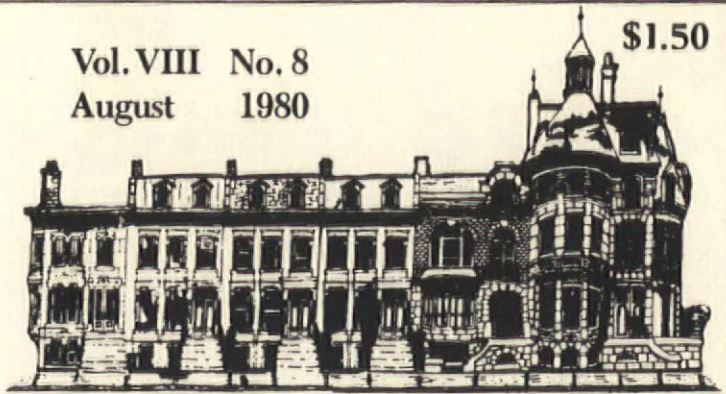


# THE OLD-HOUSE JOURNAL

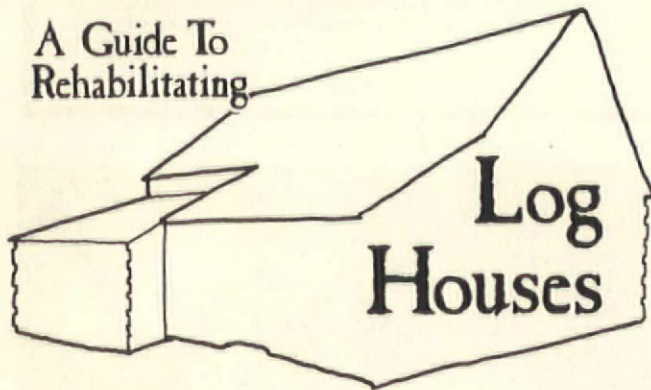
Vol. VIII No. 8  
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Restoration And Maintenance Techniques For The Antique House

## A Guide To Rehabilitating



By Mary Cronan Oppel

**M**OST EARLY LOG HOUSES were relatively crude structures. Settlers felled, squared, and notched the logs using axe and adze. Then the logs were raised into place by sheer manpower and log ramps, and the sometimes temporary cabins were built. As soon as it was possible, larger, more permanent buildings of stone and brick were built; that first log building might then become the rear wing of the main house, a detached kitchen, or an outbuilding.

THERE WERE MANY property owners who retained their original log dwellings and expanded them. As soon as they could afford to, owners clapboarded the exteriors and plastered the interiors. This allowed them to insulate and protect their homes from the elements...and it also permitted them to "modernize" their houses, bringing them up to the latest style. Sheathed and finished this way, some of the surviving log houses today are lived in by people who don't realize their houses are really made of logs.

THE VERY EARLIEST SIDING used on log structures was beaded, with about a 5-1/2 inch lap. Horizontal lap siding was most common in some states, while in others board and batten was used more



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## Coming Next Month

Special Issue: ENERGY AND THE OLD HOUSE

frequently. The gable ends of the buildings were covered with clapboard: Rough-cut vertical timbers were placed on the top log on the gable end and extended to the roofline.

ALTHOUGH HARDWOODS such as ash, locust, chestnut, and poplar were abundant, poplar was used most often in log construction because of its tensile strength and light weight.

**L**OG HOUSE TYPES include two single pens attached by a connecting roof with open ends forming a breezeway or dogtrot; a double pen (two adjoining single units) with stone end chimneys; and the single 1-1/2 storey log pen (a single unit) with an exterior stone chimney in the gable end. Less common is the saddlebag log house, composed of two pens attached to a common central chimney. (See photos of the Old Wash Place.)

LOG HOUSES were usually built on fieldstone foundations and had shake (handsplit shingle) or sawn wood roofs. The interstices (spaces between logs) were filled with small stones set diagonally between the logs, and then covered with a plaster mixture made of

(Continued on page 100)



IN MAIN TABLEAU, the OHJ staff re-created "The Opening Of The Crystal Palace--1851." Left to right: Kate Conley as Princess Vicky; Michael O'Reilly as Crown Prince of Prussia; Joan O'Reilly as the Prince's mother; Clem Labine as Prince Albert; Pat Poore as Queen Victoria; Carolyn Flaherty as Duchess of Kent; Charles Johnson as Duke of Wellington; Michael Carew as Archbishop of Canterbury.

OHJ Anniversary Celebration...

## OHJ's Old House Is Host To Old-Fashioned Costume Party


TO CELEBRATE seven years of publication, the staff here at the OHJ decided we were going to throw a different kind of party. Since the event was being held in my home--an 1883 brownstone--a Victorian evening seemed appropriate. We chose Queen Victoria's birthday as the day and theme for the party because it tied into the era of the house and the atmosphere we were trying to re-create.

THE 80 GUESTS were invited to come in Victorian garb, and about half of them did. Some were attired by Nelson Arriaga of Victoriana Revived; others rented theatrical costumes.

THE HOUSE was decorated with swags of tulle (about 60 yards!) along with flowers and ferns. The table was decked out in Victorian style, with a tallow sculpture (borrowed for the occasion), and several highly decorative food dishes--the centerpiece being a ham glazed white and inlaid with floral designs.

HIGHLIGHT OF THE EVENING was the program of late 19th century entertainment, held in the main parlor. Rented folding chairs provided seating for everyone (with a bit of squeezing). The program included recitations, dramatic readings and musical numbers. Most unusual, however, were the two tableaux. Sliding doors between front and back parlors were used as stage curtains. The audience was given a clue...and then when the doors were rolled back they had to identify the scene and the characters portrayed.

EVERYONE HAD A GREAT TIME. We can't wait to celebrate our 8th anniversary!--Clem Labine 🏠



# The Old-House Journal®

Published Monthly For People Who Love Old Houses

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HER MAJESTY, Queen Victoria, addresses a few words to her loyal subjects before the cutting of her three-tiered birthday cake. The Queen was portrayed by Sasha Von Scherler.

## Restoring A Beauty In The Heart Of Texas



By Barbara Schiller

**I**N 1968 WHEN Fred and Gerry Baker bought their old house in Jewett, Texas, they were the only people who wanted it. The craze for things Victorian had not yet hit the heartland of Texas.

THE BAKERS WERE the ideal pair to buy the large house reputed to have been built one year before the start of the Civil War. Fred has the knack of discovering hard-to-find craftsmen--a useful gift considering the several hundred hand-carved spindles and balls that had to be replaced. Further, he owns a plumbing supply business, and was able to do all the plumbing himself. As for Gerry-- "When I can't find someone to do a craft, I learn how to do it myself." She studied upholstery for five years so she could authentically and professionally restore the antique furniture she collects. And perhaps most important of all, the Bakers believe in taking things slowly, getting used to their old house, and allowing it to tell them what is needed.

### Problems

**T**HE BAKER'S HOUSE has eight rooms, measuring about 16x18 feet, with 12 ft. ceilings, double chimneys, and four fireplaces. The chimney had lost bricks, and had fallen in. The living room fireplace had been cut for a wood stove and then at a later date, closed up completely. A mason was hired to tear the two chimneys halfway down and rebuild them. The Bakers opened the living room fireplace. Now all four fireplaces are working and, along with space heaters, provide the house with warmth.

THE LEAKING ROOF needed to be replaced immediately. But roofers took one look at the slope and refused the job. At last a contractor agreed to take the job. The day after roof work began, the Bakers had a septic tank to repair along with the leaking roof.

IT SEEMS THE WORKMEN had parked their truck over the septic tank, filled it up with old roof debris, and then left for the day. The heavily laden truck had fallen into the tank and had to be dragged out with a tractor. The Bakers laugh about this now. A brave, elderly roofer with a lot of experience on steep roofs finished the job.

THIRTY WINDOWS RETAINED every pane of the original wavy old glass. Gerry learned how to replace sash cord. The Bakers removed the old half screens and substituted full screens: "Wood, of course."

SINCE THE HOUSE is not their primary home--it was bought as an "in town" residence for Fred's recently widowed mother--the Bakers did not have the time to do the exterior painting. But Gerry painstakingly matched the original yellow-buff color: "Although we have evidence that the house was originally all one color, I couldn't resist a dark brown trim to accent the beautiful gingerbread."

THE BAKER'S HOUSE is built entirely of cypress --a hard wood singularly resistant to the damp weather found in their part of Texas. Considering its age, it's in good condition.

### Pleasant Surprises

**I**NSIDE THE HOUSE, Fred and Gerry removed the wallpaper that was hanging in filthy strips and shreds from the narrow, unattractive wallboards. They were stumped on this problem. Finally, a wallpaper company suggested putting up quarter-inch wallboard as a sound base for new wallpaper. Gerry had never before worked with wallboard. Now she finds it easy and enjoyable, thanks to lessons from a neighbor who was restoring his own 1910 house.



AN OLD PHOTO, probably taken in the 1930's. The fence and front trees were gone when the Bakers bought the house.



THE HOUSE in 1979. It was built in 1859.

WHEN THE BAKERS TOOK DOWN the ceiling paper, they found one of those pleasant surprises that so often awaits the old house owner-- beaded cypress ceilings about 18 feet long with no splices. These have been left beautifully bare. Each ceiling had sported two electric wires and one drop light. Gerry was relieved when this system was brought up to date.

"ALL THE WOODWORK in the house was a dream. Some of the articles in THE OLD-HOUSE JOURNAL tell of coat upon coat of paint on the woodwork. Thank goodness ours had only the old varnish. As can be expected, some of the varnish had blistered and cracked, especially on the staircase. I cleaned and refinished the staircase, and now it is lovely."

AN INTERESTING interior feature are the window shutters. The 2x6-foot windows have three



CYPRESS GINGERBREAD, most of it original. Some careful reproduction was necessary.

separate tracks on each side, and three 2x2-foot shutters that move up and down independently of each other. About one-third of the shutters were missing when the Bakers bought the house. Today all of the first floor shutters are back in place: Fred and Gerry tracked down a Galveston doctor who had been born in the house. He still had some shutters and gave them back to the Bakers.

**I**N ADDING THOSE conveniences necessary for present-day living, the Bakers did not wish to put such an obviously modern addition as a utility room in the house. They built a separate little building for this purpose on the large two and a half lot size grounds. It is built of the same beveled and overlaid lumber that the main house is. Fred found a carpenter to reproduce the beaded ceiling. Together they also recycled some trim from one of the restored screened-in porches.

LIKE MANY OLD HOUSE OWNERS, Gerry Baker is particularly concerned that the kitchen "should be just right." She has studied enough nineteenth century houses to know what she wants, but glass door cabinets are expensive to have made. So the Bakers search through antique shops with the care and patience that has characterized all of their restoration work. As Gerry says--"This old house seems to respond to whatever good we can do for it." 🏠

AN ARCHITECTURE STUDENT from Texas A & M University wrote his thesis about the Bakers' house in Jewett. The detail photographs on the next page are some of those he took as part of his study in the early '70s.



Detail Of The Staircase



Bedroom Balcony And Second-Storey Porch



View Of Windows And Fancy-Butt Shingles



One Example Of The Gingerbread Ornament

# Listing Your House In The National Register

By Tom H. Gerhardt

**P**ERHAPS YOU'VE HEARD proud neighbors say their house is on the Register; or you've been to a house museum which is a National Register property. If you own an old house, you might be wondering...What is the Register? Are there any advantages if my house is listed? Could my house even qualify?

