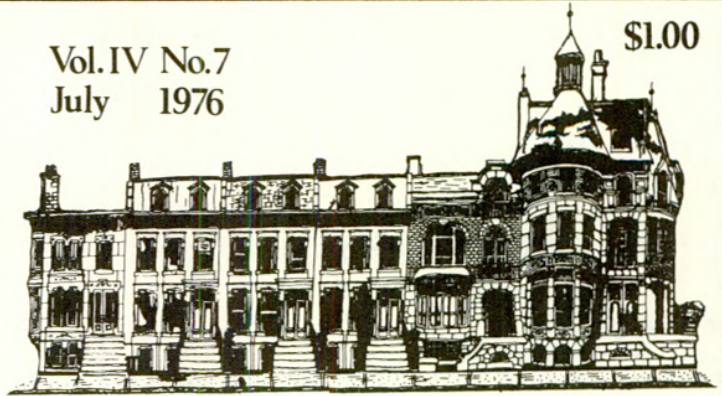


THE OLD-HOUSE JOURNAL

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Renovation And Maintenance Ideas For The Antique House



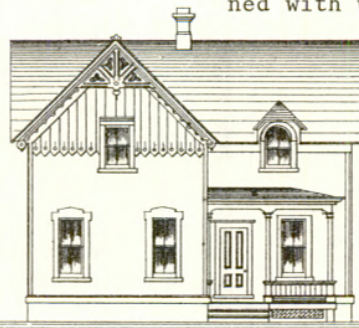
Selecting The Best Exterior Paint

By Clem Labine

LAST MONTH's article reviewed the many pitfalls to avoid when getting ready to paint the exterior of a wood house. This month, we'll look at the many types of exterior coatings available and the characteristics of each.

FIRST RULE IN REPAINTING is: Don't rush it! Repaint only when the old paint has worn thin and no longer protects the wood. Faded or dirty paint can often be freshened by washing. Too-frequent repainting produces an excessively thick film that is more sensitive to the weather and also is more likely to crack across the grain of the paint. (The grain of the paint is the direction of the last brush strokes.) Complete paint removal is the only cure for cross-grain cracking.

IF THERE ARE PATCHES of bare wood that have been exposed to the weather for several years, it is best to re-condition these places before applying any paint. These places are so dried out and porous that they will drink in paint like a thirsty sailor. To treat these areas, use two parts of boiled linseed oil thinned with one part of turpentine. Apply the oil liberally



In This Issue

Historic Wallpaper In Restored Houses....	3
Helpful Publications.....	2
Properties Of Various Exterior Paints...I	10
Lighting In The Old House.....	6
Graining Tools.....	12

Coming Next Month

RESTORING A LOG HOUSE

with a brush. If the wood still seems porous, wait a day and then repeat the process. When the wood has been thoroughly saturated with linseed oil, the surface will have a slight sheen when dry. Then spot-prime the patch with a zinc-free linseed oil primer before applying the finish coat.

Factors In Paint Selection

PAINT CONSISTS OF THREE basic elements: (1) a binder such as linseed oil or a latex resin; (2) a thinner such as mineral spirits, turpentine or water; (3) a pigment. The binder is the key to good paint performance. A poor binder—or too little of a good binder—will give disappointing results.

THERE ARE TWO GENERAL TYPES of binders: Those thinned with organic solvents and those thinned with water. The latter are characteristic of the so-called "water-based" paints. (This is actually a misnomer, because the paints aren't based on water, but rather on the latex binder emulsified in water.)

THE MOST COMMON solvent-thinned binders are the alkyd resins and linseed oil. Binders are usually the most expensive component in paint, so cheap paints

[\(Continued on p. 10\)](#)

Helpful Publications You Can Send For

Stained Glass Supplies

THE WHITTEMORE-DURGIN GLASS CO. carries a complete line of stained and leaded glass supplies--glass, lead, tools, patterns, and jewels--that can be purchased by mail. There is a Tiffany Tulip Shade Reproduction kit that reproduces the original pattern for experienced stained glass craftspeople, as well as patterns for the beginner. Of special interest also are two Victorian parlour lamp bases that are very attractive. The catalog is written in an entertaining style and is free. Write to: Whittemore-Durgin Glass Co., Box 2065-OH, Hanover, Mass. 02339.

The American Farmhouse

THIS IS A BOOK devoted entirely to farmhouses, their barns and outbuildings. The author, Henry Kauffman, has spent a lifetime studying the architecture of farmhouses and this book is an outgrowth of his visits to working and deserted farms all over the country. Mr. Kauffman also took the excellent photographs in the book. Although few farmhouses have any architectural sophistication, their very simplicity is often their charm. Many farmhouses were originally small. As families

increased and finances bettered, additions (or sometimes an additional house) were made. Mr. Kauffman does not neglect the architecture and functions of the outbuildings: Summer-houses, springhouses, bake ovens, root cellars, and privies. There are also many floor plan drawings included. To order "The American Farmhouse" by Henry J. Kauffman, send \$16.95 to: Hawthorn Books, Inc., 260 Madison Ave., New York, New York 10016.

