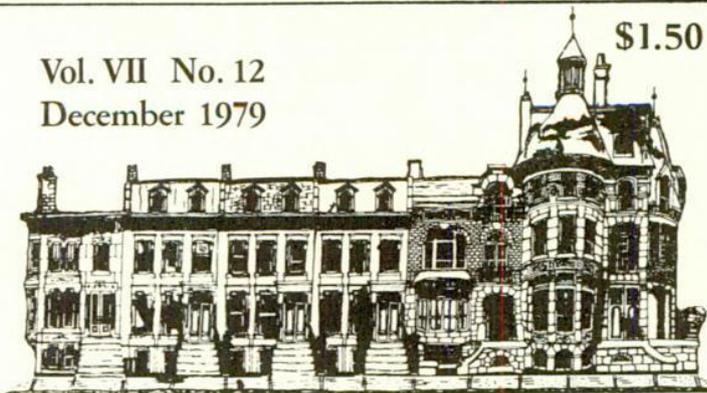


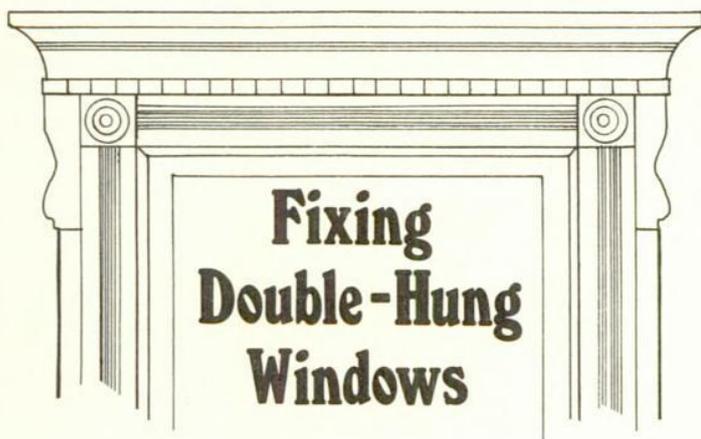
THE OLD-HOUSE JOURNAL

Vol. VII No. 12
December 1979

\$1.50



Restoration And Maintenance Techniques For The Antique House



In This Issue

Restoring A Block In Chicago.....	135
Gold Leaf House Numbers.....	140
More On Flue Liners.....	134
Victorian Fashions Revived.....	144
Ornamental Ironwork.....	144

Coming Next Month

THE FEDERAL HOUSE

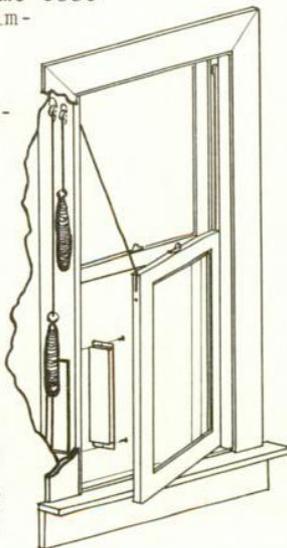
By James McConkey, Washington, D.C.

IT'S TOO BAD window manufacturers abandoned the counterweighted design. Spring-loaded and friction-fit windows are easier for manufacturers to assemble, but that's about their only advantage. Springs and friction must constantly resist the force of gravity, while counterweights work in unison with it. And repairs in new windows mean replacement of costly manufactured components which may become obsolete and unavailable due to further "improvements" in design.

CONTRAST THIS to the simple sash cord needed to repair a counterweighted window. Unlike modern replacement parts, its cost is minimal, it's not difficult to replace, and it's in no danger of obsolescence. Properly kept, counterweighted windows were designed to last the life of the house.

Anatomy Of A Window

A QUICK DESCRIPTION of window anatomy shows there's nothing mysterious about them: A window is simply an open-ended box set through a wall. The bottom of the box, the SILL, is of heavier stock and slopes to shed water



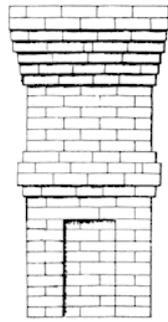
outward. The STOOL caps the sill on the inside. The other three sides are called the JAMB. The two vertical sides are sub-classified as STILES. The SASH is the wooden frame that holds the glass, and is housed within the jamb. The bottom horizontal member of the outer (upper) sash, and the top member of the inner (lower) sash are called MEETING RAILS.

DOUBLE-HUNG WINDOWS, which we're dealing with here, are so named because there are two sashes hung in place on SASH CORDS or CHAINS. The sashes slide up and down in runways called SASH RUNS, formed by mouldings affixed to the stiles. The first moulding is the STOP, and the one behind it is the PARTING BEAD, which parts the inner sash from the outer. Removing both sashes means removing both mouldings.

NEAR THE TOP of each sash run is a PULLEY. The cords pass over the pulleys into the WEIGHT POCKETS, and there are tied to SASH WEIGHTS. The weighted mechanism acts as a counterbalance so the window stays put.

[\(Continued on page 138\)](#)

More On Flue Liners

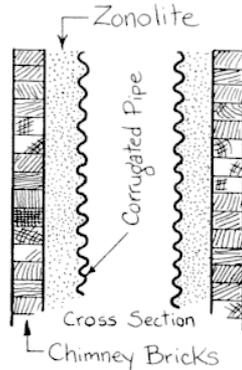


To The Editor:

YOUR ARTICLE on the do-it-yourself flue liner (OHJ, Sept. 1979) reminded me of a similar project we executed successfully on our home. The theory was similar, but the materials used were quite different.

FOR THE LINER ITSELF, we used standard corrugated galvanized drain pipe (the kind that's used to make drainage culverts under roads). This pipe has several advantages: (1) The corrugations provide self-locking in the surrounding mortar--eliminating the need for a clamp at the top of the chimney; (2) The pipe comes with attaching collars, which makes assembly a breeze. The pipe is available through distributors that sell to road contractors.

