



The Old-House Journal

Restoration and Maintenance Techniques For The Antique House

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COMING...Making Wood Venetian Blinds

THE ADIRONDACK RUSTIC STYLE

By Harvey H. Kaiser

DURING THE PERIOD from 1870 to 1930, a style of domestic architecture evolved in the Adirondack region of northern New York State. The building complexes in this style were most comfortably set on a lakeshore or river, against a background of forests and mountains. They're characterized by the use of logs and indigenous stone, shingled roofs with broad overhangs and porches, and simply proportioned window and door openings.

ADIRONDACK RUSTIC LODGES, or camps as their wealthy owners called them, were built as summer vacation homes. Local craftsmen were hired to build lodges of native materials on a scale matching the "cottages" of Newport and the spas of Saratoga. Similar in design and construction, the camps have a self-sufficiency of structure and intention which mirrors perfectly the personalities of their builders.

THE ADIRONDACK RUSTIC STYLE uses native materials and designs in the context of the natural environment. It's characterized by the definition of rustic: appropriate to

the country. Some link the style to European influences (particularly Alpine chalets). But fundamentally, it's the logical, inevitable convergence of local craft traditions and readily available materials.

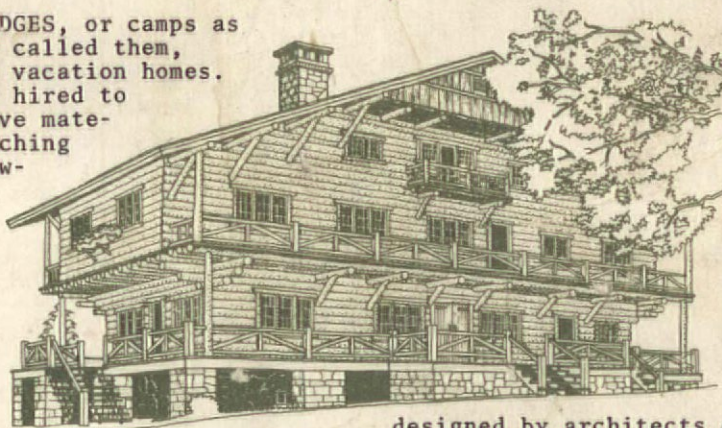
WITH the third quarter of the 19th century, American domestic architecture broke away from the grand styles of the past and absorbed influences from comparable wooden styles of

Switzerland and Japan. Andrew Jackson Downing and his followers formulated theories that insisted upon 'truthfulness' in wooden construction, emphasizing function and the nature of materials, picturesque massing, and free-form invention.

WHETHER OR NOT the earliest Adirondack camps were actually

designed by architects cannot be determined. But there is little doubt that they shared the same influences as these other developments. What the camps did was express individual spaces--such as bedrooms, dining rooms, and libraries--as distinct, bold

continued on page 30





Our new Editor-in-Chief

A New Editor... The Same Journal

OUR SLOGAN for this year is "1983 is a jubilee." It's our 10-year publishing anniversary...my house (where the OHJ began) is 100 years old...and it's also the Centennial of the Brooklyn Bridge. It's clearly going to be an auspicious year! As a result, there's an extra dose of energy and enthusiasm here in the office.

YOU'LL NOTICE a significant change in the masthead column to the right. Patricia Poore and I have become book-ends for the company. She has taken on the mantle of Editor--only the second editor-in-chief in Old-House Journal history. I'll be devoting more time to the role of publisher--the business side. (I'll still contribute by-lined articles to the issues, always my favorite task.)

DON'T EXPECT radical changes this month, just because we have a "new" editor. During the past two years as Managing Editor, Patricia had already been shouldering much of the responsibility for the planning, content, and look of the Journal. And her by-line is certainly familiar to our readers: She's written groundbreaking articles on slate roofs, cast-iron repair, floor finishing, and many other subjects. She was also the creative force behind our special

issues on energy conservation and old windows.

WHILE OCCUPYING the Editor's chair, Patricia will continue to write articles as well as fish for good manuscripts and pore over every page of copy, looking for the last typo. Meanwhile, one of my current projects is finding ways to make efficient use of our new in-house computer. (I must confess that after six months of operation, we've still got a long way to go!)

BOTH TRISH and I are excited about the team we have in place, and with the editorial plans for the coming year. Those things that make OHJ unique will remain: Our tight focus on sensitive rehabilitation, our explanations of the why behind the how-to, our preference for long-term solutions over slapdash remodelling.

THE JOURNAL will continue to be about more than fixing up old houses. We'll keep on sharing our appreciation of good old work and modern craftsmanship, along with our respect for the past. And we'll continue to demonstrate that it's possible to do good work economically, and have fun with it, too!

Clem Labine

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We are happy to accept editorial contributions to The Old-House Journal. Query letters that include an outline of the proposed article are preferred. All manuscripts will be reviewed, and returned if unacceptable. However, we cannot be responsible for non-receipt or loss -- please keep copies of all materials sent.

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Left: Today, the original, 19th-century siding once again can enjoy the light of day.

Above: The porch was the worst casualty over the years; it had to be rebuilt from scratch.

Old-House Living...

Up From Asbestos: The Unmuddling Of Our Long Island House

By Ridgely Ochs and Robert Tiernan

WE BOUGHT our 1887 house on Long Island because we were captivated by the details: the carved sunbursts at the sides of the gables, the wavy old glass in most of the windows, the plaster mouldings, the solid brass doorknobs. These charming features had survived almost a hundred years, but the rest of the house had undergone several drastic face-lifts. All the other details were obscured by peeling, dull-gray asbestos shingles. Unfortunately, these shingles could not obscure the water damage from leaky gutters both in the front corners and at the back of the house.

THE MORE TIME we spent in the house, the more we realized how badly it had been neglected. Below the built-in gutters, a bracket had fallen off from water damage. The hole it left was big enough to permit a family of squirrels to scurry in and store their nuts. They would race nightly through the ceiling of our bedroom. Some nights, it sounded like the Long Island Expressway! The \$300 traps that we bought from an exterminator were useless.



Ridgely and Robert stand in front of their house after completing a third of the work on it. To see what they had to cope with, turn to pages 4 and 5. (Photo courtesy Newsday.)

Of course, there was only one real solution: close up the hole. We had no relief from them until we were finally able to seal it shut.

WE WANTED TO DO A GOOD JOB restoring our house, so we went to the town historian. He put us in touch with Gay Wagner, an architectural historian. After talking with her, we decided to do the restoration work all at once: restore the porch, repair the structural damage, rip off the asbestos shingles, and repair and paint whatever they were covering. We started in the early spring, cautiously ripping off the shingles on the back of the house.

UNDERNEATH the shingles, we found a layer of tarpaper. Underneath that, on the lower half of the house, was a layer of wood shingles that apparently had been added in the 1920s. It covered a layer of heavy paper and was fastened to the original clapboard by furring strips and hundreds of nails (a good number of which had rusted and were difficult to pull out). The clapboard siding, however, was in

surprisingly good shape. This encouraged us to keep going at it.

SOON WE WERE HOOKED. Every day, crowbars in hand, we would attack a different section of the house until we were knee-deep in rubble. At the end of each day, we would pack up the asbestos in boxes, the wood and paper in other boxes, and put it all out on the curb. But the garbage collectors finally decided we were throwing out our house piece by piece and refused our refuse. So we began taking daily pilgrimages to the dump.

AFTER WE BARED each section of the clapboard, we pulled out all the nails and filled each hole with wood putty to prevent any interim water damage. We found that latex putty was the easiest to work with because it dries to the smoothest finish.

Discoveries

BY MID-JULY, most of the house was uncovered. We found the outlines of lattice-like detail work on the front gable--it had all been ripped out to accommodate the asbestos. We decided to replace the ornamentation and bring back the Tudor influence that the house once enjoyed.

OTHER TIMES, however, we uncovered some real horrors. One especially chilling midsummer memory: We pulled off the asbestos and the wood shingle in the corner near the portico and found ourselves staring through a two-foot hole in the basement. There were no clapboards left, the sill was papery rotten, and the two studs were suspended above the brick foundation.

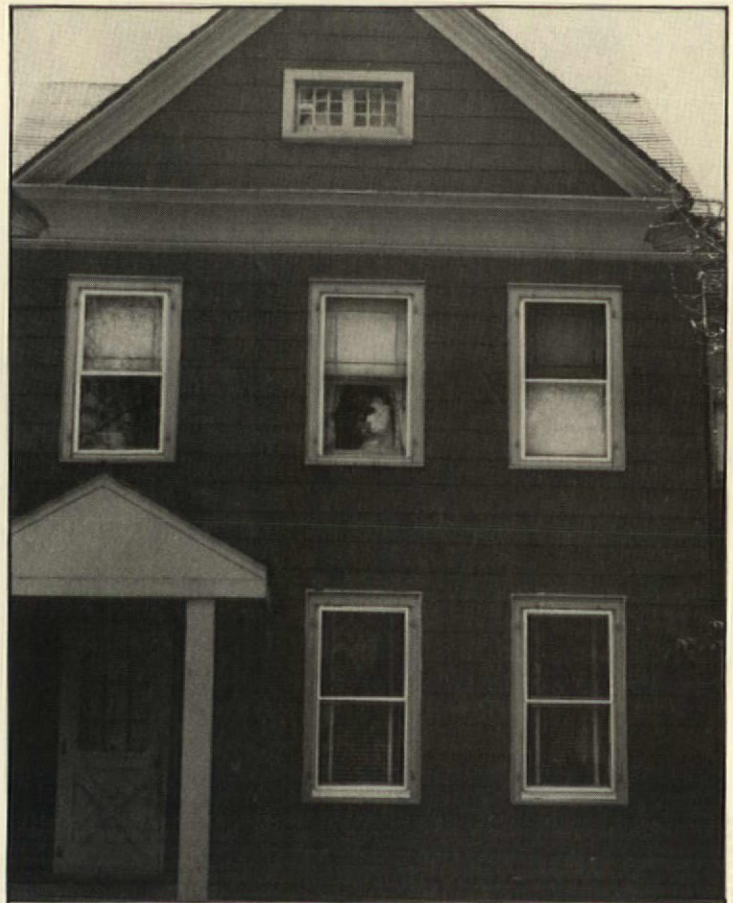
A SIMILAR PROBLEM was discovered in the back of the house. Although the clapboards were still intact, the sills had rotted and three studs were partially gone. The back kitchen wall was being held up by the clapboards! So we had a carpenter jack up the back kitchen

wall to make it level, replace the sill, and make sure that the wall was properly supported. Our kitchen did not sag anymore, but now our back door would not close and there were some sizable gaps in the wall, both at the window sills and where the cabinets had been attached to the wall. The door was rehung and given a lot of weatherstripping, and all the gaps in the wall were puttied.

THE CARPENTER had to make similar repairs on the front corner of the house as well. All this work required specially milled clapboard, as we were unable to find stock replacements. After a dozen unsuccessful phone calls to special mill shops around the metropolitan area, we found a lumberyard less than a mile up the road to do the work for us.

Paint Problems

ONCE THE HOUSE was uncovered, we got started on the painting. We scraped off as much of the old paint as we could. Where it still adhered thickly, we used heat plates. And here



That beautiful old house pictured on page 3 had been remuddled into this asbestos nightmare when Robert and Ridgely first saw it.



Top: Ridgely gathers some of the asbestos, wood, and paper that she and Robert ripped off the house. The row of black dots on the bottom clapboard are nails about to be pulled; the white dots are puttied nail holes. Right: The back of the house gets a coat of paint.



Porch Problems

IN THE MEANTIME, we began research on our porch. We scoured old pattern books and made many furtive drives past Victorian houses on Long Island which are similar to ours. A photo in the local historical society files showed a house (no longer standing) which bore a striking resemblance to ours. From this, we were able to replicate the original porch.

A POST THAT WAS STILL STUCK in the front yard suggested the dimensions of the old porch. It had been torn down and replaced by an ersatz portico, circa 1960, which defied classification. We found sheets of plywood covering the big gap where the porch roof had been attached to the house. There were holes between the plywood and the frame of the house--which explained our extraordinary winter heating load and compelled us to insulate the entire front wall.

ALL THE GRUNT WORK for the house--taking off the siding, refinishing, painting--we did ourselves. But rebuilding the porch was a job for professionals. Architectural historian Gay Wagner had given us good solid advice, as well as comfort on the bleakest days. She also helped us find a good carpenter, and that alone would have been worth the small fee we paid her. She introduced us to a couple of people who were just getting into restoration work in the area. After getting the price estimates for the job, we signed a contract with a builder named Paul Ahlers.



After un-muddling the house, they discovered some surprises, such as these phantom traces of ornamentation on the top storey.

is some advice for anyone using such devices: Keep a fire extinguisher on hand. Despite our caution, fragments of paint, paper, or resin from the wood ignited a few times.

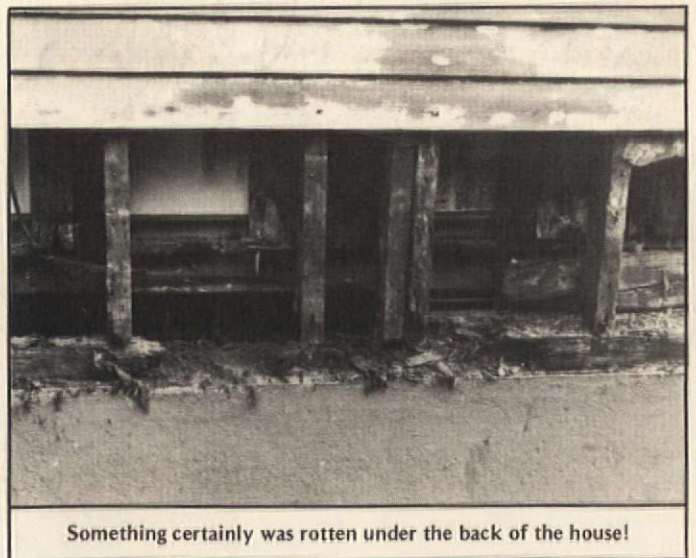
A SIMPLE PAINT SCRAPER was used on other areas of the house. Then we sanded each clapboard, first with a belt sander and then by hand, using medium-grade paper. To kill any lingering mildew, we washed each side with bleach, using a bristle brush. Afterwards, we hosed off the bleach with clean water.

GETTING THE NEW PAINT for our house was a complicated process. Early on, we'd decided to use historically correct colors; we also wanted oil-based paints. Through THE OLD-HOUSE JOURNAL, we discovered Sherwin-Williams' Heritage Colors of Victorian-era paints. After many phone calls, we learned that the only source in our area was in Staten Island, about 60 miles away.

WE WENT OUT THERE and bought flat oil-based primer, antique gold body paint, and a high-gloss for the trim. When we returned for more, we were given glossy paint and told that what we'd been given before was not one of the Heritage Colors, which comes only in glossy in the oil-based line. So we decided to try for a close match to the color from the previous batch--after all, we had already painted an entire side of the house.

Down To The Wire

THERE WERE bureaucratic delays in getting a building permit. These, along with Ahlers' other commitments, delayed work on the porch until October. Once he started, he did a marvelous job, aiming for durability and appropriate design. He used pressure-treated wood for the floor frame and fir flooring. He tried to match the peak of the roof with what



Something certainly was rotten under the back of the house!



THE PORCH SAGA

Top Left: Remember that big strip of plywood in the photo of the house on page 5? Here's what it was covering up. When Robert and Ridgely exposed the roof line, it supported their assumption that the porch originally was on only the front of the house. (The sheets of tarpaper flanking the front door were replaced with newly milled clapboard.) Bottom Left: Initial construction begins on the new porch roof. Top Right: In this photo, work on the porch is well along. The roof is just about completed, and progress is being made on the columns and pediment over the entry.

at first appeared to be the old notch underneath a window. But the angle didn't look right, so he gamely tore it down and started over. The new roof is wood-shingled with red cedar shakes on two-inch nailing strips and copper flashing.

BY THE END OF THE MONTH, we had finished painting all but the front. The weather kept getting cooler, and we were worried about being able to finish all the painting in time. So, in the warm hours on weekends, during the builder's lunch breaks, we would clamber onto his scaffold fronting the gable and paint whatever he had completed. It was early December when the builder hammered the last nail, cleaned up the debris, and left us to put the final strokes of paint on our new porch. We beat the first snow of the season by only a couple of days. 🏠



DETECTING ELECTRICAL LEAKAGE

Wiring that's more than 50 years old can develop electrical leaks that are potentially dangerous. But these mini-short-circuits don't announce themselves with blown fuses. Here's a safe, simple way to test your wiring for worrisome symptoms.

By Dave Hardingham

THE BROWNS HAD A FIRE last night. The reason why is buried deep in the house's history. The house was built in 1883, and 20 years later was re-wired for those new-fangled electric lights. The initial 25-ampere service had a big switch, a meter, and a 6-circuit fuse block mounted on a pine board attached to the basement wall.

IN 1929, service was upgraded to 60 amps; baseboard outlets were installed to handle such things as floor lamps and small "dressing heaters." Then came an oil burner, washing machine, and an electric hot water heater. Each expansion of the system was done according to the latest approved method. Most new circuits in the basement or on the first floor began from the entry box and were individually fused. But some were simply add-ons to existing lines.

UPSTAIRS, add-ons were universally the case, as electricians took the easiest course and tied into the nearest live outlet. Because only two of the original circuits served the second floor, they became, in effect, feeder lines for all subsequent 110-volt service up there. And because of occasional overloads and blown fuses, a previous owner had replaced the 15-amp fuses on the second floor circuits with 25-amp fuses.

THE RESULT OF THE WIRING ADDITIONS was a dismaying maze of switchboxes, fuse blocks, and criss-crossed wires on the basement switchboard, complete with spider webs. In short, it was a dangerous-looking mess.

A "Re-Wiring"

WHEN THE BROWNS purchased the house in 1979, they hired an electrical contractor to install 200-amp service and "re-wire" the house. The contractor did all of the normal things. He put in a new entry-service cable, external meter receptacle, and an attractive 36-breaker service panel. He ran a separate line outside the house to service the attic fan only. The 25-amp fuses were replaced with 15-amp breakers. The end result looked neat and tidy, and as a result, the Browns felt secure and satisfied.

HOWEVER, all of the original wiring remained inside the walls. The fire that re-

moved the roof and most of the second floor was started by this old wiring. The Browns, who had felt very safe after their "re-wiring," were astonished to learn that theirs had been an electrical fire.

EXCEPT FOR THE FIRE, this is a typical history of the wiring in many American homes over 50 years old. Therefore, other fires are waiting to happen.

The Arcing Hazard

THE ELECTRIC WIRING in your house was probably safe enough when installed, but has become less so with the passage of time. Like a person, wiring develops infirmities as it enters its "golden years." Principal diseases suffered by aged wiring are deteriorating insulation, metal embrittlement, loosened connections, and corrosion--especially in damp conditions.

MOST ELECTRICAL FIRES result from arcing between a "hot" wire and ground. An electrical arc produces intense heat. If it occurs near flammable material, the arc needs only a fraction of a second to start a fire.

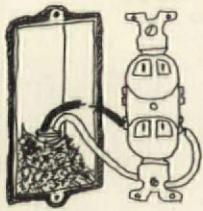
ARCING HAS TWO primary causes: deteriorated insulation, and poor connections. Bad connections include embrittled wire that has broken but still maintains intermittent contact. The poor connection is almost always inside a receptacle box, and arcing occurs when the wire vibrates.

VIBRATION can come from street traffic, someone on the stairs, junior's bongo drums, a person plugging into the outlet, or a dozen other sources. Arcing tends to be self-limiting, because little by little the arcing points melt and eventually they no longer touch. But in the meantime if there is combustible material, such as dust or old insulation, adjacent to the arcing, a fire can start.

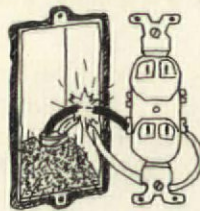


SYMPTOMS OF ARCING include appliances that flicker on and off, and sparks or sizzling as you plug into an outlet. If you suspect arcing, make the inspection described on page 9. Arcing will leave plenty of visual evidence inside the receptacle box such as black scorch marks.

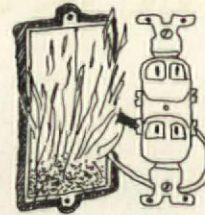
How Defective Wiring Can Start Fires



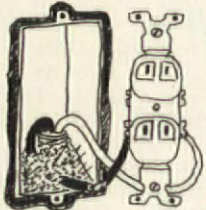
1. When there's a broken wire or loose connection, external vibration causes the wire to make and break contact intermittently.



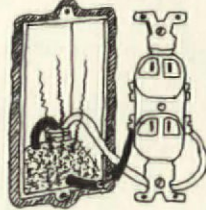
2. Each time contact is made, a small electric spark is created. Usually, this arcing is harmless. But if there is dust, rodent debris, or other flammable material in the box...