THE OFFICIAL NAME of the list is the National Register of Historic Places. Many people seem confused about the purposes of the Register, and discouraging rumors fly about elaborate sets of building plans, stacks of photographs, and written dissertations being required for nomination.

**J**UST WHAT GOOD does it do you or your property to be listed in the National Register? It gives the property additional prestige and publicity...you'll even receive a nice certificate if you're patient. And there is some protection for your property, along with limited help for your pocketbook.

CAN A BUILDING in the Register be legally altered or destroyed? The answer is yes--but

## Some Background

**T**HE HISTORIC SITES ACT OF 1935 established a National policy for preserving historic resources of National significance for public use and inspiration. The Secretary of the Interior was given the power to survey, document, evaluate, acquire, and preserve archeological and historic sites throughout the country; but these sites had to be of National significance, which would not include most of the properties that are privately owned.

THEN, IN 1966, the National Historic Preservation Act extended the directives of the 1935 Act to include cultural properties of state and local as well as National importance. As a result of the 1966 Act, the National Register of Historic Places was established as a listing of structures, buildings, districts, sites, and objects significant in American culture, archeology, architecture, and history.

not so easily. The limited protection provided is sometimes very effective in halting alteration or destruction. Any projects that are Federally funded, licensed, or permitted that might prove harmful to Register listings require comment on their effects from the state historic preservation officers and from the Advisory Council on Historic Preservation. (1522 K St., NW, Washington, D.C. 20005)

## Protection

**F**EDERAL PROJECTS have been changed because of a Register listing. Urban renewal and highway construction have been halted or curtailed where they would be harmful to Register properties. Grants and loans from the Government have been refused where this money would cause Register properties to lose the character for which they were listed--even if the property were not to be destroyed.

THERE IS FURTHER PROTECTION in certain provisions of the Tax Reform Act of 1976. Section 2124 of this Act encourages preservation of historic depreciable structures (that is, commercial or income-producing properties) by (1) Allowing favorable tax treatments for rehabilitations; and (2) Discouraging destruction of historic buildings by reducing tax incentives both for their demolition and any new construction on the sites of demolished Register listings.

[Write for a tax information packet from: Tax Reform Act, Office of Archeology and Historic Preservation, U.S. Dept of Interior, Washington, D.C. 20240.]

LISTING in the National Register is among the eligibility criteria for loan and grant programs administered by the Dept. of Housing and Urban Development (HUD), the National Trust for Historic Preservation, the National Endowment for the Humanities, and state agencies. These encourage property owners not to destroy these buildings by providing a financial source for proper restoration and repairs.

[Editor's note: With the diminishing preservation budget, only significant structures in imminent danger or with critical conservation troubles--like severe water penetration and rot, a failed roof, or foundation problems--have a shot at funding. Even these cases are generally awarded the money as reim-

bursement. Don't be discouraged--there are other sources and alternatives--but don't count on financial help either.]

IT MUST BE STRESSED that the owner still has control over the use and disposal of his/her property: You do not have to sell, rent, or open your property to the public unless you so desire.

PROTECTION for National Register sites now has been extended to include those properties that have been identified as ELIGIBLE for enrollment on the Register, but have not yet been listed. This is important for properties which are threatened by development projects, when there is not sufficient time to do the full nomination process. Instead, the Federal Government can hurry through an Eligibility Determination based on area maps, a few photographs, and a summary of the property's significance. This procedure is filed through the State Historic Preservation Officer (SHPO).

### Preliminary Steps

**T**HE STAFF of your State Historic Preservation Officer (SHPO) will provide everything you need to apply for a Register listing--from introductory literature through the Nomination Form.

EACH STATE and territory has an SHPO appointed by its governor. He/she is in charge of nominating properties to be included in the National Register, and the one through which the property owner must apply for nomination. The SHPO has a state review board that must approve all nominations before he signs and submits them to the National Register. This review board includes professionals in architecture, history, and archeology.

SO ONE OF THE FIRST THINGS to do is contact your own state's SHPO for information and starting forms. For his address, write to the National Register of Historic Places, Heritage Conservation and Recreation Service, Dept. of the Interior, Washington D.C. 20243. Or you can obtain his address and phone number from the state information service in the capital.

**M**ANY STATES will send you a preliminary form after you first contact the SHPO. This "Historic Inventory" or "State Nomination" often contains questions requiring brief answers that parallel those of the bona-fide National Register Nomination Form. In some states, this is just a test to see if the property is significant and intact enough to warrant further study. In other states, it is actually a requisite draft nomination form to place the property on the state register, kept by some states.

THE PRELIMINARY FORM usually helps determine if the significance and architectural fabric of the building can be documented, and if a Register listing is a possibility. It saves wasted effort on the part of the owner and the state, in the case of a property that isn't likely to qualify.

(continued)

### National Register Criteria

*BEFORE SENDING for further information about the program or attempting to fill in any forms, you must ask yourself, What significance has my property? This criteria for the National Register should direct you in determining the significance of your property, which can be local, state, or National in character:*

The quality of significance in American history, architecture, archeology, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and:

- A. that are associated with events that have made a significant contribution to the broad patterns of our history; or
- B. that are associated with the lives of persons significant in our past; or
- C. that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- D. that have yielded, or may be likely to yield, information important in prehistory or history.

Ordinarily cemeteries, birthplaces or graves of historical figures, properties owned by religious institutions or used for religious purposes, structures that have been moved from their original locations, reconstructed historic buildings, properties primarily commemorative in nature, and properties that have achieved significance within the past 50 years shall not be considered eligible for the National Register. However, such properties will qualify if they are integral parts of districts that do not meet the criteria or if they fall within the following categories:

- A. a religious property deriving primary significance from architectural or artistic distinction or historical importance; or
- B. a building or structure removed from its original location but which is significant primarily for architectural value, or which is the surviving structure most importantly associated with a historic person or event; or
- C. a birthplace or grave of a historical figure of outstanding importance if there is no other appropriate site or building directly associated with his productive life; or
- D. a cemetery that derives its primary significance from graves of persons of transcendent importance, from age, from distinctive design features, or from association with historic events; or
- E. a reconstructed building when accurately executed in a suitable environment and presented in a dignified manner as part of a restoration master plan, and when no other building or structure with the same association has survived; or
- F. a property primarily commemorative in intent if design, age, tradition, or symbolic value has invested it with its own historical significance; or
- G. a property achieving significance within the past 50 years if it is of exceptional importance.

If a building or structure is nominated for its architectural significance, it should retain enough of its significant design, aspect, or feeling to be recognizable or should be able to have the important elements restored. If a building or structure is nominated for its historical significance, it should have an identifiable relationship to the history described.

SOMETIMES, if you send a photo and a bit of pertinent information to the SHPO on your first correspondence, the preliminary steps can be skipped, and you'll be sent the Nomination Form right away.

## The Form

**D**OUR STATE usually sends with the Nomination Form step-by-step instructions on filling in the blanks; guides to architectural terminology (roof styles, window types, etc.); and a sample form that has been properly filled out for a similar property.

HERE ARE SOME COMMENTS on the specific questions you'll be asked--please refer to the reprinted form:

(1)NAME: The historic name continues to be meaningful regardless of changes in the use or occupation of the property. The common name is what it's known by locally at present.

(2)LOCATION: The state and county code numbers they want can be found in the Geographical Location Code Book (General Services Administration) which is available in many libraries.

(7)DESCRIPTION: In the first part of this section, be aware that restoration, no matter how careful, is considered alteration. The next part requires an essay describing the present and, if known, original physical appearance of the property. This requires a GREAT DEAL of research, examination, and observation of the structure. Use architectural terms to provide a concise, factual, and detailed description which emphasizes the outstanding features. Keep in mind that this



MAGNOLIA MANOR in Cairo, Illinois, is listed in the Register. It was built for Charles A. Galigher, a prominent milling and lumber merchant, in 1872. It is an Italianate Villa enhanced with heavy brackets and pendants under wide eaves, and cast-iron balustrades.

### The Actual Form

United States Department of the Interior  
Heritage Conservation and Recreation Service

## National Register of Historic Places Inventory—Nomination Form

See instructions in How to Complete National Register Forms  
Type all entries—complete applicable sections

**1. Name**  
Historic \_\_\_\_\_  
and/or common \_\_\_\_\_ not for publication

**2. Location**  
street & number \_\_\_\_\_  
city, town \_\_\_\_\_  
state \_\_\_\_\_

**3. Classification**  
Category \_\_\_\_\_  
district \_\_\_\_\_  
building(s) \_\_\_\_\_  
structure \_\_\_\_\_  
site \_\_\_\_\_

**7. Description**  
Condition  
excellent \_\_\_\_\_  
good \_\_\_\_\_  
fair \_\_\_\_\_  
deteriorated \_\_\_\_\_  
ruined \_\_\_\_\_  
unexposed \_\_\_\_\_  
Describe the present and original (if known) physical appearance of the property.  
Check one \_\_\_\_\_  
unaltered \_\_\_\_\_  
altered \_\_\_\_\_  
original site \_\_\_\_\_  
moved \_\_\_\_\_

**8. Significance**  
Period \_\_\_\_\_  
Areas of Significance—Check and justify below  
archaeology-prehistoric \_\_\_\_\_  
archaeology-historic \_\_\_\_\_  
agriculture \_\_\_\_\_  
architecture \_\_\_\_\_  
art \_\_\_\_\_  
commerce \_\_\_\_\_  
communications \_\_\_\_\_  
community planning \_\_\_\_\_  
conservation \_\_\_\_\_  
economics \_\_\_\_\_  
education \_\_\_\_\_  
engineering \_\_\_\_\_  
exploration/settlement \_\_\_\_\_  
industry \_\_\_\_\_  
invention \_\_\_\_\_  
landscape architecture \_\_\_\_\_  
law \_\_\_\_\_  
literature \_\_\_\_\_  
military \_\_\_\_\_  
music \_\_\_\_\_  
philosophy \_\_\_\_\_  
politics/government \_\_\_\_\_  
religion \_\_\_\_\_  
science \_\_\_\_\_  
social \_\_\_\_\_  
humanitarian \_\_\_\_\_  
theater \_\_\_\_\_  
transportation \_\_\_\_\_  
other (specify) \_\_\_\_\_  
Builder/Architect \_\_\_\_\_

**9. Major Bibliographical References**

**10. Geographical Data**  
Acres of nominated property \_\_\_\_\_  
Quadrangle name \_\_\_\_\_  
UMI References  
A Zone Easting Northing  
B Zone Easting Northing  
C \_\_\_\_\_  
D \_\_\_\_\_  
E \_\_\_\_\_  
F \_\_\_\_\_  
G \_\_\_\_\_  
H \_\_\_\_\_  
Verbal boundary description and justification \_\_\_\_\_  
List all states and counties for properties overlapping state or county boundaries  
state code county code  
state code county code

**11. Form Prepared By**  
Name-title \_\_\_\_\_ date \_\_\_\_\_  
Organization \_\_\_\_\_ telephone \_\_\_\_\_  
street & number \_\_\_\_\_ state \_\_\_\_\_  
city or town \_\_\_\_\_

**12. State Historic Preservation Officer Certification**  
The evaluated significance of this property within the state is: \_\_\_\_\_  
national \_\_\_\_\_ state \_\_\_\_\_ local \_\_\_\_\_  
As the Designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the Heritage Conservation and Recreation Service.  
State Historic Preservation Officer signature \_\_\_\_\_

LISTING in the National Register does not guarantee the protection of any property--it can only provide incentives for their preservation and disincentives for their demolition.

--from PRESERVATION NEWS



should be understood by a person using the accompanying photos and floor plans, possibly without ever seeing the property.

