



The Old-House Journal



Paint- Encrusted Plaster Woes

by Clem Labine

IF YOU LIVE IN AN OLD HOUSE, you know the problem: plaster walls, ceilings, or decorative mouldings that are gloppy with old paint. The thick layers of paint probably obscure the detail in mouldings and cast ornaments. Worse yet, the paint may be cracked, alligatored, or peeling -- leaving a surface that cannot be repainted successfully. What can you do?

THE ANSWER IS you can live with it, cover it, or strip off the paint. While lots has been written on stripping wood, virtually nothing has appeared in print about stripping plaster. On the following pages we'll review all of your options when dealing with paint-encrusted plaster.

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In the next issue . . .
HOW TO BE UTTERLY UTTER

Do Opaque Stains Really Work?

A FEW YEARS AGO, opaque exterior stains were being heralded as The Answer to paint peeling problems. Old-house owners who had painstakingly stripped the paint off the house, or who had chronic paint failure, or who lived near the seashore, hoped that opaque stain would provide an appropriate, easily maintained finish that would never again blister, peel, or alligator. The manufacturers even claimed that opaque stains could be applied over existing paint!

WE'VE NEVER SEEN an unbiased report on the effectiveness of opaque stains -- but rumor has it that some users are disillusioned. We've heard complaints of poor coverage, chalking, and short life on the building. Still, opaque stains do offer an appealing alternative to paint in some cases.

WE'D LIKE to publish more than rumors. We're especially interested in your response if you applied an opaque stain two or more years ago. If you've used an opaque stain, you're our only source of good information -- so please take a moment to reply.

YOU CAN Xerox this page or write your answers on another piece of paper. Send to Patricia Poore, OHJ, 69A Seventh Ave., Brooklyn, NY 11217. Thanks!

OPAQUE STAIN SURVEY

1. Your exterior opaque stain has been exposed to how many years of weathering?

_____ years

2. Over what surface was it applied?

_____ Preservative-treated wood

_____ Stripped wood _____ New wood

_____ Stained wood _____ Painted wood

3. How was surface prepared before application of stain?

4. What stain did you use?

_____ (brand) _____ (color)

5. What is your best estimate of the time between re-applications?

_____ years

6. Are you happy with the overall performance of the stain?

_____ Yes _____ No

7. Other comments about current condition:

8. Name & address (optional)



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Published by The Old-House Journal Corporation, 69A Seventh Avenue, Brooklyn, New York 11217. Telephone (212) 636-4514. Subscriptions \$16 per year in U.S., \$20 per year in Canada (payable in U.S. funds). Published ten times per year. Contents are fully protected by copyright and must not be reproduced in any manner whatsoever without specific permission in writing from the Editor.

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ISSN: 0094-0178

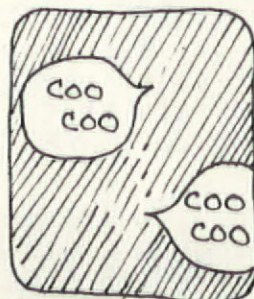
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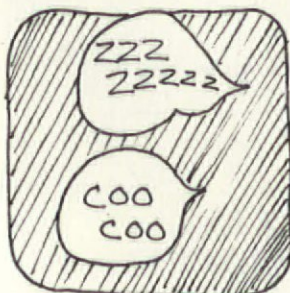
by
Kate Diedrich



MMM...



FRED, YOU'RE SO ROMANTIC



FRED?
FRED??



COO...



Teri Lee Pappin

Old-House Living ...

My Mural Fantasy:

Washington, D.C. (Devotedly Collected)

By Joe Jenkins

NOT LONG AFTER we'd taken occupancy of our 1891 Victorian home in Santa Clara, Cal., I realized that I'd have problems displaying my collection of George Washington memorabilia. You see, I've been at this collection for more than 25 years, and you can't imagine the amount of visual materials I've acquired.

TAKING INVENTORY, I noticed that my rooms were plentiful but lacking in wall space. Victorian architecture so often means rooms chopped up by doors, windows, architectural shapes, more doors, cabinets, and still more doors. I felt that these broken wall spaces needed more than just picture groupings and mirrors or plaques to give them interest. (And having steamed at least a million miles of wallpaper in my day, I can tell you that more paper was not in my plans for the house!)

