

Restoration and Maintenance Techniques  
For The Pre-1939 House

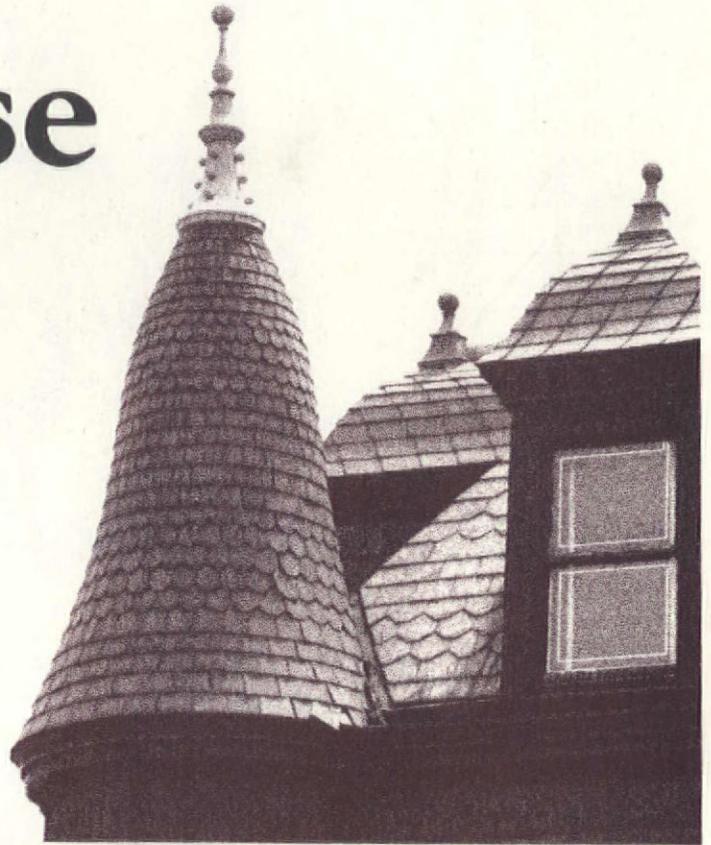
March 1984 / Vol. XII No. 2 / \$2.

# The Old-House Journal

Part 1

## BUILDING A CIRCULAR TOWER

by Patricia Poore and Jonathan Poore



**P**UTTING BACK a missing tower roof is not the easiest restoration job -- but it is among the most dramatic! A tower house without its cap has a truncated look, as if an important part had been amputated. (In fact, de-cap-itated.) This is not a job for the inexperienced woodworker, but it's rarely the carpentry that stumps the amateur woodworker or modern carpenter. Instead, it's designing and laying out the cap. So we concentrate on those difficult aspects: describing the profile, especially if the roof has a bell curve; laying out rafters; finding the curve of nailers or sheathing.

BUILDING A CIRCULAR TOWER is a subject that hasn't seen print for a long time. Having this article in hand may give restoration woodworkers the confidence to put back some of those missing tower roofs.

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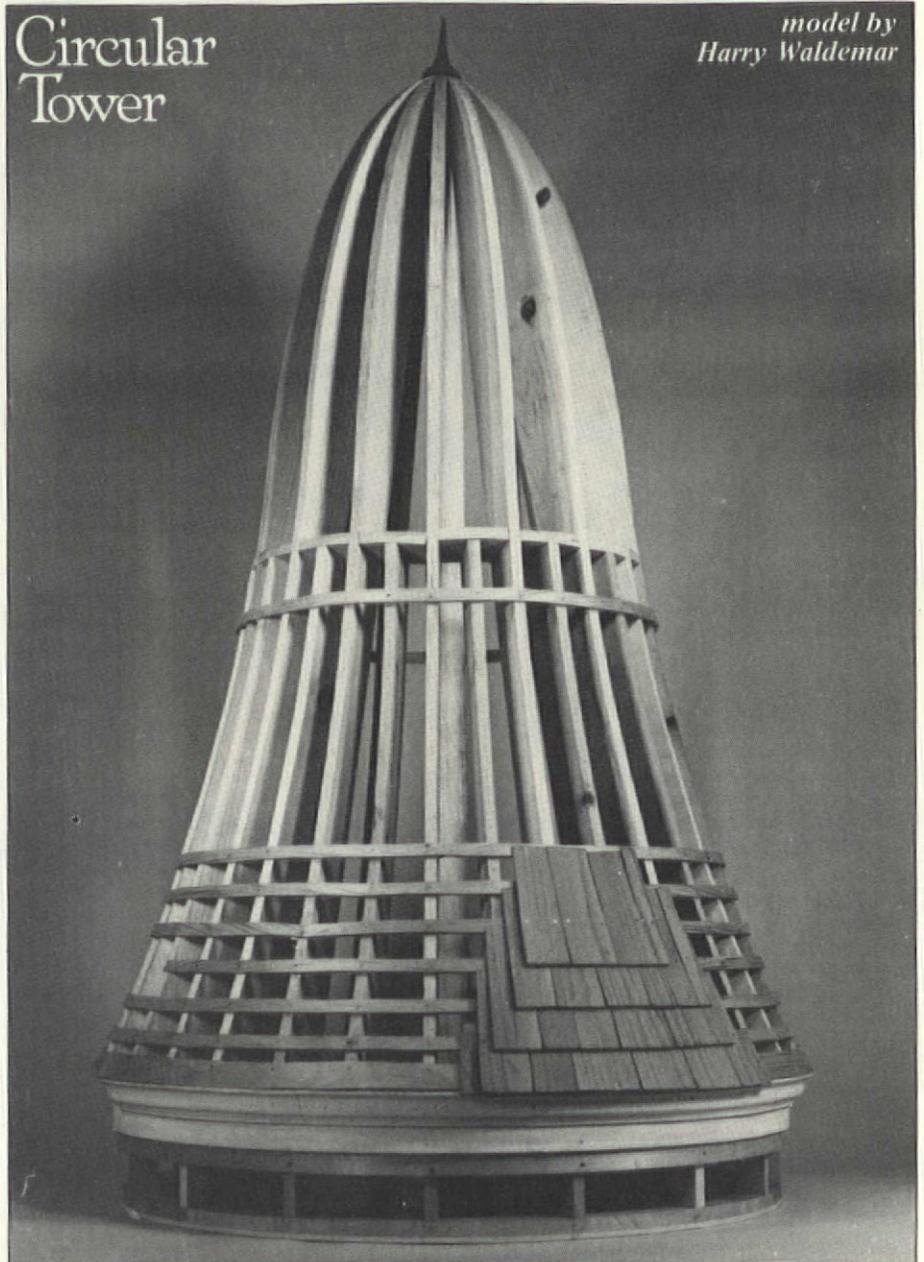
Printed at Photo Comp Press,  
New York City

ISSN: 0094-0178

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# Circular Tower

*model by  
Harry Waldemar*

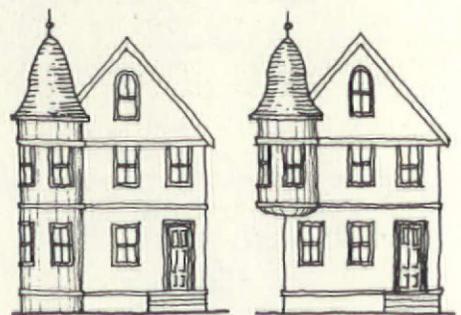


**I**N THIS ARTICLE, we're really talking about replacing the cap only -- not the entire tower structure. Consultation with an engineer or architect is advised if the tower itself is to be added or reconstructed. When the cap alone is missing, engineering consultation is optional unless the existing tower has unusual settlement or suspicious cracking.

REMEMBER that, while most caps were removed to update the building or to avoid maintenance, a few of them were removed for structural reasons.

THERE ARE two kinds of circular towers: those that extend to the foundation, and those that

are cantilevered or corbelled from an upper storey. The latter type is more likely to have structural problems. Always inspect the framing carefully to be sure the existing tower will take the weight of a new cap.





CONE

FLARED CONE

BELL

EVERY TOWER ROOF is a little different. The three basic variations are the conical cap, the flared cone, and the bell-shaped roof with its curved profile. Because it's the most complex, the bell-shaped roof is discussed more fully in this article. Unless otherwise noted, the principles for laying out a curved cap can be applied to other circular tower shapes.

### Connect the Dots

**Y**OU MUST FIND the height of the tower, the diameter at its base, and the shape of its profile. If no documentation of the original tower exists, use your own judgement. Look to other houses of the region, similar in style and period. Reprinted pattern books are available to educate your eye. The ideal way to duplicate the original tower is to measure an identical cap on a neighborhood house. If that's impossible, try to find an old photo of the house. From it, you can determine both the height and profile of the tower. Figure its proportions by comparison with another element still on the house.

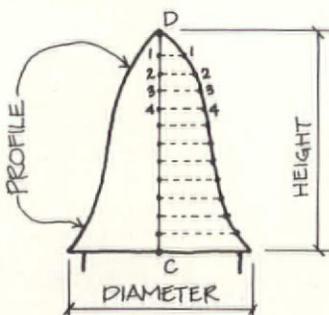
HERE'S what we mean: Let's say the window in the old photo measures 1/4 in., and the cap is 5/8 in. tall. That means the height of the tower is 2 1/2 times the height of the window. ( $5/8 \div 1/4 = 5/2 = 2\frac{1}{2}$ ) Now measure the actual window; if it's, say, 4 ft. 6 in., then the approximate height of the tower roof would have been 11 ft. 3 in.

TO USE this method with any accuracy, the photo should be a head-on shot without exaggerated perspective. You must also use for comparison an element as close to the tower as possible, to avoid being fooled by distortion caused by the angle of the photograph.

TO FIND the diameter of the cap base, measure the diameter of the existing part of the tower. Be aware that the base of the cap may overhang the tower walls to create a cornice beneath the cap. (Refer to the Design File on page 39 for this detail.)

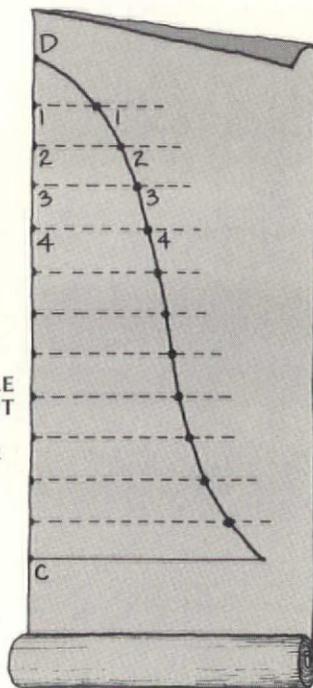
NOW, to duplicate the profile if it's more complex than a simple cone: Start by drawing -- to scale -- an elevation of a cone based on the known diameter and height. On this elevation, sketch in the profile by comparing it to the photo until your sketch looks right. Or scale up from actual measurements you take off the photo.

### SCALE DRAWING



FULL-SCALE LAYOUT

THE NEXT STEP is to plot points on the scale drawing, which can then be transferred to make a full-scale profile drawing. Be sure to mark enough points so that when they're transferred and connected, you'll get an accurate picture of the curve.



TO SCALE IT UP, on a large piece of kraft paper, draw line CD actual size. Make the same number of equal sub-divisions along CD as you did on your small scale drawing. Mark out lengths 1-1, 2-2, etc., to full scale. Connect the dots to plot the profile curve. You will cut each rafter to this profile.

Back in 1919, a short article in the trade journal *The Carpenter* reviewed the already-lost art of building a circular tower roof. After he bought some old *Carpenter* magazines, subscriber Steven Rowell sent us a copy of that article, suggesting we adapt the somewhat old-fashioned and very technical prose. Frankly, the editors and consultants who read the old article were confused by it. So we gave it to Harry Waldemar, a retired stairbuilder and consultant to *The Old-House Journal*. Two weeks later he came back to us with the model you see on the opposite page. It eloquently describes the construction of the cap for a circular tower.

We finally sat down and wrote an article to accompany the model. (On re-reading the old material, we note that Harry made some improvements on the original specifications.) Just as I assigned this article to the March issue, I was struck by a coincidence: Harry Waldemar was recently honored by the United Brotherhood of Carpenters -- the national trade association in Washington, D.C., which still publishes *The Carpenter*!

— Patricia Poore

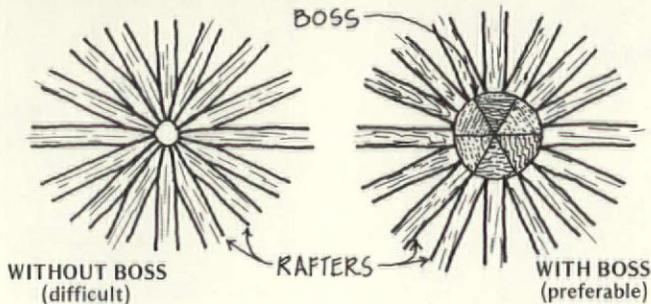
### Making the Boss

**T**HE LARGER the diameter of the circular base, the more rafters are needed. Consider, too, that rafters should be more closely spaced in a small circle. Close rafter spacing is necessary in a small tower to force the sheathing into a smooth curve. If you use wide spacing of rafters in a small tower, your roof will end up with vertical ridges, giving the roof unwanted "facets" instead of a smooth round shape.

TO ARRIVE at the number of rafters, draw a plan to scale and then sub-divide it equally into the approximate rafter spacing, generally 12 to 16 inches on center. (see p. 39) Naturally, the rafters will converge as they approach the top of the roof. Where the rafters meet at the apex, they will bear on a wood **boss**.



A BOSS is simply a cylinder, built up as a staved block and then roughly rounded off by hand. Without a boss, the rafter ends would have to be cut to fit together perfectly -- a difficult joint to fabricate and assemble.