THE DESCRIPTION should start with an introductory statement that includes the address, floor plan, and placement of wings and annexes. For the EXTERIOR, discuss overall dimensions; construction methods and materials; wall treatments; colors; window and doorway details; the chimneys; roof type; and decorative details of cornices, lintels, sills, and so on. For the INTERIOR, explain arrangement of rooms; the finish treatments (including types of wood); details of all levels including basement and attic.

FINALLY, describe alterations to the property and the dates; the condition; the site; the general neighborhood; the present use of the property; future plans and any known threats to its existence. Throughout this section, carefully footnote wherever research was used to substantiate comments.

(8)SIGNIFICANCE: This may be the most important section, as it identifies the qualities of the property that qualify it for the National Register and that are to be protected. If you don't know the exact date of the property all you can do is give it an approximate date and footnote it with how you arrived at that estimate.

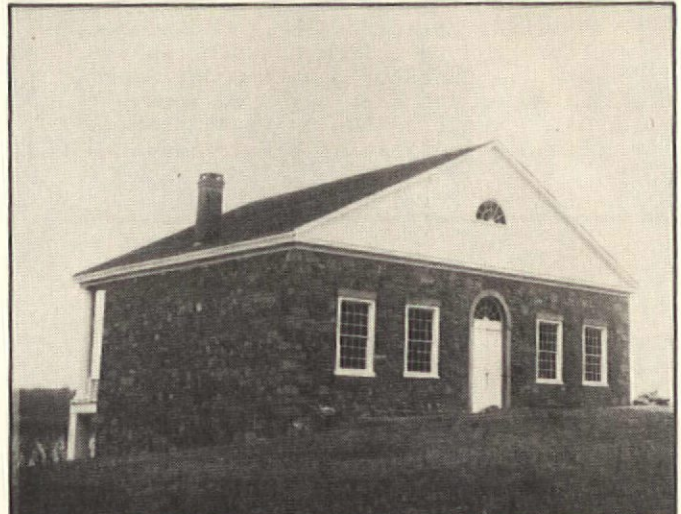
THIS SECTION should include a summarization of the primary reasons for the property's nomination; justification of all the areas of significance previously checked off; and a discussion of the history of the property. Definitely indicate the importance in local, state, or

National history, and give the period of construction or use, historically significant events, and information about individuals associated with the property. Also relate the property to a broad historical, architectural, archeological, or cultural context within the local area, region, state, or Nation. Substantiate your words with quoted or footnoted information.

(9)MAJOR BIBLIOGRAPHIC REFERENCES: Use a standard bibliographic style, like that in manuals for writing research papers. Be sure to include here any interviews with dates. It's a good idea to send along photocopies of all printed material that you quoted, listing the library etc. where the reference is located. This will help in checking the accuracy and appropriateness of the quotations.



THE MISSOURI-PACIFIC DEPOT at Charleston, Missouri, is an example of a later building (1917) that has been listed. It's a typical small railroad station from the early 20th century at a once-busy transfer and trade center. Notable features include a hipped terra-cotta tile roof.



THIS EARLY COURTHOUSE, a random-rubble stone building in Greek Revival style, is also in the Register. Notice the pedimented portico with second-storey wood columns over brick and stone pillars on the first storey. Built 1848, Thebes, Illinois.

(10)GEOGRAPHICAL DATA: The UMT reference they call for means the coordinates from the Universal Mercator Transverse Grid System. Since this requires special equipment for calculations from quadrangle maps, most people (even professionals) will have to leave this blank. Let the state have the honor of doing the calculations.

USE PROPER ARCHITECTURAL TERMS to add credibility to your concise, yet detailed descriptions. Various illustrated dictionaries or glossaries are available to help you out.

ONE OF THE BEST is "Dictionary of Architecture and Construction", edited by Cyril M. Harris. (It has 1775 illustrations!) Published by McGraw-Hill in 1975, it may still be available in bookstores. Or order it direct from the publisher: McGraw-Hill Bookstore, Mail Order Dept., 1221 Ave. of the Americas, New York, N.Y. 10020. It's \$38.50 + 1.75 postage; and include local sales tax (all states).

### Backing It Up

ACCOMPANYING the draft Nomination Form should be a quadrangle map of the area in which the property is located. The map should be a 7.5 or 15-minute series United States Geological Survey Map. (Order it from your state; cost is about \$1.25.) Complete the Property Map Form. However, it's best to place nothing on the quadrangle map itself, regardless of the directions. Let the state do this work. Simply make a copy of the section of the map where your property is located, mark the exact location on the copy, and send the Property Map Form, the marked copy, and the UNmarked map.



FLOOR PLANS, while optional, are a very good idea, particularly if your floor still follows the original plan. They do not have to be scale drawings. Put them on 8-1/2 x 11-in. paper; use standard architectural symbols for windows and doors; label the rooms; show North; and indicate which floor it is and the structure's name and location on each.

PHOTOGRAPHS are very important. They clarify the text and provide an honest, objective visual presentation of the historical integrity and significance for which the property is being nominated. As these photos are sometimes used in National Register publications, make them high quality. If you're not too good at taking clear black and white prints (or you don't have an appropriate camera), I recommend you hire a photographer.

PHOTOS SHOULD SHOW each side of the structure, and any significant features. Usually you're required to send three glossy black and white

prints of each photo (no negative) to the SHPO. They should be at least 5x7; 8x10 is preferred. Again, there is a Property Photograph Form to complete for each photo. Photos should be contemporary with the Nomination Form, although historical photographs can be used to indicate appearance at an earlier date, as long as the contemporary photos are enclosed too.

### Then What?

AFTER RECEIVING the draft nomination from you, the SHPO assigns one of his staff to review and rewrite the material to send on to Washington. The state makes copies of the proposed nomination available by mail. Write for a copy to make a final check for accuracy.

FOLLOWING APPROVAL by the state review board, the SHPO signs the nomination and sends it to the Keeper of the Register in Washington. Again it is reviewed. When a property is accepted for listing in the National Register, the SHPO is notified and a notice is placed in the "Federal Register," the newspaper of the Executive Branch of the Federal Government. (It's available in most larger libraries.) Often, your Congressperson will be the first to notify you.

IN STATES where many nominations go through (such as New York, some New England states, and a few others), it takes longest to go through the SHPO--because his/her staff sends a near-perfect nomination to the Federal level. There it gets technical review only, which takes about 60 days.

IN A FEW STATES, where nominations are sent to Washington with less polish, the Federal Government may have to ask for and make revisions and corrections, so it will seem that the Federal process is more time-consuming.

FOR MAJOR PROPERTIES, professional help in filing is almost a necessity. Engaging a professional, whether to consult, to research, or to do the whole nomination, speeds the process considerably. There will be less editing and re-writing, and less back-and-forth correspondence with the state office.

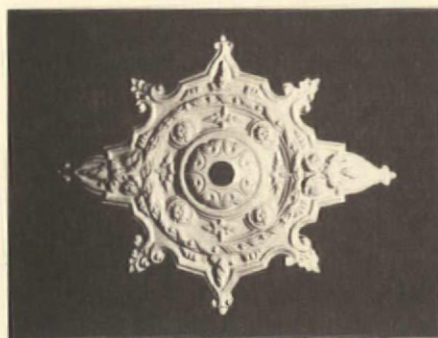
HAVE PATIENCE! These SHPO offices are understaffed and have a growing number of properties to handle. The more complete and accurate your information is, the quicker the steps. But from the first form to the actual listing takes at least a year. In emergencies, where a Register listing might help avert destruction, nominations are moved along more quickly.



COMING THIS FALL: A follow-up article about grants, loans, and tax incentives for preservation.

# Making Down A Ceiling Medallion

By James B. Tyler, San Francisco, CA



**I**F YOUR HOUSE has suffered the usual number of redecorations over the years, probably the ceiling medallions (sometimes called rosettes) have lost a lot of detail because of numerous layers of paint. It is possible to do a "Michelangelo number", to strip the paint from these medallions, working overhead from scaffolds and ladders. But I've found a different way that's a lot easier--for me, at least.

IT IS NOT WIDELY KNOWN that most medallions can be removed, stripped and re-installed fairly easily. It's especially easy if you plan to put in a new ceiling. But even if the old ceiling is being retained, it's quite possible to take the old medallion down, work on it, and put it back up.

## Freeing From The Ceiling

**N**O UNDERSTAND how to remove a medallion, it helps to know how it was put up in the first place. (See Fig. 1.) Plaster medallions were generally put in place while the first or "scratch coat" of ceiling plaster was still damp. The medallion was simply glued to the scratch coat; the "glue" used was a thin "slip" of plaster of paris. Once this was set up, the finish coat of plaster was applied to the ceiling, butting right up to the medallion.

FIRST STEP in removing a medallion is cutting away all plaster around the edge of it...cut-

ting through all coats down to the laths. This is easy; an old screwdriver works well, together with a light hammer. Don't worry about drifting slightly away from the medallion; everything gets filled in later.

TAKE CAREFUL NOTE of the position of the medallion with respect to walls and ceiling. You can even put a mark to indicate, for example, "north face" or whatever, so you can get the medallion back in its exact original position. Just remember: Any marks you put on the face of the medallion itself are likely to get obliterated during the paint removal process.

**M**EDALLIONS larger than about 18 inches in diameter were usually put up in sections--often five or more. My removal method usually brings multi-part medallions down in one piece. But the sectional medallions ARE more fragile and difficult, so special care has to be taken with them--especially during the next step.

THE CRITICAL STEP is gently prying the medallion and its adhering plaster away from the laths. The plaster "keys" have to be broken in the process. Plaster keys are not particularly strong (they depend on large surface area for effect) so with gentle prying all around the edges of the medallion it can gradually be loosened and taken down. A wide-blade stiff putty knife is a good tool to use for this work.

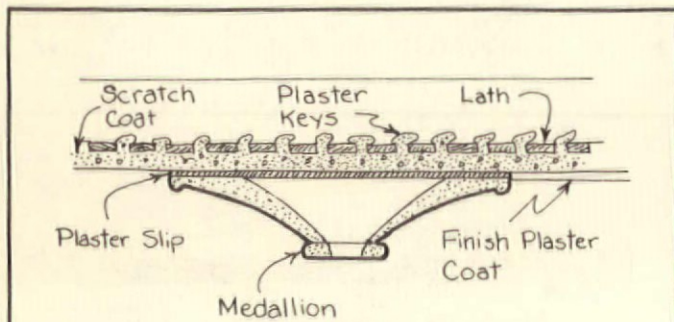


Fig. 1--Medallion is held to plaster scratch coat with a thin plaster of paris "slip" that serves as a glue.

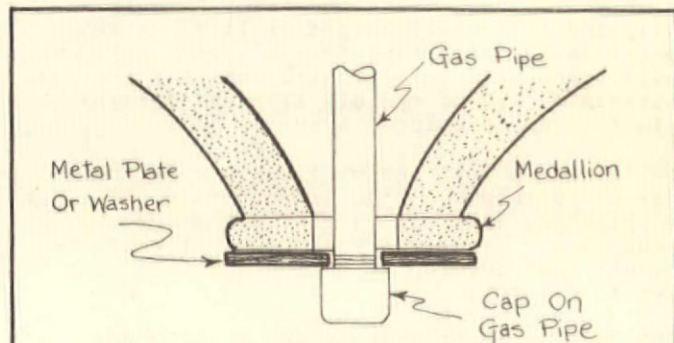


Fig. 2--Metal plate or large washer prevents loosened medallion from falling until you are ready to hand it down.

