



The Old-House Journal

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APRIL....A Special Issue About Roofs

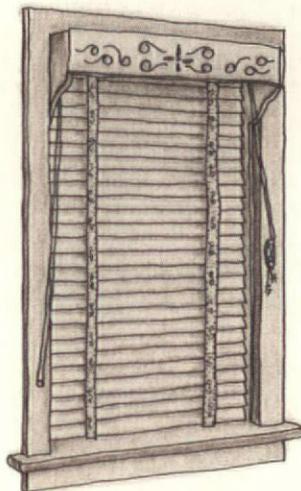
Restoration and Maintenance Techniques For The Antique House

Making Wood Venetian Blinds

By Ron Pilling

VISITORS to museum houses are often surprised to find Venetian blinds in homes from the 18th and 19th centuries. This supposedly 20th-century device is actually over 200 years old. The early blinds were made of wood, and the pulleys and controls were covered with decorative cornice boards.

THESE WOODEN BLINDS didn't have the baked-on gloss of their modern counterparts. They're quiet when you raise, lower, or tilt them--the sound is more like falling dominos than the clatter of a sheet-metal shop. You don't need unusual tools or special skills to reproduce these blinds, and it's cheaper to make authentic



copies than to buy new blinds from the department store.

THE INVENTOR of Venetian blinds is unknown; there's reason to doubt that they have anything to do with Venice. By the 1760s, they were in general use in England and France and were becoming popular in America. As early as 1765, ads appeared in colonial newspapers for blinds. In 1789, President Washington ordered a single blind from abroad "such that draws up and closes, so that others may be made from it at home." Jefferson, too, had Venetian blinds at Monticello (also imported).

VENETIAN BLINDS remained popular throughout the Federal period. But the Victorians preferred interior shutters, and by 1860 Venetian-blind making had slipped. Shortly after the turn of the century, however, the blind was resurrected for use in Colonial Revival architecture.

THE BLINDS described in this article are based on originals still hanging in the 1829 James Buchanan house in Lancaster, Pennsylvania. The wooden slats are two inches wide and about 1/8 inch thick. All the wooden parts are painted a deep, now drab-with-age green. Matching woolen brocade in a floral pattern covers the blind tapes, and the raising-lowering cords have heavy tassels on their business ends. The cords, both for tilting and raising-lowering, are secured to knobs mounted on the window frames. The pulley board at the top is covered with an ornamental cornice.

A CORD CONTROL on the left side tilts the slats in

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WINNERS OF OHJ's \$1,000 GRANTS



Winners of the ten \$1,000 grants were drawn by Steve Wolf (left), a good friend and occasional consultant to The Journal. He's also President of Wolf Paints. His New York City painters' and decorators' store continues to stock all the traditional finishes and tools that would have been familiar to his grandfather, who founded the company in 1869. With Steve are OHJ Editor-in-Chief Patricia Poore and Publisher Clem Labine.

TEN PRESERVATION GROUPS across the country are now richer by \$1,000 each. In the OHJ's grant drawing held on December 17, the following 10 winners were selected:

- Preserve It Now—Fonda, N.Y.
- Prospect Place Block Assn.—Brooklyn, N.Y.
- Dayton Area Council of Historic Neighborhoods—Dayton, Ohio
- Historic French Park Assn.—Santa Ana, Calif.
- Browncroft Neighborhood Assn.—Rochester, N.Y.
- Lincoln County Historical Society—Lincolnton, Ga.
- Historic Kansas City Foundation—Kansas City, Mo.
- South Central Improvement Assn.—Denver, Colo.
- Old House Society—Bloomington, Ill.
- Historic Charlotte, Inc.—Charlotte, Mich.

THE GOOD FORTUNE of these 10 groups was more than just luck. They worked hard to qualify for the grant drawing. The 10 winning groups were among 117 who participated in OHJ's 1982 Revenue-Sharing Program--and thus became eligible for the grant drawing. Under the Revenue-Sharing Program, the 117 groups made OHJ subscriptions available to their members at a special group-rate price. And the groups got to keep half of the money they collected, thereby providing addi-

tional revenue for their preservation projects.

BETWEEN the Revenue-Sharing and Grant programs, The Old-House Journal gave away \$20,000 for grass-roots preservation in 1982. Because of the popularity of the program, it's being continued into 1983.

THE REVENUE-SHARING and Grant Programs are a way for the OHJ to gain new subscribers--and at the same time give money to groups who share our goals. Like many other publications, the OHJ's main source of new subscribers is direct mail. But selling subscriptions by direct mail has become enormously expensive. So if there are groups willing to help us by selling OHJ subscriptions, we're more than happy to give them the money we'd otherwise be spending with the Postal Service.

YOUR GROUP could be a grant winner in 1983. To find out how you can raise money with our Revenue-Sharing Program--and become eligible for a \$1,000 grant--call or write:

Clem Labine
Grant Program Coordinator
The Old-House Journal
69A Seventh Ave.
Brooklyn, N.Y. 11217
(212) 636-4514

Editor
Patricia Poore
Assistant Editor
Cole Gagne
Assistant Editor/Products
Joni Monnich

Contributing Editors
Larry Jones
John Mark Garrison
Roland A. Labine Sr.
Architectural Consultant
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Jeanne Baldwin

Office Assistant
Rafael Madera

Production Assistant
Anne Walsh

Publishing Consultant
Paul T. McLoughlin

Publisher
Clem Labine

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The Youngs' house: Victorious in the mildew war.

Old-House Living...

Battling Mildew In Virginia

Preservation awareness has spread beyond the ranks of owner-occupants. Christine and Hubert Young rehabilitate old buildings in Virginia as rental properties. In this story about a Colonial Revival house, it's apparent that the Youngs restore buildings as if they were going to be living there themselves. — The Editors

LAST YEAR, Hubert and Christine Young purchased a stately turn-of-the-century house in Suffolk, Virginia. The house, built about 1912, had been converted many years ago into four apartments. Fortunately, the interior was in excellent condition, with mahogany mouldings and staircase handrails throughout. The major challenge in returning the house to its pre-World War I elegance was the removal of continually reappearing exterior mildew. The previous owner had been unsuccessful in his attempts to expunge the mildew. Even with several washings and repainting, mildew continued to resurface within months after work had been done.

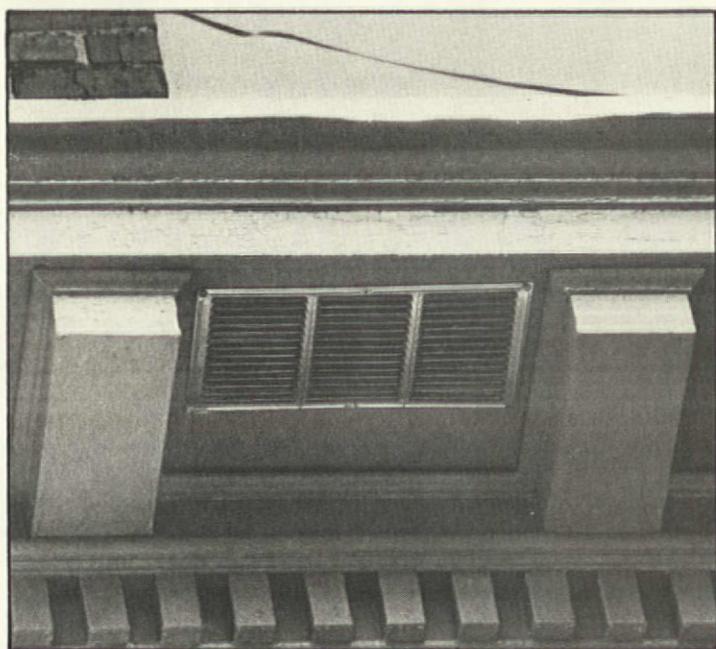
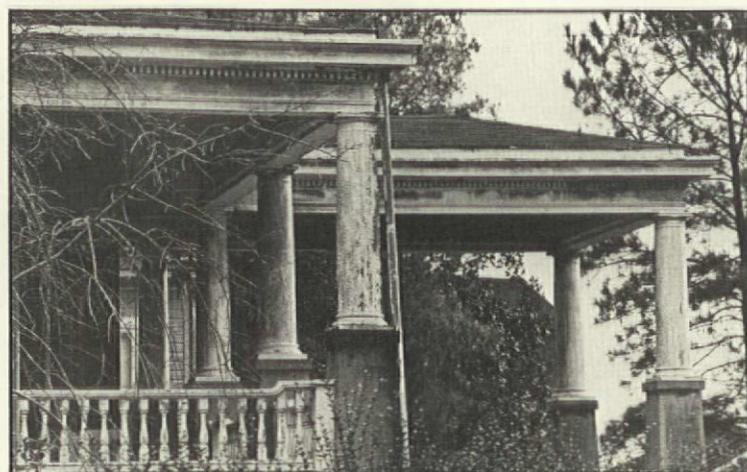
DESPITE THE PREVIOUS OWNER'S FAILURE at expunging the mildew, Christine was confident that

the problem could be handled. She began her work by ordering information on mildew removal. Through this research she learned that the basic method was simple and cheap, if labor-intensive: a thorough washing with a strong bleach such as the common household product, Clorox.

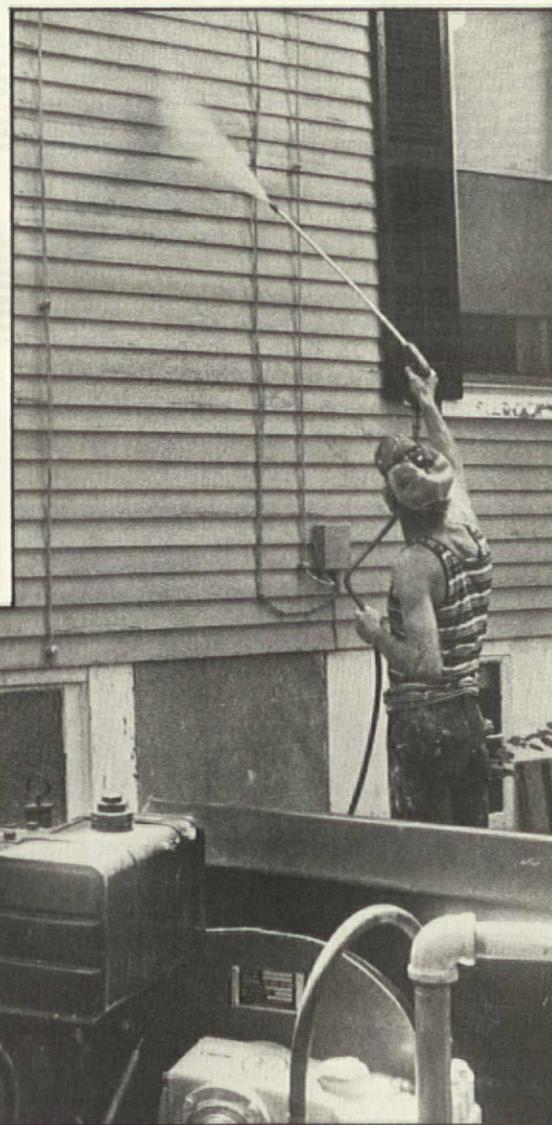
The Solution

BEGINNING WITH THE FASCIA TRIM, Christine had workmen wash the entire building twice with full-strength bleach, rather than any commercially mixed mildew remover. Immediately following its application, the bleach was rinsed off with clear water to prevent discoloration or damage to the wood. A pressure rinse used for this purpose also aided in removing paint loosened by preliminary scraping. (A garden hose could have been used to rinse off the bleach, but it wouldn't have removed as much of the loosened paint.)

The Colonial Revival house, built about 1912, appeared abandoned and uncared for with peeling paint, mildew, and unruly foliage.



(above) Vents were installed in the soffits to increase air circulation, which helps keep the wood dry.
(right) Mildew-killing bleach is being rinsed off the house with a power sprayer, which also removed loose paint.





When the Youngs first purchased the house, it didn't look too bad from a distance.

But up close, the problems really stood out: Paint that was dingy, mildewed, and peeling, and wood that was rotted or missing altogether.



WORKERS FOUND that most of the mildew was concentrated in the roof overhang, or soffit, where moisture collects and the sun doesn't shine. (Mildew thrives where it's wet, dark, and warmish.) To prevent further mildew in the problem areas, five aluminum circulation vents were installed. This increased air circulation in the soffits and reduced dampness buildup. A vent was also installed to ventilate the crawlspace over the carport.

SEVERAL WEEKS of extensive work to remove and double-check the removal of existing mildew followed. Deteriorated wooden elements were repaired, and peeling exterior paint was scraped. As a further mildew deterrent, the gutter system was checked for leaks, and rotted or missing sections replaced. Finally, an oil-primer was applied to the house, followed by a semi-gloss latex, mildew-resistant paint.

