

The Old-House Journal



The Perennial Pergola

By Renee Kahn

THE FIRST TWO DECADES of the 20th century produced a renewed interest in the trellis-roofed garden walkway known as the pergola. Between 1911 and 1912, Gustav Stickley, the noted furniture-designer and trend-setter, extolled its virtues in the pages of his magazine The Craftsman. Stickley viewed the pergola as a means of unifying the house and its landscape. This aesthetic concept was endorsed by many of the advanced thinkers of the early 20th century.

Whatever connects a house with out of doors, whether vines or flowers, piazza or pergola, it is to be welcomed in the scheme of modern home-making. We need outdoor life in this country ... because it is the normal thing for all people, and we need it specifically as a nation because we are an overwrought people, too eager about everything except peace and contentment.

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Ridding Chinaware (and other things) Of Mouse (and other) Smells

IN THE January-February 1984 "Ask OHJ," we printed a letter from Christine Allen of Fraser, Michigan. It was one of those Real Toughies that we occasionally receive. Her plight concerned a set of china that had been packed in straw and stored in a barrel for some 50 years. Over the decades, mice had set up house in the barrel, enjoying the straw and dishes for their bedroom, nursery, ... and bathroom! The dishes are now out of the barrel, the mice gone -- but not forgotten. A malodorous reminder remains. Ms. Allen wanted to know how she could rid her dishes of the mouse-urine odor and return them to usable condition.

OUR INITIAL RESPONSE was not optimistic. We doubted that the set could ever be resurrected for mealtimes. Nevertheless, we suggested that she contact the Mateson Chemical Corporation* and see what they had that could help. We've since learned that Mateson offers two products in The War Against Animal Emissions: Sweet-Pea Pet Corrector and the even-stronger Sweet-Pea Kennel Cleaner/Deodorant. According to Jean F. Mateson, president of the corporation, "The urine and fecal matter almost 'petrify.' It takes a long soaking, sometimes many soakings with a chemical neutralizer to break that bond."



IN THE MEANTIME, the OHJ Network sprang into action for Ms. Allen. Joanne Olivard of Honey Grove, Texas, wrote us and suggested several reasonable home remedies: soaking the dishes in acetone, naphtha, paint thinner, or vinegar. Maryann Ondovcsik

of Brooklyn, N.Y., had a more arcane suggestion, but it's backed by a success story. She said that a friend of hers "claims that apples are the world's best odor absorbers, especially of animal smells. He says he'd still be smelling the previous owner's 47 cats if he didn't give his brownstone the apple treatment." (He cut a couple of bushels of apples into quarters, scattered them over the floor, and let them sit for a day or two.) So she suggested that Ms. Allen store the dishes for a few days in a barrel full of chopped apples. As Ms. Ondovcsik says, "It's worth a try."

A Hot Idea

WE ALSO RECEIVED several letters recommending a particular procedure that just might do the trick. Rita Lavallee of Winooski, Vermont, suggested that "the dishes could be refired at a temperature high enough to expel the odor." As Eugene Perrine of Des Plaines, Ill., explained, "the firing temperatures will destroy the organic materials causing the odor." He urged that the treatment "be done by a shop skilled in working with similar ceramic materials."

BUT THERE COULD be problems even with such a shop. Lois Schulz of Mokena, Ill., refired an old tea set to remove some obstinate stains. "It did remove the tea stains," she wrote, "and there was no loss of utility of the piece. Be warned, however: This process will change the character of the glaze and may burn out all or part of the pattern. So try one piece first to see how it goes ... It is not possible to guarantee that any specific piece fired in a kiln will not be damaged."

REFIRING sounds like a good idea to us. It's clearly a tricky procedure, but it's one that avoids the problem of neutralizing whatever chemical cleaners someone might use. If anybody tries it to combat Rodent Remains, we'd like to hear about the results.

--Cole Gagne

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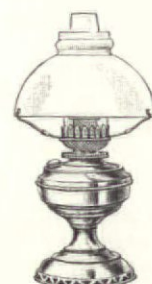
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KEEPING BRASS BEAUTIFUL



by Sarah McNamara

IT'S A PAIN to polish brass. Not only is it a time-consuming, messy job, but it also requires elbow grease. No wonder brass gave way to nickel plating and chrome! Few people want to deal with the maintenance that brass demands, especially in high humidity areas like the bathroom. Yet many of us love the rich golden color of brass and live in old houses that are adorned with brass hardware, lighting fixtures, and furnishings, despite the need for constant cleaning. There are ways to prolong the effects of polishing, so we've compiled some suggestions to help you keep your brass looking its best.

BRASS IS AN ALLOY of copper and zinc. It's a fairly durable metal that can be cast, rolled, or spun. Brass plating is a thin layer of brass bonded to steel. Before cleaning, always determine if your hardware or lighting fixture is solid or plated: Solid brass can withstand much harsher treatment than brass plating can. A magnet is an easy test for this-- it will stick to the steel beneath brass plating, but not to solid brass.



Cleaning Solid Brass

WHY BOTHER cleaning brass at all? Since tarnish won't harm brass, it's simply a matter of taste. There's a broad spectrum of colors between perfectly polished and badly tarnished brass that may appeal to you. Tarnish can give a brass chandelier an "antique" look even if it's new. But the tarnish will worsen as time passes, and you'll probably want to polish it eventually.



Removing Old Lacquer and Paint

MANY ITEMS MADE OF BRASS are coated with a clear sealer such as lacquer, varnish, or epoxy. These sealers last as long as ten years unless they are nicked or worn away. If the seal is broken, oxidation will occur, even if you attempt to relacquer the affected

areas. You will have to strip, polish, and relacquer the entire piece to keep it in its original condition.

THE OLDER THE LACQUER, the easier it is to remove. Chemical strippers will work without damaging the surface. If you don't know exactly what your brass has been coated with, experiment with a variety of removers -- lacquer thinner, paint stripper, and acetone are all possibilities. Always wear gloves and work in a well-ventilated area when using chemical strippers. Very fine steel wool (4-0) will help you remove the lacquer without scratching the surface. Be sure to remove the residue left by the stripper with mild soap and water.

THERE ARE OTHER, less harsh ways of removing lacquer. Baths can be made from household items such as ammonia, vinegar, and baking soda. Dismantle the piece to be stripped before soaking it in a mixture of one part ammonia to two parts hot water, or one part vinegar to two parts hot water. If you use a baking soda bath, use four tablespoons of baking soda to one quart of water and bring to a boil. Be sure to completely submerge the brass. Soaking in a strong solution of Mr. Clean will take old lacquer off, too.



Polishing Solid Brass

MANUFACTURED BRASS CLEANERS abound on today's market. Most will clean and polish. Brasso, Noxon, and Golden Glow are all liquid cleaners that contain a very fine abrasive. They'll do a good job on tarnish, but can leave behind a residue that will build up in joints or carved areas if not completely removed. Neverdull is a cotton wadding impregnated with a cleaning solution. It will not leave a residue, but can only be used as long as it is moist with cleaning solution. Simichrome, Wenol, and Flitz are German-manufactured cleaners that come in tubes. They're generally more expensive than the liquids and harder to find. They have a finer feel than the liquids, and are best used as an intermediary or finishing polish. But you'll use a lot of elbow grease trying to clean heavy tarnish with them!

REMEMBER THAT BRASS POLISH can damage wood finishes. An easy way to prevent this when you are cleaning brass hardware in place is to make a template or mask out of light cardboard that will fit snugly around the hardware. (See OHJ Oct. 1983, p. 180.)

ALL POLISHES should be applied with a soft cloth such as flannel or chamois. Do not rub in circles -- polish in one direction along the length of the piece or in the direction in which it's been turned. If this leaves streaks, try rubbing in the opposite direction. Keep polishing with clean parts of the cloth so you won't rub tarnish back into the brass. All residue should be removed, especially if you plan to lacquer the piece. If a cleaner can eat away tarnish, it can probably eat away the brass eventually as well. Be particularly careful to remove excess polish around intricate details and joints. A toothbrush will help you reach tiny places. Rinsing quickly with water and drying immediately with a towel and a heat gun or a hair dryer can help remove residue. (Don't let the water sit or it will tarnish the piece again.)

YOU CAN REMOVE TARNISH with homemade concoctions, too. Ammonia, lemon, or a mixture of vinegar and salt will remove tarnish. Once again, be sure to submerge all the pieces. You can use 4-0 steel wool here, too. When the tarnish is gone, polish with a soft cloth and jeweler's rouge (a fine polish), tripoli, or rottenstone (fine polishes made from decomposed limestone--both available in hardware stores). The finer commercial polishes such as Simichrome can be used as well.



Using a Buffing Wheel

IF YOUR BRASS is very dirty, such as andirons covered with soot and resin, or if it is scratched and pitted, a brass polish probably won't do much for it. Professionals use buffing wheels to clean heavily tarnished solid brass. While it's possible to buff brass at home, we don't recommend it. Buffing takes some fairly sophisticated equipment, as well as a lot of practice. Also, frequent buffing can wear away edges and details on ornate fixtures and eventually ruin a piece of brass. Don't use a buffer on an heirloom or antique--you'll lower the value of the piece.

IF YOU DO CHOOSE TO BUFF, you'll need a small motor ($\frac{1}{2}$ horsepower), a set of polishing compounds or stick abrasives, and some cotton buffing wheels. (Sears, Roebuck and Brookstone both sell complete sets of buffing compounds.) Don't forget to wear gloves and protective eye wear; bits of lint, wax, and metal dust will fly everywhere!

THE COMPOUNDS RANGE from very abrasive to a fine polish. If your piece is scratched and pitted, you'll need to start with an abrasive and work your way to a polish. Consult the

instructions that come with compounds you choose. Use a new buffing wheel for each compound. Charge the wheel with the stick by holding it against the rotating wheel. Then hold the brass against the wheel, moving it as necessary to get a smooth, even shine. Buffing with a cotton wheel will give you a mirror finish. For a satin or matte finish, some professionals recommend using an emery wheel or soft wire wheel, but we advise experimenting with this technique before using it on a piece you care about.



Cleaning Brass Plating

BECAUSE BRASS PLATING is very easily damaged, it is almost always coated with a clear sealer. The same solutions used to strip sealers and paint from solid brass can be used on brass plating as long as you do not use anything abrasive with them. No steel wool or metal scrapers: If you nick the brass plating the only way to repair it is by replating.

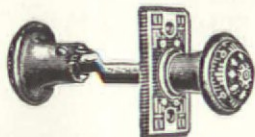
IF YOUR BRASS-PLATED PIECE is very dirty and heavily tarnished, you may not be able to do much for it. Don't buff brass plating; the plating will come off and you'll be left with patches of steel. Vinegar and lemon cannot be used on plating because of their acid content. The milder commercial polishes (Simichrome, Wenol, Flitz) may work on brass plating, but we recommend trying a test patch when using anything stronger than mild detergent and water.

IT IS POSSIBLE to have a brass-plated piece replated by a metalsmith. The process includes chemically removing the brass and bonding a new layer of brass to the steel. However, replating can ruin the value of an old piece while making it look shiny and new. If you have any questions about the condition of a brass-plated heirloom, ask a professional what can be done to keep it in its original condition.



Protective Finishes

NOW THAT YOUR BRASS is polished, what will keep it that way? As we said in our Oct. 1979 issue (Licking Tarnish with Tung Oil), tung oil can protect brass for a few years. To apply it, thoroughly clean and polish the brass. Use plastic gloves, since fingerprints will interfere with the drying of the oil. Rinse any detergent or polish residue off with lacquer thinner. Next, put the brass in the oven for 20 minutes at 150°F. Apply the tung oil to the brass with a soft cloth (small pieces can be dipped). Rub constantly back and forth and in figure-8s. Let dry at least four hours. There is a commercial wax available, Brasswax, which will also protect brass from the elements for an indefinite period of time.



Lacquering Brass

THE OTHER ALTERNATIVE to frequent polishing is lacquering. Some professionals will tell you to lacquer before the question even leaves your lips. Others will tell you to avoid lacquer as if it were poison. Either way, it's a trade-off. If you choose not to lacquer your brass, you'll have to be prepared to devote a lot of time and energy to polishing. And be prepared to lose detail as brass gets worn down. Lacquer may diminish the brilliance of brass and accentuate imperfections, but you may want to make that sacrifice to protect your brass as much as possible. You take off a little bit of brass every time you polish, but when you redo a lacquered piece every ten years or so, all you remove is the lacquer.

IF YOU DECIDE TO LACQUER your brass at home, you can either dip it or spray it. Before lacquering, be sure to clean off residue from the cleaners and polishes you've used. Wear gloves when you lacquer -- the oil from your fingers will tarnish the brass after the lacquer dries and you'll have to start all over again. Don't lacquer in damp weather. Warming the piece to be lacquered is a good idea and easily accomplished with a heat lamp.

IF YOU CHOOSE TO DIP YOUR BRASS, make a 50/50 solution of lacquer and thinner (use only the thinner recommended for the type of lacquer you buy). Dip the brass, hang, and let dry five to fifteen minutes. You can use a heat lamp to help dry the lacquer, too. Spray lacquer is more convenient for sealing brass. Automotive spray lacquer is superior to hardware-store lacquer. It's best to apply spray lacquer from a distance in two or three light coats; one heavy coat could leave drip marks. Do not use brass polish or ammonia-based cleaners such as Mr. Clean on lacquered brass. Clean it with a mild detergent, rinse, and wipe dry.

When You're

WHEN YOU'RE SHOPPING for brass, you'll notice that it comes in a variety of colors and finishes. The variations in color are due to the amount of zinc added to the copper, as well as the amount of surface tarnish present. A mixture with 10% zinc will produce a red brass, similar in color to copper, 15% will be golden, 25% will be yellow, and 45% will be silvery-white. Large amounts of zinc will also change the characteristics of brass. It can make it less corrosion resistant and reduce its ability to be electrically and thermally conductive. For decorative items the zinc content should have little or no effect on your decision. If you're going to buy a brass pot to cook in, however, you'll want to buy one with a high copper and low zinc content because copper is highly conductive to heat.

