



The Old-House Journal

Vol. X No. 12

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NEXT....Jacking And Sill Replacement

Restoration and Maintenance Techniques For The Antique House

ALL ABOUT ADOBE

Far from being ancient history, adobe has been and still is a major building material in parts of the United States. With this article, we explain methods of making, repairing, and maintaining adobe. There's also an overview of the different American architectural styles peculiar to this historic material.



ADOBE is the original old-house building material. The world's first towns--Ur, Jericho, Babylon, Nineveh--were built primarily of sun-dried mud brick, which is just another way of saying "adobe." The very word is redolent with history. It originated in the American Southwest, deriving from the Spanish adobar, "to plaster," and it reflects the influence of Spanish colonists from Mexico, who brought their own brick-making techniques with them when they settled in New Mexico at the end of the 16th century. The Spanish word, in turn, has been traced (via the Arabic at-tob) all the way back to the Egyptian hieroglyphic t'b, meaning "brick." So it's plain to see that, as far as building traditions go, adobe is the most vital and long-lasting of them all.

continued on page 256

Our Post-Victorian Year



WE DIDN'T make any money this year, but we sure had fun! Our series on post-Victorian houses, especially, was recognized as an editorial triumph—by us editors and readers alike. The most recent sign came when Clem and I were invited to give a slide lecture on the subject at the National Trust meeting in Louisville.

THERE'S more coming: the Prairie style, Bungalows, the Colonial and English Revivals. We'll be breaking new ground in 1983 with a series on the interiors of early 20th-century houses.

OF COURSE, the OHJ is primarily about fixing up old houses. Crumbling plaster, rotting wood, sagging stairs, and unsympathetic contractors pose the same problems and solutions no matter if your house is vintage 1799 or 1927. Style articles give the 'why' behind the 'how to'; we think they're what make OHJ different from a mere technical journal.

A SUBSCRIBER tells me she gave the February article about the American Foursquare to a friend who owns one. This friend had previously shown no interest in her own house ... never mind in preservation.

NOW THIS new reader is re-searching her house's history and looking for information on authentic furnishings! Until she saw in print that hers had a special style called the American Foursquare, she'd thought it was "just an old house."

THAT'S THE SPIRIT! The story illustrates why we're so excited about houses like the ones on this page. More houses were built in the U.S. between 1890 and 1930 than in all our previous history. Yet they've been unfairly ignored in architectural stylebooks. Sadly, owners of these solid, comfortable houses often apologize for them with "my house isn't really a Victorian." Worse, with nowhere to turn for good information, owners have sometimes Victorianized these houses in an effort to legitimize them—much as Victorian houses were once made to look Colonial.

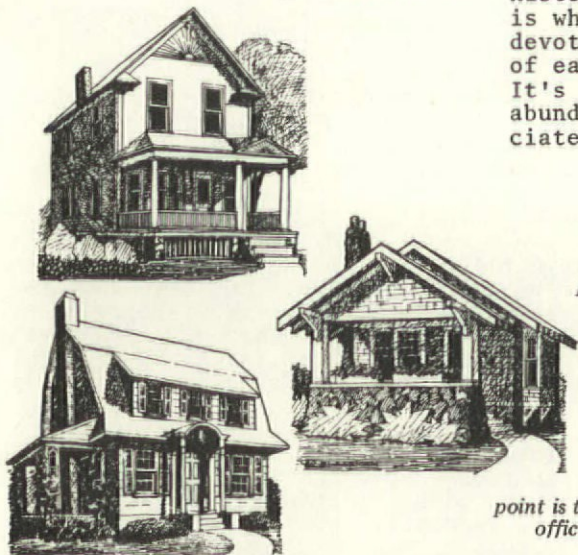
A HOUSE with a style name and a history gets respect. And that is why The Old-House Journal is devoting pages to the subject of early 20th-century buildings. It's about time these fine and abundant old houses were appreciated and treated sensitively.

Patricia Poore

Please note we're going the way of most 'monthly' magazines, and will be mailing ten issues per year from now on.

The January/February 1983 issue coming up will reach you about one week later than the January issue normally would have arrived. We'll be adding extra pages to the two double issues — so you won't get fewer pages per year. The whole

point is to reduce our annual number of big post office bills from 12 to 10. Our mailing costs continue to skyrocket.



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Journal®**

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STRIPPING PAINT

Sometimes it's not worth the trouble.
And when it is, no single method does it all.

By The Old-House Journal Technical Staff

IN THE POPULAR MIND, there are two hallmarks of a "restored" house: (1) The plaster has been removed from all the brick walls; (2) The paint has been stripped from all the woodwork. We have pointed out the error of "the bare brick mistake" in past issues. In this article, we'd like to demolish the assumption that all old paint has to be stripped.

PAINT STRIPPING is one of the most messy, time-consuming, and aggravating of all old-house projects. It is also one of the most dangerous. So it's not something to automatically rush into. Rather, assume that all old paint should be left in place unless you can make a strong case for its removal.

Why Strip?

THERE ARE THREE major reasons for removing paint from a wood surface: (1) To reveal the color and grain of beautiful wood; (2) To remove cracked or peeling layers prior to repainting; (3) To remove excessive layers that obscure architectural detail prior to repainting.

IN A TIME in which reverence for "the natural beauty of wood" has been elevated to cult status, many people assume that ALL woodwork should be stripped of paint and given a clear finish. This assumption can not only cause a lot of unnecessary work, but can also result in woodwork that looks downright messy.

MOST WOODWORK in the late 18th and early 19th centuries was painted originally. And so was the woodwork in many post-Victorian homes. There are a number of reasons for not "going natural" with wood that was originally painted. First, the wood is usually softwood (e.g., fir, pine) and doesn't have a particularly beautiful color or grain. Second, the original paint usually soaked into the pores of the wood to an extent that makes complete removal impossible. So you wind up with wood that has paint "freckles." Third, a natural finish is not historically appropriate in these instances. So you'll have done a lot of work to get woodwork that's not very good-looking and is not authentic.

THE ONLY TIME you should consider stripping woodwork that was originally painted is when the paint layers are so thick that they are hiding moulding details, or when the paint is cracked or peeling in a way that prevents a new paint layer from bonding properly. In both

these cases, the stripping is merely a prelude to repainting.

The Strip/No Strip Decision

THE FLOW CHART on the following page will help guide you to an appropriate when-to-strip decision. The chart is designed with interior woodwork in mind. The decision factors, and the methods to be used, are somewhat different for exterior stripping.

AS WITH most other refinishing projects, a small test patch is in order to determine what's under all the paint. You could use a bit of paint remover in an inconspicuous corner. Many prefer, however, to scrape away the layers with a razor blade or scalpel. Removing the layers mechanically often makes it easier to tell if the bottom layer is shellac or varnish.

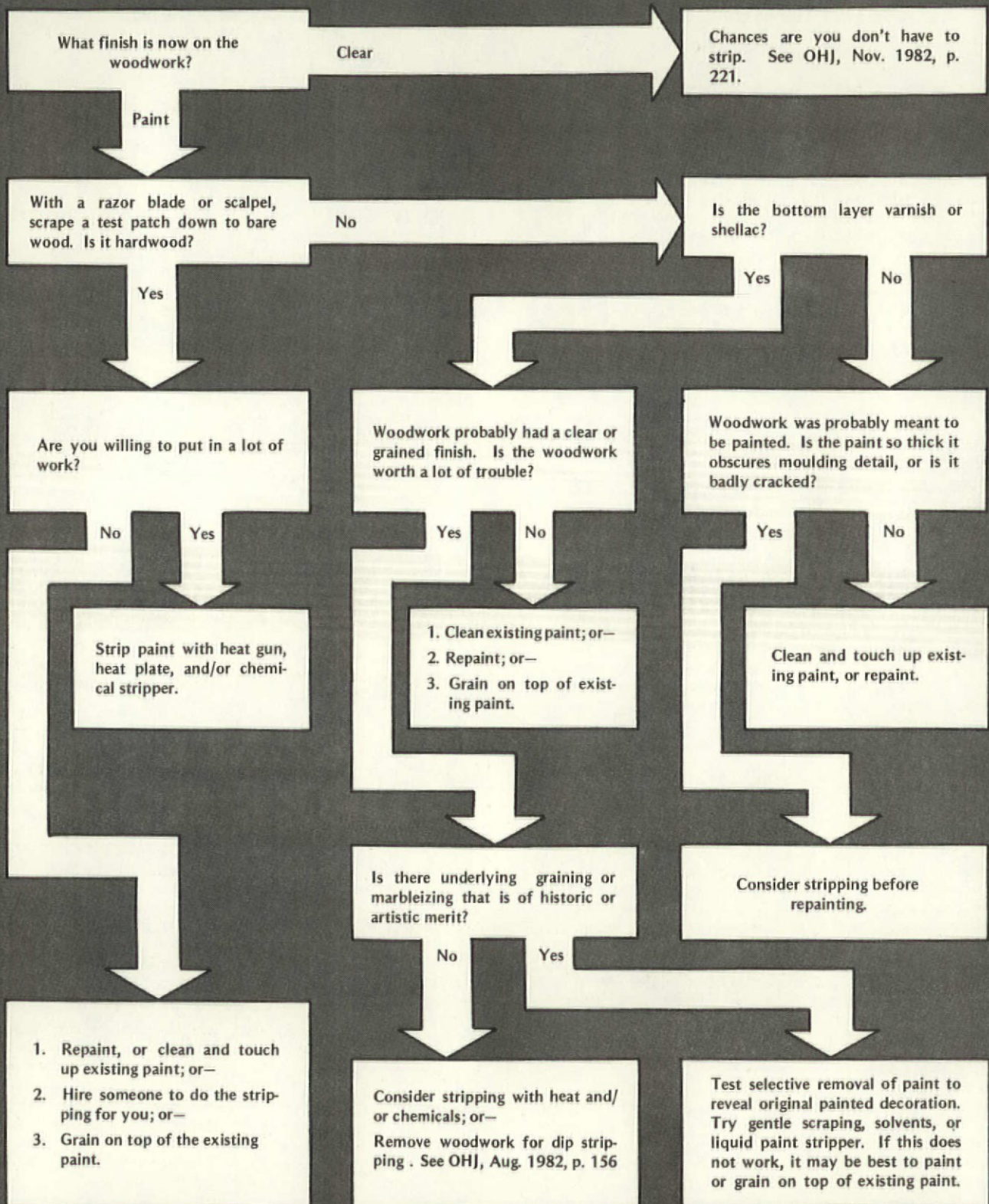
THE PRESENCE OF SHELLAC or varnish under the paint indicates the wood probably had a clear finish in the beginning. Thus, the wood is a good candidate for stripping; someone in the past felt that the wood was good-looking enough to warrant a clear finish. The presence of varnish also makes it easier to get the paint off. The first layer of varnish sealed the wood so the paint isn't down in the pores.

The Grained Finish

VARNISH was also used to seal a layer of graining--a painted finish meant to look like wood. If you encounter a grained finish at the bottom of your layers of paint, pause before stripping. It usually means that the underlying wood is a cheap softwood. If in doubt, test-strip a small patch.

IT IS TECHNICALLY POSSIBLE to remove paint layers from graining if there is an intervening layer of varnish. But it calls for more patience than most of us have. One satisfactory solution is to add a fresh graining layer on top of the existing paint. That way, you have a finish that closely approximates the original...and it is much less work than complete stripping. Also, you haven't disturbed any of the original finishes for succeeding generations of paint detectives. Creating a grained finish is about the work-equivalent of applying two coats of paint plus a protective layer of varnish. For more details about graining, see OHJ's Dec. 1978 and Jan. 1979 issues.

Architectural Woodwork: TO STRIP OR NOT TO STRIP?



ONE FURTHER CONSIDERATION when you opt for total stripping: Realize that you're removing a big part of your home's interior history. Those paint layers tell a story of changing tastes through the decades. So if at all possible, leave a square foot unstripped in some inconspicuous corner. It can become a great conversation piece...and as time passes, you and future owners of the house will be happy to have this record of the house's past history.

Tools & Methods

THERE'S NO single magic solution that makes paint removal fast and easy--notwithstanding the claims made in some ads. We've selected four methods as being the most effective and flexible. With these four--singly or in combination--you can tackle just about any paint stripping job. The four are: (1) The heat gun; (2) The heat plate; (3) Hand scrapers; (4) Chemical strippers.

THIS IS THE BASIC stripping sequence that works best in the majority of situations where you are trying to remove paint from wood:

1. Scrape off all loose paint.

2. Use heat to remove everything that comes off easily without scorching the surface. (The heat gun and heat plate work best on thick layers of paint. If there are only one or two layers, go straight to step #3.)

3. Use a semi-paste chemical stripper to soften any paint remaining from step #2. Allow the stripper plenty of time to work; don't attempt to lift the sludge until all the paint is loose down to bare wood.

4. Rinse with alcohol or mineral spirits. (While many strippers are water-rinsable, water will raise the grain on some woods.)


5. If you plan to apply a clear finish, you may need to pick out paint residue from cracks and carvings with dental picks, pointed dowels, sharpened screwdrivers, etc.

6. Fill and sand as needed.

7. Apply paint or clear finish, as appropriate.

THERE ARE MANY ADDITIONAL tricks of the trade in using these paint removal procedures most effectively. We'll be dealing with these in upcoming articles--along with more details on health hazards and the stripping of masonry and metals.

