

The Old-House Journal

Restoration and Maintenance Techniques For The Antique House

Vol. X No. 3

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March 1982

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NEXT MONTH.....Special Window Issue

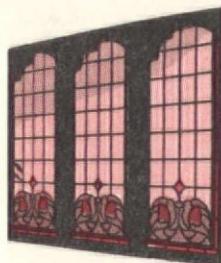
BUYER BEWARE

Seeing Through Bad Stained Glass

By Fred J. Gaca, Zion, Illinois

IN YESTERDAY'S HOMES, nothing bespoke luxury more than stained glass windows. Today's restorers are discovering that the addition of stained glass or the repair of existing windows brings a jewel-like radiance and a seductive warmth to the light entering a room. Fortunately, stained glass is again riding a crest of popularity. Glass artists and restorers are far more prevalent now than they were ten years ago. Unhappily, many of these people are not skilled in their craft. The demand for stained glass has created a gap in the supply--a gap too often filled with work that is poorly designed, poorly constructed, and destined for the dustbin. In the worst cases, plastics have been foisted on the unsuspecting public.

A GENUINE "BUYER BEWARE" situation now exists. Restorers who seek either new panels or the restoration of existing panels should have a basic knowledge of stained glass--what it is, how it is constructed, and how to judge its quality. Questions of style, period design, and aesthetics are best left to the perpetual debates among glass artists and glass lovers. But all styles share a common need for quality workmanship. Anyone interested in purchasing glass can learn to recognize that quality.



STAINED GLASS is made from a mixture of silica (usually fine, clean sand) which is blended with various alkalis, salts, and metal oxides. The exact composition of the mixture will determine the color of the glass. Because of variations in mixtures and manufacturing processes, each batch of glass will show slight changes in color, just as paints, dyes, or yarns vary from lot to lot. The silica mixture is heated in extremely hot kilns until it melts. The mixture is then allowed to cool, forming glass. Properly made, the colors are part of the glass and will never fade or change, except to develop a patina after several decades.



(THERE IS a growing concern that our polluted atmosphere is detrimental to glass. Many glass artists now recommend protecting stained glass panels by installing a pane of clear glass facing the outside air. The use of protective glass, while lacking historical precedence, can add years to the life of stained glass.)

WHILE STILL MOLTEN, glass can be blown or shaped to create bottles, vases, and other

continued on page 66

To Dip Or Not To Dip?

WE'RE IN THE MIDST of compiling a major report on stripping paint--everything from marble mantels to wainscotting, to shutters, to.... And there is one major area in which we need feedback from our readers: dip-stripping.

WE'VE ALL HEARD horror stories about dip-stripping—fly-by-night operators, raised grain, loss of color, joints that come unglued, and the newly applied finish that won't stay stuck.

YET OTHERS have used dip-stripping and are apparently happy. So the best way to get a complete picture of the pros and cons of dip stripping is to collect a wide sampling of experience from the OHJ audience.

YOU MAY RECALL that last year we asked you to communicate your experiences with floor

finishes. The result was the extensive report in our May 1981 issue that detailed the numerous problems people were having with polyurethane floor finishes.

OHJ READERS make up the country's largest "test kitchen" --one with 55,000 cooks. So please put on your chef's cap and give us your answers to the following questions. We realize you probably don't want to cut the questionnaire out of your issue. You can either Xerox it...or use the format as an outline and jot your answers on a piece of paper. Mail to:

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

MANY THANKS for sharing.

--Clem Labine

My Experience With Dip-Stripping Has Been:

SATISFACTORY OVERALL

UNSATISFACTORY OVERALL

Here's my latest HAPPY
 UNHAPPY
experience with dip-stripping:

Joints coming unglued
 Surface degradation of wood
 Incomplete removal of paint

1. Object(s) being stripped:

7. Type of finish applied to stripped wood:

2. Type of wood:

8. Any problems with the finish?

3. Used Commercial service
 Did it myself

Yes No
Describe:

4. What type of stripping chemical was used?

9. Do you have the name and address of a commercial dip-stripping service that you can recommend from personal experience?

5. Do you know if and how the stripping chemical was neutralized?

10. Any other comments, problems, or advice to give anyone about dip-stripping wood?

6. Any problems with:

Raised grain
 Bleached effect; color change

11. Your name and address (optional).



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The Homestead House

By Clem Labine

A LONG WITH THE AMERICAN FOURSQUARE (see last month's OHJ), there is another type of "plain" house that puzzles old-house lovers who strive to name the style of every building. A typical example of this plain house is shown below. If the house were situated in the country, many would call it a farmhouse. But if you found it on a city street or in a suburb, "farmhouse" would hardly do.

WE'VE NAMED this type of structure the Homestead House. This name recognizes both the functional and historical roots of the style. The dictionary defines homestead this way:

"HOMESTEAD: The seat of a family, including the land, house and outbuildings; especially a dwelling retained as a home by successive generations."

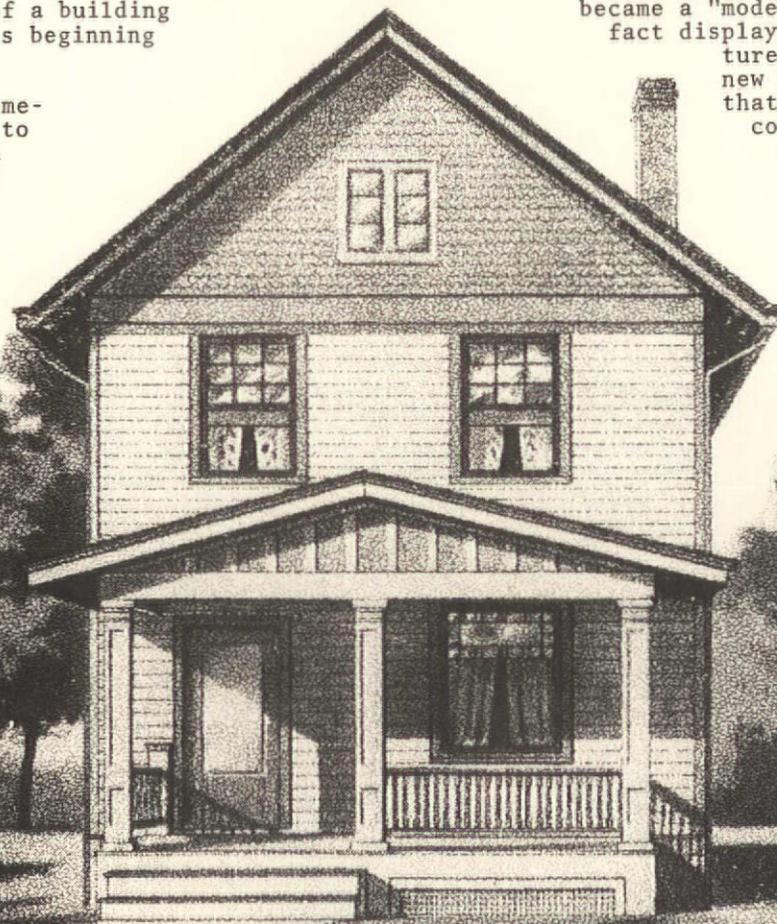
THE HOMESTEAD HOUSE was built as a home by successive generations of Americans. The Homestead Houses that were built in America in 1920 were not revivals; they were a continuation of a building tradition that had its beginning in the 1700's.

THE ORIGINS of the Homestead House are easy to see: It was designed to provide economical shelter for rural working families. The two-

storey construction gave maximum floor space under a single roof. The straight walls and simple gabled roof were easy for part-time housewrights to build. The lack of ornamentation reduced construction time and kept maintenance to a minimum.

DURING THE VICTORIAN ERA, the Homestead House remained a strictly rural style; its simple lines were too unsophisticated for the style-conscious urban home-buyer. But by the beginning of the 20th century, there was a massive shift in taste. Buyers were more concerned with comfortable, functional, "sanitary" houses than with the romantic structures that summoned up images of bygone days. Simplicity and honesty were the fashion.

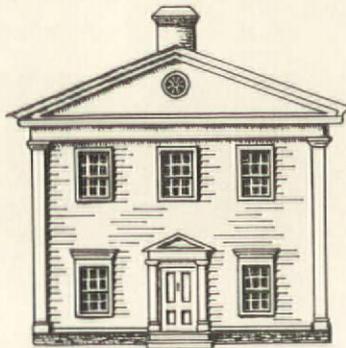
THUS, in the early 1900's, there was a market in city and suburb for the Homestead House. Fitted up with electricity, indoor plumbing, servantless kitchen, and indoor bathroom, the Homestead House became a "modern" dwelling...and in fact displayed most of the features we find in today's new homes. So the house that had lived in the countryside for a century moved to the suburbs. It became home not only to the farmer, but to the urban working class.



Evolution Of The Homestead House



1700's GEORGIAN COLONIAL



EARLY 1800's GREEK REVIVAL
"TEMPLE HOUSE"



EARLY 1900's
HOMESTEAD HOUSE

THE HOMESTEAD HOUSE of the early 20th century evolved in a steady progression from the simple Colonial home of the 18th century. In the Colonial house, the accent was on symmetry, with the plan based on a rectangle. The entry door was in the center of the long side, with windows arranged in symmetrical bays on either side of the door.

The Greek Revival of the early 19th century made everyone aspire to live in a Greek temple. So the Colonial Georgian house was modified slightly, moving the entry door to the gable end of the house, and adding mouldings to the gable to make it look

like the pediment of a Greek temple. On houses of the wealthy, columns, pilasters and porticos heightened the Greek effect.

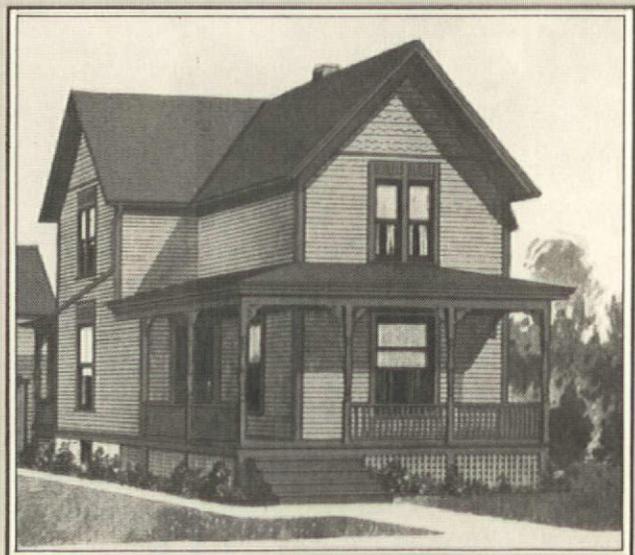
The Greek mania subsided after the 1840's, but farm people continued to build houses that retained the essential geometry of the old Temple Houses—especially the entry door on the gable end. The Homestead House remained pretty much a rural style until the beginning of the 20th century....when a desire for simple, honest housing created a market for this type of home in both city and suburb.

The Two Common Versions



CHICAGO HOUSE WRI
CHICAGO

THE BASIC HOMESTEAD HOUSE has two storeys, a rectangular plan, and a simple gabled roof. Sometimes there are dormers projecting from the roof. The exterior is quite plain, often just clapboard siding and simple cornerboards. In addition to wood frame construction, the Homestead House can also be built of brick or stone. On the basic Homestead House, the entry door is on the gable end. There's usually a porch extending the full width of the front facade.



