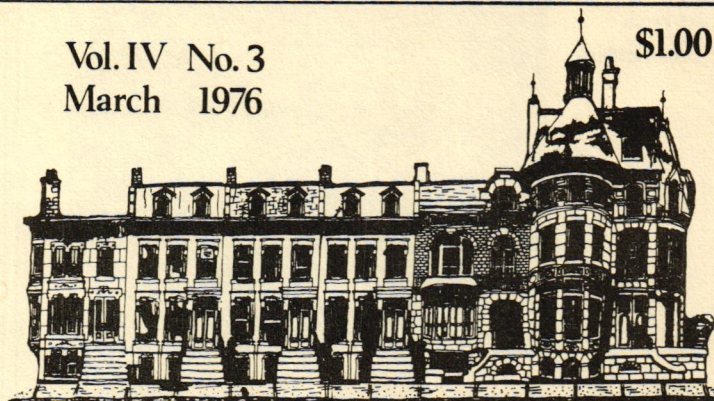


THE OLD-HOUSE JOURNAL

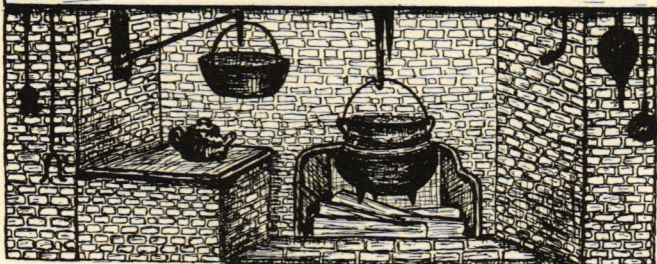
Vol. IV No. 3
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Renovation And Maintenance Ideas For The Antique House

Early American Kitchens



By Carolyn Flaherty

IN MOST EARLY AMERICAN houses the room that was originally the kitchen has long ago become the dining room or living room. The large room featuring a brick or stone fireplace, and often surrounded by moulded wood panelling--an anachronism for preparing food--is often the loveliest room in the house. There is little reason to place a stove and sink in such a room and so the actual kitchen is relegated to another room. It is the intent of this article to deal with the problem of that room, often lacking in any built-in charm of its own but which should harmonize with the rest of the house.

IF YOU DO HAVE A ROOM WITH A FIREPLACE that you wish to use as a kitchen, the problem is to work in the modern appliances while maintaining the atmosphere of the warm colonial kitchen. The cooking and keeping apparatus should not be the first thing to strike the eye.

THE ESSENTIAL FIREPLACE, around which the early kitchen functioned, dominated the room with its large size and ample hearth. The fireplace provided heat, a cooking place, and lighting, and most of the living in a small house was done around it. Kept continuously burning with whatever wood was locally available, some were so huge that they had seats built in the

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Coming Next Month

SHAPING YOUR OWN WOOD MOULDINGS

sides for old people and children to warm themselves. Large iron firebacks with raised designs were placed at the back to reflect the heat and prevent crumbling of the brick or stone from the intense heat of the constant fires.

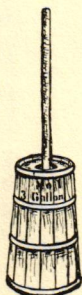
WHILE THESE HUGE early fireplaces are attractive they were not very efficient as they were so cavernous that they did not throw enough heat into the room. They were used mostly in the 17th century and the early part of the 18th and so are not really "authentic" to many homes.

MANY EARLY KITCHENS in the South were relegated to a separate building. This lessened the danger of fire and kept the family's living quarters cooler in summer and free of cooking odors.

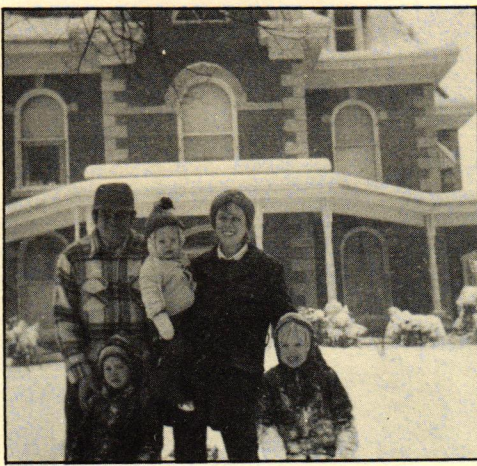
EARLY AMERICAN KITCHENS were starkly simple, with decoration and color found only in the ornamental gourds, ears of corn or string of peppers hung over the fireplace.

IN THE LATTER PART OF THE 18th century and the early part of the 19th, fireplaces became smaller and the kitchen became more cheerful and colorful with the addition of painted walls and painted decoration on floors and furniture. This is the tradi-

(Continued on p. 7)



Notes From
The Readers...



More About Storm Windows

To The Editor:

We had a special problem with storm windows because our windows are arched. Then a local heating man suggested: "Why not put the storms inside?"

We did. The window frames are rectangular on the inside. So installation was simple...and the units were much less than what specially made arched units would have cost. Operation of the windows is simple...and all cleaning can be done from the inside. The exterior remains unchanged, and inside you hardly notice the storms at all.

Joe & Molly Holt
Fulton, Mo.

Ed. Note: That's the Holts and their snow-bedecked house in the snapshot above.

To The Editor:

I found I was able to successfully paint our aluminum storm windows to match the rest of the house. First, I removed the glass and screen portions, then wiped all the aluminum parts down with vinegar. One coat of metal primer was applied, followed by two coats of finish paint. We've had no peeling problems, and from a short distance the storms are almost invisible.

Conner Lindsey
Tulsa, Okla.

To The Editor:

With reference to Mrs. Harrigan's question on storm windows: Put the storm windows inside. As long as the regular windows are in good repair, almost anything will do the job inside. Depending on the use of curtains/drapes, the nature of the window mouldings and the budget, the storm windows can be almost anything from sheet polyethylene taped to the frame all the way to hinged wooden frames glazed to match the permanent windows. Most commonly, I've seen take-down wooden frames held in place with friction locks.

This kind of solution is required by anyone with casement-type windows that swing out: Both storm windows and screens must be fitted from the inside. Our house spans 240 years and has almost every conceivable type of window—including several of the modern crank-type horizontally hinged swing-out units in aluminum frames (UGLY!!). For several of these, I simply cover the screen frames with

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sheet polyethylene and get good results. Being inside, the poly doesn't require batten strips. The inexpensive 2 mil kind is both effective and highly transparent.

