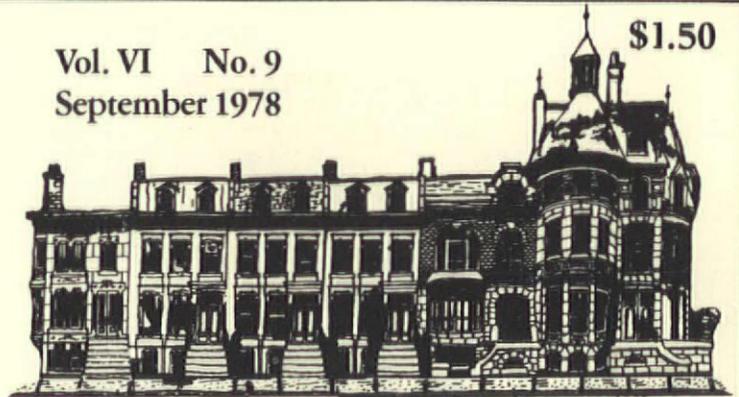


THE OLD-HOUSE JOURNAL

Vol. VI No. 9
September 1978

\$1.50



Restoration And Maintenance Techniques For The Antique House

Installing A Hot Air Heating System

By Susan Burns, Clarksburg, N.J.

IN JANUARY 1975, Ron and I moved into our old home. At this time our heating system consisted of two kerosene space heaters, one in the living room and one in the kitchen. A small vent, cut into the corner of the kitchen ceiling, allowed some hot air to rise into the bathroom. Needless to say, we were forced to close up most of the house for the remainder of the winter and live in the two heated rooms.

THAT SPRING, we contacted ten professional heating men, who unanimously informed us that baseboard heat could be installed in the house. When we questioned them about the metal baseboards (we cringed to think that they would cover up the lovely wooden baseboards), these men informed us that the metal baseboards came in simulated wood grain. We decided to think it over.

WE SPENT ANOTHER winter in two rooms since we felt that baseboard heat would be an injustice to the lovely details of the house. We decided to call these men back and request that they re-inspect the house and consider the installation of a forced air heating system. We felt



that this system would be the most discreet in our overhaul of this aspect of the house.

OF THE TEN MEN whom we had contacted, five refused to put the forced air system in, saying--"Impossible"--two did not return to reconsider and one suggested that we put heat in one half of the house. Another two, upon re-inspection, informed us they could do the job although it would be costly. They said they would call us in a few days with a plan and estimate and we never heard from them again!

WE REALIZED that we had to find a way to install a forced air heating system into the house. We had a few problems to solve before this could be done. The right side of the house contains a basement. The left side and rear addition were built on a stone foundation above the dirt. There was not a crawl space under these rooms. At one time the house contained bi-chimneys. In the course of time, the left chimney was removed from the inside of the house and a cinder block chimney built on the outside. On

(Continued on pg. 105)

In This Issue

Painted Window Shades.....	106
Jefferson Colonial In Virginia.....	98
Patching Cast Iron Pipe.....	101
A Painting Light.....	104
Gluing Chairs.....	107
Cleaning Old Glass.....	107

Coming Next Month

MAKING PERIOD KITCHEN CABINETS

Jeffersonian Colonial In Virginia

By Ann J. Tutwiler, Lexington, Virginia



WE HAD LIVED IN THE COUNTRY, about two miles from town, and after our children were grown we did exactly the opposite thing most people do. We moved from a very small, all on one floor, modern house to a three storey, rather large, old brick house in town.

I HAD KNOWN AND LOVED the house for at least twenty years, and the two delightful spinster sisters who lived there. After they died and the house was for sale it was bought by a fraternity who proposed to tear it down and build a split-level building on the site. (We live in a university town.) The whole town rose up in horror at the thought, letters poured in to the local paper--and that is where I came in! I went to the real estate office and told them I had a friend who was interested (me) in the old place and wanted my opinion of it.

I GOT THE KEY and went from dirt floored cellar to attic on a day when the house was colder inside than the outside air! Then I went home and suggested to my husband that we buy and restore it. His reaction was, "What do you want with that wreck of a place?" I replied, "Let's buy it and I'll show you." He did and I did.

WHEN I WENT OVER the entire house alone and for the first time, I made mental notes of what I thought would have to be done. And quite honestly I must confess that I really underestimated the job.

FIRST OF ALL I will describe what I found. The red brick house is on a short and relatively quiet street only two blocks long in the center of town. At one end is the Episcopal Church and the entrance to the University grounds and at the other end a fraternity house.

THE HOUSE is a double porticoed Jeffersonian Colonial, built in 1824, situated on approximately one-half an acre of ground, set far back from the street with box bushes lining the walk. There were four columns of brick plastered over and painted white. On the left hand side a square bay had been added spoiling the handsome facade with its Palladian triple windows. The fan light over the front door had the original glass and design, an unusual heart motif generally seen in Pennsylvania Dutch country.

I OPENED THE FRONT DOOR and walked into my dream house and this is what I found. A small front hall with two quite small rooms flanking it and a cramped, ugly staircase on one side. Two doors in the back of the hall opened into two nice large rooms with a small door connecting them. Each room had a fireplace and the original mantels--all different and all hand-carved and quite beautiful. The small rooms also had fireplaces and handsome mantels. Wallpaper hung from the walls, electric wires dangled from the most unlikely places, the floors were dirty and in bad shape. This was the original house. I went on to investigate the ramshackle additions in back.

THE OLD-HOUSE JOURNAL®

Published Monthly For People Who Love Old Houses

Editor	R.A. Clem Labine
Decorative Arts Editor	Carolyn Flaherty
Circulation Director	Paul T. McLoughlin
Circulation Assistants	Joan O'Reilly James Graham Shirley Zucker
Midwest Editor	Michael Carew Tom H. Gerhardt
Contributing Editors	Claire Wood Labine R.A. Labine, Sr. H. Weber Wilson Barbara Schiller

Published by The Old-House Journal Corporation, 199 Berkeley Pl., Brooklyn, N.Y. 11217. Tel. (212) 636-4514. Subscriptions \$12/yr. in U.S. and Canada; \$20/yr. elsewhere. Printed at Royal Offset Co., 34 W. 15th St., NYC 10011. Contents of the Old-House Journal® are fully protected by copyright and must not be reproduced in any manner whatsoever without specific permission in writing from The Editor.



The house, before restoration, had a square bay (on the left) that ruined the symmetry of its elegant design.

BEHIND THE ROOM on the right a bedroom and bath had been added. The bathroom fixtures were pre-World War One vintage, peeling linoleum was on the floor and a single bulb dangled from the ceiling. What apparently had been a bedroom was in the same deplorable condition.

BACK TO THE OLD PART of the house I went and walked through the doorway connecting the two large rooms. I wondered why the chair rail was neatly finished off about two feet from each side of the door on both sides of the wall.

ON THE LEFT SIDE of the house another addition had been made joining the old outside kitchen to the main house. Here was merely a passage with a staircase to the second floor.

THE KITCHEN'S DIRT FLOOR, covered with a thin wooden floor and torn linoleum sagged in the middle and in several places the earth showed through.

FEELING A TRIFLE SAD at the condition of the fine old house, I mounted to the second floor in the back. I was in another bathroom just like the one on the first floor except that it was completely open with not even a hand rail on the stairs to screen it from view as one came up from below.

THE BEDROOM NEXT TO THE BATH actually had long fronds of ivy growing through the crevices in the wall where the old and new parts of the house joined.

THE OLD PART OF THE SECOND FLOOR was similar to the first except that the small room on the right side had been made into a bathroom. There were fireplaces and more of the original mantels in all the rooms except the bathroom.

In all there were seven fine, handcarved mantels in the house.

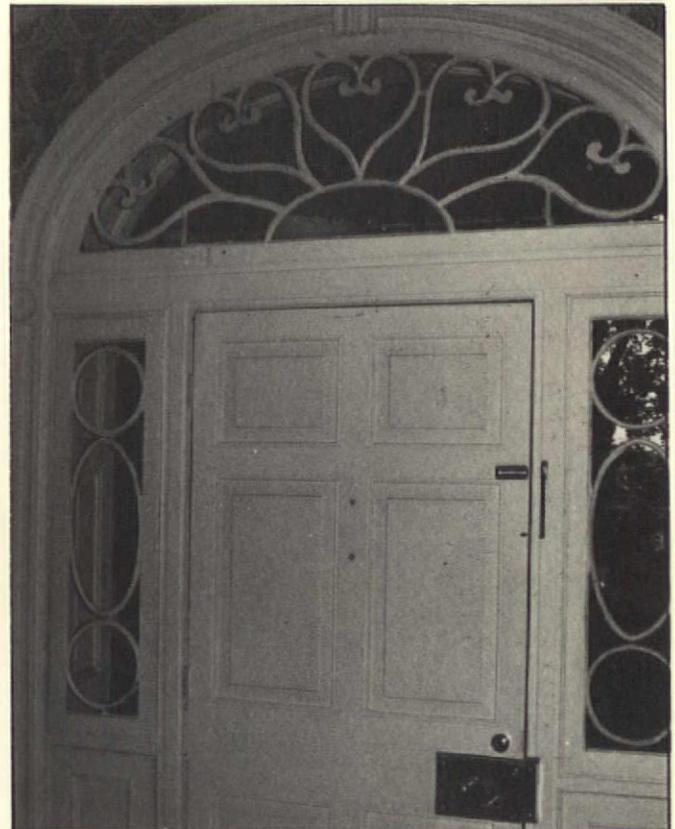
THE THIRD FLOOR was one large attic room with a small bathroom partitioned off under the slanting roof.

AFTER MY INSPECTION I realized that a tremendous amount of work would be needed. However, said I to myself, we have lived in a cottage on my in-laws' place for twenty years, paid no rent or taxes, so maybe we will be justified in going ahead. Fortunately, my husband fell in love with the house, too, and agreed! We then decided that the next step would be to get an architect who had worked on old places. And this is where the fun began!

BEFORE WE GOT IN TOUCH WITH THE ARCHITECT we did a little research on the house and found out a number of things about it. One was the unverified legend that General Robert E. Lee dined here on the first day he arrived in Lexington after the war to be president of Washington and Lee University.

WHEN WE WENT OVER the house with the architect, the very first thing he said we must do was to remove the bay from the front and thus return the house to its original symmetry.

NEXT I COMPLAINED about the unattractive staircase and the architect assured me, after careful inspection and having a carpenter take out



The delicate tracery on the front door has an unusual heart motif of the kind generally found in Pennsylvania Dutch country.



The wood trim on the arch had been hacked away but, after the door was removed and the wall knocked away, the panelled opening turned out to have its original framing intact.



The restored arch opens into the dining room with its walls done in scenic wallpaper. The whole ground floor color scheme is taken from the soft greens and peach of the Tutwiler's oriental rug.

a portion of the enclosing wall, that it was not the original one. I plaintively said I'd always wanted a circular staircase, to which he replied, "You may have it, it is of the period." My husband told me later that those were the most expensive words ever spoken!

NEXT WE DISCOVERED that the opening between the two large rooms had been closed and the small door put in. The interior walls as well as the exterior ones are brick and the interior ones are a foot thick. After the door was removed and the wall knocked away there was the lovely pannelled opening with the original framing intact. Unfortunately, the trim had been hacked away, but an expert carpenter was able to make the trim to match the trim of the windows and the other door in the room.

WE HAD TO HAVE A FAIRLY large library (my husband being a college professor and owning about 2000 books.) I had thought the old kitchen could be made into a library but that was not possible as the kitchen had been built right on the ground. This would cause dampness that would ruin any books.

WE ENDED BY REMOVING the entire back of the house and replacing it with a well-built addition better suited to our needs.

