

# The Old-House Journal

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NEXT MONTH....Rehabilitating A Stair

Restoration and Maintenance Techniques For The Antique House

## THE COMFORTABLE HOUSE Post-Victorian Domestic Architecture

By Clem Labine & Patricia Poore

**M**OST OF US live in houses that, though old, don't even get mentioned in architectural stylebooks. This article is an appreciative look at the most familiar old houses in America--houses found on the East Coast and the West, in semi-rural areas and small cities, in revival neighborhoods as well as old ethnic ones. These houses have a history we need to understand, and so come to respect, if we want to preserve the familiarity of most of the country.

"POST-VICTORIAN" is an umbrella term for the styles we'll describe on the following pages. Rather than conjuring up a single image, Post-Victorian refers to the era, and a changing attitude that affected the look of built America in the decades around the turn of the century.

THE POST-VICTORIAN building boom introduced the house as we know it today. These homes were built with amenities we take for granted, and with an emphasis on serving utilitarian needs. It was an era of pattern-book designs, mail-order houses, and speculative building, but methods and materials were generally of better quality than in post-World-War-II houses: Walls were plaster, doors were solid wood. Many of the selling points recognized by today's home-buyer appeared in the builders' ads 75 years ago.



THE PLAN of the early 20th-century house was "open" and "comfortable;" large windows, pergolas, and porches provided "plenty of sun;" the indoor "sanitary bathroom," closets, and a kitchen with built-in cupboards became standard features. For the first time, too, central heating was designed into the new house; basements were equipped with laundry areas and clean-storage coal bins.

ON THE EXTERIOR, ornamentation far plainer than that of the Victorians made simple statements of "honesty" or nostalgia. The squarish dignity of many of these houses can be quite charming, especially when history is read into their appearance:

The apparent plainness might express the faint stirrings of the Modern movement; it might be the stripped-down result of a generation fed up with the conspicuous, overworked, expensive decoration of the Victorians; or it might just reflect economy.

DECORATION was by no means gone, though. We have only to think of architect-publisher George Barber's lavish late Queen Anne houses (1888-1915, see Dec. 1980 OHJ), or the half-timbered and rusticated Tudor Revival houses, to remember that ornament, if diverse, was still around.

*continued next page*

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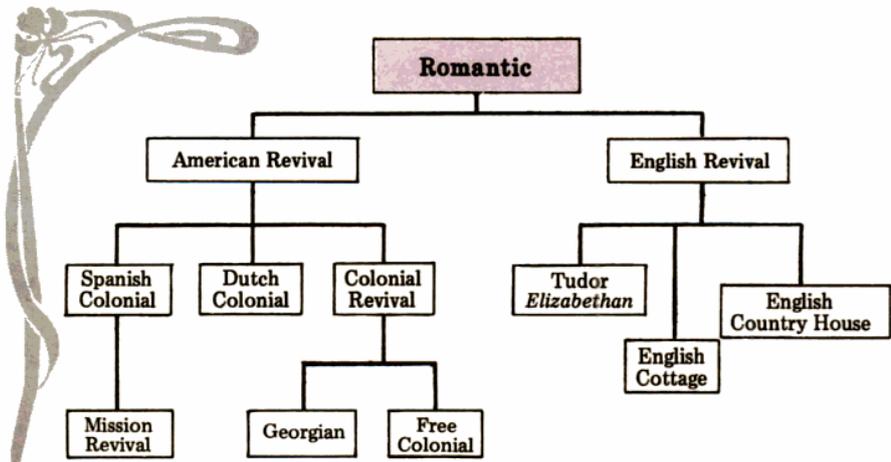
John Mark Garrison

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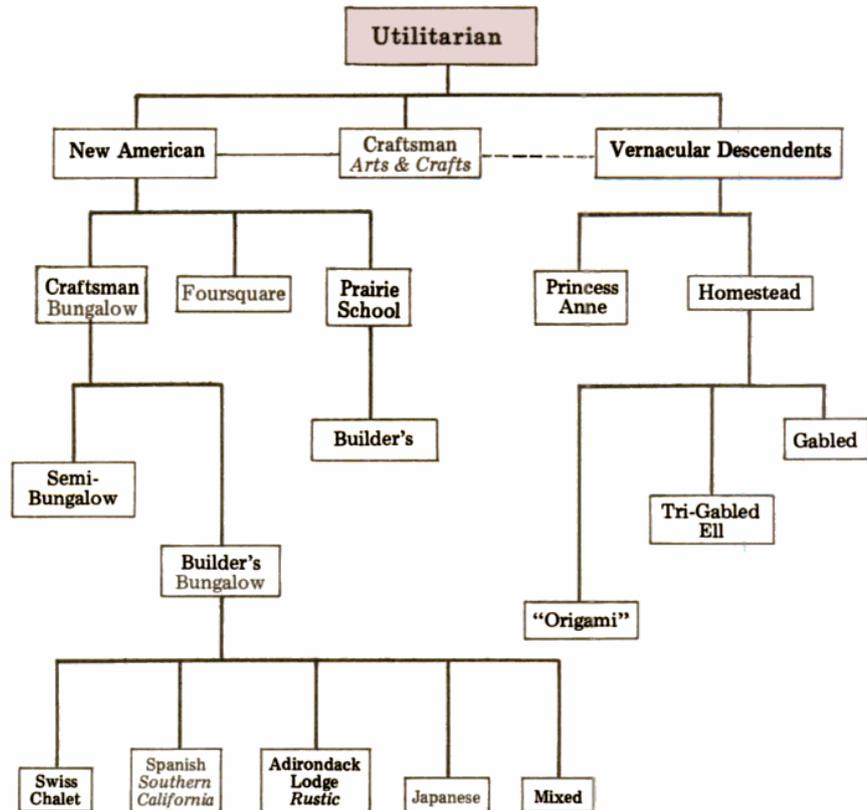


THE CHARTS on this page are an attempt to bring some order to the multitude of styles in domestic building around the turn of the century. Style names at the top of each chart represent major architectural categories or movements; as you read down the charts, you will find sub-categories of the major house types.

IN OTHER WORDS, these are not lineal charts. Sub-categories are not necessarily later ver-

sions of the style above. For example, Mission Revival actually predated Spanish Colonial Revival houses.

KEEP IN MIND that within many of the broad style categories, there might be three expressions of the style: (1) The cottage, a one or one-and-a-half storey house; (2) The villa, a house that might belong to a prosperous businessman; (3) The mansion, a big, rich house.



**I**F WE HAD TO CREDIT just a few of the forces responsible for the look of early 20th-century domestic architecture, the list would look like this:

- (1) Reaction against Victorian excess.
- (2) Return to nature and basics--a renewed search for simple truths, honesty in workmanship, and the rustic.
- (3) The growth of the middle class, which meant a proliferation of single-family houses and the growth of suburbia.
- (4) The 1876 Centennial Exhibition in Philadelphia, which spurred patriotism and a nostalgic longing for an American identity that would extend back to the Colonies.
- (5) The 1893 Chicago Columbian Exposition, which created the passionate desire for anything that was Classical and white.

NOSTALGIA came in two flavors just before the turn of the century: English and American. The English Revival styles carried a connotation of taste and wealth, while the American, or Colonial Revival, styles were associated with patriotism and restraint. Nevertheless, plenty of English-inspired cottages were built by speculators, and the millionaire class often chose Colonial Revival for their mansions. These romantic revival styles had emotional appeal for almost everybody.

ADHERENTS of the Craftsman ideal, however, were not "everybody." They went in quite the opposite direction from the romantic revivalists. If the fashionable words of the Post-Victorian era were "comfort" and "utility," then Craftsman-inspired architecture epitomized the era. Here was an intellectual philosophy based on comfort and utility.

THE CRAFTSMAN MOVEMENT was led by Gustav Stickley, the Roycrofters, and other designer/manufacturers on the shoulders of William Morris and England's Arts and Crafts movement. The Craftsman magazine, published by Stickley from 1901-1916, was perhaps the intellectual leader of the Post-Victorian era, becoming an arbiter of taste on every aspect of domestic life. Through the magazine, proponents of "the new art" influenced architecture, interior design, furniture, even the moral climate of America. The Colonial Revival was its antithesis in its reproduction of old forms.

**T**HE EARLY BUNGALOW is probably the type most often associated with Craftsman ideology. This extraordinarily popular house was known for its lack of pretension, use of natural materials, and integration of house with its surroundings. But by the 1920s, it had become the preferred builder's model, made to carry all manner of incongruous "features" depending on what was selling at the time. For us today, these vernacular structures are little capsules of the criss-crossed influences of the time.

"THE NEW ARCHITECTURE" had by 1920 taken a back seat to the romantic styles and the Beaux Arts resurgence, particularly due to the Columbian Exposition. Besides, nothing changes overnight: Eclecticism and High Victorian hadn't been left far behind. For example, after the Centennial Exhibition fostered patriotic consciousness

**6** The idea in planning a house is to make it comfortable.

"Comfortable" means that the arrangement of rooms should be convenient, that the heating system should be so that the house can be made warm when one wishes, that the plumbing system should never fail to give hot water, that the windows should not leak, and that the cellar should be dry.

These things when well done give bodily comfort.

There is, however, another comfort which has been called a "comfort of the eye."

Though your plumbing system is perfect, and your cellar dry, and your house warm, we still ask: "Is it attractive? Does it please the eye?"

The houses in which we live must not only answer the conditions of efficiency, but of good taste also.

From: *The Honest House*, by Ruby Ross Goodnow, New York, 1914

and the Colonial Revival, it wasn't uncommon to see a High Victorian drawing room with a spinning wheel in the place of honor. The spinning wheel was the reminder of the simple life, honest work, and the beginnings of America. The most important thing--then as now--was the symbolism.

**M**ANY MORE THINGS INFLUENCED domestic building than just revival styles and the honest new architecture of utilitarian beauty, of course. By the time the Colonial Revival, Craftsman-inspired houses, and all the imported styles had filtered down to those vernacular houses a generation later, they had been transmogrified into something very different indeed.

A NEW HOUSE often spoke the answer to the builder's own question: "What's selling?" It could be the sweet appeal of an English Cottage, or the more ridiculous Craftsman Colonial, a sure-fire seller that neither builder nor buyer realized was a contradiction in terms. Now that time has blurred some of the philosophical distinctions, we can ask: Did it matter if its proud new owner didn't understand Stickley's principles of usefulness and beauty, or the antecedents of real colonial homes? Both Craftsman-inspired honesty and the nostalgia for early America appealed to the buyer, and the house he bought is our record of what people wanted in 1915. Vernacular styles had become something in their own right.

### The Styles

**W**E'LL FIRST BREAK Post-Victorian houses into two major philosophical movements, both of which were born in the Victorian era: Romanticism and Utilitarianism. Romantics, or Revivalists, felt that houses should evoke an emotional response, based upon association with historical events. During the 1800s, the Greek Revival, Gothic Revival, Italianate, and Queen Anne styles were all associative romantic styles. In the early 20th-century, the Colonial Revival, Spanish and Mission Revivals, and the English Cottage and Country House styles continued the tradition, using symbols and archaeological references which summoned certain emotions in the viewer.

This One



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The Old-House Journal

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WHAT WE'LL CALL Utilitarian was reformist, rebelling against the emotionalism of the Romantics. Led by William Morris and the Arts and Crafts movement in England, and publicized in this country chiefly by Gustav Stickley through his Mission furniture and The Craftsman magazine, the Utilitarians sought to eliminate what they saw as useless decoration, and to focus instead on that which combined usefulness and beauty. This intellectual/philosophical movement had a great influence on the architects of the Prairie School and Southern California, and also affected almost all of America's domestic architecture to this day.

THERE ARE MANY WAYS to reshuffle houses into "style groups." Architecture is not like biology, however; we can't assign every house a genus and species name. Categorizing buildings is arbitrary. All we can do is group houses according to certain physical similarities, taking into account the events, people, and ideas that made them look the way they do. To that end, following are the major post-Victorian house types we've isolated.

## Romantic Styles

### Colonial Revival

**W**ITH THE CENTENNIAL EXHIBITION of 1876, America began a romance with its architectural roots that continues to this day. People were seeking a purely "American" architecture to nourish their patriotic pride. It was natural that they should look back to the houses constructed by the Colonists, houses which had been standing on American soil for 100 or 150 years. These models for the Colonial Revival, of course, had been built on English prototypes. But the Post-Victorian Colonials that were built were interpretive, and themselves became a very American house form.

THERE ARE TWO basic types of Colonial Revival buildings. First are the historically accurate reproductions. When well done, they are difficult to distinguish from the originals. Needless to say, this variety of Colonial Revival house is a rarity.

THE SECOND, more common type of Colonial Revival house was created when freely interpreted colonial motifs were applied to house types that were clearly Victorian or post-Victorian. For example, a very popular Colonial Revival house is really a large, asymmetrical Queen Anne house with grafted-on Georgian details, such as Palladian windows, quoins, swags and garlands, and classical columns. Such "free Colonial" houses are found all over the country.

THE DUTCH COLONIAL HOUSE is an important part of the Colonial Revival because it pre-dated other revival styles and became extremely popular for a long time. Its distinctive gambrel roof makes the Dutch Colonial instantly recognizable. A very flexible design feature, the gambrel roof was grafted onto everything from tiny cottages to voluminous two-storey homes. The Dutch Colonial style, unlike the more formal styles, reminded people of early farmhouses, giving the style a cozy, informal intimacy that's popular even today.



The true Colonial Revival Style was marked by a faithful adherence to the symmetry, proportion and restraint of the 17th century prototypes. This early 20th century house has the symmetry and window placement of a simple early Georgian Colonial house. The doorway, with its fanlight and sidelights, is more characteristic of the later Federal houses.



The Dutch Colonial's most recognizable feature is the gambrel roof, which has been used here both for the main roof and for the front dormer. Wood shingles were a favored material for roof and siding. The fieldstone foundation adds a note of cozy informality. Colonial details, such as a Palladian window and classical porch columns, were often added to lend grace notes of elegance.

**O**N THE EAST COAST, the return to architectural roots meant a return to the English-based prototypes of the 17th and 18th centuries. On the West Coast, and in the Southwest, the colonial precedents were Spanish. The Mission Revival--based on re-use of the architectural forms of the Spanish missions--had taken hold in California in the 1890's. However, the much broader-based Spanish Colonial Revival was given a major boost by the Panama-Pacific Exhibition held in San Diego in 1915.

THE SPANISH COLONIAL HOUSE is most readily recognized by its low irregular massing, stucco walls, and red clay tile roof. High walls topped by a red clay tile coping, enclosing a garden or patio, are another popular feature.