The Various Ways To Remove Paint From Wood

| METHOD | RECOMMENDED? | | LIMITATIONS | SAFETY CONSIDERATIONS |
|--------------------------|--|--|---|--|
| |  | GOOD FOR | | |
| ABRASIVE METHODS | | | | |
| BELT SANDER | No | Can be used to remove paint from large flat surfaces, such as clapboards. | Heavy and awkward to use; needs electrical cord; hard to control; can't reach into corners; creates a lot of dust. | Dust mask is essential to avoid inhaling or swallowing lead-containing dust. |
| DISC SANDER | No | Can be used to remove paint from large flat surfaces, such as clapboards. | Very light touch needed; otherwise you get circular marks in wood. Hard to control; can't reach into corners; needs electrical cord; creates a lot of dust. | Dust mask is essential to avoid inhaling or swallowing lead-containing dust. |
| ORBITAL SANDER | No | Can be used for smoothing a surface after paint removal. | Very slow; electrical cord needed; some dust created. | Dust mask is required. |
| HAND SCRAPERS | Yes | Can be used to remove paint that is not tightly bonded to wood; very versatile; requires no electrical cord. | Lots of elbow grease required. Must keep scrapers sharp; careful work essential to avoid gouging the wood. | Dust mask is recommended. |
| WIRE WHEELS: ROUND WIRES | No | Never use on wood. | Tends to gouge wood, especially where there are mouldings. | Eye protection required to guard against flying paint chips and broken wires. Dust mask is required. |
| WIRE WHEELS: FLAT WIRES | No | Can be used for removing loose paint from flat surfaces. | Electrical cord is needed; less control than hand scrapers. Very slow if paint isn't loose already. | Eye protection required to guard against flying paint chips and broken wires. Dust mask is required. |

continued on next page

| METHOD | RECOMMENDED? | | LIMITATIONS | SAFETY CONSIDERATIONS |
|--|--------------|---|---|---|
| | ↓ | GOOD FOR | | |
| SANDBLASTING | No | Never use on wood. | Causes pitting and marring of wood. Hard to control; requires masking of adjacent surfaces. Creates a dust nuisance. Requires special equipment. | Requires appropriate respirator and eye protection. |
| HEAT METHODS | | | | |
| HEAT PLATE | Yes | Can be used to remove paint from clapboards and other flat surfaces. | Not effective on mouldings and carved work. Needs electrical cord; not effective on varnish. Can scorch wood if left too long in one place. Don't use near glass. | Wear gloves to avoid burns. Eye protection and dust mask recommended. |
| HEAT GUN | Yes | Can be used to remove paint from mouldings and solid decorative elements, newels, balusters, capitals, doors, wainscoting, door and window frames, etc. | Too slow for stripping exterior clapboards. Needs electrical cord; don't use near glass; can scorch wood if left too long in one spot. | Tool could ignite dust inside hollow partitions such as cornices. Dust mask for micro-particulate lead recommended. |
| HEAT LAMP | No | Can be used to strip some flat work. | Difficult to control; needs electric cord; can scorch wood if left too long in one spot. | Eye hazard—special dark glasses required. Can ignite paint. Dust mask recommended. |
| INFRARED TORCH | No | Stripping vertical surfaces. | Bulky to handle. | Possible fire hazard when held in non-vertical position. Dust mask recommended. |
| PROPANE TORCH or BLOWTORCH | No | Don't use! | Will scorch wood; don't use near glass. | Great lead poisoning hazard from micro-particulate lead. Vapor-type mask essential. Highest risk of fire. |
| CHEMICAL METHODS | | | | |
| ORGANIC SOLVENTS (e.g. Methylene Chloride strippers) | Yes | Stripping fine furniture; large-scale production stripping; window muntins; cleanup after heat tools. | Expensive; not good for start-and-stop projects. Very messy; difficult cleanup and disposal. | Need plenty of ventilation. Eye and skin protection required. |
| LYE | No | Removes large amount of paint at low cost. | Raises grain; may also change color of the wood. Prolonged soaking may damage wood. | Eye and skin protection required. |
| CANNED POWDER STRIPPERS | OK | Can be especially useful in removing old casein and milk paints. | Messy; may raise the grain. | Eye and skin protection required. |
| PEEL-AWAY BLANKET | No | Can be used to strip paint from softwood woodwork. | Messy; slow-acting; raises the grain; blanket must be washed to be re-used. Wood must be neutralized with vinegar. | Eye and skin protection required. |
| <p>GENERAL SAFETY NOTES:</p> <p>1. Assume that any house built before 1950 has one or more layers of lead-containing paint. The scrapings, dust, and sludge from a paint-removal operation should be treated as a poisonous material. Local environmental regulations may dictate how to safely dispose of lead-containing paint scrapings.</p> <p>2. When using any heat tool, such as an electric heat plate or electric heat gun, be sure to keep a fire extinguisher handy.</p> | | | | |



The Raccoon Invasion

WE HAVE BEEN INVADED BY RACCOONS! Last winter, they persisted in tearing holes in our cedar-shingle roof; in the spring, we caught a female and three kits in their nest in our attic. After that, there was no trouble through the entire summer. But one night this fall we heard a racket upstairs, and found out to our dismay that the raccoons were back for the winter. We've spoken to exterminators and conservationists, but nobody knows a way to keep these pests out of our attic. We've set Hav-a-Hart traps, leg traps, scents, but nothing seems to work. We don't mind the raccoons--what we mind are the holes in our roof. Can anyone help us?



--Heather Dina Wading River, NY

UNFORTUNATELY--as you've found out--it's very difficult to keep raccoons out of the house. They're strong, smart, and very determined. The best thing to do is get a roofer to go over your shingles--they have to be somewhat loose for the raccoons to pry them up. A roofer could make sure they're down firmly. Another possibility is to put some kind of heavy wire mesh over the attic ceiling. Then, even if the raccoons pry up the shingles, they won't be able to get into the attic.

YOU SHOULD ALSO see what you can do to keep them from getting onto your roof in the first place. Chop away any tree branches that overhang your roof. If the raccoons are climbing up a drainpipe or some utility wires, perhaps you can figure out a way to screen them so that they are tough to climb. If the raccoons really can't get at your roof, perhaps they'll spread the word that your raccoon motel is permanently closed.

Varnish Troubles?

IRECENTLY BOUGHT YOUR HEAT GUN and read the instructions carefully. But when I use it, all the layers of paint come off except for the last. What am I doing wrong?

--D. Stachowiak Rock Falls, IL

ALAYER OF VARNISH could be covering this last, immovable coat--and heat methods aren't very effective on varnish. You'll have to use a chemical paint stripper. But it could be that the last layer of paint is an old formulation such as milk paint or whitewash. Try ammonia; then consider mechanical stripping techniques such as sanding or scraping.

Canvas Vs. Humidity

MY EIGHT-ROOM VICTORIAN HOUSE was built in 1907. Four of the eight rooms have canvas on the ceilings. We heat with a combination oil/coal hot-air system with a built-in humidifier. During the winter, the dryness caused shrinking and cracking in our furniture. I would like to install another humidifier upstairs, but I am worried about the effect it might have on the canvas ceilings.

--J.R. Phelps Newington, CT

HUMIDITY FROM THE AIR should not affect your ceilings, but you are wise to be concerned about levels of humidity. Excessive humidity can cause condensation problems and damage your home. A relative humidity level between 20 and 30% should be a happy compromise that will keep you, your house, and your furniture all comfortable.

Stretching Wallpaper

RECENTLY, we took wallpaper off our dining room wall and repapered. A fireplace and chimney go across one corner of the room. Now, in the corner above the mantel, the wallpaper is stretching and may eventually tear. We slightly overlapped the paper in these corners. What we want to know is: (1) The house was built in 1918--is it still settling? (2) How do we 'undo' the wallpaper at the corners and repaste the edges?

--O. Stauffer Portsmouth, VA

THOSE CORNERS where the wallpaper is stretched are between two different materials: the masonry chimney and the wood-framed plaster walls. You're probably seeing cyclical differential movement. The masonry is fairly stable, but the walls shrink and swell with changes in temperature and humidity. Unless you continue to see major shifting of the chimney, don't worry about it.

THE WALLPAPER can be gently pried up and re-glued (if it's vinyl or "strippable"), or steamed away from the corner (if it's unstripable paper). The best solution, however, is to remove the paper at the troublesome corners and put up two new panels that butt right in the corner--don't overlap at all.

General interest questions from subscribers will be answered in print. The Editors can't promise to reply to all questions personally--but we try. Send your questions with sketches or photos to Questions Editor, The Old-House Journal, 69A Seventh Avenue, Brooklyn, NY 11217.

Recipe For Old-Fashioned Gingerbread

How to make new gingerbread . . . the kind of sawn-wood ornament that might have been stripped off your old house in the past. We'll have to leave it up to each individual to find a pattern appropriate in period and design. What's shown here is not pattern layout, but rather the *best* procedure for fabricating and installing the pieces. Even cooks who are new to the woodshop can handle this recipe.

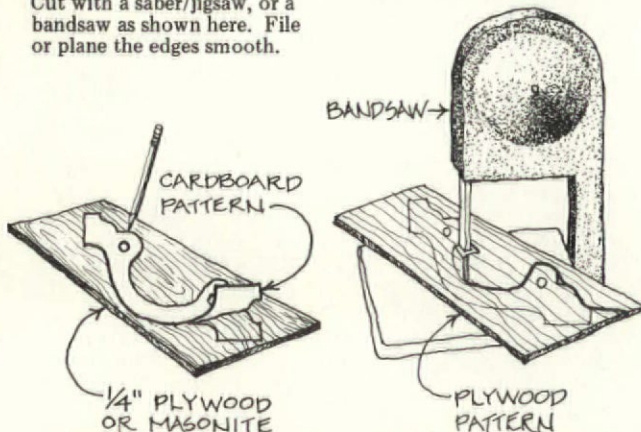
ingredients

- pattern or piece to copy
- oaktag or cardboard
- Masonite or 1/4" plywood
- dimensional lumber
- carpenter's wood glue or better
- polyurethane or butyl caulk
- exterior wood primer (same brand as finish paint)
- liquid wood preservative
- galvanized nails or screws
- exterior trim paint
- What about equipment? Whether this is an easy job or a hard one depends on the quality and versatility of your tool collection. If you intend to create multiple pieces, you may want to invest in a few good tools; a minimal number are required for this project. Here's a list: pencil; saber/jigsaw or bandsaw; clamps; various rasps, planes, or a spokeshave; sandpaper and sanding block; electric or hand drill; dipping tray; caulk gun; paintbrush.

the recipe

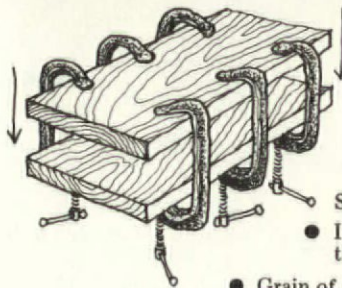
Step 1: MAKE THE TEMPLATE

- Draw the pattern actual size and cut it out of cardboard, oaktag, or other heavy paper.
- Trace this pattern onto Masonite or 1/4-inch plywood. Plywood is better if you're making multiples and accuracy of the final pieces is important — it's more dimensionally stable than Masonite.
- This becomes your master template. *Accuracy is important.* Cut with a saber/jigsaw, or a bandsaw as shown here. File or plane the edges smooth.



Step 2: CHOOSE THE LUMBER

- Poplar or clear pine are suitable. You must use *clear* pine because knots will weaken thin sections of sawn ornament.
- Oak is stronger and more durable than softwood. This is important if the designs have inherently weak, thin sections. However, oak is a bit more difficult to work than most other common woods.
- Redwood is most insect- and rot-proof. But it's soft, so it won't hold fasteners as well as oak. Keep this in mind during installation of redwood pieces.



Step 3: GLUE UP STOCK

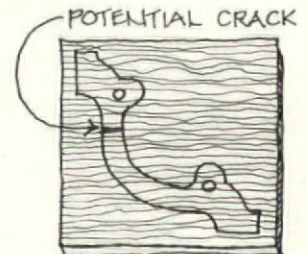
- If necessary, glue up stock to the required thickness.
- Grain of glued pieces should run in approximately the same direction.
- Use carpenter's wood glue or better, such as a waterproof glue for exterior use. Clamp tightly and allow to set.

Step 4: TRANSFER THE PATTERN

- Trace the pattern carefully onto the wood. For maximum strength in the finished piece, be sure that the pattern follows the long grain as much as possible. The drawing illustrates the inherent weakness of thin sections that cross the grain.



pattern with the long grain

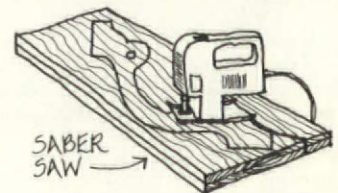


pattern across the grain

- Also, minimize waste by thinking ahead. Fit several patterns or pieces together on the wood like a jigsaw puzzle.

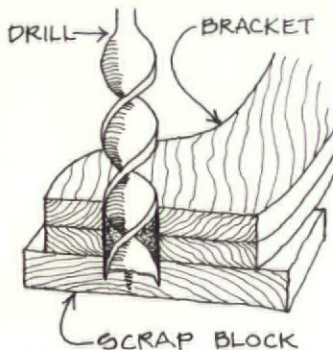
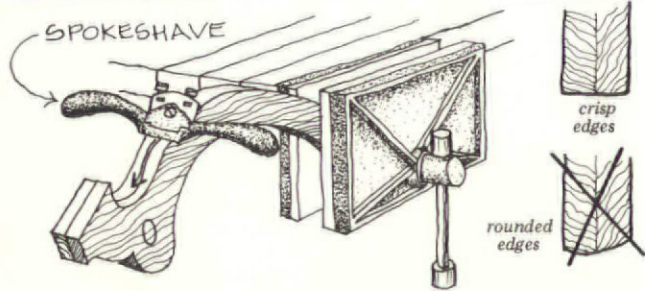
Step 5: CUT IT OUT

- Cut out the pattern with a saber/jigsaw or a bandsaw.
- Clean up the edges with cutting and smoothing tools such as rasps or planes.



Restoration Design File #11

By Patricia Poore
Illustrations by Jonathan Poore

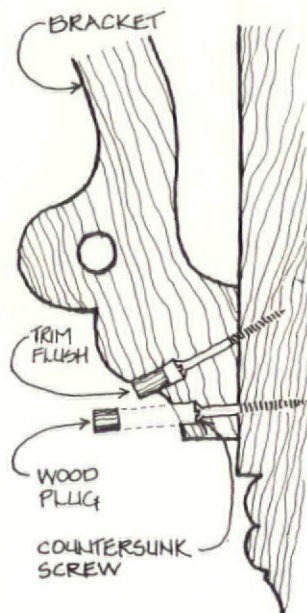


Step 6: FINISH EDGES

- Edges and curves will need smoothing and sanding. Use a spokeshave or a plane, and sandpaper on a sanding block. Unless the pattern requires otherwise, strive to maintain crisp edges.
- When drilling out openings or boring holes, use a wood block as a backing. This will prevent the piece from splitting as the bit goes through its back side. Use a clamp if needed.

Step 9: INSTALL IT

- For best results, bed each piece in caulk as it is being installed. The caulk will help secure it as well as keep out moisture.
- Install pieces with galvanized nails or screws. Pre-drill where necessary, or blunt the ends of the nails to prevent them from splitting the gingerbread.
- Countersink the fasteners and plug with wood. Smaller holes can be filled with wood putty.
- Caulk all joints prior to painting. This seals out water and makes a neat-looking installation job. Use good-quality, exterior, paintable caulk.



