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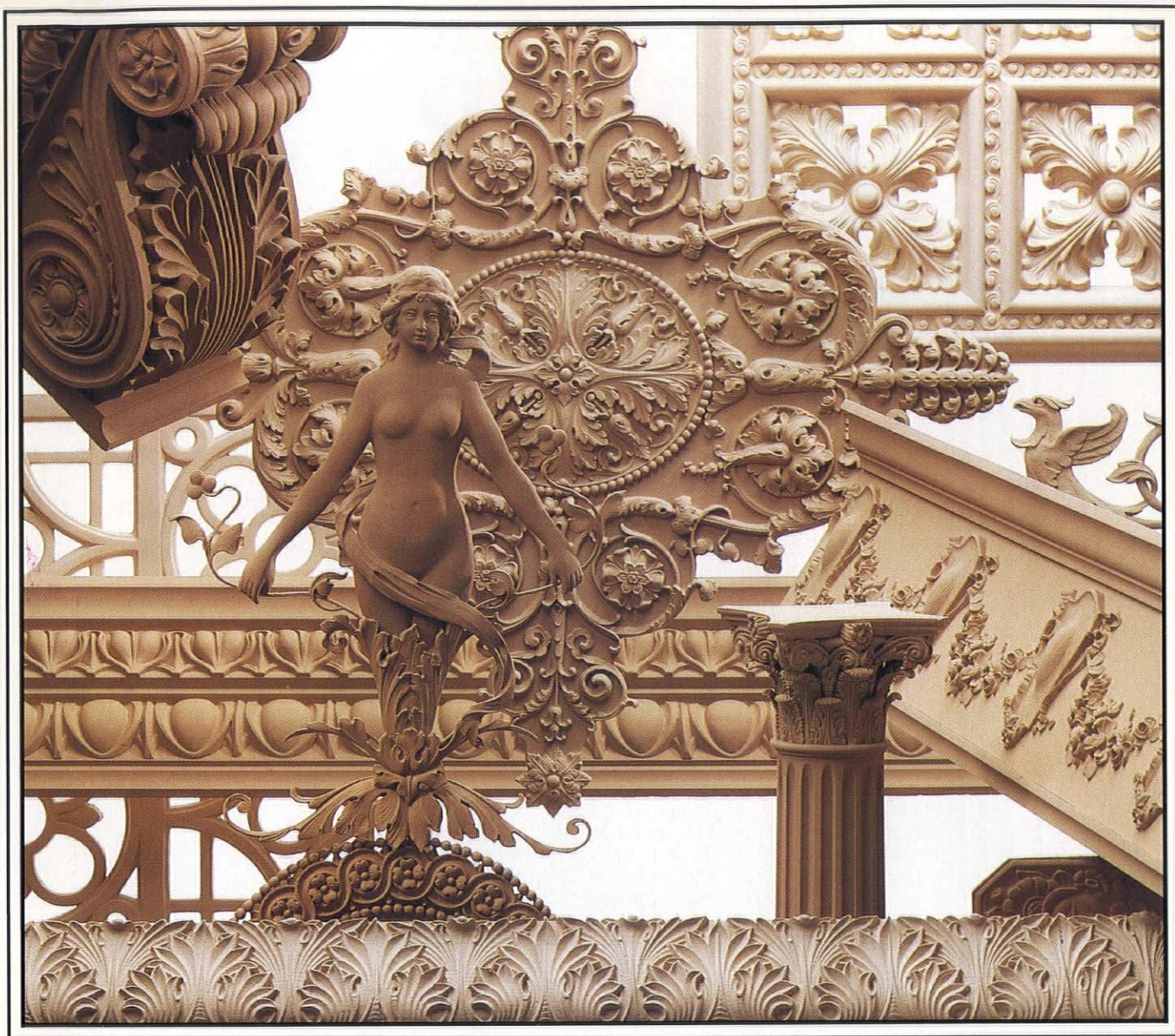


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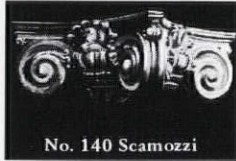
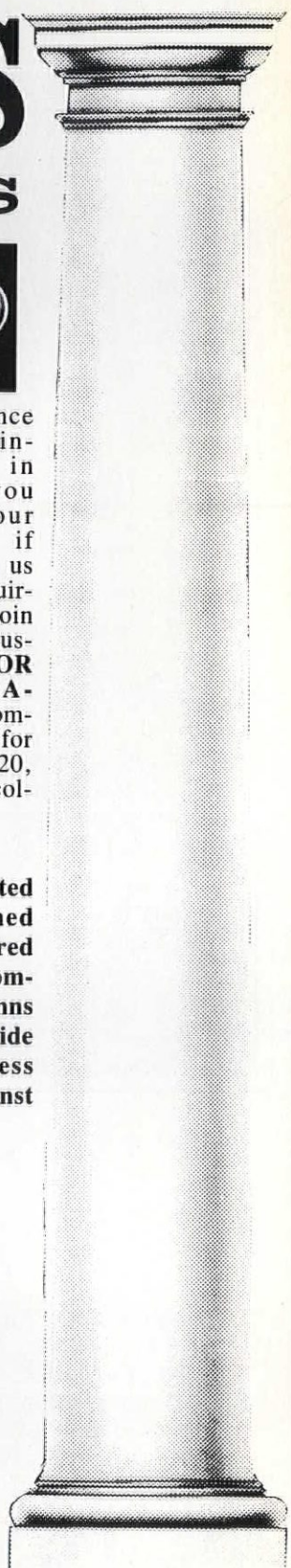
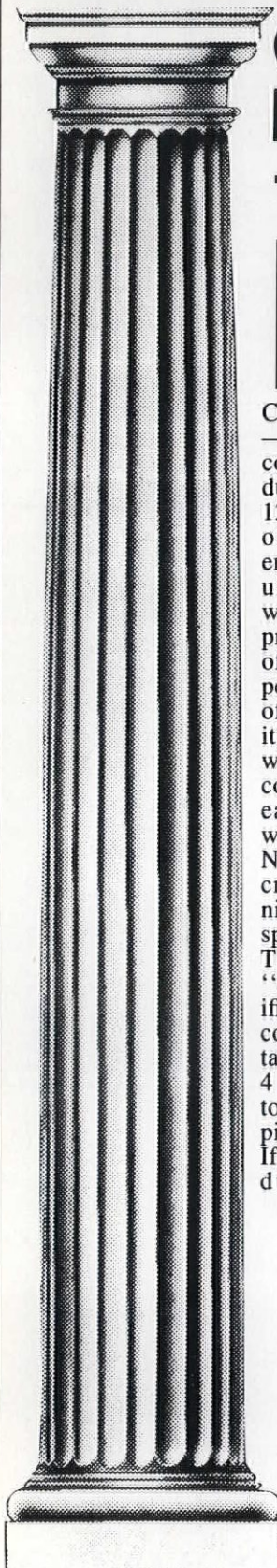
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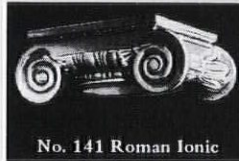
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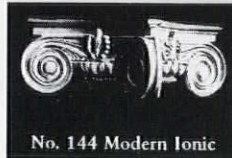
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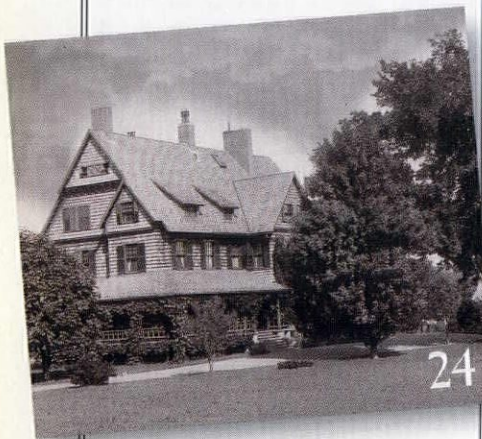
8 EDITOR'S PAGE
Do Try This at Home

12 MAILBOX
Feedback on our articles about Foursquare houses and horseshoe arch gables. Also, how your historic wallpaper samples could win you free reproduction paper.

14 ASK OHJ
Questions and answers about pull-down stair mechanisms, an antiqued metal finish, sash window repair, and a recurring exterior detail.

18 RESTORER'S NOTEBOOK
Ideas for bending flashing, unbowing wood, anchoring screws in masonry, edging paint, and more.

20 GOOD BOOKS
This time we offer two references for decorating old houses: cutting-edge histories of paint and wallpaper.
BY GORDON BOCK
& ROBERT M. KELLY



24 OUTSIDE
THE OLD HOUSE
Victorians didn't plant heavy borders around house foundations. Instead, they used low flowers and climbing vines, with only the occasional shrub or tree as a highlight.
BY MICHAEL WEISHAN

JANUARY/FEBRUARY 1996

28 STYLE
Dutch Colonial Houses—What's in a Name?

Though the moniker is inaccurate, the wide variety of Colonial and Federal houses this style represents were built in areas settled by Dutch colonists.

BY JAMES C. MASSEY
& SHIRLEY MAXWELL



34

34 HOW-TO
Faux Linoleum

The geometrical linoleum patterns used 50 years ago are hard to find today, but you can actually paint bare floors to look like those classic floor coverings.

BY STEVE JORDAN

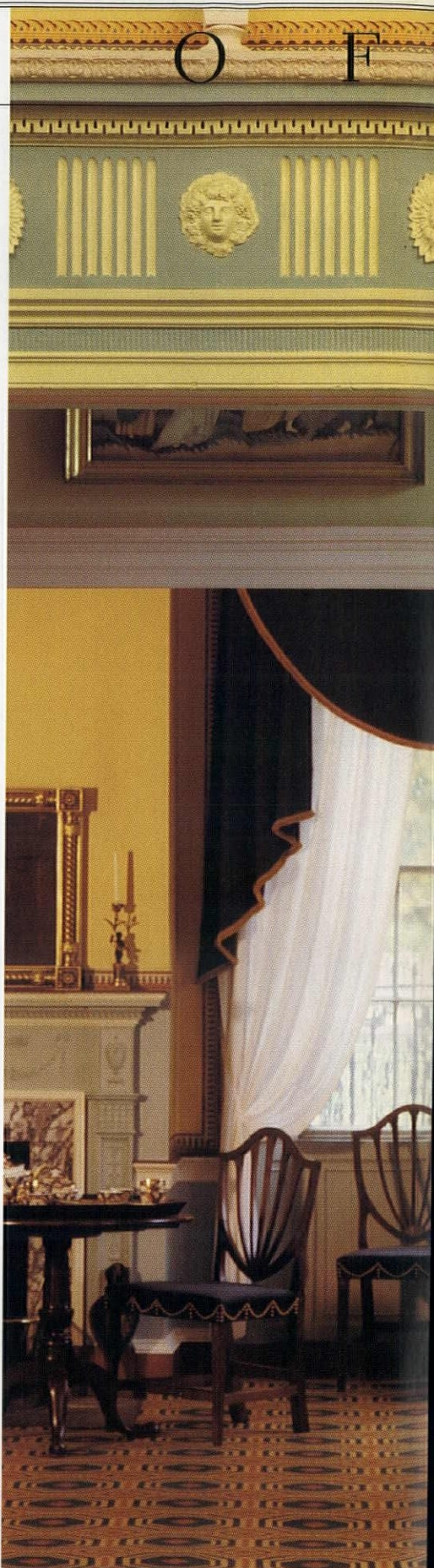
38 STEWARDSHIP
Panel Discussion

What are you seeing when you examine an old-house electrical service panel? This checklist, with a glossary of safety devices, will give you an educated eye.

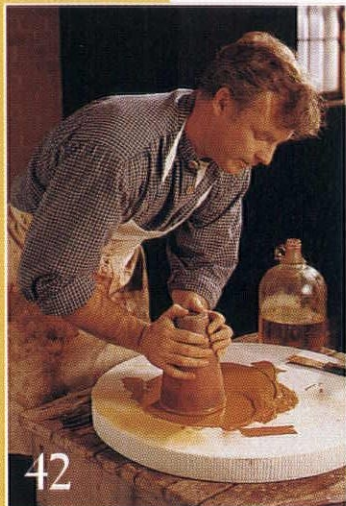
BY SAM ROBERTS

ON THE COVER: The wallpaper and paint you see reproduces the original 1796 wall decor of the Harrison Gray Otis House, a museum property of the Society for the Preservation of New England Antiquities, Boston.

COVER PHOTOGRAPH
BY GREGORY WOSTREL



ESTABLISHED 1973



42 HISTORY

Colors Ground in Oil

The look of pre-industrial interior paint was a direct result of how it was made. We take a look at this early technology, with notes on paint styles by paint authority Matthew Mosca.

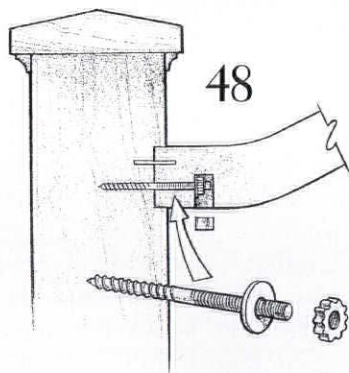
BY JOSH GARSKOF

48 HOW-TO

Basic Steps to Stair Repair

Creaks, sagging steps, and wobbly newels are just a few of the ills that attack old stairways. Here are OHJ's prescriptions for treating common diseases.

BY GORDON BOCK



52 HISTORY

Going "Over the Transom"

A rocket tour of the many types of hardware that opened and closed the now-obscure interior window.

BY MAUD EASTWOOD

54 OLD-HOUSE LIVING

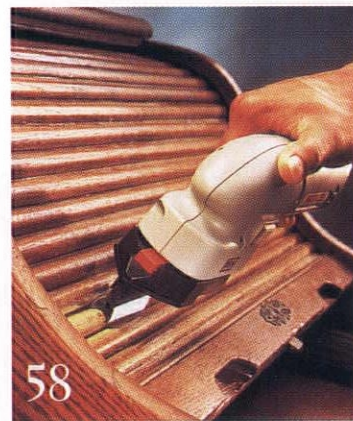
The mushroom factor strikes again: a family's floor sanding project grows into the complete removal of parquet flooring.

BY DEANNA MATHER LARSON

58 RESTORATION PRODUCTS

Great products for old houses, including a new detail sander, electronic humidity control system, saw blades, Victorian coat rack, and a super vise.

BY JOSH GARSKOF



60 HISTORIC HOUSE PLANS

A Spindlework Frieze Victorian and a Hall-and-Parlor Homestead

67 EMPORIUM

Catalogs, Products & Services, For Sale/Swap, Real Estate, and Events

CLASSIFIEDS 67

RESTORATION SERVICES 76

PRODUCTS NETWORK 78

ADVERTISERS' INDEX 88

90 REMUDDLING

Covering the Storey

92 VERNACULAR HOUSES

Citrus Belt Fieldstone Houses

BY K.M. WILLIAMSON

Do Try This at Home



DESPITE THE CURRENT EXPLOSION OF DO-it-yourself books and self-help videos, I still get a chuckle when I watch one of those instructional TV shows—from home crafts or cooking, to the educational science programs. Whether the host is bisecting a frozen bird or detonating a model volcano, chances are he or she will interrupt the process to address the camera and solemnly command, “Now, don’t try this at home.”

Though this kind of caveat has been common on TV since the 1960s, I’m happy to say that *Old-House Journal* takes the completely

opposite approach. We’re here specifically to offer our readers practical information about old houses that they can turn around and apply to their own projects. Our whole point, if you will, is “Do try this at home.” It sounds like an obvious mission for a journal, but it’s less common than you might think.

Not a few examples of the home-improvement and how-to media trade in a sort of D-I-Y voyeurism, with an audience that is “armchair” rather than hands-on. Like those cooking shows, where the vegetables come magically pre-

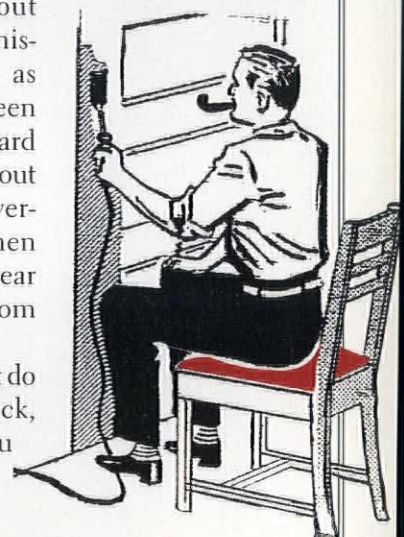
peeled and diced, these viewers and readers let somebody else swing the hammer as well as sweep up the sawdust. (Years ago, I met the editor of one such publication who was candid enough to point to an article and tell me, “Nobody would actually build something like this.”)

To the contrary, it’s a truism here at OHJ that no matter what an author writes about, no matter how obscure the project or esoteric the procedure, it will be

useful for some restorer’s old house, and they will try it. We know, because OHJ readers give us feedback on the issues all the time—from requests for more information or comments on methods, to letters that just say “Thanks for a great article.” We hear it from the manufacturers and advertisers of the products you see in OHJ too. If a material fits an old-house need, folks will go for it.

We haven’t changed our stripes with this issue either. For these cold winter months at the beginning of a new year, it seemed only natural that we go “Inside the Old House” to look for article subjects. Sure enough, there’s plenty of interior techniques to be tried here. Once you understand what it took to compound paint before 1860, you can make historically appropriate decisions about color schemes in early houses—especially with help from paint expert Matthew Mosca. If your old house hails from this side of the century mark, take some inspiring decorating tips from Steve Jordan and create your own version of a period linoleum floor. Before calling the electrician, you can plug into Panel Discussion and educate yourself about the function, safety, and history of electrical panels, as well as the difference between the various devices that guard the wiring they feed. Or get out the carpentry tools and overhaul a squeaky staircase, then switch to some hardware gear for reactivating a few transom windows.

So, take your pick, but do try these at home. Good luck, and let us know how you make out.



Golden Bell



“Works like Magic,” claimed the Lectro Paint-Peeler ads a generation ago—not the first images to capitalize on the do-it-yourself trend.



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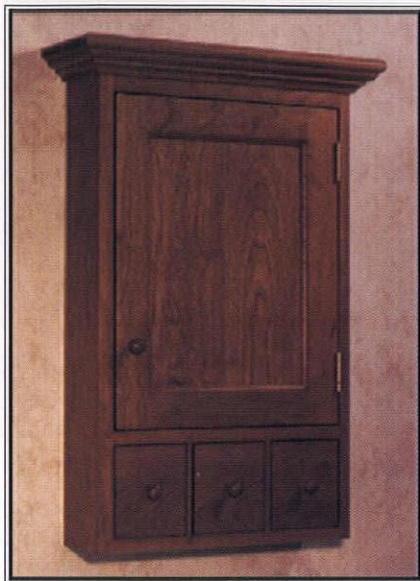
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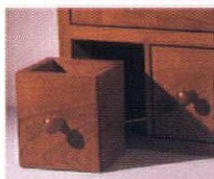


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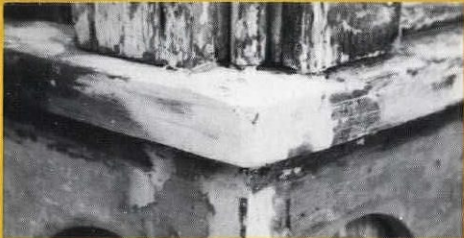


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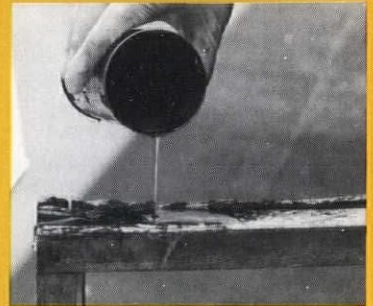
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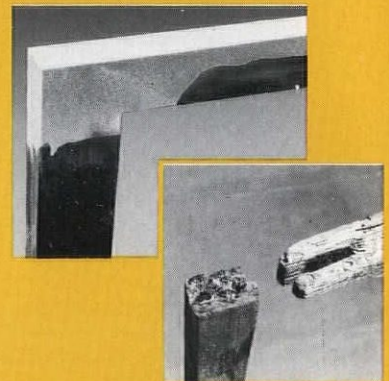
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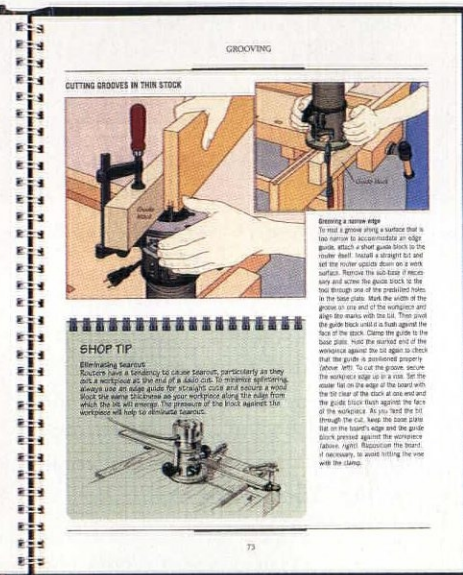
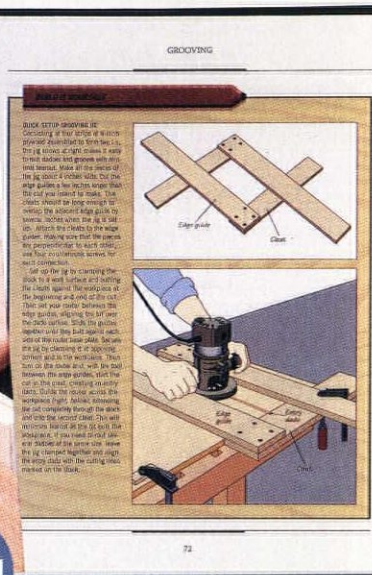
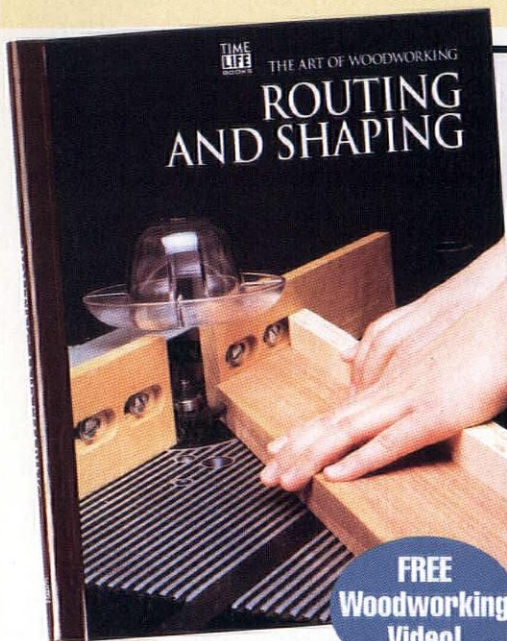


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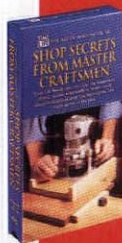
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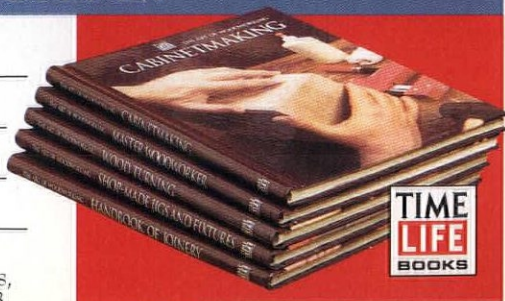
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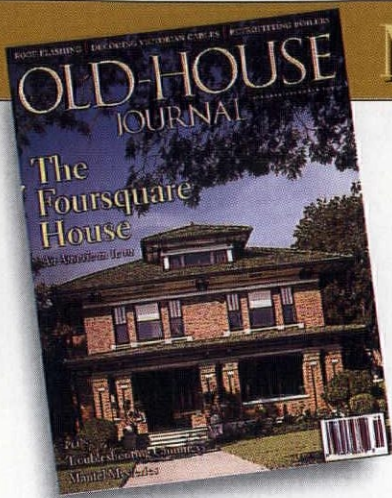
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HORSESHOE ARCH

Dear OHJ,

OUR 1887 QUEEN ANNE HAS A HORSESHOE arch with a balcony in it ("Corralling the Horseshoe Gable," Nov./Dec. 1995). The balcony, as well as other exterior and interior features of the house, has Anglo-Japanese details (below). I wonder whether this style might somehow be related to the horseshoe design.

—JIM BOONE
Springfield, Mass.



A horseshoe arch in Massachusetts.

CHIMNEY CARE

ARMED WITH YOUR TOP-NOTCH ARTICLE ("The Chimney Detective" Nov./Dec. 1995), we are finally getting our chimney into working condition. As I write this letter, I can hear the workman on the roof installing an external damper. A cord of wood will be delivered next week. Thanks.

—KATHY DOBBS
Deerfield, Mich.

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the National Preservation Institute, and we will be assisting with the selection process. Send samples or clear color photographs, preferably showing a full pattern repeat, to the National Preservation Institute, National Building Museum, 401 F Street N.W., Washington D.C. 20001.

—JAMES C. MASSEY
& SHIRLEY MAXWELL
OHJ Contributing Editors
Strasburg, Va.

FOURSQUARE FEEDBACK



An odd, rounded porch on a Chesapeake Bay house.

UNUSUAL FOURSQUARE

I ENJOYED "THE ALL-AMERICAN family house" (Nov./Dec. 1995). A few years ago, I saw this house (above) alongside the highway on the Delmarva peninsula. After a doing double take at 60 mph, I just had to make a U-turn and snap a photo. Ever see a Foursquare like this one?

—JOHN BRUCE DODD, AIA
Layton, N.J.

FOURSQUARE FORSOOTH

WE ARE NEW SUBSCRIBERS AND drop whatever we are doing when each issue arrives. We have applied the techniques to many of our own projects and I also have been carefully perusing the photographs of houses trying to find

something like our house. After reading your article, I believe we have a Foursquare.