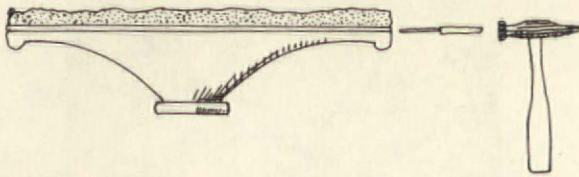


Fig. 3a--Thin-blade putty knife tapped with tack hammer will separate medallion from slip and scratch coat.

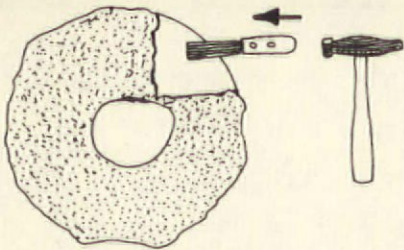


Fig. 3b--By not tapping directly toward center of medallion, you minimize stresses and danger of breakage.

IF STILL IN PLACE, the gas pipe protruding through the medallion can be helpful at this stage. The idea is to attach something over the pipe of sufficient size so that the medallion can't slip down over the pipe until you are ready to lower it gently. A large metal washer, for example, with a hole large enough for the pipe, but small enough to catch on a cap screwed to the pipe, will serve well. (See Fig. 2.) Or prop as in Fig. 5.

ONCE THE MEDALLION IS LOOSE and resting on its washer, remove the pipe cap--after you've got a firm grip on the medallion. (Two people are best for this operation!)

### Chipping Off Plaster

AFTER THE MEDALLION is down, you can start the clean-up process. First step is to get the old plaster off the back. Close inspection will reveal where the joint between the slip and the medallion proper lies. A sharp putty knife, with taps from a light tack-hammer will break this joint. With patience and perseverance, all of the old slip and ceiling plaster can be chipped away.

NEAR THE EDGES of the medallion, work in the direction shown in Fig. 3b to reduce the danger of breaking away pieces of the thin edge of the medallion. Don't worry about minor chips or cracks that develop at this stage; they can be repaired later.

THE SLIP is quite brittle and usually chips off fairly easily with patience. During this work it is convenient to put the medallion neck down in a cardboard box of appropriate size. Multi-part medallions frequently come apart at this stage of the work, parting on their original

"stopped" joints. Don't worry; just keep all the pieces for later use.

NEXT COMES THE MORE LABORIOUS--and rewarding--cleaning of the face of the medallion. You can use conventional methylene chloride paint strippers. But I prefer the method described below. It's worked well for me--and uses no toxic chemicals!

### Paint Removal

ASSEMBLE THE MATERIALS shown in Fig. 4. Thoroughly saturate the towels or wadding with warm water. Then cover the whole mass with sheet plastic, weighted around the edges. Let the medallion repose for several days in this fashion.

NOW GATHER some tools for the final paint removal step. I can't tell you what to use on your particular medallion: Nut picks, dentists' picks, pocket knives, old screwdrivers. You'll have to experiment.

YOU'LL FIND that the water has thoroughly saturated the plaster, loosening the original layer of paint--and thus all subsequent layers. Suitable picking, poking and brushing will remove all the paint. You'll be amazed at the wealth of detail revealed.

THERE ARE TWO CAUTIONS to observe at this stage: (1) The wet plaster is a bit softer than when dry, so it mars easily; so (2) Work very carefully until you get the hang of it.

WHEN ALL PAINT IS REMOVED, set the medallion (or the various pieces) aside to dry. This may take several days. When it no longer feels "clammy" and cold--anywhere--it is thoroughly dry. At this point make the minor repairs. Fill small holes and gouges with plaster slip (a thin mixture of plaster of paris). Then I seal the front surface (NOT the back) with shellac, and apply one or two coats of white latex paint.

### Reattachment To Ceiling

IF, WHILE THE MEDALLION was down, you replaced the old ceiling (with sheetrock, for example), replacing the old medallion is quite easy. Good old white glue works well; waterproof ceramic tile mastic might also be a choice if you are worried about moisture. The medallion has to be supported while the glue sets (see

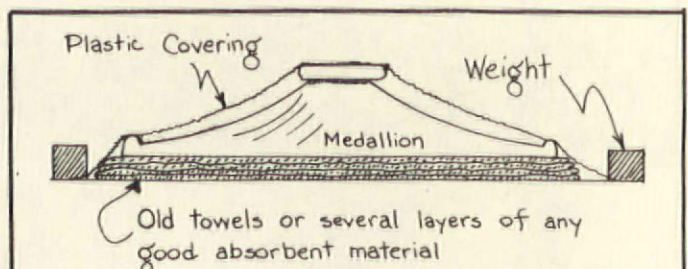


Fig. 4--Setup for soaking medallion to loosen paint.

Fig. 5). Here again, having two people makes the job easier.

**B**UT IF YOU HAVEN'T replaced the ceiling, you can replaster the hole and affix the medallion with a plaster of paris slip as it was originally done. Or, you can use the procedure that I usually follow:

CUT A DISC of plywood to fit the hole in the ceiling. The thickness of the disc should be the same as the original scratch coat to which the medallion was attached. Affix the disc to the joists with counter-sunk screws. (DON'T cut away any laths; this will greatly weaken the surrounding plaster.) Get at least 6 screws into the joists; more if possible. The disc will need a hole in the center for the gas pipe and/or electrical wires.

TO BE SURE your cleaned medallion has a smooth flat back for gluing, place it on a piece of  $\frac{1}{8}$ -in. x  $\frac{1}{8}$ -in. galvanized wire mesh--about 36 in. square--on a sturdy flat surface. Work the medallion back and forth and around in circles. Don't apply pressure; the weight of the plaster is enough. The wire will cut off any bumps and high spots, leaving a dead flat surface with good "tooth" for glue.

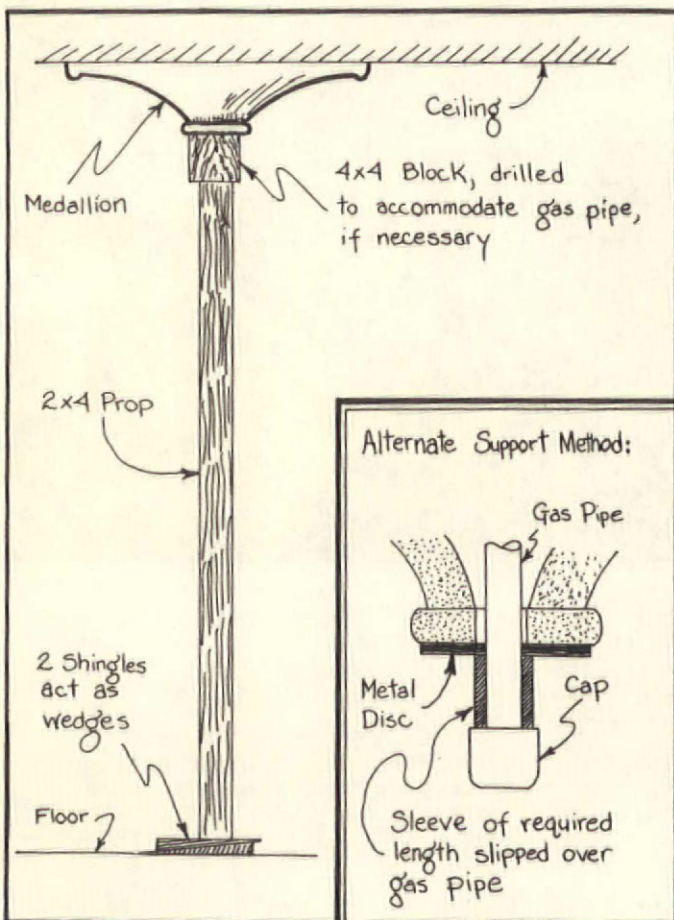


Fig. 5--Methods for holding medallion in place while gluing back to ceiling.

**R**EPLACE THE MEDALLION, using glue or mastic liberally, affixing it as shown in Fig. 5. I usually sink a few screws through the thicker parts of the medallion, too, counter-sinking and "stopping" them later. The multi-part medallions will require screws in the outer sections, particularly.

DRILL THE SCREW HOLES slightly oversize; otherwise the screws may crack the plaster. Draw screws up until they just bear--and NO MORE--lest you crack the medallion.

ONCE ALL THE GLUING is done and thoroughly dried, screw holes, joints between parts and seams get "stopped" (filled with plaster). The thin plaster of paris "slip" is quick setting, and usually has to be sanded when dry. Joint taping compound can be used, but is slower to set, shrinks on drying, and several coats may be required. The gap around the medallion is filled the same way.

**A**NOTHER ADVANTAGE of taking the medallion down to work is that it allows you to make a mould and to cast your own reproductions, for yourself or friends. But regardless of whether you make other casts, a fresh, sharp medallion gives a room a dressed-up look, and is one of those finishing touches that is the hallmark of a patient, thorough restoration.

## Refinishing Clinic

By John Zirkle, Harrisonburg, VA

**Q.** IS THERE ANY TYPE OF WOOD which when stained will look like native American black walnut? I intend to build some bookshelves in our library, and the present trim is American walnut. The price of American walnut lumber--even if I could find it--is beyond my pocketbook.

**A.** A GOOD GRADE of poplar, stained with walnut oil stain, will give the appearance of real walnut. In fact, about the only way you can tell the difference is to cut through the surface with a knife blade and look at the color of the wood underneath.

**Q.** I HAVE JUST PURCHASED a house with solid oak parquet floors on the first storey. Do I have to finish these with some sort of shiny floor or gym varnish?

**A.** NO, YOU DO NOT. Assuming that you are going to sand the floors, you have several finishing alternatives. First, if you want to age them a little after sanding, you can use a special floor stain such as the type sold by the Minwax Co. After staining, apply a paste wax and use an electric polisher. Or you can simply apply a paste wax such as Trewax to the bare wood. (It will require at least two coats; buff after each application.) If natural color wax is too light, Trewax has a paste wax called Indian Sand that will add just a little color to your floor. Of course, wax finishes have to be maintained and buffed periodically.

# Ask OHJ

## Floor Cracks

To the Editor:

In refinishing a hardwood oak floor (McAdams parquet design) we find cracks large enough to collect dirt, here and there; most are 1/32" wide, a few wider.

IS IT ADVISABLE to fill these with wood filler or just clean them out, and go ahead with the final finish? Thank you,

Sue Schubert

Answer:

The cracks are caused by expansion and contraction of the floors through the seasons and the years. For a discussion of this, see the June 1975 issue of the JOURNAL.

IT IS NOT ADVISABLE to use wood filler, because the boards will continue to expand and contract, and any rigid filler will eventually pop out. If it is absolutely necessary to fill the cracks, use something flexible such as weatherstripping felt (for medium-size cracks) or varnished rope (for big ones).

OTHERWISE, the best thing to do is simply to clean them out and proceed with the finish. Cracks lend character to an old floor.

## Chimney Rot

To the Editor:

**H**-E-L-L-P-P-P! Ours is an 1856 farm house with a terrible chimney problem. This chimney carries the exhaust fumes from our gas-fired hot water boiler. We suspect that the chimney is unlined and that, as the gases travel up the chimney from the basement, they condense on the insides and react with the old bricks and mortar.

WE HAVE eliminated the possibility of a leaky roof through several means, not the least of which being the correlation between wall and brick wetness (NOT dampness) and the "heating season"--not rainfall.

ANY HELP, advice, or whatever will be appreciated. Very truly yours,

Mrs. Stephen Taylor  
Toledo, Ohio

Answer:

**A**lthough it is very difficult to diagnose a complex problem like this without actually seeing the building, our technical consultant offers these thoughts:

I BELIEVE that your problem is related to the heating season. However, I doubt that the problem is caused by condensing gases. Rather, it is caused by the heat of the gases causing water in the brick (either in liquid or frozen form) to vaporize.