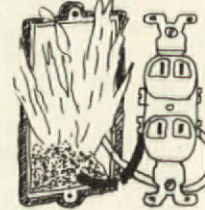
3. The spark from the loose connection can ignite the adjacent combustible material and start a fire inside the wall.



1. Insulation on old wiring can become brittle and fall away. If the bare wire is in contact with high resistance material like dust in the box, small amounts of current can start leaking from the "hot" wire to ground.



2. The small current flow generates some heat. If there is a current surge (as in an electrical storm), there can be a buildup of heat—or even arcing—inside the combustible material.



3. If the heat builds up to the ignition point of the flammable material, a fire will start in the electrical box.

The High-Resistance Short Circuit

A SECOND CAUSE OF electrical fires is the high-resistance short circuit. It's less common than arcing—but more insidious. A high-resistance short occurs when there is an insulation breakdown in the presence of a poor conductor such as dust. The high-resistance conductor allows small currents to leak from the "hot" terminal to ground. The current leak is not sufficient to blow a fuse or a circuit breaker...but it can cause a fire.

SOME HIGH-RESISTANCE SHORTS never cause fires; others do. It's a matter of chance. An extra-heavy current load...a voltage surge caused by a summer lightning storm...any one of a dozen conditions could cause arcing or heat build-up that would cause a fire.

IF YOU HAVE any high-resistance shorts in your wiring, you can find them fairly easily. The test requires no special tools, you can do it alone, and you can do it in perfect safety.

Your Leak Detector

YOUR ELECTRIC METER is the primary tool you use to trace down high-resistance shorts. The perforated aluminum disc turning under the meter's glass indicates current consumption. The more electricity you use, the faster the rotor turns. The rotor is sensitive to even tiny current flow. The power consumed by an electric clock (which is almost none at all) might slip by; everything else will register.

MOST ROTOR DISCS are graduated into 100 divisions around the rim. Watch these little graduations, since the current in high-resistance shorts is very small—about .05 amp. On the meter in my house, for example, a current flow

of .05 amp moves the rotor disc only one small division every 50 seconds.

Locating The Problem Wire

TO DETECT CURRENT LEAKAGE, you want to get power IN all of the house wiring, but with NONE of it being used. Go through the house and switch on every light, chandelier and fixture. Then disconnect the load by unscrewing all the bulbs. Don't forget wall sconces, closet lights, outside lights, clocks, and other easy-to-overlook appliances. Unplug the refrigerator, and any other timer-controlled device that might switch on.

YOUR ELECTRIC WATER HEATER may not have an "off" switch, and thus might start drawing power during your test. Disconnect the heater by pulling the fuse or opening the breaker.

NOW GO WATCH your electric meter for at least a minute. If the rotor doesn't move even one small division, you know that all the energized wires are secure. If any fixtures are operated by multiple switches (such as a hall light operated from two locations), flip each switch individually, checking the meter each time.

TO CHECK OUT your water heater circuit, turn the thermostat down, or wait until the water comes up to the set temperature. In either case, you want to be sure the heater isn't drawing current. Then check your meter for rotor movement.

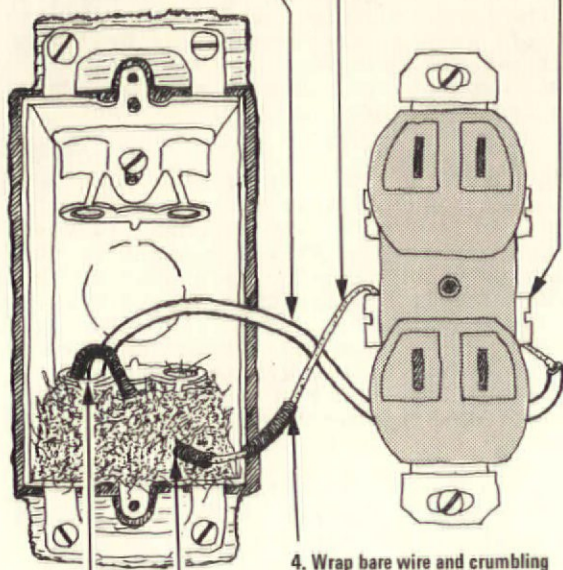
HOW DO YOU CHECK THE WIRING on remote-switched devices, such as an attic fan that has its on/off switch in the kitchen? First, turn off the power at the breaker panel. Then, go up and disconnect the motor. (Be sure to tape the bare wires, or position them so they

Checklist For Old Wiring

1. Look for loose connections and signs of arcing at the terminals.

2. Check for broken wires inside the insulation.

3. Check for insulation that's crumbling or fallen away.



4. Wrap bare wire and crumbling insulation in electrical tape.

5. Vacuum dust and debris from box.

6. Make sure that sharp end of the metal armor on the BX cable hasn't cut through insulation on the electrical wires.

don't touch each other or anything else!) Then turn the power on and watch the meter. If there's still no movement, the wiring is OK.

What If The Rotor Moves?

IF YOU DO INDEED have rotor movement, first check to see that you haven't forgotten to unplug something, like a freezer in the cellar, or a closet light. If nothing is on, the next step is to isolate the circuits that are drawing power.

FIRST, remove all line fuses or open all circuit breakers. This disconnects all circuits. If the meter still moves, the leakage is in the breaker panel, main switch, or related wiring. Best bet here: Call an electrician.

BUT IF the rotor is stationary after disconnecting all the circuits, connect one circuit at a time and watch for rotor movement. As soon as you find a circuit that makes the rotor move, mark it and disconnect it again. Even if you

isolate one leaking circuit, continue the checking process. You may find additional circuits with problems.

NOW, FIGURE OUT where the offending circuits go. It'll be easier if you have a map of your wiring (see p. 10). With only the bad circuits turned on, start reactivating the load: Plug in the refrigerator, screw in light bulbs, etc., so you can see which appliances are connected to the problem circuits. To test outlets, take a small lamp and plug into EVERY outlet in the house. Don't assume anything by location; distant outlets may be tied to the same circuit.


The Remedies

REPAIRING FAULTY WIRING is relatively easy. But if electricity makes you nervous, you should call an electrician after isolating the troublesome circuits. If you prefer to do the repairs yourself, here's what's involved.

SUPPOSE YOU FIND the bad line serves three outlets and two wall switches, and that the two switches operate a chandelier and a porch light. Turn the power off, and inspect the switches, outlets, and light fixtures. Usually, the bad insulation will be in the last few inches of wire attached to the terminal.

REMOVE THE COVERS from the outlets and switches, and pull the outlet or switch well out of the box so you can see the wires. Remove dust and debris from the box with a vacuum cleaner. Look for dried or cracked insulation, and check all connections for soundness.

IF THERE'S INSULATION FAILURE, wrap electrical tape around the wires as far back as you can get. Look for signs of arcing, such as blackening, pitting, or melting. Where you see these signs, wiggle the wires to look for loose connections. Also wiggle the wires to be sure they aren't broken inside the insulation. Should you find a break, the remaining wire may be long enough to reach the terminal. If so, strip it back about 5/8 in., being careful not to nick the wire (this is one of the primary causes of fatigue breaks).

IF THE REMAINING WIRE is too short to permit a full wrap under the terminal screw, DON'T attempt to splice a piece onto it. Get an electrician to make the repair your local code requires. (Illustrations of the kinds of low-cost repairs that can be made will be found on page 11.) As a general rule, a splice must be made within a UL-approved box that is located so as to be permanently accessible. In some cases, the splice can be within the box that the switch or outlet occupies. It's best to seek an electrician's help with this, or you may void your fire insurance. 

DAVE HARDINGHAM's basic interest now is the restoring of Early American antiques. He is, however, a man of many talents. A mechanical engineer by training, he helped develop the spacesuit used on the first moon walk. Not limited to finishes on furniture, he also wrote a series on interior painting for OHJ (Oct., Nov., Dec., 1980). Dave lives in an early 20th century house in Reidsville, N.C.

MAP YOUR ELECTRICAL SYSTEM

MOST OLD HOUSES have raggle-taggle electrical systems that have been added onto over the years. Because of this hodge-podge, it is extremely helpful to have a detailed map of your electrical circuits--even if you never do any electrical work yourself. Here's why:

- (1) When you have to turn off power to a fixture, the map tells you which fuse or circuit breaker to pull. All trial-and-error guesswork is avoided.
- (2) When you kill power to a circuit while you do some electrical work, your map tells you which other outlets and fixtures will be affected.
- (3) When a fixture blows a fuse, your map tells which fuse or circuit breaker to check. Conversely, if a fuse keeps blowing because of a short circuit of mysterious origin, your map shows which outlets and fixtures could be involved.

TO MAKE YOUR MAP, in a notebook or three-ring binder make a rough floor plan of each room in your house, one room per page. Then, on the floor plan, indicate the position of every outlet, light fixture, and appliance in each room.

AFTER YOUR MAP is complete, determine by trial and error which fuse or circuit breaker controls each device. It's helpful to have an assistant for this project.

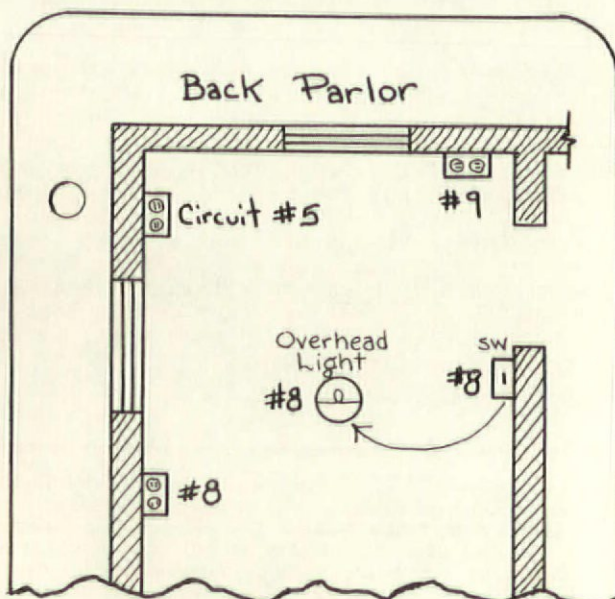
Your assistant can shout down to the cellar to tell you whether the parlor chandelier goes out when you throw breaker #5.

IF YOU'RE WORKING ALONE, a portable radio can be your assistant. Plug the radio into the various outlets and listen for it to go off as you pull fuses. For ceiling lights and wall sconces, you can use a screw-in socket/plug adapter and plug your radio-assistant into the various light sockets.

IF YOU HAVE a new circuit breaker panel, the breakers should have numbers on them already. However, if you have an old fuse box, you may have to assign numbers to the fuses. Note on your map the number of the fuse or circuit breaker that controls it.

THE FLOOR PLANS show your electrical system room by room. Now create a cross-referenced list of the system, circuit by circuit. Assign a separate notebook page to each circuit breaker or fuse. Then, going through your room maps, list each outlet and fixture that is controlled by that breaker. A further refinement: List the wattage of each appliance on each circuit. Add the total wattage on each circuit and divide by the nominal voltage (120). This gives the total amperage load on the circuit. In the example, circuit #9 has a potential load of 20.63 amps. Since this is a 20-amp circuit breaker, the circuit would be overloaded if all appliances were used at once. 🏠

Part 1: Circuits In Each Room



Part 2: List Of Loads On Circuits

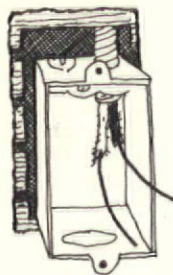
Circuit #9 - 20 amps.	
Back Porch Light -	100 w
Outlet On Stove	
Kitchen Overhead Light	100 w
Outlet By Dining Room Door	
Bathroom Overhead Light	75 w
Refrigerator	1,000 w
Kitchen Outlet (Toaster)	1,200 w
	<u>2,475 w</u>
$\frac{2,475 w}{120 v} = 20.63 \text{ amps}$	

CURING CRUMBLING INSULATION

THIS HAS PROBABLY happened to you: You are hanging a new chandelier, and try to connect the fixture's wires to the electrical box in the ceiling. As you handle the old wires, the insulation crumbles in your hands. What to do?

SOMETIMES, crumbling insulation can be repaired by wrapping the bared wires with electrical tape. There's a danger, however, that the crumbling continues back into the cable connector where you can't see it--and can't tape it. If such is the case, there's the potential for arcing, blown fuses--and possibly a fire.

AN ELECTRICIAN might tell you that the only cure is to totally replace the old wiring. Although that is doubtless the best solution, it is quite expensive. And it's messy. There's a less expensive solution that can add years to the life of your present wiring.

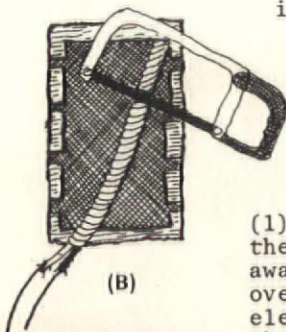


(A)

THE INSULATION inside the casing of BX (metal armored) cable is invariably in better shape than the insulation that's been exposed to the air for many years. So to get wire with good insulation, it's usually possible to make use of cable that's already in the wall.

IF YOUR WIRING was properly installed, there should be slack in the BX cable leading to the electrical box ...enough to allow you to cut off the deteriorated segment and re-connect the newly exposed wire to the box. Here's what you'd do:

- (1) TURN OFF THE POWER at the fuse box. (2) Chip away any plaster that's overlapping the edges of the electrical box. (3) Remove the fasteners that are holding the box in place and pull the box and cable away from the wall--DIAGRAM A.
- (4) Remove the end of the cable from the box by loosening the screw on the cable clamp. (5) Pull slack cable out of the wall and cut 12 in. off the BX armor with a hacksaw--DIAGRAM B. (Be careful not to cut into the insulation on the wires!)
- (6) Insert red anti-short



(B)



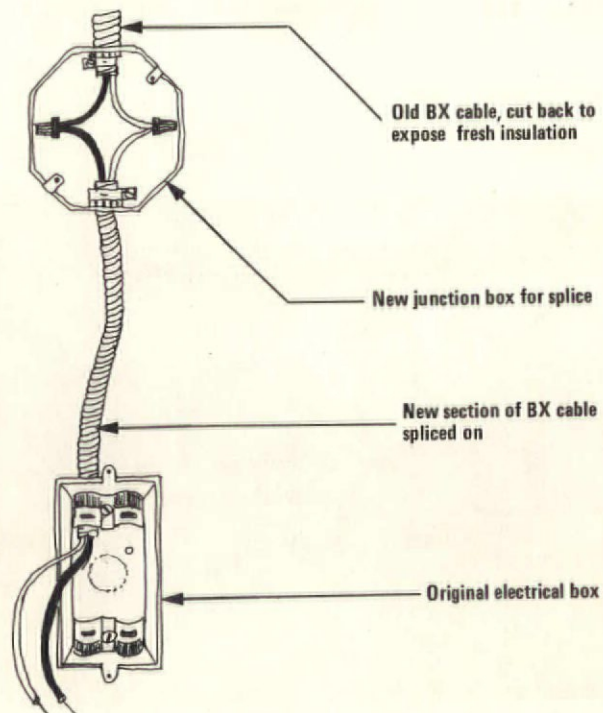
(C)

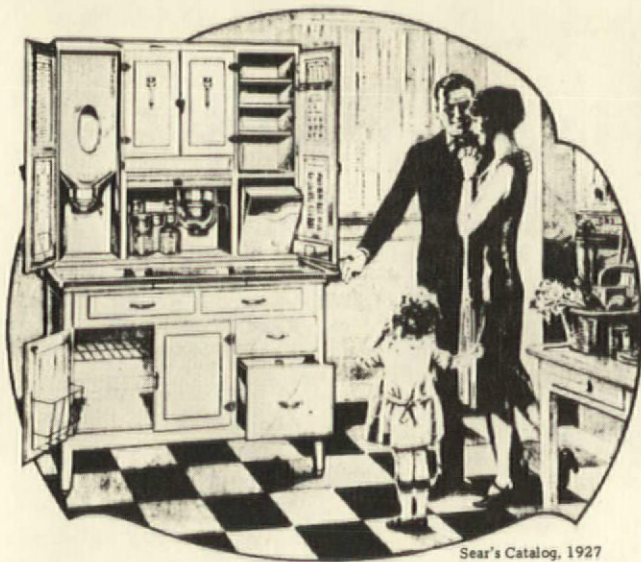
collar between end of the armor and the wires. (You can probably re-use the old collar.) (7) Snip off the deteriorated wire. Insert freshly exposed wire back into the box and tighten the cable clamp--DIAGRAM C. (8) Fasten box back in place and patch plaster as necessary.

IF THERE ISN'T ENOUGH slack cable available to perform the above operation, you have another option. Disconnect the existing electrical box and cut back the BX cable as described above. Then install a junction box and splice in a short piece of new BX cable as shown in the diagram below.

THERE IS another way out when you don't have enough slack to get a usable segment of wire from the old cable. You can use the existing old cable to guide and pull an entirely new section of cable through the wall. To carry out this procedure, you have to first find which box holds the other end of the cable. It assumes, too, that the old cable isn't being held someplace along its length with staples or plaster that would prevent its being pulled smoothly through the wall.

DEPENDING ON LOCAL CODES, you may have to leave these procedures to a licensed electrician. But if your electrical code permits, these simple repairs are within the capability of competent handypersons. 🏠





Sear's Catalog, 1927

Re-Creating The 'Modern' Kitchen 1899-1930

Featuring Gas, Electricity, & No Servants
... Sound Familiar ?

By Joni Monnich

THE KITCHEN is usually the first room to be attacked by house remodellers. Understandably...the layout may be an awkward composition from decades of technological and idiosyncratic style changes. Cupboard space is usually inadequate. Appliances are outdated. Even the restoration purist will admit that, in a functioning household, a kitchen authentically restored to a period prior to the turn-of-the-century would present daily headaches.

BUT THE KITCHEN doesn't have to be excluded from the sensitive rehabilitation of your old house, especially if your house or a kitchen addition post-dates 1900. A '20s kitchen is not that different from the kitchen we know today. This article is meant to offer a view of the changing kitchen from the turn of the century through the 1930s. Whether you opt for a few period touches or a complete, authentic re-creation, an appreciation of "what it was really like" should help.

IN THE AVERAGE PRE-1900 HOUSE, the kitchen lacked planned, organized space and the appliances we take for granted today. But the turn-of-the-century kitchen saw a radical

change. Orderly, sanitary, and functional were doctrine: Kitchens were referred to as a "household laboratory" in many homemaker's manuals.

AT THE TURN OF THE CENTURY, all but the plainest of house plans featured a kitchen and a dining room, commonly separated by a pantry. The pantry could range from a large butler's pantry to a small closet or walk-through. A butler's pantry was a large room, about half the size of the kitchen, equipped with a sink for washing good glasses and china, and a serving/preparation area. The pantry featured large built-in cupboards, often floor-to-ceiling, and was accessible through swinging doors fitted with kick- and push-plates. Sometimes the kitchen and dining room were simply separated by a large cupboard that opened to both rooms. Cupboard doors in the dining room might feature small-paned or leaded glass, while the kitchen had plain, solid wood doors free of decorative trim.

"A PLACE FOR EVERYTHING and everything in its place" was the motto of the day. Thus the kitchen began to feature large built-in cupboards for household accessories such as



1899: Pre-1900 kitchens like this one were bare, stark rooms. The central feature was a wood or coal stove; truly up-to-date kitchens had running water. Note the fancy legs on the cast-iron sink in the corner.



1899: For the next thirty years, the regulator clock (look over the dumbwaiter door) and linoleum flooring were common. The round table was probably a dining room hand-me-down.

Both photos courtesy of the Byron Collection

dishes, pots, and pans. Built-in ironing boards and dumbwaiters were also installed. A movable cupboard, now commonly called a Hoosier, was introduced about 1900 and was soon popular in many kitchens. In it dispensers were provided for flour (with a built-in sifter) and sugar, in addition to specific storage areas for spices, linens, etc. A narrow, plain wooden table provided additional work space to perform the everyday kitchen tasks. By 1910, the table had an enamel top or was zinc-covered. A marble-topped table for making bread was considered essential when space and finance permitted.

U.S. Dept. of Agriculture



1920-30: Storage cupboards and a stool added to the comfort and convenience of the kitchen.

warmth in the winter.) This was consistent practice in some households until about 1930. Electric ranges and appliances were available just before 1900, but not used in most households until the late '20s because electricity was expensive and unreliable. Whichever mode of cooking chosen by the housewife, metal ventilating hoods commonly carried off cooking odors and helped maintain the mandatory "sanitary conditions."

The Essentials

GAS STOVES with baked-enamel finishes were common by 1900. They were used singly or in combination with a wood- or coal-burning stove. (Gas, being cooler, was for use in the summer; coal or wood provided additional

SINKS, which by 1900 usually had the added luxury of running water, were made of "whiteware," an early-20th-century term for porcelain or white-porcelain-enamelled cast-iron sinks. For the next thirty years, the sink remained virtually the same -- a free-standing model with two or four supporting spindle legs, a high-backed splashboard, and a single or double drainboard. A wooden rack or rubber mat was laid in the bottom of the sink to protect it from scratches and to decrease breakage. Although not as common, sinks were also made of soapstone rimmed with rubber.

