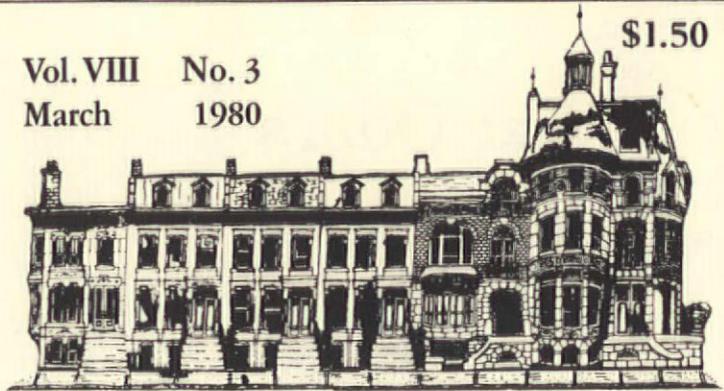


THE OLD-HOUSE JOURNAL

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Restoration And Maintenance Techniques For The Antique House

Creating A Victorian Kitchen

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Coming Next Month

REPRODUCING A COLONIAL FLOOR

By Donna S. Kline, Ithaca, New York

THE HARRIET BEECHER STOWE kitchen shown in the April 1976 Old-House Journal resembles the original kitchen in our house. A spacious room, it had a wooden sink with a hand-pumped water line running to a subterranean cistern and a large wood cook stove between the sink and the dining room door.

A PANTRY was located off the opposite end of the room; it had open shelves, an attractive cupboard with cornice, and beaded wainscoting. All that remains of that kitchen is the cupboard in the pantry room and a pile of ripped-up wainscoting we found in the barn.

THE PRESENT KITCHEN in our part-Greek Revival-part Italianate farm house is in a former bedroom back of the dining room and adjacent to the bathroom plumbing lines. When we found it, it had one small set of base cabinets with flimsy, warped doors and a gold speckled formica counter. The room had an ugly lowered ceiling, one small window high over the sink and an odd assortment of "rustic" wall treatments. For some reason we were never inspired to photograph it.

OUR RENOVATION PLANS called for a kitchen with a Victorian air that would be entirely functional. We both like to cook and we also can

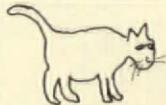
or freeze all our own fruits and vegetables. For years I had kept notes on the good and bad features of the kitchens in our rented abodes. Kitchen Planning leaflets from the USDA and Cornell University Cooperative Extension provided many useful suggestions about cooking, serving and cleanup centers and general layouts. We formulated our plans using the same basic steps as those outlined by David Gillespie in the June '78 OHJ. All the planning was done easily enough, but what about the "Victorian air?"

EVERY TIME I LOOKED at ready-made cabinets I got discouraged. Even the most costly cabinetry didn't seem suitable and we couldn't afford it anyway. Uninspired, we kept putting off the kitchen renovation. Then one day I took a long look at a nutrition laboratory in the Cornell building where I worked. It was furnished with plain panelled golden oak cabinets.

AT THE END OF THE LAB stood two tall units of handsome glass door cabinets on top of cupboard and drawer pieces. Those were in remarkably good shape. Imagine my surprise when my friend working there said that



(Cont'd on pg. 30)



Cat Odors



ANSWERS to Don Wardell's plea for help in eradicating cat odors, Sept. 1979 issue.

OLD-HOUSE JOURNAL READERS have come through with all manner of solutions to the pungent problem of cat odors. Responses fell into three categories: (1) There is no answer. (2) Try my home remedy. (3) Buy a commercial preparation.

COMMERCIAL PREPARATIONS work best when the situation really stinks; but we've included category (2) for those who occasionally come upon a fresh incident. Category (1) is for those who know when the jig is up.

PATRICIA DICKINSON of Durham, NC, wrote that her strip-oak bathroom floor was stained beyond redemption. Previous inhabitants, it seems, had included a 99% house-trained pony, guinea pigs, and (currently) a rabbit. So the Dickinsons sanded and cleaned the floor--then paved it over with CERAMIC TILE! They're pleased with the results (no lingering odors, apparently), and the rabbit doesn't mind.

FOR WOOD FLOORS, the scrape and seal method is pretty effective. Since most of the odor is concentrated in the top layer of the floor, removing this layer by scraping or power-sanding cuts down on the aroma immediately. Then, to get rid of the remaining offensiveness, just seal up the floor with varnish, polyurethane, etc. For a year or two you might still catch a whiff on humid days, but you'll save the floor and the problem is a small fraction of what it was. David Hardingham of Reidsville, NC, recommends this method when air-wicks and vacations offer no solace.

AND FROM MRS. EDWARD BUSHNELL, Sargentville, ME: "We completely renovated an old Cape in Maine whereby the previous owners also had multi-cats and perhaps didn't believe in litter boxes. We greatly sympathize with Mr. Wardell. We tried everything and there was absolutely no solution except to strip everything to bare wood, tear out the plaster, and replace it. It took two years to air out the dirt floor in the cellar and we finally poured a concrete floor. Sorry we could not come up with a cheaper solution. We still have old doors in a shed; during the summer heat, we are still very much aware of 'essence of cat.' Good luck, Mr. Wardell."

Home Remedies



VINEGAR TOOK FIRST PLACE as the most sworn-by home remedy. Our first response came by telephone from Steve Jacobs of Wichita, KS--a particularly credible source as he is both a chemistry teacher and a restoration contractor. His company is experienced with urine problems, having been called in to "clean-up" fraternity

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houses and to work on wood floors and open stairs soiled by children. And they have a rodent-control manager named Hooker who has made his share of mistakes.

IN ALL CASES, he's found that straight undiluted acetic acid or white vinegar, sprayed on through a mister, takes away the odor. (It doesn't do anything about light stains, of course, since the ammonia-based urea bleaches the wood or fabric.) The vinegar, being an organic acid, won't leach or deteriorate wood cells. He says to thoroughly wet the area. Most times he advises three or four applications, letting the spot dry in-between.

