

Restoration and Maintenance Techniques
For The Pre-1939 House

October 1983 / Vol. XI No. 8 / \$2.

The Old-House Journal

OHJ Staff and Contributors on the Occasion of the Tenth Anniversary Ball. *Standing:* Larry Jones, Cole Gagne, Ray Madera, John Mark Garrison, Clem Labine, Jonathan Poore, Alan D. Keiser, Paul T. McLoughlin. *Seated:* Peggy Scaglione, Anne Walsh, Jeanne Baldwin, Joni Monnich, Patricia Poore, Barbara Bugg, Joan O'Reilly. (Deborah Litt is not pictured.)



Gene Bagnato

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In the next issue ...
MAKING DECORATIVE LATTICE

The Year Was 1883...

FOR ALL THOSE who've ever thought about having a Victorian party, here's a glimpse of ours! We're not sure which was more fun: the planning or the event itself.

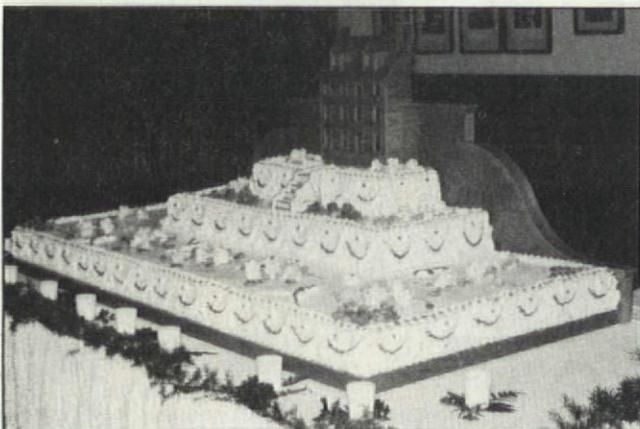


Everett Orner

INVITATIONS were sent early to the 200 guests, all of whom were directly responsible for making our first ten years successful and fun. Virtually everyone showed up in period dress. Queen Victoria, our Royal Patron, arrived in a horse-drawn coach ... a barbershop quartet strolled among arriving guests ... Parlour Entertainments included two scenes from "The Drunkard," a lesson in Moral Fervour and Uprightness ... waltzing lasted until the wee hours.

THE PARTY was held in Brooklyn's Montauk Club, an utterly Victorian building right in our neighborhood. Spilling over with terra cotta and stained glass, moulded plaster and walnut, it provided the perfect backdrop.

THE EVENING was passionate. Whatever one might think of the social mores of the Victorian era, it's hard to deny that Victorian excess can translate into one heck of a party!



Gene Bagnato

above - Patricia and Clem introduce the Parlour Entertainments: staff and guests performing c. 1883.

left - The 3x6-foot cake, designed by friends of the family, featured the OHJ logo house in oak.

below - Orchestra leader Stan Kurtis leaves the ball-room for a Musicales among guests. Note that the party was attended by no less a contemporary hero than H. H. Richardson (AKA Max Ferro).



Gene Bagnato

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Published by The Old-House Journal Corporation, 69A Seventh Avenue, Brooklyn, New York 11217. Telephone (212) 636-4514. Subscriptions \$16 per year in U.S., \$20 per year in Canada (payable in U.S. funds). Published ten times per year. Contents are fully protected by copyright and must not be reproduced in any manner whatsoever without specific permission in writing from the Editor.

We are happy to accept editorial contributions to The Old-House Journal. Query letters that include an outline of the proposed article are preferred. All manuscripts will be reviewed, and returned if unacceptable. However, we cannot be responsible for non-receipt or loss - please keep copies of all materials sent.

Printed at Photo Comp Press,
New York City

ISSN: 0094-0178

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CALLING ALL פּוֹלְטֵי הַבַּיִת

In our ten years of publishing, many of our readers have alluded to "hauntings" in their letters and conversations. Yet almost all have felt a certain reluctance about detailing such experiences. So we decided to offer this opportunity for readers to tell another type of old-house story to sympathetic ears.

Space permits us to share only a few of the letters we received. Except for the grammatical editing we give any letter (or article), we have not altered these letters in any way. You're reading just what was sent to us. We welcome further reports from our subscribers, and if enough people are interested, perhaps we'll run a second series of letters in the future.

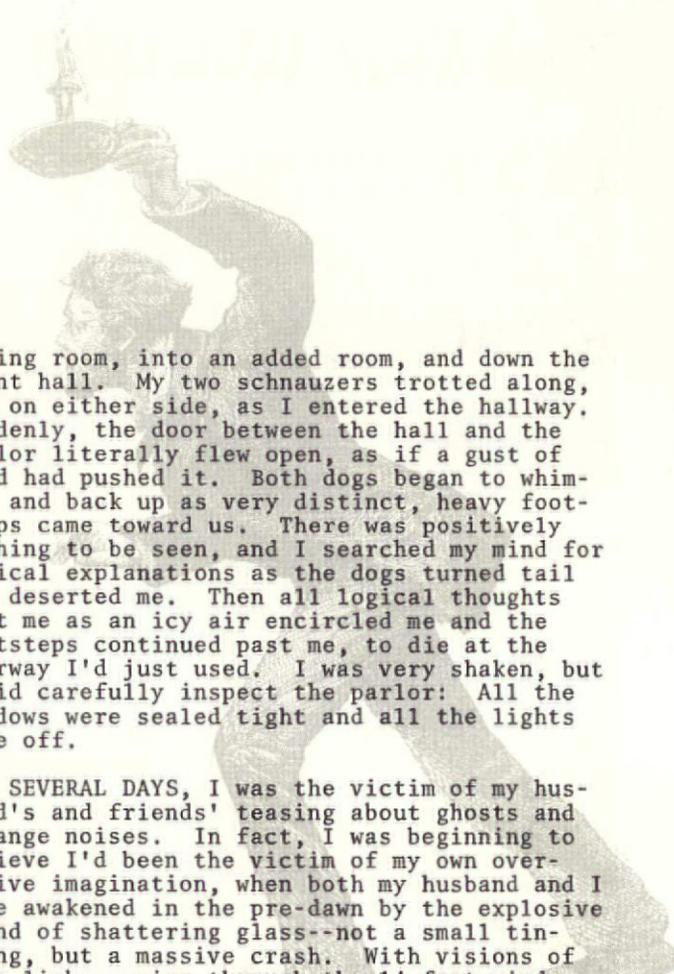
WHEN I FIRST encountered spirits in my own home, I was unnerved and also doubtful of my sanity. After all, if I was crazy enough to tackle a third restoration project in nine years, then maybe I could be crazy in other ways as well! However, time and an open mind have helped me accept and enjoy these little meetings between the past and the present; now, a home would never really be a home without these unexplainables.

IN AUGUST, 1979, we moved into a three-storey, 1857, brick Victorian to begin our third and most ambitious restoration. The structure had been built as a gracious home for a state senator, and then served as a doctor's home and office, a school superintendent's house, a restaurant, and finally for 25 years as a nursing home. It stood unattended for two years before we purchased it.

NEEDLESS TO SAY, there was (and still is) a great deal to be done. However, by September of 1979 we considered ourselves fortunate to have repaired the roof and furnace, replaced missing windows, and installed a working kitchen. Over the weekend, we had ripped out a containment wall surrounding the curved mahogany staircase in the front hallway.

THAT PARTICULAR MORNING, my husband had gone to the next town where he taught school, and I was halfheartedly contemplating painting one of the 15-foot ceilings when the phone rang. As I told my college friend of our progress, I noticed the chandelier flashing on and off through the transom over the door leading into the formal parlor. I commented to her about the odd occurrence, wondering about the competency of the electrician who had recently inspected and approved all the wiring. She, however, began to worry that someone had come in through one of the eight exterior doors and was playing a nasty trick on me. Nothing would calm her except that I go immediately to investigate, while she listened in case something truly disastrous was happening.

AS LUCK WOULD HAVE IT, the closest doorway was blocked with ladders and tools. Therefore, I took the more circuitous route through the



dining room, into an added room, and down the front hall. My two schnauzers trotted along, one on either side, as I entered the hallway. Suddenly, the door between the hall and the parlor literally flew open, as if a gust of wind had pushed it. Both dogs began to whimper and back up as very distinct, heavy footsteps came toward us. There was positively nothing to be seen, and I searched my mind for logical explanations as the dogs turned tail and deserted me. Then all logical thoughts left me as an icy air encircled me and the footsteps continued past me, to die at the doorway I'd just used. I was very shaken, but I did carefully inspect the parlor: All the windows were sealed tight and all the lights were off.

FOR SEVERAL DAYS, I was the victim of my husband's and friends' teasing about ghosts and strange noises. In fact, I was beginning to believe I'd been the victim of my own overactive imagination, when both my husband and I were awakened in the pre-dawn by the explosive sound of shattering glass--not a small tinkling, but a massive crash. With visions of tree limbs coming through the 14-foot windows on the first floor, we raced down only to find everything exactly as it should be. Then we ran back to the second floor to inspect the windows and antique mirrors; and finally to the third floor, where once again everything was intact. In the daylight, we explored the yard around the house and finally the street for broken glass. In cautious questioning, we determined that no one else in the village heard a thing. Since that time, we experience the same phenomenon two or three times a year, and have yet to find a reason for it.

THE FOOTSTEPS in the front hall continued until we removed the room that was added to the rear of it and restored the door that hung there originally. We then found ourselves listening for what had become over the months an almost-pleasant sound. But upon completion of the former parlor, we found a new friend who likes to serenade us with soft, lilting tunes. If what we have since discovered is true, then perhaps the senator who built the house is back playing his beloved harpsichord as he once did for his family and friends in that very room.

PERHAPS THE MOST MEMORABLE and least explainable experience during our residence was my encounter with the barefoot boy. Once again, I'd been painting--a never-ending task, it seems! After an extended period of time, I began to wonder what had become of my husband, who had gone to the basement for "just a minute." In all honesty, I dislike the basement area intensely, with its eerily trickling spring (a Victorian luxury) and mausoleumlike silence. I loathe the thought of anyone being there for more than a few minutes.

AS I ROUNDED THE CORNER into the kitchen, a startled boy of about eight stood looking at me. He was clad in a too-large, grayish shirt and faded coveralls, and had bare, wet feet. I gasped, and he picked up an unusually cumbersome lantern and began backing toward the outside door. As he backed, he also began to fade--"fade" is the only word that describes what happened to him. At that moment, my husband burst into the kitchen, carrying a rusted lantern he had unearthed in the basement. It was identical to the one the boy had been carrying. Later, a museum curator identified it as the type of hanging oil lantern often found in churches or meeting halls, and seldom carried as it was awkward to handle and easily blown out. We can find no explanation for its being buried in the basement, unless of course some little boy did it a century ago.

LIVING IN A VILLAGE founded in 1803, where most of the buildings were erected between that time and 1900, ours is not the only home with unseen guests. And once you learn to accept these glimpses into the past as a rare favor, life in an old house becomes so much more delightful!

--Ruth Ann Dixon
Old Washington, Ohio

I HAVE ENJOYED reading the Journal for several years now. There are always interesting, helpful, and practical items in each issue.

THE SPIRITS of the previous inhabitants are a definite part of my 1925 house. They are a real experience for everybody who has lived in this house since I moved in in May, 1974. My daughters, my ex-wife, all my friends--they've all experienced the presence of spirits, hauntings, ghosts, memories, or whatever they are.

THEY MAKE THEMSELVES FELT mostly in audible ways: footsteps, usually on the floor above you; walking that makes the wood floors flex and creak; voices, conversation, and laughter; the sound of doors opening and closing; and knocking on doors. The sounds are usually heard when one is alone in the house, absorbed in reading or some other project; all of a sudden, you'll be distracted by something and become aware of that presence.

IT'S KIND OF SPOOKY AT TIMES, but it has never been violent, aggressive, or threatening. The voices are always of a positive tone, sometimes laughing. The sounds always come from the lived-in rooms and spaces of the house, never from the attics (there are many) or crawl-spaces. Sometimes the cats act like they sense somebody or something else in the room.

OCCASIONALLY THERE IS VISUAL EVIDENCE. Sometimes I find doors open that I'm sure were closed, lights on that I turned off, or bathroom stool covers down when I'm sure I left them up. Many times when I've heard unusual sounds, I pursue them, but most of the time there's nothing there--nothing visible. (Sometimes it's the cats up to something.)

I REALIZE that memories can be very real, and that sometimes I may be hearing things that

aren't really there. I wonder if my mind is playing games with me.

THESE OTHER INHABITANTS of the house are a normal and accepted part of our everyday life in this house. They go about their daily lives and so do we. We never really interfere or intrude on each other; just respectfully occupy the same house.

--William A. Woods, II
Bremerton, Wash.

USUALLY, we keep our ghost stories to ourselves, but since you asked... We moved into our late 1880s house two years ago. I soon began feeling as though I was being watched. I would turn quickly around but see nothing. Then my husband and I began seeing things out of the corners of our eyes. This happened independently; we didn't talk to each other about it right away.

THE FIRST WHOLE SPIRIT I SAW was a dog. I love dogs and we have two flesh-and-blood ones. The spirit dog was a medium-sized white dog with a fluffy tail. He followed me to a neighbor's house, too. There is also a tan spirit dog. I haven't seen them for a while, but they are there.

I WAS A BIT STARTLED by the elderly, thin spirit man in my daughter's room one night. It was the first impression of an entire person that I ever saw. I haven't seen him since --maybe I scared him, too.

OUR SPIRITS don't make noise or move things. I believe they stay around the house or come visit because they were happy here and like the place. There is a lot of spirit activity around holidays like Thanksgiving or Christmas, and when we begin a big renovation project. We don't mind the spirits being around. We kind of like them. They probably feel about the house the same way we do.

--Judy Lukas
Chicago, Ill.

I WAS NEVER ONE to believe in ghosts until we rented a 1700, 13-room home. When we first moved in, my father went into the attic to check things out. There were boxes of artwork and also books in Braille. He moved all the boxes to the opposite side of the attic, so that the rain that dripped through the few holes wouldn't ruin their contents. Off from the house, we found a graveyard. Most died at thirty and younger. It was the same family.

ONE NIGHT my mother and I were sitting in the living room, when we heard the doorknob turning; first slowly, then faster. We hadn't heard any cars pull up. (The house was on a mile lane in the country.) I woke my father and we told him all about the knob turning. He checked everything out and found nothing. He said we probably imagined it and went back to bed.

WE LET IT SLIDE until a few nights later. I was up very late when my mother came in and wanted to know why I was typing so late at night. I told her I hadn't been typing and showed her that my typewriter was stored in a corner. She said it woke up her and Dad and sounded like it was in the same room. She went back to her room and it stopped.

LATER THAT WEEK, we went to my grandmother's, and my father stayed home. When we returned, he was starting to get edgy. He said that he had heard footsteps as well as the upstairs doors slamming. He had thought one of my brothers had stayed home, so he went upstairs to see but found no one. We were all gone. Things were getting spooky!

A FEW NIGHTS LATER, I was up late again when I heard something that sounded like it was coming from the attic. The next night I asked my father if he'd sent my brothers up there for anything. We questioned them, but they'd been asleep. We were using the small room with the attic hatch as storage. There were a lot of items under the door, and they hadn't been moved.

I TOLD MY PARENTS that the noise sounded like boxes being moved. (At that time, I didn't know that my father had moved them because of the leaks.) Dad took a flashlight and went up into the attic. All of the boxes were moved back to the original side. Also, he found a Braille typewriter on the side of the attic that was directly over his and Mom's room. He hadn't seen it the first time.

ALL WE LEARNED was that there had been a blind girl who lived there once. So was it a ghost? We had the landlord remove everything from the attic. We lived there ten years and heard nothing after everything was moved out. I had wished it was never moved out, because the ghost or spirit or whatever it was seemed harmless. My curiosity still gets me.

--Dorene Trego
Secretary, Maryland

THE PREVIOUS CURATORS of Upper Wolfsnare Manor had informed us that there was a ghost in the house and that he had been seen by their daughter on more than one occasion. So we were not surprised when our own daughter reported that she had come home from a party in the wee hours one night to discover the ghost materialized in her bedroom. "I don't have time to deal with you now," she said tiredly, and the ghost obligingly disappeared.

I WAS CONSCIOUS of the presence of the ghost because, in the middle of a major job, tools would mysteriously disappear. After spending a great deal of time hunting for the item, I would abandon the search and either go out and buy a replacement or make do with a substitute. Weeks later the tool in question would turn up in some curious and out-of-the-way place. So now I own two claw hammers, two carpenter's rules, and identical twins of a few other assorted items.

ONE SUNDAY my wife and daughter were in the kitchen preparing lunch, two male friends were in the back yard raking grass, and I was in the upstairs study overlooking the front yard. As we gathered in the dining room for lunch, one of the young men asked me, "What was I doing wrong?" "What do you mean?" I replied. "You were looking at me through the back upstairs window so sternly, I thought that I must have been doing something wrong," he said. I told him that I hadn't been near that window. He reacted with a crestfallen, "Oh, and I see now that you're not wearing a white shirt." We all realized that he too must have seen a materialization of our curious ghost.

DURING THE CIVIL WAR, nearby Norfolk and Princess Anne County were occupied by Union forces. It's said that our house served as a garrison for the Federals. We wonder whether our ghost is the result of one of the many guerilla skirmishes that occurred in the area.

--Alan R. Taylor
Virginia Beach, Va.

GHOSTS. POLTERGEIST. Our best instincts tell us that there are no such things-- nevertheless, we hear and sense a presence in our old house.