I MADE UP MY MIND that, as I was lucky enough to land a lacey old Victorian house, I would carry out all the house fantasies I'd ever conjured. One of these middle-class dreams of grandeur was to have a real wall-painted mural. It seemed a natural avenue to pursue, with my Washington mania being the basis of what was to be the decor in this Victorian manse.

WELL, IN MURAL SELECTION you live and learn, just as you must with everything else. The first muralist we called in for an estimate arrived with both an agent and an insatiable taste for red wine. He assessed that he could do the central hall and up the hallway walls for only \$11,000. After I recovered my dentures from the floor and offered solace to my partner (who was sinking fast), we smiled bravely and said we'd think it over. We did



Above: One of the finest pieces of Washingtoniana in the author's collection is this reproduction of "Washington Crossing the Delaware." History may not record the name of the man holding the flag, but he seems here to bear a striking resemblance to Joe Jenkins . . . Below: Note the photo taped beside Washington's face; it's the author, posing for his mini-portrait, which the artists appear to have just completed when this picture was taken . . .



so over many martinis, and realized that if murals were to be the ticket, we had to find a starving artist.

STARVING ARTISTS, we discovered, painted things we weren't starving to see. Their forte seemed to be trees that looked as though they should be painted on ties. "Deeper" subjects included lonely barns, lonely glens, lonely houses, and very lonely seascapes. But I wasn't discouraged. I'm a firm believer that wanting something badly enough can make it happen, so I began wanting something badly enough to make it happen.

WE FOUND TWO FELLOWS, Herrick Tam and Peter Lee. They had graphic arts backgrounds and were interested in doing a little moonlighting. We met with them and showed them the wall space under the stairwell, explaining that we'd like to have painted there a rendition of the famous Leutze painting, "Washington Crossing the Dela-

ware." Also, if it wouldn't be too much trouble, could they paint us in as members of the crew . . . just for fun? They said they'd think it over.

WE NERVOUSLY AWAITED their reply (although we'd been hardened by our first visitor and his \$11,000 'bargain'). They called the next day and said they'd do it for \$350! We made no effort to conceal our glee, and of course accepted. They used a projector to throw the painting outline on the wall, and then added in the remainder of the detailing. They did a great job on our very first mural . . . and they gave us the insatiable need for MORE!

I"NEEDED" to have the walls in our dining room painted as though the room were a forest. Victorian rooms often had themes, and I saw no reason for us not to follow suit (although I was going to be generous and keep Washington out of that room). Earlier we'd met Paul



Author Joe Jenkins interrupts the President's piano recital in the Washington Gallery. That's a trompe-l'oeil door behind Martha, all part of the mural. (But the picture moulding at the top of the photo is definitely for real!)

Lee, a young artist who'd already proven his enormous abilities with tapestry work. He did one for me of Washington at Valley Forge; it measures 3 ft. by 5 ft. and is a combination of crocheting and embroidery. I asked him if he knew any artists who could do some additional murals for us. He couldn't think of anyone, so I decided to turn my attention to other restoration priorities.

SEVERAL DAYS LATER our young friend called us and said he'd like to try the murals himself. We were delighted and trusted his abilities right off. In no time he created a forest motif that worked in its entirety -- almost. One corner with a fireplace on it had been "restored" using a mantelpiece that really didn't make it in the room. We were faced with the problem of what to paint in the space left by the mantel. After a few unsatisfactory experiments, my penchant for Washington won out, and I declared I wanted an event from his life painted there. (After all, he was a great outdoorsman.)

WE FOUND AN OLD ENGRAVING of Washington rafting on a Pennsylvania river during one of his first adventures inland with scout Christopher Gist. Once again we employed the projection method to lay out the mural, but this time it was used more casually as the artist did most of his own painting. The final result is a perfect solution to a



All photos this page Lee R. Schwan

This room, characterized by Paul Lee's four-wall forest mural, almost escaped Joe Jenkins' passion for Washington. But, when a suitable space on the wall presented itself...