TO FILL THE SPACE between the bricks and the pipe, instead of concrete we used a material called Zonolite. This is a building material that is used (among other things) to pour into the spaces in cinder block walls to add insulation. There are several types of Zonolite; the type we had was mixed one bag of portland cement to one bag of Zonolite. The advantage of Zonolite over concrete is its extremely light weight. This can be an important factor if you have to haul many buckets of the stuff up to the roof.



IN OUR CASE, we had four chimneys to do. So I built some scaffolding that not only provided a work surface around the chimneys, but also let me build a mortar mixing box right up on the roof. I worked with two helpers on the roof, letting down a section of pipe with a rope, fastening a new section with a collar, then lowering it down another section. This process continued until the corrugated pipe came to rest against the damper.

AFTER THE PIPE WAS IN PLACE, I stuffed all the holes around the damper tight with newspaper, then poured a loose mixture of Zonolite down the chimney to pack in around the pipe. After the Zonolite cured for a couple of days, I had a mason rip out the old damper and install a new one--taking into account the revised geometry due to the new chimney liner.

ONCE THE SCAFFOLDING was in place on the roof, the work went quite rapidly. We were able to line two chimneys in a single day.

S. M. Mahan, Jr.
Montevallo, Ala.

THE OLD-HOUSE JOURNAL®

Published Monthly For People Who Love Old Houses

Editor	Clem Labine
Decorative Arts Editor	Carolyn Flaherty
Production Manager	Michael Carew
Circulation Director	Paul T. McLoughlin
Circulation Assistants	Joan O'Reilly
	Patricia Poore
	Charles Johnson
Midwest Editor	Tom H. Gerhardt
Contributing Editors	R.A. Labine, Sr.
	H. Weber Wilson
	Barbara Schiller

Published by The Old-House Journal Corporation, 69A Seventh Ave., Brooklyn, N.Y. 11217. Tel. (212) 636-4514. Subscriptions \$12/yr. in U.S.; \$14 in Canada (U.S. funds). Not available elsewhere. Printed at Royal Offset Co., 34 West 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.

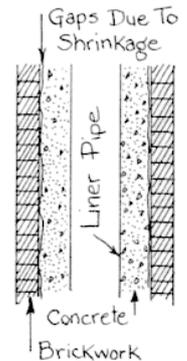
Concrete Concerns

To The Editor:

IWOULD LIKE to add some cautionary comments to the article on flue liners in your September 1979 issue. After inspection of many old chimney stacks, I would suggest that the procedure outlined in the article be used only as a last resort and if it is impossible to install a more conventional tile lining. This caution is especially true in colder areas of the country that are subject to freeze-thaw cycles.

(1) Concrete mixes that are high in water tend to shrink when they cure. So putting a soupy mixture of concrete down the chimney to surround the galvanized pipe may mean that you're going to get small cavities created when the concrete shrinks.

IF WATER penetrates any gaps in the brickwork during the winter, water that is trapped in these voids can freeze--with consequent damage to the masonry. That's why experienced masons try to leave an air space between a tile lining and the chimney bricks. That way, if any water intrudes, it can drain harmlessly away.



(2) If the chimney was constructed of lime mortar, I'd be wary of using a portland cement concrete. The OHJ has carried numerous warnings about adding "hard" portland cement to "soft" lime mortar brickwork.

Charles Walker
New York, N.Y.

Restoring A Block In Chicago



This is a 1906 view of Jackson Boulevard in Chicago, looking east toward downtown.

Photo courtesy of the Chicago Historical Society.

By William L. Lavicka

MY WIFE, Alys, and I had practiced for the fine art of renovation by experimenting on a large apartment on the west side of Chicago before charging out to do our own home.

OVER THE COURSE of three years we managed to do all the building trades using a bedroom as our workshop. We made plenty of mistakes, but in the end we had a pretty good handle on old buildings. We also knew that we liked the convenience of inner city living and wanted to buy a house in the area.

NOT JUST ANY HOUSE, but an 1880's house complete with cornices, mansard roof, elegant entrance hall, marble fireplaces, parquet floors, tall windows and high ceilings. But everything that was available was plain and often "remuddled." However, in the course of our intensive search we found four other couples who were looking for the same things. Separately, we had all zeroed in on the 1500 block of West Jackson Boulevard, twelve blocks from the Loop.

WHEN WE SET OUT TO FIND out why this block alone had remained untouched by years of urban renewal, we discovered that the majority of

the 29 houses and small apartment buildings were either owned or managed by elderly women. They were much too strong-minded to have been displaced by mere bulldozers or frightened by the deterioration around them. But now, in 1974, they were generally willing to sell or retire.

WE FIVE COUPLES PLEDGED to buy together on this block. We hoped to interest additional new buyers as well as to encourage those owners who wished to stay to renovate and improve their properties.

THROUGH GOOD HARD PUBLIC RELATIONS WORK and solid backing by the city we were able to find new buyers for about 20 of the houses within one year. All sales were made on a one-to-one basis without real estate agents, and we made special efforts to interest buyers who planned to live on the block. I published a brochure on the block and a half dozen articles were printed in Chicago papers. We brought our plan to Lewis Hill, the Commissioner of Planning and Development for the City of Chicago.

"WE LIVE IN THIS TREMENDOUS SLUM," we told him. "We need assistance. Tell us before any building is to be torn down. Involve us with the city plans."

NO ONE HAD EVER VENTURED into this district



After four years of work, the 6,000 sq. ft. house looks as it did when Chicago's West Jackson Boulevard was an elegant neighborhood within walking distance of the Loop.



A view of the dining room from the second parlor before restoration.

