



The Old-House Journal

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COMING...Series on Restoration Basics

Restoration and Maintenance Techniques For The Antique House

Pattern Book Architecture

Is Yours A Mail-Order House?

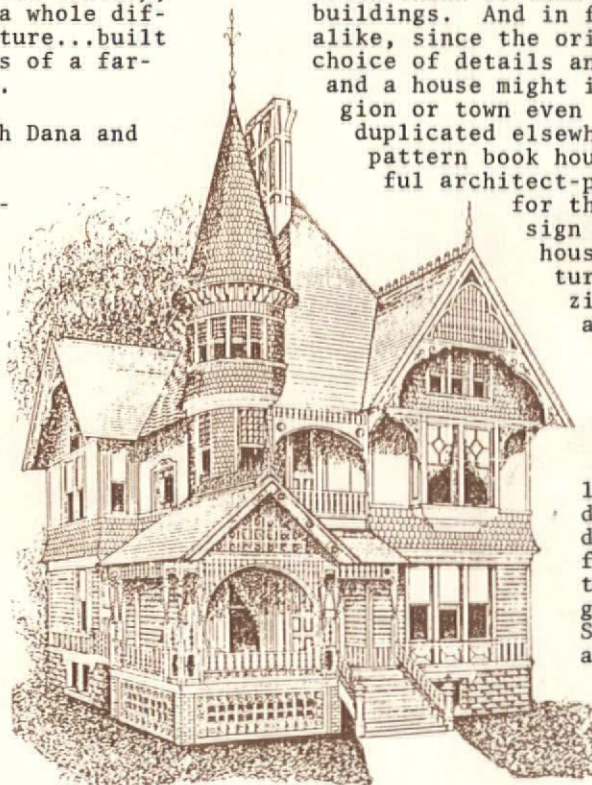
MAYBE YOU LIVE in a truly unique old house, built for one client according to his architect's design. Or your house might be one of the many that were built on speculation by carpenter-builders. But if your house dates from the late 19th or early 20th century, it could also belong to a whole different class of architecture...built from the mail-order plans of a far-away architect-publisher.

THIS ARTICLE started with Dana and Glenn Giffen's story in the February 1980 OHJ. The Giffens own a beautiful Queen Anne in Eau Claire, Wisconsin, which was designed by a Tennessee architect named George F. Barber. Accompanying the story was a reprint of the elevation drawing of their house from Barber's 1892 pattern book, "The Cottage Souvenir." In the following months we received letters from other OHJ members who lived in or knew of Barber-designed houses elsewhere in the U.S.

WE WERE FASCINATED by Barber's business, by the history of pattern-book houses, and by the fact that we had seemingly hit upon a little "club" of Barber-house owners who were

communicating with each other.

WE REALIZED TOO that many people live in "mail-order houses" and don't know it. Until they have researched the history of their houses, present owners of such houses often think of them as unique, one-of-a-kind buildings. And in fact, no two are exactly alike, since the original owner was given a choice of details and floor plan options; and a house might indeed be unique to a region or town even if it was essentially duplicated elsewhere in the country. The pattern book houses of the more successful architect-publishers are notable for the quality of their design and workmanship; these houses frequently are featured in preservation magazines today--and usually are not identified as mail-order houses.



PERSPECTIVE VIEW.

Residence of C. D. DRAIN, Drain, Oregon.

DESIGN No. 37.

GEORGE F. BARBER was a prominent mail-order architect in Knoxville circa 1888-1915. But by no means did he invent the idea of design by mail. Even before the Civil War, architectural pattern books guided contemporary taste. Some of the early Victorian pattern books were produced by famous architects, among them A. J. Downing and Calvert Vaux. Others, like Wm. T. Comstock

(cont'd on p. 190)

One Gallon Covers...

Materials & Strategy Part 3

By David Hardingham, Reidsville, NC

IN BROAD TERMS there are two kinds of paint jobs: Inside and outside. We are concerned here with interior painting only, and while there are many similarities, there are also a number of differences both in procedure and in specialized materials.

PAINT FOR BOTH inside and outside work comes in two general types: Latex or "water" paint, and "oil" paint. I have had splendid results with both, but having been raised in the days of turpentine-linseed oil-white lead paints, I tend to prefer the latter. Oils are no longer the stuff they used to be, with their back-breaking mixing and smells. Rather, today's oils are really alkyd resins and are oils only in the sense that the thinners used in manufacture (or added on the job) are one or another variety of hydrocarbons, generally known as mineral spirits. The oils of the past were of vegetable origin rather than petroleum. But we are not here to study chemistry.

IN MY OLD FASHIONED view, alkyd paints are more durable than latex paints, and I prefer them for woodwork or areas subject to bumps or abrasion. One major advantage of alkyds to the person using them is that a total brush clean-up isn't necessary until the job is finished. You just dip the brush in thinner, brush out the heavy material with a few strokes, and drop the brush back in the thinner.

About Latex Paints

LATEX PAINTS, because of their more rapid drying time, tend to set up in the brush even while it is in constant use--in very hot, dry weather this can begin to occur in 30 to 45 minutes--and if you care anything about your brush, you will have to stop and give it a thorough flushing with water several times a day. Proper care dictates a thorough cleaning whenever you stop work, i.e., for lunch and at night. A brush filled with latex paint can be left in water for short periods, but if left too long the handle, un-



less plastic, will take up water and swell to a point where it will break the ferrule, or at least loosen it.

FOR MOST INTERIOR WALLS I don't believe you can beat latex for texture, and covering power per dollar. Priming is just another coat of the same. But walls in kitchens or bathrooms that will be washed often are better protected with alkyd wall paints.

INTERIOR LATEX ENAMELS are on the market and doing well, but I, at least, have yet to see one that stands up in heavy-wear areas as well as alkyds. Another pertinent reason for using alkyds for trim work instead of water base paints is that often baseboards contain grilles or covers for heating radiators or ducting. These are almost always of steel, as are the screws that hold them in place. Presumably these are plated or primed and painted, but if there should be (and there always are) spots where the bare metal is exposed, latex paint will give you instant rust. And a second or third or fourth coat will not change matters. Alkyds do not give you this problem.

LATEX ENAMELS ARE A BIT LESS expensive, but to me, there isn't enough cost advantage in the average room to be significant. Nor does water wash-up have that much appeal. Interior alkyd enamels are my choice, hands down, and decorating is my business.

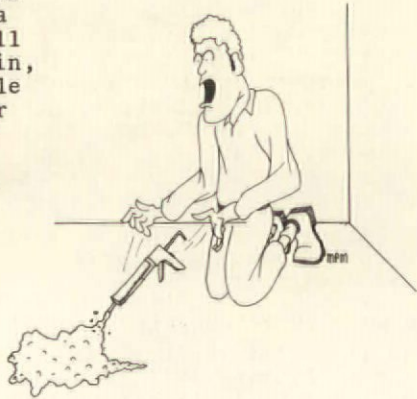
SO MUCH, for the moment, for paints.

Filling Cracks

IN NEARLY EVERY JOB, there will be places that require filling, and these fall into three general categories. First there are window and door casings. Second, there will usually be small wall cracks, chipped places in dry wall or plaster, and an assortment of nail or screw holes where pictures, curtain rods, shades and so on have been attached. Third, and more troublesome, there may be major "moving" cracks in the wall surfaces or ceilings that are caused by expansion and contraction of the house framing, thus the term "moving." These cracks most commonly open in the winter when the heating dries things out, and close in summer during periods of high humidity.

JOINT CRACKS ARE BEST handled by caulking, a non-hardening compound that retains enough elasticity and adhesion to adjust to the slight movement that occurs between wood casing, and plaster or gypsum walls. There are all kinds of bargain caulks available, at prices ranging from about 55 cents to \$1.95 per tube. As long as you know what they are, fine. If you are new to these materials, stick to a known

trade name and get an acrylic latex. Double check by reading the information on the tube: You want a material that will not bleed or stain, that is compatible with oil-based or latex paint, and one that will not keep flowing after the trigger pressure is relaxed. Good quality caulk will cost about \$1.85 per tube, and one tube should do two or three rooms.

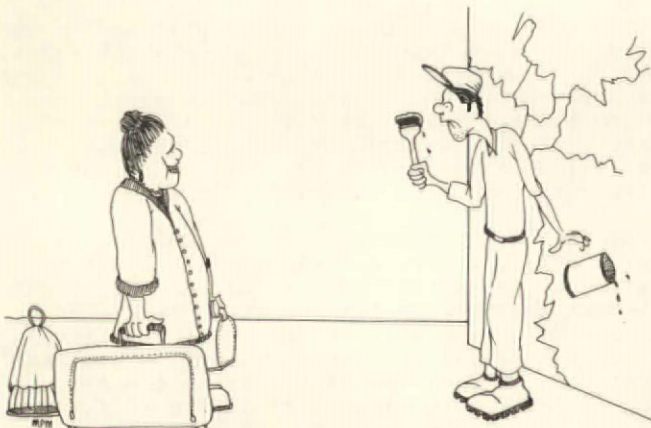


CAULKING FROM TUBES IS DONE with caulking "guns," also available in a wide price range. Get a good one. It will work better and will survive a drop from a ladder.

FOR HOLES AND CRACKS in walls or woodwork there are a number of spackling compounds available that do a fine job. If there is a lot to be done, a gallon of wallboard compound (tape cement) is much less expensive and will wet-sand very nicely. Most spackles and wallboard compounds shrink when drying, and require a second or third application to completely level a deep hole.

Moving Cracks

WHERE YOU ENCOUNTER a moving crack, neither spackle nor tape cement nor caulk will help you much. These places are best handled by an elastic cement and fiberglass tape such as put up in kit form by TUFF-KOTE Company of Woodstock, Illinois. They make two varieties, interior and exterior, which will make an invisible repair over darn near anything: Wall cracks, holes as big as a golf ball, rain gutter seams, joints between masonry and wood, and similar rough spots. Once done, it stays done, even under wallpaper and the crack does not reappear just as Aunt Minnie arrives from Duluth to see the fine job you've done. It's a little messy to handle, but I know of nothing better for this sort of repair.



ONE OTHER MATERIAL should be mentioned, and that is vinyl glazing compound. This has replaced putty for glazing windows, and does a fine job as a non-shrinking hole filler, too. It isn't quick, as it must be worked by rolling in your hands, but once firmly attached to a clean surface it stays put. Being almost non-wet there is no appreciable shrinking (I have never noticed any). Like latex caulk, it requires a "curing" time, i.e., exposure to air until a skin forms on the surface and the balance of the material stabilizes. For indoor applications, however, it can be painted over after about two hours. For outdoor use on windows, the safe curing time is much longer.

Before You Begin

FOUR FUNDAMENTAL RULES are drummed into your head when you are learning how to fly. These are:

- (1) Never be in a hurry.
- (2) Always keep looking around.
- (3) Have a plan, and know where you are with respect to it, at all times.
- (4) Don't fly tired.

THIS IS VERY SOUND ADVICE whether you are in the cockpit or on a ladder painting your dining room. More paint jobs have been messed up because someone had to get through in time to do something else than (probably) any other reason, unless it is number 4. If you're tired, pick a good point to break off and quit. Being tired makes some people speed up, and here we are at rule 1 again. Or it makes you forgetful (rule 3). Too often the result is missed spots, runs, paint smeared where it wasn't intended, a paint pail kicked over or other brilliant acts of light comedy. So, if for any reason you feel pressured or tired, let it be for another day.

IN THE MATTER OF LOOKING AROUND, I refer to looking at the job as you go along, not at TV or the girl out the window. Look back frequently and stop what you are doing to do so. Look at where you've just finished from a different angle. The best time to catch those sneaky runs or bare spots is in the first fifteen minutes. It's not only the best time, but often the only time if you are to avoid extra work. Once you've let them go too long, the corrections become more diffi-



cult and sometimes cannot be corrected at all without a full removal and re-start. That is, they cannot be unless you are satisfied to patch up a new job and have it look patched up.

The Plan

IN THE MATTER of a plan, look your job over, and know before you start what you will paint first, middle and last, and why. And even if you've no good reason for doing one thing ahead of another except pure whimsy, plan it into a sequence anyway. Also, make plans for anything else that may logically be expected to come up. For example, decide now, not in the middle of painting a ceiling, that you will not answer the phone. Or that you will. But know in advance what you are prepared to do and have a place to set your brush or roller, a way to wipe your feet and/or hands, and so on, set up before you are suddenly faced with the need to act. And once you've settled on your plan, stay with it and keep track of how far along you are. If you do not, I will guarantee you will miss places, or get back to them too late to blend the paint well, or create other unnecessary problems for yourself.

AND THIS CAN GET frustrating which makes you tired or in a hurry and there we go with rules 1 and 4 again.



Some Little Points

HERE ARE SOME other little points that should be observed to avoid grief, divorce or other disaster.

(1) Make it an iron clad rule never to move a ladder with a paint container or wet brush or roller on it. When you get down to re-position the ladder, remove the container of paint a safe distance behind you and set the brush aside. I keep one or two coffee cans on the job, empty, just for this purpose. When you reposition the ladder, pick it up high enough

so all four legs are well clear of the drop cloth. If you do not, you can easily catch a leg in a wrinkle in the cloth and pull it away from the wall. If you happen to be standing on the offending wrinkle, the result can quickly be that the ladder tips dangerously. If you have paint or brush on it, they will be on the floor. So clear it first, pick it up vertically at least five inches and set it down firmly in the new location. Then put your paint back on the paint tray, go get your brush and get back to work.