Brass also comes in different finishes, the most common of which are high polish, matte or satin, and antiqued or weathered. The high polish is done with a soft cloth or a cotton buffing wheel and produces a mirror finish. The satin or matte surface is a dull finish which is accomplished with an emery or wire buffing wheel or steel wool rubbed in one direction. These finishes are easily taken care of with the methods listed in the previous article.

If you decide to buy new brass for your old house, you may want to consider brass that has been antiqued by the manufacturer. An antiqued reproduction can look quite authentic. Antiquing brass is not a new process: A hundred years ago metalsmiths used steam and gases at high temperatures



Buying Brass

to give brass a mellower patina. *Henley's Formulas for Home and Workshop*, originally published in 1907, devotes five pages to formulas for changing the color of brass -- there are even recipes for turning brass violet, steel blue, and olive green!

Today, most manufacturers use chemical solutions to antique brass. The chemicals speed up the normal process of oxidation. What you see on a piece of antiqued brass is actually controlled tarnish. There are many different processes used by the various manufacturers of brass reproductions, but the basic treatment consists of applying highly diluted yellow sodium or ammonium polysulfide to the surface with fine steel wool. The piece is then lightly polished so some highlights will show through the dark tarnish. The piece is usually waxed or lacquered to protect the finish.

Because antiquing affects only the surface of brass, very gentle cleaning methods must be used on it. Abrasive cleansers, ammonia-based solutions, and buffing cannot be used on an antiqued brass surface. (Of course, if you decide you really hate the antiquing on your piece, you can remove it with any of these harsher methods -- as long as the antiquing has been done on solid brass.) Antiquing may darken even more with time. It is possible to lighten it by polishing very lightly with a fine brass polish, but, as always, we recommend that you seek out a professional opinion before you try to alter the appearance of a piece of brass you value highly.

In the March issue, the first part of this article explained how to frame a circular tower roof. Part 2 continues with methods for sheathing the rafters.

Part 2

BUILDING A CIRCULAR TOWER

by Patricia Poore and Jonathan Poore

LIKE ANY OTHER ROOF, this one can be roofed on open nailers or solid sheathing. Horizontal nailing strips (as on the model) are strongly recommended for wood shingles; open nailers allow the undersides of the shingles to dry out. Slate, tile, and asbestos-cement shingles can also be laid on nailers, as long as the space under the roof will be an uninsulated space.

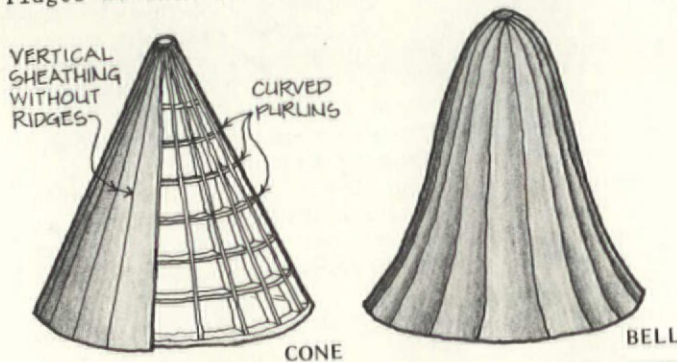
THE CAP must be fully sheathed if you're insulating the roof, of course, or if flexible shingles, such as asphalt, are used. We'll explain how to prepare nailers and sheathing for both conical and bell-shaped roofs.

NAILERS CAN BE 1x2, 1x3, or 1x4 pine, depending upon the size of the tower and the roofing material you use. Unless the tower is very large, you'll have to use two layers of 1/4-inch plywood as sheathing in order to bend it.

NAILING STRIPS or sheathing boards also help brace the rafters. So be sure to fasten nailers or sheathing at every rafter.

General Requirements

THE ROOF SHEATHING could, theoretically, be mounted as either vertical or horizontal strips. In practice, however, vertical sheathing is more difficult to install well. DON'T use vertical sheathing on a bell-shaped roof. It's virtually impossible to install vertical boards in the compound curve required by the bell shape, without leaving ridges at each rafter.

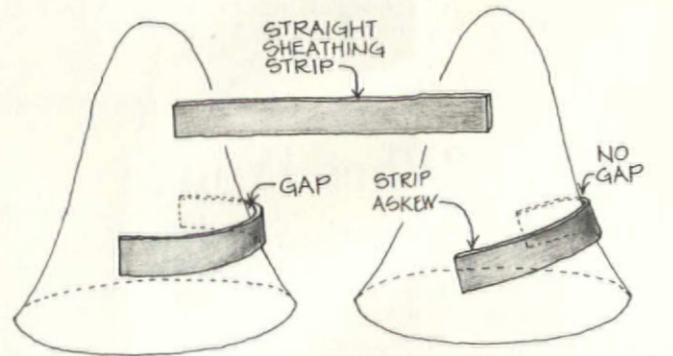


YOU MAY, however, find it easier to sheathe a tall, conical roof with vertical boards. You will have to install curved purlins on the framing. These force the sheathing boards to lie smoothly when they are bent around the circumference of the cap.

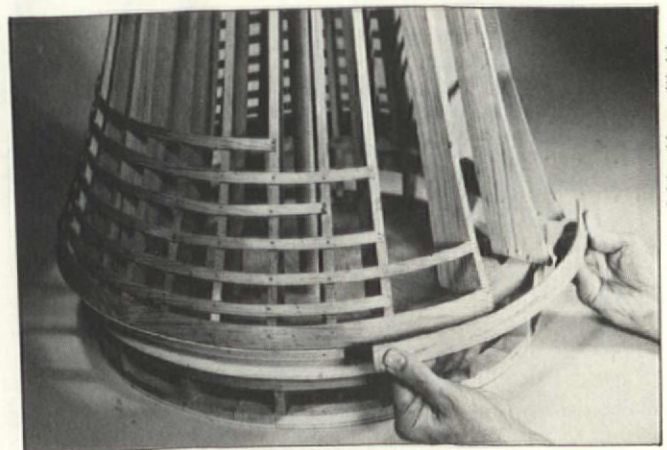
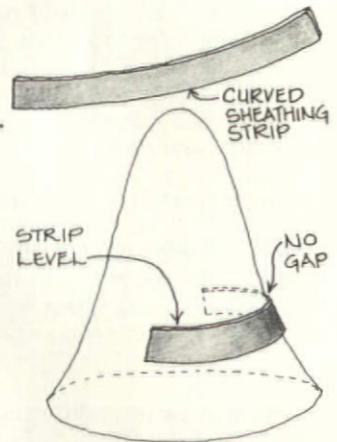
HORIZONTAL sheathing bends more smoothly around the curve of the roof, whether it's bell-shaped or conical. And horizontal sheathing won't require the addition of specially-cut, curved purlins to the framing.

following the curve

HORIZONTAL SHEATHING BOARDS (and nailers) not only have to bend to the radius of the cap, but also must curve to follow the taper of the roof. If you are installing 1x2 or 1x3 nailers, and the lumber is green, the strips can be forced into the curve as they're nailed to the rafters. But plywood sheathing boards (or larger nailers) can't be so easily bent.



THE ILLUSTRATIONS above show what happens if a straight piece of wood is curved around a cone. For boards to lie flat and conform to the curve and taper, they have to be cut to the radius before installation. The rest of this article tells you how to make these curved nailers or sheathing boards. First, you have to find the width and radius of each piece.

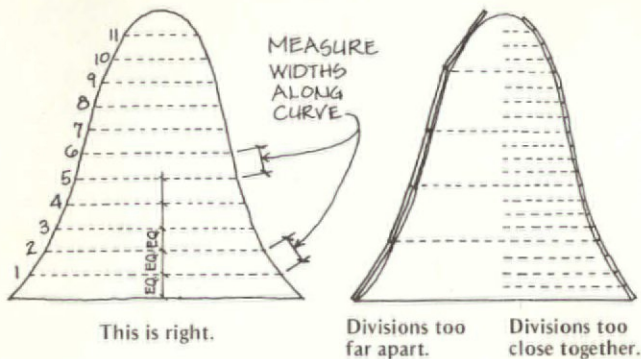


Laying Out Sheathing

figuring width

REMEMBER making the original profile sketch? (See Part 1 in the March issue, p. 37.) Points were plotted at varying distances from a center line. If these points were spaced close enough together to describe a smooth curve, use them now to represent joints between boards -- and therefore the optimal number of boards needed to smoothly sheathe the profile. (An exaggerated curve requires narrower boards with more joints; wider boards will follow a smooth profile.)

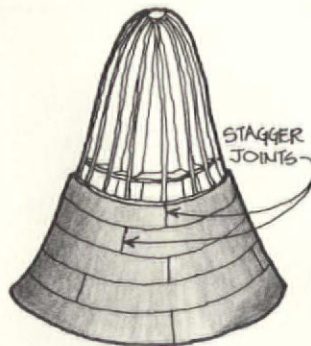
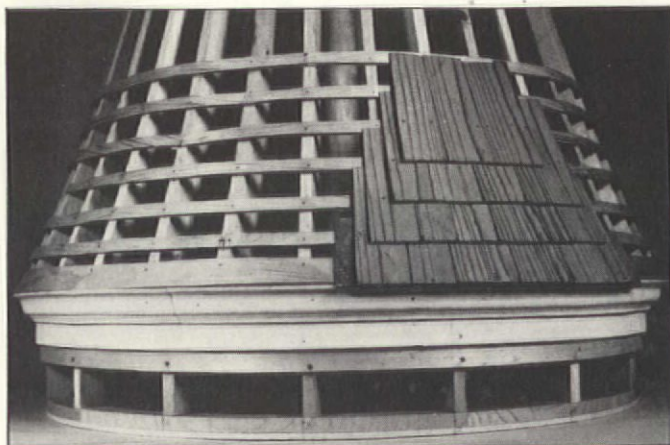
NOTE: If the points you plotted for the profile were too close together, following them will result in many narrow strips -- and too much work for you. If the points were far apart, the sheathing boards will be too wide and won't adequately follow the profile.



SPACING between nailing strips corresponds exactly to the shingle exposure. If the shingle exposure is 5 inches, the horizontal nailers are installed every 5 inches on center. See the photo below and the upper right drawing on page 61.

figuring radius

WHETHER THE CAP is cone-shaped or bell-shaped, each strip will have a unique radius. As you will see, it's easier to find the radii of strips for a cone-shaped tower roof, because all radii are drawn from a single center point: the apex. On a bell-shaped roof, each radius is drawn from a new point. Don't worry -- it's very simple geometry. You merely repeat the same step again and again, once for each strip.



FIRST, you need scale drawings to work from. The plan and elevation made earlier can be used; just draw on an overlay of architect's tracing paper. We've broken down the process, step by step, on the next two pages.

YOU CAN'T go all around the circumference with one sheathing strip, of course; you're limited by the size of a sheet

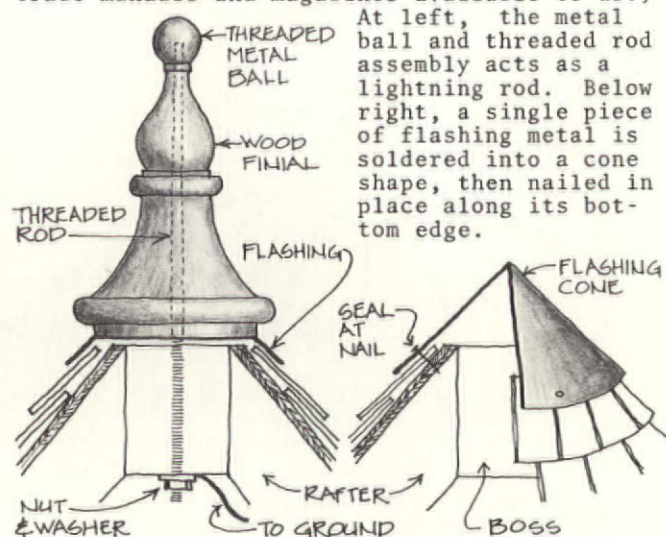
of plywood. The drawings on the following pages also show how to approximate the length of each strip so that it spans from a rafter to a rafter.

And At The Top

ROOFING THE CAP may be the most difficult part of the job. Each shingle must be tapered. Because of the scaffolding access problem, some carpenters prefer to complete the cap on the ground, then hoist the whole thing into place. (See photos on page 62.)

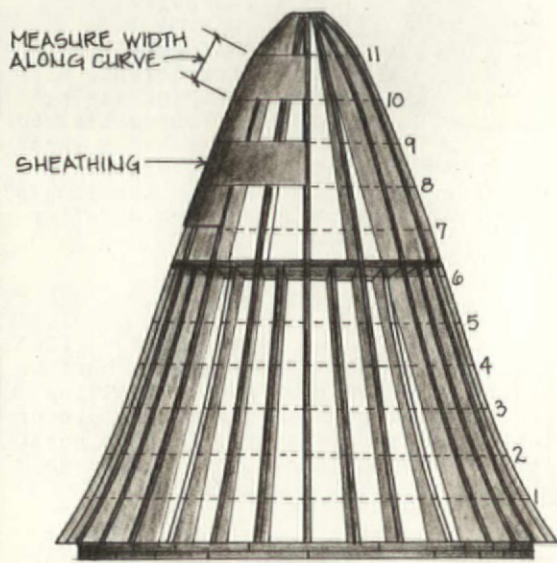
STUDYING PHOTOS, drawings, and actual tower roofs, we found that the top can be anything from a nearly invisible cone of copper to a large, pressed metal cap with an attention-grabbing finial or weathervane above. What you choose depends upon the design of the tower, historical evidence, and budget. A metalsmith can be brought in for the fancier ones.

THE TOP of the tower acts not only as the decorative pinnacle, but also incorporates weatherproof flashing, and may act as a lightning rod for a grounded system. The two methods shown below are suggestions based on our common sense. (We were unable to find any useful details of cap finials in the many old trade manuals and magazines available to us.)