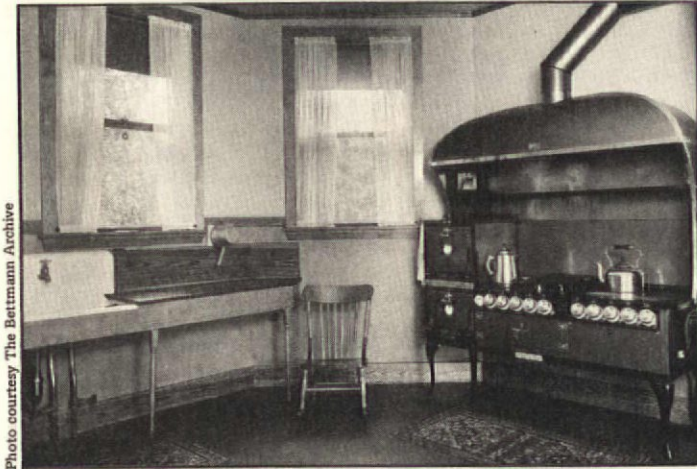


Photo courtesy The Bettmann Archive

1910: The windows in this model kitchen have rod-pocket curtains, popular 1900-1930. Made from sheer materials such as scrim, linen, dotted Swiss muslin, or cretonne, they were fitted to the window; roller shades provided privacy. Herbs often grew in interior window boxes. The unpainted woodwork here isn't typical of most early 1900s kitchens.

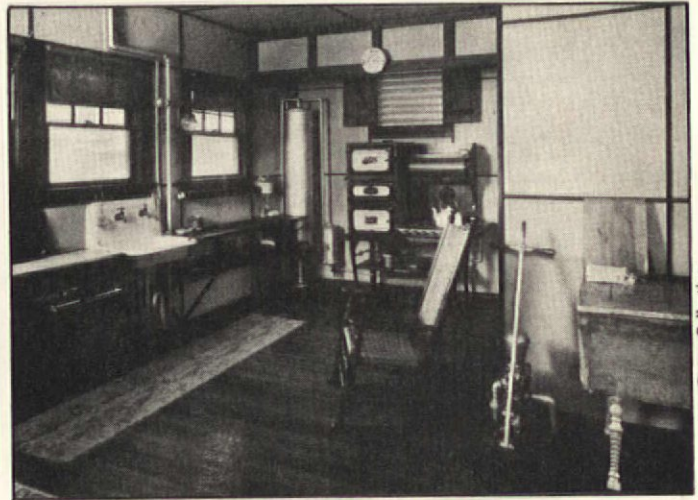


Photo courtesy Byron Collection

1914: This photo is characteristic of the 20th-century kitchen: scatter rugs, a plain wooden work table, open shelving, and a water heater attached to the gas stove.

1921: Closed cupboards, a tiled wainscot, and the free-standing porcelain sink are standard features in the "modern" kitchen.



Morgan Woodwork Organization, 1921

Mid-1920s: Besides the ubiquitous tiled wainscot and checkered linoleum, this kitchen has an updated version of the popular free-standing kitchen cupboard: This model is metal with "Chippendale" legs. It has flour and sugar dispensers and specific storage areas for utensils, spices, linen, etc.

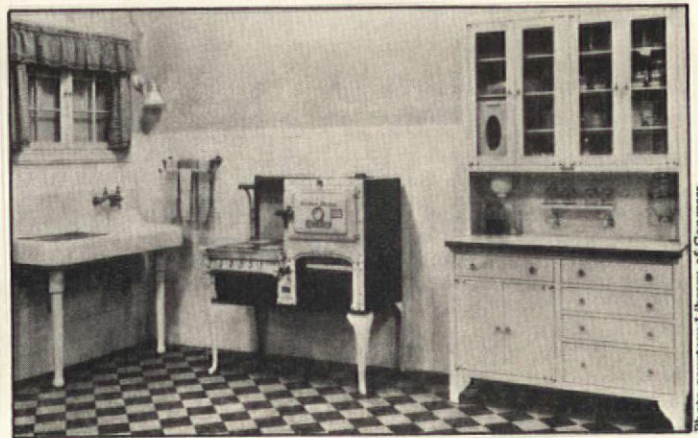
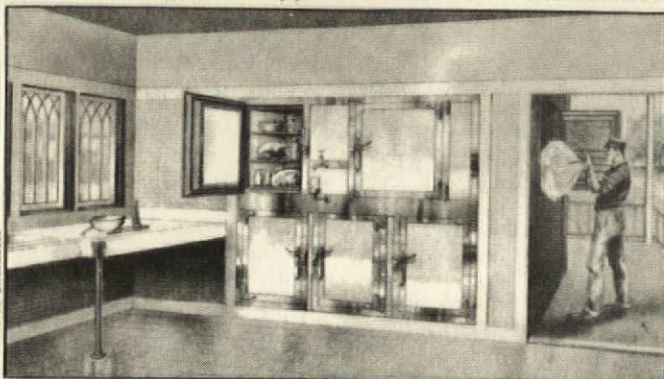


Photo courtesy Library of Congress

THE "REFRIGERATOR" was a necessary appliance for the turn-of-the-century homemaker. Electric refrigerators were available before 1900, but the overwhelming majority of houses had insulated, metal-lined, heavy wooden boxes until the late '20s. If not free-standing, these iceboxes were located on the back porch or along an exterior wall of the kitchen for outside "icing" -- the iceman could make his weekly delivery without disturbing the household. By 1930, the coil-top electric refrigerator was a familiar sight in upper-middle-class kitchens.

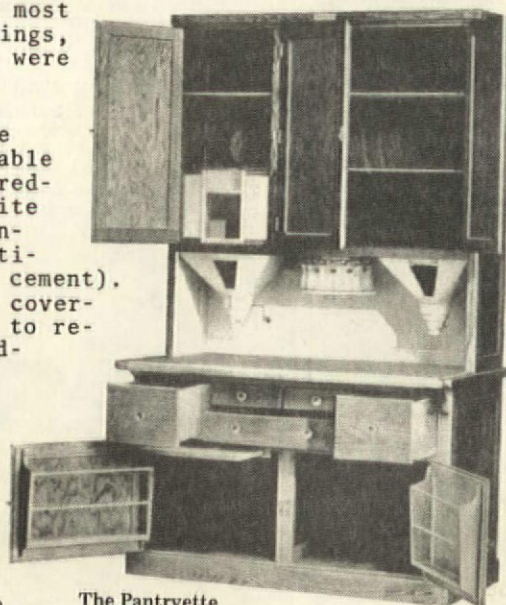


1913: A refrigerator designed for outside "icing" was recommended for the kitchen. This model even has a spigot for running water.

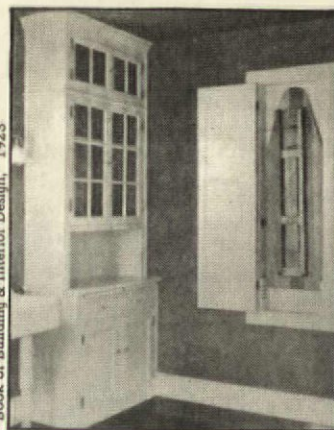
Ceilings, Walls, And Floors

WHITE GLAZED CERAMIC TILES replaced wood wainscoting in the kitchen at the turn of the century. Wall areas not tiled were given a shiny coat of white enamelled paint. (Enamelled paint stood up to ceaseless scrubbing.) Before 1930, wallpaper, unless glazed, was considered unhygienic for kitchen walls. Any kitchen woodwork was usually made of birch, free of decorative mouldings, and painted with white enamel. The only exception to this was the occasional mahogany-stained door. Another deviation from this pure, white, sanitary-looking environment might be a course of colored tile as trim in the wainscoting, or a patterned linoleum floor. This was especially the case by 1910. Blue and white or black and white were the most common color touches. Ceilings, whether plastered or metal, were painted white as well.

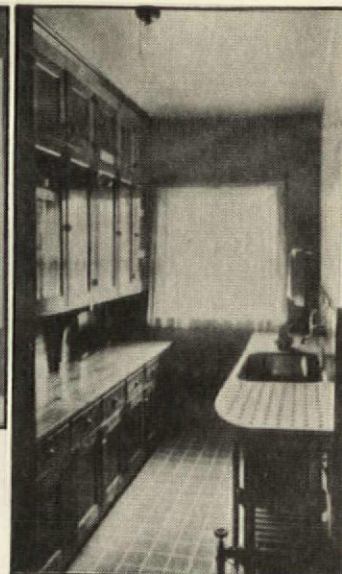
BY 1910, KITCHEN FLOORS were covered in a variety of durable materials including large, red-clay quarry tiles, small white hexagonal ceramic tiles, concrete, and granolith (an artificial stone made of granite cement). The last two types of floor coverings would have been tooled to resemble tiles. Pine and hardwood floors were acceptable only if you couldn't afford one of the other "superior" coverings. Linoleum, which had been introduced in 1863, was still considered the most desirable floorcovering. Solid colors like battleship grey or checkered patterns (usually in black and white),



The Pantryette



(above) By the '20s, most kitchens had built-ins. (right) 1918: The perforated drainboard in the butler's pantry was placed over the radiator to dry dishes and raise bread.



were preferred. Substitutes such as heavy, painted oilcloths were used when cost was a factor. Whatever choice one made for overall flooring, it was suggested that a resilient cork or rubber mat, or carpet runner, be placed in front of the sink, range, and work-table for the comfort of the cook's feet.

IN ADDITION TO WINDOWS, light was provided by oil-lamps on metal wall brackets, gas fixtures, or bare electric light bulbs. During the transitional period from oil to electricity, most kitchens had at least two of these means of light. There was always at least one fixture above the stove, and another by the sink. Another essential feature of the working kitchen was a reliable mantel clock on a special clock shelf, or a key-wound eight-day wall hanging clock. A good selection of pots and pans in graniteware, aluminum, tin, or cast iron was considered a necessity. By 1920, plate-rails or shelves were coming into style; one would have been installed in the kitchen if there wasn't a dining room. In some kitchens, especially commercial ones, a hanging rack for utensils and pots would be placed over the work table for easy access.

A Place To Gather

CONCERN OVER SANITARY conditions in the kitchen waned just before 1930, when electricity was gaining popularity. With clean-burning gas and electric stoves, long-wearing linoleum, and tiled walls, the kitchen was an inherently cleaner place. Gas and electric appliances, enclosed in streamlined units, predominated. The sink and work area were also enclosed, often with storage cabinets underneath -- eliminating the need for a pantry.

AT THIS TIME, there was a reaction against the "laboratory kitchen." One reason was that

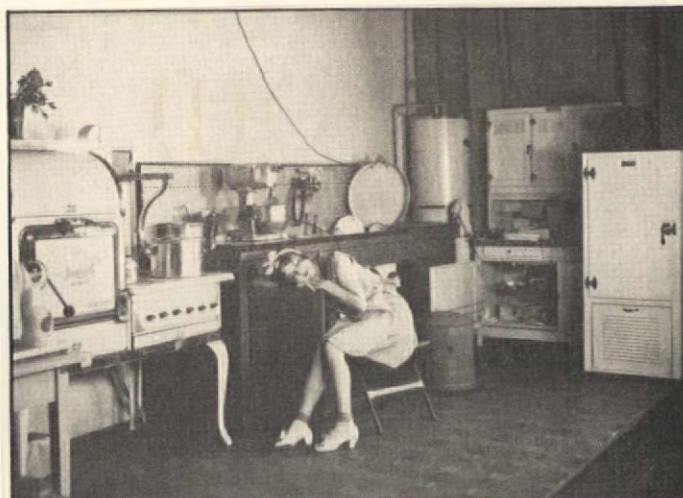


Photo courtesy Library of Congress

(left) 1932: The "sanitary laboratory" has been transformed with color. While most kitchens weren't as extreme as this 'peasant-style' model, bright colors were applied to the walls, floors, cabinets, and curtains. Knick-knacks, pots, etc. were displayed. (above) 1930: The World Columbian Exposition in Chicago (1893) featured a completely electrified kitchen, but electricity wasn't common until about 1930. This photo, "Asleep at the switch," promoted the concept of mechanization; the once harried housewife had only to turn on the switches.

the dining room began to shrink or even disappear from house plans. The kitchen became a place to gather and eat -- not just work. In place of sanitary white, pastel shades (especially beige, light green, and light blue) covered the woodwork and bright primary colors were used to decorate. Washable wallpapers in folksy patterns and prints became popular in the early '30s and continued in vogue until the '50s. Cotton-hooked rugs of a vague Colonial design were laid over existing linoleum in front of the sink and under the kitchen table. By this time, furniture was being mass-produced specially for the kitchen; a kitchen set usually included a table (wood or metal) with four matching painted chairs. Painted china spice canisters, iron trivets, salt and pepper shakers, and brass and copper pots were frequently displayed on corner knick-knack shelves and on wall shelving.

major components: room layout, appliances, sink, and flooring. Even here, there is room for interpretation. (Not everything changed all at once in the past, any more than everyone in our generation ran out and purchased a microwave oven as soon as they became available.)



Sear's Catalog, 1927

By the late '20s, the plain work table had been replaced by a "breakfast set" -- a table for eating and working, with four matching chairs.

IF THERE'S SOMETHING special left in your kitchen -- tile, wainscot, glass-door cabinets -- use it as your cue to your decorating scheme. Then as now, decoration depended on the homemaker's taste. Just watch out for obvious incongruities...reproduction Colonial folk stenciling in a 1913 Craftsman-inspired house, for instance.

Your Period Kitchen

THE KITCHEN, more than any other room, is influenced by practicality and function. Decorating style is merely a cosmetic veneer over the technology. If you are interested in a period kitchen, look first at

We'd like to give special thanks to Michael B. Jackson for sharing his research paper with us. "The American Residential Kitchen, 1900-1920" helped to support our own research and fill in missing details. Mr. Jackson, an architectural historian, has a Master of Science in Historic Preservation from Columbia University.

Ask OHJ



Interior Exterior Stucco

THE PLASTER WALLS of our pre-1825 frame house were repaired at some point with a thick layer of a granular, cementlike plaster. Moreover, the walls are in terrible condition. Removal of the plaster seems to be the only alternative, but the exterior layer is so hard that it's very difficult to penetrate. Is there an easier method than just chipping away at it bit by bit? Are the laths worth saving along with the plaster?

--Rose Hazel Buckland, VA

WE'D SAY THAT somebody applied exterior stucco (a portland-cement mortar) to your interior walls. You'll probably have to remove all the plaster, old and new, and then replaster, either onto wire lath or gypsum board, or else onto the original lath. Good historical reasons aside, we don't recommend that you try to save the original lath. But if you do, be sure it's well soaked with water before plastering, or else coat it with a latex bonding agent. If you don't take one of these precautions, the new plaster will crack. As for the old plaster, the only way to get it off is just to go at it with a wrecking bar and a hammer. When you demolish the old plaster, make sure you have plenty of drop cloths or plastic over everything; practically no job is more messy.

Sheetrock In The Bathroom

IAM REMODELLING my bathroom and have to remove a lot of deteriorated plaster. I wonder if plaster patching wouldn't be more expensive and time consuming than just removing all the plaster and putting up gypsum board. If I go ahead with the gypsum board, can I expect problems in the future if I need to remove wallpaper or repair ceramic tiles?

--Ken Bohl Lombard, IL

GYPSUM BOARD, or Sheetrock, should be the water-resistant variety (W/R), with green facing paper, if it's to be used in your bathroom. It is a suitable base material for tiles and can be painted just the same as any other Sheetrock. Follow the manufacturer's recommendations for installation. Any cut edges and nail holes should be puttied with a special water-resistant compound. You'll be able to remove wallpaper as long as you either size the wallboard or paint it with a primer-sealer designed for gypsum board before you wallpaper.

Coffered Ceiling

OUR DINING ROOM CEILING is coffered with wood and has what I thought was a plaster decorated ceiling within each square. But when removing paint from the wood, I found that it was not a plaster ceiling. Rather, it is some kind of heavy cloth with plaster decorations adhered to it. I'm afraid to wash this material, but it has to be cleaned. Do you know what this material is and how I can go about cleaning it?

--A. M. McDonald West Bend, NJ

JUDGING FROM YOUR DESCRIPTION, we'd say you have one of a variety of ready-made, decorated ceiling panels that were common around the end of the 19th century. Such panels were sold in squares designed specifically for installation in a coffered ceiling such as yours. They were usually composed of plaster on a heavy cloth backing with an addition of glue or size for stiffness and strength.

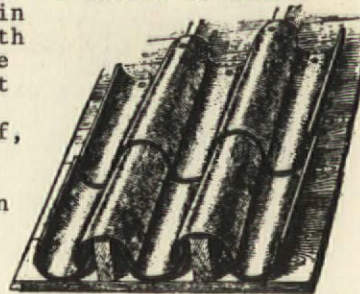
UNFORTUNATELY, the problem of stripping paint from this material is a particularly thorny one. You're best off simply washing it lightly with soap and water--be sparing with the water--and then repainting. If the accumulation of paint is so great that it obscures the details, you'll have to get up there with dental picks and remove the paint by hand.

Replacing Tile?

MY 75-YEAR-OLD TILE ROOF has problems. The valleys are leaky, and the previous owners used roofing tar as a solution--but it hasn't lasted. The felt underneath the tiles has deteriorated to a powder. A tile "re-lay" job is very expensive. Would it be remuddling to replace the tiles with asphalt?

--David McCollum St. Louis, MO

SEVENTY-FIVE YEARS is quite old for most roofs, but a total reroofing job still may not be necessary. You should be able to install new flashing in your leaky valleys with only a minimum of tile removal. If you don't have leakage problems elsewhere on your roof, don't worry about the powdering tar paper. (You couldn't count on roofing felt to keep out water, anyway.) As long as the tiles are sound and firmly attached to the sheathing, they'll shed water off the roof. Asphalt can't do what tile does for your home, but if the roof's unsalvageable, asphalt is more economy than remuddling.



Tarnish Your Brass

PUTTING SHINY, solid brass fixtures in the bathroom of our Cape Cod Style house was a big mistake. Is there any way we can make them look antique? We don't want such an elegant look in our simple, cozy house.

--Betty Ellis Kingston, OH

PATIENCE. If your new hardware is solid brass, it will tarnish with time. The fixtures may have been lacquered to slow this process, but you can accelerate tarnishing by removing the coating with lacquer thinner. Air will then be able to get at the metal, and time will do the rest for you.



Stripping Cherry Wood

RECENTLY, I purchased a hall mirror with a cherry wood frame. I want to refinish the frame, which has been painted black. Paint removers get out most of the paint, but not what's imbedded in the pores of the wood. Is there a material or process I can use to remove all traces of the paint?

--Raymond Zahm Brockport, NY

AMETHOD that we've found to be rather successful is to paint the wood with shellac after you've gotten out as much paint as you can with strippers. Allow the shellac to dry and then remove it with denatured alcohol or another coat of stripper. The paint in the pores tends to adhere to the shellac and come off with it. Another good method is to rub the frame with 0000 steel wool dipped in stripper; that'll really work the stripper into the pores of the wood.

Floors & Sub-Floors

IAM PLANNING to install new flooring in my kitchen, using 1-inch by 5-inch tongue-and-groove heart pine taken from a 90-year-old house. The current flooring is linoleum on plywood, over a 1-inch by 6-inch diagonal sub-floor. I have two questions: 1) Should I use any type of vapor barrier over the sub-floor? 2) Many of the boards are painted; how serious is the danger from sanding old paint that may contain lead?

--James P. Rozelle Marietta, GA

YOU DON'T NEED a vapor barrier over a diagonal sub-floor. However, it is customary in your situation to put a layer of heavy building paper between the two; it will cut down on squeaks in the floor from wood rubbing

against wood, somewhat deaden sound traveling from one floor to the other, and keep dust from drifting down to the floor below.

YOU DO NEED a good dust mask if you intend to sand old lead paint--the danger of illness is very real. Besides, it's always a good idea to wear such a mask whenever sanding a floor. See the May 1982 OHJ for more details.

Fixing Wear Spots

FIVE YEARS AGO, we had our pine floors finished with McCloskey's Gym-Seal. Now, there are several bad wear spots (small areas between rugs, etc.). Do you have any suggestions on how I might protect these spots and improve their appearance?

--J. S. Rapp Somerville, NJ

BECAUSE YOU KNOW the original varnish, you should have no difficulty recoating the worn areas with the same material. The most important thing is first to remove all wax and dirt that may have accumulated. Then sand the adjacent areas of good varnish to provide a rough surface for the new coat to adhere to. (Do a test patch first to make sure the old and new varnishes match well.) Remember to clean up the sanding dust thoroughly with a tack rag before applying the new varnish.

