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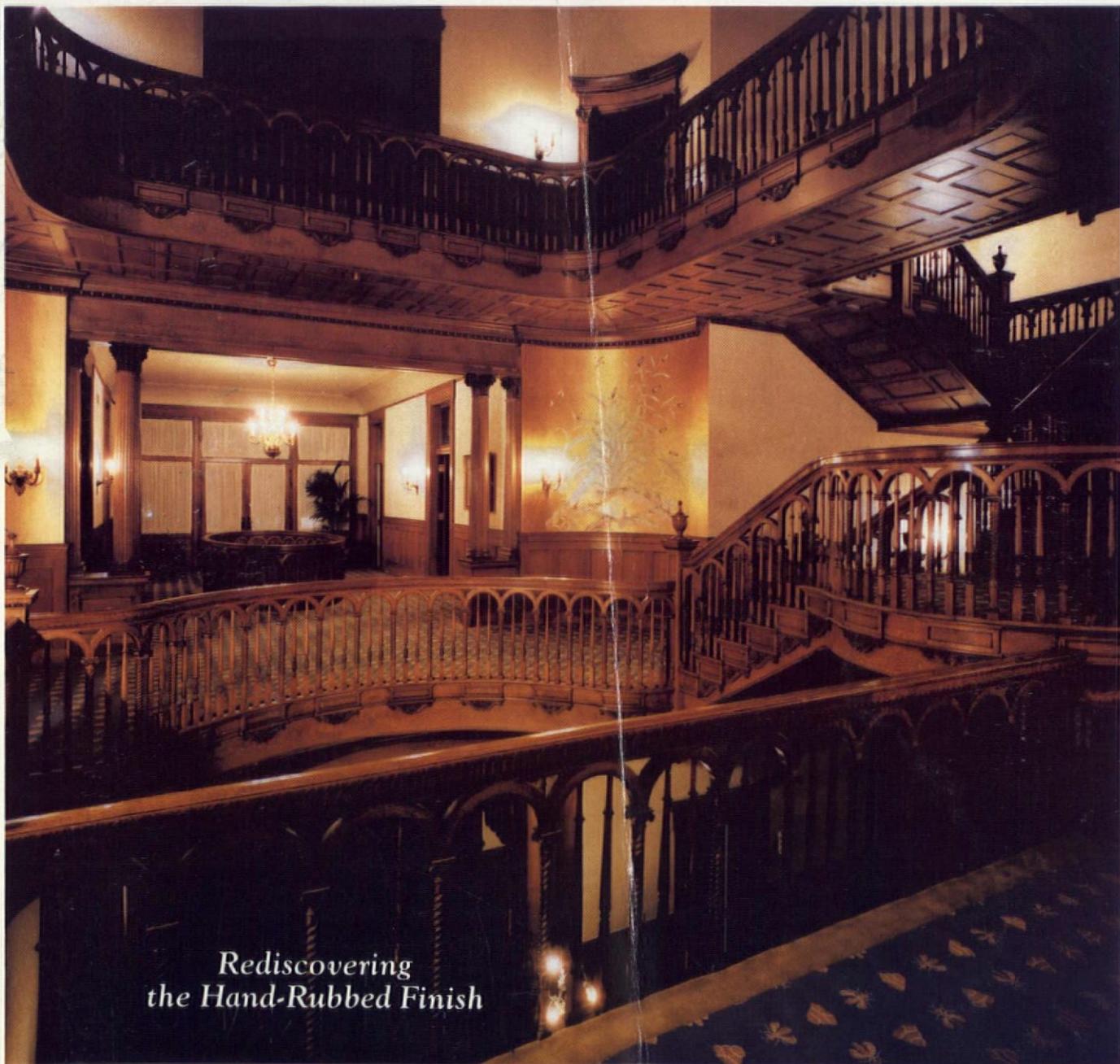
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Restoration and Maintenance Techniques

Old-House Journal

March 1986 / \$2.95



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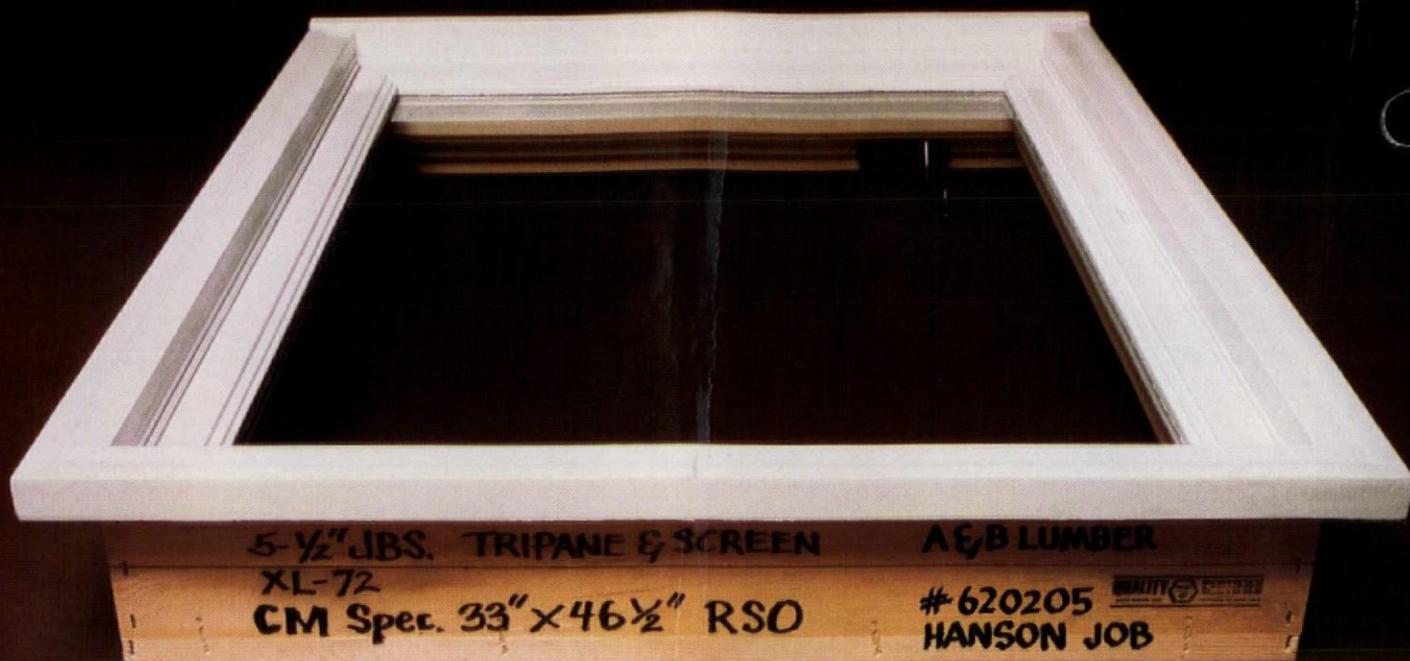
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Established 1973

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Cover: The oak stair of the Kearns Mansion in Salt Lake City has a hand-rubbed lacquer finish. With a grant from the Utah State Historical Society, this house was restored for use as the Governor's residence. Photo originally appeared in *Utah Preservation* magazine, published annually by University Services, Salt Lake City. Photograph by Richard Springgate; © University Services.

Photos from a grant winner: Sign of a triumph for The Gifford Park Association, which was instrumental in bringing Neighborhood Housing Services to Elgin; right, an 1886 house in the historic district on which the Association has worked for six years (and more to come).



Attention Preservation Groups: The 1985 OHJ Grant Winners

IS YOUR NEIGHBORHOOD GROUP looking for ways to raise money? Then you might want to do what 145 other preservation groups did last year: enroll in OHJ's Revenue-Sharing Program. In 1985 these 145 groups split \$24,000 in revenue-sharing and grant funds from OHJ.

THE REVENUE-SHARING PLAN lets preservation groups offer members and neighbors OHJ subscriptions at a discount. And each group keeps half of all the money it collects.

TO FURTHER ENRICH the program, OHJ awards six \$1,000 grants to participating groups. The six 1985 grant winners are:

- Gifford Park Association,
Elgin, Ill.
- Cityside, Wilmington, Del.
- Valentine Neighborhood Assn.,
Kansas City, Missouri
- Roxbury Highland Historical
Society, Roxbury, Mass.
- Park Slope Civic Council,
Brooklyn, N.Y.
- West End Community Assn.,
Milwaukee, Wisc.

THE FIRST \$1,000 GRANT goes to the organization that signs up the most OHJ subscribers; in 1985 it was the Gifford Park Association. The other five

grants are determined by a drawing -- this year presided over by Michael Lynch, the Historic Sites Restoration Coordinator at the New York State Historic Preservation Office.

SINCE THE PROGRAM'S beginning, OHJ has funneled \$102,000 to preservation groups. The money has supported such varied activities as conducting a neighborhood architectural survey, funding a preservation workshop, beginning a home maintenance program for senior citizens, printing a community brochure, and moving a historic building.

UNDER ITS energetic president Dan Miller, Gifford Park has been participating in the OHJ Revenue-Sharing Program for



Michael Lynch of the Albany SHPO pulls 5 winners out of the hat held by editor Poore.

GUTTERS

Not the most scintillating topic, perhaps, but if OHJ doesn't cover it, who will? For articles to come, we're looking for technical information, case histories, and photos on the following:

YANKEE GUTTERS: construction and flashing details, common problems, solutions -- both stop-gap and permanent. (And can we agree on just what is a Yankee gutter?)

GUTTER LININGS: sheet metal, of course, but also hands-on advice on the use of rubber single-ply roofing as a waterproof liner for wood gutters.

You don't have to be a writer to contribute your experience. Send a proposal, contact sheets, a letter, or technical notes and photos. Or call (718) 636-4514 (ask for Patricia or Bill). We pay for manuscripts and photos, and we give credit in print. Thanks.

— Patricia Poore

several years and has thus added almost \$5,000 to its treasury. Dan, a long-time OHJ reader and occasional contributor, apparently can recommend OHJ to his neighbors in a most convincing fashion.

DAN TELLS US that the OHJ money raised this year is going into the organization's house purchase/rehab fund. The group is putting the money together with a grant from the city -- plus the promise of a bank loan -- to buy a house to restore and resell. The goal is to create a revolving fund that will continually buy, fix up, and resell run-down neighborhood houses.

OHJ's REVENUE-SHARING Program started a few years ago when we realized we were spending a small fortune on postage to solicit new subscriptions. Rather than give all that money to the Post Office, we felt we'd rather divert the money to preservation groups that help us find subscribers.

MORE THAN \$25,000 has been allocated for Revenue-Sharing in 1986. If your group would like to participate, contact:

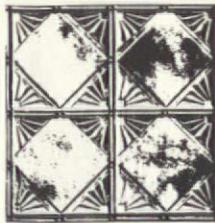
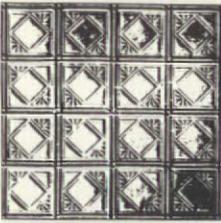
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...and congratulations to the winners!

Chen Jabine



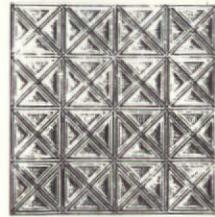
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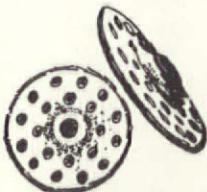
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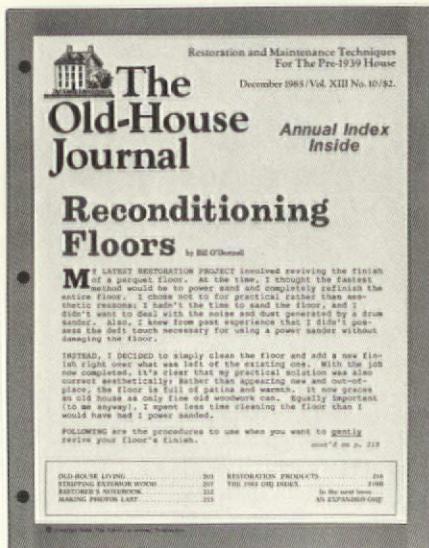


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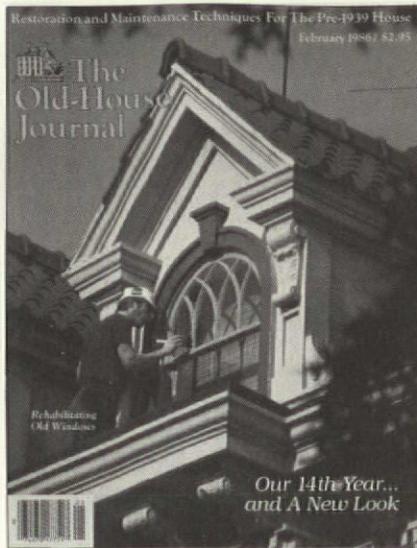


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Before: December 1985 OHJ



After: Jan. - Feb. 1986 OHJ

shouldn't a thirteen-year-old publication. Congratulations on your new facelift. It looks great, and we wish you the best of luck.
-- Gary Cooke of C & H Roofing
Sioux Falls, S.D.

To the editor:
I just want to tell you how disappointed I am with your new format. You've sold us out! The stuff you've added isn't even any good -- you ought to change your name to Schlock Restorer's News. OHJ used to have value to collectors, but it's lost that now. It's become another so-what magazine. I can already see it going downhill.
I don't understand why you've increased your overhead like this. You're going to be in bad shape come renewal time; I'm not going to renew, and I'll bet most other old readers feel the same.
-- Ben Johnson
Staten Island, N.Y.

Comments on Format Change

Dear Friends:
As a ten-year subscriber to your publication, I thought you may like to hear some of my thoughts regarding OHJ's new format.

When I first subscribed, I recall reading the Old-House Living section and thinking, "My God, there are people out there who are going through the same thing as I am." I've felt like part of an exclusive network ever since. So it's understandable that I felt a bit nostalgic and saddened when I saw the slick color cover. Times change, though, and restoring old houses has become more of a mainstream endeavor. After so many years of sharing information with one another, we've become a more sophisticated audience, and I think it's good that your new format reflects that change.

I found the ads somewhat distracting (it makes the pages busier than when you had 100% editorial), but I understand the need for advertising and I'm sure I'll get used to them. Just be sure to continue to keep shoddy products off your pages.

Overall, I think it's a change for the better. There's more OHJ to read each month, and the editorial quality is still excellent.

I have just one question: What do you expect me to do with all these three-ring binders?
-- Jim Boone
Springfield, Mass.

Dear OHJ:
It was a daring move to unload a new format on a bunch of fussy subscribers who scorn the remuddling of old classics. But the country's premier preservation publication did a tasteful renovation on its first new issue. Of course, rehabilitating an old magazine is something we'd expect you to do with considerable care and sensitivity. A close look at the issue bears out what Patricia Poore promised in her editorial comments. No radical changes, just more of what we've always expected. OHJ is still, "Useful information about doing good work and preserving what we've inherited."

As a regular OHJ Catalog advertiser, we are very pleased to get the chance to reach more readers more often. Your readership certainly can't complain about receiving more product information in each issue -- even if it takes the form of advertising.

After all, if a sagging porch roof needs a little help after sixty years, why

[We're sorry you feel that way. -- OHJ staffers]

Dear OHJ:
We were a little afraid that the new format would make OHJ look too much like every other magazine. After reading the Jan./Feb. issue, however, it's clear that you have kept the integrity of the old "newsletter." The ads are informative in their own right; they're all related products -- no cigarette or perfume advertising. We appreciate that.

The introduction to the new section on post-Victorian houses was wonderful, but it just whet our appetites (we're hungry for more). Keep up the good work as always!

-- Susan & Cliff Goldthwaite
Teaneck, N.J.

Can I Dip?

Dear Ms. Poore:
Regarding "Stripping Paint from Exterior Wood" [December 1985 OHJ]: Do you have new information which leads you to recommend chemically dipping shutters? OHJ has consistently, both editorially

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and through readers, warned against dipping shutters due to the residue problem. Now, after ten years, you change your tune. Please explain in more detail since I have 17 pairs of blistered wood shutters waiting for restoration.

-- Barbara N. Flagg
Bellport, N.Y.

[When shutters (or any other exterior wood pieces) are dip-stripped in lye or other strong caustic, the wood absorbs some of the chemical. If not completely neutralized by an acid wash and rinsing, the wood will continue to "bleed" lye, and the new paint or varnish will fail. Unfortunately, neutralization is often neglected or rushed, and it's tricky even when the operator attempts to do a good job.

Earlier warnings about not dipping exterior wood apply to wood stripped in lye (or potassium hydroxide or trisodium phosphate). Most dip-strip shops use a strong caustic for heavy paint buildup, so it's important to be aware of the problem.

However, dipping shutters in a methylene-chloride-based stripper saves a lot of time over hand-stripping each slat. You can do this yourself by making a shallow dip-tank. The article did make the distinction between solvent strippers and caustic strippers, but not specifically in regard to shutter-stripping. Sorry for the confusion. -- P. Poore]

Outside Admiration

Dear Friends,

I have never done a lick of work on an old house, but I follow the detailed instructions of every issue word for word. It pleases me to be able to follow and understand these instructions. Perhaps I am destined to be a future old-house owner.

I especially enjoyed the article "Caveat Emptor," by Greg Jackson [Old-House Living, December 1985 OHJ]. Such humor could only come from (1) the love of old houses (which is crazy to begin with); (2) the ability to continue with a project you love-hate -- because you love it.

If a large bank account or twelve skilled craftsmen and a dental pick were all that

Letters

were required, I might try it myself. I think it also requires love, dedication, and a great sense of humor. Go to it. I envy you.

-- Elaine Don-Batalla
San Lorenzo, Cal.

S.A.D. Electricians

People:

In today's Chicago Sun-Times I read a reprint from your Journal on the subject of mechanical doorbells [August-September 1985 OHJ]. My father was an old-time electrical contractor. He started in 1898. At one time, when Albany Park was being subdivided on the northwest side of Chicago, he got a contract from Mike Faherty to install bells in 42 homes. There were no lights installed; they thought gas was more reliable. The bells were powered by wet batteries. Sometimes they quit functioning and people called the electrician to come out in his horse-drawn cart. He'd go over the connections and when the owner wasn't looking, he'd surreptitiously take a small wooden stick and stir up the sal ammoniac in the wet-battery jar. This restored power and the bells worked. The electricians were given the name "Sal-Ammoniac Disturbers" by those in the know.

-- Leonard W. Johnson
Des Plaines, Ill.

Mind Readers?

Dear Friends,

I was pleased to see the Bungalow issue last May. I live in a 1925 Bungalow, but many people think my house is practically new. (I feel like a stepchild among owners of pre-1900 homes. Like old money, old houses sometimes breed snobbery.) OHJ, though, has always been a good friend. I have many problems common to owners of much older houses: stripping paint, finding hardware that isn't plastic and aluminum, dealing with unimaginative contractors ("Lady, you can't do that"), trying to heat and cool the house sanely.

We've been amazed more times than I can tell you at

what OHJ brings. Just as we're trying to figure out windows, along comes a special issue on windows. We'll be talking about Venetian blinds, and the mailman brings OHJ's Venetian-blind issue. We'll be wondering about the plumbing or electricity, and OHJ runs an article discussing just that. It's uncanny! You must be reading our minds.

-- Catherine Hayes
Mobile, Ala.

[Thanks for the compliment. If it seems like we're reading your mind, it must be because we're old-house people ourselves! Please note our new regular feature: Post-Victorian Houses. -- ed.]

Asbestos Hazards



To the editor:

I've been remodelling old houses here in Houston for the past few years, and I've come across enough toxic substances to wipe out an army. I know you're concerned about these.

The one that worries me the most, however, is asbestos. Removing shingles from houses releases this deadly stuff, and I've found it many times as insulation on hot-air ducts in attics -- flaking off. I'm not an expert on asbestos, and I don't even know if anyone has done extensive epidemiological research on the health risks of domestic asbestos, but it seems that urban pioneers should be aware of the killer waiting for them in their attic or basement. I'm an avid reader of your fine publication, and look forward to many years of old-house enlightenment from it.

-- George P. Szontagh
Houston, Texas

[We're preparing an article on inspection and removal of domestic asbestos; readers' comments and experience are eagerly sought. By the way, the Safe Buildings Alliance warns that unnecessary removal of asbestos can be more hazardous than leaving it in place. "Risk is posed by the presence of airborne asbestos -- not by the presence of asbestos-containing materials," says SBA's John Welch.-- ed.]

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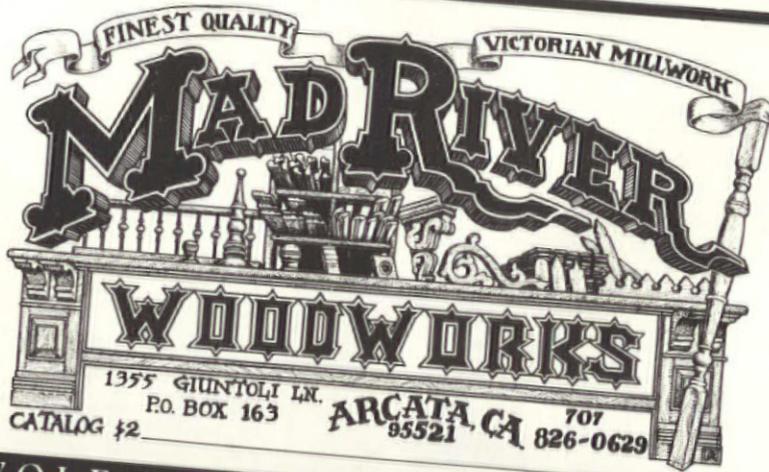
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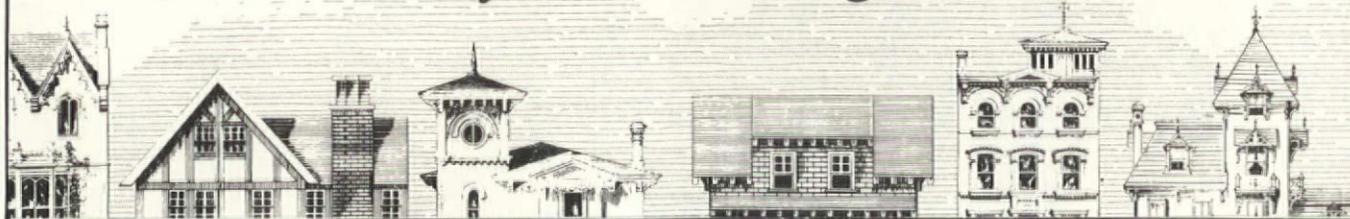
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Old-House Living ...