Encyclopedia Of Victoriana

THIS EXCELLENT BOOK defines, explains and illustrates the decorative works produced during the Victorian Era: Furniture, metalwork, wall-paper, textiles, pottery, glass, porcelain, photographs. There is much more to the book, however, than a series of definitions. The introductions and essays to each subject are readable and informative discussions of the social and economic developments that influenced the decorative arts. Increasing its value as a reference book are the full bibliographies and glossaries for each chapter. The illustrations--over 400 photos and 32 color plates--are exceptional. The Victorian home owner will find these unusual in a book about Victoriana in that they show many rooms of the period and point out wall treatments and colors. Queen Victoria's railroad car and Sherlock Holmes' sitting room are included. An expensive book, \$27.50, it should be well worth its price to the Victoriana enthusiast. To order "The Encyclopedia of Victoriana," send \$27.50 to: Macmillan Publishing Co. Inc., 866 Third Ave., N. Y., N. Y. 10022.

Local Buyers' Guide

LISTS OF CONTRACTORS to do the nuts-and-bolts work of restoration have to be compiled on a local basis. First city to do this (that we are aware of) is Wilmington, Del. The "Greater Wilmington Directory of Remodeling & Restoration Products & Services" is a helpful guide to people doing such things as roofing, floors, plumbing, etc., in the Wilmington area. Directory also contains much useful background information for people getting involved with their first old house. Besides being useful to people in Wilmington, the Directory will be valuable as a blueprint for other community groups who might want to bring out a similar local buyers' guide. The Editor, Joe McNeal, can probably be persuaded to share some of his experiences in compiling the volume. To order a copy of the 86-pg. soft-bound Directory, send \$2.50 to: Communications Consultants, 703 W. 11th St., Wilmington, Del. 19801. Attn: Joseph G. McNeal.

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Editor	R. A. Clem Labine
Decorative Arts Editor	Carolyn Flaherty
Circulation Director	Paul T. McLoughlin
Circulation Assistants	Joan O'Reilly Peggy Scaglione
Midwest Editor	Anne Flaherty
European Editor	H. Weber Wilson
Staff Photography	Jim Kalett
Contributing Editors	Claire Wood Labine James R. McGrath R. A. Labine, Sr.
Advertising Representative	Curtis Dewees

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Historic Wallpaper In Restored Houses

A NEW AND IMPRESSIVE COLLECTION of documentary wallpapers is now available. These historical papers have been reproduced by Reed Ltd., and placed in restored houses around the country. As a Bicentennial tie-in, the manufacturer has put together a handsome color brochure presenting the new collection. You can find out how to get one at the end of this article. But we were so delighted with the way the wallpapers are shown in their old-house settings and related to the architectural style of the house that we decided to show some of these historic houses and papers. All of the wallpapers are appropriate to a much wider range of rooms and house styles than shown. For instance, one paper (not illustrated here) is simulation of stucco mouldings used in a 1763

house, but is exactly the kind of paper that Alexander Jackson Downing was recommending for halls of country houses in the mid-19th century. Papers were not manufactured in America until the 1840's, so that patterns used were French and English and the paper was hand-printed.

A DOCUMENTARY WALLPAPER is one that has been re-created from from an original piece found on an old wall, sometimes under plaster, or even in a closet. Reed has reproduced these papers only in the original colors as found. The papers are hand screened but washable. In the selection we picked for the issue, there are two Victorian patterns--a rarity in any documentary collection.



The Graeme Park house was originally built in 1721 as part of a complex of buildings. This particular one was a malt house. When Dr. Thomas Graeme purchased the house in 1739 he wanted the house to reflect his prominence as a physician, surgeon and judge of the Supreme Court. Although he could do little to change exterior of the house with its Swedish gambrel roof and asymmetrical windows, he redecorated the interior with fabric and wallpaper imported from England.



The study is an elegant Early American room. The wallpaper is reproduced from fragments found under the plaster. The design consists of a small all-over gold star on a light beige background. The borders installed at the dado, ceiling and corners of the room are an olive green background with an orange, cream and brown pattern. There are actually two borders--a swag design around the ceiling and a floral pattern for the others and they are sold separately.





THE DINING ROOM shown here is in the Joseph Priestley house in Northumberland, Pennsylvania. It is papered in a delicate French design of multi-colored birds, flowers and leaves. Priestly was a theologian and scientist (he discovered oxygen) who fled England because of his sympathies with the French and American Revolutions. He built his Georgian wood house in 1797 where he entertained such notable friends as Thomas Jefferson, Benjamin Rush and Thomas and John Penn. Reed has reproduced two other papers for this house that are also excellent for Georgian, Federal and Greek Revival houses; a hall paper with a lacy blue stripe on a gray ground, and a parlor/library paper with a cream Adam design on a bronze ground.