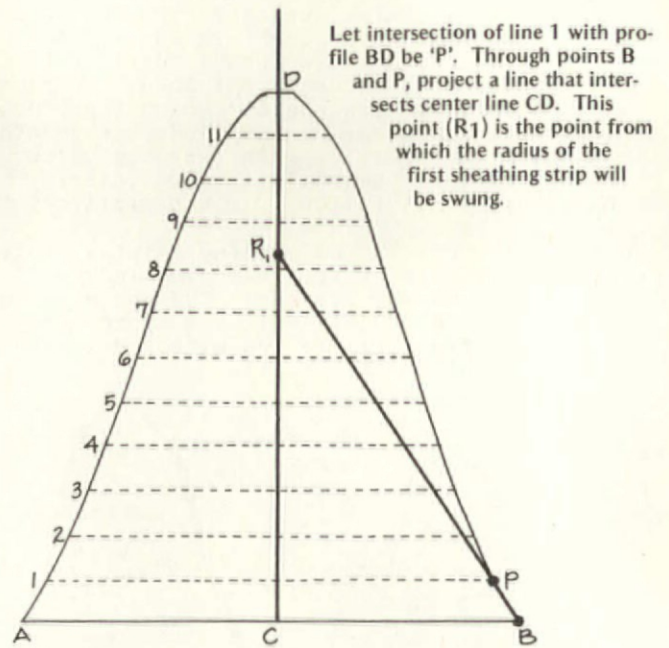


WE'RE HOPING that readers will supply more information about finial and flashing details. If you've examined an existing cap, or if you have designed a detail that works, please let us know. We'll publish a follow-up.

SHEATHING A CIRCULAR TOWER

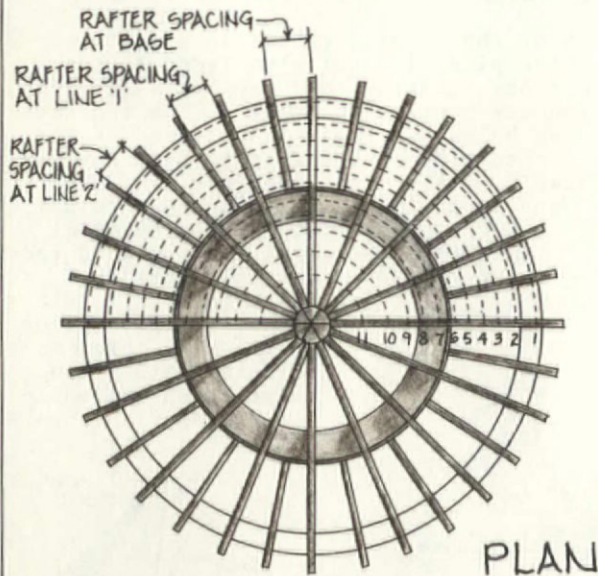


ELEVATION



Let intersection of line 1 with profile BD be 'P'. Through points B and P, project a line that intersects center line CD. This point (R₁) is the point from which the radius of the first sheathing strip will be swung.

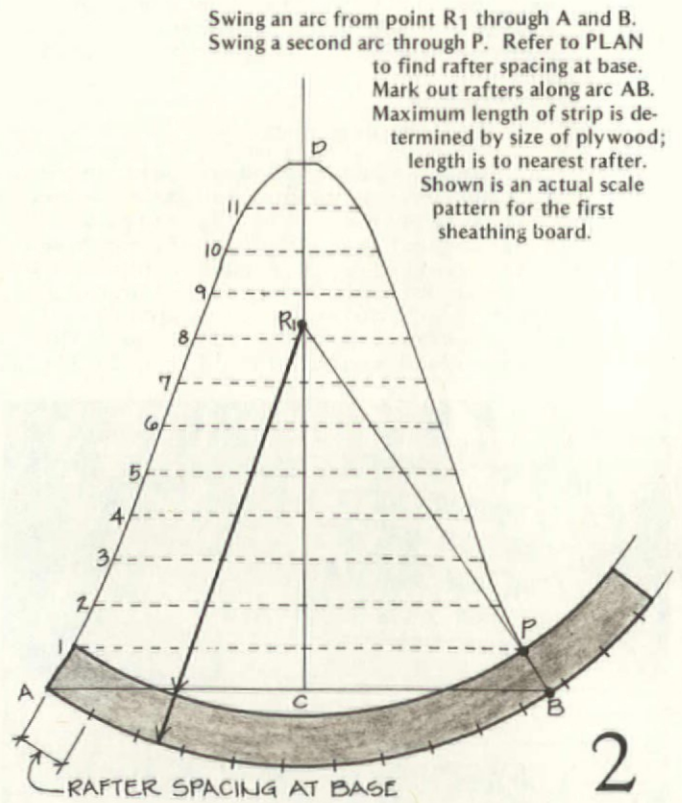
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PLAN

ELEVATION — Let 1, 2, 3 . . . represent horizontal joints between sheathing boards. (Note that actual width of boards is measured along the profile curve.)

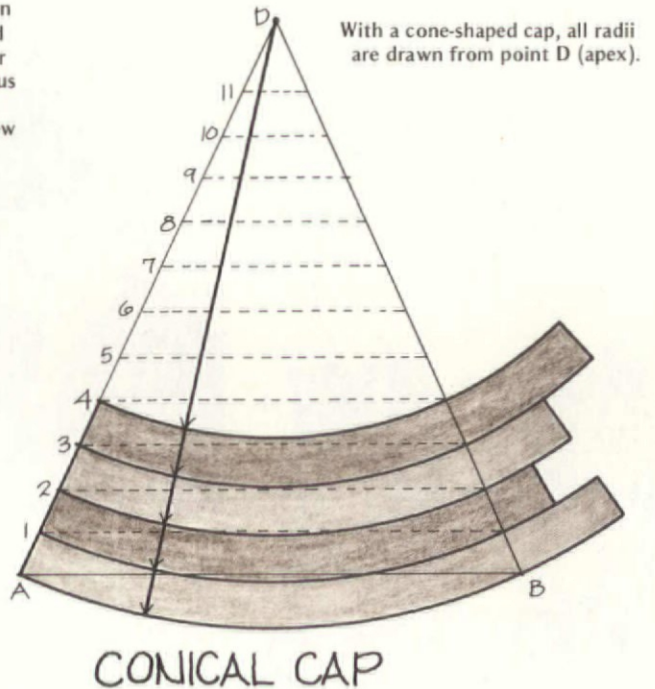
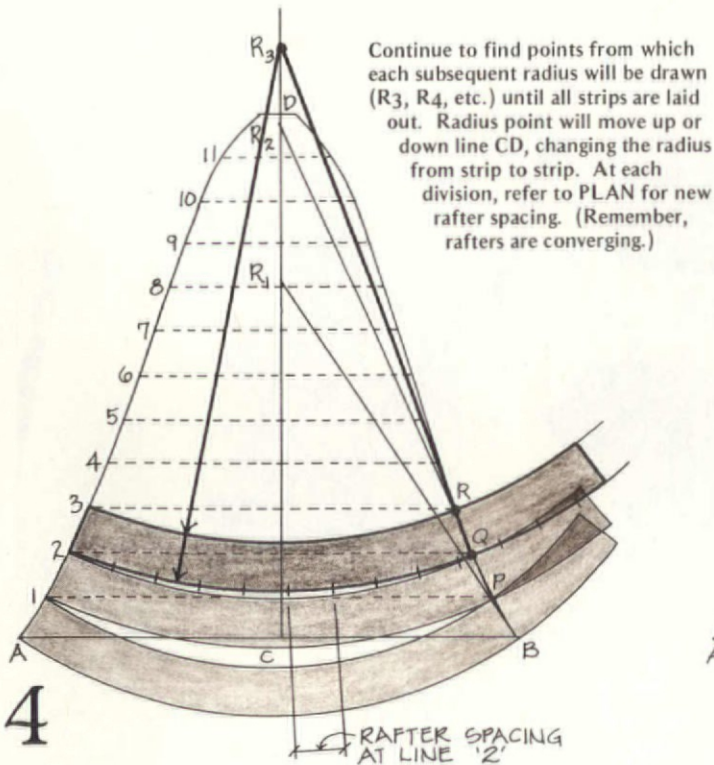
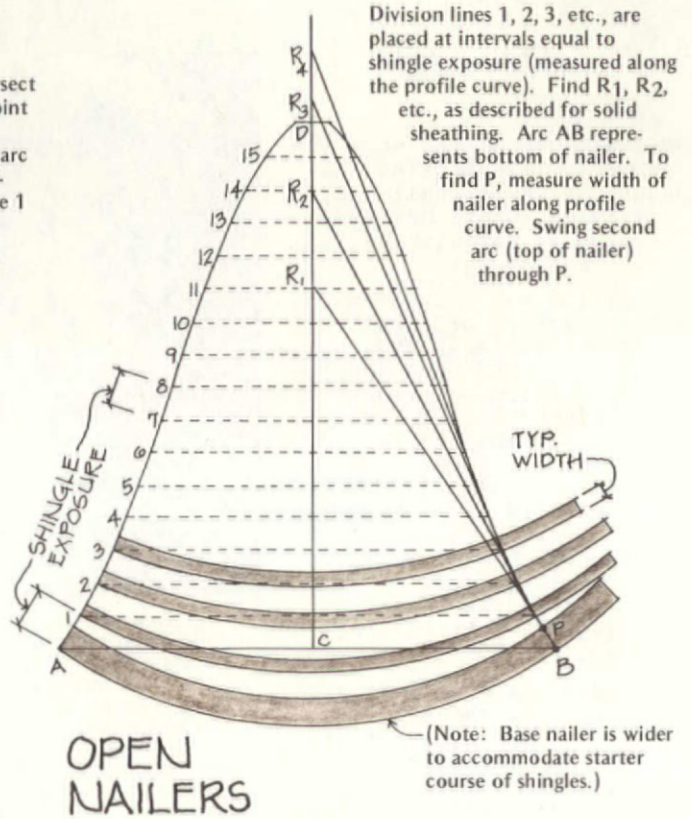
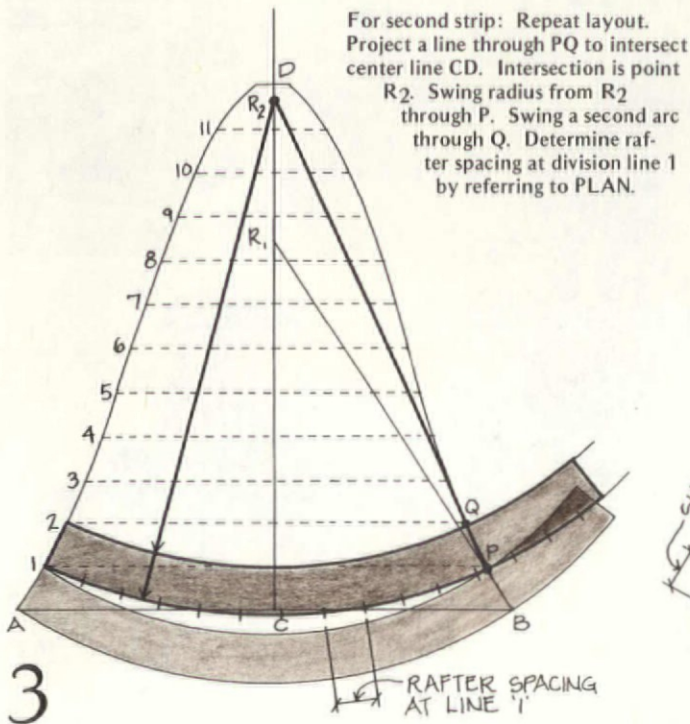
PLAN — Dashed lines again represent joints between boards. Rafters are converging as they rise. From a scale drawing of the plan, you can measure rafter spacing along any division between base and apex.



Swing an arc from point R₁ through A and B. Swing a second arc through P. Refer to PLAN to find rafter spacing at base. Mark out rafters along arc AB. Maximum length of strip is determined by size of plywood; length is to nearest rafter. Shown is an actual scale pattern for the first sheathing board.

RAFTER SPACING AT BASE

2



Old-House Living

Some Readers Who Really Did It!

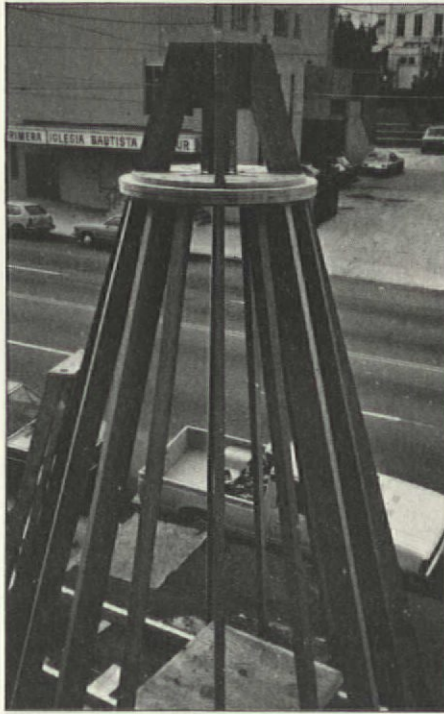
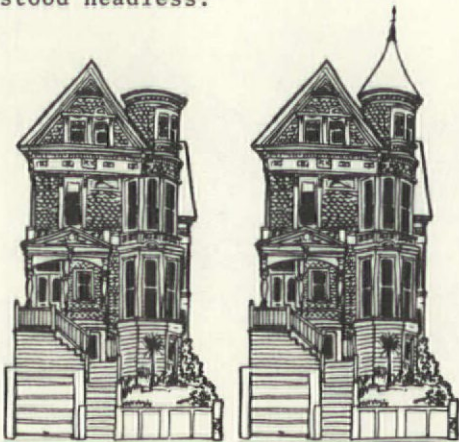
THIS WAS ONE of the more fun projects I've tackled--because it was a challenge," says Jim Tyler, whose San Francisco house was without its tower roof for 35 years.

FAULTY DETAILS and lack of maintenance did in the original roof. Fearing that the leaky and rotted structure would blow apart during a windstorm, previous owners had removed it. They laid two big pieces of plywood over the hole, scribed a circle, nailed this makeshift lid in place and covered it with roofing goop. Back in 1947, that was supposed to be temporary.... In 1982, Jim Tyler finally removed the plywood and used it as a template for the base of the new cap.