WE BOUGHT THE HOUSE IN 1977. We fell in love with the large rooms, the stained glass windows and doors, the four fireplaces (plus one that's covered over to create a closet in the master bedroom), the speaking tubes, wainscoting, wood panelling, gas lights, beamed ceilings, tin roof, and verandah. The house is carefully preserved. Anything that had been removed was stored somewhere in the house. Imagine our delight when we found brass wall fixtures with cut-glass shades ready to be mounted where the previous owner had removed them. Old chandeliers, wood trim, ornate escutcheons--all were kept after they'd been removed or replaced.

THE HOUSE'S HISTORY intrigued us, too. It had been built in 1888 by the housekeeper for one of the prominent families in town. She named it "The Pines" and lived there until just before 1910. She sold it to a family who were part owners of a fresh fish business in Chicago. (It's still in business.)

NOT TOO LONG after we settled in, I began to hear the sound of footsteps going up the wooden staircase to the third floor--always between 2:45 and 3:15 AM. The sound of footsteps would awaken me at least once a week for a while. They mysteriously stopped, only to resume again after a period of time.

OUR DOG WOULD STAND at the bottom of the stairs to the third floor and whine. She refused to go up there, even if my wife would coax her. We've finished off the third floor, and our dog will go up there now, but not by herself.

ON THREE OR FOUR OCCASIONS, we would find at least one window on the third floor open, and no one in the family had opened it. The windows are held closed by two turnbuckles, and they're not easy to open. This continued even after we installed storm windows up there.

ONE OF MY SONS heard a cry for "help" when he was in the second-floor bathroom. No one was teasing him or even near that part of the house at the time. On August 30, 1978, at 3:30 AM, a high-pitched wail like that of a child awakened me. It lasted about five seconds and sounded like it came from the third floor, near the front of the house.

ON SEPT. 1, 1978, at about 4:15 AM, I heard the sound of furniture being dragged across the floor. It sounded as though it came from the second-floor sitting room, but no furniture was out of place when I investigated.

STARTING IN OCTOBER, 1979, and continuing for a couple of weeks, my wife and I were awakened by the rhythmic sound of a toy drum. The sound lasted almost two minutes and appeared to come from the third floor. Later that fall, we heard the sound of someone running on the third floor. It sounded like a child.

MY OLDER SON, who sleeps in what used to be the maid's room at the foot of the stairs to the third floor, has had several experiences. On one occasion, the hands of his alarm clock spun around. He has a frequent cold draft in his room. On several occasions, he had the sensation of someone trying to enter his body. The boy who lived in the house previously, and who had the same room as my son, claimed to have seen a young boy sitting at the top of the stairs to the third floor.

ON FEB. 18, 1982, my wife was home alone and heard a small child's voice call "Mom." The call was repeated and she thought that our daughter had come home early from school. But when she looked for our daughter, she discovered there was no one else in the house.

WE'VE HAD A LOT OF YOUNG PEOPLE come to the house for parties or to visit our kids. The ones between the ages of 15 and 20 seemed to sense something there. Our older boy's girl fainted once because she sensed a presence, and one boy who was quite artistic almost fainted as a result of feeling the presence strongly on the third floor. Some young people told us afterward that they felt as though their breath was being taken away, or that they felt very uncomfortable on the third floor.

TWO OF THE FIVE OWNERS of the house have commented to us about strange happenings in the house when they lived there. One wrote us and said her family heard sounds regularly and even experienced the breaking of dishes. We haven't had any of that. We haven't felt threatened or unwelcome. It's just as though we share the house with someone we can't see.

WHILE WE'VE LIVED HERE, the house has been predictably quiet for a length of time only during the Christmas season. We decorate a tree and put it in the front window on the third floor. All the time the tree is up, there are no sounds or awakenings.

THERE ARE STORIES that a young boy somehow connected with the house died in or near it. The stories don't identify the boy with the housekeeper, her employer, or the family that remodeled the house. Some say the child might have been the housekeeper's illegitimate son, but there is no confirmation of this.

WE FINISHED THE THIRD FLOOR during the summer of 1981. We carpeted the largest room, painted the walls, and turned it into a cozy recreation room. Since that time, the noises coming from the third floor have been substantially reduced. So we don't know whether we satisfied a restless spirit, drove him away for the most part, or are simply experiencing a longer-than-normal hiatus.

--Charles A. Goding
Elmhurst, Ill.

THE RESTORATION of our old house progressed quite nicely until one of the workmen refused to come anymore. When he could be persuaded to tell us why, he said, "There is a man there and he bothers me. He walks up and down the stairs and then he goes through the rooms closing doors. And he stands behind me and watches over my shoulder while I work. I can even tell you what he looks like. He is tall--at least looking up at him, he's tall. He has a beard and wears a black suit and he gives me the creeps."

THE WORKMAN was wheedled into continuing his employment with the condition that he work only daylight hours. But even in the cold, hard light of day he played the radio so loudly that the noise of power tools was overwhelming. Futile was my attempt to tell him that his bearded overseer was only making sure that the work was being done well.

ANOTHER MEMBER of the construction crew heard voices. We had to let him go because we could not afford him: He spent so much time trying to hear the conversations that his work just sat and waited. (A pity--he was an excellent carpenter.)

AND THEN there was our dog Gus. The day the furnace was repaired and turned on for the first time, we stayed overnight just in case something didn't function properly. Gus awakened us at 2:45 AM. We never knew he had so much hair: He bristled like a hedgehog. We watched him tiptoe to the door and enter the front hall. As he looked up the stairs, he began to growl. Now, Gus is the kind of dog who loves even the vet, but he growled and snarled as if all the instincts of his collective ancestors were coming from his throat. He was not to be coaxed from that door until, in his own good time, he retreated, slinking, to a far corner of the room and blinked until dawn. I know because I watched.

WELL, I WAS JUST ABOUT CONVINCED that we had houseguests. So, despite the scoffing of skeptics, including my spouse, I sought the services of a psychic to do a reading on the house. Knowing nothing of our previous experiences, he described the same dark-suited, bearded man and identified him as a doctor who --the deeds confirmed--had lived in the house for nearly ten years more than a century ago.

ACCORDING TO THE PSYCHIC, the doctor had taken indecent liberties with a very young local girl, and the closing of doors which bothered the workman was a symbolic attempt to hide the crime. The psychic easily found the room in

which my daughter refused to sleep. It was once occupied by a child, a girl of four or five years, who had been pushed down the stairs by her older sister. The little girl was severely crippled and very unhappy. Apparently, upon her death, she remained in the house, and it was her presence that unnerved our daughter (who, by the way, has yet to spend a night in that room).

WE HAVE BEEN LIVING in the house for two years and I love it more than ever. Yes, sometimes we hear footsteps and some rather startling thumps upstairs. Our former residents still "cook" from time to time, filling the rooms with delectable odors: pot roast, chocolate, and, quite often, coffee. The doctor has been seen twice, both times standing in the bathroom. Maybe I'll stay here forever, just because I'm so happy here now. Maybe ... my husband is walking through the dining room, a rather sheepish grin on his face. He says, "They are cooking bacon and eggs."

--Name and address withheld by request

WHEN I READ your request for true ghost stories, I was disappointed because I had no story to tell of our 1892 house. The neighborhood children had told us that there was a ghost in our house and that it had been seen by previous owners. But we had no concrete evidence of its being with us. True, our youngest daughter swore someone was always moving her things about in her room, and once when my husband was alone, listening to music with headphones on, someone tapped him sharply on the back.

ABOUT TWO WEEKS AGO, my husband Don was told a story that others might not believe; we do. Don was talking to Marty, the 17-year-old son of our friends. He asked Don if we had an old man living with us. The boy described the man's physical appearance and the following sequence of events: Marty had come to our house on a Saturday afternoon to help Don with some basement work. Don was finishing piano lessons with one of his students, so Marty sat in our television room and waited. This room is adjacent to the living room, which is totally visible from the television room.

ACCORDING TO THE BOY, while he was watching television, he became aware that an old man was sitting in a chair at the far end of our living room. The man was dressed in "old-fashioned clothes"--pants that buttoned below the knee. He sat there for a short time, then got up and went over to the fireplace and began taking measurements with a folding wooden ruler. He then walked into our dining room and was not seen again. The boy was so scared that he didn't tell anyone about this--he thought people would think he was imagining things.

WE ARE CONVINCED our ghost is a previous owner who did some wonderful remodeling to our house: a solarium full of beveled, leaded-glass windows; the sandstone, hand-carved fireplace mantel and surround; and an eight-ft. addition to the south side of the house. (We now have a 30-ft.-long living room.)

LAST SUNDAY we decided to rearrange the furniture in the living room. After much debate and measuring here and there, we both said, "Where is he when we need him?"

--Joan E. Harrold
Massillon, Ohio

IT'S BEEN A WHILE since we've heard from "Charles." Friends tell us it's because he's happy now that his home is restored to its former glory.

CHARLES FELL BACKWARDS off the huge 11-foot retaining wall that holds up our 1892 Queen Anne. He was a prominent dentist and got quite a write-up in the local newspaper as he lingered for seven days. Dr. Charles O. Perkins "crossed over the river of death" on August 17, 1901.

WE BOUGHT THE HOUSE IN 1976, and it was in a very sad state. It had five apartments and was on the border of being condemned. Charles soon made himself known. On a night when the house was empty of its tenants, he made a noisy debut. The kitchen stove legs rattled, the closet door opened and closed, the lights went on and off, his actual presence was felt in the room, and my husband Richard was cut off repeatedly as he frantically telephoned a friend. With all this commotion going on, Richard made a rapid exit.

THE NEXT DAY, at the suggestion of a friend, Richard read a Reader's Digest article about ghosts, especially poltergeist. He returned with renewed spirits and hoped to communicate with Charles. Charles was a bit tamer after that. For a period of three years, we heard Charles literally bumping around the house. Occasionally, something would fly across the room. Throughout this time, neither Richard nor I felt fear; only curiosity.

THE ONLY VARIANCE in bumps and bangs occurred one stormy night. I heard an intense conversation between a man and a woman going on outside my bedroom door. I couldn't make out any specific words, but I felt it was a serious matter they were discussing. When I went out into the hall, the talking stopped; when I went back into my bedroom, it started again. The conversation seemed to come from up high, under the skylight of our staircase. I repeatedly looked out and up in the hall and found nothing. Again, my main sensation was curiosity, not fear; I felt very safe.

AS WE HAVE RESTORED our Victorian--taking out the awful apartments, rewiring, roofing, plumbing, landscaping, scraping, painting, and wall-papering--Charles has disappeared into the woodwork. When friends ask us how he is, we say, "Fine," knowing that he probably is. His beautiful home, which he had built so long ago, is a landmark in the town. We really miss him and hope to meet again--another time, another place.

--Joleen Colombo
Petaluma, Cal.

I FOUND MY OLD HOUSE IN 1973, and so all ten years of The Old-House Journal are on my book shelves. My house is a rather plain example of the Queen Anne style, built in 1903 by a practical man, who gave it very few flourishes. However, it remains almost unchanged and so authentic that it has been a delight to restore. Before we moved in, we only had to give it a good cleaning; we planned to live around our restoration projects.

THE FIRST "unexplainable" occurrence came during one of those early days of heavy-duty cleaning. I was in the cellar, sweeping up the stucco particles that had fallen from the sandstone walls, and coughing from the soot that had accumulated from years of burning coal. I was completely absorbed in my task, and unaware that we had worked almost through the night. My husband Terry was washing walls on the first floor. It was the shrillness of his voice calling for me that caused me to rush upstairs.

HE WAS IN THE SITTING ROOM, off the parlor. He had been on a ladder, washing the ceiling fixture, when a soft voice, one that he mistook for mine, had spoken his name. He said the voice had come from directly behind him, almost at the level of his ear--while I had been down a flight of stairs and working in a far corner of the cellar.

WE WERE BOTH very tired and decided to leave our chores until the next day. Before we left for our apartment, I went upstairs to take one quick look at the little bedroom. We had fixed it up and furnished it before any other, just so that one room would seem homey in the chaos of moving. I found the ruffled curtains, braided rug, and antique furniture very reassuring, and I took the time to straighten the crazy quilt on the bed before I left.

WE DIDN'T RETURN until late into the next afternoon. As Terry carried in cartons, I went upstairs to set my prettiest house plants around the little bedroom. The crazy quilt, smoothed ten hours earlier, was rumpled, and the bed pillow bore the indentation of a sleeper's head.

TO BE VERY TRUTHFUL, I was delighted at the thought of owning a "haunted" house. It was going to make terrific conversation at the house warming! The sitting room, where the voice was heard, temporarily became an antique shop. About five years later, I found myself alone here, and the shop was closed. I moved my bedroom to that room, as I didn't like sleeping upstairs anymore. We hadn't decorated or papered the sitting room, because it was a constantly changing arrangement of furniture, pictures, periods, and designs. It was dingy without the clutter, and my beautiful Victorian bedroom set made it look that much worse by comparison. I didn't sleep very well the first few weeks.

MY MOTHER CAME to spend the holidays with me. We shared my bed and slept without a problem. Two nights after she left, I saw my ghost. I awakened from the restless sleep that I'd become used to, and saw the figure of a woman approaching me from the end of my bed. She was slender and appeared taller than she was as her hair was piled up and fluffed. She

wore a long, loose-fitting dress with no color to it. Her face was plain and expressionless.

MY REACTION was not that of a cool, scientific observer, as I had always imagined it would be. All I felt was absolute terror. I called out, "Mother? Mother?" in confusion, as though it was her and nothing else. I did manage to look away to check my dogs. They were sleeping on my bed, as usual. I even reached out and touched the nearest; the physical contact with his fur proved to me that I was really awake. But neither he nor the other was sharing my experience (as many authorities say they are supposed to).

THE FIGURE GLIDED rather than walked as it came forward. It even seemed to pass partially through the footboard of my bed, as though it did not exist for it. Meanwhile, I kept repeating "Mother! Mother!" over and over, like a frightened child, until the apparition dissolved at the door leading to the parlor.

I SENSED ITS PRESENCE one more time a few nights later, but would not open my eyes to see if it was there. I decided that sleeping upstairs wasn't so bad after all, and the sitting room became my TV room, now cheerfully papered and furnished with the only furniture in the house which is not antique. Nothing has disturbed me since.

IN 1981, I BEGAN to look into the background of my house. I followed OHJ's advice and talked with neighbors and relatives of the original builder. A surviving daughter of the family that lived there until 1945 was kind enough to correspond with me. She even sent me photos from her family album. The woman in the picture below, taken in 1916, was her sister Gertrude. She went to South Dakota shortly after it was taken and died there giving birth to a son. The boy was sent back to Ohio to live with his grandparents.

HIS GRANDFATHER was the depot sergeant for Penn-Central. The old depot, now restored, is still standing just across the street. The boy went to work for the railroad, too, but was killed when still a young man in a freak accident. He was a switchman and was run down by a train while changing the track--about 30 miles from here, on the same tracks that I can

see from my windows. He slept on an old iron bed, one which I thought had belonged to the people from whom we purchased the house, but which actually has been against the wall in the little bedroom upstairs for at least 60 years.

HIS MOTHER and I have met. I wonder if Gertrude was wearing the same loose summer dress seen in her picture the night she paid me a visit.

--Roberta Schwimmer
Olmsted Falls, Ohio





On these pages, we continue with "the things we've always wanted to run." Ghost stories were one such delicious indulgence; valentines are another.

I make a face when I read lovey-dovey reader letters in other magazines. They seem so self-congratulatory. Just because we don't choose to print our nice letters doesn't mean we don't get any,

however. And I confess — I've always wanted to publish them.

In the June 1983 issue, I unabashedly asked for uplifting correspondence as an anniversary present. Here are some awfully nice letters, confirming my belief that OHJ subscribers are terrific people.

— Patricia Poore

Dear Editor,

After reading your editorial in the June issue, I was inspired to share a recent project at our old house. We have enjoyed your Journal immensely since subscribing in 1979.

In the summer of '79, my wife and I purchased a turn-of-the-century farmhouse, a tri-gabled

was eliminated. A new column was milled from yellow pine, as the originals had been. The porch railing was milled in my shop to the exact specifications of the original railing.

I suspect that the carpenter who constructed the first porch would have difficulty distinguishing his work from ours.



ell, that sits on a bank above the Niagara River, commanding a view of the lower river and the Canadian border. Though the view has always been spectacular, the condition of the house was dismal; one friend suggested it was terminal. I was overcome by a tremendous sense of not knowing where or how to begin. Fortunately, an acquaintance recommended your Journal and we have been subscribers and avid readers ever since. While your Journal has been enlightening in more ways than I can enumerate, I think the most relevant articles so far have been those related to porch work:

- "In Praise of Porches," August 1981
- "Restoring Crumbling Porches," October 1981
- "Exterior Wood Columns," October 1982

As our house is endowed with three porches, I have been able to put these articles to good use. Porch restoration was not initially high on our list of priorities; then, during an outdoor gathering, we noticed a tremendous sag and wobble in the middle of the porch floor. The rot and deterioration were incredible. We filled two dumpsters with demolition debris.

All floor joists were replaced with pressure-treated lumber; the crawlspace was vented with thermally controlled louvers. Floorboards were treated with preservative and back-primed before installation. The porch ceiling was jacked up and braced, removing a prominent sag. Columns were removed to my workshop, where rotted wood

We still have a considerable amount of work to do. But at least we can sit on our front porch now, enjoy a Canadian sunset, and not worry about falling through the floor.

-- John D. Greene, M.D.
Lewiston, New York

Joan Knox
Richmond, Indiana

To all of you at OHJ,
The mongoose story [July] made my day; possibly, the whole month!

