

The Old-House Journal

Vol. IX No. 10

\$2.00

October 1981

Restoring Crumbling Porches.....	221
Vines on Buildings.....	225
A Refinishing Clinic.....	229
Restoration Products News.....	239
Restorer's Notebook.....	242
Remuddling of the Month.....	245

NEXT.....Security and Your Old House

Restoration and Maintenance Techniques For The Antique House

Do You Want To Move A House?

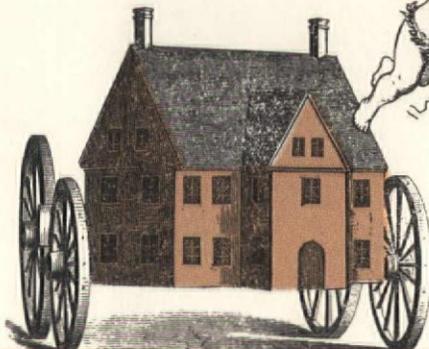
By Cole Gagne

THERE IS ONE BASIC GUIDELINE when it comes to moving a house: Don't do it unless you have to. A house should be moved only when relocation is the sole way to save it. After all, it was never designed to be moved around in the first place. Being relocated is as traumatic for a house as transplanting is for a plant or as surgery is for a human being; old age may only complicate the situation. Therefore, consider all the options before deciding to move a house.

BECAUSE PEOPLE ARE BECOMING increasingly concerned with preservation, there will most likely be more instances of house moving in the future. (There are certainly plenty of instances from the past: Americans have been relocating buildings ever since the Colonies.) In fact, nowadays there are frequently strong incentives for relocating a house. Very often a house will be offered at an extremely low price--sometimes even for free--provided

it's moved by the person who takes it.

IF THAT SITUATION SOUNDS TEMPTING to you, then you should follow up on some of the ways to get in on it. House movers usually know of houses that are available. If you contact the right-of-way division of your state highway department, they can put you on a mailing list and keep you notified of public auctions in your area. You should also watch out for development projects, especially in old neighborhoods; these frequently offer many old houses to be moved.



ONCE THE DECISION to relocate has been made, you then have to decide where to put the house. It should be moved to an area that does not compromise its character. In other words, the new environment should match the original as closely as possible. You really haven't saved a house if you move it to a site that is incompatible with it.

continued on p. 234

Letters

Big Feet

To the Editors:

MORE COMMENTS to add to what I already said in the April 1981 Painting Issue: Hereabouts it is very important to cover shrubbery. For example, we have 24 boxwood around the house which, at today's prices, run from \$500 to \$700 each, or a total of \$12,000 to \$16,800. As they are evergreens, paint spilled on them stays on them. Painters who fall in them usually are summarily shot.

THUS I suggest shrubs be covered with light sheeting or the plastic-on-chickenwire solution. Where necessary, protective framing or scaffolding should be used to keep big feet away.

Dave Hardingham
Reidsville, NC

Never White ?

To the Editors:

THERE IS no question but that A. J. Downing popularized the use of neutral tints for country buildings, and even stated flatly that "all positive colors, such as white, yellow, red, blue, black, etc., should always be avoided...." [1850] The commonly used white was the color to which Downing directed most of his criticism. He wrote that "no person of taste [would be] guilty of the mistake of painting country houses white."

IT SHOULD be remembered that Downing's seemingly unyielding rules about color were directed primarily at those who were building new country houses. Such houses were often on cleared land with few trees very close to them. Full sunlight gave such a white building the glaring effect Downing despised.

BUT WHAT IF the house were heavily shadowed by mature trees--which is quite possibly the case now with some of the houses of Downing's day? He wrote: "To leave some little consolation to the lovers of white lead, we will add that there is one position in which their favorite color may not only be tolerated, but often

has a happy effect. We mean in the case of a country house or cottage, deeply embowered in trees. Surrounded by a mass of foliage...a white building often has a magical effect."

Arthur C. Downs, Jr.
Newtown Square, PA

Experience Talks

To the Editors:

I'D LIKE TO REPORT my experience using Glidden's "Glid-Wall" plaster-resurfacing system on ceilings. Having asked one of the architects at Colonial Williamsburg about the advisability of using it, and receiving a favorable reply, I went ahead with just one room, roughly 13 x 17 feet.

PREVIOUS COATS of paint were flaking, and I swiftly removed these with a broad-bladed scraper. I ignored the cyclical hairline cracks and spackled a few dents only. I marked the ceiling with a felt-tip marker to act as a guide for the initial coat of Insul-Aid (the latex paint that bonds the fiberglass to the plaster).

I FOUND it was important not to stop in the middle of the job, because the fiberglass edge (the underside of the butt joint along the seam) would pull the underlying layer of paint away with it. The result: An otherwise invisible butt joint became quite visible because of the missing layer of paint along the joint.

TO CORRECT that one small problem, I learned to plan my breaks and not paint all the way to the edge of the roll. The finished job turned out very well indeed. It has been admired by members of the Princess Ann County Historical Society, which is the owner of Upper Wolfsnare Manor.

I NOW HAVE a further order in with our local Glidden store manager, a most helpful and friendly individual; I plan to apply the Glid-Wall system to two more ceilings.

Alan Taylor, Curator
Upper Wolfsnare Manor
Virginia Beach, VA

Use of the Glid-Wall system for resurfacing damaged plaster surfaces was featured in our Nov.'80 issue. We've had several good reports on it; if anyone's had problems with it, we'd like to hear about that too. The materials are sold through Glidden's factory distribution centers, listed in the Yellow Pages. - Eds.



The Old-House Journal®

Editor

Clem Labine

Managing Editor

Patricia Poore

Assistant Editor

Cole Gagne

Editorial Assistants

Joni Monnich

Stephanie Croce

Circulation Supervisor

Joan O'Reilly

Circulation Assistants

Margaret Scaglione

Barbara Bugg

Jean Baldwin

Office Manager

Sally Goodman

Office Assistant

Rafael Madera

Sales Promotion

Joel Alpert

Circulation Director

Paul T. McLoughlin

Technical Consultant

Alan D. Keiser

Architectural Consultant

Jonathan Poore

Contributing Editors

R. A. Labine, Sr.

John Mark Garrison

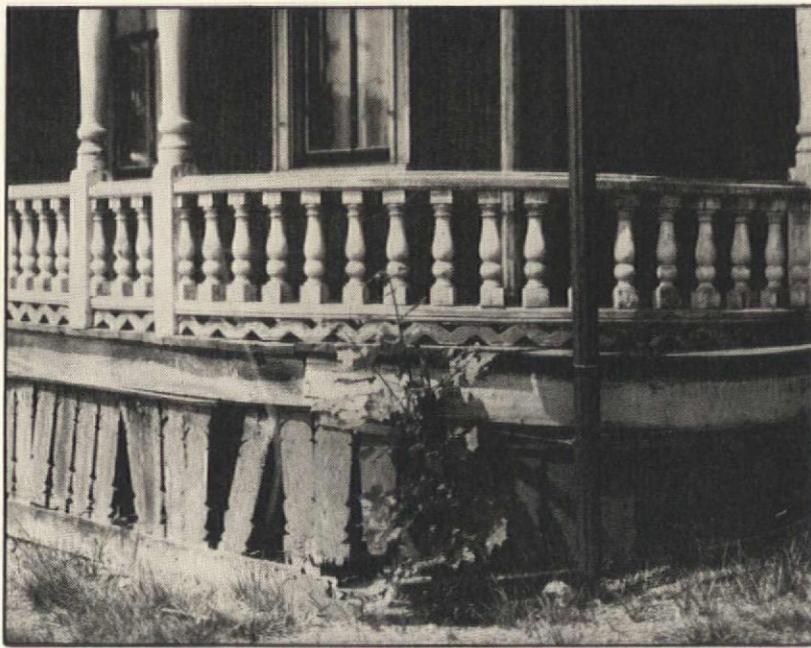
Barbara Schiller

Printed at Photo Comp Press,
New York City

Published by The Old-House Journal Corporation, 69A Seventh Avenue, Brooklyn, New York 11217. Telephone (212) 636-4514. Subscriptions \$16 per year in U.S. Not available elsewhere. Published monthly. Contents are fully protected by copyright and must not be reproduced in any manner whatsoever without specific permission in writing from the Editor.

ISSN: 0094-0178

NO PAID ADVERTISING

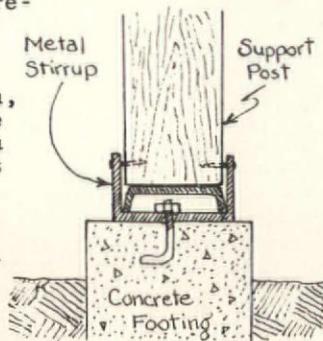


Restoring Crumbling Porches

By Larry Jones, Technical Preservation Consultant,
Utah State Historical Society

THE ARTICLE, "In Praise Of Porches," (OHJ, Aug. 1981) brought to mind many of the experiences we've had here in Utah restoring porches on old houses. We share John Freeman's and Clem Labine's enthusiasm for the social and architectural role that porches play--and agree that everything possible ought to be done to preserve or re-create a home's original porches. So in this article I'd like to pass along some of the porch know-how we've developed.

FIRST, we always urge that anyone repairing or rebuilding porches use pressure-treated wood for the support columns beneath the porch. Pressure-treated wood has preservative forced deeper into the wood than is possible with brush-on techniques. In addition, it is a good idea to use a poured footing, with a metal stirrup that holds the wooden post above the concrete. These stirrups allow water to drain away from the end-grain at the bottom of the post--the area that is most prone to decay.



WHEN REPLACING FLOOR JOISTS (we normally use fir or redwood), we usually attach them to the header beam with conventional galvanized metal joist hangers. In addition, we often apply a panel adhesive (such as "Liquid Nails") to the ends of the joists. Besides adding much greater rigidity to the assembly, the panel adhesive also acts as a sealant--preventing moisture from getting at the end grain of the

joists. Panel adhesive costs little more than a high-quality caulk--and provides mechanical strength as well as the sealing action.

WHEN BRIDGING or blocking is used between the joists, we also put panel adhesive on the joints. This extra step makes the floor system more rigid, and provides the sealing action described earlier.

IF THE WOOD USED in the porch sub-structure has not been pressure-treated, then we apply a brush-on coat of wood preservative, or non-toxic water repellent. (More on this step later.)

The Floor System

FOR PORCH FLOORS, we never use a subfloor since it holds the potential for trapping moisture and prevents the top flooring from receiving ventilation from below. When we can get it, I prefer to use 1-in. thick straight-grain tongue-and-groove flooring as opposed to the more common 3/4-in. variety. The thicker flooring makes the porch feel more solid.

IT IS EXTREMELY IMPORTANT to treat the floorboards with wood preservative or waterproofer. This step greatly extends the life of the paint film that goes on top. A simple method for treating the boards is to make a dip trough out of metal guttering (we often use the old guttering that we scavenge from the porch being repaired). Ends can be capped with standard metal end caps held in place with pop rivets. Seams are sealed with silicone caulk. By joining several lengths of gutter together in this fashion, we've been able to treat boards up to 20 ft. long.

THE TROUGH is filled with preservative or water-proofer, and we dip each board for about a 3-minute soak. The boards are then allowed to air-dry for about 48 hr. Once suitably dry, each board is back-primed (painted on all sides and edges) prior to installation.

ALL ELEMENTS of the porch--rails, balusters, steps, etc.--will benefit by this type of repellent + back-priming treatment (unless you are using pressure-treated wood throughout).

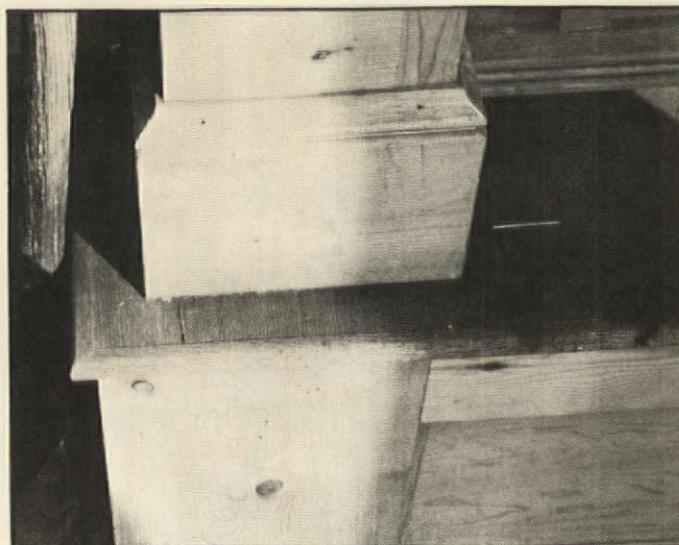
Caulk Between Floorboards

PAIN'T OFTEN FAILS at the seams between the porch floorboards. This is a symptom of water penetration. Therefore, I was interested in the suggestion I read in an 1899 carpentry manual that you apply a thick coat of white lead paste along each tongue and groove prior to nailing the boards down.

THIS SEEMED LIKE A WORTHWHILE IDEA. Since white lead is toxic, however, on a recent job we used a cheap oil-based caulk on the joints instead. (Needless to say, the flooring carpenter HATED this procedure!) We removed all excess caulking prior to finishing the floor. (Finishing in this case required sanding the floor to smooth out some irregularities in the boards. Where sanding was done, we reapplied preservative with a brush and reprimed.)

IT'S TOO EARLY to tell for sure if this extra step is fully justified. To date, however, the paint on the porch deck has held up very well and I am inclined to use the procedure on future projects.

A VARIATION on this procedure, used by some preservationists, is to apply a thick coat of primer paint in the tongues and grooves immediately before fitting the boards together.



Closeup of nosing installed along edge of porch floor to reduce moisture penetration through the end grain of the floorboards. High-quality caulk seals the joint.

Danger Point: End Grain

ON ALL PORCHES, it's the edges and joints where deterioration starts. That is because the end grain of the wood is exposed at those points. Water is absorbed rapidly by end grain. Consequently, it's the areas around end grain that lose their paint first--allowing even more water penetration. And thus the decay cycle starts.

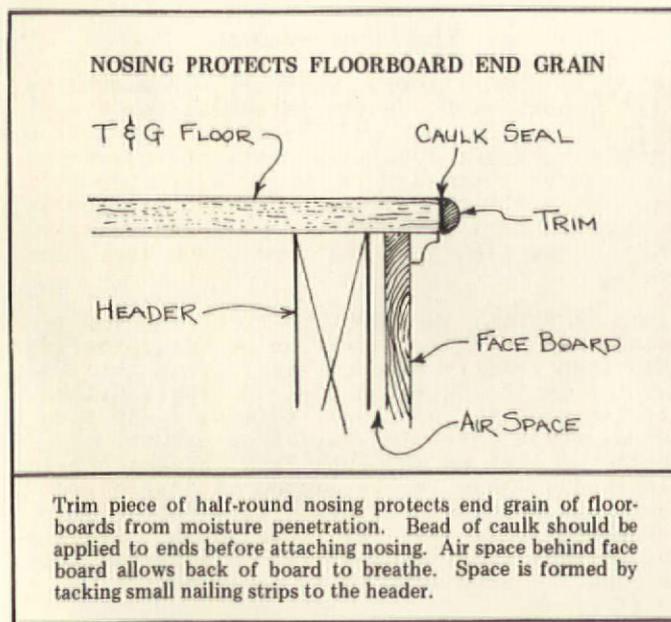
WE HAVE TWO RULES we try to follow in porch work: (1) Use the minimum number of pieces. Fewer pieces mean fewer joints and less exposure of end grain. (2) Cover the end grain of all wood exposed to the weather--especially the end grain of tongue-and-groove flooring.