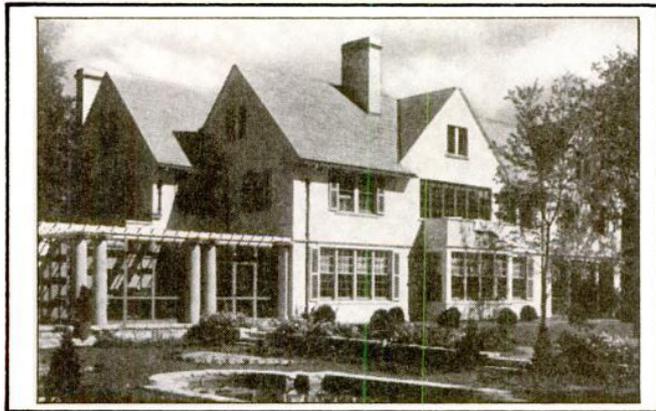
THE SPANISH COLONIAL REVIVAL, of course, was most often built where its prototypes were found: California, Florida, and the Southwest. However, home-buyers with a taste for the exotic had Spanish houses built all over the country--even in the Northeast, where low-pitched red tile roofs are hardly ideal for the harsh climate.



The half-timbering and massive medieval chimneys are the hallmark of the Tudor Revival houses. They often have slate or tile roofs; entrance doors are frequently of heavy plank construction, with only a small window—perhaps protected by bars. The pediment over the front door recalls the attempts by designers in Elizabethan England to adapt Renaissance forms to their medieval buildings.



The English Cottage Style is meant to be quaint and charming. Often of stone, stucco or brick construction, the cottage is dominated by its roofline, which frequently has soft, flowing curves that recall the thatch roofs of the originals in the English countryside. As with this house, there are usually large expanses of wall space, pierced by relatively few windows. There's very little overhang to the roofs.



The English Country House Style is a sophisticated and stylized rendition of traditional English vernacular shapes, especially picturesque rooflines pierced by prominent gables. There is usually very little roof overhang. The broad bands of windows in this home recall the fenestration in Tudor houses. The pergola porch to the left is a design idea borrowed from the Craftsman movement.

## The English Styles

**E**VEN AS SOME ARCHITECTS in the U.S. were striving for an "all-American" architecture, others in the romantic movement were looking back to the Old World for a sense of tradition and cultural values. Although there are some French, Italian, and Spanish prototypes that served as models for the revived interest in European architecture, most of the models came from England (as they did in the Victorian era). The new interest in English architecture began around 1910, after the crusade for an all-American architecture had peaked.

THERE WERE THREE basic English housing styles that found favor in the U.S. during the Post-Victorian era: (1) Tudor; (2) Cottage; (3) Country House. All can be termed "picturesque," but they differ significantly in the details.

### Tudor Revival

**T**HE TUDOR REVIVAL HOUSE is readily identified by its half-timbering. Other features include numerous prominent gables, large medieval chimneys, and large, expansive windows with small panes set in lead casements. The nomenclature can get a bit confusing, however, since this house style can also be called "Elizabethan" or "Jacobean." One architectural historian threw up his hands and settled for the tongue-in-cheek term "Jacobethan."

A MAJOR ATTRACTION of the Tudor house was its picturesque composition, coupled with its association with the "Merrie Olde England" legend that had been fostered by numerous writers throughout the 19th century. The Tudor house began attracting attention from American architects as early as the 1880s, four decades before the English Cottage and Country House styles reached equivalent popularity in this country.

THE MOST PROMINENT TUDOR DETAIL was the half-timbering, which suggested rugged, hand-hewn strength. Since in the Tudor originals, the half-timbering was part of the actual framing system, this gave the Tudor house the added modern virtue of "honest expression of structure." (Of course, in the Tudor Revival buildings the half-timbers were merely decoration applied over a conventional frame. But at least the Revivals gave the illusion of honesty.)

### Cottage Style

**L**IKE THE TUDOR REVIVAL HOUSE, the English Cottage style is picturesque, but its prototypes are the all-masonry rural farmhouses of England rather than the larger timber-framed Tudor houses. The English Cottage house is described with words like "charming" and "quaint," and by emotional association embodies all the rustic honesty and simplicity of the English yeoman. It is a truly "homely" dwelling, suggesting hearth, family and all the domestic virtues.

THE ENGLISH COTTAGE looks as if it grew organically, suggesting that the owner built the house himself using stones that he tore from the land with his own two hands. Surrounding gardens and shrubs tie the cottage even more closely to the land.

## Country House

QUITE DIFFERENT from the Cottage style is the more polished and sophisticated English Country House style. In England, during the period from the turn of the century right up to World War I, there was a great flowering in the architecture of country houses. Country seats, once the province of the aristocracy, became affordable to the newly prosperous business class. Edwardian architects such as Edwin Lutyens and Ernest Newton designed self-assured if unintellectual houses for their well-to-do clients.

FOR SOME IN AMERICA, the English country house was the ultimate in good taste, traditional values, solidity, and old world charm. Little wonder, then, that many well-to-do Americans in the 'teens and 'twenties had their architects design for them a North American version of the English country house.

## Utilitarian Styles

### Craftsman

UTILITARIAN HOUSE STYLES can be split into two broad groups. First are those that sprang from a well-articulated philosophy, such as the Craftsman movement. Then there are those houses that evolved from vernacular American building forms.

STICKLEY PUBLISHED plans for many types of houses in his magazine. Because of this, strictly speaking there is no single "Craftsman" style--although there is a type of house that has come to bear this title. "Craftsman" was more a philosophy than an architectural style, and many houses, from simple cottages to large two-storey dwellings, can rightly lay claim to being "Craftsman."

THERE IS ALSO a philosophical and stylistic connection between the "Rectilinear Style" of the European Art Nouveau and the Craftsman/Mission design that was being done in America. The work of architects like Mackintosh in Great Britain and Frank Lloyd Wright of the Prairie School bears a striking similarity to the work of Craftsman designers, the Roycrofters, and to the appearance of the bungalows built in Southern California around this time.

### Bungalow

CRAFTSMAN ARCHITECTURE has become identified with the bungalow. But the ubiquitous bungalow spread far beyond the confines of the Craftsman philosophy. The term "bungalow" can be applied to any picturesque one-storey house with a low-pitched roof and surrounding porches. Although Craftsman-inspired bungalows were common, it adapted well to the Spanish Colonial style for California, the Southwest, and Florida. The bungalow also appeared in such styles as Prairie, Swiss Chalet, Japanese, Adirondack Lodge--and even Greek Revival!



The modest second storey marks this as a semi-bungalow. The broad sloping roof recalls a Swiss chalet, while the knee braces on the eaves and the exposed rafter ends show some Craftsman influence. The large elephantine columns on the front porch are characteristic of many bungalows.



This particular bungalow has been rendered in the Craftsman style, but you could find bungalows interpreted in just about any style you might fancy. The basic bungalow was a picturesque, one-storey house with a low overhanging roof and broad porches. Here, the fieldstone column bases, exposed rafter ends, knee braces under the eaves, and natural shingle siding all proclaim the Craftsman influence.

CONSTRUCTION MATERIALS for the bungalow tended to be of the "natural" and "honest" variety. Fieldstones, shingles, stucco and the like were popular. Part of the bungalow ideal was an integration of interior space with the surrounding landscape. So in addition to broad porches, you often see attached arbors and pergolas; climbing vines reach up to embrace the bungalow. Fieldstone foundations and porch columns also enhance the illusion that the house sprang from the soil.

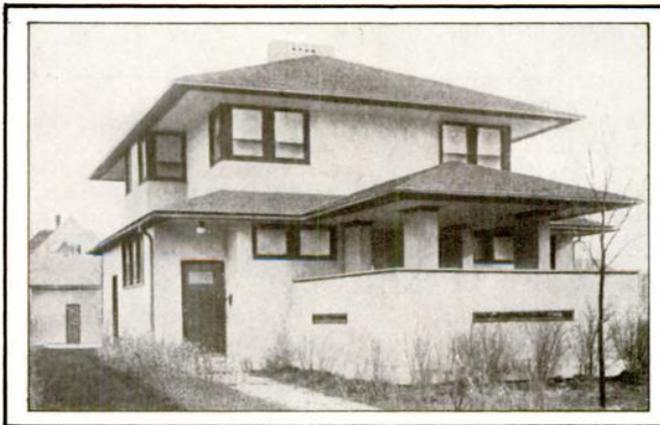
ALTHOUGH THE BUNGALOW was unpretentious, its rambling, spread-out floor plan made it a more expensive house to build than a two-storey house of comparable floor space. Some wags termed the bungalow "the least house for the most money." Nevertheless, the open floor plan and convenience of having everything on a



This simple two-storey house exhibits many of the features of the Craftsman Style: Exposed structure in the exposed rafter ends, prominent beams, knee braces at the eaves and large porch columns. Natural materials, such as fieldstone and wood shingles, relate the house to the soil; the expansive porch integrates exterior and interior spaces.



Combining simplicity, economy and versatility, the American Foursquare was one of the most popular house styles in the early 20th century. It's characterized by a two-storey boxlike shape, topped by a low hipped roof. There is usually a dormer in the front portion of the roof, and a porch extending across the full front of the house.



Emphasis on the horizontal line distinguishes houses influenced by the Prairie Style. Broad cantilevered roofs with flat eaves, solid walls with horizontal openings, and windows set in wide horizontal bands all heighten the effect. Stucco or Roman brick were favorite materials. In this example, the porch columns are much thicker than pure engineering would require, adding a note of solidity to the structure.

single floor made the bungalow extremely popular. The bungalow has disappeared from the builder's repertoire. A descendant, however, has replaced it--the modern ranch house.

### American Foursquare

**I**F THE BUNGALOW turned out to be the least house for the most money, then the popular American Foursquare was surely the most house for the least money. Not only did its box-like shape and hipped roof provide ample room for America's growing family, but it also epitomized the Craftsman ideal.

ALTHOUGH we don't today associate these unpretentious houses with the "Craftsman Style," Foursquares did in fact appear regularly in Stickley's magazine. And going by Stickley's dictum that "The ruling principle of the Craftsman house is simplicity," the Foursquare measures up admirably. The American Foursquare is simple, honest, substantial, practical and economical.

BUILDERS had a good time with it, too. Put an ersatz Palladian window in the dormer, and you could advertise "Colonial styling." Make the all-important porch of fieldstone, shingle the sides and call it "artistic." Extend the roof eaves, stretch out the porch, stucco the exterior and you've got a Prairie Style house.

BECAUSE THE FOURSQUARE was so adaptable and so practical, many thousands were built from the turn of the century through the 1920s. You can find this house in practically every neighborhood.

### Prairie

**O**F TEN ASSOCIATED with Louis Sullivan and Frank Lloyd Wright, the Prairie style flowed from the same reformist wellspring as Bungalows and Craftsman houses. It is identified by its emphasis on the horizontal line. In its classic form, the building is low and spread out, with broad low roofs cantilevered over walls and porches. Solid walls around porches and walks, as well as the massing of the house, create deep recesses and shadows.

STUCCO was the most common material used for siding on prairie houses, followed by Roman brick, coursed stone, and wood. With the exception of stucco, all siding materials were arranged in ways to emphasize the horizontal. In brickwork, for example, often the horizontal joints are deeply raked (creating dark horizontal shadow lines), while the vertical joints would be flush.

MATERIALS generally had an integral finish. That is, if the stucco were to be colored, the coloring agent was added to the stucco mix, rather than applying paint after the stucco had dried. Wood siding was often stained, rather than painted.

## Homestead House

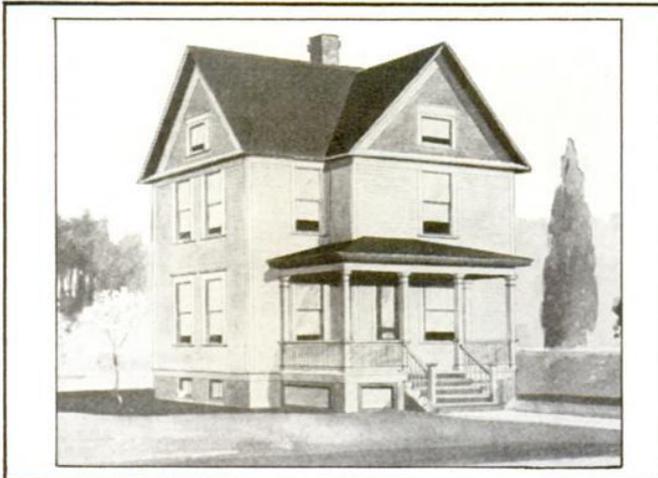
**I**N ADDITION to the styles that had firm intellectual foundations, another type of house was popular in the early 20th century--the Homestead House. Its various forms derived not from philosophical theories printed in monthly magazines. Rather, it was an evolved style, having developed over a century of trial-and-error building by owners and contractors alike.

HOMESTEAD HOUSES had been built throughout the 19th century as farmhouses--the most utilitarian of all house types. The rectangular shape of the house body made it easy to frame and sheathe. The straightforward gable roof, lacking hips and valleys, was likewise easy for the country carpenter to lay out. And two storeys under one roof provided an economical ratio of floor-space to building shell.

THE HOMESTEAD HOUSE variants here, therefore, came from the suburbanization of the ubiquitous country farmhouse. Its distinctive shape, along with a lack of pretense to any "style" at all, makes the Homestead house a recognizable style all its own.



The most basic of all the house styles of the early 20th century is the Homestead House—a style that had evolved on numerous farms in the U.S. in previous decades. The body of the house is square or rectangular, topped by a simple gabled roof. The unselfconscious absence of any "style details" makes it a style unto itself.



A familiar variation of the Homestead House is the Tri-Gabled Ell. Here, the house takes on a simple ell shape, and the roof now has three gables instead of two. In some versions, the porch is tucked into the space formed by the two legs of the ell.



The Princess Anne house is a direct descendent of the Queen Anne style. It retains the asymmetrical massing, complex roofline and large chimneys of earlier Queen Anne houses. In keeping with the early 20th century desire for simplicity and restraint, however, the Princess Anne house exhibits little of the exterior ornamentation of its more exhibitionistic parent.

## Princess Anne

**B**Y CALLING this style Princess Anne, we're emphasizing that it is a direct lineal descendent of the Victorian Queen Anne style. Queen Anne houses were immensely popular during the 1880s and '90s, but by the turn of the century, the style was falling out of favor because of its elaborate exterior.

TASTEMAKERS at the turn of the century were urging simplicity and restraint as the hallmarks of good taste. When they railed against the vulgarity and pretentiousness of earlier decades, the Queen Anne house was one they had in mind. Nevertheless, the asymmetrical plan of the Queen Anne allowed a lot of flexibility, and its ample interior space was still popular with home-buyers. So it was updated: Builders stripped off much of the ornamentation and simplified the exterior. This way, the house was also cheaper to build. 

This survey article is only the beginning! In the coming year, we'll be running a whole series of articles about Post-Victorians, with more pictures that show variations of each style. Next month: *The American Foursquare*. A book about early 20th-century houses will be published by *The Old-House Journal* this year.

*Images Of American Living* by Alan Gowans looks at American architecture and furniture as cultural expression. Neither a style-book nor a conventional art history book, *Images Of American Living* is a book to be thoughtfully read. It covers our history from the 17th century to 1960. Those who want to know the "who and what" behind architecture will find it fascinating, as we did. You can order the book from Harper & Row Publishers, Mail Order Dept., 10 E. 53rd St., New York, NY 10022. Phone (800) 638-3030. The book costs \$15.95 postpaid.

