



Restoration and Maintenance Techniques  
For The Pre-1939 House

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# The Old-House Journal

## Carpet Bedding



### Promiscuous Beds In The Victorian Landscape

by Scott G. Kunst

**A**S YOUR TRAIN PULLED INTO THE DEPOT in Ypsilanti, Michigan, circa 1890, you would have been treated to "the Liberty Bell, flanked by cannon and crossed muskets" or maybe "the cantilever bridge at Niagara Falls with a locomotive just starting across and the falls beneath" -- all worked out in colorful bedding plants.

YOU MIGHT HAVE BEEN IMPRESSED, but hardly surprised. Carpet bedding was very Victorian and very popular. Most railway stations had a rococo display, as did cemeteries, municipal buildings, public parks, and every stylish home.

TODAY NIAGARA FALLS or elaborate floral clocks may be beyond the resources and taste of most of us. But a small, easily managed carpet bed can add a Victorian flair to the smallest front yard. The principles are readily understood, the plants widely available, and the results are really a lot of fun.

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# Is Remuddling Snobby, Elitist, Mean, and Unhelpful?

**N**O...we don't think so and neither do the newspapers and magazines that pick it up, the organizations who ask us to lecture on it, nor the majority of subscribers who flip to the back page first.

FOR YEARS, the Mega-Buck Monopoly has spent millions --no, billions!--of dollars convincing homeowners that aluminum siding, vinyl soffits, metal doors, and plastic awnings are "home improvements," outward signs of success, maintenance-free substitutes for traditional materials. Their right to deliver that message is unquestioned, despite their being motivated by profit. As a



preservation publication, it's our duty to express a divergent opinion. Even with the admittedly sledgehammer approach of our Remuddling column, we are but a small voice up against Advertising Tyranny!

USING public views that must be endured by any passerby, we illustrate the two golden rules of sensitive rehabilitation: Don't Destroy Good Old Work, and To Thine Own Style Be True. The classic remuddling breaks both rules. It isn't right that a building which has stood as a recognizable product of its own time should be compromised by the whim of a single owner. Remuddling creates true ugliness: a building which has lost its character.

OHJ'S REMUDDLING of the month gets noticed. It's a whole philosophy of architecture in

a single word. Try to explain sensitive rehabilitation/original charm and character/historical appropriateness, and you'll see the problem. It's too much to explain to a fast and busy world. But show them an ugly picture and give it a catchy name ... next thing you know, you've coined a word and invented a symbol.

BUT DO OUR readers need such basic instruction? Subscribers generally don't; we do it more for the others. We do it for the mailmen and the neighbors, and for the thousands of people who get a sample issue from us or from a preservation group. We do it for the dozens of house-and-home magazines that subscribe to OHJ for ideas, and for the newspapers that run items about remuddling because they know it makes good copy. And thus we prick the mass consciousness.

THERE'S HUMOR in it too. It helps to laugh in the face of adversity, and some of the



Remuddlings have been downright funny. That must be why so many subscribers love the back page; according to a recent reader survey (and our mail), Remuddling is the #1 favorite page in OHJ.

A FEW subscribers do object. I understand their misgivings. To those who dislike Remuddling, all I can say is, remember that our worthy if unsubtle message is getting to a fair number of the unenlightened, too.

*Patricia Poore*

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# RESTORING 1919 STENCILS

by Rebecca Witsell



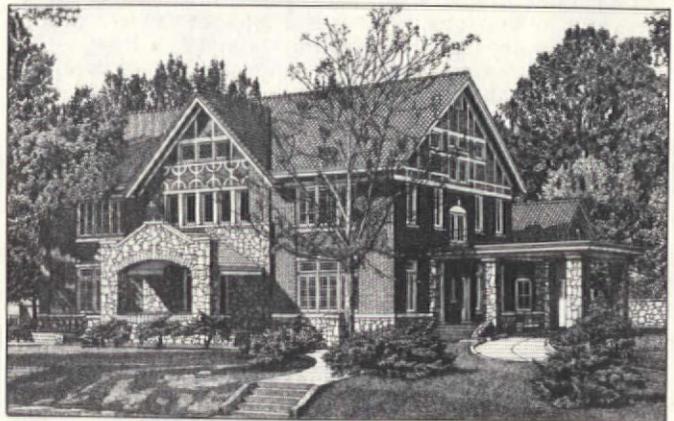
THE CORNISH HOUSE in Little Rock, Arkansas, is a grand early-twentieth-century (1919) house designed by a local architect, Theodore Sanders, for a prosperous couple, Ed and Hilda Cornish. The house has an interesting, eclectic blend of period design elements, including Prairie

School-inspired ribbon windows, Tudoresque gable treatments, and a massive rusticated stone entryway. But what brought me to the house were the fine Craftsman-inspired wall stencils.

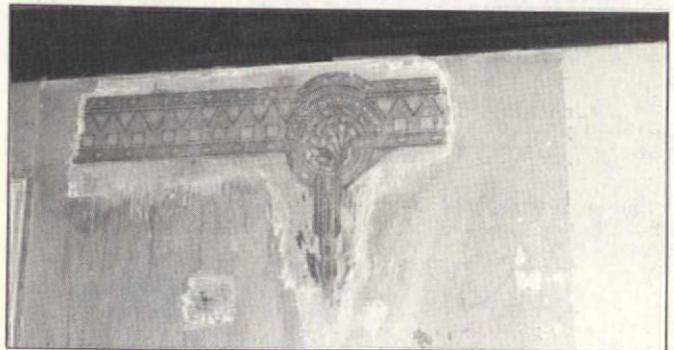
QUITE UNLIKE THE WALL STENCILS of the Colonial and late Victorian periods, which range from folk artsy to florid and fussy, the stencils in the Cornish House were much more stylized, somewhat more angular in design. The patterns were reminiscent of the graphic art used in Gustav Stickley's turn-of-the-century art and architecture magazine, *The Craftsman*.

WHEN THE PRESENT OWNERS of the house, Nancy and Hampton Roy, asked my company to restore the original stencils, I knew we would be facing a difficult job. We had three old photographs showing stencils on the walls of the living room, the sun porch, and the smoking room. But years of "redecorating" had seen the stencils buried under thick coats of paint -- some oil-based, some latex, and some calcimine. Before we could restore the stencils, we would have to strip the walls down to their original finish.

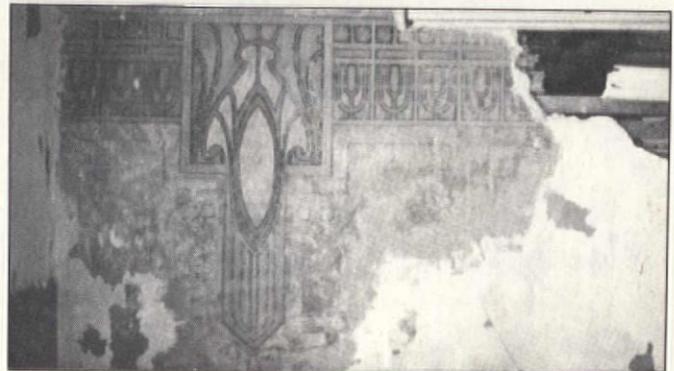
WE DID MOST of the wall-stripping with a semi-paste methylene chloride-based paint remover. We made repeated light applications of the remover, then picked up the remover with coarse (#3) steel wool pads. We used this technique to keep sludge to a minimum. When we encountered a layer of calcimine paint, we switched to a powder-type paint remover -- Dry Strip. Dry Strip is dissolved in water, and water dissolves calcimine paint, so the Dry Strip cut through the calcimine as well as the paint underneath. (We could have used Dry-Strip for the whole job, but we prefer methylene chloride stripper.) When we saw a stencilled pattern start to emerge from beneath the paint, we washed off the paint residue with xylene.



The Cornish House.



Above: Stripping reveals the stencilling in the living room.  
Below: A newly-exposed dining room stencil.



WE DECIDED that while we were stripping, we would look for stencils in rooms that we hadn't seen in photographs. It's a good thing we did. We found more stencils in the dining room, breakfast room, and entrance hall.

THE COLORS in the designs in the living room, dining room, and sun porch had been hand-painted in varnish glazes. This protected the stencilled patterns from the paint remover, so most of the original detail survived the ordeal of the paint stripping. The designs in the entrance hall, breakfast room, and smoking room were not originally done with glazes, however, so the paint remover obliterated much of the detail of these patterns along with the overlying paint. There was enough detail left to trace, though, so trace we did.

### Duplicating The Stencils

WE TAPED 36" wide tracing paper (available from architectural supply houses) over the patterns, and traced the patterns in place on the walls. These tracings were our rough sketches. We took them back to our shop, and retraced them on our drawing boards, using straight-edges, triangles, and french curves. For designs that were bilaterally symmetrical, we drew one half of the pattern, then folded the tracing paper down the centerline of the pattern and made a mirror-image tracing for the other half of the pattern. This method cuts down on errors in duplicating the design.

WE MAKE STENCILS this way: We spray the back side of the tracing with 3-M Spray Mount artist's adhesive and stick the tracing to stencil paper. (Our favorite is heavy oiled stencil board made by Hunt-Bienfang.) Then we cut through the tracing and the stencil using a very sharp X-acto knife. (We change the blades frequently so we can cut sharp lines.) A tip on stencil-cutting: Always keep the knife blade perpendicular to the stencil paper. If you bevel the edge of the stencil, you'll never get a sharp line when you apply the paint. Use a straight edge when you can, and be particularly careful on curves. Some stencil-cutters hold the knife stationary, and move the paper when they cut curves.

ONCE THE STENCIL IS CUT, we peel off the tracing and throw it away, then clean any residual adhesive off the stencil with mineral spirits. Then we coat both sides of the stencil paper with orange shellac mixed 1-to-1 with denatured alcohol. This keeps the edges of the stencil sharp and enables us to clean the paint from the stencil with paint thinner after each application of paint. We recoat the stencil with the shellac mixture at the end of each day's work. This freshens the stencil and ensures consistently sharp lines.

A HINT for first-time stencil reproducers: Remember to wipe both sides of your stencil with a dry rag after each repeat of the pattern. This will help you avoid smears when you place the stencil on the wall for the next repeat of the pattern.



THE ENTRANCE HALL in the Cornish House is a large and complex space, cut up visually by mahogany beams and door trim. The only stencilling we found in this room was a two-inch classical band running beneath the picture moulding. The walls in this room were originally painted a tan-cream color; the stencils were a cool grey-green.

THE SMOKING ROOM was painted the same tan-cream color as the hall. The stencilling, executed in grey, pale orange, and dark brown, had an African look.

THE BREAKFAST ROOM was bolder in color and design. We found a simple triangle-and-square stencil at the ceiling below the picture moulding, and an intricate Egyptian-style pattern in pale blue and orange at wainscot height. The room was painted dark blue below the wainscot, light blue above, with a quarter-inch brown line separating the two colors.

TO RECREATE the unglazed stencilling in these rooms we used tube artist's oils. If you plan to use these paints to restore stencilling, you should know this: Art supply shops carry two types of artist's oils -- the traditional linseed-oil based paint and a modern alkyd paint. If you are working on a surface that



The living room of the Cornish House, with the original stencils.



An early photograph of the den.

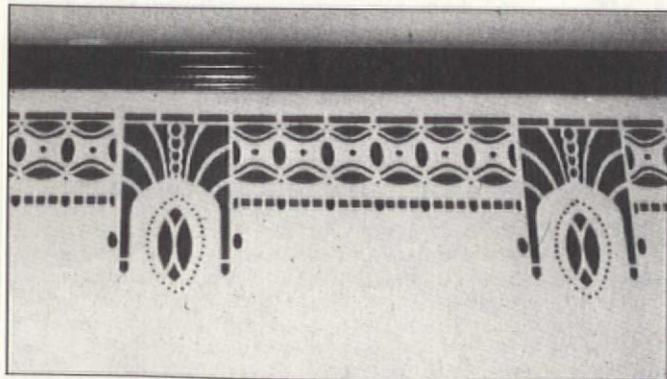
is painted with oil-based paint, you can use either type. But if you're stencilling over latex paint, you should use the alkyd-based paint, because the oils in the traditional paints "halo" when applied over latex paint. We always prefer to use traditional oil paints over an oil-painted surface, because we dislike the "stringy" quality of the faster-drying alkyd paints. Another hint: Use as little paint on your brush as possible, but be careful not to use too little. When you are trying to reproduce earlier stencilling, you want to apply the paint to the same thickness and achieve the same degree of opacity as did the original painters.

THE STENCILS in the living room, dining room, and sun porch were bold, high-style, "1919 modern" patterns. These were the intriguing Craftsman designs, a style quite popular in interior decoration, as well as in graphic arts of the period. A particularly interesting period influence in these stencils is the use of the broken line as a divider; one sees this motif in some graphic art of the period, poster art in particular. To make our stencils for these patterns, we had only to trace and cut out the broken lines.

BEFORE WE COULD STENCIL in these rooms, the walls had to be primed and painted in the original colors with flat alkyd oil paint. This is the best base coat for the glazed patterns we had to reproduce.

ONCE THE WALLS WERE DRY, we applied paint in the original brown color to the pattern delineated by our broken-line stencils. After the line pattern had dried completely, we applied translucent glazes, in the original colors, to fill in the rest of the stencil pattern. We also duplicated original highlights in the glaze by wiping parts of the pattern with a finger or thumb wrapped in cheesecloth. After the stencils were dry, we glazed the walls in a "Tiffany" finish. (See OHJ December 1983 for more information on wall glazing.)

Rebecca Witsell is a partner in a company that does exhibit and book design, as well as reproduction of period architectural graphics. For further information call: Designed Communications, 704 Boyle Building, 103 W. Capitol, Little Rock, Arkansas, 72201, (501) 372-2056.