THE TRI-GABLED ELL is a common variation of the basic Homestead House. Also two storeys, the plan consists of two intersecting rectangles forming an ell. The extra leg on the house provides additional opportunity for sunlight, cross-ventilation, and visual variety. The roof has three gables, hence the name. A porch may connect to one, two or three sides of the house. A common configuration is to have the porch tucked into the space formed by the two legs of the ell.

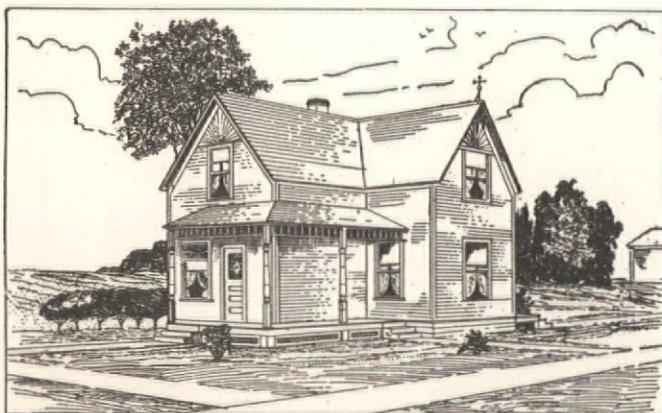


The Greek Revival house, with its emphasis on the prominent gable, was the direct ancestor of the Homestead House. This 1820 farmhouse has mouldings attached to the main gable to suggest the pediment of a Greek temple. Stripped of its Greek detailing, this same type of house was being built a century later in city and suburb. Then, they called it simply a "modern house." We are calling it the Tri-Gabled Ell.



The Homestead House is defined by its shape, rather than by ornamental details. This house has decorative details borrowed from three styles: Greek Revival cornice returns, Italianate brackets, and Gothic Revival drip mouldings around the windows. Yet the house is essentially a simple Tri-Gabled Ell, typical of the Homestead Houses built in the 1870's.

THE CLAPBOARD EXTERIORS of Homestead Houses usually have simple vertical and horizontal boards that delineate corners, windows, eaves, etc. At the turn of the century, most Homestead Houses got a two-tone paint job so that the trim boards would stand out in contrast to the rest of the body. Often, two shades of the same color--such as green--would be used:



The 1908 Sears Catalog showed this simple Tri-Gabled Ell. Back then, you could have built this house for \$725.

the light color for the body and the darker shade for the trim. Another popular color combination was reddish yellow for the body, brown for the trim, and red for the sashes. The book "A Century of Color" shows a number of color combinations that would be appropriate for a Post-Victorian Homestead House.

THOSE OF YOU who are lucky enough to own a Homestead House have inherited 200 years of American domestic history. It's a heritage to preserve carefully...and to be proud of.



This 1920's Homestead House is typical of thousands built in city and suburb in the early 20th century. Though partially remuddled, its relationship to the 1820's Temple House is clear. The biggest difference is the porch that extends across the front facade. Note also the triple window in the gable. Its shape suggests a Colonial Revival Palladian window, while the diamond-shaped glazing evokes the tiny panes of the earliest Colonial houses.

OHJ Stair Repair ~ Fixing Our Balustrade

By Patricia Poore

Illustrations & Photographs By Jonathan Poore

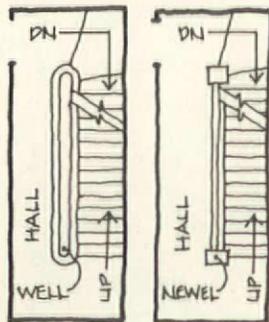
AS WE DESCRIBED last month, the stairs in the OHJ offices had been remodeled and abused. Still, the upper flight, between third and fourth floors, was relatively unchanged. We asked now-retired stairbuilder Harry Waldemar to show us how an expert would tackle these stairs.

WHILE HARRY noted with amusement some of the construction details and previous "repairs" he found, we noted with admiration his economy of means on the job: Harry completed even structural repairs without disrupting the office, and without fancy tools. Many a good carpenter would have disassembled the entire flight, but in our case, not once was the stair impassable. Happily, much of the information in this and last month's articles applies to other wood stairs, so you, too, can use Harry's practical, economical techniques if you have a staircase to fix.

THE FEBRUARY ARTICLE featured structural repairs of the undercarriage, from leveling up the stair to rewedging the steps. This month, we'll finish up our case history with work on the balustrade and newels.

BALUSTRADES (handrail + balusters) on the fourth flight and along the third- and fourth-floor hallways were wobbly and out of plumb. Changes made during the remodeling had caused the problem: The third-floor stair had been altered from its original cylinder configuration. Where there had once been a continuous curved rail, added-on newels now butted against handrails. (A partition had been built under the balustrade and the balustrade moved closer to the stair.)

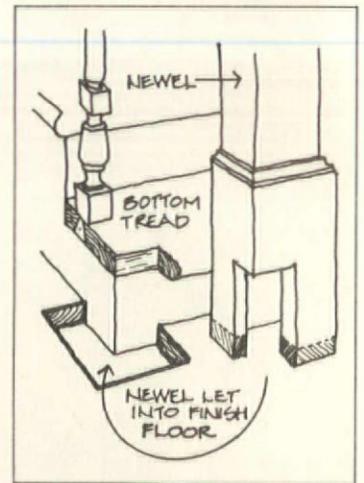
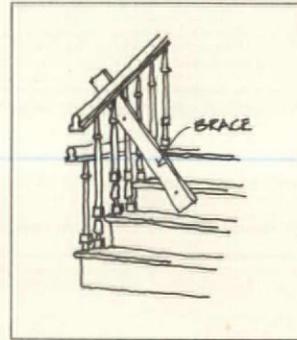
ALL BALUSTRADES had to be straightened and repaired. Harry also replaced both newels. They weren't original to the building, and were crudely made and poorly installed besides. Five balusters which were broken or missing were replaced with new balusters. Wherever it was possible, of course, original parts of the stair were retained, as much for economy's sake as to keep intact the history and character of the building.



ORIGINAL PLAN OF STAIRS PLAN AFTER ALTERATION

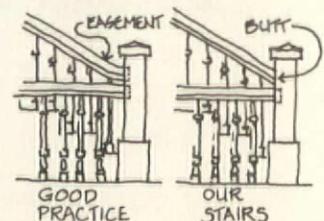
SO THAT THE BALUSTRADE could be made plumb, the newels were removed and the rail bracket disconnected. A plumb bob was the most convenient tool for the leveling operation--Harry could get it in between the balusters. A level would have been awkward to use because there were no flat surfaces to rest it on.

WITH THE NEWELS removed, the balustrade could be pushed by hand into a plumb (vertical) position. (If the balustrade resists, you'll have to loosen or remove some of the tight balusters.) Now, a temporary brace was nailed in position.

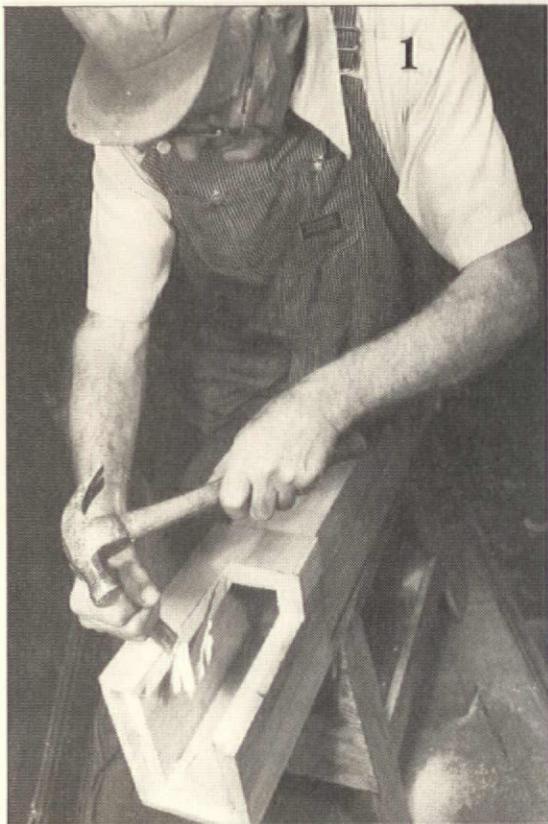


NOW WE could take accurate measurements for the replacement newels. The newels were made slightly longer than needed in order to compensate for unevenness in the floor. All of the existing cutouts in the steps and floor were squared up before fitting the newel. The newel was then cut to fit the opening as shown in this drawing and photos (1) and (2).

WHEN THE NEWEL had been fitted into the proper position at the correct height, the profile of the level rail was traced onto the newel; the newel was then mortised out for the rail. (3) Our stair rail did not have an easement (which would make the intersection between rail and newel perpendicular), so the rail was merely butted against the newel.



THE RAIL MORTISE was cut out by hand with a chisel. (4) An

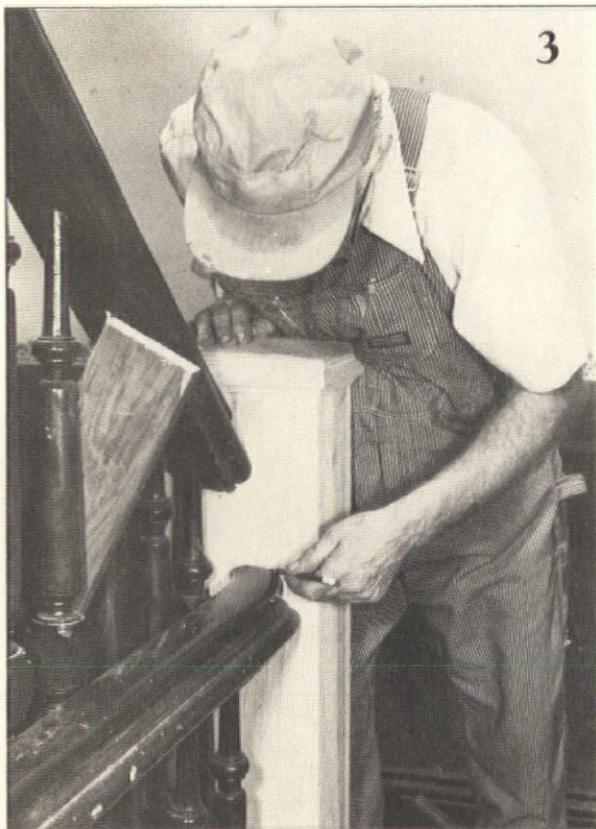


Sawn notches in the replacement newel are trimmed to fit tightly to the bottom tread and floor (above right).

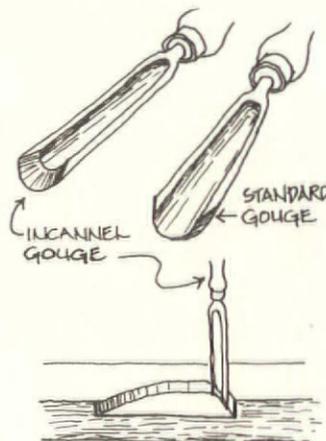


The poorly-constructed old newels were removed, and the openings left in the floor squared up. Each newel base was fitted into the floor and against the bottom step by trial and error: Far left, Harry chisels "a little bit more" off the newel base before installing it. If it's fitted accurately, the newel should stand sturdy even before nailing.