EARLY ON, Jim hit a snag trying to figure out how the rafters should meet at the apex. Sixteen rafters coming together would make a very complicated joint. The alternative came to him suddenly; he'd arrived at the traditional carpenter's solution, a wood cylinder, or boss, which the rafters abut.

ONLY THE BEST materials were used--heart redwood, stainless steel--to "last a hundred years." Eight rafters are cut with a deep bird's mouth to give a strong mechanical connection. The bottom of the cap is lag-bolted to the plate from inside.

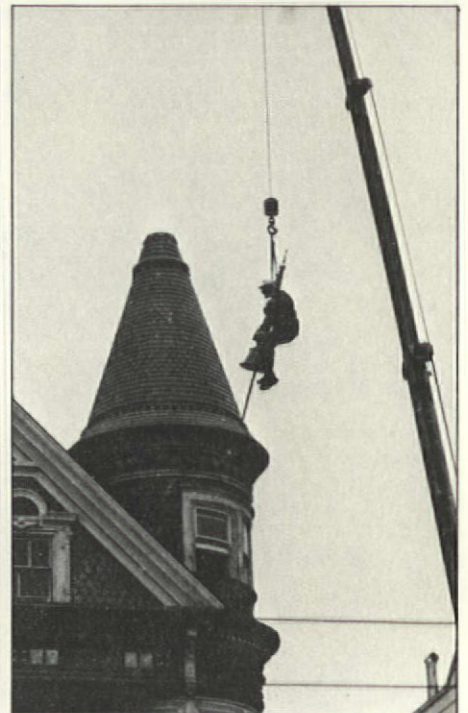
JUST A FEW DAYS after erection, the tower roof withstood 92-mph winds. Now, only those who built the roof or watched it go up believe the tower once stood headless.



The structure was built on the ground, then hoisted -- so it had to withstand not only wind and weather, but also the stress of being lifted. An intermediate plywood membrane near the top provides extra strength. right top: Curved purlins brace rafters. right: Details are copied from an old photo.



photos by Malcolm Barker

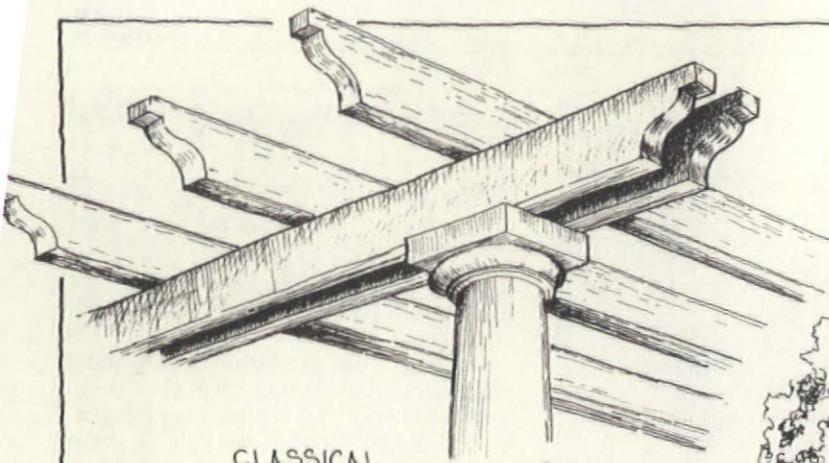


The 100-foot rig arrived at 8 am on a rainy December day. While the boom was stretched, the base of the tower was uncovered, and the rain was getting in. Early on, a chain had been buried in the top of the cone. It was hooked to the cable from the crane arm. Total time elapsed from start to finish: just 30 minutes. (That's Jim Tyler on a temporary platform inside the base.)

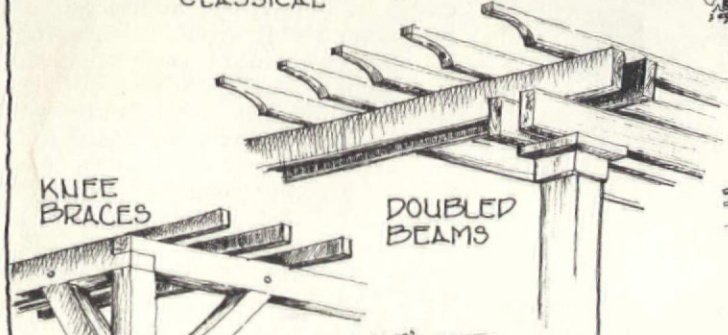
Shingling the roof was reported to be "boring and time-consuming," but Jim found going up in the bos'n's chair "a real high." To crown the tower, he took a ride with the 60-lb. finial in his arms. A threaded rod fits into the hole in the cone lid where the hoisting chain had been put through. The rod, which goes through the wood finial to the steel tip, is grounded.

A Pergola Sketchbook

... some design ideas adapted from early 20th century pattern books, and *The Craftsman* magazine.



CLASSICAL

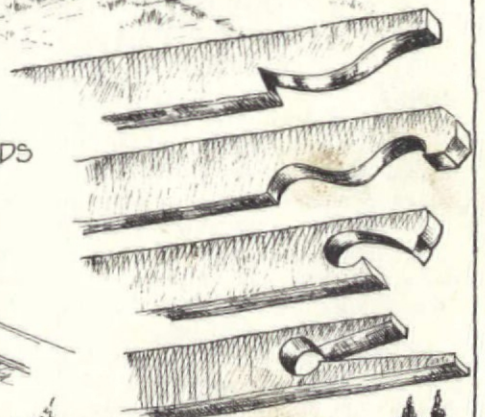


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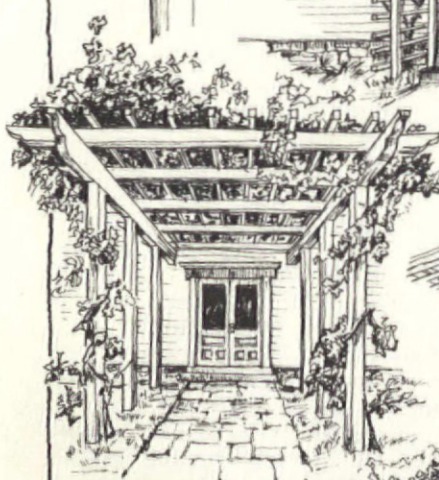
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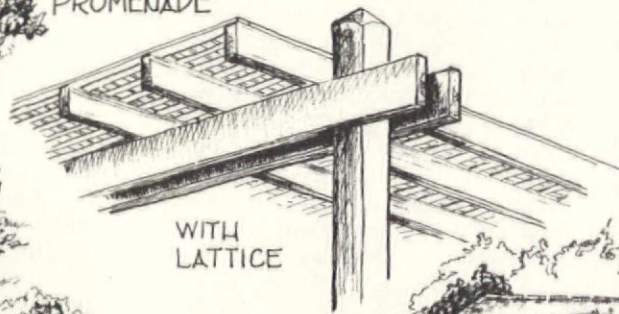
PERGOLA PORTICO



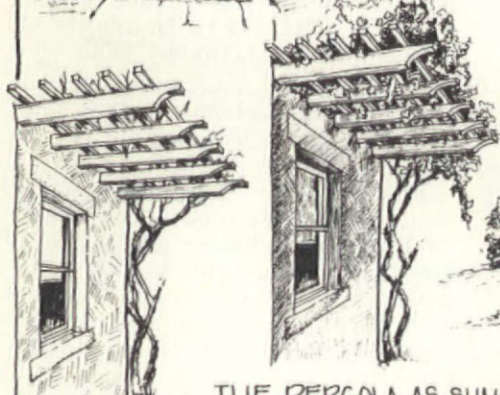
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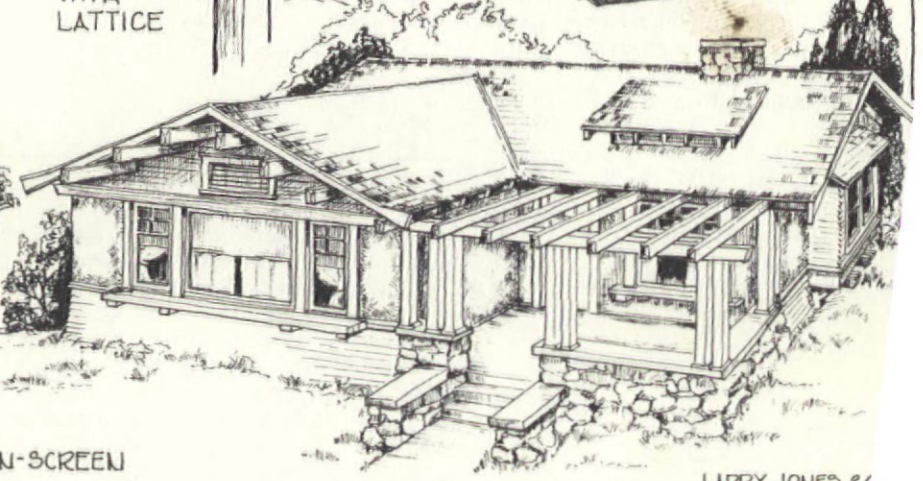
PROMENADE



WITH LATTICE



THE PERGOLA AS SUN-SCREEN



LARRY JONES 24



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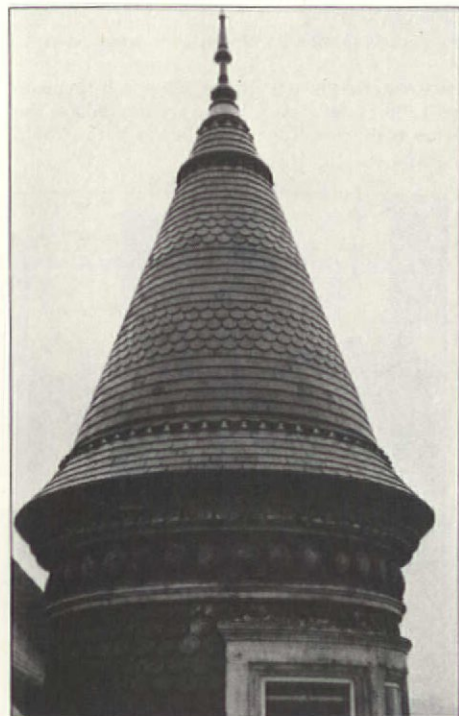
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The soaring redwood finial has a 14-lb., turned stainless steel tip that acts as integral flashing as well as a pigeon dissuader. The tip is a lightning rod, too; the steel is welded to a threaded pipe which goes through the wood finial, then is screwed from inside to anchor it. A grounding cable runs to earth.



Neil Hiedeman built a new cone-shaped cap in three sections because he couldn't afford to rent a crane to position a finished roof, or enough scaffolding to build it all in place.



Finished! The new tower cap closely matches the original, down to the round-butt shingles, turned wood ring, and rows of decorative wood projections. The finial was finished with 8 coats of linseed oil, then painted with 3 coats of varnish-based porch & deck enamel. "The newness of the cap makes the tower base look shabby," notes Jim Tyler, "but one of these days . . ."

WHEN NEIL HIEDEMAN bought his 1886 Queen Anne house in the Historic Hill District of St. Paul, its tower cap was long gone, the victim of a fire started by a bolt of lightning back in the '30s. Putting the cap back was high priority, but it had to be done on a tight budget.

TO AVOID the expense of renting a crane, Neil built the cone in three sections. He and two neighbors hoisted it by rope. The wood rings at top and bottom of each part are 5/8-in. plywood, toenailed to each other. Rafters are full-dimension 2x4 studs taken from a building demolition.

THE HEIGHT of the tower roof is based on high-school geometry and educated guesswork. Although the historical society had photos of the neighborhood, none of them showed the tower side of Neil's house. Next, he traced the family who

had lived there--only to find that the descendants had lost the family album!

SO HE TOOK a straight-on slide of the tower, projected in on paper and traced it. He made several sketches of the cap until the height "looked right" by comparison with the roof peaks. From the final drawing, he could plot the actual height of the tower. Admitting he couldn't remember all the geometry he needed, he went to a college bookstore "for one of those remedial math textbooks." It helped.

THE COPPER CONE at the apex has a grounded lightning rod --important since lightning destroyed the original cap. The lightning rod assembly was built up from old pieces Neil bought at a local electrical store. This tower has its cap once again ... built with common sense and cast-off materials.

pergolas continued from page 53

THE CONCEPT of a pleasant, columned place to walk and talk appears to have originated in the tree-lined gymnasia and academies of ancient Greece. Pergolas were depicted in 1st-century AD murals at Pompeii, and re-appeared along with other classical elements during the Italian Renaissance. As usual, they were embellished with fine works of art in the "Greek Manner." The great English gardens of the 17th and 18th centuries contained "covert walks" and "pleached alleys," tree-lined variations of the pergola form.

IN THE LATE-19TH and early-20th centuries, pergolas were popularized by prominent English landscape architects such as Gertrude Jekyll, author of *Garden Structures*. She saw their possibilities in everything from country estates and villas to English cottages. Her thinking reflected the "democratization" of gardening and its adoption by the middle class. In America, the pergola appeared in a version for every style and pocketbook -- from the Italian Gardens of Maymont Park in Richmond, Virginia, to modest California Bungalows with open, "pergola-ed" porches.

GUSTAV STICKLEY saw the pergola as an extension of the house: "an arm extending into the garden, gathering it close to its heart, inseparable." There were two main types of pergolas: the pergola-porch, with its open-trellised roof, and the pergola-arbor, a vine-covered walkway leading to the front door or out to the garden.

THE PERGOLA-PORCH had several advantages over the traditional roofed porch. During the winter, it permitted all available sunlight to enter (especially important for Bungalows and other Craftsman Style houses with their room-darkening, overhanging eaves). In summer, its covering of vines provided ample shade. Pergola-porches could extend across the front of the house in the usual manner, or be added to the side as a sun-parlor or indoor/outdoor dining room. They were particularly favored in California, where the climate encouraged "gardens-to-live-in," as Stickley referred to them.

THE PERGOLA-ARBOR was also popular, leading out to the garden or overlooking a grand vista. It was often used in estate settings along the shoreline, but also appeared in far more modest surroundings. It could create an impressive "avenue of entrance," or screen the suburban house from the noise and dirt of the street.