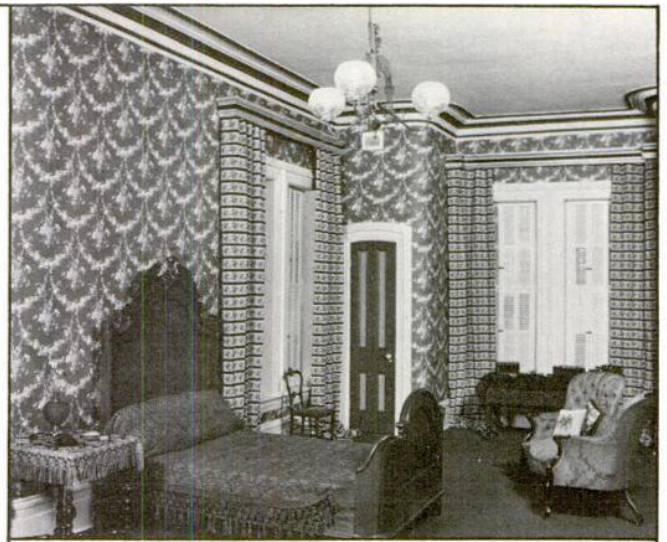
THE WALLPAPER shown here is one of the interesting Early American geometric types. Although popular in the 18th century, these vivid patterns look very modern. This particular one is ivory, black and cream on a Roman gold background. It was found in the parlor of a prominent lawyer's home on Pine Street in Philadelphia, circa 1780. The reproduction has been placed in the hall of an 1844 farmhouse in Black Creek Pioneer Village near Toronto. These strong patterns tend to be rather overwhelming when used in rooms other than the hallway. There is a fashion today to hang paper on only one wall to dilute the effect of a dramatic pattern--but this should not be done in period decoration. The shading of the diamond shapes in this paper give it a three-dimensional effect that adds depth to a narrow entranceway.



THIS ELEGANT SMALL PARLOR or tea room is in the Morris-Jumel house in New York City. Many of the fabrics, furniture and wallpapers were imported from France. The original wallpaper for this room was purchased in Paris by M. Jumel in 1810. The main panels, on a Georgian green ground, consist of morning glories surrounded by rows of dark green leaves and stylized daisies. The two borders on the same ground, are printed with morning glories, delicate doves and vases. The parlor is furnished with French Empire pieces, some said to have belonged to Napoleon's circle of friends. It was in this small parlor that Mme. Jumel, after the death of her husband, married Aaron Burr. Before the Jumel's bought the house, General Washington had used the mansion for his headquarters.



THE GLANMORE HOUSE is typical of the kind of Victorian mansion built by wealthy businessmen in the last quarter of the 19th century. The Mansard roof and iron cresting shows the French Second Empire influence. The elegant house was built with entertaining in mind with most of the rooms on the ground floor designed for social gatherings. The house, in Belleville, Ontario, had been in the possession of the original family for three generations.



THE MASTER BEDROOM has a reproduction wallpaper with large floral swags and clusters of grapes on a ginger brown background. The original paper was found in a wealthy merchant's home in Philadelphia. It so closely resembled the original paper in the Glanmore bedroom (in an 80-year old photo) that it was reproduced and placed in this elegant room. The painted moulding around the ceiling is striped in cream and brown as was often done in the Victorian era.



THIS IS THE PRESIDENTIAL BOX at the restored Ford's Theatre in Washington, D.C. Unfortunately, this wallpaper loses its lusciously Victorian look in black and white. It is a deep crimson with a red leaf and lace stripe. After President Lincoln's assassination, the theatre was closed and only the actors were let in to collect their belongings. They took scraps of the wallpaper and the Nottingham lace curtains and it was one of these souvenirs that made the reconstruction possible.

Wallpaper Portfolios You Can Send For

THE REED documented hand-printed wallpaper line is described in a handsome color booklet titled "Early American Homes" (although the papers are dated up to 1880). Each wallpaper is shown in a room of a restored house and the house is also pictured along with some historical information. To receive one, send \$4.50 to: Reed "Early American Homes," Dept. OHJ, P. O. Box 52899, Atlanta, Georgia 30305.

THE REED LINE is not distributed to wallpaper and department stores. But the booklet includes a list of 13 show-rooms around the country (with toll-free telephone numbers) where the line can be seen and purchased. It is also available through decorators.

OF SPECIAL INTEREST to decorators and restorationists, their brochure is also available in portfolio form with full-page samples of the papers inserted in the appropriate pages. Requests must be on suitable letterhead and the cost is \$50. Address orders to: Reed "Early American Homes," Dept. OHJ, P. O. Box 52889, Atlanta, GA 30305.

A Guide To Lighting The Old House

by Carolyn Flaherty

PERHAPS THE MOST DIFFICULT area to cope with in re-creating an appropriate interior style for the old house is lighting. It is the subject our readers ask most about.

THERE ARE A NUMBER OF REASONS why lighting is such a problem. Few of us would care to read by candlelight or spend hours cleaning and filling oil lamps. Of course, fixtures can be electrified. But then the amount of light has to be worked out. Candle-power bulbs can be used but more lamps and fixtures will be needed. There is no question, however, that modern lighting fixtures do not look well in the period room. But reproductions are expensive (and Victorian reproductions almost non-existent) and antiques can be costly and require a great deal of shopping time to locate.

SO THE ANSWER FOR most old-house restorers is a compromise--a subtle use of unobtrusive modern lighting combined with as many period fixtures as you have the good fortune to come across.

HOWEVER, the period fixtures must be the right style and vintage. A massive black wrought iron antique or reproduction chandelier made for an Early American farmhouse would be ludicrous in an elegant Queen Anne. Old is not enough!

THIS GUIDE is meant to aid the old-house person in selecting those fixtures that will enhance the architectural style and age of your house--whether you are shopping in catalogs, yard sales, antique shops or Aunt Hattie's cast-offs.

