

Restoration and Maintenance Techniques

Old-House Journal

November 1986 / \$2.95



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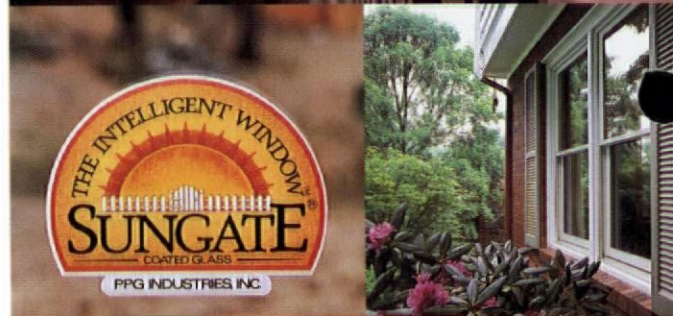
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Cover: Metal windows on a 1920s house in Westchester County, New York,
photographed by Norma David.

Camden (Maine) Herald

Landmark Burned by Fear

by Doug Hufnagel

They burned down the haunted house the other night. It stood on a bend in the road just south of my house. When giving directions I would always say, "It's about a third of a mile beyond the haunted house, down in the field," and everyone knew where that was; I didn't need to say much more. The house was probably the most famous house in Maine. . . .

When Charles and Vera owned the land there would often be cows milling about in front or on hot days drinking water from an old bathtub. But Vera died three winters ago, and Charles last winter; his heart gave out. It's safe to say the match was lit then. After all, the house was left untouched for somewhere between 50 and 70 years, and they had been on the farm for 45 years. It was built by man but shaped by time, and the seasons. Winter winds and summer sun could not bring it down. It eventually would have fallen to the elements, but it was enough to watch it slowly bend.

It was enough for Vera and Charles, who left the house the way it was because a relative long ago asked them not to touch the house but simply leave it. Just leave it, a simple request which they felt was right. It was enough for the hundred or so people from town who signed the petition asking the house be saved, and enough for the neighbors who loved the house. But it was not enough for the man from Massachusetts.

When I went to talk to him about the house, he told me it was an eyesore, or in legal terms "an attractive nuisance," which would invite people to it and open him up to a lawsuit if anyone were hurt there. He spoke about lawyers and insurance companies. He was ready with case after case of legal nightmares where people practically built moats around their attractive nuisances and still managed to be found guilty of negligence by a jury of their peers. I could see this guy was clearly afraid. There was a song a few years ago with a line, "Changes in latitudes, changes in attitudes." Well, I'm not sure of the latitude of Massachusetts but it doesn't sound like a very nice place.

Finally, when he told me the house re-presented everything that was wrong with Maine, I knew it was already on fire. It was too late. The latitude of fear was near. I tried for a while longer to explain that Maine looked at the world through different eyes. This is a safe place, we leave

our doors open and our cars unlocked. When our kids go to school we know they will be home at night. We like to look at old houses crumbling into the earth and to stop and watch nature take its course. We live at a different latitude.

Whenever I passed the "falling-down house" I would think of the time-lapse photography which shows a flower opening or an orange decaying. By speeding up the film we are able to see the process of life by altering the rate at which it occurs. I could see the house in 50 years and 100 years from now. . . . I would try to think about how it looked 15 years ago when I first saw it and if there were any detectable changes. Things were happening there for sure, but ever so slowly. I thought maybe I would take a picture of the house each year and then put them together in 20 years or so and make one of those hand-flip movies, just a short subject, but it would be interesting nonetheless.

Well, no need to consider that one anymore, the house is gone. The Northport Fire Department put the longest show in town to rest Monday evening at 6 p.m. But the torch of fear lit the fire. By Tuesday morning only the rock [sill] was visible as a thin column of smoke rose from a pile of ashes inside. My neighbor Judy, who lives just across the street, spoke about Vera and Charles and how they loved their farm. "It's not what they wanted. If they knew they would cry."

Tonight, when I drove by the field, I imagined Vera and Charles dressed in their ragged clothes standing in front of the house, holding on to each other, sobbing.

EVEN AS OHJ's October issue was being printed, this piece about the house pictured on its cover appeared in a Maine newspaper.



Eliza McFadden



Eliza Camden Herald

The house was lost; local residents who understood its symbolism accepted that. But the structure had artistic and sentimental value to almost everyone who came upon it.

Almost everyone. The fear inspired by outrageous lawsuits and the disappearance of individual accountability clouded the vision for the new owner and his advisors. Even in Maine . . . house, symbol, art, all suffering an ignominious death because of a legal concept hardly anyone would have comprehended at the time the house was built. Is a frog pond "an attractive nuisance"? Are the trees I climbed as a child "an attractive nuisance"? What the hell is going on here?

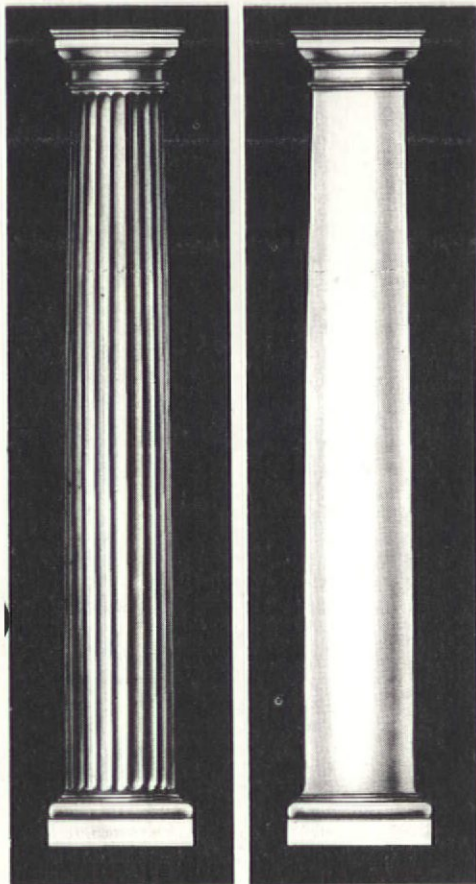
There is more to life than pragmatism and profit. If not, why do we feel sad? People who live in old houses are lucky; we have evidence of that intrinsic value.

Patricia Moore

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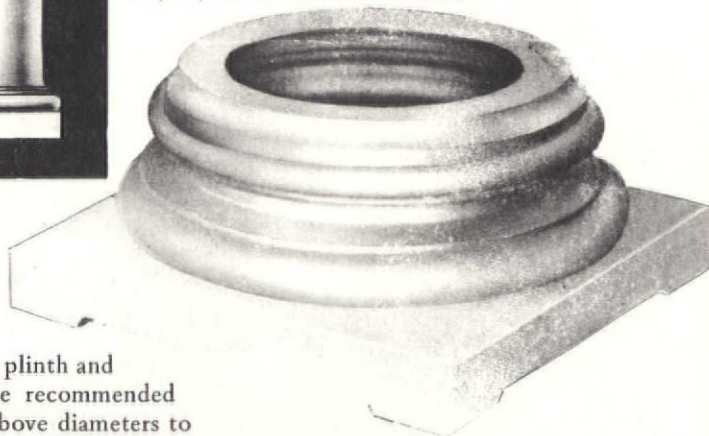


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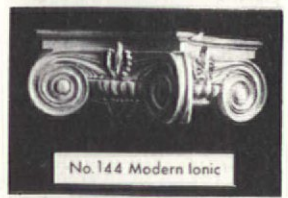
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Queen Of Garages

Dear OHJ:

The two articles on old-house garages looked terrific in print (September and October 1986). Did I really write that much?

I have to confess an oversight. I owe many thanks to Ms. Leslie Goat and, the Vermont Division for Historic Preservation. Their excellent material -- and enthusiasm -- helped broaden the scope of the article.

-- J. Randall Cotton
Wayne, Penn.

Virtuoso Vacuum

Dear Ms. Poore:

Thank you for a most enjoyable issue (September 1986). I always read OHJ cover to cover, as the articles are interesting whether or not they are about my house's period or my problem-of-the-month. I know that if I haven't had to face the topics addressed in an issue's articles, I will, sooner or later!

Regarding the letter headed "Aspiration Article" on page 318, I just wanted to let you know that I have had excellent success with an Electrolux model commercial vacuum. It's not for wet work, but I've had it for about 14 years, and it has been through two house-restorations. It has swallowed absolutely everything which would go through the standard-size wand and hose (and a few things which got stuck along the way), and has never quit on me. It has a 4-gallon metal can on good sturdy casters, a two-stage filter (I don't know how it would rate on toxic particles), and a sufficiently powerful motor to suck up almost anything. When used on chimney (coal) dust or plaster dust, the cloth filter in the can needs to be tapped now and then, as dust cakes on it and reduces the suction; but for sawdust or anything coarser, it's fine. The vacuum has never had any repairs at all -- even the same tough plug is on the nice long power cord. I am on my second wand and set of tools (the hose is the original one, and of a generous length).

This machine was not cheap,

but after an experience similar to your writer's with a most unsatisfactory and inconvenient 'cheapie,' I splurged on this machine, and I'm sure it has paid for itself many times over.

Thanks for the best magazine I get.

-- Walter Swoope
Philipsburg, Penn.

Glass-Block Moulds

Dear Patricia:

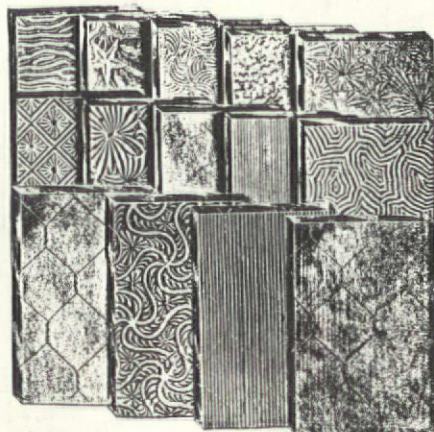
I'm involved with a project to get certain types of early-20th-century glass block into production again. The problem is locating the moulds. Possibly some loyal OHJ readers might now the whereabouts of the original moulds made by the American Luxfer Prism Co., Chicago. The firm went out of business many years ago.

Additionally, I'm interested in glass block (also called "window prisms") made by the American 3-Way Prism Co. of Philadelphia, and by the Mississippi Glass Block Co. of New York and St. Louis. These glass-block "prisms" ranged from under 3 inches to 13-in. square.

I'm afraid all of these moulds have been destroyed. But I'd be delighted to learn that I'm wrong.

-- Robert Hamilton
Marketing Consultant
Yorktown Heights, N.Y.

[We'd love to hear about this rare glass block, too. If you have a clue, please drop us a line. -- ed.]



14 different patterns from the Mississippi Glass Block Company, as pictured in the 1906 "Sweet's" Catalog.

Still Sappy

Dear Editor:

Since purchasing our 1726 Saltbox home two years ago, we've learned a great deal, not the least of which is the pleasure of being part of a continuous line of people, each contributing to the life of the house....

Your article "Wood Woes" (September 1986) had a sentence that grabbed my attention -- a quote from a 1915 edition of Building Age magazine. Regarding yellow pine, it stated, "When pitch or sap is not plentiful and the wood well seasoned...." When is yellow pine well seasoned? The yellow-pine floorboards in my attic have been in place for over 250 years. But a fresh saw-cut reveals sap that hasn't yet dried. (This also makes sanding difficult.) Cutting the wood produces a not-especially-pleasant odor.

But the beautiful color and graining makes for a warm, pleasing finish that we appreciate a great deal. We have not used any paint, so we encountered no problems.

-- Robert D. McNaughton
Cromwell, Conn.

The Real Clem Labine

Dear Editor:

We receive a number of "strange" questions from our readers, but the latest one in this category is beyond our considerable abilities to answer (and the question is for real). You are the only ones who can help.

"... is Clem Labine, the publisher of The Old-House Journal, the same Clem Labine who was a pitcher for the Brooklyn Dodgers in the '50s?"

-- Michael Reitz, Editor
New England Builder
Montpelier, Vermont

[Ms. Poore answers: No, he's not -- but he's thrown me a curve or two since we've met. Clem Labine of the Brooklyn Dodgers (the other Clem Labine) has moved to New England. Our Publisher (the famous Clem Labine) was born in New England and moved to Brooklyn. He may not be a Hall-of-Famer, but we consider him an All-Star.]

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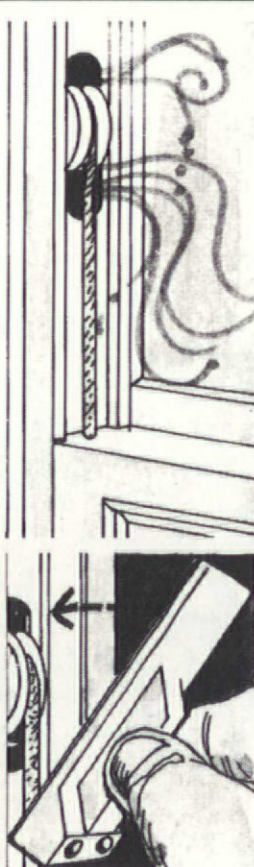
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Wood Wise

Dear Ms. Poore:

I was particularly impressed by the article "Wood Woes" in the September issue.

For many years, I've used red metal primer in the bilges of my boats. It contains 47% pigment and thus covers a multitude of sins. It adheres well to all kinds of wood, even below the waterline. I've also carried on an affair with Sears "Weatherbeater" acrylic latex paint. It has been consistent in quality, reasonable in price, and has given good service.

For the past four years, I have been removing the paint from our turn-of-the-century Foursquare. All exterior wood on this house is Southern Yellow Pine. The species is virtually extinct (being called virgin Georgia Heart Pine). Many of the summer growth bands are 1/4-inch wide. I use your heat gun and heat plate to remove the paint, followed by a chemical stripper on the moulding. I then sand with around 100-grit paper. This is then followed by one coat of X-O Rust Red Metal Primer and two coats of Weatherbeater. All my colors are shades of brown, so strike-through isn't a problem.

The "Experts" would probably throw up their hands in horror at this system, but it works for me!

--Richard D. Hutchins
Crisfield, Maryland

A Must-Read

Dear OHJ:

What a refreshing surprise to read an article on door hardware and not find anything wrong with it. I am sure that "How To Fix Old Doors" by Jonathan Poore (June 1986) will be a MUST-READ-AGAIN article for many people over the coming years -- well done!

One trick that he did not cover was that on some hinges, you can turn them over to avoid the worn side of the knuckle. This will work on any 3- or 5-knuckle hinge. The purpose is to use the surface that was at the top and not worn.

-- W. Whitman Ball
Ball & Ball
Exton, Penn.

Octagon House

Dear Editor:

Two months ago, 20 non-artisan volunteers joined me in the effort to begin the restoration of our Octagon House in Camillus. Our goal is to rehabilitate it as a cultural center and a gracious place for community events.

Maxwell Memorial Library here has taken an OHJ subscription so we can pore over every article and advertisement while awaiting development of fund-raising plans and grants, and bids from restoration contractors.

In the meantime, there is water in the cellar, under the side where the stucco has come off below a second-storey window ... there too, the porch roof and floor have rotted out. Upon viewing the remarkably-good condition of the interior, everyone agrees the exterior should be worked on immediately.

Built by Ann and Isaiah Wilcox on their farm in 1856, our Octagon House of Camillus is now listed in the National Register. Our house looks as though it needs only a paint job and a little jacking up of its full-surround porch. But in actuality, it may require \$100,000 to \$200,000 to restore it, says the Syracuse architectural firm Crawford & Stearns.

The cobblestone-and-concrete walls are 22 inches thick at the base, rising to 17 inches thick, and faced with stucco. The original slate roof appears to be two colors. Not enough of the 1920 asbestos shingles covering it have yet been torn away by the elements to reveal any pattern.

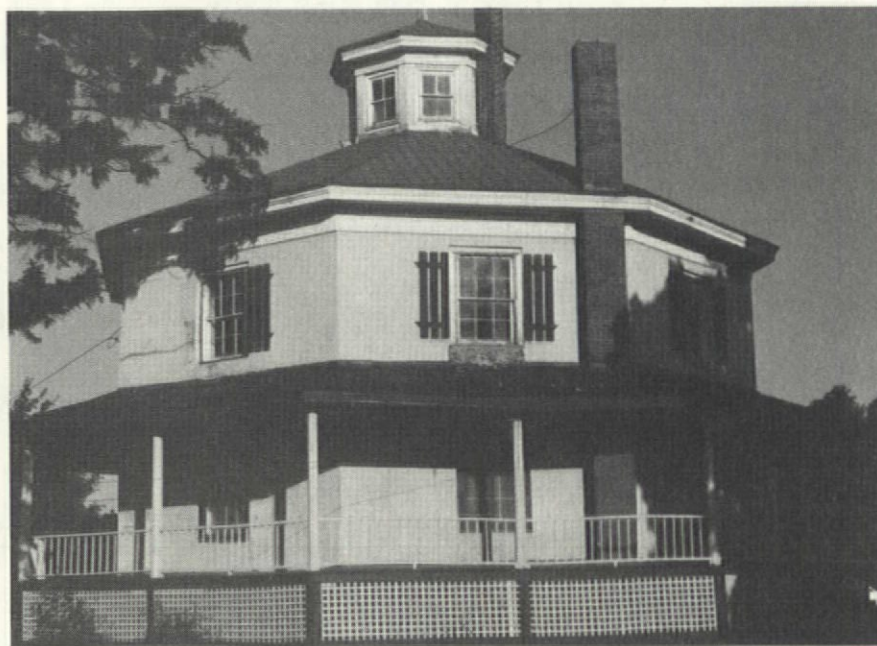
A substantial, octagonal handrail follows the outer edge of a solid circular stair as it rises from the original cellar kitchen, up through the first and second floors, through the attic, and into the cupola.

The octagonal porch roof is board-bare in places -- open to the sky, no longer protecting the tongue-and-groove porch floor. Children who have been there have loved running around and around while their laughter echoes under that roof. We can hardly wait to see a carpenter or two repair it.

-- Betty Campbell
Camillus, N.Y.

[The Octagon House of Camillus Restoration Project Committee has asked for help "getting a leg up" on their long road ahead. Those with advice on fund-raising, technical matters, etc., can write to them at 1 Milton Avenue, Camillus, NY 13031. -- ed.]

This 130-year-old Octagon house in Camillus, New York, still 'needs some work' - to use a phrase which should be familiar to just about everyone who owns an old house. So Betty Campbell has formed a restoration-project committee. Maybe you can help...



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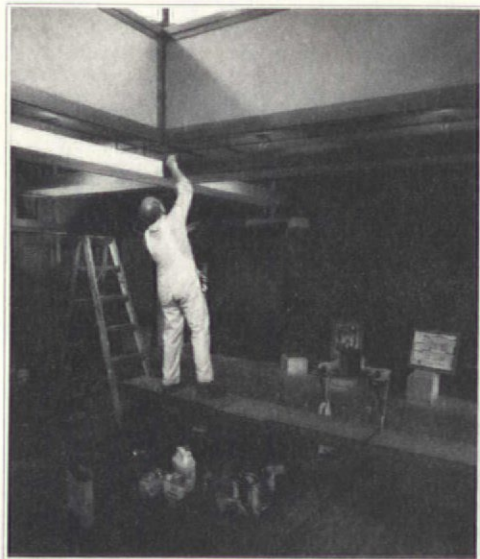
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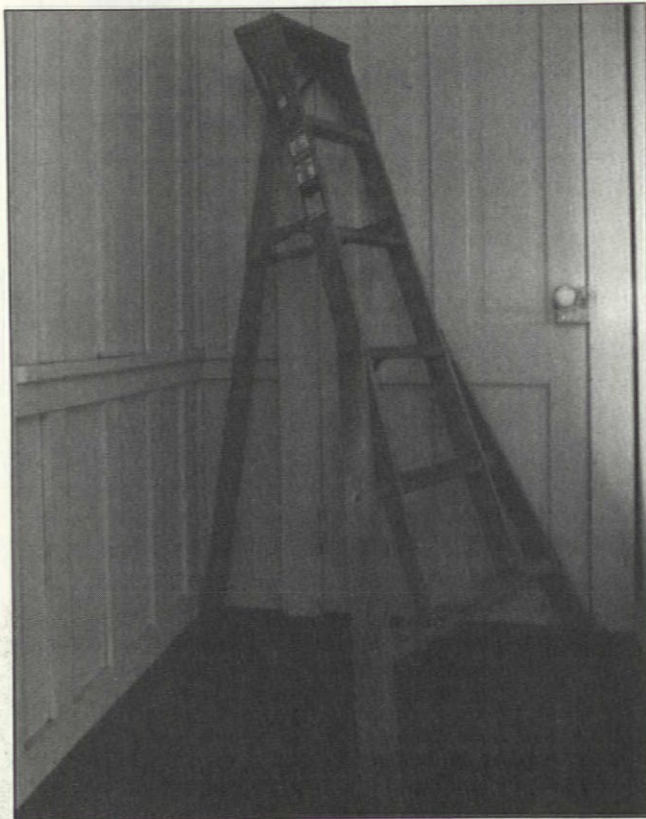
The Taunton Press, Box 355PHAC, Newtown, CT 06470

Safe Soldering

WHEN COPPER PLUMBING freezes and pops apart, the worst part of the repair problem is resoldering pipes in place -- it can be a real fire hazard, especially in older wooden houses. We found we could solder pipes close to the wall, without even scorching the paint, by using a protective pad of aluminum foil. Fold it at least six to eight layers thick (thicker if you're working with heavy pipes or large fittings), and don't squeeze the air out of the folds. Use tacks or brads to hold the pad in position behind the pipe (plastic-headed pins or tacks will melt). Be sure to let the foil cool before removing it.

-- Fred Mattfield
Long Beach, Wash.

Tripod Tip



WE THINK the handiest ladder for interior work is a short (six-foot), three-leg "orchard ladder." It's tall enough that it enables you reach most ceilings. With three rather than four legs, it's easier to work in corners and close to the wall in small rooms.