The Wilson Bungalow, 1910



Left: The pergola gracing this c. 1910 bungalow will allow for plenty of warmth and sunlight -- a healthy counterbalance to the darkening effect of the overhanging eaves.

Bottom Left: The pergola-porch retains its charm even when its vines succumb to the cold.

Bottom Right: An attractive variation on the pergola-porch theme is the pergola-portico. This 1808 Federal style house accommodates the early-20th-century addition with ease. The owner clearly felt it would benefit from a dash of nature.

John Gardner



Three Pergola-Porches

A good caption for this photo might be "pergola-mania." This architect-designed Pennsylvania house, c. 1917, was built with the familiar native stone — but it breaks tradition with its massive attached pergola. The oversized columns, perhaps, would have looked more in scale when heavy vines finally covered the structure's top.

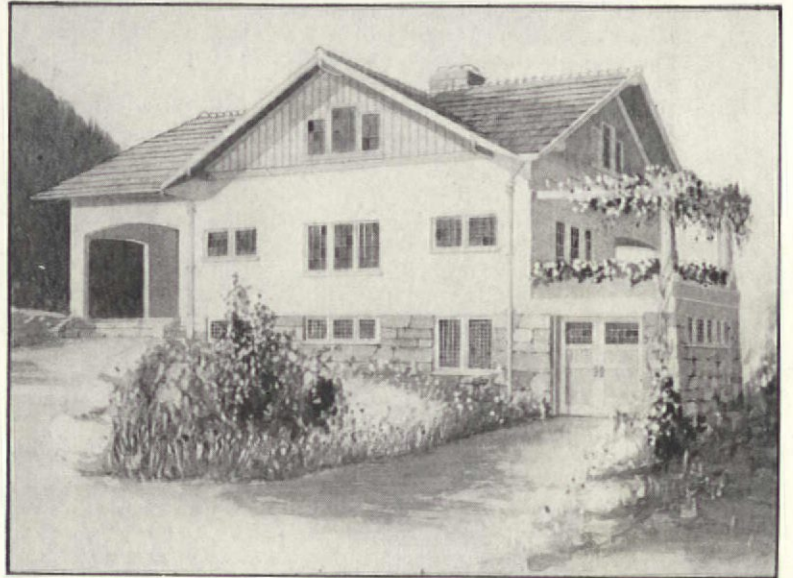


The Livable House, 1917

The Livable House, 1917



A minimalist approach to the pergola-porch can offer its own unique virtues as well. The barely noticeable addition was all that was needed to bring a sun-parlor to the house.



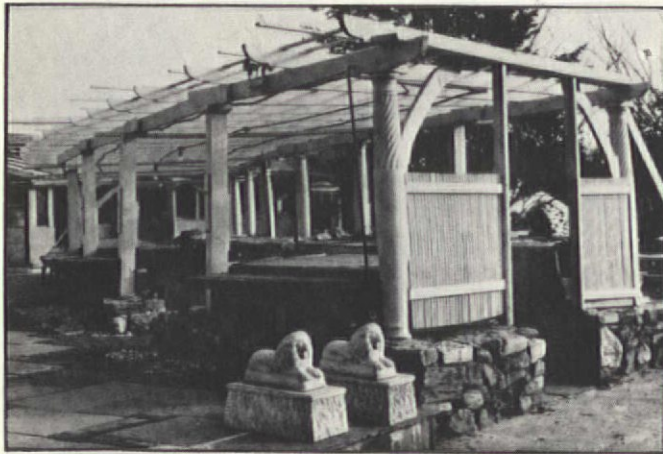
This 1911 three-storey bungalow demonstrates yet another approach to the pergola-porch, as well as an unusual way to further unify a garage with the house. (From *More Craftsman Homes*, 1912, by Gustav Stickley.)

Two Pergola-Arbors

Here's a pergola-arbor that leads one directly back to the house; it is a perfect example of the "arm extending into the garden," the ideal advocated by Gustav Stickley.

This pergola-arbor integrates decorative features of the house's exterior with the property itself. The bench is an open invitation to rest and contemplate the surroundings — an essential feature of any pergola-arbor.

John Gardner



John Gardner



ANOTHER VERSION of the pergola-arbor could be placed along the property line to provide privacy for a small lot or block out an unpleasant view. "Shapely benches and old hickory chairs where one may watch the ever-changing play of sunlight and shadow" were highly recommended by Stickley.

A WEALTH OF PERGOLA STYLES reflected the general eclecticism of the period. Beaux Arts classicism vied with self-consciously "rustic" styles. Support pillars came in many shapes and materials, from formal Tuscan (a Roman version of the Doric style) to pole-pergolas put together with woodlot saplings. Heavy rubblestone piers with rough-hewn rafters were relatively inexpensive and among the most common designs.

CHOICE OF MATERIALS depended on the stylistic effect desired, as well as on the pocketbook of the client. West Coast pergolas tended to be more Japanese or Asian in framing and spatial relationships, following the trend set by the architectural firm of Greene and Greene. Gertrude Jekyll recommended that the rafters have a slightly upward tilt at the ends for both visual and structural reasons, and all but the most rustic varieties appear to follow this formula.

MUCH ATTENTION was paid the vines that covered the pergola. The choice of plantings was determined by climatic conditions and the role the pergola was expected to play. Varieties of roses were always popular; wisteria, honeysuckle, and grapevines were frequently used. Other favorites were ivy, woodbine, and morning glory. The kudzu vine, a "fast-growing import from Japan," was once highly touted, but is hardly prized today. (It lives up to its reputation for fast growth with a vengeance!) Heavier, rapidly growing vines were advocated where screening was needed, whereas fragrance and beauty were sought after in other, more purely aesthetic situations. 🏠

Top: "Children reared amidst such an environment . . . have gained sturdy health of body, imagination and sympathy with all life . . . As their interest in flower, bird, insect life is developed, their outlook, their pleasures, their riches are extended boundlessly, for life's riches are measured by the number of things loved, not by the number of things owned or possessed."

The Craftsman, 1911

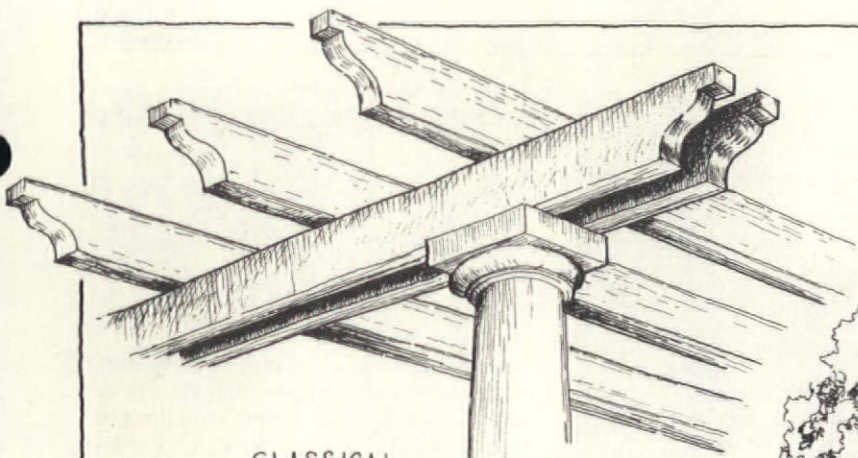
Middle & Bottom: Two views of the same pergola-arbor. The furniture might not meet Stickley's standards, but both they and the locale are ideal for observing "the ever-changing play of sunlight and shadow."



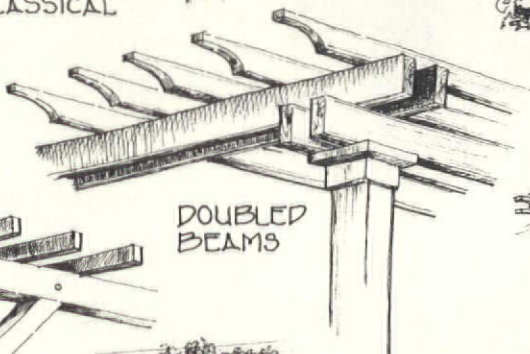
All photos this page by John Gardner

A Pergola Sketchbook

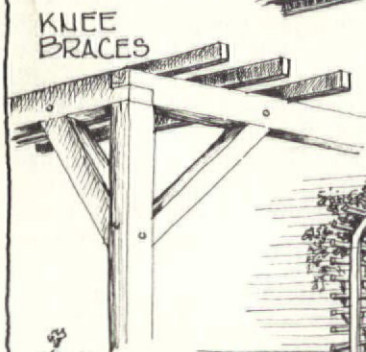
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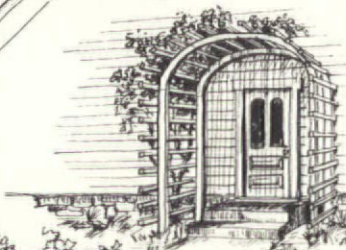
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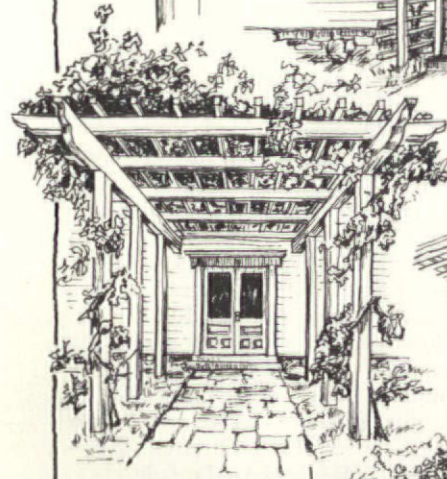
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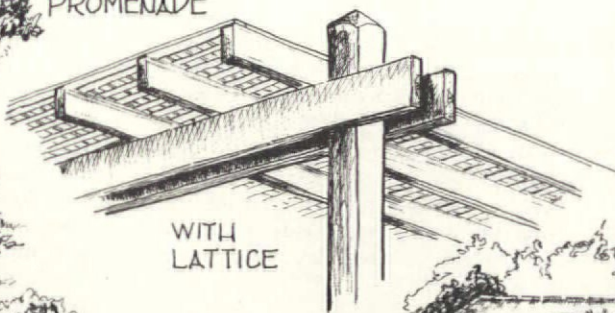
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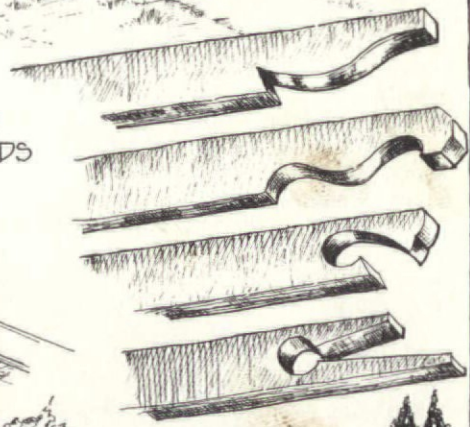
PERGOLA PORTICO



PROMENADE



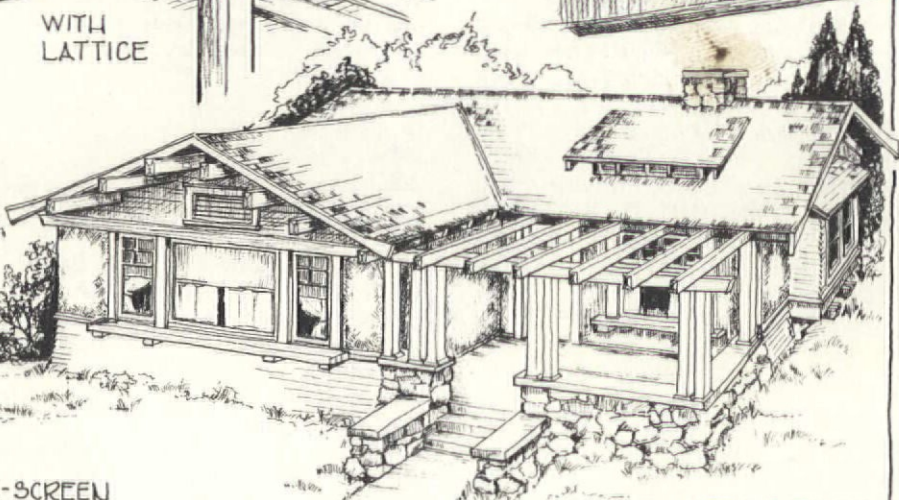
WITH LATTICE



DECORATIVE RAFTER ENDS



THE PERGOLA AS SUN-SCREEN



LARRY JONES 2/84



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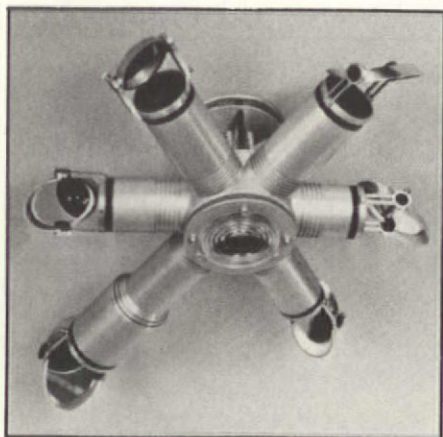
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Space Illumination System

In (of all places) Bloomingdale's, I came upon a most unusual light fixture. The Beamo Light Conveyance System is

no historical reproduction; in fact, it resembles a small space station. The advanced design looks like track lighting—but is intended to be mounted in the center of ceilings, right where most old houses have existing wiring.

Resembling a hub with radiating spokes, a 500w halogen bulb forms the heart of the system. Light is reflected out from the single light source creating as many as 13 individual beams through a ring of tubes, lenses, and reflectors. Each beam can be individually designed for floor, spot, and wall lighting, offering a wide range of lighting possibilities equivalent to many individual lights. Remote mounted reflectors can take light from the central unit and direct it toward specific and distant objects. The fixture can be easily altered, simply by changing attachments to suit changes in furnishings or room arrangements. Because one fixture takes the

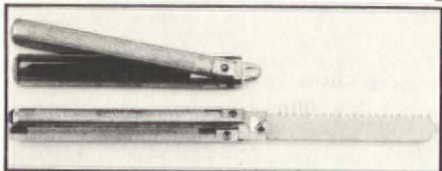
place of many, there is less rewiring and plaster demolition than would be required with track, recessed, or other forms of lighting.

