

The Old-House Journal

Vol. X No. 7

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July 1982

Haunted Houses: A Poem.....	134
The Princess Anne House.....	135
Helpful Publications.....	138
Setting Up For Croquet.....	139
Sources For Old-House Toilets....	149
A Public Remuddling.....	150

NEXT MONTH.....Gazebo Designs

Restoration and Maintenance Techniques For The Antique House

Patching Limestone & Marble

A Step-By-Step Guide

by Lynette Strangstad

BROKEN STONE STEPS are hazardous and unsightly. Believe it or not, repairing them isn't as overwhelming a job as it seems. What's needed is time, careful work, and patience; in many cases, you'll be able to tackle the job yourself. Even if you elect not to, the background information given here will help you oversee the mason who does the work.

STONE DETERIORATION is common, especially at corners and nosings (edges). A metal baluster may have rusted in the stone and expanded, causing exfoliation --the breaking away of stone layers due to pressure. Frost damage, too, is not uncommon. (After repair, you should be sure drainage is adequate to prevent ponding on or around the steps.)

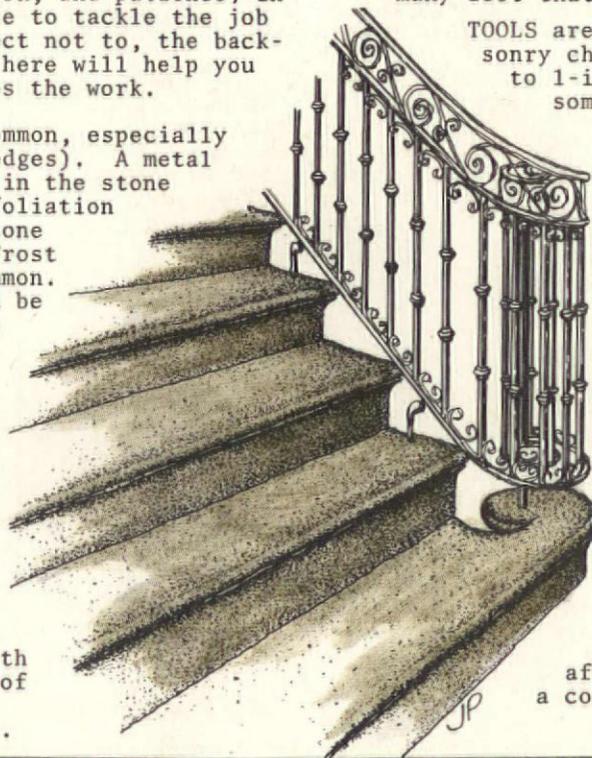
YOU'LL WANT to repair damaged steps as soon as possible, not only to arrest further decay, but also for people's safety. This article will explain how to repair limestone or marble steps, corners, and nosings broken off up to approximately half the length of the step. The repair of a broken-off bottom step will be described briefly.

ON THE OTHER HAND, if your steps merely have depressions from long wear, you'll likely want to retain these as a cherished feature of your old house, one that tells of the many feet that have approached your door.

TOOLS are simple enough: several masonry chisels of varying sizes up to 1-inch, a 3-pound hammer, and some small pointing and caulking trowels. You'll also need limestone or marble dust--and getting stone dust requires some ingenuity. You can often get stone dust at quarries, stone-cutting companies, or monument (gravestone) works, where it's nothing more than the sweepings at the end of the day. For a price, artificial-stone companies may be willing to part with some marble dust.

IF YOU MUST, you can order a small quantity of stone (the smaller the blocks, the better), and break it up yourself. Just prepare to spend an afternoon in the garage with a couple of buckets, a 3-pound

continued on page 143



Haunted Houses

All houses wherein men have lived and died
Are haunted houses. Through the open doors
The harmless phantoms on their errands glide,
With feet that make no sound upon the floors.

We meet them at the doorway, on the stair,
Along the passages they come and go,
Impalpable impressions on the air,
A sense of something moving to and fro.

There are more guests at table, than the hosts
Invited; the illuminated hall
Is thronged with quiet, inoffensive ghosts,
As silent as the pictures on the wall.

By Henry Wadsworth Longfellow
1807 - 1882

The stranger at my fireside cannot see
The forms I see, nor hear the sounds I hear;
He but perceives what is; while unto me
All that has been is visible and clear.

We have no title-deed to house or lands;
Owners and occupants of earlier dates
From graves forgotten stretch their dusty hands,
And hold in mortmain still their old estates.

Dear Patricia,

WE AGREE with your observations on "saving the worn spots" (OHJ, Nov.'81), and thank you for them! I don't know if you're familiar with Longfellow's lovely poem, so I've sent it along for you. The first five stanzas will strike a chord, I think....

MY HUSBAND AND I are restoring an early 1800s landmark. Some of the rooms have so many layers of paint on the woodwork that the paint is alligatored and the moulding details are blurred. We intend to strip and re-paint.

MY DILEMMA is this: To what extent should we fill in the gouges, chips, drying-out cracks, etc., many of which might be relatively recent? It's easy for us to treasure a gouge in a chair-rail made by a nearby Norfolk latch, but we're not so sure about the c.1947 nicks and gouges.

CAN YOU make a statement of policy or philosophy to guide us? We find ourselves without the time or funds to visit professional restorations, such as Williamsburg.

Yours sincerely,
Mary Lou Charles
Aurora, New York

Dear Mary Lou,

PLEASE don't feel bad about not visiting large restorations. The answers aren't there. What's right and timely for a pure restoration, or for a history-inspired re-creation,

isn't often right for a house that different generations have made a home. There are no experts...only your sensibilities.

SOMEONE like you who stops to consider such questions probably won't make regrettable mistakes. I think the most important advice is, WAIT. Don't rush into anything. Live in the house; see what you grow fond of, what your favorite visitors are drawn to. And note, too, things that become an annoyance.

HERE'S a helpful tip I heard recently. Bill Kennedy of the Jonesborough, Tennessee, Civic Trust told me that this is the yardstick they give to contractors and volunteer workers:

"If it's a mark of wear, leave it alone. If it's a mark of abuse, repair it."

A RULE-OF-THUMB is no substitute for thoughtful judgement. No single rule can get you out of every dilemma, just as no single tool can do every job! I hope this "new tool" makes the job a little easier.

WHEN WE'RE sweating over a broken step or reworking a budget for the new roof, we may forget why we live in these old places. I love the poem, because it's a reminder.

Patricia Poore

The Old-House Journal®

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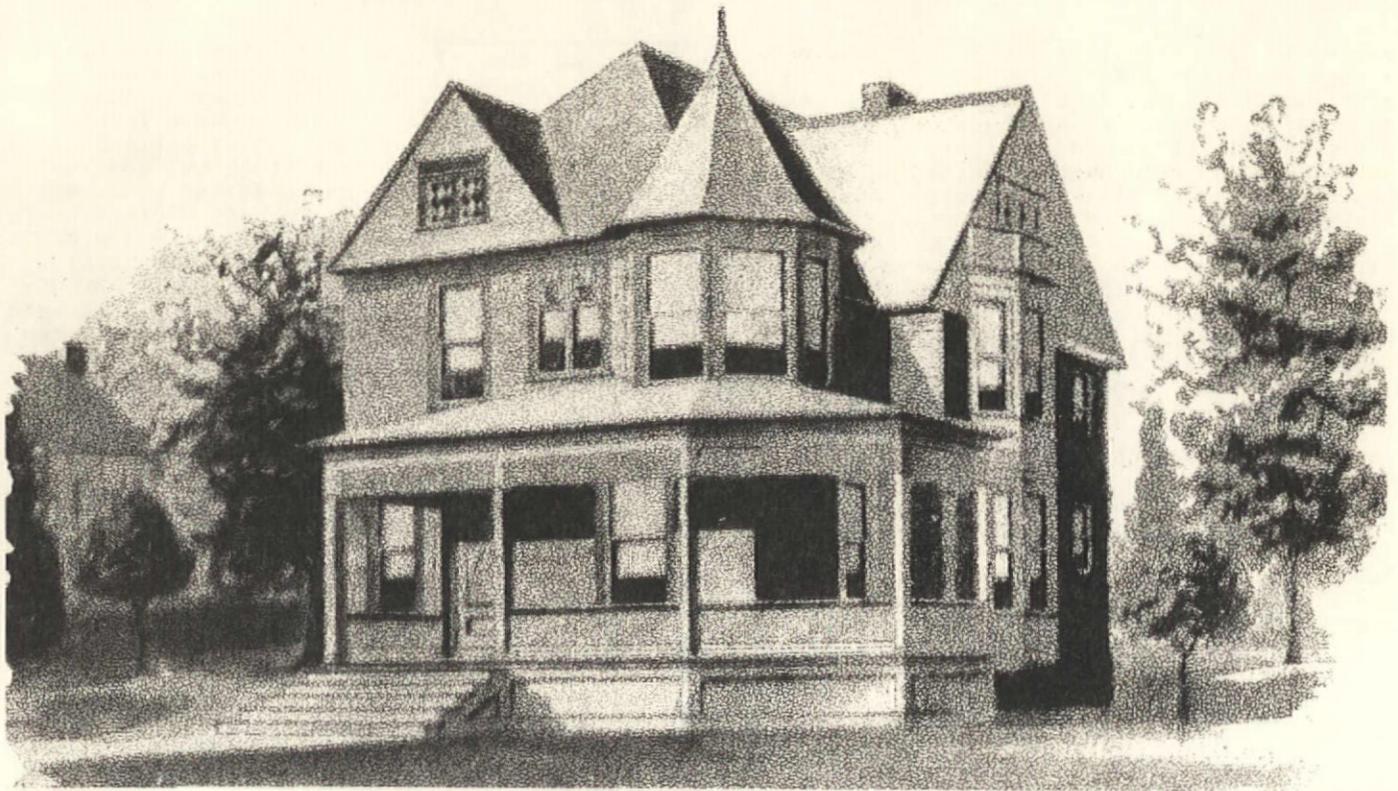
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Post-Victorian Domestic Architecture

The Princess Anne House

By Clem Labine

YOU'VE PROBABLY SEEN hundreds of houses like the one above--and haven't known what to call them. Don't feel bad; nobody else does either. Like most early 20th century homes, this house is a style orphan. When it was built, it was simply called a "modern house." And no architectural historian in the ensuing eighty years has attached a style name to it. So this house has lived in dignified anonymity --even though many thousands of them were built in city and suburb across the U.S. from roughly 1900 to 1920.

THESE HOUSES deserve to be rescued from obscurity because they are visually interesting, well-built dwellings with an exciting history. Recognizing this need, *The Old-House Journal* developed the name "Princess Anne" in our initial survey of post-Victorian architecture (*OHJ*, Jan. 1982).

SOME NEIGHBORHOOD handbooks have called this house Queen Anne. A few others have called it an Edwardian Villa. But the designation Queen Anne is off the mark. Although the house is a direct lineal descendant of the Queen Anne house of the 1880s, it differs in several important ways from its more exuberant parent (see following page). And it is singularly unhelpful to call it an Edwardian Villa. Edwardian

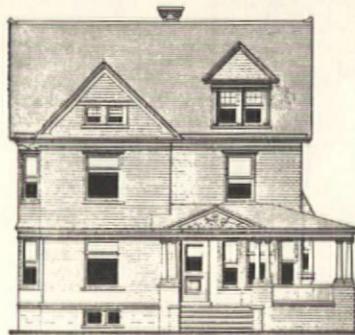
merely describes the period of time (1901-1910) during which Edward VII was king of England. Many different styles of homes were built in America during this period. To call a house "Edwardian" tells you only when it was built--not what it looks like.

The Taste Of Two Centuries

THE PRINCESS ANNE house is fascinating because it embodies the taste of two centuries. Its asymmetrical shape reflects a lingering Victorian romanticism and the love of visual richness. The relatively simple, unornamented surfaces reflect early 20th century taste: the utilitarianism of the Arts & Crafts movement, allied with the chaste restraint of the classically influenced American Renaissance.

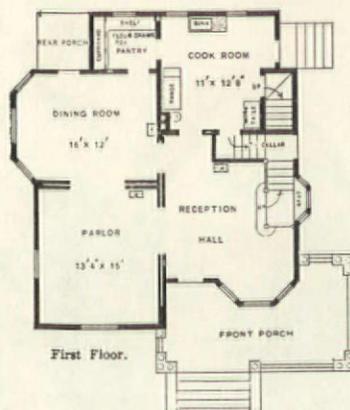
The passions behind those conflicting turn-of-century philosophies have cooled, but the Princess Anne house remains as a tangible reminder of that aesthetic tug-of-war.

IN ANY GENERATION, taste in architecture (and everything else) is created by a dictatorship of the articulate. Those people who, through their command of language, can make a persuasive case for what they personally like create the fashions that everyone else follows. For ex-



ample, in 1902 architect Joy Wheeler Dow published an impassioned series of articles in *Architects' And Builders' Magazine* under the title of "The American Renaissance." In these articles, Dow ridiculed the taste of the Victorian era and held up the houses of 18th century American colonists as paradigms of simplicity, restraint, and good taste. He urged all architects to journey to Annapolis, Maryland, and use the Colonial houses to be found there as models for their modern homes.