The profile of the handrail is traced onto the newel for mortising. Note the temporary balustrade brace.



incannel gouge was useful for squaring up the curved profile of the mortise. Unlike a standard gouge, which cuts sloping sides, an incannel gouge will cut perpendicular sides on a mortise. (This type of gouge is very handy for stair work in general, such as cleaning out housings for stair nosings, and shaping hand-rail parts.)



AFTER HE CUT the mortise, Harry braced the newel against the wall to hold it solidly in position for toe-nailing. (5) Finish nails were driven through the base of the newel into the sub-flooring, the bottom riser, and the front string. Likewise, finish nails were toed through the handrail into the newel. (6)

Here, Harry Waldemar cuts a mortise in the replacement newel. The end of the level rail will fit into this cut-out. Harry uses an incannel gouge to square up the edges of the rail profile.

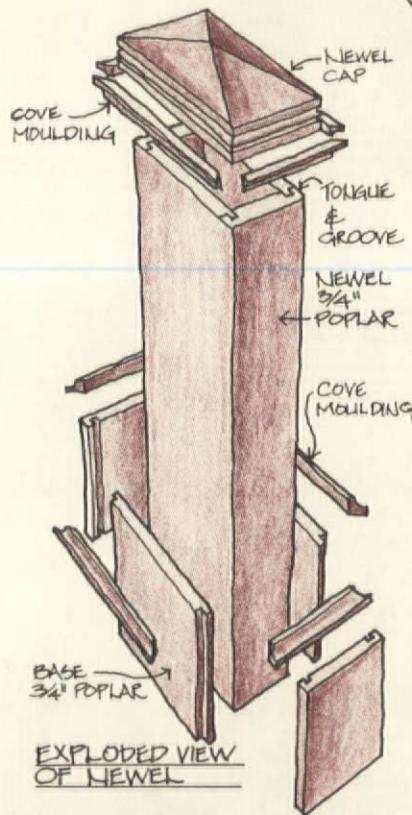
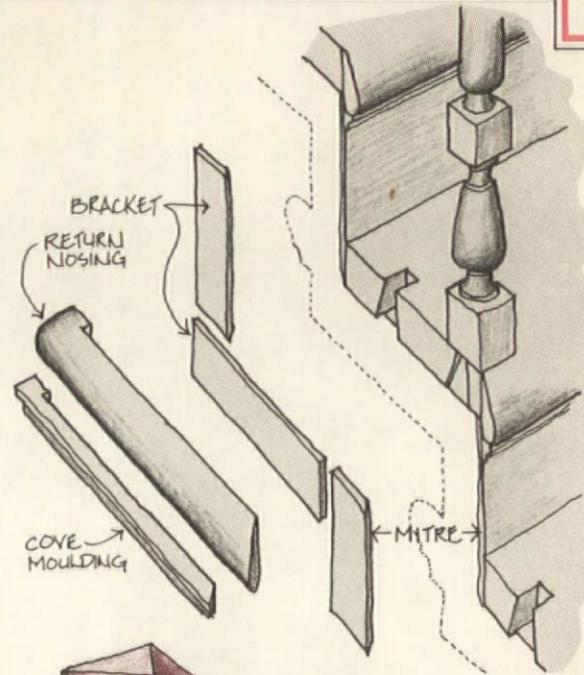
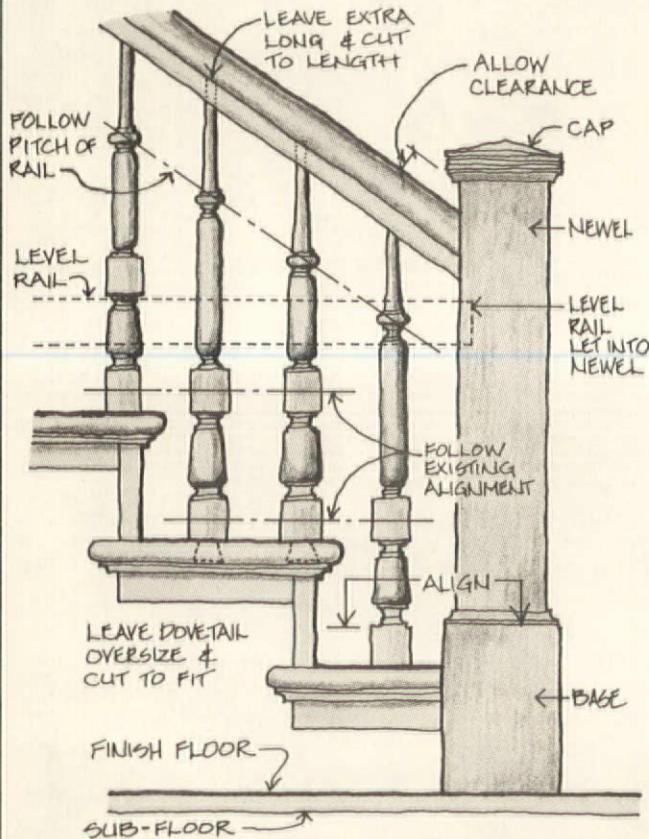


Shop Work



ALL OF THE REPLACEMENT PARTS for our stair were fabricated by Harry Waldemar, following standard woodshop procedures. Most of the repairs described in our case history are within the capability of anyone with basic carpentry skill. To do the shop work, however, you'd have to be familiar with a table saw, and a router or shaper. If you can turn and have access to a lathe, all the better.

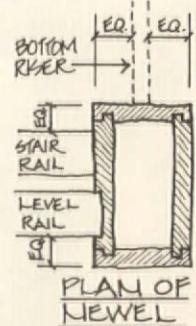
Nevertheless, you can take an existing baluster or nosing to a wood-working shop for replication. The baluster and newel layouts drawn on this page show you (or your woodworker) what has to be considered before any wood is cut.



Newel cap is solid poplar; bevelled top was hand-planed, edges were moulded with a router.

Poplar was used for all replacement pieces. It is:

- commonly available
- relatively inexpensive
- easy to machine
- easy to stain well
- easy to match-finish



Making The Return Nosings

ROUGH CUT

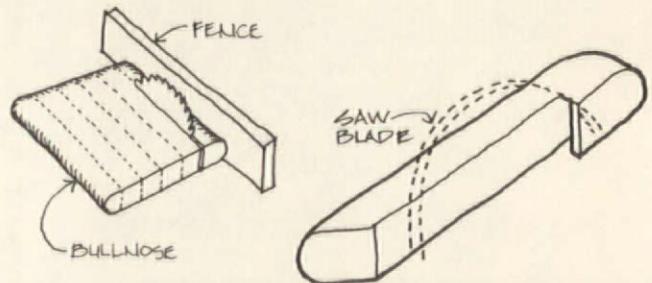
1. Bullnose 3 sides of plank with router or shaper
2. Set table saw fence for width of nosing
3. Cut first nosing; flip plank & cut nosing from opposite side
4. Rout new bullnoses on 2 sides
5. Cut again, and repeat until plank is used up

Next, cut mitres for tread nosings.

NOTCHING

Now, notch each return nosing for the bracket to fit underneath it. Quickest way is to use a table saw—but the roundness of the blade will cause an overrun, as shown at far right. Hide the overrun underneath the nosing on its back side.

Follow same procedures for cove mouldings.

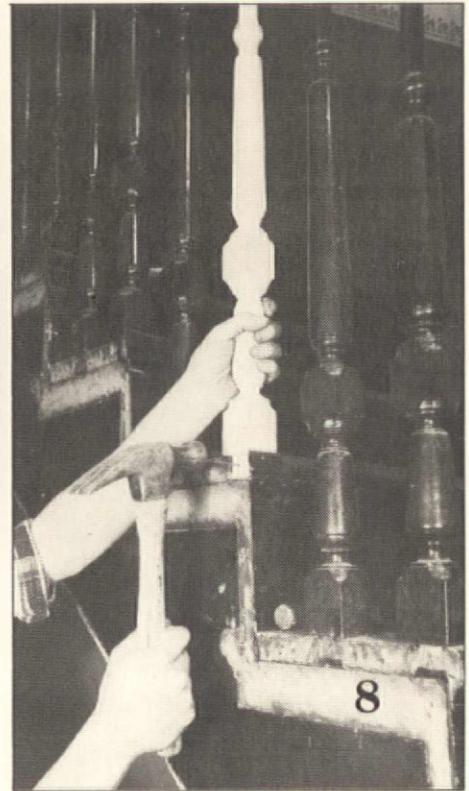




The newly-installed replacement newel is temporarily braced in a true vertical position, awaiting nailing. It will be nailed into the floor, the bottom step, and to the handrails.



Countersunk nails hold the rails to the newel. Had this been a fine parlor stair, Harry would have taken the trouble to install a hidden rail bolt. (see OHJ, June 1981, p. 138)

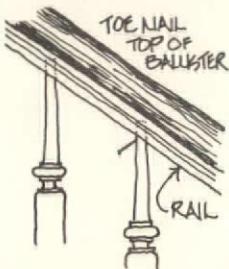


Balusters are nailed through the dovetail.

THE SECOND NEWEL was installed in the same manner as the first. (7) Only the specific shape of the cut-outs varied. After both newels were nailed, the temporary brace was removed from the rail, along with the newel brace. At this point the handrails were extremely rigid, even though none of the balusters had been resecured.

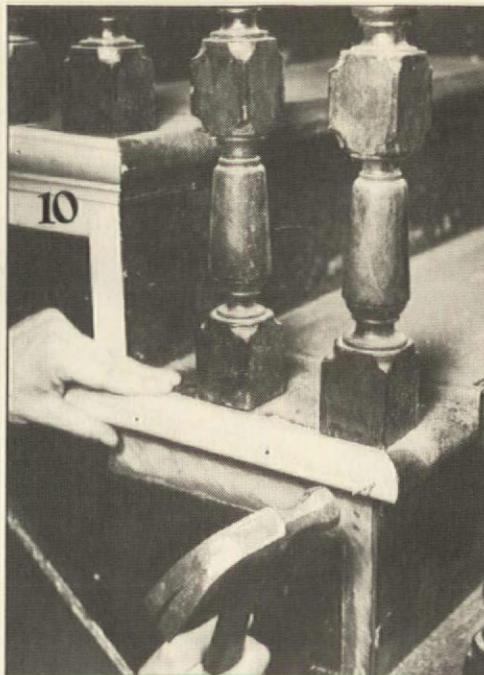
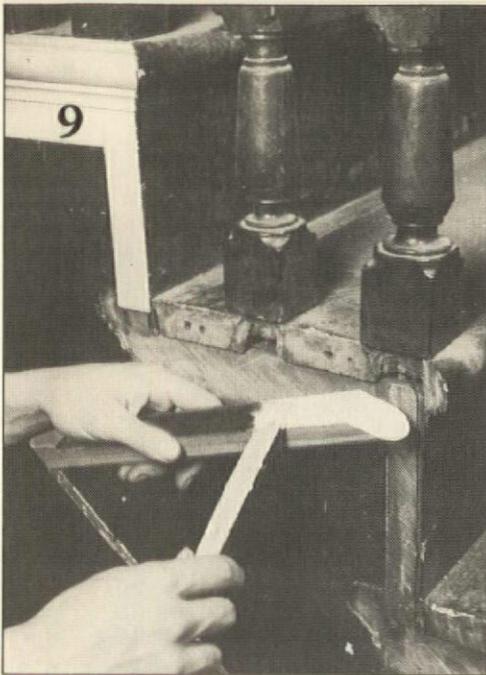
WE REPLACED ALL of the return nosings and brackets. Many were split, and nearly all had in the past been whacked with a hammer too many times. Although each original return nosing and cove moulding was made in one piece, Harry cut the replacement parts as separate pieces. This made it easier to adjust the fit where existing joints and surfaces had become uneven. (See p. 60 for method used to make return nosings.) The new brackets--which, like the plain originals, were just short pieces of $\frac{1}{4}$ x 2-inch lattice--were left slightly oversize to be cut to fit later.