And I've tried for a month to condense down to the appropriate number of words what OHJ has meant to me ... so I will settle, finally, on one sentence:

You gave us CONFIDENCE that we can actually do it ourselves.

Our pet old house, restored by our son, would never have been tackled without the OHJ. And it did make the National Register after completion.

Joleen Colombo
Petaluma, California

"Why I Love Old-House Journal"

Old-House Journal made a direct contribution to the beautiful process of falling in love.

I rented a small apartment in a lovely Victorian in Petaluma. Richard was my landlord; he was in the midst of the crummy part of restoration (foundation work, roofing, plumbing, and taking out remuddled apartments put in in the 'forties).

As we developed a friendship getting more and more romantic, he gave me all the back issues of OHJ to read, complete in their binders.

Naturally many women in love will do strange things to further a relationship. But I want you to know that I thoroughly enjoyed reading all the issues, especially the "Old-House Living" articles. Through reading OHJ, I came to understand the respect due old houses, and Richard's dedication, and the long hard process of restoration -- absolutely worth it in the end.

We've been married five years now and are at the cosmetic stage of restoration (paint and wallpaper). The Journal has been our guide all the way and we appreciate your practical help and of course your great sense of humor.

Dear Old-Housers,

I've been meaning to thank you for the answer to one of our house problems.

When we bought our house (1870, owner-built, in the same family for 110 years until the last grandchild went into a nursing home), one thing that depressed me was the dark kitchen. The wallpaper (1950?) was black and greasy; the ceiling was painted tan (to bring down the 8½-foot height?); the woodwork was dark brown, what many people think of as "typically Victorian."

Fortunately, some of the other woodwork in the house -- behind doors, inside closets -- was a warm medium brown, with a grained pattern. We speculated that the kitchen had once looked like that, but wondered what we could do short of stripping the entire finish. We strongly suspected that the wood itself was whatever had been cheapest. (Even the studs in the walls have bark on one side.) Stripping the graining would have left us with nondescript wood and no alternative but to paint.

We were delighted, therefore, to read your articles on refinishing woodwork. Based on those articles, we made an educated guess that the top layers were shellac. We tried using denatured alcohol to dissolve it -- and it worked! Many quarts of alcohol and many bags of rags later, we have removed most of the shellac, revealing the wonderful graining. We've begun refinishing with a single coat of orange shellac to restore a lovely honey color. (Our main difficulty was convincing the hardware store clerks that we really did want to use shellac again, not polyurethane -- both for the color and so that someone else can repeat the process fifty years hence.)

Thanks again for helping save our kitchen.

-- Elizabeth Cazden and
Richard Kleinschmidt
Manchester, N. H.

Dear Old-House Journal,

I'm usually too slow to participate in any of your write-ins. But this time I feel I must. I really look forward to receiving OHJ every month. I want to tell you what I like.

First, it's lovely. Please don't go slick. I can get along without color pictures -- and the inevitable effect of slickness is hype. Which you are gloriously free of, for now.

Second, you promote good taste and careful workmanship. Some of the things I see elsewhere make me cringe, but I know I'll never see them in OHJ.

Third, you lift my spirits. We are surrounded by people who buy old houses and fix them all up in a few months. Actually, they pay someone else to fix them all up quickly. This can be really depressing, especially when they even get in the paper. We can't afford to do that, and I don't think we would even if we could. In the years we've lived here, our ideas have changed a lot. We've learned more about the house and discovered more appropriate ways to do things -- which would never have happened if we'd finished the house in months.

But it takes so long, and sometimes it's hard and worrisome. So it really helps to see what others have done in their own homes.

Fourth, I'm always interested in what other people have found. For example, your survey of attitudes toward polyurethane varnish amazed me. ["Picking A Floor Finish," May 1981] Readers felt it was inflexible and tended to separate from the wood. I find it very flexible and durable. My husband says this difference of opinion is based on technique. Not many people are prepared to do a floor my way, I guess. (Scrape, don't sand. Follow with six or seven very thin coats of urethane, put on every 12 hours and sanded after every other one. Wipe with a tack rag before applying each coat. I sometimes rebrush a coat to get rid of tiny bubbles.)

Probably it would separate if I were less fanatical ... maybe it's more than seven coats, I lose count. And of course you have to be aware that the stuff stays soft for six months or a year, until it's completely cured.

Happy Anniversary with love.

-- Kathe Bottero
Corvallis, Oregon

Dear Ms. Poore,

Has OHJ helped us through some of our darkest hours? Well, trying to work in an American Foursquare with boarded windows and no electricity was pretty dark. So maybe this story will qualify.

One of the first steps in fixing up our house was to replace the windows, all of which had been vandalized. The new ones, special-ordered from a local lumberyard, arrived just in time for spring. We hauled the windows to my in-laws'; their place is only a few miles from ours and is complete with electricity and running water. The windows awaited staining, painting, and varnishing there.

Each window was panes-takingly taped for the primer and two coats of paint. Tim, my husband and job coordinator, lined the windows up in the yard, so that the scene greatly resembled Arlington National Cemetery from a distance. We then proceeded to crawl between them with paint-brushes and cans, blowing off grass and bugs as we painted.

The hardest part was finishing the insides with polyurethane. It was a real trick to find enough space so the windows wouldn't stick to each other but also wouldn't attract blowing particles. We finally leaned them against every immobile thing in the three-car garage. Everyone was gone so we had lots of room.



Tim and I were hunched over our sawhorses, diligently working, when we heard the crunching of gravel in the driveway. A mechanical cranking and whirring noise came next, followed by "##*! -- THE WINDOWS" from Tim and me. With speed I thought neither of us was capable of, we rushed to the windows leaning against the garage doors operated by the remote control in my mother-in-law's car.

As the doors rose, Mother, with no idea what was taking place inside, was greeted by the sight of us trying to balance seven freshly painted windows on our hands, feet, and chins without smearing the new coat of polyurethane.

The windows are now being installed. I'm sure there will be more problems and near-catastrophes, but we're eagerly working toward a finished product like those we see in OHJ.

-- Sheryl Connell
El Dorado, Kansas

Dear Friends at the OHJ,

OHJ has opened our eyes and made us realize that something can be done besides modernizing. In 1976, we bought a 1916 house which was in sad shape, having seen many owners and hard abuse. We repaired and repainted endlessly, and learned to love old homes by living in one.

By 1979, we were ready to move on to the house we'd always wanted, a 1908 Colonial Revival. It was in much better shape and had been owned by the same family for 56 years.



We've repainted the exterior, repaired one chimney, and reroofed both front and back porches, but nothing major was wrong with the house. The interior is in fine shape and virtually unchanged except for a cistern water system that has been dismantled.

By following the OHJ premise, we've realized that new is not always better and that a deep, satisfying feeling can come from cherishing an old house. You've made us aware of the dignity an old house possesses. Each in our own way, we homeowners help preserve these older structures. With love and care, they'll outlast us all.

-- Valorie Fauquier
Warsaw, Missouri

(That's Ms. Fauquier's daughter in front of their half-painted house.)

Wm. Ward Bucher
Bucher & Cope, Washington, DC

Dear OHJ,

How do I love thee? Let me count the ways:

1. You're short enough to read while I'm in the bathroom.
 2. You are fun.
 3. You get into the details, showing exactly how and why to do things.
 4. You are not predictable.
 5. You are able to reach the most important people -- those who are making changes in their houses.
 6. You teach me amazing & arcane things.
 7. You have lots of pictures.
 8. You have a beautiful and voluptuous editor and a dashing publisher.
- Until our next meeting at the mailbox, I remain your devoted servant.

Drawing Strength From Each Other

When you tell us about the falling
plaster, it helps us make better issues.

PATRICIA POORE and I are each taking a page in this 10th Anniversary Issue for some "family talk." I'd like to share with you some highly personal observations on what it has meant to be associated with The Old-House Journal--and thousands of old-house lovers.

MY FIRST THOUGHT was to dwell on the numbers, such as the growth from 3 subscribers for our October 1973 issue to the 75,000 we have today. Or the numerous awards the OHJ has received from organizations such as The National Trust and The Historic House Association. However, the numbers, gratifying as they are, don't sum up the significance of those first 10 years. But if the numbers don't capture the essence, what does?

AS I WAS GRAPPLING with that question, my eye wandered to a letter lying on my desk. I realized that was it! That's what these 10 years have been all about. The letter, from a woman in Gouldsboro, Maine, wasn't out of the ordinary. We get hundreds like it each year. That's what makes it so typical of The Old-House Journal experience. Ruth Whitehead-Aston wrote to share with us some of her feelings and experiences while rehabilitating the 150-year-old building in which she has a store. Her letter says in part:

"...I'm getting too old to be painting the outside of buildings (this is the fourth one I've saved). But professional painters are too expensive. My husband says it's not dignified for me to be thus engaged on the main street of town. But during this project I've once again had the incredible satisfaction of coming to know intimately this dear old lady by touching every plane on her face. I know how the builder put together the lovely trim, and how he blended mouldings together in a way that's as much an art form as a symphony.

"It's surprising that, after 150 years, I can still find mouldings that closely approximate the originals. It takes patience, and lots of phone calls to lumberyards. But I've found that these items are NOT irreplaceable (as I've been advised by numerous carpenters and people in town)."

RUTH'S LETTER provides eloquent, first-person testimony to what these first 10 years have meant. It's vastly rewarding to hear about the impact that The Old-House Journal has had on

cities and towns across America. Here we see a woman, invigorated in part by the inspiration she's gotten from OHJ, doing a lot of extra work to preserve her old building--against the advice of people who "know better."

ALSO GRATIFYING was Ruth's assumption that she could write to OHJ as a friend, even though she had never met any of us. She felt we would understand her passion, when those around her didn't.

BUT BEYOND making me feel good, Ruth's letter also had an energizing effect on me. And believe me, at the OHJ we need inspiration and energy, too. We're continually striving to improve the quality of the information we collect, and the way we present it. That often involves some very long work-weeks, and at times, one does get weary. When I'm having a "down" period, I have thought to myself: "Is it worth all this effort?"

RUTH'S LETTER--and the many hundreds like it--make me realize that, yes, it is worth it. The hard work is making a difference; the OHJ is filling a critical need for many people and the results are there for all to see. The OHJ is the only periodical putting out practical how-to information along with the inspiration--the reasons WHY you should take extra care to do it right. Extra care requires extra work, which can get tiring. Is there a single old-house person who hasn't asked at least once: "Is it worth all this effort?" And that's where the OHJ comes in. So many of you have told us how The Journal has picked you up when you were feeling down.

THESE 10 YEARS have been a real give-and-take. The OHJ has been giving out information and inspiration with each issue. That has provided thousands of you with the stamina you need to take responsible care of your own particular corner of the world. And you, in turn, through your letters have kept our batteries charged so that we can keep the issues coming. It's sort of preservation's renewable energy cycle.

AMERICA LOOKS BETTER today than it would have if the OHJ hadn't been publishing for 10 years. We know this because you have told us so. That makes us feel good--and gives us the vitality we'll need for the next 10 years!

Chen Fabius

Please Don't Call Me A Preservationist!

B EING LABELLED a preservationist is, I suppose, an occupational hazard. After all, it's the discipline with which we're most closely allied. But besides resenting being so neatly pigeonholed, I think the label sounds formal and rigid. I have met some card-carrying preservationists who are indeed rigid and VERY doctrinaire in their approach to what's right and wrong in old-house work.

PURISTS WHO FEEL that The Journal is too lax in spreading Preservation Doctrine will pounce on this page: "Aha! I knew it." On the other hand, people who think we're too pure may be in for a surprise. I'm a survivor of countless house tours; I've paraded through dozens of neighborhoods, historic and otherwise. And I've developed some personal biases. Idiosyncracies, actually. I will freely confess to a few of them here, so you can see that I'm not a preservationist ... at least not with a capital "P."

I Like The 'Before' Pictures Better.

I have a perverse love of old buildings with all their age spots intact, untouched by restorer's hands. When people take me through a half-finished house, they apologize for "the mess," meaning everything that's not restored yet. I protest, "Oh no, I like the mess best," and I really mean it.

MY QUIRK extends to neighborhoods as well. An undiscovered enclave of taken-for-granted old buildings occupied by unself-conscious people is more my cup of tea than a neighborhood that's arrived at chic.

IS IT the sense of discovery I like? Am I vaguely uncomfortable with the possibility of wholesale restoration obliterating the marks of character? Am I turned off by the threat of too many real estate speculators, useless boutiques, and a lot of tourists eating ice cream cones? Probably a little of each. But I'm also willing to admit to an odd personal attraction for the smell of age, floors that slope, and the cracks in ancient plaster.

I Like Old Houses Painted White With Green Shutters.

Once upon a time, all old houses were painted white regardless of their vintage or size. That

was a shame, not so much because it wasn't historically appropriate, but because a three-story Queen Anne tower house painted all white looks hulking and pallid. Color it in, and the same house arrests passersby with a display of texture, bold asymmetry, and endless detail.

THE WHOLE COUNTRY is awakening to the creative possibilities of the Victorian palette. But there are alarming signs that some people are going too far. The herd instinct that once had all old houses cloaked in white now declares that every house should be a symphony of color. This mentality looks at an old white farmhouse and proclaims it hopelessly inappropriate.

SOME OLD HOUSES take very well to the new suit of clothes. Others, because of humble beginnings or condition or location, look overdone. And the old white house with bottle-green shutters has undeniable symbolism: It's grandma's farm, it's comfortable, homey, and unassuming.

I Get Bored Just Saving The Past For The Future. What About Now?

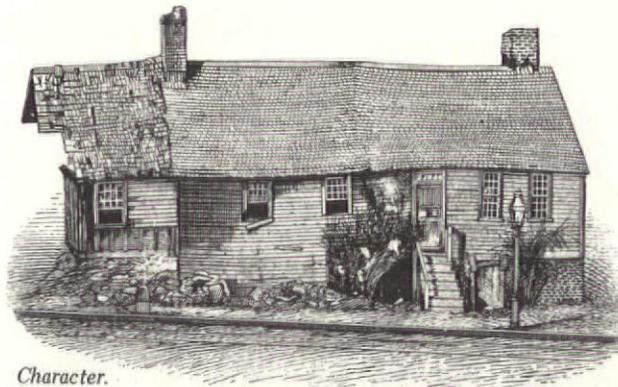
Yes, we should preserve good old work. And yes, we should respect the intention of the original builders. But the purists would have us freeze time, and turn our dwellings into museums. They forget that these houses were built by people who had everyday concerns with economy, comfort, and function -- just as today.

I RECENTLY received a story from sensitive subscribers who went a step further than most. They added murals -- hand-painted murals all over the place. The work is good, and 100 years hence someone will be preserving every square inch. Yet I know that when I run the story, some people will object to work that was done without "documentation." It never existed before, a few purists will sniff, so where do they get off creating it now?

WHAT MAKES preservationists think that history has ended? Why can't we make some history, too? I say educate yourself, consider the long run, then give it your best shot. Authentic restoration is fun and great intellectual exercise. But it's not morally superior to doing your own good work.

Keep on having fun

Patricia Poore



Character.



The OHJ Staff wants to share some of our favorite tips this month.

What I Do With Diapers

YOU SAVE HUNDREDS OF RAGS, it seems, but when you need one, all you find is polyester blends and scraps with the buttons still attached, right? I could never find a "clean, soft cloth" either, until I learned about used diapers.



You can buy soft, absorbent, clean old diapers by the pound! Just call a diaper or linen service; they're happy to unload old ones at a fair price. Some of these places will also sell you the continuous-loop hand towels found in public rest rooms. From now on, all your rags can be cotton -- neatly folded in the closet.

Larry Jones

"Hasn't Scratched Yet"

JUST A FEW BLOCKS from the OHJ offices stands a remarkable Jacobean Revival building, ca. 1903, built by the heir to the Bon Ami fortune. Bon Ami Cleaning Powder was itself introduced in 1886. But history has nothing to do with why we swear by Bon Ami.

Ironically, it's a much better product than new-improved cleansers such as Ajax and Comet. Its superiority is quite simple. Bon Ami scrubs with crushed feldspar, a more expensive but much softer abrasive. The others contain silica -- it's like sandpapering your fixtures.



Bon Ami's old-fashioned Cleaning Powder comes in a container that looks like a baking-soda tin; it's a soap, and has no bleach. Bon Ami Polishing Cleanser, in the common cylinder can, is also non-abrasive but contains oxygen bleach (instead of smelly chlorine bleach).

The Cleaning Powder will not leave a chemical residue. For this reason, sign painters favor Bon Ami for cleaning glass in preparation for gilding or painting -- nothing left behind to interfere with bonding.

WHILE WE'RE AT IT, here's another versatile around-the-house substance: rubber-cement thinner. It's not something you want to breathe in a closed space. But it's a great universal solvent for anything greasy, gummy, or sticky -- and it's so volatile, it leaves no residue. Look for it at art supply, office supply, and hobby stores. (Hint to graphic arts people: It also dissolves graphite, leaving no residue to keep drafting tape from sticking.)

The Poores

Linseed Oil Saves Sash

I GAVE THIS FORMULA for restoring badly weathered window sash in a very early issue of OHJ. It is my all-time favorite hint -- cheap, easy, and it really works. I've used it on countless windows in my house. But nobody around here ever realized how truly wonderful a tip it was until we used the process on some windows here at the office. The Editor thought I'd used some high-tech impregnant!

You know the problem: The bottom rails on window sash, and the sills, don't hold paint because of moisture. Rainwater and condensation are the nearly unavoidable culprits.

