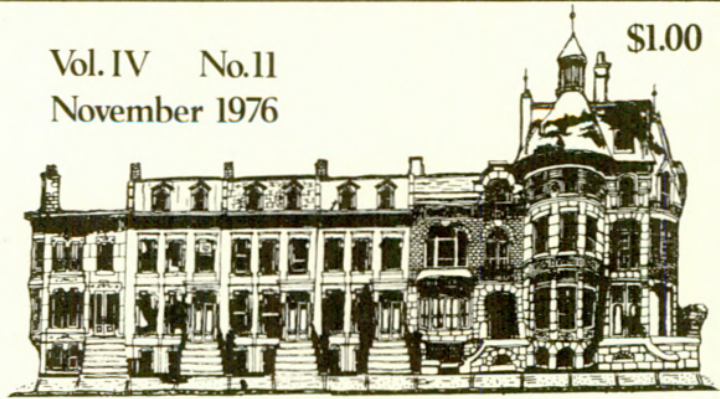


THE OLD-HOUSE JOURNAL

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Renovation And Maintenance Ideas For The Antique House



Creating A Victorian Hallway

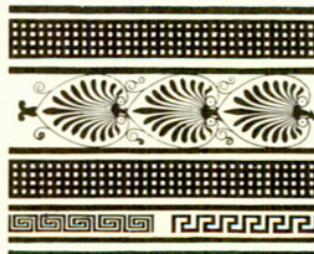


By Carolyn Flaherty

WHAT CAN YOU DO WITH a nondescript hallway? How can you transform it into an attractive space? Not only attractive, but give it a Victorian period effect? These questions--faced by many old-house owners--had special significance for us.

THE OLD-HOUSE JOURNAL editorial office is on the ground floor of an 1883 brownstone. The hallway was painted white--the brownstoner's all-purpose solution for decorating problems. It had been painted frequently over the years and was covered with layers of old enamel. There was nothing of distinctive character to be found in the long entrance way, and a good deal of work was needed to get it into even an ordinary painted condition.

BUT THE JOURNAL STAFF did not want a monotonous white-walled area. We felt we should practice what we preach and do some period decoration. It required a lot of thinking, planning and time for the execution. It did not, however, cost very much money for materials. The old-house owner who is willing to spend the time required can create the same effect by using the techniques described, adapting colors and patterns to fit their own house. So here is a step-by-step recreation of our thinking and



In This Issue

A 1976 Victorian.....	3
The How-To Of Stencilling.....	10
Prior To Painting.....	6
Old Fashioned Sinks and Faucets.....	12
Removing Exterior Paint.....	2

Coming Next Month

HEATING THE EARLY AMERICAN HOUSE

and the methods we used in the decoration.

Strip Or Paint?

THE FIRST DECISION had to be whether or not to strip the old paint off the woodwork. By chipping off the paint in a few strategic places we were able to determine that the wood underneath was an inexpensive softwood that was originally grained. It was common practice to use cheaper woods, often grained, on the ground floor of brownstones even though the parlor floor above might have real walnut or mahogany.

WE COULD NOW AVOID the messy and difficult task of paint stripping but were left with woodwork with a very unappealing surface. A coat of paint, no matter what color, would not improve its appearance. So we decided to grain it as described in our June 1975 issue.

BECAUSE THE WOOD upstairs is walnut, we easily made the decision as to what wood to imitate. But we decided to grain the vestibule portion of the hallway in golden oak for variety and to lighten the darkest part of the hallway.

TO CREATE A VICTORIAN look it is often necessary to divide
[\(Continued on page 6\)](#)



Removing Paint From An Old-House Exterior

To The Editor:

HERE'S A FURTHER THOUGHT on the exterior painting article (OHJ June 1976). I have been maintaining the exterior paint on my 1820 Greek Revival house for more than 22 years. During that time I have gathered a lot of experience with the problem of paint build-up.

AS YOU CAN IMAGINE, a house that has been standing for over 150 years has got a lot of paint on it. The paint film is up to 1/16 in. thick in many places—well above the saturation level defined in Mr. Gola's article. I suppose the house is a candidate for complete removal of the exterior paint via the blowtorch method. But I don't have the energy to do it myself—nor the inclination to pay to have it done for me.

INSTEAD, I HAVE FOUND that the house goes through a self-renewing process—gradually peeling off the thick paint over the years. The house rejects the thick paint in bits and pieces, much as the human body continually casts off old skin cells.

ALL THAT I DO is keep an eye out for these peeling places. I scrape off any loose material, then prime the bare wood and spot paint. This touch-up is done every 1-2 years in between the major repaintings that take place every 5-7 years.

THERE ARE TWO DISADVANTAGES to this system: (1) There is unevenness in the paint film where the old paint was chipped out; (2) For any color house except white (which my house is) there might be some difficulty in getting an exact color match in the spot-painted areas because a colored paint fades somewhat after exposure to the sun.

IN MY CASE, I am quite happy to live with the slight unevenness in the paint coating in return for letting the house do all the work of removing the built-up paint.

R. A. Labine, Sr.
Somers, Conn.

Dating Clues Under Wallpaper

To The Editor:

NOT BEING do-it-yourselfers, we recently had painters and decorators in for a complete face-lift of our old house. We had always assumed that the house was built in 1901. That was the date of the subdivision on the deed, so we never bothered to inquire further.

