

The Old-House Journal

Restoration and Maintenance Techniques For The Antique House

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NEXT MONTH.....Old-House Electrical

The Flowering Of The Conservatory

By Cole Gagne

"It is a real bower for a maiden romance, with its rich green fragrance in the midst of winter. It is like a picture in a dream. One could imagine it a fairy land, where no care, or grief, or weariness could come."

THE OBJECT of such heady praise is the conservatory, and for once, Victorian hyperbole seems inadequate. In its beauty and novelty, a conservatory does add a truly unique dimension to a house. It needn't be an extravagant luxury, either: There's no reason why the old-fashioned conservatory and the energy-efficient sunspace can't be one and the same. Building your "passive solar addition" as a conservatory means you can combine charm and historical interest with energy conservation. We hope this article will rekindle the homeowner's love affair with the conservatory.

ALL DEVOTEES of the conservatory should be thankful that Tiberius Caesar had a fondness for cucumbers. The ancient Romans were the first to make a reasonably transparent glass, and soon they were using it in the construction of greenhouses--thus

providing the emperor with a year-round supply of his favorite fruit. With the fall of Rome, under-glass horticulture went into decline. The practice was finally revived in the 16th century by the Dutch and Flemish. The English and French quickly seized on the idea, and by the 18th century, most wealthy landowners had their own greenhouses.

(A TECHNICAL FOOTNOTE: For the purposes of this article, the term 'greenhouse' will refer to a free-standing structure in which plants and/or flowers are cultivated. The term 'conservatory' will be used for a similarly used structure that is attached to a larger building.)



THE EARLY 19th century saw advances in the manufacture of both glass and cast iron. As a result, greenhouse design became increasingly ambitious and sophisticated. This freedom of design enabled people to physically attach their greenhouses to their homes. (Why get a chill every time you visit your plants?) Integrating the greenhouse into the home was not only aesthetically pleasing, but also a significant

continued on page 108

Paint Strippers, Take Note

When you strip paint in an old house, you're a potential victim of lead poisoning — no matter which method you use. And the precautions you're already taking may not be sufficient!

YOU HAVE TO ASSUME that any house built before 1950 has lead-based paint in it. Stripping the paint, by any means, releases some lead. You can then absorb it by swallowing or breathing lead-containing dust.

OHJ SUBSCRIBERS, like OHJ Editors, already know all that. But we've heard a few recent lead-poisoning stories that scared us anew...so we're re-pressing and amplifying our previous warnings.

SOME WAYS of stripping paint carry higher risk of lead poisoning than others. The worst is probably use of a propane

(4) Wear a separate set of work clothes for stripping, including full leg and arm protection and a different pair of shoes. Wash all these separately from the rest of your laundry. Don't walk around uncontaminated parts of the house in work clothes.

(5) Do not eat or smoke anywhere near the stripping site — not even after daily cleanup. Never smoke unless you've scrubbed up first.

(6) Every day, dispose of paint residue in the outside trash. Damp-mop floors and horizontal surfaces to keep dust down. Damp-mop floors, walls, and ceilings after job is completed.

(7) Treat paint scrapings, dust, chemical residue, and cleanup materials (such as rags and water) as toxic waste. Dispose of them immediately and properly.

.....lead poisoning update.....

torch, which vaporizes lead in the old paint, making it very breathable. A close runner-up is paint removal by scraping and sanding, because a lot of lead-laden dust is created.

IN A National Bureau of Standards lead-paint hazards report (NBSIR-75-974), electric hot-air guns were rated "safer" than solvents, propane torch, infra-red heater, or dip-tank methods. No method came near the "perfect safety" rating, however; every method is risky.

What Can You Do?

DESPITE THE HAZARD, people will continue to strip paint. If you take these rules to heart and never break them, you'll at least minimize the risk.

(1) No pregnant women or children under six should be in the house during the full period when stripping is going on.

(2) Paint-strippers should wear a respirator with a cartridge specifically designed to filter lead. An ordinary dust mask may not be good enough.

(3) Seal off the room being stripped from the rest of the house. BE THOROUGH. Leaded dust is insidious!

WATCH YOUR ANIMALS. If pets get listless or start vomiting, there's a good chance the air is contaminated with lead.

USUAL CLINICAL symptoms of lead poisoning include dizziness, aching joints or head, abdominal cramps or nausea, and a bluish line on the gums. But for reasons not fully understood, adult paint-strippers with elevated blood lead levels won't always have these symptoms.

SOME ABSORPTION OF LEAD is inevitable. So if you're doing a lot of stripping, have your blood tested for elevated lead levels every four to six weeks.

.....
The Comfo II respirator is available from Mine Safety Appliance Corp., Att. Sales, 1100 Globe Ave., Mountainside, NJ 07092. (201) 232-3490

You must buy the mask and a supply of OSHA approved filters. The medium-size mask, most often ordered, is Comfo II 460-968, \$12.90 ppd. Other sizes are available; call and ask to talk to a salesperson if you have any questions. The filter you need is Type H 464-035. A box of ten costs \$31.20. You must buy a whole box; filters are discarded when dirty.

The mask is much less effective if you have a beard. Those with pulmonary or heart trouble should not wear the mask — nor should they strip paint.



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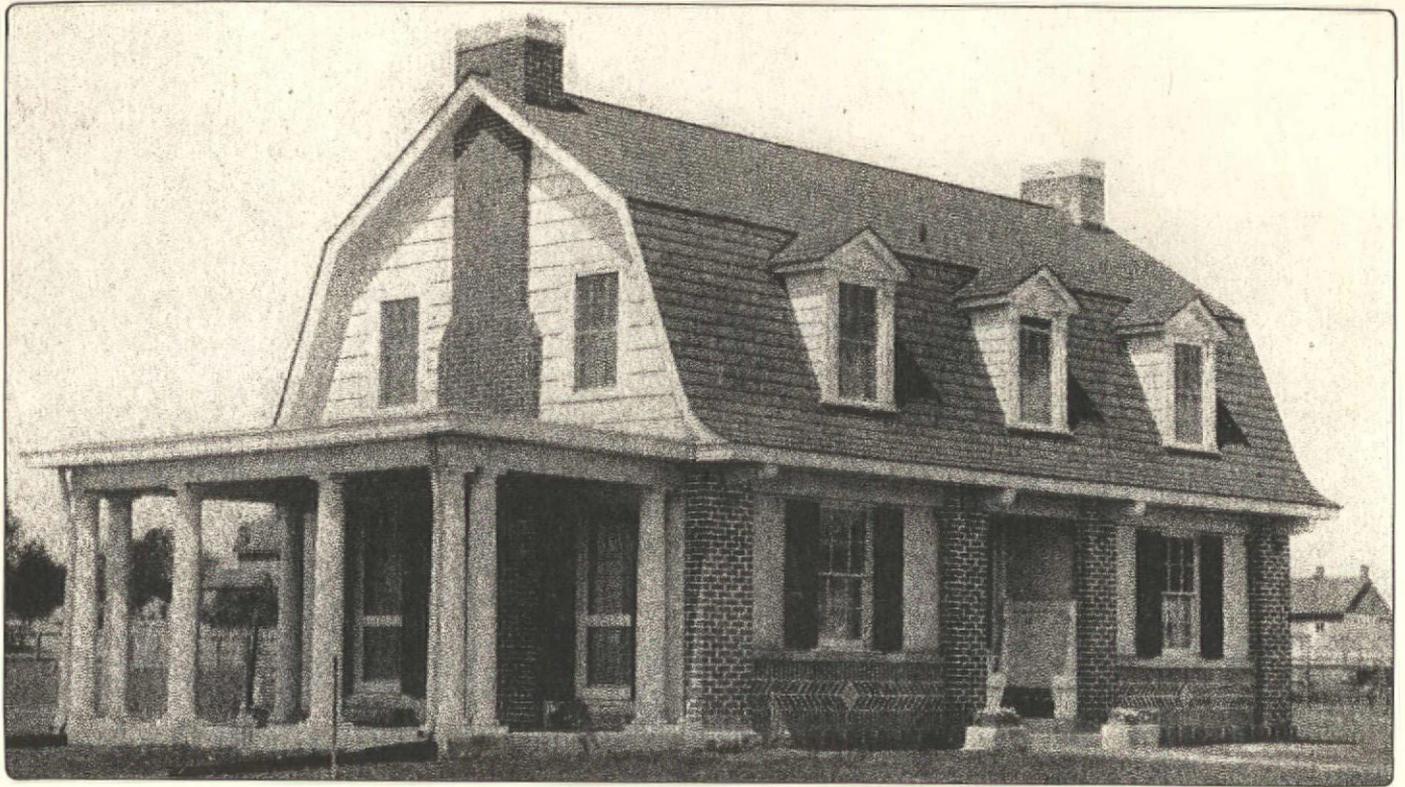
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Post-Victorian Domestic Architecture

The Dutch Colonial Revival Style

By Renee Kahn

THE WAVE OF NATIONAL PRIDE which swept over America at the turn of the century found its expression in the Dutch Colonial Revival style. What could be more representative of our national heritage than this cross between a Dutch or Flemish farmhouse, a Georgian manor, and a traditional American barn? It was as if the Victorian era had never existed, and the Colonial period had continued unbroken.

A REFLECTION of the "back-to-nature" movement of the day, the Dutch Colonial Revival turned away from the decorative excesses of Victorianism, to a low-lying house that appeared to hug the earth. Its humbler origins not only spoke of the days when our country was young and proud, but reflected new social philosophies, and a respect for labor and democratic ideals. The conspicuous consumption that characterized the post-Civil War era displeased the intellectuals who espoused "natural" materials and rugged simplicity.

IT IS GENERALLY ASSUMED that the gambrel roof characterizing Dutch 18th- and 19th-century architecture was brought here from the Netherlands, but there is little evidence for this.

Apparently, the Dutch acquired their taste for the gambrel roof from the English, who introduced it into the Colonies in the late 17th century. What could be called Dutch (or Flemish, in this particular case) were the slightly flared eaves that extended over the front and rear of the house.

ORIGINALLY, the gambrel roof was adopted as a solution to the age-old problem of how to provide ample headroom under a pitched roof. The gambrel, like the mansard, created a full additional storey out of marginal attic space. There were several economic benefits as well. For example, shorter rafters could be used (an important factor prior to machine-sawn lumber). Roof and wall were one unit, thus offering the convenience of a 2-storey house without the expense of building it. A 1-storey house also was charged less tax than a 2-storey house.