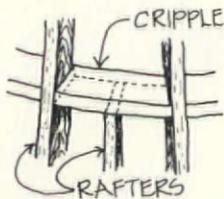


THE SIZE OF THE BOSS is determined by the number of rafters converging on it. Multiply the number of rafters by the thickness of each rafter (1½ in.). Since the circumference of 'C' equals  $\pi \times D$ , we can find 'D', the diameter of the boss. For example, 16 rafters  $\times$  1½ in. = 24 in. circumference. Using the simple formula, you see that the diameter of the boss should be about 7-¾ inches.  $24 = \pi D$   $24/3.14 = D$   $7.64 = D$

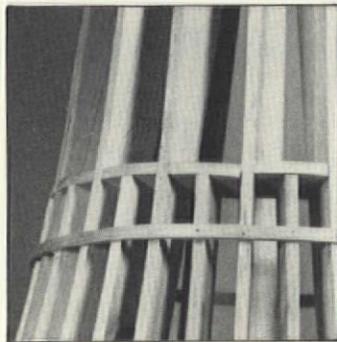
Before you actually make the boss, there are other framing details to consider....

### A Crippling Discovery

AS WE SAID, the more rafters, the larger the boss. Eighteen rafters require an 8½-in. boss. Twenty rafters require a 9½-in. boss. Generally, 16 to 20 rafters is the maximum number that can converge without the boss becoming overly fat. An oversize boss creates a flat-topped tower, which may ruin the design of the cap.



TO REDUCE the size of the boss, you can run every other rafter full height, as shown in this detail of the model. Half of the rafters from the base run up only as far as a piece of horizontal blocking, or cripple. The height at which the cripples should be installed is the point at which the rafters converge to one-half the original rafter spacing. (8 in. for 16-in. o/c spacing) At that point, eliminating every other rafter brings the spacing back to what it was at the base. Note that the cripples should be cut to match the curve of the roof.

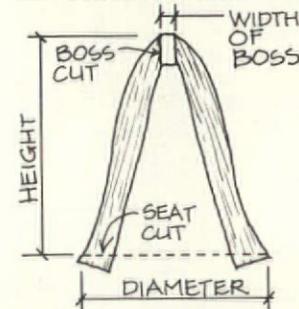
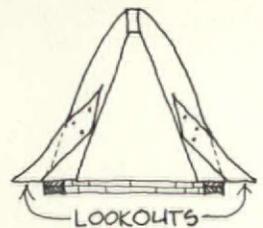


### Cutting Curves

BEFORE you make final cuts on the rafters, design the connection between rafters and sill. The sill diameter equals the diameter of the tower framing. (Individual cornice details will determine the design of this joint.) The sill can be made up of solid wood or layers of plywood. In either case, it should be the equivalent of a double sill with all joints staggered.

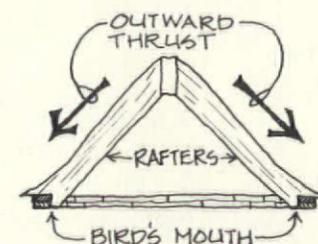


THE FINAL SIZE of the rafters depends on the height and pitch of the roof, live and dead loads, and location and depth of cuts. Be sure to use wood of sufficient width so that after it's cut to shape there is still material left for adequate strength. (Exaggerated curves require deeper cuts in rafters.) One way to avoid making deep cuts is to add lookouts to form the flare at the bottom. Lookouts are an alternative for both bell-shaped roofs and conical roofs with an eave flare.



AFTER all framing details have been decided, the rafters can be cut. Using the kraft-paper layout discussed earlier, mark and cut the first rafter profile -- but leave both ends long to be cut later. Use the first rafter to mark the second rafter. After you've cut the profiles out, lay them on the floor as shown here to mark the boss cut and the seat cut.

ONCE YOU'VE CUT these rafters accurately, use one as the pattern to mark out the other rafters. One short rafter (those that end at a cripple) can also be made as a pattern. Note that a bird's mouth is optional unless the cap has a low pitch.



IF YOU CAN, pre-cut the rafters in the shop on a band saw. If the curves aren't too exaggerated, it's possible to cut them with a portable circular saw.

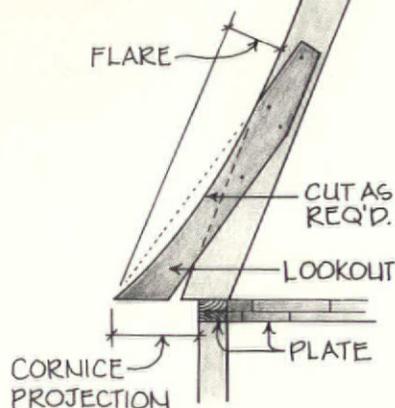
ASSEMBLE the tower cap framing according to accepted roof-framing practice. (You'll need to temporarily support the apex during assembly, as with conventional roof framing.) You might assemble the cap in the shop to be lifted into place, or you might build it in place on top of the building. In the latter case, a trial fitting of pieces in the shop is strongly recommended.

next month

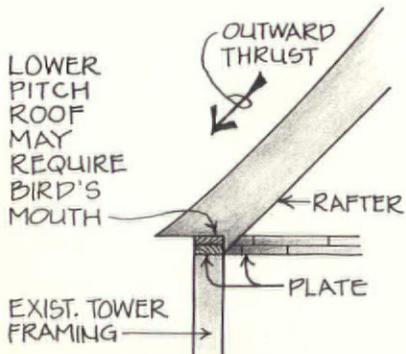
PART 2: SHEATHING  
A CIRCULAR TOWER ROOF

# FRAMING A CIRCULAR TOWER

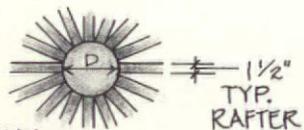
FOR ADDITIONAL FLARE AND DEEPER CORNICE PROJECTION ADD LOOKOUTS TO RAFTERS



OPTIONAL LOOKOUT



OPTIONAL BIRD'S MOUTH



EXAMPLE:

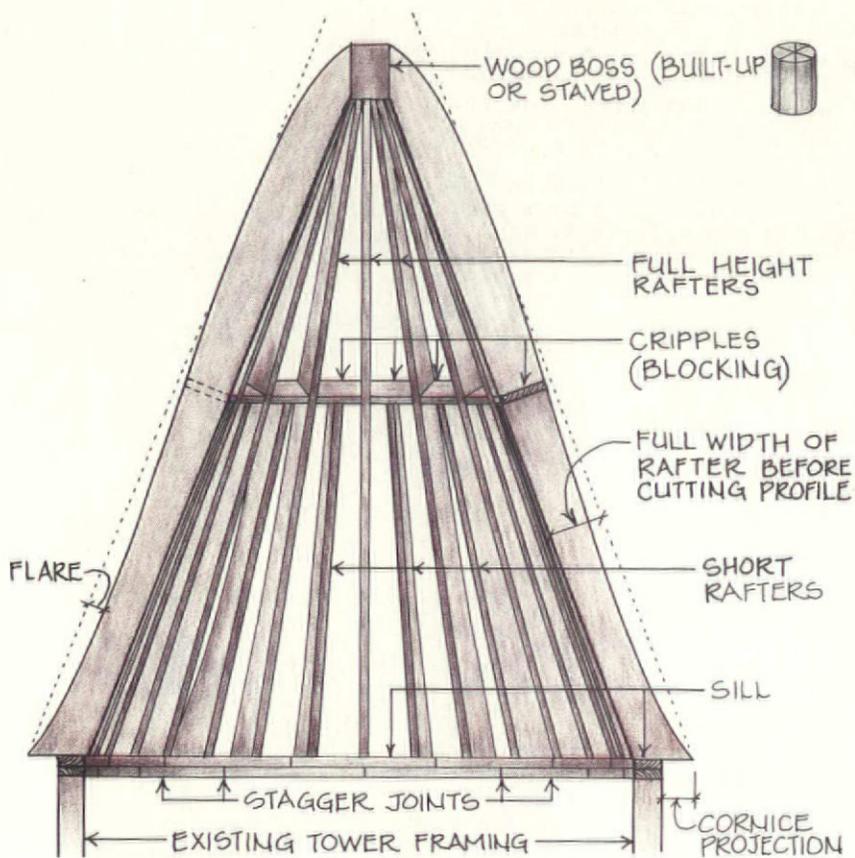
$$16 \text{ RAFTERS} \times 1\frac{1}{2}'' = 24''$$

$$24'' \text{ CIRCUMFERENCE} = \pi \times D$$

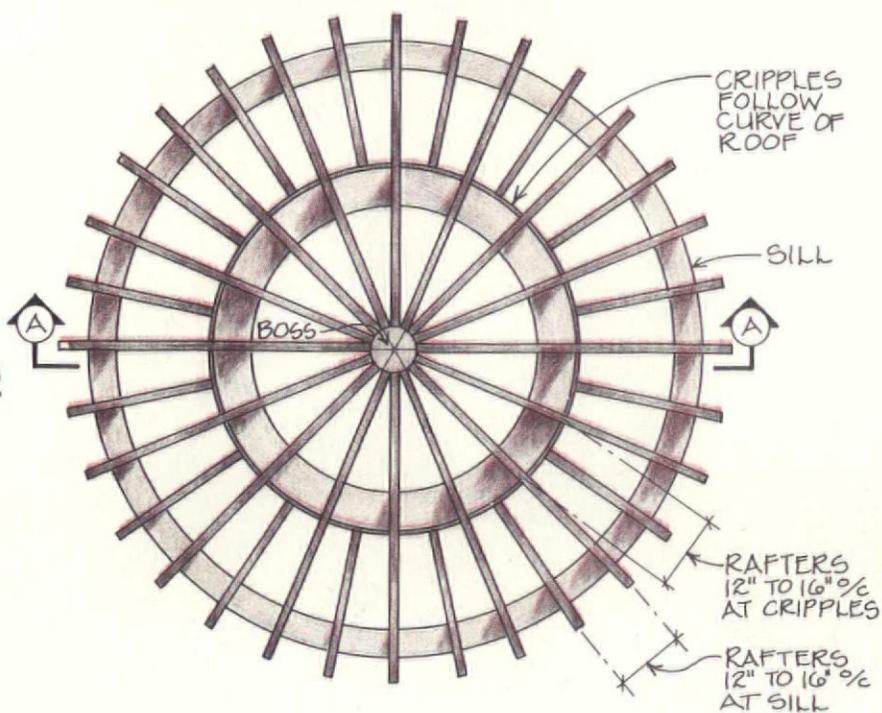
$$\frac{24}{3.14} = D$$

$$7.64'' = D \text{ (APPROX. DIA.)}$$

FINDING SIZE OF BOSS



TOWER ROOF FRAMING SECTION A-A



TOWER ROOF FRAMING PLAN

JONATHAN POORE 1/84

# The Art Of Color Placement

With the resurgent interest in 19th-century decorating, multi-color paint schemes are becoming more popular – both inside and out. But badly done polychrome is worse than none at all. This introductory article provides some basic guidelines for effective color layout.

**C**REATING A SUCCESSFUL multi-color (polychrome) paint job is harder than it seems. Those of us brought up in the era of "white is right" are not trained to handle color. Both the choice of colors, and where to place them for pleasing effect, pose creative challenges. In this article, we'll look at some of the basic principles of color placement.\*

DESCRIBING HOW TO CREATE inspired polychrome is like explaining how to create an oil painting. There's no substitute for artistic instinct and years of practice. Nevertheless, there are some guidelines to help novices--and most of us are new at this. Guideline #1 is: start simple! If you keep it simple, you're less likely to get a rude surprise.

**E**VERYONE STRIVES for "harmony" in a color scheme. But this is a highly subjective criterion. The dictionary tells us that harmony is "an arrangement of color that is pleasing to the eye." Not very helpful. Still, there is agreement as to what pleases most eyes.

MOST UNSUCCESSFUL polychrome schemes fail because the colors used are too bright, and the contrast between adjacent colors is too great. One way to avoid too-bright colors is to stick to the "historic" paint lines, such as those from Benjamin Moore or Fuller-O'Brien. These colors are greyed enough so that they create a restful effect. It's easier to find historic colors for exterior use than it is to find the lighter shades you need for interiors. However, you can find greyed colors for both interiors and exteriors (without the historic names) in the custom-mix color systems available from several paint manufacturers.

## Principles Of Color Placement

**N**ONE OF THE FOLLOWING guidelines are meant to be rigid rules. Many successful polychrome schemes ignore one or more of these principles. However, these guidelines to color placement can help make your first multi-color paint job go a bit more smoothly:

**1.** Breaks between colors are used to enhance and highlight architectural components. This doesn't mean merely making them "look pretty," but rather using color to clarify the role and relationship of the architectural elements.

\* Illustrations of exterior paint colors, 1820 to 1920, will be found in the book, "Century of Color," by Roger Moss. Look for it at your bookstore, or on the Order Form in this issue.

**2.** Caution: Color intensity appears greater when seen on a large surface as compared with a small color chip. Similarly, the apparent contrast between two colors is greater when viewed on a large scale than it is between color chips.

**3.** Avoid violent contrasts. Stark contrasts render one portion glaringly prominent and detract from architectural unity.

**4.** Use transition colors to buffer high-contrast areas. For example, if you want to use burgundy mouldings in a room with white walls, the two colors by themselves present too high a contrast. One possible solution: Transition bands of warm grey and dusty rose between the white and the burgundy.

**5.** Avoid excessive highlighting of small architectural elements, incising, etc. You run the risk of a choppy polka-dot effect, rather than a harmonious architectural whole.

**6.** In general, projecting elements should be painted in lighter colors, and recessed elements in darker colors. That way, you are working with the natural light-and-shadow effects, rather than against them.

**7.** A bright or strongly contrasting accent color can be used effectively in SMALL amounts; for example, as a stripe, or accent on a chamfer or putty line.

