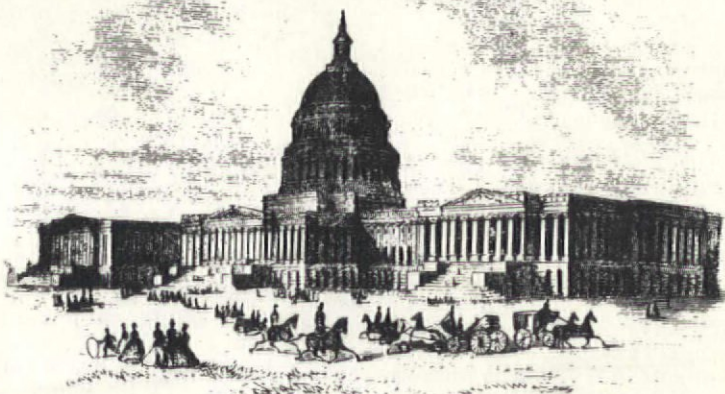


Restoration and Maintenance Techniques
For The Pre-1939 House

June 1984 / Vol. XII No. 5 / \$2.



The Old-House Journal



A Beginner's
Guide To

Preservation FedRegs

by Shirley Maxwell

HARDLY ANYTHING about an old house is easy--except loving it, of course. But even the truest love can pale in the face of rehab-induced bankruptcy. Congress has taken steps in recent years to alleviate an unfair tax advantage held by new construction. Owners of certain historic properties can now recover part of the cost of putting their buildings back in working order. These new laws may help keep your old-house affair fresh and glowing.

FEDERAL INCOME TAX CREDITS for historic-building rehabilitation don't usually apply to owner-occupied residences, and they almost always require a long, bewildering journey through a lush jungle of federal regulations. But for those whose buildings qualify, the trek through the tangled underbrush of preservation FedRegs can pay off handsomely.

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PAINT-ENCRUSTED PLASTER WOES

A comic strip in OHJ!!

Meet Fred and Martha

"AS TWO of OHJ's most faithful readers, my husband and I feel that you have been taking this restoration business much too seriously," began the letter that introduced us to Fred and Martha. We're really not serious all the time, but it may seem that way. Busily cramming details into every issue, we may come across as VERY SERIOUS...which, of course, you can't afford to be when you're tackling the rehabilitation of a sometimes-cantankerous old house. We all need the ability to laugh at ourselves.

NOT THAT we haven't thought about being funny before. Some people have taken a stab at old-house humor in the past. I'm afraid we have found many of the manuscripts corny or sarcastic. Restoration Comics is not a new idea, either, but cartoons we've seen were silly or just plain unfunny. Fred and Martha are different. They seemed awfully familiar to us.

TO QUOTE their creator:

"We've devoted four years of tender loving care to our 1907-vintage home in the Heritage Hill District of Grand Rapids. And we know that one can't survive the experience of squar-

ing off against an abused American Foursquare without a sense of humor.

"The ability to chuckle has kept us sane through it all, from the 156 bags of garbage hauled out in the first two weeks, to the discovery of a flock of pigeon cadavers in the attic. And when the previous owner reveals that she painted the hitherto virgin woodwork two weeks before selling 'to spruce up the place,' what else can you do but laugh?"

"This strip reflects some of our family's forays into the world of falling plaster. I appreciate OHJ's efforts to encourage its faithful, and would like to contribute Fred and Martha to the cause."

HOW-TO-DO-IT techniques go only so far. We hope Fred and Martha help with the moral support you need to fix up your old house. If the experience is behind you, you'll find it easier to laugh. If the experience is painfully fresh, you can at least take solace from knowing that others have been there, too!

Patricia Poore

FRED
AND
MARTHA



IT DOES HAVE A CERTAIN A...AIRY AMBIENCE, MARTHA



LOOK AT THE CUTE DOORKNOBS!



MMM...CUTE

DIEDRICH

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Reviving Our Anaheim Antique

Old-House Living ... By LaDel Clendenen

WE'D COLLECTED antique furniture, antique cars, and period clothing, but hadn't given a thought to owning an old house. We started out looking at contemporary houses until we finally realized that we could not picture ourselves actually living in one.

WE BEGAN OUR SEARCH for an old house in 1976, looking up and down the coast of California for a year. But it seemed we were too late to find a restorable home. Real estate prices had soared, making it difficult to finance older houses. We'd just about given up when a friend told us about a Victorian house advertised for sale in a local paper. It was in the way of the new Anaheim city hall and so would have to be moved.

WHEN WE FIRST SAW the house, it looked hopeless. The front porches had been removed and replaced with a two-storey stab at Colonial class. (It prompted us to nickname the house "Tara.") The two back porches were enclosed. The tower roof had been removed, and the cockscomb cresting on the roof was also long gone. Numerous windows and doors had been added, and an outside stairway wound around from the front to the side of the house. And there was a two-storey, stucco garage and apartment that had been added to the back of the house in 1949.

INSIDE THE HOUSE, the entry, dining room, and drawing room

were intact (except for the painted woodwork). But the front stairway had been sealed off, leaving no access to the second floor, which had been completely remodeled into two one-bedroom apartments, complete with kitchens. The tower had also been walled up and closed off, making it look like a crypt for the family skeletons. The maid's stairs had been removed to make a hallway, and the original kitchen had been divided to make both a bedroom and a kitchen.

WE DEFINITELY did not feel encouraged. However, the house had a basically friendly feel to it, and we began to think that maybe all wasn't lost. We went back to it several times, and with each visit saw more possibilities. So we decided it wouldn't hurt to look for relocation sites. We found several that were good, and one of them happened to be for sale: a one-acre parcel just a mile from the house. We arranged a lease with an option to purchase. The price was very low, so if we didn't get the house, we could afford the land payments for one year.

THUS, WE WOUND UP committing ourselves to buying the house. We sent our proposal to the city and learned several weeks later that it'd been accepted. We bought the house for \$50. Moving it required the help of friends, neighbors, family, and some liberal but nervous bankers. (The total expense

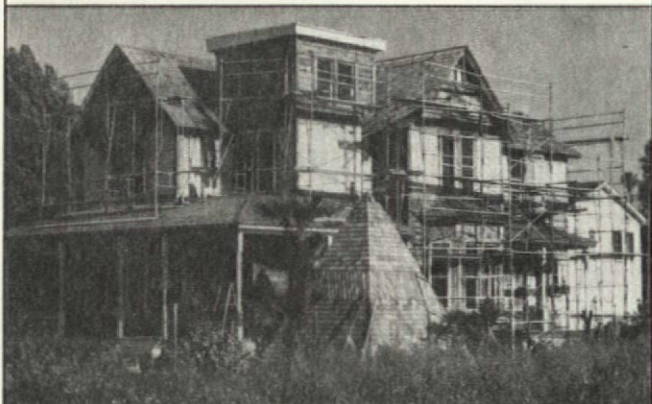


LaDel and Alan Clendenen pose for us in the drawing room of their restored 1882 home. "Our delays were many and lengthy, but the further we went, the more concerned we became with doing a good job."

of the move was \$20,000.) The relocation itself wasn't difficult: It began at midnight on March 24, 1978, and four hours later we reached the new site.



Above: The house has been raised and is ready to roll. Without the huge portico, it's now starting to look more attractive. Below: The house is at its new site, and the real work has begun. The scaffolding was needed for the stripping of the old paint, as well as for the imminent attachment of the tower roof. That's it sitting in the grass, like a little pyramid. Alan and LaDel built it themselves in just a few days, copying it from old photos of the house. A shingler finished it up, the crane arrived, and 30 minutes later the tower had a roof once again.



THE GARAGE APARTMENT was detached and set up on a high foundation. Our plan was to reside and trim it like the house, giving it the appearance of a carriage house. But first it would serve as our home while we restored the house itself. It was six months before we could move into the out-building. That should have given us a clue as to how much work we were in for. We initially thought we'd be living in the house within a year! We soon revised that estimate to a still-somewhat-naive two years. Four and a half years (and one child) later, we moved into our dream house. It was September of 1982 -- 100 years after the house was built.

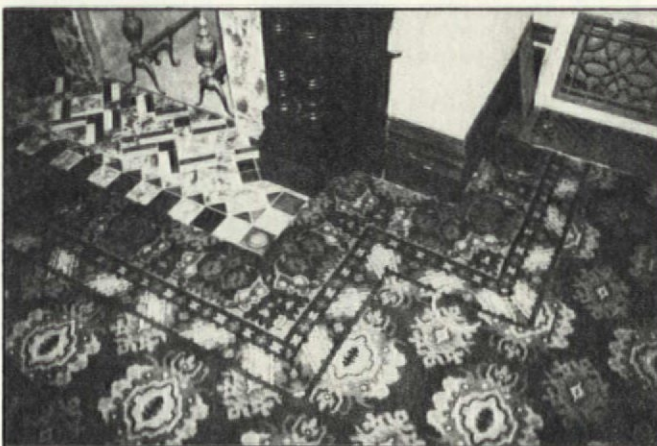
OF COURSE, there were disappointments and discouragements along the way. One of the worst was when our basement turned into an indoor swimming pool -- two winters in a row. But the constant difficulty was money. Everything cost more than we'd planned, even though we did almost all the work ourselves. So sometimes we had to compromise. The plaster, which

was being held in place by only the wallpaper, was replaced with drywall (which was less than one-fourth the cost of plaster).

WHEN WE REMOVED all the plaster, we decided to rewire and replumb everything, as well as wire for alarms, stereo, and telephones in every room. We insulated all the walls, floors, and ceilings, put fire blocks throughout the house, and installed forced air heating and air conditioning too.

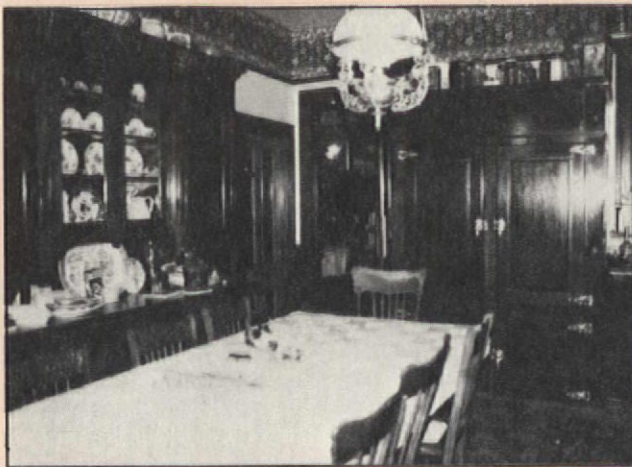
OTHER ASPECTS of our restoration went very well. The man who had remodeled the house never threw away anything. He may have walled up the sitting room pocket doors, but when we uncovered them, the key was still in the lock. If he changed a window, he used the original somewhere else in the house. We were also lucky in that the daughter of the original owner lived in a nearby town. She was in her nineties and still remembered a great deal about the house and its decoration. She had lived in it with her family until 1901, when they moved to Los Angeles. (The house then had a series of owners, leading finally to us.)

A MAJOR TRIUMPH for us was the duplication of the original wall-to-wall carpet. We found a piece of the old carpet in the stair closet. Although we had to simplify the pattern somewhat, we made sure it was reproduced as close to the original colors as possible. The cost of the reproduction was no more than that of a better-grade new carpet from a department store. (Those who want to reproduce a carpet should contact Schumacher's carpet division in New York; the result will be worth the time and expense.)



Too bad we can't reproduce the rich, warm oranges and reds of the Clendenen's carpet. "When it was installed, it had to be hand sewn." But all that trouble was clearly worth the effort!

THE KITCHEN presented our biggest problem because there was absolutely nothing left -- just an old kitchen sideboard, which we used as a guide in making our cabinets. For the countertops and backsplash, we used Corian, bevelling the edge so it would resemble an old marble top. This material has been absolutely great. It looks like marble but doesn't crack, stain, or scratch. Any marks it does get can be easily removed with a 400-grade sandpaper, because unlike Formica, the color in Corian runs all the way through.