BUT THE HOME-BUYING PUBLIC always lags behind the tastemakers. Not everyone was ready for the plain simple lines of Colonial Revival homes. Some remembered with fondness the vigorous Queen Anne houses of their youth, with towers, bays, and cozy inglenooks. The Princess Anne house was perfect for this market. By retaining an exterior punctuated with gables, bays, porches, dormers, and perhaps a vestigial tower, the silhouette recalled the Queen Anne house of childhood memory. And by retaining much of the Queen Anne plan--especially the central reception hall with its prominent



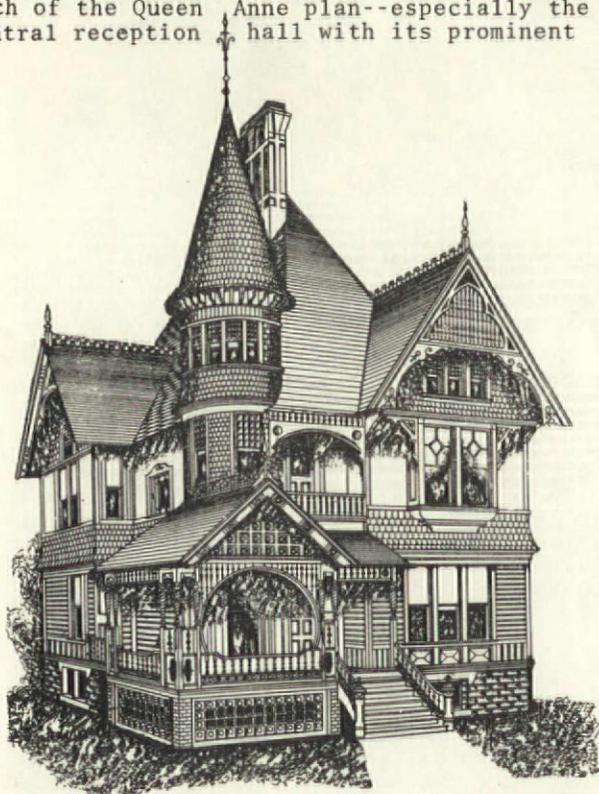
A Princess Anne floor plan—1901

staircase--the Princess Anne house had the homey feeling that buyers were looking for. But the Princess Anne house was not just a manifestation of nostalgia for the Victorian era; it was also a product of twentieth century rationality. By using fewer siding materials than the Queen Anne house, and by eliminating most of the ornamentation, the house looked truly "modern." And as a not incidental side benefit, the Princess

Anne was cheaper to build, and easier to maintain, than its more extravagant parent.

WITH THEIR ROOMY, COMFORTABLE interiors, Princess Anne houses have been home to four generations. They have a proud history, and as more people come to understand that tradition, we look forward to hearing people boast: "I own a PRINCESS ANNE house!"

Typical post-Victorian Princess Anne houses →



George F. Barber, architect—1890

THE QUEEN ANNE HOUSE

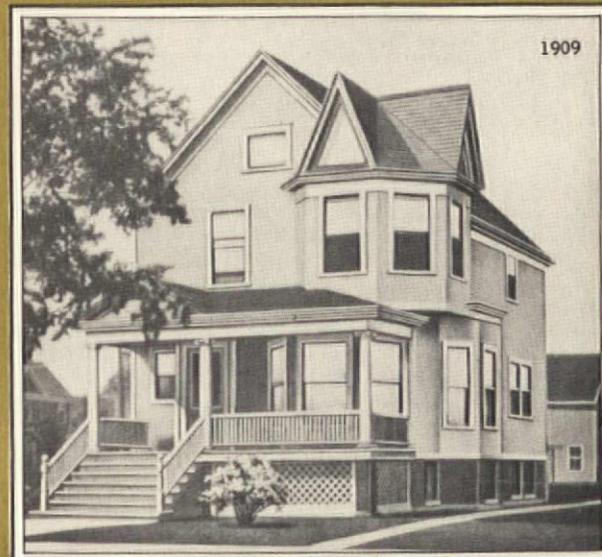
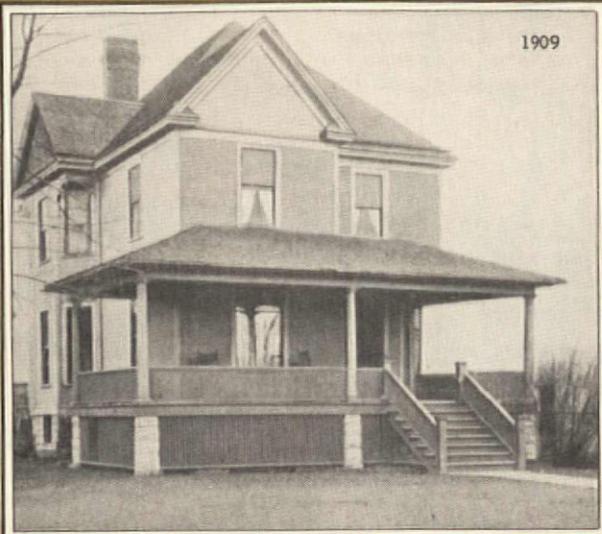
The Queen Anne House (1880-1900) is usually a two-storey house distinguished by asymmetrical massing and a variety of shapes and textures—all of which combine to produce a highly picturesque effect. Vertical surfaces are divided into a series of horizontal bands through the use of varying siding materials, such as stone, brick, clapboards, and shingles with differing end cuts. Steep gables, towers, dormers, balconies and verandahs further enrich the surfaces. There often is a gable in the verandah roof over the entrance. Windows often have art glass, providing a surface richness that echoes the richness of the siding materials. Porches frequently display elaborately turned spindlework, and there is sawn wood ornament decorating the verge boards and the prominent gables. Multiple roofs make a complex skyline, which is further accentuated by tall chimneys with decorative brickwork that is sometimes inset with terra cotta panels. The house often has classical details, such as swags, garlands, classical porch columns, etc.



Radford Architectural Co.—1903

THE PRINCESS ANNE HOUSE

The Princess Anne house (1900-1920) retains much of the asymmetrical massing of its parent, but the surface treatment is much simpler. Gone are the multiple bands of shingles, each with different cuts on the butt ends. In their place are simple clapboards or straight-cut shingles—or combinations of the two. The horizontal division of the vertical surfaces is less pronounced than on the Queen Anne. Like the Queen Anne, the Princess Anne house has multiple roofs and gables—but minus the highly decorated verge boards and gable ornaments. Sometimes there will be a vestigial tower with a "candle snuffer" top. Surfaces are further elaborated with bays, oriels and verandahs—and the verandah roof frequently retains the Queen Anne gable over the entrance. The porch, like the rest of the exterior, has much less applied ornamentation than on a Queen Anne house. The Princess Anne will have an occasional classical detail (e.g., a Palladian window) which sometimes misleads people into calling it a Colonial Revival.



Helpful Publications

Victorian Gardens: How to Plan, Plant, and Enjoy Them

John Highstone
1982 (183 pp., illustrated) Paper.

GRACEFUL PATHS, twisting vines, lush green grass, colorful flowers, trellises, gazebos, and greenhouses compose the 19th century garden. This delightful book will help you incorporate these ingredients, and more, into your own special Victorian retreat. A multitude of flora types are described, along with information about their requirements and care. The appendix features useful charts of vines, flowers, trees, and shrubs to help you choose greenery most suited to your taste and region.



To order, send \$9.57 plus your local tax and \$1.50 postage to:
Harper & Row, Publishers
2350 Virginia Avenue--Dept. OHJ
Hagerstown, MD 21740
(301) 824-7300

The Windsor Style in America

Charles Santore, Edited by Thomas M. Voss
1981 (215 pp., profusely illustrated) Cloth.

THE WINDSOR STYLE, in all its variations, is studied in depth by Charles Santore, a renowned authority and true lover of the style. First popular in America between 1730 and 1830, the Windsor style has many versions. This book chronicles the comb-back, low-back, fan-back, sack-back, bow-back, rod-back, and continuous-arm chair as well as rocking chairs, settees, and children's chairs. Thoughtful, factual text and multiple photographs and line drawings make this book a must for those interested in antique American furniture.

To order, send \$27.50 plus \$2.00 postage to:
Running Press
125 South 22nd St.--Dept. OHJ
Philadelphia, PA 19103
(215) 567-5080

New Life for Old Buildings

Mildred F. Schmertz, FAIA & The Editors of
Architectural Record Magazine
1982 (189 pp., profusely illustrated) Cloth.

AS FINANCING AND construction costs rise, old-building owners and developers are discovering that revitalizing an old building is not only fashionable, but practical and profitable. New Life for Old Buildings is a compilation of case histories of successfully reused old structures. These adaptive reuses take all forms, from restorations to renovations and remodelings. Urban marketplaces, civic, campus and commercial buildings, restaurants and houses are some of the structures used as examples. Fully described and amply illustrated with large photographs, each case,

with its own problems and solutions, can stimulate awareness and reuse of other potentially endangered old buildings.

To order, send \$32.50 ppd., plus your local tax to:
McGraw-Hill Book Company
PO Box 400--Dept. OHJ
Hightstown, NJ 08250
(609) 448-4700

Wood Finishing and Refinishing

S.W. Gibbia
1981 (316 pp., generously illustrated) Cloth.

OF ALL THE FINISHING books in our library, this complete, unpretentious, and well-illustrated book is the best. It describes all techniques of wood finishing and refinishing, even the traditional French polish method. The step-by-step format demystifies the finish process so you can do it yourself. Coverage of filling, bleaching, stain removal, and sanding techniques, as well as paint removers, stains, finishes, and polishes are just some of the topics in this comprehensive book.

To order, send \$16.95 ppd. to The Old-House Bookshop. You can use the order form in this issue.

Architectural Photography

Jeff Dean
1981 (132 pp., generously illustrated) Cloth.

THIS IS A BOOK which every amateur architectural photographer should own. Written especially for preservationists, planners, architects, historians, and all those who need to take good architectural photographs, this is a comprehensive, readable, and personalized volume. It favors the use of the 35mm single-lens-reflex camera, rather than large-format view cameras, and explains in depth the use of the PC or shift lens to correct perspective distortion--an important consideration in photographing buildings. There is a chapter devoted to basics of photography as well as one on lighting and filters, film, and composition. Filled with useful hints, techniques, and illustrations, this book will help you plan and take better architectural photographs.

To order, send \$19.95 ppd. (AASLH members, \$14.96 ppd.) to:
American Association for State and
Local History
PO Box 40983--Dept. OHJ
Nashville, TN 37204
(615) 383-5991



This view of the Rittenhouse Inn in Bayfield, Wisconsin, could only be made with a very-wide-angle lens due to constricted surroundings.

A Victorian Pastime



Setting Up Your Yard For Croquet & Roque

By Dan Maciejak, Landscape Architect, Brooklyn, N.Y.

IF YOU'RE LOOKING FOR a diversion from all the work your old house requires, you might consider the popular Victorian lawn game, croquet. The game has its origins in Paille Maille, a 13th-century French game. By the 19th century, it was enjoying great popularity in England as croquet. It has had famous devotees throughout the world. In recent times, enthusiasts have included Harpo Marx, Alexander Wollcott, Averill Harriman, Daryl Zanuck, Sam Goldwyn, and Louis Jourdan.

PERHAPS THE MOST WELL KNOWN croquet game of modern times is the one in Lewis Carroll's *Alice In Wonderland*. In it, flamingos were used as clubs and the balls were hedgehogs. But even if you use more traditional equipment, you'll find a somewhat mad quality to croquet--especially if you're a beginner. The satisfying thump of the ball when solidly hit, the smooth roll towards the hoop, the nudging aside of an opponent's ball--these are all elusive events. Yet the game is popular with people of all ages. Governed by finesse and strategic skill rather than strength, croquet can be played by children and adults together. It is indeed a perfect game for the whole family.

Playing Croquet

THE AMERICAN VERSION of croquet is played on a grassy court that is, at its maximum, 100 ft. long by 50 ft. wide. There are two standard layouts for the nine-hoop game (illustrated on pages 140 and 141). The game is also played on a six-hoop court, 28 yd. by 35 yd., which is modeled after the standard six-hoop British layout. Free-style courts are laid out as dictated by space. The U.S. Croquet Association recommends a minimum rectan-

gular court that is 40 ft. by 50 ft. But whichever court you choose to use, you'll need hoops, pegs, and four balls: two per side, black and blue vs. red and yellow.

THE HOOPS, OR WICKETS, should be made of sturdy metal. Beginners should use large ones; skillful players will find narrower hoops more challenging. The interior width of the hoop can vary from five to seven inches. You can make hoops out of 1/2- to 9/16-in. diameter steel rods, about 4 1/2 to 5 feet long. Bend them around a four-inch outside diameter pipe to shape them into hoops.

PRESS OR HAMMER the hoops into the ground so that the top is about 11 inches above ground, with each hoop leg about one foot into the ground. Mark the boundaries with white chalk, closely spaced pegs, or orange plastic marking tape.

PEGS SHOULD STAND about 1 1/2 feet above ground. (Wooden broomsticks can be used.) Mallets, pegs, and balls can be purchased from sporting goods stores or one of the many suppliers of finer equipment. (See this issue's RPN, page 148, for equipment sources.)

FOR BOTH AESTHETIC and recreational reasons, you'll want a durable lawn, or green, for your court. You might want to consider a Shakespearean lawn of chamomile. It's low growing, dense, aromatic, and can be cut like grass. But any well established lawn will provide a good playing surface.