W IN THE LEFT SIDE DOWNSTAIRS we put a passageway with a closet and a lavatory and the library which opens onto a slate terrace and a small porch. On the other side we have a pantry, kitchen and laundry and a door opening into the garage. Over this section we made a bedroom, bath and study for our unmarried son. Above the library is our dressing room and bath.

THESE WERE THE REALLY drastic but necessary changes made, not to mention rewiring, plumbing, plastering and doing over the floors. The floors, of original pine, needed only sanding and polishing.

ALL THIS TIME, just over two years, I was busily reading all I could find on wallpaper, paint colors and curtain materials and window treatments of that era. I did not have or want an interior decorator and did it all myself with one exception. The scenic wallpaper for the dining room was not obtainable without consulting a decorator. Most fortunately, just at this time we inherited some family antiques and portraits that suit the house to perfection.

IN ALL MY LIFE I never had a better time than the years we spent doing over our house! ■■

Epoxy Restoration Of Cast Iron Pipe

By Jack Woolams

AMONG THE FRUSTRATING problems that beset old-house owners, one of the most difficult to remedy is leaking cast iron waste pipes. The existence of the problem may not even be apparent to the purchaser of the house since the damaged pipes are often concealed behind walls. After using the plumbing fixtures for a while, however, water damage may appear on the walls and ceilings, unpleasant odors may be noticed in the bathrooms and cellar, and sewage seepage may even be found in the cellar.

IF A CONTRACTOR IS CALLED in to fix the problem, chances are that walls and ceilings will have to be broken open, most if not all, of the waste lines replaced, and the walls and ceilings repaired. All of this can cost thousands of dollars, which you may not have or do not want to spend. It may also be a poor capital investment, since you may not want to retain the same plumbing arrangement indefinitely, or know how long you want to own the house.

YOU MAY ALSO BE WILLING to, and perhaps excited about, putting some of your own labor into the house to make it work better for you. It's possible to get extra years of service from cracked cast iron waste pipes by using epoxy putty and paste. The same procedure also can be used for drain and vent pipes.

THE FIRST THING to determine is the type and extent of the damage to the waste line system. Most obvious symptom is water damage on walls or ceilings. If the damaged area is damp, the problem is a continuing one. It's also possible that the water may be coming from the water supply lines rather than the waste lines. If the plumbing has not been used for several months, the damaged areas may be dry—or camouflaged by plastering and painting. But the pipes may not have been repaired. If you smell sewer gas in the bathrooms, run water into all fixtures to fill the traps, and check for odors a few hours later. You can also try flushing toilets, and having someone in the cellar check the waste line for seepage.

IF THERE ARE LEAKS that aren't coming from exposed plumbing, the walls (and maybe the ceilings) will have to be opened up. If you are very fortunate, your house may have wall

panels that can be removed to give access to the pipes.

YOUR INSPECTION of the pipes should include feeling around in back where you cannot see. The critical question is: Are the pipes hopelessly corroded (and therefore have to be replaced) or are they only cracked and therefore capable of being repaired with epoxy?

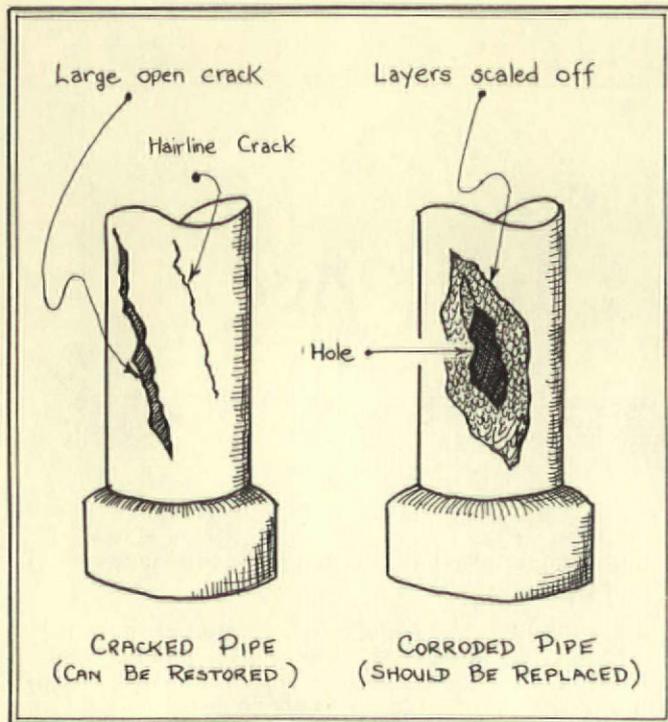
LOWER GRADES of cast iron are less corrosion resistant, while higher grades are more brittle. Corroded pipes frequently look rotted, with amorphous holes, scaling layers of rusted iron, and may crumble when handled. (Corroded pipes also usually give off a dull "thunk" when rapped with a hammer. A good solid cast iron pipe will give off a metallic ring.)

CRACKED PIPES, on the other hand, may be basically uncorroded, but may have cracked under mechanical strain. Generally, these pipes will have jagged vertical cracks that gradually narrow and widen along the length of the pipe. Some rusting on the edges of the cracks can be expected. If the remainder of the pipe is solid and uncorroded, it is a candidate for repair with epoxy putty and paste.

CRACKS in otherwise sound iron pipes may be caused by strains set up by the settling of the house. The building frame was originally designed to support much of the weight of these cast iron pipes. As the walls settle, support brackets mounted on the walls settle also. Toilets that were originally supported exclusively by the floor they were mounted on may have transferred more of their weight to the pipes underneath. Since cast iron can't shrink the way wood does, the waste pipes may end up supporting almost all the weight.

Proper Preparation

SECRET TO SUCCESS in using epoxy putty and paste is in proper preparation of the edges of the cracks and methodical application of the putty. I know of cases where the putty has fallen out after having just been carelessly slapped on.

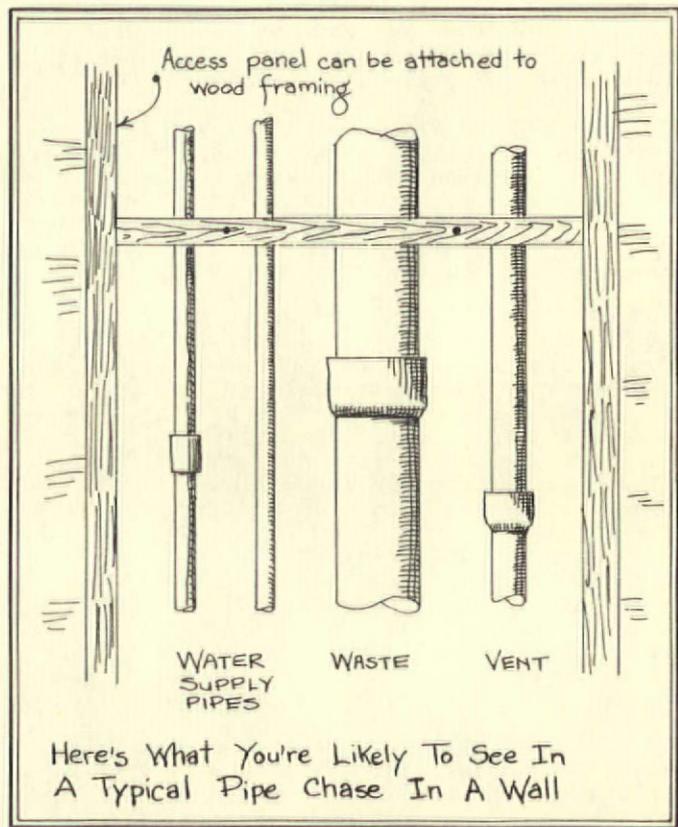
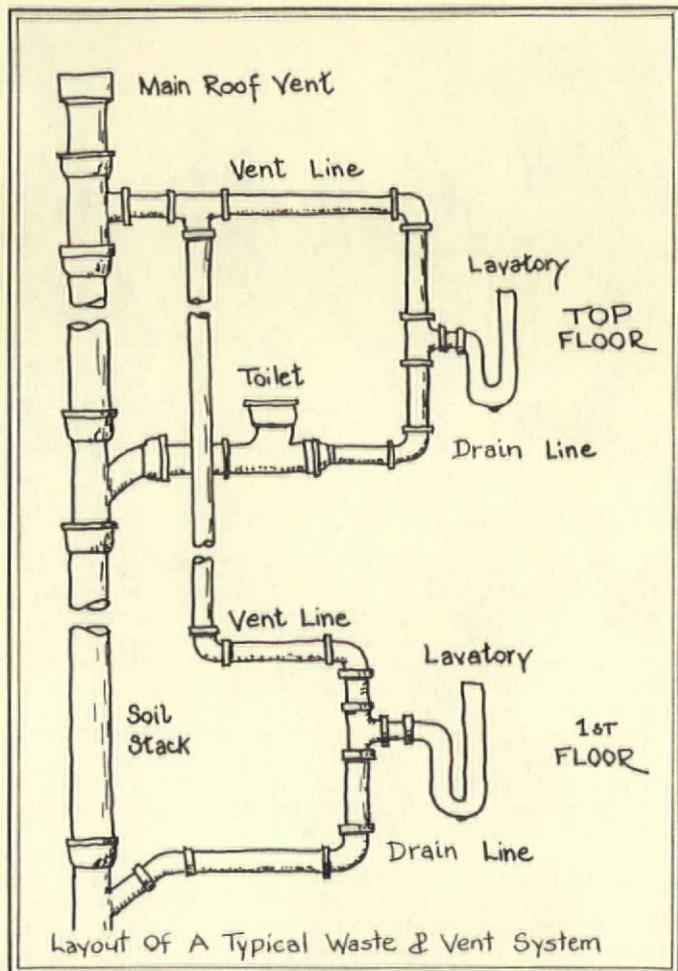


SURFACES MUST BE CLEANED as close to bare metal as possible...removing all debris, rust, and loose pieces of corroded metal. The epoxies must be applied so that they will interlock into the crack edges and fill the crack in simulation of the rest of the pipe. The fill should be at least as thick as the pipe wall with little epoxy protruding into the interior of the pipe so as not to impede smooth flowing of waste water.

TO PREPARE PIPES FOR epoxy application, first shut off all water valves above the area where you are working—or be CERTAIN that no one uses the fixtures. Run a wire brush along the edges of the cracks to clean them as thoroughly as possible. Then, wearing heavy-duty work gloves, rub the edges of the crack with the coarsest steel wool. Cracks too narrow for the wire brush must be cleaned entirely by coarse steel wool forced into the crack.

RINSE THE CLEANED AREA with an old paint brush and water. With the same paint brush, apply a rust remover like Naval Jelly full strength on the edges. For hairline cracks, work it in with a damp cloth. Let it sit for several hours and then rinse with a paint brush and water. Preferably the cracks should have dried before applying the epoxy.

FOR LARGE OPEN CRACKS, I use the hand moldable type of putty sold under the name "Epoxybond Plumber Seal." Cut equal parts of resin and hardener off with a knife and knead in your hands until it becomes soft and warm and both colors blend to a uniform gray color. Thin plastic painters' gloves can protect your hands from residues on the pipes and chemicals in the putty, while allowing the necessary sensitivity.



NOW ROLL THE PUTTY into a rope-like bead about 3/8-in. dia., about 6 in. long. Run the bead along the edge of the crack and very firmly press it into the tiny jagged ridges along the edge of the crack. If it falls out, or is too easily pulled out, either you are not pressing firmly enough, or you didn't clean out the crack well enough. If the putty comes out with pieces of debris on it, repeat the entire preparation process.

Filling The Crack

LINING THE CRACK with the epoxy putty bead establishes the necessary firm anchor between the cast iron and subsequent applications of epoxy. After the lining bead has set, it should be hard as a rock and not at all responsive to manual pulling and pushing.