Step 7: USE A WOOD PRESERVATIVE

- Use a zinc naphthenate or TBTO liquid preservative such as *Cuprinol Clear No. 20* or *McCloskey's Lumber Life*. Preservatives containing pentachlorophenol (*WoodLife*) have unacceptably high human toxicity.
- Soak pieces a minimum of 5 minutes per inch of thickness. A disposable aluminum turkey-roasting pan makes a suitable dipping tray.
- Read and heed safety warnings on the label. They're not kidding.
- Allow wood to dry for at least 24 hours after dipping and before priming.



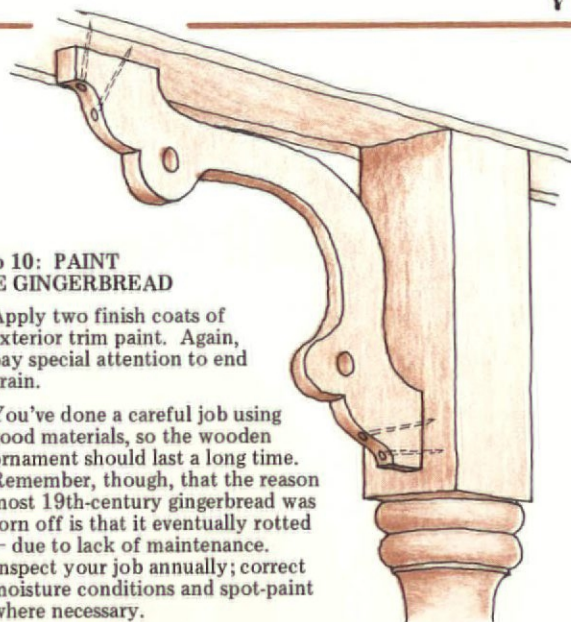
Step 8: PRIME ALL SURFACES

- Apply an exterior wood primer to all surfaces of every piece *before* installation.
- Be especially thorough priming end grain, as these areas are most porous and susceptible to paint failure & rot.



Step 10: PAINT THE GINGERBREAD

- Apply two finish coats of exterior trim paint. Again, pay special attention to end grain.
- You've done a careful job using good materials, so the wooden ornament should last a long time. Remember, though, that the reason most 19th-century gingerbread was torn off is that it eventually rotted — due to lack of maintenance. Inspect your job annually; correct moisture conditions and spot-paint where necessary.



pattern sources

Where do ideas for patterns come from? Sawn-wood ornament was produced in as many shapes as there are imaginations . . . although each neighborhood, city, and region had its most popular patterns. Designs not only differed with the style of the house, but changed over time, too. The most popular patterns in 1870 are in some places quite unlike those common in 1900.

Your first sources for pattern designs should be local. Do any period photos of your house still exist? Are there similar houses in town with their gingerbread intact? If historical accuracy is paramount, a little investigation through the paint layers of your own building might reveal ghosts of the original ornament.

Next come pattern books of the period. Some are available in reprint editions; a few give details of the pieces besides showing them in place on the facade.

We've recently come across a source for *knee* or *bracket* patterns. This is a package of nine stencils from a turn-of-the-century wood-working mill in New England. They represent some of the most common designs from New England and elsewhere, and are suitable for porches, eaves, and gables. The nine paper stencils range in size from 6 in. x 10 in. to 18 in. x 30 in. All nine cost \$6.20 postpaid from Marsh Stream Enterprises, RFD 2, Box 490, Dept. OHJ, Brooks, Maine 04921.

ADOBE continued from page 247

OVER THE CENTURIES, adobe has remained an excellent building material. The basic ingredient is dirt, which is both common and cheap ("dirt cheap," so to speak). It requires no great skill to turn the dirt into mud and then to form the mud into bricks. And, if properly maintained, adobe structures last a long time. When the Spanish came to New Mexico, Native Americans had been living in adobe pueblos for centuries; many of these structures are still standing.

THE TECHNIQUES for making sun-dried bricks have remained much the same over the millennia. In the American Southwest, bricks have been produced in many sizes, ranging from about 10 x 14 x 4 inches to 12 x 18 x 5 inches and weighing some 50 to 60 pounds apiece. (Extra-large bricks, up to one or two yards in length, are called "adobines.")

THE BRICKS ARE MADE from sand and clay, mixed with water. Gravel may be added to provide texture, and straw or grass usually is included as a binder. The binder doesn't increase the long-term strength of the bricks; rather, it helps them shrink more uniformly as they dry.

THE KEY TO THE DURABILITY of the bricks is the ratio between sand and clay. Too much sand makes for bricks that "melt" under a moderate rain; too much clay causes shrinking and

cracks. A common formula is five parts clay to seven parts sand. Determining the inherent sand-to-clay ratio of local soil may be difficult. The best formula for a good mix is to have experience--and to make a few test bricks before the real work begins.

AFTER THE SOIL IS SELECTED and sifted to remove lumps and rocks, it is mixed with sand and water until it has a plastic, fudge-like consistency. The mud is shoveled into bottomless wooden molds, and then tamped and leveled. Then the mold is turned over and lifted with a gentle, back-and-forth, side-to-side motion. The bricks are emptied out onto a dry, level surface covered with straw or grass (so the new, damp bricks won't stick where they're placed). The adobe maker lays the bricks in rows, usually about 30 feet long, leaving enough room to walk between them.

AFTER SEVERAL DAYS, the bricks are gently raised on edge so they can cure more quickly and be carefully cleaned. The bricks may be left to dry right where they are or they may be "racked" in specially formed piles that are covered on top. In either case, curing takes about four weeks. The way to tell if the bricks are dry is to break one open. If the center is darker than the edges, the brick is not yet dry. A uniform color means that it is ready for building.

BECAUSE THE BRICKS have not been kiln hardened, they are inherently unstable--perhaps only slightly stronger than the soil of which they



These two men are mixing the mud from which adobe bricks will be made.

are composed. According to their water content, the bricks will continue to shrink or swell, as will walls and other structures made from them. These fluctuations of course affect their strength: The wetter the bricks, the weaker they are. Given too much moisture, the adobe will be soft as putty. When fully saturated, adobe walls will flow like liquid.

DEPENDING ON RAINFALL, exposed adobe in the American Southwest weathers about one inch every ten years. In ancient Mesopotamia, the average house stood for about 75 years before it collapsed and another was built on top of it. Here, the Acoma Indians, with their 600-year-old pueblo, have done a lot better. The secret is maintenance.

A CYCLICAL MAINTENANCE PROGRAM should be established for every adobe building. Deterioration can be deterred if buildings are monitored continually for subtle changes and if repairs are regularly made. Properly maintained, an adobe structure can remain relatively stable despite the ravages of wind, rain, and time.

ADOBE BUILDINGS are subject to many forms of natural deterioration. High winds--sandstorms, especially--will erode them. Seeds can germinate in roofs and walls, while the roots of nearby shrubs and trees can grow into the adobe, conducting excess moisture into it and otherwise physically weakening the structure. Small animals can burrow into the adobe; termites can tunnel through it, just as they would go through soil, to reach lintels, floors, shutters, and other delectable wooden portions of the building.

WATER IS the principal enemy of adobe. Rainwater can create furrows, cracks, and fissures in roofs and walls. The splash of raindrops near the base of a wall can gradually gouge it out--a condition called "coving." (Coving can also be caused by the spalling, or splintering, of adobe during freeze-thaw cycles.) Groundwater--from a spring, say, or from too much plant watering--can rise through capillary action in a wall and cause it to erode, bulge, and cove. Groundwater can also bring with it dissolved salts or minerals from the soil. When deposited in sufficient concentrations on or near the surface, these can cause the adobe to crack and crumble as it dries.

THE SOLUTIONS to structural problems are as diverse as the problems themselves. To reduce wind damage, the planting of trees may be indicated. On the other hand, if shrubs and trees are growing too close to the building, they may have to be removed--not always an easy job when the roots have become an integral part of the structure. For excess moisture, common solutions include regrading so that the ground

slopes away from the building, and digging drainage trenches (about 2 to 2½ feet wide and several feet deep) around the sides of the structure. (See "Wet Basements" in the August 1981 OHJ for more details.)

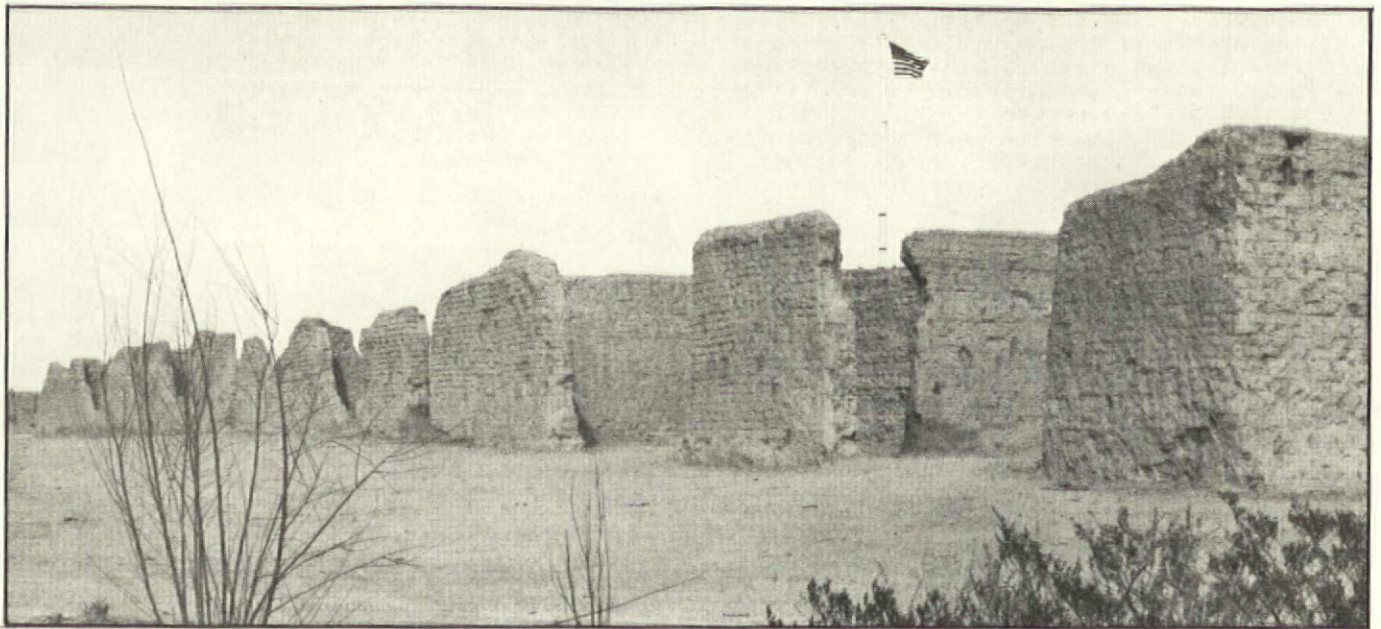
ONCE THE UNDERLYING SOURCE of a problem has been found and fixed, repairs can be made with some confidence. Leaning or bulging walls can be realigned or buttressed, rotted door or window lintels can be replaced, and areas where walls have begun to cove or deteriorate can be patched with new bricks, adobe mud, and whitewash.

CRACKS IN ADOBE WALLS are repaired in much the same way as cracks in masonry. Clean out the crack to a depth of double or triple the width of the new mortar joint. This will give you a good mechanical bond, or key, between the mortar and the brick. Of course, adobe mud mortar should be used. It consists of approximately equal parts of clay and sand--almost the same recipe used in making the bricks themselves. Lightly spray water on the area around the crack to improve the bond; mortar can then be applied with a large grout gun.

MODERATELY ERODED AREAS usually can be filled in with adobe mud plaster (same formula as for the mortar). Brush and clean the surface to remove loose particles of adobe. Then wet the area to ensure a good bond. The plaster tends to crack if put on in layers more than 3/8 of an inch thick, so apply it in coats until the eroded area has been brought up to grade. Scratch the intermediate coats and allow each coat time to dry before applying the next one.



Adobe plaster is being applied to the base of this eroded wall.



New Mexico's Fort Selden was built in 1865 and permanently abandoned by the Army in 1891. In 1963 it was declared a State Park, and restoration work began in the early 1970s. This photograph shows the west side of the post Hospital after stabilization was completed. A berm was placed against the entire west exterior of the Hospital, to the same level as the existing floors. It was then

saturated with water and compacted. This fill covered the exposed stone foundation and the eroded areas near the base of the wall. Unfortunately, as the text below details, other aspects of the restoration proved to be less successful: For a few years, the Hospital walls were capped with stabilized bricks that wound up doing more harm than good for Fort Selden.

IF AN ENTIRE BRICK has partially disintegrated, a patch can be made by scraping out the deteriorated material and filling in the hole with adobe mud. In the past, the mud for the patch was made by mixing the scrapings with water. Now, doubts have grown about the wisdom of reusing the deteriorated material, because it often contains high concentrations of salts.

WHERE SEVERE DETERIORATION extends over a larger area, it probably will be necessary to put in new bricks. You can make these yourself, or buy ready-made bricks and half-bricks. Just be sure you don't use bricks that have been "stabilized." Some commercial makers of adobe bricks add cement, asphalt, silicones, and bituminous or other materials to their mix to make the bricks more durable and water resistant than traditional sun-dried bricks.

STABILIZED BRICKS can change both the appearance and the fabric of a traditional adobe structure. The restorers of New Mexico's Fort Selden (see the photo above) tried to preserve the hundred-year-old adobe walls by capping them with stabilized bricks. These bricks formed a moisture barrier that caused the old adobe underneath them to deteriorate at an even faster rate. On the walls that hadn't been tampered with, weathering had produced a rounded top section that prevented the formation of rivulets on wall surfaces. In effect, the original walls had stabilized themselves. (The stabilized bricks have since been removed.)

SALVAGE IS A GOOD ALTERNATIVE if you have to replace bricks. If you're lucky enough to hear of someone razing an adobe house in the neighborhood, go buy some old bricks. Weathered bricks with rounded corners will probably blend in with the undamaged part of your wall better than any bricks you can make yourself. And they're likely to be just as strong, too.

WHEN DOING LARGER REPAIRS, it may be necessary to cut into undeteriorated portions of a wall to make a flush fit for the replacement bricks. Lay these in line with the existing bricks and spray the area with water. (Always be careful not to soak the area--wet bricks expand!) Be sure to use traditional mud mortar.

REMUDDLING IS A CURSE that has befallen even adobe. Often the most complex problems posed by an adobe structure are the "renovations" of its former owners. In the early 20th century, cement stucco became a popular coating. The material doesn't bond to adobe bricks, so it was applied to a wire mesh that was nailed to the adobe surface. This Formstone-progenitor is even more problematic than its notorious descendants.