Above: These two views of the Clendenen's kitchen should give you some idea of the work they put into it. They did it all, and that includes making the rosewood cabinets themselves. In the photo at left you can see their mahogany-cased, 40-cu.ft. refrigerator, which dates



from 1930 — "We restored it and it works great." At right there's the 1923 Lorraine Quick Meal gas range, complete with six burners, two ovens, a warming oven, two broilers, a tea-kettle burner, and hood — "and it cooks beautifully."

Below: Two photos scarcely do justice to the drawing room, but at least you can see how well the carpet works with the period furniture. That's a 1922 Fisher Ampico reproducing piano in the photo at left.




The fireplace mantel seen at right is original to the house. All that's left to do is add the wallpaper — "We are currently conferring with Bradbury & Bradbury; what a great help they have been to us."



AS WE DECORATED AND FURNISHED the house in period style, we added little touches that would make it more convincing. These included pull-chain toilets in all the bathrooms, push-button light switches throughout the house, and original gas fixtures and shades in every room. We painted the interior and exterior in the color schemes that were original to the house (mainly reds and greens), and stripped, stained, and refinished all the woodwork to the original red mahogany finish.

THE FEW REMAINING porch posts were used for patterns to turn new ones, after we brought back porches to the house. We also found some of the handrail in the backyard and had it duplicated to complete the porches. For the landscaping, we used Victorian plants such as palms, geraniums, and ferns, along with typical California plants such as eucalyptus, succulents, ficus, and others.

THE CITY OF ANAHEIM has designated our area a heritage park. They have purchased part of our lot and the surrounding land as sites for other old houses. An 1870s house is scheduled to be moved in behind us -- it's owned by another family and they'll be restoring it. There'll also be three or four more sites in the future. Now there's some hope for certain structures that might otherwise be lost in redevelopments.

WHAT DO WE HAVE LEFT TO DO? The best answer we can offer is a question: 'Are you ever finished fixing up an old house?' We still have lots of little details to contend with, including the restoration of some of our furniture. But we've gotten as far as we have thanks to our friends and family -- they gave us the encouragement and incentive to tackle this project. And thanks to The Old-House Journal, who made us feel that nothing was impossible! 

Installing Architectural Columns

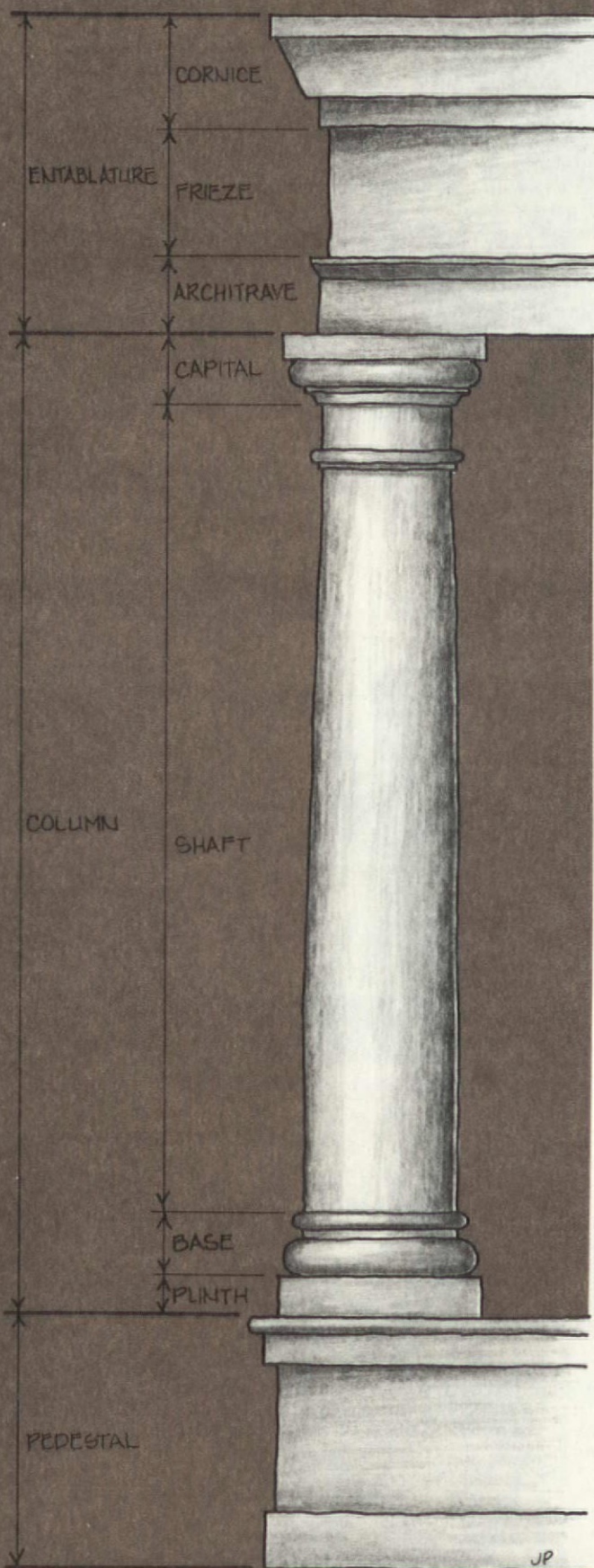
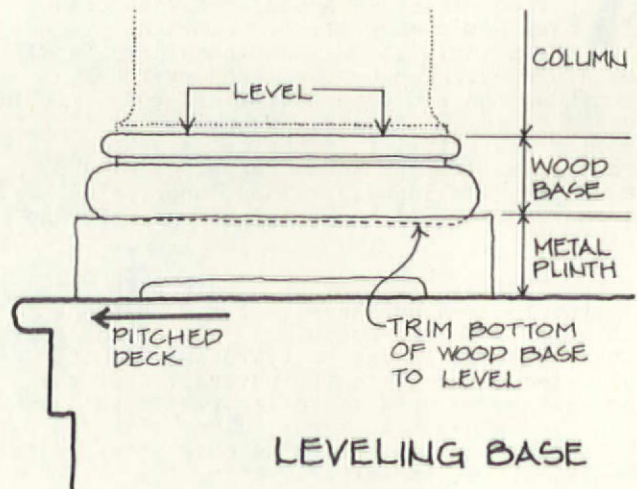
Whether they've been meticulously restored or purchased brand new, exterior columns cost a bundle. Here are some expert installation tips that will make them last.

by John Lecke

I'VE HAD TO REPAIR or replace many columns that rotted because they weren't installed well to begin with. In this article, I'll describe the fine points of installing exterior architectural columns. The installation methods here are suitable for use with all hollow columns, be they round, square, or octagonal. Some of the hints will help if you're installing solid columns or porch posts, too.

Positioning Base Elements

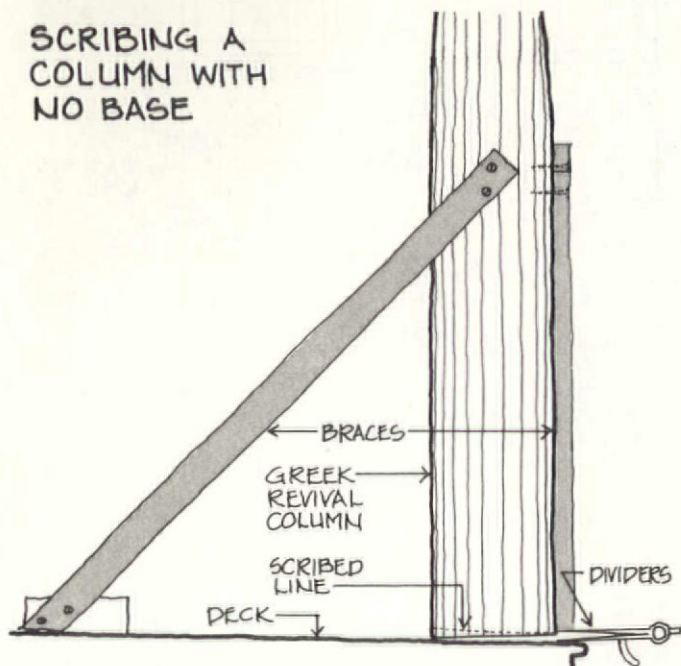
SET THE PLINTH in its approximate position and see if it's level. (If you're installing all new columns with no point of reference for placement of the plinth, drop a plumb line under the entablature to line up the right location.) If the porch floor pitches, as it should, the plinth will be out of level. The shaft must rest on a level surface, so you will have to plane away some of the plinth or the round base that sits on top of it. Do whatever is least noticeable. I usually plane the bottom side of the round base. The plinth is often made of aluminum nowadays and is more difficult to cut. Whatever you do, DON'T carve out a depression in the top of the base or plinth, because it will collect water. Use a plane rather than a chisel to ensure flatness.



WHEN THE BASE is level, cut the shaft at the top just enough so that it fits in place on the base without its capital.

YOU MUST ASSURE even loading of the shaft around the perimeter of its lower end. If the shaft rocks back and forth, the base or plinth surfaces are not flat and should be trued. Be sure there's full contact between each part of the base.

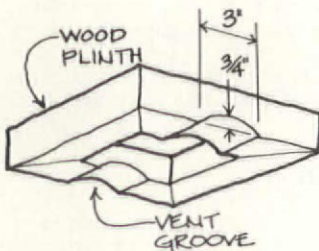
SCRIBING A COLUMN WITH NO BASE



GREEK DORIC columns don't have a base or plinth, and will sit directly on a lead plate on the porch floor. Hold this type of column in its final vertical position with braces, and scribe the bottom of the shaft with dividers. Cut the bottom of the shaft to the scribed line--but keep the trimming minimal, tapering to nothing. Then test the shaft in position to see if it aligns with the plate above.

Venting

INTERNAL VENTILATION of the columns is extremely important: Unvented columns rot. Provision for venting both top and bottom of each column should be designed before the columns are installed.



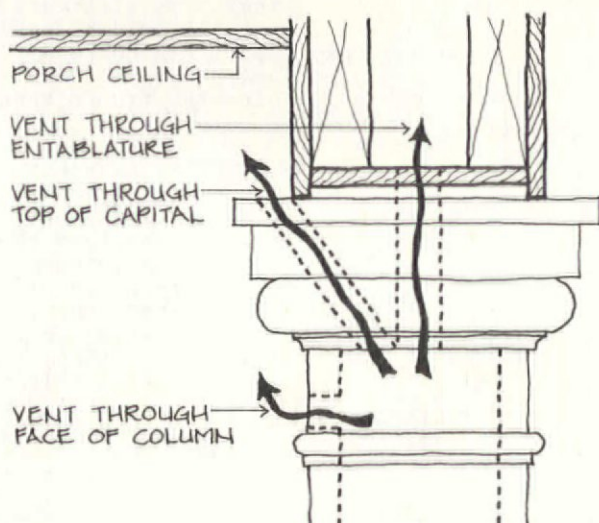
VENTING A WOOD PLINTH (UNDERSIDE)

CAST-ALUMINUM, pre-fabricated plinths usually have gaps along their bottom edges. Wood plinths should be vented with grooves cut along the bottom. Place the grooves to follow the pitch of the porch floor. Any water that collects inside the column can then drain away easily.

VENTING NEAR THE CAPITAL needs a little more thought. A two-inch vent hole can pass straight up through the capital and soffit if the in-

terior of the entablature is hollow and well vented. It often isn't and there are two alternatives.

A HOLE can be drilled from the middle bottom of the capital diagonally through to the top, where the hole is protected from the weather on the inside of the porch. If that's impractical, a hole can be bored in the neck of the shaft on the side facing the house. This method creates a vent that isn't well hidden, but it doesn't interrupt the flashing over the capital. Vent holes should be screened on the inside.

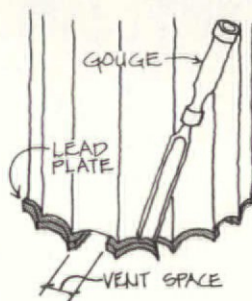


THREE METHODS OF VENTING

Flashing

CAPITALS ARE FLASHED before installation with copper or lead-coated copper that turns down over all four edges. You need very little copper, so don't worry about the small extra expense. Some labor is involved, but the flashing is your insurance that a leak overhead won't rot out the capital and eventually the shaft. I've had to replace columns (at a cost of several hundred dollars each) that would have been salvageable had there been copper flashing above.

