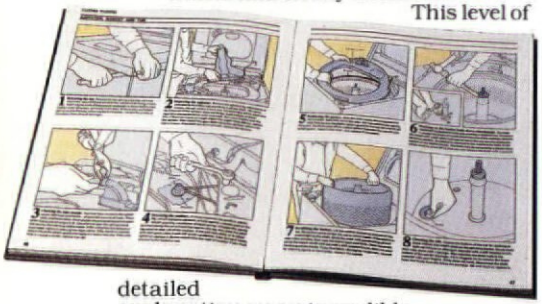

detailed explanation on an incredible range of subjects is what sets the FIX IT YOURSELF series apart from other do it yourself books.

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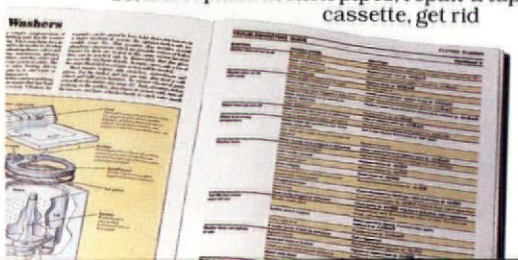

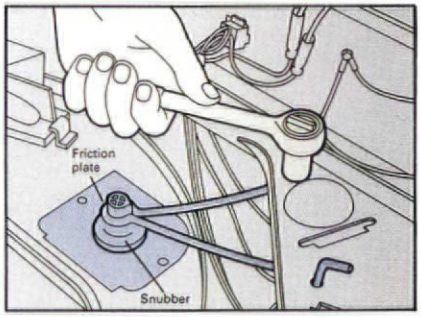

Diagram on how to tighten snubber assembly from *Major Appliances*.

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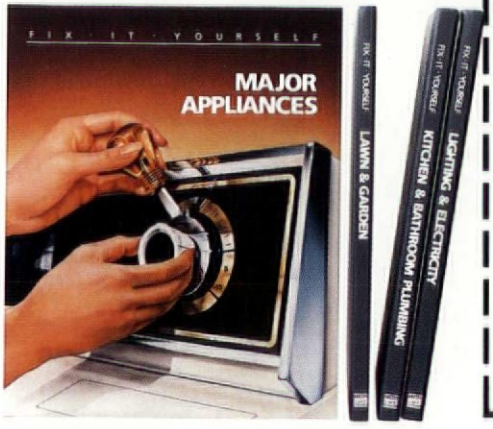

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The Old-House Journal

THE OLD-HOUSE JOURNAL
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Vol. XV No. 4 July/August 1987

Cover: New kitchen in an early-20th-century house: A modern approach to function combines with house-inspired details and the interpretation of the best design from the period. (Photo: Bill O'Donnell)

Questioning the Wisdom of Putting it Back

We got some confused and indignant letters about our gutter restoration articles (March-April 1987). "Spend thousands of dollars to *restore* a faulty system that already damaged the building?!" "Put back what didn't work?"

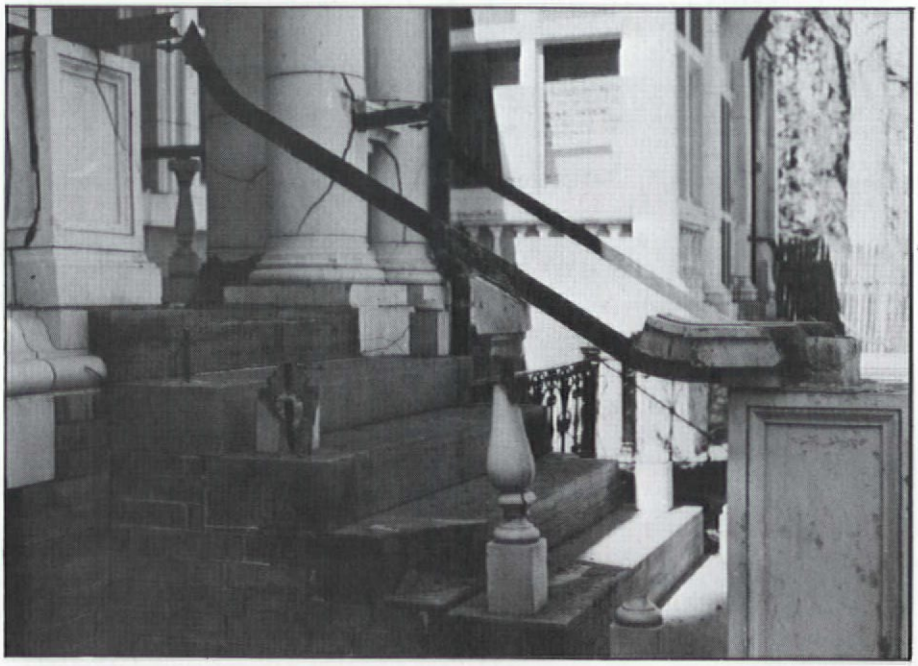
Our intention was to provide information that isn't in print elsewhere: You don't need The Old-House Journal to tell you how to hang aluminum gutters. It's up to us to present arguments for keeping the old, along with specific technical advice. The case history, labelled a high-budget, architect-managed, museum-quality project, was included because I think it's important to show exemplary work.

But I'm afraid many readers get the impression we're unwavering in our insistence that all work be done up to museum standards. We know that's not possible, not only for budget reasons, but also because of lack of skill (even, or especially, on the part of contractors), and because some systems or materials are doomed by an unrealistic maintenance regimen, and because for some materials we can predict premature failure.

Maybe we don't say it often enough. There are only so many pages per issue; and only so much philosophy an audience hungry for practical advice will put up with.

Given the reaction to gutters, I think I'd better head off similar comments about the terra-cotta restoration case history in this issue.

First, an epilog: Despite intelligent and well-intentioned design changes in the re-installation of the terra cotta, there are already some signs of failure. Problems with preservation technology are to be expected, particularly involving relatively modern materials such as terra cotta. The stuff is only about 100 years old; it's failing for the first time, and we've yet to learn which failure is due to inherent weaknesses of the material and which to design flaws or poor maintenance and repair. But in this particular example, the question begs to be asked: What's an exposed terra-cotta balustrade doing in Denver? The answer may be coming only now, with real-world information that can be used by other technologists in future projects.



Terra cotta failure: try again, or give up?

Back to the indignant letters. Are we obligated to pay for expensive replacement of failed building parts and systems? No – there is no obligation to "put it back." There *is* an obligation, I think, to take care of what has survived. But we are not obligated to repeat the mistakes of the past. "Do not destroy good old work," we admonish, but we've never written, "all old work is good."

Judgement is involved in knowing the difference, of course, and that's where the arguments start.

Am I saying now that cornice gutters shouldn't be repaired? It depends. Whenever possible, they *should* be repaired (or reconstructed), because the drainage system is an integral part of the roof and cornice, and nothing else will look the same. Done correctly – with good detailing, premium materials, and competent labor – the reconstructed system will last a long time. This makes it cost-effective over the long term, even if the up-front costs are high.

However, if the budget doesn't allow this quality of restoration; if the labor is unavailable; if the system failed because of an inherent flaw that is difficult to fix; if it is inevitable that necessary maintenance *will not take place* (because of inaccessibility, lack of money, etc.) – well, then, an unobtrusive hung gutter isn't a travesty. A sensitive owner will be sure that the appearance is affected as little as possible (sheathing over the built-in gutter, but leaving the cornice in place).

And if terra cotta simply will not stand up to the freeze-thaw cycles of a Colorado winter, then using a substitute material may be the better part of valor – certainly on a private building, and probably even in museum-quality work.

Patricia Poore

LETTERS

Whew ... the controversy generated by one opinionated letter! Our Remuddling award continues to inspire strong reactions. Here and on page 6 are a sampling of responses we received to Hank Kaczmarski's letter, March/April '87, page 4, in which Mr. Kaczmarski suggested we replace Remuddling with a more upbeat feature called "Unmuddling."

Editors:

I find the Remuddling page very enlightening. Although Mr. Kaczmarski makes a valid point, that remuddling is preferable to demolition, that is certainly not a reason to stop illustrating examples of poor and/or insensitive changes to older structures.

As a lover of old houses, but one who has no formal architectural training, I feel certain disease conditions are to be deplored, but it is helpful to see examples of them so that they can be treated when they are discovered.

As far as your new format is concerned: Looks fine to me. I cannot detect any significant changes in editorial policy, with the possible exception of a few more ads. I like the ads since locating materials is one of the major challenges in this field.

Thanks for an interesting and useful publication.

– Robert R. Wier
Ouray, Colo.

To the Editor:

I STRONGLY disagree with the letter from Mr. Hank Kaczmarski. There is a definite need to keep running the Remuddling photos since this is still a daily occurrence in our cities. People may have stopped remuddling Victorian structures, but it still happens to early-20th-century architecture that has yet to benefit from stylistic popularity. We need to be reminded of this threat, and so do those to whom we loan our copies of OHJ. Let's not put our heads in the sand on this one!

– Phil G.D. Schaefer, AIA
Indianapolis, Ind.

Dear Ms. Poore:

While I agree with Hank Kaczmarski about taking a positive look at successful restorations, I also know the value of your Remuddling page. Cases in point: (1) My house is only ten years old, but I was ready to start remuddling until the Remuddling pages in back issues of OHJ caused me to think awhile longer; and (2) there isn't a single good restoration in this city. One company, billing itself as specialists in sensitive restoration, solved the problem of sagging basement walls by totally filling in the basement with concrete. The same company ripped out nine-pane windows and replaced them with double-hung aluminum storm windows; repointed exterior brick with non-matching mortar; and destroyed the upstairs ballroom by moving the original side staircase to the center of the room. Your Remuddling page should be required reading before a hardware store sells a hammer.

– Larry W. Jones
Lawton, Okla.

Dear OHJ:

I know I speak for many, many OHJ readers when I say – don't even think of dropping the Remuddling page. Depressing and horrible as they are, somehow it's the first page my husband and I turn to. OHJ just wouldn't be the same without it.

I know it has helped to make us aware that new is not necessarily better and that convenience and easier maintenance must not be sought if the character of the building would be compromised. We now turn a more critical eye toward any 'improvements'. I think that page has made a lasting impression on other readers too.

I love Mr. Kaczmarski's suggestion for an 'Unmuddling' page. It would also make a great topic for a future article, and be both inspiring and enlightening. But please don't sacrifice the Remuddling page. Somehow OHJ wouldn't be as interesting without it.

– Marcy Werner
Coral Gables, Fla.

opinion... Remuddling?

Dear OHJ:

I say keep Remuddling. Granted, insensitive renovation may serve to extend the life of a historic building that otherwise may be lost altogether, as Hank Kaczmarski states. However, I generally find that sensitive remodelling and insensitive remuddling cost the same and involve the same amount of effort, so why not do it right in the first place? The reason so many remuddlers do it wrong is that they lack the aesthetic sense to do it right. Features such as Remuddling help sensitize people to the issue. Keep Remuddling as a regular feature!

– Ross M. Kimmel
Annapolis, Md.

Editor:

The first thing I turn to in OHJ is Remuddling. Everything is there on one page: comedy (the ridiculous things done), tragedy (the loss of period examples), drama (what can happen next?), social interpretation (what one generation does to artifacts of another), and most of all, a lesson to those of us trying to preserve the past that many people can never understand or appreciate what is good or bad about a building. It is shocking that so many of these are architects and builders.

Please don't let one poor soul who takes himself too seriously convince you to drop your most intriguing page.

– Carlton C. Brownell
Little Compton, R.I.

LETTERS

Drop Remuddling!

Dear Patricia:

I agree wholeheartedly with the comments in Hank Kaczmarski's recent letter on Remuddling, and have long intended writing you on the subject, but a little inertia kept getting in the way. The houses shown evoke feelings of infuriation or amusement, depending on one's point of view. Most of them are offensive, it is true, but I feel it is also offensive to hold the houses, with their owners, up to public ridicule. Most owners probably do not know their properties have been featured in your magazine, yet a few are undoubtedly aware of it, and it is unlikely that they appreciate it.

If the Remuddling owner was one of us, and the work was done in the name of restoration, then perhaps it would deserve public censure, but he or she is not one of us. These owners are not nor do they pretend to be restoring. What they do with their houses is their own affair, and apparently what they are doing suits their needs and tastes just fine. To feature these properties as examples of what not to do, does not seem a valid reason to include the Remuddling page in your magazine, for I hope and believe that close to 100% of us know better than to remuddle.

There is yet another reason we can not afford to cry too loudly about Remuddling. If the work is extensive enough, and there is an aggressive salvage dealer or restorer nearby, a substantial quantity of early material can be liberated for restoration purposes. A number of years ago, as I began my own restoration, another 18th-century house only a mile away was being remuddled, fortunately in a tasteful manner. I said not a word, for it was none of my affair, and besides, the perpetrators of the work were kindly giving me all the debris (in the form of early woodwork) that they threw out into the yard. This, plus another area house that was being razed, made my house.

So please follow Hank's suggestion, and replace your Remuddling page with a more constructive Unmuddling page.

– Don H. Berkebile
Mercersburg, Penn.

Asbestos Shingles

Dear Patricia:

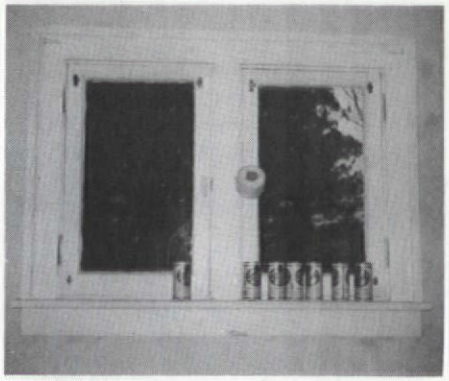
Once again The Old-House Journal is to be congratulated for warning homeowners of renovation health hazards by publishing Jack Reilly's article "Living With(out) Asbestos" (OHJ March/April, 1987).

For many years I have warned homeowners of the hazards of removing lead-base paints (especially by burning!), and recently I've added the admonition that the removal of asbestos-cement shingles can be dangerous. Over the past decade my books have helped to encourage the repainting of 19th- and early-20th-century houses, and the renewed interest in exterior decoration has probably resulted in a fair number of owners pulling off asbestos siding in an effort to uncover the original clapboards.

As Reilly rightly warns, if these shingles are not removed with great care, they can crack and chip and become friable in the process of removal – releasing deadly fibers into the air. Ugly as these shingles are, I would prefer to see owners paint the shingles rather than risk asbestosis or mesothelioma. The safer course is to have professionals remove the shingles and dispose of the debris.

– Roger W. Moss
Philadelphia, Penn.

[*Roger Moss is author of* Century of Color *(1981) and co-author with Gail Caskey Winkler of the recently released* Victorian Exterior Decoration: How to Paint Your 19th-Century House Historically *(1987).*]



*Can*did Shot

Dear OHJ:

Congratulations on a thoroughly enjoyable publication. We subscribed two years ago – when we bought our old house – and have enjoyed every issue. We particularly appreciate the articles written by "hardened" old-house enthusiasts on the trials and tribulations of old-house living.

It is so comforting to know that we are not the only crazies living in this lath-littered world. We especially enjoyed Elizabeth Benn's "An Album of Old-House Living" in the March/April issue. We too have been taking countless photographs and compiling an album of old-house living. Crawling over heaps of plaster and craning around wall studs I, as official photographer, have taken roll after roll of truly 'memorable' shots! After looking at Mrs. Benn's album I was prompted to go through ours and make some comparisons. It was amazing how many of her photographs resembled ones I have taken of our efforts. Of course, many were very different, and to illustrate that point I have sent along one of my favorite candid shots!

I took this photograph the morning after my husband finished plastering our daughter's bedroom, and he and I agree that this photo truly illustrates what old-house living can do to a person! After taking this picture I began to wonder what, or who, really got plastered?

– Karen Sonderman
Stow, Ohio

LETTERS

The End is Near

Dear Sirs:

Just received notice that the end of my subscription is approaching. "The end is dangerously near," the envelope proclaimed.

But in our present house the end is also near, as it is under 'Purchase & Sale' to a young couple from the Boston area. They like old houses. HA!

When we moved in the end was near – the end of the kitchen and bathroom and any semblance of normal living; probably the end of our marriage was approaching!

I pass the den in the rear of the house on my way in via the back door after work. It is not uncommon to see the blue haze of the T.V. through the curtains in the den. And then a familiar nagging starts – "Why is he (my husband) watching T.V. (after a full day's work) when he/we should be sanding, painting, always something in this darned old house."

Now we are trying to buy a brand new house – after several old ones. We will trade character for closets and see what life is like when there isn't always something to fix.

So cancel our subscription to "Old-House Journal." Send me "New-House Journal." How do people deal with those tiny settlement cracks and the problem of picking out towel racks? How does one adjust to tilt-out windows and a full basement?

If everything is new does that mean everything will break at once? How will I ever get used to a fully insulated house? an attractive garage? enough bathrooms?

Two years ago I showed the spouse a nice cape. "No character," he muttered. Now I think he is even more eager than I to be in a house that needs no work.

Maybe "New-House Journal" would be about building model ships, how to use your VCR properly; how to fill all your spare time!

– Madeleine Ballard
Yarmouthport, Mass.

Bear with Us

Dear Ms. Poore:

Every time you announce a change (OK, improvement) in your format (glossy covers, ads, smooth paper, new laser typeset), I end up laughing at my initial, irrational, negative reaction.

But I think encountering this kind of stick-in-the-mudism is an occupational hazard for you folks, and you might as well resign yourselves to it. Your readers are, by definition, people who like things the way they used to be.

Bear with us. We could be reactionary about worse things. We won't stop reading, and we'll come around, eventually, grudgingly. (But bring back the holes.)

– Martha Calkins
Caldwell, N.J.

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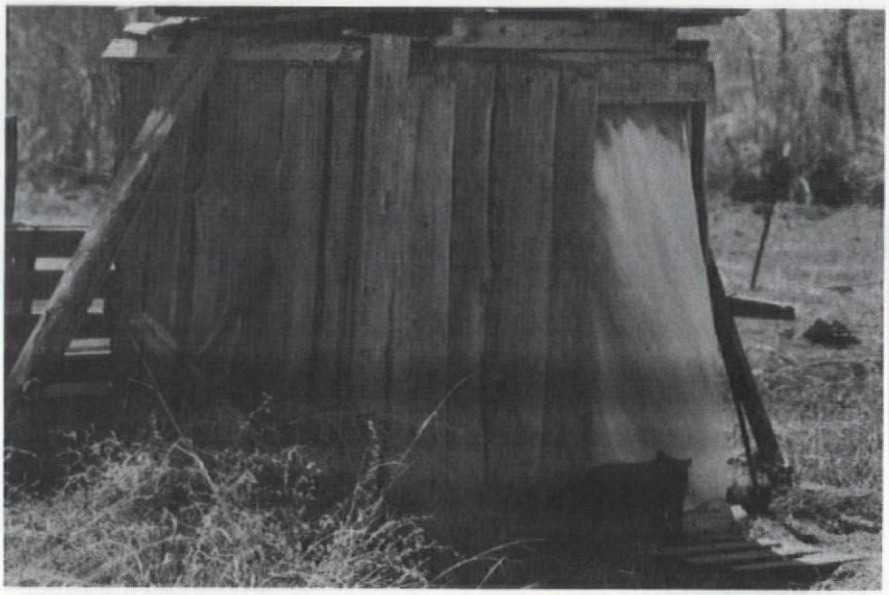
LETTERS



Precarious Privy

Dear Patricia:

In the past few issues of OHJ there has been a discussion about the history, design, construction, and use of what Midwesterners call "privies." Enclosed is a photo of a privy in Talpa, N.M., which is still in use. I didn't check to see if there was a Sears catalog in it.

Thanks for a good magazine.

– Tom Myers
Taos, N.M.

Old-House Poetry

To the Editor:

We were recently given the following poem by a former owner of our house (she was born in the house in 1906). We thought it aptly expressed old-house sentiments. It was actually recorded by our friend's mother, Cora Bartlett, who lived in the house until her death in 1970. We thought your readers might enjoy it:

He who loves an old house
Will never love in vain –
For how can any old house
Used to sun and rain,
To lilac and to larkspur,
To arching trees above,
Fail to give its answer
To the heart that gives its love?

Author unknown

– John & Laura Lazet
Mason, Mich.

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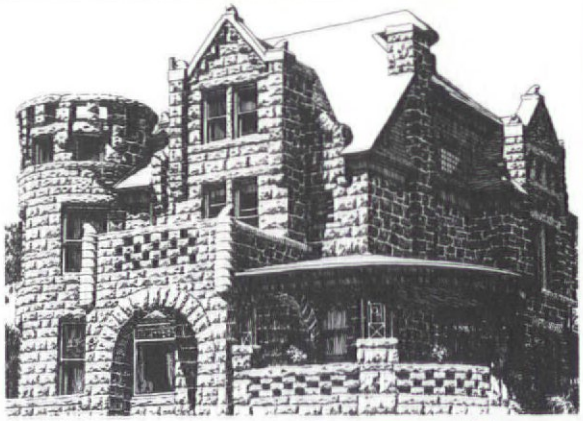

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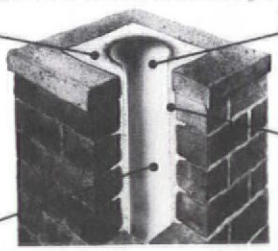

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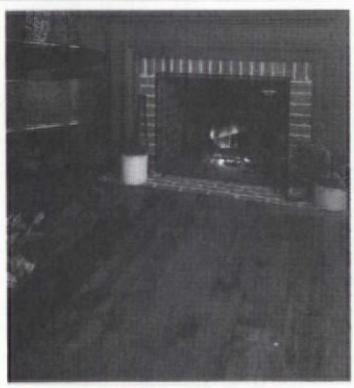

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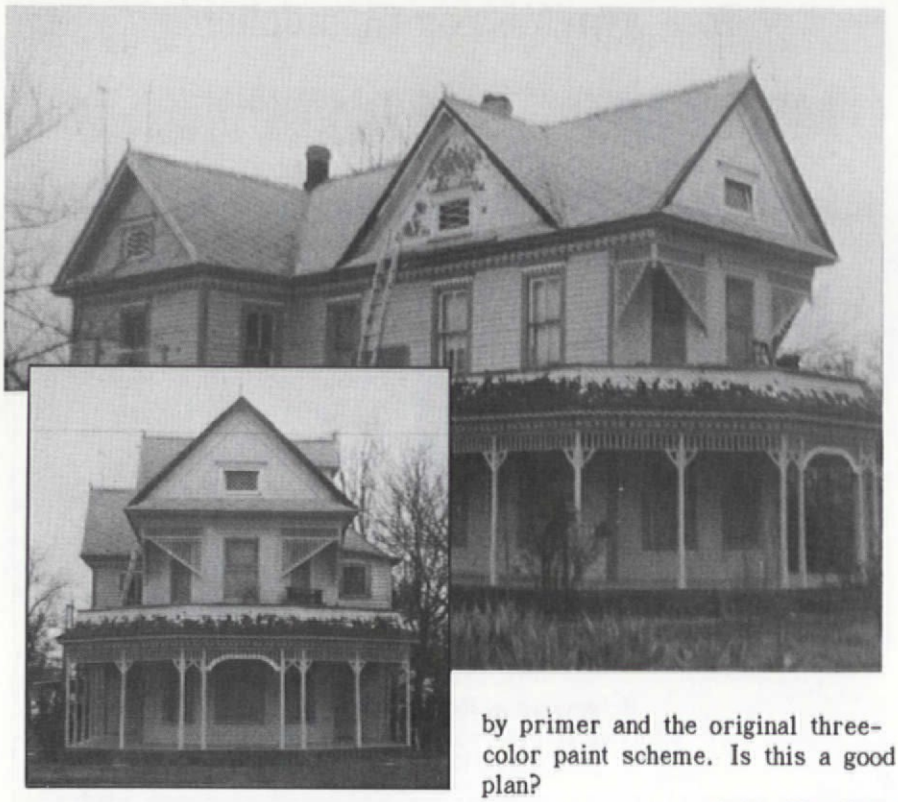
ASK OHJ



Q Could you tell us what kind of house this is? An artist from Austin once did a painting of our house, and he called it "Steamboat Gothic." He points out that it is one of a very few examples remaining in the area. I'm anxious to find out what it really is.

We are now in the process of giving the exterior a good scraping and painting. Since this picture was taken, we have finished the last two eaves and the entire front face, trim included. We are a little confused about what to do about the weathered, moldy shingles over the porch. We expect to find replacements for damaged ones between the floors of the added-on bathrooms on the right side of the house. Many of the shingles are extremely weathered, but they have so much personality that we'd hate to replace them. All of the shingles on the front and on the roof are layered in tiers of three different fancy-butt patterns. We plan to scrub them with a wire brush to remove old paint and mold, apply a bleach solution for mold, and then apply a preservative followed by primer and the original three-color paint scheme. Is this a good plan?

— Anita Tomlinson
Coleman, Texas

A *Mississippi steamboats in the Victorian age were fantastic, ornamental affairs. Their fame gave rise to houses with heavy ornamentation and such boat-inspired details as round "pilothouse" porches and light-wood construction, especially in the South. Steamboat Gothic was the most recognized of these sub-styles. (There was also Steamboat Greek Revival, Steamboat Italianate, etc.)*

It's an apt label for your house with its vertical emphasis, Gothic porch and window details, and the round, projecting front-porch deck. The basic plan and massing of the building date it to the late Queen Anne period at the end of the 19th century.

As for the moldy shingles, your plan is solid. One additional thing you might try is to treat the shingles with a 50/50 mixture of boiled linseed oil and turpentine before priming. Weathered wood benefits from two or three coats of this concoction. (Allow 48 hours drying time between coats.) Paint will adhere better after such priming. Judging from your photo, it seems some of the shingles will be unsalvageable. Don't despair; replacements can still be had. The OHJ Catalog lists 10 companies that can supply you with new fancy-butt shingles.

Q My husband and I recently acquired a piece of land in southern Vermont. We're interested in building a summer residence on the site, but we really don't know where to begin. We live in an old house and have subscribed to your publication for years. We're certain we don't want to build a "contemporary" house. What we really need is a source of ideas. Do you know anyone who sells books that include traditional house plans?

— Alice Eliades
Boston, Mass.

A *Yours is a timely question. This issue and the one previous have included stories about people who are building new "old" houses. There are several companies that sell traditional, Victorian, or colonial-era house plans.*

Historical Replications has four portfolios of historic plans: Victorians and Farmhouses; Louisiana Collection; Classic Cottages; Colonial Heritage. Each portfolio costs $12. Historical Replications, P.O. Box 13529, Dept. OHJ, Jackson, Miss. 39236.

Victorian Construction Co. offers two portfolios: Victorian Houses; Colonial Houses. Each portfolio costs $12. Victorian Construction Co., 25 East Church Street, Dept OHJ, Frederick, Md. 21701.

Heritage Home Designers sells two books of Victorian home plans. Each book costs $5. Heritage Home Designers, 650 Kriegel Road, Dept. OHJ, Wharton, Texas 77488.

Sunderland Period Homes does reconstructions and reproductions of Georgian, Saltbox, and New England colonial homes. Sunderland Period Homes, 37 McGuire Road, Dept. OHJ, South Windsor, Conn. 06074.

The New Old House

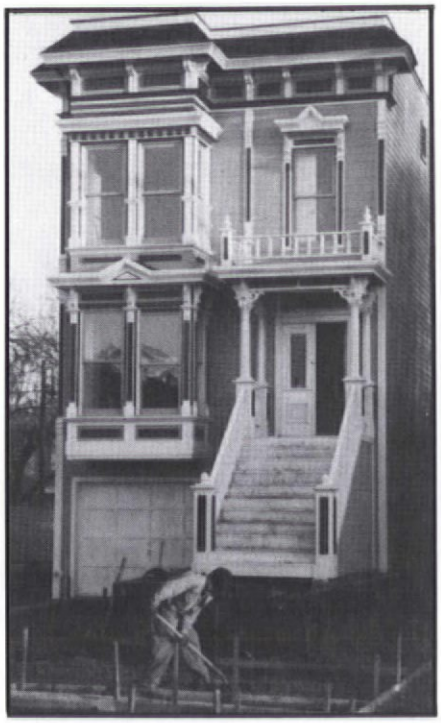
It would seem there aren't enough old houses to go around. "Victorian With a Twist: Not Venerable, but Brand-New" was a recent headline in The New York *Times*. "Victorian Style Arrives in East Dallas" proclaimed The Dallas *Morning News*. "Breaking Old Ground with New Houses" was *Newsday*'s article on beautifully crafted new Greek Revivals on Long Island.

Why *do* people build new houses that look like old houses? Most attention is focussed on the Victorian Revival. Nearly a decade old, it's more than a fad. Victorian Revival houses are popular because they are the most exuberant symbol of the crash of the modern movement. They satisfy an old-house craving without demanding the grueling work of restoration. In one notable case, there's even a socio-economic reason: "Low-rise, high-density" (planner-speak for "rowhouses") was hardly necessary in Texas in the wide-open 19th century, but it makes sense as infill development in East Dallas today *(right)*.

So much for the Victorians. As we considered this topic, we found other styles of new-old houses, and different reasons for building them. One motivation is unabashed eccentricity: building a one-of-a-kind reproduction house for love and adventure. (See "Kragsyde II," the story of two people rebuilding a Shingle-style masterpiece, OHJ May-June 1987.)

Another good reason for building in an old style is *context*. The first example that follows is about site context – new construction that had to relate, in massing and materials, to existing buildings. The second example, reproduction 18th-century houses in New England, shows that nothing is new. Building colonial-era house types is an old Yankee tradition. That's about regional context.

– Patricia Poore



Two Texas houses: wood ornament design and fabrication on both by Classic Architectural Specialties, Dallas.

Top left: Heritage Home Designers, Wharton, Texas. *Top right:* Wood ornamentation, Mad River Woodworks, Arcata, Calif.

The main building is a commanding Italianate house, impeccably restored inside and out.

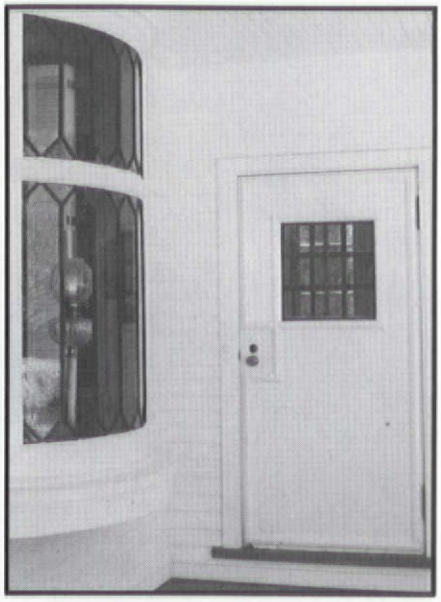
Building to Suit an Old House

This is, at its core, a story about doing things right. The Charlotte Inn in Edgartown, Martha's Vineyard, Massachusetts, is an architectural compound of old and new buildings. The nature of a historic inn, and the context of close settlement in the village, demanded new construction that fit seamlessly into the landscape. Common sense.

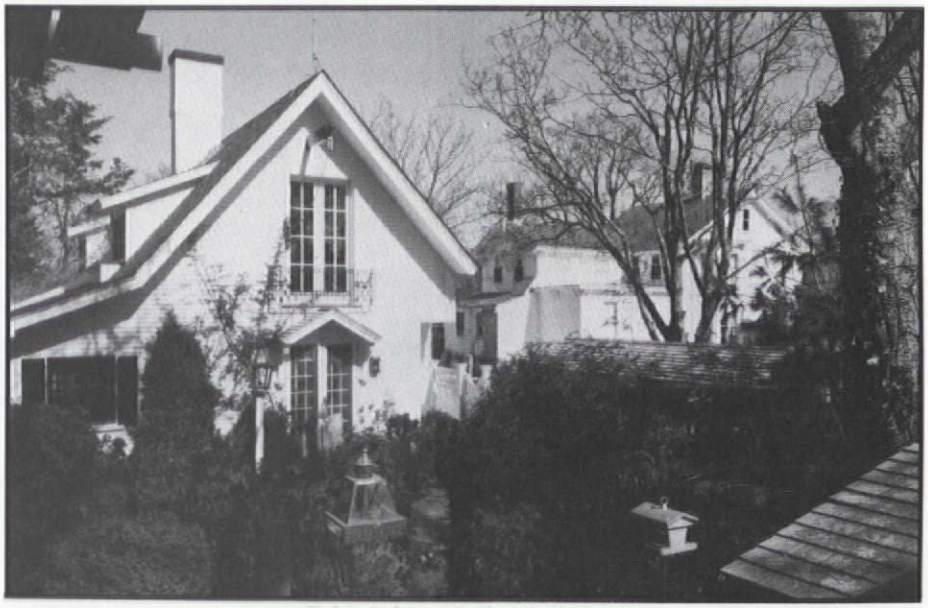
So, seven years ago, owner Gery Conover designed and built a guest house that looks as if it's always been there. Then, last fall, he designed and built a carriage house that enhanced the property even before it was done. The new buildings blend in because they were built traditionally – in the truest sense of the word. They were built for the site, by people who knew it intimately. They were built with the past and future in mind. And they were built of high-quality, time-tested materials.