Colonial: Up to 1790

IN COLONIAL AMERICA there were four ways to provide lighting in the home:

1) The huge, cavernous fireplaces provided some light for nighttime activities.

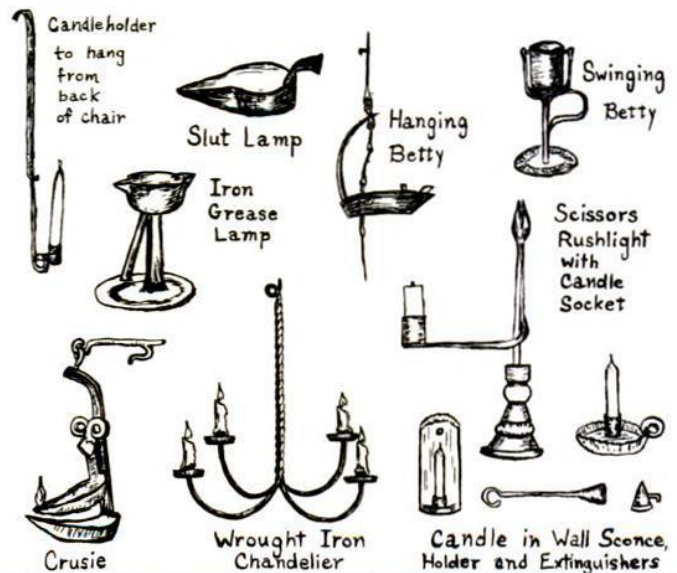
2) Tallow candles. Early chandeliers were suspended candlesticks. Candles were very costly, however, and used only by very prosperous families. Many ingenious devices were

constructed to hold candles on the backs of chairs or to hang from beams.

3) Crude substitutes for the tallow candle like the rushlight. Rushes were cut green from the marshes, soaked in grease and mounted in holders for burning.

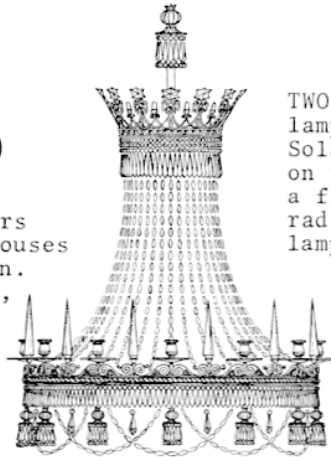
4) Primitive lamps. By arranging a wick in a container of grease, oil, lard or any inflammable material, a bit of light could be provided at the cost of a good deal of smell and smoke.

LITTLE CHANGED in the development of lighting before the 19th century--most primitive lamps in Colonial America bear a remarkable resemblance to the kinds used by the Romans in the first century. These lamps were made of tin, iron and pottery in Pennsylvania. Some of the most popular were the "crusie" (the English name; sometimes called a "Phoebe" in New England); the "slut" ("slut" referred to a rag dipped in grease); and the "betty." The betty was made in many forms--on a stand, on a chain, or a small pot-like vessel sometimes having a cover.



Early American: 1790-1850 (Federal and Greek Revival)

ELEGANT CANDELABRA and chandeliers had been used in the Georgian houses of America before the Revolution. Towards the end of the 18th century, publications from England popularized the Adam style which had long been fashionable in Britain. The graceful decoration of the Adam period required beautifully made fixtures with a good deal of crystal to enhance the light of the many candles used. These were used only by the wealthy merchants and ship owners who could afford both the English and French imported fixtures and the many candles they used.



TWO IMPROVEMENTS on the Argand lamp were the Astral and the Solar type. The Astral worked on the Argand principle but had a flat, circular tube with radiating arms attached to the lamp. It was meant to eliminate the annoying shadow cast by the Argand burner. Many Astrals were very well proportioned with lovely shades of ground or cut glass and often had crystal prisms hanging from the circular reservoir.



AFTER INDEPENDENCE, popular taste ran to an emulation of the classical ancient Greece and taste was no longer solely influenced by Europe. American interpretation of the classic style called for simple and delicate ornament. However, cooking was still done at the huge fireplaces and for most of the population whale oil lamps were the chief source of light.

THE SOLAR LAMP was patented in Philadelphia in 1843. Similar to the Argand and the Astral, with the wick closely fitted into a round tube that extended through the bottom of the oil font--an inverted bell shaped reservoir. The Solar had a bulb-shaped chimney. Like the Astral, they were usually graceful with brass or bronze columns rising from a pedestal base.



THE GREEK REVIVAL in architecture and decoration began during the Federal period and continued on to the Victorian. One of the most popular decorative features in the well furnished parlor of the Federal or Greek Revival home was the girandole--a large, convex mirror with an eagle surmounting it, usually with candle brackets at either side. A typical parlor or dining room would have, in addition to the girandole, an elegant chandelier suspended from a richly decorated ceiling rosette, candelabra and additional candle brackets on the walls.



THE SIMPLE WHALE OIL LAMPS used throughout this period were commonly made of tin and pewter, with pewterers turning out very lovely styles. Glass whale oil lamps also became widely used in a great variety of shapes and styles--both blown and pressed glass.