BEFORE ANY BRACKETS and return nosings were installed, every baluster, old and new, was nailed with one #6 or #8 common nail through the dovetail into the tread. (8) Because the dovetails are old hardwood, Harry nipped off the end of each nail so that it would crush rather than split the wood fibers as it was driven in. Overly loose dovetail joints were tightened with a wood shim before nailing. The top of each baluster was toe-nailed with a #6 or #8 finish nail. Note that no glue was used in tightening or installing balusters.



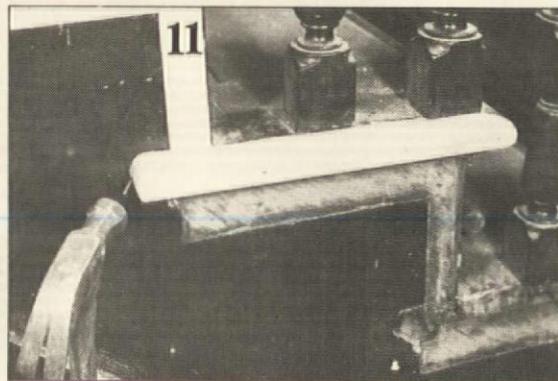
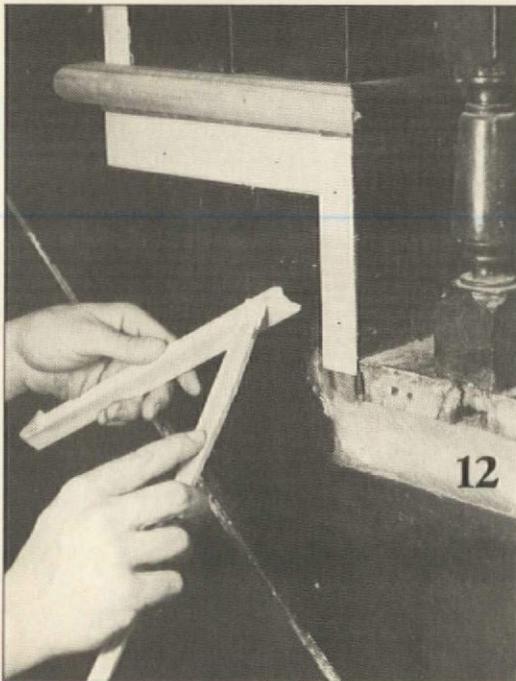
Harry installs the second replacement newel. (Marks in mirror are from a drill bit used to rout out most of the wood.)





Flat decorative brackets, return nosings, and cove mouldings are installed step by step, from the top of the flight to the bottom. Assembly order depends on each return nosing being installed after the bracket on the riser above it; then, the cove moulding goes on last because it hides a joint.

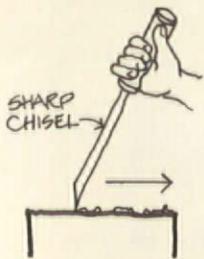
Far left, carpenter Derek Tacon—Harry's assistant—applies glue only near the mitre joint on a return nosing.



Four finish nails hold the return nosing to the tread.

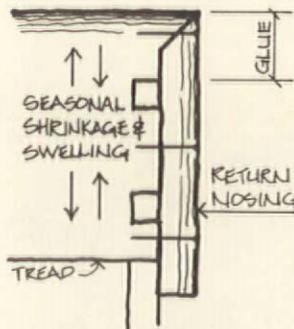
The slender cove moulding—glued at mitre only—covers the joint between return nosing and bracket.

TO ENSURE neat reattachment of the nosings, cove mouldings, and brackets, all of the lumps and dribbles of old glue and varnish were scraped off the surfaces to be joined. A very sharp chisel or a small scraper works best. The chisel was dragged across the wood so that only the glue and finish were removed—without taking any wood along.



BRACKETS had been pre-cut on a table saw, including the mitre. Each one had to be trimmed with a block plane and custom fit to each step. The brackets were installed with two #4 finish nails each. Glue is unnecessary here. (9–12)

RETURN NOSINGS were trimmed and planed to fit each step. Before being nailed in place, the mitre and first few inches of each nosing were coated with glue. (9) Gluing this much of the nosing helps keep the mitre closed while still allowing the tread to shrink and swell with seasonal changes. (If the return nosing is glued along its entire length, there's a chance the tread will split, because it's being restrained by the return nosing.) The return nosing is held firmly, but more freely, to the tread with #8 finish nails. (10, 11)



AGAIN WITH the cove mouldings, only the mitre is glued, and the rest held by #4 finish nails. Now all we have to do is match a finish on the replacement pieces to the old wood!

Recovering An Old Silk Lampshade

By Tom H. Gerhardt
Cape Girardeau, Missouri

FROM THE LATE nineteenth century into the early twentieth century, silk lampshades were popular decorative items for table lamps, floor lamps, and lighting fixtures. At first, their use was limited, due to the danger of fire from gas and kerosene lights. But with the advent of electrical lighting, they became extremely popular.

MORE RECENTLY, these lampshades were considered to be quite hideous, embodiments of all the fussy, undesirable traits of the late Victorian period. But now these shades with their silks and trimmings are coming back into vogue, and many homeowners are using them to properly complement the rooms they have restored.

UNFORTUNATELY, many of these antique lamps and fixtures are now turning up with their shades ravaged by improper care. These down-trodden shades usually look as if they should be thrown out. However, if you want an authentic shade, then the remains must never be disposed of. Even the cloth must not be ripped off before recovering. The best thing to do is to place such a shade in a plastic bag for safekeeping until you have amassed a little fund for having it restored. Better yet, you can restore it yourself.

Recovering Begins

RECOVERING INVOLVES a good deal of patience and time (usually fifty or more hours). It's completely hand-stitched, but can be done by a person who is only semi-skilled in the art of stitchery. Beginners should have no problems with a basic project such as the one discussed in this article. But even an elaborate recovering need not confound you. The most delicate panel-work involves the same basic operations performed in recovering plainer shades.



This lamp appeared in the 1922 Montgomery Ward Catalog of Lighting Fixtures & Electrical Goods. "A lamp of rich, simple dignity with shade of fine quality silk, fashioned and lined with China silk in contrasting color. May be ordered in old rose or blue, with chenille fringe and braid edging in harmonizing color." (By the way, it went for \$17.25 back then!)

CLOSELY EXAMINE how the shade was put together. Note where the trimming appears, the size of the gathering in the shirring, where the stitching is attached to the wire frame, and in what order the material and trimming are attached to the frame. When you are ready to recover the frame, carefully remove the existing material. Cut the stitching cautiously so you can save as much of the trimming as possible. Cloth samples should also be saved to help you buy material of a similar color.

NOW YOU'RE DOWN TO a wire frame wrapped in cloth tape--the skeleton of the shade, onto which the lining, outer covering, and trimming were sewn. The cloth tape will usually be rotten by this time, and so should be removed as well. Note how it was wound and secured on the wire as you take it off the frame.

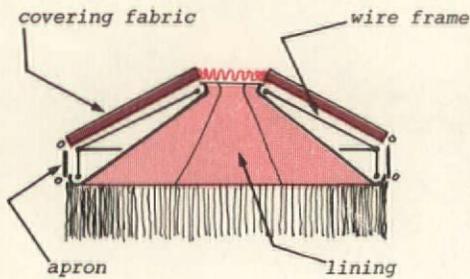
WIDE BIAS TAPE is a good replacement. Tightly wrap the new cloth tape onto the bare wire frame, sewing the seams of the tape together at the joints of the frame. The materials for the shade will be sewn onto this tape (stitches around the wire would slip).

The Lining

THE MATERIAL FOR THE LINING should fulfill two requirements. It should have a heavier weight than the outer covering, and its color should be a lighter shade of the color of the outer covering. This will help make the lampshade more opaque, thereby preventing the outline and glare of the light bulbs from showing through. (Remember to avoid using high-wattage bulbs; they become very hot and can cause the lining to scorch.)

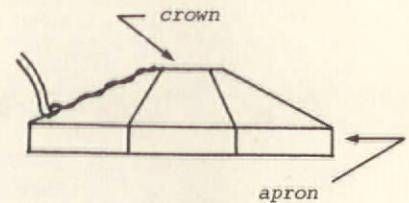
THE LINING is stretched tightly underneath the frame in wedge-shaped gores or panels. Using a heavy-weight thread of matching color, stitch the seams on

SECTION THROUGH SHADE

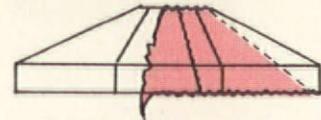


STEPS FOR RECOVERING THE SHADE ILLUSTRATED ON PAGE 63

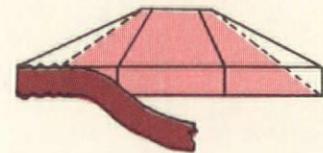
Winding the frame
with cloth tape



Lining with panels or gores



Covering the apron
with a flat panel



Covering the top with
gathered material



Attaching the fringe or beads



Completing the other trimming



top of the lining--the edges of the material will be hidden by the outer covering. In a basic shade, such as this one, the lining runs straight from the bottom of the apron to the crown, leaving a triangular area between the outer covering and the lining (see illustration above).

THE STITCHING for the lining is attached at two places on the cloth-wrapped frame: at the outer edge of the bottom wire of the apron, and at the top edge of the crown. (Pinning the material will make sewing it easier.) The thread will be covered by the stitching for the outer covering, which in turn will be hidden by the trimming. The edges of the lining are trimmed carefully after it is stitched to the frame.

The Outer Covering

USE LIGHTWEIGHT silk or chiffon to cover the outside of the frame. Don't despair if no clue to the original colors has survived; darker colors in shades of rose or blue look authentic and help diffuse the light. Shades with panels might use printed silk or satin, or embroidered designs on the cloth.

YOU'LL BE COVERING a circular area with gathered or shirred fabric. The length of the fabric must equal at least three times the circumference of the shade. The width of the fabric must equal the height of the frame, which is the distance from the top of the apron to the crown. When you cut the fabric, leave enough excess so that it can be trimmed after it is pulled tightly and stitched to the frame.

THE APRON IS COVERED with a strip from the material used for the outer covering. The length of the strip should be slightly greater than the circumference of the shade. The width of the strip should equal the height of

the apron. Wrap the strip tightly around the apron, using one of the apron's vertical wires as your starting point. Stitch the edge of the strip to the frame; the bottom of the strip, to the edge of the lining. Make sure that the needle goes through to the tape on the frame.

THE MATERIAL for the outer covering is gathered and stitched over the top of the strip that you've just stitched to the apron. Pin the material first to ensure even gathering. The outer covering is at least triple the length of the strip, so get ready for a seemingly endless sewing session! You'll be

stitching through other layers, so the needle must go through to the tape.