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A Twenty-Year Struggle In Brownville, Nebraska

by Donald J. Gappa

1966: MOVING THROUGH the tangle of tall grass and weeds, the real-estate agent and I discovered wild roses and peonies, irises and tiger lilies. Like the dilapidated but still dignified house that stood behind them, the flowers defied neglect and mistreatment, and hinted at the charm and elegance of earlier days.

AND LIKE EVERYTHING else I'd seen that day, they seemed to be conspiring to win my heart. I'd come to Brownville, Nebraska, simply to attend the annual antique flea market. But I found myself captivated by the warm sunshine, the autumn leaves, the tables of antiques lining both sides of the main street, the friendly local people and especially the mellow, old, red-brick homes. Then before I knew it a friend was introducing me to the real-estate lady.

SHE SHOWED ME four houses in all, and we had to make our way through shoulder-high weeds to look at each one. She came equipped with a can of insect spray so we could enter one of them through a swarm of wasps.

ALL FOUR were interesting, but the one we stood before was fascinating -- time had treated it terribly, and its sorry state intrigued me. The flat top of the hipped roof looked cropped, as if something were missing; a curious second-storey door on the south side suggested a porch had once stood underneath; window frames and doors were grey after many paintless years. Recent repairs to the eaves

of the roof had destroyed the ornamental roof brackets; only bare spots in the paint marked the places they had occupied. During roof repair the twin chimneys had also been removed; and, as if all the humiliating removals had not been sufficient, two "additions" constituted a final insult: a coat of aluminum paint and a bright blue, asphalt-shingle roof.

WE ENTERED the magnificent kitchen first. The 15x25-foot room was littered with junk furniture, dirt and debris. Wallpaper hung in tattered strips from the walls, and a single dead, naked light bulb dangled from a long cord in the center of the lumpy ceiling. But the room was redeemed by many things, besides its size. Sunlight was streaming through three big windows in the foot-thick walls; there was a large, ornate wall shelf and a built-in china closet.

BEHIND A BOARD WALL a narrow, winding stairway led up. At the top of the worn stairs lay a formal dining room complete with mantel and woodwork, eleven-and-a-half foot ceilings and transoms over all the doors. Beyond the dining room was a formal parlor with another mantel, woodwork even more elaborate, and the same high ceilings. Even the gaudy plastic drapes on the windows could not compromise the grace and dignity of that fine old room.

I WENT TO HAVE COFFEE and "think it over." I was back in half an hour with a deposit, and back again two days later with a down payment. From that moment my life was never the same.



ABOVE: This is the eastern half of the enormous kitchen, with the built-in china closet & wall shelf over the sink that intrigued the author. Behind the vertical boards (in back of the stove) lies the narrow, winding staircase that leads to the dining room.

BELOW: In the western end of the kitchen is a sunlit sitting area which is a favorite gathering place.

All interior photos are by Cliff Beuterbaugh.



FRIENDS AND FAMILY deserted me; they refused to leave the comforts of Omaha for the dust, insects, well water and slow pace of Brownville. I started working alone on weekends. First to go was the aluminum paint. Sandblasting would damage the soft brick, so I took a brick to Omaha and had paint mixed to match its color. While I was busy painting, an electrician was rewiring the entire house. Adding plumbing and central heating, which frequently presents serious problems for old-house restorers, was relatively easy in this case. The house had a large unfurnished area behind the kitchen, which now contains the bathroom and all heat-

ing and plumbing equipment. No structural or aesthetic compromises had to be made for these updates.

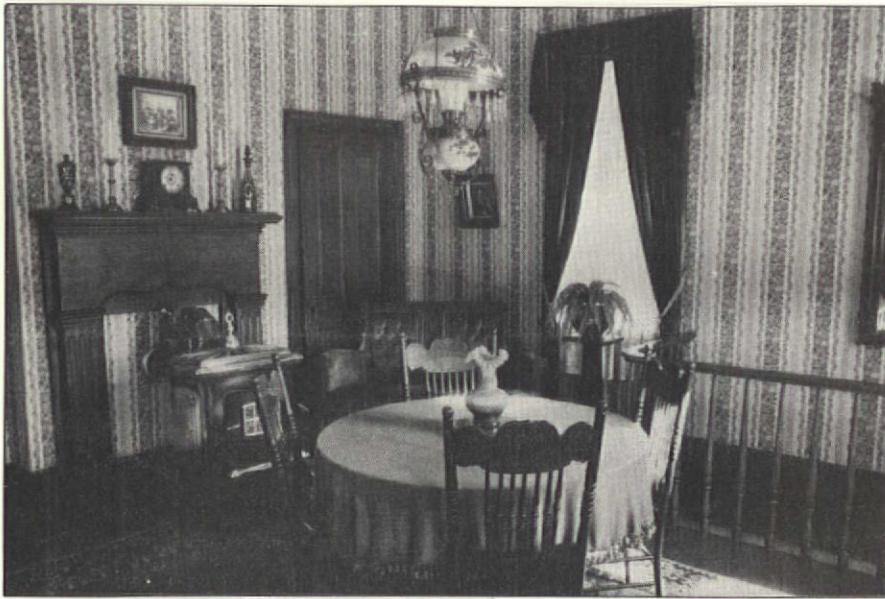
THE FIRST ROOM I restored was the kitchen. Five 9x12 sheets of linoleum had accumulated at each end of the room, and grey paint covered the gap between the stacks. The wide pine boards underneath needed some patching, but otherwise required only stripping of the paint. The floor is now varnished with a clear finish that brings out its mellow glow.

I PULLED A LITTLE piece of wallpaper from the ceiling and a whole 6x12-foot section of ceiling came crashing down, along with a dormant beehive and hundreds of its deceased inhabitants. The plaster had been removed long ago, and the many layers of wallpaper that were pasted to cardboard just couldn't hold any more.

UPSTAIRS THERE WAS more damage to undo. An entire wall had been removed between two bedrooms. Holes in the plaster had been stuffed with rags and then papered over. The plaster on one dining room wall was replaced with concrete, causing both the wall and the floor beneath it to sag. The beautiful woodwork in the dining room, including a walnut balustrade and mantel, had been painted white, presumably when the room was used as a kitchen.

AS THE YEARS PASSED the work continued and the house blossomed. I made new friends and had plenty of help and encouragement. Family members visited more frequently and stayed longer. Interior work was done mostly in the winter, exterior and yard work in the summer. Some projects were pretty routine, like stripping woodwork and re-roofing. But others I found especially exciting, like restoring the missing porch and cupola.

I LOOKED for old pictures of the house for years and talked to old-timers, trying to find out what the missing porch had looked like and what, if anything, had stood on top of the roof. No one had any pictures and no one could remember. After much frustration I decided to do an interpretive restoration based on similar houses in the region. Reconstructing the porch did not prove difficult; I created a design based on a remnant of post and railing removed from another old house in town, and then built the porch myself.



LEFT: In the refurbished dining room, note the walnut balustrade, mantel, and door. The fireplace was never intended to function, but rather to provide an ornate frame for the stove.

BELOW: Here's the same room during renovation. White paint covers the woodwork, chunks of plaster have fallen from some of the walls, and the fireplace wall is stripped to bare lath.

BOTTOM: This is a photo of the rear elevation, after restoration. Like many of the houses in Brownville, the building is accessible from the ground on both levels. The cupola, chimneys, and brackets were missing when the author first saw the house in 1966.

BUT THE "TOP" REMAINED a tantalizing mystery until one afternoon in 1981. I received a call from the Brownville Historical Society, and was excited to learn that in a box of items recently donated to the museum, they'd found an old painting of my neighbor's house which showed mine in the background, sporting a cupola! The "painting" turned out to be a tinted photograph, whose paint obscured the architectural details of the cupola. But at least there was evidence that there had been one. The Nebraska State Historical Society was unable to remove the paint from the photo, so I completed my own cupola design patterned heavily after one in Hannibal, Missouri, which I felt best suited the size and style of my house.

THE DAY THE TIN and tarpaper were removed from the flat top of the roof marked the realization of a fifteen-year goal. At last I was actually replacing the cupola I was sure the house once had. But even as I worked I felt a slight twinge of uncertainty -- maybe there was no cupola under the paint in that picture! Well, old pictures may lie, but old houses don't. There, beneath layers of tin and tarpaper, lay the crudely hacked-off stumps of the four full-dimension posts that had risen beyond the roof to form the corners of the original cupola!

The House's Past

MY HOUSE'S FIRST OWNER, I. S. Nace, settled in Brownville after serving in the Union Army in the Civil War. He operated a general store and owned both rental property and farmland. With his wife Mary, he raised two sons and two daughters, and by 1871 they were prosperous enough to build themselves a fine new home (now my fine old one). As their resources and family continued to grow, they were able to build a second and larger brick Italianate house in 1885 (a structure whose cupola, by the way, now sits in a clump of weeds in its backyard). They then rented out their older home.



MR. NACE DIED in 1890, and the family sold the 1871 house for use as a parsonage. During the Great Depression, the stairway was closed and the house used as a duplex, with one family living upstairs and another downstairs. It changed hands many times during the years following, and was deserted by the time I first saw it on that warm fall day in 1966.



LEFT: No, this isn't a period photograph, but a modern one that illustrates the sensitivity of the interior restoration. The woodwork is original to the room; furnishings were collected by the author over the years.

BELOW: This one is the author's favorite photo of the house. The front porch was missing when he first saw the place. He replaced it, basing it on period designs and a section of post and beam removed from another old house in town.

MY INTENTION WAS always to return the house to its original appearance, inside and out. All the rooms, doors, windows, and so on are exactly as they would have been the day the house was finished 115 years ago. The rooms are used for the purpose for which they were intended. All decorating and furnishings are typical of what might have been in the house at that time. I never tried to change the house or force it to be something it was not; I let it show me how to enjoy it, and it has shown me how comfortable, rewarding and fascinating old houses, old things, and old ways can be.

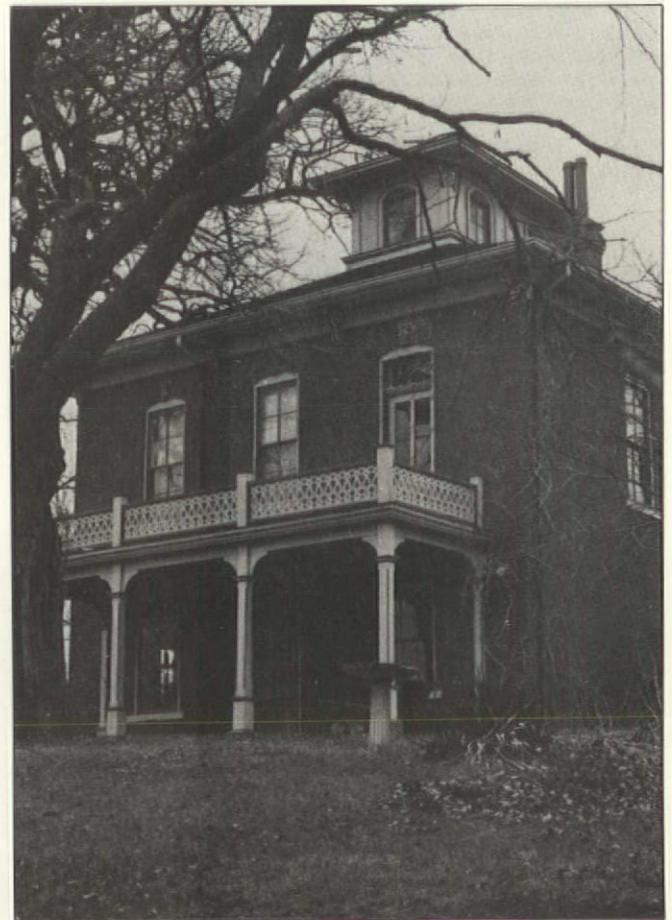
Twenty Years Of Love

THIS FALL I'll be celebrating my twentieth year of old-house living. I loved it the day I started, and I still love it. I love sitting by the fire in the evening, snuggling down in bed under the antique patchwork quilt; I love having breakfast with friends in that magnificent sunny kitchen, drinking holiday toasts in the dining room, listening to someone play the organ in the parlor, hosting tours of the house, sitting on the porch swing on hot summer evenings with the crickets, waking in the night to hear a whippoorwill, or walking among the flowers that color the yard from May to September.

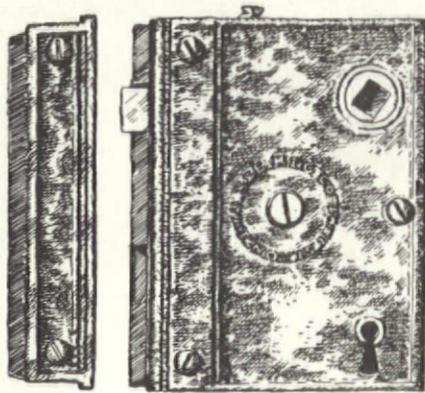
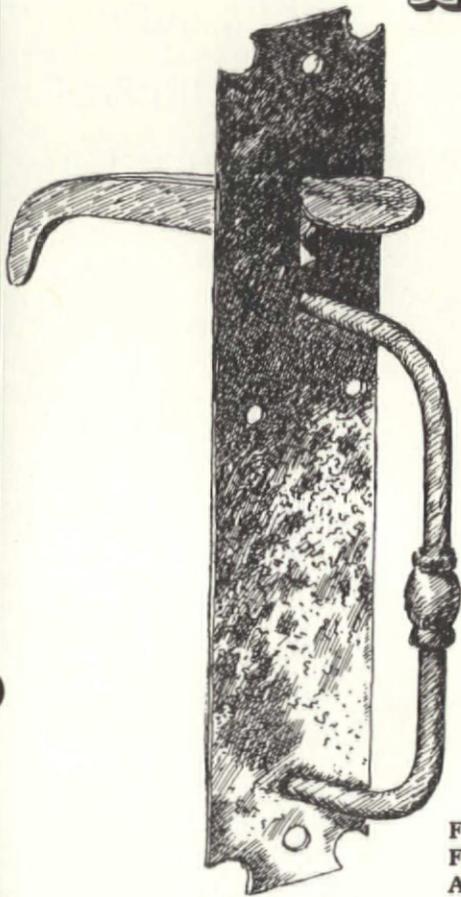
BUT MY OLD HOUSE isn't only nostalgic. It's also down-to-earth 1986 living, with the thunder of a teenager's rock and roll, the banter of mid-winter poker games, tennis shoes carelessly discarded in front of the kitchen woodstove, a motorcycle parked at the hitching stone where I. S. Nace once tied his horses. The house connects the past with the present. It gives me a sense of balance and perspective; it is an island of stability in a relatively unstable world.

THE OTHER DAY I realized that the kitchen needs new wallpaper. It was the first room I papered twenty years ago, and it occurred to me that we have come full circle, my old house and I. At some point, we passed from "restor-

ing" to "restored." I never noticed when it happened, because I was having too much fun -- living in the house and working on it. I used to wonder what I would do when I finished restoring it, and now I know. I'll just keep right on having fun -- living in it and working on it. 



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THE HAND RUBBED FINISH



It's easy to create a superbly smooth finish on interior woodwork and furniture

by Larry Jones

Preparation

ONCE YOU'VE TAKEN the time and trouble to strip paint or blackened varnish from a piece of furniture, a neglected mantel, or several hundred feet of fine wood trim, you don't want to skimp on the finish. You've coped with the unexpected time and backbreaking labor that surface preparation demanded, so you don't mind putting in a little extra effort to apply the perfect finishing touch.

WHY NOT TRY a hand-rubbed finish? There's no comparison to the silky smooth, rich luster achieved from the basic finishing techniques explained here. With the right materials and techniques, you can rub out a finish to a dull luster or a super gloss.

IF YOU'VE GROWN ACCUSTOMED to throwing a couple of coats of polyurethane over your freshly-stripped woodwork, hand-rubbed finishing is probably not for you. Hand rubbing is a labor-intensive refinishing method best suited for fine woodwork. It's especially appropriate for pieces that have broad, flat surfaces that exaggerate minor imperfections in the finish.

The Basic Process

RUBBING IS LIKE SANDING in that you create finer and finer scratches going with the wood grain until you've arrived at the finish you want. Each time you rub the finish, you remove ever-finer imperfections. When we speak of gloss in this article, we're talking about smoothness as well as reflectivity. A thick coat of polyurethane hastily applied in a dusty room will reflect a lot of light, but close inspection will reveal bumps, bubbles, bristles and brush marks.

EACH COAT APPLIED in a hand-rubbed finish is sanded, or "rubbed," until it is smooth and level. The idea is to eliminate brushmarks, pimples, and debris. The abrasives should be fine enough so that the scratches do not show through the next coat of finish. Successive coats are applied and rubbed down until a sufficient thickness is built-up (three to six coats is typical). The final coat is leveled and then rubbed with pumice or rottenstone and oil to achieve the desired gloss.

SMOOTH SURFACES PRODUCE smooth finishes. Paste wood fillers, such as Behlen's Por-O-Lac, help you produce smooth-as-glass finishes on open-pored woods like oak, ash, and mahogany. (Don't confuse fine wood fillers with wood putties and doughs.) Tinted fillers are mixed to the consistency of cream and brushed into the bare wood pores. Burnish off the excess by rubbing across the grain. Then sand smooth with #220 grit or finer abrasive paper. Allow to dry for 48 hours before finishing.

DON'T MAKE MORE WORK for yourself by starting with a coarser grade of paper than necessary. Use a sanding block to avoid creating wavy



A thick cork block makes an excellent applicator for wood filler. It forces the filler deep into open pores and doesn't pull it out on the backstroke.

surfaces and rounded edges. Don't rely too heavily on fillers, stains, and top coats to hide sanding irregularities.

PRACTICALLY ANY gloss varnish, lacquer, shellac, or enamel can be rubbed down to get the surface sheen you want. It's best to select a product specifically designed for rubbing. (Behlen's 4 Hour Rubbing Varnish, McCloskey's Hour Varnish, and McCloskey's Bar Top Varnish are three examples. For more information on finishing products, see Restoration Products on page 92.)

APPLY THE FINISH carefully. No matter what material you choose to apply, how fine your brush is, or how well you dust the surface, there's bound to be some imperfections in the finish. Neat work habits and careful application will minimize these nuisances. Don't do this work while any demolition or construction is going on -- you want the environment to be as dust-free as possible. As for the remaining imperfections: Rub them out!

YOU CAN QUICKLY ACHIEVE a relatively smooth finished surface by avoiding between-coats rubbing. Apply a minimum of three coats of varnish and allow each to dry hard (some varnishes may take 48 hours or more to dry completely). Then, rub out the top layer only.

DON'T USE THIS ABBREVIATED METHOD on an especially fine piece, though. Building up coats with no intermediate rubbing may trap hard, sharp grit in the finish coats. Rubbing the top coat may cause this foreign material to pull out of the finish -- imparting deep

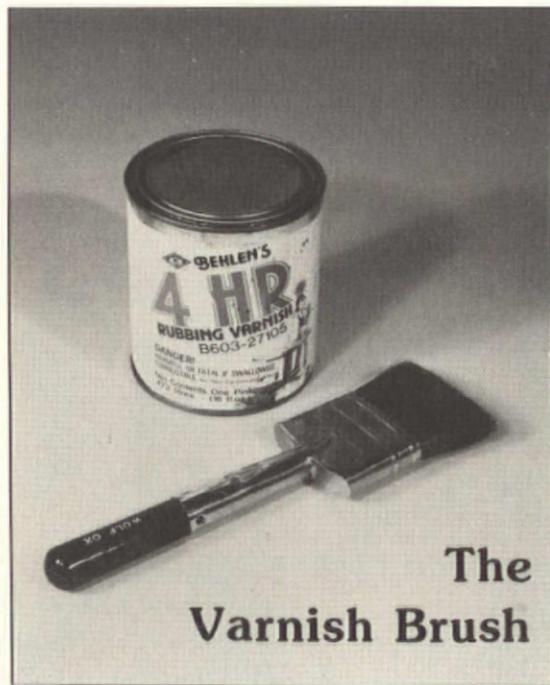
scratches. If you do use this method (for less-than-outstanding woodwork), keep one thing in mind: The cleaner your equipment and environment, the better the results.

IF THE QUALITY of the final finish is very important, you may wish to lightly sand out each coat of varnish (after the second one). Be sure each coat is completely dry before applying another. Expert wood finishers use this technique to build one layer on top of another, producing flawlessly smooth finishes. Each sanding removes the dust and other surface irregularities that settle into the varnish as it dries. For the greatest depth and luster, apply four or more coats of varnish and lightly sand before rubbing. Highly visible or heavily used surfaces may need more coats than less noticeable areas.