IN THE WINTER a soft porous brick chimney is affected by forces not present during the rest of the year. During the summer, moisture is absorbed by the brick. However it evaporates and although not good for your house, the damage is not as dramatic as in the winter.

DURING THE WINTER, the usual absorption of water takes place. In addition, masonry tends to shrink somewhat, opening small cracks. Wind tends to be stronger, opening joints a bit also. This is exacerbated because you have a high chimney.

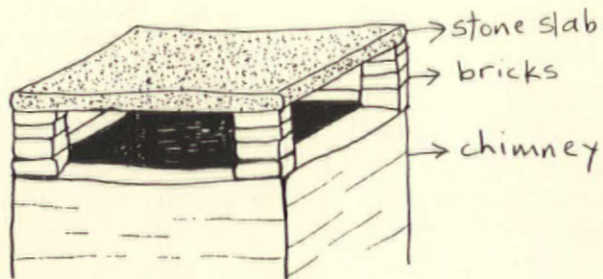


THE MOST SIGNIFICANT FACTOR, however, is that in the winter, water absorbed in the brick while the furnace is off tends to freeze in the brick. Icicles can even form in the chimney.

WHEN THE FURNACE comes on, the ice melts very quickly. It can even vaporize. Of course this sudden surge of hot water and/or vapor is apt to cause a lot of damage to exterior masonry and paint, and to interior plaster.

THE SOLUTION is to keep water out of the chimney as much as possible. One possibility is to buy a chimney pot. If this is not aesthetically pleasing to you, a fine mason can solve the problem for you by building small brick piers, 4 bricks high, in each corner of the

chimney and then installing a bluestone slab as a cap:



IN ADDITION, the pointing of the chimney should be checked and the repointing performed as necessary. It would also be wise to check and renew the flashing as necessary. Finally the paint film should be renewed.

THESE ARE the logical first steps and hopefully they will solve the problem. If not, relining may be an option. However it is often a difficult process and you may end up with a flue undersized for your needs.

## Horsehair Cloth

To the Editor:

I have recently purchased a medallion back sofa and am trying to find horsehair cloth to recover it in black. I have tried all outlets to find the material. I am a loyal subscriber to your journal and need your help. Thank you,

Dennis Przybyla  
Central Falls, R.I.

Answer:

The few sources we know of at the moment for black horsehair cloth sell their products through interior decorators only. In New York (listed in our Catalog) is Brunshwig & Fils, Inc., 979 Third Ave., NYC 10022. Tel. (212) 838-7878. In San Francisco is Calvin, Henry Fabrics, 724 Battery, S.F., CA 94111. (415) 982-5411. You must buy from them through a decorator, designer, or architect--or if you have access to a professional letterhead, send your request on that. Unfortunately, they are unlikely to answer personal requests.

## Radiator Covers

To the Editor:

We desperately need radiator covers. Can you recommend an outlet for them? We have looked in your catalog and found no listing. Any information you can pass along to us will be appreciated. Thanks,

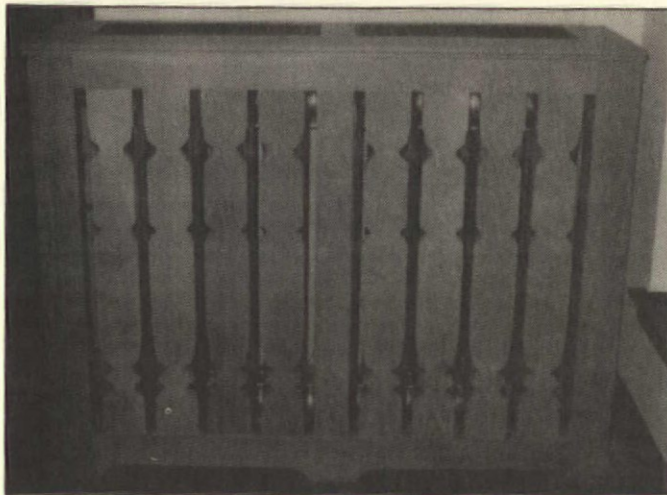
Mrs. Lawrence Werner  
Joliet, Illinois

Answer:

Radiators--ornate or plain--were mostly left uncovered. They were covered later in the 20th century with metal boxes, but the covers cut down measurably on heating efficiency.

THE SIMPLEST SOLUTION is to paint the radiators. Paint looks good and affects the heat efficiency only slightly. (Remove all rust and flaking paint before priming and painting; don't use latex paint.)

WE DON'T KNOW OF ANY commercial source for period looking radiator covers. You can make a wooden box with inexpensive sheet metal grille inserts that can be bought anywhere. At the OHJ, we have joined interior louvered shutters to make box-covers for radiators.



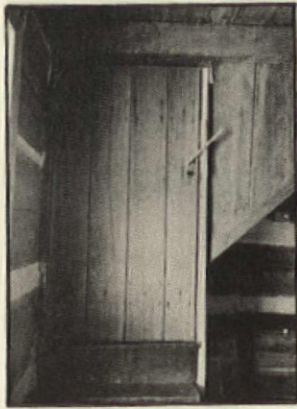
THE PHOTO ABOVE SHOWS a radiator cover designed by one of our subscribers, Hobi Judson of Ferndale, Michigan. Here is his description of his project:

"THE RADIATOR COVER, for a 1922 English Tudor house in Detroit, was copied from an existing cover in that house. White oak was used, 1-1/16" thick. The splits were bandsawed, doweled and glued into the frame. This new cover had to fit over a much taller radiator than the one copied, so height and design were increased proportionately. 1" x 1" spaced oak grilles were made to set in the top, with the front splat grille also removable."

## Do You Have Questions for OHJ?

Send your questions with pictures or drawings, if possible. (We prefer black & white photographs.) We cannot promise to answer all questions personally, although we will try to answer all questions from current subscribers. Questions of general interest will be answered in print. Write: Kate Conley, Questions Editor, Old-House Journal, 69A Seventh Avenue, Brooklyn, N.Y. 11217.

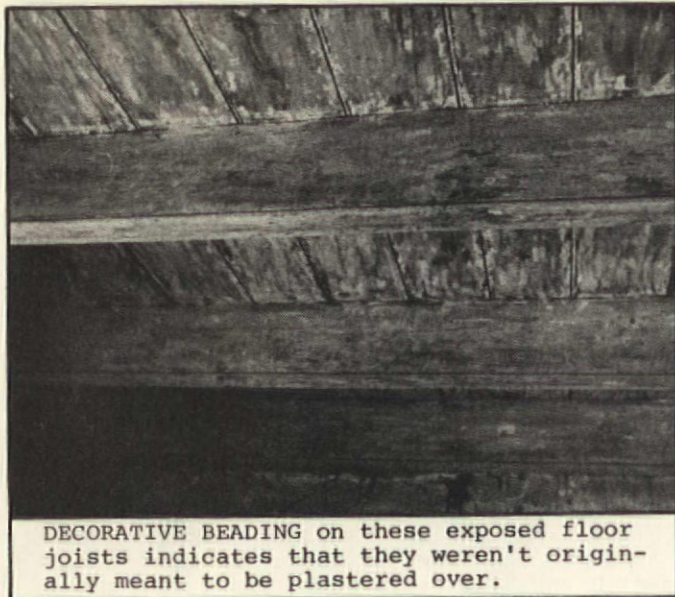
clay, sand, and animal hair.



INTERIOR FEATURES shared by some log houses include enclosed corner staircases (like the one behind the board-and-batten door to the left), and thin partitions of beaded poplar boards between rooms.

WHEN INTERIOR WALLS were left exposed, they were sometimes whitewashed to reflect light from the windows. Other times walls were plastered or covered with rough-cut

boards. A log structure with plaster would often also have woodwork: Chair railing, mantels, baseboards, and doors. The doors were usually board and batten, though in more refined homes they might have been raised panel.



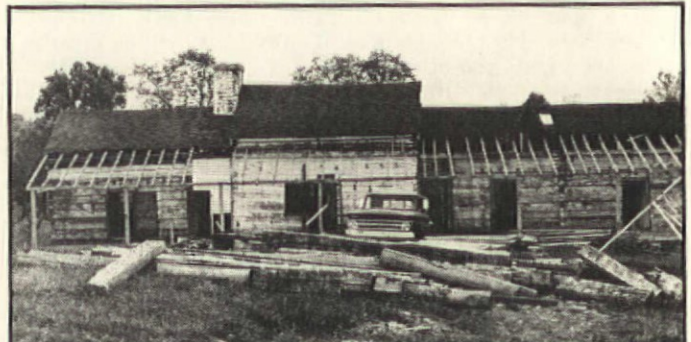
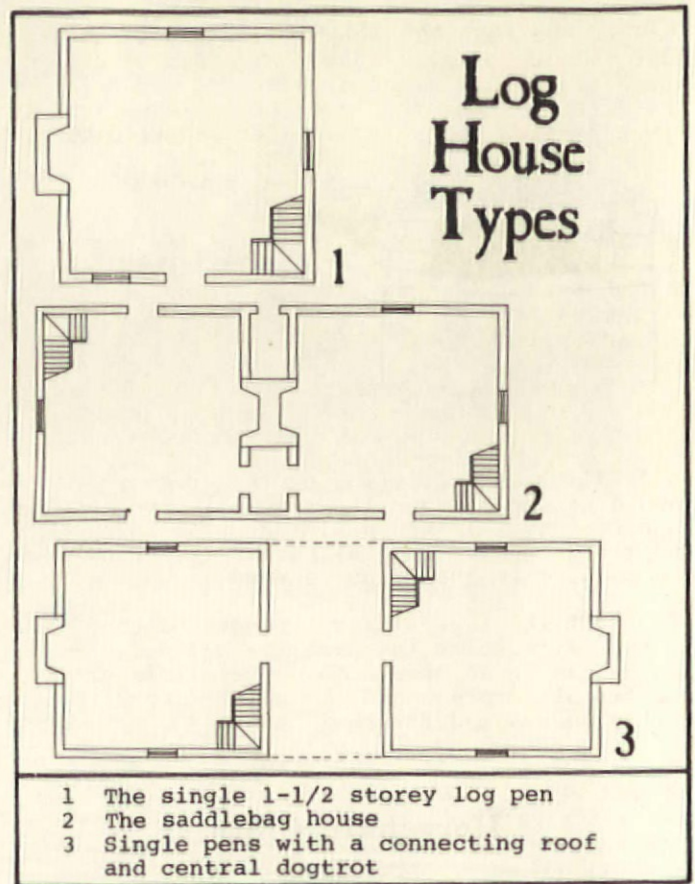
DECORATIVE BEADING on these exposed floor joists indicates that they weren't originally meant to be plastered over.

### Begin Cautiously

**A** RESTORATION ARCHITECT can be a great help in planning the rehabilitation of log buildings. The fee is money well spent when the architect assists in preparing plans and specifications, and supervises the project.

BEFORE ANY restoration or renovation work begins, the property should be thoroughly inspected in order to differentiate the original features from later remodeling. The closets, attic, and outbuildings should also be searched to determine if there are any original elements. Look for mantels, doors, baseboards, etc. that were removed from their original locations and stored.