# A New Look At LINOLEUM

## Preservation's Rejected Floor Covering

By Leo Blackman and Deborah Dietsch



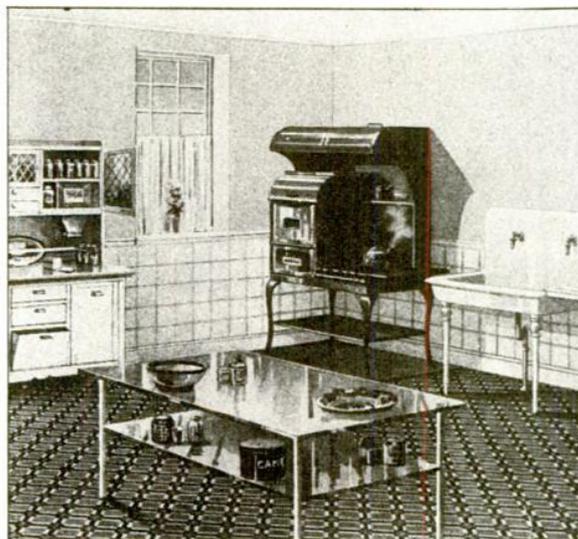
LINOLEUM DESERVES renewed attention as a floor finish in its own right, reflecting an important period of American taste and history. Although it was a commonly used floor covering in turn-of-the-century houses, it is rarely considered in today's interior restorations. Viewed as an enemy by restorers searching for hardwood finishes, countless yards of linoleum are enthusiastically ripped off floors. Discarding it in favor of tile or carpeting, many homeowners fail to realize its historic importance.

THE ORIGINAL APPEAL of linoleum was based on its qualities as an inexpensive, adaptable, and resilient flooring. Patterned to resemble more expensive finishes such as tile, wood, stone, mosaic, and carpeting, it was offered in a myriad of styles. By 1918, it was being marketed for use in every room of the house. Not only was linoleum used to cover existing floors, but it also became standard flooring in new construction. Its popularity stretched from its invention in 1863 until 1974, when Armstrong discontinued its production.

### Floorcloths

**P**AIINTED FLOORCLOTHS, the precursor of linoleum, were used throughout the 19th century. The earliest description of a floorcloth dates from 1760; as late as 1909, similar oilcloths were still being offered in Sears catalogues. Floorcloths were made by waterproofing coarse fabric, woven of hemp or flax, with oil paint. First, the fabric was stretched and coated with hot starch to stiffen and seal it. Once dry, the surface was smoothed with a pumice stone and paint was thickly applied to both sides of the fabric. After several applications, a final coat of higher quality paint was brushed on. Colored patterns were painted by hand, stencilled, or stamped on the surface with wooden blocks. After drying for several days, the cloth was varnished. This made the floorcloth waterproof and relatively easy to maintain, but its painted surface wore off quickly.

EXPERIMENTS IN THE MID-19TH CENTURY were tried in order to develop more durable and resilient floor coverings. Exotic combinations, such as coconut fibers impregnated with cement and shredded sponge mixed with paper pulp, met with little commercial success. An exception was Kamptulicon, invented by Elijah Galloway in 1844. It was produced by heating India rubber, mixing it with granulated cork, and forcing the mixture between smooth cast-iron rollers. Although more permanent than its predecessors, Kamptulicon was very expensive to produce, so it was used only by the wealthy, or in public institutions. Linoleum was an outgrowth of this search for a more substantial and less expensive floorcloth.



The modern dream kitchen after the turn of the century—complete with a linoleum floor

**T**HE WORD "LINOLEUM" comes from two Latin words: *linum*, flax, and *oleum*, oil. Linseed oil, a heavy, amber-colored fluid pressed from flax seed, is linoleum's chief ingredient. When exposed to air, it begins to thicken, changing into a tough, elastic material. Recognizing this quality, English

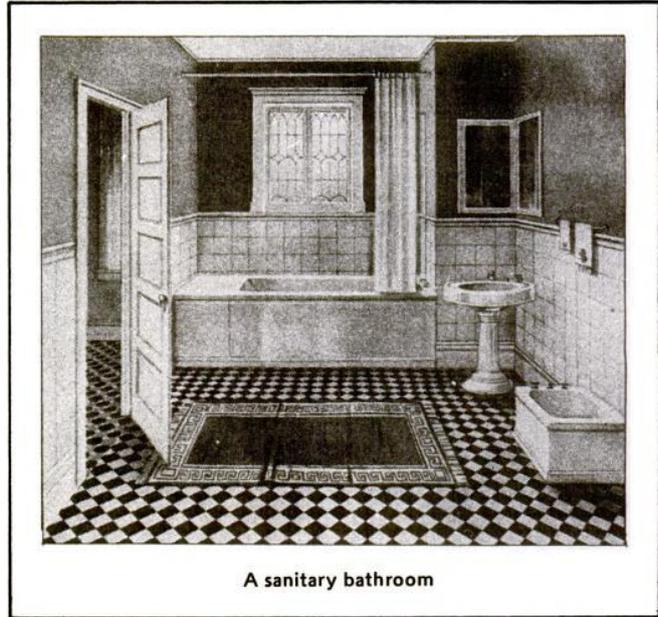
manufacturers applied linseed oil and fillers to a cloth backing in hopes of creating a superior floorcloth. Frederick Walton was the manager of Staines Co., a rubber and linoleum factory in England. While it's not clear who the original inventor of linoleum was, Walton can be credited with bringing the process and the product to America.

WALTON'S PROCESS used linseed oil and gum mixed with ground cork or wood flour, pressed onto burlap or canvas. He obtained an American patent for this process (but not the name) in 1869, when he formed the American Linoleum Manufacturing Co. in New York. (If Walton's name sounds familiar, you might recall his famous wallcovering--Lincrusta-Walton.)

THE ARMSTRONG COMPANY in Pittsburgh, Penn., founded in 1860, was primarily a manufacturer of cork bottle stoppers when it began production of linoleum at its Lancaster plant. Linoleum manufacturing, first thought to be an easy way of using leftover cork, soon became the company's most profitable line. Other companies were involved in the early manufacturing of linoleum: Michael Nairn, a Scottish manufacturer of floorcloths who started a plant in Kearny, NJ (1870), and George Washington Blabon, who installed the first linoleum calendaring machine in the U.S. in his Trenton plant. (1886).

## To Market, To Market

**M**ARKETING GENIUS was partially responsible for the popularity of linoleum. Prior to 1917, linoleum was generally considered a sanitary flooring for use in kitchens, bathrooms, and public institutions. In an attempt to change linoleum's drab, utilitarian image, Armstrong staged a massive advertising campaign after World War I.



A sanitary bathroom

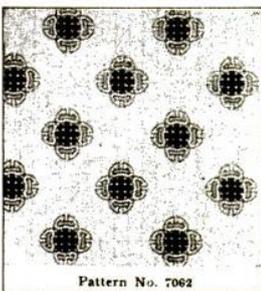
### Examples of printed linoleum patterns



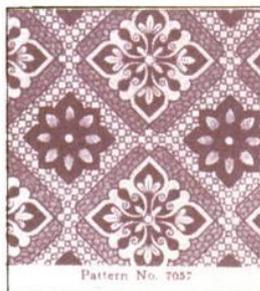
Pattern No. 7061



Pattern No. 7055



Pattern No. 7062



Pattern No. 7057



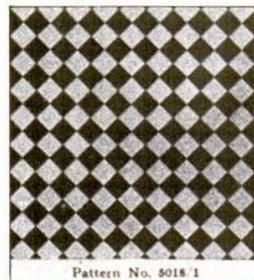
Pattern No. 7058



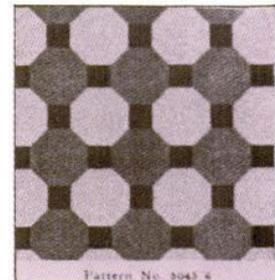
Pattern No. 7063

THE COMPANY provided its salesmen with pocket-size pattern books containing color plates of available stock and offered courses in "constructive linoleum sales." Advertisements were placed in magazines such as Ladies Home Journal, Women's Home Companion, and McCall's to acquaint the woman of the house with the decorative, economic, and labor-saving potential of linoleum. It was promoted as an "artistic" yet "sensible" flooring that would blend with any color scheme or decor. It was easy to clean because, unlike wood, it contained no cracks or crevices to catch dirt, and was promoted as sanitary for the kitchen or bathroom. Linoleum patterned to look like Brussels carpet, encaustic tile, or wood parquet was considered suitable for living rooms, dining rooms, or bedrooms. The perfect "modern" material, it was also used for auto running boards, countertops, and boat decks.

### Inlaid linoleum patterns



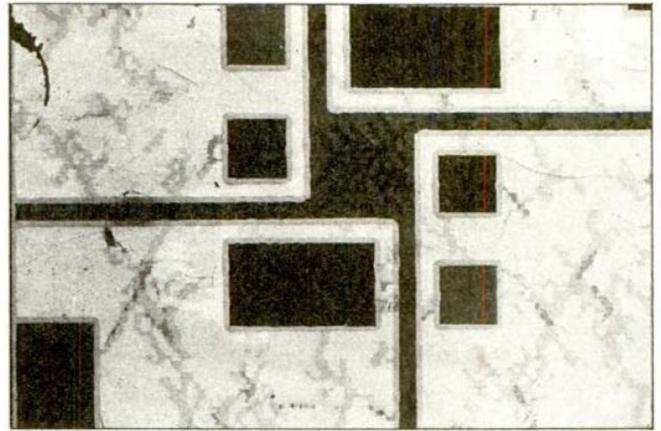
Pattern No. 5018-1



Pattern No. 5045-4



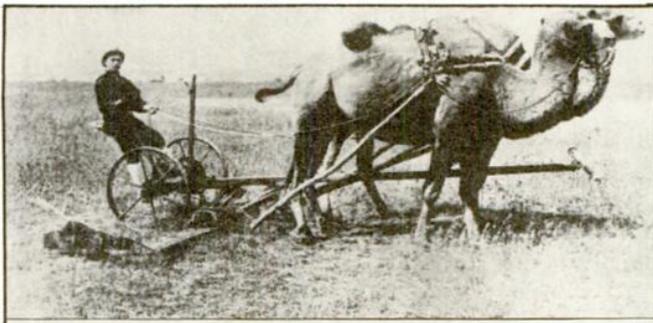
An ever-popular floral pattern



A later pattern from the 1950s

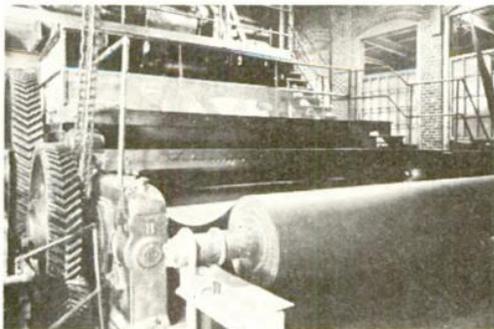
## Its Manufacture

**L**INOLEUM MANUFACTURING changed very little during the hundred years it was produced. It required the assemblage of raw materials from distant lands and their transportation to American factories. Linseed oil, pressed from Siberian flax; cork, stripped from trees in Spain; kauri gum, unearthed in New Zealand; and jute, harvested in Indian swamps, were the chief ingredients.



Mowing Flax in Western Siberia—Linseed oil is made from flax seed

RAW LINSEED OIL was boiled, pumped into conveyors, and dripped onto sheets of scrim, or gauze, that hung from ceiling to floor in oxidizing sheds. The oil thus absorbed oxygen from the air, achieving the consistency of caramel candy. The oil-soaked scrim, called "skins," were reduced to pulp. The pulp was heated with resins and kauri gum (fossilized sap from pine trees) to form a "cement." After cooling, chunks of this mixture were ground with cork flour.



The calendering machine

THE RESULTING PLASTIC MASS, resembling wet clay, was transferred to a calendering machine, which consisted of a series of heated rollers. The cork and the cement mixture were fed into the top of the machine, burlap entered at the bottom, and the materials were pressed tightly together. The linoleum was then hung in drying rooms and "seasoned" for three to four days before being printed and thoroughly inspected.

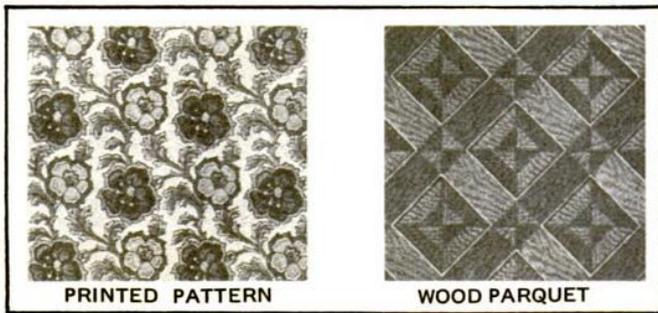
## Linoleum Types

**S**OME PATTERNS were available throughout the history of linoleum, others changed with current styles. "Hooked rug" and "wood planking" linoleum became popular during the Colonial Revival period; the 1930s and '40s saw the advent of Moderne-inspired patterns. A linoleum catalogue from the 1950s, while offering the mock-Jackson Pollock spattered effect, still featured standard Brussels carpet, jaspe, and wood designs.

OFTEN LINOLEUM was manufactured to a specific size, and printed to resemble a bordered carpet. Called a linoleum "rug," it was popular after 1910. Linoleum was also sold to be placed between a rug, either fabric or linoleum, and the walls. These linoleum borders were usually printed to resemble wood parquet or planking, and were sold in narrow rolls.

PRIOR TO 1927, linoleum was never textured and had a backing of canvas or hemp. In 1913-14, several manufacturers patented a process for calendaring cork and linseed oil onto asphalt-impregnated paper. These products--such as Congoleum and Quaker rugs--were less durable and less expensive than canvas-backed linoleum. They were intended to make resilient flooring available to lower income groups.

UNTIL 1930, when embossed linoleum was introduced, five types of linoleum were available, each distinguished by the way it was manufactured. PRINTED LINOLEUM was patterned by machine painting with oil paints--one block for every color--on sheets of plain linoleum, typically brown. Printed linoleum was considered lower quality because the pattern was on the surface only. Many of the floral patterns were done in this manner.

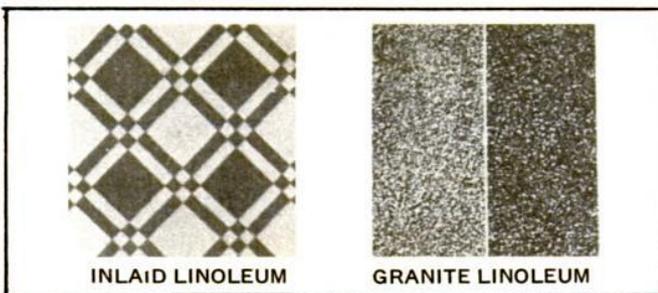


PLAIN LINOLEUM was manufactured in various thicknesses and solid colors such as grey, brown, brick red, and olive. The heavier grades of plain linoleum, known as BATTLESHIP LINOLEUM, ranged from 3/16 in. to 1/4 in. thick and were primarily used in public institutions.