**8.** Don't automatically break color at the edge of a moulding. Sometimes, bringing an adjacent color up over the first plane in a moulding can help knit the parts together, and helps avoid a static, predictable appearance.

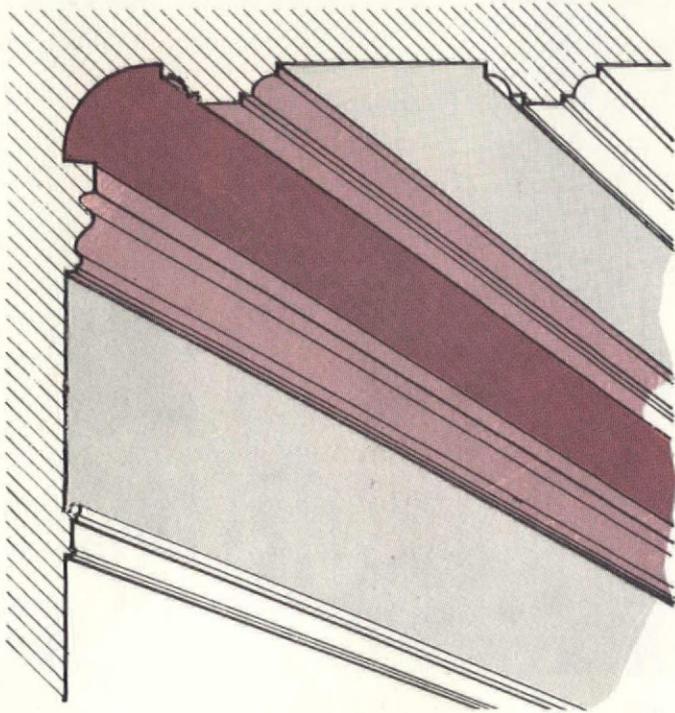
**9.** Changes of color should take place at changes of plane. Changes in color or value suggest shadow, which occur naturally at plane breaks.

**10.** In general, it's best to have darker colors at the bottom and lighter colors at the top of an architectural element. This arrangement avoids a top-heavy appearance.

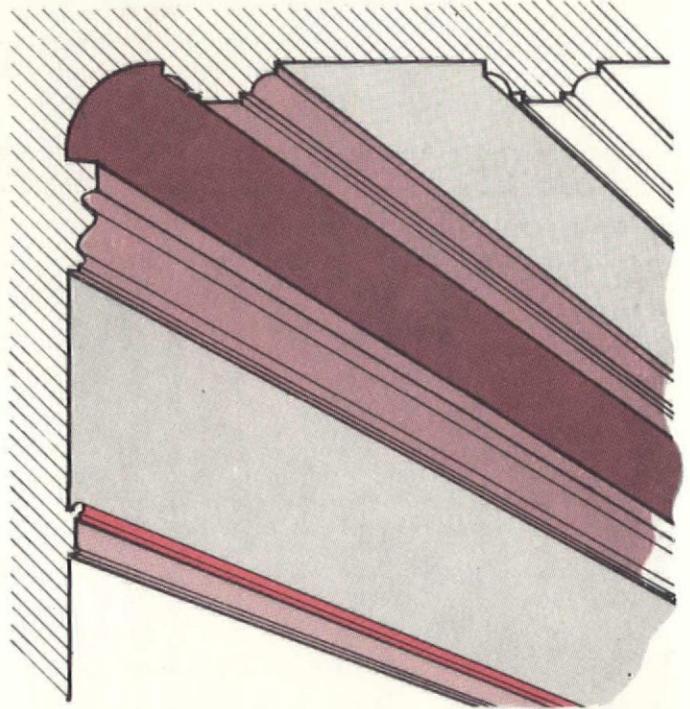
**11.** If two adjacent colors don't harmonize, try mixing a little of Paint A into Paint B, and vice versa. This trick often helps relate the two colors.

**12.** For all the above reasons, it's virtually impossible to predict the ultimate effect of any polychrome scheme. Therefore, before committing yourself, paint a small section of the house, room, or wall in the proposed color and evaluate the result.

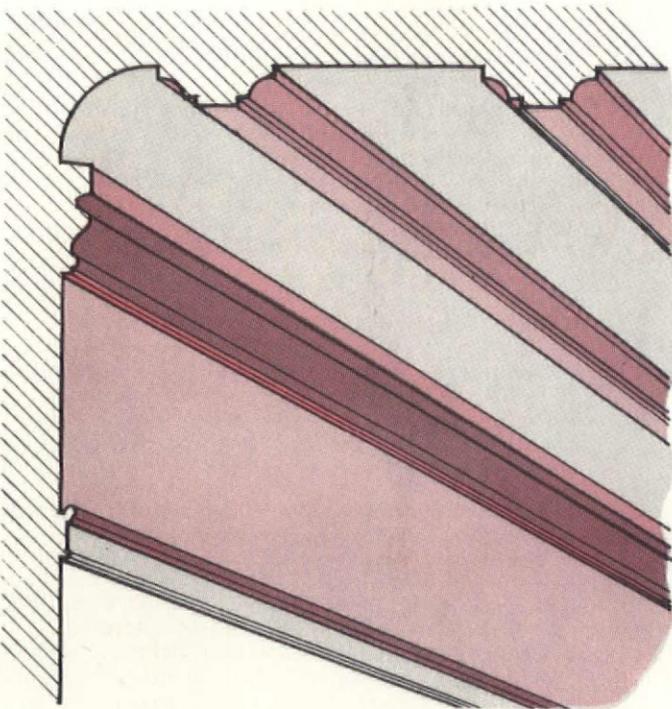
## Placing Color On Cornice Mouldings



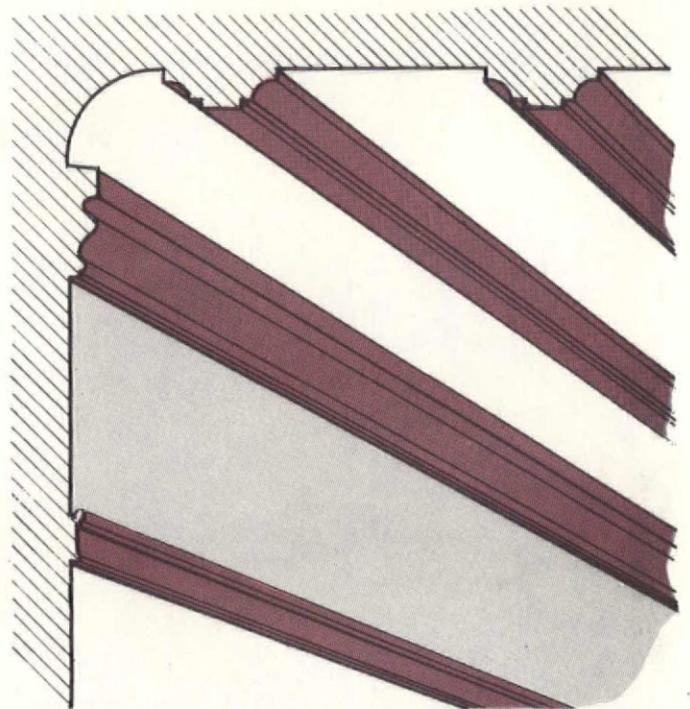
1. A simple but pleasing series showing color *transition*: The darkest color is used in the cove; a lighter trim color abuts the light wall and ceiling paint. Intermediate values are placed between the dark and light trim colors. It runs symmetrically from light to dark to light.



2. The pleasing transitions in scheme (1) are enhanced by adding an asymmetrical accent – a light trim color with a high-contrast stripe – in the picture moulding, drawing the eye towards the frieze.

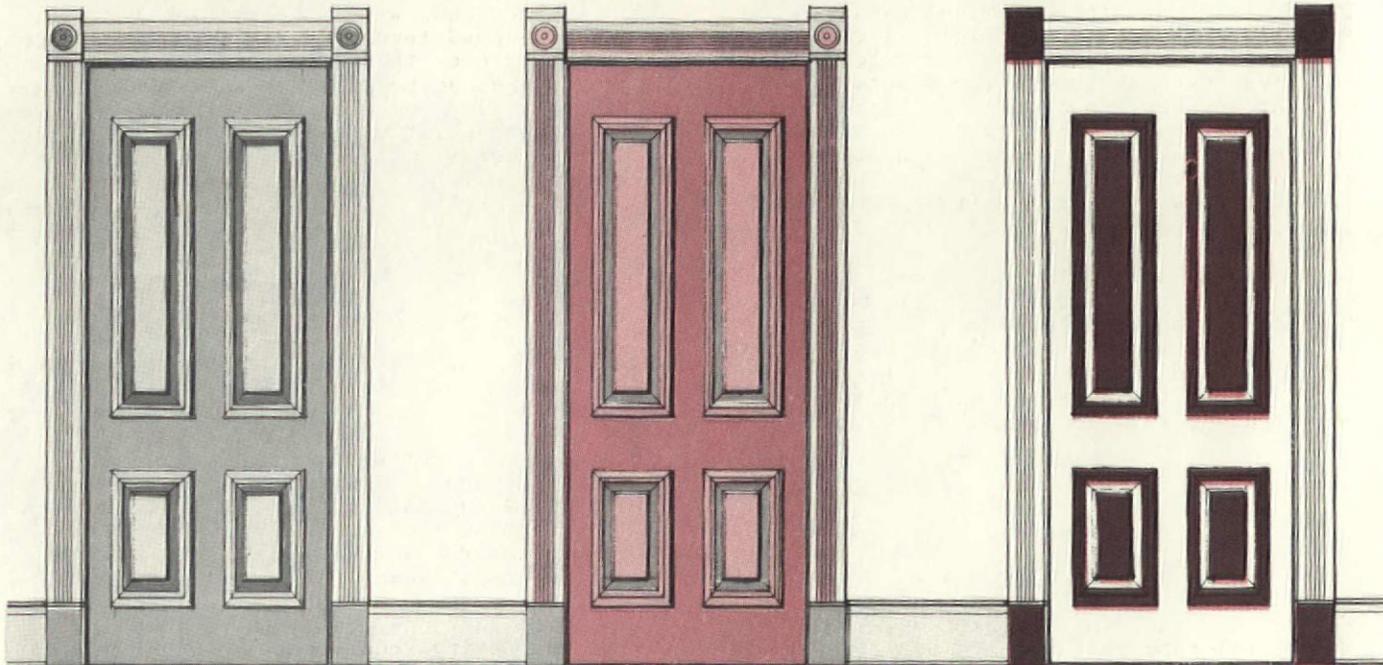


3. Here, by repeating the ceiling color in the cove, it appears that the ceiling passes *behind* the two ceiling mouldings; visually, the cove belongs to the ceiling rather than the wall. The frieze is framed, making it the center of interest. Also, projecting moulding planes have received the lightest trim colors, enhancing the effect of light and shadow.



4. An unsuccessful treatment. The mouldings are painted in high-contrast colors, making them stand out too prominently against the background color. Such high-contrast schemes are jarring. Using bands of transition color, as in the other examples, can help soften the harsh effect of using high-contrast color accents.

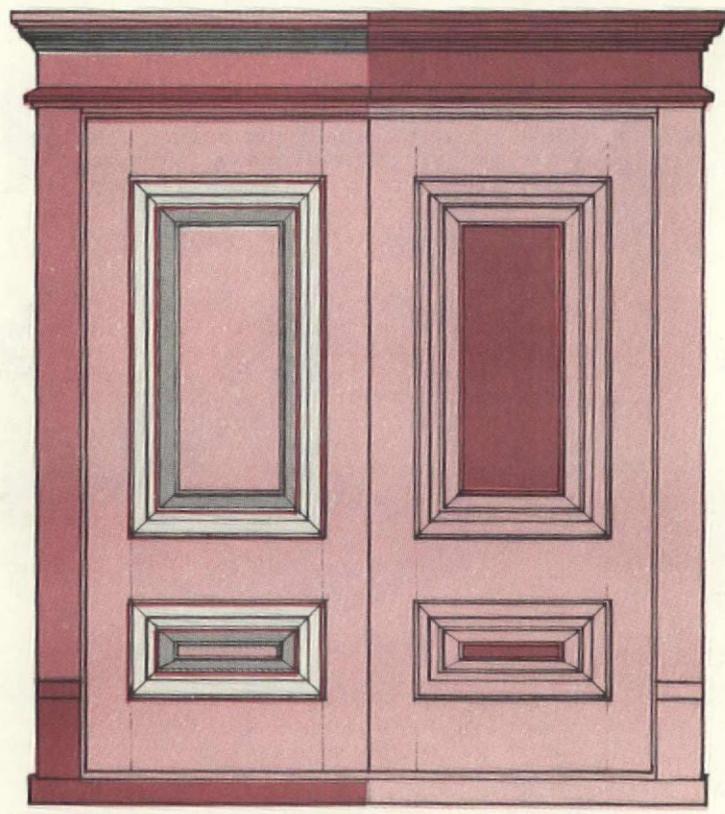
## Placing Color On Panel Doors



1. A “light and shadows” treatment: three values of the same hue are used to enhance natural lighting. Lightest value is used on the raised panels and the mouldings; darkest value is used in the recesses.

2. A more complex version of the “light and shadows” theme uses two colors – and two values of each color. The second color adds more highlights, but the four shades relate closely so there’s a unified effect.

3. A typically unsuccessful two-color job: Someone grabbed a can of high-contrast accent paint and applied it to every projection. The accented areas stand out in high relief – visually breaking up the door.



