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NEXT MONTH.....Parquet Floors

Restoration and Maintenance Techniques For The Antique House

How To Save That Old Ceiling

By John Obed Curtis
Old Sturbridge Village

AMONG THE MORE DISCOURAGING problems encountered during the restoration of an old house is a badly deteriorated plaster ceiling. Cracked, sagging, ineptly patched and coated with countless layers of lime whitewash, calcimine, or paint, such a ceiling often invites the simple solution of complete replacement with dry wall plasterboard and taped seams. Such an expedient is incompatible with the character of an old house. And in the case of a truly historic house, it is inconsistent with accepted preservation practices that argue for retention of as much original fabric as possible. This article will discuss proven techniques for the salvage of an eighteenth century plaster ceiling; and demonstrate how with patience and labor, the homeowner can avoid the expense of a new ceiling while preserving the structural integrity of an historic building.

OCCASIONALLY during the late 19th and early 20th centuries, ceilings were papered to hide cracks and surface irregularities. A paper-covered ceiling is generally a clue that the ceiling will be found in rough condition. Removal of the paper will be perhaps the easiest undertaking of the entire project since adhesion to the dry, unsized, and calcimine-coated surface will be poor and the paper, once "started" at the edge of the room, may readily pull away in strips. Repeated dampen-

ing with a sponge, or the use of a rented steamer from a building supply house, will aid in the removal.

CALCIMINE (kalsomine) is a white or tinted mixture of whiting (chalk), glue size, and water. Whitewash is a "liquid plaster" made of slaked lime and water, with additives such as salt, glue, sugar, or rice flour, and coloring agents.

To Remove Calcimine

THERE IS NO truly easy way to strip a ceiling of the various whitening agents popularly in use during the late 18th and 19th centuries. Although the homeowner may experiment with different methods of softening the whitewash or calcimine, the basic procedure remains what conservators euphemistically refer to as "mechanical." In layman's parlance, this means scraping by hand with a putty knife or razor blade scraper.

CALCIMINE CAN BE scraped dry but the dust is a nuisance and the tenacity of some difficult areas may result in gouged plaster unless the surface coating is softened. Calcimine is theoretically water soluble; lime whitewash is less permeable; and both may incorporate a now unknown bond-

(Continued on page 142)



One Gallon Covers...

Preparing For Painting Part I

By David Hardingham

I AM SURE YOU'VE SEEN the ads run by paint companies and directed to do-it-yourselfer decorators—you know, the ones where father in his well pressed trousers and clean sport shirt stands comfortably wielding a brush or roller at eye level, assisted by two or three neatly dressed children helpfully holding paint cans and rags, while mother appears at the door with a tray of cool drinks. The entire bunch all smiles.

THIS MAY SELL PAINT, but as to the way it is, it ain't.

WE MIGHT AS WELL FACE it now. Painting is work. There are a number of things you can do to make it easier and more satisfying, as I will point out later, but it is still a dirty job and more physically demanding than the inexperienced can believe. If you are young or reasonably active, a large paint job will not be unduly taxing, though you will get tired sooner than you think. But if you have been living a sedentary life and have long been without the benefit of tennis, skiing, swimming and so forth, it is best you pace yourself, perhaps taking only an hour or so at a time until you get conditioned a bit. Painting, especially ladder work, is hard on the legs, knees and arches. You will probably also feel it in your wrists and shoulders and, if doing ceilings, in your neck. So start easy, and feel your way.



LET'S BEGIN WITH A brief description of paint; or what it is and what it is not. Paint, interior or exterior, is a finishing material and serves two purposes:

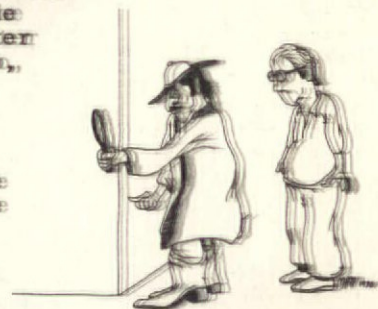
- (1) Protecting a surface from its normal environment, and,
- (2) Providing an attractive appearance.



THE PROPER PAINT, properly applied, will do both. By proper paint, I mean one that is manufactured for the specific purpose you have in mind. If you're painting your boat, use marine paints and varnishes. For masonry and stone, use masonry paints. For metals, use metal paints and especially on metal, use the recommended primer. You can use a better paint than the job requires, such as an exterior paint indoors, but it will cost more. An interior paint used outside, on the other hand, is a waste of time and material.

THERE IS NO SUCH THING AS A CHEAP PAINT or a cheap paint job. The smallest cost in painting is what you spend on material, unless you place zero value on your labor and on the final appearance and durability of your effort. Stay away from unknown brands or surplus paints. Even the best paints can give trouble sometimes, but a quality paint manufacturer usually will replace the material at no cost when it is determined that the material is at fault, and even sometimes where it is not.

WHILE THIS IS ADMITTEDLY a small comfort after you've spent 60 hours putting it on and are facing another 60 hours or so to correct the problem, it is better than nothing. Also, when problems like this occur, the paint companies usually send an expert to the scene to help you analyze your problem and overcome it. Fortunately, quality paint used in the right manner will rarely give you a problem. Almost always, the fault will lie elsewhere.



IT IS ALSO IMPORTANT to remember what paint is not. For example, it is not a glue, and while it can be used to stick a small piece of wood trim back in place or to tack down a flap of loose wallpaper, it will do neither of these jobs well, and often not for very long. Nor is it a hole filler. With the exception of texture paints (which are a mixture of

thick paint and fine sand) paints do a lousy job of filling nail holes or cracks. Latex interior flat and wall paints have fairly high bridging properties and often, perhaps 8 of 10 times, will cover over and conceal small nail or thumbtack holes in plaster or dry wall surfaces, provided these holes are not over 1/32 inch in diameter. But don't count on it. Paint shrinks as it dries, and many of these tiny holes that are covered when it is wet will reappear shortly thereafter.



What Paint Isn't

PAINT IS NOT A SUBSTITUTE for smoothing out a rough surface. A slightly rough surface may look fine when first brushed over, but unless many coats are used, it will dry rough. Enamels and lacquers are particularly deceptive in this regard, showing a beautifully smooth surface when freshly and carefully brushed over a scratched area. Both, however, have the characteristic of conforming with great fidelity to the surface underneath them with the result that when dry, they accent any defect rather than hide it. To make matters worse, correcting the rough spot by sanding and filling after it has been painted is far more work and trouble than doing it in the first place. And, unless you've been doing a lot of painting, there is practically no possibility of "touching up" an enameled surface. You'll have to do the entire panel over again.

ONE POINT TO KEEP IN MIND: Paint is probably the most perverse material the average person will ever handle. It often stubbornly refuses to flow into an area in spite of repeated brush strokes, (in corners of crown moulding, for example), but will flow freely and even gleefully onto the painter's hands, hair and clothes. It will fly 15 feet to splash down on the one spot, even as small as a dime, where the floor isn't covered. In its fluid state, it is highly untrustworthy and determined to get to places where you don't want it. So pay close attention to placement of drop cloths and handling of open cans of paint, especially around ladders. Treat paint with respect--it is easier to handle in the can than running loose on the floor.

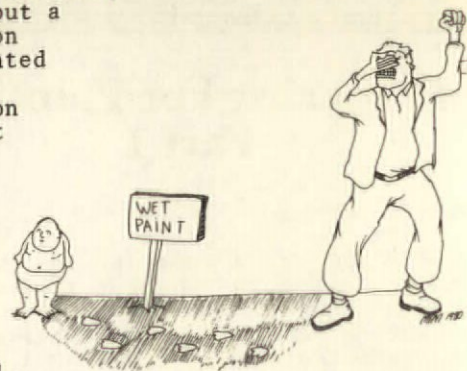


involving a period of 15 minutes (lacquers) to 6 or 8 hours (varnishes and enamels). The second stage is hardening, which may take one day to several weeks. At some point in the hardening process they reach a stage where they can safely be walked upon (but not scuffed on) and this usually is reached in 12 to 24 hours.

THE HARDENING PROCESS is most critical with enamels, varnishes and lacquers, synthetic or natural, that have a high sealing capability, and that includes just about all of them. This becomes a matter of importance when re-coating, or when placing heavy stationary objects on them. For instance,

before you put a heavy lamp on a newly painted table, or books back on a shelf that has been coated with any of these materials, allow up to 4 times the drying time stated on the label.

The reason is to allow plenty of hardening time for the material closest to the surface underneath, especially if the coating has been laid on thick. What happens is that the very top surface, when dry to the touch, has significantly reduced the "breathing" capability of what's underneath, thus delaying full hardening. A heavy object often will sink into the coating and either become firmly attached or will leave objectional depressions.



The Second Coat

THE SAME CAUTION APPLIES when a second coat is used. If the label says to allow 4 hours, I give it a full day; if it says one day, I will give it two. The danger in applying a second coat too soon derives from the fact that paint shrinks as it dries and in so doing, exerts considerable pull on the surface beneath it. If this under-surface isn't completely hard, it can be pulled away and the result is "alligatoring", or cracking up like the mud at a dry water hole. In the same vein, putting these finishes on too thick in a single coat can result in wrinkling and ridging because the top dries and shrinks while still resting on a pool of liquid material. And again, the only correction is complete removal and re-start.

PAINT IS A HIGHLY perverse material. Never give it an even break or you will emerge the loser. Stay in control, put it on evenly and where you want it. Leave no surplus. But, as with all rules, this has exceptions, particularly in the matter of drying time. Most notable are certain primers, undercoatings, and some clear finishes where amalgamation between coats is desirable. These materials will have labels stating the maximum time limits permissible between coats. Do as they say.

JUST ABOUT ALL FINISHES go through two basic stages after application. The first is drying until dust-free (or dry to touch), usually

Selecting A Contractor

BEFORE WE GET into the snitty-gritty of the painting you are going to do, we might take a look at the painting you don't want to do, or cannot do.

MANY PAINTING CONTRACTORS are willing to share the work with you, taking the roof, or a high ceilinged entryway or other sections which require special scaffolding and equipment you don't have. But how do you select one who will do a first class job?

THE AMOUNT OF WORK in a paint job can vary wildly depending on the care taken in surface preparation. And it logically follows that the bids for the job can have an equal range. In normal situations, the work, and the bids, will run in the area of 1 (for the lowest), to 1.5 or 1.8 (for the highest). If the surface is in deplorable shape, the spread could well be much greater.

IF YOU KNOW, by first hand experience with his work, a good contractor, you are probably well advised to go with him. If not, perhaps you have friends who do. But it's smart to go see the work your friend is talking about. Much as you may like old Joe, or Pete or whom-ever you talk to, you may find that his idea of a good paint job and your concept of the same are worlds apart. Go see the job and examine it in detail. If possible, find out what the surface was like before it was done. You can ask what it cost if you like, but if it's more than a year old this is likely to be of little value except in comparing this one with other jobs of the same size and difficulty done by others at about the same time.

WHEN EXAMINING THE JOB, look for smoothness of surfaces--use your fingers--check the sharpness of edging work, look for completeness such as under the window sills and close into inside corners, particularly near floor and ceiling. Look for runs, unfilled or over-filled holes, rough spots left unsanded, and slopping paint onto door or window hardware. (You may find some odd things; I have even found lumps that turned out to be painted-over chewing gum). If it's a mess, compliment him anyway and forget it.

EVEN IF YOU LOCATE a contractor by random selection through the Yellow Pages, you still have a chance to get a feel for his competence when he comes to estimate the job. Before he arrives, go over the areas you want him to do and make mental notes of the bad spots; the blisters, peeling, chalking, cracks or whatever, and then ask him specifically what he will do.



You should get specific answers. If he so much as hints at "these modern paints that will take care of this or that condition", the best advice I can offer is to find someone else. If, on the other hand, he tells you he will burn or scrape or sand and fill as the conditions require, you at least know that he understands what you want. What may still bother you is how well he will do these things, and/or if he will do them at all if you are not present when he comes.

The Contractor's Intentions

ONE INDICATION OF HIS thinking and intentions is the price he quotes. If it's dirt cheap, look out. By far the majority of contractors who quote a reasonable price will do what they say they will, and will be glad to give you references. But keep in mind you are working in a subjective area, and what former customers may say about him can be slanted pro or con for myriad reasons not remotely related to his work.



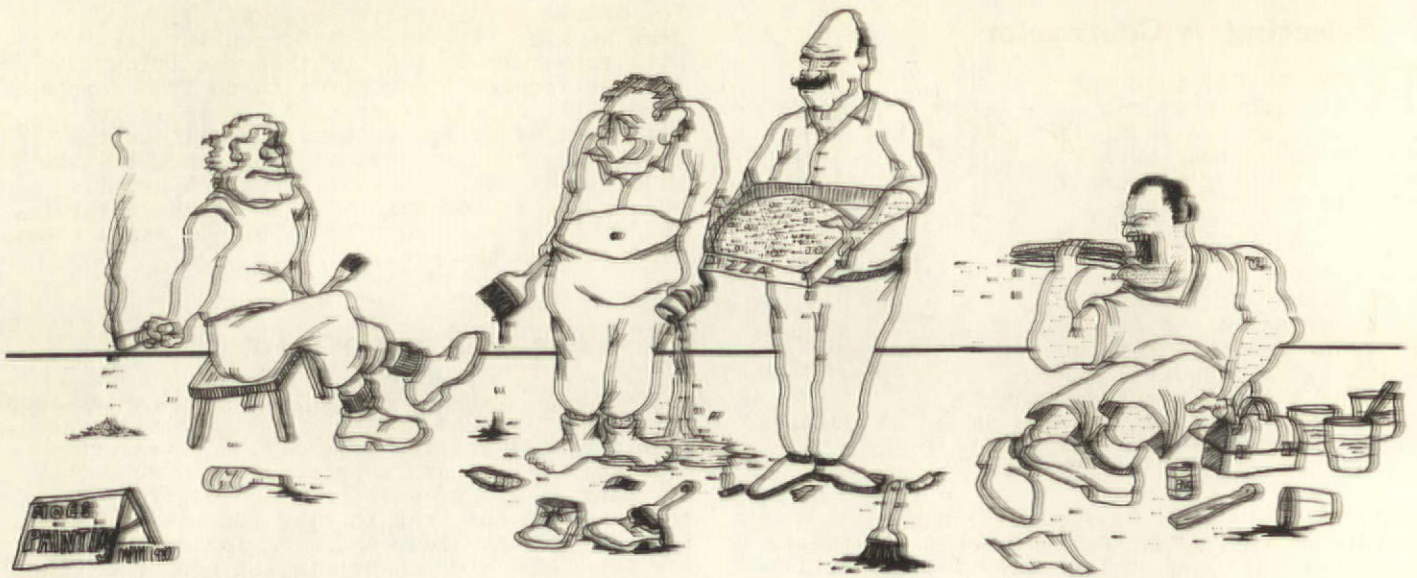
OTHER INDICATIONS YOU can glean from talking with him relate to the way he operates. For example, does he have a regular crew, or does he pick up men wherever he can find them for each job? Will he be on the scene himself, and for how long?

An established contractor who works alone or with the same men is your best bet. If he sends someone else, he should be on hand at the start, but he won't have to call back very often to check on anyone who works regularly for him.

IF YOU'RE STILL NOT SURE, contract a part of the job and see what happens. If the workmen show up on schedule and you see the same ones each day, you're probably OK. If they don't come when they say they will, or if you keep seeing different faces, you'd best watch things closely. Likely you are being used for fill-in work by a large operator, or you have a contractor who is picking up painters as he can.

ANOTHER INDICATOR relates to the respect and care these people exhibit regarding you and your home. Do they track dirt all over? What effort is made to keep the job as neat as possible? Do they sweep up? Carry empty cans to the trash? These things are often good clues to the attitude and care being taken in the work being done.





ONE OTHER POINT: Don't be overly influenced by membership in organizations with high sounding names such as something like The American Institute of Painting Decorators or similar sounding names. Like all, or certainly most all, other professional and trade associations of our times, such organizations are largely self-serving. At least I have yet to see one that isn't. Their purpose is usually three-fold:



- (1) To exchange technical and commercial information, with emphasis on the latter, such as how to improve sales, or to improve profits; new tax aspects and how to deal with them; new products; unusual jobs done by members and so on.
- (2) The perpetuation of income for the organizers, from dues and from advertising revenue.

- (3) Where applicable, lobbying for legislation considered favorable to member's interests.

THE AURA THAT SUCH organizations project is that membership therein means high quality work. As a practical matter, such membership most often means that members have met certain qualifications by satisfactorily completing certain educational courses (at college level or otherwise), or have met certain standards of experience or equipment. Often as not, membership simply means they have paid initiation fees and dues.

THESE ORGANIZATIONS have neither the staff nor the money to effectively police their membership, and are often reluctant to take disciplinary action even against a member who is convicted of criminal activity, if they even become aware of such convictions. And in any case, judgements related to quality in creative areas such as decorating are by nature, subjective, and thus unenforceable.

