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Technical Editor/Illustrator
Jonathan Poore

Contributing Editor
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Office Manager
Julie E. Stocker

Customer Service
Jeanne Baldwin
Matthew Delson

National Sales Manager
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Advertising Production Manager
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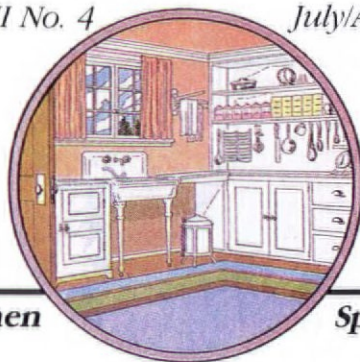
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Vol. XVII No. 4

July/August 1989



Kitchen

Specialties

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Cover: A Victory Crauford gas combination stove, c. 1924, in the kitchen of Guy Jones, Worcester, Mass. (Stove restored by Erickson's Antique Stoves, Littleton, Mass. Photo by Chuck Kidd.)

EDITOR'S PAGE



Our new offices are in a landmark 1889 building in Park Slope, Brooklyn. The main space was once a ballroom. Renovation was not finished when we moved in on schedule (what else is new?), adding our boxes to the chaos of sawdust and wet paint and shots from a nail gun.

Top: the Brooklyn staff, et al, starting far left, clockwise 'round back and snaking through middle to end at foreground: Bekka, Jeff, Jeanne, Phil, Matt, architect Ron DiDonno, Bill, Gordon, Cole, contractor Michal Rosen (on crutches), Julie, Patricia, Janet, & Ginia.

WE MOVED!

OHJ's editorial and business office has moved 13 blocks. Our new main address is:

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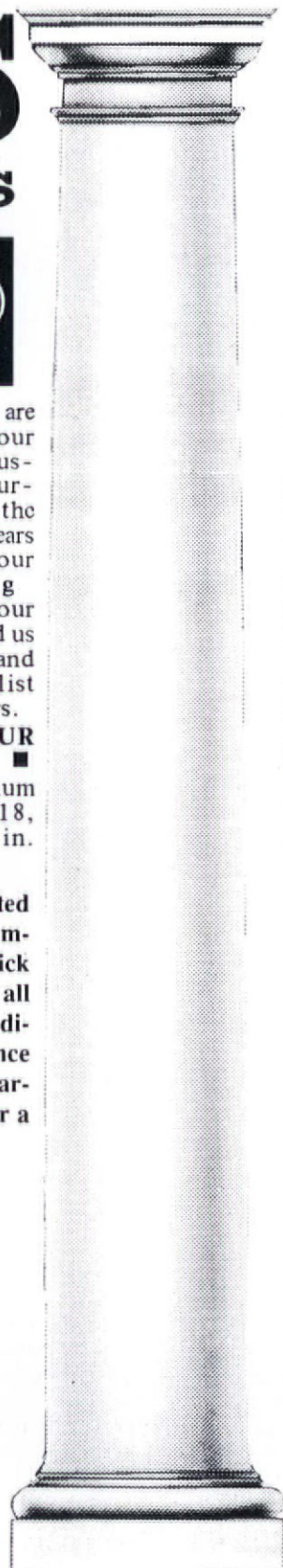
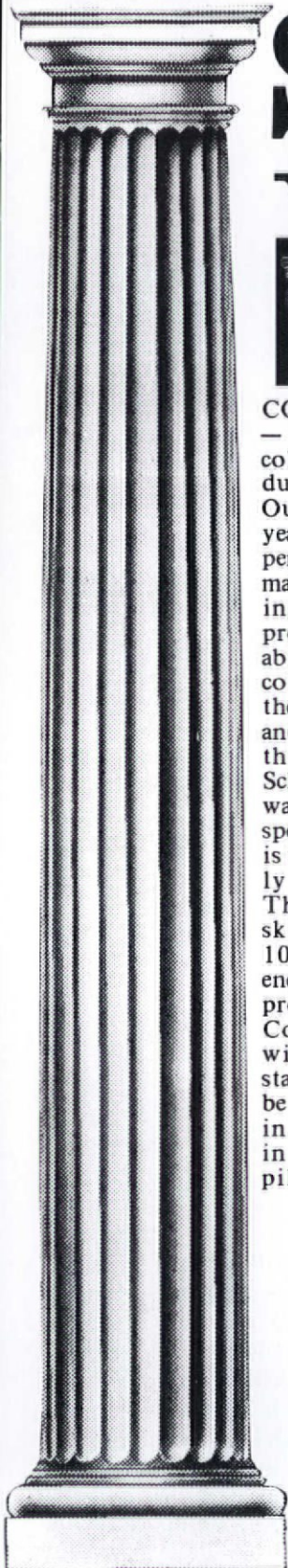
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A Period Deck

Dear Friends,

Scott Kunst's article on "Period Paving" (March/April '89 OHJ) was enjoyable and informative, as always. In it, he notes that wooden decks are a late-20th-century phenomenon. In my work, I've advised rehabbers and said the same thing — until a couple of months ago, when I ran across the enclosed photograph. It was taken around 1890 in the backyard of the Fairchild house, one of Madison's ritziest homes. The photo without a doubt shows a low wooden deck adorned with miscellaneous tables and chairs. Maybe the deck was built as a temporary dance floor for a summer party, but it is clear that the family used it as an outdoor living space just as decks are used today.

— Katherine H. Rankin
Preservation Planner
Dept. of Planning & Development
Madison, Wisc.

More on Flues

Dear Editors:

Your March/April issue has provided me with much informative reading on my favorite subject, namely fireplaces. Needless to say, I was shocked to find a commonly perpetuated misconception concerning chimney linings.

Page 31 states: "Another lining material not generally recommended for woodburning fireplaces is flexible stainless steel. The corrugated surface is difficult to clean, and woodburning fireplaces tend to build up creosote." I beg to differ.

Flexible stainless steel is the liner of choice, being able to maneuver bends and often reach from the fireplace smoke chamber to chimney cap in one strong section. Most brands are listed for that and more demanding uses. They commonly come with long factory warranties — clay liners have no warranty at all — and have a history of good safe use. As a matter of fact, insurance companies commonly pay to have chimney-fire-damaged clay liners replaced with this more modern system.

Stainless-steel liners are available in a variety of thicknesses, alloys, and methods of insulation. Properly insulated liners give excellent protection from the dangers of a chimney fire. They tend to build up less creosote than an uninsulated flue, support a strong draft, and are usually easier to clean than most other types of liners.

Also, I believe your magazine is misrepresenting all flexible metal liners by lumping them together as flexible *corrugated*. I do not like corrugated metal liners, but flexible interlocked are totally different. Proper

interlocked liners, such as Superflex, Elmers, Duravent, etc., are strong. They typically have insulation and are much safer than clay or most other methods, in my opinion.

— Dan Bartolan
The Chimney Sweep
Hamden, Conn.

Dear OHJ:

Congratulations on your fine and informative article "Fireplace Conversions" by Jonathan Poore.

On page 31, he states, "Access holes must be opened up at any offsets in the flue to position the form. . . . Poured-cement liners are not generally recommended for chimneys with multiple flues, particularly in old chimneys where the mortar may be crumbly, because the wet cement could flow into the adjacent flue. Also, the additional weight of the cement lining could cause collapse of the brick partition."

In response: If an offset is 30 degrees or less, it usually does not require breaking into the chimney chase, because spacers can be installed on the form prior to its placement into the chimney, thus maintaining the flue-wall thickness required; so the probability of having to break through walls and chimney is very slight.

With the understanding that only one flue in the multiple-flue chase is to be relined, it is feasible that the wet cement could flow into the adjacent flue and cause the brick partition to collapse without taking the necessary precautions. Literally thousands of chimneys have been poured successfully where this has been a requirement by filling the adjacent flue with a packing material to prohibit the collapse of the brick partition and prevent the lining material from overflowing into the adjacent flue.

If the overall deterioration of the chimney is severe, such as a mass of loose bricks, it may require disman-

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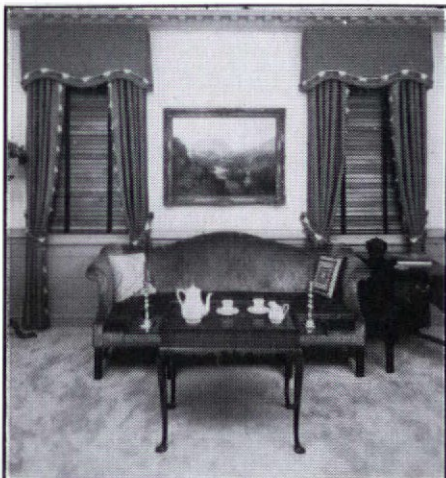


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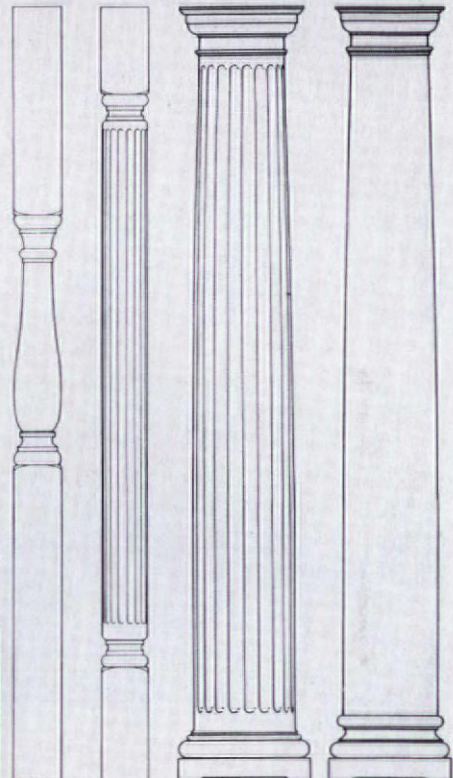
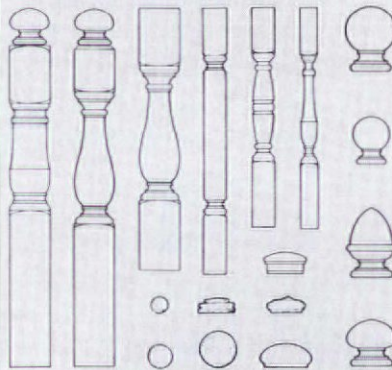
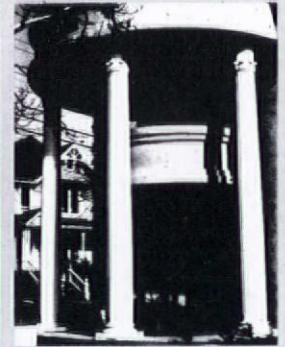
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LETTERS

continued from page 4

ting and rebuilding. This condition should be determined by a thorough inspection and by a qualified chimney technician.

— Wayne M. Hubbard
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Walton, N.Y.

Witness to Remuddling

Dear Ms. Poore,

In the late 1940s, my family rented an apartment in the remuddled house of your March/April issue. (This was prior to the remuddling.) The house was a hybrid — not a true Second Empire, more a farmhouse or Stick Style with a tower — but still a lovely old house. It had an L-shaped porch halfway across the front and halfway down the right side: the site of many an extended Monopoly game.

In the '60s, when I first saw the remuddling of my childhood house, it made me sick. That house, in its pu-

rity, was the beginning of my love for Victorian houses. We are now only the third owners of a 100-year-



old, non-remuddled house, about half a mile from the other one.

Keep reminding us what a mess we can make trying to add a little space.

— Linda Hopkins
Bristol, Tenn.

Log-House Lover

Dear OHJ,

I have read with a great deal of interest your new feature, "Historic House Plans." Will you offer a log cabin in the near future? I am inter-

ested in building a small, traditional-looking log cabin; however, most designs that are available are from the "Brady Bunch" school of architecture.

Please consider publishing such a plan. If you do, I hope to be among your buyers.

Thanks and keep up the good work.

— Paula Stadther
Mobile, Ala.

Grant Projects

Dear Ms. Poore,

On behalf of the Joplin Heritage Trust, I would like to thank you and OHJ for the grant you have awarded us through your Revenue-Sharing Program.

We are a young organization with the usual problems of raising funds for something people are not yet familiar with. Your grant will enable us to finance a project that will raise

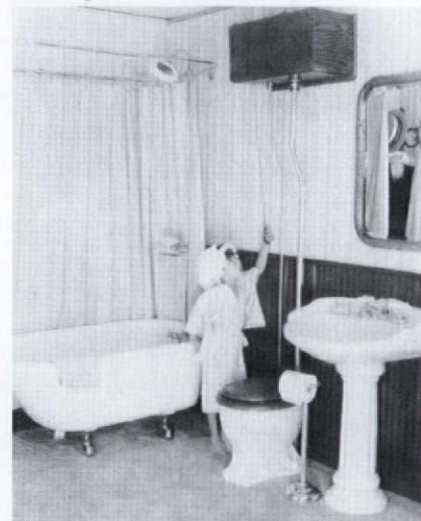
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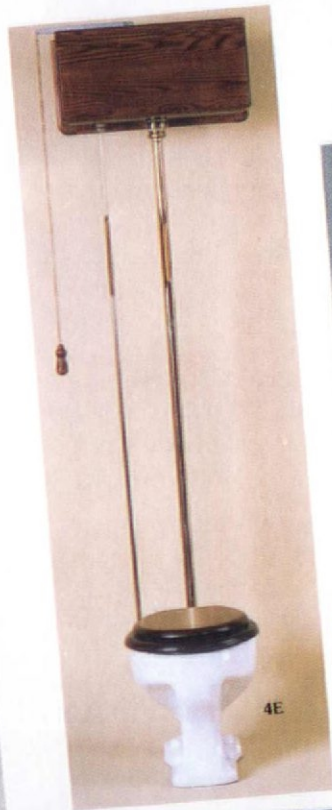
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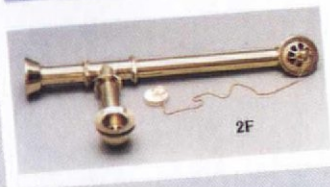


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LETTERS

continued from page 6

\$5,000 towards the establishment of a revolving fund for the purchase and rehabilitation of a historic building.

We will be producing and selling sets of notecards depicting eight pen-and-ink drawings of historic homes here in Joplin, with a brief history and description of each. The notecards will not only be a fund-raiser for us, but also an educational opportunity for the community.

Again, we thank you for your generous support and for a quality magazine that is a genuine pleasure to read.

— Blanche McKee, President
Joplin Heritage Trust, Inc.
Joplin, Missouri

Dear Ms. Poore,

On behalf of the New Baltimore Historical Society, I wish to acknowledge and thank you for the grant of one thousand dollars.

We have many areas in which this

money can be used. Some would like to use it for renovating materials, but I am holding out for chandeliers and a high-tank toilet. Whatever it is, I am sure the money will be put to good use.



I have enclosed a picture of our building, The Grand Pacific House, shortly after it was built. Fortunately, it has not been structurally changed over the years.

Again, thank you for the grant.

— Richard Gonyeau, President
New Baltimore Historical Society
New Baltimore, Mich.

Style Conscious

Dear Ms. Poore,

Have read your journal for years and think it's the best publication in its field, BUT . . . in the information you've provided on classic house styles, you've left out one of the most important ones!

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I hope you will correct this oversight ASAP. In fact, I think you should devote an entire issue to this too-often neglected style. *The world needs to know.*

— M. Reitz
Montpelier, Vt.

[Michael Reitz is the publisher of The Journal of Light Construction (formerly New England Builder).]

continued on page 10

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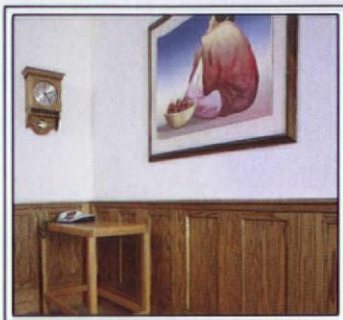
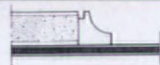
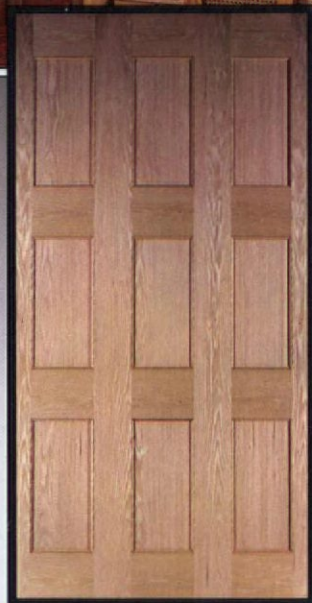


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LETTERS

continued from page 8

Deck the Scaffold . . .

Hi,

My sister and I are restoring a 100-year-old, mistreated Victorian in Paw

Paw, Michigan. We lived with a scaffold for three months, but as happy ex-Californians, here's how we dealt with it during the holidays.

— Kelly Mitchell
Paw Paw, Mich.



The Next Generation

Dear Ms. Poore,

REMCO has restored and maintained the metal, marble, and masonry facades of New York City's buildings for more than 50 years, so we thought we appreciated the city's architectural heritage. But a recent project we took on — sponsoring an essay contest in New York City high schools — gave us some new insights into the importance of landmarks and the quality of life for all of us.

We asked students to think about the importance of historic landmarks — a natural theme for our company. We were simply amazed by the depth of the students' insights. "Caring for buildings," wrote one student, is at the "root of community pride, the feeling of belonging, of being a part of the monumental endeavors that will bind present and fu-

continued on page 12

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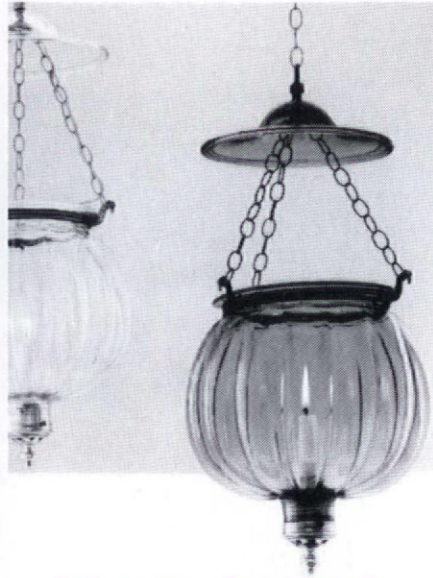
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continued from page 10
 ture generations.”

For many, landmarks symbolize excellence, aspiration, and a common meeting ground for all kinds of people: “My parents came to this country from Puerto Rico and have always talked about two things: the idea of freedom that the Statue of Liberty represents, and the hope of the future that the Empire State Building represents.”

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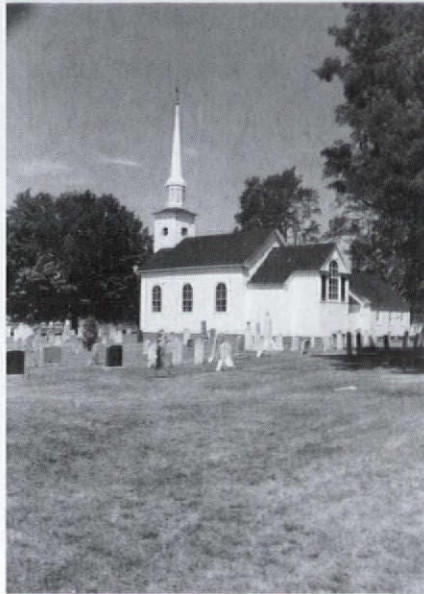
— Brian R. Marlowe
 Chairman, the REMCO Group
 New York, N.Y.

Canadian Clapboards

Dear Ms. Poore,

Recently, I sent for a brochure from Donnell's Clapboard Mill and

included a copy of a portion of a report I had prepared after completing an addition to St. Mary's Anglican Church in Auburn, Nova Scotia. The



The addition to this Nova Scotian church blends handsomely with the original structure.

original building was erected in 1790 and clad with hand-split (riven) clapboards, 4 feet (more or less) in length with skived joints. As well as allowing for slight variations in thickness of the pieces, it also made it possible for one hand-wrought nail to secure the ends of two adjoining clapboards: An estimated 1,000 or more nails were saved.

Mr. Donnell responded with a brochure and a very interesting letter on the early radial sawing of clapboard. He also mentioned Gordon Bock, the fine young man who spent two days with him getting material for the article on true old clapboards [*“Clapboards,” May/June 1989 OHJ*].

Your magazine first came to my attention in 1974, when I was working as a restoration architect for Parks Canada. I have been a subscriber since that time and enjoy every issue.

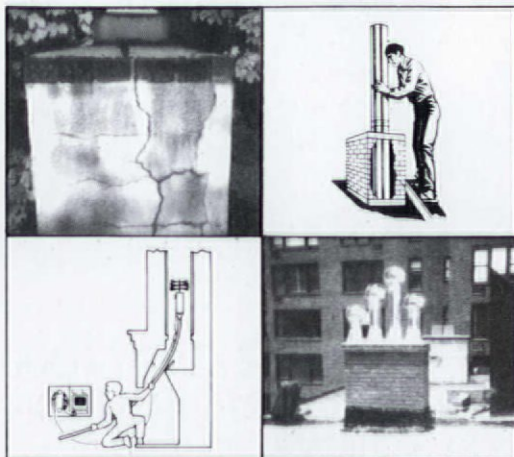
— Ronald M. Peck
 Architect
 Wolfville, Nova Scotia

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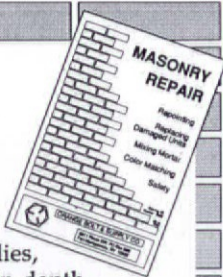
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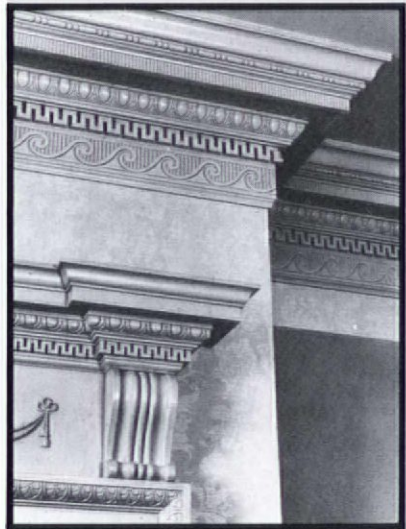
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Let Nature Do It

By accident I stumbled upon the cheapest, cleanest, and environmentally safest method of stripping paint from wood mouldings. In the process of restoring the second floor of our old house, a pile of painted door trim, ceiling mouldings, baseboards, and other pieces were left outdoors in the side yard. After about two months of exposure to the elements, the paint literally fell off the wood in big, beautiful, clean flakes. Whatever didn't fall off on its own could easily be knocked off by hand, with a scraper, or just by clapping the pieces together.

This method leaves the wood extremely clean, with none of the residue or other unavoidable scars which occur with conventional stripping methods; only the lightest of sanding is needed, if at all. Surprisingly, the wood was neither warped nor stained from being left in the rain and snow.

— Joseph Trapani
Baldwin, N.Y.

[We've seen this accidental method work, too. It's risky, however! Certain pieces will warp; oak is likely to stain. And certainly, the wood shouldn't be left out in the elements after the paint has "popped." — ed.]

Nuts & Bolts . . .

It seems old houses are synonymous with square-headed threaded fasteners: nuts, bolts, lag screws (incorrectly called "lag bolts"), etc. These can usually be attended to by an open-end or crescent-type wrench. But what if the fastener is in an area of low accessibility? Or if there are numerous ones?

The obvious answer is a ratchet wrench with appropriate socket (8 point), as used on agricultural machinery and sold by Craftsman (Sears), Snap-On, and others. But maybe it's Sunday, and you don't have one. What I use is a 12-point

socket that comes very close to fitting the square head. It just so happens that the closest fitting sockets are usually metric! Here's what I've found from this trial-and-error method:

Square Size:	Use 12-point socket:
3/8"	12mm
7/16"	14mm
1/2"	16mm
9/16"	17mm or 1 1/16"
5/8"	19mm or 3/4"
3/4"	22mm or 7/8"
13/16"	25mm or 1"

— Roger S. Apted
Milton, Wisc.

Homemade Tool

We decided to remove the linoleum from our dining room floor and expose the oak flooring underneath. We tried several tools to pry up the linoleum. (It was glued directly to the oak.) Finally, my engineer husband came up with the best solution. He bought a 1 1/2-inch chisel and made a 2 1/2-foot-long handle for it, to provide better leverage. He drilled a 1-inch hole in the end of a 1 1/2-inch-diameter dowel, cutting slots the length of the chisel handle around the hole to allow the dowel to spread — making a sort of chuck. Then he inserted the chisel and secured it by wrapping wire around the outside of the dowel. To protect his hands, he covered the wire with tape. This tool cut our linoleum-removal time in half!

— Sally Wituszynski
Somersworth, N.H.

[Coincidentally, Red Devil just came up with a ready-made tool for the same purpose! See page 52. — ed.]

Wiring Repair

When you replace and/or repair ceiling lamp fixtures, you often find the original knob-and-tube wiring. I have a simple solution to rectify any crumbling insulation often uncovered at the fixture junction. Instead of taping

the bare conductors, I take a short piece of 12-2-G Romex cable and strip the white and black insulation in approximately 8-inch lengths. Then I slide these pieces of insulation on the bare conductors until they pass under the fiber sleeve (loom) that is usually within sight of the fixture junction. This method protects the insulation within the junction area and eliminates the need for messy and ineffective taping.

— Anthony T. Lawrence
Oswego, N.Y.

"O" Marks the Spot

Many old ceiling light fixtures have a decorative "bell" that slips up to the ceiling on a shaft, held up by a set-screw. The bell is usually spun metal, and often the threads for the set-screw are stripped out or cracked.

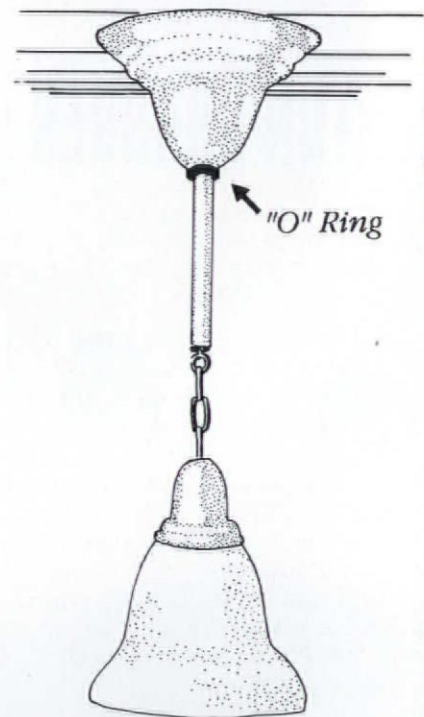


Illustration by Philip R. Bonner

The bell can be held in place by slipping a plumbing-shop rubber "O" ring on the shaft and sliding it up. The "O" ring can be painted, but normally it is not noticeable from the floor if left black.

— Kevin Cullen
Danville, Ill.

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Gothic Revival Style

Q My husband and I recently bought a house that was built around 1875. We'd like to know what style it is. It had a wooden porch that was torn down in the 1930s, and we'd like to restore it as close to the original as possible, but we have yet to locate any pictures of the house with its front porch intact.

— Judy Bruyn
Danielsville, Ga.

A It's a pretty safe bet that your house is a Gothic Revival. A steeply pitched roof with one or more steep cross gables is typical of this style. Single, centered cross gables were very popular, but other variations used matching paired gables, a centered large gable flanked by subordinate gables, or identical triplets such as yours. Most Gothic Revival houses were built from about 1840 to 1880, so the date is also appropriate for your house.

Gothic windows are usually pointed, church-style; the three rounded windows in your gables are more representative of the Italianate style, which followed the Gothic Revival. The gables probably had decorative bargeboards which disappeared with your porch. As for recreating the original porch, barring evidence from an old photo of your house, you might take a cue from



Both Judy Bruyn's house, left, and the Eisenhower Birthplace, above, are special variations of the Gothic Revival style.

similar buildings, either in your area or elsewhere (such as the Eisenhower Birthplace in Denison, Texas, pictured below center).

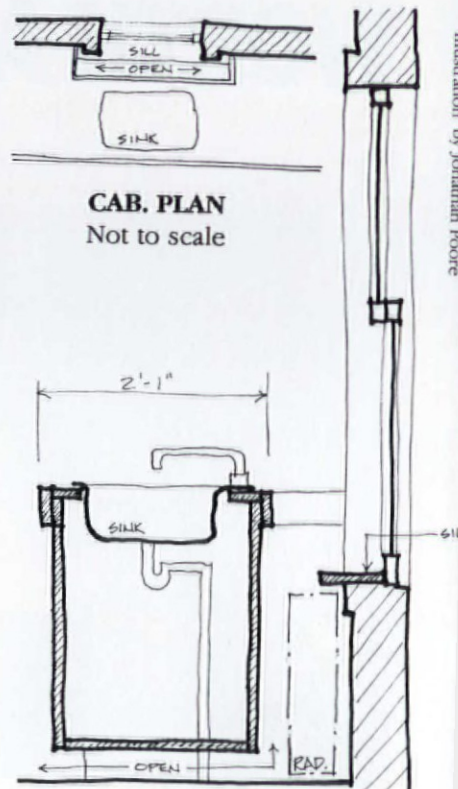
Kitchen Design

Q The cover of your July/August 1987 issue shows a kitchen in an early-20th-century home, where the sink is placed in front of a window without altering the window itself. The kitchen in my 1911 Craftsman bungalow has a window in the middle of the wall, the bottom of which is only 26" above the floor. I plan to cut the countertop out away from the window, leaving the window intact, and install a sink in front of it — just as was done in your cover kitchen. My question is, what is behind the sink? In other words, what is visible when one looks at the back of the sink from the outside of the window?