The building below nestles in behind the main house. Viewed from a second-storey landing, its profile and roofline, massing and size complete the picture against a backdrop of old houses and other outbuildings.

The carriage house on the next page has just been completed. Fewer old-building parts were incorporated

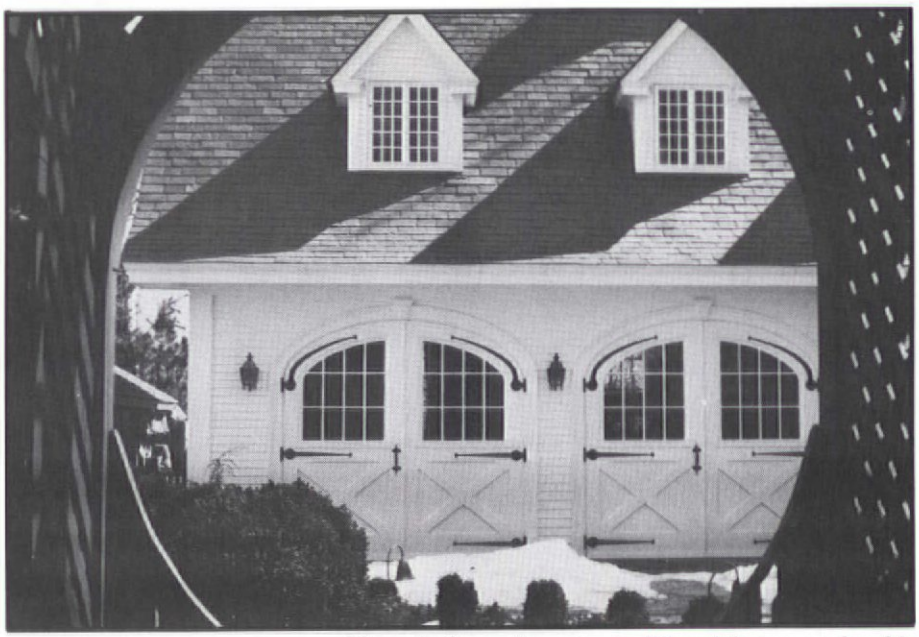


Door from a coach house and leaded bow window are architectural salvage.



Behind the main house is the first new-old building, a guest house incorporating old and new materials.

Old houses and gardens between form a compound. Carriage house in rear is new.



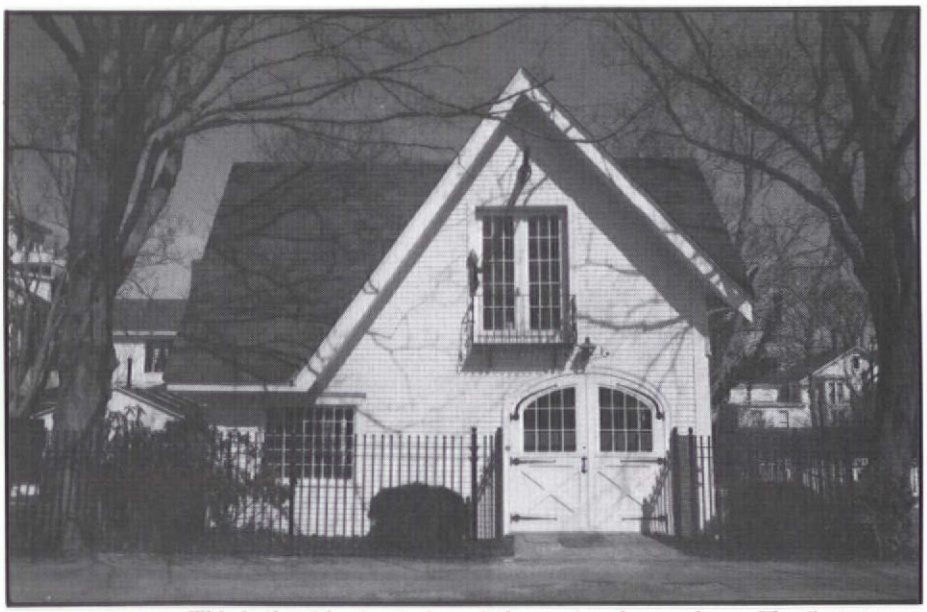
Through the garden gate: traditional design, rendered in slate, hardwood, iron — materials that will last.

into its construction than with the guest house. But the new building is written in the same language as its neighbors. There's no need for flashy design or phony historicism here. In fact, building in context requires a little humility: The new building is not as deep as once planned, to avoid disturbing the roots of a tree that had laid claim to the spot first.

The building was constructed without plans. To hear Gery Conover explain it, it designed itself: Here was the site, the tree, the other buildings. So construction commenced, and design grew out of the constraints, and out of the minds of Gery, builder David Root, and Gery Conover Jr., a self-taught draughtsman. Salvaged parts and good advice came from the folks at Great American Salvage (Montpelier, Vermont, and New York City), which company also manufactured or oversaw the manufacture of all millwork and ironwork.

Preserving an old house is one thing: The materials, the workmanship are already there. But the use of Buckingham slate, custom-wrought strap hinges, multi-light wood sash – on a new building...? "How long do you plan to make this your home and business?" Gery was asked. He looked startled by a question with so obvious an answer. "Oh, this is it, I'm here for good. And my son after me. This is in the family now, and it always will be, I think."

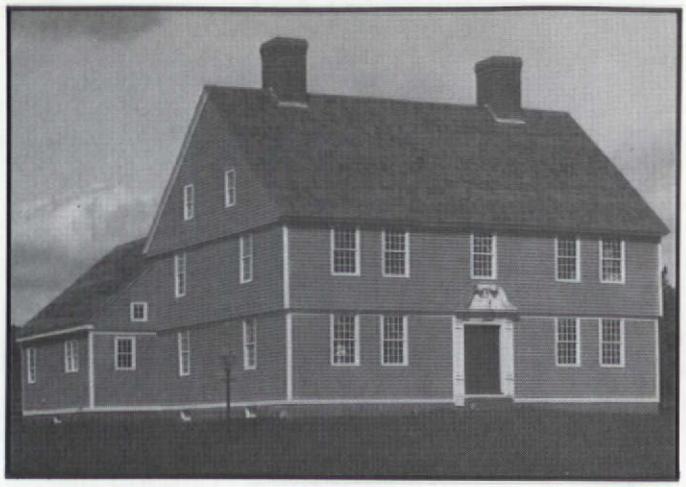
Which came first, the unwavering commitment to the long view – or the love of old houses? Tough to say ... they grow together.



This is the side-street view of the carriage house above. The first storey, authentic on the interior, houses antique autos; above is a guest suite.

Old parts restored, new parts handcrafted.

The Benjamin Moore house during disassembly.



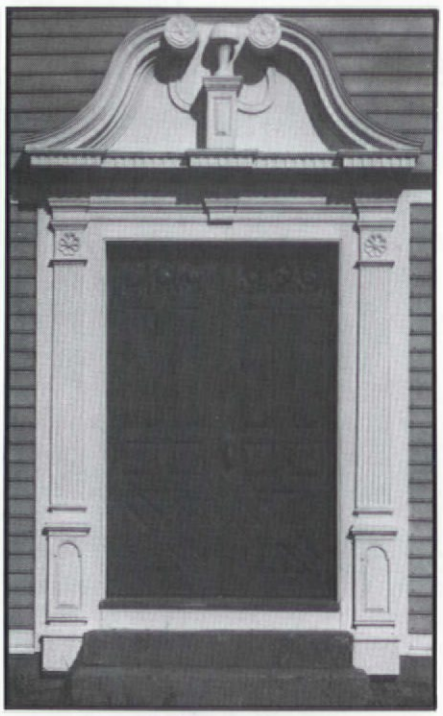
Its reconstruction: antiquity as well as authenticity in a new-old house.

Building in History in New England

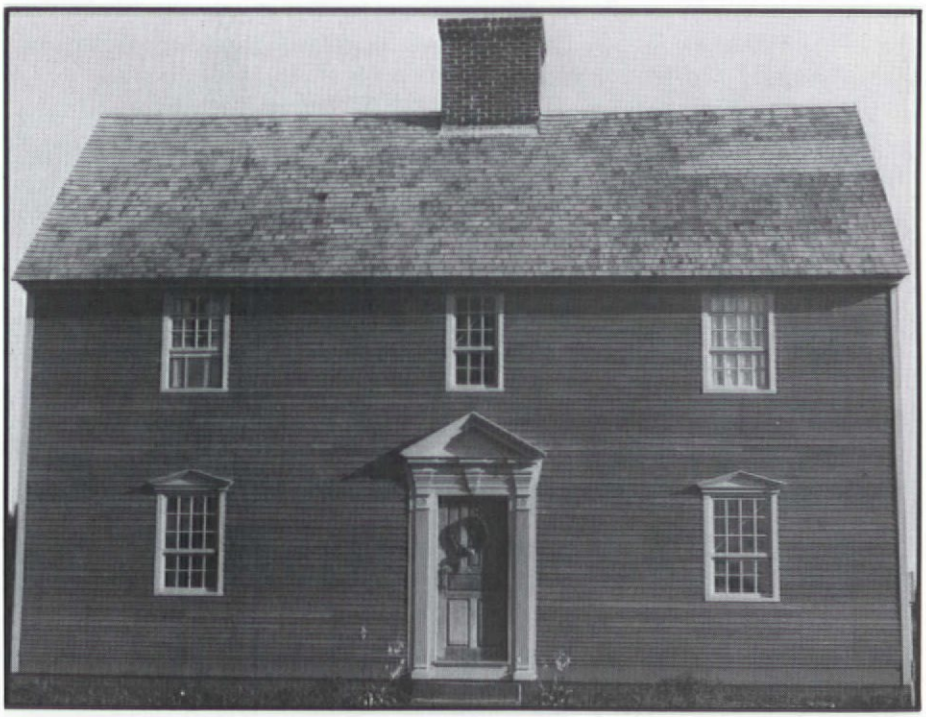
The reproduction of colonial-era houses dates back to early in the 19th century. Some have been authentic copies, others not-so-authentic, but the reasons for the popularity of colonial and Federal architecture are universal: nostalgia, patriotism, regional context (in New England) – and a conviction by many people that these simple houses are the most refined domestic architecture America has produced.

Sunderland Period Homes is a Connecticut company that builds new-old houses. They also move and restore authentic 18th-century homes, sometimes replicating most or all of the exterior siding and trim and many of the interior details. In their work, the distinction between new and old, restoration and replication becomes blurred.

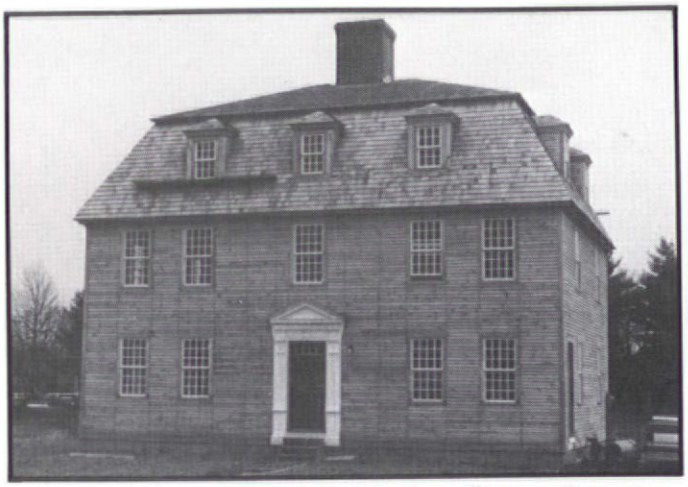
Sunderland goes about restoring or reproducing good old houses as a fine art. Founder Ed Sunderland started out by buying, restoring, and selling 18th-century houses. He set up Early New England Rooms and Exteriors to provide the moulding, panelling, cabinets, etc., for restoration. Initially, he did all the woodworking in his own shop, and subcontracted other trades, but he ran into problems with historical accuracy (that is, the sensitivity quotient of subcontractors wasn't up to his standards). So he assembled his own



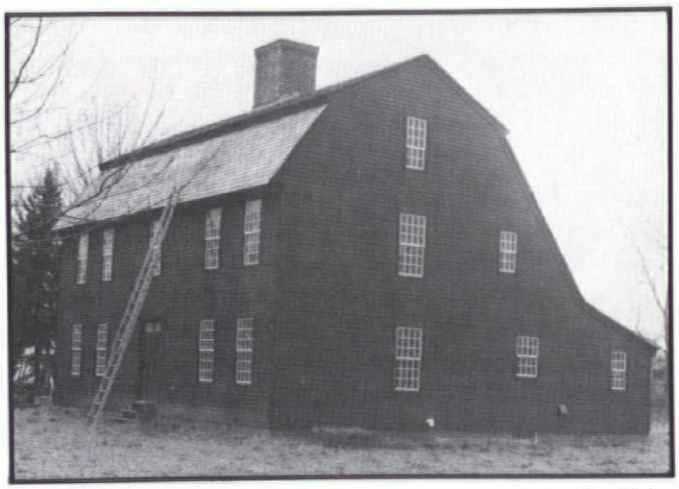
Correct 18th-century Connecticut River Valley millwork.



The Bronson Homestead (1860-1740) – a restoration, but with all new exterior millwork.



A reproduction, all new and as yet unpainted, of the Nathaniel Day house.



Reproduction of the 1740s Glebe house as it nears completion.

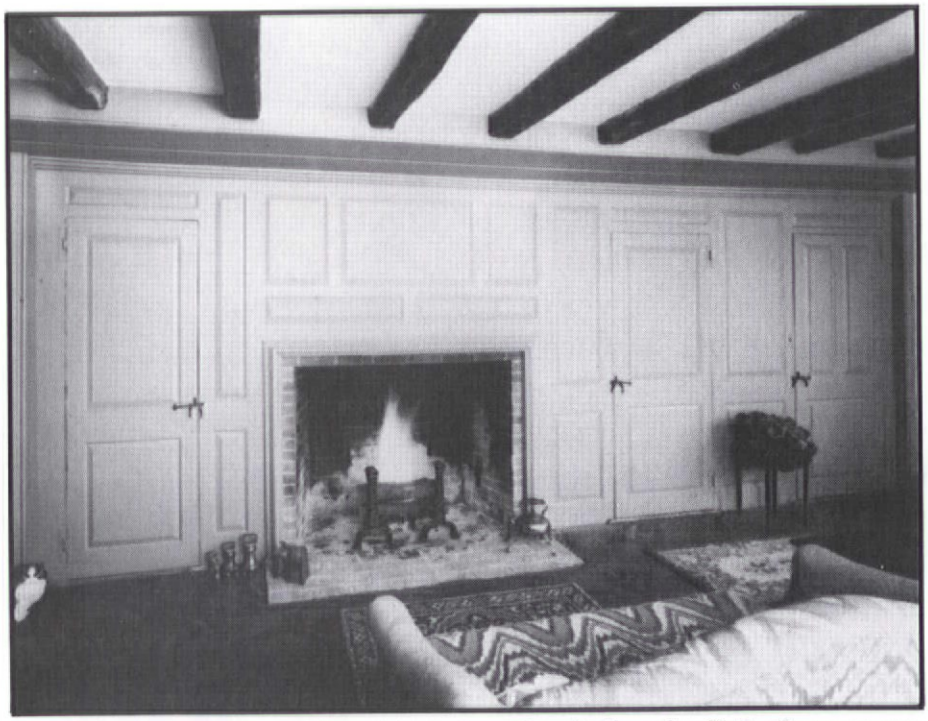
crew to do all the work, often using traditional tools and making use of authentic joinery, fasteners, and details.

Ed had to learn to make panelling and mouldings because he is a stickler for restoration detail, and the "right stuff" (mortise-and-tenon windows, hand-planed mouldings, panelling) just wasn't available. He soon became a local restoration craftsman of note and was hired to restore fine early Connecticut homes.

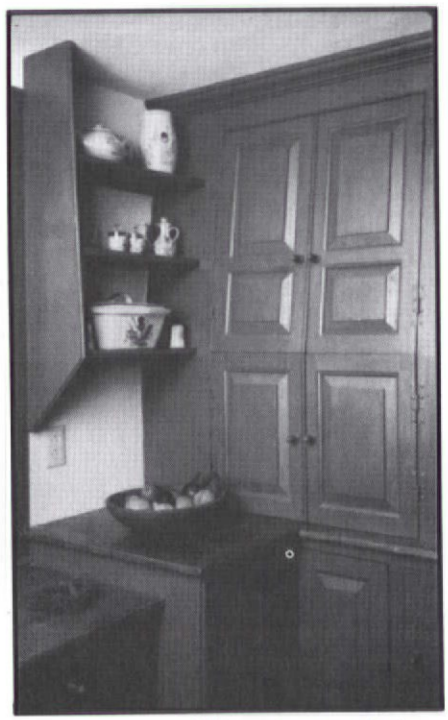
Today, the company is kept busy with mail-order custom work nationwide and restoration projects in private homes. Not satisfied to re-create individual houses, Sunderland re-creates entire 18th-century enclaves. The first, Ellsworth Settlement in Windsor, started with the David Ellsworth house, a fine example of 1760, restored on its original site. Other old houses, moved from "unfortunate" locations elsewhere in Connecticut, are being restored nearby. Two other settlements are entirely of reproduction houses.

Use of machinery for cutting and shaping component parts has become necessary, but assembly is still done by hand, using the same techniques as were used 200 years ago. Design is by careful reference to existing early examples and old carpenter's books. Surfaces are hand-planed, bricks are hand-moulded and matched for size and color, and roof shingles are hand-split.

And Sunderland takes twice the time to dismantle a building as other companies. It's not that they're slow, but they make certain each detail can be accurately restored; nothing is lost to carelessness.



New-old interiors: The raised-panel wall, fireplace masonry, and flooring are excellent reproductions.



18th-century motifs in an otherwise modern kitchen.

THE KITCHEN QUESTION

by Patricia Poore

How to sensitively incorporate a working kitchen into an old house? Fifteen years ago, the stark, let-it-be-modern approach was in vogue. That was superseded by various "antiquing" approaches: kitchens with "rustic" bare brick, kitchens invaded by High Victorian parlor details. These two extremes — jarringly new vs. inauthentically old — are giving way to gentler, more sophisticated approaches that take cues from the individual house.

Here, we present some answers to the kitchen question. You won't find the gleaming white surfaces that are the current trend ... but neither will you find museum-house kitchens, educational and unlivable. In designing your kitchen, remember the two Golden Rules: "Don't destroy good old work" and "to thine own style be true." Beware of fads and ask yourself: Will the kitchen still look right twenty years from now

THE PRE-1840 KITCHEN

BY ANDY WALLACE

Smoke spirals out of the massive chimney in a horizontal line as the sun's first rays peek over the hills in the clear cold dawn. Inside the two-room clapboard house, Mistress Brown stirs the bean porridge in a great iron pot hung from a lug pole of green beech in the cavernous fireplace. The day begins in colonial New England, centered around the hearth, that symbol of warmth and hospitality in early America.

This article will discuss ways in which those of us who are restoring early homes can tastefully capture the flavor of the colonial hearth while incorporating the modern conveniences that have become a part of our lives.

The rebuilt chimney around which Andy designed his kitchen.

Though the kitchen as we know it today did not exist in pre-1840 houses, food preparation was a time-consuming and vital part of everyday life. Hence the area devoted to culinary activities was a prominent feature of most early houses.

Kitchens of the Period

The earliest houses throughout North America were one- or two-room affairs without the luxury of an area devoted to nothing but food preparation. Chimney location varied widely with region and ethnicity, but we'll use a typical New England house as an example. It had a massive central chimney, on one side of which was the hall, or keeping room, where most activities took place. It was a combination kitchen, dining room and living room. On the other side of the chimney was the parlor where the master and mistress slept and entertained on special occasions.

As houses got larger, specialized areas for kitchens were added. In New England, a shed was added to the back of the house, and the saltbox house form was created. In warmer climates, a wing or ell usually housed the kitchen. From early on, around the mid-eighteenth century, there were marked differences between urban and rural dwellings. The row houses of Boston, New York, Philadelphia or Alexandria, Virginia, usually located the kitchen in the cellar or on the ground floor, as the main floor was often set

several steps above ground level. In the deep South the kitchen was often a separate building, minimizing heat and the danger of fire.

The fireplace was, of course, the focal point of the kitchen up until about 1840, when cast-iron stoves came into common use, particularly in the Northeast. Cooking fireplaces were massive, with openings as large as five feet square and three deep. Later in the 18th century, they became more sophisticated, with bake ovens, iron cranes, trammels, and adjustable pothooks.

Utensils were rudimentary and few in number for the average household. Pots, trenchers, bowls, dishes, and knives and spoons were usually kept in plain view, being prized possessions, meticulously listed in will inventories (our best insight into colonial furnishings).

Furniture was sparse and portable. (Our ancestors were, like ourselves, a surprisingly nomadic lot.) Built-in cupboards were commonly restricted to areas in and around the chimney where dead space existed. Pantries usually had open shelves floor to ceiling. Cupboards, dressers, water benches or dry sinks, trestle tables, spoon racks, knife boxes, and hanging open shelves were typical furnishings of early kitchens. These can serve as the basis for creating a modern kitchen in a pre-1840 house that is both functional and visually appropriate.

General Guidelines

Let's make some observations about what might be suitable for a kitchen in an early home. What follows is personal opinion, based on a good deal of research into period homes and practical experience in actually creating kitchens in several houses of this vintage. There are no hard and fast rules about tackling such a project, only your own sense of taste and of what's practical, affordable, and appropriate.

Designing a kitchen (or bathroom) for an early home provides us with an opportunity for creativity that we would shrink away from in other parts of the house. The aim is *not* to authentically re-create a colonial kitchen (the museum approach), but to use elements of an earlier lifestyle – materials, furnishings, layout – to create the impression of this age. This doesn't mean that everything in your kitchen has to date back to before 1840. Early antiques, turn-of-the-century cupboards, and modern appliances can exist quite harmoniously together, if they're matched properly. Homes have a life that spans many eras.

Early kitchens tended to be rather large rooms or spaces. They were the center of day-to-day activity, places to be lived in, the complete opposite of the small, sterile "laboratories" of the 1940s and '50s. Try to get the space itself as closely as possible back to what it originally was, both as to layout and materials – floor, walls, ceiling, doors and windows – and let this dictate how you will go about designing the kitchen to fit this space.

Beechwood cabinets to the left of the hearth.

If you're lucky enough to have an original fireplace (often boarded up or covered over) let it serve as the focal point for the kitchen. A cast-iron wood stove, cooking or otherwise, can serve the same function and is not inappropriate historically. Stoves came into use in the late eighteenth century (remember Ben Franklin), and were in wide use early in the nineteenth century.

The kitchen needn't be a separate room at all. This was the situation with the early one-room and hall-parlor houses of colonial America.

The keys to creating a harmonious kitchen are, to my mind, style and materials. My personal philosophy is to use, whenever possible, materials that would have been used when the house was built (obviously excluding appliances). This means lots of wood, plaster, and maybe brick, slate or tile, but no linoleum, laminate, or plastic. Somehow over the years the housing industry has managed to convince most folks that wood is an inappropriate material to use for kitchen floors and countertops, not to mention walls. Hardwoods – oak, cherry, walnut, – are suitable for countertops. They also make excellent floors, but are expensive. Pine,

The kitchen table, rag rugs, and early furnishings.

either white or yellow, was more commonly used for floors and will stand up well with a good finish on it. I prefer to use native woods such as the original builders used.

Tile, brick, and slate are also ancient building materials, used for chimneys and hearths in the north and for floors in warmer climates where houses were built on the ground. Used with discretion, these materials enhance a kitchen.

Nothing characterizes modern kitchens so much as the cabinetwork that dominates them: yards and yards of Formica-topped counters with lipped doors and drawers underneath and walls lined with more cabinets, looming down from the ceiling, all the same, be they pseudo-colonial, French provincial, or Danish modern. This is the first thing to avoid in designing a kitchen for an early house. Our forebears got along quite nicely without them and so can you with a little imagination.

Some counter space is, of course, necessary. It's the obvious place to locate a sink and the most unobtrusive way to incorporate a modern stove. I've found that eight to ten feet of counter space with sink and stove included is perfectly adequate, and I spend a lot of time in the kitchen. Functional counters needn't be designed the way most modern ones are, however, and herein lies the difference between what looks right and what doesn't. Counters can be built at reasonable cost that reflect the style and period of the rest of the house and that look like 18th- or 19th-century cabinetwork rather than factory-produced, 20th-century built-ins. In general, avoid the setback for the kickplate at the bottom (believe me, it isn't necessary, and I've got big feet), bring out the top lip two inches or so, and make the drawers and doors flush to the front frame, and you'll be headed in the right direction. Avoid matching wall cabinets overhead. There's no historical precedent for them and there are more creative ways to come up with adequate storage space.

At this point, bear in mind three observations:
(1) Our ancestors were migratory folks who took their kitchens with them when they moved;
(2) they proudly displayed their possessions;
(3) the kitchen was often the living room.
Practically speaking, this means that the most successful kitchens I've seen were allowed to be a focal space for the old house, with lovely furniture displaying beautiful everyday objects, walls filled with open shelves, hanging utensils, and a big table to sit around. Modern appliances are there, but blend in with their surroundings, taken for granted. Kitchen gadgets mingle with prized possessions, just as they did 200 years ago.

Using period furniture rather than lots of built-in cabinets creates the feel of an early kitchen. Use a combination of antiques, reproductions and custom-built pieces for specific needs. Two excellent sources for ideas on appropriate furniture are *The Pine Furniture of Early New England* by Russell Haws Kettel, and *Shaker Furniture* by Edward Deming and Faith Andrews. Both are published by Dover (31 E. 2nd St., Mineola, NY 11501). The former is a wonderful compendium of early country furniture with working plans for many of the pieces, and the latter is one of the best introductions to the work of the Shakers, whose cabinetwork is unsurpassed in elegant simplicity of form and function.

Case History

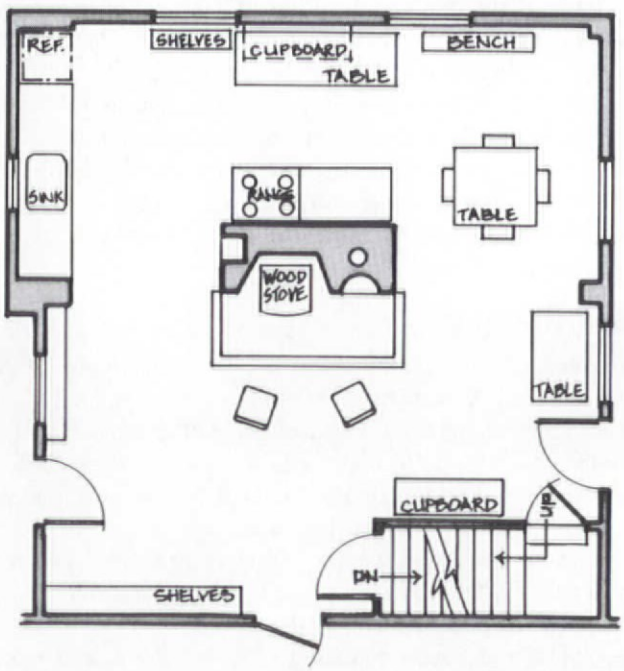
My present home (pictured) provides an example of my approach. The structure is two houses joined together, the original a Connecticut center-chimney building, built in 1797-8, to which was added in 1808 a more formal end-chimney Federal house with a center hall. The first house had been somewhat altered: partition walls added, center chimney removed, and a "modern" kitchen created around 1915. But considerable parts of the original still existed: board walls, chestnut floors, and original doors, windows, and hard-

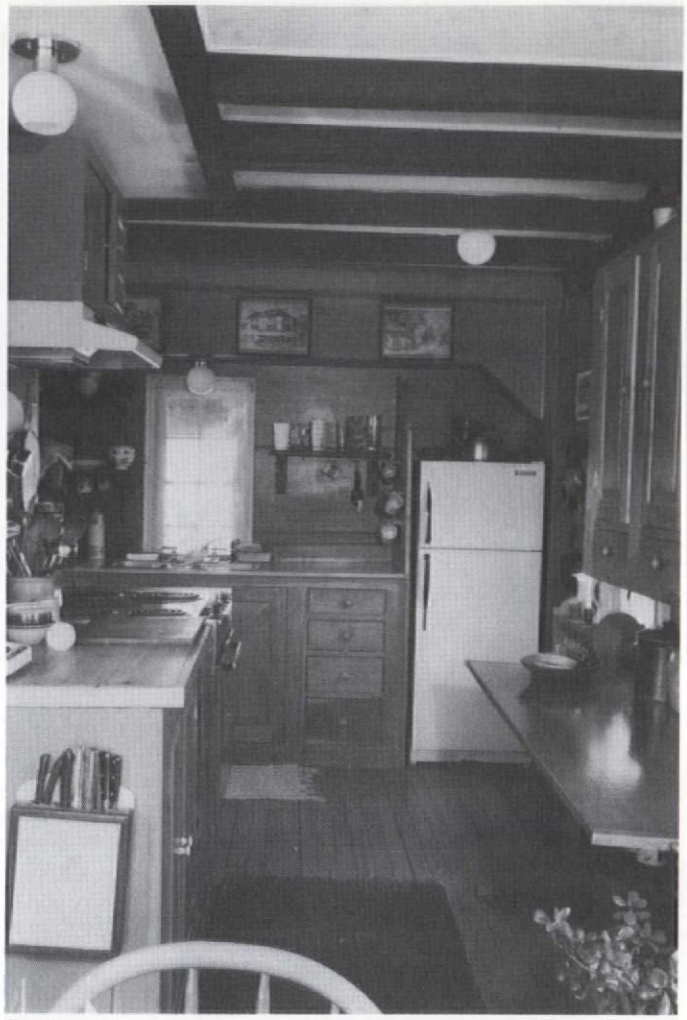
ware. Here my goal would clearly be to restore as much as possible to capture the feel of the space as it once was, while discreetly incorporating modern conveniences.

The first order of business was to remove later additions, including partition walls, cabinets, and a deteriorating platform chimney, and put back the large center chimney that dominated the original structure. Replaced floorboards indicated the size and location of the erstwhile hearth. Massive foundation stones were still in place under the floor. My chimney was to approximate the original, yet not be an exact replica of an 18th-century center chimney, as it was to serve a different function. It was to safely house my wood stove, not a fireplace, and provide a flue for the furnace. (The furnace flue was then running through a beautiful fireplace in the living room.) On the backside it would provide a surface to install the kitchen stove and range hood, vented up the chimney.

The end result, built of brick, stone, and old beams salvaged around the property, provides warmth and a focus for the 1797 hall. The doorway of the living room in the Federal house frames it and provides a view into the older portion; appliances are out of sight behind it.

While the chimney was being built, I was busy stripping Z-brick off the beaded horizontal wall boards of an alcove in one of the walls, original and perfectly suited for a built-in counter to house the sink. I made raised-panel cherry cabinets with a beechwood top. At the far end of the cabinet, a partition of beaded cherry boards screens the refrigerator from view. The back of the chimney was sheathed with wide beaded pine boards salvaged from the sleeping loft above, and the





Behind the chimney, appliances are unobtrusive.

stove and range hood installed in cabinetwork of the same material running the length of the chimney. Open shelves were made to attach to the board walls over the sink to hold everyday china and glassware. The ceiling beams, exposed by a previous owner, were left in this condition. Woodwork was painted to closely match the original paint.

The rest of the area was filled with furniture, for the most part reproductions that I'd built. A large wall cabinet opposite the stove holds foodstuffs, and under it a trestle table serves as additional counter space. A simple open-top dresser holds favorite china. Primitive art adorns the walls. Rag rugs are spotted around the floor.

The kitchen today is once again the center of activity in this house. It's entirely functional and convenient, but doesn't detract from the character of this early home.

I like to think that Major Martin Noble, the man who built the house, after a puzzled glance at the modern appliances, would feel right at home here.

Andy Wallace is a folklorist, builder, musician, writer, and weatherization expert. His greatest love is rescuing 18th-century houses.