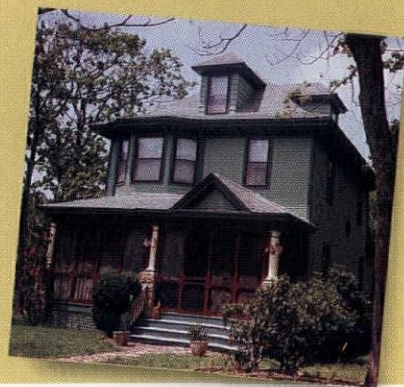
—GARY & MONA ANDERSON
Belleville, Penn.

LUELLA'S WINDOW

THE PICTURE OF THE "LUELLA" Foursquare plan on your Editor's Page (Nov./Dec. 1995) is nearly identical to our house (below). It's funny, we have no window on the staircase, but looking at the Luella plan, we realized that the house called for it, so we are putting in a reproduction stained glass window right where the Luella's is!

—KAREN & LAIF HANSON
Absecon, N.J.

This New Jersey house matches a plan printed in *OHJ*.





T.J. Baker, 3, of Middleburg, Md., has grown up with restoration, his mother Louisa told *OHJ* in a recent letter. "This picture was not posed," she wrote. "T.J. was just imitating what he sees everyday and we grabbed a camera."

PHILADELPHIA FAIR

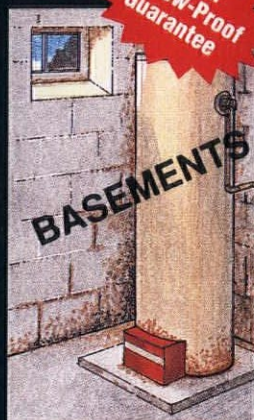
THE 11TH ANNUAL PHILADELPHIA Old House Fair is scheduled for Jan. 13 and 14. Activities will include product exhibitions, clinics with experts, lectures, and an exhibit about area house museums. The fair will run from 10 a.m. to 6 p.m. both days at the 33rd Street Armory. Admission is \$6, or \$3 for senior citizens and students. Contact the Preservation Coalition at (215) 568-8225 for more information.

OLD-HOUSE LIVING

We are looking for Old-House Living articles from readers who have restored or rebuilt their houses after a natural disaster, such as a hurricane, earthquake, or fire. Submissions must include color photography of the restoration as it progressed. We'll print accepted articles in *OHJ* and will pay for them. Please send for *OHJ's* Writer's Guidelines: Old-House Living Editor, Old-House Journal, 2 Main Street, Gloucester, MA 01930. —THE EDITORS

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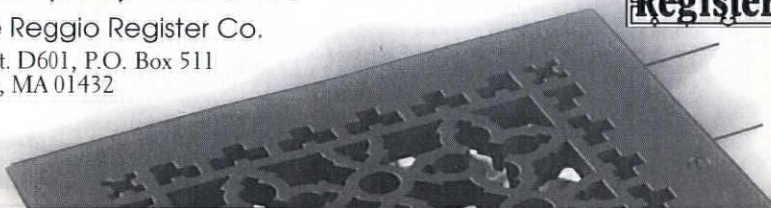
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To create this finish, the black coating was rubbed away to expose copper underneath.

Zebra Hardware

I was told the unique look of the hardware and fixtures in my 1923 bungalow is called a zebra finish. It has a dark background with random copper-colored splotches (above). Do you know how it was made, or how I could find matching replacement fixtures?

—Laurie Hodges
Lincoln, Nebr.

THIS PROBABLY FALLS INTO THE craze for antiqued detailing that was so popular in the earliest decades of the 20th century. We spoke with Jack Neu, owner of Strassen Plating in Cleveland, and he explained how the zebra look was created. First, the steel hardware was coated with a thick layer of copper. Next, the surface was darkened using either chemicals or a dye. Then, the darkened surface was rubbed in various areas to expose the copper finish underneath. We doubt you'll find the finish on reproduction fixtures, but Strassen Plating can reproduce this finish on the new pieces for you. Contact them at 3610 Walton Ave., Dept. OHJ, Cleveland, OH 44113, (216) 961-1525.

Sash Pulleys

We're keeping our large sash windows, but they need lots of work. I haven't been able to find a source for replacement pulleys. Do you know of anyone?

—G. Edwards
Monterey, Calif.

NEW WINDOWS HAVEN'T USED counterweights since before World War II, and it has become very hard to get parts. We know of one source for high-quality pulleys. Walter

Phelps Company sells them in both steel and brass, with either a plain or ball-bearing axle. Contact Walter Phelps Co. at P.O. Box 453, RR 5, Dept. OHJ, Brattleboro, VT 05301, (800) 257-4314. You can usually find the weights in their pockets. If they are missing, you can pick them up at a salvage yard or buy them new from Blaine Window Hardware, Inc., 17319 Blaine Dr., Dept. OHJ, Hagerstown, MD 21740, (800) 678-1919. Blaine also
[continued on page 16]

Builder's Logo?

We are trying to locate information about a detail that appears on seven buildings within a one mile radius here in Waterford, Wisconsin. Could this be some sort of builder's logo? What can you tell us about the design?

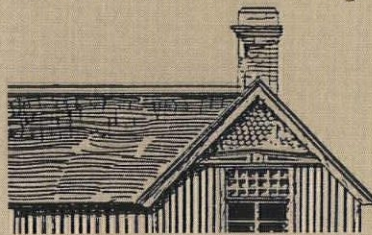
—Dan & Sandy Collins
Waterford, Wisc.

CERTAINLY A PARTICULAR BUILDER in your area may have been partial to the detail, but we wouldn't call it a builder's logo. The attractive decoration is relatively common for late-Victorian houses across the country. It seems especially popular for gable-ell, Queen Anne-inspired houses. We even found it drawn on a few of George



A recurring late-Victorian exterior moulding detail in Waterford, Wisc. On these two examples, the decoration is picked out by the paint job.

and Charles Pallisers' plans (see left). The brothers were prolific patternbook publishers between 1876 and 1908 (see "Who They Were" Nov./Dec. 1990). Their Queen Anne houses were heavy on the medieval detailing. We'd guess that this design was a stock millwork item—part of the grab-bag of decorative woodwork available by the end of the 19th century.



Here's the detail in a 1887 Palliser & Palliser plan.



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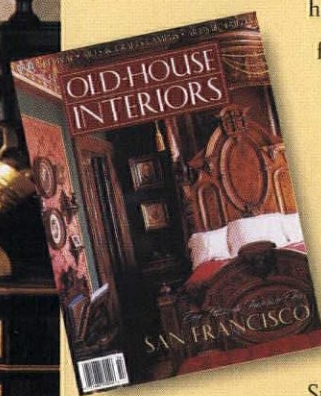
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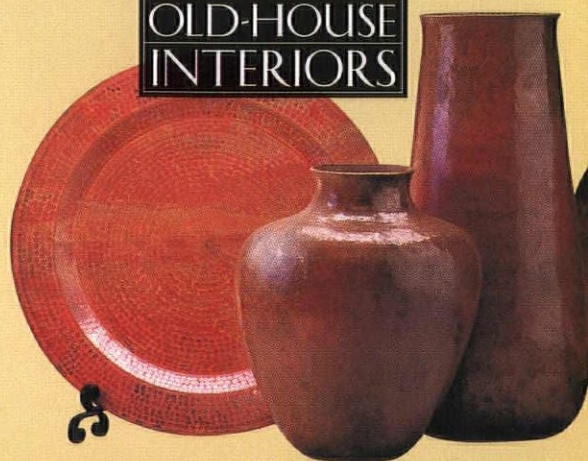
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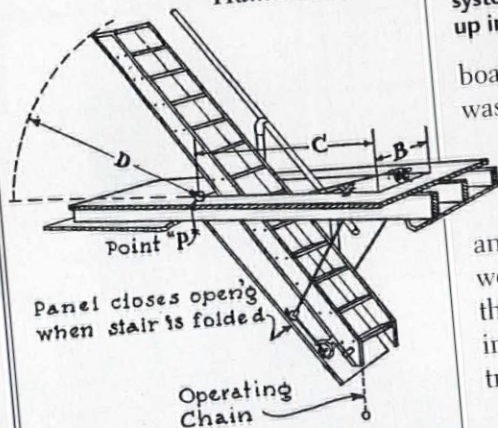
Ask OHJ

[continued from page 14]
offers replacement channel systems that can be used to replace the weights and pulleys.

Pull-Down Attic Stairs

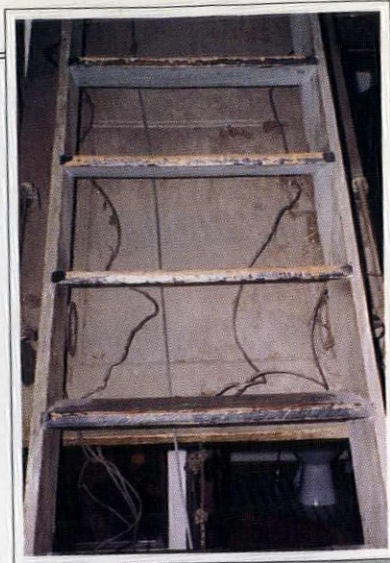
My Foursquare has an original pull-down stairway to the attic (right), but the system is broken. Now it won't stay closed without engaging the barrel bolts we installed as an emergency measure. How did these systems work?

—Susan Coolen
Hammond, Ind.



This mechanical attic stair system was made by The Bessler Disappearing Stairway Company and shown in a 1925 advertisement. Spring-loaded cables provide the tension that holds the stairway up in the attic when not in use. The letters correspond to dimensions for ordering information.

CONCEALED ATTIC STAIRWAYS HIT the building market in the 'teens and 'twenties, at the same time other mechanical systems, such as fold-out beds and dumbwaiters, were popular. We checked some period catalogs and it's clear quite a few companies offered their own version. The Marschke Folding Stair, as the name suggested, simply folded up on top of the trap door when closed—great for low-clearance attics. There was the Frazier Balanced Concealed Stair, which



When the cables broke on this early-20th century disappearing stair, the system failed. Now it won't stay shut up in the ceiling.

boasted that it used no pulleys. It was a simple one-piece stairway that rode a track in the trap door. The hinge at the top of that door acted as a fulcrum and when the stairs were up, their weight kept the door shut. When they were pulled down and locked into position, their weight held the trap door open.

In other models, including the Farley and Loetscher Manufacturing Company and the Bessler Disappearing Stairway Company systems (left), a series of cables and pulleys assisted the operation. Generally, the springs were designed to keep the door shut. When the door was pulled down and locked in place, the springs were stretched. When it was pushed back into the ceiling, the tension lightened the task and then kept the door closed.

We're not aware of any companies that specialize in fixing these stairs. Perhaps other readers have found experts in the field; OHJ would love to hear about them. For generic replacement parts, such as metal wheels, belts, cables, and springs, try a power transmission supply house, listed in most Yellow Pages.

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RESTORER'S NOTEBOOK

MASONRY ANCHORS

MY FEDERAL BRICK HOUSE NEEDED a lot of missing trimwork replaced. I used plastic masonry anchors to fasten the millwork, but they kept spinning out in the soft, interior lime mortar. I found a good solution. I squirted a drop or two of hot glue (the kind used for making crafts) into the drilled hole and immediately inserted a plastic anchor. The glue gave the anchor that extra bite it needed to prevent spinout.

—JOHN O. WALTERS
Corydon, Ind.

PUT IT IN A SOCK

IHAVE CUSTOM MOULDING CUTTERS made for just about every old-house woodworking project. And I save them. So my collection

is getting rather large. Here's how I protect and safely store them: I stick each in its own heavy wool sock, wrap it up, and put a rubber band around it.

—LARRY PINE
Memphis, Tenn.

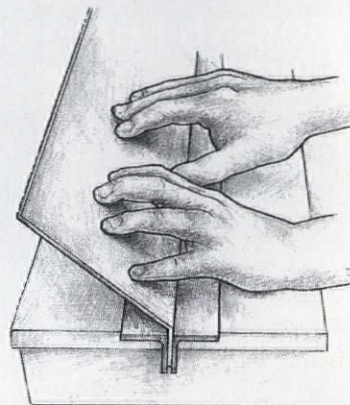
PAINTER'S HELPER

THE EXTRA SLAT THAT COMES with a set of metal mini-blinds makes an excellent painter's edger. Cut it to a manageable length and to any conceivable shape you need with tin snips. Then hold it against trim, window glass, and in corners to make painting or staining edges a breeze. To keep the slat clean, just wipe it with a rag.

—CYNTHIA BOMBACH
Greensburg, Penn.

BENDING SHEET METAL

HERE'S A TIP TO ADD TO "FLASHING Points" (Nov./Dec. 1995). Another way to bend metal sans a bending brake is to use one of those portable workbenches. Many of them have a viselike feature where



A reader recommends bending sheet metal by using the clamping mechanism of a portable workbench.

the two surfaces can be tightened to hold a workpiece. You can place two pieces of angle iron in the opening and then clamp them onto your metal so that the bend line is against the angle irons. Then simply push the metal, or hammer against it using a 2x4 as blocking, to create the bend.

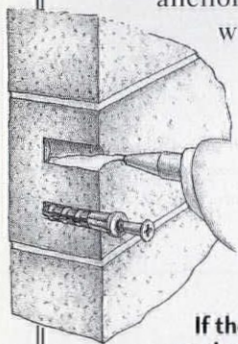
—A. DICARLO
Portland, Oreg.

WINDOW WORK

HERE ARE SOME TIPS FOR RE-glazing windows in an old house. Use a clean, rust-free putty knife. Work the putty in your hands as you go because keeping it warm makes it much easier to manipulate. Also, I recommend dipping the blade in mineral spirits or paint thinner now and then to keep the putty from sticking to the blade. Finally, when you're moving the finished sashes, be careful that you don't get fingerprints in the wet putty.

—SAMANTHA GOLDMAN
Duluth, Minn.

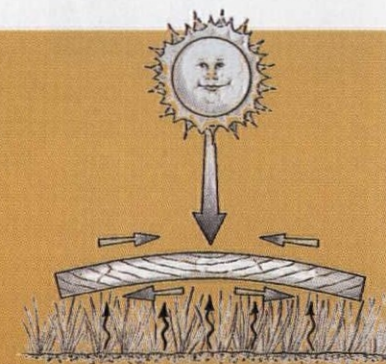
Share your solutions! We'll pay \$25 for hints that we publish. Send shortcuts and problem-solving ideas that might help other old-house owners to: Notebook Editor, Old-House Journal, 2 Main Street, Gloucester, MA 01930.



If the anchor won't grab the masonry hole, try a drop of hot glue.

UNWARPING WOOD

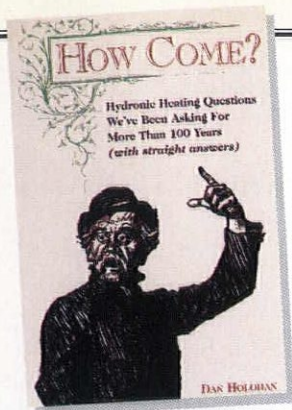
NATURE PROVIDES AN EXCELLENT arrangement for taking a slight warp out of wood, say, veneer paneling or edge-joined planks. With the bow up, lay the stock on some nice green grass in the sunshine. The sun will dry out the bowed side and contract the wood cells. Meanwhile, the grass will moisturize the other side, expanding those fibers. Plus, the grass provides a good base for the wood, allowing it freedom to move and keeping it away from the dirt. Of course, this will not solve chronic warpage, but it can help



Since unequal moisture is what causes warping, use sun and damp grass to unbow the wood.

unbend a slight bow in your material caused by improper drying.

—KEITH HUSMAN
Portland, Maine



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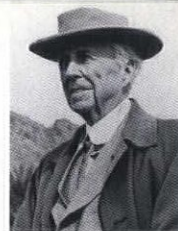
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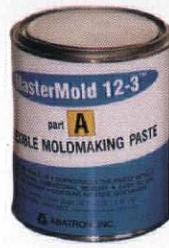
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Paper and Paint

BY GORDON BOCK AND ROBERT M. KELLY

With rare exception, it's either paint or wallpaper that decorates the interior walls of old houses. Both these important finishes have a rich and enlightening heritage that goes back centuries before mechanization—or settlement—in North America. By happy coincidence, there are two new in-depth books that stand to be major references on each material for a long time to come.

BACK IN 1989, THE SOCIETY FOR THE PRESERVATION of New England Antiquities sponsored a three-day symposium on architectural and decorative paints that assembled leading authorities in the historic coatings field. *Paint in America* is the product of that “summit”—an advanced education in the history and technology of paint as it applies to historic buildings.

Not for the casual reader or pretty-color seeker, *Paint in America* is, in effect, a single volume encyclopedia of state-of-the-art paint research and its results. The material is divided into four sections. The first, *Historical Perspectives*, tours the evidence that has come down to us about of early paint use. Most interesting are the chapters on the 19th-century color palette (by Roger Moss, the Editor for the

book) and colonial paint (by Abbott Lowell Cummings and Richard Candee). For example, in the ca. 1664 Gedney House we get a glimpse of how the Pilgrims might have decorated their timber-framed rooms—with surprising green and black accents, it appears.

From here the sections grow increasingly technical, but always with the aim of understanding and restoring today's old houses. *Case Studies in Paint Research* describes the process of investigating paint and color schemes through the work of six specialists. Not only does the reader get an over-the-shoulder look at modern analysis and conservation techniques, there's

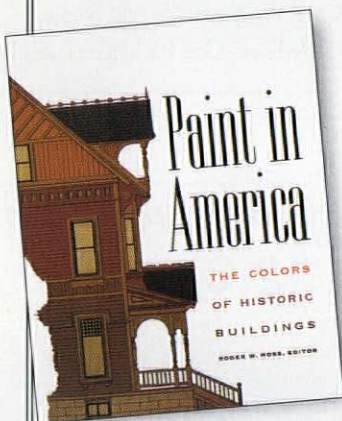
some interesting background on the paint colors collected for Colonial Williamsburg in the 1930s—and the limitations of this seminal early effort. As the headings imply, *Modern Paint Analysis and Restoration* and *The Nature of Paint* delve even deeper into the makeup of paint, including the microscopic and laboratory methods used to tease out its secrets.

Don't expect all academics, though. While there's plenty of charts, graphs, and chemistry lessons, good quality color photographs of landmark buildings abound. A special treat for the eyes are the full-page archival paintings and plates that open the early sections. Enlightening and authoritative, *Paint in America* is unlike anything on the subject bound between two covers.—G.B.

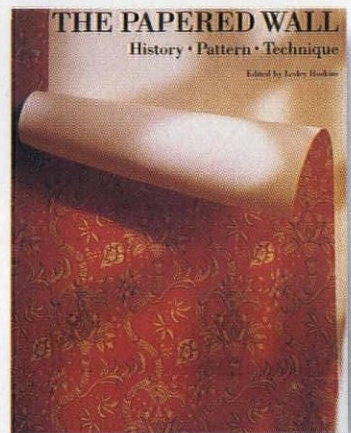
AN AMBITIOUS BOOK, *THE PAPERED WALL* IS AN ANTHOLOGY of essays that trace the history, pattern, and technique of wallpaper from its origins to our present day. The essays feature seasoned authors from a half-dozen countries, each writing about what he or she knows best.

There is Anthony Wells-Cole's look at English flocks and florals, Richard Nylander examining the early American experience, and Joanna Banham on design reform in mid-19th-century England. Joanne K. Warner of the Cooper-Hewett Design Museum in New York breaks new ground with her study of baby-boom era patterns. Editor Lesley Hoskins is the Design Archivist for Arthur Sanderson and Sons, Ltd., the English company best known for their William Morris prints.

The book provides ample evidence that wallpaper has been variously “background and foreground, art or decoration, vulgar or [continued on page 22]



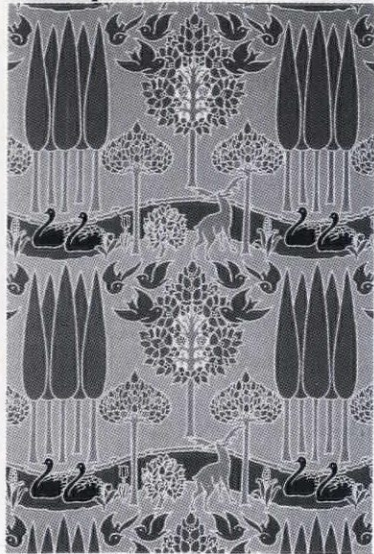
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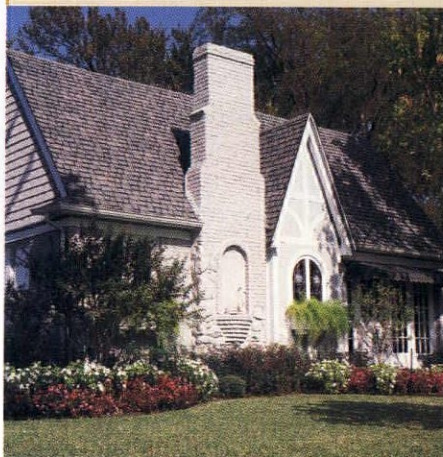


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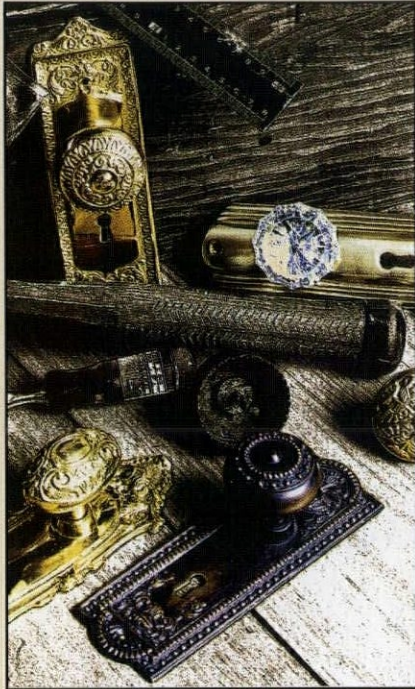
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[continued from page 20]

respectable, substitute, or the real thing" in the course of its long history. Hoskins points out that different types of wallpapers have always co-existed, being both a luxury item and cheap ephemera in the same era.

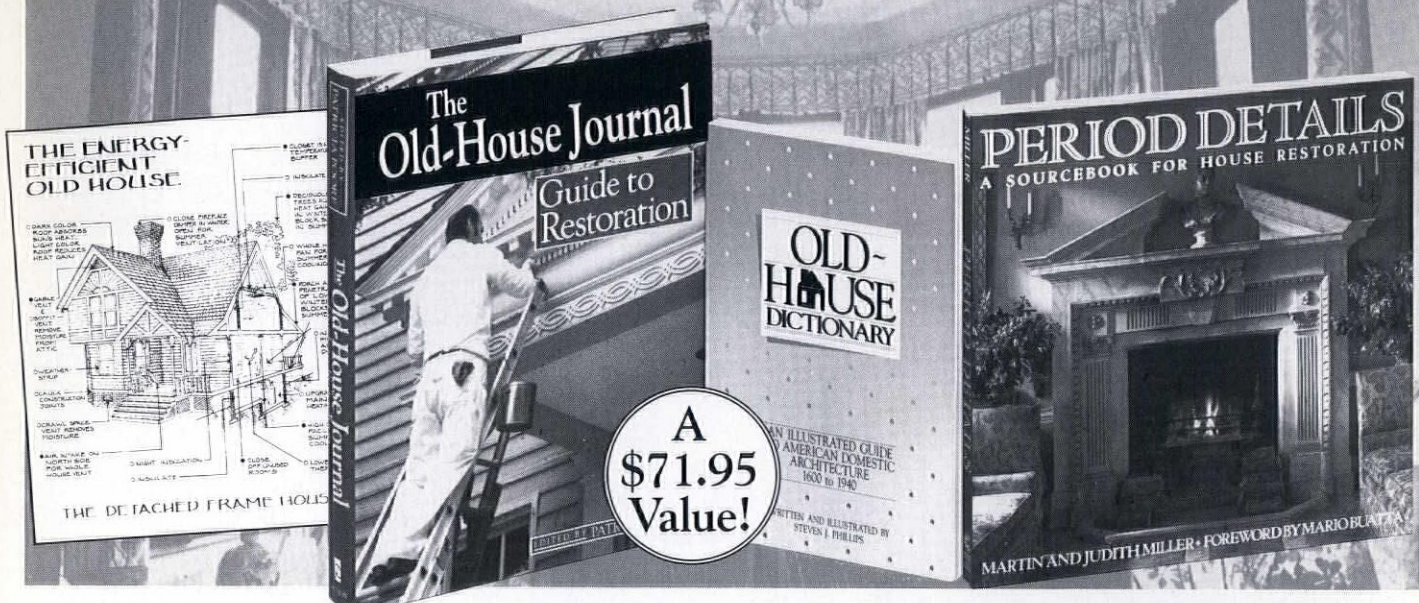
French papers dominate the first three chapters—and rightly so considering their immense impact from 1770 to 1880. After the American and French revolutions, it was the rising middle class in all countries that took the "democratic" decoration to heart. Writes Bernard Jacque, "What could be better than wallpaper at suggesting their wealth while respecting their thrift?"

American readers looking for patterns appropriate for their old houses will find themselves awash in European design history (at least up to the Civil War), but there are sound reasons for the Old-World emphasis. Unlike painting and stenciling, which could be executed in a new land with few raw materials, wallpaper making has always been a city craft. Only when factories on this continent were able to exploit their own design sources, artisans, and distribution channels did the domestic industry come to life. (Here the book falls a little short, for there could have been far more on the distinctively American wallpapers from, say, 1890 to 1930, when consumption was at its height.)

Still, there's much new information in these essays, particularly on the origin of familiar wallpaper types, such as decors and arabesques. Though glossy and profusely illustrated, this is clearly a scholarly work. In other hands, it could have become just a coffee table book. Thanks to Hoskins' guidance *The Papered Wall* is sure to be worth consulting again and again.—R.M.K.

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A Sourcebook for House Restoration

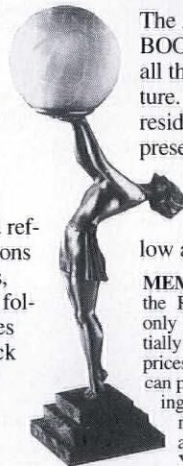
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NEWBRIDGE

Planting Around a Victorian Foundation

BY MICHAEL WEISHAN

TODAY'S STANDARD BORDER PLANTINGS—flowering bushes, evergreens, and assorted hedges—are out of context on a late 19th century home. Queen Anne, Shingle Style,

and Second Empire houses, as well as their contemporaries, were meant to be seen and admired. Gardens did not obscure them. If you're planning a spring landscaping project around an 1850–1890 house, take your cues from the tastemakers of the era.