A Tale Of Tung Oil

IRECENTLY stripped the cabinets in my serving pantry. Originally, they were stained and varnished. OHJ frequently mentions the advantages of tung oil as a finish. I'd like to touch up the stain and apply tung oil to the cabinets. However, tung oil penetrates the wood, and I don't want to do anything that a later generation can't reverse without damaging the original structure. Can tung oil be removed at a later time?

--W. E. Cornelius Staten Island, NY

YOUR CABINETS are already stained, so the application of tung oil should in no way permanently alter the appearance of the woodwork--and it's appropriate for hard-wear areas like the kitchen. Tung oil is not removable, but it is compatible with either wax or varnish or even paint at a later date. So feel free to use it.

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.

Helpful Publications

The Property Controller
Markley Lee Jones
1982 (32 pp.) Paper.

IF YOU HAVE a major renovation under way, this book can be a great help to you. It's a spiral-bound notebook in which you make a permanent record of renovation or maintenance on your property. In it, you log the names and phone numbers of the people who did the work for you, the costs, projected completion date, actual completion date, and other important details. This system is especially useful on small jobs that don't have a written contract. If you write in the notebook each date and price promised you--and have the contractor or supplier initial the entries--the notebook in effect becomes the contract. The vague promises suddenly become "official"!

To order, send \$3.95 each for 1-9 books, plus \$1.50 postage; \$3.75 each for 10-199 books, plus \$1.25 postage (special quotes for over 200 books) to:

M.L. Jones
Property Renovation Consultants
Dept. OHJ
3099 Maple Drive, NE
Atlanta, GA 30305
(404) 237-4777

Respectful Rehabilitation
Technical Preservation Services
1982 (185 pp., illustrated) Paper.

MATERIAL IN THIS BOOK is presented in 158 questions and answers, most of which have appeared in *Historic Preservation* magazine. The answers were prepared by the Technical Preservation Services Branch of the U.S. Dept. of the Interior. The advice is useful for anyone doing commercial rehabilitation--as well as domestic dwellings--and hoping to qualify for federal tax credits. The only problem? If your questions fall outside the ones listed, you're out of luck.

To order, send \$9.95 plus \$2.50 postage to:
Preservation Shops--Dept. OHJ
1600 H Street NW
Washington, DC 20006
(202) 673-4197

Brickwork
Ronald Brunskill & Alec Clifton-Taylor
1982 (160 pp., profusely illustrated) Paper.

WE LOVED THIS BOOK and couldn't resist a short review, even though it's not a how-to book for the average old-house owner. It's a history--largely pictorial--of brickwork in England from earliest times to the present day. Warning: Looking at the pictures will make you a little sad. They show

what an exciting, creative medium bricks can be, and when you compare the photos to the construction we see today.... Builders and architects who work with brick should definitely have this book in their library. It can be a source of endless inspiration.

To order, send \$10.95 plus state sales tax to:
Van Nostrand Reinhold Company, Inc.
Attn: Customer Services--Dept. OHJ
135 West 50 Street
New York, NY 10020
(212) 265-8700

The Kovel's Antiques & Collectibles Price List
Ralph & Terry Kovel
1982 (789 pp., illustrated) Paper.

THIS BOOK is the most comprehensive buyer's guide of its type available. It lists the more common items you'd find in shops and flea markets, not fine art and rare antiques. No item is listed that's priced more than \$9,999.00. (The median price appears to be in the \$200 range.) The biggest difficulty with the book is determining if the item you're pricing in a shop is comparable to the one in the book. For example, the guide lists "Plant stand, wicker--\$250." But there's a wide range in quality and design in wicker plant stands. Nevertheless, despite such limitations due to space, this book is a must for serious shoppers.

To order, send \$10.95 plus \$1.50 postage (New York and New Jersey residents add local sales tax) to:

Crown Publishers, Inc.
Attn: Retail Sales--Dept. OHJ
One Park Avenue
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Fundamental Techniques for Foundation Shoring and House Jacking

by John Mark Garrison

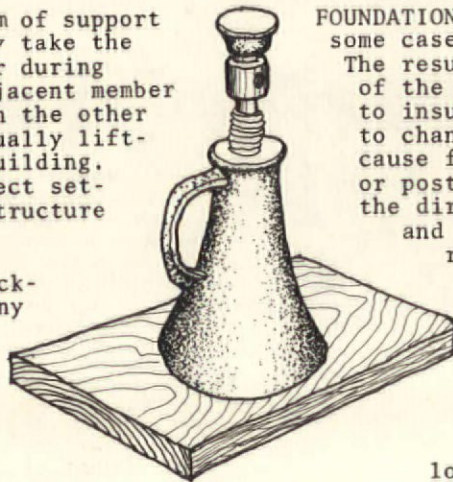


JACK YOUR HOUSE UP? Dig out its very foundation? Such frightening prospects seem to tempt fate. After all, building construction follows a logical sequence from the ground up; how can the procedure be reversed? Yet temporary structural support is often a necessity for old-house work. Often, rotted or insect-infested structural timbers need to be replaced...or foundations may be insufficient or have been undermined.

THIS ARTICLE will outline a method for choosing and assembling a system of temporary support that's both safe and efficient. (We won't get into the nuts-and-bolts of sill or foundation repair -- look for this in a future article.) It'll also become clear that some jobs can be reasonably undertaken by a do-it-yourselfer; for others, you'll need more expert help. Also, the methods in this article are intended for wood-frame buildings. Leave the shoring of masonry structures to a contractor who specializes in such work.

SHORING REFERS TO any system of support which is used to temporarily take the load of the building, either during construction or while an adjacent member is replaced or repaired. On the other hand, JACKING refers to actually lifting all or a section of a building. Jacking can be used to correct settlements, or to raise the structure for another purpose.

THE SYSTEM of shoring or jacking you adopt depends on many variables: soil type, framing, amount of settlement, and underlying cause of the problem. It's impossible for this article to present the "answer to your problem"



or even an exhaustive list of options. Each method must be tailored to the specifics of the building. But we'll offer some hypothetical problems with solutions that illustrate the basic principles and techniques.

Locate the Failure

IN SOME CASES, the location of failure may be obvious; in others, it takes probing. Unless regular inspections have spotted problems early, settlement of part of the building will be your first indication of trouble below. Not all building settlement indicates serious structural problems, of course, but settlement which is continuing or is accompanied by other worrisome symptoms probably is serious.

[See the four-part series, "The Crack Detective," in OHJ issues May, July, August, and December 1981 for a complete discussion of structural settlement and cracking.]

FOUNDATIONS WERE sometimes insufficient (in some cases, non-existent) to begin with.

The result is obvious structural failure of the wall. Soil settlement, due either to insufficient compacting of the fill or to changes in the water table, may also cause foundation failure. Interior piers or posts are frequently set directly in the dirt, where they are subject to rot and insects. In other cases, a post rests on the thin slab of a basement floor that's too weak to support the transmitted load.

BECAUSE building timbers near the foundation are close to both moisture and masonry, they are most prone to rot and bugs. Probe the sill, floor joists, and even lower sections of wall studs carefully!

Find the Real Cause

YOU'VE LOCATED the area of structural failure, and you intend to replace the affected pieces. Even before repairs are begun, try to find out what caused the failure in the first place. Fix the underlying cause: If timbers were rotted, find out where the water is coming from and stop it. The same goes for termites. Otherwise, you may be back in five years redoing the same job.

IF FOUNDATIONS have failed and you are unsure about the proper size and depth for replacement, consult with a reputable contractor or engineer for recommended practice.

[See "Wet Basements," OHJ August 1981, for information about foundation drainage and exterior foundation waterproofing.]

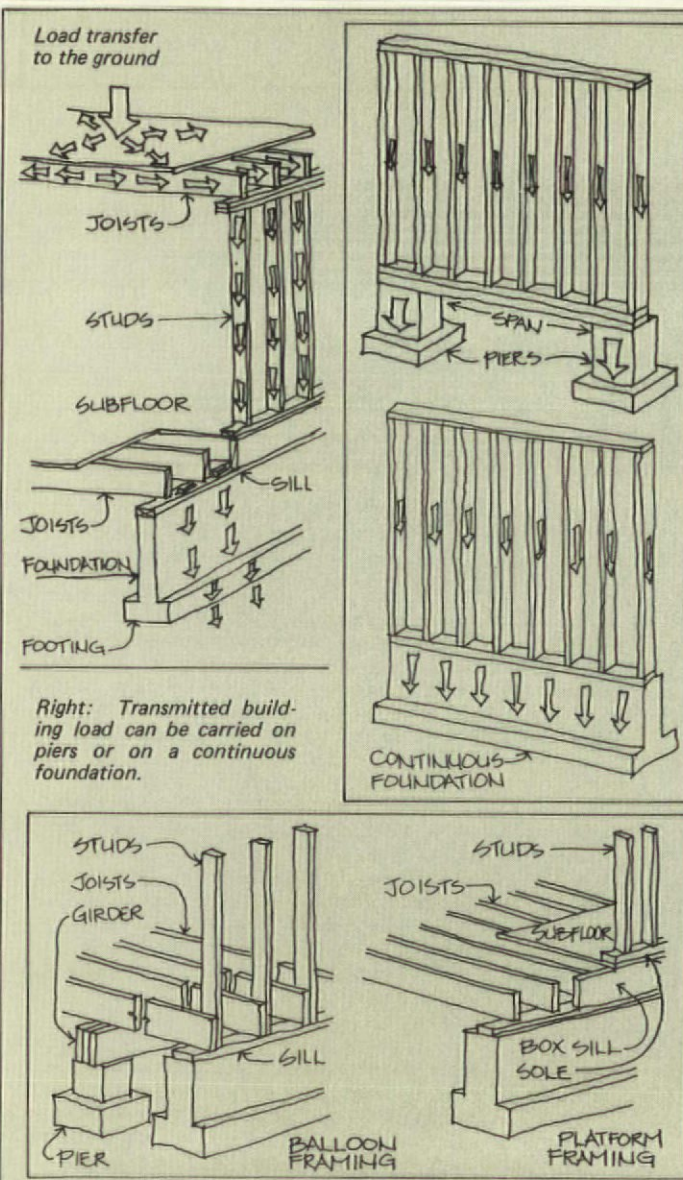
ANOTHER KIND of old-house pest is commonly to blame for structural failure...namely, plumbers and electricians. I've seen structural members cut, bored through, or otherwise rendered useless by unthinking human intervention.

Design Temporary Support

A SYSTEM of temporary support has to be designed for the unique structural requirements of each building. The house will be thus supported while work proceeds on the affected portion. Here are some general principles to keep in mind, whatever system you use:

(1) TEMPORARY SUPPORT has to satisfy two basic criteria. First, it must allow space for the work to be carried out safely and efficiently. Second, it must logically transfer the building load to the ground. (See "The Hip Bone..." on this page.)

(2) BEFORE YOU LIFT anything, investigate what connects to what -- and what doesn't connect -- in the structural system of your building. Otherwise, you may find part of the building being left behind as you raise a section. This is especially true of additions, the most frequent victims of structural failure, and also notorious for having been fastened to the house in illogical or surprising ways. Even if you



Right: Transmitted building load can be carried on piers or on a continuous foundation.

"The Hip Bone's Connected to the Thigh Bone"

YOU HAVE TO KNOW a little something about foundations and structure before you can design temporary support for a whole house. Although each building is unique and has to be studied by itself, there are some fundamentals:

A building is a series of parts linked together to transfer loads safely to the ground. If any link fails, it creates a dangerous situation. This article is about supporting the links closest to the ground.

In all forms of wood-frame construction, the wall loads are transferred by vertical members (*posts* or *studs*) to a horizontal member (the *sill*) resting on the foundation. In some cases, the sill is a relatively light piece of timber requiring continuous support from below. Or, it can be a heavier piece capable of acting as a beam -- that is, capable of supporting loads across a span. When the sill timber acts as a beam, it can rest on piers or cap a continuous foundation wall.

If floor joists rest on the sill and are fastened to the sides of the studs, the house has *balloon framing*. Occasionally, joists are mortised into the sill, or rest in separate pockets or on a shelf in the foundation. With *platform framing*, the studs do not extend all the way to the sill, but rest instead on a separate piece (the *sole* or *plate*) on the first floor subfloor. Here, the ends of the first floor joists are covered on the outside with a header, which may or may not take some of the load. (This arrangement is called a *box sill*). On the interior of the house, floor joists are often supported at mid-span by a girder: a heavy beam at right angles to the joists, which is in turn supported on posts or piers.

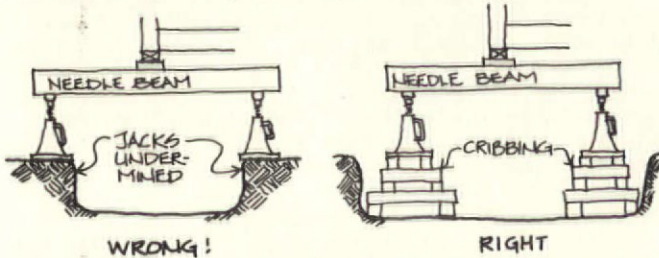
Foundations themselves must be of adequate size and strength to support the accumulated loads above. Under ideal conditions, foundations should extend below the frost line to prevent heaving. They should rest on footings wider than the foundation wall itself (usual footings are 18 to 24 inches). Footings spread the transmitted load over a larger ground surface. Interior posts or piers should have similar footings, too, as they usually transmit the loads from a large area of the building above through a single post or column. And that's called a *concentrated* or *point load*.

A half-page description can't tell you all you need to know about structure. Read the series 'The Crack Detective' in OHJ's May, July, August, and December 1981 issues for a good explanation.

have to do a little demolition to see how things are really put together, it's better to do this now in a controlled way, than to face an emergency later.

(3) **SAVE AGGRAVATION** by lots of advance planning. How much excavation is going to be necessary? Can it be done by hand, or will a machine have to get in? Where is the dirt going to go? Are all your materials on hand? If you get a hard stretch of rain, are you adequately protected?

(4) **DON'T LOCATE SUPPORTS** where they will later be undermined or where they may have to be relocated halfway through the job. A typical



mistake made by an inexperienced worker is to place a jack or support at ground level, and then to undermine it by digging a hole three feet deep a foot away. Excavate your jacks first, or put them far enough away so further digging won't disturb them.

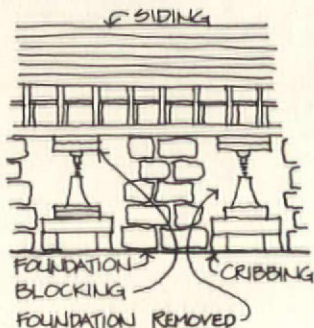
(5) **DON'T GET NERVOUS**, don't rush, think everything through twice, and work methodically! It's too easy in the interest of "getting it done" to knock out an annoying prop in a tight space; don't do it without really thinking through the chain of loads it's supporting. Most accidents are not caused by a lack of understanding of some esoteric engineering principle, but rather by simple carelessness.

(1) Shoring or Jacking from Directly Below

IF YOUR FOUNDATION is insufficient or needs rebuilding, but the rest of the structure is sound, it is possible to dig out a section at a time and support it directly from below. This is probably the simplest system. Here's the procedure:

Disassemble carefully a small section of the deteriorated wall; dig down to the full depth of the new foundation; locate a jack and tighten it just till it relieves the load on either side of it. (Build the jack up on cribbing if necessary.) This method makes it possible to dismantle the foundation section by section. 'Leap-frogging' the jacks ensures that too much of one area isn't undermined all at once: Leaving sufficient masonry to support what's above, move three or four feet away from the first jack and insert another one, then go back and remove the section of foundation between them.

If yours is the heavy sill of a post-and-beam house, jacks spaced every few feet should be sufficient to support it. If it is a lighter sill, designed for continuous support from below, you'll need to spread the support of the jacks with an additional beam beneath the sill. It doesn't have to be a continuous piece, but may also be installed in sections. Never proceed to a new section until you are sure that the first is adequately supported.



Jacks, Posts, and Wedges

BEFORE WE LOOK at three typical shoring systems, here's a rundown of equipment. Some types of jacks are quite expensive, but almost all of them can be rented. They come in a range of sizes according to height, extension, and load capacity.

SCREW JACKS: These vary from about 12 to 20 inches in height and extend anywhere from 8 to 18 inches. (To ensure adequate support, the screw part should never be extended more than three-quarters of the way out of the base.) The screw is turned by a round bar placed in holes near the top of the screw; the cap swivels to stay stationary while the screw is being turned. These jacks are rated for load capacity.



HYDRAULIC JACKS: Similar in size and extension to screw jacks, these are operated by

pumping a lever with its handle at the base. They can be an advantage in tight spaces, where the handle of a screw jack would be hard to operate. On the other hand, hydraulic jacks are harder to control in lowering because they operate by a release of the hydraulic pressure.



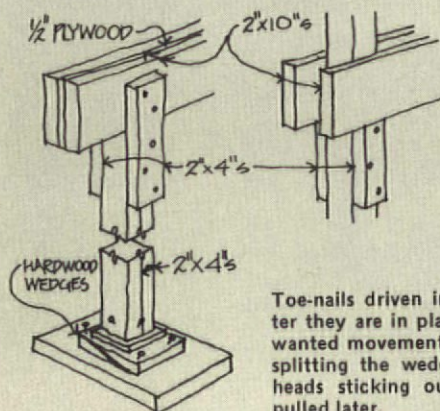
CRANK-HANDLE JACKS: I've come across another type of mechanical jack that has proven its usefulness on several jobs. A small jack, it's similar in appear-

ance to a hydraulic jack, but it's mechanically operated by a crank handle in the base. Some of these are sold as jacks for imported cars. (Mine came from a Toyota dealer.) Their advantages are small size and the crank handle's five-foot extension, which allows the jack to be operated from a distance in a space too small to get to directly.

'AQUA-JACKS' and **'RED-HEADS':** For jacking floor joists from the cellar, or other tall jobs, a number of pipe jacks are available. Most are adjustable from 6 feet to 10 feet, with a screw on top to do the actual jacking. A variation is a screw mechanism which fits over the top of a 4x4 and can thus be adjusted to almost any height. These usually have at the top either a plate with nail holes for fastening to a timber above, or a cradle designed to hold 4-by lumber.



LUMBER and WEDGES: If you are simply shoring, or if jacking is minimal, you can use a system of wood posts and wedges instead of pipe or screw jacks. For girders and beams, a strong member can be made by spiking together two 2x10s or 2x12s so that the joints overlap with a 1/2-inch piece of plywood between them. Heavier (4x4 or bigger) posts may be used. Oak or hardwood wedges should be driven from both sides at once, and checked regularly for tightness. Lumber's advantages are its availability and economy — and it's easy to work with. But pounding wedges provides more shock to the structure than if you were to use screw or hydraulic jacks.



Toe-nails driven into the wedges after they are in place will prevent unwanted movement. Pre-drill to avoid splitting the wedges, and leave the heads sticking out so they can be pulled later.

Transfer the Load

REMEMBER: In shoring work, we're not lifting the load, but transferring weight to the ground somewhere; nothing is "floating." There are three major techniques for transferring the load of the building off the sill or foundation: (1) Jacking or shoring from directly below; (2) Jacking or shoring from under a transverse beam; (3) Needling through the walls of the building. The system you adopt may be any one of these, or a combination of all three. Following are some basic rules for using jacks -- which are often used as supports even in simple shoring jobs.

ALWAYS PLACE JACKS or posts on as wide a support of blocking as possible, never directly on the dirt. (Two or more layers each consisting of two 12-inch lengths of 2x8 or 2x10, placed so that the grain of one layer runs crosswise to the other, is ideal. A 12x12 sheet of 3/4-inch plywood may be placed between the blocking and the bottom of the jack.) In shoring you are concentrating accumulated loads on a small number of points; try to spread each point load over a wider surface. Have different-size blocks of wood on hand for ad-hoc wedging and blocking.

TRY TO PLACE posts and jacks on undisturbed soil, not on loose fill. Even at this, be prepared for jacks to dig themselves in before they "settle in." Make sure that all jacks

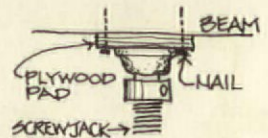


remain plumb as they are being tightened. If one starts to lean, take it out, re-dig a bit, or adjust the blocking with wedges.

NEVER PLACE JACKS where they will be near to digging. If you must locate a jack near a hole or trench, place the jack in a hole equal to the depth of the final excavation so that it will not be undermined. A general rule says never dig out more than a 45° slope at a support.