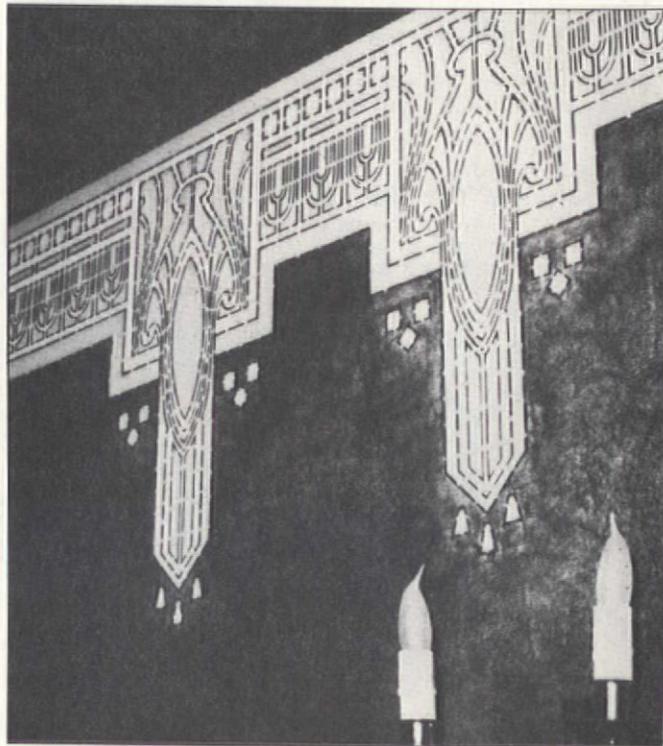
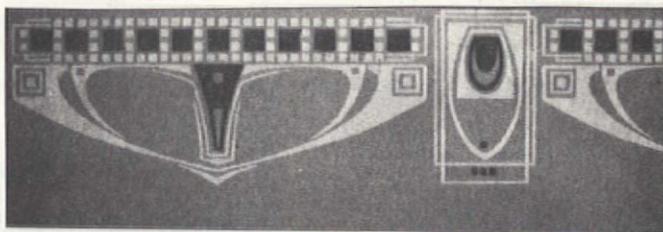


Above: Smoking room design, in grey, pale orange, and brown.

Top Right: Breakfast room design, in pale blue and orange.

Middle Right: Living room design, in grey-green, pale blue, and ochre.

Bottom Right: Dining room design, in grey-green and ochre.



# OPPAQUE STAINS

by Sarah J. McNamara

"I'VE JUST SPENT four months scraping and sanding and melting paint off my house! I never want to go through that again. I hate paint! I'm going to use opaque stain instead." We've heard this understandable avowal from many readers. But do opaque stains really work? The theory is that opaque stains give you the best of both worlds: the color and coverage of paint without buildup and peeling problems. In actuality, opaque stains are only a compromise.



THE MOST COMMONLY-ASKED question regarding opaque stain is: "Can opaque stain be made simply by thinning paint?" Most of the manufacturers we spoke with said, hesitantly, that it is theoretically possible. They went on to say that making these stains is much more complicated than simply adding mineral spirits to oil-based paint, or water to latex paint. The proper percentage of pigment to vehicle determines the amount of coverage and protection an opaque stain can achieve. You may think you're getting more paint for your money if you thin it, but you may be getting less protection in the long run. The characteristics of thinned paint may be less predictable than those of opaque stain, and you'll void the manufacturer's guarantee by using unrecommended additives.

## Is It Stain Or Thinned Paint?

OPAQUE STAINS are more like paint than transparent stains. They contain solids that remain on the surface of the wood after application. The U.S. Department of Agriculture's Forest Products Laboratory states: "Commercial finishes known as heavy-bodied or opaque stains are available, but these products are essentially similar to paint because of their film-forming characteristics. Such 'stains' do find wide success on textured surfaces and panel products such as hardboard."

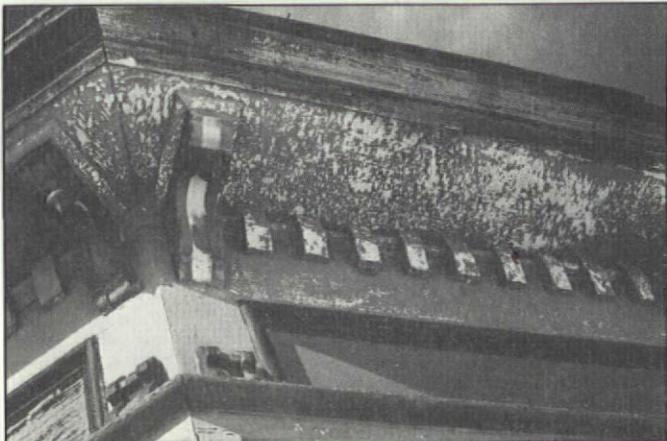
LIKE ALL PAINTS AND STAINS, opaque stains can be latex or oil-based. Oil-based opaque stains may partially penetrate wood, although the solids remain on the surface. (Some manufacturers swear that oil-based opaque stains penetrate wood, others claim that's a myth.) Latex stains do not penetrate the surface of the wood at all; they adhere to it. They are porous and more flexible. The Forest Products Laboratory considers latex -- especially acrylic latex -- opaque stains superior to oil-based.

## What Kind Of Surface Can Opaque Stains Cover?

OPAQUE STAINS CAN BE USED to cover many types of wood, as well as primed metal and well-cured masonry. Oil-based opaque stains are not recommended for previously-coated wood, even if it has been stripped. No matter how well the surface has been prepared, some of the old coating will remain and hamper penetration. It's also recommended that oil-based opaque stain not be used again after the initial application. It will build up and cause shiny splotches to appear on the surface. Latex stain, because it adheres to whatever surface it's applied to, can be used on previously-coated wood. Manufacturers recommend that latex opaque stain be used for all subsequent applications.

## How Are Opaque Stains Applied?

OTHER THAN CLEANING, no preparation is required when applying opaque stain to new wood. All loose paint and wood fibers should be removed from previously painted or stained wood. Sandblasted or badly-weathered wood should be primecoated with a primer that's recommended for the stain you use. Remember, the stain will only be as stable as the surface it covers. If the paint underneath a stain peels, the stain will peel along with it. Proper preparation of the surface, as always, is necessary if the coating is to last. Dirt, grease, mildew, moisture, loose paint, and any chalky residue should be removed before application of stain.



This close-up of subscriber Fritz Klinke's house shows opaque stain peeling off oil-based primer and old paint giving way beneath opaque stain.



Fritz Klinke's house in Silverton, Colorado, at 9300 feet. Extreme temperatures (it was 39 degrees below zero the day this photo was taken) and harsh ultraviolet light cause opaque stain to deteriorate rapidly. After this bad experience with opaque stain, Klinke plans to paint the house with a good quality oil-based paint.

A BRUSH IS THE BEST TOOL for applying opaque stains, although rollers and sprayers may also be used. Stains should not be applied in direct sunlight (it accelerates drying) or in cold temperatures. Two coats of opaque stain are recommended for maximum coverage and durability. Opaque stains are not recommended for decks, railings, porches, and window sills. Because water tends to pool on horizontal surfaces, these areas require a more protective coating -- like paint.

### The Pros And Cons

**O**PAQUE STAINS have been around for over fifty years, although they've been hailed only recently as the answer to chronic paint failure. One of the reasons they've gained this reputation is because they won't build up or peel as easily as paint does. They're often used on old houses without vapor barriers because, like transparent stains, they allow some moisture to exit the house. While opaque stains may relieve the symptoms of peeling paint resulting from excessive interior water vapor, this solution does not address the real problem. The solution rests in controlling the migration of excessive water vapor through the walls of the house. If you have a moisture problem, either install a continuous vapor barrier, or control the amount of moisture generated within the house with ventilating fans or a dehumidifier.

**N**O COATING is maintenance free. If you already have a severe buildup of paint or chronic paint failure, opaque stains will not help you avoid major preparation work. Because a coating is only as sound as the surface it covers, you're going to have to scrape or strip the old paint off your house to make the new coating as effective as possible. It will take time and effort no matter what kind of coating you choose to apply.

### The Opaque Stain Survey Results

**B**ACK IN JULY, we asked our readers to tell us about their experiences with opaque stains. While the survey results were not conclusive, some important points came to light.

TWENTY-ONE of the twenty-two people who answered our survey live in coastal areas (mostly the east coast). The other person lives in Colorado at an altitude of 9300 feet. While he admits that at that altitude no coating lasts for very long, he does not recommend opaque stains for environments with harsh sunlight. Nineteen of the respondents do recommend the use of opaque stains, with some reservations.

ALL OF THE RESPONDENTS prepared the surface of the wood, either by scraping, stripping, sandblasting, or, in the case of new wood, simply cleaning. Fourteen respondents chose Olympic opaque stains. (Other stains used include Cabot, Pratt & Lambert, Glidden, and Bruning.)

MOST OF THE RESPONDENTS had to touch up the southern exposures much more often than the rest of the house, and nearly all complained of eventual fading and chalking. The three people who do not recommend using opaque stains got chalking, fading, and flaking. Those people who stained over paint all had to restrain areas where the old paint gave way. The length of time our respondents waited between applications ranged from three to fifteen years! (The manufacturer's recommendation, however, is every three years under the best of circumstances.)

*Thanks to everyone who answered the survey; special thanks to Fritz Klinke & Richard Pratt for their in-depth responses.*

OPAQUE STAINS, with their promise of breathability, are a great temptation. In coastal areas where paint can fail within three years of application, opaque stains may save you future preparation work. But even though you won't be dealing with peeling paint anymore, your house is getting less protection from the elements. You'll have to reapply opaque stain as soon as it shows signs of fading or weathering. These stains don't stand up well under the harsh light of day. Southern and western exposures, where ultraviolet radiation is the strongest, fade quickly and require touching up.

**A**LTHOUGH OPAQUE STAINS may be the industry's best answer to the problem thus far, they are not a miracle cure-all for chronic paint failure. Paint remains the best material for protecting wood from moisture and ultraviolet rays, as long as it forms a continuous film on the surface of the wood. If you decide to use opaque stain on your old house, consider all the factors. Is it possible to control your moisture problem from inside the house? Are you willing to trade the protection paint offers for the flexibility of opaque stain? Opaque stains may be the right choice for your house, but before you do anything, remember that another way to save paint buildup is with good preparation and good maintenance. Repaint only when absolutely necessary. If you think your house is beginning to look dingy, try washing it to improve its looks. And when you do paint or stain, use good quality materials on a well-prepared surface.



## Sandstone To The Rescue

**I**F YOUR VICTORIAN HOUSE has an ashlar foundation like mine, you know that it's almost impossible to rid its rough-textured surface of oil-paint spills. I have found that a piece of sandstone rubbed on the spill will successfully remove it. It also works on old cement-block foundations.

Birdie Bates  
Kellogg, Iowa

## Hot-Dipped Nails

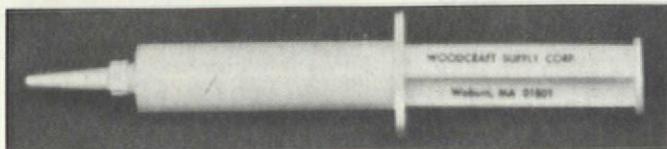
**Y**OUR CARPENTER is sure to protest, but before he does any exterior work, buy him a box of 16d hot-dipped finishing nails. The coated or plated (galvanized) common nails he'll bring to the job will result in an unattractive appearance and eventually leave rust stains. Because the finishing nails are headless, they can be countersunk and then caulked over. Nails grip with their shanks, and so the rough surface of the hot-dipped nail will hold better than the smoother surface of your carpenter's cherished common.



Charles W. Wilson  
Mechanicsburg, Pa.

## Hypodermic Oiling

**W**HEN I WANTED to oil the pulleys for the sash cords of my windows, I discovered that no oil can had a spout small enough to get to the center of the pulley, which was where the oil was needed. So I purchased a 1-1/2-inch hypodermic needle and plastic disposable-type syringe from the veterinary-supply shelf of a local farm-supply store: total cost, 75¢. (Similar hypos are used for gluing and can be purchased at cabinetmaker-supply stores or through fine-tool catalogs; pictured below is a glue injector from Woodcraft Supply Corp.)

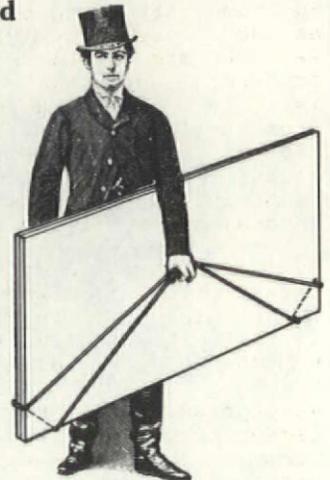


IT WORKS PERFECTLY FOR OILING with pinpoint accuracy in hard-to-get-at places. I bought a second one and learned that it will also work with powdered graphite.

Leonard Hollman  
Eudora, Ks.

## Handle-ing Plywood

**T**HE JOB of lugging around sheets of plywood or drywall is a lot easier if you use a piece of cord or clothesline about 20 feet long. Tie it in a loop and slip the loop around the bottom corners of the sheets. Reaching over the top of the sheets, grab both sides of the loop and hold them together like a handle; then you can carry the sheets just like a big briefcase.