LIKE THE APRON STRIP, the material for the outer covering should start over a vertical wire of the frame. The edge that runs between the apron and the crown should be folded under so that the cut doesn't show. When you've made a complete circle around the frame, fold under the ending edge and overlap it with the beginning edge, just enough so that the lining is not visible.

SEWING THE GATHERING to the crown follows a smaller circle, but greater care must be taken to keep the rows running parallel to the vertical wires of the frame. Therefore, the material must be pulled tightly and the rows must be stitched closer together. At the top of the crown, the outer covering is sewn over the edge of the lining.

Fringe Benefits

MOST OF THE FRINGE that was first used on silk shades appears to have been around four inches long. Listed as "silk chenille," it was usually gold in color and was hung in dual layers to diffuse the light. It has now become very difficult to find this fringe. Many contemporary fringes have a coarse, stiff look that in no way resembles the limpness and delicacy of original fringe.

STRINGS OF GLASS BEADS were often used instead of fringe. As you might expect, finding good beadwork today is an even more frustrating job than finding quality fringe. Fortunately, the beadwork is usually salvageable if it still exists on the shade. (Unfortunately, any surviving fringe is usually badly shedding and so cannot be kept.)

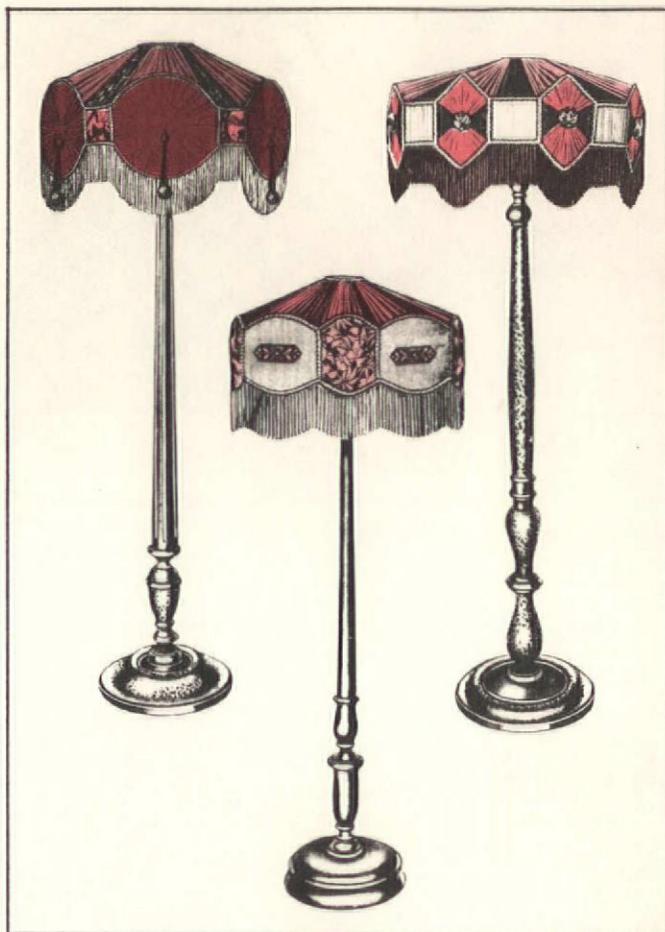
SO IT'S TWO MORE TRIPS around the shade, because the fringe is sewn directly over the stitching of the bottom edge of the strip on the apron. If beads are used, you can attach them in a similar fashion.

Finishing Up

IF YOU'VE BEEN ABLE to salvage most of the other trimming, your work will be much simpler. These days, it's very difficult to find tapes, braids, bows, tassels, and nets that look anything like the originals.*

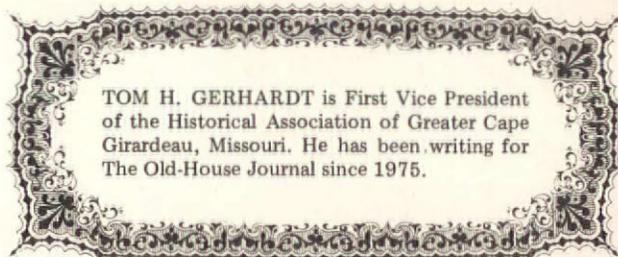
ON THE SHADE DISCUSSED in this article, there is only a single kind of braid. Short vertical pieces are stitched over the apron strip, onto the vertical wires of the frame, thus dividing the apron into smaller panels. Then, going around and around again, the braid is sewn over the top edge of the fringe (at the bottom of the apron) and over the bottom edge of the gathering (at the top of the apron). These horizontal tapes also cover the edges of the vertical tapes.

*If you're looking for trimming, then you might want to try Novelty Trimming Works, Inc., 18 East 16 Street, Dept. OHJ, New York, NY 10003. (212) 255-7548. If money is no object, then there's Scalandre, Inc., 950 Third Avenue, Dept. OHJ, New York, NY 10022. (212) 361-8500.

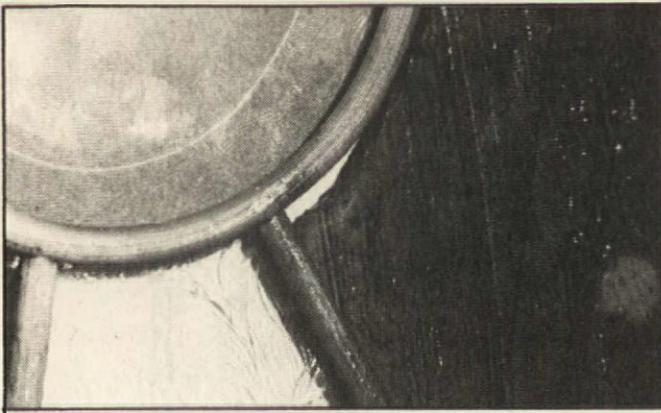


These floor lamps appeared in the 1922 Montgomery Ward Catalog. Left: Gathered silk, figured satin, sunburst shirring, silk tassels, silk braid, and 4-inch silk chenille are all elements of this shade. Center: This shade features embroidery on the plain silk panels of its apron. Right: Contrasting colors of silk gathered to rosettes on the apron of this shade are another variation in style.

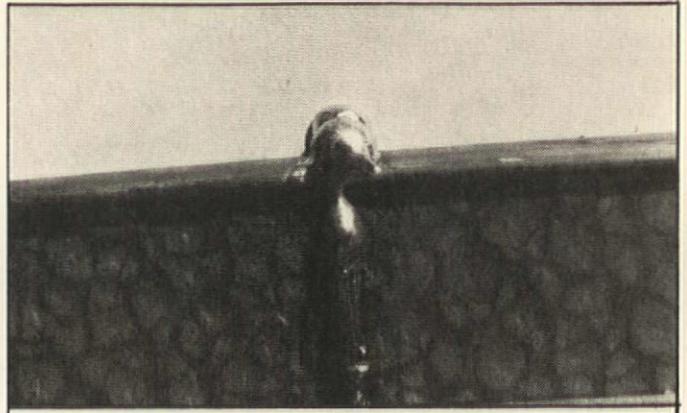
TO COMPLETE THE SHADE, attach the braid horizontally over the stitching that holds the top edge of the gathering at the crown. An attractive final touch would be to attach decorative cords and large tassels to the chains on the light sockets. Such tassels, which usually matched the fringe, were frequently used to further ornament Victorian lamps.



TOM H. GERHARDT is First Vice President of the Historical Association of Greater Cape Girardeau, Missouri. He has been writing for The Old-House Journal since 1975.



All glass should fit tightly into the came; there shouldn't be any gaps between glass and lead, such as the one here.



The came was too short to meet the other lead, and so a large blob of solder was used to try to hide the poor joint.

STAINED GLASS, continued from p. 53

three-dimensional objects. For windows, the molten glass is pressed to form large sheets. The texture of the glass varies from smooth to extremely rough, depending upon the method used to roll and shape the glass.

ANOTHER ASPECT of the glass world is painted glass, wherein the artist paints a scene onto a clear pane. Among glass lovers, there is considerable debate regarding the merits of painted glass. Opponents argue that painted glass loses its jewel-like quality. Supporters claim that painting is the only way to obtain intricate design and subtle color blending.

THE MAJOR COMPLAINT against painted glass is that most of the work is impermanent. Unless the glass is refired in a kiln after the application of special pigments, the painting exists only on the surface of the glass and so will flake off eventually. In some cases, painted glass that has not been refired cannot be cleaned without damaging the design.

CREATING A STAINED GLASS PANEL requires cutting various pieces of glass into the desired shapes and then permanently joining the individual pieces. Two construction techniques are used--lead and copper foil. In leaded construction, a length of lead, commonly called "came," is placed between pieces of glass and around the border of the entire piece. The came has channels or grooves that form an I-shape in cross-section. Each piece of glass is inserted into the channels on the side of the came. Where two or more pieces of lead meet, a joint made from solder bonds the came together.

BECAUSE THE PANEL consists of pieces of colored glass joined with lead came, it is also called leaded glass. This term is an attempt to distinguish the panel from one with pieces of glass that literally have been stained (that is, painted) with color prior to firing. The name leaded glass helps avoid confusion--unless the panel uses copper foil.

IN THE COPPER-FOIL METHOD, the outside edge of each piece of glass is wrapped in a thin

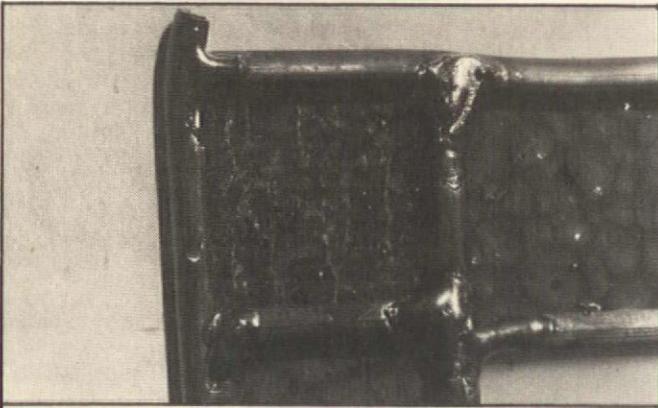
strip of copper foil. The pieces of glass are butted, and a bead of solder is then run the entire length of the copper-foil seam. Various chemicals can be used to stain the came or solder bead to alter the color as desired.

LEADED CONSTRUCTION is the older technique, dating back to the cathedrals of the Middle Ages. Copper foil was developed by Louis Comfort Tiffany during the late 1800s. Either lead or copper foil can create beautiful windows. The choice of methods is determined by the design of the window. Lead is relatively thick, measuring up to one-half inch wide. Copper-foil seams, when properly formed, are very thin. Lead is used when individual pieces of glass are large and have only straight lines or gentle curves. Copper foil is preferable in panes with smaller pieces of glass in more intricate designs. Small pieces of glass would be lost if surrounded by thick lead came.