THE MODERN KITCHEN

Taking cues from the house & the period

by Patricia Poore

Existing conditions: Some things are unsalvageable. This small dark warren of rooms (a cramped kitchen, unusably small "maid's room," toilet, and closet filled with broken plaster) contained no original fixtures or furnishings. The layout didn't allow counter space or an efficient work triangle, all plaster was failing, there was nothing but subfloor under the spongy, curling layers of linoleum, and the cabinets, c. 1950, were poorly designed, cheaply constructed, and falling apart.

A thorough cleaning and "living with it" for two years only made it more clear that we had to start over: Nobody used the toilet because you couldn't sit down *and* close the door, the unserviceable stove became hazardous to use, and the ceiling finally fell down.

Design approach: Given that we had to start over, we decided on a modern approach that would take cues from the house. A "period" kitchen would be phony – a lot of effort to create a conjectural room, all of it new, which would undoubtedly be less comfortable than a modern kitchen and might even make the house harder to sell.

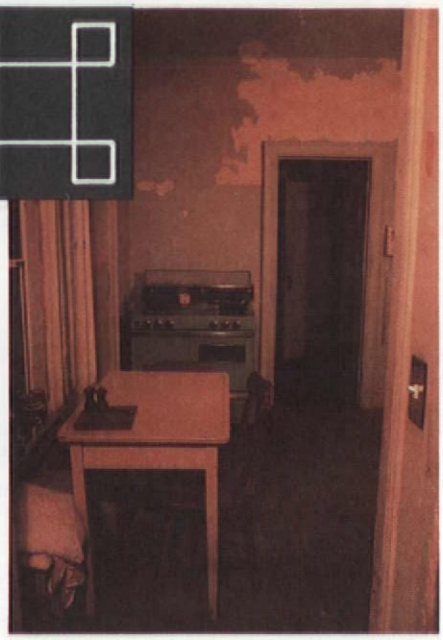
Despite our decision to work with a frankly modern layout and unconcealed appliances, we felt strongly that the kitchen could be made to fit in sensitively. We had several guiding principles:

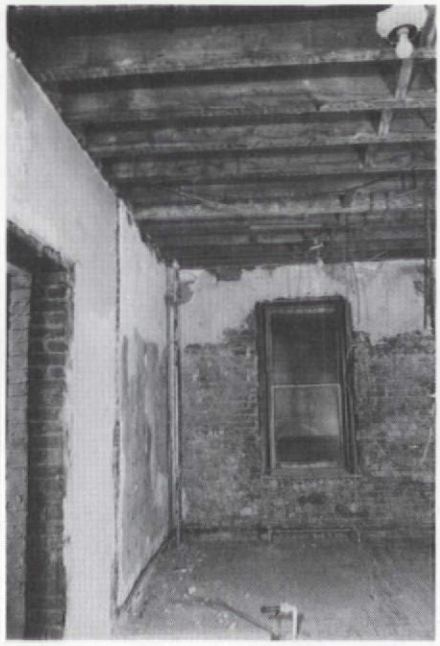
(1) We would look to original elements of the house for design cues. For example, the muntin detail on the cabinets is adapted from the front windows, and from the French doors in the dining room.

(2) We would use old or authentic or traditional materials whenever it meant no compromise in quality. (Examples: Salvaged and remilled oak was used for the woodwork, lending patina; the hood is copper; the floor and backsplash are ceramic tile.) We would use modern materials where there is a distinct advantage in practicality, but we would detail their use in a way that is sympathetic to traditional design. (Example: The plastic-laminate countertop is inlaid and edged with oak.)

(3) We would use our advantage of hindsight to look at the best examples of design from the period when the house was built (1911). In interpretive restoration, we have the opportunity to study the principles and

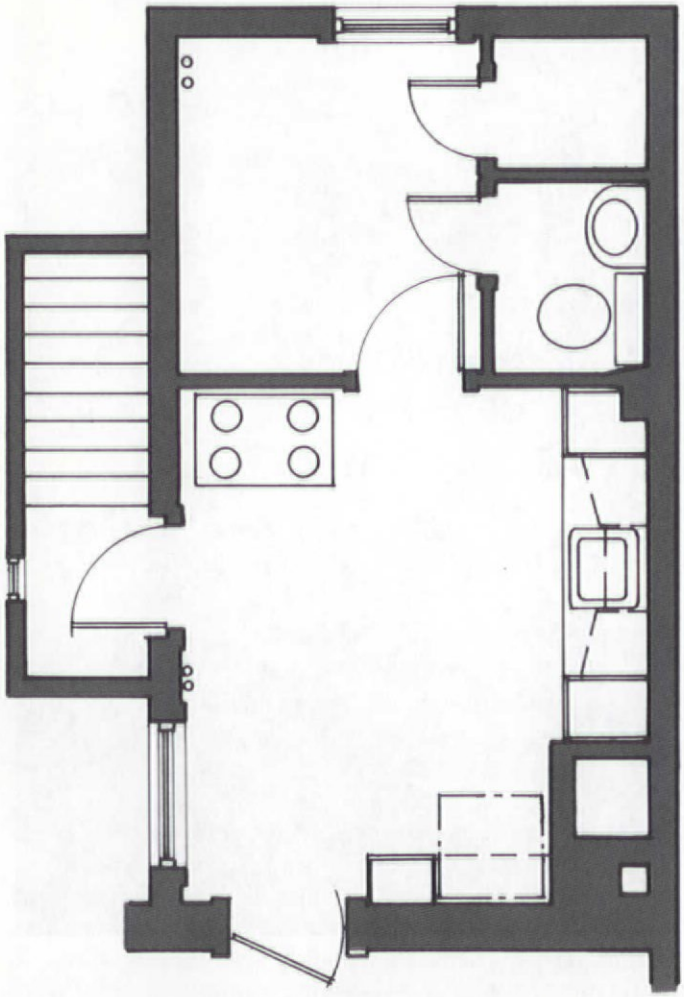
Salvaged woodwork and period-inspired details lend an old-house ambiance to a new kitchen.

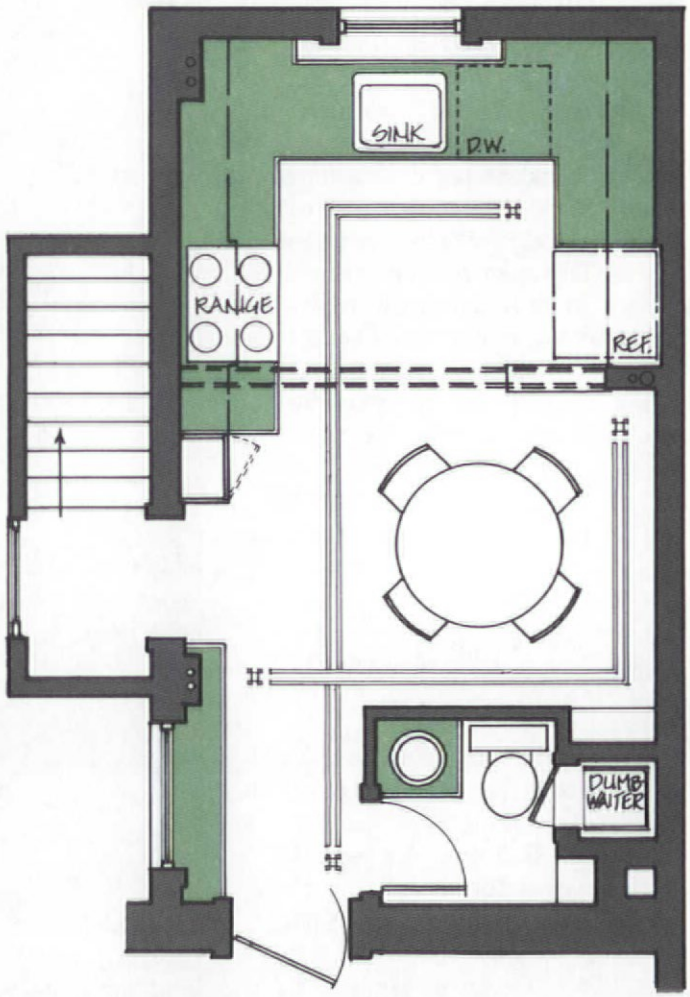




In the original plan, each room was too small (8x9 and 6x7) and poorly laid out to be useful. The circulation pattern was undesigned and irrational: You walked diagonally through the middle of the kitchen to go to the maid's room or toilet. This, with the lack of uninterrupted wall space and small size, made it impossible to have counter space.

The lavatory was relocated. This created an entry hall to the kitchen (off which the lavatory door opens). The sense of two rooms is retained by a beam structure and, on one side, by a low wall where the old partition wall was.





Traditional details and muted colors of the period keep new materials from assuming a jarringly modern context.

vocabulary of a period. Although this is a builder's house with a modest interior, the "modern" influences of the Prairie school and the Arts and Crafts movement are apparent in floorplan, stair and mantel details, and (especially) in the dining room with its beamed ceiling and oak plate rail. This is the design cue we worked from.

Detailing: Built-ins were incorporated into the new design. Strongly associated with the period, they are an efficient use of space and tie the room together visually. The shelf pocket in the breakfast nook, the window seat, and the cabinets appear built in because of continuous wood mouldings. Lighting (in the beam and plate-rail sconces), window and door trim, and the room-dividing beam structure all are integrated.

The very same materials can be used in a way that is modern, or detailed traditionally to make them less obtrusive in an old house. Here are some examples:

(1) Standard frame-and-panel detail of cabinets was slightly modified to suit the horizontal emphasis in the room: It is the rails, not the vertical stiles, which are continuous and uninterrupted. Vertical stiles and muntins are slender. Muntins were used on solid panel doors as well as glass doors to carry the rhythm throughout.

(2) Drawer fronts stand proud of the cabinet doors, rather than flush. It's a furniture-quality detail that deviates from the standard flush-front cabinets; the change in plane and resulting shadow line add another horizontal.

(3) The floor tile is a moderately-priced, standard 2x2 tile. A hand-laid border pattern both adds a decorative detail consistent with the period, and defines kitchen area, breakfast nook, and entry hall while knitting them together.

Lighting: The flexible, appropriate lighting may be the project's strongest design feature. The designer purposefully avoided the two most popular types of modern lighting:

(1) Recessed down lights ("cans") cast ghoulish shadows and are both inadequate and inappropriate for a human workspace;

(2) track lights, best suited for theatrical or spot lighting, are often harsh, shining in your eyes as you move through a room. Indirect lighting was invented during the post-Victorian period, and sconces were popular. Both remain practical, appropriate, and

attractive. Sconces in the plate rail and the lights integrated into the beam cast direct light downward and indirect light upward to softly bounce off the ceiling. Additional indirect lighting comes from warm incandescents atop the cabinets. Balance and strong task light come from cool fluorescent tubes under the cabinets, which directly illuminate counters. Each type of light source is on a separate switch. Sconces and beam lighting, as well as the hanging fixture over the table, are on dimmers, so illumination can be made to move from strong worklight to a candlelight effect.

Conclusion: There is no sense of shock at finding a modern room as you step through the swinging oak door. As you pass the lavatory, the nook comes into view and there is a great sense of perspective in this average-size room. Horizontal and vertical elements wrap around, tying the spaces together into a unified whole. Materials, finishes, and colors all contribute to the period ambiance. Stainless steel, glossy surfaces, high-tech design, and harsh contemporary lighting were avoided.

architectural design: Jonathan Poore
gen'l construction, woodwork, finishes:
Jonathan Poore & Bill O'Donnell
cabinetwork: Giamannco Custom Kitchens

The shelf alcove in the breakfast nook has a built-in character.

Top: The integration of plate rail, beam element, and lighting. Above: View toward dining room.

A READER'S APPROACH

INTERPRETIVE

Brownville, Nebraska

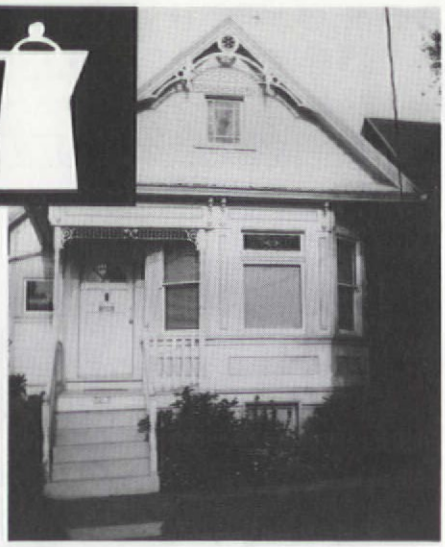
Donald Gappa's house in Brownville, Nebraska, was featured in OHJ's March 1986 issue ("Friends and Family Deserted Me," page 65). His period kitchen intrigued us, so we asked him to tell us more about it:

"I was just reading a magazine article on the restoration of a 19th-century St. Louis townhouse. The author said, 'Only a few diehards would want to live with an 1870s kitchen...' I never thought of myself as a diehard; I'm not even sure what one is. But I do know that my 1870s kitchen is the overwhelming favorite of my friends and the hundreds of people who have toured my house in the past 20 years. It seems to draw people; once they come in, there's no way to get them to other parts of the house."

The room measures 15 by 25 feet. One end, where the original built-in wall shelf and china cabinet are located, is reserved for food preparation and storage. The other end, warmed by an antique wood stove, serves as a gathering place.

"The only things my kitchen has now that it didn't have in 1871 are electricity in the converted kerosene lamp and cookstove (a 20-year-old Sears reproduction, now discontinued), running water in what was once a dry sink, and central heating (supplemented by a real woodstove). The refrigerator is in a closet near the sink. Nothing modern shows. The room is authentic, homey, comfortable, and convenient."

A footnote: The kitchen was the first room Donald restored when he moved in 20 years ago. Recently he stripped the wallpaper in order to redo the plaster, along with installing a new ceiling and crown moulding. Moral of the story: Live in a house long enough, and you end up re-restoring the stuff you restored in the first place.



A READER'S APPROACH

RESTORATION

Portland, Oregon

This kitchen had many respectable features left over from a 1930s remodeling. So the owners, Steve Austin and Cathy Hitchcock of Portland, Oregon, decided to play on the '30s look of the kitchen, although the house was built in 1899. Their goal was to avoid the difficulties posed by a turn-of-the-century kitchen — "an ice box, wood-burning cookstove, and no electricity would have made life a bit tough" — without installing anything incompatibly modern.

The kitchen had been further remodeled in the '50s, with linoleum on the walls, plastic hardware, and fluorescent lights. Besides covering the linoleum and replacing hardware and lighting, Steve and Cathy installed a 1926 refrigerator "reported to be in continuous service" and a 1930 Lang wood-electric stove. The telephone, toaster, and Depression-glass dishes all date from the '30s. The only reproductions are the radio ("who wants to chase down tubes?") and the faucets.

Steve and Cathy offer a few pieces of advice to those seeking to follow in their footsteps: "Stay away from old electric stoves unless they need no work or you're an electrician. Old parts are often unavailable, new parts are expensive and don't necessarily adapt well. Parts, the electrician's time, and nickel plating EACH cost more than the price of the stove.

"Old refrigerators that were charged by ammonia can also pose a problem. Repair people generally will not touch them. So stick with a unit that has freon as its coolant.

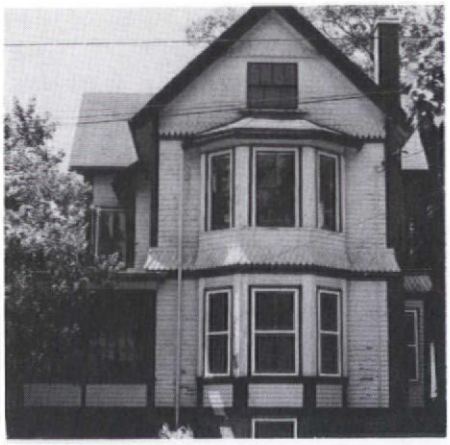
"Antique stores are loaded with the kitchenware of the Depression era: spice containers, glass bowls and measuring cups, graniteware pots. These accessories add immeasurably to the fun of a 1930s kitchen. Old glass dishes come in clear, opaque and clear green, opaque blue, and exotic colors like cobalt and aquamarine. Prices vary considerably, depending on scarcity.

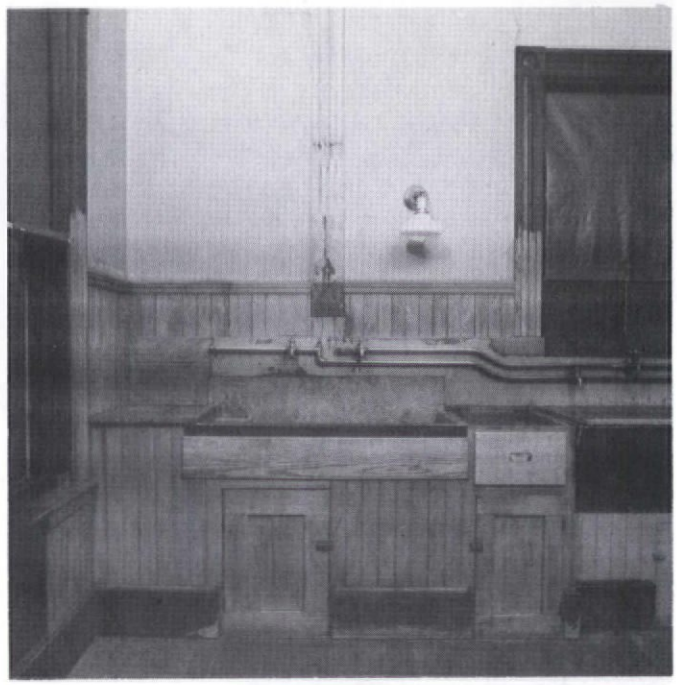
"Even with a stained-glass window to hide an ugly view and wainscotting over the linoleum, the whole bill came to less than 20% of a modern kitchen remodel. The joy of our authentic kitchen, of course, has no price tag."

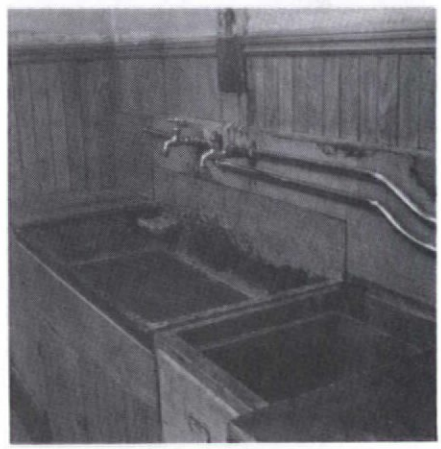
A READER'S APPROACH

SURVIVAL

Malden, Massachusetts







Ken and Deborah Buck of Malden, Massachusetts, didn't have to create a period kitchen in their 1883 house; they were blessed with a kitchen full of original features. "I admire this kitchen, half-disbelieving it could have survived into the late-20th century," says Ken. But not everyone shares his enthusiam: "When friends, family, and strangers walk in for the first time, reactions are never neutral. I get, 'Whaddya want a place like this for?' Or, 'Does this stove actually work? I mean, you don't cook on it or anything...' Then there's, 'When are you going to rip this out?'"

Among the room's unusual attributes are three soapstone sinks with original hardware. One was meant for dishes, the other two for clothes. When Ken and Deborah ripped up the linoleum that covered the red-oak flooring in front of the sinks, they found the impression of the ball of a foot in front of the wash tubs – marking the spot where the servant balanced as she shifted her load from the wash sink to the rinse sink.

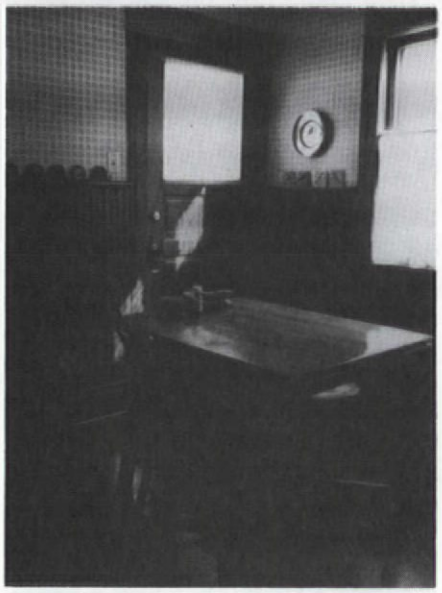
Other old features remain: Window and door trim is original, as are the faux-bois doors, window panes, and cabinet-door catches. And there are also three bells from the 100-year-old annunciator system, once used to summon servants. The wall and ceiling lighting fixtures, both original, are gas-turned-electric.

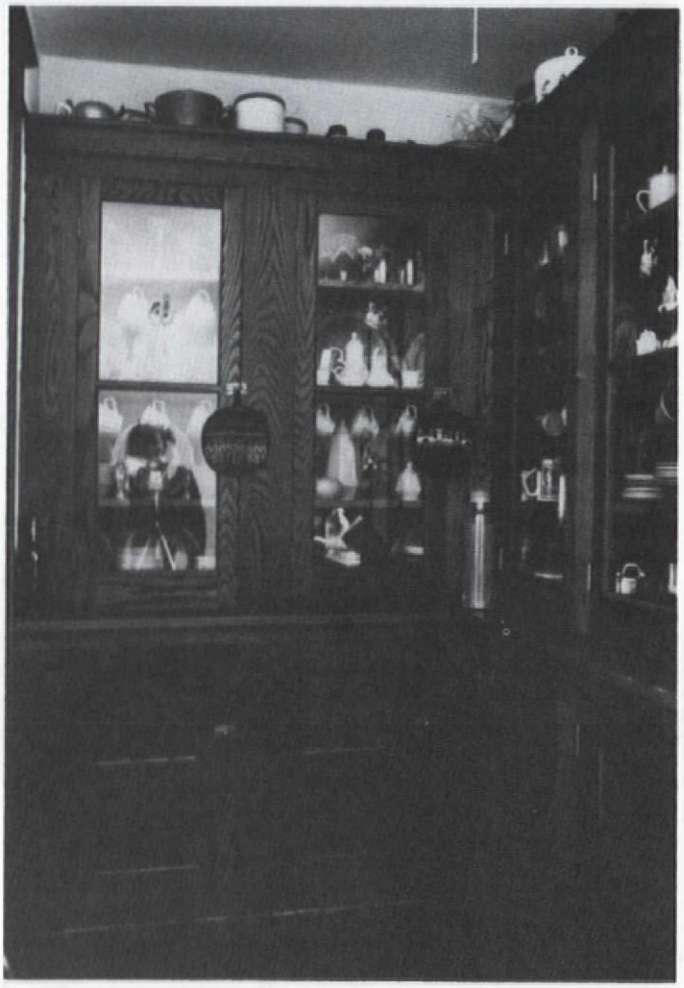
The Bucks have made some accommodations to modern living. A refrigerator stands next to the soapstone sink. (The original ice box was on the first floor of a wing off the kitchen; there the Bucks found a drain for the melting ice, leading to a dry well.) Also, the gas stove dates from 1920, though Ken and Deborah know the original stove was much older and burned wood: "a Magee Grand, beautiful, black, cast iron, with nickel plating, that the widow of the original owner sold four years before she sold the house, in 1924."

But if Deborah didn't object, and Ken could have his way, he'd put in another Magee Grand.

SALVAGE

Rochester, New York





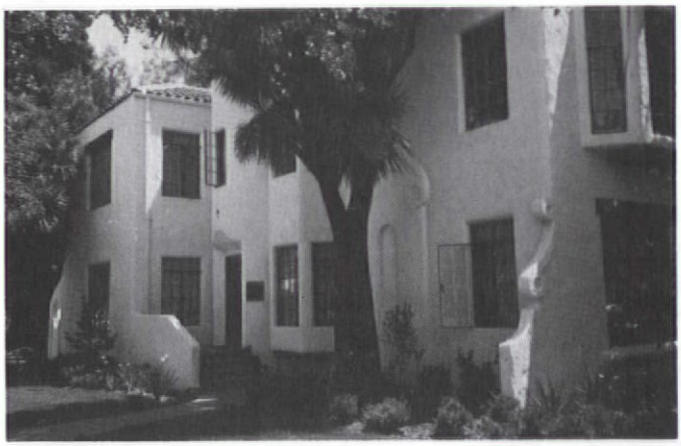
Each generation who lived in Barbara and Gino Galasso's 1912 house in Rochester, New York, left its mark: a pantry full of chestnut cabinets (c. 1912), a cast-iron sink with metal cabinets (c. 1950), grey plastic tiles on the walls (c. who-knows). Faced with these good and bad accretions, the couple made a decision: Keep the good, remove the bad — whether it's old or new.

The tiles were the first to go. To cover the mastic-coated walls underneath, the Galassos left their own mark on the kitchen: tongue-and-groove wainscotting. "Our house is a little late for that to be historically correct, but..."

Gino then took the metal sink cabinets down to the basement, where he sanded and spray-painted them gleaming white. "They looked like a new car." The 1952 Hotpoint electric range, fortunately, was in perfect condition.

Old-fashioned print wallpaper and red vinyl-asbestos floor tiles complete the room.

The pantry required a straightforward restoration. "The cabinets were covered by about a million layers of paint. Thank god friends and family helped us, because stripping all that wood was no picnic."



A READER'S APPROACH

PERIOD

Palo Alto, California

This is not a replica of a '30s kitchen, but rather a handsome, functional interpretation.

Jerry and Jaquith Metzger of Palo Alto, Calif., own and live in a four-apartment Spanish Colonial Revival building. When they bought it in 1982, only scraps of linoleum, and outlines where appliances had been, remained in the kitchens. To suit the rooms' tiny proportions (8x8) and the era of the building (1930), the Metzgers decided to imitate a '30s butler's pantry.

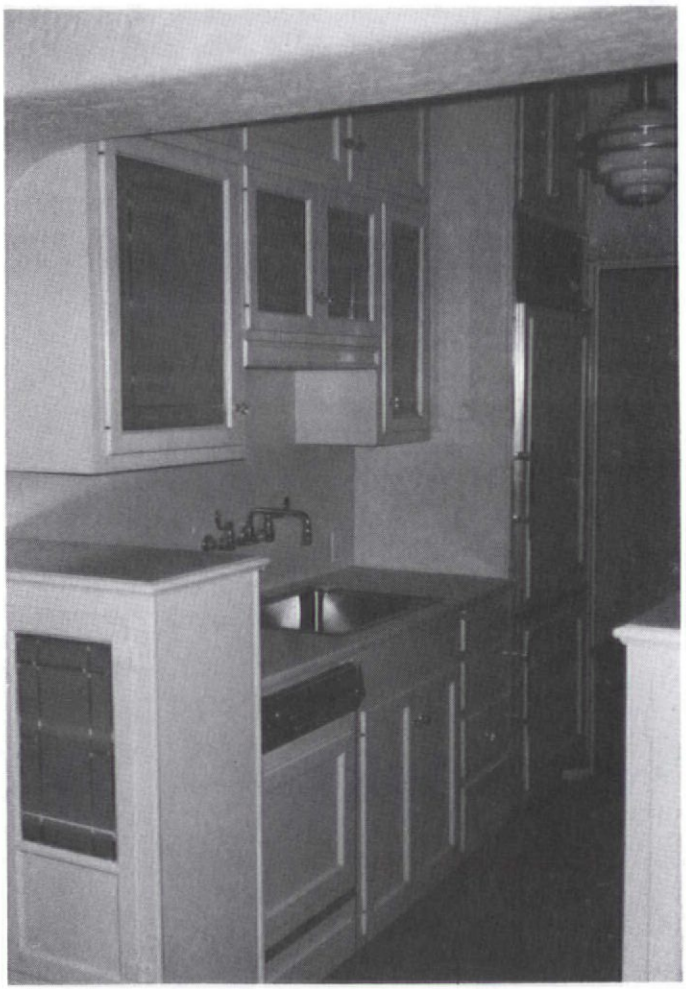
Everything in the kitchens is new, yet compatible. Nothing is oddball enough to bother tenants who don't appreciate history, but nothing disturbs the period look. The sink faucets, for example, are mounted in the wall, as they would have been 50 years ago, and have an Art Deco look. They're actually modern laboratory faucets (Ultralab series by Wolverine Brass*).

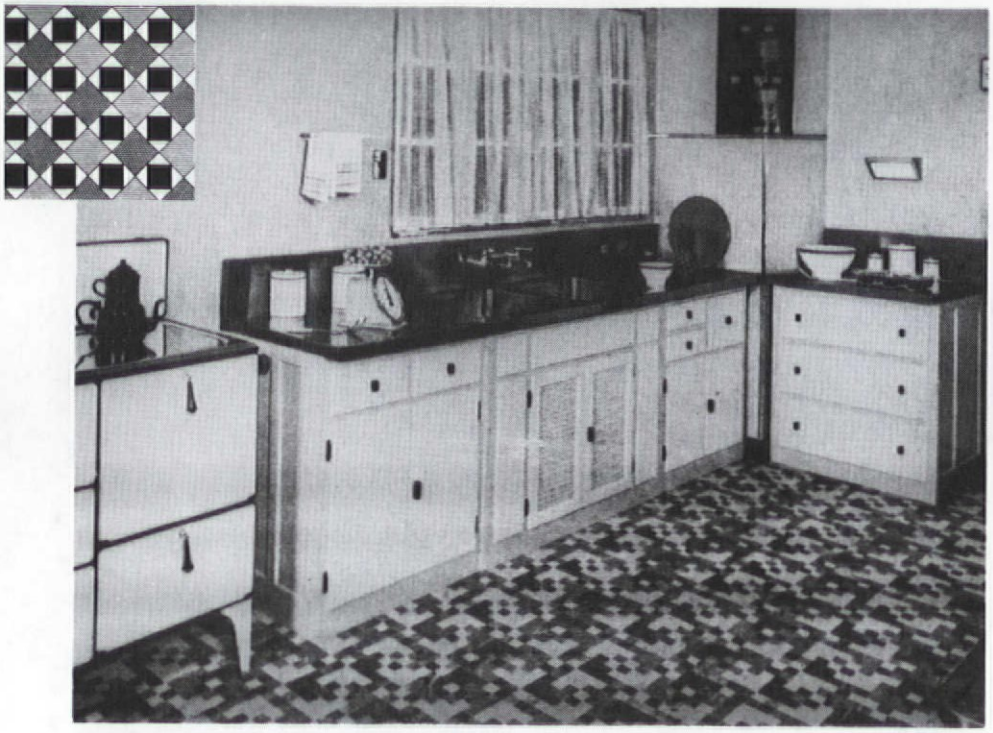
Cabinets were copied from two original pieces in one apartment. Etched glass was replicated by sandblasting, salvaged knobs were used on doors and drawers.

New appliances were painstakingly disguised. Removable front panels on refrigerators and dishwashers were replaced with raised panels that match the cabinets. Black stoves suit the '30s-style, black-and-white decor; metal range hoods are hidden by wood.

"A preserved or restored kitchen per *The New Yorker* cartoon [*see OHJ Jul/Aug '86, page 258*] would not attract many tenants. Our kitchens are practical, appeal to lots of people, and give guests a 'home' feeling they don't find in many apartment buildings."

* 8027 Highway 501 E., Conway, SC 29526. (800) 253-9002.





If the Victorians had had Formica, they would've used it.

Right?

COUNTERTOP OPTIONS

BY WALTER JOWERS

If you're getting ready to renovate a pre-1939 kitchen, chances are you won't be able to gather many clues about what was originally there just by looking at the room. Kitchens are to houses as noses are to old statues — they go first. If you're lucky, your kitchen might have some nice old built-in cabinets, or you might have a freestanding Hoosier cabinet. Most likely, you have a kitchen that was remodeled in the '40s or later, with continuous base cabinets and a drop-in sink. Maybe your counters are fine. On the other hand, you might have scuffed-up mint-green counters, complete with scum caught in the black seams.

What kind of counters would have been original to your kitchen? Did your kitchen originally even have counters? Probably not. Continuous base cabinets and counters popular today were just becoming established in the '30s. In the '20s and earlier, kitchens were a collection of freestanding cabinets, tables, and appliances. The icebox was on the back porch, the sink was a giant porcelain receptacle up on stilts, and the Hoosier cabinet and worktable, with their enameled steel work surfaces, stood somewhere close to the wood, gas, or coal stove.

So what do you do? Rip out everything and build a true reproduction kitchen? Nah. Go to your local kitchen design place and order whatever's trendy? Nah. How about this: You find out what countertop materials are available, how long they've been around, and decide on something that will be completely functional, without turning the kitchen into a time capsule *or* a space capsule.

Plastic Laminates

Formica will be 75 years old next year! Today, Formica is the best-known plastic laminate used for countertops — so well-known that the company has gone to court to keep Formica from becoming a generic term. There are other brands, such as Nevamar, Micarta, and WilsonArt.