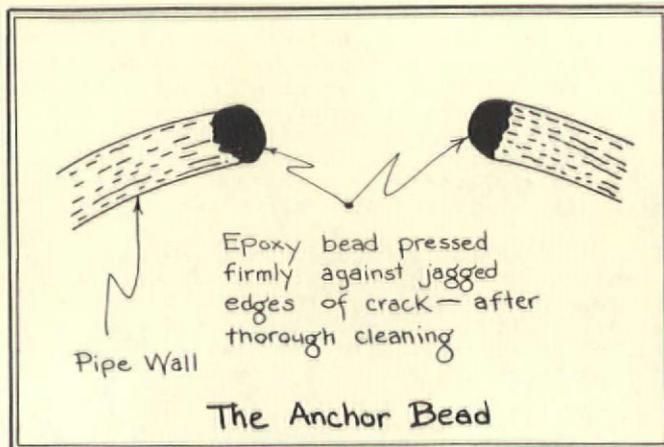
THE REMAINDER OF THE CRACK opening can then be sealed up in several ways. Successive beads could be molded around the inside of the edges until it is closed up. Keeping your hands wet will help keep the putty from sticking to your hands during this process and will help you to smooth the surface of the putty. Although a dry surface is preferable, one unique feature of this putty is that it will set firmly even on a wet surface—a distinct advantage if you cannot stop seepage in the pipe, as is often the case with old plumbing.

IF THE CRACK IS VERY LARGE, it can also be sealed in a manner similar to doing car body work. The holes can be filled with layers of epoxy paste laid over fiberglass screening. First, cut the fiberglass to match the hole with about a half-inch overlap. Anchor the screening to the hole by applying a thin layer of paste over and under the screen where it touches the pipe and work it in until it makes the screen stick. After the edges of the screen have set into the pipe, apply a thin coat of paste over the screen with a knife and mold the screen to the shape of the pipe. The screen should follow the contours of the pipe, but should be set below the outer surface of the pipe shell. The first layer must set firmly to prevent successive applications of paste from oozing through the screen.

AFTER THE SCREEN has set firmly, successive layers of paste should be built up until you have roughly duplicated the thickness and shape of the rest of the pipe. The paste is simply squeezed from its tubes, and is easy to mix and spread.

BIG CRACKS can also be filled by making plates out of the putty and inserting them into the cracks, connecting them to the anchor bead with the paste. If you wait until the plates are firm, but not yet hard, you may make them a little oversized and trim them with a knife until you get the desired fit.

THE EPOXY PASTE is also best for sealing hair-line cracks, since it is easier to work with than the putty, and will spread and bond better against the inside edges. After mixing the paste, apply a thin layer with a knife



over the crack to fill it. Then press the paste into the crack with the edge of the knife until it appears to have worked through. Finally, wipe off excess around the edges.

EACH BATCH OF MIXED PUTTY will be workable for about 30 min. at room temperature. Workable time decreases to about 20 min. as the putty approaches your body temperature as it absorbs heat from your hand. Batches should be used up within this time and hands or plastic gloves washed off with soap and water between batches. The putty and paste will set hard and be ready for use within 3 hours of mixing at 70° F. When set, the epoxy is very hard and bonds very tightly. This makes for a durable job, but also makes it difficult to correct a botched-up job.

Geometry Problems

IF YOU FIND that you cannot reach a pipe because other pipes are in the way, follow these lines down into the cellar to see if they are live or cut-off old lines. If they are dead lines, you can cut away the sections that are in the way—without worry about the rest of the lines falling down if the rest of the lines are framed into the house by the connecting lines. Check to make sure that vital connections to the operative plumbing have been removed.

YOU CAN ALSO TELL by feeling when an old pipe is totally loose from the rest of the plumbing. If it is, have someone hold the loose section while you cut it free with a hack saw

About Epoxybond

"Epoxybond Plumber Seal" and "Epoxybond Plumber Paste" are generally carried by plumbing supply stores, hardware stores and home centers. They have been on the market for about 15 years. If you can't locate the product, you can obtain distributor information by contacting the manufacturer: Atlas Minerals & Chemicals, Farmington Rd., Mertztown, PA 19539.

or electric sabre saw, and then gently lower the loose section down the shaft. If live pipes or walls are in your way, you should be able to reach into most areas with a knife blade. You can contour your work by wrapping a rag covered with epoxy paste around the pipe and sliding it back and forth and up and down. Successive applications of paste in this manner should repair the pipe adequately.

AFTER THE PIPES have been repaired, you may wish to consider enclosing the pipe shaft with a removable panel (assuming it didn't have one already). With screw-out panels, you can check every few months for new leaks and apply epoxy paste as needed.

IF YOU PAINT THE WASTE PIPES BLACK, it will be easy to spot new leaks. They will show up as rust streaks on the pipe.

PLUMBING SHAFT PANELS CAN be screwed into the studs in a wood frame building. In masonry walls, the panel can be fastened with lead anchors in the masonry, or into a wood frame anchored to the inside of the shaft. If you must camouflage the panels, build a frame that will hold the panel flush to the wall, counter-sink the screwheads, spackle the joints, and

paint. If your building codes requires a fireproof covering for plumbing shafts, the panel can be made from sheetrock or pre-cut asbestos.

IF YOU ARE OPENING up the pipe shafts all the way, you may also consider insulating your hot water risers at the same time, using plastic pipe insulation or fiberglass insulation. A good insulation job will keep the hot water resting in the pipes plenty hot for over an hour...and will save energy and money.

AN EPOXY REPAIR JOB as described above can be an adequate temporary or moderately long range solution to what otherwise could be a very expensive problem. If properly applied, the epoxy patch can last as long as the pipe.

Jack Woolams is an old-house owner who has had plenty of opportunity to practice piping repairs in his New York City brownstone.

A Utility Light For Painting Projects

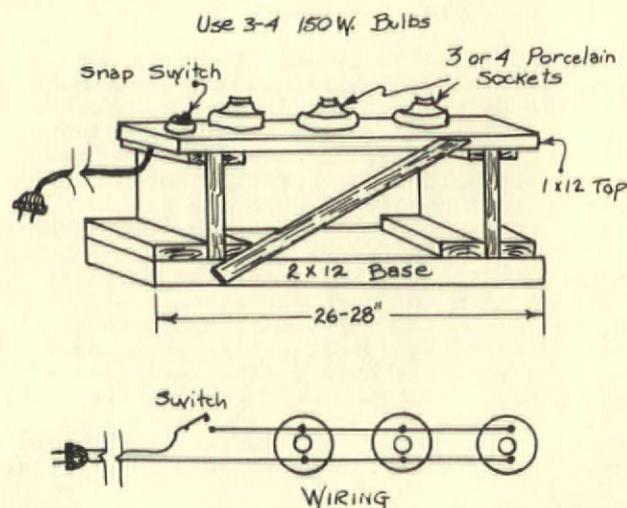
By David E. Hardingham, Reidsville, N.C.

GETTING LIGHT TO PAINT BY can be a big problem in a room where prudence has dictated that you cover the center chandelier with a dropcloth. An old floor lamp will do—but most of these are none too steady on their feet. I have come up with a home-made gadget that is both enduring, stable and doesn't care if it gets spattered.

THIS LIGHTING SYSTEM will cost you under \$10 to make, and will put out 450-600 watts of well-diffused light. It isn't large, and will provide satisfactory light to work by up to 15 ft. away. Its only disadvantage is that it puts out quite a bit of heat, which can be a bother during the summer.

THE LIGHT is useful not only at night and on dark days, but also on a clear bright day when you are painting windows and looking out against a bright sky. With this unit brought in close behind you, it will help balance the contrast your eyes are contending with.

WIRE THE SOCKETS (3 or 4 of them) in parallel as indicated on the diagram. The switch is wired in series with one leg. Use #16 or #14 stranded wire. For most applications, a 20-ft. lead cord is more than ample.



THE SNAP SWITCH can be any unit that's rated at 15 amps, 115 volts. You can use a self-contained switch that you just mount in a hole in the top board, or use a standard wall-type switch mounted in an approved metal box. In my thinking, a two-pole switch is safer, and in some communities may be required. Where code doesn't require them, however, they are hard to find in stores...though you can usually get them from an electrical supply house. Tell them you want a two-pole (not a double-throw) switch, the kind they use for 220-v. single phase service. This switch will enable you to break the connection on both wires at once.

IF YOU USE a single-pole unit and have any concern about safety, pull the plug out when not in use. If you don't understand simple electrical wiring, mount the sockets and find an electrician. ■■



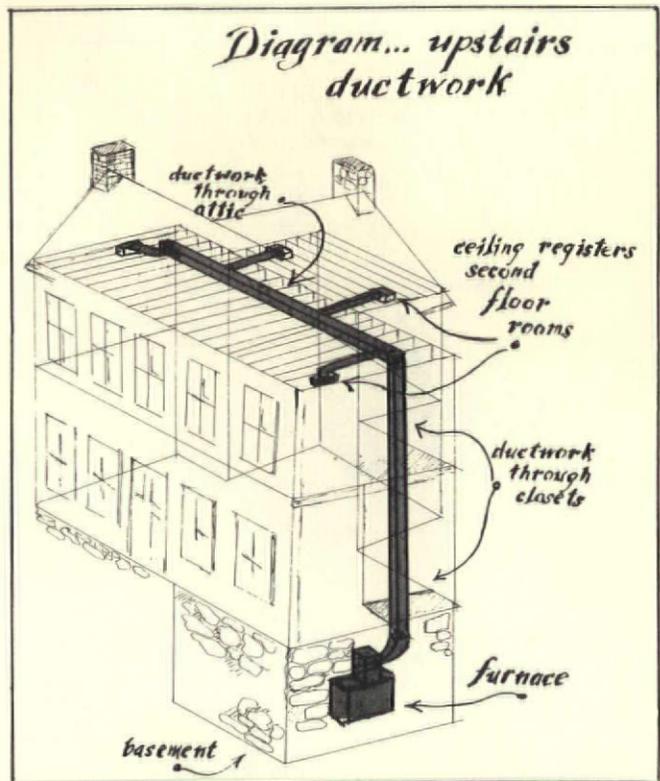
This is the Colonial house in Clarksburg, New Jersey, owned by Susan and Ron Burns.

(Hot Air Heating--Cont'd from page 97)

the right side of the house, the flue which ran up from the cellar had been retained. A closet is adjacent to this flue.

OUR FIRST PROBLEM was how to install heat ducts into the rooms which were not above the basement. Upon inspection of the basement, we decided that there was a possibility that some of the stone foundation could be removed from within the basement and ducts "fished in" and placed under the floorboards in the living room and kitchen. After we removed stones at the appropriate spaces where the ducts would run from the furnace, I was elected to dig the crawl space under the rooms. Inch by inch, we removed enough dirt to make a long crawl space big enough for the duct.