James Dickey  
Iowa City, Iowa

## Vinegar & Salt

**A**FTER MUCH EXPERIMENTATION I have found the following method to be the easiest and most successful way to restore solid brass hardware. Place the items to be cleaned in a stainless-steel or enameled pot. (Aluminum cookware will pit with this method.) Cover the hardware with white vinegar, then pour on a coating of regular table salt -- just sprinkle it over the hardware so all areas are touched. Simmer on a low heat for 10 to 15 minutes. Remove the hardware with tongs, and buff with 0000 steel wool. Rinse well, dry, and re-buff to a satiny luster. Hardware may then be spray lacquered if desired.

THIS METHOD will remove old lacquer, paint, and decades of built-up dirt. The process does smell (like strong vinegar), so you may want to do it outdoors. Try using the gas grill to maintain heat.

John McPeak  
Pitman, N.J.

## Removing Tar

**H**ERE'S SOME GOOD ADVICE for anyone stuck using tar on their house: Baby oil is a very useful solvent for removing any of the stuff that you may get on your skin or in your hair. Apply some to exposed skin surfaces prior to working with the tar -- it can also prevent sticky problems from happening!

Joe Longo  
New York, N.Y.

**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.

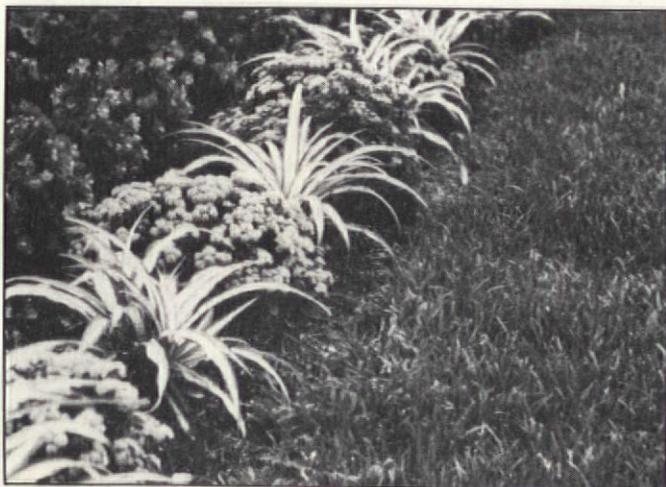
# Carpet Bedding cont'd from p. 53

**C**ARPET BEDDING reached its peak in America in the late 19th century, but its roots (so to speak) go back much earlier. In the "ancient" style of European landscaping -- as seen today in the gardens of Williamsburg -- elaborate formal designs called "parterres" or "knots" were common. Despite certain similarities, these were fundamentally different from the later carpet beds. They were less flowery and more "geometric," and generally clustered together and edged by paths. Most importantly, they were enclosed by walls or fences, not scattered about in an open lawn.

ORNAMENTAL LAWNS didn't really exist until the advent of the English landscape style in the 1700s. This "modern" style -- familiar to us in New York's Central Park and the grounds of numerous old estates -- emphasized naturalistic lakes and woods and broad expanses of velvety grass. At first, flowers were more or less banished from these elemental new landscapes. But by the time the style reached America, flowers were once again being included -- not in the ancient manner, however, but in simple beds cut here and there in the lawn: the earliest carpet beds.

"OPEN" OR "INFORMAL" BEDS are better names for these early lawn beds, because at first they contained a mixture of plants, rather than the ordered ranks of bright annuals which we usually associate with carpet bedding. In 1806 seedsman Bernard McMahon became one of the first Americans to write of open beds. He advocated "clumps" of flowers as well as shrubs and trees in "moderate concave and convex curves and projections," all in the open lawn.

IN 1841 ANDREW JACKSON DOWNING, Victorian America's most influential landscape designer, recommended irregular or "arabesque" beds filled with "a miscellaneous collection of perennial flowering plants" arranged "so that those of a few inches in height shall be near the front margin of the border, those of a larger size the next, and so gradually increasing in size" to the rear or center. By the 1880s Peter Henderson was describing these mixed beds as the old-fashioned, "promiscuous" style of bedding, but "mingled" seems to have been the more common term.

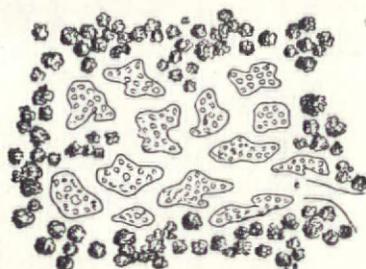


This carpet bedding in Sarnia, Ontario, alternates ageratum with spider plant, in front of red begonias and red geraniums.

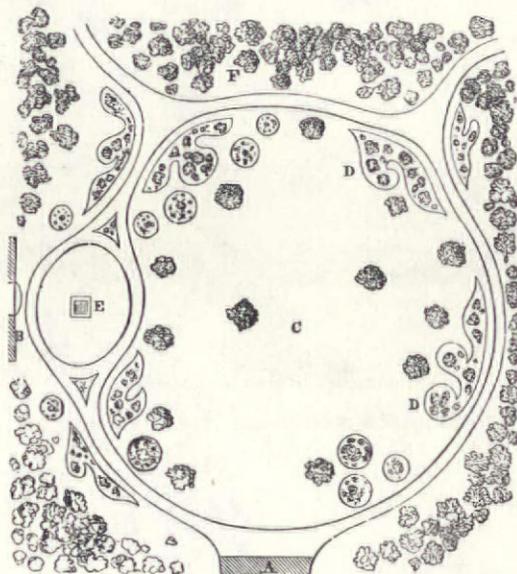


Alternanthera and lavender cotton (light-colored section) blend with fuchsia and geranium standards in this carpet bed.

ALL SORTS OF FLOWERING PLANTS were included in these mingled, promiscuous beds. In Cottage Residences (1842) Downing offers pages of appropriate perennials arranged by height and month of blooming. For those who want "a considerable effect" at "little or no cost," he especially recommends an even dozen that includes ragged robin, Chinese pinks, larkspur, white hosta, johnny-jump-ups, summer phlox, peonies, violets, and madonna lily.



THE SIMPLEST mingled beds were wholly irregular (right). These best suited a "rustic" Victorian landscape, and could be scattered as well as clustered. Downing more often drew smoothly curving, "arabesque" beds (below). These dramatic shapes, frequently long and laid out as borders, would flatter most Gothic and Italianate houses.



ANOTHER VERY POPULAR OPTION was to lay out promiscuous beds in a variety of "cookie-cutter" shapes: ovals, circles, crescents, teardrops, quatrefoils, pudgy stars, and numerous combinations and permutations of these (Figs. 1, 2, & 3). Dot these beds singly along a walk or cluster them to make a fancier design.

### Single Beds

**M**IDWAY BETWEEN mingled beds and the ambitious designs of carpet bedding at its peak, a fashion for simple, single-species beds held sway. Following English landscape designers, Downing recommended this style in the early 1840s, arguing that promiscuous beds by midsummer present an unsightly, "lean and parched appearance," showing too much dirt and not enough color. He advised homeowners to plant single-species beds of everblooming annuals and enjoy "a mass of rich leaves and blossoms" all summer long.

A MEASURE of the new style's popularity is the twelve pages of "Further Hints" on bedding that Downing added to later editions of *Cottage Residences*. In the following decades, Downing's opinions on bedding were echoed by numerous writers. In 1856, for example, Cleaveland, Backus, and Backus counseled homeowners to lay out "small patches of ever-blooming flowers ... scattered here and there in the grass" and directed that "each bed must be planted with but one sort, which must fill and cover the entire spot."

"COOKIE-CUTTER" SHAPES were most favored for single-species beds. In 1851 seedsman Joseph Breck wrote that these "should be either round, oval, starry, or irregular; but never square, diamond shape, or triangular," apparently because the rectilinear shapes were considered old fashioned. Other writers were less fastidious, however, and as time went on rectilinear single-species beds were also admitted in fashionable gardens. Sometimes a bed was centered on a tall, flower-filled urn or vase (left).

Basket-vases were also used in the same way (right). Today rustic versions can be made as easily as they were by the Victorians.

RECOMMENDED PLANTS were spring bulbs (crocus, hyacinths, tulips, etc.), followed mainly by annuals that were "striking and showy," of low height and continual bloom. Some of these had been around for years, while others were recent, exotic introductions such as verbena and petunias. Downing seems to have been especially taken with the latter two and recommended three dozen varieties with such evocative names as Defiance, Kermesina, Hebe, and Sir Seymour. Other flowers suggested for single-species beds were German asters, balsam, bedding dahlias, mignonette, Drummond phlox, portulaca, the modern "monthly" roses, and (a little later) lobelia, alyssum, California poppies, nasturtium, and geraniums.



Fig. 1

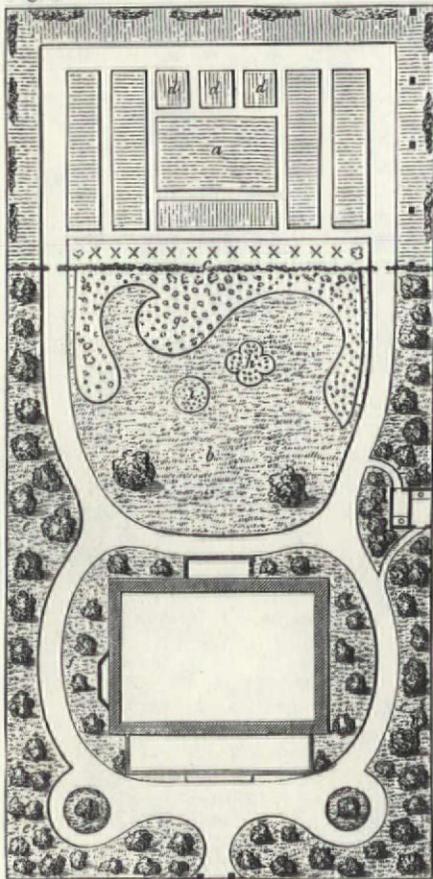


Fig. 2

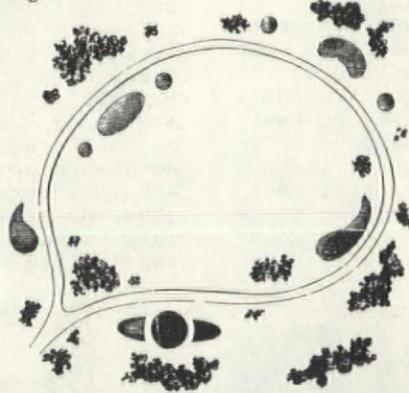
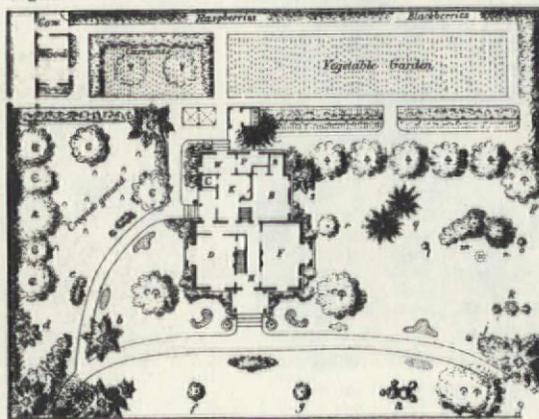


Fig. 3



SINGLE-SPECIES BEDS are easy to plan, plant, and maintain, and they are appropriate for most mid-19th-century houses. A teardrop of purple verbena in the lawn by the porch steps and a quatrefoil of Drummond phlox out by the sidewalk would suit a fashionable Gothic cottage. For an Italianate villa you might try something more formal: on either side of a sunny path, a curving panel of portulaca -- in a mix of brilliant oranges, corals, and reds -- around a small circle of low, yellow bedding dahlias. Single-species beds are still appropriate for later

Fig. 1, from A.J. Downing's *Cottage Residences* (1842): "As this cottage is decidedly ornamental in character, it may fairly be presumed that it would be required that a considerable portion of the limited ground near the house should be rendered ornamental also."

Fig. 2, from J. Weidenmann's *Beautifying Country Homes* (1870): "Smaller grounds are more suitably decorated by merely scattering the beds."

Fig. 3, from Frank Scott's *The Art Of Beautifying Suburban Home Grounds* (1870): "The shrubbery adjoining the house may be composed of a great variety of common species; but none that attain a height of more than 6 ft."

houses, and you have a wider range of authentic plants from which to choose. Highlight your Queen Anne tower, for example, with a fan of small beds planted in red salvia, blue ageratum, and golden coleus.

**S**INGLE-SPECIES BEDS, particularly in clustered designs, continued to be used throughout the century, but by 1870 more elaborate designs were coming into vogue. The new style was called ribbon bedding or carpet bedding because it usually involved contrasting rows, or "ribbons," of plants, arranged in (as Peter Henderson explained) "such patterns as would make a beautiful carpet." Sometimes these designs were representational -- a flag, the name of a town, or a basket of flowers -- but more frequently they were just patterns.



Built against a slope, this carpet bed features a basket made of rattan and metal, which was planted with flowers.

TO BETTER SHOW OFF THE DESIGN, carpet beds were sometimes planted against a slope or mounded in the middle; frequently the plants chosen for the middle were the tallest, with plants dropping down from there to the outer edge. Fashionable "sub-tropical" effects were created with dramatic plants like palms, pampas grass, ornamental banana, and elephant ear. Also highly prized were new, colorful foliage plants like coleus, caladium, and alternanthera, which were being introduced from plant explorations around the world.