(2) Discourage company. It may strike you as nice to have members of the family or friends come by while you are working, but such visits can be distracting. Until what you are doing gets to be second nature, any distraction can cause you to do a less thorough job than you should. Such visits also waste time, something you can ill afford if you have just started on a panel door which should be painted about as rapidly as you are able to move along. And some people, well meaning and all that, can be quite distracting as they stumble around behind your back, kicking the drop cloth around with their feet or asking bright questions such as one asked of me once when I was partway down a wall, "Which part is finished?"

EVEN IF YOUR VISITORS are well behaved and have sense enough to be brief, there is always the possibility they will step on a wet spot on the drop cloth and track paint elsewhere. You don't need it.

ALL THE ABOVE APPLIES equally to small childrer and pets.

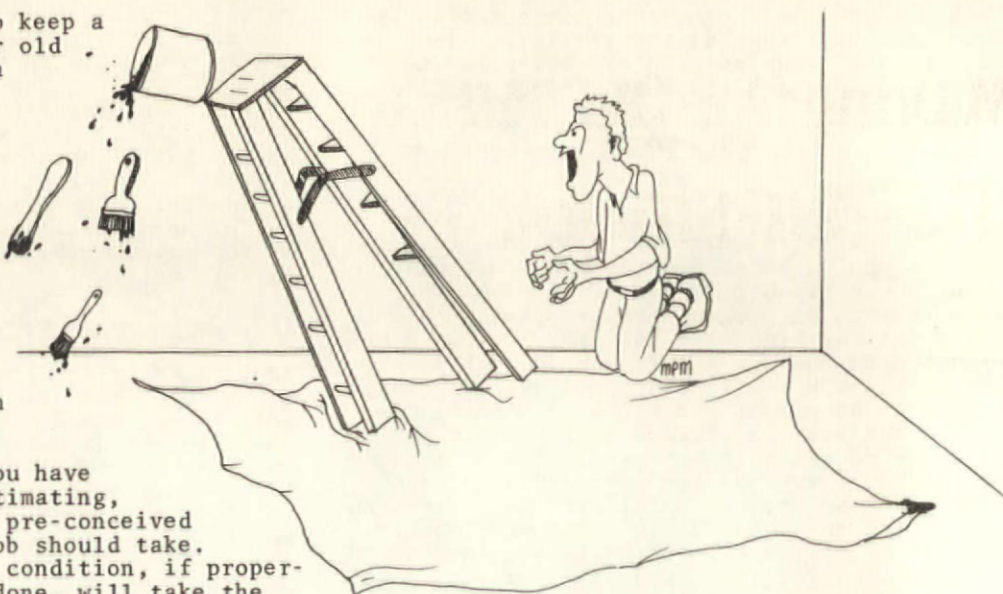
(3) Save the beer 'til quitting time. Enough said.

(4) If it is necessary to mark anything on the walls, use a lead pencil. Any kind of grease or wax crayon will resist paint, and most ball point inks, even though apparently perfectly dry, will bleed through paints. (Through latex forever, it seems...through alkyds up to three coats.) You are not likely to be writing on walls in most instances, but there may be times, as when you have installed chair-rail for example, where marking will be necessary. Stick to a lead pencil and you'll have no problems.

(5) In addition to your other gear, it is smart to keep a few handfuls of old newspapers nearby for wiping brushes, placing under doors, and, if you are like me, for catching up on things I missed when I read through them the first time. Additionally, I would suggest a roll of 2 in. wide masking tape, a sanding block with 100 or 150 grit paper, and a roll of paper towels to use in lieu of paint rags. In fact, I generally carry two or three towels stuck through my belt so they're in easy reach no matter where I am.



ANOTHER GOOD IDEA is to keep a small cardboard box or old wastebasket handy as a repository for paint or caulk-covered towels and newspapers. And, if you haven't already cleaned the room thoroughly, keep a dry brush close by to sweep cobwebs and dust from surfaces as you encounter dirty spots. This stuff may not appear heavy, but it often rolls up under your paint brush, and leaves a trail of rough places.



ONE OTHER COMMENT--until you have considerable experience estimating, don't box yourself in with pre-conceived ideas about how long the job should take. An average room in average condition, if properly prepared and carefully done, will take the average beginner about five working days. This allows for stripping the room, filling holes, cleaning, sanding, painting, repairing small errors, and putting things back together--and includes normal drying cycles. Your first may take three days, or it may take ten. If you are working evenings and weekends, it might be three weeks.

THE MAIN POINT IS, let it take all the time necessary to do it right. If you get a late start and have to be finished for a wedding or other social event, best you get outside help. Entering a new situation under time pressure is seldom profitable. 🏠

Illustrations by Matthew Munisteri

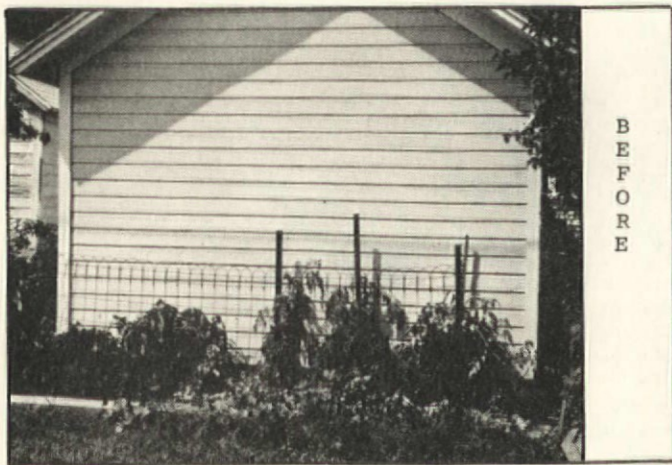


An Old-Fashioned Picket Fence

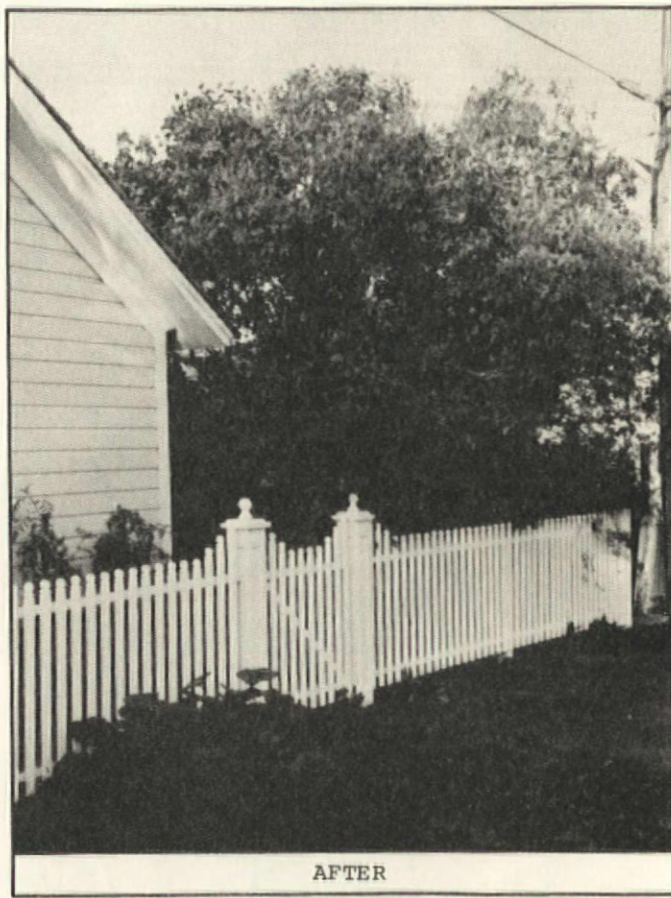
YOUR ARTICLES on fence building (See Feb., March and April '79) gave us the knowledge and inspiration to build our own fence. Thanks!

HERE ARE BEFORE and after pictures.

Dan Miller
Elgin, IL



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Making An Old Furnace Oil-Efficient

By Roland A. Labine, Sr., Somers, CT

MY HOUSE is heated by an ancient cast-iron furnace originally designed for burning coal. It had been converted to burn oil a couple of decades ago. When I moved in, I suspected the furnace was not terribly fuel-efficient--and subsequent investigations proved this to be true. For budget reasons, I have elected to try to improve the efficiency of my old furnace. However, I am not advocating that everyone follow my do-it-yourself procedure. In some cases, investing in a new properly sized burner/furnace unit may be the most cost-efficient way to go. But my experience shows that you can get greatly improved performance from an old furnace.

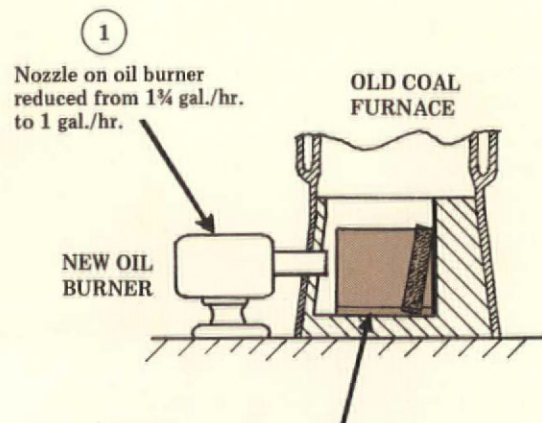
WHEN I MOVED IN, the furnace was consuming .242 gallons of oil per degree day. Today, it uses about .142 gal. per degree day--a reduction of 41%. Not all of the savings can be attributed to the furnace modifications. I have taken many other energy-conserving steps, including balancing the hot-water heat distribution system (see *OHJ*, Nov. 1980, pg. 166). But a key step was installing a new more-efficient oil burner--and then fighting with the oil company to get the proper-sized nozzle put on.

I WAS INSPIRED to examine my oil burner when a neighbor had a serious chimney fire. It turned out that his oil burner--which was under regular maintenance by the oil company--had been generating a lot of soot due to incomplete combustion. This soot had accumulated in the chimney and eventually caught fire.

UPON INSPECTING MY OWN FURNACE I found, sure enough, that black burnable soot was collecting in the flue pipe at the top of the furnace and on the heat transfer surfaces inside the furnace. This accumulation of unburned carbon indicates incomplete combustion--and is a sure sign that fuel is being wasted.

I DECIDED TO EXPERIMENT by de-rating (down-sizing) the oil burner; that is, putting in a smaller nozzle that would burn less oil. My reasoning was: (1) By pumping less oil into the combustion chamber, I felt there would be more time for complete combustion to take place; (2) When you burn oil at a lower rate, you also supply a lesser volume of air to the furnace. This means that the hot combustion gases will flow through the heat exchanger at a lower velocity--making it possible to extract more usable heat.

THE OLD OIL BURNER had been fitted with a 1-3/4 gal./hr. nozzle. When the oil burner service man came by to install the new burner, I told him I wanted a 1 gal./hr. nozzle put in. He tried to talk me out of this. "The combustion chamber is too big for a 1 gal./hr. nozzle," he insisted. But I was persistent, and he



2 Effective size of combustion chamber reduced by laying three large pieces of firebrick against back and two sides of existing chamber.

finally put in the nozzle I wanted--grumbling all the while that he wouldn't guarantee the system since I was going against his recommendations.


TO DEAL WITH THE PROBLEM of the too-large combustion chamber, I came up with a zero-cost solution. I had some large pieces of firebrick available as salvage from an old coal-burning stove. I used these pieces to make an inner lining in the existing combustion chamber.

REACHING THROUGH the furnace door that was formerly used to feed coal, I leaned three of these pieces against the side and back of the combustion chamber (see sketch). No cement was used; the pieces were merely set in place. If I hadn't had salvage firebrick available, I could have gotten it from stores that deal in coal stove supplies.

BESIDES REDUCING THE SIZE of the combustion chamber to accommodate the smaller nozzle, the extra firebrick gave an unanticipated advantage. When the burner shuts down, the firebrick continues to glow red for a long time, thus acting as a "thermal flywheel." When the burner starts up again, it doesn't have to heat up a cold system.

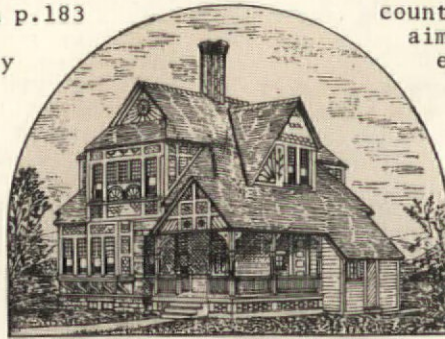
THE OIL BURNER MAN had also warned me that downsizing the fuel nozzle would cause the burner to "short cycle;" that is, to fire continuously on cold days in an attempt to keep up with the demand of the thermostat. But I have found that the burner cycles on and off normally, even on days when it's 15 degrees below zero outside.

AFTER DE-RATING the burner nozzle, fuel consumption dropped, as indicated earlier. As further proof of the improved efficiency of the burner, I no longer get sooty deposits on the heat transfer surfaces and in the flue pipe. The only deposits now are a thin whitish ash, indicating complete combustion of the oil.

FOR ANY OF YOU with oil burners, I'd recommend that you stay around the next time someone is servicing your oil furnace. If there are sooty deposits in the flue pipe, it's a sign of incomplete combustion--and perhaps you should consider down-sizing the nozzle on your burner. NOTE: If you do down-size the burner nozzle, be sure that all filters on the fuel line are changed at least once per year. The smaller the nozzle, the more easily it is clogged by sediment from the oil tank. 

and A.J. Bicknell, are known only as the compilers of such books.

MOST PATTERN BOOKS showed merely ground plans and elevations of medium-priced residential architecture. None of them claimed to be a complete set of drawings and specifications for the builder. They were primarily style books, for the public as much as for other architects and builders.