THE BOTTOMS of wood shafts, bases, or plinths resting directly on masonry should be flashed with lead plate that is 1/4 to 3/4 inches



thick. Greek Doric columns that don't have a plinth or base should have such flashing, with gaps to provide a space for ventilation. The gaps should not line up with stave joints. Cut the plate slightly oversize and then trim flush with the shaft, using a woodworking gouge or chisel.

MANY PURCHASED CAPITALS can be ordered with flashing. Read the manufacturer's brochure. Aluminum and fiberglass columns don't need flashing.

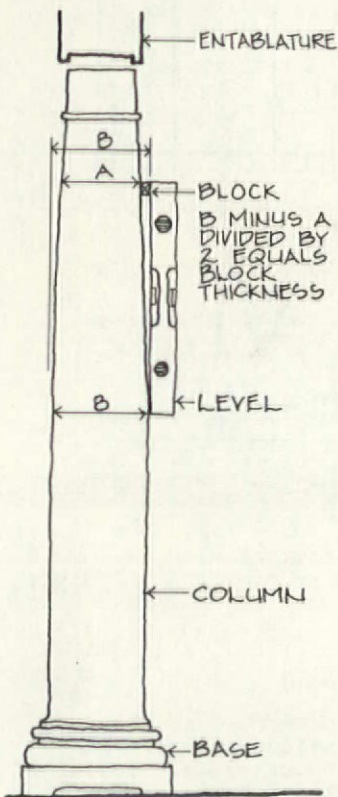
Positioning the Shaft

BEFORE FINAL ASSEMBLY, the vertical position of the shaft should be determined while the shaft is standing free, not yet fastened at the top. If the columns are being installed as part of new construction or on a fairly plumb and level porch, they can be positioned exactly vertical. Assemble plinth, base, shaft, and capital without fasteners and set in place. Usually, the lower third of the

shaft has straight, parallel sides, so a level can be held against it to determine the true perpendicular.

IF THE SIDES are curved throughout, cut a small block that is half as thick as the difference between the diameters of the two points where the level will be set against the shaft. (The drawing at left is clearer than the words.) Add another block 90° around the shaft. Using the two blocks and an accurate level, the column can be set truly vertical, held in place with diagonal braces while the plate is built or set down from above during assembly.

IF YOU'RE replacing just a few columns among others still existing, they should align with the old columns even if that means installing them slightly out of vertical. The leveling



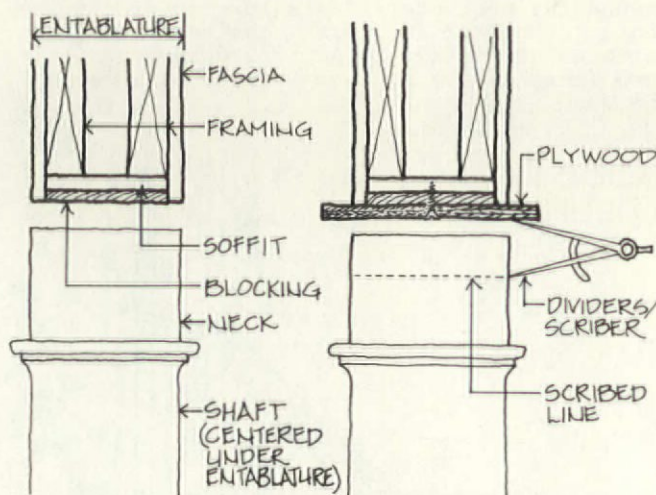
PLUMBING A COLUMN

method described above can be used to match the tilt of the new columns to the old. Often you can simply eyeball it. Look past the edge of the shaft, moving your line of vision until the edge is lined up with that of another column. Because old buildings have settled and porches are so often out of plumb, I usually trust my eye in the end. Sometimes a new column can be perfectly vertical yet look way off. So you have to compensate. This trial fitting is important to assure even loading at the top.

Cutting to Length

USE THIS PROCEDURE to get the exact length of the column shaft, before you install the capital. During this procedure, the plate or entablature above is being held 1/8 inch above its final position with screwjacks or temporary posts.

(1) Fill the slight recess at the soffit with solid wood blocking. This will transfer the load from above directly to the capital and keep the edge of the fascia boards from being crushed.



(2) Screw a piece of 3/4-inch plywood to the bottom of the blocking as a temporary flat surface against which to scribe. Set the shaft in position on top of the base and plinth.

(3) Holding one leg of the dividers or scriber against the plywood, scribe a line on the neck of the shaft, with the scriber set to the height of the capital less 5/8 inch (which is the thickness of the plywood less the distance the plate is jacked up above its final position: 3/4 in. minus 1/8 in.).

(4) Mark the relative positions of floor to plinth, plinth to base, and base to column shaft with reference marks that can be aligned later when you are finally installing the parts. Punch or scratch little dents against each other across the joint.

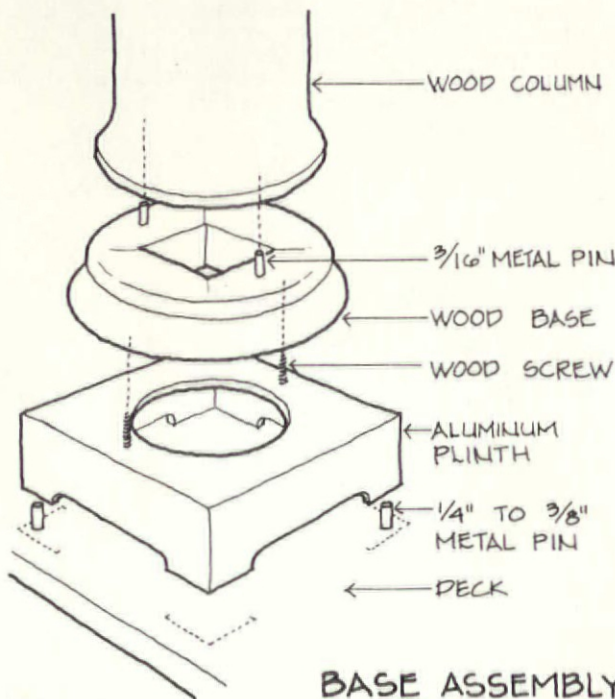
(5) Take the shaft down and cut to the scribed line in the neck.

REMEMBER THAT there's a limit to how much the shaft can be cut off without spoiling the proportions of the column. (That's why it's important to accurately order your columns. See "Shopping for Columns," May 1984 issue.)

Assembling

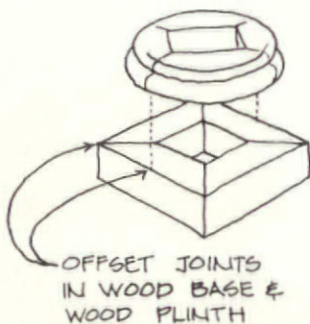
IF YOU'VE PURCHASED new wood columns from a reputable maker, they will undoubtedly be made of rot-resistant wood or pressure-treated stock and will be shipped to you with a coat of primer already on them. Any end-grain you expose should be dipped in wood preservative, then primed with a high-quality oil-based paint. Prime all parts of the capital, and don't forget the ends of the shaft.

NOW THE PARTS can be assembled. I use corrosion-resistant fasteners made of monel, silicon bronze, or stainless steel, because they will not rust and cause deterioration. (You can find non-rusting fasteners at marine supply houses or any shop that does some boat work.) Steel or electro-plated fasteners absolutely must not be used; in my opinion, even hot-dipped galvanized (zinc-coated) fasteners are barely adequate.



BASE ASSEMBLY

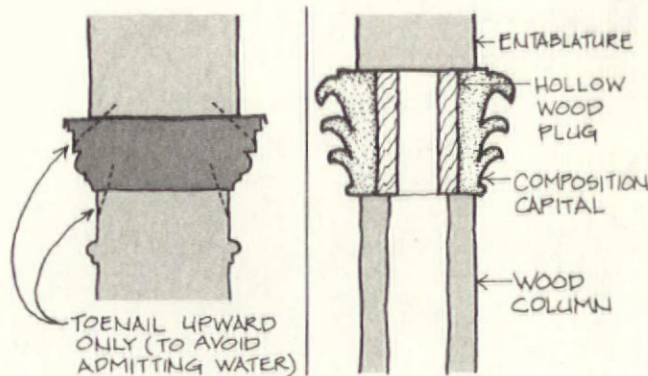
IF YOU'RE using a cast-aluminum plinth, first screw the wood base to it from underneath.



These plinths are hollow and held in place with two 1/4- to 3/8-in. diameter metal pins sets into holes in the porch floor at opposite corners inside the plinth. (Refer to the assembly instructions that come with the plinth.) The shaft should not be toenailed to the base. If the nails get loose through moisture expansion of the shaft,

the holes will provide an entry for water. Instead, use two 3/16-in. metal pins set in the end of the shaft and in the base. As the plinth, base, and shaft are put together for the final time, the joints between them should be sealed, preferably with silicone caulk.

THE CAPITAL and its flashing are installed after the base and shaft are in place. Solid, load-bearing capitals are slipped into position between the bottom of the plate and the top of the shaft. The plate or entablature is lowered to its final position; the weight holds the capital in place while the shaft is toenailed to it. Nail up through the capital and flashing into the plate. This will make



the hole in the flashing less likely to leak than if the nails came down from above. Composition capitals (see above) are not load-bearing and must be filled with a hollow plug.

Painting

WOOD COLUMNS should be given two coats of a high-quality oil-based paint immediately after installation, and certainly before it rains. I have found that it's well worth searching for true oil-based paint, for both the primer and finish coats. Alkyd paints don't seem to be as vapor-permeable as linseed-oil paints, while latex paint does not have the bonding characteristics or longevity of oil. (The large, well established column manufacturers apparently agree with me, calling for oil-based paint to finish their wood columns. One company continues to recommend white lead in oil!)

ONCE A YEAR, the lower part of columns should be checked and treated for cracks and obvious deterioration. Every other year, take a close look at the paint film for evidence of peeling or tiny cracks. If the failure is localized, scrape, prime, and paint only that area. Give a full coat of paint as seldom as possible--every 5 to 10 years is often enough--to avoid excessive buildup of the paint film. Spot-priming and a soap-and-water wash now and then will keep a properly applied paint job looking good and working hard for many years.

IF THE FILM is thicker than four pages of OHJ (.015 in.) and beginning to crack or peel, remove it, then prime the wood and give it three top coats. Regular maintenance is a simple once-a-year activity that ensures long life for your expensive and hard to replace columns.

If you go to the average hardware or paint store and ask for "oil-base paint," you're likely to get alkyd paint. True linseed-oil-based paint is hard to come by in some areas. Brands that offer linseed oil paint include Lynch and Dutch Boy. NuBrite Chemical Co. (1 Hill St., Dept. OHJ, Taunton, MA 02780, 617-824-4124) sells linseed oil paint throughout New England. And if you can't find it locally, a store in the author's hometown will ship it to you. Call Timothy Bragdon at Paints 'n' Papers, 107 Brook St., Sanford, ME 04073. 207-324-9705.

John Leeke, a woodworker and restoration craftsman in Maine, has written about columns for us in the past.



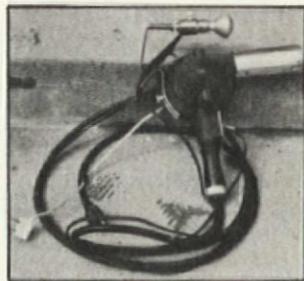
Patching Marble

YOU CAN successfully patch marble, especially veined marble, with a clear epoxy adhesive. Mix the epoxy with marble dust, adjusting the blend for your particular job -- a non-sag, vertical patch requires a stiffer mixture than a horizontal surface. (To provide the dust, we used a diamond-surfaced hacksaw blade on the rear of the marble to be patched.) Apply the mixture in one or more stages, depending on the depth of the patch. We left the final level high, so we could cut down the patch absolutely level with the marble surface -- no low spots! We smoothed it with a razor blade.

Bert Waggott
New York, N.Y.