The system is available in wall or ceiling mounted units with 2, 4, or 6 arms, ranging in price from \$1375 to over \$3000. Designed for residential and commercial use, these lights would work well in house museums and galleries.

The units come in satin black or polished aluminum. Their compact size and shape allow the lights to blend with their surroundings as well or better than track lighting. For more information on the Beamo Light Conveyance System, a free brochure can be had by writing or calling Beamo Corp., Dept. OHJ, 24 Thorndike St., Cambridge MA 02141. (617) 864-0094.

Handy Folding Saw

The Uniclapp (Model 214) is a unique German folding hand saw which Brookstone has just added to their line of hard-to-find tools. This little saw is designed for cutting wood, metal, or plastics, and is small enough to be hung from a belt or slipped into your pocket. The most unique feature of the saw is its ability to fold into its handle when not in use. Closed it is about 7 in. long



and open it extends to 11 in.

I find the saw a useful addition to tool boxes where space is a problem and where a saw is only occasionally used. It is very sturdy when open and cuts well. The saw comes with wood and metal cutting blades, and additional blades can be purchased from Brookstone. The 'Soft-Cut' wood blade is designed to smoothly cut wet or dry materials. I've used it on gyp-board and tree limbs and it cuts just fine. The steel alloy cutting blade resembles a hacksaw blade and cuts most ferrous and non-ferrous metals and plastics easily. I've used the metal blade for cutting through nails between studs and for shortening an aluminum shower rod.

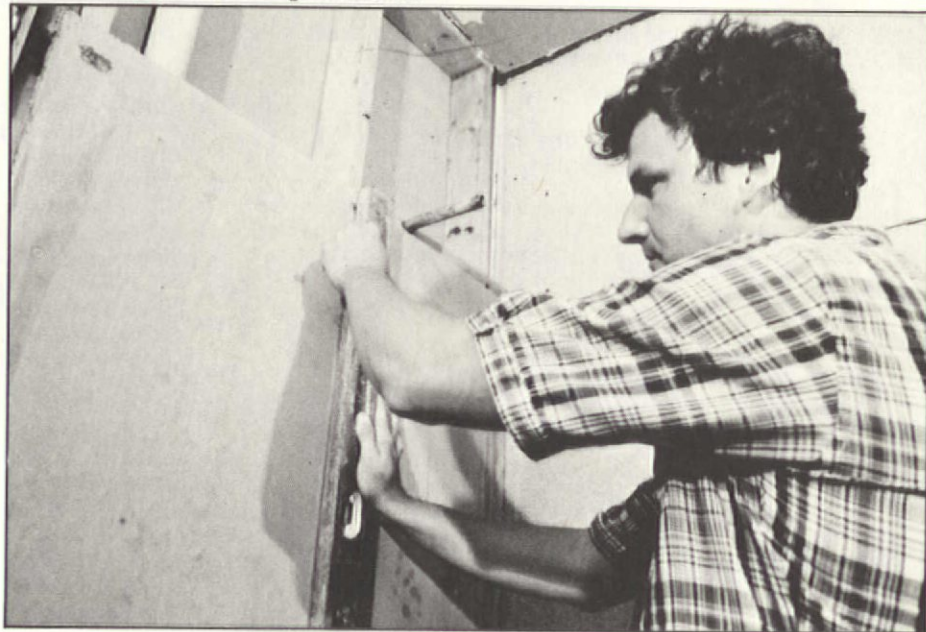
Remember the Yankee push drill that holds its bits in the handle? This little saw is much like that tool: Every now and then it could come in handy. It is H-9892, and sells for \$9.95 plus shipping from Brookstone Tool Co., Dept. OHJ, 1031 Vose Farm Rd., Peterborough, NH 03458. (603) 924-9511.

Durock Tile Backer Board

Durabond Products Company, a subsidiary of United States Gypsum (USG), has a new product that may be the next generation after greenboard. Durock Tile Backer Board—if it lives up to its billing—is the type of product that has long been needed for problem areas subject to water and high humidity such as baths, showers, counter tops, floors, and kitchens where a durable base for tile is needed. Many homeowners have had problems with tile installations in the past. Mud jobs are best but are heavy and bulky; tiles stuck to regular wall board usually fall apart when exposed to moisture, and greenboard, a water resistant USG wallboard, can even deteriorate if exposed to enough moisture.

Durock panels are made with hydraulic portland cement with aggregate sand-wiched between coated fiberglass mesh. The panels are ½ in. thick and 3 ft. wide, available in 4-, 5-, and 6-ft. lengths. The material is thin and lightweight, yet rigid, making it attractive for old-house installations by homeowners and professionals alike.

Tiles may be attached to either the rough or smooth side of Durock, using dry-set or latex portland cement mortar, or water-resistant organic adhesives. Both vitreous and non-vitreous ceramic wall and floor tile can be attached to it. Durock can be purchased at building supply centers nationwide. For more information send for a free six page brochure from Durabond Products Co., Dept. OHJ-122-zz, 101 S. Wacker Dr., Chicago, IL 60606.



Decorative Plastering

Including an incredible tale of the lengths to which diligent OHJ editors will go in the service of their loyal readers.

FOR YEARS, readers have been asking us to recommend a good handbook on decorative plastering. The answer has been that there is none. Ever since Plastering Skill And Practice went out of print, there has been no American technical manual that shows how the plasterwork of the 19th and early 20th centuries was created. The editors despaired. And then...fortune smiled.

Vigilance Rewarded

JOHN MARK GARRISON, one of our contributing editors, was riding the subway late last October when he noticed that the passenger next to him was reading...A HANDBOOK ON DECORATIVE PLASTERING! Breaking the New Yorker's rule of never speaking to strangers on the subway, he asked if he might glance at the book. John Mark thought it looked quite good, and so noted the name of the publisher. The only problem: The publisher was in England.

John Mark reported his discovery to us. OHJ staffer Deborah Litt got on the telephone to London and tracked down the publisher's phone number. She called Granada Publishing in England and ordered 250 copies. They said they would be happy to ship the volumes--as soon as we sent payment in advance in pounds sterling. So we trekked to our bank, and after our banker spent much time with his computer trying to determine the rate for the pound that day, he finally gave us a bank check in pounds sterling. We felt like international financiers!

THE CHECK and order were dispatched by Air Mail. That was on November 2.

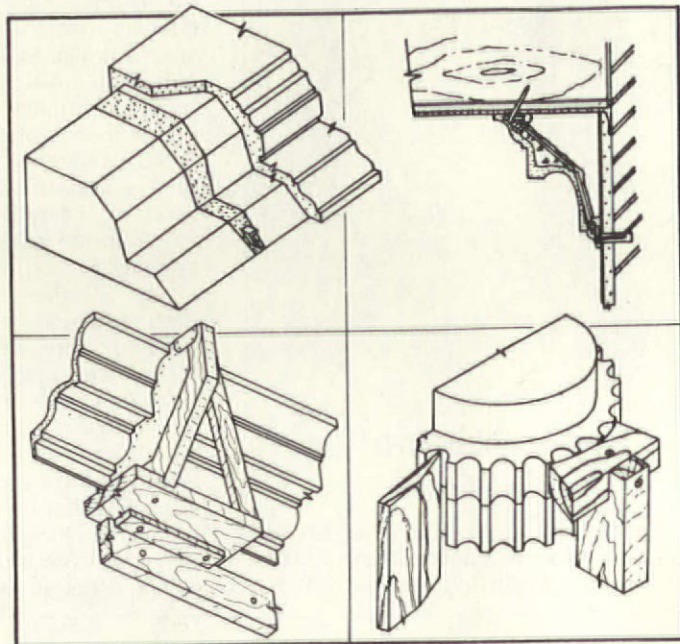
A Most Cruel Blow

IN JANUARY, Debby got a call from the publisher. They were terribly apologetic as they informed her that they only had 160 books left in stock. Would we accept a partial shipment? they asked. Debby said we would. And then we waited.

FINALLY, on February 7, more than three months after placing the order, four mail bags arrived from England. Inside nestled 160 plastering books--the last remaining copies in the world!

Valuable--Warts And All

TO BE PERFECTLY HONEST, the book, called Plastering--A Craftsman's Encyclopedia, is not the ideal book for a U.S. homeowner. Some of the English terminology will be unfamiliar;



nevertheless, most terms are defined, and the rest can be deduced from context. Also, the book is written for the tradesperson; it assumes you know the difference between a hawk and a trowel. Finally, the book is organized in an A to Z format by topic. This may be disconcerting to people who like to start with the basics at the beginning of a book and work through to more advanced material at the end.

ALL THAT SAID, Plastering--A Craftsman's Encyclopedia is an invaluable reference for anyone who wants to restore or re-create moulded plasterwork. Architects, designers, and contractors will find the book especially useful because it shows clearly what can be executed in plaster. And homeowners who need just 20 feet of replacement cornice will be able to extract the know-how they need. Also, the book can be a great "argument settler" should you happen to get into a dispute with a hired worker about what can and can't be done.

AMONG THE TOPICS COVERED

Repair & restoration of old lime plastering	Running a moulding on a bench
Running circular curves	Casting a plaster arch
Casting in fibrous plaster	Covering a beam with a plaster casing
Running mouldings <i>in situ</i>	Creating a plaster column
Building up a plaster cornice	Constructing wood brackets for a plaster cornice
Fabricating the metal template for a running mould	Casting with fiberglass and polyester resin
Pebble-dashing and other exterior finishes	Mixing scagliola (artificial marble)
Making moulds for casting	Making running moulds

FAIR WARNING: There are only 160 of these books available. Orders will be handled on a first-come, first-served basis. As soon as the 160 are gone, checks will be returned.

Plastering - A Craftsman's Encyclopedia is 276 pages, softbound. \$15.95 ppd. Use the Order Form in this issue, or send \$15.95 to: The Old-House Bookshop, 69A Seventh Ave., Brooklyn, N.Y. 11217.



FOR SALE

WROUGHT-IRON FENCE, 250+ ft., staggered spear pattern approx. 100 years old from Coastal GA, \$25 per foot. Victorian Honduras mahogany doors with panels of glass and louvers, 26 in. x 8 ft. 8 in., 26 in. x 11 ft. 2 footed tubs, complete, \$85. Louvered summer doors with brass hardware from old downtown Atlanta Athletic Club, \$150 per door. Glenn and Susan Bridges, (404)881-6590; 688-1708.

VICTORIAN-STYLE OUTDOOR PLAYHOUSE, 2-8 child capacity. Plans include removable plexiglass windows, details, operable front door, standard door hardware for long outdoor life. Can double as storage in winter. Easy to understand drawings, \$9.95. Walter Rubino, 2057 Whited St., Pittsburgh, PA 15210.

MACHINE FOR DUMBWAITER for one or two openings, \$125. Complete, old world wine making equipment, \$200. (201)659-2743.

VICTORIAN FURNITURE KITS — prefinished all wood construction. No special skills or tools needed. Mirrored washstand with pitcher and bowl, \$125; quilt rack, \$30; plant stand, \$40; pressed oak chairs, \$110; many others. Free catalog. Michael Mattes, PO Box 831, Mattituck, NY 11952. (516)298-4789.

2 RAILROAD BAGGAGE CARTS, 40 in. x 118 in. x 36 in. Unfinished, ideal for terrace or restaurant salad bar, \$500 each. 9 Porcelain sinks, 22 in. x 23 in. round front, \$75 each. Holsman automobile circa 1905 mint. Runs — upholstery & top need repairs, otherwise perfect. Best offer over \$5,000. SASE Lichtenstein, 303 River Bluff Rd., Elgin, IL 60120. (312)697-0050.

FREE — 3 VICTORIAN SLIDING DOORS in bad condition. Bottom edges rotted from contact with ground when used as shed walls. Original hardware, 97 in. x 38 1/2 in. The Stevens-Gregg Foundation, 1650 Clybourn Ave., Burbank, CA 91505. (818)954-8956.

SUSPENDED CEILING LIGHTS: 32 solid brass fixtures with original white glass shades, from Woolworth department store in Poughkeepsie, NY. Approximately 3 ft. long, tarnished dark, nice detailing on brass. Suitable for boutique or restaurant. Pix available, best offer. D. Wyant, 418 N. Landing Rd., Rochester, NY 14625. (716)288-3822.

5 PANELLED INTERIORS: Tudor, Georgian, Art Deco styles. Oak, walnut, mahogany, birch, pine; secret doors in panelling. Marble baseboards, leaded windows, hand-carved doors & casings. Also, stone fireplace, 500 ft. marble baseboards, and pedestal sinks. (319)351-4601.

CLAWFOOT BATHTUB, white, \$200. 2 Porcelain sinks & toilets in good condition. (212)662-0260.

MARBLE FIREPLACE: Decorative imported white marble FP, beautifully carved, more than 50 yrs old. 68 in. W x 43 in. H x 18 in. D at top and sides. Al Phillips, 522 French St., New Orleans, LA 70124. (504) 482-4471.

HOUSE PORTRAITS in pencil or color can be rendered to be framed, \$40. Made as greeting cards (20 max.), \$60. Painted on small rock as paperweight, \$20. Carolyn Thoben, 96 Plains Rd., New Paltz, NY 12561. (914)255-6323.

VICTORIAN STEAM RADIATORS w/ floral pattern. Matched pair, 6 tube, 3 ft. 2 in. H x 1 ft. 3 in. W x 7 in. D, \$50. One, 8 tube, 2 ft. 7 in. H x 1 ft. 9 in. W x 8 in. D, \$25. Porch balusters, 19 1/2 in. L, turned, approx. 45. \$75 for all. (201)439-3529 EST evenings.

6 1930s HALOPHANE GLASS shades and fixtures. Can take a 300 watt bulb. Make offer. 403 S. 16th St., La Crosse, WI 54601. (608)782-6670; 782-7993.