HE'S USED IT on wood, concrete, and carpeting with good results.

OTHER LETTERS:

"A STRONG SOLUTION OF CLOROX and water is the only thing I have found that will eliminate cat smells (and I've tried numerous other solutions.) I have used this on some rugs (you must test for color-fastness), floors, and various kitchen surfaces. None of these items was damaged by the Clorox. And THE CAT SMELLS ARE GONE!"

Eleanor Clark
Brooklyn, NY

"CLOSE OFF THE SMELLY ROOM. Place a large pan of ammonia in the room. Leave it for a day. Replace the ammonia pan with a pan of vinegar on the second day. Alternate ammonia and vinegar until the odor disappears, somewhere between one and two weeks. Do NOT apply either the ammonia or the vinegar directly to the stained area.

"I HAVE NOT treated cat smells, but I used this method on 100-year-old squirrel and rat smell and two-year-old baby diaper smell."

Rebecca M. Rogers
Poland, Ohio

"WE HAD A SIMILAR PROBLEM...every day I scrubbed the basement floor with Lysol solution and seemed to be making no progress on getting rid of the cat odor. I mentioned the problem to my mother, and she told me to try fresh garden soil and leave it on the offending areas for a week. During that time the bacteria in the soil would take care of the problem. She based her advice on experience with skunks. When a skunk sprays you, she said, you need to bury your clothing. Left for a week, the skunk odor is gone when you retrieve it. How this will help on the plaster wall would, of course, depend on Mr. Wardell's ability to improvise a way of holding the soil where needed!

"HOPE some other reader has an easier solution."

Ann Michener
Baltimore, MD

Commercial Preparations

ALL OF THESE PRODUCTS come with explicit directions for use. Generally, stain-removing formulations are guaranteed only if the stain was not previously "set" by another cleaning agent. (Some cleaning chemicals not specifically made for urine removal can permanently set the stain and even the odor.)

TO REMOVE ODORS, everything wetted by the urine has to be wetted by the cleaning solution. A carpet, for instance, needs dampening right through to the pad. But you can't really soak it either, because if it doesn't dry in 24 hours, an ammonia smell will develop from mildew. The answer is often repeated light ap-

plications. In almost all the product literature, this is recommended over a one-time heavy dose.

FOR THOSE CHOOSING HOME REMEDIES, too, remember that one application of vinegar might not do the trick. Give it a chance.

A RELATED PRODUCT came to our attention--one not too effective for old odors, but fine for new soils. It also takes away solid residue, (i.e., feces and vomit) from fabric, etc. The product is formulated for use in hospitals (human) and while there must be several brands we are familiar with LOBANA Perineal Cleanse. It must be safe--its primary usage site is baby bottoms. It might be available in drug stores or through medical suppliers. Price is about \$2.50 for 4 ounces.

ONE LAST NOTE: Our experience here shows that, while vinegar, etc., might make odors disappear as far as our human noses can tell, the cat always seems to know and tends to repeat the crime. The advantage of the commercial preparations might be their ability to neutralize the odor so that not even the animal recognizes it. 

THANKS ALSO TO: Laurence AuBuchon and Nancy Johnson, Minneapolis, MN; Dr. Arthur M. Hoffman, Petaluma, CA; Peggy Johnson, St. Paul, MN; Barbara H. Lemke, Carpentersville, IL; Mr. Smith, Oregonia, OH; Dr. Emilie Sorm, Litchfield, OH; and Marge Twaddel, Clementon, NJ.

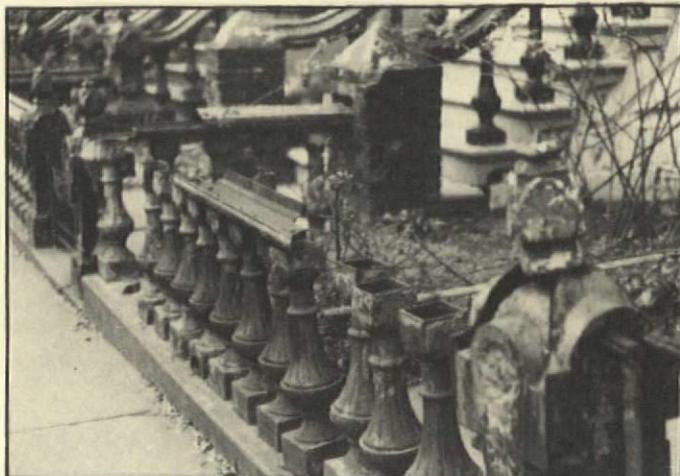
Commercial Products

PRODUCT NAME	FROM:	PRICE	RECOMMENDED FOR:	COMMENTS
F.O.N. SPRAY (Feline Odor Neutralizer)	Summit Hill Labs. Avalon, NJ 08202 Buy through veterinarians ONLY	\$3.00/8 oz.	Litter box odors Removal of urine/fecal stains and odors Neutralizing tomcat odors	Bio-degradable, non-staining, odorless formula. Most effective on new tomcat odor and stains that haven't penetrated fabric or rug.
KIL-ODR	Cleancraft 2922 Santa Monica Blvd. Santa Monica, CA 90404 & through pet stores	\$8.25/ Makes 32 oz. You get a spray bottle	Chemical odor neutralizer for urine smell and mildew	Non-toxic, odorless--is diluted before use and can be applied several times without staining.
ODORMUTE	Ryter Corp. (Mfr.) Madelia, MN 56062 or Animal Kingdom 2980 N. Milwaukee Chicago, IL 60618 (mail order source)	\$3.50 / Makes 15 gal.	Removes all organic odors. Use on grass, clothing, carpet, cars, etc.	Non-toxic, non-caustic, no lingering odor. Used by kennels and zoos. Large quantity can be sprayed on concrete floors, etc. Can be used in different concentrations. Cannot be used on white rug or fabric.
URINE-ERASE	Ark Distributing 2231-E Galaxy Ct. Concord, CA 94520	\$11.70/Pint	Removes urine odor and stains from carpeting. Sanitizes	May have more effect than usual on old odors. Most expensive formula.
URINE-OUT	Cleancraft (see above)	\$5.45/8 oz.	For removing urine stains only. May work on old oxidized stains that aren't set	Safe for most carpets. Contains possible irritant--use with ventilation.