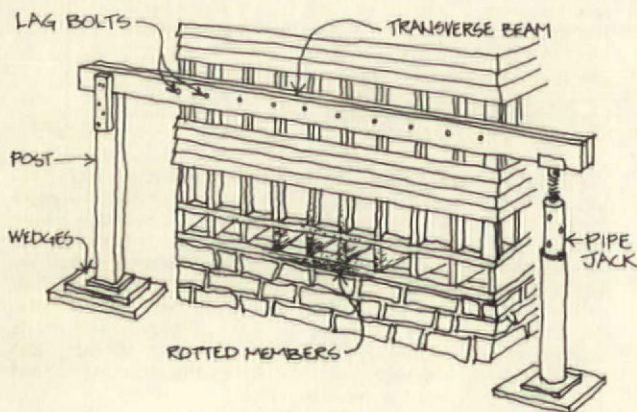
IF YOU ARE JACKING on a horizontal beam with several jacks, make sure that the beam remains level. The tops of jacks should be cleated with nails or blocking to prevent them from "swimming" out of their original position. This is especially important for jacks on the bottoms of posts.



AS THE SHORING proceeds, monitor, monitor, monitor! Constant inspection of all jacks and supports is essential, especially if work extends over a period of time. Differential settlement of the soil or building can cause some supports to take less load, others to take more. It's not uncommon to find jacks that were tight several days before to have suddenly come loose.

WATCH THE BUILDING, especially inside, for any signs of settlement or separation. Pay special attention to corners of plaster walls and trim around door frames. Of course, don't be surprised to discover some new cracks.

(2) Shoring or Jacking Under a Transverse Beam

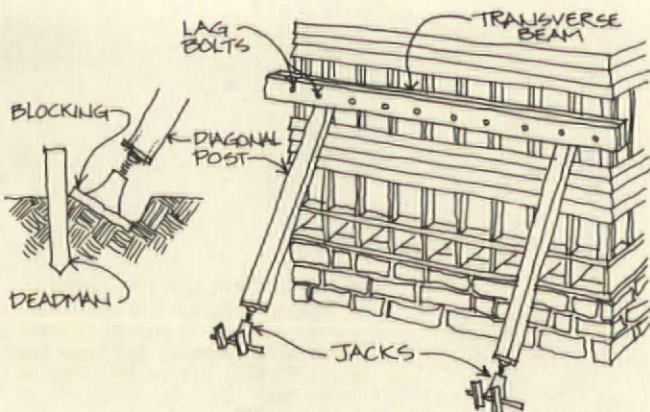


IF THE SILL is being replaced, or the bottom of the studs or joist ends are rotted, you'll have to support the weight of the building from a point above the damaged area. You can fasten a beam across the wall and anchor it firmly to the studs or posts. This beam must be stiff enough to carry the whole span of the section being worked on. It should be fastened with screws or bolts capable of supporting each vertical member.

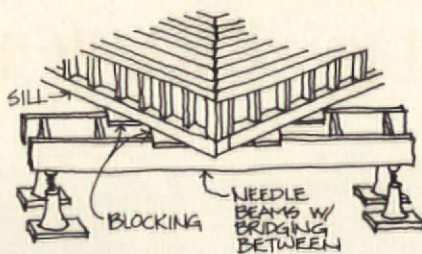
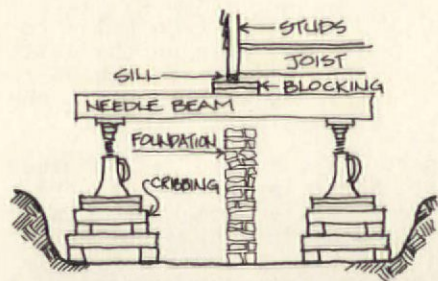
A section of siding has to be removed for direct access to the studs. Heavy lag screws should be used to fasten the beam to the studs. On a short wall, this beam can be continued out beyond the corners of the building, then supported with posts to the ground on either end. On a longer wall, intermediate posts may be placed at an angle at intervals along the wall, resting on jacks or driven up with wedges. The post bottoms have to be brought far enough away from the wall so that they don't interfere with the work, but the posts should be as close to vertical as possible to provide the maximum lift with the minimum lateral push. If jacks are used under the posts, their bases should be set at the appropriate angle with blocking, and firmly fastened with deadmen to prevent slipping.

Be sure you know your framing system before lifting a wall this way. If you have balloon framing — and if the bottom of your studs and the joist ends are sound — lifting the studs will lift the floor, allowing access to the sill. But if you have platform framing, or if the floor joists are supported independently on the foundation, the joists must be lifted separately.

See the December 1980 issue of OHJ for full-page illustrations of timber framing and balloon framing details.



(3) Needling Through the Wall



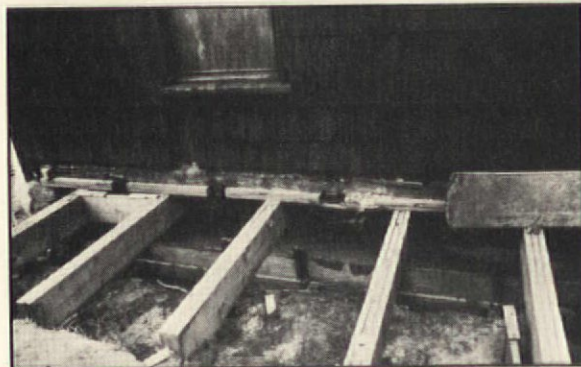
NEEDLING consists of placing a series of beams through the wall to carry the load of the building above. The method can be used by itself to support the sill for foundation replacement. Or, it can be combined with the transverse-beam method to support the wall from higher up.

In the latter case, additional beams are placed under the transverse member at right angles to the wall, each in turn supported by posts on either side of the wall. (That's instead of supporting the transverse member from the ends or with slanted posts as shown on the previous page.) This procedure means having posts inside the house, which normally must be carried right down to the basement. If that re-

Needle beams

quires a lot of otherwise unnecessary demolition, it's obviously a procedure that has its disadvantages. On the other hand, floors may already be damaged or scheduled for replacement. The advantage of this system is that, while it usually involves having more vertical supports, it carries them further away from the foundation, thus allowing more uninterrupted working space.

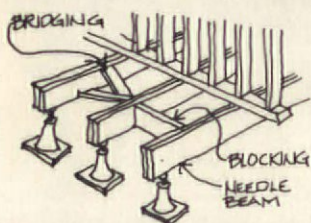
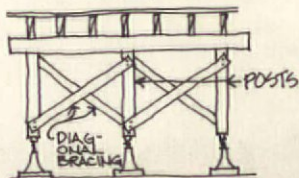
If the needle beams are merely supporting the sill, the interior jacks, being below the first floor, do not require interior demolition of that floor. Here again, take care to avoid point-loading on the sill. Each needle should have blocking to spread the load as far as possible along the wall. Corners of the building may be needled on the diagonal, passing under each wall with jacks on the outside. It is standard to double the needles in this location due to the doubled load of the two walls.



Prevent Lateral Movement

YOUR GOAL has been to transfer the load of the building in as straight a line as possible to the ground. But other forces are at work in a lateral (sideways) direction. Once a building has been lifted off the foundation, it is a different structural system, conforming to different rules. The way it behaves to wind loads, banging from heavy hammers or power tools, or even people walking in it, are all different from what you've been used to. This is not a cause for alarm unless you were unaware of it and haven't headed off potential disasters.

WHEN THE WHOLE HOUSE or a section of it is supported on jacks, there is a tendency for all those jacks or posts to topple in the same direction. This tendency is greater the higher the posts. Provision has to be made to prevent this. Diagonal bracing is one solution. Diagonal braces at the corners of the building or wing can also be used. Remember, if the building is being jacked at the same time, these lateral braces will have to be tightened as the building moves up. Needle beams should also be stabilized with bridging or blocking similar to that used between



floor joists to prevent "roll-over." These beams should be nailed off wherever possible to prevent sliding.

Don't Overdo It

SETTLEMENTS occurred over years or decades. Don't try to take them out overnight. The building has probably adjusted to its new position, so it needs to move slowly. Especially if you have interior plaster walls you are trying to preserve, "go slow" is the key. Most screw jacks are designed so that either two or four turns equal a change in height of 1/16 inch. Never take more than two or three turns on a jack in any one day. Spread the jacking out over a long period. Use your ears as well as your eyes to spot signs of distress.

IF SOME SECTIONS need to be jacked drastically to be brought back into alignment, major damage to plaster can be prevented by making "control cuts" in the corners of rooms so that one wall may move relative to the other without destroying the plaster on either.

A BIT OF SETTLEMENT is charming, and preserving some of it is common sense, besides. Don't go for broke jacking an old house. It would be nice to have level floors and doors that shut, but not all unevenness can or should be corrected. Only problems due to serious structural failure really need fixing.

An upcoming article will discuss repair and replacement of structural timbers and foundation walls. In the meantime, you can refer to the articles cited in these pages, as well as "Demystifying Epoxy," May 1982, and "Wood Splice Joints," April 1980. See also "Do You Want To Move A House?," October 1981.

Contributing Editor John Mark Garrison is a veteran of several house-jackings. Illustrations are by Jonathan Poore.

What's Behind Sagging Plaster

By Patricia Poore
Illustrations by Jonathan Poore

USE T-BRACES from below to raise and prop up the ceiling. If the old vertical wood ties interfere with leveling the ceiling, pull them off.

A plaster and lath ceiling that's otherwise sound can separate from the house framing structure above. Here are two specific causes with appropriate repair techniques — and, while you're up there, a quick fix for a dangling plaster medallion.

PLASTER REPAIR isn't the subject here; instead, shown is a minor structural repair to a ceiling where the plaster is assumed to be securely keyed to its lath. Our first case occurs on the top floor of a flat-roofed house when the plaster-and-lath ceiling is attached to nailers which were hung from the rafters by vertical wood connectors.

THE VERTICAL TIES sometimes break as a result of trauma...storage of heavy items above the ceiling, or an insulation contractor crawling around. In masonry buildings, differential shrinkage is often the culprit: The wood prop wall shrinks while masonry bearing walls remain stable. The result is cumulative internal settlement which is most severe on the top floor. Eventually, nailers and plaster ceiling are ripped away from the vertical ties. The ceiling ends up floating on those flimsy nailers over an impossibly long span.

THE PROBLEM isn't hard to recognize. Though apparently sound, the ceiling will sag noticeably. Take a T-brace and gently lift the sag: You'll be able to move the floating plaster-and-lath assembly as if it were a diaphragm. Poke your head up into the cockloft, roof plenum, or attic to substantiate your guess.

AS SHOWN in the photo, you'll probably have to cut slots in the lath and plaster to gain access to the space above the ceiling. Drill exploratory holes to determine the direction, location, and spacing of nailers. (They are usually perpendicular to the rafters.) Depending on the height of the cockloft and the width of the room, you may need several parallel slots for access to every affected nailer.



DIG OUT all previously-patched cracks to allow the ceiling to move back up into a flat plane again.

CUT PLASTER with a fixed-blade utility knife and demolish; cut lath with a saw. Be careful of electrical wires and gas lines, especially near a medallion.

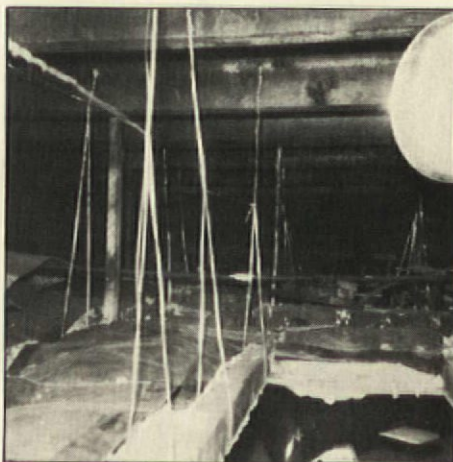
GET A LADDER and stick your head and shoulders up into the hole. Screw lag bolts into the rafters, up to every two feet on center in both directions. (With a hex-head bolt you can use a socket wrench.) Using heavy-gauge wire, sling the nailers from the rafters: Double the wire and wrap it around the lag bolt. Bring it down, threading it between lath and nailer in a void near a plaster key, and wrap it back around the nailer. Twist it tightly around itself. See drawings opposite.

TO REPLACE loose-fill insulation you may have disturbed, staple fiberglass batts in the slots. Unless you're an expert plasterer, patch with 1/2-inch gyp-board (Sheetrock).

THE SECOND CASE, more common, is easier to fix because all repairs are from below. In this typical construction, the lath was nailed directly to joists or rafters. Often, the nails were inadequate; over the years, wood shrinkage and the weight of the plaster pull the ceiling away from the joists. From below, look for smaller, localized bows or sags.

TO FIX THE PROBLEM, again find the joists, then measure and mark their locations with chalk lines snapped across the ceiling. From below, drive gyp-board screws through the plaster and lath up into the joists as often as necessary, say, every four inches on each joist where sagging is apparent.

ONLY SCREWS that hit lath will hold. If you can, use a screw gun set to countersink the heads. Or use an electric drill with a Phillips head bit chucked in. Use 1 1/2- to 2-inch gyp-board screws. Patch the holes with spackling compound and finish with a skim coat of joint (taping) compound.

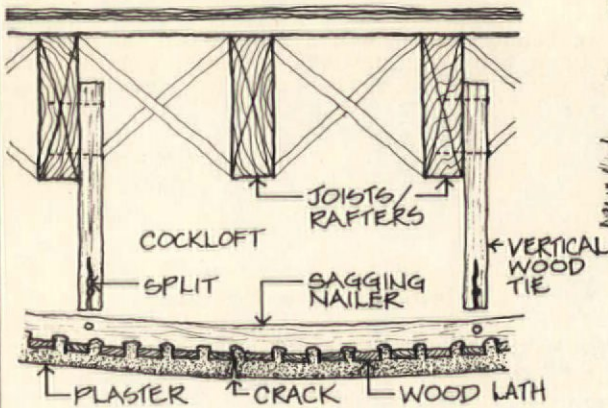


The view from inside the cockloft: New wire slings, hung from lag bolts in the rafters, are wrapped around the nailers which hold lath.

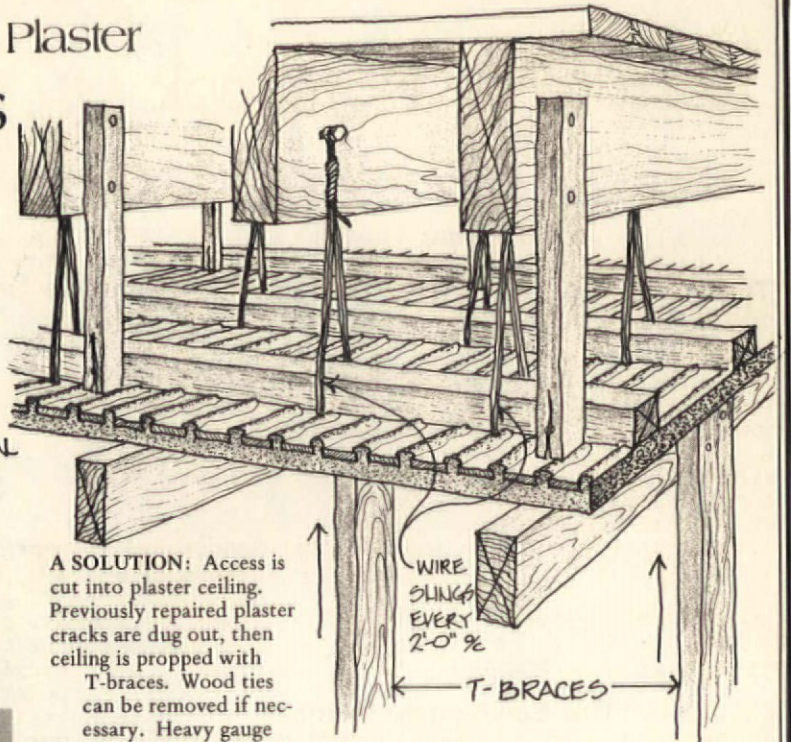


A drooping plaster medallion, shown propped in place with padding. Plaster of paris was poured over the top to re-key it.

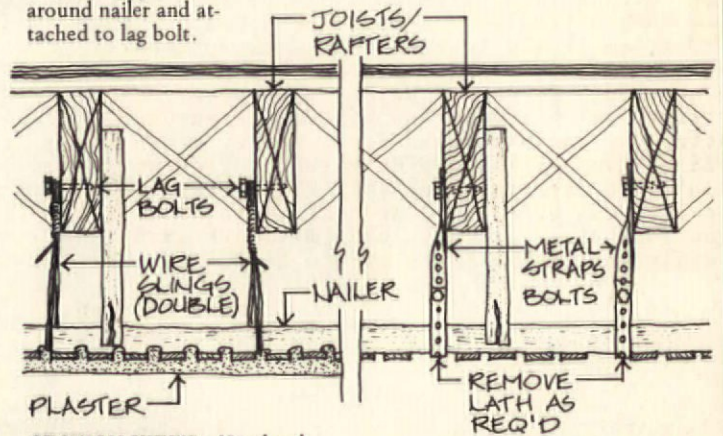
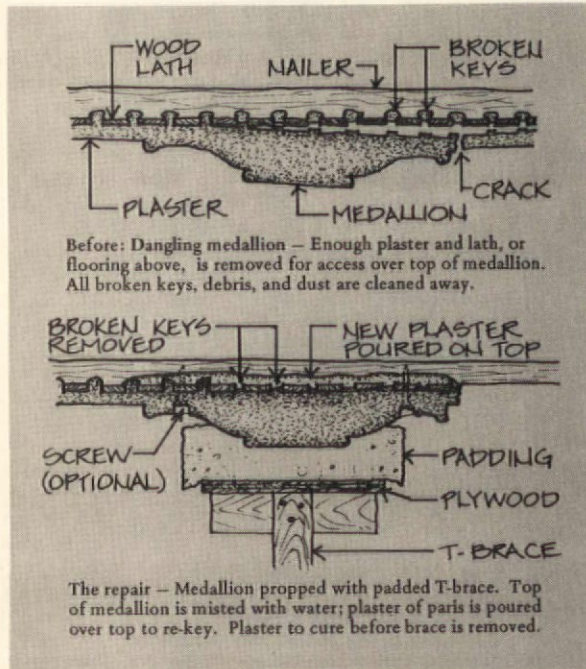
Fixing What's Behind The Plaster Sagging Ceilings



THE PROBLEM: On a hung plaster ceiling, vertical wood ties shrink, and crack from weight of ceiling.

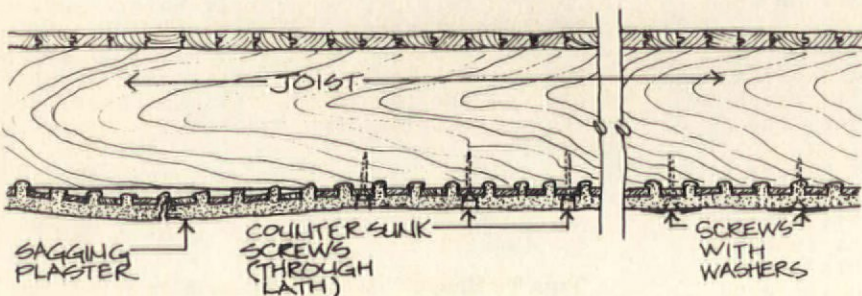


A SOLUTION: Access is cut into plaster ceiling. Previously repaired plaster cracks are dug out, then ceiling is propped with T-braces. Wood ties can be removed if necessary. Heavy gauge wire is wrapped twice around nailer and attached to lag bolt.



SECTION VIEWS: Hex-head lag bolt can be driven with socket wrench. Wire is threaded through gaps between nailer and plaster, at keys. Wire is doubled and wrapped securely.

An alternative sling when plaster is to be replaced: metal strap instead of wire. Spacing does not have to be as close as with wire slings.



A MORE CONVENTIONAL CEILING CONSTRUCTION:

Again, old cracks are re-opened, plaster and lath pushed up against joist. Screws may be driven through sound plaster so heads catch on lath to pull assembly up tight to joist. This method is easy to patch.

For very crumbly plaster: Flat-head wood screws are used with flat washers which bear on surface of plaster and pull assembly up to joist. This alternative requires several layers of joint compound to patch.

Dating Your House

THERE'S A GOOD WAY to authenticate the age of your old house: Find the date on the back of a door or mantel mirror. It was a frequent practice to stamp the date on the back of a silvered mirror. When I removed the mirror from the bedroom door of my Queen Anne house, I found the date stamped January 1917. I have also found dates stamped on several mirrors that were on golden oak furniture that I refinished.

Paul Schoenharl
Norwood, OH

The Sawdust Solution

A CHICAGO AREA salvage yard uses this process when stripping woodwork and doors. I have tried it and found it works exceptionally well. Allow the paint stripper to penetrate long enough to do its work. Then cover the stripper with a generous portion of sawdust. After the sawdust soaks for a while, brush it off by hand with heavy-duty rubber gloves. You'll be surprised how well this works. The sawdust can be re-used several times, and if you run out of it, any local millwork shop can supply you with as much as you need.

James Brennan
Riverside, IL

Peel Off That Paint

WE FOUND one method of stripping that is fast, easy, and clean. It produces almost no dust, does not vaporize lead paint or scorch wood, and requires no elaborate set-up or clean-up. It does, however, depend upon the wood having been first shellacked or varnished; I don't know if it would work on wood that had been painted directly.