Perspective View

HOUSE STYLES may have changed, but the pattern book concept continues to this day. Think of the "dream houses" and "colonial" home plans in homemaking and remodeling magazines, and the home-center paperbacks that show views and plans of traditional builder's-type houses.

Palliser & Mail Order

THE CREDIT for perfecting a method of mail-order designing goes to George Palliser, a carpenter-turned-architect from Bridgeport, Connecticut. Palliser (later George and Charles Palliser of New York City) published twenty pattern books between 1876 and 1908. The books were made up of drawings of built houses which had been designed by the Pallisers; they showed the cost of each building, where and for whom it had been built, and gave a price for plans and specifications. This "fee" on an average house worked out to about 2-1/2%...far less than the architect's normal percentage.

GEORGE PALLISER'S aim was to bring some architectural guidance to the middle class, when the usual architect/client relationship was considered too expensive or when it was unavailable, as in much of rural America and in the West. His idea was to reproduce houses from his own published plans, but with minor alterations that could suit different clients and different locales. The name of his first pattern book illustrates his intention: "Model Homes for the People. A Complete Guide to the Proper and Economical Erection of Buildings."

THE FIRM'S mail-order business worked this way: (1) Inexpensive paperback pattern books of the latest Palliser designs were sold. (2) The prospective client found an appealing design, and answered a series of questions on cost constraints, lot size, orientation, and so on. These specifics were sent back to the firm with a fee for plans and specifications. (3) The architects then drew up sketches and plans for the chosen building. The client was permitted to approve or alter the scheme at this point. (4) Finally, the firm would send a full set of working drawings, plans and elevations, and detailed specifications for the use of the client's local builder.

IN THIS MANNER, thousands of houses were built from the Pallisers' plans. By sheer volume, they were a design influence, although most of their designs were modest: "Low and medium priced houses suited to the masses of our

country." Later they published books aimed solely at the carpenter-builders. The Pallisers were a recognized influence on builders and woodworkers all over the nation.

IN SPITE OF the great volume of plans that the Palliser firm sent through the mail, George and Charles Palliser held to the principle that each plan must be tailored to each client's individual needs. They wrote, "We are not in the ready-made plan business." Soon other carpenter-architect-publishers adopted the method.

At least three such firms distinguished themselves: R. W. Shoppell of New York City, W. J. Keith of Minneapolis...and George F. Barber of Knoxville.

A FACSIMILE REPRINT in one volume of three of George and Charles Palliser's books (1878-1887) has been published by the American Life Foundation. Please see page 207E in this issue of the OLD-HOUSE JOURNAL.

Barber's House "Kits"

ALTHOUGH IT IS KNOWN that George Barber owned a copy of "Palliser's American Cottage Homes" early on, his business developed into more than mere imitation. Barber's contribution to the evolution of mail-order architecture was in providing materials as well as plans. It started with his practice of carrying only advertisers in his books whom he had personally checked out. Thus, paid ads in his pattern books became a list of preferred suppliers for builders and clients. Soon he offered complete house "kits"--some or all of the materials for building a house--as well as specifications. The materials arrived crated, by boxcar, which accounts for the proximity of much mail-order architecture to railroad tracks.

LIKE THE PALLISERS, George Barber apparently believed that the individual client should be encouraged to change the basic plan to suit his desires. In one of his pattern books, he admonished, "Write to us concerning any changes wanted in plans, and keep writing till you get just what you want. Don't be afraid of writing too often. We are not easily offended."

BARBER, TOO, was a carpenter with an interest in design and drafting. His pattern books had a great impact through widespread distribution of the books themselves, as well as through ads he placed in other publications. His firm did very well. Being an outsider in Knoxville, he had no connections with the moneyed families of Tennessee, and so the major portion of his practice was of necessity outside the state. In 1892, four years after moving to Knoxville from DeKalb, Illinois, and four years after the start of his extensive advertising, Barber could boast that one popular style had been built three hundred times. Eventually, plans were sold to clients in almost every state.

MOST OF BARBER'S residential designs are in the Queen Anne mode--picturesque, asymmetrical massings of textures, shapes, ornaments, and colors. Later buildings, too, were hybrids that showed Renaissance, Colonial, and even Beaux Arts influences. His pattern books were meant to entice the reader to want one of his richly-detailed house designs. The client filled out a questionnaire and returned it with a fee to the Knoxville office, and would receive in turn plans, elevations, working drawings, a bill of materials, and details of the client's preferred options. Most of the designs had alternate Southern and Northern plans in deference to America's diverse climates.

FROM the 1890's through about 1930, mail-order houses--entire unassembled buildings sent by rail--were a popular option in the burgeoning residential market. George Barber's business was a forerunner of the so-called "catalog houses." A house could even be ordered right out of Sears and Roebuck's Catalog. And while Sears doesn't carry houses any more, some housing types are still available in kit form, notably log and post-and-beam structures. A few architects today offer full plans through catalogs, too...mostly vacation houses and small traditional housing types.

--Patricia Poore

On the next two pages are subscribers' letters and pictures of their Barber-designed houses.

A Complete Home should be so designed as to combine
Comfort, Convenience, Durability and Style.
 We design and furnish plans of just such homes, and publish **The "Cottage Souvenir,"** a book of 172 pages, 8 1/2 x 11 inches, containing a great variety of Designs and Plans of
Artistic Dwellings—ranging from—
 \$300 to \$10,000.
 The Beauty and Completeness of these Designs, containing so many new features, has given this book a wonderful sale, and hundreds of Beautiful Homes are being built in all parts of our land from its designs.
 Price postpaid, \$3.00. Prospectus and Sample Pages FREE.
Geo. F. Barber & Co.
 ARCHITECTS —
 Knoxville, Tenn.

This is a facsimile of an actual ad for Barber's pattern book, "The Cottage Souvenir", from about 1892. Design #37 from that book is shown on the front cover of this issue.

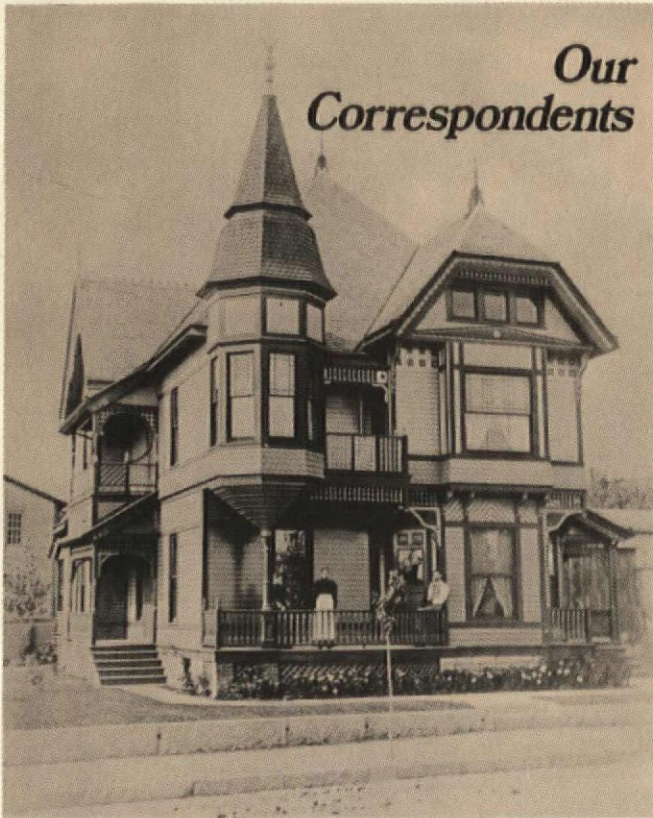


Staircase on the left is from the house in Eau Claire; the one on the right is in the Samuel Spitler House, Brookville, Ohio.



The client was given a wide choice of interior details: In "The Cottage Souvenir", a whole section was devoted to staircases.

Our Correspondents



Above, the Samuel Spitler House at completion in 1894. (That's Mr. & Mrs. Spitler on the porch.) Unlike the Jacksonville house, this one was built mostly of locally-purchased materials. Below, the house is now operated as a museum by the Brookville Historical Society. At least one other Barber house is now a museum---the Gunderson House in Kenyon, Minnesota.

"THE SAMUEL SPITLER HOUSE was my birthplace and childhood home. Since I was born there quite some time after it was built in 1894, I cannot vouch for all the details of its construction. I knew the builder, Mr. Warren Rasor, and believe that he may have sold some of the materials for the house, as he had a lumber business. I never recall my father (Samuel Spitler) saying that materials were from elsewhere--that is, shipped exclusively for this house.

"As you may have learned, the house is now on the National Register even after it was moved from its original site.... The fact that there was no damage done in moving seems to speak for the quality and workmanship.... In doing some research on Mr. Barber, I learned that he had built this same house [in Knoxville] as his residence. It was a bit fascinating to learn that my birthplace had been designed by a Tennessee architect! (I came to Memphis in 1962.) I wish now, I could talk with Papa and learn how he happened to hear of George F. Barber houses. Probably it was from reading various papers and magazines. He was an individualist. He liked quality, beauty and things different from the average."

--Anona Spitler Stoner
Memphis, Tennessee

"...it was the first house to have indoor plumbing in Brookville and most likely the first centrally lighted house when he installed acetylene lighting in about 1900.... We know that Mr. Spitler travelled to California in the 1880's and we think that he became interested in Queen Anne architecture after seeing a house there. ...we do have a report that a neighbor, thinking it was a strange looking house, asked Mr. Spitler if he would live in it. He and his wife and only daughter did live in it until 1920. It is most unusual to find a Queen Anne house in Ohio and especially in a small town...."

--Wayne Watkins
Brookville Historical Society



Featured last February, the Giffen's Foster Winslow House in Eau Claire, Wisconsin. Built 1894; listed in the National Register.

"WHEN I PURCHASED the Queen Anne, I had in mind making an exact reproduction of Barber's original design. I started an exchange with Mr. Richard Lucier of Jacksonville, Oregon. His house is from the same plan as mine, but reversed for the opposite corner lot.

"I made application for a participating grant through our Interior Department. The application was satisfactory but no further funds will be available until 1982. This is why my house is listed in the National Register.... Many models of the Queen Anne have been made. I have a picture of a one inch scale model that ...is in the YANKEE magazine of December 1976."

--Finis G. Carter
Calvert, Texas



The Parrish House in Calvert, Texas was used as an example of Queen Anne style in Marcus Whiffen's well-known architectural style-book. It is being restored to c. 1890 by its present owner.



This Queen Anne is in Mobile, Alabama-- built in 1897.

"MY HUSBAND AND I also own a Queen Anne house that was designed by architect George Barber. Our house was built in 1897 and we are only the third family to own it.

"We are very interested in finding out if there are copies available of Barber's pattern book designs that were published in the late 1800's...we couldn't resist the temptation to show the OLD-HOUSE JOURNAL our house."

--Janie & Matt Brown
Mobile, Alabama



Photo: T. A. Schmidt

Unlikely as it may seem, the Jeremiah Nunan house in Jacksonville, Oregon arrived in 1890 packed into 137 crates, on 14 boxcars. Only the slate, foundation stone, and chimney bricks had to be ordered separately. This was one of Barber's favorite designs and a grand house which today cost half a million dollars to restore. It is listed in the National Register of Historic Places.

"SINCE MY PURCHASE of the unique Nunan Mansion five years ago, I've researched the man [Barber] and his work extensively, probably more so than anyone to date, and have available data not only on our house but dozens of others across the United States. I've found one aspect of his business intriguing, and that's the fact that [Barber] not only supplied plans for houses by mail...you could also order the parts needed from eastern sources which he had personally checked out as being reliable and providing quality goods.

"Quite often I just see pictures of houses in magazines and immediately recognize them as Barber-designed houses and sold from one of his catalogs.... The list of his works that are known to me include about 120 houses at this time but is growing daily. More and more people are becoming interested in tracing the origins of their old houses and I receive letters seeking information, not all of which I can reply to with positive results, but the percentage is quite high."

--Richard Lucier
Jacksonville, Oregon

Turkish Corners

By Carolyn Flaherty and Katharine Conley

TURN-OF-THE-CENTURY Americans delighted in the romantic and exotic. Lack of awareness of specific geography only heightened the mystique of the "Far East." One manifestation of this fascination was the fashion for the Oriental, from Japanese fans to Turkish corners. Besides being exotic, Turkish corners expressed the Victorian love of comfort and ornament.

IN THE GAY NINETIES, most Americans had few contacts with the Orient--their ideas came from books--and Turkish corners provided a perfect decorative solution for a corner or awkward nook, which satisfied the fascination with the East. Turkish corners lent modest houses an exotic touch. Even middle-class Americans could afford a few hangings, a rug, a divan and a water pipe to spice up their parlors. Anything to give a corner the flavor of an Arab tent!

TURKISH CORNERS can easily be reproduced today, and provide an authentic late Victorian touch. They are an entertaining way to decorate an odd or recessed corner in a parlor or under a central staircase.

Appropriate Furniture

PROBABLY THE MOST important element of Turkish corners was the divan, originally a low, small seat that evolved into a much larger "couch." The divan's popularity was at least in part because of its prominence in the artist's studio. Just as the reclining lady--often a nude--was a fashionable subject for painters, the heavily upholstered couch, or divan, upon which the lady reclined, became a fashionable object for homeowners.

ONE OF AMERICA'S first books about interior decoration, Homes and Their Decoration (1903), raves about "this most perfect example of a divan." In it, Lillie Hamilton French writes

that it "is found in the studio of an American artist living in Paris. Every detail has been carefully studied. Nearly all the materials are genuine, and belong to some one distinct period of Moorish art--the hangings, the plaques, the pots."