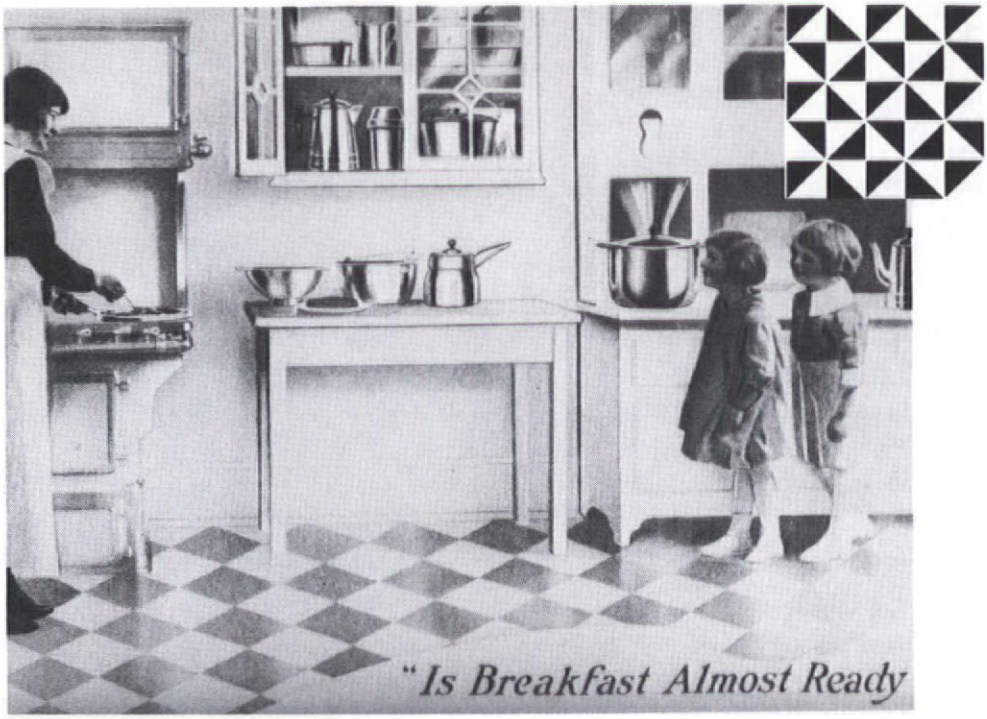
Standard laminates are made by impregnating layers of brown kraft paper with phenolic resin, then laminating the sheets, under heat and pressure, between plates of polished steel. The brown kraft paper is visible at the edges of standard laminate; that's what causes the dark line at the edges of a laminate countertop. It's easy enough to cover up the dark line with wood trim — I used half-round oak edging on the laminate countertops in my own kitchen.

Formica was first marketed in 1913, as electrical insulation. It was billed as a substitute "for mica"

– thus the name. It wasn't sold as a countertop material until the late '20s, at which time only dark-colored woodgrain and marble patterns were available. Formica didn't really catch on as a kitchen countertop material until the late '30s, when lighter colors were introduced. The lighter-colored sheets were made (and still are made) by impregnating a more highly-refined, light-colored top layer of paper with melamine.

Standard laminates are available in hundreds of colors and patterns. There are Art Deco-inspired geometrics, post-Modern patterns that look like chain-link fence, and, for that late 1970s look, there's always beige or butcher block.

Laminates are virtually indestructible. They'll be here, along with the cockroaches and styrofoam cups, long after we're all gone. You can chop celery (gently) on laminate countertops, put hot pots (up to 275° F.) on them, get water or alcohol on them, and it takes years for them to show any wear. I had late-'50s Montgomery-Ward "Moonstone" counters (mottled mint green, sort of marbly looking) in my first old house. The only visible wear was one scuffed spot next to the sink.



A typical '20s kitchen with freestanding appliances and worktables.

Standard laminates are inexpensive, as countertops go. The cost of the laminate itself is less than the cost of the 1½" plywood base it has to be glued to.

In the early '80s, Formica introduced Colorcore. It's a sheet product much like standard laminate, except that it's a solid color, and the color goes all the way through the sheet. With Colorcore, the joints don't have that dark line. This product is made with layers of refined (as opposed to kraft) paper, and is impregnated with melamine rather than phenolic resin. Colorcore costs somewhat more than standard laminate.

Ultra-high-gloss textured laminates – with raised ribs, chevrons, dots and such – are available from Formica, though most distributors don't stock these items. (They're much more popular in Europe than in the U.S.) Though they may look very "modern," textured laminates were first marketed in the '30s. Textured laminates are harder to clean; they're best used as backsplashes.

Plastic Slabs

The first plastic slab, DuPont's Corian, was introduced in the early '70s. It's an acrylic product that comes in ¼", ½", and ¾" thicknesses. It can be worked with heavy-duty woodworking tools with carbide bits.

Installation of Corian is tricky, and should be done only by experienced installers. Two special considerations for old-house installation of Corian: the base cabinets have to be level, or at least level-able – unlike plywood and laminate, Corian does not bend (try to bend it and it cracks). Also, don't get paint stripper on Corian. Paint stripper melts Corian.

Because it can be planed, routed and shaped like wood or marble (which it more closely resembles), Corian lends itself to some interesting detailing: Edges can be shaped into ogees, chamfers – anything that shaper bits can cut. Corian can be routed and inlaid with metal, wood, or ceramic tile.

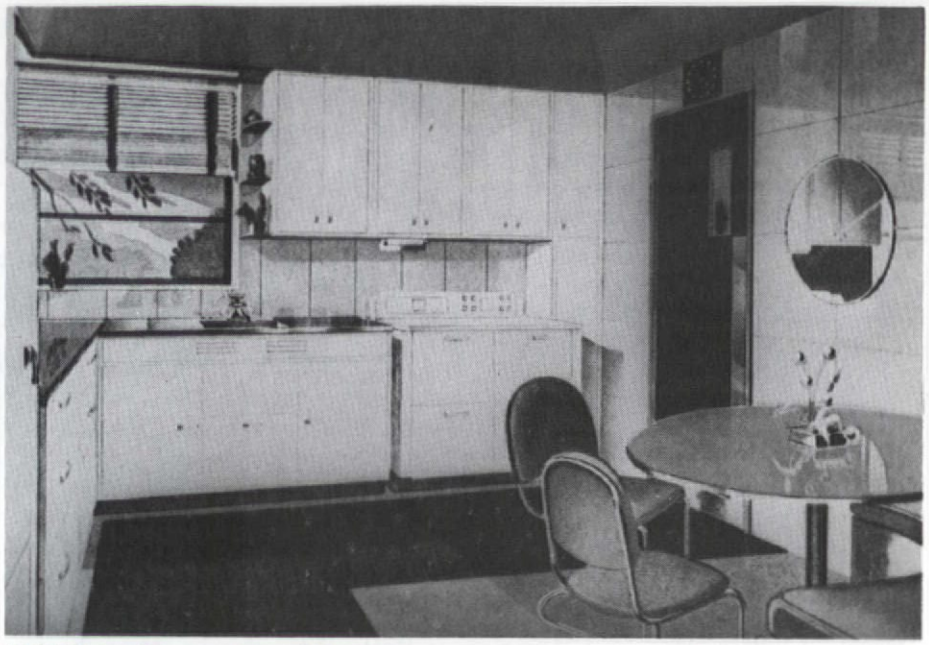
Minor nicks, scratches, and burns in Corian can be sanded out with fine sandpaper; and, every few years, the whole counter can be "resurfaced" with a vibrating sander. Although there are no Corian counters over 20 years old, it would be reasonable to expect the material to have a very long life.

Formica recently introduced a product to compete with Corian – it's a polyester slab called 2000X. This product can be mated with Formica's Colorcore laminate, so edges can include such details as pinstriping, and wood or metal inlays.

Ceramic Tile

Ceramic tile is a timeless countertop material; it blends well in just about any period kitchen. Costs vary widely – a do-it-yourself job with tiles glued to a plywood deck could cost as little as laminate; a professionally-done "mud job" with a complex pattern could cost as much as a car. A tile counter can be strikingly handsome, though – possibilities for colors,

patterns, and textures are infinite. I've seen early-20th-century counters topped with the 1-inch white hexagonal tile that was so popular on bathroom floors. The edges and backsplashes of these counters were bullnosed with contrasting tile. They looked great.



1937 Vitrolite catalog. Vitrolite countertops and tabletop.

Linoleum

Linoleum, which was invented in 1863, is probably best known to old-house restorers as the wretched stuff that had to be peeled, piece by tiny piece, from the hardwood floor. But from the '30s through the '50s, it was also the most widely-used countertop. I grew up in an early-'50s house with a black faux marble linoleum counter. Linoleum wasn't a bad countertop, but it wasn't a good one either. It was cheap and easy to install, and it was nonporous – until you cut it during the routine act of slicing a vegetable, at which time it "self-healed" until water got in. Then it puckered and self-destructed. Over time, even undamaged linoleum turned brittle, because of the linseed oil used in its manufacture.

Probably the most endearing thing about linoleum is that it came in some great patterns, from prissy florals to psychedelic geometrics. Linoleum counters were typically edged with aluminum trim (still available: W.M. Bonnell, 25 Bonnell St., Newnan, GA 30263).

Linoleum fell out of favor as better low-cost materials – laminates and vinyl flooring – caught on. The last large domestic manufacturer ceased production in 1974. (For current manufacturers, see "Finding Linoleum," OHJ December 1986.)

1934 – Cabinets not yet continuous; Monel tops.

Metal

In the late '30s, Monel metal (an alloy largely of nickel and copper) was aggressively advertised as a countertop material. Steel cabinets were very popular in kitchens at the time, and metal countertops seemed just the thing. The International Nickel Company in New York promoted its Monel counters, complete with integral double sinks, in women's magazines. In 1937, Emily Seaber Parcher had this to say about Monel counters in *Better Homes and Gardens:*

"It was the man of the house who suggested metal for the cabinets and sink, for working counters and sink basin, too – the kind [Monel] that resists rust, corrosion, and tarnish. You can imagine that the idea wasn't hard to sell to the lady of the house."

Stainless steel enjoyed some popularity as a countertop in the '60s; it's widely used in industrial kitchens and laboratories today. In upscale houses in the days of servants, copper was used as a countertop. The idea was that the servants would drop some china from time to time, but the soft copper wouldn't break the dishes. When servants fell out of fashion, so did copper – too hard to maintain.

Wood

Wood has been used for tables and work surfaces since before the kitchen as we know it came to be. Early-20th-century kitchen work tables often had painted wood tops. Handsome counters can be fashioned from wood, and every now and then somebody installs an all-wood kitchen countertop.

Upkeep of a wood countertop is difficult. Wood expands and contracts, and it's porous. I can't think of a wood finish that can withstand all the abuse that a kitchen counter takes. And, once the finish cracks, fluids soak into the wood. Disinfecting the surface becomes a daily chore.

Marble and Slate

As long as there have been civilized kitchens, there have been marble counters. A whole kitchen full of marble would be very expensive and not entirely practical (it stains and it's hard to repair), but people who bake somtimes like to have a little marble counter for use in preparing bread. (It stays cool.)

Slate makes a good countertop. Slate quality varies widely; you have to buy slate that's milled for countertops – it's thin, nonporous, and smooth. It's expensive, and it's tough to detail and install.

Two Notable Fads

In the '30s, Libbey-Owens-Ford recommended Vitrolite for kitchen counters. Vitrolite was just a thick sheet of colored glass. It was widely used on period storefronts, and in hotel and theater bathrooms as a wall covering. It's likely that somebody, somewhere used it for a kitchen counter. Vitrolite hasn't been made for years.

Today, there's granite. I've seen it installed in expensive kitchens – it's got the attributes of marble and tile with advantages such as seamlessness and a close grain (no stains!) But when I asked the people at DuPont and Formica about granite, they laughed and said it was popular only in New York and L.A., among people who wanted the most expensive thing.

· M · Y · A · D · V · I · C · E ·

"Our chief interest now, whether we're building our dreams into a new home... or just lifting the face of the old one, is in learning the latest improvements that engineers, home economists, and manufacturers have made in cabinets, ranges, refrigerators, and sinks now on the market."

— Jean Guthrie, *Better Homes & Gardens*, 1936

"I'm with Jean on this one."

— Walter Jowers, 1987

When I bought my 1916 Foursquare, I toyed, just for a moment, with the idea of putting a reproduction kitchen into the place. I knew where I could get a huge cast-iron legged sink, an old Hoosier cabinet, and a refrigerator with the coils on top. I was going to buy one of those industrial ranges that still looks like the 1920 model....

Then I realized I was toying with some *serious* affectation. A reproduction kitchen, indeed! Who did I think was going to defrost that refrigerator, and where would I get parts when it broke down? Who was going to wash the dishes twice a day? And how smart would it be to hire a cabinetmaker to build cabinets around a bunch of antique appliances that wouldn't have modern standard dimensions?

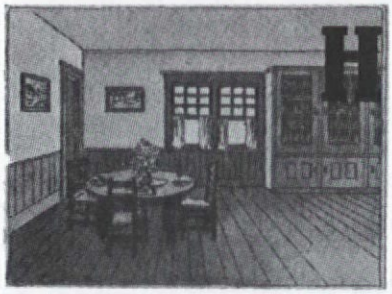
But most of all, who did I think would ever buy my house if I decided to move? I couldn't think of a quicker way to lose tens of thousands of dollars than to put an ersatz period kitchen into my house. I could imagine potential buyers running for the door as soon as they saw my masterpiece. "Eeyaaahhh!! I'd have to *defrost!*"

Kitchens are machines, and modern ones are, by any standard, better than the ones our grandparents had. Pre-1930 kitchens were wretched places – cramped, hard to clean, poorly lighted, inefficient, hot.... Anybody who ever cooked in one of those torture chambers would have killed for a modern kitchen.

If you're restoring an old house, and you've gotten deeply into the spirit of it, take a breath and get yourself out of the restoration mood before you plan your kitchen. Sure, you might install a black-and-white 1920s floor, or pick up some details from other woodwork in the house for your built-in cabinets. But don't – do not – put in anything that resembles a true pre-1930 kitchen. If you do, you'll end up tired, broke, and divorced, though not necessarily in that order.

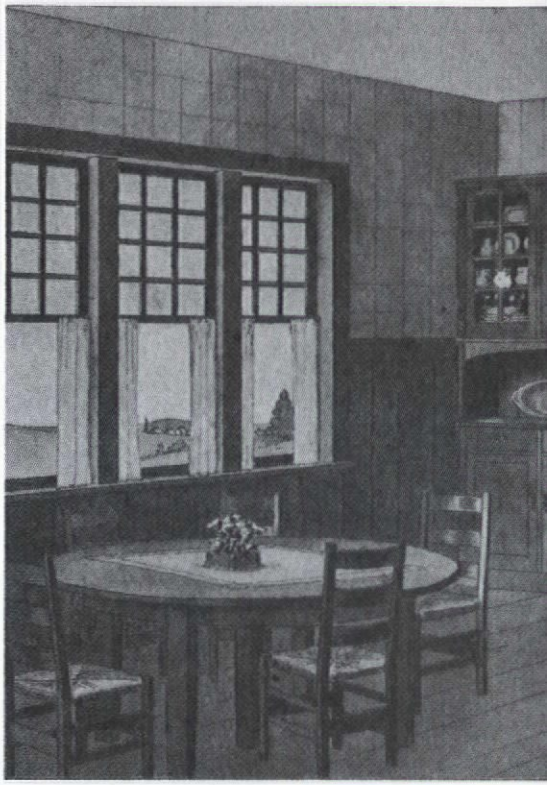
1937 – "The streamlined kitchen of the future."

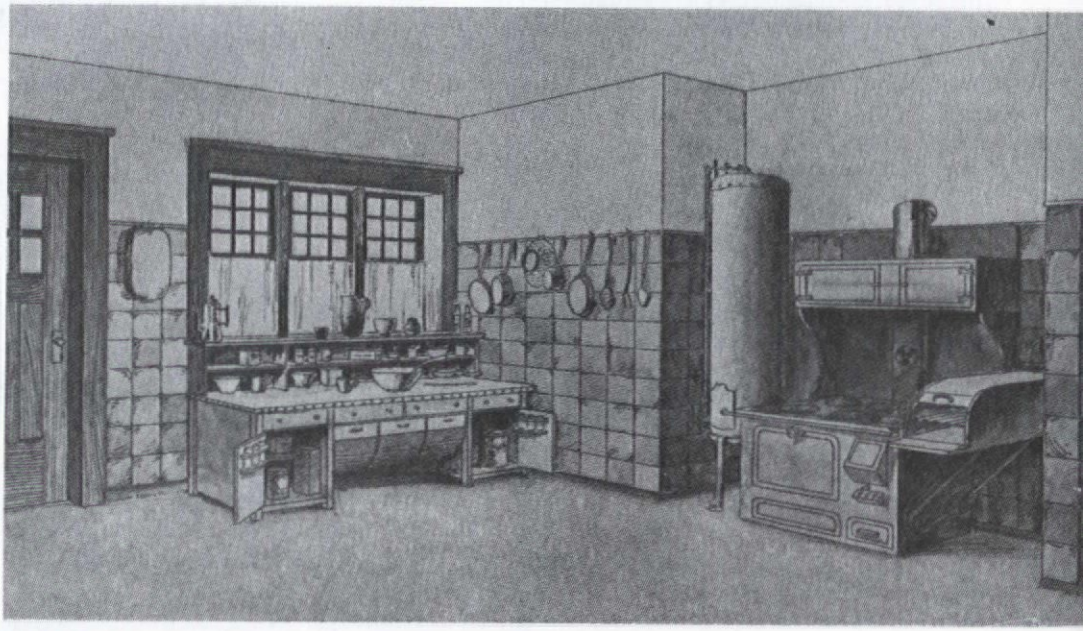
THE CRAFTSMAN KITCHEN



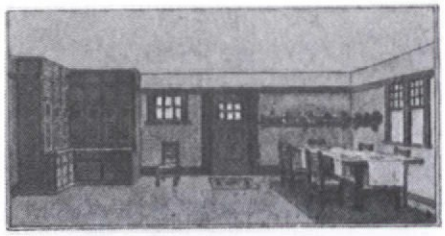
ere we offer a glimpse of the Craftsman kitchen, as described by Gustav Stickley in his influential publications. If your house dates from 1900 to 1925 or so, you'll be relieved to find that incorporating Stickley's standards will give you a kitchen as functional as it is appropriate.

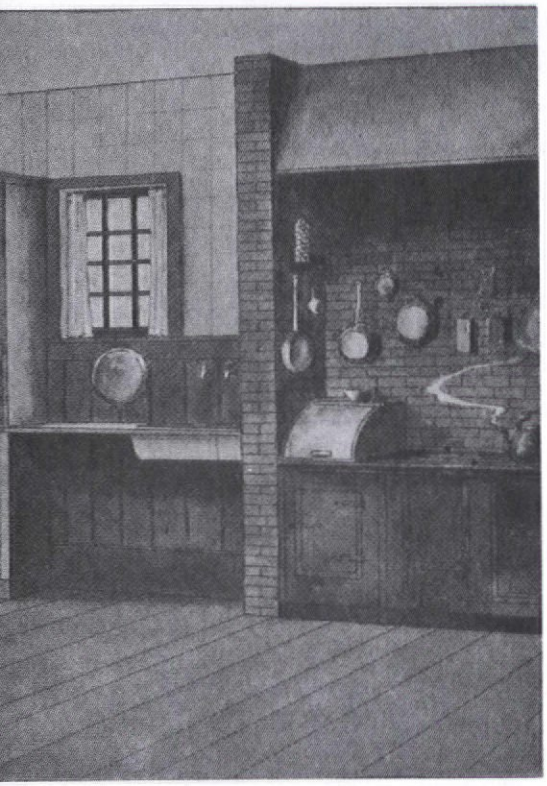
Wealthy and middle-class Victorians paid little attention to their kitchens. The rooms were generally poorly lit and ventilated, unadorned, and intended mainly for the servants. Stickley objected to these unpleasant spaces: "Even in a small house the tendency is to make the kitchen the dump heap of the whole household, a place in which to do what cooking and dishwashing must be done and to get out of as soon as possible. In such a house there is invariably a small, cheap, and often stuffy dining room, as cramped and comfortless as the kitchen yet regarded as an absolute





All illustrations from Craftsman Homes, 1909. Above: A simple dining room/kitchen with many windows and built-in cupboards. Right: The range's alcove recalls a colonial fireplace. All surfaces on the built-in storage/work unit are put to use, even the cabinet doors.





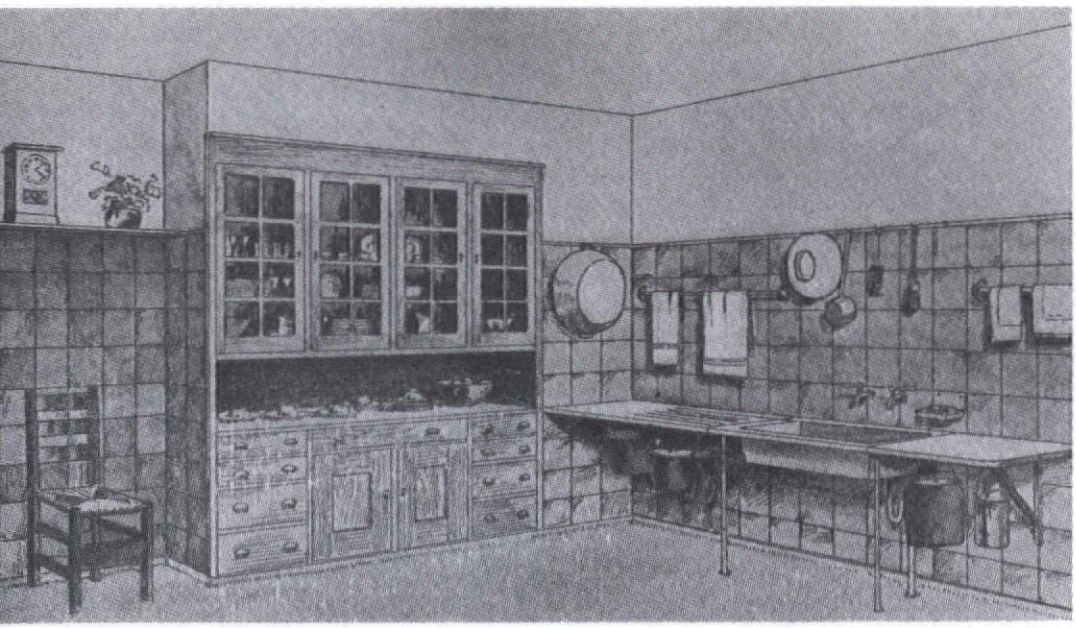
necessity in the household economy. Such an arrangement is the result of sacrificing the old-time comfort for a false idea of elegance and the natural consequence is the loss of both."

Stickley objected in particular to the Victorians' "tendency ... to belittle ... household work by regarding it as a necessary evil." The Craftsman philosophy, on the other hand, glorified honest labor, and Stickley thought that a kitchen should imitate "the old New England kitchen, that special realm of the housewife and the living room of the whole family," where work was constant but the space was brightened by "spotless cleanliness and homely cheer." Stickley's ideas, then, were both innovative and nostalgic.

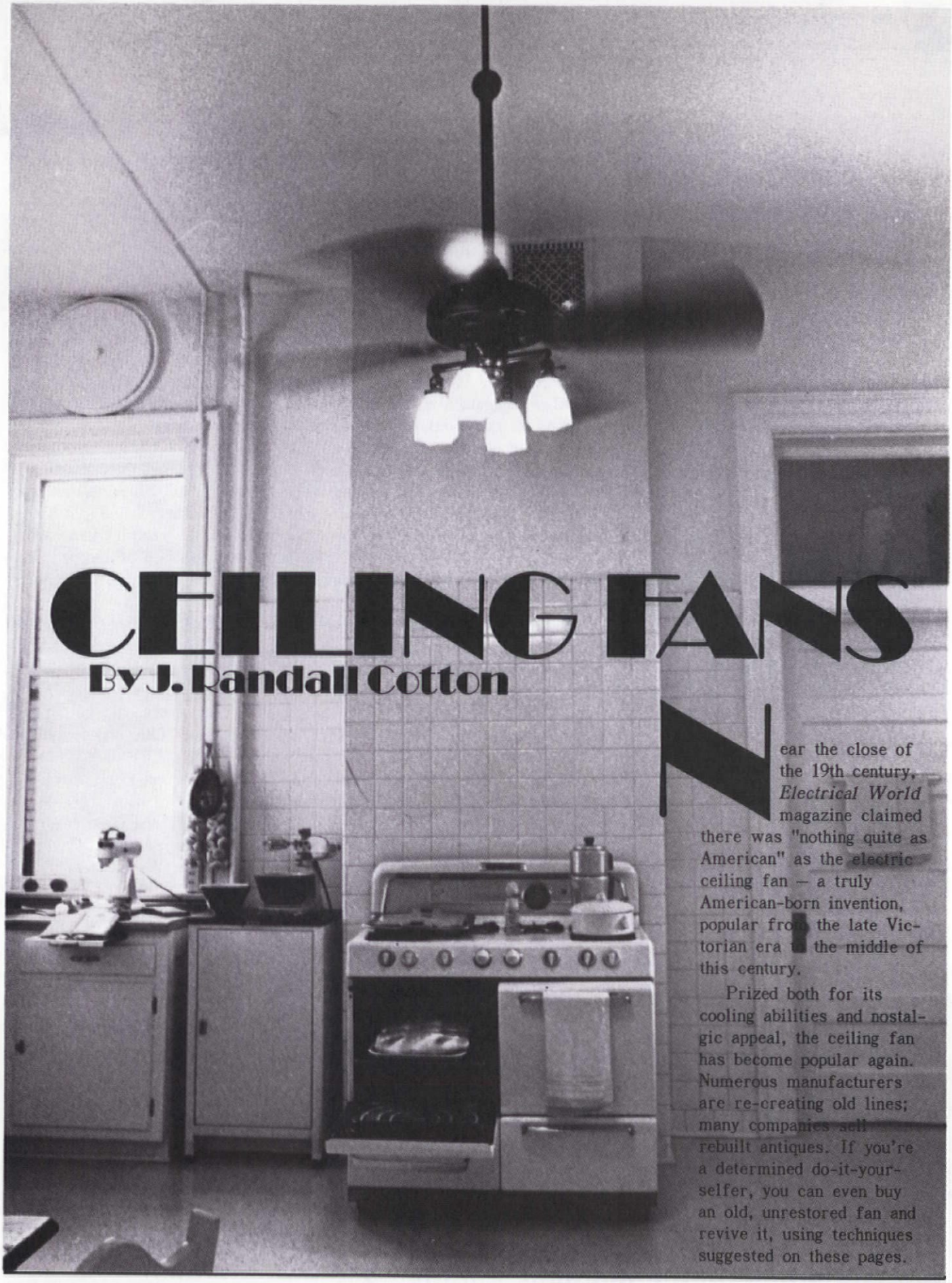
He advocated that, in smaller homes, dining room, pantry, and kitchen be combined into a single, large room. "The hooded range" (the ranges Stickley suggests are invariably shown set into alcoves of the same proportions as enormous colonial fireplaces) "should be so devised that all odors of cooking are carried off and the arrangement and ventilation should be such that this is one of the best aired and sunniest of all the rooms in the house." If this were achieved, said Stickley, not only would the family have a pleasant gathering place, but also the servants would be able to take some "personal pride" in the room: "It is hardly going too far to say that the solution of the problem of the properly arranged kitchen would come near to being the solution also of the domestic problem."

As for decoration, Stickley recommended cool colors to offset the usual heat of the room: blue-green tiles used as flooring and wainscotting, greenish-grey wallpaper. He also recommended eliminating clutter. Utensils should be hung within reach and within view, but all other objects should be tucked away in built-in cabinets and drawers. "In no part of the house does the good old saying, 'a place for everything and everything in its place,' apply with more force."

Stickley strove for convenience as well: "Ample cupboard space for all china should be provided near the sink to do away with unnecessary handling and the same cupboard, [a] structural feature of the kitchen, should contain drawers for table linen, cutlery, and smaller utensils, as well as a broad shelf for serving."



Above left: A cottage dining room/kitchen with plate rail. Center: A hooded range and picturesque view make this colonial-influenced room a pleasant place for family gatherings. Left: Tools hang in easy reach, dishes are stored conveniently close to the sink.



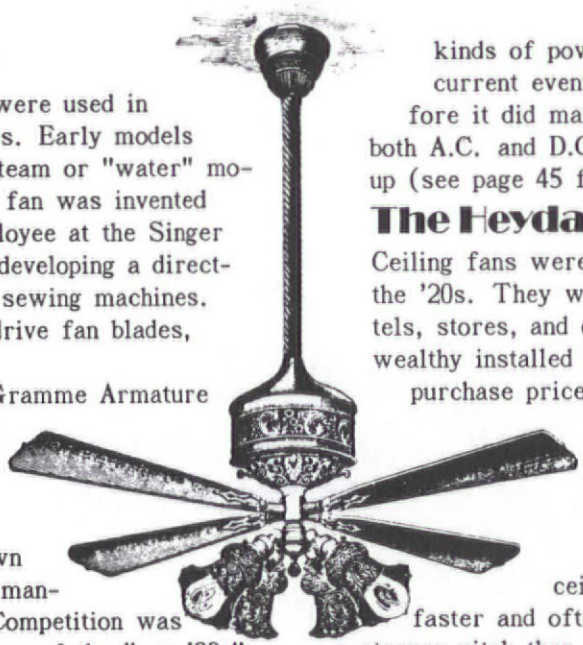
CEILING FANS

By J. Randall Cotton

Near the close of the 19th century, *Electrical World* magazine claimed there was "nothing quite as American" as the electric ceiling fan – a truly American-born invention, popular from the late Victorian era to the middle of this century.

Prized both for its cooling abilities and nostalgic appeal, the ceiling fan has become popular again. Numerous manufacturers are re-creating old lines; many companies sell rebuilt antiques. If you're a determined do-it-yourselfer, you can even buy an old, unrestored fan and revive it, using techniques suggested on these pages.

An American Idea



As early as 1880, ceiling fans were used in commercial and industrial spaces. Early models were belt-driven, powered by steam or "water" motors. The first electric ceiling fan was invented in 1887 by Philip Diehl, an employee at the Singer Sewing Machine Co., who was developing a direct-current electric motor to drive sewing machines. When he adapted the motor to drive fan blades, a new industry was born.

Diehl's invention utilized a Gramme Armature Motor (named after its Belgian inventor), which could produce high torques at slow speeds, ideal for powering fans. He formed Diehl & Co., later known as Diehl Manufacturing Co., to manufacture the new contraption. Competition was swift in coming. The first years of the "gay '90s" saw fans produced by the Dayton Fan & Motor Co., Backus Water Motor Co., D.L. Bates & Bros., Emerson Electric Co. (still producing fans; see source list, page 46), and the Hunter Fan Co. (also still making fans). Many of these companies exhibited their wares at the 1893 Columbian Exhibition in Chicago, the huge showcase that so greatly influenced America's taste in manufactured goods and architecture.

America was long the pre-eminent country for ceiling-fan manufacturing, exporting its products to hot, steamy places such as India. It was not until World War II that foreign producers, such as Hong Kong, got into the fan business.

Although today's fans do not look radically different from the first models, there have been many refinements along the way. Bronze bearings and shafts lubricated by circulating oil baths were developed to make fan parts last longer. Motors became lighter and more efficient. One-, two-, and three-speed models became available, as did reversible motors. A variety of finishes and ornament was offered on both motor housing and blades. But perhaps no other innovation was as controversial as the alternating-current (A.C.) motor.

When electricity first became prevalent (and ceiling fans were one of the first applications of electricity), rival A.C. and D.C. power companies competed for business in the same areas. Some parts of the country continued to have both kinds of power until the 1950s. Alternating current eventually won out, of course, but before it did many ceiling manufacturers produced both A.C. and D.C. fans. Old D.C. fans still turn up (see page 45 for repair tips).

The Heyday

Ceiling fans were most popular from 1900 through the '20s. They were first used in restaurants, hotels, stores, and offices. In the beginning only the wealthy installed them in residences, as the $50 purchase price was rather steep. After the turn of the century, ceiling fans became more affordable and found their way into many homes. The high ceilings of late-Victorian houses were ideal for ceiling fans. Fans at this time ran faster and often had wider, longer blades with a steeper pitch than today's models. This created more wind; the high ceilings mitigated the effect, and the result was a pleasant circulation of air.