INLAID LINOLEUM has a simple geometric pattern which goes through to the backing. Two types were produced. STRAIGHT LINE INLAID, identified by its sharply-defined pattern, was made by mechanically cutting sheets of plain linoleum into solid color "tiles." These were reassembled as a mosaic on burlap and bonded by heat and pressure. To produce GRANULATED INLAID, plain linoleum was pulverized into a colored powder and sifted through metal stencils onto an oiled paper sheet. This was repeated for several colors, then a canvas backing was placed on top and calendered. Next, the paper was peeled off, revealing a geometric pattern with soft, fuzzy borders.

JASPE LINOLEUM has a striated pattern, typically in two colors. It was most popular after 1900; it's described in advertisements as having the appearance of moire silk. Early jaspe was produced by rolling two sheets of colored linoleum up like a jelly roll, slicing it, and then calendering these pieces together.

GRANITE LINOLEUM was a staple of the early 20th-century catalogues. Described as appearing "like Terrazzo," it has a mottled surface and was produced by rolling out various colored chips of linoleum.



## Vinyl Flooring

TODAY, VINYL FLOORING PATTERNS are still imitative of tile, stone, and wood—but there is a significant difference between vinyl and linoleum. The linoleum manufactured in the late 19th and early 20th century had a flat surface. In the search for verite and with the development of embossing machines, textured floors were introduced. Modern resilient flooring almost always has a sculpted surface to emphasize the pattern and

to camouflage scuffing. Gone are the more charming attempts to capture the look of plush carpeting, encaustic tile, or oak parquet on a two-dimensional plane. Solid color and simple geometric patterns, resembling plain or inlaid linoleum, are also absent. However, faux-marble vinyl is standard and similar to jaspe linoleum. Armstrong has re-issued its most popular linoleum pattern, in vinyl, #5352, a red flooring used primarily in kitchens. Perhaps they could also be encouraged to revive other 19th and early 20th century patterns. In the meantime, some contemporary vinyl patterns can be adapted to resemble linoleum in old houses.

## Linoleum's Fall-& Rise?

MATERIALS WHICH GAVE LINOLEUM its strength and resiliency also imparted certain problems of longevity, and use. As linseed oil continues to oxidize over time, the material tends to grow brittle and crack. Its amber tint also restricted the color range of linoleum—whites, rich blues, and purples were impossible to achieve. Staining was caused by the tannic acid in cork reacting with iron furniture. Linoleum's canvas backing made it sensitive to standing water.

PLASTIC PRODUCTS developed after World War II were rapidly applied to flooring. Vinyl, a colorless, waterproof, and monolithic material, could easily be patterned and textured. It was composed of synthetic materials and could be given a permanent no-wax shine. By the 1960s, linoleum was seen as an inferior product. It could no longer claim to be the most inexpensive, maintenance-free, durable, and resilient flooring it once was.

IN 1974, ARMSTRONG DISCONTINUED manufacturing linoleum because of reduced demand. However, the current high cost of manufacturing petroleum products makes an organically-based flooring more appealing and could prompt new interest in linoleum.

Next month, we will talk about preserving, restoring, and (if you were lucky enough to find some) installing linoleum.

LEO BLACKMAN has a Masters degree in Architecture from Columbia University. This article is based on extensive research Leo did while at Columbia; his thanks go to Professor Norman Weiss of the Historic Preservation program there. DEBORAH DIETSCH, also a graduate of Columbia, has joint degrees in Architecture and Historic Preservation. She was co-editor of "Precis," the School of Architecture journal. The authors are presently working for an architectural firm in New York City. They would like to thank Herbert Mitchell at Columbia's Avery Library, the Research Dept. at The Armstrong Co., and Mildred Longo at Fortunate Finds Books.

# Rack On A High-Pitched Roof

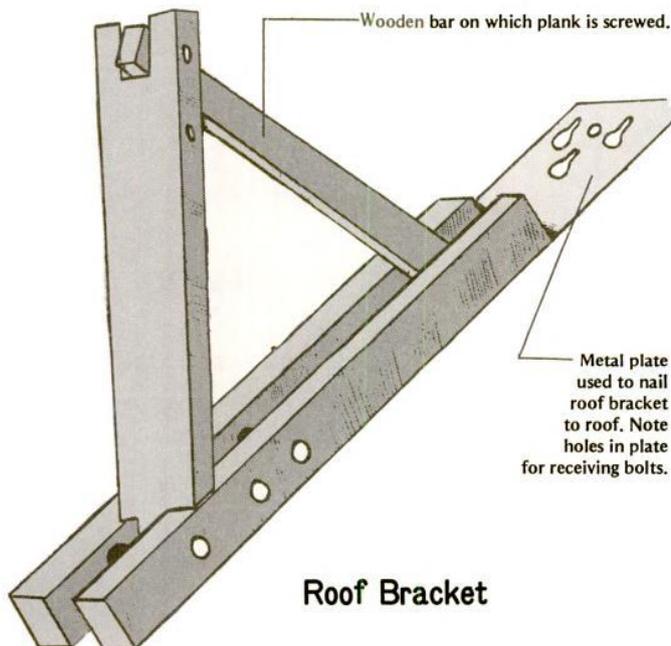
## & Some Tips On Chimney Care

By Joseph V. Scaduto

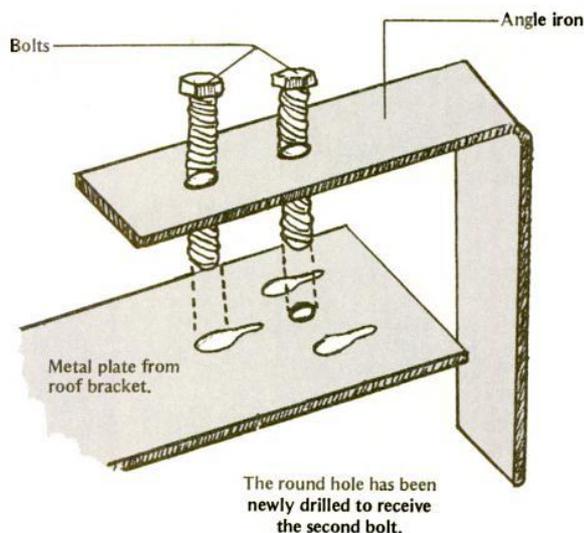
**H**AVING ONLY TWO HANDS becomes quite a problem when you find yourself precariously perched on a roof. This fact was pointedly brought to my attention several years ago. I had been thinking about repairing the chimney on my home. From the street, it was evident that the mortar joints between the bricks had eroded and a dangerous condition now existed.

IN THE PAST, I had done several pointing and repair jobs on the chimneys of buildings that I owned. But there was a major difference between my home and those apartment buildings: The apartment buildings all had flat roofs. These flat roofs did not pose the gravity problem that I was now facing on my own residence.

GETTING UP ON THE RIDGE of my roof was not a major problem. The real difficulty would be how to maintain my balance and at the same time use both hands to work on the chimney.



I also wanted to keep the bucket of mortar and all my various tools from falling off the roof. I figured that I would need one hand to hold the pointing tool and another to hold the trowel with the mortar. But I'd also need a hand to hold the bucket of mortar and possibly another hand to help me maintain my balance. If my arithmetic serves me correctly, I would need a minimum of three hands!

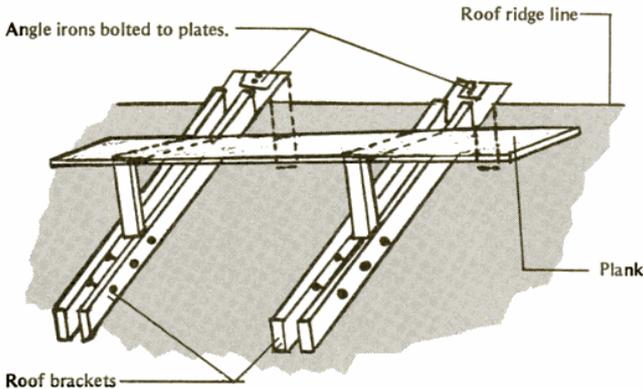


I HAVE ONLY TWO HANDS, so I decided to ask for advice from the experts. I checked with several local masonry dealers and contractors, and received many different suggestions. Some told me to hang the bucket of mortar from the chimney. Others suggested that I build staging adjacent to the work area. A few told me to hire a mason to do the job.

NONE OF THESE ANSWERS satisfied me. It would be difficult to work on the chimney and at the same time have the bucket of mortar hanging from it. Moreover, the chimney was directly in the center of the house, and so building staging would not serve my purpose. This job became a challenge to me, and I decided to create my own extra hands.

**W**HAT I CAME UP WITH worked better than I had anticipated. I hope that some of the readers can use it not only for work on their chimneys but for any repairs that have to be performed on a high-pitched roof.

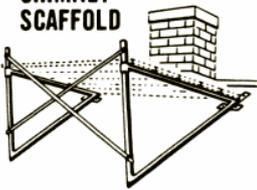
MY CREATION WAS SIMPLE. I merely took an existing item and slightly modified it. I used two roofing racks or brackets (the type used by roofers when they plank a roof). I made up two pieces of angle iron that I bolted to the metal ends of the roof brackets. With the addition of the angle irons, the roof brackets could now be hung securely on the ridge of the roof. They could also be adjusted to any pitch that might be required. I then added a short plank across the two mounted roof brackets, screwing it onto both wooden bars. Voila! I had solved my problem. I could safely set on the platform not only my mortar, but also any tools that I might need. The possibility of anything sliding off the roof was now eliminated. And there was no potential for an accident from having tools underfoot. I only needed two hands after all--and a little imagination.



### The Finished Product

THIS RACK IS INTENDED to hold only tools and supplies, not people. DO NOT STAND ON IT. If you need a larger platform to support yourself as well, and you're willing to spend some money, then a chimney scaffold such as Goldblatt's is an excellent idea. Or you could hire a mason--many people find it far more pleasant to remain on the ground than to climb around on the roof. But if you're a do-it-yourselfer who is not at all squeamish about heights, then I think you'll find that this portable rack can be a great help. It's certainly been a help to me!

#### CHIMNEY SCAFFOLD



• CHIMNEY SCAFFOLDS — Quickly erected. Adjusts to any roof pitch. Scaffolding can be nailed directly to roof or to planks that hook over roof ridge. Platform size up to 5' x 10'. Made of steel with wood planks. Folds for easy handling and storage. Scaffolding comes without wood planks. Weighs 59 lbs. 20 600 E4 .... \$90.00

This scaffold is designed to support you as well as your tools and supplies. It is available from the Goldblatt Tool Company. To obtain their free catalog, write to Goldblatt Tool Company, 511 Osage, Dept. OHJ, Kansas City, KS 66110, or phone (913) 621-3010.

# Chimney Tips

## On Repair

**1 SAFETY FIRST:** When working on a roof, wear soft-soled shoes--preferably high-top sneakers with good ankle support. If the roof is especially steep, lay a ladder on the roof and secure it with a safety bracket hooked over the ridge. You should also wear a nylon safety belt with a nylon lanyard. But if heights frighten you, have someone else do the job.

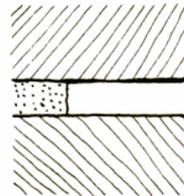


Belt



Lanyard

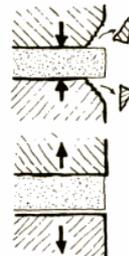
**2 CUT IT OUT:** Repointing a chimney involves the removal of all loose mortar, to a depth of at least an inch, and replacing it with new mortar. Once the defective mortar is removed, be sure to brush out all dust and loose material.



Using a hand chisel, rake out the mortar joints to a depth of at least 1 inch.

**3 DON'T FORGET TO FLUSH:** Be sure to hose down all areas that will be repaired. Flushing with water will help get rid of any remaining particles of mortar, as well as moisten the areas that will be receiving the mortar. Failure to wet down these areas may result in the adjacent bricks absorbing moisture from the mortar. This in turn can create weak joints.

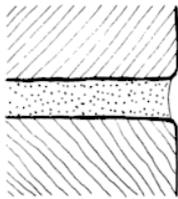
**4 MATCH THE MORTAR:** Nobody can really see the joints in masonry way up on the roof, so why bother matching the existing mortar? Well, there's a practical reason as well as an aesthetic one. Some mortars are too rigid for certain types of brickwork. When the bricks expand in hot weather, they'll break on the hard mortar; when they contract in the cold, they'll crack away from the mortar. For more information on matching mortars, consult The Repointing of Historic Masonry Buildings by



The hazards of using a too-hard mortar. Top: Breaking of bricks when they expand in hot weather. Bottom: Cracking caused by the contraction of bricks in cold weather.

Robert Mack and James Askins. It's available for \$3 from Preservation Resource Group, 5619 Southampton Drive, Dept. OHJ, Springfield, VA 22151. (703) 323-1407.

**5 USE THE RIGHT TOOLS:** I use two trowels, a broad one to hold the mortar and a thin one to push it in. Don't be afraid to use a lot of mortar and really pack it in hard. You should strike the joint for weather-tightness and a neat appearance. I prefer concave joints, which should be made with a convex jointer.



Top: Convex jointer.  
Left: Concave joint.

**6 PRE-HYDRATION?:** Many masons pre-hydrate the mortar to prevent it from shrinking excessively. To pre-hydrate, you first have to mix up your ingredients with just enough water to produce a damp mass that will retain its form when compressed into a ball. Then let it set for an hour. Afterwards, mix it with the amount of water required to produce a stiff but workable consistency. This technique is still rather controversial, however. Conservation experts and professional masons say that pre-hydrating is an unnecessary procedure that weakens the mortar. Today's Type S lime has many advocates; it's already pre-hydrated and so doesn't require this procedure.

**7 CURE IT:** Concrete work is usually cured; that is, the cement is kept moist until it develops its maximum strength. I think even mortar joints should be cured as well, to ensure that they don't dry out too rapidly. There are a couple of ways this can be done. One way is to hose down the chimney for 3 consecutive days. Another way is to keep the chimney draped in damp burlap for at least 3 days--but don't do this if the chimney is in operation!

**8 MURIATIC ACID:** No matter how diligent you are when you work with cement, you will get some stains on the bricks. Wait a day or more after working on the chimney repairs, and then use a solution of 1 part muriatic acid and 10 parts water. This solution should remove any cement stains. Please note that this acid is strong, so carefully read and follow the directions on the container. Be sure to hose down the chimney afterwards, to remove any remaining salts.

## On Maintenance

**1 TV ANTENNAS:** Don't use your chimney as an anchor for a TV antenna. A great many chimney problems are directly related to the structural stress placed on them by the antenna's movement in strong winds. An additional problem occurs when the rusting metal starts to stain the chimney.