Part II : Major Repairs & Replacement Castings

CAST IRON

Part I dealt with the assembly, maintenance, and minor repair of streetscape cast iron. See the February 1980 issue.



Both sides of the patch should be primed, and the underside painted, before installation. Seams can be caulked.

By The Old-House Journal Technical Staff

MAJOR REPAIR here refers to a structural problem that requires disassembly or resetting of a cast-iron element; welding; or extensive mending and rebuilding.

A **WOBBLY NEWEL** calls for a professional. Usually it can be repaired on site, though sometimes an ironworker will work in the shop. In addition to resetting the center rod in the base, he'll weld "little feet" to the newel at the bottom. (See photo.) Holes are drilled in the masonry step or walk to correspond with these feet. In the best jobs, molten lead is poured into the holes, and the newel is reset. Joints are caulked.

OPTIMALLY, ANY IRON that is set in concrete or stone should be packed in lead. This creates a barrier to prevent water from rusting the iron; also, lead is soft enough to allow some movement. Nevertheless, it's more common now to skip the lead-packing step. When the piece is set very tightly into the stone, this won't cause any problems for years. If water does get to the metal there will be future trouble, because metal expanded by rust will rupture the masonry it is set in. Iron that goes into masonry should be scraped, primed, and painted.

Binding & Bolts

JUDICIOUS USE of steel mending plates and bolts can prevent a balustrade from falling apart. A hidden metal binder will span open spaces, and allow more movement than welding would.

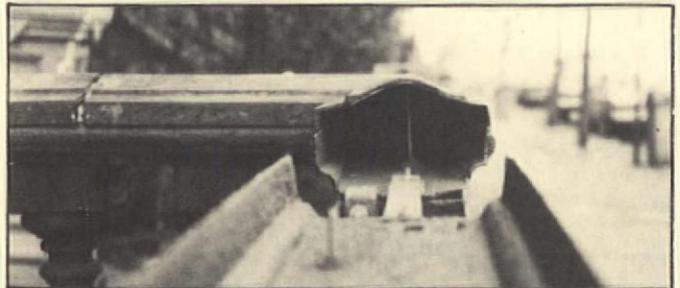
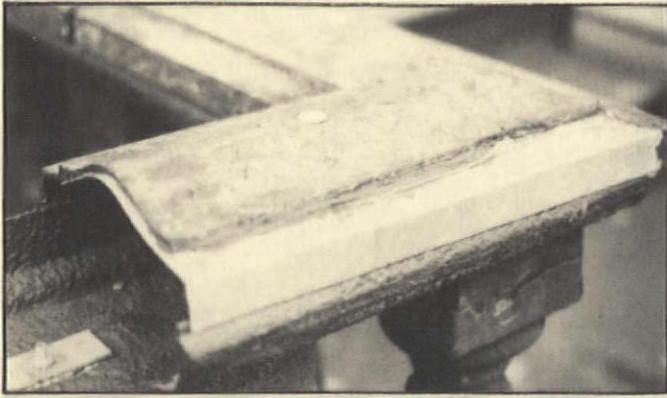
WHERE METAL IS MISSING because of corrosion, sheet metal patches are an acceptable answer. The metal should be compatible with iron--steel, for instance, or aluminum or terne metal.

WELDING IS OFTEN an expedient solution for cracks in the iron. This is better than resorting to unattractive mending methods. However, **EXTENSIVE** welding--of cracked pieces, and of one piece to another--should be avoided if possible. Welding an entire fence back together makes a radical change in the original bolted assembly: Pieces can no longer move with the expansion/contraction cycles caused by seasonal weather changes. This produces internal stress which may eventually lead to major structural breaks at the weakest points.

YOU'LL HAVE TO RESIST the impulse to call in an ironworker and let him do all repairs, major and minor. This kind of specialized on-site work is necessarily expensive. Best to look to professionals for welding, or for major disassembly and bracing. An arrangement can be made with a foundry, sometimes through the ironworker, for casting of replacement pieces. Be aware of cost before work begins.



A professional repair job: The small tabs at the base of the newel are welded to the iron, and set into holes in the masonry for stability. This is a short-cut job--the tabs should have been welded on the inside where they'd be less conspicuous.



Homeowner's reconstruction: Mending plate holds lower sections rigid; sheet steel moulded for top. Next, salvaged top rail will be added, and all joints caulked.

Recreating Lost Pieces

THERE'S A LIMIT to what can be replaced by auto-body filler and sheet metal. Occasionally, an entire cast element, such as a finial, will be missing. Or cast newel panels may be deteriorated beyond repair. In these instances, replacement of a piece is called for. There are two basic choices: (1) A cast replacement; (2) A wooden replacement.

A CHOICE should be made considering both cost and aesthetic appropriateness; much depends on the piece that's missing, the homeowner's skills, and the services available in the region.

THE VERY BEST ANSWER, of course, is a cast iron replacement. This is usually the most expensive choice, but it is the most correct and future problems may be avoided by choosing such a compatible replacement.

SOME FOUNDRIES still offer iron casting in a custom-made sand mould. But the lost wax process is perhaps more likely nowadays. This method uses a wax model of the piece to be recast. From this model is made an investment mould. (The mould is made of a kind of dental plaster or colloidal silica.) Next, the wax is electrically burned out of the mould by an induction furnace. Molten iron is then poured into the plaster mould.

BEFORE CONSIDERING epoxy casting or wooden replacements, check out the availability of iron casting in your area. Check with ironworkers, foundries, and even art schools. Often the shops that offer such a service are not foundries, but sculpture studios. (See box, p.30.)