Sanding The Initial Coats

MOST TRADITIONAL hand-rubbed finishes are initially smoothed out with garnet, silicon carbide, or aluminum oxide wet-or-dry sandpaper and oil to produce a dull matte finish.

RUB LIGHTLY with dry #220 or finer sandpaper on the first primer/sealer coat. For subsequent coats, try #280 or #320 with oil. For top coats that are fairly smooth, start with #400 wet-or-dry sandpaper and move up to #600. Dip the sandpaper into oil periodically. Between-coat sanding with oil will leave a residue. Clean up with benzine before applying the next coat.



The
Varnish Brush

FINE BRUSHES are the best buy. There is no economy in cheap or neglected brushes. For lacquer, varnish, shellac, or enamel, soft hair brushes such as Ox,

Fitch, or Badger are best. Don't use your varnish brush for other coatings -- dried pieces of paint will contaminate your finish.

Keep your brushes clean. To reduce the chances of getting loose bristles in your work, gently tap the brush against the palm of your hand (never hit it against a hard surface -- you'll ruin the brush setting). Twirl the brush rapidly back and forth between your palms, and vigorously run your fingers through it several times. Work clean varnish into the brush by dipping and wiping off a few times.

Break-in a varnish brush by using it for undercoats only. Never use your brush sideways or poke and jab with it. If you're doing a lot of varnishing, store the brush, fully submerged, in a container of exterior spar varnish. Keep the brush suspended in the varnish (with a wire or rod) -- never allow the bristles to touch the bottom of the container. Keep the container tightly sealed.

When your project is complete, clean your brush immediately. Wipe out the excess varnish, then work the bristles while submerged in benzine. Follow with a washing in turpentine. Clean shellac brushes in denatured alcohol, and lacquer brushes in lacquer thinner. Shake or gently squeeze out excess solvent and allow the brush to dry. Fold blotter or brown wrapping paper over the ends of the bristles to maintain shape during storage.



A sanding block ensures even rubbing during the initial wet-sanding stage. Here, the refinisher is using mineral spirits and fine wet-or-dry sandpaper. Mineral spirits won't raise the grain, and it cleans the paper better than water. Grocery-store baking tins make a convenient container for the lubricant.

SANDING GRIT can't be rubbed out of a varnished surface without damaging the finish, so be careful to remove all the grit before you apply the next coat. Keep the paper clean (if you drop it on the floor, get another piece).

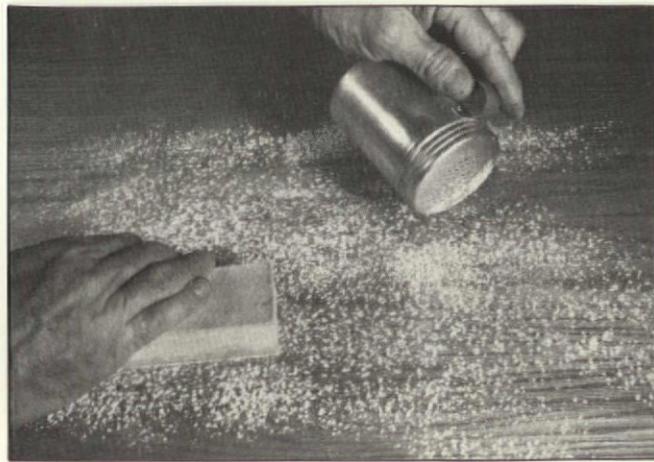
YOU MIGHT TRY using a newly-developed 1200-grit wet-or-dry sandpaper. On smooth surfaces you can produce practically the same quality of rubbed finish as that obtained with pumice. These super-fine sandpapers are available from woodwork supply dealers.

Flowing On The Finish

DON'T SHAKE, stir, or strain varnish: You'll create air bubbles that will mar the finish. Dip the brush into the varnish about 2/3 of the bristle length. Gently tap off the excess on the inside of the container. With a little practice, you'll develop a feel for loading the brush with just enough varnish to avoid drips.

Flow on the finish slowly and smoothly in the direction of the grain. Avoid flexing the brush. After laying on each brushload, go back and cross-brush it into the surface. Finish off with a final smoothing using only the tips of the bristles. Overlap and repeat this process in the next area.

Complete one section at a time with a uniform coat. Use breaks in the surface, such as seams, edges, and mouldings, as starting and stopping points. Look for drips, sags, and runs as soon as you finish each section. Use raking light to spot "holidays" (skipped places). Carefully brush out "fatty runners" (varnish that collects along edges). Avoid fat edges by applying the finish first at the center and working toward the edges. Before the finish begins to set up, give the entire surface a final brushing with a fairly dry brush using long, light strokes extending past the edges.



Above: Apply the pumice evenly over the entire surface. Try to put on enough pumice to do the whole area at once. Adding more pumice may produce dull spots in the finish. *Below:* Oil and pumice are being rubbed across the finish with a dense felt rubbing block. Blocks like this one make it easy to apply uniform rubbing pressure.



YOU CAN USE WATER as the lubricant on varnish, enamel, and lacquer, but water will damage shellac finishes. The process is the same as with oil rubbing. The paper will cut into and remove the finish faster with water, so be careful. Use a damp chamois for clean-up and drying. Don't let water stand on the finish.

STAINLESS STEEL OR BRONZE WOOL are also good for rubbing down finishes, provided you use the right grade. (Regular steel wool may leave splinters that will rust under the new finish, and discolor the piece.) Grades 2/0 (00) and 3/0 are a good choice for a satin finish; 4/0 will add more sheen. Don't use coarser grades; they'll scratch the wood. Steel wool can be rubbed dry, or used with a light mineral oil to soften the cutting action and reduce dust particles. Always rub with the grain. Steel wool pads disintegrate fairly quickly and have to be turned over periodically to expose fresh cutting fibers.

Rubbing With Pumice And Rottenstone

PUMICE IS PRODUCED by grinding volcanic ash into various grades of coarseness. Pumice powder is a white, fine-grain, hard abrasive that resembles flour.



While they work great for flat surfaces, felt blocks won't conform to rounded shapes — use a thin scrap of felt instead. For vertical surfaces like this chair spindle, dip the felt into lubricant, then coat it with a thin layer of pumice. Again, coat with enough pumice to do the whole piece.

PUMICE IS IDEAL for amateur use because it cuts the finish slowly. It can be used alone or with rottenstone, depending on the finish you want. Rottenstone (also known as tripoli powder) is a very fine, ash-grey abrasive that comes in only one grade. Pumice is used first because it's coarser. Think of rottenstone as a final polishing agent to be used where you want super gloss. Both of these abrasives are inexpensive (about \$1.25 per pound). You can find them at most paint and hardware stores, but don't be surprised if they're on a dusty back shelf, and nobody in the place knows what they're used for. For small projects, 1/2 pound may be all you'll need.

ALTHOUGH PUMICE is available in solid bricks, powder is most useful for rubbing finishes. It's available in course (1F), medium (2F), fine (3F), and extra fine (4F). For most jobs the 2F to 4F grades are adequate. Some stores sell pumice in medium and fine grades only. Try the fine grade first. Take great care to keep foreign matter out of the powders (sift the abrasives before use).

LUBRICANTS MUST BE USED with pumice stone and rottenstone, or else the heat generated by rubbing friction will damage the finish. To repeat, water can be used on varnish, lacquer, and enamel finishes, but will cloud water-sensitive shellac. Water and pumice cut a finish down very quickly, so work carefully. Adding



A natural-bristle toothbrush is ideal for intricate details.

a little soap to the water helps slow the cutting action of the pumice -- giving you greater control. Unlike oil, water won't leave behind a residue.

OIL IS A GOOD lubricant for use on all finishes. It's especially suited for intricate decorations where it's very easy to rub through the finish. Paraffin oil (a clear mineral oil with wax content) is the most commonly used and the easiest to find. It can cause some finishes to cloud or turn white, so test in an inconspicuous location first.



FOR THE SMOOTHEST FINISHES and fastest cutting, felt pads are best. (Old cotton rags and the like trap abrasive in the weave.) You can make your own felt rubbing pad from an old felt hat, but for the smoothest "felting down" of a surface, buy several hard felt blocks from a woodworking supply house. The blocks or pads are made specifically for rubbing finishes. They can be ordered in thicknesses of 1/4 in. to 1/2 in., in sizes from 3x5 to 6x5 in. These dense felt blocks make it easier to apply uniform rubbing pressure and improve the cutting action of the abrasive. Cut the pads into smaller pieces for rubbing intricate mouldings and carvings.

OTHER GOOD MINERAL OIL lubricants include white neutra oil (the stuff used in lemon-oil furniture polishes) and light sewing-machine oil. Still another option is white non-blooming rubbing oil; it too is a high-grade mineral oil, but it doesn't leave behind the white film common with other oils.

BEGIN BY SPRINKLING pumice and lubricant over flat horizontal surfaces. Prewet the felt pad (see "The Rubbing Pad") before you start by dipping it into lubricant. Rub back and forth with the grain. It's easier to rub one small area at a time. Overlap your strokes and the areas you work. Don't rub any more than you have to -- you may cut through the finish. Check your progress often by wiping away the residue and examining the surface under a strong light.

BE CAREFUL when working near edges. The finish is thinnest here, and there's a tendency to apply more pressure. Avoid using felt rubbing pads for rounded surfaces like turnings and chair legs. The pressure of the pad on a small area will cut through the finish. Use small pieces of felt cut from an old hat instead -- they're thinner and will conform to the surface.

ON REALLY INTRICATE carvings, use a short-bristle brush to rub the abrasive. Keep the bristles clean. A natural-bristle toothbrush is great for small places. Dip the brush in lubricant, then into the pumice. Again, watch your progress, especially at the edges.

WHEN ALL THE SANDING marks in the finish have been removed, clean up the residue by carefully rubbing with soft cloths. Fine abrasive residue will be stuck in the grain, corners, and carvings. Clean with a stiff, fine bristle brush dampened with benzine. Follow up with a soft, benzine-moistened cloth. Wipe the entire surface to remove any oil that remains on the finish. To clean sur-

faces rubbed with water, soften the dry pumice residue with a damp sponge. Rub the surface in the direction of the grain with a soft chamois to remove excess water and residue.

IF YOU WISH TO produce a high gloss or super-polished finish, then there's one final step. Allow the surface to dry for 24 hours before polishing with rottenstone. The process is identical to rubbing with pumice. Make sure the surface is clean (dust free), and use a different felt pad than was used for the pumice. When you reach the sheen you want, clean the surface, and you're ready to wax.

RUBBING COMPOUNDS, developed for automotive finishes, also work well on wood finishes. Compounds come premixed, with abrasives and lubricant combined. Rubbing compound corresponds to pumice; polishing compound, to rottenstone. Both are used in exactly the same manner. Clean rubbing pads often, to prevent dried abrasive from scratching the finish.

THE THICKNESS OF compounds make them handy for vertical surfaces, but their residue is sometimes hard to remove. Compounds made specifically for woodworking come in colors that match the wood, making the residue less noticeable. Compounds sell for about \$2.50 to \$3.00 a can.

PROTECT YOUR FINE FINISH. Waxes protect the finish from wear, enhance the colors of wood, and make dusting easier. A good quality carnauba furniture wax is the only kind to consider. The more carnauba in the wax, the harder it will be, and the better the shine you'll get. Purchase a wax that dries neutral or get one that comes pretinted to match your wood. (S.W. Gibbia's book Wood Finishing and Refinishing explains how to make and tint several good paste waxes.) Avoid abrasive polishing waxes; your rubbing has eliminated the need for further polishing!



A TACK-CLOTH picks up dust, lint, grit, and other foreign matter from whatever surface you're getting ready to finish. To make one, all you need is soft cheesecloth or clean, soft linen. Avoid coarse mate-

rials, synthetics, and fabrics with hems or stitching -- they may scratch. Shake a few drops of varnish into the rag and work it around until it's good and sticky -- a little goes a long way. That's all it takes!

Gently wipe the surface with a tack-cloth after each sanding, before the first coat of finish, and between coats. Add a little more varnish periodically to spruce it up; you'll be surprised at how much dirt it can hold! Store your tack rags in an airtight container to avoid spontaneous combustion. When you do throw them out, soak them in water first, and dispose of them out of the house.

Never use silicone-impregnated dust cloths: Once the silicone gets on the surface, finishes won't adhere. Wolf Paints and other finish suppliers stock a wide variety of ready-made tack-cloths in every degree of tackiness. They're sold by the amount of resinous material they contain; a 50% tack-cloth contains resin that's equal to half the dry weight of the cloth. They're reusable and won't catch on fire. Find them at woodworking supply dealers, paint stores, and automotive paint distributors.

TEXTURED PLASTER FINISHES

HOW-TO TECHNIQUES

by Walter Jowers

MILLIONS OF YEARS AGO a large, tailless, knuckle-dragging ape strained to pull itself upright, hand over hand, balanced against the muddy wall of a damp cave. The creature stood, walked out of the cave, and emerged into the light, leaving its palmprints on the cave wall as evidence of the miracle: The Dawn of Man! The Dawn of Textured Wall Finish!

SINCE THEN, plaster of one type or another has been troweled, brushed, stippled, or hand-patted onto the walls of almost every type of building. In fact, textured finishes are so widespread, and the techniques for producing them so diverse, that it is almost impossible to pin down exactly which wall finishes are appropriate for which houses. These decorative finishes were especially fashionable, though, during the period circa 1915-1935; they were often used in the bungalows, cottages, foursquares, and English and Colonial Revival houses of the period. Then again, there are areas of the country where not a single house from this period has a textured wall finish -- it all depended on prevailing regional tastes and the skills of local craftsmen.

NOT ALL of the textured finishes from this period were done in the finish coat of plaster. Commercially available "plastic paint" products were also used to produce these effects. Similar products are available today; they are generically called "wall texture," "texture paint," or even (rather humbly) joint compound. One of these products, Textone (manufactured by United States Gypsum), was sold as a plastic paint in the 1920s, and is still sold today in pre-mixed form. Early Textone came in powder form, and had to be site-mixed with water and/or sand. The modern product comes pre-mixed in four different formulations: a smooth texture, a sand texture, and two coarser textures. The Muralo company markets a dry powder product, Mural-Tex, that must be mixed with warm water to form texture paint. Several other paint companies currently make texture-paint products; these products vary from one region to another.

IF YOU WANT TO FIX a textured wall that is in disrepair, the first step is to patch any holes in the wall. The textured finish can be worked into a coat of finish plaster or a coat (or two) of texture

paint; either of these materials must be applied over a sound substrate. A sound substrate in this case means a wall that is properly patched with patching plaster or joint compound, sanded smooth, and sealed with shellac or latex paint.

THE SECOND STEP is to make a choice: Do you want to site-mix plaster, or use a pre-mixed texture paint? If the area to be repaired is large, plaster will be less costly but more hassle (dust, leftover plaster to discard). If the damaged area is small, the cost (and hassle) differential is negligible. Either material should give satisfactory results.

ONCE THE WALL IS READY for texturing, the repair-person needs to get ready. Practice making the desired texture pattern on a piece of gypsum wallboard before you work on the wall. When you have the hang of it, try it on a section of the damaged wall. If the texture looks wrong, don't let it dry -- scrape the unsuccessful texture off the wall with a putty knife and start again.

Finishes On Parade

THE FINISHES shown on the next two pages were popular during the 1915-1930 era, but they were by no means the only popular period finishes. These descriptions and illustrations depict the tools and methods traditionally employed to produce textured wall finishes. Once you're familiar with them, you should be able to match the wall finish in your old house.



The walls and ceiling of this room have been finished with a Holland plaster wall texture, a finish which is shown in detail in Illus. 1 on the next page.



HOLLAND PLASTER -- (Illus. 1) Named after the historic textures in old Dutch houses, this finish is suitable for formal or informal rooms. Generally, in a smaller room, the effect would be understated; in a larger room, exaggerated.

THE PLASTER (or texture paint) is applied with a trowel, but the raised and rough edges left by the trowel are retained, giving the appearance of torn edges of paper. One popular treatment: Tint the texture material a cream color, then apply a medium-dark stain overglaze, and lightly sand the high spots to reveal streaks of the base color.

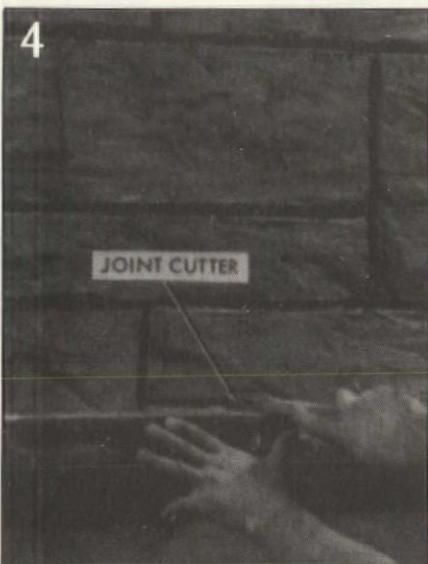
EARLY COLONIAL PLASTER -- (Illus. 2) This is a sand finish, most easily produced with a commercial sand-texture paint.

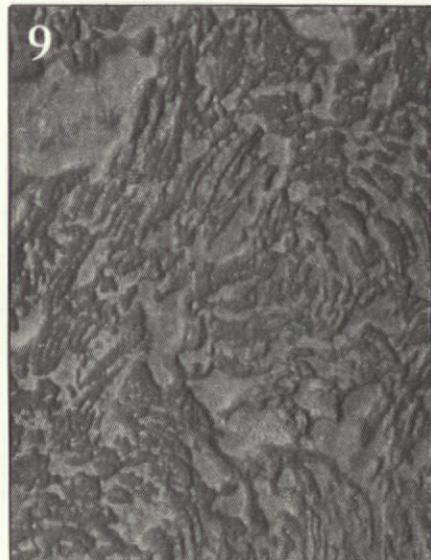
THE TEXTURE is produced by brushing on the paint in a "thick and thin" manner, then going over the partially-set material in all directions with a bricklayer's small pointing trowel. Then immediately stipple the surface with a whisk broom, and smooth up the high points again with the trowel.

ITALIAN PLASTER FINISH -- (Illus. 3) Plaster or texture paint can be used to produce this finish. The material is brushed on with a large paintbrush, then randomly stippled with a stippling brush. After the plaster or paint becomes tacky, brush in random semicircles with a short-bristled paintbrush. As soon as the material has set enough to hold its shape, lightly skim the surface with a plasterer's steel trowel. Glaze topcoats were often used with this finish.

IMITATION BRICK/STONE/TILE -- (Illus. 4) These finishes are usually done in plaster. Brick finishes are done with colored plaster; stone finishes often have colors brushed into the wet plaster to simulate natural grain. Brick textures are simulated by wire brushing; rough stone textures are produced by laying on plaster in crude, irregular gobs, then brushing out the roughest spots with a coarse brush. Imitation tile or smooth stone is worked into smooth plaster.

A "MORTAR JOINT" EFFECT can be achieved by applying the finish plaster coat over a dry coat of contrasting-color plaster, and then





cutting the "joints" with an old screwdriver, using a level as a guide. The sharp edges produced by the cutter are lightly brushed out.

BRUSH FINISHES -- The finish in Illus. 5 is created by applying a thick coat of texture paint, then brushing the material in tight semicircles with a short-bristled brush. After the material has set enough to hold its shape, a plasterer's trowel is pressed into the paint, pulled out a little, then shifted to one side to drag the material.

THE FINISH in Illus. 6 is produced by roughening a thick coat of texture paint with a stipple brush, then pulling the material up into points with a plasterer's trowel, pushing it in and quickly pulling it out. The trowel is then used to randomly smooth down some rough edges.

THE VERY ROUGH brushed texture shown in Illus. 7 is suitable only for large rooms. A thick coat of texture paint is stippled with a stippling brush, then whisk-broomed into

large semicircles. At the end of each semicircular stroke, the whisk broom is pulled away sharply. After the material dries, use sandpaper to knock off the sharp points.

STIPPLED FINISHES -- Stippling brushes, wadded paper, or sponges can be used to create many subtle and striking effects. Illus. 8 shows a finish produced by daubing a texture paint with a stippling brush. Illus. 9 is a wall finish created by stippling texture paint with a sponge.

HAND FINISHES -- Illus. 10 shows a wall finish produced by hand-daubing plaster into place. The finish in Illus. 11 is done by pressing hands into texture paint, then pulling them straight back. Illus. 12 shows a wall covered with fingerprints.

GET THE IDEA? All sorts of things can be rubbed, brushed, pushed into, pulled out of, and rotated through plaster or paint to create a wall texture. The possibilities are almost limitless -- just like the human imagination. 