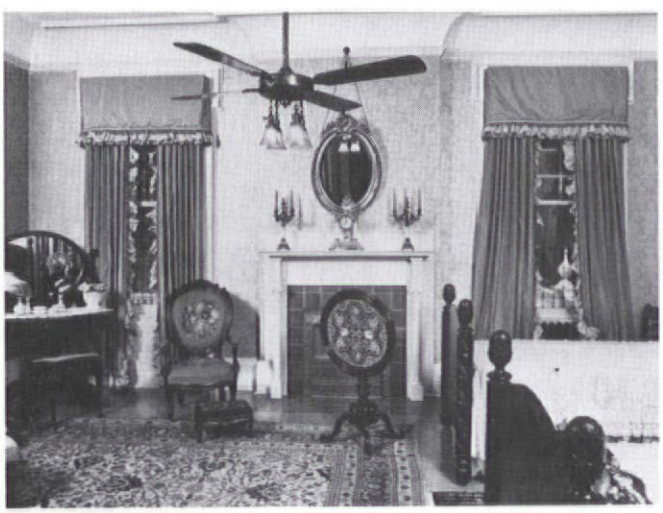
The American South particularly favored ceiling fans, because of the long, hot, humid summers. Fans were used in bedrooms, kitchens, recreational rooms, and even open-air porches, where they were called "fly fans" because the stir they created discouraged insects. Fans were not, however, often used in parlors and dining rooms, because they were considered too informal. Also, they cooled down food on dining-room tables too quickly.

What They Looked Like

Fan ornament was tied to the style of the day. Victorian fans had iron or brass motor housings with ornate filigree designs such as grapevines or oak leaves. Curiously enough, the polished-brass look that many reproduction fans have was never popular. Brass parts were plated with either a dull nickel or oxidized copper finish; the latter darkened to a reddish hue. Cast-iron parts were also plated or painted with a shiny, tar-based, black lacquer.

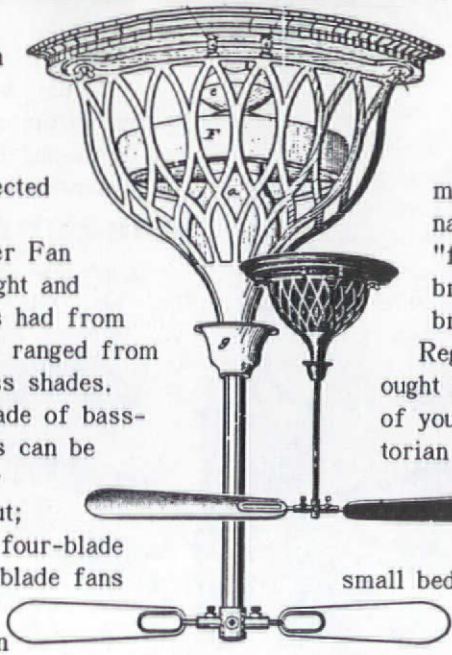
One fan expert estimates that about half of early ceiling fans had a black "Japan" (glossy) finish, 40% had a copper finish, and the rest a nickel-plate finish. The canopy against the ceiling and the stem from which the fan was suspended were also plated or painted, sometimes a gold color.

The stem often had



Top: 1898 Western Electric fan; above: 1906 bedroom with antique Westinghouse fan.

an embossed, twisted-rope design, in imitation of hanging chandeliers. Ceiling fans further copied chandeliers with the addition of electroliers: electric light fixtures connected to the bottom of the motor housing. Philip Diehl introduced his Electrolier Fan in 1892; it had a six-arm electric light and was quite ornate. Subsequent models had from one to six arms. The glass fixtures ranged from simple globes to ornate, frosted-glass shades.



Early fan blades were usually made of basswood or poplar, because these woods can be sliced thinly. Blades were commonly stained to imitate mahogany or walnut; stencil designs were rare. Although four-blade fans are almost universal now, two-blade fans were common at one time.

The passing of Victorian tastes in the first decades of this century led to the introduction of sinuous, Art Nouveau designs in fan ornament. Classical motifs (egg-and-dart, acanthus leaf, fluting, Greek key) were revived concurrent with the Colonial Revival in architecture. During the '20s and '30s, ornament on fans almost disappeared, although some models displayed the stylized geometric patterns of Art Deco.

The Disappearance

With the widespread introduction of air conditioning in this country after World War II, ceiling fans became passe. Many were removed from older houses and businesses during the '50s and '60s. But their energy-efficient qualities were rediscovered in the energy crunch of the '70s, at the same time enthusiasm was growing for re-creating period decor.

Using Fans Today

Anyone considering using ceiling fans today has two options: modern reproductions and renovated antiques. Both have advantages and disadvantages. An antique fan will probably be harder to acquire, may not be in working order, and sometimes costs more than a reproduction. But it will have the aesthetic appeal of all antiques, appreciate in value, and most likely be efficient, reliable, and durable: Many antique motors are more heavy duty than modern ones and therefore run cooler. Modern models are, of course, easier to acquire and come with guarantees. You should realize, however, that with a couple of exceptions most reproduction fans are not exact copies of old fans but rather interpretations: Materials, details, and finishes may differ significantly from the originals. Reproduction fan ornament is usually "fussier" than the originals, with polished brass and decoration such as stencilled or brightly painted blades.

Regardless of which route you take, you ought to choose a design that fits the period of your house: For example, highly ornate Victorian fans are not appropriate in 1920s bungalows. Also, choose a fan of the right size for your rooms. A large fan will make a small bedroom seem crowded, while a small fan in a grand, high-ceilinged parlor will be both invisible and inefficient.

Reproductions

As is usually the case, you get what you pay for. Inexpensive ceiling fans, sold through discount stores, may look attractive but their materials are often cheap and the undersized motors are ineffective and tend to overheat. A better buy are high-quality models that cost at least $200. We've listed several fan manufacturers on page 46.

To work efficiently, ceiling fans should have a pitch of at least 14 degrees (old-time fan blades had pitches up to 30 degrees). Anything less will not move air effectively. In addition, the bigger the blades, the more air they move. Early fan blades were as wide as eight inches; the maximum blade width today is about five inches. Blade length, up to 60 inches in the old days, now reaches about 52 inches.

Most modern fans have a comparatively small motor inside a large housing. But an undersized motor will run hot, causing bearings and insulation to deteriorate prematurely. So look for a substantial, powerful motor, one that's in a well-ventilated housing (open at either the top or bottom) or "heat-sinked" directly into the housing, which then acts as a radiator to disperse heat. These features should be more important factors in your decision than the fan's appearance.

Almost all modern fan blades are plywood laminated with wood veneer or vinyl. (Hunter still makes solid basswood blades.) These are perfectly ac-

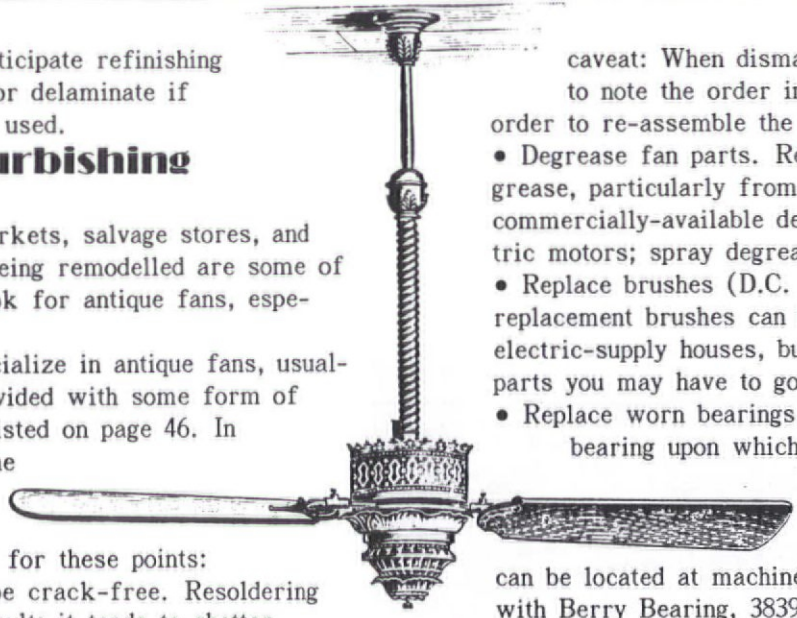
Top: First ceiling fan, 1889; above: 1906 music room with antique Weber fan.

ceptable, unless you anticipate refinishing them: They can warp or delaminate if chemical strippers are used.

Buying & Refurbishing Antiques

Antique shops, flea markets, salvage stores, and commercial buildings being remodelled are some of the better places to look for antique fans, especially in the South.

Some retailers specialize in antique fans, usually refurbished and provided with some form of warranty; a few are listed on page 46. In many stores, though, the philosophy is "let the buyer beware." When buying an old fan look for these points:



- All castings should be crack-free. Resoldering cast iron is very difficult; it tends to shatter.
- Be sure electric windings of the motor are tight. Loose and unraveling windings mean expensive repair.
- Determine whether the motor is A.C. or D.C. After 1910, D.C. fans became less common and were usually labeled as such; before 1910, it was A.C. fans that were less common and labeled. A D.C. fan may be more valuable to a collector, but it requires a specially-made D.C. power supply: you can buy these commercially for about $300 or $400, or buy one from a fan restorer (M-H Lamp & Fan sells a D.C. power supply for $100 — see source list).
- Check that all parts are included: blades, stem, ceiling plate, etc. You can mix and match parts from other sources, but an intact fan is better.

After buying an antique fan, you will probably have to make some repairs. If you are mechanically inclined and the repair is not complicated, you can tackle the job yourself. Otherwise you should take the fan to a professional restorer (see source list). Most will charge in the neighborhood of $25 per hour for their services. There are some jobs that only a professional restorer can do: these include re-varnishing the motor windings (this is a baking-on process which insulates the windings as well as solidifies them into a single mass); re-plating worn metal parts, usually with copper or nickel; and replacing missing pieces — some restorers can custom-cast parts that they can't locate elsewhere.

Several refurbishing jobs are within the grasp of the amateur. One caveat: When dismantling an old fan, be sure to note the order in which you did it, in order to re-assemble the fan.

- Degrease fan parts. Remove oil, dirt, and grease, particularly from bearings. Use a commercially-available degreasing solvent for electric motors; spray degreasers are the handiest.
- Replace brushes (D.C. motors only). Most replacement brushes can be located at well-stocked electric-supply houses, but for early D.C. motor parts you may have to go to a fan restorer.
- Replace worn bearings, particularly the "thrust" bearing upon which the rotor sits. A worn bearing means a noisy and unstable fan. Most bearings are standardized and can be located at machine-supply shops. (Or check with Berry Bearing, 3839 S. Normal Ave., Chicago, IL 60609; (312) 268-2100. They sell mail-order through 80 nationwide branches.)
- Replace brittle, worn-out electrical wiring. Make a diagram of the existing wiring, and replace it with plastic-insulated, #18-gauge, stranded wire. And you'll probably need to replace the on/off switch with a modern pull-chain type from an electrical-supply house.
- If your fan had a glossy black finish, as many did, you can revive it by spray-painting the casing (unassembled) with a 100% carbon-black paint such as Plasti-Kote's #T-1 Gloss Black. Remember that the effect should be a very black, "Japan" finish.
- When the fan is reassembled, oil all moving parts with a light-grade (#10), non-detergent oil such as sewing-machine oil.

Installation

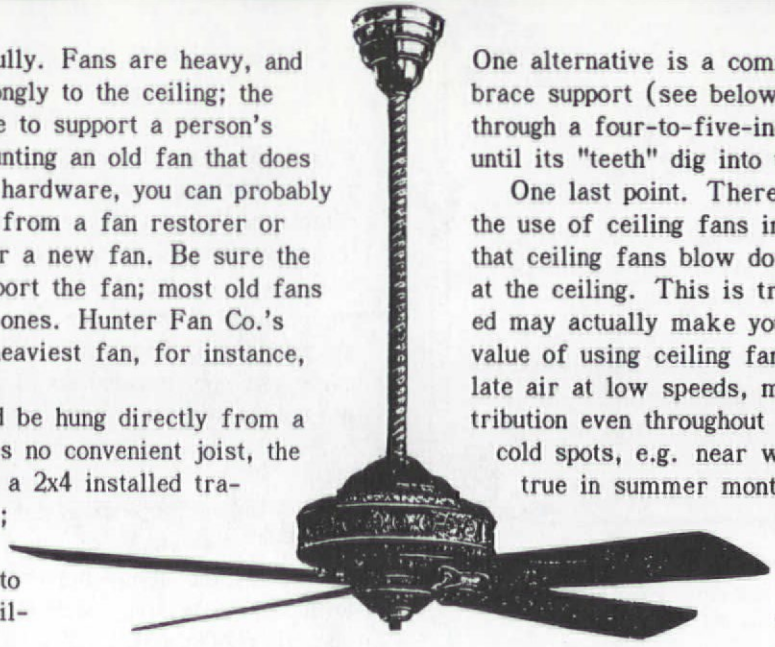
Ceiling fans should generally be located in the center of a room. In a bedroom, however, they should be over the foot of the bed, to make sleeping comfortable. The optimum hanging height is seven feet from floor to fan blades. The fan works by pushing the air above it downward; if the fan is too close to the ceiling, it does not have enough air to circulate. If your ceilings are low, say 7-1/2 feet or less, you're probably better off using floor fans. Be careful of so-called "low-profile" ceiling fans which mount close to the ceiling; they may not be very effective, and their motor heat has been known to scorch ceilings.

Top: First Emerson fan, 1895; above: 1906 bedroom with c.-1906 General Electric fan.

If you're installing a modern fan, follow mount-

ing instructions carefully. Fans are heavy, and must be anchored strongly to the ceiling; the bracket should be able to support a person's weight. If you're mounting an old fan that does not have its mounting hardware, you can probably get the missing parts from a fan restorer or buy a mounting kit for a new fan. Be sure the mounting kit will support the fan; most old fans are heavier than new ones. Hunter Fan Co.'s mounting kit for its heaviest fan, for instance, will do the trick.

Ideally, fans should be hung directly from a ceiling joist. If there's no convenient joist, the fan can be hung from a 2x4 installed traversely between joists; this will mean, of course, that you have to tear up part of the ceiling to insert the 2x4.



One alternative is a commercially-available cross-brace support (see below) which is inserted through a four-to-five-inch hole and then expanded until its "teeth" dig into the flanking joists.

One last point. There is some confusion over the use of ceiling fans in winter. Some claim that ceiling fans blow down warm air trapped at the ceiling. This is true, but the breeze created may actually make you feel chillier. The main value of using ceiling fans in winter is to circulate air at low speeds, making temperature distribution even throughout the room and eliminating cold spots, e.g. near windows. The same is true in summer months: A ceiling fan will eliminate any hot spots in the room, which means that your air conditioners will run more efficiently.

J. Randall Cotton is a contributing editor of OHJ who lives in Wallingford, Penn. The 1937 Colonial Revival house he's restoring came with a ceiling fan.

All photos of the McFaddin-Ward House, Beaumont, Texas; Jan Johnson, photographer. All engravings courtesy Ken Horan, M-H Lamp & Fan Co. (see address below).

-SOURCES-

REPRODUCTION FANS

Casablanca Fan Co., 450 N. Baldwin Park Blvd., Dept. OHJ, City of Industry, CA 91746. (800) 423-1821. Full line of quality ceiling fans including Art Deco model. Free brochure.

Emerson Electric Co., Rt. 3, Dept. OHJ, Bennettsville, SC 29512. (803) 479-9490. Has been making fans for almost 100 years. Manufactures own motors for a large array of period-style fans. Free brochure.

Hunter Fan Co., PO Box 14775, Dept. OHJ, Memphis, TN 38114. (901) 743-1360. Wide range of styles including limited-edition reproduction of one of their first fans. Free brochure.

RESTORERS/SUPPLIERS OF ANTIQUE FANS

James Creech, PO Box 283, Dept. OHJ, Cameron, NC 28326. Restores and sells antique fans.

The Fan Man, 2721 NW 109 Terrace, Dept. OHJ, Oklahoma City, OK 73120. (405) 751-0933. Restores and sells antique fans. Free brochure.

The Fan Man, 4606 Travis, Dept. OHJ, Dallas, TX 75205. (214) 559-4440. Restores and sells antique fans and parts. The owner, Kurt House, wrote a book on the history of fans; $28.95 ppd. Free brochure.

Light Ideas, 1037 Taft St., Dept. OHJ, Rockville, MD 20850. (301) 424-LITE. Repair and restoration of old ceiling fans. Free brochure.

M-H Lamp & Fan Co., 7231-1/2 N. Sheridan Rd., Dept. OHJ, Chicago, IL 60626. (312) 743-2225. Restores motors, finishes, blades; can re-cast parts, fit custom lighting fixtures to most fans; will restore your antique fan on order, also has limited supply for sale. Brochure free for SASE.

Top: 1908 Westinghouse fan; above: 1906 dressing room with antique Dayton fan.

Saunders Antiques, 22 North Lemon Ave., Sarasota, FL 33577. (813) 366-0400. Restores ceiling fans. No literature.

EXPANDABLE CEILING FAN SUPPORTS

Fan-Fast, Available through Lance Austin Enterprises, 3143 Tharpe St., Dept. OHJ, Tallahassee, FL 32303. (904) 575-0176.

Expandable Hanger Bracket, available in 16-inch and 24-inch widths, from Hunter Fan Co., PO Box 14775, Dept. OHJ, Memphis, TN 38114.

terra cotta

An introduction to its Manufacture, Inspection, & Repair

by Susan Tindall

Terra cotta is not a new yuppie pasta. Terra cotta is the uptown cousin of brick. Like brick, it is a fired clay product. Unlike brick, it is typically hollow, formed by pressing clay into a mould, by hollowing out portions of a solid, or by extruding it. Terra cotta is often thought of as the shiny white material cladding such buildings as the Woolworth in New York, the Wrigley in Chicago, and the Midcontinent Tower in Tulsa. Actually, it appeared in many guises.

Terra cotta was the stuff dreams were made of. Architects such as Louis Sullivan, Cass Gilbert, and Daniel H. Burnham stretched this material to its greatest potential. Between 1880 and 1930, tens of thousands of terra-cotta embellished buildings went up across North America. It first gained prominence as a means of fireproofing and cladding metal frame buildings. Later, it was closely linked to the development of the skyscraper. In 1920, William Geer espoused popular opinion in his book, *The Story of Terra Cotta*, when he asserted that terra cotta: *"...is without doubt the most durable material known. It is unaffected by age or climatic change. Glazed and enamelled surfaces render it practically impervious to moisture, and dust and dirt may be removed at trifling expense with dry brushes or plain water."*

Unfortunately, some building owners believed this hyperbole and neglected to maintain their buildings. Pieces of terra cotta fell, sometimes causing injuries; buildings became dirty and appeared dilapidated; glazed surfaces spalled and became pock marked. Building owners started having it removed. Terra cotta developed an undeserved bad reputation.

Terra cotta being manufactured. Left: Worker pressing clay into mould. Right: Trimming imperfections in the casting.

What Went Wrong

Early terra-cotta units (1870 - 1890) were unglazed structural elements installed in a load-bearing masonry wall with little or no metal anchoring devices. In the 1890s, terra-cotta cladding was used to sheathe metal-frame constructions and required extensive iron anchoring systems.

At the turn of the century, the movement of

buildings – thermal expansion and contraction, the shortening of steel frames under loads – was less well understood and the phenomenon was not considered in designing many structures. As a result, when terra-cotta cladding was installed on metal hangers, few provisions were made for relieving the stresses of weight and normal material and building movement. Stresses which are almost negligible in a two-storey house become critical variables in a twenty-storey sky-scraper. The results are vertical cracks spanning several storeys, bulges at piers, and displaced units. These symptoms of building distress are exacerbated if moisture is allowed to penetrate the wall.

Water – The Enemy

Water gains entry through open mortar joints, missing flashing, deteriorated parapets, damaged roofs, and through holes and cracks in the terra cotta. The first sign of water-related damage is crazing. Terra cotta begins to absorb moisture and increase in size the moment it leaves the firing kiln. The swelling of terra cotta places the glaze surface in tension, causing it to crack.

Crazing is a normal phenomenon. Nothing to be done about it. It is the extent and configuration of the crazing that is the measure for concern. Craze lines that are parallel and concentrated in one area or radiate from a single point are symptomatic of structural stresses in the unit. They foreshadow the failure of the unit. Crazing that resembles spider webs is the result of overall growth in the unit; it is common and to be expected. Problems arise if the crazing goes all the way through the glaze and into the porous clay body. The glaze will separate from the body in large blisterlike areas called *spalls*.

Spalling is the second most frequently seen terra-cotta failure. Pieces of terra cotta, silver-dollar-size and larger, seem to pop spontaneously and inexplicably off the building. This is caused by water getting into the terra cotta, freezing, expanding, and pushing itself and the terra cotta free. Spalling is usually found at sites where there is hidden damage. Spalls permit easy penetration of additional water.

Water causes the deterioration of the anchoring system by hastening corrosion of the iron hangers. As the anchors rust, they exfoliate, expanding up to ten times their size. The terra cotta fractures, and is often jacked out of place.

What's a Homeowner To Do?

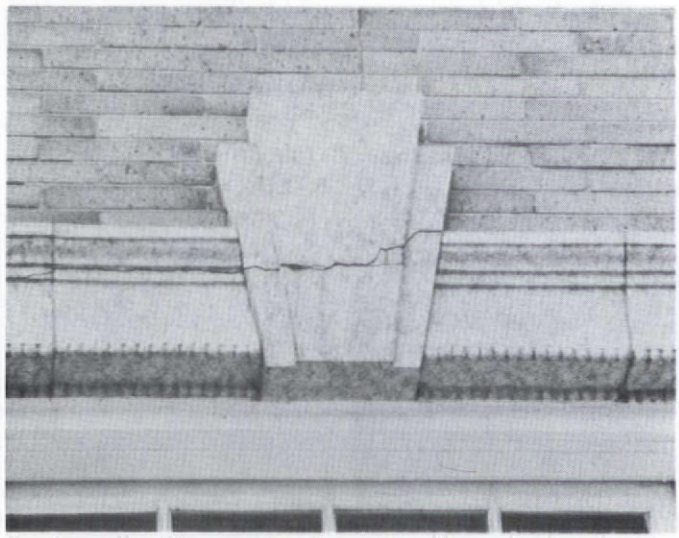
Terra cotta is not a bad material. In applications on private homes, where a limited amount of terra cotta was used and the movement stresses inherent in larger structures don't apply, terra cotta will probably last at least as long as other cladding materials with only minor cosmetic deterioration. It can age gracefully. However, in large structures where construction flaws and lack of maintenance exist, a piece may eventually fail (or even fall). And panic sets in.

There are some unscrupulous contractors who sense that panic and close in for the kill. The homeowner will be told all sorts of horror stories – stampeded into stripping the terra cotta off the building, bundling it in wire mesh, caulking all the joints, or some other expensive procedure. There are times when this may be necessary, but they are the exception.

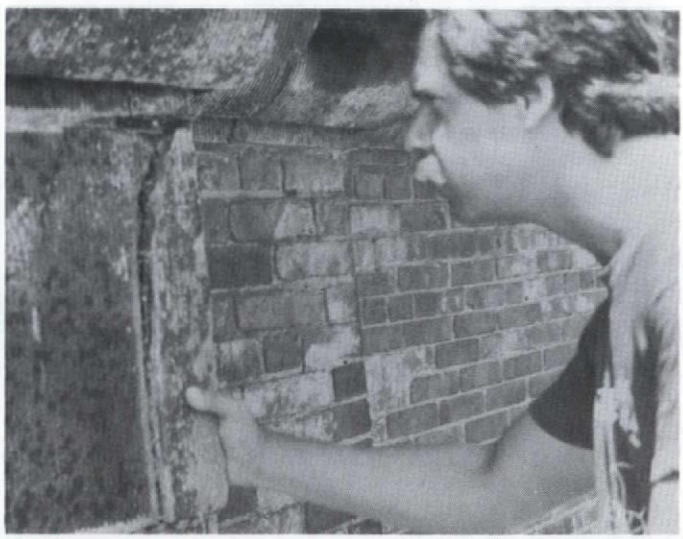
When a unit fails, the first thing to do is discover *why* the unit failed and whether adjacent or similar units are about to fail. In a small building where the terra cotta ornament is limited to spandrels, sills, and lintels, the owners can often do all the work themselves. Buildings over three storeys, or with extensive cladding or projecting cornices, should be inspected by a qualified professional.

Inspect

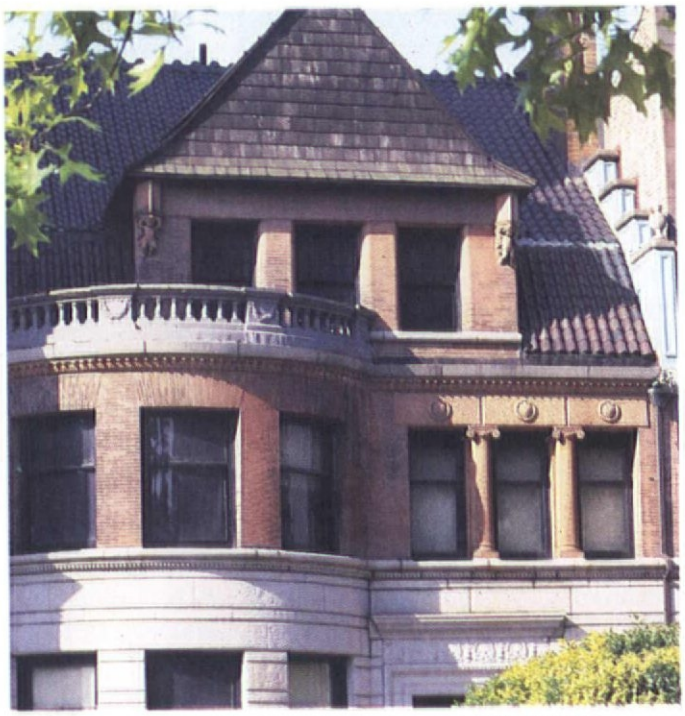
The first step is an "eyeball" inspection of the building. This inspection is usually done with binoculars



Fractures like this one are often caused by water freezing within the unit.



Hands-on inspection of terra cotta. Here, a dangerously-loose piece is discovered.



Red-brown terra cotta is an integral part of this building.

or a telephoto camera from the ground or a nearby building. Some things to look for:

- missing units
- deteriorated or missing mortar
- large cracks running through multiple units
- material failures such as spalls, parallel crazing
- presence (or absence) of water-shedding devices: flashing, gutters, downspouts
- bulges in the terra cotta, particularly at floor levels and at piers
- rust stains from failing anchors
- efflorescence from excessive moisture in the wall

The second step in the investigation involves 'hands-on' testing of the terra cotta. This testing can be very elaborate or very simple. The simplest physical test for hidden terra-cotta failure is to strike the surface of a unit with a wooden mallet. In theory, undamaged units give off a clear ringing sound, while broken units and those with internal damage give off a flat thud. These tonal qualities vary with the type of terra cotta and its method of installation. Consistent tonal quality among similar pieces must, therefore, be the guide for locating damaged units. More sophisticated test methods include installation of strain-relief gauges to measure stress, electronic monitoring of crack movements, and infrared photography.

The condition of the hanging system is usually determined by removing several damaged units so an inspection of the back-up material and anchoring system can be performed. A less disruptive method of determining the condition of the system is the use of a boroscope, a flexible fiberoptic device which, when inserted through a small hole in the terra cotta, permits the user to examine the backup.

Terra cotta ornament can be seen in many colors.

Repair Strategies

Terra-cotta restoration can be a very expensive and time-consuming process. So it's critical to determine very early in the project what goal at what cost. There are three goals in restoring terra cotta: life safety, long-term maintenance, and cosmetics.

Life Safety

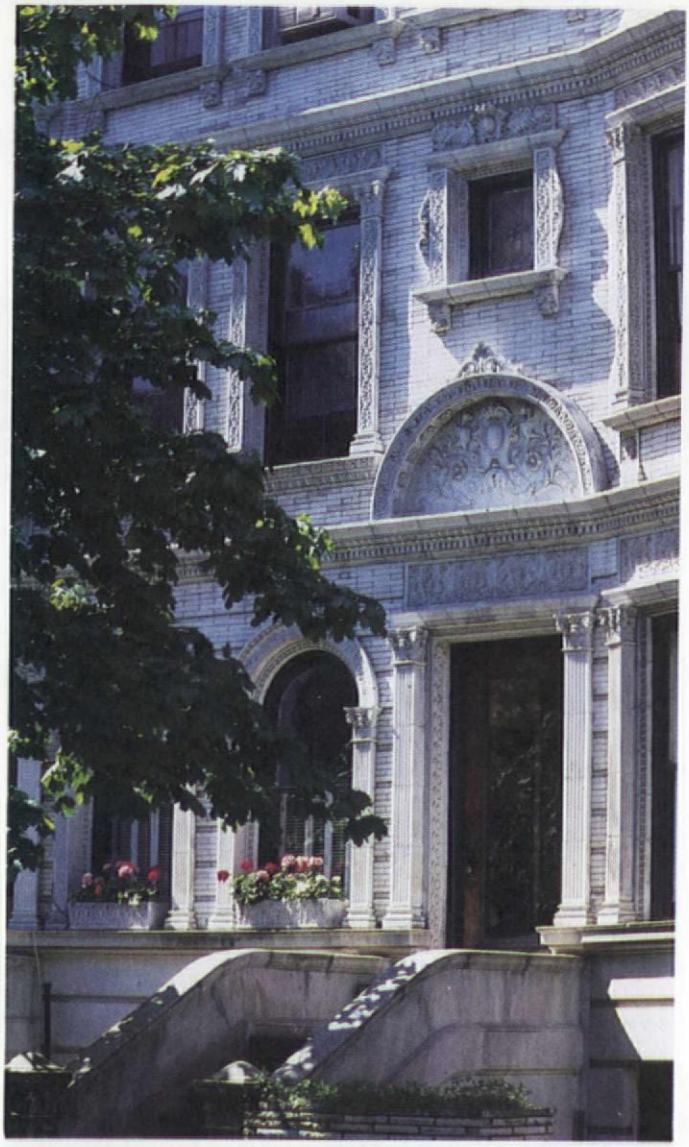
Life safety is a concern when units may fall and pose a threat to life. Short-term strategies include blocking off the sidewalk or street below, or the use of wire mesh to confine the loose element. Long-term strategies include replacing material, reanchoring existing material, or removing the damaged units and filling the opening with mortar and bricks.

Missing or damaged terra cotta can be replaced in-kind or with a substitute material. Terra cotta is still being made. Current manufacturers include:

Gladding McBean & Co., P.O. Box 97, Lincoln, Calif. 95648 (916) 645-3341.

Boston Valley Pottery, 6860 S. Abbott Road, Hamburg, N.Y. 14075. (716) 649-7490.

Studio S, 1426 Avon, Murphreesboro, Tenn. 37130. (615) 896-0789.



Top: An urban house completely ornamented in white terra cotta.
Bottom: Simply cleaning existing terra cotta can yield dramatic results.

The cost of replacement in-kind is often prohibitive. Alternative materials include stone, precast concrete, fiberglass, and glass-fiber-reinforced concrete (GFRC) *(see box)*. None of these can replicate terra cotta in performance and appearance, but most are available at lower cost and faster delivery time.

Reanchoring units requires a high degree of technical skill. Holes are drilled into the terra cotta and backup, special structural epoxy is injected under pressure, and stainless-steel rods inserted into the epoxy-filled holes. The area is then cosmetically disguised. This work is done by such firms as:

High Brooms, 50 Staniford Street, Suite 800, Boston, Mass. 02114. (617) 227-0329.

C.P.W., 5606 Rawlings Ave., South Gate, Calif. 90280. (213) 582-1065.

Western Waterproofing, 2658 W. Van Buren, Chicago, Ill. 60612. (312) 722-2800.

Removing damaged units must be done with caution. The holes left should be filled with bricks and mortar. Experienced masonry contractors are familiar with this type of work.

Long-term Maintenance

Long-term maintenance prevents the deterioration which leads to life-safety problems. The key to maintenance is preventing penetration of water *without trapping moisture inside the wall.* Water-shedding elements (gutters, flashing, drains, parapets and roofing, etc.) must be repaired and maintained in first-class condition. Missing and deteriorated mortar must be replaced, and joints in *horizontal* surfaces (sills, tops of projecting cornices, and copings) should be caulked with a polyurethane sealant.

Once maintenance is complete, the application of waterproofing coatings would add only marginally to the building's resistance. It's likely to do more harm than good.

Cosmetics

Cosmetic repair, it was once thought, couldn't cure problems — but it couldn't hurt, either. Sort of like chicken soup. Well, science now tells us that Mother was right: Chicken soup does help relieve the symptoms of a cold. And some cosmetic repairs do help *decrease* the rate of deterioration.

Spalls are not just ugly blemishes, they are also sites of water entry. Spalls and exposed broken areas of terra cotta should be treated with a breathable masonry paint such as ProSoCo's BMC if the original terra cotta had a matte finish. Simulating a high-gloss glaze is more difficult and requires application of either an epoxy-based paint

or a stain followed by an acrylic coating.