## Carpet-Bedding Plants

*As long as it's bright or bold, almost any plant can be used for carpet bedding. Some authentic Victorian choices are listed here. Many were expensive in those days, or available only to those who had home greenhouses. Today, most are readily available through mail-order seed catalogs or in flats at the supermarket. (A list of catalogs is given on page 69.)*

*Check mature heights when buying plants or seeds, because cultivars will vary. Many ever-blooming plants flower more continuously if you 'dead-head' them by picking off faded blooms before they seed. This usually is not essential, however.*

*Carpet bedding was typically done in full sun. Several of the shade plants in this list are basically undocumented as carpet-bedding plants, but they were all available and popular in Victorian gardens. — Scott G. Kunst*

**AGERATUM** — Fluffy masses of powder blue on compact plants (right). Originally 18 inches, by the 1870s dwarf varieties of the plants were available. 6 to 18 inches; sun.

THE FANCIEST EFFECTS were seen in public gardens, where the bedding-out of tens of thousands of plants was not unusual. Crowds of people would come to see the latest designs. Simpler carpet beds for private homes were illustrated in scores of books, magazines, and seed catalogs of the period. Right up into the early 20th century, no homeowner with any pretension to style would have been without a bright bit of carpet bedding in the middle of the front lawn.

## Carpeting Principles

**A**LTHOUGH PERHAPS more fun than the relatively tame, earlier bedding styles, high-Victorian carpet bedding is also more complicated and more challenging. In attempting a contemporary recreation, you should keep in mind four key principles: pattern, vibrancy, exoticism, and ease of maintenance.

**PATTERN** -- Without a pattern, there is no carpet bed. Simpler patterns often look best, especially for small beds. A "bull's-eye" design of three concentric circles can be very striking, and it's an easy one to lay out and keep orderly. The more involved your pattern and the greater variety of plants you use, the more you run the risk of a blurred, muddled design. It's easy to draw a pattern that looks perfectly clear in black and white, but a carpet bed is more than pencil and graph paper; you'll be working with growing things and unpredictable weather. Consider too that your pattern will be seen from an angled, side perspective rather than from straight overhead.

TO KEEP A PATTERN PRECISE, mix the soil to be sure it's equally good in all parts of the bed; set plants close together; and if necessary (it rarely is) use "pinching" or trimming and extra helpings of water or fertilizer to maintain uniform sizes. When buying plants for a certain section, make sure they're all of the exact same variety. Cultivars of celosia, for example, can range from under eight inches to over three feet in height.

**ALTERNANTHERA, telanthera, calico plant** — Tropical perennial with small-leaved foliage in yellow-green, maroon, or copper. Very popular then and still common in public designs, but difficult to find commercially. Trimmed to 4 to 8 inches; sun.



**ALYSSUM** — Low, honey-scented alyssum is as highly recommended now as it was a century ago. Flowers are white, rose, or purple; plant grows easily from seed. Midsummer shearing keeps it neater. 4 to 10 inches; sun.

**BEGONIA SEMPERFLORENS** — Frequently used in beddings today, it was unavailable here until about 1880, and so is not typically Victorian. Small white, pink, or red flowers with waxy green or bronze foliage. 6 to 14 inches; sun to light shade.

**VIBRANCY** -- Victorians loved color, be it in the chromolithographs gracing their parlors, the elaborate trim on their Queen Anne houses, or their carpet beds. To be authentic, use only the brightest and most richly colored plants. If that's too much for your modern sensibilities, feel free to make an adapted design using pastel hybrids. Modern cannas, verbenas, geraniums, and many other bedding plants are now available in softer tones.

**TO EMPHASIZE** both color and brilliance, arrange plants for maximum contrast. Purple verbenas is wasted next to blue ageratum, but it positively glows next to the bright gold of California poppies. Plan for textural contrasts too. Planted side by side, the tiny leaves and flowers of blue lobelia and white alyssum are too similar to look their best. But plant lobelia next to the substantial, lobed foliage of dusty miller, and both plants benefit. In a shady bed with perhaps no flowering plants, contrasts of foliage shades and textures are especially important. But avoid contrasts within a section; a ribbon of coleus should be all one height and color.

**EXOTICISM** -- The fashion for carpet bedding flourished with the arrival of everblooming plants and plants with richly colored foliage from expeditions around the world. A design could have been planted with old-fashioned flowers -- maybe johnny-jump-ups, calendula, wormwood, and love-lies-bleeding -- but it wouldn't have seemed a carpet bed because it would have lacked the excitement of the new and exotic. Dramatic, "sub-tropical" foliage plants such as castor bean and elephant ear could make the front yard of a milkman look like that of a sophisticated world traveler.

**IN YOUR CONTEMPORARY** carpet bed, strive to recapture that look of worldly exoticism. While coleus and petunias no longer seem curious to us, it's hard to imagine ornamental banana seeming anything but bizarre on North Main Street. Other Victorian favorites that can today create a novel, almost freakish effect are caladium, palms, agave, and even cannas. A half-serious rule of thumb might be, "If it looks out of place, use it."

**EASE OF MAINTENANCE** -- A maintenance-free landscape is a fantasy; even astro-turf requires an occasional vacuuming. And the simplest carpet bed is certainly more work than a bed of pachysandra. Nevertheless, a carpet bed today is a lot less work than it was for the Victorians. After all, you don't have to start all your own plants in a green house, or constantly "pinch" them to keep them low. A few common sense steps will reduce the work even further.

**YOUR FIRST YEAR, THINK SMALL.** Make a simple design and use plants with which you're experienced, even if they aren't authentic. Stick to your usual gardening practices, and avoid any well-meaning advice to the contrary (including the advice in this article). Otherwise, the bed can seem like an overwhelming project. As you master the basics and gain confidence, you can move on to fancier work.

**CARING FOR HEALTHY PLANTS** is a lot easier -- and a lot more rewarding -- than caring for puny, struggling plants. For most bedding plants, choose a sunny site. If you have to work in even light shade, choose plants that can do well there -- or else be prepared to spend a lot of time coddling unhappy plants.

**CALADIUM** -- With heart-shaped leaves marbled & veined in red, pink, or white, caladium adds an exotic color to a half-shady bed. Plants are expensive, but you can start caladium tubers inside early for planting out in late May. Keep well watered. 1 to 2 feet; light shade to shade.

**CANNA, Indian shot** -- Broad-leaved, subtropical, and showy, cannas (right) were practically a Victorian institution. They range from 3 to 8 feet (with smaller, modern dwarfs); in flower, from yellow to orange to red (with modern pastels); in foliage, from green to bronze. Start the tubers inside for an earlier show. Dig and store in the winter. 1½ to 8 feet; sun to light shade.

**CASTOR-OIL PLANT** -- For a dramatic Victorian effect, it's hard to beat this towering, tropical plant with its large, palmate leaves. It grows easily from seed, but be careful: All parts of the plant are poisonous, especially the beans. 6 to 10 feet; sun.

**COCKSCOMB, *Celosia cristata*** -- An old-fashioned plant grown by the colonists, cockscomb was sufficiently bright or grotesque to recommend it to 19th-century carpet bedders (the crested type being more popular than the plumed). There are dwarf and tall varieties in rich reds, yellows, magentas, and so on. 8 to 36 inches; sun.

**COLEUS** -- Another carpet-bedding classic, and widely available. Solid colors were the standard back then: deep maroon, bronze, red, chartreuse. Multi-color plants are more popular today, & coleus (right) is frequently sold only in mixed assortments, which muddles up carpet designs. Raising plants from cuttings or seeds is easy, though. 8 to 24 inches; sun to light shade.

**DUSTY MILLER, *Centaurea gymnocarpa*, *Cineraria maritima*** -- Valued for the striking contrast afforded by its lacy, bright, silver-grey foliage, dusty miller deserves a place in every carpet bed. 6 to 18 inches; sun.

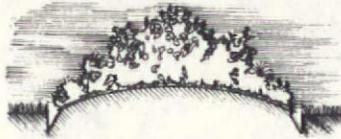
**ELEPHANT EAR, taro, *Colocasia esculenta*** -- Looking like a giant green caladium (to which it is related), elephant ear adds tropical drama to a shady bed. Keep it well watered & fertilized regularly. For an earlier show, start tubers inside in pots. 3 to 5 feet; shade to half-sun.

**FERNS** -- Ferns (left) weren't typical bedding plants, but with their fresh, bold foliage they were a Victorian passion and will look right at home in a shady bed. Ostrich fern is big, attractive, and tough, although its spreading will have to be controlled. There are many others. 1 to 4 feet; shade to light shade.



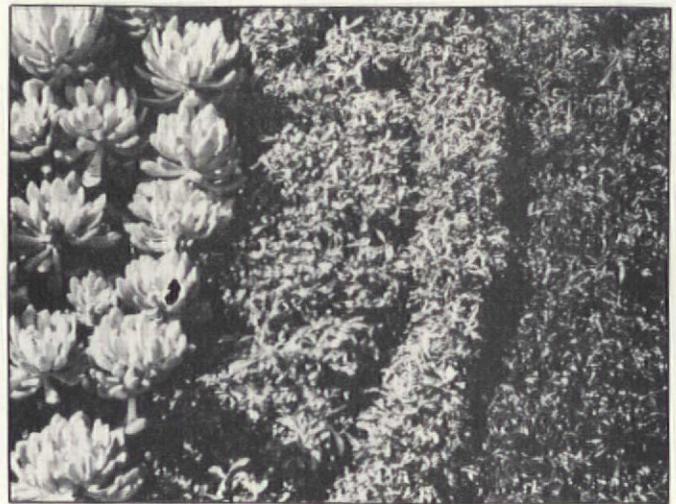
Before you plant, improve your soil with fertilizer (high phosphorous for flowers) and, more importantly, some organic matter such as peat moss, compost, or manure. Run the sprinkler on your beds weekly, unless there's been a good rain.

THE OUTLINE FOR YOUR DESIGN should allow for easy mowing and no hand trimming. Avoid sharp interior projections, try for gentle curves, and leave room for the mower between beds. You can let your plants grow right over the edge of the grass and mow into them a little (be brave), but it's neater to make a mowing strip; basically it's an open strip separating flowers and grass, which allows you to mow the one without running over the other. Brick is frequently used, but bare earth is more Victorian and more flexible. Dig a little ditch to keep the grass from creeping back in. And whatever you do, never ring a carpet bed with black plastic edging.



TO CROWD OUT WEEDS, set your plants fairly close together. Mulch can help too, although it's not the miracle treatment we sometimes like to believe. Loose, cultivated earth is an excellent and Victorian mulch; renew it with a hand-cultivator every couple of weeks. Other mulches should be as invisible as possible, because the wholesale, decorative use of mulch is purely a recent practice. Cocoa-bean shells are one decent choice.

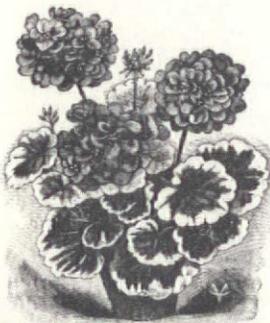
WEEDING WILL BE EASIER if you can reach the middle of your beds while kneeling at the



This bed in Davenport, Iowa, uses three different colors of alternanthera; at left are succulents.

outer edge. Four or five feet across is about tops for this. Wider beds may require special arrangements such as unobtrusive stepping stones for access to the middle.

PERHAPS THE MOST IMPORTANT STEP in reducing maintenance is a psychological one. Things that we love never seem like work, so plan a bed you can really enjoy. Use some plants you love or that have special memories for you. And remember that the pleasure you get from a bed positioned so friends and neighbors can ooh and ahh over it is nothing compared to the pleasure you'll get from a bed positioned so you can enjoy it frequently.



**GERANIUM** — Favored since the late 18th century, geraniums (left) were perhaps the most popular plant for bedding out. Today, however, because many other bedding plants are less expensive, save geraniums for accents, or raise them yourself from cuttings. Of particular interest are the older forms with variegated leaves. 1 to 2 feet; sun.

**HOSTA, funkia, plantain lily** — Valued by Victorians & considered Japanese, hosta was not typically used in carpet beds but was frequently

grown in open beds by itself. It can be useful in a shady design, especially because it comes in a wide range of leaf sizes, shapes, and shades of green, often marked with creamy white or yellow. 1 to 2½ feet; shade to light shade.

**IVY** — Although infrequently mentioned for carpet beds by the 19th-century writers, English ivy is a useful edging in shady spots. Trimming will keep it in bounds. 3 to 6 inches; shade to half-sun (but avoid winter afternoon sun).

**LAVENDER-COTTON, santolina** — This small, shrubby herb with narrow leaves of green & silvery-grey is often clipped low and used as an edging or to mark borders in a design. Perennial to zone 6 (USDA), it survives farther north with winter protection. Trimmed to 4 to 10 inches; sun.

**LOBELIA** — A low, semi-trailing plant (right) reminiscent of alyssum, with flowers that are usually intense blue. Excellent for edgings. 'Crystal Palace' is a 19th-century variety that is still available. 4 to 8 inches; sun to light shade.

**MAIZE, ornamental corn, *Zea mays japonica*** — Maize (right) is much like regular corn, only it has leaves striped in white, yellow, or rose. It's quite striking, if you can find the seed for it. Start inside for earlier display. About 4 feet; sun.

**PALMS** — House or greenhouse plants were often 'summered' outdoors & brought back inside in the fall. A large palm makes an exotic center for a bed, but full sun will burn most house plants. Check with your florist. 3 to 6 feet; shade to light shade.

**PAMPAS GRASS and other ornamental grasses** — These Victorian favorites have gained renewed interest lately. Pampas grass is tall (about 8 feet) and stately, but north of Philadelphia you should



substitute the similar ravenna or plume grass (*Erianthus ravennae*), which is hardier. Zebra grass (*Miscanthus sinensis zebrinus*, to 10 feet) is another grass for the center of a bed. Fountain grass (*Pennisetum setaceum*, to 4 feet) comes in reddish and green forms; ribbon grass (*Phalaris arundinacea picta*, to 3 feet) sports bold green and white stripes. There are many others. Sun.