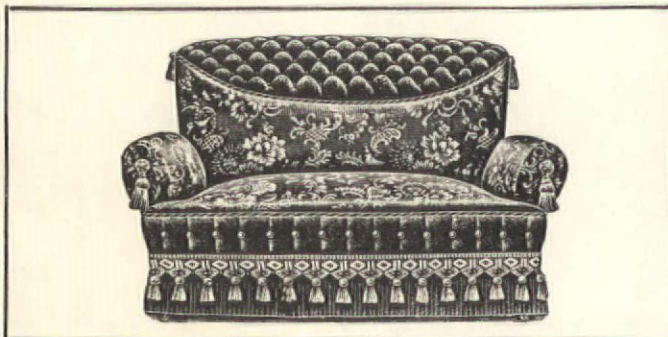
Divan in Lillie French's book: "Every detail has been carefully studied."



Romantic illustrations evoking sensual pleasure and the mystery of the Orient were popular in the late 19th century.

AS LILLIE FRENCH'S remark illustrates, most Americans had only a vague sense of what "Moorish art" was. Perhaps this very vagueness enhanced its imaginative appeal. The Turkish corner in her illustration certainly captures the flavor of the bohemian "aesthetic" lifestyle of its owner. Thus by association, anyone with ingenuity could create her own Turkish corner, and her house could take on some of the glamour of the artist's studio.

NEVERTHELESS, LILLIE FRENCH'S example is modest compared to many Turkish corners. For example, the famous Elsie de Wolf, first female professional American interior decorator, had one in her house on Irving Place in New York City. Hers had striped drapes, many brocade and silk striped pillows, a divan, and those emblems of the "aesthetic movement", peacock feathers, potted ferns and palms. It was not unlike the one in the Molly Brown House (circa 1895), pictured on p.196.



Divan from Sears' "\$17.55 Genuine Three-Piece Parlor Suite" in the 1902 Catalog. The suite included an armchair and a side chair.

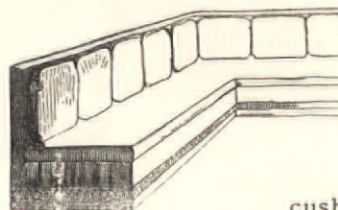
Royal Courts To Sears Catalog

A CERTAIN VAGUENESS also accompanied the definition of other pieces of furniture popular in Turkish corners. As lack of popular understanding of the "Moorish" style invested Turkish corners with mystique, so did the lack of definition of other furniture considered appropriate for it, glamorize that furniture.

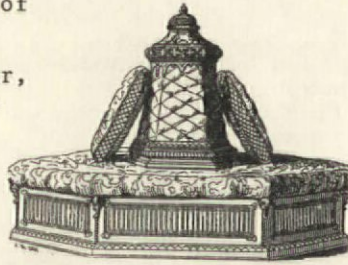
THE TABOURET, for example, was once a high, square stool for adults to sit upon. In fact, in 17th century France the tabouret was considered to be a distinguished seat for a lady of the court to sit on before the King and Queen. It was also used in the Court of Queen Anne. But in the Victorian period, the tabouret became a low table, or upholstered stool for plants and knicknacks. And by the 1890's, it was a common mail-order item.



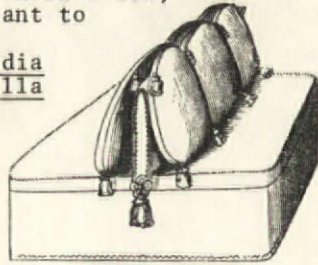
ANOTHER FAVORITE ITEM of furniture for Turkish corners was the ottoman. Its ultimately pedestrian function had little relation to its elegant introduction to American parlors. The 1830 ottoman was a low, upholstered, cushioned seat intended to fit in a recess, and large enough to accommodate two or more people.



TASTE IN THE 1870's and 1880's moved the ottoman to the center of the room and changed its appearance: The ottoman became circular, square or hexagonal in shape, and heavily upholstered and padded. A. J. Downing in The Architecture of Country Houses, acknowledges that "ottomans are made in various forms."



AND YET, THE OTTOMAN had been in the center of the room before. John Claudius Loudon, who so influenced Downing, pictures a low, rectangular ottoman, meant to sit in the center of a room, in his Encyclopaedia of Cottage, Farm and Villa Architecture. Downing refers to this kind of ottoman as well, and, to further complicate matters, suggests that the ottoman is the progenitor of the divan. He writes, "Formed with the seat on only one side of the upright back, it is called a divan; or if broad, the back omitted, and pillows placed at one or both ends, it is called a couch."



SINCE THE LATE 19th century, the ottoman has changed back into a cousin of its first incarnation-- the overstuffed footstool, which John Loudon calls, "ottoman footstools."



THE 1897 SEARS & ROEBUCK CATALOG offered "Turkish couches" for \$14.00, complete with decorating advice. By the 1902 edition, one could order an entire "Turkish parlor suite"



TURKISH JEWELS

as well as divans in all shapes and designs. To claim anything was Turkish

was clearly a good advertising device. Turkish towels, ties and face cloths, not to mention "Turkish red" damasks and table cloths, all featured costumed Turks beside them.

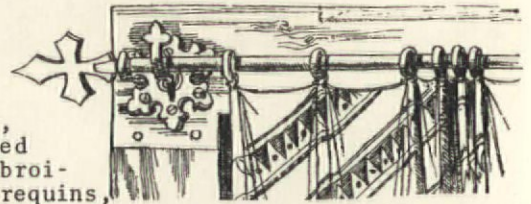
Our Special \$14.00 Turkish Couch.

No. 9581 The design of Couch which we show in the illustration is one of the newest things on the market, a couch that will beyond doubt have an enormous sale. Anticipating a large demand for this particular couch we have placed very large contracts for it and shall carry in our warehouse such a supply as will undoubtedly meet the demand. By reason of these large cash contracts we have been able to hammer the price down to a lower point than we thought possible to secure. This elegant Turkish Couch is made on a very stylish oak frame, thoroughly substantial in every respect, and is 30 inches wide by 72 inches long. It has an easy spring seat with fancy ruffled sides and ornamented with a beautiful fringe. It is a very comfortable couch, one that is guaranteed to remove that "tired feeling," and a couch you would not be without for double the money if you could not get another. It is upholstered in excellent grades of material; is thoroughly substantial and durable, and will be an ornament to any home. We pack it very carefully, wrapping it in burlap to prevent damage, and it weighs, when packed, about 100 lbs.



From Sears' 1897 Catalog.

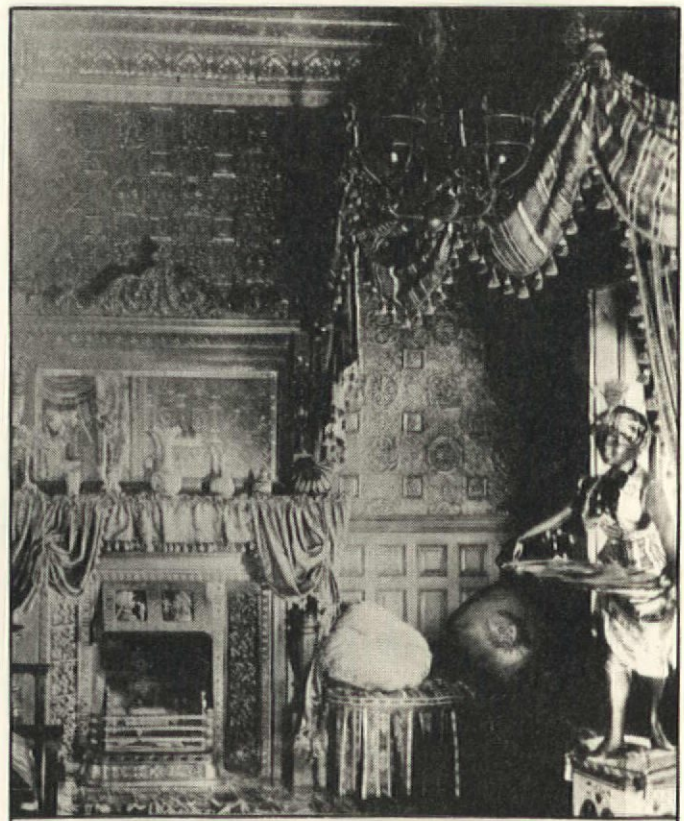
OTHER ITEMS TO BE ADDED to the Turkish corner were: Beaded portieres on latticed wooden moorings, rickety bamboo curtains, bronze statuettes, plush framed panels, embroidered lambrequins, Japanese fans



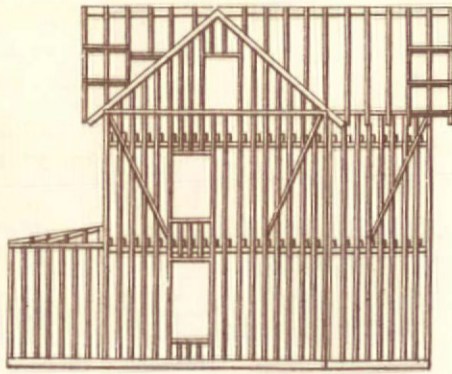
and parasols, hookahs, mother of pearl furniture and imitation oil lamps. But more often than not, the corner had no more than a few yards of striped material, a few curtain rods with spearhead ends such as those recommended by Eastlake in Hints on Household Taste (1878), a cot and a batch of pillows.

ALL THE DRAPES, cushions and hanging spreads in the most elaborate Turkish corners were horrible dust traps. Even in the 1890's they were criticized as being hard to clean and take care of. Certainly such criticism would be true today. And yet, creating a simplified version can be an interesting thing to do with an odd-shaped corner.

TODAY'S EQUIVALENT of "Turkish" oddities are the readily available "India prints." These, together with Moorish or Indian stools, cushions and knickknacks would make a fine substitute for the drapes used by the Victorians. For anyone with a late Victorian house, a Turkish corner can be an historical touch that has as much exotic flavor, in its own way, as it did in the gay nineties.



Molly Brown House in Denver, circa 1895, with Turkish Corner in front hall.



Balloon Framing

IN ORDER FOR BALLOON FRAMING to become practical, two technological advances had to take place: (1) Mill-sawn lumber in standardized dimensions; (2) Cheap machine-made nails. Both developments took place in the early 19th century, so that the first balloon frame was erected in 1839.

THE BASIC DIFFERENCE between timber and balloon framing is that in balloon framing every stud in the frame is a load-carrying element. In a timber frame, only the posts carry structural load; the studs are merely a framework for the wall sheathing. The basic characteristic of balloon framing is the continuous stud that goes all the way from the sill to the top of the house. The second floor joists are supported on a ribbon that is let into the studs.

BALLOON FRAMING substituted mechanical fasteners (nails) for the elaborate woodwork joints (mortise & tenon, etc.) used in timber framing. By eliminating all the handwork required for cutting the elaborate joints, the balloon frame was a lot quicker--and cheaper--to put up. The economy of balloon framing accounts for its rapid acceptance by builders of the 19th century. Any wood frame house built between 1850 and the early 1900's is likely to be a balloon frame structure. (Of course, there were some traditionalists--mainly in rural areas--who continued to build timber frame houses through the late 1800's.)

IN THE 20TH CENTURY, platform framing has replaced balloon framing. In platform framing, the wall studs are only one storey high. They are topped off with a plate, on which rest the joists for the second floor. Platform (or "western") framing offers builders two main advantages: (1) You don't need long continuous studs as you do with balloon framing; (2) It's easier to put up because the second storey floor is put up before the second storey walls are framed, giving the workmen a place to stand.

PLATFORM FRAMING isn't as rigid as balloon framing, however. And there are a few instances, such as when a wood-frame building is to be faced with masonry, when a balloon frame will be specified because of its greater rigidity.

IN THE TYPICAL balloon frame house, there's a continuous passage from cellar to attic between the studs in the outer walls. (In a platform frame house, the plates for each floor interrupt this passage.) As a result, cold air that infiltrates the outer sheathing in a balloon frame can circulate up the full height of the house--making thorough caulking a necessity. 🏠

RELATED BOOKS

Framed Houses Of Massachusetts Bay, 1625-1725--By Abbott Lowell Cummings -- Although this book covers timber framing only in one geographical area and a single 100-year time span, it nonetheless is the best reference on the history and traditional techniques of timber framing. The exquisite drawings show a wealth of joinery detail. 261 pgs.; hard-bound; \$35.00 + \$1.50 postage. Order from: S.P.N.E.A. Membership Office, Dept. OHJ, 141 Cambridge St., Boston, MA 02114.

Building The Timber Frame House -- By Tedd Benson with James Gruber -- An excellent handbook for anyone thinking about building a timber frame structure today. Gives the practical details needed for designing a timber frame and cutting the joints. Profusely illustrated. 211 pgs.; hard-bound; \$12.95 + \$1.00 postage. Order from: Charles Scribner & Sons, 597 Fifth Avenue, New York, N.Y. 10017. N.Y. residents add sales tax.

American Building: The Historical Forces That Shaped It -- By James Marston Fitch -- An excellent overview of the history of construction design and technology in the U.S. In two volumes; softbound; \$7.95 + \$.80 postage for each volume. Order from: Schocken Books, 200 Madison Avenue, New York, N.Y. 10016. N.Y. residents add sales tax.

Traditional House Framing

Getting Under Your House's Skin

MOST WOOD FRAME HOUSES owned by OHJ readers are framed by one of two now-obsolete framing systems. To help you understand your home's hidden skeleton, in the Design File on the following two pages we show the basic construction features of a Timber Frame and a Balloon Frame house.