The color layout on the left door works *with* the architecture; the one on the right door does not. Let’s examine why:

- On the left, the dark value placed on the sill and plinth block gives the composition a base. The door on the right seems without foundation.
- On the left, the medium-dark value on the pilaster suggests a substantial post that can support the weight above. On the right, the pilaster blends into the door and disappears.
- On the left, the entablature is handled well: Its own base is dark, the flat fascia is light, and the underside of the cornice moulding is ‘shadowed’ with a dark shade. On the right, the unbroken dark value of the entablature is top-heavy.
- On the left, the play of light and dark values emphasizes real highlights and shadows: Raised panels and mouldings are light to enhance their projection; recesses are darker values; the slender red accents don’t isolate the mouldings. On the right, the dark value on the raised panels contradicts their projection. Also, the high contrast of the trim color isolates elements.

We should emphasize that in all the illustrations on these pages, color has been used diagrammatically. Red and black (and their shades and tints) were the only colors available to us in this issue. But the same points could be made with any two or three harmonizing colors. Rather than suggesting color schemes, we are diagramming how proper *placement* of colors and values can complement architectural detail.

We’re aware that many excellent colorists whose “color intuition” is finely honed will blanch at the apparent rules given on these pages. They’d be right to point out that the best schemes often break the rules. But we are not suggesting that these basic principles be considered hard-and-fast rules. These pages are merely a primer on “how to begin to think about” using color well. If you’re new to polychrome, use them to guide you through your first projects.



## Grinding Off Paint

I HAVE TRIED numerous chemical cleaners and strippers to remove multiple layers of paint from cast-iron hardware. But the quickest way I've found to remove the paint is with a wire brush wheel mounted on a bench grinder. The cast iron can take a good amount of pressure against the wire wheel without sustaining any damage to the casting. Once the item has been completely cleaned, either varnish, enamel paint, or a clear lacquer finish can be applied.

THIS SAME CLEANING METHOD can also be used with certain pieces of brass hardware. But there's an important warning: A far more deft touch is required to avoid permanent surface damage. I've found that a well-frayed wire wheel serves the purpose, as long as it's used at a reduced rate of speed.

Wayne T. McCabe  
Newton, N.J.

## New Rope Retainers

REPLACEMENT for those frequently missing metal rope retainers in double-sash windows can be easily fashioned from 3/4-in. plastic pipe. Start by cutting off a small length of pipe--usually 5/8 in., but this will vary with the depth of the hole in the sash. Cut out a 1/4-in. strip of pipe, using a coping saw. Drill a hole for the sash cord into the wall of the pipe, opposite the open strip and approximately 1/4 in. from the end of the pipe. File smooth the edges of the hole.

TO INSTALL, thread the sash cord through the hole and knot it inside the pipe. The open section of the pipe creates a spring effect that enables the pipe to be squeezed together and pushed into the sash hole.

I'VE MADE quite a few of these rope retainers for my old house, and they work more satisfactorily than nails or just tying a huge knot.

John Younger  
Columbus, Ohio

## Drywall Screws

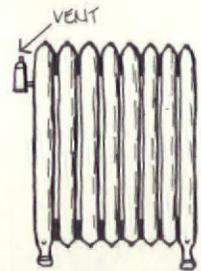
DISPOSE of your slot-headed wood screws and replace them with phillips-head "drywall" screws. The number 6 size comes up to about 2 in. long and is useful for joining all sorts of things, especially wood-to-wood where finishing will cover the head. Number 8 screws are available to at least 3-in. length and have wonderful capabilities. We even use them instead of nails for precise toe-nailing: The stud never moves.

THE SCREWS are designed for use with a special variable-speed electric driver, but we have run in thousands with a conventional 3/8-in. variable-speed reversible drill. In our area, only the stores that cater to real tradespeople carry these, so boxes of drywall screws (particularly five-pound boxes or 1000-count boxes) have become a litmus test for "real" building-supply stores!

Harvey Sachs  
Cranbury, N.J.

## New Life For Old Vents

HERE'S A MONEY-SAVING TIP on how to rescue a steam-radiator vent that appears to be ready for the scrap heap. Remove the vent from the radiator--hand power should work. Place it in a pot of water (4 inches deep). Add three tablespoons of baking soda for each vent you're cleaning. Bring the water to a boil and then simmer for 20 to 30 minutes. (Don't let the water boil away, or you will get baking soda stuck on everything.) Remove the vent and rinse thoroughly. This procedure should remove enough of the hard-water deposits in the vent for it to start working properly again. Try it; baking soda's a lot cheaper than new vents!



Tom St. Thomas  
Bridgewater, Mass.

## Cleaning Oil Paintings

MOST PAINTINGS--but not prints--can be cleaned of grime, grease, and smoke by using half an onion. Gently rub the cut side of the onion over the painting surface. When the onion surface gets dirty, just slice it off and continue cleaning.

AN ARTIST who restores old paintings told me about this trick; he's used it to clean paintings for many art museums. I was hesitant to do it, but finally tried it out on an old (but inexpensive) oil painting. Much to my delight, the dark grey sky got brighter--it was a blue sky with rays of sunshine! No, the painting does not smell like an onion. One caution, however: Test the method on a small area first and make sure no color comes off with the dirt.

Mary A. Sharp  
Oklahoma City, Ok.

**Tips To Share?** Do you have any hints or short cuts that might help other old-house owners? We'll pay \$15 for any short how-to items that are used in this "Restorer's Notebook" column. Write to Notebook Editor, The Old-House Journal, 69A Seventh Avenue, Brooklyn, NY 11217.

BESIDES ITS DECORATIVE APPEAL, ceramic tile has such attributes as durability, ease of maintenance, abrasion and heat resistance, and a hygienic, easily cleaned surface. Looking at the tile in their old houses, many homeowners feel that tile work is beyond their abilities. That's because really well-done installations are almost always the work of apprentice-trained tile masons -- not do-it-yourselfers. Nevertheless, many old-house owners have inherited good tile work that's simply very dirty or that has deteriorated grout joints -- particularly in the bathroom. Extensive repointing of tile is better left to a skilled mason. But common repointing jobs are well within the grasp of old-house owners. There's nothing mysterious about cleaning and grouting.

### Cleaning Glazed Tiles

WIPING GLAZED TILES with a damp sponge and rubbing them dry after each use will keep mildew and dirt from building up. For periodic routine maintenance, clean tiles with a damp cloth and an all-purpose cleaner such as Mr. Clean, Top Job, Fantastik, or Lestoil. If you have hard water, a commercial tile cleaner such as Tilex, or a 50/50 mix of white vinegar and water, will remove deposits. (Rarely, old glazes can be damaged by vinegar, so test first.)

FOR HEAVY-DUTY CLEANING, use a non-abrasive household scouring agent (Ajax Liquid, Liquid Comet, or Bon Ami) with a sponge, or an all-purpose cleaner with a nylon scouring pad. Rinse and wipe dry.

TO CLEAN a really neglected surface, the Ceramic Tile Institute recommends this four-step poultice-type method. First, coat the tile with an undiluted neutral soap (Fels-Naptha or an animal-fat soap will work well). Allow this to dry and stand for several hours. Next, mix additional soap with warm water and wet down the tile. While the surface is wet, sprinkle with scouring powder, then scrub with a stiff brush. With a sponge or a squeegee and lots of water, wash the tile surface to thoroughly remove the soap. Dry the surface with a turkish towel.

### Cleaning Unglazed Tiles

THE ROUTINE CLEANING methods listed above for glazed tiles will work on unglazed tiles as well. For heavy-duty cleaning, spread a paste of scouring powder and water over the tiles and let sit for five minutes. Scrub into surface with a scrub brush, rinse, and wipe dry. The poultice method may also be used. (See Restoration Products, p. 50, for other heavy-duty tile cleaners.)

BLEACH IS AN EFFECTIVE stain remover and general brightener for unglazed tiles. Combine bleach and very hot water, let stand, then rinse and wipe dry. A good mildew remover for both glazed and unglazed tile is a mixture of one quart Clorox, three quarts water, three ounces tri-sodium phosphate (TSP, an industrial soap), and one ounce of detergent. Scrub the mixture into the surface. Follow with a scouring powder, then rinse thoroughly and dry.

## Old-House Basics

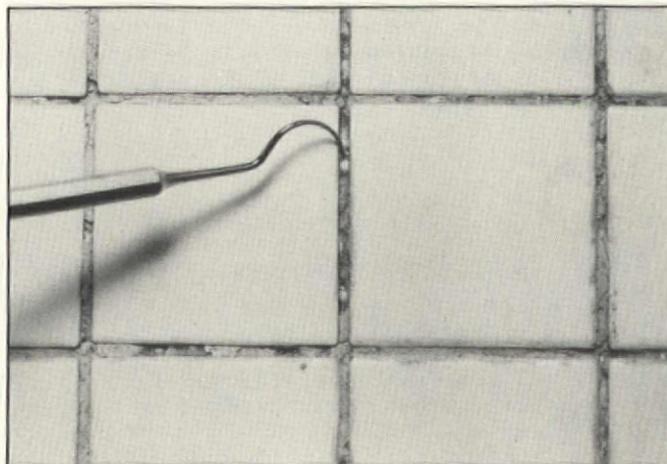
# Renewing Old

ALTHOUGH THEY ARE a last resort, acids can sometimes be used to clean severely neglected tiles. Because they are dangerous to handle and can extensively damage grout and glazes, acids should generally not be used by homeowners. Test patches should always be done to determine effectiveness and harshness of chemicals. Some newer glazed tiles are acid resistant, but only to weak acids. Sulfamic acid can be used on unglazed tile, as it will not deteriorate grout and does not give off dangerous fumes. (Grout must always be pre-wetted before acid is applied.) DO NOT use muriatic acid. It's dangerous to handle, gives off toxic fumes, and is highly corrosive.

THE BEST ADVICE we can give is to try gentle cleaning methods first. Work up to stronger methods cautiously. Very old tile and mortar (grout) joints, especially those neglected for years, have suffered abuse in bathroom conditions. Also, remember that "clean" is a relative term; you may never be able to make old tile work look like new.

### Repointing Old Tiles

FIRST DETERMINE how much work needs to be done. Regrouting won't help tiles that have become loose, that are damaged, or that are subject to recurring structural movement. If a majority of the grout is missing or loose, it's probably a good idea to repoint all of it. (You may want professional help in this case.) Digging out hard, firmly attached grout will inevitably result in damage to the tiles, so try to keep as much of the original grout as possible. A slight difference in color between new grout and old may be tolerable if it means leaving intact old grout alone. (Mineral oxide tints are available from tile suppliers if you need to match grout color -- but it's tricky.)



Loose grout can be easily removed with a dental pick.

by Larry Jones

# Bathroom Tile

## Removing Old Grout

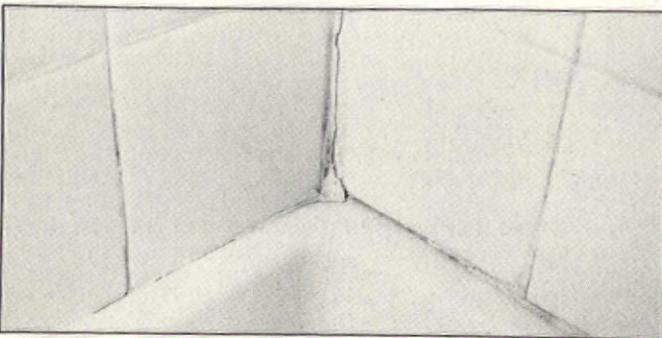
**N**EW GROUT WILL FAIL in short order and look as bad as the old if joints are not properly prepared. New grout must bond to existing grout and tiles. This requires removing loose grout, clearing the joints out to a depth of at least 1/8 in., and forming a flat-bottom trench. Loose grout is easily picked out of joints with dental picks. (See OHJ Jan/Feb 1984, p. 32.) You will also need a hand-held grout saw. It's simply a handle that holds a carbide blade. (See p. 51 for sources.) Be careful about using metal tools, as they can leave marks and chip the tile edges. Goggles are a must when you're chipping and sawing out grout.

**DON'T LEAVE** loose bits of grout in joints; they will not only weaken the new grout joint, but also invariably spoil an otherwise smooth joint. Once the joints are dug out, be sure to vacuum up all debris.

## Choosing A Grout

**P**ORTLAND CEMENT and fine white sand are the primary ingredients in grout mixes, with additives for color, flexibility, hardness, and other desired characteristics. Sanded epoxy and furan grouts are non-cement, organic-based products, and although they often cost more, they can offer properties such as immunity from acid and alkali attack.

**SUCH SPECIAL GROUTS** are desirable for floors and tile enclosures such as showers. Organic grout usually requires prompt cleanup and other special attention during installation. Pre-mixed grout can be purchased at most lumberyards and tile supply stores. Always look for a major brand such as American Olean or U.S. Gypsum. Admixtures such as Anti-Hydro may be helpful for obtaining maximum adhesion to old grout. Check with your dealer for compatibility of such admixtures with specific products. Latex additives can be used in place of water to give added strength to cement grouts used for floors and countertops subject to staining.



Sealant should be used for joints where tile meets a dissimilar surface.

**MIX GROUT** and additives according to instructions. Take care to stir the mix thoroughly and allow to sit before restirring and using. A professional tile grouter's float (see p.51) is the best tool for applying grout. Dampen (do not wet) joints when using portland cement grout. Working the float across the surface forces the grout deep into the open joints and squeegees off the excess. Organic grout can be applied with a window squeegee. For small jobs, a finger clad in a rubber glove or piece of sponge works just fine.

**WIPE OFF EXCESS GROUT** diagonally and allow to set until firm before cleaning the entire surface with a damp sponge. Tiles with curved edges will require tooling of their joints with a Plexiglas joint tool used to make concave joints. Square-edged tiles simply have their joints filled flush to the surface. For maximum strength, new grout should be damp-cured for 72 hours. Damp-cure by covering the area with kraft paper (you can cut up grocery bags). This keeps the surface damp without trapping too much moisture. Don't use plastic sheeting for damp-curing.