-- Elizabeth Mattfield
Long Beach, Wash.

[One manufacturer: Howard Manufacturing, P.O. Box 1188, Kent, Wash. 98032. (206) 852-0640]

Say "Ahhh"

AFTER THREE SUMMERS and autumns of stripping, scraping, and re-welding my circa 1878 cast-iron stoop, it was finally time for the finishing work -- filling in the weak spots and holes. I spent an entire weekend with a stiff putty knife, fast-drying auto body filler, and extremely short temper. Finally, my wife (a speech pathologist) handed me a box and said, "Try these." In the box were wooden tongue depressors, the kind used by doctors, nurses, and yes, speech pathologists. They worked great! They were flexible enough to reach even the most hard-to-get-to holes, and held just enough filler without spilling it all over the place. You won't find them in the hardware store, but they're available in most pharmacies.

-- J. Roginski
Brooklyn, N.Y.

Shining Sink

THE COST OF REGLAZING our old pedestal sink was just too high. The daily ritual of cleaning the porous surface was a real chore. I'd nearly resigned myself to permanent dishpan hands when I discovered Gel-Gloss. Gel-Gloss is a cleaner and polisher made for fiberglass, but I've found it works well on porcelain, too. It imparts a soft sheen and repels staining. It's not a one-time cure-all, but it has made my life easier. Gel-Gloss is made by TR Industries, P.O. Box 1533, Lynwood, CA 90262, but should be available at your local hardware store or marine-supply store.

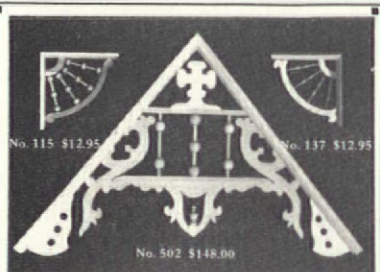
-- Martee Whitehead-Kahn
Elgin, Ill.

Paint Touchups

IT'S NOT EASY to touch up an interior paint job without leaving noticeable inconsistencies in the paint film. But you don't want to continue slopping an extra coat of paint on the walls every couple of years. Try this: Go around the room with a small brush and dab paint onto all the nicks and scratches -- just enough to cover, no excess. Then, with a dry roller, simply roll over the wet paint. The roller stipples the wet paint to match the original "rolled" surface. You hardly notice the touchup, and you're not left with a soaked-through roller that requires lengthy cleanup.

-- Frank G. Council
Appleton, Wisc.

Tips To Share? Do you have any hints or short cuts that might help other old-house owners? We'll pay \$25 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.



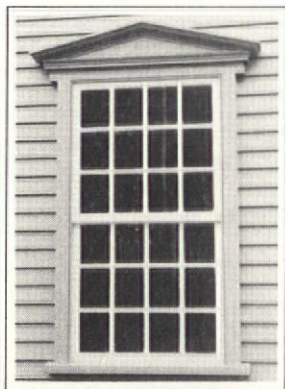
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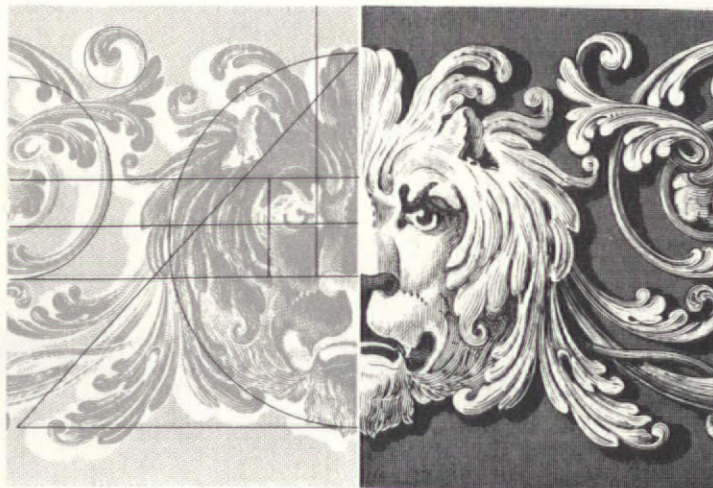
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by Barbara Mayer



Old-House Living

COMPAT
IBILITY

WHEN Loretta Fox and her husband Robert were house-hunting in Stamford, Conn., six years ago, they were looking for many things: like enough space for their four young sons and a convenient location. "If there was anything I did not want," recalls Loretta, "It was an old house."

BY CHANCE, Loretta was among the first prospective buyers to tour an 1890 house in Stamford's Shippan section, close to Long Island Sound. The house needed another bedroom and bath, a new kitchen, and a family dining area, but it was in a perfect locale, near bus lines and the train to New York. It also had a sound roof, storm and screen windows, a nearly-new furnace, and even an elevator. And, though Loretta didn't appreciate it at the time, it still had its original clapboards and Yankee gutters. She was smitten.

IT WAS CHANCE again that led the Foxes further into preservation. Listening to the local radio station, Loretta heard Renee Kahn, an active Stamford preservationist, talking about the value and importance of preserving the past. Soon after that Loretta read an article in another magazine about The Old-House Journal and its campaign against remuddling.

"WE ALREADY HAD an architect's plans for a totally modern kitchen which would have eliminated the pantry and its wonderful copper sink," she says. Instead of carrying out those plans, the Foxes abandoned them and called Renee Kahn for advice.

THE HISTORY

RENEE, director of a nonprofit preservation group, had compiled a registry of Stamford's historic houses, so she could tell the Foxes something about the history of theirs. One of the town's best-known builders had built it in 1890. Once it stood on a ten-plus-acre plot across the street and had a clear view of the Sound. The house was moved by the builder, a man named Gurley, most

likely for his son. Gurley then built himself an even grander home on the original site.

THE HOUSE STAYED in the Gurley family until the late '20s, when a judge lived in the house. He added a new kitchen, a library, and a second-floor bedroom wing. It is believed he installed the elevator to accommodate his invalid mother.

THAT ELEVATOR was to become the bane of the Fox family's existence. They decided to extend it into the basement. But to do so, workmen had to clear a mammoth granite boulder out of the way, using a jackhammer. "For eight or ten weeks, the workers kept at that jackhammer. The dust, filth, and dirt was indescribable. We just covered everything with plastic sheets and tried to exist," says Loretta with a shudder.

THE GAZEBO

THEN CAME the Foxes' biggest undertaking: the dining wing. Renee came up with the idea of adding an octagonal, gazebo-like wing to the back of the house, which would contain a large dining area but not conflict with the house's Queen Anne features. She and set-designer Steven Hirschberg worked out plans, and a local builder contributed technical knowledge and working drawings. The resulting space comfortably fits a large round table and eight chairs.

TO REMODEL the kitchen, the Foxes opted for custom oak cabinets with glass fronts, which match the woodwork in the pantry. Upstairs, the attic was converted to two bedrooms and a bath for the children.

RENEE KAHN also helped the Foxes find people who knew how to work on early-20th-century plumbing and late-19th-century woodwork. Among them were general contractor Russ Cooper of Darien, Conn., whose workers are craftsmen, according to Loretta. "He would introduce craftsmen by saying, 'I'd like you to meet the best carpenter in Fairfield County.'" Others who helped included a plumber who (after others said it couldn't be done) fixed their circa-1930 toilet by fashioning parts which are no longer made. Loretta's father helped too, by repairing the spindled fretwork above the dining room entrance.

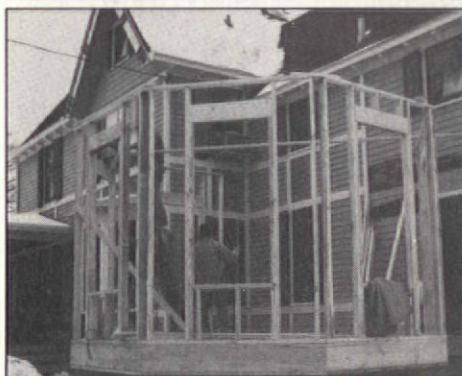
THE LEAVES

HAPPY ACCIDENT again played a role in the Foxes' finishing touch, the multi-color exterior paint scheme. Robert happened to read a review of *Painted Ladies*, the well-known volume about exuberantly colored wooden structures in San Francisco. After tracking down a copy of the book, the Foxes discovered color consultant Bob Buckter. They sent him some

At right, the "gazebo" dining wing under construction. First an octagonal hole was dug for the foundation. The poured-concrete piers set up in the hole had to be done twice; getting the angles just right proved tricky. Next, a frame of 2x4s was constructed and sheathed in plywood.



1



2



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4



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ADDING TO OLD HOUSES

BY RENEE KAHN

Several years ago I was asked to give a talk on "good and bad additions." I rode around with a camera for days, found lots of bad examples, but no good ones. It became clear that good additions weren't noticeable; they blended seamlessly with the original building. The ones that jumped out at me as failures, on the other hand, made distinctive design statements which were incompatible with the original building.


I had trouble accepting this at first because, like everyone else who's taken an architecture course, I've been taught that additions, while respecting the general configuration of the original building, should be obviously modern. This works perfectly well in theory, but it looks dreadful in the real world.

The guidelines for preservation tax credits discourage any kind of "false historicism," such as additions that mimic the original building. In the government's view, this is "dishonest." Well, that is fine on a philosophical level — it is, in a sense, dishonest to copy a style that's not in line with current taste — but in practice it has led to some painful atrocities. They meet federal standards but offend the eye.

I wish that architects, rather than being doctrinaire, would let the building speak to them first, to see if it can tolerate a modern addition. Some buildings, like the Fox house, have such a distinctive style of their own that they fight anything modern tooth and nail. I've met architects who say, "The building is nothing special, so anything I do to it will be an improvement." What this usually means is that they're not well versed enough in architectural history to understand the building. (I'm told that architecture schools these days teach more history, and it's about time!) The other argument I hear — "you can't get the same materials today, so there's no point trying for a period look" — doesn't hold water anymore. Almost every old building material, from pressed-metal siding to beaded clapboard, is available somewhere. And substitutes — say, aluminum for cast iron or cement for terra cotta — are often appropriate.



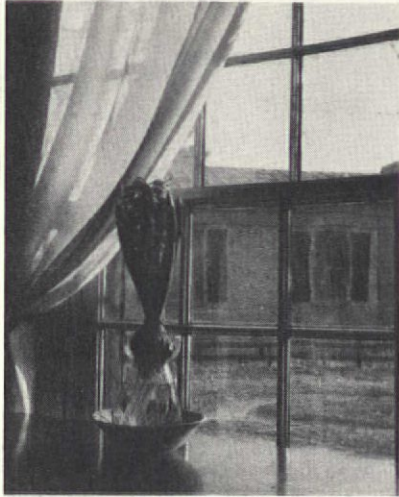
100 photos, showing the house at every possible angle, and he created a five-tone scheme appropriate for the house's original period. The body is beige; trim is cream; shutters are dark brown with rust louvers. The ornamentation, bull's eyes and fish-scale shingles, are also brown and rust. The dining wing has the same color scheme. Tucked under the eaves are gold highlights; Loretta says this gives the house a special glow on sunny days.

BUT THE HOUSE hardly needs those highlights to attract attention on the quiet, tree-lined street. Even on the cloudiest day, Loretta says, "people tell us they never noticed the house until we painted it." 

Top: Lattice panels between piers, tiny brackets, and clapboard siding complete the dining wing's exterior. Above: The house's striking colors make it stand out even in the worst weather. The wing, under construction, is visible behind the house.

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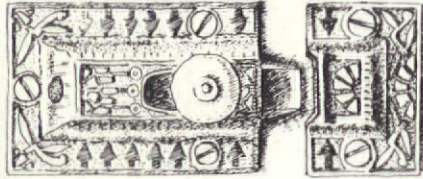
Old Sturbridge Village Photo
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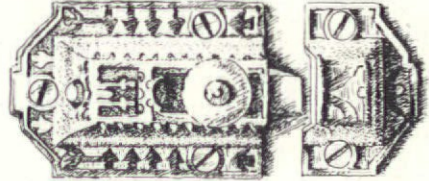
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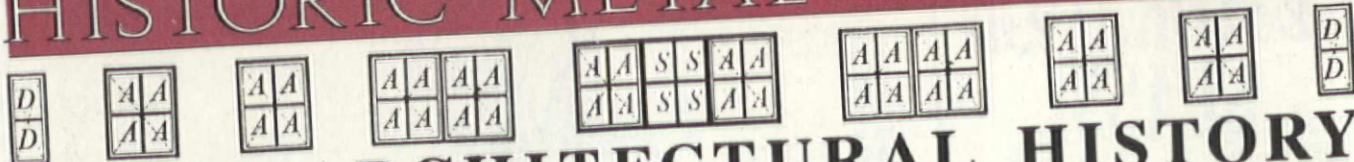
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HISTORIC METAL WINDOWS



THEIR ARCHITECTURAL HISTORY

BY ELAN ZINGMAN-LEITH

THE HISTORY OF METAL WINDOWS in America begins in colonial New England, where early English colonists followed traditional European building practices. Their buildings were not medieval in character, with asymmetrical massing and numerous gables. Windows at first were merely holes in the walls covered with oiled paper. Later, glass was used, but as it was blown by mouth and had to be shipped from England, it was very expensive. Windows tended to be small not only because of the high cost of glass but also because of poor insulation and inefficient fireplaces in most colonial houses.

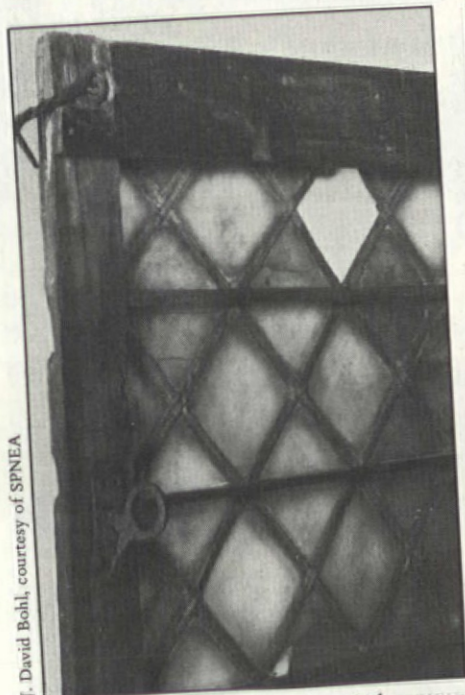
EARLY NEW ENGLAND WINDOWS were casements (which opened like a door, instead of sliding up and down). Glass (not yet manufactured in large pieces) was often cut in diamond-shaped panes held together by lead comes, a medieval tradition. Sash and frames were usually of wood, but could also be wrought iron. Along with nails and other luxury metal goods, metal sash were brought over from England.

BY THE 1720s, vertically sliding windows, usually of wood, supplanted casement windows. The double-hung window with large panes came into fashion with the grander classical homes of the Georgian era, made possible by fortunes

amassed by New England shippers and Southern planters. With the new commercial money, woodworking reached new heights, and casements were entirely eclipsed by expensive, handmade, double-hung windows.

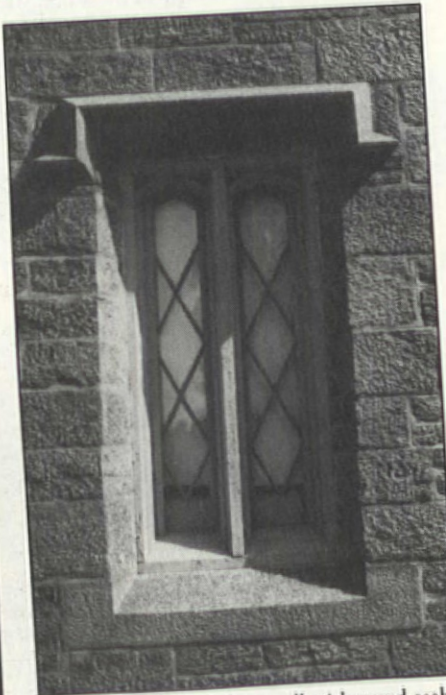
EARLY IN THE 19TH CENTURY, metal windows appeared on rural mills and factories. To admit maximum natural light in these pre-kerosene, whale-oil times, early factories had large windows. But dusts from cotton processing or flour milling, plus lamp flames, were already an explosive combination; wood window frames made the situation worse. So builders tried their best to eliminate exposed wood; usually by burying the window frames behind masonry walls, sometimes by making wrought-iron or steel imitations of double-hung wood windows.

AMERICAN BUILDING TECHNOLOGY completely changed in the mid-1800s, with the Industrial Revolution. As waves of immigrants crowded neighborhoods on the eastern seaboard, the cast-iron-fronted factories that employed them filled neighborhoods like New York's SoHo. First built in gargantuan imitations of Italian Renaissance *pallazzi*, then in every eclectic Victorian style imaginable, the structures were horrific firetraps. (Ironically, before the invention of modern fire-fighting



J. David Bohl, courtesy of SPNEA

Precursor to metal casements: a 17th-century leaded window from Salem, Mass.



Wesley Haynes

A sliding leaded window, still with wood sash, on a 19th-century Gothic Revival building.



Nicholas Deane

The 20th century: cast-iron facade and metal casement windows, Boston.

companies, fire escapes, or strict building codes, designers of cast-iron buildings promoted fire safety as a major attraction.)

TO HELP MAKE the buildings fire-resistant, steel double-hung windows were substituted for the standard, immense, wooden double-hung windows. By the mid-1840s, French plate glass in large sizes was introduced; by the 1860s and '70s, they could be bought domestically. Windows became so large -- especially on the second floors of factories, where the showrooms often were -- that they couldn't slide up and down. Instead, vertically pivoting windows were installed, sometimes in iron or steel.

ON RESIDENCES, Romanticism encouraged the return of the metal casement window. This idealized longing for past simplicity led to Andrew Jackson Downing's irregular Gothic Revival cottages, St. Patrick's Cathedral, and Walpole's Strawberry Hill. *Faux* medieval buildings required *faux* medieval windows, and one of the recommended alternatives was a reprise of the diamond-paned casements we first encountered on early New England houses.

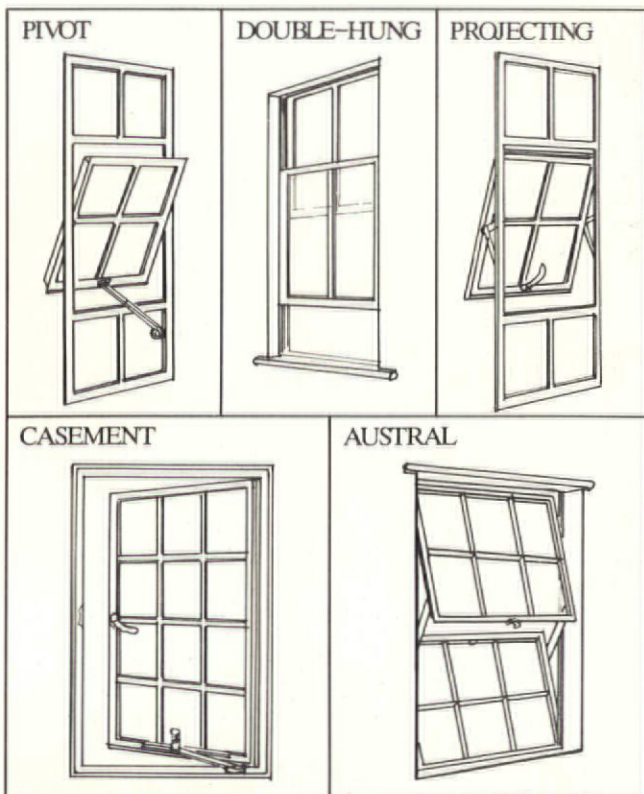
CASEMENT SASH on 1840s or 1870s Gothic Revival buildings were seldom metal, although they did have leaded panes. But they set the stage for the metal-sash, diamond-paned casements of the 20th-century Tudor Revival.

CITIES EXPANDED DRAMATICALLY in the last decades of the 19th century. At the same time, English steel casements were introduced. First the tenement, then the apartment building, used metal double-hung and casement windows. Metal-clad wood windows, called Kalamien windows, were developed as fire-resistant alternatives to wood. By the turn of the century, many window types and materials were readily available. The designers of Beaux Arts civic and commercial buildings even began to use bronze for windows and entrances. Wealthier civic and corporate clients had bronze windows made by the same companies that made steel windows.

FOR THE LARGE-SCALE production industries that dominated the economy after the turn of the century, factory sash were steel windows made by welding together standard sections (angles, T and Z bars) into frames, movable sash, and fixed windows. They were made to pivot horizontally, hinge at the top, hinge at the side (casement sash), or hinge at the bottom (hoppers). They differed from residential steel windows, which were always made from sections rolled to shape. Building up sections from angles was much cheaper, but left voids inside sash members that could not be painted or maintained, and so invited rust.

IN THE EARLY 20TH CENTURY, windows were one of the most prominent features of Beaux Arts apartments and hotels. The bulk of the fenestration was wood and double-hung, with French doors and oversize casement windows providing dramatic accents. The most elegant buildings had copper-clad sash, creating the green patina evident today on many urban windows.

DURING THE '20S AND '30S, the Georgian Revival and Art Deco (Moderne) styles predominated for apartment buildings. The Georgian Revival



Metal windows and suburban romanticism: a typical, circa-1920 plan-book illustration.



Metal windows in the city: metal-clad Kalamien windows on an apartment building.

Wesley Haynes, NYLC

apartment building recalled the brick and limestone houses of 18th-century America and England, using multi-paned double-hung windows. But unlike old Georgian buildings, its windows were usually of rolled steel, factory-made, and inexpensive (and thus much larger).

THESE STEEL WINDOWS could be made with very slim muntins and stiles, imitating colonial models. The sash consisted of 12-to-16 gauge steel bolted around the glass. A simpler version without muntins became the standard for office buildings. (Campbell and Pomeroy were major manufacturers.) It peaked in popularity in the '30s and '40s; like all steel windows, it was eclipsed after World War II by the aluminum window, and now is no longer available.