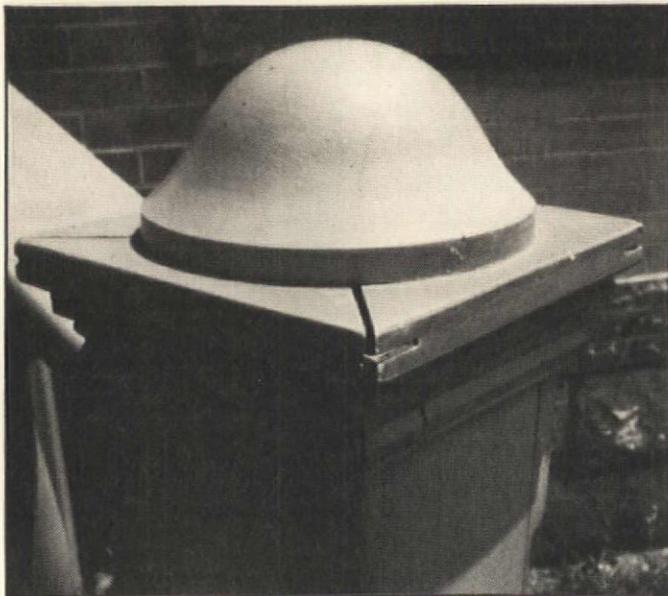
PROTECTING THE END GRAIN of the floorboards is done with a rounded or square piece of trim (see diagram). A bead of high-performance caulk (e.g., polyurethane) is run on the ends of the boards prior to nailing the trim in place--thus sealing the joint.

WE LEARNED THE IMPORTANCE of this end grain protection the hard way. We had done several porch restorations without using the half-round trim piece on the ends of the floorboards. The porch floors had been given one coat of primer and two top coats of good quality porch & deck enamel. In all cases, the paint began to fail in about 6 months to a distance of 6 to 12 in. from the ends of the floorboards. We have not had this problem where a wood nosing has been applied to the edge of the floor and properly caulked and painted.

Preservatives Vs. Water Repellents

OUR MAIN CONCERN with using a wood preservative or water repellent prior to priming is not so much kill decay-causing bacteria as it is to prolong the life of the paint on the exposed wood surfaces. As long as the paint film is intact, most of





BAD NEWEL CAP: Mitered joints have opened, despite the carefully fit splines. Penetrating moisture will start the decay process unless the cracks are caulked.

the moisture is kept out of the wood. And if there is no fungi-nurturing moisture, there will be no deterioration in the wood. A water repellent seems to reduce wood's ability to absorb moisture much better than a primer.

WE FAVOR USING a WR solution (water repellent) as opposed to a WRP solution (water repellent/preservative). The water repellent in most formulations is the same: A waxy material. The preservative (fungi-killing) material can vary, but the most common is pentachlorophenol ("penta"). Penta is a chemical that is toxic to humans and can be absorbed through the skin. For that reason, we prefer not to use penta-containing materials on porches.

WE RECOMMEND the use of a make-it-yourself water repellent developed by the Forest Products Lab, Madison, Wis. The formula is quite simple, cheap and nontoxic. Best of all, it seems to work as well as WRP solutions.* The formula is as follows:

Exterior Varnish	3 cups
Paraffin Wax	1 oz.
Mineral Spirits,	Add to make
Paint Thinner or	1 gal.
Turpentine	

THE PARAFFIN is simply the grocery store material that's sold for canning jars. We shave the paraffin block as finely as possible so that it will dissolve more readily. We've used different brands of exterior varnish, and they all appear to work equally well.

REGARDING PAINT, it has been our experience that gloss or semi-gloss oil-base paints seem

*In warm, humid climates, such as in the southern U.S., it may be necessary to have the additional protection of the fungi-killing preservative chemical.

to hold up better than latex paints in our area.

Bad Balustrades

BALUSTRADE CONSTRUCTION is another troublesome area. All too often, the handrail, balusters (turned members), and bottom rail are improperly built. The top surface of the bottom rail, especially, frequently allows water and snow to collect, rather than run off. This causes paint failure and deterioration of otherwise tight joints.

A SECOND COMMON PROBLEM is the lack of proper bracing of the bottom rail. This of course allows sagging over a period of time, creating open joints where the balusters meet the bottom rail. As a rule of thumb, a bottom rail should be supported every 3 or 4 ft. I have seen support blocks made out of turnings that not only did the job, but which were also attractive decorative elements.

EVEN WORSE than inadequate bottom rail support is a bottom rail that rests right on the porch floor. This does not permit water to run off the porch—but does permit moisture to collect in the seam between the bottom of the rail and the floor. I have also found that some homeowners have replaced porch floors, but have forgotten to slope the floor for proper water



BETTER NEWEL CAP: Solid cap provides no opportunity for open joints. Porch would be better off, however, if it had latticework to vent the crawl space.



Restored porch has half-round galvanized gutters that conduct water safely away. The old-fashioned gutter blends in

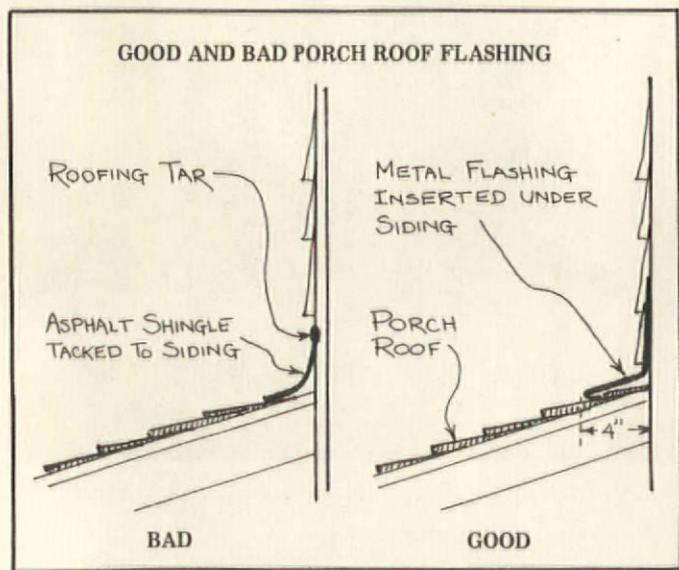
nicely with the porch cornice and does not stand out as a discordant element.

runoff. A slope of from 1/8 to 1/4 in. per ft. will work well.

GUTTERS ARE ESSENTIAL. Water running freely off porch roofs can cause considerable decay in latticework and other wood members near the ground. We usually suggest retaining the ori-

ginal crown moulding around the perimeter of the roof and installing old-fashioned half-round galvanized guttering and round corrugated downspouts. We find that galvanized gutters, when primed with a made-for-galvanized primer, hold paint very well.

GOOD FLASHING is also critical. Some homeowners seem to believe that copious quantities of roofing tar can take the place of metal flashing. It can't. Besides being unsightly, roofing compound doesn't hold up very long.



Steps & Newels

LAST, exposed wood steps, handrails, and newels take such abuse from both traffic and weather that it's impossible to make them too well. Wood steps need to have a slight pitch for drainage. The joint where the hand rail meets the newel should be carefully caulked. The more pieces that are used to build up a newel, the greater the number of joints...each of which can eventually open and admit water.

THAT has been my experience with porches. If other OHJ readers have additional know-how to pass along, why not take a few minutes to drop a line to the editors?



Garden restoration makes a big visual impact — and it can be a lot of fun, too. Vines are a long-lived, low-maintenance, relatively cheap way to add a period touch to a late 19th-century or early 20th-century building. In this article, landscape architect Dan Maciejak explains the historical use of vines, and answers often-asked questions about their possibly detrimental effects. The detailed chart on p. 228 will help you pick your favorites.

TWAINING VINES

By Dan Maciejak
Brooklyn

THE LATE VICTORIANS and Edwardians had a passion for vines. Vines were long used in the domestic landscape, and many exotics had been introduced before the 1860s, but it wasn't until after 1868 (the year the Meiji Revolution opened Japan to the West) that their popularity blossomed. Coincidentally, porches and verandahs became fashionable, providing an opportunity to use vines in adventurous ways. (See "In Praise of Porches," August 1981.)

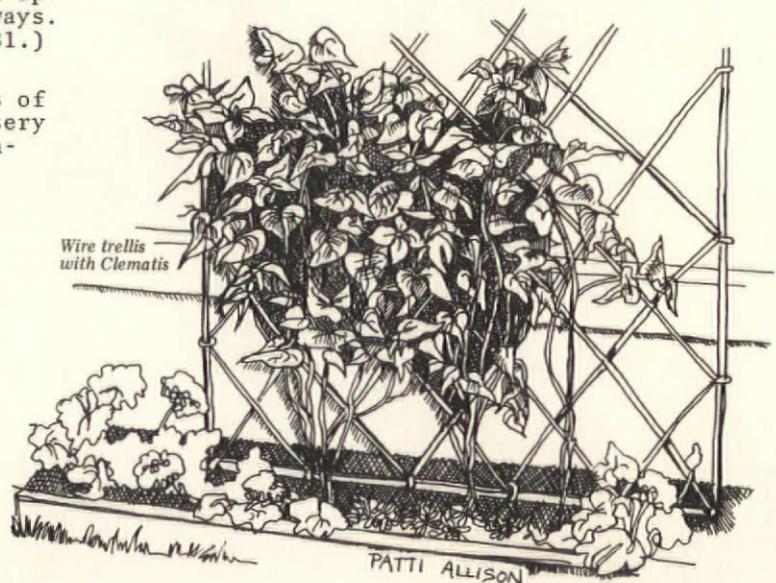
VINES WERE USED generously on all sorts of domestic and public architecture. Nursery catalogues of the period show fences entwined, porches entirely enclosed, and facades completely draped but for the windows. Where an existing trellis didn't exist, welded-wire rigid-frame trellissing in square or diamond grids could be propped against walls and attached to porch structures.

VINES FOUND their own special place. Although frequently started at a trellis, they were permitted according to their nature to spread freely. This relative freedom in the garden was in sharp contrast to the controlled look of the close-cut lawn and clipped hedge. It's possible that ignorance of the vigor of vines was at the root of this aesthetic.

THE VINE AESTHETIC grew quickly. Mixing of vines--such as Morning Glory on Wisteria, or Clematis on Rambling Rose (not a true vine)--created contrasting displays of flower color and leaf texture. The use of wire or wood trellis frames to create indoor and outdoor canopies, "rooms," and enclosures of thickly-

trellised vines was recommended in the decorating and gardening literature.

WISTERIAS (and, less frequently, Trumpet Vine) were grown as trees in a form called a "standard." The vine was attached to a heavy (5-6 inch diameter) wooden post, 6-8 feet tall.



Wire trellis
with Clematis

Careful pruning created lateral branching, simulating the crown of a tree. Tiers of pendulous flowers (on Wisteria) created a stunning effect. Mid-season flowering on short spurs was induced by continued pruning to shape. The vine was cut back each fall to offer a pleasing tree form in dormancy.

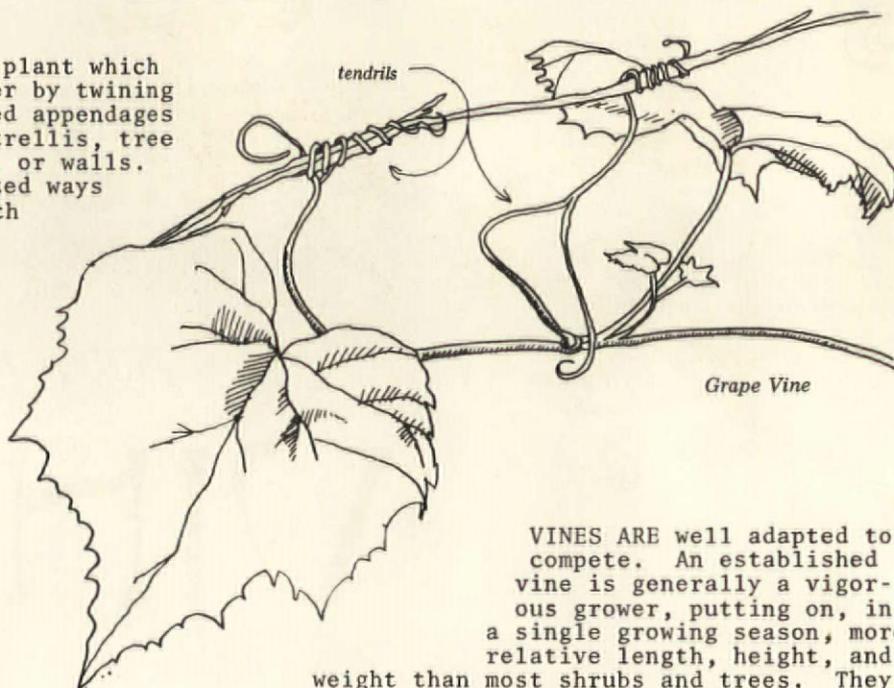
What is a Vine?

WHAT IS A VINE? It is a plant which trails or climbs, either by twining or attaching specialized appendages to such supports as a trellis, tree trunk or limbs, shrubbery, stones, or walls. There are generally three recognized ways that different vines hold or attach themselves:

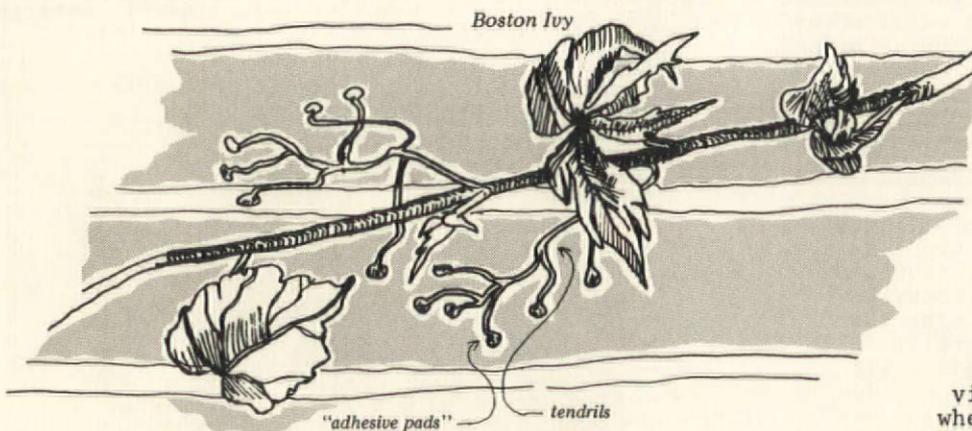
1 Grape utilizes **TENDRILS**, which may on other species be separate elements or parts of leaves. The petioles (or leaf-stems) of Clematis seem tendril-like. Tendrils are selective and will wrap around appropriate holds when they are encountered.

2 Boston Ivy, also called Japanese Creeper, clings to surfaces using tendrils, at the ends of which are circular **ADHESIVE PADS**.

3 English Ivy will attach itself to flat surfaces and masonry using stubby **ROOT-LIKE ANCHORS**.



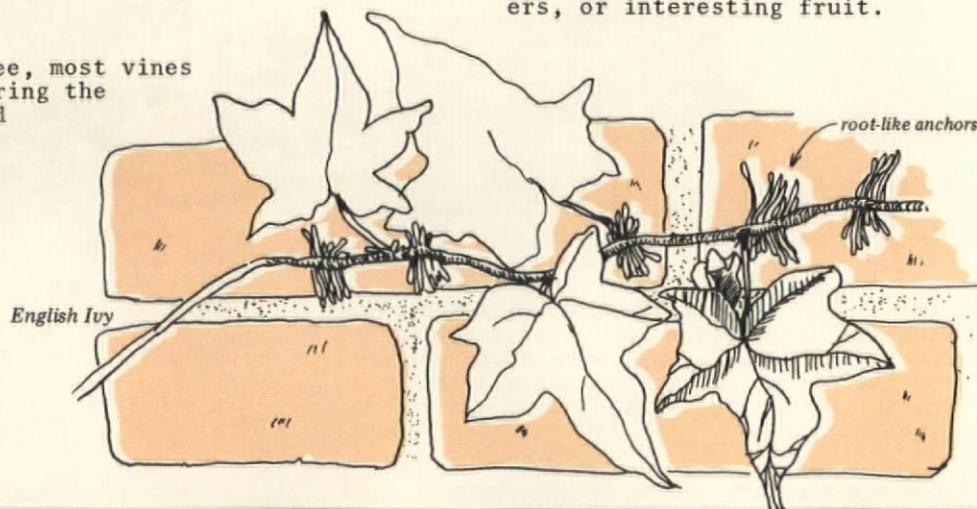
VINES ARE well adapted to compete. An established vine is generally a vigorous grower, putting on, in a single growing season, more relative length, height, and weight than most shrubs and trees. They need not develop a structural mass necessary to independently overcome gravity. This is a distinct advantage in nature, but a potential threat to your trellis, masonry, and house.