IT IS USUALLY CHEAPER to have the piece recast in aluminum. There should be no problem with compatibility of materials, or with reattaching an aluminum replacement. Strength is sacrificed.

A GOOD BOOK, AND SUPPLIES

A book called PLASTICS FOR CRAFTSMEN is a complete guide for do-it-yourself casters. It's \$4.95 in the store, available by mail for \$7.45 (includes packing and postage.) Write or call: Industrial Plastic Supply Co. 309 Canal St., N.Y., N.Y. 10013. (212) 226-2010. These helpful people also sell the supplies you need for moulds & casts. Prices quoted on request, mail-order arranged.



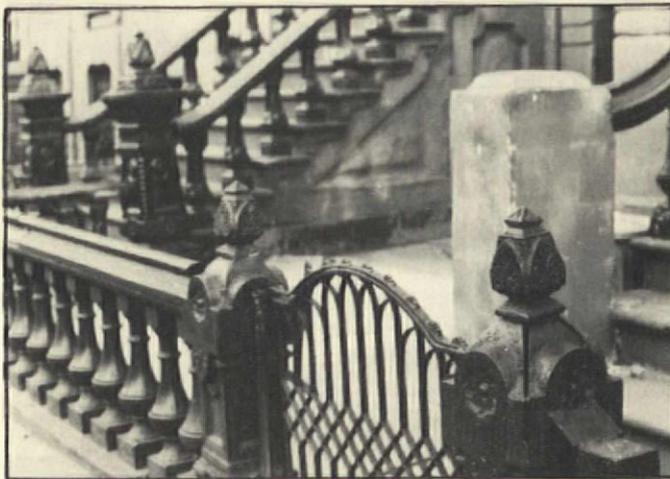
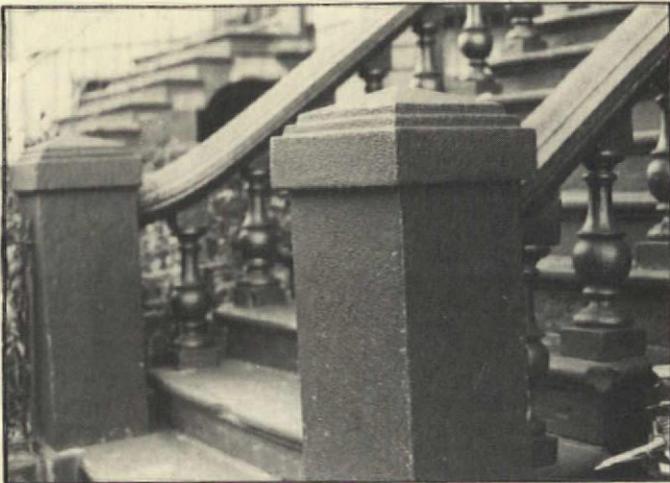
This kind of advanced corrosion prompted the ad-hoc replacement, below.



Simple replacement with galvanized steel pipe seems an ingenious and cheap solution.



Note visual problem in connecting old to new. Pipe end could have been cut to fit.



MASONRY REPLACEMENTS: Trouble begins when there's any fitting of cast iron parts into masonry. Masonry absorbs water, causing metal to rust. And the interface between the two unlike materials creates a visual problem, especially evident in the bottom photo. Simple butting of masonry against iron is not so troublesome. Again, though, there can be a problem with the way it looks. In the top picture, the proportion and detail are fine, and the whole assembly is painted with brown sand paint to look like carved stone. The middle example lacks finesse.

Modern Casting

REPLACEMENT CASTING with modern materials can be handled by a homeowner. It's a time-consuming process, and the results are not the same as metal replacement. Nevertheless, it may be a rewarding solution, rather than facing an exorbitant bill from a far-away foundry.

THE PROCESS IS relatively simple. A clean model (such as an iron piece identical to the one that's missing) is used to create a rubber mould. Then a casting material (for instance, polyester resin fortified with tiny fiberglass strands) is poured into the mould. When cured, the new piece is a tough, detail-accurate copy of the original. With proper installation, and paint, it does the job.

DIFFERENT MATERIALS are used for the mould, among them latex, polysulfides, silicone, and urethane. In the same way, different epoxy-compound systems are used as the casting material. Some products are not available in all parts of the country; you can't use every casting material with every moulding material; safety requirements differ according to the chemical: Best to get information about using these compounds from your supplier. The supplier might be a plastics distributor, or a large art-supply store that caters to sculptors (see box on p. 29).

ONCE YOU'VE CHOSEN a moulding/casting system, doing the job isn't complicated. Just be sure to think ahead through the steps, right through to reinstalling the new pieces. For instance,

USE IMAGINATION and the Yellow Pages when searching out someone to do a replacement casting for you. Most large foundries are not set up to take on one-of-a-kind jobs. Instead, check with local ironworkers, sculptors, blacksmiths...

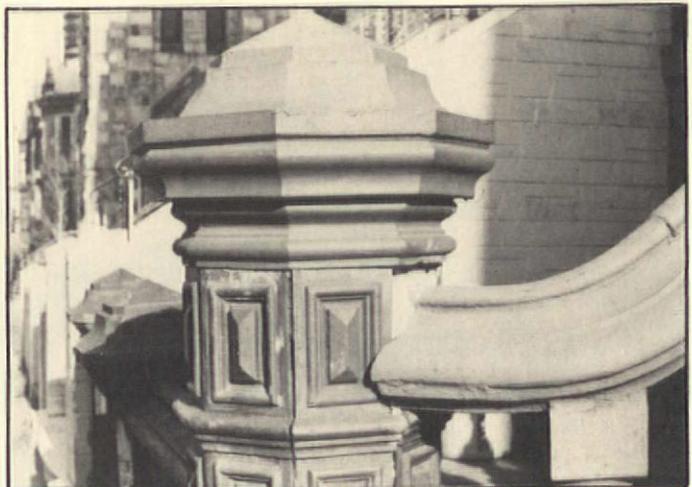
THESE COMPANIES take on smaller casting jobs, and will ship:

Gorsuch Foundry
120 E. Market St.
Jeffersonville, IN 47130
(812) 283-3585

Robinson Iron Corp.
Robinson Road
Alexander City, AL 35010
(205) 329-8484

A CASTING SERVICE by a sculpture school. No shipping; all business in person.