ART DECO ARCHITECTURE (more correctly, Streamlined or Moderne) is associated with the steel casement window. The builders of the '30s, like the Puritans, got their metal casements from England (although major manufacturer Henry Hope & Sons eventually opened a factory in Jamestown, N.Y.). The popularity of steel casement windows zoomed after World War I, and made possible the horizontal "ribbon" windows of Art Deco skyscrapers. The casements were usually paired, and had a hopper below and a transom above. At their most popular, steel windows were available in five different weights, the lightest providing elegantly slim, one-inch members to hold the glass. The mullions' design was often coordinated with colored brick courses in the facade to emphasize the horizontality of the ribbon windows.

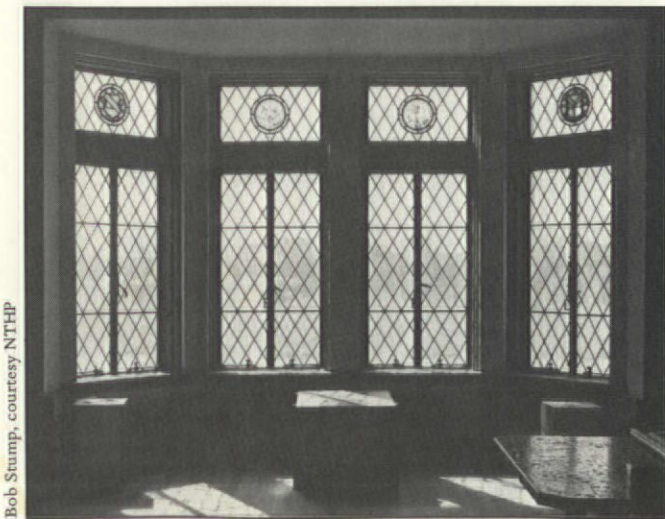
STEEL WINDOWS REPRESENTED modernity and technology in the city, but they stood for "olde England" in the suburbs. In the 'teens and '20s, railroad commuter suburbs grew quickly. Bronxville and Garden City for New York, Winnetka for Chicago, and Grosse Pointe for Detroit are familiar examples. The typical house in these communities was the rambling "stockbroker Tudor." Featuring asymmetrical massing, medieval ornament, with brick, stucco, or half-timber, the Tudor Revival house, like its Gothic Revival predecessor, used casement windows. But this time they were often steel, with multi-paned sash or (as in the 19th century) leaded glass.

BY THE 1940S, government-subsidized housing provided an enormous market for steel casements, the least expensive window of its time. After World War II, however, it was superseded by the aluminum window in the post-war housing boom. Aluminum windows are less expensive than steel, and because aluminum is extremely ductile it can be easily moulded into complicated shapes (steel is much harder to work with). Today, aluminum windows hold sophisticated weatherstripping and come with a variety of long-lasting finishes (anodic, acrylic, epoxy) that do not pit or corrode. Also, makers of aluminum casement windows are reproducing the slim profile of historic steel sash.

STEEL WINDOWS have been reborn, thanks to the growing interest in preserving the buildings of the 1920s-'40s. Most English manufacturers stopped making steel windows after World War II, except for Henry Hope & Sons. In the 1970s, Hope's Architectural Products (their corporate descendant), gave the windows heavier muntins and frames so thermal glass could be inserted. Putty was replaced by energy-efficient gaskets. The added double glazing and gaskets cut down on noise pollution as well (not an early-20th-century concern).

IN RECENT YEARS, pressure from several groups, including the New York Landmarks Commission, encouraged Hope's to produce an updated version of the steel casement window. The Landmark Window that Hope's now manufactures has the same narrow shape and muntins as the original, but with modern weatherstripping, double glazing, gaskets, and two baked-on anti-rust finishes (epoxy followed by acrylic), which should last about 20 years; the window can also be dipped in zinc (not just electro-galvanized) so that it won't rust for some 80 years. This window is specifically for landmark buildings, and it's not cheap. Prices depend on the amount of work needed for installation.

ELAN ZINGMAN-LEITH is president of New York Preservation Specialists, a consultant to Skyline Windows, New York's largest installer of metal windows. He is former Deputy Director of Preservation of the New York City Landmarks Commission, where he drafted citywide guidelines on window preservation.



Elaborate diamond-paned metal windows in Dallas's Swiss Avenue Historic District.

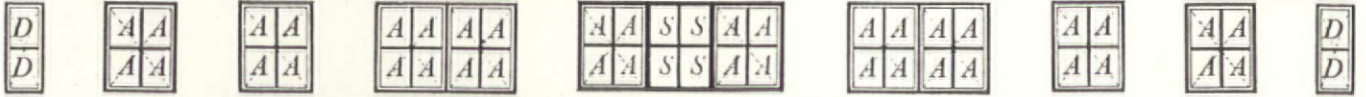


Metal windows helped define the new architecture: here, steel casements in the Miami Beach Art Deco district.

Bob Stump, courtesy NTHP

Water Smalling, Jr., Inc.

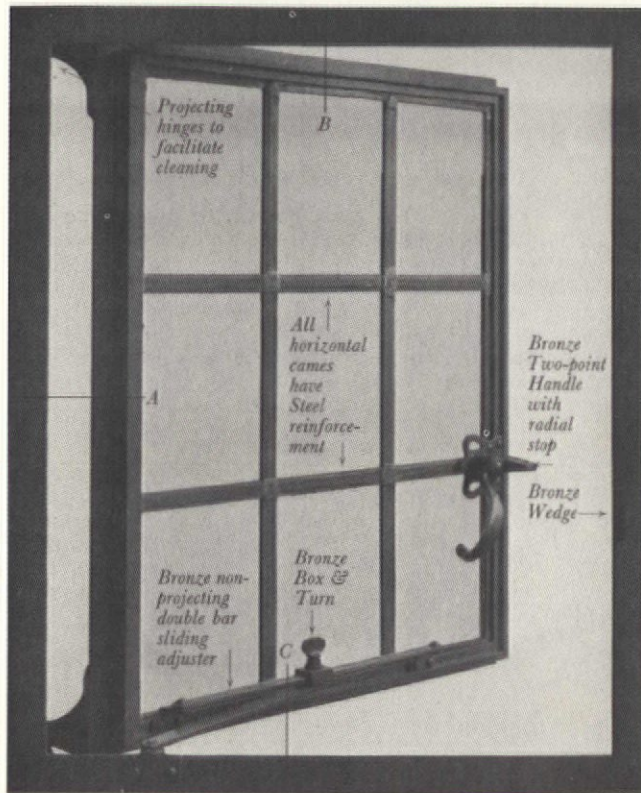
HISTORIC METAL WINDOWS



MAINTENANCE & REPAIR

— BY THE OHJ TECHNICAL STAFF —

Hope's International Cotswold Casements, 1926



THEY LACK the stained glass and carved limestone hoods of Victorian windows, but metal windows are often the only facade decoration. Their proportion and scale, the rhythm of slender steel muntins, contribute to overall design. Metal casements, when open, project from the plane of the wall, adding a dimension. Inappropriate replacement, therefore, should be avoided.

LET'S BE STRAIGHT about this up front: Unlike wood windows, which are almost infinitely repairable, some steel windows are not practically salvageable. The reasons why will become apparent here. When preservation is possible, it will be cheaper than replacement with similar units and, of course, it ensures style integrity.

INSPECTION

METAL WINDOWS need maintenance. Your first task is to determine whether the deterioration is merely on the surface, or if corrosion has gone too far. If the window no longer latches, check for:

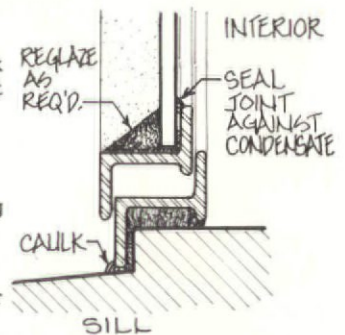
- presence and degree of corrosion (rust)
- condition of the paint film
- deterioration of metal -- bowed or bent segments, misaligned sash, etc.
- survival and condition of hardware (including screws, bolts, hinges)

ALSO INSPECT:

- condition of glass and glazing compound
- condition of masonry surrounding window
- need for corrective measures (from caulking to resetting slope of the sill)

STEEL RUSTS -- degree of corrosion determines the window's fate. Corrosion can be light -- flaking on the surface; medium -- a bubbled texture with rust penetrating the metal but without structural damage; or heavy -- structural damage such as exfoliation (bursting) or delamination (heavy peeling). As when inspecting punky wood, use a probe or ice pick to determine the extent of corrosion.

MOISTURE CAUSES RUST, so the source of water penetration or standing water has to be eliminated. Water can be coming from cracks in the masonry (repoint or caulk), from leaking gutters (clean and repair), from air conditioning condensate (rechannel), or from condensation on the interior (seal all joints; add interior storm glazing).



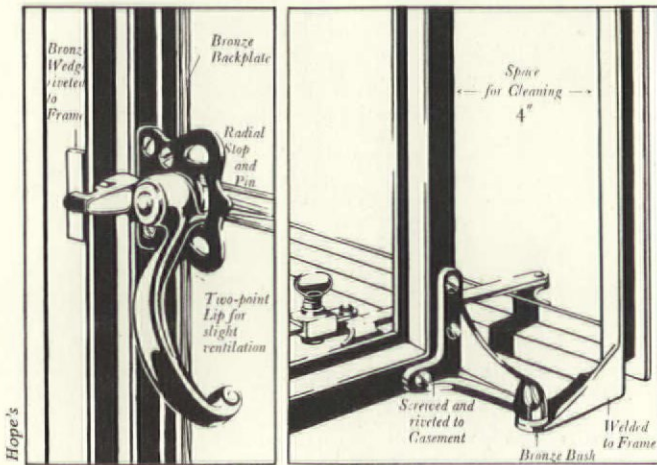
ROUTINE MAINTENANCE

BEFORE YOU CAN repaint (in fact, before you can adequately inspect), surface dirt and grease must be removed. Use a brush or vacuum cleaner, followed by a wipe-down with mineral spirits or denatured alcohol.

TO OVERHAUL salvageable windows:

- (1) Remove light rust and built-up paint.
- (2) Prime exposed metal with a rust-inhibiting primer.
- (3) Replace cracked or broken glass.
- (4) Replace missing screws or fasteners.
- (5) Clean and lubricate hinges.
- (6) Repaint all steel with two coats of finish paint, compatible with the primer.

Preservation Brief No. 13, written by Sharon Park for the National Park Service, was a major source of information-in-print for this article.



Solid Bronze Two-point Handle with Radial stop.

Projecting Hinge to facilitate Cleaning.



Cottage architecture in the 1920s: stucco walls, batted shutters, and metal casements.

(7) Caulk the masonry surround with a high-quality (expensive) elastomeric caulk (such as butyl or urethane).

TO REMOVE light rust, use a wire brush, aluminum-oxide sandpaper, or an electric wire or sanding wheel. Be sure to shield the adjacent areas, because all of these methods will scratch the glass. Besides mechanical methods, rust can be removed by chemicals. There are commercially available, anti-corrosive acid-based compounds that come as liquids or gels. Naval jelly is well known; it has a phosphoric acid base. Others contain ammonium citrate or oxalic acid.

DON'T USE hydrochloric or muriatic acid, which may leave a residue that will cause future deterioration. Wipe off chemical residue and dry immediately, preferably with a heat gun or industrial dryer. Do not use water in cleaning or rinsing. (Acids will attack both glass and masonry, so be sure to mask adequately using plastic sheets and waterproof tape.)

NOT RECOMMENDED are burning techniques such as torches and welding guns. Heat will distort metal and crack glazing. Also, flame methods operate at a temperature high enough to vaporize the lead undoubtedly contained in earlier coats of paint, releasing toxic fumes.

MOST OF THE METHODS that remove light to medium rust will also take off flaking paint. Additionally, you can use a solvent-rinsable chemical paint remover. A sound paint film is protecting the metal from rust and should be left alone unless it is thick enough to interfere with the operation of the window. Sand the paint and feather edges.

AS SOON AS you've uncovered bare metal, wipe it down with a solvent in preparation for an immediate coat of anti-corrosive primer. Rust will recur very quickly once the metal is exposed to air, so you may have to spot-prime as you go. Now that red lead is not readily available because of its toxicity, most metal primers are oil/alkyd-based preparations rich in zinc or zinc chromate. These are toxic to some degree too, so work in a well ventilated area and clean up immediately. Two coats of primer are strongly recommended.

IF CORROSION IS EXTENSIVE or metal sections are misaligned, the simple maintenance measures above won't be enough. Medium or even heavy corrosion that hasn't done structural damage can be removed chemically or by sandblasting. Use metal or plywood shields to protect masonry and glass. The Preservation Assistance Division of The National Park Service recommends low pressure (80-100 psi), and a grit size in the range of #10 to #45. A pencil-point nozzle allows the most control. It can even be used to remove dried putty after the glass has been removed.

AGAIN, as soon as bare metal is exposed, it should be primed, including the inside rabbet in the sash. If the municipal codes insist on wet blasting, the metal must be dried immediately with a gun. The fine particles blasted off almost surely contain lead.

METAL WINDOW SECTIONS may have bowed or bent due to an impact or expansion from corrosion. If the distortion is minor, you might be able to realign the metal in place. Remove the glass and apply pressure to the bent area. Use a protective wooden 2x4 behind the bent section. If the section is bent due to internal corrosion, cut the metal section to relieve pressure, then press back into shape and try a welded repair.

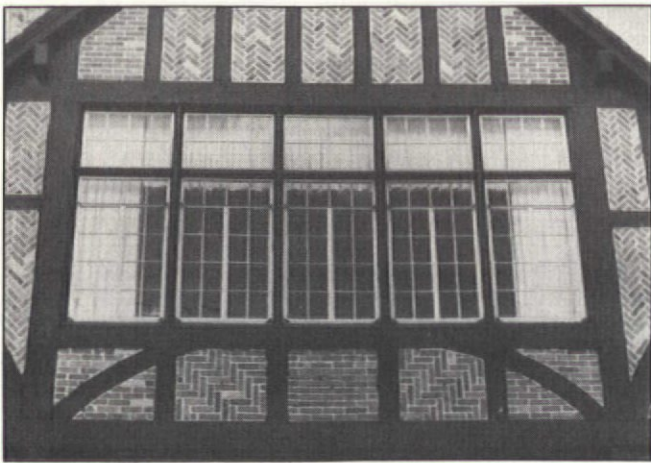
SMALL HOLES and uneven areas caused by rust can be filled and sanded smooth, not only for appearance but also to eliminate pools for water. Patching material made of epoxy with steel fibers is easy to use. It's available for industrial steel repair, or (in smaller quantities) as "plumber's epoxy."

FINISHING UP

TO COMPLETE deferred maintenance chores: (1) Replace cracked glass, deteriorated glazing compound, missing screws, and broken fasteners.

(2) Clean and lubricate hinges. Often brass or bronze, they can be cleaned with a cleaning solvent and fine bronze wool (try a marine supplier if you can't find it at a woodworkers' supply). Use a non-greasy lubricant

Norma David



Late '20s English architecture, featuring stylized "half-timbering" and patterned brick "nogging."

formulated for metals, such as WD-40 or a graphite-based lock lubricant. Use spray-on lubricant from time to time on windows that are used often.

(3) Paint the windows and caulk the masonry surround. Paint on a dry day, and use a top coat compatible with the primer (from the same manufacturer -- read the label). Two coats are recommended if you started with bare metal. Bring the paint onto the glass slightly to give a weathertight seal. After the paint is dry, use a flexible exterior-grade caulk where the window and surrounding masonry meet. (paintable caulk after the first coat of paint, color-matched caulk after the second coat)

(4) If you must replace the glazing, retain all clips, glazing beads, and other fasteners that hold to glass (although reasonably similar replacements are available today). When bedding glass, be sure to use glazing compound formulated for metal windows.

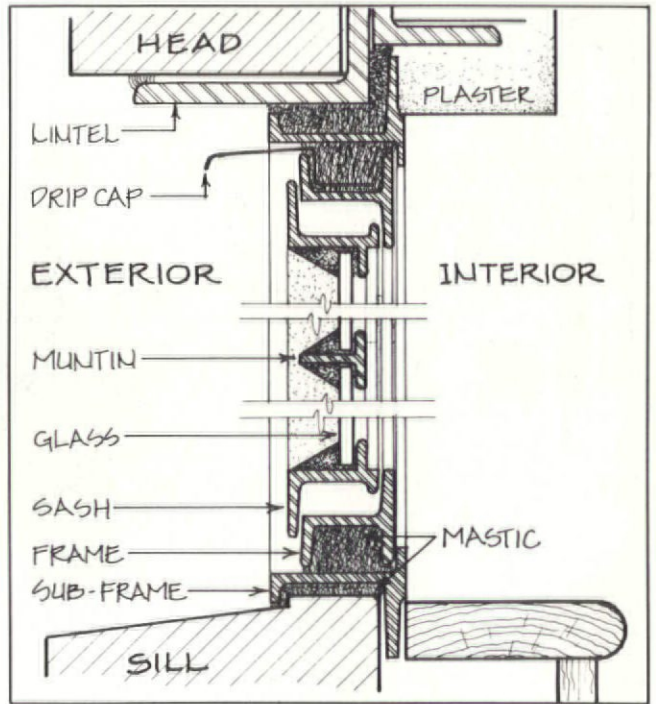
WORKSHOP REPAIRS

WHEN DAMAGE IS SEVERE or many windows must be done all at once, the sash or entire unit may have to be taken to a shop for rust removal, metal alignment, welding or splicing, and reglazing. This is an expensive proposition, usually reserved for significant, irreplaceable windows.

THE SASH AND FRAME can usually be unhinged, then unbolted or unscrewed. But the subframe must be left in place; built into the masonry, it can only be cut out with a torch.

WITH GLASS OUT, rust is removed by chemical dipping or by sandblasting. Usually dipped in a phosphoric acid solution, medium rust will come off, but deep corrosion is more effectively removed by blasting. The paint will come off in either case. Primer follows. Serious bowing can sometimes be remedied by a combination of heat and pressure.

THE BOTTOM RAIL OF THE SASH and sill of the frame are usually the first to go. If you can find an ironworker willing to do the job, the bottom rail could be cut out with a torch, a



SECTION: Steel Window (Not all metal windows have a sub-frame.)

new rail welded in, the joints ground down, and the window primed, painted, and glazed. But two complications interfere. First, the rollings for light, light-intermediate, and intermediate casement windows are no longer available. The ironworker will probably make up the shape from standard angles -- which has disadvantages. Marrying of the sash and frame is what creates a tight seal against air and water. However, the built-up section is unlikely to match the old section very well and is, therefore, likely to leak. Second, spot-welding angles together often leaves internal voids between members (as in factory sash). The metal surrounding those voids cannot be maintained or painted and soon rust.

ONE SOURCE for replacement sections is from salvaged windows, maybe even from another part of the same building. If budget is unlimited, an ornamental-metal fabricator can weld flat plates into a built-up section, or a steel plant can mill bar steel to the right profile.

IF THE SILL has rusted out, this can theoretically be replaced as well. However, removing the old sill will require extensive plaster demolition. The same problems of poor match and internal voids pertain to sills.

SALVAGED WINDOWS are again the best source for replacement hardware. A metalworker can adapt ready-made modern counterparts by filling existing hardware holes with steel epoxy or plug welds, then tapping in new screw holes.

WEATHERIZATION

THE BLACKEST MARK on the reputation of metal windows is their energy loss. Not only the glass -- but also the metal frame -- lose a tremendous amount of heat through conduction. The cold surface also

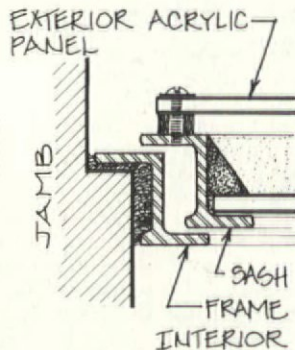
creates conduction currents (drafts) in the room. Condensation of interior water vapor on the cold surfaces is a familiar problem.

THEIR PERFORMANCE can be improved somewhat. Caulk will help with infiltration. Weatherstripping around the operable sash is sometimes suggested; practically speaking, it's not usually successful. Metal windows have close tolerances, leaving little room for the spring-metal or vinyl strips. (If you do weatherstrip, use the thinnest material that fills the gap. Too-thick weatherstrip can spring the hinges.) Besides, infiltration is not the issue -- conduction is.

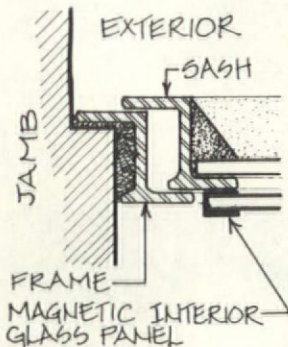
FOR THE METAL CASEMENT that "leaks," a weatherstrip made from a caulk bead is worth a try. Clean the frame with solvent, and prime it. Then apply a neat bead of firm-setting ("low modulus") caulk or sealant such as silicone. Place a strip of bond-breaker tape on the operable sash, covering the metal where contact will occur. Close the window, tape in place, and let the caulk set for 2 to 7 days (depending on label directions and humidity). When you open the window, the bead will have taken the shape of the gap -- custom-fitted weatherstripping! Remove the tape.

TO OFFSET CONDUCTION LOSSES as well as infiltration, of course, you'll have to add another layer of glass. There are three possibilities; think of cost and aesthetics.

(1) Install a clear glazing (rigid acrylic or glass) over the original window. It can go inside or outside, and be permanently screwed in or removable. Depending on installation details, it may make the original sash inoperable.



(2) Have storm windows made to fit. (Note that pivoting and astral windows, which when opened extend to both sides of the plane of the window, become inoperable when storm sash is added.) Obviously, the storm window should match the configuration of the prime window -- muntins should line up, and so on. Storm sash can be used on the inside or the outside, depending on operation of the window and appearance.