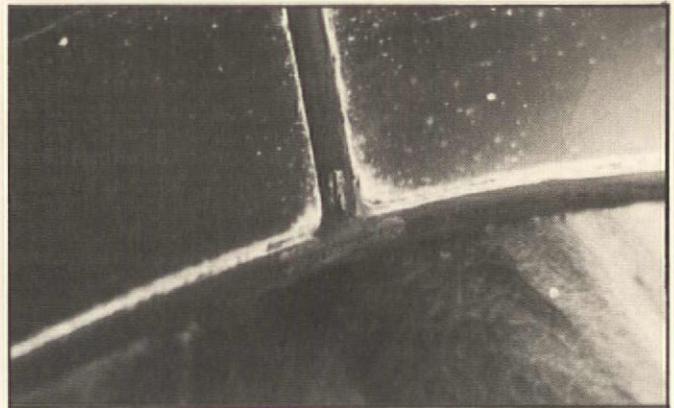
WHETHER BUYING a new piece of glass or having an old piece restored, you have to find a good craftsman. Always inspect actual samples; never judge quality from photographs or slides. Start by visiting local art shows. Look at various stained glass work, inspect the quality, and see if the artist works in a style that appeals to you. If you live near a large metropolitan area, check the phone book for stained glass studios. If you espy a home with attractive stained glass, don't be bashful: Ask the homeowner where he or she got the glass.

WHEN YOU ACTUALLY INSPECT WORK, you should keep certain things in mind.

- MAKE SURE you're looking at glass and not at plastic. Many of the "plastic fantastic" people will not admit to working with plastics unless questioned directly. One quick test is to hold the work up to a strong light. Glass, even the smallest piece, will show variations in color and texture, while plastic is uniform in appearance. Plastics are frequently strong, harsh colors and rarely soft, pastel colors.
- SHAKE the work gently. None of the pieces should rattle; all should be tight. There should be no gaps between glass and came in leaded construction. Any spaces indicate poor cutting and shaping of the glass.



This poor-quality solder work displays all the flaws: lumps, rough surfaces, and badly-fitting comes.



A good solder joint is smooth and neat, with the glass fitting tightly into the came.

- **EXAMINE** the solder joints. Each joint ought to be small, smooth, and neat. Lumps, gaps, drips, or other flaws indicate poor soldering. Be very suspicious if the solder joint seems too large. A big glob of solder is a common trick to hide places where the comes don't actually touch. A joint where the comes don't meet is weak. If there are several of these joints, then the overall piece will be fragile and may soon sag and fall apart. In copper-foil work, the solder bead should be smooth, thin, and clean throughout its length. A thick bead indicates that the two pieces of glass are not actually touching, which indicates a weak point in the panel.

- **LOOK** for cement--a greyish substance along the came. In theory, leaded glass can be constructed so that each piece of glass is held fast by the lead. As a matter of practicality in larger panels, cement is used. After the window is assembled, the craftsperson coats the window with a mixture of portland cement and chemicals. The cement is worked into the seam where glass and came meet. The cement contracts as it dries, firmly bonding the glass to the lead. The excess is then removed from the window. Cementing is a messy and time-consuming task, one which all craftspersons hate. But it is critical to a leaded piece, ensuring structural integrity even if all the lead were to deteriorate. (Copper-foil work, of course, does not require cement.) Restoration work on a cemented window costs more because of the additional time needed to remove the glass from the came.

- **INSPECT** reinforcements. If any dimension is greater than thirty inches, then rebar (reinforcement bars) must be attached to the border and the glass to provide the necessary support. Skilled glass workers can shape the rebar so that it flows with the design and does not stand out from the work. For large rectangular windows, many craftspersons recommend using a border of zinc for extra strength.

NEW GLASS WORK is priced by the square foot. Leaded glass costs from \$25 to \$75 per square foot; prices can be higher if the artist has a good reputation and a strong following. Copper foil is more labor intensive; prices start at \$50 per square foot. Red and pink glass require gold and other pre-

cious metals for their manufacture, thus raising the price of the glass. Bevels, acid etching, wheel engraving, and sandblasting also increase the cost of glass work.

IT IS IMPOSSIBLE to give price guidelines for restoration work. Each job is different and must be estimated on an individual basis. For most repairs, the glass must be removed from the frame and taken to the restorer's shop. Some glass artists and restorers do remove and install work, but most do not. Any good carpenter or glazier should be able to remove and install a stained glass panel.

THE GOAL OF ANY RESTORATION is to have the finished product look as close to the original as possible. But glass restoration can only approximate the original appearance. Many people may not see the difference, but anyone who is familiar with stained glass will be able to spot the repair.

MANY OLD GLASS COLORS are no longer available. Old-time glass masters were very secretive about how they obtained their colors, and many of their formulas followed them to the grave. An old-house owner with a badly-deteriorated stained glass panel faces a dilemma. The initial desire is to restore the panel to its original condition. But how original is it if many pieces are replaced with modern glass that fails to duplicate its color and texture?

RESTORATION CAN REQUIRE a great deal of time, especially for a large piece. It is not unusual for restoration experts to have a backlog of work stretching a year or longer. Moreover, few stained glass works in residential settings have historical value worth the cost of restoration. In seriously damaged windows, the cost of restoration can exceed the cost of a new window.

THERE ARE NO EASY ANSWERS to the replace-or-repair question. But whether you install new glass or restore old glass, you will find that stained glass is one of the most charming and luxurious touches your old house can have. With a little care and attention to workmanship, you can obtain the quality stained glass that your old house deserves.

Restoration Products News

GAZEBOS

Gazebos—summer pavilions—have been used since colonial times, but their popularity really peaked during the Victorian era. Listed here are companies which offer gazebo kits, many of which are Victorian inspired. The sections forming the gazebo can usually be ordered with a choice of windows, lattice, louvers, screens, solid panels, or open rails. Unless otherwise stated, they can be assembled by two people in an afternoon and prices don't include delivery.

Two gazebo models are offered by Bow House. The *Belvedere* below is 12 ft. in diameter and constructed of pine, red cedar clapboards, and white cedar shingles. Prices begin at \$2,695 and vary with the type of section you choose—assembly time is about 4 days.



The *Shandy*, offered in 3- to 8-sided sizes, is an open lattice design with a solid roof of tan asphalt shingles. A 3-sided *Shandy* is \$630; the 8-sided is \$1,570. Both models are given a coat of white primer, and can be ordered with a pre-fabricated deck kit. Custom gazebos can also be designed. Send \$2 for an illustrated brochure to Bow House, Inc., Randall Rd., Dept. OHJ, Bolton, MA 01740. (617) 779-6464.



Vintage Wood Works recently introduced three gazebo kits to their line of "gingerbread" products. The *Mary Margaret* is offered in an 8½-ft. (\$1,295) and a 12-ft. (\$1,695) size with optional gingerbread trim. The *Dolly Bryan*, shown here, is 11 ft. in diameter, includes lacy brackets, and is \$2,995 delivered. Both models have bell-shaped roofs, are au-

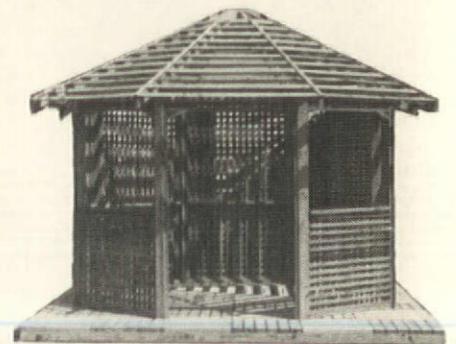
Listed here are two companies offering gazebos in cast aluminum.

The 10-ft. gazebo shown here, \$1,600, is handcrafted by Welsbach. It's painted with a weather-resistant finish, and offered with a polyester or acrylic canvas roof (in a choice of 18 colors). Custom, 8-, and 10-sided models can be ordered. For a free brochure, contact Welsbach Lighting, Inc., 240 Sargent Dr., Dept. OHJ, New Haven, CT 06511. (203) 789-1710.



thetic recreations of Victorian gazebos, and require about one week to assemble. These gazebos, constructed mostly of pine, include a "home phone numbers" guarantee: You can contact a company representative at any time (even on the weekend), if there is any difficulty with the product or its construction. Send for a catalog to: Vintage Wood Works, 66 Main St., Dept. OHJ, Quinlan, TX 75474. (214) 356-2158.

Tomaco offers a simple and inexpensive lattice gazebo kit. This 10-ft. gazebo is \$495, made of pressure-treated yellow pine and fir, and should be stained or painted. For a "Gazebo" catalog (\$2), contact Tomaco Wood Preserving, Inc., 1121 E. 33rd St., PO Box 55131, Dept. OHJ, Indianapolis, IN 46205. (317) 926-4535.



Tomaco Gazebo

Moultrie Manufacturing Co., well known for their ornamental castings, offers the 13-ft., 6-sided gazebo shown here. Available in four different patterns, it can be painted black or white with vinyl roofing in a choice of three colors. Special colors and sizes can be ordered. The gazebo, shipped in knock-down condition, can be assembled by two people in an afternoon. The cost is \$2,500, includes delivery, and will be in effect until 1984. Send \$1 for a catalog showing this and other decorative castings. Moultrie Manufacturing Co., PO Drawer 1179, Dept. OHJ, Moultrie, GA 31768. (912) 985-1312.



Cedar Gazebos sells three models, *Pagoda*, *South Seas*, and *Midwestern*. The models are made of heart red cedar, have an open lattice or a solid cedar roof, and range in size from 8 ft. to 12 ft. Accessories such as counter ledges can be ordered. Prices range from \$793 to \$1,479; prefabricated red cedar decks begin at \$350.



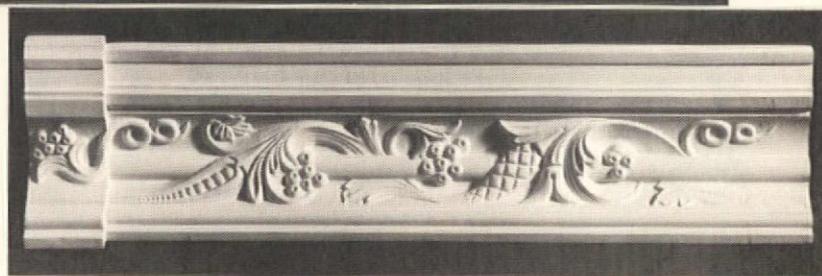
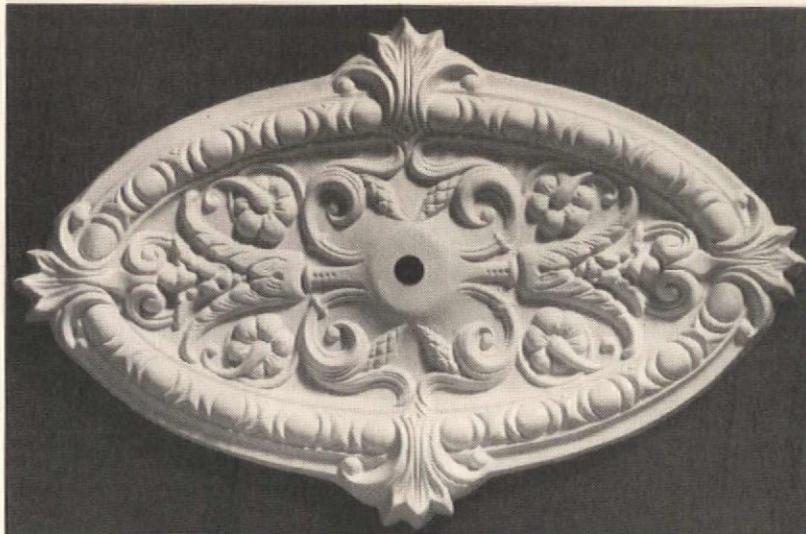
Gussets (triangular wall braces) ensure that the walls are erected perpendicular. This feature makes roof installation easier and quicker. Custom orders can be manufactured in kit form. For a free brochure, write Cedar Gazebos Inc., 10432 Lyndale Avenue, Dept. OHJ, Melrose Park, IL 60164. (312) 455-0928.