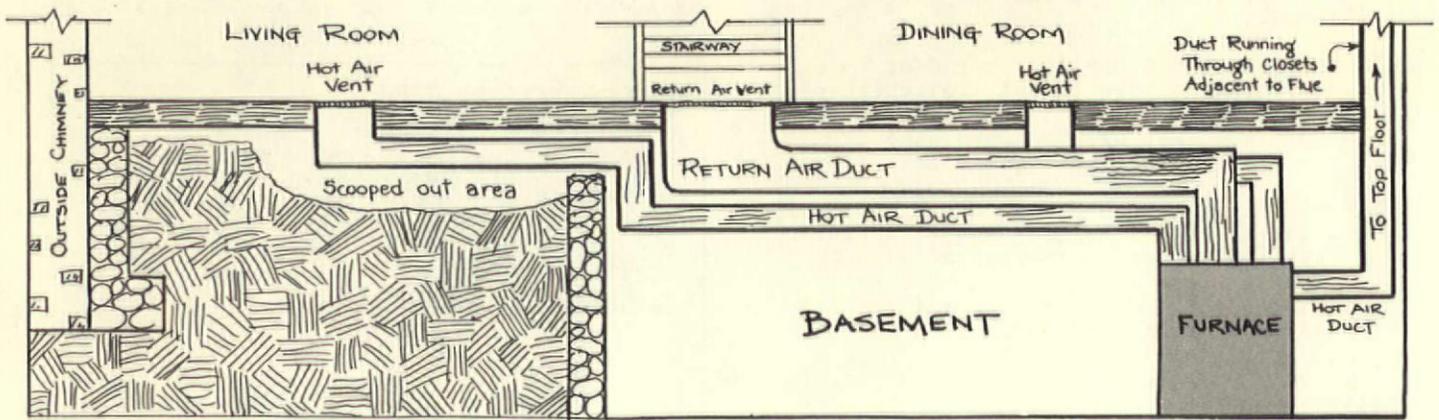
OUR NEXT PROBLEM was to figure a way to install ducts to the second floor without exposing the metal boxes in the living quarters. We willingly sacrificed our closet space for the hedonistic thought of winter warmth. We realized that we could run the ducts for the second floor straight through the closets on the first and second floors, which are adjacent to the flue. Then, we could extend the ducts to the attic and from there arrange them over the attic floor to the appropriate vents.

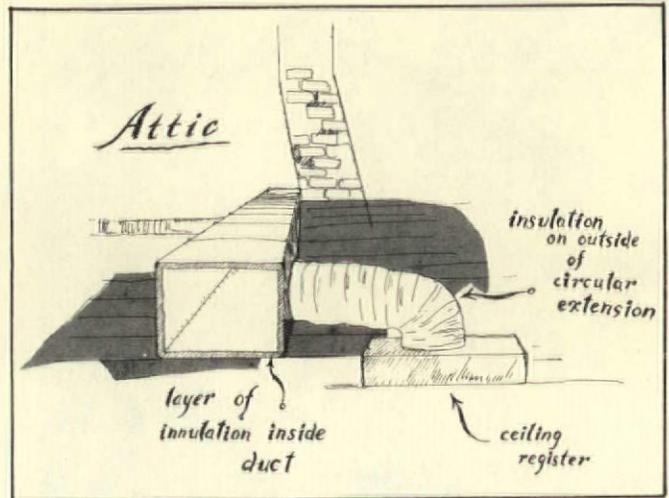
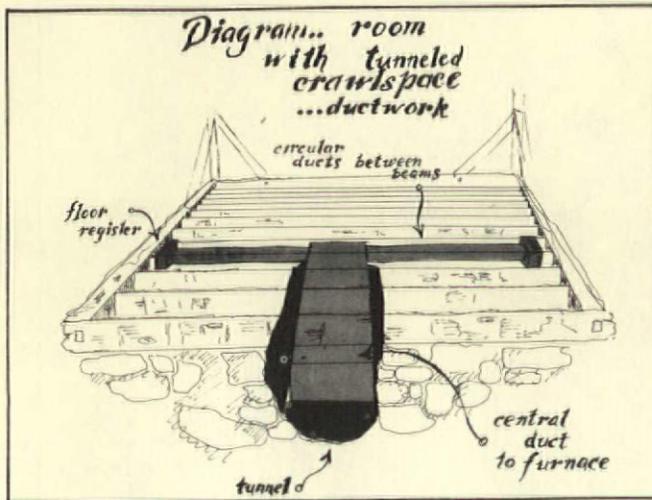


WE FOUND A YOUNG MAN (Ralph Wilcox, a professional heating man) who was willing to install the heating system for us in the fashion we wanted. He proceeded as follows:

FIRST, holes were measured and cut into the attic floors where vents would eventually be placed. Then, we insulated the attic. We installed foil-faced fiberglass batting (3½ in.) into the joists. Over this, we installed more un-faced batting (6 in.). The 9½ in. insulation thickness is equivalent to R-30 (thermal resistance to heat flow). This R value has been recommended for our area.

THE FURNACE was installed on 4-in. cinder blocks in the basement next to the inside flue. From this point, the ducts to the first floor rooms were attached to the basement ceiling by metal clamps. The ducts which were placed under the living room and kitchen were "fished through" from upstairs. When money permits, we will blow insulation under these two rooms. There are two heat vents in the living room and kitchen, one on either





side of the outside walls. The dining room has one vent on the outside wall and the return air vent is on the other side of the room. There is a large return air vent below the stairs between the living room and dining room.

ONE CONTINUOUS DUCT runs from the basement, through the closets on the first and second floors to the attic. From this duct, there is a network of ducts to the second floor rooms. Small vent holes were carefully cut into the ceilings with a jigsaw and white metal vents were installed. Since our walls are white they proved to be hardly noticeable.

ALL THE DUCTS are insulated inside and out to inhibit heat loss. Circular extensions were insulated on the outside; metals ducts were insulated on the inside--all four sides of the duct. As Ralph made the ducts, he lined them with 1 in. thick flat insulation. This has helped inhibit heat loss in the ducts under the floors.

WE ALSO HAD A HUMIDIFIER put on the furnace. This has helped to eliminate very dry air.

WE HAVE FOUND THAT our heating system is efficient and inconspicuous. We're glad we waited. ■ ■

Painted Window Shades

THE PAINTED WINDOW SHADE became popular in the early part of the 19th century. They were first known as "The Transparent Shade," because they were made of cambric (a fine bleached linen) or sized muslin and appeared in the window like a lighted panel. Painted by professionals, the designs tended toward romantic landscapes or rural scenes. Painted shades were also imported from Europe where they were printed from handblocks and/or handpainted.

BUT VERY MANY SHADES WERE decorated at home from instructions given in art publications of the day. They were drawn freehand or stenciled. Sometimes they were colored with dyes for a stained glass effect.

IN THE VICTORIAN ERA an opaque cloth was considered necessary for privacy and the painted shade lost its transparent appearance. The professionally done shades featured complicated designs related to the current fashions of the day--Gothic tracery during the Gothic Revival, etc. Home decorators often used a stencilled border (called "dado") and large, repeating motifs.

BY MID-CENTURY, the most fashionable decreed the painted shade rather vulgar but this did not inhibit its popularity. Ladies continued to paint shades with varying degrees of artistic ability right up until the turn of the century.

WHEN THE MAIL ORDER CATALOG came into use in the 1870's and 80's, the painted shade was available both inexpensively and ready-made.

FROM THE Montgomery Ward Catalog of 1895, this painted shade was available in the popular colors of the day--olive, Nile green, slate, ecru or robin's egg blue.

30625 Window Shades, complete, machine made, opaque cloth, 3 feet wide by 6 feet long. Colors: light olive, dark olive, Nile green, slate, ecru or robin's egg blue, with elegant dado at bottom. Exactly like cut, printed in Flock and gold.	
Each	\$0.42
Per dozen	4.75

Restorer's Notebook

More On Gluing Chairs

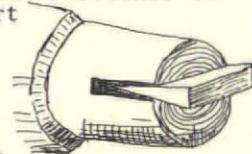
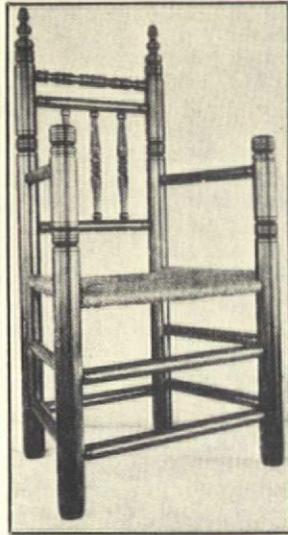
I WOULD LIKE TO add some comments to L. J. Davis' remarks on re-gluing chairs (OHJ July 1978). He is right about taking chairs apart—completely apart—for re-gluing. But I disagree with some of his comments about glue.

IT IS QUITE TRUE that new glue will not adhere well to old glue—for reasons unknown to me. So all the old glue does have to be removed. But it is also important to re-fit the joints. In the course of a year, I probably re-glue 100 chairs. And I've found that no special care need be taken in removing the old glue.

I JUST SCRAPE the old glue off the male sections, and re-bore the holes slightly larger than original, thus getting down to bare wood on both male and female components. Then I saw a slot in the end of the stretcher or other male piece and insert a wedge of any compatible wood to achieve a sort of bell-shaped end that will just enter the hole with hand pressure. I've also been known to cut a slight flat on the rung or stretcher and insert a wedge or spline from outside after assembly. Main point is to get the wood fitting reasonably tightly.

ON JOINTS THAT RESIST separation, I drill a 1/16" hole on the underside and then inject (with a syringe) a bit of warm water, or sometimes warm water and alcohol. Give it 10 minutes, then wiggle and tap it apart. Reason for the alcohol is that sometimes the joints are stuck by shellac from the finish that seeped into the joint. The alcohol dissolves the shellac.

HIDE GLUE IS A GOOD MATERIAL, but I generally use a resin glue such as Elmer's Professional. Contrary to Mr. Davis's belief, these glues are not waterproof, and will soften if kept wet for 20 min. or so. Thus the next repair man (and it should be 60 years from now if the joints were fitted properly), can drill a tiny hole, shoot in water, and do the job all over again.



David E. Hardingham
Reidsville, N.C.

Cleaning Old Glass

WE HAD COMPLETED a major restoration on our 1890's Victorian house. All that remained to be done before we moved in was to clean the windows, which were made of hand-blown glass. An easy job, we thought. But no amount of scrubbing with any type of solution seemed to remove the accumulations of years of dirt baked on by the sun.

AFTER MUCH WORK in vain, we sought the assistance of a curator at a local historical site. She told us that they had the same problem, and had finally decided to find virtue in having hand-blown sun-glazed glass.

STILL NOT SATISFIED, I reasoned that in restoring antiques, 0000 steel wool was a necessary part of a fine finish. Why not try this on antique windows? So it was up the ladder again, this time armed with 0000 steel wool, a bottle of ammonia, newspapers, soft cloths, and a bucket of water.

IT WAS A GREAT SUCCESS. First we scrubbed each pane with the fine steel wool and straight ammonia. The window was then rinsed with plain water to remove the grime. Then a soft cloth was soaked in a strong ammonia/water solution for a final wash. The drying and polishing of each window was done with old newspapers.

Mrs. James N. Butterworth
Demorest, Ga.

Stripping Old Hardware

WHEN TRYING TO CLEAN old hardware such as door knobs, drawer pulls, etc., that are covered with paint or varnish, simply soak them overnight in a solution of half mineral spirits and half alcohol. I use a 2-lb. coffee can with a lid to avoid evaporation.

NEXT DAY, the paint or varnish slides off easily. I use an old tooth brush to get hard-to-reach places. Rinse with soap and warm water, then buff with fine steel wool to renew the luster. You can re-use the stripping solution over and over by straining through a coffee filter to remove sludge.

Linda Smisek
Cripple Creek, Colo.



Adaptation For Window Channels

WE WANTED TO USE the Quaker Window Channels (OHJ June 1978) but found that our sash were too thin for the sizes of channel available. So we nailed narrow strips of wood to the outside of the sash so that they would fit one of the standard sizes. It was also necessary to rout the bottom edge of the lower sash to clear the sill.

WE CONVERTED FIVE dormer windows in this fashion. It was a bit of work, but we now have windows that are snug fitting, go up and down smoothly—and we've preserved the original sash.

Shirley Black
Allentown, Pa.