(3) If the hinges can tolerate the added weight, the original single glazing can be replaced with thermal glass. As the rolled

metal sections of steel windows are usually one to 1-1/2 inches thick, they can normally accommodate modern thermal glass which is 3/8 to 5/8 inch thick. Metal glazing beads reinforce the muntins. This way, the window keeps its appearance and is fully operational. This is the most expensive option.

AN EXPERT in such matters, Elan Zingman-Leith, sums up the rehabilitation prognosis this way: A steel casement window which works badly because of paint build-up or minor rusting is easy to repair. However, steel casements in which the structural members have rusted away can be repaired only at great cost, with just a moderate chance of your ending up with a window that performs well.

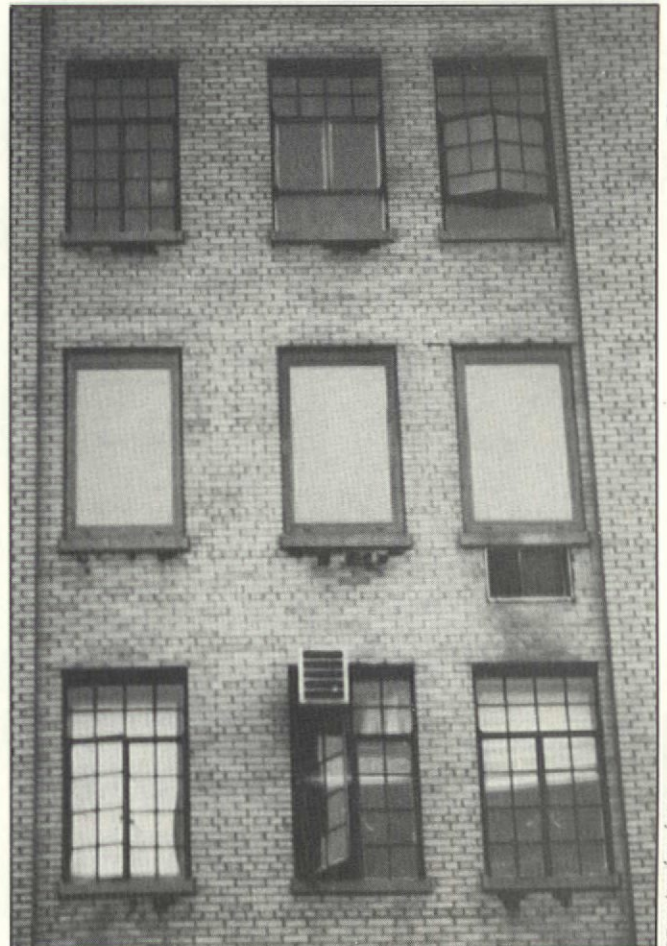
Steel windows can be replaced by new steel windows or aluminum windows. These companies have dealers nationwide:

HOPE'S ARCHITECTURAL PRODUCTS, 84 Hopkins Ave., Jamestown, NY 14701. (716) 665-5124. Make reproduction steel windows, but with modern improvements.

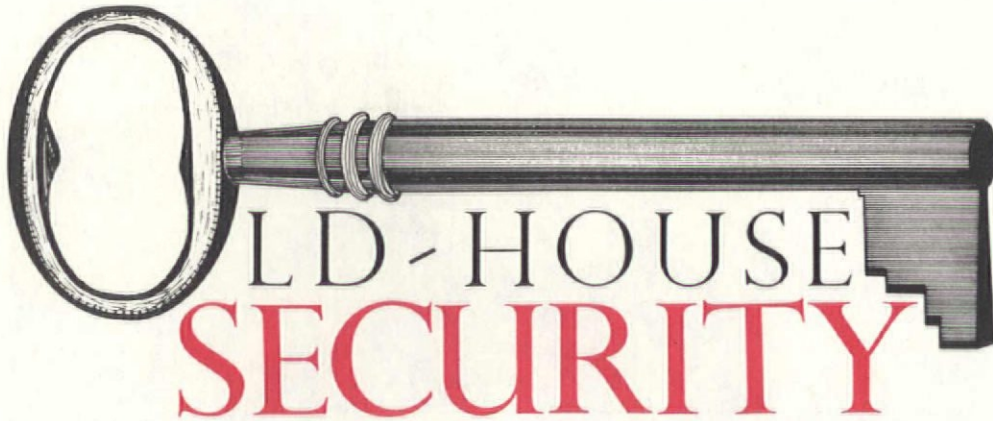
SKYLINE WINDOWS, 625 W. 130th St., New York, NY 10027. (212) 491-3000. An aluminum window similar to old steel windows, for now available only in quantity.

WAUSAU METALS CORP., PO Box 1746, Wausau, WI 54401. (715) 845-2161. An aluminum window that looks similar to some old steel casements.

KAWNEER, 555 Guthridge Ct., Norcross, GA 30092. (404) 449-5555. Variety of aluminum windows, including pivoting, top-hinged, projecting, and casement. Primarily commercial work; through contractor on residential projects.




Metal windows vs. remodeling: the repeating grid of slender muntins -- and the integrity of the facade -- lost to individual whim.



OLD-HOUSE SECURITY

PART ONE – PERIMETER SECURITY

by David Swearingen



AS A PROFESSIONAL LOCKSMITH living in a restoration area with one of the highest crime rates in Florida, I've learned about the problems of old-house security firsthand. I cringe when I see some of the security measures my neighbors, panicked by fear, have taken, locking up their homes like fortresses. All too often, their security measures are not only ineffective, but they also destroy the character of the house.

THIS ARTICLE is written for those of you who have enough aesthetic sense that you're unwilling to tack an incongruous assortment of modern security devices onto your house. In most cases, you can use homemade, antique, or reproduction security devices to gain a high degree of security. When modern devices must be used, there are ways to disguise them so they look old, or to hide them so they're nearly invisible.

LOCKS are a good example. The most secure lock in the world is a bit key, lever tumbler, rim or mortise lock. This is an old design, going back over 150 years. The same locks that were installed in Attica and Leavenworth when they were built are available for your house today. Alarms generally require modern components, but these may be completely hidden, or at least made very unobtrusive.

ALL OF THIS and more will be discussed here and in Part II. Let's start with security outside your home, and work our way indoors.


Assess Your Security Needs

THE FIRST STEP is to determine how much security you need. The number and type of security devices you require depends on your neighborhood, the local police, and yourself. Someone who lives in the inner city will obviously require greater security than someone who lives in a rural village.

WHEREVER YOU LIVE, you can reduce your chances of being a victim of crime in several ways -- without buying and installing any security

devices: Get to know your neighbors. If you develop a good relationship with your neighbors, they'll watch out for you. A befriended neighbor knows who belongs at your house, and who looks suspicious. Keep your guard up. Common sense is the most effective deterrent to crime. No security system will protect you if you forget to lock-up when you leave (even if you'll only be gone a few minutes). Make arrangements so that newspapers don't pile up while you're on vacation. Don't leave an open invitation to theft!

PERIMETER SECURITY



PERIMETER SECURITY is paramount! The farther out you can keep an intruder, the more visible he will be to passers-by. But if he can get to a secluded door or window, he can work for however long it takes to defeat your defenses. The most secure property is one with a fenced yard with lockable gates.

Fences

THE BEST FENCE for security purposes is an iron fence. Other types have serious disadvantages. Chain link is easy to climb, and totally out of character on an older house. Solid wood fences can be hard to climb, and are loved by homeowners for the privacy they afford -- but they are loved by burglars for the same reason.

CAST-IRON FENCING, however, is hard to climb, provides no hiding places for criminals, and is authentic for many older homes. The only drawback is the sky-high cost. I had my heart set on cast-iron fencing for my own home, but my heart broke when I found that it would cost three times as much for the fence as I paid for my house.

David Swearingen is the proprietor of D. S. Locksmithing in Jacksonville, Fla. In addition to securing his own old house, David has over 20 years' experience in the field.

INSTEAD, I DESIGNED and built a wooden fence that looks like a cast-iron fence. The materials cost me a fraction of what iron fencing would have. Each gate includes a built-in mortise lock that's nearly invisible unless you look closely. In the two years before we had the fence, we suffered four burglary attempts; in the three years with the fence, there has been only one. Quite a dramatic decrease. I'll plant daggerberry bushes inside the fence; that way, if anyone jumps over, they'll jump out again quick.

IF YOU HAVE a serious crime problem in your area, you may want an alarm on the fence to alert you if anyone tries to climb it. It takes a pretty sophisticated alarm to detect climbers while sifting out false alarms, though, so it's likely to be expensive. In most cases, such a device is unnecessary.

Lighting

GOOD LIGHTING is one of the best deterrents to forced entry. Nobody wants to be in the limelight while committing felonious deeds. On the other hand, lighting up the entire property not only makes it look like a prison compound, it also puts you on a first-name

'Good lighting is one of the best deterrents to forced entry. Nobody wants to be in the limelight while committing felonious deeds.'

basis with the folks at the utility company. I've found the "Security Light Control" to be the perfect solution for most applications.

A SECURITY LIGHT CONTROL is an infra-red heat detector that can be connected to existing lighting. When someone passes near it, it activates the light. The beauty of this device is that it comes on only when needed, and it makes an intruder think that someone in the house has spotted him. Burglars get very uncomfortable when they think they're being watched. It's a good idea to use this device instead of leaving your porch light on. To most burglars, a lighted porch is a sign that says, "The residents are out -- will return later." A light that comes on automatically



A securely fenced yard is your first line of defense. Not only is it another obstacle, it also makes it difficult for an intruder to explain what he's doing on your property.

may save you from being mugged at your door, too. Keep all your security lighting out of reach, and protected from breakage.

Garages & Common Sense

IF YOUR HOUSE has an attached garage, pay attention to securing both the garage and the door between garage and house. Garages are a weak spot, and once an intruder has broken in, he can spend all the time he needs to get in the house -- usually with your tools.

LARGE, NOISY DOGS also provide excellent security. Dogs are good at scaring intruders away before they damage antique doors and windows in their efforts to force entry. (Before buying a dog for this purpose, see "Guard Dogs" on page 434 of this issue.)

BASEMENT DOORS AND WINDOWS need to be especially well secured. They are more vulnerable to attack because they are so close to the ground and usually cloaked by shrubbery.

A BURGLAR'S BEST FRIENDS are seclusion and opportunity. Minimize seclusion by trimming shrubbery and increasing lighting to eliminate those hidden openings that invite intruders. Minimize opportunity by using common-sense practices that make it look like someone is always home, and by locking up all tools and ladders. Few burglars carry many tools with them -- too often, they can pick up whatever they need right on the job.

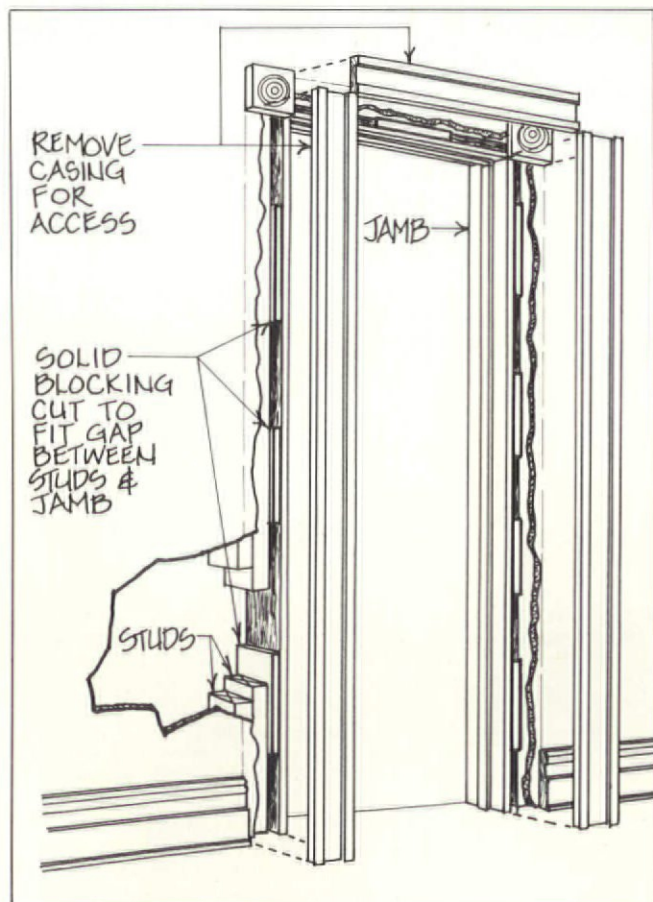
SECURING THE BUILDING ENVELOPE

Doors

LET'S HOPE your exterior doors are in good-enough condition that they won't have to be replaced. There are many suitable reproduction doors on the market, but a new set of old-style doors could cost you a fortune. Look for thin wood panels, glass, a poor fit between door and frame, a weak or flimsy frame, and inadequate door thickness. The presence of these conditions doesn't necessarily mandate door replacement. There are measures you can take to strengthen weak spots.

PRACTICALLY ALL DOORS have thin wood panels, large glass windows, or both. Because either can be easily broken, you may consider shatterproof glazing or high-security screening, or double-sided locks (all of which will be discussed later).

A LARGE GAP between the door and frame can be closed by adding blocking between the jamb and studs. Remove the interior casing to expose the studs and the jamb -- there's usually at least an inch between them. Add solid wood blocking between the studs and jamb to close the gap. It's wise to add blocking even if there isn't a large gap. Adding a few solid blocks will reduce springiness in the jamb and make it more difficult to jimmy the door.



Strengthen weak door jambs by adding solid wood blocking between the studs and the jamb.

DOUBLE DOORS are especially problematic. Neither door has a solid jamb to lock into; instead, an active door locks into the thin edge of an inactive door, which itself is locked at top and bottom. The thin edge of the inactive door provides virtually no resistance to kicking or prying.

"THE DOOR STIFFENER," by J.T. Security Products, solves this problem. The design is simple -- two heavy steel plates that clamp

**"Perimeter security is paramount!
If an intruder can get to a
secluded window or door, he can
work for however long it takes
to defeat your defenses."**

onto each side of the door, providing tremendous reinforcement. It's available only through locksmiths. Adding steel plates isn't terribly sensitive, but it is less drastic than replacement.

New Doors

IF YOUR EXISTING DOOR is inappropriate, damaged beyond repair, or thin and weak, there are some things to consider about new doors:



The door stiffener is sure to thwart this youthful intruder's attempts to gain forced entry.

● Stock door thicknesses at many retail outlets are usually 1-3/8" and 1-3/4". On old houses, you may find doors from of 1-1/8" to 2-1/4" or thicker, and everything in between. Large manufacturers and small shops that specialize in old-style doors are able to furnish 2-1/4"-thick or thicker doors on special order. It's a good idea to go with doors at least 2-1/4" thick even if it means repositioning the stops.

● Quality and construction of wood doors varies greatly. Consult your dealer and compare sample doors carefully before buying. Be sure panel construction is high quality with sturdy, well-secured panel stops.

Metal Doors

METAL DOORS and frames are stronger than wooden doors and frames, but they're usually not used in a restoration project for aesthetic reasons. Nevertheless, for a secluded opening (i.e., one that's not a focal point of the house), your best bet may be a metal door with a mortise lockset. If you do buy a metal door, you must demand heavy-gauge metal to gain an appreciable advantage over a wood door. Insist on 16-gauge or thicker metal for the door, and at least 14-gauge for the frame.

ONE DISADVANTAGE of steel doors is that they're normally available only as flush doors. Some of the available metal panel doors can be little more than tissue-thin sheet metal bonded to reinforced cardboard. In my neighborhood, the kids use them for dart boards. But if you shop around, you can find steel panel doors in 16- or 14-gauge thickness.

ANOTHER DISADVANTAGE is that they don't mimic wood. Applying a real wood veneer is the most attractive solution, but it's expensive. Steel panel doors can be grained by do-it-yourselfers, and two manufacturers (Steelcraft and Trusbilt) offer pre-grained steel doors.

"I had the only doors in town that hadn't been bored like Swiss cheese for a succession of night-latches and cheap deadbolts."

High-Security Screen Doors

I HAD THE ONLY exterior doors in town that hadn't been bored like Swiss cheese for a succession of nightlatches and cheap deadbolts. And I wasn't about to violate those pristine doors. But we did have a security risk. All five exterior doors are thin, 1-3/8" panel doors. The front door is half glass. Any burglar could kick out the panels and crawl right in. But replacing all five doors with thicker, authentic-looking doors would have been prohibitively expensive.

WE OPTED TO KEEP our original doors, with original 1905 locks intact. One rear door was temporarily secured by an iron burglar-bar door. Ugly, but cheap, unobtrusive in that location, and easily replaced later. Three



The author's high-security screen door.

other rear doors were protected by constructing a steel latticework porch (see box).

THE FRONT DOOR was our biggest concern. It had to look authentic. A high-security screen door seemed the perfect solution. It provides a strong deterrent without replacing or completely hiding the entry door. Security screening is simply high-tensile strength stainless-steel screening that's custom fitted into a steel frame. All hardware and fittings are concealed. It's available from Kane Manufacturing (see suppliers box).

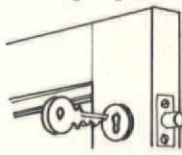
WE SPECIFIED a high-security screen door with four deadbolts that are thrown simultaneously, a close-fitting metal frame and, of course, a high-security lock with a huge, old-fashioned bit key. It has its own heavy metal frame and makes the front entryway virtually burglar-proof. We added some gingerbread and brass hardware so that it looks more appropriate. It cost over \$500 four years ago, but the peace of mind it has provided has been worth many times the price. We're able to open our front door and talk to strangers without fear.

Windows

OLD WINDOWS are difficult to secure without compromising their appearance. A good way to secure them is to plant a spanish bayonet or large cactus directly beneath each window -- burglars will quickly get the point that they are unwelcome. Seriously, planting abrasive or irritating foliage provides an inexpensive deterrent that won't alter period details.

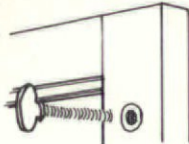
MANY INCONSPICUOUS, inexpensive locks are available. Window locks provide only limited security, though. If you live in a good

neighborhood, and your windows are visible to neighbors, these locks are adequate. I recommend key-operated window locks. You have to weigh the hazard these locks may present in case of fire, but remember: any lock that's easily opened without a key is also easily



opened by a burglar, particularly one who's in your house searching for an unseen way to remove your belongings.

DOUBLE-HUNG WINDOWS are best locked with a security bolt that's mortised into the frame. This set-up allows the window to be locked even when it's partially open for ventilation. Another strong, inexpensive lock is a screw-type pin that screws the upper and lower sash together. This lock is slow and inconvenient to use, and could be an obstacle in a fire. Use it on seldom-used windows or to secure your windows before going away on vacation.



CASEMENT WINDOWS may also be locked. While there are some surface-mounted locks available, I feel that a simple, key-operated bolt mortised into the frame is best. It is inaccessible to burglars and so inconspicuous that it will not detract from the best restoration.

REGARDLESS of how you lock your windows, they will remain the most vulnerable points. So if you live in a high-crime area, you'll want to further secure them with one or more of the following security devices:

- WINDOW GRILLES (a euphemism for burglar bars) are perhaps the most common means of securing large openings. I've seen masterfully designed, exquisitely beautiful window grilles that fit right into the design of heavily-ornamented Victorian rowhouses, but these super-expensive creations are usually the exception. Most are downright ugly! I don't like them.
- UNBREAKABLE PLASTIC GLAZING is perhaps the most unobtrusive means of securing your windows. I strongly recommend Dupont's Lucite S-A-R™. It's about half the weight of glass, doesn't yellow with age, and is extremely scratch-resistant. Many banks use it instead of bullet-proof glass. (I have a photograph of a bullet disintegrating as it hits the surface of a Lucite panel.) High-security "stained glass" windows can be faked using Lucite panels with Stained Glass Overlay™. This is a patented process available through franchised craftsmen. The result is said to look identical to genuine stained glass.
- HIGH-SECURITY SCREENING provides perhaps the best protection for windows. Locks and Lucite won't do the job if a burglar is able to kick in the sash. Security screening is available in several wire and frame grades, giving you many levels of security to choose from. The screens are stainless steel, but can be purchased from Kane Manufacturing pre-enamelled in several neutral colors -- avoiding that "maximum security" look.

NEXT MONTH: How to choose locks and alarm systems that provide superior protection without detracting from your house's character.

STEEL LATTICE

An Example of Substitute Materials for Increased Security

OUR BACK PORCH was originally enclosed with latticework. It has a door that opens directly into the house, and a staircase that leads to two other porches, each with a door to the house. It's nice to leave these doors open for ventilation.

THE LATTICE turned out to be a weak spot in our defenses. A burglar pried off some pieces to gain entry, allowing himself out-of-sight access to all three doors (none of which was terribly secure). We were unable to find new lattice more than 1/4" thick -- not sturdy enough to resist attack. Local "restorationists" advised enclosing the porch with plywood and a solid-core door. I used 1/4" by 2" steel instead of wood. Although I would have preferred diagonal lattice (I think it looks better), I settled for horizontal/vertical because of the difficulty in cutting steel plates diagonally. The original lattice was done this way, so at least it's appropriate.



THE MOST IMPORTANT consideration when working with steel is rust-proofing. Each piece was pickled with phosphoric acid to remove all traces of grease, then it was given a thick coat of zinc-chromate primer. This was followed by a top coat of enamel. Each piece was fastened to the framing with stainless-steel, tamperproof screws. All the pieces were joined with stainless-steel nuts and bolts wherever they intersected.

MY WIFE AND I designed a matching door, which we built ourselves. It is two inches thick, with steel lattice sandwiched between layers of through-bolted, rock-hard Georgia pine. The door is hung on massive ball-bearing hinges, framed with 4x4 timbers, and secured with a heavy-duty mortise lock. Houses come and houses go, but that latticework porch isn't going anywhere.