LIGHTING THE UPPER STOREY of the Dutch-roofed houses presented problems. In Colonial times, most of the light came from gable windows at either end. Joining dormers to the roofline was difficult, and so they were rarely used. By the time of the Dutch Colonial Revival, dormers had become important and increasingly



When porches became fashionable in the early 19th century, it was easy to place columns under the already-hanging, flared eave of a gambrel roof. This use of the eave became a common feature of Dutch Colonial Revival houses. (Note the echo of the roof's flared eaves in the three dormer roofs.)

complex. Eventually, they extended along the full length of the roof in a shed design. Intersecting gables and gambrels also lit the upper storeys, creating picturesque and varied rooflines.

THE GAMBREL ROOF was abandoned by the English colonists shortly after the Revolution, but it



This turn-of-the-century, brown-shingled Revival house has a gambrel-shaped dormer and features a stained glass hall light, Palladian-influenced columns, and porch vents. Like so many houses in this style, it is a combination of rugged natural materials and classical details.

remained popular among the Dutch until the 1830s. It reappeared in the nostalgia that dominated the country after the Centennial Exposition of 1876. In its earliest phase, the Dutch Colonial Revival was essentially a variant of the Shingle Style: low-lying, picturesque, wrapped in a skin of rugged shingles. Its giant roof sat like a cap, drawing together a variety of subsidiary units under one sheltering roofline.

Medievalism & Classicism

DECORATIVE ELEMENTS of the Revival style were drawn originally from both medieval and classical vocabularies. Small-paned windows and stained glass transoms stood alongside Palladian windows and neo-Federal doorways; classical columns rested comfortably beneath fairy-tale turrets. But the medieval aspects began to diminish late in the 19th century, and ornament started to take on an increasingly accurate "Colonial" look.

LATE GEORGIAN and Federal influences came to dominate the Revival, as was evident in the elaborate fanlight and sidelights surrounding the front door. Early in the 20th century, the Tuscan influence was also strongly felt. Heavy, stucco-covered columns under a trellised-roof porch, or pergola, supplied the fashionable Italian "vineyard" look and provided both light and shade to the front rooms.

WINDOW STYLES VARIED with the date of construction. The earlier, more medieval versions of the Revival have small-paned windows, often used over sheets of plate glass on the lower sash. With the turn of the century, the one-over-one style prevailed, returning in the 1920s to modified "Colonial" patterns of six-over-six, eight-over-eight, and six-over-one.



Architect John Calvin Stevens designed this house for himself in 1884. He utilized an all-encompassing gambrel roof to draw in and order the various spaces of the house's main volume.



This typical plan-book Dutch Colonial Revival house, dating from around 1930, has a shed dormer across the front.



Tuscan columns elegantly contrast with the rough stone and shingle siding of this Revival house.

What's Outside . . .

THE COLONIAL-ERA Dutch house and its Revival descendant both share an affinity for shingle-covered exteriors. In the 18th century, the Dutch used whatever materials were available, and so the houses were often picturesque combinations of shingles, clapboard,

stone, and brick. The Revival was not limited to local materials, and so it utilized whatever skin-coverings were fashionable at the moment.

DURING THE LATE-19TH and early-20th centuries, Dutch-roofed houses were generally shingle covered, with a heavy cobblestone foundation or first storey. Clapboard, when used, was only on the lower floor, after the Queen Anne style. Stucco, and later, all-clapboard, increased in popularity further into the 20th century.



This house offers an unusual and fascinating glimpse of a transition in architectural styles. A Dutch Colonial Revival, it nevertheless incorporates features of the then-outgoing Queen Anne style, such as the pointed tower.

COLOR COMBINATIONS went from all-dark schemes in the 1880s to all white in the 1920s. Shingles were left to darken naturally, or stained walnut brown or dark red. Other base colors varied considerably, including drab yellow, soft grey, light green, dark green, or Delft blue. Trim colors were generally lighter than the body of the house (except in earlier Shingle Style houses with their medieval flavor). Warm white and cream tones were the preferred trim colors, especially against a darker-bodied structure.*

. . . And Inside

INTERIOR DECORATION depended greatly upon the age and stylistic concept of the house. The interiors ranged from Craftsman style, with its hand-hewn look and penchant for oak, to delicate, painted surfaces embellished with Adamesque garlands and swags. In the early-20th century, rooms often contained elements of both. But by 1920, interiors were simplified, reflecting the influence of the modernist

*Roger Moss' *Century of Color, 1820-1920*, an excellent reference source, suggests several attractive color combinations; see page 113E.

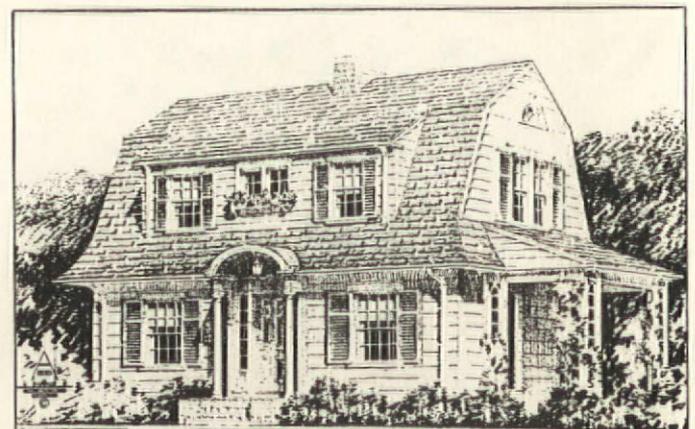


This Dutch Colonial Revival house, with its intersecting gables, offers a high-style intermingling of Shingle Style and neo-Georgian Colonial architectural elements.

movement. The use of mouldings and wainscotting diminished. Interiors emphasized smooth plaster surfaces and uncarpeted oak floors. The fireplace mantel and corner cupboard were usually all that remained of the Colonial Revival.

THE REVIVAL MOVEMENT was so pervasive in its influence that it survived the social and artistic upheavals of the 1910s and '20s and remained popular until the 1930s. By the 1920s, however, it had been transformed into a gambrel-roofed version of the standard "Colonial Revival." Row upon row of neat little houses appeared in America's suburbs, often with ersatz gambrels: gabled roofs with long, shed-roofed dormers creating a false gambrel line. In one fell swoop, the economy-minded builder could create a roof, side wall, dormer, and the all-American look.

RENEE KAHN is an architectural historian and teacher, as well as being a partner in The Preservation Development Group—a Stamford, Conn., company that consults on the restoration of historic structures.



DESIGN J. L.

A COLONIAL HOUSE OF SOUND VALUES

The 1929 book "Small Houses of Architectural Distinction" featured this illustration of a Dutch Colonial Revival house. It described the house with the following caption: "Pleasantly informal, expressing the quality of domesticity, it is planned to make the most of the money spent."

DEMYSTIFYING EPOXY

Using Epoxies To Repair Damaged Wood

By Alan D. and Shelby R. Keiser

MANY PEOPLE THINK that using flexible epoxies to repair deteriorated wood is an exotic and difficult process. However, the method has been used for at least six years in museum restorations and has been thoroughly reviewed in the preservation literature. You don't need to be a chemist to use epoxies successfully. However, you must be safety conscious--and careful to use the materials only in appropriate applications.

THE THRESHOLD QUESTION is why use epoxies at all? In many cases, wood splicing, inserting "dutchmen," or total wood replacement may be better in the long run. However, epoxies can be useful to the homeowner in such situations as patching decorative elements that are partially rotted, floorboards with partially rotten ends, etc. Especially if you aren't a particularly skilled woodworker, epoxies are often the fastest and most economical answer.

WE HAVE USED or have seen these materials used successfully for many types of repairs:

- Ends of porch floorboards
- Column bases and capitals
- Balustrades and railings
- Window sills, casings, shutters
- Sill plates
- Doors, trim and mouldings

CAN EPOXY CONSOLIDATION be useful to you? Here are some guidelines to help you decide:

1. Is there enough wood left to consolidate and patch? You can't consolidate thin air. If the area is large, it may be cheaper to patch with wood. Why fill a large void with something that costs \$50 per gallon when you can use wood that only costs \$2 per foot?
2. What are the structural requirements of the piece? Epoxies without reinforcement are generally used in non-structural areas. They can stand some compression--for example, in a column base--but we would not recommend them where the element is in tension, such as the end of a floor joist.
3. What is the historical significance of the piece? If an element is important historical-

ly, every effort must be made to preserve it. Epoxies make preservation of the original elements possible and are therefore highly valued in museum restorations.

4. What would be the visual impact of inserting a wooden patch versus an epoxy repair? For example, epoxy patches on unpainted surfaces that are highly visible are not very attractive. In this case, a wood patch may be preferable.

5. Is replacement wood available at reasonable cost? Often, decorative elements such as cornice blocks, mouldings, and column bases are frightfully expensive or impossible to obtain. Epoxies can be quite effective in these cases.

6. How much will it cost? Epoxies are expensive. But so is the cost of skilled labor. If epoxies enable you to do a job yourself, rather than hiring a skilled carpenter, then they may prove very cost-effective.

7. Will heat build-up in the repaired area cause problems? Epoxies give off heat as they cure. Although the likelihood of fire is remote, on one occasion a finial we were repairing began to smoke. If this should happen to you, cool the piece off quickly. (A CO₂ fire extinguisher would do this handily.) Be especially cautious if you are using large quantities of epoxy on a hot day.

8. What are your preferences? If you are a skilled woodworker, or are particularly sensitive to chemicals, you may prefer traditional wood patching methods. On the other hand, if your woodworking skills are minimal, you may find epoxies attractive.

Getting Started

AN ADVANTAGE of epoxies is that they are portable. You can take them to the repair site and work on the wood in place. However, to gain access to all surfaces, and to better control the curing process, you may prefer to remove wooden elements and work on them in your shop when possible.

EPOXY REPAIR is usually a two-step process: (1) You first consolidate the deteriorated area with a low-viscosity penetrating consolidant; (2) You then fill large voids with an epoxy patching compound. You can omit step #1 if there is a void but the wood is sound; for example, where a piece of carving has simply

broken off rather than rotted. The epoxy repair is usually followed by application of a wood preservative and then good quality paint. (Paint adheres very well to epoxies.)

IN MIXING and applying the consolidant, safety to you and the building is paramount. Try mixing the consolidant in clear plastic squeeze bottles with ounce markings on their sides. Bottles used for hair dyes (sold at drugstores) work quite well.