Your Choice

CHOOSING A VINE depends on your awareness of its purpose in your landscape, its method of attachment, and predictability of its growth. Vines are a relatively inexpensive way to provide privacy on a narrow building lot, screen an unpleasant view, and foliate bare walls where little else will grow. Their special benefits may include fragrance, beautiful flowers, or interesting fruit.

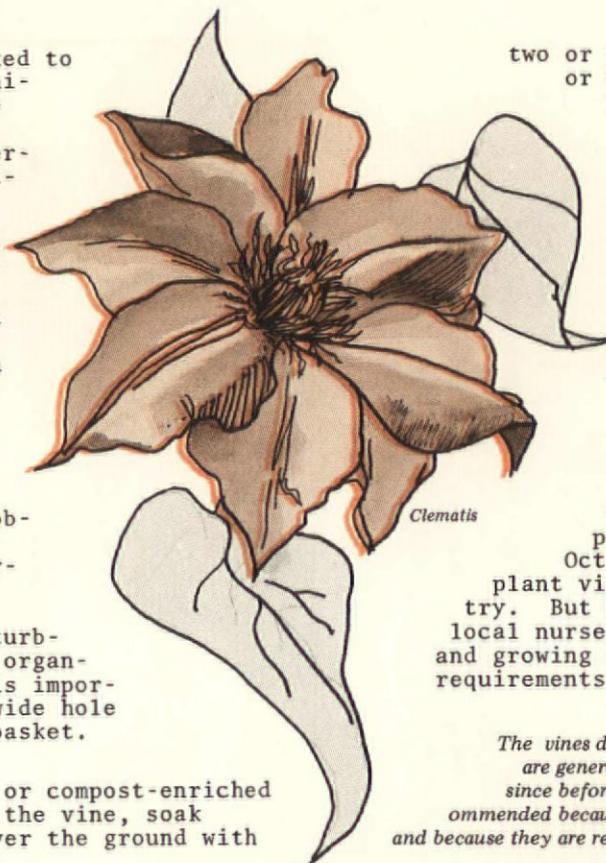
TO A GREATER or lesser degree, most vines will twine, particularly during the annual stage when comprised of soft, rather than woody, growth. Older vines will often appear to grow speculatively, sending forth swooping branches into open space. Vines of different species twine in different directions. The list of recommended vines on p. 228 offers this data for the reader eager to assist a vine along a decorative route through the trellis.



SOME VINES are strongly linked to moods, others to period architectural settings. Be aware of such characteristics: A leafy curtain effect or powerful fragrance may be delightful for an afternoon, but not for a week or a month. The twiggy, broken-down appearance of Clematis in winter may be equally hard to bear. Don't make a commitment to a vine just because you inherited a trellis. (Many Victorian trellises are still around simply because they were never used!)

START YOUR ENTANGLEMENT by observing simple cultural requirements. Vines are generally grown at the base of buildings or fences...areas where the soil has been disturbed, compacted, or is low in organic content. Therefore, it is important to provide a deep and wide hole about the size of a bushel basket.

FILL THE HOLE with a humus- or compost-enriched garden soil mixture. Plant the vine, soak the ground, and finally, cover the ground with



two or three inches of wood chips or hay mulch. This will help contain soil moisture and keep soil adequately cool for good root growth--an important consideration if the vines are planted on the south or west side.

NURSERIES grow and sell vines in containers.

Those equipped with bamboo stakes provide support for tendrils and twining vines. Make sure to plant the stake with your vine to help direct the plant onto your trellis. October is a good time to plant vines in much of this country. But be sure to check with a local nursery about optimum planting and growing care, and about special requirements for the first winter. 🏠

The vines described in the chart on the next page are generally appropriate for domestic gardens since before the turn of the century. All are recommended because they are available as nursery stock, and because they are relatively easy to maintain.

Green Things On Buildings

WHEN VINES are used directly against buildings, and in those rare instances when they are actually encouraged to attach to buildings, they have to be carefully selected and controlled. Vines that attach themselves using pads or root-like anchors should NEVER be used on painted wood, clapboards, or shingles. Here, attachment to paint is permanent; even if the vine is pulled away, thousands of pads or anchors would remain fixed to the surface. Others remaining on the vine would pull paint away. Vines hold moisture against the house for a long time. This encourages fungus growth and decay, attracting the kinds of insects you find under logs in the woods. Vines that develop thickets (such as Virginia Creeper) are attractive nesting sites for birds.

TWINING VINES should be encouraged to grow only on trellises anchored or rested against a building. Such trellises may be laid down when painting or caulking is underway, then replaced with vine attached. Twining vines with tendrils may be trellis-grown and are also relatively nuisance-free. While tendrils may enter crevices between wooden clapboards and flooring, they won't cause critical problems.

VINES THAT DEVELOP tremendous weight, such as Wisteria, can become a grave hazard to a building. They will tax wood trellising to

its limits, then rest on porch roofs and porticoes. You should be prepared to radically prune such plants every three to five years in recognition of this threat.

BRICK BUILDINGS fare better under direct attachment of vines. Attachment to mortar joints is less permanent than to adjacent brick surfaces, because tiny particles of lime or cement (in the mortar) become dislodged by subtle movement of the vine. Mortar becomes pitted by this action, and tends to hold moisture, which may in some cases encourage cracking and spalling during freezing cycles. However, such problems evolve over long periods: With certain vines, it would take a generation before there'd be any cause for concern.

STONE MASONRY WALLS consisting of large stone blocks and relatively few mortar joints may endure forever, as long as their foundations are not undermined. Vines have little impact on such walls.

STRANGELY ENOUGH, vines may do some good for masonry. It's possible that moisture-induced vegetative growth and decay against the wall may keep pH higher (towards basic) than it would be if the wall were exposed. This may counter-balance acidic rainfall, a notorious and omnipresent enemy of masonry.

A Guide to Traditional Vines

LATIN NAME	COMMON NAME	N : Native INTRODUCED	RECOMMENDED USES
1 <i>Aristolochia durior</i>	Dutchman's Pipe	N	traditionally used to curtain porches and verandahs
2 <i>Boussingaultia baselloides</i>	Madeira Vine	1860s	in North, a window box or garden subject to be lifted and stored for winter
3 <i>Campsis radicans</i>	Trumpet Vine	N	pruned to tree form, used on fences and trellised on garden structures
4 <i>Clematis florida</i>	Cream Clematis	colonial	trellised onto portico, iron fence, and large garden shrubs and trees
5 <i>Clematis jacksonii</i>	Jackman Clematis	1860*	as above
6 <i>Clematis paniculata</i>	Sweet Autumn Clematis	1860s	used on porch and verandah for privacy and perfume
7 <i>Hedera helix</i>	English Ivy	colonial	used on masonry buildings and walls and as ground cover
8 <i>Hydrangea petiolaris</i>	Climbing Hydrangea	1860s	grown on stone masonry and trees; becomes heavy
9 <i>Ipomoea purpurea</i>	Morning Glory	colonial	quick effects on trellis, fencing, and portico
10 <i>Lonicera sempervirens</i>	Trumpet Honeysuckle	N	open trellis, lacey visual accents
11 <i>Parthenocissus quinquefolia</i>	Virginia Creeper	N	thicket, rustic woodland effect on fences, shrubs, and trees, provincial houses
12 <i>Parthenocissus tricuspidata</i>	Boston Ivy	1860s	for quick cover of masonry, buildings, and walls; brilliant fall color, black berries
13 <i>Vitis coignetiae</i>	Glory Vine (grape)	1870s	most rigorous of grapes for cover of pergolas
14 <i>Wisteria floribunda</i>	Japanese Wisteria	1830s	abundant flowering, trellised on pergola, portico, or porch

*originated

ATTACH BY	TWING DIRECTION	GROWTH VIGOR	HARDINESS ZONE*	LIGHT †	SOIL	FLOWERS? ††	COLOR**	DETAILS OF GROWTH	TRELLIS GRID SIZE			
1	twining	L-R	high	4	sun/shade	average	W/P	perennial	deciduous	dense	6 x 6	
2	tendrils	-	high	9	sun/shade	moist	W	annual	evergreen	South	dense	4 x 4
3	root-like	-	high	4	sun	average/dry	Or	perennial	deciduous	dense	-	-
4	twining	-	medium	7	sun/shade/base	average	W	perennial	deciduous	open	6 x 6	6 x 6
5	twining	-	medium	5	sun/shade/base	average/moist	Pu	perennial	deciduous	open	6 x 6	6 x 6
6	twining	-	high	5	sun/shade/base	average/moist	W	perennial	deciduous	dense	6 x 6	6 x 6
7	root-like	-	medium	-	shade	average/moist	-	perennial	evergreen	dense	-	-
8	root-like	L-R	high	5	sun/shade	average	W	perennial	deciduous	open	-	-
9	twining	R-L	high	4	sun	dry/moist	B/P/Pu/W	annual	-	open/dense	4 x 4	4 x 4
10	twining	-	medium	3	sun/shade	average	P/Y	perennial	deciduous	open	4 x 4	4 x 4
11	pads/twining	-	high	3	shade	average/moist	-	perennial	deciduous	open/dense	-	-
12	pads	-	high	4	sun/shade	average/moist	-	perennial	deciduous	dense	-	-
13	tendrils	R-L	high	5	sun	average/dry	-	perennial	deciduous	dense	6 x 6	6 x 6
14	twining	L-R	medium	4	sun	average	P/W	perennial	deciduous	open/dense	6 x 6	6 x 6

†† 1: blooms Jan., 2: blooms Feb., etc.

** W: white, P: pink, Pu: purple, B: blue, Y: yellow, Or: orange

† base: shaded at base

* Hardiness Zone Map, compiled at Arnold Arboretum, Harvard U., 1 May 1967. Readily available on maps found in virtually all gardening books & nursery catalogues

Refinishing Clinic

Using Logic & Good Preparation

BECAUSE OF ALL THE VARIABLES, the process of refinishing wood is a lot like the English language: There are almost as many exceptions as there are rules. The flow charts on the next pages are an attempt to organize both rules and exceptions as logically as possible. If you refer to these charts while you're planning your project, and during the process, you'll find that refinishing woodwork is really not that difficult.

WE'LL BE RUNNING more Refinishing Clinics in OHJ. Almost everyone who's fixing up an old house does some wood refinishing, so many readers are old hands at it. If you'd like to share something you learned the hard way, or if you need some help with a tricky problem, drop us a line. We'll try to include your letter in the appropriate Clinic.

Options Along The Way

YOU MUST ASK YOURSELF these questions before beginning any wood refinishing project: (1) What kind of wood is it? (2) How much abuse will it take? (3) What look do I want?

WOOD THAT IS chiefly decorative, such as paneling, woodwork, picture frames, mouldings, and balustrades, can be finished with low lustre, less resistant materials that generally are more easily applied than varnishes. Sometimes you can even get away with wax only, or no finish at all!

WOOD THAT WILL RECEIVE hard wear needs a finish resistant to water, alcohol, scuffs, and scratches. Wood that must withstand the elements, such as exterior doors, siding, decks, handrails, and other exterior trim, require treatments that can be repaired easily. Nothing is permanent under the sun!

THINK OF ALL your options before you leap into action. The flow chart on the next page gives the logical conclusion to each option you might choose. Many people make the mistake of going straight to expensive, all-or-nothing solutions like chemical paint strippers before trying gentler home remedies. Not every old piece of wood needs to be

stripped, or even refinished. Sometimes cleaning and a little renewal is enough.

MANY IMPERFECTIONS, including scratches and white rings, can be corrected by cleaning with a gentle lemon-oil cleanser for furniture. (Daly's, Hope, and Formby's all make them--we're NOT talking about Pledge, etc., which should never be used on fine wood.) Rub the cleanser on the surface with a coarse rag or very fine (0000) steel wool, then wipe dry.

OCCASIONALLY, too much wax will have been applied and the cleanser will not do the trick. Rub with mineral spirits, or use a commercial product (usually a fine abrasive that must be mixed with water). But be careful with any water-containing solutions--get them off the wood right away. Another treatment that works is a tri-sodium phosphate (TSP) and water solution.

THESE OTHER HOME REMEDIES have merit:

- Dark rings can be removed by rubbing with a cut lemon.
- Rub the meat of a walnut into white scratches, and they'll be invisible for some time.
- Toothpaste may rub out blemishes. So will automobile polishing compound (not wax).

IF NONE OF THESE do a satisfactory job for you, try a commercial "finish reviver." This is not a stripper, not a polish, and not a wax. It is a reviver that dissolves some of the top surface of old finish, cleaning the wood and reamalgamating the finish. Easy-Time makes a finish reviver that works well on dirty, but not overly gloppy, varnished wood.

STILL AREN'T HAPPY? Then you probably do have to strip the old surface away.

The Old Finish

NOW LET'S CONSIDER stripping methods. First determine if the old finish is shellac: Rub with denatured alcohol (also called "shellac solvent" by hardware store clerks). If there is a rapid change in the look of the surface, it's undoubtedly shellac. This can best be removed by repeated washings with denatured alcohol, using medium grade steel wool (0, 1, or 2) and wiping with rags. This system will out-perform any other. (Although

high-quality semi-paste removers will work on shellac, they may cause stickiness and a great deal of "gunk." They're more expensive, too.)

OF ALL THE METHODS used for stripping paint and varnish, using high-quality semi-paste chemical paint-and-varnish remover is the most efficient and least damaging to the surface. An electric heat gun (no flame tools, please!) is also effective and efficient for stripping paint, although it doesn't work on varnish. The gun is especially useful if do your wood stripping in short sessions, because the clean-up is much quicker.

THE OTHER ALTERNATIVES--scraping, sandpapering, and burning--will rip or scorch the wood, and ruin the patina (natural beauty of age). Hot-tank or vat dipping can cause side-effect damage such as discoloration (common), opening of joints, splitting, or damage in transport.

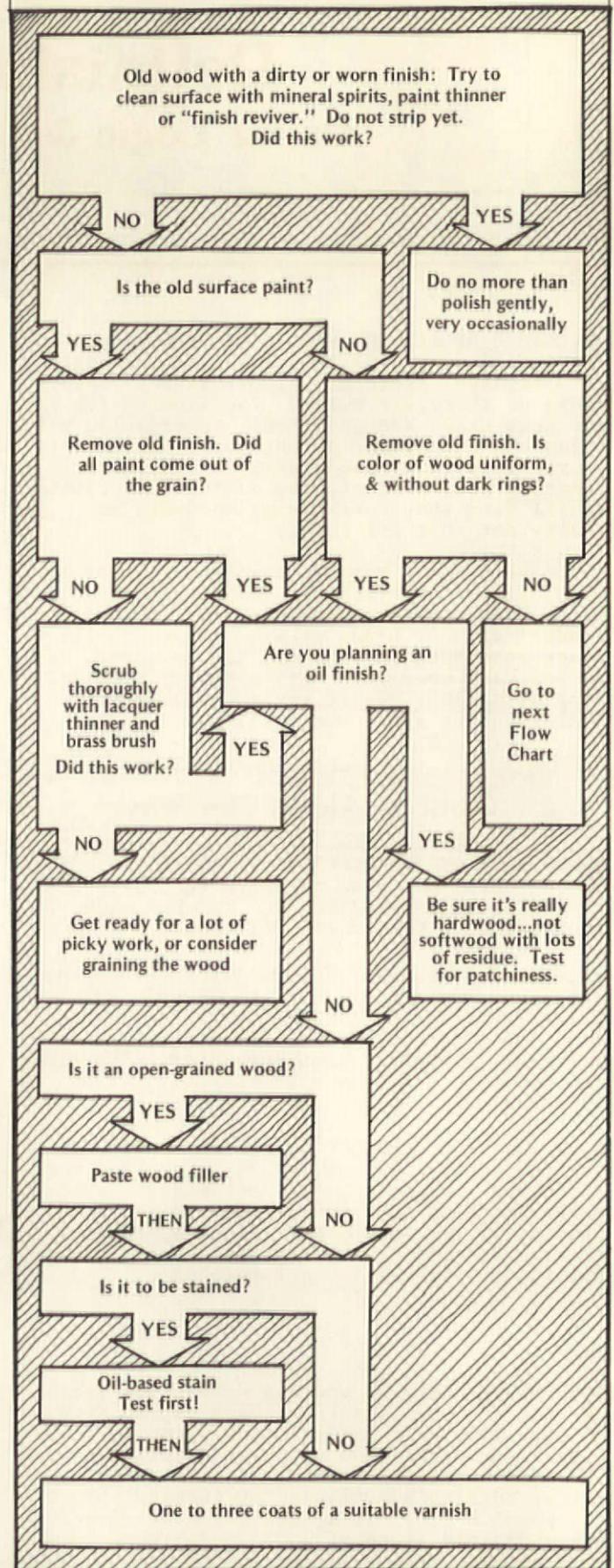
REMEMBER that any method of stripping paint or varnish carries certain hazards. High-quality semi-paste strippers are methylene chloride based, which is non-flammable...but it shouldn't be used by people who have heart or lung trouble, and it must be used with plenty of ventilation and not in direct sunlight. Most old pieces have traces of lead paint. Chemical stripping and hot-air stripping don't vaporize the lead so you can breathe it...but the scrapings themselves contain lead and should be disposed of immediately. Don't put your hands to your mouth until you've washed them thoroughly (smokers beware--lead gets on the cigarette, then in your mouth!). And this should be a golden rule: No children or pregnant women should ever strip wood or be in the same room while it's going on.