L. W. Roane, P.E.
Perryville, Md.

To The Editor:

I recently bought a Victorian house (1896) and with it inherited its leaky, rotted, wooden window sashes. In order to remedy this hopeless situation before winter came, I bought Nu-Sash replacement windows. These take the place of both the inside sash and the storm window (they contain insulated glass). The frame is made of either white or bronze-tone vinyl, and muntin bars (if they are wanted) are placed between the two glasses. The sash are easily removed for cleaning, and they never need painting.

The appearance is very authentic and pleasing, and I can't say enough about the convenience of these windows. Nu-Sash dealers are found all over the East and Midwest.

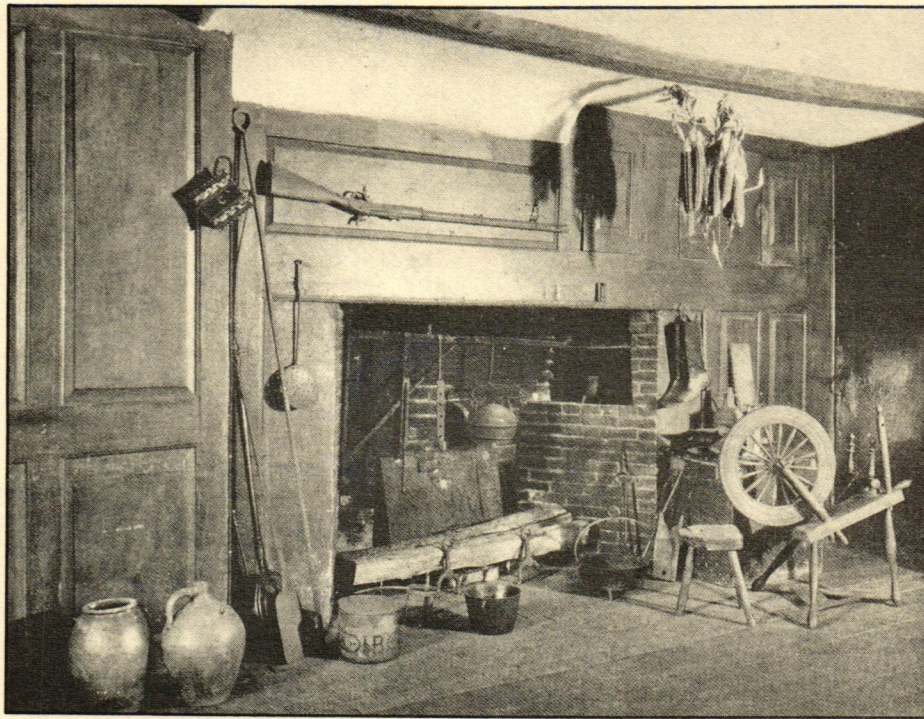
Nancy Ryan
Newport, R.I.

To The Editor:

In response to Mrs. Harrigan's letter in your January issue, there is a company still making storm windows with wooden frames (for better insulation). Glass and screens are held in narrow aluminum sash that run in vinyl channels in the wood surround. Aluminum parts come with a baked-on white enamel that can be over-painted to match trim.

I have no personal experience with the product, but interested parties can get a brochure by writing to: Wes-Pine, King Street, Hanover, Mass. 02339.

Louis Goodman
Newtonville, Mass.



Help From The Readers:

Adding A Damper To An Old Fireplace

IN THE JANUARY ISSUE, Clarence Brown asked for advice on how to add a damper to an existing old fireplace.

THE READERS FLOODED US with replies—and prompted the editors to do some more research. Unfortunately, space does not permit us to print all of the responses. So what follows is a representative sampling of the solutions offered...plus some general observations from the editorial staff about fireplace geometry.

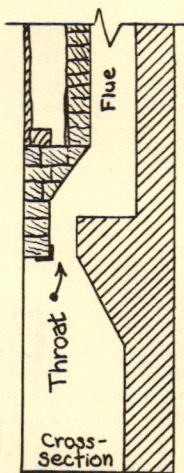
Clem Labine

A DAMPER IS MERELY a device placed in the throat of a fireplace flue to prevent drafts from coming down the chimney (and heat escaping from the room) when the fireplace is not in use. In a properly designed fireplace, the damper has no regulating function. It is either totally open (when there is a fire going) or totally closed (when the fire is out).

MANY EARLY FIREPLACES were built without dampers...probably because they were going all the time during cold weather, and during hot weather a draft down the chimney was welcome ventilation. Other fireplaces have had dampers removed during previous "remuddlings" when fireplaces were

bricked up. In either case, a lack of a damper is a serious drawback for contemporary lifestyles. Since few of us are going to have a fire going all the time during cold weather, we want a damper in every working fireplace.

AND WHAT IF THE DAMPER is missing? There are a number of ways to retro-fit a damper to an old fireplace. The readers of The Old-House Journal have passed along a number of methods they have used. But damper problems should not be considered alone; they should be analyzed in conjunction with fireplace geometry. To get a fireplace that will give—(1) maximum heat, (2) minimum fuel consumption, (3) without smoking—requires a combustion chamber and flue that conform to some pretty rigorous geometrical standards. Often in making the modifications in brickwork required to make a badly designed fireplace more efficient, it is a relatively simple job to insert a damper in the new masonry. We'll discuss fireplace geometry later in this article.



A Chimney Stuffer

BUT WHAT ARE THE ALTERNATIVES if you don't need new masonry? By far the simplest solution was sent in by Robert W. Frasch, Chairman of the Rochester, N.Y., Preservation Board. Here's his answer:

FOR AN EFFECTIVE and no-cost seal to eliminate heat loss, cut an old foam rubber seat cushion and insert it in

the throat. If you cut it about 1" wider than the opening on all sides, the foam rubber plug will hold itself in place.

CAUTION: Foam rubber is flammable and will burn if a fire is accidentally lighted before removing it. I forgot to take it out once, but was able to poke the plug up the chimney with the fire tongs before it began to burn.

SUGGESTION: Clean the flue throat well before inserting the foam plug. This greatly reduces the amount of dust created when the plug is removed. For safety's sake, attach a tag on a string to the foam damper with a safety pin. This will remind you that it is there.