**2 FLUE LININGS:** Many older homes do not have chimney flue liners. Mortar and bricks in an unlined flue are directly exposed to the action of flue gases and will disintegrate. This disintegration, along with harm caused by temperature changes, can open cracks in the masonry. These cracks will reduce the draft and increase the fire hazard. They also permit poisonous flue gases to escape into the house. If you presently have a chimney that is not lined, then you should seriously consider having a liner installed.

**3 CHIMNEY FIRES:** If you are burning wood in either a fireplace or a wood-burning stove, then the formation of creosote is unavoidable. The chimney should be cleaned frequently; never wait more than a year between manual cleanings. Some people clean their chimneys by burning a very hot fire for a period of time each day. If you are burning wood in an air-tight stove, then consider cleaning after every 3 or 4 cords of wood. Failure to clean out creosote buildup will result in a fire. A professional chimney sweep will clean your chimney, fireplace, and stove for a very reasonable fee.

**4 CHIMNEY FLASHING:** You should have strips of metal around the chimney/roof line. This flashing sometimes pulls away from the chimney. Many chimneys have lead flashing, which can be gently tapped back into place. Other types of metal flashing can be repaired by applying roofing cement both under and over it. (*This procedure is what we call "the black-gunk solution." It works--at least for a while--but you have to check it and maintain it diligently. At some point the metal flashing itself will require replacement. Just remember never to use the black-gunk solution on visible areas of the roof.--The Editors*)

**5 ANNUAL CHECKUP:** Go over your chimney once a year. Repair those minor problems before they become major headaches. If you have any suspicions about the safety of your chimney, then consult a professional. Check your local directory under the headings for masons, chimney sweeps, or a professional group such as the American Society of Home Inspectors. 🏠

JOSEPH V. SCADUTO is a general contractor, builder, and home inspector working in the Boston area. He is Secretary of the New England chapter of the American Society of Home Inspectors, and President of Tri-Value Consultants, a firm that deals with the inspection and renovation of older homes. He's worked on a lot of roofs, too.

# Refinishing Clinic

## Using The Right Products

**H**OMEOWNERS WORKING WITH WOOD frequently feel that they are confronted by a multitude of fillers, sealers, stains, dyes, putties, shellacs, lacquers, waxes, oils, and varnishes, each potion with its own devotees and detractors. This Refinishing Clinic should help to demystify these products. We'll be examining what they are, what they can do, and which woods they're appropriate for.

### Filling Compounds

**S**OME WOODS, such as oak, mahogany, and ash, have an open grain. These "large-pored" woods have an exposed cellular structure and will need to be filled with paste wood filler prior to varnishing. Without this filler, a smooth finish is difficult to achieve. Generally, filling will not be done if you'll be using an oil finish. Sometimes renewed old wood doesn't need filling the way brand-new, unfinished wood does. Test in an inconspicuous place.

FILLING COMPOUNDS come in three varieties: paste wood filler, putty, and plastic wood.

PASTE WOOD FILLER is used before varnishing, but not with penetrating oil finishes. It packs the small, exposed cell structure of open-grain wood in such a way that finish varnish flows over the surface. (It's very difficult to get a smooth varnish job on open-grain wood without filling.) Be sure to read the label: Some paste wood fillers are supposed to be applied after the stain; others, prior to staining. It's generally recommended to choose a product used prior to staining, as it avoids the greyness that occurs in certain woods. Paste wood fillers also come in many colors. In making a selection, you should try to approximate the basic color of the wood. This stuff is not intended for use as a crack filler; there are other compounds for that purpose.

Manufacturers of paste wood filler include Daly's, Behlen, Zar, Gulf, Duratite, and Elmer's.

PUTTY is best for filling nail holes, and is to be used after staining and sealing. Use it last of all if you're doing an oil finish. Use it after the first coat of varnish, but before the last coat. If you use it before the finish is applied, you may stain the wood. There are two basic types of putty.

(1) NON-HARDENING OIL-BASED: This kind is tinted to the final color by the user. It is the same as the putty used for glazing windows.

In a pinch, synthetic glazing compounds work as well.

(2) WAXY FILL STICKS: These are crayonlike sticks that come pre-tinted to the final color. Manufacturers of glazing compounds and non-hardening oil-based putty include Dap, Bix, Rutland, and Durham's. Manufacturers of waxy fill sticks include Minwax and H.F. Staples & Co.

PLASTIC WOOD is a hard-drying cellulose compound used to fill larger voids. While often sold to fill nail holes as well, it is not nearly as good as the softer putties.

Manufacturers of plastic wood include Boyle-Midway/3-in-1.

### Interior Prime-Sealers

**W**OODS SUCH AS pine, fir, hemlock, and maple are close-grain woods. They have a smooth texture and need not be filled prior to the staining and finishing steps. Old, previously finished wood which has been stripped probably won't need prime-sealer either. New wood or heavily-sanded old wood should be "sealed" prior to staining or finishing.

A NOTE ABOUT interior prime-sealers: The word "sealer" is somewhat misleading. In the context of priming surfaces, these products should not be confused with finishing compounds such as penetrating oil finishes, which actually "seal" the surface with a coating. What these products do instead is set the wood grain prior to the application of stains or finish coats. Without priming, the final result can be rough and uneven (especially when bare or sanded wood is stained). Without the prime-sealer, dark, spotty areas can appear where wild-grain areas absorb more stain or finish than the rest of the wood.

Manufacturers of interior prime-sealers include most major paint companies.

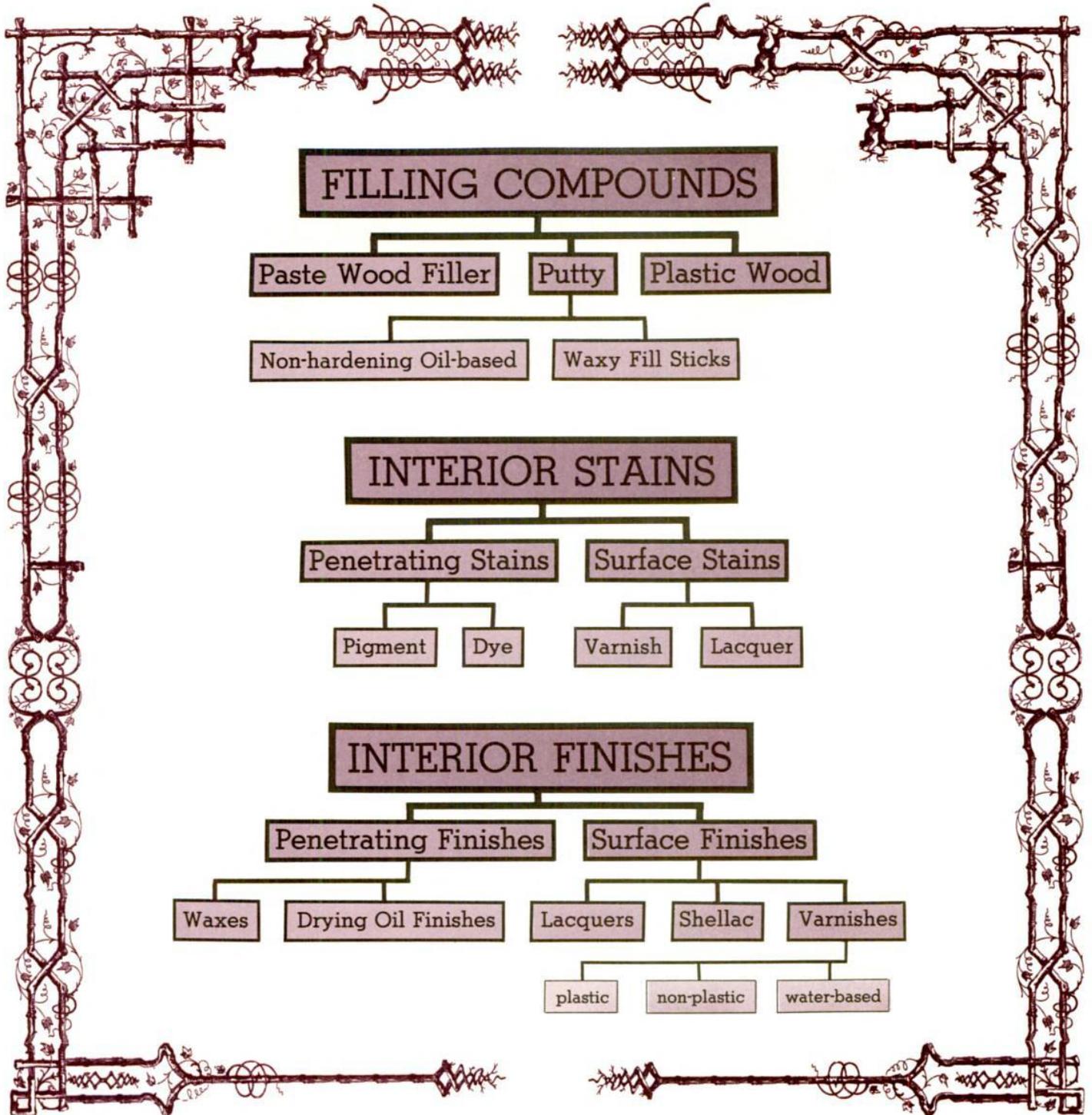
### Interior Stains

**T**HERE ARE TWO GENERAL TYPES of interior stains: surface and penetrating. Surface types come in either a brushable varnish base, or a spray lacquer. Both surface types are hard to handle when working on fine pieces, so this discussion will center on the penetrating types, which can be applied with a rag.

PENETRATING STAINS are available in two types.

(1) PIGMENT: The major advantage of this type is that it is colorfast and easier to wipe.

(2) DYE: This type has excellent color depth and brilliance, but sun-fades badly. Dye stain is available in both a water-soluble



(sometimes alcohol) and an oil-soluble base, both of which are non-grain-raising. Because of their depth of color, dye stains are often used in advance of a pigment stain as a pre-color and then treated with the pigment type for colorfastness and durability. In most instances, dye stains are best finished with a varnish system.

Manufacturers of pigment stains include Daly's, Behlen, Benjamin Moore, and Zar. Manufacturers of dye stains include Behlen.

### Interior Finishes

**I**NTERIOR FINISHES come in two major categories: penetrating and surface. Penetrating finishes are usually dull or satin; surface finishes, gloss or semi-gloss. Surface finishes include lacquers, shellac, and varnishes.

**PENETRATING FINISHES** come in two types. (1) **WAX:** Because waxes remain very light in color over a long period of time, they are excellent for panelling. They're also useful as a final polish to varnished wood. However, waxes tend to waterspot, and so require

maintenance. Waxes also will build up if too many thick coats are applied--especially spray waxes. Avoid these; beeswax too, which is quite soft, fingerprints badly, is not necessarily water-resistant, and builds quickly to a sticky surface.

(2) DRYING OIL FINISHES: Usually tung and linseed oil-based, these finishes are easy to apply. (There are no brush marks or dust to contend with; just rag on and wipe off the excess.) They have excellent wear characteristics and can be renewed easily. They also tone unstained woods. We don't suggest using straight linseed oil, however. It will darken with age and offers no resistance to alcohol, water, or mildew. It's also very slow to dry and tends to be sticky.

Manufacturers of wax finishes include Trewax, Butcher's Wax, and Minwax. Manufacturers of drying oil finishes includes Daly's, Hope's, and Minwax.

SURFACE FINISHES are available in three types.

(1) LACQUERS: The one advantage of lacquer is that it's fast-drying. However, it isn't recommended for amateurs, who generally lack both the equipment and the experience needed to apply it successfully. There are some good brushable lacquers that can be successfully applied by a novice, but there are still drawbacks. Most lacquers have poor resistance to water and grease, and tend to be thin and brittle.

Manufacturers of lacquers include Behlen and Deft.

(2) SHELLAC: It is usually found on very old pieces of furniture, as well as some hardwood floors and woodwork. Shellac will discolor with age, is quite brittle, has very poor resistance to water, alcohol, and abrasion, and is very scratch-prone. So even though it is fast-drying and easily stripped and renewed, it should not ordinarily be thought of as an alternative to slower-drying varnishes--at least where high resistance to wear is needed. (It's OK for non-wear items such as picture frames.) Shellac may be used when you wish to duplicate an older finish for the purpose of color-matching, but a standard oil-based varnish should then be applied for maximum wear. (DO NOT use a urethane varnish over shellac; they are not compatible.)

Manufacturers of shellac include most major coatings manufacturers.

(3) VARNISHES: The three basic types of varnish available are plastic, non-plastic, and water-based.

● Plastic Varnish--called polyurethane or just urethane. These are very hard and very useful on new interior work such as cabinets and children's furniture. They are fairly fast-drying and harden quickly. BUT--urethanes may not bond well to older surfaces, especially if the older surface was shellacked (which is very common on antique wood). If the item has an older shellac job, and you plan to use varnish, then don't use urethane; use a standard oil-based varnish instead.

Urethanes do not do well on areas exposed to weather, especially direct sunlight. Thus they should never be used on front doors, exterior smooth siding, window trim, railing, or marine surfaces. The proper treatment for varnishing exterior surfaces is to use a standard marine spar. But don't use a spar varnish on interior items because the product is

too soft and slow-drying.

Manufacturers of plastic varnish include Pierce & Stevens (Fabulon) and McCloskey.

● Non-Plastic Varnish--Although softer and slightly slower to harden than the urethanes, these varnishes will bond to most surfaces and are available in a wide variety of products to answer almost every need (floors, panelling, etc.). Should you decide not to use a penetrating oil finish, then this type of varnish should be used on antique wood items. (In another clinic, we'll give tips for dealing with dust specks and brush marks, which are hard for the novice varnisher to avoid.)

Manufacturers of non-plastic varnish include McCloskey, Behlen, and Hope's.

● Water-Based Varnish--At this time, water-based acrylic varnishes need further development if they are to be considered an adequate wood finish. Most of those tested don't harden well enough and tend to feel sticky. They don't level well either, so brush marks show up even more than they do with traditional varnishes. Their best feature is that they hold color well with little yellowing, and so would be good for panelling.

Manufacturers of water-based varnish include Benjamin Moore.

## The Big Finish

**O**F COURSE, we aren't claiming that now you have been told everything about all these products--no brief article could do that. If any of the definitions still seem contradictory or confusing, look over the chart on the previous page: We've presented the various products in a simple hierarchy. Good luck with your next project!

### PRODUCT INFORMATION

You can go into any hardware store and find fill sticks and plastic varnish without any difficulty. Obtaining certain other filling compounds, prime-sealers, stains, or finishes can be more problematic. If the regular hardware or paint stores don't have what you want, then try a building supply store or a lumberyard. You can also approach these manufacturers directly: Behlen, McClosky, Daly's, Benjamin Moore, Deft. Minwax, and Hope's are all listed in the OHJ Catalog.

MUCH OF THIS ARTICLE was adapted from a booklet written by Jim Daly, president of Daly's Wood Finishing Products. For a free catalog detailing his full line of products, write to Jim Daly, Daly's Wood Finishing Products, 1121 N. 36th Street, Dept. OHJ, Seattle, WA 98103. (206) 633-4204.