AFTER THE ITEM has been completely stripped, there may be dark embedded discolorations such as water rings, grease spots, oil stains, or marks of unknown origin that refuse to come out. Or, if the piece was dipped, the wood might be dark or discolored. The Bleach and Stain Removal Flow Chart will help you here. But remember, do not bleach unless absolutely necessary. Do not attempt to spot bleach...bleach the whole surface. Sometimes things are better left in the wood. Call 'em marks of character.

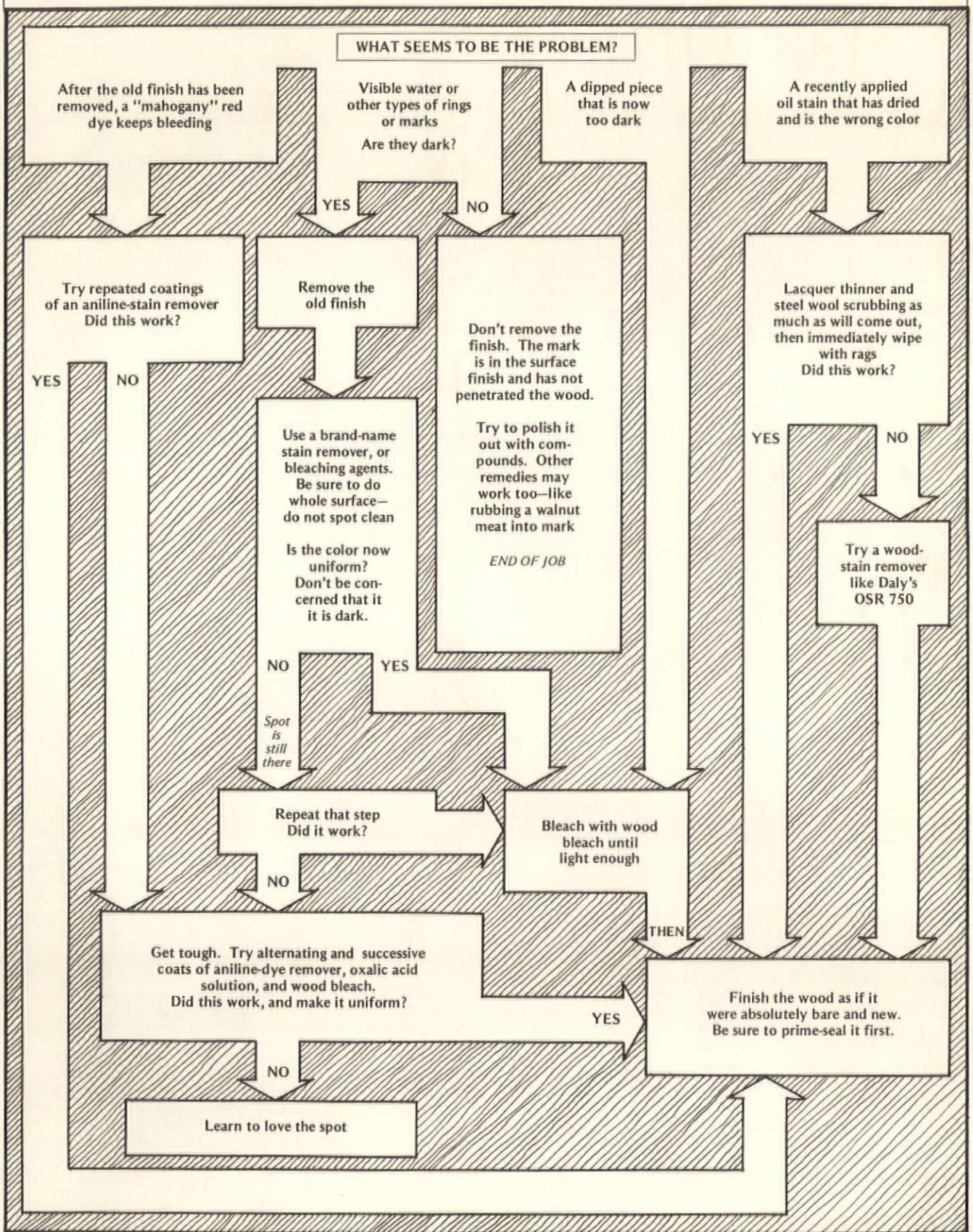
MUCH OF THIS ARTICLE was adapted from a booklet written by Jim Daly, president of Daly's Wood Finishing Products. His company both manufactures and retails a line of very special wood finishing and refinishing products. The line includes tung-oil finishes, sealers and fillers, and unusual bleaching and stain removal formulations. For a free catalog of his products, write to Jim Daly, Daly's Wood Finishing Products, 1121 N. 36th St., Dept. OHJ, Seattle, WA 98103. Telephone (206) 633-4204.

THE NEXT Refinishing Clinic will demystify the products...fillers, sealers, stains, varnishes, oils...and tell when to use what.

Refinishing Flow Chart



Stain Removal & Bleaching Flow Chart



Ask OHJ

Papering & Panelling

OUR 1895 VICTORIAN HOUSE was remuddled with simulated-wood panelling. When we removed one section around a doorway, the plaster pulled away from the lath. I am afraid that if we went ahead and pulled all of the panelling down, all the plaster would come with it. And we don't want to remove all the plaster and put up new wallboard.

I HAVE GOTTEN TWO SUGGESTIONS for wallpapering over the panelling. One is to put on a skim coat of joint compound, then size and paper. The other is to put up liner paper and wallpaper over that. What do you think? Would I be able to remove the wallpaper later?

--Judith Luskin Chelmsford, MA

WALLPAPERING OVER COMPOSITION-BOARD panelling is problematic. The wallboard will expand and contract with changes in the humidity, and cause the paper to blister. Unfortunately, this problem is unavoidable. A layer of lining paper under the wallpaper might help to take some of the stress, especially at the joints of the panelling. But the real determining factor for the longevity of your papering job is the temperature and humidity of your home.

A COAT OF JOINT COMPOUND is definitely a bad idea. It shrinks when it dries and so is unsuitable for the covering of large surfaces. Moreover, even with sizing, moisture from the wallpaper paste would resoften some of the compound and cause failures even before you could complete the job.

Mildew On Shingles ...

THREE YEARS AGO I had a log home built with an untreated, handsplit cedar shake roof. In places where the sun does not reach, the shingles are turning a greenish color. (The roof was installed like Fig. 2 in your article, "Roofing With Wood Shingles" in the August 1977 OHJ.) Short of tearing off the entire roof and starting over, what can I do?

--Melvin Poniske, Oakdale, IL

MILDEW, PERHAPS EVEN MOSS, is the green stuff growing on your roof. The best way to get rid of it is by using a penta-based

preservative on the shingles. Treat them with it about every three years, and you should be free of the problem. One word of caution: Penta is extremely toxic, so be sure to wear gloves and long sleeves when you handle it.

... And In Rooms

OUR NEW HOUSE, an 1830s structure, has been vacant for twelve years. The major interior problem is that two rooms in different parts of the house have mildewed. Could this be from the dark, non-heated, open atmosphere or from something like wallpaper paste? Can you suggest a method for cleaning and disinfecting the walls?

--Seth Carpenter Tucson, AZ

LACK OF LIGHT AND VENTILATION in the vacant house has probably caused the mildew problem. Wiping down the walls with a solution of tri-sodium phosphate (available from your paint dealer) should kill the mildew. Rinse and let the wall dry completely before painting. Another good fungicide is a weak solution of calcium hypochlorite--it's in "X-14" and other brand-name products. It's harmless to plaster surfaces, even unpainted, and effectively removes mildew with a light brushing.

Fighting Tarnish

RECENTLY, WE BOUGHT two brass soap dishes and a brass washbowl. We polished these items carefully with Brasso, cleaned them thoroughly with naphtha to remove skin oils, and applied tung oil without touching them with our hands. (Held 'em with paper towels.) Yet in spite of all this, tarnish spots are appearing here and there. Have you any suggestions?

--Barbara Gonzales Brooklyn, NY

BECAUSE THEY ARE CONSTANTLY exposed to moisture, these brass items will always have a tarnish problem. (This inevitable situation has prompted people to speak affectionately about "brass patina.") If you can't learn to love their tarnish, then you'll have to polish them every other day. Use either 0000 steel wool or a jeweller's rouge pad.

Restoring Marble

HELP! I am trying to clean a black marble mantel that the previous owners painted with white enamel. The surface paint was removed easily enough with regular paint remover. Unfortunately, the marble absorbed a residue of the enamel paint, hiding the veining and making a dull, unattractive grey cast. Is there any way to remove this residue?

--D.M. Thompson Pittsburgh, PA

YOU CAN REMOVE the paint by applying a poultice made from commercial paint remover (but use the liquid kind, not the paste) and powdered chalk (whiting). Remember to be careful using the stripper, because it is flammable. Plop a goodly amount of this goo on the marble and wait until it dries; then brush it off. Repeat this procedure until the poultice has absorbed all the paint in the marble. You can buy poultices as well. A good source is:

Gawet Marble & Granite
Department OHJ
Center Rutland, VT 05736
(802) 773-8869

Bathroom Wallpaper

IS IT ADVISABLE to put wallpaper in the bathroom--especially when it has recently been sheetrocked? If so, should I paint first? Is there something I should do to the sheetrock walls now so that, if I decide in the future to remove the wallpaper, I won't pull off part of the sheetrock?

--Helen Block Brooklyn, NY

NO PROBLEM WITH WALLPAPERING your bathroom, as long as none of the papered areas are in direct contact with water. To insure against moisture damage, your bathroom should have been sheetrocked with water-resistant gypsum board ("W/R"). It has a green paper surface to distinguish it from regular sheetrock. Wallpaper applied to this surface (size it first) should be removable in the future by normal steaming without damaging the sheetrock.

IF YOUR BATHROOM is covered with normal sheetrock, prime the surface well with special gypsum-board primer-sealer (a brand-name product like Texolite) before papering. Then size and paper as you would normally.

Clean, Not Shiny

IHAVE RECENTLY ACQUIRED a lovely Adams fireplace-surround made of steel. It has a very nice dull satin pewter-colored surface tone, but looks as if it could use a cleaning. However, we do not want a shiny surface. What is the best way to clean and care for a mantel of this type?

--Jon Bosland Bellevue, WA

PLAIN OLD SOAP AND WATER is the best cleaner for you to use. Just make sure you dry the fireplace-surround thoroughly immediately after cleaning. Since you don't want a shine, you should avoid using an abrasive cleaner or steel wool. If some discolorations or stains are more problematic, you can get a good metal cleaner from:

Bradford-Park Corp.
Box 151, Dept. OHJ
Clifton Park, NY 12065
(518) 371-5420

Canvas, Not Tar

WE HAVE AN UPPER DECK PORCH that had a metal floor over wood. We finally had to remove the metal because it was leaking through the ceiling of the lower porch. The man who did the job just put tar paper on the floor and we don't like it; the tar sometimes gets too hot to walk on. What have other people used instead of tar paper? We can't find anyone in our area that knows the answer.

--Doris Slaubaugh Loogootee, IN

CANVAS WILL SERVE as an excellent replacement for the tar paper. You can purchase it from an awning company. You'll also need several cans of waterproof marine adhesive and marine paint, available at marine equipment and supplies stores. Tear up the tar paper and glue the canvas onto the wood. You should also apply two coats of adhesive to the canvas surface after it's been glued down--this will waterproof it. (Allow each coat to dry overnight.) Then apply two coats of the paint. Other than a new coat of paint every few years, that's all you'll have to do. (For further information on this procedure, see the March 1978 OHJ.)

Cellar Walls

DO YOU HAVE ANY ADVICE on maintaining old-fashioned farmhouse cellar walls? The cellar walls of my 250-year-old house seem to be constructed with mud mortar. They blister and flake continuously. (I believe farmers used to knock the loose stuff off and white-wash the walls every year.)

--T. Morris Philadelphia, PA

FARMERS WERE PRETTY SMART PEOPLE. The method you describe is still the best way of coping with this problem. Sealing the cellar walls will trap moisture in them. Repointing is dangerous if you use a hard mortar. A high lime-content mortar would be all right, however. (See the June 1981 OHJ, page 143, for the formulation of such a mortar.)

Do You Have Questions for OHJ?

Send your questions with pictures or drawings, if possible. (We prefer black & white photographs.) We cannot promise to answer all questions personally, although we will try to answer all questions from current subscriber/members. Questions of general interest will be answered in print. Write: Questions Editor, Old-House Journal, 69A Seventh Avenue, Brooklyn, NY 11217.

OF COURSE, compatibility works both ways. So when you consider possible relocation areas, you have to take into account the integrity of the site as well, especially if it possesses its own historical or aesthetic significance.

Getting There

WHEN SELECTING A NEW SITE, you have to consider the travel route it demands. Is it feasible to transport the house to the projected site? Moving a house is never simple, but you can avoid unnecessary complications and their additional expense.

WHEN YOU PLAN THE ROUTE for moving a house, you notice the environment with a new sense of detail. For instance, you really become aware of trees--how far out and low down their branches are, who owns them, and how amenable their owner(s) will be to having them trimmed. You also start to notice all the artificial additions to the landscape: telephone cables, street lights, power lines, cable television wires. When Betty and Louie Galli moved their house to Tracy, California, they had to have the cooperation of Pacific Telephone, Collins Electric, Pacific Gas & Electric, and Cable Vision. All that cooperation cost over \$5000. (And the route didn't offer additional problems from highway signs, traffic lights, or the landscaping vagaries of other people's property.)

BY THE WAY, how do these utility companies decide how much to charge for their cooperation? The fees depend upon the work involved. Wiring must be raised and lowered, sometimes rerouted; personnel and equipment must be employed. The more complicated and time-consuming the task

is, the more money it will cost. Certainly the Gallis' expenses were not unusual. In fact, sometimes the various procedures become more expensive than the actual cost of moving the house--in other words, well over \$10,000.

DO THE VARIOUS UTILITIES CHARGE FAIRLY? That's as much of a variable as the circumstances of the move. These people own all that wiring and equipment, and so all the work must be done by them. Work of this sort falls under the rubric of "custom jobs"--and indeed each move is different, hence part of the expense. But because these are custom jobs, there is no regulation by the utility commission, and so prices can be unfairly inflated.