FOLLOW THE INSTRUCTIONS from your manufacturer carefully and mix the materials VERY WELL. Epoxies cure by chemical action and the two ingredients must be thoroughly mixed for the process to work. Since epoxies cure best between 70° and 75° F., be sure your environment is warm enough. And be sure you observe all the safety precautions.

HERE ARE SOME HINTS for applying the consolidant:

- Saturate the wood completely, leaving all deteriorated wood in place. Don't try to fill voids; the filler is designed to do that.

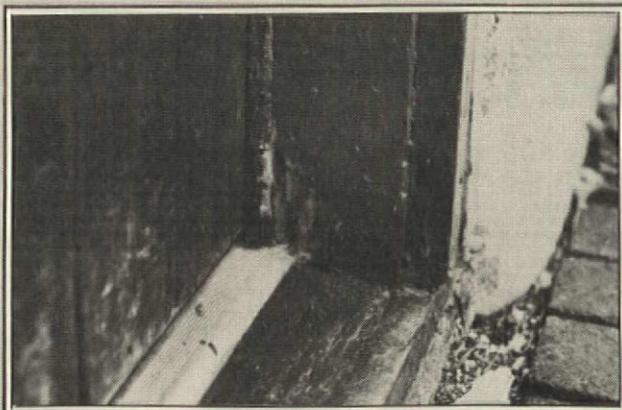
SOURCES FOR EPOXIES

Epoxies have been used for some time in the repair of wooden boats, so marine supply stores are one source. Git-Rot and Marine-Tex are the brand names of two of the marine consolidants and epoxy fillers.

The epoxy consolidant used in the photos was Seep 'n Seal from Allied Resins. Seep 'n Seal costs \$33.75/gal. (the smallest quantity sold) plus shipping, and can be ordered directly from the manufacturer. Call first to find shipping charges to your location. Allied Resins, Weymouth Industrial Park, Dept. OHJ, East Weymouth, MA 02189. (617) 337-6070.

The epoxy filler used in the case history shown here was Woodepox-1 from Abatron, Inc. Woodepox-1 costs \$11/pt., \$18/qt., or \$42/gal. (Since it is a two-part system, to end up with a gallon of filler, you'd use 2 quarts of resin and 2 quarts of hardener; both parts are the same price.) Abatron also sells an epoxy consolidant: Abocast 8101-4 resin with Abocure 8101-4 catalyst. Each part costs \$12/pt., \$18/qt., or \$48/gal. plus shipping. Abosolve epoxy solvent costs \$9/qt. There is free literature on all Abatron resins. Phone first for shipping charges. Abatron, Inc., 141 Center Dr., Dept. OHJ, Gilberts, IL 60136. (312) 426-2200.

- After the first application hardens, another application may be necessary if the first treatment didn't sufficiently saturate the wood to make it solid.



1. The rotted jamb on this door frame is an ideal candidate for epoxy repair: The area involved is not large, there's enough sound wood left to consolidate and patch, and it would be quite awkward to splice in a new piece of wood in this spot.



2. First step is to drill a few 1/4-in. holes above the affected area so that consolidant can seep into the end grain. (DON'T drill all the way through the wood; consolidant will leak out the other side.) Holes are angled so epoxy won't run back out.



3. The two components of the epoxy consolidant are measured into a graduated plastic bottle. Thorough mixing of the resin and hardener is essential; shake the bottle for at least two minutes. Be sure to observe safety precautions in handling epoxies!



4. After mixing the epoxy consolidant, it is squirted into the holes and allowed to saturate the wood fibers completely. If the wood doesn't get completely saturated, a second application of the epoxy consolidant may be necessary.

Working Safely With Epoxies

1. Epoxies are toxic chemicals. Read product safety warnings and directions BEFORE starting.
2. Avoid contact with eyes and skin. Use goggles, plastic gloves, and a heavy plastic work apron.
3. Avoid breathing fumes. Work outside or in a well-ventilated area. When sanding epoxy patches, wear a high-quality dust mask. For maximum protection, wear a vapor respirator with proper cartridge when mixing or applying epoxies. Respirator E-454 with cartridge E-451-6C is recommended for epoxies. The manufacturer, Eastern Safety Equipment Co., does not sell directly to homeowners. You can call the company at (212) 392-4100 for the name of your nearest distributor. You can also buy the respirator + one cartridge for \$22.75 postpaid by mail from:

Dick Jones Sales, Inc.
P.O. Box 141 Dept. OHJ
Hanover, PA 17331
(717) 632-7000

A box of 6 replacement cartridges is \$22.00 postpaid. Be sure to specify model numbers for both respirator and cartridge when ordering.

4. Watch out for spills. Mask areas adjacent to the repair. To clean up spills, use absorbent materials such as sawdust, newspapers and rags. Clean up spills promptly—don't let the epoxy cure or you'll never get it up. Specific epoxy solvents, such as Abosolve, are also handy for cleanup. To avoid vapor hazards, be sure that all clean-up materials are placed in a trash can outside the house.

5. Use soap or detergents—NOT epoxy solvents—to wash any stray epoxy off your skin.

6. Use disposable stir sticks, dippers and gloves. Discard any used materials OUTSIDE after wrapping in newspaper. Launder soiled clothing separately.

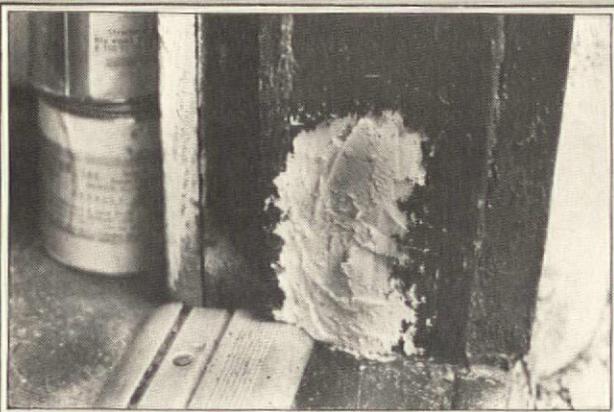
7. Epoxies are flammable materials. Store all materials in a cool location and, of course, never smoke or have an open flame when working with epoxy resins and solvents.



5. Consolidant is also applied directly to the side grain in the affected area—although most of the benefit comes from allowing the consolidant to seep into the end grain through the holes that have been drilled.



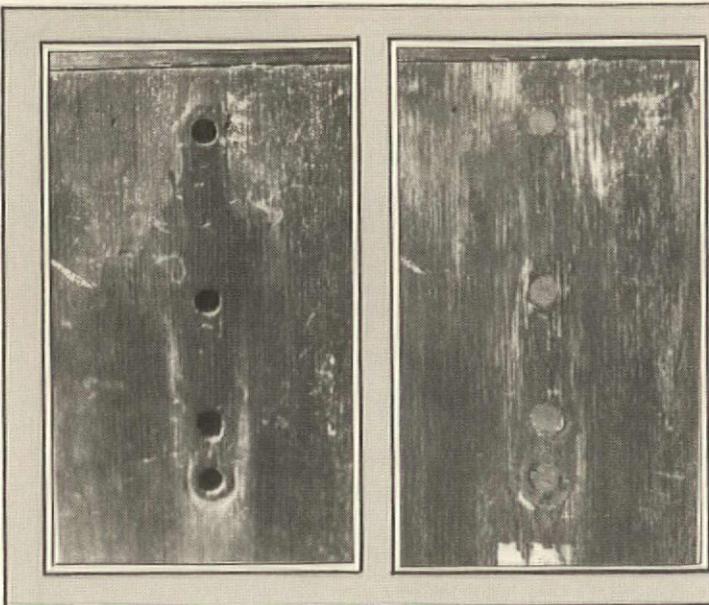
6. After the consolidant has cured, an epoxy filler is applied to fill the voids. The filler is also a two-part system, and when mixed has the consistency of glazing compound. It can be easily applied with a putty knife.



7. The surface of the epoxy filler has to be built up slightly higher than the surrounding wood to allow for final smoothing and sanding. Don't worry about a smooth finish at this point; the filler is easily levelled after it has cured.



8. After curing, the epoxy filler can be smoothed with chisels, planes, and sandpaper; the material works easily, so use whatever tool is most convenient. A water repellent can then be applied to the surrounding wood, followed by priming and painting.



FILLING HOLES WITHOUT CONSOLIDATING

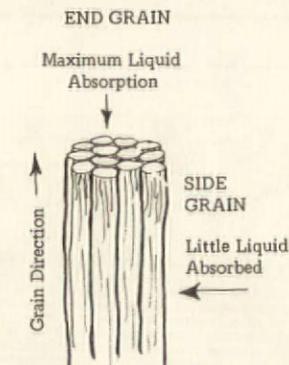
Because the wood around these 1/2-in. holes in a front door (left) is not rotted, the holes can be plugged with an epoxy patching compound (right) without bothering to first use an epoxy consolidant. Epoxy fillers offer two major advantages over other wood filling compounds: (1) They don't shrink while setting; (2) They will expand and contract with the wood, and thus won't fall out with changes in moisture content. When auto body putty is used as a wood filler, for example, it usually tears loose in 18 to 36 months as the wood expands and contracts.

The larger the hole, the greater the advisability of using epoxy fillers. Holes 1/4 in. and smaller can be satisfactorily plugged using glazing putty, caulk, or other wood filler.

- In applying, exploit the end grain. The materials will not penetrate the side grain of the wood.

- If the end grain is not exposed, then drill 1/8"-1/4" holes to expose it. The holes should be staggered and at angles to the side grain to expose as much end grain as possible. But don't overdo it; you can destroy the wood with too many holes.

- Prevent leakage--especially if the elements are still attached to the building. Wax or clay plugs (plus your imagination) can help here. Epoxy dripped on brick or stone is very difficult to remove and may leave permanent stains. Try to clean up any leakage before it cures. If you're too late, paint removers containing methylene chloride will SOMETIMES remove cured epoxy.



The structure of wood can be likened to a bundle of drinking straws. Liquids -- such as epoxy consolidants -- are absorbed through the ends of the straws, not the sides.

The Cure

THE HARDENING TIME for epoxies varies from product to product. We always use those which take eight hours or longer to cure. This allows the materials to soak well into the wood before they harden. After the consolidant has cured, apply an epoxy putty to fill any voids. If no patching is required, clean off any excess on the surface--sanding usually works--and apply water repellent and paint if desired. **BE SURE TO WEAR A DUST MASK** when sanding any epoxy material.