TO HELP YOUR LAWN establish itself, don't cut it too short; 2 1/2 to 3 inches is a good length. Cut it often enough to encourage a strong root system. After it is established for play, it

THE RULES OF THE GAME

Play starts with the first player (flip a coin) placing his or her ball midway between home peg and the first hoop. In each turn of play, three things can happen:

1. The ball does not go through a hoop, hit a peg, or hit another ball. The turn is then over.
2. The ball goes through a hoop. The player receives a "bonus turn."
3. The ball hits another ball (roquet shot). The player gets two "bonus shots": a "croquet" shot and a "continuation" shot.

A croquet shot is executed thus: The player picks up his ball and places it next to the roquetted ball. Hitting his own, he moves the other (croquetted now) along with his own. The next shot, to move the ball closer to the hoop, is the continuation shot. If, on the continuation shot, the ball goes through the next hoop, the player receives a bonus turn and so on, around the court, to the pegs that must be hit by the ball. The winning team or player is the one completing the whole sequence of hoops and pegs with both balls.

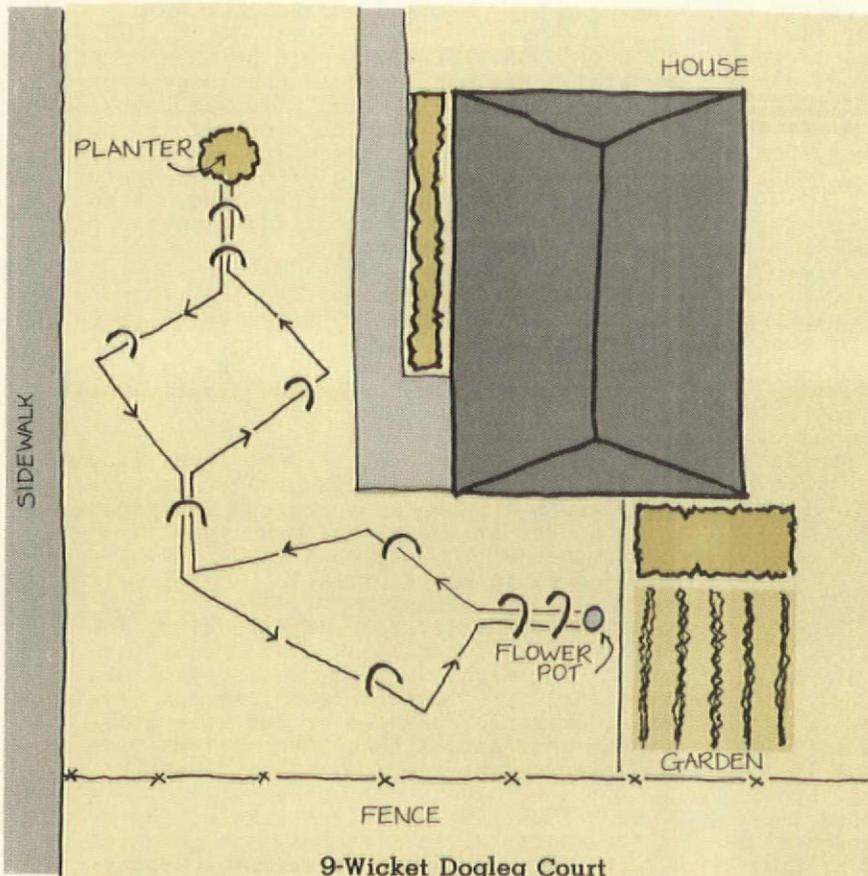
That is the general sequence of events, although rules abound and variations are limitless. For more information, you can consult *Croquet: The Complete Guide to History, Strategy, Rules, and Records* by James Charlton and W. Thompson. This book includes the USCA Rules for both 6-hoop-1-peg and 9-hoop-2-peg games. It is available in paperback for \$6, plus \$1.50 postage and handling, from the United States Croquet Association, 635 Madison Ave., New York, NY 10022. (212) 688-5495.

can be kept somewhat shorter. To water it properly, mist it for longer periods of time, instead of quickly flooding it. This will nourish the roots without flooding them. During the hottest parts of the summer, a short lawn can brown even if it is watered well. You may have to wait for the cool fall nights to trigger healthy growth.

IF YOUR COURT develops bare spots, rearrange it and give those areas a rest. Break up hard or crusty soil with a rigid-tined rake before you spread new seed. Don't go crazy over the lawn--a friendly game of croquet does not require a crew-cut, rolled, fussed-over, expensive lawn. And there's also no need for a perfectly flat or level surface, which is as boring for play as it is to the eye. Actually, a surface with a uniform minimum pitch of 1/4 inch per foot encourages water to run off and averts ponding. (Puddles will inhibit play and damage grass roots.)

UNDULATIONS in the playing surface help make the game interesting; a slight slope adds to the challenge. Most lawns pitch away from house foundations. A dogleg court situated near the house often has a minimum surface run-off built in. In general, courts should be sited on high spots rather than on low spots, or on areas where accumulated surface runoff from adjacent higher areas is not a problem.

ALL LAWN-GAME COURTS are best sited in full sun. This helps dry them off after rains and keeps them free of litter, twigs, leaves, caterpillars, and the other seasonal nuisances spawned by shade trees. Southern and western court locations in the Eastern states are often breezier, as long as they are not hemmed in by buildings or fences. Breezy locations are also relatively bug-free for evening play. Orientation of the long axis of the court in a north-south direction will keep the sun out of the players' eyes.

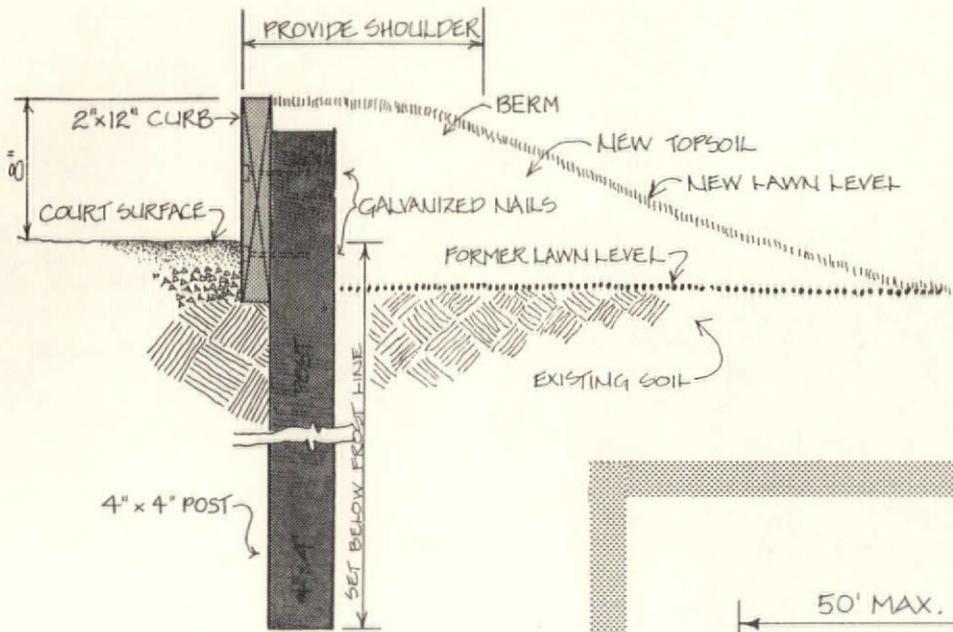


Playing Roque

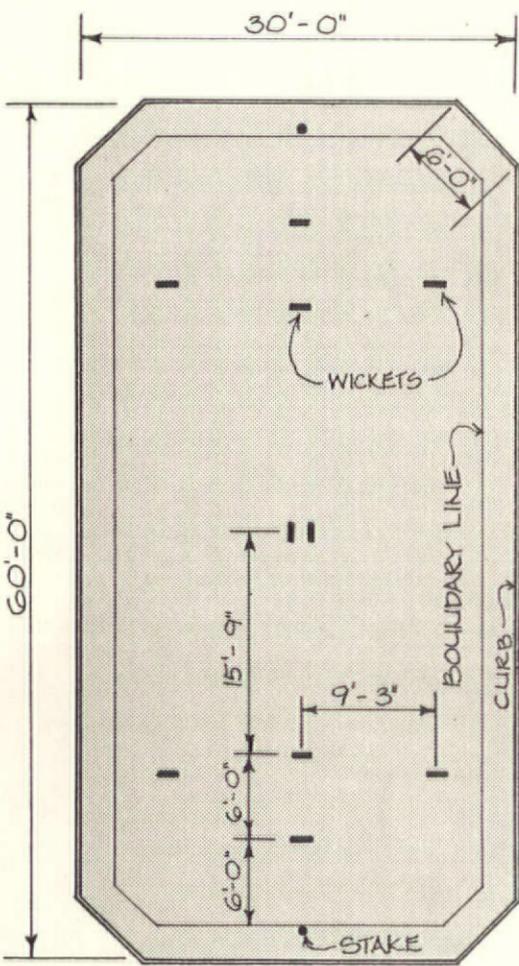
OF COURSE, you might prefer a more structured game than croquet. Or maybe you just don't have enough room for an interesting croquet course. In either case, there's always roque, a croquet and billiards derivative from the turn of the century. It uses a curbed and paved court and can be played with the same equipment used in croquet. The rules for play are a complex mixture of croquet and billiards, with a vocabulary that includes innings and home runs.

A ROQUE COURT measures 30 ft. by 60 ft., with the corners chopped off to six-ft. lengths. The hoops are located in a precise manner and in formal play can be very narrow and quite challenging. (I recommend that you use croquet hoops, unless you plan tournament play.)

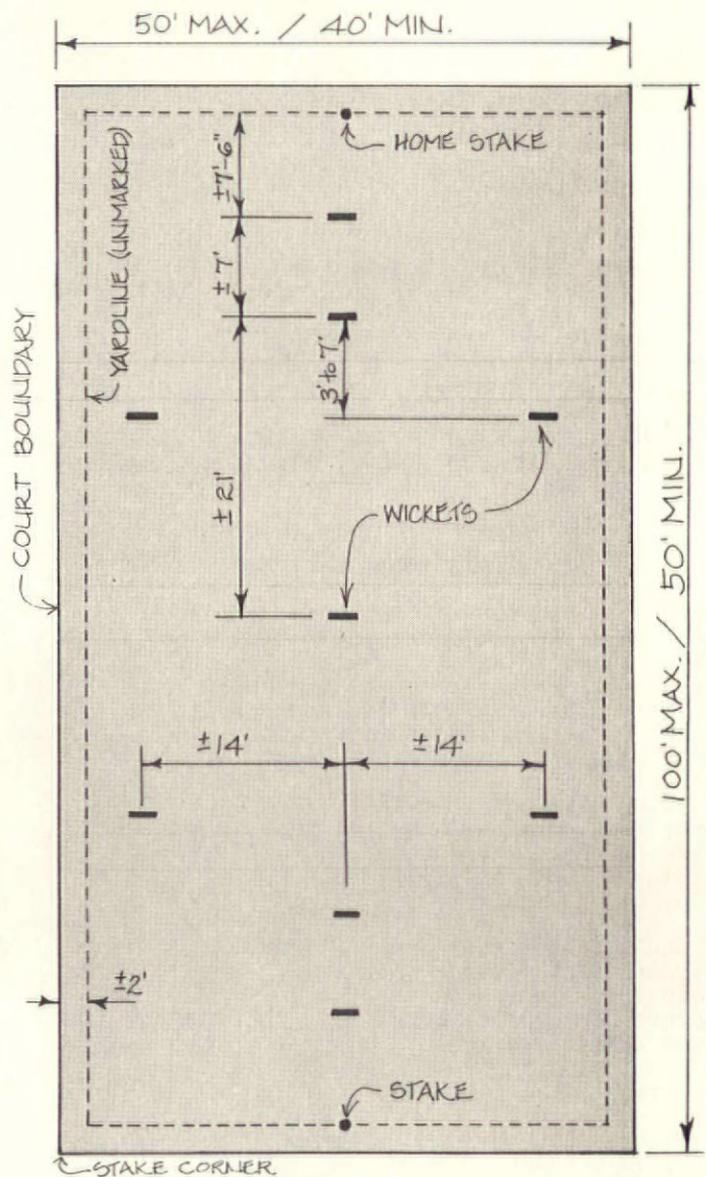
Roque Court Curb Detail



This illustration shows the court surface built right on the grade, with the new berm built up to the curb. If your soil conditions require that the court be built below the grade, then the excavation for the court surface can provide soil for the new berm.



Roque Court



American 9-Wicket Croquet Court



THE CURBS IN ROQUE are similar to those on a billiards table, and so they have to be high enough to deflect the ball as well as resilient enough to offer carom possibilities. Wood makes a bouncier curb than concrete does, but a precast concrete curb is permanent and free of undulations. The best court surfaces are clay, compacted earth, or hard-packed sand, which are all faster than grass.

The Roque Court

BECAUSE THE ROQUE COURT is more formal than a croquet court, care should be taken to integrate it properly into the yard. An earth court surrounded by a line of bricks may be adequate for play, but it could also offend the eye. At night, when other garden activities are under way, the area should be illuminated to prevent accidents. Victorians used to place lighted candles on the croquet hoops to facilitate playing at night.

A COURT THAT IS SET on or slightly below grade and contained with a CCA (pressure-treated) wood curb will be very economical. Pick an area that is reasonably well drained. If your soil is a heavy clay loam (packs well when wet and cakes hard after being squeezed in your

hand when it's dry), build the court right on the grade. If your soil is sandy or sandy loam (crumbles when squeezed, whether it's wet or dry), set it slightly below grade because it will drain adequately.