Products For The Old House

Stoves And Lamps



PIONEER LAMPS AND STOVES has an unusually large collection of reproduction kerosene lamps (all can be purchased as oil or electric). Hanging lamps are circa 1880-1910 and range from a trawler to the fancy type shown in photo. Chandeliers include an 1860 3-way

kerosene tube as well as gas and electric combination chandeliers. Table lamps come in banquet, student and elegant French-shaded models. Similar to the table lamps in style, there is a selection of floor models, and a few interesting 1920 electric fixtures.

THERE ARE two ways to see this collection. Sixty-two color slides are available for \$20, credited against purchase. Or, there is a small brochure with b/w photos, for \$5, also credited against purchase, titled "Lighting With Fire."

PIONEER'S STOVE DIVISION has an extensive catalog of historic stoves still in production. Some of the models date back to 1720. There are kitchen ranges, parlor stoves, wood and coal, American and French. Not only are the stoves fascinating (everything from "Hot-Blast Florence" to a squat little laundry stove) but the catalog contains hints and facts about stove history, usage and buying. The price is \$4.95, refundable.

TO ORDER EITHER the slide series or the lighting brochure and/or the stove catalog, send check to: Pioneer Lamps and Stoves Co., 71 Yesler Way, Seattle, WA 98104. Telephone: (206) 624-8035.

Helpful Publications

Roofing Information

A WEATHER-TIGHT ROOF is basic in the preservation of a structure, regardless of its age, size, or design. A new Preservation Brief from the Technical Preservation Services Division deals with making all types of roofs weather-tight.

DISCUSSED ARE historic roofing materials--Clay tile, slate, wood and metal shingles as well as asphalt shingles (used as early as the 1890's) and roll roofing. Also explored in the pamphlet: Alternative materials, Temporary Stabilization, and Maintenance.

ONE OF THE MOST HELPFUL sections covers Failures of Support Systems and explains the job of gutters and downspouts and the importance of flashing.

TO RECEIVE A COPY of Preservation Brief #4--Roofing for Historic Buildings, write to: Technical Preservation Services Division, Office of Archeology and Historic Preservation, Heritage Conservation and Recreation Service, U.S. Department of the Interior, Washington, D.C. 20240.

House Research Guide

THERE IS A NEW BOOKLET available to help you research your house. It is prepared by Brownstone Biographies, a professional house research service in New York City. Although the firm specializes in New York City row houses, the book is general in scope. The actual procedures of house research are the same in all parts of the country.

RESEARCHING YOUR HOUSE takes time, patience, and knowing where to find the information you seek. The booklet will tell you how to begin, how to read deeds, how to use tax records and many more methods of gathering information. It also explains what do with the information you gather--how to write a written report, make a scrapbook, etc.

THE BOOKLET, while small in size (20 pp.), is concisely written and attractively illustrated. To get a copy of "The House Research Guide," send \$3.00 to: Brownstone Biographies, 258 Carlton Ave., Brooklyn, N. Y. 11205.

New!

The Old-House Journal 1978 Catalog

- Buyers' Guide Directory to 5,873 hard-to-find items and services for the old house;
- 525 Companies listed;
- 219 of these sources are new—did not appear in the 1977 Buyers' Guide.

Single copies: \$7.00
(\$4.00 to subscribers)

Order from:

The Old-House Journal

199 BERKELEY PL. • BKLYN, N.Y. 11217

Subscriptions: The Old-House Journal

Enclosed is my \$12 for a one-year subscription to The Old-House Journal.

Subscription is: Gift Personal

Name _____

Address _____

City _____

State _____ Zip _____

Donor's Name _____

Mail to: The Old-House Journal, Dept. 7,
199 Berkeley Place, Brooklyn, N. Y. 11217

THE

OF

JOURNAL

Re

Vol. VI No. 1

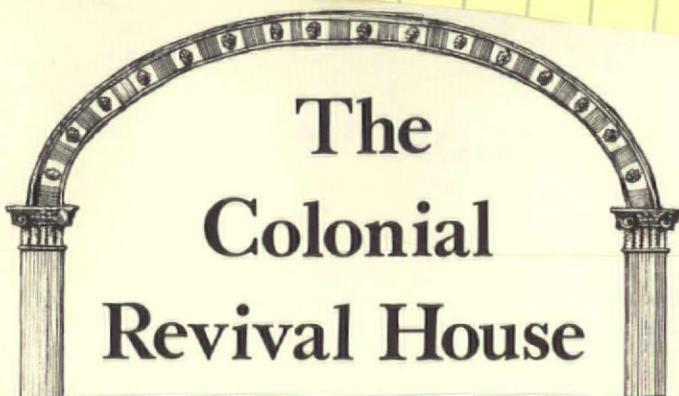
January 1978

\$1.50



For The Antique House

04J
1978-01



The Colonial Revival House

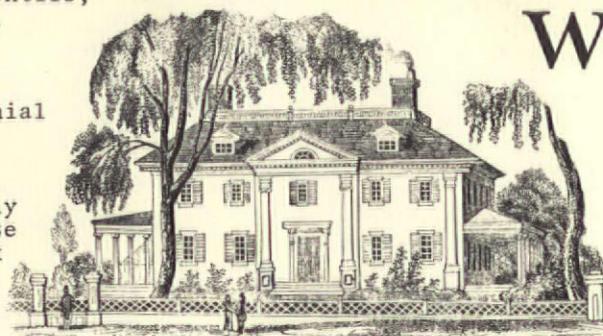
Revival House

By Carolyn Flaherty

A GREAT MANY OLD HOUSE OWNERS have found that their old house will not fit into the style classification of either Early American or Victorian. These houses, usually built in the 1890's or after the turn of the century, often seem to be a bewildering combination of Colonial detail and Victorian size and room arrangement. The Colonial detailing is a result of the enormously popular Colonial Revival style that swept the country in the late 19th and early 20th centuries.

THE TYPICAL COLONIAL REVIVAL house was built much like the earlier Victorian style--often with a bay window, porch, or an asymmetrical floor plan. But the ornamental details reflect the Colonial period--a triple Palladian window, simple moldings with Classical details (dentils, garlands and swags, etc.), columns and pilasters at entrance ways, and so on.

THERE WERE ALSO many Colonial Revival houses that were built to be almost exact replicas of the original period. These were usually in the Georgian manor house style--typically red brick with white wood trim. Even when these houses were meant to be copies,



In This Issue

Heating With A Fireplace.....	2
Removing Plating From Brass.....	5
Building A High-Heat Fire.....	4
Overcoming Musty Odors.....	7
Colonial Revival Townhouse.....	11

Coming Next Month

Removing Woodwork for Stripping

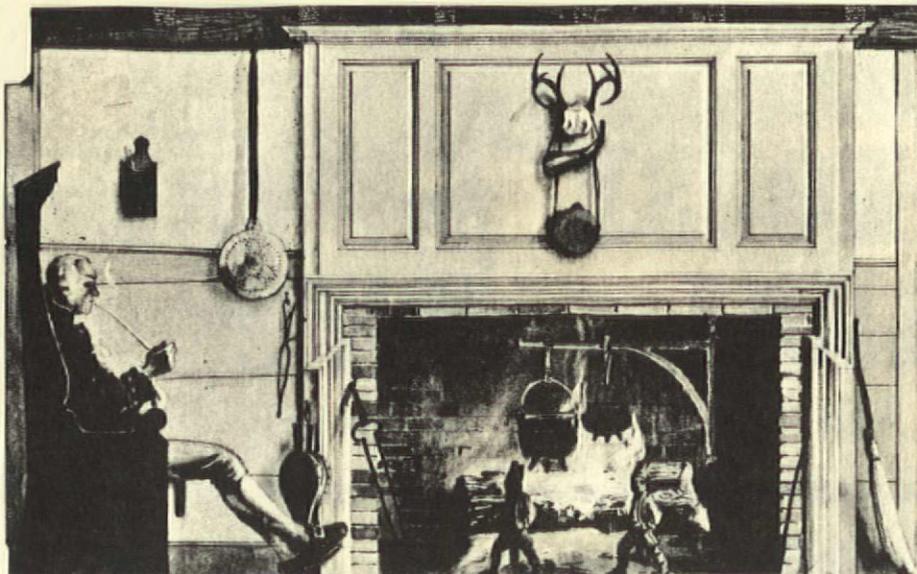
there was usually at least one or two details that differed in the new model--perhaps the windows arranged asymmetrically--an arrangement never to be found in the perfectly balanced original versions.

HOUSES HAD BEGUN to take on Classical detailing in the 1870's. The triple Palladian window, garland and swag motifs were often found on Victorian houses, particularly those built in the Queen Anne style. (The Queen Anne Revival, of course, was actually the "Colonial Revival" of England.) But as a fashion in its own right, the Colonial Revival did not really take off until the 1890's.

How It Started

WHY DID SO MUCH of the domestic architecture of the United States swing back to the look of an earlier period? Part of the movement was one of reaction. Reaction against the excesses of the Victorian style, some of which was becoming fairly bizarre by

(Continued on page 8)



Heating With A Fireplace

By Marc Erdrich, Washington Depot, Conn.

ONE WAY TO BEAT the high cost of fuel these days is to make more intensive use of your fireplaces. Despite what you may have heard about the fuel inefficiency of fireplaces, they can help you reduce oil and gas consumption—if you observe some common-sense rules. It is true that not much progress has been made in fireplace design since Count Rumford published his famous treatise (see *The Journal*, March 1976). But the chances are that even if you have the best possible fireplace from a design standpoint, you are probably losing most of the heat produced by the fire right up the chimney. In fact, if the room in which you have your fireplace has central heating as well, your fireplace may be a net consumer of heat, since it may be drawing heated air from other rooms straight up the chimney.

BUT YOU CAN CHANGE ALL THAT without spending a lot of money. First step is to reduce the amount of heat going up the chimney. Ideally, this would mean closing the damper entirely so that no hot air could escape from the room. Unfortunately, one of the byproducts of fire is smoke, so it is necessary to have some opening in the flue that permits smoke to escape from the house. In a well-constructed fireplace, however, only a small opening in the damper is required to discharge all smoke to the outside. So once you have a good fire going—and that means a good bed of coals beneath the grate—close the damper as far as you can without getting smoke in the room.

THE NEXT STEP is to close off all sources of central heat to the room in which you have the fireplace. This means shutting off any radiators in the room and closing the doors to the room (if there are any). The idea is to use the heat from the fireplace most efficiently, and that means drawing in cool room air and replacing it with warm

air from the fireplace. By isolating the room from central heat, you ensure that you are cutting down on fuel consumption in your furnace.

IN FACT, depending on the size of your house and the weather conditions outside, you may find the fireplace can heat more than one room—in which case you can open the doors to a second room, or possibly a third, without reducing the temperature to uncomfortably cool levels. Fortunately, most old houses have doors between all rooms for just this reason. If your original doors have been removed, you

THE OLD-HOUSE JOURNAL[®]

Published Monthly For People Who Love Old Houses

Editor	R.A. Clem Labine
Decorative Arts Editor	Carolyn Flaherty
Circulation Director	Paul T. McLoughlin
Circulation Assistants	Joan O'Reilly
	James Graham
Midwest Editor	Tom H. Gerhardt
Staff Photography	Jim Kalett
Contributing Editors	Claire Wood Labine
	R.A. Labine, Sr.
	H. Weber Wilson
	Barbara Schiller

Published by The Old-House Journal Corporation, 199 Berkeley Pl., Brooklyn, N.Y. 11217. Tel. (212) 636-4514. Subscriptions \$12/yr. in U.S. and Canada; \$20/yr. elsewhere. Printed at Royal Offset Co., 34 W. 15th St., NYC 10011. Contents of the Old-House Journal[®] are fully protected by copyright and must not be reproduced in any manner whatsoever without specific permission in writing from The Editor.

may wish to consider installing replacements. Or you might want to consider compartmentalizing the house with portieres (see *The Journal*, Sept. 1977, p. 103) as was done in the 19th century.