THE SIMPLICITY AND ECONOMY of moving a house varies regionally--although it's safest to assume that moving will be neither simple nor cheap. For example, in addition to the various utility companies, the Gallis had to contend with other expenses:

"We went to the County Inspection Department and paid \$50 to have the house inspected before moving. After the inspection the county made us post a \$15,000 time certificate and present a plot plan. Then it was over to the Environmental Impact Department for an OK. With that done we returned to the Inspection Department and paid \$261.54 for building, mechanical, electrical, and plumbing permits."

(The above-mentioned time certificate is the county's way of making sure that the newly arrived house meets their standards. The money is returned with interest once the house has passed its final inspection.)

THE DENSITY OF ALL THIS RED TAPE is inversely proportional to the politicians' desire to encourage building relocation. The less house



7 AM, May 25, 1980--Betty and Louie Galli's house hits the road:

"Except for a few near misses with lights, one heart-stopping moment when a finial was nearly knocked off, and a delay when one of the back wheels caught in a railroad track, the move was quite smooth and quick."

moving they want to see, the more permits, requirements, and fees they fabricate in order to hinder it. Politicians, of course, act in response to public pressure, and sometimes important parts of their constituencies are opposed to relocating houses. (It's rather obvious to see why both builders and wreckers would disapprove of house moving.) As a result, there are building codes in parts of Georgia which forbid the relocation of a brick or masonry building. (If you want to move one there, you'll have to disassemble it.) Similar obstacles--restrictions on traveling on certain roadways or in choosing certain areas as relocation sites--all too often arise from similar pressures.

The Mover

ALL OF THE CONSIDERATIONS described so far--selecting the new site, planning a travel route, coping with utilities--are the responsibility of both the homeowner and the moving contractor. Obviously, the mover will be much more sensitive to potential problems with the site and the route than the homeowner. But nothing in the task of moving a house is too arcane or inexplicable to exclude your presence or opinions.

IN HIRING A MOVER it's always best to choose someone whose work you know, or who comes recommended by a source you respect. If neither situation is possible, then you'll have to proceed as best you can, making an intelligent choice on the basis of a mover's years of experience, character, fees, etc. (Sensitivity to preservation in general, and to the protection of your house in particular, is of course an essential factor.) In many cases you'll

find your choice compromised by the limited number of movers available in any one area. But if you search thoroughly, you'll find someone who will do a satisfactory job. You can start looking in the Yellow Pages under "House & Building Movers."

Taking It Apart

THE MOVER WILL EXAMINE the structure of the house; go over both the original and projected sites; finalize a travel route; help you obtain permits. In the course of all these duties the mover will be able to determine the best way to move the house: intact, partially disassembled, or totally taken apart.

JUST AS MOVING A HOUSE is the last resort in saving it, totally disassembling the house is the last resort in moving it. Disassembling involves increased labor costs and introduces the risk that the component parts could be damaged or ineptly reassembled. But even if the cost is not a consideration and the workers are completely professional, dismantling will harm the house's integrity. Masonry work will of necessity lose its original mortar; a log structure, its chinking. Various exterior elements--clapboards, sheathing, trim, etc.--can be too old or fragile to be removed intact.

NEVERTHELESS, circumstances may compel you to disassemble the house. Moving an intact house over a long distance is totally impractical, due to the amount of time it would take, the labor costs, the multitude of permits required, and the increased risk of accident. If the projected route reaches upward of 100 miles, then it becomes far more sensible to dismantle the house and transport the pieces to the new site.

In 1923 the Perry Mansion in Brooklyn was moved to a site 200 feet away. The only way it could get there was by going across a busy roadway that had to remain open for traffic. Special efforts became necessary to move the house without closing down the street. The house was jacked up and placed on cribbing, as seen in the photo. From the relocation site, cribbing was then built out in such a way that enough space was left for the flow of traffic. The opening between the two networks of cribbing was then bridged with timbers, and the house was pulled across. (Photo courtesy of the Eagle Collection at the Brooklyn Public Library-Brooklyn Collection.)



OTHER CIRCUMSTANCES can necessitate disassembly as well. The travel route could be too narrow or twisting. The old or new site might not offer sufficient room to maneuver the house or the equipment. A frame structure that has suffered significant structural decay will have to be taken apart. Masonry buildings are generally difficult to move intact because of the inflexibility of the materials.

DISASSEMBLY need not always be total, however. All that might be required is to separate the house into a few large sections. A crane will be needed to move walls and gables, but its rental fee will still be cheaper than the cost of labor in totally disassembling a house.

AS WAS MENTIONED BEFORE, it can cost more to move utility wires than to move the house itself. When this situation arises, homeowners frequently decide to partially disassemble the house—pieces of a house are much easier to move around than an entire structure. It's unfortunate that disassembly is resorted to when the house itself does not demand it, but few homeowners can ignore the economic pressures when they move a house.

Out On Site

CERTAIN PREPARATIONS ARE REQUIRED before the house can be moved. Of particular importance is the reading of the new site. The foundation should be excavated and the foot-

A house listed in the National Register must be moved in accordance with Part 60, Chapter 1, Title 36 of the Code of Federal Regulations if it is to remain listed. (Your State Historic Preservation Officer is the liaison in your dealings with the National Register.)

1. Properties listed in the National Register should be moved only when there is no feasible alternative for preservation. When a property is moved, every effort should be made to re-establish its historic orientation, immediate setting, and general environment.

2. Prior to the move, the SHPO must submit documentation to the National Register which discusses:

- A. reasons for the move
- B. effect on the house's historical integrity
- C. nature of the proposed site

(The SHPO must offer evidence that the new site does not have an historical significance that would be adversely affected by the intrusion of the structure.)

3. If the National Register approves the proposal, then the property will remain listed unless its integrity is somehow destroyed in the move. If the proposal is rejected, then the property will be automatically deleted from the National Register once it is moved. If the SHPO has proof that previously unrecognized significance exists, or has accrued, then a nomination for the property may be resubmitted.

4. Sometimes a house must be moved because of a federally assisted or licensed project, such as the building of a highway. In that situation, if the property is moved in accordance with the procedures of the Advisory Council on Historic Preservation, then it is granted an exception to Sec. 60.16(b).

ings built prior to the house's arrival. In most cases a full dry cellar is the best foundation for a house. If the new site offers no unusual moisture problems, then the foundation walls should be poured concrete or concrete blocks; the floor, poured concrete over a polyethylene vapor barrier. Good drainage is always the most important factor for any cellar—see "Wet Basements" in the June and August 1981 OHJ.



A mover operates one of the jacks under Tricia Greiss' house.

IF THE BASEMENT is a unique feature of the house, then special steps will be necessary, such as disassembling and moving the original basement walls. More frequently, however, the major consideration for the new foundation will be designing it to accommodate the original facing.

IN MAKING THE NEW FOUNDATION, you also have to consider how level the house was on its original foundation. If the house was originally built out of square, or has settled in a particular way over the years, then it is dangerous to place it onto a perfectly level foundation. Certain frame structures might be able



Another view of the Greiss house just before its relocation. Here the steel beams are being cribbed up as the foundation is removed.

to adapt to it; masonry houses will develop severe cracks. It is mandatory, therefore, that the new foundation recreate this fundamental characteristic of its predecessor.

THE LESS NEW SETTLING the house is subjected to, the stronger it will be on its new foundation. For this reason, the new foundation is frequently overbuilt to decrease its tendency to settle. Otherwise, the house could start cracking as it settles in its new location.

HOW MUCH PREPARATION does the house itself require prior to the move? That depends on the condition of the house. Frame members that

feet will take approximately seven to ten days. The raising process will vary somewhat, depending on the structure of the house and the methods and equipment of the mover. But the job generally follows a standard pattern.

THE FIRST STEP is to dig under the house and insert hydraulic jacks. (Some movers prefer the hand-operated models.) Ten or twelve jacks are usually required, according to the size of the house. As the structure begins to rise, wooden supports are introduced. Then larger wooden blocks are slipped in at strategic points. When this cribbing is high enough, the jacks are removed. The cribbing has been



Louie and Betty Galli moved their California house from Stockton to Tracy, a relocation that involved some unusual measures--as the photo demonstrates. The barge and tug cost \$5000, but the results were worth the additional expense, according to Betty Galli:

"We started at 8 AM, with Louie riding along in the tug. We made good time and arrived downriver when we had low tide. Some strong winds came up--which is normal in our area--so it was decided to tie up for the night.

(We were only about 2 miles from the unloading site.) We started about 8 AM the next morning, with winds about 25 miles per hour. We used our friends' boats to keep the barge in the center of the river; this was the hardest part of the trip because the river is very shallow and twisted. We arrived about 11 AM. Our friends were also there with a bottle of champagne to christen the safe landing, along with the news media and many well-wishers."

have deteriorated will have to be reinforced or replaced. Walls may require bracing if the move is thought to be too stressful for the house. If damage to the exterior is a consideration, then the house can be protected with sheets of plywood. Generally, however, a house in sound condition will require little in the way of protective measures.

Going Up

MOST HOUSES MUST BE RAISED before they can be moved. As with every other facet of moving a house, haste is inefficient. Raising a house the requisite four to eight

placed in such a way that enough space exists to introduce steel girders under the house. Once these are in place, the house is ready to be moved. Wheels are attached to the girders, the girders are hooked up to a truck, the truck starts to drive, and the house rolls along behind it.

THE HOUSE IS DRIVEN at a slow speed, to make the move as painless for it as possible. Local authorities usually require that the move take place at a time when the least amount of traffic will be affected. Ordinarily this requirement involves moving the house on a weekend, starting very early in the morning--although there have been many instances when the only permissible time to move a house was at night.



On their way to the river the Gallis had to squeeze through some tight spaces:

"Our mover, Bert Fisher, measured the height under the freeway. We made it with only two feet to spare from the top of the finial on the witch's cap. We didn't have to remove any parts of the roof."

ONCE THE HOUSE ARRIVES at its new site it is maneuvered into position. Cribbing is constructed and jacks are set up for support as the foundation is built. When a section of the foundation is able to support some of the weight, it replaces a support. This process continues--again, for about a week--until the girders are pulled out and the foundation is completed.

IF THE ENTIRE OPERATION has been done properly, then no special problems should arise once the house is on its new foundation. Now there's

nothing else for you to concern yourself with--except the seemingly endless array of tasks all old-house owners face in restoring their homes!

COMING IN NEXT MONTH'S OHJ:

One Woman's Story--An "Old-House Living" feature by Tricia Greiss, relating her experiences in partially disassembling and moving her house in Eutaw, Alabama.

In Summary...

The many considerations that arise when you move a house all fall into one of three basic areas: what's being moved, where it's going, and who's moving it. The following checklist, based on an outline by Tricia Greiss (a subscriber who's moved a house), pinpoints most of the questions that you'll have to answer.

I. STRUCTURE

- A. Is disassembly required?
 1. examine size and floor plan
 2. examine major frame elements
 3. examine route and site
- B. Can design features be protected from damage?
 1. roof line
 2. porticos
 3. detail work
 4. turrets
 5. other

II. ROUTE

- A. Interferences
 1. trees and bushes
 2. street lights
 3. traffic lights
 4. fire hydrants
 5. utility lines
 6. bridges and overpasses
 7. private property
- B. Topography
 1. hills
 2. curves in road
 3. type of road
- C. Traffic
 1. hours move will be permitted
 2. interference from parked cars

III. MOVER

- A. Hiring
 1. bonded and licensed
 2. reputation and references
 3. sensitivity to your house
 4. estimate of expenses
- B. Working
 1. division of responsibilities between you and mover
 2. contract

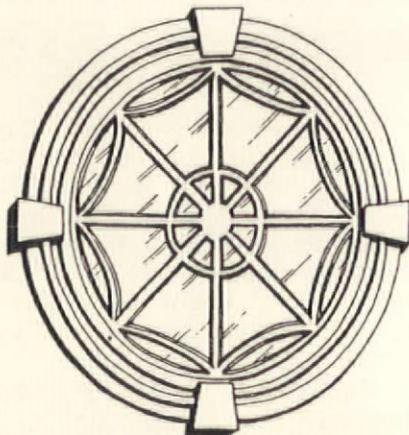
Restoration Products News

Fancy Windows

Mr. John Lavoie offers a unique service for those who appreciate finely-detailed windows. He custom builds fanlights, sidelights, rounds, ovals, quarter rounds, and transoms to your specifications. While he does not carry stock items, his brochure shows a few of the different styles you can choose from. You can create your own design, reminiscent of the traditional style, or create an historical reproduction.

The windows are exquisite: They require a great deal of hand work to fit the many pieces of glass into an intricate frame. The sections are single-pane glass, double-strength, glazed into a clear pine frame (the frame will be treated with boiled linseed oil, if requested). While Mr. Lavoie does not work in stained or bevelled glass, his frameworks can be as detailed as required.

When you order your window Mr. Lavoie appreciates a detailed sketch and measurements of the opening and the jamb width. He will then send you an estimate; most of his designs begin at \$1,000. He then requires a 50% deposit on the estimate to begin work. If you are in New England,



Mr. Lavoie may be able to come to your home to help you with the design and measuring. Outside this area, orders will be taken through the mail and delivered by truck. Please be aware that YOUR MEASUREMENTS MUST BE EXACT.

If you are looking for that perfect window or transom for your home or business, then Mr. Lavoie can meet your needs. Contact Mr. Lavoie at: P.O. Box 15-OHJ, Springfield, VT 05156, (802) 886-8253. If you need the brochure for ideas, please send \$2.



Your Solar Answer

DAS is a company which engineers solar heating systems, as opposed to marketing a single product or line. They will help you find the appropriate answer to your solar heating questions and explain paybacks and other factors. Components for their systems are purchased through local "sun stores."

DAS has established the following criteria for installing one of their solar systems: (1) It must be aesthetically acceptable to the homeowner and DAS. (2) It must have an effective engineered life of twenty years or more. (3) It must be cost effective.

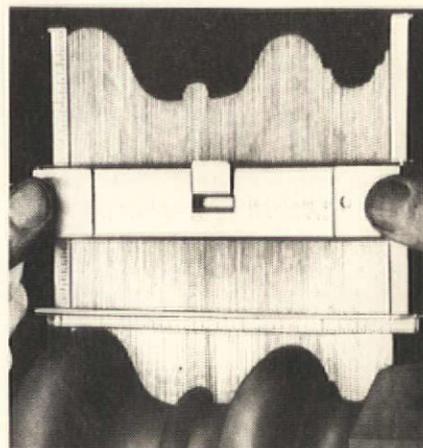
Most of DAS's business is active solar hot water systems. These consist of rooftop solar panels, hidden from view, through which propylene glycol is circulated and then flows through a heat transfer coil within a heat storage tank. The fluid is recycled through the system by a simple variable-speed

pump. This system requires a back-up system but according to DAS it can provide up to 70% of the hot water required for a building. Their systems are also cost effective. The payback is three to five years, and you can receive a full 40% Federal tax credit on the system (N.Y. state residents were recently granted an additional 15% tax credit - for information about your state, call your State Energy Office). In addition, they don't cause an increase in property taxes and they increase the resale value of the house. An installed DAS system for a two-family townhouse would cost approximately \$6,200.

DAS has offices in major cities throughout the U.S. Contact Mr. Bill Ross at the Brooklyn office for the one closest to you and for further information: DAS, 188 Flatbush Avenue Extension, Dept. OHJ, Brooklyn, NY, 11201, (212) 522-3796.

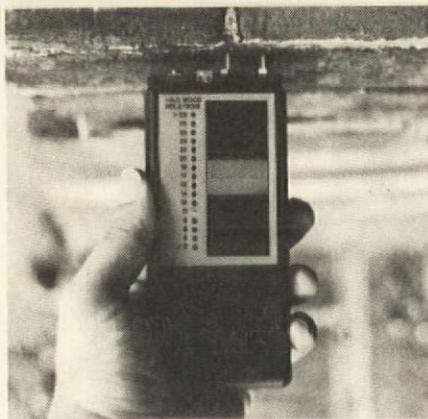
Diagnostic Tools

PRG (Preservation Resource Group) offers conservator's tools for the technical person or homeowner. The Form-A-Gage is a profile gauge in which every rod is suspended in a uniform magnetic field on its own individual track. Once you have recorded the profile, the contour can be locked into place, giving a very precise measurement. (Replacement rods are sent when you register your purchase with the manufacturer). The Form-A-Gage is \$31.95 ppd.