FIRST, apply a heat gun or electric heating coil until the paint bubbles. Don't scrape at this point--simply continue to blister the paint. (To avoid vaporizing the paint, don't hold the heater too close or let it linger over one spot too long. It takes a bit of experimenting to get the right combination of distance and timing.) Let the paint re-harden and then peel it off with a razor blade or wallpaper scraper. The latter is quite good for broad, flat areas such as door panels. For mouldings and corners, I use a carver's light chisel blade (Stanley multi-purpose knife #10-109A with an 11-112 blade).

THE HEAT breaks the bond between the paint and the shellac or varnish, and so the paint comes off in large strips. And there's little chance of gouging because you're peeling it off, not scraping. (Conventional scrapers can be used, but we found that these produce too much dust.) To remove the shellac left behind, steel wool and a spray bottle filled with denatured alcohol are handy.

Dale M. Hellegers
Jenkintown, PA

Xylene To The Rescue

THE MAPLE FLOORS of our old Bungalow had been covered with foam-rubber-backed carpeting. When we tried to roll it up, we discovered it had been glued down. We pulled the carpet surface from the floor, but the backing remained firmly glued down. A rented, power-driven machine scraped off most of the backing, but the tough, latex-like glue stayed. Our paint store man recommended a solvent called Xylol (generic name xylene). We poured it on and waited a bit. The glue softened and scraped right off! A final going over with steel wool and Xylol removed every trace of glue and foam rubber. The varnish on the floor remained completely impervious to the solvent. One warning: Work in a well ventilated area and don't smoke while working.

Jane O'Brien
Eau Claire, WI

Another Use For Nylons

IF YOU'VE EVER SPENT hour after hour carefully refinishing a piece of furniture only to be disappointed by a thick, gummy-looking finish, you may be interested in the following tip. The directions on most cans of varnish recommend applying the finish with a soft, natural-bristle brush. But I've found an alternate method that seems to produce better results. I apply the varnish with an old nylon stocking, rubbing it in as if I were waxing a car. I use a high-quality satin finish varnish and allow it to dry completely before moving on to the next step. Between coats I buff with 0000 steel wool and then wipe all surfaces with a tack cloth. Three coats is generally sufficient, and the resulting finish is thin, even, and has the elegant appearance of a hand-rubbed wax finish.

Miles Guralnick
Mifflinburg, PA

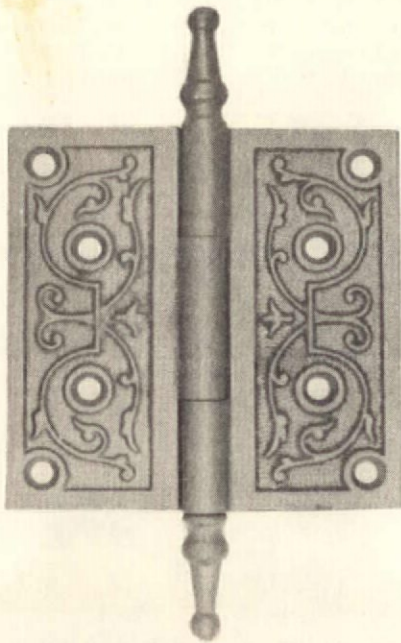
Tips To Share? Do you have any hints or short cuts that might help other old-house owners? We'll pay \$15 for any short how-to items that are used in this "Restorer's Notebook" column. Write to Notebook Editor, The Old-House Journal, 69A Seventh Avenue, Brooklyn, NY 11217.

Restoration Products News

Traditional Hardware And More...

Today, most companies offering Victorian-reproduction hardware sell only brass or brass-plated door hinges. Many of our subscribers have asked us about a source for such hinges in traditional cast iron. Ball & Ball, best known for their extensive selection of reproduction Colonial hardware, also offers Victorian hardware such as the cast-iron hinge pictured here. The 4½ in. size is \$36/pair; the 5 in. size is \$38/pair.

Most of the items in their catalog can be shipped within two to six weeks. (Longer delays occasionally occur with multi-part items.) This company is also well known for their custom reproductions; of course, delivery time on these items is usually considerably longer. Their stock hardware can be seen in an extensive, 108-page catalog, \$6 by first class mail and \$4 via UPS or fourth class. Ball & Ball, 463 W. Lincoln Hwy., Dept. OHJ, Exton, PA 19341. (215) 363-7330.



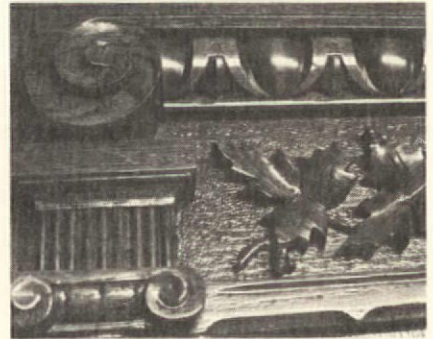
Ball & Ball is a source for reproduction Victorian hinges in cast iron.

Hardwood Doors



Has your Victorian entranceway been "remuddled?" Jack Wallis has sixteen stock doors, including four limited edition designs, which can help return it to its original splendor. Not exact reproductions, these period-inspired doors range from heavy, ornate carved designs to a simple stile-and-rail frame with a large, stained glass insert. Hand-crafted in oak or poplar, these solid hardwood doors feature pegged, blind mortise-and-tenon joints. All doors are accented with wood mouldings and relief carving more finely detailed than usual in contemporary reproduction work. You have your choice of an etched, bevelled, or stained glass insert.

With a durable marine varnish finish, the doors range in price from \$676 to \$2221. You can also order the door unfinished and without a glass insert. In addition, the company is pleased to do custom sizes and designs. A color catalog is \$3. Jack Wallis' Doors, Rt. 1, Box 22A, Dept. OHJ, Murray, KY 42071. (502) 489-2613.



Carved details on a Jack Wallis' door.

Paint News

Pittsburgh Paints has recently changed the formula of their exterior flat latex house paint. The company claims their sun-proof paint is highly resistant to cracking and peeling, even in extreme weather. It's said to be more durable than any other latex coating because the paint can stretch and shrink as the substrate expands and contracts. PPG feels that this is a major breakthrough in paint formulation, but it's too new for us to have reports from the field.

Available in 700 colors, including their historical color line, the paint can be applied over sound layers of existing oil or latex finishes. The paint is also highly mildew resistant — particularly helpful in humid areas. The suggested retail price is \$17-18/gal. You can contact the company for the location of a distributor in your area and free product information. PPG has a reputation for excellence in research and development of new

formulations. We'll pass on to other readers any results reported. PPG Industries, Inc., 1 Gateway Center, Dept. OHJ, Pittsburgh, PA 15222. (412) 434-2497.

Now you have another line of colors to choose from when painting your Victorian house! Fuller-O'Brien has just introduced 70 new Victorian-inspired colors that have been endorsed by the Cape May Historic District Commission of Cape May, NJ. The colors were researched from period color charts. Unlike other period colors introduced over the past few years, this selection includes many vibrant and intense colors, especially in the blue, blue/gray, and plum shades. Available in both exterior and interior colors, the suggested retail prices begin at \$21.35/gal. for exterior alkyd, \$18.55/gal. for exterior latex, \$20.10/gal. for interior semi-gloss, and \$15.40/gal. for interior latex. A color palette, regularly \$3, is only \$1.50 to OHJ subscribers. Fuller-O'Brien Corp., PO Box 864, Dept. OHJ, Brunswick, GA 31520. (912) 265-7650.

As these products show, a period-inspired kitchen can be convenient, too. We picked the products below for their similarity to kitchen items seen in 1900 to 1930 house books. Many are period look-alikes, if not reproductions.

Kitchen Survivals

Whether you want a reproduction kitchen that's perfect in every detail — or just want high-quality accessories from 'the good old days' — get a copy of Cumberland General Store's *Wish & Want Book*. Here you'll find a period kitchen that's authentic right down to the pots, pans, and utensils. They have an impressive selection of cookware in cast iron, tinware, white enameledware, blue-speckled graniteware, and copper. Butter churns (wood or glass) and apple parers are just two of the numerous bona fide period utensils which are not only historical, but also useful and time-saving today.



Looking for an authentic touch? There is nothing as splendid as the warmth from a cookstove, and Cumberland has several models to choose from. These are not "cutesy repros" — like the kitchenware, these stoves are survivals from another era. Cast-iron stoves are available with wood or coal grates; prices begin at \$558.12. All in all, for \$3.75 ppd. the *Wish & Want Book* is a worthy investment. Cumberland General Store, Rt. 3, Dept. OH-83, Crossville, TN 38555. (615) 484-8481.

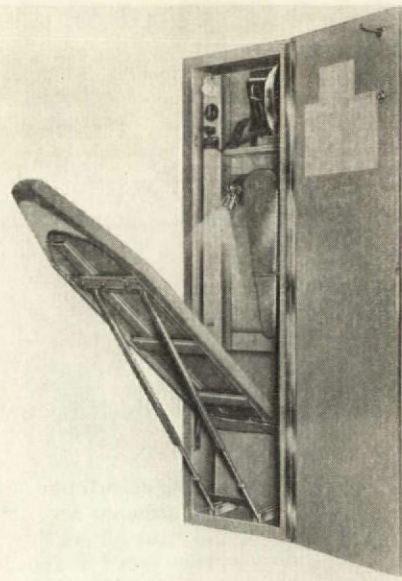


One of Cumberland's stoves.

Ironing Built-Ins

Iron-a-way makes an "ironing center" that folds down like a Murphy bed — useful and appropriate for an early 20th-century kitchen. These models, all made of solid wood, are offered with a perforated steel ironing board and your choice of recessed or surface mounting.

Depending on the model, accessories include a spotlight, electrical outlet, a timer, and various safety features. A birch door is standard on all but the E-342 model, which has a red oak, raised-panel door (an option on the other models). The three models range in price from \$238 to \$269; an economy model, NE-342 with no electrical accessories is \$139. The company offers free literature, and will sell direct if there isn't a distributor in your area. Iron-a-way, Inc., 220 W. Jackson, Dept. OHJ, Morton, IL 61550. (309) 266-7232.



Cast-Iron Doorstops

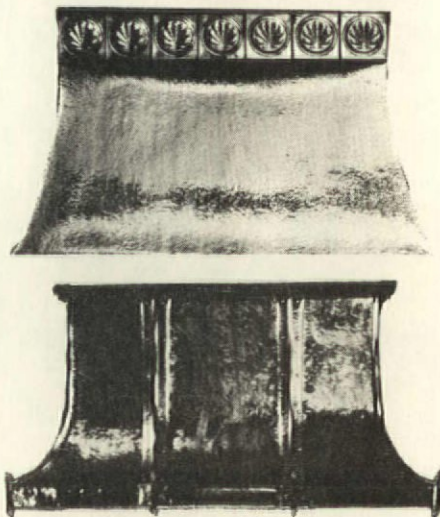


Wattle & Daub's cast-iron doorstop.

The swinging door separating the dining room and the pantry or kitchen could get to be a nuisance at times. At this point, the practical housewife would reach for a cast-iron doorstop — also a help in windy hallways. Wattle & Daub offers three turn-of-the-century reproductions: a ram and two styles of flower baskets. The cast iron has deeply sculpted details, and is painted with a semi-gloss white enamel. You can be creative by colorfully painting the details, or paint it flat black for an authentic look. The doorstops are 8 to 11 inches high, and \$21 each. A catalog, \$1, shows these and a limited selection of other Victorian decorative accessories. Wattle & Daub, 163 Joralemon St., Dept. OHJ, Brooklyn Heights, NY 11201. (212) 625-0079.

Copper Hoods & Friezes

A metal craftsman, Matthew Richardson, produces contemporary interpretations of turn-of-the-century brass and copper designs. His two hand-hammered copper friezes are similar to those found in many Craftsman-style houses. The *sand dollar* is 8¼ inches in diameter and \$18 per panel; the *scallop* is 10 inches in diameter and \$21 per panel. His specialty particular to kitchens is custom-made copper range hoods; prices begin at about \$500. You can call or write Mr. Richardson describing your needs — he will work from your design, create a new one, or adapt one of his existing patterns. A catalog showing his architectural metal products is \$2.50. Matthew Richardson, Box 69, Dept. OHJ, Greenfield, MA 01302. (413) 773-9242.



Two of Matthew Richardson's range hoods. The one at the top is accented by his scallop frieze.

Dumbwaiters

The oldest company in the dumb-waiter business, Sedgwick, manufactures both electric and hand-powered models; most models are custom-sized to fit your needs. The hand-powered versions range from a 5 lb. capacity, about \$1000, to a 75 lb. capacity, about \$3000. Electric models have a 25 to 500 lb. capacity, and prices begin at \$2500. These prices are for the car and lifting apparatus only; you must already have the framing. For more information about dumbwaiters, refer to OHJ Feb/81 pg. 42. Sedgwick also manufactures a line of residential elevators; prices begin at \$6000. Write for a free catalog, and the location of a distributor in your area. Sedgwick Machine Works, Inc., PO Box 630, Dept. OHJ, Poughkeepsie, NY 12602. (914) 454-5400.

Electric Stoves



Can't give up the convenience of electric cooking, but still want a period look in your kitchen? Purists may frown, but we think House of Webster has an ingenious answer — their cast-iron electric stove is a replica of a late 1800s kitchen range. The stove features four burners and an oven/broiler; in addition, the warming oven provides storage space. Closer inspection will reveal an oven timer in the coffee grinder. The price is \$960, FOB Rogers, Arkansas. The company also sells an electric oven and a microwave oven that are designed to be built into a wood, stone, or brick unit and hidden behind a cast-iron cover. The baking oven is \$495, while the microwave unit is \$950. For further details write for a catalog, \$.25, to House of Webster, PO Box 488, Hwy. 62N, Dept. OHJ, Rogers, AR 72756. (501) 636-4640.

Iceboxes

An oak icebox was a prominent feature of every turn-of-the-century kitchen. Well built and more attractive than a refrigerator, the icebox is still a sought after accessory — though few people use it to store ice. Here's an alternative to paying outrageous prices for an old one: Ritter & Son has full-size plans that enable you to make your own reproduction. The plans for a three-door icebox cost \$5.95; included are a complete materials chart and a cutting sketch.

Period Ceiling Fans

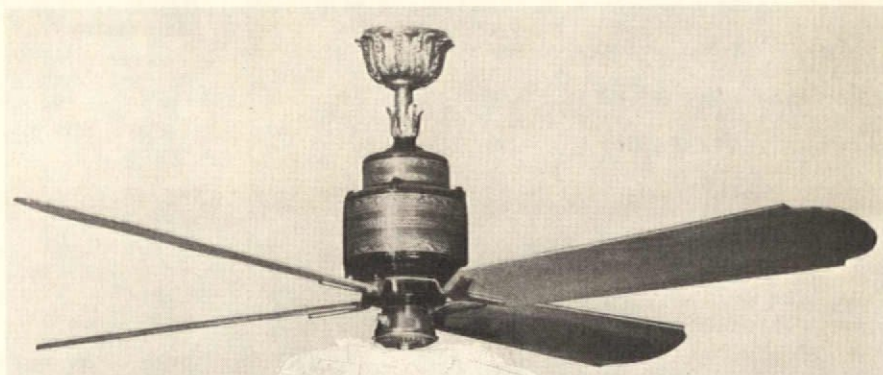
Hunter is the oldest ceiling fan manufacturer in the world, tracing its roots back to 1886. Hunter's *original*, modeled after their 1903 design, has a cast-iron motor housing (painted or brass plated) and hardwood blades (painted or stained).

The *original* carries a limited lifetime warranty on the motor, blades, and switches. The suggested retail prices are \$175 to \$255 for the 38-inch model, and \$225 to \$360 for the 52-inch model. Prices depend on the options you choose and sales by local retail distributors — keep an eye out for frequent advertised specials. Write for a catalog, \$1, and the address of a local distributor. Hunter Ceiling Fans, PO Box 14775, Dept. OHJ, Memphis, TN 38114. (901) 743-1360.

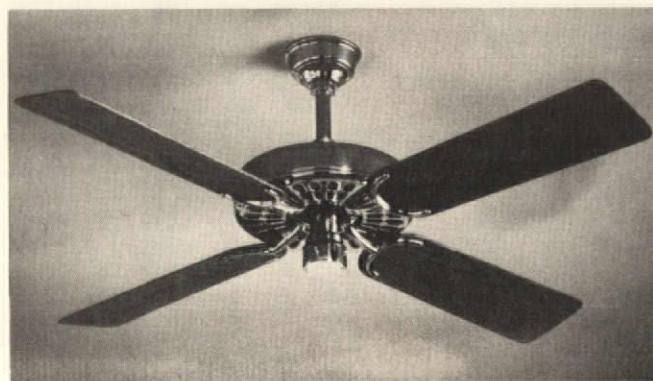
If you already own an icebox that's in need of repair, Ritter can help you restore it to its former look. They have a selection of solid brass hardware and nameplates. A plain hinge is \$6.95, while a decorative embossed hinge is \$6.50. Matching door latches are \$9.50 each. Nameplates promoting three icebox manufacturers of the period are \$3.95 each. Their catalog is \$1, and discounts of 5% on orders over \$50 and 10% on orders over \$100 are offered. Ritter & Son Hardware, PO Box 578, Dept. OHJ, Gualala, CA 95445. (707) 884-3363.

The Cadillac of reproduction ceiling fans is the Royal Windyne. There are two models, the *regular* and the *supreme*, which has extra brass embellishment. Both come in 39- and 53-inch sizes. They feature ¼-inch thick fan blades that are handcrafted from solid poplar — hand-sanded, rubbed, and waxed to produce a dark walnut or golden oak finish like that found on fine furniture.

All models are guaranteed for five years. The *regular* is \$297 and \$389, the *supreme* is \$432 and \$497; \$4.50 is requested for shipping and handling. Fans are handcrafted, not stocked, so allow three to five weeks for fabrication. Besides offering an exquisite product, this company offers friendly and helpful service. Their illustrated catalog is \$1. Royal Windyne Ltd., 1022 W. Franklin St., Dept. OHJ, Richmond, VA 23220. (804) 358-1899.



(above) The Royal Windyne "supreme."



(left) The Hunter "original."

RUSTIC

continued from page 1

forms by grouping them in separate buildings, rather than have these spaces conform to a floor plan in a single building.

IF THE FIRST CAMPS were built more or less by inspiration, in time professional architects were called in. Although the versatile guide was adequate for simple structures of the early camps, owners seeking grand hunting lodges in the Adirondack Rustic Style needed professional architectural skill. In building Santanoni in 1888, the Pruyn family turned to Robert H. Robertson; in 1891, William Seward Webb engaged the same architect to design his Forest Lodge at Nehasane Park.

THE ARCHITECTS who designed Adirondack camps received national attention through the publication of drawings, plans, and photographs in architectural journals and popular magazines. The style became accepted as appropriate architecture for vacation homes around the country, and similar constructions appeared in the foothills of the Appalachians, the North Woods of the Great Lakes States, southern Canada, and the western slopes of the Rocky Mountains. Through the influence of the National Park Service, beginning in 1916, lodges and camps in the National Parks adopted the style. A generation of landscape architects were trained and employed in the use of rustic work.



This photo of Caesar Cone's Camp Carolina gives an excellent example of the traditional siting of the Great Camps: This structure is situated on a lakeshore against a background of forests and mountains. The camp, built in 1913, is at the northeast corner of Lake Placid, just below Mount Whiteface.

THE ADIRONDACK RUSTIC STYLE was a logistical achievement as well as an aesthetic accomplishment. The private summer camps were set in remote locations--in some cases, surrounded by tens of thousands of acres of private preserve. Access was by dirt trail after trips by stagecoach, steamer, and private railroad car.

THE CAMPS were difficult to get to, to provision, to staff, and to maintain. This very difficulty may have motivated the builders, who were rewarded less by public acclaim than



Richard J. Linke

Top: This bedroom at Kamp Kill Kare shows how the Rustic Style was carried into both the interior structure of the building and the furnishings. The use of Native American artifacts is typical of this camp's interior decoration. Bottom: This living room at Eagle's Nest also features the use of peeled logs and animal-skin rugs.



by personal satisfaction in taming a hostile environment and creating a civilized mode of living exclusively by one's own means.

FROM THE EARLIEST CAMPS, the Adirondack Rustic Style is established as a unique vernacular architecture. Construction is solid and expressed precisely because building resources were limited. Form largely depended upon the lengths of available logs, the basic building blocks, which had to be either cut on site or transported across the lakes and through the surrounding forests.