IF YOU'RE APPLYING an epoxy filler, it needs to be mixed thoroughly. Mix until you are sure it is OK, then mix again! Application is usually simple--albeit messy. If the area to be patched is large, you can save material by

FOR ADDITIONAL INFORMATION

THE W.E.R. SYSTEM MANUAL--By Paul Stumes. Describes how to use reinforced epoxies for repair of load-bearing wooden members. \$5.50 from: Association for Preservation Technology, Box 2487, Station D, Dept. OHJ, Ottawa, Ont. K1P 5W6, Canada.

EPOXIES FOR WOOD REPAIRS IN HISTORIC BUILDINGS--By Morgan W. Phillips and Judith E. Selwyn. Discusses the chemistry, theory and application of epoxies in wood repair. \$4.00 from: Society for Preservation of New England Antiquities, Attn. Leslie Fox, 141 Cambridge St., Dept. OHJ, Boston, MA 02114.

imbedding a piece of wood in the center of the patch.

AFTER THE FILLER has cured, remove the excess. You can use chisels, planes, or sandpaper--depending on the circumstances. Then apply a water repellent (if desired) and paint.

WE MUST EMPHASIZE that epoxies are not miracle materials. They require finesse in their application, and the danger of staining adjacent material, causing a fire, or improper curing is always there. Yet you're encouraged to experiment with these materials. Considerations of cost and preservation of existing materials often make them the best choice.

FINALLY, keep in mind that using epoxies is not an either/or proposition. You can also use epoxy repair in conjunction with traditional wood splicing techniques.

Alan D. Keiser is Director of the Restoration Workshop in Tarrytown, N.Y., run by the National Trust for Historic Preservation. Shelby R. Keiser is a college English teacher and freelance writer. They own an early 20th century Cotswold Cottage in Ossining, N.Y., that has provided ample opportunity for them to hone their skills in epoxy repairs. (The photos in this article, for example, show repairs done to Alan and Shelby's front door.)

Helpful Publications

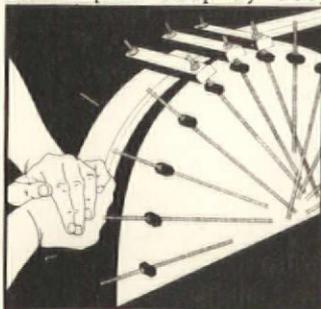
The Revolving Fund Handbook
Architectural Conservation Trust, and
Architectural Heritage Foundation
1981 (112 pp., spiral-bound) Paper.

A REVOLVING FUND CAN BE a useful tool in preserving an old building for reuse and, if successful, can help to stimulate private investment in the neighboring area. This handbook gives a comprehensive look at the mechanics of establishing, financing, and operating the revolving fund. Local community groups, state historical societies, and preservation organizations will find this clearly written book most valuable in setting up their own funds. An actual preservation development project is explained in depth and provides first-hand, practical information to novice and veteran fund organizers.

To order, send \$5.00 ppd. to:
Architectural Conservation Trust
45 School Street--Dept. OHJ
Boston, MA 02108
(617) 523-8678

Tage Frid Teaches Woodworking: Shaping, Veneering, Finishing
Tage Frid
1981 (210 pp., profusely illustrated) Cloth.

T HIS IS TAGE FRID'S second book in a series of three. The basics of bending, turning, veneering, carving, inlaying, and finishing are taught by the Danish woodmaster, who is also senior editor of *Fine Woodworking* magazine. Like his previous book (Joinery: Tools and Techniques, \$18), this one follows an exceptionally clear, well-illustrated format. Hundreds of photos and drawings show you the tricks and techniques step by step, while the accompanying text is a concise, witty narrative. For the serious (or soon-to-be serious) woodworker, these are THE essential how-to books.



To order, send \$18 ppd. to:
Taunton Press
52 Church Hill Road
Box 355--Dept. OHJ
Newtown, CT 06470
(203) 426-8171

Fine Woodworking Techniques 3
Compiled by the Editors of *Fine Woodworking Magazine*
1981 (224 pp., profusely illustrated) Cloth.

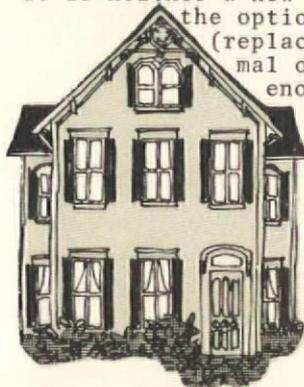
A LL THE EXPERT TECHNICAL information of a year's worth of *Fine Woodworking* magazine is preserved in this book. Articles in Volume 3 cover tried-and-true methods of cabinet-making, turning, carving, and coopering, as well as veneering, laminating, and finishing. Projects for making tools, toys, and furnishings are accompanied by detailed photographs. This

is a handsome, well-bound book, generously illustrated with black and white photographs and line drawings.

To order, send \$17 ppd. to:
Taunton Press
(see previous review for address)

Homeowner's Energy Investment Handbook
Michael McClintock
1982 (116 pp., illustrated) Paper.

T HIS GUIDEBOOK will help the energy-conscious homeowner to compare the cost and savings of over one hundred energy-conserving improvements (from weatherstripping to solar additions) which can be made to your home. It is neither a how-to-do-it book, nor are all the options sensitive to older homes (replacing windows with new thermal ones), but it does give you enough information to decide which options are best. The book also explains energy tax laws and contains a useful table for calculating annual electricity costs.



To order, send \$8.95 plus \$1.00 postage to:
Brick House Publishing
34 Essex St.--Dept. OHJ
Andover, MA 01810
(617) 475-9568

Shopfronts
Bill Evans and Andrew Lawson
1981 (128 pp., profusely illustrated) Cloth.

Q UERIES ON SHOPFRONT restoration prompted us to feature this book. It's about English shops, but it may provide some ideas for those restoring American ones. The storefronts of many merchants are recorded, including the grocer, ironmonger, florist, milliner, and pharmacist. Historical and modern photos are included and the text provides interesting bits of history and tradition about shop types. A separate chapter is devoted to the signwriter's craft and 19th and 20th-century shopfront architecture. The book is generously illustrated with 240 color and black and white photographs.

To order, send \$16.95 ppd. to:
Van Nostrand Reinhold
7625 Empire Drive--Dept. RB
Florence, KY 41042
(606) 526-6600



From *Shopfronts*: An Art Nouveau shopfront on Market Street, Cambridge.

step toward making gloomy homes warmer and sunnier, and so the conservatory was born.

DEPENDING ON the taste of the homeowner, a Victorian conservatory was anything from an 11,000-sq.-ft. winter garden to a modestly sized, sunlit room overflowing with heliotrope, geraniums, and ferns. The conservatory would go on the southern side of the dwelling, where it could receive the most sunlight. On sunny winter days, the family would open the doors that separated the conservatory from the house, and the warm air would circulate throughout the home.

THOSE DOORS were always open during any large social gathering, and the conservatory soon developed a reputation as the primary hunting ground for eligible bachelors. In *People I Have Known* (c. 1882), E.C. Granville Murray observed that 'spooning' in the conservatory, with all those heady exotics, and ... champaign [sic] afterwards, puts [men] in such a condition that any girl of sense and courage can have her way with them."

Mark Twain Memorial, Hartford, Conn.



This contemporary photo shows the restored conservatory that stands at the southern end of the library in Mark Twain's house in Hartford. A good deal of research went into the task of filling the conservatory with plants that were not only of the period, but were known to have been in the Twain conservatory. The potted apidistra, the rubber trees, and the zebra plant are all documented in an old photo; the creeping fig is an actual descendant from the creeping fig grown by Mrs. Clemens.



Manistee County Historical Museum

Several standard features of the well stocked conservatory are in this historic photo: encaustic-tile floor (ceiling too), aquarium with fountain, steam radiator for auxiliary heat, and a lot of palms, ferns, and other plants. Note the pocket door, extreme right, for closing off the conservatory.

DESPITE THIS SITUATION (or perhaps because of it!), the Victorians attached profound social and moral importance to the conservatory. A common attitude can be found in Henry Williams' *Window Gardening* (1875): Flowers and plants are "the best and most practical educators of healthy sentiment. ... Constant association with such objects of floral beauty, fits people to rank high as useful members of society."

THE CONSERVATORY came to be seen as an indispensable part of the social fabric, and so was sought after by more and more people. Thus, it was frequently grafted onto houses without any regard as to how energy-efficient it was. In those days, a lot of people had money to burn, and a north-facing conservatory that required its own heating system wasn't such a hardship. The rationing of fuel during World War I initiated the decline of the conservatory; its fate was sealed with the demise of the Victorian lifestyle after the war.

COMBINING beauty, nostalgia, and energy-efficiency, the conservatory has begun attracting a growing number of homeowners. Some have adapted a room into a mini-conservatory by adding a glazed frame to a window; others have restored an existing conservatory. It seems that more and more people today are getting a better education in healthy sentiment.

Rebuilding A Conservatory

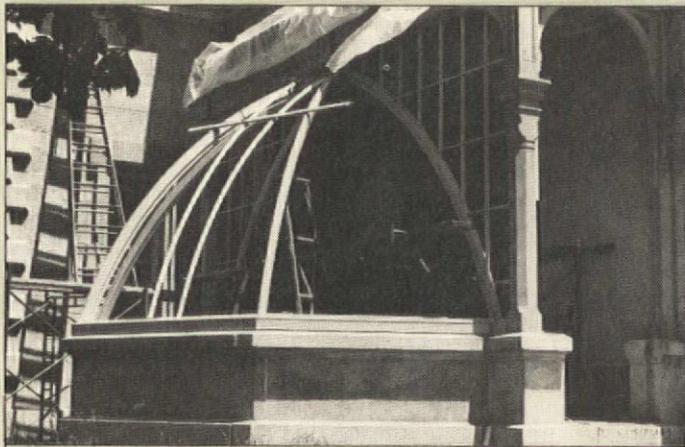
ONE OF THE LOVELIEST FEATURES of Connecticut's Lockwood-Mathews Mansion is its conservatory. In 1964, almost a century after the house was built, the conservatory was demolished when a tree branch fell on it. Subsequently, a board of trustees was established to administer the estate as a museum, but funds for the recreation of the conservatory didn't become available until late in 1979.