(Continued on next page)

Another tool offered by PRG is the Lightscope. This pocket-size microscope, with a built-in automatic light source, is ideal for on-site examination of paint, wood, fabric, masonry, or any other surface. It has easy and precise focusing with a magnification of 30X and a leatherette carrying case for extra protection. The Lightscope is available for \$28.95 ppd.



The newest tools that PRG has available are Moisture Meters. They have six models, ranging in price from \$95 to \$310. Four of their models are multi-material meters, while the other two are for wood only. PRG offers different meters to meet the different needs and pocketbooks of homeowners and professionals. The models vary in size (they are all portable, some are even pocketable), type of read-out, sensitivity range, and type of electrodes.

Free information on these well-engineered and useful tools can be obtained by writing: PRG, 5619 Southampton Dr., Dept. OHJ, Springfield, VA 22151, (703) 323-1407.

Affordable Blinds

Devenco Products is a family owned business that has been making custom wooden-slat Venetian blinds since 1939. This could be the answer to your window problems. Wooden Venetian blinds were often used in Colonial times instead of expensive drapery. The use of these blinds continued through every style and period of architecture, so they are probably appropriate for your house. They also last a lifetime. This is exactly

the guarantee that you receive from Devenco. They guarantee their Ponderosa pine slats against warping and breaking for a lifetime. Besides that, Devenco produces more slats than required for your custom order and sends you some extras. Mr. Austin, the owner, told us that the only real danger to his blinds were unruly dogs!

The blinds are made to your specific size requirements. Slats are available in the contemporary 1" size and the traditional 2" size. They can be stained or painted to match any color or woodwork in your room. The blinds are then given five coats of varnish to protect them from the sun's damaging rays. The tapes for the blinds not only come in stock colors (mostly shades of brown and beige), but they can also be laminated with embroidery to pick up any decorative element in your room.

The blinds are \$8/sq. ft.; thus if you had a standard window, 35"x 52", your cost would be approximately \$120, with an additional cost of \$5 per tape if you choose a custom tape. This cost is very reasonable when you consider that wooden Venetian blinds are virtually maintenance-free, last almost forever, and are a bargain compared to quality drapery.



A minimal maintenance is required about every 8-10 years. This entails revarnishing and replacing the tapes, which will often deteriorate because of the sun. Devenco will gladly do the maintenance for about \$30.

Devenco will ship your blinds to you and happily answer any questions you might have. This company not only makes a lovely product for your old house, but they are also a delight to deal with. You can reach Wayne or Earl Austin at (404) 378-4598, or write to Devenco Products, Box 700-OHJ Decatur, GA 30030. A free color brochure is available.

Sweep Now

With the coming of winter, fireplaces and woodstoves are going to be put back into use. If you did not give your chimney a thorough cleaning this past spring, be sure to do it now . . . the build-up of soot and creosote can cause a serious fire. Many professional "sweeps" recommend a thorough sweeping every four to six cords of wood. Chimney brushes are available round or square, in various sizes, and are made of steel wire. The brushes should be used with a weight and a rope or extension rods. They are pulled or pushed up and down the chimney to clean off the residue. Be sure to carefully measure the inside dimensions of your flue and order a brush of the same size.

There are many companies to supply you with tools for this task. One source is Ace Wire Brush Co., 30 Henry St., Dept. OHJ, Brooklyn, NY 11201. (212) 624-8032. Free information sheet available.

Kristia, Inc., P.O. Box 1118-OHJ, Portland, ME 04104, (207) 772-2821, offers a delightful and informative book, "The Chimney Sweep," by Eva Horton, for \$2.00: a must for any beginning sweeper.

Small Gloves

If you are a woman, you may be having a difficult time finding work gloves that really fit! The George W. Park Seed Co., Inc., Greenwood, SC 29647, has leather gloves in women's size (small and medium) for about \$10. These gloves fit well and really stand up to hard use.

Suggested by Ms. Gladys Unger Pittsburgh, PA.

Helpful Publications

Conserve Neighborhoods

National Trust For Historic Preservation
Bimonthly Newsletter (16 pp., illustrated)

THIS NATIONAL TRUST NEWSLETTER, written for you, the community leader and resident, is completely devoted to neighborhood preservation. "Conserve Neighborhoods" is tersely written, and chock-full of practical ideas to aid community leaders with neighborhood related issues and problems. It features articles on organizing and fund raising, planning and zoning, housing rehabilitation, and, in addition, reports on inspiring and informative projects pioneered by community groups across the nation. Also, there are reference supplements available on such topics as commercial revitalization, community events, revolving funds, as well as the "Directory of Useful Organizations", and the "Bibliography For Neighborhood Leaders."

Non-profit citizen groups, (block associations, historical societies, etc.), are entitled to a free subscription. A \$10 fee is charged to city/state agencies and individuals.

To order, send requests to:
Conserve Neighborhoods
National Trust, Dept. OHJ
1785 Massachusetts Avenue N.W.
Washington, D.C. 20036
(202) 673-4055

Practical Electrical Wiring

Herbert P. Richter & W. Creighton Schwan
1981 (662 pp., extensively illustrated) Cloth

DO-IT-YOURSELF ELECTRICAL WIRING is not everyone's cup of tea. Before you enter this area of rehabilitation, you should have a complete understanding of the potential hazards. Having said that, we'll also contend that a careful homeowner/electrician will do a more thorough and careful job than most of the pros you could hire. And in most localities, do-it-yourself wiring is legal--as long as you have it inspected and passed by the local building inspector.

If you want to master the mysteries of electrical wiring, the best book is "Practical Electrical Wiring" by Richter and Schwan. It is a brand-new edition, based on the 1981 National Electrical Code. It tells more than most home-

owners need to know; by the same token, there will be very few electrical questions that come up that won't be answered by this book. It covers the principles of electricity and wiring, and also the basic how-to of hardware and installation. There's an especially helpful chapter on running wire in old houses.

To order, send \$24.95 plus \$1.85 postage to:
McGraw-Hill Book Company
Order Department
Princeton Road Dept. OHJ
Hightstown, N.J. 08520
(609) 448-1700

How To Save Your Own Street

Raquel Ramati
1981 (159 pp., illustrated) Paper.

THIS IS A BOOK FOR those of you who would like to breathe new life into the main street of your neighborhood. How To Save Your Own Street is a comprehensive guide for the community leader who envisions the commercial street as an enjoyable space, a neighborhood unifier; not only a place for vehicular traffic, but for pedestrians as well.

Although its focus is on New York, its philosophies can be applied almost anywhere in the United States, on urban blocks and in suburban towns. The step-by-step format covers all aspects of community revitalization including collection and interpreting data, sources of funding, preparing the budget, reading and using zoning maps, and developing a revitalization proposal. In addition, three actual rehabilitation projects, Little Italy in Manhattan, Newkirk Plaza in Brooklyn, and Beach 20th Street in Queens are examined in depth by Ms. Ramati and the Urban Design Group.

The text is practical and laced with photographs, drawings, and maps. In the words of Wolf Von Eckardt of the Washington Post, it is a "... book that gives the 'activist lay audience' something to work with."

To order, send \$19.95 plus \$1.85 postage to:
Doubleday and Co., Inc.
Direct Mail Order Division
501 Franklin Avenue, Dept. OHJ
Garden City, New York 11535
(516) 294-4000

Restorer's Notebook

ONE CAUTION: We would not suggest reusing a sprayer that held herbicide--the risk of damaging foundation shrubs should be considered. The purchase price of the sprayer is so low--under \$8--that a separate sprayer for bleach is still economical.

Doris Wells
Ridgewood, NJ

Disappearing Seams

WE RECENTLY INSTALLED a pressed-metal wainscot in our office. The seams between the pieces of metal are very evident--more so than those overhead on a metal ceiling. We wanted to seal those seams cleanly before painting. Our low-cost, flexible solution: Run a narrow bead of latex caulk on the seam; then, before it cures, dip a small camel's-hair paintbrush into slightly soapy water, and "paint" the caulk. Rub the slippery wet caulk into the seam and clean off the excess.

Hy Nemirofsky
Philadelphia, PA

An Easier Way

YOUR "ASK OHJ" in the June 1981 issue recommended the use of a razor to scratch the surface of wallpaper. A much easier and faster method is to take a regular hand saw and put the teeth flush to the wall. You then drag it--carefully--on the wall; you'll get a 30-inch swath with each stroke. This will give you many scratches, and the soaking solution or steamer will work much faster. This method has always worked well for me, especially when the wall has been painted with enamel paints.

Wes Fahrback
Fremont, OH

Spray It Away

THE PAINT ON OUR HOUSE AND GARAGE was mottled with mildew last year. Quotes on pressure cleaning were very high, so we decided to experiment with our own low-pressure system.

WE TOOK an Ortho Spray-ette 4, originally purchased to apply malathion to our hemlock hedge, and filled it with a household bleach. We hosed large areas quickly, adjusting the spray to a stronger solution with more force where we planned to paint, or to a more dilute solution with finer spray on areas needing only cleaning. We could reach all the way to our eaves without the bother of moving a ladder.

WHEN WE USED the heaviest concentration of bleach on our cream-colored paint, we had some chalking onto the foundation. This we rinsed clean with the garden hose. On the wall surface, there seemed little difference in appearance with rinsing, so we did the bulk of the work without a rinse. When we finished, all the surfaces had a fresh, clean appearance, and so far we've had no recurrence of mildew.

Using Drop Ceiling

IN OTHER HOMES THAT WE RESTORED, we took great pride in our decision to remove the drop ceiling and panelling and drop it into the trash! In our new house, however, I resisted the temptation to throw away the drop ceiling panels.

ONE OF THE ROOMS OF THE HOUSE had a large hole in the ceiling. The area between the ceiling and the roof needed insulation. There was a hole in the plaster already, so I laid about 3 thicknesses of salvaged drop ceiling panels above the ceiling.

IF YOU CAN BELIEVE the manufacturer's claim of R-2 insulation value for each panel, I just added about R-6 value insulation at no cost. And after replastering the ceiling, it looks good as new.

William H. Gantt
Harrisburg, PA

Primer & Plaster

DRYWALLERS SOMETIMES prime the new drywall before taping. In this way, the water is not sucked out of the taping compound, and the paper drywall covering is not scratched when it's sanded. This technique also works great on patching plaster.

SAND THE HIGH SPOTS, dust them off with a damp rag, and then prime the spots. The primer also accentuates the low spots--and it's better to see them now rather than after the final coat of paint! Fill in the low spots with spackle or premixed drywall joint compound. A very wide drywall joint knife works great to get it smooth. The primer gives you time to trowel the spackle smooth, which saves time and energy in the final sanding.

Dan Miller
Elgin, IL

Got Any Tips?

Do you have any hints or short cuts that might help other old-house owners? We'll pay \$15 for any short how-to items that are used in this "Restorer's Notebook" column. Send your hints to: Notebook Editor, The Old-House Journal, 69A Seventh Avenue, Brooklyn, N.Y. 11217.

NEW!

Ready-To-Ship October 26

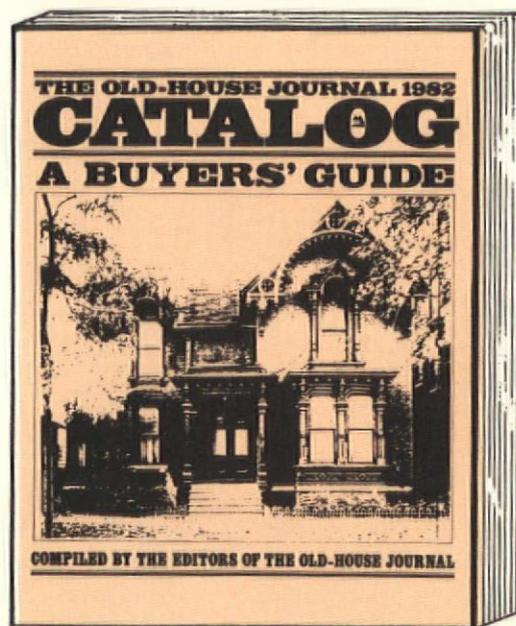
The Old-House Journal **CATALOG**

The 1982 Old-House Journal Catalog is the most comprehensive directory of products & services available to the old-house lover. And the only thing "old" about the Catalog is the name . . . the rest is up-to-date, carefully-screened practical information on over 1,200 companies.

The 1982 Old-House Journal Catalog — 25% larger this year! — has the latest information on America's manufacturers & craftspeople, whom we have personally contacted. Our painstaking update system ensures that you have current information on the over 9,000 products/services provided. Cross-references make sure you don't go crazy looking for "Rosettes," when that information is found under "Ceiling Medallions."

And you get addresses, phone numbers, information on brochures, in three easy-to-use sections:

- (1) The Product & Service Directory
- (2) The Company Directory
- (3) Alphabetical Index



All this makes the old-house lover's search for those special, hard-to-find products and services a *lot* easier . . . and a lot more pleasant!

As a member of the OHJ Network, You save \$3!

Non-Subscriber Price: \$9.95, + \$2 postage & handling
Current OHJ Subscribers: \$6.95, + \$2 postage & handling



The Old-House EMPORIUM

FREE ADS FOR SUBSCRIBER/MEMBERS

Classified ads are FREE for current member/subscribers. The ads are subject to editorial selection and space availability. They are limited to one-of-a-kind opportunities and small-lot sales. Standard commercial products are NOT eligible.

Photos of items for sale are also printed free—space permitting. Just submit a clear black & white photograph along with your ad copy.

Examples of types of ads eligible for free insertion: 1) Interesting old houses for sale; 2) Architectural salvage & old house parts for sale; 3) Restoration positions wanted and vacant; 4) Hard-to-find items that you are looking for; 5) Trades and swaps; 6) Restoration and old house services; 7) Meetings and events.

Free ads are limited to a maximum of 50 words. The only payment is your current OHJ mailing label to verify your member/subscriber status.

Deadline will be on the 5th, 2 months before the issue. For example, ads for the December issue are due by October 5th.

Write: Emporium Editor, Old-House Journal, 69A Seventh Ave., Brooklyn, NY 11217.

FOR SALE

ANTIQUe IRON: Box locks, press lever-locks, rare padlocks, cast iron bake oven doors, peels, old fire-place tools, small early cast iron key lock safe, etc. Send for my descriptive catalogue of old-house iron items, over 75 items listed, \$1. J.A. Johnson, 9 Candlewood Dr., East Hampton, CT 06424.

6 INTERIOR DOORS: Early 19th century. Six-panel doors. 82½ x 36 x 1¼. Very good condition—need refinishing. Priced to sell at \$150 for all. Call evenings (201) 439-3529.

VICTORIAN ERA OLD-HOUSE PARTS: Mantels, doors, chimney pots, transom regulators, ceiling tins, etc.—send a self-addressed envelope for listing. Paul & Scott Schoenharl, 2393 Kemper Ln., Cincinnati, OH 45206. (513) 961-8383.

SPECTACULAR ART DECO MURALS—8 different hand-carved in relief in 1936, 11 in. x 12 in. to 11 in. x 15 in. size with built-in indirect lighting. Also have 13 pine office partition doors with frosted glass, 3 swinging doors & trim. John A. Neff, 417 Pine St., Greenville, OH 45331. (513) 548-9894.

INTERIOR WOOD TRIM from 2 parlors of historic Philadelphia townhouse, c.1779, dog-eared with pilasters under window sills, 2 mantels, doors, baseboards, chair rail. Write: Trim, PO Box 547, Valley Forge, PA 19481.

NATIONAL CASH REGISTER, department store-type with 1 drawer. Solid polished brass. Excellent condition. \$600. R. Hope, PO Box 42, Geyserville, CA 95441.

OLD IRON—H&L hinges from Virginia mid-18th-century house, about 9 in. x 7 in. @\$55 per pair. Also peels, cast and forged andirons, cranes, fire tongs. The Hickory Tree 1823, Kinsman, OH 44428. (216) 876-3175.