— Linda Hutchinson Smith
Charlotte, N.C.

A Architect Jonathan Poore responds:

I designed that kitchen and did most of the millwork myself. The cabinets



CAB. SECTION
Not to scale

were custom-made to fit the particular conditions in the space. The problem you mention about putting the cabinet in front of a window that has a low sill is fairly easy to solve. It gets a little more complicated if there is a radiator under the window, as was the case in my kitchen. I designed the cabinet with a notch in the back to clear the radiator and the window sill. This notch is completely finished to match the front of the cabinets, so that when one looks in through the window from outside, the design feature looks finished and intentional. To keep the air circulating past the radiator, I left several inches of clearance between the radiator and the cabinet. I also left the kick space under the cabinet completely open all the way back to the radiator. This functions as an air inlet. To finish the job, I extended the window sill so that I could put plants in this warm, sunny little pocket.

The quick sketch above better explains the design.

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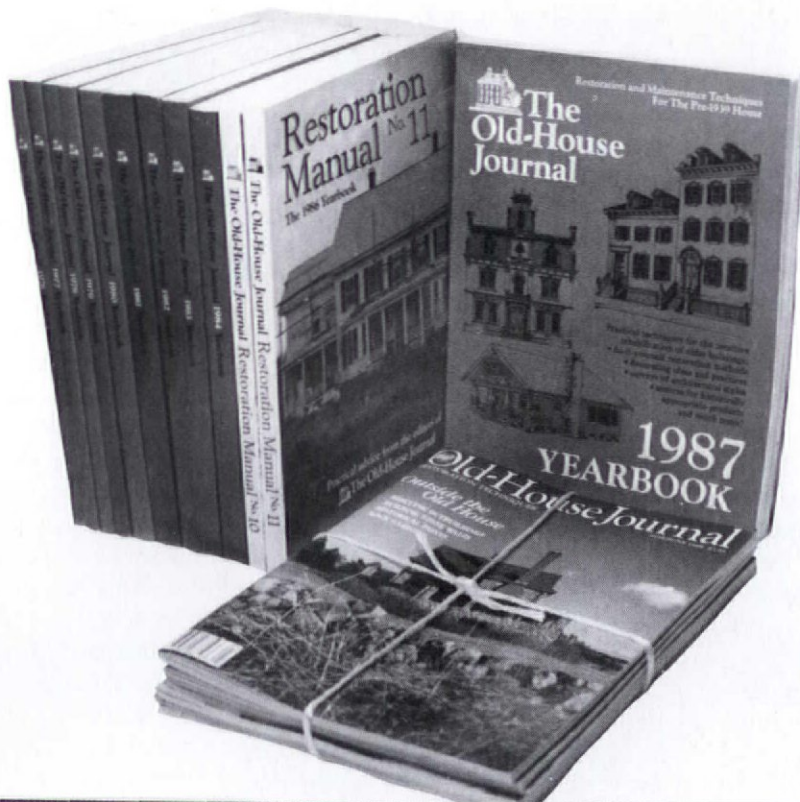
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became so great that we invented the Yearbooks: sturdy bound volumes meticulously indexed for easy use.

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Know someone who just bought an old house? Our Yearbooks make great gifts for these folks, as well as for your house. To get the Yearbooks, just mark the right box on the envelope order-form and enclose a check.



OHJ Yearbooks



Herb Gardens

Why don't you plant an herb garden?" Every old-house owner is asked this well-intended question sometime. There's no doubt that herbs are fragrant, healthful, and good tasting, but before the 1920s, they were usually relegated to kitchen gardens or perennial borders. Contrary to popular belief, self-contained herb gardens have not always been as popular as they are today.

It is true that people have valued herbs for centuries. Yarrow pollen has been discovered at Neanderthal sites; coriander seeds have turned up in Egyptian tombs. The Greeks and Romans used herbs extensively in cooking and medicine, and ascribed herbal properties to a broad range of plants (carrots and peonies, for example), a practice that was carried on throughout the Middle Ages and beyond.

When the earliest American colonists arrived, they continued the tradition of classifying herbs rather loosely. Colonists combined vegetables, flowers, fruits, and what we now call herbs together in rough kitchen gardens. Although a couple of beds in the kitchen garden might have been reserved for pot or sweet herbs, a separate garden for them alone was rare — as were modern herb-garden amenities such as brick walks and sundials.

As the New World economy expanded and the need for self-sufficiency waned, herbs became less important in gardens. Grocers sold

culinary herbs; peddlers, doctors, and apothecaries provided medicinal herbs. Also, fewer and fewer people dyed their own cloth — a process often requiring the use of herbs — or found it necessary to strew herbs onto crude floorboards to remove mouldy odors. By the late 1700s, even owners of large estates grew relatively few herbs. Thomas Jefferson, an extravagant gardener, listed fewer than twenty herbs for his garden in 1794 (including periwinkle and yucca!).

The decline of herb gardening continued throughout much of the nineteenth century, and many of the most attractive herbs were apparently those least used. According to horticulturist Fearing Burr in 1863, calendula or pot marigold, "though often grown as an ornamental plant," was "little used for culinary purposes," and both borage and clary sage, two favorites in modern herb gardens, were "rarely cultivated."

America's interest in herbs began to revive with the Centennial Exposition of 1876, which focused attention on our colonial past, but gardens devoted exclusively to herbs (as we know them) were still unusual. By the turn of the century, arbiters of taste were shunning elaborate Queen Anne ornamentation in favor of more simple Colonial Revival, Arts and Crafts, and Tudor Revival architecture. In the same spirit, gardeners began to lose interest in exotic plants and rococo carpet-bedding and turned instead to "old-fashioned" or "cottage" gardens.

Although herbs fit in well with the new *zeitgeist*, garden specialists per-

sisted in recommending that herbs be mingled among flowers or incorporated in kitchen gardens.

It wasn't until the 1920s and '30s that herb gardens came into their own, in a movement spurred in part by the popular writings of Eleanour Sinclair Rohde and the replanting of herbs at Williamsburg and Mt. Vernon.

So, if your house was built during this era, a self-contained herb garden is perfectly appropriate. If, however, your house pre-dates this period — and you value historical accuracy — be content with a few herbs tucked into your kitchen garden or flower beds. They will look, smell, and taste just as alluring.



Almost every garden center and mail-order nursery carries herbs. Here are a few especially comprehensive sources: Catnip Acres, Christian St., Oxford, CT 06483. Catalog, \$2.00. Sandy Mush Herbs, Rte. 2, Surret Cove Rd., Leicester, NC 28748. Catalog, \$3.95. Companion Plants, 7247 N. Coolville Ridge Rd., Athens, OH 45701. Catalog, \$2.00.

— **Scott G. Kunst**
Old House Gardens
Ann Arbor, Mich.

Recreating the Period Garden, Graham Stuart Thomas, ed.



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MAINTAINING THE KITCHEN

FROM COPPER TO CORIAN, LINOLEUM TO LAMINATE

by Jonathan Poore

An old-house kitchen has an assortment of different materials, modern and old-fashioned. Each material has to stand up to water, grease, high humidity (including steam), and food spills, as well as the general wear and tear of being in constant use.

The most important thing about maintenance is regularity. The longer you defer maintenance, the more aggressively you'll have to clean and restore finishes. For example, it's much easier — and less destructive — to sponge off wood cabinets over the stove once a week rather than to scour them with abrasive cleaners or harsh chemicals twice a year.

The other half of the battle is knowing what the most effective yet least destructive cleaning method is for each type of material and finish. That's what this article is about.

WOOD FLOORS, CABINETS, TRIM

The best way to maintain any kind of floor is to keep it free of grit. If a floor is gritty and you walk on it, it's just like sanding it. It's a good idea to sweep or vacuum a kitchen floor once a day. Note: Waxed woodwork and cabinets need care similar to waxed floors only a little less frequently.

Waxed wood: Clean with soft broom, untreated mop, or brush attachment of vacuum. Polish floor monthly with buffing machine.

Touch up worn spots with paste wax. Rewax twice a year. When rewaxing, start by cleaning and vacuuming floor. Rub out scuff marks and minor stains with 00 steel wool. Wipe down entire floor with a tack rag to remove all traces of grit. Paste wax is best for rewaxing as it is harder and longer lasting than liquid waxes; it's more difficult to apply, but it will last much longer. Avoid self-polishing waxes; they must be reapplied frequently and lead to "waxy build-up." Paste waxes with carnauba wax in them are the hardest and most durable (one brand is Trewax).

To apply paste wax, put a small amount into a soft terry-cloth towel and fold the towel over it. As you rub the towel over the floor, a small amount of wax will come through the towel, spreading a thin, even layer over the floor. Allow to dry about five minutes, then buff. Don't wait too long or buffing will be difficult. Every so many years

it will be necessary to strip off all the old wax and start over. Commercial, solvent-based wax remover, mineral spirits, or naphtha can be used. Be careful with flammable solvents and be sure to dispose of rags properly to avoid spontaneous combustion.

Oiled wood: Dust with oiled cloth or mop. Wash when required with mild soap and water. Rinse thoroughly, using as little water as possible. Dry immediately with clean, soft cloth. Do a small portion at a time. When it's dry, you may recoat finish with thin coat of linseed oil-based finish or tung oil-based finish. This step is necessary only if the finish needs to be revived (if it looks dull and cloudy). If there are any stains in the finish (not in the wood itself), they can be rubbed out with a little rottenstone (available in hardware stores) lubricated with mineral oil.

Varnished wood: If unwaxed, dust with treated mop or rag. Wash only when necessary with mild soap and lukewarm water. Dry immediately. Stains in the finish can be removed with rottenstone and mineral oil. If the wood is unwaxed, it may be possible to touch up scratches and scuffs (dull areas) with a little linseed oil or linseed-oil-and-varnish mixture. It should be wiped on, then immediately wiped off so that all that remains on the surface is enough finish to fill in the minute scratches and imperfections.

Shellacked wood: Never use water on shellacked surfaces; it will cloud the finish. Keep the finish clean and free of grit. Protect it with a coat of wax if necessary. Stains and scuffs can be rubbed out with steel wool dipped in denatured alcohol. Shellac can then be touched up if necessary. Thin the shellac with denatured alcohol (1:1). Apply two thin coats rather than one thick one.

Lacquered wood: Lacquer is fairly water resistant, so it can be washed. As with any wood, however, don't let water stand on surface. If unwaxed, dust with treated mop. Wax if desired. Lacquer can be recoated (providing all old wax and dirt is removed). The solvent in the lacquer actually dissolves some of the old finish, so that a strong bond is formed between the old and new lacquer.

Polyurethaned wood: Polyurethane is water resistant, so it can be washed if it is dried afterward. But no matter how water resistant a finish is, if water is allowed to seep into joints where there is no finish, it may stain and discolor

the wood underneath the finish, and may also cause the bond between the wood and the finish to fail. Polyurethane does not really need wax protection, although it can be waxed. It is very difficult to touch up a polyurethane finish. As the only bond between old and new is the mechanical bond achieved by roughing up the old finish with sandpaper, these "patches" often fail.

Painted wood: Wash with mild soap and water. Rinse with clear water and dry afterward. Wash glossy enamel with plain hot water or 1 teaspoon washing soda with 1 gallon hot water. Stubborn spots may be rubbed lightly with mild scouring powder such as Bon Ami Polishing Cleanser. A glossy paint may be dulled by this process, so try it in an inconspicuous spot first. Grease cutters such as Fantastik are good, but can leave a residue on matte finishes which you'll have to rinse off.

Unfinished wood: Unfinished wood is very difficult to keep clean. Sweep and vacuum frequently. Wash with detergent and water and rinse with clear water. Don't let the water stand as it will raise the grain. Chlorine bleach added to the rinse water will whiten and disinfect the wood. Ammonia and water can be used on pine but never on oak as it will turn the oak a brownish-black. Also: Never mix ammonia and bleach! That creates a toxic gas.

Problem Stains

Cigarette Burns: Rub fine steel wool in a wet bar of soap and use it to gently rub out burn mark. Deep burns may have to be sanded out.

Very light burns may be removed with rottenstone and linseed-oil paste rubbed into burn. Rub in same direction as grain.

Waxy substances: Chewing gum, crayons, candlewax, etc., can be made brittle with ice, then crumbled off. Any remaining deposit can be removed by letting liquid floor cleaner (or acetone) seep under the edge of the spot. Use a plastic spatula to scrape without scratching finish.

Oil or grease: Use brown soap (lye). If stain is stubborn, saturate drugstore cotton with hydrogen peroxide and lay it over stain. Then put ammonia-soaked cotton over that to draw out stain.

Alcohol: (Alcoholic drinks, medicine, skin lotion, perfume.) Wipe up spill immediately and rub spot with palm of hand or cloth moistened with oil polish. On old stains, use a paste of rottenstone and linseed oil. Paste wax and fine steel wool may also work.

Animal messes: Fresh stains may come out with floor cleaner or mineral spirits. Older stains may have to be sanded. Check with your local pet store or kennel about commercial cleaners for these stains.

Water stains: If wax has turned white, remove old wax, rub with steel wool, and re wax. On other finishes, try peppermint oil or camphor oil on a damp cloth; or try warm water and a few drops of ammonia on a cloth. If still no success, but it looks like the stain is in the finish and not the wood, try a rottenstone-and-linseed paste or a pumice-and-linseed paste. Rub gently in the direction of the

grain. If successful, then rub plain linseed oil over spot to restore luster. If this doesn't work, the stain is likely in the wood rather than the finish. The finish must be removed so the stain can be bleached with household bleach. Let stand for an hour, rinse, and sand. Repeat if necessary. For more stubborn stains, use oxalic acid.

WOOD COUNTERS

Non-cutting surfaces: An oil-type finish will stand up better than a varnish- or urethane-type finish on a wood work surface. Remove finish down to bare wood. Heat linseed oil very carefully in a double boiler, as it is extremely flammable. When it's warm to the touch, apply the oil to the surface, then rub down with steel wool. Apply three coats, allowing one day between applications. Clean regularly with lukewarm water and mild soap. Re-oil occasionally.

Butcher blocks; cutting boards: Don't use anything toxic! To renew the surface and get rid of old stains, use a cabinet scraper to remove a thin layer of wood as well as built-up layers of grease and food stains. To fill cracks and seal the wood, mix 1 part paraffin to 4 parts mineral oil. Melt together in a double boiler. Apply to wood, allow to harden, then remove excess with a non-metallic scraper. Touch up every two or three weeks with a coat of mineral oil. Don't use vegetable oil because it will go rancid; linseed oil will get very hard and dark.

LINOLEUM

Unlike vinyl floor coverings, linoleum is made from linseed oil, and so water must be used on it discreetly: Don't use too much and don't allow it to stand, because water will rot the linoleum. Sweep or dust with unoiled mop. Wash with mild soap, rinse, and dry. Do a small area at a time. Also avoid oils, harsh soaps, sodium bicarbonate, ammonia, and borax (sodium borate), because they contain alkalis which oxidize the oil in the linoleum. Avoid highly abrasive scouring powders as well. Wax is the best protection for linoleum.

Linoleum which has a printed pattern on the surface is important to keep waxed because abrasion from heavy traffic will wear off the pattern. Old wax can be removed with a strong solution of floor cleaner. A good cleaner for linoleum is "New Beginnings" by Armstrong. Once old wax is removed, it is a good idea to coat the floor with a little boiled linseed oil. This will help seal it, prevent it from drying and cracking, and also bring out the color of the linoleum. Heat the linseed oil in a double boiler and apply a thin coat with a rag. Warm oil will penetrate better. Give the oil a few hours to dry before walking on it. When the linseed oil has fully hardened, the floor may be waxed. Either paste wax or self-polishing wax may be used — but in either case, apply it sparingly. Excess wax will only collect dirt and darken the floor. Buff the wax with a floor-buffing machine.

It's also possible to apply a clear finish over linoleum

instead of waxing. Oil-based varnishes may be used or an exterior-type clear finish. Do not use polyurethane, as it will not bond properly. Shellac with wax over it may be used but it tends to be rather brittle. Lacquer is not recommended. Again, as with any other floor finish, it is essential to keep the floor free of grit by sweeping and vacuuming regularly.

TILE

Glazed tile: Wash with damp mop or sponge and all-purpose cleaner such as Top Job, Mr. Clean, or other ammonia-based cleaners. For heavy-duty cleaning, use a non-abrasive household scouring agent such as Ajax Liquid, Liquid Comet, or Bon Ami. Stubborn stains can be scrubbed with a nylon scouring pad. Rinse with clear water.

Unglazed tile: Unglazed tiles can be cleaned the same way as glazed tiles. Often unglazed tiles require more aggressive cleaning techniques if the surface is rough or porous. Mold and mildew are not nearly as much of a problem in a kitchen as in a damp bathroom. The rough surface will still collect dirt and stains, however. If the above methods don't work for cleaning the tile, try spreading a paste of scouring powder and water over the tile and allow to stand for about five minutes. Then scrub the surface with a stiff bristle brush, rinse with clear water, and dry. If the tiles still don't come clean, a poultice-cleaning method can be used. The Ceramic Tile Institute recommends the following procedure: Coat the tile with an undiluted neutral soap (Fels Naptha). Allow to stand and dry for several hours. Then mix some more with warm water and wet down tile. Rub the tile with a sponge and copious amounts of water to remove all the soap; then towel dry.

If there are still stains in the tile and grout, mix bleach and extremely hot water, apply, let stand, rinse, and dry. Mildew can be removed by mixing 1 quart bleach, 3 quarts water, 3 ounces tri-sodium phosphate (TSP), and 1 ounce detergent. Scrub into surface, then scrub with scouring powder, rinse, and dry.

Unglazed tiles can be sealed with a silicone-type tile sealer. Only use sealers specifically meant for tiles. Penetrating oils and varnishes may not bond well if the tile is not very porous. If you decide to use a product not specifically meant for tile, test it first on a sample tile to see how well it penetrates and bonds. Do not use any type of sealer on countertops, as the sealer will get into food.

STONE

Most stone: Stone can be maintained much the same way as unglazed tile. If the stone is rough and porous, try a test patch before using any kind of poultice, scouring powder, or any other type of cleaning method which could potentially leave a hard-to-remove residue. (White-powder residue on dark stone would be very noticeable.) Lemon oil applied over slate will make it dark and lustrous. A thin coat of wax can also be used on stone to help seal it and bring out the color. Again, test before doing the whole job.

Marble: Marble is somewhat soft and porous, so it does soil and stain easily. For general cleaning, try a poultice of Tide (or similar) detergent. Make a thick paste by adding water to the detergent and spreading it over the marble. Allow to dry.

To slow drying and deliver more cleaning power, cover the poultice with plastic to keep it from drying out too quickly. Then scrape the poultice off with a soft plastic spatula. Rinse and dry.

Stains in Marble

Organic stains: (Coffee, fruit juice, etc.) A basic poultice technique to try is simply water plus an absorbent. The absorbent can be talc, Fuller's earth, tin oxide, whiting, tissues, or paper towels. The water soaks into the porous marble, dissolves stains (you hope), migrates back to poultice through evaporation process, and gets deposited in absorbent. Apply at least 1/4" thick; cover with plastic wrap to slow drying. When dry, carefully scrape, brush, or vacuum off. If water doesn't work as solvent, try ammonia or a 20% solution of hydrogen peroxide as the poultice solvent. If the marble is a dark color, avoid white-powder absorbents, as they may leave a visible residue. Test patch first.

Smoke stains: Poultice made up of absorbent plus baking soda and water.

Oil stains: (Butter, wax, crayon, etc.) Poultice made up of absorbent plus acetone, naphtha, or mineral spirits.

Rust stains: Commercial "Italian Craftsman" poultice may require more than one application. Another effective poultice for removing rust stains is a two-step process. Start by mixing 1/4 pound sodium hydrosulfate with 1 quart of water. Apply to stain with damp cloth. Leave cloth on stain for about 15 minutes. Place 1/4" of sodium citrate over the damp stain and then cover the crystals with a thick poultice of water and powdered absorbent. Cover with plastic wrap for 48 hours. Remove and let poultice dry. The only drawback of this method is that the chemicals are not readily available.

Fungi: Detergent, water, plus a little bleach. Scrub with soft bristle brush.

Polishing Marble

Minor etching and scratches: Rub out with powdered tin oxide — slow but effective. Sprinkle tin oxide on surface of marble and rub vigorously with moistened felt pad or chamois. When surface has been restored to its original luster, rinse and dry thoroughly with soft cloth.

General polishing: Start with wet/dry sandpaper of appropriate grit. If marble is rough, begin with 80 grit, then move through 120, 320, 400. If marble is dark continue to 600. Keep the surface wet so the paper will continue to cut without clogging or gouging. Rinse and wipe the surface frequently to remove excess grit, especially when going from one grit paper to another. Follow with buffing powder, tin oxide, or aluminum oxide. Use water and rubbing pad or buffing wheel. Marble polish can be used for the final step if no food will be on the surface. Never use

oil-base polish or soft waxes such as beeswax, as they may discolor marble.

PORCELAIN

For general cleaning use liquid scouring agent, or Bon Ami Polishing Cleanser. Avoid cleansers such as Comet or Ajax, as the silica in them will scratch porcelain. (Bon Ami, which contains crushed feldspar, will not scratch porcelain.) For badly stained and crazed surfaces, apply a 5% solution of oxalic acid. Rinse thoroughly as acid will eat into a finish. Another approach is to try a commercial cleaner such as Mule-Kick pink polishing cream (available at plumbing supplies). Another home remedy for badly stained porcelain is to mix cream of tartar with hydrogen peroxide to form a paste. Scrub with soft bristle brush.

Lemon is sometimes effective for removing rust stains. Bleach and warm water left to soak on porcelain will whiten it. Muriatic acid can sometimes be used to clean the dark stains out of the fissures of badly crazed porcelain. It should be used only as a last resort, though, as it will etch the finish. Rinse thoroughly after.

ENAMELED METAL

For general cleaning use warm water and *liquid* household cleaner (Ajax's or Comet's). For more difficult cleaning use Bon Ami or plastic scouring pad (such as Dobie).

Range tops: Same as enameled metal. Baked on food: Try oven cleaner. Removable parts can be soaked to soften accumulated food and grease.

COPPER & BRASS

Copper-sink maintenance: To keep it shining, wipe it dry after each use. Do not attempt to coat it with anything to keep it from tarnishing, as the water will get under any coating applied.

For unlacquered copper, use any of the commonly available brass and copper polishes. For lacquered copper, wash with mild soap and warm water. Dry immediately. Do not use hot water or let water stand, as it will damage lacquer. Also do not attempt to polish unless you intend to completely strip the lacquer.

Commercial polishes will give unlacquered copper a very bright finish. For a softer finish, use rottenstone and linseed oil to form a polishing paste. Copper that is not going to be handled regularly can be left uncoated after polishing. After a few months it will develop a soft brown patina. It is important not to touch it after it has been polished (wipe off all fingerprints), so that the patina forms evenly.

CHROME & OTHER PLATE

Wash with warm water and ammonia or window cleaner (ammonia type). Bon Ami is OK, but no silica-type powder cleansers as they will scratch. Scratched or pitted chrome

can be polished with a commercial polish, but be gentle because chrome is only a thin plating and it's easy to polish it right off, especially if the fixture is fairly old and the plating has worn thin.

PLASTIC LAMINATES

Plastic laminate is often called Formica, which is actually a brand name. Most plastic laminate has a thin veneer of color with a dark-colored core. It is fairly easy to scratch the surface of laminate, so don't use it as a cutting surface and don't scrub it with abrasive cleaners. Some laminates are more scratch-resistant than others, such as Nevamar's ARP laminate.

But even scratch-resistant laminates should not be scoured with anything abrasive. For general cleaning, a damp sponge is often adequate. For more thorough cleaning, use Bon Ami, liquid cleanser, or a nylon scouring pad.

CORIAN

Corian is a brand name for a synthetic countertop surface which is the same color and material throughout its entire thickness. Its surface is smooth and slightly glossy, and can be repaired and repolished if it is damaged. For general cleaning, treat the same way as plastic laminate. Even though the surface can be repaired, there is no reason to scratch it unnecessarily with abrasive cleaning methods. A rough, scratched surface will collect and hold dirt and stains more easily than a smooth one. If the surface does become scratched, burned, or damaged, sand the damaged area smooth again using succeeding finer grit paper. Sanding wet with wet/dry paper will prevent the paper from clogging and cut faster. The manufacturer recommends finishing up by polishing the surface with a nylon scouring pad such as a Scotch-Brite pad. Polish in a gentle circular motion until the repaired area blends with the surrounding surface.

GLASS

For general cleaning, ammonia, water, and a soft clean cloth usually do the trick. Window cleaners are basically ammonia and water. For very dirty, neglected glass, try Bon Ami Cleaning Powder (as opposed to Bon Ami Polishing Cleanser). (It's beginning to sound like we hold stock in Bon Ami. Not true; it's a unique product and the best all-around non-destructive powdered cleanser.) Bon Ami Cleaning Powder comes in a container that looks like a baking-soda tin. The cleaning powder is the same as the polishing cleanser, except that the cleaning powder contains no bleach. The advantage is that it leaves no chemical residue on the glass after all the powder has been polished off. To remove little flecks of paint from glass, use a very sharp, flexible, single-edge razor, held at a very low angle to the glass so as not to scratch it. To remove larger areas of paint which have become extremely hard, use an oven cleaner that contains lye, such as Easy-Off.



HOW TO TILE A COUNTERTOP

by Jonathan Poore

Step one: Decide whether you really *want* a tile countertop. Tile countertops are handsome; hot pots won't do them any damage; they're tough and long wearing. But tile has disadvantages, too, when used to surface a working countertop. The tile itself may be durable and easy to maintain, but grout might stain, and those porous joints collect food and bacteria. You can't cut on tile, and if you drop something heavy, you could crack the tile. Finally, unless the tiles are flat and smooth with narrow grout joints, a tile countertop doesn't give a very level work surface.

Such disadvantages are probably the reason few kitchens, now or in the past, have had continuous tile countertops (especially since the invention of linoleum, plastic laminate, and Corian-type materials). However, tiled surfaces, including countertops, do show up in photos from the mid-Victorian period onward. So tile countertops do have a precedent. And, of course, you can use them selectively. For example, if you just want a place to put hot pots, consider tiling only the countertop on either side of the range.

Once you've decided how much counter you want to tile, start shopping for tiles. Selecting the proper tile is essential. The tile should be recommended for countertop use by the manufacturer. This way you'll know the glaze won't scuff, scratch, or crack when pots are scraped across the surface. The tile body, or *bisque*, must be strong enough not to crack when something is dropped on it. It's best to avoid porous tiles, especially unglazed porous tiles, as they will absorb moisture and food and may harbor bacteria. (Sealers are not usually recommended for countertops, as the sealer may get into food.)

There are four basic types of tile *bisque*. Non-vitreous tile, fired at relatively low temperature, is porous and absorbs water easily. Semi-vitreous tile is fired for a longer period and is a little less porous. Vitreous tile, fired at a higher temperature, is durable and relatively non-porous, making it suitable for use in wet areas. Impervious tile is very dense and virtually waterproof; it's often used in hospitals and labs where sterile conditions are mandatory.

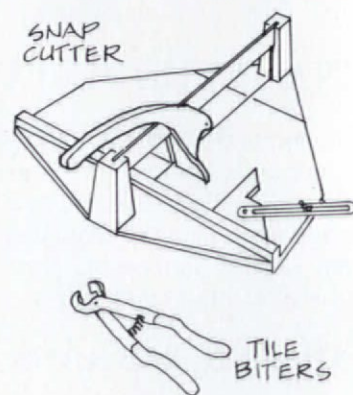
When selecting tiles for a counter, avoid those that require a large grout joint. Primitive, irregular tiles have a lot of character but require a wide grout joint to accommodate the slight variations in size. The more exposed grout on a countertop, the more difficult it is to maintain, as grout is porous.

Another consideration is availability of trim pieces. If

trim pieces are unavailable, the edge of the counter can be finished with a piece of wood. Some common types of trim tile are illustrated on page 25.

Tools

Commonly needed tools include tape measure, indelible felt-tip pen, safety glasses, chalkline, level, carpenter's square, combination square, straightedge, notched trowel (size appropriate to tile), rubber mallet, beating block (an approximately 6" x 8" block of wood), tile biters, and snap cutter (rentable). Grouting tools include a mixing container, trowel, rubber float, margin trowel, striking tool, and sponge.

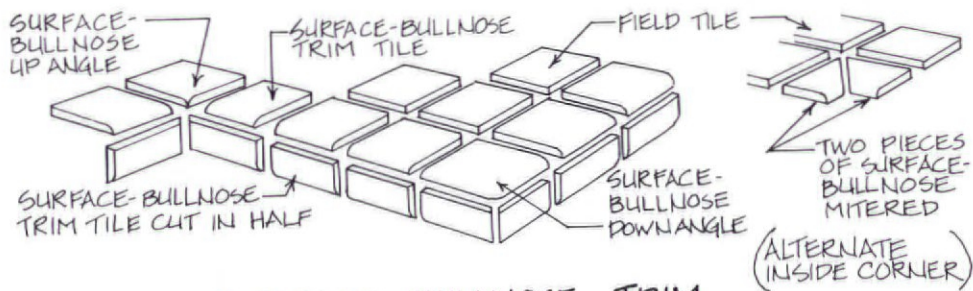


In addition, you may want to wear a charcoal-filter mask if you'll be exposed to the toxic fumes of solvent-based organic mastics. Use a mask rated for fumes and vapors. A regular dust mask can be worn when working with grout or with setting materials in powder form. Be aware that foreign-produced tile may contain asbestos.