THERE ARE SEVERAL other tricks to increase fireplace efficiency. First, prepare the hearth so that it is not necessary to have a screen in front of the fire. A screen in front of the fire cuts down on heat transfer to the room. Such things as fenders can be used to keep embers from escaping into the room. One of the best ways to insure a well-behaved fire is to use only well-seasoned wood.

Fake Logs



ANOTHER TRICK is to line the hearth with aluminum foil. Ordinarily, the hearth absorbs a tremendous amount of heat. (Touch the brick or stone in front of the fireplace next time you have a fire going.) But with the aluminum foil over it, the hearth remains cool to the touch and the heat previously lost is now reflected throughout the room.

NOW YOU ARE READY for a fire. What should you burn? There was a time when the only answer to that question was "wood." But recently there has been a flood of new fireplace fuels for sale in stores and lumberyards. Pre-packaged logs are among the most common. Made of compressed sawdust soaked in paraffin, these so-called "logs" are easy to start and generally burn for about three hours. Surprisingly, they give off a tremendous amount of heat. The trouble is that they produce little or no embers and nearly all the heat rises straight up the chimney. As a result of this significant drawback, I would only recommend packaged logs for apartment dwellers or homeowners who use their fireplaces only occasionally...or in situations where gathering and storing wood is too burdensome.

THOUGH THE PRICE of fake logs (under \$1) compares favorably with the cost of real wood, because so little of the heat produced actually ends up in the room, fake logs should not be considered as an alternative source of energy for heat.

Selecting Wood



WOOD (the real kind) is best for heating. But here is where a lot of people run into trouble. Just any wood won't do when you are using firewood for heat. Consider this: A cord of white oak yields 27 million BTU's (the standard measure of heat content) while a comparable cord of white pine yields only 11 million BTU's. From this example, it should be clear that an important step in improving fireplace heat output is choosing the right wood to burn.

GENERALLY SPEAKING, wood from broadleaved trees (hardwoods) is more desirable as fuel than wood from conifers (softwoods). There are a few exceptions: Red cedar, for example, is a better fuel wood than butternut.

MAPLE is an excellent source of heat and, like oak, has good coaling qualities. Birch is also a good source of heat (contrary to popular belief), though not nearly as good as the common varieties of fruitwood, such as apple, pear, peach and plum (which, when dry, give off an exquisite aroma). Other common woods having a high heat content are ash, beech, dogwood (one of the best) and hickory.

IF YOU BUY WOOD, the first thing to remember is the exact dimensions of a full cord of wood: 128 cu. ft. stacked in a pile 4 ft. high by 4 ft. wide by 8 ft. long. Don't accept anything less when you are paying for a full cord. A face cord, or a side cord, is ordinarily a pile 4 ft. high and 8 ft. long and anywhere from 12 to 36 in. wide.

WHILE IT IS DIFFICULT to determine whether or not wood has been seasoned properly just by looking at it, there are a few things to check for. Look for splits in the ends of the logs and an overall gray color as a sign of at least some drying. Also, feel the wood for dampness. If possible, ask the seller to split a piece for you. If the wood hasn't dried sufficiently, it will feel moist to the touch.

Tips On The Fire



ONE THING TO REMEMBER when you've got a fire going: It's the glowing embers, not the flames, that provide the heat to the room. You can increase the amount of heat available to the room by providing a large area for coals to collect under the fire. If you have andirons, you can raise the front end by placing bricks under the legs. The problem is that the logs will roll toward the back of the fireplace and you'll have to rig something that will keep them from rolling right onto the floor.

AN ALTERNATIVE is to buy one of the grates specially designed for this purpose. I bought one from Emil and Althea Dahlquist of Clinton, Conn. It's nothing more than a steel grate with a high front and low back from which a metal sheet protrudes to prevent logs from rolling off the grate. This arrangement encourages coals to slide onto the floor of the fireplace toward the front. The device is sold under the name of "Radiant Grate."

WHEN THE HOT COALS pile up under the grate, the amount of heat radiating into the room is truly amazing. (For another way to generate a lot of coals in a fire, see article on next page—Ed.)

Auxiliary Devices



THERE ARE AUXILIARY devices you can buy that will capture additional heat from your fireplace. The decision whether or not to use any of these devices is based on a combination of economics and aesthetics. One common device uses a series of tubes placed within the fireplace, above and/or around the fire. By convection, or assisted by an electric motor, the tubes

transfers heat to air that then circulates back to the room.

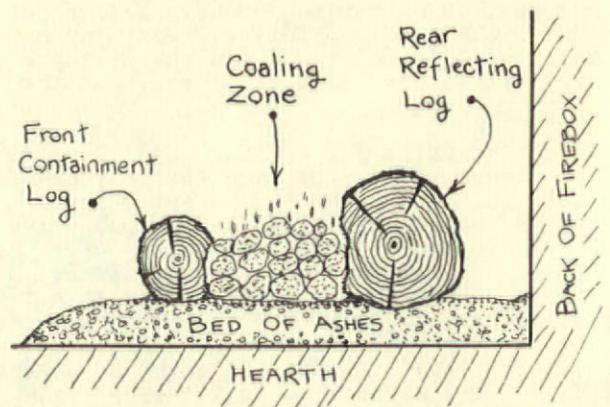
THESE TUBE DEVICES are sold under such names as: Heat Catcher, Convect-O-Heater, Stovator, Grateolator, and a host of others. While they will improve the heat efficiency of a fireplace, they do have some drawbacks. They are expensive. Popular models cost anywhere from \$250 to \$375 (cheaper models tend not to last). The cost could be worth it, of course, if you use your fireplace extensively. Also, these heat catchers are bulky and their appearance inside the fireplace might offend some tastes. Too, the blower on some units does require an additional source of power and does create a low hum similar to a dehumidifier.

ANOTHER ALTERNATIVE is a new, old idea, which

is now being marketed under the name of "Better'n Ben's." It's essentially a wood burning stove of contemporary design that is backed by an adjustable metal plate that fits tight against the fireplace opening. The chimney becomes a stove pipe, and with the stove operating properly you should be able to heat several rooms. Of course, this is not everyone's idea of a fireplace—but it is more fuel-efficient than an open fire.

ONE LAST CAUTION: People have been selling fireplace improvers ever since the late 18th century, and most of them have disappeared from the marketplace. So proceed with caution. Try out all the free ideas given here first. If you then decide that you need greater heat efficiency, you can purchase a unit that meets your needs—after you have seen it demonstrated to your satisfaction.

How To Build A High-Heat Fire



I USED TO BUILD fires using a fire grate—until I finally learned a better way. Now I'm getting the same amount of heat and burning only about half as much wood. The basic idea is to produce as many glowing coals as possible and as little flame. A flaming fire is pretty—but it produces heat that just goes up the chimney. Glowing coals on the other hand produce radiant heat that puts a lot more usable heat in the room.

CONTROL OF AIR FLOW is the key to making a high-heat fire. When air circulates underneath a fire (as with a grate) it tends to produce flames that sends heat up the chimney. With my system, great care is taken to prevent air from getting at the bottom of the fire.

START WITH A BED OF ASHES (at least 2 in.) on the bottom of the firebox. If you use andirons to keep logs from rolling out of the fireplace, then the legs of the andirons should be covered with ashes. Next, take your largest log (should be 8-10 in. dia.) and bed it firmly in the ashes at the back of the firebox. Then take a smaller log (about 5 in. dia.) and bed it in the ashes about 4-6 in. from the rear log.

INTO THE SPACE between the front containment log and the rear reflecting log you can then place your kindling and light the fire. As the fire starts to catch, feed wood into the space between the front and rear logs.

Wood that is between 4 and 6 inches in diameter works best.

AS THE FIRE STARTS TO BURN, an intensely hot "coaling zone" is formed between the front and rear logs. The heat generated by the fire is reflected back into the zone by the front containment log and the rear reflecting log. The ashes at the bottom prevent air from getting underneath the fire and promoting too rapid burning. Soon, an intensely hot bed of coals is produced that radiates heat into the surrounding room. You feed logs into the coaling zone as needed.

EVENTUALLY, the front and rear logs will burn through. As this happens, they are pushed into the coaling zone with a poker and replaced with fresh logs of comparable size.

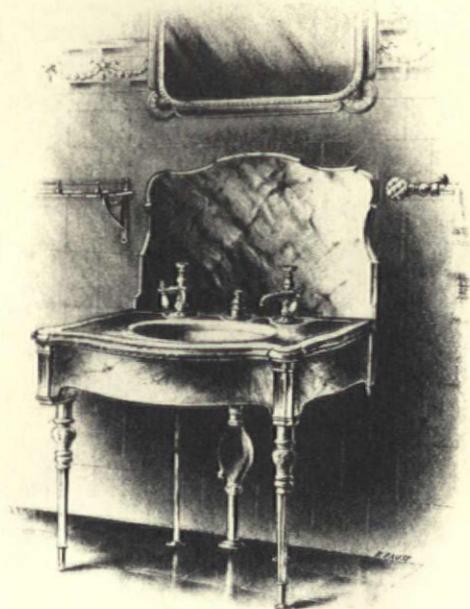
IF YOU ARE GOING AWAY for a few hours (or even overnight) the bed of coals can be covered with ashes and the fire will be intact when you return.

THIS TYPE OF FIRE doesn't produce the leaping flames and crackling logs one tends to associate with the great halls of Merrie Olde England. But if you are concerned with getting the most heat out of a given supply of wood, this "coaling zone" fire is the best I've ever seen.

--R. A. Labine, Sr.

Removing Plating From Old Brass Fittings

By H. Weber Wilson



SOME OF THE NICEST features of an old house—the bathroom fittings—are often disregarded (or discarded!) because their current condition is so ugly. An old faucet or soap dish that is muddy brown or scaly green isn't terribly appealing. But underneath all the grime, oxidation and paint splatters is a beautiful solid brass antique.

ORIGINAL BRASS BATHROOM FITTINGS are in high demand today. People are eagerly seeking cup holders, towel bars with brass ends and glass rods, soap dishes designed to hang over the sides of old bath tubs, and related bits of nostalgia. Cleaned and polished, these examples of old-time craftsmanship are being sought not only for old renovated bathrooms, but also to lend period touches to contemporary settings.

OLD FITTINGS were made of brass because it is a metal that will not rust. However, it will oxidize—and eventually turn almost black—if it is not polished regularly. As a consequence, plating came into use, first nickel and then chrome. Plating not only eliminated the need for polishing, it made the fittings look modern as well. In many people's minds, brass became synonymous with the 19th century, which they were trying to leave behind. This identity with a past century is why brass is becoming popular once again.

IF YOU HAVE OLD PLATED FITTINGS, chances are the plating is worn in spots. You may wish to have the fittings replated, or you may wish to take them down to the brass. Replating can only be done by a plating shop. Removing the old plating to get down to the bare brass can be done by a plating shop—or you can do it yourself.

REMOVING OLD PLATING requires using strong acids, which are very dangerous materials. Using any acid requires a lot of careful preparation, handling and disposal. So before beginning the acid stripping process, take careful note of the procedure outlined below.

Initial Precautions

- ▶ DETERMINE WHERE you will do the acid stripping. It should be an area with ample ventilation, large enough to move about easily, and free from children, pets and other kibitzers.
- ▶ SET UP A FAN to blow off acid fumes.
- ▶ WORK AT A SOURCE OF RUNNING WATER with proper drainage. Never pour acid down a drain without diluting it with copious amounts of running water.
- ▶ THE STRIPPING PROCESS requires mixing two acids, but don't combine them until just before they are needed. And don't keep the mixture tightly sealed as the container could burst with disastrous results.