SINCE THERE WAS a goodly accumulation of wallpaper on the hall walls, I asked the workmen to remove it down to the bare walls. Lo and behold, the young man who removed the paper

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showed me a pencilled message (lead pencil, not graphite) he found on the plaster:

Engstrom Nelson Paper Hangers Lyons, Ill.
Started on 1880, March 19

THE WORKMAN TOLD ME he has found many such messages during the course of his work...but this was the oldest he had seen. Needless to say, we are now busy tracking down more dating information about our house.

I WANTED TO BRING THIS to the attention of other readers, so that they could be on the lookout for such inscriptions. The old writing might be faded and easily missed if you aren't looking for it. These few lines of writing can provide precious dating clues.

Catherine Allen
Oak Park, Ill.

Removing Oil Stain

To The Editor:

I'm stripping woodwork that had been stained and varnished—then covered with five coats of paint. All is coming off beautifully except the stain. Hope you can help.

Doris King
Tacoma, Wash.

A:

Oil stain is a dye—which means it must be bleached out. We use full-strength Clorox, just as it comes from the bottle. Spread the bleach liberally over the wood, using a brush or rag. Bleaching action will be completed in 2 minutes. Rinse with water and wipe dry with rags or paper towels. Allow to dry for 48 hr., then refinish as normal. The wood will have a grayish-white cast to it, but this will disappear after the finish is applied. If the grain was raised by the bleach, sand with fine sandpaper or rub with 00-steel wool.--CL



A 1976 Victorian In Aspen

By Carolyn S. Bucksbaum

WE LIKED THE SKIING in Aspen. We liked the music-filled summer days, the clear, cold nights. We liked the feel of roaming a history-filled area with its reminders of silver-boom days--petunia-filled ore wagons now decorating front yards, the handsome opera house still standing four stories tall, the many blocks on which old miners' cottages still stand, now brightened with imaginative colored trim. If we were to own a house in Aspen, it should be part of the old town's heritage.

THAT WAS EASIER desired than accomplished. We spent five fruitless years viewing one old structure after another. We wanted the interior of our home to be functionally up-to-date when we started occupying it. That would, in most Victorians, necessitate much work, possibly a complete gutting of the interior. The more we thought about it, the more the idea made sense to simply start from scratch and to build in the Victorian style. When land became available on a block containing several landmark 1880's houses, we bought it; the die was cast.

OUR NEXT SEARCH was for an architect ex-

perienced not only with Aspen's heavy snow problems, but affectionate toward the special feel of the homes of America's silver-boom west. We learned that a number of the town's most successful exterior re-furbishings and restorations were accomplished by Ted Mularz, an Aspen architect.

HE DROVE US through the town, pointing out many expansions which were added so skillfully to existing homes that we had never been aware that they were not a part of the original structure. The challenge of designing an interior to fit our family's vacation lifestyle, while planning an exterior faithfully in keeping with neighboring houses, became increasingly intriguing, even to an architect with a preference for contemporary design. Before the house was finished it became a source of pride and enjoyment to many carpenters and others who worked on it.



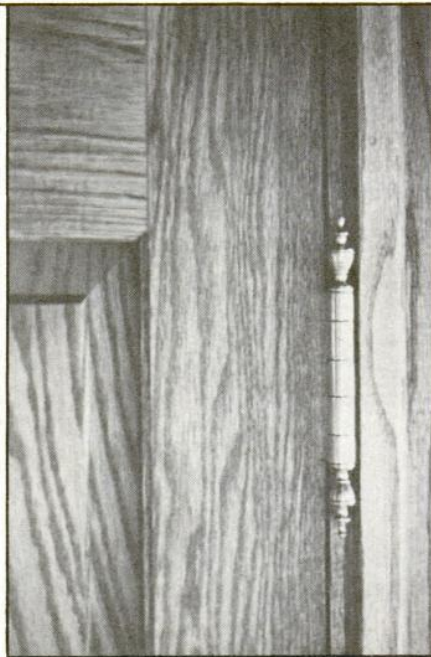
The new Victorian, on the left, blends right in with its 1880's neighbors.

THE HOME WAS in the planning stage for one year. It was built in seven months. Through the year we were alert to new products, paying special attention to items which looked Victorian or to materials similar to those popular during the period. For instance, we used Kohler's "Antique" lever faucets and curving spouts throughout the house. The new artificial

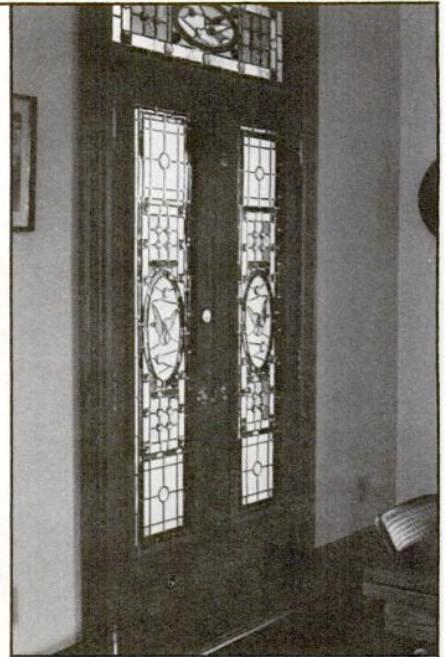




All items that comprise this Victorian style bathroom are readily available from stock today.