Picnic tables are sold with two benches.

Bench Manufacturing Co. offers an 8-sided, 8-ft. gazebo made of redwood, including a solid roof (with copper flashing). Larger sizes and accessories, such as shelves, counters, and benches, can be ordered. The gazebos, ready to be painted or stained, range from \$3,000 to \$7,000 depending on the options you choose. Also available—two Victorian-influenced picnic tables and benches made of fir (\$1,250 or \$1,600). Please specify your interest when writing for their free brochure. Bench Manufacturing Co., PO Box 66, Essex Street Station, Dept. OHJ, Boston, MA 02112. (617) 436-3080.

Ornamental Castings



Focal Point recently introduced six new moulding patterns with four coordinating ceiling medallions. Dudley Brown, A.S.I.D., authenticated these historically documented reproductions of late 19th-century American architectural pieces. The mouldings, sold in 10-ft. sections, and the medallions are lightweight and sold with simple installation instructions. They are made of a solid, rigid

polymer material which is primed in white for painting or beige for staining. The ceiling medallion (\$77.61) and moulding section (about \$18 per ft.) illustrated here are featured in the new "19th-century" brochure (\$1.50); a catalog (\$1.50) showing numerous other castings is also available. Focal Point Inc., 2005 Marietta Rd., N.W., Dept. Y2-2a, Atlanta, GA 30318. (404) 351-0820.

Staircase Parts

Listed here are two mail-order suppliers of replacement parts for staircases. Both companies carry an extensive selection of treads, risers, balusters, newels, and handrail fittings. These pieces are stock items and are generally available in only one size, so check the dimensions of your stair carefully before ordering.

Taney Supply & Lumber Corp., a manufacturer of pre-built, fine hardwood stairways, also stocks a variety of replacement parts. Their catalog shows just a few of the many shapes and sizes they stock. Custom turnings and designs are also available. Stock items are made of oak, but parts can also be cut from other woods. To see if the part you require is

stocked or can be fabricated, send a description and measured drawing of the piece to be replaced, and a photograph of the stair. For a free brochure, write Taney Supply & Lumber Corp., 5130 Allendale La., Dept. OHJ, Taneytown, MD 21787. (301) 756-6671.

C-E Morgan manufactures stair replacement parts in hemlock, red oak, birch, and pine. Their free catalog shows a variety of styles and sizes. These stair parts can be purchased through one of their dealers throughout the country. If it isn't a stock item, this company will try to put you in touch with someone in your area who will do custom turning. C-E Morgan, 601 Oregon St., Dept. OHJ, Oshkosh, WI 54901. (414) 235-7170.



The Old-House EMPORIUM

FREE ADS FOR SUBSCRIBERS

Classified ads are FREE for current 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.

Free ads are limited to a maximum of 50 words. The only payment is your current OHJ mailing label to verify your subscriber status. Photos of items for sale are also printed free—space permitting. Just submit a clear black & white photograph along with your ad copy.

The deadline for ads is on the 15th, two months before the issue date. For example, ads for the December issue are due by the 15th of October.

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

FOR SALE

4 SOLID PINE DOORS—Mortise and tenon construction, already stripped. 3 have wooden doorknobs. Dimensions: 36 in. x 86½ in.; 35½ in. x 82¼ in.; 33 in. x 82½ in.; 36 in. x 83½ in. \$125 each. Luke Speckman, 2017 Franklin, Waco, TX 76701. (817) 756-6362.

WALLPAPER—Limited supply of discontinued William Morris Victorian wallpaper. For further information, cuttings & prices, contact Fountain Studios, 375 Franklin Ave., Wyckoff, NJ 07481. (201) 891-2455.

TONGUE & GROOVE beaded ceiling in no. 1 selected fir. Cut with original old blades. Perfect match to old ceilings, soffitting, and wainscotting. Lengths to 12 ft. Compare our price at 60¢ per linear foot. Send \$1 handling charge to: Hirsch House, 1216 Jackson St., Alexandria, LA 71301.

CAST IRON pedestal claw-foot bathtub with fixtures, \$150. Also china pedestal bathroom sink with fixtures, \$150. (312) 991-4337. Illinois.

TIN CEILING PANELS—2 ft. x 4 ft. ornate embossed pattern, stripped of old paint. 70 panels on hand, some trim pieces. Price \$8/panel. Also door knobs, c. 1900, with backing plates, ornate. Need replating. \$10 per door. Victorian sash locks, 2 styles, need cleaning. \$3 per window. Rim locks, small size, cast iron. \$4.50 each. Paul Schoenhart, 2393 Kemper La., Cincinnati, OH 45206. (513) 961-8383.

FRENCH DOOR UNITS, 4 ft., operable transom. Fits rough opening 99½ in. x 51 in. with a wall thickness of 6½ in. Each door has 12 lights; transom has 4. Doors open in, and have brick mold on exterior. Two for trade or sale. Bob Pausch, 811 Bridge Road, Charleston, WV 25314. (304) 346-3090.



DOWAGIAC Round Oak Chief cookstove. 1889, mint condition. Call St. Joseph, MI (616) 983-5287.

OLD ORNATE RADIATOR, 4 ft. wide x 2 ft. high, good condition, best offer. Also have a few old doors. Roger Johnson, 38 W. 106 St., New York, NY 10025. (212) 662-3686.

ARCHITECTURAL ANTIQUES: 4 large bronze cornice brackets, interior and exterior doors, wood and slate mantels, paneling, entryways, exterior shutters, wood cornice brackets, 2 complete Victorian stairways, stair parts, porches and posts, 3 old oak show-cases, 3 store counters, 1 original 4-arm gas chandelier (restored with original etched glass shades), has makers-mark, \$1,500. Other items available. John H. Buckley, (317) 632-5975. Indianapolis, IN.

NEWEL POSTS—150 yrs. old, solid black walnut; priced reasonably. Also several centre parts of black walnut newel posts, some of heroic proportion—can be used in reconstruction. Albert Gaal, 41 Washington Ave., Irvington, NJ 07111.

I HAVE POUNDS AND POUNDS of brass and glass doorknobs, hot and cold faucet tops, brass locks and handles recovered from junkyards. Much more. Lenny's Junk Shop, 37 West St., Annapolis, MD 21401. (301) 269-5582. Wed. to Sun., 12 to 5. We give discounts too if you push it.

ARCHITECTURAL ARTIFACTS such as corbels, pilasters, door surroundings, newel posts, balusters, fretwork, iron newel posts and balusters, carvings, terra-cotta keystones, iron fence panels, iron brackets, mantels, iron register grills. Evelyn Croton, 51 Eastwood La., Valley Stream, NY 11581. (516) 791-4703.

MEETINGS & EVENTS

1982 WORKSHOP SERIES at the Campbell Center for Historic Preservation Studies in Mt. Carroll, IL. 27 workshops scheduled from mid-May to November. Topics include woodcarving, historic wallpapers, masonry conservation, ornamental plaster, decorative painting, and pest control. For further information, contact Margery Douglass, Campbell Center, Box 66, Mt. Carroll, IL 61053.

RESTORATION TECHNOLOGY CONFERENCE, April 22, 23, & 24 at Snug Harbor Cultural Center, 914 Richmond Terr., Staten Island, NY 10301. John Stair, Sotheby's Restoration Shop Manager, on "The Care of Fine Furniture"—4/22; Jim Askins, Alan Keiser, George Erickson, David Gibson—4/23; JoAnn Cotz, Shiren Baugher-Perlin, Mel Hardin—4/24. Fee: \$20 per day, \$45 three days. Send postcard or call for information: (212) 448-2500/0999.

9TH ANNUAL CRAFT SHOW & SALE will be held by the Arkansas Territorial Restoration at Little Rock on May 1 and 2. The museum houses will be open to the public from 10 a.m. to 4:30 p.m. Sat. and noon to 4:30 p.m. Sun. Admission is free. Crafts to be demonstrated include spinning, weaving, woodcarving, broommaking, and basketmaking. Quilts, dulcimers, stained glass, rag dolls, herbs, and Greek pastries will also be for sale. For more information, call Carolyn Traylor at (501) 371-2348.

POSITION OFFERED

THE ARKANSAS HISTORIC Preservation Program is accepting applications for the position of Architectural Historian. Responsibilities will include evaluating structures for National Register eligibility, photographing, surveying, & describing structures, providing technical assistance in restoration projects, reviewing architectural plans & specifications for grant, tax-act, & federally assisted projects, public speaking. Minimum qualifications are a graduate degree in architectural history, art history, historic preservation, or closely related field; bachelor's degree is acceptable with either 2 years of experience in the field or a substantial contribution through research & publication in the field of American architectural history. Other job-related experience or education may be substituted for these qualifications. The position is open immediately. The salary is \$13,078 to \$14,846, depending upon qualifications. The position is located in Little Rock, AR, and will involve periodic travel within the state. Send resumes to Wilson Stiles, State Historic Preservation Officer, Suite 500, Continental Bld., Markham & Main, Little Rock, AR 72201.

DIRECTOR sought for moderately sized art and historical museum. Expertise required in all phases of museum administration and management, with emphasis on fund generation and grant procurement, development of exhibits, initiation of educational programs, and expansion of community involvement with the museum. An opportunity to become the first professional at an institution run for many years by active and enthusiastic volunteers. Send resume to President, Ellwood House, Association Board, Box 31, DeKalb, IL 60115.

BOOKS & PUBLICATIONS

THE RESTORATION HARDWARE HANDBOOK—The most comprehensive selection, usage and source guide available for 17th-century to early 20th-century reproduction hardware, for use in the restoration or construction of furniture and houses. \$5. Paul Brooks, 627 Copley Rd., Upper Darby, PA 19082.

VICTORIAN SCREEN DOOR PLANS. Featuring 6 different designs taken from actual doors, 7 full-size drawings of authentic brackets, 7 spindle designs, ideas on adding storm windows to your door. Suppliers of brackets and spindles included. \$5. Dan Miller, 417 Algona, Elgin, IL 60120. (312) 697-3370.

OF BEAMS AND BRACKETS—A Sampler Of Mohawk Valley Architecture is a 41-page architectural guide featuring 31 photos depicting 12 architectural styles from Colonial to Colonial Revival in the Fonda, Fultonville, and Glen, New York, area. With explanatory text. Send \$3 to Preserve It Now, PO Box 325, Fonda, NY 12068.

INNS & HISTORIC HOUSES

SPRING HOUSE, restored 1798 Pennsylvania stone house, offers bed-&-country breakfast. Situated in the village of Muddy Creek Forks and surrounded by orchard and dairy country, the inn is close to the Amish landscape of Lancaster County. 2 hrs. to Philadelphia, Washington, DC. Write Spring House, RD 1, Airville, PA 17302. (717) 927-6906.

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

THE TAMWORTH INN—Classic country inn (c. 1830) in a picture-book New Hampshire village. Cross country skiing just outside the front door. Our gourmet restaurant features seafood, meat, and stew entrees. Entertainment in our cozy pub on weekends. Call (603) 323-7721.