5 FT. CLAWFOOT BATHTUB including faucets, excellent condition, \$200. Contact D. Brooks, 69 Fern St., Bangor, ME 04401. (207)947-4788.

OLD KITCHEN WALL CABINETS, 4 glass front wood cabinets. Each approx. 69 in. x 46 in. x 13 in. All 4 for \$100. Washington, D.C. area. (202)332-1870.

VICTORIAN HANDIWORK reproduced: beadwork, dressed figures, dimensional embroidery, shell ladies, wall pockets, yarn and chenille flowers in domes, etc. All items copied directly from period ladies' magazines. Brochure \$50. The Octagon, RD 1, Box 172, Marshallville, OH 44645.

WROUGHT-IRON HARDWARE, early PA, Norfolk & Suffolk latches. Dutch elbow rimlocks, Moravians, shutter dogs, etc. All complete, cleaned, & repaired. Surplus to my house restoration. Chas Wilson, 400 Park Hill Dr., Mechanicsburg, PA 17055. (717)783-5421, eves.

FLOORCLOTHS and needlepoint canvas custom designed in historic patterns, Colonial & Victorian. Your design or mine. Size and design no limitation. Mary Powers, 917 S. Park St., Kalamazoo, MI 49001. (616) 345-9295.

KITCHEN STOVE, classic 1920 Glenwood 2-tone beige enamel C.I. gas and kerosene combination stove. Can be modified for coal or wood. Cooktop has 4 gas & 2 kerosene burners with kerosene oven below and gas oven & broiler above. Complete, good condition, \$800. John Tankard, 1452 Beacon St., Newton, MA 02168. (617)965-0200.

2 CLAWFOOT BATHTUBS. 1 set of arch-top French doors, 62 in. W x 78 1/2 in. H. Oak curio curved-glass cabinet, 14 1/2 in. D x 18 in. H x 58 in. L. Redmond O'Hanlon, 211 Harvest Ave., Staten Island, NY 10310.

VICTORIAN BATHTUB, cast-iron clawfoot, excellent condition. Cast-iron kitchen range, gas & wood over 50 years old on tall legs with oven. Other Victorian furniture. C. Aiello, 5218 Nagel Ave., St. Louis, MO 63109.

2 FIREPLACES, white marble, with curved openings, \$500 each. Approx. 100 ft. of iron spike fencing, \$500. Charles J. Irving, 326 Captain's Walk, New London, CT 06320. (203)443-1864.



"MANTEL" FOLDING BED, similar to those in 1895 Wards catalog, looks like large dresser or buffet, but folds out into a double bed. Oak with machine carvings, mirrored decorative back with whatnot shelves, original finish, \$450. (517)337-1433.

BOOKS & PUBLICATIONS

ILLUSTRATED HISTORY of a living Victorian village, Sea Cliff, Long Island. 3 tours to walk, & an illustrated glossary of Victorian architectural terms. \$6.95 (NY residents add \$.50 tax). Thomas N. Traks, Box 161, Sea Cliff, NY 11579.

ANTIQUE STOVE ADMIRERS, send SASE for free newsletter. Midwest Antique Stove Information Clearinghouse & Parts Registry, 417 N. Main St., Monticello, IN 47960.

POSITIONS WANTED

RESTORATION/REHAB apprenticeship wanted in NY metro region by healthy, single, 26 years old Bucknell graduate. Little experience, much interest & ambition. Professional, successful, sensitive master desired. Peter Oden, RD 7, Box 29, Middletown, NY 10940.

PRESERVATION/restoration contractor for 18th and 19th-century domestic architecture is seeking interesting projects for the coming season. Knowledgeable, skilled craftsmen from structural repair to finish details. Timber Frame Company, RFD 2, Orange, MA 01364. (617) 249-4643.

RESTORATION CARPENTER-MECHANIC seeks job with museum or company. 6 yrs. experience at a relocation museum, all phases. Will relocate. S. Clary, Box 96, Mumford, NY 14511. (716)538-2737.

OLD-HOUSE SITTER — all U.S.A. Due to widow status, dream of buying an old house and restoring it is altered. Mature lady: can ruff it or wallow in it. Handy with decorating, gardening, or pets. You pay way there, I pay to leave. Best references. Free to — ? — depend on requirements. Jeanne Bonas. (805)646-3826.

INNS & HISTORIC HOUSES

THE CATLIN-ABBOTT HOUSE in Historic District c. 1845. Coffee served in your room before a toasty fire, old Richmond breakfast in main dining room under imported crystal chandelier. Tester beds so high that a step-stool is required. 2304 E. Broad St., Richmond, VA 23223. (804)780-3746.

BED & BREAKFAST — Historic French stone inn located in Clayton, NY, at the beautiful 1,000 Islands along the St. Lawrence River section of the Seaway Trail. Open year round. Antique boat tour & fishing packages available. Greystone Inn, RD 1, Mattis Rd., Clayton, NY 13624. (315)686-2408.

THE INN ON KELLEYS ISLAND — Historic Victorian inn on the shore of Lake Erie. Former home of famous Great Lakes ship captain and historian. Open May - Oct. Box 11-OH, Kelleys Island, OH 43438. (419)746-2258. Before May: 315 Beulah, S.E., Grand Rapids, MI 49507. (616)245-3358.

EBENEZER MAXWELL MANSION — Victorian house museum & gardens in Germantown section Philadelphia. In process of restoration to period 1850 to 1890. Features 1860s kitchen, stenciled walls & ceilings, & pleasure gardens. Guided tours Wed., Sat., Sun., & by appointment. 200 W. Tulpehocken St., Philadelphia, PA 19144. (215)438-1861.

RESTORATION SERVICES

OLD PATTERN MOULDING KNIVES custom ground for planers or multiple runs on moulding heads. Ideal for small lot runs for repair/restoration. Edward Shelton, Rt. 1, Box 38, LaPine, AL 36046. (205)562-9380.

ANTIQUE WOOD & COAL STOVES bought, sold & restored. Parts available. Send photo & description or call Doug Pacheco, Box 472, W. Barnstable, MA 02668. (617)362-9913.

POSITIONS OFFERED

SOMEONE IN PASADENA, CA area to shim my house so the floors won't sag. J. Goss. (818)447-0307.

MEETINGS & EVENTS

KING WILLIAM House Tour & Fair, April 28, KWA, 22 King William, San Antonio, TX 78204. Part of Fiesta Week. See the Alamo, River Walk, & King William.

HOUSE TOUR — Old Fairgrounds Historic District, May 20, 1 to 5 pm. 9 turn-of-the-century homes in center-city neighborhood. Tickets \$4 in advance, \$5 day of tour. For information contact Old Fairgrounds Neighborhood Association, Inc., 505 North Sixth St., Allentown, PA 18102. (215)433-8000 after 7 pm daily and weekends.

DESIGNER'S SHOWCASE '84, May 6 - 31. Residence, 501 N. Main St., Naperville, IL, built in 1926, decorated as a showcase featuring the work of 9 professional designers, and the memorabilia of past resident, Judge Win G. Knoch. Sponsored by the Naperville Heritage Society. For details contact Peggy Frank, 201 W. Porter, Naperville, IL 60540. (312)420-6010.

THIRD HOPEFULLY ANNUAL QUILT SHOW and Sale, September 7 & 8 at the Sports & Civic Center in Ocean City. Sponsored by the Ocean City Division of Recreation. Entry deadline: July 15. Limited dealer spaces available. Admission \$2. For information and entry forms contact Barbi Harris, 1025 Central Ave., Ocean City, NJ 08226. (609)398-8221.

VIENNA HERITAGE DAYS — May 19 - 20 on Rt. 50 & the Nanticoke River. Events include Nanticoke Indian dancing, parade, craft-flea market, ice cream parlor, historical house tour, free entertainment & waterfront activities including river tours. Vienna Heritage Foundation, PO Box 187, Vienna, MD 21869. (301)376-3413.

15th ANNUAL Prospect Lefferts Gardens House Tour will be held on Sun., May 6. The 14-block Historic District is composed primarily of row houses in the Romanesque revival, neo-Federal, neo-Georgian, neo-Tudor, & neo-Renaissance styles. Also an outdoor flea market. For more information call (212)467-0400 (Brooklyn).

REAL ESTATE

BRINKLEY, AR — 1915 Victorian, approx. 35,000 sq. ft. with 61 rooms, lobby, restaurant and 2 dining halls. Turn-of-the-century workmanship including terrazzo tile and parquet wood floors, marble wainscoting and metal patterned ceilings. 60 miles from both Memphis & Little Rock. Qualifies for National Register and with only one-third restoration completed still has many tax advantages. Potential growth unlimited. \$430,000. (501)734-4955.

SAULT STE MARIE, MI — 1890 farmhouse on working 119½ acre farm, 9 miles from town. 4 BR, 80% remodeled, wood/oil heat. 2 flowing wells, creek. New 32 x 48 pole barn, original 32 x 46 hay and stock barn. Will sell full acreage, \$55,000 or \$80,000 with buildings. Mortgage or land contract negotiable. M. Schmidt. (906) 632-0716.

ATLANTA, GA — 40 min. from downtown, in Covington, GA, c. 1900, restored, 2,400 sq. ft., 5 FP, 12 ft. beaded ceilings, heartpine floors, all new electric, heating, & air, plumbing, insulation. Gourmet kitchen, large formal LR, DR, basement workshop, stained glass entrance. No serious offer refused. Lamberts, 1653 Johnson Rd., Atlanta, GA 30306. (404)872-4084.

PITTSBURGH, PA — 1910 2½ storey brick and cedar shake home. 5 BR, CAC, ½ acre lot in quiet neighborhood. Stained glass windows, oak woodwork, 4 FP, new oak kitchen, original specifications and architect's drawings. 4-car garage, convenient to airport. Bus or train to Pittsburgh. \$84,900. (703)628-5533.

OTSEGO COUNTY, NY — 1900 2-storey, 6-room wood frame house with 3 BR, 2 full baths, country kitchen and attached woodshed, wrap-around porch & detached garage. Fully insulated & carpeted. Located on 3/10 acre in quiet village. Walk to stores and school. \$36,000. PO Box 4, Morris, NY 13808. (607)263-5177 evenings.

WOODLAND PARK, CO — Historic log building perfect for antique store located at busy intersection in the mountains near Pike's Peak. 3,000 sq. ft., off street paved parking, can house 4 tenants. \$215,000. Lucille Hessong, Real Estate Professionals, (303)687-3021.



HEBER, UT — 1870 Pioneer sandstone home. National Register potential. Completely & accurately refurbished. 1,700 sq. ft. 2 large BR plus new reproduction outbuilding with unfinished loft, 2-stall garage, & workshop. 40 miles east of SLC. 15 miles from historic Park City, skiing, etc. \$89,000. David O'Brien, (801)654-4396.

BRIGHTWATERS, NY — 18th-century converted carriage house on 2+ acres, lovely private setting w/ views. 2 hrs. NYC, 20 min. Albany, 2 min. Thruway exit. Huge fieldstone FP, hand-hewn beams, wide-board floors, Penn. Dutch hand-painted kitchen cabinets. Oil hot-air heat, taxes \$500. \$49,990, owner will hold mortgage, price and down payment negotiable. Mrs. J. Biangardi, 435 N. Windsor Ave., Brightwaters, NY 11718. (516)665-3602.

HOWARD COUNTY, MO — Heart of Missouri. Buy of a lifetime. 16 acres of rolling hills, trees & meadows overlooking MO River, Stump Island marina & historical city of Glasgow. Need to sell before May 13 auction, to keep farm & home. Thomas Bentley, Rt. 1, Box 1, Riverview Farm, Glasgow, MO 65254. (816)338-2130.

GETTYSBURG, PA AREA — Centennial stone farmhouse on 9 acres. 4 large BR, 1½ baths, 2 FP, "Centennial Parlor," original 1876 fresco painting, new kitchen, new wiring & plumbing, 9 outbuildings, bank barn. Mr. or Mrs. McDaniel, 3678 Taneytown Rd., Gettysburg, PA 17325.

COLUMBIA, VA — Asher-Benjamin 1830s townhouse. Owner-architect has begun restoration. 3 BR, handsome carved stair. \$39,000. Assumable financing. Deborah Murdock, McLean Faulconer Inc., 1114 E. High St., Charlottesville, VA 22901. (804)295-1131 or 589-3083 evenings.



JIM THORPE, PA — Elegant mansion-like Italianate townhouse in Registered Old Mauch Chunk Nat'l Historic District and "Main Street" community. Corner property facing Opera House. 12 rooms, currently tastefully subdivided into 2 apts. Outstanding interior includes award winning chandelier in formal drawing room. 2 outstanding staircases. \$65,000. Luther Getz, Albrightsville, PA 18210. (717)722-0466.

PENNSYLVANIA — 150+ yrs. old farmhouse, impeccably restored. 13 rooms, 5 BR, 5 baths, cherry planked library, billiard room, 15 x 30 DR, full wet bar, maid's quarters or guest suite, LR w/ Adams FP, 20 x 40 heated inground pool, 4-stall horse barn, 2-car garage, on 30 acres. Minutes to Poconos recreational facilities. Some owner financing. R186. \$350,000. Ro Mendez Real Estate, 112 Park Ave., Stroudsburg, PA 18360.

SAN ANTONIO, TX — Joske House, 217 King William; last large unrestored house on King William St. National Register District. 6 BR, 4½ baths. Separate brick quarters. Julia Cauthorn, Realtor. 217 King William St., San Antonio, TX 78204. (512)223-9180.

NORTH FLORIDA — 30 min. from Tallahassee. Queen Anne, c. 1895. Over 5,200 sq. ft., 5 BR, 3 baths, 8 functional FP. In Nat'l Historic District. \$110,000. Also, Colonial, c. 1859, over 5,000 sq. ft., 5 BR, 5 baths, 3 detached rental units. 2.14 acres. \$175,000 with \$100,000 assm. mtg. Diane Jetton Realty, 100-A N. Adams, Quincy, FL 32351. (904)875-3044.