"I DON'T CONSIDER myself the average real estate investor. We own eighty pieces of rental property now...and restoring the homes has become a hobby of ours," says Christine.

"We take a lot of pride in the way our jobs come out." The Youngs' project attracted a lot of attention. Not only is there a strong preservation awareness in the community, but neighbors were also curious to see if the Youngs would succeed in conquering mildew where previous owners had failed.

Finishing Touches

THE HOUSE was also brought to the attention of Sherwin-Williams Paint Company. Their color-coordination office provided suggestions on proper colors for restoring the building's exterior. The suggestions even included schematic drawings with different color bases. When the Youngs purchased the house, it had been painted in primarily green tones, but for aesthetic reasons Sherwin-Williams recommended against the continued use of such colors. The house needed to stand out from the abundant foliage surrounding it.

CHRISTINE CHOSE the color scheme most recommended by Sherwin-Williams, using "Downing Cream" for the body of the house, and "Downing Slate" for the fascia, trim, and windows. A darker cream tone was used for fascia accent and trim. Doors and shutters were painted a deep, brownish red. And, of course, all paint used was mildew-resistant.

THE REHABILITATION also included installing storm windows and doors where they wouldn't detract from the overall appearance of the house. To discourage mildew from returning, appropriate yard

landscaping was done to provide much-needed sunlight exposure.

BECAUSE OF THE INITIAL RESEARCH TIME and the extensive mildew work, exterior restoration costs were more than a mere repainting job. But Christine feels that the extra cost was well worth the effort. Her efforts, which took approximately two months of planning and supervision, have provided a fundamental solution to what was a recurring mildew problem. And a beautiful and stately building has been restored.

This article was written by Brenda J. Lawrence, a free-lance writer and friend of Hubert and Christine Young.

The Best Way to Replace a Tread or Riser

by Jonathan Poore
and Patricia Poore

Consultant: Harry Waldemar

THE OBVIOUS WAY to replace a worn-out stair tread is to cut it out and nail in a new one -- from above. That's the only repair technique you'll find in fix-it books. The trouble is, the nails all show and the new step nearly always squeaks.

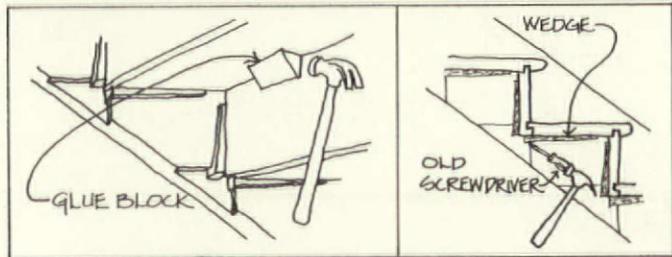
THE RIGHT WAY to replace a tread or riser is by following more closely the original construction of the staircase. For the procedure described below, you need access to the underside of the stair. An old staircase with unsalvageable treads and risers probably has plaster problems in the stair soffit (underneath): Your restoration plan should call for stair repairs to proceed during the time when deteriorated plaster is being patched or replaced under the stairs.

WE'RE DESCRIBING here the peskiest situation: replacing treads and risers in a closed-string stair with a center carriage underneath. (That is, a staircase with both ends of each tread tucked into housings in the side stringers.) It's easier to imagine working on an open-string stair, as the treads and risers are meant to go in from above, although gluing and wedging must still be done from beneath. And when there is no center carriage (unlikely in an old house), all work should be done from below ... no problem. It's easy to slide new treads and risers into their housings because there's no carriage in the way.

IF MOST OR ALL of the treads and risers need to be replaced, you'd be best off rebuilding the stair practically from scratch: Temporarily remove the center carriage, knock out old treads and risers, install and wedge new ones, then replace the carriage.

HERE'S THE STEP-BY-STEP method for replacing treads and risers when you have access to the underside. The whole procedure is shown in the Design File on the next page. Refer back to the staircase repair articles in OHJ's February and March 1982 issues if you need more of the basic information on disassembling and wedging stairs.

(1) REMOVE PLASTER from the area behind the bad treads and risers. A utility knife keeps the edges clean for easy patching, if that's your intention.



(2) REMOVE GLUE BLOCKS (if any) by tapping them smartly with a hammer to break the glue bond. Or use a chisel.

(3) KNOCK THE WEDGES out by hammering against an old screwdriver behind each wedge. (See the illustration at the bottom of the page.)

(4) WORKING FROM ABOVE, you'll have to remove the treads before the risers. Steps removed from above will be unsalvageable because they have to be cut to get them out.



(5) NOW FOR THE NEAT TRICK: The only way to get a new tread between the closed strings and into the housings is if one housing is cut deeper than the other, and the new tread is cut a bit shorter than the old one was. This way, you can insert the tread (or riser) into the deeper housing, drop it into place, then slide it into the opposite housing. Minimum bearing in the housing should be about 1/4 inch. (It wouldn't be wise to build an entire stair this way, but it's adequate for a few replacement steps.)

THEREFORE, one housing should be 1/4 inch deep and the opposite housing 1/2 inch deep. To achieve this, most likely you'll have to chisel one housing out deeper. With later stairs, you may have to shim a housing up to 1/4 inch depth instead. The shim, a strip of wood set into the housing, acts as a stop to keep the new tread from moving side-to-side and dropping off its bearing in the string. Obviously, you cut the new tread or riser 1/2 inch longer than the distance between the strings, giving 1/4 inch bearing on each side.

(6) RISERS ARE INSERTED before treads. The tongue on the back of a milled stair-tread will interfere with its installation from topline. In the unlikely case that your center carriage is stepped, or cut to shape, you'll have to plane the tongue off and fill the groove in the riser with a strip of wood. Force such a tread back against the riser for a tight fit.

IF THE CENTER CARRIAGE is a nailing strip with individual cleats, leave the tongue on, and simply remove that cleat which bears against the riser above. Also, remove the wedges from that riser. Swing the riser backward so the tread can be inserted. Now swing the tread all the way forward in the housing. (Put some glue on the joints between treads and risers.)

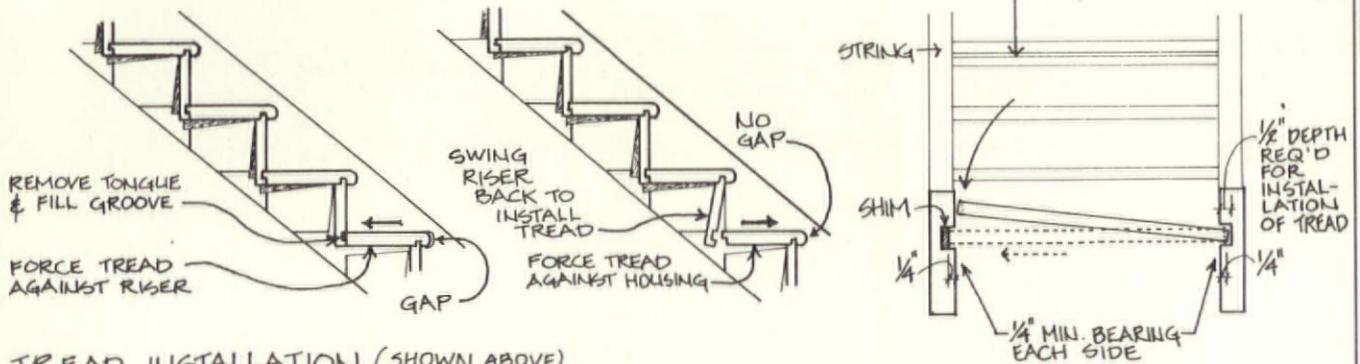
(7) TEMPORARILY WEDGE the treads (without glue). Now re wedge all the risers. Then go back and glue the tread wedges, driving them home.

(8) ATTACH TWO OR THREE glue blocks under each step, using a rubbed glue joint and a couple of small nails in each. Glue blocks prevent squeaking later, so do use them. Make all new glue blocks and wedges; the old ones are not reusable because of the old glue in the pores. Any good cabinet glue, white or yellow, is fine.

(9) BACK-NAIL EACH STEP, using 6d common nails toed in opposition every 6 inches through the back of the riser into the tread.

Replacing Treads and Risers

in a housed, closed-string stair with center carriage

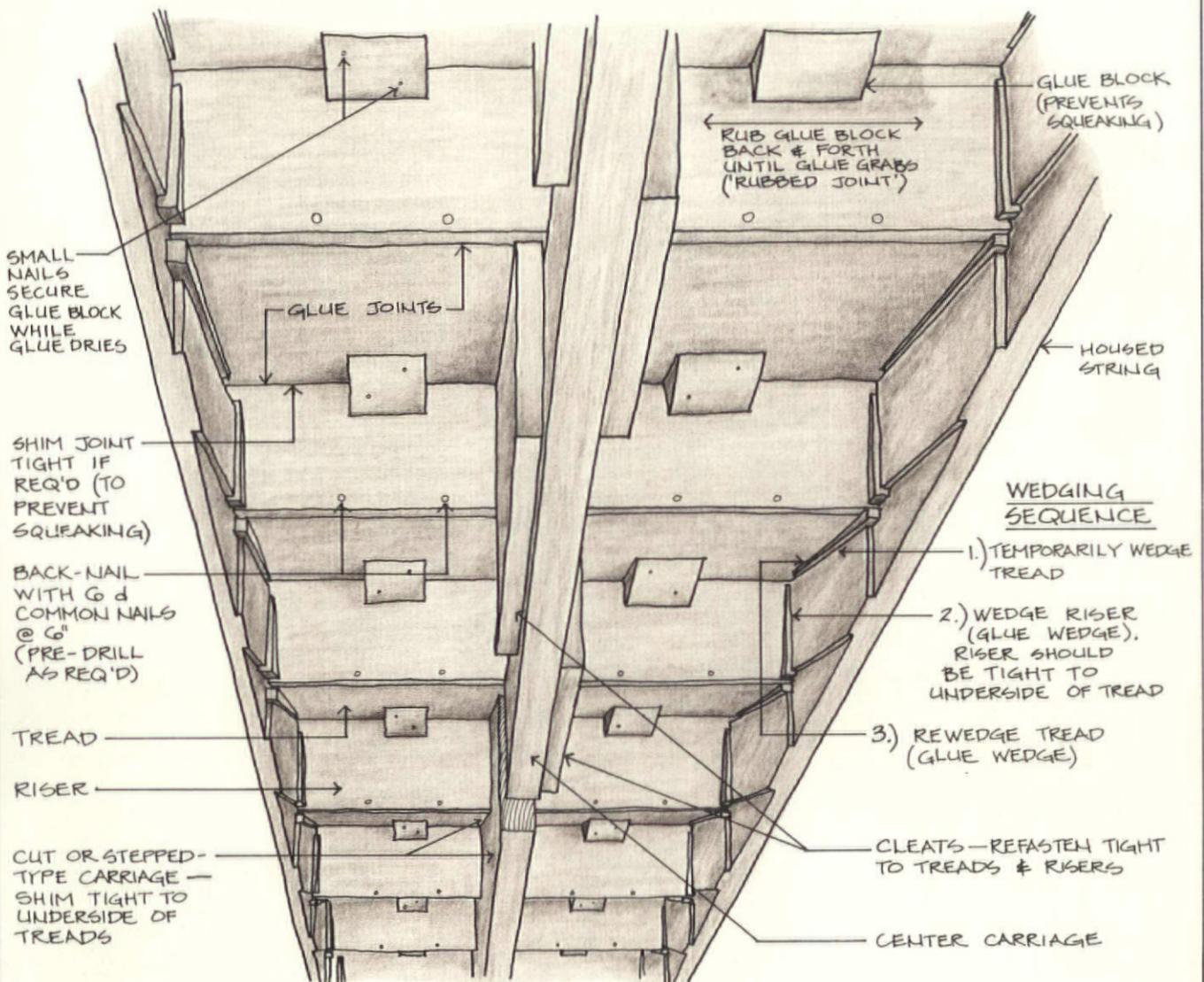


TREAD INSTALLATION (SHOWN ABOVE)

DO THIS IF THERE IS A STEPPED-TYPE CENTER CARRIAGE

THIS METHOD PREFERRED ASSUMING CENTER CARRIAGE WITH CLEATS

TO INSTALL TREAD CUT HOUSING OR SHIM AS REQUIRED



Restoration Design File # 13

JONATHAN POORE 2/83

Post-Victorian DINING ROOMS

by Patricia Poore
and Joni Monnich

HOW DO YOU CREATE a period effect that bears the stamp of authenticity? By paying attention to the details. And the best way to absorb the details is by studying pictures of the rooms as they actually were.