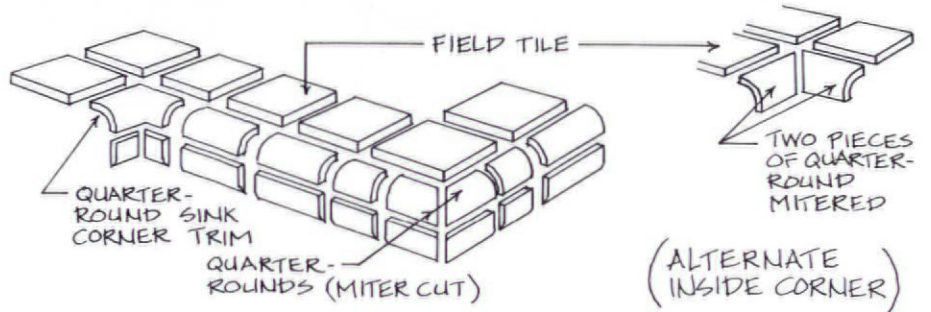
Substrates & Setting Materials

There are two basic types of tile-setting materials: organic mastic and thinset adhesive. Organic mastics are pre-mixed petroleum- or latex-based products. Mastic is easy to use but doesn't stand up very well under wet conditions. Thinset adhesive is a cement-based product that generally comes in powder form and is mixed on site. Thinset makes a more durable installation, especially for wet conditions. Thinset requires a little more care, in that it must be mixed to the right consistency for the tile to adhere properly. After the mixing step, it's just as easy to use as organic mastic. If you're installing a sink in the countertop, thinset would be the better choice.

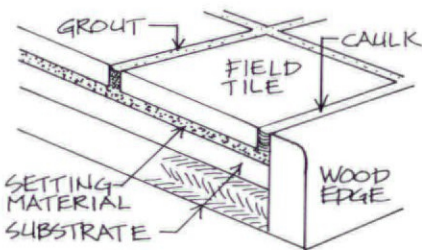
There are three types of thinset adhesive: water-mixed thinset, latex or acrylic thinset, and epoxy thinset. You pick



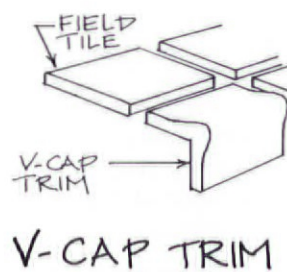
SURFACE-BULLNOSE TRIM



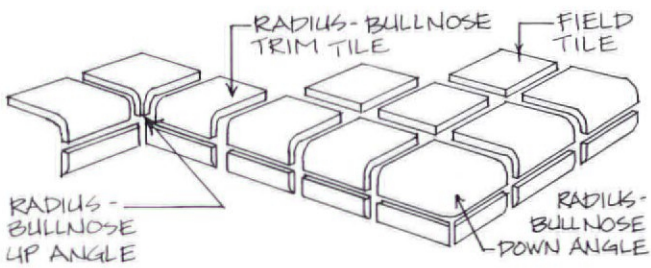
QUARTER-ROUND TRIM



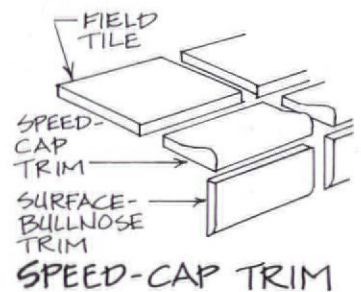
WOOD TRIM



V-CAP TRIM



RADIUS-BULLNOSE TRIM



SPEED-CAP TRIM

one of these depending on the substrate material — the backing materials to which you apply the adhesive and tile.

The two substrates practical for a homeowner to install are plywood and tile backer-board. (A mortar-bed installation is traditional and long lasting, but that's best done by a professional tile setter and is beyond the scope of this article.)

If you choose plywood, use a marine-grade plywood or exterior-grade plywood, as these are more water resistant than interior-grade plywood.

Do not use particleboard, as it is made up of wood chips and non-waterproof glue. Particleboard will deteriorate fairly soon in the wet area around a sink. It absorbs water like a sponge and expands when wet.

Tile backer-board is specifically designed as a substrate for tile. It has a mortar core with a fiberglass-mesh facing on each side. Backer-board is quite strong and is unaffected by water. It's available in 1/2"- and 7/16"-thick sheets, ranging from 3' x 4' to 4' x 8'.

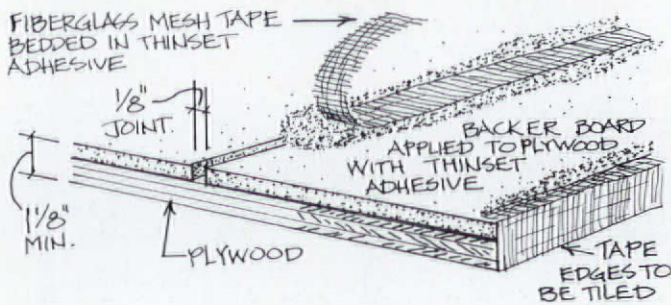
Now back to the adhesives. Organic mastic can be used over plywood. But latex or acrylic thinset on plywood will provide a longer-lasting installation. (Check the adhesive manufacturer's label to be sure the product is recommended for plywood.) Epoxy thinset is the most durable over plywood. Epoxy is, however, more expensive, emits hazardous fumes, and is the most difficult to clean up after.

If tile backer-board is used as a substrate, then water-mixed thinset can be used, as well as latex or acrylic thinset.

Building the Substrate

The substrate should be at least 1 1/8" thick. This is best accomplished by installing several layers of plywood, or plywood plus backer-board. Layers of plywood can be screwed together. If you're laying backer-board over plywood, set it in a bed of thinset suitable for use with plywood. Leave 1/8" gaps at all joints between pieces of backer-

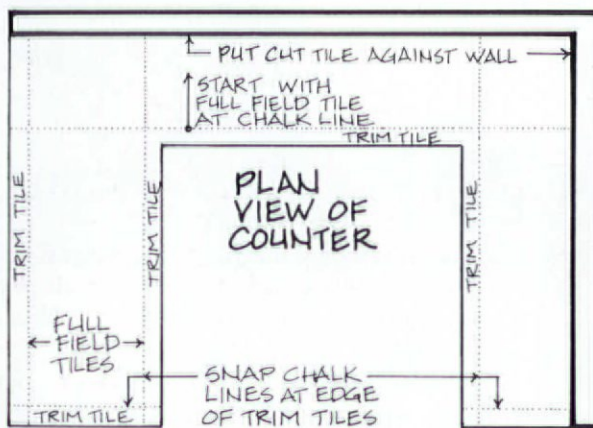
board. Fill the joints with thinset adhesive and tape the joint with fiberglass-mesh tape, as you would treat a drywall joint. If the counter edge will be tile, then the edge of the substrate should be taped as well.



Note that backer-board must be cut with a diamond-type composition blade suitable for cutting cementitious materials.

Layout

Design the counter and select the tile size so that there are as few cut tiles as possible. Cut tiles should be against the wall or somewhere inconspicuous. Remember to figure in the width of the grout joint when laying out tiles. The best way to do this is by actually doing a dry layout with the tiles, rather than by measuring only. Start with the full tiles on the front edge of the counter. If you're using trim tile, determine where the trim tile will end and snap chalk layout lines so you can see where the field tiles should start.



LAYOUT FOR COUNTER WITH TRIM TILE

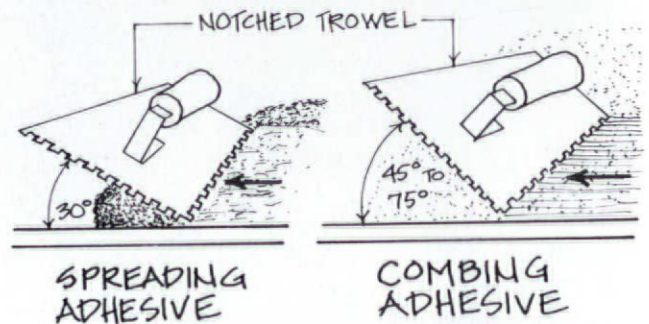
Setting Tiles

First, mask cabinet faces and your floor! Organic mastic is spread with a notched trowel. Follow the manufacturer's recommendations for selecting the right-size notch pattern.

Thinset adhesive must be mixed before you apply it. Water-mixed thinset comes in powder form and is mixed with water. Acrylic or latex thinset is purchased in two parts, a powdered ingredient plus the acrylic or latex liquid

to be mixed with the powder. When mixing thinset, it's important to get the correct consistency. The adhesive should form well-defined ridges when applied with the notched trowel. Always test its consistency this way: Spread some adhesive and press a test tile into it. Lift the tile up again — half the adhesive should be on the tile and half still on the substrate. There should be an even layer of adhesive left on both surfaces.

If the adhesive is too dry, it won't stick to the tile; if it is too wet, it won't form well-defined ridges when troweled on. Hold the trowel at about 30° when applying adhesive and at about 45° to 75° when combing out the ridges. Porous tiles should be wetted before setting them in thinset, so they won't draw all the moisture out of the adhesive.

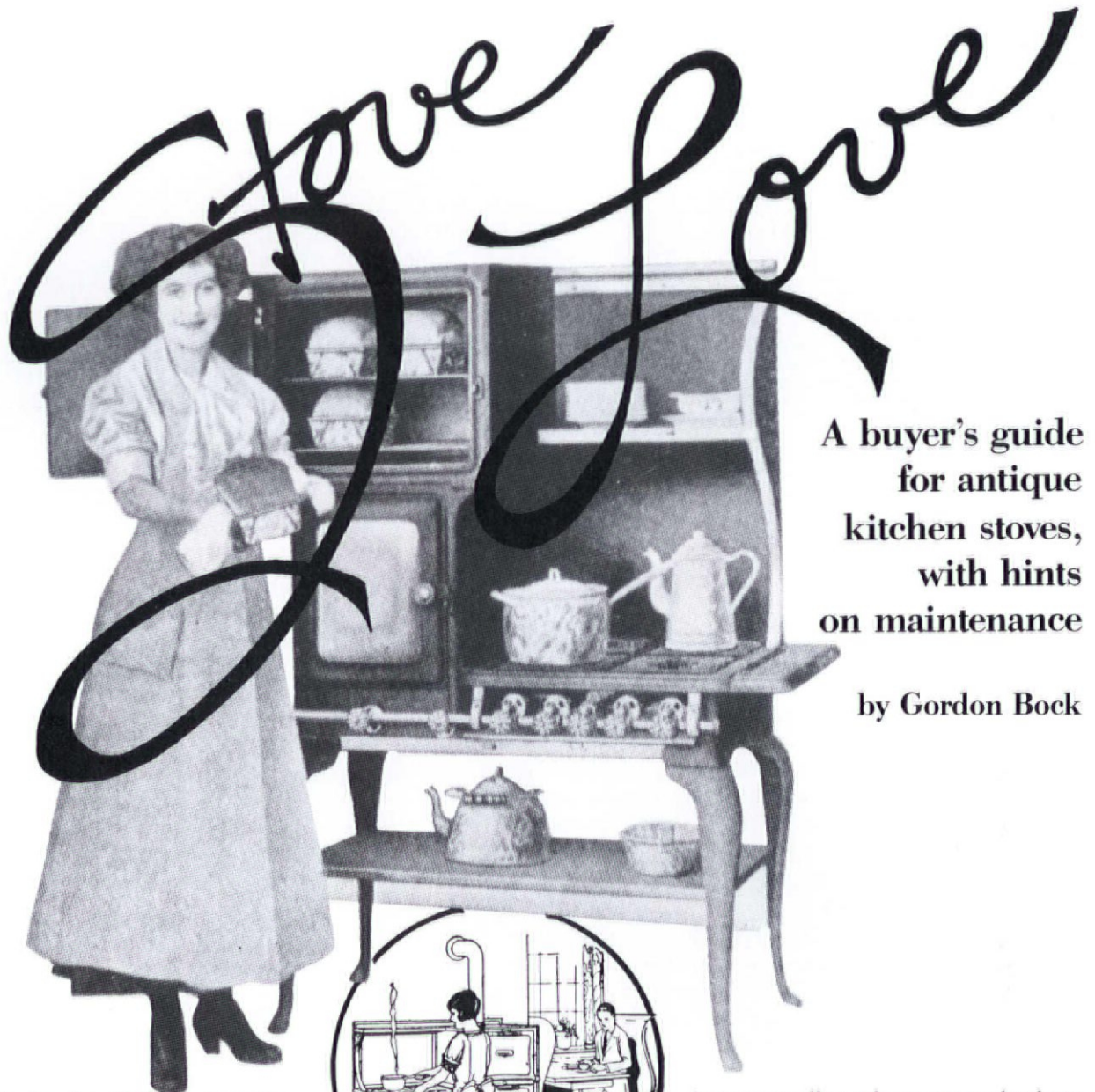


Press tiles into place. Give each a light tap with the mallet on the beating block to set it down into the adhesive. Adhesive should not ooze up through joints; adjust the amount of adhesive and the setting pressure until tiles set securely without filling joints with adhesive.

Make straight cuts in tile with the snap cutter, which scores and snaps tile. Curved cuts can be roughed out with a tile biter. Remove a small amount with each cut so that the tile doesn't crack. Put cut tiles along the back edge of the counter, and install backsplash afterward to cover cut edges. Clean up all adhesive immediately — before it hardens.

Grouting

Allow tile adhesive to cure overnight before grouting. Select a grout color that harmonizes with the tile, unless you want to emphasize the geometric grid of the installation. Use a plain grout (unsanded) if joints are smaller than 1/16"; use sanded grout if joints are wider than 1/16". Mix the grout according to manufacturer's instructions to get the proper consistency. The grout should be thick enough to form peaks, but not so thick as to be difficult to work into the joints. (If the tile is porous, mist it before grouting.) Work the grout into the joints with a rubber float. After grout has become firm but not hard, wipe off excess grout with a damp (not wet) sponge. Buff tiles with soft terry towel to remove haze from face of tile. If haze reappears as grout dries, sponge and buff again. Try buffing with a dampened nylon scouring pad. Use muriatic acid only as a last resort. Rinse thoroughly with water.



**A buyer's guide
for antique
kitchen stoves,
with hints
on maintenance**

by Gordon Bock

When Charles Lindbergh flew across the Atlantic, a Model T Ford cost \$545, movies started talking with *The Jazz Singer*, and any housewife was proud to own the latest in kitchen appliances — a 1927 “Quick Meal” side-oven gas range. Sixty-two years later, space travel to the moon is old hat, an average car costs \$7,000, you can video your restoration — and some homeowners spend months searching out the perfect stove for their dream kitchen: a 1927 “Quick Meal” side-oven gas range.

Owning a working, antique gas kitchen stove may sound loony to anyone who'd balk at buying a used car, but it is an idea some people fall in love with, particularly old-house people. Those bitten by the bug seek antique gas stoves for two big reasons: First, a period stove goes a long way in helping to make an old-house kitchen look historically appropriate; second, many folks want to invest in a high-quality, long-life appliance, and feel that pre-1940 stoves are better built than those manufactured today. In fact, one professional restorer reports that many of his customers start out shopping for heavy commercial units,



but eventually settle on a completely restored antique range.

Interest in old gas stoves is an offshoot of the big coal- and wood-burning stove revival fueled by the 1973 oil crisis. Businesses and individuals began restoring old stoves as an alternative to the new models, and in the last five years gas burners built between 1905 and 1940 have developed their own following. Today, an antique stove hunter can still buy a working range privately (or inherit one with a building!), but there is also a stove-restoration industry that will recondition units brought to them or sell fully restored ranges outright.

While all the experts agree there's “not much to go wrong” with an old stove, buying one of these collectible appliances, either to restore or to use as is, involves careful shopping. Antique stoves cost money (\$300 to \$800 for unrestored ranges, \$1000 to \$2000 and over for fully restored models). Spotting potential problems (or knowing what repairs will cost) before purchasing avoids surprise expenses later and keeps the romance alive.

Cooking with gas was a half-baked idea until the late-19th century. The popular notion was that gas flavored the food and was too expensive to cook with anyway. This view wasn't helped by primitive stoves that used gaslight-type burners — poorly adapted to supplying heat instead of light. Many early stoves were imported from England, where British inventors — always pioneers in the use of gas — had been patenting devices for cooking with "inflammable air from coal" since 1805. After 1860, Americans started copying these foreign designs and building improved versions at home. These stoves were almost exclusively sold by gas companies, not retail-

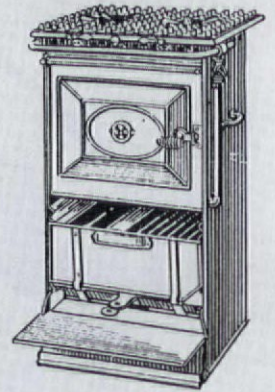
ers, and produced in the plants of gas-meter manufacturers. By the 1880s, however, gas stoves started to catch fire and a new industry was born.

1879 The first modern gas stove

The "Sundial Range," manufactured by Wm. W. Goodwin & Co. of Philadelphia, was an early appliance that embodied most of the ideas still important in today's ranges. It boasted between two and four top burners (depending on the model chosen) that were specifically designed for cooking. Pots and pans were supported on a solid casting of many projec-

tions, and there was a removable drip pan underneath to catch debris. The double-oven body of the stove was divided by a single burner that heated the baking oven above and the broiler below. The broiler was doorless, but it did incorporate a movable grill. Gas was fed to the top surface burners by an exposed manifold that ran across the front, with the flame controlled by lever-like cocks. Some models had a tank for heating water.

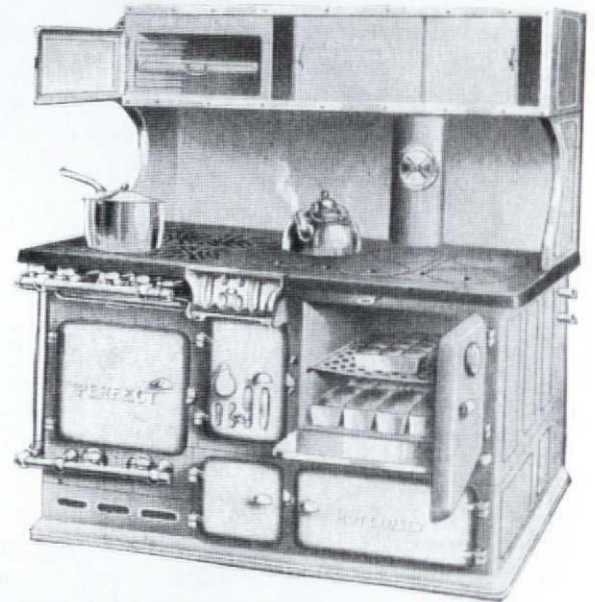
Goodwin had a varied domestic and commercial-product line that was often ahead of its time. Two clever features, for instance, were the "pet burner," a very small burner intended for low simmer-



ing (as in preserve making) and a chamber that accepted a spit for rotisserie broiling.

OVERALL EVALUATION: First, give any antique stove a once-over before moving on to closer evaluation. "Looking for a complete stove is most important," says Bea Bryant of Bryant Stove Works. Check inside and outside the stove and note any missing parts, no matter how small. Replacements for working parts such as valves and burners are often still available (either new or as salvage), and other items such as top grates are often interchangeable between manufacturers. Large, specialized parts like doors and sheet-metal panels, however, are scarce and expensive, if they can be found at all.

One way to increase the odds of finding replacement parts is to shop for a stove you know was popular. There were scores of stove companies in the first decades of this century, but only a handful (including Crawford, Glenwood, and Magic Chef) were true national brands. More national stoves were sold originally, and so there is a greater incentive for parts houses to keep an inventory of replacement items; there are also more around for salvage. Don't overlook the reverse situation, either, where a local manufacturer had a solid regional market and outsold the big nationals. Here, his models might be more plentiful on parts shelves and in boneyards.



A combination stove: gas and coal/wood.

COSMETIC CONDITION: Size up the cosmetics on the stove. It's much likelier you'll be able to repair or replace working parts rather than the range body. So you should be looking more for good overall appearance than for good mechanics. Early stoves contain a lot of cast iron, finished in either nickel plating or painted enamel, while those after the mid-1920s used increasingly more sheet metal and baked-on porcelain. Nickel brightwork can usually be removed and sent out for replating, but renewing other finishes is far more difficult.

If the stove you settle on does have some porcelain defects, there are three routes to follow. The first is to not do anything, especially for small dings and scratches where a repair might look worse than the original fault. The second is touching-up with a small sable brush and paint that matches the finish as closely as possible. "Filling first with a fine autobody filler makes touch-ups much less noticeable and is a good idea for any paint repair," recommends Pete Fitzgerald of Stanley Iron Works, Inc. Dents, of course, demand filling because they are depressions in the original



1890 Gay '90s gas

The Dangler "Housekeepers' Delight" gas range was built of heavy wrought steel with ornamental nickel plating. Four burners were located on the top surface, with a fifth warming space in the rear — "of great convenience," ads assured. Oven heat came from two burners (note valves on side) and had "no equal for baking bread, biscuits, or pastry and roasting."

Boiling stoves were small, burners-only units, and appeared in basements and laundry rooms (for heating wash water) as well as kitchens. The "Fire King" was typical of these units, most of which were manufactured in the Victorian wonder metal: cast iron. The two-burner model had polished



brass cocks, was nickel plated, and sold for \$3.50.

1906 Turn-of-the-century

This basic square range ("The Fortune Gas Range" from Thomas, Roberts, Stevenson Co., Philadelphia) had five top burners (one for simmering) and still resembled closely the "Sundial Range" from a quarter-century earlier. A variety of options, however, made it possible to order an almost-custom stove:

- Sheet-steel or cast-iron body
- One or two ovens in 16-, 18-, or 20-inch sizes
- Swing or drop doors
- Two-burner top extension (making seven top burners)
- Side boiler for additional oven capacity
- Water-coil attachment with brass or iron coils



surface, but porcelain touch-ups benefit too. The ceramic finish is thick and when chipped leaves craters that are still obvious if only painted. Heat-resistant paint ("if you can find it in an appropriate color") is a good idea for any area that gets warm — say, around oven door openings.

The third, reporcelainizing, is not a sure-fire option and should be considered only when there's time and money for an experimental approach. Porcelain colors are difficult and expensive to match, especially for small projects, and only a few firms will tackle specialty projects like stoves (see list, page 31). In addition, old porcelain has to be sandblasted off before the new finish can be baked on, and sheet-metal panels that are too thin or weak for this step don't make good reporcelainizing candidates.

RUST: Look for rust inside and outside the stove. According to Dennis Williams of Macy's Texas Stove Works, "Rust presents a cosmetic problem, but it also affects operation of critical stove parts — top burner valves, for instance." Inspect in and around all burners and the oven. Burners that are clogged or heavily rusted should be soaked, degreased, and sandblasted. Sheet-metal "rot" shows up first in the oven where moisture from cooking and gas combustion deteriorates the interior panels, notably the slides where the racks go. Panels like these are very difficult to refabricate.

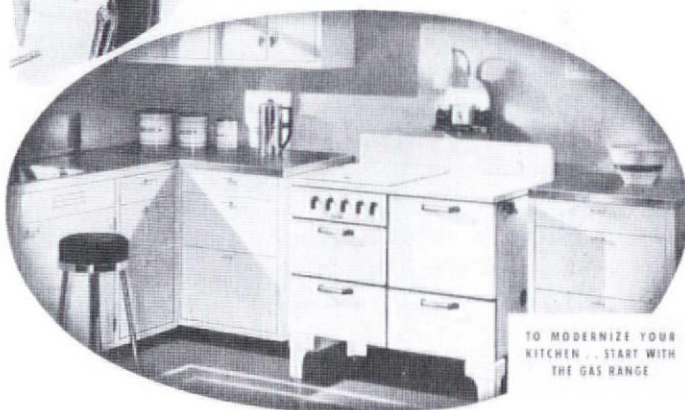
OVENS: First, are the walls of the oven compartment insulated? Up until the mid-1920s, ovens were simply double-walled and unlined. If this is the case, you may want to have modern high-density fiberglass insulation installed: It allows the oven to cook better, keeps the kitchen cooler, and saves gas. Most stove restorers offer this service.

Second, what is the condition of the oven burner? Dave Erickson of Erickson's Antique Stoves points out that "years ago people used to heat the kitchen by leaving the oven open and on all day. Over time, this would cause the cast-iron burner to become heat-altered and sagged or distorted." Burners that have suffered this deformity should be replaced.



Mrs. Modern

**IS PROUD OF
HER KITCHEN**



TO MODERNIZE YOUR
KITCHEN... START WITH
THE GAS RANGE

THERMOSTATS: Determine if there is an oven thermostat and, if so, what kind. Early gas stoves have no oven temperature-regulating devices, just a thermometer in the door. Thermostats began to appear in the 1920s — usually as an expensive option — and were mechanical systems quite different from those used today. They are easily identified by an often elaborate control dial somewhere outside the oven and a $\frac{3}{8}$ "- \times -12" copper tube that houses a carbon rod. In operation, the difference in expansion between the tube and the carbon rod moves a bellows, linkage, and valve, and thereby regulates the gas. The two big manufacturers were Robertshaw and Lorain.

Investigate mechanical oven thermostats because they are *the most likely part to fail* on an antique stove and can be quite costly to restore. While replacement units are in short supply or no longer made, most mechanical thermostats can be rebuilt. The catch is, you can expect to pay

1914 Gas stoves get cooking

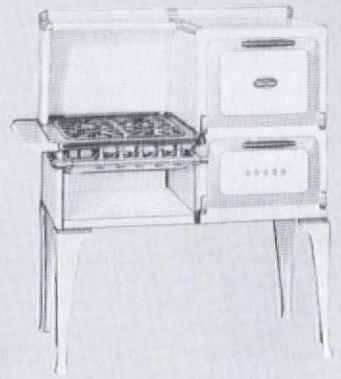
In the mid-'teens, the cabinet range (36 to 60 inches wide) was a breakthrough in cooking-appliance design and soon became the gas stove "look." The standard layout was a baking oven above a broiling oven at the right or left of a five-burner top. Further refinements might be a warming closet on top of the baking oven, canopies or hoods (ducted to carry cooking heat and odors out of the kitchen), glass door panels, temperature indicators, or porcelain cock handles. Range construction was usually rust-resistant or aluminum-coated sheet metal and cast iron with a baked-enamel finish. Burners were still fed by an exposed gas manifold, but many



models sported wheel handle valves instead of utilitarian cocks.

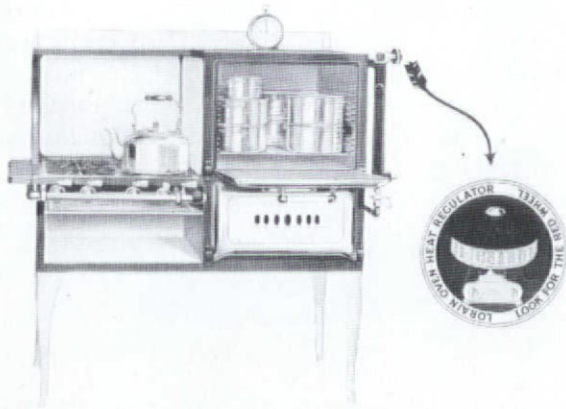
1926 Speakeasy-era stoves

By the Roaring Twenties, the cabinet range had hit its stride as a five-burner, two-oven appliance. The big sales hook was porcelain enameling of all surfaces in black, white, grey, or semi-white — an adman's "rainbow" of colors. Hidden bolts, concealed hinges, and rounded corners cleaned up the stove's appearance, as did attempts to mask the ever-present gas manifold. Oven heat regulators became a standard appointment, and improved oven insulation opened up extra stove space for non-cooking uses such as storing kitchen paraphernalia or cream-of-wheat.



\$50 to \$375 for the work — a bill that might equal the price tag of an old stove. Lorains, especially, are expensive and may have to be serviced on a core-exchange basis. Rebuilt thermostats should also be calibrated once they are reinstalled. With this in mind, getting a live demonstration of the stove before buying is a very wise idea, especially where oven operation is concerned.

For ovens with thermostats that can't be repaired or those that never had them, modern thermostats can usually be added. Prices vary with the design and age of the stove.



BURNERS AND VALVES: Top burners and their valves are also critical working parts to inspect. Joe Thaler, Jr., of George J. Thaler, Inc., notes, "Most valves from the '20s; '30s, and '40s are pretty standard — either *straight-through* valves (directly in front of the burner) or *right-angle* (on top of the manifold) — and rebuildable." Valves should operate smoothly enough to be turned with fingers only. If their action is otherwise, they need to be rebuilt to avoid leaks or, in extreme cases, to avoid their staying open when the handle reads closed. At the very least, it is a good idea to have antique stove valves disassembled, cleaned, and relubricated with special high-temperature lithium gascock grease. Since most are simple brass plug-and-barrel designs, many parts houses and stove restorers rebuild valves on a mail-order basis and replacements are often available.



American Home Magazine

By 1938, the stovetop surface blended neatly with counters, and legs were fast disappearing.

The gas orifice, a small pluglike fitting that controls gas flow, is an all-important part of the valve/burner assembly and may have to be cleaned or changed. Each type of gas requires its own special hole diameter; stoves that once ran on city (natural) gas, say, will have to be converted before they can run on bottle (liquid-propane) gas. Some very early stoves even ran on manufactured (coal) gas originally, and these too must be switched over. The job is not complicated and parts are rarely a problem, but it is still a project for a professional.

Locating replacement valve knobs and handles is hit-or-miss because stem lengths and shapes varied so widely in

1931 Good-bye to the gas manifold!

In the early 'thirties, kitchen ranges had progressed "well-nigh to perfection" according to *House Beautiful*, with "most models beautiful enough to capture the eye of the most fastidious." Shiny trim was tarnish-free chromium instead of nickel; the porcelain stove surface could now match the curtains with such real colors as blue, green, or pink.