BUT THIS IS ACADEMIC. What you want is a fellow who is working to achieve a result pleasing to you; not one who is working for \$20.00 per hour. And he is hard to find.

Illustrations by Matthew Munisteri

COMING IN THIS SERIES:

Part 2

Choosing Equipment

Part 3

Materials & Strategy

David Hardingham was born in New Jersey in 1913, and "oscillated" between New Jersey and Montana in his early years. He is a mechanical engineer by profession, although he was a "nucker" in an Idaho gold mine in 1930. He helped design the suit Neil Armstrong wore on his first visit to the moon, while working for General Dynamics Corp. He restored a house down the road from where Knox once taught artillery. Now he restores Early American antiques. He has never been a "professional" painter, but he has been painting houses since he was 14 years old. He also enjoys flying airplanes and raising dogs.



Brick Arithmetic, & Bluestone Dust

Dear Friends,

I MUST CORRECT AN ERROR in my article "Brick Walks" in the July OHJ. In figuring how many bricks you need to do the walk or patio, I gave a disastrously incorrect formula. If using nominal-sized bricks, you must multiply the square footage by 5. (Not divide, as I stated.) The same goes for full-sized bricks: Multiply the square footage by 4.5. I hope the readers were smarter than I and figured the correct number of bricks in spite of my instructions. At any rate, please accept my apologies.

Ron Pilling
Baltimore, MD

To the Editors:



I WOULD ADD only one thing to your nicely-done article on Brick Walks: Ants dearly love to carry all that sand to the top. We laid a thoroughly tamped brick walk that dropped 1-1/2 inches in two years due to ant action.

TO REMEDY THIS, we are now using stone dust as a top course...about 2 inches over 6 inches of gravel. The stone dust packs beautifully, stays in place, and seems to deter the ants. It's also cheap, because it's more-or-less a waste product. We pay about \$2.00 per ton. We also use it for the "grout" or sweep course. It stays better than sand. Stone dust is available at any stonemason's yard.

Charles E. Nelson
Newton, MA

To the Editors:

MY WIFE AND I were responsible for coordinating the efforts for brick walks in our neighborhood in Newport, RI, so we were particularly interested in the article on brick walks. Readers may want to know that there is an alternative method for their installation:

TO PREPARE THE SITE, at least 4 inches of bank run should be laid and tamped. On top of that, 3 to 4 inches of bluestone dust should be applied and also tamped. Generally, the incline to allow for runoff should be about 1/4 in. per running foot. The bricks can then be laid directly on top of the bluestone dust and lightly tamped into place. When all the bricks

have been laid, additional bluestone dust can be swept in between them. Unlike sand, stone dust will not shift or move with rain. On an incline, sand will wash out from beneath the bricks.

Charles J. Minifie
Newport, RI

Polishing Slate

[In the Nov. 1979 issue of OHJ, Karen Cooper of Hartford, CT asked other readers for their experiences refinishing slate. She had just purchased an old slate sink, which she cleaned and oiled--but some scratches still remain.]

Dear Ms. Cooper:

PRESENTLY I am writing a book on slate; and I also paint on slate shingles. In my research into the artistic and historic uses of slate, I have found several quarries very helpful in providing brochures and answers to my questions. [These are listed in the May 1980 issue of OHJ, "Slate Roofs", p.55.]

I'VE FOUND that sanding out rough grains in slate shingles is easy to do. Your sink surface will be smoother than my shingles so there should be no problem. Once the dust is removed and the surface washed, the slate is a uniform color. I might also add that sculptures of slate can be made wonderfully smooth and marble-like, proving that slate is quite workable.

BUCKINGHAM SLATE CO. discusses using "a mixture of 3 or 4 parts turpentine and 1 part boiled linseed oil rubbed onto honed slate", leaving it dark and shiny. "Use a soft, lint-free cloth and just a few drops of the mixture for several square feet of slate."

Judith Buswick
Chelmsford, MA

More About Chimneys

To the Editors:

YOUR NEW DEPARTMENT, "Ask OHJ", promises to be most useful for readers. But I feel the reply to Mrs. Taylor's question regarding her deteriorating chimney is wrong. (Aug. 1980, p. 98.)

THE PRINCIPAL PRODUCT of the combustion of natural gas is water vapor, which will condense in a cold chimney and saturate the masonry. It is such a commonplace problem here in Minnesota that it is routinely forestalled by the installation of a metal vent pipe in the chimney, connected to the gas appliance. This contains the water vapor and conducts it safely to the outside without any chance of condensation within the chimney. Because vent size for gas appliances is quite small, there is no difficulty in installing such a "liner", which is fed down from the top of the chimney

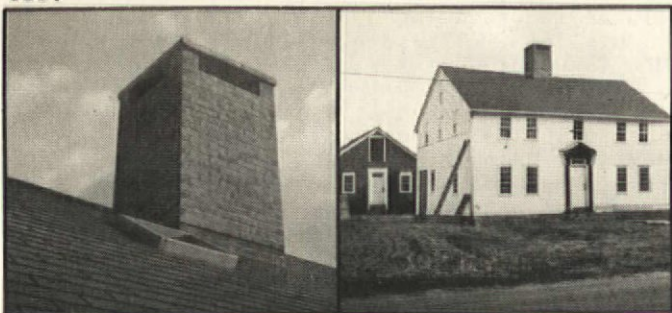
and connected to the appliance through the existing breeching.

Mrs. Taylor may benefit from contacting her gas company about the problem.

Edward V. Lofstrom
Architect
Minneapolis, MN

To the Editors:

A SUGGESTION regarding capping a chimney: If you stop to think about it, raising a blue-stone slab to such dizzying heights is no small task, especially if your chimney is four feet square like mine is. An easier solution is to make a wooden form, put in some reinforcing rods, and then pour a slab out of concrete. The wet cement can be hauled up one bucket at a time, which is feasible for one person plus a helper on the ground. Also, this allows you to round up the slab a little in the center, the better to encourage the rain to run off.



THE SMOKE WILL quickly darken the edges of the slab so that only the sharpest eye will be able to guess what the slab is made of. Also, three bricks, laid flat, allow plenty of air space under the slab and look very good (your drawing showed four). I've done two large chimneys this way, and the results were very satisfactory.

INCIDENTALLY--the basic problem in using an old, unlined chimney to vent a furnace is that one of the products of combustion of fossil fuels (coal, oil, or gas) is H_2S (hydrogen sulfide). When this contacts moisture, it forms H_2SO_4 (sulfuric acid). You don't have to be a chemist to figure out what this does to old lime mortar. In consequence, a chimney which has stood up well for two hundred years venting wood-burning fireplaces, may disintegrate after only a few years connected to a furnace. Tolerating a faulty chimney is one of the quickest ways to burn down your old house.

Lew Cooper
Chester, NJ

Radiator Cover Design

To the Editors:

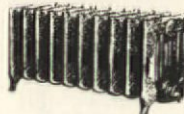
YOUR ANSWER to a reader's question concerning radiator covers (Aug. 1980, p. 99) contains a statement that could be misleading in certain circumstances: Radiator covers do not HAVE to "cut down measurably on heating effi-

ciency." They can be designed to actually increase the total heating efficiency.

MOST RADIATORS are located on outside walls of rooms. In such locations they present hot spots on the outside walls, which radiate and waste heat to the cold outside. Radiator covers should be insulated on the back side, so as to help keep the heat in the room. Radiators heat a room by convection, rather than by radiation. Cover design should provide assistance to convection; most available covers restrict convection.

WITH HEATING COSTS soaring, a comprehensive article on radiator cover design would be a public service.

H. H. Farmer, Jr.
Henderson, KY



HAS ANYONE designed or bought a radiator cover which is both efficient and good-looking?

--The Editors

Update On The Mask

WE HAVE RECEIVED many queries about the Comfo II respirator since writing it up in our April 1980 issue ("Lead Poisoning While Stripping Paint", p. 38). Here's where to buy it, and what it costs:

THE COMFO II RESPIRATOR illustrates Fred Allen's law: "Everything is more complicated than anybody knows." Mine Safety Appliance Corp.--the manufacturer--does not encourage home use because of the face-fitting problem of the respirator, and because the filter induces a pressure drop that might cause some strain on the heart. So if you have pulmonary or heart trouble, don't use the mask. The Comfo II comes in Small, Medium, and Large... and must really fit your face to be of any use. If you have a beard, it won't fit snugly enough to be effective.

IT TURNS OUT you should order a Type H cartridge with the respirator. There are 17 different types, governed by OSHA regulations, so be sure to specify. (We had recommended Type S in April. Under normal circumstances, the Type S is legal; but the Type H is better, and somewhat more efficient. The Comfo II mask is effective up to 10 times the permissible exposure limit to lead in the air. If the amount of lead reaches 2.5 milligrams per cubic foot of air, OSHA regulations require a full-face mask, which retails at \$79.80, and is also used with the Type H cartridge.)

THESE MASKS are not easy to get because MSA normally sells only to industry, where usage of them is under strict control. Nevertheless, if knowing the complications, you want to order one, they are available directly from the manufacturer. Cost is \$11.90 plus tax. A box of 10 cartridges costs \$29.15 plus postage. Write: Mine Safety Appliance Corp., Att. Sales, 1100 Globe Ave., Mountainside, NJ 07092. Tel. (201) 232-3490.

Disassembling A Timber Frame House

By John Dittmer, Bowen, Illinois

IN THE WINTER OF 1975, an ad appeared in "Preservation News" offering a large colonial house for sale in Westfield, Massachusetts. The house had to be moved. My wife and I went to see the house a few weeks later after some correspondence with Del Rios, the seller. It was a typical Connecticut Valley, center chimney colonial house, built in 1786 by a locally prominent farmer and businessman. It was a full two stories plus attic with a slate roof, and two Greek Revival additions at the rear. The dimensions of the main house were 32 ft. x 40 ft. Inspection of the inside showed a basically sound structure with only a moderate amount of settling. Previous owners had made no major structural changes to the interior. There was no serious termite damage either. Only one mantel remained (it was not original to the house), and the six fireplaces had long since been covered over. After taking a few pictures and making some notes, we returned to Illinois.



Dittmer house in Massachusetts.

WE BEGAN OUR RESEARCH WITH Early Domestic Architecture In the Connecticut Valley by Frederick Kelly. It quickly became a main reference and inspiration. In addition, we contacted other people who had dismantled and

moved old houses. We were intrigued by the project and finally became serious about buying the house. Up to this point, we had seen the task as simply a matter of taking the house apart and putting it back together again. We had given only passing consideration to such matters as identification and marking, disposal of rubble, transportation, and handling 40 ft. 8 in. x 10 in. timbers 20 feet off the ground.

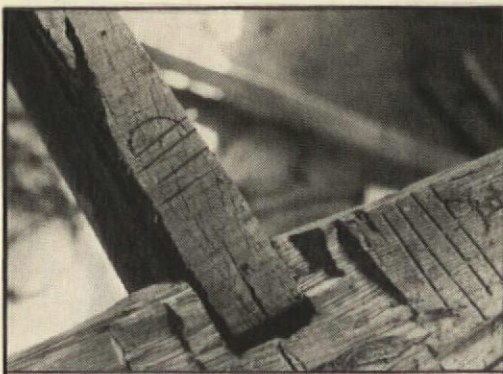
WE BEGAN DISMANTLING the house in April, 1976. Dismantling and shipping took about five months. The partial basement and foundation were begun in the fall. Due to weather and other problems, actual reassembly of the framework did not begin until mid 1977.

Marking

FIRST WE STRIPPED all the plaster from the interior. All panelling and interior trim was removed after it had been photographed and marked. The marking system was designed to locate the coded piece by area within the house. For example: SEPSI means southeast parlor ceiling joist number I, south side of the summer beam. It was seldom necessary to name the function of the piece, since it was easy to differentiate between a joist and a stud, etc. I used a heavy crayon for marking which was adequate though I took precautions to avoid washing or rubbing the markings off. An aluminum tagging machine would have been more reliable, but also more expensive and more time consuming. After the framing members were marked, I took more photographs from different angles. We measured the rooms and made sketches to show details that would be critical to reconstruction.

MARKS WERE PLACED on the same side of each group of related timbers to avoid confusion regarding their orientation. After several days of dismantling, I discovered that the house pieces had been marked when it was built, in 1786. The marks were a strange combination of Roman numerals and Greek characters carved in the timbers where joints came together. Floor joists were marked on the end where they fit into the summer beam, studs marked on one end where they fit

into the upper girts and girts marked where they fit into posts. Four separate characters designated the four sides of the house:



Floor joist and summer beam joint showing old marks.

X for North,
 / for South,
 ⊕ for East, and
 P for West.

These old marks later proved to be an invaluable aid in reconstructing the house. If I had discovered the old marks earlier, I would have tried to coordinate my marking system with the old, or maybe used them solely.

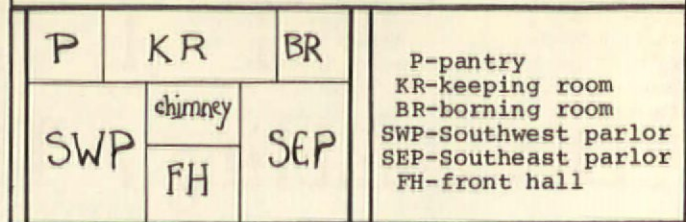
Disassembly

HAVING STRIPPED the inside, Del Rios, Tom Paske and I started at the top removing the roof slates, then the boards, followed by the rafters. The rafter pairs were plainly marked at the peak with the old marks. We removed the floors, one level at a time, so we always had a platform to work on and marked them by room and position. The floor joists could easily be knocked loose from the floor below and removed. The summer beams needed a sledge hammer or floor jack to loosen them. During disassembly, we used a pair of hand-powered fork lifts on casters which were extremely useful. With one fork lift on each end of a beam, we could lift it out of its place, move it, and then lower it to the floor.

ALL OF THE MAJOR TIMBERS except the summer beams were connected at their joints with trenails (wooden pins about 1 in. in diameter). To separate the timbers therefore, it was necessary to remove these pins. We used a heavy blunt punch about 3/4 in. in diameter and a heavy hammer. Many of the pins loosened easily with a few sound blows and could be pulled out. Where the house had settled, putting strain on the joints, the pins were quite difficult to remove. As a result we had to drill some pins out as a last resort.

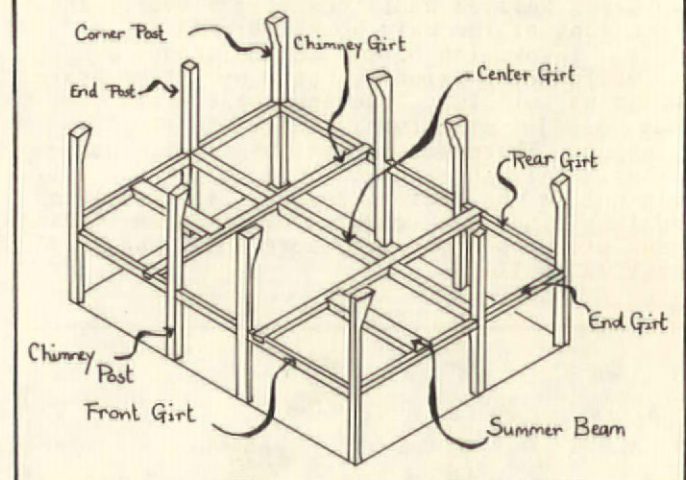
WE TOOK CARE TO DRILL no more than necessary to avoid ruining the hole in the tenon. Some of the holes were drilled off-center to draw the joint tight as the pin was driven in and these proved especially hard to remove. Once the pins were out, the joint could be spread apart with a bar and the timbers removed. I continued to take pictures of the timbers even as I disassembled them. Of the several hundred pictures I took, a handful show critical details of construction that would make reconstruction a nightmare without them.

Floor Plan



HERE IS THE FLOOR PLAN. The second floor plan is nearly identical to the first floor. The main framework of the house is shown below. There are ten oak posts around its perimeter supporting the hemlock girts. Notice the "gunstock" tops of the posts. They give extra support to the ends of the top girts. This house had no posts next to the chimney as many earlier houses did. Except for the summer beams and chimney girts, which were merely dovetailed into the other girts, all girts were pinned where they intersected the posts. (For further definition of terms see OHJ Feb. '77).

Dittmer House Framework



Reassembly

AFTER DISASSEMBLY of the house it would have been most desirable to put it back together as soon as possible. But we were unable to do so. The materials were piled temporarily on the demolition site and then loaded and hauled to Illinois on three trailer trucks. The materials were unloaded and stored in barns. The heavier beams, brick and slate remained outside. Although the basement hole was dug in the fall, the foundation could not be poured until the following spring. It was not until June that we started on the house frame itself. The delay, the loadings and unloadings, and the rains could have spelled disaster. The pictures, notes, and old marks saved the day.