"It is not in good taste to hide your house and hide your grounds behind a wall of leafage," warned Henry W. Cleaveland, William Backus, and Samuel D. Backus in their 1856 *Village and Farm Cottages*, an important cultural treatise of the day. Heavy planting "shuts out the light of the day and the wholesome warmth of the sun," they wrote. "The shade and humidity is unfavorable to the health." This claim was furthered by physicians, who warned against the dangers of consumption and other ailments thought to be born in damp, dark places. Writers also expressed concerns that large trees and shrubs planted close to the dwelling would bring insects into the house and lead to its decay.

Victorians planted sparingly around their houses' footprints, using flora to highlight the architecture. Photos, engravings, and plans from the period show a decided fondness for vines climbing walls and twining around verandahs. They also show flowers and deciduous materials sitting low against the foundation. "Nest the house with plantings that seem to spring out of the nooks and corners with something of the freedom that characterizes similar vegetation springing

naturally along stone walls and fences," suggested the influential Frank Scott, in his 1870 comprehensive guidebook *Suburban Home Grounds*.

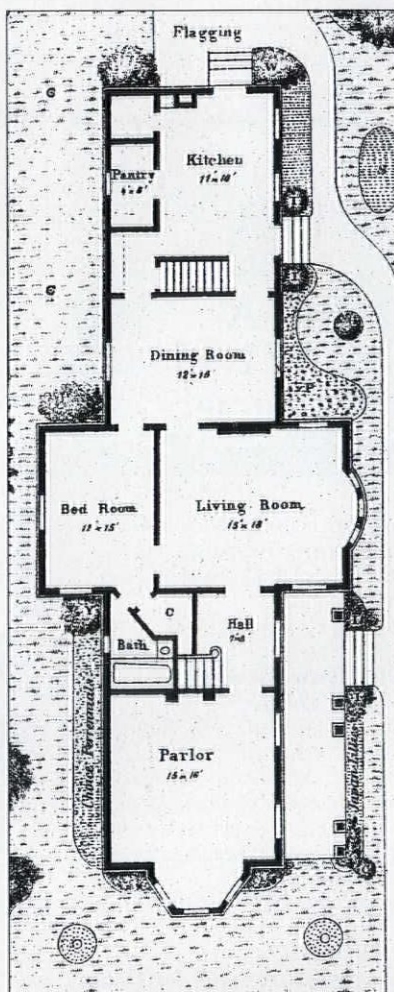
Recreating the Look

TO PLANT AROUND A VICTORIAN foundation authentically, use the right materials in the right places. Here are some rules of thumb, developed from period texts, modern scholarship, and my experience as an old-house landscape designer:

- As a rule, the older the house, the less material would probably have surrounded it. Buildings from the first half of the 19th century were generally bare of vegetation—except vines. Andrew Jackson Downing, the most prolific garden author of that era, showed almost no border plantings on his classic Gothic Revival plans. As the century progressed, more plantings were added around the foundation. Keep in mind that even when heavily planted, each piece was considered a separate unit, meant to be viewed and appreciated individually.

- Period plans show only an occasional tree or shrub accenting the building, planted off the corners or in the recesses of the architecture. Avoid the heavy use of tall, upright varieties that will grow too large and hide the house. Keep in mind the plant's eventual size, not its current one. That little white pine may be cute next to the door now, but in 15 years, it will overshadow the house.

- Choose deciduous materials instead of evergreens. Also combine interesting contrasts in leaf shape and form. Victorians loved plants with colored, variegated, weeping foliage.

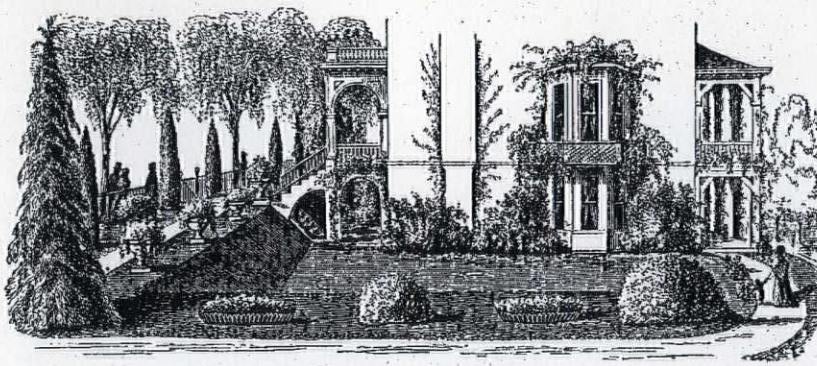


A typical Frank Scott plan shows low flower beds along the sides of the house. Box, dwarf azaleas, rhododendrons, and low deciduous shrubs, such as weigela, deutzia, and roses highlight corners.

RIGHT: Taken in 1894, this image shows young fruit trees, but not border plantings. FAR RIGHT: This Victorian house is so bare it looks brand new, but it was five years old at the time of the photograph.



ABOVE: This 1890s photo is a good example, of the Victorian affection for vines. *Aristolochia durior* covers the porch. LEFT: Note the carefully pruned vines on this 1812 house, shown in a ca. 1880 photograph.



A plan from Frank Scott's *Suburban Home Grounds* typifies the nested house: specimen shrubs; climbing, but ordered, vines; and flower borders.

Low flowering plants, especially those that bloom in more than one season were sometimes the only border plantings. Victorians were fond of flower beds, with perennials and annuals, often along the sides of the house.

Use plants that were in cultivation during the period you're recreating. If complete authenticity is important, use only period varieties; if not, I'd recommend adding some newer cultivars of the same plants. Modern varieties of old favorites offer improved features such as greater range in size and color and better disease resistance, while still reflecting the spirit of the era.

Today, border plantings are often dictated by the need to hide such things as meters and propane tanks. Those needs can't be changed, but keep in mind that for Victorians, the purpose of gardens was to create picturesque highlights against the house and interesting settings to be viewed from inside the house.

Use vining materials where possible. A trellis will keep vines from climbing on the building itself. Attach 2" or 3" spacers on the back side to allow air circulation between the vines and the wood or masonry. This keeps the plant away from the house, but it's close enough to avoid wind problems. If you hang the trellis

from hooks, when it's time to paint, you can simply lift the trellis off, vines and all, and lay it out flat on the ground. Once the

work is finished, simply rehang the trellis.

Finally, and most importantly, keep a light touch. Foundation plantings were intended to ornament the architecture, not compete with it. Grass often continued right up to the foundation. Carry with you the words of Cleaveland and Backus: "If you are not ashamed of your house, pray let it be seen!"

Michael Weishan's design/build landscape firm, GardenWorks Ltd, specializes in Victorian gardens across the country from The Barn at 189 Cordaville Road, Southborough, MA 01772, (508) 485-3637.

A Partial List of What to Plant

The plants below were in cultivation as of 1875 and are generally suitable for use near the house, if care is given to location and ultimate size. For further information, try a modern reprint of Frank Scott's *Suburban Home Grounds* (1870) or Ann Leighton's *American Gardens of the Nineteenth Century* (Amherst 1987).

DECIDUOUS SHRUBS

althaea	Many varieties
azalea	A. <i>arborescens</i> A. <i>pontica</i> A. <i>viscosum</i>
bayberry	Berberis <i>vulgaris</i> Berberis <i>thunbergi</i> atropurpurea
currant	R. <i>aureum</i> R. <i>sanguineum</i> R. <i>speciosum</i>
deutzia	Many varieties
forsythia	Forsythia <i>viridissima</i>
fothergilla	Fothergilla <i>gardenii</i>
honeysuckle	Lonicera <i>tatarica</i>
hydrangea	H. <i>cordata</i> H. <i>arborescens</i> H. <i>opuloides</i> H. <i>paniculata</i> var. <i>grandifolia</i> H. <i>quercifolia</i>
kerria	K <i>japonica</i>
lilac	Syringa <i>persica</i> Syringa <i>vulgaris</i>
mock orange	Philadelphus <i>coronarius</i>
paeonias	P. <i>suffruticosa</i>
privet	Ligustrum <i>vulgare</i>
quince	Chaenomeles <i>japonica</i>
roses	Many varieties
spirea	S. <i>argentea</i> S. <i>bella</i> S. <i>trilobata</i> S. <i>prunifolia</i> plena
viburnum	V. <i>dentatum</i> V. <i>opulus</i> V. <i>macrocephalum</i> V. <i>acerifolium</i> V. <i>alnifolium</i>

EVERGREEN SHRUBS

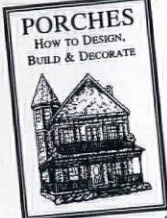
andromeda	Pieris <i>japonica</i> Pieris <i>floribunda</i>
boxwood	Buxus <i>sempervirens</i>
daphne	D. <i>neorum</i> D. <i>gracilis</i>
holly	Ilex <i>aquifolium</i> Ilex <i>opaca</i>
juniper	Juniperus <i>prostrata</i>
mahonia	M <i>aquifolium</i> M. <i>japonica</i>
pine	Pinus <i>strobus compacta</i> Pinus <i>pinus mugo</i>
rhododendron	Many varieties

VINES

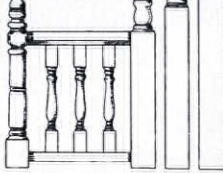
akebia	A. <i>quinata</i>
clenatis	C. <i>azurea</i> C. <i>florida</i> C. <i>flammula</i> C. <i>virginiana</i> C. <i>vitalba</i>
Dutchman's pipe	Aristolochia <i>durior</i>
honeysuckle	Lonicera <i>flavum</i> Lonicera <i>japonica</i> Lonicera <i>floribunda</i>
ivy	Hedera <i>helix</i>
morning glory	Ipomoea <i>quamoclit</i>
scarlett runner	Phaseolus <i>coccineus</i>
bean	Phaseolus <i>coccineus</i>
trumpet vine	Campsis <i>radicans</i>
wisteria	Wisteria <i>sinensis</i> Wisteria <i>frutescens</i>
woodbine	(Va. creeper) Parthenocissus <i>quinquefolia</i>

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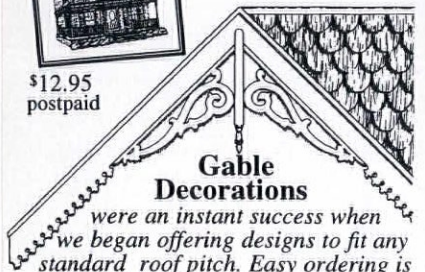


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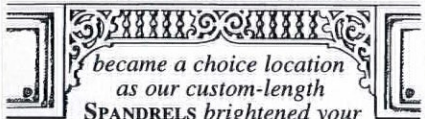
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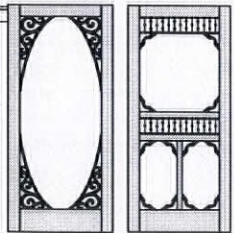
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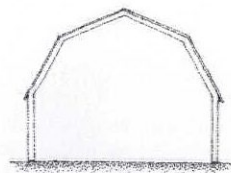
The Baron Von Steuben House's 1752 end wall has a bell-shaped gambrel, and note the classic stepped break in the roof line.

Colonial Houses

WHAT'S IN A NAME?

BROAD, BELL-SHAPED ROOF AND swooping eaves—that's the familiar image of the Dutch Colonial house. It's attractive, but, technically, it's neither Dutch, nor colonial. ■ It's not Dutch because the gambrel, or double-pitched roof, was seen rarely in Holland and not at all in New Netherland. It evolved long after the Dutch colony had been replaced by England's New York. The flared eave, or curved roof edge,

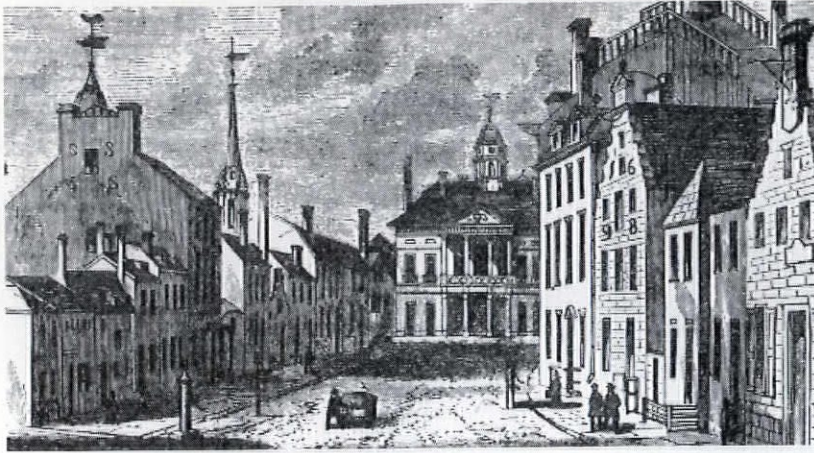
wasn't a Dutch import either. It sprang from Flemish origins and was



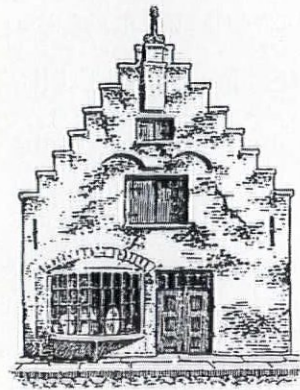
The gambrel roof.

first used with gable, not gambrel, roofs. Likewise, the image is not truly colonial because houses with flared gambrels were uncommon until after independence.

by James C. Massey & Shirley Maxwell



How New York City once looked. A 1798 drawing portrays Dutch Colonial houses (on right), none of which stand today.



A period drawing of a 1648 stepped front gable Dutch Colonial house, complete with store front and two-storey attic.



ABOVE: *Mousetoothing* on the 1737 Van Alen House in Kinderhook, N.Y.
RIGHT: A plain gable roof on the Hasbrouck House, 1691, New Paltz, N.Y.

Misnomers of time and provenance aside, the Dutch Colonial style represents three distinct building traditions built from the Colonial to the Federal period. All developed in areas of predominantly Dutch settlement, and all show Dutch influences to various degrees.

The Dutch Colonial style includes three house types that evolved in the New York area.

ENCOURAGED BY TRADE, THE DUTCH CAME to the New World in the early 1600s from regions that are now parts of the Netherlands, northern France, and Belgium. They built settlements at the mouth of the Hudson River and as far north as pre-

sent-day Albany and Schenectady.

In their 17th-century villages, Dutch colonists remained true to the building traditions of Holland's dense medieval towns. They erected narrow, front-gabled (or, occasionally, side-gabled) houses set tightly together. The steep roofs, with as much as a 60° slope, featured stepped, or *crow-stepped*, gables that extended above the roofline and ended in a decorative finial or, on side-gabled houses, a chimney (see left). Contrary to popular legend, the steps were not intended as staircases for chimney sweeps; they were decorative and easier to construct than a straight rake at the same precipitous angle.

The high roofs usually accommodated one or more attic storeys, which made excellent storage areas, especially for goods sold from store fronts; exterior doors on the upper levels allowed items to be hoisted up by block and tackle. Thatched roofs, common in the early years, were quickly replaced by fire-resistant clay pantiles.

A few examples of these quintessentially Dutch town houses managed to survive in New York City until the early 20th century, but all have now been lost. However, they are well documented (see above and left), and similar houses re-



main by the hundreds in Holland.

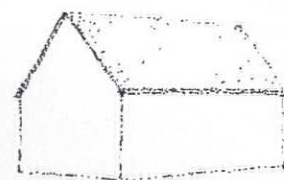
In the countryside of the Hudson Valley, Dutch colonists used a different building scheme. Rather than stepped gable fronts, farm dwellings were likely to have a long front facade with straight—not stepped—gables at the ends.

As in the city house, the walls rose slightly above the roof. At the center of the end gable was an interior chimney, that

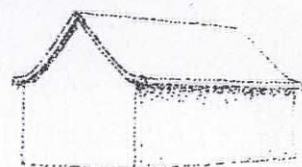
And they had a well-defined curving flare, or kick, at the eaves. The flare is similar to houses built in Flanders during this period and, therefore, is generally regarded as Flemish in origin. (Flanders was a county in medieval Europe comprising portions of what are now France, Belgium, and Holland.) The eaves projected several feet out from the house, creating a sheltered area.

Later, the projecting, curved eaves extended even farther away from the structure and were supported by posts to create a porch that ran the entire length of the house. Rear additions with a lower sloping roofline were common. The attic typically consisted of two storeys, which were used for storing hay or other farm products. These small houses were later expanded by additions at the ends, producing one-room-deep structures with two front doors and sometimes three chimneys.

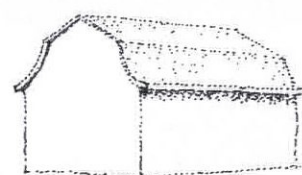
DUTCH COLONIAL HOUSES



1600s



1700s



Mid-1700s to 1800s



Flared eaves on the plain gable roof of the Kruser-Finley house, 1790, now at Richmondtown Restoration, Staten Island, N.Y.

is, one wholly contained within the walls to save heat. Not so the ubiquitous bake oven, which was usually placed at the back of the cooking fireplace with its end projecting outside the chimney wall.

When built of brick, as they often were, these Hudson Valley houses were frequently finished off with *mousetoothing* along the rake of the gable. This infill of bricks set on edge strengthened the wall while creating triangular, sawtooth decoration (see opposite). Masons sometimes emphasized the aesthetic effect by using brick of contrasting size or color.

IN 1664, THE DUTCH RELINQUISHED NEW Netherland to the English. Yet, Dutch influence persisted, especially in the western half of Long Island—the part nearest New York City—Staten Island, and Monmouth County, New Jersey. It was here, in the 1700s, that the second style of Dutch Colonial house developed.

Typically constructed in wood rather than brick, the houses were covered with shingles or clapboards. They featured a gable roof with a considerably lower pitch than their earlier cousins, perhaps a 45° slope or less.

THE THIRD STAGE OF DUTCH COLONIAL architecture developed in the mid-18th century and continued well into the 19th century. Because it was so strongly identified with the areas in which the Dutch had settled, this American style came to be included in, and even to dominate, what we think of as Dutch Colonial. However, it is

A brownstone Dutch Colonial with gambrel, flared eaves, and clapboards in the gable, built in New Milford, N.J., ca. 1774.





Not a museum, this 1793 example has seen changes, such as the Gothic Revival dormers, full length windows, and stylish doorway.

no more Dutch than it is English, Flemish, German, and Scandinavian. All of these immigrants cooperated in forging a new set of regional building traditions, even incorporating some of the formal architectural fashions that were sweeping England and Europe.

The houses featured the classic look we now associate with the style—a distinctive, bell-shaped gambrel, double-pitched and flared. The gambrel is attributed to the English because, as it happens, it was also built by English settlers in non-Dutch areas, particularly New England. The characteristic flared eave, a Flemish import, often projected along one long side of the house to form a covered porch at grade level.

If there was no porch, the main entry was either a stoop or steps. On most Dutch houses, this was sheltered by a short extension or a small hood. As did their predecessors, these houses commonly had rear additions with lower-pitched,

sweeping gable roofs. Sometimes they reached the formality of a full two-storey house.

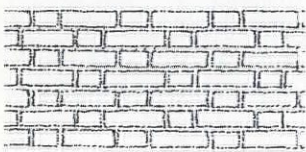
This form is most often found in northern New Jersey, particularly in Bergen County. Structures were frequently built in the beautiful, dark red-brown sandstone of the area, which was laid in dressed rubble or rough ashlar bond.

Masonry and asymmetry are common to all three Dutch Colonial styles.

ALTHOUGH THE TERM DUTCH COLONIAL IS dubious for describing these three house

styles, there is Dutch architectural heritage visible in them all. The Dutch had a special fondness for brick. Sometimes brick was used only on the main facade, while stone was relegated to the less important side and rear walls of the house.

Dutch Colonial houses frequently displayed a bold variety of brick colors, shapes, sizes, and bonding patterns. Both the *Flem-*



The Flemish bond has alternating stretchers (lengths) and headers (ends) with courses offset.

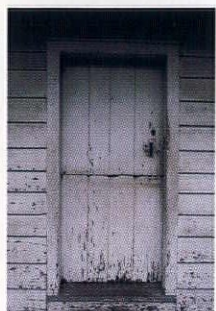


The Dutch cross bond has alternating stretcher and header courses, with every other stretcher course offset.



Flared eaves project outward to form a porch on this 1740 New Dorp, N.Y. house, now at Richmondtown Restorations.

ish bond and a striking variation, the *Dutch cross bond*, were common (see left). Construction dates and the builders' initials were often spelled out in brick on the gable ends, carved into cornerstones or lintels, or indicated with iron numerals or letters. Stone walls were as much as three feet



Dutch doors, with separate upper and lower levels, on a 1740 house.

thick, and even wood frame buildings were sturdy. Heavy timber framing and studs with an infill of lath and mud were reinforced by straw or hair.

Façades were not planned; they evolved. The outcome was dictated mostly by convenience rather than formal style or, for that matter, sym-

metry. Simple doorways were often topped by plain, rectangular transoms containing three or more lights separated by heavy wood muntins. Doors consisted of vertical boards joined by Z-shaped battens, or braces, on the interior. Less common were heavy, multipaneled wood doors.

The top of the Dutch door (see above) could be opened while the bottom remained closed, discouraging animals and casual visitors from entering and small children from leaving, while admitting light and air. The Dutch door might just as accurately be called a German door since it was also typical of German houses. Ornament and function were blended in heavy, yet graceful, wrought-iron hardware. Swinging casement windows with thick wood muntins and diamond-shaped panes were common in early houses but gave way in the 18th century to double-hung windows.

Even within the limited geography in which it once prospered, the Dutch Colonial style, in all its variations, had run its course by the middle of the 19th century. Like most diminutive dwellings, Dutch Colonial houses underwent recurrent expansion, renovation, and remodeling as the centuries unfolded. Far more often, though, such reminders of an endearing, if somewhat unnaturally extended, Dutch Colonial past have simply vanished in the face of modern development. 🏠

Mistaken Identity: The Dutch Colonial Revival

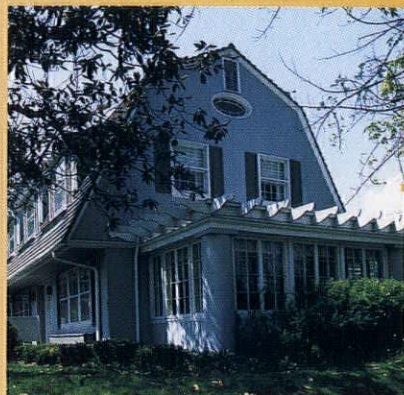
The term Dutch Colonial entered the vocabulary of the building and real estate trades in the early 20th century, and it remains firmly ensconced to this day. The Dutch Colonial Revival of the '20s, '30s, and '40s was spawned by widespread interest in picturesque, supposedly historical architecture, especially that of colonial America. The revival missed its mark.

The Dutch Colonial Revival house's broad, gambrel roofline had neither kick nor projecting eaves and therefore was, if anything, more of an English design than Dutch. The façade was extremely symmetrical rather than picturesquely asymmetrical. There were often lateral, matching one-storey wings with quaint Chippendale railings on their flat deck roofs, which, of course, had no precedent in the Dutch colonies.

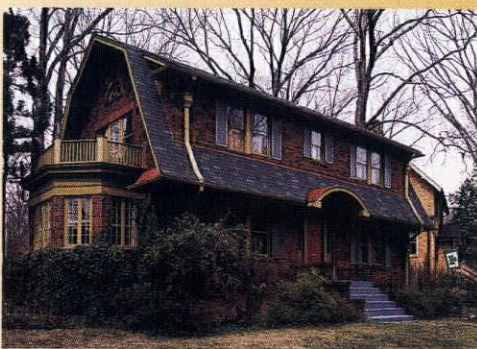
These one-and-a-half- or two-storey houses often had dormer windows, which were almost never found on houses in the Dutch Colonial style. Clearly,

they were historical nonsense—but, bless them, they were a joy to their early 1900s owners, and they are a delight to behold today.

With so many originals, the revival thrived in New Jersey. These examples are in Morristown (left) and Upper Montclair (below).



Here's a typical 1920s Dutch Colonial Revival house in Madison, Ind.