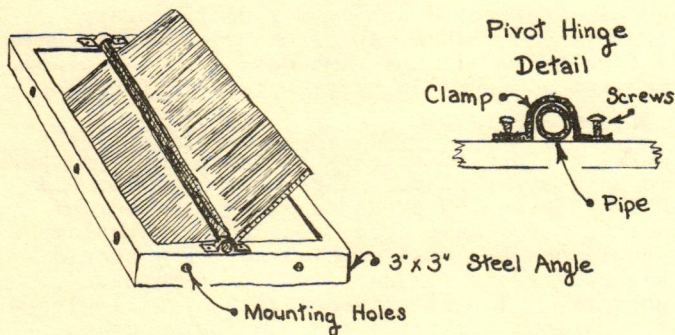
Robert W. Frasch
Rochester, N.Y.

A Butterfly-Valve Damper

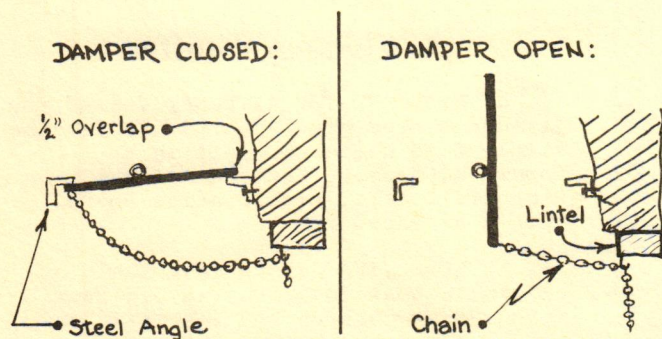
HERE'S A SOLUTION worked out by reader Bob Davis of Alburdis, Pa. He had a rather large problem, as you'll see:

I NEEDED a large damper—4 ft. x 6 ft.—for our walk-in fireplace. No commercial dampers are made that large.

I DESIGNED and installed a unit that works just fine. The frame is made from 3" x 3" angle iron, ¼" thick. A piece of ¼" steel plate was then fitted to the frame as shown in the diagrams.



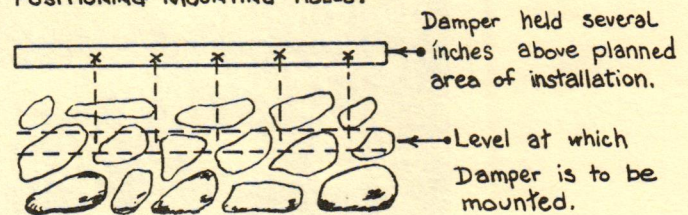
THE ¼" STEEL PLATE should overlap the angle iron ½" front and back as shown in the diagram below. A piece of pipe was welded to the steel plate lengthwise to act as a pivot. The pipe should be welded a little bit off center so that the weight of the plate will keep the damper closed.



I USE A CHAIN to position the damper. One end is fastened to the far side of the steel plate; the other end is looped over a hook on the underside of the lintel.

MOUNTING SUCH A LARGE, HEAVY DAMPER is quite a chore. It takes several people to hold it in place during the mounting process. My fireplace has irregular stonework, so we had to drill the mounting holes in the steel angle to correspond with the mortar joints between the stones. To determine the position for the holes, we raised the damper inside the chimney several inches above where it was going to be mounted. We then marked points on the angle that corresponded with mortar joints (see diagram).

POSITIONING MOUNTING HOLES:



HOLES WERE THEN DRILLED in the angle. Since we were using ¼" lag bolts for mounting, we drilled ½" holes to allow for slight misalignments. After drilling holes in the angle iron, we positioned the damper and marked the mortar through the holes. At these points we drilled holes big enough to accept split-lead sheaths for ¼" lag bolts.

THE LEAD SHEATHS were pounded into the holes, and when the damper was raised into position, the lag bolts were inserted through the mounting holes and screwed into the lead sheaths. The damper was quite rigid and sturdy.

BECAUSE OF IRREGULARITIES in the stone, there were numerous gaps between the damper and the masonry. I didn't want to fill these with fireclay or mortar because constant expansion and contraction of the damper would cause any rigid filler to work loose. So I stuffed all the cracks with fiberglass insulation. The fiberglass works beautifully: It is non-flammable, doesn't work loose, and completely seals off drafts that would otherwise leak around the damper.

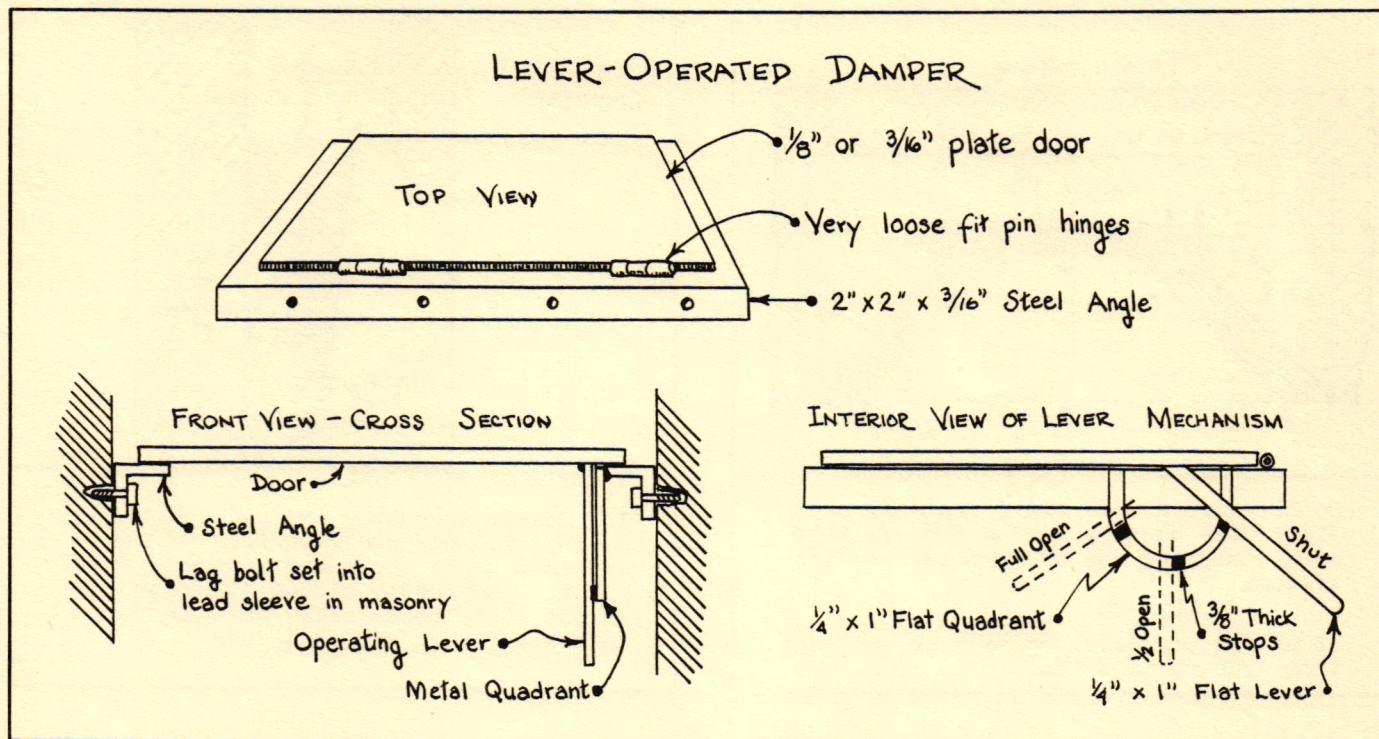
THE ENTIRE DAMPER was assembled for me by a welder. The cost was under \$75, including materials. This is cheaper than most commercial dampers.