When the distracting gas manifold vanished, the cabinet range quickly evolved into the console or chest-of-drawers range. New pull-down coveralls that hid the burners made the appliance "hardly recognizable as a stove," and led ads to suggest they could even double as tables. Technical



innovations were burners that lit themselves when turned on and ovens timed to turn themselves off. Advances in oven doors meant they now closed and opened with "calm and precision."

1938 Futurestoves

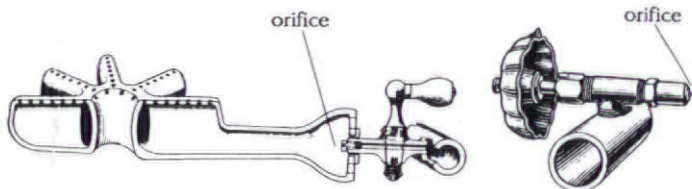
Through the rest of the 'thirties, gas-stove design continued on a course of streamlining and mechanical innovation which kept pace with other industrial marvels like the automobile and airplane. Ovens received better automatic gadgetry and insulation with every model year. Engineering attention focused on new arrangements for broilers which would make them smoke less but cook faster.

By the end of the decade, the "built-in" look had arrived and gas stoves quickly stopped trying to be freestanding cabinets. They grew flat, dashboard-like backs that hugged the wall and square-cut corners that fit flush with countertops at either side. Legs became



greatly reduced or disappeared altogether into a black toespace. Gas stoves were now efficient, modular parts of a kitchen countertop team — ready to save cooking time for what advertising saw as "today's high-speed living."

the past. New knobs are best matched by sending a sample to the potential supplier. Be prepared to purchase a complete set if the fit is good, rather than hold out for an exact duplicate in one knob.



SAFETY: Finally, safety also comes into play when shopping for an antique range. Few old stoves have safety pilots — devices that turn the oven gas off within 25 seconds if no flame is present. Most states require that all new stoves be equipped with safety devices, but the regulations on old stoves are not as consistent. While in some areas there are no safety requirements at all for old stoves, others, such as Massachusetts, have a dual-condition ruling. As Doug

Pacheco of Barnstable Stove Works tells it, "A stove still hooked up in its original installation is 'grandfathered' — that is, exempt from present laws. As soon as it's disconnected, however, it must be equipped with safety equipment before it can be resold." In light of this kind of law, many professional restorers automatically add safety equipment when they rework a stove.

Although the safety of any gas appliance is ultimately in the hands of the user, following these guidelines makes sense:

- (1) Consult the local gas company or building-inspection department to find out what rules apply regarding the safety of antique gas stoves.
- (2) Have any stove connected and checked for gas leaks — before lighting — by a qualified professional from a gas company or plumbing-contractor firm.
- (3) Oven safety pilots are a wise investment no matter what the legal requirement, and should be installed by qualified professionals only.



Antique Gas Stove Suppliers List

RESTORER-DEALERS

Barnstable Stove Shop

Box 472, Rt. 149, Dept. OHJ
W. Barnstable, MA 02668

(508) 362-9913

Specializes in pre-1930 Glenwood ranges on a limited basis.

Bryant Stove Works

RFD 2, Box 2048, Dept. OHJ
Thorndike, ME 04986

(207) 568-3665

Specializes in wood- or coal-gas combination stoves.

Country Comfort Stove Works

Union Road, Dept. OHJ

Wales, MA 01081

(413) 245-7396

Sales and restoration, some models.

Erickson's Antique Stoves, Inc.

2 Taylor St., Box 2275

Dept. OHJ

Littleton, MA 01460

(508) 486-3589

Sales and restoration, all models.

Macy's Texas Stove Works

5515 Alameda Road, Dept. OHJ

Houston, TX 77004

(713) 521-0934

Sales and restoration, all models (Chambers specialists).

Stanley Iron Works, Inc.

64 Taylor Street, Dept. OHJ

Nashua, NH 03060

(603) 881-8335

Specializes in electric conversions.

PARTS

George J. Thaler, Inc.

1300 E. Madison St., Dept. OHJ
Baltimore, MD 21205

(301) 276-4659

Replacement parts, most models.

Macy's Texas Stove Works

5515 Alameda Road, Dept. OHJ

Houston, TX 77004

(713) 521-0934

Replacement parts, many models.

Unity Stove

225 E. 120th St., Dept. OHJ

New York, NY 10035

(212) 427-4848

Replacement parts, most models.

REPORCELAINIZING

(Contact these businesses first to find out more about the services they offer)

Lansdale Porcelain Enamel Co.

6th and Iron Streets

Box 188, Dept. OHJ

Lansdale, PA 19446

(215) 855-6889

Vitro Corporation

802 Walnut St., Box 525

Dept. OHJ

Waterford, PA 16441

(814) 796-6739

INFORMATION

The Antique Stove Information Clearinghouse

417 N. Main St., Dept. OHJ

Monticello, IN 47960

Business offering catalog reprints, stove-parts newsletter, publications, restorer listings. Send SASE for details.

All old-house people eventually hire a contractor. Whether you have an architect, a general contractor (GC), and numerous subs working for you — or you hire a single trade to do a specialty job — you as owner approve the contractor and his or her work. A spirit of optimism usually accompanies signing the contract. The contractor starts construction while the owner watches and pays the bills. Human nature being what it is, though, people tend to get on each other's nerves. People get divorced for reasons more trivial than a house full of plaster dust. If expectations are similar for both parties, a positive attitude prevails during the endless mess. Then, like the sun rising on that first spring morning, things brighten when the painting starts.

Almost any old-house owner can recite contractor horror stories. Backed into a corner, most contractors will admit they have customer horror stories, too. Most ill will stems from dissimilar expectations, standards not agreed upon, or poor communication. A job gone bad is

no good for the customer and no good for the contractor. Here are some simple rules that both contractor and owner (or architect) should follow:

- (1) Have clear and detailed specifications.
- (2) At the job site, review specs and level of finish expected.
- (3) Make sure all change orders are written down.
- (4) Visit the job site daily (if appropriate), and make notes on an "official" clipboard.
- (5) Parties should together walk through the job daily or weekly.
- (6) To keep contingencies to a minimum, open up questionable areas before bidding, so you can see the true scope of work. Do some selective demolition or exposure of conditions to avoid expensive surprises.

In general, a contractor should not be expected to do design work or act as your architect. Owners: Be clear on what you want the contractor to do. If you want an entire renovation project planned, consider hiring an architect to do the design

work, to write specifications, to bid out the job, and to manage the project. For smaller jobs, you may prefer to hire a GC yourself — or act as your own GC, hiring subs directly. Plan the job sequence carefully so the different trades arrive in the right sequence.

Restorers are more used to messy conditions than the average homeowner. But remember that contractors will consider your home a worksite. Do not expect them to clean up to livable standards every day. Make provisions to mask off the worksite.

Also: Some restorers are obsessive, particularly about certain fine-finish projects. If you're one of these — and you have the skills and the patience and the time — then do the work yourself. With few (expensive) exceptions, a contractor cannot live up to a museum level of finish — because he has to make a living. You, on the other hand, can afford to invest time in your own real estate and your own home.

WORKING WITH CONTRACTORS

It seemed like a good idea at the time: buy an old house and fix it up. In a flush of optimism you bought the "handyman's special" down the street, but now, with plaster dust grinding between your teeth and the scent of methylene chloride wafting in the air, you realize that you need professional help to finish your project. You must find one of the more elusive creatures on earth — a building contractor who appreciates an old house.

There are many kinds of contractors and many ways to engage their services. If your old-house project involves an architect, say, for new construction or exacting restoration, the details of finding and doing business with contractors may be simplified (architects often have working relationships with a variety of tradesmen). On the other hand, conducting an orchestra of carpenters, plumbers, and electricians working on your house — that is, acting as your own general contractor — can be a complicated affair (often requiring more "homework" than will be covered here). However, when the project falls somewhere beyond do-it-yourself but may not need the talents of an architect (the scope of a lot of major house maintenance, repairs, and alterations), a background in how to find and do business with a contractor becomes invaluable.

By definition, a contractor is anyone who signs a contract to do specified construction work for a certain amount of money. A *general* contractor is the prime contractor on a project, responsible for his or her own work and that of *subcontractors* (usually plumbers, electricians, and other specialized trades). In most cases, you will be looking for a general residential remodeling contractor. Not only can these people handle a job from excavation to final cleanup, they will take into account the unique characteristics of existing structures and have the skill and experience to preserve them. In addition, they understand old — as well as new — mechanical systems.

During your search for a contractor, you may encounter a being known as the "tailgate mechanic" (with a six-tone '78 Chevy van and a propensity to use the phrase "no problem"). On the positive side, his rates tend to be very low. On the negative side, he usually has no insurance, limited experience, and little capital to see him through a larger job. If he can survive the test for contractors given later on, you may have a real jewel. If not, continue your search.

One of the oldest proven methods for finding a contractor is word-of-mouth. If you have a friend who used a



*...How to Have
a Good
Relationship*

by Robert David Moore

particular contractor, you instantly have a reliable reference as well as an opportunity to see the contractor's work. Just be careful of an "apples and oranges" comparison — is your job similar to the one you're looking at?

Some word-of-mouth and similar sources:

- 1 **Neighbors:** Here you know the contractor is working in your area and you can peek at his or her work.
- 2 **Suppliers:** Stop off at your local building-supply outlet and question some of the clerks (or even better, the manager). They will know which contractors move large amounts of materials by the way they pay their bills (and also have an idea of the success of the business).
- 3 **Preservation Groups:** These associations have an inherent interest in old structures and very often include members who have had work done on their own homes. By joining one of these groups, you may tap a wealth of experience regarding area contractors that have the skills and integrity to work on your house.
- 4 **Site Signs & Trucks:** Driving around the historic and older sections of a city, you will see the vehicles and site signs of likely contractors at various jobs. This would be an easy way to select one if we could, say, look for a clean site and a nice truck. Some very good restoration contrac-

tors, however, bury themselves in clutter, so it pays to look carefully at the work itself.

5 **Yellow Pages & Newspapers:** Advertising can provide a name to call, but it is not a guarantee of craftsmanship. Many small, quality contractors don't bother to advertise because they have a full work load booked a year in advance. Since it's possible to say almost anything in advertising, getting references and looking at work is still necessary.

VERIFICATION

Verifying the qualifications of an unfamiliar contractor is an important phase of the contracting process. Qualified contractors and tradesmen should freely provide information along these lines:

Customer Lists: Phone numbers of past customers you can call for feedback on the contractor's work. Talking with others about the contractor will give you a better feeling for the company and how it works. Surprisingly, some people chat readily about problems that they never mentioned to the contractor. If possible, ask to see the company's work (satisfied customers are usually proud of a job well done). Don't be afraid to discuss costs either. You may find that the contractor is doing great work, but is just too expensive.

Proof of Insurance: Each company should carry public



Good plans and specifications (as well as a better appreciation of the original building) might have prevented this "Jekyll & Hyde" addition.



liability insurance with a minimum coverage of \$100,000. They should also have worker's compensation, which insures injured workers' right to compensation, and limits their right of suit against the customer. (Single-individual contractors who operate as sole proprietors are usually not required to carry W.C.) A special form indicating proof of insurance should be sent to you by the company's insurance agent. Do not accept hand-delivered insurance "verification" such as a policy photocopy.

Suppliers: Contractors buy the bulk of their supplies from a limited number of dealers. Ask for the names of these dealers and check with them to see if the contractor has a good credit rating. A contractor with poor credit could leave your job incomplete because of a lack of money or materials.

Local, Regional, & State Licenses: Contractors are required to register and maintain licenses in many locations. Ask your local building inspector if this is a requirement in your community or state. If it is, a photocopy of the license should be made available. Specialized trades, such as a plumber or electrical contractor, should have their license numbers displayed on stationery and vehicles.

Job Sites: Ask where the contractor is currently working, then drive by and look around the site. Is it reasonably clean? Look at the work and see if it meets your standards.

In addition to these points, size up your first meeting with the contractor or the sales person for the company. Did you have difficulty communicating your intentions? Is there something about the person you don't like? If the general impression was negative, consider another company. Remember, the project is going to involve your time, your money, and your house. Any initial rapport you have with contractors will be tested (and may diminish) as you continue to work with them.

DEFINING THE JOB

You know what you want done. It might be a new room, a bathroom conversion, or the restoration of the siding



This series shows why it is impossible to guess the extent of structural damage without opening up the structure: (Top) The appearance of the interior wall prior to tear-out. (Middle) The damage revealed after removing aluminum siding. (Bottom) A roof leak has completely rotted and washed away the 4x6 oak corner post. This is why change orders exist.

and gingerbread on the exterior. Turning the idea into the completed project requires five steps:

1 Have a clear picture of the results. If it's a new bath, you should have an idea of the fixtures you want and where they will go. For the restoration of the old front porch, say, photos of the original and samples of the decorative work would be ideal.

2 Consider the scope of the job. Will you need an electrical contractor to rewire the porch as you rebuild, a plumber to install a new hosebib? Will you also insulate when the walls are open for structural work? The list can be expanded in the future, but now is the time to put together the first set of goals.

3 Create a set of plans and specifications. Plans are drawings that show the physical relationships between the construction elements — that is, where walls, windows, beams, pipes, and wiring are in the building. Plans also show the dimensions and quantities of these items. Specifications are words that describe the plans and complement them. They define the quality of the elements in the plans and/or how they are to be installed and should perform (for instance, "90-pound roll roofing with mineral surface").

Together, plans and specifications are known as the construction documents and can become a binding part of the final contract. They often originate in an architect's office, but they can also be sketches and descriptions by a competent contractor or homeowner.

4 Establish when the work will be performed. Remember that you are not dealing with the Maytag repairman, who will come within a day or two; you may get a start date six months in the future.

5 Work out the money. A fine balance should be coordinated between what you can afford to spend, the cost of the work, and the value of this work in relation to the total value of the house. When the budget has strict limits, for instance, the project particulars can be adjusted (to a certain extent) to match the funds available. In all cases, make sure you factor in at least 15% over the estimated cost of the job to allow for changes and additions.

THE CONTRACT

People often view contracts as endless pages of incomprehensible legal mish-mash designed to make life complicated. The truth is, a contract is a clear and binding method for a customer and a contractor to agree on the particulars of a job. There are certain details all contracts should contain, even those for small jobs (required by an increasing number of states):

1 The company name. The top of the contract should have the full name, address, and telephone number of the contracting company.

2 The property owner. The full name and address of the real property owner should be included.

3 The work site. An accurate work-site address will be needed when the permits are issued.

4 Construction documents. Drawings are most useful when they're clear and logical, and specifications should be just that — specific. When considering specifications, be aware that today's industry standard for many materials may not be appropriate for restoration work or even well-built old houses (for instance, a modern hollow-core door in an 1880 building).

5 Allowances. These keep the final contract price accurate when some of the specifications are still "up in the air." If, for example, you haven't picked a stove prior to contracting for your new kitchen, an allowance would be written in for this item. The contract would read "... a four-burner, single-oven, 30-inch, self-cleaning gas range to be selected by the owner, with an allowance value of \$750." If the final stove cost is \$800, you will owe the contractor \$50, while a \$700 price would mean deducting \$50 from the bill.

6 Warranties. In most states, contractors are bound by law to guarantee their work for at least one year from the date of installation. A portion of the contract should state this fact. In addition, contractors who value their reputation will honor manufacturers' warranties "up front" (and settle with the manufacturer for their own time later).

7 Change orders. Everybody changes their mind at one time or another. Somewhere the contract should state that changes can be made (with an additional charge likely).

8 Side jobs. If you use a subcontractor's worker to do work that is not covered by the contract, insurance and warranties will not apply. The contract should remind you of this.

9 Insurance. The contractor should guarantee in the contract that he or she has liability and worker's compensation insurance coverage. This is important — a worker injured while working on your house will receive fair compensation for any injuries without having to sue you or your insurance company. Furthermore, the liability coverage will protect you if someone else is injured on the job site. You are also protected for material damage that results from the work. On the other hand, you must guarantee that you carry fire-, theft-, and storm-damage insurance. Related to this clause may be a statement that materials delivered to the site automatically become your property. In this way, if the house burns, the materials are protected by your policy.

10 Miscellaneous contract items. Several other items should appear in the contract:

a) Taxes, permits, inspection, and engineering fees. Normally, the owner is responsible for these expenses and the cost is added to the stated price in the contract.

b) Debris removal and cleanup. In order to save money, some people assume the responsibility for removing debris and keeping the site clean. Others like to have the contractor take care of any mess. Either way, be sure you have a statement in the contract covering these items.

c) Salvage rights. Decide which party keeps the surplus materials and the materials removed as part of the

job. Discuss this with the contractor and have your mutual decision put in the contract.

d) Access to power. You may be asked to ensure that power will be available at the job site, particularly where the normal service has been shut off (as in a derelict building). Where the contractors are forced to supply their own power — a generator, for instance — you may be charged for the expense. Work out which party is responsible for power and write the decision into the contract.

e) Sanitary facilities. Unless you have a lot of shrubbery in need of fertilizing, it's a good idea to arrange for workers to use one of the bathrooms on your property. This may include a provision where the contractor places a plastic runner between the work site and the toilet and removes it at the end of the day.

f) Protection of existing conditions. Decide how items like woodwork, floors, lighting fixtures, and exterior plantings will be safeguarded while the work goes on and who pays for it. (Bringing materials through finished spaces should also be a concern.)

ii) Cost and payment. Every contract has you "pay the piper" sooner or later, usually in either a straight bid or time-and-materials format. In the first, a single dollar amount covers all of the items in the contract. Following this will be the amount of the down payment and finally the payment intervals. Easily identified benchmarks in the project should mark the payment intervals (for example, "a payment of \$2,000 will be due at the start of the hanging of the drywall"). The final payment is usually due upon substantial completion of the project.

A time-and-materials (T&M) job means that for each hour the contractor works on your project, you will owe a set dollar amount. Materials are itemized separately with an added handling charge. A T&M contract should state the total *estimated* cost of the work, but the final figure will

depend on how well the project goes. With T&M work you must have confidence in your contractor because one or two slow workers can cost a lot of money.

Generally, the amount of unknowns in the project decides whether a T&M payment schedule or straight bid is used. For example, if you're replacing siding and the wall appears to be in good shape, you may wish to get a solid bid. On the other hand, if you suspect hidden wall problems, consider a T&M contract with a worst-case-scenario price estimate. This eliminates the "down time" and extra paperwork of change orders when the project grows beyond the original limits (and you'll get a better job when the contractor isn't sweating to make the job come in at an old figure).

Retainage is a widely used payment format, especially for expensive jobs. Here, a percentage of each progress payment (10%, for instance) is withheld, accounted, and retained until the completion of the punch list (to be discussed later) at the finish of construction.

12) Start and completion dates. The contract should set in writing when the project will start and finish. (It is in the contractor's best interest to let you know well in advance if he or she can't begin on the start date.)

Penalty clauses that withhold money from the contractor for each day the job exceeds the completion date are not a wise idea for homeowner contracts. The majority of contractors work very hard to make deadlines, and the inclusion of this clause becomes an unnecessary risk. If you insist on a penalty clause, you may search far and wide for a contractor and pay a lot of money for the one you find.

13) Subcontractors. In some states the primary contractor is required to supply the names of subcontractors who will be used on the job. You should know which companies these will be, and you might want to check each one for performance and reliability.

How Much Will It Cost?

One of the great mysteries of the world is how contractors determine prices. The occasionally incredible differences between contractors' estimates are the results of overhead, profit, labor costs, distance, and how much they want the job — factors beyond the actual work. If you can determine the specifications for a job, you should be able, with a good estimating book, to determine the approximate cost as well.

To price a job, the work is broken down into trades, then job units or job clusters. Then an estimating book is consulted for the basic figure. With the attic-door project, for example, a unit might be the hanging of the door and a cluster the entire process of installing the door (including the jamb, casings, door, and hardware). Some books use an item breakdown where several sections have to be consulted and then added (for instance: door, \$130; casings and jambs, \$70; hardware, \$53; making a total of \$253). Other books use a cluster breakdown with a single-figure entry (door installation,

\$244.50). Some books using this system also quote the final charge including overhead and profit for the contractor.

These three sources of estimating information are useful if you are planning a big job and you wish to track costs with a book. Remember, a small job can be 20% to 50% higher than the book price because of set-up time. Inner city work also tends to be 20% to 40% more expensive because of traffic, wage scales, and security.

Home-Tech Remodeling and Renovation Cost Estimator (Field Manual, Vol. I)

by Henry Reynolds
Home-Tech Inc.
5161 River Road
Bethesda, MD 20816

This book is easy to consult and has job clusters, overhead, and profit figures already listed. Excellent for rough estimating and cost determination.

Means Repair and Remodeling Cost Data, Commercial/Residential

100 Construction Plaza
P.O. Box 800
Kingston, MA 02364-0800
(617) 585-7880

Means is a standard in the industry and as such, tends to be quite accurate. The book's own instructions are very thorough, and it contains a wealth of information (potentially overwhelming to the first-time user) that will help you set up and track your jobs.

National Construction Estimator by Millison and Adams
Craftsman Book Company
6058 Corte del Cedro
P.O. Box 6500
Carlsbad, CA 92008

Another industry standard, NCE is primarily raw data. In most cases, you have to add overhead and profit markups to this data to arrive at final costs, an operation that gets a little tricky. However, if you're doing the work yourself and want to determine material costs and construction time, NCE could be a very good source.

14 Notice of the right of rescission. Some call it the "cold feet" law: The contract must also state that after signing you have three business days in which to cancel the transaction. You must also be informed that the contract terms could result in a lien or mortgage placed against your property (as in a case of non-payment). The contract should also include a form to be signed documenting that you have been informed of this right.

If you are not informed of the right of rescission, an element of invalidity enters the agreement. Many contractors don't bother with this technicality — an oversight that means the customer can back out of the contract at any time. If you should cancel a contract in this manner, you and the contractor have ten business days to settle payment for the work performed and the cost of the installed materials. The contractor then returns to you all payments in excess of the value of work performed.

15 The signing. By signing a contract, you and the contractor agree to abide by its terms. Furthermore, you are authorizing the start of the work.



In the photo above, a much-abused bathroom awaits renovation. Like a dentist removing decay from a tooth, the rot is slowly peeled away until the only thing left is the floor joists (coated with lime to kill the smell). Because hidden problems can sometimes reach this extent, most contractors will bid a job of this sort as time-and-materials.



PROJECT COMPLETION

Beyond the contract itself, there are three breeds of paperwork that come into play as the construction project nears completion.

Change Order Forms. There are very few jobs that don't require some changes from the original contract. To allow for this eventuality, there are change-order forms: basically a statement outlining a change in the work (along with an adjustment in the price and probably a small change fee). Written change orders keep the contract up to date and help track the cost of the altered items.

Pre-Completion Punch List. Near the end of the job, you and the contractor should do a walk-through inspection of the work, making a list of everything that is incomplete. At this point there should be very few items and even they should be of a minor nature. You and the contractor will sign the list and thereby agree that the job will be completed when these items are finished.

Final Sign-Off. When the job is done and the final payment made, you and the contractor should both sign a statement saying the job is completed. This document will protect you in case a bureaucratic snafu puts a lien against your house for payment of the completed work.

So as the sun sets slowly in the west and you bid fond farewell to the contractors leaving your still rutted driveway, you can take a full measure of satisfaction in knowing that for a little research you have received a job well done for a fair price.



Robert Moore is president of Restorations for the Older Home, Inc., a contracting firm in Mauricetown, N.J. His future projects include replacing the belvedere on his Italianate home.

QUEEN ANNE & STYLE

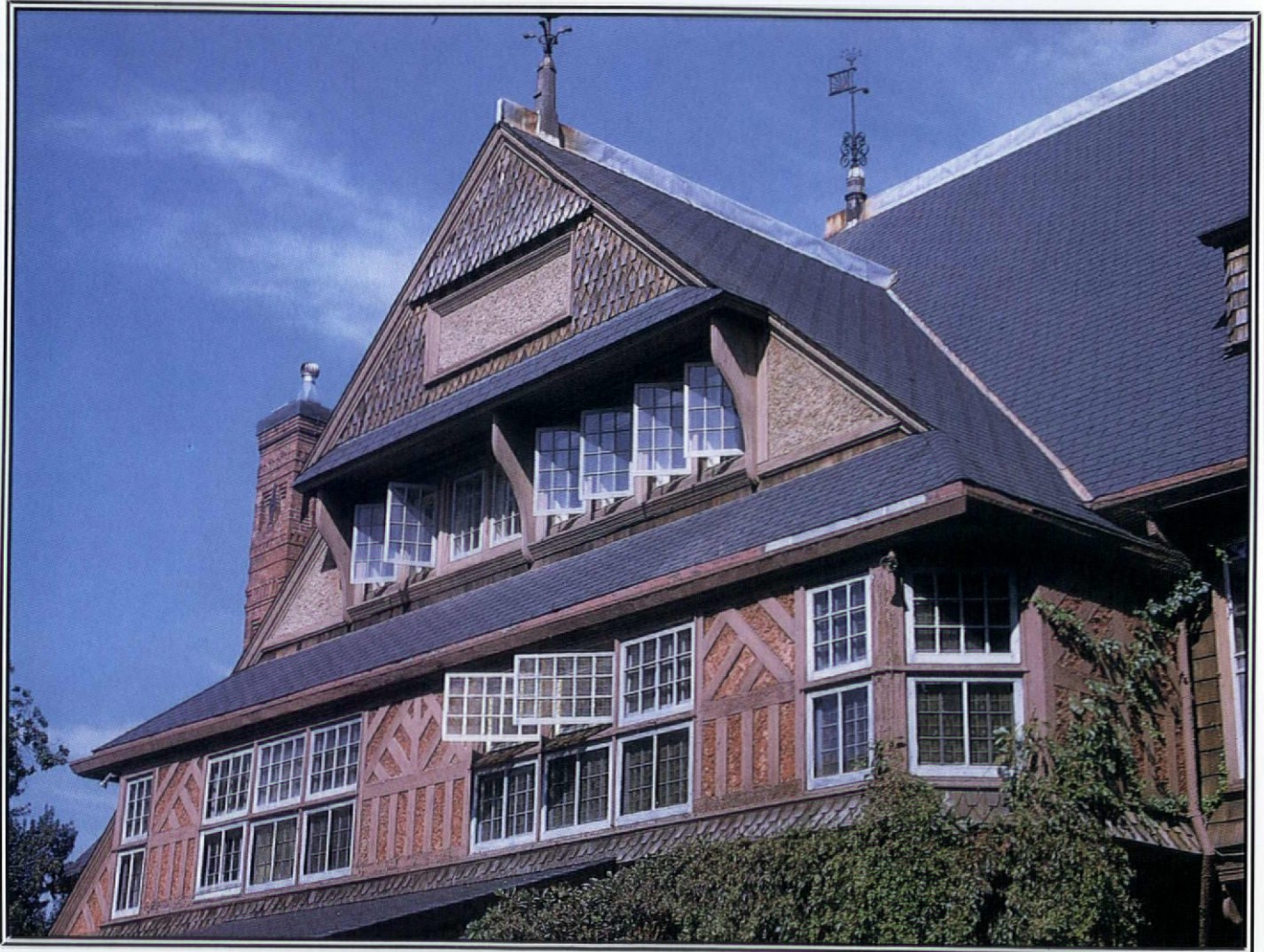
by James C. Massey & Shirley Maxwell

For most of the 19th century, American architects were obsessed with the idea of finding a *really American* style. They looked everywhere for it — in ancient Greece (the Greek Revival), in the Italian countryside (the Italianate), and in medieval churches (the Gothic and Romanesque Revivals). They even looked in the Middle East (the Egyptian and Moorish Revivals). Each of these tacks seemed promising ... but they were not really American.

Then, in the 1870s, American designers came upon the work of Richard Norman Shaw, an English architect specializing in a style that presumably represented building

during the reign of Queen Anne, the early-18th-century predecessor of the various King Georges. Actually, the half-timbered cottages that Shaw and his American admirers liked so much were a bit earlier than Queen Anne (say, by a hundred years). But nobody minded. A Queen Anne style was just the thing — and something *really American* was about to happen to it.

The first Queen Anne style house in America, and one of the finest by academic standards, was the brick and half-timbered Watts-Sherman House in Newport, Rhode Island, designed by H.H. Richardson in 1874 (see photo below). Spurred on by architectural style books like Henry Hudson



Watts-Sherman House. This half-timbered beauty has ranks of small-paneled windows and varied wall surfaces, picturesquely recalling the architecture of 17th-century England.

Photos: J. C. Massey, except where noted

Holly's *Modern Dwellings*,* the style then took off across America, becoming, as Holly pointed out, "popular at once, not only among the educated, but even among the rustic population." In one form or another, its popularity stretched from the late 1870s through the first decade of the 20th century.

And why not? This style had something for everyone, and builders in Queen Anne would do almost anything to provide visual treats. The new Queen Anne cottages were as picturesque as their Gothic cousins, but less "gloomy" and with no suggestion of a religious origin. They emphasized vertical lines with plenty of steep gables, and they had very few boring, flat wall surfaces. There were angles everywhere, alternately catching and absorbing light. Towers and bays projected, verandahs and niches receded, chimneys surged skyward.

Up, down, and across the building, the walls were fairly alive with changes in materials — brick, stone, stucco, shingles, tiles, wood siding, clear and stained glass — and colors.

This was American.