CHICAGO, IL — 1907 Art Moderne California Bungalow with Japanese influence. Registered National & City Landmark, "The Villa." 10 large rooms, 1½ baths. Magnificent black walnut, oak, & birch beams, wainscoting, window seats. Gourmet kitchen. 90% restored. Quality work. 3,500 sq. ft. \$163,000. Carl Seitz, Burton Realty, (312)583-8445.

FLORA, IL — 1868 2-storey house on 23 acres. 3 BR, 1½ baths, large sunroom, utility room. Hot water heat, new wiring, garage. Located 100 miles east of St. Louis. \$75,000. (618)662-4866; 662-8619.

HAMILTON, NC — 25 miles east of Rocky Mount. Victorian (6,000 sq. ft.), 3 A. Tooled leather wainscoting, tin ceilings, 8 FP, modern kitchen. Carriage house. Assumable mortgage, \$49,000. Also 6 BR, 3 bath, center hall plan (4,800 sq. ft.), modern kitchen, 5 FP, heart pine floors, great closets, screened porch. Owner financing to qualified buyer. Appraisal priced. \$55,000. Les Riley, Box 218, Hamilton, NC 27840. (919)798-7461.

1850 HAND-HEWN POPLAR LOG HOUSE in excellent original condition. Massive hand cut stone central FP. Original flooring and stairways. Can arrange moving and custom rebuilding. Shoun Thornell, RT 1, Box 228, Columbia, TN 38401. (615)583-2397.

STAGE COACH INN dated 1830. To be moved, make offer. Also oak barn siding and beams, best offer. PO Box 626, Killbuck, OH 44637.

WANTED

BALUSTERS — Large number of heavy, turned porch balusters for reproduction Victorian house. Send photo and asking price. Charles J. Irving, 326 Captains Walk, New London, CT 06320. (203)443-1864.

TIN TOYS, buildings, stations, trains, trolleys, any accessories suitable for antique train layout. Serious private collector. Marvin Rukin, 28725 Shaker Blvd., Cleveland, OH 44124. (216)292-4880.

PARTS FOR BRADLEY & HUBBARD nickel-finish hanging lamp. Pat'd Oct. 31, 1876 & April 24, 1877. Smoke bell, lamp with font and bracket, base diameter 3½ in., glass shade, top diameter 6¼ in. Donna Tate, 15443 Silverfalls Hwy. S.E., Sublimity, OR 97385. (503)769-6799 evenings.

STAINED GLASS WINDOW, 45 in. L, 36 in. H for dining room of 1906 frame Victorian. Please send photos and prices to Richard Hillard, 1640 Forrest Ave., Memphis, TN 38112.

GUIDE RAILS, counterweight, and dumbwaiter car, to run two stores. Sam Hockman, Hoboken, NJ 07030. (201)659-2743.

CORRESPONDENCE CLASSES in historic preservation of older homes leading to a degree. Fred Kleiss, 2219 Decatur Rd., Wilmington, DE 19810.

OLD HOUSE TO RESTORE, 1700s to early 1900s in upper Westchester or North Shore, Long Island, NY. Price range: \$100,000 to \$130,000. (516)735-8093, evenings.

MARBLE MANTEL, top should be at least 60 in. by 10 in., will consider larger mantel. Massive, ornate dining table with space to seat at least 10 with leaves. Prefer walnut. Michael Thompson, 623 W. Main, Clarinda, IA 51632. (712)542-4105.

REVITALIZING AMERICA'S HISTORIC RESORTS

April 13, 14, 15

THE 11TH ANNUAL BACK TO THE CITY CONFERENCE
IN THE
ART DECO HISTORIC DISTRICT
MIAMI BEACH, FLORIDA

The Back to the City Conference will focus on the architectural, historic, and social fabric of famous American resort cities. Historic resorts are emerging as focal points for historic preservation development. Conference topics range from hands-on conservation of individual historic resort properties, hotels, homes, and commercial buildings to overviews necessary for bringing famous old resorts back to prosperity. Also covered will be the state of the art in marketing and promotion of historic preservation tourism and the history and origin of the American Art Deco style.

For more information about conference fees and schedules contact:
Andrew W. Capitant, Conference Chairman
Miami Design Preservation League
1300 Ocean Drive, Miami Beach, FL 33139
(305) 672-2014

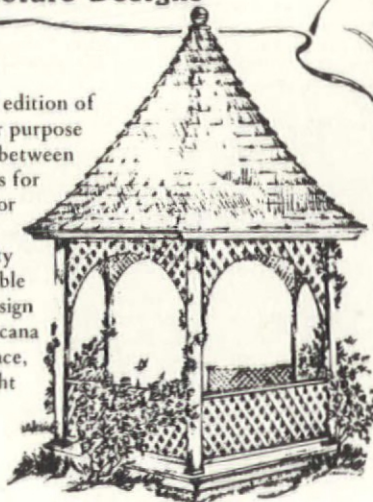


GAZEBOS

And Other Garden Structure Designs

Sun Designs has just released this expanded edition of their original Gazebo Study Plan Book. Their purpose with the brand-new *Gazebos* is "to build a bridge between better personalized design and economical design costs for people like ourselves who enjoy their home, its outdoor areas, and wish to add to it the joys a gazebo can provide." All do-it-yourselfers seeking to extend the beauty of their homes into their property will find an invaluable source with *Gazebos*. The book contains dozens of design styles, from Victorian to Rustic, from Asian to Americana to European. Whatever your situation is, regarding space, house style, or finances, you'll find something just right in this book's outstanding array of garden structures:

55 Gazebos 13 Strombrellas
7 Pergola-Arbors 18 Birdhouses & Feeders



Gazebos is in effect a huge catalog of ordering information for plans of every structure illustrated. The book even has mini-plans for 2 birdfeeders and for the "Tiffany" gazebo (the most popular style Sun Designs carries). There's also a display of the various floor plans and railing styles offered; a brief history of the gazebo, too. If you want a strombrella, gazebo, or pergola-arbor which will

truly complement your house, *Gazebos And Other Garden Structures* is the best source you can consult.

To get your copy of *Gazebos*, just check the box on the Order Form, or send \$9.95 (includes fast UPS shipping & handling) to

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



FREE!



Having
A Meeting?

Or Seminar? Or Workshop?

For preservation groups and neighborhood associations that are holding a meeting or any type of "old-house revival," we'll send back issues and lists of previously published articles that are still in print — FREE.

You can order up to 100 back-issue lists and 100 random copies of recent OHJ issues to hand out to participants at your old-house meeting — all free. Give us at least two weeks' notice and we'll ship this complimentary material to you via UPS.

If you want multiple copies of a *specific* back issue, we can make them available at \$0.50 each for 10-50, and \$0.25 each for over 50. This offer is subject to issue availability, of course.

For larger events (house tours, old-house fairs, etc.), we'll make available back-issue lists at \$5.00 per hundred. (This covers our shipping and handling costs.) Complimentary copies of issues themselves aren't available in quantities over 100.

To obtain this free material, just tell us about your event and send your request to: Deborah Litt — Group Services Coordinator, OHJ, 69A Seventh Avenue, Brooklyn, NY 11217. (212) 636-4514.

The Ultimate Where-To-Find-It Guide

1 The Old-House Journal Catalog is the "Yellow Pages" for pre-1939 houses. In this comprehensive buyer's guide are listed hundreds of hard-to-find old-house products ... the kind that hardware store clerks will assure you "aren't made anymore."

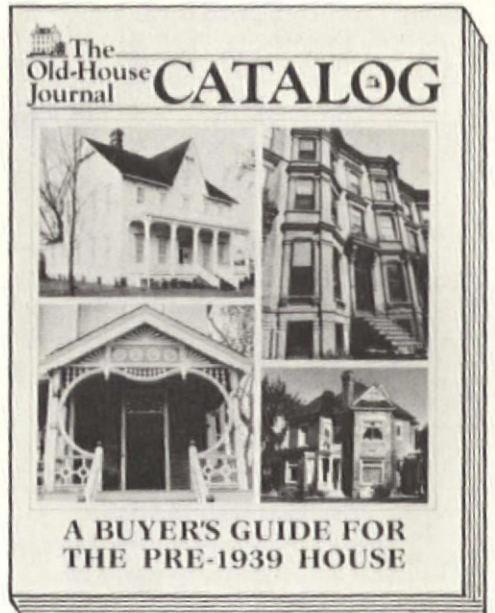
2 The Catalog is the most complete and authoritative directory of the field. It lists 1,251 companies; almost 10,000 individual items and services have been compiled. Every listing is carefully screened by the editors of The Old-House Journal. Hard-to-find products, including marble mantels, hand-printed wallpapers, wooden porch ornament, and brass lighting fixtures, are now easy-to-find.

3 The Catalog is crammed with NEW information: There are 259 NEW companies that didn't appear in the previous edition. Also, 773 of the other listings contain NEW information — new products, new prices, new literature, new addresses, and new phone numbers.

4 Another new feature: a State Index that groups Catalog companies by city and state. This index allows you to quickly find the listed old-house suppliers that are located nearest you.

5 And for companies that aren't near you, the Catalog gives all the information you need to do business by mail or phone. The Company Directory lists full address, phone number, and what literature is available — and the price, if any.

6 The Catalog Index is meticulously cross-referenced. For example, if you're trying to find "ceiling rosettes," the Index tells you that the item will be found under "ceiling medallions."



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- This book is the 'Yellow Pages' for pre-1939 houses: a comprehensive buyer's guide listing 1,251 companies. That's almost 10,000 hard-to-find, old-house products & services at your fingertips. From hand-printed wallpapers to marble mantels, wooden porch ornament to brass lighting fixtures — all meticulously indexed and cross-referenced. All listings have also been carefully screened by the OHJ editors.

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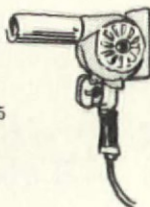
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- 11 **MASTER HEAVY-DUTY HEAT GUN** — \$77.95
For stripping moulded and turned woodwork

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THE TWO BEST HEAT TOOLS FOR STRIPPING PAINT

Different paint-stripping projects require varying tactics. Refinishing experts agree that, whenever practicable, hand stripping wood pieces is preferable to dipping them in a strong chemical bath. Heat guns and heat plates are often the best overall tools for taking paint off wood surfaces. They make paint removal safe, quick, and economical.

Heat is a fast method because the paint bubbles & lifts as you go along. There is no waiting for chemicals to soak in, no multiple recoatings, and far less cleanup. Unlike stripping with chemicals, all layers of paint are removed in a single pass.

As for economy: These tools are long-lasting industrial products, so the initial expense is made up in savings on the \$18 to \$22 per gallon stripper that you're no longer buying in quantity. Even after heavy use, a worn-out heating element on a gun can be replaced by the owner for about \$7.

The Heat Gun

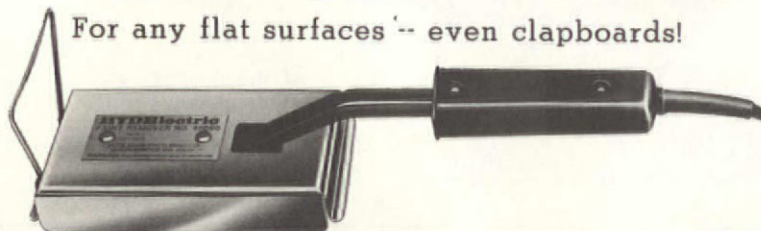
Ideal for moulded & turned woodwork!

Over 10,000 OHJ subscribers have purchased the Heavy-Duty Heat Gun, and discovered the best tool for stripping paint from interior woodwork. (A small amount of chemical cleaner is suggested for tight crevices and cleanup, but the Heat Gun does most of the work.) It will reduce 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 blowtorch or propane torch, thus minimizing the danger of vaporizing lead. The Master HG-501 Heat Gun operates at 500-750°F, draws 15 amps at 120 volts, and has a rugged, die-cast aluminum body — no plastics!



The Heat Plate

For any flat surfaces -- even clapboards!

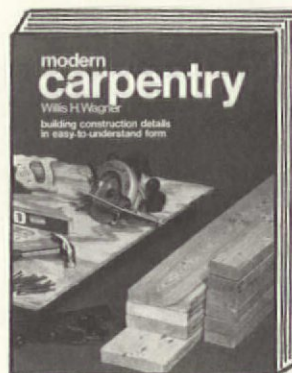


After testing all of the available heat tools, the OHJ editors recommend the HYDElectric Heat Plate as the best tool for stripping clapboards, shingles, doors, large panels, and any flat surface. The Heat Plate draws 7 amps at 120 volts. Its electric resistance heating coil heats the surface to be stripped to a temperature of 550-800°F. The nickel-plated steel shield reflects the maximum amount of heat from the coil to the surface. And among the Heat Plate's safety features is a wire frame that supports the unit, so you can set it down without having to shut it off.

Both the Heavy-Duty Heat Gun and the HYDElectric Heat Plate come with complete operating and safety instructions, and are 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.

The Heat Gun is available for only \$77.95; the Heat Plate for only \$39.95. (These prices include fast UPS shipping.) You can order either or both by filling out the Order Form in this issue, or by sending a check or money order to The Old-House Journal, 69A Seventh Avenue, Brooklyn, NY 11217.

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opinion...
Remuddling of the month



WE'VE ALL HEARD politicians promise pie-in-the-sky. But when a developer promises ranch-house-in-the-sky, that's news!

ALTHOUGH this month's remuddling is a work in progress, it's all too easy to see what the final result will look like. A suburban tract house is being added as a "penthouse" to what had been a dignified turn-of-the-century shingled building.

THE PHOTO was submitted by Gail P. Hercher of Marblehead, Mass. Ms. Hercher writes: "Watching this horror materialize on the oceanfront in Lynn, Mass., has been very painful. The lovely curved windows on this triple-decker have been 'modernized' and the building topped with a ranch-style house.

"THE SEASIDE just north of Boston has many architecturally interesting buildings. Since the decline of manufacturing in the area, however, many people have left for more fashionable communities--leaving houses such as this to the insensitive and greedy developer.

"THIS HOUSE points out that zoning laws should take height into consideration as well as the usual requirements. Short of an explosion, being able to share this with OHJ readers will be the only source of comfort for those of us who live near this travesty."



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