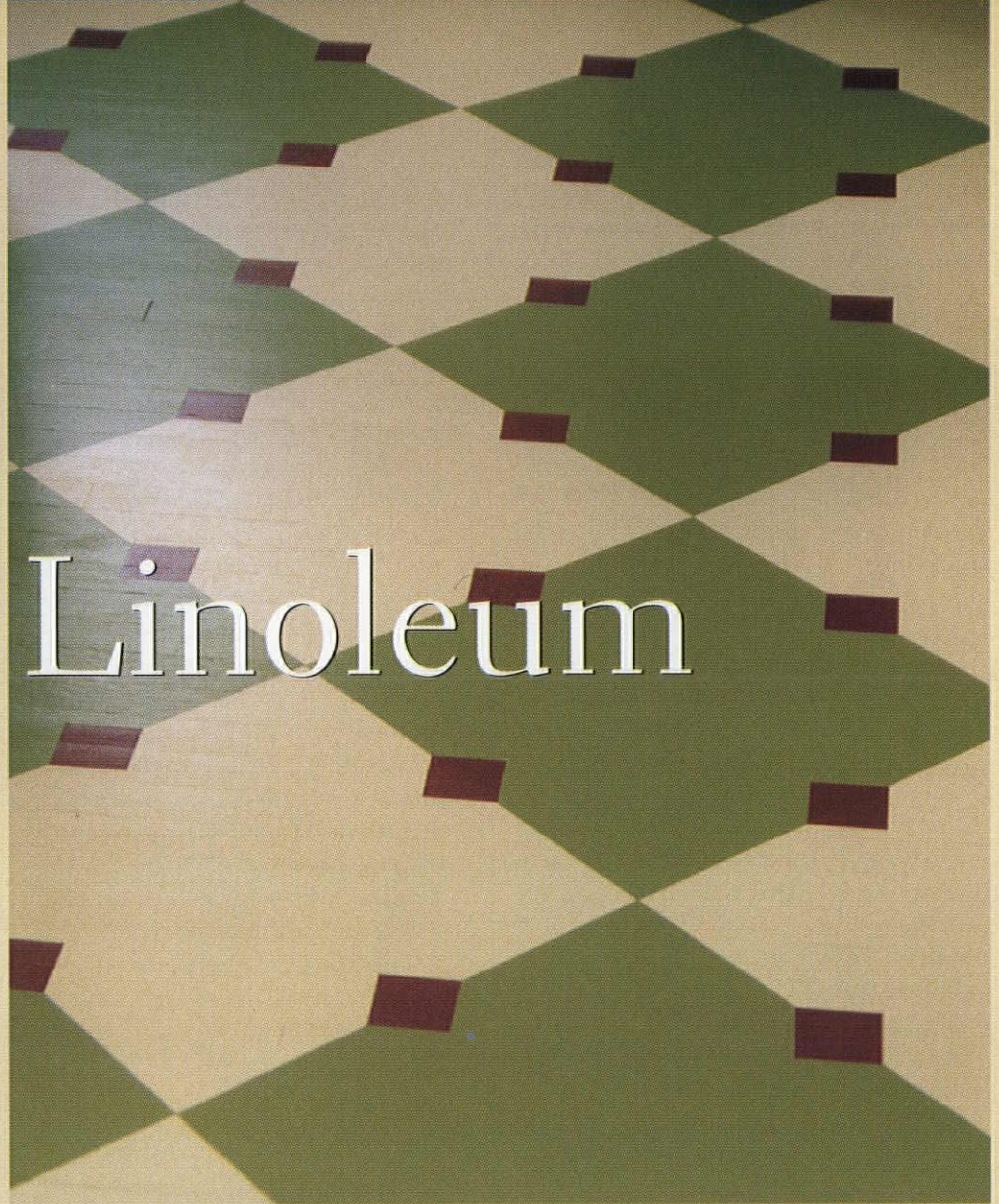
H O W - T O

Faux Linoleum

by Steve Jordan



Recently, I tried to buy a large floral piece of linoleum at an estate sale, only to find out that the dealer could have sold it several times. Today intact sheets of vintage linoleum have become a hot item—an indication that these colorful old patterns have been out of style long enough to earn the appreciation of a new, younger audience.



IF YOU'VE THOUGHT ABOUT INSTALLING linoleum in your kitchen, basement, or bathroom for a period look, you've probably discovered there's slim pickings. Finding old linoleum in the right size or vinyl flooring in a historic pattern can be frustrating. To solve the problem, try a new twist on an old tradition—paint your linoleum floor!

You can make an exact copy of an old pattern or create your own interpretation of a historic design. Bits and pieces of old linoleum occasionally emerge from under carpets or survive on pantry shelves, reminding us of the vibrant colors and designs that passed out of fashion. Be inspired by these salvaged remnants or check out examples in old catalogs and magazines.

There are advantages to creating a painted version of vintage linoleum. You

can pick a dominant color from a countertop or the wallpaper and incorporate it into your new floor. Or try out graining and marbleizing techniques. Borders can be arranged around islands, corners, and appliances; patterns can be mixed together or customized with insets, reminiscent of the techniques used 50 years ago.

Planning the Design

ADAPTING A PATTERN TO THE FLOOR IS THE most difficult part of this project. After you've chosen a design, plot it out on graph paper. Start by measuring the work area and transferring these measurements, including the perimeter and any interruptions (islands, hearths, etc.), onto the graph paper. These notations are especially important when working with brick, stone, diamond, or rhythmic patterns. For example,

Floor Preparation

if the area is not square, you can change the size of individual units or widen a border to hide the problem. I work with 12" square units, but if this is awkward or unfeasible for you, it will be apparent on the graph paper drawing. Then I scale down the units or add a border accordingly.

For square or nearly square work areas, you can sketch your designs onto the floor with a framing square and 48" straight-edge. For skewed or irregular work areas, use a chalk line or thin cord and square to arrange your pattern. (Caution: Excessive dust from the chalk line can make a mess. Pop the line clean of excess before

ALWAYS PREPARE A TEST SPOT BEFORE ATTEMPTING TO PAINT THE ENTIRE ROOM. If your fingernail or masking tape pulls up the test paint, the surface isn't prepared well enough.

WOOD FLOORS: When painting a wood floor, good preparation is important. First, strip or sand the floor and then prime it with an oil-based enamel undercoat. After the floor has fully dried (usually 24 to 48 hours), lightly sand away any fuzz or debris. Follow with a coating of low-sheen, oil-based enamel.

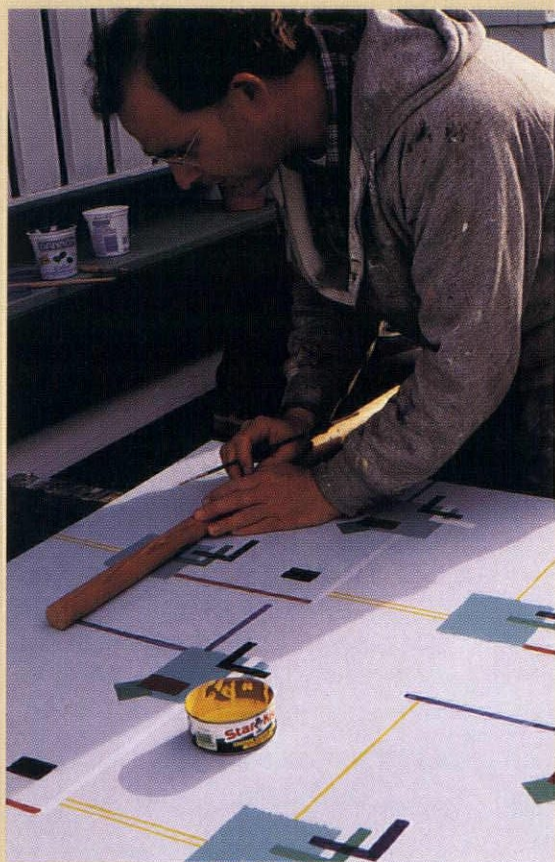
If you prefer a water-based paint, prime the floor with an interior acrylic primer, following with a latex floor-and-deck enamel. (Pratt & Lambert manufactures a floor enamel, called WithStand, in a full range of tinting bases; most companies offer a white base that can only be tinted with pastel colors.) On my basement floor, I applied base coats of stock floor-and-deck enamel and used a satin sheen latex enamel for the decoration. Paint manufacturers don't recommend latex trim paints for floors, but mine hasn't failed yet.

Painting over old varnish is a risky. Carefully remove all traces of wax and polish, then scuff up the surface with 120-grit sandpaper.

CONCRETE FLOORS: Before painting, etch concrete floors with a 10% muriatic acid solution. Latex paints will last longer on concrete floors without vapor barriers.

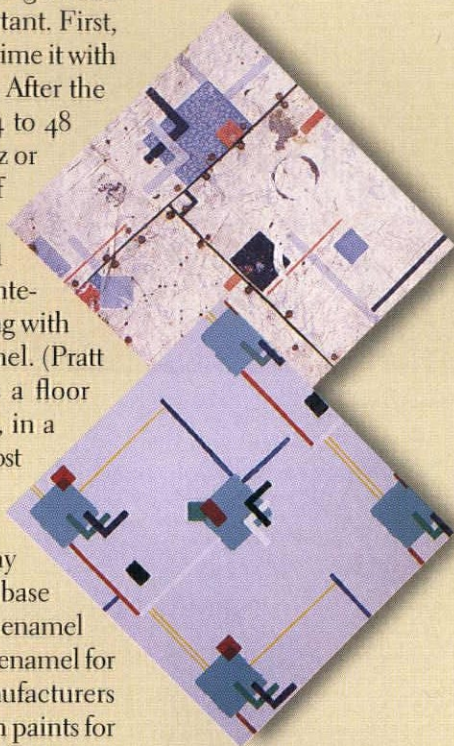
DAMAGED FLOORS: If your floors are in terrible condition, a good result is unlikely. Consider covering the floor with a layer of plywood. Choose

plywood that has a clear, paintable side (specify AC). Birch is best, but fir will do. Remove the shoe moulding by the baseboard and install the plywood with a combination of construction adhesive and screws set below the surface plane. Fill cracks and screw holes with polyester autobody filler, such as Bondo. If possible, lay out the plywood so that seams follow grout lines or some part of the linoleum pattern. Prime and paint with either oil or latex paints (see "Wood Floors" above).



ABOVE: After the design has been plotted out in pencil, choose the painting technique that works best. For the narrow lines in this pattern, I used an old sign painter's trick—running an artist's brush along the side of a dowel rod. **LEFT:** To create clearly defined squares, masking tape was used to block out this green-and-white check floor.

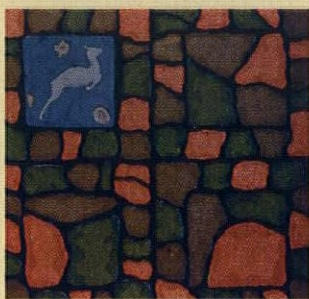
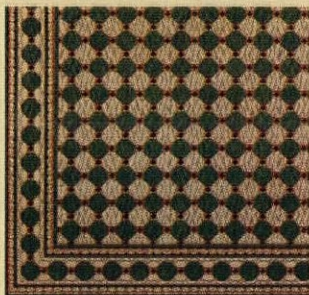
striking the floor lines.) Next, plot out your design using a hard lead pencil (type H). Don't use soft lead writing pencils—the soft lead will smear, leaving a wide line that is difficult to follow.



TOP: Old catalogs are one source for linoleum patterns, but there are others. I purchased this linoleum tabletop at a garage sale. **BOTTOM:** Using the linoleum example as a blueprint, I adapted the pattern to suit my floor. None of the motifs in the design has a crisp line, which allowed me to do some freehand work.

Yes, Linoleum Is Historic

Today it's easy to forget that the much-maligned linoleum was once a desirable decorating material. But consider this: In 1936, an Armstrong flooring pattern book offered 294 individual selections of linoleum. And Armstrong was only one of many manufacturers.



Before World War I, encaustic and mosaic patterns were a favorite. By the 1920s, Colonial Revival, Art Deco, and Moderne designs prevailed. There were flagstone patterns, carpet look-alikes, insets for customized designs, and modern geometrics in striking colors. So linoleum can be appreciated for its imaginative qualities, if not for its aesthetic ones.



1. To create a textured look, experiment with simple ragging techniques. For instance, I applied a light blue base coat, which was topped with a coat of white paint. The white paint was thinned to a skim milk consistency and then stomped with wadded plastic.

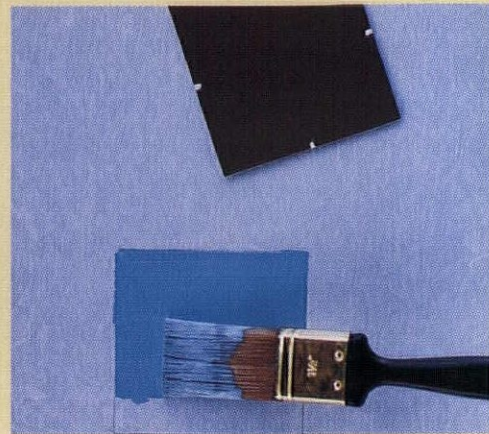
Painting Techniques

WORRIED ABOUT HOW THE COLOR SCHEME will look on the floor? Before you start painting, try this tip for coordinating colors: Purchase construction paper in various colors and cut out the design. Put the pieces in place and stand back to get a sense of the overall effect.

Depending on the design you've chosen, there are several ways to paint the pattern. For the best results, use a combination of the following techniques.

RAGGING: To create the textured effect found in the background of some linoleum patterns, use a faux finishing technique, such as ragging. Pick two complimentary or contrasting colors. The darker color is for the base coat; the lighter color is the glaze. For example, the base coat on my floor was light blue. The second coat of white was thinned to the consistency of skim milk and then ragged while still wet. Ragging involves pressing a soft bundle of

Before you start stenciling the design on your floor, plot it out on graph paper. It's a quick way to spot problems, such as a pattern that is too large or that lays out incorrectly. In the first example (fig. 1), the diamond pattern breaks awkwardly around the perimeter of the room. The second example (fig. 2) shows the same pattern with the border and the size of the squares slightly adjusted to correct the problem.



2. Use a stencil or a template to lay out the pattern. For this example, a template was used to mark off dominant pattern. The large squares were carefully aligned to create a rhythmic design and then were colored in freehand with a quality brush.

clean rags or crumpled plastic wrap into the wet glaze. Here's a few suggestions:

- Practice applying an even amount of glaze color on a piece of cardboard.
- Keep changing directions with the rag so that the pattern flows.
- Work quickly before the glaze sets up. Ask a friend to help.

MASKING TAPE: The most obvious method, masking tape is a good choice for making crisply defined lines. However, the more complicated the pattern, the less successful this technique. Most paint stores offer a variety of tapes. Pick a type that is not too sticky to prevent pulling up the base coat. If you need a thin tape for grout lines,

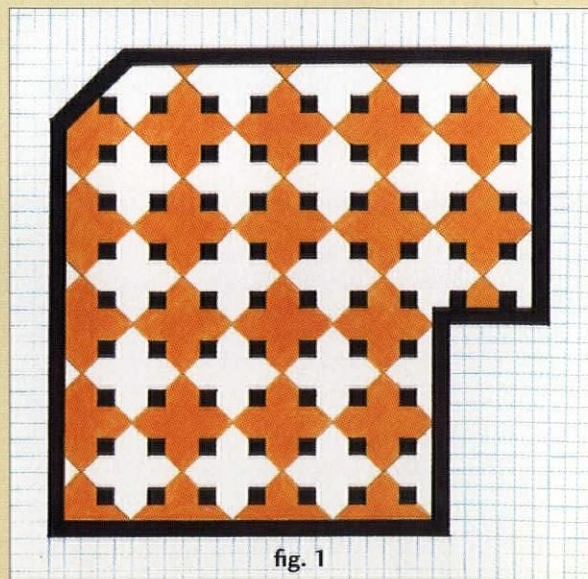


fig. 1

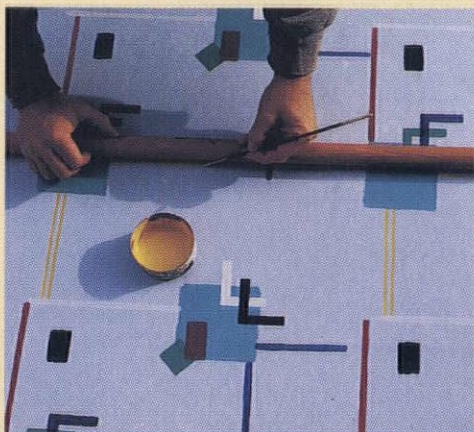


3. After the main design dried, the secondary patterns were painted. The geometric pattern on the original piece of linoleum didn't have definite lines. I chose to repeat that effect in my variation. If you prefer cleaner lines, use a stencil instead of a template.

check the supplies at an automotive paint and body finishing store—they often carry a variety of thicknesses. Remove the tape as soon as the paint is dry.

TEMPLATES: Cut templates from mat board and trace your design on the floor. Then paint the design in freehand. (Remember: A quality brush is important for any freehand work.)

STRIPES: Apply simple stripes by using a rod from a wooden coat hanger as a straightedge. With a partially loaded artist's brush, hold the ferrule or handle against the rod, which is resting on the floor. Lower the brush onto the surface and pull it toward you. If you use a good brush and the




4. When making stripes, don't mask off the design with tape. Use this time-saving technique: Lay a dowel rod parallel to the pattern and run an artist's brush along the its length. The rod acts like a straightedge so that you can pull a perfect line.

paint is thinned correctly, you can pull a perfect line several inches long.

STENCILS: Cut a stencil pattern from a piece of mylar or use a precut one. Paint your design onto the floor using stencil brushes, a mohair mitten applicator, or a sponge. When working with stencil brushes, dip only the ends of the bristles in the paint. Work the ends of the bristles on a pad of newspaper first. Too much paint will cause the pattern to smear.

Clear Coat Considerations

FLOOR ENAMELS ARE DURABLE AND SHOULD last for years, so a clear finish coat is not really necessary. If you apply a clear finish, make sure it's compatible with the type of paint covering the floor. Use an appropriate oil-based varnish or polyurethane over oil-based paint and a water-based varnish over latex paint. Note that oil-based varnishes are amber in color and can drastically alter the look of your work. For example, blue develops a greenish cast when coated with an amber-colored varnish. With or without varnish, painting a faux linoleum floor is a novel way to rediscover an early-20th-century material. 

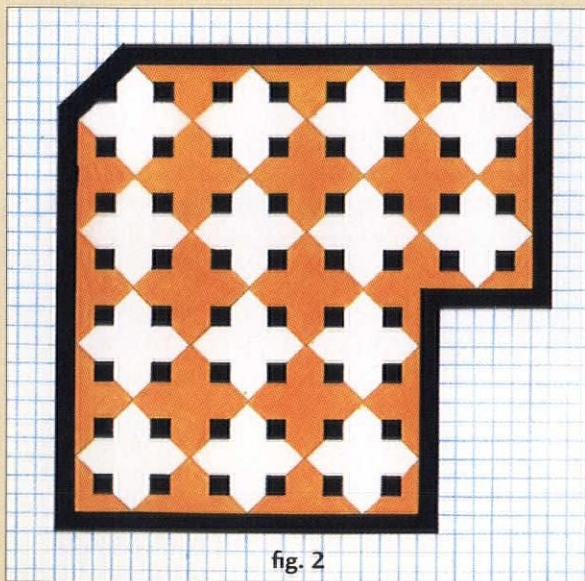


fig. 2

Steve Jordan, a writer and decorative painter, is a Rehab Advisor for the Landmark Society of Western New York.

Suppliers

Your local hardware or home supply stores should carry everything you need for this project. If not, try these companies.

PRATT & LAMBERT, INC.
P.O. Box 4231, Dept. OHJ
Buffalo, NY 14240
(716) 873-6000
Offers the Withstand line of floor enamels.

JANOVIC/PLAZA, INC.
30-35 Thompson Ave.
Dept. OHJ
Long Island City, NY 11101
(718) 786-4444
Supplies a large stock of specialty paint, brushes, and decorating materials.

BAY CITY PAINT CO.
2279 Market St., Dept. OHJ
San Francisco, CA 94114
(415) 431-4914
Carries specialty paints and brushes.

Panel Discussion

Assessing the Safety of Old-House Electrical Panels

YOU DON'T HAVE TO WAIT UNTIL Halloween to find something mysterious hiding in the basement of an old house. Many an owner or restorer of a pre-1940s building also inherits an aging, inadequate electrical system. A close look at the service panel board can reveal the original 30A cut-out block surrounded by a family of unidentified fuses and breakers. Top this off with generations of circuits, and you could find yourself living with an electrical Pandora's box.

By Sam Roberts

Most electrical panels stand unidentified and ignored in a dark corner of the house—that is, until you need them when a line goes dead.

OF ALL THE SERVICES IN AN OLD house, the electrical system usually holds the most potential for danger when things go wrong. In fact, it should be one of the first areas slated for improvement in a restoration project. For example, an entire service panel, meter, and service entrance cable—that is, all the equipment between the branch circuits and the utilities' line—can usually be replaced for under \$1000. Changing breakers and rewiring circuits is a job for a licensed electrical contractor, however, there's still a lot an old-house owner can do to improve safety. Here's a list of items to check if you suspect your electrical panel isn't quite up to snuff.

Inadequate Power Supply

IF YOUR FUSES OR BREAKERS CUT OUT REGULARLY, your system's current capacity is being overloaded. Chances are, the house still has a 60A panel (see "A History of Service," page 40), and you will need to "heavy up"—electrician's jargon for installing a new, larger panel. By today's standards, 100A is the minimum service for contemporary households. (Some new houses are even being built with 200 A capacity panels to provide expansion room.) Determine the size of the panel by looking for a label on the panel door, or even inside the box. If there is no label, add up the current rating of the fuses or breakers.

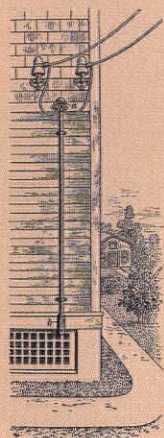
Bear in mind that not every house is a heavy consumer of electricity. A small home with gas appliances and heating could do quite well with only 60A service. Consumption basically is a matter of lifestyle.

Poor Panel Location

FINDING THE SERVICE PANEL SHOULD NOT be an Easter egg hunt. Many times additions have been built around existing panels, or cabinets have been installed over them. These situations leave little room for modification or expansion—not to mention poor access in case of trouble. Closets are another common location for older panels and unacceptable by today's standards. There should be 3' of unobstructed area in front of the panel, as well as a light.

Generally, service panels should be mounted in an open, dry location, away

from both outside moisture and interior humidity. Some utilities, however, permit outdoor panel installations. In these cases an appropriately constructed panel



A 1920s conduit with entrance cable and drip loop (below insulators).

must be used. Type 1 enclosures (unmarked) are made for interior use in dry locations only. Enclosures designed for exterior installations are labeled as such (Type 3 or Type 3R).

Moisture Damage

ALWAYS CONSIDER REPLACING and relocating a panel that shows significant rust or moisture presence. Look for corrosion on lugs, and oxidation of exposed conductor ends.

One common source of moisture is rainwater that travels into the building (via the meter) along the service entrance cable. To interrupt this pathway, make sure the entrance cable is installed with a drip loop before it enters the building or conduit weatherhead, and that the entrance is higher than the utilities' service drop. Also, make sure all conduit fittings are rated for outdoor use.



Excessive rust such as this may indicate that rain is entering the panel box. Weatherproof all outdoor penetrations with duct seal putty and exterior-grade sealant.

Improper Grounding

IN EVERY HOUSE, THERE SHOULD BE ONE connection to ground at the meter or at the main panel. A very common old-house situation occurs where the original ground wire runs from the neutral bus bar in the old panel to a ground rod or a plumbing line. When a new panel is installed, the ground wire must be relocated to the main panel. (Some jurisdictions allow a second ground at the new panel.)

Arcing, Burning, and Overheating

SMELL.—YES SMELL!—YOUR SERVICE PANEL. Burning wire insulation has an unmistakable odor and is a sign of warm wiring and trouble. Also look for signs of arcing between conductors. The problem behind these symptoms must be identified immediately by a professional electrician.

Overfusing

WHEN A FUSE BLOWS ON A REGULAR BASIS, it's an old, quick fix to replace it with one of a higher rating. However, when the current rating of the fuse is increased beyond the safe current-carrying capability—that is, the wire size—of a particular branch circuit, it creates a real potential for overheating and fire. The proper solution for this situation is to rewire the entire circuit for heavier service.

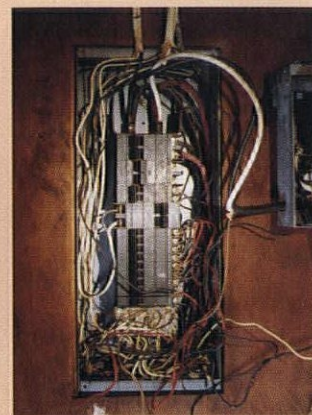
To prevent overfusing, adapt the panel for Type-S fuses, which make fuse-switching impossible (see Glossary, page 41). Screw special one-way inserts into the plug-fuse panel, making each circuit usable with only a Type-S fuse of a single amperage rating. You must, of course, also confirm the appropriate amperage of the circuit—conservatively, no more than 15A.

Panel Labels

IT IS AMAZING HOW FEW SERVICE PANELS ARE labeled. Knowing which lights, outlets, and appliances are protected by which fuses or circuit breakers is not only handy, such a chart is now required by The National Electrical Code.

Making a panel schedule is not rocket science. Start with a sheet of durable paper cut to fit inside the panel cover, then rule off a grid that shows the location of all spaces for fuses and circuit breakers

What's the Code?



Rat's-nest wiring in a hidden panel—not "up to code."

First organized in 1897, the National Electrical Code is a set of model electrical safety requirements published for electrical contractors, building inspectors, and insurance inspectors. It has no legal power of its own, yet most towns and cities adopt the code as their standard. However, local authorities—that is, municipal electrical inspectors—are also free to interpret and enforce the code according to their needs. Moreover, the Code sets out only the minimum standards for electrical work.

Old work is "grandfathered" in old houses and does not need to be brought up to today's standards if it is safe and left alone. However, if work is done in an area involving electricity, then the current code applies. Simply put, "If you touch it, you bring it up to code." For example, the Code now requires GFCI receptacles in kitchens, bathrooms, garages, crawlspaces, basements, outside—anywhere there is a countertop or within 4' of a water source.



This modern service panel, with all breakers in a single enclosure and labels on the inside door, is easy to understand in an emergency.

(whether they're present or not). Number each space, and leave a box for writing.


Next, methodically walk through the house and make a complete inventory of all lights, outlets, and hard-wired electrical equipment. Cover the attic, basement, garage, and exterior installations, such as lights. Note the location of each item (for example, "Master bath outlet, N side") and don't overlook appliances like the dishwasher or garage door opener.

After this, match each electrical item to its fuse or breaker. Starting with the first item on the inventory, have a partner switch off the breakers or unscrew the fuses, one by one, until the light or appliance goes dead, then note the number of the device. Last, transcribe the information to the boxes on the schedule.

Extended Circuits and Unused Wiring

IDEALLY, A SERVICE PANEL SHOULD BE WIRED with one circuit per fuse or circuit breaker. Many old houses were wired with circuits

that are doubled-up. Though these circuits may be permitted, each major circuit servicing an air conditioner, clothes dryer, water heater, or other heavy current consumer should be protected by a dedicated set of fuses or breakers. If this is not the case, an electrician will have to correct the problem by adding a circuit or more panel capacity. (Some jurisdictions allow range and oven to share one breaker.)

Electrical safety is not a matter of trick or treat. An average of 200,000 electrical fires occur in the United States alone every year. Understanding what will make the service panel operate at its best safety level will help keep your old house off the list. 

Sam Phillips is the principal in Augusta Homepro, a building inspection company (P.O. Box 7261, N. Augusta, South Carolina; 803-278-2050).

Special thanks to Jake Killinger and Jeff Hidaka of Underwriters Laboratories Inc. for technical help with this article.