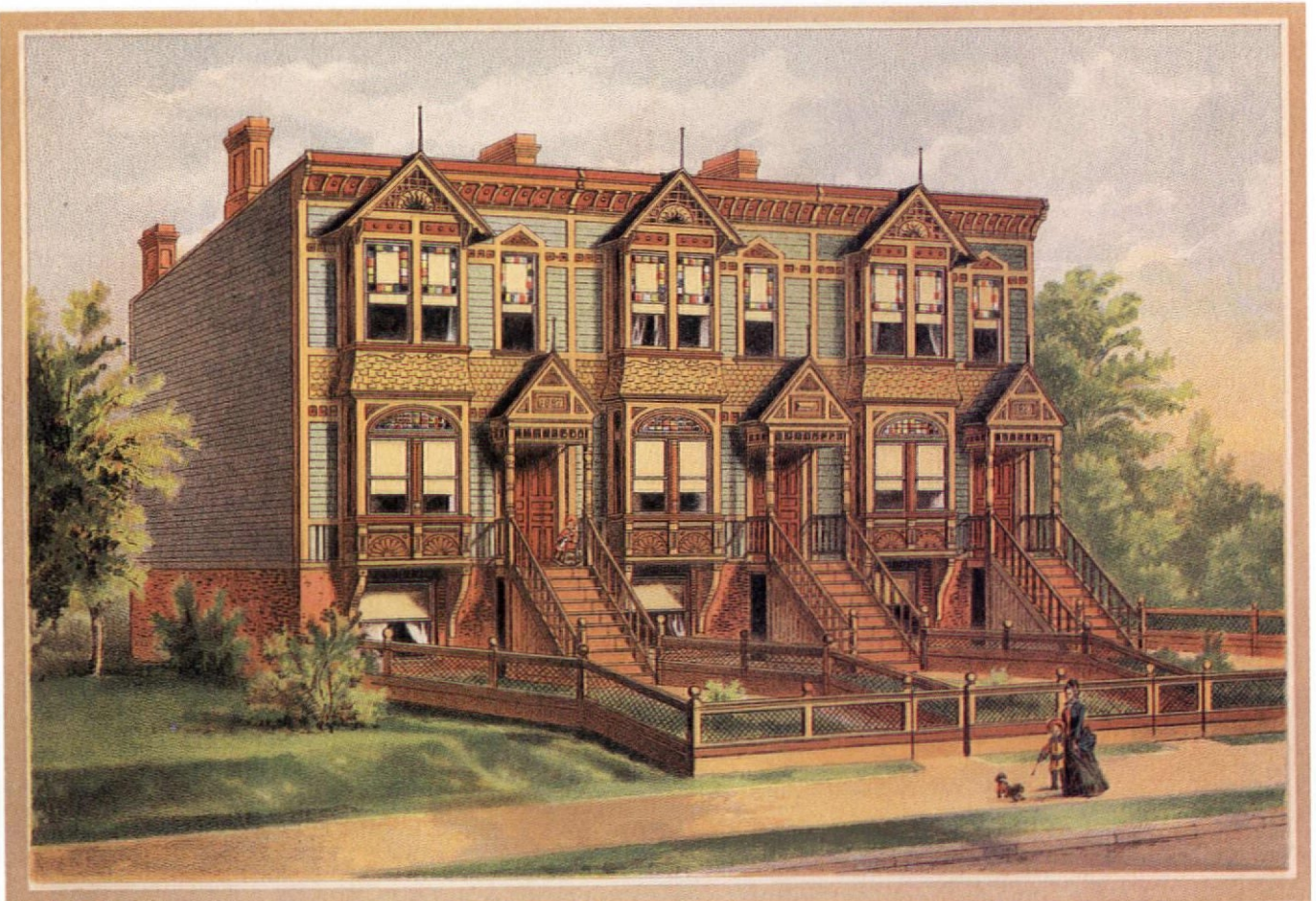
*A limited supply of *Modern Dwellings* is available for \$14.95 ppd. from OHJ Bookshop, 435 Ninth Street, Brooklyn, NY 11215.



Photo: Jack E. Boucher, HAAS

The stately Wisdom House in Jackson, Tennessee, features many gables, a large verandah, and tall chimneys.

Source: *Scientific American, Architects and Builders Edition, 1887*



City Frame Houses of Moderate Cost.

The builder of these frame and brick houses offered such ornamental facades in the belief that people of modest means were tired of the monotonous rows of city houses.

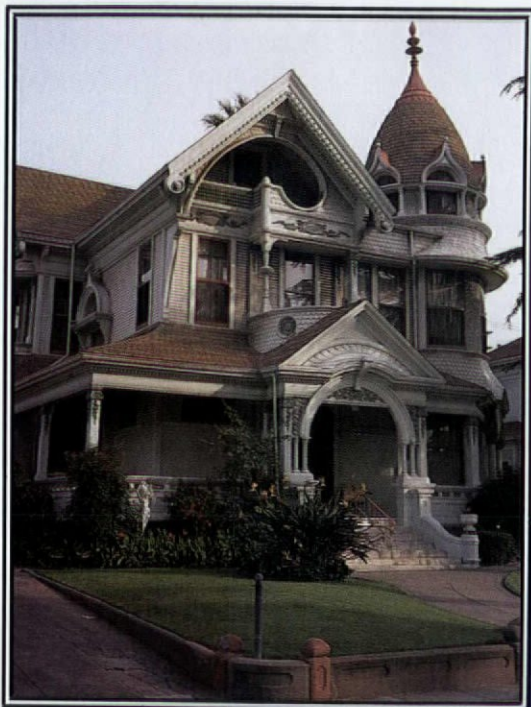


Photo: OldHouse Journal

The Queen Anne style crossed America. Top left: This exercise in delicious excess in Los Angeles (where else?) must have been the sort of thing that prompted Eastlake to disavow his American cousins! Top right: One of many Queen Anne houses in Prospect Park South, Brooklyn, New York, a large community developed at the turn-of-the-century, offering a park-like setting within the city grid. Bottom: This one detail of a frame house in Illinois illustrates the Queen Anne complexity of decorative turrets, shingles, gables, porches, cornices, stained-glass windows, and chimneys.

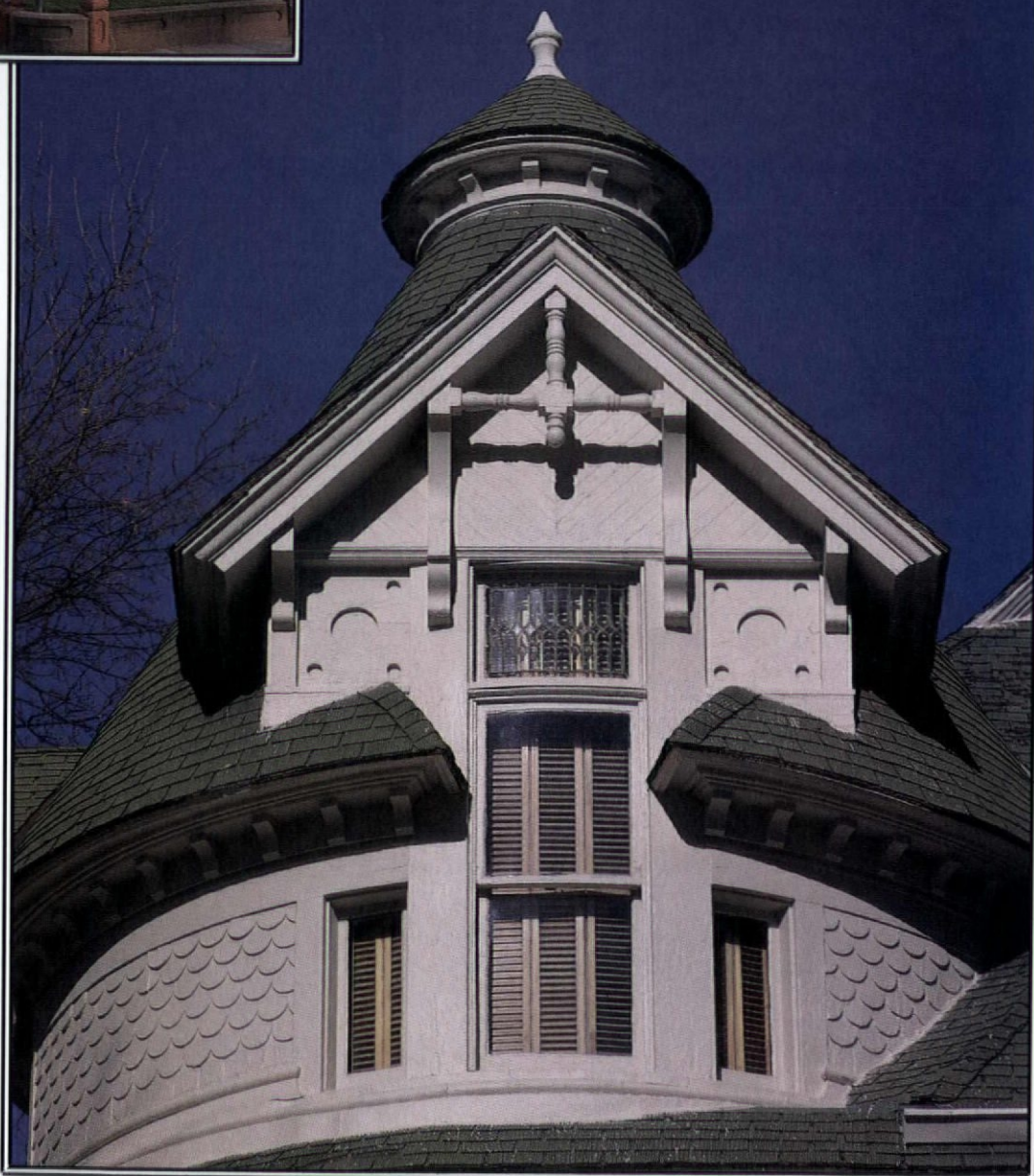


Photo: Bryan J. Burns



he style could be adapted to houses large enough for the biggest family, but unlike the cold and massive Romanesque, it always seemed welcoming and respectful of human scale. It worked in the city on narrow lots, and it worked in the country on farms and estates. It worked in wood or masonry, with or without half-timbering. Floorplans could be individualized almost endlessly; porches and verandahs and towers and bays could be added at will.

Naturally, the farther the style traveled from its source, the more likely it was to change. Often it became simpler, especially as it was used in vernacular buildings. Half-timbering, for example, didn't really make sense in balloon-frame construction, and less affluent (or less fashion-conscious) owners might not be able to afford stained-glass windows or slate roofs or tall, fancy chimneys. But they probably could manage a bit of wood spindlework. (Hardly a medieval English detail, spindlework is actually a 19th-century American ornament, a product of our love affair with the newly invented turning lathe, which — along with an efficient railway system — made it cheap and easy to decorate houses all over the country, inside and out, with rows and rows of shapely little sticks.) Today, such spindlework may furnish the only clue to the Queen Anne aspirations of an otherwise plain gable-fronted house.

It is often hard to tell in the Queen Anne style what's decorative and what's just structural. Everything, from wall surfaces to windows to chimney pots, seems to serve an

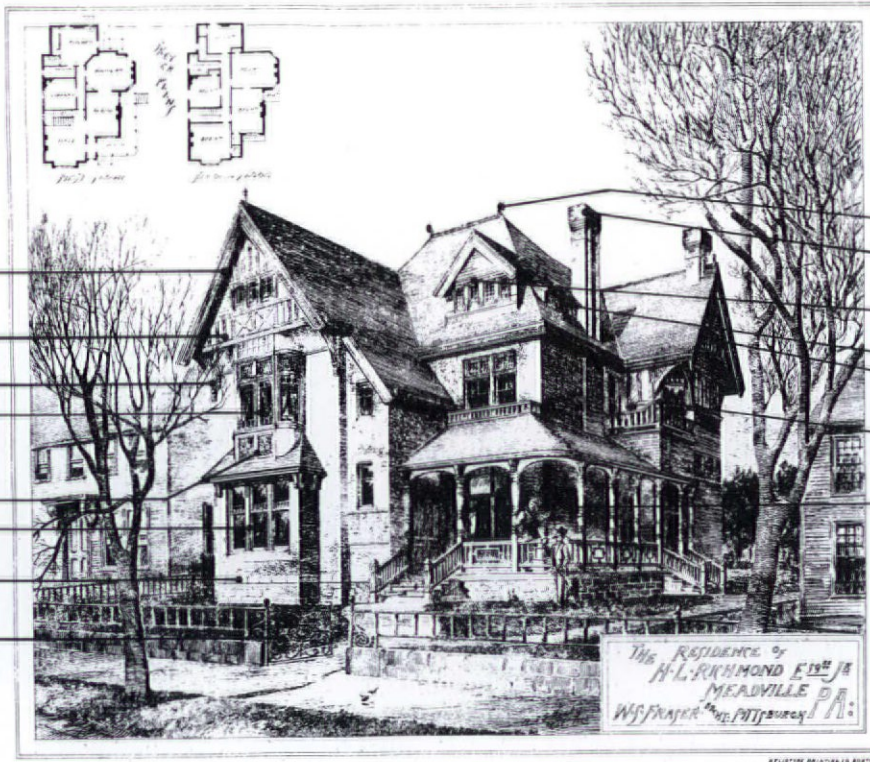
ornamental purpose. Jacobean details (named after the English 17th-century king, James I), such as half-timbered walls, casement windows, and top-heavy brick chimneys, were especially important in early masonry examples. The "free classic" style of ornament — with simple columns, often arranged in pairs, three-part, arched Palladian windows (named after the Italian Renaissance architect Andrea Palladio), pedimented gables, and dentiled cornices — led eventually to the Colonial Revival style that dominated the first half of the 20th century.

Whenever the site and the budget allowed, there were sitting porches and verandahs (the latter intended for promenades in inclement weather, but also useful as outdoor extensions of the parlor), as well as sheltered entrance porches, recessed balconies, and other niches and projections. And also, there were specialized porches for a variety of household service functions: washing clothes, preparing foods, and so on.

Windows were mixed. Besides the swinging casements with small, diamond-shaped panes (reminders of medieval inspiration), there were other more practical (and more common) kinds. Stained, leaded, and etched glass were common, but few Victorian homeowners could ignore the benefits of huge, machine-made panels of clear glass that had become readily available. Consequently, colored glass is often confined to transoms or to borders of small panes placed around the edges of a large upper panel of clear glass set in a standard one-over-one, double-hung sash.

Queen Anne

READING THE OLD HOUSE



Large projecting decorative bargeboard

Projecting half-timber gable

Curved brackets

Rounded bay window with small leaded panes in transom

Ornamental panels

Rectangular triple bay window

Water table

Wrought-iron fence with scroll-work gate

Crocket

Tall decorated chimney with ribbed side

Triple-gabled dormer with small panes

Eyebrow dormer

Projecting gable over angled bay

2nd floor porch

Verandah with turned columns and low arches

Keys to Queen Anne: Picturesque & irregular forms, warm and appealing rather than formal, ornament derived from 17th-century England, finely detailed at human scale.

Source: *American Architect* (June 1885)


J.C. Massey, '89

Source: Henry Hudson Holly, *Modern Dwellings in Town and Country*, 1878

Color was an essential element in Queen Anne design. None of your glaring white for these houses; and if the owners had an ounce of good taste, no mud colors either. Professional advisors suggested that small houses be treated to light, warm, neutral colors, while larger houses could handle darker neutrals, with trim in a darker shade of the wall color. Brick and shingles should not be painted, owners were warned, but shingles might be dipped in a red-tile-colored paint. Green was an acceptable color for exterior blinds (shutters) if a harmonizing color such as Indian red were used as a buffer between the shutters and the neutral wall color. On recessed features, such as inset doorways and balconies, there was no need to avoid "positive" colors. Picture Henry Hudson Holly's recommendation for a recessed doorway: The exterior walls should be buff; the sides of the enclosure, a deep ultra-marine green, trimmed in Indian red with lines of black; the coved ceiling, a brilliant blue. (Fortunately, paint manufacturers by this time were able to provide fairly accurate color chips and mostly consistent colors, thereby, no doubt, preventing a world of colorful disasters.)

In city houses, particularly in the East, where there were fewer opportunities to create irregular wall surfaces and where fire codes required greater use of masonry walls, contrasting colors of brick, stone, and tiles were used to produce similar polychromatic effects, and prominent chimneys added interest to the building. Style changes could go just as far in the other direction too. Time and the westward migration of professionally trained architects brought incredible elaborations in later Queen Anne-style houses in California and other parts of the far West, as well as in the deep South.

The preferred roofing material was slate, although frequently wood shingles, tin, and, on more expensive buildings, copper were also used. The important thing was to have not just a roof, but *roofs*, peaked or hipped or both. How many sleepless rainy nights did (do) Queen Anne owners endure as sacrifice to the Altar of the Picturesque, when those hips and valleys begin to leak?

Ah, but the sacrifice is joyfully made. Because in the course of its long and varied lifetime, didn't this misnamed architectural hybrid become, after all, a *really American* style? 

EASTLAKE

Eastlake-style houses are defined more by ornament than massing. They usually have prominent, heavy decorative features of wood, such as knobby porch columns or big, elaborate, almost winglike brackets — and lots of them — often combined with slim, round spindles. Eastlake effects are most often added to houses that are basically Queen Anne or Stick style, although in the western United States, they turn up on mansard-roofed houses as well. In fact, given the American penchant for tossing ornament around, plenty of otherwise plain Victorian vernacular houses are enlivened by a touch (or more) of Eastlake decoration.

Once recognized, American Eastlake is hard to ignore. The ornament is never flat and lacy, like that produced by a scrollsaw, but round and solid, having been turned on a lathe or carved from chunks of wood. Much of it is spindlework, with many rows of slender spindles marching along the balustrades and under the cornices of the entrance porches and long verandahs. On the other hand, porch columns are likely to be as chubby as the sturdy legs of a Victorian parlor piano. Decorative motifs are often pierced or incised, chiseled or gouged out of heavy wood.

The overall effect is rather furniture-like — not surprising, as it was named for British furniture designer Charles Locke Eastlake. Eastlake's book *Hints on Household Taste in Furniture, Upholstery and Other Details* profoundly affected American interior design when it was published here in 1872. In architecture, the style flourished through

the 1870s and 1880s, and then faded in the 1890s, lingering longest in California and the West. Eastlake himself may have been quite relieved when it died out altogether, as he found the American interpretation of his approach to architecture and industrial art "extravagant and bizarre."



Midwestern exuberance with an Eastlake flair. This Queen Anne in Wichita, Kansas, has almost more gables than one can count.

QUEEN ANNE INTERIORS

by Margaret Latimer



The exuberant eclecticism of the Queen Anne exterior is not quite duplicated in the Queen Anne interior, but late-Victorian eclecticism is nevertheless in evidence. So what to do? The advice of the tastemakers of the time varied so greatly — from weighty medieval replicas espoused by Charles Eastlake to delicate appointments one might find wafting through Gilbert and Sullivan's *Patience* — that you could go in any number of directions and be in perfect harmony. You can choose elements from numerous styles and movements: Jacobean, Renaissance, 17th- and 18th-century American revivals, Rococo, Neoclassical, Aesthetic, Moorish, Persian, Dutch, or Japanesque. Mixing styles is fine; well-to-do owners, in fact, occasionally tucked a "Spanish" or "Oriental" corner into one of their quite differently-styled main rooms. During the heyday of the American Queen Anne style, an awful lot was tucked under that label. If it wasn't Greek, Gothic, or Romanesque, it was almost certain to be "Queen Anne."

Rooms were generally arranged around a prominently placed hall. Room arrangement was most often asymmetric. In a more elaborate home, the hall might contain a fireplace, sometimes with a built-in bench. With central heating, the need to shut off unused rooms became less necessary, and wider door openings came into style. These openings often boasted ornate wood grillework. In fancier homes, the opening itself might be ornately shaped, such as in a "keyhole" design. Heavy curtains called *portieres* were often hung in the opening. Windows received similar treatment. Forget the heavy valances; they were banished in favor of drapes hung straight down by rings on thick rods.

In the hall or other major rooms, the overmantel, which might reach to the ceiling, provided nooks and crannies for displaying bric-a-brac. Walls had wainscoting, often with a square motif. Above this, wall coverings ranged from Lincrusta-Walton (the English imitation-leather wallcovering), or a richly patterned fabric, or painted plaster with stenciling, to intricately printed wallpaper. And above that, just below the ceiling, decorative borders and friezes were a must. Parquet floors were used, but much of the floor was covered with a patterned oriental rug.

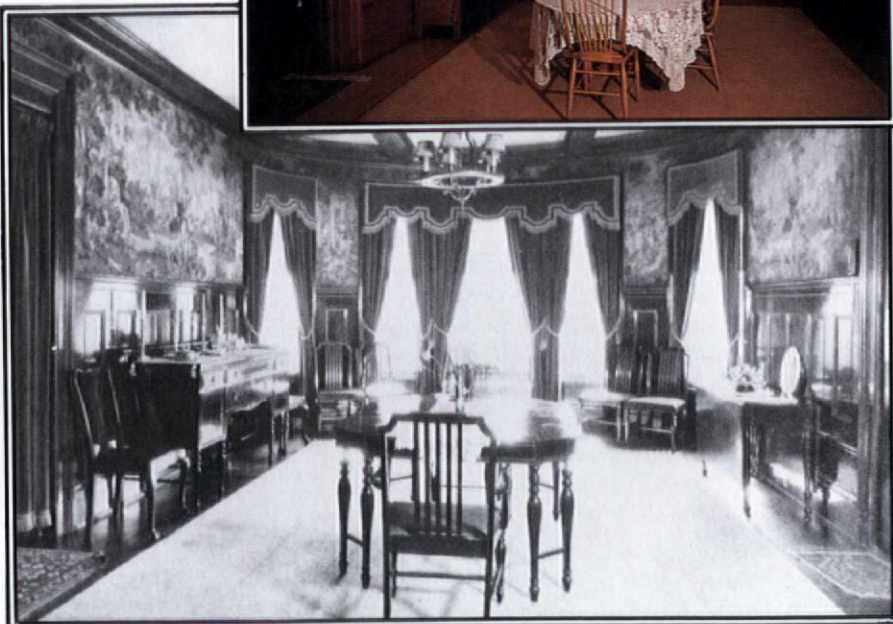
Furniture was frequently built in, or appeared to be so because it was de-

signed to fit so neatly into particular spaces. Individual pieces of furniture could be large, rather ungainly for the space, but there were designers who practiced with a more delicate touch. The most formal Queen Anne homes might have been decorated in the Renaissance Revival style, using massive carved wood cabinets and marble-topped side tables. But other styles, based on English, American Colonial, or Near or Far Eastern themes, were also popular.

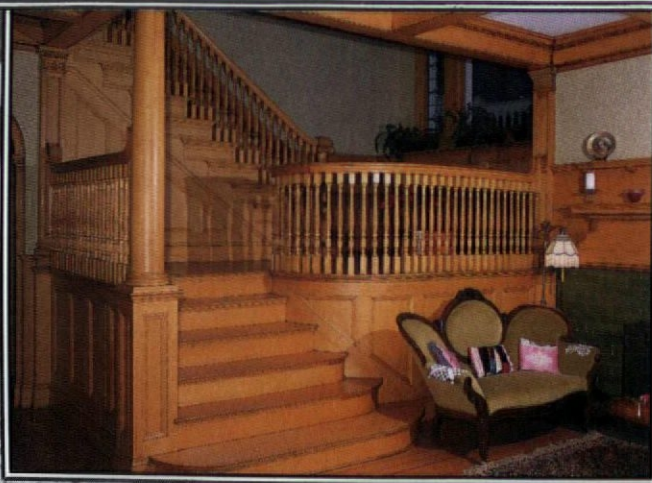
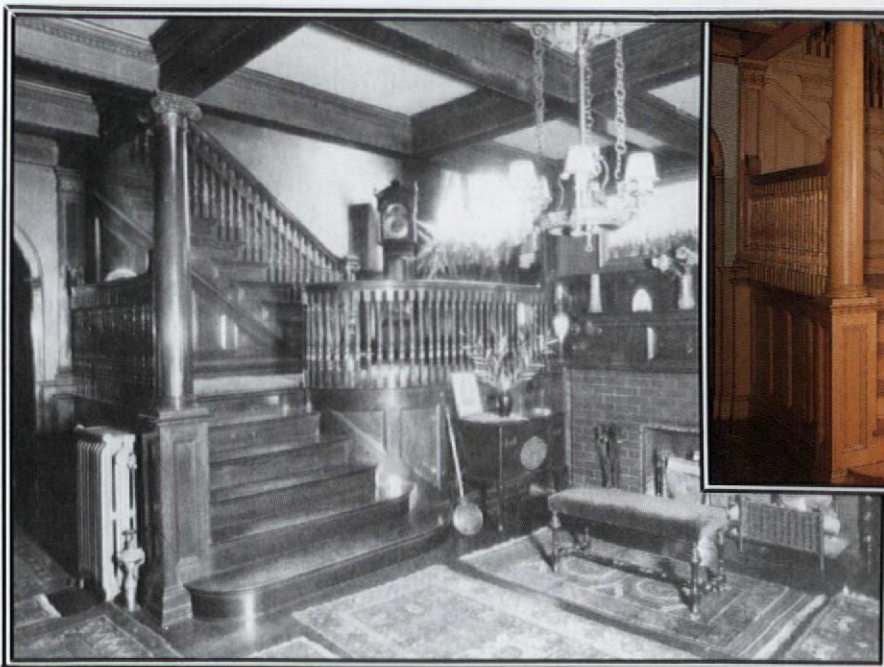
The design of Queen Anne furniture was based on a revival of earlier styles, but it also reflected a creative expression and romanticism that was very much a part of the late-19th century. Furniture tended to be square, with sharp corners and straight legs. Carvings of animals and figures or foliage (generally ivy, oak, maple, or fig leaves) were favored. The repeated-square motif was common, not only in wainscoting but also in furniture, the staircase balustrade, in friezes, and on doorway trim. Cherry, ebony, and mahogany — even fake mahogany — were the stylish woods. Much ebonized wood was used. Bamboo and rattan provided the oriental flavor, as did rush and cane for seats.



Photo: Bryan J. Burs



The color photo shows the dining room of an 1894 Queen Anne house in Quincy, Illinois, with its interiors about intact. Note the tapestry.



The stair hall of the same Queen Anne home, 1894 and 1989, same detailing, same mood.

The heavy, stuffed upholstery of earlier years was minimized, and now there was greater emphasis on removable cushions and pillows.

Eastlake preferred abstract designs for carved work in furniture, believing that representational carving overwhelmed the object. He considered that the role of the designer was to "typify" rather than to "represent" nature in such uses as wallpapers or textiles. Eastlake's furniture was symmetrical, with straight lines, and, to his mind, simple. His work had a medieval weightiness, but its decoration provided a softening quality. One of Eastlake's most important "hints" was that each object, both in shape and decoration, should look like what it is. A coal-box, for example, that has been "laquered over with delicate tints, and patterns of flowers" is "utterly unsuitable" for its purpose. Curves were wasteful. Veeners were shameful.

As for color, primaries were out. Softer, more subtle shades were in, carefully planned to blend with one another and, obviously, with those of the exterior. So although you wouldn't want to use bright red, bright green, or bright yellow, that doesn't mean that a hanging with a burnt-orange background or a gold-tone cushion would be out of place. Maroon, soft blues both light and dark, mustards, and dull greens were most popular. Foliage wallpapers were in vogue; Eastlake recommended using two shades of the same color. Wallpaper borders were very popular, and the fill wallpaper was always matched with an appropriate and lavish border.

Numerous firms, including Morris and Company in England and imitators in America, as well as the Coheco Manufacturing Company in New Hampshire and Herter Brothers in New York, found lucrative business helping to furnish Queen Anne houses with furniture, wallpaper, textiles, glass, and metalwork. Candlelight was cherished as providing the most beautiful aura in a room, but gas lighting was accepted; tastemakers warned against purchasing unnecessarily heavy-looking gas fixtures. Stained glass was

extremely popular; some of the most extravagant was ornately tinted and adorned with medieval scenes.

The Queen Anne home was filled with art (or what passed for art). Hanging wall cabinets were sometimes designed in an "artistic" asymmetrical layout, perhaps with Chinese filigree ornament or Japanesque fretwork, and filled with pottery, statuettes, mirrors, Majolica, fans, plaster casts, carved ivory, Chinese trade porcelain, lacquerware, and clocks. Embroidery, tapestry, a Persian or paisley shawl would be draped gracefully over an armchair. Decorative tiles surrounded the fireplace opening. Ornamental folding screens softened a bare corner: the Queen Anne ambiance.



One of Charles Eastlake's foliage wallpapers, manufactured by Jeffrey & Co.



Old-House Living . . .

Our 1920s Dream Kitchen

by Lauren Levy & Carol Hillman

We found our 1892 house in New Rochelle, New York: a small, vernacular Queen Anne, three storeys tall, with a modified "tower." Our first project was to completely renovate the kitchen and adjoining pantry. The kitchen was filled with metal cabinets in the style of "Make Room for Daddy," with plastic wall and ceiling panelling, vinyl white-brick floor covering, an enormous sink, and no refrigerator. Many meticulous old-house restorers give up when it comes to their kitchens. There's a common notion that a kitchen from any time other than the present is inconvenient, unsanitary, and generally impractical. We saw numerous ads for custom kitchens with a "Victorian flavor," but rejected that option. In all cases, profiles of continuous cabinets were modern, and covering essentially modern fixtures with oak veneer and gingerbread didn't sit right. Not being fans of Teflon, plastic, or microwaves, we decided to investigate what kitchens were like at different times.