ONE OF THE FEATURES OF interior decoration in the Greek Revival period was the use of classic symmetry. The Argand, Astral and Solar lamps were often made in pairs, especially for the mantel. Because they were made of fine metals and glass, they were too costly for general use.



THERE WERE MANY simple glass lamps in popular use from 1800 to mid-century. One of the most interesting is the "sparking" lamp. A cork was fitted tightly into the opening in the lamp and running through it were one or two parallel, short metal wick tubes. The little lamp gave about 15 mins. of light, since it held only a small amount of oil. They were often used to light the way to bed.

ONE OF THE MOST widely used lighting devices in the first half of the 19th century was the peg lamp. This was a thrifty device to use oil (as well as camphene and commercial fluids developed from 1830 on) and yet retain the many candlesticks most families had accumulated. Bowls to hold the fluid were made of tin, silver or glass with a peg at the bottom. The bowl was then inserted with the peg in the candlestick where the candle used to go. Like the sparking lamp, the peg lamp did not hold very much fluid and gave a poor light.



THE FIRST REALLY NEW IDEA in lighting devices was the Argand lamp. In 1783 a Swiss chemist, Aime Argand, invented a lamp that increased the draft and made the flame brighter--equal to ten candles. The Argand lamp burned vegetable or whale oil. It had a cylindrical wick that admitted air on both the inside and the outside of the burner, which made the light brighter as well as the glass chimney that held the flame steady. The Argand became very popular although never inexpensive.

IN ELEGANT FEDERAL AND GREEK REVIVAL houses many of these lighting devices could be found in the same room. Argands and Astrals were also made as chandeliers for hallways. But no one lamp or fixture gave much light compared to today's electric bulb. So when using period fixtures electrified, use bulbs in low wattage--and preferably candlelight bulbs--except for reading lamps. Simpler farmhouses used only whale oil and peg lamps, and one or two antiques or reproductions of this type will add an authentic flavor to the house.

The Victorian Era (1851 - 1901)

DURING THE LAST HALF of the 19th century a wide variety of lighting devices were used in the home. While the gadget-conscious Victorians readily accepted the new types of fixtures developed for the new fuels and the wealthy Victorians used elaborate chandeliers and decorative fixtures, many homes continued to be lit with the older oil lamps.

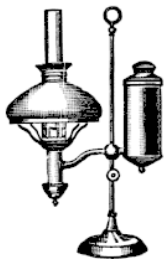
THE FIRST IMPORTANT CHANGE in lighting after mid-century was the development of kerosene as a fuel. Kerosene was far safer than camphene and less expensive than all other fuels. It also gave a stronger light. With the use of the flat wick burner, arranged so that a clear glass lamp chimney could be attached, the turnip-shaped oil reservoir replaced the elongated type. The burner could be easily unscrewed from the font for filling and cleansing.



THE FIRST POPULAR TYPE of kerosene lamp was the peg lamp formerly used with oil. At first made for candlesticks, the pressed glass industry now produced them in enormous quantities for insertion into lamp mounts. They were very similar to the earlier types in form.

ONE OF THE MOST ELEGANT glass lamps of the 1850's and 1860's was the Overlay lamp. Made by manufacturers like Sandwich in New England, the cased glass was cut away in spots to show the color of the base layer. They often had marble and brass bases. All of the table lamps of this period were similar in form to the oil lamps of previous decades, though usually converted to use with kerosene.

AS LAMPS DEVELOPED specifically for use with kerosene, the variety of burners, lamp chimneys and globes were enormous. Kerosene lamps are hard to date because the most popular types were made throughout the 19th century and are still produced for use in rural areas. A kerosene lamp will be appropriate in any setting after 1860.



THE STUDENT LAMP was the most popular of the patent and novelty lamps. The distinguishable feature is a detachable oil or kerosene font that fed the fuel through a tube to a burner part arranged on an arm so that shadows were not cast on the table. It was similar to the Astral mantel lamp, but of a much more functional design. It had a heavily weighted base to prevent it from being knocked over.

Student lamps were made in double or single lights, and in bracket, hanging and stand versions as well as the table lamp type. Although their widest popularity was from 1875 to 1900, they are still reproduced today in colonial types, Victorian styles, and modern adaptations, and almost always electrified.

BEFORE KEROSENE, could be used only because the hanging a large amount of kerosene hanging popular. Working counterpoise principle could be pulled and cleaning. Hang-commonly used for glass globes were and pinks or etched frequently in the were used dangling glass shade to add



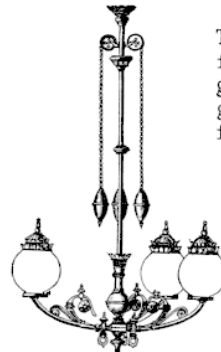
hanging oil lamps by the well-to-do lamp required such oil. But the lamp became quite on a chain and ciple, the lamp down for filling ing lamps were most hallways and the cranberry, blues glass. Also used library, prisms from a decorated to the brilliance.

CHANDELIERS were made to use all the various fuels; oil, kerosene, and later on, gas. They were made in an endless variety from plain to fancy, of brass, bronze and ormolu with decorative white and colored globes. Some of the most elaborate chandeliers of the late 19th century imitated 18th century candle chandeliers.