ALYS' HIGHEST PRIORITY was the kitchen. I had salvaged white marble slabs from a derelict apartment building; they became our kitchen counters. A bricklayer built the barbecue stove enclosure. Standard kitchen cabinets with specially made cornice and new appliances bought at a local repossession outlet completed the kitchen.

before. The powers-that-be were intrigued. Mayor Daley toured the area. A demolition order for the block was removed. We were given two years to sink or swim. The city, for its part, gave us funding to restore the boulevard to its former narrower width, to resurface, install new curbs and gutters, and plant a double row of linden trees. For just over \$200,000, eight hundred feet of West Jackson Boulevard began to look as it had when it was home to the mayor of Chicago, business magnates, doctors and lawyers.

FINANCING WAS DIFFICULT to obtain, and most of the new owners spent sweat equity. For the better part of the first year we all held down full time jobs and worked on our buildings at night and weekends. We were hailed by the papers as "urban pioneers," and it was true. There was a certain wagon train aspect to our endeavor. Our prairies, however, were ones of broken glass and brick, and our trails were of asphalt.

ABOUT A QUARTER OF THE WAY through our own renovation, Alys and I decided that I should devote all my time to the house while she held down a full-time job. In the two years since 1974 we had renovated two apartments--one in the rear coach house and one in the main house at garden level. These provided income for utilities, taxes, insurance and the purchase money mortgage.



The dining room as restoration is almost finished--the floors are not yet sanded.



Evidence pointed to a plasterwork arch between the front and back parlors. Bill reconstructed the arch in wood with plaster corbels.

THE PATCHING, PLASTERING and painting continued downstairs with my piece de resistance being the replacement of an arch that once existed between the first and second parlors. It had evidently been similar to the ornate plaster arch which remained upstairs over the alcove in the master bedroom.

MY FORTE, however, is working with wood, so I pieced and routed out an arch in wood to slip into place. A mould was made of expanding foam on the upstairs corbels. Again, amateurs beware. Plaster of paris was the casting material for the downstairs. Because the relief was light and there had been layers of paint on the original I had to carve the relief to deepen in on the castings.

RENOVATION HAS CHANGED MORE than our house. Our block--the Jackson Boulevard Historic District--is on the National Register of Historic Places. Houses on neighboring blocks have been renovated. Alys and I are now partners in Historic Boulevard Services, a company founded for the express purpose of renewing and restoring old buildings. 

(Photos by Lisa Pitman.)

NEXT MY SMALL CREW of novice craftsman and I moved to the second floor with four bedrooms and three baths. Nailed back, built-in shutters were liberated and stripped in a lye tank in the garage. I want to caution anyone trying amateur lye stripping. It is only recommended on pine and fir. We discovered the hard way that oak and other hardwoods shrink or swell and seem to dissolve.

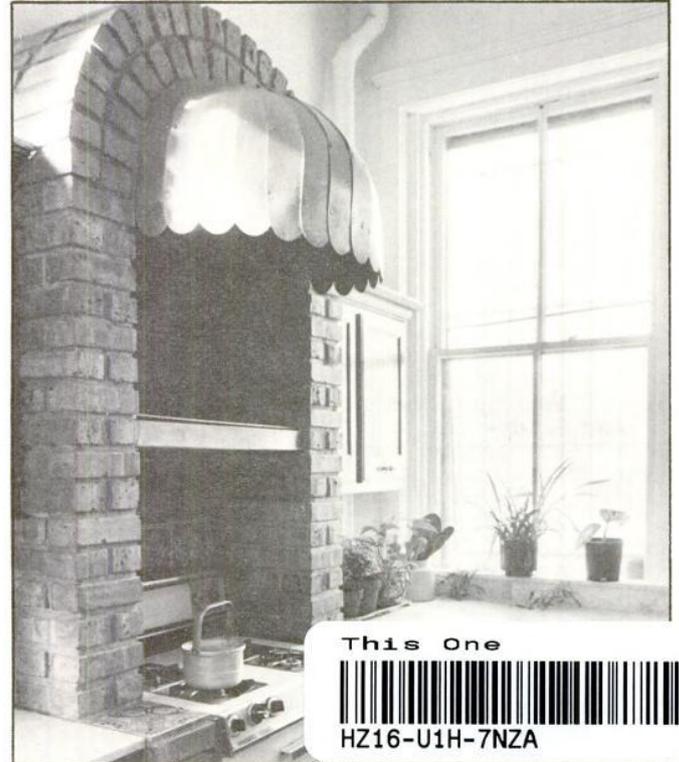
PARQUET FLOOR BORDERS WERE PATCHED under leaking radiators, using new maple, oak and mahogany. We cut the new strips in half so they would match the thin old wood. Plaster cracks were gouged out and taped with regular wall-board tape and Durobond 90, a hard-setting tape compound. Several thin coats of Durobond were finally spread over the entire wall. Practice this technique in closets first. Skim the surface with a plasterer's sweeping passes with sprinklings of water to smooth the compound.

THE PLUMBING HAD BEEN in reasonable condition and it was decided to patch leaking pipes, put in new lavatory water mixers and replace old faucet washers. Since we had the time we were able to salvage and update all our existing mechanical and electrical systems.

BEFORE WE HAD BOUGHT the house there had been a serious fire in the dining room. The previous owner had gotten very little money from insurance since insurance companies will pay for fixing a room in proportion to the total house and total insurance. As a result there was a definite challenge in the dining room.

A FRIEND HAD FOUND TRIM similar to ours, but only half of the required quantity. I began to mill the remaining woodwork with an electric router, table saw and a couple of hundred dollars worth of various router bits.

THE ADDRESS OF Historic Boulevard Services is 1520 West Jackson Boulevard, Chicago, Illinois 60607. Telephone: (312) 829-5562.



This One



The kitchen (previously purple and brown) was the first room in the house to be renovated.