Bob Davis
Alburdis, Pa.

Lever-Operated Damper

BOB KERR of Keokuk, Iowa, sends along these comments: While renovating our brick house built in the 1830's, we have found the dampers shown on the following sketches to be very effective. They can be fabricated with the basic tools found in most welding shops. Basically, the design consists of a frame made

LEVER-OPERATED DAMPER



of angle irons. A piece of 1/8" or 3/16" steel plate sits on top of the frame, hinged on one side.

THE DAMPER IS OPENED and closed by a lever that is welded to the door. Position of the lever is fixed by stops on the flat metal quadrant welded to one side of the frame. Between the flex in the lever rod and the play in the hinges, there's enough give in the lever to manoeuvre it past the stops.

THE FRAMING CAN BE ADAPTED to fireplaces with either straight or sloping walls. If the throat is deep and the weight of the door makes it difficult to open, the door can be cut in two pieces. One lever and quadrant can control the front section; another lever and quadrant can be used for the rear section.

FOR FIREPLACES WITH VERY WIDE throats, we have used multiple units, placing the damper doors side by side.

Robert T. Kerr
Keokuk, Iowa

Special thanks also to:

E. F. Barta, Talladega, Ala.
John Cureton, Santa Cruz, Calif.
Richard Huber, Orange, Mass.
D. B. Chambers, Bond Head, Ont.

A detailed description from John L. Lloyd of Uniontown, Pa., on how he has rebuilt several fireplaces will appear as a separate article in an upcoming issue.

The Right Shape For A Fireplace

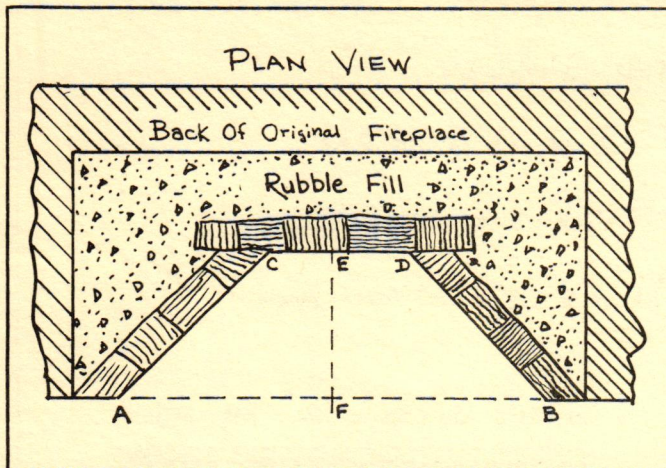
BEFORE PLUNGING AHEAD to fit a damper to an old fireplace, you had best make sure that the shape of the firebox and throat are of the correct proportions. To get a clean-burning fire that throws maximum heat without smoking requires a combustion chamber built to fairly rigid specifications.

MANY 18TH CENTURY FIREPLACES (and 20th century fireplaces, for that matter) were built with incorrect proportions. One symptom is the chronically smoking fireplace. Too, many late 19th century fireplaces were designed only for burning wood.

SO YOU MAY FIND that you'll have to put in some new brickwork to get maximum efficiency from the fireplace. Thus, there's no sense to start out by fitting a new damper to the throat—only to discover that the new brickwork is going to alter the throat dimensions.

STRANGE AS IT MAY SEEM, the definitive research on fireplace design was done by Count Rumford at the end of the 18th century. His essay, "Of Chimney Fire-places," published in 1796, set out principles for efficient fireplace construction and modification. His principles have not been significantly improved upon in the two centuries since.

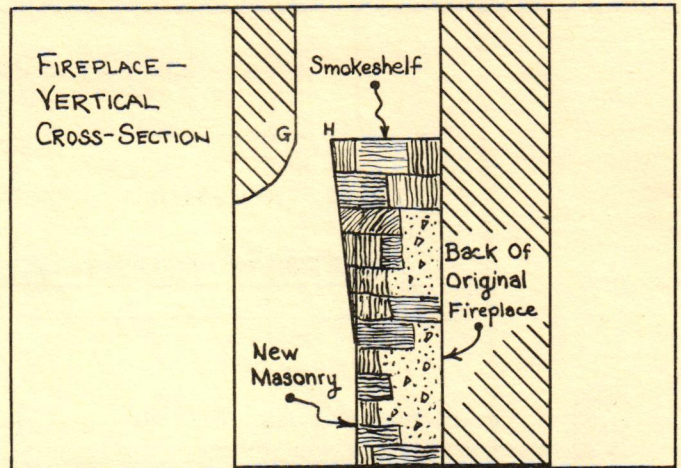
RUMFORD DISCOVERED that the primary heat from a fireplace is radiant heat. Therefore, it



Count Rumford made old fireplaces reflect more heat by making them shallower and sloping the side walls. In his system:

$$CD = EF \quad AB = 3 CD$$

In actual practice, opening AB can vary from 2 CD up to 3 CD.



In addition to making the back shallower, Count Rumford's modifications included adding a smoke shelf and narrowing the throat. Rumford's dictum: Depth of throat (GH) should never be less than 3 inches nor more than 4 inches.

is critical that the back wall (fireback) and side walls (also called coves or jambs) be placed in such a way as to reflect the maximum amount of heat into the room. The kind of deep fireplace with coves perpendicular to the back wall—which were common in the 18th century and which you still see today—are all wrong for maximum heat efficiency.