AS THE GROUND SILLS WERE NOT salvageable, I decided to build a modern style subfloor and adapt it to the frame of the house. Although I would have preferred to use the old style framing for the first floor, it seemed more expedient to build a new subfloor. The new foundation had been measured to fit the dimensions of the house before disassembly because it was very important to have the correct dimensions of the girts so the position of the posts could be accurately determined.

NEXT THE SUBFLOOR was laid out and places for the posts cut out. The bases of the posts all had suffered some degree of deterioration. Since they needed to be repaired anyway, I cut off the deteriorated wood to the sound part and spliced a new piece in. The posts originally rested on the ground sills as did the floor. Since I wanted the posts to rest on the foundation wall rather than the subfloor, I lengthened them an amount equal to the height of the subfloor, 10 in., to maintain the same ceiling height on the first floor.

Erecting The Frame

WITH THE SUBFLOOR completed, it was time to erect the frame. I had organized the big timbers so that they would be easy to find when their turn came. My confidence was severely shaken when I found that many of my marks had faded to a soft blue. Once again I praised the ingenuity of the old house-wrights who had marked the pieces before they built the house. Most everyone knows that at a barn raising, the sides were assembled on the ground and then erected by several men with long poles. I had studied the frame carefully for hours deciding which side to assemble first. Two things were puzzling.

FIRST THE PINS had all been driven in from the outside of the house so the sides must have been assembled while lying inside face down over the cellar hole. All pins were flush with the exterior surface of the house, making it impossible to drive the pins in if the frame was lying flat inside face up, on the ground. Second, the center girt running from east to west was connected to the end-posts with pins that were covered by the other end girts, therefore the center girt had to go in at the beginning.

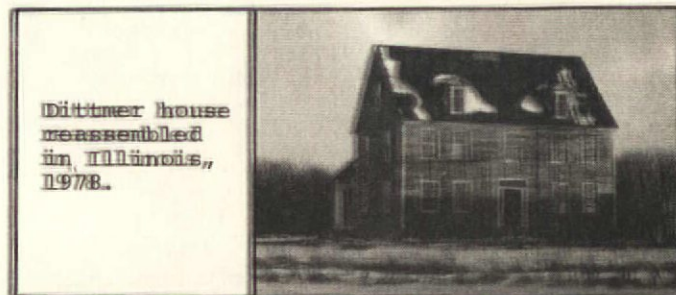
I ABANDONED THE IDEA of completely assembling a side on the ground and erecting it, and decided instead to erect two end-posts first and put the center girt in place. We erected the remaining posts one at a time putting the girts in place as we went. We secured the joints loosely with 3/4 in. bolts to allow for easier alignment of the subsequent timbers. After the posts and the first floor girts were in place, I hired a crane to lift the upper beams to their position. This was not as expensive as I first thought since the man-hours saved in handling 40 foot long, 600 pound timbers 30 feet off the ground is considerable. Good organization of the timbers and a good understanding of the construction are essential to this step of reassembly.



Dittmer house partially reassembled.

NEARLY ALL THE JOINTS fit as well as they originally did. Joints that were not snug were pulled together with a chain hoist and secured with a pin. When all main timbers were in place, the temporary pins were removed and the wood pins driven in to tighten the joints. I reused as many of the old pins as I had saved and then tried making new pins. I cut 1 in. x 1 in. strips with a table saw from seasoned oak which I then shaped to an octagon with a draw knife. When a pin was needed, I would point one end and cut off an appropriate length. I also tried driving a rough cut piece of wood through a 1 in. hole in a section of heavy metal plate. This produced a good pin, but was more difficult.

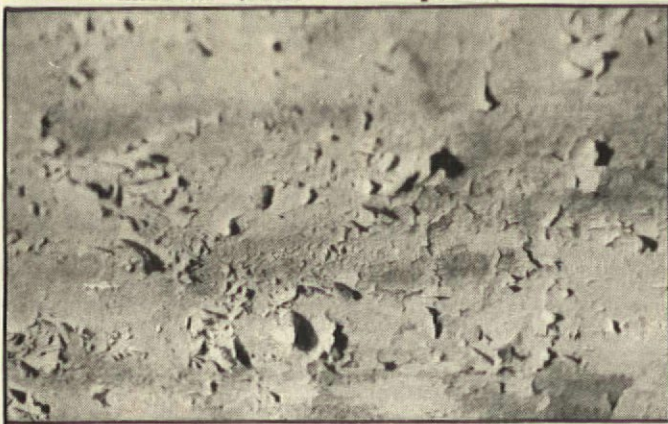
DURING THE FITTING of the main timbers, it was important to have the corner braces and studs at hand. Most of the corner braces had to be installed simultaneously for they could not be put in once the main timbers were finally joined. Some studs were fitted by hand while others were held in place temporarily with a 2 by 4 nailed to the stud and to a post.



Dittmer house reassembled in Illinois, 1978.

I CANNOT BEGIN TO LIST all the things I have learned about 18th century construction in a short article like this. I have tried only to describe the process by which we dismantled and reassembled the framework of this house. The interior woodwork, transporting, storing, stripping, repairing, replastering and the masonry repairs involved in reconstructing a center chimney house are all stories in themselves. Of all the lessons this house project has given me, these two are the most important:

- (1) Research thoroughly the style and practices related to the house and its period.
- (2) Take notes and pictures to the point of absurdity. Once the house is taken apart and scattered around, you'll never have another chance. 📷



Wallpaper paste applied to the calcimine-coated surface, as described below. Tensions set up by drying paste loosen old surface.

ing adhesive that has undergone chemical change with the passage of time, leaving it rock hard. To expedite the "mechanical" removal, several alternatives may be experimented with to determine which works best with the particular ceiling.

FIRST, and most obvious, is to repeatedly dampen the ceiling with warm water, allowing time for it to "strike in" to the porous material and soften it sufficiently for the razor blade scraper to work.

A MORE DRAMATIC alternative which works remarkably well with some types of coatings is to paint the ceiling liberally with common wallpaper paste. Allow the paste to dry thoroughly overnight and the results may be spectacular. Extreme tensions created by the drying paste will cause crackling, curling, and peeling of the surface coating. Some scraping will, of course, be required and the paste residue will have to be sponged off with warm water. [I am indebted to Mr. Bud Kupiec, restoration mason at Old Sturbridge Village, for a demonstration of this technique.] Some surfaces

may respond less readily than others to the paste method if there are many uneven layers of whitening involved.

YOU MIGHT EXPERIMENT with another alternative if the paste method doesn't work. As in the first procedure, repeatedly sponge the ceiling with warm water--but add a small quantity of photographers' wetting agent. This is a non-soapy detergent which breaks down the surface tension of the water and allows it to readily saturate a porous surface. It is inexpensive and a small bottle will last a long time. A teaspoonful to a couple of gallons of water is sufficient.

WHILE THESE TECHNIQUES will facilitate the work, it will still require faithful and persistent hand labor. Six square feet of ceiling with a very heavy encrustation of whitening may require as long as two hours to clean down to the original finish coat of plaster. Thus, the estimated time for stripping the ceiling of a room 14 ft. x 14 ft. could be as long as 66 hours. Polyethylene plastic drop cloths will be necessary to prevent whitening from being ground into the floor.

Reasons For Failure

THE CAUSES for deterioration are several. Nails may rust and allow lath to become loose. Rust may be the result of a leaking roof or less prosaically, the long-term nesting of rodents above a ceiling. Chronic and repeated vibration may loosen plaster, lath, and fasteners. A physical blow may crack plaster and even break underlying support lath. The most common failure is fracture of the plaster keys which grip the lath. This may occur because of any of the above causes...or gradually through deterioration of the plaster itself. The traditional plaster formula combines slaked lime and sand in varying proportions and frequently incorporates animal hair as a binder. Improperly mixed plaster containing too high a proportion of sand will be crumbly and granular; impuri-

On Plaster & Lath

A PLASTER WALL OR CEILING is a structural system dependent upon thin wooden strips, called laths, securely nailed to secondary elements...studs in the walls or joists in the ceilings... of the building's frame. When there is failure in any part of the structural system, the result is sagging plaster or actual plaster loss. Earliest lath is called RIVEN LATH. It is comprised of individually split sticks of reasonably uniform size; these are nailed in place on the studs or joists with intervals of space between to provide keyways for the plaster to flow into and through.

ANOTHER TYPE of eighteenth and early nineteenth century lath most commonly seen is SPLIT, or as it is popularly termed, ACCORDIAN LATH. This was produced by making a series of splits at opposite ends of a thin board and, during the nailing process, spreading the board apart like an accordion to open the splits, creating keyways.

THE MOST RECENT TYPE of lath is sawn stock of uniform thickness and width. SAWN LATH can be no earlier than the mid-1820's, when introduction of the circular saw initiated the revolution of the timber building trade. Prior to that time, the traditional waterpowered reciprocating saw could not saw boards thin enough in both dimensions for use as lathing.

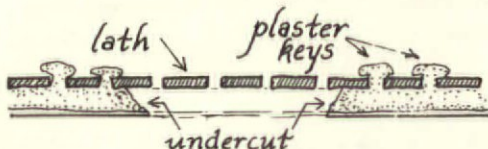
WHILE THE TYPE of lath employed may, in a broad general sense, provide a clue as to the construction or alteration dates of an old house, it should be borne in mind that widespread use of any new technique was gradual. Sawn lath persisted in common use into the twentieth century and, although it has now been superseded by expanded metal or wire lath for present-day wall and ceiling finish of superior quality, sawn lath may still be purchased by the bundle from larger and better stocked lumberyards. Whether secured by the hand-wrought nail of the 18th century, the cut nail of the 19th century, or the drawn wire nail of the late 19th century, the lath is the support structure for the plaster and failure of the fastening device will result in deterioration of the plaster surface.

ties in the sand or water used to mix the plaster may result in a gradual breakdown of the material.

THUS, A DETERIORATION of the the plaster mix itself can result in failure of all important keys that lock the plaster layer to the supporting wooden lath. When this happens, the plaster may actually fall from the ceiling or it may merely sag away from the lath leaving a void between it and the lath. Into this void will fall bits of the broken key, rodent droppings, an accumulation of dust and chaff from rodent-gathered grain, and nut shells. Any of these will aggravate the separation of plaster from lath and prevent the even realignment of the settled section.

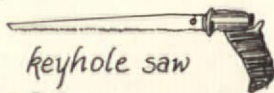
Removing The Damage

HOPELESSLY damaged sections of plaster... where water has repeatedly leached lime from the plaster, or where cracks and fractures are so numerous as to leave the plaster soft and literally flexible... should be cut out with a sharp utility knife. In cutting out small sections or bulges, make certain that the cut is on an angle and done in such a fashion as to undercut the surrounding edges. Next, any fragments of plaster adhering in the keyways should be broken out and removed.

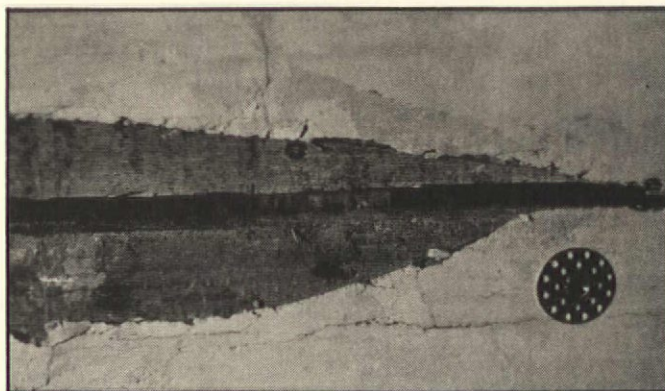


A SCREWDRIVER or similar narrow-bladed instrument will be necessary; the nozzle of an industrial-type shop vacuum cleaner held near the operation will prevent much of the nuisance of falling plaster dust. Use of a filter dust mask is advised. Any loose lath should be securely refastened to the joists. To eliminate the possibility of further loosening plaster by the hammering necessary to re nail the wood lath, it is recommended that wood screws be used instead (1-1/4 in. No.6). An electric drill to start a pilot hole in the hard joists of an eighteenth century frame will make it easier to set the screws.

WHERE LATH is rotten or broken, it will be necessary to replace failed sections. Using a keyhole saw, cut the lath back to the nearest joist, where a replacement section may be fastened. A sharp chisel may also be useful in cutting away damaged lath that bears directly upon a joist. New lath is then screwed in place after pilot holes have been drilled. Space left between the replacement laths should be consistent with sound old work; generally a quarter of an inch between laths will provide sufficient keyway for the new plaster.



OCCASIONALLY old accordion lath was spaced too far apart, and consequently the plaster was not provided with anchoring keyways of the proper size. This inherent structural weakness can be corrected by bridging the wide space between the adjacent lath with a piece of aluminum or copper (never iron) screening.



Damaged plaster removed, and loose lath re-secured with flat-head screws. Plaster washer draws plaster up against lath.

Pieces of window screening may be rolled and pushed into such a void to partially fill it and, at the same time, give a firm foundation to receive and hold the new plaster.

Preparation For Patching

OLD WOODEN LATH, if not pre-moistened, will prematurely absorb the water from the plaster mix and consequently prevent proper setting and hardening of the new plaster--cracking and crumbling would result. To prevent this, one must follow the traditional procedure of wetting the lath beforehand. However, extremely dry wood lath coated with plaster dust will not readily receive and absorb the water. Addition of a small amount of photographers' wetting agent to the water will solve the problem. The easiest way to saturate the lath is to spray the water through a pump bottle. (The same pump sprayer, fitted to a screw-top quart soda bottle, could be used to wet the old calcimine-coated ceiling prior to scraping.)

IN PAST CENTURIES lime was slaked and soaked on the job site for the preparation of mortar and plaster. Fortunately, that time-consuming step is no longer necessary. Type "S" Hydrated Lime is available in 50 lb. bags at masons' and builders' supply houses at nominal cost. For patching purposes, a 50-lb. bag should last a long time. Masons' sand may be purchased from the same source. Masons' sand is free from organic impurities, is clean, sharp and uniform. Do not use bank sand or, especially, beach sand, for the salt content will adversely affect the setting of the plaster and the salt compounds may cause efflorescence or "blooming" of the finished surface. The sand must be dry. For mixing small batches of patching plaster, I use an old plastic wash-tub that can be flexed to loosen dried plaster.

ALL LUMPS OF LIME should be broken up and pulverized to fine powder while dry. Three parts lime to two parts sand has been found to work well although a slightly higher proportion of lime will increase the adhesion and plasticity of the mix which is, of course, desirable when you are working overhead and forcing the plaster between the lath. When the dry constituents are thoroughly mixed, add cool water slowly, stirring as the water is added. The ideal consistency mix should slump gradually when troweled into a loaf shape. Because too much

water will result in a runny, unmanageable mix, water should be added only in small quantities and the batch completely mixed each time water is added to determine when workable consistency has been reached.

CATTLE HAIR was customarily added in the past to give the plaster some flexibility and as a binder. If the restorer is a purist, and has a source for clean cattle hair, then it may be added in small tufts generally not exceeding 2 inches in length, and stirred well into the batch. It has not been my experience that the addition of hair is vital to the success of patches.

Making The Patch

HAND TOOLS required for patching plaster include a small mason's TROWEL of the traditional diamond shape;

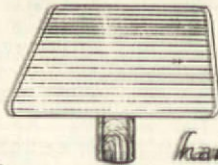


pointing trowel



float

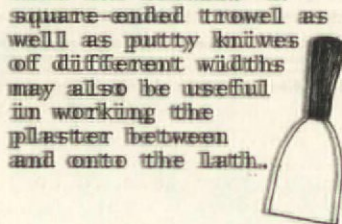
necessary for smoothing a large area. The float is the tool used by plasterers in applying large quantities of plaster to the lathed surface. The HAWK (mortarboard), a traditional hand tool from which plaster is scooped using the float or the trowel, will probably not be needed since only small quantities of material are required for patching. The float may be used in place of the hawk to hold plaster, which is applied with the trowel. A square-ended trowel as well as putty knives of different widths may also be useful in working the plaster between and onto the lath.



hawk



plastering trowel



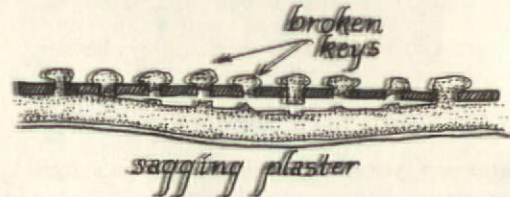
APPLY THE PLASTER to the dampened lath using the backside of the trowel and force it gently and firmly into the spaces between the laths. This will form the keys that will hold the patch in place once the plaster is firm. Build up the patch gradually to conform to the full thickness of the surrounding intact original work. Because the edges of the surrounding plaster were slightly undercut in preparing for the patching process, the new material has an additional "key" to lock into. Once the hole is filled and it seems unlikely that the patch will fall away from the lath, the steel float can be used, with a firm wiping motion, to smooth the surface to match the level of the surrounding original work.