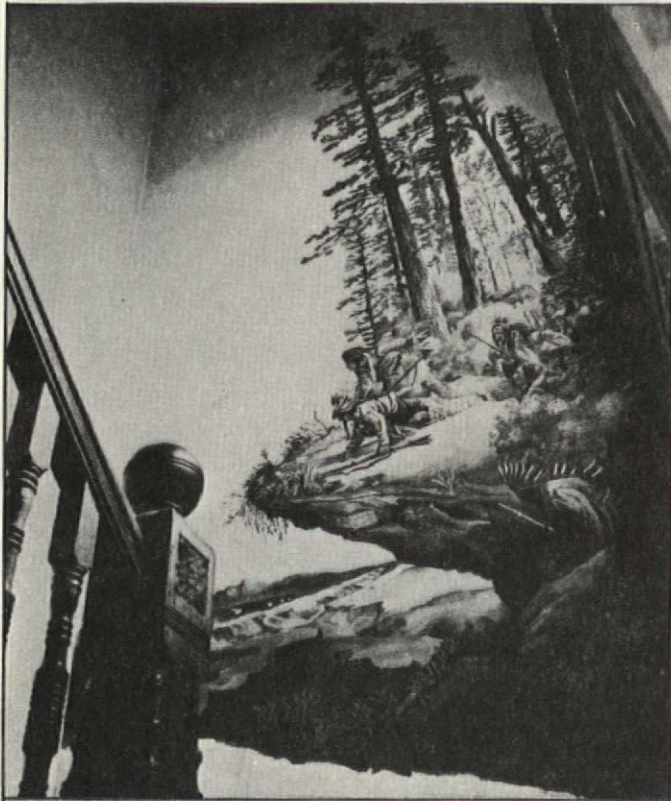
Taking his cue from General Washington, the author decides to tickle the ivories himself. As the forest scene over his head indicates, this is the room highlighted by the painting of Washington and Gist seen above.

problem corner, enhancing the forest scene with some live action, instead of just sticking with four walls of landscape.

THE MURALIST was still in the mood to create. (Always be willing when your artist wants to paint; he may not be there the next time!) We still had some areas that deserved special attention, including the stairwell, with a space about 6 ft. wide by 14 ft. high. I wanted a scene that would work from the perspectives of both the main-floor entry hall and the upstairs landing. We found just what we needed in a travel magazine: a picture of



Why have just a window when you can have Washington? Especially when the representation can be as elegant and detailed as this stained glass portrait of the General at Valley Forge.



The artist's scaffolding had to stand there for months, but the result is this highly creative use of a space traditionally ignored or underused.



Above: This is how Joe Jenkins' house looked in 1904, when it was only 13 years old.

Below: In 1984, the 93-year-old house seems healthier than ever. It's clearly enjoyed the same attention and care which Mr. Jenkins has given his Washington collection.



done -- four major murals covering many, many square feet of wall space -- cost us under \$2000. I think this is a miracle.

YOU CAN WORK the same kind of miracle if you want it badly enough. We should all use our wildest imaginations when we are creating (or recreating) our respective castles, and it can still be done on a budget. There's nothing painted on our old walls that couldn't have been painted in 1891, had the original occupant been a Washington buff (or any other sort of a buff) who aspired to have scenes on his walls to help make his day. So, when in the course of human events you are looking for more wall space ... the sky is the limit and your wildest dreams can provide the canvas.

Native Americans looking down into a valley where, off in the distance, settlers were coming in covered wagons (something with both live action and trees!).

WE PUT UP three layers of scaffolding in that hallway so our muralist could walk around at different heights as he painted. For months we had to squeeze past this scaffolding, but the sacrifice was worth it; we now have a spectacular mural that brings the out-of-doors to an otherwise flat hallway space.

ONE WALL is a full eight feet long, uninterrupted (except for one door, of course). It's in the front parlour, the place for special company in Victorian days. It is to remain special as the main "Washington Gallery" (or, more simply, the room in which I'll place most of my Washington stuff!). On this wall we used a scene from Washington's life, depicting him at his headquarters at Valley Forge. The occasion is a visit from Martha Washington. The mural works so well that when you first enter the room, you really feel that George and Martha only just preceded you.