LAST MONTH, the kitchen was the first room to be featured in our promised series on post-Victorian interiors. This month's tour of early-20th-century dining rooms is selected from what historians and college professors would call 'original documents' ... in other words, the photos and drawings are from old books we've been collecting for our library.

SHOWN ARE TYPICAL dining rooms of the period -- or, at least, they're typical of what was being published by the tastemakers of the day. These original illustrations express better than words just what the rooms looked like in the transitional years after the turn of the century.

SHAPING post-Victorian American taste were two seemingly opposing forces. Romantic revivalists waxed poetic on the merits of patriotism, classical detailing, and the burgeoning Colonial Revival. At the same time, the American Arts and Crafts movement -- modernists -- touted the merits of functional, spare, 'honest' design. But, as you can see here, the result in both cases was a decorating aesthetic that was a far cry from the cluttered, ornate Victorian ideal.

A surprisingly modern room. High panel-and-batten dado with plate rail, beamed ceiling, wood floor, and Federal Revival dining set are all typical, as is the immediately date-able ceiling fixture. Note pass-through to the kitchen, swinging door, cafe curtains, doily. All woodwork is painted with white enamel.

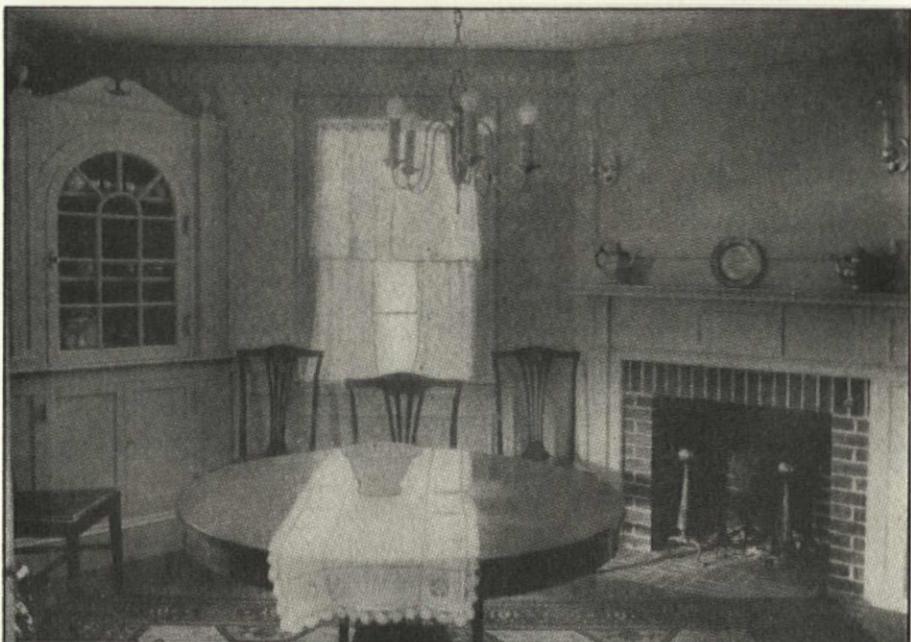
The cottagelike simplicity is too spare to be typical, but it illustrates the '20s obsession with utter reserve and things colonial. The tile floor hints at Spanish precedents; note rough, ochre plaster walls, plain woodwork, exposed beams. Table scarves are decorated with American Indian motifs.

A more common interpretation of Colonial style: brick fireplace with wood mantel, classical corner cupboard, geometric rug, vaguely Chippendale chairs, a very common Colonial Revival ceiling fixture and wall sconces.

from BUNGALOWS
by Henry H. Saylor, 1911-1913



from THE TREATMENT OF INTERIORS by Eugene Clute, 1926

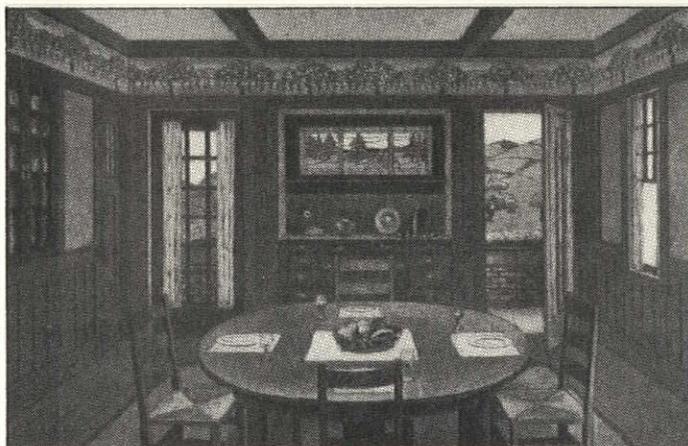


from HOMES OF CHARACTER by R. L. Stevenson, 1923



Colonial Revival influence with a mix of Queen Anne, late Victorian, and American Empire furniture. Walls are of a pongee color and woodwork of cream-white; black chintz is a turn-of-the-century touch at the windows; the iron kettle is a nod to colonial days, as are the pewter pieces on the mantel. from THE HONEST HOUSE by Ruby Ross Goodnow, 1914.

A post-Victorian room with features common in new houses of the period: built-in serving cabinet with pass-through (this one stained rather than painted), Oriental rug on a polished wood floor, a scenic paper in frieze, leaded glass, and a typical ceiling fixture. from BUNGALOWS - COTTAGES - RESIDENCES by Glenn Saxton, 1914.



Archetypal of what came to be recognized as the Craftsman style: plain woodwork — but lots of it; glass doors and leaded window; symmetry in furnishings and their arrangement; papered or stencilled frieze. Gustav Stickley, 1909.

'Simple dining room in a modern inexpensive city flat' typifies a decorating style influenced by the articulate American Arts and Crafts tastemakers. Note the similarity of the painting to the leaded-glass window landscape, above. from YOUR HOME AND ITS DECORATION by The Sherwin-Williams Company, 1910.



Plain plaster surfaces, waxed wood floor, high plate rail, and English suggestion in the diamond-paned doors, each adorned with only a plain white shade. from YOUR HOME AND ITS DECORATION by The Sherwin-Williams Company, 1910.

An early-20th-century interior just catching up with the European Art Nouveau and an Arts and Crafts aesthetic. The Art Nouveau is apparent in the glass shade and picture frame at left. Jacobean Revival chairs harken back to the iconography of the English Arts and Crafts movement. from BUNGALOWS by H. Saylor, 1911-13.



48 PAINT STRIPPING TIPS

STRIPPING PAINT is no fun—even if you know every trick in the book. But the following tried-and-true hints from OHJ subscribers can make a nasty job a lot easier. These tips were culled from among several hundred that we got as a result of the paint-stripping questionnaire that appeared in the September 1982 issue.

SUBSCRIBER Marion O. Redstone of Indianapolis, Ind., probably sums it up best: "Old paint is the most expensive thing in this neighborhood. It costs more per pound to get on the ground than anything else we have."

General Hints

- 1 Fit the tool or method to the job. There's no universally satisfactory paint removal process. Often, the best way to handle a paint removal task involves combining two or more methods.
- 2 Your dentist can be a good source of delicate scraping tools. See if he'll save his used cures and other "picking" tools for you.
- 3 Don't use grocery-store paper towels for clean-up. Go to an industrial supply store and buy "shop towels." (Ask for a free sample of each brand.) Buy them by the box, or by the carton; cut them in half and get twice as many. Shop towels are strong and absorbent, and will take tough abrasive scrubbing. They are cheaper in the long run because they last longer, often can be re-used, and do the job better.
- 4 Also at an industrial supply store, buy a good pair of industrial-strength rubber gloves. Not the bulky, hard-to-manage kind, but the sleek, flexible, super-strength, long-wearing type. These will outlast any grocery store brand by weeks. . .and your hands will love you for it!
- 5 'Reach' brand toothbrushes are useful for scrubbing off paint stripper residue. Most other toothbrushes will dissolve in paint remover.
- 6 If you have a lot of interior woodwork to strip, it may be easier to remove it and take it to a dip stripper. Fine hardwoods should be put ONLY in a cold tank. Softwood could be entrusted to a careful hot-tank operator. (Have him do a test piece first!)
- 7 The easiest way to strip old cast iron radiators is to disconnect them and take them to a commercial sandblaster. Stonecutting yards that do headstones usually will take on small sandblasting jobs.
- 8 If you have much overhead stripping to do, build or borrow a scaffold. It's a lot easier on your body than working from a ladder.
- 9 Extremes of heat and cold cause interior paint to crack and curl. So if you're in no hurry to strip things such as doors, leave them in an unheated garage for 18 to 24 months. Nature will do a lot of the stripping for you.
- 10 General strategy when paint layers are thick: Use heat or mechanical methods to remove the bulk of the paint. Use chemical strippers, plus sanding if needed, for final removal.

Those Perplexing Problems

11 You sometimes encounter a "mystery paint" that resists both the heat gun and chemical strippers. This could be a casein (milk) paint, calcimine, or some old "home brew" paint. Casein paints can be dissolved by scrubbing with full-strength ammonia. Calcimine can be stripped with a hot trisodium phosphate (TSP) solution. With home-brew paints, you'll have to experiment with various solvents.

12 Layers of old calcimine and whitewash on ceilings sometimes can be removed with just wallpaper paste. Apply a coating of old-fashioned wheat paste. The paste shrinks when it dries, and the surface tension may pull the old paint off.

13 Wallpaper steamers will often loosen old calcimine and other ceiling paints that resist the heat gun and chemical strippers.

14 Paint residue always sticks in the corners of mouldings and carvings. Here are some of the around-the-house tools that people use to clean these hard-to-reach spots: knitting needles, awls, toothpicks, crochet hooks, straight pins, dental picks, sculptors' tools, nutpicks, the filed tips of small screwdrivers, wooden dowels sharpened to a pencil point, surgeons' scalpels, X-acto knives, blunted ice picks, and "church key" can openers.

15 When paint is sticking in corners and grooves, it may be easier to camouflage than remove it. Take a small artist's brush and cover the paint residue with a dab of paint that matches the color of the wood.

16 If you've stripped all the woodwork, but don't have the energy to strip all the window sashes, try this: Paint the window sash with a semi-gloss enamel that matches the lightest tone in your woodwork. Then apply an antiquing glaze that approximates the darkest tone in the woodwork. Use a dry brush to simulate grain lines. Protect your homemade graining with a coat of matte varnish. Only the most astute observer will ever notice your trick.

Turning Up The Heat

- 17 The thicker the layer of old paint, the better a heat gun or heat plate will work.
- 18 A heat plate is best for wide, flat surfaces. The heat gun is best when heat has to be directed into curves, mouldings, carvings, and narrower flat sections.
- 19 The heat gun or heat plate is best when there's lots of stripping to be done. For a small job, chemical strippers may be more convenient and economical.
- 20 An asbestos-lined, metal-topped kitchen counter pad can be taped in place to protect glass from thermal shock while using the heat gun to strip window sash.
- 21 Use a small pry bar (9" x 1½") to scrape off paint loosened by the heat gun. It works better than a putty knife, and gives more clearance between your hand and the heat source.
- 22 When using any heat source to strip paint, be aware that there's always a potential for fire. Keep a fire extinguisher at hand.

Pass The Chemicals, Please

- 23 Use chemical stripper (semi-paste or liquid) on varnish and shellac. Shellac can also be dissolved with denatured alcohol. Heat methods make a mess of clear finishes.
- 24 Don't scrape off chemical stripper until it has loosened ALL the paint right down to bare wood. If the first application of stripper starts to dry out before all paint is soft, re-wet with a second application. You may have to wait 30 minutes or longer for total softening.
- 25 Retard evaporation of paint stripper solvents by covering with aluminum foil or polyethylene sheeting, such as cheap food wrap, plastic garbage bags, or plastic drop cloths. Small parts can even be allowed to soak inside polyethylene food bags.

26 A polypropylene parts cleaning brush (auto supply store) is great for scrubbing stripper residue out of mouldings, turnings, and the like. The polypropylene bristles are nice and stiff, and stand up to solvents better than most plastics.

27 To clean paint residue from a door after a heat gun has removed the bulk of the paint: Coat door with semi-paste remover while it is horizontal. Let stripper soak until paint is soft, then scrape paint-laden sludge off. While stripper residue is still wet, shift door into the upright position and stand it in a shallow tray. Starting at top of door, scrub with a rinse solution that's 50/50 denatured alcohol and lacquer thinner. Rinse solution that runs down the door can be captured in the tray and recycled.

28 Paint in the grooves of mouldings is usually three times thicker than the paint on flat areas. Thus it takes paint stripper three times longer to soften the paint at the bottom of grooves.

29 Temperature of the surrounding air is critical to efficient use of chemical strippers. Ideal temperature is 70-85 F. Above 90 F, solvents evaporate too quickly; below 60 F, the solvents act too slowly to make the effort worthwhile. Never strip outdoors in direct sunlight, or when stiff breezes might cause rapid solvent loss.