RICHARD BERGMANN, the architect who oversaw the restoration, was caught in a tug-of-war between historical accuracy and modern neces-

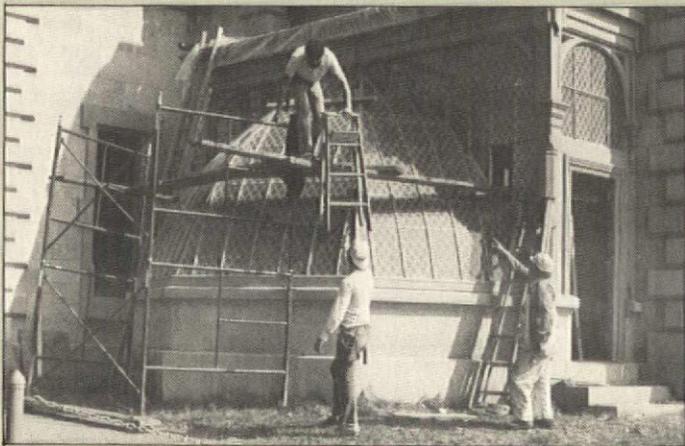
sities. Originally, the translucent, 1 ft. by 2 ft. panes of the conservatory had been patterned and textured glass. However, Bergmann decided to replace the glass with acrylic. Stronger than glass, acrylic offered better protection from accident and vandalism. And although both glass and acrylic would have to be custom cast, the cost of glass would be triple that of acrylic--providing someone willing to make the glass could even be found!

THE GLASFLEX CORPORATION of New Jersey took up the challenge of making replacement panes of acrylic. They took an aluminum mould of one of the surviving panes and produced a copy that identically matched the original in color, texture, and bubble content. (The quality of this test pane helped persuade a reluctant Federal government to contribute funds for the restoration.) But the task of mass producing exact replicas was formidable: A tremendous number of panes had to be made in order to yield enough accurate reproductions.

ACTUAL WORK on the conservatory began with the laminating of the structural wooden ribs. These were attached to a wooden frame, which was joined to the half-dome's granite base with stainless steel expansion anchors. (Another updating: originally, the anchors had been wrought iron.)



Top: Reconstruction of the conservatory began with new pine elements in the half-dome. Bottom: The panes were made from a special formulation that gave the acrylic high strength and resistance to ultra-violet light.



The millwork was built according to measured drawings made by Richard Bergmann. He used the surviving pieces of the conservatory as the basis for his designs.

THE DECISION TO USE ACRYLIC created an entire chain of necessities. Unlike glass, acrylic expands and contracts greatly. Therefore, white lead putty, which was the original glazing compound, was replaced with a far more flexible silicone sealant from Dow. But silicone would not be compatible with wood preservatives, so the wooden ribs and muntins could only be stained with a heavy-bodied exterior stain. And to complete this round robin of requirements, the silicone used had to be one that would match the color of the stained trim.

THE FLOOR of the conservatory also had been damaged in the accident. Upon examining remnants of the tile, Bergmann found the name of the manufacturer: the Minton Tile Company of England. Research revealed that the company was still in existence, now under the name of the H. & R. Johnson Company.* The tile fragments were shown to the company, and they were able to make reproductions. These were laid after the rest of the work on the conservatory was completed.

BY MID-JULY OF 1980, Bergmann, woodworker Siegfried Dean, and Bottone-Riordan contractors had completed their work on the conservatory at a cost of fifty thousand dollars. Their achievement is one of the high points in the restoration of the Lockwood-Mathews Mansion. The American Wood Council feels the same way about the re-creation; they gave a First Honor Award to Bergmann for the "extreme elegance" of the conservatory. 🏠

*Readers can direct inquiries to H. & R. Johnson, Inc., State Highway 35, Keyport, NJ 07735. (201) 264-0566.



The leaded diamond shapes are created by the slightly corded surface of the acrylic window panes. Centered in each of the diamonds is a blue fleur-de-lys. (Note the way the panes overlap horizontally on the half-dome.)

Norwalk's Lockwood-Mathews Mansion, built in 1864-8, is an outstanding example of post-Civil War opulence, in size, scope, and craftsmanship. Once scheduled for demolition, it has been saved for future generations.

Readers who wish to view the conservatory, along with other features of the 4-storey, 60-room house, can visit it on Tuesdays through Fridays from 11 to 3 and on Sundays from 1 to 4. For further information, call or write the Lockwood-Mathews Mansion Museum of Norwalk, 295 West Ave., Norwalk, CT 06850. (203) 838-1434.



American Wood Council

Ask OHJ



Humidity At Home

WE HAVE A 1910 BUNGALOW-STYLE HOME in eastern Tennessee. The outer walls are insulated with blown cellulose, but without a vapor barrier. Can we use a humidifier in our house?

--Clay Crowder Maryville, TN

A HUMIDIFIER SHOULD BE USED only sparingly. Overusing it will probably cause water to condense inside the walls of your house. You might want to consider painting the interior walls with a vapor-impermeable paint in order to help provide a vapor barrier. You'd also want to seal around electrical outlets.

Fill Formula

OVER THE YEARS, the ground next to my house walls has washed away. I think I need to get some fill to build it up, sloping the ground away from the house. What would you suggest as a fill? I'm afraid that just plain dirt would soon wash away. Should the fill be dirt mixed with cement and/or small stones; should it be straight cement mixed with stone?

--T. Morris Philadelphia, PA

IF YOU DO NOT HAVE any severe problems, then the best fill for you to use is gravel with about six inches of dirt over it. Grade the topsoil away from the house, and be sure to keep the dirt at least six to eight inches away from any wood surfaces on the exterior of the house. With this method, water will be able to percolate through the gravel. (Cement would only trap and hold the water.) If you are having a serious basement water problem, then your situation should be inspected by an architect or an engineer.

Replating Metal

AFTER STRIPPING THE PAINT from the hinges, doorknobs, and backplates of my old house, I discovered that the hardware is a plain cast metal. It had a brass (?) plating, the color of which was changed in the stripping process. Without the plating, the hardware is quite ugly. I have tried using copper and pewter tone paints, but it looked really cheap. Can the hardware be replated? If so, who does it? (This would be a lot cheaper than buying new hardware.)

--Pattye Schroder Sykesville, MD

REPLATERS DO EXIST and are available. Consult your Yellow Pages under "Plating." (If there isn't anybody in your area, try the listings of large cities near you.) Get prices from them--in some areas, replating can be more expensive than replacing the hardware.

The War Against Scratches

MY BEVELED GLASS MIRROR has been scratched in several places in the glass. Can anything be done to minimize or remove these scratches?

--Karen Jellum Chinook, MT

YOUR LETTER SENT US to our friends at Atlantic Glass & Mirror Works (439 North 63rd Street, Dept. OHJ, Philadelphia, PA 19151 [215] 747-6866). They specialize in resilvering and restoring mirrors, and told us that they themselves were still looking for a solution to this problem. A scratch in the silver behind the glass is easy to repair; a scratch in the glass itself is far more problematic. They had purchased an expensive machine that was guaranteed to remove such scratches. However, in the process of grinding out the scratches, the machine created "bull's eyes" and so had to be returned to the company! Techniques in this particular area of restoration still have a long way to go.

Rescuing Redwood

SOMEONE DECIDED TO "SMOOTH OUT" the beaded redwood panelling in my bathroom with a coat of plaster. Over and under the plaster are several layers of paint. Has anyone encountered a similar problem? How do I get it all off?

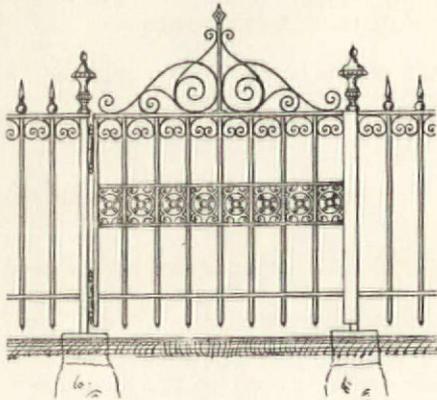
--Donna Hampton Alameda, CA

THE PAINT BETWEEN the plaster and the wood has probably saved you from a far worse disaster. Careful scraping with a putty knife should dislodge the plaster; just be careful not to gouge the wood in the process. When this is done, then you can proceed to remove the paint either chemically or with a heat gun.

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 your questions with sketches or photos to Questions Editor, The Old-House Journal, 69A Seventh Avenue, Brooklyn, NY 11217.

Restoration Products News

Historical Metal Fencing

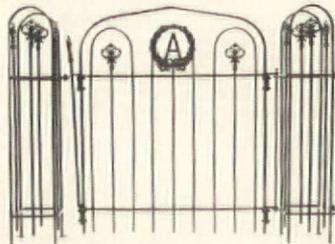


Krug, the oldest continuously working iron shop in the country, is best known for their custom ornamental ironwork. They recently introduced a wrought-iron picket fence, an original design from the 1870s. Uninstalled, this 32-in. high fence sells for \$30/linear ft. (posts and a gate are extra). For a sketch of the fence, send a business-size, self-addressed, stamped envelope. G. Krug & Son, Inc., 415 W. Saratoga Street, Dept. OHJ, Baltimore, MD 21201. (301) 752-3166.



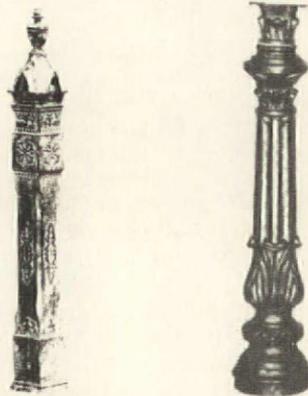
Stewart has an extensive selection of metal-picket fencing, made from 1886 and later patterns. They will also custom-make replacement sections for existing wrought-iron fencing. All fences are made of rolled steel in a variety of sizes, and cost \$20-\$35/linear ft. An illustrated catalog showing some of their stock patterns is free. Stewart Manufacturing Co., 511 Enterprise Drive, Dept. OHJ, Covington, KY 41018. (606) 331-9000.

The 1890 Iron Fence Co. manufactures an historical hairpin fence appropriate for 1890 through 1920 houses. It's made of pre-formed steel, is sold in 3- or 6-ft. heights, and is \$12/linear ft. (for the 3-ft.-high version). The fence gate can be monogrammed. Unlike the fencing from some of the other foundries, installation is geared toward the do-it-yourselfer. Free information. 1890 Iron Fence Co., PO Box 467, Dept. OHJ, Auburn, IN 46706. (219) 925-4264.