**ONCE DRY**, polish residue off the tile with a dry cloth. Caution: Dry cement grout on unglazed tile is murder to remove. For the first month it's good to wash the tile surfaces every two to three days using warm water and bar soap (Fels-Naptha or Ivory), followed by rinsing and polishing with a towel. Don't use detergent on the surface until the tile grout has cured -- about 30 days after installation.

## Sealants

**M**ANY GROUT JOINTS crack and fail because the grout is mistakenly applied to seams where tile meets a dissimilar material, like a bathtub, and movement takes place. Instead of grout, a caulk (sealant) should be used here. Clean the area thoroughly before applying new sealant, removing old grout, caulk, soap film, and mildew. Use an elastic, non-porous, high quality sealant such as Dow-Corning #784 White Fungicidal, one-part silicone rubber.

**APPLY SEALANT** with the tub full, so the joint is at its maximum width. Sealant beads should be a minimum of 1/8 in. wide; maximum width is 1/4 in. The joint should be deeper than it is wide, ranging up to a maximum depth of 1/2 in. Apply sealant by pushing the nozzle along the joint rather than pulling it. You can use your finger to smooth it, but don't get the stuff near your eyes. Use a razor blade to clean off mistakes after the caulk has set.

**TO MAINTAIN TILE**, always inspect grout and joint condition as you routinely clean the surfaces. Missing caulk and grout will admit water behind the tiles, causing serious damage. Make spot repairs as they are needed, before they get out of hand, and always keep a bag of matching grout on hand for such repairs. 

Special thanks to the Ceramic Tile Institute and American Olean Tile Co. for the technical information they supplied. For more information write to American Olean Tile Co., Landsdale, PA 19446-0271 for Folder No. 365, "How to Maintain the Beauty of American Olean Ceramic Tile."

# DOCUMENTATION

## For Creative Restoration of Old Houses



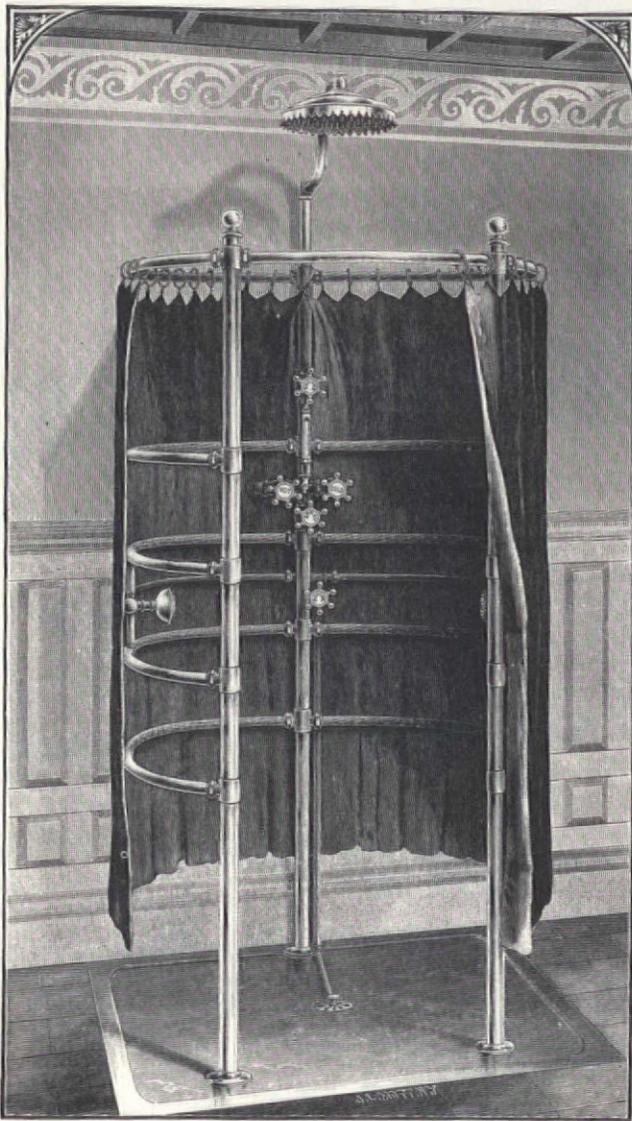
**V**ICTORIANS were a class-conscious lot, and their bathrooms were not exempt. The superiority of baths over showers is locked into the language: Does anyone ask for the "shower-room"?; isn't being "sent to the showers" for losers? This can be seen in another bathroom from the 1888 Mott Plumbing Catalogue (shown above).

Here's the best of both worlds: a combination of tub-elegance and shower-convenience. But look how it's blended into the woodwork. By being encased in an extension of the tub enclosure, the shower looks like a closet wall from the outside hallway. Like the bathroom in the Dec. '83 OHJ, this one tries to bury its "bathroomness" in more familiar surroundings.

No loud, heavy "Elizabethan" architectural features here. Historical references are comparatively more subtle and much easier to reproduce. The wainscoting, wash-stand, and combination tub & shower enclosure could be made from plywood backing, an overlay of flat solid wood strips either glued or nailed, a simple moulding around the panels, a bolder and more ornate cresting rail, and a flat solid baseboard topped by another simple moulding.

Art abounds in this Aesthetic bathroom. The floor has a fine carpet. A pair of gas fixtures flank a simple, oval mirror, one made to seem more elaborate by the clever maneuver of sinking it into the wainscoting. A reference to the japonesque element in the Aesthetic interiors of the late 19th century is the bonsai. It sits in a bronze bowl on the window ledge in front of the medieval-looking, leaded, amber-paned window that's bordered by dark glass bull's-eyes. An evocation of a manorial ceiling is made by simple, solid-wood strips designed so they pass through a cove moulding and intersect the stencilled frieze without interrupting the rhythm of the pattern.

Note the amusing "Dolphin" Front-outlet Water Closet. Preparation H and laxatives made the Seat and Foot Bath near the wash-stand obsolete. The Combination Shower and Needle Bath sporting a gleaming row of adjusting valves proves that the Victorians were into shower excitement long before our "Shower Massage" by Water Pik. Mott's claim that his Thermometer Mixing Column would keep the water at 98 degrees or less will make anyone who has been parboiled by more modern devices envious.



**T**HE PREVALENCE of showers over bathtubs in American life is delightful proof that convenience can subdue prestige. We may assume that British aristocrats still shun the shower for the tub, as in "Jeeves, you may draw my baath," but Americans will "grab a quick shower."

Mott shows eight bathroom interiors, but only one contains a shower (see opposite page), and that's part of a tub, like the one below. After more than 20 pages of tubs, Mott shows seven shower units. Even so, he calls the one at left a Bath, as in Circular Combination Needle, Shower, Liver, and Douche Spray Bath. No part of the human body was safe from a unit like this: If it were charged with modern water pressure, a person might overdose from excessive needling.

Comparatively few showers were shown by Mott because their variations were more limited. One could add more pipes and nozzles, have it free-standing or encircle it with a curtain, put it in a marble or slate stall, and have a fancy shower head. But once it was removed from its prestigious associations with a tub, it ceased to be architecture, sculpture, or furniture. It was no longer art; it was technology. Today, we see sculpture where Victorians saw only tubing, handles, and nozzles. If you prefer a shower and have a limited budget, some kind of unit made from salvage or reproduction hardware would work well in your old-house bathroom.

John Crosby Freeman

Any tub of any vintage and any condition can be encased in some kind of woodwork. For example, I own a copper tub which is encased by vertical, bevel-edged, tongue-&-groove boards without mouldings and a plain baseboard.

The Bath and Shower Combination (right) from the 1888 Mott Catalogue offers some more elaborate, but not impossible, suggestions for the old-house renovator. Here the bevel-edged boards are set in a chevron pattern behind a framework with surface ornamentation made by a drill and router. The carved roses can be eliminated.

Water lines to the shower head can be hidden behind the backboard, which has contrasting vertical ornamentation probably picked out in either red or gold. The sunflower shower head is magnificent and appropriate to an Aesthetic bathroom, but a simpler one would do as well.





## Piano Paint Problems

**S**EVERAL YEARS AGO I purchased a standard upright piano. A competent piano tuner reworked the hammers, felt, and tuning. But the major problem with the piano was its orange and yellow paint job. I've managed to remove most of the paint, but the original finish has come off with the stripper in some areas. So now I have a piano that's reddish-brown, brown-black, and light mahogany in color. How can I pull out the old finish without damaging the wood? (I very much dislike using chemical strippers because of their toxicity.) Please, any suggestions? I want to finish my seven-year project--or rather, refinish it.



--Tom Myers Taos, N.M.

**YOUR PIANO QUESTION** gets directly to the heart of the yukkiness in any paint stripping task. You have no choice now but to take the whole case down to bare wood, as some of the original finish is gone anyway. (That is, if you want to put back a "natural" finish--painted cases can be quite beautiful.) We understand your reservations about chemicals, but that would still be the easiest method in this case. A heat tool would be less satisfactory, as there is very little paint left and the heat would affect the soundboard. Scraping with a very sharp, old-fashioned cabinet scraper may be your best bet, if you have the hands of a surgeon. Sanding is another possibility. Using a sanding block, start with a medium-fine grade (180 or 220) and work up to 320 or finer. Whether you scrape or sand, work in a well-ventilated room that's sealed off from the rest of the house and wear a dust mask.

## De-squeaking A Floor

**F**OR THE PAST THREE YEARS, I have owned an old house. I've redecorated most of the rooms and completely remodelled the kitchen. Everything looks so nice, but the squeaks and creaks in the floors are driving me crazy. I've tried driving shims between the subfloor and joists, but with no success. I am totally at the end of my wits. What can I do?

--Annie McMahon Mt. Clemens, Mich.

IF SHIMS between the subfloor and joists did not solve the problem, it's likely that the squeaks are due to spaces between the finish floorboards and the subfloor. Try pulling the finish floorboards down with woodscrews driven up from the underside. In upstairs rooms, where you can't get in from the floor below, you may have to screw from the top down, countersinking and then plugging the screwheads with wooden plugs.

## Bathroom Woodwork

**M**Y BATHTUB is located right below a window. How can I install a shower without damaging the woodwork that surrounds the window?

--Edward Schwarz Brooklyn, N.Y.

THERE ARE SEVERAL MANUFACTURERS of special kits for converting old tubs into showers, including wraparound shower curtains. (Check the 1984 OHJ Catalog for the source nearest you.) With a good curtain, the moisture damage to the window should be no more significant than that caused by just a bathtub.

## Porch Floor Construction

**O**UR PORCH is in bad need of repair. One of our main concerns is the flooring of the porch. Should it be at a slight incline away from the house, or perfectly level?

--Susan Jones Kansas City, Mo.

A PORCH FLOOR should slope slightly away from the house--generally between 1/8 and 1/4 inch per foot. Porch floorboards should run in the direction of the slope, perpendicular to the side of the house, so the water can drain out of the joints between the boards. Don't use a subfloor on the porch, or you'll get rotting problems. Pressure-treated material is preferable, for framing as well as flooring.

## Cleaning Sandpaper

**W**E ARE RENOVATING the interior of an old house in south Louisiana. At the present time I'm using a belt sander to smooth out door facings and countertops. My problem concerns the lead-based paint that adheres to the medium-grade sandpaper we're using. I'm going through two-dollar sanding belts at an alarming rate. Is there any way to avoid this accumulation on the sandpaper?

--Ron Terry Baton Rouge, La.

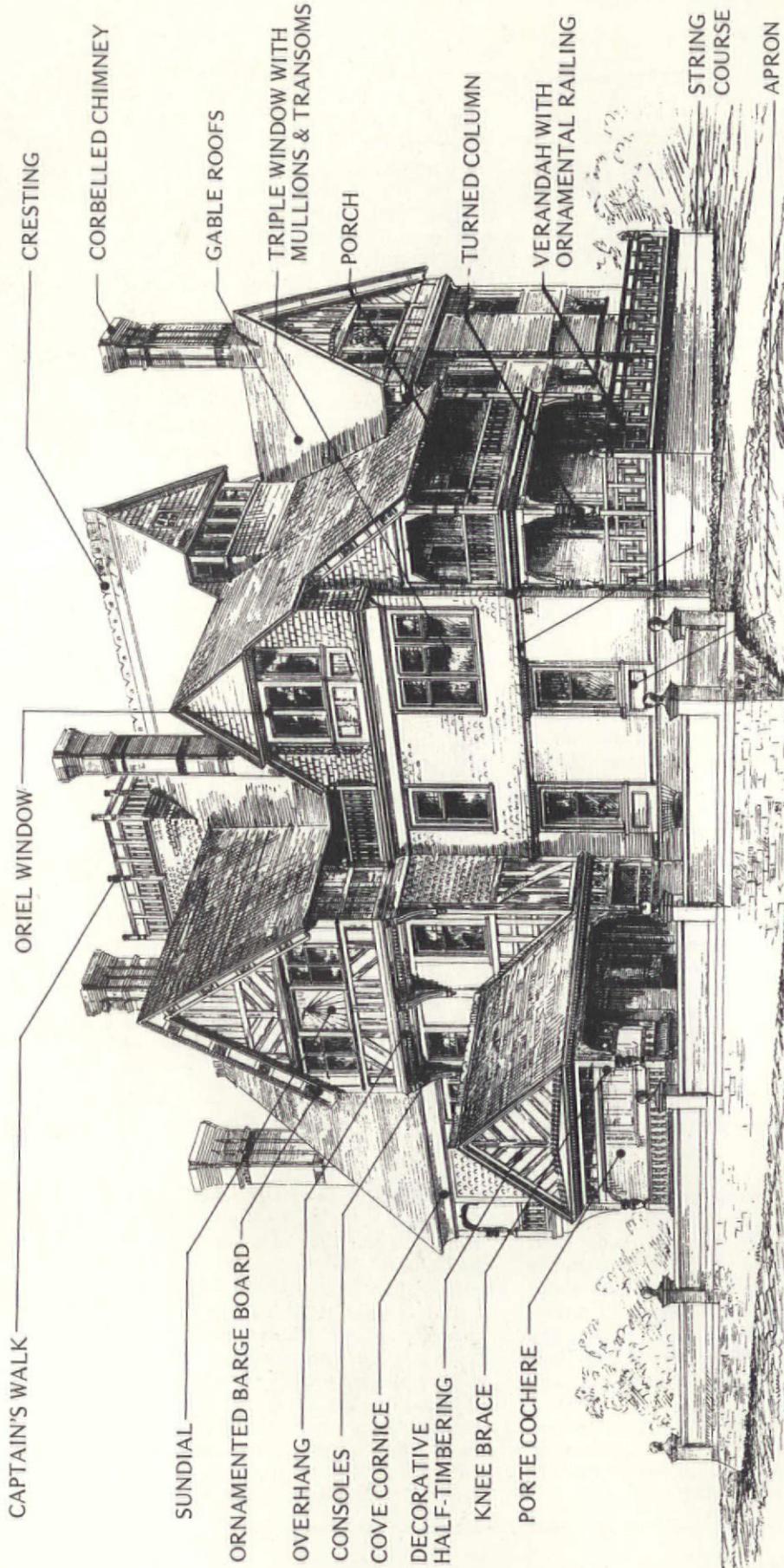
THE CLOGGING OF SANDPAPER is something we're often asked about. Go over the paper with a nail or scrub brush; that'll remove a good deal of the powder. One warning for your situation: Sanding is the most dangerous way to remove lead-based paint because the lead dust goes flying in every direction. You should be very careful to take all the proper precautions when doing such work. See the May 1982 OHJ, page 98, for more details.