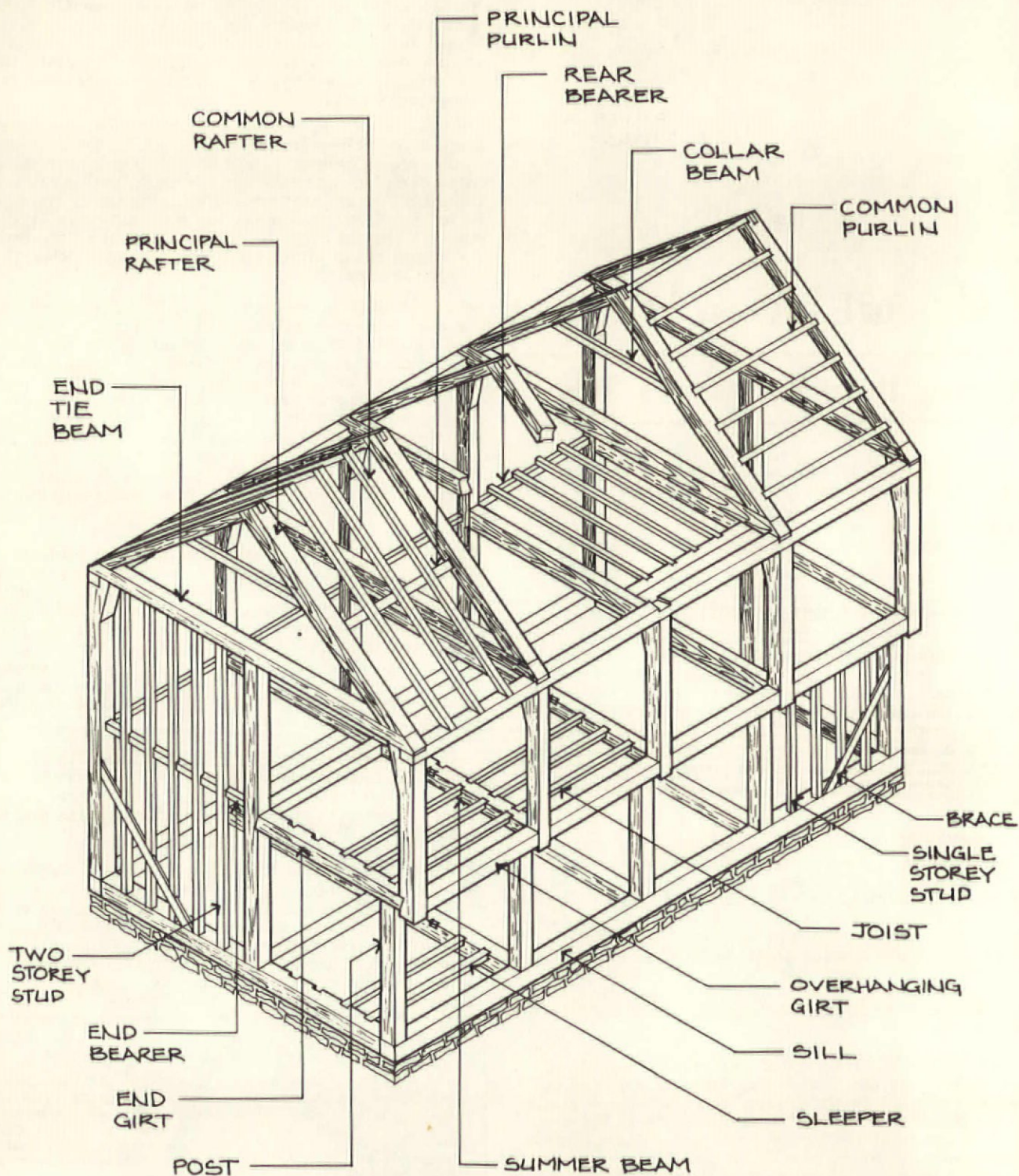
Timber Framing

TIMBER FRAMING had been used in Europe since medieval times. It's the basis for the English "half-timbered" houses. In a timber frame structure, the entire weight of the building is carried by the massive beams and posts of the skeleton. The wall sheathing is merely a curtain to keep the elements out. Timber framing was the basic construction for wooden houses in the U.S. from the 1600's right through the middle of the 19th century.

THE TIMBER FRAME was basically a hand-hewn structure. In the early days, all of the framing timbers were felled and squared up by hand. But even after the advent of power sawmills made it possible to make square timbers by machine, all of the notching for the sophisticated joinery had to be done by hand. Individual housewrights would develop their own special cuts for making joints and connecting timbers. One finds ingenious combinations of mortises, tenons, dovetails, etc. (For more on shaping techniques, see OHJ, Feb. 1977, pg. 15.)

IT'S IMPOSSIBLE TO TELL from the exterior whether a house is an Early American timber frame or a latter-day reproduction. But on the inside, there are usually tell-tale signs. The posts and summer beams are so big they usually protrude from walls and ceilings. These massive timbers were most often encased in smooth planed boards with beaded edges. Contemporary "restorers" often remove the casing to expose the framing timbers--a practice that would have horrified the original builders.

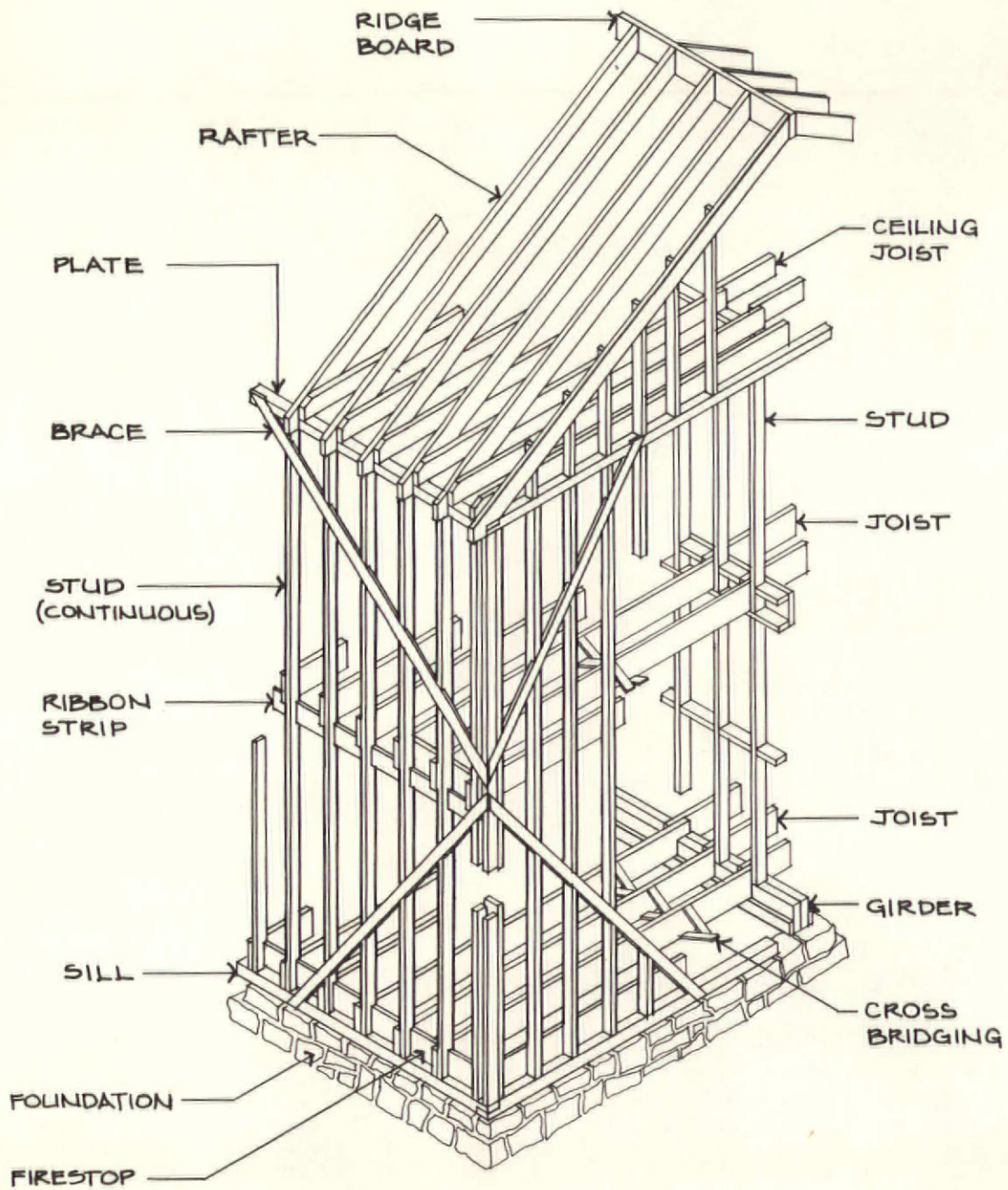
THE TIMBER FRAME made a strong and durable house. However, the advent of the balloon frame made the timber frame seem too expensive, and so it quickly fell out of favor with home builders. Yet the mystique of the timber frame house survives to this day. There are a number of new books on timber framing. And there are several companies listed in the 1981 OHJ Catalog who will build you a timber frame for your new house.



TIMBER FRAME

(COMPOSITE)

Restoration Design File# 6



BALLOON FRAME

Restoration Design File#7

Helpful Publications

San Francisco Victorians, San Francisco Architecture 1870-1890

Wesley D. Vail

1978 (159 pp., profusely illustrated) Paper.

DO NOT BE MISLED by the title of this book. It is not simply about San Francisco, although the examples are from there. It is a thorough and graceful presentation of not only the exteriors, but the interiors of mostly the Italianate and Queen Anne, with some discussion of the Second Empire and Stick-Eastlake styles.

WESLEY VAIL HAS WRITTEN a helpful account of the salient features of each style, so that readers can extrapolate from the specific San Francisco examples, to their own houses and towns. For California residents, there is a discussion of San Francisco row houses and their architects, with attention paid to popular ornament of the period. Floor plans are included, as well as examples of stair rails, light fixtures, parlor and dining room furniture and decoration, and stencil patterns.

PERHAPS MOST INTERESTING is the placement of each style in its historical context. Vail not only defines each style, and its degree of popularity, but explains its European origins, and the ways it has changed at the hands of American builders.

THE APPENDIX IS ALMOST as entertaining and informative as the book itself. It is a reprint of a text entitled: The Painters' Encyclopedia, Plain and Artistic Painting, by one Franklin Gardner. This treatise is illustrated with line drawings, and explains how to grain and stencil, and what colors to paint your house.

To order send \$10.95 plus \$1.00 postage to:
The Wabash Press
6761 Sebastopol Ave.
Sebastopol, CA 95472
(707) 823-1899.

The Complete Book of Home Inspection

Norman Becker, P.E.

1980 (166 pp., generously illustrated)

THIS BOOK IS USEFUL for homeowners--those about to buy a house, and those who already own one. It is thorough and well illustrated, and follows Norman Becker (an OHJ subscriber) through the house inspection procedure. He covers every detail of the interior and exterior of a house, including the lot and landscaping, and tells you what to look for, and what you are looking at.

THIS BOOK IS STRAIGHTFORWARDLY written and easy for the layman to understand. Each

chapter includes a checklist, and at the back there is a blank worksheet, plus a glossary of terms.

ALTHOUGH IT IS ALWAYS a good idea to have a professional inspector check a house before you buy it, it is also wise to know what he is doing.

THE BOOK CAN ALSO be used as a handy guide for determining what maintenance your current house might need. Becker explains and defines various heating systems. He explains the mysteries of the electrical wiring and plumbing of a house, the pros and cons of different types of roofing.

To order send \$8.95 plus \$1.00 postage to:
McGraw Hill Paperbacks
1221 Ave. of the Americas
New York, NY 10020
(212) 997-1221.

Duncan Phyfe and The English Regency 1795-1830

Nancy McClelland

1980 (reprint of 1939 ed.) (364 pp., 295 plates)

FOR THOSE INTERESTED in Duncan Phyfe, or the period in which he lived and made furniture, this is an excellent reference book. Enjoyable to read and well illustrated, the reprint of McClelland's book covers the English Regency, what she calls the American Regency period (instead of Federal), Duncan Phyfe's life, the progression of his work--the different phases of his development--his customers, and competitors.

MCCLELLAND PRESENTS a thorough survey of the artistic climate in England and America in the early 19th century. She discusses architects such as Soane and Holland in England, Bulfinch in America. She presents cabinetmakers such as Smith in England and McIntire and Phyfe in America. And she presents the influential collector, Thomas Hope. In the course of describing Phyfe's life, there is a nice description of New York City around the year 1800.

ONE COMES AWAY from a reading of Duncan Phyfe with a sense of familiarity not only with a kindly cabinetmaker, but with an entire period in both English and American history. As usual, Dover has made a quality paperback with heavy paper and a sewn binding that will probably last longer than most hardbound books for sale today.

To order send \$7.50 plus 70¢ postage to:
Dover Publications
180 Varick St.
New York, NY 10014
(212) 255-3755.

Painting Doors & Windows

IF YOU PAINT OR VARNISH trim in a planned, methodical way, you'll avoid pitfalls like lap marks, and messing up areas you've already painted. Doors and double-hung windows, especially, often befuddle the amateur painter.