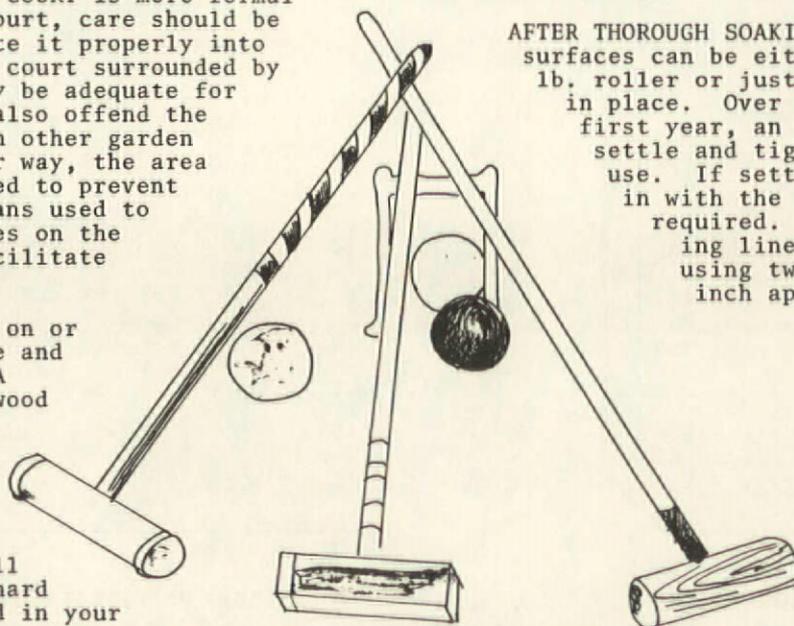
EVEN A "SIMPLE" HAND EXCAVATION is labor intensive. For example, excavating only eight inches for an area 30 ft. by 60 ft. requires moving 1200 cubic feet of soil. Your local cesspool excavator is equipped to do this work. Chances are the expense is well worth it.

A GOOD APPROACH is to scrape off, by machine or hand shovel, the surface clods of lawn-grass roots. Level off the area and set the 2 in. by 12 in. CCA wood curbing directly on the top. Fasten it together in the shape of the court with 1 by 6 scraps, or 1/2-in. plywood planks. This will provide temporary rigidity while the construction is under way.

USING A POST-HOLE DIGGER or a gas-powered soil auger, dig post holes six feet on center below the frost line for 4 in. by 4 in. cedar or CCA posts. Set them in to the proper depths and alignment, using a mason's cord on end posts. Then pack in the excavated soil to hold them in place. Nail the 2 in. by 12 in. curbing onto the posts, using 3-inch, hot-dipped, galvanized nails.

FILL IN THE COURT AREA to a height of eight inches below the top of the curb, using a combination of materials which provides drainage and a good playing surface. Some possible combinations are: two inches of 3/4-inch crushed bluestone, topped by 1 1/2 inches of "blend" (bluestone breaker dust); 3 1/2 inches of basalt trap rock screenings, including dust and stone particles no greater than a half inch in diameter; or 1 1/2 inches of clay and sand, mixed two to one, set on two inches of "clinkers" (crushed hard brick or crushed gravel).

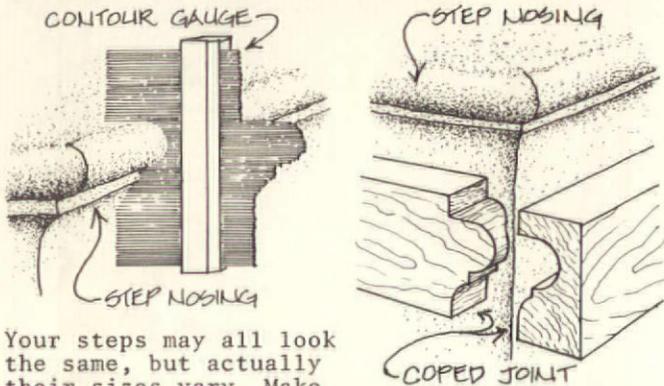
AFTER THOROUGH SOAKING, any of the above surfaces can be either rolled with a 400-lb. roller or just permitted to weather in place. Over the course of the first year, an unrolled surface can settle and tighten from rain and use. If settling is uneven, fill in with the topping material as required. Spray paint the playing line (boundary line), using two boards placed an inch apart as a stencil. 🏠



Illustrations by
Patti Allison

hammer, and some fine screening. The stone is relatively soft and powders easily. As you work, transfer the finest grains to the second bucket, so your efforts are spent on the coarser stone. You want "dust" of a uniform size.

IN ADDITION, you'll need wooden forms to help you create the final configuration of the step. These conform to the negative profile of the step nosing. Use a profile gauge (copycat) and transfer the step profile to a block of wood.



Your steps may all look the same, but actually their sizes vary. Make your tracing from the largest step. If you've got your own woodshop, you'll be able to cut it out yourself; if not, take it to a local carpenter or millshop. Be sure you have a long enough piece made up so you can cut it for corner copings, as well as a straight length for the longest nosing repair you have to make.

Mixing the Mortar

HERE, the intention is to make the mortar look like the original stone. Experience is the key, so plan on plenty of trial time if you have no background in masonry. The mortar must match the stone in durability, color, and texture. It will be composed of portland cement, lime, and either marble or limestone dust as aggregate.

START WITH 1 part white portland cement: 1 part lime: 3 parts stone dust. Experiment with small batches (a cup or two, prepared) to approximate hardness and to determine color and texture. Hardness in this case is not a technical stone quality, but rather represents durability, or how the mortar will respond to weathering.

MIX SEVERAL BATCHES, each of a slightly different formulation, and let them cure outside for as long as possible, with two weeks a minimum and three months none too long. Then test them for hardness by scraping with a masonry chisel, comparing their resistance to that of stone.

VARY THE THREE component parts once again to get a close proximity in color. It may be necessary to reduce the white portland cement by, say, 1/4 part, replacing that with grey portland. Or perhaps an additional part of stone dust may give the right color without making the patch too soft.

AS TO TEXTURE, the grain size of the stone dust can be altered by more or less pulverizing and the size of the sifting screen you use. Beyond



Deteriorated stone steps like these are hazardous and unattractive — and they'll continue to get worse as water and debris collect in the cracks. Most people prefer to leave masonry work to the experts, but a careful do-it-yourselfer can successfully repair limestone or marble steps after a bit of practice.

that, you may attempt to expose the grain of the stone (simulating weathered stone) by lightly brushing the cured surface with a dilute solution of muriatic acid. More about that later.

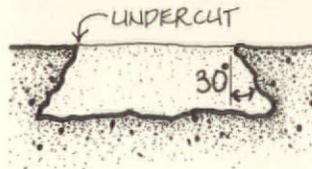
Preparing the Surface

ALONG WITH the wooden forms and mortar mix described above, you'll need reinforcing materials, epoxy, and a bonding agent, all described below. I suggest you follow this general work sequence for efficiency and best results:

- (1) Prepare stone surface and armature.
- (2) Mix mortar.
- (3) Mix bonding agent.
- (4) Spray stone surface lightly with water.
- (5) Apply bonding agent.
- (6) Apply mortar.
- (7) Repeat water spray; shade area.

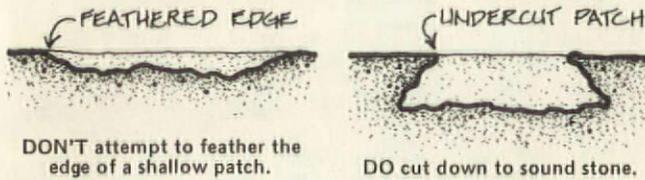
The early mixing of the mortar gives it some time to pre-shrink before use, thus reducing the degree of later shrinkage.

USE A well-sharpened masonry chisel and a hammer to cut back all broken stone faces to a sound surface. The purpose here is to create a smooth exterior edge, at the same time undercutting the stone slightly (about 30°) to receive the mortar.



BROKEN STONE surfaces-- if they're solid and clean of dirt and debris-- may simply be washed with a dilute muriatic acid and water solution. (This provides a fresh surface to which the mortar can adhere.) A dilute solution is the equivalent of 1 acid: 6 water ratio, using a 5% acid concentration. Take care not to spill any acid in unwanted areas, as it will etch the stone surface.

WHERE DAMAGE is slight and steps require only a small repair, do not feather the edges where mortar will meet existing stone. It won't work. Mortar will soon break out at a feathered joint. Instead, cut in at least 1/4 inch, again undercutting the joint. If the deterior-

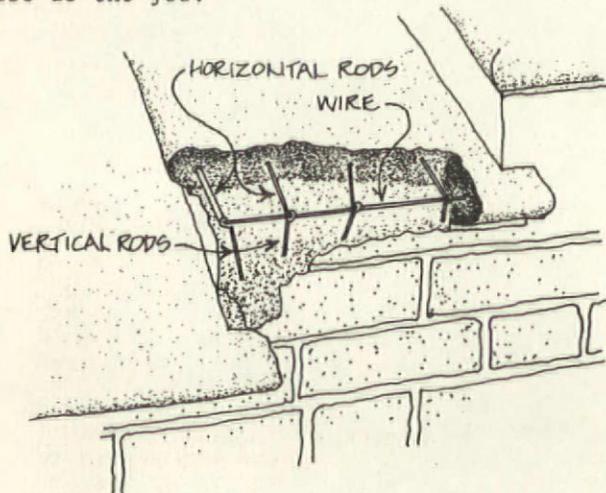


ated area is quite small, this may be all the preparation necessary prior to filling. In most cases, though, you'll have to use reinforcing rods.

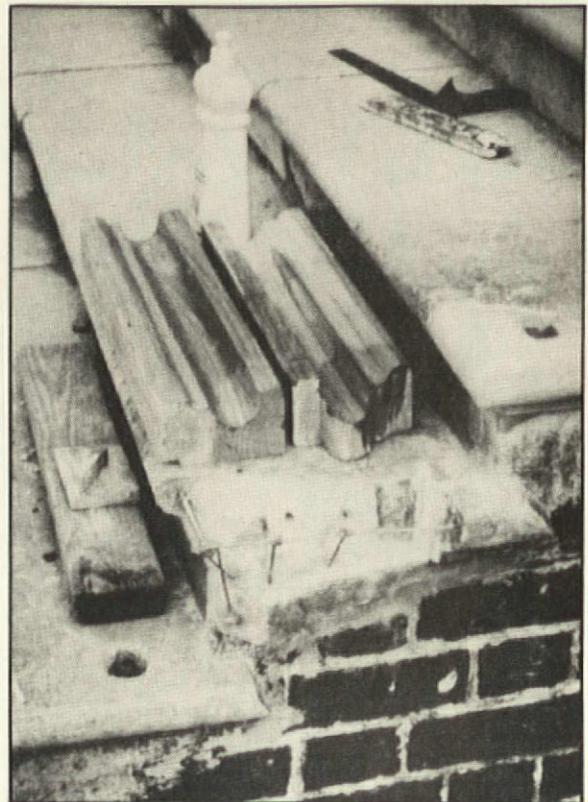
Reinforcing with Steel

REINFORCING ROD is usually stainless steel rod, which is commonly available pre-threaded. Rods of 1/4-inch diameter are sufficient for step and nosing repair. The rods are placed in holes drilled in the stone. Holes should be at least 3/8-inch in diameter and 1/2-inch deep--large enough to easily accommodate both the rods and a thick epoxy.

THE 1/4-INCH steel rods are placed horizontally, roughly parallel to the top of the step, about 1/2 inch below its surface. A small electric drill with masonry bits easily drills small holes into marble or limestone. Take care, of course, not to drill too near the edge of the stone or with too large a bit; otherwise, you may break off more stone. Now clean dust out of holes with a small air compressor or water from a garden hose. A small spray bottle will also do the job.



IF THE NOSING to be repaired is broken for an extended length, or if the broken corner area is large, you should supplement the initial rods with small auxiliary ones--in this case, heavy-gauge stainless steel wire set into holes drilled in the stone perpendicular (i.e., vertical) to the main reinforcing rods. These wires, when in place, will meet the main rods and can be epoxied to them for extra strength.



A broken corner is ready for mortaring, with stainless steel armature in place. Liquid soap is brushed on wood forms to make it easy to part them from the set mortar patch.

FURTHERMORE, WIRE can be stretched between rods to form an armature, as in the photo above. If the damaged area is wide, drill small holes (1/4 inch or less) at 2-inch intervals along the stone sub-surface. These provide mechanical keying for the bonding agent and mortar.

Anchoring with Epoxy

EPOXY is used as the adhesive anchoring the armature of reinforcing materials to the stone. Industrial-strength epoxies are formulated in a variety of strengths and working consistencies for different uses. If you're ordering the epoxy from a supply house, specify that you want a formulation for use on limestone or marble. (See the Supply Box on page 147.)

A GEL-CONSISTENCY epoxy is recommended for anchoring reinforcing rods to stone. It's a bit difficult to mix, but a small electric drill with mixer attachment works well. Measure carefully, because the proportion of hardener to resin affects the strength of the cured epoxy. Pot life of the mixed epoxy is about 20 minutes, varying with the outdoor temperature, so mix only as much as you can use in that time.