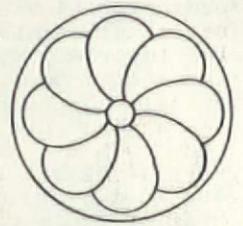


**S**EVERAL CARPET-BEDDING DESIGNS are reproduced here from books, magazines, and seed catalogs of the period. Copy or adapt one, or let them inspire you to your own unique creation. For other design ideas, look to your own old house -- its fancy interior woodwork, gingerbread trim, or an art-glass window -- or the decorative arts of the appropriate period. Fabrics, linoleum, china, and wallpaper can all be fertile sources for bedding designs.

A CIRCULAR BED is easiest and can be used to illustrate combinations adaptable to more complicated designs. The illustration at right first appeared in Vick's Illustrated Monthly (1878). The center of castor-oil plants is ringed by cannas, caladium (or elephant ear), coleus, and finally dusty miller. Similarly dramatic would be a center of pampas grass ringed by bronze-leaved cannas, tall red salvia, golden coleus, and finally blue lobelia. Simpler, lower variations better suited to a smaller yard would be red salvia, blue ageratum, and white alyssum; rosy red geraniums, purple verbena, and pale pink Drummond phlox; or yellow cannas, tall red cockscomb, and chartreuse coleus.



THIS PINWHEEL-FLOWER CIRCLE is adapted from Peter Henderson's Practical Floriculture (1887). He recommends a red salvia center with petals of red and yellow coleus; for an edging, alyssum, lobelia, or a low succulent would be appropriate. The design is suited to



bedding plants as well, such as pink, white, and purple petunias, verbena, or Drummond phlox; or yellow, orange, and red portulaca or crested cockscomb. Choose plants for the center which will coordinate with the petals.

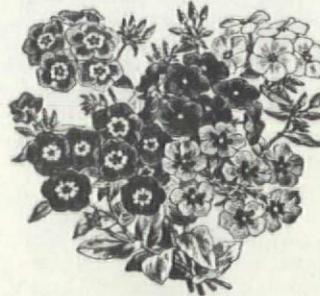
MUCH MORE ELABORATE circles can be seen in Elias Long's Ornamental Gardening For Americans (1885) (Fig. 4). A simplified version of the top-left design is also shown (Fig. 5). One possible planting would be a center of red salvia in an "asterisk" of blue ageratum, with a red geranium in each arm, surrounded by dusty miller and an edging of golden portulaca. Another possibility would be to plant cannas with bronze foliage and orange flowers in the center of an asterisk of purple



**PETUNIA** — Too common to be evocative today, petunias (left) were nonetheless very popular, particularly in mid-century single-species beds. Multifloras with their smaller blossoms look most like older petunias; pinks, whites, and purples were the earliest colors. About 1 foot; sun.

**PHLOX DRUMMONDII**, annual or Drummond phlox — Easily grown from seed, this low-growing Texas native (right) carries clustered flowers in bright pink, purple, red, white, & softer tints. 'Dead-head' it to keep it blooming all summer long. 6 to 15 inches; sun.

**SUCCULENTS** — A variety of succulents were used in Victorian carpet bedding. Some, like carpet echeveria, were valued for their bluish foliage. Others, such as agave, offered an exotic touch. Gold-moss stonecrop (*Sedum acre*) made a neat, low edging, as did the still-popular hens-and-chicks (*Sempervivum tectorum* or *Echeveria secunda glauca*). Be aware that not all are hardy. Sun.



**VERBENA** — This old-fashioned flower (below) is showing up in garden centers again. It has flower clusters of bright red, purple, pink, & white, and softer modern pastels, often with a contrasting "eye." 6 to 12 inches; sun.



**PORTULACA**, moss rose — This well known succulent (right) is from Brazil, & has ruffled, open flowers in brilliant shades ranging from rosy reds through golden yellows to white. Likes sandy soil. About 6 inches; full sun.

**SALVIA splendens** — Blazing reds are the hallmark of this Mexican wildflower (left), which first became available in the U.S. in the 1840s. It was so popular, it became a carpet-bedding cliché. 10 to 30 inches; sun.



All plant illustrations courtesy of the Michigan Historical Collections, Bentley Historical Library, University of Michigan.

verbena, with a tall, bronze coleus in each arm, ringed by low, golden coleus and deep blue lobelia.



Fig. 4

## Shady Beds

**G**IVEN A CHOICE, the preferred location for a carpet bed has always been in the full sun, but even a century ago gardeners were experimenting with carpet beds in the shade. Today, mature trees and urban congestion can make a shady bed the only option for many old-house owners. But don't despair: Even though less authentic -- or maybe just not as well documented -- a bed in the shade of a brownstone or antique elm can be as much fun as a sunny carpet bed. You won't have masses of colorful blossoms, but you can have lovely greens, rich contrasts, and unexpected drama.

ELEPHANT EAR makes a wonderful center plant for a shady bed. It's easily grown from large, tender bulbs, and with lots of water and fertilizer its heart-shaped leaves will be nearly three feet long on stalks four feet high. A palm makes another showy choice for the center. (Like the Victorians, you'll need to haul it back indoors when the temperature drops in the fall.)

RING YOUR PALM OR ELEPHANT EARS with one of the taller ferns: ostrich, lady, toothed wood fern, or another. Most wood ferns are hardy perennials, and of course they'll appreciate the water you provide for the elephant ears. Ferns alone can make a fine center for a shady bed too.

AROUND THE FERNS plant a ring of either hosta or caladiums, both of which are noted for their attractive foliage. Caladium looks like elephant ear's flashy little brother, with foot-long leaves marked with red, pink, or white. Hosta's greens range from blue through yellow, and many cultivars are variegated. As a bonus, hosta also features spikes of white or lavender flowers in summer or early fall.

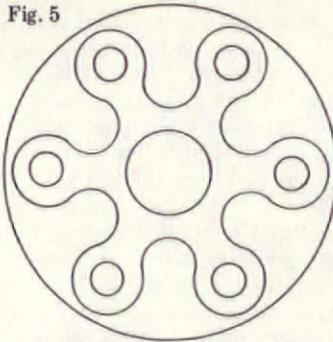
RING THIS RIBBON with dwarf ferns or hosta, if you like, and then for an edging use English ivy. The hardiest English ivies stay green through all but the roughest winters, and so

you can extend your shady bed's attractiveness by allowing the ivy to cover the entire bed as an underplanting.

OTHER PLANTS that may be useful in a shady bed are ajunga, myrtle, lily of the valley, or primroses for an edging; some old lilies -- particularly tiger, rubrum, and gold-band lilies -- in the center; and astilbe or day-lilies in between. House plants can be used too, for example spider plant, sansevieria, or even African violets. Some bedding plants will adapt to light shade also -- notably begonia and coleus -- but in real shade they'll grow slowly, stay small, or bloom sparsely. For authenticity, avoid the temptation to use impatiens, the current shade favorite; it's strictly a recent introduction.

SOIL QUALITY and adequate watering are of prime importance for success in a shady bed. Improve the soil with a healthy helping of organic material to keep it light. If the bed is in the shade of trees, be prepared to water frequently, because the overhanging leaves will keep out rain while the trees' roots will draw enormous amounts of moisture out of the soil every day. A bed under trees often needs more watering than a bed in full sun.

Fig. 5



**A**NY POPULAR FASHION is bound to provoke a certain reaction against it, and carpet bedding was no exception. In England as early as 1870, William Robinson decried carpet bedding as "pastry cook gardening" and called for a return to mixed plantings of perennials and wild flowers. Before long, Gertrude Jekyll and others were championing the "cottage garden," although it wasn't until about the turn of the century that the reaction really reached America.

HERE, QUEEN ANNE HOUSES and the florid style of the late Victorians were giving way to classic and Colonial Revival architecture, and to a general nostalgia for simpler times, including the old-fashioned flowers of an idealized "grandmother's garden." Bedding out lingered on in public plantings, but by the 1920s few people had anything good to say about it. Along with Victorian architecture and decorative arts, carpet bedding was generally villified for much of this century.

IN RECENT YEARS, of course, Victoriana has enjoyed renewed respect. Some intrepid souls have even gone so far as to suggest that carpet bedding might be worth a second look. In fact in England right now the rage is for open "island beds," which are nothing more than Victorian promiscuous beds updated. Certainly, in excess and without sensitivity any style is laughable. But when handled with taste and understanding, carpet bedding can be both striking and evocative. A revival of appreciation is overdue. 

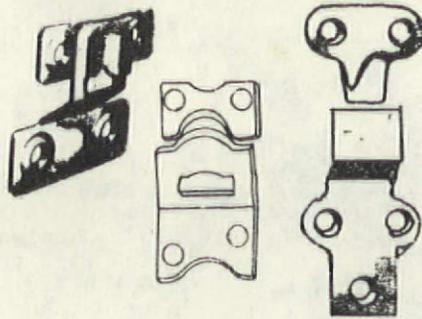
SCOTT G. KUNST heads a firm that does consulting work as well as actual historic landscape design; he also gives lectures and slide shows on the subject. He can be reached through Old House Gardens, 2315 Parkwood, Ann Arbor, MI 48104. (313) 973-0304.



## Window Parts

Crawford's Old House Store has a good selection of hard-to-find, inexpensive hardware for windows, storm sashes, and window screens.

If you have original wooden storms or screens, three varieties of storm and screen sash hangers are available to you. Two metal hooks attach to the top of the window and two hangers attach to the sash (extra hangers are available so screen and storm can be hung from the same hook). One set, the old-style point 09 hangers (no. 360009), sells for \$.95 per pair.



Many old houses had sash numbers to keep track of which storms and screens went where. You need a set for the sill, one for the storm, & one for the screen.

The brass head is embossed with a number, and they're pushed in like tacks. There are four sets, 25 tacks to a set, beginning with nos. 1-25 (no. 360501), for \$1.90; the others, from 26 to 100, sell for \$1.40 each.

For transom windows there's a catch with striker plates (no. 361410) for \$1.70. A 12-in. transom chain with mounting plates (no. 361411) sells for \$1.55. All have a plated brass finish.

Postage and handling for all of the above items is extra. To order a catalog, send \$1.75 to Crawford's Old House Store, Dept. OHJ, 301 McCall, Waukesha, WI 53186. (414) 542-0685.

## Paint for Terne

In our article about standing seam roofing (March 1985), we mentioned the need to prime and paint terne metal to lengthen its lifespan. Terne is known for its ability to hold paint (due to tiny pores in its surface), but only if it is the right paint applied the right way.

If painting an entire metal roof doesn't sound like fun, just try to find the right paint at your local paint store. This hard-to-find stuff, Red Iron Oxide-*Linseed Oil* paint, has a very slow drying time of about 72 hours. Have you ever heard of such a thing? The firm that

makes terne says that brushing the paint into the surface, with its slow drying time, allows the paint to soak fully into the pores of the metal and bond very tightly. Apparently they're right, because the same finish has been recommended for well over 100 years.

Tin-O-Lin National Tinnings Paint manufactured by Calbar is designed especially for terne. It is an iron oxide paint ground and mixed in linseed oil. The first coat should be Red Tin-O-Lin (it serves as a rust-inhibitive primer) followed by several color finish coats. You must allow 7-10 days drying time before applying a second coating. For

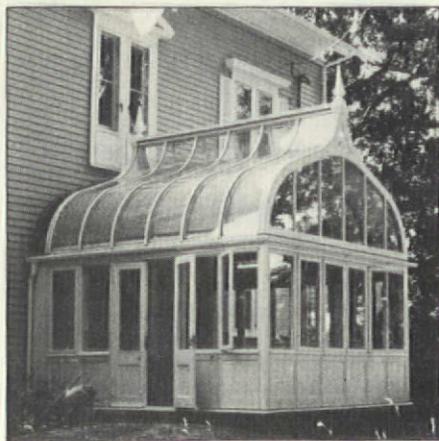
the longest life and greatest protection, terne can be primed on both sides. Underside priming is especially important on flat or slightly sloping roof surfaces.

Tin-O-Lin comes in four colors: Slate Grey, Light Red, Medium Green, and Brown (Black. Duranodic Bronze and custom colors are available). Red is \$26.96/gal.; Grey & Brown, \$28.20/gal.; Green, \$33.40/gal. Five-gallon pails sell for the same price per gallon, less \$.20.

For more information on Calbar National Tinnings Paint, contact Calbar, Inc. Dept. OHJ, 2626 N. Martha St., Philadelphia, PA 19125. (215) 739-9141.

## Greenhouses, Conservatories & Garden Structures

"Conservatories were originated by the great garden designers of the 18th and 19th centuries to house tender plants in the captive heat of the sun," says Francis Machin of Machin Designs, Inc. In his design offices and shops in England and in Rowayton, Conn., Machin creates high-quality, period-style greenhouses or conservatories designed to complement rather than detract from old houses.



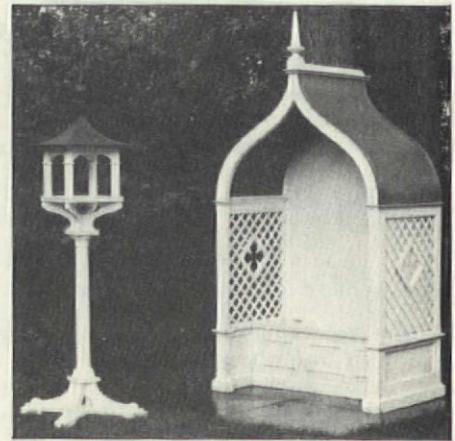
Machin's structures range in size from 4 sq. ft. to over 5,000 sq. ft. Specifically tailored to the North American climate, they are made with heavy aluminum frames and baked on white finishes.