A FEW POINTERS--

LOADING THE BRUSH: First of all, don't use a full paint can. (Professionals always pour paint off into a clean paint pot.) There will be less chance of spillage, the can will be easier to carry, and it will allow you to control the amount of paint you get in your brush. Dip the first third of the bristles into the paint. Now don't "wring" your brush against the rim of the can; instead, slap it smartly but lightly against the inside of the can, once on each side of the brush. This leaves the right amount of paint in the bristles.

REMOVING ERRANT BRISTLES from wet paint: Stab the bristle (or other alien object) with the tips of the bristles and carry it off the wet surface in a scooping motion. Pick it out of the brush and immediately straighten out the messy area. Don't chase the bristle all over the surface till it falls off an edge; don't use your fingers; and don't stop everything to go look for tweezers.

"STRAIGHTEN OUT" your strokes: To avoid lap marks, always draw your brush lightly over the wet paint in long, continuous strokes. Straighten out your brush marks from end to end of any longitudinal section. (See "Panel Doors", above right.)

FOLLOW THE PRINCIPLES outlined on the right for any trim work--whether window casings, cornices, or baseboards. Start with the recesses, the places that have to be "cut in" to adjacent surfaces, and "dead ends" (such as the mouldings around the panels on a door). Finish up with the parts that take long strokes, such as stiles and rails.

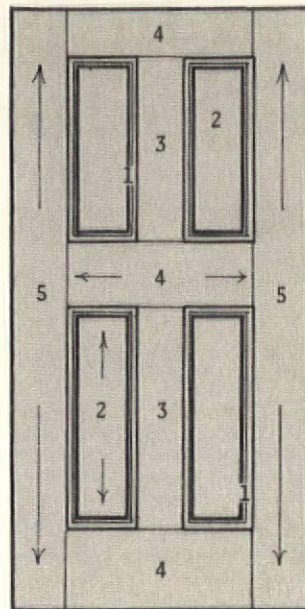
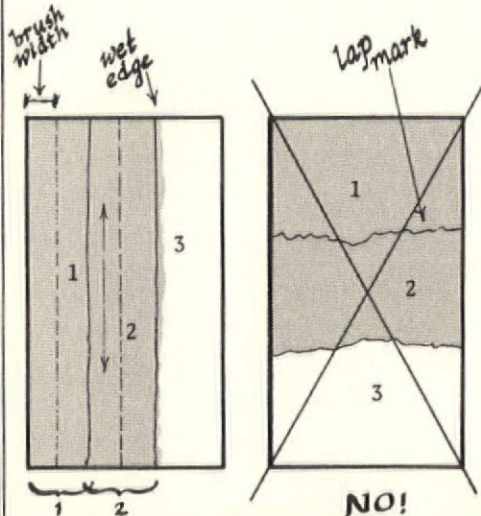


Panel Doors

BE SURE: The door surface is clean and not glossy (sand lightly if necessary); all preparation is done--loose paint is scraped off, holes filled, etc. You'll save time in the long run if you remove knobs, hooks, and miscellaneous hardware.

PAINT the mouldings first, then the recessed panels. (The little numbers show in what order to paint the sections.) Always paint with the grain of the wood, or in the longitudinal direction. In all trim work, when you come to a "T", paint the leg first, then the crosspiece.

HINT: Try to stay within the bounds of the part you are painting. When paint gets on an adjacent surface, immediately straighten it out in the direction you will be painting THAT surface.



Flush Doors

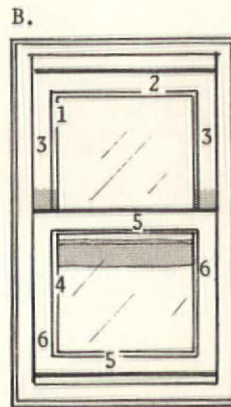
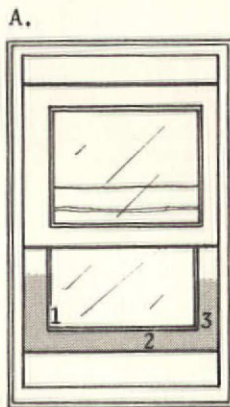
ON A BROAD, flat surface such as a flush door, it is important to work quickly, always keeping a wet edge to avoid laps.

Double-Hung Windows

BE SURE: All preparation of surfaces has been done; glass is scraped of old paint and putty; window glass has been reglazed if necessary; and sash can move freely.

A-- Reverse the sashes: Put bottom (inside) sash at top, and lower outside sash. Paint the meeting rail which is usually behind lower sash.

B-- Reverse sashes again. Keep the bottom sash open about 1/2 inch. Always paint around glass first.





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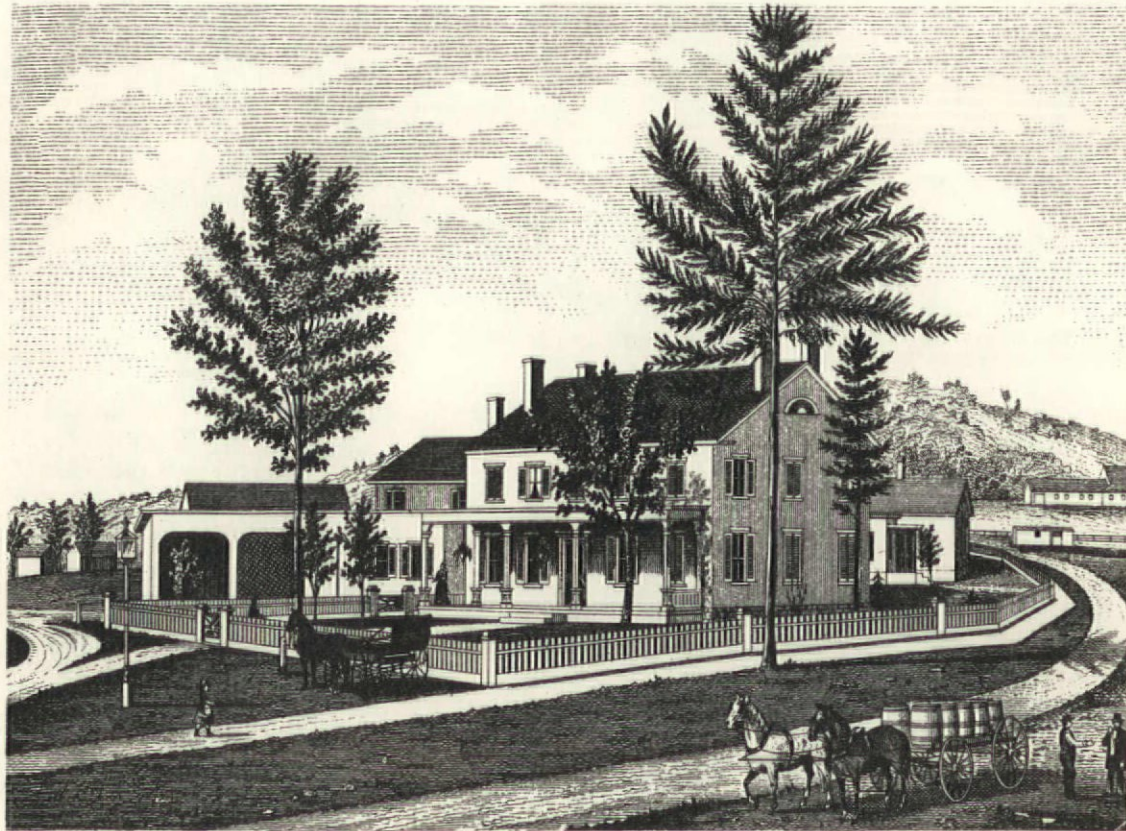
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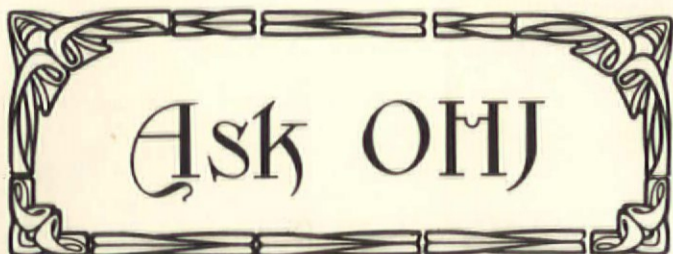
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Victorian Stencils

To The Editors:

CAN YOU HELP ME? I am looking for a book of Victorian wall stencils, preferably already made up. I have a lot of walls I'd like to stencil. Thanks,

Sara Kate Laschever
Goshen, CT

Answer:

DOVER PUBLICATIONS has three Victorian stencilling books. The one edited by Edmund Gillon has the most complete discussion of the stencil designs, and the greatest selection. The ones edited by Carol Grafton and JoAnne Day are ready-to-use stencils. Each book costs \$3.50 with 70¢ postage for one or \$1.15 postage for two or more books. Be sure to include the mail-order number for each book with your order:

Victorian Stencils for Design and Decoration
Edmund V. Gillon, Jr. 21995-X (\$3.50)

Victorian Cut and Use Stencils (55 stencils)
Carol Belanger Grafton 23385-5 (\$3.50)

Art Nouveau Cut and Use Stencils (37 stencils)
JoAnne Day 23443-6 (\$3.50)

All Dover books are quality paperbound. Write: Dover Publications Inc., 180 Varick St., New York, NY 10014. (212) 255-3755. Also, our 1981 Catalog lists at least 3 companies that have mail-order stencil kits.

Transom Regulators

To The Editors:

IAM LOOKING FOR transom regulators. I am referring to hardware attached to the door frame, which allows a person standing on the floor to open or close, and to fasten in position, a transom. Any suggestions as to where I might find these? Yours truly,

Duerson Prewitt
Mt. Sterling, KY

Answer:

DOES ANYONE KNOW OF a current source? We understand Renovators' Supply (see p. 206 for address) is planning to reproduce them, but not for several months.

Masonry Sealers

To The Editors:

OUR BASEMENT has a field-stone wall which we plan to re-mortar on the inside. The stone colors stand out beautifully when wet, but look dull when dry. Since we'll be using the basement as a family room, we'd like to apply some kind of clear coating to the stone wall to give it lustre and make it easier to clean. Our lumber yard suggested marine varnish (high gloss); can you recommend anything preferable?

Donald M Goethke
Arlington, MN

Answer:

WHILE WE USUALLY steer clear of masonry sealers for exterior application, they are fine to use indoors. A masonry sealer will give a more finished look to clean bricks or stone. Just be sure to get a clear sealer. They're manufactured by well-distributed companies such as United Gilsonite, U.S. Gypsum, Standard Dry-Wall Products, and Watco (all in OHJ Catalog)--check with your local building supply store.

A MASONRY SEALER applied to the inside will NOT solve water penetration problems. And of course, an uninsulated masonry wall without interior plaster or wallboard isn't terribly energy-conservative.

Asbestos Tiles

To The Editors:

WE ARE WORRIED ABOUT our 1875 asbestos tile roof. These tiles are brittle and many have cracked and fallen off the roof.

I HAVE SEARCHED your catalog for someone who might still make these tiles, but have not found anyone. Can you help?

Mrs. John Caughlin
Ramsey, NJ

Answer:

AFTER MUCH RESEARCH, we have found a company in Manhattan that still manufactures asbestos tiles, although these days, asbestos is often called "mineral fiber." This company, Supradur, makes asbestos shingles that look like slate, and come in 4 colors, called "Supraslate." They also make three old-fashioned designs: Twin (comes in 7 colors), and Dutch Lap (comes in black & white), and Hexagonal (comes only in "gothic black").

SUPRADUR TILES ARE SOLD through distributors. For more information write or call to ask the name of the nearest distributor:

Supradur Mfg. Co.
122 E. 42 St.
New York, NY 10168
(212) 697-1160

(Continued on p. 206)

Degrees in Preservation

To The Editors:

I AM INTERESTED in learning more about the preservation of old houses. Do you know of any university which offers a program in old house preservation? Any information you can give me will be appreciated. Sincerely,

Martha Libby
Vincennes, IN

Answer:

FOR \$3.00 The National Trust for Historic Preservation will send you a packet containing three items: (1) "Careers in Preservation", a brief explanation of historic preservation, the nature of preservation work, and the employment outlook; (2) "Training Programs", a listing; (3) "Guide to Degree Programs in Historic Preservation", a thick guide to the programs offered at every American University that has a program. The guide includes lists of courses offered, and faculty teaching them.

Write: National Trust for Historic Preservation, 1785 Massachusetts Ave. NW, Washington DC 20036. (202) 673-4000.

Reproduction Faucets

To The Editors:

I PICKED UP a nice old pedestal sink which I've just had reporcelainized. Unfortunately, the original faucets were shot, and now I'm looking for a company that sells reproduction bathroom fixtures. Can you help?

Cathy Anderson
Shokan, NY

Answer:

THE COMPANY we know of that has the widest selection of reproduction faucets is listed in our Catalog. It is:

Renovator's Supply
71A Northfield Rd.
Millers Falls, MA 01349
(413) 659-3542.

Trouble With Plaster

To The Editors:

I HAVE BEEN MIXING plaster to make patches on my living room walls. I like the way they look, but I find the plaster hardens very quickly. This makes it difficult to work with, and hard to get out of the pan afterwards. Do you have any suggestions?

Mary Harris
Terre Haute, IN

Answer:

FIRST OF ALL, if you use a plastic vessel, a dish pan for example, you can remove the hardened plaster by twisting the pan. You can also get longer working time out of plaster of

paris if you add powder to the water slowly when preparing it, with NO stirring.

ANOTHER SIMPLE WAY to keep plaster from hardening quickly is to add a little vinegar to it. Usually about two tablespoons of vinegar to one quart of plaster works well.