DO NOT BE ALARMED if there is a very slight lumping or subsidence of the unset plaster in the area immediately between adjoining lath. This is normal and indeed desirable if one is endeavoring to match the appearance of the original plaster ceiling. The slight and shall-

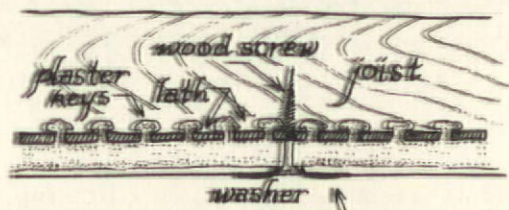
ow rippled surface of an old ceiling that allows one to read the existence of the lath through the plaster is a characteristic of old ceilings that cannot be duplicated with modern dry wall plasterboard materials.

Plaster Washers

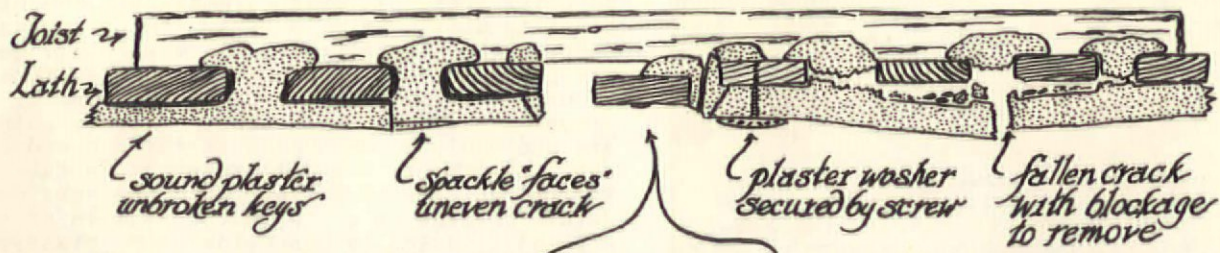
SOMETIMES THE PROBLEM is not fallen or scrambled plaster, but a sagging ceiling. This situation usually results from broken plaster keys which no longer lock the plaster layer to the supporting lath. The condition may be especially noticeable along both sides of a crack or at a point where lath was not properly staggered on the joists and the joint is inherently weak. Using plaster washers and flat-head wood screws, it may be possible to draw the sagging plaster up into firm contact with the lath and anchor it from further movement. Plaster washers are perforated metal discs with a countersunk hole in the center to receive a flat-head screw. They are plated to prevent rusting and are very slightly domed. The perforations provide a gripping anchor to hold the spackle with which the washer and screw are subsequently "faced."



A HAND "EGG BEATER"-type drill or an electric drill will be useful in starting pilot holes for the wood screws that fasten the washers. A 1-1/4 in. No. 6 flat-head screw (plated) is useful where joist locations are known and the screw will pass through and anchor the lath as well as the plaster. A 1 in. screw will be adequate where the screw merely passes through the plaster layer into the lath.



DUST, BITS of broken plaster keys, or rodent droppings may have accumulated in the space between the lath and the plaster in such a manner as to prevent it from being drawn completely and firmly back into position. To rid such a blockage, insert a thin-bladed spatula into the crack and gently pry the plaster down and away from the lath. Then, place the smallest nozzle of a household vacuum cleaner (which most effectively concentrates the suction) close to the crack and draw out the foreign matter. Sometimes a light making motion of the spatula will help to loosen impacted particles. There is, obviously, a risk involved in breaking away a small section of the ceiling, but the area can be patched if it is not possible to correct the problem using plaster washers.



*Area to be patched ~ plaster loss ~ undercut edges
re-secure lath with screw*

*Schematic illustrating common plaster problems
and some corrective solutions*

John A. Curtis '80

PLASTER WASHERS are "old fashioned" and so not easily obtainable. The one source known to us is in Boston:

The Charles Street Supply Co.
54 Charles St.
Boston, MA 02114
(617) 367-9046

Mr. Dick Gurnon there has agreed to ship washers postpaid at \$1.00 per dozen, minimum order 2 dozen, to OHJ readers. Our thanks!

expensive and has a limited shelf life once opened. If you are an intermittent or "week-ends only" restoration artisan, then spackle in its dry state is the more economical alternative. Like most things, spackle costs less in larger quantities...a 5 lb. bag...than in small amounts. Store it in an airtight bag.

SPACKLE SHOULD BE APPLIED with a firm smooth motion of the putty knife to work the material well into the crack and to minimize residue outside of and around the crack. Spackle should not be used for large patches because it shrinks slightly as it dries and lacks the structural strength of plaster. When all repairs are dry, irregularities of spackled areas may be smoothed with fine sandpaper or wiped smooth with a damp sponge.

Spackling

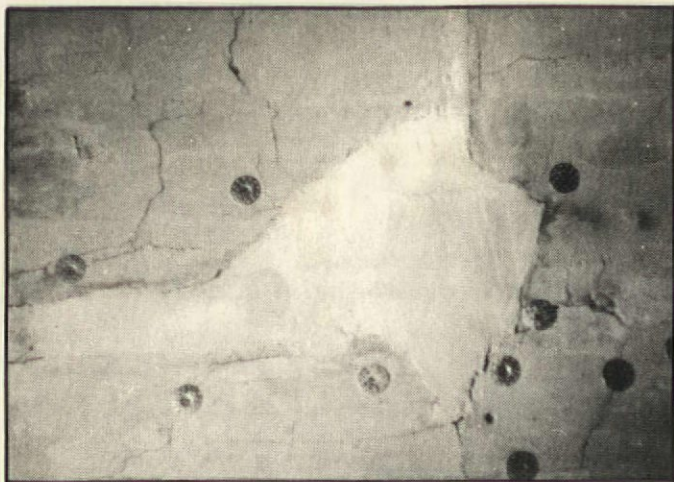
WITH THE CEILING scraped free of peeling and encrusted whitening, with plaster losses patched, and with loose areas anchored using plaster washers, the final step is to spackle all stabilized or hairline cracks and to "face" plaster washers or new patches with spackle. Several sizes of putty knives will be useful in applying the compound. A wide-bladed knife is necessary when covering broad areas and when facing plaster washers.

SPACKLE should be used to level uneven areas around fractures, and to smooth over small hairline cracks which will appear in the patched areas. If one is a novice, edges of the patched areas may not be perfectly smooth either, and spackle can be used here to hide irregularities.

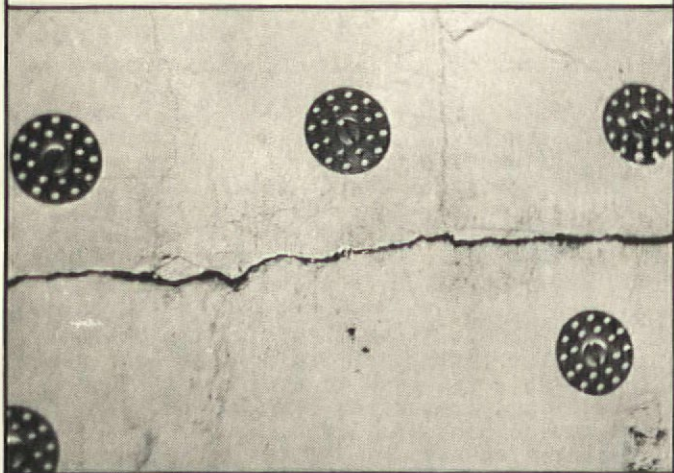
SPACKLE COMPOUND is available mixed (ready to use) or in a dry powder which must be mixed with water before using. Ready-mixed is more

Repainting: The Old Approach

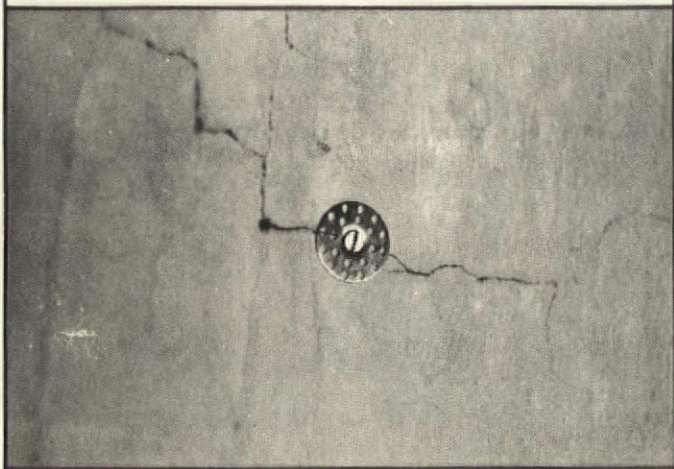
LASTLY COMES THE PROCESS of putting a new finish on the cleaned and repaired ceiling. Calcimine is the traditional whitening agent and, although numerous paint companies manufacture latex super-white ceiling paints, these are not recommended for use in a very old house. Latex paints are not easy to remove, and reversibility is a prime consideration in historic building conservation practice. A buildup situation is initiated and, ultimately, peeling will again result. The conscientious owner of an historic house is obligated to thoughtfully anticipate the preservation and conservation problems of future owners, and to understand and choose courses of action that will minimize such later problems. An application of calcimine, whether one coat or two, can easily be washed off with warm water before the next painting. (It is a mistake to apply coat after coat of calcimine because peeling and uneven surfaces will eventually result.)



This illustrates the technique for repairing an unsalvageable section of ceiling. First, plaster washers are used to secure sound plaster to wood lath. Next, damaged area of plaster is removed; edges undercut. Then the patching is done.



Installation of plaster washers on either side of a major crack draws sagging plaster up snugly against the lath.



Plaster washer used to draw together a crack through the plaster running perpendicular to the supporting lath. A one-inch, No. 6 flat-head wood screw fastens the washer.

WHILE IT IS POSSIBLE to apply calcimine directly to the plaster surface, the porosity of the plaster may draw the water from the calcimine so quickly that it dries prematurely and makes brushing difficult. Moreover, the abrupt absorption of the water vehicle may result in an irregular and unpleasantly textured surface. To overcome this potential problem, employ the proven procedure of nineteenth century painters and apply a single coat of three pound cut white shellac to the ceiling prior to the finish coat of calcimine. This prevents premature absorption of the water vehicle of the calcimine, helps to consolidate the plaster surface, and greatly facilitates future cleaning (that is, washing off the decorative calcimine). In the instance of a water-stained and badly discolored plaster surface, a white pigmented shellac, such as "BINS", may be used as a sealer and to hide the stain prior to calcimine, but I prefer the clarity of conventional "white" clear shellac which, because it is transparent, preserves the evidence and physical record of the repair process. Shellac should be applied only to a thoroughly dry ceiling.

WHEN THE SHELLAC is dry, calcimine may be applied. Follow the manufacturer's directions: Mix with cold water, allow the material to "set", and strain through a cheesecloth preparatory to use. Apply with a broad brush maintaining uniform and regular strokes; if a second coat is necessary for thorough coverage, then apply the second coat at right angles to the first in order to create a subtly textured surface that is in keeping with plaster surfaces in an old building.

WHEN COMPLETED, the lengthy and arduous undertaking will result in a ceiling that is not only once again structurally stable...but also a surface that is attractive, easily maintained (because all that will be needed is a washing and a reapplication of calcimine), and in the preservation of a significant feature of the building's original fabric. 🏠

CALCIMINE PAINT is available by mail-order to OHJ readers from this Boston distributor: Johnson Paint Co., 355 Newbury St., Boston, MA 02115. (617) 536-4838. You should call to arrange an order and get a price--then they'll ship UPS on receipt of your written order and check. (No CODs) 25 lbs. of calcimine powder costs \$12.90 plus shipping and handling; 5 lbs. makes about a quart of paint. (100 sq.ft. approximate coverage)

JOHN OBED CURTIS is Director of the Curatorial Department at Old Sturbridge Village in Massachusetts. He has used these plaster conservation techniques both at Sturbridge, and in his own 18th century house. Mr. Curtis is convinced that calcimine offers a superior painting system for old plaster surfaces.

ICE DAMS

Causes - Cures - Repairs

IN A FEW MONTHS, in the colder climates of the U.S., many old houses will be experiencing water leaks caused by ice dams. The basic cause of ice dams is shown in the Restoration Design File on the following page. Heat escaping from the attic melts accumulated snow on the roof. In cold weather, this melted snow can freeze in gutters, causing runoff water to back up under the roofing and penetrate the structure. Extensive damage to wood and plaster can result.

THE BASIC CURE for ice dams is to keep a "cold roof," as shown on the following page. A stop-gap measure is to install electrical heating cables to keep a melted channel clear so that water can run off.

Stained Walls & Ceilings

PERHAPS YOUR HOUSE has already suffered interior damage from leaks caused by ice dams. If the damage to ceilings and walls is extensive, replacement of the plaster or gypsum board may be the only option. In less severe cases, however, the damage may be confined to painted finishes. Most often, paint damage shows up as blotchy stained areas. Other times, the paint will blister and peel.

BEFORE ATTEMPTING any interior repairs, be sure you have corrected the fundamental problem as outlined on the following page. Then, be sure that the ceilings and walls have been allowed to dry thoroughly. Finally, follow these repainting tips from the Joint Paint Industry Coordinating Council:

Killing Stains

SINCE WATER HAS CAUSED the stain, you can assume that the stain is at least partially water soluble. So, wash the stained surface carefully with water and a household cleaner that's intended for paint. Without soaking the surface, remove as much stain as possible. Allow the washed surface to dry thoroughly (48 hours or longer).

BEFORE APPLYING the new coat of paint, use a "stain killer" type of primer-sealer. Most of these are a variety of pigmented shellac, such as "BINS." The purpose of the stain killer is to prevent the stain from bleeding through the new paint--especially if you are using a water-based latex.

ONCE THE PRIMER-SEALER has been applied and allowed to dry, you can then paint over with either oil-based or water-based paint.

Discolored Painted Wood

WOODWORK THAT HAS been stained by water usually can be refinished with a moderate amount of work. If the painted surface is blistered or peeling, it may be necessary to remove the paint down to the bare wood. In this case, you can use either a heat gun or chemical stripper to remove the paint.

IF THE WOOD SURFACE is only dulled rather than peeling, you can repaint directly. Apply an enamel undercoater, allow to dry thoroughly, then sand lightly with very fine sandpaper. Wipe clean and apply either an alkyd or latex enamel.

IF THE DAMAGE is in a varnish finish, it may be necessary to strip the varnish and sand the wood lightly. Then stain (if required) and re-varnish. If the damage to the varnish finish is minor, it may be possible to just sand the finish lightly and re-varnish.

Painting New Plaster

WHEN YOU'VE HAD TO repair with new plaster, the plaster must be allowed to dry before painting. The time required depends on such things as heat, humidity and composition of the plaster.

NORMALLY, most plaster can be painted over in 4 weeks if the temperature in the house is over 50° F. and the relative humidity is not unusually high (i.e., below 70%). These guidelines apply to plaster on lath. If plaster is applied directly to a solid wall such as brick, a longer drying time is necessary. In this case, water can only escape through one surface of the plaster--not on two sides as it can in a lath system.

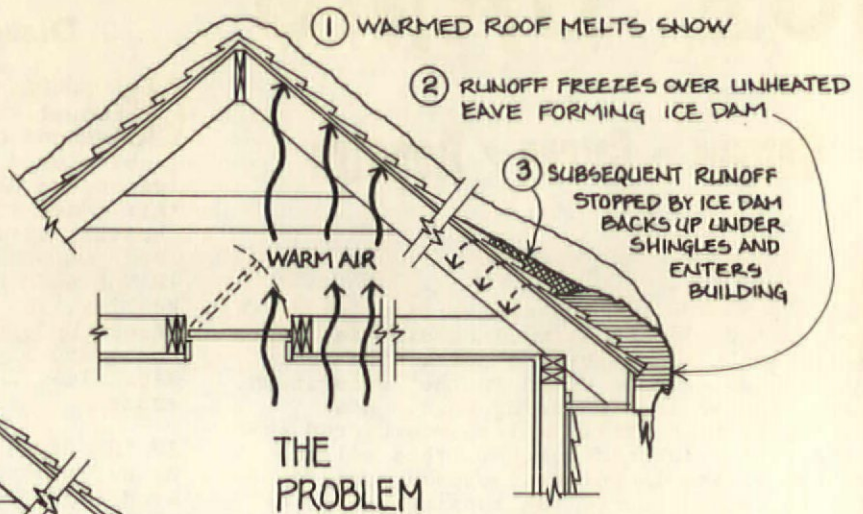
YOU MAY WANT TO RENT or purchase a moisture meter from your paint dealer. Moisture meters measure, by electrical conductivity, the amount of moisture on or near the surface of a wall. Their dials indicate whether an area is dry, wet or very wet. It is important to make tests with a moisture meter in many areas--both high and low--on a wall. Remember that you are determining only the condition of the wall surface--water still inside the plaster will continue to come out.