Sealing the wood with linseed oil before repainting greatly retards paint-peeling. First, mix $\frac{1}{2}$ cup of boiled linseed oil and $\frac{1}{2}$ cup of paint thinner. After scraping all loose paint from the wood, liberally brush on the linseed-oil mixture. Allow the oil to dry at least 24 hours, then repeat the process. Very weathered wood requires a third application.

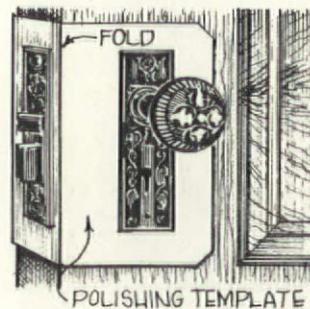
After that last application, allow at least three days for the oil to dry thoroughly. Then lightly sand the sash, and prime with an alkyd primer. You can use an alkyd or latex paint for the finish coat.

Formerly scabby-looking windows treated this way have held paint ten years in places that used to start peeling after twelve months.

Chm Jabins

Beware Brass-Cleaner Damage

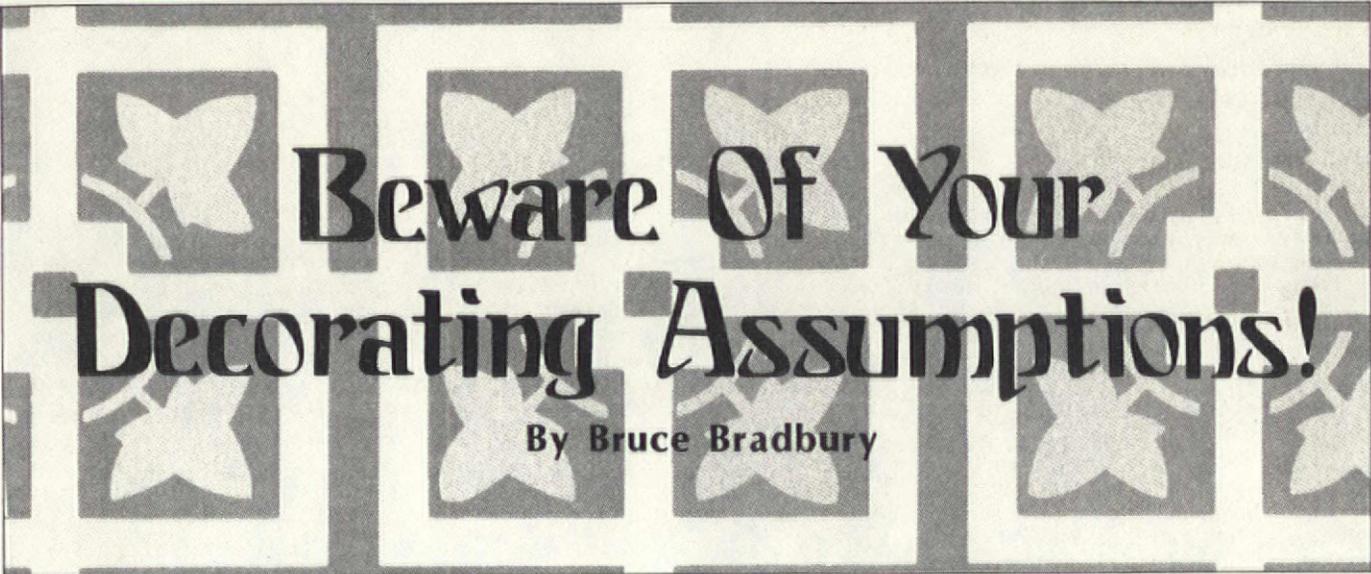
METAL CLEANERS and polishes are damaging to wood finishes. You have to be especially careful not to get any brass polish on grained woodwork when you're cleaning the doorknobs and latches.



I've made templates out of oaktag (light cardboard) to go around brass hardware that I polish often. Each template fits snugly around the door plate or handle or what-have-you. Make the template when you've got the hardware disassembled

for restoration or a paint job. If you don't want to remove the hardware, you can make the template by tracing half the outline and then flopping it to make a whole pattern as you transfer it to the cardboard.

Joni Monnich



Beware Of Your Decorating Assumptions!

By Bruce Bradbury

IF A "REMUDDLING OF THE MONTH" award were given for interiors, many of us would be unwitting candidates. The same owners who tirelessly strip asbestos siding from their facades and painstakingly replace the original ornamentation often treat the insides of their historic homes with modernist vengeance, obliterating the harmonious proportions of their interiors with a swath of white paint. Although the Victorians had a well-earned reputation for excess, they did manage to create a sophisticated and highly personal form of interior ornamentation that was specifically suited to the proportions of their homes. Few of us would care to go back and live in a total museum environment. But a closer examination of basic techniques of Victorian wall and ceiling decoration reveals some appealing period effects that may be successfully adapted to the twentieth-century renovation.

THE GREAT HURDLES to be faced are not so much technical, as in exterior restoration, but rather psychological, as nearly all of us carry around a subconscious bundle of misconceptions about the Victorian interior.

The World Of Black & White

MOST OF US HAVE SEEN the 19th-century world primarily through the medium of photographs, where the richness and subtlety of color that characterized its interiors is lost in a world of black and white. A cornice that in an old photograph appears to be a single color may instead contain as many as ten subtle variations in hue and shade. A door and its surrounding moulding may have up to thirteen closely balanced colors, threaded with pin-stripes of vermillion or metallic gold. Ceilings that we would assume to be white may well have been soft, hazy shades of blue or a pale salmon.

THERE IS A WHOLE WORLD of 19th-century color long lost and forgotten. What color impressions we do have of the Victorian era often come from the strange and unlikely sources that follow.

Hollywood Hype

PROBABLY NO OTHER SOURCE has influenced our impressions of 19th-century color so strongly and so insidiously as the innumerable interiors we have seen, since early youth, in the movies (and more recently, television), subliminally creating the impression that the Victorian interior was one great unrelieved expanse of red flock wallpaper. Red flock as the hallmark of the Golden West (or East, for that matter), is pure Hollywood fiction.

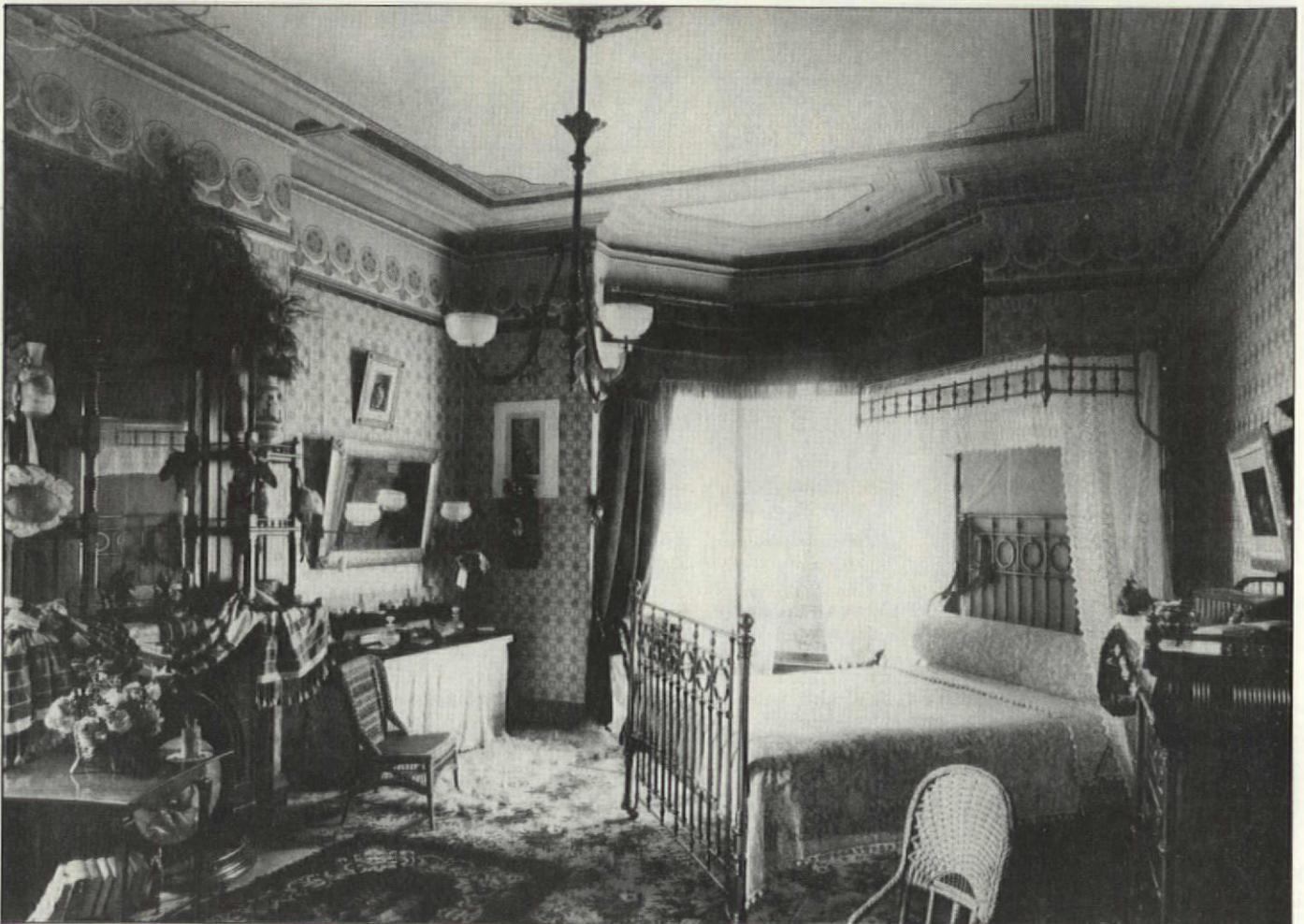
RED PHOTOGRAPHS WELL, which is one reason why red flock became a set designer's staple, and the flocked damask patterns were available in the 20th century long after more typical Victorian wall-covering had ceased to be produced. Flocked wallcoverings date back at least to the 16th century and were certainly available in Victorian times, but in many years of examining old Western interiors, I've yet to discover a red flock wallpaper that predates 1950 in a private residence or even in a saloon.

A Visit To Madam Kitty's

PARALLEL TO THE RED FLOCK fiction runs the strangest Hollywood-inspired decorative phenomenon of all. An incredible number of otherwise sensible Americans feel, though they have never set foot in a whorehouse, that to be 'authentic' the parlors of Victorian homes should in some way resemble one. How do we 'know' what Victorian whorehouses really looked like? Hollywood! This is a somewhat cruel fiction, as the actual whorehouses in most Western towns were far more comparable to stables than to the elaborate palaces of pleasure, run by big-hearted ladies of the night, that were created by the Hollywood dream machine.

Modern Myths

MIXXED WITH OUR BAG of Hollywood fantasies is an equally powerful set of myths, brought to us courtesy of the Modern Movement (1916-1980). So ingrained are these beliefs that we



This elegant 1880s bedroom from Portland, Oregon, features a crown decoration that begins with a wallpaper frieze and polychromed cornice. The ceiling enrichment area is divided into two sections. The section nearest the cornice is finished with flat paint and embellished with pin-striping; the further section consists of wallpaper borders with accom-

panying corner blocks and fans. The narrower border runs along the front of the chimney breast, defining a painted central panel which is embellished by a polychromed central plaster rosette. The draped mantel and greenery on the mantelpiece indicate that this picture was taken during the summer months.

(Photo courtesy of Oregon Historical Society, Portland, Oregon. Neg. no. 28207)

Flaunting High Ceilings

If the ceilings in your house are over 9 feet high, remember that the Victorians would consider BOTH their walls and ceilings in their decorative schemes. Even a 9-foot ceiling

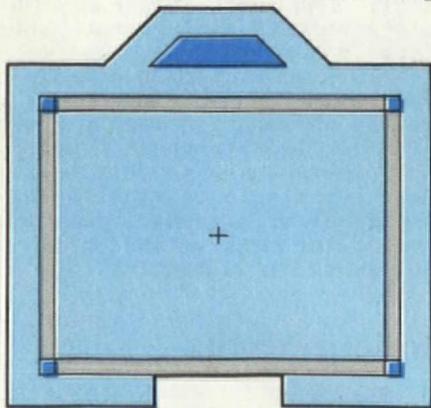


Fig. 1

might have a simple stripe around its perimeter with tiny corner fans. Generally speaking, the higher the ceilings, the more elaborate their decorations: "If you've got it, flaunt it" — 19th-century style.

One of the most common ceiling layouts was to have a border run along the front of the chimney breast and continue around the room at the same distance from all the walls. (See Fig. 1) The space between the border and the cornice could be filled with paint (either plain or embellished with pinstripes), wallpaper enrichment, or stencils. This method of laying out a ceiling resulted in a symmetrical center panel in an otherwise irregular room. These center panels were usually rectangular, but could also be square or polygonal, depending on the particular characteristics of the room. Center panels were also painted, papered, or stencilled, and in large formal rooms were sometimes subdivided into geometric sections.

A second method of ceiling decoration sought not to minimize a room's irregular fea-

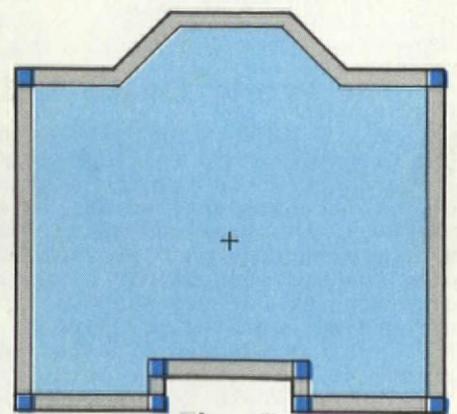


Fig. 2

tures, but rather to emphasize them by running borders that faithfully followed all the turns of the walls, resulting in an irregular central space in the room. (See Fig. 2)

seldom see them for what they really are: the popular prejudice of our own era. Three myths:

- 1) "Painting a small room white will make it seem larger." Nonsense. Paint a small room white, you have a small, white room. Paint it blue, you have a small, blue room. Ornament it and you'll have a small, but interesting room.
- 2) "A room with poor natural lighting should be painted white to lighten it." This comes under the heading of half truth. White paint will reflect more light, but if the room is still too dark for reading or normal activity, what advantage have these dingy, white walls given you? If artificial illumination is necessary, take advantage of it with deep, rich colors and gilded accents that will glow when the lights are on. This is especially applicable to dining rooms and other spaces that are predominately used in evening hours. Some Queen Anne stairhalls are purposely built to be seen in subdued light, with stained glass windows illuminating a dark and rich passageway between better lit living areas.

- 3) "Too many patterns and colors will look busy." 'Busy' is the ultimate modernist buzzword, hurled like a weapon at any challenge to 'modern' ideas. Any poorly designed pattern or inharmonious combination of colors can look 'busy,' i.e., not in repose, but innumerable patterns and a multitude of colors can be combined in complete harmony. An excellent example is Louis Sullivan's ceiling for the Chicago Stock Exchange, where each of many bands of ornament contain up to 52 colors, but resolves into a harmonious whole.

WITH MODERNISM generally accepted to be a dying phenomenon, it's about time that we, as individuals, began freeing ourselves from some of its more old-fashioned and restrictive tenets.

Pigsties And Lavatories

A PROPER VICTORIAN viewing a contemporary renovation would undoubtedly be shocked by the common appearance of white walls and ceilings. To the Victorian eye, white represented finished plaster, and to leave a room white would indicate that the owner had exhausted his financial means or that the rooms were intended to be rented to transients. White

was always the preferred color for pigsties and lavatories, but rarely until the 1890s did it play a major role in the interior. Notable exceptions would be off-white and gilt rooms done in imitation of the French style, and the use of white on unadorned, low ceilings.

COMMON CEILING COLORS were hazy blues (reminiscent of summer skies), light ochres, salmons, creams, gray-greens, or all of these colors in quiet combination. From the 1880s through 1910, wallpapered ceilings were in vogue, often consisting of light backgrounds and patterns picked out in reflective mica or gilt, which would shimmer under the flicker of gaslight.

A GLOSSARY OF ORNAMENTATION

Border: A decorative band of ornament. In the domestic interior, usually 9 in. or less in height.

Corner Fans: Designs that radiate inward from the corner of a ceiling decoration.

Cornice: The moulding at the top of the walls of a room, usually made of plaster or wood, between the walls and the ceiling.

Cove or Coving: A concave moulding or curved surface forming a junction between the walls and ceiling.

Crown Decoration: An encircling band of ornament that unites wall and ceiling as one decorative whole. Usually includes picture rail, frieze, cornice, and enrichment area.

Dado: The lower portion of the wall of a room, decorated differently from the upper section. When made of wood, it's usually called a wainscot.

Dado Rail: A railing of wood, wallpaper border, or stenciled band that separates the dado from the upper wall. Wooden rails were intended to protect wall surface from damage when chairs were placed around the walls, hence it's often called a chair rail.

Decoupage: Technique of decorating a surface with paper cutouts.

Enrichment: A pattern, often a small geometric, richer in coloring than would normally be used on a full wall. May be used as a dado, in wall panels, to ornament coving, or as a ceiling filling.

Filling: 1) The main portion of a wall between the dado and frieze. 2) Any wall or ceiling portion between two borders.

Frieze: A decorative horizontal band along the upper part of a wall or the design intended for such a space.

Hue: The dimension of color as it moves through the spectrum — red, orange, yellow, green, etc. (See also Shade.)

Picture Rail: A moulding (often 18 in. below the cornice) from which framed pictures could be suspended without damaging the wall surface.