WALNUT STAIRCASE with spindles, top rail, and newel post, mint condition. 12-ft. back bar, mahogany wood, with 12-ft. mirror, also front bar seating 14 people, brass rail included. 3 cathedral windows, 2 colored glass windows. Top and bottom lintels for windows. Rock carriage step from old brick home. Box 41, Decorah, IA 52101. (319) 382-4308.

1901—GAS RANGE with 6 rings, 2 ovens & warming oven. Also 2 special 1901 bath tubs: one especially massive with 6 in. wide lip and wonderous feet, other; extra deep and long but plain. Also ladder-panel doors, transom hardware, etc. Washington, DC (202) 332-0555.

PORCELAIN SINK: Large & elaborate antique sink with scalloped edge. 42 in. wide & 21 in. deep. Needs fixtures but sink in excellent condition. \$200. M. Clay, 30 South Beaver Street, York, PA 17401. (717) 854-9222.

PARLOR STOVE: also referred to as a "Baltimore Heater" or "Latrobe." As per OHJ Sept. 1976. Completely restored, ready to install into most fireplaces. All nickel plated parts restored and new mica in all doors. Can use wood or coal. \$1,875. S.A.E. B.R. Wolfson, (301) 657-1677 or write to: 4507 Cumberland Ave., Chevy Chase, MD 20015.

5 SETS of double-hung window sash from brownstone. Upper sash, clear large pane bordered by small stained glass panes; lower sash, one clear pane. For details and dimensions: Paul Lippman, 1216 Garden St., Hoboken, NJ 07030.

MEETINGS & EVENTS

THE PATCHWORK QUILT: A gift from the heart of America, an exhibit of quilts, Nov. 20 to Jan. 15. Sage-Impressit Gallery, 2642 North Lincoln Ave., Chicago, IL 60614. For information contact: John Freeberg, 3438 North Greenview Ave., Chicago, IL 60657. (312) 327-9010.

SUFFOLK COUNTY'S 3rd annual history conference, Shoreham, NY. "Our Story—Long Island's History is for Everyone," Sat., Nov. 14, 9 AM to 4 PM. 24 workshops, 18 exhibits, buffet lunch, information/registration: A.W. Hess, Conference Coordinator, Shoreham-Wading River Schools, Shoreham, NY 11786.

24TH WINTERTHUR CONFERENCE. "The Colonial Revival in America" is the theme; to be held at the Winterthur Museum on Nov. 13 & 14. Speakers will discuss the impact of changing visions of the American colonial past on the home, home furnishings, and antique collecting. Topics will include landscape, architecture, furnishings, paintings, historical novels, and even dance. For information, contact: Catherine Wheeler or Janice Clark, Public Relations Office, Winterthur Museum and Gardens, Winterthur, DE 19735. (302) 656-8591.

THIRTEENTH ANNUAL Naperville Heritage Society Antique Show & Sale, Nov. 6, 7, & 8. Fri. & Sat. 11 AM to 9:30 PM, Sun. 11 AM to 5 PM. Held at North Central College, Merner Fieldhouse, Naperville, IL 60540.

INNS & HISTORIC HOUSES

SPRING BANK, a bed-and-breakfast inn in historic Frederick, Maryland, near Gettysburg, Harpers Ferry, New Market, Baltimore and Washington DC. (301) 694-0440.

THE CONYERS HOUSE, c.1770, is 1½ hrs. from Washington, DC. Formerly a country store, we are now a bed & breakfast inn located on Slate Mills Road, F.T. Valley, Sperryville, VA 22740. Lovingly restored and filled with antiques by The Cartwright-Browns, innkeepers. \$35 per person. (703) 987-8025.

RELAX IN VICTORIAN COMFORT at The Queen Victoria Country Inn, located in Cape May, the nation's oldest seaside resort. Enjoy home-baked breakfasts, sip afternoon tea, and chat in front of the parlor's blazing fire. For autumn and winter reservations contact: Dane & Joan Wells, Innkeepers, 102 Ocean St., Cape May, NJ 08204. (609) 884-8702.

THE HOPE-MERRILL HOUSE, c.1870. Restored Eastlake-Stick Style Victorian. Offers bed & country breakfast, wine & catered dinners by reservation. Completely restored featuring Bruce Bradbury's Victorian wallpapers & friezes. Heart of the Sonoma County wine country. PO Box 42, Geyserville, CA 95441. (707) 857-3945.

POSITIONS WANTED

DEC.79 GRADUATE of UNC-Greensboro in Interior Design, lover of old buildings, wishes to find a job in renovation/adaptive reuse. Strongest areas are space planning, passive solar designs, and a respect for old buildings. Willing to relocate. Please contact: Elynn Morrow, 1509 Walker Ave., No. 3, Greensboro, NC 27403.

SKILLED CARPENTER seeks restoration/preservation work in NY or New England area, as an apprentice or assistant. Have 2 yrs. experience with additions, renovations, trim work. Eager to learn, willing to travel, have tools. Resume available. Sam D. Jones c/o Nancy Goody, 32 Donnybrook Dr., Demarest, NJ 07627. (201) 234-2072.

REAL ESTATE

VERMONT VILLAGE SCHOOLHOUSE c.1873. 8+ rooms, 3 baths. 1¼ acres. Town sewer & water. Orig. tin ceilings, vertical wainscoting, hardwood floors, hanging globe lights, cupola and slate roof. 3 hrs. Boston, 4 hrs. NYC. Zoning permits conversion to 2 units. Low 90's. Box 423, Manchester Village, VT 05254.

CAST IRON STORE FRONT from pre-Civil War building scheduled for demolition. Available about Nov. 1st. For further information, contact the Heritage Foundation of Oswego, 161 West First St., Oswego, NY 13126. (315) 342-3354.

DAYTON, OH—11-room Colonial, glass enclosed portico, 2 solariums, formal living, dining, 6 bedrooms, provincial kitchen. Large center halls on all 3 floors. 2½ baths, basement toilet. Hardwood floors, 3 fireplaces, gum woodwork, French doors, windows. Patio-brick inlaid antique slate, white marble. Large city lot, 1 mile downtown, 2-car garage. \$95,900. (513) 222-8955.

2-STORY HOME, restored, not remodeled, Texas. c. 1910, needs large family. 5 bedrooms, 1½ baths, 2 fireplaces, wood floors, clean, very livable. Located Dallas/Ft. Worth in small town, grocery-drug stores, clinic, schools. 4 lots, fruit trees, garden. Much more, OHJ dream. \$62,500. (817) 648-3226.

WASHINGTON, NORTH CAROLINA downtown commercial property in National Register, local historic zoning district & National Main Street Demonstration City. Economical values in waterfront downtown. Marvin W. Davis, City of Washington, PO Box 1988, Washington, NC 27889. (919) 946-1033.

NAVASOTA, TEXAS—1883 Italian Renaissance. 3-story stucco over limestone, with basement Bank vault. Ornate lobby with marble floor and wainscoting. Elaborate wooden mouldings. 12 offices on 2nd floor with frosted glass transoms. A/C, heat, 5 baths. Nominated Texas Historical Marker, proposed National Register District. Sale or lease. (713) 358-3790.

UPSTATE NY FARMHOUSE. 160? years old. 2 hrs. north NYC. 14.9 secluded acres. 9 rooms, large windows, fireplace, wide-board floors upstairs, 1½ baths, ornate double front doors, restoration begun, well-insulated, new storm windows. 4-room guest house. 2 barns, other outbuildings. Pond, apple orchard, ¼ acre organic garden w/ solar greenhouse. \$150,000 by owner. J. Reel, (914) 756-2328.

OLD JUG TAVERN c.1760, in National Register. Also caretaker's house. Exterior of tavern completely restored & structurally sound. Interior needs complete renovation. Suitable for antique store. Visible to all patrons, Ossining's largest shopping center. Caretaker's house completely refinished, now lived in. 5 rooms, 1½ baths. Asking price for both \$120,000. Ossining Restoration Committee, 74 Revolutionary Rd., Ossining, NY 10562. (914) 941-1751.

ROOMY 1900s HOUSE, well back on 2-acre corner lot. Huge oak trees. Ample room, tennis court and swimming pool. Living room has wide-board floor. Fireplaces, porches, good roof. Needs electricity, plumbing. Across town road, Highway 11, East of Dallas 1½ hrs. Call (212) 986-2924.



CENTRALIA, WA: 1894 10-room Victorian, beautiful spoon-carved mouldings, curved staircase with carved newel post. Elaborate gingerbread front & side porches, ornate spoon-carved & etched front door, upstairs porch with turret. Needs: paint, new roof and loving persons to do basic restoration. \$82,000. Freemans, 715 E. Street, Centralia, WA 98531. (206) 736-4739.

1816 HUDSON RIVER COLONIAL on 10 acres. Near Poughkeepsie. Living room w/ adjoining library, front parlor, dark stained wideboard & parquet floors. Country kitchen with original coal stove, also 2 self-cleaning ovens and all modern conveniences. Den with woodburning stove, new baths. 10 box stall barn with water & electricity. Paddocks, pasture, easy access to riding trails. Many outbuildings. \$169,000. Canterbury Agency, 281 New Hackensack Road, Poughkeepsie, NY 12603.

WEST HAVEN, VT (near NY line, Lake Champlain). Simeon Smith Assembly Hall, c.1800. Outstanding Federal ballroom-guesthouse probably designed by master-joiner William Sprats. 12 rooms, 5 bedrooms, 20 ft. x 30 ft. ballroom. 15 acres. Excellent potential for antique business. \$165,000. American Landmarks, Inc., 489 Common Street, Belmont, MA 02178. (617) 489-2999.



BRICK CHURCH building in Fowlerville, MI (30 mi. east of Lansing). 60 ft. x 40 ft. with 60 ft. high bell tower, slate roof: exterior completely restored. Interior: one-half made into living quarters; the rest remains as original sanctuary. Full basement. \$170,000. Contact: Dr. Chester Summers, PO Box 454, Fowlerville, MI 48836. (517) 223-3293 after 6 PM.

BRIDGEPORT, CT—Imposing 1868 Second Empire double mansion, built as the home of noted local architect. In need of extensive renovation; much orig. fabric intact. Located in Natl. Register Historic District, 2 blocks to downtown, ¼ hrs. N.Y.C.; near oceanfront park. Suitable for office or residential conversion. Asking \$47,000. Contact South End Neighborhood Housing Services, 328 Park Ave., Bridgeport, CT 06604. (203) 367-7052.

CRAGSMOOR, NY (Ulster County). 90 miles to NYC. 16-rm. dilapidated turn-of-the-century cottage. 2 fireplaces, 4 bathrooms, 2 large porches, 5 chimneys. 1.1 acres; zoned nature preserve, historic stone entrance. Located 4 mi. from Ellenville, NY. Also 100-year-old, 3-bedroom Colonial in Ellenville, NY. \$18,000. Needs much work. M. Hester, PO Box 365, Rhinebeck, NY 12572. (914) 876-6315.

RESTORATION SERVICES

ARCHITECTURAL Conservation Specialist: Feasibility studies, architectural plans and specifications for restoration/rehabilitation work, technical assistance, National Register and Tax Certification applications. For more information contact: Mary Cronan Opiel, Preservation Consultant, Rt. 1, Webb Rd., Finchville, KY 40022. (502) 722-5029.

PEN & INK DRAWING of your home, done from any clear photograph. Drawings are 11 in. x 14 in. Highly detailed and unusual gift for yourself, friend or relative. \$35 (PA residents add 6% sales tax). Roberta Lee, Box 208A, RR 1, Washington Crossing, PA 18977. (215) 493-3466.

NOTE CARDS—4½ in. x 6 in. thermographed from photograph of your home on ivory paper with Sepia tone ink. Send 5 x 7 or 8 x 10 glossy black & white photo (returnable). Annette Entenman, 4056 Hartford, St. Louis, MO 63116. (314) 776-2487.

HOUSE INSPECTION—Preservationist who has restored several houses on the National Register offers complete written inspection report on major components of any house including heating, plumbing, electrical, roofing, siding, interior and exterior structural soundness. A must for do-it-yourselfers. Mention Old-House Journal for a 10% discount. Will travel East coast area. (215) 565-4181.

ORNAMENTAL SHINGLES—10 Victorian patterns authentically reproduced in no. 1 redwood. Also available—several styles of ornamental fence pickets. Write for free brochure: Mad River Woodworks, PO Box 163, Arcata, CA 95521.

CASE DESIGN/REMODELING, a leader in quality design and construction in VA, MD, and DC, now has on its staff specialists in rehabilitation and adaptive use. We will provide sensitive modernization and compatible additions in keeping with the principles of OHJ. Write or call: 5135 MacArthur Blvd., Washington, DC 20016. (202) 686-1534.

CUSTOM-MADE MILLWORK for 19th-century and Colonial houses. Sash, windows, doors, stock & custom stair parts. Mouldings to pattern. Michael's Fine Colonial Products, Rte. 44, R.D. 1, Box 179A, Salt Point, NY 12578. (914) 677-3960.

VARDI CONSTRUCTION COMPANY. Contractors & consultants. Restoration services for both commercial and residential structures. We believe in the integrity of restoration through research, sensitivity to authenticity and realistic economical framework. Don't have doubts about your structure. Call first for a free feasibility consultation. (714) 755-6246, 1276 Cave St., La Jolla, CA 92037.

PLASTER RESTORATION of walls, ceilings, mouldings, etc. Custom new work and faithful repairs on existing areas. Historical restorations in original materials. Custom casting of architectural pieces. Russell Restoration of Suffolk, Dean M. Russell, Rte. 1, Box 243A, Mattituck, NY 11952. (516) 765-2481 or 298-4982.

RESTORATION AND CUSTOM antique metalwork. Expert polishing of all metals, electrification of lamps and chandeliers. Specialize in brass beds—repairs and alterations; custom-made furniture in brass or steel. Dermit X. Corcoran Antique Services, Box 568, East Moriches, NY 11940. (516) 878-4988.

INTERIOR STRIPPING & REFINISHING. Doors, windows, baseboards, etc. You name it. All painted surfaces. Free estimates. References available. New York City area. Call: Lawrence Brown, (212) 675-3921.

FULL SERVICE ARCHITECTURE OFFICE, specializing in historical structures and classical design. Research, restoration, and adaptive reuse. Registered in Pennsylvania, Delaware, and New Jersey. Resume on request. Alvin Holm AIA Architect, 2014 Sansom St., Philadelphia, PA 19103. (215) 963-0747.

YOUR OLD-HOUSE HISTORY: Easy-to-follow instructions for finding out \$5. M. Shover, 256 East 12 Street, Chico, CA 95926.

TRADES & SWAPS

STAINED GLASS framed or unframed. Looking for 2 round windows, with frames, for 1900 Victorian. Also misc. outside and inside millwork, will take salvaged millwork if in repairable condition. Will trade 1950 Studebaker Champion for above material. Write Robert Reed, 508 S. Walnut, Lampasas, TX 76550.

WANTED

OLD HOT WATER RADIATOR 38 in. x 18 in. Can be shorter and a little longer. Write: Box 60, R.R. 2, Loogootee, IN 47553. Phone: (812) 295-3276.

COMPETENT CONTRACTOR sought by private party to restore turn-of-the-century dairy barn. Approx. 40 ft. x 60 ft. Sound structure. Needs straightening and foundation work. Northern IL. Please write: D. Y. Smith, 1410 Sequoia Rd., Rockford, IL 61108.

VICTORIAN TILE—Blanks or used tile of ½ in. thickness needed. Prefer 1½ in. x 6 in. or similar proportions, however any ½-in. thick tile will be considered. Approx. 15 sq ft. needed. Call (707) 442-0264 after 6 PM or write Derrill Quaschnick, 10 West Clark, Eureka, CA 95501.

MID 19TH CENTURY cast-iron wood burning cook-stove with oven, 4 hole range, and deep front apron. Preferably manufactured in Ohio, western Pennsylvania, or western New York. Also 1890-1910 wood or coal burning cook-stove with 4- to 6-hole range, shelf and water reservoir. Contact: Dean Zimmerman, Western Reserve Historical Society, 10825 East Blvd., Cleveland, OH 44106.