# Restorer's Notebook

## Remote-Control Inspection

**T**HERE IS A WAY to examine closely the steep, high roof of an old house without climbing up there and risking damage to both the roofing material and yourself: Use binoculars. Just go across the street, a good distance away so you can get a good view of the roof. (An upper-storey window of a neighbor's house is ideal.) You can then easily sight roof details close-up through the binoculars.

Maxine J. Kyle  
Decatur, IL

## Cheap Alcohol

**B**ECAUSE YOU ARE my favorite, most useful magazine, I thought I'd share a tip with you.

DENATURED ALCOHOL is used by the gallons when restoring. I use it for taking off old shellac and rinsing off paint remover. It costs about \$8 per gallon, so I'm not surprised that so many old houses are left to crumble.

MANY GAS STATIONS sell gasahol, a mixture of gas and denatured (or "wood") alcohol. I asked a gas station owner if I could use gasahol. When he found out that I was restoring a 10-room home full of golden oak woodwork, he understood my cost-conscious attitude. It turned out that he mixed his own gasahol, as many gas station owners do. He had plenty of denatured alcohol on hand, and sold it to me dirt cheap: I saved about \$5 per gallon!

SO ALL YOU HOME RENO'S, stop going to your hardware store and start going to your nearest gasahol station instead--and save a bundle. If more old homes are to be saved, let's spread the news of cheaper ways of doing it before it turns into a rich person's game instead of the average person's dream.

Karen Lang  
North Judson, IN

## Sculpture & Paint

**W**E HAVE FOUND THE ULTIMATE SOURCE for tools to pick paint out of mouldings, carvings, etc. It's a sculptor's supply house. They have literally hundreds of high-quality metal tools in every conceivable shape. We've also used some of their small files for reshaping replacement details in plaster.

OUR FAVORITE TOOL has been the "#155 Wax Tool" (page 18 in their catalog) which we've used to scoop paint out of all the mouldings on our parlor floor. The tool cost \$7. The company also stocks polishing compounds and buffing wheels for refinishing marble; we've put them to good use too.

THE ONLY CAUTION is that many of the tools are imported, which means that sometimes they are out of stock and it takes a while for replacements to arrive. It's best to visit the store and see what's available, but they also do a brisk mail-order business. You can get their catalog by sending \$1 to Steve Eisenberg, Sculpture Associates, 114 East 25th Street, New York, NY 10010.

Elliott Gerber & Helene Greece  
Brooklyn, NY

## Defeating Contact Cement

**A**FTER I REMOVED THE LINOLEUM from my kitchen countertops, I discovered that there was contact cement underneath them. Every flooring store in town told me that it was impossible to remove contact cement, and that some kind of covering would have to go back on. I tried using paint remover, mineral spirits, lacquer thinner, and shellac thinner, all to no avail. But I finally came upon the answer: isopropyl alcohol, which is available at any local grocery or drug store. Just pour on a couple of coats--each coat about five minutes apart--and the contact cement will lift up.

Kris A. Layman  
Cheyenne, WY

## Polishing Screw Heads

**H**ERE'S HOW I POLISH brass screw heads safely and rapidly. I insert them in short lengths of rubber tubing, about 3 or 4 in. long, and hold them thus secured against the buffing wheel or wire brush. (The tubing has to be of a diameter that will just accommodate the shaft of the screw.) After polishing, I place the screws, heads up, in a length of wood 1 in. x 2 in. x 3 ft. long, in which I have bored a series of holes, 1/8 in. and 1/4 in. in diameter and all 1/2 in. deep. Then I spray them with spray lacquer or clear spray. When they're dry, I tip the board over and all the screws fall out, ready for assembly in the proper place.

Mark E. Leistickow  
Green Bay, WI

## 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.

# Helpful Publications

The Antiques Book of Victorian Interiors  
Compiled by Elisabeth Donaghy Garrett  
1981 (160 pp., profusely illustrated) Cloth

**F**OR EVERYONE INTERESTED in the interiors of Victorian houses, this colorful, pictorial account features the interiors of America's most famous Victorian homes. These opulent period rooms include those of Olana in Church Hill, New York, the Mark Twain house in Hartford, Connecticut, Biltmore in Asheville, North Carolina, Chateau-sur-Mer in Newport, Rhode Island, the Theodore Roosevelt Birthplace in New York City, and selected early interiors of designers Carrere and Hastings.

THE ARTICLES are a compilation from the magazine "Antiques" and focus on Victorian architecture as well as furnishings, wall and floor coverings, fabrics, window treatments, and other decorative ornaments. Also included with the historical descriptions are insights into the lives of the people who lived in them. The full character of these homes is revealed by 240 color and black and white photographs.

To order, send \$19.95 plus \$1.50 postage to:  
Crown Publishers, Inc.  
One Park Avenue--Dept. OHJ  
New York, New York 10016  
(212) 532-9200

American Architecture 1607-1976  
Marcus Whiffen and Frederick Koeper  
1981 (495 pp., generously illustrated) Cloth

American Shelter: An Illustrated Encyclopedia of the American Home  
Lester Walker  
1981 (320 pp., profusely illustrated) Cloth

**T**HESE BOOKS ARE VALUABLE additions to the resources in the vast and varied field of American architecture. The chronological survey format of each book is, however, characterized by a wholly different view of America's building heritage.

FOR THE STUDENT of architecture, American Architecture 1607-1976 is a comprehensive scholarly examination of America's building periods and styles. The emphasis is on examples of American architecture which have a certain historical and architectural significance, and as a result, forgoes other examples of the built environment. The text is detailed and authoritative; its straightforward, building-by-building survey is an excellent basic reference source.

MARCUS WHIFFEN examines America's buildings from 1607 to 1860 with an historical perspective, adding many comparisons of American and European architecture. Frederick Koeper studies the works of individual architects to describe the period 1860 to 1976. The book, amply illustrated with black and white photographs and line

drawings, is "...likely to become one of the standard works on the subject for some years to come." (William Morgan, University of Louisville)

AMERICAN SHELTER IS A USEFUL resource for the architect, designer, builder, and others interested in the different major and minor styles of the American home. It centers on the importance of the free-standing single-family dwelling as shelter and as a symbol of American culture. The text briefly outlines the basics of the origin, evolution, architectural detail, and construction methods and materials of each major style and vernacular variation. The book is primarily a picture book, one which depicts the American home as a three dimensional object through the use of 1000 exploded diagrams, floor plans, and side elevations.

LESTER WALKER, architect, teacher, and author, portrays 110 kinds of single family homes, from conventional styles (Saltbox, Georgian, Italianate, and Shingle), to more uncommon types (Inflatable, Fantasy, Underground, and Floating). Quips architect Charles Moore, it's "...a genuine feast for the eyes and mind."

To order American Architecture, send \$30.00 plus \$2.25 postage to:  
The MIT Press--Dept. OHJ  
Massachusetts Institute of Technology  
Cambridge, Massachusetts 02142  
(617) 253-2884

To order American Shelter, send \$22.95 plus \$2.00 postage to:  
The Old-House Bookshop  
69A Seventh Avenue  
Brooklyn, New York 11217

New Energy From Old Buildings  
National Trust for Historic Preservation  
1981 (208 pp., illustrated) Paper

**T**HIS BOOK, THE RESULT of a national symposium on energy conservation and its relationship to preservation, gathers together the ideas and recommendations of nationally known preservation architects and energy professionals. They suggest ways to reduce energy consumption (by combining the innate energy efficiency features of old buildings with new energy conservation systems) while retaining America's architectural heritage.

THE ARTICLES include discussions of the inherent energy saving features of old buildings, the concept of embodied energy, passive and active retrofit techniques, and the legal implications of using solar devices in historic buildings. Especially helpful is the article entitled, "How to Save Energy in an Older House," which contains an exhaustive chart of conservation techniques. Also included is an energy glossary and energy information sources.

To order, send \$9.95 plus \$2.50 postage to:  
The Preservation Bookshop  
1600 H Street, N.W.--Dept. OHJ  
Washington, D.C. 20006  
(202) 673-4061

# Ask OHJ

## Cracked Houses

### Scagliola

**D**O YOU HAVE ANY INFORMATION on a process called scagliola? I believe it is the art of hand-painting plaster to resemble marble. I would like to know how to do it, and what tools and materials will be required. Unfortunately, my library has not been very useful.

--Maureen Wilke Buffalo, NY

**S**CAGLIOLA is a specialty plastering method that uses colored plaster to create the appearance of marble. The color is part of the material itself in this method (as opposed to marbling, where the color is painted onto the surface). Scagliola is a highly-specialized finish that is rarely practiced today. It's very difficult to do, and so is not generally a do-it-yourself craft. There are plastering books that can be found in libraries and technical schools which will give you more information about this process. But we don't know of any book currently in print that describes the process in any detail.

*(As you can see, we don't have a great deal of information ourselves. Can any of our readers recommend a good craftsman who still practices scagliola? How about an authoritative book on the subject?--The Editors)*

### Insulating The Attic

**M**Y HOUSE IS 60+ YEARS OLD, with a well-ventilated, wooden-floored attic. Under the floor there is about 3 inches of rock wool insulation, with no vapor barrier. The attic is unheated and unused, and will remain so for at least another 15 years. I have purchased enough 6-inch, foil-backed insulation to cover the attic. My question is, where should I place it, on the floor (foil down) or in between the roof rafters?

--Glenn Stein Great Neck, NY

**Y**OU WON'T BE HEATING THE ATTIC, so you might just as well lay the insulation down on the floor. The problem here is that you shouldn't put foil-backed insulation down over the other insulation; the vapor barrier will trap moisture in the house. See if you can exchange the foil-backed for the unfoiled kind. If you can't, then slash the foil before laying down the insulation. When you are ready to heat and use the attic, you can reuse that insulation with a new polyethylene vapor barrier facing indoors.

**H**ERE'S THE PROBLEM: My house is made of wood and has a painted brick foundation wall; there is a 2-foot crawlspace under the entire house and verandah. There are two downspouts at opposite ends of the northwest wall. For years they have emptied out onto two splash blocks. But midway between these splash blocks is a depression in which a large puddle has settled. I believe it has caused the brick foundation behind it to settle and leave a 3-inch x 8-foot space between the top of the foundation and the bottom of the wooden sill. Recently, the interior wall along the stairway has begun to show signs of stress: cracks and falling bits of plaster. What can I do about this nasty gap between the sill and the foundation?

--Kenneth Koskela Zephyrhills, FL

**F**IRST YOU HAVE TO WEDGE THE CRACK. (The December 1981 OHJ explains this procedure.) Then dig a hole to check the foundation. After redirecting the water flow away from the house, use telltales to see if the crack is still moving. If it has stopped, then fill in the space with drypack mortar; if it hasn't, then you'll have to have an architect go over the house.

### Rescuing Lincrusta

**I**S THERE ANY SAFE WAY to remove layers of paint from Lincrusta-Walton? The exquisite details of this beautifully-patterned material in my entryway are obscured by several layers of paint, including the "classic" glossy dentist-office green!

--K.E. Possler Lancaster, PA

**T**HERE IS NO SAFE WAY THAT WE KNOW OF to completely remove paint from Lincrusta. The methylene chloride in chemical strippers will dissolve the linseed oil in the paper; and you certainly don't want to use heat on paper. But you can safely remove some of the paint by applying lacquer thinner and rubbing with 0 steel wool. (We'd still recommend trying this out on an unobtrusive test patch, however.) When you've removed enough paint to have restored some of the detail, you should refinish the Lincrusta. First put down a ground coat of oil-based paint--one which simulates the original look of the Lincrusta. Then apply a glaze over it, as the original owner would have. Glazes are available from Wolf Paints, 771 Ninth Avenue, Dept. OHJ, New York, NY 10019. (212) 245-7777.

General interest questions from subscribers will be answered in print. The Editors can't promise to reply to all questions personally--but we try. Send questions with sketches or photos to Questions Editor, The Old-House Journal, 69A Seventh Avenue, Brooklyn, NY 11217.

# Why would over 8,000 OHJ subscribers buy The Master Heavy-Duty Heat Gun?

Faye Spidell of Eugene, Oregon, restores old houses in her spare time. Here's what she said in an *unsolicited* letter about the Master Heavy-Duty Heat Gun:

"I read each issue very carefully and have used quite a few hints from the Journal. The nicest thing, though, was being able to buy a heat gun. This last house had built-in bookcases, large windows, an archway between the living room and dining room, and the original cupboards, which had been moved to the back porch/utility room. They all look lovely now, but I tell friends that there are at least two acres of woodwork in the house. I could have never done it with a



chemical paint remover. I have not been so pleased with any tool I've bought!"

Laura Lee Johnston, a homeowner from Long Island, New York, said this about the Master gun:

"Your heat gun is just what we needed to attack our heavily paint-laden newel post. It can't be removed (it is probably holding up the house!) and the thought of using chemical removers on it and coping with the mess has deterred me from getting to it since we moved in."

Patricia and Wilkie Talbert of Oakland, California, are the OHJ subscribers who first told us about the Master Heavy-Duty gun:

"We wouldn't be without it! Interestingly, the more coats of paint, the better the gun works! The heat-softened paint film tends to lift off intact out of cracks and crevices, rather than being dissolved and soaked back into the wood as often happens with liquid removers."

Faye Spidell, Laura Lee Johnston and the Talberts are no special cases. Over 8,000 OHJ subscribers have purchased the Master Heavy-Duty Heat Gun. And the raves keep coming in.

We sell this heat gun because it's the best one money can buy. It makes your job a lot easier . . . and minimizes inhalation of dangerous methylene chloride vapors, given off by most chemical removers.

The electric-powered heat gun softens paint in a uniform way so it can be scraped off with a knife. A small amount of chemical remover is suggested for clean-up and tight crevices, but the heat gun takes care of almost all the work.

In addition to minimizing chemical use, another important safety feature is a lower operating temperature than a propane torch or blowtorch. Thus the danger of vaporizing lead is eliminated, and fire danger is greatly reduced, too.

(Precautions should be taken when handling scrapings from lead-based paint and caution should be observed with wall partitions that contain dust.)

The HG-501 is an industrial-gauge tool. That means it isn't cheaply-made or cheaply-priced. But paint remover is going for \$12 to \$20 per gallon . . . so if you use the Master Heat Gun just a few times, it pays for itself.

When it comes to stripping paint, there are no magic wands — but we think this is the best method and best gun for the job.

\$64.95 postpaid, shipping via UPS

You may order your Master heat gun by filling out the Order Form in this issue, or by sending \$64.95 to The Old-House Journal, 69A Seventh Avenue, Brooklyn, NY 11217.

## What it will do:

- The Master Heavy-Duty HG-501 Heat Gun is ideal for stripping paint from interior woodwork where a clear finish is going to be applied.

Use the heat gun for stripping paint from:

(1) Doors (2) Wainscotting (3) Window and door frames (4) Exterior doors (5) Porch columns and woodwork (6) Baseboards (7) Shutters and (8) panelling.

- In addition, the Master heat gun can be used for such purposes as thawing frozen pipes, loosening synthetic resin linoleum pastes, and softening old putty when replacing window glass.