Really Victorian? No. Brass, steeple-tipped hinges and oak carved door are stock items.



French doors and leaded glass panels and transom are from an antique shop in Des Moines.

marble by DuPont, called Corian, is highly reminiscent of Victorian marble wash stands when used to top present-day vanities--and is without the stain problem of natural marble. We were also able to find an impressive variety of new brass hardware in old styles as well as a number of woodwork items of characteristic Victorian design. Our contractor, Gene Miller of Basalt, Colorado, came across some handsome sheet metal roof finials which he added as a finishing touch.

THE OAK WOODWORK, however, was a less simple matter. The house was planned upon entering to give the impression of a well-updated interior of an old house. It was evident when the exterior took shape that our plans for a contemporary look inside, without door or window trim, would be

an overly abrupt change. In the only major variance after the beginning of construction, door and window trim were added throughout. Door trim is oak, which was milled by carpenters on the job who fashioned milling knives which fluted the wood in the manner seen in many of the old homes of Aspen. Corner blocks with bull's eyes were drilled on the job also. To minimize the added cost, it was decided that other than sills, trim around the windows would be simple 1 in. x 4 in. pine board. It would be mostly hidden by curtains and could be painted the wall color for de-emphasis.

IT WAS AT THIS POINT that the real Victorian spirit noticeably asserted itself. Our carpenters decided such treatment was too plain for such a house. So they worked out a continuous grooving which curved right around each window's corners. Our ornately carved antique front door was plain on its interior side. Imagine our astonishment to find the carpenters one day bent over the door, painstakingly copying the carved fan, the cornice with its suggestions of ivy and its saw-toothed edge, making the inside match the outside--indication of the pleasure still enjoyed by an expert craftsman, just as in carpentry's golden era.

RESEARCH ON VICTORIAN design elements took us to university architectural libraries, to private collections of old woodwork catalogs, and to a subs-



Custom-made newel, stock balusters.



Lighting fixture is an antique, the transom windows are custom made.



Old carved oak door has new glass panel made by Jo Ann Meierhoff of Kansas City.



Opulent peacock leaded glass window is a copy of an Otto Dressler design.



Cigar-lighter lighting fixture is antique, leaded glass squares custom-made.

cription to The Old-House Journal! But mostly, our "research" was simply moving around with our eyes wide open, observing proportions and angles, regional differences in Victorian carpentry and design, effective color combinations. Any cities our travels took us to found us looking up architectural salvage firms or other companies selling beautiful rescues from structures now gone.

WE WERE SURPRISED at ourselves, with our long-standing tastes toward simplicity in design and furnishings, to find such delight in Victoriana. By exercising a degree of restraint (excepting, of course, the peacock window) in the acquisition of ornate decoration, and always keeping a weather-eye out for examples of true excellence in craftsmanship, we feel that we are on our way to years of enjoyment of a



Porch columns, balustrades and decorative spindles are all stock items.

home full of graceful reminders from an age exuding warmth and the pleasure of the work of many hands. Below is a list of some of the sources we found helpful.

Sources For Victorian Things

LIGHTING FIXTURES: Louis Mattia, 980 2nd Avenue, New York, N. Y. (212) 753-2176. Antique fixtures and restoration work. Walk-in shop only.

FIREPLACE SPECIALIST: Edwin Jackson, Inc. 306 East 61st St., 2nd Fl., New York, N.Y. 10021. (212) 759-8210. Antique mantels.

FISH SCALE SHINGLES: Red Cedar Shingle & Hand Split Shake Bureau, 5510 White Bldg., Seattle, Washington 98101. (206) 623-4881.

PANEL DOORS: Shuttercraft Wood Products, Inc., 2124 West Chenango, P.O. Box 770, Littleton, CO 80121. (303) 798-8537. Oak and pine doors.

BALUSTERS: Colonial Stair & Woodwork Co., P.O. Box 38, Jeffersonville, Ohio 43128. (614) 426-6326. Stairway and porch balusters.

HARDWARE: Broadway Supply Co., 7421 Broadway, Kansas City, MO 64114. (816) 361-3674. Brass steeple-tipped hinges.

OLD-STYLE FAUCETS: Kohler Co., Attn. Peter J. Fetterer—Promotional Services, Kohler, Wis. 53044. Ask for free "Antique Faucets" brochure.

LEADED GLASS WINDOW: Realities, Inc., 1538 15th St., Denver, CO 80202. (303) 573-7364.

(Hallway--Cont'd from Pg. 1)

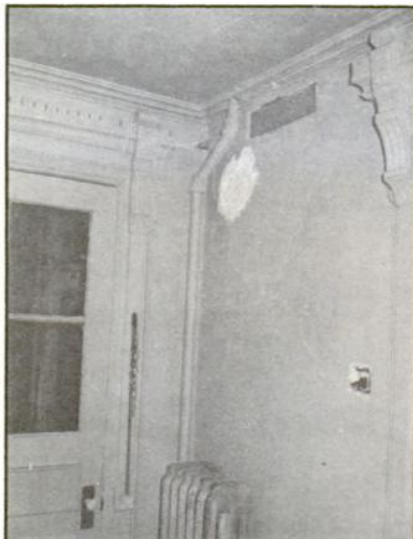
the wall spaces either horizontally or vertically. Therein lies one of the biggest drawbacks to using wallpaper. Manufacturers are just not making Victorian papers. When they do manufacture an occasional Victorian pattern, they neglect to make the accompanying borders and friezes that were used in the 19th century. So we rejected wallpaper and turned to paint.