THE TOOLS YOU NEED:

- Hammer
- Block of wood
- Utility Knife
- Paint Scraper
- Red Devil "Windo-Zipper"
- Steel Pry Bar (12-16 inches)
- Six feet of string with a small weight--like a screw--tied to one end
- Pliers
- Screwdriver
- Household Paraffin
- Flat File

Disassembly

IT'S POSSIBLE to do all the work from inside. Keep three things in mind while working: (1) When scarring wood is unavoidable, do it where it won't be seen. (2) When you pry against or hammer on visible parts of the window frame, use a block of wood to protect the surface. (3) Never leave a loose sash sitting upright in the jamb. A gust of wind will easily knock it over.

FIRST REMOVE ONE STOP to take out the inner sash. Before prying it loose, use the utility knife to score the paint along the seam between the stop and the jamb. Work the pry bar under from behind the stop bead to keep any initial scarring concealed. Work up and down the strip, prying a little at a time. Remember: Old wood is brittle, so you can't just yank it off. You can pry from the front once the stop is loose.

IF THE STOP BREAKS, similar lumberyard stock is available. However, even if it's the right shape, it may be smaller than the original... so you'd need enough to replace it on the entire window.

IF THE WINDOW WON'T OPEN due to paint build-up, take the Windo-Zipper to the seam between the window sash and the stop moulding. Don't force the tool into the crack; cut the paint film in long, moderate strokes. If the window still won't open, it's probably painted shut on the outside too, and in this case going outdoors will help. If this is impractical, try at least to loosen the stop from behind, above the sash. With the utmost care, proceed prying from the front. When the stop is off, pull or pry the sash toward you to break the grip of the outside paint. Absolutely do not pry upward from below on the stool--this always results in obvious gouges. (Of course, you can pry up from the outside.)



Windo-Zipper

IF THE SASH STILL doesn't come out, see if the problem is attached weatherstripping.

IF YOU WANT to remove the sash, but don't need access to the weights, SECURE THE ROPE OR CHAIN and DON'T let it fall with the weights down behind the jamb. Otherwise, cut the sash cords and let the weights fall into the pockets. Put the sash in a safe place.

JUST AS YOU removed the stop to take out the inner sash, now you remove the parting bead to get to the outer sash. Because it's thinner, the parting bead is even more likely to break than the stop moulding, but it too is commercially available.

THE PARTING BEAD is in a groove in the stile, so you can't get the pry bar under it at first. Score the paint seams and pry carefully again.

TO GET THE SASH MOVING, reach outside with the Windo-Zipper and rip the seam between the sash and the BLIND-STOP (so named because the exterior shutters--called "blinds"--stopped against it when closed.) If it won't yield to pulling, pry downward at the top from the outside (where it's inconspicuous) and tap gently downward on the meeting rail. Too much pressure or hammering can break the meeting rail and pull it loose at the ends--so take it easy. When there is space for your fingers at the top, pull down on the sash from there. If nothing makes it yield, see if it is nailed shut. (This is a common way of keeping the sash up after the cords break. Also, some people do it to keep burglars out.) If finish nails were used, just drive them on through. If common nails were used, get under the heads and pull them out. Here, a bit of scarring could be the price of somebody's earlier incompetence.

NOW, EXAMINE the inner sash runs. You'll see a screw, probably encrusted with paint, about a foot or eighteen inches up from the sill. A section of the stile is removable here, to give access to the weight pockets... and that screw holds the section in place. It may take awhile to find and remove the access plate. If there is no screw, a previous workman may have discarded it and undoubtedly nailed the section back in. It's usually rabbetted to run under the parting bead, and if so you must remove the parting bead on both sides. Reach inside the pockets and pull out the weights.

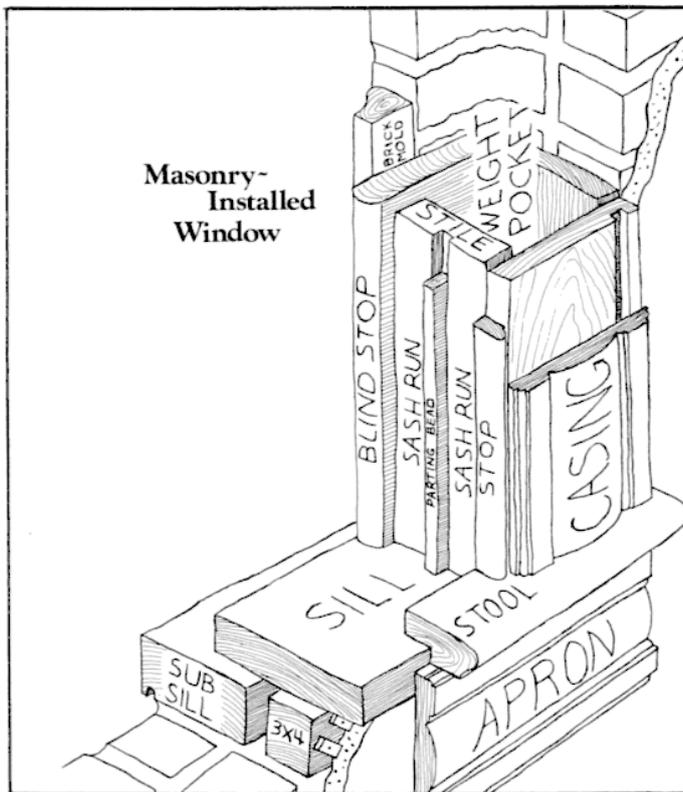
(NOTE: Some windows, particularly in pre-1860 and rural houses, don't have access holes. To get to the weight pocket, it's necessary to remove the casement moulding.)