WEAR RUBBER GLOVES, respirator, and general protective clothing. Epoxies are great adhesives, but they are toxic until cured, and are strong skin sensitizers as well. Once the epoxy is mixed, use a small dowel or heavy wire to place it in the holes drilled for the rods. Put the reinforcing rods in place, checking

with a straight-edge to be sure the rods don't extend above the surface of the step or beyond the corner. Once the rods are set, allow at least 24 hours for the epoxy to cure.

Using Bonding Agents

BONDING AGENTS are designed to ensure a strong bond between the new mortar mix and the existing stone. Both acrylic and epoxy bonding agents are on the market today for use on masonry. The jury is still out on whether acrylic should be used outside, so many people prefer epoxy. A medium-viscosity epoxy, specially formulated to join new mortar to old mortar or existing stone, provides a good bond. (An example is Sika Hi-Mod.)

AN EPOXY bonding agent needs to be mixed just prior to application, it's initially toxic, and it requires a solvent for clean-up. Epoxy (and acrylic) formulations present the theoretical problem of setting up a water barrier behind the patch, which could result later in spalling of patches under certain conditions.

THERE IS a traditional alternative: use of a slurry consisting of 1 part portland cement, 1/2 part lime, and 3 parts sand. This formulation allows water permeability and is weak enough not to set up undue stresses. Your choice may depend on your faith in either traditional methods or modern technology!

THE BONDING AGENT should be applied according to manufacturer's directions, just before you apply the base coat of mortar. Use a small glue brush to cover the entire sub-surface of the stone. Take care not to get any on the exterior surface of the step, as you may be left with a stain that's difficult to remove.

Applying the Base Coat

DEPENDING ON the depth and complexity of the repair, a base coat of mortar may be needed under the finish coat. If the size and depth of the area to be patched is moderate and not more than an inch deep, you might eliminate a base coat and do the job in one operation. But shrinkage must be taken into account, and the greater

FOR THOSE with good masonry skills, the following is an outline of the repair sequence for return steps. Repairing broken returns at the base of steps is similar to step repair, but more difficult. A concrete base may have to be laid below grade to support the return, because insufficient support is often the reason for its failure.

If the return is broken off in a single piece, it can be reattached with a 1-inch reinforcing rod. You can use threaded stainless steel rod again, or switch to Teflon rod — if you can find it. Teflon is strong, dimensionally stable, and chemically inert. But you'll undoubtedly have to thread it yourself. Cut a spiral groove into it by hand or with a 1/4-inch die.

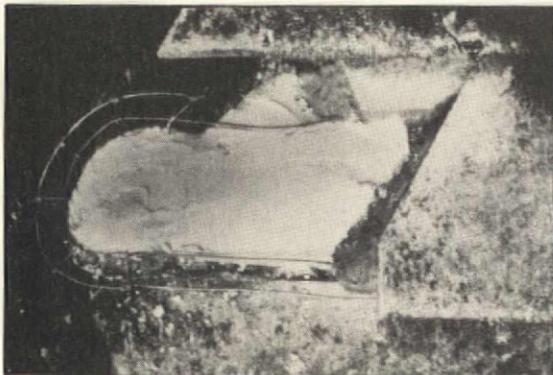
Drill matching holes well into the broken return and the existing step. Glue the rod in with epoxy. To make it easier to set, level, and line up the heavy stone, let the epoxy cure around the rod in one hole before coating all other surfaces with epoxy and affixing the return. Use epoxy on the broken faces and all along the rod.

If a gap exists where part of the stone is missing due to previous breakage, fill it using a bonding agent and the previously-described mortar mix. If no gap exists, an epoxy can be used to glue the two pieces together.

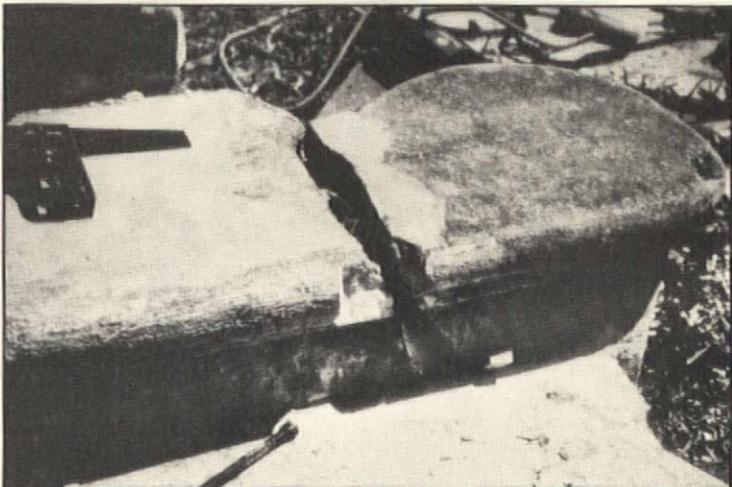
If the return is still there, but seriously deteriorated, it must be cut back to sound stone, and rebuilt using a stainless steel armature both for reinforcement and to approximate the shape of the return. The stone mix is built up in layers, day by day, until the final configuration is reached through hand-sculpting and carefully measured comparison with an existing return. This is all pretty complex and requires previous experience.



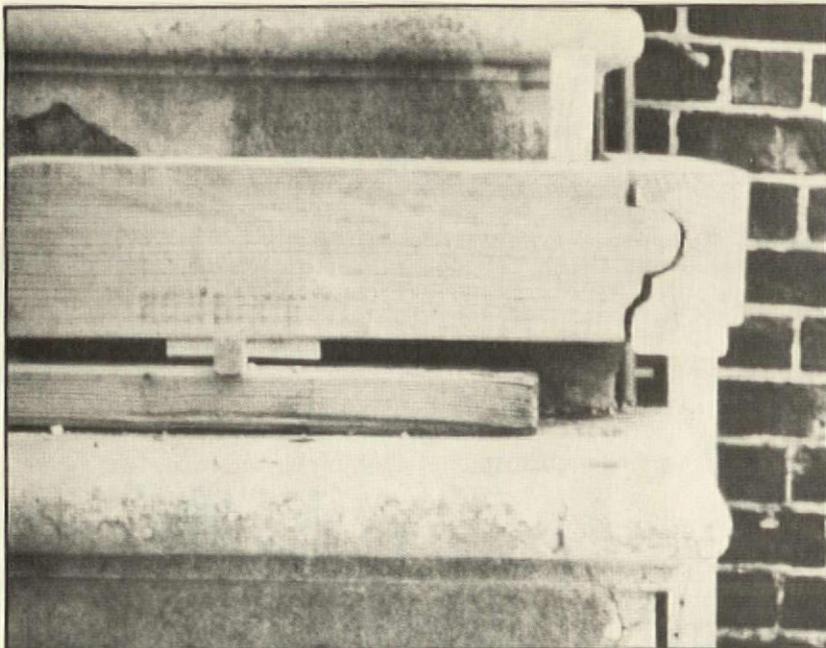
Matching holes are drilled in the step and its broken-off return. Then, a threaded steel or Teflon rod is used like a dowel to reinforce the connection. Epoxy acts as the adhesive for both the rod and the masonry bond.



A stainless steel armature reinforces and gives shape to a badly deteriorated return step.



Here, the broken return has been reattached — mortar will fill the gap.



The finish coat of mortar is troweled into the wood forms, which are tamped into place on the step. Note the propping of forms, right. The block of wood near the edge is merely a spacer for a baluster that will be re-inserted later.



the volume of mortar applied, the likelier it is that shrinkage cracks will occur. They aren't a problem in the base coat, but you don't want any cracks in the finish coat.

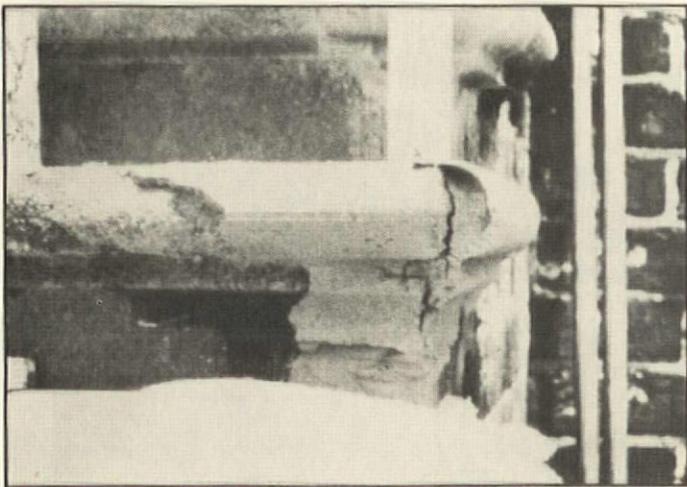
A GOOD REASON to apply a base coat is to save on stone dust. The base coat can consist of the same proportions of the elements of the finish coat mix described earlier--but with the substitution of uniformly fine, sharp sand in place of stone dust. Always leave at least 1/4 to 1/2 inch as a minimum depth for the finish coat. Leave the base coat quite rough, or score it while still wet, to provide keying for the finish coat.

THE WET MORTAR should be fairly stiff, but still workable. It is applied directly over the wet bonding agent with pointing and caulking trowels. Take care to press the mortar into all

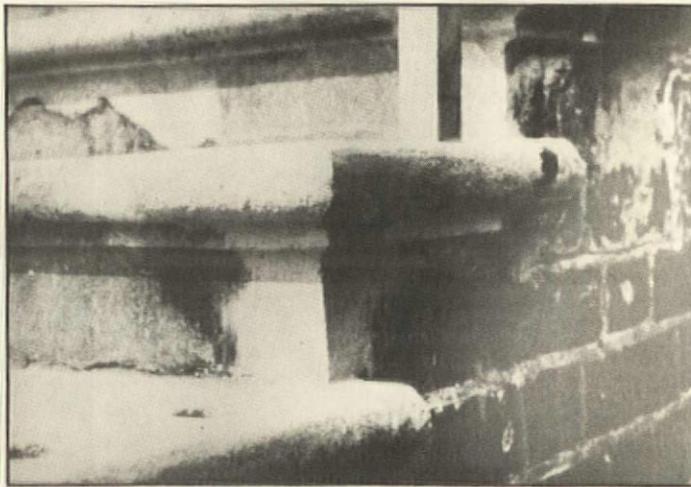
crevices, compacting it as you go, eliminating all air spaces and making good contact with the stone surface and bonding agent.

IF YOUR MORTAR MIX begins to dry too soon, you can add a small amount of water to re-temper it. Do keep in mind that frequent re-tempering results in a seriously weakened mortar.

IF THIS IS a base coat, it's a good idea to apply it early in the morning. Then it will have set up enough for you to apply a finish coat later the same afternoon. If instead the base coat is applied late in the day, it can be covered lightly with damp cheesecloth, and misted periodically with water. Or the area



This photo was taken after the wood forms were removed from the finish coat, but before hand-sculpting was done.



Here, missing mortar has been filled in by hand, and high spots have been trimmed away.

can be covered with plastic. By retarding curing, you can apply the finish coat directly to the base coat the next morning.

IDEALLY, the finish coat should be applied before the base coat is completely cured. If the work is interrupted, apply your bonding agent again to the base coat after it's completely cured. Then trowel the finish coat directly over that.

Sculpting the Finish

YOUR MIX for the finish coat contains the stone dust. Dampen the surface again before applying the finish coat. First, fill all voids up to the nosing level. Then, coat the wooden forms with liquid soap (as a parting agent so the mortar won't stick), fill them with mortar mix, and tamp firmly into place on the step. Leave no voids in the new patch.

NOW, SECURE the forms with clamps, props, or simply by fitting them along the existing nosing. All flat areas of risers and steps are next hand-tooled. As with the base coat, the area is kept damp and shaded, to avoid shrinkage cracks or overly rapid drying of the mortar.

THE WOODEN FORM is removed after two or three hours, depending on temperature. To remove, tap the form gently along its length to loosen it, and slide it off the new patch. You may need to add mortar even at this point. Final sculpting is done by hand.

YOU MAY well wonder why, when you've gone to such trouble to make and use wooden forms, the

final effect is still achieved by hand. In fact, some people--sculptors with a steady hand and a practiced eye--can do without the forms on smaller patches. But the job is much easier with forms; they also hold the mortar firmly in place as it begins to set up, so there's no "sag" in larger patches.

THE FINAL TOUCH--bringing everything into square or round--is up to you. A quarter-inch pointing tool works well for most of this work, used with a light touch and a smooth, scraping motion to reduce high spots. Remember that you made the form to the size of the largest step. It is easier and surer now to reduce high areas than to build up low spots.

ONCE THE SCULPTING is complete, this, too, must be kept shaded, covered with damp cheesecloth, and misted for several days if the weather is hot and dry. Or cover the steps with plastic.

Cleaning Up

CLEAN-UP IS SIMPLE, as long as excess mortar falls only on stone areas. Avoid getting even a thin wash on surrounding brick areas, and wash it off immediately if you do. Once the patch is cured, much surrounding mortar can be scrubbed off with a brush and water. If that doesn't work, remove it with a solution of muriatic acid and water. This is also the time to run a light, dilute acid wash over your patch if you want to expose the grain to match weathered stone. Follow this with water in a few seconds. A light touch is best here--begin with a sample patch of cured mortar--not the step itself! 

IN NEXT MONTH'S ISSUE.....PATCHING BROWNSTONE

SUGGESTIONS FOR SUPPLIERS

THE TOOLS you'll need are available at most hardware or masonry supply stores. We've also listed some mail-order sources for high-quality masonry tools and equipment on page 148.