Addresses of Listed Companies

Kane Manufacturing, 515 N. Fraley St., Kane, PA 16735
(814) 837-6464

Steelcraft, 9017 Blue Ash Rd., Cincinnati, OH 45242
(513) 745-6400

Trusbuilt, 2575 Como Ave., St. Paul, MN 55108
(612) 646-7181

Dupont Lucite: See yellow pages under "plastics," or call
1 (800) 4LUCITE

Stained Glass Overlay, 151 Kalmus Drive, Costa Mesa, CA 92626
(714) 957-8188 or (800) 654-7666

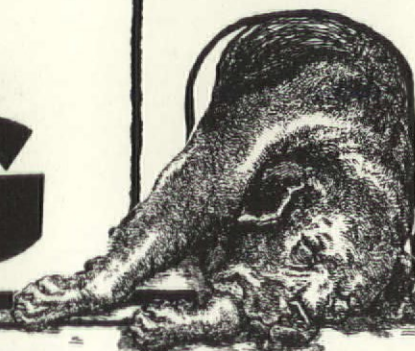
J.T. Security Products, PO Box 368, Temple City, CA 91780
(818) 709-0857

BEWARE

by Danielle
Schultz



OF DOG



BETTER PROTECTION OR MORE PROBLEMS?

IF BUYING a big, tough dog sounds like a fine way to protect your house, think about it some more before visiting a kennel. We got our dog shortly after we purchased an old house in an inner-city neighborhood. We thought we needed protection and after all, one of the reasons we bought a house was to escape from a succession of landlords' "no-pets" rules. Within two months she cost us substantially more than our insurance deductible and did more damage than a gang of vandals could have. What follows are a few points I wish I'd known first.

SELECTING A BREED

IF YOU OWN a rambling farmhouse with a large tract of land, you can handle a dog that needs a lot of exercise. If, however, you live in a city row house, you will need to select very carefully. Dogs that need a lot of exercise can become stir-crazy house wreckers if not given daily, lengthy exercise. Do you really have time to run the dog for an hour per evening and every weekend? (Yes? Are you sure you're restoring an old house?) If you live in the city, chances are you'll want to avoid the sporting breeds (retrievers, setters, etc.) unless you're certain you have the time to properly work them.

MOST OF YOU who want to buy a dog for protection aren't interested in starting a guard dog company. So you want a dog you can handle safely without enrolling in a multitude of training classes. Simply put, you want your guard dog to be the family pet as well. Different breeds have different characteristics, and within a breed, each individual dog has a unique personality -- usually affected by training. Some breeds are inherently too friendly and trusting to be effective guard dogs. Others are too mean and unpredictable to leave alone with young children. You'll want to choose and train a dog that falls between these extremes.

THE BEST PLACE to educate yourself on the general characteristics of pure-bred dogs is at your local library or bookstore. THE COMPLETE DOG BOOK is the official publication of the American Kennel Club. It's an excellent reference for anyone who owns or is considering owning a dog. Once you've identified a breed you might be interested in, attend a couple of dog shows and talk to breeders and handlers. Most are more than willing to share their knowledge and can help you zero-in on a dog likely to have the characteristics you desire.

SELECT A DOG whose size you can manage, but big enough to do the job. Some people claim that a small, yappy dog is an effective watchdog. (The last person to tell me that had his Yorkshire Terrier stolen in a subsequent burglary.) To protect its territory convincingly, a dog needs to be a minimum of about forty pounds.

WHAT ABOUT A MUTT? When you buy a pure-bred dog, you're buying fairly predictable characteristics. My personal experience with mixed breeds leads me to believe that they're calmer and friendlier than pure-bred dogs. This makes the dog a good pet, but a poor guard dog. Also: Some dogs discourage intruders just by their appearance. It's hard to guess what a mutt will look like when it grows up.

PREPARE YOURSELF

THE YOUNGER A DOG is, the longer it will take to housebreak it. If you're accustomed to small dogs or cats, you may be surprised at how much more important early housebreaking is with a large-breed dog.

I MUST CONFESS that the only dog I had ever owned was a toy poodle, when I was a child. I was totally unprepared for the work of training and handling a large-breed pup. Sasha was six pounds when we bought her at six weeks. Within a few weeks, she was over twenty

pounds. Her...let's say, output increased accordingly. We maintained a mop, bucket, and shovel on every floor of the house. We tried confining her to a smaller area -- she went berserk. She chewed a leg off the kitchen table, she ate a can of putty, she learned to open the freezer door and help herself. She screamed (as opposed to bark, cry, or whimper) anytime we were out of her sight. She ate woodwork, she ate part of a door.

SERIOUS TRAINING of your dog can't begin until at least six months. Oh sure, you can teach him a couple commands much earlier, but you can't truly rely on consistent behavior at such a young age. Be prepared for the tremendous strength large-breed puppies can have. And make provisions to keep them away from valuable objects.

WHEN YOU BUY a large dog, you're acquiring a potentially dangerous weapon. You must plan the time for obedience training for yourself and the puppy. Investigate the local obedience classes and enroll as soon as the dog is old enough to be accepted. You can't just send a dog off to school and expect it to come home trained; your participation is essential, so be sure you'll have the time.

THE VERDICT

IS IT WORTH THE TROUBLE? For us it was. But we were animal lovers to begin with, and although we went into it blind, we remained patient and learned as we proceeded. Of all the people on our block who are restoring houses, we're the only ones who own a guard dog. I don't think it's a coincidence that we're also the only ones who haven't been burglarized.

SASHA'S NOT TRAINED to attack, but I think she would if one of us were struggling with an intruder. Our heating contractor spent about ten minutes atop the fence when he walked into "her backyard" unexpectedly. She takes her job seriously, is very loyal and loving (to us), and she never complains about the mess we make as we restore our house. So if you're patient, and willing to take time to train and exercise the dog, you're likely to acquire an excellent protector and companion. Just remember to raise the puppy before you sand the floors!

BEWARE OF DYSPLASIA

HIP DYSPLASIA is a common condition in large-breed dogs. Hip dysplasia is an inherited condition that ranges in severity between individual dogs. The condition is marked by a deformity of the hip joint causing a poor fit of the femur in the hip socket. Even mildly affected dogs will experience pain and loss of mobility.

BECAUSE IT IS a congenital defect, you can pretty much assume that a dog will be free from the condition if its ancestors weren't afflicted. The condition can skip one or more generations, though, so just checking the dam and sire won't give reliable results.

THE ORTHOPEDIC FEDERATION of America (OFA) tests the large-breed pups of licensed breeders and certifies them free of any signs of the disease. This certification isn't a guarantee that the puppy will not develop dysplasia, but the chances are significantly lower than for an uncertified pup. Insist on this certification when you buy a large-breed puppy. If you encounter problems, contact your local A.K.C. chapter or your local veterinarian.

A SAMPLING OF SUITABLE BREEDS*

German Shepherd



Perhaps the pre-eminent guard dog breed in this country, and with good reason. A properly trained German Shepherd exhibits aggressive behavior only under extreme conditions, as when its handler is being attacked. German Shepherds are extremely loyal and exercise good "judgment" in sounding an alarm (i.e., they won't keep you up all night barking at anything that moves).

Dalmatian



As a whole, Dalmatians are ideally suited for watchdog duty. The breed strikes a nice balance between friendliness toward strangers and a desire to protect its territory. This makes the dog a most reliable alarm. If a passerby stops to say "Hi" to the dog, he'll be responded to with curiosity or indifference. If an interloper starts to climb the fence, the Dalmatian will let you know.

Collie



Collies are a friendly, playful breed of dog. It is rare to find a vicious Collie. Nevertheless, they take seriously their role of family protector by discouraging trespass with a piercing bark. These characteristics make the Collie an ideal night sentry for families that include young children. Collies enjoy the company and attention of children as much as children are delighted with the dog.

Doberman Pinscher



Dobermans have received a lot of unwarranted bad press, being unfairly labelled as vicious. The breed does take well to aggressive training, and so has been used as an attack dog by police, the military, and security firms. Dogs that have been trained to attack should be supervised only by the most knowledgeable handlers. You do *not* need an attack dog to guard your property.

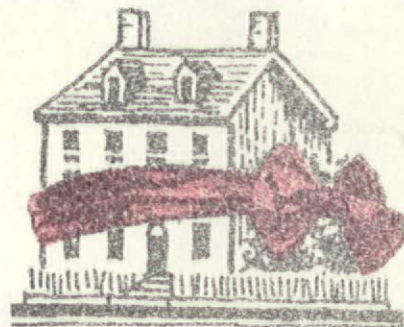
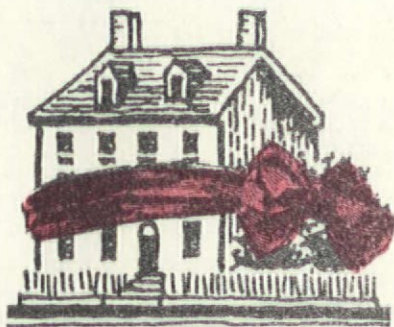
Doberman Pinschers that have not undergone vigorous attack training are very affectionate and loyal. They make excellent companions and will display aggressive behavior to humans only when their "family" is in physical jeopardy.

Samoyed



Samoyeds are one of the most strikingly beautiful breeds. They also have a disposition that lends itself equally well to dependable watchdog or loving family pet. The Samoyeds are an old breed, and have worked for and protected man for many centuries. This association has created a modern animal that is adaptable to many roles and has unerring loyalty to its master. They too discriminate well between strangers who do or do not belong.

* This is by no means an exhaustive list of those breeds which make good family guards. Many other breeds have a temperament that strikes a fine balance between family pet and protector. Familiarize yourself with the breeds you have an interest in before investing in a pure-bred dog.



o l d - h o u s e

DEAR FELLOW OLD-HOUSE:



Well, the holiday season is upon us again. If you're like me, you scarcely have *time* to spend with those on your Christmas list, much less window-shop for each of them. Old houses are a joy, but restoring one while going to work every day to pay for it leaves very little free time!

That's where OHJ comes in. We've assembled the following supplement to make your shopping faster and easier. In it, you'll find the perfect gift for your old-house-loving friends. You can order the full set of OHJ Yearbooks, or the right tools for stripping paint, or three *new* books on decorating, which were hand-picked by the editors. That means you'll find the right gift whether your friends have just moved into an older home, are well along with its restoration, or ready to purchase the last furnishings.

Sending your friends gifts from OHJ helps us, too. We may have a color cover now, but we're not exactly a mainstream magazine. We don't sell new subscriptions with clever TV commercials or free digital watches. We need *your* help to spread the preservation message — and to be a healthy, growing publication.

Remember the way you felt when you discovered OHJ? Grateful for the help? Why not show someone you care with a gift subscription to OHJ? For less than the price of a shirt that doesn't quite fit, they'll get a handsome card identifying you as the donor of their subscription. And throughout 1987, they'll be reminded of your thoughtful gift with each new issue of OHJ. Not only that, but they'll also gain a special appreciation for their old house, like you have for yours.

Friends and family think you're crazy for living in an old house? Buy them a shirt that doesn't quite fit, and indulge *yourself* instead. There are new items here, too. Like the all new, bigger-than-ever 1987 edition of the OHJ Catalog. With 1,423 companies that provide over 10,000 products and services, it'll help you fulfill future gift lists.

Thank you for your support. Happy Holidays!

Yours,

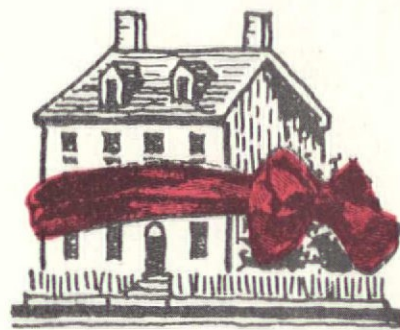
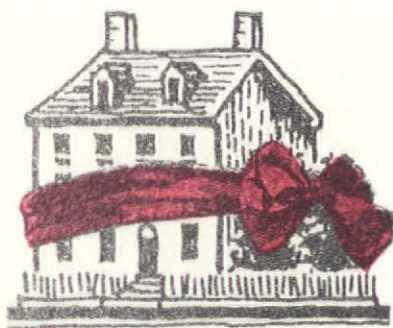
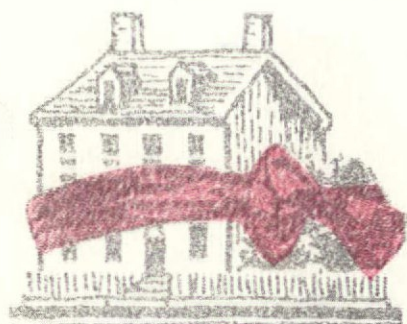
Patricia Poore
Editor

TAX ALERT

To our professional readers: This is your last chance to take a tax deduction on your business-related OHJ sub! In all probability, the deduction will not be allowed after Dec. 3, 1986.

For maximum savings, price guarantee, and deduction, renew now (or sign up!) for three years — only \$42. (We will extend your unexpired subscription for the full term.) Enclose a check and the information from your mailing label in the postpaid envelope.

P.S. If you have LOTS of old-house-loving friends, you can save big bucks by giving more than one gift subscription. See details on page IX in the supplement.



g i f t s h o p

10 YEARS OF THE OLD-HOUSE JOURNAL IN BOUND VOLUMES

The OHJ Yearbook set contains every article, source, and tip we've published since 1976. These bound OHJ back issues are restoration's only Encyclopedia: 2,164 pages, meticulously indexed. The Yearbook set is the most complete and authoritative compendium of restoration know-how available anywhere.

When you order the complete set, you save \$56 over the price of the volumes purchased separately. And we'll also include, FREE, the new OHJ Cumulative Index (\$9.95 separately).

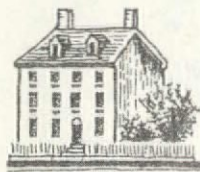
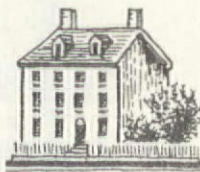
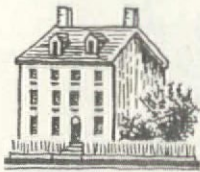
Total cost of the 10 volumes is only \$108. That's about the price

of a three-hour consultation with a preservation professional. Not to knock the value of professional consultation, but consider: (1) You can "consult" your OHJ Yearbooks any hour of the day or night; (2) You can go back to them as often as you wish for no added cost; (3) There's more information in the 2,164 Yearbook pages than any single person — professional or homeowner — has at hand.

For a sampling of information you'll find in the Yearbooks, take a look at the editorial contents of back issues listed on the next three pages.

Ever have the feeling you're in over your head . . . and need all the help you can get? Have a friend in that predicament? Here's maximum help: the complete set of OHJ Yearbooks.





o l d - h o u s e g i f t s h o p

BACK ISSUES

The how-to information in OHJ back issues never goes out of date.
Most issues are still in print, at just \$2.50 each. Or all issues —
1976 through 1985 — are available in money-saving Yearbook sets.

1976

JANUARY 1976
Refinishing Paint-Stripped Woodwork
Steps In Neighborhood Preservation
Repairing Window Sash
A Row House
Hand-Hewn Beams (source)

FEBRUARY 1976
Co-Existing With Old Pipes
Lyndhurst Restoration
Tips On Storm Windows
Preserving Exterior Woodwork
Gothic Decoration

MARCH 1976
Early American Kitchens
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Correct Fireplace Shapes
American Folk Decoration
Helpful Publications
Colonial Bricks (source)

APRIL 1976
Victorian Kitchens
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An Old Kitchen In The City
Ma Plate Rail

MAY 1976
Lighting A Colonial House
Restoration Health Hazards
Dealing With Calcimine Paint
An 1848 Farmhouse
Caulking Wood Cracks

JUNE 1976
Exterior Painting: Part I
Fixing Sagging Shutters
Installing New Joists
Wood-Destroying Insects
Painted Vs. Stripped Woodwork
Fitting Your Flue For A Damper

JULY 1976
Exterior Painting: Part II
Using Historical Wallpaper
Properties Of Exterior Paints
Lighting The Old House
Old-Style Faucets (source)

AUGUST 1976
Common Problems With Double-Hung
Windows
19th Century Exterior Colors
Types Of Insulation
Reconstructing A Log House
Removing Window Sash

SEPTEMBER 1976
Living With 19th-Century Stoves
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Remedies For 'Dark, Ugly' Woodwork
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OCTOBER 1976
Dating The Old House
A Medieval House
Operating A Coal Stove
Restoring Porch Spindles

NOVEMBER 1976
Creating A Victorian Hallway
Cutting & Using Wall Stencils
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Preparing A Wall For Painting
How To Clean A Fireplace

DECEMBER 1976
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Decorating With Wallpaper
Restored 1900 Exterior
Think Before You Rip It Out

1977

JANUARY 1977
The Queen Anne Home
Guidelines For Rehabilitation
(Secretary Of Interior)
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Reviving Old Mirrors & Glass

FEBRUARY 1977
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Basic Timber Joining
Final Finishes On Wood
Inexpensive Fireplace Damper
Tips For Colonial Garden

MARCH 1977
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Unsticking Rolling Doors
Plugging Cracks In Floorboards
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Fences & Gates

APRIL 1977
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Caring For Antique Plumbing Fixtures
19th Century Windmill Tower
Refinishing Wood Floors

MAY 1977
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Restoring Picture Frames

JUNE 1977
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Fire In A Greek Revival
Preparing Plaster For Painting
Removing Spots On Woodwork

JULY 1977
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Patching Cracks In Plaster
Simple Fireplace Damper
Conservatory Fountains
Removing Black Spots From Woodwork

AUGUST 1977
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Chemically Stripping Wood Floors
Restored Stone Farm House
Hiding An Air Conditioner
Back To Basics Housewares (source)

SEPTEMBER 1977
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Bungalow Style Houses
Removing Paint From Fireplaces
Portieres
Making A Draft Excluder

OCTOBER 1977
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Using Wood Stoves Safely
Duplicating Cut Glass
Keeping A High-Tank Toilet Working
A 1750 Frame House In VA

NOVEMBER 1977
Guide To Reproduction Fabrics
Adding Storage To An Old House
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Glossary Of Historic Fabric Terms

DECEMBER 1977
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Overcoming Musty Odors

FEBRUARY 1978
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MARCH 1978
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How To Make A Wainscot
Covering A Porch Floor

APRIL 1978
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Lightning Protection
Burglar Alarms
Log Farmhouse Restored
Glass Glossary

MAY 1978
Old-House Solar Water
Decay In Shingle Roofs
Finishing A Victorian Parlor
Protecting Exterior Doors
Making An 1834 House

JUNE 1978
The Kitchen Compromise
Restoring Porch Latticework
Southern Classic In Georgia
Victorian Window Gardens
An Inexpensive Wainscot
Beware 'Lightning Experts'

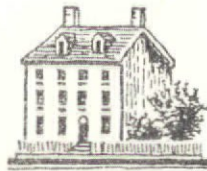
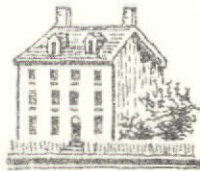
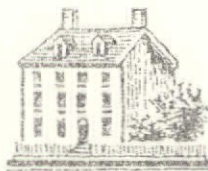
JULY 1978
The American Farmhouse
Painting Tips
Alabama's Old Houses
Gluing Chairs
Etched Glass History

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Restoring Damaged Plaster
Tenement To Townhouse
Cape May Handbook (review)

MARCH 1979

How To Install A Tin Ceiling
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APRIL 1979

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Technological Trashing
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Taking Down A Ceiling Medallion
Restored Texas Beauty
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SPECIAL ISSUE: ENERGY
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Secrets Of Caulking
Practical Waterstripping
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Preparation, Priming & Painting
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Historical Paint Colors (review)

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Cracks: Determining The Type
Restoring A Greek Revival House
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Picking A Floor Finish
High-Tank Toilet Replacement Parts
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Wet Basements: Part I
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Solutions To The Pigeon Problem
Repairing Balusters & Handrails

JULY 1981

Making Ornamental Wood Screens
Cracks: Identifying Causes
Treating An 'Old' House Sensitive
Repairing A Stair Newel
Beware Polyurethane Outdoors

AUGUST 1981

In Praise Of Porches*
Solutions To Wet Basements: Part II
Restoring Colonial Revival
Many Uses Of Porches
Types, Design Failures
Tips From Readers & Editors

SEPTEMBER 1981

SPECIAL ISSUE: ENERGY
Is The Old House Ready For Solar?
An Energy-Efficient Old House
Energy Audits & Contractors
Energy-Saving Fundamentals
Heating Alternatives
Energy-Saving Products

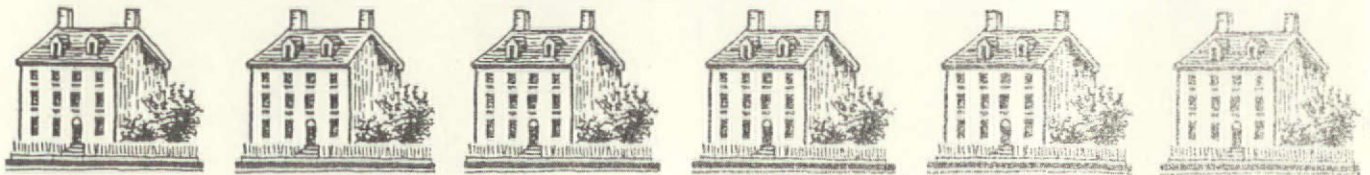
OCTOBER 1981

Moving An Old House
Restoring Crumbling Porches
Historical Gardening: Vines
Refinishing Clinic: Step-By-Step Chart
Introducing Remuddling

NOVEMBER 1981

Old-House Security: Part I
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Victorian Christmas Tree Decorations
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Reviewing Rehabilitation Guidelines

* Out-of-print issues are still available in the Yearbook for that year.