Fences & Gates

by John Crosby Freeman
detail drawings by Jonathan Poore

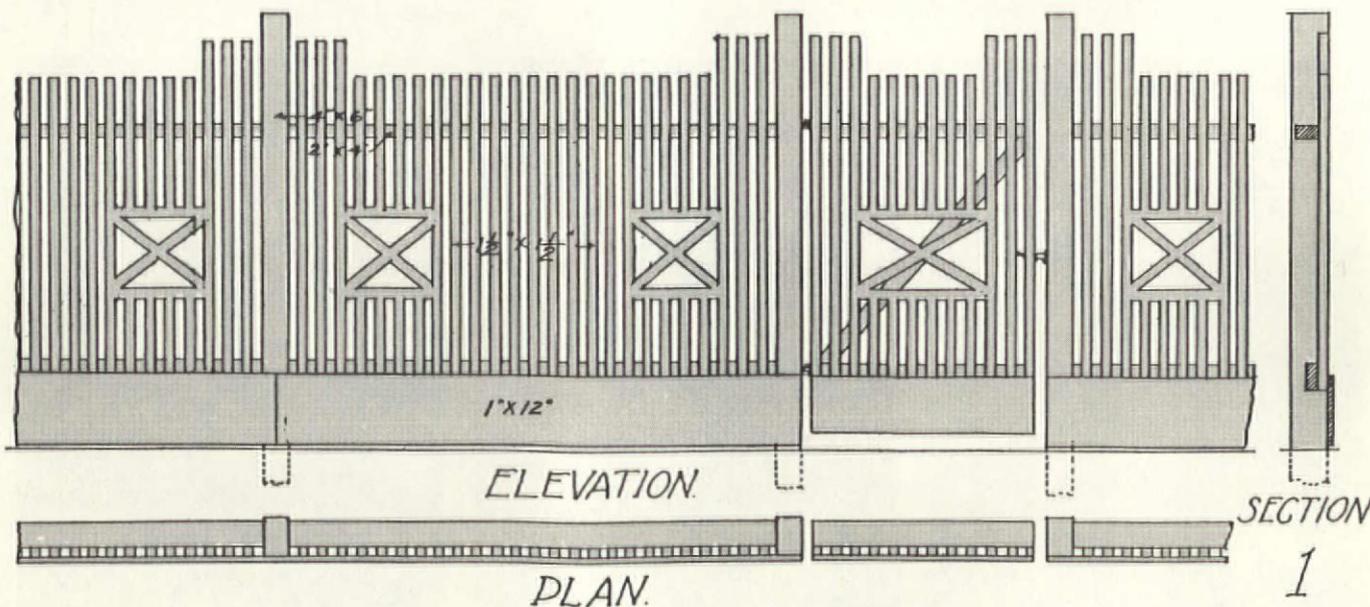
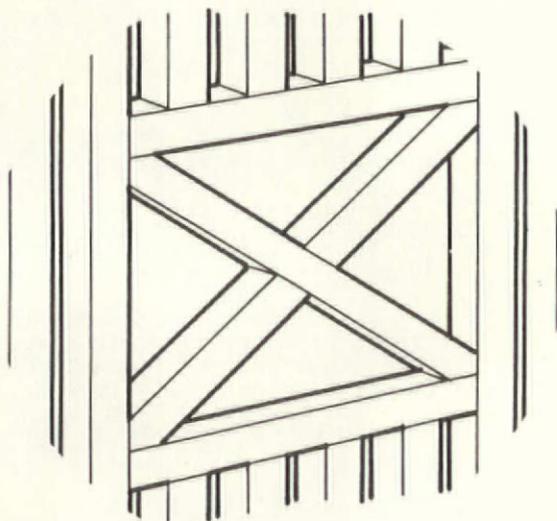
VICTORIAN examples of fence designs can be found in the reprinted patternbooks of Sloan, Bicknell, Comstock, Cummings and Miller, Palliser, and Barber. (Especially if you adapt their designs for porch and balcony railings to fences). But documentation of post-Victorian fences is relatively rare. Here are five designs from William Radford's Architectural Details of 1921.

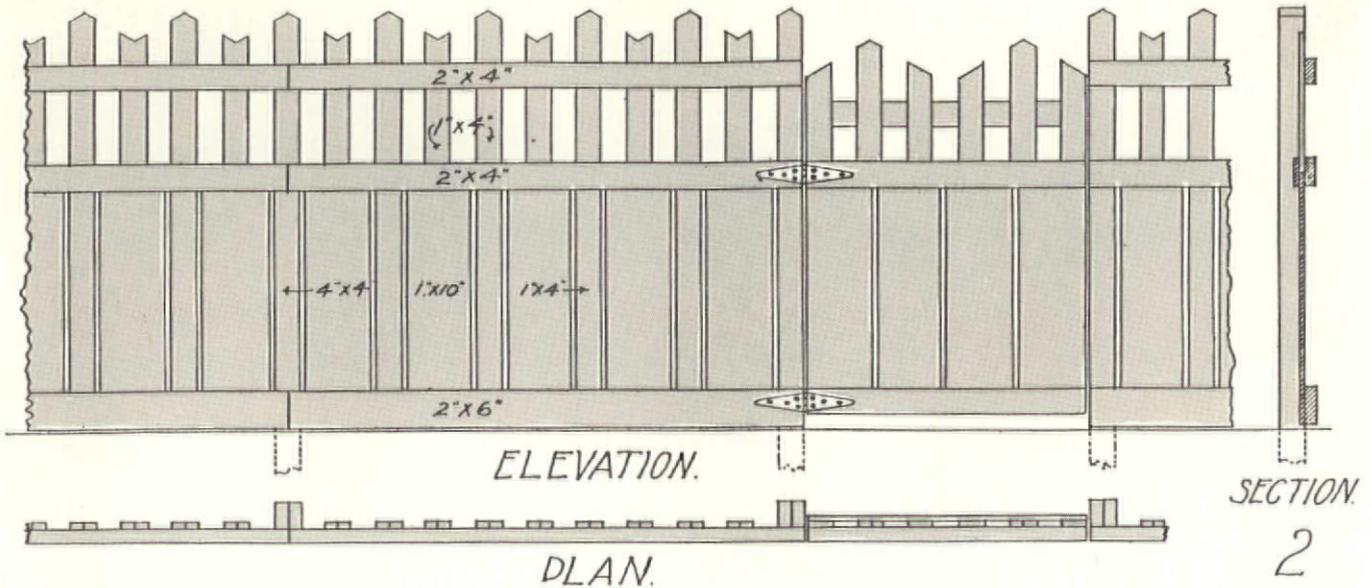
FOR AN INTRODUCTION to building a fence that won't rot, refer to "The Best Way to Build a Fence," pp. 101-103 in the June 1983 issue of OHJ. These heavily illustrated pages are full of specific tips on materials to use, building and anchoring posts, designing rails to shed water, and fastening pickets. See also "No-Sag Garden Gates," p. 125 in the July 1983 issue.

IT'S HARD TO IMAGINE a post-Victorian house for which none of these designs would be appropriate. Do note, however, that these are tidy, finished fences -- if you want a rustic one for a stone-and-shingle bungalow, look elsewhere. These fences would look best painted, not stained or unfinished. (Fence number 3, perhaps, could go either way.)

(Note: The original drawings that follow are not consistent in scale from one to the next. Also, we added the grey tint to make them easier to read.)

FENCE NUMBER ONE was probably intended to be seen as a Mission design with its X-braces amidst the pickets and the severity of the rhythm at the top. To get the effect you see here, leave the same space between pickets as the pickets are wide. The fence as drawn would stand 5-1/2 to 6 feet tall.



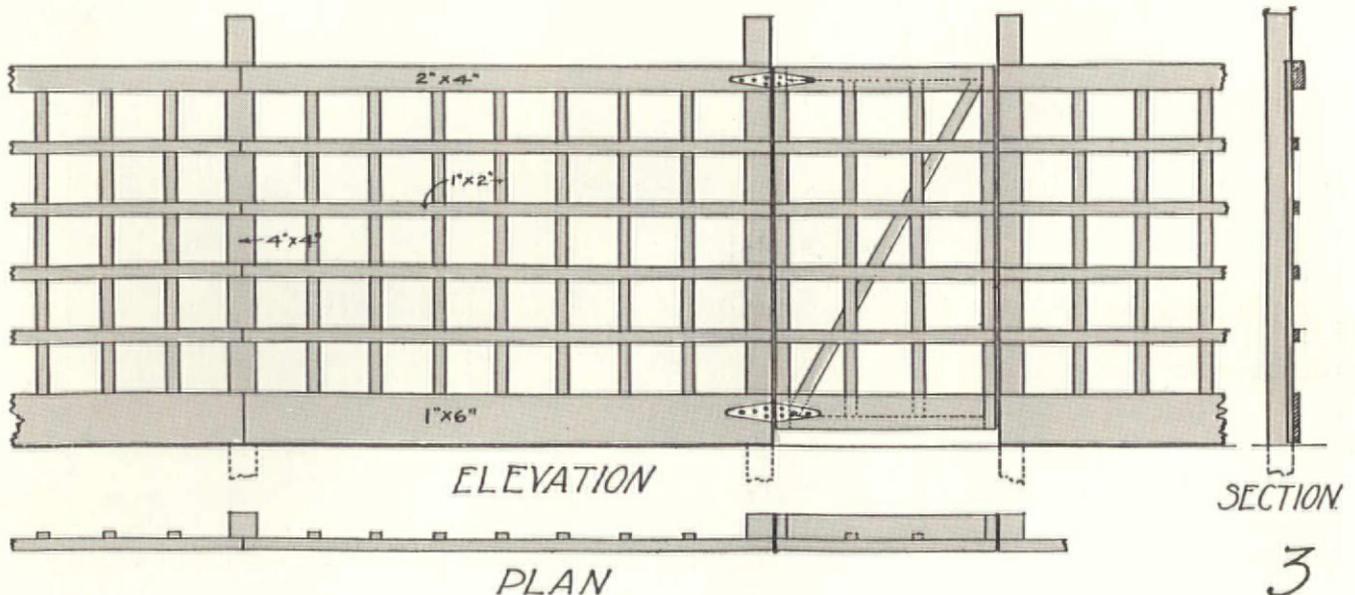


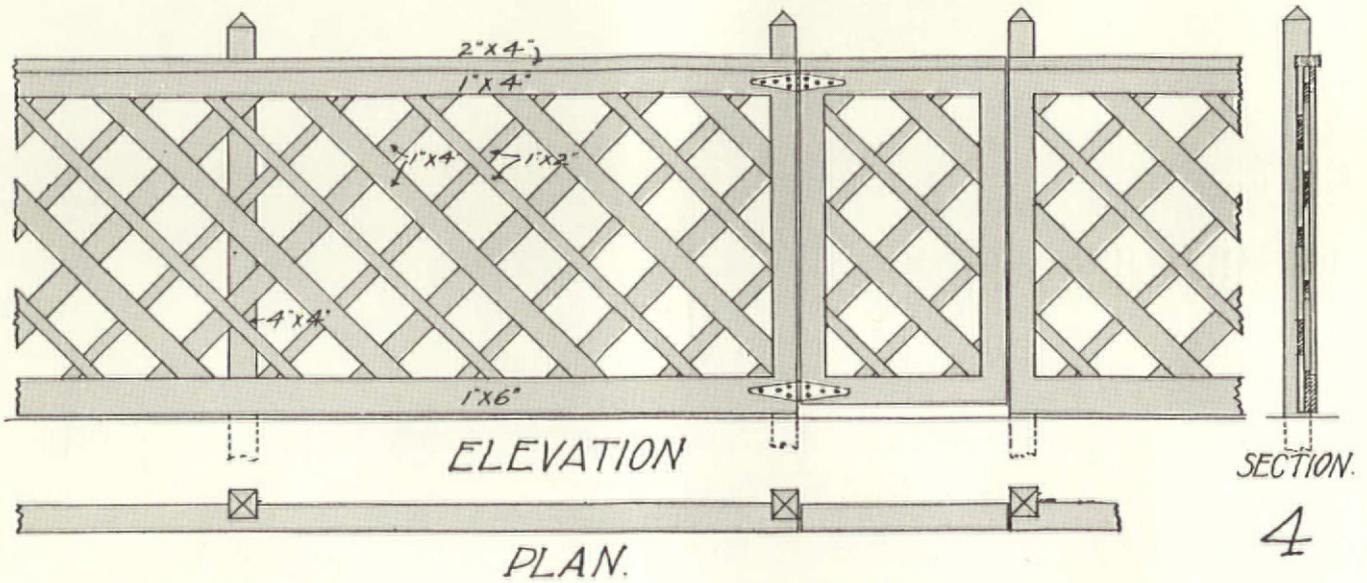
SOME COMMENTS: The 1x12 board at the bottom is very large to be so close to the ground -- warping or splitting might occur. Try a 1x8. The gate might look better if its "window" were also square, rather than rectangular. All of the gate designs -- and this one in particular -- would be improved by replacing the wood diagonal brace with a metal cable and turnbuckle, which would be less visually disruptive.

NUMBER 2 evokes the picket fence but deflects it with a clever wave effect at the top. The V-cuts of the shorter pickets, incidentally, are the other half of the taller pickets. The wide boards of the bottom provide the

privacy essential in populated suburban settings. Each tall picket (every other one) extends down between the wide boards to the bottom of the fence, knitting the top and bottom together. The 4x4 posts, too, are the same width as the pickets so that the overall rhythm is unbroken. (Note that the top of the posts have been cut to match pickets.) The fence stands about 6 feet tall as drawn.

FENCE NUMBER 3 is the easiest to build and plain enough for the country -- or stylishly severe enough for a suburban bungalow. A rhythm of 5 squares by 7 squares between posts would be more lively, I think, than the 5 x 8 shown. The fence is 4-1/2 feet tall.

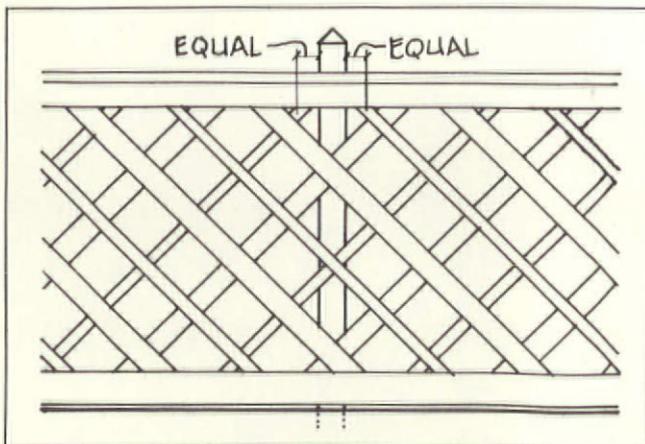
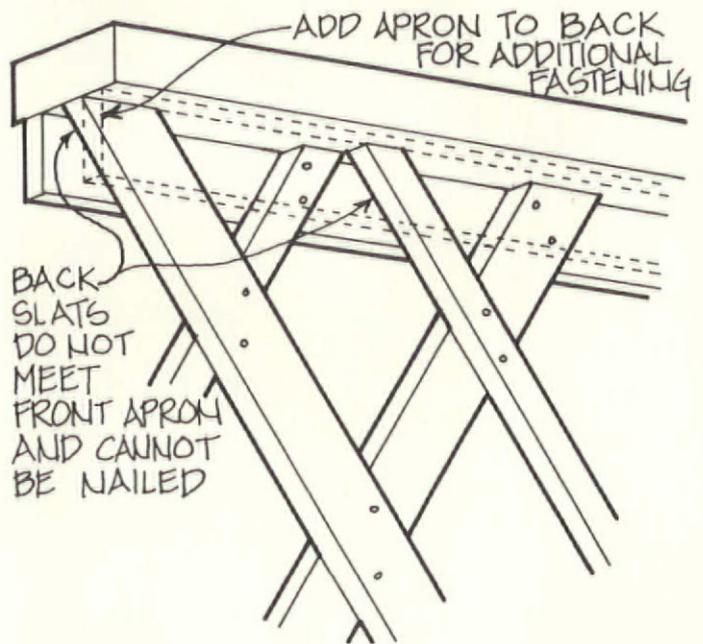




FENCE NUMBER 4 is a basket-weave effect made interesting by alternating 1x4 strips with narrower 1x2s. (As drawn, it's 5-1/2 to 6 feet tall.) One improvement would be to position the post at the apex of two strips (instead of annoyingly off-center as it appears in the documentary drawing). See the small drawing below.

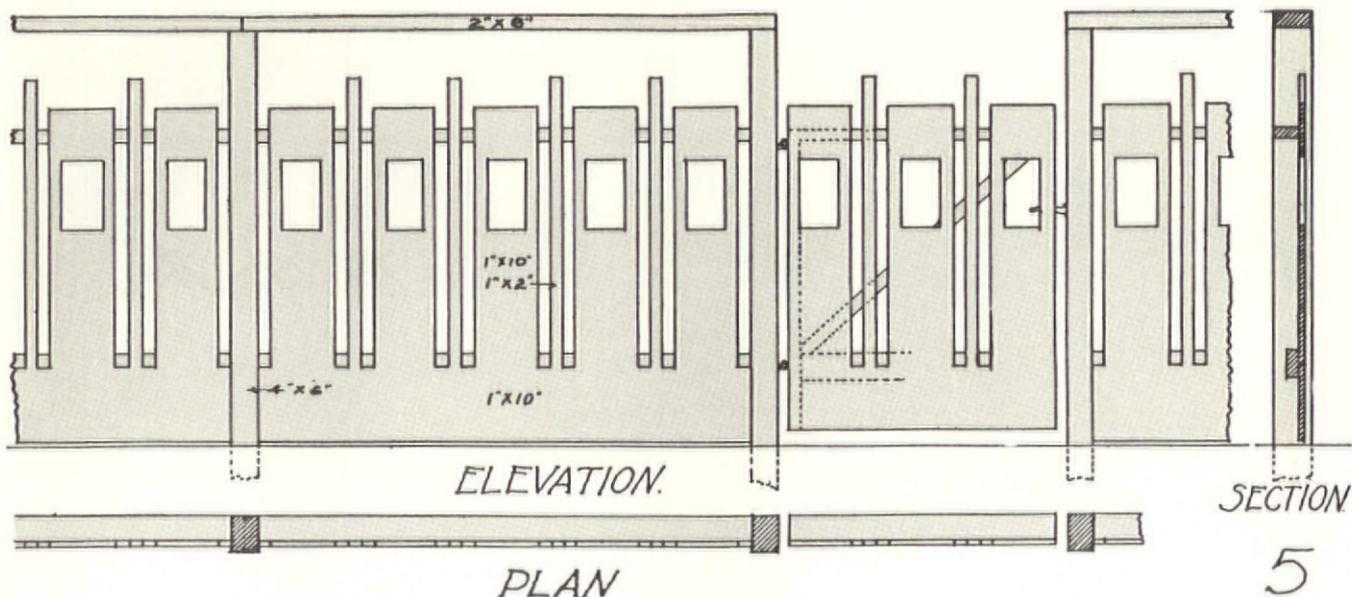
THIS DESIGN begs for manipulation. Variations might be made by moving the horizontal rails (top and bottom) to control their intersection with the basket-weave. Another suggestion: Shorten the posts so that they aren't higher than the top rail.

A MORE SERIOUS WEAKNESS of the design as it was drawn is that the rear diagonal slats do not have adequate fastening at top and bottom (there's a gap between those slats and the apron in front). The only way to fasten,



therefore, would be to toe-nail into the cap -- and the slats still would not be fastened at the bottom. One suggestion, shown above, is to add rear aprons at top and bottom. This would allow all slats to be nailed to a continuous apron.

NOTE THAT the face board of the frame is in front of the post and very close to it. Water and dampness could become trapped between them -- in an area where the sun won't shine. Solution: Allow the front slats to pass between the trim board and the post to act as a 3/4-inch spacer.

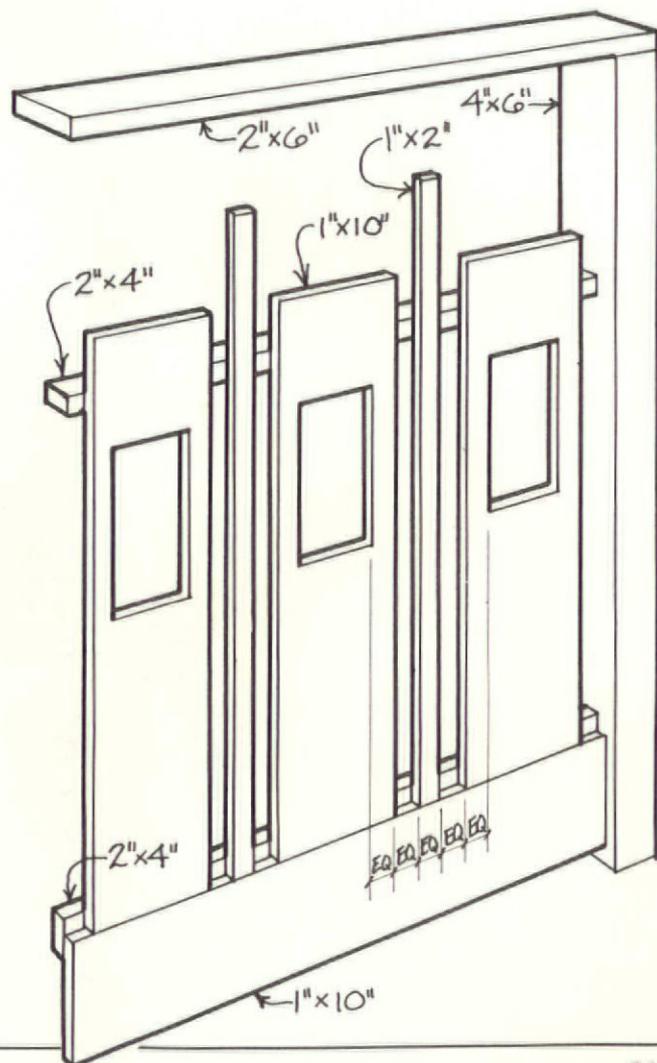


FENCE NUMBER 5 is the most stylish of all, its rhythm and cut-out rectangles evoking the designs of the Prairie School. It's an uncommon design for an uncommon post-Victorian house; such an unusual design is perhaps best reserved for a house of similar character and period. (The fence is about 4 feet high at the pickets; 5 feet overall.)