Shedding Light On Stripping

MY HEAT GUN has been invaluable for removing paint. To make things even simpler, I added a bracket to it, which holds a high-intensity flood light and separate power cord. This has been important for illuminating the area of work; the more clearly I can see, the more thoroughly I can remove the paint. I hook the light to a separate extension cord and circuit in my house, to avoid excessive current drain when the heat gun is on. (If the light is hooked to the same extension, it dims and reduces the lamp life.)



Don Stromquist
Salt Lake City, Utah

Resin-Coated Nails

SYSTEMATICALLY discard your "common" nails and replace them with "coated sinkers." These resin-coated nails have a bunch of advantages. The coating acts as a lubricant when heated by the driving action, so the nail goes in easily. Yet the resin grips tightly when the nail is stationary. And they are thinner for the same size, so they drive even faster. Ah, the wonders of technology!

Harvey Sachs
Cranbury, N.J.

Touching Up Graining

WHILE REDOING one of the parlors in our mid-19th-century house, we had a problem I'm sure other old-house owners have encountered. During a 1900 remodeling, the original parlor doors were grained to match

the newly installed oak woodwork. After 80 years of use, the doors had chips down to the yellow base coat, although their condition was not so bad as to warrant stripping or regraining. I used "One-Stroke" by Nybco -- a base-coat, graining coat, and finish coat all in one. With just my fingertip and a cotton swab, I touched up all the nicked spots. (I suggest matching the "One-Stroke" woodtone to one of the background colors of the graining for best results.) Sealing with a clear coat of varnish over the whole door completed the job, and now they look as good as new.

Kristi Watson
LaPorte, Ind.

Un-Warping Wood Floors

APAST TENANT of our home had a water-bed that leaked through the carpet, warping the beautiful maple flooring so badly that the boards buckled up. Here's a technique a professional floor sander employed to alleviate the problem. He used a thin blade on a circular saw, setting it to the thickness of the flooring. He then cut a line up the middle of the buckled board, giving it room to fall back into place. He then nailed the halves down, filled the crack with colored putty where necessary, and proceeded with the sanding.

Dan Miller
Elgin, Ill.

Old-Wiring Repairs

DURING THE RENOVATION of our 50-year-old house, I found an easy method of fixing old wiring in outlet boxes. After turning off the power, crumble off the old insulation with your fingers. Replace the insulation with the "stripped" plastic insulation that's of the corresponding gauge wire. (Today's wire is easily stripped with a wire stripper up to 10 to 12 inches.) Then the only electrical taping that needs to be done is a small piece between the old and new insulation. This method works quite well. There's less wire movement and virtually no worry about missing spots, as can happen when using electrical tape.

Steven Christian
Grosse Pointe, Mich.

Tips To Share? Do you have any hints or short cuts that might help other old-house owners? We'll pay \$15 for any short how-to items that are used in this "Restorer's Notebook" column. Write to Notebook Editor, The Old-House Journal, 69A Seventh Avenue, Brooklyn, NY 11217.

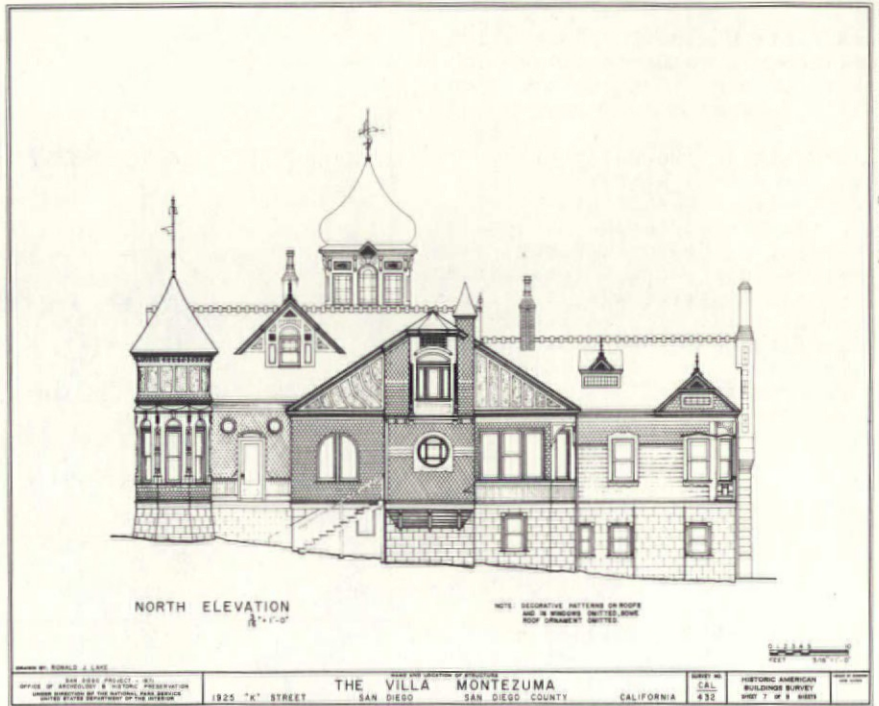
fedregs

cont'd from front page

HERE ARE some trail markers to help you decide what direction to follow and, indeed, whether to start at all:

- Is your building depreciable? That is, will it be used for income-producing purposes?
- Is the building at least fifty years old?
- Is it listed in the National Register of Historic Places, either individually or as part of a nationally certified state or local historic district?
- Have you undertaken a substantial rehabilitation of the building in the past 24 months, or do you have well documented plans for a phased rehab over the next 60 months?
- Was the building in use before you began your rehabilitation?
- Did your rehabilitation leave at least 75% of the exterior walls in their original positions and in use as exterior walls?

YES ON ALL COUNTS? You may be a lucky winner. But to qualify for investment tax credits, you will have to convince several government agencies, including the Internal Revenue Service, that your building, the use of your building, and your rehabilitation project meet their requirements for certification.



Historic American Buildings Survey

Investment Tax Credits

AN INVESTMENT TAX CREDIT (ITC) is a tax benefit taken straight off the top of your tax bill, in contrast to a tax deduction, which is subtracted from your taxable income. The ITC for certified rehabilitations of properties listed in the National Register (or eligible for listing) is 25% of the adjusted basis of the property. The adjusted basis is figured as the cost of the property plus capital improvements less depreciation.

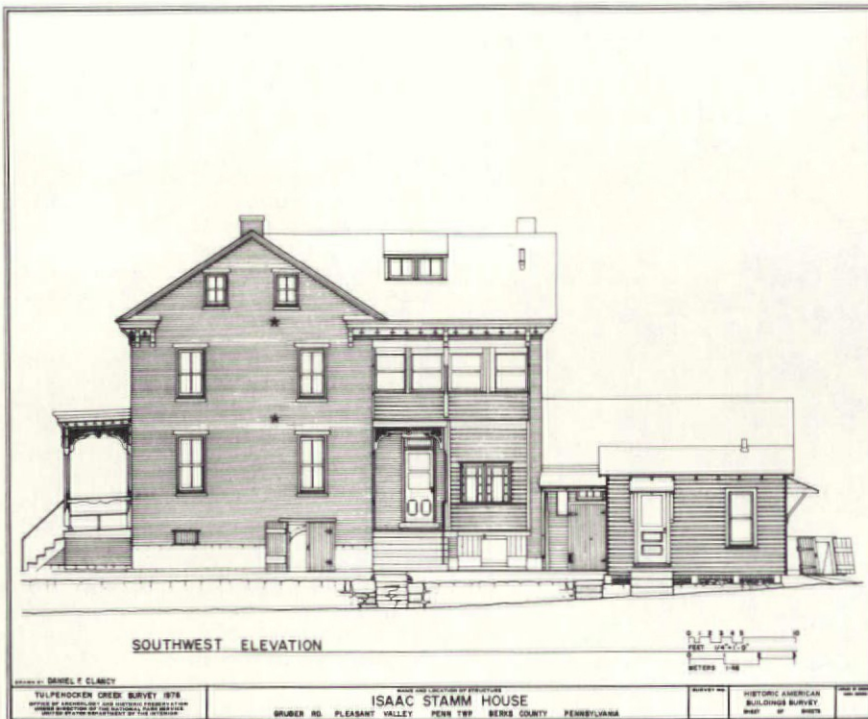
THE ITC can be used for both residential and nonresidential rehabilitations. In fact, it encourages the creation of rental housing in older neighborhoods. But it can be used for rehabilitation of owner-occupied housing only if the owner lives in part of a building that is otherwise devoted to income-producing uses, and then only on a pro-rata basis.

ALSO ALLOWED are smaller credits of 15 and 20% for nonresidential buildings over 30 and 40 years old, respectively. But if the building is in a registered historic district, it'll have to be DEcertified. Talk over all this with your accountant or tax consultant BEFORE you start work.

The Certification Process

THE KEY to collecting tax credits is strict attention to the certification process. Your architect or preservation consultant, accountant,

HABS



pieces of the fedreg puzzle

Begin At Your SHPO

If you need to get your building in the National Register of Historic Places, or to find out if your neighborhood is slated to become a historic district, the State Historic Preservation Office (SHPO) is the place to begin. SHPO officers, one per state, are appointed by their respective governors. The officers nominate historic properties and districts to the National Register. SHPOs also administer preservation grants and review cases in which properties listed in the National Register are threatened by federal or federally funded programs. For your SHPO officer's name contact your local preservation organization or the Preservation Assistance Division of the National Park Service. (202) 343-9579.

HABS Can Help

The Historic American Building Survey (HABS), although not in any sense a regulatory agency, can still affect your rehabilitation project if your old house happens to be among the thousands for which HABS photographs, measured drawings, and written documentation have been compiled. HABS's meticulous drawings may be especially helpful to owners whose buildings have suffered severe damage or misguided remodeling. A number of state catalogs of HABS projects are currently available or in preparation, and a nationwide checklist has been recently published. HABS, NPS, U.S. Department of the Interior
20240. (202) 343-9606. The
for HABS data is the Prints
Division, Library of Con-
D.C. 20540. (202) 287-6399.

Washington, D.C.
official archives
and Photographs
gress, Washington,

The Advisory Council Can Step In

The Advisory Council on Historic Preservation advises the President and Congress on national historic preservation issues and reviews activities by federal agencies which might adversely affect properties in, or eligible for, the National Register. While it cannot always save historic structures, the Council's track record is generally admirable. Homeowners might find the Council's intervention helpful, for instance, in the case of a highway construction project that endangers homes in a historic district. Advisory Council on Historic Preservation, 1100 Pennsylvania Ave., NW, Washington, D.C. 20006. (202) 786-0503.

NHLs Make The Register

National Historic Landmark (NHL) is the designation reserved by the National Park Service for buildings, sites, structures, districts, and objects of national, rather than merely state or local, significance. NHLs are automatically entered in the National Register.

Preservation Assistance Holds The Key

The Preservation Assistance Division (Technical Preservation Services) of the National Park Service reviews all applications for certification of rehabilitation projects. The staff in one of its regional offices will decide whether your project complies with the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings. They've recently published a pamphlet called *Tax Incentives for Rehabilitating Historic Buildings*, which includes an up-to-date list of SHPO addresses. The Division also provides invaluable technical advice and publications on restoration and rehabilitation techniques. Preservation Assistance Division, National Park Service, Department of the Interior, Washington, D.C. 20240. Telephone (202) 343-9579.

The Roster

The National Register of Historic Places is America's roster of architecturally, culturally, and historically significant buildings, structures, sites, and objects. Of the approximately thirty thousand listings, about ten percent are for historic districts, and the number is growing daily. Listing in the National Register provides important protections for buildings threatened by federally financed projects, but it cannot prevent demolition or alteration paid for with private money. Register listing is also the basic criterion for eligibility for federal tax benefits and preservation grants-in-aid—when such grants are available. The National Register is updated monthly in the *Federal Register*, and supplements are issued annually. Your local library will have a copy. National Register of Historic Places, U.S. Department of the Interior, Washington, D.C. 20240. (202) 343-9536.