ADOBE BRICKS SHRINK AND SWELL according to their water content. Even the longest nails can rust, and so the result is some not very firm stucco surfaces. And then there are the traditional headaches created by such additions: The stucco surface can trap moisture and prevent the wall from drying. It can also conceal a serious problem, such as rising damp, until it reaches crisis proportions.

ANOTHER COMMON MISTAKE of early renovators was their assumption that the best mortar is the hardest mortar. Thus, when making repairs, they used lime mortar or portland cement mortar instead of the original adobe mud mortar. Unfortunately, these harder mortars don't contract and expand at the same rate as the adobe bricks. Result: The harder mortar gradually cracks and crumbles the (comparatively) weaker bricks. Eventually, nothing is left but a honeycomb of mortar joints! In this way, small repair jobs can blossom into major operations.

THE MORAL OF ALL THESE HORROR STORIES is that materials generally should be replaced with like materials and with original construction techniques. Adobe bricks should not be re-pointed with portland cement. Wooden lintels should not be replaced with steel ones, as was commonly done until recently. Steel is too rigid and will force walls to twist as they expand. Plastic and latex sealers should not be used in lieu of whitewash; they keep the surface from expanding along with the rest of the brick, with the result that portions of the wall could simply break off. (Whitewash has been used on adobe buildings since practically the beginning of time, so get used to the idea of having it and renewing it annually.)

THIS RULE about using compatible materials extends to non-traditional ones. Some adobe houses were originally built with portland cement mortar, and so it is inadvisable to replace this material with adobe mud mortar. Most likely, the adobe bricks would be ruined in getting the cement out. By the same token, complete removal of a stucco coating can prove more destructive to the underlying brick than would natural deterioration. You should try to get expert advice for your particular situation. But the general rule about patching like with like still holds--and it's a good one to follow no matter what material your house is made of.

ADOBE HOUSE STYLES

ADOBE HOUSES come in two basic styles: the original Pueblo or Santa Fe Style, and the later Territorial Style. The first is a single-storey, boxlike building with few openings for doors and windows. It has rounded corners within and without, and a flat, slightly sloping roof with a low parapet around it. Essentially a Spanish form, it was strongly influenced by the Native American pueblo.

SANTA FE STYLE ADOBES are as simple inside as out. The fireplace--a gently rounded, cone-shaped mass bulging from a corner of the main room--has always been a focal point of adobe interiors. Some old houses still have a "shepherders" fireplace: an adobe platform, large enough to sleep on, over the hearth. On the ceilings, the *vigas*, or crossbeams, are left exposed, as is the roof decking above them. Floors, at least originally, were of hard-packed adobe, often coated with a mixture of animal blood and ashes to increase hardness and water resistance.



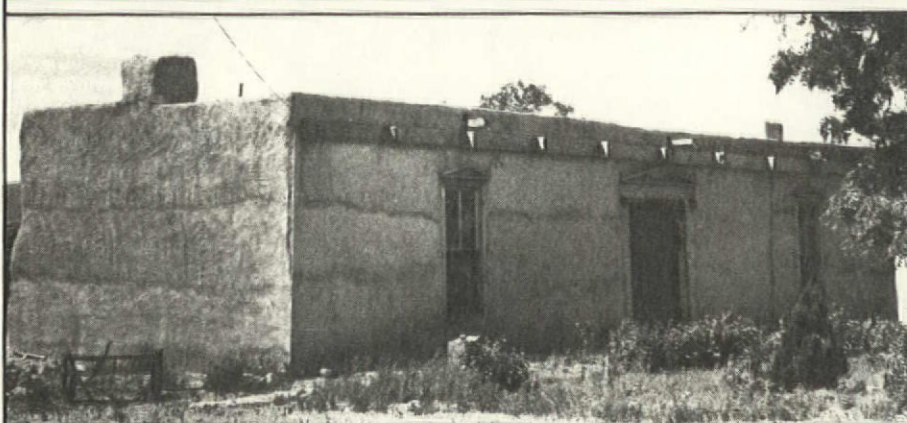
Top: The rounded corners, flat roof, and protruding *vigas* are all standard characteristics of the Pueblo Style. Bottom: This Territorial Style house is distinguished by the multipane windows and the brick copings added to the roof.



THE WALLS, two or more feet thick, were plastered with adobe mud on the interior as well as the exterior, and then sealed with a surface coating of whitewash. The interior walls might also be painted a light color, perhaps with a darker, harmonizing color at the bases, around doors and windows, and at the intersections of ceilings and walls. (See "The Spanish Colonial Revival Style" in the Oct. 1982 OHJ for more information about the Pueblo Style.)

THE TERRITORIAL STYLE evolved in the 19th century, as the Territory itself became more settled. Newcomers tried to imitate in adobe the housing fashions of the "civilized" world from which they had come. The result was a style similar to the American Army posts, which were more like military villages than actual forts that could be defended.

HALLMARKS of the Territorial Style include the brick copings that were added to roofs and the large windows set on the outside walls with early American (i.e., Greek Revival) exterior shutters and trim. Roof decks used tongue-and-groove lumber. Porches were supported with slender wooden pilasters instead of fat, round columns. Walls were made thinner and "modernized" inside and out with a coating of lime



Top: Yes, that's an adobe house, one built in New Mexico in the early 1880s. The two adobe storeys were topped with an elegant mansard roof, and there's no feeling of incongruity in the result. Center: This 1890 adobe structure features Classical window and porch treatment and a hipped, standing-seam tin roof. Bottom: Dating back to the early 1800s, this Pueblo Style house has the requisite flat roof and protruding vigas. It's the windows and door that pull it into that special sub-genre affectionately dubbed Rio Grande Greek.

plaster (which is harder than the original mud plaster but doesn't bond as well to the adobe). Everything about the Territorial Style seems more "finished": Houses often boast wooden mantelpieces, wide pegged floors, and doors that have been dressed up with moulding, or even carved.

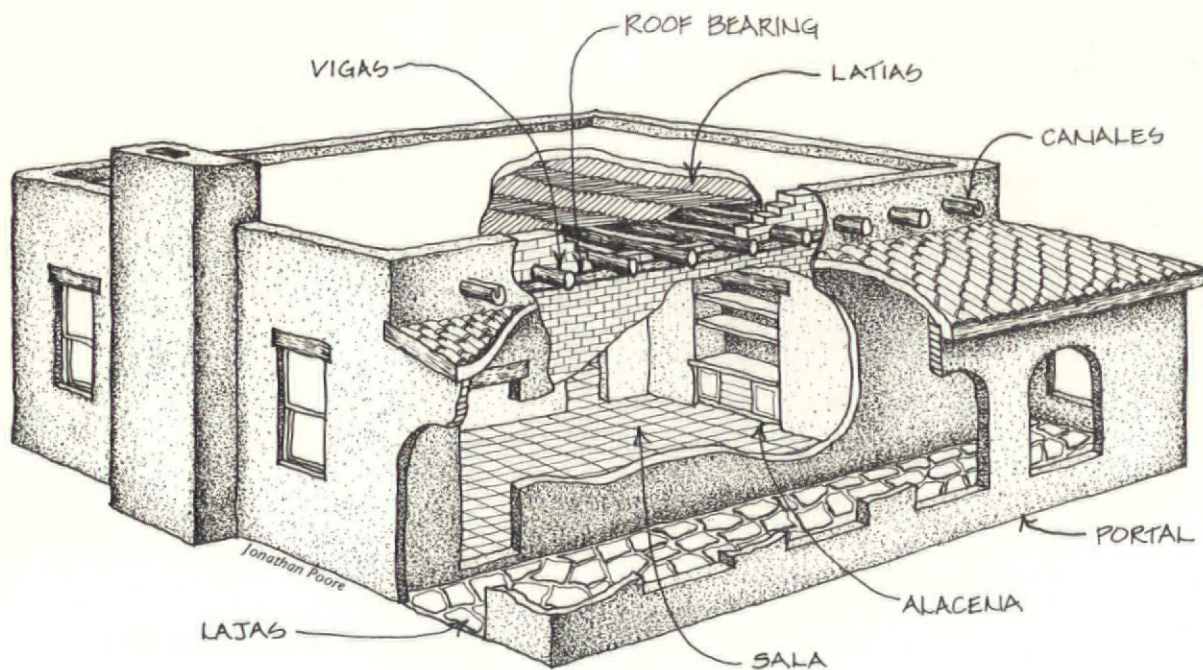
MORE MODIFICATIONS appeared as time went on. The coming of the railroads made new roofing materials available: wooden shingles, terra-cotta tiles (especially popular in southern California), and sheet metal (widely used in New Mexico). Old, flat roofs were "upgraded" into gable roofs, hip roofs, gambrels, and even mansards (producing what technically could be called "French Academic Pueblos").

BUILDERS also began to use bricks that were fired or stabilized with the addition of asphalt, cement, or some other material. They coated walls with cement stucco. Some early Santa Fe Style houses also had large, Classical windows punched through their thick walls, giving rise to what has been called, with tongue in cheek, Rio Grande Greek.

IN THE EARLY 20th century, about the time that Gustav Stickley was popularizing the rustic "Craftsman" house, people began rediscovering the virtues of the original Santa Fe Style. Today, both forms are being built. And not only as houses--if you are ever in Taos and want some fast food (and have a strong stomach for architecture as well), you can run down to the local Kentucky Fried Chicken, which is housed in Pueblo Style splendor. 🏠

The primary material for this article was written by Web Wilson, of Frederick, Maryland. Thomas J. Caperton, who worked on the stabilization of Fort Selden, contributed the photos as well as his expertise. The article was edited by Hugh Rawson, a freelance writer and editor who is a long-time fan of OHJ.

Readers interested in learning more on adobe should consult Preservation Brief No. 5, "Preservation of Historic Adobe Buildings," (1978). It's available free of charge from the Technical Preservation Services Branch, U.S. Department of the Interior, National Park Service, 440 G St. NW, Washington, DC 20240.



ADOBE TALK

ALACENAS — Cupboards and shelves built into the thick adobe house walls.

CANALES (or **GARGOLAS**) — Drains for carrying rainwater away from the walls and foundations. They're made by hollowing out the ends of the crossbeams, or **VIGAS**, that support the roof.

CEDROS — Handsplit cedar planks, laid lengthwise or in a herringbone pattern on top of the **VIGAS**; an alternative to **LATIAS**. The planks, in turn, support layers of twigs, earth (6 to 24 inches of it), and adobe mud that form the roof proper. Cypress planks are called *savinos*. Cactus, or *saguaro*, ribs also have been used in the Tucson area.

LAJAS — Flagstones that are used for flooring in some adobe buildings. Alternatives include adobe brick, fired brick, tile, and wooden floors.

LATIAS (also **LATILLAS**) — Peeled poles, often juniper or willow, about two inches in diameter, which are laid on top of the **VIGAS** and used instead of planking (see **CEDROS**). The **LATIAS** might be placed lengthwise across the **VIGAS** or arranged in a pleasing herringbone pattern. Split pine logs, called *rajas*, also serve the same function.

PORTAL — The porch, which often runs around all four sides of an adobe building, shielding the walls from rain.

ROOF BEARINGS — Supports for the **VIGAS** which are used to take the weight of the roof. If the **VIGAS** were set directly onto the adobe bricks, the bricks would eventually crumble from the vibrations of the roof caused by wind. Bricks, cement blocks, projecting wooden corbels, and long wooden beams have been built into adobe walls to support the **VIGAS**.

SALA — The main drawing room of an adobe house. Traditionally, rooms tended to be 13 to 15 feet wide, depending on the length of the **VIGAS** available. To make a large room, therefore, one had to make a long room. A **SALA** for formal occasions might be as much as 40 feet in length.

VIGAS — The crossbeams for supporting the roof. The **VIGAS** are set two to three feet apart and rest on the **ROOF BEARINGS**. They often protrude through the facades of the side walls — a construction detail that has come to typify adobe architecture in the minds of many. Traditionally, the **VIGAS** were of aspen, mesquite, cedar, or whatever else was available in a wood-short countryside. Whether they were shaped and squared or left as roughly dressed logs, **VIGAS** were cut with diminishing size; this gave the roof enough pitch to stimulate drainage. The ends of some **VIGAS** were hollowed out to make drains, or **CANALES**.

ZAGUAN — The large door or entryway to an inner courtyard. To assure strong walls and to keep out light and heat, adobe builders were very careful about the spacing of the doors and windows. A rule of thumb was that all openings had to be placed further from the corner of a building than the width of the opening itself. A large **ZAGUAN** allowed wagons, livestock, etc., to be driven inside for protection against bad weather or enemy attack.

Letters

Linseed Oil Paint

IN MY ORIGINAL MANUSCRIPT of "Exterior Wood Columns" (October 1982 OHJ), I recommended a linseed oil paint as a top coat for painting a column. When the article was edited for publication, the text was changed to a recommendation for exterior latex paint. I realize this change was made because linseed oil paint is almost impossible to find. I'm now happy to report that, after some investigation, I've found a source:

Mr. Timothy Bragdon
c/o Paints 'N' Papers
Dept. OHJ
107 Brook Street
Sanford, ME 04073
(207) 324-9705

THE FOLLOWING PRODUCTS are available from them by phone or mail order, at a cost of \$21.50 per gallon, plus shipping:

1. #100 Linseed Oil House Paint Primer--It has a small amount of alkyl resin, but it's suitable for columns.
2. #200 Pure Linseed Oil House Paint--This has no alkyl resins. It comes in white and colors, and there are paint chips available.

ALSO, Dutch Boy Paint's #100 Linseed Oil Paint is a new offering by that company. I haven't had any personal experience with it, but it might be a good second choice.

MY RECOMMENDATION of linseed oil paint is based on both my own observations and a study done by the Forest Products Laboratory in Madison. Most columns are hollow, and an alkyl resin primer and top coat can make the column surface impermeable, causing paint peeling and column damage. A latex top coat--although normally recommended for exterior painting--is in my opinion so water permeable that it can actually permit the entrance of moisture into the column. Therefore, I argue that a linseed oil paint is most effective for good adhesion and as a compromise regarding permeability.

--John Leeke
Sanford, Maine

Window Repairs

THE APRIL 1982 ISSUE devoted to windows was one of the most informative you have put out. We've been able to repair many of the windows in our 85-year-old house by using the techniques you showed. I thought you'd be interested in some things that seem to work for us:

- 1) WHEN REPLACING the sill or sub-sill, we use treated lumber to prevent rot.

2) "QUAKER" BRAND window channels do more than any one thing to solve the problem of air infiltration around the sash. (The paint must be stripped from the sash to make a good airtight seal.) These strips allow the removal of the window weights and the insulation of the weight boxes.