EPOXY can be purchased at contractor's building-supply houses, plumbing suppliers, some large hardware stores, and through companies such as these:

Abatron, Inc.
141 Center Drive
Gilberts, IL 60136
(312) 426-2200 -- call for specific information.

Sika Corp.
Box 297
Lyndhurst, NJ 07071
(Write for specific literature and name of your closest distributor.)

NOTE: Epoxies may vary slightly from one company to another in application and use, so be sure to check product literature. If you have particular questions regarding epoxy use, call a sales representative.

STAINLESS STEEL ROD, too, is purchased through commercial or contractor's hardware stores; try at local machine shops, too.

TEFLON ROD may only be available through commercial plastics companies.

SAFETY REMINDERS

ALWAYS use respirators and rubber gloves when working with epoxies. (see OHJ, May 1982, p. 105) Dispose of epoxy remnants and containers safely. Always read and follow the labels and instructions.

AVOID getting lime on your skin.

ALWAYS wear rubber gloves and safety glasses when working with acid. And always pour acid into water (never the other way around). Keep a pail of water handy to neutralize quickly any damage caused by spillage.

Lynette Strangstad has been a millwork apprentice and furniture restorer in Wisconsin; a researcher for a gravestone preservation project in South Carolina; a restoration masonry artisan in New York City. During her two-year apprenticeship with the National Trust's Restoration Workshop in Tarrytown, N.Y., she was project foreman for work done at Drayton Hall in Charleston. The photos accompanying this article were taken during limestone stair-tread repair there.

We'll be running other articles by Lynette this year, including one on patching brownstone and another on cleaning marble.

A special thank you to Alan Keiser and the Restoration Workshop, National Trust for Historic Preservation.

Restoration Products News

Ultimate Croquet

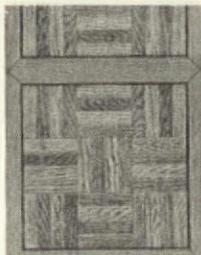
To play croquet as described in the article on page 139, you can readily purchase equipment from your local toy or department store (for about \$15-\$30). When you become a true aficionado, holding Victorian tournament parties, you might opt for championship-quality equipment. John Jaques offers sets ranging in price from \$350 to \$1325. The sets contain four hardwood mallets (with hickory or ash handles) and balls; along with a choice of nine or six wickets, and one or two pegs. Accessories and individual items are also sold. For free information contact Croquet International Ltd., John Jaques & Son, Ltd., 635 Madison Ave., Dept. OHJ, New York, NY 10022. (212) 688-5495.

Linoleum Today

We never thought we'd be listing sources for linoleum flooring. But as a result of the Jan. and Feb. 1982 articles about linoleum, subscribers helped to put us in touch with suppliers of this period flooring, in addition to donating numerous samples. Linoleum may not be an historical floor covering for all houses, but it can lend the perfect period touch to an early 20th-century room.

Tony Lauria supplies an authentic battleship linoleum, in six solid, inlaid colors—beige, terra-cotta, black, brown, dark green, and grey. (The color isn't printed on the surface, but throughout the material.) This durable, long-lasting flooring is 1/8-in. thick, can be cut in any length with widths up to 6 ft., and is even burlap backed. The price is \$3/sq. ft. and includes delivery. Free samples are offered with a SASE. We were astonished by the quality and richness of this material. Tony Lauria, RD 2, Box 253B, Dept. OHJ, Landenberg, PA 19350. (215) 268-3441.

Mannington Mills offers two inexpensive floor coverings, with several patterns reminiscent of turn-of-the-century linoleum. *Thrift-tex* is an asphalt-saturated felt in nine oil-based painted designs and twenty colorations. A 9 ft. x 12 ft. roll is



Manolux

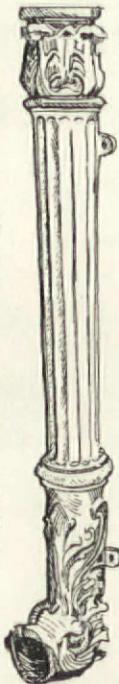


Thrift-tex

\$23-\$25/roll. *Manolux* is a vinyl printed flooring that's sold in ten designs and seventeen colorations. Rolls 9 ft. x 12 ft., and 12 ft. x 15 ft., are about \$10 more than *Thrift-tex*. Both of these products are designed as temporary, low-wear floorings, which are not recommended for high-traffic areas. But with their low cost and unusual patterns, they could provide an appropriate finishing touch to a room. For a free pattern chart and the location of a dealer in your area, contact Mannington Mills, Inc., PO Box 30, Dept. OHJ, Salem, NJ 08079. (609) 935-3000.

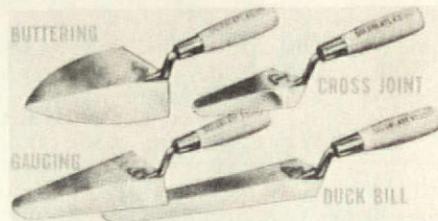
Southern Details

When the supply of architectural antiques began to dwindle, Nostalgia decided to make their own reproductions of details common to the Savannah area. Included in this selection are two delightful *Dolphin* downspouts—utilitarian as well as ornamental. The model pictured here is a reproduction from an original 1820-1860 casting. Made from cast aluminum, it's 58 in. long, 5-in. in diameter, and is finished to resemble cast iron. The cost for this intricately detailed casting is \$200. A catalog showing these and other reproductions is \$1.50; the individual downspout sheet is \$.50. Nostalgia, Inc., 307 Stiles Avenue, Dept. OHJ, Savannah, GA 31401. (912) 236-8176.



Masonry Tools

Trowels and other common masonry tools are generally available at your local hardware store. For those who believe that the highest-quality tools are an economical investment, though, we've listed here two mail-order sources that sell a complete selection of fine masonry tools and equipment.



Goldblatt's trowels, shown here, feature a steel ferrule and maple handle; prices begin at \$5.65. Long-time OHJ readers may remember this company as the source for the *Glitter Gun*, which can be used for sand-painted finishes. (See OHJ, Sept. 1979 for an article on Sand Painting.) In addition, Goldblatt offers other trowels, floats, brushes, scaffolding, etc. in their free catalog. Goldblatt Tool Co., 511 Osage, PO Box 2334, Dept. OHJ, Kansas City, KS 66110. (913) 621-3010.

Masonry Specialty carries high-quality masonry equipment, including Marshalltown trowels. This tuck point rake, \$11.80, is made of tempered steel and can be used to clean old

mortar from brick joints. A full selection of tools and equipment can be seen in their free *Tools and Equipment* catalog. Masonry Specialty Co., 4430 Gibsonia Road, Dept. OHJ, Gibsonia, PA 15044. (412) 443-7080.

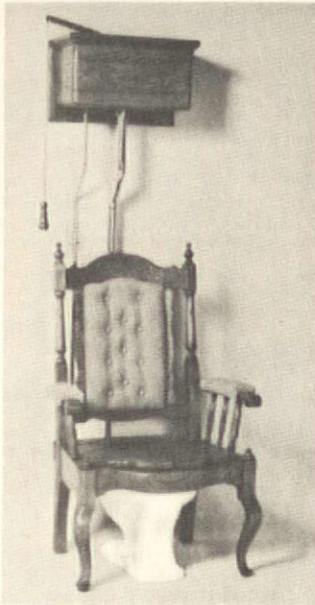
Correction...

Interior Storms

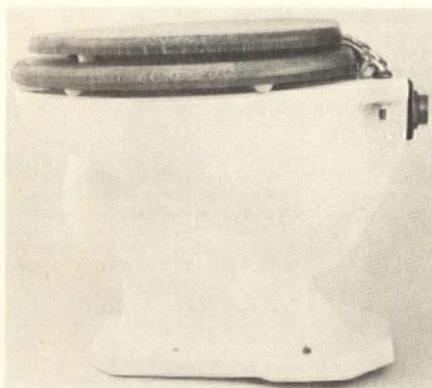
In the April issue we described *Magnetite* interior storm windows. These top-of-the-line acrylic storms must be dealer-installed; we mistakenly said that components could be purchased separately. Components for do-it-yourself magnetic storm-window installations are also available and can be purchased at local hardware stores or from companies like Plaskolite (also described in the April issue). For more information about the *Magnetite* brand window, contact Viking Energy Systems Co., 275 Circuit St., Dept. OHJ, Hanover, MA 02339. (617) 871-3180.

Period-Inspired Toilets

On this page, we continue our list of companies offering period-inspired bathroom fixtures (please refer back to last month's issue). Many companies have begun to offer high-tank toilets. Listed here are a few sources for these and other historical toilets.



Similar to the 1902 toilet pictured in OHJ, June 1982, page 128, this unusual oak toilet, \$699, is available from Heads Up. Their high-tank toilet with a plastic tank liner is only \$299, not including a wood seat. For a free brochure, write Heads Up, 2980 E. Blue Star, Unit B, Dept. OHJ, Anaheim, CA 92806. (714) 630-5402.



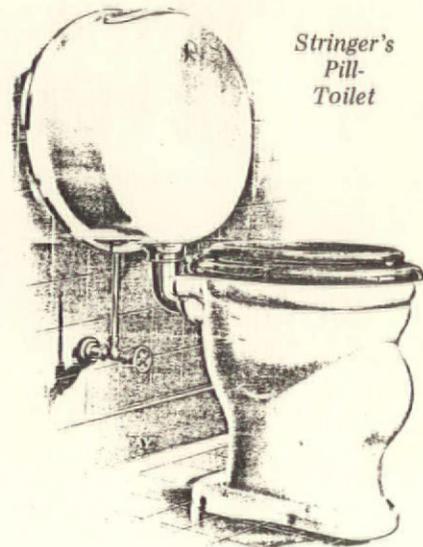
A-Ball's high-tank toilet is \$535, their low-tank toilet is \$495; both have a fiberglass tank liner. The wash-down bowl pictured here is \$60. Individual components which you can use as replacement parts, or to create your own old-fashioned fixture, are also found in their free catalog. A-Ball Plumbing Supply, 1703 W. Burnside, Dept. OHJ, Portland, OR 97209. (503) 228-0026.



Sunrise Specialty's high-tank toilet is \$650. The price includes a copper liner, brass fittings and decorative brackets, and an oak seat. An oak low-tank toilet costs \$550. A 25% direct-order discount applies to these and other items shown in their catalog, \$1. Sunrise Specialty, 2210 San Pablo Avenue, Dept. COHJ, Berkeley, CA 94702. (415) 845-4751.



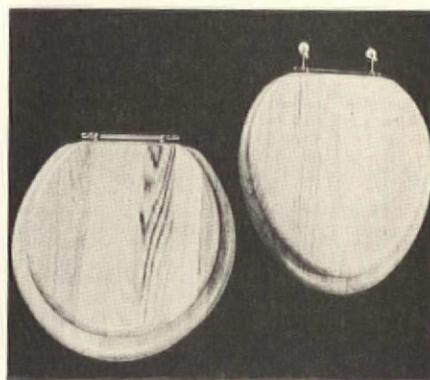
Barclay has a relatively inexpensive solution to creating a period-look toilet. The toilet tank cover, \$150 (pictured here), fits over an existing tank. This and a high-tank toilet with a plastic tank liner, \$635, are shown in a free color brochure. Barclay Products Co., PO Box 12257, Dept. OHJ, Chicago, IL 60612. (312) 243-1444.



Stringer's E.R.D. offers the *Pill Toilet* shown here. This c.1910 porcelain toilet costs \$160 for the tank top and bowl. For a catalog, \$2.50, write Stringer's Environmental Restoration & Design, 2140 San Pablo Avenue, Dept. OHJ, Berkeley, CA 94702. (415) 548-3967.

Kohler's *Vintage* is a high-tank toilet with an all-porcelain tank for ease of cleaning and the sanitary look which became popular about 1910. In polished chrome, without a seat, this toilet costs \$465. For free information, specify the *Elegance* brochure. Kohler Co., Dept. OHJ, Kohler, WI 53044. (414) 457-4441.

Seats



In addition to a full line of oak accessories, DeWeese makes oak toilet seats. These have brass hinges and are coated with a moisture-resistant lacquer in a light or dark finish. The standard size is \$47.50, and the elongated is \$51, delivered. For a free brochure, write DeWeese Woodworking Co., PO Box 576, Dept. OHJ, Philadelphia, MS 39350. (601) 656-4951.

The Old-House EMPORIUM

FOR SALE

6 PINE DOORS from an old country church. 2 doors, 8 ft. x 30 in.; 2, 9 ft. x 30 in. One pair swinging doors, 9 ft. x 26 in. \$30 apiece. Wm. R. Erdman, Camp Highlands, Sayner, WI 54560. (715) 542-3011.

MANTEL, 49 in. high x 60 in. wide, opening 36 in. h. x 42 in. w. Probably pine, interesting, with many raised panels and carved center, partially stripped. Cheap. Also, pair of pocket doors, 3 ft. x 8 1/2 ft. each, mahogany, raised panels, excellent condition, \$350. (212) 749-0792.

TRANSOM HARDWARE. New, old stock transom operators of several types. \$35 each, includes shipping. Gerry Dahl, 1851 W. Wabansia, Chicago, IL 60622. (312) 772-1673.

CIVIL-WAR ERA 2-storey log & frame house, 16 ft. x 40 ft. Complete with 2 cut-stone chimneys. Dismantled with logs numbered. Dennis Joseph, PO Box 115, Pittsburgh, KY 40755. (606) 878-0367 or 843-6174.