General interest questions from subscribers will be answered in print. The Editors can't promise to reply to all questions personally—but we try. Send your questions with sketches or photos to Questions Editor, The Old-House Journal, 69A Seventh Avenue, Brooklyn, NY 11217.

# READING VICTORIAN BUILDINGS APPRECIATING THE QUEEN ANNE HOUSE

BY JAMES C. MASSEY

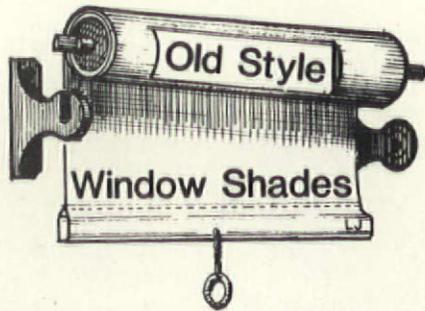
"THEY CLAIM THAT IN WHAT IS LOOSELY CALLED THE QUEEN ANNE STYLE WE FIND THE MOST SIMPLE MODE OF ENGLISH BUILDING . . ." — H. HUDSON HOLLY, 1878



THE QUEEN ANNE STYLE: INFORMAL;  
PICTURESQUE; ASYMMETRICAL; 16-17th C. ENGLISH FEATURES

HOUSE OF H. R. TOWNE ESQ. STAMFORD, CONN.  
— H. H. HOLLY ARCHT. —

SOURCE: AMERICAN ARCHITECT, NOV. 8, 1879  
FURTHER READING: H. HUDSON HOLLY, MODERN DWELLINGS (1878)



Most of us remember the sturdy old cotton window shades that were so common in houses, churches, and schools. They were dark green, beige, black, and other colors. Today many people believe that these no longer exist and have been replaced by plastic shades of lesser cost and quality. Several years ago I came onto a shop that still made the cloth shades, put them on wooden rollers, and even had the old style woven cotton pulls, subsequently I used these shades on numerous projects, including my own house, and have found them, unlike their plastic and cardboard counterparts, to be long lasting.

Joanna Western Mills, a 90-year-old firm, still produces the cotton shades and shade fabric in 13 colors. Their Viking shade cloth is a handsome, translucent, washable, flame-resistant, sun-resistant, starched, cotton cambric fabric. The shades can be custom made on wooden spring rollers to suit your window sizes. Readymade stock sizes in Viking fabric with pressed board rollers are available in five colors. The custom-made shades can, with reasonable care, last 20 years or longer.

Schools had the habit of specifying that a hem pocket be placed in both the top and bottom of the shade cloth so that the shade, when it got soiled at the bottom, could be turned end-for-end to look like new again. The cotton shades can be hand-painted or stenciled as was the 19th-century custom. They can be made to pull down from the top of a window, or up from the bottom.

A 37/4-in.x6-ft. custom shade costs about \$28, and a stock, readymade shade of the same size will cost about \$16.50. Joanna has over 3500 dealers who handle their readymade and custom shades. Specify Joanna-Viking window shade cloth, wooden roller, and a woven cotton pull. For more information, and the name of the dealer nearest you, write or call Joanna Western Mills, 2141 S. Jefferson St., Chicago, IL 60616. (800) 562-6622.

## Tile Cleaners

We've heard ProSoCo called 'the Fuller Brush men of the masonry cleaning business,' because they have a product for almost every need. Besides industrial and exterior products, they have interior products designed for residential uses.

Sure Klean Ceramic Tile Cleaner is a consumer product claimed to be safe and effective for removing soap stains, grey and brown fungus, and dirt from ceramic tile. It is mildly acidic and should not come in contact with porcelain finishes on tubs and sinks since it can cause etching. But it is not harmful to glazed and unglazed tiles.

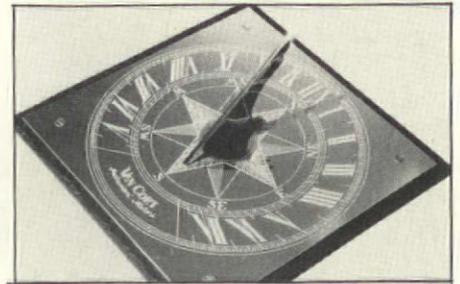
Sure Klean Grout & Tile Cleaner is a more concentrated version of the Ceramic Tile Cleaner, and is intended for commercial use, such as on construction sites where dirt and smeared grout is to be removed. It can also be used on extremely dirty tile. The product is acidic and can be water rinsed. Available through dealers in 1/2-gal. size for \$7 and 1-gal. size for \$9.23, as well as larger sizes.

Sure Klean 859 Floor Cleaner is a strong chemical stripper intended for removing old coatings and sealants from masonry floor surfaces. While it is effective at removing old finishes on tile or terrazzo floors, it is not intended to clean the tile itself. It is designed for commercial use and costs \$29 for 1 gal..

For more information on these and other products, contact the technical services department of ProSoCo. They will be happy to send you a list of their dealers. ProSoCo Inc., PO Box 1578, Dept. OHJ, Kansas City, KS 66117. (913) 281-2700.

## Reproduction Brass Sundials & Telescopes

Recently I came across the only firm in the country that reproduces 18th- and 19th-century scientific instruments. Of special interest is their limited-edition, brass sundial, which is a copy of one made in 1720. The gnomon (pointer) of each sundial is precisely cut to your latitude, making the dial accurate to within minutes. A 5 1/2-in. round sundial on a marble base is \$59.95 plus \$3 shipping, and a larger 11 1/2-in. sundial on a slate base is \$99.95 plus \$5 shipping.



Their telescopes are available in two models: terrestrial (for viewing things on land or sea) and celestial (for heavenly bodies). All telescopes are constructed by hand from the same materials as the originals: polished brass, fine hardwoods, and high-quality optics. The telescopes are available in a variety of sizes and designs ranging from the handheld Captain's Spyglass with mahogany barrel at \$550, to the Windsor, a solid brass Counting House telescope, with mahogany floor tripod at \$2750.

Besides telescopes and sundials, Van Cort Instruments Ltd. makes a variety of reproduction apparatus such as kaleidoscopes, daguerrotype cameras, and microscopes. A catalog describing each is available for \$5 from Van Cort Instruments, PO Box 5049, Holyoke, MA 01041. (413) 533-5995.

## High Performance Grout

United States Gypsum's Durabond AR-20 colored and white floor grouts could be just what you need if you are planning to regROUT an entire tile floor. Unlike regular grouts, AR-20 is a sanded grout which produces dense joints that resist staining and deterioration from rust, water, grease, and oil (you can get mildly acidic conditions in shower stalls and on counter tops). It is suitable for joints between glazed and unglazed ceramic, slate, and quarry tiles. With older tile surfaces you would probably want to stick with white, antique white, grey, or almond colors. Contemporary tile installations could use any of the twelve available colors. It comes in 10-lb. cartons for \$3.50 or 25-lb. bags for \$6.

Matching, unsanded wall grout called Dri-Set comes in any of the twelve floor grout colors. Both the floor and wall grouts are sold through local tile distributors. For a brochure write to Durabond Products, Dept. OHJ, 101 S. Wacker Dr., Chicago, IL 60606.

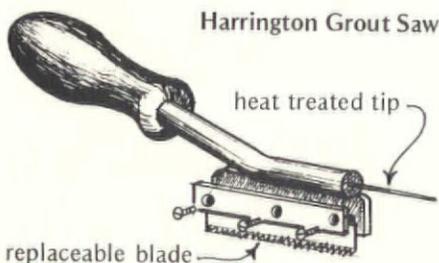


## Feather Duster

Debby Litt of our office recently purchased an old-fashioned duster which she finds is excellent for most hard-to-reach dusting jobs in her high-ceilinged brownstone. The ostrich plumes are soft, washable, and are more effective for dusting than feather dusters, and last a long time.

## Grouting & Tile Setting Tools

Grout removal tools designed for digging out grout between tiles save a lot of time, effort and damage to tile work. Most major masonry tool manufacturers have never heard of such tools. But we found that American-Olean Tile Co. sells a professional quality tool (called a grout saw), made by Garland-White Tool Co. It has a wooden handle that holds a serrated carbide blade (replaceable) for scraping the grout out, plus a pick for getting into tight corners. It costs about \$25, but is able to saw out over 6000 linear feet of cement grout per blade.

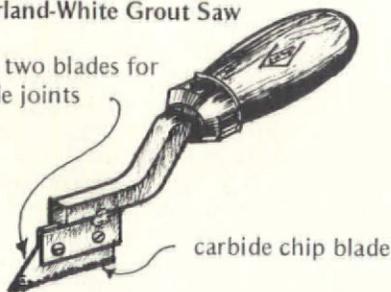


Harrington Grout Saw

Harrington Tool Co. sells a grout joint saw model no. GS-50 with replaceable carbide chip blade for \$5.85 from local dealers. It is worked back and forth in the joint like a saw.

### Garland-White Grout Saw

use two blades for wide joints



A tile grouting float is a lightweight and more rigid tool than an ordinary masonry float. It's designed to force grout deep into joints and squeegee off excess material. It will produce a neater

job than simply smearing mortar on by other means. Marshalltown's no. 43 lightweight float has a gum-rubber face bonded to a dense rubber pad attached to an aluminum backing with a wooden handle. To ease spreading, the two front corners are rounded and the edges beveled. It sells for about \$9 at leading hardware, home centers, and building supply dealers nationwide. The Goldblatt Tool Co. sells a non-porous, hard-rubber-faced float mounted on an aluminum back with wooden handle. It's model 02-125-M7 and sells for around \$6.45 at local building supply outlets.

The S-5116 Ostrich duster sells for \$22.95 plus \$3.45 shipping and handling. For a free catalog write Brookstone Co., Dept. OHJ, 1031 Vose Farm Rd., Peterborough, NH 03458. (603) 924-9511.

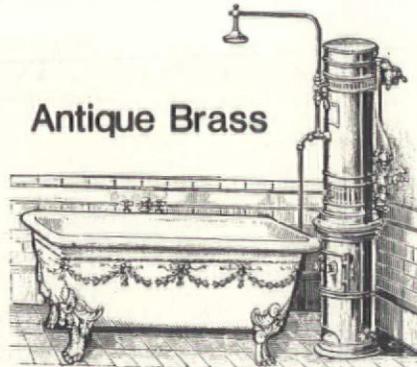
Tempered Plexiglas Jointers are rod-shaped and designed to tool narrow tile joints perfectly without leaving marks on the tile. Available in three sizes: 3/8 in. (01-174-M7) \$4.40; 1/2 in. (01-176-M7) \$5.10, and 5/8 in. (01-177-M7) \$5.85. Made by Goldblatt Tool Co. and available at building supply outlets.

Grout bags are handy mason's tools which look like a cake decorator's bag except larger and sturdier. Goldblatt two sizes: no. 07-113-H7 with a 3/8-in. tip. at \$3.90, and no. 07-123-H7 with a 7/16-in. tip at \$4.20. The vinyl bags are about 12 in. across and 24 in. and 28 in. long. Grout is placed inside the bag and squeezed out the tip into tile joints. It saves grout and is less messy.

For more information, catalogs, and the name of dealers nearest you which handle the tools just mentioned, write or call the following firms:

- American-Olean Tile Co., Dept. OHJ, Lansdale, PA 19446. (215) 855-1111.
- Harrington Tool Co., Dept. OHJ, PO Box 39879, Los Angeles, CA 90039.
- Marshalltown Trowel Co., Dept. OHJ, PO Box 738, Marshalltown, IA 50158. (515)752-1571.
- Goldblatt Tool Co., Dept. OHJ, 511 Osage, PO Box 2334, Kansas City, KA 66110. (913) 621-3010.