## What it won't do:

The heat gun is not recommended for:

- (1) Removing shellac and varnish;
- (2) Stripping paint on window mullions (the glass might crack from the heat);
- (3) Stripping the entire exterior of a house (too slow);
- (4) Stripping Early American milk paint (only ammonia will do that);
- (6) Stripping exterior cornices (could ignite dust or animal nests inside).

## Note these outstanding features:

- Heavy-duty industrial construction for long life
- Pistol-grip handle; 3-position fingertip switch with guard for added safety
- Rubber-backed stand keeps floors from scorching; stand swivels 90°; has keyhole for hanging and storage
- Adjustable air intake regulates temperature between 500°F & 750°F.
- Rugged die-cast aluminum body — no plastics
- 8' long 3-wire cord, grounded, with molded plug
- No asbestos used in construction
- Double-jacketed heater
- Rated at 120 v. and 15 amps
- Approved by Underwriters Laboratories

**The Old-House Journal Guarantee:** If your heat gun should malfunction for any reason within two months of purchase, return it to The Old-House Journal and we'll replace it.

# Restoration Products News

The Source for Products and Services for Old Buildings

This month—a selection of products especially appropriate for the turn-of-century house.

## Help For Your Hoosier

A "Hoosier" could usually be found in turn-of-century kitchens. These handy cupboards, which often had a sugar dispenser and a flour sifter built in, are once again becoming popular. However, replacement parts are often difficult to find. One source we managed to locate was Furniture Revival & Co. Here you can find a complete selection of "Hoosier" hardware including the brackets needed to attach the top section to the lower cupboard. (They stock both the top- and side-mounted styles.) These brackets, \$56.10/pair, are made of 16-18 gauge stamped steel and painted dull metallic silver. Also available are solid brass "Hoosier" door latches and hinges. And, to complete the restoration of your "Hoosier"—flour and sugar dispensers (about \$63 and \$56).



The company also carries many other hard-to-find hardware items including icebox and roll-top desk hardware. A catalog (\$1.50) is offered. Furniture Revival & Co., PO Box 994, Dept. OHJ, Corvallis, OR 97339. (503) 754-6323.

## Keeping Warm

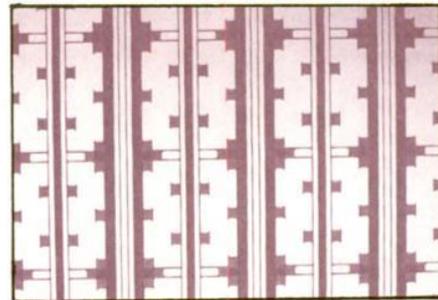
We have received many inquiries from readers concerning old stove and heater parts, especially radiants for the Humphrey gas heater. If you are one of the many people trying to locate a source for these and other hard-to-find replacement parts we suggest you try the following two sources: (1) Empire Stove and Furnace Co., 795 Broadway, Dept. OHJ, Albany, NY 12207. (518) 449-

5189 or 449-2590. (2) The Aetna Stove Co., 2nd & Arch Sts., Dept. OHJ, Philadelphia, PA 19106. (215) 627-2008.

These two companies—among the country's largest and oldest stove distributors—have an extensive inventory of replacement parts for every kind of stove and heater. They do not offer any literature and would prefer that you call rather than write so that they can determine exactly what you need.

An inventory of 40-50 completely restored stoves can usually be found at Agape Antiques. The selection offers parlor or cooking stoves from 1830 through 1930. Wood, coal, or gas models are available with a price range of \$400-\$3,700, and Dave Wells, the owner, will be happy to ship anywhere.

They also stock stove replacement parts. Although their parts selection is limited to Glenwood Stoves, it's very complete. The best way to get information is to call Mr. Wells directly. Agape Antiques, Box 43-OHJ, Saxtons River, VT 05154. (802) 869-2273.



## Craftsman Wallpaper

Richard E. Thibaut, Inc. and The Historic House Association of America have collaborated to produce a line of authentic reproduction wallpapers. All 19 designs, each available in 3-5 colorways, are very reasonably priced from \$14.95 to \$18.95 per roll. Many of these 54-inch wide screen prints also have matching fabric.

The patterns were taken from historic homes throughout the country, mostly from 19th-century documents; however, the early 20th century is also represented. Shown here is an Arts & Crafts pattern taken from the Roycroft Campus, E. Aurora, NY (1890s).

Each wallpaper in Thibaut's Historic House collection is accompanied by a brief history of its origins—a nice historical touch for the old-house owner. A free brochure and the name of a dealer is available. Richard E. Thibaut, Inc., 315 5th Ave., Dept. OHJ, New York, NY 10016. (212) 481-0880.

## Turn-Of-Century Lighting

Turn-of-century lighting can be difficult to find. Heirloom Brass offers two chandeliers which are reproductions, with slight changes to meet the electrical code, of 1924-1926 models. Both fixtures are solid brass, coated with lacquer to reduce tarnishing, and sold with

a choice of 4 different glass shades.

Heirloom Brass supplies to wholesalers, but they will give you the name of a dealer in your area. Heirloom Brass, PO Box 146, Dept. OHJ, Dundas, MN 55019. (507) 645-9341.



4-arm chandelier—sugg. retail \$250



3-arm chandelier—sugg. retail \$190

## The 20th Century Bathroom

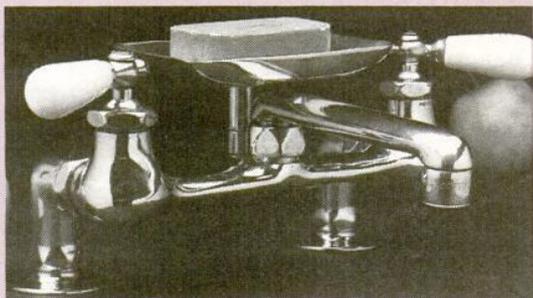
Sterline Manufacturing Corp. has established a retail subsidiary, Barclay Products, in response to OHJ readers' interest in their wholesale products. Barclay carries a full line of bathroom accessories including high-tank toilets, shower rings, and shower curtains (standard and custom sizes). Barclay's line of solid brass faucets, manufactured by the Chicago Faucet Company, are almost exact reproductions of the patterns used by Chicago Faucet in the 1920s and 30s; minor changes were made in compliance with modern plumbing codes.



Basin cocks (sold in pairs)  
suggested retail—\$117

Their 10 different faucet models have a non-lacquered, polished brass finish and white porcelain handles. Barclay also sells *Never Dull* (5 oz. for \$5), an alcohol-based brass polish that is alkaline and non-abrasive.

For their free catalog contact: Barclay Products Co., PO Box 12257, Dept. OHJ, Chicago, IL 60612. (312) 243-1444.



Deck-mounted sink faucet sugg. retail—\$185

## Embossed Tiles

FerGene Studio offers embossed tiles for your fireplace and hearth. Most of these tiles have a relief design which is copied from, or influenced by, late Victorian tiles. Plain tiles are also available for those who feel that a continuous pattern is too busy.

Reasonably priced stock patterns include the *Virginia Creeper*, which is designed to "grow" around the fireplace: It is comprised of running-vine tiles, corner tiles, and end-vine tiles. The cost of these and other regular relief 6 x 6 in. tiles is \$10/tile. Many other sizes are available, including small hearth tiles and rectangular tiles. Prices for smaller tiles range from \$3-\$5.

The tiles can be glazed to match a color in your room. Another option is Crackleton glaze, which imitates the crazing seen in antique tiles.



In addition, owner Mrs. Kirtland is willing to make replacement tiles or create a new design for you. There is a design fee of about \$100 for this additional custom work, which usually requires 3 months. The cost and the time depend on the number of tiles, the difficulty of the design, and the even greater difficulty of matching colors. (If your design is one that Mrs. Kirtland would like to stock, she is willing to share the cost of the custom work.)

For a free brochure, send a self-addressed stamped envelope to: FerGene Studio, 4320 Washington St., Dept. OHJ, Gary, IN 46408. (219) 884-1119.

## Overhead

The textured metal ceilings found in many turn-of-century homes are both decorative and fire retardant. Shanker Steel, who has been manufacturing tin-plated metal ceilings since 1912, is still using the original patterns and methods. Their ceilings are available in 22 different patterns, with coordinating cornices. These patterns may be purchased in 2-ft. x 8-ft. sheets, at a cost of \$22.30 each.

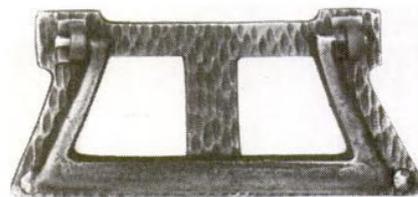
After installing a metal ceiling, be sure to clean it with denatured alcohol or mineral spirits (a must for proper paint adhesion), and coat it with an oil-based paint or clear lacquer. A free brochure of patterns and installation instructions is available. Shanker Steel Corp., 70-32 83rd Street, Dept. OHJ, Glendale, NY 11385. (212) 326-1100.



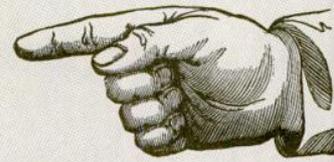
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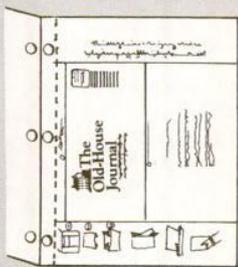
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## FREE ADS FOR SUBSCRIBER/MEMBERS

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.

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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

**ROOKWOOD FIREPLACE** tile. Enough for standard-size fireplace front. Dark green with long-stemmed rose motif for either side of opening. Each tile stamped "Rookwood" on back. \$350 plus shipping. Regensis, 2712 North Henderson, Dallas, TX 75206. (214) 823-3241.

**BACK BAR:** Originally from drug store c. 1900. Oak, 8 ft. long, 7½ ft. high (two pieces) glass panel doors above, wood doors & drawers below. Fully, professionally restored. Pictures available. \$2500. Delivery can be arranged. Dan Diehl, 6374 Waterloo Rd., Atwater, OH 44201. (216) 947-3385.

**VICTORIAN MIRRORS,** a spectacular pair; original glass. 86 in. high by 58 in. wide. \$950/pair. Sam Stone, 19 The Lafayette, 333 Commonwealth Ave., Boston, MA 02116. (617) 536-5395; 353-1590.

**UNIQUE BATH.** 2 parts: the inner & the outer glazed sections are separated to leave an air space, keeping the water hot longer. C. 1898 American Standard. Price \$800. (613) 526-1818.

**BEVELLED PLATE GLASS:** nine pcs., 30 in. x 32 in.; thirteen, 26 x 30; two, 20 x 32; two, 25 x 27; one, 24 x 28. The above are all ¼ in. thick or more; bevels are 1-5/8 in. wide, c. 1900. Nelle Mullins Butterfield, 908 S. 24th St., Quincy, IL 62301.

**1870 STEINWAY** rosewood square grand piano. Serial No. 21412, 40 in. x 80 in. x 38 in. high. \$3,000. Contact: B. Saunders, 5815 Ohio St., Vermilion, OH 44089. (216) 967-9685.

**2 FRENCH DOORS** with 30 panes of button glass, c. 1920. 2 ft. x 4 ft. sheets of ceiling tin: 27 in Roman cross pattern, 10 in double square pattern. Also odd lengths of flooring, beaded ceiling, and some cypress clapboard. A. Cushman, 1092 West Tarleton, Stephenville, TX 76401. (817) 965-5945.

**11 RED OAK BEAMS,** hand hewn, from demolished barn of Hendrikus Du Bois, c. 1790. Mostly in excellent condition. Lengths from 12 ft. to 28 ft., width 12 in. to 16 in., thickness approx. 10 in. Beams located in New Paltz, NY. For appointment to inspect, leave phone message on tape at (212) 759-0840.

**WOODEN SHUTTERS** with movable flaps and pegged corners: 38 at size 15 in. x 54 in.; 4 at size 16 in. x 62 in. Excellent condition but need cleaning. Best offer. (203) 488-8932.

**ANTIQUE HARDWARE,** c. 1910. Brass, other metals, glass, porcelain: ice box locks, hinges, door & cabinet knobs, hooks, draw pulls, locks, and much more. Hardware supplies for restoration needs. Odd Hardware, 76-16 Jamaica Ave., Queens, NY 11421. (212) 296-0163.



**SPECTACULAR ART DECO MURALS**—8 different hand-carved in relief in 1936, 11 ft. x 12 ft. to 11 ft. x 15 ft. 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., Greenview, OH 45331. (513) 548-9894.

**2 PAIR POCKET DOORS,** reddish-color with brass keyhole fixtures: 30½ in. wide x 7½ ft. high x 2 in. thick. Also several other panel-type doors in varying dimensions, approx. 30 in. x 6-7 ft. Pocket Doors, 409 3rd Ave., Belmar, NJ 07719. (201) 681-5752; 681-1927.

## MEETINGS & EVENTS

**CITY LIVING—Rehab Fair,** Hartford, CT. Sept. 25 & 26, 1982. Exhibitors wanted for fair for home repair, maintenance, & restoration. 200 exhibitors displaying products & services for restoration, structural repair, decorative improvements, energy conservation, as well as manufacturers, craftsmen, distributors, designers, consultants, architects. Workshops and demonstrations in practical hands-on conservation techniques, preservation methods, maintenance tips, home financing, contractor negotiations. For details contact: Sandy Hamer, 15 Lewis St., Hartford, CT 06103. (203) 247-6849.

**HOUSE RESTORATION & ANITQUE SHOW** June 4, 5, & 6, 1982. Kansas City Trade Mart, Old Municipal Airport Bldg., Kansas City, MO. For booth space, contact: Dolores Wagner, Wagner Promotions, Rt. 2, Box 152, Plattsburg, MO 64477. (816) 532-0194; or 539-3305.

**COURSES & SEMINARS**—Feb. 24, Borrowing Money For Real Estate Projects; March 10, Fundamentals Of Effective Property Management; March 27, Home Construction: Contracts To Completion. For further information, contact: University Extension, University of California, Davis, CA 95616. (916) 752-0880.

**A CENTURY OF SURFACE DECORATION—1820-1920:** 7th Annual Historic Preservation Conference, April 22-24, in lovely Jonesboro, Tenn. Speakers will be Clem Labine & Patricia Poore, Bruce Bradbury, and Malcolm Robson. Topics include interior paint colors & wallpapers; stencilling, graining, & marbling; and preparation of surfaces. Lectures & workshops. Participation is limited. For information contact: The Jonesborough Civic Trust, PO Box 180, Jonesboro, TN 37659. (615) 753-5281. Cosponsored by The Jonesborough Civic Trust, Appalachian Regional Bureau of Government, Appalachian State University, and The Old-House Journal.

## INNS & HISTORIC HOUSES

**SPRING HOUSE.** Bed & Breakfast in a cozy 18th century restored stone house in the valley of Muddy Creek in the Pennsylvania countryside. Near York, Lancaster. Two hours from Philadelphia, Washington. (717) 927-6906.