The conservatories are not designed for do-it-yourself assembly. On the East Coast Machin crews can assemble one in 3 to 4 days on your foundation. Elsewhere Machin can send a trained erection supervisor to guide your crew in assembly. The conservatories are not cheap, either in price or quality of materials. For example, an 8 ft. 10½ in. sq. unit, single glazed, with two side walls, one end wall, a pair of doors, opening rooflights, roof blinds, automatic ridge vents, all mounted on your foundation, sells for about \$11,575.

No less striking in appearance, design, and quality of construction are the Machin Ornamental Garden Buildings and Landscape Ornaments. The Octagonal Pavilion (pictured) sells for \$4,500 plus shipping — seating on five sides sells for an additional \$400. On a more modest scale there is the Gothick Covered Seat (\$1,150 plus shipping) and a de-

lightfully Victorian, freestanding Bird Table (\$295 plus shipping). All of these structures are built of treated lumber and have colored fiberglass roofs designed to simulate lead.

The Conservatories brochure is \$2 and the Ornamental Garden Buildings catalog is \$3. Contact Machin Designs, Inc. Dept. OHJ, P.O. Box 167, Rowayton, CT 06853. (203) 853-9983.



## Original Morris Wallpapers Available Again

A collection of 24 of some of William Morris' finest hand blocked wallpaper prints has been reissued by the English firm of Arthur Sanderson & Sons, who purchased the original wooden wall-paper-printing blocks of Morris & Company back in 1930. The reissue of these beautiful and exactly authentic wall-paper patterns was timed not only to coincide with Morris' 150th birthday, but also to herald the opening of Sanderson's first U.S. showroom here in New York.

William Morris, an extraordinary 19th-century designer, painter, weaver, pattern maker, novelist, critic, and poet, is credited with reviving interest in the decorative arts in England, called the Arts and Crafts Movement. Morris designed a total of 41 wallpapers and 5 ceiling papers.

Sanderson, well known for their high quality since the 1860s, make and print all their own fabrics and papers. Their craftsmen, in a very slow, time-consuming process, hand print the Morris wallpapers, using the original wooden blocks. Hand-blocked printing produces a unique depth of color and individuality not found in other processes such as silk screening. All of the

colors are hand-mixed from raw materials in the quality and character of the original wallpapers. Thirty rolls of a given design requiring 8 color blocks can take eight days to produce (each color has to dry before the next can be applied). No mass production here. The hand-blocked papers are not washable but can be treated with a washable solution. These papers are also supplied with a selvedge that has to be professionally trimmed before hanging. All of the designs in the Morris series can be recolored to suit your particular needs.

How much will these hand-made works of art cost? Hold onto your hat! The retail prices range from \$95 to \$375 per roll (these are European double rolls, 21 in. by 33 ft. long). The cost of the wallpapers is directly related to the number of blocks (i.e., the time) required to print a given design. The factory claims (probably rightly so) that the production of these papers is very nearly a break-even proposition. But once you see the sophisticated and gentle use of color and the relaxing foliated designs, the price is more bearable.

The hand-blocked wallpapers come in 24 patterns. Sanderson also has 4 coordinated screen-printed wallpapers from



Morris collection, which sell for \$57 per roll. They also offer coordinated fabrics to match 8 or 10 of the Morris papers, and sell them for \$24 to \$73 per yard.

You are encouraged to write for a free color brochure. The color catalog of available wallpapers (which includes the date of each) is \$5, and an 18 in. x 24 in. sample of the hand-blocked paper is \$10 (refundable with any Sanderson purchase). Since Sanderson deals directly with the trade you'll need a resale number to make a purchase. Sanderson & Sons, Dept. OHJ, D & D Building, 979 Third Ave. (Suite 403), New York, NY 10022. (212) 319-7220.



*Wolf's inexpensive canvas drop cloth*

We've found the perfect gift for old-house owners: a genuine cotton painter's drop cloth, the kind professionals use. They last a long time and are washable. You may not believe this, but there's actually a laundry in New York that specializes in washing drop cloths!

Wolf Paints is our source for hard-to-find painting items, including this great, inexpensive drop cloth. The best ones are tightly woven, 10- to 12-oz. untreated white-cotton canvas, and are usually made in several pieces. The best size is 9 ft. x 12 ft., and Wolf sells them for \$19.49. A 12-ft.-x-15-ft. size costs \$31. Shipping is extra on all drop cloths.

For more information contact Wolf Paints & Wallpapers, Dept. OHJ, 771 Ninth Avenue, New York, NY 10019. (212) 245-7777.

## Air Sealing Homes

An interesting new Canadian manual, *Air Sealing Homes For Energy Conservation*, is currently available in draft form (no pun intended) to Canadian & American readers. This book is jammed with useful, air-sealing techniques for existing houses. It covers the use of sealants, weather-stripping, air vapor barriers, and other products and techniques.

Air infiltration and exfiltration is one of the least understood and least remedied areas of old-house repair. The first section of the manual explains the fundamentals of air exchange, moisture movement, indoor air quality, and sealing air-leakage points. Section two lays out methods for determining what air-sealing measures should be undertaken for a given house. Sealing techniques are prioritized, and sealing packages that fit a variety of situations are examined. The third section looks at the materials and application techniques used to seal up air leaks. An abundance of good illustrations show how to seal up each typical element of a house. Step-by-step 'how-to' work sheets give instructions and outline tools, materials, prep work, and application procedures for each element.

The manual should be of particular interest to architects, contractors, instruc-

tors, and homeowners. But there is a limited number of copies available. They're free to Canadians, \$20 ppd. for Americans (in U.S. funds, make check payable to Receiver General of Canada). To get yours write to BETT Program, Dept. OHJ, 580 Booth St., Ottawa, Ontario, Canada K1A 0E4.

## Seed Sources FOR BEDDING PLANTS

de Jager and Sons, P.O. Box 100, Brewster, NY 10509, \$1. Spring and summer bulbs, including a number of old or wild varieties.

Fragrant Path, P.O. Box 328, Fort Calhoun, NE 68023, \$1. Not many bedding plants per se, but excellent source of old-fashioned varieties for promiscuous beds.

Park Seed Co., P.O. Box 31, Greenwood, SC 29646 free. General catalog with cannas, caladiums, elephant ears, and some ornamental grasses.

Stokes Seeds, P.O. Box 548, Buffalo, NY 14240, free. General seed catalog. Offers coleus and many flowers in separate colors as well as mixes.

Thompson and Morgan, P.O. Box 100, Farmingdale, NJ 07727, free. Very wide range of seeds, including ornamental corn and banana, and some grasses. Lots of color photographs.



## RESTORATION SERVICES

**LEARN MARBLEIZING**, graining, & wallglazing in unique, short courses. Small classes featuring lectures, demonstrations, & closely supervised hands-on instruction. For professionals & amateurs. Finishing School, 1 Elm St., Great Neck, NY 11021. (516) 487-2270.

**HOMESTEAD CHIMNEY RESTORATION.** We clean, evaluate, repair, & reline chimneys. We specialize in PermaFlu Chimney Relining. It seals, strengthens, insulates, and restores without major reconstruction. Surpasses UL 103 & is recognized by BOCA. Lifetime guarantee. Free booklet. Homestead Chimney, PO Box 5182, Clinton, NJ 08809. (201) 735-7708.



**ANTIQUÉ WICKER** furniture restoration. Also handmade Art Deco wicker furniture. Marc Borowicz, 708 Ferry St. NE, Decatur, AL 35601.

**HELP WITH YOUR OLD HOUSE:** Our professional services can help you understand, restore, & enjoy it. Restoration & remodeling, consulting help with architectural & technical problems, historical research, & more. Allen Charles Hill, AIA, Historic Preservation & Architecture, 25 Englewood Rd., Winchester, MA 01890. (617) 729-0748.

**PLASTER WALLS** made in the old tradition are much harder & stronger than plasterboard. Plaster mouldings & medallions reflect this history, custom painting accents it. If you're interested in my work, please call Moshe, (718) 774-9330 anytime. References available.

**RICHARD A. SCHUTT** Investments offers notarized evaluation, insurance protection validation, estate valuation, etc. All areas of antiques & collectibles. Nat'l Association of Antique Appraisers. Send \$10 per item plus short description & photo for fast response. Richard A. Schutt Investments Ltd., 4146 Marlaine Dr., Toledo, OH 43606.

**CUSTOM-PAINTED FINISHES.** Artist available to repair, replace, or provide interior stenciling, marbleizing, wood graining, trompe l'oeil murals, gilding, & glazing. Work done on site. Michael Carpenter, 1711 St. Paul St., Baltimore, MD 21202. (301) 539-5789.

**ORNAMENTAL RESTORATION.** Expert model & mould makers. Concrete, plaster, bronze. Sculpture, baluster, cartouche, decorative plaster & concrete work. Consultation, production set-up. Will travel. 509 Studio, PO Box 18623, Tampa, FL 33679. (813) 875-0701.

**DETERMINE THE ORIGINAL PAINT** colors of your building by mail. Using our special kit, you take the paint samples & we'll analyze them in our lab, matching colors to contemporary paints. Antique House Consultants, Inc., 242 Dalmeny Rd., Briarcliff Manor, NY 10510. (914) 762-4858.

**HEIRLOOM PHOTOS & TINTYPES** reproduced. Your satisfaction guaranteed. Send SASE for free details. Henry H. Mitchell, Box 846, Chatham, VA 24531.

**CONSTRUCTION MANAGERS** of renovation projects. We serve as owner's agent from design & contract negotiations through construction. Projects include renovations of a book bindery, nursing homes, & the Main St. Train Station in Richmond, Virginia. Exc. references. Bill Klein, Dennis Reid. (804) 323-1485.

**PAINTING**, renovation, period restoration. Quality interior and exterior work by JB, Berkeley Springs, WV 25411. (304) 258-3667 evs.

## FOR SALE

**S.A.V.E. -- Salvage of Architecturally Viable Elements**, a new program sponsored by the NYC Landmarks Preservation Commission. Artifacts from city-owned buildings slated for demolition are sold to NYC residents. Sat. 9 A.M. to 5 P.M., 337 Berry St., Williamsburg, Brooklyn, NY 11211. (212) 566-7577.

**BEVELLED MIRROR**, very ornate Victorian style, approximately 60 in. x 75 in. \$2500. Box 21117, Catonsville, MO 21228.

**GARLAND GAS STOVES.** 3 long-legged, oven-on-high, Grandma-style gas stoves. Ages indeterminate, values likewise. Good condition, however. Photos available. A. Fink, Box Q, Sweet Briar, VA 24595. (804) 381-5286.

**SQUARE GRAND PIANO**, Victorian, c. 1870-1880, manufactured by D.L. Fry & Co., Syracuse, N.Y. Perfectly restored in 1980 by R. Wilson of Lambertville, N.J. Beautiful rosewood veneer, original hammers & keyboard. Call after 7 P.M. (609) 989-1203.

**SOLID BRASS STOOLS** with round swivel seats and simple lines. Made by Chicago Hardware Foundry Co. 23 1/4 in. H. Set of 4, \$1000. Victorian brass foot warmer, \$350. Bill Steinkamp, 303 W. 15th Ave., Pine Bluff, AR 71601.

**COLONIAL REVIVAL CHANDELIER** from 1910 installation. Exc. cond. Silver-plated, including chains, drop lights. 18 1/2 in. H, 17 in. at widest point. 6 projecting brackets each with drop light & tulip-shaped, frosted, 6 sided, ribbed glass shade. Three 26 in. lengths of chain as suspension. No ceiling canopy. \$450. G. Hjort, 1454 N. Dearborn Pkwy., Chicago, IL 60610. (312) 787-9015.

**ETCHED GLASS PORTRAIT** of your home. Standard 8 x 10 or any reasonable size. Will also reproduce any broken or missing etched glass pattern. E. Erickson, 219 N. Third St., Box 27, Montevideo, MN 56265.

**THE ARCHITECTURAL EXCHANGE** — a market for the display & sale of architectural artifacts. Opening May 18, 1985, 10 A.M. - 4 P.M., The Great Lawn, House of History, Kinderhook, NY. For more info contact: The Columbia County Historical Society, Kinderhook, NY 12106. (518) 758-9265.

**FREE** — 1872 sash, storms, window weights, doors, mouldings. Most windows have original glass. All in very good condition. (516) 379-9739 after 6 P.M., or (201) 831-2796, M-F, 8:30-5 P.M.

**COPPER CLAM STEAMER**, antique, complete with brass finial (8 in. H) and operating brass spigot. Has moveable iron handles & 2 wire trays. Approx. 14 in. x 14 1/2 in. x 13 in. H (not including finial). Photos on request with SASE. Also, 8 old double-hung window weights, 1 1/2 in. x 14 in. George Merrill, Rt. 2, Box 218, Homer, NY 13077.

**ANTIQUÉ POOL** or billiard table by Schwikert Co., Rochester, NY. Disassembled for storage. Massive, ornate legs, leather pockets, wooden beads, balls, sticks, etc. Also, antique oak wallhanging ball rack & antique oak rack for sticks. \$4000. M. Lynch, 206 Culver Rd., Rochester, NY 14607. (716) 436-3299.

**WOODEN EAVE TROUGHs**, redwood, unfinished, never installed. Six 30-ft. sections, several shorter pieces, 15-20 ft. \$2 per ft. plus freight piecemeal. Purchase all at \$1.50 per ft. + freight. Sample to interested parties. I.W. Hughes, B & H Air Conditioning, 105 Pickard Dr., Syracuse, NY 13211. (315) 455-7446.