Repair & Replacement

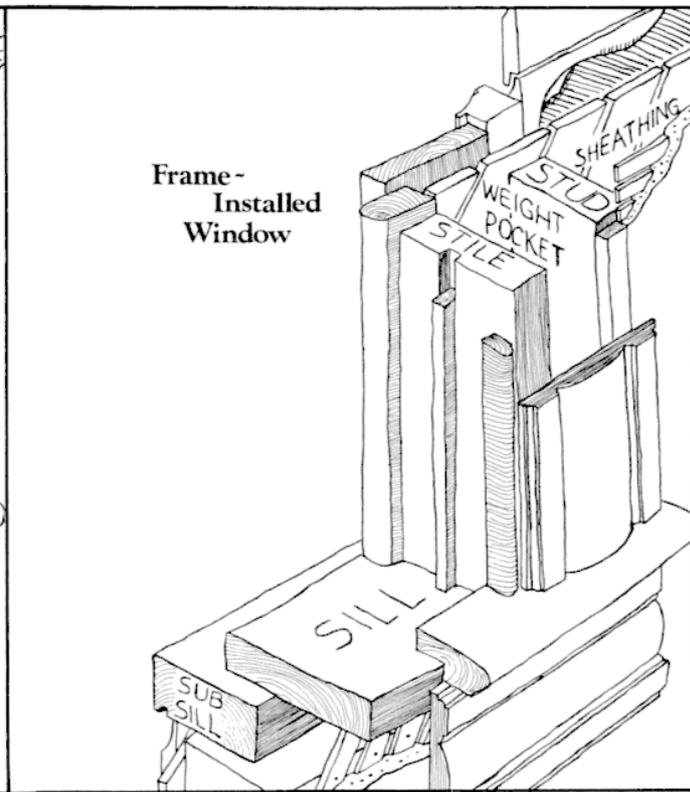
WITH THE WINDOW THUS DISMANTLED, you're ready for any maintenance tasks. Ridges of paint build up on the sashes where they encounter the stop moulding and parting bead. These ridges should be scraped, as should any other areas of excess or loose or flaking paint. I recommend using the sharpened paint scraper because it neatly makes fast work of thick paint. Don't try baring the wood with the scraper, no matter how sharp. If you want bare wood, use paint remover. File the scraper often.

THIS IS THE TIME to repair broken glass, and to replace loose, dry putty. May as well wash the windows too.

YOUR LAST STEP is replacing the sash cords. Cotton rope with a nylon center is sold in hanks, specifically labelled "sash cord." How-



Masonry-
Installed
Window



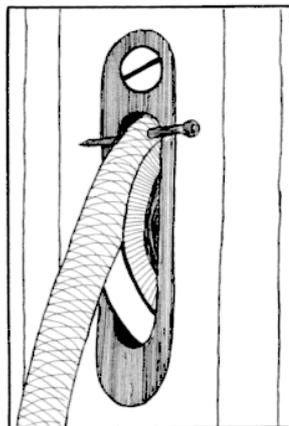
Frame-
Installed
Window

ever, since the same weights and pulleys are used with chain or rope, consider switching to sash chain: It can't rot or stretch or get stiff. This flat steel chain, too, can be purchased in pre-packaged lengths.



IF YOU ARE USING CORD, now the weighted string comes in handy. Push the weighted end over the pulley into the weight pocket and let it drop to the access opening. Tie the free end to the new sash cord and pull the cord into the pocket, down and out through the access. Tie the sash weight to the sash cord. Use a knot that will stay tied but isn't bulky, such as a slip-knot. (Shown)

GRASP THE OUTER END of the cord and pull the weight all the way to the top. Temporarily put a 4-penny finish nail through the cord across the pulley, near the access hole. This enables you to attach the free end to the sash without the weight constantly tugging at you.



GAUGE THE LENGTH of new cord according to the old. To adjust the rope length: Hold the sash against the parting bead as you raise it to the top. Look at the weight in the access hole--with the sash up, it should be three inches above the sill. If not, adjust the rope at the sash.

THE SASH CORDS are housed in slots in the vertical sash pieces--called STILES like the vertical jamb members. Put the cord into the slot, and thread it through the hole beneath. Tie a knot in the end and push the knot back into the hole, where it will support the sash. (If you're using metal chain, attach the end of the chain to the sash with wood screws.)

Smooth Sliding

PUTTING THE WINDOW back together is just the reverse of taking it apart. Take the block of paraffin and wax both the edges of the sash and the insides of the sash runs; this helps the sash slide smoothly.

THE ONE CRITICAL STEP is renauling the stop moulding. It shouldn't be so tight that the sash is hard to move, nor so loose that the window rattles. About five 4- or 6-penny finish nails hold the stop on each side. Drive one part-way in, check the movement of the sash, drive another and recheck, and so on till all the nails are in place. Drive them down and set them.

AFTER SOME MINOR spackling and paint touch-up, that obdurate old window is ready for another fifty years of service!

Gilding With Gold Leaf

By Patricia Poore

GILDING is the application of metal leaf or metallic paint to a surface--and it's been a popular decorative technique since Ancient Egypt. Gilded furniture probably arrived in this country with the first wealthy colonists. In the nineteenth century, gold leaf was applied to furniture, picture frames, and mouldings; stencilled onto walls; and used on window glass.

LEAF IS AN OLD and versatile form of gold. Various metals are supplied in leaves: Silver, aluminum, bronze, palladium, variegated copper, and lesser alloys. But nothing compares to gold leaf; besides its deep-rooted magic, gold will not tarnish and offers an unparalleled brilliance.

XX GOLD (23 karat) is the most pure and important variety of gold leaf. The grades run down through lemon-gold (18 karat) and pale-gold (16 karat), to white-gold (12 karat), which is half gold/half silver, and has its own special applications.

GOLD LEAF is supplied in books of 25 leaves, each leaf measuring 3-3/8 inches square. The gold is beaten down to an approximate thickness--or rather thinness--of .0000035 inches (three and one-half millionths, or three hundred thousand leaves to an inch.) One book covers 1.5 sq.ft., and costs \$7-\$8.