Wall Divisions

NOTHING SAYS "Victorian" quite so dramatically as a wall with a dado and a frieze. The dado could be created with graining (in imitation of wainscoting) and would tie-in with the grained doors and mouldings. We could create a frieze with stencilling.

THIS IS THE MOST DIFFICULT part--the selection of a pattern and colors for the stencilled frieze. First, you need a focus to zero in on a particular kind of ornament from the myriad of design sources available--books, fabrics, furniture, etc. Take your clue from the house itself.

THE JOURNAL BROWNSTONE was built in the period when flat, stylized decoration popularized by Charles Eastlake was popular. There is a sunrise pattern incised on the mouldings of the parlor floor that is reminiscent of some of the Eastlake-inspired American furniture. But we didn't like it enough to duplicate it



The hallway, in its former "boardinghouse transitional" style, as we began patching in preparation for painting.

in a stencil pattern, nor were we creative enough to adapt it as a more handsome design. But we took from it the knowledge that our decoration should be of a flat, stylized and geometric type--in other words, no flowers or leaves that look like the real thing.

THE EXTERIOR OF THE HOUSE is neo-Grec--composed of flat planes broken by horizontal moulding bands. Although there is no Greek ornament inside or on the outside of the house, we knew we could incorporate a classic Greek design into our frieze and be on the right track.

SO WE COULD NOW LOOK to a source used by designers for centuries--ancient Greek ornament. We found what we wanted in book of historic ornament--a very flat, stylized anthemion (Greek for "flower"--often called honeysuckle.)*

NOW THAT WE HAD the pattern we next had to decide on colors. We knew what we wanted. There are many choices--bright and cheerful, vibrant and dramatic, pale and elegant. We opted for soft and sophisticated, the kind of palette used by Art Movement designers in late 1870's and 80's.

*The book of ornament is: "Designs And Patterns From Historic Ornament" by W. & G. Audsley, from Dover Publications, Inc., 180 Varick Street, New York, N. Y. 10014. \$2.50 plus 35¢ postage and handling.

Prior To Painting...

PROPER SURFACE PREPARATION is the key to any successful paint job. Here's what we did on the hallway project:

CALCIMINE PAINT (covered with several layers of oil paint) had to be removed from the ceiling to prevent future peeling. We used the steam process (see OHJ May 1976, p.2).

ALL LOOSE PLASTER was broken out and the voids filled with sheetrock nailed to the studs. Before any further patching was done, all wall surfaces were primed with an oil-based primer/undercoater (tinted to the approximate color of the finish coat). The primer not only helps increase the adhesion of the patching materials, but it also helps highlight small areas that need minor patching.

HOLES REMAINING around sheetrock patches were filled with plaster of paris. Sheet-

rock joint compound--applied with wide-bladed joint knives--was used as a final finish on patched areas. Two or more coatings were used where significant build-up was required. Cloth tape was used on all joints between the sheetrock patches and the wall plaster.

JOINT COMPOUND was also used to fill minor surface blemishes. Major cracks were covered with cloth tape set into joint compound. All joint compound patches were spot-primed before finish coat was applied.

CRACKS IN PAINTED WOODWORK were filled with acrylic latex caulk--as were cracks between plaster and woodwork. Excess acrylic caulk cleans up easily with damp sponge. Caulk also has the flexibility to yield when wood swells and contracts. All woodwork to be painted was cleaned with liquid sandpaper to remove accumulated grease and grime.

THE WALL PORTION HAD TO BE LIGHT for two reasons--the hall itself is a dark area and could not take a deeply colored wall, and the walnut-grained dado needed contrast. The wall color is an antique parchment, created by applying a glaze over a light yellowish-beige paint.

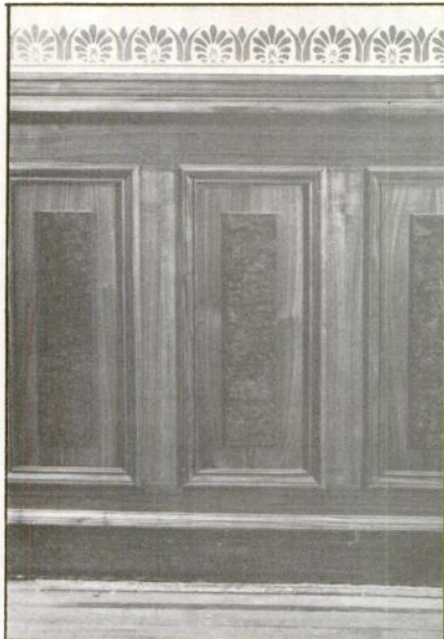
THE FRIEZE IS A COMPLICATED arrangement of tertiary colors--colors arrived at by mixing two secondary colors. A soft yellow, an off-white, and a touch of gold leaf were added for accent. Sample boards were used over and over again before making a final decision.