Plate Rail: A broad, shelf-like moulding sometimes located below the picture rail, but often used in place of it. Top of the shelf is grooved to hold decorative plates.

Polychrome: Decorate in many or various colors, from the Greek — poly = many, chrome = color.

Shade: The dimension of color as it moves from light to dark, i.e., pink to red to burgundy. (See also Hue.)

Wainscot: See Dado.

The Fugitives

MANY COLORS AND DYES, including those used for wallpaper, paint, and fabric, are fugitive. Meaning they fade or change over a period of time, usually due to exposure to light or damp. The metallic pigments so commonly used to enrich the 19th-century interior tend to tarnish to a shiny black. Next time you strip from your walls a liver-colored wallpaper covered with what appear to be black fly specks, realize that you are probably looking at a former pattern of crimson scattered with gilt.

MUCH OF THE NOTION that Victorian interiors were ugly and gloomy stems from the fact that most 19th-century interiors that remain intact are merely chromatic ghosts of their former selves. Wallpapers and fabrics are especially prone to strange changes as the more fugitive pigments fade and the more permanent ones remain. For example, a green composed of a permanent blue and fugitive yellow will slowly over the years change to blue as the yellow disappears from it. Imagine the havoc this plays with the subtle color combinations for which the Victorians should be famous.

A SIMPLER CHROMATIC CULPRIT is dirt and grime, which build up over the years on walls and ceilings. A soft artist's eraser can help remove dirt layers to give a better impression of original colors. Good places to search for original fragments of decoration, unaltered by light: behind mouldings and wainscots, under seams in wallpaper and fabric, behind heavy furniture pieces, and in closets. Keep an eye out for wallpaper rolls in attics, where extra rolls were usually kept for future repairs. 



The Photo

This exuberantly decorated San Francisco parlor, c. 1880, features a gilded wallpaper and frieze combination topped by an elaborate ceiling of paint, wallpaper, stencil, and decoupage. The cornice is brightly polychromed and has a wallpaper border glued to its cove.

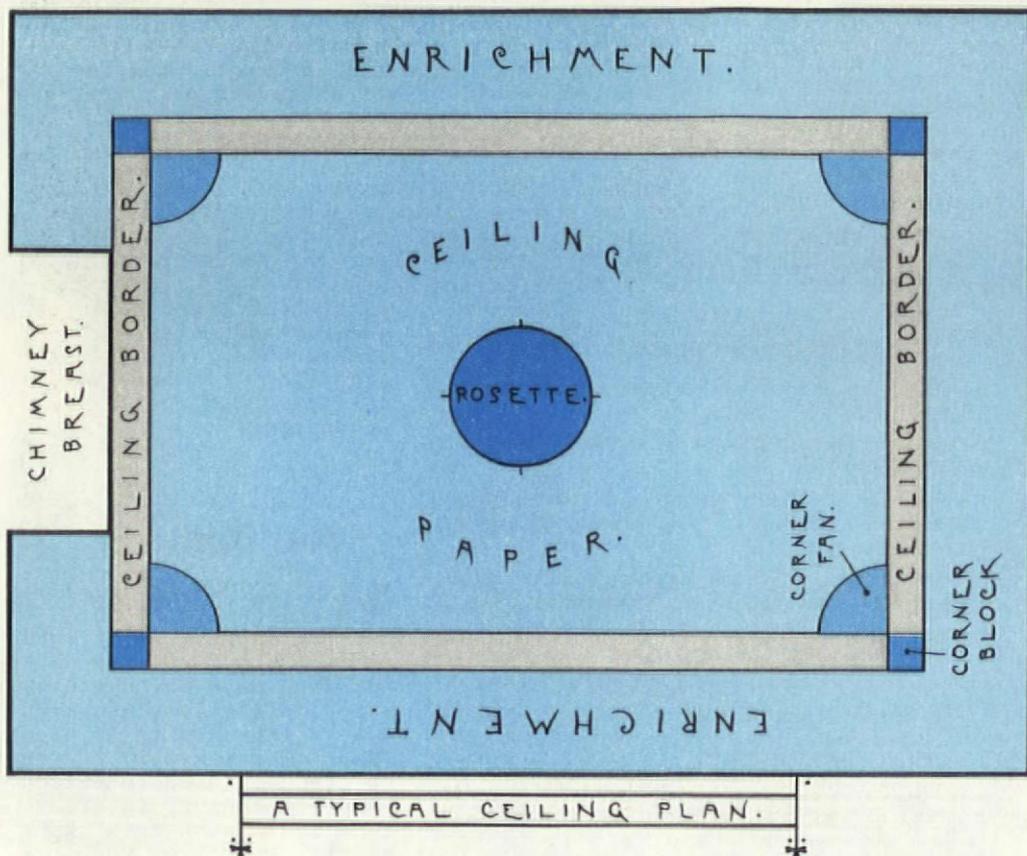
The enrichment area is divided into equal proportions, with the side nearest the cornice decorated with a floral wallpaper border that has elaborate corner blocks which appear to be pasted decoupage elements. The second half of the enrichment area is finished with flat paint.

A wallpaper border flanking the chimney breast defines the central ceiling panel, which features trapezoidal painted and pinstriped elements at its longest ends. The central ceiling panel also has a filigree border stencilled over the ceiling paper, with painted or stencilled corner fans.

The rosette, which at first glance appears to be unadorned, is lightly polychromed, probably with glazes rather than flat color. Certain parts appear to have gilded highlights.

Unusual in this photo is the light (possibly marbled) woodwork, as wood graining or pinstriping were the preferred treatments of the period. The heavy portieres (over the doors), wall-to-wall bordered carpet, and the fringed hearth rug would normally be used during the winter months and removed in the summer.

(Photo courtesy of California Historical Society, San Francisco, Calif. Runnels & Stateler, photographers. Neg. no. 25317)



A TYPICAL CEILING PLAN.

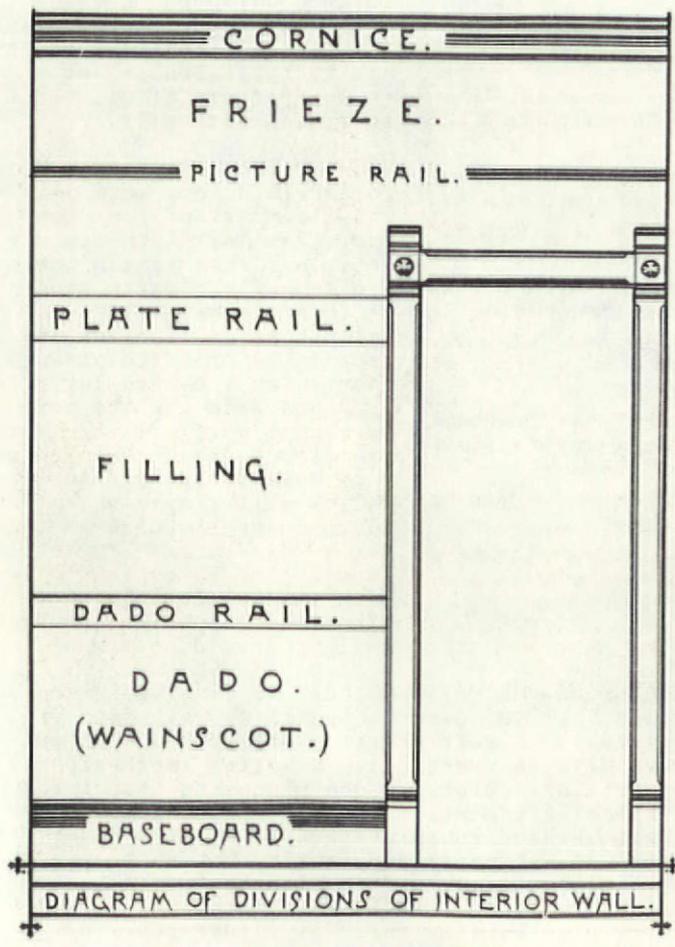


DIAGRAM OF DIVISIONS OF INTERIOR WALL.

The most exciting book we've seen this year is from Australia and costs \$70.

Bruce Bradbury told us, "You have to buy this book!" "Australia?" we said. "Seventy dollars for a new book?!" "Buy the book," said Bruce.

Well, *Victorian Splendour: Australian Interiors, 1837-1901* by Suzanne Forge is gorgeous. (Like American interiors, Australian interiors during the 19th century were based on English models, so the book is pertinent.) Feast on the unrestrained but skillful use of color. After you've drooled over the pictures in this book, you'll have a hard time tolerating a white wall in a Victorian house ever again.

To all decorators, stencillers, art historians, and homeowners about to begin their Victorian interiors: "Buy this book."

To order: Oxford University Press
16-00 Pollitt Dr., Dept. OHJ
Fairlawn, NJ 07410
(201) 796-8000
\$70 plus \$2 postage

Bruce Bradbury of Bradbury and Bradbury Wallpapers is a respected historian and manufacturer of late 19th-century wallpapers. Next month, this series will continue with an article on the Anglo-Japanese mania of the '70s and '80s.

You can obtain further information about Bruce's papers by sending \$1 to: Bradbury & Bradbury Wallpapers, PO Box 155, Dept. OHJ, Benicia, CA 94510. (707) 746-1900.



"Blank Walls Are Melancholy..."

By Ron Pilling

SO HANG PICTURES in every room ... Nothing does so much toward furnishing a house." ... Mr. Frank M. DePuy, in his 1900 volume *The New Century Home Book*, offered this advice for the new homemaker. By this time, Victorians had been covering every square inch of wall space with prints and chromos.

IT WAS NOT that using framed pictures as wall decoration was new in post-Civil War America; but until inexpensive prints were available to the working class, pictures were the province of the wealthy. Around 1840, printers began turning out landscapes, romantic scenes, and portraits by the millions, and Americans immediately discovered the art of picture hanging and arrangement.

COLONIAL INTERIOR DECORATORS hung pictures in much the same way as we do today: A wire was strung behind the frame and the picture was then suspended from a nail in such a way that neither nail nor wire showed. In 1870, "dropping a picture moulding" was one of the first steps taken when modernizing an early American home. The picture moulding was a thin piece of wood trim, with a slot cut into its top. The moulding was nailed to the wall near the ceiling. In most cases, it went all the way around the room. Framed pictures hung on long wires from gilt hooks made to hang in the moulding's slot.

ACCORDING TO the 1894 Montgomery Ward Catalog, mouldings "give a complete finish to a well-papered room; besides, the convenience for hanging pictures is worth more than the cost." No doubt, hanging pictures from a moulding gave the decorator great flexibility. One could shift pictures around, or try them at different heights and in different rooms, without driving a lot of nails into plaster.

PHOTOGRAPHS of 19th-century rooms lead one to believe that no proper home was without a picture moulding. Its addition to a restored Victorian house is equally appropriate today. Unfortunately, Montgomery Ward no longer carries moulding or picture-moulding hooks.

BEFORE HEADING to the lumber yard, consider the decorating possibilities presented by picture moulding. Putting up the moulding itself requires certain aesthetic decisions. In the absence of a cornice, the moulding was generally put right at the ceiling. It could be hung at the bottom of the cornice, becoming visually a part of the cornice. If the ceiling was high enough, it could be hung a foot or so beneath the cornice.

IN THE LAST CASE, this arrangement created a space between the two mouldings, one which was wide open for decorative treatment. A common response to this opportunity was to hang a wide wallpaper border above the picture moulding. (The 1885 parlor of Mrs. F. Sheares of Skaneateles, N.Y., had this feature.) The space could also be filled with Lincusta-Walton or plaster decoration.

Aesthetic Considerations

THE FIRST STEP is choosing a moulding. Some well-to-do homeowners boasted an ochre-lacquered, silver-leaf moulding (as seen in the 1869 home of Leland Stanford, a prominent Sacramento lawyer). Other early mouldings were gilt or combinations of gilt and painted wood. Many had carved or embossed decorations, the most popular being the egg-and-dart. They were generally between one and two inches tall, with the aforementioned groove for the hook.

GILT FINISHES for picture moulding matched the Victorian gilt picture frames. The earliest mouldings featured gilding with various metals, including gold and silver. Later mouldings were finished in multi-colors, sometimes a buff base tone with raised parts highlighted in gold gilt or pastel colors. Homeowners were admonished to consider the color scheme of the room before choosing a finish for their woodwork. Today, try one of the rub-on gilt finishes. ("Rub-and-Buff" is one brand that's available in art supply stores.) Shortly after 1900, plain oak mouldings with naturally varnished finishes were used. (By that time, however, picture mouldings were becoming a thing of the past.)

STOCK PICTURE MOULDING is no longer readily available, but there is a good selection of potential substitutes sold at home centers, wood specialty shops, and through the mail. The favorite egg-and-dart in embossed wood still makes a fine moulding and is easy to find. Cutting the groove in the moulding's top is most easily done on a table saw. The groove should be about $\frac{1}{2}$ in. deep and $\frac{3}{16}$ in. wide. If it isn't deep enough, the hooks may not hold under the weight of a

heavy picture. Check your millwork sources and scan catalogs from the firms listed at the end of this article or in the OHJ Catalog.

TO HOLD the finished mouldings securely to the wall, use stout finishing nails driven into the studs beneath. For greater holding power, add a bead of building adhesive before nailing

Virtually every house during the Victorian era had picture mouldings from which homeowners could hang a variety of paintings, mirrors, photographs, etc. Mouldings and hooks both used to be hardware-store items ... but now they're not readily available.

With this article, you'll learn how to adapt standard wood mouldings and ordinary brass stock to make your own picture moulding and decorative hooks. Not many do-it-yourself projects are so quintessentially Victorian—and so low budget!

up the moulding. If the moulding is to go on a wall that is plaster laid directly over masonry, you may want to use lead or plastic anchors. Drill holes in the embossed picture moulding for the anchors' screws--choose a spot in the decoration where the screw would be unobtrusive. The moulding is going to be well above eye level, so it should be easy to hide the fasteners.

MOST EARLY HOOKS were either solid brass or gilt-over-brass. The antique hooks still doing service (after more than a century) at the Landis family home near Lancaster, Penn., are simple S-hooks with round, embossed brass decorations. They are much the same as the new hooks shown below.



Picture hooks can easily be fabricated from brass. The ones in this photo (and in the photo below) were made from 1/8-inch-thick brass stock. The decorations are antique brass cabinet knobs, epoxied in place.

YOU CAN EASILY FABRICATE picture hooks to specific designs for your moulding. Brass stock can be purchased in various sizes at hobby shops where it's sold for model trains. The newly made hooks shown above are made from 1/8-in. brass stock, and are 1/2 in. wide.

USING PLIERS, bend the brass to the proper shape. Test the top bend to assure that it sits securely in the moulding groove. For decorative touches, get embossed brass buttons about 1 in. in diameter and solder or epoxy them to the hooks. (Each hook generally has a pair of button-like decorations.) Other appropriate brass items can be found in the cabinet hardware department or at the antique dealers who specialize in old hardware.



Four picture hooks as they were originally advertised in the 1895 Montgomery Ward Catalog.



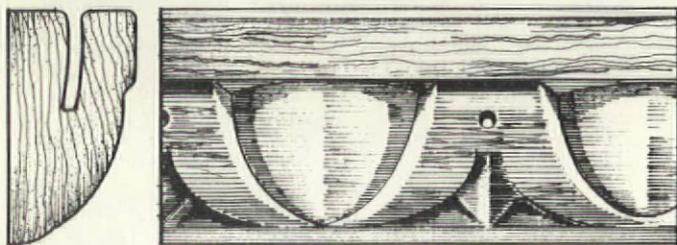
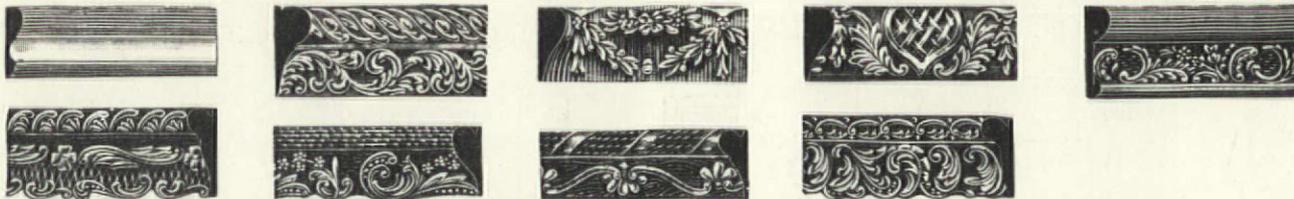
A gilt-and-powder-blue picture moulding surrounds the parlor of the Landis family home. That reverse-glass painting is hanging from a single hook — one that was installed over a hundred years ago!

The Hanging

WITH THE PICTURE MOULDING in place and the hooks ready to go, it's time to consider the wire to be used, the number of hooks and wires for each picture, and the arrangement of pictures and wires on your wall. Modern picture-hanging wire, made of braided steel or copper, is identical to the wire used a century ago.

VICTORIANS MADE absolutely no effort to hide the wire. On the contrary, the wires and their geometric shapes were an important part of the decorating scheme. Amateur decorators went to great lengths to mix one-hook and two-hook methods. (The former results in an inverted-V wire; the latter, a pair of parallel wires.) Some especially creative home decorators used double-V wires, hung several pictures together with different wire patterns, and otherwise mixed and combined the line patterns made by the wires on the wall. The only attempts made to conceal the wires were when ivy was trained to climb them to the ceiling.

LARGE PICTURES, for reasons of security, may require heavy double wires. Other heavy objects, such as mirrors, will also be safer with a two-wire arrangement.