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TURN-OF-CENTURY HOME—Restored beyond its original beauty. This Victorian home features hand-stencilled wall decoration and antique lighting throughout, foyer, formal entrance, living room, formal dining room, modern kitchen, 4 bedrooms, Victorian library, private courtyard, magnificent view of Harrisburg downtown. 3-minute walk to downtown work and shopping. Located Sylvan Terrace, Harrisburg, PA. \$325 per month + utilities. References req. Call after 4:30. (717) 232-1428.

SOUTHERN OHIO near historic Lebanon. Country properties protected by covenants for historic preservation. Victorian farmhouse, 1880, 10 rooms, 1½ baths with 4 acres and pond. 2 charming cottages restored in authentic detail. Acreage to 10 acres and restored old barn. Good financing available. Mrs. Clayton W. Wright, 8489 Rossburg Rd., Morrow, OH 45152. (513) 877-2212.



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RICHLANDS, NC—a small town near Camp Lejeune, NC. A modernized 19th-century farm house and beautifully landscaped yard and garden for \$160,000. Contact Alicia Ragsdale, Century 21 Barbara Buck Realty, Jacksonville, NC 28540. (919) 353-4545.



STEP INTO YESTERDAY with today's construction. Feel the warmth of the circular staircase curving to the gallery. Observe rare woods in construction: birds-eye maple, cherry, wormy chestnut. Admire the sitting room, cedar room, library, drafting room, 4 bedrooms. 5+ acres with lake and carriage house. Salem, OH. \$159,000. Ms. Barbara McNeal. (216) 337-8922.

SARATOGA SPRINGS, NY. Excellent 24-room Victorian home on 2 tree-shaded acres in prestigious district. 3 rental apartments plus summer rental of owner's 12-room portion generate \$21,200/annual income. 8 baths, 5 fireplaces, large elegant rooms. Carriage house. OK for single, multi-family, or inn. \$245,000. (518) 584-7547.

WANTED

HOT & COLD water handles and mechanisms for a Standard bathtub, 1912, and the numbers Standard 534 and M 45 on its under-surface. The holes for the fixtures are approximately 8 in. apart and located on the front "roll" of the cast iron tub. Robert L. Wells, 1011 Jeffords St., Clearwater, FL 33516.

The Old-House Journal CATALOG

TELL US NOW

We've already begun preparing our 1983 OHJ catalog. If you've dealt with a company that you want to share with other readers, nationwide, let us know. Please be sure to include the name, address, phone number, and what type of products are offered.

SOLID COLOR LINOLEUM, preferably Battleship Linoleum as described in OHJ Jan 1982, or information as to who might have some old stock. C. Devore, 1981 Meadowbrook Dr., Altadena, CA 91001.

RESTORED ANTIQUE iron rimlock sets with porcelain doorknobs. I need a wholesale supplier to buy in quantities for retail antique business. Also, interested in purchasing porcelain doorknobs, brass doorknobs, brass mortise locks, brass doorplates, roses, escutcheons, hinges, etc. Contact Jerry Leslie, 402 S.W. Evangeline Thruway, Lafayette, LA 70501. (318) 234-7963.

BURNERS and other equipment, or a source for a 1907 "Detroit Jewel" gas stove. Contact David Landry, 924 N.W. 20th, Oklahoma City, OK 73106.

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Join OHJ Editors In Jonesboro, Tennessee

A Century of Surface Decoration, 1820-1920

April 22-23-24

Come learn about interior paint colors, wallpaper styles, graining, stenciling, and marblizing in lovely Jonesboro—Tennessee's oldest town. (A perfect vacation for old-house people ...) OHJ Editors Clem Labine and Patricia Poore will be joined by Bruce Bradbury, a colorist, wallpaper historian, and manufacturer of hand-printed wallpaper. Malcolm Robson, a fifth-generation decorative painter, will also be on hand to explain graining and marblizing techniques.

Lectures cover the history of wall & ceiling decoration, techniques and applications, sources, case studies, and prepara-

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Participation is limited to 125 people. Fee for 3-day course & workshop materials is \$80 for an individual; \$140 for a couple. (Travel, lodging, & food not included.) Contact the Jonesborough Civic Trust, P.O. Box 180, Jonesboro, TN 37659. Phone (615) 753-5281 or 753-2224.

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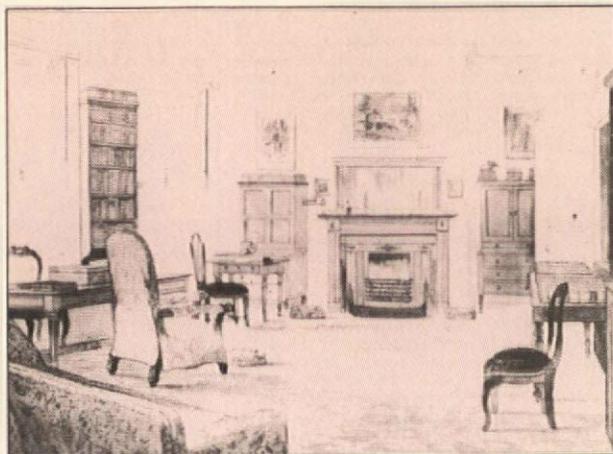
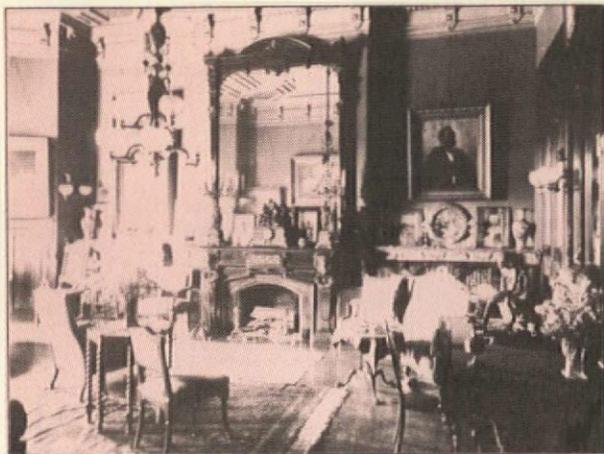
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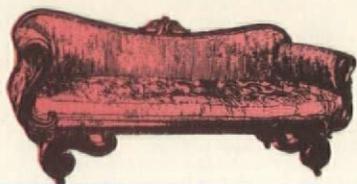
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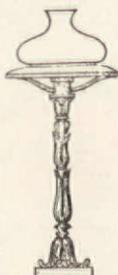
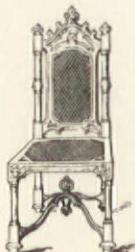
Text and pictures also cover ornamental and functional accessories, such as brass, ceramics, glass, iron, pewter, silver, tin and wooden ware of each style.

241 black & white photographs and drawings plus 32 full-color plates enliven the text and add visual perspective to this documentary.

First-hand source material for American Interiors includes pattern books, diaries, estate inventories, period advertisements, surviving artifacts, paintings and drawings.

Reflecting an evolving America and the massive transformation of family life, interiors became a place of social and cultural sharing. Styles covered in this evolution are

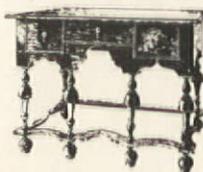
- * Early 17th Century
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- * Chippendale
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- * Spanish Southwest
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- * Rococo



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- * English and French Revivals
- * Colonial Revival
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(such as Oriental, Pompeian)
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- * The 20th Century Look

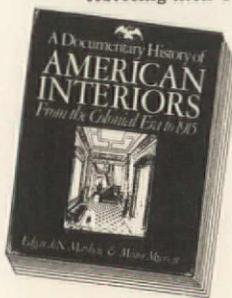


Section and topic titles make it simple to look up a subject, such as lighting, ceramics or brass, for any of the styles. In addition, there are two major appendices: one on American kitchens, bathrooms and heating systems, and another on museums with major American furniture collections. There is a four-section bibliography that covers pricing, decoration, regional studies, and additional picture resources, as well as an Index.



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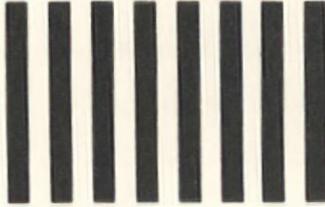
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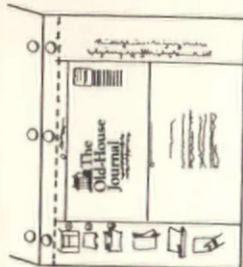
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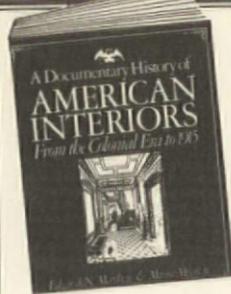
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For more details, and appropriate forms, call or write:

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What Style Is My House?

Old-house lovers across the nation ask the perennial question, "What style is my house?"

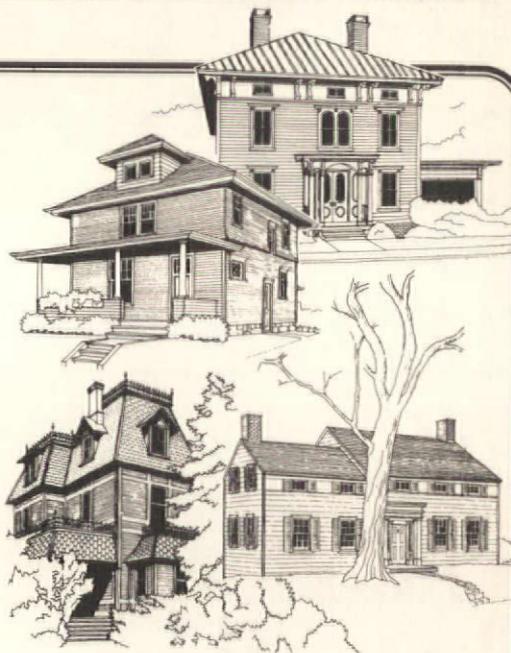
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Opinion...

Remuddling

— Of The Month —

THIS MONTH's "winner" shows how a porch establishes the character of a house. When the original two massive wood columns were replaced with thin wrought-iron railing, the balance of the entire facade was upset. And it made matters worse when the wooden porch balustrade was replaced with more wrought iron.



THE ORIGINAL: This Craftsman Bungalow retains most of its original detailing: knee braces at the eaves, elephantine columns on the front porch, narrow clapboard siding, and a delicate porch balustrade that forms a vertical counterpoint to the horizontal siding.

Submitted by: Terry Warner
Houston, Tex.

THE REMUDDLED VERSION: The owner of this Bungalow replaced the original wooden elephantine columns and porch balustrade with thin iron railing. Now the projecting front gable seems to hang in thin air. Further remuddling took place when aluminum siding was applied: The knee braces at the eaves were removed, and the "clapboards" that were used were too wide.

ON ANOTHER TOPIC, a few readers have taken us to task for not including interiors on our remuddling page. We have concentrated on exteriors because they are on public view; a badly remuddled exterior assaults every passerby. Interiors are a more private affair. If you want Danish Modern furniture in your Victorian parlor, that's fine with us. However, we do get very upset with interior remuddlings that destroy fine woodwork and other architectural details. We'll gladly consider photos of that. --C.L.



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