3) AFTER STRIPPING THE PAINT from the exterior portions of the window, we apply several coats of the 50-50 mix of boiled linseed oil and paint thinner, followed by several coats of wood preservative. After letting it dry for at least two weeks, we apply one or two coats of "Val-Oil" (made by Valspar). This puts a tough water-shedding surface under the paint. After all this, the exterior is painted in a normal manner.

USING THESE TECHNIQUES, we have had up to five years exposure on some of the repaired windows with no signs of deterioration. Keep up the good work!

--Tod I. Myers
Baltimore, Maryland

Storm Window Latches

A BELATED AGREEMENT with your evaluation on the spring latch on storm windows ("Storm Windows," April 1982 OHJ). After buying "top of the line," dark bronze finish, triple-track storm windows to mount inside, I too found the spring latch seldom works. Nearly lost all the fingers on both hands when the gigantic upper glass insert came crashing down! The windows are over seven feet tall, so you can imagine my horror when seeing them come crashing down, waiting for glass shards to finish my restoration career.

I NOW RESORT to Coke cans and (occasionally) bricks to hold up the storm sash. I especially recommend broom handles. They fit nicely into the track areas and are almost invisible, especially when you paint them a "dark bronze finish." Lord save me from modern conveniences and high-powered salesmen!

--Judith Johnson
St. Louis, Missouri

More On Flue Liners

YOUR INFORMATIVE ARTICLE, "Relining Your Chimney Flue" (September 1982 OHJ), discussed the pros and cons of stainless steel vs. enamel-coated liners. One of your conclusions was not to use a stainless steel liner for a coal-burning stove. I agree that an enamel-coated liner may be used for a coal-burning stove, but I've learned that a chimney fire will burn at a temperature greater than the heat used to apply enamel to steel. Such a fire would thus melt an enamel-coated liner. Therefore, I would conclude that an enamel-coated liner should not be used for a wood-burning stove.

--Sandra Eskin
Iowa City, Iowa

Helpful Publications

Four milestones in publishing have come to our attention recently — below are our reactions to these important books.

American Decorative Arts

Robert Bishop & Patricia Coblentz

1982 (394 pp., profusely illustrated) Cloth.

IS IT IMPRACTICAL to try to cover 360 years' worth of all the decorative arts in America in one book? Yes ... but this 400-page extravaganza is visually stimulating (how could it not be?) and a whirlwind introduction to the subject. In this book, you'll get a hurried tour across the whole spectrum: furniture, ceramics, glass, paintings, clocks, and textiles. A majority of the 443 illustrations show interior decorative accessories from the country's best museums. The book would be a beautiful, expensive gift for a newcomer to America's decorative arts history.

To order, send \$44.75 ppd. (regularly \$65, but there's a 35% discount for prepaid orders) to Harry N. Abrams, Inc.
Attention: Cash Sales, Dept. OHJ
110 East 59th Street
New York, NY 10022
(212) 758-8600

Great Camps Of The Adirondacks

Harvey H. Kaiser

1982 (240 pp., profusely illustrated) Cloth

FROM 1870 TO 1930, New York's Adirondacks had its Gilded Age. During these years, America's millionaire families built elaborate, imaginative retreats deep among the forests. Constructed primarily of wood and stone, these fabulous structures are both rustic and sophisticated--treasures of the past unique in American architecture.

THE GREAT CAMPS have finally received their long overdue appreciation in Harvey Kaiser's definitive book. The range of the research is breathtaking--from the history and geography of the Adirondacks to the stories of the wealthy (and eccentric) families who sojourned there. Sumptuously illustrated with Kaiser's own discerning photos, this oversized book is also a thoughtful architectural study.

MOST IMPORTANTLY, the book is a courageous stand in defense of the camps, which are now threatened with demolition under the "forever wild" mandate of the New York State Constitution. We hope that the deserved success of this landmark book will help rally support for the Great Camps.

To order, send \$45 (\$60 after December 31, 1982), plus \$2 postage, to:
David R. Godine Publishers
306 Dartmouth Street
Boston, MA 02116
(617) 536-0761

Renovation, A Complete Guide

Michael Litchfield

1982 (587 pp., illustrated) Cloth

THIS 587-PAGE TOME has the heft and dryness of an engineering manual, but lacks the narrowness of focus that would make it an effective one. (It reads as though Mr. Litchfield wrote down everything he knows.) Don't look for romance here, or even qualitative judgments. The first page of Chapter 1 starts off, "A house, whatever its age, reveals much to those who look closely." That's it for flowery prose. We're immediately launched into a terse discussion of dead and live loads, and then mercilessly pressed on through the renovation process, for 19 long chapters and 9 appendices.

THE BOOK might have been better if the author had ignored preservation and historicism entirely; as it is, he comes across as awkwardly uninitiated. For example, after a chapter devoted to every nuance of drywall taping and panelling installation, he passingly mentions that old plaster might be saved in unusual circumstances. To those few who care about such things, he makes the quaint suggestion that they contact "a local branch of the National Historic Trust [sic]," because restoration specialists know of techniques for plaster repair.

STILL, THIS BOOK is more worthy as a technical document than most books on home repair and remodeling. And a big, all-the-facts-in-one-place encyclopedia is nice to have around. We have this book in the OHJ library; architects, contractors, engineers, and everyone else concerned with building renovation probably should, too.

To order, send \$29.95 (\$34.95 after December 31, 1982) ppd., plus applicable sales tax, to
John Wiley & Sons
605 Third Avenue
New York, NY 10158
(212) 850-6336

The Complete Concrete, Masonry, & Brick Handbook

J.T. Adams

1979 (1130 pp., well illustrated) Cloth

AT 1130 PAGES, this book certainly lives up to the description on its jacket; it is the longest and most complete book available on the subject. Or rather, subjects--it covers virtually every aspect of working with concrete, masonry, and brick. There's only one disadvantage: The emphasis is squarely on construction, not repair. You won't find a detailed explanation of repointing techniques. Nevertheless, this book is a significant addition to anyone's home-improvement library. Especially if you plan to do any stuccoing--the whole job, from start to finish, is explained with exceptional clarity. This book is also a must for masons, contractors, architects, and engineers.

To order, send \$24.95, plus \$1 postage, to
Arco Publishing, Inc.
215 Park Avenue South
New York, NY 10003
(212) 777-6300

Restoration Products News

Winter may be long and cold, but all your old-house projects needn't wait. It is a perfect time to get involved in an indoor project...making something traditional or giving new life to an ignored treasure. This month we've listed parts and pieces for old-house projects: repair and restoration materials, kits, and tools.

Winter Glow

You can bring Victorian elegance to your house with one of the three Tiffany-style reproduction lampshade kits from Whittemore-Durgin. The 26 in. *Grape Trellis* shade is \$136; the *Tulip and Dogwood* are 16 in. shades selling for \$55.95. Kits include everything you need except the tools of the trade and solder. Eleven lampshade kits designed for novice stained glass workers range in price from \$33.95 to \$47.95.

For the more advanced craftsperson, there are over 75 stained glass window and lampshade patterns to choose from. The patterns range in price from \$.35 to \$2.25. Reusable styrene lampshade forms, \$13.95 to \$15.95, in a variety of sizes and shapes are helpful in assembling simple and complicated designs. To see the complete selection of stained glass kits and patterns, send \$1 for a catalog. Whittemore-Durgin Glass Co., PO Box 2065OH, Hanover, MA 02339. (617) 871-1743.



The Dogwood Lampshade

Time Passage

We can't all be lucky enough to own an authentic, period clock, so you might consider building your own. Viking Clocks offers this *Teardrop Clock*, a late 1800s design with a solid black walnut case that stands 23¼ inches high. In kit form, with an eight-day key-wound

movement, the clock is \$198; it can also be purchased finished for \$258. A \$25 factory rebate is in effect until December 31st. For a free color catalog, write Viking Clocks, Viking Building, Industrial Park, Box 490, Dept. OHJ, Foley, AL 36536. (205) 943-5081.



The Teardrop Clock

With the help of Selva-Borel, there is no excuse not to get your mantel, wall, or floor clock in working order. They have a seemingly endless selection of replacement parts such as movements, dials, pendulums, clock hands and numbers, and ornaments. If you would like to really immerse yourself in clock repair, note the eight pages of tools, cleaners, and lubricants in their catalog. Then you'll also need a good basic guidebook — *Practical Clock Repair* by Donald DeCarle. The book is presently on sale for \$13.50 (reg. \$16.50). For full details, send \$2 for their color catalog. Selva-Borel, PO Box 796, Dept. OHJ, Oakland, CA 94604. (415) 832-0356.

Sitting Around

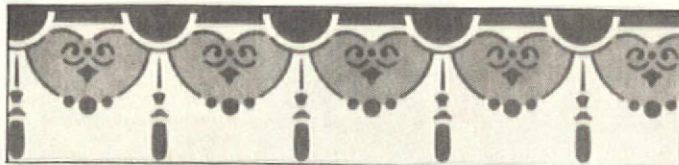
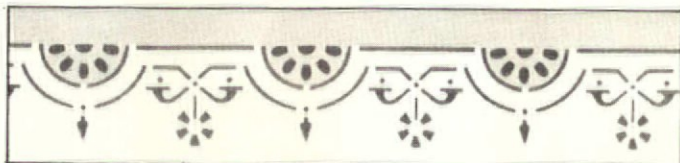
You can still buy honest-to-goodness leather replacement chair seats. Pressed-fiber seats (in imitation of leather patterns) are readily available, but Furniture Revival also carries the real thing. They are authentic reproductions with deeply embossed patterns in oak-tanned leather that won't *sit-out*. The four patterns — two round, one bell-shaped, and one rectangular — are available in 12 in. (\$22.50), 14 in. (\$24.50), and 16 in. (\$34) sizes. Custom-size seats begin at \$42. Brass tacks and a tack strip can be ordered to secure the seat to the chair frame. For a catalog, \$2, write Furniture Revival & Co., PO Box 994, Dept. OHJ, Corvallis, OR 97339. (503) 754-6323.



Recaning old chairs is a productive winter activity. Cane & Basket Supply offers complete hand-caning kits which include weaving and binding cane, caning pegs and awl, and an instruction

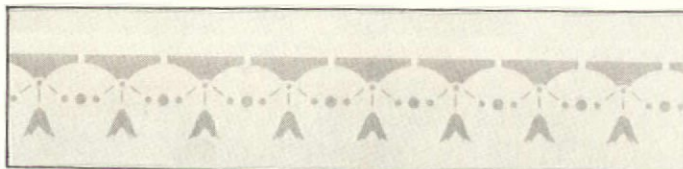
book. The kits, in your choice of cane, ranging from *carriage* (extra, extra fine) to *common* are \$6.25 for 250 ft.; this is enough material to weave one 12 in. x 12 in. area. (The size of the cane needed for your particular project is determined by the diameter of the drilled holes, and the distance between these holes, center to center.)

Caning, fibre rush, genuine rush, and splint can also be purchased in a variety of sizes and lengths. If you're not a purist, you can buy pre-woven cane webbing for \$3.25 per linear ft., in traditional and modern patterns. A helpful, illustrated catalog is \$1. Cane & Basket Supply Co., 1283 S. Cochran Ave., Dept. OHJ, Los Angeles, CA 90019. (213) 939-9644.



Victoriana Stencils

Although traditional and Early American stencils have been available for years, Victoriana enthusiasts generally have had to make their own designs and patterns. Adele Bishop has come to the rescue by introducing three Victorian border stencil kits. The stencils are reproductions of designs found on the second floor of the Mark Twain House in Hartford, Connecticut. They are on pre-cut Mylar, with pre-printed register



(above) Arrowhead and Tassels
(left) Little Bells

marks to permit the correct positioning of each stencil. *Little Bells* is 3/4 inches wide and costs \$5.95; *Tassels*, 6 inches wide, and *Arrowhead*, 5 inches wide, are \$6.95 each.

Together with the stencils, six new Victorian colors were added to her se-

lection of Japan paints. A 4oz. can is \$3.95. Information about these and other stencils — as well as stencilling supplies — can be found in a color catalog, \$2. Adele Bishop, Inc., Box 557, Dept. OHJ, Manchester, VT 05254. (802) 362-3537.

Summer Dreams



Victorian Porch Swing

Assembling a porch swing lets you dream of those warm, relaxing summer evenings only a few months away. The 4 ft. long, clear pine porch swing pictured here is sold by Renovation Products. It's shipped unfinished and partially assembled, with a metal chain for hanging. The cost is \$199 (plus 7% handling charge). This swing and other wooden architectural embellishments can be seen in their catalog, \$2. Renovation Products, 5302 Junius, Dept. OHJ, Dallas, TX 75214. (214) 827-5111.

Finishing Touch

Woodcraft Supply is one of the best known suppliers of woodworking tools. Their catalog shows supplies for other kinds of projects, too, including a gilding kit. The kit costs \$16.25 ppd. and contains everything you need to apply a gilded finish: twenty-five 5 1/2 in. x 5 1/2 in. sheets of imitation gold leaf, a magnet to handle the leaf, and complete instruc-

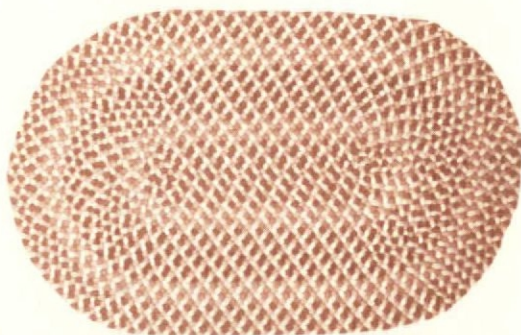
tions. Another hard-to-find item in their mail-order catalog is shellac flakes, a component of the traditional French Polish. If you'd like to learn more about this museum-quality, painstaking finish, order *The French Polisher's Manual* (\$4.50 ppd.). These products are shown in the *Tool Catalog*, \$2.50; a *Kit Catalog* is free. Woodcraft Supply Corp., 41 Atlantic Ave., PO Box 4000, Dept. OHJ, Woburn, MA 01888. (617) 935-5860.

Traditional Handcrafts

Handmade hooked or braided rugs create a cozy period touch in any house. Braid-Aid features a complete selection of tools, materials, kits, and instruction books for these and other handcrafts. You can start small with a 2 ft. x 3 ft. braided rug kit, or for the more advanced craftsman there's a 6 ft. x 9 ft. rug kit. Kits sold with 100% wool strips begin at \$69; with remnant woolsens, prices begin at \$38.50.