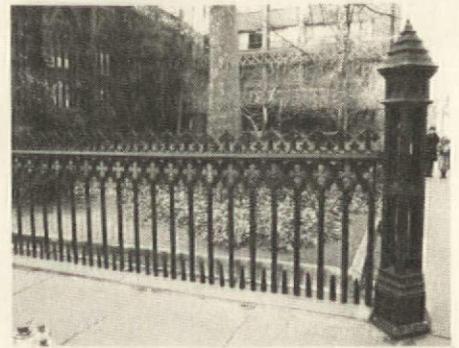


Hairpin fence by 1890 Iron Fence Co.

Robinson Iron stocks iron fence posts and panels, many of which are cast from original 19th-century patterns. They will also do custom castings from an existing piece, photograph, or dimensional drawing. Stock items are \$20-\$40/linear ft. Specify your interest when writing for brochure, \$3. Robinson Iron Corp., Dept. OHJ, Robinson Rd., Alexander City, AL 35010. (205) 329-8484.



The Victorian fence post on the left is manufactured by Robinson Iron; the post on the right—Tennessee Fabricating.



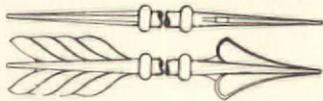
Architectural Iron's specialty is restoration or reconstruction of iron fencing. They will fill large or small orders in cast iron, wrought iron, or a combination. Custom castings can be made from an existing piece (even if it's damaged). If you are not in the Northeast, they will work with a foundry in your area. Prices begin at \$300 for a simple newel post. For a free brochure, write Architectural Iron Co., Box 674, Dept. OHJ, Milford, PA 18337. (717) 296-7722, or (212) 243-2664.

Gorsuch will do custom reproductions in cast iron. While they prefer to work from an original piece, they will produce castings from drawings and photographs. A local ironworks will be contacted to install your custom casting. Castings are \$2/lb. No literature; call or write about your specifications. Gorsuch Foundry, 120 East Market Street, Dept. OHJ, Jeffersonville, IN 47130. (812) 283-3585.

Cast Components

The following companies sell decorative fence components, either in cast iron or cast aluminum. Use the castings as replacement pieces on an existing fence, or to create your own historically inspired design. Unless otherwise stated, these companies will sell directly to individuals or they will put you in contact with an iron-fabricator in your area. The fabricator can design and install your fence, or occasionally be persuaded to sell individual components for the do-it-yourself project.

Tennessee Fabricating has many of the same basic patterns offered by the other foundries, but has a wider range of sizes and shapes. Included in these shapes is a circle (one pattern can be cast to include your monogram), and coordinating cresting. Three cast-metal, Victorian-style fence posts are also stocked. Components and railing sections cost \$3-\$25. Their catalog is \$3.50 and they will sell direct. Tennessee Fabricating Co., 2366 Prospect St., Dept. OHJ, Memphis, TN 38106. (901) 948-3355.



J.G. Braun features structural fence components which include balusters, baluster collars, railings, brackets, and hand-rail terminals in a variety of metals. Arrows and feathers are stocked in malleable iron, aluminum, and architectural bronze. Prices range from \$3-\$30/linear ft., and they will sell direct. Their catalog is free. J.G. Braun Co., PO Box 66, Dept. OHJ, Skokie, IL 60076. (312) 761-4600.

Lawler stocks a large selection of decorative components (spears, balls, caps, and points) which includes three sizes of the pineapple point, and the Victorian



Crown shown here. Traditional and Victorian castings, \$7-\$25/linear ft., are shown in a 76-page catalog (\$5). They will sell direct; a minimum order is \$250. Lawler Machine & Foundry Co., PO Box 2977, Dept. OHJ, Birmingham, AL 35212. (205) 595-0596.

The metalwork from Fairmont Foundry contains fencing panels in an assortment of traditional, Victorian, and Gothic style designs. Castings are \$10-\$25/linear ft.; a catalog is \$5. They will not sell direct. Fairmont Foundry Co., Inc., 3125 35th Ave. N, Dept. OHJ, Birmingham, AL 35207. (205) 841-6472.

Authentic Paint Colors: Inside & Out

To look its best, your house should be painted with colors to suit its personality. Just as you dress according to the occasion, the exterior colors you choose should be appropriate to the architectural style and age of your house. Color placement is equally important. White with green shutters is not the only choice for your old house! While this combination would be fine for a Colonial Revival house (1890-1920), it would probably cause A.J. Downing heart-failure if used on a vernacular Italianate (1840-1880). The latter style is especially attractive when painted in its original colors, such as dark brown on the body, warm brown on the trim, and a dark green door. For more information on exterior color selection and house painting, refer to OHJ April 1981.

In the past few years, many paint manufacturers have expanded or added "historic" colors to their paint selection. Listed here are reputable companies that offer well-researched colors. The paints are usually sold in exterior and interior formulations. (Interior colors are often "step-downs" or tints of the exterior pigments.)

Allentown, the oldest ready-made paint company in the U.S., has recently reintroduced 12 colors produced and sold by them from 1867 to 1913. They will also manufacture any of their other original 54 colors upon request. These linseed-oil-based or latex exterior paints retail for \$17-\$25/gal. and are pre-mixed. They can be purchased through distributors, or direct. For information and a free color chart, specify *Breinig's Ready-Mixed Oil Paint*. Allentown Paint Manufacturing Co., Inc., PO Box 597, E. Allen & N. Graham Sts., Dept. OHJ, Allentown, PA 18105. (215) 433-4273.

Benjamin Moore offers 174 traditional 18th- and early 19th-century colors in oil/alkyd or latex. The *Historical Color*

Collection is \$18-\$25/gallon; several colors are ready mixed, others are custom-blended. This paint and a complete color chart can be found at distributors nationwide. A sample 30-color chart is free. Benjamin Moore Co., 51 Chestnut Ridge Rd., Dept. OHJ, Montvale, NJ 07645. (201) 573-9600.

Martin Senour manufactures paint for Colonial Williamsburg, in historically-inspired mid-18th-century colors. These latex paints are available in 80 interior and 36 exterior colors, for \$21-\$24/gal., ready-mixed. They can be purchased direct from the Williamsburg Craft House or a Martin Senour dealer. Both offer a free color chart. Craft House, Colonial Williamsburg, Box CH-23187, Dept. OHJ, Williamsburg, VA 23185. (804) 229-1000.

Finnaren & Haley produces 31 traditional colors, ten of which were authenticated, with the cooperation of the National Park Service, for use on historic Philadelphia buildings such as Independence Hall. The oil/alkyd or latex paints range from \$14-\$20/gallon. They are ready-mixed and sold through regional dealers or direct. For a free color chart, write Finnaren & Haley, Inc., 2320 Haverford Rd., Dept. OHJ, Ardmore, PA 19003. (215) 649-5000.

Fuller O'Brien offers 46 exterior-interior colors in their *Heritage Collection*. Interior paint is \$13-\$14/gal., exterior paint is \$18-\$21/gal.; both can be custom-mixed in a variety of oil/alkyd or latex bases. They are sold through distributors; a color chart is free. Fuller O'Brien Paints, PO Box 864, Dept. OHJ, Brunswick, GA 31520. (912) 265-7650.

Stulb Paint offers 16 colors from the first half of the 19th century. Twelve of these colors were authenticated by, and used at Old Sturbridge Village. This low-

sheen, oil-based, ready-mixed paint usually requires only one coat to cover and is \$24.95/gal. It can be purchased direct or through distributors. A chart showing *Old Village* paint colors is \$1. Stulb Paint & Chemical Company, PO Box 297, Dept. OHJ, Norristown, PA 19404. (215) 272-6660.

The Sherwin-Williams Co. features 40 historic 19th-century colors authenticated by Dr. Roger Moss, the historian who wrote the book "Century of Color." This latex or oil/alkyd-based paint is \$18-\$22/gal., custom-mixed, and sold through distributors nationwide. Their \$2 color chart also illustrates appropriate colors for different styles of architecture. Sherwin-Williams Co., Attention: Color Studio, 101 Prospect Ave. NW, Dept. OHJ, Cleveland, OH 44101. (216) 566-2332.

Devoe & Reynolds' *Traditions* line is 84 Victorian-styled colors, 48 of which are reproductions of colors in "Exterior Decoration: Victorian Colors for Victorian Houses," an 1885 Devoe paint catalog. This latex or oil/alkyd paint is about \$20/gal. It's custom-mixed, sold through distributors (nationwide, except for the West Coast), and colors are shown on a free color chart. Devoe & Reynolds Co., 4000 Dupont Circle, Dept. OHJ, Louisville, KY 40207. (502) 897-9861.

HELPFUL COLOR GUIDE

Century of Color: Exterior Decoration for American Buildings, 1820-1920 is a helpful and detailed book by Dr. Roger Moss. It illustrates colors which are readily available and appropriate for the major styles of architecture. For further details, see page 113E.

The Old-House EMPORIUM

FOR SALE

ANTIQUE HARDWARE, c. 1910. Porcelain, glass, brass, other metals. Ice box locks and hinges, hooks, door and cabinet knobs, drawer and window pulls, doorbells, locks of all kinds, sconces, more. Also antique tools. Call or write. Odd Hardware, 76-16 Jamaica Avenue, Woodhaven, Queens, NY 11421. (212) 296-0163.

LIMITED EDITION PRINT of finely detailed line drawing of Victorian San Francisco home. 18 in. x 24 in., numbered and signed by the artist. Only 40 available for sale, \$15 each. Write Ms. Beal, 108 Meade Ave., Pittsburgh, PA 15202.

2 WHITE MARBLE fireplaces in excellent condition, \$500 each. Victorian Details, 326 Captains Walk, New London, CT 06320. (203) 443-1864.

BIEDERMEIER SOFA—1820s black walnut veneered in excellent condition. Needs reupholstering. Reasonably priced. Write for photo. Charles Andersen, 401 N. Washington Street, Watertown, WI 53094.

ANTIQUE BUILDING PARTS: pine flooring, 10 in. to 20 in. wide; 18th-cent. doors; Greek Revival doors, & frames; mantels; exterior shutters; hewn beams; barn siding; some lighting fixtures; & hardware. C. Zink, (609) 924-0421.