Old Techniques

THERE ARE TWO distinct methods in gilding. **SURFACE GILDING** is the application of metal leaf to the surface of a solid object. In surface gilding, the leaf is transferred to an adhesive ground (size) straight from the book. The size has an oil/varnish base. **GLASS GILDING** uses a water-based size with a binder such as gelatin. A gilder's tip is used to transfer the leaf from the book to the wet size on the glass.

THE PUBLIC LIBRARY may have a book or two about surface gilding, especially on antique furniture. But the only book that explains glass gilding in enough detail is Raymond J. LeBlanc's **GOLD LEAF TECHNIQUES**. (See box, p. 142. This book is a gem; the author writes about his craft with pride and integrity, yet with a plainness and humility that somehow keeps the craft from escaping into Art. All phases and all nuances of gilding are explained.)

A STEP-BY-STEP account of gold-leafing a house number follows. This is not a how-to article, however, as sign-painting, especially with gold leaf, is rather complex. The LeBlanc book does provide all the information you need, but previous experience or some practice after reading the book is recommended. Knowledge of basic brush lettering and a little practice with gold leaf will allow a novice gilder to do a respectable job.

WHETHER OR NOT you try your hand at gold leafing, understanding the process contributes to appreciation of the gilded piece. In our synthetic times, a process that makes use of such earthy materials as beaten gold and fish-bladder gelatin, and that relies on the moisture in one's breath and the oil in one's hair, takes on a nearly mystical quality.

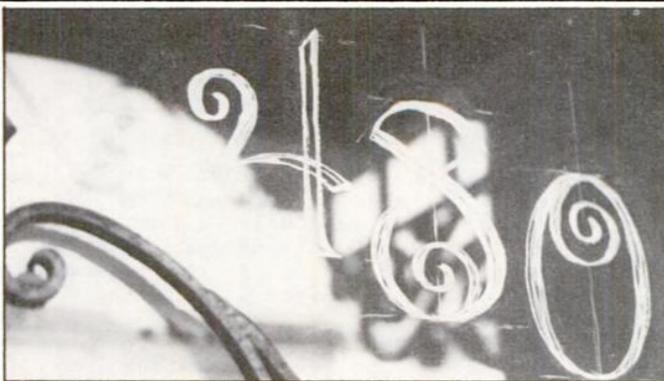
Gold-Leaf House Number

THIS IS A BRIEF OUTLINE of the most basic glass gilding process: Burnished gold leaf with a gelatin/water size. The job was done by an amateur gilder who has minimal signpainting experience. He is, however, knowledgeable in layout and basic drawing, and he possesses patience and a steady hand.

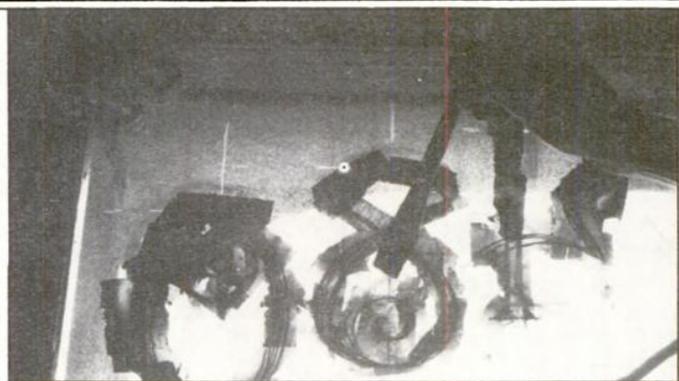
THE MATERIALS used in this job are (in order of appearance): (1) A Bon-Ami cake; (2) Sterile cotton sheets--a drugstore item; (3) White grease pencil; (4) Two gelatin capsules dissolved in one pint of distilled water; (5) A water-size brush--short thick camel hair; (6) XX Gold Leaf; (7) Gilder's tip--a specialized brush; (8) Backing-up paint--mixed japan color and rubbing varnish; (9) Signpainter's brush--French brown camel quills, longish and soft; (10) Mahl stick--see pictures; (11) Paper paint cup/palette; (12) Alkyd resin varnish.

☞ **CLEANING:** The gold will not adhere if there's anything on the glass. Bon-Ami cleans thoroughly without scratching or leaving a residue.

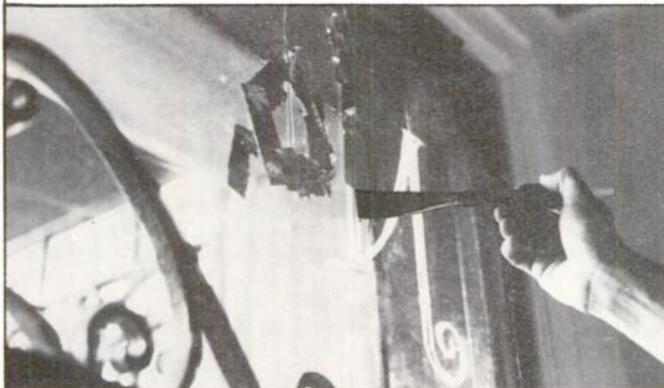
☞ **LAYOUT:** House numbers and other small jobs are usually laid out in grease pencil on the outside of the glass. A pounce pattern is generally used for larger or repetitive jobs. This is a perforated drawing of the inscription on paper, which is transferred to the glass using a pounce bag (broadcloth etc.) filled with talcum powder, talc and charcoal, or tailor's chalk powder.