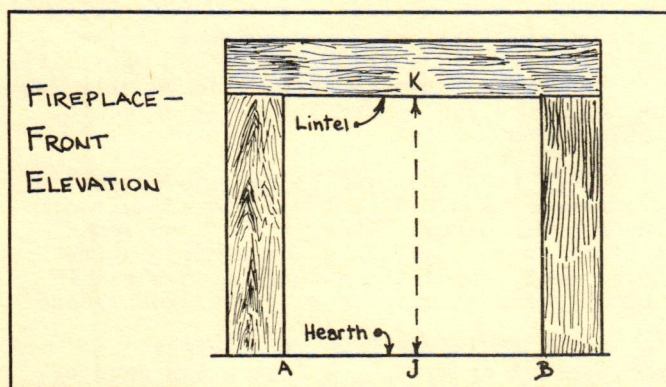
RUMFORD BUILT QUITE A REPUTATION in London as a fireplace doctor. It became quite the fashion to boast of a fireplace that had been "doctored" by the master himself. Commonly, he made four basic changes to improve fuel efficiency and reduce smoking:

- Reduced fireplace opening by lowering the lintel (or raising the hearth);

- Moved the fireback closer to the front of the hearth;
- Added slanted coves;
- Reduced depth of the throat and added a smoke shelf.

RUMFORD'S IDEAL FIREPLACE is tall and shallow, with sides and back angled for maximum heat reflection. Ironically, masons are still building fireplaces at variance with Rumford's principles—and homeowners are suffering the same consequences as our 17th century ancestors.

ESPECIALLY IMPORTANT when considering dampers is the depth of the chimney throat (GH in diagram above). Rumford's experiments determined that for best drawing power, the throat should be no more than 4" deep—with a flat smoke shelf behind it. Many old fireplaces have throats much larger than this. The smoke shelf's job is to deflect cold air coming down the chimney and mix it with the column of rising hot gases and smoke. ■■

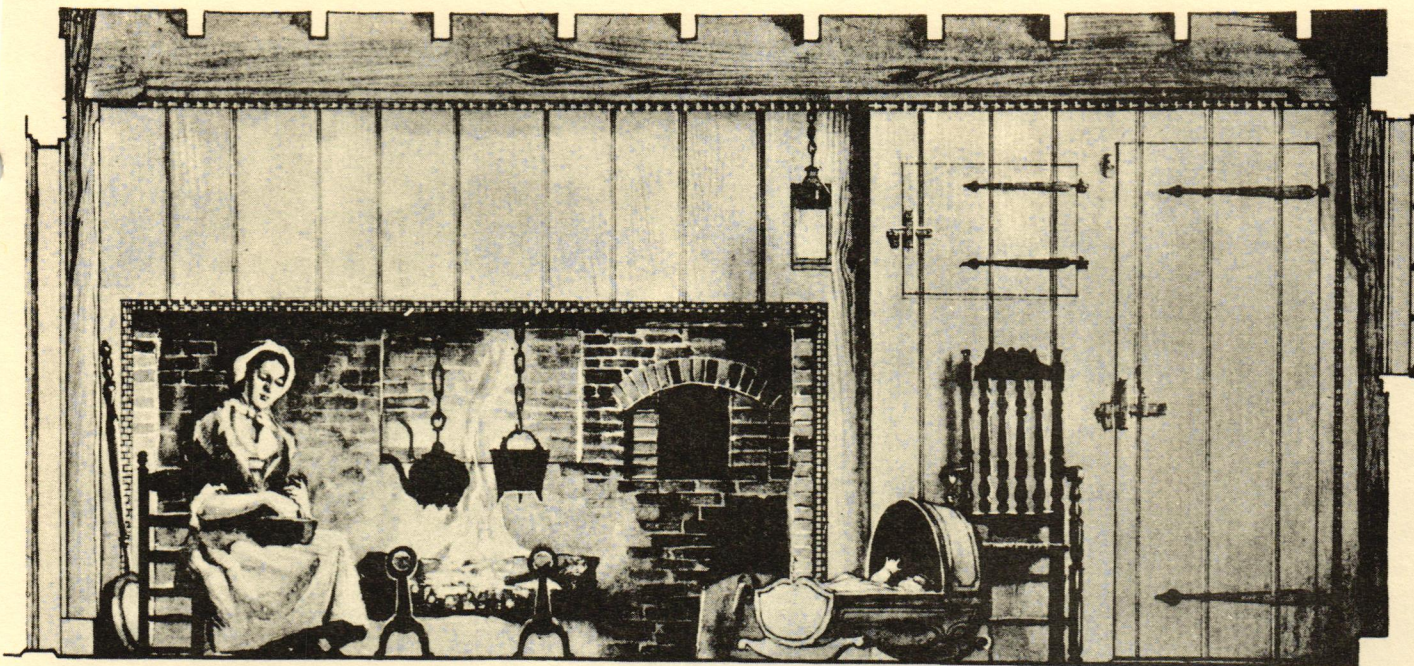


Best shape for fireplace opening is square; i.e., $AB = JK$. In old fireplaces, factor controlling actual dimensions is the cross-section of the flue. Area of fireplace opening should be 8-10 times the cross-section of flue. This relationship fixes all the other dimensions.

Two Helpful Books

AN EXCELLENT SUMMARY and discussion of the Rumford principles is contained in the book "The Forgotten Art of Building a Good Fireplace" by Vrest Orton. It can be ordered for \$2.50 plus 50¢ postage and handling from: National Trust Bookstore, 748 Jackson Pl. N.W., Washington, D.C. 20006.

IF YOU ARE GOING TO BE HANDLING bricks and mortar in rebuilding a firebox, a handy reference is: "How to Install a Fireplace," by Donald R. Brann. Available for \$3.50 plus 35¢ postage from: Directions Simplified, P.O. Box 215, Briarcliff Manor, N.Y. 10510.



This typical 17th century kitchen is quite medieval in character--low-ceilinged, dark and showing the solid frame of the house

with its exposed ceiling beams and posts. The vertical boards were left unpainted as were all interiors in that century.

(Kitchens--Continued from page 1)

tional Early American kitchen that is so admired and imitated today. There are many houses built in a later period like the plain Greek Revival style or the rural farmhouse that do not have any particular architectural features in the big old room that is the kitchen and can benefit from decorating in the earlier colonial manner.