Top: These 9 room moulding samples appeared in the 1895 Montgomery Ward Catalog. All were either 1½ or 2 in. high, and were offered in Genuine Oak as well as Imitation Oak, Cherry, and Georgia Pine.

Left: Egg-and-Dart moulding is readily available today. The profile shows how the groove is cut in for the picture hooks.

MUCH AS THE MANNER of picture hanging changed over the years, so did the styles for arranging pictures. In the late 1840s, the earliest days of picture moulding, it became popular to hang pictures very high, tilting them toward

the floor to give the viewer a complete perspective. Usually they were hung with top edges a uniform distance from the ceiling. Balanced hanging with very regular placing was the accepted style.

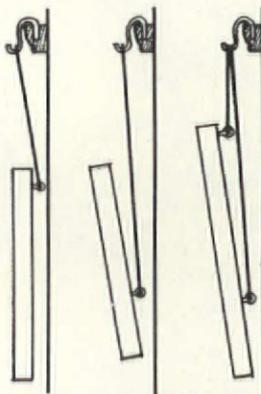


This corner of the author's parlor is decorated as a typical art unit, circa 1870. Pictures are hung from an egg-and-dart picture moulding, with those nearest the top tilted downward. A collection of objets d'art occupies the spool table beneath.

The Art Unit

HANGING STYLES CHANGED with the explosion of inexpensive artwork. Beginning about 1870, Victorians arranged both wall decorations and table settings into random 'art units.' An art unit might consist of half-a-dozen framed chromos, family portraits, silhouettes, or hanging plates over a set of standing easels with more framed artwork. Sometimes the easels were replaced by a table or an etagere, draped with a tassled lambrequin and filled with porcelain figurines, souvenirs, or tintypes in folding frames.

HANGING PICTURES in art units were randomly arranged with varying wire patterns. Pictures hung very high were often tilted downward so that they could be seen from below. Low-hung pictures were then hung flat against the wall.

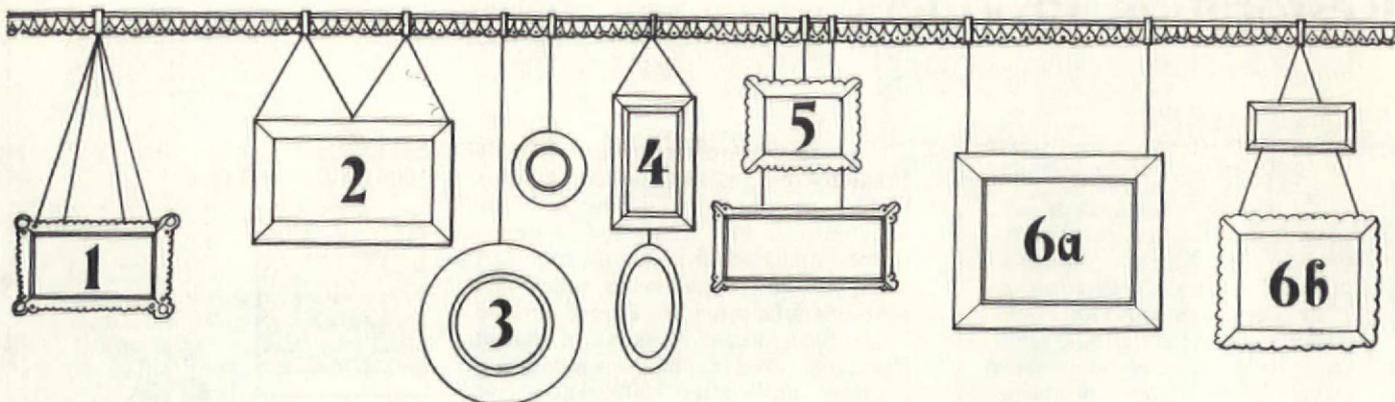


Left: If the wires are hooked to the frame at the very top, it will hang flat against the wall.

Center: As the wires are hooked lower on the frame, it tilts more toward the floor.

Right: For heavy objects, such as large framed mirrors, an additional wire hooked to the top of the frame keeps it from flipping over.

IT WAS IMPORTANT to homeowners to display their art collections, no matter how humble. The art unit was largely brought about by poor interior lighting. By grouping pictures and objets d'art in small areas, light could be more easily directed on them.



- 1) A large landscape hangs from a double wire on a single hook (as documented 1869, Sacramento, Cal.).
- 2) A double wire, in an unusual V-shape, holds a heavy reproduction (1880, Bay City, Mich.).
- 3) A collection of plates is hung using a single wire for each plate (1888, Brooklyn, N.Y.).
- 4) The oval portrait hangs from the frame of the rectangular painting above it (1881, London, England).

- 5) The top picture hangs from three wires hooked to the moulding; the bottom hangs from two wires attached to the frame above. Both hang flat against the wall (1858, London, England).
- 6a) A heavy mirror hangs tilting from a double wire, about ten feet off the floor. 6b) Two pictures hang on the same V-shaped wire from a single hook (1885, Boston, Mass.).

AFTER THE INTRODUCTION of electricity to homes, however, the art unit began to disappear. Light was more evenly spread through a room, and it was easier to locate a light source near a piece of art. As a result, hanging pictures were more widely spread. Also, the novelty of inexpensively purchasing hundreds of different pictures was gone, and so homeowners exhibited more self-control in the volume of pictures hung.

THOUGH PICTURE MOULDING was a stock item for millwork houses through the '20s, its popularity waned from then on. Ceilings were lower, and the Colonial Revival in architecture and decoration branded visible picture wires as hopelessly Victorian. Pictures were hung on invisible wires, a style that has persisted to the present. Isn't it about time for a change in our picture-hanging habits?



Top: This photo, taken in 1900, shows the Boston parlor of Julia Ward Howe. She used her picture moulding to separate a painted wall from a wide border of iris-patterned paper. Note the asymmetrical effect created by the different wires used to hang the similar frames that flank the large mirror at center. Bottom: Pictures are hung randomly on the side wall of Thomas Little's San Francisco parlor in 1875. To the rear, however, they are neatly balanced. Note that some hang at an angle and others are flat against the wall. (Both photos reprinted from *THE TASTEFUL INTERLUDE* by William Seale.)

Sources For Materials

The Woodworker's Store
21801 Industrial Boulevard, Dept. OHJ
Rogers, MN 55374 (612) 428-4101

An outstanding collection of carved-wood trim, embossed mouldings, and framing. Some of their picture-frame moulding are ideal for the wall-mounted trim described here. Catalog, \$1.

Albert Constantine And Son
2050 Eastchester Road, Dept. OHJ
Bronx, NY 10461 (212) 792-1600
Carved & plain wood mouldings. Catalog, \$1.

Bob Morgan Woodworking Supplies
1123 Bardstown Road, Dept. OHJ
Louisville, KY 40204 (502) 456-2545
General line of woodworking supplies. Catalog, \$50.

Model Shipways
Dept. OHJ
Bogota, NJ 07603 (201) 342-7920
Model ship kits & materials, including brass stock. Catalog, \$2.



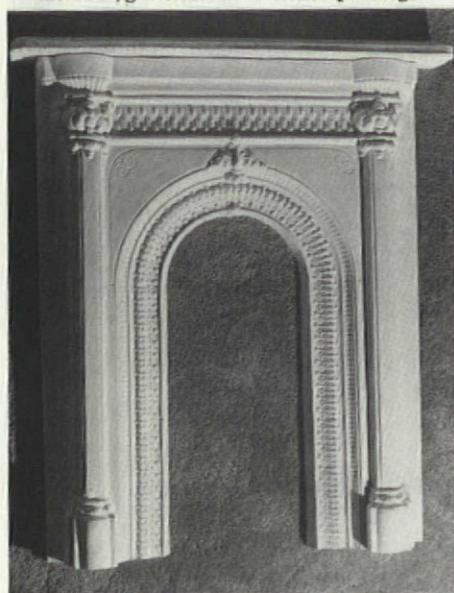


I just took a look back at our very first OHJ Buyer's Guide Catalog, a 32-page booklet punched out on a typewriter in 1976. Even with only 300 companies and some 200 products, it gave readers a fairly complete listing of restoration products available at the time.

The reproduction market has grown tremendously since then! Our 1984 Catalog — 208 pages, just off the press — lists 1,251 companies nationwide. . . and nearly 10,000 different items. I don't have room here to list all that's new — but I have picked out some of the more unique new entries.

While vacationing in San Francisco, I discovered Windmill Interiors, a source for traditional fireplace surrounds made of an untraditional material — plaster. These are purely decorative, of course; use only with a non-working fireplace. (False fireplaces have always been in Victorian and 20th-century houses.) The company is offering four finely detailed reproductions of c. 1910 English cast-iron faces.

Sizes range from 26½ to 46½ inches wide, 35 to 48 inches high, and 3½ to 4½ inches deep. Three of the models are for small coal/gas fireboxes with openings of



Victorian decorative-arts maven Bruce Bradbury put us onto a source for a limited supply of vintage "decals." Here is the story: Five years ago, Windowphane purchased (from an old importer) a supply of transparencies which had been manufactured in Europe around 1910. Such decals, imitative of stained glass, were used in numerous homes and churches until after 1900. The secret process for silk-screening the decals by hand in brilliant colors had been developed in the 1870s — and has been subsequently lost.

Today, these old transparencies retain their original colors and fine detail. After immersion in lukewarm water, a decal can be fused to any clean glass surface. Windowphane's limited supply of about twenty designs includes pre-Raphaelite maidens and Gothic patterns. Decals range from 9 inches square (\$6 each) to 18-inch by 8-inch (2 panels for \$50). Free brochure. The Windowphane Co., Inc., 38 W. 32nd St., Suite

1611, Dept. OHJ, New York, NY 10001. (212) 695-0070.



Antique transparencies with fine detailing and gorgeous colors.

HIGHLIGHTS FROM

10 to 12 inches (\$195); the fourth model is larger with an opening of 17¼ inches (\$295). The surrounds can be finished with latex or oil-based paint, or marbled as their cast-iron predecessors often were.

The company also sells antique cast-iron surrounds and reproduction plaster ceiling medallions. Their brochure is \$1.50. Windmill Interiors, 2508 Laguna Vista Dr., Dept. OHJ, Novato, CA 94947. (415) 897-8500.

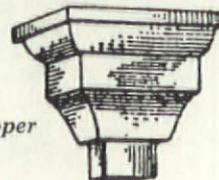


Windmill Interior's plaster fireplace surrounds are copies of 1910 designs.

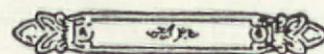
Gutters. Not a terribly exciting product category, unless you're looking for an old-fashioned guttering system that just isn't readily available anymore. We have only recently discovered a ready source for stock copper gutters. The Copper Sales Co. handles even ogee and half-round gutters, corrugated leaders, and copper hangers. The stock gutters are sold in 10-ft. lengths.

The company also handles galvanized and aluminum gutters. To compare: 16-oz. copper costs \$3 per foot, aluminum is a little over \$1 per foot. But these are materials costs only; the big costs of fabrication and installation remain the same whatever the material. So it pays to use the best material when possible.

You can order direct if the company doesn't have a dealer in your area. For a free flyer illustrating their gutters, write The Copper Sales Co., 2220 Florida Ave. South, Dept. OHJ, Minneapolis, MN 55426. (800) 328-0799.



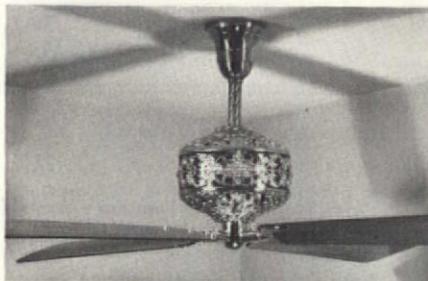
Besides gutters, Copper Sales offers lots of accessories such as these.



Unique Services

In compiling the OHJ Catalog each year, we run across some special services which aren't standard headings in the Yellow Pages. For example, whom do you call if you have an antique ceiling fan — one that's missing its blades, or that has a damaged casing? We've come upon two companies that restore old fans: M-H Lamp & Fan restores both desk and ceiling fans, while the Brass Fan Ceiling Fan Co. limits their work to ceiling models.

Both companies restore finishes, replace or repair wooden blades, and do mechanical and electrical work. Restoration costs vary, but it seems a basic overhaul is around \$75-100, and new blades, installed, cost about \$50. By the way, both companies offer old and antique fans for sale. M-H Lamp & Fan Co., 7231½ N. Sheridan Rd., Dept. OHJ, Chicago, IL 60626. (312) 743-2225. (A description of services is free with SASE.) Brass Fan Ceiling Fan Co., 1101 Stapleton, Dept. OHJ, Flower Mound, TX 75028. (214) 539-1052. (No literature.)

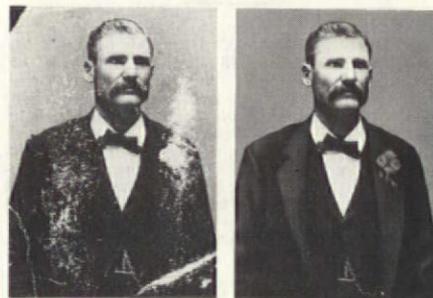


This antique 1895 "Dayton Direct Current Ceiling Fan" was restored by the owner of M-H Lamp & Fan Co.

Douglas Elbinger used to be a photo historian. Sensing a growing appreciation of the past among non-historians, he began to offer his services to the public — by restoring heirloom photos. His photo lab has clearly filled a need: The company has grown steadily since 1972, and now restores and copies old photos for private individuals and museums all over the country.

The copies often enhance the print quality of the original. Minimum cost for copying a photograph is \$29, which includes a 4 x 5 print and a large-format negative. Restored

copies of damaged and stained photos can also be made. Send \$2 for more information to Elbinger Laboratories, Inc., 220 Albert Street, Dept. OHJ, East Lansing, MI 48823. (517) 332-1430.



*BEFORE AFTER
Affordable photo restoration.*

A firm that restores old theater seats may be our most arcane listing this year. Country Roads does their work in a large plant in Michigan, or on site in their mobile plant. They'll replace or repair wood or metal parts, refinish seat covers, and so on. Good news: Restoration costs about 50% less than new seats of comparable quality. Free brochure from Country Roads, Inc., 1122 South Bridge St., Dept. OHJ, Belding, MI 48809. (616) 794-3550.

OUR NEW CATALOG

The following companies aren't new to our Catalog. But the light fixtures shown here are part of a new trend in reproduction fittings. These three companies, at least, are offering handsome reproductions of post-Victorian fixtures.

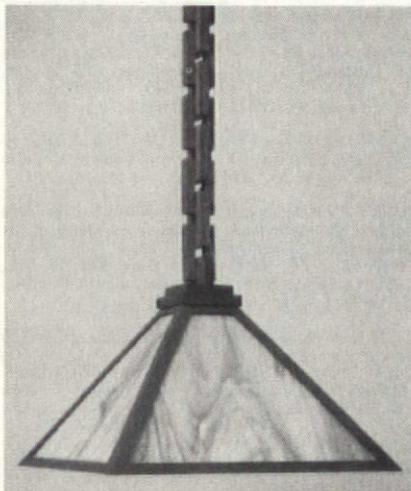
St. Louis' *Mission Style* ceiling fixture would be a handsome addition to a Craftsman-inspired home. The frame is solid oak; you can specify caramel, blue, or green glass. The fixture is \$480. A color catalog is \$3. St. Louis Antique

Lighting Co., 25 N. Sarah, Dept. OHJ, St. Louis, MO 63108. (314) 535-2770.

Already well known for their reproduction Victorian fixtures, Victorian Lightcrafters also makes the turn-of-the-century fixture shown here. In solid brass, 4-, 5-, or 6-arm, it's \$250-350. (The shades are extra — about \$10 per piece.) Their new catalog, \$3, has one other turn-of-the-century chandelier and a variety of appropriate shades. Victorian Lightcrafters, Ltd., PO Box 332, Dept. OHJ, Slate Hill, NY 10973.

(914) 355-1300.

This copy of a c. 1920 ceiling fixture is an exciting new trend in reproductions. Ocean View Lighting's \$300 fixture is hung from solid brass rods; its 14-in. opaque shade is American, hand-blown, etched glass. Their complete catalog featuring many other turn-of-the-century fixtures is \$3; a flyer on the fixture pictured here is \$.50. Ocean View Lighting and Home Accessories, 1810 Fourth St., Dept. OHJ, Berkeley, CA 94710. (415) 841-2937.



(above) St. Louis' "Mission Style," (right) a chandelier from Victorian Lightcrafters, and (far right) a new fixture from Ocean View Lighting.





FOR SALE

FAINTING SOFA: Victorian, black leather, ornate, carved legs. \$450. Morris chair: Ornate carved, heavy oak. \$300. Muskegon, MI 49442. (616) 788-5105.

19TH C. LIGHTING: Cast-iron, 2-arm (54-in. spread) ceiling fixture, c. 1860. \$295. Double mantle-arm lamp, c. 1855, bronze Gothic style. \$475. Pair of lamps, c. 1890, 19 in. h. \$350. Brass Preacher's (pulpit) lamp w/ silver reflector, pat. 1893. \$250. 3 opaline hanging electric lights, c. 1900. \$20 ea. Irish point lace curtains, 50 yrs. old. 14 prs., 60 in. w. x 90 in. l. \$35/pr. 5 prs., 86 in. w. x 90 in. l. \$50/pr. Enlightened Restorations, 51 Shadow Ln., Wilton, CT 06897. (203) 834-1505.