THE BEST METHOD of using a moisture meter is to check the same areas each day for several days. When the readings don't show a change, it's a good indication that the plaster is "dry" and has reached a stable condition that is satisfactory for painting.

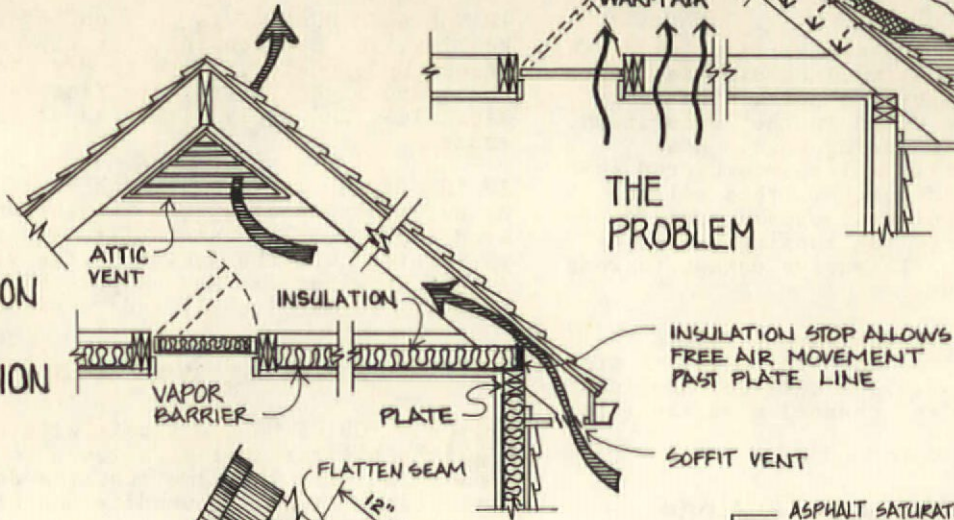
IF NEW PLASTER MUST be painted before adequate drying time has elapsed, the best procedure is to apply just one coat of a high quality latex wall paint. The latex will not be affected by any free alkali coming to the surface, and the single coat will allow moisture to continue to evaporate through the paint without causing blisters. Later, another coat or two of either latex or alkyd wall paint can be applied. 🏠

ICE DAMS

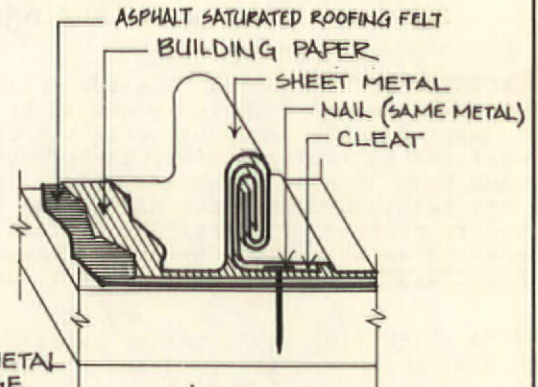
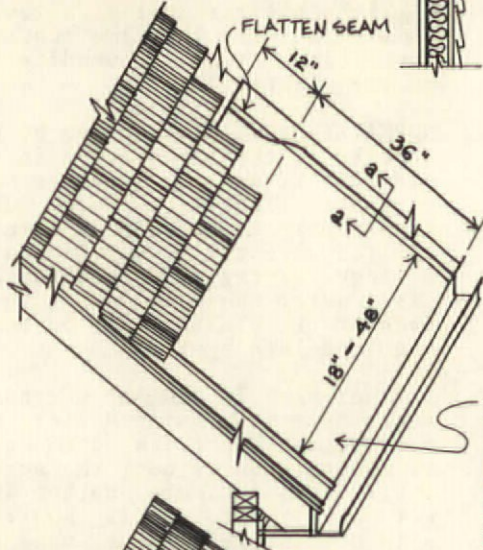
CAUSE AND SOLUTIONS



INSULATION AND VENTILATION



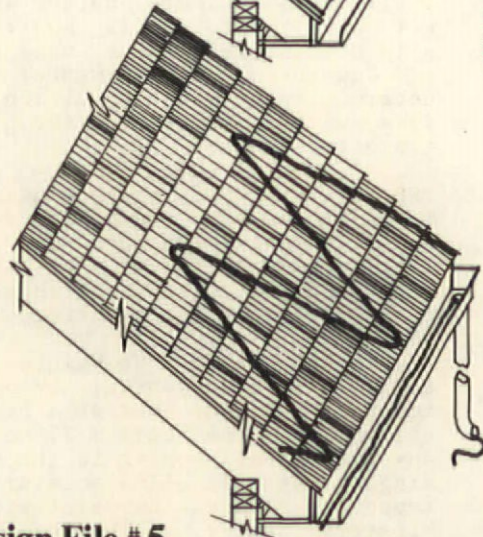
METAL ICE EDGE



SHEET METAL ICE EDGE
16oz. - 20oz.
COPPER
OR
GALVANIZED STEEL
PAINTED BOTH SIDES

section a-a
STANDING SEAM
FILL WITH ELASTIC CEMENT OR EXTERIOR GRADE CAULK

HEATING CABLES



INSTALL AND GROUND ACCORDING TO MANUFACTURERS SPECIFICATIONS

Ask OHJ

A Sooty Fireplace

To the Editors:

OUR HOUSE HAS HAD A FIRE, and the two fireplaces are black from soot and smoke. We would like to know how to clean it off. Also, what kind of chemical should we use to get the odor out of the burnt part of the house? Enjoy the Journal immensely. Thanking you in advance,

Barbara Stavish
Belmar, NJ

Answer:

THE DIRT ON YOUR SOOTY fireplace brickwork, is carbon black, chemically inert, and therefore impossible to remove chemically. You can mechanically clean some of it off with natural bristle brushes, water and a little soap. And as for the soot you can't remove, learn to love it. Your house is an old house, and it would be impossible and undesirable to make it look brand new. The signs of wear and use are a badge of honor that only an old house can have.

THE ODOR IN THE BURNT part of your house, is a problem we don't know an easy solution for. Any part of the house that has been burnt holds the odor inside it and chemicals would not be able to dispel it. But since you will have to repair those sections that are badly burnt, you will eliminate some of the odor, simply by removing its source.

FOR THOSE PARTS OF YOUR house you can't remove, the odor can be sealed in, with the fixing up you do: New plaster or wallpaper on the walls, new varnish on the woodwork and floors, even paint. New smells will cover the old, and the new materials will seal the smell into the old structure of the house.

A Georgian Colonial

To the Editors:

HERE IS a photo of our house. What architectural style is it, in your opinion?



THE ROOF ON the 2 storey portion burned approximately 25 years ago. It had 2 attic windows instead of one. Gingerbread was all

around the roof-line before the fire, but now all that remains is the part at the enclosed porch and the part on the entryway over the front door.

FROM THE ABSTRACT to the property, we learned that it was first mortgaged in 1854 so this gives us an approximate age. The 2 storey portion has 6 over 6 windows with some of the original panes which are a pale green tint. The kitchen, which is in the 1-1/2 storey portion has 2 over 2 windows. Could this mean that it was added on at a later date? Most of the locks look something like this:



Could you tell us what type lock these are and also how to get the paint off them, and then how to treat them to prevent rust? We would also like to know what exterior colors would be appropriate and if stencilling would be appropriate on the interior. Thanks much,

Donna & Tom Grimm
Mimerva, OH

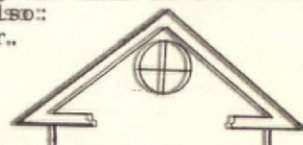
Answer:

YOUR HOUSE IS in the tradition of Georgian Colonial houses; in this case a simple rural adaptation. The simple shape, the peak roof and the 3 bay, or 6 over 6 design of the facade with the door in the center, all denote the Georgian Colonial style.

BUT NOT ALL THE details are Georgian. The portico for example is more in the Greek Revival style. Another possibility is that the house was built at the height of the Greek Revival style, in the 1840's, but that the builder chose the more familiar Georgian Colonial style for the house's shape, and only allowed the portico to reflect the current taste in design.

IT IS NOT A GREEK REVIVAL house in any other detail besides the portico, because it has no other classical details such as returns on the cornice to make the gable ends of the house like a Greek pediment. Also: A Greek cornice is deeper.

The original, steeper roof too, suggests Georgian Colonial style. If the house were Greek Revival, the front door would most likely have been on the side under the gable, making the front look more like a Greek temple.



THE GINGERBREAD you refer to could have been original, or an 19th c. addition. Many Colonial houses were "gussied" up in the late 19th c. to conform to taste in the high Victorian era. We would guess that the kitchen is an addition judging from the photograph.

CLASSIC GEORGIAN COLONIAL colors were white with green shutters. Stencilling would be appropriate, but the type of stencilling depends upon the period you want to decorate your house in. The style in which it was originally built, or a latter period which the house lived through. Early American stencils, such as those designed by Rufus Porter, and other artisans, would fit in your house. A good book on stencilling is: Early American Stencils by Janet Waring (Dover Publications Inc., 180 Varick St., New York, NY 10014) for \$6.95 plus 70¢ postage.

(ASK OHJ cont.)

YOUR LOCKS ARE A version of the classic box lock. You can remove paint from them by any standard paint removal process such as commercial paint remover, or wire brushes. If you do use the commercial methylene chloride (a common type), be sure to wear gloves, and use it in a well ventilated area.

YOU CAN HELP PREVENT rust on bare metal iron locks by applying a mixture of beeswax and a little turpentine to the lock. Leave it on 15 minutes and buff it. Plain machine oil, or gun bluing will also work.

Bats In The House

To the Editors:

EVER SINCE purchasing the second old house of our marriage 4 years ago, my husband and I have become aware of a problem that plagues many old house owners (and lovers), and that is BATS. For 4 years we have battled them in various ways, none totally successful.

THE WARMER WEATHER has once again brought the creatures out of hibernation as evidenced by the return of fresh guano on the attic floor and I feel a desperate need for the kind of help that I feel can only come from those who have probably had first-hand experience with this problem. Thank you,



Patricia A. Hilliard
Waverly, IA



Answer I:

HERE IS A REPRINT OF a letter to the editor we received from Neal Kingsley, Lansdowne, PA, which was originally printed in OHJ, May 75.

"I'VE HAD CONSIDERABLE experience with bats in the house. The first principle is to encourage them to move...not to kill them...since a single bat will eat up to 1,500 insects in one night. Rabid bats are quite rare, and all but unheard of in the North.

"TO EVICT A BUNCH of bats, plug all holes around the windows, fascias, cornices, chimney flashings, soffits, etc., that are larger than a nickel. If you wait for the cold weather, most, if not all, of the free-loading tenants will have moved South in search of food so they won't be trapped inside the structure. Another common place for bats to hang out is in a seldom-used chimney. To discourage bats here, cover the top of the chimney with an inverted box made of 1/2 inch screening.

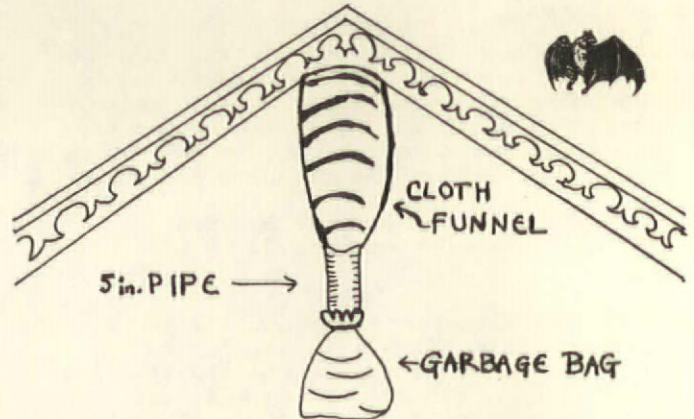
"IF YOU INADVERTENTLY trap some of the critters in the chimney or another space, it's not too serious. They will die, but because they are in a dry place and are also quite small, they will not emit any noticeable odor."

Answer II, from Ardella Swanberg, Manchester, MI:

WE BOUGHT our 100-year-old farmhouse in the early spring. It was two months later that we discovered bats were living in it too. After trying to get rid of them by scattering moth balls in the attic, which was the only

practical solution that anyone suggested, we were relieved when they went into hibernation in the fall. This spring, there were more bat droppings than ever on our window sills. Some had died off in the winter, but there were still about 200 living with us and probably multiplying.

WE CAME UP WITH A BAT TRAP which has taken care of the problem. We can now seal up the holes without worrying about the bats finding another exit through the house or rotting inside the walls.



THE BAT TRAP WORKS on the principle that in order to start flying the bat must first fall out of the hole far enough to spread his wings and begin a glide. We bought a piece (1-1/2 yards) of cheap, sheer curtain material which we sewed into a funnel wide enough at the top to cover the bat-hole and small enough at the bottom to fit over a piece of metal tubing about a foot long (we used a piece of dryer vent). The metal tube is too slippery for the bats to climb up and too narrow for them to fly out. The cloth was securely taped to the pipe and a plastic garbage bag was attached to the other end.

WE THEN STAPLED THE TOP of the funnel to the bat hole at dusk. The cloth should not sag or the bats will catch themselves before entering the pipe and start to climb back up. Then we sat down to watch. The bats fell down the funnel, through the pipe and into the bag. When it looked like the bats might tear a hole in the bag, we climbed the ladder and poked a hole in the bag and sprayed some starter fluid in with the bats. Starter fluid, which contains ether, put the bats to sleep forever very gently.

THE BEAUTY OF THIS DEVICE is that no one touches the bats. After just a few nights, the bat population was nearly exterminated. Our next step was to seal the holes so they would not return.

Do You Have Questions for OHJ?

Send your questions with pictures or drawings, if possible. (We prefer black & white photographs.) We cannot promise to answer all questions personally, although we will try to answer all questions from current subscriber/members. Questions of general interest will be answered in print. Write: Questions Editor, Old-House Journal, 69A Seventh Ave., Brooklyn, NY 11217.

Gold Leaf As A Decorative Finish



Wayne gilds a pier mirror he designed & built.

By R. Wayne Reynolds with Kate Conley

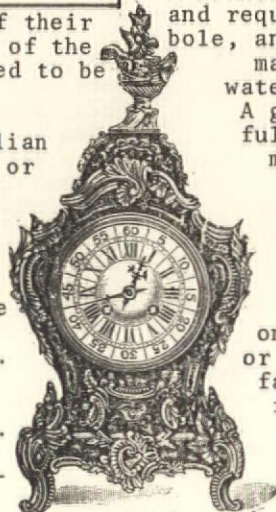
Gold leaf as a decorative finish has been popular since the Egyptians used it in sheet form to create the illusion of solid metal. In the 19th century, architectural details were often gilded. Greek Revival houses and townhouses in particular relied on gilded ornament for the richness of their parlors. Many Victorian Revival styles, Renaissance Revival, Rococo and neo-Grec for example, boasted as much gilding as their owners could afford. (See OHJ May 75 & Dec 74 for articles on Greek Revival & neo-Grec styles).

DURING THE "Gilded Age" between the Civil and First World Wars, gilded interiors were popular as much for the manner in which they displayed their owner's success, as for their style. Owners of fine American houses of the 1890's modeled their display rooms on those of their French and English counterparts. Much of the ornate architectural detail was intended to be gilded.



An American parlor in the French Antique style.

"GILDING" AS IT WAS REFINED in the Italian Renaissance is the application of gold or silver leaf to a prepared surface, intended to create the appearance of a solid metallic form. When properly executed, the illusion of solid metal is very convincing. As a result gilding was used extensively throughout the Baroque, Rococo, Directoire, Greek Revival and Empire periods of decoration. Decorative objects, furniture, mirror frames like the one I designed for an 1869 Baltimore townhouse parlor (see p. 152), picture frames and architectural mouldings and ornaments were all embellished with gold leaf.



AS A PROFESSIONAL gilder, I have often gilded architectural mouldings and ornaments in period houses. Capitals of Ionic columns, dentil block, repeating egg and dart or shell crests in vestibules can all be authentically restored by the proper application of gold leaf. Although there are a number of less expensive substitutes for real gold leaf, none offers the permanence or shine and durability of gold.



BEFORE I START A GILDING job, I decide whether I want a high burnished shine, or a soft matte luster. I use both finishes on the picture frames I gild for museums: The burnished sections accent the matte sections. But for decorative architectural mouldings, I find matte leaf by far the most practical to apply with satisfying results.