THERE ARE SO MANY OTHER little personal instances I could relate -- but I'll save those for my memoirs. Mostly, I wanted with this treatise to give you confidence in trying other alternatives to the sometimes boring options of what to do with the matter of wall coverings. Murals don't have to be a luxury belonging to only the idle rich. All of the work we had

Rebuilding Cellar Stairs

by Jonathan Poore
and Patricia Poore

Stair Consultant: Harry Waldemar

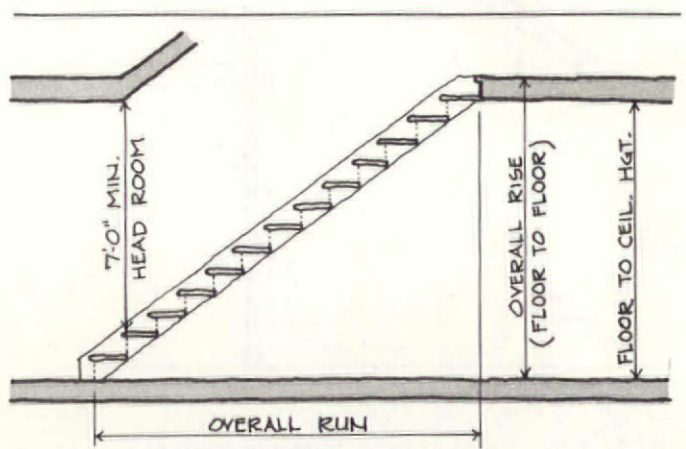
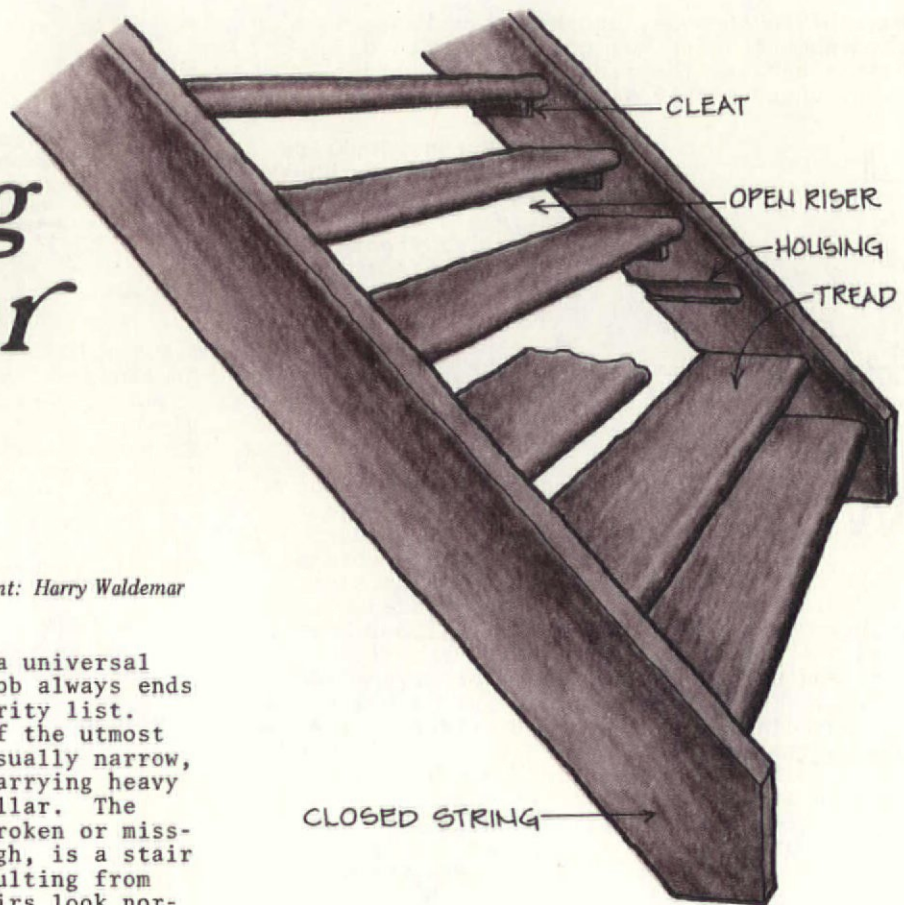
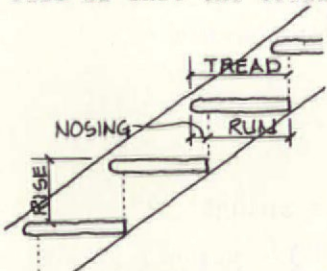
DILAPIDATED CELLAR STAIRS are a universal old-house problem, yet the job always ends up at the bottom of the priority list. Too bad, because safety is of the utmost importance -- cellar stairs are usually narrow, steep, poorly lit, and used for carrying heavy or bulky items to and from the cellar. The most obvious safety hazards are broken or missing treads. More insidious, though, is a stair with unequal treads or risers resulting from years of ad-hoc repairs. The stairs look normal and may appear safe to walk on, but treads and risers of different dimensions can make you trip. In many cases, rebuilding the entire stair is the only way to make it safe and easy to use.