**2 STAINED-GLASS WINDOWS** from old church. One is 40 in. x 50 in., the other is round with "Omega" imprinted. Also, double sleigh bed. Send \$1.50 for photo. Helen Parkman, PO Box 85, Hope, ND 58046.

**GOLDEN OAK DOORS**, c. 1930, from school. Veneer over solid core, original finish, glazed & unglazed. \$25 each. Pair 4 ft. x 8 ft. carriage house doors with raised panels on lower half, glass on top. \$100 for both. SASE for photos & specs. Philip Jamison, 104 Price St., West Chester, PA 19382. (215) 696-8449.

**CAST-IRON KITCHEN RANGE**, baked green & beige enamel, small, needs grates & minor repairs. Good cond. \$250 as is, you pick up. Also, odd parts for Crawford kitchen stoves, FP mantels, etc. Nice set of old clay chimney pots (2). \$150 pair. Box 666, Astor Station, Boston, MA 02123. (617) 292-1662, leave message.

**BACK ISSUES OHJ**, pattern books, etc. Send SASE. Door & misc. brass & iron hardware. F. Dahlinger, 743 Beverly Park Pl., Jackson, MI 49203. (517) 784-6042.

**WALNUT VICTORIAN BED** & matching wardrobe, c. 1875. Beautifully carved with oyster burl inlay. Truly outstanding pieces in mint condition. \$3500. Photos and information available. Mary Dougherty, 100 Rutledge Ave., Charleston, SC 29401. (803) 722-1979.

## INNS & HISTORIC HOUSES

**MANOR HOUSE INN**, beautifully restored & authentically furnished 1887 Victorian mansion listed on the Nat'l Register. B & B offers 14 rooms & suites, oversized beds, working FP, gardens, parlors, verandahs, lots of extras. Next door to Acadia Nat'l Park. Special spring rates, brochure. West Street Historic District, Bar Harbor, ME 04609. (207) 288-3759.

**MANCHESTER HIGHLANDS INN.** Romantic Victorian country inn with spectacular view. Convenient to 3 major ski areas. Walk to town & shops. Charming rooms all with private baths. Pool, bar, lounge with FP, game room. Full country breakfast. Single-entree homemade dinners available. Box 1754HJ, Manchester, VT 05255. (802) 362-4565.

**1877 VICTORIAN B & B** settled among stately oaks near Orlando & Disney World. 2-BR suite with bath, private sun porch, furnished with period antiques. Take long walks in adjacent orange groves along Lake Apopka. Brochure. Meadow Marsh, Rt. 2, Box 423, Winter Garden, FL 32787. (305) 656-2064.

**RESTORED VICTORIAN ROWHOUSE.** 2 BR with shared bath. 10 blocks from downtown Seattle, bordering historic Broadway district. Mingle memories of the past with present day luxury of our hot tub & fine food. 1118 13th Ave., Seattle, WA 98122. (206) 323-5418.

**1834 FEDERAL HOME** on Nat'l Register, decorated with antiques & handicrafts. Lake Champlain Valley setting with mountain views. Near year-round recreation, auctions, antique shops. Wonderful full breakfast included in reasonable rates. Brochure. Samuel Paddock Strong House, Vergennes, VT 05491. (802) 877-3337.

**B & B, FREDERICKSBURG, VA.** Spacious 3-room suite plus bath, use of kitchen in lovely 1838 Greek Revival home. Country atmosphere, FP, tv, phone, private entrance, stocked pond, full fresh-egg breakfast. Brochure. La Vista Plantation, Rt. 3, Box 1255, Fredericksburg, VA 22401. (703) 898-8444.

**THE OAKWOOD INN** Victorian B & B located in 1871 Rayner-Stonach House in Oakwood Historic District. Each room is furnished in period antiques. Full breakfast. Jean Marie Pearson, 411 N. Bloodworth St., Raleigh, NC 27604. (919) 832-9712.

## 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 5th, two months before the issue date. For example, ads for the December issue are due by the 5th of October.

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

## REAL ESTATE

**CORONA, CA** - 1930s Craftsman Bungalow, approx. 3000 sq. ft. + guest quarters on 1/3 acre. Leaded glass and beautiful woodwork. In Corona's historic district. 3 BR, DR, 2 baths, large family room, den. Park-like grounds, abundant fruit trees. \$159,900. 216 E. Olive, Corona, CA 91720. (714) 371-2349.

**CUERO, TX** - 1887 2-storey frame with state medallion. Approx. 3500 sq. ft., 3+ BR, 2 1/2 baths, 4 FP, wainscotting, stained glass, porches, gingerbread, hardwood floors, 3 outbuildings on 191 x 220 lot. Updated. Photos on request. (713) 665-4807; 661-6387.

**FREEMPORT, NY** - 1904 Princess Anne, 90% restored, LR with FP, DR, EIK, 4 BR, large foyer & attic, full basement, new roof g & ls, new gas water heater, 75 x 176 fenced yard, leaded & stained glass. Mint cond. Asking \$124,900. (516) 379-9737 after 6 P.M., or (201) 831-2796, M-F, 8:30 to 5.

**NEWMAN, GA** - English Manor, c. 1910. Carefully restored, brick, 4000+ sq. ft., 4 BR, 2 1/2 baths, large LR, entertaining areas, original woodwork, brass chandeliers, sconces in LR/DR, 4 FP, oversized lot, outbuildings, 45 min. south of Atlanta. Historic district. \$125,000. Glenda Davis. (404) 251-0376.

**SMITHVILLE, TX** - 1906 brick house with brick garage apartment & frame carriage house. Original bevelled glass, entry staircase, heart-pine floors, pocket doors, 2 1/2 baths (1 w/ marble wainscotting & pull-chain toilet), 4 BR. Structurally sound, but needs some plumbing & finishing work. Zoned commercial or residential. \$67,500. Linda Quitta, 216 Main St., Smithville, TX 78957. (512) 237-2402; 237-4723.

**SCOTTSVILLE, VA** - Charming c. 1860 farmhouse with 3 more recent additions. Some wide-pine floors, 4 FP, flue for woodstove, generous rooms, high ceilings. Several outbuildings, 5+ acres. Owner has left country, wants offer. Asking \$149,500. Gabrielle Hall, Montague, Miller & Co., Realtors, Box 7666, Charlottesville, VA 22906. (804) 978-4049.

**GLEN ELLYN, IL** - Pre-1939, 2-storey, easy commute to Chicago, in charming small community. Plaster walls, hardwood floors, FP, greenhouse, 3 BR, 1 1/2 baths, on secluded wooded lot. New roof, heating system, & restored kitchen. \$133,000. Owner. (312) 790-2191.

**FOSTER, RI** - 1720, 4-BR Cape, post-and-beam construction with lamb's tongue beams, some wide-board floors, central FP with beehive oven in DR, larch doors. 19 acres, half wooded with stocked trout brook on country road. 2-zone oil heat. (401) 647-3156.

**NARROWSBURG, NY** - Nat'l Register stucco house, 1873, on 2 1/2 acres with stream. 2 1/2 hours from NYC. Near town & Delaware River. New kitchen, new septic, 2 baths (1 new), 4 1/2 BR. Upstairs needs work. Tax credits available. In popular Nat'l Park/resort area. Could be home/shop. Asking \$49,000. (212) 227-2772.

**EVINGTON, VA** - "Caryswood," c. 1850 2-storey woodframe Italianate with English basement. 5 BR, 2 baths, foyer, parlor, DR, country pantry, 8 FP. Back addition housed kitchen & servant's quarters. Beautiful grounds & views. Approx. 15 acres, 1/3 wooded. Home of Major Rbt. Chancellor Saunders family til 1960. \$99,000. (804) 821-3352.

**PETERSHAM, MA** - 1795 Cape, Clarke House sits on 4 1/2 acres near town common. This blacksmith's home has been restored by professional preservationists. Every detail has been preserved or reproduced: raised panelling, original floors, wainscot, stencilling, period FP, good morning staircase, plus new mechanical systems throughout. \$140,000. (617) 249-6227.



**ELLCOTT CITY, MD** - 1859 Greek Revival/Italianate. 4 BR, 3 baths, on 3+ acres. Huge LR w/FP, MBR suite w/FP, DR w/FP, eat-in kitchen, inground Sylvan pool, brick terrace, 3-4-car garage. New roof, renovated interior. Maryland & Nat'l Registers. \$249,000. G. Clark, Caldwell Banker. (301) 465-7700; 465-2871.



**MILTON, IA** - Queen Anne, 3 BR, 1 1/2 baths, hardwood floors, tin ceilings, ornate staircase, lots of stained glass, air conditioning, new wood-burning furnace, 2-car garage, on 4 lots. Only \$39,500. Frank Ireland, 1000 Liberty Dr., Fairfield, IA 52556. (515) 472-9070.

**NOVA SCOTIA** - Cape Cod frame house, c. 1840. 7 rooms, nicely located on 6 acres with ocean view. Needs work. No bathroom. Good well & small barn. House has good lines, deserves restoration. 1 hour from Yarmouth. \$14,000. R.D. Mallary, 234 E. 60th St., New York, NY 10022. (212) 752-2470.

**CASTLETON-ON-HUDSON, NY** - 2-storey brick Greek Revival rowhouse, currently rented. 6 rooms, good restoration potential. In historic district, near Albany bus. Property includes adjacent frame Italianate rowhouse & detached garage. \$18,900, partial owner financing. Deborah Byers, COHNA, PO Box 163, Castleton, NY 12033. (518) 732-2038.

**ELGIN, IL** - Beautiful Victorian house located in Elgin's prestigious historic district. Ideal for the historically sensitive. \$74,900. (312) 888-0954.



**ROXBURY, NY** - C. 1850 center-hall Colonial. 11 rooms, 3 1/2 baths, full basement, 3-car garage/office/shop updated to year-round comfort, convenience, security. Spring water reservoir, pond, 40 acres, adjoins John Burroughs Memorial, golf course. Owner/resident 35 yrs. \$350,000, terms. (607) 326-4794.

**WESTFIELD, NJ** - C. 1746 Colonial farmhouse (complete with slave quarters & historical registry), beautifully updated & absolutely unique. 3 FP, 5 BR, outstanding new kitchen with Jenn-air & cathedral ceilings, deacon's cupboards, wainscotting, & much more. A house with a past. \$295,000. Burgdorff Realtors, H. Clay Friedrichs Division. (201) 233-0065; 322-7700.

## POSITIONS WANTED

**COLLEGE STUDENT** knowledgeable in basic carpentry & with historic renovation background wants more experience and money to pay for next school year. Has worked in antique repairing/refinishing business for 7 years & helped renovate 5 different buildings. Tim Phillips, 803 E. Main St., Crawfordsville, IN 47933. (317) 362-5717.

## BOOKS & PUBLICATIONS

**NORWOOD PARK, The Ideal Suburb** - 1907, reprint of 1907 real estate booklet. Incorporated as village in 1874 & annexed to Chicago in 1893. Norwood Park is in NW Chicago. \$5.50 ppd. 40 pages, 8 1/2 x 5 1/2 in., 21 photos, map with original street names. J. Lukas, Norwood Park Historical Society, 5910 N. East Circle Ave., Chicago, IL 60631.

**WATER & MOISTURE CONTROL** in Residential Living Spaces, a resource notebook developed at the Univ. of Nebraska. 33 references of interest to consumer & professional. \$15 + \$3 postage/handling. Kathy Parrott, Extension Housing Specialist, 205 Home Economics Building, University of Nebraska, Lincoln, NE 68583. (402) 472-2914.

## Free Money

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OHJ will give away \$25,000 in 1985 to preservation groups and neighborhood associations. We enjoy helping our friends! For details, contact: Ms. Barbara Bugg, Grant Adm., Old-House Journal, 69A Seventh Ave., Old-House, N.Y. 11217. (718) 636-4514.

## MEETINGS & EVENTS

**12TH ANNUAL CONFERENCE**, of the Preservation League of New York, will be held in historic Cooperstown, May 17-19. It will focus on the state's legacy of public buildings & explore the themes of Architectural Heritage Year 1986. For more info contact the Preservation League, 307 Hamilton St., Albany, NY 12210. (518) 462-5658.

**14TH ANNUAL INMAN PARK TOUR** of Homes & Spring Festival, April 27-28. Tour 20 spectacular homes in one of Atlanta's Victorian neighborhoods. For more info contact Inman Park Restoration, PO Box 5234, Station E, Atlanta, GA 30307. (404) 523-0794.

**5-WEEK COURSE** for homeowners covers restoration decisions, how to date an old house, case studies, & practical problems. Thurs. evenings, May 16-June 13. For more info contact Darlyne Franzen, Strawberry Banke, PO Box 300, Portsmouth, NH 03801. (603) 436-8010.

**HELP RESTORE** a 13th-century castle in Southern France this summer. Professional experience not necessary, but interest in helping to save a Gascon castle is & board. K. McCrory, 77 Fir Hill 9B2, Akron, OH 44304-1554. (216) 434-9362.

**TOUR** many of Athens's most beautiful historic homes during the University of Georgia's Bicentennial year. Afternoon & candlelight tours feature different houses. April 12 to 13. Athens-Clarke Heritage Foundation, 489 Prince Ave., Athens, GA 30601. (404) 353-1801.

## WANTED

**LAV SET** for 1910 Watt pedestal basin - hot & cold taps, faucet. 6-inch separations on slight arc. Also, 4 matching suspended dish-type lighting fixtures for hallway. Christopher Gray. (212) 799-0520 (collect).

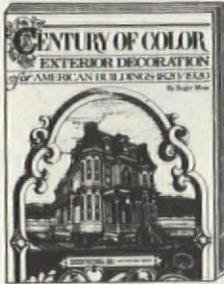
**18TH-CENTURY** center-chimney house, any condition, full 2-storey, 2400 sq. ft., to be dismantled & moved from site. (212) 308-7744 M-F, (516) 537-3900 weekends.