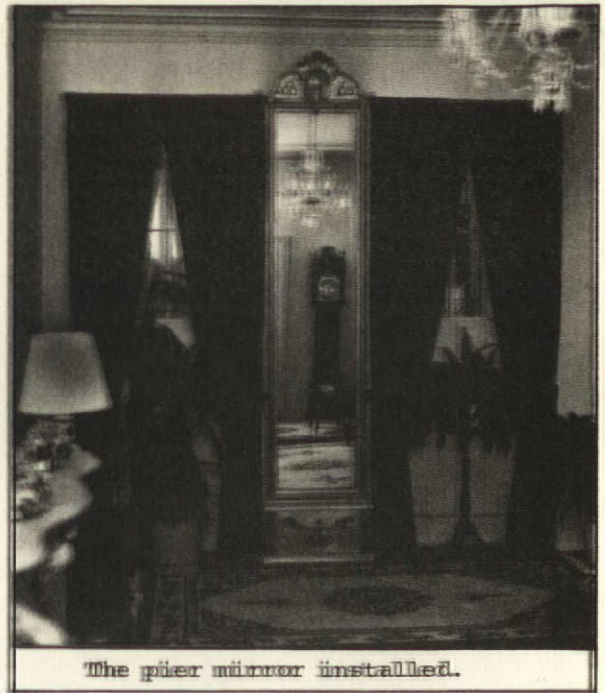
TO DETERMINE HOW MUCH gold leaf I'll need, I make a careful calculation of the area to be gilded. (A book of 25 genuine gold leaves costs \$14.-\$38. depending on the price of gold, and covers 1½ sq. ft.) I recommend that a beginner test a small area to insure the accuracy of the estimated coverage to prevent expensive errors. For outside work, "patent" leaf can be bought, which holds the leaf in the book, as opposed to "loose" leaf which rests loose between the leaves of tissue paper.

A BURNISHED FINISH IS achieved by water gilding and requires a traditional ground of gesso and bole, and a professional's skill--and even many professional gilders find the old water gilding method difficult to master. A good job employs exact formulas, careful timing and hours of experience. A matte finish on the other hand can be accomplished by a serious beginner.

FIRST, MAKE ANY necessary repairs to the surface: rejoin any loose moulding and ornament with appropriate adhesive, depending on whether the original material is wood or plaster. Next, clean the whole surface thoroughly. This step can vary from simple damp dusting to complete stripping of many layers of old paint. Sometimes sanding is necessary to make the smooth, stable surface needed for laying the gold leaf.



1869 Baltimore townhouse parlor before installation of the mirror.



The pier mirror installed.

IF THERE ARE MISSING PIECES of ornaments, they should be replaced after cleaning. I use moulding plaster for positive casting, but allow ample time for complete drying, sometimes up to three days depending on the thickness of the plaster. For simple patterns without undercuts, I make a mould by taking an impression in modelling clay. But for more complex pieces, I make a mold from silicone rubber. (Silicone rubber that cures at room temperature is available at art supply stores.)

MODERN GOLD LEAF is only 1/250,000 of an inch thick, 1/3 of the thickness used in the Renaissance. If you hold it up to the light, you can see how translucent it is. The leaf's fragility is why gilding consists of 75% patience. It can easily ball up or tear in inexperienced hands.

A THE FIRST COATING, if the surface to be gilded is wood, is gesso, a gelatin and chalk mixture that is also used by artists to prepare wooden panels. Gesso is essential if you plan to gild bare wood. The gesso provides the glass smooth surface you need to make the thin sheet of gold look like solid metal. A rough surface may need several coats of gesso.

TRADITIONALLY IN THE Renaissance, a "bole" or preparation of gelatin and a special clay called gilder's clay was applied over the gesso. The color of the bole, usually in various shades of red, yellow or grey, contributes to subtle color changes underneath the gold leaf. I still use this procedure when restoring and gilding picture frames, but for architectural mouldings, I use a Japan color paint base instead of bole.

JAPAN PAINTS ARE NOW used primarily by sign painters because they are easy to use, dry flat, have a nice flow, and don't run. They are called "Japan" paints because they were originally mixed in 18th century France and England in an attempt to imitate real Japanese lacquer. The European artisans could not reproduce it, because lacquer is made from the gum of trees that grow only in Japan and China. But they could achieve a similar affect with "Japan" paint, alternated with coats of varnish. Japan paint is simply ground pigment mixed with a little varnish.

THE JAPAN COLOR YOU choose for gilding may be any earth tone of muted red or green depending on the color scheme of the room to be finished. I find yellow ochre provides a harmonizing color behind the gold leaf and makes small defects in the leafing procedure less noticeable. For a matte finish, I cover the paint with shellac. Later I add a thin layer of gold size. (Water gilding uses bole instead of paint, and no shellac or size other than water.)

SHELLAC IS BEST when fresh because it deteriorates with age. I mix it myself by dissolving 6 ounces of flakes, available from H. Behlen & Bros. (see box), in 1 pint of alcohol. It is naturally orange. White shellac is refined orange shellac, and will darken with age anyway. Shellac is a varnish made from a substance carried by the lac insect found only in India. It is traditionally used with gilding: Medieval tempera painters who highlighted their work with gilded details protected their art with a thin coat of shellac.

FOR A BURNISHED FINISH, the bole is wetted with a solution of alcohol and water--1 to 4--and the gold leaf is quickly deposited onto the wet surface. The gelatin in the bole is activated by the water and acts as a glue that holds the gold when the water evaporates. The alcohol is added to speed the evaporation. But for a matte finish I apply a thin even coat of varnish called gold size where the gold leaf is to be laid. Size was traditionally called "mordant", literally something that bites, but here something that catches the gold.

ONE TYPE OF SIZE is slow drying and takes from ten to twelve hours to reach "tack": The point at which it is almost dry, but "tacky" enough to hold the leaf. The advantage of the slow drying time is that it holds tack for up to forty-eight hours. The other type of size is quick drying, reaches tack from one to three hours and will hold tack for about two hours depending on temperature and humidity.

THE APPLICATION OF THE size must be done very carefully and thoroughly to produce a thin coat. You can tell it has reached the proper tack when you hear a "click" after pressing a knuckle lightly down and pulling it away. A full sheet of gold is 3-3/8 x 3-3/8 inches. If you need smaller pieces, you can cut the leaf on a gilder's cushion with a gilder's knife.



GILDING TOOLS CONSIST of a gilder's knife (one gilder I know uses his little finger nail, sharpened); a gilder's tip (a flat brush made with a thin layer of squirrel or camel hair placed between two pieces of cardboard); a gilder's cushion; a small tissue booklet of gold leaf and oil. I use a dab of Vaseline on my apron instead of oil, but the Renaissance masters merely flicked their brushes against their cheeks or hair. When I burnish the leaf, I use an agate burnisher, though the Renaissance masters used a dog's tooth instead. Gilder's tools, clay and gold leaf are available from the stores listed, from well-stocked sign supply stores, art supply and some paint stores.

ONCE THE VARNISH reaches tack, I lift a sheet of gold leaf out of its protective booklet with the gilder's tip and carefully position it over the surface. The tackiness of the varnish holds the leaf as I place it on the surface with a steady but quick motion. I repeat these steps until the gilding is complete.

AFTER THE LEAF HAS BEEN laid on all the tacky areas I smooth out the sheets of gold with a soft brush. Any excess can be retrieved in a wide mouthed container and saved for patching or detail work. If air pollution in the room is minimal, I leave the gold as is. The gold itself will never tarnish, but will slowly mellow in color and acquire a patina from atmospheric dirt. But if the gold is subject to much dirt, from a smoky fireplace for example, I do give the surface a thin coat of shellac which tones the gold with age. Both finishes, varnished and unvarnished, age gradually and you can expect a life long shine from the magic illusion of gold leaf.

IF I WERE TO BURNISH the surface I would wait from one to three hours after water gilding, to allow the gesso and bole to reach the point of hardness when it is safe to burnish the surface. This is done very carefully with a polished agate burnisher. I use very slight pressure at first and then gradually increase the pressure until the firm strokes of the burnisher cause the clay and the gold to polish to a dark mirror finish. The reason I suggest this be left to a professional is the importance of timing. If you burnish too soon, the gesso under the gold leaf will mush. If you wait too long, it will chip. For gold frames I apply an "antique patina" finish. A typical formula consists of a little burnt umber pigment mixed with ordinary Butcher's Wax and dissolved in mineral spirits. But I usually leave architectural ornaments as they are.

GLAZING MAY BE used in detail work to complement gilding: A glazed wall with gilded mouldings makes an impressive room. (See OHJ Nov. '76 for notes on glazing.) Also a capital with many ridges may be effectively decorated by alternating gilded ridges with glazed ones.

WHETHER YOU'RE GILDING column or pilaster capitals that flank doorways, mouldings, ceiling medallions, mirror frames or even valances, you may be certain that a gold leaf finish will enhance the beauty of your room.



Note that the price of gold leaf fluctuates with the price of gold, and comes in various shades and karats.

PRACTICAL MANUALS & SUPPLIES

Wolf Paints
9th Ave. at 52d St.
New York, NY 10011
(212) 265-2066
Primarily walk in. Very helpful.
Gold leaf books (25 leaves) & packs (20 books).

H. Behlen & Bros.
Rt. 30 North
Amsterdam, NY 12010
(518) 843-1380
Primarily mail order. Gold leaf books & packs. "The Art of Wood Finishing" with a good section on gilding, \$2.50, includes free catalog.

M. Swift & Sons, Inc.
10 Love Lane
Hartford, CT 06101
(203) 522-1181
Primarily mail order. Gold leaf packs only. "A Guide to Genuine Gold Leaf Application", free.

M. Horowitz & Son
166 Second Ave.
New York, NY 10003
(212) 674-3284
Primarily walk in. Will mail "Gold Leaf Techniques" by Raymond LeBlanc, \$7. + \$1. postage.
Gold leaf books & packs.



RELATED BOOKS

THE PAINTER'S WORKSHOP, by W.G. Constable \$2.75
Includes section on gilding.

THE PRACTICE OF TEMPERA PAINTING by C. Cennini \$2.50
Translated by D. V. Thompson. Readable account of 14th century Florentine practice.

Available from: Dover Publications, Inc.
180 Varick St.
New York, NY 10014
(212) 255-3755.

Postage for 1 book: \$.75; for 2 books: \$1.15.

R. Wayne Reynolds is a skilled gilder who has completed restorations for the National Gallery in Washington D.C. as well as many private jobs, including the pier mirror pictured here. He loves his work and uses traditional methods. You can reach Wayne in his workshop at (303) 484-1028, or write him at P.O. Box 28, Stevenson, MD 21153.



THE ARTICLE ON SCREEN DOOR PATTERNS in the July issue succeeded in bringing to light a number of commercial sources for wooden screen doors--both stock and custom-made. The upshot seems to be that you can get plain thin-frame wood screen doors through many lumber yards. These doors are factory made by the companies listed below, and are distributed through lumber yards and building supply centers.

BUT IF YOU WANT a screen door with a thick frame, or with old-fashioned scrollwork or spindles, you'll have to have it custom-made. The one exception is Renovation Products (see first listing), which is just introducing a standardized line of old-fashioned decorative screen doors.

PRICES FOR STOCK wooden screen doors seem to range from about \$30 to \$100, depending on material and quality of construction. A custom-made door will usually range from \$100 to \$300 and up.

Stock Screen Doors

● RENOVATION PRODUCTS, 5302 Junis, Dallas, TX 75214. (214) 827-5111. This company is coming into production with a line of standard decorative old-fashioned screen doors, inspired in part by the article in the July OHJ. Doors come with ball & dowel brackets or scrollwork brackets. Doors are made in standard sizes, but can also be made to fit odd-size openings. Door frames are full 1 in. thick. No dealers; sells direct to homeowners. Catalog \$2.00--available after Oct. 31.

● IDEAL MILLWORK, P.O. Box 889, Waco, TX 76703. (817) 754-4631. Supplies a standard line of Ponderosa pine screen doors to jobbers throughout the country except the West Coast. Write or call company for name of nearest dealer. Free flyer.

● COMBINATION DOOR CO., P.O. Box 1076, Fond du Lac, WI 54935. (414) 922-2050. This company manufactures a line of standard pine screen doors. They also specialize in a combination screen and storm door in all-wood construction; the screen panel slips out and a glass panel is inserted for winter. All sales are through wholesalers who in turn supply local lumber yards. The company's doors are distributed as far west as Denver, through the Midwest states and the Northeast. To find distributor nearest you, call or write the company. Free brochure available.

● E. A. Nord Co., P.O. Box 1187, Everett, WA 98206. (206) 259-9292. This is the world's largest producer of stile and rail doors...and among their products is a line of standard screen doors made from Western hemlock. Sells nationally through dealers and distributors only. No literature on screen doors; call or write for name of nearest dealer.

● NATIONAL SCREEN CO., P.O. Box 1608, Suffolk, VA 23434. (804) 539-2378. In addition to a line of standard plain screen doors, the company also makes a line of decorative screen doors that have scrollwork and/or louvers. They also make a combination screen and storm door. Doors are made from fir and pine. Call or write for name of nearest dealer. No literature.

● DELTA MILLWORK, P.O. Box 8866, Jackson, MS 39204. (601) 922-2771. Makes standard Ponderosa pine screen doors in 3 designs. Doors use aluminum screening--but they put a charcoal grey finish on the wire to cut the glare of the aluminum. Doors are available through dealers in all the Eastern states. No literature.

Custom-Made Doors

● DRUMS SASH & DOOR CO., P.O. Box 207, Drums, PA 18222. (717) 788-1145. This architectural millwork company has available a couple of standard patterns for all-wood screen and combination screen/storm doors. Can be made up in any size; normal thickness is 1-1/8 in. All doors are made to order. No distributors, but will ship. Catalog & price list: \$1.

● MOSER BROTHERS, 3rd & Green Sts., Bridgeport, PA 19405. (215) 272-1052. Has made custom screen doors for many old-house restorations. Will work from architect's drawings or homeowner's sketch. No literature; stop by with plans.

● LU-NATIC DOORS, 522 Elizabeth St., Key West, FL 33040. (305) 296-3730. This company has been making quality custom screen doors in Key West. They use quality hardwoods and either glass or aluminum screens. Prices have ranged from \$100 to \$300, depending on pattern and woods used. They are willing to make up custom screen doors and ship to fellow OHJ subscribers who can't get them locally. No literature; call for more details.

● CREATIVE OPENINGS, 1013 Holly St., Bellingham, WA 98225. (206) 671-7435. Each screen door is individually designed and crafted to meet customer needs. They specialize in designs with a Victorian flair. Some are made with bentwood laminations and hand-turned spindles. Corners are of mortise-and-tenon construction, secured with pegs. They like to get photos of your home so that door can be specifically tailored to match the style. Prices differ depending on type of wood selected. Call Tom or Patricia Anderson for more details, or write for free literature.

Screen Door Plans

IF YOU WANT TO MAKE a screen door yourself, you can get a blueprint for an attractive Victorian-style combination screen/storm door from Utah Historical Society. The plans were drawn up by preservation specialist Larry Jones to encourage homeowners to use appropriate wooden screen doors. You can get a set of the plans by sending \$5 to: Preservation Section, Utah Historical Society, 307 West 2nd South, Salt Lake City, UT 84101. 🏠

Holiday ORDER FORM

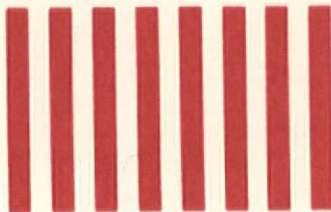
Gift Ideas For People With Old Houses

② Fold In End Flaps

① Cut Along This Line

④ Fold Flap Over And Tape Shut

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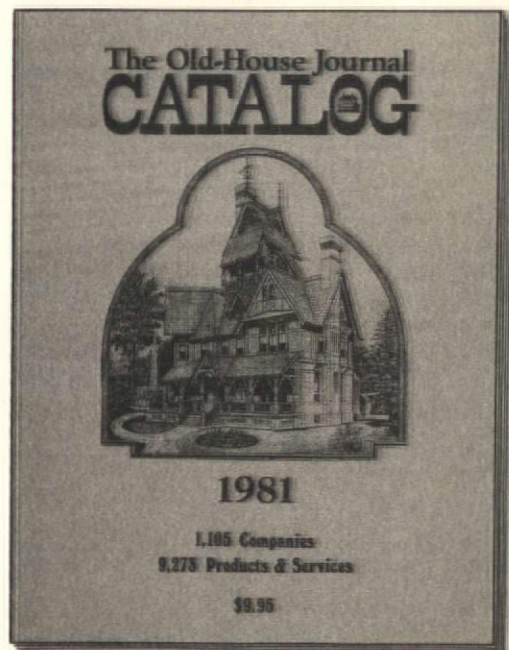
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PRACTICALLY EVERYTHING IS NEW about the 1981 Old-House Journal Catalog: New companies... new listings...and new information about old companies. Here's a partial list:

- More pages--40% more than the 1980 edition;
- 328 companies were added--ones that did not appear in the 1980 Catalog;
- More than 1,100 companies are listed;
- 74% of the companies who are repeating from the 1980 Catalog have changed addresses, phone numbers, product lines or literature prices;
- 53 companies were deleted because they have gone out of business, or because they didn't return the verifying questionnaire, or because they didn't live up to the editors' service standards;
- 18 entirely new categories were added to the Product & Service Directory;
- 1,640 new listings will be found in the Product & Service Directory.