A HALL ALLOWS more leeway for the use of many colors in the wall treatment because there is not the problem of the wall colors clashing with upholstery or drapery fabric.

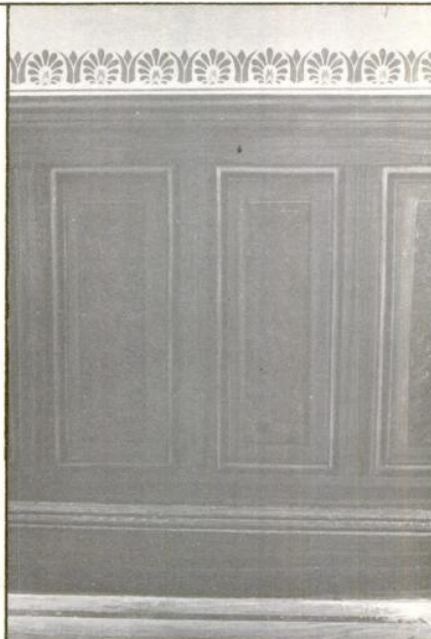
ALTHOUGH WE LOVE OUR FRIEZE, we would like to point out that it is not necessary to have such a complicated arrangement for a Victorian effect. In fact, we recommend beginning the stencilling experience with a pattern that requires only two or three colors.

Wipe Line

WE KNEW THAT a wipe line was often stencilled above a wainscotted dado (see Victorian Stencilling, OHJ, February 1975) and we decided to carry trompe l'oeil (French for "fool the eye") to its fullest with a stencilled border above our grained wainscoting. The pattern is a simpler version of the honeysuckle taken from the frieze and painted in the color of the background of the frieze.

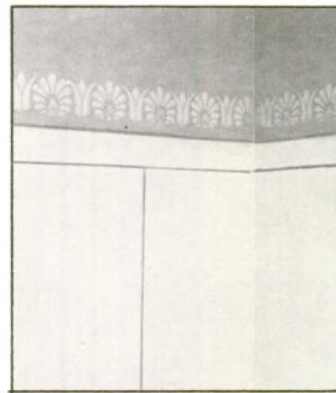


The honeysuckle wipe-line is stencilled above the chair rail of the real walnut and burled walnut wainscoting.



Here the honeysuckle wipe-line is above our grained imitation of the walnut wainscoting.

Dado



This is the vestibule dado after it has been painted yellowish-tan and striped, before the grained patterns are applied.

WE ACTUALLY created two dados in the hall. On the wall leading up the stairs, walnut wainscoting was made to match the wainscoting on the floor above. The wall along the stairs is a very high traffic area and real wood is better for long-term durability. It is also aesthetically pleasing. The carpenters who actually made the wainscoting are writing an article about it and it will be featured in an upcoming issue of the Journal.

WHILE THE REAL wainscoting was fairly expensive, it was worth it for the stairway wall but would have been too expensive to use as a dado in the entire hall and vestibule area. But it gave us the idea to imitate it for the remaining dado portion of the wall. It was actually an experiment and is a rather complicated and difficult work of graining.

A MORE PRACTICAL and easy-to-do kind of graining is the type we used in the vestibule. It is golden oak and the key to making it look like wainscoting is to block out lines where the boards would end and to stripe the lines in a dark brown. Each section is then grained in a wood pattern ending at the striped lines as if each section were actually a separate board.

THERE ARE OTHER WAYS to create an authentic-looking dado. Marbleizing, for example, was a popular 19th century treatment for halls. (See OHJ March 1975.) Even simpler is a painted simulation of a leather wallcovering. This can be done with a light reddish-brown painted undercoat topped with a mottled darker red-brown glaze.

AN IMPORTANT DESIGN consideration when planning a dado is the border that separates the dado from the upper wall. This can be a simple line, a painted border or a wood moulding chair rail painted in harmonious or contrasting colors. (See October 1975 issue of OHJ for information on chair rails.)



This view of the hall shows the duplicated walnut wainscoting on the left. The rest of the woodwork, including the radiator enclosure, is grained.

Glazing

THE MELLOW, AGED PATINA of the walls is an important element in the antique Victorian look we wanted. We created this effect by glazing the walls. A glaze is a liquid finish applied over a painted wall that produces a translucent top coat under which the ground coat glows through.

THE LIQUID USED for the glaze coat can be made with Glazing Liquid to which you add oil pigments. We recommend Benjamin Moore pigments, and with a selection of raw and burnt sienna and raw and burnt umber you can create a large variety of glaze colors.

A LITTLE MORE COMPLICATED is this recipe: Flatting oil, a few drops of white alkyd flat paint, and oil pigments.

THERE IS REALLY NO WAY to give instructions for how much pigment to add. Start with a small amount and apply the glaze over the sample board, adding more pigment until you arrive at the right effect. Make sure you apply each new version of your glaze over a board with the wall paint on it so you will see the finished effect.

AFTER YOU APPLY the glaze to the wall, immediately take cotton waste and dab the finish

to produce a textured effect. You control the mottled effect by dabbing lightly or dabbing and stroking to produce more contrast. Other effects can be created by using stiff brushes, crumpled tissue paper, etc., but we wanted a soft effect produced by light dabbing.

IF YOU FIND THAT THE FINISH sets up too quickly --before you can use the cotton waste to move the glaze--a small amount of kerosene or linseed oil can be added to slow the set.