You'll be hard-pressed not to find something you like in the over 200 rug-hooking patterns, many of which are available in kit form. Patterns begin at about \$4, kits begin at \$16. Their catalog also features weaving looms (\$546 to \$770) and necessary accessories. For a catalog describing these and other items in detail, send \$2 to Braid-Aid, 466 Washington St., Dept. OHJ, Pembroke, MA 02359. (617) 826-6091.

A source for unusual and hard-to-find items needed in traditional crafts is S. & C. Huber. With their help, you can step



back into the past by spinning and dyeing your own wool, making candles, soap, and paper. (They will also custom make these and other items, such as bedcoverings and curtains, to your specifications.) Of special interest is their selection of instruction manuals and history books covering traditional crafts including those already mentioned, weaving, and herbal gardening. For additional training, classes are offered. Send \$.25 for a schedule. All this and current prices can be found in their catalog, \$.75. S. & C. Huber — Accoutrements, 82 Plants Dam Rd., Dept. OHJ, East Lyme, CT 06333. (203) 739-0772.

The Old-House EMPORIUM

FOR SALE

1932 "PROSPERITY" gas stove, sold by Sears Roebuck, white & black marbled porcelain — \$300. Also, "New Era" wood cookstove, blue & white porcelain — \$600. Youngstown, OH (216) 743-6378.

COPPER BATHTUB, c. 1840, has seal stamped on top rear slope, oval shaped — "Henry Steers, 12 oz." Surrounded by 1 in. thick dovetailed pine frame. Also, fire-place mantels: 1 with an overmantel that has an oval opening for mirror or oil painting, columns on all sides, needs to be stripped. \$200. Other architectural furnishings — chimney pots, etc. Victorian Restorations, E.L. Felch, PO Box 666, Astor Station, Boston, MA 02123. (617) 282-1662.

PICNIC BASKET, vintage Gay-Nineties. Woven from white reed with blue trim. Interior completely fitted with working alcohol stove and little tin-plated boxes. \$275. Laurence W. Collins, 9 Norwill Dr., N. Branford, CT 06471. (203) 481-4871.

WEBER SQUARE parlor grand piano: Rosewood, c. 1865, in excellent condition. All ivories intact; case magnificent; sounding board, wires, and hammers fine. \$2,500. K. Green, 6 Orchard Heights, New Paltz, NY 12561. (914) 255-5113.

UNUSUAL SOAPSTONE parlor stove, "Cottage Oven," patented 1859 — \$700. 3-piece pine Victorian cottage bedroom set with sleigh bed, — \$650. Victorian Empire sofa, needs some cosmetics — \$150. Antique wooden wheelchair — \$85. Assorted chairs: oak and Victorian parlor chairs — from \$50. Footed bathtub — \$50. Avery, Fair Haven, VT 05743. (802) 265-4492.

STEINWAY grand piano, model "A" (6 ft. 1 in.), 1895. Victorian case, completely rebuilt with new action in 1967; incredibly rich sonority. \$11,500. San Francisco, (415) 922-2202.

1 FIREPLACE MANTEL, Victorian, white marble, formal carvings with serpentine top and beehive opening, cast-iron moulding around opening with cast-iron flush grate fitted into moulding (easily removable to tend fire). New York maker, approx. size 54 in. x 54 in. Ready for installation. \$750. White Plains, NY, (203) 677-0795.

6 INTERIOR DOORS — early 19th century 6 panel doors, 82½ in. x 36 in. x 1¼ in. Very good condition — needs refinishing. Priced to sell at \$150 for all. Also, fireplace crane, 4 ft. — \$50. Evenings, (201) 439-3529.

CAST-IRON Gothic settee, cast-iron garden urns, bent wire settee c. 1870, cast-iron bathtub (\$20), pr. brass elec. chandeliers, walnut window cornices, walnut stair-rail, pr. cast-iron Rococo mantels, and Zoar wardrobe. D. Lockard, 7296 S. Range Rd., Salem, OH 44460.

1-HORSE open sleigh, \$175. 4 heart-back ice cream chairs, \$85. Twin early Victorian doors, 30 in. x 87 in., \$80. Saddle River, NJ, (201) 825-7388.

FIREPLACE MANTEL, c. 1875, Victorian, 10 ft. high, 6 ft. wide, with mirror. Very ornate, very good condition. Photo on request. All offers acknowledged. A. Capoverde, 245 Broadway, Providence, RI 02903.

EXTRAORDINARY dining room table has 14 leaves and 18 chairs. Heavy dark oak, original finish. Crafted in Germany, 1905, to first owner's specifications as gift to his new wife. Table without leaves, 54 in. square. Expands to grace the largest dining room. Sideboard has bevelled mirror. This fine furniture has always enjoyed the best of care. Second owner will sell at \$7,500. Cadonia, NY, (607) 637-4500 or 637-5432.

UNIQUE 2 solid brass door frames. 100s of uses, 4 ft. wide inside (overall 52½ in) 89 in. high, and 12 in. depth. \$200 each. Copper drain pipe, and copper dentil tooth design cornice. 49 ft. 4 in. drain pipe — \$250; 31 ft. of 3 in. drain pipe — \$175. 40 ft. cornice, 3 in. high — \$300. Hundreds of doors for restoration, send your wants. Scherer's Antiques, PO Box 6305, Lincoln, NE 68506. (402) 423-1582.

VICTORIAN MANTELS: 1) 4 ft. 5 in. high, 2 ft. 6 in. x 3 ft. opening; 2) 4 ft. 10 in. high, 3 ft. 4 in. x 2 ft. 11 in. opening. Very good condition. \$100 each. Victorian steam radiators, matched pair, 6 tube, 3 ft. 2 in. H x 1 ft. 3 in. W x 7 in. deep, \$50. One — 8 tube, 2 ft. 7 in. x 1 ft. 9 in. x 8 in. deep, \$25. Evenings, (201) 439-3529.

ORNATE PAIR of Victorian front doors. Excellent condition. C. 1890-1895. Also, 2 pairs of matching panelled pine pocket doors. Oak-grained, 62 in. closed by 8 ft. tall. Door hardware included. Photos, \$1 each. Mac Lackey, Jr., 612 S. Mulberry St., Statesville, NC 28677. (704) 872-4942.

BEADED CEILING: 1 in. x 4 in. x ¾ in. center matched tongue-and-groove. Cut from no. 1 clear fir with original blades. Excellent for ceilings, soffiting, or wainscoting. \$.60/linear ft. Paul Smith, 1216 Jackson St., Alexandria, LA 71301. (318) 448-1885.

PIANOFORTE, c. 1805, London built by Muzio Clementi. Fully restored, in working order, base not original. \$5,000 firm. Would consider donating to qualified old-house museum. Janet Potter, PO Box 208, West Grove, PA 19390. (215) 268-2031.

TEN 5-PANEL, oak doors. 7 ft. 6 in. tall; widths vary. Some are pairs. Carlisle, MA (617) 369-1806 or leave message at 369-0396.

3 OLD STREET light globes from IA State Capitol building. Dye cabinet with 17 compartments for dye packages. Complete set of Ref Wrog pottery, Magnolia pattern, with individual casseroles (with covers), full set of serving pieces. Also, architectural wood from old brick home: Entrance with corner design, design over the bay window (intact), and 14 other decorative pieces plus colonnades, etc. 3 cathedral windows, plain glass, from old church, 68 in. x 32 in. G. Jennerjohn, Box 41, Decorah, IA 52101. (319) 382-4308.

CAST-IRON square spike fence, 4½ in. spacing. Sections 8 ft. 4 in. x 5 ft. H, 8 sections. 7 post/anchors pineapple caps & one 2 ft. section. Asking \$3/ft. Suitable for urban, residential, or commercial. (216) 221-1896.

OAK ICE BOX: "Sanitor Refrigerator" by Bohn. 37 in. L, 22 in. W, 50 in. H. Needs varnish stripping. White enamel and galvanized interior with wire shelves in fine condition. Sound body and hardware. C. 1910. Great for a bar! \$300 firm. Long Island, NY, (516) 868-4521.

8 CAST-IRON radiators with valves and traps. "Peerless" models mfd. by American Radiator Co. Sizes vary from 17 fins to 35 fins. All in working condition. Rick Schroeder, 210 B E. Washington St., Goshen, IN 46526. (219) 875-7315.

SIDEBOARD: Custom-made rosewood and walnut with 3 amber marble tops, and 4 cast-copper panels depicting scenes from mythology. Entirely lined inside with curly maple. Grey marble sink with marble back splash. Oak water closet, basin has raised decorative frieze. "Flow Blue" — several pieces and patterns. John Robinson, Old Newport Pike, Cochranville, PA 19330. (215) 593-5873.

FREE ADS FOR SUBSCRIBERS

Classified ads are FREE for 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.

Free ads are limited to a maximum of 50 words. The only payment is your current OHJ mailing label to verify your subscriber status. Photos of items for sale are also printed free—space permitting. Just submit a clear black & white photograph along with your ad copy.

The deadline for ads is on the 15th, two months before the issue date. For example, ads for the December issue are due by the 15th of October.

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



PRIMITIVE PAINTINGS done in the style of c. 1790-1850. 8 x 10 portrait \$85; 9 x 12, \$95 — unframed. Quality work. Each painting done individually. SASE for sample photo. S. N. Moeller, Rt. 1 Box 3A, Eagle, WI 53119.

MEETINGS & EVENTS

2ND ANNUAL residential retrofitting conference for building professionals on Feb. 18 & 19, 1983, at Evanston Township H. S., 1600 Dodge Ave., Evanston, IL. For topic and registration information, write Retrofit 83, 2024 McCormick Blvd., Evanston, IL 60201. (312) 864-5181.

NATIONAL BUILDING Museum and the National Preservation Institute will offer a series of short courses on historic buildings and preservation during 1983. 2- & 3-day courses will be given at the Pension Building in Washington, DC. Feb. 22-23: "Modern Living in the Old House" M. Hamilton Morton, Jr., AIA. Feb. 24-25: "Energy Conservation for Historic Buildings," Nathaniel P. Neblett, AIA. May 16-18: "Architectural Photography of Historic Structures," Jack E. Boucher. May 19-21: "Archeology for Preservationists," Bert Salwen. Oct. 17-19: "The History of Building in America," Roy E. Graham, AIA, and James C. Massey. Oct. 20-21: "The Historic District in America," Constance Werner Ramirez and Frank Gilbert. For further information and registration: National Preservation Institute, Box 1702, Alexandria, VA 22314. (703) 549-3394.

OLD-HOUSE series: Workshops for people who own pre-1940 houses. "Energy Efficiency — Heating & Cooling Systems," Jan. 20; "Creature Features — Kitchen & Bath," Feb. 10; "Electricity & Plumbing," Mar. 10; "Landscaping & Alternative Energy Ideas," Apr. 14; and "Interior Design," May 12. Classes, 7:30-9:30 PM. \$2.50/session. Cooperative Extension Assoc. of Dutchess County, PO Box 259, Rt 44, Farm & Home Center, Millbrook, NY 12545. (914) 677-3488.

BOOKS & PUBLICATIONS

RARE BOOK of the century. Facsimile of Wyatt Earp's autobiography, lost manuscript sought by collectors for many years. Only 99 copies will ever be printed. Sumptuous leather, gold leaf, linen case, illustrated by photos and Wyatt's own gunfight maps. \$300 ppd. H.R.A., Box 4275, Bisbee, AZ 85603.

HOW TO SAVE wasted heat: Up to 55% on heating bills can be saved by capturing heat off exhaust pipes of oil, gas, wood, and oil-fired heat stoves and furnaces. Plans for construction, including 2 options, and easy illustrated instructions, are \$15. Avtrax, Box 144, Lebanon, GA 30146.

PLAN PORTFOLIO for home craftsman: Solar Victorian house, cottages, garages, stables, studio or shop, sheds, playhouse, kennel, birdhouses, folk furniture, gazebos, plus solar bay window. Inspired by Victorian styles — Gothic, Italianate, Queen Anne, Eastlake, Stick, & Colonial. Send \$5, receive free calendar (before 5/1/83). Building Conservation, Box 89, Evanston, IL 60204.

MANUAL on repairing stained glass windows. Step-by-step instructions includes many short cuts learned from 11 years experience. \$5. Jan Wallace Studios, 534 N. Main St., Ottawa, KS 66067.

"CONSERVING ENERGY in Older Homes," a gov't. sponsored do-it-yourself manual tells homeowners how to solve energy problems inexpensively. Illustrated, simply written, 44 pgs. of money-saving ideas. \$4.95 plus \$.65 postage. Analytech, Suite C-30, 915 King St., Alexandria, VA 22314.

CLEAN & polish copper, aluminum, brass, & silver like a pro. Send \$2 for my formulas & instructions for making your own metal cleaners & polishes including an instant dip silver polish. Naturals, PO Box 403595, Miami Beach, FL 33140.

INNS & HISTORIC HOUSES

BED & Breakfast Registry is a reservation service designed to provide European-style travel throughout N. A. Comfortable accommodations & a hearty breakfast at considerably lower rates. \$12 to \$90. Persons interested in being hosts or travelling to other parts of N.A. may write or call Bed & Breakfast Registry, PO Box 80174, St. Paul, MN 55108. (612) 646-4238.

HEARTHSTONE INN, Colorado Springs — An elegant 25-room country inn, totally furnished in Victorian antiques. Some rooms have fireplaces, some have balconies overlooking the mts., all have private baths. Complete gourmet breakfast included. Near all of the Pikes Peak region activities. For brochure, write 506 N. Cascade Ave., Colorado Springs, CO 80903. (303) 473-4413.

BURTON HOUSE, Chicago: Bed & Breakfast in historic Gold Coast Mansion. Beautifully furnished. Shopping & entertainment are but steps away. Brochure available, OHJ subscribers receive a \$10 discount. Reservations a must. Burton House, 1454 N. Dearborn Pkwy., Chicago, IL 60610. (312) 787-9015.

SALUDA INN: Tucked under a poplar & pine canopy in Saluda, NC the 102-year-old grand dame of lodging & dining has reopened her doors. Rooms are filled with charming antiques and rates are low, \$18-28. Family-style dining offers relaxed atmosphere for all to enjoy. "Fete" & Jim Marion — Innkeepers, PO Box 98, Saluda, NC 28773. (704) 749-5036.

BOLTON HILL, Baltimore: Pre-Civil War Church in renovated Historic district welcomes you to visit. Memorial Episcopal Church, 1407 Bolton St. Services: Sun. 7:45, 9, and 11 AM. Doors open daily. (301) 669-0220.

REAL ESTATE

FORT GREENE, Brooklyn, brownstone. Ready for renovation. 4-stories on Landmark block. Much detail, parquet floors. Price negotiable. (212) 783-3112.