OAK ARCHITECTURAL ANTIQUES from Ohio mansion. All in excellent condition, all quarter-sawn oak. Ornate fireplace mantel with columns; 2 column interior entryway; 12 ft. of kitchen cupboards; hall seat & staircase; 7 raised panel doors; pair pocket doors; front door with oval beveled glass & screen door. Must sell. No reasonable offer refused. Contact Len Casey, 6683 Paseo Fiesta, Anaheim, CA 92807. (714) 998-7697.

DUMB-WAITER frame, wheels, and support. Dometopped, small, coal stove: A.S.M.E. Standard. Tested 300 lbs. Work. Press. 120 lbs. Real horse hair suitable for Victorian upholstered pieces. (212) 783-6779, hold for twelve rings.

CHESTNUT POSTS and beams from a 200-year-old barn. Varying sizes, some 10 in. x 10 in. up to 30 ft. long. Also old barn boards. Susan & William Kiejza, E. Andover, NH. (603) 934-3293.

FRANKLIN FIREPLACE: Cast iron, bifold doors, damper, claw feet and hearth. May be used freestanding or as fireplace insert. Never used reproduction. Will deliver it in Washington, DC and suburbs only, as I have no crate for it. \$175 delivered. Steve Levy, 615 22nd St. NW, Washington, DC 20037. (202) 333-7635.

ANTIQUÉ GASLIGHT GLOBES. Circa 1880, 8-in. diameter frosted glass globes for 5-in. fitter. Rare opportunity to buy matched sets: \$23 each. Also reproduction stamped brass 5-in. fitters: \$8 each. Supply limited; send \$1 for photo, refunded with order. NY residents include 7% sales tax. The Vintage Houseworks, PO Box 2107, Albany, NY 12220.

POCKET DOORS—pair, 42 in. x 110 in., oak, Victorian, perfect condition, rolling hardware. Can deliver in eastern MA or RI. \$180. Call (617) 241-9458.

ANTIQUÉ DRUG STORE backbar cabinet base, 8 ft. 5 in. long, 36 in. tall. Made of quarter-sawn oak. 3 drawers on each end with 2 panelled doors in center. Original finish & hardware. Would make excellent bar. \$550. P. Ferguson, 2630 E. 15th, Joplin, MO 64801. (417) 781-4304, evenings.

FEDERAL-STYLE DOOR SURROUND with broken pediment. Fluted pilasters & recessed side panels support keystoned arch, flanked by 2 urns carved in relief. C. 1780-1800. Door opening approx. 35 in. x 84 in. \$1500. Piece is in extremely good condition. D. Allhouse, CCA, PO Box 717, Reading, PA 19603. (215) 372-0914.

QUARTER-SAWN OAK fireplace mantel. Outside dimensions, 90 in. high, 60 in. wide; opening dimensions, 42 in. x 42 in. Shelf & bookcase (doors gone), painted white. \$350. N. Johnson, (612) 522-9641.

SQUARE ROSEWOOD PIANO—Antique. Cabriole legs. \$2,500. (615) 444-5578.



LIMITED EDITION PRINT—18 in. x 24 in. commercial print of a line drawing of a Victorian home in San Francisco. Edition of 75; only 50 available for sale by the artist. Send \$15 to Ms. Beal, 108 Meade Ave., Pittsburgh, PA 15202.

MEETINGS & EVENTS

EASTFIELD VILLAGE still has openings in some of their 1982 workshops: A Sample of Early 19th Century Life & Trades, Aug. 2-6; Housewrighting VI (Window Preservation), Aug. 26-28; Theorem Painting, Aug. 30-Sept. 1; Wall Stenciling, Sept. 2-4; Cabinetmaking, Sept. 13-17; Shoemaking, Sept. 13-17; Tinsmithing II, Sept. 20-24; and Basketry, Sept. 27-30. Prices range from \$80-\$300. For more information, Eastfield Village, Donald Carpenter, Box 145 R.D., East Nassau, NY 12062. (518) 766-2422.

THE REED ORGAN SOCIETY invites anyone who is a reed organ enthusiast, owner, etc. to join this new organization. It offers a quarterly newsletter, and a membership directory. Its primary purpose is to include all types of free reed instruments and to make them and their music better known and appreciated by fostering research and publication in this field. Mr./Mrs. D. A. Williams, 281 Green Terrace, Clarksboro, NJ 08020.

THE 9TH ANNUAL Pullman House Tour will be held on Oct. 9th & 10th, Sat. and Sun., 11 AM to 5 PM. It will begin at 614 E. 113th St. The price is \$7. Additional information, (312) 660-1276. The tour will include a slide show, the Hotel Florence, the Greenstone Church, 8 private residences, and other sights in the Pullman District, a National, State, & City Landmark.

CITY LIVING—Sept. 25 & 26 at Hartford Civic Center in Hartford, CT. Workshops & demonstrations in home financing, contractor negotiations, and techniques of conservation, preservation, and maintenance. Exhibitors, including OHJ, will be displaying products & services. For details contact: Sandy Hamer, 15 Lewis St., Hartford, CT 06103. (203) 247-6849.

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.

MARSHALL HISTORIC HOME TOUR. Sept. 11 & 12, Sat. 9 AM to 5 PM, Sun. 10 AM to 5 PM. Tickets, \$7. Also antique shows, craft demonstrations, & band concerts. Marshall Historical Society, PO Box 68P, Marshall, MI 49068.

BOOKS & PUBLICATIONS

HISTORIC HASTINGS Traveler's Companion: A self-guided walking tour of a charming midwest river-town with information about its special parks, nature center, overnight accommodations, shops, & restaurants. Artwork & format aimed at escorting the traveler through the history & charm of this area. \$1 postage and handling. Pam Thorsen, 649 W. 3rd St., Hastings, MN 55033.

THE SALEM HANDBOOK, a renovation guide for homeowners, features a guide to the styles of Salem's homes, tips on maintaining your house, and a series of architectural guidelines. It's available for \$5.95 from Historic Salem, Inc., PO Box 865, Salem, MA 01970. (617) 745-0799.

TECHNICAL DOSSIERS—Published by the Heritage Canada Foundation, are offered at cost for preservationists (homeowners & professionals). Philosophy & Approach, \$3.85; Investigation & Recording, \$9.75; Wood Conservation, \$4; Roof Claddings, \$4.15; Masonry, \$5.25; Historic Paint Colors, \$6.50; Pesticides/Wood Preservation, \$7.50; Paints & Finishes, \$7; Wallpaper, \$7.25; and Energy Conservation, \$2.60. Heritage Canada Foundation, Box 1358, Station B, Ottawa, Ontario, Canada K1P 5R4.

RESTORING ANTIQUE & other Furniture Finishes. Booklet reveals trade secrets and formulas, showing how to save hundreds of dollars over cost of so-called expert refinishers who don't respect patina. Mix your own refinishing solutions. Packed full of hints. Send \$3.98 to Janine Porter, PO Box 477, Fort Payne, AL 35967.

INNS & HISTORIC HOUSES

RESTORED SLAVE QUARTERS on historic plantation-like farm. Bedroom, bath, country kitchen with fireplace, completely furnished, quiet, continental breakfast. 3 miles off Interstate 81 on Rt. 51. 15 miles from Winchester, VA. Rates \$135/weekend \$250/week. The Slave Quarters, Box 135, Gerrardstown, WV 25420. (304) 229-3346.

THE MAINSTAY INN, an OHJ feature story in 1974, now offers a cookbook, "Breakfast At Nine, Tea At Four." Send \$4 to The Cookbook, 635 Columbia Ave., Cape May, NJ 08204. Better yet, come stay with us and enjoy breakfast & tea in beautiful Victorian surroundings. (609) 884-8690.

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

WALK 2 BLOCKS to the Knoxville World's Fair gate from a restored Queen Anne home (built 1896). 3 suites available, each with 2 bedrooms & bath; kitchen for use by all. \$100/suite/night. Also, one- to four-bedroom furnished apartments may be rented nightly in nearby homes built 1900-1910. Maid service provided with all accommodations. (615) 522-2768.

REAL ESTATE

A HOUSE OF 7 GABLES, built 1873. Large living-room with good working fireplace; original chestnut woodwork; hardwood floors; wooden ceilings; stained glass windows. New European tile wood/coal burning stove. 7 bedrooms, 3 1/2 baths. Income producing, near Seton Hall University. \$130,000. F.T. Wharton, 152 Prospect St., S. Orange, NJ 07079. (201) 763-6082.

KALURNA KOTTAGES: 18 turn-of-the-century style homes. We are building a new setting for treasures from yesteryear on beautiful wooded lots near downtown Orlando. Architectural antiques, 10-ft. ceilings, broad verandahs, tin roofs. The charm of the past with the comfort of today. 220 N. Brown Ave., Orlando, FL 32801.

WAY DOWN EAST-MAINE—Eastport. 14-room, 2-bath Federal, c. 1821. Walk to everything. Could be 2 family. Leaded glass fan-light, side-light entrance. Spiral staircase, 6 working fireplaces. Nearly new heating system. Empty for 2 yrs., so needs TLC. Best offer over \$20,000. Hutchison, RR 1, Box 223, Casco, ME 04015. (207) 627-4809.

WAYCROSS, GA—c. 1890, 2-storey Italianate in Historic District listed on National Register. Modified in 1905. Restored in 1977. 3 bedrooms, 2 full baths, modern but sensitive kitchen, parlor, dining room, sitting room, laundry. Completely insulated, re-wired, re-plumbed. 6 fireplaces w/dampers. Original ceilings, refinished pine floors throughout. \$47,500. (912) 285-5309 or (404) 787-1567.

1840 FRENCH MANSARD house, Orange County, 60 miles NYC. National Register Historic District on quiet, little street, 3 family. \$1143 guaranteed rent. Tin ceilings, many fireplaces, wide plank floors, many restorers in area of 2500 historic houses. Rare bargain \$35,000. Owner financing. Box 731, Pearl River, NY 10965. (914) 942-2637 or 786-3055.

MAPLEWOOD, NJ: 100-year-old Early American Colonial with Georgian facade. Architecturally attractive & featuring large, high-ceilinged rooms. Main living quarters include 3 bedrooms, 2 baths, library, country kitchen, family room with fireplace, screened porch, and brick courtyard. Separate guest or in-law apartment. 30 min. from Manhattan. Only \$235,000. Burgdorff Realtors, 545 Millburn Ave., Short Hills, NJ 07078. (201) 376-5200.



SEATTLE, WA: 1904 Victorian; 4-storey turret, 4 oak manteled fireplaces, 6 large bedrooms, 4 baths, 3-floor open staircase, banquet size open-beam dining room, ballroom, den, studio. Original brass hardware, light fixtures, and stained glass. Updated electric, plumbing, & furnace. Close to downtown & University with spectacular view of lakes & mountains. Asking \$225,000. (206) 365-4497.

IMPRESSIVE 1873 3-storey brick home. 22 rooms, curved front open stairway, 2 fireplaces (1 with reclining lady in the ceramic tile—beautiful!). 3 efficiency apts., 5 baths. Embossed woodwork in part of the house. \$125,000. A. Alexander, 131 Portage Ave., Three Rivers, MI 49093. (616) 279-7845.

YOUR VICTORIAN "Castle in Vermont"—First mansion in Lyndonville (1867), on the village green. A masterpiece of workmanship in superb condition. 16 rooms, 4 baths, 26 stained/leaded glass windows, 13 curved glass windows, 4 chandeliers, 4 fireplaces, butler's pantry, library-den, exquisite raised oak-paneling throughout. 3-car garage. \$165,000. 3 hrs. to Montreal. 4 hrs. to Boston. Write Box 205, Lyndonville, VT 05851. (802) 626-8813.

1906 EASTLAKE HOME in Greenville, OH. 3 bedrooms, 1 full bath upstairs. Double parlor w/fireplace, formal dining room, sitting room, kitchen, & 1/2 bath downstairs. Partial basement, gas forced-air heating with duct for central air. 1st house to be registered on National Register. Also, 1874 Victorian Italianate home on large city lot. Completely restored 16-room brick home listed on National Register. 4 bedrooms, 4 fireplaces, 2 stairways; front stairway has mahogany handrail with original pressed leather wainscot. Kitchen has solid cherry cabinets, beams, & trim. All windows have been glazed, & new roof. Original lighting fixtures. Jennetta Stockslager, 626 E. Main St., Greenville, OH 45331. (513) 548-2654.

DES MOINES—Classic Victorian house with large wrap-around porch in Sherman Hill Historic District. House features include: 2 fireplaces with original walnut & cherry mantels, solarium, sliding doors, original unpainted woodwork & doors, and 2-storey carriage house. House has been completely rewired & has all new plumbing and hot-water heater. Call owner after 5 PM, (405) 722-5640.



2 VICTORIAN HOUSES, plus country store on large corner lot five blocks from Truman Library on busy Hwy. 24 in Indep., MO. Structures newly painted, store has gingerbread trim. \$100,000. Sidney Moore, 135 E. Hwy. 24, Independence, MO 64050. (816) 252-8348.

1863 FARMHOUSE in Jefferson Co., TN. 4,000 sq. ft. & 29 acres. Centre-hall, 2 staircases, renovated frame w/2 baths, mod. kit. Rewired, 3 porches, 8 fireplaces, smokehouse, pasture & woods, partially fenced. Owner financing at \$150,000. Ed Connelly, 438 Amy, Louisville, KY 40212.