SAMPLERS — hand-wrought, cross-stitched. 7 designs, 3 reproductions of antique alphabet samplers. Imported linen, needle, DMC floss, and graph/instructions are included in each kit. Brochure, \$.50. The Needler, 4907 W. Vine, Milwaukee, WI 53208.

HOUSE PORTRAITS: Handsome, pencil renderings of your home. Send a photo of your house and \$30 for an 11 in. x 14 in. or \$40 for a 14 in. x 17 in. Carolyn Thoben, 96 Plains Rd., New Paltz, NY 12561. (914) 255-6323.

FURNACE: Hot air, c. 1920, Thatcher Co., Newark, NJ. "Warm Friend" pipeless no. 2452A. Exc. cond. of c.i. sheet metal. Floor registers. \$175. C.W. Dodson, 1231 Pilgrim Ln., Berwyn, PA 19312. (215) 644-8743.

PRINTS, limited edition of the 1883 Gravers Lane Railroad Station (designed by Frank Furness). 16 in. x 20 in., matted, numbered, & hand-signed by the artist Charles Snyder. \$25 each + \$3 for mailing. Shirley Hanson, 7903 Pine Rd., Philadelphia, PA 19118.

ROOFING SLATE — 37 sq. of reclaimed red slate, 10 in. x 18 in. std. thickness, in good cond. Well below the cost of new red slate. Also reclaimed clay tile, concrete tile, & asbestos shingles. Dave North Roofing, N114 W15680 Sylvan Cir., Germantown, WI 53022. (414) 251-0176.

5 MANTELS, pine, from 28-56 in. w. x 31-36 in. h., \$65-\$195. Set of 6 Victorian porch posts & brackets, \$85. Approx. 100 fireplace tiles, 3 in. x 3 in., blue, brown & white, \$75. Interior pine & poplar doors, c. 1830-1870, \$20 ea. 2 Victorian balcony railings, 33 in. h. x 52 in. w., \$150. Iron porch & stair railing, brass finials, c. 1920, from \$45-\$125. 13 in. l. cylindrical Frye glass hanging hall fixture, \$225. Assorted white porcelain & Bennington door knobs, \$5/pr. 8426 State St., Kinsman, OH 44428.

TELLER CAGES from a 1907 bank. Several feet of them. Vault door also. John R. Brosnan, Box 516, Woonsocket, SD 57385.

WINDOW CATCHES, door knobs, coat hooks, & hinges salvaged from 1870 house. Most solid brass. C.M. Kehrer, 401 Susan, Cedar Springs, MI 49319. (616) 696-2825.

CLAWFOOT BATHTUB, Chambers stove, Dickson stove. All in good cond. Best offer. (201) 792-5046 PM.

RADIATORS, cast-iron, 14 various sizes from 1910 Craftsman-style home. \$100 for lot. You pick up. Jim Richey, 302 S. 7th, Ponca City, OK 74601. (405) 762-8339.



CAVALIER KING CHARLES spaniels. The aristocrat of toy spaniels as painted by the Old Masters. Loving companions of Charles II. Extremely responsive, affectionate, calm. Puppies in all 4 colors by reservation. \$500-\$800. Charlescote, Janice M. Koehler, Wedgewood Farm, 145 Armsby Rd., Sutton, MA 01527. (617) 865-4169.

INK DRAWING of your house. Send clear photos. \$50. Roberta Lee, Box 208A, RR 1, Washington Crossing, PA 18977. (215) 493-3466.

INNS & HISTORIC HOUSES

1878 VICTORIAN: Nightly or weekly accommodations in the Nat'l Historic Dist. of Galena, IL. 1 block from restaurants & antique shops. Furnished w/ period antiques. Free brochure. Fricke Guest House, 119 S. Bench St., Galena, IL 61036. (815) 777-1193/9430.

HAVE A DICKENS of a holiday season in Victorian Cape May at the Queen Victoria: special shopping, free Wed. house tours, reduced rates for weekday stays, and Christmas workshops. Enjoy country breakfasts, afternoon tea, etc. (609) 884-8702 for reservations.

SCHWEGMANN HOUSE: Missouri's finest B & B inn, in the heart of wine country. Stately 120-yr.-old historic residence overlooking the Missouri w/ 9 BR, private baths, a/c, & antique furnishings. 438 W. Front St., Washington, MO 63090. (314) 239-5025.

APPLE LANE INN: A secluded 1870 Victorian farmhouse lovingly restored. 4 guest rooms, sitting room, & parlor. Enjoy fireplace, player piano, & breakfast. 6265 Soquel Dr., Aptos, CA 95003. (408) 475-6868.

BED & breakfast in the Rocky Mts. at the foot of Pike's Peak. Charming 1885 Victorian home set into the mountainside w/ an unequalled view of the valley below. The Nippersink, 106 Spencer, Manitou Springs, CO 80829. (303) 685-9211.

BARABOO'S House of Seven Gables, 1860 Gothic Revival featured in June 81 OHJ. Victorian suite w/ private bath. Seven Gables, Box 204, Baraboo, WI 53913. (608) 356-8387.

B & B in Hastings-On-The-Mississippi. The comfort & elegance of our 1880 brick French 2nd Empire home, listed on the Nat'l Register, 20-30 min. from St. Paul/Minneapolis, 10 min. from Afton Alps. Thorwood B & B, 649 W. 3rd St., Hastings-On-The-Mississippi, MN 55033.

McGILVERLY HOUSE B & B. 1860 sea captain's mansion in historic Searspoint, ME. Spacious rooms w/ Queen beds overlooking Penobscot Bay. Lodging may be exchanged for goods or services. PO Box 588, Searspoint, ME 04974. (207) 548-6289.

BURTON HOUSE, Chicago. B & B in historic "Gold Coast" mansion. Nat'l Register of Historic Places. Gentle & beautifully furnished. Lake Mich., famous Mich. Ave. shopping, entertainment & historic places but steps away. Reservations required. 1454 N. Dearborn Pkwy., Chicago, IL 60610. (312) 787-9015.

BED & breakfast country style. Comfortable 1897 Queen Anne home near the Indiana Toll Rd. at South Bend, Notre Dame, Culver Academies & Lake Maxinkuckee. (616) 695-6552.

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.

DUNBAR HOUSE — Bed & breakfast in 1880 home with historical designation. Located in Murphys, CA, Queen of the Sierra, site of some of the richest gold claims. 5 warmly decorated rooms, expanded continental breakfast, flowers, and sherry await your pleasure. PO Box 1375, Murphys, CA 95247. (209) 728-2897.

GREENVILLE ARMS: A Victorian country inn founded in the foothills of the N. Catskills, 3 hrs. N. of NYC. 7 acres of grounds, with swimming pools & outdoor games. Close to historical sites & auctions. South St., Greenville, NY 12083. (518) 966-5219.

THE GOLDEN ROSE, Victorian country inn. 26 rooms with hand-carved 19th-century furnishings. Victorian baths. Historical tours of 1878 Opera House, Teller House, Central City, & environs. Cross-country & downhill skiing, hot tub & sauna, continental breakfast, gourmet dining. Box 8, Central City, CO 80302. (303) 825-1413.

BOOKS & PUBLICATIONS

ON-SITE: New bimonthly professional newsletter on building diagnostics. 8 pages. Res. and non-res. diagnostic problems, meeting reports, standards & legislation, products & books. Lots of info. on energy performance, state-of-the-art tools. 1 yr. (6 issues), \$50. Subscribe through PRG, Dept. OHJ, 5619 Southampton Dr., Springfield, VA 22151.

"CONSERVING Energy in Older Homes: A Do-It-Yourself Manual," tells homeowners how to solve energy problems inexpensively. Well illustrated & simply written, 44 pages. \$4.95 + \$.65 postage. Analytech, Suite C-30, 915 King St., Alexandria, VA 22314.

"OUR HOME Memory & Maintenance Album" organizes info. on tax deductions, insurance, energy savings, maintenance, improvements, etc. Charts, forms, hard cover, 137 pp., \$12.95 + \$2 handling. NAHB Bookstore, Dept. OHJ, 15th & M St., NW, Washington, DC 20005.

WANTED

CARPENTRY & BUILDING MAGAZINE — bound volumes for our research library. We already have 1894, 1896, 1898, 1901, & 1902. Send list giving dates, condition, and price. Librarian, Old-House Journal, 69A Seventh Ave., Brooklyn, NY 11217. (212) 636-4514.

MEETINGS & EVENTS

"OLD TIME CHRISTMAS in Brownville" — Victorian Christmas decorations, tour of houses, art show & sale, and Christmas music. Nov. 26-27, Dec. 3-4. Contact Jeanette Hansen, Box 55, Brownville, NE 68321.

PORTLAND, ME — The Landmarks' Advisory Service 1983 lecture series: "Living with Old Houses." Nov. 2 — Use & Misuse of Modern Technology; Nov. 9 — Wall Decoration; Nov. 16 — Gardens & Landscaping for old houses. Portland Chamber of Commerce, 142 Free St., Portland, ME 04101. (207) 774-5561.

NAPERVILLE Heritage Society 15th Annual Antique Show & Sale, Oct. 28-30 at North Central College, Merner Fieldhouse, Naperville, IL.

"A SURVEY of American Stained Glass." Free slide lecture with highlights from the ongoing research of the census of stained glass in America. Donnell Library Center, 20 W. 53, NYC. Unreserved seating. Nov. 12, Sat., 2:30 PM. Catherine Sweeney, Census Board Member, Assoc. Publisher of Art & Auction.

BRONZE & MASONRY in the Park Environment: A conservation workshop. Bronze, Thurs., Oct. 20; Masonry, Fri., Oct. 21. \$150 for both days, \$100 for 1 day. Central Park Conservancy, 830 Fifth Ave., New York, NY 10021. (212) 360-8236.

"THE OEUVRE of an American Arts & Crafts Workshop: The Rambusch Studios 1898 to the Present" — an exhibition of 150 photographs, drawings, & objects designed and fabricated at the Rambusch Studios. Dec. 9-29, Parsons School of Design Exhibition Center, 2 W. 13th St., NYC. Free, 9AM to 9PM, Mon. — Fri., 9AM to 6PM, Sat. Also, in conjunction — "NY Decorative Arts Workshops — The Last 100 Years," 4 sessions, Dec. 6, 13, 15, & 20. (212) 741-5361.

POSITION OFFERED

ANTIQUe ceramics & glass appraiser job available with personal property appraisal firm, Boston, MA (617) 739-1890 or 566-1339.

POSITION WANTED

ESTATE MANAGER, retired construction executive, available to supervise estate maintenance. Driver's license, married, housing required. 105-13 Weeks Rd., Glenn Falls, NY 12801. (518) 798-1513.

REAL ESTATE

YPSILANTI, MI: Gilbert Mansion, imposing 1860 2nd Empire structure, rear corner tower, exquisitely detailed. Needs extensive restoration, much original fabric intact. In Nat'l Register Historic Dist. Much historical data & drawings already prepared. Use & price negotiable. City of Ypsilanti, 1 S. Huron, Ypsilanti, MI 48197.

LOS ANGELES, CA: 1905 restored Queen Anne/Colonial Revival. 4 BR, 2 baths, + 2-bedroom carriage house w/ kitchen. In historic dist. 1 mi. from downtown. Ideal home + income, or B & B during & after Olympics. \$225,000. Owner, A.C. Hyman (213) 342-1170.

ELEGANT, all-electric, 8-room 1853 home. Attached heated/air conditioned garage. 3-room apt. with f/p. G.E. heat pumps, 3 f/p + 2 Franklin stoves. Completely rebuilt by architect/interior decorator 1975. \$166,000. J.A. Hains (309) 286-6421, Toulon, IL.

JEFFERSON COUNTY, WV - Nat'l Register. "White House Farm," c. 1742, built by Dr. John McCormick. Restored stone, 5 BR, 2 baths, 4 f/p, modern conv. 60 acres, fenced pasture, restorable stone barn. Commercial possibility. \$197,000 (negotiable). Brochure. John Van Tol, Box 120, Summit Point, WV 25446. (304) 725-4335.

TURN-OF-THE-CENTURY home with large comfortable rooms, newly decorated. Family-size kitchen, 3 reversible fans w/lights, front porch w/ swing, shade trees on large lot in established neighborhood. \$33,750 with bank financing available, less for cash. Free catalog. Gatlin Farm Agency, Box G, Waldron, AR 72958.

1858 ITALIANATE 13-room home on Nat'l Register, 1 1/2 baths, 5 f/p, built-in cast iron kitchen stove. 1+ acres, 12 mi. from St. Louis Int'l Airport in historic St. Charles, MO. Large trees, brick walks, stencil floor, new HWH, AC, oversize 2-car garage w/heated shop & loft. \$190,000. (314) 724-6650.

LANDMARK Queen Anne/Eastlake Cottage, c. 1890. Historic, R2 zoning, 90% restored, 100% to code. Huge kitchen, 5 BR up, 2 baths, formal DR & parlors, wrkg. pocket doors, stained glass, large closets. 110 sq.ft. corner lot in town. \$150 K, low down, will carry 10%. Eugene, OR (503) 344-5556.

NASHVILLE, TN: 1903 brick Victorian house on Nat'l Register. 6 rms., 5 f/p, all original woodwork. Stained glass window in parlor. Pocket doors, cherry kitchen cabinets, hardwood & parquet floors, Lincrusta-Walton. Stencilled borders & ceilings throughout. Central heat & air. \$99,000 or will consider trade of property in western suburbs of Chicago. Dotty Shaw, Realtor (615) 383-1762 or 254-9625.

LEXINGTON, MO - 1896 Queen Anne, 3 BR, 1 1/2 bath, 2-story, full dry basement. Much stained, curved, and bevelled glass. Pocket and duo-fold doors, tin ceiling kit. w/ oak & glass cabinets. Partially restored (hard work done). Owners' suffering "restoration burn-out." Excellent buy at \$50,000. (816) 259-2350.

MARSHALL, TX - Queen Anne, c. 1893, restored 1982. Versatile floor plan (possibly modified Barber plan), grand hall, parlor, DR, gallery, 2 BR completed (allowing for several more), 2 baths. Central heat/air, updated mechanics, heart pine floors. Neely Plumb, 2215 Houston Pl., Denton, TX. (817) 382-5481.

* Attention New York State Voters! *
* 11 historic buildings known as the caretaking com- *
* plex at Camp Sagamore may be destroyed unless you *
* vote yes to save them. Passage of the Sagamore a- *
* mendment on Nov. 8 will protect the buildings by *
* authorizing a land exchange between the state and *
* the not-for-profit Sagamore Institute, a year-round *
* educational and recreation center. Since the Saga- *
* more Institute is purchasing the parcel for the ex- *
* change, there's no cost to New York State taxpayers *
* or to the state. *



1868 QUEEN ANNE: 17 rms., 4 f/p, formal DR, study. Beautiful woodwork, original finish. Several sliding drs. enormous windowed attic, 1/2 basement - 4 rooms. HWH needing repair. Intriguing history & architecture. Restoration begun, but house still needs work. \$29,000. 601 N. Main St., Harrisburg, IL 62946.

CENTRAL OH: 2 1/2-storey Italianate, 25 mi. from downtown Columbus, 14 mi. from outerbelt, in Delaware. 2 full baths, 2-car garage, new paint, modern kitch., large lot w/trees, privacy fencing, brick patio, etc. Transfer for sale. Asking \$89,000. Phil Huber, (614) 363-0023.

1842 COLONIAL brick house w/ spacious grounds near Newark, Del. Owner, (703) 354-9020 for details.

DETROIT, MI: English Renaissance manor, 1922, of Charles T. Fisher, president of the Fisher Body Corp. Mins. from Wayne State Univ., the Cultural Area, & the Medical Center. English bonded masonry walls, leaded glass windows, & rich detailing. Asking \$375,000. Sharon Llewellyn, LaRose Realty, 487 W. Alexandrine, Detroit, MI 48201. (313) 883-4852.

CALIFORNIA - 1887 Queen Anne, wrap-around porch. Painted in historic colors, double parlors, 4 BR, 3 baths, 3200 sq.ft. 1920s cottage in rear (rented). \$120,000. Also, 1886 Victorian converted to 3 apts. Fenced yard, 5 garages in rear (rented). \$110,000. Both downtown Riverside, CA. Details, (714) 683-0881.

GOSHEN, NY: 1814 restored Federal on 15 acres. Side hall, DR, kitchen, 3 BR, bath, basement kitch., keeping room, 4 f/p, 1970 sq.ft. Partially restored guest cottage. \$169,500. Wallace Realtor, Goshen, NY 10924. (914) 294-6161.

MALDEN, MA - 1899, 3-storey Georgian Colonial on city's historic register w/separate rental apt. netting over \$6600 annually. Entry hall w/magnificent staircase, 2 f/p, lg. kitch. w/laundry. Formal LR/DR, pocket doors, den, 5 BR, 3 baths. 2-car garage. Major work completed. 10 min. to Boston. \$175,000 by owner. (617) 322-9348.

DOWNTOWN BOISE: Cyrus Jacobs House, 1864, Nat'l Register status, 2-storey brick, + 2 outbuildings, 3200 sq.ft. total. Potential for geothermal heat. Used as a Basque boardinghouse for 60 yrs. Penelope Gulley, City Realty, 4477 Emerald, Boise, ID 83706.

1910 PRINCESS ANNE, 4 BR, 2 baths, lrg. kitchen, dining, living, & parlor. Same house plan as illustrated in OHJ, July 82, p. 137 (mid. rt.). 1 acre river front property in Llano, TX, 70 mi. from Austin, 90 mi. from San Antonio. Asking \$120,000. Michael Chamblee, owner. (915) 247-3301.