OKA CHIFFOROBÉ, c. 1870. Beveled mirror compartment, 7 drawers on left; hanging space (right) w/beveled mirror door. Lrg. drawer across bottom. Designed to be disassembled for moving—\$950. Also sm. oak dresser w/beveled mirror, \$275. Send SASE, 5453 S. Kenwood, Chicago, IL 60615. Or call (312) 955-3622.

PAIR OF BEVELED GLASS side lights in original solid oak frames. Pictures on request. Size of glass, 1 ft. x 4 ft. David P. Canny, 330 W. Pine St., Platteville, WI 53818. (608) 348-2411.

TWO EXTRAORDINARY Victorian beds. Renaissance style, walnut with much burl, decorative side-rails. Both full-size, excellent condition. Call (216) 323-3705 anytime.

BATHROOM FIXTURES: flat side tub, 2-pc toilet, ped. wash basin, all pale yellow, dated 1928. J. Tolle, 1542 Bidwell Ave., Chico, CA 95926. (916) 895-3545.

HISTORIC STEAM YACHT, 140 ft. LOA, designed by H.C. Wintringham; built by Pusey & Jones in 1901. Steel plate hull. Mahogany-paneled deck houses, staterooms & interiors. Luxurious accommodations; requires 10-man crew. All original equipment and machinery. Listed in North American Yacht Register. Not in Commission. SASE to: South Wedge Historical Office, 697 South Avenue, Rochester, NY 14620.

TURN-OF-CENTURY butcher block in oak, size 24 in. x 24 in. In excellent condition. (212) 787-9224.

WHITE MARBLE MANTEL, fruits & flowers ornamentation, in excellent condition. 47½ in. overall height, 67½ in. overall width. 31¼ in. height of opening, 31 in. width of opening. Also available—beveled & stained glass windows of superior quality. Pelnik Wrecking Co., 1749 Erie Blvd. East, Syracuse, NY 13210. (315) 472-1031.

RARE PARQUET FLOOR, 1931 vintage. 7½ in. square, ¾ in. thick, tongue & groove. This select stock comes from the fat old red oak trees of yesteryear & reflects this maturity in the distinctive broad grain. \$6/sq. ft.; up to 10,000 sq.ft. John Thomas, 206 Brattle Rd., Syracuse, NY 13203. (315) 422-6790.

COUNTRY CHARM electric stove by House of Webster. Cast iron reproduction; automatic oven & burner controls; coffee mill houses, clock, oven timer, and minute minder. Catalog price \$875, but selling for \$450. (201) 748-6444. Glen Ridge, NJ 07028.

FIREPLACE FRONT; cast-iron; c. 1860; 40 in. wide, 34 in. high; with 21 in. wide, 26 in. high door. David F. Shusher, 1525 South St., Lexington, MO 64067. (816) 259-6476.

100 BIRCH PEWS, walnut finish, excellent condition, ranging from 4 ft. x 10 ft. straight & radius. \$150 ea. Also large leaded stained glass window (non-religious) from church. Pebbled white opalescent and wispy amber glass. Era 1900s. All in perfect condition. \$500 ea. Scherer's Antiques, Box 6305, Lincoln, NE 68506. (402) 423-1582.

2 CHESTNUT COLUMNS, 7 ft. tall, tapered 7-in. diameter bottom to 6-in. diameter top. 1910, perfect shape. \$150 each. W. W. Ellis, 2609 36th Place N.W., Washington, DC 20007. (202) 965-9474.

BEADED CEILING—cut with original blades from no. 1 clear fir. Compare the cost at \$.60/ft. Send \$1 handling charge for free sample. R. Paul Smith, 1216 Jackson St., Alexandria, LA 71301.

TROLLEY—Turn-Of-Century Los Angeles trolley, (L.A.R.Y.) yellow car no. 711, in nostalgic decay. Comes with blueprints of original car & of car with office/studio space conversion; 45 ft. long, 8 ft. wide, 9 ft. (approx.) high. Ralph Entrikin, 24810 Apple St., Newhall, CA 91321. (805) 255-1560.

75 SQUARES of Ludowici terra-cotta tiles, taken from the 1907 Atlanta-Birmingham-Ocean Railroad depot, at Talbotton, GA. \$300/sq. Mike H. Buckner, Route 1, Box 76, Junction City, GA 31812. (404) 269-3630.

ARCHITECTURAL CEILING, rich cherry finish. Approx. 260 sq.ft. (16 ft. x 16 ft.) honey comb design. Fireplace surround & mantel, Virginia, southern pine (stripped) approx. 53 in. H x 64 in. W with arched center opening. Carved limestone garden pool approx. 8 ft. x 8 ft. with corner fountains of cherubs riding dolphins. For sale or trade. Marilyn Maier, 75 Ithaca Ave., Atlantic Beach, NY 11509. (516) 239-9272.

POSITIONS WANTED

SEASONED OLD-HOUSE REHABBER seeks work & investment with S.F. Bay area rehab crew. Have tools, truck, tenacity, and an unrehabilitated sense of humor. Call Mr. Carlson in Oakland, (415) 655-2229.

BOOKS & PUBLICATIONS

MARSHALL HISTORICAL SOCIETY has reproduced an 1895 issue of "Headlight," the magazine of the Michigan Central Railroad. The 32-page magazine has some 45 photos of houses that still exist, as well as photos of the city's leading citizens and officials of the time. The Headlight is \$4, postpaid. Write Marshall Historical Society, PO Box 68, Marshall, MI 49068.

ENGLISH "PUNCH" MAGAZINE in 63 bound volumes, running from 1841 to 1904. Mint condition. The binding is elegant red leather tooled in gold and black. Covers are 8½ in. x 11 in. Illustrations are woodcuts. The 63 volumes fill almost 10-ft. of shelf space. I will not break the set. The price for the lot is \$630.00 F.O.B. my house. Laurence W. Collins, Jr., 9 Norwalk Dr., North Branford, CT 06471. (203) 481-4871.

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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.

MEETINGS & EVENTS

BACK TO MAIN STREET—9th annual Back to the City Conference, June 18-20 in Jim Thorpe, PA (formerly Mauch Chunk). A chance to learn & review the preservation efforts in a small city in Eastern PA that was the birthplace of the American industrial revolution in the mid-19th century. It's the site of the splendid Asa Packer mansion and other historical Victorian structures, both residential and commercial, and is, architecturally, almost intact. Program includes workshops on historic restoration and Main St. revival. Recreation sites nearby. For information write to: Ed Moran, Conference Coordinator, 39 Race St., Jim Thorpe, PA 18229.

REAL ESTATE

BERKSHIRE MTS (3 hrs NYC)—Victorian house with 8 rooms, 2 baths; elegantly restored. Add'l 3-room English basement to restore for apt./own use. New country kitchen, 2 Franklin fireplaces. Have outside stair balustrade parts for restoring. \$85,000. Antiques additional. (Summer rental considered.) Weekdays—(212) 678-3911; Week eves—(212) 873-1908; Week ends—(518) 794-9776.



LOS ANGELES, CA: 1890 3-storey Eastlake-style house. This National Register Monument is a movie star, used in movies, TV and commercials. Purchase price of \$425,000 includes adjacent 4-plex apartment building & all Victorian furnishings. Excellent location for bed-&-board facility. Partially restored. The Victorian Register, 1308 W. 25th St., Los Angeles, CA 90007. (213) 734-1949.

VICTORIAN, c. 1861. Princeton, IL. 9 rooms; 5 bedrooms, new zoned heating, A/C, wiring and kitchen. 1.25 acres, tree-filled yard. 100 miles from Chicago. Contact Joan Pluemer, (815) 875-3881 or 875-2740.

NEAR BARDSTOWN, KY, 50 miles—Louisville: 1830 historic brick house. 9 large rooms, basement, 3 working fireplaces. Grand entry & staircase, inlaid hardwood floors, gorgeous original woodwork, glass-front cabinetry, hand-carved mantels. Excellent structural condition. Will sell with acreage if desired. William Peterson, Rt. 2, Box 38, Loretto, KY 40037. (502) 549-8871, or 865-3171.



GRACIOUS TURN-OF-CENTURY home in upstate NY village 30 miles SE of Utica. Distinguished 3-storey home with 6 bedrooms, 3½ baths, 2 fireplaces, 2 porches, large stained glass window, large 2-storey carriage house. All on 2.9 acres. Call (315) 858-0482 and inquire re Collison House.



CALLAN CASTLE. Magnificent 1903 Beaux-Arts mansion of Asa Candler, founder of Coca-Cola. Elaborate moldings & panelling, stained & painted glass, exquisite detailing throughout. Meticulous restoration 75% complete. Truly one of Atlanta's finest homes. Excellent location. \$565,000. Doug Sanders, Agent, Ackerman & Co., 1284 W Paces Ferry Rd., Atlanta, GA 30327. (404) 261-2040 or 522-2925.

BOSTON, MA: Late Victorian c. 1895 home with 7 rooms, 1½ baths, 8 ft. sliding doors, golden oak floors and staircase, & two beautifully hand-carved wood & tile fireplaces. Authentic hardware & fixtures throughout as well as enclosed porch & full basement. House is conveniently located near central Boston. Owner moving to Washington, DC for two years and would be interested in house exchange or rental starting July 1, 1982. Call weekdays: (617) 855-2908.

MEDINA, OH—1830s Western Reserve Home. 521 S. Court St. Living room, dining room, den, 3 bedrooms, 1½ baths, hardwood floors, full basement, gas heat, 2-car detached garage. 66 ft. x 150 ft. corner lot. Commercial zoning. Also another 1830s Western Reserve Home. 529 S. Court St. Double-door entrance, original woodwork, living room, dining room, breakfast room and family room, 5 bedrooms, hardwood floors, full basement, gas heat, 2-car detached garage. 78 ft. x 240 ft. lot. Alan Wainwright, 529 S. Court Street, Medina, OH 44256.

MURFREESBORO, TN: 1905 Neo-classical 4-square, 6 fireplaces, pocket doors, terrific woodwork. Pleasant fenced yard. Historic neighborhood. Waiting for you to restore. \$59,900. Excellent financing available with as little as \$5,000 cash. Thom Scott, Bob Parks Realty, 1980 Old Fort Parkway, Murfreesboro, TN 37130. (615) 896-4040 or 890-7750.