YOUNGSTOWN, OH: Substantial Greek Revival built around 1910, 13 rooms unique oval living room with fireplace, panelled oak dining room, oak buffet. \$36,000. (216) 743-6378.

FULLY RESTORED 1898 hotel with luxurious 4 br living quarters. 1905 observation RR car on tracks on property, being restored. Beautiful mountain town near major ski area. Excellent summer business as well. 8 rental rooms. 3rd floor studio with superb view. No carryback. F & C now. \$300,000 firm. Alma House, Box 787, Silverton, CO 81433. (303) 387-5336.



SIGNIFICANT to National Register District, 1875 Second Empire 2-storey brick with full attic. Excellent neighborhood in N. Central Pennsylvania town of Lock Haven. Good potential for tax act rehab. In poor condition, but retains original elements. \$32,500. Dean Wagner, (717) 962-3351.

1898 **VICTORIAN library** carefully dismantled, to be rebuilt as a single family home or small retail shop. Available delivered (with consulting time & drawings), or completely rebuilt on your lot. 195 Sargeant St., Hartford, CT 06105. (203) 246-9915.

FLUVANNA County, VA: Town of Columbia, 1830s 3-bedroom 1-bath house on 1/4 acre lot. Beaded siding, Asher Benjamin woodwork. Center hall with carved stair. Restoration begun 1981. 45 mi. W. of Richmond on James River. \$33,000. Royer & McGavock, Ltd., Realtors, 3 Boar's Head La., Charlottesville, VA 22901. (804) 293-6131 or PM & weekends 589-3083.



LACANADA-Flintridge, CA: 4-storey castle designed by A.B. Benton in 1911. Local landmark, sits adjacent to Angeles National Forest. Donjon, battlements, multi-level terraces, and stonework contribute to a historic atmosphere. Every modern convenience. Country estate living only 20 min. from downtown Los Angeles. The Victorian Register, 1308 W. 25th St., Los Angeles, CA 90007. (213) 734-1949.

CAPE COD style brick house built in the 40s. Very comfortable, charming & compact, yet much storage space. 22 windows (installed burglar bars & many interior shutters optional), iron entrance door permanent. 10 rooms, 2 baths on wooded lot in prestigious section of Columbus, GA. Best offer in \$70,000s. PO Box 122, Talbotton, GA 31827.

LOVELY 3-BEDROOM brick home on large lot, with 4 income units. Good condition. 100 years old. \$100,000. Harry Jennings, 405 S. 12th St., Centerville, IA 52544.

BENSON, VT — 3-storey home, historic Federal c. 1820. Lovingly & completely rehabilitated. Designed for gracious family living with 2 duplex apartments. Exquisite mingling of past & present — fireplaces, radiant heat, new appliances, original oak & pine floors, & many other features. (802) 537-3721 or (518) 462-6393.

EDGEWATER HALL: 1876 Neo-Georgian brick building in Stapleton, S.I. Restaurant in basement, antique business on 1st floor, 12 shops on 2nd & 3rd floor. 2 other stores, plus parking for 35. Owner willing to hold sizeable mortgage. \$325,000. Also, 1860 Saltbox, 855 Rossville Ave., S.I. Living room/fireplace, dining room, eat-in kitchen, 3 bedrooms plus 3 room rental. On 2 acres, stable. Excellent condition. Marty Pearsall, Pearl Foreman Real Estate, (212) 979-5764.

ARTISTICALLY restored stone townhouse, 1840s, in historic district, Jim Thorpe, PA — 2 1/2 hrs. from NYC. Presently a calico gallery with living quarters. Established business location. \$44,900. Also, Colonial type home (1920s) near Mauch Chunk Lake. 3 large bedrooms, all original woodwork, not remuddled, beautiful condition. Nice yard. \$49,500. Mieke Hupkes, Agent, (717) 325-8383 or (215) 826-4822.

1908 **COUNTRY schoolhouse**: Pressed brick schoolhouse, remodeled into 2 1/2 bedroom home. Full unfinished attic offers additional space. On 1/2 acre with mature trees & evergreens. Double-wide mobile home included. Near Middleton, ID, 45 minutes from Boise. \$66,000. Celuska, Rt. 9, Box 58, Caldwell, ID 83605. (208) 459-4205.



ATLANTA, GA — Victorian 2-storey, c. 1889, on National Register of Historic Places. Entry with arched doorways, parlor, banquet-size dining room, 5 bedrooms, 3 baths. Antique brass, beveled glass, pocket doors, 13 fireplaces plus zoned forced-air gas heat and 200 amp wiring. \$145,000. Mana Heyward, Agent, (404) 233-1492 or 255-4616.

ANTIQUÉ Plantation house on 32 acres, restored yet modern comforts. C/H, 6 fireplaces, rare mantels, 3 large porches (2 screened), 9 rooms, 2 1/2 baths, fruit & pecan trees, stream, 2-storey old warehouse. Much privacy, yet city services, near famous resorts. Owner, PO Box 122, Talbotton, GA 31827.

BRICK/STUCCO (150 yr. old) in small Southern historic town. Beautiful entrance hall stairway. 10 rooms, 3 baths, 4221 sq.ft. Upstairs balcony & porches, 1002 sq.ft. Lot with magnolias, pecans, & oaks. Needs tender loving care. \$39,500. Agent, 116 Academy Street, Chester, SC 29706. (803) 377-8629.

ANTEBELLUM grandeur waiting to be reclaimed in over 5000 sq.ft. of living space. Back portion of house can be occupied while the main portion is being restored. 4 over 4 with 2 rear wings. Prime location in proposed National Register District. Convenient to Atlanta. Glenda Davis, (404) 251-0376 or 253-3340.

QUEEN ANNE Victorian home, 30 mi. S.E. of Valparaiso, IN. Located near downtown area of Judson. New painted 3 tone exterior, roof & gingerbread all as original. 2 porches, turret, and stained & cut glass. Interior: Golden oak, 8 rooms, full basement, new boiler, and well insulated. Rebuilt fireplace & restored Victorian parlor stove. Lot is high on hill in business code area. Quality Hill, 608 Keller, N. Judson, IN 46366.

ROCKAWAY, NJ (35 min. NYC / 10 min. Morristown). 1892 mansion, formerly part of the Stickle estate. Mint condition center-hall Colonial, 9 rooms, 5 bedrooms, 2 1/2 baths, 6 tile fireplaces, 50 ft. wrap-around porch. Approx. 3,800 sq.ft. on 2+ acres. Stained glass & chestnut wainscoting. Complimentary brochure. Listed at \$194,900. Ed Hamill, Curtis-Turner Realtors, Box 340, Succasunna, NJ 07876. (201) 584-2222.

1846 **ANTEBELLUM**, Aberdeen, MS, 1-1/2 mi. from Tennessee-Tombigbee Waterway & Lake; 25 mi. N. of Columbus, MS. 5,000 sq.ft. on 1.8 acres. 5 fireplaces with exquisite mantels, wainscoting, partially restored with large modern kitchen. In proposed historic district. \$85,000. R.P. Grant, 1100 Capital Towers, Jackson, MS 39201. (601) 969-6600.

RESTORATION SERVICES

OLD WOOD floors sanded & refinished. Old stairs rebuilt, repaired, and refinished. Woodwork stripped and refinished without removal. We stock maple-, oak-, ash-, and pine-plank and strip floors, most over 200 yrs. old. Steve MacMaster, 1160 Harker Ave., Woodbury, NJ 08096. (609) 853-1119. Serving South Jersey, Phil., & Vicinity.

PLAN YOUR SPRING construction projects now with our fully professional architectural & preservation services: Restoration & remodelling design, consulting assistance, research, National Register nominations, and more. We help improve results & save costly mistakes. Allen Charles Hill, AIA, Historic Preservation & Architecture, 25 Englewood Rd., Winchester, MA 01890. (617) 729-0748.

SAN FRANCISCO Bay area. Maintain the charm & integrity of the original structure while making it secure from the elements. Specializing in renewal, both exterior & interior, with replacement as a last resort. Satisfaction is a guarantee. RAM Enterprises, 3546 Jordan Rd., Oakland, CA 94619. (415) 530-7271.

PAINTING, papering, plastering, heat gun & chemical paint removal. MHIC no. 2470. Mark Crosby, Baltimore, MD. (301) 532-8641.

SLATE & TILE roofing, custom copper, metal fabricating, concrete shingles. Restoration work, carpentry rehab work. Bob Smith Decorating & Repairs, Chicago, IL. (312) 238-2113.

BRASS & COPPER restoration: Quality restoration of all brass & copper items from door knobs to light fixtures. Polishing, lacquering, nickel & chrome stripping, rewiring, repair and custom fabrication. Conant Custom Brass, 270 Pine St., Burlington, VT 05401. (802) 658-4482.

WANTED

OUTDOOR COLONIAL type shutters. Bruce Dolin, 474 Tpk., Pompton Plains, NJ 07444. (201) 935-8900, days; 839-7709, evenings.



ORDER FORM

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- New Subscription Renewal (Enclose Current Mailing Label)
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Old-House Journal Yearbooks

Each Yearbook is a compilation of a full year's worth of OHJ issues, packed with the restoration and maintenance techniques we're known for. The softbound volumes each have a Table of Contents and an Index.

- 76 1976 — \$10 78 1978 — \$12 80 1980 — \$16
- 77 1977 — \$10 79 1979 — \$16 81 1981 — \$16

Brand New! The 1983 OHJ Catalog

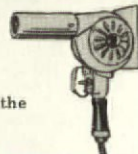
- Comprehensive buyers' guide to over 9000 hard-to-find products & services for the old house. This "Yellow Pages" for restoration and maintenance — 11% larger this year — is the most complete, up-to-date sourcebook available.
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- 11 MASTER APPLIANCE HG-501 HEAT GUN — \$72.95
- 28 THE OLD-HOUSE JOURNAL NAIL APRON — \$10.95
- 22 BINDERS — Brown vinyl binders embossed in gold with the OHJ logo. Holds a year of issues. \$5.25 each.



The Old-House Bookshop



Three Basic How-To Books

- The OHJ has been searching for good basic how-to books that deal with the problems faced with every house, old or new. These three books are by far the best we've seen. Written by experts, profusely illustrated, they explain — clearly and concisely — what you need to know about plumbing, wiring, and roofing. We're offering them as a set, accompanied by special fact sheets written by OHJ consultants. These inserts sharpen the focus of the books to your old-house questions.
- 38

Softcover, total 464 pages, 8 1/2 x 11

\$21.95, includes fast UPS shipping and handling.

- THE ART OF DECORATIVE STENCILING — Not a history or a pattern book, but the best book we've seen on how to stencil, with easy-to-follow chapters on making stencils, choosing brushes, tools, and paint, and on application methods. All-important layout is explained, as well as building up complex patterns from multiple stencils. Softcover. 198 pages. \$16.95.
- 36

- THE AMERICAN HOUSE — Comprehensive guide to house styles, covering formal as well as folk building genres from the 17th century through contemporary vanguard architects. A beautifully produced book with original renderings, this is both a style manual and visual treat. By Mary Mix Foley. 299 pages. Softbound. \$14.95.
- 25

- TASTEFUL INTERLUDE — Rare photos of original interiors from the Civil War to WW I. Of great value to anyone decorating in a period style. Written by William Seale. 284 pages. Softbound. \$14.95.
- 13

- THE OHJ COMPENDIUM — Collection of the most helpful articles from the OHJ's first 5 years of publication (from 1973 to 1977). 390 pages. Hardcover. \$26.95.
- 14

- PAINT MAGIC — Beautiful how-to guide to painting and glazing, covering 23 traditional techniques. Full-color photos, section introductions, and step-by-step methods make this an indispensable idea & reference book. 240 pages. Hardcover. \$31.95.
- 24

- AMERICAN SHELTER — Over 100 illustrations chronologically chart the development of 100 single-family home styles, with exploded diagrams, floor plans, & side elevations; styles ranging from the 1500s to today. A style book from the architect's perspective. 320 pages. Hardcover. \$27.95.
- 31

- CENTURY OF COLOR — Authentic paint colors for your home's exterior. Covers 1820 to 1920, all house styles—from plain to fancy. Ties in with available commercial colors. 108 pages. Softbound. \$12.00.
- 20

- WOOD FINISHING & REFINISHING — This book by S.W. Gibbia has detailed, step-by-step explanations for every major facet of wood finishing & refinishing, including preparing new & finished surfaces, decorative effects, selecting the appropriate finish, & preserving the finished surface. 316 pages. Hardcover. \$16.95.
- 34

- THREE CENTURIES OF AMERICAN FURNITURE — The best survey we've seen. Concisely and authoritatively written, profusely illustrated, the book covers American furniture from the late 1600s to the early 20th century. 323 pages. Softbound. \$18.95.
- 35

- READER'S DIGEST COMPLETE DO-IT-YOURSELF MANUAL — A detailed guide to nearly every common task for the house. Topics include plumbing, masonry, furniture repair, painting, wallpapering, carpentry, insulation, sewage systems, and electrical. 600 pages. Hardcover. \$23.00.
- 37

Reprinted Pattern Books

- PALLISER'S LATE VICTORIAN ARCHITECTURE — Largest collection of late 19th century house plans & ornamental details. Contains 2 books published by architectural firm of Palliser & Palliser in 1878 & 1887. Over 1500 plans & details. 312 pages. Jumbo 10 x 13. Softbound. \$21.95.
- 15

- CUMMINGS & MILLER — Two architectural pattern books from 1865 & 1873 show house plans & ornamental details in Italianate, Mansard, & Bracketed styles. Over 2000 designs & illustrations. 248 pages. Jumbo 10 x 13 size. Softbound. \$15.95.
- 18

- THE COTTAGE SOUVENIR — The splendor of the Queen Anne style is captured in this reprint edition of George F. Barber's 1891 portfolio of mail-order houses. Over 350 elevations, floor plans, and architectural details, including large, striking photos. 200 pages. Softbound. \$17.00.
- 33

- VICTORIAN ARCHITECTURE — A reprint edition of two classic architectural pattern books: A.J. Bicknell's of 1873 & W.T. Comstock's of 1881. Hundreds of illustrations of houses & ornamental details in the Mansard, Queen Anne, & Eastlake styles. 192 pages. Jumbo 10 x 13 size. Softbound. \$15.95.
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The
Old-House
Journal

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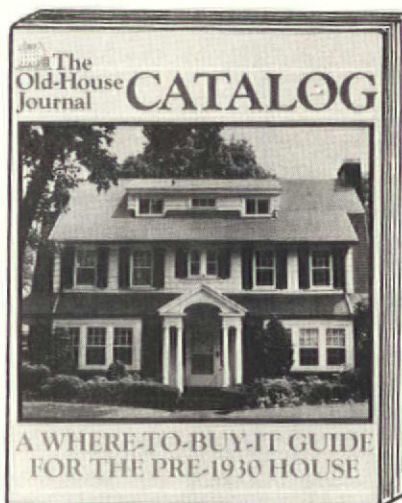


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Why would over 9,000 OHJ subscribers buy The Master Heavy-Duty Heat Gun?