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MARCH 1982

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Wood Stair Repairs: Part II
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SPECIAL ISSUE: WINDOWS
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Illustrated Window Dictionary
Installing Metal Sash Stripping
Storm Windows: Options
Window Repair Basics
Moisture Insulation
Anatomy Of A Double-Hung Window
Windows & Related Products

MAY 1982

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Paint-Stripping & Lead Poisoning
Dutch Colonial Revival Style
Epoxy For Wood Repair
Historical Metal Fencing (sources)
Historical Paint Colors (sources)

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Restoring A Queen Anne
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Renewing A Marbleized Mantel
Bathrooms With Character
Period Inspired Tubs, Showers, & Sinks
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JULY 1982

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Princess Anne House
Setting Up For Croquet
Period-Inspired Toilets (sources)

AUGUST 1982

18th- & 19th-Century Gazebos
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Restoring An 1835 Victorian
Patching Brownstone
Bathroom Accessories (sources)

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Marble Cleaning

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Making Wood Venetian Blinds
Battling Mildew In Virginia
Replacing A Tread Or Riser
Post-Victorian Dining Rooms
48 Paint Stripping Tips

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SPECIAL ISSUE: ROOFS
Illustrated Roof Dictionary
About Traditional Roofs
American Wood-Shingle 'Thatch'
Substitute Roofing Materials
How To Repair An Old Roof
Safety Precautions
Flashing A Chimney (illustrated)
Maintenance Checklist
Roofing Products And Manufacturers

MAY 1983

Repairing Rolling Pocket Doors
Romantic English Revival Style
Making Gravel Walks & Driveways
Abrasives — Types & Uses

JUNE 1983

Stencilling Secrets
Wooden Fences — Styles & Sources
The Best Way To Build A Fence
Foundation Fundamentals
Foundation Restoration

JULY 1983

Repairing Hung Pocket Doors
Popular English Revival Style
Reviving A Fence Tradition
More Stencilling Secrets
Designing A Strong Wooden Gate

AUGUST-SEPTEMBER 1983

Basics Of Old-House Plumbing
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Mounting A Ceiling Medallion
Hanging A Chandelier
Carpets & Rugs — Glossary & Sources
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Laying Out Stencil Patterns On Walls
Maintaining Street Trees
Cleaning & Care Of Butcher Blocks

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Love Letters To OHJ
Outgrowing Decorating Myths
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MARCH 1984

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Thinking Polychrome
Renewing Old Bathroom Tile
Victorian Showers & Tubs
Reading The Queen Anne House

APRIL 1984

A Look At American Pergolas
Cleaning & Polishing Brass
Sheathing A Circular Tower
A Pergola Sketchbook

MAY 1984

Selecting Ornamental Columns
The Neo-Colonial House
Minor Repairs Of Clapboard
Psychologically Surviving A Renovation

JUNE 1984

Tax Credits For Old Houses
Restoring An 1882 House
Installing Architectural Columns
Summer-izing The Victorian House

JULY 1984

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The Aesthetic Movement
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(Latrobe Stove)
Restoration Calamities In Nebraska
Picking Clear Finishes For Woodwork
Repairing Ornamental Concrete Block
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Running Plaster Cornices
Old-Fashioned Christmas Customs
Building A Brick Bake Oven
Gothic Revival Style (illustrated)
SHPO Offices (Ore. through Wyoming)
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JANUARY-FEBRUARY 1985

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A Philadelphia Stencil Story
Using A Screw Gun
Rumford Fireplace Installation
Art Deco Houses
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Baking In A Beehive Oven

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o l d - h o u s e g i f t s h o p

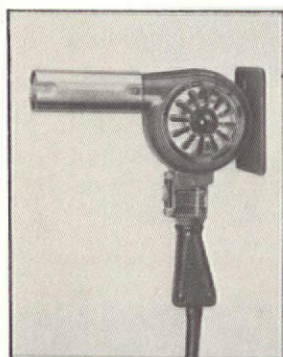
PLASTIC HEAT GUNS AREN'T SO HOT...

Heat tools are the best way to strip paint, and OHJ has been encouraging their use since 1976. Lately — sensing a big market — some major consumer toolmakers have introduced plastic heat guns into hardware stores and home centers. These hardware store heat guns are “homeowner-grade”, made of plastic and low-cost components to keep the price at what retailers feel is an attractive level.

However, these plastic tools don't have the paint-stripping capacity or ruggedness that heavy-duty stripping requires. The OHJ editors have tested every heat tool on the market. We found that the two best ones are not generally available in stores. So, for our readers who want the best, we offer the Master HG-501 Heat Gun and the Hyde Electric Heat Plate.

ABOUT HEAT STRIPPING

Heat tools soften paint so you can scrape it off with a putty knife. The stripped paint solidifies into crispy flakes, which are easily swept or vacuumed — unlike the messy slime you get from chemical strippers. Heat stripping works best on thick layers of paint. Heat is NOT recommended for removing shellac or varnish (use chemicals instead). Heat tools will remove about 98% of the paint; a one-coat cleanup with chemical stripper takes off any paint residue plus underlying varnish.



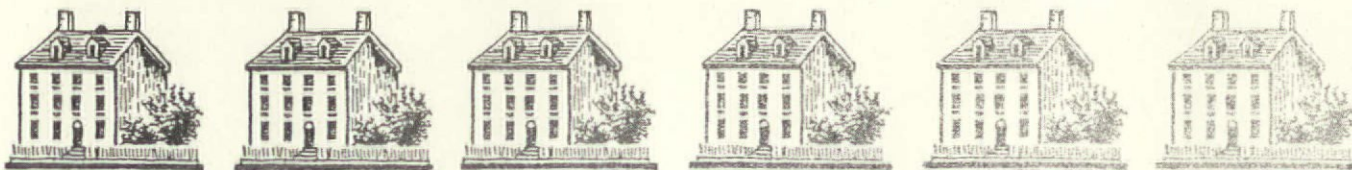
THE HG-501 HEAT GUN The red, all-metal Master HG-501 is the original paint stripping heat gun. Over 11,000 have been purchased by OHJ readers since 1976; it's a rugged industrial tool with a *proven record of reliability*. Based on independent tests by OHJ and *Family Handyman*, the HG-501 does the best job and lasts the longest. The all-metal HG-501 operates at 500-750°F. (higher temperatures may volatilize the lead in old paints). It has a rugged die-cast aluminum body and draws 14 amps at 120 volts.

The HG-501 is the most versatile heat tool; it'll strip paint from any surface. It's especially valuable on mouldings and carved work where you want to push heat down into recesses. The HG-501 pays for itself quickly; its price (\$77.95) is about the same as 3½ gallons of good paint remover.



THE HEAT PLATE is the best tool for stripping broad flat surfaces, such as clapboards, door panels, baseboards, etc. Its wide-area electric coil heats about 12 sq. in. at a time by radiation. (The heat gun, by contrast, has a blower that pushes hot air against the paint.) The Heat Plate is light (24 oz.), making it easier to hold for long periods than the heat gun. The Heat Plate has sturdy all-metal construction and no moving parts, so it's virtually maintenance-free. The Heat Plate is safer than a propane torch or heat gun around hollow partitions, such as cornices, walls, etc. (Hollow spaces often contain insulation, rodent nests, etc., that can be ignited by a flame or hot-air stream.) The Heat Plate draws 7 amps at 120 volts, and heats paint to 550-800°F. It costs less (\$41.95) than the heat gun, so if you have mostly flat surfaces, the Heat Plate is the way to go. Of course, having both tools on hand makes most jobs go faster.

Both heat tools come with 4 pages of operating instructions and 2 pages of safety data compiled by the OHJ editors. *The Old-House Journal is the only stripping tool supplier that provides full details on how to avoid lead poisoning and other hazards of paint stripping.*



o l d - h o u s e g i f t s h o p

NEW DECORATING BOOKS

VICTORIAN SPLENDOR

by Allison Kyle Leopold

With gorgeous photos of today's Victorian-inspired interiors, *Victorian Splendor* chronicles the social history of the Victorian interior. It covers every room in the house: kitchens, bathrooms, dining and drawing rooms, even "special" rooms like conservatories and music rooms. More than 150 photos depict livable, functioning interiors that capture the flavor of Victoriana, be it simple Victorian Country or dramatic Rococo. Contemporary lighting, appliances, and other necessities have been tastefully integrated; you'll get many great decorating ideas from this volume.

Also included are a source list and a list of Victorian homes open to the public.
Softcover; 272 pages; \$21.95

VICTORIAN INTERIOR DECORATION

by Gail Caskey Winkler & Roger Moss

The authors pored over thousands of pages of primary source material to produce this book. It tells the serious restorer exactly how the Victorians decorated their homes: what materials were available, how and where those materials were used, in what kinds of homes. The book is divided into four eras: 1830 to 1850, 1850 to 1870, 1870 to 1890, and 1890 to 1900. Floors and floor coverings, ceilings, woodwork, window treatments, and wallpaper all receive equal attention. There's a comprehensive glossary, plus numerous color illustrations, including both photos of today's restored Victorian palaces and artwork from 19th-century catalogs and magazines.

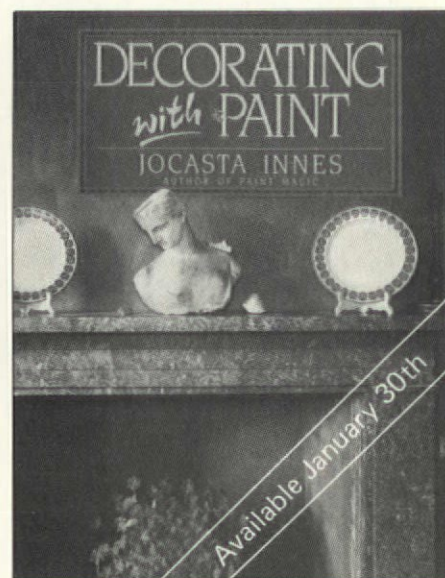
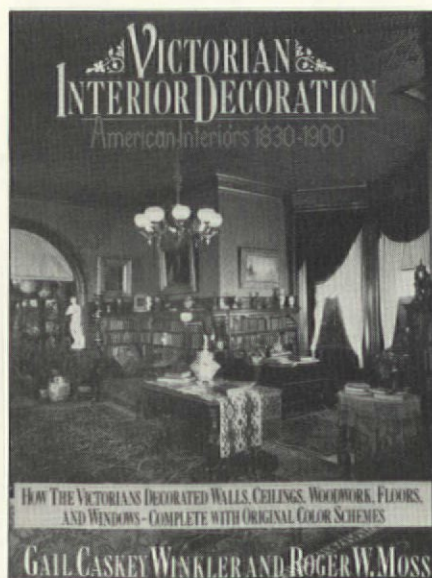
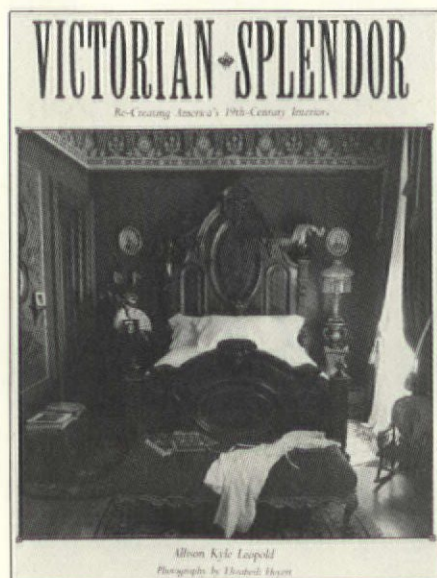
Hardcover; 144 pages; \$32.95.

DECORATING WITH PAINT

by Jocasta Innes

Decorating with Paint (by the author of the best-selling *Paint Magic*) explains how to achieve all the wonderful effects of paint, from faux marbre to spatter to trompe l'oeil. The instructions are straightforward, the materials easy to obtain, and the techniques simple. Some great-looking finishes require no more than rubbing a rag along the wall. Floors, ceilings, and furniture are also discussed. And there are full-color photos of room settings, which give ideas for paint placement and color combinations. This is a generously illustrated, eminently practical volume, whether your house is a Saltbox in need of Early-American stencils or a Queen Anne crying out for a decorative frieze.

Hardcover; 191 pages; \$27.95.



Available January 30th



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1987 OHJ CATALOG

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NEW
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Our new book makes it easy to find everything you need for your old house!

You know what a struggle it is to hunt down all the parts and materials your house needs. Now help is at hand! You can know as much about hard-to-find sources as the editors of The Old-House Journal.



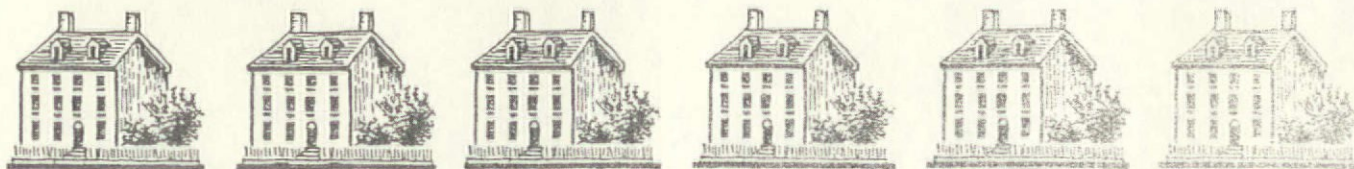
and new information. You'll find sources for everything from slate and tile roofing materials, to period-style windows, to authentic wallcoverings . . . and

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We've just finished a massive update of our source files . . . and put all our new information between two covers. The resulting 240-page OHJ Catalog is the "Yellow Pages" for the old-house market.

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How The OHJ Professional Subscription Was Designed For Professionals, By Professionals

By Patricia Poore
OHJ Editor

The occasion was a meeting of the Association for Preservation Technology, an international organization of 2,000 members. I serve on its Board of Directors.

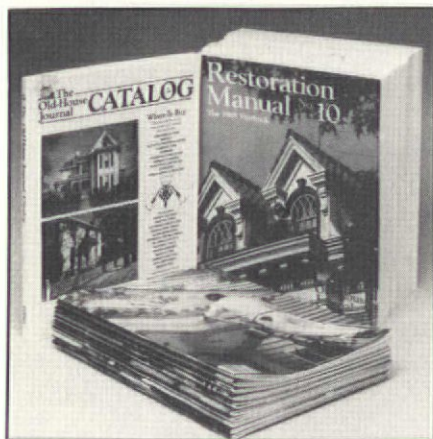
During the meeting, architect Max F. interjected a few comments about The Old-House Journal. "You have back issues bound into books, don't you?" he asked. I said yes, and he continued, "I have a subscription but I'd like the Yearbook every year, too. My staff cuts up the issues to file articles or product information. Besides, we're always taking them out into the field for contractors to use. By the end of the year, there's nothing left to put on the reference shelf!

"You ought to have some sort of deal so that your professional readers get the OHJ Yearbook automatically. Then we can have an indexed, bound volume of just the editorial material for reference."

Michael L., an engineer, added, "Sure! And why don't you throw in the Catalog, too? My office needs one every year, and it would be easier to order the Yearbook and Catalog together."

"It could be part of a Professional Subscription to the magazine," someone else concluded.

There was immediate concurrence around the table: If you're among the one-



third of our readers who routinely use OHJ as a "tool of the trade," it would be more convenient and efficient to order the subscription, the Yearbook and the Catalog all at once.

And so the OHJ Professional Subscription was born. Or more accurately, "designed" for professionals, by professionals.

So take the advice of architects and other professionals. Order your OHJ Professional Subscription today with the order form below. (If you're a current subscriber, check the box to upgrade your subscription.)

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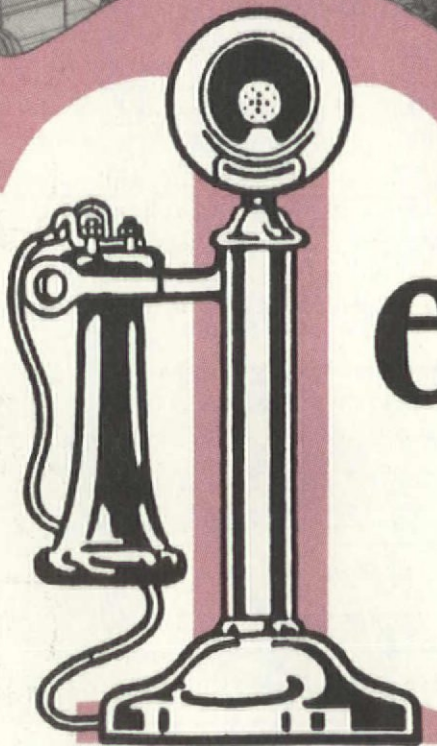
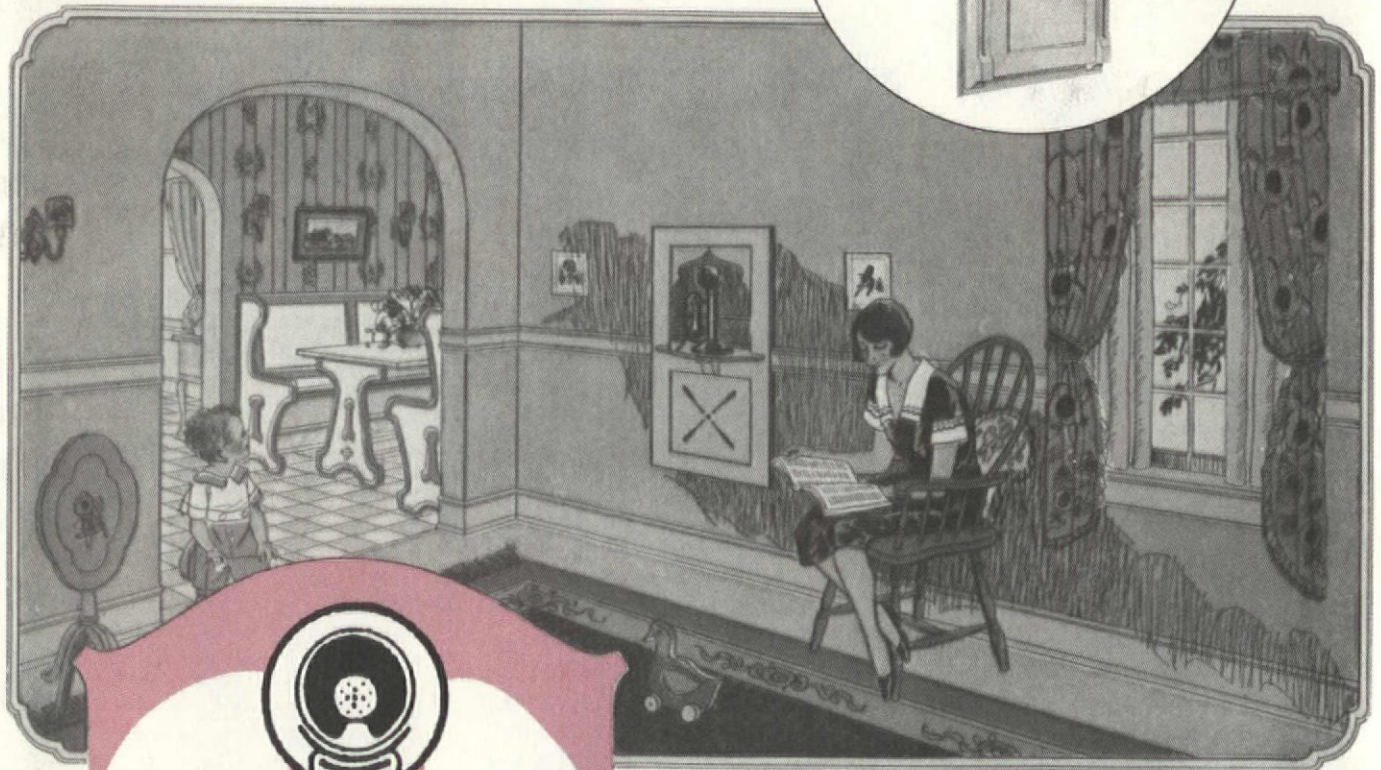
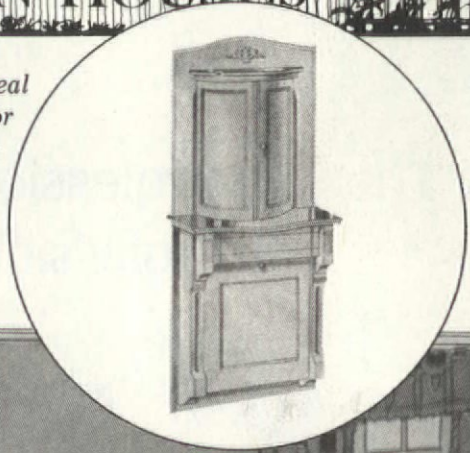
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Right: The cabinet's semicircular doors slide apart to reveal the telephone. There's a fold-down compartment below for storing the telephone book. The ringer is mounted on the wall behind the book compartment. The unit measures 2 ft. 10 in. high, 1 ft. 7 in. wide, with an 11½-in. shelf. Below: The telephone book hangs from a rod behind the telephone.

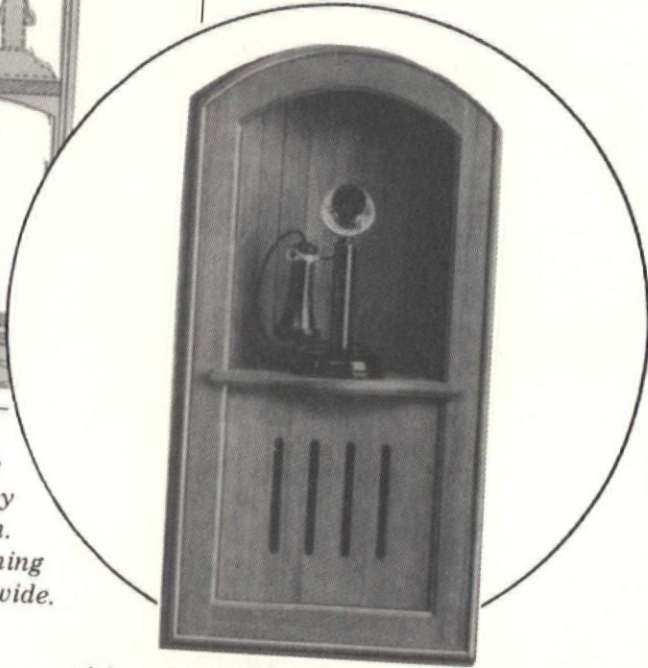


Telephone Cabinets

BY EVE KAHN



Left: This typical telephone cabinet has a panel covering the ringer (perforated so that the sound isn't muffled) and a "tilting box" for the directory. The box doubles as a fold-down shelf for book or phone. The piece measures 3 ft. 9 in. high and 1 ft. 5½ in. wide. It fits a wall opening 3 ft. 6 in. high by 1 ft. 2 in. wide.