30 A wooden scraper is best for taking off paint remover sludge; there's less chance of gouging surfaces.

31 Fine woodwork and furniture should be rinsed with solvents, rather than water. It's more expensive, but the wood will be better off for it. A solution of 50% acetone (lacquer thinner) and 50% denatured alcohol works well. Paint thinner (mineral spirits) is an acceptable substitute. Note: These solvents are VERY FLAMMABLE.

32 To remove paint stripper from turnings: Soak a piece of heavy twine in remover and pull it back and forth like dental floss.

33 If you have a lot of turned balusters to strip, and have access to a lathe, consider having them dip-stripped (cold process). If there's any raised grain, it's easy to put the balusters in the lathe and polish them with fine sandpaper.

34 Steel wool used for scrubbing paint remover frequently gets snagged on splinters—and then rusts when a water rinse is used. Instead of steel wool, consider using bronze wool (marine supply store), green plastic scouring pads (Scotch Brite), or copper or stainless steel scrubbing pads from the grocery store.

35 To remove paint or varnish from a floor: Spread a thick coating of chemical stripper on a section, then cover with polyethylene sheeting. After stripper has cut through to bare wood everywhere, sprinkle sawdust liberally over the paint remover. The sawdust absorbs the sludge and makes cleanup a lot easier; just shovel the mess into plastic garbage bags. Lumberyards and millworks can be a low-cost source of sawdust in bulk.

36 The bronze bristle brushes sold for suede shoes make a convenient scrubbing tool for paint remover.

37 To remove paint flecks that remain in the pores of open-grain wood: Don't let the paint dry out after the initial stripping. Immediately scrub with a brass-bristled brush (suede brush) and lacquer thinner. (An alternative would be to scrub with liquid paint remover.)

38 If the preceding doesn't get the flecks out of the pores, try this: Mix shellac and denatured alcohol 50/50. Rub this mixture into the wood with a brush. Allow to dry several days, then apply paint remover once again. This should pull most of the paint out of the grain. Repeat if necessary.

The Uses Of TSP

Trisodium phosphate (TSP) is a low-cost cleaning compound that has numerous uses in finish removal. (We saw above how it can be used to wash off old calcimine paint.) The effectiveness of a TSP solution depends on its strength (how much TSP you put in) and the temperature (the hotter it is, the faster it works). TSP can be purchased at most paint supply stores; Savogran is one brand name.

39 To rinse scrub brushes and scouring pads used for picking up paint stripper residue: Dunk the scrubber in a pail of hot TSP solution (1 lb. TSP per gallon of water).

40 Metal parts such as grilles, hinges, and knobs can be stripped easily and economically by putting them down to soak in a hot solution of TSP (1 lb. TSP to 1 gallon of very hot water). Let the parts soak overnight. Re-heat the solution if necessary to reactivate its paint-dissolving power. Instead of TSP, you can also soak paint-encrusted metal parts in ammonia, washing soda, or lye.

41 Many paint strippers can be rinsed with water. You'll get even better results if you rinse with a strong solution of TSP in hot water, applied with a natural bristle brush or rag. CAUTION: Rinsing with water or TSP can raise grain, loosen veneers, and open glued joints. This procedure is best reserved for softwoods. Fine hardwoods and furniture should be rinsed with solvents, as noted in number 31.

Scrape It/Grind It

42 Paint that was applied to a varnished surface will sometimes release easily from the varnish under the pressure of a sharp scraper. Trial-and-error is required to see what tool works best and how much pressure to use.

43 Keep all scraping tools SHARP. This may require touching up with a file or grindstone every hour or so.

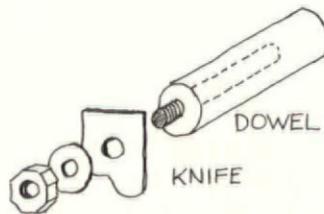
44 Paint can sometimes be removed from a marbled or grained surface by gentle tapping with the back of a spoon. The mechanical shock separates the paint from the coating of protective varnish.

45 For removing paint from exterior clapboards: Some subscribers report good results with a rotary disc sander (others prefer the heat plate for this task). The most satisfactory disc sander for paint removal is one sold by Sears; it has a tungsten carbide abrasive brazed onto a metal disc. The disc tears off material at a rapid clip when it is new—making it very easy to gouge the wood. You can slow down the cutting action and make the disc easier to control by running it lightly over a cast iron waste pipe. CAUTION: Rotary disc sanders can leave swirl marks in the clapboards if not handled carefully.

46 To remove thick layers of paint from ornamental sheet metal (such as tin ceilings): Lightly tap the sheet metal with a small hammer. The vibration usually breaks the bond between the metal and the old paint. Some trial-and-error is needed to find out how hard to tap with the hammer.

47 A wood chisel—frequently sharpened—makes a good scraper for exterior paint.

48 To make your own custom-contoured scraper: Order from Sears a set of 1" planer and jointer cutter bits (9HT2302); you get three knives for under \$5. File or grind a knife to the contour of your moulding. Some moulding patterns will need several different knives. To make a handle for the knife, cut a 3-inch piece of 1/4" threaded rod. Take a piece of 1" dowel and drill a hole in one end so you can screw in the threaded rod. The knife already has a 1/4" hole in it, so it is now easily attached to the dowel with a washer and nut.



AFTER PLOWING THROUGH all the responses to our survey, it's clear that there's no single "best" way to strip paint. For instance, most people love the heat gun, yet a few have found it useless for their jobs. Some swear by hand-scraping, while others find scraping too physically tiring and damaging to wood.

ALL OF THE KNOW-HOW contributed by OHJ subscribers--along with research done by the OHJ technical staff--is being compiled into a Paint Stripping Manual. This comprehensive 112-page report contains a lot of information that's never been published before. It'll be off the press in June.

Blinds continued from page 35

unison to lessen or block incoming sunlight. Two cords on the right side raise and lower the blinds. These raising-lowering cords pass over sets of pulleys mounted on a board at the top of the window. As with today's blinds, the cords descend through oblong holes in every slat and are secured beneath the bottom slat. The tape, suspended from the top slat, is cloth faced with a decorative ribbon.

MY REPRODUCTION required slats 29 inches long. Sources of wood 1/8 inch thick, in lengths over two feet, are few and far between today. Good quality plywood is available, faced with both mahogany and basswood. But plywood creates problems familiar to anyone who has ever worked with laminates. It splits easily when sawn (especially when it's very thin), and it tends to twist and warp. Your choice of finishes is limited, too; only paint will hide the raw edges of the plywood.

IT'S NOT DIFFICULT, however, to cut off the thin strips you'll need from a large solid block. Locally, you can find 5/4-inch stock at yards that sell hardwoods. You can also get turning squares from mail-order woodworking suppliers. Both Craftsman Lumber Company and Constantine & Son sell such blocks through the mail.* The cost is quite reasonable: Slats of cherry or maple, cut from a two-inch block, 36 inches long, are less than 25¢ apiece.

THESE BLOCKS of solid wood can be sliced down on a table saw. You'll be cutting some awfully thin slices--if you don't have much experience with the saw, you should take the wood to a cabinetmaking or woodworking shop and have them cut it for you. I purchased a wood block at a specialty lumber store and took it to a millwork shop, where they charged me \$10 to cut off the 30 slats I needed.

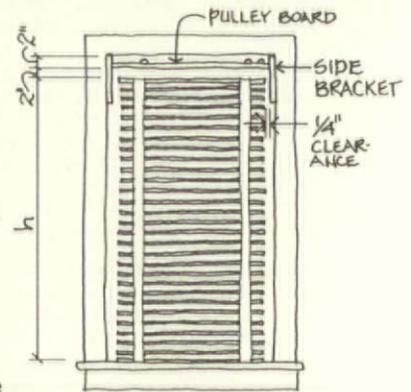
* Craftsman Lumber Company, Main St., Dept. OHJ, Groton, MA 01450, (617) 448-6336. Leaflet and price list, \$.50; Constantine & Son, 2050 Eastchester Road, Dept. OHJ, Bronx, NY 10461, (212) 792-1600. Catalog, \$1.

Left: The tape on the left side of the blinds is glued and stapled to the top slat. The tilting cord enters this slat through the top and is knotted under the slat. Right: The bottom slat is heavy stock with chamfered edges. In the center is a standard slat, 1/8 inch thick. The top slat, heavy as the bottom slat, has two holes for the tilting cord. In the foreground are wooden pulleys.



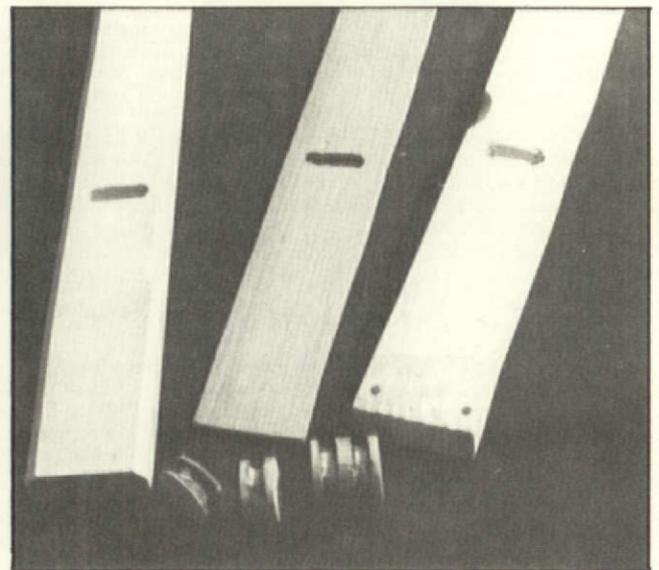
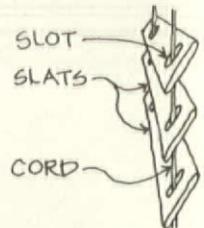
WHEN DETERMINING the length of the slats, allow for room on both sides of the blinds--the cords are heavy and must be tied off on either side of the frame. My own blinds use slats 29 inches long to hang in a window 31 inches wide from frame to frame. The glass is 27 inches wide, so the slats have a one-inch clearance on either side and can still block incoming light. This inch also provides a little clearance (1/4 inch) between the top slats and the side bracket (which is 3/4 inch thick) on both sides.

STANDARD VENETIAN-BLIND TAPES for two-inch-wide slats space the slats 1 1/2 inches apart. Allow two inches for the pulley board and pulleys as well as two inches below the pulley board so the top slat can tilt. Figure that the bottom slat will just clear the sill. My window is 53 inches tall. Subtract the four inches for the top and divide the remainder by 1 1/2 (the distance between the slats). This gives you the number of slats required--in this particular case, 32.



$$\# \text{SLATS} = h / 1\frac{1}{2}$$

YOU'LL HAVE TO CUT two one-inch-long, oblong holes, one at each end of the slat, about six inches in from the end. The special shape is necessary to accommodate the raising-lowering cords while still allowing the slats to tilt. I marked the location of the holes on the first slat. I then outlined the oblong holes, drilled two 1/4-inch holes at each end of the oblong, and cut out the center with a jig saw, using a scroll blade. The first slat can be a template for all the other cord holes.



BOTH THE TOP AND BOTTOM SLATS have to be extra thick--about 3/4 inch. The top supports all the other slats and so must be rigid enough to control tilting. The bottom should be sufficiently heavy to pull the blind down when the raising-lowering cords are released. These two slats were cut from pine shelving stock and drilled with oblong holes like the others.

CHAMFER THE BOTTOM SLAT with a plane, router, or spokeshave for a finished appearance. Additional holes must be drilled in one end of the top slat for the tilting cords (see the photos at the bottom of page 46). Smoothly rounded grooves can be cut into the slat at the two places where the hanging cords will wrap around it.

AFTER SANDING, I painted the slats with two coats of paint, sanded again, and finally finished with a coat of linseed oil and turpentine. This gave the colors some depth and imitated the patina on the Buchanan blinds.

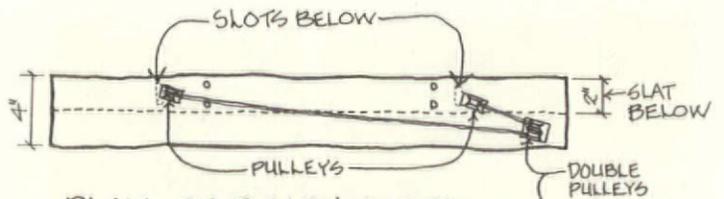
AT THIS POINT, each slat may have a slight curve from end to end. To eliminate this curve, group the slats into piles of six and rest them between sawhorses, with the ends supported and the middle span curve-up. This makes it easy to weight the piles in the middle. I used gallon cans of paint, hung by cords from the piles of slats. After a couple of days, the slats were relatively straight.