BY "CELLAR STAIR," we mean the simplest kind of stair, having closed strings and open risers. (See the drawing above.) If the stair is wider than 2 ft. 8 in., there is a cut center carriage. Treads may be fastened to the strings with cleats, or the strings may be housed (preferred). Basic layout instructions given in this article can be applied to other straight-run stairs, as well.

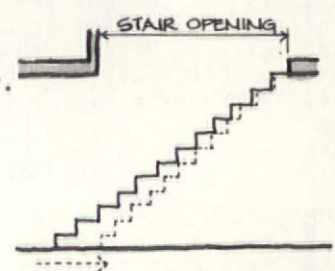
THE FIRST RULE in stairbuilding is that all the treads must be of equal depth, and the rise between steps must be equal. The second rule is that the treads (run) and rise should fall within certain size limits:

- Rise: 6-5/8 to 7-3/4 inches
- Tread: 9 1/2 to 12 in. run, plus 1 to 1 1/2 in. nosing

THE EXACT rise and run are determined by the amount of space available for the stair. The rise is found by equally subdividing the cellar floor-to-first floor height into a rise that falls within the allowable limits. The run is determined by subdividing the available horizontal length of space into a run that falls within the allowable limits. It is also necessary to maintain 7 ft. head clearance.

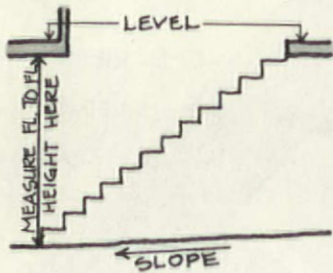


IF HEAD CLEARANCE is a problem, it may be necessary to make the stair run shorter. However, it's always preferable to make the stair opening larger rather than making the stair steeper.



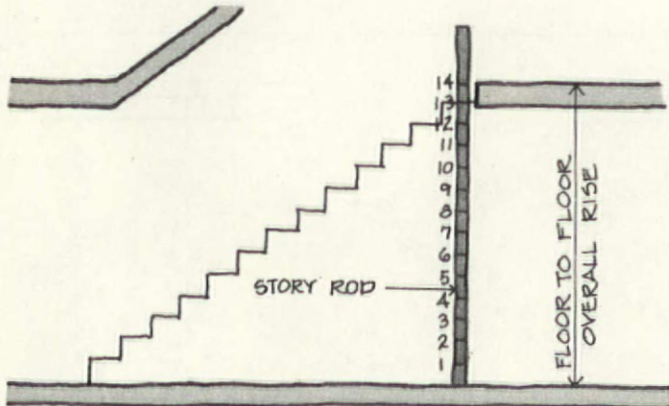
THE INDIVIDUAL RUN for each step is found by dividing the overall run by the number of treads. Normally, for ease of measurement and layout, the individual run is rounded off to the nearest 1/4 inch. This then increases or decreases the overall run accordingly. (That usually presents no problem; the bottom step will merely move an inch or two one way or the other.)

THE INDIVIDUAL RISE, on the other hand, is a fixed number which may not be rounded off. This is because the floor-to-floor height is a fixed, unchangeable dimension.



ANOTHER consideration in the layout is whether the top and bottom landings are level. If the cellar floor slopes, that may affect the overall rise. If the floor is out of level, measure the floor-to-floor height at the bottom of the stair to get the critical dimension.