AFTER THE GLAZE HAS DRIED--two or three days--the surface can be varnished with a flat or satin finish. The varnish will protect the glaze and provide a washable surface that will last for many years. The best varnish is Benjamin Moore's eggshell finish.

Note: Behlen Bros. carries cotton waste, glazing liquids and oil pigments. See Buyers' Guide for catalog information.

Ceiling And Moulding

THE CEILING WAS PAINTED in the same shade as the walls but left unglazed, creating a different, but related appearance. Without the glaze, the ceiling is lighter making it appear higher. To have glazed it, too, might have been overdoing the effect. Or, as Chesterton said, art like morality is dependent on drawing the line somewhere.

THERE IS A LARGE MOULDING at the top of the walls that we had also left unglazed. However, the flat, light paint seemed to magnify its imperfections as well as making it disappear as an architectural feature. As it was quite battered with many indentations and chipped paint, it would have consumed many hours filling in the nicks and dents. So we mixed a glaze deeper than the wall shade (adding raw umber) and applied it to the moulding. We then wiped it off using the same method as in antiquing furniture.

WITH THE DARKER GLAZE the moulding again became an architectural element as well as a subtle transitional element from the dark background of the frieze to the light ceiling. Equally important is the way the deep glaze hides the many imperfections from the eye.



The varied tones on the glazed moulding were produced by leaving a heavier residue of glaze on the receding portions.



Solid Bronze Door Knob.

AFTER THE PAINTED decoration was completed and the Victorian mood created, we found that objects that were not compatible with the period effect tended to stick out like sore thumbs.

THE DOOR KNOBS WERE the plain hardware store kind probably put on in the 1930's.

WE WANTED HARDWARE in the Late Victorian style with a geometric type design rather than the rococo types usually reproduced.

FORTUNATELY, THERE IS A COMPANY making solid bronze door knobs, escutcheons and hinges in the Eastlake style. The firm is San Francisco Victoriana and we found them in our Buyers' Guide.

THE OTHER JARRING NOTE was our old lighting fixtures. They hadn't been noticeable in the

old setting but they now looked awful. We found two old, matching fixtures in the right period. They are brass with holophane shades. There are many salvaged and reproduction fixtures available. The Buyers' Guide can help in the search.

WE HAD NO IDEA before we started how much the planning and doing would add to the enjoyment of the final result. However, we consider it an "interpretive restoration." In the purest sense of the word, "restoration" means the process of accurately reproducing what was originally there.

ALTHOUGH WE KNEW WHAT WAS there before--a calcimine ceiling and tan walls--we felt under no obligation to recreate a plain, dull hallway. We knew that it had been grained and that stencilling was widely used for hallway decoration in the Victorian era. And we are sure that the colors and style of ornament are in keeping with the architectural style of the house.

WE HAVE, IN FACT, CREATED a nicer hallway than the house ever had before. But we are happy with it and we think the house is too. ■■

Photos by Jim Kalett

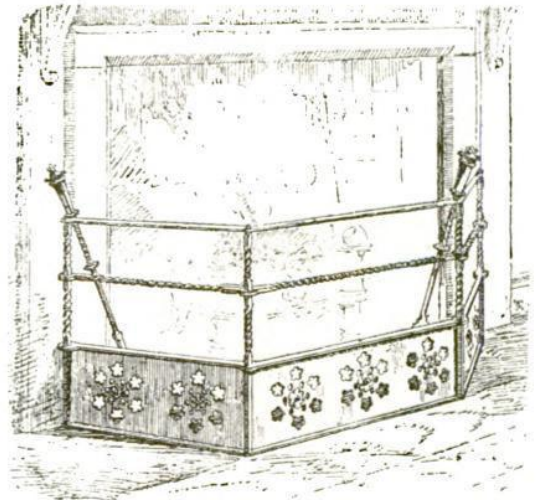
How To Clean A Fireplace

WORKING FIREPLACES require routine dusting or vacuum cleaning to keep the dirt under control. A treated dust mop can be used, but not on marble. Smoke and soot stains should be wiped off promptly with ammonia water in a sponge, followed by drying with a soft cloth. The fireplace can be damp mopped periodically and wet mopped and scrubbed on occasion to remove the stains caused by fire.

GREASE SPOTS, however, are a more difficult problem. They can be removed from stone by applying a petroleum distillate dry cleaner (like Renuzit) to the surface and covering with a poultice. Prepare the poultice by mixing fullers earth (available in drug stores) and iron-free water (distilled) to make a stiff mud and apply about 3/4 in. thick. In 24 hours the grease will have been absorbed into the poultice, which can then be vacuumed off.

ALTERNATIVE CLEANING METHODS include poultices made with ammonia water and commercial dry cleaning powders containing tetrachloroethylene or perchloroethylene (such as K2R). Hydrogen peroxide can also be used as the active cleaning ingredient under the poultice.

18TH AND 19TH CENTURY HOUSEKEEPERS were always looking for new ways to lighten the enormous job of cleaning and maintaining the fireplace. Many early fireplaces were brick--and brick, being a porous material, could be attacked by the corrosive elements in wood ashes and by



heat. To make bricks less porous and more easy to clean in the hearth area, they were daubed with red ochre mixed with water or milk after washing. A mixture of black lead and soap was sometimes applied to provide a glossy surface so that the ashes would not stick so readily.