## REAL ESTATE

**LOVELY BUILDING LOT** (50 x 125) in staid residential section of Attleboro, MA. Build your own year round or vacation home here near the Cape. \$2500 cash or trade. K. A. Cooper, 1931 16th Street N.W., Washington, DC 20009. (202) 667-0819.

**PARKE CO., IN**—Impressive 1883 2-storey brick home on 6½ acres, near Turkey Run State Park. Italian Villa style architecture. Authentic restoration 90% complete. 10 rooms, 1½ baths, pantry, large rooms, 5 fireplaces. Central heat, well insulated. \$150,000. Contact Felkner Realty, Rockville, IN 47872. (317) 569-3186.

**SOUTHWESTERN MICHIGAN:** c. 1860 brick Italianate farmhouse, 10 spacious rooms, beautiful walnut staircase to second floor and attic, original painted-grain woodwork, full cellar with stone floor, 2 acres with old trees. Easy drive to South Bend, St. Joe, Benton Harbor, Kalamazoo. Needs complete, loving restoration. \$20,000. Call (713) 696-7041.



**FEDERAL BRICK HOME** with Italianate porch and other detailing. 30 min. south of Indianapolis on large, wooded corner lot in Franklin, IN. Restored, 8 rooms ready for occupancy. Nominated for National Register. \$72,000. Realtor Kenn Chesser, (317) 736-5663.

**6000 SQUARE FEET** of glorious Victoriana in Inman Park, one of Atlanta's most active restoration areas. Many original exciting architectural features, dentil moulding, 9 fireplaces, heart pine floors, more. Good systems, structurally sound, in-ground pool. Contact agent: Ann Roberts, Downtown Properties, 313 N. Highland Ave., Atlanta, GA 30307. (404) 688-2050.

**WEST KINGSTON, RI**—House built in 1725. 1 acre of land, 2-stall horse barn. House has 2 apts., both now rented. 4 open fireplaces, wideboard floors. Asking price, \$42,000. Ms. Barbara Williams, 1401 Stanwood Lane, Hendersonville, NC 28739.

**UPSTATE NY ITALIANATE**, 1900, brick home on lovely ½ acre. 9 rooms, modern kitchen, bay windows, wood-burning fireplace. Well insulated, complete storms. By owner—will carry contract with \$20,000 down @11% for 25 years. 3-car garage. Lovely residential in quiet village. 1½ hrs.—Montreal, Canada. (315) 353-2188.

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**SAN FRANCISCO MANSION** with 2 income units. Main house offers grand living. Oversized rooms, inlaid hardwood floors, 4 bedrooms, 3½ baths, new plumbing, new wiring. Penthouse suite is 2 bedrooms and has downtown view. Old stables have been converted into high-tech designer living. \$340,000. Call Lee Jones, Caldwell-Jones Real Estate, (415) 821-6110.

**ORANGE, VA:** "Rebel Hall," Classical Revival (1849) brick residence on ½ acre town lot. Handsome interior woodwork. 4 bedrooms, 2 baths. Hot water heat. Owner financing. \$72,500. Royer & McGavock Ltd., Realtors, 3 Boar's Head Ln., Charlottesville, VA 22901. (804) 293-6131. Evenings and weekends (804) 589-3083 or (703) 672-4171.



**NEWARK, DE**—2-storey frame house on National Register offered for relocation & restoration by the Delaware Dept. of Transportation. Local interests preferred. Must be removed from site no later than May, 1982. For information, contact: Nick Blandy, Project Planning, PO Box 778, Dover, DE 19901. (302) 736-3085.

**GEORGIAN REVIVAL MANSION**, Watseka, IL. Built in 1912, its 5,500 sq. ft. include 4 bedrooms, 2½ baths, living room opening to large porch, paneled dining room with butler's pantry, ballroom, library, and 2 fireplaces. 1+ acre city lot with mature trees. \$125,000. Brochure no. OHJ-75446. Previews, Inc., 222 South Riverside Plaza, Chicago, IL. (312) 648-0313.

**ATHENS, NY**—Elegant 6-room 1878 Federalist home in historic district offers large living room and dining room, full attic and basement, new roof and furnace, private porch and yard, garage, and liberal owner financing. Asking \$30,500. Land Resources, 28 Second St., Athens, NY 12015. (518) 945-1303.

**JIM THORPE, PA.** One of the 13 original millionaire homes in this historical town. Listed on the National Register. Built in 1900; 5700 sq.ft. Original beautiful woodwork, fixtures, and wall & ceiling coverings. Original blueprints & specs. Located in downtown area undergoing restoration. Asking price \$39,900. Gene Durigan Real Estate, (215) 377-4488 or (717) 386-2408, evenings.

**MAPLEWOOD, NJ**—1907 Builder's model. Impressive architecture, construction, neighborhood. One of the town's originals. 9 generous rooms; 3rd floor suite; 5 baths; excellent condition with oak floors, recent refurbishing. Walk to town; 35 min. WTC. Immediate occupancy. \$119,500 with financing/rental considerations. Burgdorff, (201) 356-5200 or owner (617) 359-6539, p.m.

**BUILDING** made into living quarters. Living room, kitchen, 4 bedrooms, bath, workroom. Built in 1893. Total 3000 sq.ft., 15 ft. ceilings, brick walls, wood floors. In small town near Austin. \$27,500. Mrs. Lloyd E. Wheeler, 1813 Madison Ave., Austin, TX 78757.

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**HEARTLANDS PRESERVATION SERVICES** for houses, commercial buildings, etc.: Inspections for significance and condition of architectural, plumbing, electrical/mechanical systems; code compliance; adaptive use feasibility studies; research, National Register and tax certifications; measured drawings; maintenance programs and specifications for paints, colors, exterior facade materials. Contact Building Conservation, Box 89, Evanston, IL 60204. (312) 491-0882.

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**OLD-HOUSE RESTORATION**, repairs, replacements, renovation, remodeling, accessories. We stock or will find & install antique or reproduction materials. Historical research & sightseeing tours. Brochure available. The History Store, 418 N. Union St., Wilmington, DE 19805. (302) 654-1727.

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**HISTORICAL RESEARCH**—If they lived in your house at the start of a decade in the 19th century, then we can tell you the age, sex, and occupation of the house owner and family. Give the full name of the owner, complete address, including village and state, and known dates of occupancy. Search is at \$10 per hour. Ancrums Research, 128 Central Ave., Staten Island, NY 10301.

**IS YOUR HOUSE ANTIQUE** or just old? Either way, we can help you deal with it: Full preservation and architectural services, research, project planning, design, technical consulting, pre-purchase inspection, & more. Allen Charles Hill, AIA, Historic Preservation & Architecture, 25 Englewood Rd., Winchester, MA 01890. (617) 729-0748.

**ST. LOUIS, MO**—Fine furniture & architectural stripping & refinishing done. Also restoration, repair, carving, caning. All hand work done by craftsmen with over 25 years experience. Please come by our shop. Artistic Finishes, 4173 Juniata St., (314) 773-1706.

**BOB SMITH Decorating & Repair.** Slate & tile roofing, custom copper work, metal fabricating, concrete shingles. Restoration work, carpentry—rehab work. (312) 238-2113.

#### WANTED

**PAIR OF ARCHED DOORS** with central height 130 inches & base 77 inches when closed. Arch has radius of 38 inches. Contact: P. Gouras, 5225 Sycamore Ave., Riverdale, NY 10471. (212) 884-7114.

**VICTORIAN IRON FENCING**—Approx. 40 ft., preferably "hairpin" motif. Also desire matching gate & pair of ornate, brass wall sconces, preferably operable gas or electric. H. Ballance Jr., 3891 Fairfax Court, Atlanta, GA 30339. (404) 436-2120.

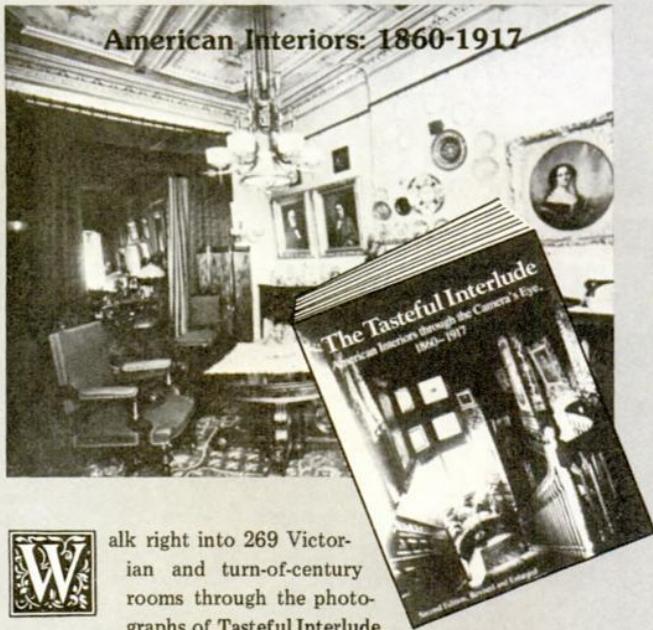
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#### OHJ Assistant Editor Writes A Book

Journal readers interested in serious contemporary music may want a copy of a new book co-written by our assistant editor, Cole Gagne. It's a book of interviews and photographs of 24 American composers, including Aaron Copland, Lukas Foss, and Philip Glass. *Soundpieces: Interviews With American Composers*, by Cole Gagne and Tracy Caras. (quality hardbound, \$24 ppd) Write to Scarecrow Press, PO Box 656, Metuchen, NJ 08840.

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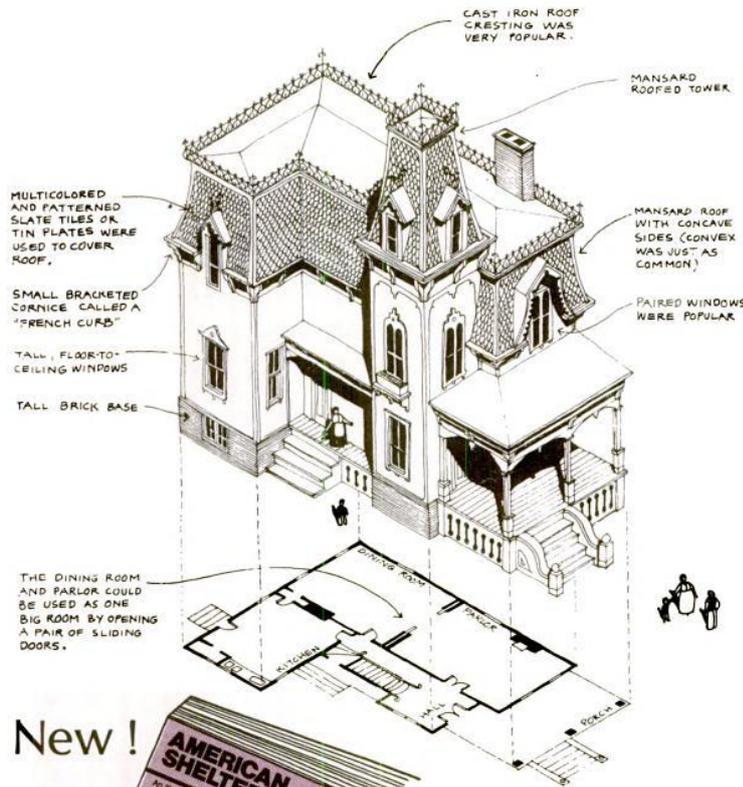
### Planning a meeting?

If your preservation or neighborhood organization is planning a meeting or workshop soon, you might want to spread the word about *The Old-House Journal*. If you're a subscriber, you already know the practical value of the OHJ — why not let your neighbors in on it!

Free copies of sample issues are now available to organizations such as yours. To get these free copies (up to 100), just drop a letter in the mail on your stationery telling us about your event. Mail the letter to Sally Goodman at The OHJ.



# The Shapes And Character Of America's Homes . . . From A 3-D Perspective



charts the What, Where, When, Why and How of our architectural landscape.

Over 100 single-family house styles that have surfaced in America are examined from a humanistic perspective, relating the architectural forms to people's need for shelter.

Among the traditional house styles surveyed in this 5-year product of architect/author Lester Walker's work are:

- \* Dutch Colonial
- \* Cape Cod
- \* Steamboat Gothic
- \* Octagon
- \* Eastlake
- \* Mission
- \* Saltbox
- \* Greek Revival
- \* Italianate
- \* Second Empire
- \* Romanesque
- \* . . . & many others

American Shelter is unhampered by arbitrary editorial "bookends" — such as cutoff dates, materials used, geographic region, or style categories, as most books on houses are. It draws on diversity, from the prosaic to the peculiar.

Complex information critical to understanding, such as structure and floor plan growth, has been simplified. Sketches of house geometry, and how architects see spatial relationships, as well as close-ups of building elements round out this 3-D perspective.

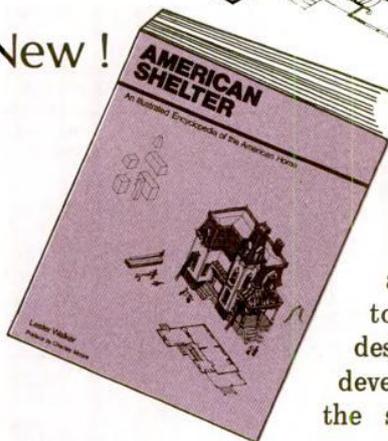
Many books, including this one, can function as a field guide, but American Shelter is more a dimensional study of the formation and character of single-family homes. American Shelter is an outstanding book for anyone interested in how and why houses look the way they do, and is invaluable to architects, builders and contractors.

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This "Illustrated Encyclopedia of the American Home" chronologically

To get your copy of American Shelter, use the order form in this issue, or send \$24.95 (includes UPS shipping, plus handling) to  
The Old-House Bookshop  
69A Seventh Avenue, Brooklyn, NY 11217

Opinion...

# Remuddling

— Of The Month —



THE CAPTION for this photo could be, "The siding contractor strikes again!" The makers of vinyl and aluminum siding keep insisting that their products can be applied to old buildings in a sensitive fashion. Maybe they've never bothered to point that out to the contractors who slap the stuff on buildings. Because based on the photo evidence we've seen, a sensitive job is the rare exception.

THIS SIDING contractor committed the following: (1) Removed the ornamental caps over the two central windows; (2) Covered over the corner quoins; (3) Used a "clapboard" twice the width of the original--completing his trashing of the building's exterior.

THE POOR OLD HOUSE now has a badly split personality. Anyone know a good house psychiatrist?

Submitted by: (Name Withheld)  
Portland, Maine

#### TAKE YOUR CAMERA ALONG...

... the next time you are strolling through an old neighborhood. Be on the lookout for harmful or thoughtless things that have been done to old buildings. We're looking for object lessons... photos that will help others avoid the same mistakes.

IF YOU SPOT some classic remuddling, snap away. We'll award \$50 if your photos are selected as the monthly winner. The message is more dramatic if you also send along a photo of a similar unremuddled building.

SEND YOUR ENTRIES to: Remuddling Editor, The Old-House Journal, 69A 7th Ave., Brooklyn, N.Y. 11217.



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