Patching involves filling voids, deep spalls, and cracks. Before patching, the damaged area is chiseled out to remove crumbling and deteriorated materials. An undercut area is exposed. If the area is more than a few cubic inches in size, holes are drilled into the backing and sides to serve as keys. Where the area is large or not flat, stainless-steel, polyester, or naval brass pins are epoxied into drilled holes to provide support for patching material.

The approach to terra cotta is a familiar one in preservation: If it ain't broke, don't fix it. This is especially true of crazing. Think of it as the building's laugh lines and wrinkles, and learn to enjoy them.

Cleaning

Cleaning may visually enhance a building by uncovering fine details lost under years of dirt. It may reveal previously unknown colors or materials, and help in matching mortar, bricks, and replacement units. There are three ways to clean a masonry surface:

(1) Mechanically: Controlled use of high pressure water. (Sand- or grit-blasting results in damage to the terra cotta and mortar, and is not recommended.)

(2) Plain water: Steam cleaning and sprinkler hoses are used to soften the dirt, which is then either scrubbed or flushed away. This is appropriate only for watertight and mildly dirty buildings.

(3) Chemical cleaning: Proprietary formulations are applied to the wall in proper dilutions, allowed an appropriate dwell time, and then thoroughly neutralized and rinsed. These solutions, if mishandled, can do extensive damage to surrounding building materials and plantings. Only licensed contractors should be employed. Solutions of hydrofluoric acid (nicknamed 'Heidi') mixed by sidewalk chemists do not have the inhibitors and surfactants needed to prevent damage.

Regardless of the method chosen, damage will always occur if the cleaner tries to make the terra cotta look 'as good as new'. A reasonable goal is to aim for 85% clean. Most of the damage associated with cleaning – bleaching (burning) of the masonry, etching of glazes, dissolution of colors, etc. – occurs while removing the last 15% of dirt.

Susan Tindall is president of Historic Restoration Services, Ltd. (HRS), a Chicago-based consulting firm. HRS specializes in inspection, preparation of specifications, and restoration management of historic masonry structures of all sizes. Among their recent projects were H.H. Richardson's Glessner House and the Wrigley building, both in Chicago. Susan has previously owned and operated a terra-cotta manufacturing company.

Other Replacement Options

Replacement in kind is often prohibitive. Other materials, although not cheap, may be more affordable, especially if they save in labor costs. None of the following materials can exactly duplicate terra cotta in performance and appearance, but some are available at lower cost, and all have a faster delivery time than the real thing.

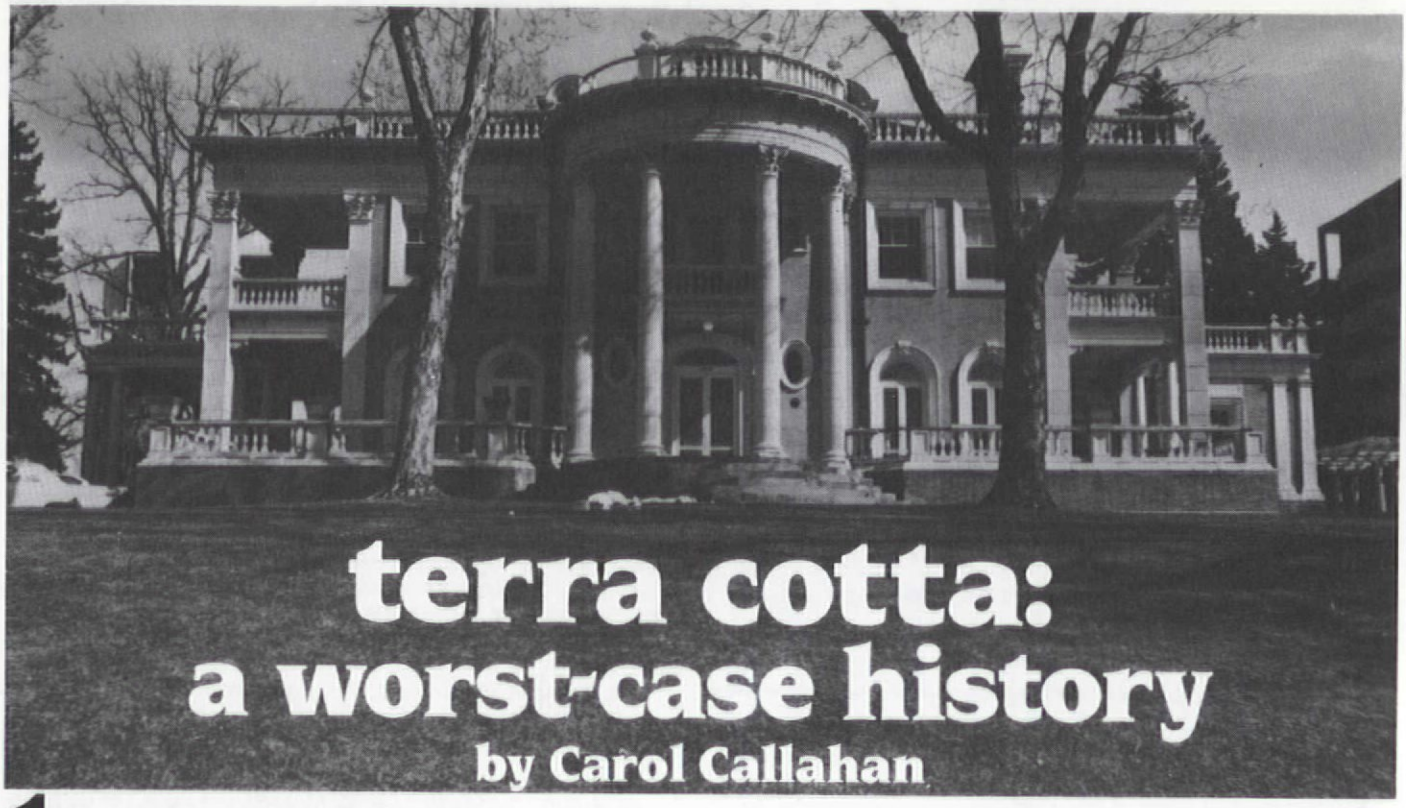
Stone: Virtually any detail, size, or shape available in terra cotta can be carved in stone. (After all, terra cotta was often used to simulate stone.) Natural stone is extremely durable and aesthetically appropriate. The drawback is its cost: Complex stone carving is a labor-intensive endeavor. Stone is also heavier than terra cotta, so anchoring is trickier.

Fiberglass: Fiberglass/resin castings taken from existing terra-cotta ornament produce accurate replacement pieces. Fiberglass replacement pieces are *relatively* inexpensive. Fiberglass weighs less than terra cotta, so requires simpler anchoring techniques. Fiberglass has some serious disadvantages, however. It's difficult to match the color and texture of the original terra cotta, and fiberglass is not as durable as other materials. Unlike terra cotta, it must be kept painted to avoid UV and weathering deterioration. In many municipalities, this use of fiberglass violates fire codes, and so cannot be considered.

Cast Concrete: Glass-fiber-reinforced concrete (GFRC) castings may be appropriate for replacing damaged or missing terra-cotta units. Castings can be made hollow so that weight is approximately the same as new terra cotta. It's difficult to match the original color and texture of terra cotta, however, and the concrete is more susceptible to weathering than glazed architectural terra cotta.

Micro-Cotta™: Micro-Cotta™ is a recently-introduced alternative to new terra cotta. Micro-Cotta™ is a lightweight, polymer-based, composite concrete material that can be cast to match existing ornament. Micro-Cotta™ is cost-competitive with new terra cotta, and its lighter weight (70 lbs. per solid cubic foot) reduces labor costs. It's available in many finishes that closely duplicate original terra cotta. For more information write: *Simplex Products Division, P.O. Box 10, Adrian, Mich. 49221. (517) 263-8881.*

Installation of new terra cotta. Note complex anchoring system.



terra cotta: a worst-case history

by Carol Callahan

The Grant-Humphreys Mansion in Denver, Colorado, had long held the dubious honor of exemplary worst-case terra cotta deterioration in the country. As such, pictures of its crumbling ornament were featured in the National Park Service's *Preservation Brief #7: The Preservation of Historic Glazed Architectural Terra Cotta.* The mansion's peach-colored brick exterior is liberally trimmed with white terra-cotta ornamentation around doors and windows. Porches, balconies, a *porte cochere*, and the main semi-circular portico are supported by terra-cotta columns and rimmed by row upon row of terra-cotta balusters.

In 1979, Federal and corporate grant money was solicited to provide funds to replace damaged, cracked, and missing exterior terra cotta. To avoid future deterioration problems, it was necessary to understand the material, and analyze the causes of its original breakdown so these flaws could be corrected.

The Plan

At the time this restoration was undertaken, no project of this magnitude involving terra-cotta replacement had been carried out in the United States. It was not known if the design solutions decided upon by the State Historic Preservation Office and the architects would be successful, and therefore, at a total cost of over $250,000, the project was an important test case for building technologists.

The first step was selecting a replacement material. Of the alternatives available (precast concrete, fiberglass, stone, and new terra cotta), none had been well tested and all had drawbacks. New terra cotta is machine-made rather than handmade, as the original, and lacks the rich, mottled appearance of old terra cotta. New terra cotta is not as dense and glazes tend to be thinner, more brittle, and therefore less durable than those of old terra cotta. At the time of this project, the only source for recasting terra cotta in the country was the Gladding McBean Company of Lincoln, California.

It was decided that replacement of damaged terra cotta with newly-cast matching terra cotta was the best alternative available, albeit an expensive one. Replacement in kind seemed the most visually compatible solution, as much of the mansion's terra cotta was

Terra-cotta restoration underway at the Grant-Humphreys Mansion.

mounted at ground level. It was also preferable to recast in new terra cotta so that as much *original* material as possible could be reused.

The Problems

The architects and the State Historic Preservation Office determined that the design details of the original terra cotta on the Grant-Humpreys Mansion were largely responsible for its deterioration.

Wherever terra cotta was placed in full exposure to the elements, its deterioration took place in direct proportion to the extent of its exposure. Wherever terra cotta was applied against the body of the mansion, deterioration did not occur. These areas were protected from severe weather by the overhanging cornices and balconies, and buffered from drastic temperature fluctuation by the warm house wall against which they were mounted.

Colorado's winter weather is by far the most damaging element to buildings in this region. Within hours, temperatures can fluctuate from below freezing to sunlight temperatures as high as 80 degrees, creating great expansion and contraction in building materials. Inadequate expansion joints along vast lengths of handrailing had allowed the great stresses of expansion and contraction to crack the terra cotta. In effect, the material created its own expansion joints to accommodate Denver's severe freeze-thaw problem.

Once cracks appeared, the dry internal system was jeopardized. Water was able to enter the hollow terra-cotta body, which was mounted on iron posts. Inside the terra cotta, water froze and enlarged cracks and pores, and then melted, rusting the iron posts inside. Rust "grew" as it formed, staining the terra cotta and pushing it off its mounting. Decades without maintenance had allowed damage to accelerate, and whole sections of terra cotta were completely broken and missing. Damage had even travelled into more substantial elements such as the column bases.

All of these design-related problems were compounded by the fact that the mansion had not been maintained for at least forty years. No repointing, caulking, or replacement of missing pieces had been done. Cracks in the terra cotta had become gaping holes until entire pieces broke away, allowing even more severe exposure to weathering.

The Solutions

The architects made alterations in design to compensate for some of the flaws in the original detailing. Expansion joints were added; every 20 feet, expansion joints were filled with an acrylic-latex caulk to prevent the initial cracking which had begun the deterioration process. In repointing, it is crucial to use a mortar of less compression strength than the terra cotta, so that *it*, rather than the terra-cotta units, would break down under stress. It is not advisable to fill all expansion joints with caulk; that would impede the outward migration of moisture through the masonry joints.

New terra cotta was to be mounted on stainless-steel rods so that if moisture did enter, cracking and staining caused by rust buildup inside the terra cotta would be reduced or eliminated.

Application

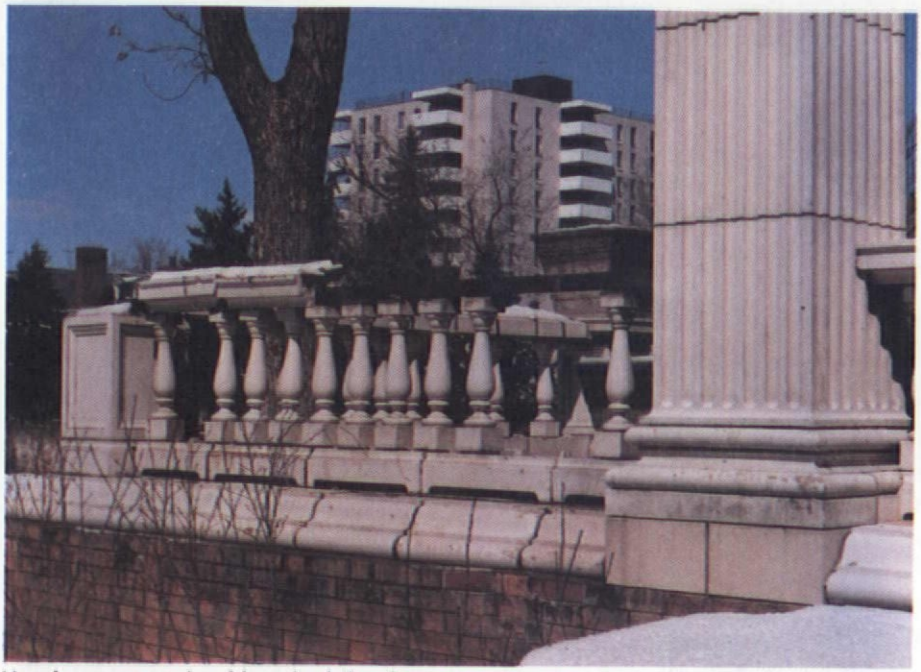
As with any restoration project, there are always unforeseen complications, regardless of careful preparation and research. This project was no exception.

Because of the complexity of interlocking units making up terra-cotta ornament, it was necessary to remove all of the original material and then reconstruct it from the anchoring system upward. The contractors proceeded to dismantle the terra cotta, giving the mansion a skeletal appearance.

The plans called for the application of all newly-cast terra cotta on the first floor, so that it would not make the original terra cotta look dingy

In these photos, we see the new terra-cotta balustrades that adorn the mansion's first- and second-floor porches. The

terra cotta that could be salvaged is in storage, awaiting installation on the third floor.



Here's an example of how bad the damage really was. Many of the balustrades had virtually disintegrated.

by contrast. The surface of the new terra cotta wasn't as smooth as the old, and mixing them would only make the replacement pieces rough, clumsy, and obvious. Intact, original terra cotta was removed for replacement on second- and third-storey balustrades. Most onlookers would view them only from the ground, and from this vantage point they matched the new castings on the first floor.

As work progressed, we were often amazed that parts of the building stood at all. While dismantling the horizontal steel support beams of the *porte cochere* roof (also a balcony for the second floor above), the contractors found it supported where it joined the house by a scant 6" terra-cotta ledge forming the top of a column capital. This frightening lack of structural support was corrected by anchoring these roof beams 12" into the supporting house wall, rather than allowing them to rest on the ornament.

Forty-two-foot-high columns were found to have no anchoring at all. They were held in place by mortar, the weight and stability of the balcony they supported, and the house wall to which they were indirectly attached. Dismantling the columns would have been a nightmare because they supported balconies. The columns were stable and presented no structural threat to the building, and no alterations were made.

The Project Today

After seven years, the terra-cotta replacement on the Grant-Humpreys Mansion is about 65% complete. The immense cost of this project, with cost add-ons due to unforeseen complications, and a sluggish Denver economy have all hindered its completion. The third-floor balustrades were removed and stored in 1983 and have not yet been replaced on the exterior. All terra cotta has been completely replaced and repointed on the first and second floors.

It appears that the design alterations made to compensate for original flaws have been successful in preventing the recurrence of deterioration. The only weathering visible three years after completion appears to be related to the quality of replacement terra cotta. The clay may be less dense and the glaze less thick than the original, and therefore less capable of withstanding weathering.

Maintenance is the key to avoiding recurring structural deterioration in any building. With proper attention, the replaced terra cotta on the Grant-Humphreys Mansion will continue to last.

Carol Callahan is an adjunct professor at the University of Colorado. She also spent three years as Curator of the Grant-Humphreys Mansion, during which time much of the terra-cotta restoration took place.

A completed first-floor balustrade. Only time will tell if the design solutions are successful.

GOOD BOOKS

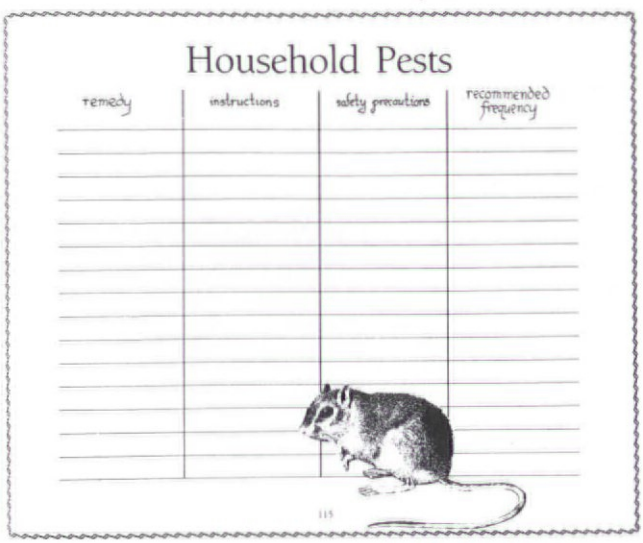
American Ice Boxes, by Joseph C. Jones, Jr. *Jobeco Books, Box 3323, Humble, TX 77347-3323. (713) 358-2791. $7.95 ppd.*

For those interested in the details of kitchen history, or nostalgic for the days of the "ice man," this book explains the evolution of ice boxes from the mid-1800s to the early 20th century. It also explains how to collect and restore old ice boxes. The numerous illustrations include both old advertisements and current photos.

The Book of Our House, by David Ballantine and Sylvia Weinberg. *Overlook Press, Lewis Hollow Rd., Woodstock, NY 12498. (914) 679-6838. $19.40 ppd.*

For compulsive note-takers and house lovers: 236 pages of forms, where you can organize every detail about your house, from practical items like warranty and model numbers on your appliances and the phone numbers of good craftspeople, to romantic things like the history of the house, its residents, and their pets.

We see two good reasons for assembling such a wealth of information in one place. For one thing, it's a nice way to keep track of important house-related facts, and for another, can you imagine how thrilled some future owner will be to have a book describing the house in such detail?



From The Book of Our House: *a page for listing household pests and their remedies.*

From America's Architectural Roots: *a Chippewa house, made of birch-bark mats sewn with spruce roots and arranged over a wigwam frame.*

Bulletin of American Garden History. *PO Box 397A, Planetarium Station, New York, NY 10024. Quarterly; $7 per year.*

Editor Ellen R. Samuels started the publication about a year ago. It's currently an eight-page newsletter; but we're told an expanded edition is in the works, and you never know what can happen to those eight-page newsletters....

Upcoming issues will include features on garden history – a landmark mission revival garden in California, Dutch-era gardens in New York State, antique fruit trees – plus reprints of important, out-of-print information in the field. In every issue are book reviews, exhibition and tour announcements, plus bibliographies of recent articles.

America's Architectural Roots: Ethnic Groups that Built America, edited by Dell Upton. *193 pp. The Preservation Press, National Trust for Historic Preservation, 1785 Massachusetts Ave., NW, Washington, DC 20036. (202) 673-4058. $12.95 ppd.*

The book covers just 22 of the ethnic groups that built America; there are at least 100, as the introduction explains. Native Americans, pre-Revolutionary (English, Dutch, German, French, etc.) and 19th-century arrivals (Chinese, Danes, Ukrainians, Swedes, etc.) are all included.

Vernacular architecture experts wrote each of the essays, detailing the roots and development of every group's unique architecture: how immigrants adapted building methods to American conditions (i.e., Norwegians switched from sod to wood-shingle roofing as they grew accustomed to America's abundance of wood), typical building types and techniques, settlement patterns, and extent of settlement. Of particular interest are the discussions of lasting influences on American architecture: Where would we be without the shotgun house (Afro-American, via the West Indies), the adobe brick (Southwestern Hispanic), or the sauna (Finnish)?

The appendices provide extensive lists of further reading and organizations, libraries, and museums associated with each ethnic group.

RESTORER'S NOTEBOOK

Instant Patina

Looking for the beauty and patina of 200-year-old, heart-pine floors, but can't justify the cost of using reclaimed, resawn, 200-year-old lumber? I've discovered the perfect compromise, using readily-available lumber and materials.

For that worn, distressed look, I use #2, yellow-pine, tongue-and-groove flooring, apply two heavy coats of Minwax cherry stain, and top with 2-to-4 coats of satin polyurethane. The soft pine dents easily, so it can be distressed prior to finishing by light sand-blasting (very low pressure), or allowed to become distressed-looking under foot traffic (my wife's high heels accomplished this on our floors in about six months).

If you want the patina without the worn look, use a harder wood like clear spruce or oak.

– Richard Schreck
Hanover, Virg.

A Little White Lye

The Restorer's Notebook item "Stripping Tip," in the January/February 1987 OHJ, caught my eye because the method described is rather messy and ineffective. A much better and cleaner method is to use a solution of lye.

Lye is available in most hardware stores in 8-ounce containers. To use, make a solution of 4 ounces of lye in 2 gallons of cold water (use a plastic bucket). Stir the solution thoroughly. Put your painted metal hardware in the solution and let stand overnight. The next day, remove the hardware from the solution and rinse with cold water. Brush stubborn areas with an old toothbrush to remove residue, and wipe dry. Finally, the hardware should be buffed and sprayed with a lacquer.

Caution: Lye is very caustic, so be sure not to let the solution come in contact with your eyes or skin.

– Peter F. Von Dreele
Oak Park, Ill.

Mantel Cleaner

My problem: coffee-cup rings on the top of a marble mantel. I couldn't find a place to buy marble-cleaning materials, so I experimented with stuff I had in the house. This little concoction works: 20% hydrogen peroxide mixed into whiting (the powdered chalk used by dressmakers). I made a wet poultice of these, smeared it thickly on the stains, and let it sit until it dried. When I swept away the powder, all stains were either gone or considerably lightened. I've also used talcum powder as the absorbent.

– Cynthia Torzinski
Rochester, N.Y.

[For coffee and other organic stains, readers might also try full-strength household ammonia in the poultice. The absorbent can be anything clean and white, even bunched-up tissues. Another method: Try flooding the surface with household bleach (right out of the bottle) to remove stains without using a poultice. Just don't mix bleach and ammonia. – ed.]

TIPS TO SHARE? Do you have any hints or short cuts that might help other old-house owners? We'll pay $25 for any how-to items used in this "Restorer's Notebook" column. Write to Notebook Editor, The Old-House Journal, 69A Seventh Avenue, Brooklyn, N.Y. 11217.

Shellac Miracle

I know you've covered this before, but it bears repeating: The dark, gummy finish on old woodwork may be shellac, which *comes right off if you scrub it with denatured alcohol* (often called "shellac solvent").

Last weekend I was visiting a fellow restorer who was painstakingly stripping old finish off woodwork with a chemical stripper. What a mess. I had a hunch he wasn't dealing with varnish. I went home, got the alcohol, and performed what must have seemed like a miracle. "Shellac," I said. "Comes right off on a rag." Needless to say, the guy feels indebted to me for life.

– Greg Heineman
Nashua, N.H.

Hiding Imperfections

After priming new drywall areas, and before applying the finish coat to interior drywall and plaster walls, I mix two gallons of latex paint with approximately one gallon of joint compound to form a very stiff "paint." I apply this mix to the walls with a medium-to-coarse-nap roller. This concoction covers minor blemishes, wall indentations, patch and joint "feathers," and other surface irregularities. After this dries, I apply a final coat of latex paint.

– Richard Schreck
Hanover, Virg.

Say Cheese

After predrilling a hole for screws (smaller than the thread, of course), press into the hole a small crumb of the wax that wraps either Edam or Gouda cheese. I always keep a ball of this red wax in my toolbox. You'll find the screw will turn easily, and will not corrode.

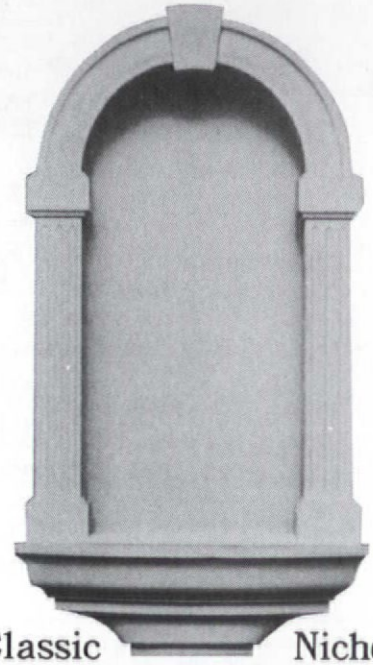
– Raymond E. Bass
Ben Avon, Penn.

RESTORATION PRODUCTS

REVIEWED BY EVE KAHN

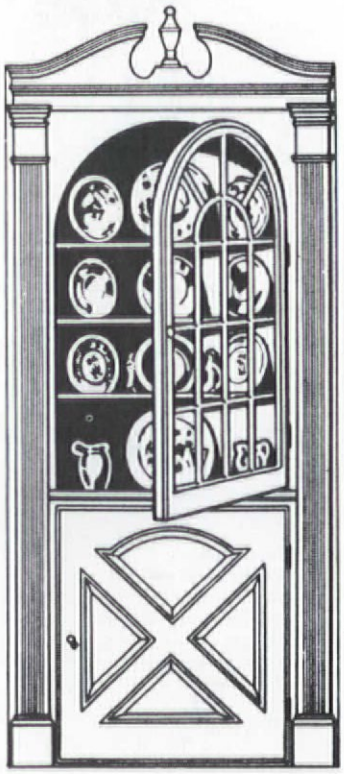
Victorian Hiking Staff

If you've ever wanted to hike through town or country in 19th-century high style, the Poestenkill Hiking Staff Manufacturing Company makes reproductions of Victorian hiking staffs. There are four styles available; all have American ash shafts and either walnut, sugar maple, black cherry, or tulip finials. Tips are made of sturdy cast iron. Prices are $36.50 to $39.50 plus $3 postage. The free brochure comes with a rather unusual bonus: an astrological analysis of which staff – the Pathfinder, Scout, Patroon, or Forester – suits which kinds of personalities. Poestenkill Hiking Staff Mfg. Co., PO Box 196-J, Dept. OHJ, Poestenkill, NY 12140. (518) 279-3011.



Classic Niches

Finally, somebody remembered how wonderful wall niches are for holding vases or sculpture. For $49 to $123, you have a choice of five polyurethane models, which range in design from simple classical to elaborate Georgian. The $1 brochure also describes the company's line of moulding, crown moulding, and ceiling medallions, also made of polyurethane. S. Wolf (division of Janovic/Plaza), 1150 3rd Ave., Dept. OHJ, New York, NY 10021. (212) 517-7000.

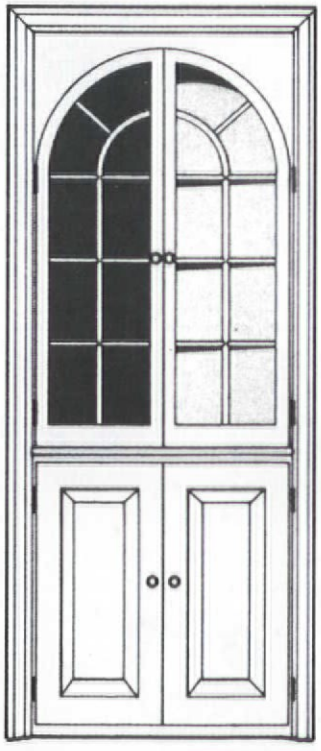


Corner Cabinets

We've found an inexpensive alternative to custom-made corner cabinets: Outer Banks' cabinets cost between $199 and $490, less for models in semi-assembled kit form. Some of the company's nine styles are museum reproductions, others are interpretations, but all have colonial styling. A brochure is 50¢. Outer Banks Pine Products, Box 9003, Dept. OHJ, Lester, PA 19113. (215) 534-1234.

Victorian Lightning Rods

With these lightning rods, your house can be Victorian all the way to the tip of its tower or cupola. Victorian Reproduction Enterprises offers two models: one comes with a weathervane (you get a choice of pig, rooster, cow, or prancing horse; about $162) and one does not (about $70). Both are made of copper and aluminum with iron roof mounts. Glass ornamental balls come in blue, red, green, white, or clear. Custom orders are welcome. Literature is free; the company also sells Victorian reproduction lighting (catalog, $4), hardware, wooden fretwork, and furniture (catalog, $3). Vict. Reproduction Enterprises, 1601 Park Ave. S., Dept. OHJ, Minneapolis, MN 55404. (612) 338-3636.



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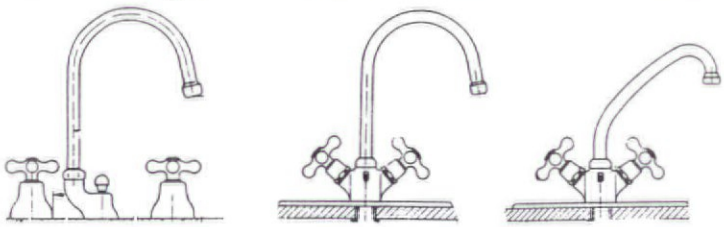

G1 Solid brass mixer set w/gooseneck **239.00**

G1C Chrome mixer set **169.00**

G-2 Solid brass mixer set w/cover plate & hose sprayer **229.00**

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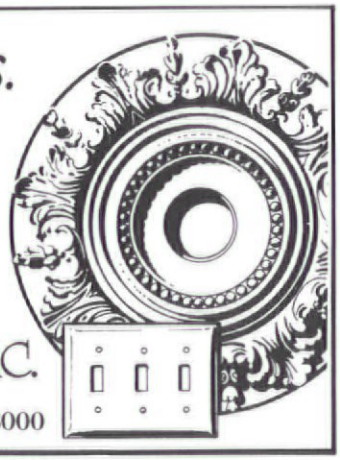

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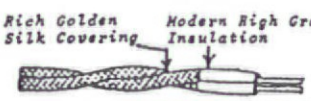

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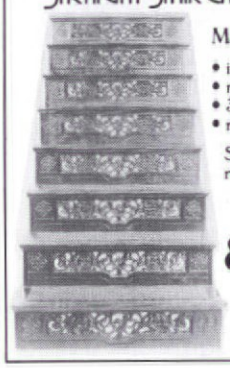

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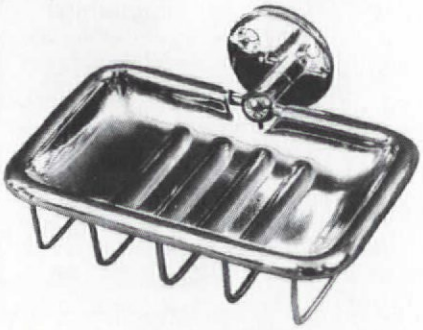
A sampling of the company's offerings: speckle-finish and iron cookware; hand-operated coffee and meat grinders; kerosene-powered refrigerators and parts; irons that are really made of iron; non-electric fruit peelers and pitters; oil lamps and lamp parts; woodstove accessories like pipe dampers, grate shakers, and coal hods.

My favorites, both shown above, are the two-tub clothes rinser (what would an old-fashioned laundry room be without it?) and the one-leg milking stool (you strap it to your back, so your hands are free as you travel from cow to cow). Lehman Hardware & Appliances, 4779 Kidron Rd., PO Box 41, Dept. OHJ, Kidron, OH 44636. (216) 857-5441.

Wall-Mount Soap Dish

By mounting faucets and soap dishes on the wall, you can give even a new sink a period look (see the Metzgers' kitchen on page 35). This brass soap dish is meant for boats, but we think it's appropriate for a '20s- or '30s-style kitchen. It comes in two pieces; the tray is removable for easy cleaning. In brass the unit is $12.50; chrome, $16. The company has distributors around the U.S. who send out free catalogs of marine hardware and fittings. A&B Industries, 415 Tamal Plaza, Dept. OHJ, Corte Madera, CA 94925. (415) 924-1300.

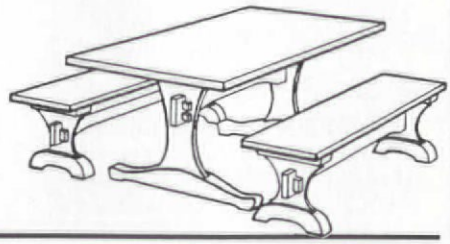


Racks & Tools

Stone County Ironworks makes many handsome products, in particular pot racks suitable for pre-1850 kitchens. Also appealing are the andirons and fireplace tools capped by wrought-iron rams' heads. Prices for racks are $36 to $96; ram's-head andirons are $275, and ram's-head tools start at $42. A brochure is $1. Stone County Ironworks, Rt. 73, Box 427, Dept. OHJ, Mountain View, AR 72560. (501) 269-8108.