READ THE DRAWING to get some sense of the complexity of this screen-in-a-frame design. The 2x4 rail passing behind the fence near the bottom gives a layered, three-dimensional effect. The 2x4 passing behind at the top is a critical design element as well; note its calculated position midway between the top of the vertical 1x10s and the cut-out windows. Structural elements are planned as part of the overall geometry and design -- they're not merely braces and nailers.

THIS DESIGN requires extra work to build -- and has some details that make it extra vulnerable to weathering. Some suggestions: The horizontal 1x10 is a large piece of wood over a long span, minimally braced by a 2x4 rail at its top edge. To minimize warping, use only well dried wood. Keep it clear of the ground, and be sure the area drains well. Make five wide slats between posts the maximum span (as shown). Where the 2x4 lower rail meets the butted joint between the vertical and horizontal 1x10s, water may stand. So treat the end grain of the vertical 1x10s with a water-repellent preservative, prime it, and caulk the joint (front and back) before painting. Keep this fence maintained -- it's a lot of work to replace a "picket."

ALL OF THE DESIGNS shown could be adapted for different heights. Just be sure to draw your variation to scale -- to check that proportions look right -- before you cut any wood. 🏠



ART DECO REVIVAL

BY LARRY JONES

THE REINTRODUCTION OF HIGH-STYLE MODERNE FURNITURE

BACK IN THE LATE '60s, David Bell could be found combing California flea markets in search of his favorite furniture style: Art Nouveau. Finding that good pieces were both highly sought after and expensive, he turned his attention to the Moderne furniture of the '30s and '40s. "At the time I didn't know that what I'd found was called Art Deco or Streamlined Moderne," David recounts. "All I knew was that the public had no interest in it then, and truly high-style pieces could be had real cheap."

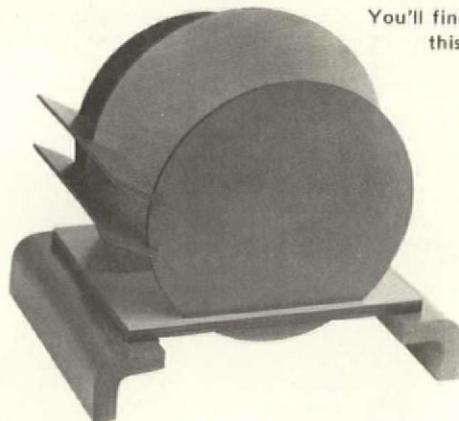
NO SMALL TASK! He chose only the most popular and prized original pieces for reproduction. He recalls, "With my red and black chair, a classic 1935 Streamline design, I visited 52 tubing benders in the L.A. area before I finally found one who was willing to bend the quantity and quality I needed."

ALTHOUGH DAVID'S furniture is almost identical to the originals, he made some improvements in materials. For instance, he substituted hardwood for pine in his chair and sofa frames;

This Egyptian-styled Art Deco leather chair is boldly enhanced by a stepped profile.



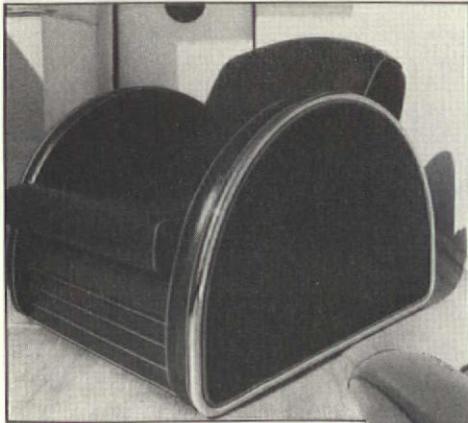
You'll find form & function in this 1934 magazine rack made from birch plywood.



NEW YORK GALLERIES and antique dealers are credited with stimulating the revival of interest in the sleek furnishings of the period. What began as a hobby for David soon became a business. By the time he opened shop in 1973, prices for Art Deco furniture were already rising; they soon doubled. By 1977 or '78, even major auction houses were getting into the act. Since furnishings and decorative arts in this period were produced for a relatively short -- and lean -- period from the Depression to World War II, demand for them began to outstrip supply. So David polled his customers to see if they would consider purchasing accurate reproductions. The response was so positive he started looking for suppliers. Royal Chrome, a major manufacturer in the '30s and '40s of dinettes, had gone out of business, and most of the other original manufacturers had moved on to other products. David decided to set up his own shop to produce pieces of exactly the same design and construction as the originals.

all springs are of the no-sag type. Believe it or not, Naugahyde was the original upholstery material -- and as luck would have it, Uniroyal, the manufacturer, still makes the same red that they've offered for forty years. A pink Naugahyde really sets off several pieces in the line; it's the exact same color and material Uniroyal created for furniture of the period. (The factory now makes the pink exclusively for use in David's furniture.)

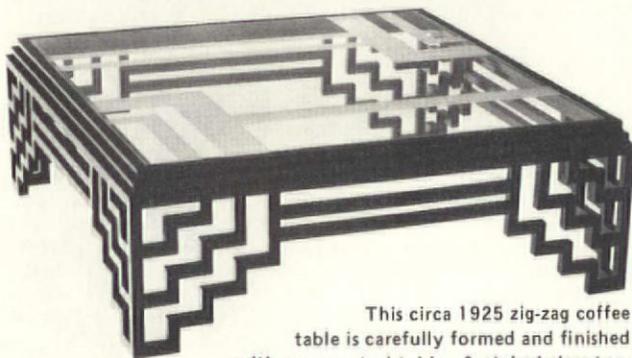
WE WERE ASTONISHED and excited by the variety of pieces that David's company has painstakingly brought back. There are chairs, ottomans, couches and convertible chairs, a day bed, dining table, coffee table and even a 1934 magazine rack. Robust geometric designs rendered in iron, steel, and glass appear in a firescreen, indoor-outdoor table and chairs, and several coffee tables. There are also many high-style lounge sets; one particularly attractive collection, c. 1935, consists of a matching chair, ottoman, loveseat and sofa.



One of our favorites in the collection is this classic 1935 "Streamline Moderne" club chair with two-tone red and black upholstery, grey piping, and tubular chrome arms.

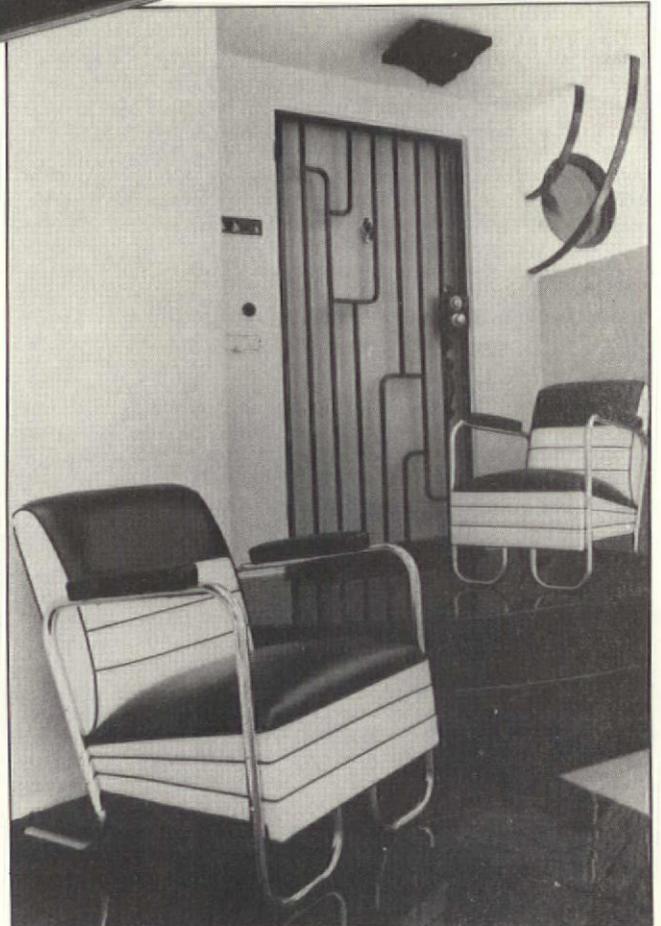
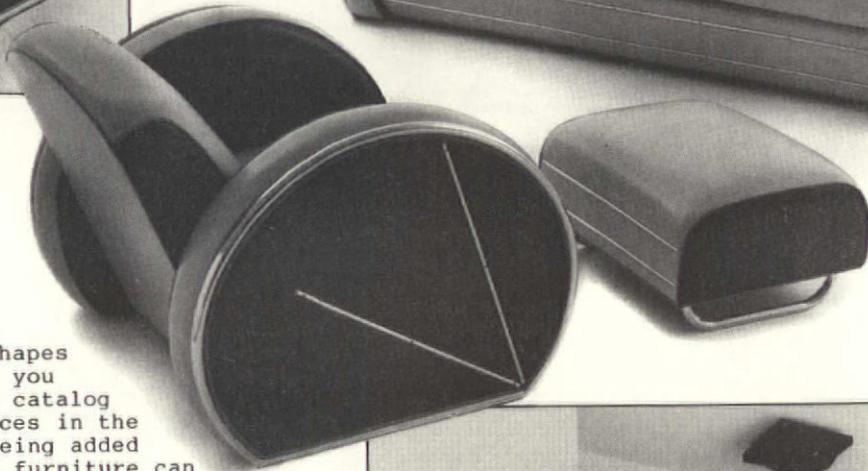
TO FULLY APPRECIATE the wonderful, sculptural shapes and color combinations, you must see the full color catalog (\$3). There are 37 pieces in the collection, with more being added regularly. Most of the furniture can be ordered with your choice of Naugahyde, 100% wool fabric, leather, or (on some pieces) even calfskin. Yardage required for each piece is listed in the catalog, so you can cover frames with your own material if you prefer. Standard cushion construction is high-quality foam wrapped in Kodol, but inner-spring or down cushions are available on special order.

WITH GOOD ORIGINAL pieces now found in museums or at high prices in galleries, we were glad to note that David's reproductions are priced competitively with other new furniture of similar quality. As with most high-style reproductions, these pieces should appreciate in value. Write or call Jazz Art Deco Revival Interiors, 8113 Melrose Ave., Dept. OHJ, Los Angeles, CA 90046. (213) 655-1104. 



This circa 1925 zig-zag coffee table is carefully formed and finished with square steel tubing & etched glass top.

Below: The sleek designs of this 1938 trio, consisting of a club chair, ottoman, and sofa, are set off with original pink-and-black, two-tone upholstery, chrome arms and trim.
Lower Right: These tubular chrome chairs from 1939 sport the bold styling of richly rounded shapes and a strong horizontal emphasis.





COLLECTING VICTORIAN EMBOSSED CERAMIC TILE

by Susan Warren Lanman



AH, THE JOYS of Victorian excess! Decorative plaster mouldings, intricate parquet flooring, hand-painted wallpapers, beautifully crafted woodwork... Those of us who appreciate high-Victorian decor will go to great lengths to repair or replace these distinctive elements. Now, add another one to your list: Victorian ceramic tiles.

CERAMIC TILE was an important decorative element in this country from 1876 right up until the First World War. At the height of their production, there was a virtually infinite variety of styles and patterns to choose from. Repeating geometric or floral tile motifs graced even modest fireplaces of the period. Truly ostentatious mantels and hearths combined several patterns, often incorporating polychromed tiles. Alas, tastes change, and these ornate ceramics gradually faded into oblivion.

TODAY, however, there is renewed interest in this "lost" art form. Large quantities of salvaged Victorian ceramic tiles can be found at antique shops and the showrooms of dealers specializing in architectural elements. With a lot of footwork and a little knowledge, you can recreate or restore a fireplace, or collect tiles for use in the kitchen or bathroom.

A LITTLE BIT OF HISTORY

THE PHILADELPHIA Centennial Exposition of 1876 stimulated American interest in ceramic tiles. Earlier in the nineteenth century, the English had developed the clay dust process for mechanically producing stamped designs of uniform size on tile. They'd been marketing these embossed tiles as well as smooth transfer-printed tile in America for some time. The English displays in Philadelphia were designed to bolster an already lucrative market.

WHILE THE BRITISH displays in Philadelphia did increase demand for tiles, it also spawned a domestic tile industry. The British soon lost most of the American market. Between 1875 and 1879, five art tile manufacturers began production: American Encaustic Tile Co., Zanesville, Ohio; J. & J.G. Low Co., Chelsea, Mass.; Star Encaustic Co., Pittsburgh, Pa.; Wheatly Pottery Co., Cincinnati, Ohio; and the United States Encaustic Tile Works, Indianapolis, Ind.

MANY OF THE EARLY companies employed foreign-trained craftsmen and ceramic technicians. England and Germany provided many skilled

craftsmen whose talents enabled the early American companies to produce tiles that equaled those manufactured overseas. Eventually, American-trained artists replaced the foreigners, and some, like John G. Low, developed uniquely American decorative ideas and manufacturing processes.

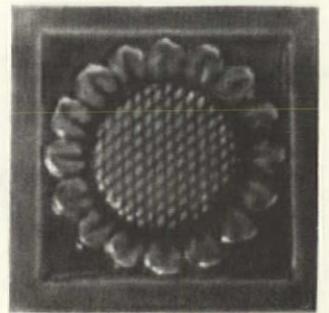
HOW THEY WERE MADE

VICTORIAN MAJOLICA or impressed tiles were produced by forcing clay in its plastic state into frames shaping the tile. A relief pattern or die providing the design was placed on the bottom of the frame. The tile was then pressed in the frame, removed, cleaned, dried, and fired. The fired tile, called a bisque, was then dipped in a colored glaze which accentuated the relief design by lending a deeper hue to depressed areas and lighter shades to raised ones.

BUFF, SALMON, GREY, red, chocolate, and black, known as the "plain colors," were the cheapest to produce. (So it's not surprising that those are the colors most often found by today's collectors.) White was twice as expensive, and blue three times as expensive as the plain colors. Sometimes a tile was treated with several glazes to produce a polychrome effect. Tube line tiles, those produced with small raised seams of clay separating and defining the pictorial area, were colored with separate glazes inserted in each design area.

THE MOST COMMON tiles were six by six inches, designed to be used as a set. They were found most frequently in fireplace mantels and furniture. Sometimes a modeler chose to create six by twelve inch or six by eighteen inch tiles for inclusion as fireplace inserts. Occasionally, extremely large tiles were produced (The Trent Tile Company produced a twelve by twenty-four inch tile in 1893).

SIX-INCH TILES were primarily used in fireplace surrounds. The most common design is each tile bearing a self-contained pattern. Subjects were usually geometric or floral. Tiles used in fireplace mantels were often linked by two special corner tiles functioning to turn the pattern. Seventeen tiles





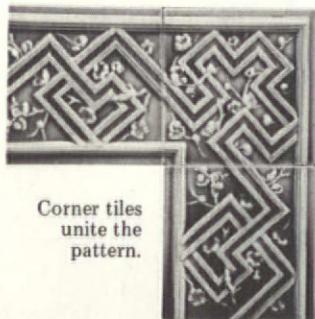
Trent Tile Company



Trent Tile Co.

These two vertical runs demonstrate the variety of styles.

made a complete set for a fireplace: five for each side, five across the top, and two corner tiles. The most elaborate designs pictured a single theme in each set of five tiles; subjects might include bouquets, pastoral scenes, or classical figures. Another popular scheme was to use facing male and female profiles for the corners, with the other tiles complementing the profile tiles.



Corner tiles unite the pattern.

WHAT TO LOOK FOR

MANY OF THE BEST tiles reflect the special artistic style of their modelers. For example, Ferdinand Mersman and Clem Barnhorn of the Cambridge Art Tile Works were known for their superb figure designs and panels. Arthur Osborne of J. & J.G. Low was famous for his oversized tiles done with the wet clay process. These tiles were produced by packing wetter-than-normal clay into plaster moulds. When the plaster drew out enough moisture, the tiles were removed from the moulds and the detail was reworked. This process allowed for larger and more intricately executed designs.

PROVIDENTIAL Tile Works employed Isaac Broome as chief modeler until 1893, and he was succeeded by Scott Callowhill. Their most popular designs included hunting scenes of stags, sportsmen, and dogs worked on six by twelve or six by eighteen inch panels. Adaptations of famous paintings by Callowhill in the same size format were also popular.

THE TRENT TILE Company hired William Wood Gallimore (who had trained in France, England, and Ireland) in 1886. Gallimore is famous for his delightful designs featuring boys and cupids. These figures romp across a variety of ingenious and fanciful tiles.

RUTH M. WINTERBOTHAM was chief modeler for the United States Encaustic Tile Works in Indianapolis, and became extremely well known for her allegorical figures. One of her most popular designs was a three-section mantel surround depicting Dawn, Midday, and Twilight.

TILE MODELERS WERE sensitive to changing tastes in design, and these changes are reflected in their work. The owner of an 1850s Italianate would do well to choose tiles with cabbage roses and cupids. Owners of a turn-of-the-century Classical Revival should seek tiles that depict classical figures. If you're uncertain about style, pick the simple floral and geometric designs that appear throughout the period -- they're safe choices.

MANY PERIOD TILES exhibit hair-line cracks called crazing. Crazing occurred shortly after the tiles were set, possibly as a result of contact with moisture from the portland cement they were set in. Crazing is perfectly authentic and will not affect the value of the tiles, but care should be taken to avoid further crazing. Don't scrub your tiles under running water; use mild soap and a damp cloth.

TILES -- especially complete sets and runs -- are becoming increasingly expensive. If you buy a complete run, make sure the tiles are of the same set. The manufacturer's name is often stamped on the back, although it may not appear on each tile in the set. Generally, a set of tiles with a single pictorial theme is more valuable than single-matched tiles with corner turns. Oversized tiles, six by twelve or six by eighteen inches, are rare and more expensive than standard tiles. Profiles, heads, and historic figures will also cost more. The box listing major tile companies of the past will help you choose and date tiles.

THOSE INTERESTED in additional information should consult Victorian Ceramic Tiles, by Julian Barnard, published by Mayflower Books. The book contains valuable and detailed information on both English and American manufacturers and their tiles. It has recently been re-issued as part of Christie's International Collectors Series, and lists for \$14.95.

Notable Companies of the Period

American Encaustic Tiling Co., Zanesville, Ohio. 1875-1936. By the '30s, had become the largest tiling company in the world. Herman Mueller became chief modeler in 1886; tiles bearing his mark were produced until 1893. Production of souvenir plaques -- eagerly sought by collectors today -- began in 1892.

Beaver Falls Art Tile Co., Beaver Falls, Pa. Est. 1887 by F.W. Walker. Initially specialized in tile for solid wall decoration, but by 1893 they were also producing portrait tiles and panel runs.

J. & J.G. Low, Chelsea, Mass. 1877-1893. John G. Low studied art in France, then returned to form a partnership with his father John. Developed a number of new manufacturing processes and design ideas. The name was changed to J.G. & J.F. Low in 1883 when the elder John retired, and John G.'s son joined the firm.

Mosaic Tile Co., Zanesville, Ohio. 1894-1967. One of the largest tile companies; employed over 1,200 people in the 1930s. Founded by Herman Mueller and Karl Langerback, the firm produced a complete line of architectural tiles. Also produced a number of commemorative tiles and plaques.

Old Bridge Enamelled Brick & Tile Co., Old Bridge, N.J. 1890-1927. Founded by William C. Rivers. Produced some of the finest enamelled colors and vitreous glazes of the period.

Robertson Art Tile Co., Morrisville, Pa. Est. 1890. Founded by George Robertson to produce plain enamelled wall tile. Hugh Robertson began modeling embossed tiles.

United States Encaustic Tile Works, Indianapolis, Ind. 1877-1932. One of the larger firms, they produced a full range of interior architectural tiles.

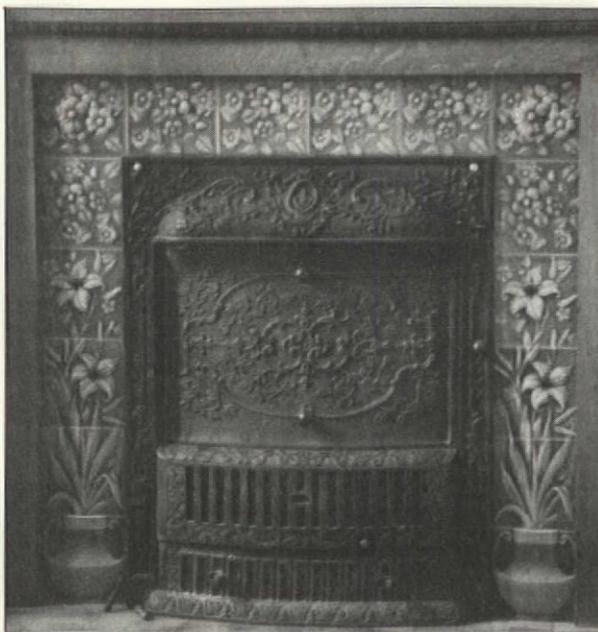
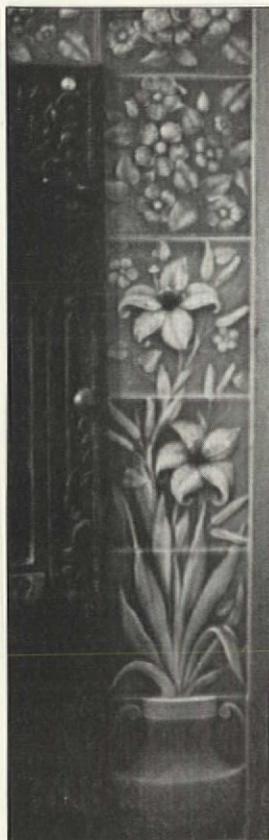
MY CASE HISTORY



WHEN WE PURCHASED our 1888 Queen Anne it was in need of complete restoration. The existing fireplaces needed rebuilding and major

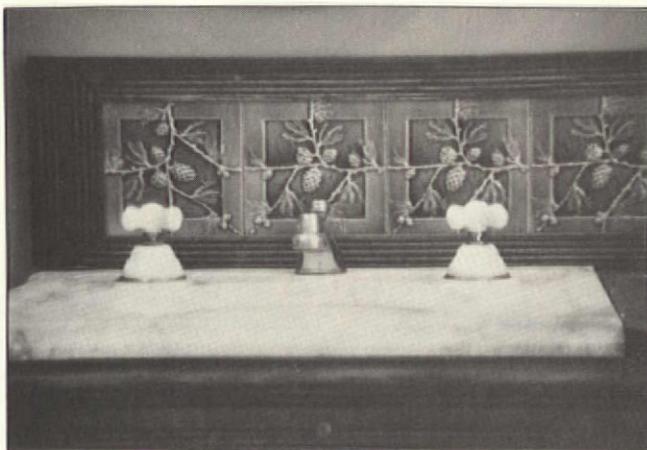
tile replacement. I was disappointed that so little of the original tile remained, because I am an avid collector. Over the years, I'd acquired a full set of Trent six by six inch face tiles in a rich blue; the color and design were perfect for the parlor. We still needed face tile for the remaining fireplaces and enough small tile for two hearth pads, though. I was going to have to find complete sets.