A Basic Bibliography

The Secretary of The Interior's Standards for Rehabilitation and Revised Guidelines for Rehabilitating Historic Buildings. U.S. Dept. of the Interior. 1983. Free. Preservation Assistance Division, NPS, U.S. Dept. of the Interior, Washington, D.C. 20240.

How to Apply for Certification of Significance under Section 2124 of the Tax Reform Act of 1976. Bruce MacDougal and Kristin O'Connell. 1981. Free. Historic Preservation Tax Incentives, NPS, U.S. Dept. of the Interior, Washington, D.C. 20240.

Historic America: Buildings, Structures, Sites. Alicia Stamm and Ford Peatross. 1983. \$29. Government Printing Office, 710 N. Capital St., NW, Washington, D.C. 20401. GPO order no.: 030-000-00149-4.

Summary of Preservation Tax Incentives in The Economic Recovery Tax Act of 1981. Aubra H. Anthony. 1981. \$10. NTHP, 1785 Massachusetts Ave., NW, Washington, D.C. 20036.

Easements and Other Legal Techniques to Protect Historic Houses in Private Ownership. Thomas A. Coughlin, III. 1981. \$5. HHA, 1600 H. St., NW, Washington, D.C. 20006.

How to Complete National Register Forms. National Register of Historic Places. 1983. Free. National Register of Historic Places, NPS, U.S. Dept. of the Interior, Washington, D.C. 20240.

Shirley Maxwell is currently a partner in Massey-Maxwell, a historic preservation consulting firm located in Alexandria, Virginia. Ms. Maxwell also has extensive experience in house museum administration for the National Trust.

SUMMERIZING THE VICTORIAN HOUSE

by Sarah McNamara



THE DOG DAYS OF SUMMER are upon us now, although we hardly notice the heat when we're in our air-conditioned homes and offices. If it's too hot outside, we can turn the air conditioner up another notch and sip a glass of lemonade made from frozen concentrate. But how did people manage to keep cool -- especially in the deep South -- before the advent of electricity and the automatic lemon squeezer?

THE FURNISHINGS of the Victorian home were ornate and costly -- not at all conducive to relaxed summer living. Furnishings were removed or covered for the duration of the hot season both to protect them and to create an airy, more comfortable ambiance. This custom, called "disrobing," was practiced in most middle- and upper-class households across the country, although it was more prevalent in the South. The earliest recorded example of American disrobing is in the inventory of the Governor's Palace in Williamsburg, dated in the 1770s. The Gallier House in New Orleans, now a museum, continues to be disrobed every June and dressed again in September. The custom even reached Massachusetts, as can be seen in an 1870 photograph of the Boardman family's "summerized" sitting room (reprinted in Recreating the Historic House Interior by William Seale).

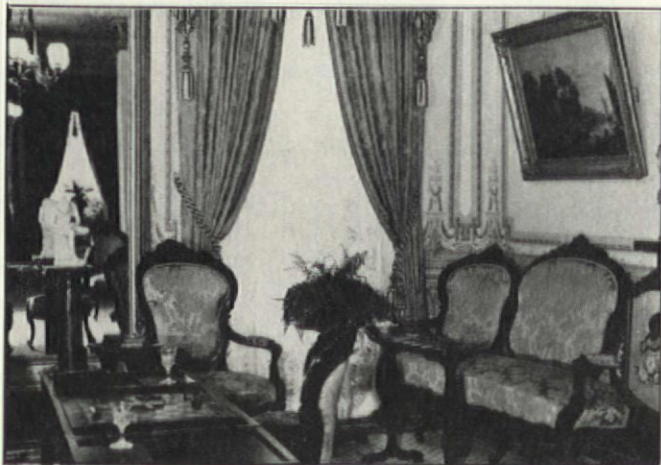
ALTHOUGH SUMMERIZING was more common in the 19th century, some Americans practiced the custom until World War II. Even today, affluent families who close their homes for the summer

roll up carpets and drape slip covers over furniture. A practical and aesthetically-pleasing custom, disrobing still makes sense today. It's perfectly suited to old houses and old-house owners who want to recreate the feeling of a Victorian summer.

IN MAY, THE SERVANTS who had been kept busy tending fires all winter were free to begin the spring cleaning. The first priority was to open the windows and air the house. Heavy draperies were taken down, laundered, and carefully laid out in an attic or storage room. Thin white curtains or lace panels were put in their place. These allowed natural light and air into previously dark, close rooms. Cotton netting was sometimes stretched across windows to keep insects out. (Wire screening was not widely used until the late 1880s.)

OPEN WINDOWS meant not only fresh air and bugs, but dirt and humidity. Expensive furniture was protected with slip covers made of muslin, linen or chintz to keep the sun from fading and perspiration from staining the fancy fabric. The loose covers were tied on with tabs, making them easy to remove and clean.

SERVANTS BEAT AND AIRED costly European rugs, then rolled them up and stored them away. Natural straw matting from China or India took the place of thick carpets, adding to the light, airy feeling in the house. These mats



Before: The Gallier House in full winter dress.



After: The museum is disrobed every June for the summer. Note the lace curtains and cool muslin slip covers.



The Gallier House, New Orleans

were actually used all year round in bedrooms, hallways, and on stairs by people who could not afford woven carpets. In some cases the matting was left under carpets in the winter as an insulator and pad.

CARPETS, DRAPERIES, and other textiles were stored with tobacco leaves and wrapped in paper or linen to protect them from insects. If tobacco was unavailable, a candle was kept burning in a box of sand to distract hungry moths. Camphor became the common insect repellent in later years.

MOSQUITO NETTING was a necessity in the days before window screens and commercial insect repellents, when malaria and yellow fever were still common. The material was draped around beds to keep the disease-carrying insects away at night. It was also wrapped around mirrors, picture frames, and other gilded ornaments because insect droppings can corrode gilt. Netting was tied around chandeliers, too; Bostonians called this "bagging." The custom disappeared in the late 1880s when society became dependent on year-round overhead lighting.

VASES FULL OF FRESH FLOWERS and fans made of woven reeds completed the summerizing process. The final effect was pleasant and relaxing. Ponderous interiors were transformed into livable summer rooms with just a few basic materials and a lot of ingenuity. The only thing left to do was squeeze the lemons. 🍋

Sources

STRAW MATTING can be ordered by mail from:

Ernest Treganowan Inc.
Dept. OHJ
306 E. 61st Street
New York, NY 10021
(212) 755-1050

Peerless Imported Rugs
Dept. OHJ
3028 N. Lincoln Avenue
Chicago, IL 60657
(800) 621-6573

SLIP COVERS can be made to order by an upholsterer or seamstress. Muslin is an inexpensive material available at most fabric stores.

MOSQUITO NETTING is not as common as muslin, but large fabric stores should carry it or be able to order it for you.

BOTTLED LEMONADE

TAKE TWO QUARTS of hot water, two lemons, sliced, half a pound of loaf sugar, and a quarter of an ounce of gum arabic; strain and bottle off. Serve well-chilled; garnish with a sliced lemon and fresh mint leaves.

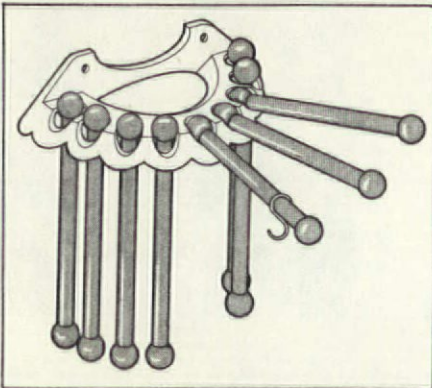
from *Mrs. Porter's Cookbook & Housekeeper's Companion*, 1891
reprinted in 1974 by McGraw-Hill Ryerson



1886 Wall Rack

I saw one of these folding racks at an antique show once and was amused by the simple but ingenious design.

Reproductions of the original 1886 design are once again being hand cast in New England for Classic Castings. The wall rack can be used in kitchens, baths, and even barns for hanging everything from pots to towels to riding tack. The wall-mounted rack has 10-in. hardwood rods (shortenable) with wooden balls at either end and a cast bracket. Having no hinges, the rods can be placed in an extended or folded position. The bracket is available in either solid brass or painted cast aluminum.



You can order the rods unfinished, or with a walnut varnish/stain or clear varnish. The painted brackets come in red, yellow, green, blue, brown, cast-iron black, silver with black veining, or gold with black veining. Metal hooks are available for hanging items from the arms such as kitchen pots or plants.

The folding wall racks can be ordered by mail: sell for \$18.50 ppd. for the painted bracket; \$22.50 ppd. for brass. Be sure to specify the color (or brass) and the type of finish for the rods. A package of 10 rod hooks is \$.60. A wholesale price list is available on request. For a free brochure, write to Classic Castings, Dept. OHJ, PO Box 55, Weatogue, CT 06089. (203) 658-2647.

A Real Sleeper

You know the tool exists, you may have read about how to use it, perhaps you had one that wore out or got used up, or possibly you saw someone else using it . . . but you can't find it.

Well, if it pertains to decorative painting tools and supplies, the new Sleepers catalog probably has it—and if they don't their *Last Resort Service* will even help you look for it. Besides

the usual unusual brushes (floggers, mottlers, softeners, and flitches), they sell a heavy round brush for painting cornices and details.

For a copy of their catalog send \$1 (refundable with an order over \$5) to Jacob Sleeper, S. Sleeper Co., Dept. OHJ, Route 107-A, East Kingston, NH 03827. (603) 642-3301.

Sikkens Finishes

Trying to maintain a lasting natural wood finish on exterior house parts has proved to be a costly, labor-intensive, and disappointing experience for many old-house owners.

Sikkens Labs of Holland has developed what they feel is the most technically advanced protective natural wood finish available for homes and commercial buildings. Sikkens put together an excellent booklet that explains in an honest, no-frills way, the compromises one must accept for the 'natural wood' look, the effort one will have to expend, and the options that are available.

The Sikkens Cetol 1/Cetol 23 coating system is designed for North American wood species. The manufacturer claims it will remain transparent and prevent color change in the wood while maintaining the original grain definition and surface texture. The three coat film-forming finish consists of alkyd resins and non-wax polymers combined with TBTO fungicides. The thick, flexible and breathable surface barrier is designed to resist peeling.

Rather than pretending to have a miracle product Sikkens has developed a 3 to 5 year recoat maintenance procedure which allows repeated touch-up (reapplication) without losing the origi-

nal wood color or clarity of the finish. And in case you've had it with natural finishes altogether, Sikkens produces an opaque wood coating system as well.

Cetol 1/Cetol 23 are available in seven transparent low-luster tones. Cetol 1 sells for \$26.02 per four liters (1.05 gal.) and Cetol 23 sells for \$28.05 per four liters. It also is available in 20 liter (3 gal.) sizes. Sikkens products are not generally available through normal paint distribution outlets, but a call to their toll-free number will get you the name of the closest outlet. The products are shipped UPS for a \$3-4 COD shipping charge. You can order a 4-oz. trial sample to try out.

The Sikkens product brochure and application instructions are free by writing to D.L. Anderson & Associates, Inc. PO Box 305, Dept. OHJ, 9816 Highway No. 10 Northwest, Elk River, MN 55330. (800) 328-9493 (in MN call (612) 427-3043.)



The National Guild of Paperhangers, a non-profit trade group, can help you find a paperhanger who knows how to hang hand-printed papers and roomsets that need special layout and cutting. Founded in 1974 the guild currently has over 375 members and eight chapters nationwide.

Anyone considering a period wallpaper installation is encouraged to contact the guild. They can refer you

to competent professionals in your area (who are not necessarily any more expensive than other paperhangers). The guild will be happy to answer OHJ readers' questions concerning wallpapers, paperhanging, and problems associated with wallpaper.

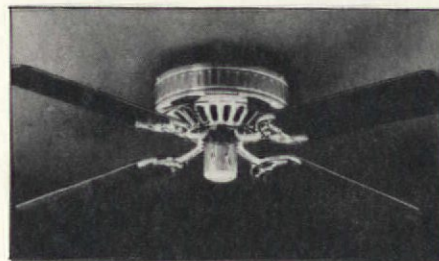
Write to The National Guild of Paperhangers, Mr. Robert M. Kelly, Public Relations Director, PO Box 187, Lee, MA 01238.