THE OLD-HOUSE JOURNAL CATALOG is your road map to the complex world of old-house products and services...it's the old-house "Yellow Pages" that tells you who sells what.

THE CATALOG is completely updated by the editors each year. So much changes in 12 months: Companies move...go out of business...add new product lines...publish new brochures...change prices. That's why the editors personally contact every company each year to collect all the new information. You can miss out on a lot of exciting new products when you are using a Catalog that's more than a year old.



THE NEW, EXPANDED CATALOG makes a wonderful gift--either for your house or that of a friend. You can order multiple copies at the 33% subscriber discount. The Catalogs will be shipped via United Parcel Service, so they'll arrive in plenty of time for the holidays if you reserve your copies now!

THE RETAIL PRICE of the 1981 Catalog is \$9.95, but your price as a subscriber is only \$6.95. (Add \$11.00 to these prices to cover postage and handling.)

ORDER IN TIME FOR HOLIDAY GIVING:

The 1981 Old-House Journal Catalog makes a wonderful gift... for your house or for that of a friend. You can order as many copies as you want at the 33% subscriber discount. Order now to ensure prompt shipment as soon as the 1981 Catalogs are off the press on November 15.

Use postpaid order form on page 155A. Or send \$7.95 for each Catalog to: The Old-House Journal, 69A Seventh Avenue, Brooklyn, N.Y. 11217.

1981 Catalogs will be shipped on November 15. Allow 3 weeks for delivery.



The Old-House EMPORIUM

FREE ADS FOR SUBSCRIBER/MEMBERS

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

Photos of items for sale are also printed free—space permitting. Just submit a clear black & white photograph along with your ad copy.

Examples of types of ads eligible for free insertion: 1) Interesting old houses for sale; 2) Architectural salvage & old house parts for sale; 3) Restoration positions wanted and vacant; 4) Hard-to-find items that you are looking for; 5) Trades and swaps; 6) Restoration and old house services; 7) Meetings and events.

Free ads are limited to a maximum of 50 words. The only payment is your current OHJ mailing label to verify your member/subscriber status.

Deadline will be on the 5th, 2 months before the issue. For example, ads for the December issue are due by October 5th.

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

BOOKS AND PUBLICATIONS

VINTAGE "How-To" booklets back in print: Slate Roofing (hips, valleys, ridges...); Tile Roofing (flat, Spanish, Mission, Roman, French); Steam Heating (single and two pipe); Plumbing (valuable 50-year old solutions) \$3. each, mailed first class. Phoenix Reprints, 2500K Observatory, Cincinnati, OH 45208.

VICTORIAN STAINED GLASS and other decorative window styles—detailed information. H. Weber Wilson, Antiquarian, 9701 Liberty Rd., Frederick, MD 21701.

FOR SALE

LTD. NUMBER of East Texas mule barn prints. Each is hand signed and matted, ready for framing. \$20. each. Dale Wham, 4943 Victor St., Dallas, TX 75214.

AUTHENTIC 19th C. PATTERNS in sizes 10, 12 and 14. Patterns date from 1835 to 1896. \$10. each. Patterns of History, State Historical Society of Wisconsin, 816 State St., Madison, WI 53706.

LARGE AND BEAUTIFUL selection of restored authentic gas chandeliers with etched shades. City Barn Antiques, 362 Atlantic Ave., Brooklyn, NY 11217. (212) 855-8566.

DOUBLE-TIERED MANTELS with beveled mirrors. Mantels are oak, cypress, pine. Some are heavily ornate, circa 1887 to early 1900's. Will sell mantels as they are, stripped or refinished. Prices from \$295. to \$800. Also available are single-tiered pine mantels, ranging from 36 in. to 48 in. high, circa 1900. Baltimore Stripping, 1236 W. Pratt St., Baltimore, MD 21223. (301) 727-1545.

WIDE PINE BOARDS, approximately 20 in. wide. Wide oak boards. (603) 446-3937.

ANTIQUE BUILDER'S HARDWARE (no reproductions). Front entrance sets, inside passage sets, doorbells, glass cabinet hardware, doors, bath faucets and sinks, bath accessories. One-of-a-kind items and some light fixtures. All hardware restored, cleaned and operative. J. Meadows, 10317 Meandering Way, Ft. Smith, AR 72903.

ANTIQUE STAINED GLASS WINDOWS—R. Feldman, 1018 Woolley Ave., Union, NJ (201) 686-4639.

42 ASSORTED STAINED GLASS windows in sash frames from Canada. Assorted sizes as small as 8 in. x 20 in. up to about 2 ft. x 4 ft. Must sell as one lot. Paul Feldman, 205 President's Lane, Quincy, MA 02169. (617) 471-4118, evs.

ROOFING SLATE (reclaimed from a ca. 1875 Victorian house). A-1 quality, Buckingham, 9 in. x 16 in. Accepting offers. Revels & Sifford, 161 1/2 West Lane St., Raleigh, NC 27605.

RAISED PANEL & FLORAL DESIGN TIN ceilings from a 100 yr. old building. Super Victoriana. \$2.50/SF plus removal. Ray Adler, (203) 762-0252, evs.

ARCHITECTURAL ANTIQUES and unusual decorator items bought and sold. Stained glass a specialty. Will travel to pick up or deliver. Contact H. Weber Wilson, Antiquarian, 9701 Liberty Rd, Frederick, MD 21701. (301) 898-9565.

2 PAIR PLANKED OAK DOORS, gothic style tops. 9 ft. x 4 ft.; 11 ft. x 4 ft. \$300. per pair. 15 pieces: zinc brackets and cornice, \$250. for all. 10 crystal windows, 2 pair side lights. David Stokes, 2225 Bandywood Dr., Nashville, TN 37215. (615) 383-4233, or 242-6531.

MOULDING: Hard-to-find detail moulding at wholesale prices. 8000 series, WP and WM series. Over 4000 moulding cutting heads in stock. Prices available on request. Send pattern number and/or profile sketch to R. Paul Smith, 1216 Jackson St., Alexandria, LA 71301.

RARE 18th c. Dutch barn frame of pegged hand-hewn oak (36 ft. x 41 ft.). Will reassemble on your lot for \$26,000. (to East Coast). Alex Greenwood, 3301 Lawrenceville Road, Princeton, NJ 08540. (609) 924-1161.

7 IDENTICAL ANTIQUE, leaded and beveled combination, colored glass window panels. 19 in. x 22 in. \$200. ea. Color photo sent on request. P.O. Box 1741, Portland, OR. (503) 228-0787.

REAL ESTATE

WOODCLIFF LAKE, NJ: 1812 Dutch Colonial sandstone. 10 rooms, 2 1/2 baths, wide plank floors. Beam ceilings. Fully restored. \$159,900. (201) 391-0161.

CHESTERBROOK—meticulously restored 1834 Federal brick plantation house on 30 acres with pond and two streams. Panelled interiors, beamed ceilings, 5 fireplaces, central air, custom kitchen, screened porch. Secluded—30 min. from Charlottesville, VA. \$150,000. Royer & McGavock Ltd., Realtors, Three Boars Lane, Charlottesville, VA 22901. (804) 293-6131, or evenings: (804) 589-3083.

1830's EYEBROW-WINDOW COLONIAL on 3 acres with view. 2 bdms, 1 1/2 baths, LR with FP, DR, Kitchen, Full cellar. Large deck, 2 car garage, small barn. Renovated. New sills, sash, wiring, plumbing, heat, fixtures, septic, insulation and more. \$89,500. John Staber, Box 91, Old Chatham, NY 12136. (518) 794-9091.

PRE-REVOLUTIONARY stone home, circa 1740. 4 1/2 acres, overlooking large pond. Beautifully restored to original character in Chester County countryside of PA. \$105,000. Engle-Hambright and Davies (717) 291-1041.

TOWN HOUSE—Four storied Victorian, brick, 1861. National Historic District. Bay windows, porches, mansard roof, garden. Excellent condition, gas furnace. 2 hours from New York City \$50,000. Jane Mitchell, 41 Broadway, Jim Thorpe, PA 18229. (717) 325-4409.

INDIANAPOLIS, Indiana—A unique combination of Victorian charm, exclusive address and leisure activities. Large 1 1/2 storey Georgian bungalow farmhouse built 1895. Over 2000 sq. ft. authentically restored. 2.6 acre wooded corner lot. Golf, tennis and swimming privileges available. Ideal environment for children. \$119,500. (317) 546-3778.

BEAUTIFUL OLD BRICK HOUSE—11 spacious rooms. 1 1/2 baths. 2-2/10 acres. Myerholtz Rd, Morenci, MI. Open stairway, bay windows. Fruit trees, grapes, raspberries, old roses, wisteria. Needs wallpaper, paint, some plumbing replacements. 2 owners in 100 years—Not remuddled! \$32,500. Myerholtz-Orban, 511 N. Summit, Morenci, MI 49256. (517) 458-2351.

LARGE 3 STOREY QUEEN ANNE, circa 1890. Natural woodwork, open staircase, stained glass windows, double parlor, and hardwood floors. In excellent condition. Located in Lansford, PA 45 min to Allentown, 1 1/2 hrs to Philadelphia. Bill Miller Real Estate, \$29,900. (215) 377-3224.

ITHACA, NY: Magnificent "AD 1883 Barn" historic designation, impressive restoration. Thriving community. Fronts main highway, 11,000 square feet workshops, galleries, residence. Acreage. Unlimited adaptive uses. \$150,000. Brochure: Richard Mellen, Realtor, 116 The Commons, Ithaca, NY 14850. (607) 273-8300.

RUGBY, TN—Victorian "Twin Oaks" built 1882. Fully restored, 10 rooms, 3 fireplaces. 5 beautiful acres, pond carriage house. Heat pump, custom drapes. On National Register in rural historic district. Developing national park nearby. \$88,500. Brochure available. Rugby Restoration Assoc., Box 8, Rugby, TN 37733. (615) 628-2441.

PUTNEY, VT—French Second Empire style mansion on Main Street, 14 rooms, attached carriage house, beautiful walnut & chestnut woodwork. 1 acre land with parking. Drilled water well & town sewer. Very solid condition. \$135,000. \$40,000 cash down and 10 year owner financing. Nat Hendricks, 325 State St., Brooklyn, NY 11217. (212) 858-7760.

ITALIAN REVIVAL, c. 1857, National Register, mansard roof, solid brick, with 18 rooms, 2 half-baths, 3 full baths, 7 fireplaces, 4 marbleized. Spiral oak-chestnut stairway, african mahogany, chestnut, oak woodwork and shutters. In 1872, The Hock-Hocking Wine Cellars were constructed under existing cellars. Recently restored with new electric, plumbing, and hot water heat. Asking under \$200,000. Champ, 201 S. High St., Lancaster, OH 43130.

SKUYLKILL COUNTY, PA. 1845 vintage stone farmhouse, barn and mill with operable 4 ft. x 24 ft. water wheel. Random plank floors and stone fireplace. Inground heated pool, too. 5 acres. Call Gene Durigan, Realtor (215) 377-4488.

NORTHPORT, L.L., NY—Turn-of-the-century Waterfront Gatsby. Former Mayor's estate consisting of 2 duplexes and 3 smaller apartments. Private dock, with well maintained pier and bulkheading. Deep-water mooring on Northport Harbor. Dramatic sunsets. \$325,000. Owners will assist with financing. Call for private showing. Sammis Real Estate (516) 757-4800.

UNIQUE STONE MANSION—located on a 1+ acre wooded lot overlooking ocean. Inlaid parquet floor in foyer, dining and living rooms. Huge enclosed porch with fireplace off of living room. Kitchen has red terra cotta floor with a wet bar. Built-in wine rack and window seats in living and master bedrooms. Balcony off master bedroom. Servants' quarters with private entrance. Pool/pond in back. \$199,000. R. Rule, P.O. Box 313, Manasquan, NJ 08136.

140 YEAR OLD, 2 storey brick home with widow's watch in relaxed country setting—4 bedrooms, 1½ baths, tastefully modernized with over 2 acres of land. Lots of good out-buildings. Owner being transferred. Jones, RR 5, Box 177, Van Wert, OH 45891. (419) 495-2847.

THE HOUSE OF MAYORS, c. 1850, on the National Register. 3 of the City's Mayors owned and lived in it. This 4600 sq. ft. colonial has been almost completely restored: all new wiring and plumbing, new wood shingle roof, replastering, central heat and air, etc. Murfreesboro, TN, a college town of 33,000 located 30 miles southeast of Nashville. \$65,000. Matt Ward, Century-21, Austin & Nipper Realty. (615) 890-2350.

ROCKVILLE CENTER: Older Victorian, Hewitt School District, 5 bedrooms, 1½ baths, full finished basement and attic, L-shaped enclosed porch, living room, dining room, eat-in kitchen, 30 ft. x 40 ft. panelled room with fireplace, 75 ft. x 175 ft. fenced yard, 2 car garage. \$79,900. (516) 757-6155.

WANTED

PICTURE MOLD HOOKS, both decorative and heavy duty. F. Daleo, 2368 Mc Faddin, Beaumont, TX 77702.

PICTURE FRAME HANGERS that hook onto a picture rail moulding, and have decorative cords that affix to the picture frame. Wanted: Name of a place to acquire the above, or a method to make them. Steve Pierce, 209 Cowper St., Palo Alto, CA 94301. (415) 324-1789.

HISTORIC ALBANY FOUNDATION'S Parts Warehouse, Albany NY, needs buildings which are slated for demolition or alterations. Allow HAF to save parts of your buildings from destruction. We do all our own salvaging and we urge individuals and contractors to donate parts or allow us to salvage from their buildings. We will provide an official receipt for each donation. (518) 463-0622.

ONE PAIR VICTORIAN EXTERIOR, round top doors for 1875 house. 54 in. high on side, 83½ in. wide, 95¼ in. high in middle. (203) 438-7943.

3 OR MORE TURNED PORCH POSTS with or without 20 ft. porch rails and balusters, 2 newel posts with rails and balusters. Also need Victorian entrance doors. D.W. Mortimer, 70 Cherry St., Locust Valley, NY 11560. (516) 671-7669.

OLD WROUGHT IRON FENCING. Prefer 5 ft. to 8 ft. high. Need 80 ft. minimum in length, can use 1000 ft. The fancier the better. J. Chaloupka, (216) 521-7779, collect.

RESTORABLE HOUSE IN EAST SIDE section of Providence, R.I. Seek pre-1900 house in reasonable (habitable) condition. Spencer, 7 Marlborough St., Boston, MA 02116. (617) 353-0687.

1 POSSIBLY 2 Round glass cutter. Gloria Green, 2449 Fremont Ave., B'ham, AL 35214.

2 SETS OF 1874 VINTAGE DOORS—preferably oak, with brass hardware, measuring: (1) 63¼ in. x 85¼ in., and (2) 63¼ in. x 96 in. Send pictures with prices. William Biggs, 111 Portage St., Kalamazoo, MI 49007.

MATCHING PAIR OF INTERIOR DOORS, 30 in. wide, 90 in. tall, up to 2 in. thick. Glazed (any style) or five-panel. Will be used to replace missing pocket doors and painted white. P. Bluhm, Box 265, New York, NY 10159.

WORKING RIM LOCK of wrought iron, cast iron, or brass, or any combination. Must not be less than 3-15/16 in. in height, and 6-3/16 in. in width, and for left side of interior surface of door. Stivers, Rt. 2, Box 298A, Staunton, VA 24401. (703) 337-3474.

VARIETY OF MOLDS formerly used for casting ornamental plaster, stucco, compo etc. Plaster and stucco screeds also needed. Molds do not have to be in usable condition. Wanted for educational purposes. Will buy if affordable. Write particulars. Send snapshot. F. Clout, Personal, 2005 Marietta Rd., N.W., Atlanta, GA 30318.

VICTORIAN BATHTUB: round or 6 or 8-sided cast iron with all sides exposable for placement in the middle of a room. Finish must be good. E.B. Hatcher, Jr., P.O. Box 258, Glasgow, KY 42141. (502) 453-4221.

INSTRUCTIONS FOR STENCILLING screens. My home has old ornate ones which would look great with one of the designs OHJ shows in July 80. Pat Walldov, RD1-2A Wygant Rd., Cream Ridge, NJ 08514.

POSITION OFFERED

FIELD REPRESENTATIVE NATIONAL TRUST for Historic Preservation—Assists with regional advisory and field services. Responds to requests for assistance, researches issues, organizes resource materials. B.A. in related field and 1 yr. experience. Knowledge of preservation resources and issues. Excellent written and verbal skills. Resume and salary history to: David Gillespie, Assistant Director, 100 Franklin St., Boston, MA 02110.