I CAREFULLY SEARCHED all the antique shops and salvage yards in town. (Dealers often keep tile in hidden corners or the basement, so ask at each shop if you don't see any sitting out.) Persistence and an educated eye pay off: I found a complete set of A.E.T. face tiles depicting two bowls of day lilies merging into scattered blossoms. When I discovered them they were caked with paint and portland cement, and I assumed that they were two odd lots of tile. As I carefully scratched off a bit of paint on several tiles and examined the glaze, it began to dawn on me how the pattern

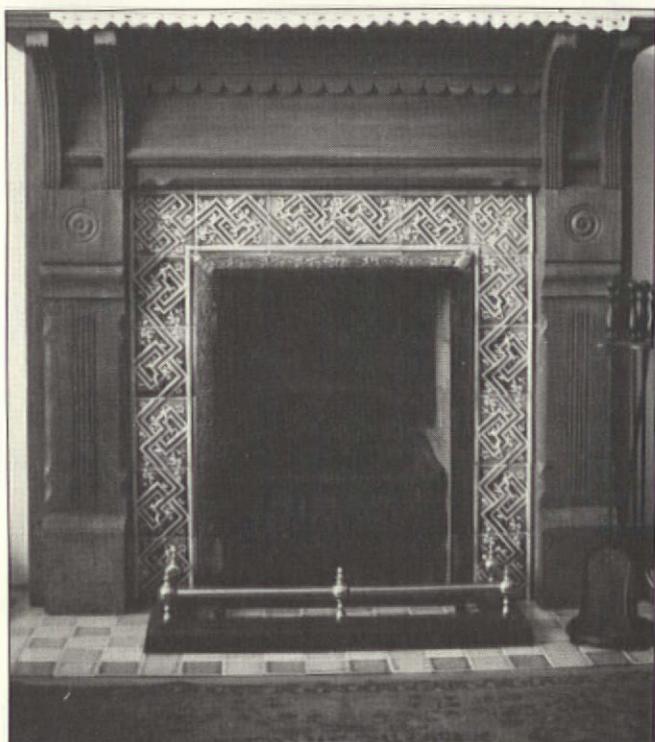


Above: The author's study fireplace, complete with the full set of tiles she was fortunate enough to find at a local dealer.

Left: Detail of one of the vertical runs.



The tiles incorporated into this vanity splashback were leftovers from the bedroom fireplace (pictured at left).



The parlor fireplace — with its “compromise” pad.

fitted together. Figuring out tile runs is a little like working a jigsaw puzzle. The dealer parted with them for three dollars per tile, and I went home to begin cleaning them. I used a very mild paint remover, and then soaked the portland cement in water, (without submerging the tile itself), until the cement was soft enough to scrape free.

MY NEXT FIND was more commonplace. I happened upon a shop that had a large batch of six by six inch repeat tiles (probably removed from a large fireplace with a double row of tile). It was enough for the bedroom fireplace and the splashback of the vanity in the master bathroom. The double use of the same pattern added a nice note of continuity to the two rooms.

THE HEARTH PAD in the study was intact, but we were still faced with replacing two pads in other rooms. Each pad required approximately eighteen square feet of tile -- a formidable challenge. Historically, hearth tile rarely matched face tile, but it was compatible in color. Hearth tile was usually smaller, of assorted shapes, and laid to form separate patterns. Antique dealers generally do not bother with such smaller pieces -- salvage and wrecking yards are generally the best source for it. I was able to put together one pad of assorted tile from just such sources.

THE PARLOR PAD was a different story. We had waited a year to get a good mason sensitive to historic structures. He was due to arrive in just three weeks and I still hadn't any suitable tile. I purchased some good quality, modern glazed tile in blue and brown, and laid it in a historical checkerboard pattern. The new tile has the correct face proportions, but is half the thickness of original tile. Of course, with the tile set, its depth is not discernible. When all the tiles were finally in place, and the mantels reinstalled, the rooms assumed a new richness. 🏠

...and They're Still Made

What if you want to restore a fireplace, but can't find a suitable matched set (or don't have enough patience to look)? You're in luck — custom reproduction and even stock tiles are still being hand-crafted. FerGene Studio makes reproduction turn-of-the-century embossed tiles (as well as new designs). FerGene can match the design of antique tiles, but it's “almost impossible” to match colors exactly. Fern Kirtland at FerGene suggests using reproduction tiles in a way that complements originals when trying to complete a set. Six by six inch tiles are the largest standard size, but some special sizes are available on request. Stock patterns include: vine, morning glory, scrolls, medieval lady and knight. Send \$1 for flyer to:

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4320 Washington St. Dept. OHJ
Gary, IN 46408
phone (219) 884-1119

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...figuratively or literally. We've tried every paint stripping heat gun on the market. And in the opinion of the OHJ editors, the Original Red Metal Master HG-501 takes off the most paint in the shortest time. It's the tool we reach for when stripping paint in our own houses.

In unbiased, get-to-the-bottom-of-it testing for our upcoming Paint Stripping Manual, the Old-House Journal editors tested every heat gun around — including the new mass-market heat guns that are advertised on TV.

Based on this research, we found that the original red, all-metal Master HG-501 is still the best-performing heat gun. This same conclusion was reached by *Family Handyman* magazine in test results published in their April 1985 issue.

After testing all available heat guns, here's what *Family Handyman* magazine said about the HG-501:

"It did the best job for me."

Mark Bittman, *Family Handyman*, April 1985

Although The Old-House Journal has been selling the Master HG-501 for several years, we have no ties to Master. (We are free to sell any heat gun — or no heat gun at all.) We offer the Master HG-501 because it is an industrial tool that is not generally available to homeowners. For our readers who want the best, we'll continue to make available the all-metal HG-501 by mail.

THE HG-501 vs. TV HEAT GUNS

In our tests, we found three major differences between the Master HG-501 and the mass-market TV heat guns: (1) the phrase "high-impact corrosion resistant material" means "plastic." The HG-501, on the other hand, has an industrial-quality cast-aluminum body that will stand a lot of rugged use. (2) With cheaper heat guns, heat output drops off after a while — which means slower paint stripping. The HG-501 runs at a steady efficient temperature, hour after hour. (3) When a cheaper heat gun is dead, it's dead. By contrast, the long-lasting ceramic heating element in the HG-501 is *replaceable*. When it eventually burns out, you can put a new



During tests for the OHJ Paint Stripping Manual, the professional-quality HG-501 stayed hotter longer than other heat guns — giving it more paint stripping power.

one in yourself for \$8. (OHJ maintains a stock of replacement elements.)

Also, with the HG-501 you get two helpful flyers prepared by our editors: one gives hints and tips for stripping with heat; the other explains lead poisoning and fire hazards. OHJ is the *only* heat gun supplier to give full details on the dangers posed by lead-based paint.

ABOUT "HOMEOWNER" TOOLS

Tools fit into two categories: serious dependable tools used by professionals, and "homeowner quality" — which are less durable. Manufacturers don't sell professional-quality tools in hardware stores, believing that homeowners can't tell the difference in tool quality. The makers assume that *price* is the primary consideration in the do-it-yourself market. . .and that since most homeowner tools don't get hard use, the lower quality isn't important.

However, if you've ever stripped paint, you know that any stripping tool gets *heavy* use under dirty, dusty conditions. The all-metal HG-501 is the *only* industrial-grade, heavy-duty heat gun.

HOW WE CAME TO SELL THE MASTER HG-501

The Old-House Journal created the market for paint stripping heat guns. Back in 1976, Patricia & Wilkie Talbert of Oakland, Calif., told us about a remarkable way they'd discovered to strip paint in their home: using an industrial tool called a heat gun. We published

their letter. . .then were deluged with phone calls and letters from people who couldn't find this wonder tool, the HG-501.

Further investigation revealed that it was a tool meant for shrink-wrapping plastic packaging. The HG-501 was made by a Wisconsin manufacturer who wasn't interested in the retail market. So, as a reader service, The Old-House Journal became a mail-order distributor. Since then, more than 10,000 OHJ subscribers have bought the HG-501. . .and revolutionized the way America strips paint.

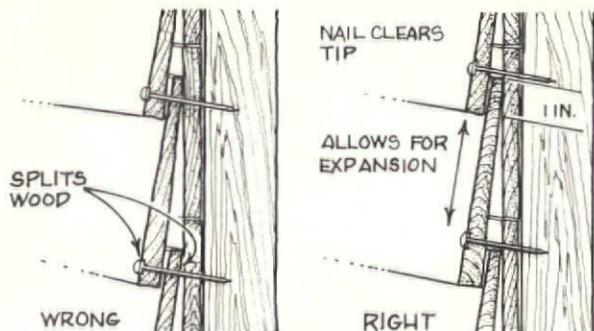
Specifications for the HG-501:

- Fastest, cleanest way to strip paint. Heat guns are NOT recommended for varnish, shellac, or milk paint.
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 - Rugged die-cast aluminum body — no plastics.
 - Handy built-in tool stand.
 - 6-month manufacturer's warranty.
 - Guaranteed by The Old-House Journal: If a gun malfunctions within 60 days of purchase, return it to OHJ and we'll replace it free.
 - Price: \$77.95 — including UPS shipping. Use Order Form in this issue.
-

How To Nail Wood Siding

Q: WHAT'S THE BEST WAY to nail wood siding? Recently, I had to reside a section of my house with 6" wood siding. I had previously applied siding by nailing through the bottom of the clapboard so that the nail will also grab the board below. This is the way all the carpenters I've known did it. But the yardman where I got the lumber told me not to do it that way. He said I should nail higher up on the board so the nail doesn't penetrate the underlying clapboard. I looked it up in a government publication, and they agreed with the yardman. So that's how I did it, but I felt like I was wrong the whole time. What does OHJ recommend?

-- Patrick Kee, Ida Grove, Iowa



A: THE YARDMAN WAS CORRECT. If you nail through the top of the underlying clapboard, you're likely to split the wood. One row of nails along the center of each clapboard is sufficient to hold it in place, and is less likely to split the wood.

In The Grip Of Goop

Q: THE ROUND PORTICO ROOF of our Queen Anne house has built-in gutters. They were originally lined with metal, but over the years someone applied a very thick (and uneven) coating of black roofing compound to the inside of the gutters. Now water spills over the front edge of the gutters, causing the paint on the house to peel.

Roofers in our area want no part of repairing the gutters, and they seem perplexed about how to install new gutters in an arc to fit our round roof. Can we repair the old gutters? If not, how can we find someone to install a new lining?

-- Anne Wilson, Louisville, Ky.

A: YOU ARE PLAGUED by an extreme case of the Dreaded Black Goop Non-Solution. At one time, your gutter probably had a leaky joint that somebody patched with roofing compound. One thing led to another, and what once was a gutter became a shallow tar pit. Leaks in metal gutters should be repaired with soldered sheet metal patches.

It's too late for soldered patches now, though. Metal has to be very clean before it can be soldered, and you'll never get all that roofing compound out of your gutters. The best solution is to re-line the gutters with

copper, terne-coated stainless steel, or galvanized steel with soldered (NOT caulked) joints -- a job for a sheet-metal worker.

Many roofing companies don't do sheet-metal work these days, so your best bet is to deal with a sheet-metal contractor -- one who is experienced in architectural sheet-metal work.

Red-Cedar Requirements

Q: I HOPE YOU CAN ANSWER a couple of questions regarding some roofing work we're having done on our house:

1) The roof is red cedar, and the gutters are copper. What type of circles, brackets, and clips should be used to support the gutters, and why?

2) What type of preservative should be applied to the roof, and how should it be applied?

-- Carol Schramek, Erdenheim, Pa.

A: FIRST OF ALL, copper is not the best material for a gutter if you have a red cedar roof: Red cedar is rich in tannic acid. Over the years, normal precipitation and weathering will cause some of this weak acid to leach out of the shingles, accelerating corrosion of the gutters. If you do use copper gutters, all the hardware that contacts them should also be copper to avoid galvanic corrosion.

Cedar is naturally rot-resistant, so you needn't feel compelled to use a preservative. Many readers have reported favorable results with CWF -- a clear water-resistant preservative manufactured by the Flood Company. CWF can be sprayed on and it contains no penta, so it's not as dangerous as other WRPs. Your shingles will still grey and weather, but this product will slow the process and your roof will retain its color longer.

Calcimine-Paint Source

Q: SEVERAL AREAS in our ca. 1870 farmhouse were painted with calcimine paint. As nothing will stick to calcimine but calcimine, I would rather repaint with the original material if possible. Is anyone currently manufacturing calcimine paint? If so, where can I find it?

-- Gregory Furness, Crown Point, N.Y.

A: THE JOHNSON PAINT COMPANY of Boston has agreed to ship hard-to-find calcimine to OHJ subscribers upon receipt of a written order and payment (no CODs). Call for current prices and shipping costs before ordering -- (617) 536-4838.

Calcimine won't stick to a previous layer of calcimine, just as latex paint won't. Regardless of what paint you decide to use, the existing layer of calcimine will have to be washed off. This may seem to be a nuisance, but at least you won't have to worry about paint buildup obscuring architectural detail. Just scrub the old calcimine off with sponges and hot water -- the hotter the better. A few tablespoonfuls of TSP mixed with the water will speed up the process.

Chinking, Daubing, & You

Q: WHAT IS A GOOD MIX for plastering over the chinking (external) between the logs of a log house? Proper appearance is of course important, but durability and adherence are of greater concern. On old cabins, the chinking looks light tan, which probably means a lot of sand (plus aging). Modern mixes look too grey, suggesting too much cement. That old buff color blends so nicely with the logs.

-- Don H. Berkebile, Mercersburg, Pa.

A: WE SENT Mr. Berkebile's letter to Douglass Reed, a preservation consultant with a special interest in log structures (Preservation Associates, Inc., 207 S. Potomac St., Hagerstown, MD 21740). Here's his reply:

Mr. Berkebile's reference to "plastering over the chinking" deserves a bit of background clarification first. The plastering is actually termed daubing, and historically had about as many mixes and ingredients as the inventive minds of the builders could conceive. Daubing is the mix that was applied over some form, or matrix, to close the interstices between horizontally-laid wall logs of a log-frame structure. The matrix is commonly called chinking and, as with the daubing, was made from a wide variety of materials; wood and stone were the most common. (I've seen bones, bricks, and bedposts used as chinking.)



Illustration by Madelaine Thatcher from *The American House*, Harper & Row

In renovation today, everyone tends to worry more about how the daubing will look rather than its mechanical properties. Elasticity is most important. Even more so than appropriate mortar for old brick, the appropriate mortar (daubing) between the logs must be soft enough so that when the logs inevitably expand and contract with the changes in temperature and moisture, the sides of the logs will not be worn and rubbed into oblivion. A hard daubing mix will cause the logs to chafe, and collect and hold moisture, which will accelerate deterioration. To make matters worse, most of this destructive action takes place out of sight. The damage often doesn't show until the logs are in advanced states of decay.

I'm greatly concerned with getting as soft a mix for the daubing as possible. If the log frame is to be exposed to the weather, the mix has to be stronger than one used on a structure that will be sided and protected from the elements.

Basically, we tend to work along the same lines as restoration masons. The brick-mortar mix recommended for soft historic brick isn't

much different from the basic starting-mix for daubing:

1/2 to 1-1/2 parts mason's hydrated lime
1 part white portland cement
4 to 6 parts tan-colored sand

The rule of thumb is never to use more than 20% by volume portland to the rest of the ingredients. (The ratios between the portland, lime, and sand should vary according to such things as the color and sharpness of the sand, whether the daubing will be exposed or covered, the dryness of the logs, the humidity, and wind and sunlight exposure on the newly applied daubing.)

It's always recommended that sample mixtures of at least 3 or 4 variations of the ingredients be prepared. Each sample should be spread 1/2 inch thick in the bottom of an 8-in. throw-away pie pan. Allow the samples to dry for 3 days. When they've cured, check for drying cracks: Too much lime in combination with different sands and brands of portland cement can result in surface drying cracks. Drying cracks are commonly found in daubing; they're unsightly but tend not to be deep or problematic. They can be avoided by playing around with the amount of lime in the daubing mix, and by keeping the mix moist and out of direct sunlight while it's setting up.

You'll also want to test the samples for strength. A 1/2-in.-thick sample firmly held in both hands should not crumble into pieces, but it should break in half without a great deal of strain. If the sample won't break in half, the mix is far too rich in cement. If the mix crumbles, it's too sandy.

Another reason for the daubing samples is to check the color. Color is determined by the sand, because the other two ingredients are white -- and should not be altered by additive dyes. You can get the best-looking sand by going to a large river shoreline and gathering the sand in buckets. Pick an area where the currents are swift, or go to a river after a period of flooding: The sandy deposits are more likely to be free of silt. Select a sandy deposit that is as clean as possible.

Riverbed sand deposits are the best for their aggregate makeup and elasticity. However, if several tons of sand are needed, it can be very costly and time-consuming to gather sand in this manner. We have on occasion mixed riverbed sand with store-bought, washed bank sand; the results were quite acceptable.

If you have no source for riverbed sand, regular sand will do fine. Don't look at one sandyard pile and assume that's all that's available in the area. Different commercial building supply outfits may purchase sand from different quarries, so go look at different piles before choosing.

Let me add a few cautions. Daubing should be applied so that it is tucked under the log -- about 1/2 inch set back from the face. It should angle to the forward edge of the log below, flush with the face of the log. The finish of the daubing should be smooth and level. This slight angle and smooth finish increase water repellency, which is very important to the longevity of log walls. It is also the most appropriate finish historically.

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

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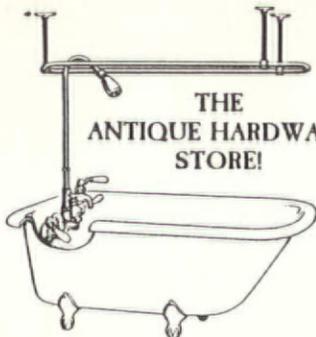
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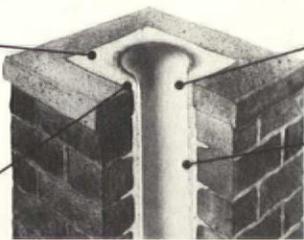
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Restoration Products

reviewed by Larry Jones

WOOD FINISHING PRODUCTS & SUPPLIERS

Refer to "The Hand Rubbed Finish," page 70.

Behlen's Finishes

Behlen's has long been known as the most complete line of high-quality wood-finishing supplies. The products are sold under the Behlen's name through professional woodworking catalogs and suppliers, and under the Mohawk label to consumers. Especially handy for rubbed finishes are their 4-Hour Rubbing Varnish, which can be rubbed to any sheen desired; Rockhard Table Top Varnish, which resists abrasion and chemicals; Water White Restoration Varnish; Deluxing Compound, a one-step polish and wax. Also: paste wood filler; Wood-Lube rubbing compound; ultra-fine buffing paste for final top-coat rubbing; rubbing compound, in colors and tintable; Rub Cut Oil, with fine chemical abrasives and rubbing oils for use with sandpaper or pumice; Flat Lube for water and steel-wool rubbing; Fitch and Badger brushes; cork and felt rubbing blocks; paint removers; lacquers; shellacs; tack cloths; woodworking and upholstery tools. For a catalog write Mohawk Finishing Products, Dept. OHJ, Rt. 30 North, Amsterdam, NY 12010. (518) 843-1380.

The Woodworkers Store

The Woodworkers Store has a \$2 catalog loaded with wood products, specialty cabinet hardware, finishing supplies, and tool books. For wood finishing, they sell cork sanding blocks; Norton rubber sanding blocks; a fine Porter Cable Speed-Bloc Finishing Sander; Disolv Wood Refinisher for varnish, shellac, and lacquer; tintable Wood-Kote Paste Wood Filler; felt rubbing blocks; McCloskey varnishes; Watco Danish Oil Stains; stains from Minwax, Tungseal, Beverlee's, Tru-Tone Aniline Colors, and Wood-kote; Behlen's shellacs. The Woodworkers Store, 21801 Industrial Blvd., Dept. OHJ, Rogers, MN 55374. (612) 428-4101.



Garrett Wade Co.