Right: Niches like this one, minus the bell-box panel, were also used to display sculpture or vases. It measures 3 ft. 1 in. high by 1 ft. 5½ in. wide. The wall opening should be 2 ft. 10 in. high and 1 ft. 2 in. wide.

The built-in telephone cabinet had a brief heyday, from 1920 to 1940. It appeared on the scene along with all sorts of built-in furniture, favored by post-Victorian builders as a way to save space and streamline interiors (smaller homes and apartments were popular, while Victorian clutter was not). It gave the telephone a home (the equipment was still an unfamiliar item, and people didn't know what to do with it). It covered the unattractive, wall-mounted box that held the telephone ringer (ringing mechanisms were separate units until the late '30s). And it usually had a convenient place to store the telephone directory.

Telephone cabinets were available from most millwork catalogs. The removable panel covering the bell was often perforated "to allow the sound of the bell to be heard." Some cabinets had semi-circular doors. The less expensive ones, actually simple

niches, had bell-box panels but no book drawers. The most elaborate reached the floor and had a fold-down seat with backrest "for long conversations."

Cabinets were positioned on the wall high enough to make standing and talking comfortable. On some the book compartment, when folded down, created a lower shelf for sitting and talking — cords were shorter in those days.

When telephone technology improved, and built-in furniture went out of fashion, so went the telephone cabinet. The designs on these pages, taken from our collection of period millwork catalogs, should give you a good idea of what was available, in case you want to restore or build one. Approximate dimensions are provided where possible. If you're building one, be sure to take today's larger phones into consideration when determining the depth of the telephone shelf.



“Where Do I Start?”

In this conclusion to last month's priority list for starting a renovation, we examine working in phases, and give the proper sequence for interior work.

by Jonathan Poore and Patricia Poore

Renovation of the interior is difficult to plan and will cause headaches if not sequenced logically. Not only do you have to live in the midst of the work, but interior renovation is also more complicated and fussy than exterior. The exterior requires salvage of existing elements without damage to the materials and character of the building. In other words, you “fix it.”

On the interior, decisions are more complex because they are interconnected. You may have to modify or update areas such as kitchens and baths, just to make them functional. In other words, you are faced with “changing it” while you “fix it.”

In the real world of budget and time constraints, few people undertake a whole-house restoration all at once. Accepting that, we've included a discussion of *phasing* the project. But even if you're facing a one-room-at-a-time job, the master plan for the whole building must be scripted first — and adhered to. There's nothing worse (or more expensive) than going backward.

five

PHASED APPROACHES FOR INTERIOR RENOVATION

- You've come a long way: The building has been stabilized, water has been stopped, you've got a grip on an overall plan, and the exterior restoration is well under way. Before you can finalize the sequence for interior work, you must make a fundamental decision: Will you bring the entire building along in the most logical and efficient way, or will you break the work into phases in deference to livability or budget?
(Exterior work can also be approached in phases, but decisions are less complex.)

A. UNOCCUPIED BUILDING

1. For an unoccupied building, the fastest and most cost-effective procedure is for each area to be brought along at the same rate. All the demolition, all the mechanical systems, all the replastering, all the stripping, all the painting, etc.
2. Although it is by far more efficient to work this way -- because there is virtually no contractor call-back and no steps backward and little time wasted on interim cleanup -- it means that the entire building will be in the same degree of mess. It is nearly impossible to live in a building that is undergoing this kind of restoration.

B. OCCUPIED BUILDING -- The Phased Job

- You will almost surely want to phase your restoration work if you are living in the building. Phasing is also necessary when there is not enough money in the budget to do everything at once. Some things, of course, are impossible to phase: You can't reroof this year and pay for flashings next year. But you can certainly tackle roofing one year and clapboards the next.
- Beware of grey areas that cost you extra in the long run. For example, it is possible to rebuild a chimney after the roof has been replaced. But there will probably be some damage to the new roof during the masonry work. If budget had allowed, it would have been better to have the mason come before the roofer.
- Always try to sequence the work so that there is minimal disruption to adjacent areas. Several approaches can help:
 1. Living without finishes -- completing a room or area up to the point of livability but without any finishes or decoration. You can move into a room that has mechanical systems installed, sound plaster, and a fairly clean

floor. (Items that can be deferred: installation and finish on baseboard and most trim; light fixtures; final floor treatment; priming, painting, and wallpaper; all decorating.)

a. Disadvantage is that you have to live without the aesthetic satisfaction of finishes, sometimes for quite a while. There is time wasted in moving into an area and then moving out again for final finishes, but this is almost unavoidable to some degree if you're living on a job site.

b. Advantages of this approach

- 1) The house will function fastest this way
- 2) You don't have to commit to colors, furnishings, style, or decorating until the whole house is restored, at which point you'll have a better overview of its true character
- 3) Any minor damage that occurs in the finished room when adjacent areas are being renovated will be easy to repair. For example, heavy work in the next room may cause hairline cracks in the already-patched plaster of the finished room. But if there is no paint or paper on the walls, it's quite easy to tape or patch later.

2. The "zone-by-zone" approach -- one suite of rooms, a floor, or a wing is brought up to a consistent level of finish before going on to the next area

- a. This won't work in a small house or one with an open floor plan. It requires a more flexible budget than the room-by-room approach below, because you'll be biting off more in each phase
- b. Logical breaks can often be made, but be sure that plumbing, heating, and electrical risers are brought to deferred areas before any finishing is done elsewhere. You don't want to break into a papered plaster wall in the parlor because you deferred thinking about the third floor mechanicals.

NOTE: Whenever a wall, ceiling, or floor is opened up, always think ahead and take advantage of the opportunity to get into the building's guts. Examples: If an exterior wall is opened up, consider installing insulation, electrical or plumbing risers, nailers for built-ins, etc. If a stair soffit is open, listen for squeaks: Tighten wedges, make repairs from below while you can.

3. The room-by-room approach

- a. The only advantage is a psychological one: You get to savor a truly finished room, which gives you a hiding place and the imagination to go on. (Some people elect to completely finish just the kitchen or a bedroom before tackling the rest of the house -- the bedroom is easier.)
- b. The disadvantages are obvious: You will undoubtedly mar or dirty finishes when work proceeds on each subsequent room. Also, it's a very difficult approach to budget.

NOTE: Do not procrastinate over major messes. It is tempting, but unreasonable,

to think you will "go backwards" and make a mess after some or all of the house has been finished. If you know that someday you'll want the hall wainscot stripped, don't succumb to battle fatigue and put it off until you "get over stripping the dining room." Once all the major work is done and you're into selecting wallpapers, you will never go back to stripping.

six

SEQUENCE FOR INTERIOR RENOVATION

- Some items will not apply and there are always exceptions. But what follows is the standard professional approach to job sequence, which can be applied to the entire interior -- or to one room.

A. DEMOLITION and removal of debris

B. STRUCTURAL WORK

C. FRAMING OR ALTERATION of partitions (non-bearing walls). Installation or closure of soffits, pipe chases. Sub-floor repair. Installation of nailers for built-ins, plumbing fixtures, chandeliers, etc.

D. PLUMBING and ELECTRICAL roughing

E. DRYWALL installation; lath and PLASTER repair or installation; taping and skimming

F. UNDERLAYMENT for new flooring or tile

G. CERAMIC TILE repair or installation

H. PLUMBING FIXTURES, radiators, electrical receptacles and fixtures set before any additional finishes are added; avoids damage to floors, walls, trim, etc., by outside contractors

I. FINISH FLOOR repair or installation

J. WOODWORK, WINDOW, DOOR repair or installation. Refinish if clear.


K. FINISH in appropriate sequence -- no matter which order you choose, there will be overlap and some touch-up will be needed:

- 1) Install prefinished woodwork, trim, built-ins
- 2) Prime, paint, and wallpaper
- 3) Refinish floors (sand/stain/finish or scrub/wax)

L. TOUCH-UPS of paint and clear finishes

M. HARDWARE, electrical coverplates, etc. installed

N. CLEAN UP and wash windows

O. GLOAT: When alone, wander into finished rooms and stare happily into space. 

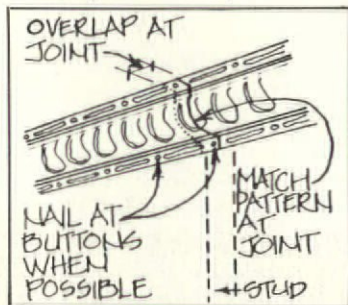
INSTALLING A TIN-CEILING CORNICE

BY JONATHAN POORE

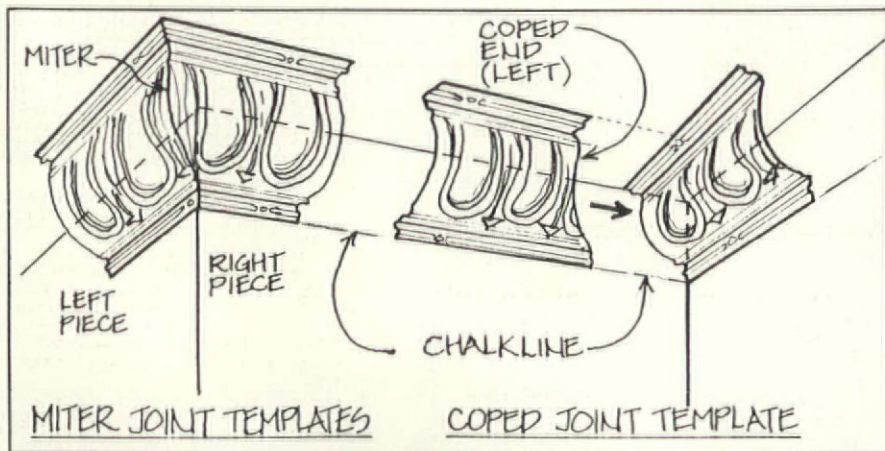
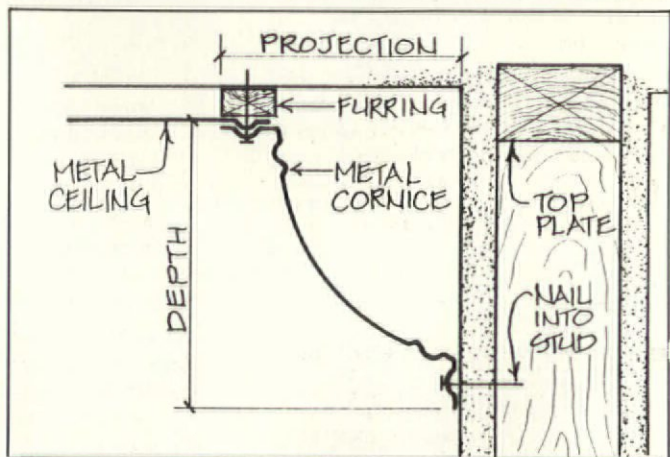
MAPPING OUT THE JOB and knowing where to nail makes installation go quickly. Cornices come in many sizes and styles. The size is indicated by depth and projection. To ensure solid nailing, measure the cornice before furring for the new metal ceiling. Measure the depth of the cornice (down from the new ceiling) at several points on the wall, and snap a chalkline along these marks as a guide. Deviations at the wall edge of the cornice will be more noticeable than at the ceiling, so make sure the cornice runs straight along the wall.

LOCATE AND MARK all of the studs in the wall before installing the cornice. Unless the cornice is small enough to nail right through the wall into the top plate, nails will have to be driven at the studs. Plan installation so that joints between pieces occur at the studs. If you can place a nail right at the joint, the joint will be tighter. If this isn't feasible with each joint, use a small sheet-metal screw to attach the two pieces.

DRIVE NAILS through the cornice's decorative buttons or bumps wherever possible. This is easy at the ceiling, because you're nailing into continuous furring. On the wall, it's not always possible. Don't set any nails until the entire cornice is up. If you can easily remove the nails, you can make minor adjustments without damaging the cornice.



- WHAT YOU'LL NEED**
- Cornice moulding — buy extra to allow for mistakes and waste
 - Wire Nails
 - Tin snips — sharp and in good repair
 - Tape measure
 - Chalkline
 - Hammer and large nailset
 - Heavy leather work gloves — Wear them! The pieces are razor-sharp.
 - Small block of wood
 - Indelible, fine-point magic marker



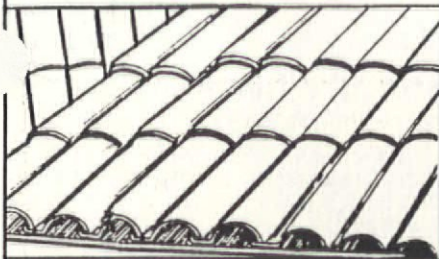
THE MOST DIFFICULT part of installing a metal cornice is fitting the inside and outside corners. Inside corners are coped (as with wood trim) and outside corners are mitered. Some manufacturers offer prefabricated pieces for both inside and outside corners. So before fussing with corners, check with your dealer — you could save a lot of work.

YOU CAN'T SIMPLY stick a piece of metal cornice in a miter box and cut it. You're going to have to fuss with making a template by freehand cutting and fitting scrap pieces of cornice by trial and error. But once you've successfully made your first mitre and coped joints on templates, you can make subsequent ones simply by tracing the pattern onto the cornice with your marker. Make sure the templates are positioned on the chalkline during trial fitting and cutting to ensure an accurate joint.

Begin installation at an inside corner & work towards the more complicated conditions.
 Make sure you install the cornice right side up.

Use a large nailset for driving nails in hard-to-reach corners.
 Use a small block of wood (on edge) and a hammer to close open joints.
 Important: Clean the metal with mineral spirits before priming, caulking, and painting.

Tile roof problem?



Restore the integrity of your original roof with economical renovation from Raleigh.

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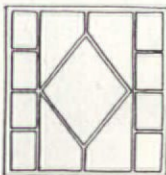
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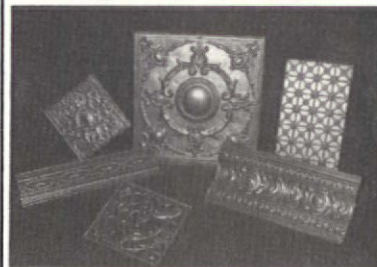
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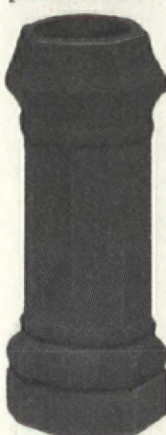
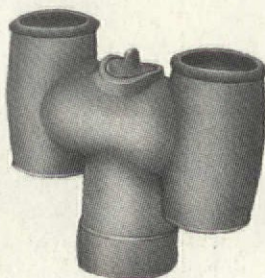
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Restoration Products

Reviewed by Eve Kahn

Fancy Chimney Pots

With cool weather come toasty fires in the hearth, smoke drifting out chimneys into the night, and of course, chimney pots. Red Bank, a British company, made chimney pots in the '20s for English Revival homes.

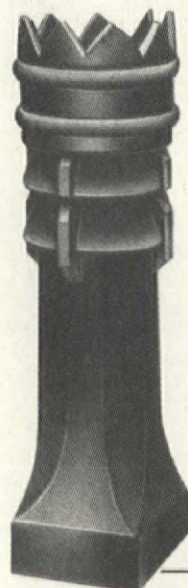


It's changed since then from a tiny pottery works to an automated factory, but it still produces an impressive array of pots, from simple cylinders to crenellated giants. Over 100 styles are available, in terra cotta, buff fireclay, or black slate. Heights range from six inches to six feet. Prices for

stock designs are between \$50 and \$200. Custom work can cost between \$350 and \$600; expect at least a six-month wait.

The colorful, 24-page catalog (\$3) includes all Red Bank's designs. The com-

pany's U.S. distributor, Clay Suppliers, sends out a free price list with drawings of pots currently on hand. To clear the warehouse, the company offers a 10% discount on their inventory until December 31. Clay Suppliers, 102 N. Windomere, Dept. OHJ, Dallas, TX 75208. (214) 942-4608.



Models pictured are, from top to bottom, Tee Can with Lid, Octagon Pot, Key Pattern Beehive, and Loose Ring Louvre.

Almost-Invisible Storm Windows

An effective -- and low-visual-impact -- storm window is Thermo-press Corp.'s interior insulating window. It's a sheet of 1/8-in. acrylic in a PVC frame; it attaches to the window frame with Velcro strips. The Velcro, gaskets, and a bulb seal at the bottom prevent air infiltration. Performance statistics in laboratory tests are impressive: Thermo-press windows let in as little as one-tenth the air leaked by magnetically-sealed interior storms; they resist up to three times as much condensation as a plain single-glazed window; and the Velcro seal remains tight even if winds reach 50 m.p.h.

Thermo-press windows are convenient, too, as they are lightweight and easy to remove for cleaning. They're practically invisible. The company will paint or stain the frame to your specifications. A strip of Velcro must be nailed to your window frame; the

Velcro comes in a variety of colors (there may be a \$25 to \$50 charge if a color has to be specially ordered).

The cost, for an average window, is between \$70 and \$90 installed (less for large orders, more for oversize windows or odd shapes). If you install them yourself, the cost is about \$3.50 per sq. ft. (less for quantity orders). Optional features include tinted, abrasion-resistant, or ultraviolet-filtering glazing. For all orders, Thermo-press gives free price quotes; they'll also help you figure out your payback period (usually two to four years). The company sends out a free brochure and technical information. On the East Coast, contact them for a dealer near you. They ship West Coast orders directly from their main office. Thermo-press Corp., 5406 Distributor Dr., Dept. OHJ, Richmond, VA 23225. (804) 231-2964.

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feel like an epoxy expert. If you still have questions, they have a technical staff you can call. A mending kit, including everything down to gloves and hand cleaner, sells for \$34.50, and all other products can be purchased individually. Gougeon Brothers, Inc., PO Box X908, Dept. OHJ, Bay City, MI 48707. (517) 684-7286.



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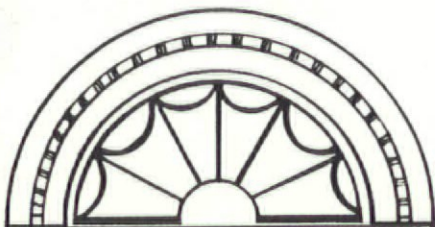
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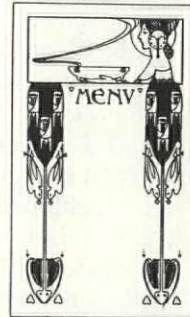
Books, Cards, & More

Saturn Press makes old-fashioned guest books, Christmas cards, and menu cards with old-fashioned designs -- Art Deco, Art Nouveau, Arts and Crafts, Eastlake -- and uses an old-fashioned method: letterpress. For \$42 plus \$3 shipping you can get a 400-page, 9-by-14-inch guest book; the cover is personalized in gold-leaf letters. For \$1.50 plus \$.50 postage you can get a packet of 12 high-style menu cards, useful if you're host-



ing a party or running a B&B. And for \$1 each, you can buy Saturn's black-on-buff holiday cards.

James van Pernis and Jane Goodrich started the Press in January. Her interest in architecture, his is printing; hence the idea of printing for old-house lovers. If you get a chance to talk to them, be sure to ask about the enormous Shingle Style mansion Jane and her husband Jim Beyor built from scratch. Brochures are free. Saturn Press, PO Box 368, Dept. OHJ, Swans Island, ME 04685. (207) 526-4196.



for pre-1850 buildings

Greek Revival Wallpaper

In the past month we've heard from two subscribers, both of whom own Greek Revival houses, and who complained we don't feature enough Greek Revival products. With that inspiration, we turned up the Millbrook collection of wallpaper and fabrics. Not only do the designs have classical styling and colors, but they were in-



Family Heir-Loom's ingrain carpet sells for \$97 per yard.

stalled in one of America's most striking Greek Revival homes, the Morris-Jumel Mansion in Manhattan.

A range of some 100 wallpapers (\$12.99 to \$14.99 per roll) is available; all are scrubbable, strippable, and pre-pasted. Most have floral motifs. The collection also includes 29 all-cotton fabrics (\$22.95 per yard) and 15 borders (\$15.99 per yard, available in five-yard sections). These prices are suggested retail. The sample book is worth a look: The photos depict the mansion's lovely Palladian windows and arched entrance hall.

Call the company's main headquarters if your local store doesn't carry Millbrook: 23645 Mercantile Rd., Dept. OHJ, Cleveland, OH 44122. (216) 464-3700.

Jacquard Textiles

Family Heir-Loom Weavers reproduces two jacquard designs from early-19th-century coverlets: One features a border of colonial houses, the other a bird-and-bush motif. Woven into one corner is the buyer's name and the date. A double is \$350; queen, \$395; king, \$525; crib-size, \$125. You can also get table runners, which are not personalized, for \$25 (37" x 16") or \$55 (74" x 16").

Recently several museums, including Abraham Lincoln's Springfield home, asked the company to reproduce 19th-century ingrain carpet. Family Heir-Loom now offers two ingrain carpet designs, one for \$97 per yard, the other for slightly more. The company sends out a free flyer. Family Heir-Loom Weavers, Meadow View Dr., RD 3, Box 59E, Dept. OHJ, Red Lion, PA 17356. (717) 246-2431.