BRACKET LAMPS became widely used. They were made of metal or glass and set in a swinging iron frame attached to the to the wall. Bracket lamps were favored for kitchens and bedrooms. Bracket lamps sometimes had a reflector of mercury glass or tin, and those used in hallways often had an additional decorative glass shade.

GAS LIGHTING was known in England as early as 1792. It gradually came into use in America at first for street lighting and was piped into many houses during the latter part of the 19th century.



The most commonly used gas fixture was the gasolier--or gas chandelier. Clear glass globes were seldom used for gas fixtures. Kerosene lamps had often used clear glass chimneys so as not to diffuse its relatively feeble light, but the higher candle power of gas light caused glare. So domes, shades and globes were colored, frosted, milk and egg

white and later were made in a wide range of brilliant hues.



GAS BRACKET LIGHTS were used throughout the house and the brackets were often quite elaborate.

A popular form of gas fixture was the newel light. Set atop a newel post in the hall, the base was often a metal statue holding aloft the globe. Clusters of imitation candles were also common.

THE MAJOR INCONVENIENCE with gas as a fuel was that fixtures had to be stationary. (The quickest way to spot a gas chandelier is the pipe leading to the ceiling in which the gas line is contained.) To use gas for a table fixture an unsightly hose was attached to the ceiling or wall fixture.

GAS WAS NOT available outside the larger cities. Individual acetylene plants were sometimes used out in the country, but they were dangerous and could explode.



BY 1890 gas was being widely used for lighting and electricity was making inroads. But it was during the 1890's that the parlor oil or or kerosene lamp had its golden age. The most popular was the ball-shaded glass lamp usually decorated with painted flowers. The bottom glass portion held a concealed oil font. These parlor lamps are often known today as Gone With The Wind lamps because of their use in the famous motion picture. But they were used incorrectly in a background for the Civil War era as they were not introduced in the U.S. until the 1880's.



WHILE THE Gone With The Wind lamp was the most popular, many other kinds of lamps were in use and usually many different kinds in one home. The plainer oil lamps like the Rochester were used in bedrooms. And the banquet lamp, shaded lamp with a fanciful metal base generally in form of a cherub, had its place in the parlor.



LATE VICTORIAN LAMPSHADES were frilly affairs trimmed with silk, lace and ribbons. They were used on the banquet lamp, piano lamps and standing lamps. The Victorian matron also spent many hours making shades of fabric, of heavy paper with cutout designs, and even hand-painted glass shades.

The Edwardian Era (1902-1914)

IT WAS AFTER THE TURN OF THE CENTURY that the public showed a real interest in using electricity for domestic lighting. The first electric fixtures were nothing more than a naked bulb hanging by wires from the ceiling.

SOME PEOPLE BEGAN TO ADAPT the parlor lamp to electricity by placing an incandescent bulb inside the flowered globes or even in the glass bowl surrounding the old brass oil font. Converters were sold specially for converting the parlor oil lamp to electricity. Wires were generally hidden under table covers.



COMBINATION ELECTRIC AND GAS fixtures in both chandelier and bracket form were used in the latter part of the 19th century and continued to be used after the turn of the century to provide an alternate means of light during the not uncommon power failures.



THE FIRST WIDELY MANUFACTURED type of electric fixtures were simulated candles. Candle sockets in which a bulb was screwed and then covered with a shade appeared in the early 1900's. Until the 1920's electric chandeliers, wall sconces, newel fixtures and some lamps aped the 18th century candle-holding type of lighting device. Glass prisms were used for added brilliance. True to their earlier counterparts, these electric candle chandeliers were hung from the ceiling by a chain--with the electric wire winding unattractively through it up into the ceiling.

THE DOMED LEADED lamp was popularized by Louis Comfort Tiffany at the turn of the century. It was actually the first type of lighting designed for the electric bulb. The style exemplified the Art Nouveau and were shaped chandeliers, lily-of-the-valley library lamps, well as their imi- quite sought after today.



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ALSO DESIGNED ESPECIALLY for electricity during the same period were the boxy-shaped lamps of the Arts and Crafts style. These fixtures were often wood-framed and resembled the Mission furniture of the period. Like the Tiffany styles, these fanciful creations often did not provide sufficient illumination (by today's over-lit standards).

Shopping for lighting fixtures, antique or reproduction, is a complicated affair. Even more difficult, but rewarding, is finding parts--bases, glass shades, the rims, harps, etc.--and putting them together to make a correct period fixture. An excellent guide to the world of old lighting and its component parts is the classic book by Dr. Larry Freeman, "New Light On Old Lamps." It is available for \$9.75 from The Old-House Journal, 199 Berkeley Place, Brooklyn, N. Y. 11217.