Walls And Ceilings

THE FIRST AREA to consider when decorating the Early American kitchen is the walls and ceiling. They certainly do not have to be all wood. Only the very early kitchens were all wood and if you are lucky enough to have a room that has original moulded panelling it is probably the dining room now. By the second quarter of the 18th century the colonists began to use paint--more as a preservative than for decorative purposes. It must be remembered that paint was expensive and wood was cheap. But as soon as they could afford it--or had the time to make it--the colonists used paint to relieve the monotony of the all-wood kitchen.

IT WAS THEN that they began to use cheaper woods--like knotty pine--because they were to be painted or stained a color anyway. So, contrary to the urging of the plastic-panelling manufacturers, covering a room with knotty pine (real or ersatz) is not the way to decorate a colonial kitchen. If you wish to have a lot of wood in the kitchen, use only real wood such as clear pine and coat with a varnish that will give a slightly antiqued effect. Other fads for the rustic look like using weathered barnboards for wallcoverings are also a matter of personal taste but are not appropriate to the Early American kitchen.

RATHER THAN BUYING NEW WOOD, use paint and wallpaper to decorate for economy and authenticity. There are very many documentary wallpapers available at moderate prices that have been reproduced with washable surfaces that do not detract from their appearance and are very suitable for a kitchen.

EVEN BEFORE paint was commonly used, the colonists relieved the monotony and darkness of the small-windowed, dark room by building plaster walls. The plaster was made of crushed oyster shells, sand and sea water. They lightened its brownish shade with a coat of whitewash, made by slaking quicklime in water, and often added vegetable dyes for color. They later learned to make milk paint and then oil paint. Color-starved colonial housewives loved the cheerfulness this brought to their kitchen.

THESE EARLY COLORS WERE STRONG and vivid. Never use a pastel shade when painting the Early American kitchen. Some of the colors used in decorating were yellow ochre, Prussian blue, Indian red, strong greens. A coat of varnish tinted with raw umber will give a mellow, aged look to painted surfaces. A neutral shade like beige for walls is effective with a deeper color like Indian red for woodwork or cabinets.

AS PAINT BECAME more available the fancy-painting techniques of stencilling, marbling and graining also became popular. The kitchen is a terrific place to try out some of these crafts. Stencilling (Journal--Jan. 1975), Marbleizing (Journal--Mar. 1975) and Graining (June 1975) will add atmosphere and interest to walls and cabinets and is the most economical way to decorate. Covering the fancypainting with a coat of washable varnish will provide a durable surface that is easily cleaned.

(Cont. p. 10)



THIS IS THE KITCHEN in the Hurley Patentee Manor in Kingston, New York, a large stone house built in 1745 and attached to a 1696 Dutch cottage. The house, owned by Stephen and Carolyn Waligurski, was featured in the Old-House Living section of The Journal in April of 1975.

WHEN THE WALIGURSKIS bought the manor in 1963, the kitchen was only half the size it is now because the original back wall of the kitchen had fallen off in 1924 and it had been partitioned. To restore the room to its original plan, Stephen followed the lines of the original foundation and built up with stones from the property. The only change he made (from a description given him by a descendant of the original family) was to add another window from old wood and glass that exactly duplicates the existing ones. The ceiling beams were set into place with the help of the family car and block and tackle (also brains and brawn.)

A WARM AND CHARMING EARLY AMERICAN kitchen was then created by the Waligurskis using their knowledge of early American settings, their ingenuity and some plain hard work.

THIS HALF OF THE large 20' x 16' room shows an early American kitchen much as it would have been, but less austere. The wallpaper is a documentary reproduction, from the local wallpaper store, of a colonial fruit and vegetable pattern. Carolyn made the simple curtain arrangement from a deep red homespun fabric.

STEPHEN MADE THE large trestle table from 200-year-old wood found on the property, and the ladderback chairs are old reproductions. The fireplace was completely re-constructed out of salvaged bricks.

BOTH THE CONE CHANDELIER and the fireplace screen are Hurley Patentee reproductions made by Stephen. The large iron pot in front of the fireplace is an old hog scalding kettle that was found on the property.

IN THE MANNER of early colonial housewives, Carolyn has hung sage from the beams for drying. The large bench at the right of the picture is an old settle. It provides seating in front of the fire, but then swings into a hutch table to provide extra work surface in the other part of the kitchen.



CAROLYN WALIGURSKI loves Early American houses, history and antiques. But she is also a very busy lady with four children, a full-time teacher, a creative homemaker who does all her own sewing and decorating, and an active participant in church and community activities.

So along with the charm of a restored period kitchen, she also requires one that is totally up-to-date with all the modern conveniences. And they are all there in the working part of the kitchen but cleverly arranged so that they are inconspicuous. The room is harmonious because the textures and colors found in the room are carried into the work area.

APPLIANCES and fixtures are tucked into a floor area of approximately 8' x 5'. The efficient storage space is carefully worked out to utilize all available space. Stephen and Carolyn built all the cabinets and panelling themselves with birch. The refrigerator is boxed in, leaving a 6 in. space above for ventilation. The end closet, next to the refrigerator, is a full-length grocery cabinet with door shelves. The dishwasher, a KitchenAid, was bought

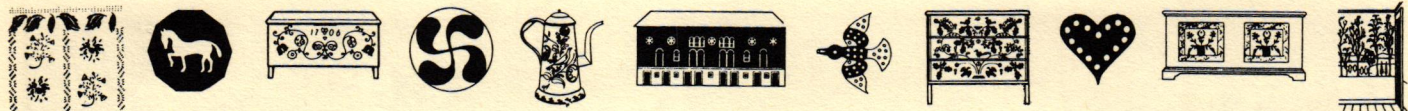
with an empty-frame front, in which a panel could be slipped in. They added a birch panel to match the cabinets. A platter rack is closeted above the stove and beside the stove is a hanging pot rack and lid drawer. The corner cabinet contains revolving shelves.

REFRIGERATOR AND STOVE are copper brown. A bakery board covers the top of the stove when it is not in use. Not visible is a set-in light housed at the bottom of the cabinet beside the sink. The pierced lantern with four candle arms is another Hurley Patentee reproduction.

THE ENTIRE FLOOR area of the kitchen is covered with practical Armstrong 12-inch vinyl tiles in a pattern called Cinnamon.