IN CLEANING a site in preparation for work, be careful not to discard any small details or fragments which may be valuable in reconstruct-



THE OLD WASH PLACE, Anderson County, Kentucky. Before restoration, above: The original portion, with the raised roof, was built as a 1-1/2 storey single pen. The pen on the left was added next, creating a saddlebag house. The double pen on the right was added later. It's uncommon to find all three building forms in one house. Below: During restoration.





ing original features. When installing plumbing, electrical, or mechanical systems, utmost care should be taken that the fabric of the house is not disturbed or altered. Changing the dimensions of the rooms by introduction of new partition walls should also be avoided.

## Outside

**I**T IS HOPED that the majority of logs composing a house will be in excellent condition, with only a few logs showing signs of deterioration. Decayed logs can be removed and replaced by jacking up the wall a few inches.

**EXPOSED LOGS** can be treated yearly with pentachlorophenol. This protects against moulds, fungus, and insects, and to a certain extent keeps water from penetrating the logs. It does not, however, waterproof the structure. **NOTE:** Penta, a colorless wood preservative found in such products as Wood-Life, is a toxic substance that should be handled with great care. It can be absorbed through the skin.

**IF THE LOGS ARE** already covered on the exterior and interior, it is recommended that the siding and plaster be left in place. Not only is this historically more correct; the protected wall will be more energy efficient too.

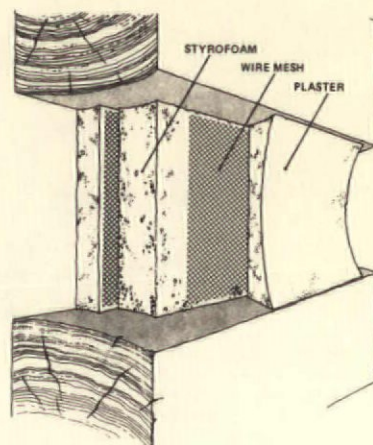
**IF YOU WISH** to expose the logs, it is best to leave the exterior wall sheathed and expose the logs on the interior only. Protected in this manner, the logs will last longer and will provide a somewhat more energy-efficient wall. If the siding is deteriorated and needs to be replaced, it should be recovered with a similar material.

**W**HILE THE LOGS are exposed it may be necessary to rechink. If the original fill is intact it should remain (for instance, diagonally laid stones as shown in the photos). If the original stone fill is spotty or missing, small 2-in.x4-in. blocks can be wedged in at four-foot intervals to provide additional support for the weight of the logs.



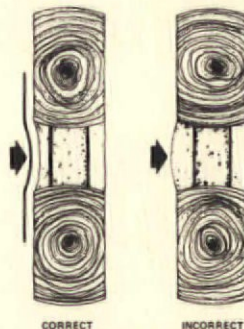
**CHINKING** is the material used to fill the spaces between the logs. Here, the original diagonally-laid stone fill is mostly intact. A mortar mix or plaster would be applied over this stone matrix.

**STYROFOAM**, easily cut in strips to conform to the size of the interstices and forced between the logs, provides effective insulation. Hardware cloth or some other kind of wire mesh should then be moulded concavely over the interstice and tacked to the edges of the logs.



**NEXT, THE PLASTER MIX** is applied. A recommended new plaster mix is composed of 10% lime, 40% white portland cement, and 50% white silica sand. This mixture produces a white plaster which is pleasing in appearance and has very little shrinkage.

**IF THE EXTERIOR WALL** is to be exposed and rechinked, it is important that the chinking be concave and not extend beyond the plane of the wall. Rainwater can then run off the logs and chinking. If the chinking bulges out, however, water can run back behind the chinking, accelerating decay of the logs.

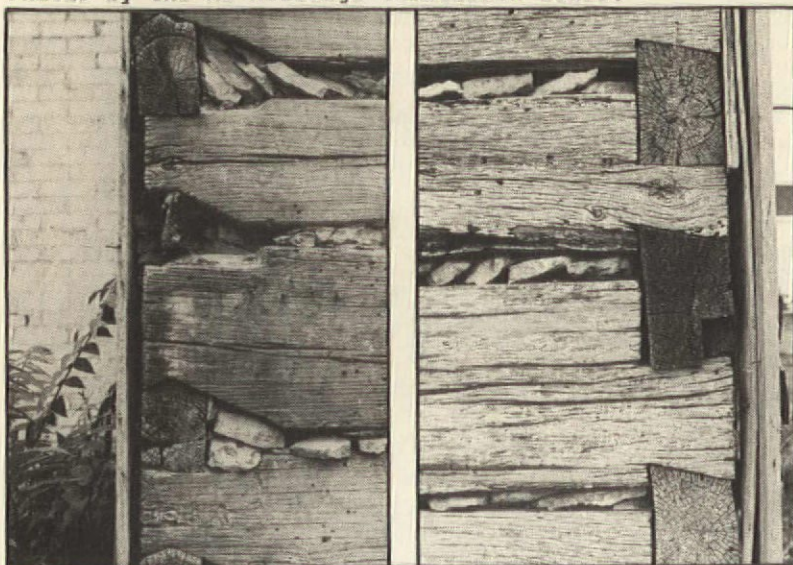


**PERIODICALLY** the chinking will require refurbishing. Instead of patching with the original plaster mix, we've had good results with a masonry sealer (Durabond 90) applied over any cracks that have developed in the chinking.

**O**NE OF the most frequent problems encountered in any old house is a leaky or deteriorated roof. The existing roof may be repaired, or it might be necessary to lay a new one. Evidence of the original shingles is often obvious once the existing roofing material is removed. Traces of the original shingles may also be in the attic.

**WHEN THE OLD ROOF** has been removed, inspect the sheathing for deterioration and rot. If it's required, sagging rafters can be reinforced by scabbing on 2x4 or 2x6 studs. (See Wood Splice Joints in the April 1980 issue of the JOURNAL. A scab is the same as a sister.)

**AN OPPORTUNITY** to insulate the attic arises when the roof is being replaced. Or the attic area may be accessible from the inside. In either case, use fiberglass batts.



THERE ARE several ways to notch logs at the corners. Perhaps the most common is the V-notch (above left). The half-dovetail is another way (right).

**S**LEEPERS--first floor joists--should be protected from damp by placing a moisture barrier (.6 mil plastic sheet) on the ground under the joists. The crawl space should also be well ventilated so that dampness will not be retained and cause deterioration of the joists. However, openings in the foundation for ventilation should be covered with a screen or grille to keep animals out. If there's room, insulation can then be secured between the floor joists.

THE FOUNDATION of the house should be carefully inspected and tuckpointed if required. The mortar and mortar joints should match the original as closely as possible. As mentioned earlier, chimneys of stone rather than of brick are most frequently found on log houses. The chimneys, too, may need tuckpointing and

the interior of the chimneys should be checked and pointed if necessary before any fires are burned. Flue liners can be installed if recommended or required by law. New dampers can be installed to prevent heat loss.

### Inside

**W**HEN INSTALLING a heating and cooling system, run ducts in the crawl space or the attic. The wiring can also be run in the crawl space, and the electrical outlet boxes placed in the floor. Construction of new partition walls and changes in the main part of the log house must be kept to a minimum to retain the original character.

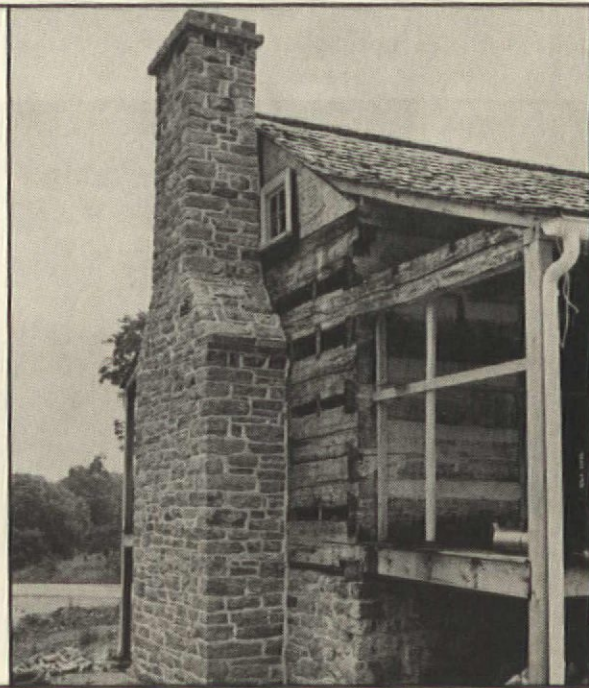
EARLY LOG STRUCTURES had only a few very small windows. They were usually enlarged, and new windows added in later remodeling. During rehabilitation, it is most practical to retain the existing window openings, rather than attempt to restore them to their earlier size and number.

IF THE EXISTING WINDOWS are in poor condition, however, they should be carefully inspected to see if they are the originals. If they are, an actual window can be taken to a lumberyard or carpenter to be copied. If the windows were instead replacements, now might be the time to go back to the earlier design. With some research, you can supply the carpenter with detailed drawings to follow.

AGAIN--original features should be left intact, including the woodwork, stairways, and partitions. An existing frame addition might be the perfect place to install modern facilities, such as bathroom and kitchen. If no added room exists, and the log structure is not suited to these changes without altering the building's character, the construction of a new wing should be considered.



THE OUTLINE of an original chimney was revealed during restoration of the Old Wash Place. The cavity had been filled with a window--not uncommon. Right: The reconstructed chimney. Note wooden blocks wedged between logs in the chimney end. Also notice the long top log in the gable ...evidence that the porch is original.



**P**OPLAR AND ASH were the two most commonly used woods for flooring. The original tongue and groove flooring may be intact and may only require cleaning. Deteriorated areas of flooring should be replaced to match existing floors.

POWER-SANDING the floors should be avoided if at all possible. A floor sander removes the top layer of wood and can leave dish marks in the floors. It also gives a too-smooth, later look to these floors. If it is necessary to remove paint from the floors, use a chemical stripper and then scrub the floors. Instead of finishing with polyurethane, which is a plastic finish, apply a penetrating oil finish followed by the application of a paste floor wax. (See JOURNAL issues Jan. 1975, Aug. 1977, and April 1980.)

BEFORE THE EXTERIOR or interior woodwork is painted, a paint analysis can be made to determine the original colors. This is done by selecting several different areas and scraping through the layers of paint to the base color. Consider that the base coat may be a primer coat, and that the original color may have faded or changed with the years. Many large paint companies and private specialists are qualified to conduct paint analysis. Of course you may decide not to repaint in the original colors. Whatever the decision, leave some evidence of the original finishes--don't strip everything everywhere. 🏠



FOREST RETREAT TAVERN during restoration. Note beaded siding (top).



FOREST RETREAT TAVERN in Kentucky was authentically restored.

**S**UCCESSFUL rehabilitation projects are the result of much thought and planning. Most people who have completed an extensive project have at least one horror story that could have been avoided if they had conducted more thorough research before beginning the work.

IT IS GOOD POLICY to seek the advice of others who have rehabilitated a log house. And there is a growing list of literature on log house restoration. Some of the titles below are still in print; others may be available at a public library:

▶ Bealer, Alex W. and Ellis, John O. **THE LOG CABIN.** Barre, Massachusetts: Barre Publishing, 1978.

▶ Eaton, A.H. **HANDICRAFTS OF THE SOUTHERN HIGHLANDS.** New York: Dover Publication, Inc., 1973.

▶ Glassie, Henry. "The Types of the Southern Mountain Cabin". In **THE STUDY OF AMERICAN FOLK LIFE**, edited by Jan Harold Brunwald. New York: W.W. Norton Co., 1968.

▶ Montell, M.L. and Morse, M.L. **KENTUCKY FOLK ARCHITECTURE.** Lexington: Univ. of Kentucky Press, 1976.