Exterior Paints—Properties & Uses

TYPES	PROPERTIES & USES
Primer/ Sealers	Used for unpainted wood, or old surfaces that have lost most of the original paint. Has high percentage of pigment that prevents paint from soaking into the wood; provides uniform painting surface for the topcoat.
Primers	Designed to promote adhesion between paint films rather than to seal wood. Used on old work when old paint is in poor shape—especially when there is a chalking condition. Unsuitable as topcoat. Should be covered with finish coat within a week of application.
Topcoats (Oil or Alkyd)	Excellent brushing and penetrating properties. Provides good adhesion, elasticity and durability. Apply with brush to obtain strong bond, especially on old work. Many oil-based paints offer "controlled chalking," which makes them self-cleaning—rain washes off the chalk, and with it the dirt. Oil paints give a glossier surface than latex. Usually get a heavier film and greater hiding power with oil paints.
Topcoats (Latex)	Have durability comparable to oil-based paints. Quick drying; can be applied in damp weather. Easy to apply with roller. Provides better color permanence than oil paints. Provides matte finish, making touch-up easier. (A glossy oil-based finish that has dulled with age may look blotchy when touched up with fresh glossy paint.)
Trim Enamel	Usually made with oil-modified alkyds. Slow drying (overnight). Made in high sheen, bright colors. Have good retention of gloss and color. More expensive silicone-alkyd enamels are substantially more durable than oil-alkyd enamels.
Anti-Rust Primers	Priming of iron and steel surfaces when good corrosion resistance is required. Slow-drying types provide good penetration into cracks and crevices. Fast-drying types should be used only on smooth, flat surfaces. Use water-resistant types for metal subject to severe humidity or to fresh water immersion.
Galvanizing Primers	Priming of new or old galvanized metal and steel surfaces. Satisfactory as finish coat if metallic gray color not objectionable. High percentage of zinc dust provides good anti-rust protection and adhesion. Galvanizing/zinc dust primers give excellent coverage, one coat usually being sufficient on new surfaces. Use two coats for surfaces exposed to high humidity.

(Exterior Paints—Cont'd. from pg. 1)

are likely to be lean on binder—which will result in a short service life for the paint film.

PPRICE OF THE PAINT usually only amounts to 10-20% of the total job cost when you are having a job done professionally. So it doesn't pay to use anything but the highest quality paint—even when you are doing the job yourself. Cheap paint is just going to require the added expense of repainting several years sooner than would have been needed if high-quality paint had been used. Too, the paint build-up from these more-frequent repainting is just going to hasten the day when the entire paint film fails and all the old paint has to be removed from the house.

PRICE ALONE DOESN'T tell you which is the best quality paint—although it is an indicator. Careful reading of the labels on the paint cans should tell you which is the best buy. You are looking for the maximum of binder resin and hiding pigment. High binder resin gives a long service life; high content of hiding pigment gives you more coverage per gallon.

Label Arithmetic

INFORMATION ON PAINT CAN LABELS isn't laid out quite so neatly, however. You have to do a couple of quick calculations to find out what you need to know. The first set of numbers given to you are for "Total Pigment" (hiding pigment plus fillers) and "Vehicle" (binder resin plus thinner). For instance, a label might read:

Pigment	33.4%
Vehicle	66.6%
	100.0%

BY ITSELF, this doesn't tell you much because you don't know how much of the Pigment is filler, and how much of the Vehicle is thinner. So read on. The analysis of the Vehicle given is:

Alkyd Varnish*	85.1%
Driers	0.5%
Mineral Spirits	14.4%

THE 85.1% OF BINDER (the alkyd varnish) looks very good, until you read the footnote indi-

cated by the asterisk. The footnote tells you that the alkyd varnish has the following composition:

Non-Volatile (Soya Alkyd Resin)	51.3%
Volatile (Mineral Spirits)	48.7%

BY READING THIS FOOTNOTE, you find out that nearly half of the alkyd varnish is thinner (mineral spirits). By calculating these percentages back, you find out that the total binder content is about 29% of the total paint. This is actually a pretty good percentage; cheap paints may have only half as much binder.

ANALYSIS GIVEN for the pigment in this particular paint:

Titanium Dioxide	13.2%
Calcium Carbonate	85.5%
Silicates	1.3%

THE PIGMENT IS COMPOSED substantially of hiding pigment (as opposed to fillers). So the total "active" ingredients in the paint are: Binder (29%) plus Hiding Pigment (32%) for a total of 61%. This is a good quality paint.

ABOVE A CERTAIN POINT, the ratio between binder and hiding pigment becomes a trade-off. Adding more binder means you get a more durable paint film...but you get less pigment so you don't get as much hiding power.

STEER CLEAR OF PAINTS that don't list their contents by percentage on the label!

Guidelines For Paint Selection

IT IS IMPOSSIBLE TO PICK a single "best" paint for every conceivable exterior paint job. Having outlined the characteristics of the most common paint types above, these additional guidelines can be given:

- If the paint currently on the house has performed satisfactorily, use the same brand and type (if known) when it is time to apply a new coat of paint.

- If the old topcoat isn't chalky or peeling and is in generally good shape, you can add a new topcoat without worrying about a primer. If dirty, however, surface should be washed before laying on the topcoat, and any patches that have been scraped down to bare wood should be spot-primed with a zinc-free oil-based primer.

- A primer is indicated where there is excessive chalking.* To test for chalking: Rub an old T-shirt across 10 inches of the surface. If pores in the cloth plug up with old pigment, chalking is excessive. Before applying primer, chalk should be washed off as described in the June '76 article.

*Some causes of excessive chalking: Last coat of paint may have been spread too thin; paint may be excessively weathered; paint may have been applied over a porous substrate that absorbed much of the binder; inferior paint was used.

AN OIL-BASED PRIMER is best for overpainting old chalking surfaces because oil gives better adhesion than latex primers.