STEPHEN WALIGURSKI began making lighting reproductions for his own house because of the high price of antiques. It has developed into a business. To get his catalog, send \$1 to Hurley Patentee Manor, R.D. 7, Box 98A, Kingston, N. Y. 12401.

Photos by Bill Sill.

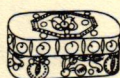
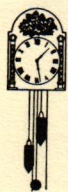


American Folk Decoration



THE DECORATIVE PAINTING done in the 17th, 18th, and 19th centuries is a very important part of Early American decoration. Not confined to walls or floors, it was used to decorate chairs, chests, tinware, clocks, glass, etc. This kind of decoration can be used in the Early American kitchen for cabinets, walls, furniture or even a refrigerator door. But to use it effectively it is necessary to know its history, the types found in different regions and periods as well as precise instructions for

each kind. This would mean writing a book. Fortunately, somebody has written an excellent one. "American Folk Decoration" by Jean Lipman with practical instruction by Eve Meulendyke, gives an excellent background as well as complete instructions for the decoration of all the above mentioned areas as well as for fabrics, houses, and even barns. To order, send \$3.95, plus 35¢ postage and handling, to Dover Publications, Inc., 180 Varick St., New York, N. Y. 10014.



Floors

Storage Space

COLONIAL KITCHEN FLOORS were made of random wide board planks, stone or brick. Wood floors were washed every day with soap and sand as an abrasive. New dry sand was spread in the morning and housewives swept it into scroll or herringbone patterns.

UNATTRACTIVE WOOD FLOORS with no particular distinction will give added color and character to the kitchen if they are painted in a rich color or in one of the fancypainting techniques. Spatterpainting and stencilling, two very decorative methods, are described in the December 1974 issue of The Journal.

THE EARLY AMERICAN HOUSEWIFE made wool and cotton striped carpets. There is a record, in 1830, of a minister's wife who painted her floor "carpet-like" with stripes of red, green, blue, yellow and purple. Covered with a clear protective finish, this old way of painting a floor would be an authentic, practical and lively kitchen floor treatment.

THE HOUSEWIFE was Mrs. Bascomb and an excerpt from her journal is recorded in an excellent paperback, "Floor Coverings In New England Before 1850," by Nina Fletcher Little. She gives an illustrated history of the rag rugs and wool carpets made by New England housewives. Also discussed are the manufactured carpets, floor cloths, and the painted and stencilled floors done by fancypainters. To order "Floor Coverings In New England Before 1850" send \$2.50, plus 25¢ postage and handling, to Old Sturbridge Village Book Store, Sturbridge, MA 01566.

THE POPULARITY of the colonial decorating style has caused manufacturers to offer a wide range of floor coverings that are appropriate for Early American decoration. Armstrong, in particular, has quite a few patterns resembling brick or stone in tiles and linoleum that come in attractive clay and brick tones.

WHEN PLANNING STORAGE SPACE in the Early American kitchen utilize any antique chests, dressers or cupboards you can. These were storage spaces for linens, etc. in the Colonial kitchen. Wood cabinets will look well but if you don't have good wood you can refinish old painted cabinets with a rich Early American paint color and perhaps add some painted decoration--either freehand or stencilled.

THERE IS NO RULE that says cabinets can only be above a counter top and, in fact, in colonial times they never were. When planning cabinets try to include one or two of the old-fashioned full length kind.



REPRODUCTIONS OF EARLY AMERICAN hardware on cabinets, doors, and windows give a dramatic period effect. The Old-House Journal Buyers' Guide lists quite a few blacksmiths that make these reproductions.



ONE THING THAT will ruin a period atmosphere in the Early American kitchen is the kind of overly-bright lighting so often used in kitchens today. There is a large number of companies making reproductions of early lighting fixtures--chandeliers, sconces, lanterns (listed in The Buyers' Guide.) If additional light is needed it is usually better to use a recessed light enclosed at the bottom of a cabinet so that it is not visible.

IF CURTAINS ARE USED they should be simple and hung from a rod placed inside the window frame. Fabric should be cotton or a homespun type, or a synthetic that looks similar.

AN UPCOMING ISSUE of The Journal will feature an article on the Victorian kitchen, and the kitchen in the old house including a discussion of stoves. ■ ■

Helpful Publications You Can Send For

Survey Of Preservation Literature

THERE ARE HUNDREDS of private organizations and government agencies churning out books, articles and pamphlets about historic preservation. While this is good for old buildings, it is very frustrating to people trying to keep abreast of the literature in the field. That's why a new book, "Historic Preservation," is such a valuable reference. It contains a selected bibliography of the most significant publications in the field of historic preservation up through Dec. 31, 1973. It lists publications in 5 major areas: Historic Preservation in Perspective; Preservation Law; Urban Development and Redevelopment; Preservation Research and Planning; Preservation Action. One valuable feature of the book is the "Basic Reference Shelf": A listing of 24 basic books that should be in the library of everyone involved with preservation. The only weakness in this excellent sourcebook is that it will take some research to find out how to go about actually acquiring some of the publications listed. But enough information is given so that the address and pricing information can be tracked down. "Historic Preservation," 141 pages, clothbound, can be ordered for \$10 from: American Assn. for State & Local History, 1400 Eighth Ave. South, Nashville, Tenn. 37203.

Cleaning Masonry Buildings

INCORRECT CLEANING AND WATERPROOFING of masonry buildings can cause long-term deterioration of the structure. To help building owners avoid costly mistakes, The National Park Service has put together a 4-page pamphlet on proper care of masonry. Written by Robert C. Mack, AIA, the leaflet provides guidance on techniques of cleaning and waterproofing, and explains consequences of their inappropriate use. Available free. Ask for "The Cleaning And Waterproof Coating of Masonry Buildings" from: Interagency Historic Architectural Services Program, National Park Service, Washington, D.C. 20240.

Restored America

THOSE READERS who especially like the Old-House Living feature of The Journal and who take encouragement from what others have succeeded in doing will be particularly interested in Deirdre Stanforth's new book, "Restored America." It is a book of success stories with more than 250 superb photos by Louis Reens in color and black and white. The interiors and exteriors are of houses from the 18th century right through to Frank Lloyd Wright. But Ms. Stanforth also explores entire blocks and public and commercial

buildings. The changes brought about by restoration are examined in relationship to the communities--drops in the crime rate, rise in value of property, improvements in shopping districts, etc. This beautifully produced book is expensive--\$25--but well worth the price for the bounty of enthusiasm and instruction it provides for those interested in restoration. To order "Restored America" send \$25 to: Preservation Bookstore, National Trust for Historic Preservation, 740-748 Jackson Place, N. W., Washington, D. C. 20006.