The Johnson Atelier
Technical Institute of Sculpture
743 Alexander Rd.
Princeton, NJ 08540
(609) 452-2661



you might want to cast protruding steel rods into the piece, which later will be twisted around a center rod, or welded or bolted.

WHEN THE PIECES are in place, a high-quality caulk can be used to seal gaps. The new parts can be primed and painted like iron.

Wooden Replacements?

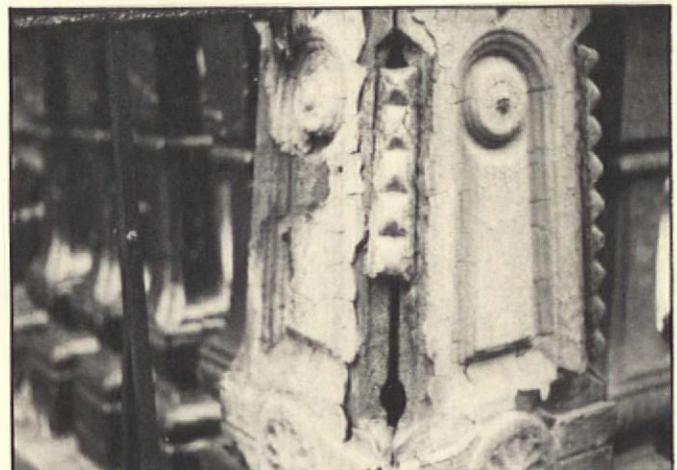
AN ALTERNATIVE is wood, if you can't find anybody who does casting, but you know someone who could duplicate the missing piece in wood. Generally, this is only acceptable for "free" pieces such as finials, caps, balls, and so on. It's not a good idea to splice wood into an existing iron piece (like a baluster or newel panel). The expansion/contraction coefficients of wood and metal are very different, so you'd have recurring gaps and you'd be sacrificing structural strength.

IF A REPLACEMENT PART is turned or carved from wood, give it two coats of paint-compatible wood preservative. (A product containing pentachlorophenol is recommended; absolutely follow safety warnings on label and use with adequate ventilation.) Then prime and paint the piece. Wood will absorb moisture, leading to rust deterioration in nearby iron. The object is to seal the wood completely, with paint and caulk, so this can't happen.

MANY OF THESE ideas could translate into temporary solutions to maintain the structural and visual unity of your cast iron. Ad-hoc measures can always be replaced again in the future, when the budget allows. 🏠

VERY SPECIAL THANKS to Viny Pampillonía of Italian Art Iron Works, for his explanation of professional cast iron repair. This company maintains a small stock of replacement cast iron pieces, and will do repairs for serious customers who understand the labor-intensive nature of the work. The address is 38 Bergen St., Brooklyn, NY 11201.

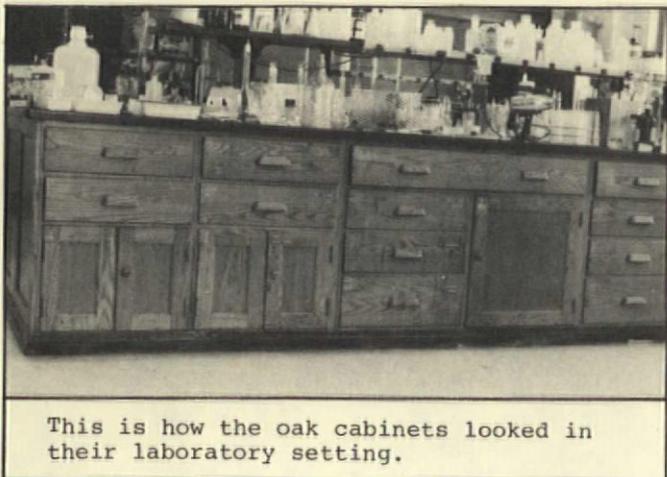
LEFT, ABOVE: Newel in foreground is original cast iron; eight side panels in one behind were recast in fiberglass-reinforced polyester resin. Newel was filled with rubble and cement after reassembly because of a stability problem. (RIGHT) This made it more difficult to reattach iron handrail. Owner (Norm McArthur) plans to cut remaining replacement piece to fit, remove some cement, and caulk between handrail and newel. Seams between sides are filled with additional resin instead of caulk.



THIS DETERIORATED corner piece is a candidate for cast replacement, do-it-yourself or otherwise.



FILLING-IN with unlike materials caused the trouble here. Moisture-absorbing concrete further rusted the iron; the wooden cap wasn't preserved or kept painted, so now it must be replaced again.



This is how the oak cabinets looked in their laboratory setting.

(KITCHEN--Cont'd from page 25)

soon the lab would be gutted and converted into a computer room! Eureka! My mind reeled with ideas! Being a person who thinks anything is possible, I dragged in my husband, Rak, and said I thought we'd found our kitchen! After looking it over, he agreed, adding that the price should be reasonable because there was a lot of work sitting there.

AFTER SOME DISCREET INQUIRIES I submitted a purchase offer to the Nutrition Division Administrator. He was delighted to get it. Normally, such pieces would be stored or spirited away with no remuneration for the Department. I had a bargain and he had some money towards the new room.

Choosing The Cabinets

RAK AND I were allowed to disassemble the lab ourselves, so no damage would occur. In addition to the cabinets we got the huge stone sink, stone counter tops and asbestos sheets from the fume hood. We have made side-walks from the stone tops and use the asbestos under our heating stoves.