RESTORATION SERVICES

PUZZLED BY YOUR OLD HOUSE? Does it need work, & you wonder where to begin? Our professional architectural & preservation services can help. Restoration & remodelling design, technical & historical advice, and more. Allen Charles Hill, AIA Historic Preservation & Architecture, 25 Englewood Rd., Winchester, MA 01890. (617) 729-0748.

TAX ACT & historic preservation architects. Feasibility studies, Nat'l Register nominations, energy conservation, renovation, adaptive reuse. Ruth Parshall, AIA, Carter + Parshall Assoc., 607 Nuces St., Austin, TX 78701. (512) 476-1812.

SLATE & TILE roofing, custom copper, metal fabricating, concrete shingles. Restoration work, carpentry rehab work. Consulting services. Bob Smith Decorating & Repairs, Chicago, IL (312) 238-2113.

ARCHITECTURAL services to groups or individuals, ranging from building inspection, consultation, restoration, or adaptive reuse. Experienced in log, frame, and masonry construction. T.S. Hatzold & Assoc., 310 N. Elm, Itasca, IL 60143. (312) 773-3947.

PLASTER ORNAMENTATION: Mouldings, medallions & other fine detail restored. Missing ornamentation reproduced from existing patterns, & installed. Stock & custom ornaments. Ornamental Design Studios, Geoffrey Kaslof, 1715 President St., Brooklyn, NY 11213.

PRESERVATION/restoration of 18th- & 19th-century domestic architecture is the specialty of Timber Frame Co. Knowledgeable, skilled, experienced craftsmen. Seek interesting, challenging projects. RFD 2, Orange, MA 01364. (617) 249-4643.

LEADED/STAINED glass, windows & lampshades restored, designed, manufactured to your specifications. Churches & residences. Museum repros. & Victoriana specialties. B. Arrindell, Golden Age Glassworks, RD 3, Box 101, Bellvale Rd., Warwick, NY 10990. (914) 986-1487.

DODGE, Adams & Roy Ltd. - Consulting & contracting company w/staff of researchers, consultants, craftsmen, joiners, & masons. We work on historic sites throughout New England and the East - willing to travel for interesting work. For brochure, Stoodley's Tavern, Hancock St., Portsmouth, NH 03801. (603) 436-6424.

TAX-ACT services for investors, developers, owners. Advice, guidance, and application preparation, incl. photo documentation. Charles Wyatt Assoc., 706-A Jersey Ave., Jersey City, NJ 07302.

HOMESTEAD: We clean, evaluate, repair & relime chimneys. Specializing in PermaFlu: seals, strengthens, insulates, restores chimneys, surpasses UL listing 103, & is recognized by BOCA. Lifetime guarantee. Free info. & booklet. Homestead Chimney, PO Box 5182, Clinton, NJ 08809. (201) 735-7708.

PAINTER/carpenter does fine interior custom painting; builds shelving; hangs doors; installs locks; windows; repairs, strips, and refinishes exterior doors. Over 20 yrs. experience in S. End of Boston & vicinity. Does repairs with an eye to preservation. Eugene L. Felch, PO Box 666, Astor Station, Boston, MA 02123. (617) 282-1662, leave message please.

PLASTER walls made in the old tradition. Much harder & stronger than plasterboard. Plaster mouldings & medallions reflect this history, custom painting accents it. Morris D. Pesach, 1705 President St., Brooklyn, NY 11213. (212) 774-9330. References available.

GARDENS professionally planned for your historic home. Illustrated brochure. Gardens Historic, Box 5934, Dept. OJ6, Birmingham, AL 35259.

HISTORIC Preservation Specialists of Chicago provide services for older & historic bldgs. Historical research, document preparation for registry applications, feasibility & adaptive reuse studies, architecture & engineering. Thomas Leo Prairie, AIA, 1941 W. Schiller St., Chicago, IL 60622. (312) 235-9492.

CUSTOM restoration & design services. From porches to rotten sills, & from kitchens to additions, our attention to detail, safety, & economics ensures quality at a fair price. 1/2 hr. free consultation with each estimate. Janet Silber, Homeplace Restorations, 528 N. Bloodworth St., Raleigh, NC 27604. (919) 821-4490.

WANTED

KITCHEN STOVE - antique, woodburning. Snapshots, cond., & price to C.S. Burton, 1012 Lakewood Ave., Durham, NC 27707.

TERRA-COTTA Tiles for roofing. Shield pattern, slightly convex (4-5/8 in. x 7 in.). Diane Kostial McGuire, Landscape Architect, Long Pasture Rd., Little Compton, RI 02837.

PUSH-BUTTON light switches, need 40. Tommy Traylor, PO Box 277, Bellville, TX 77418. (409) 865-5828.

PHOTOGRAPHS & information, pre-1941, of interior of Brookfield, IL Prairie Ave. train station. John Zdenek, Station Manager, Brookfield Historical Soc., PO Box 342, Brookfield, IL 60513.

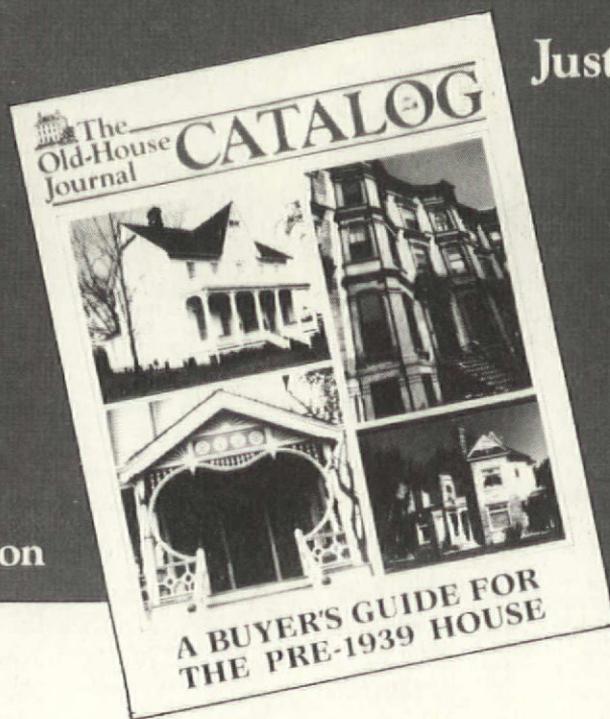
STONE FACED concrete block. Will need approx. 900 new or used 8 in. h. x 16 in. w. x 12 in. d. block. James B. Reardon, 1309 Neil Ave., Columbus, OH 43201.

BENNINGTON-STYLE (brown marbled) porcelain door knob sets w/brass fittings. Need 3 pr. Tom Rich, 714 N. Price Rd., St. Louis, MO 63132. (314) 993-0924.

VICTORIAN HOUSE in nice area within 30-40 min. drive of Dallas Int'l. airport. Would prefer structurally sound, without plumbing or electrical redoing. Priced in the 60s. Hugh Walters, 2035 E. Cornell Dr., Tempe, AZ 85283.

Great
Christmas
Gift

NEW 1984 Edition



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The Ultimate Where-To-Find-It Guide

Check these features:

- 1** The Old-House Journal Catalog is the "Yellow Pages" for pre-1939 houses. In this comprehensive buyer's guide are listed hundreds of hard-to-find old-house products . . . the kind that hardware store clerks will assure you "aren't made any more."
- 2** The Catalog is the most complete and authoritative directory of the field. 1,251 companies are listed; almost 10,000 individual items and services are offered for sale. Every listing is carefully screened for appropriateness by the editors of The Old-House Journal. In the Catalog, you won't find vinyl siding, or the phoney "olde time" gadgets that litter the advertising pages of the home magazines.
- 3** The Catalog is crammed with NEW information: there are 259 NEW companies that didn't appear in the previous edition. Also, 773 of the other listings contain NEW information — new products, new prices, new literature, new addresses, and new phone numbers.
- 4** Another new feature: A State Index that groups Catalog companies by city and state. This allows you to quickly locate listed old-house suppliers that are nearest you.
- 5** And for companies that aren't near you, the Catalog gives all the information you need to do business by mail or phone. The Company Directory lists full address, phone number, and what literature is available — and the price, if any.
- 6** The Catalog Index is meticulously cross-referenced. For example, if you're trying to find "ceiling rosettes," the Index tells you that the item will be found under "ceiling medallions."
- 7** This is the biggest Catalog ever: 208 pages, full 8½ x 11 pages, softcover. Though it's bigger than ever, the price is still the same as last year.
- 8** Save \$2.00 as a subscriber to The Old-House Journal. The Catalog is normally \$11.95 postpaid, but as a subscriber you can order a Catalog for \$9.95, including fast shipping via United Parcel Service.

Use the Order Form in this issue. Or send \$9.95 (\$11.95 if you're not a subscriber) to: The Old-House Bookshop, 69A Seventh Ave., Brooklyn, NY 11217.

THREE BASIC HOW-TO BOOKS



- * The Plumbing System
- * Working with Steel Pipe
- * Working with Copper Pipe
- * Working with Cast Iron Pipe
- * Leaks & Other Pipe Repairs
- * Repairing Clogged Drains
- * Updating the System & Installing Shutoff Valves
- * Leaks & Other Pipe Repairs
- * Replacing & Repairing Fixtures
- * Plumbing Breakdowns in Appliances
- * Outdoor Plumbing & Private Systems
- * How to Build Your Own Solar Collector
- * Plumbing for a New Bathroom

- * Roof Design & Structure
- * Inspecting Your Roof
- * Contractors Vs. Doing It Yourself
- * Roofing Materials
- * Tools & Safety
- * Simple Roofing Repairs
- * Preparing for Reroofing
- * Basic Roofing Procedures
- * New Flashing & Ventilation
- * Gutters & Downspouts
- * Dormers, Skylights, & Other Projects

(Excellent coverage of asphalt roofing replacement & repair!)

- * Mapping Circuits
- * Fuses & Circuit Breakers
- * Incandescent & Fluorescent Lights
- * Replacing Switches & Receptacles
- * Substituting Special Switches
- * Replacing Old Fixtures
- * Installing a Raceway
- * Adding a Programmable Thermostat
- * Adding Receptacles
- * Adding Ceiling Fixtures
- * Adding Outdoor Wiring
- * Projects Throughout the House

The Old-House Journal doesn't feature articles on the basics of plumbing, wiring, and roofing because these problems aren't unique to old houses. Nevertheless, we're always receiving questions concerning these areas. So we set out to find good, basic how-to books that would be useful to our readers. Most of what we saw was awful: simplistic books written by freelance writers whose research consisted of ripping off other books by ill-informed freelancers.

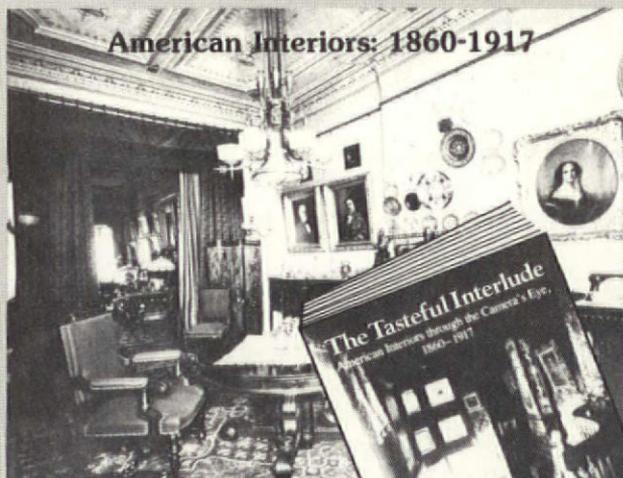
All the competition was completely outclassed by this set of books from Creative Homeowner Press. The three volumes were written by experts in these fields; each book clearly and explicitly addresses all the basic problems and questions. The illustrations are sensible and accurate and are placed right with the appropriate text. With these invaluable books, you get the why behind the how-to.

Each book is fully indexed and has a glossary and a metric conversion chart. And there's also a special bonus available only through The Old-House Journal: Each volume is accompanied by a fact sheet written by an OHJ consultant. These inserts focus the information in the books to the unique problems of old-house owners; they also include a bibliography of books and articles which will further serve your old house. (Softcover; total 464 pages.)

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The Old-House Journal

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The Strip Shop

We've tested all the available tools, and the ones listed below are by far the best. Whether you're stripping clapboards, shingles, interior woodwork, trim, or furniture, we have just the tool you need!

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How-to book on stripping and refinishing architectural woodwork



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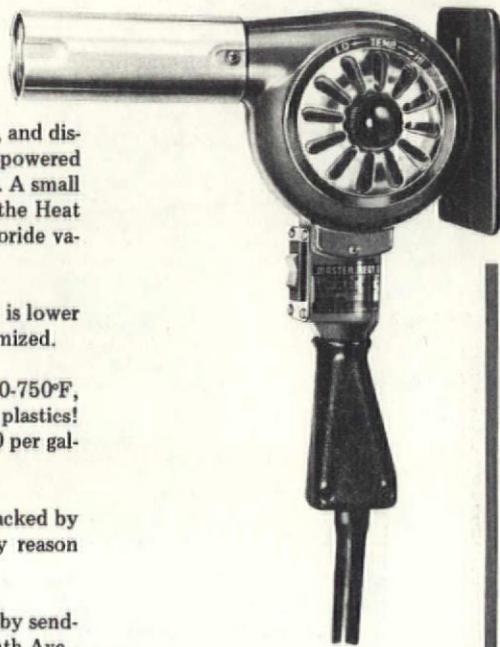
Nearly 10,000 OHJ subscribers have bought the Master Heavy-Duty Heat Gun, and discovered the best tool for stripping paint from interior woodwork. This electric-powered heat gun softens paint in a uniform way, so it can be scraped off with a knife. A small amount of chemical cleaner is suggested for tight crevices and clean-up, but the Heat Gun does most of the work. It reduces the hazard of inhaling methylene chloride vapors present in paint removers.

Another major safety feature is the Heat Gun's operating temperature, which is lower than a propane torch or blowtorch. Thus, the danger of vaporizing lead is minimized.

The Master HG-501 Heat Gun is an industrial-grade tool. It operates at 500-750°F, draws 15 amps at 120 volts, and has a rugged, die-cast aluminum body — no plastics! It isn't cheaply made or cheaply priced. But paint remover is going for \$15-20 per gallon ... so if you use the Heat Gun just a few times, it pays for itself.

The Heat Gun comes with complete operating and safety instructions, and is backed by The Old-House Journal Guarantee: If your unit should malfunction for any reason within two months of purchase, return it to us and we'll replace it.

You may order your Heat Gun by filling out the Order Form in this issue, or by sending \$72.95 (includes fast UPS shipping) to The Old-House Journal, 69A Seventh Ave., Brooklyn, NY 11217.



The Two Best Heat Tools For Stripping Paint

The Heat Gun has been a lifesaver for the 10,000 OHJ subscribers who have to strip paint from ornamental woodwork, shutters, window frames, and similar surfaces. But we're often asked if there's a comparable tool for larger jobs such as exterior clapboards (a task that takes forever with the Heat Gun). After testing all the available tools, the editors of The Old-House Journal are ready to recommend the best tool for the job: the HYDElectric Heat Plate.

Drawing 7 amps at 120 volts, the Heat Plate's electric resistance heating coil heats the surface to be stripped to a temperature of 550-800°F. A nickel-plated steel shield reflects the maximum amount of heat from the coil to the surface. And among the Heat Plate's safety features is a wire frame that supports the unit, so you can set it down without having to turn it off.

Gripping the Heat Plate by its cool plastic handle, you hold it close to the paint surface and soften the paint. Then you move

the plate along and scrape away the loosened paint with a scraping tool. It's that simple! With a little practice, you can remove paint rapidly in one continuous motion. This procedure may remind you of using the Heat Gun, but that's where the similarity ends. The Heat Plate isn't efficient for the small fussy work that's so simple with the Heat Gun: mouldings, corners, recesses, turned wood such as balusters. What the Heat Plate is designed for — and does better than anything else — are the big jobs: clapboards, shingles, flush doors, large panels, and any flat surface.

The Heat Plate comes complete with operating and safety instructions, and is backed by The Old-House Journal Guarantee: If your unit should malfunction for any reason within two months of purchase, return it to us and we'll replace it.

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FOR EXTERIOR STRIPPING

And Any Large Flat Surface



These photos originally appeared in The Oregonian newspaper. Correspondent Sue McCracken took the pictures and wrote the accompanying article: "History Exposed In Albany As Overlay Removed." Subscribers Barbara and Ray Mason sent us the story.

WHEN WE BEGAN the Remuddling Of The Month Award two years ago, our intent was to provide a simple, dramatic (and admittedly un-subtle) public education tool. And it has been incredibly successful. Not only is Remuddling our best-read feature, but other publications are also beginning to use the term. "Remuddling" is on its way into the dictionary. However, some OHJ subscribers object to the Remuddling Award, calling it "negative" and "holier-than-thou." For anyone who may have winced at this page, we conclude our 10th Anniversary Issue on a positive note: Rather than decry bad work, we celebrate good work.

"after." This charming structure, built in 1892, started life as a livery stable. In the 20th century, it housed a variety of stores in downtown Albany, Oregon. Currently it's a movie house and florist shop. The aluminum overlay was added in the 1960s; the original stucco facade didn't re-emerge until this year.

CREDIT for the rescue goes to the Albany District Association. With two residential historic districts, Albany has more historic buildings listed in the National Register than any other city in Oregon. This building is close to approval for the National Register, too. More power to Albany and the ADA. As Ms. McCracken observed, "progress sometimes means taking a step backwards."

THIS MONTH, the remuddled photo is "before," and the beautiful, intact old building is



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