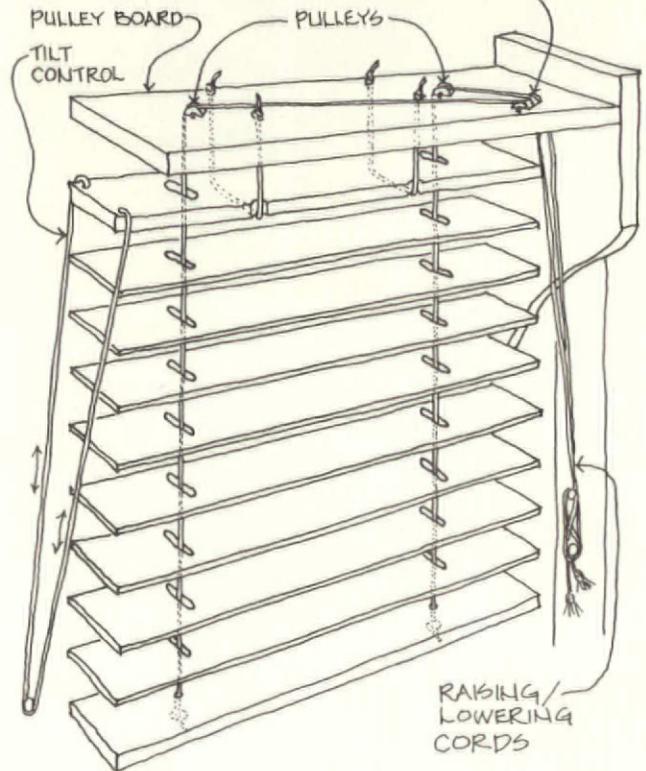
RAISING-LOWERING CORDS pass over a series of pulleys mounted in a board at the top of the blind assembly. The entire top assembly consists of the pulley board and pulleys, the two side brackets, and the cornice. Common pine was used for the pulley board and brackets. Measure the width of the window, frame to frame. Then subtract the thickness of the side brackets and you have the correct length for the pulley board. Mine was four inches wide and 29 1/2 inches long.

A BLIND WITH TWO TAPES requires one double pulley and two single pulleys. The raising-lowering cords pass through the pulley board from below through a hole near the double pulley. They go over that pulley and each one runs to a single pulley. They then go back down through the board and all the oblong holes in the slats.

MY THREE PULLEYS were carved out of sections from a one-inch dowel. The grooves are 3/16 inch deep--I dug them out with a knife and smoothed them with a half-round file. (If you don't want to go through all this effort, you can buy metal pulleys in a hardware store.) I used two-inch nails as axles when I mounted the pulleys in the board. I cut off the head and bent the other end 90 degrees. The I put it through the pulley, bent the other end, and "stapled" the pulley to the board.



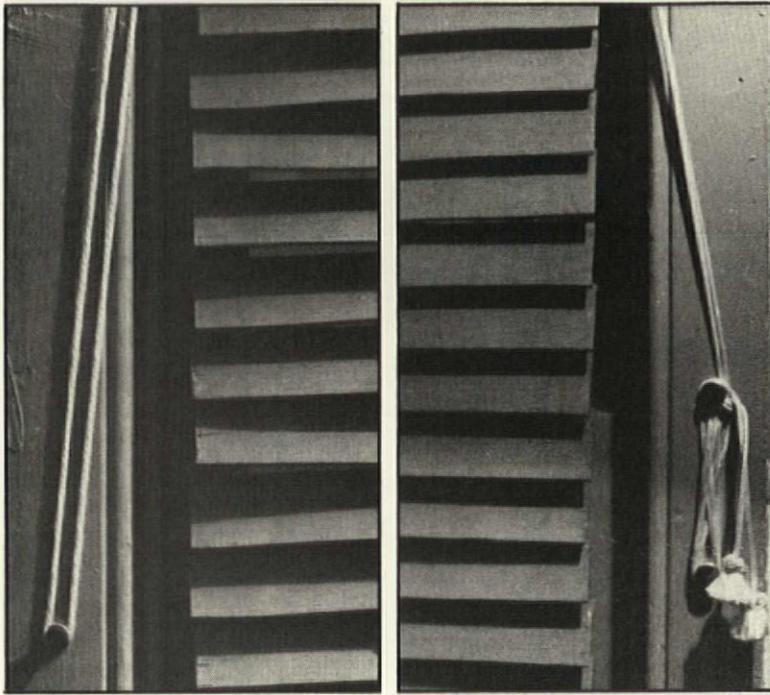
PLAN OF PULLEY BOARD



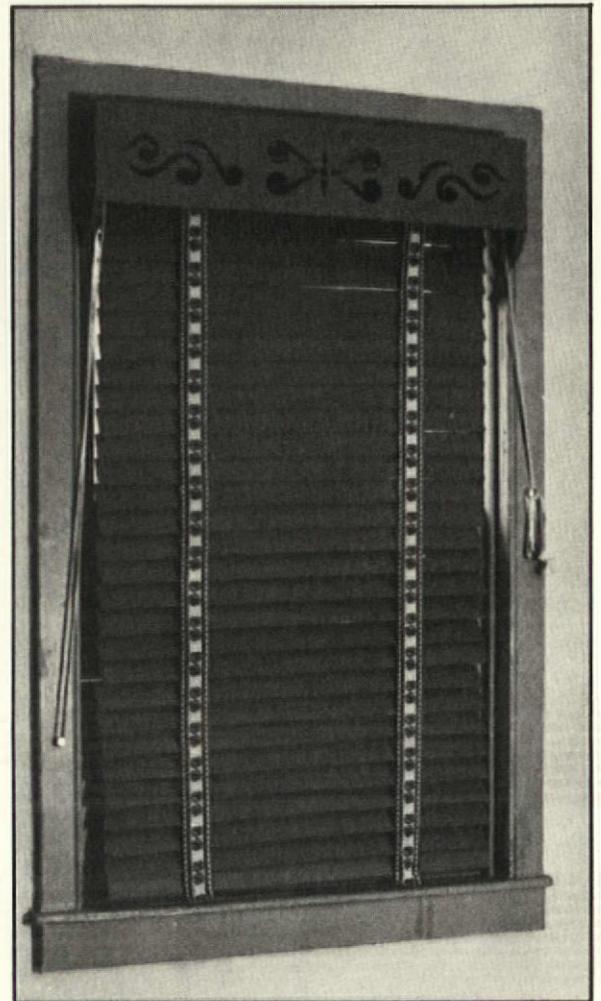
THE PLACEMENT of the pulleys determines how smoothly the blinds will work, so check the pulley alignment before you cut the holes in the pulley board. Then mark the pulley board where the holes will be cut. Allow some clearance for both the pulley and the cord that will travel on it.

THE DOUBLE PULLEY is mounted in a hole toward the front of the board on the right end. In this way, the raising-lowering cords will not interfere with the slats, which hang toward the back. Each single pulley is mounted in a hole in the board directly over the point where the slats' oblong holes will fall. (The cords cross the board diagonally.) Attach the pulley board to its side brackets, leaving a space at the top large enough to allow the pulleys and the cords to move smoothly.

THE ASSEMBLY is then nailed to the top of the window, into the frame on each side. The first slat to go in is the top slat. It hangs in a loop of cord on each end, and the cord passes around it (right where you cut the grooves for it), and goes through the pulley board, where it is knotted. Curiously, standard Venetian-blind cord didn't work very well here; the wooden slats never moved easily in it. I used common sisal twine instead, and it has proven to be strong enough to support the blinds, yet smooth enough to allow the slats to tilt. Whatever material you use, be sure

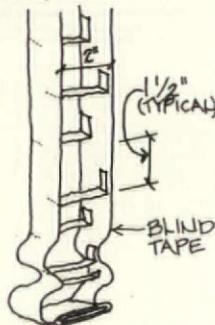


In the close shots above, you can see how the tilting cord (left) and the raising-lowering cords (right) are secured to knobs mounted in the frame. The large photo at the right shows the finished product, which now resides comfortably in Ron Pilling's home.



the weight of the blind assembly doesn't exceed the rated strength of the cord.

STANDARD VENETIAN-BLIND TAPE is readily available; the one used here is cotton, for two-inch slats. Check the Yellow Pages under "Window Shades--Equipment & Supplies"; you should have no trouble finding the tape. (It's very inexpensive.) Brocade ribbon, found in a retail sewing store, was sewn directly onto the front of the tape. After being cut to accommodate the correct number of slats, the tape was then glued and stapled to the top slat at the points where the oblong holes were cut. All the slats were then slid into place.



Each cord is knotted under the bottom slat (with a washer, if necessary).

THE RAISING-LOWERING CORDS are secured like boat lines to a pair of knobs mounted about six inches apart on the right side of the window frame. These cords must be pulled simultaneously and evenly to raise and lower the blinds. Test both the raising-lowering function and the tilting. When you're satisfied that both work smoothly, cover the mechanism by nailing the cornice board to the side brackets and pulley board.

ALL THAT REMAINS is to string the blinds, mount the frame hooks, and install the cornice. The tilting cord goes on the left side first. You can use a piece of standard Venetian-blind cord (or any suitable cord from a sewing store). The length will vary, depending on the length of your window. (My cord was about five feet long.) Each cord passes through the top of the holes at the left end of the top slat and is knotted under the slat.

A SINGLE KNOB is mounted on the left side of the window frame, so that when the tilting cord is slipped around it, the cord will be taut. Use two raising-lowering cords, each at least twice as long as the window is tall. String them according to the diagram, passing through the pulley board, over the pulleys, and back down through all the oblong holes.

IT'S NO WONDER manufacturers stuck with the same design for so long--they work perfectly. With the introduction of springs, clamps, and sheet metal to blind making, companies came up with the "improved" versions you buy today. You know the kind--everyone had them in the '50s. After a while, they raise faster on one side than the other, and you have to jerk the string in seven different directions to get the mechanism released. Also, the toothed spring clamps have a definite tendency to give way at about two in the morning: The slats clatter down, sounding like a truckload of downspouts on a rough road. Your wooden blinds will never do this as long as their cords are tied securely to the knobs. President Buchanan's blinds never disturbed his sleep, mine haven't awakened me, and yours won't bother you.

Ask OHJ



Restoring Graining

FORTUNATELY, the wood graining in our 1865 home has never been painted over. However, over the years it has accumulated a lot of nicks and dirt. How can we preserve the unique hand graining but still get it clean?

--Mrs. K. Schutz Canton, MS

OCCASIONALLY, wood graining was covered with a protective coat of shellac (as opposed to varnish). If this is your situation, you can use denatured alcohol to remove the dirty shellac without destroying the graining. Start with a small test patch in an unobtrusive area. If the graining wasn't shellacked, you will have to adopt the standard do-it-yourselfer's approach: Start with the least severe treatment and work your way up. Begin by scrubbing with soap and water (again, always start with a test patch). If this isn't enough, you may be able to brighten the finish by wiping lightly with turpentine and fine steel wool--just go slowly. Patented "finish revivers" are no good for graining because they work by partially dissolving the finish; they also tend to contain additional stains or waxes.

AS FOR REPAIRING SCRATCHES, touching them up by hand is the only solution. Paint in the damaged areas with an appropriately colored stain. When you're finished, protect the graining with a good clear shellac, which can be easily maintained without harming the graining.

Restoration Vs. Insulation

MY WIFE AND I bought a house that was built in 1896. Many years ago, the clapboards were sided over with asbestos shingles. We're considering removing the shingles and restoring the original appearance of the house. The problem is that the exterior walls aren't insulated. Would it be better to leave the ugly shingles for whatever added insulation they may give, or remove them for better appearance and less insulation? (We'd prefer not to use any of the foam or blown insulation currently available.) Any suggestions?

--Charles K. Davis Rhinecliff, NY

ASBESTOS SHINGLES have a negligible insulating value. If the clapboard underneath is sound, you can safely remove the shingles without a significant loss of insulation. Actually, most of the heat loss in any house is through the roof. If you increase the

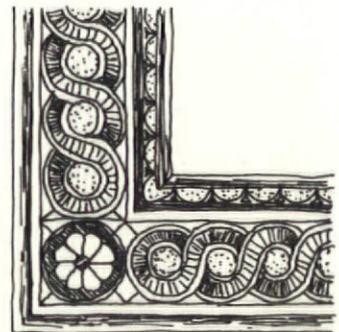
amount of insulation in your attic, you'll more than make up for any lack of insulation in your walls. Eight to ten inches is the recommended thickness of fiberglass for attics in your climate. (If your house's previous owners didn't reinsulate in the last few years, the odds are you could use the additional insulation.)