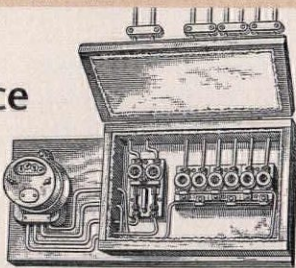
A History of Service

The service panel (also called the panel board or load center) is the trunk of the house's electrical tree. It takes the power fed by the utility and distributes it through numerous individual branch circuits. Each circuit is protected at the panel by a safety device—a fuse or circuit breaker—designed to disconnect the circuit in the event of electrical trouble.

The service panel has grown along with the electrical industry and the needs of homeowners. Before 1930 when electricity was still new, basic service for a small residence was often nothing more than a two-wire, 120V panel. Two plug fuses mounted on a porcelain base—totalling only 20 or 30 amperes—provided adequate protection since light fixtures and a scant one outlet receptacle per room were the primary consumers of power.

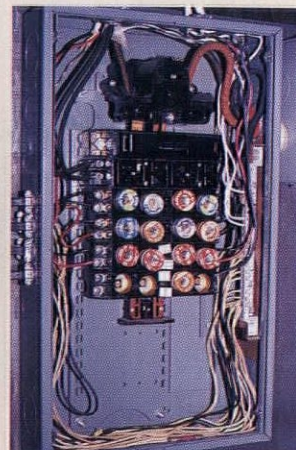
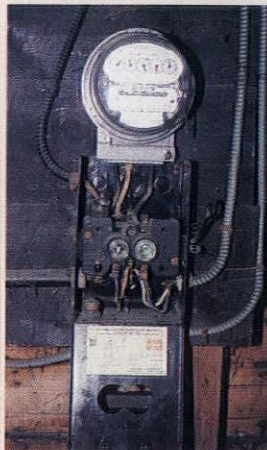
In the 1920s and '30s, when electrical appliances appeared, panels got bigger with a cartridge-fuse pull-out switch at the main. Service was typically 60A—4 to 8 plug fuses. By 1940 the first residential circuit breakers had appeared on the market.

In 1959 the National Electrical Code set new



guidelines for the distance between receptacles and lights or appliances—typically one receptacle every 12'. In effect, this meant more receptacles than the earlier standard of one per room. More branch circuits were required, which gave rise to the large panels widely used today.

A cut-out panel with cover from 1922 (top). Still at work (left) is this 30A panel—two fuses, a box, and a meter. A 100A panel (right) with cartridge-fuse main switches and plug fuses for branch circuits. There's nothing wrong with plug fuses if they are properly sized.



CURRENT AFFAIRS

A Glossary of Electrical Safety Devices

To protect a circuit, an overcurrent device must be able to positively disconnect the source, and only when current flow exceeds a preset value. The first safety devices were open fuses—simply strips of lead alloy mounted on terminals. The metal was supposed to melt apart when heated by excessive current levels. Open fuses, though, were unreliable (sometimes they even reformed themselves) and cumbersome to replace. Modern overcurrent devices improve on this basic idea.



EDISON PLUG FUSES Based on Thomas Edison's design, plug fuses are still in wide use. A fuse wire mounted in a porcelain cup connects a center contact to a screw base contact—the same base as a medium lightbulb. The blown fuse wire can be viewed through a window at the top. Edison plug fuses are made for 120V use in sizes up to 30 A, but all fuse sizes use the same base.



TYPE-S FUSES These devices were developed to increase the safety of the plug fuse service panel. Type-S fuses have a different base diameter for each current rating, so a blown fuse cannot be replaced with a fuse of higher current capacity. Special adapters, which cannot be removed, screw into the standard Edison-base sockets in the panel, making it impossible to place anything but the correct fuse in the circuit.



CARTRIDGE FUSES The cartridge fuse is designed to carry greater current levels than the plug fuse. Rather than a screw-in base, they house a fusible link of copper or zinc in a heavy fiber tube, often filled with a non-conducting powder. Round or knife-blade terminals at both ends connect the fuse to the circuit.



CIRCUIT BREAKERS Resettable circuit breakers were being manufactured by the 1920s, and used in residential construction by the 1930s. Circuit breakers employ a bimetallic strip that changes shape when it gets hot, but does not melt like a fuse. If the breaker conducts too much current, the strip moves and severs the circuit; once the strip is cool, the breaker can be manually reset.



GROUND FAULT CIRCUIT INTERRUPTERS Truly one of the most valuable safety devices, GFCIs are designed to protect against electrocution by tripping out at very low current levels. Rather than reacting to the current flowing in a circuit, as fuses do, GFCIs measure the difference between the current in and the current out. Ideally this is always zero, but if a GFCI detects more than a few thousandths of an amp difference, the circuit is interrupted on the assumption that the missing current is passing to ground through a human body. Receptacle-type GFCIs are most common, but some GFCI breakers are built to install in the service panel, and will protect all outlets and appliances on the circuit.

Surge Arresters

Secondary surge arresters are new devices that protect electronic equipment—particularly personal computers—from high voltage



spikes in the electrical wiring. Rather than cubes or strips that plug in at the outlet, these units install in

the service panel where the utility line comes in to protect both the branch circuits and their breakers


Resources

COOPER INDUSTRIES
Bussman Division,
Dept. OHJ
P.O. Box 14460
St. Louis, MO 63178-4460
(314) 394-2877
Fuses, fuse holders, other
circuit protection devices.

SQUARE D COMPANY
1415 S. Roselle Road,
Dept. OHJ
Palatine, IL 60067
(708) 397-2600
Circuit breakers, service
panels, other circuit
protection devices.

**NATIONAL FIRE
PROTECTION ASSOCIATION**
1 Batterymarch Park
P.O. Box 9101, Dept. OHJ
Quincy, MA 02269-9904
(800) 344-3555
National Electrical Code
Handbook, related safety
publications.

**UNDERWRITERS
LABORATORIES INC.**
333 Pfingsten Rd., Dept. OHJ
Northbrook, IL 60062
(708) 272-8800
Consumer electrical safety
literature; send SASE for
information.



The
Nature
of Early
Interior
Paint

Colo

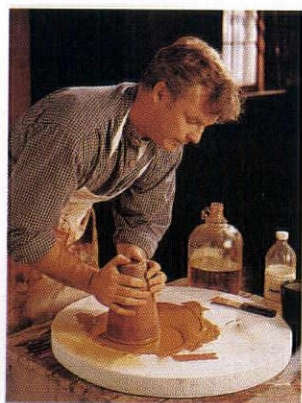
BY
JOSH
GARSKOF

A remarkably colorful
Federal Style interior,
with blue and white wood-
work, yellow wallpaper, and
a bright, multi-colored
border, at the 1796
Harrison Gray Otis House,
Society for the Preservation
of New England
Antiquities, Boston.

IF YOU'RE PLANNING TO REPAINT THE INTERIOR OF A HOUSE BUILT BEFORE 1860, CONSIDER how the first owners would have approached the job. Before mass production, long-distance railroads, or cans, paint had a very different palette and texture—as characteristic of pre-industrial house interiors as hand-planed woodwork. Paint had to be laboriously handmade with such ingredients as clay, bug extracts, lead, arsenic, mercury, sulfur, and boiled oil. The colorful story of early paint chemistry explains why color choices were limited and how interiors looked.

Paint's Ground in Oil

THEN, AS NOW, PAINT CONSISTED OF *PIGMENT*, which provides color, dispersed in a *vehicle*, a liquid that dries into a semi-solid film. A professional painter would come to the house with an assortment of ingredients, grinders, pots, and other equipment fit for a medieval alchemist. Painters had crude powdered pigments that they mixed into a drying oil, sometimes fish or nut oils,



Early paintmakers ground powdered pigments into oil using the muller and slab, a process demonstrated here by Christopher Ohrstrom, of Historic Paints Ltd.

but most often linseed oil, made from flax seeds and treated to reduce its drying time. They also used water, for whitewash, milk paint, and distempers (made from whiting and glue). For the colorful oil paints used on woodwork, the painter ground pigment into oil using two stones, the *muller*, a hand-held piece, and *slab*, a flat surface (see left). The longer the pigment was ground with the binder, the finer the particles, better the dispersal, and richer the paint. Each batch measured only ounces and varied greatly. So the painter put all of the product into a paint pot and mixed them to provide a (relatively) consistent color. It might also be amended with more oil, and at times, a solvent, an evaporative

liquid that enhances the spreadability of the paint, commonly spirits of turpentine (what we now call turpentine).

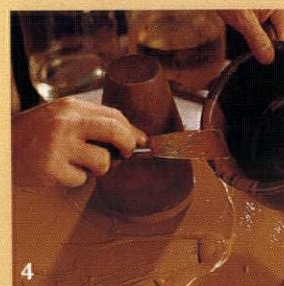
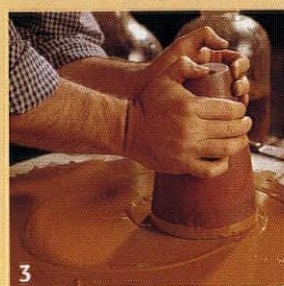
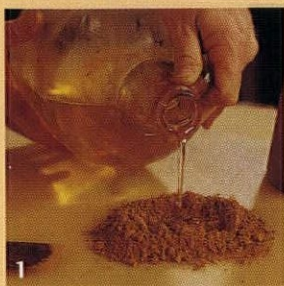
The Painter's Palette

UNLIKE TODAY'S LIQUID PIGMENTS AND DYES, PAINTERS had powdered, relatively impure pigments derived from organic matter, minerals, metallic salts, or early chemistry. These methods produced a few dozen pigments, the vast majority of which were imported from Europe and the Far East and supplied by *colourmen*, who sold the supplies for paintmaking. The expense of each pigment and its effectiveness largely determined how often the color was used.

WHITE: By at least the 17th century, lead's toxicity was known, but lead carbonate remained the white pigment of choice. White lead was also used in colored paints as a *hiding pigment* to provide opacity behind the color. *Tinting pigments* were added for color. Other white pigments were whiting (chalk), and briefly in the latter half of the 19th century, zinc oxide.

BLACK: The most common source was lamp-black, the soot that collected in an oil lamp. (For pigment, it was mass produced in furnaces.) Bone black and ivory black were made by burning animal remains. Charcoal was also common. Because it was made from everyday sources, black was readily available. It was popular for mop-board (baseboard) because it hid dirt, and was used to make grays.

BROWN: Earthy tones were made of mineral



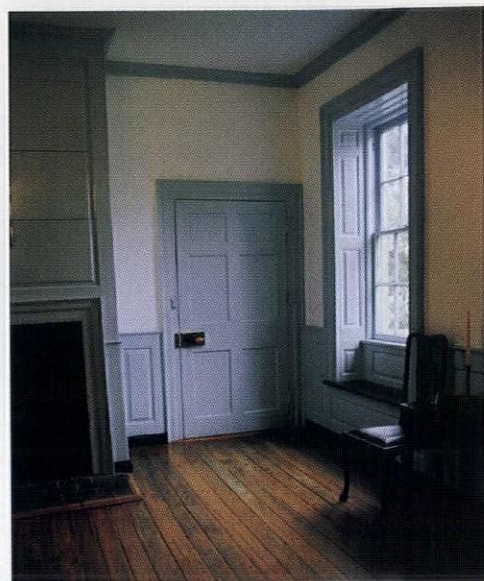
Before paint was store-bought, it had to be hand-made. First, dry pigment and oil were placed on the slab (fig. 1). The painter mixed them into a lumpy mixture (fig. 2). By repeatedly pushing the muller, a conical stone with a flat bottom, through the mix, the painter ground pigment and oil into a smooth, loose roux (fig. 3). Once satisfied, the painter scraped up the thick paint and put it in a pot, where it would be mixed with more oil (fig. 4).

deposits mined from the soil. Burnt umber, made by roasting minerals, produced rich chocolate browns. Available cheaply to the widest range of homeowners, brown was not especially stylish, but, like black, was common for areas that attracted dirt. Brown was also used for *graining*, a craft where paint was used to imitate the grain of exotic woods.

YELLOW: It was always easy to get yellow, but hard to get bright yellow. Yellow ochre and raw sienna, clays with iron oxide in them, were cheap, non-toxic, and produced pleasing colors. By 1820, a major new pigment, chrome yellow, was available. Made by treating lead salt with an alkali, it was a stronger, brighter yellow, and it was cheap.

ORANGE: Red lead, also known as minium, or orange lead, was made by roasting white lead. It reflected light well and was popular in the 18th and early 19th centuries for the interiors of cupboards.

RED: Spanish brown and Venetian red, also known as red ochre or iron oxide, were made from earth with ferric oxide in the soil. These reds were widely used, and many 1700s interiors show them as their first interior paint. For a brighter red, Vermilion, made from mercury and sulfur, was an expensive alternative. It was rarely used on its own, but painters sometimes mixed it with other pigments. Since it was cheap,



Light blue-green woodwork, black baseboards, and white walls imitate the original dining room colors of the ca. 1805 Francis Land House in Virginia Beach, Va.

red was especially popular for rooms where guests did not tread, such as kitchens.

BLUE: In the 17th century, blue was very difficult to obtain. Indigo, a ground plant, and smalt, crushed blue glass, were very hard to work into oil. Ground lapis lazuli was an extremely expensive blue for the upper classes only. Around 1710, Prussian blue, a chemical formulation including hydrochloric acid, dried blood, potash,



A 1759 bedroom at George Washington's Mount Vernon Estate, in Virginia, shows white walls and blue paint on the cornice, chair rail, baseboard, mantel, and window.

alum, and green vitriol, was accidentally discovered. This was the first permanent, bright blue pigment, and it was expensive. Throughout the 18th century, Prussian blue was a sign of wealth, used in the show rooms of high-style homes, or for a bit more affordability, thinned to light blue for mouldings. Blue was seldom used in secondary rooms such as kitchens. Then, around 1828, artificial ultramarine was invented. This synthetic blue was cheap and bright. From the 1840s onward, everyone could enjoy blue.

GREEN: Verdigris, made by treating copper with vinegar, was expensive and hard to grind into oil. More effective greens came from mixing yellow ochre with Prussian blue, to produce a dull green, or with indigo, a very *fugitive* color (it faded over time). These were relatively affordable but not very bright. By the 1820s, chrome green, made with chrome yellow and Prussian blue, became a bright, affordable option. Green in the 19th century, was a middle class paint.

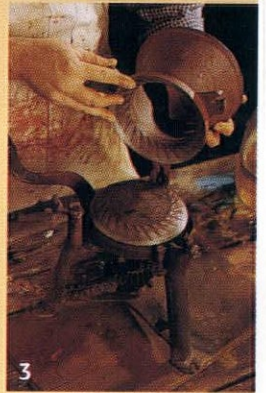
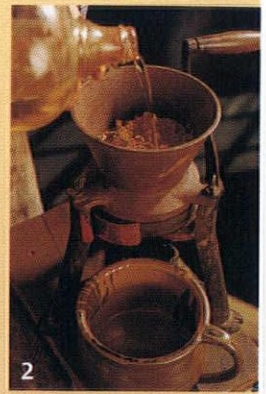
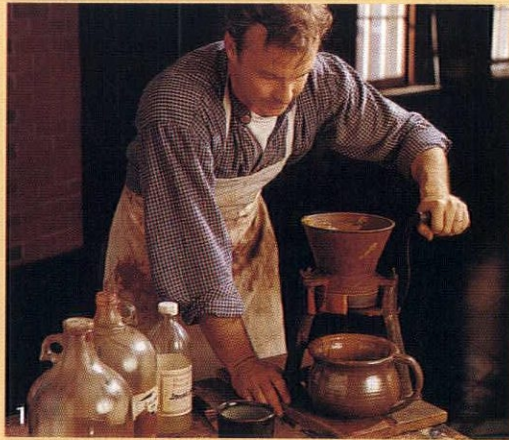


Handmade oil paint produced a glossy finish that retained brushstrokes when it dried.

The Finished Look

JUST AS ECONOMICS DICTATED THE COLOR palette, the technology of handmade linseed oil paint produced a distinct finish, very different than modern products.

TEXTURE: Thick, handmade paint had to be pulled and pushed across the surface to spread it. And it didn't self-level (a modern term for paint's ability to run smooth before it dries). This fact, plus the nature of the brushes used—round, boar-bristled tools—meant heavy brush strokes dried into the paint. These pronounced, high ridges created an effect that restorers



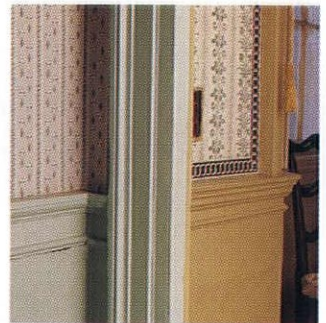
Making paint with a mill

Starting in the 1820s, a number of mechanical paint mills were patented (fig.1). Now the painter simply poured oil and pigment into the hopper and turned the crank (fig.2). Inside the mill, its base rotated against a blade, evenly combining oil and pigment (fig.3). These always improving mills meant quicker mixing and a more consistent product, and they reduced exposure to toxic pigments. Although more efficient than the muller and slab, hand-cranked paint mills were still quite labor intensive.

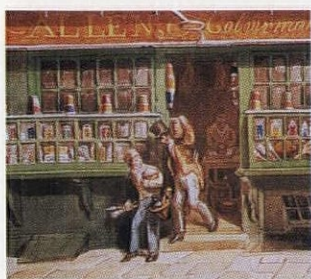
now call *ropiness*. Painters took care to apply paint along the wood's grain. Instruction books of the day described how to paint detailed woodwork so all the strokes lined up right.

REFLECTIVITY: Modern paints are made with pure, opaque, liquid colors that create a sheet of color on the surface. Old paints, though, consisted of large, random particles of pigment. Oriented differently, each grain reflected light individually, and the paint looked different depending on the light. Plus, the elements of the color were not truly mixed. Modern green reflects green light, but early greens reflected both blue and yellow because the pigment was not truly combined. The paint looked green, but the multiple tones gave it a deeper, richer effect.

GLOSS: Linseed oil paint dried into a very glossy finish, but the gloss level gradually subsided over time. Before electric light, homeowners desired gloss because it enhanced the reflection of natural and early artificial light, and it helped to intensify color. To increase gloss, painters often applied a final coat of clear or tinted varnish.



The first attempts at reproducing early paint were based on what the first paint layer looked like. Yet, linseed oil yellows over time and many pigments darken. The advent of chemical analysis helped paint historians see how the early coats looked when they were new. The paint in the far room, at the 1796 Otis House, was a reproduction made from samples taken before chemical analysis was used. The closer room had the same paint originally, but chemical techniques were used to analyze it, producing a much lighter, brighter, and more accurate result.



A Colourman's Shop in London, as painted by George Scharf, 1829.

Reproduction Paint

A few small companies make paint that approximates the color, tone, texture, sheen, and ropiness of early, handmade paint.

HISTORIC PAINTS LTD.
Burr Tavern
Route 1, Box 474, Dept. OHJ
East Meredith, NY 13757
(607) 433-0229

OLDE HERITAGE COLORS
C/O Primrose Distributing
54445 Rose Road, Dept. OHJ
South Bend, IN 46628
(800) 222-3092

STULB'S OLD VILLAGE PAINTS
P.O. Box 1030, Dept. OHJ
Ft. Washington, PA 19034
(800) 498-7687

This made the surface glossier, made the sheen more consistent, and added color without masking the underlying pigment—more bang for the pigment buck. By the early 19th century, however, flatter finishes became more fashionable, and spirits were added to reduce sheen.

IRREGULARITY: Depending on the skills and efforts of the painter, as well as the quality of their pigment, the color might be quite uneven. The pigments were coarsely and unevenly ground, and they were hand mixed. That meant the grind, the proportions, and the dispersal could vary widely. To modern eyes, early paint was splotchy and uneven. There might be streaks formed as the paint was brushed on, or islands of higher pigment concentration.

Paint mills improved throughout the 19th century, with gearing systems and fly wheels added, and then, in the 1860s, an effective paint manufacturing process developed. Suddenly, homeowners could buy pre-made paints in a can and apply it themselves, or at least without the aid of a specialized paintmaker. It changed the industry, the economics, and the distribution of paint. However, paint looked much the same until the turn of the century. 🏠

Special thanks to Christopher Ohrstrom, Historic Paints Ltd., and Brian Powell, Society for the Preservation of New England Antiquities, for their technical assistance.

A Fashionable

BY MATTHEW MOSCA

Beyond the technology of paint, which changed subtly from 1700 to 1860, ever evolving fashions dictated how interiors were painted. Trends that began overseas or in American cities gradually made their way to the provinces. Here are some basic thoughts on interior paint use in some important architectural periods. For every generalization, though, many exceptions leap to mind.

Colonial Times Until the 1700s, interiors were often left unpainted. By the first decade of that century, however, a common interior decorating scheme developed. Plaster surfaces were whitewashed. Woodwork—doors and door frames, paneling, window frames, mantels, and the like—would be painted with a single color of oil paint, pale to medium in intensity. Surfaces that were exposed to the most wear, such as baseboard fascias, chair rail caps, and window seats, were painted dark brown or black. Often, the dark color of the baseboard continued across doors and door frames to form a continuous painted base.

This scheme was common for about a century but was certainly not universal. For example, by the 1720s, wallpaper was available to those who could afford it.

For colored mouldings, yellows, reds, browns, and what was called stone color—variously cream or gray—were common. In the 1720s, a vast array

Blues and greens—expensive colors—decorate paneled walls at George Washington's Mount Vernon estate. This paint scheme was applied in the mid-1700s under the direction of Washington himself.



ILLUSTRATION REPRODUCED BY PERMISSION OF THE TRUSTEES OF THE BRITISH MUSEUM; PHOTOGRAPH COURTESY OF THE MOUNT VERNON LADIES' ASSOCIATION

Interior Paint Styles of the 18th & 19th Centuries

of blues, from pale to intense, were popular. Glossy finishes were desired. Surfaces were often glazed with a thin layer of a natural resin varnish, or even linseed oil to further the surface's glossiness.

Federal Period As the 18th century progressed, writings of American tastemakers and the prevailing London fashions became very influential in America, especially in major East Coast cities. A vogue for flat paint (low gloss, though still far shinier than today's flats and satins) and the Neo-Classical style, which used cast ornament instead of hand-carved decoration, could be seen by the 1780s.

Now the walls, rather than woodwork, provided the majority of color in the room. Light colors, such as stone color, pale blues, and greens, were used on basic woodwork. Baseboards were still usually dark, but might also be marbled. Graining, usually in emulation of mahogany or walnut, was common for doors and the cap of the chair rail. Meanwhile, plaster walls might be painted with brightly colored distemper paints, in light blue, green, yellow, or occasionally pink. Bright wallpaper, either patterned or solid, was also quite fashionable. After 1800, wall-to-wall carpeting added color to important rooms.

By the 1820s, bright yellows, oranges, and greens were popular. Outside the wealthiest homes, though, many of the earlier traditions continued. In Hezekiah Reynold's 1812 *Directions for Ship and House Painting*,

the author provides recipes for colors such as grass green and chocolate, formulations that had been used since the mid-18th century.

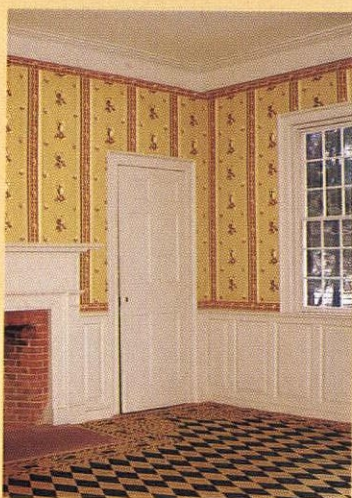
Greek Revival By the 1830s, industrial manufacturing and improvements in transportation made the dissemination of fashion, as well as decorating products, easier. The style called for severe elegance, and white woodwork was overwhelmingly popular. This was often detailed with mar-

bled baseboards and grained doors, in houses of the countryside as well as the cities. The introduction of black marble mantels probably explains the rising fashion for painting wood mantels in high-gloss black.

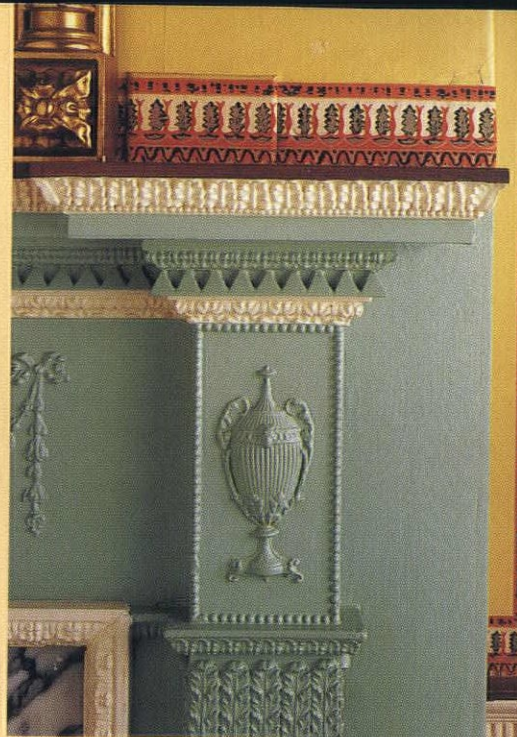
Wallpaper became widely popular for the middle class after 1835, when the development of continuous rolls made it less expensive. French scenic papers were popular for wealthy homes and better transportation meant

the latest Paris fashions were available in the United States in a matter of months.

Romantic Movement Architects of the late-18th and early-19th century sought to harmonize buildings with nature. Andrew Jackson Downing proposed a new way of using color, for both exteriors and interiors. Rather than strong contrasts or cold white as seen earlier, he advocated subtler color relationships. Color names such as fawn, drab, and sage supplanted the bright colors of the preceding era. A major house might have rooms in different styles, such as Gothic, Ital-



At Historic Deerfield, the 1817 Hinsdale and Anna Williams House had wallpaper with a swan-and-urn design, and off-white paint. The decor has been faithfully reproduced.



Solid-colored wallpaper, a polychrome border paper, and two-tone paint scheme on the mantel at the 1796 Harrison Gray Otis House, Society for the Preservation of New England Antiquities, Boston.

ianate, Norman, and Grecian, and thus each room had its own color scheme. Woodwork and the plaster cornice in a room might have been the same color, or they might have been painted in related, harmonizing colors. Window sashes were painted a deep green or black, with a glossy finish, to emphasize the size of the glass panes. Graining in emulation of walnut and oak was very common.