## Antique Brass



## Showers & Faucets

Roy Greenstein of Roy Electric, a Brooklyn firm specializing in antique and quality reproduction lighting, currently has quite a stock of original antique brass showers, faucets, and accessories to fit claw-footed tubs. The showers, hardly any two of which are alike, have 24-in. circular or 24x36-in. oval brass curtain rods, often a quite large shower head, vertical feed pipe, and from two to five faucet valves. Some shower assemblies even have connections for flexible shampoo hoses. Roy was hesitant to have us list his collection since he has such a wide variety and no catalog. He has agreed to sell the showers as is for \$150 each (unstripped of old paint layers and plating — and they will need washers). Stripped, de-plated, and polished to a gleaming brass finish brings the price up to \$300. For \$325 you get the shower polished and coated with a clear baked-on epoxy finish (but they still need new washers).

Brass bathtub faucets to fill the tub only (no shower) are \$50 unstripped and \$70 polished (also needing washers). He also has loads of old brass and porcelain faucet knobs for hot and cold water as well as really hard-to-find porcelain waste stopper knobs for tubs.



Remember these fixtures even polished are in as is condition and you will have to do some work on them. But they can be made to work and they're really nice looking.

Your covering the cost of the Polaroid film will be all that's needed to get Roy to send you some snapshots of the showers or faucets. If you want knobs, you are best off sending your old broken knob to make sure you get the right size.

For more information, write or call Roy Electric, Dept. OHJ, 1054 Coney Island Ave., Brooklyn, NY 11230, (212) 339-6311.



## MEETINGS & EVENTS

**THE FINISHING SCHOOL:** A complete schedule of classes in Marbleizing, Graining, Gilding, Casting, and other restoration & faux disciplines. For further details write: 1 Elm Street, Great Neck, NY 11021. (516) 487-2270 or 466-4759.

**"PRESERVATION in New England: A Critical Appraisal,"** April 26-28. Conference will examine the effectiveness of preservation planning, quality of preservation development, & status of territorial integrity or character of place. Sponsored by Worcester Heritage Soc. & co-sponsored by the National Trust for Historic Preservation & Historic Commissions of the 6 New England States. For registration info write Worcester Heritage Society, 71 Pleasant St., Worcester, MA 01609.

**THE 9TH ANNUAL California Historic Preservation Conference** will be held in the State Capital of Sacramento April 27 through May 1. The theme of the conference sponsored by the California Preservation Foundation is "Preservation, A Long Term Capital Gain." Contact the conference office at PO Box 1022, Sacramento, CA 95811 for more information.

## BOOKS & PUBLICATIONS

**HISTORIC BROCHURES** — Oregon City, OR: First incorporated city west of the Mississippi, end of Oregon Trail, with North America's only municipal elevator. 3-color tour brochures with photos & elevator pass. Send check or money order for \$5 to Oregon City Civic Improvement Trust, 320 Warner Milne Road, Oregon City, OR 97045.

**MAGAZINES:** National Builder — 5 issues, Sept., Oct., Dec. 1913 (all with fold-out arch. plans), \$15 each pp.; Feb., March 1914, \$10 each pp. Home Designer and Garden Beautiful — Oct., Nov. 1925, \$6 each pp. W. Cheoros, Fairbanks-Eaton House, RFD 3, Box 3320, Fairbanks/Farmington, ME 04938.

## WANTED

**OLD-DOOR HARDWARE.** Thumb latch handles, store & door handles, antique door knobs. Mark Davidovich, 909 Palm Ave., Carpinteria, CA 93013.

**ANTIQUe CAST-IRON,** 3-tier Garden Fountain. Please give size & condition. Chas. S. Johnson, 1 Beckley St., Saugerties, NY 12477. (914) 246-8734.

**OLD TELEPHONE PARTS,** porcelain telephone signs, and other related items. A.W. Merrell, 501 Monceaux Road, West Palm Beach, FL 33405. (305) 655-3611.

**LILLIE LANGTRY** photos, letters, posters, and memorabilia. Orville Magoon, Lillie Langtry Collection, PO Box 26062, San Francisco, CA 94126. (415) 788-4034.

**HARPSICHORD & clavichord,** pre-20th century. Antique wooden pool table, pre-1935. Rolls Royce 20/25, 25/30, or Wraith in Sedan, roadster or drop-head coupe. 1940 Lincoln Continental coupe. Jim Chisman, PO Box 1111, Clemson, SC 29633. (803) 639-2939 pm.

**STREET CLOCK,** 2- or 4-face, condition not important. Old wrought-iron decorative lighted sign post for business sign. Bill Soper, 411 Davie Avenue, Statesville, NC 28677.

**KITCHEN STOVE** — gas, 2 ovens plus warming oven. Snapshots, condition, & price to Martha Wallace, 255 Cumberland Ave., Asheville, NC 28801.

**BROOKLYN BROWNSTONE,** Clinton Hill area (Fort Greene, Park Slope, etc.). Prefer 3- to 4-family, with owner's duplex. Principals only. Dave de Forrest, 12 Broad St., Red Bank, NJ 07701. (201) 741-0771.

**ANTEBELLUM HOUSE** within 20 miles of Clemson, SC. Want house w/ large pillars & some acreage around it. Jim Chisman, PO Box 1111, Clemson, SC 29633. (803) 639-2939.

**ROTARY** electric light switches — Diamond H rotary Flush switches or compatible. Carl Johnson, 5637 Rippey St., Pittsburgh, PA 15206. (412) 661-2029, pm.

## INNS & HISTORIC HOUSES

**ANNIE'S TEA ROOM** — Graceful, completely restored Victorian home recognized as Texas historical site. Serving gourmet breakfast, lunch & dinner in an atmosphere of true country elegance. Gift Shop, Bed & Breakfast, Needlecraft Gallery nearby. Open Sunday — Friday (closed Friday evening, Saturday). Highway 155 North, Big Sandy, TX 75755. Reservations (214) 636-4952.



## RESTORATION SERVICES

**MARBLEIZING,** graining, gilding for the Southeast. Expert craftsman trained as apprentice in Germany. Will travel. Send for sample (slide). Cupola Company, PO Box 3991, Augusta, GA 30904. (404) 738-1535.

**METAL FABRICATION** slate shingles — all types of cornices made to order. Copper specialists — Miles Tinsmith and Roofing, 3 Horatio Street, New York, NY 10014. (212) 929-9153.

**RESTORATION** and refinishing of all architectural surfaces. Paint-varnish removal, painting, plastering, and paperhanging. Baltimore, MD area. Call Mark Crosby (301) 532-8641.

**OUR COMPANY** is equipped to either contract a complete restoration job or do any type of restoration or millwork required. Our experience covers barns & out-buildings, as well as homes. We have done work for the Park Service, numerous museums, and private homes dating from 1886 to the present. We are also capable of making shingles of any length up to 36 in. Wilbur Elting Woodworking, (516) 549-2375.

## FREE ADS FOR SUBSCRIBERS

Classified ads are FREE for current subscribers. The ads are subject to editorial selection and space availability. They are limited to one-of-a-kind opportunities and small lot sales. Standard commercial products are NOT eligible.

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

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

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

## FOR SALE

**A PORTRAIT OF YOUR HOME.** Watercolors painted from photo or slide. Price depends on size. From \$50 to \$150. Write Mac Co., PO Box 17795, Milwaukee, WI 53217. For more information include SASE.

**SKYLITE,** 16 ft. x 24 ft., beautiful, oak trim, from 1910s school library. Must demolish old school in NW Minnesota. Other salvage items available. For more info call (218) 681-5616 and ask for Polly.

**OAK WALL PHONES,** Candlestick phones. A.W. Merrell, Jr., 501 Monceaux Rd., West Palm Beach, FL 33405. (305) 655-3611.

**VINTAGE AUTO,** Jaguar Mark 1, 1959, runs but needs suspension work, has new complete brake system, new rubber seals, and manual. Will sell for \$3000 or trade for used Toyota pickup in good condition. (804) 787-1359.

**CORNER MARBLE SINK,** 20 in. x 20 in., with 10 in. high splashback. From Victorian country home. Write PO Box 1202, Ashtabula, OH 44004. (216) 969-1563.

**VINTAGE SAILPLANE** — Schweitzer TG3 project. Easy restoration. Trailer and extra parts included. \$2200. (414) 633-9566 days; 639-3473 evenings.

**LARGE OAK ICE BOX** complete with all brass hardware, front or back loading, a beauty; \$475. Ornate "Buffalo" platform scale with columns, suitable for old store; \$350. Paper baler, circa 1910, complete, excellent condition, original paint & lettering; \$125. Marie Carter, 1½ Constance Ct., Mansfield, OH 44906. (419) 524-2846.

**POCKET DOORS,** 100 years old. Various sizes, some with hardware. Pick up, Dallas, TX. If interested in size and cost, call (214) 946-1120.

**2 IRON FP** with colored, marbled tile hearth and back wall; cast-iron bathtub with feet. Still in house. S.P. Cox, Rt. 4, No. 215, South Point, OH 45680. (614) 894-3521.

**SHUTTERS,** 19th century. Assorted sizes removed from Victorian home many years ago and stored. In excellent original condition. For 17 windows plus assorted odd units. \$650 or best offer. Ronald J. Bird, 150 Fourth St., Reedsburg, WI 53959. (608) 524-2863.

**OAK PARQUET FLOOR** with Greek Key border. 9½ ft. x 7½ ft. room. Complete border, nearly complete floor. Best offer. Call (212) 499-1609, after 5 pm.

**STOVE** wood or coal cooking Panama 93 "The Wehrle" 392-22 enamel green. 6 burners, water bin & warming oven. 56 in. x 29 in., 33 in. high w/ warming oven 43 in. Good condition. \$500 or best offer. M. Chavez, Schneider Lane, Ruby, NY 12475. (914) 336-4001.

**2 GENUINE SHAKER CHAIRS,** c. 1810, with renewed rush seats. Rocker, \$550; straight, \$450. L.W. Collins, 9 Norwill Drive, N. Branford, CT 06471. (203) 481-4871.

**2 HIGH-TANK TOILETS,** unrestored. Oak tank, chrome pipe, vitreous china bowl on exposed cast iron, above-floor trap. \$50 each. Salem, MA. (617) 745-1571; 745-4969.

Come To Art Deco Miami!  
April 13-15

This year's Back to the City Conference, "Revitalizing America's Historic Resorts," will include seminars on The Grand Hotels, Case Studies and Art Deco in America as well as guided tours of the Art Deco District and the Moon Over Miami Ball. For more info contact Andrew Capitman, Miami Design Preservation League, 1300 Ocean Drive, Miami, FL 33139. (305) 672-2014.

**REAL ESTATE**

**CENTRAL FL AREA** — Lovely, restored Victorian home, 3200 sq.ft. with 4 BR, 2 baths, large country kitchen, screened porch, hot tub, large city lot, walking distance to quaint community of Dade City — Historic area — 25 min. to Tampa. \$140,000. Bobbie Thompson, (904) 567-9663, pm.

**RENSSELAER COUNTY, NY** — Brick church located 9 miles south of state capitol. Upper floor has large sanctuary w/ excellent acoustics plus office space. Ground floor suitable for commercial/professional use. Many stained glass windows. Some fire damage. UDAG &/or owner financing possible. Deborah Byers, COHNA, Box 163, Castleton, NY 12033. (518) 732-2038.

**FLEISCHMANN'S, NY** — Circa 1890 Adirondack-style artist studio, 2½-storeys, 2 monumental FP, pegged beams, cathedral ceilings, irreplaceable leaded-glass windows thruout, 3 private acres in exclusive park, Tannersville, minutes from Hunter and Windham ski centers. Belleayre Realty, Rt. 28, Fleischmann's, NY 12430. (914) 254-4111.



**NORTHEAST OH** — Professionally restored 1894 country house. 9 rooms & 2 baths with 2½ storey carriage house & smoke house. Less than an hour from Cleveland, Akron, Canton, & Youngstown. This property has been featured on TV, magazines, & newspapers. \$60,000. Call Mr. Diehl, (216) 947-3385.

**CINCINNATI, OH** — Must sacrifice dream — relocating to new state. 1870 frame Victorian highlighted by truncated tower, mansard cap, bay window, and decorative wooden porch. Home rests on ½ acre of flat land located in Cincinnati's hottest rehab area. Brand new plumbing, roofing, and windows — good working heat, needs finishing. \$35,000. (513) 662-5687.

**WHITE MARSH, MD** — Victorian country home w/ wrap-around porch. 5 BR, 1½ bath home which also features LR, DR, FR, 3 FP, & large country kitchen. Restored condition. Almost all authentic details preserved. 30 min. from downtown Baltimore. \$109,000 in fee. Iris Kuhn, Realtor. (301) 592-5920.

**LAFAYETTE, AL** — 90 miles south of Atlanta. AL National Register antebellum, 4,000 sq.ft. Central hall w/ magnificent curved staircase. 9 original mantels. Original brass fixtures, upper & lower verandahs, carefully restored. Situated in historic small town in Natl. Register District. Asking \$85,000. (205) 864-8978.

**JIM THORPE, PA** — Harry Packer Mansion (1871-1874). Ornate Victorian home (2nd Empire style) w/ carriage house on approx. 1½ acres. Many original features have been preserved. Partly restored. On Natl. Register. Asking \$125,000. For details call Mieke Hupkes, Bill Rehrg Real Estate, Palmerton, PA 18071. (215) 826-4822.

**BRANFORD, CT** — Newport era stone & shingle manor on 2 plus acres, tennis court, private beach. Over 6000 sq.ft. Music room 48 ft. x 26 ft. with 3 manual Skinner player pipe organ. 7 BR, solarium, 6 FP, wine cellar. Exquisite period architectural details throughout. Offered at \$595,000. Lory Turner owner/broker. (203) 481-3874.

**WOONSOCKET, SD** — Beautiful 1½-storey house. 3 BR, walk-in closets. Bathroom ceramic tile floor and walls. One room for storage or den. Open oak staircase. Windows bevelled glass, full-length glass entry door. 2-storey tiled garage. \$32,500. John Brosnan, Box 516, Woonsocket, SD 57385. (605) 796-4538.