The Gilt Complex

I RECENTLY PURCHASED two old carved doors for my house. They were painted with black paint, which stripped off beautifully. Underneath, in some areas of the carving, I found a hard white substance with gold on it. My contractor thinks it's a thin layer of plaster of paris, applied to make the wood smooth. Do you know what it is?

--Mrs. R. Schelgilmilch Walton, IN

TRADITIONAL GILDING TECHNIQUES call for preparing the surface with gesso before applying the gilt. Gesso has several different formulas, but basically it's composed of whitening (finely powdered calcium carbonate) or plaster of paris mixed in a binder made from animal skins (similar to hide glue). This is heated and brushed onto the wood in many thin layers. It fills the pores of the wood and smoothes it to receive the gold leaf. If the gold on your doors is real gold leaf and not gold paint, it was applied to the gesso using the same animal glue size and was then burnished for a smooth finish.



IT SOUNDS AS IF the gilding on your doors is beyond saving. Now you have to decide whether you want to regild (or hire a gilder to apply the leaf), use gold paint instead, or simply stick to a plain, painted finish.

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

by Joni Monnich

News From The Products Grapevine

Gas Mantles

A subscriber recently wrote to us about his adventures in trying to find the right mantle for his gas lamp. While tie-on mantles were sold by several sources, he found it was almost impossible to buy the pre-formed type. Finally, he came across Humphrey Products, manufacturers of gas lamps and replacement parts for 80 years. The company now stocks contemporary indoor and outdoor propane gas lighting fixtures. But their replacement parts may fit an old fixture, especially if it was made originally by Humphrey.

Mantles are formed by a chemical ash which emits light when heated. The light given off by a mantle is comparable to a

50-watt bulb, far greater than that of a plain gas flame. But, pre-formed gas mantles can be damaged if jarred so they're recommended only for stationary exterior and interior lighting. (Tie-on mantles are still used today for camping lanterns.) A pre-formed mantle is \$1.35; the tie-on mantle is \$.57. Replacement nozzles are also offered. For a free brochure, write to Humphrey Products, PO Box 2008, Dept. OHJ, Kalamazoo, MI 49003. (616) 381-5500.



Pre-formed gas mantle

Infiltration Stoppers

Some of the cold-air infiltration common with double-hung windows comes through the hole around the sash-cord pulley. A new device called the *Pulley Seal* is an inexpensive and seemingly effective brown or white plastic cap. Designed to fit over the sash with an adhesive gasket and screws, it helps to prevent air leakage.

The *Pulley Seal* we tried at the OHJ office was unobtrusive, easy to install, and the only interference with window operation was that the window opening was reduced a few inches. It can be used with sash cord or chain. Without an army of energy technicians and computers, it'd be impossible to report exactly how significant the energy savings are. But at \$1.50 per pair, they're a low-cost and probably worthwhile investment — after weatherstripping. For free information, write to Anderson Pulley Seals Inc., 920 W. 53rd St., Dept. OHJ, Minneapolis, MN 55419. (612) 827-1117.



An Anglo-Japanese Room Setting

Pictured here is the exciting new Eastlake frieze and its complementary dado from Bradbury and Bradbury Wallpapers. (This is the parlor of the Camron-Stanford House in Oakland, Calif., c. 1876.) The frieze is an accurate reproduction of an 1870s Christopher Dresser design; both dado and frieze reflect the period's Anglo-Japanese style. The room setting can be completed with *Claire's Willow*, a delicate reduction of Bradbury's familiar *Willow* pattern. The frieze is 18 inches wide and the dado is 27 inches high; each is sold for \$12 per yard. The new *Claire's Willow* is \$24 per roll, a roll being 30 inches wide and 15 feet long.

These papers and other patterns offered by Bradbury and Bradbury are all beautifully hand-printed reproductions or adaptations of wallpapers from the late 1800s. Product literature, \$1, includes a brochure illustrating many of their designs and a new color brochure featuring the *Peacock* frieze, introduced this past fall. Specify the *Eastlake Room Setting* when requesting information about the patterns shown here. Bradbury & Bradbury Wallpapers, PO Box 155, Dept. OHJ, Benicia, CA 94510. (707) 746-1900.

The Eastlake Room Setting (Claire's Willow isn't shown here). The frieze is sold with extra bands of pattern which can be used creatively in the cove moulding, ceiling, border, etc.



Courtesy of Helga Photo Studio

Ersatz Etched

Armour Products has "etched glass" patterns which can be used to simulate sandblasted or acid-etched glass. Not as impressive as patterns executed with traditional techniques, *Armour Etch* can nonetheless allow you to decorate new glass very inexpensively. The selection of period-feeling patterns, unfortunately, is very limited, but a few are appropriate. And it's not advisable to use this product on old or original glass because it's not reversible.

Here's how it works: A pattern outlined with wax is rubbed onto clean glass, the area is masked off, and then "etching cream" is applied. After waiting three to five minutes, you wash off the cream. Areas not masked or wax-coated have been lightly etched. Available in kit form or as individual sheets, patterns range from small corners (about 1½-2 inches long) to larger corners (about 7 inches in length) to a 24 in. x 30 in. rectangle. Kits are \$3.25 each, individual patterns are \$1.19 to \$2.19 each. A catalog showing patterns and supplies is free. Armour Products, PO Box 56, Dept. OHJ, Midland Park, NJ 07432. (201) 652-8895.

Discount Wallpaper

If you've admired reproduction wallpapers, but been surprised at the price tags, Post Wallcovering might be the alternative source you've been looking for. They stock major manufacturers' patterns at a discount of 27% off the suggested retail price. (The discount is somewhat less for small orders.) There is no delivery charge or minimum order, and no sales tax (except for Michigan residents).

Speaking frankly, we were skeptical, so we did a test order. We selected the *Biltmore Filler — Shrimp Color* from Schumacher's Victorian Collection, a not readily-stocked paper with which we were quite familiar. The paper was delivered to us in ten days and matched a roll purchased from a Schumacher distributor at \$16.15 per roll (plus N.Y.C. sales tax). The cost of our roll from Post was just \$11.64 postpaid — plus a \$.50 service charge per roll for orders under 24 rolls.

This company claims they'll find you anything you want, so there's no catalog. They will send a free information sheet. You should call toll-free to check on the pattern you require; be sure to have the manufacturer's name and the complete name of the paper. Post Wallcovering Distributors, Inc., 2065 Franklin, Dept. OHJ, Bloomfield Hills, MI 48013. (800) 521-0650 or in Mich. (800) 482-2488.

Sowing A Period Garden

This is the time of the year to make landscaping and gardening plans. We've researched sources for hard-to-find herbs and plants to help you turn your plans into reality. The following companies sell through the mail, and many will even offer helpful gardening advice.

George W. Park Seed Co., PO Box 31, Dept. OHJ, Greenwood, SC 29647. (803) 374-3341. W. Atlee Burpee Co., 300 Park Ave., Dept. OHJ, Warminster, PA 18991. These are two of the largest mail-order suppliers in the country. G.W. Park even has wild-flower seeds; you can purchase old-time plants like wisteria from Burpees. Both offer free seasonal catalogs.

Faith Mountain Herbs, PO Box 199, Dept OHJ, Sperryville, VA 22740. (703) 987-8824. This company specializes in herb seeds. Another item of special interest is their *Everlasting Flowers* — flowers which have been grown ever since the 1800s for use in dried flower arrangements. Classes on period gardening and flower arranging are offered.

Bittersweet Hill Nurseries, Rt. 424 & Governor's Bridge Rd., Dept. OHJ, Davidsonville, MD 21035. (301) 798-0231. In addition to plantings and herbs common to the 18th and 19th centuries, they'll be happy to give you advice on which plants are appropriate for your garden. Free listing of plants and herbs.

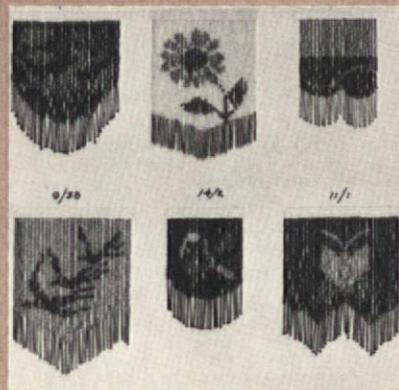
Shades And Fringe

Esther Rister of Yestershades employs the traditional techniques of the early 1900s to create lampshades reminiscent of 1900 to 1930 designs. Fine materials like satin, velvet, and antique lace are hand-sewn to metal frames in period color combinations. About forty different designs are stocked, but Ms. Rister will gladly custom design a shade for you. In addition to the more elaborate shades, simple silk shades are also offered. Prices range from \$45 to \$395. Shades can be purchased with or without a base, all of which can be seen in a free brochure. Yestershades, 3534 S.E. Hawthorne, Dept. OHJ, Portland, OR 97214. (503) 238-5755.

After reading the article about recovering silk lampshades in the March 1982 OHJ, many of our subscribers contacted us seeking an American source for period fringe. We finally found one! Rumpelstiltskin Designs is the major supplier of fringe to period-style lampshade designers, and they're willing to fill retail orders from OHJ subscribers. Their combination glass and plastic fringe is \$30 per yard. Another type is all glass and costs \$35 to \$50 per yard. They also stock 11 in. x 14 in. embroidered silk panels which can be used as replacement panels for old shades. The cost of each panel is \$17. No brochure is offered, but if you send \$1 and a self-addressed stamped envelope, they'll supply color photographs and a current price list. Rumpelstiltskin Designs, 8967 David Avenue, Dept. OHJ, Los Angeles, CA 90034. (213) 839-4747.



(left) Tulip shade — \$85.
(right) Small Tiffany shade — \$68.



Rumpelstiltskin's glass fringe.

The Old-House EMPORIUM

FOR SALE

GO IN STYLE — custom built 1940 Flexible Buick hearse. Ideal for the antiquer, advertising for the professional restorer. Excellent original condition, dependable and comfortable. \$6000. Robert Fisher, 8131 Orchard St., Olmstead Falls, OH 44138. (216) 235-4999.

SEVERAL 150-yr-old solid black walnut newel posts. Priced reasonably. Also, several center columns of black walnut newel posts. Some of heroic proportions. Albert Gaal, 41 Washington Ave., Irvington, NJ 07111. (201) 399-3760.

ROULETTE wheel, antique, very colorful on standing shaped post, stands/spins around. Great centerpiece for restored saloon or large family room. \$7500. Pictures available on request, SASE. Dixie Powell, PO Box 1288, Big Spring, TX 79720. (915) 263-6369 after 5:30 PM.

WOODBURNING "Grand Bride" cookstove, chocolate brown, nickel plating in beautiful condition. Bill Hansen, PO Box 100, Seaside Park, NJ 08752. (201) 793-5300 or 929-2585.

PARQUET floor, rare 1931 vintage. 7/8 in. sq. x 3/4 in. thick, tongue-&-groove. Select stock from the fat old red oak trees of yesteryear reflecting the maturity in the broad grain. \$6/sq. ft.; up to 10,000 sq. ft. available. Boxed & ready to lay. John Thomas, 206 Brattle Rd., Syracuse, NY. (315) 422-6790 or 474-6877.

ANTIQUÉ parlor grand piano, Matushek, New Haven, CT. 85 keys, 60 in. x 33 in. Beautifully restored. \$7500. (618) 443-2906, IL.

FOUND in old warehouse — electric, single pole, "Leviton" push on & off switches. \$3 ea. in never opened box. Plate covers — single plate, \$1; double plate \$1.50. Single plate avail. in chrome or brushed-ivory finish. Double plate, chrome only. Bob Tuohy, 206 N. 1st St., Peotone, IL 60468. (312) 258-3505.

OLD-FASHIONED bathtub. Free, if you remove it. (212) 499-8359 (eves), NYC.

PEDESTAL LAVS, 1928 Kohler, vitreous china, mint cond, have several, \$195 ea. w/o faucet. Also, fancy pull chain toilets & other c. 1900 bathroom pieces. Don Hooper, 17800 Minnehaha St., Granada Hills, CA 91344. (213) 368-1040.

3 FIREPLACE mantels. Matching — 2 formal carving, 1 plain. Beehive openings, cast-iron moulding around opening with flush cast-iron grates. Sold as a set only. Best offer. Mark Naidorf, 24 Howard St., Holyoke, MA 01040. (413) 532-5497.

EARLY gas stove & oven. 4-burner, oven with warming compartment below, auto cook control, porcelainized light green with black trim and floral accents. Manufactured by Favorite Stove & Range Co., Piqua, OH. Excellent working condition. Picture available. Bill McKeand, 721 Jenkinson, Port Huron, MI 48060.