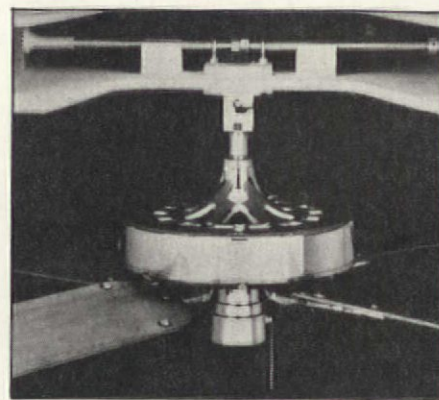
Hunter Fans

Hunter has just introduced a new low-profile ceiling fan that mounts flush with the ceiling to give you an extra four inches of headroom or clearance.

If you've got low ceilings (8 ft. or lower) this fan is ideal. Imagine trying to mount an antique ceiling fan, intended for much higher ceilings on an eight foot ceiling: The thing would hang down so low that you'd feel like you were boarding a helicopter every time you entered the room. The low-profile 52 in. fan has three speeds and comes in an antique brass (no. 224277) or a bright brass (no. 22426) finish. Cost is around \$185. Optional light kits and speed controls are also available.



One problem, especially with older houses, is figuring out what to hang the fan from. You can't just screw the mount into the plaster and lath, but you don't want to tear a giant hole in the ceiling just to mount a fan. Hunters' new *Cross Brace Hanger Bracket* is probably just what you need. Like their fans, this bracket is solid, no-nonsense construction. It can be inserted through a small hole in the ceiling (such as where the light fixture was) and expanded to



provide a sound and permanent hanger for the fan. The size that fits between 16-in. O.C. joists sells for \$25; that for joists 24 in. O.C. is \$30.

For more information on Hunter fans and accessories consult your local dealer or send \$1 for their ceiling fan catalog. Hunter, Dept. OHJ, PO Box 14775, Memphis, TN 38114.



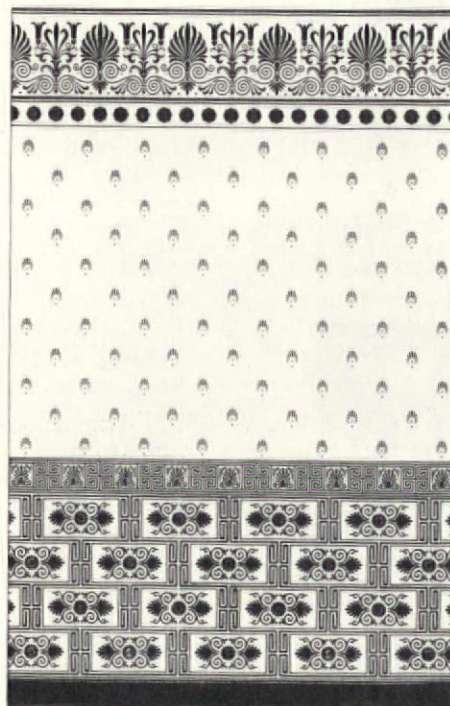
Need really basic instructions in gilding? Lou Reed, proprietor of a framing shop in Nashville, has written a simple booklet which gives step-by-step instructions for repairing and gold-leafing picture frames and other items. Surface leafing and gilding for small objects is relatively easy to learn, and requires few tools and supplies. Bought in small quantities, even gold-leaf sheets are not as expensive as you might think.

Part of the booklet explains how to repair missing or damaged sections of older decorative picture frames. But the bulk of information deals with supplies and the application of composition and 23K leaf. All of the tools and supplies including the leaf are available by mail from the Reeds Framing Shop. To order the booklet send \$4 to Lou Reed, Dept. OHJ, PO Box 4552, Nashville, TN 37216. (615) 865-2666.

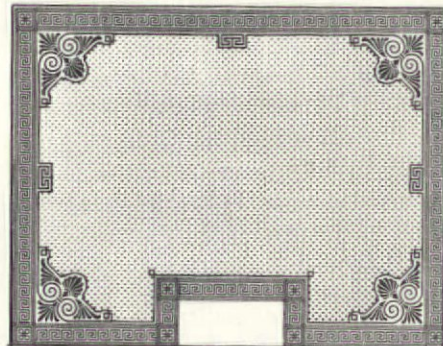
Ornamental Wall Coverings

Another new addition to the great wallpaper designs already created by Bradbury and Bradbury, the *Neo-Grec Roomset* is made up of classic Greek designs in cream, terra cotta, and black colors.

Bradbury and Bradbury has taken much of the guesswork out of selection



and placement of their papers. Each of the new designs and their possible uses are fully explained and illustrated in the *Neo-Grec* brochure.



The new designs are based on the 1887 ornamental work of George and Maurice Ashdown Audsley, leading architects of London and New York. The designs can be combined in a variety of ways to enhance any pre-modern or post-modern interior. The friezes, fret borders, dados, coffers, corner fans, geometric filling, and fill wallpaper are individually illustrated and are shown combined for covering walls and ceilings.

The black and white brochure showing the new *Neo-Grec Roomset* is available for the asking. Color samples of all eight patterns are available by sending \$5 check or money order. All papers are available direct from the studio by mail. Their new 1984 catalog, which includes over 40 Victorian patterns, is \$1 from Bradbury and Bradbury Wallpapers, Neo-Grec Roomset, PO Box 155-OHJ, Benicia, CA 94510. (707) 746-1900.



The Solvent Guessing Game

OUR RECENTLY PURCHASED 1850s farmhouse has been modernized over the years with acoustical ceiling tiles. Since we find this unattractive and inappropriate for our old house, we have been removing them and refinishing the plaster. The tiles come off easily but the adhesive is very hard to remove. We've tried wallpaper scrapers but progress is slow and we've done a great deal of damage to the plaster. Can you suggest a solvent or another process that will make our job easier?

--Jim Black Hatfield, Penn.

YOUR QUESTION is similar to another one we get: the linoleum mastic dilemma. The first method to attempt for removing the adhesive is relatively simple--lots of hot water. Some adhesives are water soluble when soaked. If water doesn't work on your adhesive, then it's time to play the solvent guessing game. Beginning with the most benign of solvents, try turpentine. If this doesn't work try denatured alcohol. Then proceed to lacquer thinner, and finally try using a methylene-chloride based paint stripper (a semi-paste type). Do not attempt to mix any of these solvents--use them one at a time. You must also be careful and wear both goggles and gloves whenever working with solvents.

A Leaking Toilet Tank

WE RECENTLY INSTALLED a "new" old toilet tank. Several barely discernible cracks in the tank let a lot of water drip down onto the floor. (We have jars and containers catching the water, but the cats keep knocking them over.) Is there some kind of coating we can put on the inside of the tank?

--Janis Irby Rocheport, Mo.

YOU DIDN'T MENTION whether your toilet tank is made of porcelain or wood, so we'll tell you what to try in either case. A heavy bead of silicone caulk along the inside of a porcelain tank, covering the crack, should stop the leak indefinitely. With either a wood or porcelain tank, it is possible to have a local tinsmith make a copper or galvanized lining. Copper is best and all the joints should be soldered. The liner must have provisions for water-tight connections and should fit snugly in the tank. This should flush out your leak problem--though we suspect your cats will probably find something else to knock over.



De-Lime-ing

ILIVE IN a turn-of-the-century house with beautiful red-oak woodwork. Some of it was "limed" in the 1950s. I've attempted to strip this greenish-white wash with Strip-Eze, but to no avail. About the only process that gets it off is sanding with very rough paper, but this difficult, time consuming, and impractical. Can you help?

--Leigh Townes Rochester, N.Y.

YOU'RE DEALING with a thin layer of paint that was rubbed into the pores of the wood and meant to stay. Sanding is time consuming, dusty, and changes the surface appearance of the wood. We have two suggestions that may work. First try a thick stripper like Zip-Strip. Leave it on for half an hour, then apply more and rub with 4-0 steel wool.

IF THIS DOESN'T WORK, sometimes (and we stress "sometimes") you can shellac the surface, let it dry, and then strip the shellac with denatured alcohol. The paint in the pores may come with it. As always, try a TEST PATCH before attempting a large area. If all else fails, you can repaint or grain the woodwork.

Who's At The Door?

COULD YOU help me locate an item called a "Busy Body"? It is used to look out the second-floor window to see who is knocking on your front door.

--G. Alferis Alexandria, Va.

WHEN WE CALLED a local mirror manufacturer and mentioned the name "Busy Body," the man laughed and said nobody has manufactured that--or even sold anything under that name--for many years. Today's "Busy Body" is simply called a detection mirror. They are the round mirrors often found in buses, elevators, or stores (to prevent shoplifting). Detection mirrors are mounted with a vertical bracket and can swivel. All you need do is hang the mirror outside a convenient window and angle it so you can see the front door.

WE CONTACTED Bell Glass & Mirror Co., 894 Coney Island Ave., Brooklyn, N.Y. 11230 (212-633-4000). They make a 12-in. and 18-in. detection mirror with a rubber rim and an old-fashioned steel backing to help it withstand the elements. The 12-in. mirror costs \$64 (plexiglass, \$81); the 18-in. mirror, \$81 (plexiglass, \$94.50). If you want a smaller mirror, try looking in an automotive supply store for a truck rearview mirror with convex glass.

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



WANTED

28 DUST CORNERS. Marianne Ross, 525 S/West Camano Dr., Camano Island, WA 98292. (206) 387-0716.

PRINT OF GAINSBOROUGH'S PINKIE, 9 x 12 in., convex glass, c. 1928. Mary Mecklenburg, Rt. 3, Howe, IN 46746. (219) 562-3092.

AUTHENTIC OLD COUNTRY STORE merchandise in excellent condition. Collector buys advertising tins, signs, memorabilia, journals, or related material. Pre-1920 items preferred. Also any items pertaining to Newburgh, NY. Will travel. (914) 561-9498.

PIPE ORGAN or any organ parts. Age & condition unimportant. We are long on time, short on capital & want to (re)build an organ. Please send brief description & estimate of price. Jay & Gary Lickfett, PO Box V, Ridge Farm, IL 61870. (217) 247-2223, evenings.

ANSONIA "PATRICIA" or other figural clock, old lace curtains approx. 100 in. W. x 106 in. L. 4 pr. Victorian sterling repousse holloware, matched pair kerosene wall bracket lamps, Victorian landscape paintings - need not be signed, 4 gilt window valances, 56 in. W., fancy Victorian drop-front secretary. Robert Cross, 112 W. Lebanon, Nashville, IL 62263. (618) 327-8586.

EXP. BUSINESS MAN with capital desires experienced craftsman to form partnership to restore & rehab. property in Central IN. Dwight Addison, RR 3, Box 280-A, Greenfield, IN 46140.

ANTEBELLUM HOUSE located in any Southern state. Must have some acreage. Greek Revival or Southern Colonial with large pillars from ground level to top of house. Prefer curved staircase, high ceilings, several FP, central hallway. In good condition. Helen Weiss, PO Box 179, Thoreau, NM 87323.

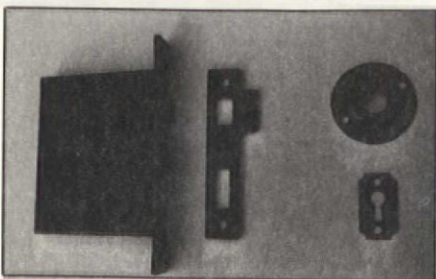
1910 CALENDAR wanted for our restored 1910 kitchen, either poster style or pages. Description & price? A. Thomsen, 2950 Magnolia, Berkeley, CA 94705.

MODEL A OR T tubeless tire with the holes in it. Any condition. Partial or fragments fine. Helen Kushlee Culumber, 251 W. Harder Rd. No. 14, Hayward, CA 94544. (415) 785-5185.

BACK BAR, ornate, with or without front bar, 10 to 14 ft. W. Snooker table, turn-of-the-century, ornate, condition not important. Pair of antique barber chairs. Large, ornate marble FP mantel. E.P. Couch, 1320 W. Okmulgee, Muskogee, OK 74401. (918) 687-4512.