**AMERICAN ART POTTERY** - old architectural tiles from such manufacturers as Rookwood, Low, Dedham, Hampshire, Moravian, Mosaic Tile Co., & others. Will buy single tile or grouping. Send photo, asking price, & tile markings. James L. Lea, 265 Worden St., Newport, RI 02840. (401) 683-5825.

**INFORMATION SOUGHT:** Banker's Row Neighbors, a small preservation group, seeks info on how any group may have succeeded (or failed) to relocate highway. Our 3-block-long street is bisected by a major highway. Restorations are under way, but traffic, virtually at our doorsteps, is a hindrance. Relocating a Fed & 2 State highway is not easy. Anyone with information on how it has been done is asked to contact Dennis Gilman, PO Box 352, Logansport, IN 46947-0352.

**VICTORIAN OR OLD HOME**, 1- or 2-storey, min. 2400 sq. ft., structurally sound, exc. neighborhood in Tenn., Missouri, or Ark. city with a hospital and great fishing. Willing to restore if not already done. Walter Foreman, 3500 Rolling Woods Dr., Memphis, TN 38128. (901) 388-4736.

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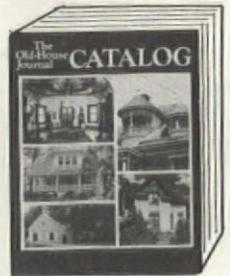
Century Of Color is the most comprehensive and practical guide available to authentic, historically accurate, exterior paint colors. The book features 100 color plates of "plain" Victorian and vernacular Classic houses, as well as the expected showcase homes. All the color combinations emphasize the rich character of the architects' designs. There are also *Affinity Charts*, with 200 color combinations that are diverse enough to stimulate everyone's aesthetic taste. And, as a special bonus, Century Of Color has a large color chip card displaying 40 period colors that are still commercially available.

To order your copy of Century Of Color, just check the box on the Order Form, or send \$15 postpaid to

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Whether your house was built in 1730 or 1930, you've undoubtedly encountered sales clerks who insist, "They don't make that anymore!" Well, they DO still make thousands of authentic products for the sensitive rehabilitation of old houses (or new houses with old-fashioned quality). Many of these companies are small, so don't expect to find their products in hardware stores or building-supply centers. But they have dealers near you or will sell to you by mail. The Old-House Journal Catalog tells you who these companies are, where to find them, and what they make.



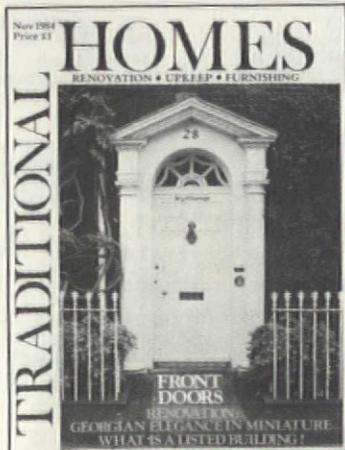
The latest 1985 edition of the Catalog is 216 pages long and lists 1,348 companies — which includes 255 NEW companies that did not appear in the previous edition. Almost 10,000 individual items & services have been compiled, and every listing has been carefully screened by the editors of The Old-House Journal.

The Catalog has all the information you'll need to do business by mail or phone — it doesn't matter how far away the company may be! Our Company Directory tells you the full address, phone number, and what literature is available (and the price, if any). You'll easily find whatever product or service you require thanks to the meticulous cross-referencing of the Catalog Index. For example, if you are trying to find "ceiling rosettes," the Index directs you to look under "ceiling medallions."

The Old-House Journal Catalog is \$13.95, but OHJ subscribers can get it for only \$10.95 (includes UPS shipping). Just check the box on the Order Form, or send a check to The Old-House Journal Bookshop, 69A Seventh Avenue, Brooklyn, NY 11217.

**TRADITIONAL HOMES**

The NEW British magazine for old-house people!



a good read — instructive, unpretentious, provocative, and full of British wit. You'll love the charm of English architecture: Renovation case histories range from castles to thatched cottages. More practically, you'll benefit from its valuable how-to advice for people who live in late-18th century and 19th-century houses.

Regular features of *Traditional Homes* include: *Kitchens* — design approaches; *The Scene* — reflections on the world of traditional homes; *The Chat* — a (sometimes lighthearted) glossary of architectural terms; *Home Help* — practical solutions to old-house problems; *Mess Of The Month* — "Remuddling" English style! Among the topics covered in recent feature articles of *Traditional Homes* are the repair and maintenance of sash windows; treatment of exposed timbers; how to upholster antiques; development of wallpaper manufacturing; history and techniques of thatching; front-door styles; chintz; period lighting; and much more!

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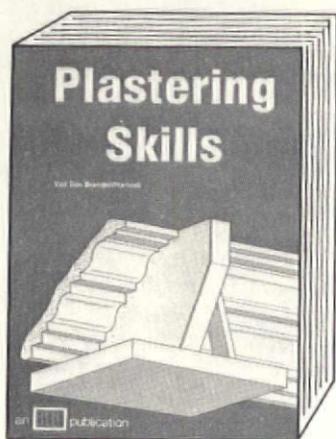
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APR 85

## THE BEST Plastering Book Is Back!



*A Special Limited Edition  
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Here's the book for anyone interested in the "lost art" of wet plastering. Whether you just want to re-create 10 feet of missing plaster cornice, or need to replaster an entire wall, this is the how-to volume you've been looking for. This textbook, which has been out of print for 10 years, is a reprint of a trade school text originally published in 1953. It was written to teach apprentice plasterers all the basic skills of the wet plastering trade, from setting lath all the way to ornamental plaster. The book is acknowledged to be the best in the field, and those fortunate enough to have gotten the volume 15 years ago have jealously guarded their copies. And well they should!

This book will tell you how to make flat plaster walls and ceilings. It has a chapter on Special Finishes, with an excellent section on how to create various stucco textures. But it's the chapter on Ornamental Plaster which will excite people who are involved with old houses. It shows in detail how to make run-in-place plaster cornices. All the steps are covered: making a cornice-running mould, dotting & screeding, running the cornices, mitering. This chapter also teaches how to make coves, hang coffers, and run circular & elliptical centerpieces.

To get your copy of this special limited edition of *Plastering Skills*, just check the box on the Order Form, or send \$24.45 (includes fast UPS shipping) to The Old-House Bookshop, 69A Seventh Avenue, Brooklyn, NY 11217.

## THE TWO BEST HEAT TOOLS FOR STRIPPING PAINT

That's a strong claim to make, but we stand by it. The OHJ editors have tested the heat tools available, and these two are still the best: the strongest, most efficient, longest-lasting heat tools you can buy. The Heat Gun and Heat Plate are designed to provide years of service on heavy-duty jobs. The other paint-stripping tools now available don't compare: They're not industrial quality, are made largely of plastic, have a lower heat output, and break down all too quickly.

Together, the Heat Gun and Heat Plate described below can solve your most difficult paint-stripping projects. Refinishing experts agree that, whenever practicable, hand stripping wood pieces is preferable to dipping them in a strong chemical bath. The Heat Gun and Heat Plate are the best overall tools for taking paint off wood surfaces. They make paint removal safe, quick, and economical.

Heat is a fast method because the paint bubbles & lifts as you go along. There is no waiting for chemicals to soak in, no multiple recoatings, and far less cleanup. Unlike stripping with chemicals, all layers of paint are removed in a single pass.

As for economy: Because these tools are long-lasting, industrial products, the initial expense is made up in savings on the \$18 to \$22 per gallon stripper that you're no longer buying in quantity. Even after heavy use, a worn-out heating element in a gun can be replaced by the owner for about \$7.

### The Heat Gun

Ideal for moulded & turned woodwork!

Over 10,000 OHJ subscribers have purchased the Heavy-Duty Heat Gun, and discovered the best tool for stripping paint from interior woodwork. (A small amount of chemical cleaner is suggested for tight crevices and cleanup, but the Heat Gun does most of the work.) It will reduce 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 that of a blowtorch or propane torch, thus minimizing the danger of vaporizing lead. The Master HG-501 Heat Gun operates at 500 to 750°F, draws 15 amps at 120 volts, and has a rugged, die-cast aluminum body — no plastics!



### The Heat Plate

For any flat surfaces -- even clapboards!



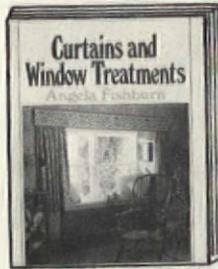
After testing all of the available heat tools, the OHJ editors recommend the HYDElectric Heat Plate as the best tool for stripping clapboards, shingles, doors, large panels, and any flat surface. The Heat Plate draws 7 amps at 120 volts. Its electric resistance heating coil heats the surface to be stripped to a temperature of 550 to 800°F. The 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 shut it off.

Both the Heavy-Duty Heat Gun and the HYDElectric Heat Plate come with complete operating & safety instructions, and are 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.

The Heat Gun is available for only \$77.95; the Heat Plate for only \$39.95. (These prices include fast UPS shipping.) You can order either or both by filling out the Order Form in this issue, or by sending a check or money order to The Old-House Journal, 69A Seventh Avenue, Brooklyn, NY 11217.



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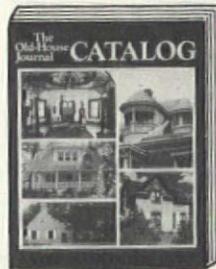
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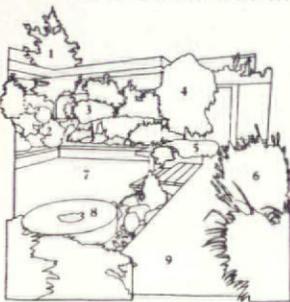
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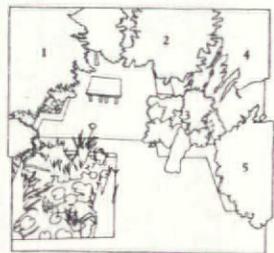
**E**VERYBODY WHO SEES this classy book falls in love with it. A friend of OHJ gave it to us for our library, and it got more oohs and aahs around here than any book in memory. Even if the planning of your garden is still years away, this remarkable book will inspire you with its beauty and wealth of valuable information. Even apartment dwellers would be delighted with it, simply because it's a gorgeous piece of work. **The Garden Book** is exquisitely laid out, printed on fine paper, hardbound with a sewn binding, and has 400 full-



color plates, along with over 1,000 illustrations — most of them in color, too. We think it is the very best garden book ever written, and certainly one of the most beautiful books ever printed . . . just the kind of book our readers would like to discover. After all, if you're restoring an old house, you appreciate good design and superior quality. This book proves that quality is alive and well — not just a thing of the past. (Incidentally, the book is an unheard-of bargain at only \$24.95 postpaid. To us, it looks like a \$60 book.)

**W**E CAN'T SAY ENOUGH about this book. Besides its beauty, it is logically organized and stunningly comprehensive. The major sections: *What type of garden?* — assessing weather, site, soil, use. *Planning your garden* — shapes, patterns, colors and textures, using a grid. *Garden-by-garden guide* — 26 successful examples, from shady urban corner to balcony to suburban garden to rural site with a barn, all in full color and highlighted with drawn plans & plant names given. *Construct-*

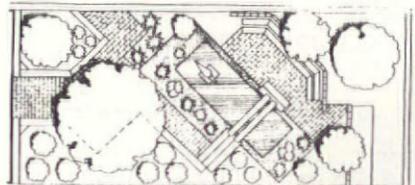
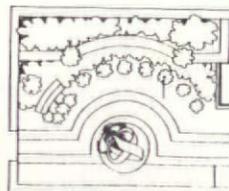
*ing your garden* — drainage; irrigation; electricity; walls, screens, and fences; steps and ramps; paving types; decks; rockeries and pools; structures such as conservatories and pergolas; roof gardens and window boxes. *Choosing & using plants* — planting principles, beds, trees, hedges & shrubs, perennials & annuals, ground cover, shade plants, bulbs, vines, water plants, herbs & vegetables. *Finishing touches* — pots and baskets, furniture, lighting, sculpture. *Care and maintenance* — boundaries, structures, cultivation, tools, pruning, the future. And there are special sections



on matte paper featuring important technical information on plants, mortar mixes, maintenance, tools, and more, with charts, architectural plans, and drawings.

**Y**OU'LL want to keep **The Garden Book** out and at hand for hours of inspiration & pleasure. We think you will be planning your garden sooner than you expected!

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opinion...  
**Remuddling** of the month



A TYPICAL REMUDDLING: small aluminum windows replace well-proportioned wooden ones, aluminum siding covers original clapboards, asphalt shingles supersede slate, wrought iron and fake brick take the place of the original porch. (photos courtesy of The Butler Eagle)

WHAT MAKES THIS REMUDDLING particularly sad is that the work was done by vocational/technical students and praised by their teachers and the community. Subscriber Eleanor Gard, who first saw these photos in a local newspaper, describes her reaction.

DEAR OHJ:

THIS NEWSPAPER ARTICLE caused me to choke on my coffee!

I REALIZE 1) the house was unexceptional, 2) not all houses can or should be restored,

3) it is in a depressed area, and 4) a service was done for the community. BUT . . . I also realize that a future generation of plumbers, carpenters, roofers, etc., has been taught to be insensitive to preserving historic architectural elements such as fish-scale shingles and slate roofs. My tax money is going to support this curriculum!

THANKS FOR LISTENING,

Eleanor Gard  
Marwood, Pennsylvania



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