- In selecting a topcoat to go over a primer, remember that the two should be considered together as a system. Big problems can be created by choosing a topcoat that wasn't designed to be used with the primer. If you are using an oil-based primer, you are safest using an oil-based topcoat made by the same manufacturer.

- On new wood, a primer/sealer should be used as the first coat.

Oil-Based Vs. Latex Paint

THE OLD ARGUMENTS about oil-based vs. latex exterior paints largely come down to a matter of personal preference in most cases. Good quality oil-based and latex paints will give about the same service life in the majority of applications.

WHEN IT COMES DOWN TO A COIN-TOSS between the two, most old-house owners opt for oil-based paint...mainly for reasons of tradition. Oil-based paints have a longer history of proven service. And most houses were originally coated with oil paints. So using oil-based paints seems appropriate to many.

LATEX PAINTS offer more convenience in use. Rollers and brushes clean up with water. And you can apply latex in damp weather. (Surfaces must be completely dry for oil paints.)

LATEX probably has an edge in painting new wood where you are worried about passage of moisture from inside the structure. On old work, however, the main barrier to moisture is the many coats of old paint beneath the new layer. So the slightly greater porosity of latex doesn't give any significant advantage.

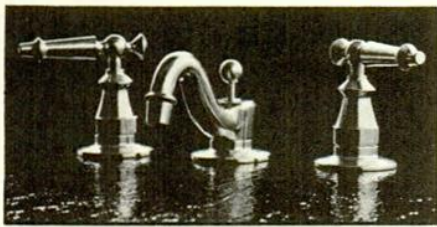
AS NOTED ABOVE, oil-based paint has the edge on old chalky paint where it is desirable to apply a coat of oil-based primer first. In this case, you are best off using an oil-based topcoat over the oil-based primer.

MOST TRIM PAINTS are oil-based, too. So in spot-priming trim work, you should also use an oil-based primer.

FOR COATING SHAKES AND SHINGLES, many people prefer stains rather than paint because stains let the natural beauty of the wood show through. Stains are basically varnish binders colored with transparent iron oxide or dyes. Stains are easier to apply to rough textured surfaces because they have a lower viscosity than paints, and so penetrate better and provide more adhesion.

HOWEVER, no clear finish will have the durability of a binder protected by an opaque pigment (such as a paint). Stains are more subject to degradation by the sun and so you have to renew the finish more often. ■■

Products For The Old House



New 'Antique' Faucets

KOHLER CO. has been more alert than other plumbing supply manufacturers in coming up with new fittings that are appropriate for old-style tubs and sinks.

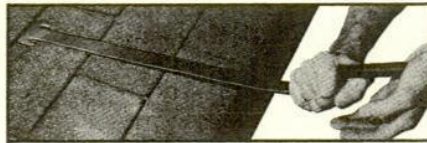
SHOWN ABOVE are their "Antique" sink faucets. They also have the same design available in free-standing tub fittings. The company has just introduced a bath/shower pressure-balance mixing valve in the same styling. The valve mixes hot and cold water to a desired temperature—and maintains that temperature regardless of pressure changes in the water supply.

FAUCETS are available in four finishes: 24 carat gold electroplate or chromium—both either brushed or polished.

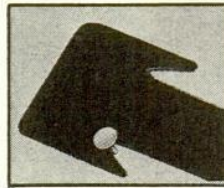
KOHLER also produces a tub line called "Birthday Bath"—a contemporary recreation of

the old-fashioned tub with rolled rim and claw feet. Piping and drain are exposed and free-standing.

KOHLER "Antique" fittings and fixtures are available through dealers. You can get a 4-pg. brochure showing the line by writing to: Peter J. Fetterer, Promotional Services, Kohler Co., Kohler, Wis. 53044. Ask for "Antique Faucets." Free.



Slate Nail Cutter



THE JOURNAL ARTICLE on slate roof repair (Dec. 1975) mentioned the need for an exotic tool called a slate nail cutter. Now we've discovered a source for this tool.

THE CUTTER makes removing hard-to-reach slate nails a snap. Just slide blade under slate, then pull back until blade hooks nail. Then yank handle sharply, or tap with a hammer. Much easier than using a saw or tearing out entire sections. Can also be used for repairing shingles on big old Victorian houses. Blade will reach in about 17½ inches.

THE CUTTER is one piece, hand-forged, high-carbon steel. To order, request "Shingle Nail Remover" (#J-3179.9) from: Brookstone Co., Peterborough, N.H. 03458. Price is \$11.95 plus \$1.75 postage & handling.

Graining & Decorating Tools



GRAINING is a traditional decorating technique that has many practical uses in the old house (see The Journal, June 1975). Although graining can be done with just brushes, rags and sponges, there are some specialized tools for making certain grained effects. But because graining is almost a lost art, these tools are hard to find.

THE STENCIL SPECIALTY CO. makes a number of graining combs and rollers. They also make an interesting device called a "Design Roller." It's a tool to roll a pattern onto a wall, much like an all-over stencil pattern. 53 roll-on patterns are available, including several wood-grain patterns.

THE TOOLS are distributed through major paint stores and Tru-Value Hardware Stores. If you can't find them locally, write for literature and price list to: Stencil Specialty Co., 377 Ocean Avenue, Jersey City, N.J. 07505.

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