Twenties Table Plan

What impressed us about this trestle-table plan, in addition to its handsome design and clear instructions, was how much the final product looks like the breakfast nooks of the '20s and '30s [*see OHJ March/April '87, page 54*]. Old World Wood Plans sells the plans for this table (46x72, 30 in. high) and benches (18 in. high, 18 in. wide, 66 in. long) for $8; other plans include a roll-top desk ($10), tea or herb cabinet ($12), and chest ($8). (Some woodworking experience and machinery is necessary for assembly.) A brochure is free if you send an SASE. Old World Wood Plans, Rt. 2, Box 248D, Dept. OHJ, Sparta, TN 38583. (615) 528-1643.



Copper Kitchen Sink

S. Chris Rheinschild of Antique Baths & Kitchens found the original of this reproduction kitchen sink in a wrecking yard in Los Angeles. He re-created it faithfully except for the material, German silver — that copper-and-nickel alloy is no longer available. Though Chris opted instead for heavy-gauge copper (48-oz. on the bottom, 32-oz. for the sides), his "old-is-better" spirit remains undaunted: "If I ever find German silver, I'll make sinks out of it."

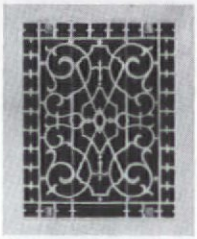
Copper, though not perfectly historical, does have its advantages; for one thing, Chris leaves it unlacquered, which means you can polish it as often as you like without wearing out the finish. Nor does Chris cut holes for faucets, which means you can install old-fashioned wall- or counter-mounted units.

The sink comes in two sizes: 20x32 ($300) and 22x32 ($305). Other sizes are available, and their prices are basically proportional to their sizes. Chris can also do custom reproductions of other sink styles, such as copper double sinks (about $900).

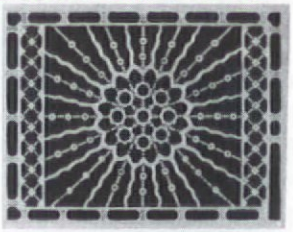
His $1 catalog depicts the bathroom and kitchen fixtures he distributes, such as pedestal sinks, faucets and tub fittings, china bidets, and "water closets," along with items he makes in his one-man shop: wooden medicine cabinets, Victorian drinking faucets, and high- and low-tank toilets. Antique Baths & Kitchens, 2220 Carlton Way, Dept. OHJ, Santa Barbara, CA 93109. (805) 962-8598.

KITCHENS

Victorian Grates



There's a grate here to match almost any Victorian decor, such as early Colonial Revival (left), Eastlake (bottom), or Anglo-Japanese (below). A-Ball Plumbing Supply offers eight grates, priced from $26 to $48 and in sizes 7-1/2x9-1/2 to 16x16. The fourth edition of the company's free catalog — full of all kinds of bathroom fixtures, accessories, and plumbing parts — has just been published. A-Ball Plumbing Supply, 1703 W. Burnside St., Dept. OHJ, Portland, OR 97209. (503) 228-0026.



Adaptable Tile

Selene Seltzer has been studying and re-creating historical tiles for seven years now, but she says she's never bored: "There's always a new color to create, or a variation on a pattern to make."

Her $3 catalog shows some of her stock work, including Art Nouveau, Art Deco, Arts & Crafts, and William Morris tiles. Many tiles combine into larger motifs or murals. Custom work is often based on stock items: "People say, 'that's nice but can you do...' in another color or motif. I like it; if I did the same tile 50,000 times, I'd go crazy." Designs in Tile, Box 4983, Dept. OHJ, Foster City, CA 94404. (415) 571-7122.

Custom Ironwork

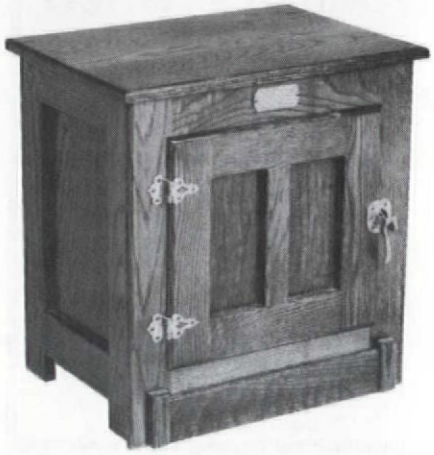
Edwin Thalmann trained as a restoration craftsman in Switzerland, where he worked on buildings up to 600 years old. After emigrating to Canada in 1953, he had no trouble adapting his skills to much younger structures: "Tools and workmanship, until the late 19th century, didn't change that much. A tool that's 500 years old still works."

For kitchens, his wrought-iron reproductions include fireplace tools and cooking utensils. All are custom, based on drawings, photographs, or the customer's fancy: "I adapt my products to the needs of the people, I don't impose my own preferences." Fireplace pokers begin at $40, andirons run $120 to $400. Amber Forge, Box 785, Dept. OHJ, Niagara-on-the-Lake, Ontario L0S 1J0 Canada. (416) 468-7816.

Ice-Box Substitutes

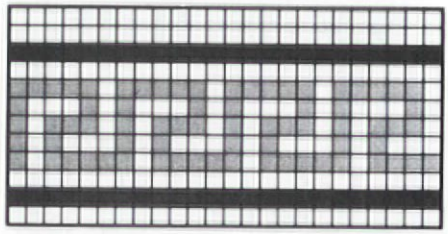
Old ice boxes are not easy to come by. Until recently most collectors weren't interested in old appliances, which means that homeowners happily tossed them out as bigger and better replacements came along.

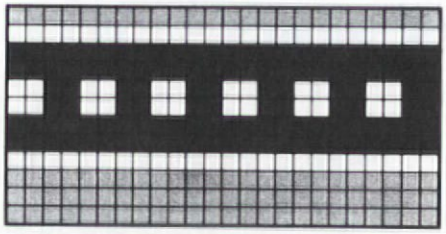
We offer two substitutes for old ice boxes. Both consist of plans for reproducing antique ice boxes, and both, when complete, make charming storage cabinets in an old-fashioned kitchen.

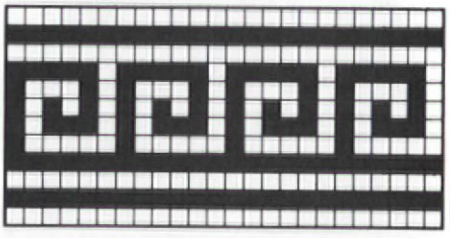


Woodworker's Supply sells plans and hardware for the small, one-door model shown at left. The hardware ($29 ppd., plans included) consists of two hinges, one catch, and a Coca Cola bottle opener. (If you prefer other beverages, Lehman Hardware, described on page 62, sells openers marked Pepsi, Dr. Pepper, and 7-Up for $4.95 ppd.) A catalog of the company's entire line of woodworking machinery, tools, and finishes is free; a two-year subscription costs $2. Woodworker's Supply Inc., 5604 Alameda N.E., Dept. OHJ, Albuquerque, NM 87113. (800) 645-9292.

Hammermark Associates sells plans ($11 ppd.) and hardware ($71.50 ppd.) for the three-door ice box below. A catalog of the company's 25 reproduction-furniture plans (among them country hutches, dry sinks, corner cabinets, and desks, plus a handsome barnlike garage) is $1, refundable. Hammermark Assocs., 10 Jericho Turnpike, Dept. OHJ, Floral Park, NY 11001. (516) 352-5198.





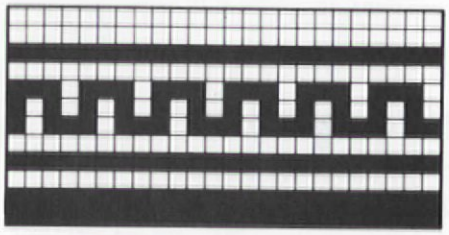


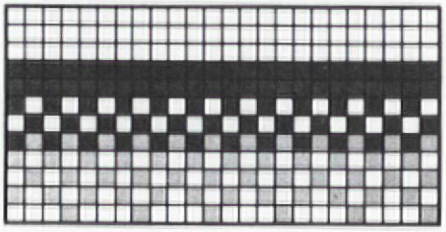
Tile Patterns

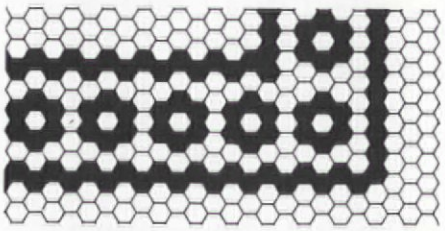
You know those charming patterns of colored and white tiles that were used in so many old-house baths, kitchens, and foyers? Well, the hexagonal tiles are still readily available; the difficult part is creating the quaint arrangements, without spending a week on your knees placing individual tiles.

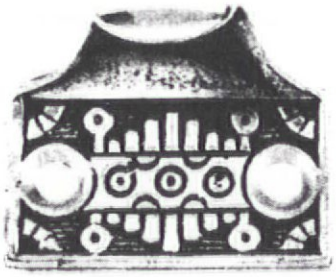
Briare, a French company, sells sheets of pre-arranged hexagonal tiles, mounted on either paper or mesh; you can install them just as you would solid-color sheets of tile. The company also offers border designs. In all Briare makes some 300 patterns, ranging in price from $7.95 to $82 per sq.ft. The company has dealers around the country, who provide free color brochures. The Briare Co., 51 Tec St., Dept. OHJ, Hicksville, NY 11801. (516) 935-0700.

American Olean Tile, a major manufacturer, also offers old-fashioned tile arrangements. All work is custom, adapted from the company's numerous stock designs. Prices depend on the complexity of the pattern, the type and quantity of colored tiles needed, and the number of tiles that must be cut to create your individual design. The tiles, and a color brochure describing them, can be ordered only through architects, designers, and tile contractors. American Olean Tile Co., Design Dept., S. Clark St., Dept. OHJ, Olean, NY 14760. (716) 372-4300.









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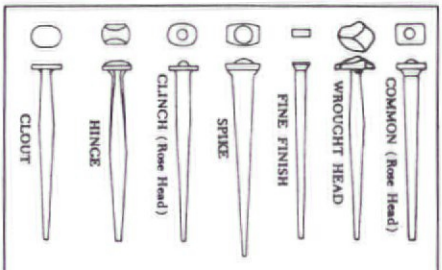

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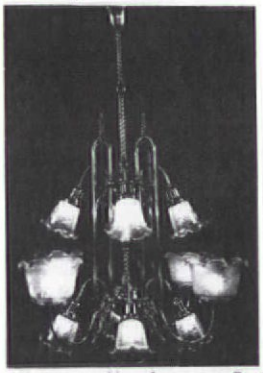

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MCCOLL, SC — Intricately fashioned beadboard ceilings, detailed crown moulding, ceiling medallions, orig. lighting fixtures are a few of features in 1898 French Second Empire home. 10 rooms, 3 baths, exc. cond. & ready for renovation. $43,000. Alta Gibson, ERA Hasty Realty, (919) 276-8680 or 276-1188 eves.

CHESTER, SC — 2-storey frame house w/ 5 BR, 2 baths, formal LR & DR, family room, eat-in kitchen, large front porch, screened side porch, beautiful mantels & woodwork, detached garage. Pecan, magnolia trees. Walking distance of town. $45,000. (803) 385-2715.

HOPEDALE, OH — 19 mi. Steubenville, 1 hr. Pittsburgh. Lovely hist. High-Vict. house on 1+ acre, barn in rear. 11 rooms, built 1829, exc. cond.; LR, DR, family, library, large country kitchen, 5 BR, porches; 3,700 sq.ft. Furnished w/ many antiques. S. Hart, 10 Ballingswood Rd., Atlantic Highlands, NJ 07716. (201) 291-4903.

PLATTSBURGH, NY — Abandoned farm, 60 acres, no buildings; half meadow, half woods. $18,000. Glynn, 278 Sterling Pl., Brooklyn, NY 11238. (718) 638-5739.

CAMBRIDGE SPRINGS, PA — Northwestern Penn. Brick Federal; c. 1830, 20 acres. Center hall, 4-5 BR, LR, parlor, DR, large country kitchen, family room, 1-1/2 bath, 2 working FP. 120-x-60-x-60-ft. barn, corn crib. Exc. B&B or cottage industry. $92,500. (814) 398-8485.

EARLVILLE, NY — 6 mi. to Hamilton. Greek Revival. Partially restored, early 19th c., center hall, brick, 2.56 acres overlooking town. 14 rooms, 6 FP (one w/ beehive oven), wideboard flrs., orig. woodwork & windows (much old glass). Main portion of house completely re-wired, modern oil furnace w/ new coal/wood add-on. New well. Many other great features. $93,000. (315) 691-3932 or 691-5462.

FARMINGTON, UT — National Reg., 20 mins. downtown Salt Lake City. Hand-grained woodwork, adobe walls, plank flrs., 4 BR, 2 bath. Served as hotel in 19th c. New kitchen, 3,098 sq.ft. $159,000. Chas. B. Clark, (801) 451-2521 or Pro Brokers, (801) 292-2100.

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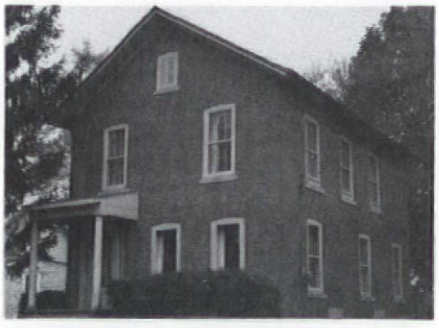
CLAYTON, NY — St. Lawrence River 1000 Islands vacation area. 1815 French-style limestone house w/ 2nd-flr. gallery; 2-storey, 4-room wood addition (1860). 5 BR, 2 full baths, wide floorboards, 2 stairways. Brochure. Greystone, RD 1, Box 341-A, Clayton, NY 13624.

HUDSON VALLEY, NY — Village Victorian in hist. Mills Mansion area, surrounded by state park & golf course. Less than 2 hrs. to NYC. Meticulously restored, 3 BR, FP, family room, fenced triple lot, large brick patio, 2 porches, orig. hardware, moulding, plaster, parquet flr. $145,000. (202) 265-7055.

PRATTSBURG, NY — Finger Lakes. Renovated 1840s Greek Revival, 3000 sq.ft., 5+ BR, 2 bath, FP, woodstoves, central heating. 2 barns, ponds, apt., organic garden; fruit, nut, & sugar maple trees. 90 acres tillable, 167 surveyed acres, county road, good school. $79,500 OMC. 2729 Fulton St., Berkeley, CA 94705. (415) 841-5470.

STONEHAM, MA — Professional restoration to period detail of c. 1810 saltbox listed in National Reg. 3 BR, 2 bath, FP in keeping room. Orig. plaster, wide pine flrs., wainscotting. New plumbing, heating, wiring, insulation. Quiet 10,000-sq.ft. lot w/ trees. 15 min. to Boston. $240,000. (617) 249-4643.

CULLODEN, GA — Lovely colonial, built late 1800s. 2 BR, study, hall, bath upstairs; beautiful staircase, entrance, reception room, LR, DR w/ sliding doors. 2 stained-glass windows on upper level. 3 BR, bath downstairs w/ large kitchen, pantry, laundry room. Large front porch, shade trees, pecan & fruit trees, beautiful yard, 4 acres. Small town 70 mi. south of Atlanta, 30 mi. west of Macon. 17 mi. to I 475. $65,000. (912) 885-2575 after 5:30 p.m. or weekends.



KIPTON, OH — 1864 brick Vict. in small, hist. village. Major restoration done, National Reg. qualified, 2 BR; walnut, oak, birch woodwork & flrs.; gas heat, city water. 1 hr. Cleveland, 15 min. Oberlin (College). Full bsmt. $46,900. Paul Marshall, Lehman Johnson Realty, (800) 826-4046 or owner, (216) 775-7327 eves.

LIVERMORE FALLS, ME — 1820 farmhouse, 8 rooms, slate sink, fieldstone FP, handhewn beams, natural woodwork. Needs work. 2-car garage, 122 acres, woods, fruit trees. $90,000. (207) 897-3148.

SOUTHERN IL — Poor health forces sale of charming 9-room, 2-storey house w/ 2 baths, beautiful stairway, nice 1.3-acre lot w/ big trees. Quaint village, mild winters. $27,000. Ken or Marilyn Glore, RR #1, Box 6B, Dongola, IL 62926.

OLYMPIA, WA — Restored turn-of-cent. home; currently outstanding 4-BR Bed & Breakfast. 5 blks. to Capitol. $159,900. Bob, (206) 866-1509 eves.

ROCKFORD, NC — Surry County; small, 1790s river village near Winston-Salem. 2 properties available in National Reg. Hist. Dist. Exterior stabilization complete, interior restoration underway. Restoration may apply toward lease or purchase price. Potential tax incentive for commercial rehabilitation. E.B. Holyfield, Rt. 2, Box 311A, Dobson, NC 27017. (919) 374-2502 p.m.

NORTHERN MICHIGAN — In scenic copper-mining ghost town. 10-room, faithfully restored house museum, c. 1860, appropriately furnished. Listed in National Reg., HABS, Museum Directory. Article in OHJ, Jan/Feb '86. Historical significance documented. Suitable as residence, house museum, B&B. $60,000. Charles Stetter, 216 Pewabic St., Laurium, MI 49913. (906) 337-4251.

GLADE SPRING, VA — 1912 Princess Anne, partially restored, 5 BR, 5 FP, parlor, library, DR; new kitchen, wiring, plumbing; oak trim, pocket doors, leaded-glass sidelights, some orig. electric & bath fixtures. 7 fenced acres. 1 mi. I-81. Possible B&B. $67,500. Kaye Sanders, Lowry Realty, (703) 628-5168.

DOWN EAST, ME — 1840s Greek Revival, National Reg., birthplace of insulin discoverer. 2000 sq.ft., 9 rooms, 2200-sq.ft. barn & carriage house, on unspoiled Cobscook Bay. Major renovation, new roof, plumbing, wiring, heating, well, etc. $72,000. Information packet, Barnett, Box 58, Pembroke, ME 04666. (207) 726-5151.

JONESBORO, TN — Fine restored home featuring log (1790s), frame (1840s & 1980s) construction. 2700 sq.ft., quality materials & craftsmanship, beauty & comfort as well as low maintenance. Greenhouse, passive solar, sunrooms, stained glass, hardwood flrs., wallpaper, & much more. $64,500. Colin F. Robertson, Rt. 6, Jonesboro, TN 37659. (615) 753-5473 or 929-2655.

NORTH CAROLINA — Pretty town near Greensboro. C.-1834, 2-storey, 5-bay brick house w/ gable roof & end chimneys. Federal features, exc. Greek Revival interior woodwork, Eastlake porch. $82,000 w/ favorable financing. Hist. Pres. Foundation of N.C., PO Box 27644, Raleigh, NC 27611. (919) 832-3652.

LYNCHBURG, VA — Registered historic landmark. Greek Revival. Built in 1787. Situated on 14.364 acres, with picturesque view of peaks of Otter and Blue Ridge mountains. 7 FP, 5 BR, 2 bath, LR, foyer, DR, large kitchen, and sitting room. $250,000. Leila Pasierb, 51 Wood Duck Court, Hackettstown, NJ 07840. (201) 850-8901.

BAD AXE, MI — Shades of a bygone era: gracious stone home in immaculate cond. Library, garden room, LR, DR, 3 FP, 4-5 BR, study, open stairway w/ balcony, 2 acres. $119,000. June Bowerbank, Ostentoski Realty, (517) 269-6352 or 269-9577.

WOODBRIDGE, NJ — 40 min. NYC, walk to bus/train. Vict., c. 1870, 4 BR, large unfinished attic; corner lot, residential neighborhood; organic vegetable garden. $225,000. (201) 636-0550 a.m.

WAYNE, NJ — Charming, c.-1762, stone, 4-BR home on 1.7 acres. Offered at $235,000. Century 21 The Jager Agency Inc., 1341 Hamburg Tpk., Wayne, NJ 07470. (201) 696-1111.

THE EMPORIUM

RESTORATION SERVICES

HELP WITH YOUR OLD HOUSE: Our professional services can help you understand, restore, and enjoy it: architectural services for restoration & remodelling, consulting help with architectural and technical problems, historical research, & more. Allen Charles Hill, AIA, Historic Preservation & Architecture, 25 Englewood Rd., Winchester, MA 01890. (617) 729-0748.

AT LAST, professional color design is available for your home or business — no matter where you live. We provide color schemes & designs to make your property exceptional. Free mailer. The Color People, 1672 Madison St., Denver, CO 80206. (303) 388-8686.

HISTORIC LANDSCAPES for hist. houses: Enhance your old house w/ landscape & gardens appropriate in style & period. Free brochure. Hist. Landscapes, RFD #1 Box 297, Andover, NH 03216. (603) 735-5389.

GLASS-PANEL ENGRAVING. Popular 1860 to early 1900s. We duplicate missing or broken panels used as door glass, sidelights, transoms. Not a simulation, the orig. process. Design is carved into frosted-glass panel, then polished for brilliant optical effect. B&B Glass, 6408 Hillyway, Cary, IL 60013. (312) 639-3017.

INNS AND HISTORIC HOUSES

DURHAM, NORTH CAROLINA B&B: Arrowhead Inn, restored 1775 plantation. 6 guest rooms, private/shared baths & full breakfast: $50 - $85 + tax. 106 Mason Rd., Durham, NC 27712. (919) 477-8430.

THE PARMENTER HOUSE: Enjoy the domestic amenities of our lovingly restored Vict. B&B while benefitting from the clear mountain air of our idyllic lakeside village. Hiking, biking, canoeing, & swimming. Summer theatre & free concerts in nearby Weston. Brochure. Box 106 OHJ, Belmont, VT 05730. (802) 259-2009.

Classified ads in The Emporium are FREE to current subscribers for one-of-a-kind or non-commercial items, including swaps, things wanted or for sale, and personal house or property sales, 50-word maximum. B&W photo or drawing printed free when space permits.

For commercial ads, rates are $60 for the first 40 words, and $1 per additional word. B&W photos, $35. Ads are reserved for preservation-related items: restoration products and services, real estate, inns and B&Bs, books and publications, etc.

Deadline is the 5th of the month, two months prior to publication, For example Oct. 5 for the December issue. Sorry, we cannot accept ads over the phone. All Submissions must be in writing and accompanied by a current mailing label (for free ads) or a check (for commercial ads).

TV HEAT GUNS AREN'T SO HOT

OHJ's editors have been conducting extensive tests on all the new plastic heat guns that have been advertised on TV. And we've come to the conclusion that the red, all-metal Master HG-501 takes off the most paint in the least time.

Family Handyman magazine found the same thing. In test results reported in the March 1985 issue, the *Family Handyman* reviewer said of the Master HG-501: "It did the best job for me."

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 Master 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 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.

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 from 500° F. to 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.**

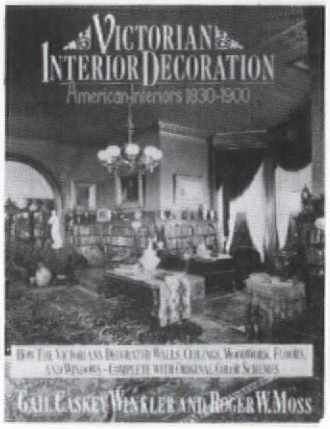
The OHJ Guarantee: If a gun malfunctions within 60 days of purchase, return it to us and we'll replace it free.
Price: $77.95 — including UPS shipping. Use Order Form in this issue.

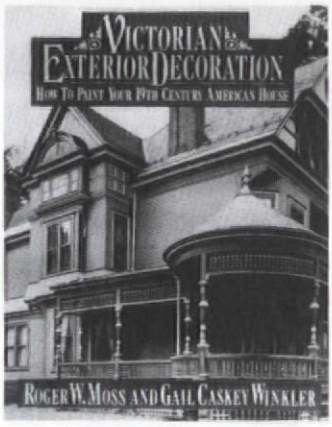
HOW WE CAME TO SELL THE HG-501

OHJ created the market for paint-stripping heat guns. In 1976, Patricia & Wilkie Talbert of Oakland told us about a remarkable way they'd discovered to strip paint in their home: with an industrial tool, the HG-501 heat gun. We printed their letter and were deluged with phone calls and letters from people who couldn't find this wonder tool.

We learned that the HG-501 was meant for shrink-wrapping plastic packaging. It was made by a Wisconsin manufacturer who wasn't interested in the retail market. So, as a reader service, we became a mail-order distributor. Since then, more than 12,000 OHJ subscribers have bought the Master HG-501.

Two books that cover just about everything you need to know about decorating Victorian houses—inside and out.





Victorian Interior Decoration tells you exactly how the Victorians decorated every part of their houses: from floors to friezes, borders to bed hangings, walls to woodwork, cellars to ceilings. Authors Gail Caskey Winkler and Roger W. Moss pored over thousands of pages of primary source material to create this unique guide to the materials the Victorians used, and how and where they used them.

Each of the book's chapters covers a 20-year interval of the Victorian era, encompassing every important and popular style: the heyday of American Empire, 1830 to 1850 (which has often been neglected in books about Victorian interiors); the reign of Renaissance Revival and Rococo, 1850 to 1870; the age of Eastlake, 1870 to 1890; the transition to Colonial Revival, 1890 to 1900.

The plentiful illustrations include engravings and paintings from the Victorian era, along with photos of today's most beautifully and accurately decorated house museums. Sixteen pages are in full color.

Particularly useful are the color charts, glossary, and bibliography of both primary and secondary sources.

257 pages; $32.95 postpaid. See the order form opposite.

Victorian houses are the toughest houses to paint. With so many dormers, turrets, fish-scale shingles, and bits of gingerbread, you can't just resort to the basic "white-with-green-shutters" solution.

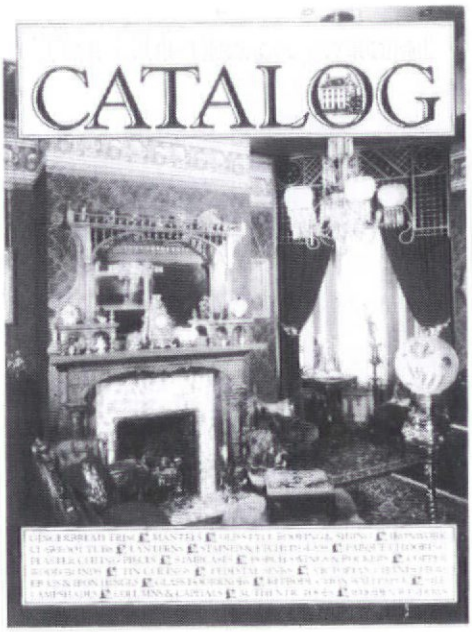
So here's our answer to all those readers who ask, "What colors do I paint my Victorian house?" This book takes you by the hand through all the choices that have to be made when painting a house built between 1840 and 1900, starting with philosophy: should you put back the colors that were actually there? should you pick the colors that most likely were there? or should you go with your individual whim?

Aided by numerous photos, authors Gail Caskey Winkler and Roger W. Moss advise you on how to paint each detail of your building: from the basic body and trim to easily-forgotten parts like steps, hardware, foundations, or under-porch lattice.

A useful "color affinity chart" tells which colors work best together. There's also a list of modern paint companies' equivalents of Victorian tones ("Fawn" is now "Green Gold," "Arapaho," or "Rich Olive").

117 pages; $32.95 postpaid. See the order form opposite.

Our Buyer's Guide makes it easy to find everything you need for your old house!



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 1,426 companies listed and 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 in *The Old-House Journal Catalog* will you find companies who will custom duplicate your millwork and hardware, paint your house in historic colors, repair your stained glass, and reline your chimney? And most of the companies listed sell or distribute nationally, so you can do business whether you live in Manhattan or North Dakota.

We personally contacted each company listed to make sure that this, our largest catalog ever, is also our most accurate. Each company entry includes complete address, phone numbers, and availability of literature. Three indexes make that wealth of information easy to work with. The first, the Catalog Index, has been meticulously cross-referenced; if you're trying to find, say, "ceiling rosettes," it tells you that the item can be found under "ceiling medallions." The second Index lists all the product displays, where you can find additional information on specific companies. The third Index groups all companies by city and state, so you can locate quickly and easily the old-house suppliers nearest you.

To order this 8½-x-11-inch, 240-page, softbound book, just mark the appropriate box on the Order Form, and send $11.95 if you're an OHJ subscriber; $14.95 if you're not. There is no better place to browse.

CATALOG GOODIES:

Ornamental Ironwork
Fretwork
Staircases & Parts
Tin Ceilings
Wainscotting
Linseed-Oil Paint
Wooden Columns
Period Fabrics
Antique & Recycled House Parts
Ceiling Medallions
Gingerbread Trim
Wood & Marble Mantels
Old-Style Roofing & Siding
Clawfoot Tubs
Stained & Etched Glass
Parquet Flooring
Wicker Furniture
Old-Fashioned Faucets
Iron Nails
High-Tank Toilets
Reproduction Wallpaper
Cornice Mouldings
Porch Swings & Rockers
Wood Replacement Windows
Metal Roof Shingles
Turnbuckle Stars
Shower Converters
Copper Lanterns
Pedestal Sinks
Federal Door Surrounds
Decorative Plaster
High-Victorian Chandeliers
Brass & Iron Hinges
Glass Doorknobs
... AND MUCH MORE!

To order manufacturer's literature, use the **Products Network Form** on page 78.

THE EMPORIUM

FOR SALE

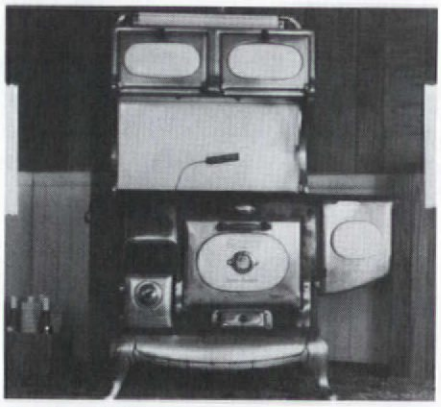
JAPANESE TRACTOR-CRATE lumber, looks & works like mahogany. All sizes including large beams. About one small pickup-truck load. All pieces have bolt or nail holes. We are moving — FREE if you take it all. 4615 Hazel Ave., Philadelphia, PA 19143. (215) 895-2674 (work).

ANTIQUE BRASS BED, full size, lacquered, $900 or reasonable offer. Rick or Sheri Davey, 124 Columbia Hts., Brooklyn, NY 11201. (718) 625-3600 x 30355, 5:30 to 9 p.m.

FIREPLACE INSERT, cast iron; coal grate, surface rust but otherwise good cond., c. mid-1800s. $75 or trade. Near Syracuse, N.Y. Kenning c/o Northrup, Strong Rd., Tully, N.Y. 13159.

BRASS SHOWER ASSEMBLY, antique: "sunflower" shower head, 36-in. oval brass curtain rod, 4 faucet valves w/ porcelain inserts. We have 2, need only 1. As is; paint stripped but some plating remains. $225. R. Sarabia, Malden, MA. (617) 321-4848.

PERSONALIZED STATIONERY: Your home illustrated on fine-quality stationery for letterheads, note cards, holiday cards, invitations, announcements, etc. Calligraphy available. Makes a thoughtful gift. Samples upon request. Vincent Lisi, Brownstone Graphics, 34 Midwood St., Brooklyn, NY 11225. (718) 856-9697.

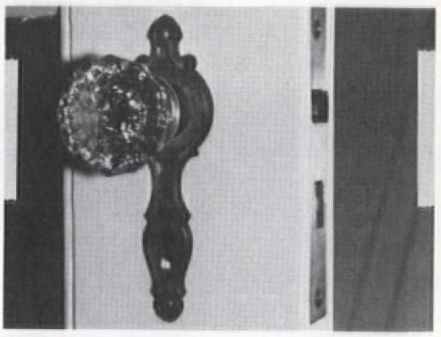


WOOD COOKSTOVE: Estate brand, "Super Durable," made in Hamilton, Ohio. Water reservoirs & warming ovens. $1200. Imlay City, Mich., (313) 724-8621.

POCKET DOORS, 2: mahogany, 5 panel, 9 ft. H, 3 ft. W, 2-1/2 in. thick. Wheels included. May be used w/ floor tract or hung on hinges, painted white. Make an offer. (718) 499-1061.