1 LAYOUT: On outside of glass, in white grease pencil.



5 SECOND GILD: Size flowed over inscription burnishes it.



2 SIZING: Water/gelatin adhesive ground is flowed on (inside.)



6 BACKING-UP: Figures are painted over gold. Note mahl stick and paint cup.



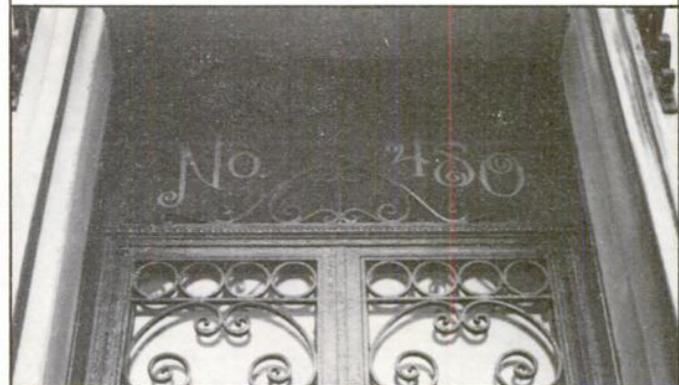
3 LAYING LEAF: Gilder's tip brings delicate leaf to wet window.



7 WHEN PAINT DRIES, damp cotton removes extraneous leaf. Protective varnish is last step.



4 REMOVING SURPLUS: Dry cotton removes loose leaf.



8 FINISHED JOB: Note choice of letter style.

⊗ **SIZING:** In burnished (mirror finish) gold applications, the gold leaf is stuck to a simple gelatin and water size. This simplest sizing operation is used for the house number. Historically, plain water, egg-white solution, and isinglass (a gelatin made from fish bladders--still available) were used.

THE SIZE is flowed on with a camel-hair brush in an area just large enough for a few pieces of leaf at a time.

⊗ **LAYING THE LEAF:** This is the tricky part. The gold is so thin you can't touch it. So the gilder's tip (see photo) is used to pick up the leaf and to transfer it gracefully (good luck) to the wet glass. For each piece, a sheet of the rouged paper that separates the leaves is folded back. (When the gold comes up with the paper because of static, breathing heavily on the paper discharges the static with the moisture in your breath.) Then the gilder's tip is drawn gently and slowly across your HAIR--the oil makes it pick up the gold. The tip is brought quickly to the wet glass, and "slapped" into position, where the water pulls the leaf strongly into contact with the glass.

⊗ **SECOND GILD:** About twenty minutes later, the dry gold leaf is rubbed lightly with cotton to remove non-adhering surplus. Then water size is again flowed over the entire inscription, to bring the leaf to a high lustre (ie: burnish). At this time, small patches of gold are applied where needed.

⊗ **BACKING UP:** When the gold is thoroughly dry, the numerals are painted over the gold, through which can be seen the original grease-pencil layout. The numerals are, of course, painted on in reverse. The paint is a mixture of japan color and rubbing varnish--fast-drying and tough. For this step you need a small brush, a mahl stick to steady and guide the hand, and a little hand-held paint cup. (The latter two can easily be made according to directions in the book.)

⊗ **REMOVING EXCESS LEAF:** When the paint is dry (an hour or so later), a damp wad of cotton is rubbed across the inscription to remove all the extra leaf. Dry cotton removes the final residue. This step is done before the gelatin hardens too much and the paint becomes brittle--by the next day.

⊗ **VARNISHING:** In most burnished gold leaf jobs, an outline or shade would be added at this point. In this job, however, the size and configuration of the numbers was considered enough embellishment, and the burnished gold was sufficiently readable. In any case, brushing on a protective coat of varnish is the last step. Alkyd resin varnish adheres well to glass and isn't much affected by sunlight. It extends just a hair beyond the edges of the numbers for best durability. The glass isn't washed for several weeks; after that, the varnish will protect the gold for years provided no harsh detergents or abrasives are used to clean the glass.

Skill And Imagination

⊗ **SPECIAL EFFECTS** are created by various techniques. If leaf is applied over varnish, the effect is matte, or dulled. The most commonly seen use of matte gilding is for the center of letters or numbers, combined with

a burnished (shiny) outline. The matte centers can be done in XX Gold, like the burnished part, for a rich appearance. Or, lemon-gold or pale-gold can be used for a different effect. The practical advantage of matte centers is that they are readable in all lights.

GOLD-LEAF LETTERS can be outlined or shaded, or both. One popular combination is the two-tone single-gild with black outline, known as "Boston Style." This means matte centers in a burnished outline (two-tone), gilded in one operation with the center varnish applied first (single gild), and the whole letter surrounded by a black or dark outline. Double outlining is another relatively simple way to create a unique look.

THE **MATTE PORTION** can be placed in a particular position in each letter to give a convex (3-dimensional) look. Such convex lettering was popular with signpainters in Chicago.

OF COURSE, **COLOR centers** in any tint can be painted in instead of matte-finish gold.

BURNISHED FILIGREE ORNAMENTATION is a treatment in which fine-line designs are done in burnished gold in the center of letters. A letter is gilded solid in the burnished gilding, just as before. Then, the letter is backed up in outline only, while a fine design is painted in at the same time. Naturally when the excess leaf is cleaned off, only the gold under the painted decoration will be seen. The open portions can be left, filled in with matte treatment, or painted a color.

EMBOSSSED CENTERS are created by tooling a design into unhardened damar varnish. When the gilding is done over the embossed varnish (with water size), the effect is textured. Last, the centers are backed up as usual.

LIKE **GRAINING AND STENCILING**, gold leafing is a painters' craft that has become rare in this century. It's true that a great deal of skill and experience are needed to be a successful gilder, but the techniques are fairly straight-forward, employing uncomplicated tools and materials. Possibilities for application are limited only by the imagination of the leafer. 