The Garrett Wade Co. Catalog is a legend in woodworking circles: It's more like an information-packed cabinetmaker's book than a catalog of supplies. (And the introduction to their finishes section offers plenty of good tips.) They carry all of the Behlen finishing products; tack cloth; long-lasting English steel wool; brushing lacquers; Behlen's Rockhard Violin Varnish; 4-Hour Rubbing natural-resin oil varnish; paraffin rubbing oil; rubbing blocks; steel and bronze wool pads; pumice and rottenstone; French Polishing Cloth; Rapid Lak Beeswax Polish, and bulk waxes so you can make your own; Hamilton brushes; Behlen Badger Hair Brushes for flowing on finishes; and an excellent book selection. Catalog is \$3 from Garrett Wade Co., 161 Avenue of The Americas, Dept. OHJ, New York, NY 10013. (800) 221-2942.

Daly's Wood Finishing

Daly's manufactures a line of high-quality wood-finishing products, including Benite Clear wood sealer for varnishes; Penlac sealer for use with lacquers; Paste Wood Filler; BenMatte Clear Danish Tung Oil Finish; BenMatte Stain; Sea-Fin Teak Oil, excellent for maintaining varnished surfaces such as floors and exterior doors; varnish; QuickFin, a pre-coat for varnish; stain removers; brass wire brushes. Wood Finishing Class Notes booklet is \$2 ppd.; the catalog is free. Daly's Wood Finishing Products, 3525 Stone Way North, Dept. OHJ, Seattle, WA 98103. (206) 633-4276.

Wolf Paints

If every town had a Wolf's Paints and Wallpapers store, restoring old houses would be a whole lot simpler. Wolf's has been the source in New York for hard-to-find finishes and supplies since 1869. It's one of those wonderful places that has everything and knows everything; you can get their catalog for \$2. Steve Wolf carries abrasives of all types; sanding blocks; pumice and rottenstone; rubbing compound; Behlen's wood finishes; super-quality paint, varnish, and specialty brushes made in England by Hamilton; brush-keepers for handy storage and cleaning of brushes; Mira-Spin paintbrush cleaners; DeVilbiss spray equipment; paraffin and neutra rubbing oils; Benjamin Moore One-Hour Varnish and Impervo Floor and Trim Varnish; McCloskey Varnishes; shellacs; lacquers; tack rags; for cold weather, painter's mittens; steel wool; heavy duty paint respirators for paint, lacquer, and enamel organic vapors and mists. Wolf Paints and Wallpapers, 771 Ninth Ave., Dept. OHJ, New York, NY 10019. (212) 245-7777.



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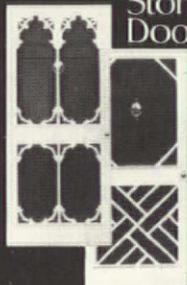
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Flood Products

An excellent, two-part, clear finish is Deks Olje #1 and #2, manufactured by the Flood Co. A marine finish originally designed to withstand the harsh weathering and abrasion which wooden boats encounter, Deks Olje is a long-lasting finish for varnished surfaces on old houses, such as floors on interiors and porches. First you let the unfinished wood soak up all the Deks Olje #1 it can take, and wipe off the excess. If you just want a non-slip, matte-finish, oiled look that resists water and stains, you can stop here; but for a smoother finish with a deeper look and additional protection, apply Deks Olje #2. Two to four coats, sanded in between, will produce a tough, long-lasting finish. After it dries, you can lightly rub out the glossy top coat to get the sheen you want. The finished surface can be washed with soap and water; it won't turn dark with age, and can easily be touched up in the future. For a satin finish on the top coats without rubbing, try applying 2 to 3 coats of Deks Olje #1 and #2 mixed equally.



For hand-rubbed and other finishes, interior and exterior, another Flood product we've found very useful is Penetrol. This conditioner can be mixed with oil-based paints or varnishes to make materials spread easier, with greater, more uniform flow and coverage. Particularly useful with varnishes, Penetrol will make your brushmarks disappear (especially where you have overlaps). Used alone, it dries to a stainable matte finish with no buildup, and can be mixed 50/50 with varnishes such as McCloskey's; it also produces a good finish when mixed with 10 to 15% with a stain. For free information on these and other Flood products useful for old houses, write The Flood Co., 1213 Barlow Rd., Dept. OHJ, Hudson, OH 44236. (800) 321-3444.

Restoration Products



McCloskey Varnishes

For 130 years, McCloskey has produced a full line of quality varnishes, stains, wood preservatives, and polyurethanes. They have varnishes for every need, including Bar-Top Varnish which resists alcohol and detergents; Hour Varnish, excellent for rubbing; Man-O-War Spar Varnish, a flexible finish for outdoor use; Heirloom Varnish for fine woodwork and furniture; Quick Dry Varnish for sealing and undercoating; Stain Controller & Wood Sealer base coat for even staining; Tung Oil Finish for a penetrating finish; Gymseal Floor Finish, a tung-oil product with greater durability than polyurethane; Dura-Fame Polyurethane Varnish. Products are available nationwide; the catalog is free. McCloskey Varnish Co., 7600 State Road, Dept. OHJ, Philadelphia, PA 19136. (215) 624-4400.

Constantine's

Constantine's has produced lumber and sold woodworking supplies since 1812. All the products listed are available in their current catalog (\$1). For paint and varnish removal, there's a brush with fine brass bristles; McCloskey's varnishes; polishing compound; tack rags; Antiquax, a high-quality English furniture wax; Butcher's Boston Polish Wax; rubber sanding blocks; felt rubbing pads; White Non-Blooming Rubbing Oil, which doesn't leave a white film; Hope's refinishing products; rottenstone and pumice powder; extra-fine, 1200-grit finishing paper; Constant Lacquer; Alcoholproof Rubbing Varnish, a tough, polyurethane-based finish; Behlen's shellac; Watco Danish Oil; woodworking tools and hardware. Constantine, 2050 Eastchester Rd., Dept. OHJ, Bronx, NY 10461. (800) 223-8087.

Woodcraft Supply

Since 1928, Woodcraft Supply has been around with quality woodworking tools, finishing materials, cabinet hardware, and books. They sell Goddard's Cabinetmaker's Wax; Renaissance Wax for antiques; Patina Rub Set for revitalizing old varnish and other finishes; steel wool in economical contractor-size reels; Lochwood's Aniline Dyes; tack cloth; Traditional Dusting Brush, ideal for removing dust from finishing woodwork; shellac sticks and burn-in knives for filling; abrasive cords and strips; Watco Danish Oil products; pumice and rottenstone rubbing abrasives. For a free catalog, write Woodcraft, P.O. Box 4000, Dept. OHJ, Woburn, MA 01888. (800) 225-1153.

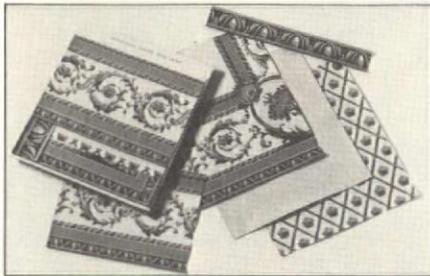


Wood Finishing Supply

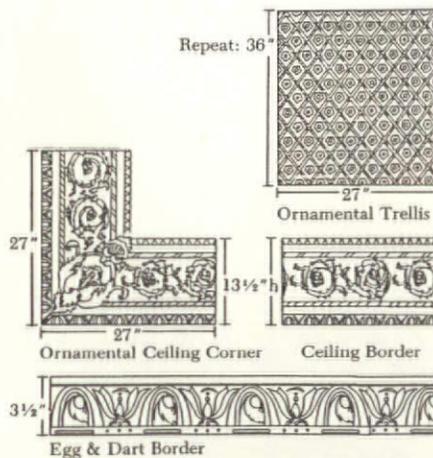
Wood Finishing Supply offers a wide variety of finishing supplies through its mail order catalog (\$2.50). They sell all of Behlen's finishing products. Also, they offer the Perdue 3002, a black Chinese Hog bristle brush that's designed for rubbing out carvings and mouldings, and for removing excess filler, pumice stone, and dust from carvings and mouldings on furniture and cabinets. They offer fine Lorient, Dunnet, and Leith brushes for flowing on shellacs, varnishes, and lacquers. Also available are beautifully built Stuhr single- and double-pad sanding and rubbing machines. These all-metal, air-powered, professional tools come with rubber pads for sanding and felt pads for use with rubbing mediums. The tools can be used with water or rubbing oils and are ideal for sanding and rubbing large flat areas. Wood Finishing Supply Co., Inc., Dept. OHJ, 1267 Mary Dr., Macedon, NY 14502. (315) 986-4517.

New Faux-Finish Papers

Manuscreens' "Architectural Effects" is a new collection of high-quality ceiling papers, architectural friezes, and faux textures. They've combined Neo-Classical details with the natural finishes of marble, stone, brick, moire, sandblast (a natural finish?), crackle effect, striae, and silk. The first part of the two-part collection are 65 small-scale, textured, natural faux effects. The second part has larger-scale faux effects in the form of ornamental mouldings, soffits, dados, ceiling papers, and borders.



All the patterns are screen-printed paper, backed with vinyl. They're available in custom colorways, and the textured natural effects are designed to coordinate with the architectural details.



These papers could be ideal in situations where professionally painted faux finishes are too expensive or just unavailable. They're sold to the trade only, so there's no brochure; have your interior designer or local wallpaper dealer secure samples and check on the prices for you. Manuscreens, 20 Horizon Blvd., Dept. OHJ, S. Hackensack, NJ 07606.

New Styles of Anaglypta & Lincrusta

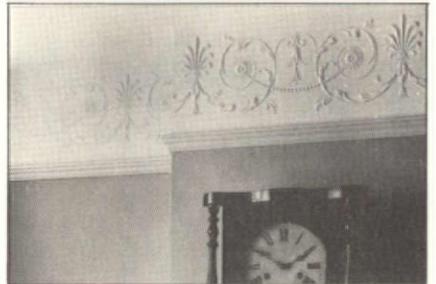


Crown Decorative Products Ltd., the English firm that reintroduced the embossed wallcoverings Anaglypta, Supaglypta, and Lincrusta (first produced in the 1870s and '80s), have discovered more old rollers in their basement. The result, we're glad to say, is four Lincrusta patterns and one Supaglypta pattern, all produced from turn-of-the-century embossing cylinders. (Crown holds the copyright on the words "Anaglypta" and "Lincrusta.") You really have to see samples of the new patterns to fully appreciate the extraordinary quality of their rich relief and delicate designs. Here at OHJ, after we unwrapped some samples of the new styles, we hung them up on our display board; nearly everyone who ventures into our office stops to examine them. (One person even tried to cut off a swatch!)

Two styles of 10-inch Lincrusta friezes (#s 1957 & 1958) cost \$42.50 each; an in-

teresting low-relief Lincrusta wall pattern (# 1589) and a Lincrusta wall-and-ceiling pattern (# 1956) sell for \$85 per double roll. The Supaglypta (# RD 160) is a heavy embossed paper suitable for wall or ceiling, and sells for \$25 per double roll. Shipping is extra. Paper hangers will have no trouble mounting the Crown products, if they follow the instructions.

Order the color catalog first (\$2 ppd.) - it comes with samples. If you think you're interested in the products, get the pattern book (\$15 ppd.) which contains larger samples of all the available styles. You can



also order the recommended adhesive, Shur-Stik 111 (Shur-Stik 66 for Lincrusta). Order a catalog from the dealer nearest you. LOUISVILLE, KY: Bentley Brothers (800) 824-4777. DENVER, CO: Mile Hi Crown (303) 777-2099. FULLERTON, CA: Classic Ceilings, (714) 526-8062. NEW YORK CITY: Norton Blumenthal, Inc. (212) 752-2535.

Solarium Patio Door

The E.A. Nord Company has a new pre-hung, ready to drop-in, all-wood, hinged patio-door system called Solarium. Made from prime-quality Western hemlock, it's said to be 30% more energy efficient than the aluminum sliders it's designed to replace. The door system is sized to fit all standard openings and is highly leak resistant. Features include a choice of 1/2-in. clear insulated glass; Solar Bronze or Solar Grey glass; grill assemblies; treated and prefinished oak sill; wide-applied brick moulding; sill, header and brick mould gaskets; self-adjusting frame; upper drip cap; and complete kerf-installed foam compression weatherstripping around doors and frame. Any size and

style lock can be used on the door system. For a color brochure send \$.25 to E.A. Nord Co., P.O. Box 1187, Everett, WA 98206. (206) 259-9292.



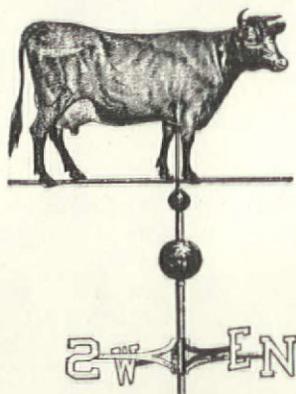
Restoration Products

NEW: Urns—Cornices—Finials—Balusters in W.F. Norman's Architectural Sheet Metal Line

Most OHJ readers know about the fine pressed-metal ceilings, roofing, storefronts, building cornices, marquees, and awnings which W.F. Norman has been producing from its turn-of-the-century dies since 1898. But with their two recent acquisitions, they should become the nation's leading supplier of period-style, architectural sheet-metal products. They purchased the Architectural Sheet Metal Products Division of Kenneth Lynch & Sons, Inc., and Triangle Metal Spinning of Long Island City, New York.



Kenneth Lynch & Sons is one of the country's most respected and well-known makers of architectural metal ornament. W.F. Norman acquired their vast line, formerly owned and developed by the equally well-respected firm of Miller & Doing (who had operated in Brooklyn since 1892, until Lynch took it over in 1973).



W.F. Norman has purchased the mill, machinery, and equipment in Sterling, Conn., and will offer the products under their own name. But Kenneth Lynch & Sons will stay in business, producing large street clocks, cast-lead and cast-stone planters, fountains, garden-

related items, and their outstanding wrought-iron work.

If your building is missing some or all of its pressed-metal ornament, W.F. Norman can probably supply whatever you need, from a missing urn to a complete decorative cornice. With the acquisition of the metal-spinning plant, they can even produce balls, finials, and turned balusters. Pressed-metal details often can be successfully substituted for missing pieces that originally were made from wood or compo -- and they're usually lighter and easier to keep painted. There's pressed-metal ceilings, keystones, capitals, gargoyles, pinnacles, brackets, festoons, weather-vanes, panel ornaments, and hundreds of other decorative pieces. And they're manufactured just as they were in the last century, by the "rope-drop stamping" process. This old technique actually hammers out, rather than stamps, decorative sheet metal. W.F. Norman has taken great pains to preserve the old drop hammers and the skills needed to operate them. (The drop hammers from Kenneth Lynch & Sons will be moved to the W.F. Norman facilities in Missouri.)



The Kenneth Lynch & Sons catalog, a treasure of decorative pressed-metal work, is now relabeled W.F. Norman; it's available for \$2.50, and all of the pressed-metal items listed are in production. Also available, for \$3, is their ceiling catalog #350. W.F. Norman Corp., Dept. OHJ, P.O. Box 323, Nevada, MO 64772. (800) 641-4038.



NEW: 20 Woodworking Videotapes

Woodworker's Supply of New Mexico now sells 20 new VHS woodworking videotapes. They range in price from \$39.95 to \$69.95 (depending on length), but by putting up a deposit equal to the purchase price, you can rent any one for 30 days, for only \$19.90; the difference is refunded when you return the undamaged tape, or you can purchase the tape and just keep it. The videos are like attending woodworking seminars -- it's a great way to learn skills and techniques from master woodworkers.



Since we've been discussing wood finishing in this issue, we decided to review the video "Wood Finishing With Frank Klausz." Produced by Fine Woodworking magazine, it runs 110 minutes and costs \$59.90. There's so much info packed in that to get it down in notes, you'd have to watch it three times. So why not buy a book? Well, books have advantages too. But with a tape, you can observe the nuances of a craftsman at work. A third-generation professional cabinetmaker, trained in Hungary, Frank Klausz specializes in antique reproduction and restoration. In the video, he explains secrets he's learned over his 20-year career -- the subtle tips and techniques which make a big difference in the way tools perform and finishes come out.

Available videos cover: basic tools, dovetailing, finishing and polishing, radial-arm saw joinery, drill-press expertise, table-saw expertise, bowl turning, hinging, clamping and screwing, mortise-and-tenon joints and making and using planes. The Woodworker's Supply catalog lists them all, and it's free for the asking; just write Woodworker's Supply of New Mexico, Dept. OHJ, 5604 Alameda N.E., Albuquerque, NM 87113. (505) 821-0500.

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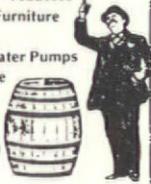
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Worth Writing For

Here are some notable catalogs and publications that have turned up in the OHJ mailbox lately.

Wood Window Literature

Need replacement wooden windows? This millshop specializes in stock and custom windows in Ponderosa pine. Also, custom wood storms & screens, and a replacement kit for double-hung sash. Literature \$2.50 from: D.V.H. Co., Dept. OHJ, 15 S.W. 3rd Ave., Gainesville, FL 32607.



Blacksmith's Catalog Of Early American Hardware

Here are ideal replacement items for houses built before 1850 -- and for Colonial Revival homes that require an authentic finishing touch. Hand-forged thumbblatches, bar sets, mortise locksets, pintle hinges, hinge plates, T-, H-, and HL-hinges, iron door knockers, hooks, bootscrapers, shutterdogs, cabinet & cupboard hinges, candle sconces, and porcelain knobs are all available in this handsome 26-page brochure. Catalog \$3 from: Williamsburg Blacksmiths, Dept. OHJ, 1 Buttonshop Rd., Williamsburg, MA 01096.

Guidelines For Re-Wiring

This well-illustrated 102-page softcover volume contains a comprehensive guide to historic wiring and lighting systems, along with down-to-earth suggestions for cost-effective re-wiring and lighting design during rehabilitation. A truly unique reference. It's \$10.95 from: AFC/Nortek, Dept. OHJ, 55 Samuel Barnet Blvd., New Bedford, MA 02745.

Catalog Of House Parts

Exquisite Cirecast bronze Victorian hardware (cast by the expensive lost wax process), solid brass door hardware, porcelain door knobs, solid brass mailboxes, mech-

anical doorbells, Victorian lighting fixtures, old-style Chicago faucets, Victorian bath accessories, real marble reproduction mantels, and old-fashioned wood corner beads are just some of the items shown. Catalog is \$2 from: Crawford's Old-House Store, 301 McCall St., Rm. 86, Waukesha, WI 53186.



Old-Fashioned Wish Book

Looking for kitchen items like your grandmother had? Old-style kerosene lamps? An 1890s top hat? A straight razor kit? Good sturdy farm tools? Victorian hardware & furniture? All this and thousands more items are found in the 256-page "Wish & Want Book." It's a truly extraordinary collection of well-made, usable items -- mostly from the pre-electric era. Catalog \$3.75

from: Cumberland General Store, Route 3, Dept. OH86, Crossville, TN 38555.

Wood Mantels Brochure

Softwood mantels in classical designs -- suitable for painted or stained finishes -- fit very well into early 19th century and Colonial Revival houses. A 20-page brochure shows 26 designs and provides complete measuring instructions. "Wood Mantel Pieces" is \$2 from: Readybuilt Products, 1701 McHenry St., Dept. OHJ, Baltimore, MD 21223.

Dumbwaiter Specifications

Did somebody remove the dumbwaiter from your building? Hand-powered dumbwaiters are still made; the design hasn't changed much from the 19th century. Free brochure (Cat. No. 983) giving measurements and specifications is available from: Vincent Whitney Co., P.O. Box 335, Dept. OHJ, Sausalito, CA 94966.

How To Save Your OHJs



The holes are gone, but you will still want to preserve your copies of OHJ. So we're offering two options: a file case (8-5/8" x 11-1/2") and a binder (9-1/4" x 12-3/4"). The binders have a wire for each issue, so you can open them flat without removing them. Each type holds a year's worth of issues; both are library quality -- handsome deep maroon leatherette with the OHJ logo embossed in gold.