THE COMFORTING TICK of a professionally restored, antique clock will enhance the enjoyment of your restored home. Slaton's Clock Service offers complete restoration service on your clock mechanism — all work guaranteed. Call or write for shipping instructions or information. Slaton's Clock Service, 1025 George St., Alton, IL 62002. (618) 465-6257.

FIREPLACE MANTEL, Victorian, w/ columns. Mahogany, needs some restoration. Photos on request. Asking $350, must sell. John Smalley, Box 14, Glen Ridge, NJ 07028. (201) 746-4246.



MORTISE LOCKSETS, Yale, c. 1920s. Brass w/ glass knobs, ornate cover plates. 25 locksets, $80 ea.; 27 closet, $45 ea.; 11 privacy, $70 ea. Not reproductions; cleaned, reconditioned. Also all-brass mortise locksets, ceiling- & wall-mounted light fixtures. Roger Johnson, 2048 Cherry, Denver, CO 80207.

WINDOW MOULDINGS & SHUTTERS, exterior. Old stock, never painted, never in weather. Drip cap #8286, crown moulding #8018. Shutters various sizes, 2- & 3-panel, moveable & fixed slats. Will trade for: wood shutters 15 x 63 in., cast-iron "shell" holdbacks. John Chobrda, 231 Morrison Ave., Hightstown, NJ 08520. (609) 443-3106.

BRAND NEW 1920s White Star gas stove: porcelain, 4 burners, 1 oven, 1 broiler, classic long legs. No chips or scratches. $550. Jennette, (718) 961-8674.

MAJOLICA POTTERY, 30 pieces, good cond., $4000. Also, 1890 brass bed, $900. P. Phoel, 81 Water St., Staten Island, NY 10304.

CAST-IRON SINK, 1; bathtubs, 2; radiators, 13 in various sizes. Best offer. Scarsdale Hist. Soc., (914) 723-1744.

PUSH-BUTTON LIGHT switches, 15; never used, found in orig. 30-yr.-old boxes in old house. Levetron brand. $5 ea. 206 N. 1st St., Peotone, IL 60468. (312) 258-3505.

FIREPLACE MANTELS, 3, 62 x 48 in., opening 41 x 36 in. One oak, 2 cherry, all w/ fluted columns. Exc. cond., from 1890 NYC brownstone. Best offer. Stamford, Conn. (203) 322-4743.

EVERYTHING FOR ANTIQUES: brass reproduction door hardware, furniture fittings, knobs, pulls, trunk parts, locks, keys, & more. Send $5 for our full catalog. Need something special? Send SASE, we'll find it. Seth Aaron's OHJ787, 2711 Jorwoods Dr., Austin, TX 78745.

MEETINGS AND EVENTS

SHOW & SALE of rare breeds of domestic livestock, sponsored by American Minor Breeds Conservancy. Sept. 20-26 at St. Joseph County Grange Fair in Centreville, Mich. Don Bixby, 620 Butternut Dr., Holland, MI 49424. (616) 399-2540 or 399-4934.

WOOD & WATER, 1987 Assoc. for Preservation Technology Conference. Sept. 14 to 20 in Vancouver & Victoria, B.C. APT '87 Conference Office, Univ. of Victoria, Box 1700, Victoria, B.C. Canada V8W 2Y2. (604) 721-8465.

BOOKS AND PUBLICATIONS

BOOKS FROM THE NEW YORK Landmarks Conservancy: The Restoration Directory, a listing of services in the NYC area. Also, Historic Building Facades: A Manual for Inspection & Rehabilitation. Each $19 ppd. The Publishing Center for Cultural Resources, 625 Broadway, New York, NY 10012-2662.

PRODUCTS NETWORK

Here are company catalogs and brochures worth writing for. And with the Request Form, you have a handy way to get as many catalogs as you need — just by filling out one form.

BUILDING COMPONENTS

1. Traditional Wood Columns — Wood columns from 4" to 50" dia. up to 40 ft. long. Matching pilasters and 6 styles of capitals. Ventilated aluminum plinth and column bases; load-bearing capacity of 22,000 lb. Custom work done. Free catalog. **Schwerd's.**

2. Heart Pine Flooring — Flooring cut from 200-year-old lumber. Edges and bottoms of boards remilled for easy installation, but patina of old surface remains. Also: heart-pine wainscotting, hand-hewn beams, mantels, and stair parts. Color brochure. **The Joinery. $5.**

14. Cast-Iron Straight Staircase — The Kensington revives the Victorian tradition of using cast iron for porch steps and rear exits. Modular components; bolt-together assembly. Optional brass handrail. Complete catalog. **Steptoe & Wife. $3.**

23. Chimney Liner — Poured-in-place, 2-liner no-mess process. First liner strengthens and insulates; second liner seals and protects. More economical than tile liners. Free brochure. **Ahren's Chimney Technique.**

38. Chimney Liner — Ventinox stainless-steel chimney lining system installs without breaking through walls. Reduces creosote formation, increases heating efficiency, improves safety. Nationwide dealer network; free brochure. **Boatech.**

59. Cupolas & Weathervanes — Aluminum cupolas, domes, weathervanes, cornices, ornamental load-bearing columns, and balustrades in exact detail for historic buildings. Rotproof. Baked-on finishes available. Free flyer. **Campbellsville Industries.**

86. Antique Building Materials — Everything from the finest Peach-bottom blue roofing slate to antique wooden floors of American chestnut, white pine, yellow pine, mixed oaks, hemlock, and rare woods. Also hand-hewn beams. Free brochure. **Aged Woods.**

143. Architectural Terra Cotta — Trim and all decorative terra cotta pieces supplied for restorations. Also clay roofing tiles. Works through architects and professionals only. Free roofing tile brochure. **Gladding McBean.**

175. Architectural Antiques — Interior and exterior doors, fences and gates, wall panelling, mantels, ceiling and wall fixtures, and stained, bevelled, and etched glass. Much more. Catalog. **Architectural Antiques Exchange. $3.**

180. Terra Cotta Restoration — Specialist provides detailed analysis of existing terra cotta and anchoring system. Can also provide conservators to repair terra cotta. Free brochure. **High Brooms, Inc.**

196. Marble Mantels — Imported antique natural marble fireplaces: French, English, and Victorian styles in variety of colors. Also pedestals and statuary. Free literature. **Roman Marble Co.**

DECORATIVE MATERIALS

8. Historic Hand-Decorated Tiles — For fireplaces, kitchens, or bath: coordinated borders and patterns in any size. Victorian, Neo-Classic, Foliate, De Morgan, Art Nouveau, Arts & Crafts, Art Deco, and more. Period pavements. Illustrated brochure. **Designs In Tile. $2.**

20. Tin Ceilings — 21 Patterns of stamped metal ceiling produced from original dies. 10 styles of cornice mouldings also available. Installation can be do-it-yourself. Shipped anywhere. Brochure. **AA Abbingdon. $1.**

27. Victorian Roomset Wallpapers — A complete collection of Victorian wallpapers that you can combine in infinite variations. Color catalog shows 7 roomsets including: Neo-Grec; Anglo-Japanese; Morris; Aesthetic Movement. **Bradbury & Bradbury. $8.**

47. Tin Ceilings — 18 patterns of tin ceilings ideal for Victorian homes and commercial interiors. Patterns from Victorian to Art Deco. Comes in 2-ft. x 8-ft. sheets; cornices in 4-ft. lengths. Illustrated brochure. **Chelsea Decorative Metal. $1.**

93. Bevelled Glass — Large manufacturer of machine-bevelled glass, as well as fine quality hand-bevelled pieces and wheel engraving. Also: standard bevelled & leaded windows and door panels; custom work. Large catalog. **Cherry Creek Enterprises. $2.**

111. Medallions & Mouldings — Lightweight polymer medallions and cornice mouldings are based on authentic designs — but are lighter and easier to install than the plaster originals. Free brochure. **MRA Associates.**

128. Metal Ceilings — Using original dies, this company produces richly ornamented metal ceilings in turn-of-the-century patterns. Includes center plates, borders, corner plates, cornice and filler plates. 72-pp. catalog. **W. F. Norman. $3.**

136. French Lace Curtains — Traditional French lace can be purchased by the yard, or made up into cafe curtains, tiebacks, flat panels, tablerunners, or bed linens. 24-p. color catalog. **Rue de France. $2.**

176. Architectural Gift Items — Historic architecture on quality products: stationery, note cards, calendars, rubber stamps, posters, casual apparel, and more. Free Catalog. **Architectural Originals.**

DOORS & WINDOWS

9. Replacement Wood Windows — 16-p. booklet tells what to look for in a replacement window, and how to install it. Get a thermally efficient, genuine wood window in almost any size and historic shape. Free booklet aids window selection. **Marvin Windows.**

16. Replacement Wood Sash — Wood sash in any size and shape: Divided lite, round top, curved, double-hung, fixed, casement, or storm sash. Insulated glass can be supplied. Also: shutters, screen doors, and trim. Illustrated brochure. **Midwest Wood Products. $1.**

32. Wooden Screen & Storm Doors — Wooden combination screen and storm doors have period look and are more thermally efficient than aluminum doors. Several styles (including Victorian and Chippendale) and all sizes. Catalog. **Old Wagon Factory. $2.**

41. Colonial Wood Windows — Replacement wood windows featuring low-E glass and true colonial-style divided lights. Custom and stock sizes. Self-storing storm windows of Ponderosa pine. Free brochure. **Wes-Pine.**

149. Metal Weatherstrips — Interlocking metal weatherstripping (the permanent, professional weather seal for doors and windows) is available in stainless steel, bronze, and zinc. Automatic door bottoms. Standard or custom sizes. Free catalog. **Accurate Metal Weather Strip Co.**

166. Custom Doors — Company specializes in doors of virtually any size, shape, and species of wood. To discuss your needs, simply call (516) 352-4546. **The Doormen.**

194. Specialty Wood Windows — Palladians, straight, and fan transoms. Can be single-, double-, or triple-glazed. Also: solid wood entry doors with insulating core. Illustrated brochure. **Woodstone Co. $3.**

198. Fancy-Top Windows — Custom round- and arch-top windows with true divided lites in wood or clad aluminum. Can supply unique muntins and other unusual requirements. Free brochure. **New Morning Windows.**

FINISHES & TOOLS

31. Rotted Wood Restoration — Two-part epoxy system restores rotted wood, so you can save historically significant and hard-to-duplicate pieces. Repairs can be sawn, drilled, sanded, and painted. Free 4-p. brochure. **Abatron.**

35. Plaster Washers — Inexpensive plaster washers can re-secure loose plaster ceilings and walls. Save enormous plastering bills. See OHJ Oct. 1980 for application details. Starter packet of 3 doz. washers. **Charles Street Supply. $4.05.**

99. Insect-Repelling Paint — Keep bugs, insect dirt, and cobwebs from spoiling your new exterior paint job. Mix 1/3 of a small bottle in CPF additive into each gallon of exterior paint or stain. Free brochure. **D.L. Anderson.**

112. Paint Preparation — Proper preparation is 75% of any paint job. New brochure tells about the 3 types of Spackle and shows proper application for each. Free. **Muralo Co.**

132. Renaissance Wax — This is the same wax used by the British Museum on its antique furniture. Protects from liquids, heat, and finger marks. Also good for marble, metal, leather. Send for 8-oz. can. **Cereus, Inc. $11.95.**

155. Power Tools — Professional-quality power woodworking tools at hard-to-beat prices: 3/8" heavy-duty drill $66; heavy-duty light-weight finishing sander $43; belt sander $126. Free catalog. **Beaver Tool & Supply.**

177. Ceiling Buttons — Repair plaster ceilings and walls with inexpensive metal plaster washers. Save enormous replastering bills. Send for starter set of 4 dozen buttons. **Fastenation. $4.**

179. Carbide Paint Scrapers — Save hours of tedious scraping by using the best tool: Super-hard carbide blade scraper. Lifetime blade replacement guarantee. Shipped postpaid. **Hamilton Enterprises. $15.45.**

PRODUCTS NETWORK

FURNISHINGS

22. Nottingham Lace Curtains — Real Victorian lace, woven on 19th-century machinery, using original designs. Panels are 60" wide, 95% cotton, 5% polyester. Comes in white and ecru. Brochure. **J.R. Burrows & Co. $2.**

28. Historical Clothing Patterns — Garments are accurate copies of period originals. Each pattern contains adult sizes 10 through 20. Also: ready-made corsets in sizes 21 through 29". Complete catalog. **Past Patterns. $5.**

52. Oak Commode Seats — These U.S.-made commode seats are crafted from furniture-grade solid oak, hand-finished with moisture-resistant lacquer. Dark or golden oak. Other wood bathroom accessories available. Free brochure. **DeWeese Woodworking.**

94. Antique Telephones — Old telephones are restored with authentic parts, from dial to cord. Can be plugged into modern systems. Durable materials; 1-yr. guarantee. Free color brochure. **Chicago Old Telephone Co.**

103. New-Old Cookstoves — From the outside, Model 6000 looks like a 1900-1925 wood or coal stove. Inside is an electric stove with totally modern controls. Traditional wood & coal stoves available, too. Free brochure. **Elmira Stove Works.**

183. Radiator Enclosures — Handcrafted hardwood radiator covers are made to order. Hide ugly radiators with traditional-looking woodwork; 50 years' experience. Free brochure. **Margate Cabinets.**

184. Kitchen Cabinets — Get a totally custom look with these top-of-the-line shop-produced hardwood cabinets. Glass-front turn-of-century designs available. Color catalog. **Richcraft Custom Kitchens. $1.**

186. Bavarian Lace Curtains — Romantic linen and lace curtains in the Victorian and country tradition. Also pillows, runners, & more. Machine washable; ready to hang. Complete catalog. **Linens & Lace. $2.**

192. Fishnet Bed Canopies — Beautiful hand-tied fishnet bed canopies made to fit any bed size. Coverlets and dust ruffles also custom made. Other decorative products. Free color brochure. **Carter Canopies.**

LIGHTING FIXTURES

4. Victorian Lighting Fixtures — Authentic reproduction Victorian and turn-of-century electric and gas chandeliers and wall brackets. Solid brass with variety of glass shades. Catalog. **Victorian Lighting Works. $3.**

10. Post-Victorian Lighting — Reproduction Craftsman chandeliers and sconces fit right into any Bungalow, Mission, Foursquare, or traditional home. Fixtures in solid brass or cast iron. Complete catalog. **Rejuvenation House Parts. $3.**

21. Mission-Style Lighting — New arts & crafts (mission/prairie) lighting fixtures blend well with all historic periods. Solid brass with polished or antique finish. Sconces and chandeliers in 10 designs. Catalog. **Brass Light Gallery. $3.**

26. Push-Button Switches — Available once again: push-button light switches in quality reproductions. Switch plates in plain brass or ornamented. Brochure has details and prices. **Classic Accents. $1.**

33. Vintage Lighting — Victorian and turn-of-century chandeliers and sconces: gas, oil, and electric. Antique and reproduction fixtures; replacement parts and glass shades. Also fixture restoration. Complete catalog. **Roy Electric. $3.**

90. Carbon Filament Bulbs — Clear carbon-loop bulbs are perfect for 1880-1918 lighting fixtures; Mazda-style zig-zag cage filament in a straight-side bulb for 1909-1930 fixtures. Also golden twisted silk-covered cord. Free brochure. **Bradford Consultants.**

187. Reproduction Lighting — Solid brass, hand-made Victorian and early 20th century reproduction light fixtures. Also restores old lighting fixtures. Lighting catalog. **M-H Lamp & Fan. $3.**

188. Restored Fans — Antique desk and ceiling fans restored to perfect working order. Supply limited; for current selection call (312) 743-2225. Free brochure on restored ceiling fans. **M-H Lamp & Fan.**

189. Ceiling Fans — The Hunter Original Ceiling Fan has changed little since 1886. Two sizes: 42 in. and 52 in.; 7 motor finishes and 4 choices of hardwood blades. Other styles available. Illustrated catalog. **Hunter Fan. $1.**

197. Traditional Street Lighting — Authentic metal street lighting poles from Victorian and turn-of-the-century. Help your neighborhood revive its past. Free color brochure. **Union Metal.**

METALWORK

3. Iron Fencing & Gates — High-quality iron fences and gates in Victorian and many more traditional styles. Installation available by special arrangement. Catalog & price list. **Custom Ironwork. $1.**

30. Historic Markers — Proclaim your home's age with a cast bronze or aluminum marker. Company manufactures plaques for National Register of Historic Places, American Buildings Survey, and custom work. Free catalog. **Smith-Cornell.**

55. Historic Markers — Custom-made plaques for indoor or outdoor use. Standard solid bronze cast plaques, 7 in. x 10 in., are $90 plus shipping. Other dimensions and styles available. Free brochure. **Erie Landmark.**

181. Historical Markers — Unconditional guarantee on bronze historical markers and plaques. Six styles of National Register plaques. Also custom casting. Free brochure. **La Haye Bronze.**

199. Cast-Iron Benches — Promenade benches in many styles. Also: planters, streetlight poles, clocks, and other cast-iron streetscape furnishings. Free bench brochure. **Bench Mfg.**

200. Garden Furniture — Cast aluminum park benches, fountains, streetlights, mailboxes, urns, plant stands, patio sets — all in Victorian or turn-of-the-century patterns. Extensive brochure. **Otto Wendt & Co. $1.**

MILLWORK & ORNAMENT

7. Exterior Shutters — Durable white pine shutters with 2-1/2" movable louvers are made in any size. Furnished unpainted or primed and painted in 21 heritage colors. Moderately priced. Free illustrated brochure. **Shuttercraft.**

13. Victorian Gingerbread — Authentic Victorian millwork for interior and exterior; custom-length spandrels, porch posts, corner fans, balusters, brackets, corbels, headers, gazebos, and more. 50-p. catalog. **Vintage Wood Works. $2.**

15. Victorian Millwork — One of the largest inventories of precison-milled Victorian mouldings and millwork, available in both premium and commercial grades. No minimum order; rush orders handled. Full-color catalog. **Silverton Victorian Millworks. $4.**

19. Victorian Gingerbread — Large inventory of Victorian millwork for interior and exterior: gable ornaments, porch brackets, fans, turned work, wooden grilles, gingerbread, mouldings, etc. Illustrated catalog. **Anthony Wood Products. $2.**

44. Victorian Millwork — 19th century designs in solid oak and poplar: fretwork, brackets, corbels, grilles, turnings, and gingerbread — precision manufactured so product groups fit together. Color catalog. **Cumberland Woodcraft. $3.75.**

61. Victorian Gingerbread — From a single source: exterior and interior hand-crafted solid pine replicas of Victorian millwork. Corbels, fretwork, gable trim, corner brackets, porch railings, much more. Millwork catalog. **Pasternak's Emporium. $1.**

98. Non-Rotting Lattice — Keeping porch lattice painted is a real chore. Instead, use PVC lattice. It looks like wood (no fake wood grain!), comes in 11 colors, and can be cut, nailed, and installed like wood. Free color brochure. **Cross Industries.**

101. Shutters & Blinds — Specializes in Colonial wooden blinds, movable louver, and raised-panel shutters — all custom-made to window specifications. Pine or cedar; painted or stained to match any color. Free brochure. **Devenco Products.**

173. Victorian Woodwork — 19th-century millwork in redwood and select hardwoods. Ornamental shingles, turnings, ornamental trim, mouldings, screen doors, brackets, balusters, railings, and more. Catalog. **Mad River Woodworks. $2.50.**

185. Custom Shutters — Louvered or panel shutters built with traditional mortise-&-tenon joinery. Can duplicate any shutter for restorations. Also: Louvered doors, room dividers, and vents. Illustrated brochure. **Beech River Mill. $3.**

PLUMBING & HARDWARE

18. Victorian Hardware — Vast selection of highest quality 18th and 19th century reproduction hardware for doors, windows, shutters, cabinets, furniture, plus high-security locks with period appearance. Big 108-p. catalog. **Ball & Ball. $5.**

29. Victorian Bathroom Fixtures — Pedestal sinks, tubs on legs, showers and accessories — both high-quality reproductions and carefully restored antiques. Company can locate and restore plumbing antiques. Extensive catalog. **Besco Plumbing. $7.**

39. Pull-Chain Toilet — Complete line of solid oak bathroom furniture and accessories, including medicine cabinets, vanity cabinets, and oak-and-brass high-tank toilets. Furnishings catalog. **Heads Up. $1.**

46. Solid-Bronze Hardware — Outstanding collection of highest-quality late-Victorian hardware cast by the lost-wax process. Doorknobs, keyholes, escutcheons, hinges, and sash lifts; used in the finest restorations. Brochure & price list. **Cirecast. $2.**

PRODUCTS NETWORK

49. Renovation Supplies — Hard-to-find supplies, including brass cabinet hardware, lighting, weathervanes, pedestal sinks, old-fashioned bathtub showers, and bathroom fixtures. Mail-order catalog. **Antique Hardware Store. $3.**

67. Decorative Nailheads — Cut nails with hand-formed heads are historically authentic and decorative. Ideal for wide-plank floors, and carpentry where nail heads show. Catalog and set of 20 different cut nails. **Tremont Nail Co. $3.75.**

85. Kitchens & Baths — Oak pull-chain toilets, pedestal basins, medicine chests, copper kitchen sinks, kitchen & bath faucets, brass & china basins, carved marble vanity tops. Brochure. **Antique Baths & Kitchens. $1.**

110. Bathroom Fixtures — Wide variety of antique and reproduction plumbing, tubs, porcelain faucets and handles, pedestal sinks, high-tank toilets, shower enclosures, and bathroom accessories. Color catalog. **Mac The Antique Plumber. $3.50.**

114. Porcelain Refinishing — Exclusive formula resurfaces bathtubs, sinks, and tile. Available in many colors. Done in your home by factory-trained technicians. Fully Guaranteed. Free brochure. **Perma Ceram.**

160. Old-Style Plumbing — Claw-foot tubs, over-the-tub showers, pedestal sinks, porcelain/brass/chrome faucets, high-tank toilets, oak accessories, tanks & seats, waste & overflow supplies. Free flyer. **Decorum Hardware.**

190. Traditional Hardware — Small, high-quality selection of traditional hardware, in both hand-wrought iron, and detailed solid brass. Both house and furniture hardware. Illustrated catalog. **Historic Housefitters. $2.**

193. Bathroom Fixtures — Turn-of-the-century and country bath decor: Brass, porcelain and oak furnishings — both reproduction and antique. Complete catalog. **Bathroom Machineries. $2.**

RESTORATION SUPPLIES/SERVICES

5. Pigeon Control — Get rid of pigeons and other birds with inconspicuous stainless steel needles that eliminate roosting places — without harming your building. See OHJ June 1981 for details. Free brochure. **Nixalite.**

50. 19th Century House Fittings — Victorian gazebos, lighting, bath fixtures, bevelled glass doors, elegant ceilings, stained glass, mouldings, screen doors, custom window shades, and much more. Catalog. **Victorian Warehouse. $2.50.**

51. Wooden Wall Corners — Protect wall corners with Victorian turned-wood cornerbeads. Beechwood $9.75 ea.; oak $13.50 ea. Hundreds of other hard-to-find renovation supplies. Free mail-order brochure. **Crawford's Old House Store.**

65. Renovation Supplies — Factory-direct source of old-style brass and wrought-iron hardware, lighting, faucets, plumbing fixtures, locks & latches, sinks & switchplates, and much more. Color catalog. **Renovator's Supply. $3.**

66. Restoration Supplies — Wide selection of brass and porcelain fittings for Victorian and turn-of-century houses. High-quality hardware and plumbing, ceiling medallions, and trim. Many exclusive items. Catalog. **Restoration Works. $2.**

89. Masonry Restoration — Thoro's patching and waterproofing products are formulated for interior and exterior use on all concrete and masonry. Thorite patcher takes initial set in minutes so shapes can be sculpted without form work. Free application data. **Thoro System Products.**

123. Casement Window Hardware — A wide variety of hardware including casement stays and fasteners, iron and brass window stays, and door and furniture hardware imported from Europe. Catalog. **Transylvania Mountain Forge. $1.**

127. Colonial Locks — Authentic cast brass rimlock and hinge reproductions licensed by Colonial Williamsburg. Modern lock cylinders available for exterior locks. Brochure. **Virginia Metalcrafters. $3.**

135. Moisture Meters — Pinpoint moisture problems the professional way with instruments developed in Europe. Ideal for architects, house inspectors, and consultants doing building surveys. Instruments range in price from $200 to $800. Free catalog. **Tempo Instrument.**

139. High-Performance Caulks — Phenoseal vinyl caulking is a rugged, flexible, mildew- and water-resistant sealant that will adhere to almost any surface. Originally developed for wooden boats, it's superior to conventional caulks. Free brochure. **Gloucester Co.**

146. Restoration Hardware — Hard-to-find hardware for restoration of antique furniture, trunks, ice boxes, hoosier cabinets. Chair caning, fiber & wood replacement seats, decorative wood trims; much more. Catalog. **Brass Tree. $2.**

158. Simichrome Polish — Simichrome is famous for the deep, lustrous finish it gives to all metals: silver, brass, copper, pewter. Cleans and protects as it shines. Send for 3-tube pack. **Competition Chemicals. $13.95.**

159. Brass Dust Corners — Solid brass dust corners were developed in 1890s to simplify cleaning staircase corners. Now produced again in authentic patterns. Practical and great period touch. Free brochure. **Conant Custom Brass.**

169. Concrete Repairs — Cracks and holes in concrete sidewalks, patios, walls, etc. are fixed easily and quickly with Sure-Fix patching compound. Free booklet shows application details. **W.R. Bonsal.**

178. Epoxy Wood Repair — Versatile two-part epoxy bonds and coats wood. Ideal for rot repair where moisture resistance and strength are priorities. Write for free catalog. **Gougeon Brothers.**

182. Lighting Repairs — Lamps, chandeliers, sconces repaired. Custom-made Victorian and Art Deco lampshades. Gas fixtures wired for electricity. Will repair items sent by mail. For details, call (718) 627-0448. **Lamp Doctor.**

191. Colonial Products — Wide variety of quality reproductions for restoring Colonial homes — all made with traditional 18th-century methods. Doors, nails, hardware, mortar, much more. Full catalog. **Colonial Restoration Products. $3.**

195. Gold Leaf — For decorating wall and ceiling surfaces in traditional manner, picture frame restoration, domes, furniture, street numerals, etc. Leaf available in many forms and colors. Free booklet. **M. Swift & Sons.**

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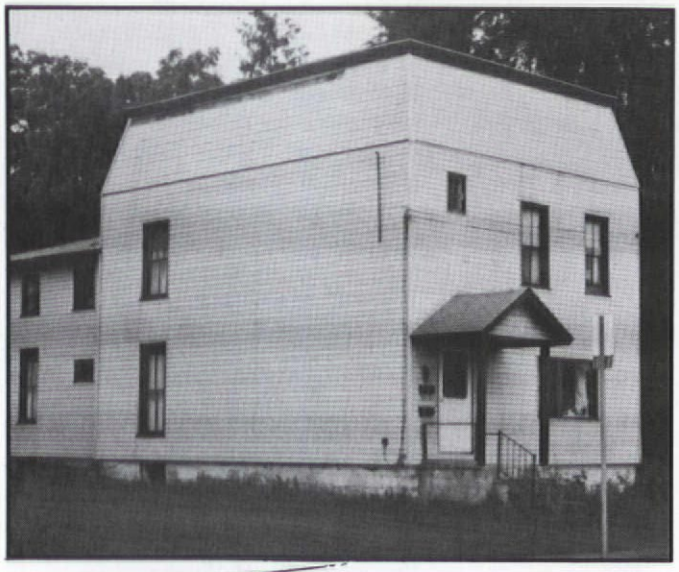

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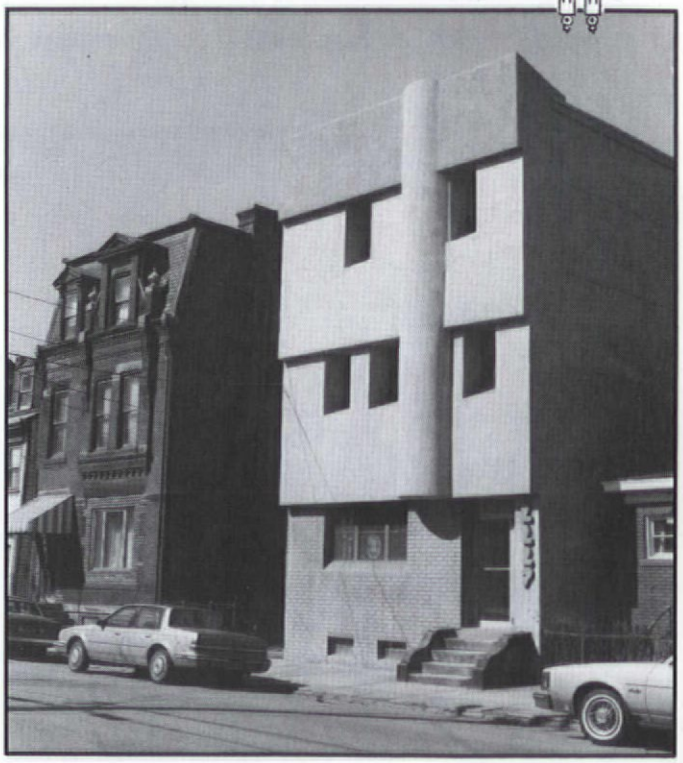

Above: We can't help repeating our favorite aluminum-siding analogy: "like putting an old house in a tin can." Paul Williams and his father Charles, both of Skaneateles, N.Y., spotted this house in Auburn, N.Y. Paul tells us it's covered from foundation to roof in "the brightest yellow aluminum siding on the market."

Above right: A skin of rough-hewn wood shakes makes a once-slate mansard roof look furry. Cornice and window trim were lopped off when the brick building was sided in knotty pine; skylights were carved into the roof; metal grilles cover the windows. The attached twin remains unaltered. Thanks to Torben Jenk of Philadelphia for submitting this example where, he says, after just one year the siding is already falling away from the building.

Right: Once a duplicate of its next-door neighbor, this former mansard stands across the street from subscriber David Van Deveer's Pittsburgh home. It houses the local plasterer's union; "somebody must have been plastered!" says David. *—by Eve Kahn*

Imagine sleeping with one of these in your bedroom.

When you buy a ceiling fan these days you never know what you're getting.

Even at lowest speeds, some can sound a bit noisy. At high speeds they can shake and rattle like an old biplane.

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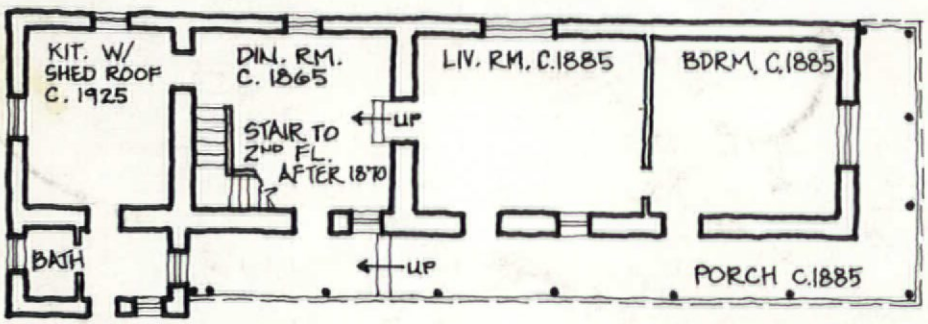
NEW MEXICO ADOBE

The rural adobe house of northern New Mexico is typically one room wide and has a steeply-pitched, metal-covered roof. Many started as a one-room adobe cube, with a gable roof added later to create more space (and to replace the leaking flat roof). Often, houses became L-shaped as rooms were added. Each room is likely to have its own exterior door.

While the room arrangement is almost as old as the Spanish influence in North America, the structures bear traces of Anglo-American influence as well. Besides the pitched roof, there are colonnaded porches and symmetrical facades. Territorial-style window and door trim reflects the Greek Revival. Evidence of other national revival styles also appears, such as Gothic scroll-cut trim and Queen Anne balusters and columns.

The style arose in the 1870s and continued in various forms until the 1930s. The Belarmino Valdez house *(shown)* is in Los Ojos, a village settled by Hispanic New Mexicans about 1860. The original house (now the dining room) was built c. 1865—it was once an illicit saloon serving soldiers from nearby Fort Lowell. An interior stair, attic bedrooms, and dormers date from the 1870s. The Queen Anne porch posts and corrugated-metal roof post-date 1880—the year the railroad arrived in New Mexico. Kitchen and bath are the most recent addition, built c. 1925.



The style is also known as "Tierra Amarilla," after the county seat of Rio Arriba County. Tierra Amarilla is in north-central New Mexico, where most examples of the style are located.

—Thomas Merlan
Historic Preservation Division
New Mexico Office of Cultural Affairs