ORDERING INFORMATION

GOLD LEAF TECHNIQUES, by Raymond J. LeBlanc, is available from:

M. Horowitz & Sons Sign Supplies
166 Seventh Ave., Dept. J
New York, NY 10003
(212) OR 4-3284

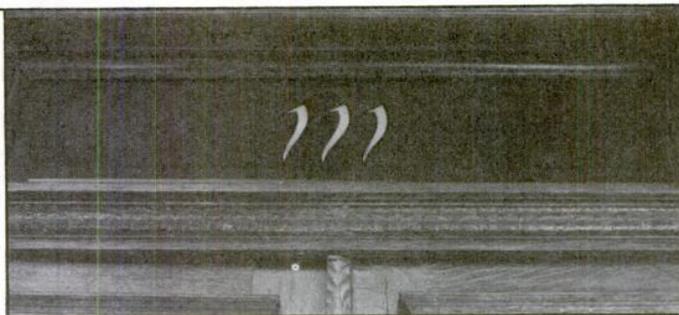
The book costs \$7.00 plus \$1.00 postage. All gold-leafing supplies are available from Horowitz--please telephone miscellaneous orders--and from:

M. Swift & Sons, Inc.
10 Love Lane, Dept. J
Hartford, CT 06101
(203) 522-1181

Swift has a free how-to booklet and distributors nationwide.



Burnished Gild



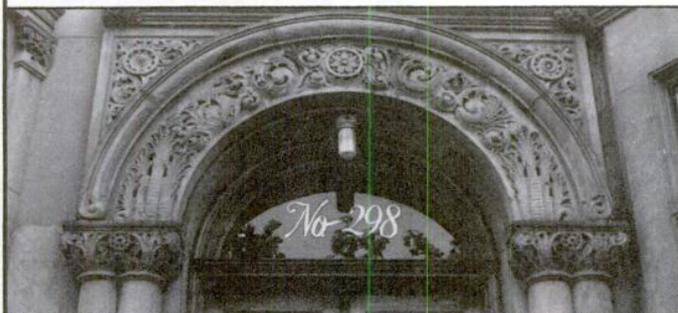
Burnished With Black Outline



Burnished With Black Outline, Embellished



Burnished With Maroon Shade



Burnished, Black Outline



Matte, Black Outline



Matte Center In Burnished Outline, Black Shade



Burnished With Light Outline, Dark Shade



Address Can Be Written Out



Black Numbers, Matte Gild, Green & Rose Decoration

Victorian Fashions Revived

Helpful Publications



Ornamental Ironwork

A GOOD BOOK, recently published, has a title and subtitle that tells all about it-- "Ornamental Ironwork, An Illustrated Guide to Its Design, History & Use in American Architecture."

THE INFORMATIVE text gives us a good overview of historical styles and their regional uses and deals with the question of what is appropriate for a particular house or street today.

A HARDCOVER BOOK, 192 pages, it has over 200 excellent black and white photos, line drawings and plates from old catalogs.

"ORNAMENTAL IRONWORK" is \$20.00 and can be ordered from the publisher: David R. Godine, Dept. OHJ, 306 Dartmouth St., Boston, MA 02116.

An Early Victorian Architect

JOHN NOTMAN (1810-1865) was an important early Victorian architect. Not an originator, he was an importer of sophisticated design ideas from Britain and introduced the first Italianate villa to this country.

IN CONSTANCE M. GREIFF'S new book about him all his known drawings are reproduced and nearly 100 commissions (including the N.J. State House and the Smithsonian Institution) are considered in detail.

"JOHN NOTMAN, ARCHITECT" is a softbound, boxed book, 256 pages, with bibliography and index. It is \$20 from The Athenaeum, Dept. OHJ, 219 Sixth St., Phila., PA 19106.

WHILE YOU ARE IN the process of restoring your house to the elegance it had in another century, you too can look as terrific as you would have had you lived in it then. Victorian and Edwardian clothing for ladies and gentleman can be made for you by Nelson Arriaga.

NELSON HAS PRODUCED costumes for opera, television, and Broadway shows like "Guys And Dolls." A few years ago, he and his wife, Julia, bought an old house. Since then he has specialized in period costumes and numbers among his clients the staff of The Journal.

NELSON'S NEW CATALOG, "Victoriana Revived," is now available. There are items that will introduce you gently to the Victorian way of dressing--shirts, ties, collars--subtle accessories. Or some indoor costumes that enable you to be a closet Victorian; an elegant smoking jacket or a Victorian nightshirt. (These items make great gifts.)

OR YOU CAN JUMP WHOLE HOG into the 19th century with a double-breasted dinner suit with satin quilted lapels or a plaid Inverness cape (the Sherlock Holmes type.) Ladies may order an elegant evening dress or a wool mantle complete with trim and tassels.

EVERY ITEM IS custom-made so there is a wide choice in fabric, color and trim. Designs

can also be adapted from your sketch or idea. House museum staffs or historical societies can order in large quantities.

OF COURSE, custom-made clothing is never inexpensive. But with mass-produced "designer jeans" selling for \$75 in New York this fall, what is? An enormous money-saving advantage of period clothing is--it will never go out of style!

TO RECEIVE a catalog and order form, send \$1.00 to: Nelson Arriaga, 418 Grand Avenue, Brooklyn, N. Y. 11238.

(Photo by Joan O'Reilly)



All-New, Bigger and Better! 1980 Catalog

- The complete source book for 8,717 products and services for the old house
- 830 Companies listed
- 258 brand new companies not listed in previous editions
- Helpful new features--state locations after each listing in Product Directory; an Advertiser's Index; expanded product descriptions.

Single copies: \$8.95,
Only \$5.95 to subscribers
(\$1.00 additional for
postage and handling)

The Old-House Journal
69A Seventh Avenue
Brooklyn, N.Y. 11217

Subscriptions: The Old-House Journal

Enclosed is:

- \$12 for one year subscription
 \$17.95 for subscription + Buyer's Guide Catalog

Subscription is: Gift Personal

Name _____

Address _____

City _____

State _____ Zip _____

Donor's Name _____

Mail to: The Old-House Journal, Dept. 7,
69A Seventh Avenue, Brooklyn, N.Y. 11217