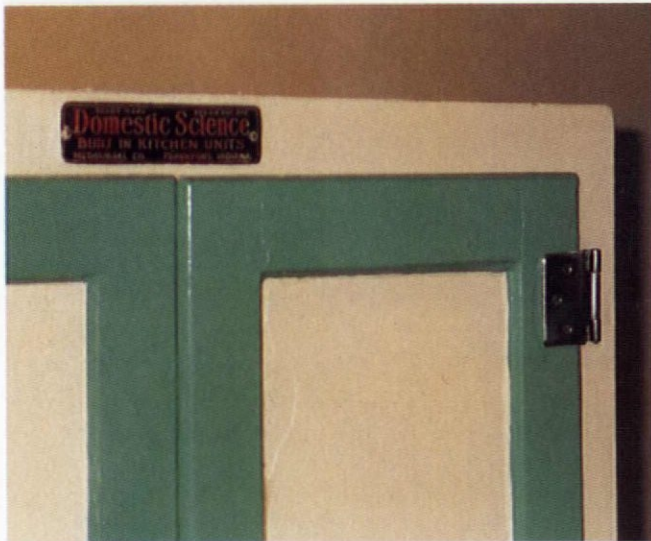
It was not until the late 1930s that cabinets became streamlined, with continuous countertops and recessed



The house as it looks now. We still have to remove the second-floor shingles.

differing heights with lots of wall between them, plumbing was visible, hardware was prominent, and all kinds of things stood on legs. The 1920s seemed to be the last decade before the arrival of the aerodynamic (and otherwise flight-worthy) kitchen. Still, with post-Great War technology to make up for fewer servants, the '20s had practical conveniences such as electric refrigerators, gas stoves, and porcelain work surfaces. Former owners of our house could certainly have installed new appliances and storage cabinets in the 1920s, and we could live with it, so it seemed that a "cream-and-green" '20s kitchen would be perfect.

We searched for photographs of old kitchens — no easy task, as most people didn't consider the kitchen photograph-worthy until quite recently. OHJ articles "The History of Sinks" (August 1986) and "The Kitchen Question" (July/August 1987) were good sources, and one very helpful book was Jane H. Celehar's *Kitchens and Kitchenware* [available for \$19.45 ppd. plus applicable state tax from Chilton Book Co., attention: Cash Sales, Chilton Way, Radnor, PA 19089].



Collecting useful objects. Lauren made the utensil rack, right, from two pieces of moulding and carefully sawed out openings for each piece.



We started out with a stove Lauren bought several years earlier from a Vermont salvage yard: a "Glendale" on legs, with four gas burners and a small oven underneath, in grey and white porcelain with nickel fittings and a painted white metal shelf above. Only 26" wide, it's a good fit in our small kitchen, yet the oven holds a decent-sized roast. One day we stopped at a used-appliance store we had already passed up as unpromising. On impulse, Lauren went in and found a 1928 GE refrigerator, with a round compressor on top. It was the only antique there, having been used as window decoration. But the store had become too crowded, so it was now available — and in working order! It cost us \$200, a few dollars less than it cost back in 1928. (The instruction sheet is still glued inside the door.) We're not big on frozen foods, so its small freezer compartment is just fine for us.

Our first major purchase was a Hoosier-style cabinet, complete with "Sellers" original sticker. We had expected to use several unmatched turn-of-the-century cabinets with oak work surfaces and glass-panelled doors, which are not hard to find. However, the cabinets of the 1920s seemed more stylistically consistent with our stove and refrigerator. We also went to an estate sale in an older apartment building. On our way out, Lauren thought to leave a note with the superintendent, in case they might renovate another apartment and remove kitchen cabinets. These were built in versions of our Sellers, made of half-inch pine with nickel-plated hinges and latches echoing the hardware on our antique refrigerator. A month later we got a call; we bought four for \$10 each, along with a few extra doors. The cabinets have decorative, nickel-plated labels with engraved lettering picked out in red. The labels had been covered with two coats of yellow paint. We removed the thick top coat by leaving methylene-chloride gel [chemical stripper] on it for 20 minutes. Then the trick was to remove the rest of the yellow, but not the red. We applied the gel liberally, immediately rubbed it rather hard for a few seconds, and then wiped it off — several times. The factory-baked red paint remained.

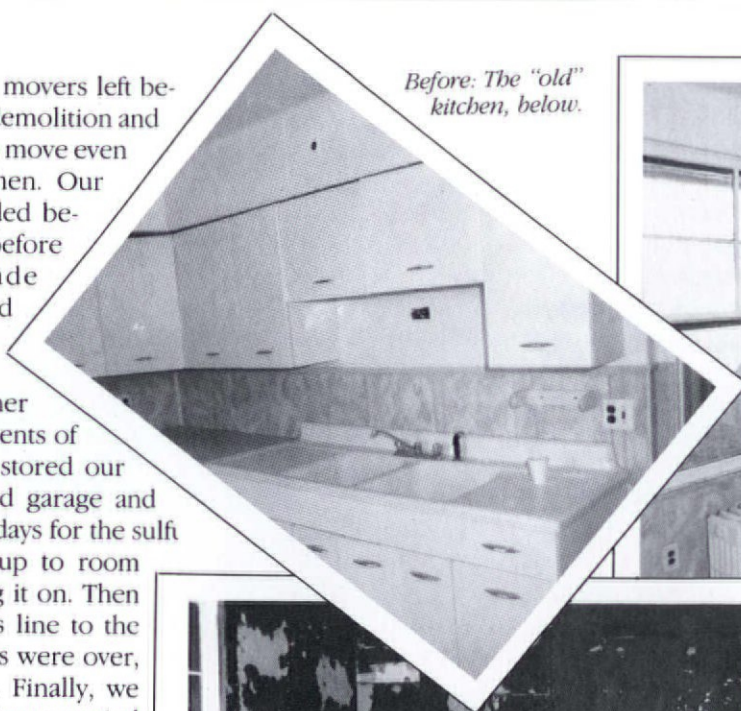
It was a month after the movers left before we had done enough demolition and reconstruction to be able to move even one cabinet into the kitchen. Our problems were compounded because we moved in just before Christmas, which made plumber, carpenter, and telephone hard to get. For almost two months we were missing one or another of the three major components of the kitchen. First, we had stored our refrigerator in an unheated garage and were advised to wait three days for the sulfur dioxide coolant to come up to room temperature before turning it on. Then the valve broke on the gas line to the stove, and until the holidays were over, no plumber was available. Finally, we had to disconnect the sink. So we carried dirty dishes upstairs and down, ate cold food, and used our unheated pantry as a refrigerator.

Taking off the plastic that covered the kitchen walls was harder than we'd thought. The boxed soffit over the old cabinets was (unnecessarily) well constructed: Under the plastic finish, it was framed in wood and covered with plywood. After failing to remove it ourselves with a three-foot crowbar, we hired carpenter Hugh Downie. Under the first layer of wall panelling, we found earlier plastic that looked like green tile squares. This ran in sheets from ceiling to floor, glued onto a fibrous material with black tarry adhesive (nailed onto it, too). Under it all, we had hoped to find plaster, but that had been removed from the ceiling and at least part of the walls. After relocating electrical boxes where we wanted them, we put up Sheetrock.

Getting rid of the soffit opened up the room considerably, at least in feeling; so did covering the splotchy black walls. But covering the floor was the greatest advance. We'd hoped our crowbar would uncover original flooring that we could refinish; instead, we found several layers of tile, plywood, and linoleum, the earliest of which had "melted" into the unremarkable and heavily damaged subfloor. We removed everything down to the first layer of linoleum, hammered down or pulled out the staples and nails, filled in irregularities, and applied tile over the one layer of linoleum. We chose black-and-off-white, minimally figured vinyl tiles. Having installed our top-heavy, all-steel 1928 refrigerator before laying the tile floor resulted in an awkward moment: hoisting the GE with an automotive jack (Lauren's father's idea), one side at a time, with the refrigerator humming and clicking noisily all the while! Lauren then waxed its rubber "shoes," allowing us to slide it into place more easily after the floor was finished.

One problem remained: Carol *bad* to have a dishwasher.

Before: The "old" kitchen, below.



"Old" wall and floor coverings, above.



During: Tarry adhesive under one wall covering, above. Lauren, right, wields the crowbar to reveal yet more linoleum.

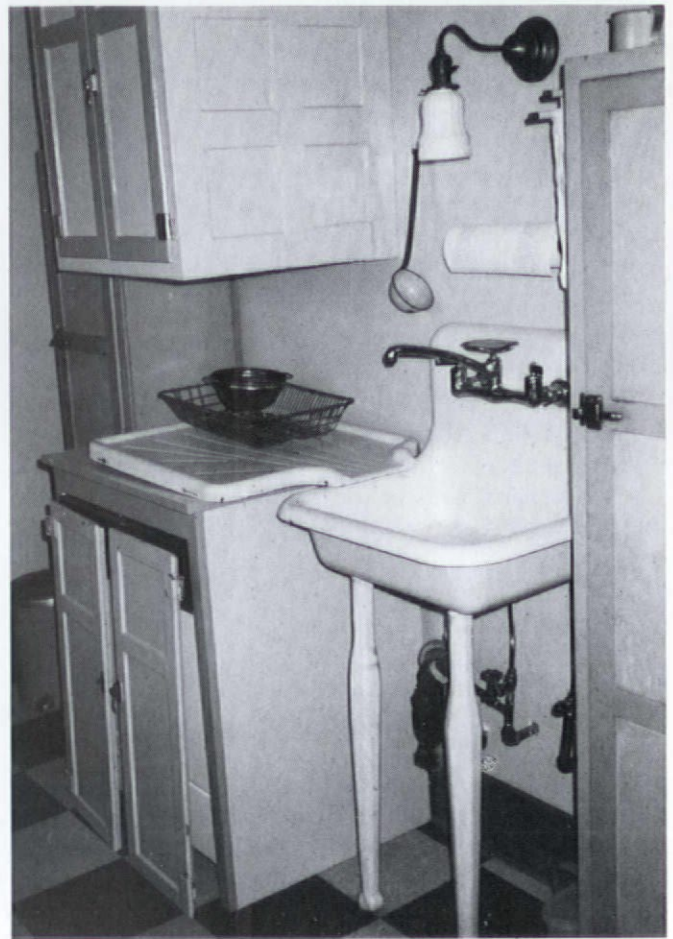


To integrate a new dishwasher into our 1920s kitchen meant finding one that had as few buttons, knobs, and levers as possible, so it wouldn't attract undue attention. Then our carpenter friend made a wooden cabinet for the dishwasher. We painted it to match the other cabinets, and placed an old porcelain drainboard and wire dish-drainer on its top. It was still ugly, so we had Hugh hang two of our extra old cabinet doors on the front, and we painted them to match the others. Now, if only it were on legs. . . .

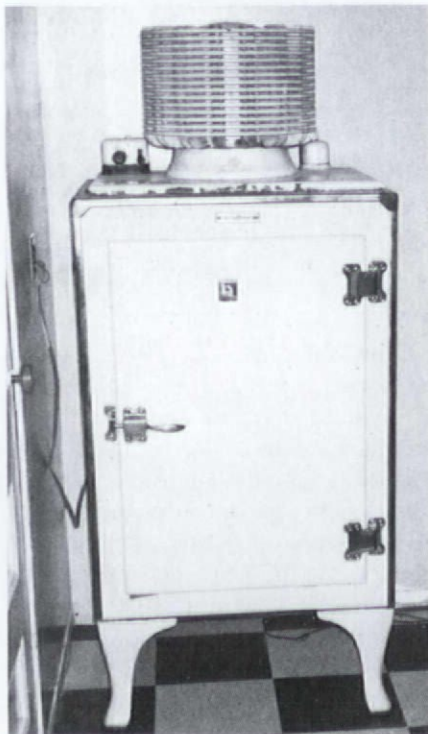
A rule we made early on was that everything we bought for the kitchen had to be useful, and we stuck to it even though we found many attractive and appropriate items that would have looked nice but been unusable. We bought

the first items for our kitchen on Cape Cod: a few cream-and-green utensils and a set of canisters. After months of searching, Lauren remembered that a green metal step-lid garbage can was stored in her own garage. She polished its painted canister with automotive compound and used Simichrome polish on its aluminum lid. The final touches were the 6-inch-wide oak baseboards and door and window frames Hugh made for us. They seem to pull all the elements of the kitchen together, and frame it in the style that we feel it deserves.

The total cost of restoring our kitchen to 1920s splendor (appliances and fixtures, outside labor, and refuse removal) was about \$4,000 — much less than a new kitchen would have cost. It is hard to describe what it feels like to use it, walk in it and look around, sit and eat in it. It is comfortable and attractive, it brings compliments from friends (although one woman felt sad because it reminded her of her mother), and it works well. There is no feeling of wanting to find some new appliance that works better or faster (although when it's my turn to clean the oven, I may have a slight pang of regret for my old self-cleaning oven!). We did find that we need more light near the stove, and I have not quite finished retouching the paint on the old cabinets. (I added ochre, one drop at a time, to cream paint until it matched, and painted in only the bare wood so that the original paint remains.) As to that *New Yorker* cartoon [of a yuppie's mom regarding in horror her daughter's faithful recreation of a Depression kitchen] that our kitchen resembles: Pffhooie! In terms of resale value, we suspect that anyone who is interested in our restored house would also love the kitchen. And would we do it again? YES!! The same way? With very few changes, probably. In fact, if we ever move, we'd want to take it with us! 🏠



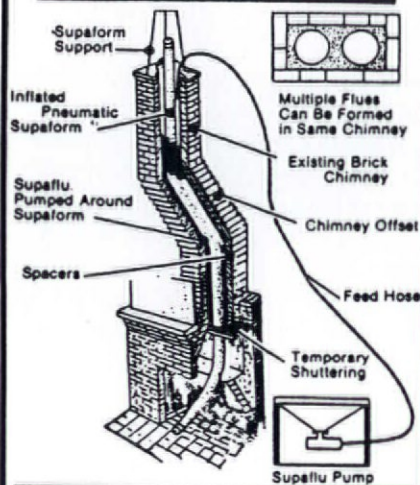
The period sink on proper legs. We're about to install the doors to bide the dishwasher.



The famous 1928 GE fridge, left, and some of our cream-and-green utilitarian finds, above.

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WALLACE NUTTING

by Jeff Wilkinson

photo courtesy Joyce P. Barendsen



When the words "revival" and "preacher" are used together they normally conjure up images of altar calls and hell-fire sermons. However, Wallace Nutting, himself a retired Congregational minister, was part of a very different revival. Nutting was an important figure behind the Colonial Revival that swept America in the early part of this century and continues to this day. In his efforts to promote Puritan aesthetics and ideology, Nutting produced an amazing amount of work. He wrote volumes dealing with early American lore; collected and restored houses, furniture, and ironwork; produced a line of reproduction furniture and ironwork; sold thousands of hand-tinted photographs of picturesque colonial scenes; and lectured extensively.

Born November 17, 1861, in Rockbottom, Massachusetts, Nutting was reared in Maine. Upon receiving a Bible inscribed by his father who had died in the Civil War, young Wallace knew he was destined for the cloth. He attended Phillips Exeter Academy, Harvard University, Hartford Theological Seminary, and Union Theological Seminary, before marrying Mariet Caswell on June 5, 1888. After successful terms in St. Paul and Seattle, Nutting accepted a call to Union Congregational in Providence, Rhode Island, where he remained until 1904. At this time he retired from the ministry "owing to nervous breakdown."

Wallace Nutting now embarked on what was to become his true life's work. In 1905, the Nuttings moved to Southbury, Connecticut, where they bought and restored a 500-acre farm they christened "Nuttinghame." Seek-

ing a form of therapy, and a new means of income, Nutting established his picture business, which already was a hobby, as he had been photographing the New England landscape for years on his summer vacations to Vermont and weekly Monday bicycle rides. From his great barn studio, Nutting conducted his "Nutting girls" in the special art of hand-tinting his platinum paper photographs with watercolors. As his work gained popularity he began publishing his "Old-fashioned Interiors," which often featured ladies dressed in colonial outfits tending a fire or embroidering by candlelight.

The need for authentic settings for his photographic work inspired Wallace Nutting to his most notable role, that of furniture collector. From 1905 to 1917 he bought and restored six houses, including the Ironmaster's house in Saugus, Massachusetts. The houses were furnished with Nutting's collection of furniture, and hooked rugs made by Mrs. Nutting. Nutting's goal was to have a series of old dwellings with "progressive dates from 1640 to the decline of taste . . ." In 1912, Nutting moved his business north to Framingham Centre, Massachusetts, and there ventured into reproducing furniture and ironwork, and also publishing books containing his collection of Early American antiques. Most influential was his three-volume *Furniture Treasury*, which contained over five thousand photos and definitions.

After nearly twenty years as a businessman, Nutting decided to retire, and in 1922 sold all his business interests, including his collection of antique houses. However, being "dissatisfied with the conduct of business which bore my name," he repurchased the business with the help of J.P. Morgan, Jr., who, as part of their agreement, donated Nutting's

collection of furniture of the Pilgrim century to the Wadsworth Atheneum in Hartford, where it is on view today. After his second "retirement," Nutting began publishing his series of *States Beautiful* books covering mostly the New England states. These books are not so much travel books but rather Nutting's assessments of his favorite haunts and houses, along with poems and guideposts. Nutting continued writing, lecturing, and occasional pastoring until his death on July 19, 1941.

Nutting's influence upon American domestic architecture is significant especially in light of the broader Colonial Revival. It is in his role as Pilgrim evangelist that he has attracted his harshest criticism. As he was responsible for popularizing scenes of "old-fashioned" or "colonial" themes, he was responsible for much of America's perceptions of these times. Though the scenes appear authentic, they are very much Nutting's personal impressions. He was closer to the archaeologist who arranges things as he digs them up to fit in with his idea of how he wants the thing to look. Another result of Nutting's Puritanical aesthetic was a general disdain for anything Victorian. For many years "Nutting" was a dirty word among preservationists. It is only fifty years hence that some of his unusual wisdom can be appreciated and some of his mistakes forgiven. For in many ways, he was the first of his kind, a fanatic for restoring America's old houses.



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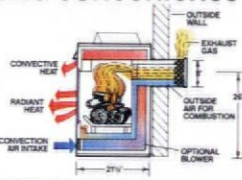
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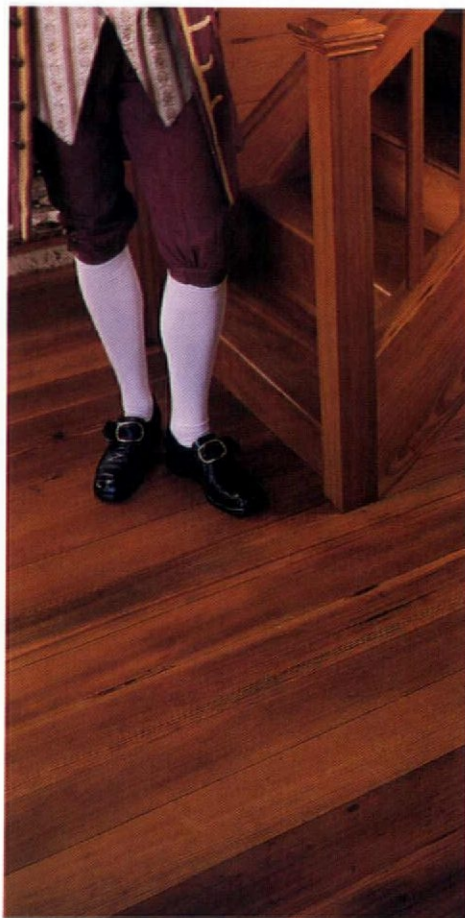
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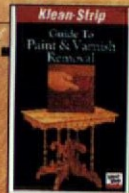
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REVIEWED BY
JEFF WILKINSON

Classic Windsor

Wallace Nutting isn't around to oversee his line of reproduction furniture, but fortunately there are cabinetmakers today keeping eighteenth-century techniques alive. In his Greenpoint, Brooklyn, shop, Mario Rodriguez faithfully continues the Windsor chair tradition, using original hand tools and processes. Each leg is individually turned and the seat is carved from a solid slab of clear pine. He also maintains the same two-and-a-half-day-per-chair time period that earlier chairmakers allotted.

Twentieth-century ergonomics aside, few chairs are as comfortable to sit on as a well made Windsor. This sack-back Windsor armchair

with New York turnings and period-paint finish sells for \$515, plus shipping and handling charges. Mario also makes beautiful, hand-dovetailed blanket chests in the Pennsylvania Dutch style, can replicate antiques given suitable photographs and dimensions, and gives lectures on Windsor chair-making. For more information, write or call Mario Rodriguez, 419 Manhattan Ave., Dept. OHJ, Brooklyn, NY 11222; (718) 387-6655. Complete catalog and price list available for \$2.



PUBLICATIONS



Ornament

The J.P. Weaver Company has just published *The Design Handbook of Composition Ornament* by Lenna Tyler Kast. Mrs. Kast is one of the leading authorities in the field of ornament design and its method of use. Among her credits are the restoration of the State Capitol Building in Sacramento, California, and a replication of an Adams ceiling in Epcot Center, Florida.

The book contains hundreds of scale drawings of historical plates and designs, plus sections on cast plaster, wood mouldings, special effects and techniques, and basic installation instructions. Cost is \$85, plus \$15 for shipping and handling, from the J.P. Weaver Company, 2301 W. Victory Boulevard, Dept. OHJ, Burbank, CA 91506; (818) 841-5700.

Stained Glass

Recently, experts in the field of stained glass gathered together to discuss the state of their art. What

they realized was that very little information is available to the general public concerning stained glass. Thus was born "The Census of Stained Glass Windows in America." Their first publication, *Conservation and Restoration of Stained Glass: An Owner's Guide* is a must-have for any person or group interested in restoring stained glass. It should prove of special use for church and synagogue restorations. The 40-page booklet covers such topics as "Planning a Conservation Campaign," "Dangers of Poorly Advised and Over-Zealous Restorations," and "Protective Glazing," with a useful resource guide and a glossary of terms. For your own copy, send \$3 ppd. to The Census of Stained Glass Windows in America, c/o Stained Glass Associates, P.O. Box 1531, Dept. OHJ, Raleigh, NC 27602; (919) 266-2493 or 833-

7668. Substantial discounts are available for bulk orders.

House History

Have you ever wanted to record your house's history but lacked a suitable place for that history to be written? Five years ago, authors Dorothy Adams and Bonnie Brown asked that question and proceeded to come up with a solution. *A House Journal* is a hardbound book that provides a thorough format for your home's history. The book includes a section for tracing the history of the land where your house was built, and, if your house has gone through a series of alterations, there's also room to record the different changes. Also provided are pages to write in "lore and legend," milestones, and a register of owners. Nicely illustrated by architect Gregory Koester, the book is useful and attractive. Available for \$25 plus \$2.50 for postage and shipping from Abode, Inc., Two Country Club Drive, Dept. OHJ, Danville, VA 24541; (804) 799-1724.



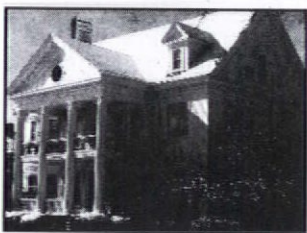
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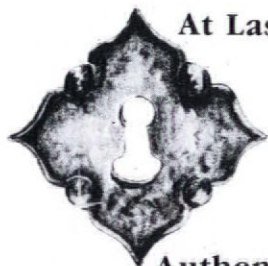
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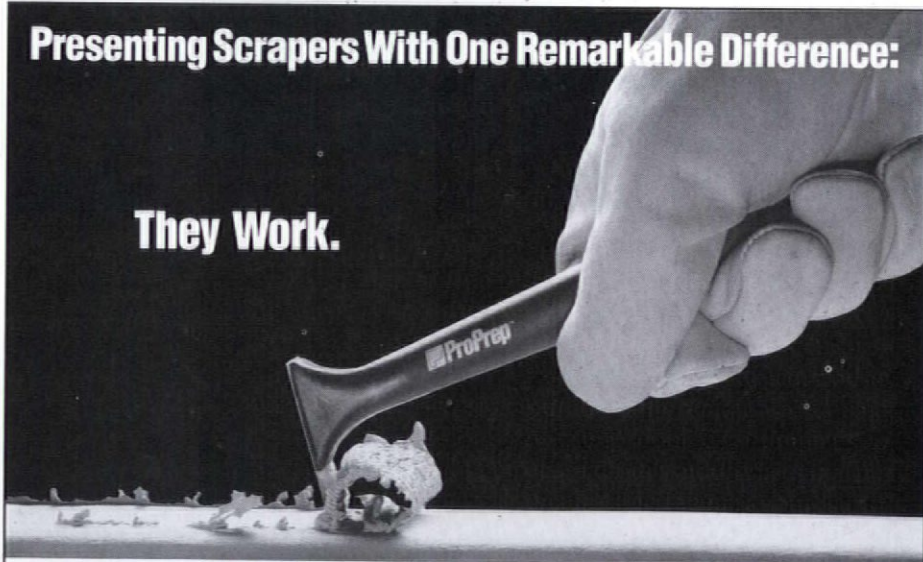
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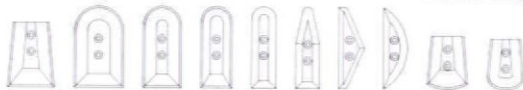
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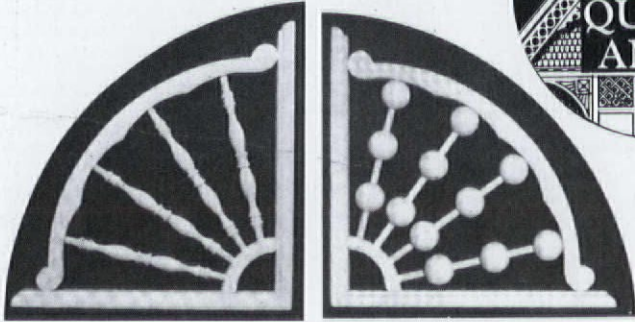
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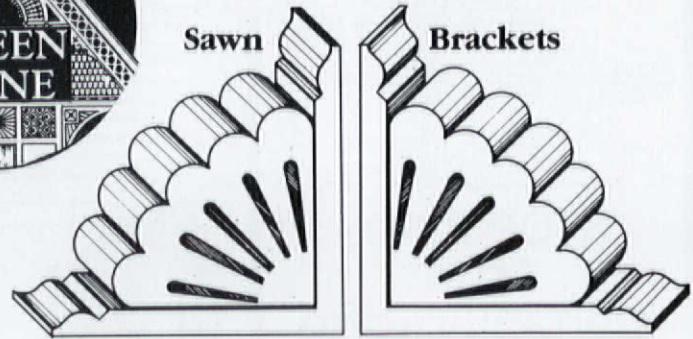
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Spindlework

Vintage Woodworks was founded expressly to reproduce Victorian Millwork. These brackets are ideal for recreating the spindlework on Queen Anne style porches. Made of pine, both the 12-ball fan and the 4-spindle fan cost \$19.99 plus shipping and handling. For a complete catalog send \$2 to Vintage Woodworks, 513 S. Adams, #1575, Fredericksburg, TX 78624; (512) 997-9513.



Your soffit may be holding true, but missing or rotted brackets from a Queen Anne house need replacing. Mendicino Millworks now offers a complete line of brackets, corbels, authentic mouldings, porch railings, doors, sash, and shingles called "Hallelujah Redwood Products." The bracket above is built up from kiln-dried Northern California Redwood, measures 16" x 16" x 3", and sells for \$35.25. Send \$2 for a catalog to Mendicino Millwork, Box 669, Dept. OHJ, Mendocino, CA 95460; (707) 937-4410.

Morris Carpets

This past winter, while exploring the storeroom at Grosvenor & Co. Ltd. in England, John Burrows found a bundle marked "Morris & Co. Designs." Within this bundle was the body and border for "Poppy," the first carpet designed by Morris. Originally drawn in 1875 and thought by historians to have been lost, it was produced until the 1920s, and is appropriate for Queen Anne and Arts & Crafts homes. Also among the newly found designs was an "Acanthus" border, for which a Morris-inspired body pat-



tern is being prepared for production.

The "Poppy" and "Acanthus" are now back in production and available in a series of colorings complementing popular Victorian-Revival wallpapers, in Rose, Grey Blue, Olive Green, and Terra Cotta. The carpets are woven on traditional narrow looms (27 inches wide) and can be fitted for wall-to-wall installation or sewn into area rugs. Price is approximately \$100 per square yard. For further information, send \$4 to J.R. Burrows & Co., P.O. Box 418, Cathedral Sta., Dept. OHJ, Boston, MA 02118; (617) 451-1982.



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The Catalog is the most complete, up-to-date, authoritative guide to high-quality restoration items around. It includes house parts you won't find anywhere else: push-button light switches, porch ornament, iron roof cresting, reproduction lighting fixtures, hand-blocked wallpaper, Victorian tile. Unusual services too: Where else could you find companies who will custom duplicate your millwork and hardware, paint your house in historic colors, repair your stained glass, reline your chimney, and recreate a period garden? What's more, most of the companies listed sell or distribute nationally, so you can do business with the firm that meets your needs, whether you live in Manhattan or North Dakota.