**ALBANY, NY** — Not-for-profit neighborhood preservation group has info on historic properties for sale (County Auction and Private) in a newly certified South End/Groesbeckville Historic District. Most are Italianate or Greek Revival Rowhouses, 1840s-1900; eligible for Investment Tax Credits. Community-minded investors sought. Contact South End Improvement Corporation, 34 Catherine St., Albany, NY 12202. (518) 436-8777.



**SEATTLE, WA** — 1906 landmark, near Green Lake, restoration almost complete. 4+ BR, 2 baths, 2 FP, custom-designed kitchen/family room. All new plumbing, hot-water heat with 400-amp electrical service, insulated top and bottom. Large lot w/ professionally landscaped yard w/ picket fence. Huge brick patio. (206) 522-7451.

**UNIONTOWN, PA** — C. 1840 federal style brick home, needs complete restoration. 4 BR, twin parlors, entrance hall, 8 FP, on 65-ft. city lot. \$20,000. John L. Lloyd, 44 Union St., Uniontown, PA 15401. (412) 438-8957.

**SPRINGVILLE, UT** — Large restored historic home located on ¼-acre commercial corner lot, main growth area. 630-sq.ft. attached jewelry & gift store. \$225,000 plus inventory optional. We want to retire. Normal Suth, 391 N. Main St., Springville, UT 84663. (801) 489-6853.

**CHITTENANGO, NY** — Federal period house, near Syracuse. With one acre for \$28,000 or dismantled & removed at buyer's cost for \$18,000. 2-storeys, 19 ft. 6 in. by 64 ft. Could be approved for restoration. Call Donald F. Megnin, 127 Chippewa Drive, Butler, PA 16001. (412) 282-2424.

**MILTON, IA** — Turn-of-the-century Queen Anne home. 7 rooms, 1½ baths, tin ceilings, exceptional woodwork, stained glass. Must sacrifice, \$50,000. Frank Ireland, Box 217, Milton, IA 52570.

**Spring Weekend at Old Sturbridge Village  
March 24-25**



*Decoration & Design For Your Early American House  
1750-1850*

Come to Old Sturbridge Village for a relaxed spring weekend with other old-house folks. Homeowners, amateur historians, interior designers are invited to attend lectures and clinics: Guidelines for recreating the historic interior, reproduction drapery for beds and windows, wallpaper and paint in early New England, and conservation of architectural elements.

There will be a Saturday evening talk entitled "Living with History — How to Love Your Old House," by Patricia Poore, Editor, and Clem Labine, Publisher, *The Old-House Journal*.

Expert faculty includes Jane C. Nylander, Curator of Ceramics and Textiles, OSV, and author of *Fabrics for Historic Buildings*; Richard C. Nylander, Curator of Collections, SPNEA, and author of *Wallpapers for Historic Buildings*; Hope Alswang, New York State Council on the Arts; John Obed Curtis, Director, Curatorial Department, OSV.

The basic fee for the weekend is \$70 (meals & lodging not included). For information or to register, write to Secretary of Special Events — EAH, Old Sturbridge Village, Sturbridge, MA 01566. (617) 347-3327.

**Jonesborough Civic Trust**

**9th Annual Historic Preservation Conference  
April 12-14  
Co-sponsored by The Old-House Journal**

*Historic House Exterior & Interior Design & Color*

The conference will open at 9 am, Thursday, April 12, and close at 5 pm, Saturday, April 14, permitting more time with conference leaders and more time to explore many of the historic homes, churches, and shops of Jonesborough, TN.

**Conference Leaders**

Roger Moss — author of *Century of Color: Exterior Decoration for American Buildings-1820/1920* and executive director of the Athenaeum of Philadelphia.

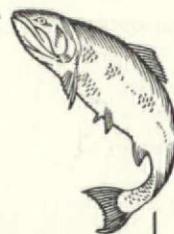
Frank S. Welsh — Historic Paint Color Consultant, Bryn Mawr, Pennsylvania.

Gail C. Winkler — specialist in historic interior design, currently publishing a series of six articles in *Preservation News*.

Historic Jonesborough Visitor's Center and Museum will be conference headquarters and is located within walking distance of most of the 19th century homes open to conference participants. Enrollment limited, registration fee \$80 for individuals, \$140 for couples. For further information, send inquiries to Jonesborough Civic Trust, Box 451, Jonesborough, TN 37659.



# HOLY MACKEREL!



## OHI is giving money away again!

There's nothing fishy about the Revenue Sharing and Grant Programs. Last year, The Old-House Journal gave away \$17,000 to preservation organizations across the U.S. Your organization can tap into this source of funds this year; there's no upper limit on what's available.

**The Revenue Sharing Program**— This plan lets you provide Old-House Journal subscriptions to your members at a discount. You can sell a 1-year subscription for \$12— a 25% discount.

**Your organization keeps \$6 out of every \$12 you collect.** You have to submit a minimum of 12 subscriptions (either new subscriptions or renewals) to qualify for the Revenue Sharing Program. Submitting the minimum 12 names means you keep \$72. Send in 50 names and you get \$300.

**The Grant Program**— Every organization that qualifies for the Revenue Sharing Program automatically becomes eligible for the Grant Program. In December, The Old-House Journal will award six \$1,000 grants to participating organizations. The first \$1,000 grant will go to the group that sends in the most new subscriptions or renewals. The other five winners will be selected by drawing. (Winners of the 1983 grants were announced in the Jan/Feb 1984 issue of OHJ.)

For details and appropriate forms, call or write:

**Clem Labine**  
Publisher  
**The Old-House Journal**  
69A Seventh Avenue  
Brooklyn, NY 11217  
(212) 636-4514



## The Ultimate Where-To-Find-It Guide

**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 anymore."

**2** The Catalog is the most complete and authoritative directory of the field. It lists 1,251 companies; almost 10,000 individual items and services have been compiled. Every listing is carefully screened by the editors of The Old-House Journal. Hard-to-find products, including marble mantels, hand-printed wallpapers, wooden porch ornament, and brass lighting fixtures, are now easy-to-find.

**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 index allows you to quickly find the listed old-house suppliers that are located 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."

### The Old-House Journal CATALOG

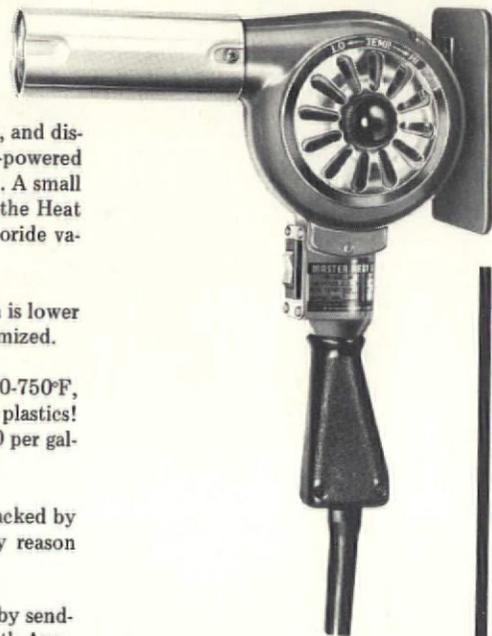


**A BUYER'S GUIDE FOR  
THE PRE-1939 HOUSE**

Order No. 12      208 pages, 8 1/2 by 11 inches, softbound  
The Catalog is \$11.95 postpaid, but as an OHJ subscriber,  
you can order it for only \$9.95 (includes fast UPS shipping).

# FOR INTERIOR STRIPPING

## And Small Exterior Jobs



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.

LAST CHANCE  
at  
THESE PRICES!

Manufacturer's price  
increase forces us to  
raise the price to \$77.95.

We can hold the  
\$72.95 price only  
on orders postmarked  
by April 1, 1984.

## 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.

To order the HYDElectric Heat Plate, fill out the Order Form in this issue, or send \$39.95 (includes fast UPS shipping) to The Old-House Journal, 69A Seventh Ave., Brooklyn, NY 11217.



## FOR EXTERIOR STRIPPING

### And Any Large Flat Surface



# ORDER FORM

## Subscription To The Old-House Journal

- New Subscription     Renewal (Enclose Current Mailing Label)
- 1 Year — \$16     2 Years — \$28     3 Years — \$36

## The 1984 OHJ Buyer's Guide Catalog

- Comprehensive buyer's guide to almost 10,000 hard-to-find products & services for the old house. This "Yellow Pages" for restoration & maintenance is bigger than ever this year — the most complete, up-to-date sourcebook available. Softcover. \$11.95 — \$9.95 to current OHJ subscribers.

## Old-House Journal Yearbooks: The Restoration Encyclopedia

Each Yearbook is a compilation of a full year's worth of OHJ issues.

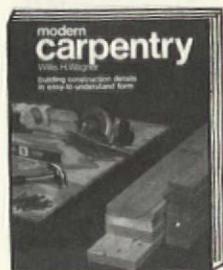
- 76  1976 — \$10    79  1979 — \$12    82  1982 — \$16
- 77  1977 — \$10    80  1980 — \$12    80  The Full Set — \$59.95  
All seven Yearbooks at only 2/3 the price. You save \$28!
- 78  1978 — \$12    81  1981 — \$16

## OHJ Binders / Work Apron

- 22  BINDERS — Brown vinyl binders embossed in gold with the OHJ logo. Holds a year of issues. \$6.25 each.
- 28  THE OHJ WORK APRON — \$10.95



## The Old-House Bookshop



### Modern Carpentry

- 47 This book contains easy-to-understand, up-to-date information on building materials and construction methods. Do-it-yourselfers with basic carpentry skills will learn how to handle all the jobs they've still been shying away from: remove or add partition walls; frame a deck, porch or room addition; add a dormer or change a roof line; lay a hardwood floor; repair or add new foundations; plan & install a staircase; add a stove or fireplace & chimney; plus much more!

Hardcover, 592 pages, 8 1/2 x 11  
\$19.95, includes fast UPS shipping and handling.

- 35 THREE CENTURIES OF AMERICAN FURNITURE — The best survey book we've seen. It gives an accurate, wide-ranging account of furniture styles from the late 1600s to the early 20th century. The book is authoritatively written, features over 500 illustrations, and has two rare appendices reprinted from 18th- and 19th-century texts. 323 pages. Softbound. \$18.95.

- 25 THE AMERICAN HOUSE — Comprehensive guide to house styles, covering formal as well as folk building genres from the 17th century through contemporary vanguard architects. A beautifully produced book with original renderings, this is both a style manual and visual treat. By Mary Mix Foley. 299 pages. Softbound. \$16.95.

- 13 TASTEFUL INTERLUDE — Rare photos of original interiors from the Civil War to World War One. Of great value to anyone decorating in a period style. Written by William Seale. 284 pages. Softbound. \$14.95.

- 14 THE OHJ COMPENDIUM — Collection of the most helpful articles from the OHJ's first 5 years of publication (from 1973 to 1977). 390 pages. Hardcover. \$29.95.

- 23 OLD HOUSE WOODWORK RESTORATION — This illustrated, informative book deals exclusively with restoring architectural woodwork: stripping paint from wood and then selecting a finish. 200 pages. Softbound. \$14.95.

- 36 THE ART OF DECORATIVE STENCILING — The best book we've seen on how to stencil. Easy-to-follow chapters on making stencils, application methods, and choosing tools, brushes, and paint. Layout is explained, also building up complex patterns from multiple stencils. 198 pages. Softbound. \$16.95.

- 20 CENTURY OF COLOR — Authentic paint colors for your home's exterior. Covers 1820 to 1920, all house styles — from plain to fancy. Ties in with available commercial colors. 108 pages. Softbound. \$15.00.

- 40 ANTIQUES & ART — CARE & RESTORATION — This book focuses on the toughest challenges facing a do-it-yourself restorationist. It contains invaluable secrets for restoring ceramics, mirrors, marble statuary, oil paintings, photos, books, clocks, coins, and reed organs, as well as furniture, stenciling, and gliding. 255 pages. Hardcover. \$19.95.

- 38 THREE BASIC HOW-TO BOOKS — This set of books gives you a wealth of information on wiring, plumbing, and roofing. Total 464 pages. Softbound. \$21.95.

- 42 BUILDING KITCHEN CABINETS — Basic, straightforward instructions and over 150 illustrations make this complicated job a snap for any do-it-yourselfer with carpentry skills. Every step of the job is covered: buying hardware, estimating costs; constructing & installing cabinets. 144 pages. Softbound. \$13.95.

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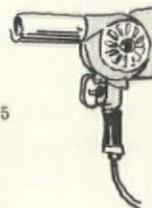
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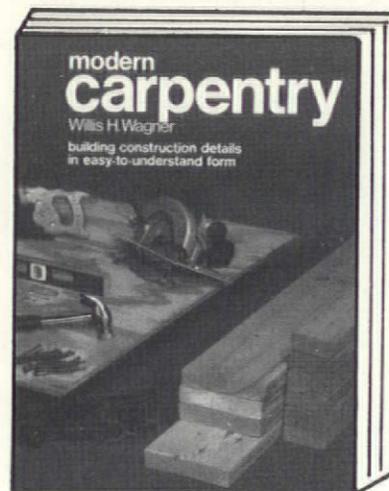


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**N**O NEED for a "before" photo here: The story is all too easy to read on the facade. Thaddeus Podratsky of Wheeling, W. Va., who submitted the photo, tells us about it: "A year ago, the house looked exactly as it had for 100 years. New owners, however, felt the need for a big picture window. Now they have their big

window, and some contractor has money in his pocket. But those of us who love old houses get a sick feeling when we walk down this street." The house is in a neighborhood filled with mint-condition Victorians. In its remuddled state, the house probably feels self-conscious--even if the new owners don't! --C.L.



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