CHESTER COUNTY, PA—Incomparable Victorian with oak staircase, stain glass windows, tile hearths, 18 rooms total with carriage house/loft. Original interior shutters, woodwork, & floors. Lovely old shade & fruit trees on 2.1 acres. Privacy & yet only 40 mi. from Phila., 20 from Wilmington, DE. \$180,000. Linda Lee Egen/Agent/Roach Bros., (215) 647-2600.

FIREHOUSE on National Register. 3 stories. Located in Worcester, NY. New plumbing, electric, heating, roof. Original wainscotting. Main floor could be shop, restaurant, etc. Upper floor roughed apt. Structurally sound. Needs paint, some repair. \$19,500. Terms. (516) 378-1946.

HARTSTOWN, PA: Dr. James White House 1835—on National Register, late Federal columned gable facade. 5 fireplaces, curly stair rail, modest scale with magnificent detail near Pymatung Resort area. \$25,000. Richard Webb, 8426 State St., Kinsman, OH 44428. (216) 876-3175.

1000 ISLANDS, NY—Picturesque 7-acre island on the St. Lawrence River: commodious 4 bedroom Gay '90s cottage, large bathhouse, small building suitable for an arts or writers studio which overlooks the Seaway channel. Readily adaptable to a small subdivision. A mainland access parcel with boat storage building is included. \$135,000, terms, brochure. Realty World Kemp, Box 143, Clayton, NY 13624. (315) 686-3409.

ANTEBELLUM COTTAGE, c. 1840, lovingly restored by owner during the past 9 yrs. Over 4,500 sq. ft. of space; on 10 acres with a 2-acre pond; also includes a restored 2-storey outbuilding. Located 14 mi. from Auburn University. \$150,000. For sale by owner, Dr. Michael D. Shinnick. (205) 826-5500.

LATE 19TH-CENTURY HOME in historic Edgefield County, SC, begs for a little TLC. Full-columned portico, double front doors with stained glass panels. Formal living & dining rooms. 5 bedrooms. Foyer with unusual spiral staircase. Upstairs balcony. Sayle Titter, Derrick Realty, PO Box 486, Johnston, SC 29832. (803) 275-3234; 275-4816; 275-3346.

40 YEAR OLD on SSI with antique mind needs large old antique house to buy & restore in or close to Tulsa. Problem is, limited income makes for no credit. Need lease/option to buy with sweat down. Dream big, money small, hopes high. Jack Childers, PO Box 2355, Tulsa, OK 74103.

RESTORATION SERVICES

URBAN RESTORATIONS LTD.—Historians, designers, consultants, and contractors for your old house. Services include historic research & registry, practical design solutions, and complete restoration of roofing, masonry, chimneys, woodwork, stained glass, and plastering with our own artisans. Carl McHenry, Restorer, c/o Urban Restorations Ltd., 5446 Wayne Avenue, Germantown, PA 19144.

MASCARO CONSTRUCTION: Old-world-style builders. Restoration of all types of masonry, carpentry, roofing, painting. References in Philadelphia and surrounding areas. (215) 247-6111, John Mascaro, Jr.

CABINET & FURNITURE MAKER. Restoration specialist, portfolio and references available. Douglas Ross, (212) 499-5152, for the Metro NY area.

EXTERIOR PAINT STRIPPING & masonry cleaning: Non-abrasive, biodegradable chemicals and low-pressure water-rinsing strips paint and cleans masonry. Will not damage wood or masonry. Free test patch & estimate. Complete painting services. Residential & commercial. Serving northern IL and southern WI. Crowe Painting & Decorating, 1300 Canterbury La., Glenview, IL 60025. (312) 729-2036.

EXPERT HELP for old-house owners (and owners to be): Complete preservation & architectural services, design for restoration & alteration, historical research, consulting assistance. Professional help can improve results and save costly mistakes. Allen Charles Hill, AIA, Historic Preservation & Architecture, 25 Englewood Rd., Winchester, MA 01890. (617) 729-0748.

PRESERVATION/RESTORATION contractor for 18th- & early 19th-century domestic architecture is seeking interesting projects for the coming year. Knowledgeable, skilled craftsmen from structural repair to finish details. Timber Frame Co., RFD 2, Orange, MA 01364. (617) 249-4643.

PAINT REMOVERS available commercially are expensive. Send \$2 for my formulas and instructions for making your own equally effective product. Naturals, PO Box 403595, Miami Beach, FL 33140.

REPRODUCTION OF MOULDINGS. Any available moulding can be reproduced at a reasonable price to help in your remodeling or restoration work. For estimate, send me a copy of existing moulding on piece of cardboard. Frenzel Specialty Moulding Co., 4911 Ringer Rd., St. Louis, MO 63129.

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FIREPLACE FACE, cast-iron or brass plate, with or without insert box, approximately 30 in. x 30 in. (212) 749-0792.

OLD SHOWERS, shower rings, and other unusual bath fittings. D. Doucher, PO Box 321, Aylmer, Quebec, Canada J9H 5F1.

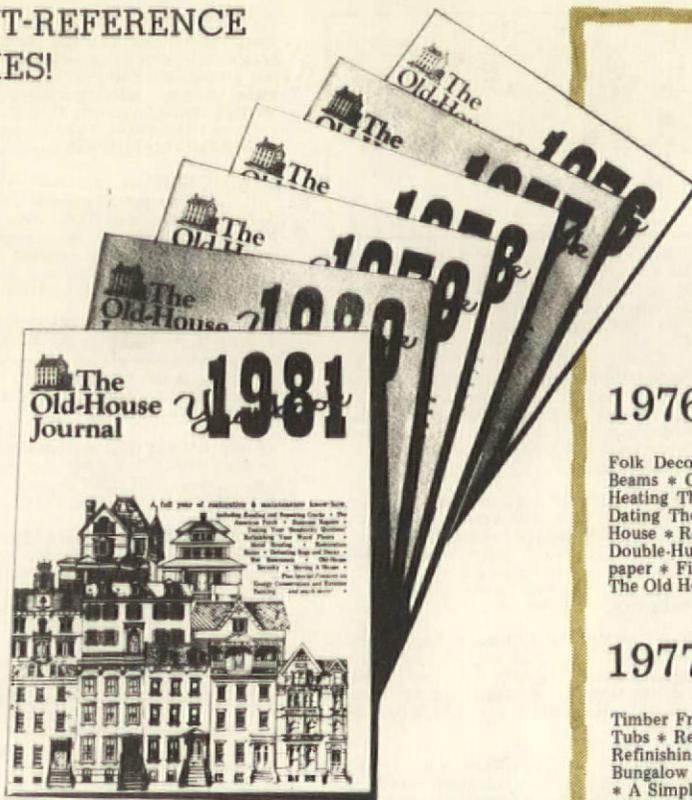
PATTERN BOOKS and "house books" of the early 20th century, showing elevations, floor plans, photos, etc. Write or call giving title, description of contents, size, condition, & price. Librarian, Old-House Journal, 69A Seventh Ave., Brooklyn, NY 11217.

NEW ANTI-REMUDDLING TOOL

We've just seen a commendable effort by a preservation society in Worcester, MA to explain the drawbacks of aluminum & vinyl siding. Their bulletin, called RE-SIDING, gives the facts behind the usual siding myths. It caught our eye because of its handsome format and simple, concise, non-fanatical wording. It folds like a map to a business-envelope size, & can be self-mailed.

You can get a free sample copy of the bulletin by sending a business-size SASE. If your organization could use quantities to help spread the word, they're also available for \$.20 each (discounts for orders over 1000) from The Worcester Heritage Preservation Society, 71 Pleasant St., Worcester, MA 01609. (617) 754-8760.

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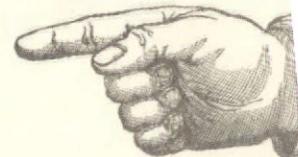
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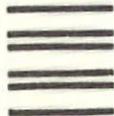
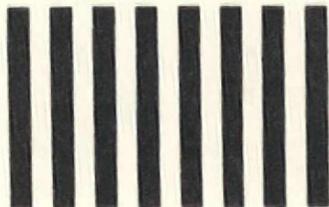
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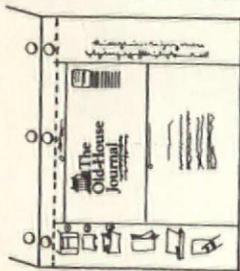
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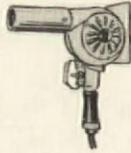
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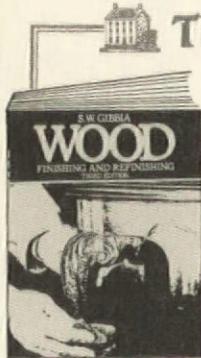
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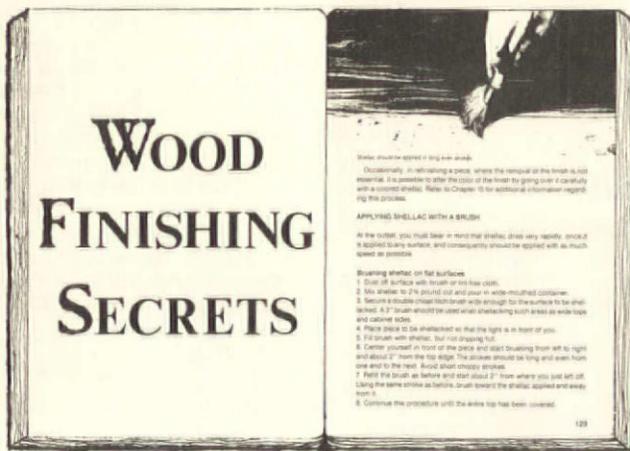
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The editors of The Old-House Journal have spent months examining all the available books on wood finishing. We saw lots of over-simplified treatments padded with photos and dopey captions. Other books, aimed at professionals, were unnecessarily esoteric. But one book stood out from the rest as a thorough, informative resource for the serious beginner. S.W. Gibbia's **WOOD FINISHING AND REFINISHING** is, in our opinion, the most intelligent, comprehensive, and well organized book in its field.

WOOD FINISHING AND REFINISHING explores in detail all the options you'll face when finishing wood, without being obscure or overly complicated. It offers valuable, step-by-step information on special traditional finishes as well as practical advice on common materials such as polyurethane.

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Illustrated. 316 pages, 6 1/4 by 9", hardcover.

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

Sally Goodman
Grant Program Administrator
The Old-House Journal
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 **The
Old-House
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Opinion...

Remuddling — Of The Month —

OUR REMUDDLING AWARD is normally reserved for insensitive alterations to houses. But this month's winner (a public building) is so breath-taking in its audacity that we had to share it with you. It's a brilliant negative example of Golden Rule #1 for sensitive rehabilitation: Thou shalt not destroy good old work! Here's what the OHJ subscriber who nominated this building has to say about it:

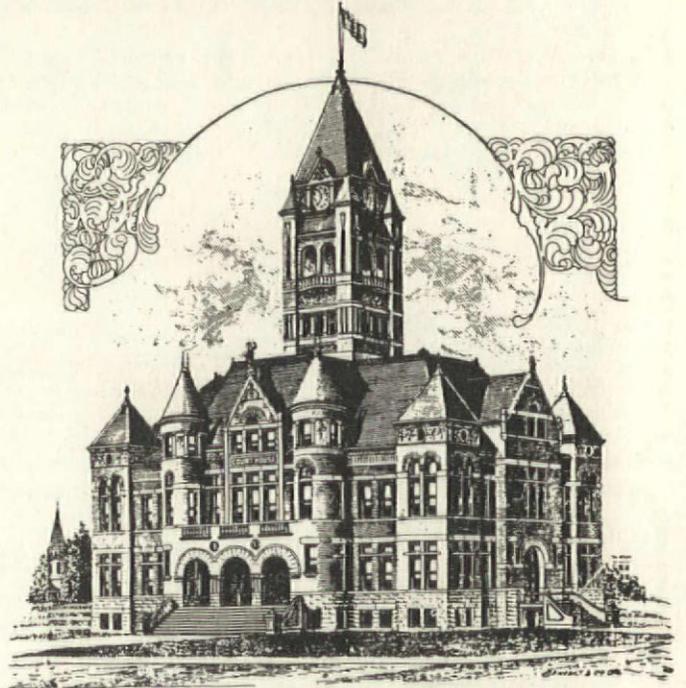
"THE ENGRAVING shows the Crawford County Court House in Robinson, Ill., as it looked when completed around 1895. It was a handsome brick and stone structure, with a tower having a Seth Thomas time-and-strike tower clock. Just after WWII, some bright souls decided that the tower was unsafe and that the building needed modern-



At first glance, this structure looks like it might be a Moderne building from the 1930s. Only the semi-circular arches at the entrances provide a clue that the building once boasted...

izing. About 1948 a local contractor "improved" the building as shown below. Residents of the county have come to mourn the loss of character of this building. Old postcards and illustrations of the court house have appeared in local newspapers, with a general sense of regret. A few years ago there was talk of modernizing an equally handsome court house in a nearby county. But local citizens became enraged that their building might suffer the same fate as the one in Robinson, and the plan was dropped."

Submitted by: Chris H. Bailey, Managing Director, American Clock & Watch Museum, Bristol, Connecticut



... a fanciful roofline with towers, finials, and cresting, along with round-headed windows and heavy transom bars that are the hallmarks of the robust Romanesque Revival style.



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