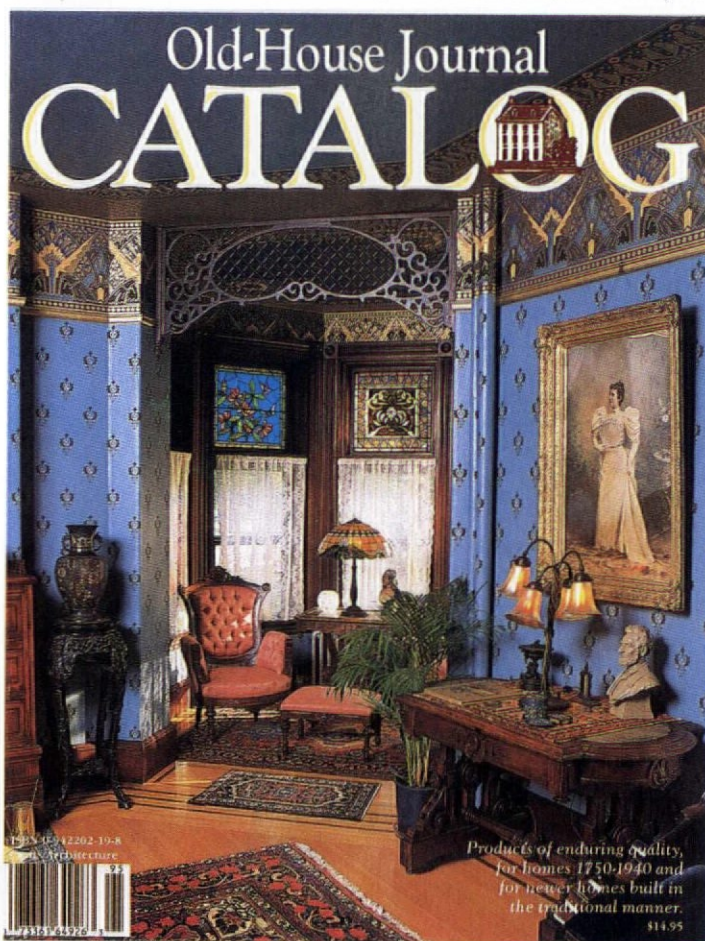
The 1989 edition of **The Old-House Journal Catalog** is

cramped with important *new* information: There are more than 200 *new* companies which didn't appear in the 1988 edition. Also, hundreds of the other listings contain *new* products, prices, literature, addresses, and phone numbers which were added or changed since the previous edition. We spent a good part of the sweltering summer of 1988 personally contacting each and every company listed to make sure that our Catalog is as accurate as it is useful.

The Old-House Journal Catalog is organized for easy use. Each company entry includes complete address and phone number, and lets you know what kind of literature

is available (and the price, if any). The Catalog Index has been meticulously cross-referenced; you won't go crazy trying to find "bulls-eye windows," say, because the Index tells you they can be found under "windows, special architectural shapes." Another great feature: a State Index that groups companies by city and state, so you can locate old-house suppliers nearest you.

To order this 8½- x - 11-inch, 248-page, soft-bound book, enclose a check for \$12.95 (a special subscribers' price which includes postage) in the envelope order-form. **The Old-House Journal Catalog** has got what it takes to bring your house from "has lots of potential" to "looks great!"



Old-House Journal Catalog

Kitchen Cabinets

The kitchen is one room where modern meets authentic head on. If you don't plan to cook in hearth ovens and pump water by hand, but would like a kitchen design that integrates historical motifs and state of the art cooktops, then take a look at the "Unfitted Kitchen" concept by Smallbone of Devizes (UK).

Smallbone does not sell individual cabinets, but rather offers a total design-and-build service. For a new kitchen in an old home, we like the Smallbone approach because it is sympathetic to the Victorian and turn-of-the-century concept of a



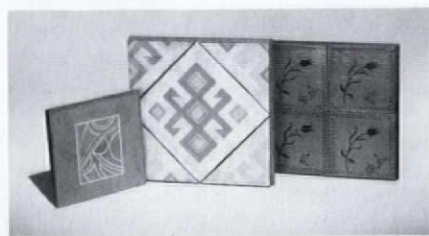
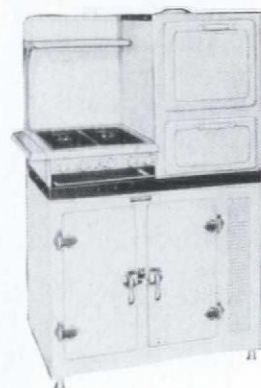
cook's kitchen, predating the modern continuous-counter approach. The design features free-standing furniture, with open shelving above, and cabinet bases made of ash or oak. Choices of countertops vary, including Cornish granite for pastry making, end-grain maple for cutting (which include waste chutes for organic matter), and oiled-teak for daily use. You may write or call for more information, or visit their showrooms at 150 E. 58th St., Suite 904, Dept. OHJ, New York, NY 10155; (212) 644-5380; or Los Angeles, 315 S. Robertson, Dept. OHJ, Los Angeles, CA 90048; (213) 550-7299.



Home on the Range

You may recognize her from the T.V. series "Route 66," but actress Macy Stern now owns and operates "Macy's Texas Stove Works," a nationally known company that for over twenty years has specialized in restoring older-model gas ranges. Whether you simply need replacement parts or want to ship your stove to Texas for a complete restoration, Macy and her enthusiastic staff can probably solve any problem your gas range poses. For further assistance, call Dennis Williams or Macy Stern at (713) 521-

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Hand-made glazed tiles, typically 4" square, cost between \$50-\$80 per s.f., and are ideal for kitchen ornamentation such as decorative splashboards or fireplace surrounds. Shown left are custom hand-painted tiles inspired by Native American and pre-Columbian designs. Brenda Bertin, Bertin Tile Studio, P.O. Box 187, Dept. OHJ, Port Washington, NY 11050; (516) 944-6964.

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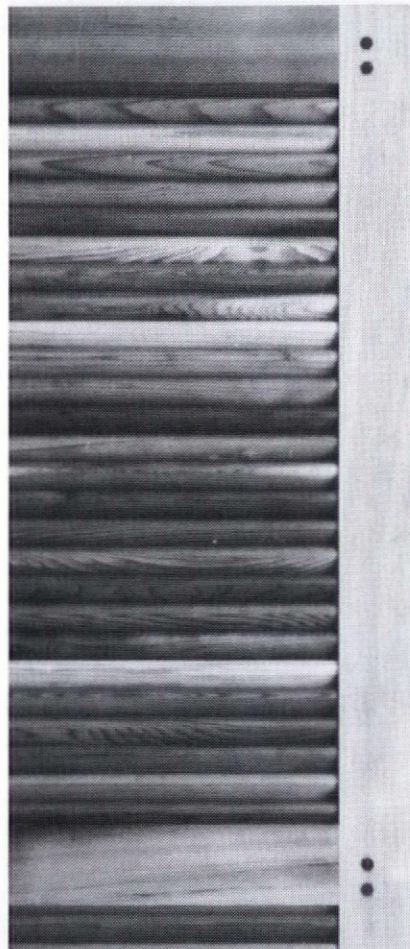


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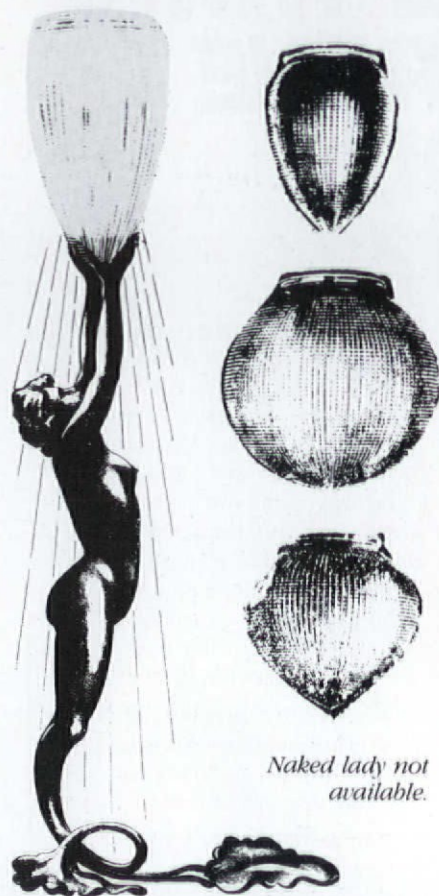


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Naked lady not available.

Globes

I visited Randy Wicker at his West Village shop in New York City, and was pleasantly surprised by the quantity and quality of his post-Victorian lighting fixtures. Of special note is Mr. Wicker's collection of original Holophane and Art Deco shades. In fact, the restorers of the Statue of Liberty came to the shop when they needed a replacement shade for the interior dome light. Prices vary with size and shape, but a typical Holophane shade with a 2 1/4" neck and an 8"-diameter bowl costs between \$40-\$70. Uplift Inc., 506 Hudson St., Dept. OHJ, New York, NY 10014; (212) 929-3632.

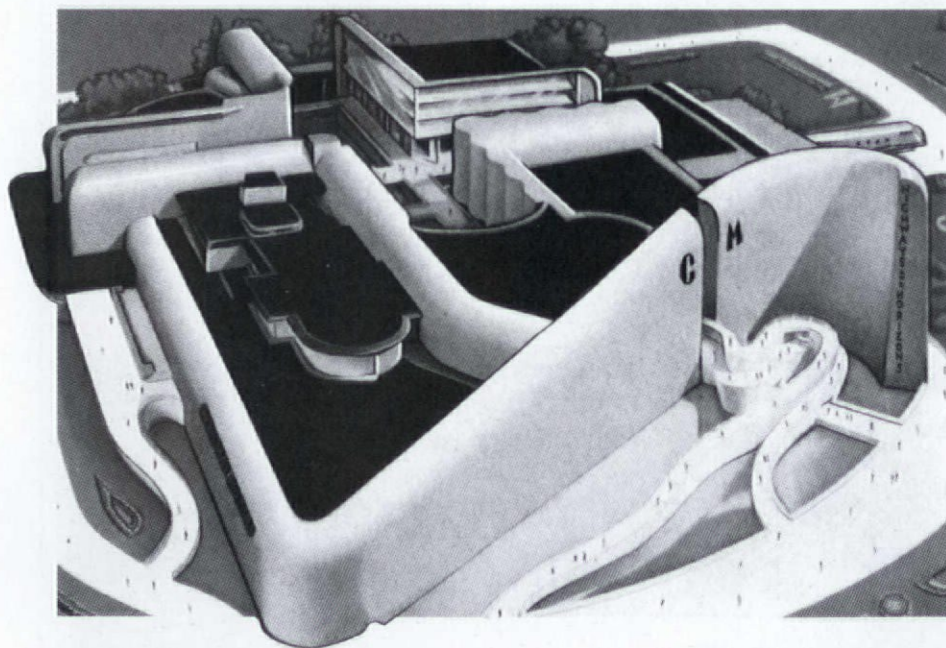


No Phoney

Alexander Graham Bell received the patent for the first telephone in 1876. During the next thirty years, many technical problems were worked out and the telephone industry was finally in a position to go ahead and try to connect a phone in every home. This reproduction telephone is a 1907 model and carefully follows the original in its details, using quarter-sawn oak, nickel-plated brass bells, and woven-cloth cord. Available for \$327, including delivery, from Mahantango Manor, Inc., Hickory Corners Rd., Dept. OHJ, Dalmatia, PA 17017-0170; (800) 642-3966.

Spare Parts

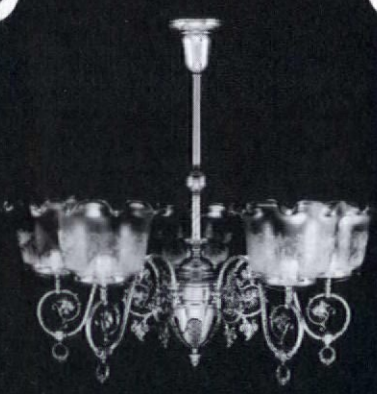
What if you already own a vintage phone and simply need to replace a missing or broken part? Gerry Billard has a complete inventory of transmitters, receivers, cloth-covered cordage, bells, mouthpieces, magnetos, and cranks. A long-pole receiver costs \$11.90 (includes a 3 1/2-ft. cloth-covered cord), mouthpieces made from Bakelite cost \$3.95, and replacement cranks cost \$3.95. All prices include shipping charges. For a complete catalog send \$1 to Billard's, 21710 Regnart Rd., Dept. OHJ, Cupertino, CA 95014; (408) 252-2104.



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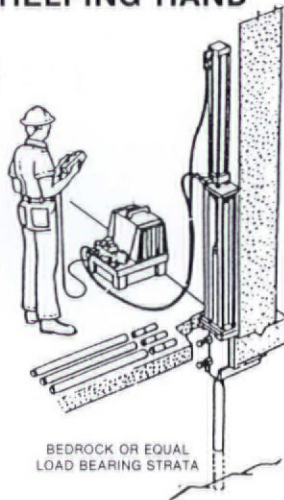
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For the houses shown in this issue, blueprints include:

- **Foundation plan** for basement or crawlspace. (Crawlspace plans can easily be adapted for full basements by your builder.)
- **Detailed floor plans** showing all dimensions for framing, plus detailed layout and location of electrical and plumbing components.
- **Interior elevations** are included in some plans, showing interior views of kitchen, bath, fireplace, built-ins, and cabinet designs.
- **A window and door schedule.**
- **Building cross sections:** cornice, fireplace, and cabinet sections when needed to help your builder understand major interior details.

- **Framing diagrams** that show layouts of framing pieces and their locations for roof, first and second floors.
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Other notes: (1) Plans are copyrighted, and they are printed for you when you order. Therefore, they are *not refundable*. If you order additional sets of the same plan within 30 days of your original order, you can purchase them for \$15 each. (2) Mirror-reverse plans are useful when the house would fit the site better "flopped." For this you need one set of mirror-reverse plans for the contractor; but because the reverse plans have backwards lettering and dimensions, all other sets should be ordered right-reading. (3) Heating and air-conditioning layouts are not included. You need a local mechanical contractor to size and locate the proper unit for your specific conditions of climate and site.

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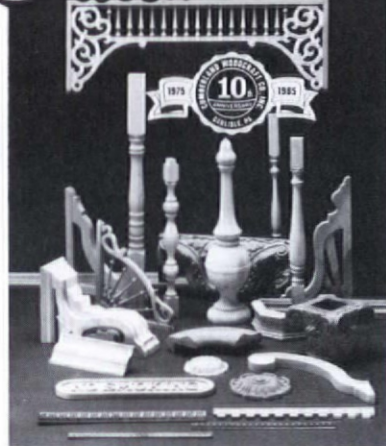
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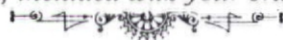
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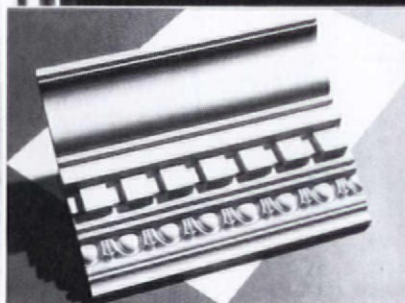
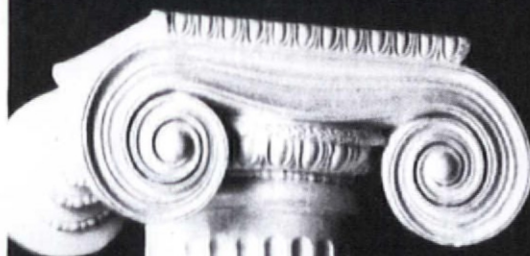


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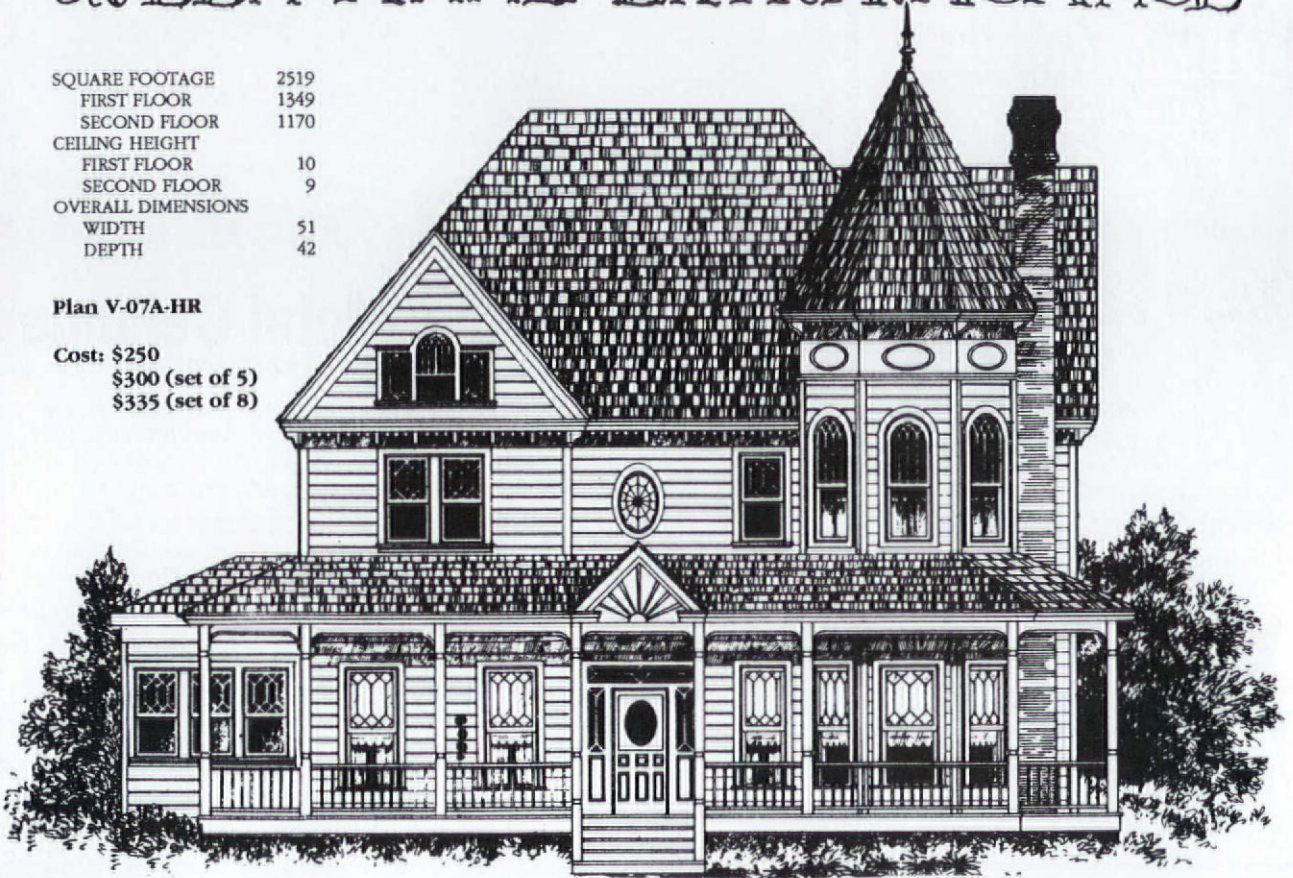
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FIRST FLOOR	1349
SECOND FLOOR	1170
CEILING HEIGHT	
FIRST FLOOR	10
SECOND FLOOR	9
OVERALL DIMENSIONS	
WIDTH	51
DEPTH	42

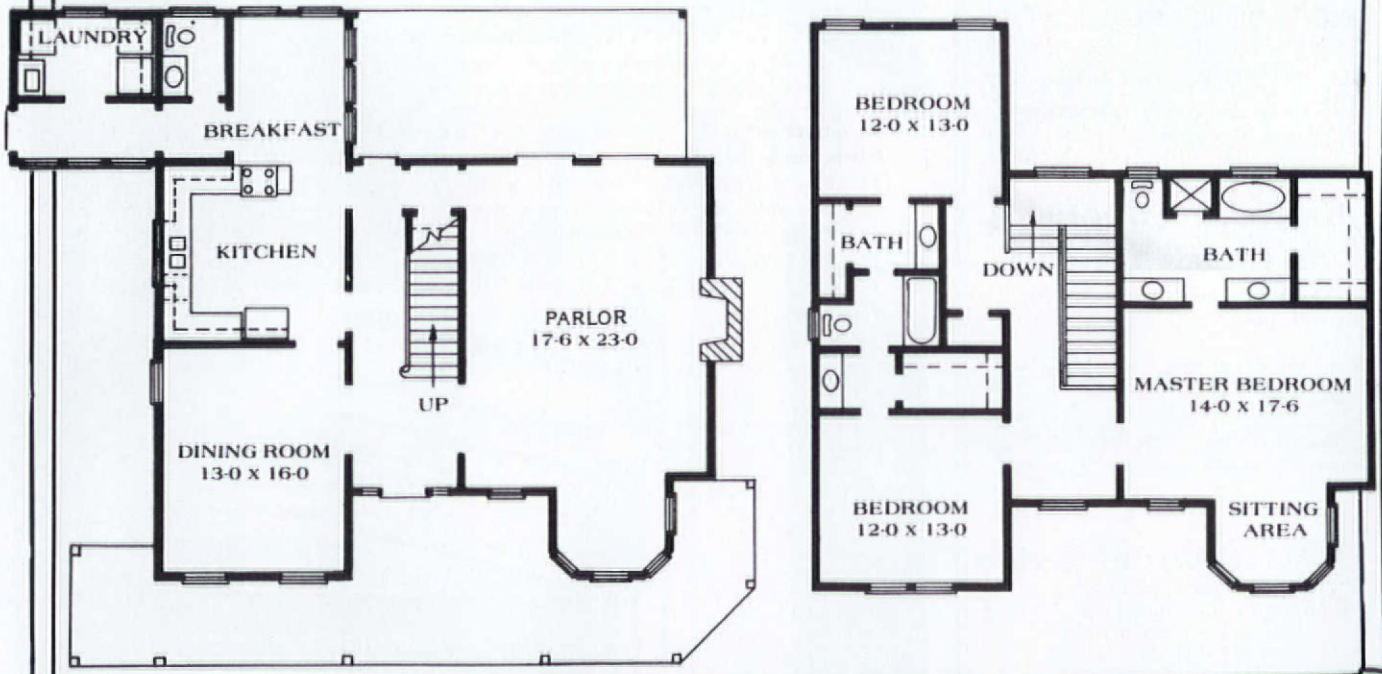
Plan V-07A-HR

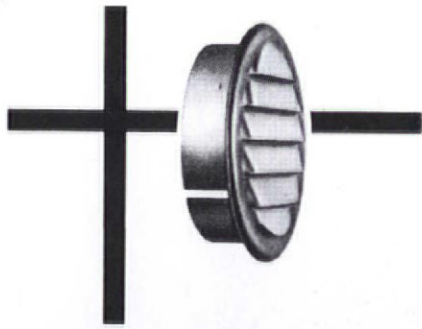
Cost: \$250
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We searched for the ultimate Queen Anne house plan for this issue. This one has all the extravagance that lovers of High Victorian have requested: hipped roof, tower with witch's cap, full-width verandah, leaded glass. And if you're

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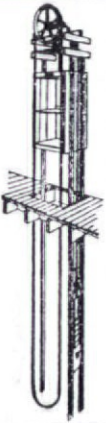
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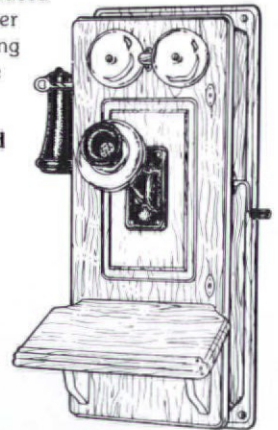
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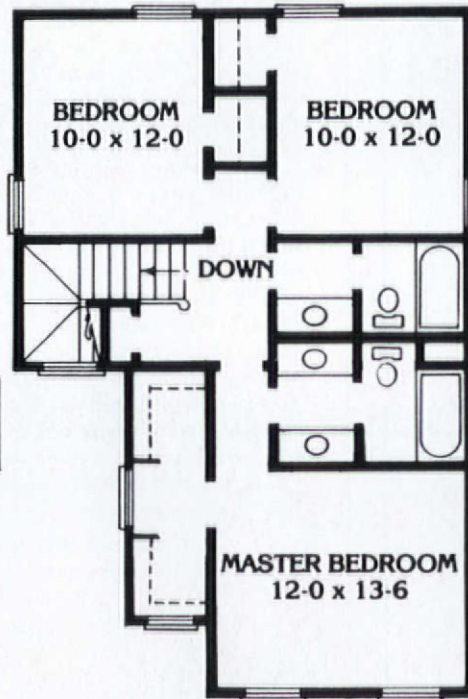
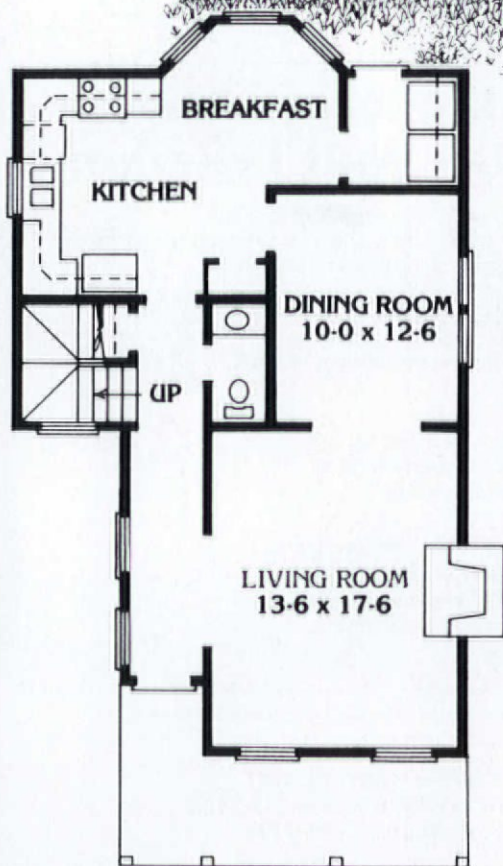
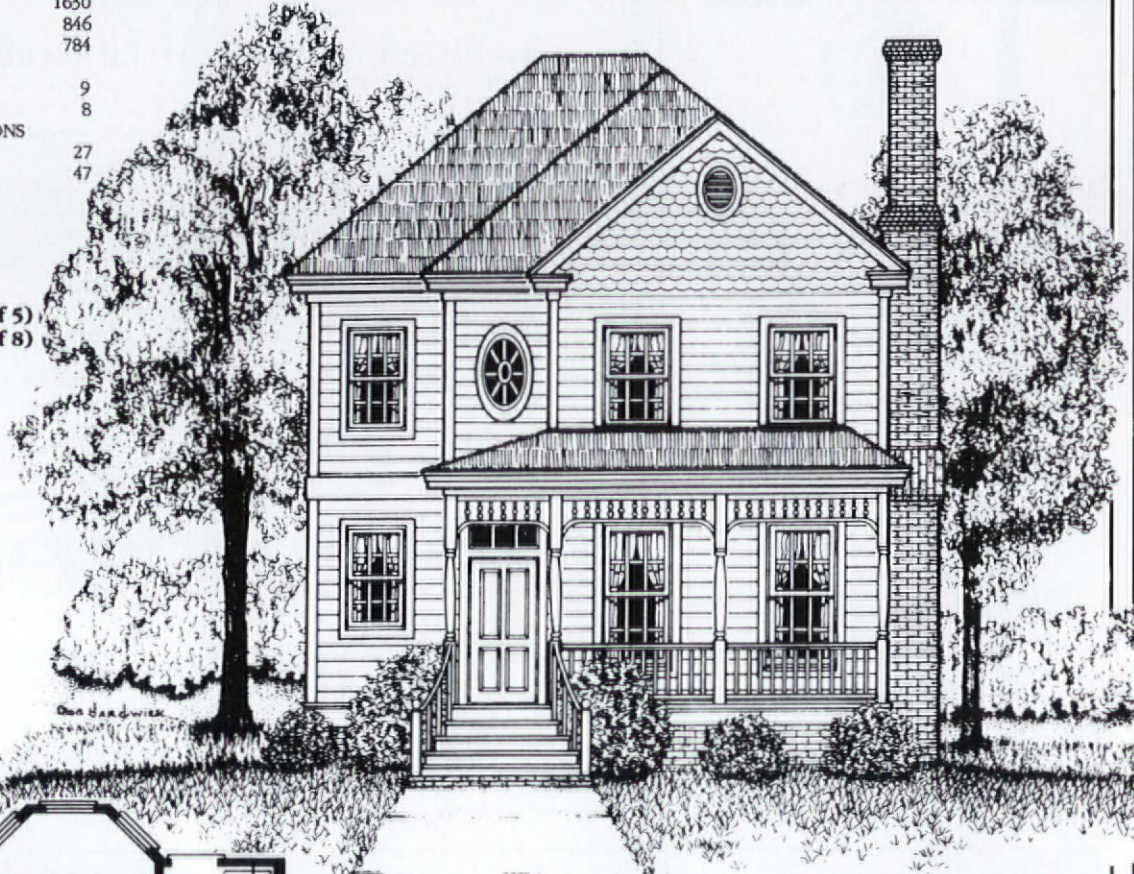
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FIRST FLOOR	846
SECOND FLOOR	784
CEILING HEIGHT	
FIRST FLOOR	9
SECOND FLOOR	8
OVERALL DIMENSIONS	
WIDTH	27
DEPTH	47

Plan V-08A-HR

Cost: \$250
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This more modest Queen Anne house includes historical hallmarks of the style, from its shingle-and-clapboard siding and prominent chimney, to its verandah and cameo windows. Twenty years ago, this would have been an expensive house to build: Virtually all of the components would have to have been custom-built. But today, it's possible to buy reproduction divided-light windows, porch fretwork, panelled hardwood doors, and fancy-butt shingles—as well as historical interior parts.