At this point, wallpaper could actually be cheaper than a painted finish. With wallpaper, walls did not require the standard third coat of plaster, a hard, white finish coat. Paper could go directly onto the second, brown coat.

About 1860, the paint industry completely changed. The preceding comments about early paint use are general trends, not rules. Regional and ethnic preferences, as well as locale influenced paint style all the more.

Matthew Mosca conducts microscopic and chemical analysis of early finishes. His credits include Mount Vernon, The Octagon House, and The Hermitage. Contact him at 216 East University Parkway, Baltimore, MD 21218, (410) 466-5325.

Basic Steps to Stair Repair

An interior staircase is the pinnacle of the finish carpenters' art. The free-standing, flowing staircases of Georgian and formal styles are marvels of joinery and engineering with wood, so much so that stairbuilding was once a trade unto itself. The average old-house stair is typically not so grand, yet its main purpose is much the same: to daily carry adults, running kids, pets, and their belongings between storeys. | **BY GORDON BOCK**

STRONG AS THEY ARE, ALL STAIRS EVENTUALLY show some classic signs of age. If your stairs are shaky, you're neither alone nor out of luck. Major faults, such as a staircase coming loose from a wood or masonry wall, have to be tackled on a house-by-house basis. The geriatric problems, though, that occur in parts common to all general types of stairs can be improved with some tried-and-true carpentry methods.

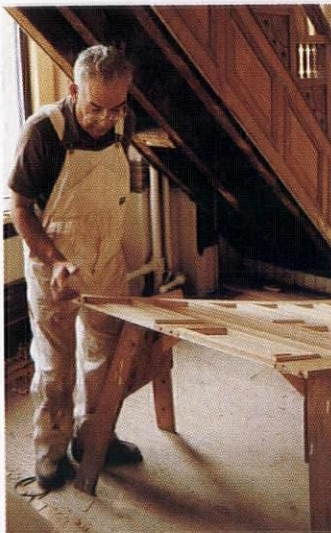
THERE ARE MANY WAYS TO build stairs—a series of steps that may or may not include landings, winders (pie-shaped steps that change direction), handrails, and newels (posts supporting handrails or the steps themselves). It's valuable to understand this joinery because aging glue and shrinking wood are what cause many old-stair ills. Since the construction is designed to be concealed, you'll need to know how a staircase goes together in order to take it apart without damage.

Stair Strategy

THE BEST WAY TO ATTACK STAIR REPAIRS IS from the underside. Tightening up treads, say, by facenailing from the top will work, but it's rarely an invisible repair, even when you camouflage with putty or plugs. Once

LEFT: No matter how complex the carpentry, springy steps and unsteady newels can show up in any old-house stairs. **INSET:** Stair repair inevitably starts with removing underside finishes of wood or plaster to gain access to the joinery.

you've bared the bones of the stairs (most are closed in on the back or side), try to identify the problem areas. Have a helper walk up and down the stairs, pausing at problem areas, while you listen for noise and watch for movement. Look for loose wedges, shrunken supports, and split wood, then mark their locations with white chalk.



Wedges—Loose or missing wedges frequently contribute to stair noise. To cure them, first remove any suspect wedges. In really creaky stairs, it's often no more effort to do away with all of them, plus you'll be sure the new work is tight. Clean all old glue away from the stringer, treads, and risers. (Glue adheres best to fresh wood.) Cut new wedges from 1" pine using the same angle and

length as the old wedges. For best strength, make sure the grain runs with the length of the wedge.

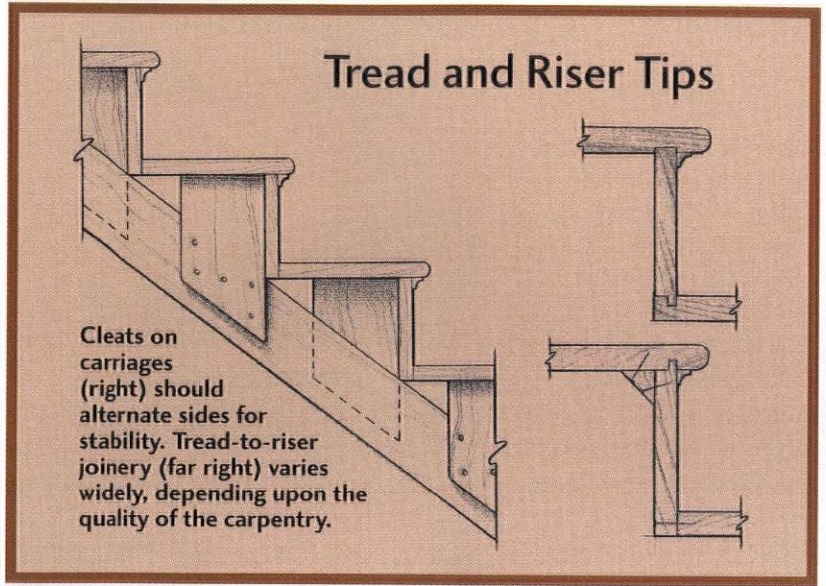
Glue each new wedge in place, starting at the top of the staircase. Dip a wedge in carpenter's glue (pouring some yellow, aliphatic type in a wide-mouth jar is a good set-up) and tap it into the tread first, then the riser. Make sure the wedge is snug so it contacts both the tread or riser and the stringer, but don't force it. Then secure the wedge with a finishing nail, toenailing into the stringer so it also grabs the tread or riser.

Carriage—A sagging or shrunken carriage can also contribute to talking, walking treads. Check the support of the carriage first. If it has moved away from the header at the top of the stairs, resecure it

with screws, lag bolts or metal joist hangers. Try shimming at the bottom too. Shims may also be necessary where there are gaps between treads and the carriage. Or, you can add new upright cleats to improve support (see drawing at right). Cut pieces of $\frac{3}{4}$ " plywood or 1x pine and fit them snug under each tread with screws, alternating sides on the carriage.

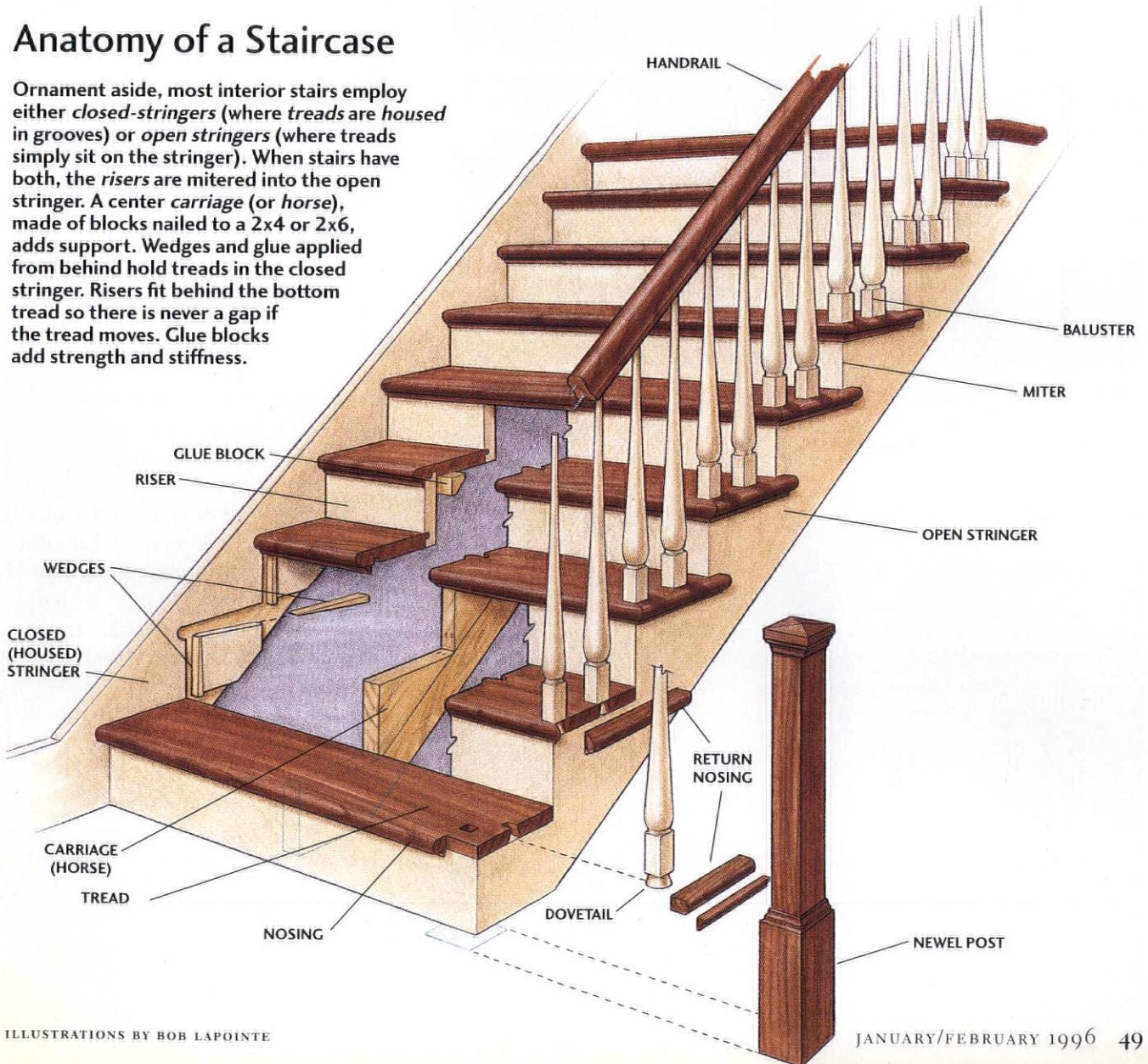
It's worth adding new glue blocks as well, whether they were present originally or not. Clean two or more spots on the tread-and-riser inside corner. Dip a block in glue, then rub it back and forth in its position until the glue grabs, maximizing the adhesion. Tack the block in place with two light finishing nails while the glue dries.

Risers—Another common failure



Anatomy of a Staircase

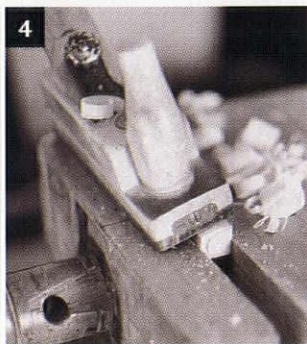
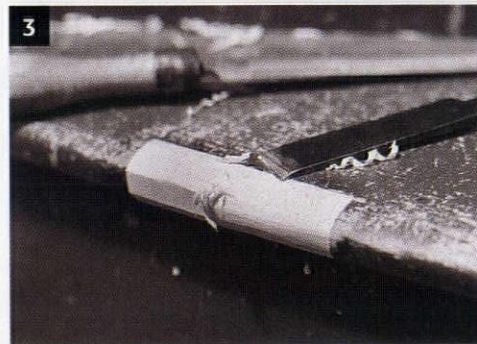
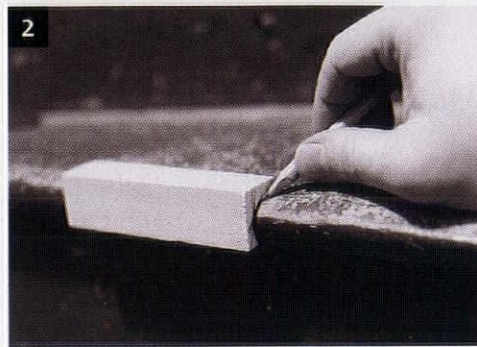
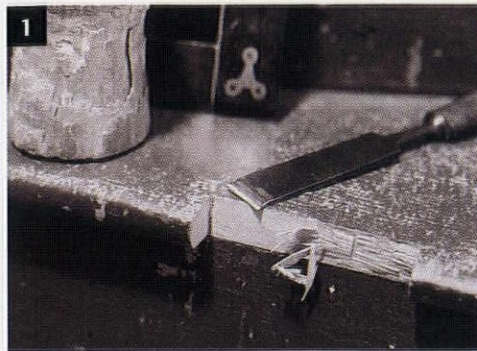
Ornament aside, most interior stairs employ either *closed-stringers* (where treads are housed in grooves) or *open stringers* (where treads simply sit on the stringer). When stairs have both, the risers are mitered into the open stringer. A center carriage (or horse), made of blocks nailed to a 2x4 or 2x6, adds support. Wedges and glue applied from behind hold treads in the closed stringer. Risers fit behind the bottom tread so there is never a gap if the tread moves. Glue blocks add strength and stiffness.



Renewing a Nosing

Where looks aren't critical, a Dutchman repair is easier than replacing a tread:

- 1) Cut out the defective area with saw and chisel, leaving square surfaces.
- 2) Cut a new block for a snug fit; place in position and transfer the nosing profile.
- 3) Glue the block in place (epoxy adhesives work well), clamping temporarily with two finish nails; then shape with rasp and chisel.
- 4) You can rough out the form with a plane beforehand, too.



point that is best treated from under the stair is the joint where the back of the tread meets the bottom of the riser. In any stair, this joint helps support the tread at its center. Where wood has split, reglue and reinforce. The long, thin shanks and deep threads of modern power drive screws are particularly well adapted to this job. Pilot holes are also a good precaution.

Treads—If you have an open stringer on one side of the staircase, and access to the underside, removing and replacing damaged or heavily worn treads can be straightforward. First, remove the open side mouldings and release any balusters (see section below). Next, determine the connections on the riser. In most cases, you should be able to knock out the appropriate wedges with a hammer and old screwdriver, thereby releasing the parts. Pry the riser back from the tread, pulling or cutting any nails with a hacksaw blade if necessary. (If the tread has a riser mortised into it from below, you may have to slice this joint with a hacksaw blade or saber saw.) Once the tread is free, it should come out with a little gentle coaxing. Reverse the process to install.

Dissecting Railings

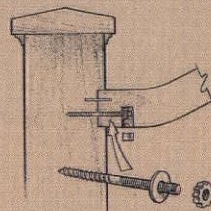
BALUSTERS ARE NOT OBLIGATORY ON A STAIRCASE—closed stringer stairs, for instance, are bounded by walls—yet most have them. When balusters sit on a stringer they are simply toenailed in place. Balusters landing on treads are predictably anchored with a dowel or turned dovetail.

Not every set of stairs has a newel post either—many handrails end at a wall, or in a spiral wreath supported by a forest of balusters. Solid newels are customarily set by mortising out the base so they slip over the stringer and first riser to make a connection. Hollow newels may be anchored much the same way, often with a block or tenonlike lug to key it to the tread (see drawing at left).

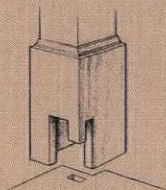
Balusters—Injury, rather than wear, is the bane of most balusters. To release a broken baluster, pry off the moulding that returns the nosing on the front of the tread, then pull the baluster out by its bottom. Balusters that are split in a “green stick” fracture often mend well by resetting with glue

Posting Newels

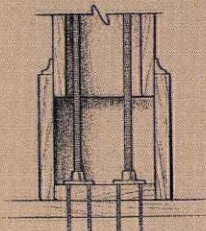
Threaded rod works wonders on hollow newels. If you can't run rod right through the floor, try countersinking the nut in a wood block (left), then screwing the block to the floor. Anchor plates (below) are stock plumbing hardware that simplify the connection.

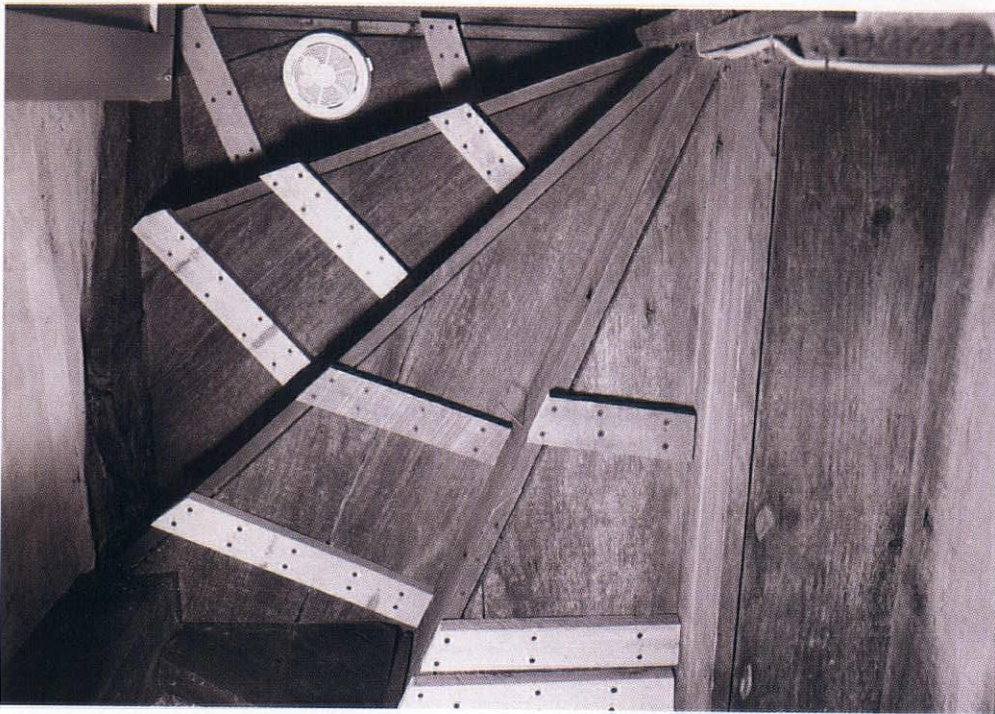


Rail bolts connect rails to newels, as well as to other rails.



Hollow newels are often locked to the tread with a lug.





A quick fix for split treads is adding cleats, here on the undersides of some winder stairs. Run the grain of the hardwood or plywood cleats across the tread, and secure with screws that grab at least $\frac{3}{4}$ of the tread thickness.


and a binding of masking tape. When the break is where the base meets the tread, try sawing the baluster off square and doweled on a new dovetail. You can also scavenge replacement balusters from a less conspicuous part of the stair, or a salvage yard, and swap them out. Secure all reinstalled balusters with and a finish nail through the dovetail into the tread; if loose, add a shim underneath.

Newels—Solid newels that are unsteady probably suffer from slop in the base joinery. Disassemble the newel and inspect the mating parts for shrunken wood, dried glue, and wear, then shim to gain a tight fit. If there is access from behind, try adding an-



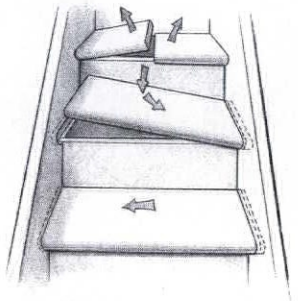
Cabinet-grade power drive screws are well adapted for riser repairs. However, make sure the load is against the head—not the shank—of the screws. Some screws, especially those made for drywall, may fail under shear loads.

gle plates between newel, stringer, and riser. With hollow newels, again, pull the newel off and look for damage or loose-fitting joinery. Rebuilding or enlarging the lug, or adding a square block behind it, can often strengthen the connection. Hollow newels offer the option of adding one or more threaded rods, which can be anchored to the floor, or bolted right through it (see drawing page 50).

Handrails—The humble hardware that holds most handrails together is a rail bolt—an uncommon fastener with a screw thread on one side, and a machine thread on the other. Rails bolts are used to mate rails to newels, as well as each other, and tightening the nut often brings the pieces back to like-new snugness. First find the nut (sometimes hidden under a wood plug) and back it off enough to part the rail so you can clean any old glue out of the joint. (Check the access hole too to see if the nut turns down against a flat surface; if not, clean it up with a chisel.) Once you have the parts mating smoothly, tighten the nut by driving it with a hammer and nailset on the toothed sides. If you need a new rail bolt, you probably won't be able to find one at your hardware store. Instead, settle for a long hanger bolt (essentially the same thing) and make your own star nut by filing grooves in the flats of a hex nut. 

Time to Re-Tread

Closed-stringer stairs complicate repairs, but a little cunning carpentry will often do the trick. First, remove the defective tread by parting it from the riser, if necessary, then cut it carefully in half. Release the pieces from the stringers. Next, clean out the tread mortises in both of the stringers, and deepen one of them by $\frac{1}{4}$ " to $\frac{3}{8}$ " using a hammer and chisel. The object is to make the pocket at least $\frac{1}{2}$ " deep.

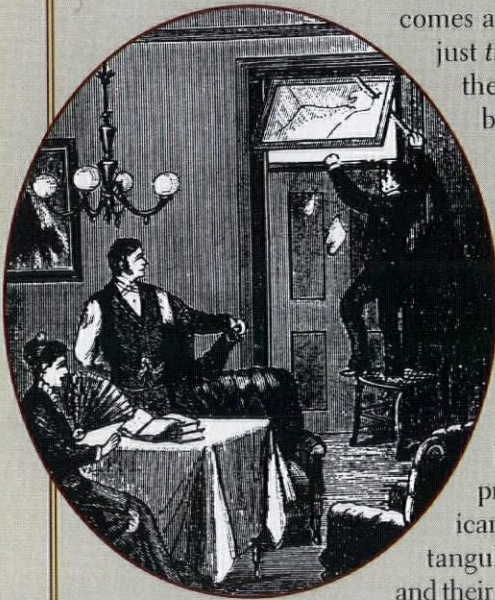


Then fabricate a new tread, cutting it just the distance between the stringers, plus the $\frac{1}{2}$ " into the mortise—probably $\frac{1}{4}$ " shorter than the original tread. If you've measured closely and cut accurately, you should be able to "shoehorn" one end of the new tread into the deepened stringer, then pull it over into the other stringer mortise. Last, toenail the tread into the stringers with finishing nails.

GOING "OVER THE TR

Interior Windows and the Hardware That Moves Them

BY
MAUD
EASTWOOD



ABOVE: By imagining the alternative in their 1884 ad, manufacturer J.F. Wollensak promoted the "safe way to operate transom sash" with one of the first lifters in the industry.

IN A BOAT, IT REFERS TO THE STERN, BUT in a building the term *transom* is applied to any crossbar, most often one over a window or door. The window above the transom bar then becomes a *transom window*—shortened to just *transom* in this country. Small as they are, working transoms may not be a top priority to every old-house restorer, but they were once a significant part of the builders' hardware industry and are still worthy of attention.

Transoms, Technically

TRANSOM SASH COULD BE EITHER fixed or adjustable. Fixed sash increased light and decorative ambience, while adjustable sash also provided ventilation. Standard American-built transom sash was rectangular. Exceptional designs and their hardware, though, could be special ordered. Transom use was not limited to over doors either. They were mated with other windows, or positioned in stairwells, basements, attics, and dormers.

Evidence suggests that adjustable transoms originally were top-hinged, and installed so they opened into the room. Ventilation was simply a matter of propping a stick between sash and frame. Bottom-hinged sash followed,

secured at the top by a catch that was operated by a long-handled sash hook or pole. Chains mounted on the outside controlled the opening.

Just as transom was an American term, the transom lifter was an American invention. The versatile lifter could be engineered to operate any transom opening, regardless of whether the sash was top- or bottom-hinged, pivoted, swinging in or swinging out. Lifters didn't require a catch unless the transoms were oversized or subject to strong winds and drafts.

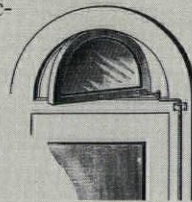
Sic Transom Gloria

EARLY TRANSOMS WERE EMPLOYED IN HOUSES, offices, and stores. By 1900, most major builders' hardware manufacturers had expanded sales of lifters, chains, catches, and pivots to hotels, apartment houses, and public buildings of every kind.

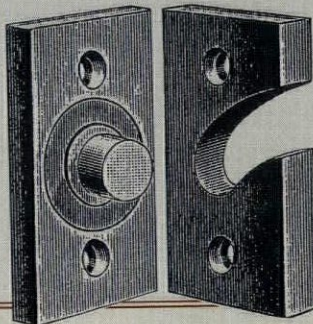
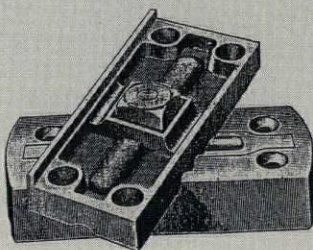
When the building boom of the 1920s arrived, the market at home and abroad was glutted. Competition became so intense it developed into a devastating price war. Even overseas, transom lifters sold for just pennies. The late 1920s brought friction stays and other control devices, including

a stay with a fusible disc that addressed fire safety concerns. (Open transoms promote the spread of fire and smoke.)

The 1930s were the transom's heyday. Companies producing specialty window hardware developed concealed operators, openers, and adjusters. Commercial transoms were often enriched

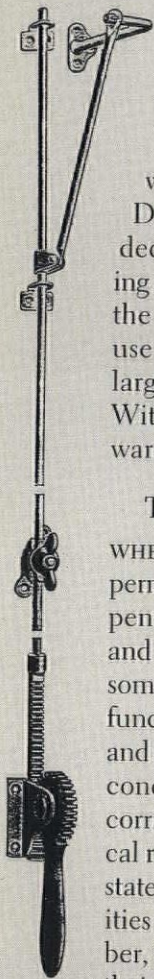


Vertical transoms pivoted at top and bottom to open.



Better than butt hinges, transom center hardware added features such as adjustable friction action (far left) or removable pivots (left).

ANSOM"



The typical lifter is an arm actuated by a sliding rod, adapted here with a lever for opening heavy sash in banks and stores.