Materials Needed

- Commercial strength hydrochloric and nitric acids
- Rubber or chemically resistant plastic gloves
- Eye protection—goggles or mask
- Glass container in which to mix the acids
- Glass, porcelain or stainless steel dish—wide and shallow—in which items to be stripped will be placed
- Tweezers or pincers and a wool swab. Be certain the material is real wool as many "wool" items today contain a large percentage of synthetic fiber that will dissolve in the acid
- Old work clothes to wear in case of spills or drips

ANY ITEM YOU PLAN TO STRIP must be taken off the wall or sink. Trying to de-plate an attached faucet or fitting will almost certainly result in drips that will damage surrounding areas. Also, it will be very difficult to reach the backs and undersides of many fittings. Polishing is also more difficult if the fitting is left in place.

THE MIXTURE REQUIRED to strip nickel and chrome plate is one part hydrochloric acid and three parts nitric acid. This is obviously a highly potent combination, so it should not be handled in great quantity nor kept around after the de-plating project has been completed.

COMMERCIAL STRENGTH ACID is best as it works fastest, but it is sometimes difficult to obtain. Many pharmacies no longer carry chemicals, so you may have to go to a chemical or laboratory supply house. A few phone calls should tell you where you can obtain the acids; just be sure to transport them with care. Separately, hydrochloric and nitric acids can be kept tightly sealed. Their containers should be glass.

The Process

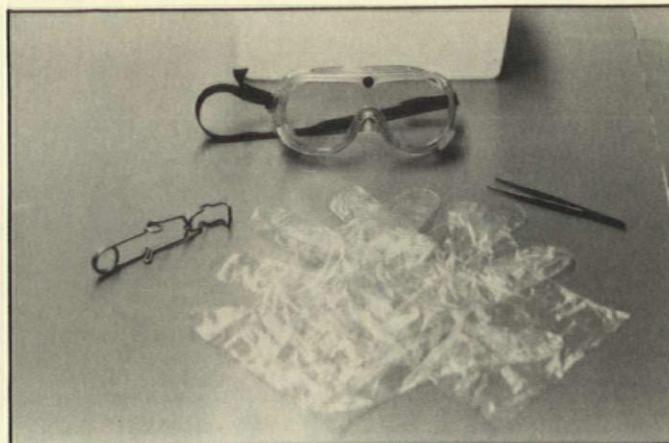
A HALF PINT of the mixture will be sufficient to strip a pair of faucets, a soap dish, and perhaps the ends of a towel bar. Don't mix the acids until your work area is set up and your gloves and goggles are on. Then combine the two carefully in the proper proportion and pour a small amount into the dish. Finally, place the fixtures in the acid.

WHEN THE ACID first contacts the metal it will bubble and give off strong vapors, which you must be careful not to breathe. After the initial frothing, the reaction slows down, but still take care not to breathe directly over the stripping pan.

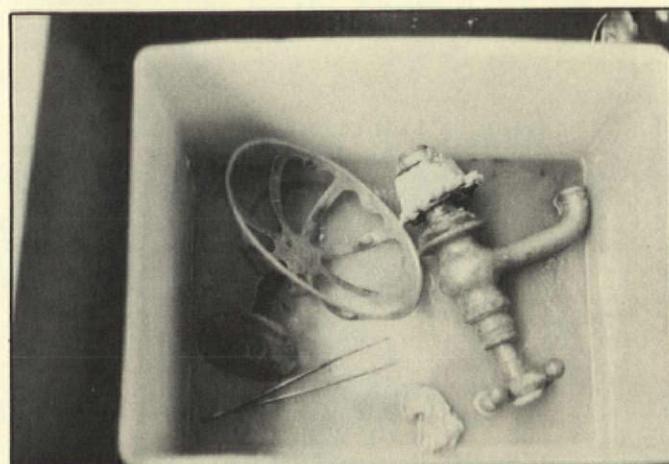
HOLD THE WOOL SWAB with the pincers and coat all the chrome surface that needs to be removed. Leave the swab and the pincers in the dish so that none of the acid drips on you or your clothes.

AS THE ACID eats away at the plating, the exposed brass will take on various shades of brown, red and green. Because there is just a thin coat of acid at work, it doesn't act especially fast, and the fixtures will probably require an additional swabbing with fresh acid. NOTE: Don't put too much fresh acid in the dish. Besides giving off a lot of fumes, keeping the piece submerged in acid can begin to pit the brass. By swabbing on thin coats of acid with the wool, you control the rate of metal removal.

WHEN IT LOOKS LIKE the plating has been removed, pick up the fixture with the pincers and thoroughly rinse it with water. Then check it under a light to make sure all of the plating has disappeared. Often there are thin streaks of nickel remaining that will require re-coating with acid.



Adequate safety precautions are a must: Goggles for eye protection, rubber or plastic gloves, and tongs and tweezers for handling acid-dipped material.



Fixtures are stripped using only small amount of acid. Tweezers and wool swab are used to wipe film of acid onto the old plating, which controls the amount of acid that contacts the metal.



After acid stripping, fixtures require considerable polishing. A buffing wheel makes the job easier, but it can also be done with old-fashioned elbow grease.

AFTER YOU'VE REMOVED all the plating from the fixtures, it is advisable to dispose of the remaining acid. Dilute it heavily with water to a ratio of about 1:15, then wash it down the drain with a good deal more.

Polishing The Brass

THE STRIPPED FIXTURES are now all brass, but are still as ugly as ever. The next step is to get them all shined up, which is not difficult if you have a good polish and a buffing wheel. (If you don't have a regular wheel, there are buffing attachments you can get for your 1/4" drill.)

PROFESSIONAL METAL FINISHERS use polishes that come in sticks. Sears carries the three grades used: Tripoli, Cut & Color, and Jewelers Rouge—the final buffing polish. If you don't have enough items to warrant setting up a buffing wheel, you can use elbow grease and a good liquid or paste polish. (One good

polish is "Golden Glow," sold by Ball & Ball, 463 W. Lincoln Highway, Exton, PA 19341.)

AFTER POLISHING, the question is: "To lacquer or not to lacquer?" Lacquer will keep the full shine longer, but it will eventually wear through. (Wear is especially rapid on bathroom fittings that are constantly used.) In order to re-polish a brass piece that has been lacquered, you first have to strip off the lacquer.

I HAVE FOUND that the "universal" lacquers available in spray cans are not very good on metal, and that professional quality lacquers are hard to find in small quantities. As a result, I prefer to keep the polished brass uncoated, and commit myself to a program of periodic re-shining. It is better to brighten up the fixtures frequently, rather than waiting until they are heavily oxidized. It takes only minimal effort to shine up slightly dulled brass, but if it has become heavily tarnished you might even have to take the fixture off its mounting in order to get it polished up again. ■■

Overcoming Musty Odors

BASEMENTS, dresser drawers, shower stalls, or entire houses sometimes become plagued by "musty odors." The odor is only the symptom of another problem: Mold and mildew growth.

MOLD AND MILDEW SPORES are in the air everywhere—all the time. Given the right combination of moisture, temperature and food, the spores will take root and start to grow. Mildew spores will thrive on textiles, leather, wood and paper—especially in damp places that are poorly lighted and ventilated.

THE BASIC REMEDY for keeping a home free from musty mildew odors is to keep the house clean, well ventilated and dry. For example, a house that has been closed up for a while may take on a musty odor. Usually, all that is required to eliminate the smell is to air the house out thoroughly. If this doesn't do the job, then heat the house with the furnace or stove for a few hours, then open the windows and doors to let out the warm air that has taken up the excess moisture in the house. Use an electric fan to promote air circulation.

MUSTY ODORS in closets and bureaus can be alleviated by leaving them open to air out periodically. A small fan in the bottom of a closet will help air it out faster. Also, keep a 100-watt bulb burning continuously in a musty

closet to help dry it out. You can also spray the interior of the closet with an aerosol that contains a fungicide. Not all room sprays contain fungicides, so you'll have to read labels carefully.

DRESSER DRAWERS that have acquired a musty smell can be left to air out in direct sunlight. Also, the interior wooden surfaces can be washed with a cloth dampened with a sterilizing solution made up of 3 cups water, 1 cup full-strength Clorox, 1/4 cup borax and 1/8 cup detergent. After washing with this solution, allow wood to dry thoroughly, preferably in direct sun. (Be careful not to spill this sterilizing solution on finished parts of the dresser. It could cause stains.)

CLOTHES PUT AWAY in closets and bureaus should always be laundered or dry cleaned. Mildew grows much more rapidly on soiled clothing. Paradichlorobenzene crystals (mothballs) that deter moths will also inhibit mildew. They can be spread between the folds of garments that are stored in drawers that have had a mustiness problem.

MUSTY ODORS IN BASEMENTS usually disappear if the space can be heated and ventilated. If the basement has had a damp floor, sprinkle it with calcium chloride (chloride of lime). If mildew is growing on painted basement walls, wash them down with a stiff bristle brush using the sterilizing solution described previously. Also inspect the cellar for sources of dampness. You may have to wrap cold-water pipes with insulation to prevent dripping during humid summer weather (hardware stores sell special insulating tape for this purpose). Cement up any cracks that admit water during wet weather. An electric fan in the basement will also help the ventilation process. ■■



While this is a fairly large house, it is quite typical of many homes built during the Colonial Revival. Even though it is rambling and asymmetrical in the late Victorian fashion (even having a Queen Anne tower) its moldings, cornice, and window

frames are in the restrained Classical style. The Palladian triple window, Ionic columns on the tall portico, and the delicately-turned balusters (like those found on a New England Colonial staircase) come straight out of the Georgian period.

(Colonial Revival--Cont'd from page 1)

the 90's. Just as important as the way these styles looked was the fact that they were foreign--English, Italian, French.

THERE WAS A GREAT PATRIOTIC feeling afoot that America should have its own style and those who were the leaders of the Colonial Revival felt that the early American house in the Georgian style was the symbolic house of America. The fact that the Georgian house was almost totally derived from the English seemed not to concern most of the patriotic architects; it had been here long enough to be American now.

GEORGIAN ARCHITECTURE was the prevailing style of the 18th century in both England and America, named for the Kings George--I, II, III and IV. It was based on the strict Roman forms as set forth in the Italian Renaissance (16th century) by the architect, Andrea Palladio. His publications were used in 18th century England to create an architecture that turned away from the Gothic and went back to the pure Classic forms of Imperial Rome and Hellenic Greece.

WHILE CHURCHES, BANKS, and other public buildings in the Colonial Revival period often imitated the more grandiose aspects of ancient

architecture, home builders used the simpler forms of Classical details--slender columns, small porticos, Greek moldings, Palladian windows--to create the Classic look. But the use of Classic elements in public buildings did serve to encourage the whole trend back to earlier building modes. There was one group of public buildings in particular that really caused the Colonial Revival to become enormously popular--and that was the great Columbian Exhibition in Chicago.

The White City

THE CHICAGO WORLD'S FAIR of 1893 affected the taste of the American people for a generation. This beautiful exhibition was seen by millions of visitors who were impressed with the neo-classical buildings of McKim, Mead and White, and the fairy tale quality of the buildings along the lagoon landscaped by Frederick Law Olmstead.

AMERICAN COLONIAL ARCHITECTURE was also well represented at the Fair. The State of Virginia erected a replica of Mount Vernon, the Massachusetts Building was a neo-Georgian mansion, and Independence Hall served as a model for numerous buildings.



Unlike the house on the opposite page, this 1899 home in New Britain, Conn., adheres closely to the Georgian Colonial model. Its shape is traditionally rectangular, with a hipped roof, windows are almost symmetrical, and the general compo-

sition is restrained. Architectural features in the Georgian manner--triangular pediment and fanlight, dentilled and plain moldings, and Doric-columned porch--give the house an 18th century look. (Photo courtesy of Walnut Hill Hist. Soc.)