STONE WAS sometimes rubbed with lamp oil to make it less absorbent. Around the 1860's, people often painted the hearth to make it longer lasting, as well as placing a zinc sheet above the ash line that reflected the heat and was easier to clean.

A METHOD THAT was supposed to make the stone look like new involved a mixture of soap and stone powder obtained from the stone cutters. This mixture was carefully rubbed on the stone.



The 'How To' Of Stencilling



By Clem Labine

FOLLOWING is a description of the process used in creating the multi-colored frieze stencil illustrated in the preceding article. Although the patterns used in this example are Victorian, the procedure would be the same for Early American stencilling.

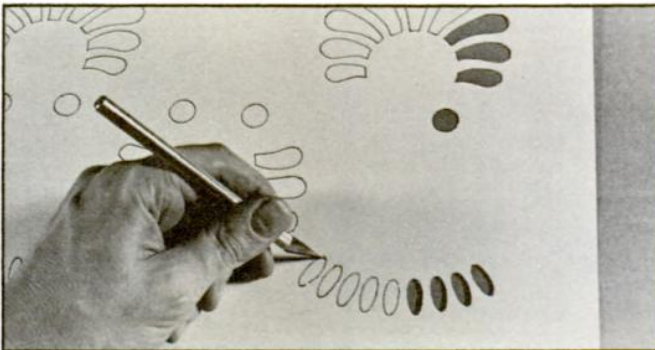
ONCE A PATTERN has been selected, it has to be drawn to the proper scale. Patterns can be scaled up or down using the "proportional squares" method (see OHJ Feb. 1975, p. 11). Next you need to know how many colors you are going to use and how the colors will divide—because you need a separate stencil for each color.

STENCILS CAN BE CUT on special pre-treated stencil paper available at many art supply stores. Some people prefer clear acetate (.0075 gage) or frosted Mylar (.005 gage) because it lasts longer. But just about any heavy-bodied stiff paper can be used. For ex-

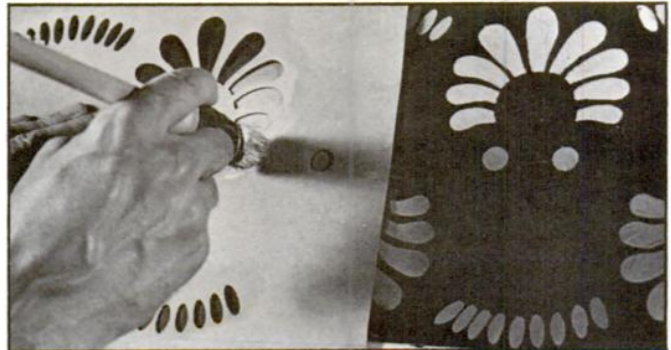
ample, on our job when we ran out of stencil paper, one stencil was cut from a manila file folder. When untreated paper is used, it should be thoroughly soaked with boiled linseed oil and allowed to dry 24 hr. This adds durability and stiffness to the stencil.

WHEN MULTIPLE STENCILS are used, you need "keys" on each stencil to properly position it in relation to the work that has already been laid down. These keys are cut-outs that allow you to see an element that has already been painted. But paint is never applied through the keys.

ROUND, STIFF-BRISTLED BRUSHES are used for stencilling. Paint is applied with the ends of the bristles...working with the brush perpendicular to the surface being stencilled. Some art supply houses carry special stencil brushes. You can also use a cabinetmaker's gluing brush or a rubbing brush. (Round



1. Pattern is drawn on stencil paper and cut out with X-Acto knife. A separate stencil is needed for each color to be used. If not waxed, stencil paper should be treated with boiled linseed oil.



3. First stencil pattern is applied to band. Brush is held perpendicular to the work. Paint can be transferred by light pouncing action or by gently swirling the ends of the bristles.



2. Limits of stencil band are measured onto wall, and lines established with a chalkline. Background color is then painted into band. We used a flat oil-based paint.



4. Second color is applied. Note hole in stencil at right. This is a registration key—designed to line up with circle of color already applied with first stencil. No paint is applied through these keys.

gluing brushes are available from Alfa Products. For catalog, send \$1 to: Alfa, 152 Andover St., Danvers, Mass. 01923.)

WE USED FLAT, OIL-BASED PAINTS for our stencil. You can also use acrylic colors or Japan paint. Japan paint dries very quickly and is preferred especially for small multi-color jobs where you have to overlay several successive stencils. (If not available locally, you can get Japan colors from Behlen Bros.)

THE TRICK in using oil-based paints is keeping them as thick as possible so that they don't run under the stencil. The consistency of ketchup is ideal. We hand-tinted all of our paints with colors-in-oil and added a bit of enamel to the paints to build up the body.

BESIDES USING THICK PAINT, the other secret of stencilling lies in using the brush as dry as possible while still getting adequate coverage. Keep a palette of folded newspaper by your side. After the tip of the brush is dipped into the paint, work the bristles first on the newspaper to remove excess paint. Otherwise, paint will seep under the edge of the stencil and will blur the outline.