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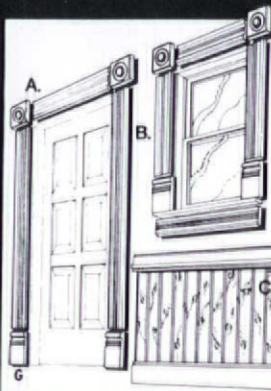
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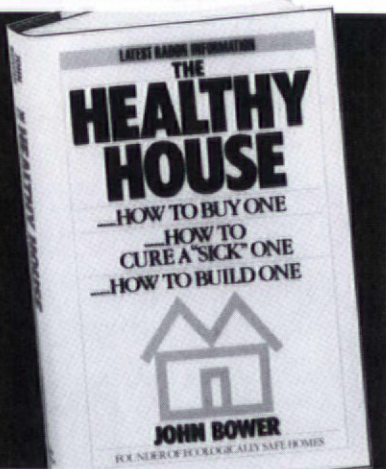
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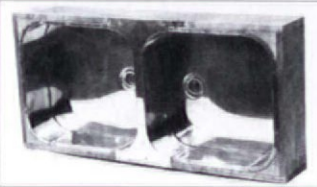
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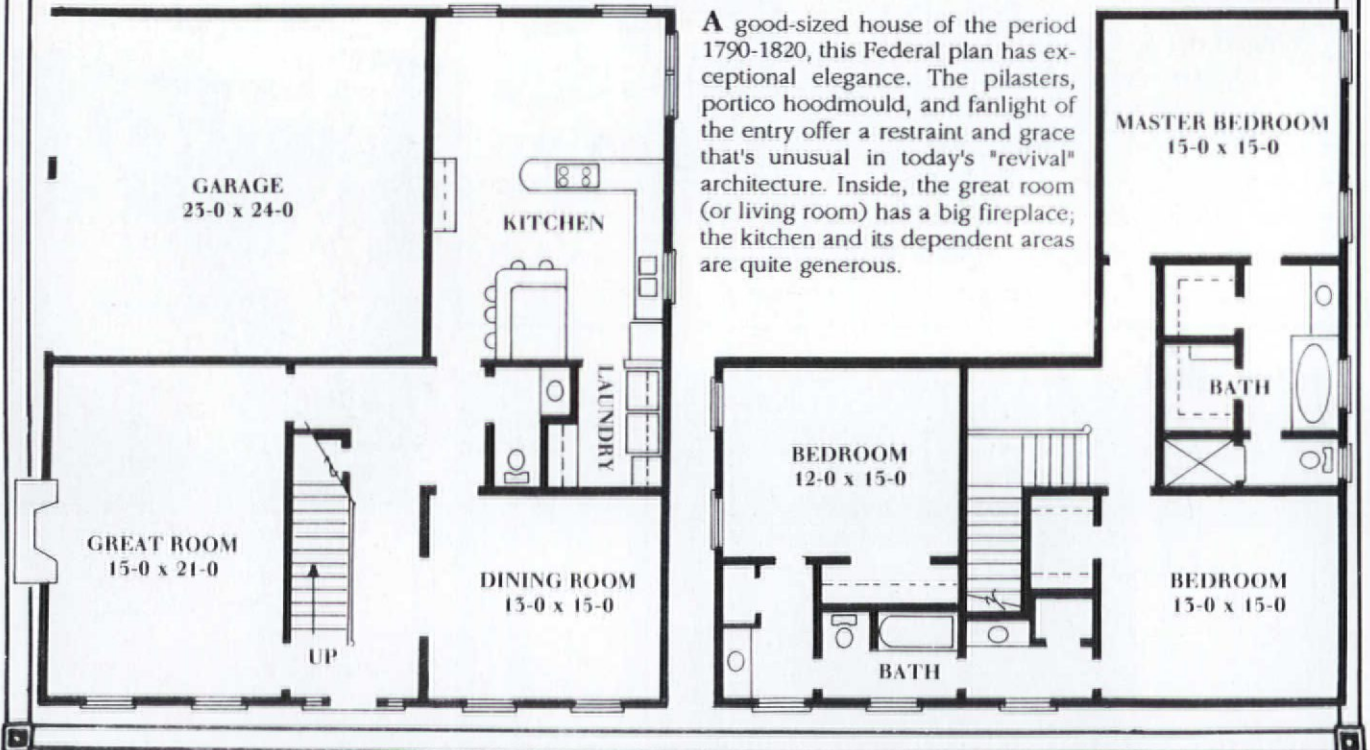


FANLIGHT FEDERAL

Plan E-04A-HR

Cost: \$250
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SQUARE FOOTAGE	2410
FIRST FLOOR	1232
SECOND FLOOR	1178
CEILING HEIGHT	
FIRST FLOOR	10
SECOND FLOOR	9
OVERALL DIMENSIONS	
WIDTH	40
DEPTH	42



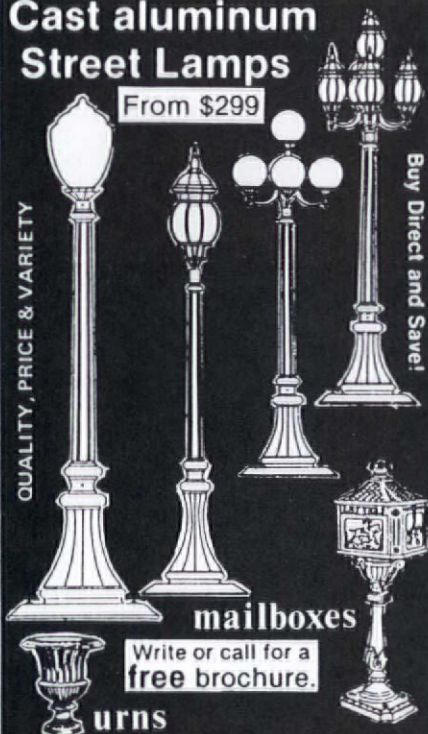
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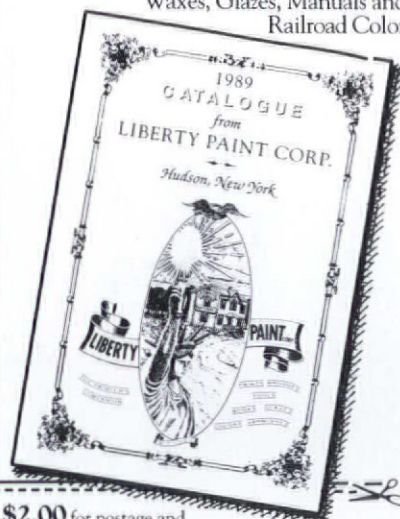
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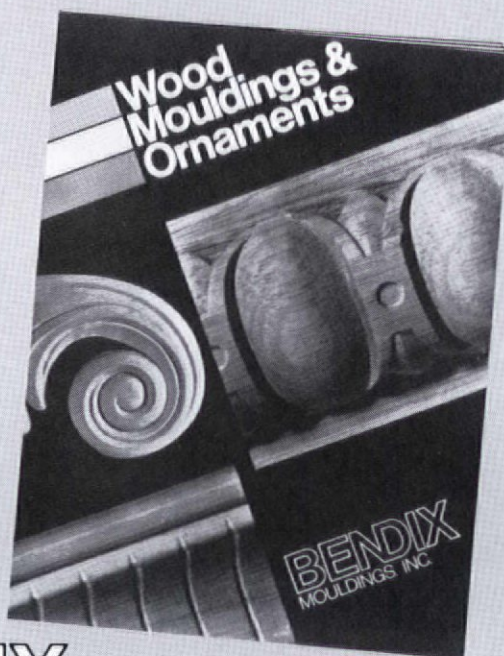
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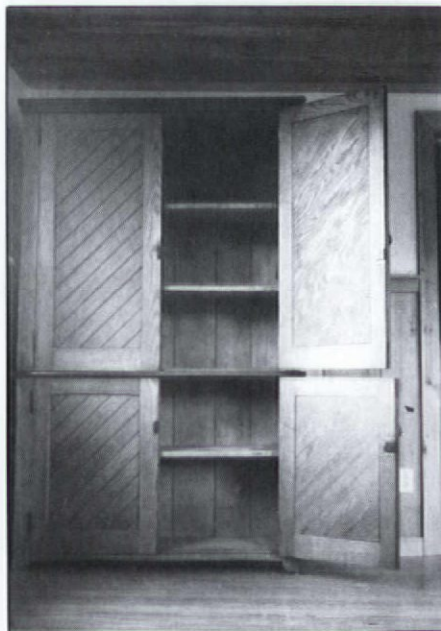
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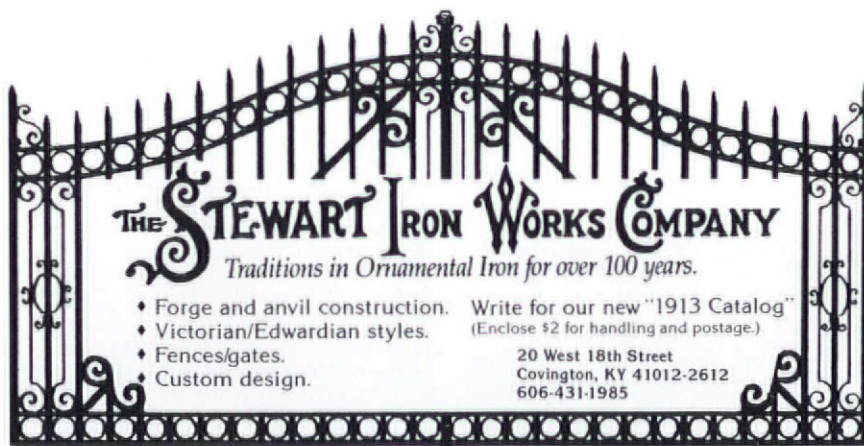
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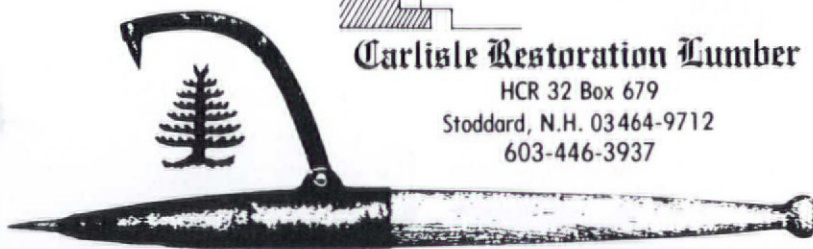
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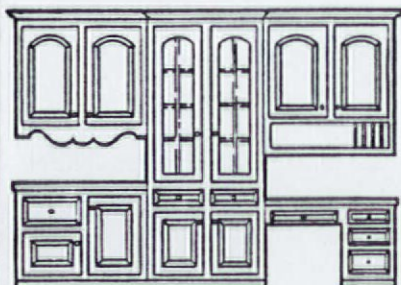
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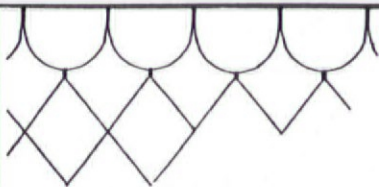
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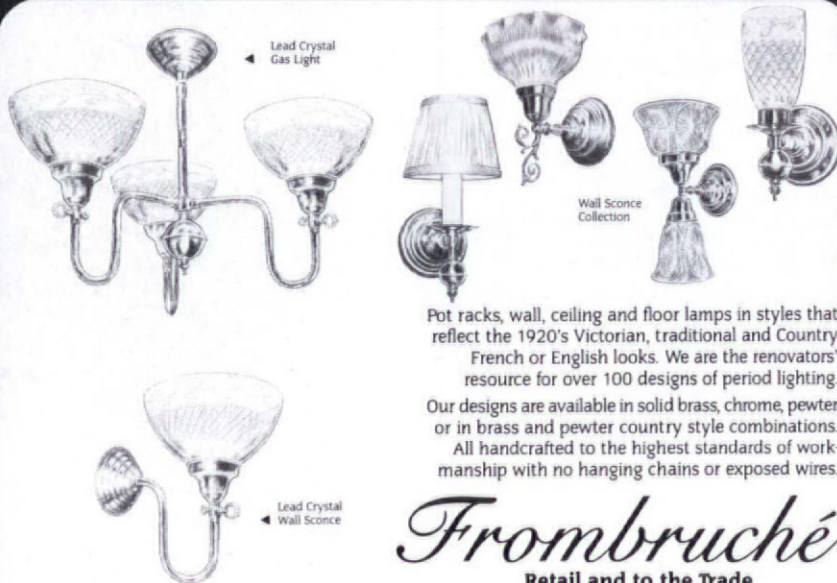
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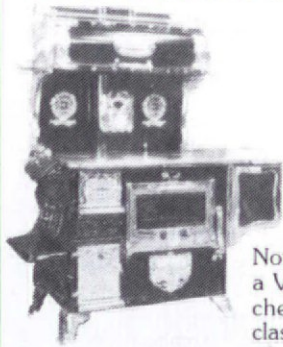
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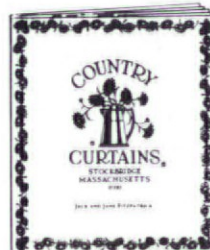
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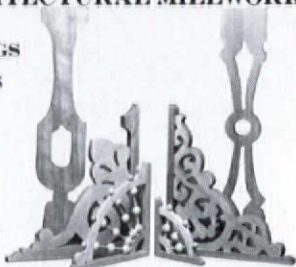
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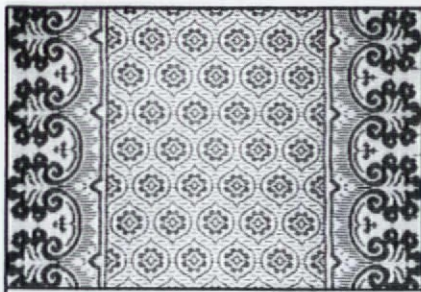
We're betting the kind of people who preserve old houses are the same people who will preserve the planet. Please let us have your early support to build on.

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MEETINGS & EVENTS

BEAUX ARCH, the premiere architectural exposition of Long Island, will present a greatly expanded week-long program starting July 8 at the Community House in Bridgehampton, NY. The expo will include a major exhibition of recent architecture and landscape projects w/ awards given out by a distinguished jury; a series of seminars on related subjects; a house tour & other scheduled events. Architects & landscape architects wishing to participate in Beaux Arch '89 are asked to contact the Beaux Arch office, PO Box 1808, Sag Harbor, NY 11963; (516) 324-3592.

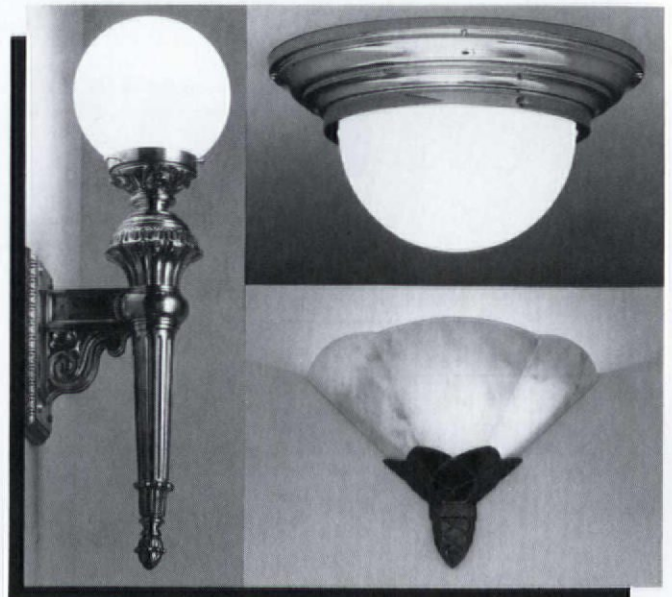
THIRD ANNUAL ANTIQUES SHOW & SALE, sponsored by Friends of Grey Towers, Milford, PA, (717) 296-6401. Outdoors, rain or shine, Saturday, August 19, 10 AM to 5 PM.

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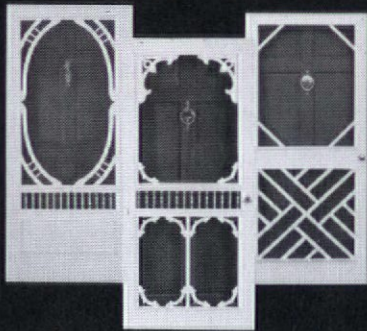
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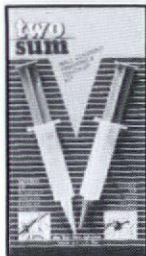
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LOG CABIN DAY, June 25. The third annual celebration of Michigan's log cabin heritage at log cabin locations throughout the state. Music, crafts, refreshments. For further information, send SASE to Log Cabin Society of Michigan, 3503 Edwards Road, Sodus, MI 49126; (616) 944-5719.

PRINCIPLES OF CONSTRUCTION SPECIFICATIONS & CONTRACT WRITING, July 24-28, at the University of Wisconsin-Madison. Major areas of study will include establishing conditions of contract and controlling time & quality. Call (800) 262-6243 & ask for Engineering Information.

HISTORICAL RESTORATION — A Residential Outline, July 22 & 23, 10 AM to 4 PM, at the Brookfield Campus. This weekend workshop will help participants assemble a logical plan of action for restoration. Emphasis will be placed on evaluating the structure, construction economics, dealing with subcontractors, and living with the mushroom factor. Tuition: \$115 for members, \$125 for non-members. For further information, contact Brookfield Craft Center, 286 Whisconier Road, Brookfield, CT 06804.

HISTORIC WINDSOR'S 8th Annual Antique Show will be held at Ascutney Mountain Resort, Brownsville, VT, on Saturday, July 29. The gala preview party will be held on Friday evening, July 28. For information, call (802) 674-6752 or write Historic Windsor, Inc., PO Box 1777, Windsor, VT 05089.

MOTORING MEMORIES: An Antique Vehicle Meet on July 16 at Codman House, Codman

Road between Route 117 and Route 126, Lincoln, MA. Adults, \$3; children, \$1. All antique (1964 or earlier) vehicles welcome; cars, trucks, motorcycles, bicycles. There is a \$3 registration fee per vehicle, and all passengers will be admitted free. For further information, contact Michele Order Litant, Site Administrator, (617) 259-8843.

ELGIN HISTORIC HOME TOUR will be held on July 9 from 9:30 AM to 6 PM. It will include 8 architecturally and/or historically significant homes from Elgin's past. \$10 in advance; \$12 day of the tour. A shuttle bus and refreshments will be provided. For details, contact Gifford Park Assoc., PO Box 928, Elgin, IL 60120; (312) 742-6631.

OLD STURBRIDGE VILLAGE will hold its first Summer Field School in Architectural History from June 26 to August 11. The 7-week program, focusing on buildings of the late-18th and early-19th centuries in rural central Massachusetts, will feature intensive instruction & experience in measuring & drawing buildings, architectural photography, & a thorough introduction to documentary research. For further information & application forms, contact Myron Stachiw or Nora Pat Small, Research Dept., Old Sturbridge Village, 1 Old Sturbridge Village Road, Sturbridge, MA 01566; (508) 347-3362.

SOUTHOLD RESTORATIONS' 14th Annual Antiques and Collectibles Show, in conjunction with the South Bend Ethnic Festival. At Howard Park, Jefferson Blvd. & St. Louis Blvd., South Bend, IN. July 1 (rain date July 2). Show hours: 9 AM to 4 PM. Free admission. Food available.



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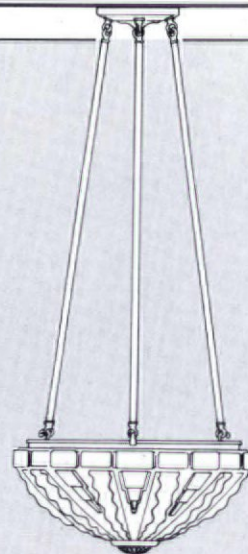
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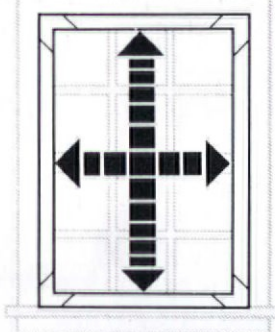
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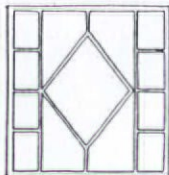
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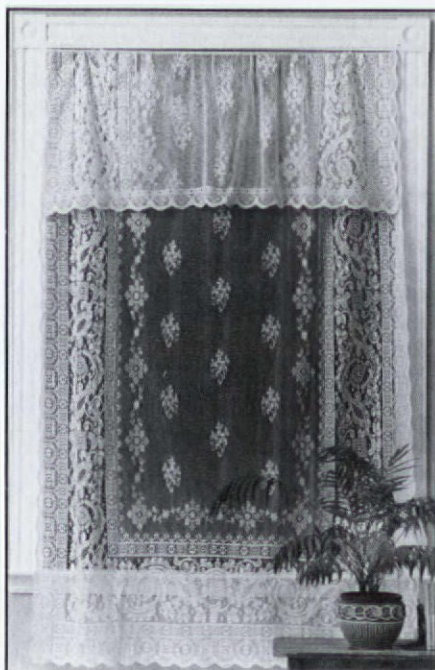
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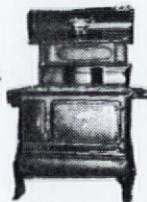
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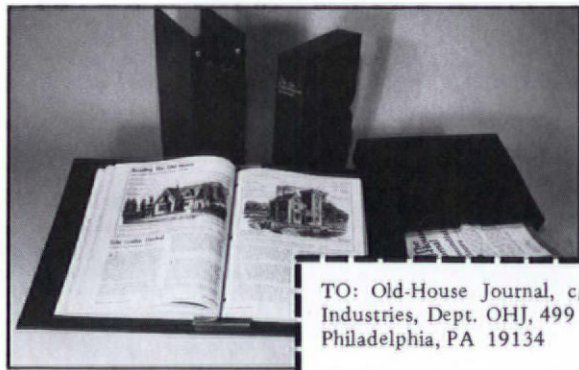
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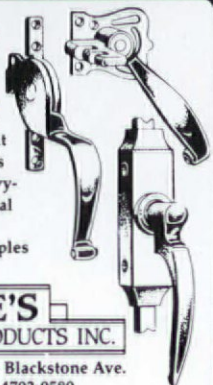
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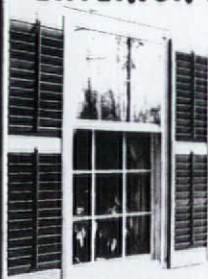
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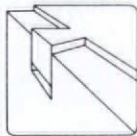
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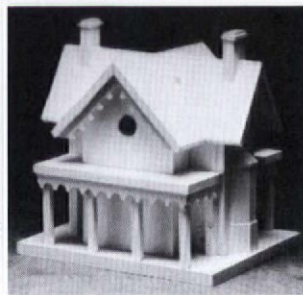
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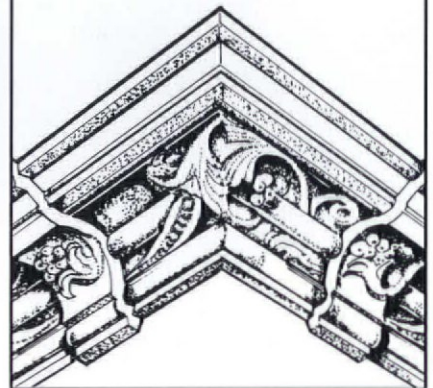
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These are the tools OHJ editors reach for when we strip paint from our own houses.

We can't count the number of times we've been asked which method is *really* best for removing paint. Well, we've seen "miracle" paint removers come and go. We've watched chemical paint strippers almost triple in price in the past 15 years. We've tried just about every heat tool on the market. In our opinion, if you've got more than a door or two to do, heat is the way to go. And the heat tools we reach for when stripping paint from our own wainscot and newel posts are the Heavy-Duty HG-501 Heat Gun and the Warner Heat Plate.

Heat is a fast method because all the paint bubbles and lifts as you go along. There's no waiting for chemicals to soak in, no multiple recoatings, and far less clean-up. Unlike stripping with chemicals, you can remove all layers of paint in a single pass. And because these tools are long-lasting, industrial products, their initial expense is more than made up in savings on the \$18- to \$22-per gallon stripper you're no longer buying in quantity.

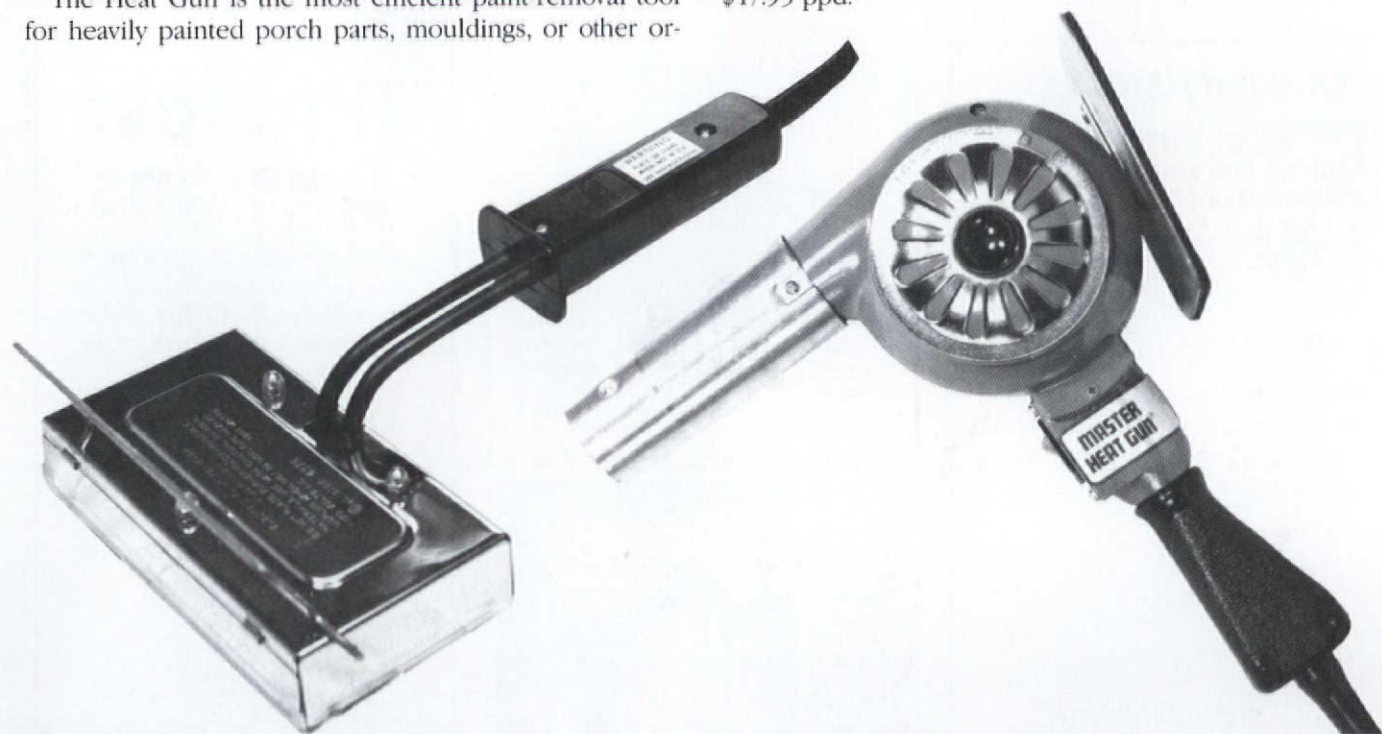
The Heat Gun is the most efficient paint-removal tool for heavily painted porch parts, mouldings, or other or-

namental woodwork. Some chemical stripper is needed for clean-up, but 95% of the paint comes off during the heat-and-scrape. The Heat Gun is not recommended for use on hollow partitions or for stripping entire exteriors.

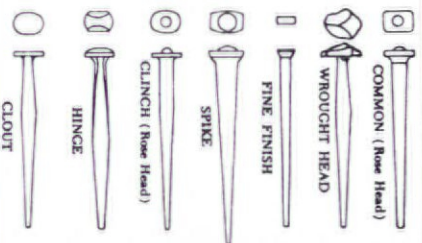
That's where the Heat Plate comes in handy. It's the most cost-effective and easy-to-use tool for stripping paint from broad, flat surfaces: doors, panelling, baseboards, and exterior wooden clapboards. And it's safer for use on hollow partitions and exterior cornices because there's no blown hot air that could ignite hidden dust. Neither the Heat Plate nor the Heat Gun are recommended for removing varnish.

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

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opinion... Remuddling



The 1885 house (right) is only two blocks away from its re-sided counterpart (above).

Home-icide



We call this brand of remuddling the “mega-buck monopoly”: Every year, millions of dollars are spent promoting substitute siding, promising people that their houses can be made ‘maintenance-

free.’ Unfortunately, the houses are often made character- and beauty-free in the process. (But not water-damage-free. . . .)

We’ve featured many houses that have fallen victim to what is perhaps the most common form of home-

icide. This particular house, located in northern Wisconsin, is a most unsettling example: an elegant Victorian home turned into a numbing arrangement of blank walls.

Thanks to subscriber Daniel M. Seurer for both photos.

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PRISMATIC KITCHEN / LOFT LIGHTS
Completely Restored



photo: Jeff Wilkinson

Boathouse Row

Once spent a summer in Adamsville, Rhode Island, the only town I know of with a monument to a chicken. (It marks the birthplace of the Rhode Island Red.) While mending barns during those hot summer months, I would often sneak down to the water's edge where I discovered Boathouse Row. Built as fishing cabins at the turn of the century, the buildings were transformed into weekend summer cottages during the 'twenties by the Fall River, Massachusetts, families who owned them. The fishing tackle and boat gear was stored overhead to make room for eating, sleeping, and lavatory functions below.

The buildings are similar to the lobster fishermen's shacks along the coast of Maine; however, they are unique in that they are built upon a deck which is also a dock. Construction is similar to the Methodist Camp-style cabins, which were originally light-framed wood and canvas structures built upon wood decks. Another unique feature is that the buildings themselves act as transition areas, as they are typically the only means by which to enter the dock or water's side.

Boathouse Row lost five of its buildings during the 1938 hurricane that swept Rhode Island and southern Massachusetts. The remaining nine structures that survive testify to the simple summer-camp pleasures shared by families living by the sea.

— Jeff Wilkinson
Old-House Journal