THE OAK CABINETS WERE opaque stained, heavily varnished and had numbers painted on each door and drawer. Some had water marks and acid burns. From the whole group we chose cabinets according to size possibilities and eventual use in certain cooking centers.

LUCKILY, MOST OF THE well-preserved pieces were made of door or drawer units 2 ft. wide; that dimension fit well with our design. The two large glass door units would be reduced by 1/3 and a smaller glass door unit was perfect the way it was. One small solid door wall cupboard fit nicely between a door frame and the refrigerator. One thing I like about the plan is that the walls are not entirely covered with cabinets, as they often are in modern kitchens.

BEFORE THE CABINETRY was altered we stripped the exteriors with "Wonder Water Wash Off" stripper and 0000 steel wool. All were sanded with 0000 steel wool and finished with two layers of Water-Lox. They were rubbed with

steel wool between coats. We finished them in their final places. The interiors were in good shape, so we left the original varnish inside.

THE CABINETRY is very well constructed. The machine-dovetailed drawers have fronts over an inch thick. The drawer interiors are all hardwood, as are all the shelves. We've since questioned the efficacy of Water-Lox. It seems not to protect the oak from waterspotting. Perhaps many more layers are needed.

Gutting The Old Kitchen

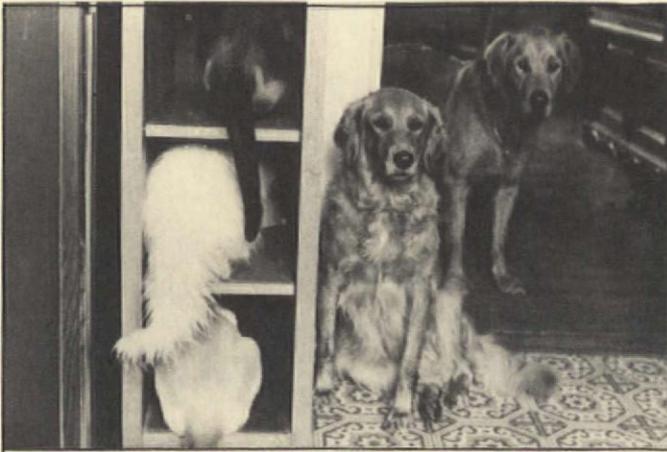
PREVIOUS TO THE GREAT cabinet discovery we had taken down the lowered kitchen ceiling and discovered some of the original plaster ceiling still left above. It was a dark olive green! Then we took down that and all the wall plaster except that behind the old cabinets. (Most of the plaster in our house is crumbling off the walls; it was not mixed properly.) At that time we installed a 5 ft. tall bay window in the outside wall. We have a pretty view, lots of light and a good shelf for plants and cats with this window.

AFTER THE NEW CABINETS were all stripped, we finished gutting the old kitchen. In the family room we set up an alternate dry kitchen using the discarded base cabinet and planned to do the dishes in the downstairs bathtub.

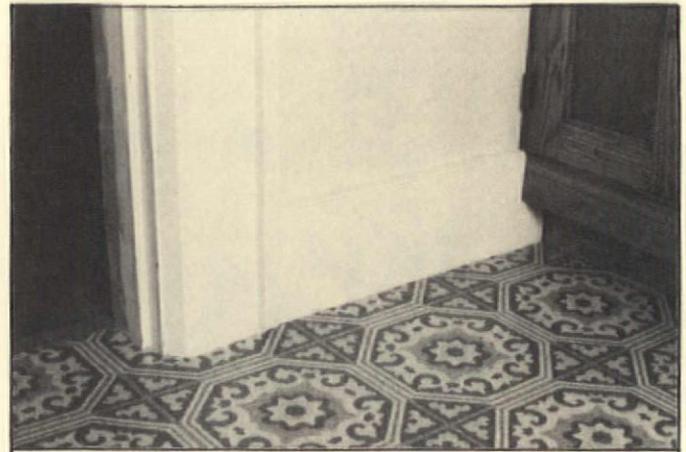
AS WE TOOK DOWN the remaining plaster we discovered a structural problem in the corner of the bay window wall--no sill beam! It had rotted years before and someone piled boards in its place and nailed the studs to them. The wall was slanted; it had moved about 3 in. out from its original position at floor level, but was still in place near the ceiling. By this time it was cold November, so ripping down the outside wall and doing major repair was out of the question. (That is on the agenda for this summer.)



Oak fan with lights is from Royal Windyne. Tin ceiling from A.A. Abbingdon. Both sources are listed in the 1980 OHJ Catalog.



The newly constructed cat feeding shelves are dog proof--and the dogs are obviously not pleased.



This photo shows the original door frame and the new baseboard as well as a close-up of the vinyl flooring pattern.

WE OPTED TO TIE the broken end of the sill beam into the center main girder with a strong cable to keep the wall in its present position. Then Rak built a new vertically plumb wall of studs inside next to the slanting old wall. (The bay window is in the old wall, so it slants a bit, too.) He also built a new stud wall on another end of the room where two doorways had been weakly walled up. He was afraid the old pieced studs would not hold the weight of wall cabinets.

Putting Up Tin Ceiling

NEXT, WE WIRED, INSULATED and ran two hidden heat ducts to the second floor. Then I made sketches of all the stud spaces and noted their dimensions. These are handy later if one wants to locate studs or wiring in the wall. To allow for maximum electrical loads in the main kitchen centers, our wiring plan had split circuits in the wall receptacles. Four top receptacles run on one 20 amp circuit breaker and the four bottom ones run on another. After we installed, taped and finished the gypsum wall board, three friends helped us put on an elegant metal ceiling and cornice. (Source: A.A. Abbingdon Co. Listed in the OHJ 1980 Catalog.)