Faye Spidell of Eugene, Oregon, restores old houses in her spare time. Here's what she said in an *unsolicited* letter about the Master Heavy-Duty Heat Gun:

"I read each issue very carefully and have used quite a few hints from the Journal. The nicest thing, though, was being able to buy a heat gun. This last house had built-in bookcases, large windows, an archway between the living room and dining room, and the original cupboards, which had been moved to the back porch/utility room. They all look lovely now, but I tell friends that there are at least two acres of woodwork in the house. I could have never done it with a

chemical paint remover. I have not been so pleased with any tool I've bought!"

Laura Lee Johnston, a homeowner from Long Island, New York, said this about the Master gun:

"Your heat gun is just what we needed to attack our heavily paint-laden newel post. It can't be removed (it is probably holding up the house!) and the thought of using chemical removers on it and coping with the mess has deterred me from getting to it since we moved in."

Patricia and Wilkie Talbert of Oakland, California, are the OHJ subscribers who first told us about the Master Heavy-Duty gun:

"We wouldn't be without it! Interestingly, the more coats of paint, the better the gun works! The heat-softened paint film tends to lift off intact out of cracks and crevices, rather than being dissolved and soaked back into the wood as often happens with liquid removers."

Faye Spidell, Laura Lee Johnston and the Talberts are no special cases. Over 9,000 OHJ subscribers have purchased the Master Heavy-Duty Heat Gun. And the raves keep coming in.

We sell this heat gun because it's the best one money can buy. It makes your job a lot easier . . . and minimizes inhalation of dangerous methylene chloride vapors, given off by most chemical removers.

The electric-powered heat gun softens paint in a uniform way so it can be scraped off with a knife. A small amount of chemical remover is suggested for clean-up and tight crevices, but the heat gun takes care of almost all the work.

In addition to minimizing chemical use, another important safety feature is a lower operating temperature than a propane torch or blowtorch. Thus the danger of vaporizing lead is eliminated, and fire danger is greatly reduced, too.

(Precautions should be taken when handling scrapings from lead-based paint and caution should be observed with wall partitions that contain dust.)

The HG-501 is an industrial-gauge tool. That means it isn't cheaply-made or cheaply-priced. But paint remover is going for \$12 to \$20 per gallon . . . so if you use the Master Heat Gun just a few times, it pays for itself.

When it comes to stripping paint, there are no magic wands — but we think this is the best method and best gun for the job.

\$72.95 postpaid, shipping via UPS

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What it will do:

• The Master Heavy-Duty HG-501 Heat Gun is ideal for stripping paint from interior woodwork where a clear finish is going to be applied.

Use the heat gun for stripping paint from:

(1) Doors (2) Wainscotting (3) Window and door frames (4) Exterior doors (5) Porch columns and woodwork (6) Baseboards (7) Shutters and (8) panelling.

• In addition, the Master heat gun can be used for such purposes as thawing frozen pipes, loosening synthetic resin linoleum pastes, and softening old putty when replacing window glass.



What it won't do:

The heat gun is not recommended for: (1) Removing shellac and varnish; (2) Stripping paint on window mullions (the glass might crack from the heat); (3) Stripping the entire exterior of a house (too slow); (4) Stripping Early American milk paint (only ammonia will do that); (6) Stripping exterior cornices (could ignite dust or animal nests inside).

Note these outstanding features:

- Heavy-duty industrial construction for long life
- Pistol-grip handle; 3-position fingertip switch
- Rubber-backed stand keeps floors from scorching; stand swivels 90°; has keyhole for hanging and storage
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- Rugged die-cast aluminum body — no plastics
- 8' -long 3-wire cord, grounded, with molded plug
- No asbestos used in construction
- Double-jacketed heater
- Rated at 120 v. and 15 amps
- Approved by Underwriters Laboratories

The Old-House Journal Guarantee: If your heat gun should malfunction for any reason within two months of purchase, return it to The Old-House Journal and we'll replace it.

3 BASIC HOW-TO BOOKS

The Old-House Journal doesn't feature articles on the basics of plumbing, wiring, and roofing because these problems aren't unique to old houses. Nevertheless, we are always receiving questions concerning these areas. So we set out to find good, basic how-to books that would be useful to our readers. Most of what we saw was awful: simplistic books written by freelance writers whose research consisted of ripping off other books by ill-informed freelance writers.

All the competition was completely outclassed by this set of books from Creative Homeowner Press. The three volumes were written by experts in these fields, and each book clearly and explicitly addresses all the basic problems and questions. The illustrations are all sensible and accurate and are placed right with the appropriate text. With this invaluable set of books, you get the why behind the how-to.



- * The Plumbing System
- * Working with Steel Pipe
- * Working with Copper Pipe
- * Working with Cast Iron Pipe
- * Working with Plastic Pipe
- * Repairing Clogged Drains
- * Updating the System & Installing Shutoff Valves
- * Leaks & Other Pipe Repairs
- * Replacing & Repairing Fixtures
- * Plumbing Breakdowns in Appliances
- * Outdoor Plumbing & Private Systems
- * How to Build Your Own Solar Collector
- * Plumbing for a New Bathroom

- * Roof Design & Structure
- * Inspecting Your Roof
- * Contractors Vs. Doing It Yourself
- * Roofing Materials
- * Tools & Safety
- * Simple Roofing Repairs
- * Preparing for Reroofing
- * Basic Roofing Procedures
- * New Flashing & Ventilation
- * Gutters & Downspouts
- * Dormers, Skylights, & Other Projects

(Excellent coverage of asphalt roofing replacement & repair!)

- * Mapping Circuits
- * Fuses & Circuit Breakers
- * Incandescent & Fluorescent Lights
- * Replacing Switches & Receptacles
- * Substituting Special Switches
- * Replacing Old Fixtures
- * Installing a Raceway
- * Adding a Programmable Thermostat
- * Adding Receptacles
- * Adding Ceiling Fixtures
- * Adding Outdoor Wiring
- * Projects Throughout the House

Each book is fully indexed and has a glossary and a metric conversion chart. And there's also a special bonus available only through The Old-House Journal: Each volume of this set is accompanied by a fact sheet written by an OHJ consultant. These inserts focus the information in the books to the unique problems of old-house owners; they also include a bibliography of books and articles which will further serve your old house. (Softcover; 8½ x 11; total 464 pages.)



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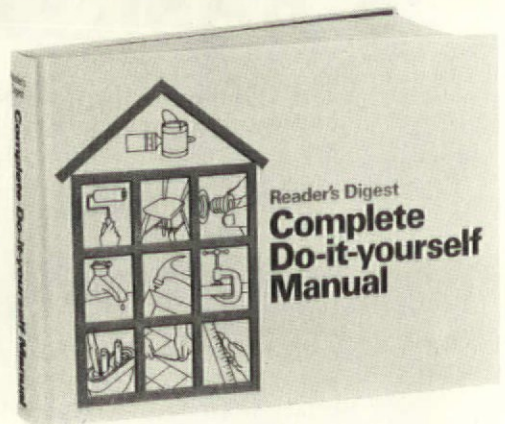
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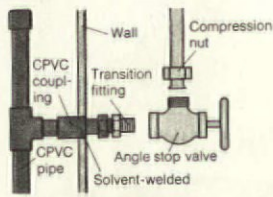
The Best "First Aid" Book For Your House!

READER'S DIGEST

COMPLETE DO-IT-YOURSELF MANUAL



This big, illustrated book was born the same year as THE OLD-HOUSE JOURNAL, in 1973. Ever since then, we've been recommending it as the basic reference book for do-it-yourselfers. There's



Joining pipe to fixture

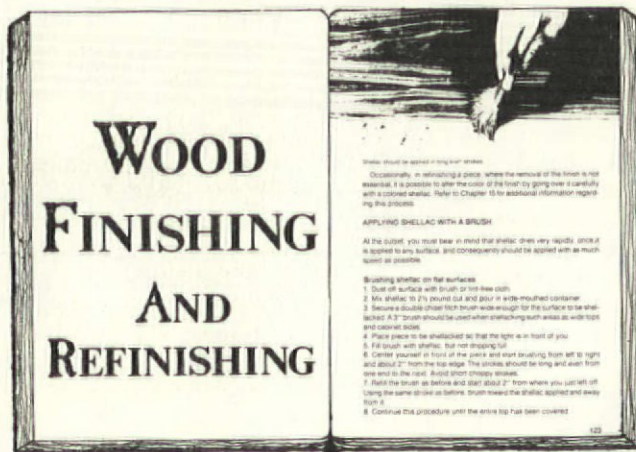
no specific old-house slant to it, no fine points of preservation technique—but then, that's why we're around! The Reader's Digest COMPLETE DO-IT-YOURSELF MANUAL is just what the title says — the complete how-to guide to nearly every common task around the house. The plain-talking text and hundreds of helpful drawings

and photos demystify such topics as plumbing, electrical, carpentry, masonry, wallpapering, painting, sewage systems, insulation, doors, windows, furniture repair, gutters, roofs, and fences. There's even a helpful section on building a workbench and buying and using tools.

Many bookstores no longer carry this handyperson classic, so we're offering it directly to our readers. The Reader's Digest COMPLETE DO-IT-YOURSELF MANUAL is the indispensable book for homeowners — don't let the next household emergency catch you unprepared.

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The editors of The Old-House Journal have spent months examining all the available books on wood finishing. We saw lots of over-simplified treatments padded with photos and dopey captions. Other books, aimed at professionals, were unnecessarily esoteric. But one book stood out from the rest as a thorough, informative resource for the serious beginner. S.W. Gibbia's **WOOD FINISHING AND REFINISHING** is, in our opinion, the most intelligent, comprehensive, and well organized book in its field.

WOOD FINISHING AND REFINISHING explores in detail all the options you'll face when finishing wood, without being obscure or overly complicated. It offers valuable, step-by-step information on special traditional finishes as well as practical advice on common materials such as polyurethane

Most importantly, **WOOD FINISHING AND REFINISHING** deals with wood as wood, and not simply as antique furniture. Whether you're working with a chair or a baluster, a table or a handrail, this book has the answers to your questions.

These are the topics covered in WOOD FINISHING AND REFINISHING:

1. Preparing For Finishing
 - Woods and why we finish them
 - Preparing new wood for finishing
 - Preparing a finished surface for refinishing
2. Selecting The Finishing Materials
 - Wood stains
 - Wood fillers
 - Shellac
 - Varnishes
 - Lacquers
 - Rubbing and rubbing materials
3. Selecting The Appropriate Finish
 - Bleached and pickled finishes
 - Traditional, Mediterranean, and Scandinavian finishes
4. Painting, Decorating, And Antiquing
 - Painting finished and unfinished surfaces
 - Antiquing and other decorative effects
5. Preserving The Finished Surface
 - Cleaning and polishing
 - Making minor repairs

A special appendix explains how to set up your own wood-finishing shop. There's also a glossary and a list of suppliers and manufacturers.

Illustrated. 316 pages, 6 1/4 by 9", hardcover.

To order your copy of **WOOD FINISHING AND REFINISHING**, just check the box on the Order Form, or send \$14.95 + \$2 postage and handling to

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Your Best Guide To Period Furniture

We at the OHJ get a lot of letters from people asking us what furniture styles are right for their old houses. As you know, furniture really isn't what we're about. Most of our pages are devoted to restoration and maintenance tips . . . we have no plans to feature articles about furniture. So, to assist readers who want to furnish in period style, we began looking for a good, thorough field guide that could be of practical use.

THREE CENTURIES OF AMERICAN FURNITURE by Oscar P. Fitzgerald offers the best overall survey of any book we've seen. With more than 500 illustrations, the book gives an accurate, wide-ranging representation of furniture styles from the late 1600s to the early 20th century.

This book helps you recognize and name furniture that is appropriate for the date and style of your house. Some furniture books are marred by glossy generalities; others are dissertations for decorative-arts experts who already know what they're looking for. **THREE CENTURIES OF AMERICAN FURNITURE** stands out as not just comprehensive, but comprehensible. The photo captions and accompanying text are detailed and sophisticated while remaining direct and helpful.

Here's a list of the areas discussed:

- The Jacobean Period
- William And Mary
- Queen Anne
- The Chippendale Style
- The Federal Period
- American Empire
- The Country Cabinetmaker
- Southern Furniture
- Shaker And Pennsylvanian German
- Victorian Furniture: The Gothic And Rococo Revivals
- Victorian Furniture: The Renaissance Revival
- The Eastlake And Other Revivals
- The Connoisseurship Of American Furniture

From Chippendale chairs and American Empire armoires to Country cupboards and Colonial Revival rockers . . . they're all in **THREE CENTURIES OF AMERICAN FURNITURE**. But that's not all. As a special bonus, the book features two rare and fascinating appendices: from the 18th century, Benjamin Lehman's "Prices of Cabinet and Chair Work," and from the 19th century, George Henkel's "Catalogue of Furniture in Every Style."

If you intend to furnish your house in period style, there's good news: **THREE CENTURIES OF AMERICAN FURNITURE** can furnish you with what you need to know.



To order your copy of **THREE CENTURIES OF AMERICAN FURNITURE**, just check the box on the Order Form, or send \$16.95 + \$2 postage and handling to

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Opinion...

Remuddling

— Of The Month —

WE ORDINARILY don't feature public buildings in this column. But there was simply no way we could ignore the National Bank of Ypsilanti, Michigan.

THE PHOTO AT UPPER RIGHT was taken in 1909. In those days, the bank must have been one of the neighborhood's architectural highlights. Today, it's still attracting attention. Mr. Donald Randazzo, who submitted the photographs, explains:

"... pigeons have come home to roost behind the aluminum 'cheese grater' facade. They are a problem for pedestrians. The marble slabs require frequent attention; some have separated from the building and have had to be reset."

A LOT of time, energy, and money was spent transforming something handsome and useful into something that soils both Ypsilanti and pedestrians.

"THE IMAGE that was supposed to have solved problems has caused others," remarks Mr. Randazzo. The overhaul has proven to be such an annoying fiasco that the bank's board of directors now have to consider another remodeling. Unfortunately, the proposed designs that we've seen look like a cross between the Parthenon and a MacDonald's. No one seems to have learned the lesson that's staring everyone in the face: A real building is screaming for help under all that aluminum.

--Cole Gagne




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