Historic Wallpaper

To The Editors:

WHAT KIND OF WALLPAPER should I put in my dining room? I've just stripped all the woodwork--it's oak--and am delighted with the result. I want a luscious, deep color to complement the woodwork, that is appropriately Victorian, and not too expensive. Thank you for your advice.

Stewart MacDonald
Cambridge, MA

Answer:

BIRGE CO.'S "Ford's Theater" costs only \$9.95 a roll, and is a reproduction of the paper that was in President Lincoln's booth at Ford's Theater.

THE PAPER COMES IN two shades of deep red, and is a typical late Victorian pattern. It will highlight oak woodwork, and should look lovely in your dining room.

BIRGE PAPERS ARE AVAILABLE at all major department stores. If the store nearest you doesn't have "Ford's Theater," but carries Birge, ask them to order it for you.

Reader's Note

To The Editors:

AFTER READING H. Weber Wilson's advice about cutting old glass in the Nov '80 issue, I remembered a glass cutting trick I have seen demonstrated at my local glass store (Garfield Glass).

THEY COAT the line along which they score the glass, with a solution of kerosene and a little "light" machine oil. They have the solution stored in a jar, and they apply it with a brush.

THE PURPOSE OF BRUSHING kerosene on the glass is to lubricate the wheel, and make it cut more smoothly. It also helps the cutter last longer.

Larry Mead
Brooklyn, NY

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.

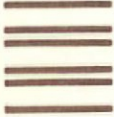
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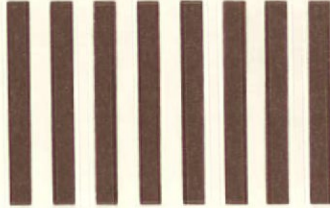
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- Subscription Renewal: 1 Year — \$16
(Enclose current mailing label if possible) 2 Years — \$24
 3 Years — \$32
- 1981 Old-House Journal Catalog (___ copies @ \$7.95 ea.) Will be shipped Nov. 15.
Allow 3 weeks for delivery.
- Master Appliance HG-501 Heat Gun — \$64.95 (N.Y. State residents add tax)
- "Everything Package" — Includes Back Issues from January 1975 through present; all the Indexes; latest Old-House Journal Catalog; plus a subscription running through December 1981. In all, you get 84 Issues + The Catalog. All for only \$59.95. (You save \$55!)
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New!

1981 Catalog

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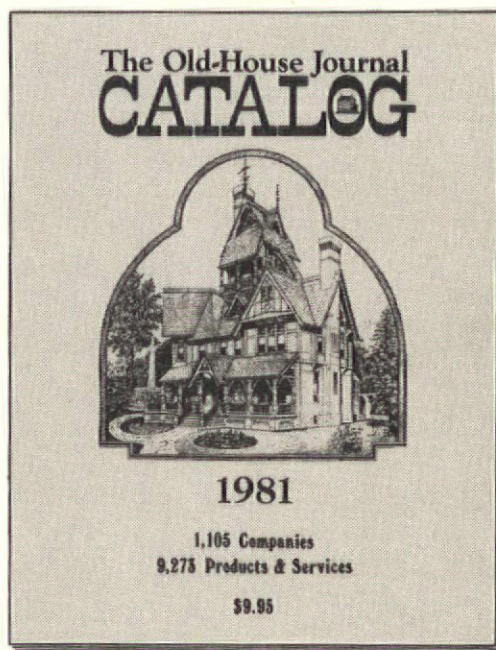
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PRACTICALLY EVERYTHING IS NEW about the 1981 Old-House Journal Catalog: New companies... new listings...and new information about old companies. Here's a partial list:

- 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 \$1.00 to these prices to cover postage and handling.)

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Use postpaid order form on page 207A. Or send \$7.95 for each Catalog to: The Old-House Journal, 69A Seventh Avenue, Brooklyn, N.Y. 11217.



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 Ave., Brooklyn, NY 11217.

BOOKS AND PUBLICATIONS

RUSSEL AND ERWIN Manufacturing Company Illustrated Catalog of American Hardware (1865). Soft cover, 450 pages. \$14.95 plus postage. APT, Box C.P., 2487 Stn "D", Ottawa, Ontario, CAN K1P 5W6.

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

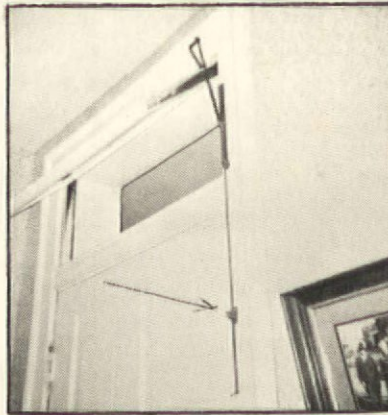
POSITION OFFERED

FREE ROOM in modest three story San Francisco Victorian in exchange for your remodeling and restoration skills. Minimum stay of three months preferred. References requested. For further details, contact, J. Pecora, 882 Grove St., San Francisco, CA 94117.

WANTED

SOLID BRASS BATH TUB and shower enclosures probably made from extruded brass. Wayne Stiefnater, 410 Pacific Ave., San Francisco, CA 94133.

OLD PHOTOGRAPHS of the house and grounds of 19th century statesman **ROBERT TOOMBS** in Washington, GA, to aid us in accurate restoration of site. We will photograph borrowed items, handle with greatest care and return to lender. Georgia Dept. of Natural Resources, Parks, Recreation & Historic Sites, 270 Washington St., SW, Room 707-H, Atlanta, GA 30334.



TRANSOM HARDWARE, new or used, needed for circa 1890 house restoration. 7 sets for over-the-door transoms, 8 ft. from floor. Call or write Donald Peak, 1328 Sealy Ave., Galveston, TX 77550. (713) 762-3605.

FOR SALE

VICTORIAN MOULDINGS and millwork: over 350 authentic Victorian mouldings, cornerblocks, base-blocks, casings, and over 40 detailed construction drawings are illustrated in our 32 page catalog. Homeowners and designers will find this catalog quite helpful in the design and construction of Victorian carpentry. For catalog and price sheet, send \$3.50 to Silverton Victorian Millworks, Box 523, Dept OHJ, Silverton, CO 81433.

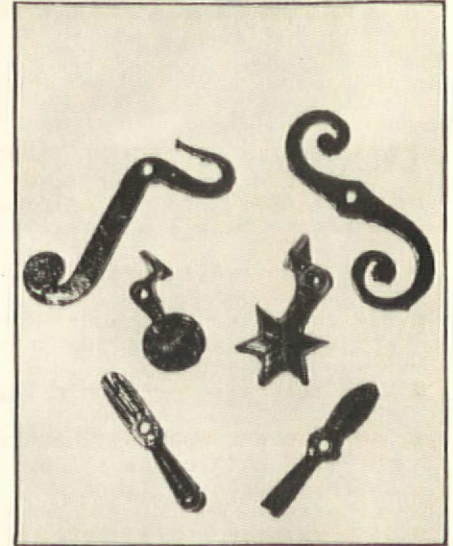
1981 WALL CALENDAR with 12 line drawings of scenes in Greenfield Village, MI. Printed on high quality stock, 10 in. x 8½ in. Drawings may be removed for framing. \$4.50. Henry Ford Museum Press, Dearborn, MI 48121. (313) 271-1620.

OLD HOUSE USABLE PARTS. If interested, please contact Gates Associated. Ft. 1, Box 97 W, Shepherdstown, WV 25443.

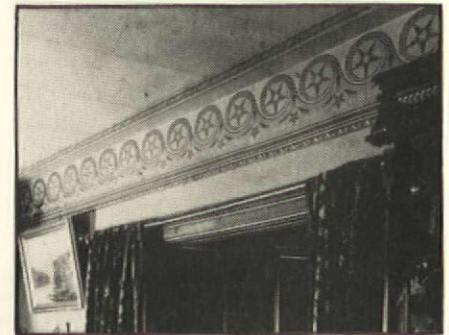
CAST IRON RADIATORS—6 ornate, Victorian beauties, believed to be circa 1910. 38 in. high by 10 in. deep. Various widths, most with original finish. \$20-\$60 apiece. Contact Robert P. Thomas. 3624 Hamilton St., Philadelphia, PA 19104.

1981 CALENDAR OF VICTORIAN HOUSES. 14 pen/ink illustrations of American residential styles, 1837-1901. Includes daily collection of Victorian events. \$6.00 plus \$1.00 shipping. Mosher/Thom, 302 S. Locust, Janesville, WI 53545.

FEDERAL PERIOD DOORS, windows, entrance and moulding. Architectural antiques. Great American Salvage Co, 3 Main St., Montpelier, VT 05602. (802) 223-7711.



AUTHENTIC SHUTTER HOLD BACK CASTINGS are now available in the old styles of yesterday. This would be the finishing touch to the restored home. Available styles are: shell, flute, paddle, scroll, offset, and star. Send \$.25 for brochure. Windy Hill Forge, 3824 Schroeder Ave., Perry Hall, MD 21128.



WALLPAPER FRIEZE: Limited edition reproduction of a c. 1890 wallpaper frieze will be available for approx. \$6.00 a yard. Inquire: John Burrows, Historical Preservation Center, Vermillion, SD 57069.

ESTATE GATES. One pair of heavy wrought iron gates. Total width is 8 ft. 6 in. and 12 ft. 3 in. in height. Weighing about 800 lbs. each. Asking \$7500. David Doucher, P.O. Box 3065, Stn "D", Ottawa, Ontario, CAN K1P 6HG. 1-(613) 526-1818.

6 DOORS—2 panel (side by side) circa 1855. 6 ft. 11 in. by 35¼ in. \$500. each, or \$2500. for lot. Hardware included. Also "Christian Door" exterior 4 panel, 9 ft. ¾ in. by 4 ft. \$500. Shipping responsibility of buyer. "Doors" 1201 Prince St., Georgetown, SC 29440. (803) 546-7891.

OAK DOOR, stripped and sanded: 7 ft. x 3 ft. with

fifteen 7½ in x 11 in. beveled glass panels all intact. \$260. Sykes (414) 931-7894, after 6 pm.

CEILING MEDALLIONS, MOULDINGS, stair brackets—finely detailed reproductions or will custom-make your own design. A variety of designs and sizes in either lightweight parium or authentic plaster. Check, Mastereard or VISA accepted. Accents Interior Designs, P.O. Box 15002, St. Louis, MO 63110. (314) 534-1798.

REAL ESTATE

YANKEE BARN—New house, old parts on 6 acres in Ivy, near Charlottesville, VA. 3 bedrooms, 2 baths, living room with cathedral ceiling, and front parlor, dining room, kitchen & loft. Lots of charm. \$140,000. Royer & McGavock, Realtors, Three Boar's Head Lane, Charlottesville, VA 22901. Gabrielle Hall, evs. (804) 293-3766.

HEART OF PA'S GRAND CANYON country, 112 year old beautifully renovated plank construction home, on 8.5 acres. With large barn, new septic system and well. Land generously provides. Fireplace, 8 rooms, 2 baths, 4 large rooms yet to be refinished. \$52,000. Gary Dodge, Wellsboro, PA (717) 724-2050.

GALVESTON, TX—not far from the beach in Galveston's Historic East End this 1887 home combines both Classical & Gothic Revival stylings. Large rooms with 15 ft. ceilings, graceful chandeliers, floor to ceiling windows, breakfast room with private sun porch, central air & heat, and a 2 bedroom garage apartment. DeLanney & Associate Realtors, Carolyn January, 1227 Tremont, Galveston. (713) 763-5349.

BROWNSTONE-HISTORIC BOERUM HILL, Brooklyn, NY. Complete Reno, including new wiring, plumbing, windows, roof. One duplex with garden + 2 floor-thrus with skylites. Living+ exc. income. Marble mantels, shutters, etched glass parlor doors, other details. Good transportation. Exc. for co-op. \$210,000. Owner: (212) 861-7646.

HISTORIC 1805 central chimney Cape with five working fireplaces, one w/ bake oven, wide board floors, 4 bedrooms, Woodmade kitchen, living room, dining room, family room, 2 full baths, 2 car garage. Set on 2/3 acre lot in lovely country setting in upstate NY, 1 mile from Morrisville. \$57,900. (315) 655-8333.

NORTHPORT, LI, NY circa 1850, Sea Captain's Row. Beautiful waterviews, wide plank floors, 2 stairways, bay windows, original fireplace, plaster walls, walking bridge to terraced gardens. Asking \$150,000. Sammis Real Estate. (516) 757-4800.

1849 GEORGIAN on 7 acres overlooking Ohio River in Wellsburg, WV. Excellent condition, original architectural detail, Dorian columns, verandah, fixtures, spiral staircase, double brick walls. 14 rooms, 2 baths, 9 fireplaces, gas furnace. 4 car garage/apartment, barn/clock tower. Estate sale, appraised \$200,000. all offers considered. (317) 472-2520, or (313) 289-2682.



1840 STONE HOUSE in excellent condition. 8 spacious rooms. 6 fireplaces. Wood or oil heat. Large lot in village listed in National Register of Historic Places. 20 min. from Harper's Ferry commuter train. \$98,000. Middleway, WV. (304) 725-8682.

PROSPECT PARK—English Tudor house, 5 bedrooms, wood burning fireplace. Tudor dining room. Leaded glass transoms. Parquet floors, modern kitchen & baths. \$65,000. Realtor, (212) 284-8027.



BELVIDERE, N.J.—Partially restored but completely livable Queen Anne. Has 4 bedrooms, 1½ baths, front & back parlor, kitchen, dining room, carved doors, slate roof, 2 fireplaces with beautiful mantels, full attic & basement, chandeliers, 200 amps, modern oil/baseboard heat, copper plumbing, 55 x 160 lot, 2 car detached garage, fenced yard. 202 Greenwich St. (201) 475-3638.