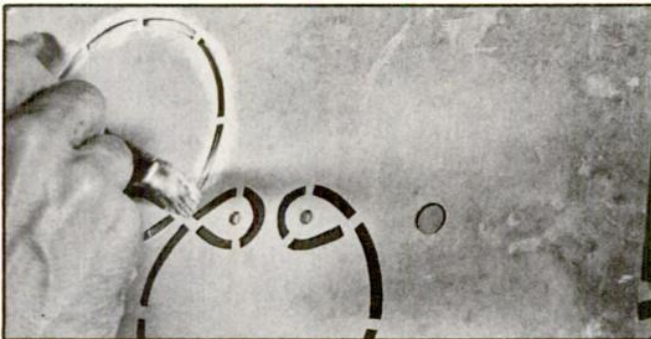
PROPER BRUSHING TECHNIQUE involves working with the ends of the bristles with the brush

held perpendicular to the surface being painted. Paint can be applied either with a staccato pouncing motion or else by a circular scrubbing.

PRACTICE YOUR TECHNIQUE on a sample board. You'll soon get the hang of the proper dryness for the brush and how to work with the ends of the bristles.

BECAUSE THE BRUSH IS WORKED DRY, the colors are very thin when applied and have a certain translucence. The ground color will show through slightly...giving a depth, life and subtlety to the colors that is impossible to achieve with plain paint or a printed wallpaper. For example, when we went to photograph the stencilling process for this article we were amazed to find that the actual colors used in the frieze—while providing plenty of variety for the eye—didn't provide enough contrast to make clear black & white photographs. As a result, the photos you see on these two pages are a re-creation we had to make in our photo studio with special paints. ■

For more details, we recommend the book: "The Art of Decorative Stencilling," by Adele Bishop and Cile Lord. It is \$15.95 from: Viking Press, 625 Madison Avenue, New York, NY 10022.



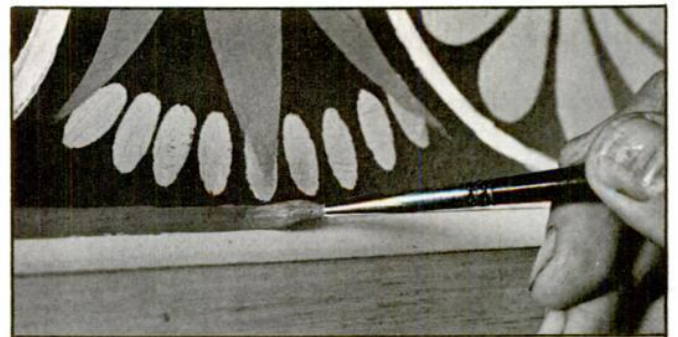
5. Third color—for the encircling ribbon—is laid down. Stencil required ties—small sections of paper running through the pattern that give strength to the stencil. Note circular key for alignment.



7. Next, hearts of palmettes are added in a brownish orange. Since completed pattern contains five colors, actual shades could only be determined after much trial-and-error on the sample board.



6. Gaps left in pattern by the ties are filled in by hand. Since paint in stencil pattern is thin and partially translucent, it takes some practice to get the painted-in areas to blend nicely.



8. Striping the frieze top and bottom adds finishing touch. Straightedge is held at an angle to the surface so that paint from the striping brush can't ooze under the edge.

Products For The Old House



Old-Fashioned Sinks...

HAROLD & JACQUELYN MINICK had a problem similar to many old-house owners: They needed period bathroom fixtures. It's just that their problem was on a larger scale than most: Because they are restoring an old inn, they needed 17 lavatories!

FINDING it impossible to locate 17 antique fixtures at affordable prices, they took the do-it-yourself approach. Having a couple of old lavatories on hand to use as models, they translated the design to a contemporary material: Cast "cultured" marble. They could then manufacture as many as they needed. The bowls, with overflows, are cast as part of the tops

since ceramic bowls are hard to find.

BECAUSE OF the widespread interest in their new "antique" sinks, they decided to offer the lavatories commercially. Three models are available. Rectangular lavatory is shown left; below is the self-rimming drop-in sink. Prices range from \$75 to \$115.

FOR LITERATURE, CONTACT: National House Inn, 102 S. Parkview, Marshall, MI 49068.



...And Old-Fashioned Faucets

AS HARD AS IT IS to find period sinks and lavatories, it is equally difficult to find appropriate faucets. We reported on one source in the July 1976 issue, p. 12.

NOW, reader Linda Sessions of Los Angeles, Calif., tells us about a line of faucets that she found to fit her American Standard pedestal sink.

ALTHOUGH the fittings are of handsome turn-of-the-century styling, they are incongruously labeled "Colonial Design" by the manufacturer. The "Williamsburg Series" is shown in the photo; not illustrated is the equally attractive "Jamestown Series."

IF NOT AVAILABLE through your local dealer, a data sheet is available from the manufacturer: Artistic Brass, 3136-48 East 11th St., Los Angeles, CA 90023. (213) 264-2810.



Replacement Porch Spindles

TURNCRAFT—one of the major producers of wood turnings—has just made an announcement of interest to old-house owners: The company will now custom turn replacements for missing or damaged balusters and spindles.

THE COMPANY also has a large stock of round columns, porch posts, railings and spindles. For brochure or quotation on custom job, contact: Turncraft, 2250 Ave. "H", White City, OR 97501. Tel. (503) 826-2911.

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