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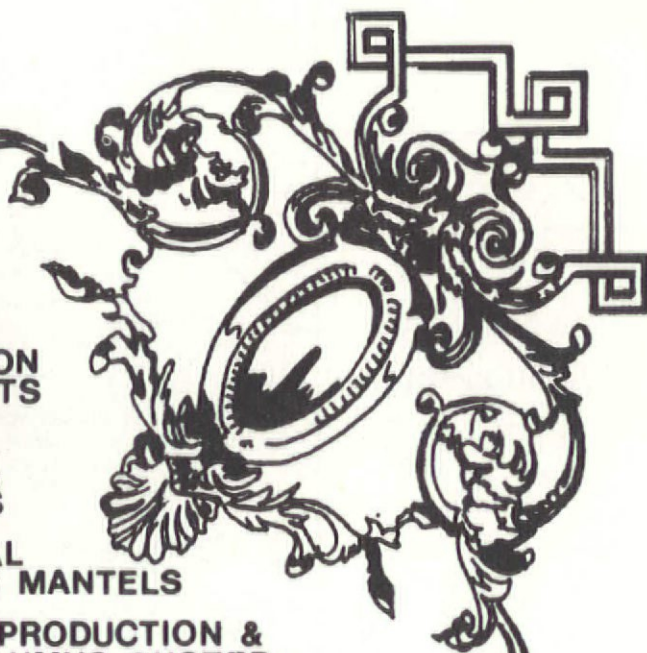
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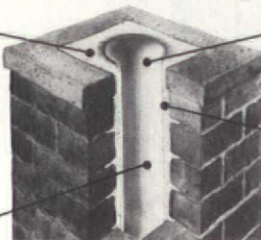
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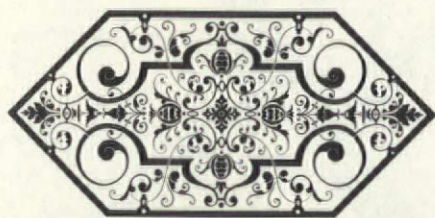


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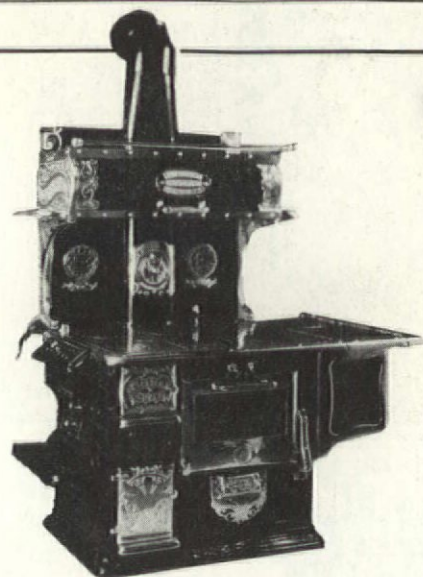
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Great Panes Glassworks' claim to fame is not their stock sandblasted-glass designs, which are lovely, but rather their custom work. All you have to do is send them a line drawing, and they sandblast it into glass using a photo-stencilling technique. It's a reasonably priced way to replace broken or lost etched glass.

Costs range between \$20 and \$30 per square foot. The more copies of a single design you order, the cheaper the price per foot; the major expense comes from setting up the stencil. Special types of glass can be used for an added charge. The company sends out a free brochure depicting the stock designs (some are shown here). Send a sketch and measurements for a price quote on custom work. Great Panes Glassworks, 2861 Walnut St., Dept. OHJ, Denver, CO 80205. (303) 294-0927.



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for post-Victorian buildings

Casement Hardware

Speaking of casement windows: These handsome stays and fasteners, copied from 18th-century European models, are appropriate for early-20th-century, medieval-revival casements. They're best to use on wood sash, though they can be retrofitted onto metal. The fasteners cost between \$10 and \$12 in black iron; the stays run \$12 to \$16. Expect to pay double for brass. For the stays many sizes are

available: from 6 to 18 inches long. Fasteners come in only one size. Transylvania Mountain Forge is a European company that's been around since 1860. Send \$2 for a 30-page catalog full of door and furniture hardware (knobs, locks, hinges), brackets, hooks, mail slots, and wall-hung lanterns, most in medieval styles. Transylvania Mountain Forge, Graystone Manor, 2270 Cross St., Dept. OHJ, LaCanada, CA 91011. (818) 248-7878.

1920s-Style Footscraper

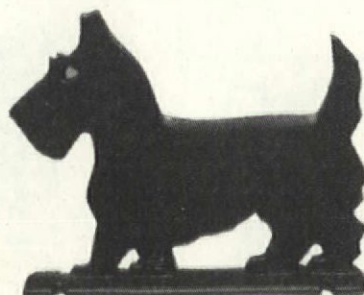
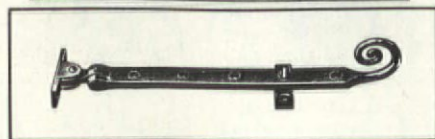
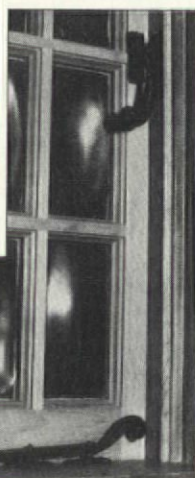
Scottie footscrapers, just like the one Virginia Metalcrafters is reproducing, were popular in the 1920s. The piece is cast iron, 9 in. long, and 7 in. high. Suggested retail price is \$17. Contact the company for the name of a local distributor. Virginia Metalcrafters, 1010 E. Main St., Dept. OHJ, Waynesboro, VA 22980. (703) 949-8205.

E.F. Inc., a British stove manufacturer, took all the best parts from their collection of century-old stoves -- intricate end castings, decorated oven doors, fancy trivets -- and assembled them into the Enterprise Monarch. The 132-year-old company calls it "the most beautiful coal and wood range we have had in our history."

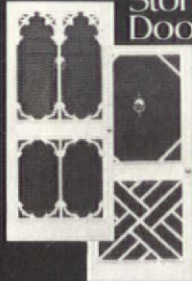
The Monarch burns both wood and coal, which has its advantages -- especially if you're furnishing a home in the backwoods where gas is not supplied. Unlike new stoves, the Monarch has a warming closet for keeping one dish warm while another is in the oven. The optional hot-water reservoir heats up to ten gallons for bathing and shaving (handy for the backwoods).

The stove comes with all necessary tools (poker, ash scraper, and the like). Clean-up is easy, since a drawer below the firebox catches ashes. Other useful features include a tempered-glass window in the oven door, a grate-level opening for stoking the fire, and front, top, and side doors for loading the firebox.

The unit costs \$2095 (with reservoir, \$2295). Freight is not included. Lehman Hardware & Appliances, one of E.F.'s distributors, sends out free flyers. For \$2 you get an 88-page catalog of non-electric appliances and tools. Lehman Hardware & Appliances, Box 41, Dept. OHJ, Kidron, OH 44636. (216) 857-5441.



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BOOKS AND PUBLICATIONS

THE RESTORATION DIRECTORY: A Listing of Services in the New York City area. Send \$18 ppd. to New York Landmarks Conservancy, 330 W. 42nd St., New York, NY 10036. (212) 736-7575.

OLD-HOUSE JOURNAL, vol. 1 · 14, complete except for vol. 9 no. 1 which may turn up. We have sold our restoration project & are too old to start another. \$60 + transportation to you. Frank Hoffman, 414 N. Jefferson, Mason City, IA 50401. (515) 424-4550.

SAUTTER HOUSE FIVE: Wallpapers of a German-American Farmstead. Text, color/b&w photos of wall coverings. 1860s - 1916 - Nebraska's pioneer period. Historically documented. \$10 ppd. Bulk rate available. Douglas County Hist. Soc., PO Box 11398, Omaha, NE 68111. (402) 455-9990.

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PORCELAIN SHOWER base or stall, late 1800s/early 1900s. Photos returned. Maureen Lynch, 3482 Rt. 488, Clifton Springs, NY 14432. (716) 436-3299.

SWINGING DOOR HINGE, two-way, for kitchen-to-dining-room door c. 1890. 13 in. L. G. Thiele, Box 237, Blue Mound, IL 62513. (217) 692-2131, call collect.

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SHUTTER HINGES, Acme no. 2, 2 left & 3 right. John O. Ford, Van Sicker Dr., Lewisburg, WV 24901.

EXPERIENCED INDIVIDUAL(S) to rent or lease restaurant in Eagle Hotel, Nat'l Reg. property in Waterford, NW Penn., 12 mi. S of Erie & Presque Isle. Bldg. being restored to 1855-65 cond., will have hotel rooms available when completed. Ft. Le Boeuf Hist. Soc., Box 622, Waterford, PA 16441.

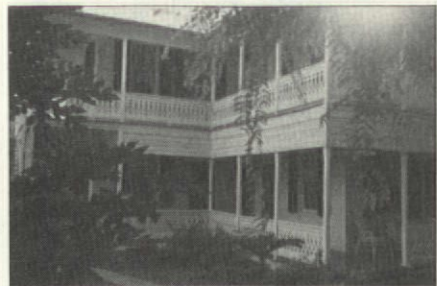
MEETINGS AND EVENTS

CANDLELIGHT TOUR, Christmas in Odessa: Dec. 6. Also Christmas tour, Dec. 7 & Christmas shop, both days. Candlelight tour: \$5 adults, \$3 students. Daytime tour: \$6 adults, \$3 students. PO Box 128, Odessa, DE 19730. (302) 378-8838.

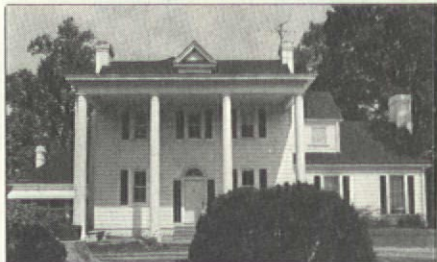
13TH ANNUAL ANTIQUES FORUM, Pilgrimage Garden Club, Nov. 14, 15, & 16, Natchez, Miss. "Romance of the Plantation Era Along the Mississippi." Lectures by experts on literature, furnishings, fabrics, paintings, history; buffet dinners at plantation homes, & exhibits. Tickets for all events: \$275. Mrs. Bernard P. Wood, Registrar, PGC Antiques Forum, PO Box 1776, Natchez, MS 39120. (601) 445-5924

THOMASVILLE, GA - Christmas Candlelight Tour, Dec. 13, 6:30 to 9:30 p.m. A Vict. Christmas returns to the hist. city of Thomasville. 8 houses plus entertainment & refreshment. Tickets, \$5, \$1 children. Thomas County Hist. Soc., PO Box 1922, Thomasville, GA 31799. (912) 226-7664.

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Every year, these two programs make available over \$30,000 to local neighborhood organizations, preservation groups, and historical societies. The idea is simple: Your group sells OHJ subscriptions (or renewals) to members and friends at a 22% discount. You keep 50% of the money you collect - and also become eligible for one of six unrestricted \$1,000 grants to be awarded in December.



Send your group OHJ subscriptions to: Jeanne Baldwin, OHJ, 69A Seventh Ave., Brooklyn, NY 11217. (718) 636-4514.

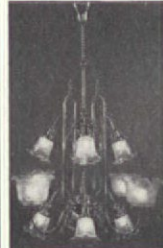
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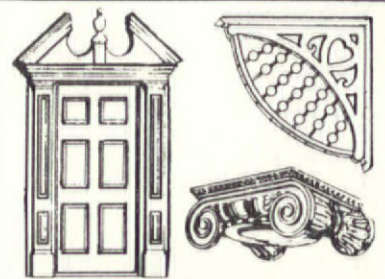
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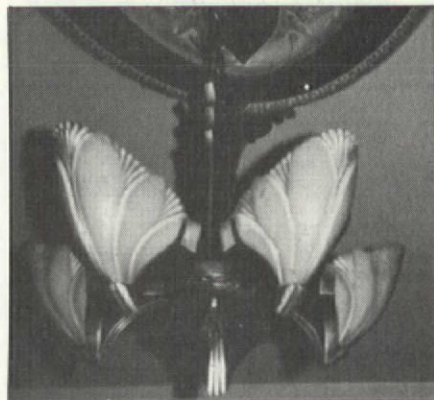
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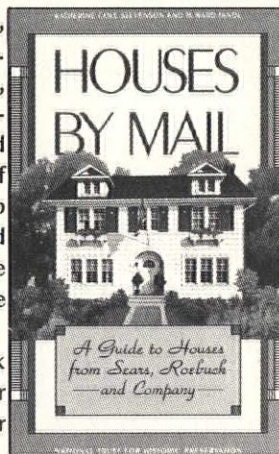
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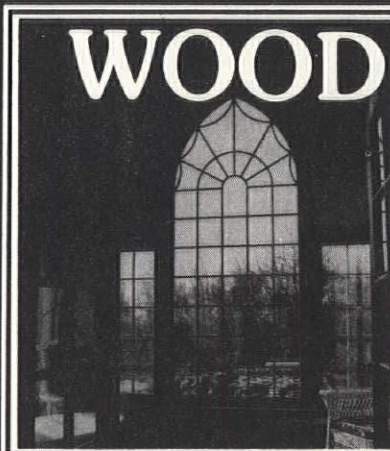


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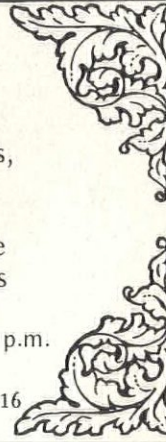
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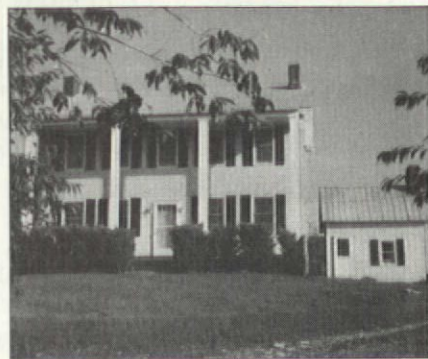
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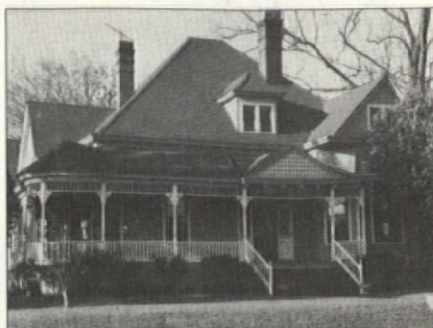
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Remuddling



Above: The porch is marked as a later addition by its materials — concrete block and concrete columns. Below: The addition is out of character in proportion as well as in architectural precedent.



When is Remuddling Remuddling?

Case in point: two once-identical houses in Fort Scott, Kansas. Neither one has stayed the same. On each the porch was remodeled -- updated -- around 1910.

So why do most architecturally-sensitive onlookers smile upon one and wince at the other?

Do we call any modification "remuddling," or only those changes that alter functions or degrade what we perceive as quality?

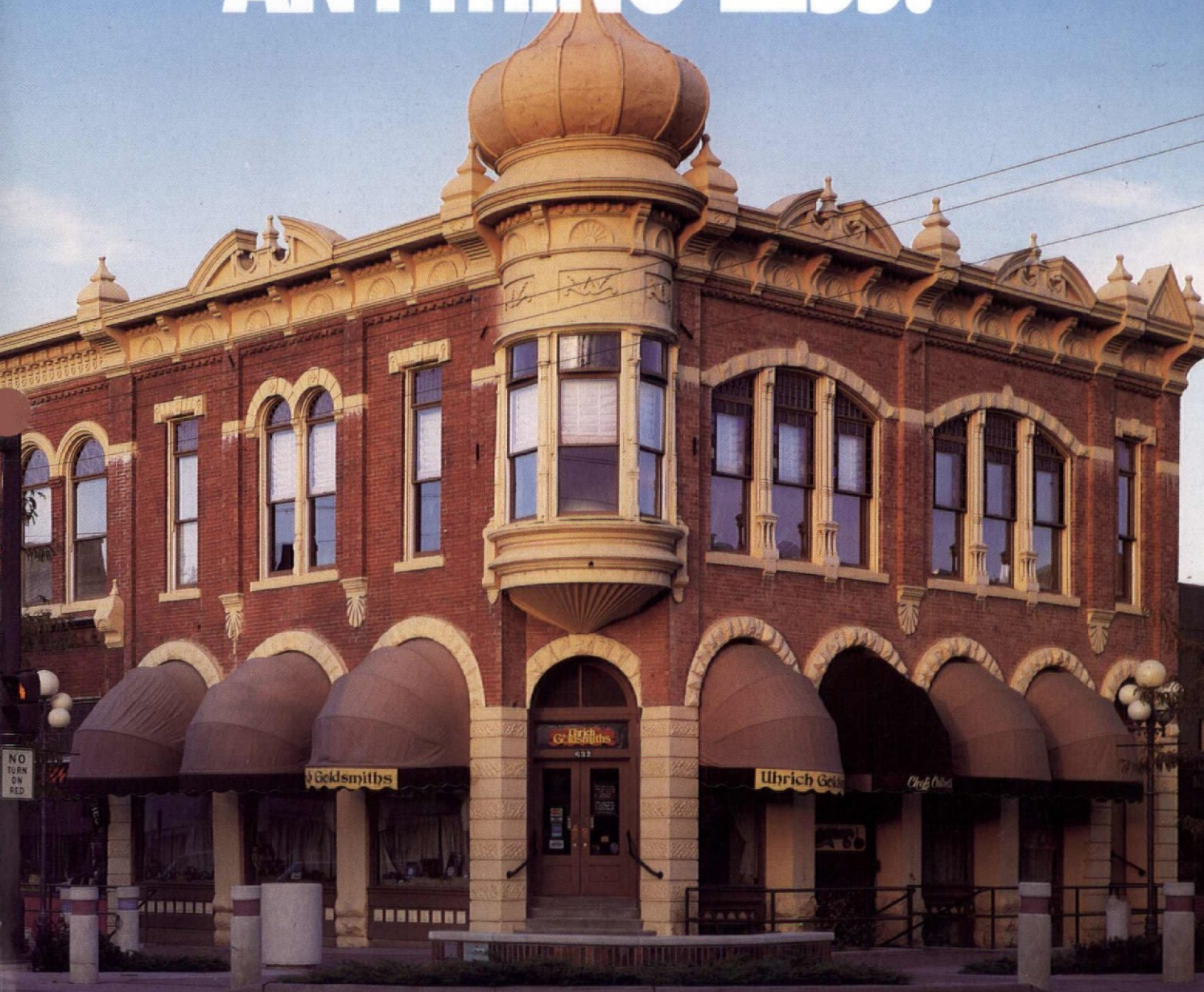
In the example above, the classically-inspired porch addition makes a big statement. But the workmanship is good, the details (dentils, pediment) are taken from the existing building; the grand scale of the original has not been compromised.

In the example at left, the worst sin is that the porch is no longer a porch. Instead of being a buffer between public and private spaces, an entry to the house, it's as solid and closed as can be. (This house is now a funeral parlor; behind that wall of brick is the casket showroom. A gross change in function from that of a porch....)

The classical addition above stems from the same architectural roots as the Italianate house. But the American Prairie references in the brick addition have no basis on the original structure. Maybe that, too, contributes to its jarring presence.

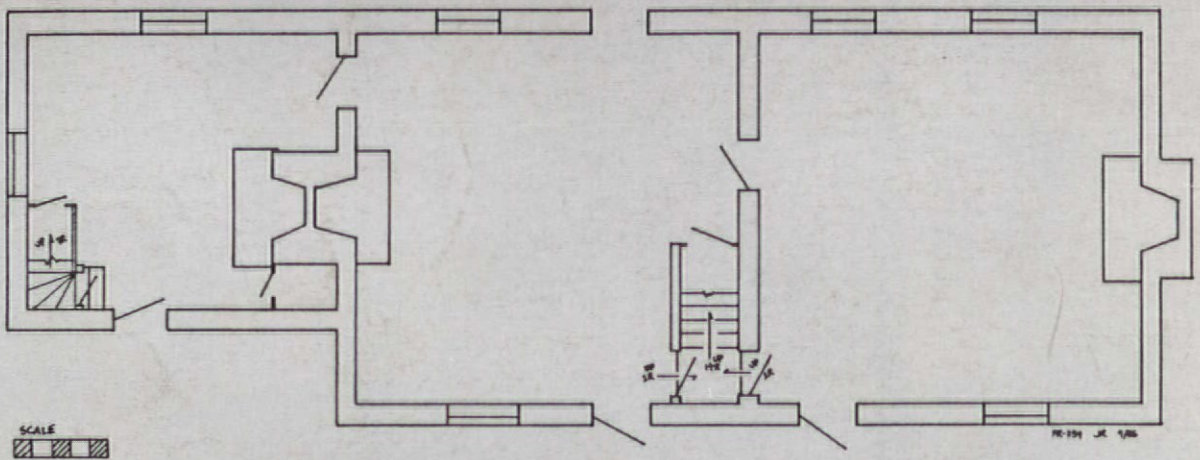
Thanks to Marilyn Loehr of Iola, Kansas, for the photos.

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Kentucky two-room brick houses

The two-room brick house, built between 1790 and 1840 in central Kentucky's Bluegrass region, is a vernacular dwelling type that combines plan features from the double-pen log house with the status and durability of brick construction. Like the double-pen form, the two-room brick house typically has a four-bay principal facade with two doors entering into equal-sized rooms, as well as exterior gable-end chimneys. Unlike the double-pen log, the two-room-plan brick house is invariably two storeys high and has stylish interior fittings. The region also has similar two-room houses of stone.

Like many vernacular house types, two-room brick

houses were seen by their owners as basic units of construction, and many received additions. Early additions took the form of lateral wings, while those built later were generally strung out behind the original house to form service ells.

The James Major house (Franklin County), depicted here in both photo and plan, was built ca. 1820 with an original one-storey wing. A later inhabitant added a service ell at the rear, which has since been torn down. The second storey of the wing, and the porch, are early-20th-century additions.

— Julie Riesenweber
Kentucky Heritage Council, Frankfort