RESTORATION SERVICES

FINE WOODWORKING—will work from architect's drawings. Lawrence Mead, (212) 855-3884 or (212) 768-3221, evs.

RESTORATION HELP—We are experienced specialists helping individuals and developers with projects of all sizes in the Midwest. Consider us a resource in locating materials and tradesmen, as well as for complete architectural and consulting services. Arch Associates/Stephen Guerrant, A.I.A. Architects, 874 Greebay Rd., Winnetka, IL 60093. (312) 446-7810.

ARKTYPE FINE CABINETS—designs, fabricates, and installs quality period interiors—residential and commercial. Adapting/restoring/integration of architectural antiques is a specialty. Bruce Trueman, 2144 Story St., San Luis Obispo, CA 93401. (805) 544-7166.

ARCHITECTURAL ARTIFACTS—interiors and antiques. J.W. Bruno, 30 South St., Philadelphia, PA 19106. (215) 667-4772, or 923-0945.

1866 WOODCUTS AND TEXT from "Harper's New Monthly Magazine" article "Galena and Its Lead Mines" featured on 1981 appointment calendar (\$4.50); 13 notecards with envelopes (\$3.); and replica reprint of article (\$2.); postage \$1. Illinois residents add 5% sales tax. Send orders to Galena Historical Soc., 211 S. Bench St., Galena, IL 61036.

CABINET AND CASEWORK designed and joined to complement the mature home. Restoration Carpentry and consultation. Visit our work in progress on Long Island. Caleb Smith House, ca. 1817, Mills Pond House, 1840. Write or call: W. Elting Woodworking, Inc., 553 Lake Ave., St. James, NY 11780. (516) 584-6410.

PLANNING A RESTORATION? Need an honest and informed opinion of a house to buy? Want your house on the National Register? Expert help can save costly mistakes and improve your results. Allen Charles Hill, AIA Historic Preservation and Architecture, 25 Englewood Rd, Winchester, MA 01890. (617) 729-0748.

RESTORATION OF CUT GLASS. Our engraving and beveling department can match any broken beveled pieces and reproduce notching, honeycombing, or scalloping. Cutting done with natural stone wheels. Also painting, slumping and gluechipping. Boulder Art Glass, 1920 Arapahoe, Boulder, CO 80302. (303) 449-9030.

PHOTOS WANTED. Before and after photos of your restoration wanted for publication. Write P.O. Box 22095, Savannah, GA 31405.

MEETINGS AND EVENTS

THE MANSION AT THE GRANGE will be decorated for the holiday season. Tours begin Sun., Dec. 7 and continue every Sat. and Sun. in December from 1 to 4 pm. \$1. for adults, and \$.50 for youths. Special Candlelight tours will be held on Tuesday eves., Dec. 9 and 16, from 7 to 9 pm. Christmas carols sung and refreshments provided. \$2.50 per person. Friends of the Grange, Box 853, Havertown, PA 19083. (215) 446-4958, or (215) 446-7028, eves.

IRVINGTON-ON-HUDSON: Armour Stiner (Octagon) House 1860-1873. Only domed octagonal residence. Second Empire Pavillion architecture. Under restoration. By appointment. (212) 349-0700.

LOGAN CIRCLE HOUSE TOUR—Theme of this year's tour is "A Victorian Christmas." Your tour route takes you through the area that was home to the rich and aspiring during the latter decades of the 19th century. Houses on the tour are significant for their architectural detail or innovative renovation. Date: Sunday, Dec. 7 starting at 1 p.m. Tickets are \$7.50. Starting point: Mt. Olivet Lutheran Church, 1308 Vermont Ave., N.W., Washington, D.C.

Correction—

We misprinted Wayne Reynolds's area code in the Oct '80 story "Gold Leaf as a Decorative Finish." We said it was 303, in Colorado, when it is 301, in Maryland.

In addition to gilding frames, mouldings, and chairs for private customers, Wayne is now working at the National Gallery, a couple of days a week.

If you'd like to get in touch with him, his number is: (301) 484-1028.

LOOKING FOR SOMETHING THAT "THEY DON'T MAKE ANYMORE"?

Then get the 1981 **OLD-HOUSE JOURNAL CATALOG**. It lists more than 1,000 companies. And many of them make things that "they don't make anymore."

The Catalog is only \$7.95 to OHJ subscribers—a 33% saving. Use the Order Form on page 207A.

It makes a great Christmas gift, too!

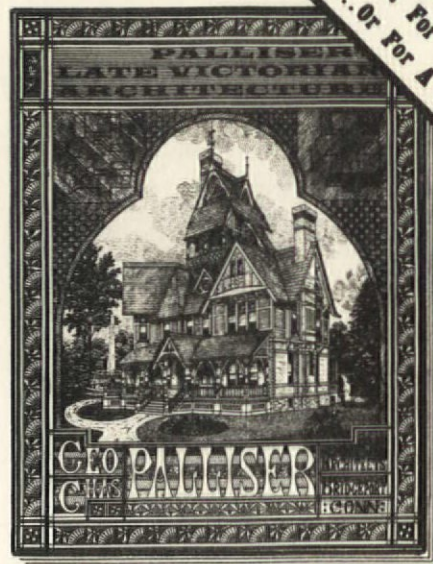
The Old-House Journal
CATALOG

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

THE TWO PALLISER 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.

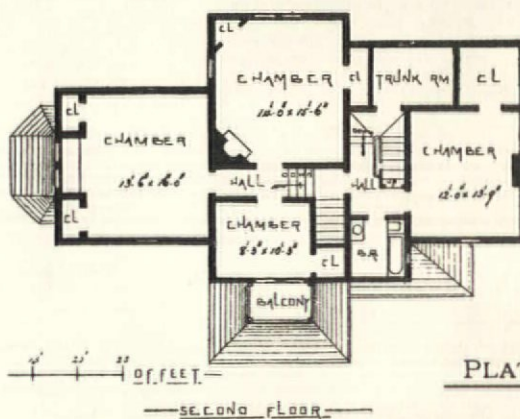
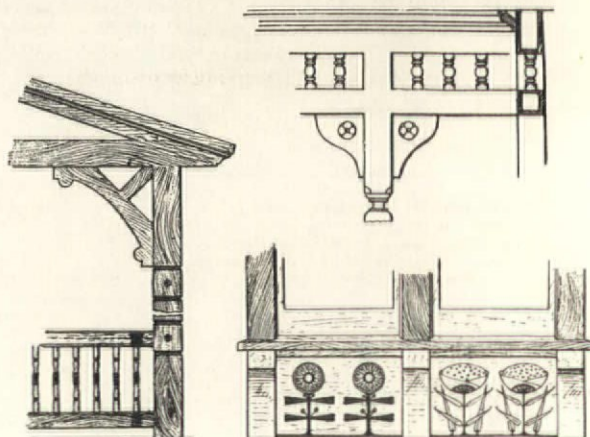
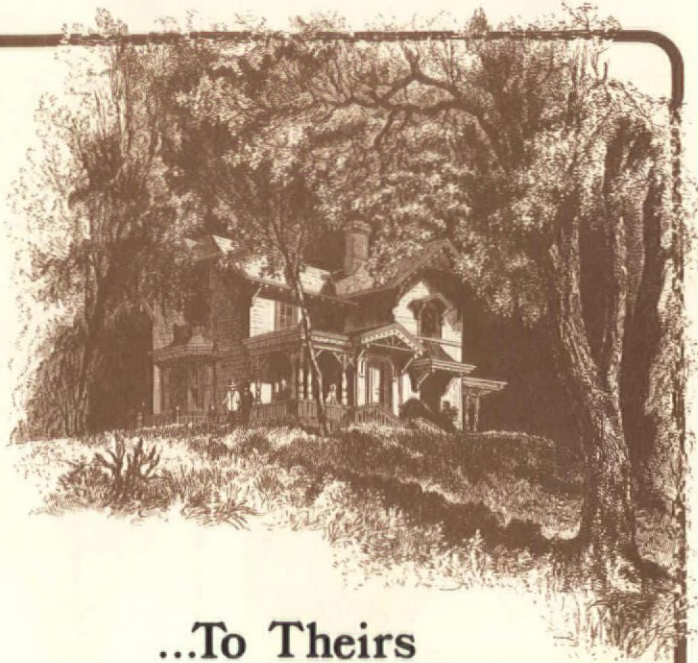


PLATE 31.

SECOND FLOOR





From Your House...

...To Theirs



The Thoughtful Christmas Gift



OR A FRIEND or relative who owns an old house, what more practical...and welcome... gift could you give him or her than a subscription to *The Old-House Journal*? When *The Journal* arrives each month, your friend will be reminded of your thoughtfulness. It is truly a gift that will be used all year long. If your friends are hunting for appropriate fixtures and fittings for their house, you could also send them the new 1981 *Old-House Journal Catalog* of sources. With its 1,008 company listings, it is the most complete and up-to-date sourcebook of old-house products and services.

AND IF YOUR FRIENDS are really in the throes of restoration, you might want to send them our "Everything Package." It contains all the back issues that are still in print (January 1975 through present)...all the annual indexes...the 1981

Old-House Journal Catalog...plus a subscription that runs through December 1981. All that for only \$59.95. You save \$55.00 over the cost of the items purchased separately.

FOR SOMEONE who's heavy into paint stripping, there's also the Master Heavy-Duty paint stripping heat gun. Granted it's not a glamorous gift, but anyone with a lot of stripping to do will bless you a hundred times over.

WITH EACH GIFT, we'll enclose a handsome hand-lettered gift certificate identifying you as the donor. Also, there's a box on the Order Form that lets you tell us if you want their first issue held so that it will arrive shortly before Christmas.

ORDER NOW to avoid the last-minute rush—and the danger that your gift subscription won't arrive in time for the Holidays.

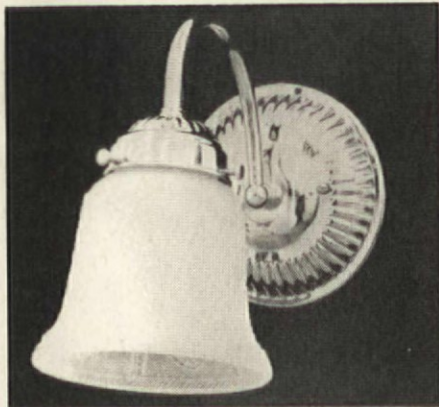
SEASON'S GREETINGS



USE POSTPAID ORDER FORM ON PAGE 207A



Products For The Old House



Lighting Fixtures

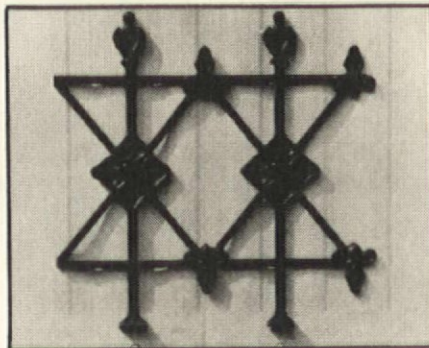
ONE OF THE BEST sources for Victorian and turn-of-century lighting fixtures is Nowell's. The fixtures are all handmade of the best materials and designs under the sharp eye of the proprietor, Ed Nowell.

MANY OF THE sconces and chandeliers are assembled from interchangeable parts. As a result, it's possible for you to get a special configuration made up from parts of several of Ed's stock models.

MANY REPRODUCTION light fixtures that have fine metal parts have only so-so glass shades. That's why Ed Nowell is so excited about a new etched-glass shade with an old

rose pattern that he's having reproduced for some of his gas-electric fixtures. The shade, available in 2½-in. and 4-in. fitters, isn't in the Nowell's catalog yet. So if you're interested specifically in these shades, drop Ed a line.

NOWELL'S has a free flyer showing most of their designs. Full catalog costs \$3.50. Write: Nowell's, Dept. OHJ, 490 Gate Five Road, Sausalito, CA 94965. Tel. (415) 332-4933.



Cast Iron Cresting

THE CAST-IRON CRESTING that used to adorn the rooflines of 19th century buildings has long been unavailable. Consequently, many Victorian homes that have been otherwise faithfully restored have a curiously naked look on top.

THAT'S WHY it's such good news to learn that Robinson Iron is making iron crestring available once again. Robinson has five stock patterns on hand --and will custom-reproduce others on a special-order

basis if there's a pattern you have to match.

STOCK CRESTING comes in panels 19-¾ in. long, plus posts for the corners. Price per panel ranges from \$20 to \$41, which works out to about \$13 to \$27 per linear foot--depending on the complexity of the pattern. Corner posts range from \$15 to \$38 each.

FOR DESCRIPTIVE literature on the crestring, write: J. Scott Howell, Robinson Iron Corp., Dept. OHJ, Robinson Rd., Alexander City, AL 35010. Tel. (205) 329-8484.

Free Sample Copies Of Restoration Products News

RESTORATION PRODUCTS NEWS, the new monthly product newspaper published by The Old-House Journal Corp., has been stirring up a lot of enthusiasm. Many OHJ readers have asked how they can get to see a copy. So we've arranged to have a free sample copy mailed to all current paid-up OHJ subscriber/members.

THE SAMPLE COPIES will be mailed on a rotating basis. By February, each of you should have received a copy. After the freebie, you'll have to subscribe if you want to continue receiving RPN. There's a subscription form in the sample. Or you can use the Order Form on page 207A of this issue. RPN costs \$10 for 1 year (10 issues); \$20 for 3 years.



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