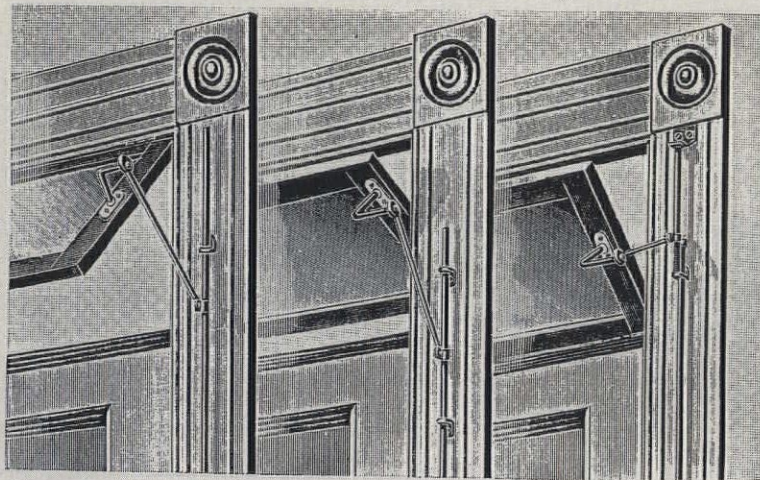
with bronze grilles in the Art Deco style. In the following decade, however, air-conditioning and restrictive fire codes spelled the end of the transom era. The use of transoms over doors had largely been eliminated by 1950. Without them the transom hardware market slowly receded.

Transoms in Restoration

WHETHER OR NOT BUILDING CODES permit transoms in a restoration depends upon their type, location, and intended use. Residential transoms are usually allowed to remain functional, but transoms in public and commercial buildings are often condemned when they open on corridors or light wells. Consult local rulings, as they may differ from state guidelines. Approach authorities with an open mind. Remember, the issues of transoms are not their daily fare. It pays to be specific, too. For example, to today's fireman a transom is an important structural member, not a small window over a door.

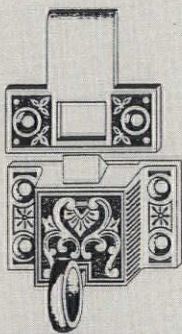
Under normal use, transom hardware rarely wears out. However, it sometimes suffers from careless removal, or exposure in empty, unheated buildings. Moisture takes its worst toll on wrought iron hardware.

Matching missing hardware is not complicated—if you have a source. Utilitarian in character, transom hardware was little affected by fad or fashion. Established product lines were seldom dropped or replaced, and coexisted for years with new types. The catch—the one ornamental



Early lifters were connived for every application; concealed types of the 1930s sacrificed some of this versatility.

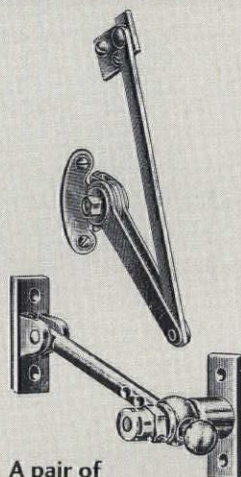
fitting—and the lifter have a long history of continuous production, from the 1870s to the 1970s. Payson, established in 1873, was one of the earliest and oldest producers of transom hardware. By 1966, though, CIPCO of St. Louis had acquired their remaining stock. They continued to manufacture lifters until 1986 when the demand effectively dried up.



A decorative rim catch and strike.

Fortunately, transom machinery is no more involved to refurbish than other types of builders' hardware. Much technical information can be gleaned from catalogs and other trade material. Look for metal parts at salvage yards or second-hand stores. A metal fabricator can often reproduce the item if they are provided with measurements, drawings, or samples. Sash and window manufacturers can replicate the sash and frame.

If at all possible, retain transoms in an old house to preserve their early modern look. Even when a moving transom is not an option, try securing the sash. With a little care, operating transoms won't be lost to the annals of architecture and building.



A pair of friction stays (top) could be used in lieu of chains. Fusible stays (above) let gravity shut the sash when a disk melted at 125°F.

Suppliers

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Transom hardware

Underneath It All

BY DEANNA MATHER LARSON

IT BEGAN INNOCENTLY ENOUGH WHEN A BADLY WORN parquet floor crossed paths with a long Christmas holiday. Jim, our 30-year-old son, had come over for the day to watch as I tried out his gift, a new palm sander. My idea was only to refinish the living room parquet, but I soon found myself asking the question that makes Dave, my husband, wince: "Honey, what do you suppose is under..."

These words always signal the beginning of a major project. We've removed yards of carpet, gutted kitchen cabinets, restored lighting fixtures, and repaired beadboard as we continue to peel back layers of misguided modernization left by the previous owners. Now I was looking under the parquet flooring.

Parquet Away

OUR OLD HOUSE IS A LITTLE plank-constructed, two-storey farmhouse built in 1885. (In Springfield, Oregon, a 110-year-old house is elderly!) We purchased our treasure, and 34 acres of the original 150-acre land grant, from the great-grandchildren of the builder. The house still sits securely on the original beams and river rock foundation. In fact, much of the exterior seems to have escaped the remodeling that wracked the insides: a series of mid-1970s vital additions (such as two bathrooms) and not-so-decorative upgrades (red flocked wallpaper and blue shag rugs). Over the past seven years we have been undoing and redoing these surfaces—I call it "de-modeling."

The living room appeared to be the one room not too compromised by the modernization, except for the very 20th-century parquet floor. I resigned myself to simply refinishing the parquet and covering as much as possible with rag rugs. The new Christmas sander was the beginning. At the mention of a certain phrase, though, Dave flinched and Jim began prying

on a corner of the flooring. "Well," replied Dave as he always has, "there's only one way to find out what's underneath!"

That afternoon we stuffed all the furniture in the next room and rolled up the large area rug. Ahead of us lay four weeks of living in a 9' x 9' room, complete with our favorite chairs, a small TV, eight dogs, up to seven cats, and one pot-bellied pig. We would spend our free time working on the living room floor until exhausted, after which all of us—at least the dogs, cats, and people—would trundle upstairs to sleep.

Dave, Jim, and I started with chisels, but soon graduated to wrecking bars and hammers. On our hands and knees, we chipped and chiseled until broken pieces of parquet were flying everywhere. I filled boxes with the parquet chips and made three trips to the burn pile with the tractor and a ten-cubic-yard trailer. Reluctantly, the parquet released its grip on

the floor underneath. It felt like an impossible job. I wondered why I had ever opened my mouth, and wished there was a way to reverse what we had done.

Stuck Without an Expert

DURING THAT FIRST WEEK WE SEARCHED FOR ADVICE about removing the parquet glue. Everyone referred us to the same business and a white-haired gentleman who was steeped in the intricacies of wood floors.

"May I help you?" he asked.

"We pulled up the parquet flooring in our living room, and we wondered if there was any way to remove the glue and fill the cracks," Dave replied.

"You want to put down parquet? I have several samples to show you."

"No, we just want to remove it and the glue and fill the cracks," I chipped in.



Here, Dave and Jim pose with part of our sander arsenal. At the time, we rarely stopped working because a break meant risking a chill in the cold room.



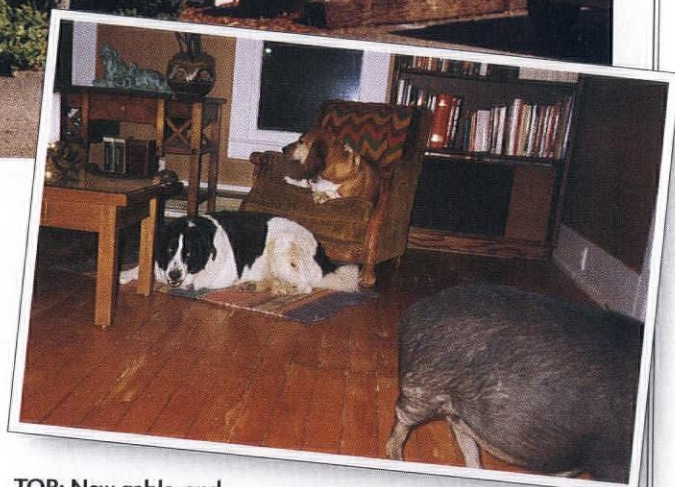
The white-haired gentleman stopped short and looked closely at both of us. Slowly, he repeated what Dave and I had just told him while we nodded our heads. "Now you want to put down parquet?"

"No," Dave and I responded, exchanging glances. Were we speaking in a strange tongue? Didn't anyone ever want to remove parquet? I repeated our question, adding "There's a wonderful old fir floor underneath..."

"...with huge cracks and covered with glue," cut in our amazed expert. "That's why people put down parquet!"

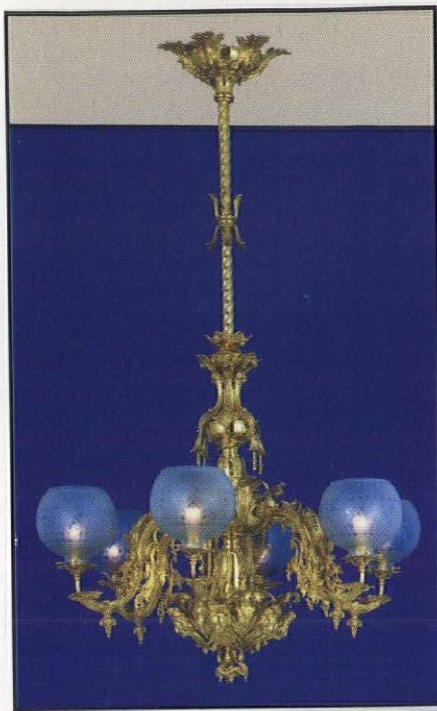
As deftly and quickly as we could, Dave and I retreated. I'm sure that man still tells our unbelievable story to every flooring contractor he meets.

That weekend we brought out the sanders. We bought another second-hand sander, and rented a third, floor sander over the long, cold New Year's weekend. Then we cornered the local market on



TOP: New gable-end clapboards are the latest project on our Oregon farmhouse. **ABOVE:** Most of our four-legged family enjoy the rediscovered original floor as much as we do, even a certain camera-shy, pot-bellied pig.

coarse-grade sandpaper. For three days the house vibrated with the pulse of sanders, and the air was beige with fine dust. Dogs paced, cats disappeared, and our ears rang. Despite efforts to seal off the living room, the dust seeped into all the cupboards and closets, up-



Top Picture: Rococo Chandelier by Starr, Fellows, New York C: 1857
Center: Deer's Head sconce by Gibson Gas Fixture Works, Phila., PA C: 1890
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stairs as well as downstairs. Clothes had to be shook out before wearing. Dishes were washed and re-washed; pots rinsed. The dogs' drinking water got changed hourly. Long after we finished sanding for the evening, the dust would continue to settle, and we'd have to start cleaning all over again.

As the process continued, cracks started to open up in the floor. In some places the tongue or groove side of the board broke away leaving a long split. With no subfloor, we could see the beams underneath and the earth a few feet below. Temperatures dipped, and the cold winter wind whistled up through the cracks. We took to wearing layers of clothes, but that only made us sweat during sanding. In several places removing the parquet and glue left deep scars in the soft, old fir floor. It looked terrible. Depressed, I began calculating the cost of redoing the dreaded parquet.

The Fir Comes Shining Through

TOWARDS THE END OF THE THIRD week things began to look up. We were down past the grey glue, and the wood started to show its fine grain. It was old-growth timber in 24' lengths, even-grained and free of knots. This was the floor the builder and his family had walked on 110 years ago!

With my new palm sander I could smooth the sharp, splintered gouges into dips. We whitened narrow slices of new, clear fir and glued them into the biggest cracks. Finally, the whistling winter wind receded. More carpenter's glue went under the long splinters. For a night, our old floor was well-decorated with sad irons, books, iron wedges, even rocks from the garden—every heavy object we could find



The last of the parquet put us past the point of no return, with plenty of glue to go.

to clamp the splinters while the glue dried. Some repairs held; some did not. I wondered if I would ever walk barefoot in the room again.

After a thorough vacuuming and mineral spirits wash, the dampened wood let us see its true colors: a warm amber with brown overtones. To let the natural tones come through, we applied a penetrating, fast-drying sealer first, then an oil-modified polyurethane finish. The next evening, we gave the floor another gentle sanding, a clean-up, and a second coat of finish. By the third coat, the floor glowed in umbers and rusts, looking only "distressed" by the pits and gouges. Dave, Jim, and I realized all the work and crazy living conditions had not been in vain.

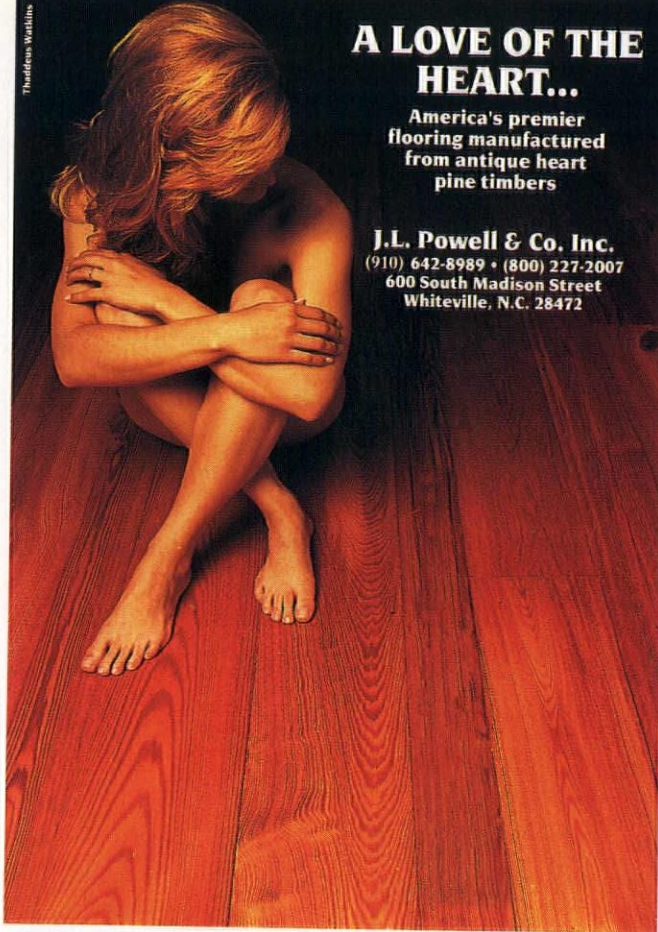
As time goes by, the effort and expense spent on this project fades from memory. What lasts is the satisfaction and pride we feel when we walk into our living room every night. Now when I gaze around the room, I notice the wallpaper. It's looking dirty, faded, and a little too modern. I know there's drywall beneath that wallpaper, but I wonder what's under the drywall? I think Dave just winced.

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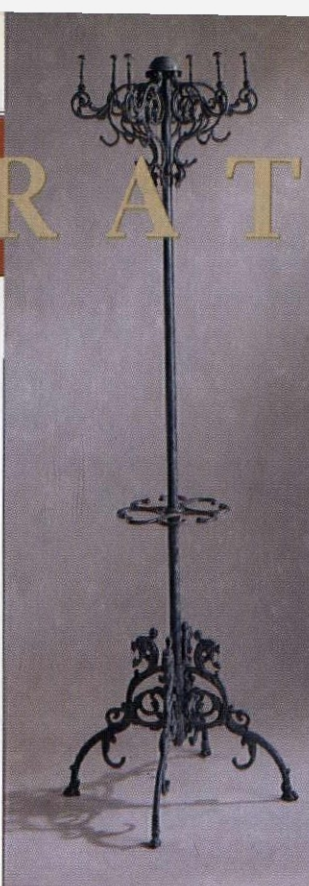
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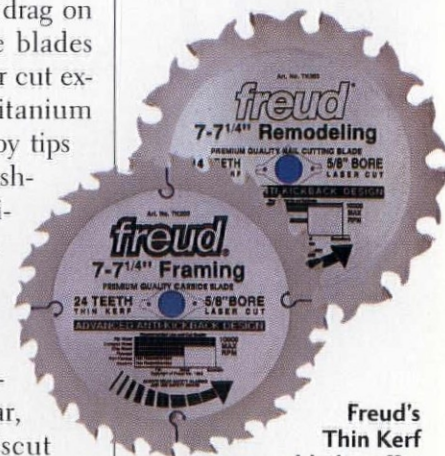
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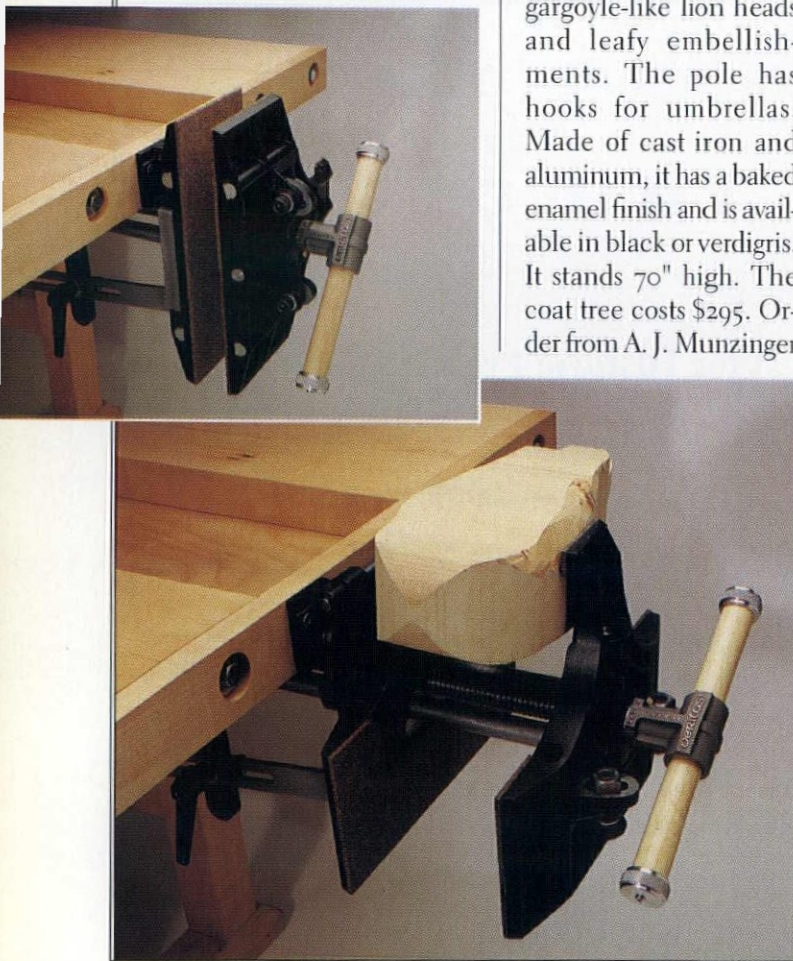
tions for everything from rough to finish cutting. Available at hardware stores, the suggested retail price for the blades shown is around \$30. For more information, contact Freud Inc., P.O. Box 7187, Dept. OHJ, High Point, NC 27264, (800) 334-4107.

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PRODUCTS

by Josh Garskof

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A handmade Dirk Van Erp lamp reproduction.

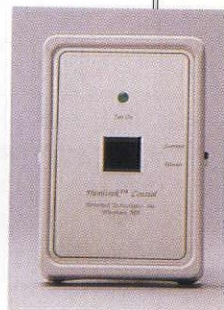
Studios stamp. It costs \$1,950. Wall scones, floor lamps, chandeliers, and other table lamps are also available from Aurora Studios, 109 Main St., Dept. OHJ, Putnam, CT 06260, (203) 928-6662.

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For the houses shown in this issue, blueprints include:

- Detailed floor plans showing dimensions for framing. Some may also have detailed layouts and show the location of electrical and plumbing components.
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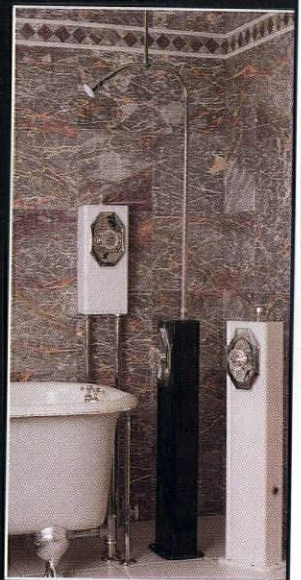
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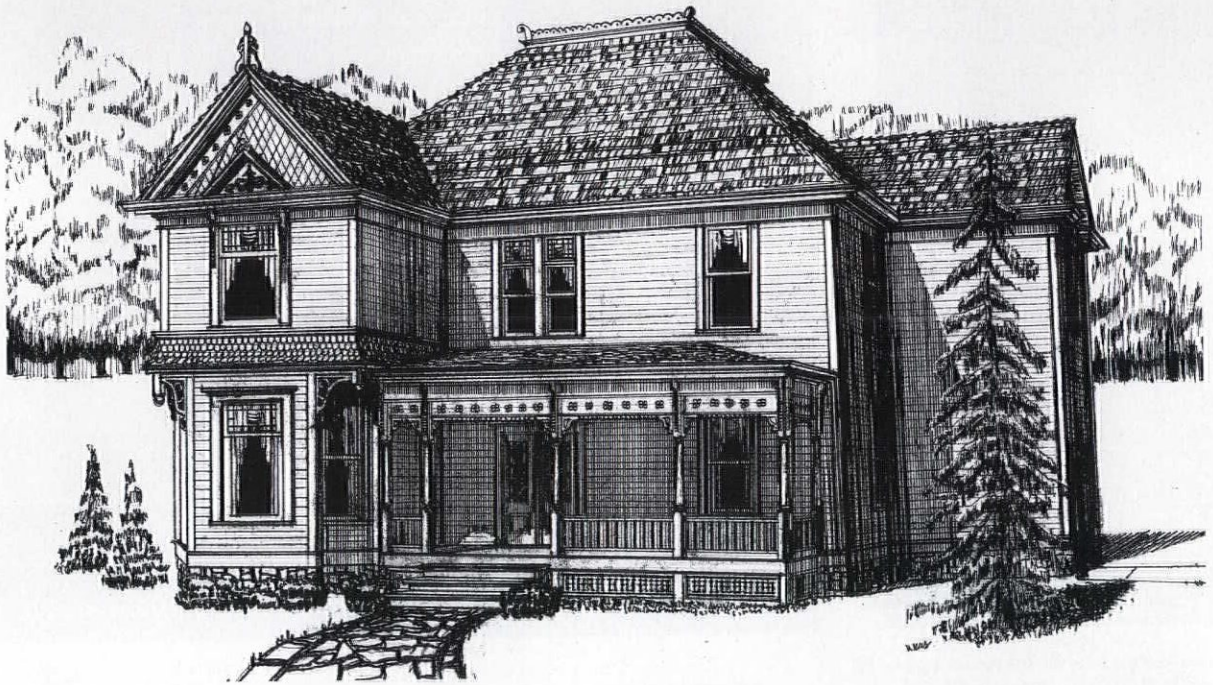
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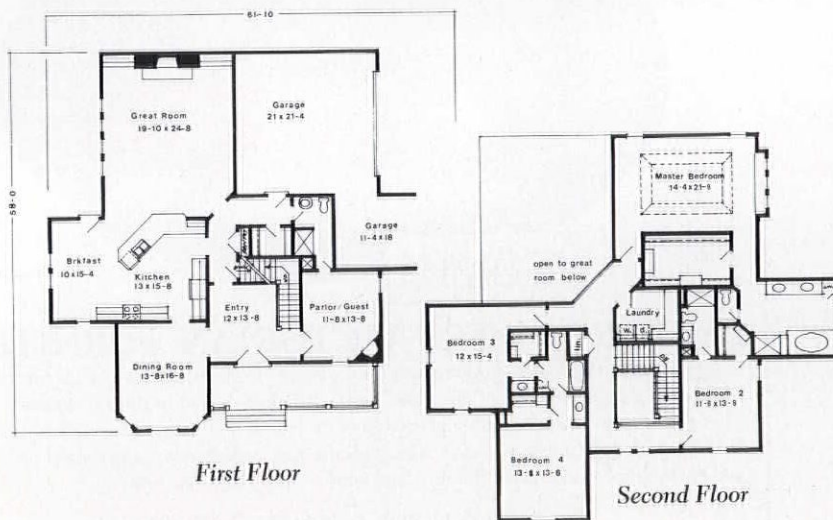
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SPINDLEWORK FRIEZE VICTORIAN



ORNAMENT, SUCH AS PORCH FRETWORK, corner brackets on the bay window, and a decorative band of fish-scale shingles, sets this Spindework Frieze Victorian apart. Inside, a capacious great room, warmed by the fireplace, is adjacent to a roomy kitchen with a work island.

On the second floor, the master suite, containing a luxurious private bath and a spacious walk-in closet, features a coffered vault ceiling. The upstairs laundry room eliminates lugging the wash to and from the basement. Note the balcony overlooking the great room.