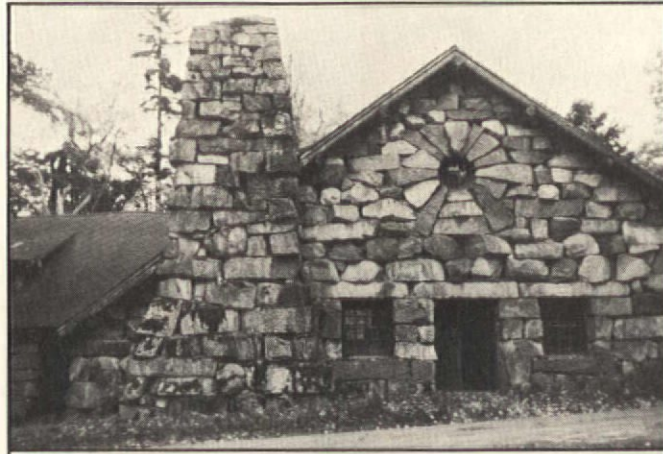
THE USE OF LOG CONSTRUCTION (whether true or simulated), is one of the elements that can be considered a standard feature of the Adirondack Rustic Style. Such construction was time consuming and expensive. (The vast majority of country summer homes were of ordinary balloon-frame construction.) But the camps had logs laid up as walls, framed as trusses, used as supporting purlins for the roof, and peeled as beams and studs. Extension of log ends, coping of intersecting logs, and crossbracing of poles became decorative elements.

THE WEALTHY OWNERS who built their Adirondack camps chose logs not only for their accessibility, but also for their appropriateness to the

natural surroundings. They could have used conventional building materials and construction, but logs fitted the romantic notion of the simple life in the unspoiled wilderness. Life in the Adirondack camps was hardly simple, but elaborate pains were taken to make it seem so.

ANOTHER distinctive characteristic of the Adirondack Rustic Style is rustic work. Such work was defined by a contemporary of the period as "decoration by means of rough woodwork, the bark being left in place, or by means of uncut stones, or by such combination of these materials and devices as will cause the general appearance of what is thought rural in character."

RUSTIC WORK had been seldom used as an integrating style. Previously, it was confined primarily to 19th-century garden gazebos and summerhouses and their furniture, or to country fences and estate gateways. But in the Adirondacks, rustic work was used to create imaginative, ornamental patterns and unique architectural embellishments. Building exteriors boasted the decorative application of peeled-bark sheathing and elaborate branch-



Thomas M. Slade

The Rustic Style was not confined to the use of wood. The exteriors of the service areas of Kamp Kill Kare are made of rough-hewn granite quarried on the site. The sheer massed weight of this precisely cut masonry eliminated the need for mortar. (Note the unpeeled logs used to frame the roof. At the extreme left, you can see them also used as detailing of a dormer window.)

work patterns on porch railings and gable screens. Magnificent walls and monumental fireplaces of native stone combined the skills of mason and woodworker in the hands of the adept Adirondack guides.

THE RUSTIC STYLE was often continued in the interiors; designs were complete with decorative trim and imaginative woodland furniture produced on site. The furniture and accessories of the camps added to their character. Beds, cupboards, tables, chairs, and decorative pieces of peeled logs, twigs, and birch bark were works of art created by guides and caretakers over a long winter and presented to

an owner upon arrival the following summer.

THE TRADITION of individual buildings for separate functions is another distinguishing feature of the early Adirondack Rustic camps. Guests were generally lodged in cabins or perhaps on the second floor of the typical lake-side boathouse, separate from the camp owner's living unit. The dining room was often housed in an individual building, while the social gathering place, variously called the "casino," the game room, or the trophy lodge, was also a



These two buildings at William West Durant's Camp Pine Knot were built in 1879. The bay window (above) and the gable and fan (right) are typical features of the structures of this camp. These photos demonstrate that the Rustic Style accommodates fairly elaborate decoration and details with genuine harmony — even elegance.



Julius Bache's Wenonah Lodge was built around 1915. It eschewed the Rustic exteriors of neighboring camps, but — as you can see in this aerial view — it continued the use of massive lodges and multifunctional camp buildings. The diverse architectural styles here range from Victorian to Japanese. (That small structure at the far left is a teahouse.)

separate unit. Covered boardwalks or enclosed passageways, affording some shelter from the elements, connected the buildings.

SEPARATE BUILDINGS were particularly well suited to expansions that continued through successive summers. As camps grew with each season, they took on the appearance of small settlements. The staff quarters--kitchens, icehouses, barns, workshops, carriage houses, and storerooms--became the service complex, a self-sufficient community in some cases several miles from the main camp.

AT THE BEGINNING of the 20th century, the design trend of the camps shifted from collections of small individual buildings to an emphasis on main lodges of large size. The compound plan of separate units still continued, but there were generally fewer small buildings, and these served as bedroom facilities or guest accommodations. The sophistication of the second- or third-generation summer resident demanded more astute planning in camp building and an expansion of service facilities. Efforts were made to adapt the main lodge to a dramatic site, maintaining privacy for both owner and guests in a single structure with separate support complexes.

NOT SURPRISINGLY, building construction and styles in the Adirondacks evolved along lines similar to timbered northern regions elsewhere in the world. Vernacular and native stone styles as they are found in Alpine and Scandinavian Europe, northern Russia, and Japan bear many resemblances to the Adirondack Rustic Style camp buildings.

THE TERRAIN AND WEATHER of the Adirondacks also influenced the selection of sites and orientation of the earliest buildings. Rivers and lakes served as highways, and so locations accessible by the shortest hauls were favored. Heavy snowfalls covered the ground for almost half the year and extended the spring and summer wet periods; this dictated the construction of connections between units and determined other building forms and structural details.

GENERATIONS OF EXPERIENCE taught builders to use oversized timbers to support roofs that had to support ten feet of drifted snow. Roofs

The Uncertain Future Of The Great Camps

Slowly, sometimes dramatically, the Great Camps are being lost. Neglect by inheritors along with the severe Adirondack winters have taken their toll. Sale to those with commercial interests has resulted in alterations, reckless subdivision of property, and even destruction to clear land for new buildings. Stewardship and love for the camps war with constantly increasing costs. Thus, each year decisions are reluctantly made by heirs or trustees, and the fate of one camp after another is sealed forever.

Income, inheritance, and property taxes have also hit the camp owners hard. It is increasingly difficult to pay inheritance taxes, satisfy the demands of growing numbers of heirs, and maintain a large property intact. Adirondack towns and counties are sorely pressed for tax revenues, and residents have raised property taxes — especially for 'outsiders' — to support local social programs. But many owners refuse to saddle themselves with unwieldy properties.

Owners of camps have coped with these pressures in numerous ways. Some have cut back on staff and maintenance. An honorable approach, and one with tax advantages, has been to donate the property to religious, educational, or other nonprofit organizations. Recently, this solution has become increasingly difficult, because even these institutions are less and less able to meet the costs of upkeep and operation. The other solution has

been to sell part or all of the property to the state of New York or to other private owners, often for subdivision. But subdividing the land can threaten the character of the camp itself, and sale to the state raises the possibility of the destruction of the buildings under the 'forever wild' provisions of the state constitution.

Processes for preservation of the Great Camps are complex. The first steps have been agreed on: comprehensive inventory; a constitutional amendment if required; land acquisition; the identification and development of suitable adaptive uses; the reform of real-property tax provisions. Saving historic buildings in areas of natural beauty is not an issue with established precedents. But enlightened environmental protection has existed in the Adirondacks since 1894; a tradition of benign public interest favors the reasonable accommodation of all parties.

The fate of all the remaining 35 Great Camps is precarious. Not all of them can be preserved, but the finest or most exemplary are worthy of public action. The state would do well to consider the potential of the Great Camps to house, educate, and entertain the growing number of wilderness visitors. To demolish any of the Great Camps only to replace them with institutional, modern structures would be a foolish waste — of heritage, materials, time, and money.



Adolph Lewisohn's camp, built in 1903-4, combined the Adirondack Rustic Style with German architecture. This boathouse was simulated log construction; its upper storey used birch bark to simulate stucco. (That's Mr. Lewisohn himself on the pier.)

extended far beyond exterior walls, thus precluding a buildup of ice and snow pressure against foundation walls. Logs were flattened and joined tightly, then chinked with caulking, plaster, or hemp to keep out the wind-driven rain and cold.

KNOWLEDGEABLE BUILDERS would "float" the buildings onto stones to prevent dampness and rot, and metal shields were used to discourage carpenter ants and termites. Rustic skirting prevented the entry of animals beneath the building, but allowed the free movement of air, which kept the building dry during the long spells of vacancy. This technique appears in early hotels and camps, and may have been introduced by local craftsmen as a solution for non-winterized buildings.

DREAD OF SWIFT-SPREADING FIRE inspired other features that became part of the Adirondack Rustic Style. To prevent chimney sparks from landing on a dry roof, stonework was raised well above a roof ridge; stone caps, placed on short corner posts of a chimney, trapped the sparks. This unique device became a typical detail. Smaller single-purpose structures were often separated from each other to prevent the spread of fire. This practice, first instituted by early vacationers using tents on platforms, was later translated into permanent log buildings.

THE MOST SUCCESSFUL CAMPS in the Adirondack Rustic Style followed the rule that building materials possess certain inherent qualities of the forest. This eliminated such materials as plaster, wallpaper, or paint--either inside or outside buildings. The aesthetic point depended on the natural color, figure, and grain of the wood for decorative effects. Spruce, pine, hemlock, tamarack, or balsam were the best for structure; hardwoods were too heavy to handle. Spruce was best for roof-boards; pine and spruce for ceilings; pine, cypress, spruce, and gumwood for wall and panelling; and birch, beech, maple, and fir for the floors and stairs.

IN LATE 19TH-CENTURY AMERICA, the camps were romanticized by popular journalists. Log-building plans were published in "how-to" books that used Adirondack camps as models. The popularity of these buildings and their suitability to a wilderness setting stimulated similar constructions throughout North America. Later, this same style was translated into the grand lodges at Yellowstone and Glacier Parks; it became synonymous with the early architecture of the National Park Service.

ADIRONDACK RUSTIC ARCHITECTURE, however, was not adaptable to the post-Victorian need for houses that were pre-cut, low cost, and small scale. The achievement of this style was its "fit" in the natural environment. As suitable as it was for second homes in woodland settings, it was seen as unsuitable for urban and suburban settings--and rightly so. Using logs or other natural materials in a residence requires self-confidence and aesthetic judgement, qualities often lacking in the tract builder or private-home builder.

BUT THE STYLE never lost its romantic appeal, and it is currently seeing a revival. As a formal rebellion against the sameness of available housing, there is renewed attraction for the traditional values, the beauty and practicality of the Rustic Style. How-to-do-it books abound, and a booming market in kits for prefabricated log houses has emerged in the United States and Canada. But the beginnings of the Rustic Style was on the remote mountain lakes of the Adirondacks, barely a decade after the Civil War.

HARVEY KAISER is the Vice President for Facilities Administration at Syracuse University. He has also been a practicing architect since 1971. As part of his effort to encourage appreciation of the Great Camps, he was recently on the *Today* show. The result was the adoption of stop-gap measures to protect certain of the camps until genuine legislation can be enacted.

THE AUTHOR of several books and articles, Harvey Kaiser most recently published the definitive study, *Great Camps of the Adirondacks*. This oversized book, with exceptional black and white and color photos, is both a thoughtful architectural history and a fascinating recreation of a vanished era of American life. (See our review in the December 1982 OHJ for further details.) *Great Camps of the Adirondacks* is available for \$60, plus \$2 postage, from David R. Godine Publishers, 306 Dartmouth St., Boston, MA 02116. (617) 536-0761.

IF YOU'RE INTERESTED in recreating furniture in the Rustic Style, you'll also want to know about *Rustic Furniture* by Sue Honaker Stephenson. This book is packed with details on both style and construction techniques, and features many striking photos and illustrations. It's available for \$9.95, plus state sales tax, from Van Nostrand Reinhold Co., Attention: Customer Services, Dept. OHJ, 132 West 50 St., New York, NY 10020. (212) 265-8700.

The Old-House EMPORIUM

FOR SALE

TURN-OF-THE-CENTURY PLUMBING: Fluted pedestal lavatories, pull-chain toilets w/ embossed bowls, other fancies. All American, all old, all restored. SASE for photos. Don Hooper, 17800 Minnehaha Street, Granada Hills, CA 91344. (213) 368-1040.

WALNUT DOORS — About 80 years old, smooth surface, \$45 each. Also, solid oak fireplace mantel, beautiful and ornate, \$450. RR 1, Box 597, Hamburg, NJ 07419. (201) 827-2473.

CAST IRON gas kitchen stove manufactured by Reliable, dated 1906 — \$250. C. 1930 Estate yellow and green porcelain kitchen range — \$85. Paul Schoenharl, 2524 Williams Avenue 3, Norwood, OH 45212. (513) 841-1365.

3 WOOD PORCH COLUMNS, 6 ft. 10 in. tall, 8 in. diameter at base, 6 1/4 in. at top; hollow bored, round base & upper neck moulding missing. \$30 for all. L. Hollmann, 723 Church, Eudora, KS 66025. (913) 542-3637 (Kansas City area).

FROM A 1907 BANK — Several feet of cages, including bookkeeper, cashier, and teller sections with oak bottoms. Vault door too. Easily shipped. If interested, will send dimensions and photos. John R. Brosnan, Box 516, Woonsocket, SD 57385. (605) 796-4538 evenings.

1 "FLORENCE" No. 153 hot blast — air tight, cast-iron base burner (complete). 1 foot rest is in 2 pieces. No mica in the windows, needs replating. \$500 picked up. Bob Smith, 205 E. Quincy, Griggsville, IL 62340.

EXTERIOR WOODEN SHUTTERS w/ movable louvers: 5 at size 71 in. x 17 in.; 2 at 62 1/2 in. x 15 1/2 in.; 3 at 53 in. x 19 in.; 2 at 67 1/2 in. x 12 in.; 3 at 55 1/2 in. x 15 in.; 4 at 71 in. x 14 in.; 4 at 46 in. x 13 in.; 4 at 64 in. x 16 in.; 2 at 68 in. x 12 in.; 2 at 63 in. x 16 in.; 1 at 67 in. x 11 in. \$10 each. (201) 439-3529 EST evenings.

ANTIQUÉ SWITCHPLATES. Original, "new," 2-button, solid brass switchplates. Brush finish, .040 thick. \$4.25 each; 5 or more, \$3.50 each. Limited quantity. Shipping included. Check with order. J.B. Vetrano, 1601 Park Avenue South, Minneapolis, MN 55404.

2 VICTORIAN claw-footed tubs. Call after 6:30 PM. (212) 462-3508 — Brooklyn.

ANTIQUÉ ROLLTOP DESK, 37 in. L x 32 in. W x 50 in. H. Panelled back & sides, S-roll top. Needs some restoration and refinishing. \$750 or make offer. W.R. Rains, 207 Randolph Rd., Clinton, OK 73601. (405) 323-1909.

CAST-IRON SPIRAL staircase, excellent condition. Removed from Sherman Hall, Western Illinois University (dated 1902). 11 ft. 8 in. x 6 ft., sectionalized. 3-ft. treads, no-slip surface. Fit opening 6 ft. x 6 ft. Cast-iron railing and spindles included — semi-decorative. Curved oak entry rail. \$4000. Macomb, IL (309) 837-1258, after 5:30 PM.

OFF-SEASON SALE: Genuine old-house details at a 10% discount with this ad. Send \$1 for our illustrated listing of such parts as 1848 etched floral sidelights, real Victorian screen doors, roof and porch brackets, interior woodwork. Why settle for new-looking reproductions? Restoration Treasures, Box 724, Cooperstown, NY 13326.

ANTIQUÉ STAINED, bevelled, & jewelled glass window. Approx. 63 in. wide x 15 in. high w/ curved top. Amber, turquoise, ruby, & green colors. Absolutely beautiful. Paid \$750, would like same. John Anton, 5000 Marine Drive 11A, Chicago, IL 60640. (312) 784-5222.

BEADED CEILING, 1 inch x 4 inch center matched tongue-&-groove. Cut from clear fir with original old cutting blades. \$.60 per linear ft., you pay shipping. \$.75 per linear ft., I pay shipping. Send \$1 for sample. R. Paul Smith, 1216 Jackson Street, Alexandria, LA 71301. (318) 448-1885.

BOOKS & PUBLICATIONS

CLOTHING GUIDELINES for the Victorian era — for men, women, children. Confused by research? Fascinated by period photographs? This original booklet will sort out the information for you. \$3 postpaid to 16th Iowa, Dept. O, 2218 East 11th St., Davenport, IA 52803.

NEW for builder/dreamers: The "Pillar-to-Post" Newsletter. Nitty-gritty news; design, financing, energy, ecology. 12 issues, \$12; sample, \$1. Box 195, Aromas, CA 95004.

"HISTORY OF HOUSING in the U.S. 1930-1980" — details the evolution of architectural design, building techniques, community planning, living patterns, financing, merchandising, etc. Numbered limited edition, \$35; regular edition, \$22.50; handling fee, \$2. Publications Division, Dept. OHJ, National Association of Home Builders, 15th & M Streets, Washington, DC 20005.

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

CONSERVING ENERGY IN OLDER HOMES: A Do-It-Yourself Manual. Profusely illustrated and simply written, 44 pages of money-saving ideas. \$4.95 plus \$.65 postage. Analytech, Suite C-30, 915 King Street, Alexandria, VA 22314 (Virginia residents add 4% sales tax).

PLAN PORTFOLIO for home craftspeople: Solar Victorian house, cottages, garages, stables, shop, or studio; sheds; playhouse; kennel; birdhouses; folk furniture; gazebos plus solar bay window. Inspired by Victorian styles — Gothic, Italianate, Queen Anne, Stick, Eastlake, & Colonial. Send \$5, includes calendar (before May 1, 1983). Building Conservation, Box 89, Evanston, IL 60204.

"STRIPPING EXTERIOR PAINT" by Sara B. Chase of SPNEA offers recommendations on alternative methods of removing old layers of paint, along with other considerations to assure the quality and durability of a paint job. Advantages and disadvantages of each method are discussed. Free. Dept. of Consulting Services, SPNEA, 141 Cambridge St., Boston, MA 02114.

INNS & HISTORIC HOUSES

BED & BREAKFAST in 1880 Dunbar House, a home with historical designation. Located in Murphys, CA, Queen of the Sierras, the site of some of the richest gold claims. 5 warmly decorated rooms, expanded continental breakfast, flowers, and sherry await your pleasure. Dunbar House, PO Box 1375, Murphys, CA 95247. (209) 728-2897.

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.

MEETINGS & EVENTS

9TH ANNUAL SUMMER SEMINAR in England presented by the Victorian Societies in Great Britain and America, will take place in London and the Midlands, July 9-29, 1983. Tuition is \$980 and includes accommodations, breakfasts, entrance fees, and bus transportation. The seminar aims to provide a comprehensive knowledge of the Victorian period with emphasis on architecture. For an application form, write The Victorian Society in America, East Washington Square, Philadelphia, PA 19106. The deadline for applications is March 15, 1983.

"A CELEBRATION: American Landscape Painting, Genre Art and Drawing" opens Feb. 3, 1983 at The New York Historical Society. Over 50 oil paintings & numerous sketches, and watercolors from the 18th and 19th centuries including Thomas Cole's series of landscape paintings, will be on view until June 5. For information contact Edith Sakell/Karen Zukowski at The New York Historical Society, 170 Central Park W., New York, NY 10024. (212) 873-3400.

POSITION WANTED

RESTORATION APPRENTICESHIP in central NY: cabinet and furniture making, finish carpentry, old houses. 2 years woodworking experience; have own tools. Will work for reasonable wages in exchange for sensitive guidance. Resume & references. A. Jochems, Morrow Rd., Erieville, NY 13061. (315) 662-7924.

REAL ESTATE

QUEEN ANNE HOUSE c. 1872 in Jim Thorpe, PA (2 1/2 hrs. from NYC). Unique structure with 11 rooms, large hall with open stairway & stained glass windows, 3 fireplaces, corner tower & balustraded wrap-around porch. Not remuddled. Needs work, but sound construction. New roof & furnace. \$39,000. Mieke Hupkes, Agent, (215) 826-4822, eve. (717) 325-8383.

GRACIOUS older home c. 1900, 60 mi. from Ann Arbor. Original woodwork, leaded & stained glass, oak staircase, double living rooms, beamed dining room, fireplace, 4 bedrooms, large closets. Garage, workshop, and garden space. Excellent condition. \$45,000. Urban, 511 N. Summit, Morenci, MI 49256.

POCONO MTS — the country estate you've always dreamed about! 200-year-old stone farmhouse on 24 acres, authentically restored for gracious living. Fireplaces, plank floors, country kitchen with new appliances, ceramic baths, out-buildings, barn in tip-top condition, pond, and springs, all make this one of a kind. \$225,000. R1528. Phyllis Rubin Real Estate, Stroudsburg, PA 18360. (717) 424-6611.