OLD BATTERY RADIOS before 1927, early crystal sets, magazines & books, radio tubes & parts, early radio advertising. David Shanks, 115 Baldwin St., Bloomfield, NJ 07003. (201) 748-8620 after 5 pm.

HELP! I'm doing research on gas and theatre lighting in the gas-light era. Collecting examples of different burners used since the beginning, especially the earliest all-metal types, rat's-tail & variants, bat's-wing, & fish-tail, as well as any unusual burners, regardless of age. Any books or information would also be welcome. L. Lambert, 324-B Somerset St. W., Ottawa, Ontario, K2P 0J9, Canada.



UP TO 40 MORTISE DOOR LOCKS, striker plates, knob & key escutcheons (2 each per set) of type shown above. John V. Robinson, Architectural Historian, 1350 Walnut Hall 12, Memphis, TN 38119. (901) 682-4463.

FOR SALE

BLANKET CHEST of handmade Honduras mahogany, brass fixtures, 4 ft. x 2 ft. 35 years old. \$500. R. W. Bartley, R. No. 1, Box 216, Martinsburg, WV 25401.

4-FT. CLAWFOOT BATHTUB needs refinishing. We paid \$250 - will take best offer. (312) 642-5004 after 6 pm, Chicago.

STAIRWAY, 1762, from J.A. Hillhouse house, New Haven, CT. Cherry balusters, handrail, & newel post; stair originally had 2 steps to left of landing. Spare parts included. Write for details & make an offer. R. Egleston, New Haven Colony Historical Society, 114 Whitney Ave., New Haven, CT 06510.

FISCHER UPRIGHT PIANO, c. 1890. Rosewood, ivory keys, case restored, felt work needed. \$1650 or will consider trade for antique dolls or Victorian furniture. Alan, (212) 965-4515 between 8:30 and 10 pm.

CERAMIC FIREPLACE TILES, 110 each 1 1/2 in. x 6 in., and 104 each 1 1/2 in. x (at least) 3 in. Color is blended gold, green, & dark brown under iridescent glaze. Must need to be cleaned of floor wax & varnish. \$125 or offer. Gary Lickfett, PO Box V, Ridge Farm, IL 61870. (217) 247-2223, evenings.

VICTORIAN CHILDREN'S BOOKS for your library. No catalog, but we'll locate specific titles or types of books desired. Buy & sell books only in top condition. B. Keyser, 328 W. Miner St., West Chester, PA 19380.

VICTORIAN MARRIAGE CERTIFICATE, full-color reproduction, floral border, add your names & date. For those newly engaged or married many years. 8 in. x 10 in. \$4.75 ppd. Also, Language of Flowers facsimile reprint of Greenwood book. \$5.25 ppd. Both for \$9.00. Catalog, \$2.00. Amazon Drygoods, 2218 E. 11th St., Davenport, IA 52803, Dept. MC.

TIN CEILING PANELS, approx. 18, 2 ft. x 8 ft., \$75. Dumbwaiter weight & machine, \$225. S. Hockman, 634 Hudson St., Hoboken, NJ 07030.

WOODWORKING EQUIPMENT, c. 1940's, Wallace radial arm saw, 1 1/2 HP, and 2 HP Wallace table saw. Both are 3 phase, 220 volts, 10 in. blade capacity, complete. \$750 for both. Pick up Detroit. Also, working cotton gin, \$225. (313) 526-6835.

RESTORATION MATERIALS available at reasonable prices: Built-in oak 3-door armoire, \$150. Oak mantels, \$200. Double doors, chestnut mouldings, more. (609) 365-2517; 964-5210.

SQUARE GRAND PIANO, 1853, Whittlesey, Salem, CT. Magnificent rosewood case. \$1400. Alan Newman, 530 E. Saddle River Rd., Upper Saddle River, NJ 07458. (201) 825-7388.

SLIDING POCKET DOORS from 120-year-old Chicago house. Each 9 ft. x 3 ft. x 3 ft. Heavy mouldings, painted pine, no hardware for hanging. 2-chimney Pullman lamp, c. 1890, electrified. Top condition. Gene Sullivan, 1829 Lincoln Park West, Chicago, IL 60614. (312) 642-3965, pm.

GINGERBREAD TRIM, good condition. Sandt, RD 1, Box 280, Sligo, PA 16255. (814) 358-2630.

WINDOWS with solid oak frames, approx. 50, various sizes in excellent condition. Also oak cornices & other outside gingerbread in a variety of sizes. No reasonable offer refused. C. Gialas, 736 Broad Ave., Belle Vernon, PA 15012.

7 WINDOWS, double-hung, 6-paned with much of 1890s original glass. Storms also available. Very reasonable. (313) 796-3263.

VICTORIAN BEDROOM SUITE, walnut, massive wardrobe, 10 ft.; ornate bed with lots of burl, step-down dresser, both about 9 ft. Mint condition, breathtakingly beautiful. Will send photos to serious inquiries. \$5000 firm. JP, Box 37, Midland City, AL 36350.

CLAWFOOT BATHTUB, 5 ft., includes fittings. Excellent condition, in use. \$200. Central NJ area. (609) 924-1188, 921-0787, evenings.

MEETINGS & EVENTS

9TH ANNUAL ANTIQUES & Collectibles Show, June 30 (July 1, raindate), sponsored by Southhold Restorations, Inc. in cooperation with the South Bend Park Dept., in Howard Park at Jefferson & St. Louis Blvds. Free admission & parking. Food available. 10 am to 6 pm. South Bend, IN. (219) 234-3441.

HERITAGE DAYS in 19th-century Port Deposit, MD, August 25-26. Events include juried arts & crafts show, quilt show, antique cars, carriage & walking tours of Historic District, famous food by local cooks, cruise down Susquehanna River to Chesapeake Bay. Port Deposit Heritage, PO Box 101, Port Deposit, MD 21904. (301) 378-3866.

UNIVERSITY OF VT Graduate Program in Historic Preservation Summer Institute will offer Teaching History and the Humanities Through Architecture, July 16-27 (3 credits in education, art, or history) and the Architectural Conservation Workshop, June 18-22 (2 credits). UVM Summer Session, Grasse Mount, Burlington, VT 05405. (802) 656-2085.

THE FINISHING SCHOOL - 2-session classes in marbling & graining. Lecture, demonstration, complete notes, photographs, & supervision by a master of students' work on prepared objects & architectural surfaces. 1 Elm St., Great Neck, NY 11201. (516) 487-2270; 466-4759.

10TH ANNUAL SUMMER SEMINAR in London & environs, sponsored by Victorian Society in America, July 7-27. Includes a comprehensive overview of 19th-century architecture in Great Britain and preservation of 19th-century buildings. Victorian Society in America, E. Washington Square, Philadelphia, PA 19106.

REAL ESTATE

LOUISVILLE, KY - Metro area. The Halzburg Mansion, restored Victorian home with 8 FP, 17 rooms, parquet flooring, antique chandeliers, leaded glass doors & windows, up-to-date country kitchen, 2 central heat & air units, new copper wiring & plumbing and 3 full baths. \$189,900. (812) 282-3434.

SOUTHEASTERN NH - Near MA border. Pre-revolutionary house, 2 rooms plus entry & attic. Wainscoting in one room, 2 FP, cabinet built into one of them. 4-paned window above front door. Totally peg built. Smoke damaged - must be moved from property. Price negotiable. Martin Mugar, 306 Aberdeen Terrace, Greensboro, NC 27403. (919) 275-1805.

NEW CASTLE, DE - Historic District c. 1830 brick 3-storey workman's house, end of row. 3 BR, 1 bath, 2 FP, eat-in kitchen w/wood stove, fenced garden, on annual house & garden tour. Easy commute to Wilmington, Philadelphia. \$88,700. G.R. Coleman, 34 W. Fourth St., New Castle, DE 19720. (302) 322-6464.

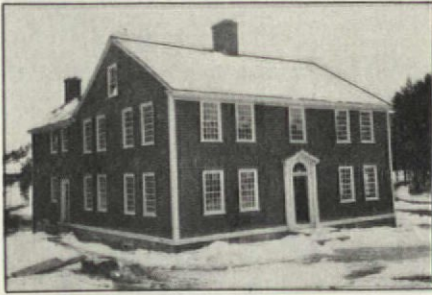
CASTLETON-ON-HUDSON, NY - 3-storey Second Empire brick townhouse, c. 1880, on small city lot. In need of total rehabilitation. 20 minutes from downtown Albany. Water views from upper floors. Very low purchase price. Deborah Byers, c/o COHNA, PO Box 163, Castleton, NY 12033. (518) 732-2038.

TAPPANANNOCK, VA - Turn-of-the-century farmhouse, partially renovated. 7 rooms, 1 1/2 baths, heat pump. 1 1/2 acres w/ fruit trees, grape vines, & out buildings. (301) 730-9116.

PHILIPPI, WV - Remodelled 2 BR house, full basement, good garden, front & back porches, low utilities, walking distance to center of small college town. Good retirement place. One hour to ski resorts. \$28,000. H. Duckworth, 224 S. Maple St., Philippi, WV 26416. (304) 457-4693.

FLORA, IL - Turn-of-the-century 2-storey with basement on 1 acre. 7 rooms, 1 1/2 baths, front porch with swing. This home has old charm & modern conveniences. Appliances & drapes stay. All work done, excellent condition. \$55,000. (618) 662-8741.

PLATTSBURGH, NY AREA - 60 acres land: 1/4 meadows, half woods, old well, no buildings. \$20,000. Glynn, 278 Sterling Pl., Brooklyn, NY 11238. (212) 638-5739.



SHERBORN, MA — 1790s Georgian farmhouse, disassembled, reconstructed, & restored. 10 rooms, 8 FP, fan light, pediment front door, exquisite interior woodwork. 90% of original wood used in reconstruction. Adapted to new location on Farm Pond, located in historic town, commuting distance to Boston or Providence. Featured in OHJ 11/83. Exclusive \$625,000. Suburban Property Center, Inc. (617) 235-7141.

HANNIBAL, MO — 1859 Italianate. Home of Mark Twain's boyhood friend, millionaire John Garth. 20 rooms, 7 BR, 5 baths, parlor library done in walnut, 8 FP, walnut & oak mantels, 4 ft. x 8 ft. Tiffany stained-glass window, much more. Brick exterior needs restoration. Interior is 80% restored. Partially furnished, \$135,000. V. Mulhern, 213 S. Fifth St., Hannibal, MO 63401.

BROOKVILLE, PA — 1850's farmhouse on beautiful 20 acres. 3 BR, 1½ baths, LR, DR, country kitchen, library. 60 ft. x 120 ft. barn, fenced pasture, stream, orchard. Fronts 5000 acres of undeveloped woods. Close to I-80. (814) 849-2677.

BLUEFIELD, VA — 1884 Italianate. Curving staircase with hand-carved walnut rail, oval hallway, 2 parlors, both with bays. Lovely woodwork throughout house. 4 BR, 2 baths, back stairwell with outside entrance. Large front & side porch. Adjacent woods, glade with stream in back, fruit trees, garden plot. Partially restored. \$42,000. (703) 326-1232.

POTTSTOWN, PA — 1760 log house with 1934 frame addition. Listed Chester County, PA National Register. 3 BR, walk-in FP. 10 acres. Stone/frame barn has FP where stalls once were. One hour from Philadelphia. (212) 258-7313; 442-4850 after 7 pm.

BARNSVILLE, OH — Thomas Jefferson Buchanan Historic District 1880 Second Empire Victorian. 4 BR, 3 baths, new kitchen, plumbing, wiring, very low gas budget, low taxes, cherry stairway, 6 mantels, 3 chimneys, full basement. Restored with integrity, beautiful as a wedding cake. Alton Smith, Box 310, Barnesville, OH 43713. Call collect (614) 425-1918, 24-hour answering service.

PITTSBURGH, PA — 2-storey 4 BR frame farmhouse almost 200 years old. 10 miles south of the Pgh. Point. Located on 9/10 acre, 600 ft. down private dirt road surrounded by wooded property. Hardwood floors, marble FP, 95% renovated by owner. Must sell due to job relocation. \$50,000. (412) 466-3654.