THE 2 FT. X 8 FT. SECTIONS come with the stamped pattern in 6 in., 12 in. or 24 in. squares. The 12 in. patterns were the correct scale for our 10 ft., 8 in. x 13 ft. kitchen. Random patterned filler strips for the perimeter of the design are available. They give a more finished look when one is using a cornice and are often necessary to avoid cutting into a pattern if the room is not a dimension divisible by 6, 12, or 24. The company no longer sells cornice corner pieces so figuring how to cut the curved, mitred end joint was a good mental exercise! See the March 1979 issue for installation particulars.

AS OHJ READERS KNOW, it is often difficult to find reasonably priced craftspeople who appreciate the preservation and creation of old house ambience.

THROUGH OUR LOCAL historical society we were fortunate to find such a craftsman, Fred Muhlsteff. It was his job to cut apart the large-scaled laboratory furniture and fit it in according to our kitchen plan. He levelled each piece individually, constructed new panelled ends for some cut pieces, hung the wall cabinets, and built two base cabinets where the lab ones wouldn't fit. One was a narrow, open-shelf unit in which we feed our three cats (keeps dogs out). The other was a corner piecut lazy susan with a piano-hinged folding door.

HE ALSO PUT IN the lauan floor underlayment, framed the large (slanted) bay window, created woodwork for a new doorway to match the original remaining doorframe and made appropriate baseboards. For the dishwasher trim kit he made a panel that looked like the cabinets. An oak toe kickboard conceals the cabinet levelling shims.



The Kitchen Plan

THE BASIC KITCHEN PLAN is a broken U with the points of the work triangle (sink, range, refrigerator) about equidistant from each other. Counter height is 35-37 in., depending on where along the floor one stands. Fluorescent lighting over the counters is concealed behind oak frames screwed to the bottom of the wall units.

FOR COUNTERTOPS we chose Corian, a marble-like product manufactured by duPont. It is a synthetic polymer that is homogeneous throughout. If it gets a gouge or burn, you sand it out and polish it with an abrasive cleanser and it's good as new. It looks much better than the cultured marble and is more practical. It



This view of the finished kitchen shows two of the hanging cabinets.

comes in white and 3 colors. We chose "autumn gold," actually a light yellow color that is very mellow with the oak.

Installing The Corian

BY THIS TIME Fred was busy working on his own house, but luckily we found another reasonably priced carpenter to install the Corian. It was mounted on 3/4-in. plywood with the one good side facing the bottom of the Corian.

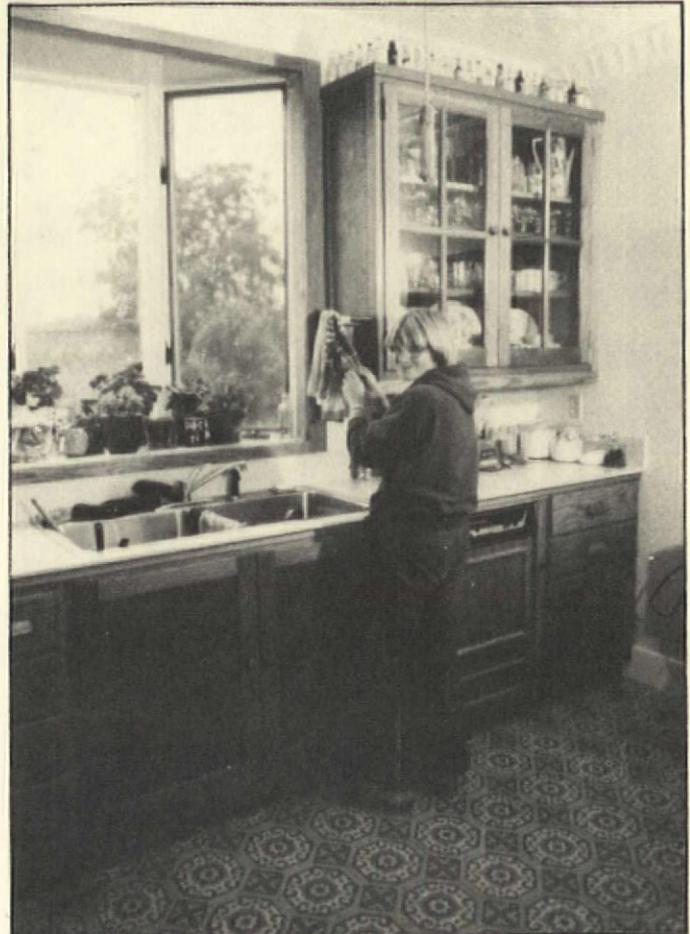
THE CORIAN WAS CUT with a masonry blade (it's a smelly process) and stuck down with PL-200 adhesive. It comes with a 5-in. backsplash. Later, I filled the joints with latex caulk. The trick here is to squeeze in the caulk and then run your wet finger along the bead to smooth it into the crack and to remove the excess. Have a damp rag and a can of water handy.

WE SHOPPED AROUND for the best price for the Corian. A chain hardware store gave us a much better price than the local bath-plumbing place or the fancy kitchen company. This product is more expensive than formica, but we felt it looked much better in an old house. Because of its cost, we were glad to have Steve Curtiss, a professional, install it and take no chances!

STEVE ALSO HELPED RAK INSTALL the oversized double bowl sink, then Rak did the plumbing. We bought a good gauge, brushed (low luster) stainless steel sink which is easy to care for and quite practical for all our canning and freezing.

Lighting

RAK THEN INSTALLED an attractive and functional fanlight in the center of the room. It is wired to wall switches and one can run the fan without the lights or vice versa. A plain, square incandescent light fixture is mounted directly over the sink. It fit perfectly into one square of the metal ceiling.



A friend of the author washes veggies at the sink in front of the new bay window.

AS A CONCESSION TO our five animals and my time, we decided to lay a one-piece vinyl floor. The original pine floor was quite mutilated and I was going "bonkers" continually picking the pellets of dry cat and dog food from the cracks between the floorboards. I chose a pattern I thought was Victorian in feeling.