Plan VH-02-VI

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Overall Dimensions	
Width	61'10"
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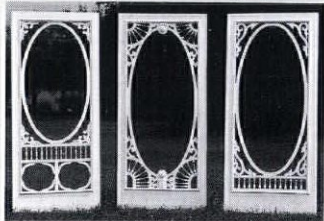
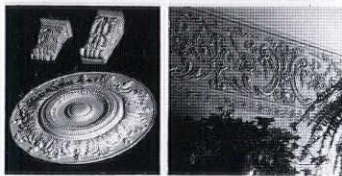
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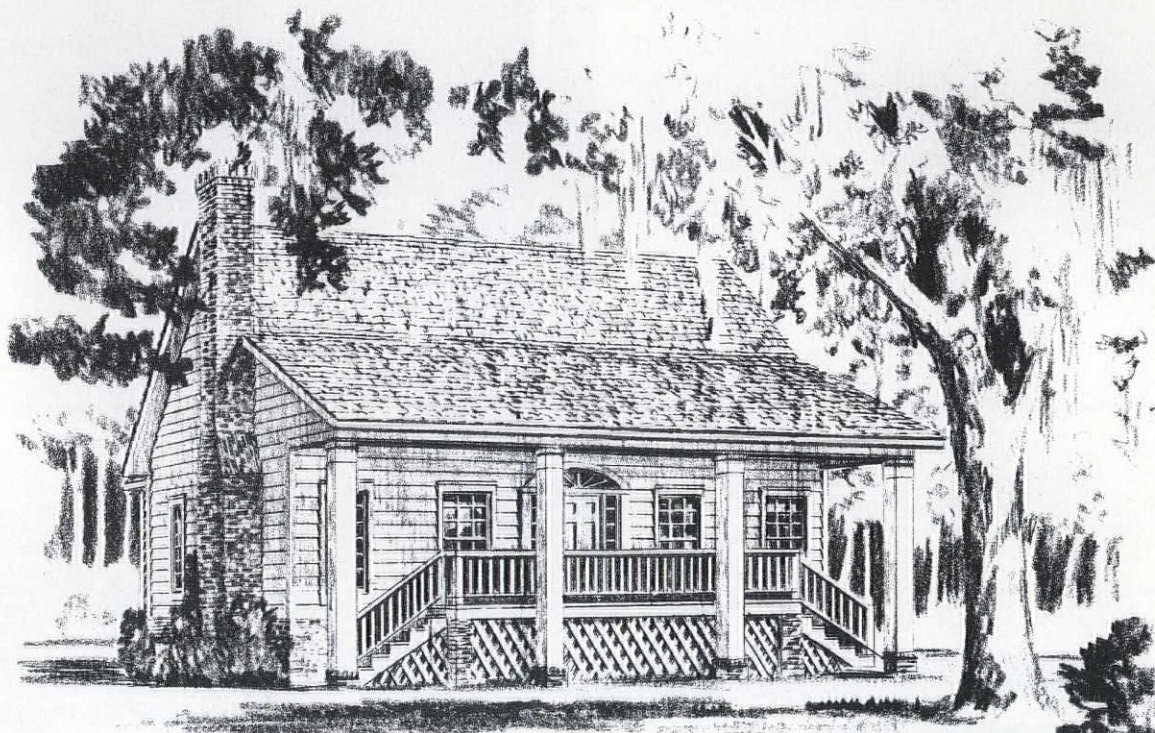
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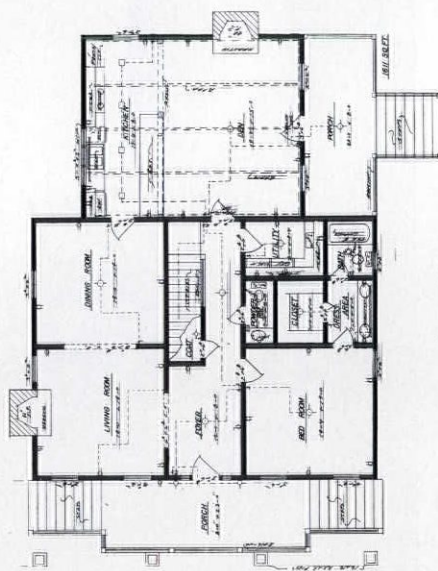
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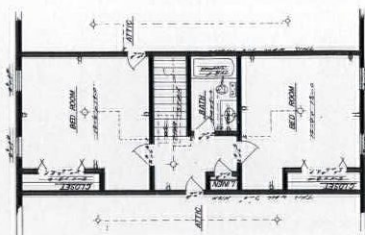
extends back to maintain the integrity of the exterior. A U-shaped kitchen and den—the perfect place for family gatherings—overlooks a gracious back porch. Pocket doors that lead from the living room to the dining room are an elegant touch. Upstairs, the generously sized bedrooms share a full bath.

Plan WL-06-EA

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Bedrooms	3
Bathrooms	2½
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First Floor	1,611'
Second Floor608'
Ceiling Height	
First Floor	9'
Second Floor	8'
Overall Dimensions	
Width	38'
Depth	58'10"

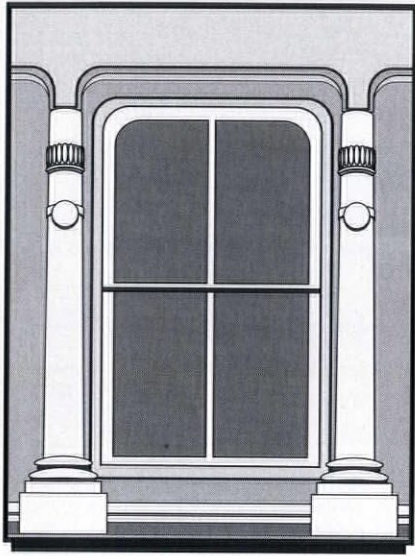


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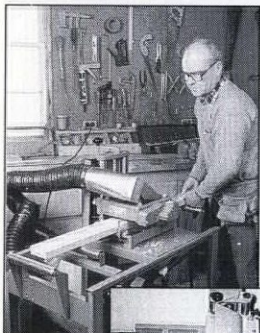
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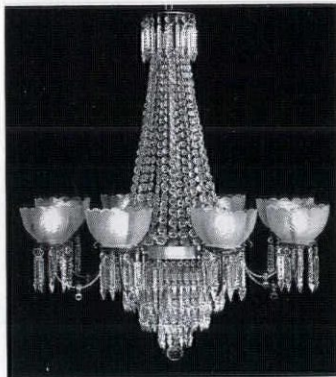
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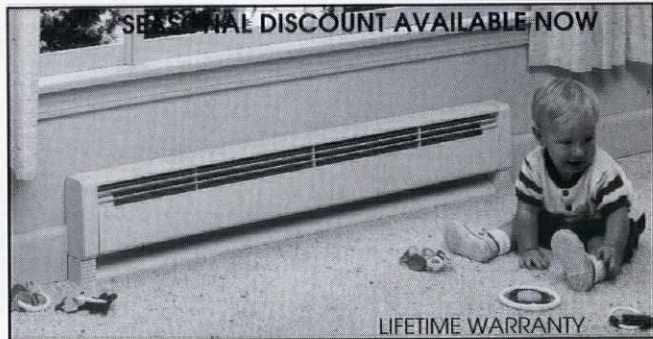
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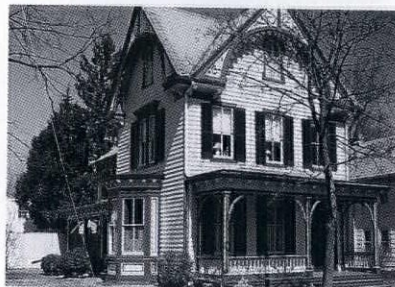
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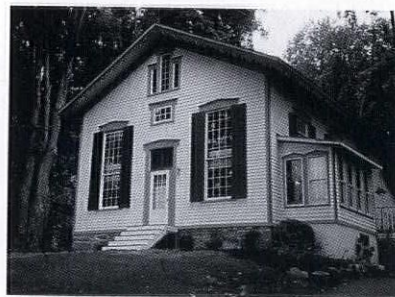
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Real Estate.....	67
For Sale.....	70
Wanted.....	70
Events.....	72
Restoration Services.....	76
Products Network.....	78
Advertisers' Index.....	88

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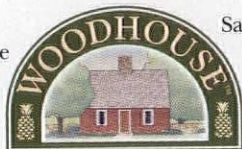


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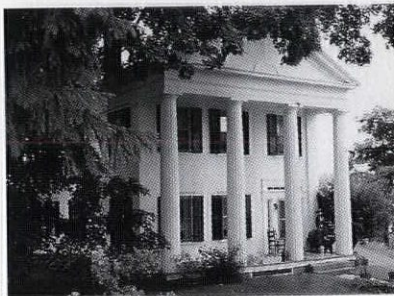
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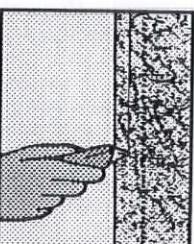
7. Apply second coat of saturant to wet mat.



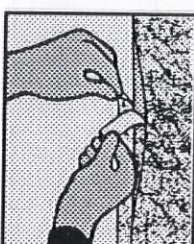
8. Apply 1st coat of saturant to adjacent area.



9. Apply mat to 2nd area, overlapping by 1".



10. Cut down center of overlap (both layers).



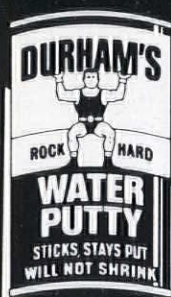
11. Remove mat strips on both sides of cut.



12. Apply 2nd coat of saturant (include seam)

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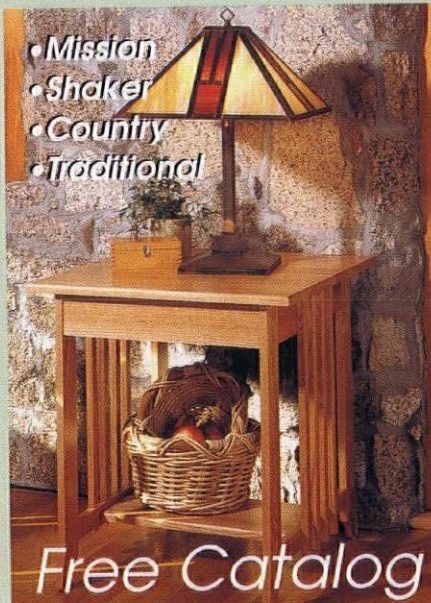
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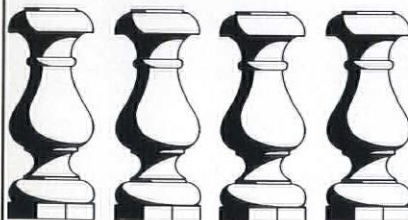
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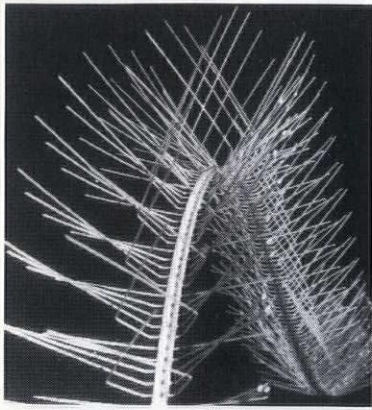
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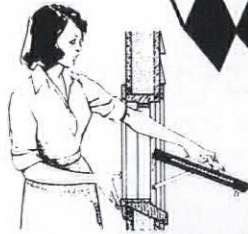


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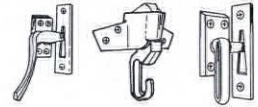
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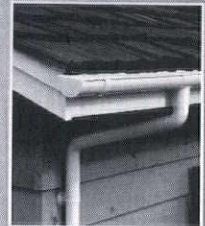
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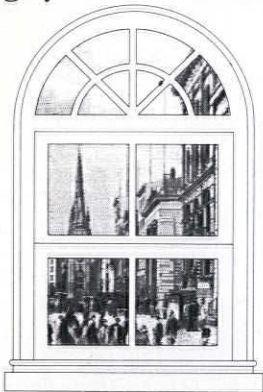
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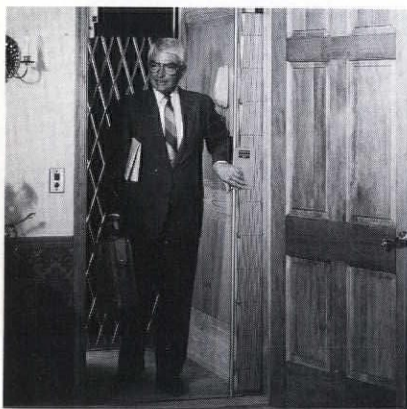
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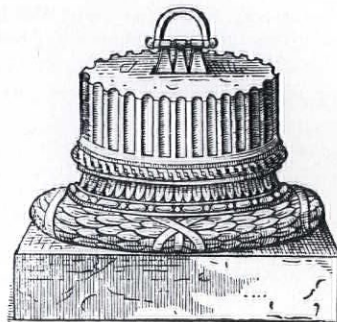
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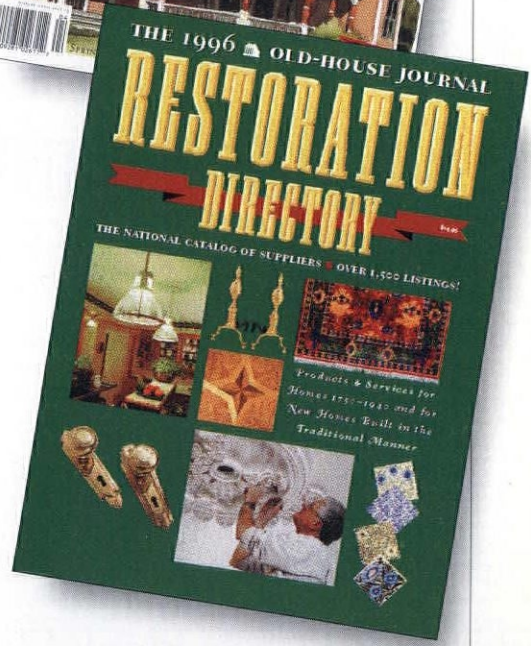
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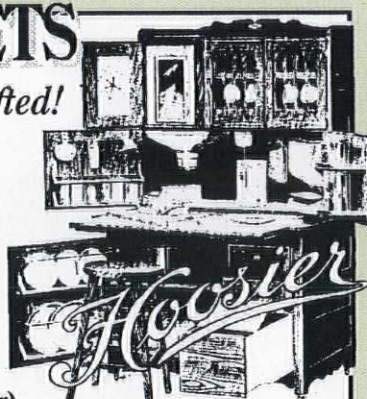
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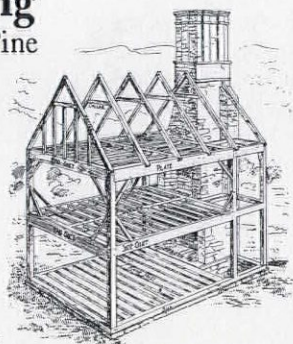
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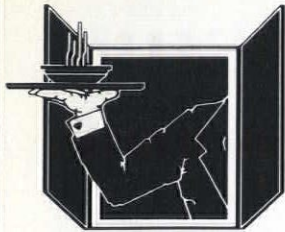
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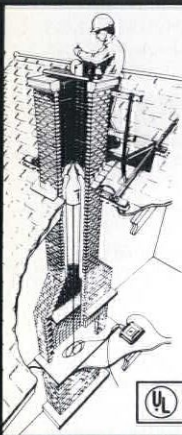
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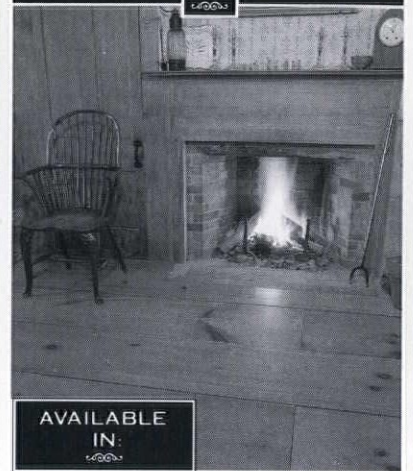
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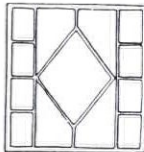
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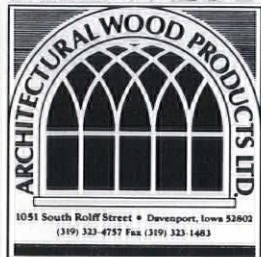
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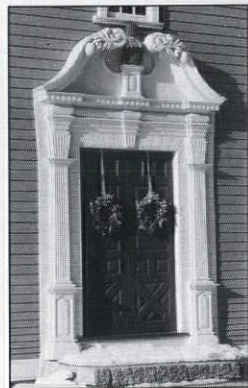
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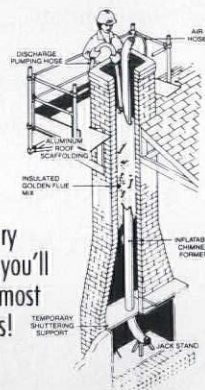
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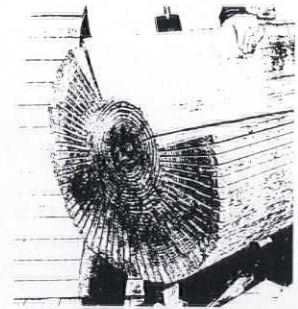
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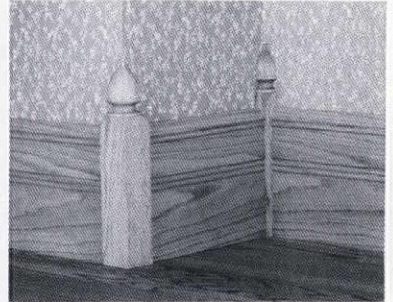
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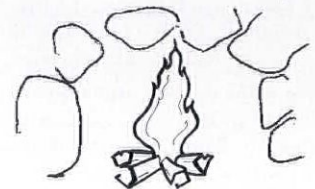
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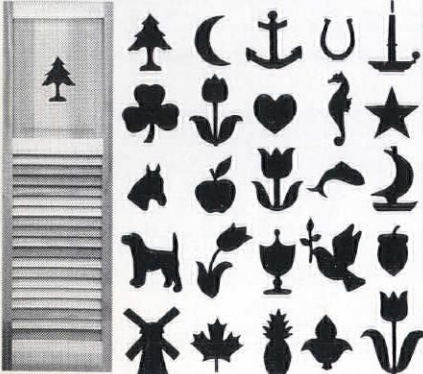


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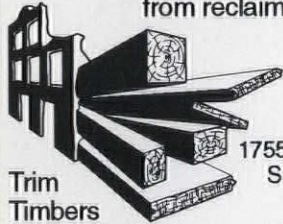
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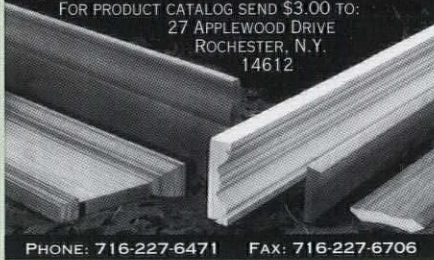
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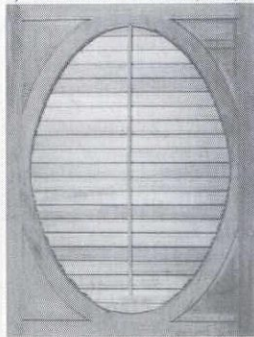
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Advertisers' Index

PRODUCT NETWORK NO.	PAGE NO.	PRODUCT NETWORK NO.	PAGE NO.
20	AA Abbington Affiliates	84	Liz's Antiques
31	Abatron, Inc.	10	Mac The Antique Plumber
560	Abatron, Inc.	10	Maple Grove Restorations
598	Acorn Manufacturing Company	68	Maurer & Shepherd Joyners
	Addison Hardware Co., Inc.	87	McFeely's
	Adkins Architectural Antique	80	854 Michigan Hooser Co.
23	Ahren's Chimney Technique	81	16 Midwest Architectural Wood Products
517	Albany Woodworks	75	541 Miller Manufacturing
805	Allied Windows	17	856 Molding Store, The
	Alternative Window Company	87	Monarch Radiators
599	American Home Supply	56	857 National Trust for Historic Preservation
611	American International Tool Industries	84	Newbridge Communications
	Anthony Wood Products	80	Newport School of Decorative Painting
49	Antique Hardware Store	Inside Back Cover	5 Nixalite of America
652	Architectural Timber & Millwork	80	60 Old Carolina Brick
353	ARSCO Manufacturing	84	Old Fashioned Milk Paint Co.
802	Artistic Doors & Windows Inc.	65	32 Old Wagon Factory
340	Arvid's Historic Woods	83	702 Patina Finishes & Copper
593	Atlantic Recycled Paper	71	Pennsylvania Plinth Company
	Back Bay Shutter Co., Inc.	80	Pioneer Millworks
73	Bendheim Glass	77	790 Plastino Vinyl Rain Cutters
27	Bradbury & Bradbury	73	726 Preservation Products
	The Brickyard	80	38 ProTech Systems, Inc.
91	Carlisle Restoration Lumber, Inc.	81	659 Reggio Register Company
312	Certified Chimney Contractors, Inc.	83	10 Rejuvenation Lamp & Fixture
684	Chadsworth, Inc.	57	538 Renovation Supply
35	Charles Street Supply	81	Restoration 95
694	CinderWhit & Company	84	769 Restoration Works Inc.
26	City Visions, Inc.	80	752 Rinnal America Corporation
	Classic Accents	80	11 Roy Electric Company
	Clement Hardware	88	1 Schwer Manufacturing
42	Country Curtains	71	Shutter Depot
603	Country Designs	69	Shuttercraft
212	Craftsman Lumber	74	840 Silverton Victorian Millworks
	Crawford's Old House Store	87	30 Smith-Cornell
397	Crown City Hardware	21, 27	758 Snelling's Thermo-Vac, Inc.
679	Crown Point Cabinetry	9, 22	675 Specification Chemicals
44	Cumberland Woodcraft	63	860 Standard Industries, Inc.
518	Custom Wood Turnings	71	687 Steptoe & Wife
	Dan Holohan	19	122 Stewart Iron Works Company
245	Decorator's Supply	3	Strassen Plating
8	Designs In Tile	61	820 Sunflower Shower Company
101	Devenco Louver Products	74	Sur-Fin Chemical
505	Donald Durham Company	69	Sylvan Brandt
653	Durable Slate Company	74	855 Tile Man, Inc.
740	Elk Corporation	21	Van Dyke's
55	Erie Landmark	63	13 Vintage Wood Works
858	Eugenia's Place	89	730 Vulcan Supply Corporation
221	Excel Publishing	81	128 W.F. Norman Corporation
554	Fan Man, The	9	438 Ward Clapboard Mill
294	Felber Ornamental Plastering	65	284 Whiteco/Vincent Whitney
849	Fischer & Jirouch	17	823 William Zimser
560	Frank Lloyd Wright Home & Studio	19	439 Williams & Hussey
792	Gates Moore Lighting	70	806 Wood Factory, The
806	Golden Flue	82	853 Woodhouse, Inc.
387	Good Time Stove Co.	73	722 Woodstock Soapstone Company
	Granville Manufacturing	82	Yield House
	Grate Vents	87	
812	Hardware Bath & More	75	
202	Hardware Plus	22	
621	Heirloom Reproductions	61	
843	Henderson-Forbes Consultants, Ltd.	63	
	Historic Paints Ltd.	88	
	Historic York Inc.	84	
565	HomeSaver Chimney Liners	66	
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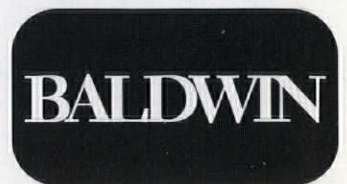
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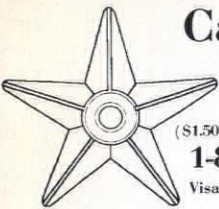
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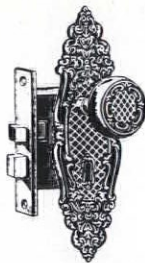
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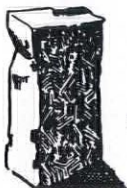


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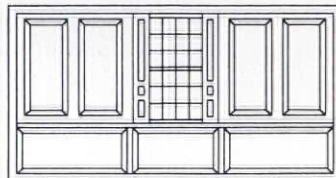
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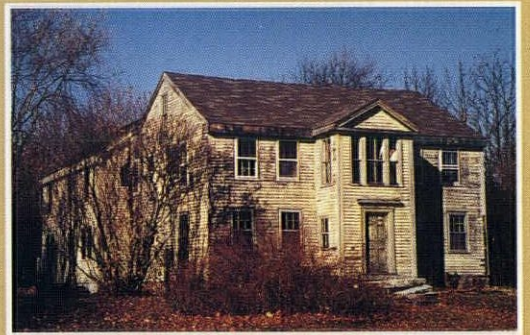
Covering the Storey

LAST FALL, IN THE SPAN OF ONE WEEK, OHJ'S remuddling mailbox filled up with letters about this pre-Revolutionary War house in southern Maine. That caught our attention. As it turned out, the spark behind the correspondence was a *Portland Press Herald* article.

"Just looking at it," Portland's fourth estate reported "you wouldn't know the house with the new siding next to Evergreen Cemetery was—until this summer—a historical gem." Indeed, despite some unkind years over the last two centuries that might have robbed it of its high-style details, the 1767 Stevens Homestead (right) still showed the symmetry typical of the Georgian era. Five bays of windows and a gabled front entry, probably something close to the original, still defined its façade.

Now, all details—windows, pediment, and entryway—are gone, replaced by a solid clapboard wall (top). The few tiny windows that pierce it look like gun holes in a fortress, a few neighbors told the newspaper. We agree. It looks like the house is on guard in case of a frontal attack. Yet, its treasures have already been looted.

Thanks to all the Portland-area OHJ readers who wrote us and to Ruth E. Reeve, Windham, Maine, for the submitting the photographs.



This vestige of colonial America in southern Maine (above) has lost its face (top).

WIN FAME AND \$50. If you spot a classic example of remuddling, send us clear color slides. We'll award you \$50 if your photos are selected. The message is more dramatic if you send along a picture of a similar unremuddled building. (Original photography only, please; no clippings.) Remuddling Editor, Old-House Journal, 2 Main Street, Gloucester, MA 01930.

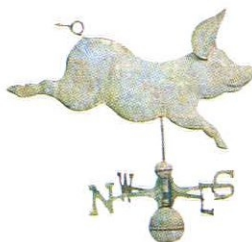
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Built in 1907, the Johnson Grove House in Claremont, California shows the refined, Mission-style detailing possible with granite "Claremont Potatoes."

CITRUS BELT FIELDSTONE HOUSES

BETWEEN 1890 AND 1930, THE pioneer ranchers of California's "citrus belt" found an ideal climate in the warm, well-drained valleys formed by the San Gabriel mountains. The large alluvial fans reaching out from the mountains are criss-crossed by canyon washes that bring huge amounts of granite river rock down from the slopes. Though these boulders and fieldstones were the curse of early orange and lemon grove planters, as the fields were cleared they provided a free and attractive material for building.

The granite boulders were laid up in largely uncoursed walls to construct a variety of houses, garages, barns, workers' homes, pumphouses, and agricultural buildings. Mostly one- to one-and-a-half storeys in



In Glendora, an all-rubble bungalow was both honest and economical.

height, they are the work of local masons or farm hands using one of two general construction methods. Houses and refined buildings typically

attach the stone as veneer to a wood-frame, making a wall that measures at least 12" thick. Outbuildings and farm structures are usually solid unreinforced masonry, with walls that run from 16" thick at the top to 18" and better at the foundation. Though seldom architect-designed, houses often show Craftsman elements or echo the California Mission style, and are often built with a courtyard plan.

Cobblestone construction was a practical solution for the citrus rancher who also appreciated the natural, Arts & Crafts-style aesthetic popular around 1900. Roughly fifty structures have survived the past century of elements, earthquakes, and freeway extensions.

—K.M. WILLIAMSON
Claremont, Calif.