18TH-CENTURY floral carved walnut hallstand, 67 in. x 72 in. with brass hat rack & hooks, beveled mirror, marble base, copper umbrella stands. Good condition. \$1200. Martin, 35 Bowhall Rd., Painesville, OH 44077. (216) 352-1301.

1893 BARSTOW kitchen stove: Unique "Art Bay State" model, with highly ornate castings & new nickel plating. Burns wood or coal. Restored in 1981, including new fire brick & grates. \$850. Large, very old cast-iron kettle — \$40. Dennis Laabs, 66 Temple St., Reading, MA 01867. (617) 944-7835.

800 ANTIQUE brass doorknob assemblies with ornate door plates. Some need stripping & polishing. Offers are being accepted for the entire 800, a part thereof and with or without hardwood door attached. Send offers to: Park Ave. Ltd., 505 Park Ave., Detroit, MI 48226.

2 COMPLETE cast-iron fences. 132 running ft., 38 in. high. Includes two 3 ft. gates & 5 ornate posts. \$1500. Also 128 running ft., 27 in. high. Includes a 3 ft. gate & 3 posts. \$1100. Scherer's Antiques, PO Box 6305, Lincoln, NE 68506. (402) 423-1582.

5 FT. LONG claw-foot bathtub. In Brooklyn. \$75 or best offer. (212) 675-0785.

KNABE rosewood square grand piano, 1883. Reasonable condition, needs some work. Best offer. David Forman, Church Ave., Germantown, NY 12526. (518) 537-4285.

TILES from several fireplaces (surround & hearth) c. 1905. 2 in. sq. and 3 in. sq., shaded blue green; 3 in. sq. Jasper (like royal blue); assorted sizes in brown, cream, and turquoise. Also full set to surround of gray-green Minton 6 in. sq. imprint, c. 1870. The Hickory Tree, Kinsman, OH (216) 876-3175.

STAIRCASE, non-spiral, 16 in. wide, 7 steps, \$150. Eclectic wood columns (mahogany), approx. 2 1/2 in. dia., \$2 ea. Wood toilet tank, intact, plus spare parts, \$50. Wood kitchen chair, 'Gothic' back, and oak school desk, \$30 ea. A. Conti, 734 Humboldt St., Brooklyn, NY 11222. (212) 383-5157.

ROOF TILES: Approx. 3000 pieces — 2000 tear-drop shaped (17 in. x 11 in.); 1000 ridge and trim pieces. C. 1900. Picture available on request. Roger Loehr, 515 S. Washington, Iola, KS 66749. (316) 365-3641.

VICTORIAN house prints — limited edition of signed & numbered prints of finely detailed Victorian homes in San Francisco. Printed in black on ivory paper, 18 in. x 24 in. \$20 ea. or both for \$35. Specify Italianate or Queen Anne or both. Ms. Beal, 108 Meade Ave., Pittsburgh, PA 15202.

RICHARDSON & Boynton Perfect cookstove (c. 1910). Good for parts, \$60. 4 cast-iron floor registers (12 in. x 16 in.), collars (15 in. x 19 in.), and sheet metal boxes from late 1800s; plus 4 return registers (14 in. x 16 in.). \$200. G. Whelan, Hillside, NJ (201) 289-0895.

OLD CHURCH ORGAN, Estey, w/blower. 2 ranks and bottom pedals. Solid oak case. Plays beautifully. Staten Island, NY (212) 727-8565.

GAS parlor stoves: "Perfect Favorite" very ornate, garçoye face, nickel trim, 47 in. high, footwarmer — \$375. "The Detroit" also very ornate, footwarmer, 38 in. high, — \$200. 1907 "Reliable" gas kitchen range, ornate filigree cast iron, 38 in. wide with extensions — \$300. C. 1930 "Estate" gas range, yellow & green porcelain — \$100. All stoves are unrestored, but complete & in good condition. Pictures available. Paul Schoenharl, 2524 Williams Ave., Norwood, OH 45212. (513) 841-1365.

MEETINGS & EVENTS

EASTFIELD VILLAGE: Reserve now for the 1983 'hands-on' workshops. Graining, Jun 9 & 10; Blacksmithing, Jun 13-17; Tin Smithing I, Jun 13-17; Shoe Making (turn shoes), Jun 13-17; Architectural & Ornamental Stone Cutting, Jun 20-23; Coopering, Jun 20-24; Slate Roofing, Jun 25; Timber Frame Restoration, Jul 11-13; Mouldings, Jul 14 & 15; Firebuckets & Leather Vessels, Jul 18-21; Period Clothing & Patternmaking, Jul 18-20; Window Preservation, Jul 25-27; Panelling, Jul 28-30; Early Cooking & Domestic Arts, Jul 25-29;

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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.

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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.

Fireplace & Oven Building, Aug 15-19; and Tin Smithing II, Sept. 12-16. Accommodation provided. For a free brochure: Eastfield Village, Donald Carpenter, Box 145 RD, East Nassau, NY 12062. (518) 766-2422.

MAKE a pilgrimage to Eufaula, Apr 8 to 10, 1983. House tours, musical entertainment each night, and antique show. Eufaula Heritage Assoc., PO Box 486, Eufaula, AL 36027. (205) 687-3793.

WOOD & metal conservation and restoration is the theme of this year's annual preservation conference in Jonesboro, Tenn's oldest town. Lectures by Andrew Ladygo and John G. Waite will cover the use of epoxy in structural & ornamental wood restoration, and the causes of deterioration & methods of restoration of metal roofs and wrought-iron & cast-iron fencing. There will also be 2 hands-on workshops. The conference will be Apr 21-23. Cost for the 3-day course and workshops is \$80 for an individual, \$140 for a couple. The Jonesborough Civic Trust, PO Box 180, Jonesboro, TN 37659. (615) 753-5281 or 753-2224.

MOSES Eaton stencils and other effects are shown in SPNEA's architectural museum. Also on display is a section of decorated wall plaster from the former David Thompson house of W. Kennebunk, ME. SPNEA is offering patterns of 37 original Moses Eaton stencils. Send SASE for sample sheet and further info. Penny J. Sander, Assist. Curator, SPNEA, Harrison Gray Otis House, 141 Cambridge St., Boston, MA 02114.

THE UNIVERSITY Hospital Antiques Show in Philadelphia (Apr 12-16) will also feature the exhibit "Flight of Fancy" — the bird motif in American decorative arts. For information, contact Miss L.E. Ellis, Univ. Hospital Antiques Show, Hospital of the Univ. of Penn., 3400 Spruce St., Philadelphia, PA 19104. (215) 662-3941.

WILLIAMSBURG EVENTS, Apr 17-20: The 37th Williamsburg Garden Symposium. May 15 to July 4: Prelude To Independence (commemorating the period of May 15 to July 4, 1776). For details, write Colonial Williamsburg, PO Box C, Williamsburg, VA 23187.

LYNDHURST will reopen Wed. to Sun., 10 AM to 5 PM, Apr 15th to Oct 30th. Visitors can tour the mansion, see exhibits, shop in the Preservation Shop, & attend weekend gallery talks. Richard Slavin, Lyndhurst, 635 S. Broadway, Tarrytown, NY 10591. (914) 631-0313.

REHAB TECH, Apr 22-24. Intensive hands-on workshop at historic home in Reading, PA conducted by Seminar Services & presented by Berks Campus of Penn. State Univ. Mouldings, masonry, window repair, interior & exterior paint & finishes. Plus a study of the new tax act. For brochure — Ruth Littlejohn, Continuing Ed., Berks Campus, Penn State Univ., Box 2150, Reading, PA 19608. (215) 375-4211.

POSITION WANTED

CREATIVE, ambitious civil engineer, graduating from Lehigh University June 1983. Seeking employment at any level of restoration co. Write or call collect: Doug Donovan, 6 Daybreak La., Westport, CT 06880. (203) 227-8858.

POSITION OFFERED

HANDYMAN/carpenter to do light maintenance work & odd jobs on large Queen Anne house in Norwalk, OH in exchange for living quarters consisting of large 2-bedroom guest house on property. Must have references. (619) 461-2869.

INNS & HISTORIC HOUSES

FAIRBANKS Folly. Vacation in restored 1885 Italianate villa in historic district of Ferandina Beach, FL. Walking distance of finest restaurants, shopping, waterfront, fishing. Close to golf and beaches. Fireplaces, private bath, kitchen, laundry. Long or short term rental. Furnished or unfurnished. (904) 261-4066, 261-4229 or 261-9810.

THE GOLDEN ROSE, Victorian country inn in National Historic District of Central City, CO. 26 rooms with handcarved 19th-century furnishings. Period baths. Historical tours of 1878 Opera House, Teller house, Central City, & environs. Cross-country & downhill skiing, hot tub & sauna, continental breakfast, gourmet dining. (303) 825-1413.

GREENVILLE ARMS — a Victorian country inn in the foothills of the northern Catskills. 7 acres of grounds with swimming pools & outdoor games. Close to historical sites & auctions. South St., Greenville, NY 12083. (518) 966-5219.



EAST BROTHER Light Station, c. 1873, year-round accommodations and dining room with a view of the bay. Free brochure. East Brother Light Station, 117 Park Pl., Pt. Richmond, CA 94801. (415) 233-2385.

BOOKS & PUBLICATIONS

"ARCHITECTURE in Downtown Richmond" by Robert P. Winthrop documents over 1000 buildings in Richmond, VA. States architectural style, architect (if known), and the year of construction. \$29.95 ppd. (plus 4% sales tax). Historic Richmond Foundation, 2407 E. Grace St., Richmond, VA 23223.

THE FLORIDA Victorian — bi-monthly newsletter for people who seek & value Victoriana in the Sunshine State. Architecture, lifestyle, history, where to find it, happenings. Yearly subscription/\$10. The Florida Victorian, 23173 W. Eldorado Ave. SW, Bonita Springs, FL 33923.

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

BOOKS on homebuilding & alternative lifestyles. 45 issues of "Mother Earth" magazine & 6 issues of "Fine Woodworking." McLaughlin, (516) 431-6041, L.L., NY.

REAL ESTATE

KANSAS CITY, MO — 1907 Tudor/Shingle house in historic district. Mahogany & oak woodwork, stained & bottle glass. 14 + rooms (5600 sq.ft.) includes 3 fireplaces, formal library, living & dining rooms, 4 room master suite, new kitchen & pantry, 6 add'l bedrooms, 4½ baths. Updated mechanics, storms, insulation. Overlooking park. \$139,000. Vivian Lyons (816) 561-1617 or Pam Gard (816) 531-8648.

ORANGE CO., NY: Early American (1765), National Register. Former Yelverton Inn (1765-1832), 9 rooms, 2½ baths, 7 fireplaces. Also 2-storey country store; large carriage house, all on 1.2 acres. Financing, brochure. \$125,000. Wallace, Realtor, Goshen, NY 10924. (914) 294-6161.

ROYALSTON, MA: Beautifully maintained, all original 1823 house. Center fanlight entry, 10 rooms, 9 fireplaces (2 beehive), wainscoting throughout. 11.2 wooded and clear acres, 800 ft. on large beaver pond. Very private, huge sugar maples, gardens. Owner asking \$125,000. (617) 249-6452.



ITALIANATE: Salisbury, NC "Mowery House." 8 rooms, 7 fireplaces. Exterior in original colors. Needs restoration. 105 ft. x 114 ft. lot. Adjoining 3600 sq.ft. store building on 50 ft. x 175 ft. lot. \$35,000. Preservation agreements. Historic Salisbury Foundation, PO Box 4221, Salisbury, NC 28144. (704) 636-0103.

19TH-CENTURY hewn log homes dismantled and delivered to your site ready to reassemble. T. Jenkins Ltd., Restoration Contractor, R.R. 2, Westport, Ontario, Canada K0G 1X0. (613) 273-3270.

HISTORIC stone Colonial — c. 1790, exquisite exterior, 9 over 9 windows, interior needs restoration, dairy barn, pond, mountain views, 42 rolling acres, 1 mi. from ski slopes, in the heart of the Catskill Mts. \$70,000. Belle-ayre Realty, Don Blouin, Broker, PO Box 200, Fleischmanns, NY 12430. (914) 254-4111.

PRE-REVOLUTIONARY, well-maintained home in suburban Philadelphia. 10 rooms on 3 flrs, 5 fireplaces, 3 baths, porch, barn, & circular drive, on 3 landscaped acres. Historical interest: 1st real estate owned by blacks in Penn. \$160,000. J. Blumenthal, 39 Chapel St., Northampton, MA 01060.

MANTI, UT: 1887 wood-frame, Victorian eclectic. Corner quoins, Greek Revival window pediments. Near historic Manti Temple, Mormon Miracle Pageant. Fabulous hunting & year-round recreation. Must be moved by Apr/83. \$2,000. Box 357, Mt. Pleasant, UT 84647. (801) 462-2965.