▶ Thomas, Samuel. "The Log Houses of Kentucky". In **ANTIQUES IN KENTUCKY**, edited by Wendell Garrett. New York: The Magazine ANTIQUES, 1975.

▶ Weslager, C.A. **THE LOG CABIN IN AMERICA.** New Brunswick, NJ: Rutgers University Press, 1969.

▶ Wiggington, Eliot, ed. **THE FOXFIRE BOOK.** Garden City, NY: Anchor Press/Doubleday, 1972.

MARY CRONAN OPPEL is a grants manager for the Kentucky Heritage Commission. She and her husband spent three years reconstructing their own log house.



# The Old-House EMPORIUM

## Free Ads For Subscribers

Classified ads are FREE to current subscribers. The ads are subject to editorial selection and space availability. They are limited to one-of-a-kind opportunities and small-lot sales. Standard commercial products are not eligible.

Photos of items for sale are also printed free-- space permitting. Just submit a clear black & white photograph along with your ad copy.

Examples of types of ads eligible for free insertion:

- 1) Interesting old houses for sale;
- 2) Architectural salvage & old house parts for sale;
- 3) Restoration positions wanted and vacant;
- 4) Hard-to-find items that you are looking for;
- 5) Trades and swaps;
- 6) Restoration and old house services;
- 7) Meetings and events.

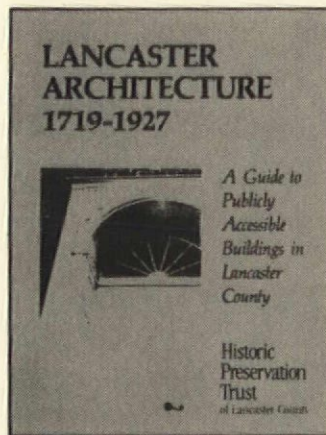
Free ads are limited to a maximum of 50 words. The only payment required is your current OHJ mailing label to verify your subscriber status.

Deadline will be on the 5th, 2 months before the issue. For example, ads for the December issue are due by October 5th.

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

## BOOKS & PUBLICATIONS

LANCASTER ARCHITECTURE 1719-1927: A GUIDE TO PUBLICLY ACCESSIBLE BUILDINGS IN LANCASTER COUNTY, John J. Snyder Jr., Architectural Historian, Historic Preservation Trust of Lancaster County, 1979 36pp, \$2.65 plus 50¢ postage and handling. Write Historic Preservation Trust, 11 North Duke Street, Lancaster, PA 17602.



FURNITURE CATALOGUE. Reprint of 1901-1902 Evansville Furniture Company catalogue. Much "Grand Rapids" hardwood and veneer, plus metal beds and rattan. 123 pp. \$14.00 ppd. Friends of Willard Library, Box 2462, Evansville, Indiana 47715.

LANDMARKS OF OTSEGO COUNTY, by Diantha Schull. More than two hundred 18th & 19th c. houses, including octagonal barns-- their histories, preservation and sometimes, destruction. Write: Syracuse University Press, 1011 East Water St., Syracuse, N.Y. 13210. \$18.95 cloth, \$9.95 paper, plus \$1.25 postage.

## WANTED

WANTED: FLAG HOLDER which screws onto railings or pillars, and holds three to five smaller flags, usually the 9" x 12" size with 1/2" or 3/8" doweling. Write: Evelyn Baker, 52 Richmond St., Latrobe, Pa. 15650.

TAX-EXEMPT GROUP SEEKS old house for headquarters-- Washington Legal Foundation is a non-profit foundation representing broad and significant citizen views in Court. Gifts of real estate to the Foundation are forms of tax-deductible donations under Internal Revenue Code, Section 501 (c) (3). Contact: Washington Legal Foundation, 1612 K Street, N.W. Suite 605, Washington D.C. 20006.

## RESTORATION SERVICES

LANDSCAPE DESIGNS: especially suited to your needs and the style and period of your restored building. Contact: Barbara Hilty, Landscape Designer, 2584 N.W. Savier, Portland OR 97210.

WOODWORKING for the old house: sash, doors, shutters, mouldings. Send specifications for prices. Michael's Fine Colonial Products, 1284 Townline Rd., Hauppauge, New York 11787. (516)979-9473.

PLANNING A RESTORATION? Think your house should be on the National Register? Need an honest and informed opinion of a house to buy? Expert help may be less expensive than you think. Allen Charles Hill, AIA, Historic Preservation and Architecture, 25 Englewood Rd. Winchester, MA 01890. (617)729-0748.

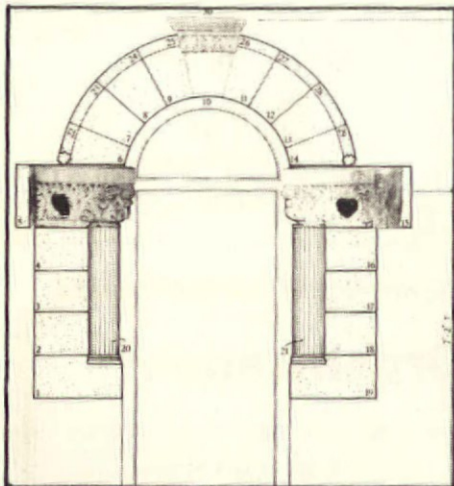
ANTIQUÉ PIANOS--Museum and concert quality restoration, specializing in square pianos built as early as 1810. Send for free history of square pianos from 1800's on, and price list. Keyboard Craftsmen Inc., 350 W. 31 St., New York, NY 10001 (212) 947-0090.

## REAL ESTATE

BRICK TOWNHOUSE--Historic Clinton Hill Section of Brooklyn. 3 story, 7 rms, 2 baths, marble fireplaces, new roof, partially restored, handi-man's delight. \$27,000. firm. Clinton Hill Restoration & Development Corp. (212) 789-0431. (9-5).

## FOR SALE

12 ANTIQUE WINDOWS--32" x 49". Blue, gold, lavender pink, and lime green with a red center insert: American multicolor stained glass, 1898. Border separated from bleu-de-roi section by thin yellow band. Wood frames and leading in excellent condition. Purchase of all 12 preferred. Mrs. Dorothy Schaefer, 811 Lincoln, Centerville, SD 57014. (615) 563-2819.



STONE DOORWAY ARCH & WOOD JAMB--salvaged from 1890 townhouse: 32 separate pieces of gray-white stone in excellent condition. Faces of column capitals have one coat of black paint: can be restored. Backs of stone hand-hewn, irregular depth. Perfect for garden wall. \$5000. or best offer. Anne Lewis, 1666 33d St. N.W. Washington D.C. 20007. (202) 337-4210.

1 PAIR VICTORIAN ROUND TOP DOORS. 1852. 33½" wide x 9' tall. D. Male. (203) 526-9451.

## We're Sorry

The Old-House Journal Corporation regrets having accepted advertising from Old Mansions Co. in Mattapan, Massachusetts. Several readers have independently made complaints about the way their orders were handled. An inquiring phone call to them

from one of our staff members was met rudely. As a result, we will not be accepting further ads from Old Mansions Co., nor will we list them in future editions of the Old-House Journal Catalog.

The Editors.

1 PAIR OF VESTIBULE DOORS from 1873 Victorian house. Double doors: 2½" thick, 56" wide, together; 9'8" tall. Heavily panelled & moulded on the outside. Solid oak. All original hardware. \$300. or best offer. James Hunt (201) 746-5296 after 6pm.

INTERIOR SHUTTERS with raised panels (painted mahogany) from the Samuel Butler mansion in Lowell, MA. Perfect for panelling also. 12 units of 2-hinged panels 12½" x 43" (one half) 9½" x 43" (second half). Mr. & Mrs. Joseph Green, 14 Craigie St., Cambridge MA 02138. (617) 491-8687.

WOOD VENETIAN BLINDS--Three 30" x 54" extended, one 24" x 25" extended. Two of larger size have been stripped, retaped and re-recorded, other two need tapes and cords. \$30. plus shipping takes them all. (201) 584-4574, evenings.

VICTORIAN OAK DINING TABLE--original non-stained finish. One family owner. 4 leaves & drop-leaf oval ends. With ends folded & no leaves inserted, top measures: 29" x 46". When fully extended with all leaves: 46" x 126" in length. Nicely turned legs, original caster. \$550. (212) 624-0845.



OLD IRON FENCE in excellent condition. Approximately 400 ft. including 6 gates. \$9. per foot. G.E. Franklin, RFD 6, 783 Twp. Rd. 1600, Ashland OH 44805. (419) 289-2281.

## MEETINGS & EVENTS

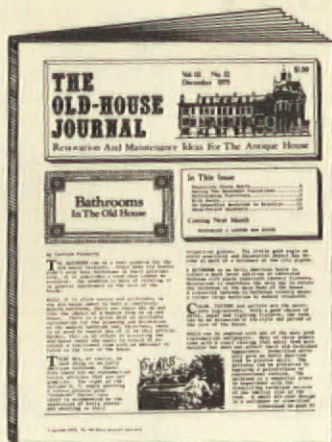
'VICTORIAN GLASS THEN AND NOW' with works from Weber Wilson's collection to be shown at Glassmaster's Guild June 26-August 30. Demonstrations by Weber in restoring, repairing & collecting Victorian stained glass as well as slide shows & workshops in June, July, August. 621 Ave. of the Americas at 19th St. in N.Y.C. (212) 924-2868.

ANNAPOLIS QUILT SHOW '80: August 22-24. Lecture, workshops, dealers. Francis Scott Key Building, St. John's College, Annapolis MD 21401. 11-6 daily. Admission \$2.50. For information: Annapolis Quilt Show, 31 Maryland Ave., Annapolis MD 21401. (301) 268-3009.

2nd ANNUAL OLD HOUSE WORKSHOP; Buffalo NY Sept. 12-13. Lecture by Roberta Gratz, Rehab demonstrations by local craftsmen and pros. Walking tours of restored/rehabbed mansions & cottages in 19th c. downtown neighborhood. The Lower West Side Resource Center. (716) 847-1171.

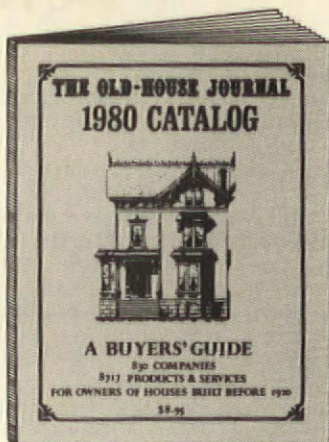
HOUSE TOUR: Oregon Historic District Society, Dayton OH, Sunday, Oct 5. 12 houses open to public: noon - 6 pm. Live entertainment, classic & custom auto show, quilt exhibit & sale, hot air balloon rides, food concessions. Call Robert Yunag, (513) 228-3352.

'HISTORIC HOUSE PRESERVATION: how-to'--The Smithsonian Institution: Oct 19-24. Speakers: James Massey, Dir. Historic House Association of America; R.A. Clem Labine, Ed. THE OLD-HOUSE JOURNAL. Walking tours of Georgetown, Old Town Alexandria, historic properties of the National Trust, and private estates. Selected Studies, A & I 1190A, Smithsonian Institution, Washington D.C. 20560. (202) 381-6434.



### How-To-Do-It

PUBLISHED MONTHLY, The Old-House Journal newsletter gives you the latest authoritative information on pre-1920 houses: Practical how-to articles on maintaining, restoring and decorating in period styles.



### Where-To-Find-It

PUBLISHED ANNUALLY, The Old-House Journal CATALOG is the most complete and up-to-date directory of old-house suppliers. Tells who sells what; 830 companies supplying 8,717 products and services. Extensively indexed.