OBVIOUSLY, OUR KITCHEN is nothing like the charming original! But we feel we've created a completely functional, attractive kitchen with an ambience true to the character of our house. Thorough planning, good salvage materials, the availability of authentic reproductions and sympathetic craftsmen certainly helped us in this endeavor. Several new friends, while complimenting our creation, have asked, "were the cabinets already here?" I guess we've achieved our "Victorian air!"

DONNA AND ROGER (RAK) KLINE have been restoring a part Italianate-part Greek Revival house in Ithaca, New York. Back in 1976, at the beginning of their restoration, Donna wrote an article about installing new joists and beams for our June 1976 issue.

A Victorian Ice Cream Parlor From A Catalog

SMEDLEY'S ICE CREAM PARLOR in Silverton, Colorado was built in 1979. Yes, although it looks thoroughly Victorian, it was just completed a few months ago. Klinke & Lew, contractors who specialize in Victorian construction and restoration, have built and furnished this two-storey commercial structure from a 19th century pattern book and The Old-House Journal Catalog.

THE BUILDING DESIGN is a combination of three storefront designs from "Victorian Architecture" published by The American Life Foundation. All the exterior woodwork was fabricated by Klinke & Lew from plans copied from the book. They made all the brackets, window frames, doors and other trim on the job site.

NEW VICTORIAN STRUCTURES can be built at not too unreasonable cost--Smedley's cost about \$40 a sq. ft., including three apartments and all equipment for the ice cream parlor, exclusive of land. Total construction time was about 18 months with a full-time crew that averaged four persons.

THE BUILDING NEXT DOOR to Smedley's (at right in photo below) is now a restaurant, "The Pickle Barrel," and was built in 1878. The entire town of Silverton is a registered National Historic District. It's location in the San Juan Mountains at an altitude of 9,300 ft. causes some severe weather conditions (300 in. of snow yearly) making it difficult for building.

BECAUSE OF THE LOCAL FIRE CODE, they built a concrete block building and have applied the wooden Victorian veneer to the exterior.

THE EXTENSIVE LIST of suppliers for various items came from The Old-House Journal or The Old-House Journal Catalog. They include: Silverton Victorian Mill Works, The Classic Illumination, Cumberland Woodcraft, Barney Brainum-Shanker Steel Co., Cherry Creek Enterprises and San Francisco Victoriana.

VISITORS to the ice cream parlor compliment them on a nice restoration job and ask what the building was originally, not realizing that it is all brand new. 🏠



This interior view shows wooden fretwork from Cumberland Woodcraft and lighting fixtures from Classic Illumination.



Smedley's (at left) is painted in a buff color with trim in a warm reddish brown. Next door is a restaurant, "The Pickle Barrel"--a late 19th c. building.



The Victorian effect of this store is achieved by attention to every detail including: Art glass in transom windows, two kinds of brackets and multi-color paint job.

Products For The Old House



Victorian Millwork

FIFTEEN NEW DESIGNS have been added to the growing line of Victorian millwork manufactured by Cumberland Woodcraft. Most of the new products were created for exterior use, and include corbels, brackets, spandrels, balustrades and rail.

THE SAWN WOOD BALUSTERS (shown at upper left in photo) plus the handrail, for example, could be used for porches that had been stripped of their original woodwork. All of the company's millwork is made from solid, kiln-dried oak, with other hardwoods available on a special order basis.

IN ADDITION to the exterior ornamentation, the company also makes an extensive line of interior woodwork, including: Interior grilles, fretwork, wainscotting, panels, spandrels and other products. Their woodwork has been used in both residential and commercial applications.

THE COMPANY sells directly to homeowners, as well as through architects, interior designers, and contractors.

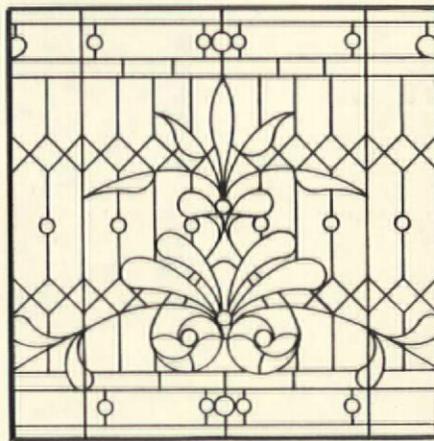
A 16-PAGE FULL COLOR catalog and price list may be obtained by sending \$3.00 to: Cumberland Woodcraft Co., Dept. OHJ, Walnut Bottom Rd., R.D. 5, Box 452, Carlisle, PA 17013. Phone (717) 243-0063.

Helpful Publications

Repairing Stained Glass

HERE IS THE MANUAL that any homeowner faced with the problem of what to do about deteriorating stained glass has been looking for.

THE AUTHOR, H. Weber Wilson, is an authority on Victorian architectural stained glass. He wisely starts by emphasizing that the residential glass found in most American homes is no more complex nor fragile than the wood or plaster ornaments that most homeowners feel capable of repairing themselves.



I know from my own experience that you have to stop thinking of your stained glass in terms of the work of Tiffany and L'Farge before you can begin to think of how to fix it.

THE PROBLEM, until now, has been that there were no books that dealt with the very specific problems of repairing residential stained glass. Wilson has admirably filled that void. He describes, in words, pictures and diagrams the anatomy of a stained glass window; discusses what constitutes minor and major repairs; tells how to remove stained glass from its setting; and then, in the longest chapter, deals with the actual workshop procedures.

There are also chapters on glass working techniques, safety, sources for advice, and how to deal with professionals.

WILSON SUGGESTS a trip to the library for expanded explanations about such topics as tools and supplies, cutting glass and lead, soldering, etc. To this advice, I would add the specific recommendation of the book *Working With Stained Glass*, by Jean Jacques Duval. It's a detailed basic guide with helpful drawings and photographs.

YOUR RESIDENTIAL STAINED GLASS is a 46-pg. softbound volume. It's available for \$5 (including postage and handling) from Architectural Ecology, Dept. OHJ, 447 E. Catherine St., Chambersburg, PA 17201.

--Barbara Schiller

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