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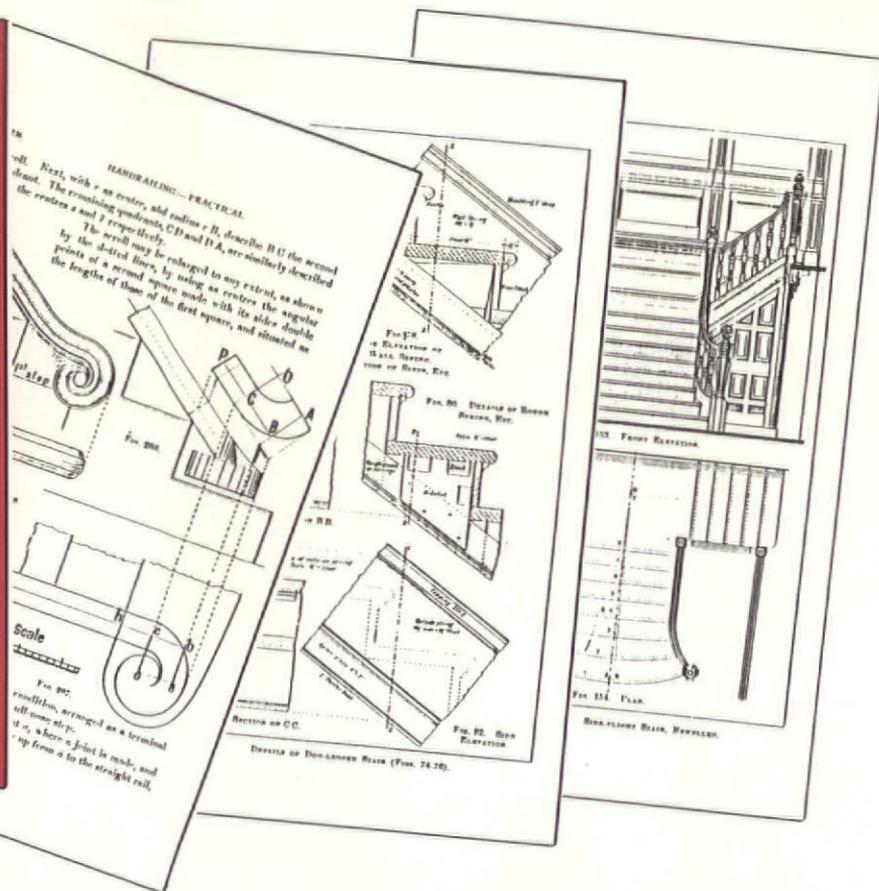
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This republication of the 1900 edition of *A Treatise On Stairbuilding And Handrailing* provides a wealth of information regarding the design and construction of traditional wood (and stone!) stairs and handrails. William and Alexander Mowat wrote what is still considered to be the most understandable and practical book on this complicated subject, but their *Treatise* has been unavailable for over 50 years. With this new edition, designers, architects, joiners, and restorationists can master what has become nearly a lost art. The book isn't for non-carpenters; it requires some background in geometry and construction techniques. But if you have the proper training, it can raise you to a whole new level in old-house repair and restoration.

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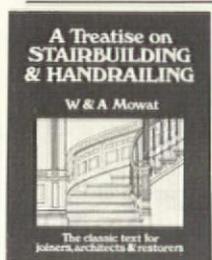
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- A TREATISE ON STAIRBUILDING & HANDRAILING — This book, written in 1900, is still considered to be the most understandable and practical volume on the complicated subject of the design and construction of traditional wood stairs & handrails. Out of print since the 1920s, it's available once again in this reprint edition. It's not for non-carpenters; you do need some background in geometry and construction. But the book is full of detailed information — on everything from straight-run stairs to curved handrailing. Total 424 pages. Softcover. \$22.95.

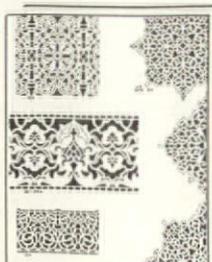


- PLASTERING SKILLS — This textbook was written to teach apprentice plasterers the basic skills of the wet-plastering trade, from setting lath to ornamental plaster. Although acknowledged as the best book in its field, it went out of print 10 years ago. But now it's available again, in this special limited edition published exclusively for OHJ. If you want to re-create 10 feet of missing plaster, or need to replaster a wall, here's the how-to book for you. 543 pages. Softcover. \$24.45.



- ARTS & CRAFTS DECORATING AND FURNISHINGS — These three books are reprints of original catalogs from Arts & Crafts furnishers. Two contain the work of L & J.G. Stickley; the third is a catalog from the Shop of the Crafters in Cincinnati. If you collect or reproduce Craftsman or mission furniture, if you're restoring a Bungalow, Craftsman or Tudor Cottage, American Foursquare — you need these books. They illustrate furniture, lighting fixtures, table dressings, floor coverings, window treatments, room layouts. Total 426 pages. Softcover. \$38.95.

- OLD HOUSE WOODWORK RESTORATION — This is the first book that deals exclusively with restoring architectural woodwork. It's filled with practical do-it-yourself advice & detailed step-by-step instructions, with a generous selection of photos explaining each phase of the work. It has the best information of any book we know on how to strip paint from wood — floors, staircases, siding, trim, doors, etc. — and select a finish. 200 pages. Softcover. \$15.45.



- AUTHENTIC STENCIL PATTERNS 1890-1930 — This is the most unique stencil-pattern book we've seen. It reproduces stencil designs from catalogs of two turn-of-the-century stencil suppliers. Designs range from ornate late Victorian to hard-to-find Arts & Crafts and Art Deco patterns. The book is an invaluable resource for anyone who wants to re-create authentic period interiors — it even explains how to make full-scale stencils from its patterns. 70 pages. Softcover. \$15.95.

The OHJ Cumulative Index

- Complete Index to all articles published in The Old-House Journal from Oct. 1973 (Vol. 1, No. 1) through Dec. 1984. 48 pages. Softcover. \$9.95. (FREE if you order the Full Set of OHJ Yearbooks!)

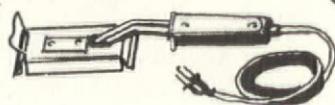
The Strip Shop

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REAL ESTATE



TARBORO, NC — 1894 Queen Anne cottage. In heart of one of NC's largest hist. districts. Fully restored, 2000 sq. ft., 3 BR, 2 parlors, large DR, kitchen, 2 full baths. Columned, wraparound porch. \$73,000 neg. Nash & Co., PO Box 1320, Tarboro, NC 27886. (919) 823-8071.

WORCESTER, NY — Plain 3-BR Vict. Small corner lot on Main St. of hist. village. Partially renovated; new electric, plumbing. Arched windows, pine flrs., lots of doors. 1 hr. SW of Albany on I-88. \$20,000. Owner. (607) 397-9197 eves.

ELGIN, IL — 2-storey 1898 Princess Anne in Elgin's hist. district. 2 pocket doors, leaded glass, insulation, new wiring & plumbing, 5 BR, DR, LR w/ FP, family room & 2 baths. Still needs TLC but very attractive. \$52,500. (312) 888-0679.

COVINGTON, KY — 1880 Vict. tavern w/ ¼ acre formal gardens. One 5-room townhouse restored w/ all new mechanics, 10 other rooms in original cond. w/ hand-grained woodwork intact. Exterior completely restored. Clapboard w/ stone foundation. B&B possibilities or 2- to 3- family. \$85,000. (606) 491-6746.

POTTSVILLE, PA — 1851 Greek Revival mansion on 7 acres w/ rare varieties of trees & shrubs, orchard, stone barn, octagonal stone gatehouse & other stone outbuildings. Home in v. good cond. 6 BR, 3½ baths, 2-car garage. In Nat'l Register. Mieke Hupkes, Bill Gehrig Realtor. (215) 826-4822.

BENNETTSVILLE, NC — Neo-colonial w/ columned portico. Elegant, red brick, 7000 sq. ft., located on Main St. 16 rooms, beautifully restored. 7 FP, bevelled & stained glass, crystal chandeliers, hardwood flrs. w/ mahogany inlays, separate guest quarters w/ kitchen on 3 beautifully landscaped acres—commercial possibilities. \$165,000. ERA Hasty Realty. (919) 844-5257 or Alta Gibson at (919) 276-1188.

GEORGETOWN, SC — 1906 ornamental concrete-block house in hist. district. 1 block Sampit River. 2 storeys, 9 rooms, full basement & attic, 2 interior & 3 exterior porches. Modern kitchen, 2½ baths, heat/air, laundry. Pressed-tin ceilings, brass chandeliers, period garage. 1/3 acre. \$135,000. Ruth Bell, Century 21. (803) 546-4157.

BUCKHORN, PA — Lovely Greek Revival home, solid walls, 8 rooms, including library w/ FP. Oil heat, 2-car garage w/ workshop & barn on ¼ acre. Conveniently located between Bloomsburg & Danville, PA; near I-80. Priced for quick sale. \$39,500. (717) 356-2609.



LONGMONT, CO — Heart of ski country. C. 1908 on 0.9 acres. 6 BR, 6 baths, LR w/ FP, large DR w/ butler's pantry, sunroom/atrium. Original oak panelling, woodwork, built-ins, stained & leaded glass. Over 5000 sq. ft. \$379,000. Nancy Clinton, Century 21, 900 Coffman, Longmont, CO 80501. (303) 651-1111.

WANTED: 19th-cent. house in Clinton County, NY or Grand Isle, VT. Must be large enough to accommodate in-laws & have ½+ acres. Sylvia D. Henning. (518) 563-5295 or 564-3832.

WASHINGTON, DC — 1909 Vict. in hist. Capitol Hill district. 2nd owner has left untouched this 3 BR, 1½ bath w/ original sink, tub, stove, light fixtures, pocket doors, gas lights & more, in superb location. \$189,900. Valerie Rovine, agent, Long & Foster Realtors, 651 Pennsylvania Ave., SE, Washington, DC 20003. (202) 547-9200.

WOONSOCKET, SD — 1½-storey bungalow. Beautiful oak open stairway, double sliding doors between DR & parlor. Ceramic tiled flr. in bath. 3 BR, also 2-storey tile garage. Nice location. Photos available. \$35,000. John R. Brosnan, Box 516, Woonsocket, SD 57385. (605) 796-4538 or 796-4262.

ASSUMPTION, IL — 4-BR Queen Anne, hardwood flrs. on main floor, parlor, 2 FP, carpeted BRs, turret room & finished dormer on 3rd flr., bevelled glass doors, original woodwork throughout, beautiful stairways, 160-ft.-by-160-ft. lot. 23 mi. Decatur, IL. 20 mi. Lake Shelbyville. Emogene Robinson, Tom Brinkoetter & Co. Realtors, 1698 E. Pershing Rd., Decatur, IL 62525. (217) 875-0555.

LIVERMORE, ME — 1820 bungalow farmhouse, 8 rooms, slate sink, fieldstone FP, hand-hewn beamed ceilings, much natural woodwork. Barn, 2-car garage. 122 acres of woods, fields, fruit trees, berries. \$90,000. (207) 897-3148.

GENEVA, IL — Vict. home in res. hist. district near schools, shopping, landmark courthouse & train station. Exterior fully restored to original cond. (1895), professionally decorated, exc. cond. in & out, 10 rooms, 4 BR, 2 baths, formal DR, finished oak flrs., modern kitchen, central air, deck, patio, basement, fenced yard w/ lights, professionally landscaped, 2-car garage. Photos available. \$144,500. (312) 232-6287.



NEWARK, DE — 1842 large brick stucco house, 42 ft. x 30 ft., 1½ baths, 12 rooms + 2 in annex, deep well, several FP, modern wiring & plumbing. DE Heritage House on 7.05 acres. Adjoining farmland available. (703) 354-9020.

ESOPUS, NY — Beautiful 9-room, mansard-roof Vict. 5 acres. Mostly renovated, parquet flrs., leaded window, pocket door, double parlor. Under 2 hrs. to NYC. Convenient to Kingston & Poughkeepsie. Carol Warren, ERA Metes & Bounds Realty, Stone Ridge, NY 12484. (914) 687-0232.

GUILFORD, CT — Hist. mill approved for 12 condo units adjacent to village green in prestigious CT shoreline town. Ready to go by owner. W. Parsons, MJD, 74 Scott Swamp Rd., Farmington, CT 06032. (203) 674-8161.

BUCKHORN, PA — Lovely Greek Revival home, solid walls, 8 rooms, including library w/ FP. Oil heat. 2-car garage w/ workshop & barn on ¼ acre. Conveniently located between Bloomsburg & Danville, PA; near I-80. Priced for quick sale. \$39,500. (717) 356-2609.

OLEAN, NY — 1886 2-storey gabled brick. 7 rooms, 1½ baths, basement. Wraparound front porch, closed back porch; oak flrs., bookcases & stairs; bay windows, claw-foot tub, ceiling medallion. Nice setting w/ trees, shrubs, etc. Walk to town and university. Near hunting, fishing, skiing. \$40,000 or best offer. Jacquelyn Schultz. (718) 372-8091.



CHEROKEE CO., TX — 1901 classic Southern colonial located in beautiful wooded hills of east Texas (approx. 120 mi. SE of Dallas). Outstanding 9-acre hilltop setting. 4 BR, 3 baths, library. Heart-of-pine flrs., 3 FP, many Vict. appointments. Servants' quarters. B&B possibilities. \$225,000. (713) 665-4066.

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TRURO, MA — Cape Cod. 2 antique center-chimney Capes, joined into 1 residence. 1778 & 1832, all original details, wide flrs. 14 BR, 7 FP, 4½ baths, servant quarters, loggia, attached shed, garage & workshop. 3+ acres, ¼ mile to ocean beach. Need only paint, paper & TLC, a very unique property. Photo on request. Asking \$350,000, owner financing possible. The Keeses, POB 1291, Wellfleet, MA 02667. (617) 349-2279.

MEETINGS AND EVENTS

21ST EUFAULA PLIGRIMAGE, Eufaula, AL — April 4-6, 1986. Daily & Sunday tours, candlelight tours, tea garden, antique show, needlework exhibit, wine & cheese party. \$2 per person per house. Eufaula Heritage Assoc., PO Box 486, Eufaula, AL 36027. (205) 687-3793.

NEW BERN SPRING HISTORIC HOMES & GARDEN tour, April 11 & 12, 1986, 10 am to 5 pm. \$8 advance tickets, \$10 day of tour. New Bern Historic Homes & Garden Tour, PO Box 207, New Bern, NC 28560. (919) 638-8558 or 633-6448.

"ANTIQUE GARDENS: American Landscaping, 1830-1930," a slide lecture by Scott G. Kunst of Old House Gardens. Sunday, March 16, 2 pm at the Chicago Botanic Garden. (312) 835-5440.

URBAN GENEALOGY: How To Conduct Architectural Research, with Anthony Robins, Deputy Director of Research, New York City Landmarks Commission. Learn to unearth detailed information about New York City buildings: where to find & how to use architectural records. Five 2-hour sessions, limited to 20 participants. \$50 members, \$65 non-members. Full sessions only, no single classes. Thursdays, May 8 through 30. Robin Lynn, Municipal Art Society, 457 Madison Ave., New York, NY 10022.

BOOKS AND PUBLICATIONS

BIOGRAPHY OF A Bar Harbor Summer Cottage, architectural/social development of a Vict. summer resort reflected in the development of one of its most famous mansions, Boscobel (restored & now in Nat'l Register). Excellent reproductions of 1887 woodcuts of the area. 80 pp., \$6.95. Acadia Publishing Co., PO Box 770, Bar Harbor, ME 04609.

SO YOU WANT TO BE AN INNKEEPER, the Complete Guide to Operating a Successful Bed & Breakfast Inn, by Mary Davies, innkeeper & publisher of the national industry newsletter, "Innkeeping." \$10.95 at bookstores or send w/ \$1 postage to "Innkeeping," POB 267, Inverness, CA 94937. Cal. residents add 6% tax.

SMALL GARDENS For City and Country, by Alice Recknagel Ireys, Landscape Architect. Paperback, \$8.85; hardcover, \$12.95, plus \$1.50 post. Detailed plans & pictures including construction & planting suggestions. 45 Willow St., Brooklyn, NY 11201.

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WANTED

GASLIGHT CHANDELIERS, ornate, cast brass, American, c. 1850-1880. (205) 339-5168.

RESTORATION SERVICES of reputable plasterer and painter (exterior only) to work on large 1894 Vict. house in Greenville, Greene County, NY in spring/summer, 1986. June & Tom Clark, 2 Overlook Rd., Apt. S4, White Plains, NY 10605. (914) 948-5939.

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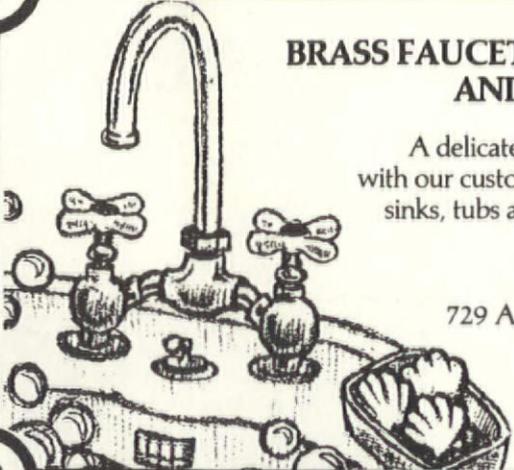
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RECORD CATALOGUE, 1911, many photos, entries. Masonic Oaths, Montpelier: Knapp & Jewett, printers, 1834; complete to p. 108. Larkin Co., Buffalo, premium catalog: lists, pictures of clothing, furniture, incomplete. All in as-is condition; reasonable offer considered. SASE w/ phone number to Patricia A. Jara, 304 Mt. Elam Rd., Fitchburg, MA 01420.



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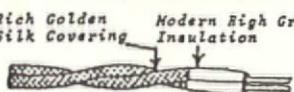
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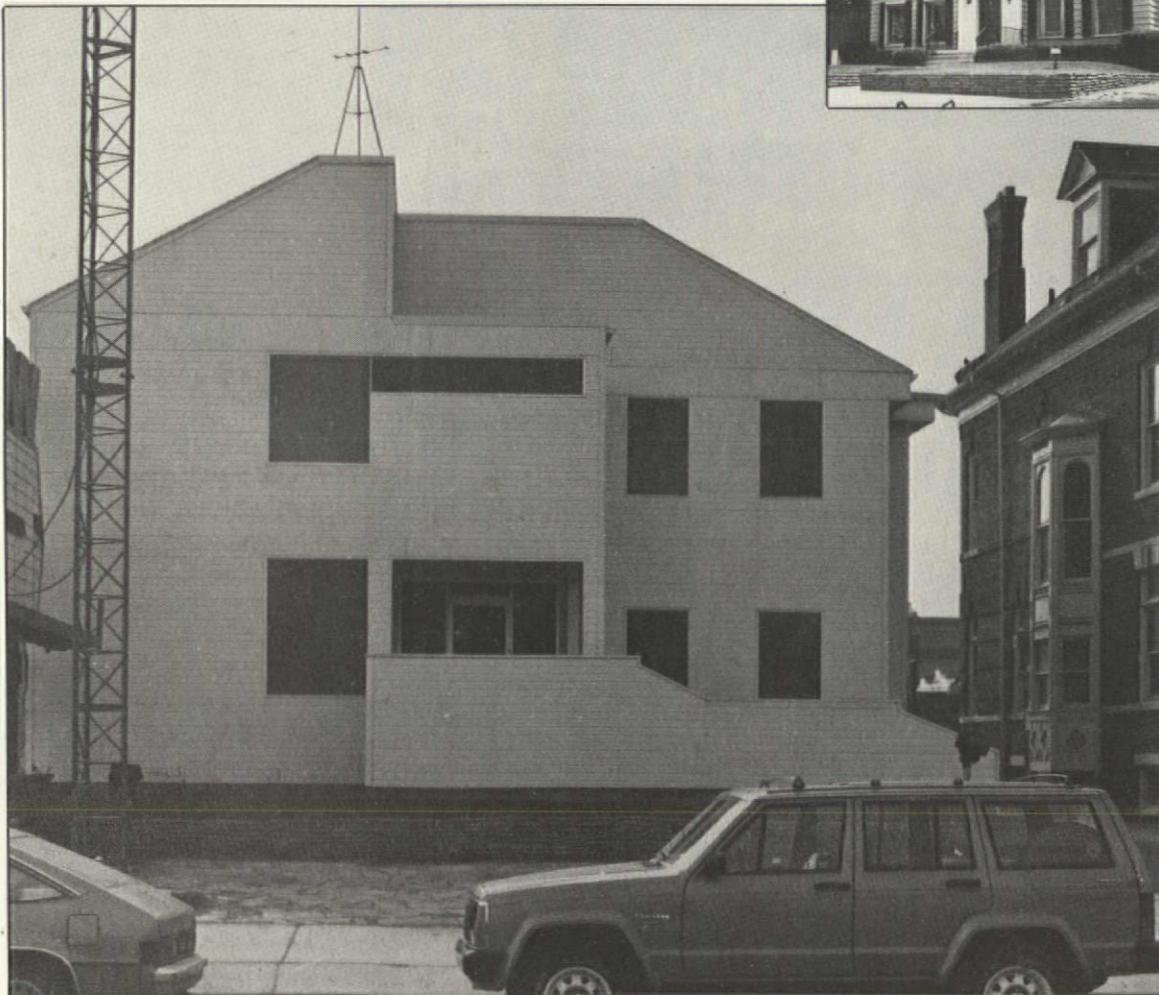


THREE HOUSES? Alas, no -- One house, which has been increasingly remuddled over the years. It began life in 1894, as a lovely Colonial Revival (pictured at left). By the 1940s, it was converted into an office building: Good-bye porch and bay, hello substitute siding and picture windows. But someone wasn't content to leave bad enough alone, and in 1984 it was reduced to the faceless, geometric box shown at the bottom of the page. (Thanks to Deborah M. Goldstein of the Detroit Historic Designation Advisory Board for the pictures.) -- CG



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Photo: James C. Massey

Vernacular Houses

The Virginia I House

The I House, a ubiquitous feature of the rural landscape in the mid-Atlantic, southern and midwestern United States, is one American adaptation of England's Georgian center-hall house. From the 1750s right into the early 20th century, it was the farmhouse of choice in German, Scots-Irish, and English settlement areas. Its name refers not to its distinctive, tall, narrow shape, but to the states where cultural geographers first noticed it: Illinois, Indiana, and Iowa.

Whether brick or wood-frame, whatever its embellishments or additions, the I House profile is

easily recognizable: two rooms high, two rooms wide, but only one room deep; side-gabled, usually with a chimney at each gable end and with three or five window bays (openings) in each storey across the front. Often a second I added to the rear forms an overall L or T shape.

This mid-century brick house in Millwood, Virginia, is of the three-opening type sometimes called "the Virginia I." (The classical I has five openings.)

— James C. Massey and Shirley Maxwell
Strasburg, Virginia