#### ORDER FORM

- 12 Issues of The Old-House Journal--\$16
- Annual Catalog of Sources--\$9.95 (\$6.95 to subscribers)
- Check here if gift. Donor's name: \_\_\_\_\_

Send to:

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

The Old-House Journal 69A Seventh Avenue, Brooklyn, N.Y. 11217

## Fight The Scourge Of Aluminum Siding

THE ARTICLE in the April issue of Old-House Journal detailed the many problems that are being encountered with aluminum and vinyl siding.

MANY READERS have asked for reprints of that article to use as a "consciousness raising" tool around their neighborhoods. Their hope is to get neighbors who are thinking about aluminum or vinyl siding to reconsider.

AS A RESULT of these requests, the Old-House Journal has made a separate 4-page reprint of the article "The Case Against Substitute Siding." Price is 10¢ each in quantities of 50 or more. (Price includes all shipping and handling charges.)

ADDRESS REQUESTS to: Reprint Dept., Old-House Journal, 69A Seventh Ave., Brooklyn, N.Y. 11217.

 The Old-House Journal

## Need To Raise Money For Your Organization?

HERE'S A NEW WAY to raise money for your organization--and spread the preservation message at the same time.

THE OLD-HOUSE JOURNAL has just introduced reduced group subscription rates. These apply to subscriptions in batches of 10 or more ordered through a preservation organization.

AND YOUR ORGANIZATION gets to keep 50% of everything you collect!

» YOUR MEMBERS BENEFIT--they get 12 months of The Old-House Journal at substantial savings.

» YOUR ORGANIZATION BENEFITS:

- You have an additional reason for people to join--or renew memberships.
- You get additional dollars for your treasury
- Your members will be getting practical how-to information every month from The Old-House Journal--and keep their preservation fervor fired up.

\*ELIGIBLE ORGANIZATIONS INCLUDE:

- Neighborhood preservation groups
- Block Associations
- Historical Societies
- City and State-wide groups

\*FOR FULL DETAILS and order forms, write on your letterhead and tell us about your organization. Contact:



• Michael Carew  
The Old-House Journal  
69A Seventh Avenue  
Brooklyn, N. Y. 11217  
(212) 636-4515

# THE EASIEST, CLEANEST WAY TO REMOVE PAINT

## THE MASTER APPLIANCE HEAT GUN

### MORE THAN 4,000 IN USE BY OLD-HOUSE JOURNAL SUBSCRIBERS

There's no PLEASANT way to remove paint. But if you have a large amount of paint to strip, the fastest, safest and most economical way is with the Master Appliance electric heat gun.

The Master heat gun has been collecting raves from readers ever since Patricia and Wilkie Talbert's original letter in the April 1976 issue of The Old-House Journal. Since then, more than 4,000 OHJ subscribers have purchased heat guns. And the raves are still coming in.

Master Appliance is the #1 maker of heat guns in the U.S.; they sell more

The heat gun is ideal for stripping paint from interior woodwork where a clear finish is going to be applied. There's none of the scorching such as you get with a propane torch. Use the heat gun for stripping paint from such places as: (1) Doors; (2) Wainscoting; (3) Window and door frames; (4) Exterior doors; (5) Porch columns and woodwork; (6) Baseboards; (7) Shutters; (8) Panelling. In addition, the heat gun can be used for such purposes as thawing pipes in winter, loosening synthetic resin linoleum paste, and softening old putty when replacing window glass.

The heat gun is NOT recommended for: (1) Removing shellac and varnish; (2) Stripping paint on window muntins (possible cracking of the glass from heat); (3) Stripping the entire exterior of a house (too slow); (4) Stripping Early American milk paint (only ammonia will do that).

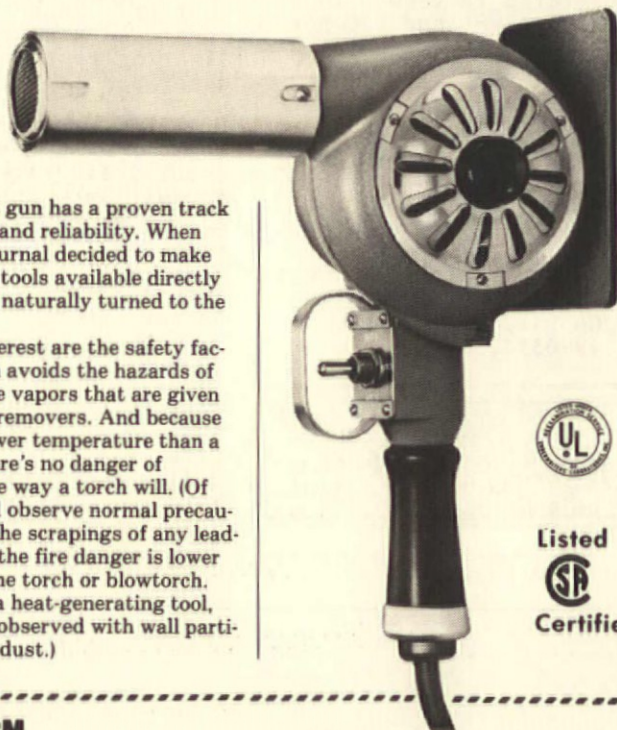
The electric heat gun softens paint in a uniform way so that it can be scraped off with a knife. Some clean-up with chemical remover is required, but the heat gun will remove about 98% of the paint—vastly reducing the amount of chemical needed and the consequent mess. See article in the November 1979 OHJ for additional details on operation.

Because it is a high-quality industrial tool, the Master heat gun isn't cheap. But with paint remover around \$12 per gallon, the gun only costs as much as 5-6 gallons of remover. In some communities, groups of neighbors are buying a heat gun to share.

Price of \$64.95 includes: (1) Pedestal stand worth \$6.75; (2) Same-day shipping via United Parcel Service; (3) The Old-House Journal replacement guarantee. Telephone orders also accepted on VISA or via COD (there's a \$2 charge for COD).

because their heat gun has a proven track record of long life and reliability. When The Old-House Journal decided to make these hard-to-find tools available directly to our readers, we naturally turned to the #1 heat gun.

Of special interest are the safety factors. The heat gun avoids the hazards of methylene chloride vapors that are given off by most paint removers. And because it operates at a lower temperature than a propane torch, there's no danger of vaporizing lead the way a torch will. (Of course, you should observe normal precautions in handling the scrapings of any lead-based paint.) Too, the fire danger is lower than with a propane torch or blowtorch. (But because it is a heat-generating tool, caution should be observed with wall partitions that contain dust.)



#### CHECK THESE FEATURES

- Approved by Underwriters Laboratories
- Adjustable air intake regulates temperature between 500 F. and 750 F.
- Rated at 120 v. and 14 amps
- Rugged die-cast aluminum body—no plastics
- Double-jacketed heater
- 8-ft. 3-wire oil-resistant grounded cord with moulded plug
- Pistol-grip handle; 3-position fingertip switch with guard for added safety
- No asbestos used in construction
- Rubber-backed stand swivels 90°; contains keyhole for hanging
- Heavy-duty industrial construction for long life
- Guaranteed by The Old-House Journal. If a unit should malfunction for any reason within two months of purchase, return it to The Old-House Journal and we'll replace it free.

#### ORDER FORM

Please send one of the HG-501 Heavy-Duty Master Appliance Heat Guns.

- Enclosed is \$64.95 for special RUSH HANDLING.
- Charge my VISA card: Card Exp. \_\_\_\_\_ No. \_\_\_\_\_

Signature \_\_\_\_\_

NOTE: • N.Y. State residents must include applicable sales tax;  
• Because heat guns are shipped via United Parcel Service, please give a STREET ADDRESS—Not a P.O. Box number.

Name \_\_\_\_\_

Street Address \_\_\_\_\_ (please print)

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Mail to: Old-House Journal, 69A Seventh Ave., Brooklyn, N.Y. 11217 (212) 636-4514

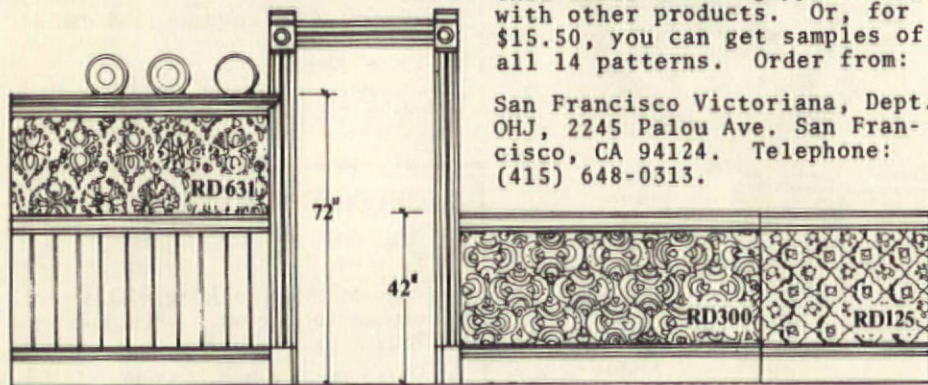
# Products For The Old House

## Anaglypta Wallcovering

**L**INCRUSTA-WALTON--the heavy embossed material that was so popular in late 19th century hallways--is no longer available. But now there is a very satisfactory substitute: Anaglypta wallcovering.

ANAGLYPTA IS A very thick, heavily embossed paper--much like papier mache. The embossing is deep and the detail is quite sharp.

**T**HE MATERIAL is available in 14 period patterns. It comes in rolls about 21 in. wide and 33 ft. long. It is applied to walls much as you



would apply wallpaper, using any heavy-duty wallpaper adhesive.

ANAGLYPTA as it comes in rolls is an off-white color. It can be painted, or for a rich leather-like look it could be glazed.

EMBOSSSED ANAGLYPTA will probably find its greatest use as a wainscoting material--much the way Lincrusta-Walton was used in the dado portion of late 19th century walls (below the chair rail). But Lincrusta was--and Anaglypta can be--used as an overall wall covering for an especially rich, textured appearance. Anaglypta could be an ideal solution for heavily cracked walls, because the thickness of the material would hide most cracks.

**P**RICE IS \$30 per roll for the 10 patterns that come in regular weight and \$38 per roll for the 4 patterns in super-weight Anaglypta. Packing and shipping are extra.

**YOU CAN GET** a free brochure that lists the Anaglypta along with other products. Or, for \$15.50, you can get samples of all 14 patterns. Order from:

San Francisco Victoriana, Dept. OHJ, 2245 Palou Ave. San Francisco, CA 94124. Telephone: (415) 648-0313.



## Colonial Lighting

**O**NE OF THE MOST interesting sources for Early American lighting fixtures and furniture is The Saltbox shop, operated by Jack Cunningham and his wife, Shirley. Jack's 1825 saltbox house and his beginnings in lighting reproductions were described in the Oct. 1975 OHJ.

**PEOPLE COME** from many miles away to talk with the Cunninghams about their lighting problems. Because Jack and Shirley have extensive experience in Early American restorations, they can give invaluable advice. (Note: Before travelling any distance, be sure to call first.)

**IN ADDITION** to Jack's shop in Lancaster, PA, there are now also Saltbox shops in Greensboro, N.C., Lexington, KY, and Green Bay, WI. To get Jack's mail-order catalog, send \$1 to: The Saltbox, Dept. OHJ, 2229 Marietta Pike, Lancaster, PA 17603. Tel. (717) 392-5649.



# The Old-House Journal®

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Brooklyn, New York 11217

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