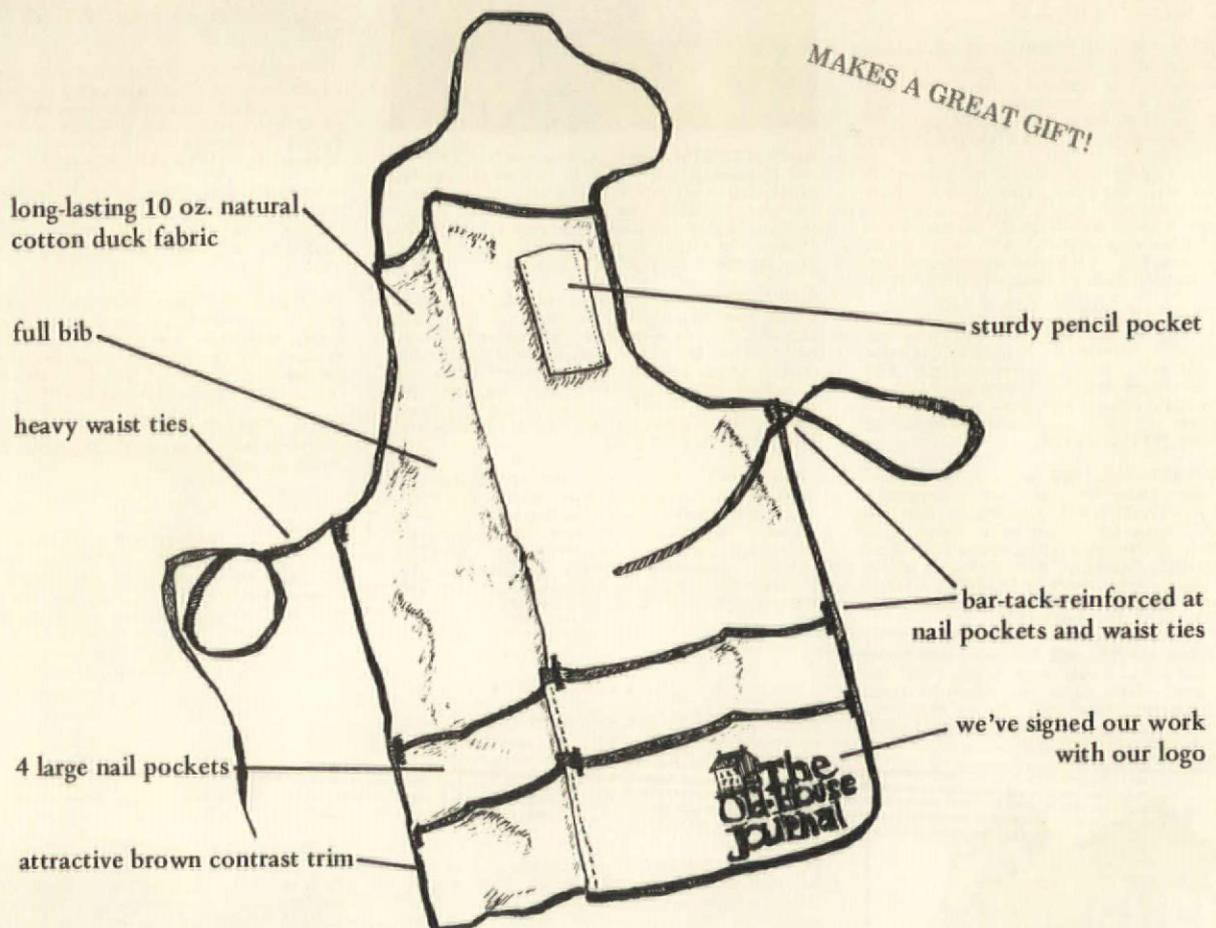
CABINETS—from old laboratory, kitchen, or store, suitable for kitchen restoration. Call (201) 623-1328 or write: M. Edson, 47 Lincoln Park, Newark, NJ 07105.

FRONT DOOR push/pull knob & escutcheon assembly for mechanical wire-activated doorbell system. I have bell. Paul Lippman, 1216 Garden St., Hoboken, NJ 07030.

VICTORIAN BRASS or bronze ornate elevator car and gate (minimum opening door width 36in.) including an exposed metal grille shaft surround for 2 floors of travel. Also pre-1900 walk-in safe door and surround. Maximum height of surround 8ft. Must be in operable or repairable condition. Contact: D.C. Brennan, 866 Eaglenest Ave., Akron, OH 44303. (216) 836-9624.

SEEKING ACQUISITION of old country or historic inn in Northeast, East, or South. Current management may stay, but not essential. Call (312) 275-8866.

The World's Finest.



We're not exaggerating - we've got the best nail apron anywhere!

We've custom-designed this Special Edition nail apron ourselves, based on the needs of carpenters and homeowners. For years they've kept telling us "You just can't get a 5-pocket nail apron anymore." Well now you can. And it's available exclusively to members of the OHJ Network.

We haven't scrimped on *any* details. Note these unique features:

- * 4 large nail pockets
most have only 2
- * sturdy pencil pocket to keep pencil handy
- * bar-tack reinforced at 8 critical stress points —
at nail pockets and waist ties
*other aprons have rivets (which are weaker) . . .
or no reinforcement at all*
- * super-strong 10 oz. natural cotton duck fabric
for long life
others are 8 oz. or less

- * attractive brown contrast trim
- * can be folded over and used as a half-apron
- * doubles as a kitchen, shop or general household apron, too!

And because it's the best, we've put our name on it!
The Old-House Journal logo is emblazoned in brown to match the trim.

You get all this for only \$9.95!

To get your Special Edition Old-House Journal Nail Apron, just check the box on the Order Form, or send \$9.95 + \$1 postage & handling to The Old-House Journal
69A Seventh Avenue, Brooklyn, NY 11217

Use
This

Order Form



Just check the boxes on the other side to conveniently get quality mail-order merchandise for the old-house lover . . . for your home, or as terrific gifts!

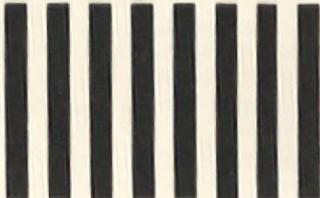
② Fold In End Flaps



① Cut Along This Line

④ Fold Flap Over And Tape Shut

NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES



BUSINESS REPLY MAIL

FIRST CLASS PERMIT NO. 31609 BROOKLYN, N.Y.

POSTAGE WILL BE PAID BY ADDRESSEE

THE OLD-HOUSE JOURNAL
69A SEVENTH AVENUE
BROOKLYN, NEW YORK 11217



③ Fold Up Along This Line

Important

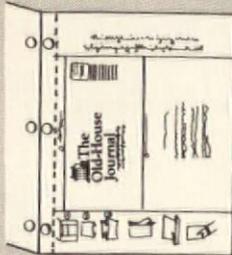
Before sealing your order:

1. Be sure that your name, address and zip code are printed clearly or typed.
2. Check to see that you have given a STREET ADDRESS — not a P.O. Box — if your order includes a Catalog, Back Issues or a Heat Gun. We ship via United Parcel Service, and they cannot deliver to a P.O. Box.
3. Verify that your check or VISA credit card information is enclosed.

② Fold In End Flaps

THIS PAGE FOLDS INTO A SELF-MAILER ENVELOPE!

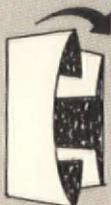
Mail this postage-paid envelope with your check for prompt service.



(1) Cut Along Dotted Line



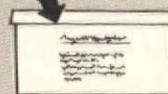
(2) Fold In End Flaps



(3) Fold Along Center Line



Don't Forget Your Check . . .



(4) Fold Over Flap & Tape Shut



Drop In The Mail!



Order Form

Please Send The Following:

Subscriptions to The Old-House Journal

- New Subscription
- Renewal
(Please enclose current mailing label)
- 1 Year — \$16
- 2 Years — \$24
- 3 Years — \$32

NOTE: Please allow 8 weeks for your first issue to arrive

- The Old-House Journal Nail Apron — \$10.95
(includes \$1 postage and handling)

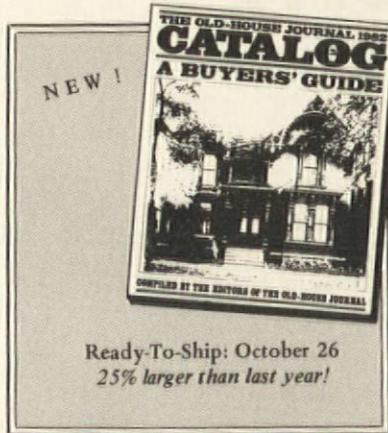
- Master Appliance HG-501 Heat Gun — \$64.95
(N.Y. State residents add local sales tax)



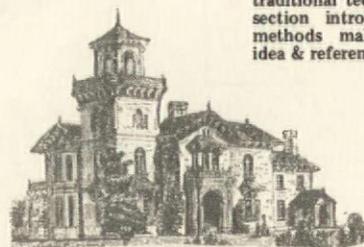
- "The Everything Package" — A terrific money-saving package which includes: Back issues from January, 1975 through present; all Indexes to those issues; the latest Old-House Journal Catalog; plus a subscription running through December, 1981. In all, you get 84 issues + the Catalog. All for only \$59.95. (You Save \$55!)

The Old-House Bookshop

- 1982 OHJ CATALOG—Comprehensive buyers' guide to over 9,000 hard-to-find products & services for the old house. This "Yellow Pages" for restoration & maintenance — 25% larger this year — is the most complete, up-to-date sourcebook available. Softcover. \$11.95. \$8.95 to current OHJ subscribers.
- CENTURY OF COLOR—Authentic paint colors for your home's exterior. Covers 1820-1920; all house styles—from plain to fancy. Ties in with available commercial colors. Softbound. \$12.00
- TASTEFUL INTERLUDE—Rare photographs of original interiors from the Civil War to WW I. Of great value to anyone decorating in a period style. Written by William Seale. Softbound. \$14.95.
- BINDERS—Brown vinyl binders embossed in gold with the OHJ logo. Holds a year of issues. \$5.25 each.
- THE OHJ COMPENDIUM—Collection of the most helpful articles from the OHJ's first 5 years of publication (1973 to 1977). 312 pages. Hardcover. \$21.95.
- MOULDINGS & ARCHITECTURAL DETAILS OF THE LATE 19th CENTURY—Reprint of a mouldings & millwork catalog published in 1898. Shows doors, mantels, etched glass & many hundreds of other architectural elements used from 1870's thru 1900. Over 1,200 illustrations. 288 pages. Softbound. \$14.00.



- CUMMINGS & MILLER—Two architectural pattern books from 1865 & 1873 show house plans & ornamental details in Mansard, Italianate & Bracketed styles. Over 2,000 designs & illustrations. 248 pages—Jumbo 10 x 13" size. Softbound. \$15.95.
- HOLLY'S HOUSE BOOK—Style book & interior decorating guide for the 1860's thru 1880's. Contains reprints of 2 influential books by Henry Hudson Holly: "Country Seats" (1863), & "Modern Dwellings" (1878). 389 pages. Softbound. \$13.95.
- VICTORIAN ARCHITECTURE—Reprint edition of 2 classic architectural pattern books: A.J. Bicknell's of 1873 & W.T. Comstock's of 1881. Hundreds of illustrations of houses & ornamental details in the Mansard, Queen Anne & Eastlake styles. 192 pgs.—Jumbo 10x13 size. Softbd. \$15.95
- THE AMERICAN HOUSE—Comprehensive guide to house styles, covering formal and folk building genres from 17th century through contemporary vanguard architects. By Mary Mix Foley. Great as a style manual or coffee table conversation-starter. 299 pages. Softbound. \$14.95.
- PAINT MAGIC—Beautiful how-to guide to painting and glazing, covering 23 traditional techniques. Full-color photos, section introductions and step-by-step methods makes this an indispensable idea & reference book. Hardcover. \$31.95.



Amount Enclosed \$

All prices postpaid.

N.Y. State residents add applicable sales tax.

NOTE: If your order includes books or merchandise, you must give us a STREET ADDRESS — not a P.O. Box number. We ship via United Parcel Service (UPS), and they will not deliver to a P.O. Box.

Send My Order To:

Allow 4 to 5 weeks for delivery.

Name

Address

City State ZIP



This page forms its own postpaid envelope. Just check the boxes, and clearly print your name and address. Cut out the page and fold, as indicated on the reverse side. Enclose your check and drop it in the mail.

The Secrets Of Traditional Painting & Glazing Techniques

Paint Magic is an amazing new book that reveals the secrets of traditional painting and glazing techniques.

With vivid color photographs, section introductions, and step-by-step instructions, **Paint Magic** is sure to become the standard reference work for the do-it-yourselfer who wants to do it up elegantly.

This beautiful 239-page volume is an extraordinary source of inspiration and working ideas for restorers doing marbling, stencilling, antiquing, spattering, gilding and graining.

In addition, this comprehensive guide covers contemporary adaptations of the traditional methods of bambooing, bleaching, colorwashing, combing, decorative painting, dragging, dyeing, japanning, lacquering, lining, porphyry, rag-rolling, sponging, staining, stippling, tortoiseshelling, trompe l'oeil, and vinegar painting.



120 color photos show how these methods can add sparkle to a room, with close-ups of the finished effects. Simple techniques with readily-available materials make accessible early-American to turn-of-century decorative treatments.

Paint Magic proves there is more to painting than sloshing on color with rollers. There is an amazing array of techniques and effects to choose from. The results can't be achieved in a quick Saturday afternoon, but are for the homeowner who wants to create the ultimate in stunning effects. Old-house lovers will delight in adapting the bucket-fuls of inspiring ideas in **Paint Magic**.

To order, use the order form in this issue,
or send \$29.95, + \$2 postage & handling to

The Old-House Bookshop
69A Seventh Avenue, Brooklyn, NY 11217

Paint Magic features all of these painting and glazing techniques:

- antiquing
- bambooing
- bleaching
- colorwashing
- combing
- decorative painting
- dragging
- dyeing
- gilding
- graining
- japanning
- lacquering
- lining
- marbling
- porphyry
- rag-rolling
- spattering
- sponging
- staining
- stencilling
- stippling
- tortoiseshelling
- trompe l'oeil
- vinegar painting

Opinion...

Remuddling — Of The Month —



BY COMMITTING flagrant "aluminumicide," the owner obliterated what had been a charming cottage (similar to the one above) and created an aluminum-armored blight on the neighborhood.

--Clem Labine

SEND US YOUR WORST

YOU ARE INVITED to submit photos of remuddling or technological trashing. Subtle examples—as well as flagrant ones like this month's winner—are welcome. When possible, provide before and after photos. (A before photo can be a similar unremuddled house in the same neighborhood.)

THE EDITORS WILL PAY \$50 for each contribution accepted. Ordinarily, we'll credit you in print. However, we can also grant anonymity if that's necessary to protect delicate community relationships. We won't identify the remuddled building in print. But please provide all relevant information about the structure with your photos.

SEND YOUR candidates to: Remuddling Editor, The Old-House Journal, 69A Seventh Ave., Brooklyn, NY 11217.

WITH THIS ISSUE, we're introducing a new feature: "Remuddling Of The Month." Remuddling refers to misguided remodelling done on an old building... "improvements" that rob the structure of its original charm and character.

NEGATIVE EXAMPLES can be a powerful teaching tool. By showing mistakes that already have been made, we hope to en-

courage better treatment of buildings that haven't yet been hopelessly remuddled. And we hope that you, too, will be on the lookout for bad examples that we can all learn from.

WHAT AN OWNER does inside his or her own home is basically a family affair. What the owner does to the exterior, however, affects us all--and thus is a fit subject for commentary.

 **The
Old-House
Journal**

69A Seventh Avenue,
Brooklyn, New York 11217

BULK RATE
U.S. Postage
PAID
New York, N.Y.
Permit No. 6964

61-WEBER-54 12P

M
MAY84

KEITH WEBER
164 EAST G ST
BENICIA

CA 94510

Postmaster: Address Correction Requested