CARLINVILLE, IL — Commute to St. Louis or Springfield, IL. 1895, 10 rooms, 4 BR, fully restored including electrical plumbing, plus new insulation & 1980s kitchen. Operable 1907 central vacuum system, glass roofed sunroom/greenhouse. District is listed on the National Register of Historic Places. Brian Kane, (312) 956-8820, 9-4 C.S.T.



MILWAUKEE, WI — Near downtown. 1873 Italianate 1700 sq. ft., walnut balustrade. Originally rooming house and teacherage. Also, parsonage, 1894, 1500 sq. ft. per floor. Now residential but zoned commercial. \$160,000. 902 S. Madison, Green Bay, WI 54301.

FREEPORT, LONG ISLAND, NY — C. 1906 stucco Victorian Colonial, 4 BR, formal LR, DR, sun porch, French doors, stained-glass windows, 2-car garage w/ attic, 110 x 150 professionally landscaped lot. \$136,000. Rose Hudson, (516) 868-7596 or Bernadine Quinton (516) 223-8530.

CONNECTICUT — Dismantled Greek Revival, Joseph Goffe House. 2-storey & attic, hewn chestnut frame, 3 granite FP, approx. 2000 sq. ft., wide bd. oak flooring. Granite step stones & foundation stones. Call weekdays (203) 228-0624; evenings & weekends (203) 267-8542.

MAPLEWOOD, NJ — Victorian details will delight you and so will the convenient Village location. 4 FP, decorative wood floors, wood stove in country kitchen, a beautiful entry, 6 BR, 2 porches, 2-car garage. \$149,000. Burgdorff Realtors, Short Hills, NJ (201) 376-5200.

SOUTH FLORIDA — Romantic Victorian-style 3/4 BR oozing with gingerbread. 5 acres. Stained & etched glass, oak floors, rosettes, dentil mouldings, skylights, FP, chimneys, slate roof, greenhouse, organic fruit trees, palms, flowers, etc. A tropical paradise. Between Miami & Keys. (305) 245-2029.

CHESAPEAKE CITY, MD — Historic District. 1876 Victorian home & detached office building on Chesapeake & Delaware Canal. One hour to Baltimore and Philadelphia. Water view, 3 sides, water access, village commercial zoning. 4500+ sq. ft. house has all new systems. Restored/renovated by owner/architect. \$135,000. (301) 885-5095.

RICHFIELD, WI — 1½-acre wooded lot within commuting distance to Milwaukee. An ideal setting for an authentically designed vintage home. In area of fine homes, lakes, rural solitude, & reasonable taxes. Don Mansavage, 20811 Main St., Lannon, WI 53046. (414) 251-5941; 251-7020.



CENTRAL FL — Ft. Gates on the St. John's River in the Ocala National Forest. FOR RENT, furnished with antiques, a suite of rooms or all 21 rooms of a rare "Steamboat Gothic" Victorian. Authentically restored, complete with large dock & boathouse. Unique private estate with unusual natural beauty. (904) 467-9896.

ELYRIA, OH — COMMERCIAL SPACE in 110 year old building being restored. Low cost lease (\$3.50 per sq. ft.) for people to develop own office space. Will allow leases long enough for lease to receive Investment Tax Credits. Contact Thomas J. Patton, PO Box 900, Elyria, OH 44036. (216) 323-5652; 933-4220.

RICHMOND, KS — Small town 1 hour from Kansas City, MO. 1887 Queen Anne, 4 BR, master has FP, walk-in cedar-lined closet, large bath, large rooms w/ some stained glass in LR & DR. 90% restored. Will send photo on request. Ron Webster, Box 8, Richmond, KS 66808. (913) 835-6185.

WINFIELD, KS — 1890 Greek Revival on corner of 4 lots, large trees, original iron fence, 2 original outbuildings. 10 rooms, 3 baths, conservatory, 3 original FP, original woodwork, floors, interior sliding shutters. Porches on 4 sides, upstairs sleeping porch. New paint, boiler, storm windows. Modern kitchen, full-tile bath, laundry, family room w/ woodstove. Commuting distance to Wichita. (316) 221-7307.

UKIAH, CA — Heart of Mendocino's wine country, minutes from redwoods. Exquisite Victorian breathes quality & charm for lovers of fine detailed woods & luxurious accessories. Owner moving, attractively priced at \$171,500. Selzer Realty, Agent Warren Liberty, (707) 462-6514.

NEWTOWN, CT — Vintage 5 BR on 3.2 acres possible extra lot, 5000 sq. ft. of living area. Includes income-producing rental with 3 BR. Zoned for professional use or antique shop. Asking \$197,900 Elyn Gehrett, Merrill Lynch Realty/Richard Jowdy. (203) 426-4413.

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TROUBLE SHOOTER, historic restoration, NJ area. 10 years experience in cabinet refinishing, window rebuilding & repair, bathroom rejuvenation, wallpaper hanging, interior & exterior painting, hardwood floor rebuilding, refinishing & maintenance. References on request. We Work Co., P.O. Box 228, Montclair, NJ 07042. (201) 746-6386.

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ARCHITECTURAL RESTORATION: Architect-BUILDER offers a complete range of services from design to construction, as well as home inspections & consultation. All construction work is performed by skilled craftsmen & tradesmen to guarantee quality. References provided. Peter Michael Scaglione RA, 61 Jane St., New York, NY 10014. (212) 675-6572.

SLATE & TILE ROOFING, custom copper work, metal fabricating, concrete shingles. Restoration work, carpentry rehab work. Bob Smith, Slate & Tile Roofing, Chicago, IL (312) 238-2113.

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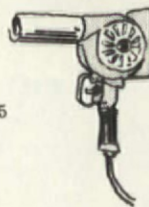
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Different paint-stripping projects require varying tactics. Refinishing experts agree that, whenever practicable, hand stripping wood pieces is preferable to dipping them in a strong chemical bath. Heat guns and heat plates are often the best overall tools for taking paint off wood surfaces. They make paint removal safe, quick, and economical.

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

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

The Heat Gun

Ideal for moulded & turned woodwork!

Over 10,000 OHJ subscribers have purchased the Heavy-Duty Heat Gun, and discovered the best tool for stripping paint from interior woodwork. (A small amount of chemical cleaner is suggested for tight crevices and cleanup, but the Heat Gun does most of the work.) It will reduce the hazard of inhaling methylene chloride vapors present in paint removers. Another major safety feature is the Heat Gun's operating temperature, which is lower than a blowtorch or propane torch, thus minimizing the danger of vaporizing lead. The Master HG-501 Heat Gun operates at 500-750°F, draws 15 amps at 120 volts, and has a rugged, die-cast aluminum body — no plastics!



The Heat Plate

For any flat surfaces -- even clapboards!



After testing all of the available heat tools, the OHJ editors recommend the HYDElectric Heat Plate as the best tool for stripping clapboards, shingles, doors, large panels, and any flat surface. The Heat Plate draws 7 amps at 120 volts. Its electric resistance heating coil heats the surface to be stripped to a temperature of 550-800°F. The nickel-plated steel shield reflects the maximum amount of heat from the coil to the surface. And among the Heat Plate's safety features is a wire frame that supports the unit, so you can set it down without having to shut it off.

Both the Heavy-Duty Heat Gun and the HYDElectric Heat Plate come with complete operating and safety instructions, and are backed by The Old-House Journal Guarantee: If your unit should malfunction for any reason within two months of purchase, return it to us and we'll replace it.

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



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Or Seminar? Or Workshop?

For preservation groups and neighborhood associations that are holding a meeting or any type of "old-house revival," we'll send back issues and lists of previously published articles that are still in print — FREE.

You can order up to 100 back-issue lists and 100 random copies of recent OHJ issues to hand out to participants at your old-house meeting — all free. Give us at least two weeks' notice and we'll ship this complimentary material to you via UPS.

If you want multiple copies of a *specific* back issue, we can make them available at \$0.50 each for 10-50, and \$0.25 each for over 50. This offer is subject to issue availability, of course.

For larger events (house tours, old-house fairs, etc.), we'll make available back-issue lists at \$5.00 per hundred. (This covers our shipping and handling costs.) Complimentary copies of issues themselves aren't available in quantities over 100.

To obtain this free material, just tell us about your event and send your request to: Barbara Bugg — Group Services Coordinator, OHJ, 69A Seventh Avenue, Brooklyn, NY 11217. (212) 636-4514.



The Ultimate Where-To-Buy-It Book for Old Houses

Whether your house was built in 1730 or 1930, you've undoubtedly encountered sales clerks who insist, "They don't make that anymore!" Well, they DO still make thousands of authentic products for the sensitive rehabilitation of old houses (or new houses with old-fashioned quality). Many of these companies are small, so you won't find their products in hardware stores or building supply centers. But they have dealers near you or will sell to you by mail. The Old-House Journal Catalog tells you who these companies are, where to find them, and what they make. The latest 1984 edition of the Catalog has 208 pages and lists 1,251 companies that sell nearly 10,000 individual products & services. Each listing has been personally screened by the OHJ editors.

The Old-House Journal Catalog is \$11.95, but as an OHJ subscriber you can get it for only \$9.95 (includes UPS shipping).

opinion...
Remuddling of the month

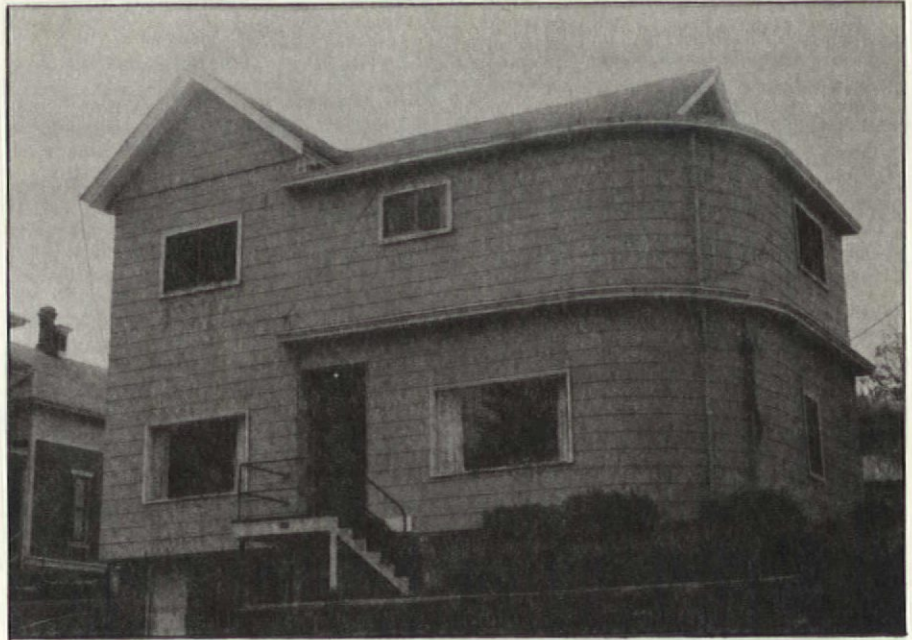


SUBSCRIBER Maudie Eastwood of Tillamook, Oregon, sent us these photographs. She says that this house is located in The Dalles, an area "notably involved in the restoration movement. It was born on the historic Oregon Trail, where local merchants became affluent through trade with the immigrants and through the flow of goods and gold (following the gold strikes of the 1860s and '70s). They left a legacy of impressive, carefully tended Victorian structures."

A CHARMING, two-family clapboarded house with Carpenter Gothic details has been reduced to, as Ms. Eastwood puts it, "a study in sterile aluminum." All the original and unusual architectural elements have been removed or successfully hidden. The double porches, an effective device against The Dalles' seasonal bake-over temperatures, were walled in."

RIGHT NEXT DOOR to this houseboaty travesty is a handsomely restored Carpenter Gothic house. The remuddling is all the more unfortunate, situated as it is next to Victorian beauties in a restored area.

THE BAD fenestration, the aluminum overkill, the complete disregard for architectural character . . . everything suggests that "care" was never a real consideration for either the owner or the contractor.



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