TRADES AND SWAPS

ELEGANT STENCILS for your house—experienced stenciler from Pittsburgh's South Side will stencil your house in exchange for work on my house (or \$). I need windows installed, drywalling, exterior paint job, plumbing, electrical work, etc. E. Eckel, 1906 Jane St., Pgh., PA 15203.

RESTORATION SERVICES

STAIRWAY REPAIR specializing in Brownstone staircases. Efficient, thorough and reliable work. Gregory Hatton (212) 499-2866.

HISTORIC PRESERVATION consulting services available through Dickinson Restorations, Inc. Trained and experienced Historic Preservation Technologists. Todd Dickinson Restorations, Inc. 1711 Umstead Rd., NC 27712. (919) 383-1316.

PAINT SPECIFICATIONS and color consultation for early American and Victorian homes. Written specifically for your needs. Personal inspection available in MD, VA and WV. John Zirkle, 308 Franklin St., Harrisonburg, VA 22801. (703) 434-4955.

ARCHITECTURAL SERVICES for preservation and restoration, research and National Register nominations, technical consulting, lectures and workshops. Allen Charles Hill, AIA, Historic Preservation and Architecture, 25 Englewood Rd., Winchester, MA 01890. (617) 729-0748.

CONSULTANT ON PRESERVATION, renovation, and restoration do-it-yourselfers, on homes, furniture and antiques. Extensive experience locally. Hourly rate. John C. Newman, McLean, VA. (703) 356-8397, eves.

AUTHENTIC CUSTOM Victorian Screen Doors for your house—Lu-Natic doors. Free approval, your design or ours. Lu-Natic Doors, 522 Elizabeth St., Key West, FL 33040. (305) 296-3730.

FINE ANTIQUES AND COLLECTIBLES, complete Victorian marble fireplaces. Gargoyles, NY (212) 725-2637.

OLD-HOUSE RENOVATORS: Victorian house painting, restoration, paper hanging, interiors, woodwork, gingerbread, trim. Vern Lewis, P.O. 421, Bellville, TX 77418. (713) 865-3446.

CENTENNIAL HOME IMPROVEMENT—Painting, roofing, general remodeling, exterior paint removal, slate repair, exterior and interior repairs. We can reproduce out-of-date moulding. Centennial, Springfield, MA (413) 733-4519.

PRESERVATION CONSULTATION—Experienced in Preservation planning, National Register nominations, preparation of walking tours and publications and design services for restoration and adaptive re-use projects. Thomas Greco, TAG Preservation Consultation, 226 88th St., Brooklyn, NY 11209. (212) 748-4934, eves.

STRIPPING AND REFINISHING of all architectural woodwork: Mantels, beams, wainscoting. No need to disassemble. Free estimate. Wooden-It-Be-Nice. (212) 499-0913.

PERIOD LANDSCAPE DESIGNS to complete the restoration of your home. Custom designs to meet your needs yet remain true to the period and style of the architecture. Sinclair, MLA, ASLA, 14 Cranberry Ln., Amherst, MA 01002. (413) 256-0572.

WATERCOLOR PAINTING of your old house (from photographs). 9 in. x 12 in. \$15. Howard Johnson, Rt. 2, Box 510, Searcy, AK 72143.

LIZZIE'S—A VICTORIAN INN. Lodging with the service, attention and atmosphere of a gentler era. 731 Pierce, Port Townsend, WA 98368. (206) 385-4168 or 385-9826.

FINE WOODWORKING—Will work from architect's drawings. Interpretive designs of period furniture styles. Lawrence Mead (212) 855-3884, or (212) 768-3221 eves.

MEETINGS AND EVENTS

THIRD ANNUAL VERBENA TRADE DAY—Oct. 4 held by the Verbena Historical Society of Chilton County, AL. Crafts, food, entertainment and a walking tour. 3 miles off interstate 65 on highway 31 south. Betsy Hornaday (205) 755-1484.

VICTORIAN ALLIANCE house tour of 5 great mansions on South Van Ness Ave., San Francisco, Sunday, Oct. 5, 1 to 5 pm. \$7.50 donation includes color catalog and Victorian reception. Tour starts at 959 South Van Ness Ave. (between 20th and 21st Sts.) Free parking. (415) 648-2718 or 824-6834.

CHURCH AUCTION, October 11. Items include tin ceiling tiles, 22 oak pews, wainscoting and lights from the Sanctuary. DeWitt, MI. Write Linda Ward, 10114 S. Francis Rd., DeWitt, MI 48820.

LANDMARK HOUSE HOUR: Chicago—Historic Pullman Centennial House and Garden Tour, October 11 and 12. 8 homes and gardens. 11 am to 5 pm. I-94 S; 111th St. exit. (312) 660-1276.

HOME TOUR, ARTS AND CRAFTS FAIR: Tour of 7 historic homes in Honey Grove, TX. Sat. Oct. 18, sponsored by Young Homemakers Assoc. 10 am to 5 pm. Arts and crafts for show and sale. Hwy 82 between Paris and Bonham. Activities for children. Suzanne Tatom, (214) 378-2986.

OLD HOUSE FAIR—Oct. 18, 10 am to 5 pm, Gloucester, MA at the Fuller School on Blackburn Circle off of Route 128. A marketplace for preservation products and services for old buildings, with demonstrations, workshops and films. (617) 283-2135.

HOUSE TOUR—Wilmington, DE, Oct. 19, 11 am to 5 pm. Historic St. Mary's Church and 18 houses including former Delaware Governor home, E.P. DuPont honeymoon cottage. Cityside, P.O. Box 1775, Wilmington, DE 19899. (302) 656-6768.

HARVEST HOME ANNUAL OPEN HOUSE, Sun. Oct. 19 from 1 to 4 pm. The Grange Estate. Free admission. Friends of The Grange Inc. Box 853, Havertown, PA 19083. (215) 446-4958, or (215) 446-7028, eves.

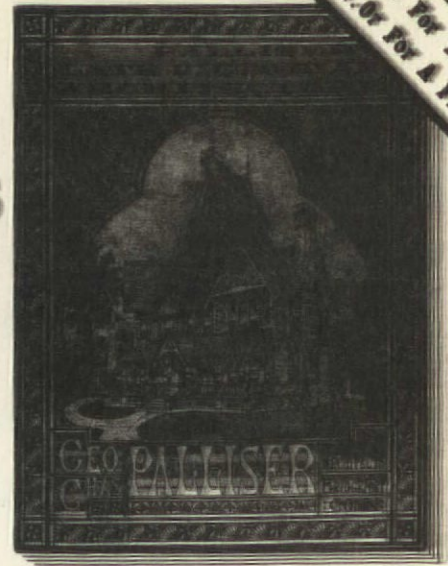
HISTORIC HOUSE PRESERVATION: how-to—The Smithsonian Institution offers this outstanding program the week of Oct. 19-24. James Massey (Dir. Historic House Assoc. of America), R.A. Clem Labine (Editor, The Old-House Journal), and walking tours. Selected Studies, A & I 1190A, Smithsonian Institution, Washington D.C. 20560. (202) 381-6434.

The Biggest And Most Detailed Book Of...

Late Victorian Houses

Floor Plans • Elevations • Ornamental Details

Queen Anne, Gothic,
Stick And Shingle Styles



A Gift For Your House
... Or For A Friend

- 312 Pages
- Over 1,500 individual drawings and details
- 47 pages of rare period advertisements for household fixtures

HERE, in one glorious volume, is the most complete collection of late Victorian house plans and details ever assembled. In addition to providing a marvelous collection of drawings of beautiful old houses, the volume will also be useful to homeowners, contractors, architects and designers who are trying to re-create authentic ornamentation in the late 19th century style.

THE VOLUME contains reprints of two classic books issued by the 19th century architectural firm of Palsler & Palsler. Palsler & Palsler published architectural pattern books that were used as design guides by builders throughout the country. The Palsler brothers also pioneered a mail order architectural design business in the U.S. As a result, the Palslers had a major impact on the way late 19th century America looked. Practically every city and town has (or had) houses based on the Palslers' designs.

THE TWO PALSER BOOKS reprinted in this edition are: "American Cottage Homes" (1878) and "New Cottage Homes & Details" (1887).

OF SPECIAL INTEREST: In the brief text that accompanies many of the house designs, the author gives instructions on appropriate colors to paint the house. Also outlined in many cases are the materials to use on exteriors and interiors.

IN ADDITION to overall house plans, detail drawings are given for such things as:

- Chimney Tops
- Verge Boards
- Finials & Other Wooden Ornament
- Bay & Oriel Windows
- Shinglework
- Gable Ornaments
- Doors & Casings
- Porch Ornament
- Spindlework
- Fences
- Wainscotting & Mouldings
- Newel Posts & Balustrades
- Mantels & Fireplaces
- Bookcases & Sideboards
- Barns, Stables & Carriage Houses
- Porches & Porch Details

THE DRAWINGS shown here are a tiny sampling of the illustrations in the book—and they are reduced in size here by 25%.

THE BOOK HAS high-quality, soft covers and a sewn binding for long life. Price is \$19.95 + \$1.00 postage and handling. Allow 5 weeks for delivery. Use order form in this issue, or send payment to: The Old House Journal, 69A Seventh Ave., Brooklyn, N.Y. 11217.

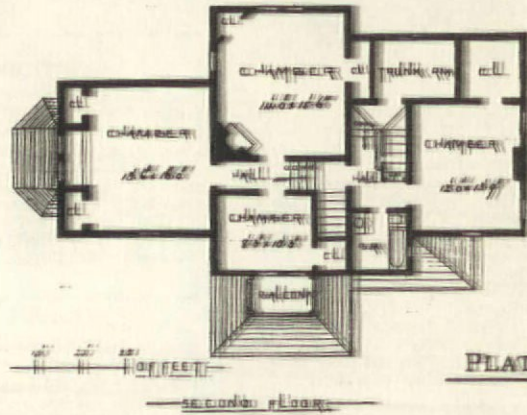
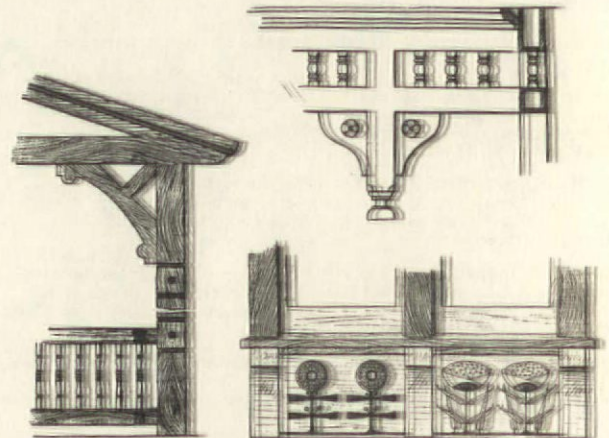


PLATE 31



Use Order Form on page 155A

THE EASIEST, CLEANEST WAY TO REMOVE PAINT

THE MASTER APPLIANCE HEAT GUN

MORE THAN 4,000 IN USE BY OLD-HOUSE JOURNAL SUBSCRIBERS

There's no PLEASANT way to remove paint. But if you have a large amount of paint to strip, the fastest, safest and most economical way is with the Master Appliance electric heat gun.

The Master heat gun has been collecting raves from readers ever since Patricia and Wilkie Talbert's original letter in the April 1976 issue of The Old-House Journal. Since then, more than 4,000 OHJ subscribers have purchased heat guns. And the raves are still coming in.

Master Appliance is the #1 maker of heat guns in the U.S.; they sell more

The heat gun is ideal for stripping paint from interior woodwork where a clear finish is going to be applied. There's none of the scorching such as you get with a propane torch. Use the heat gun for stripping paint from such places as: (1) Doors; (2) Wainscoting; (3) Window and door frames; (4) Exterior doors; (5) Porch columns and woodwork; (6) Baseboards; (7) Shutters; (8) Panelling. In addition, the heat gun can be used for such purposes as thawing pipes in winter, loosening synthetic resin linoleum paste, and softening old putty when replacing window glass.

The heat gun is NOT recommended for: (1) Removing shellac and varnish; (2) Stripping paint on window muntins (possible cracking of the glass from heat); (3) Stripping the entire exterior of a house (too slow); (4) Stripping Early American milk paint (only ammonia will do that).

The electric heat gun softens paint in a uniform way so that it can be scraped off with a knife. Some clean-up with chemical remover is required, but the heat gun will remove about 98% of the paint—vastly reducing the amount of chemical needed and the consequent mess. See article in the November 1979 OHJ for additional details on operation.

Because it is a high-quality industrial tool, the Master heat gun isn't cheap. But with paint remover around \$12 per gallon, the gun only costs as much as 5-6 gallons of remover. In some communities, groups of neighbors are buying a heat gun to share.

Price of \$64.95 includes: (1) Pedestal stand worth \$6.75; (2) Same-day shipping via United Parcel Service; (3) The Old-House Journal replacement guarantee. Telephone orders also accepted on VISA or via COD (there's a \$2 charge for COD).



because their heat gun has a proven track record of long life and reliability. When The Old-House Journal decided to make these hard-to-find tools available directly to our readers, we naturally turned to the #1 heat gun.

Of special interest are the safety factors. The heat gun avoids the hazards of methylene chloride vapors that are given off by most paint removers. And because it operates at a lower temperature than a propane torch, there's no danger of vaporizing lead the way a torch will. (Of course, you should observe normal precautions in handling the scrapings of any lead-based paint.) Too, the fire danger is lower than with a propane torch or blowtorch. (But because it is a heat-generating tool, caution should be observed with wall partitions that contain dust.)

CHECK THESE FEATURES

- Approved by Underwriters Laboratories
- Adjustable air intake regulates temperature between 500 F. and 750 F.
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- Double-jacketed heater
- 8-ft. 3-wire oil-resistant grounded cord with moulded plug
- Pistol-grip handle; 3-position fingertip switch with guard for added safety
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- Heavy-duty industrial construction for long life
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NEW Restoration Publication

RESTORATION PRODUCTS NEWS is the first publication in the Restoration Field to give news about products and services on a monthly basis. It is a large format, newspaper-type publication for restoration architects, interior designers, restaurant operators and designers, contractors and other professionals involved in building restorations--as well as serious homeowners.

RPN IS THE RESULT OF THE explosive rate at which interest in old buildings has been growing. Until now, there has been no single publication exclusively devoted to what products are available--what is new, where to get it. RPN covers old commercial buildings as well as old houses; renovations as well as restorations.

THE PRODUCTS RANGE FROM small household items to large architectural products and building materials. You will be able to find sources for architectural salvage, antique lighting, and ornaments. RPN, published by The Old-House Journal Corporation, includes Classified Ads and, unlike OHJ, paid display advertising.

THE FIRST ISSUE, OCTOBER 1980, tells you where to find such sought-after items as: Cast-iron cresting, architectural terra cotta, encaustic tile, plaster and composition ornament, fireplace dampers, scenic mural wallpaper, mini rimlocks and small glass bevels. Services include a hard-to-find company that does theater seat restoration. The October issue also features an exclusive interview with

a skilled stair builder and a news article about Jack Cunningham's innovative "Period Products Showrooms." The Restoration Reading Page reviews a book about California design in the early 20th century, and a book about commercial rehabilitation.

Vol. 7 No. 1 \$2.00
October 1980

Restoration Products News

The Source for Products and Services for Old Buildings

Architectural Terra Cotta Is Beautiful And Available

The old terra cotta is in demand and available in many quantities. It is available in many quantities and in many colors. It is available in many quantities and in many colors. It is available in many quantities and in many colors.

Iron Cresting: More In Stock


More iron cresting is available in stock. It is available in many quantities and in many colors. It is available in many quantities and in many colors.



RPN WILL ALSO provide a forum for those in the Restoration Field who wish to communicate with one another. Through RPN, a man developing a new 19th century paint color line hopes to reach people who will send him color samples, which he will reproduce.

RPN'S EDITOR is Carolyn Flaherty. Ms. Flaherty has been with The Old-House Journal since the beginning, and was Decorative Arts Editor for 5 years before being promoted to the editorship of RPN. She has returned to the Journal's original office at 199 Berkeley Pl. (The Old-House Journal has since moved around the corner to 69A Seventh Avenue.) Helping her with this enterprise is the Journal's Mike Carew, Production Manager. Mike, who has been with the Journal for over 2-1/2 years, will now share his time with RPN as Advertising Sales Manager.

RPN COMES OUT 10 times per year. A year's subscription costs \$10.00. To order send \$10.00 with the order form in this OHJ issue, or send a check or money order for \$10.00 directly to RPN at 199 Berkeley Place, Brooklyn, NY 11217. Call Ms. Flaherty if you have an interesting product, or story, or to place an ad reservation, at (212) 857-3907.



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