LONG BRANCH, NJ — 11-room Victorian in quiet neighborhood on high elevation. Move-in condition. Recent drywall, insulation, oil furnace, water heater, & more. Pocket doors, part paneled staircase, twin newels. 3 unused fireplaces, mantels with mirrors & tiles. Full basement. Asking \$88,900. Mike Lombardi, Camassa Agency (201) 222-4100.

MORRISON, IL: Historic brick house (1876). Landmark home of prosperous pioneer family, a restaurant since 1938. New, completely equipped, commercial kitchen addition built 1977, incl. walk-in cooler. 3 fireplaces, all original shutters, winding staircase. \$125,000. Dr. R.P. Scholl, 117 1st Ave., SE, Cedar Rapids, IA 52401. (319) 365-5817.

VICTORIAN commercial structure. First floor retail space, dining area, & apartment. Upper 2 stories: 19 large rooms & 4 baths. Easily restored to produce income. In historic row-house district 30 min. from downtown Chicago. Ed Barycki, Realtor (312) 235-8411.

VERNON, CT: Italianate Elementary School, 1870. Listed on National Register. Wide variety of uses, commercial to residential. 10,000 sq. ft., 2 acres, all utilities. Historic rehabilitation required for purchase. Price negotiable. Planning Dept., Vernon, CT 06066. (203) 872-8591.

2-STORY Victorian: semi-circular front porch with semi-circular balcony, side portico, both with 2-storey fluted columns (Ionic), 2 chimneys, 2 styles exterior shingles. Zoned commercial office, 265 ft. main st. frontage, 53,475 sq. ft. corner lot. \$278,000. McAnally, 103 N. 3rd, Durant, OK 74701. (405) 924-0600.

LEADS offered on old houses in southern Franklin Co., PA. Anyone who wishes to locate a house in this area, please contact me. I'm not a realtor. Don H. Berkebile, 9399 Blue Spring Rd., Mercersburg, PA 17236.

BROOKLYN, NY: Ft. Greene, 1865 Italianate, 4-storey brownstone. Registered landmark with 7 mantels, 14 ft. ceiling, much detail. \$85,000. (212) 783-3112.

REGENCY manor house: C/H leads to lrg LR, library & DR, all w/fireplaces. Butler's pantry & kit. Upstairs mstr suite w/bath & rpl, 3 add'l bdrms & bth. Also, 4 rm servant's wing. Quality craftsmanship throughout. \$565,000. Sea Coast Realty, Debbie (516) 759-1055.

DOWNTOWN YONKERS, NY: Victorian brick house w/slate roof, c. 1800s, commercially zoned. Center hall, 12 rooms, hardwood floors. Own parking lot. Major restoration completed, retaining original features. Some work needed. Mrs. J. Jones (914) 963-5253.

RESTORATION SERVICES

NO historic house is a home without a garden. We specialize in authentic period garden design. Our staff can help you develop an exciting, low maintenance garden in the style of your home's architecture. Gardens Historic, PO Box 5934B, Birmingham, AL 35259.

IA, upper midwest. Experienced commercial, residential restoration services. Specialize: log, primitive structures & Victorian styles. Willing to consult, blueprint with eager do-it-yourselfers. Have successfully managed large labor parties in massive efforts. Iver Iverson, Expanding Contracting, Lone Tree, IA 52755. (319) 629-5579.

PEN & INK sketches done of your old house from your detailed photographs. \$75 & up. Sizes 8 in x 10 in. & up —unframed. John Viessman, (314) 422-3505, after 6PM.

QUALITY restoration of all old lighting fixtures. Polishing, lacquering, nickel stripping, conversion to electric, rewiring. Repair & custom reproductions. Washington House, PO Box 246, Washington, VA 22747. (703) 675-3385.

ARCHITECTURAL office will provide professional services to groups or individuals interested in restoration or adaptive reuse. Experienced in log, frame, & masonry construction. House inspections, architectural plans tailored to fit requirements & budget. T.S. Hatzold & Assoc., 310 N. Elm, Itasca, IL 60143. (312) 773-3947.

The Preservation League of NY is sponsoring its 10th annual conference in Tarrytown, NY on April 15-17, 1983. Come & meet the OHJ editors, in addition to hearing lectures on 20th-century revival architecture and suburban planning, history & protection of parkways, preservation of open space & visual corridors, management of not-for-profit organizations, and administration of historic district ordinances. For more information: Preservation League of New York State, 307 Hamilton St., Albany, NY 12210. (518) 462-5658.

WANTED

TIN OR METAL ceiling tiles with a design or pattern to it. Would like to see sample. Kenneth Smith, 6712 Derbyshire Rd., Indianapolis, IN 46227. (317) 783-1486.

2 INTERIOR CAPITALS: Scamozzi or modern Ionic. 6 in. diameter. We have the columns! Carter O. Wiese, Bx 8, Armour, SD 57313.

REPRODUCTION or original, all oak, Murphy bed. Please write & describe. Young, RR 2, Box 85, Knoxville, IL 61448.

OLD STORE door handles, thumb-latch handles, antique doorknobs. Mark Davidovich, 909 Palm Ave., Carpinteria, CA 93013. (805) 684-4487.

CAST-IRON FOUNTAIN for outdoor use in Victorian garden. Price & pictures to the Mainstay Inn, 635 Columbia Ave., Cape May, NJ 08204. (609) 884-8690.

STERLING flatware: Alvin or Old Orange Blossom, send list & prices. Any info. or xerox of Victorian serving pieces, need sizes & uses — am totally baffled. All info. appreciated. Give daytime phone number, will call. Jean Williams, 18422 Allspice Dr., Germantown, MD 20874. (301) 443-1155.

MATCHED or similar pair of combination chandeliers. Also, a source of high-quality, custom-made interior shutters. Hal Davis, 920 College Ave., Davenport, IA 52803. (319) 324-7841, after 5 PM CST.

STAMP collections and/or old letters. Michael O'Reilly, PO Box 1131, Huntsville, AL 35807. (205) 883-2086.

PIANO HARP — cast-iron frame or harp for 100-year-old Haines Bros. square grand piano. L. Kleykamp, 5777 Lindell, St. Louis, MO 63112. (314) 721-1229.

AN INTERNATIONAL assoc. concerned with preservation & historical processes & skills is conducting a survey to identify sources of replica artifacts, & of special raw materials (e.g. wrought iron, cattle horns, ash splints) from which authentic replicas can be fabricated. Craftspersons, manufacturers, or distributors are invited to send descriptions. Living History Source Survey, Ron Kley, Assoc. for Living Historical Farms & Agricultural Museums, Alonzo Wood Homestead, PO Box 111, East Winthrop, ME 04343.

GARDEN gazing globe, preferably with pedestal. Send description & price to Cathy Burrage, 4301 S. Bannock, Englewood, CO 80110.

SPEAKER TUBE mouthpieces, 2, c. 1910. Matching pair not necessary. Brass, porcelain, or combination. Prefer with whistles. Please send photo, description, & price. J. Weber, PO Box 32034, Cleveland, OH 44132. (216) 731-9230.

OLDER HOUSE or apartment in Staten Island, NY. Will help with restoration work (I don't even mind stripping paint) in exchange for partial/total rent. Joni Monnich, OHJ editor, (212) 636-4514 (days) or 768-5755 (evenings).

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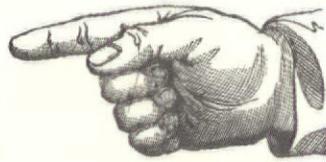
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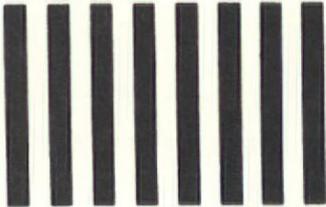
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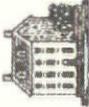
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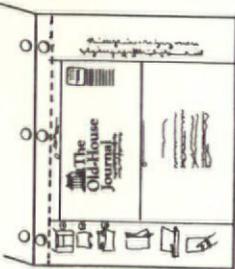
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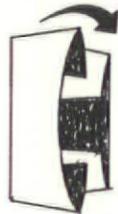
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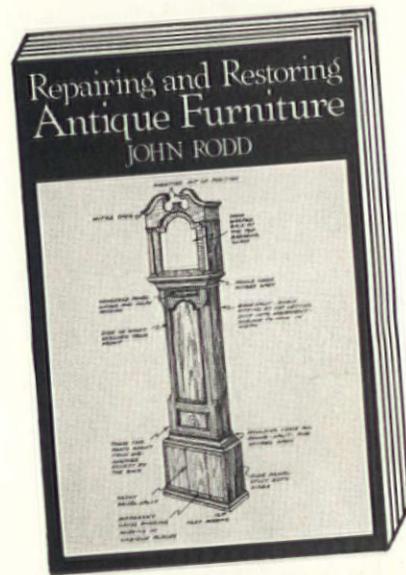
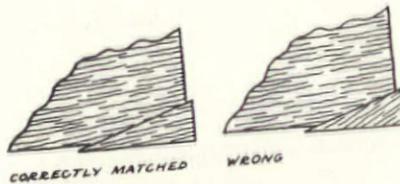
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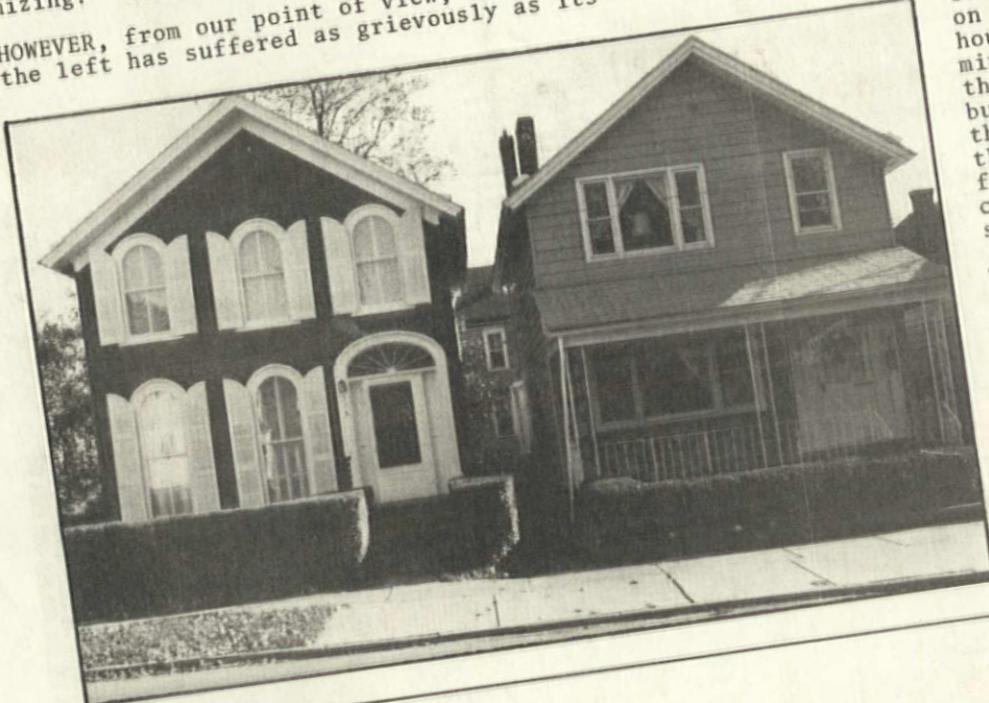
Opinion...

Remuddling

— Of The Month —

THE PERSON who submitted this photograph commented, "The one on the right has been sadly remuddled. The wooden clapboard has been covered with permastone and aluminum siding, the windows and doors have all been 'modernized,' a concrete and wrought iron porch has been added ... Sad, isn't it?" The house on the right is a typical remuddling, one that arises from laziness and short-sighted economizing: 'Make your home maintenance free!'

HOWEVER, from our point of view, the house on the left has suffered as grievously as its



neighbor. A handsome, early 20th-century Homestead House was 'Mother Goosed' into some kind of pseudo-Italianate, quasi-Classical Revival building. Someone spent a good deal of money to make this house conform to a fantasy of old-fashioned beauty. (Round-head windows are not cheap.)

THE APPEARANCE of the house is now completely inappropriate to its style, structure, and history. In fact, there's no historical basis whatsoever for a house that looks like this. A house's style is more than the sum of its parts. Arbitrarily chopping off old elements and grafting on new ones does not give a house a new style; it just diminishes the one true style of the house. If people want to build a house that expresses their dream, more power to them. But it's a mistake to force an old house onto a Procrustean bed of one's own personal tastes.

THE PHOTOGRAPH presents two strong arguments in defense of Golden Rule Number Two: To thine own style be true.
--Cole Gagne

Photographer: Peter Jaffe
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