SAN DIEGO, CA — 1891 Queen Anne, 1800 sq. ft. of living space. Outstanding opportunity to complete restoration of this historic house. Already has new foundation, plumbing, electrical, decorative cedar shingle roof, and much structural strengthening. 140 ft. x 35 ft. lot, minutes from downtown. Interior walls stripped & ready for sensitive restoration. Asking \$85,000. Tom Pecore, 670 20th St., San Diego, CA 92102. (714) 232-9723.

WIN a 200-year-old Homestead, charming 7-room cottage and homestead lot. Send \$1, refundable, to Breedren, PO Box 140, Port Elizabeth, NJ 08348.



SHERIDAN, WYO.: 100-yr-old house on National Register. Main house — 4000 sq. ft., oak throughout, gorgeous staircase, and stained glass. Carriage house included on the 4 wooded lots, zoned commercial. \$119,000. Virginia Egger, 2922 Winding La., Westlake, CA 91361. (805) 496-1343. Agent, (307) 683-2343.



DISTINGUISHED LANDMARK, built 1846. A handsome 2-story Colonial home on approx. 1.6 acre lot at 730 W. Commerce St., Aberdeen, MS. J.R. Smith, PO Box 29, Aberdeen, MS 39730. (601) 369-6469.

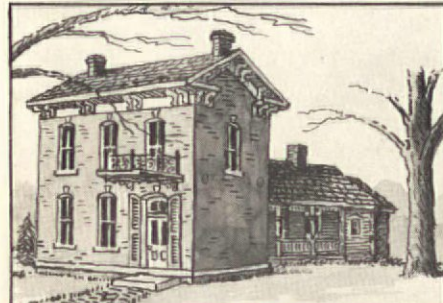
200-YR-OLD historic estate on the Choptank River, MD's eastern shore. "White Hall Manor" is a large restored Colonial home with magnificent architectural features. 8 fireplaces, private dock, pool, smokehouse. Byrnes, Barroll & Gaines, 714 York Rd., Baltimore, MD 21204. (301) 321-7200.

CINCINNATI, OH: Zone B-6, brick Greek Revival, c. 1830, on bend on Ohio River. 2 bedrooms & 1 1/2 baths. Hall, R & L front parlors, double-front porches, dining room, lg. 1st floor kitchen, 2 stairways. Also, 4-bedroom cottage on property. Room for garden, other house, and parking lot. \$24,900. Richard R. Kirker, 2360 Eastern Ave., Cincinnati, OH 45202. (513) 221-2360.

FOR RENT: Large 6 room, river view apt., 100 ft. x 25 ft. plus porch. Empire-style building, hardwood floors, and fireplaces (sealed unfortunately). In Newburgh Historic Restoration District. Also, smaller apartment. (914) 562-6691.

TROST architecture, double-fired Adobe, 2880 sq. ft. under roof. 2 or 3 bedroom, 2 Rumford fireplaces, Tudor interior, stained glass entry, original light fixtures. Nominated for National Historic Register. Located in southeast Arizona. (602) 432-2865.

1870s VICTORIAN, 2nd Empire Mansard, Oakdale, CA. Attractive residence, 2600 sq. ft., large living room, formal dining room, parlor/library, 4 bedrooms, 2 1/2 baths. Most reconditioning is finished; lots of new paint & wallpaper. Inn potential on the fringe of the Mother Lode country. \$98,500. Bea Hutchinson, Century 21 Cloverland Realty Co., Inc., 389 W. F St., Oakdale, CA 95361. (209) 847-1731.



QUAINT, mid-19th century brick. Beautiful walnut staircase, structurally sound, electricity, water, bath. Large lot, big oaks, walnuts, persimmon grove, small Missouri village. \$15,000. The Sidney Moores, 135 E. Hwy. 24, Independence, MO 64050. (816) 252-8348.

1917 GREENHOUSE: Wood & steel semi-circular greenhouse. 8 ft. 4 in. radius x 12 ft. 8 in. ht. 12 curved wood & glass windows. Roof glazing, frosted glass. Disassembled with parts list. \$4000. Call Ben or Peter (212) 233-6740.

LEWISBURG, WV — 1843 early Victorian. 13 rooms with sep. income apt., 4 fireplaces, oak floors with walnut/maple inlay. Huge yard, garden. 2 hrs. to DC. Suitable for family, bed & breakfast, or shop. On National Registry, located in Historic Greenbrier County. \$94,000. Susan Leo, 4003 NE 6th, Portland, OR 97212. (503) 284-2468.

HOPE, RI: 1886 Victorian home, in historic village, possible historic register. Original throughout, 4 fireplaces, large stained glass window, reception hall, library, formal dining & living room. New heating system, 2-car detached garage, 1 acre. \$79,900. Fred T. Farie, 30 Main St., Hope, RI 02831. (401) 828-5355.

AUTHENTIC, meticulous restoration. C. 1850, 3 bedroom, 3 bath, LR, DR, library, den, kitchen, pantry. 6 fireplaces, cobblestone drive, plus 3-car carriage house & shop, unrestored Saltbox, corn crib, over 1 acre. New wiring, plumbing, & insulation. Heat — gas, electric, woodstove. National Register. \$96,400. Cave Spring, GA (404) 777-8664, owner.

GABLED Ohio Valley Victorian — restoration started. 2-story, 7 rooms, walk-up attic, 2 porches, fancy fireplaces, clawfoot bath, high-tank and plumbing for additional toilet. Pantry, pocket doors, wainscoting, bay window, hardwood flooring, unpainted woodwork. Termite treated, sound roof, many materials for completion. Good neighbors, reasonably priced. (304) 422-1147, Parkersburg, WV.

RESTORATION SERVICES

ORNAMENTAL RESTORATION — Mouldings, medallions, and other fine plaster detail restored to natural beauty. Missing ornaments replaced. Custom work available. Exterior wood restoration, deteriorated and missing elements restored or replaced. Ornamental Design Studios, Geoffrey Kaslof, 1715 President St., Brooklyn, NY 11213. (212) 774-2695.

RESTORATION, new house construction, and carpentry. Museum experience. Planning and research as well as execution and integration of stained glass. Excellent references. Merewether Custom Building, RR 1, Box 219, Rixeyville, VA 23227. (703) 937-5335.

RESTORATION ARTISAN — All facets of architectural repair, restoration, and reproduction undertaken. Cabinetry; and carpentry; interior and exterior. Fine craftsman provides complete services through every phase of restoration. Lamont Green, Rosewood Restorations and Carpentry, Box 386, Barnesville, MD 20838. (301) 972-7152.

COMPLETE RESTORATION service. Specializing in restoration, carpentry, plaster-drywall, painting, electrical, plumbing, heating. Serving northern Illinois & southern Wisconsin since 1962. The House Doctor, (815) 923-2521, (312) 364-0161.

MASCARO CONSTRUCTION CO.: Residential and institutional builders in the old-world style. Historical restoration and preservation. Complete woodworking and metalworking services. All types of roofing and masonry. Historic paint color research and authentic paint reproduction. Consultants, designers. References & examples of our work in Philadelphia & surrounding area. John Mascaro Jr., 124 E. Moreland Avenue, Chestnut Hill, PA 19118. (215) 247-6111.

RESTORING, repairing, reproducing, & refinishing hardware in brass, bronze, copper, steel, or tin. Large selection of cast brass/bronze (blacked) builders hardware in stock. We also have old box locks in stock & will custom forge hardware. Steve Kayne, 17 Harmon Place, Smithtown, NY 11788. (516) 724-3669.

HAVE A HOME on the range? Folk, vernacular, or high style — small town, uptown, downtown — business and commercial — we do it all, out where the West begins: National Register nominations, architectural surveys, local history, HABS-level drawings, restoration planning, tax-incentive consulting. Environment Consultants, Inc., Dallas TX (214) 233-8261; Ogden, UT (801) 479-1196; Lexington, KY (606) 273-4446.

ARCHITECT experienced in feasibility studies, economic analysis, preparation of Dept. of Interior documentation, historic preservation, sensitive renovation & adaptive reuse. Frank M. Guillot AIA, 209 College Street, Burlington, VT 05401. (802) 862-9631.

HOME RESTORATIONS done in historic, old-world styles. Expert preservation of old woodwork & metal workings. Complete services available for all aspects of your restoration needs. Serving Northeast U.S. References available. Lehor Restoration Co., (516) 742-2957, ask for Joe.

DON'T WAIT FOR THE CROCUS! Now is the time to plan your next old-house project. Our professional architectural and preservation services can help: restoration and remodeling design, research, technical & historical advice, & more. Allen Charles Hill AIA, Historic Preservation & Architecture, 25 Englewood Rd., Winchester, MA 01890. (617) 729-0748.

CLEANING, repairing, inpainting, and varnishing of your antique oil paintings will restore them to their original beauty. Raye King in Boston, MA, (617) 536-8772, for a consultation and estimate of cost. I will travel throughout New England.

JONESBORO PRESERVATION CONFERENCE
 Wood and metal conservation and restoration is the theme of this year's annual preservation conference in Jonesboro, Tennessee's oldest town. (A perfect vacation for old-house people.) Metal will be discussed by architect John G. Waite of Albany, NY, and Assist. Classman Douglas Clinton. The section on wood will be given by Andrew Ladygo of Boston, MA. Mr. Ladygo is a restoration expert with SPNEA. Lectures will cover the use of epoxy in structural & ornamental wood restoration, and the causes of deterioration and methods of restoration of metal roofs and wrought- & cast-iron fencing. There will also be 2 hands-on workshops.
 The conference will be April 21, 22, & 23, 1983.
 The fee for the three-day course and workshops is \$80 for an individual and \$140 for a couple. Registration packets will be sent. For more information and to register, write The Jonesborough Civic Trust, PO Box 180, Jonesboro, TN 37659, (615) 753-5281 or 753-2224.

ARCHITECTS, architectural conservators & preservation consultants can interpret, restore, rehabilitate or decorate your historic building. Our projects include some of the nation's foremost house museums, institutions, large estates, & public buildings. Feasibility studies, sympathetic adaptive reuse & additions. Free literature. The Preservation Partnership, 345 Union St., New Bedford, MA 02740. (617) 996-3383.

PAINTING, plastering, papering. Chemical and heat gun paint removal, and refinishing. Mark Crosby (301) 532-8641, Baltimore, MD.

WANTED

OVAL-GLASS DOOR — Victorian to fit opening 32 in. x 80 in. Also, stair brackets for left side of stairs (5). Newel posts, 24 balusters. Send price & photos to Iris Kuhn, 8100 Bradshaw Rd., Bradshaw, MD 21021.

4-PRONGED white porcelain bathtub fixtures, early 20th-century. Joseph Phillips, 1314 S. King St., No. 606, Honolulu, HI 96814. (808) 536-4446.

LARGE VICTORIAN bedroom suite. Preferably with white marble tops, but we will consider others as well. A sketch or photo, and dimensions of each piece would be appreciated. Beverly Compton, 7945 Workman's Mill Rd., Frederick, MD 21701.

WROUGHT-IRON FENCE, about 16 ft. long & about 42 in. high. Also, wrought-iron gate, any size, can be included in fence or alone. J. Whitley, 708 W. Moss, Peoria, IL 61606. (309) 674-7464.

1 PAIR round-topped louvered shutters. Each 48 1/2 in. tall x 19 in. across. B. Warren, 206 High St., Port Jefferson, NY 11777. (516) 928-6287.

HART LIGHT SWITCHES: Round type, complete including porcelain back plate, inside parts, cover, and on/off knob. Need 2 sizes — 2 in. diameter cover reads 5A, 125V. & 3A, 250V. and 2 1/2 in. diameter cover reads 10A. 3 way, 220V. Barb Hooper, PO Box 37, La Porte, IN 46350.

LARGE, ORNATE Victorian chandeliers; any condition. Also, ornate brass or bronze door hardware. Send pictures and asking price to Architectural Details, 326 Captains Walk, New London, CT 06320.

"ANN ARBOR" toilet (water closet), c. 1900; collapsible rubber bath tub on wood frame, "Knowlton Universal Bath," made in Ann Arbor in 1880s; furniture marked "Michigan Furniture Co., Ann Arbor;" photos, info on parlor organs made by Ann Arbor Organ Co. For museum use. W. Stevens, Ann Arbor Historic District Commission, 312 S. Division, Ann Arbor, MI 48104. (313) 761-4510.

METAL CASEMENT windows urgently needed for historic infill project. Can be 1900 to 1940 types, or metal framed leaded panes, or even cast iron. Especially need 5- and 6-ft. heights. Send brief description, sizes, etc. R. Schneider, PO Box 7, Temple City, CA 91780. (213) 445-8607.

VICTORIAN KEROSENE GLOBES (etched or frosted). Approx. measurements: 7 1/2 in. dia., 4 1/2 in. base, overall height about 6 1/2 in. Need for recently restored cast-iron chandelier hanging in 1834 church. L.E. Summers, 39 Brentwood Rd., Cape Elizabeth, ME 04107.

THE MASTER HEAVY-DUTY HEAT GUN

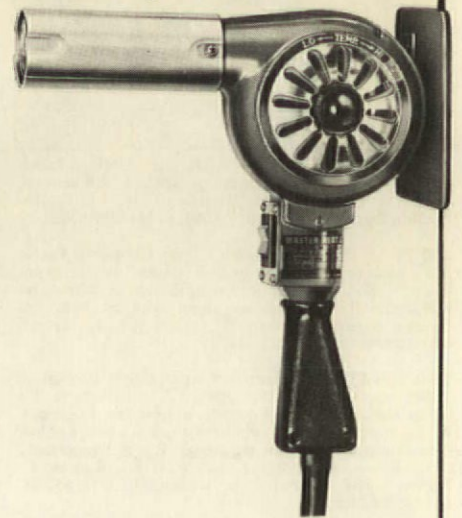
...the easiest, cleanest way to remove paint!

Over 9000 OHJ subscribers have bought the Master Heavy-Duty Heat Gun, and discovered the best tool for stripping paint from interior woodwork. This electric-powered heat gun softens paint in a uniform way, so it can be scraped off with a knife. A small amount of chemical cleaner is suggested for tight crevices and clean-up, but the Heat Gun does most of the work. It reduces the hazard of inhaling methylene chloride vapors present in paint removers.

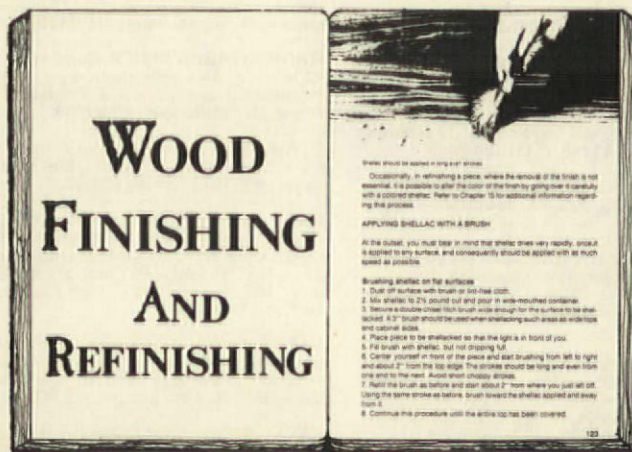
Another major safety feature is the Heat Gun's operating temperature, which is lower than a propane torch or blowtorch. Thus, the danger of vaporizing lead is eliminated; the fire hazard is minimized, too.

The Master HG-501 Heat Gun is an industrial-grade tool. It operates at 500-750°F, draws 15 amps at 120 volts, and has a rugged, die-cast aluminum body — no plastics! It isn't cheaply made or cheaply priced. But paint remover is going for \$15-20 per gallon ... so if you use the Heat Gun just a few times, it pays for itself.

The Heat Gun comes with complete operating and safety instructions, and is backed by The Old-House Journal Guarantee: If your unit should malfunction for any reason within two months of purchase, return it to us and we'll replace it.



You may order your Heat Gun by filling out the Order Form in this issue, or by sending \$72.95 (includes fast UPS shipping) to The Old-House Journal, 69A Seventh Ave., Brooklyn, NY 11217.



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

The Old-House Bookshop
69A Seventh Avenue, Brooklyn, NY 11217

The Secrets Of Traditional Painting & Glazing Techniques

Paint Magic features all of these painting and glazing techniques:

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- bambooing
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- colorwashing
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- decorative painting
- dragging
- dyeing
- gilding
- graining
- jpanning
- lacquering
- lining
- marbling
- porphyry
- rag-rolling
- spattering
- sponging
- staining
- stencilling
- stippling
- tortoiseshelling
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- vinegar painting



Paint Magic is an amazing new book that reveals the secrets of traditional painting and glazing techniques.

With vivid color photographs, section introductions, and step-by-step instructions, Paint Magic is sure to become the standard reference work for the do-it-yourselfer who wants to do it up elegantly.

This beautiful 239-page volume is an extraordinary source of inspiration and working ideas for restorers doing marbling, stencilling, antiquing, spattering, gilding, graining, or 18 other special techniques.

Whether the techniques are employed in traditional or contemporary ways, the finished effects are rich-looking and sophisticated. Paint Magic introduces you to the secrets of "broken" color . . . and how it can give added dimension to a monochromatic room.

120 color photographs show how these methods

can make a room sparkle, and close-ups of the finished effects guide the first-timer. Simple techniques with readily-available materials make accessible a broad spectrum of early American to turn-of-century decorative treatments.

Paint Magic proves there is more to painting than sloshing on color with rollers. There is an amazing array of techniques and effects to choose from. The results can't be achieved in a quick Saturday afternoon, but are for the homeowner who wants to create the ultimate in stunning effects. Old-house lovers will delight in adapting the bucketfuls of inspiring ideas in Paint Magic.

Hardcover. 8 3/4 x 11 1/4. 239 pages.

Learn the secrets of traditional painting & glazing methods . . . get Paint Magic by using the Order Form at the back of this Yearbook, or send \$31.95 (with UPS shipping) to

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69A Seventh Avenue, Brooklyn, NY 11217



ORDER FORM

Subscription To The Old-House Journal

- New Subscription Renewal (Enclose Current Mailing Label)
- 1 Year — \$16 2 Years — \$28 3 Years — \$36

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

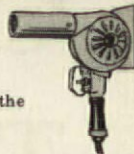
- Comprehensive buyers' guide to over 9000 hard-to-find products & services for the old house. This "Yellow Pages" for restoration and maintenance — 11% larger this year — is the most complete, up-to-date sourcebook available.

Softcover. \$11.95 — \$9.95 to current OHJ subscribers.

The Combination Package

- A terrific money-saving package for old-house lovers which includes: Six years of OHJ Yearbooks (with Indexes); The 1983 Old-House Journal Catalog; and a full year's subscription to The Old-House Journal. In all, you get over 1600 pages of restoration, maintenance, and decoration know-how. All for only \$59.95! (You save over \$48 with The Combination Package.)

- 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



The Art Of Decorative Stenciling

- This beautiful volume isn't a history book or a pattern book — there are plenty of those. What stenciling experts Adele Bishop and Cile Lord have written is the best book we've ever seen on how to stencil. There are clear, easy-to-follow chapters on making stencils, choosing brushes, tools, and paint, and on application methods. They explain all the details, including layout. There's even a section on building up complex patterns from multiple stencils. An outstanding book!

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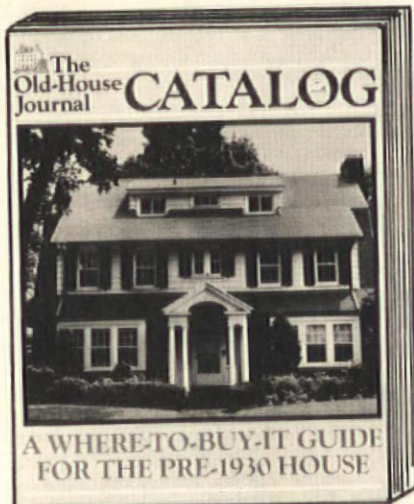
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Opinion...

Remuddling

— Of The Month —

"It's not really clear what kind of remuddling this is. It certainly makes quite an impact on the neighborhood near historic Brookline Village."

--name withheld on request
Brookline, Mass.


WHAT'S REALLY SO BAD about this house? It is eccentric, even humorous, granted--but its idiom is very Americana. The house puts us in mind of the owner-built, northeast seacoast look, with its shingles and widow's walk and portholes and nautical decorations.

BUT ALAS, it's not owner-built. It's a late-19th-century Stick Style Victorian house that was thoughtlessly remuddled by the whims of the person who bought it. That person never stopped to consider the unending quality of the new work, or the relatively brief time he or she will have stewardship of the old house.

THIS MONTH'S "winner" is one more sad example of what can happen when a person breaks OHJ's Golden Rule No. 1: Thou shalt not destroy good old work. The house also shows that it is possible to be both expensive and cheap at the same time: Someone spent a lot of money to tear out construction that had lasted a century and graft on materials that will not weather a decade.--CG



The house as it appears now is visually entertaining, right down to the lobster on its bay. But consider the loss of original windows, trim, and siding. This is a sad remuddling, not a creative statement.



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