THE MOST STARTLING FEATURE of the architecture was that it was all white. After decades of private homes and public buildings in deep reds, browns and dark buffs, this "White City" must have quite a sight to the late Victorian eye.

BUILDING AFTER BUILDING was constructed from white marble, granite or limestone, with white terra cotta trim or painted white woodwork. Interior woodwork was also painted white. Because the planners of this "City Beautiful" had agreed on all white, the neo-Georgian buildings, traditionally painted gray, blue, or grayish-green with white trim, were now all white in their reincarnation.

THE REAL HARMONY of the architecture lay in the fact that the planners had agreed on a set of uniform standards--color, architectural features like cornice heights, etc. and the use of materials in order to produce this lovely effect.

BUT THE MILLIONS of visitors, and those who saw the photographs, remembered the frostings--the Classic columns, triangular Greek pediments, arches, porticos, etc., and went home wanting something similar. And when they either built or remodelled their house into something similar, they painted it all white.

The Colonial Revival Interior

THE MOST DRAMATIC CHANGE in interior decoration that took place around the turn of the century was the fashion for white woodwork. For nearly two-thirds of a century, woodwork had been dark and massive. Now it was simpler in those houses built in the Colonial Revival style and painted in a glossy off-white known as "Colonial Ivory."

PAINTING ALL THE WOODWORK WHITE to look "Colonial" was probably much influenced by the Chicago Fair and a popular misconception that Georgian woodwork was white both inside and out. Actually, the Colonial house usually had painted woodwork in grayed shades of blue, green and gold against white walls.

IN TUNE WITH the lighter woodwork, pastel shades came into fashion again for the first time since the early 1800's. Wallpaper patterns tended to the floral (similar to the 1850's) designs, and realistic representations of lace, medallions, statuary and metalwork (for instance, a gold filigree design on a pastel shade.) At the Wall Paper Pavilion at the Fair, Lincrusta Walton (previously finished in tones of deep brown and buff) was shown in ivory and gold.



This view of the Lion Fountain and Obelisk in the Grand Basin of the 1893 Chicago World's Fair shows why it was known as the "White City."

UNITY IN PAINT COLOR AND fabric pattern were used to simplify a room. Room arrangements changed. The very Victorian center table was pushed in a corner. A Colonial student lamp might replace a fancy Victorian lamp, most likely banished to the attic. Large collections of bric-a-brac were eliminated in the interest of "bareness and restraint." People do not really change very quickly, however, and often Victorian clutter was replaced with non-functioning spinning wheels, candle molds, etc.

AMERICAN ANTIQUES were coming into their own, interest in them actually beginning with the 1876 Centennial Exhibition in Philadelphia. An influential writer on decoration, Clarence Cook, observed in 1878, a "mania" for antiques in Boston. This, he said, was "one of the best signs of returning good taste in a community that has long been the victim to the whims and impositions of foreign fashions."

ALTHOUGH THE GENUINE item was often prized, most people still preferred the new to the old. By the turn of the century "Colonial" reproductions were being turned out--a fashion that goes unabated to this day. And, just as today, good reproductions of Queen Anne chairs, Chippendale tables and other

good furniture styles were marketed along with the tawdry. For example, Sweet's Catalog, circa 1906, featured a toilet--remarkably similar to the two others on the same page--labeled "Colonial."

REPRODUCTION ORIENTAL RUGS became widely used and large Victorian carpets were sent out to be cut up and used as smaller rugs. Because small rugs replaced large carpets, floors were again sanded and polished to a furniture-like shine.

IT WAS ACTUALLY only the homes of the fairly wealthy that incorporated all the new features of this, or any Revival style. The average home often had no more than white-painted neo-Georgian woodwork and perhaps a reproduction chair or two to match their Colonial Revival exteriors. Because other major decorating fashions were also popular--the Arts and Crafts Movement and the Bungalow style, as well as the "golden oak" and Tiffany periods, the average middle-class home generally had a combination of many of these plus older pieces. For instance, a new reproduction Windsor chair would be in the same room as a wicker rocker. Lighting fixtures remained the same or changed with the replacement of electricity from the older gas fixture.

Disastrous Effects

IT SHOULD BE MENTIONED that some of the worst disasters visited on the Victorian house were in the name of the Colonial Revival. It is one thing to have a house built in the style with simple woodwork painted white and its architectural features built in the neo-Georgian style. But many turn-of-the-century homeowners took the advice of the decorators who ever mindlessly espoused the "new look." Early 20th century decorating books are chock full of advice on removing overmantels because they were "too fussy," painting the woodwork (although it might be burl walnut) for an "airy" look, or ripping out a beautifully detailed Eastlake ceiling medallion. Many a restorer of a Queen Anne frame house or a Gothic Revival row house has come to regret the Colonial Revival for its excesses. Or, as Shakespeare would have said if he had been into restoration, "To thine own style be true."

Neo-Colonial Decoration

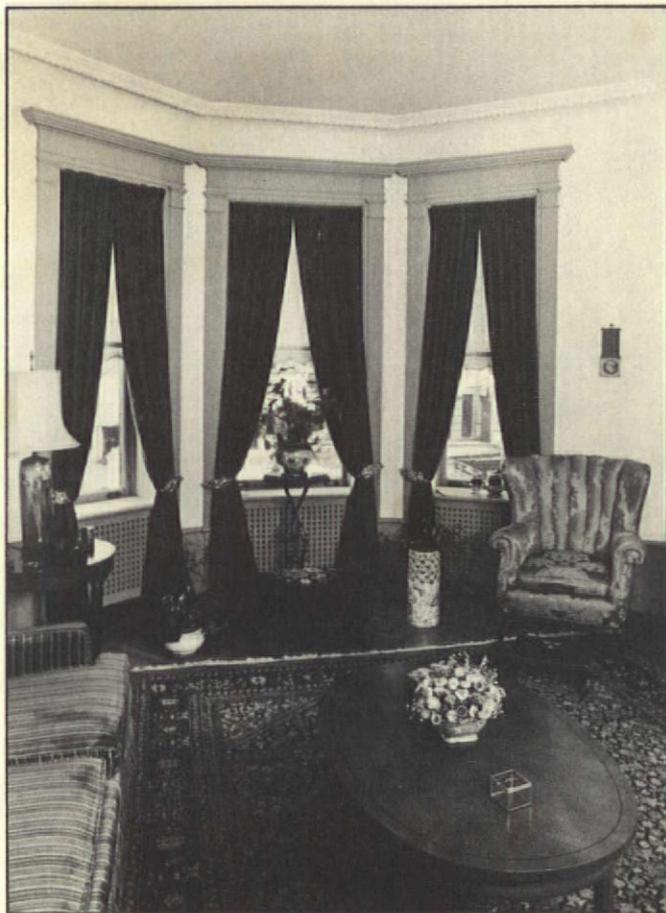
BECAUSE THE Colonial Revival house imitated the formal Colonial house, it is important to avoid the "rustic" look in decoration. Wrought iron, crude lighting fixtures (betty lamps, etc.) and primitive furniture will be out of place. Adjustments have to be made for the Victorian architectural features a room might have--bay windows, elaborate plaster friezes, high ceilings, etc.--that may require a more eclectic decorating scheme. On the next page we present a row house in Brooklyn in which the owners have successfully coped with the Colonial details on a house that has a Victorian floor plan.

A Colonial Revival Townhouse

IN THEIR 1909 LIMESTONE, the Fudjinskis have taken their decorating cue from the simple, Classical moldings and architectural features. The formal rooms of the house are decorated in a manner appropriate to a well-to-do English colonist with 18th century style English furniture, silk and crewel work and accents of Chinese export ware.

ALL THE WOODWORK, mantel, dado and door and window frames, are painted Apollo Room Blue (a Williamsburg paint color). The small back parlor (top photo) features a collection of antique Chinese cloisonne on the mantel. The cherry Queen Anne chair was bought for \$12 at an auction. Joan has covered it with white linen upholstery fabric, and embroidered a crewel design adapted from a Williamsburg pattern. The piecrust table, cherry clock over the mantel and framed antique Chinese silk give formal 18th century accents.

IN THE LARGER FRONT PARLOR (lower right) Joan has made drapes in a rich burgundy shade--a color that is equally appropriate for the Victorian bay windows as well as an accent color in a Georgian room. She used an olive green Scalamandre silk to cover the wing chair. The dark blue bordered Oriental rug picks up the olive green and burgundy in the floral design.



Products For The Old House

Cast Iron Spiral Staircase

A CANADIAN FIRM distributes an English-made cast iron spiral staircase. Treads feature a Victorian pattern and balusters are available in Georgian, Victorian or elaborate grape design.

STAIRCASES come in kit form--containing balusters, treads, handrail and center pole. The standard color is black but optional colors are available.

A CAST IRON STAIRCASE is not, of course, inexpensive. A typical 12 ft. installation would be about \$1200. Prices are quoted retail and wholesale for architects and designers. Free brochure and price list are available.

THIS FIRM, Steptoe & Wife, also distributes a wide selection of reproduction cast-iron furniture and accessories: 19th Century lampost, Queen stove, a detailed high back conservatory chair, pub table and others. A 32-page illustrated catalog is \$1.00.

Write to: Steptoe & Wife Antiques Ltd., Dept. OHJ, 99 Yorkville Avenue, Cumberland Court, Toronto, Ontario M5R 3K5 Canada. (416) 967-3337.



Helpful Publications

Preservation Magazine

A NEW MAGAZINE, "American Preservation," has recently been published and should be welcomed by those involved in historic and neighborhood restoration.

WITH A HEAVY EMPHASIS on full-color photos, combined with an attractive format, it is an exceptionally good-looking magazine. Articles focus on finished restorations and neighborhoods in the process of preserving their architectural heritage. The first two issues have featured a wide range of styles and areas: Helena, Montana; Salem, Mass.; Annapolis, Maryland; Portland, Oregon, with a good view of both the homes and the people involved in the area.

THERE ARE ALSO stories about individuals--their houses and experiences, as well as news about agencies, associations, tax reforms, awards, etc., and book reviews on preservation-related publications.

A CHARTER subscription is \$9.00 and the magazine is published six times a year. Write to: American Preservation, The Bracy House, Dept. OHJ, P.O. Box 2451, Little Rock, AR 72203.

Stenciling Book

ONE OF THE JOURNAL'S subscribers, and a stenciler by profession, Megan Parry, has a new book which is aptly titled "Stenciling."

MEGAN DISCUSSES: How to make stencils--all-over patterns, borders, multicolor designs; How to invent and discover designs; How to plan a room (old or new) for stenciling. Some of the projects include floors, ceilings, doors, furniture, floorcloths.

THERE ARE ALSO many small projects like tee shirts, lunchboxes, note paper, bathtubs, and window shades.

TO ORDER "STENCILING," send \$12.95, plus 75¢ postage and handling, to: Litton Educational Publishing, 7625 Empire Drive, Florence, KY 41042.



New!

The Old-House Journal 1978 Catalog

- Buyers' Guide Directory to 5,873 hard-to-find items and services for the old house;
- 525 Companies listed;
- 219 of these sources are new--did not appear in the 1977 Buyers' Guide.

Single copies: \$7.00
(\$4.00 to subscribers)

Order from:

The Old-House Journal

199 BERKELEY PL. • BKLYN., N.Y. 11217

Subscriptions: The Old-House Journal

Enclosed is my \$12 for a one-year subscription to The Old-House Journal.

Subscription is: Gift Personal

Name _____

Address _____

City _____

State _____ Zip _____

Donor's Name _____

Mail to: The Old-House Journal, Dept. 7,
199 Berkeley Place, Brooklyn, N. Y. 11217