House Inspection Manual

FOR ANYONE ALREADY OWNING an old house, this book is too late. But if you...or a friend... are planning to buy an old house, the contents of this book should be mastered before ever setting foot in a realtor's office. The book, "Buying Your House," gives you a complete run-down on inspecting and evaluating a structure. The manual isn't geared specifically to vintage houses. So it doesn't give much guidance on the architectural merits of a structure. But it does give a wealth of detail on the more mundane aspects: Structural, interior finish, heating systems, electrical & plumbing, special problems of country houses. These are factors that most of us neglect once we've fallen in love with a stained glass window. After reading Claxton Walker's book, you may still fall in love with the stained glass window and buy the house that "needs work," but you'll have a more realistic idea of what you're getting into. "Buying Your House;" 252 pages; hardcover. \$8.95 plus 50¢ postage from: Emerson Books, Reynolds Lane, Buchanan, New York 10511.

American Gothic

"THE ONLY PROPER STYLE" is an entertaining survey of the Gothic style in America. Well illustrated with plans, drawings and photos of exteriors, interiors and details of Gothic buildings and furnishings across the country. The taste for the romantic style was not confined to churches and public buildings. The Victorians had a good deal of fun working the Gothic motifs and lofty spires and arches on everything from Carpenter Gothic cottages, firehouses, monuments, robber-baron mansions, to locomotives and dog houses--all shown in the book in excellent photos. Represented also are the works of 19th century architects like Davis, Latrobe, and Upjohn who built in the Gothic style with a definite moral purpose. This handsome and instructive book is \$19.95. To order "The Only Proper Style" by Calder Loth and Julius Trousdale Sadler, Jr., write to New York Graphic Society, 11 Beacon St., Boston, MA 02108.

Products For The Old House

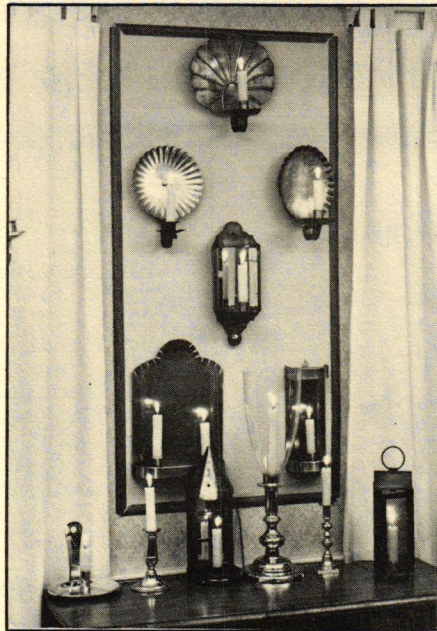
Electric Wax Candles

THE ELECTRIC CANDLELIGHT CO. makes wax candles that give the appearance of a real burning candle yet work on electricity. They give a truly authentic appearance to candle holding lighting fixtures like sconces, candelabras, candlesticks, and lanterns.

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THE STARLITE candle is used with a Candle Wick Bulb. This bulb is hand-made and contains a screw base as small as a candle wick. The flame-like glow of the bulb is one candle power or approximately 3 watts, and have been used in many restorations including the Winterthur Museum.

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than candlepower gives, there is the Morelite Electric Candle which is made in the same manner as the Starlite but takes conventional voltage and accepts regular candelabra-base bulbs up to 25 watts.

CANDLES come in Mustard Gold or Cream White and in heights from 2 in. to 12 in. Other size candles and colors are available upon special request.

FOR A BROCHURE AND price list for the Starlite and Morelite Candles and Candle Wick bulbs write to: George F. Feeney, Proprietor, The Electric Candlelight Company, One Chelmsford St., Chelmsford, MA 01824. (617) 256-8809.

Colonial Bricks

REPLACING BRICKS in old masonry is difficult because modern bricks have a different appearance—and properties—from old handmade bricks. And it is not always possible to scavenge old bricks for re-use.

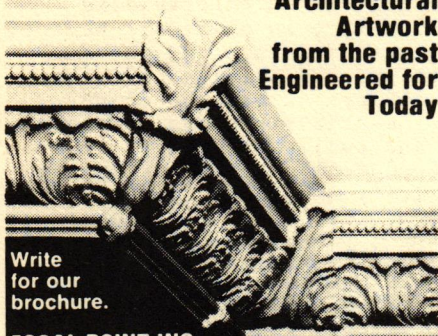
There is a company that manufactures a large array of molded colonial brick. They look just like old brick—and have the advantage of being readily available. Also available are date blocks and a wide selection of special architectural shapes such as coves and corners.

Distribution is limited to east of the Mississippi. For more information and distributor list, write: Service Bureau, Glen-Gery Corp., P.O. Box 206, Reading, PA 19607.

Corbels

EVELYN CROTON is a dealer in architectural antiques—iron, terracotta heads, fretwork, etc. But she specializes in wood carved corbels. These corbels range from 5 in. to 43 in. and are all about 100 to 130 years old. They are being sold in the same condition as when they were removed from the buildings. Contact: Evelyn Croton, 51 Eastwood Lane, Valley Stream, N. Y. 11581. (516) 791-4703.

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Books & Publications

FINISHING TOUCHES - A guide to caring for Antiques with Recipes for finishing wood. Reviewed in the November 1973 issue of The Journal. \$3.50 - includes postage and handling. Proceeds to Willoughby House Settlement. Send to: Willoughby House Junior Board, 350 Clinton St., Brooklyn, N. Y. 11231.

CHAIR SEAT WEAVING for antique chairs--Highly recommended textbook that makes learning easy. Includes caning, rush, splint and Shaker tape weaves. In its 6th printing. \$2.50, handling 50¢. Marion Sober, Box 294-0, Plymouth, MI 48170.

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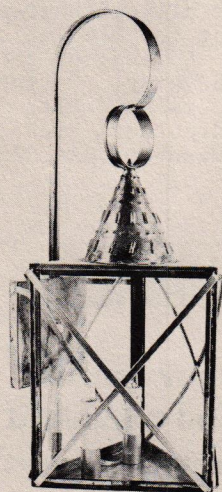
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