SOUTH CAROLINA HOME, 100 yrs. old, historic district, 1¼ acres w/pine lot, 5 min. to town, 40 min. Capital. Continuously owned/occupied builders fam. 11 lg. rooms; pantry; 10 wkng. fpls.; "front rooms" mint cond. w/orig. cherry & oak panelling; bathroom w/fpl. & kitchen orig. fixtures. Exterior w/2 wrap-around porches recently restored/repainted orig. colors; orig. shutters all windows. \$85,000, financing. (201) 767-7546, 871-0141 or (803) 254-0108.

ORANGE COUNTY, NY: Early American c. 1765, National Register Historic Houses, former Yelverton Inn 1765-1832. Center hall, 9 rooms, 2½ baths, 7 fireplaces; plus 2-storey store w/attached barn, c. 1840, separate large carriage house, all on 1.2 acres, near Rt. 17. Offered at \$175,000. Brochure. Wallace, Realtor, 210 Main St., Goshen, NY 10924. (914) 294-6161.

8 ACRES PRIME LAND, 2 miles from Longwood Garden in PA. Dogwood trees, 2-acre subdivision required. \$75,000. Must sell as one parcel. Mrs. W. Boyd, 8 E 21st St., Chester, PA 19013.

1886 GOTHIC REVIVAL. 10 rooms, 3 full baths, 4-5 bedrooms, lovingly restored. Located in Heart of Northwoods, Rhinelander, WI. Fireplace & oak staircase in 11 ft. x 22 ft. front hall, 2 porches. Wallpapered, antique light fixtures, dishwasher. 2-storey carriage house. \$59,500. Rita Angeli, 637 S. Monroe, Green Bay, WI 54301. (414) 433-9633.

1000 ISLANDS, Clayton, NY—Classic brick with turret, beautiful woodwork, stained glass windows, fireplace, wood/oil furnace. Large owners apartment + 2 spacious rental units. Convenient village location; 1 block to St. Lawrence Seaway. \$70,000. Realty World Kemp, Box 143, Clayton, NY 13624. (315) 686-3409.

HAMILTON, NC, Historic district 2 attractive homes (among the earliest) in this charming east Carolina village. Both houses pleasantly livable. Original fireplaces, wainscotting, pine floors. One 6 rooms, other 7 rooms. \$35,000 each. Les Riley Real Estate, Box 218, Hamilton, NC 27840. (919) 798-7461.

1863 SCHOOLHOUSE. 1 acre. Upper Eastern Shore (Kent Co., MD). 1½ hrs. from Balt., Wash., Phil. Very sound building, some restoration done. Ideal for home or home/studio combination. \$25,000. Nearby small frame house, needs some work. \$15,000; or \$35,000 for both Wm. McCann, 140 W. 10th St., New York, NY 10014. (212) 691-4593.

YORK, PA: 1809 stone Forry House and adjacent brick rowhouse, National Register, 70 ft. x 146 ft. lot, zoned commercial in residential district, close to downtown, next to infrequently used RR track, good structural condition, needs rehabilitation, protective covenant. \$19,000 for both. Historic York, Inc., PO Box 2312, York, PA 17405. (717) 843-0320.

2 OLD BARNs on 142-acre farm in Stanford, KY. Farm is fenced & about half in hay. Spring has been improved to provide water for home. House no longer exists. Will exchange for old farmhouse & acreage in VT or central FL. Earle W. Richardson, 16900 N.W. 53 Ave., Opa Locka, FL 33054. (305) 624-5618.



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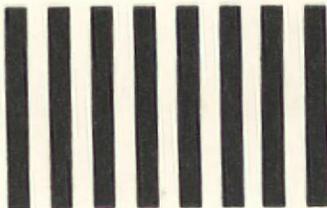
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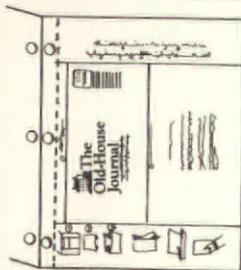
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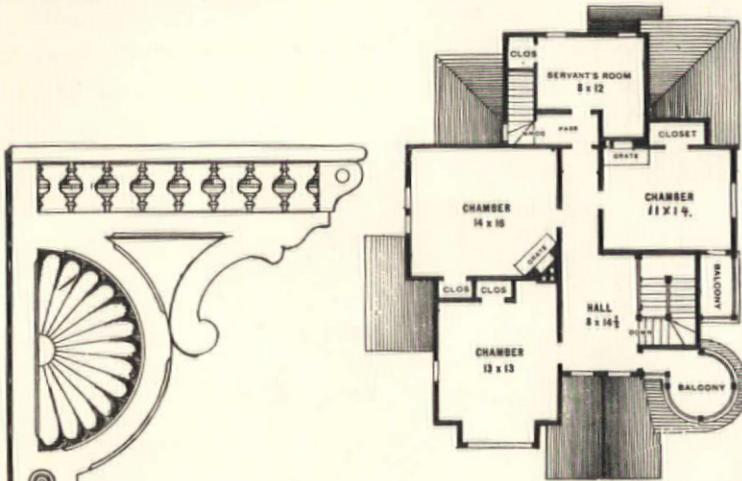
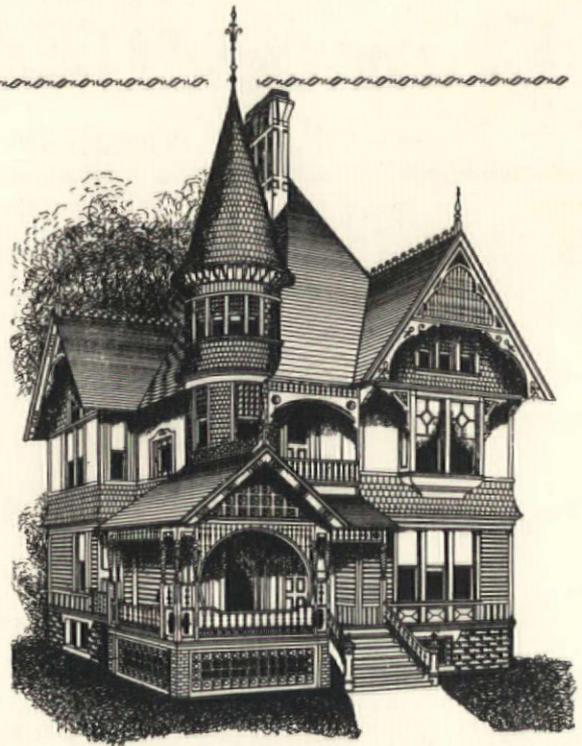
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Queen Anne In All Her Glory



LD-HOUSE OWNERS, history buffs, and those contemplating building or restoring their own Late Victorian home will relish the rich detail and beauty of the illustrations in George F. Barber's reprinted *The Cottage Souvenir, No. 2*.

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The Cottage Souvenir, No. 2 includes these features:

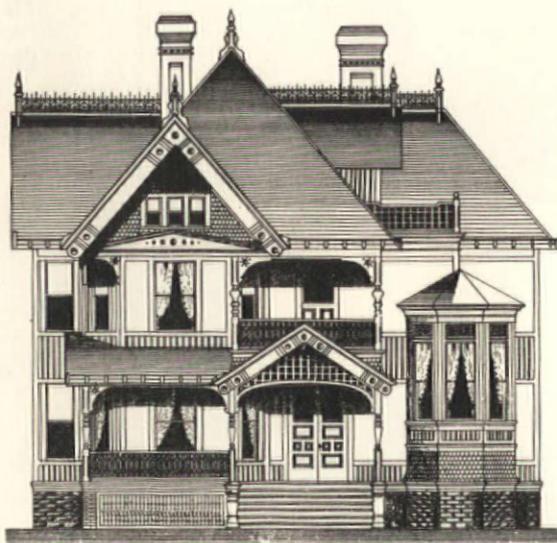
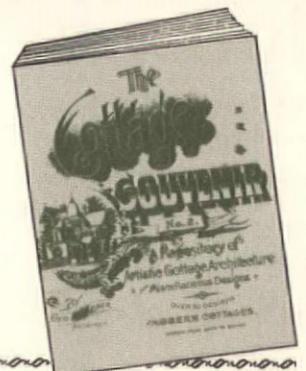
- residential designs
- designs for churches and barns
- brackets and interior ornaments
- line illustrations and photographs
- floor plans
- descriptions of practical design benefits
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A 32-page introductory section features a new essay by architectural historian Michael A. Tomlan, and many large black & white photographs of some of Barber's most striking houses . . . still standing today. Tomlan's essay puts Barber's work in perspective, "as an exemplar of the rising middle class of the era," but even more so as an architect who learned his craft through books acquired through the mail . . . and practiced his craft in the same way. Tomlan points out that Barber "helped to convey, solidify and then materialize the American ideals of comfort and artistic taste."

You won't be able to fill in an order form and buy one of these prefab houses, as you once could, but you can fill out the order form in this issue and get the next best thing — a new reprint edition of George F. Barber's *The Cottage Souvenir, No. 2*.

Softbound. 8 1/2 x 11. 200 pages. \$15, + \$2 postage & handling.

To get your copy of Barber's *The Cottage Souvenir, No. 2*, send \$17 (includes UPS shipping) to The Old-House Bookshop, 69A Seventh Avenue, Brooklyn, NY 11217.



Opinion...

Remuddling

— Of The Month —

THIS SAD STORY is best told in the words of the OHJ subscriber who sent along the photos: "This National Register building had been standing since 1846. Last year, however, it was 'improved.' The exterior was rehabilitated according to Secretary of Interior Guidelines. But little sensitivity was shown for the inside; the guts of the building were

torn out to modernize it. A large center brick support wall that went from foundation to attic was reduced to three or four pillars--greatly reducing its strength. This gave each floor more open area, supposedly making it more attractive to prospective tenants. Next, concrete was poured over the old wood floors to make them more aesthetically pleasing. It was after concrete had been poured on the third floor that the building collapsed. I don't know whether you'd call this 'Technological Trashing' or 'Engineering Idiocy.' But it shows that many developers, architects, engineers, and contractors are out of touch with the hearts and souls of these old buildings."

Submitted by: R. Quentin Robinson
Lafayette, Ind.



THE PILE OF BRICKS that fell from the front of this building undergoing renovation was an ominous sign that the gods who protect old buildings were not pleased with what was going on inside. Just a few hours later . . .



. . . the roof, floors, and front facade collapsed in a cloud of dust. Interior remuddling had seriously weakened the structure. The final insult occurred when workers poured concrete over the old wood floors. At that point, the building just gave up.



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