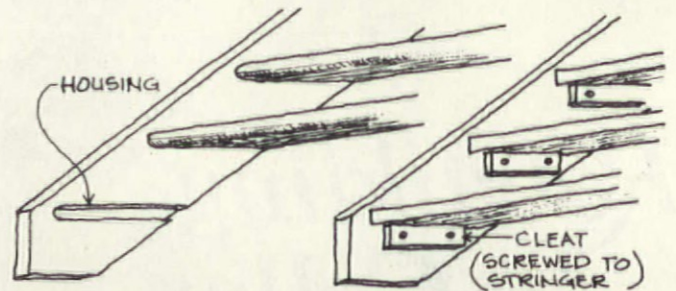
WITH OVERALL rise and run established, as well as individual tread and riser dimensions, next make a story rod. (Note: Square up the stairwell opening before doing any layout.) To make the story rod, cut a piece of $1\frac{1}{2}$ x $1\frac{1}{2}$ -in. dressed stock slightly longer than the floor-to-floor height. Stand the rod up in the well so that it's plumb and mark the floor-to-floor height on the rod. Then divide the rod into equal parts corresponding to the number of risers. (14 equal parts for 14 risers) This can be done using a pair of dividers: Figure it to the fraction of the inch mathematically, then use dividers to make the divisions exactly even. Marking out the story rod in this way gives the exact dimensions required. Now number each rise from the bottom, as shown.



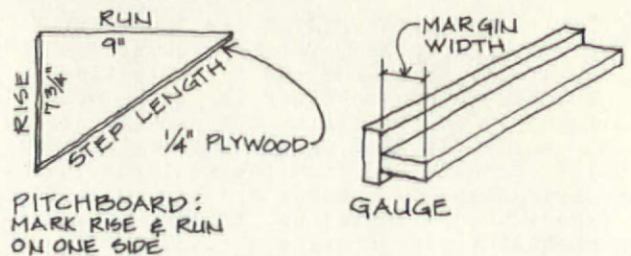
A STORY ROD is important because the riser dimensions must fit into an existing floor-to-floor dimension. The overall run dimension is not critical unless the stair must fit into a confined, pre-existing space -- not likely in the cellar. Most of the old stairbuilding books, therefore, say a "run rod" is rarely necessary for a simple stair.

The Pitchboard

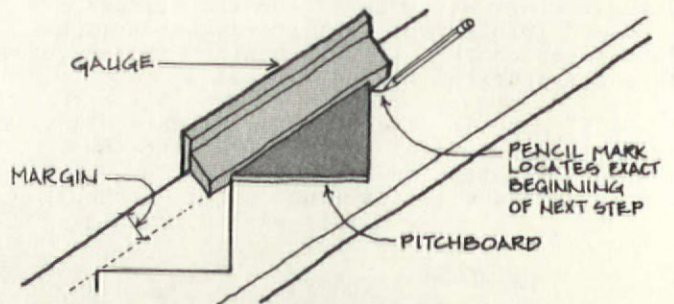
THOUGH A SIMPLE cellar stair may have open risers and plain closed strings, it's always best to house the strings for the treads. It is possible to mount the treads on wood cleats, but inserting them in housings is a better practice and really doesn't take much more work. Cleats always seem to loosen up over time.



A PITCHBOARD comes in handy to mark out the housings on the strings. It can be made of any rigid, dimensionally stable material, such as plywood. The actual riser dimension is taken from the story rod, and the run dimension (rounded to the nearest $\frac{1}{4}$ -in.) is used to find the other leg of the triangle. The hypotenuse gives you the "step length." Multiplied by the number of risers, this gives the minimal length of the string (allow some additional for waste). Mark "rise" and "run" on one side of the pitchboard.



THE PITCHBOARD is used with a wood gauge, which is slid against the top edge of the string to maintain an even margin during layout. There are other methods for laying out strings, but the pitchboard requires no special equipment or tools to make. Professional stairbuilders also prefer to use a pitchboard because it's so versatile. It can be used as a square and a gauge to mark out and assemble other elements of the stair, including handrail.



Laying Out The Strings

USE 2x10 (that's $1\frac{1}{2}$ x $9\frac{1}{4}$ actual) planks for the strings; a spruce scaffold plank ensures strength. Get lumber dressed on two faces only. Use two-inch material for lateral stability. Note: one edge of the plank should be jointed (made straight and true) so there is a straight edge to mark against. For a closed string, joint the top edge to maintain an even top margin (the

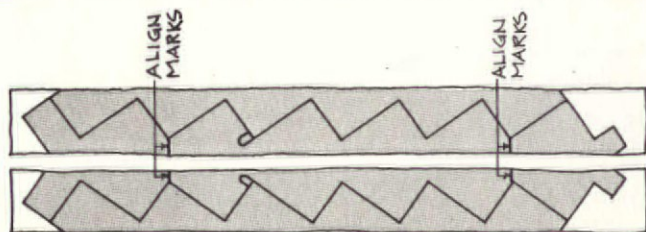
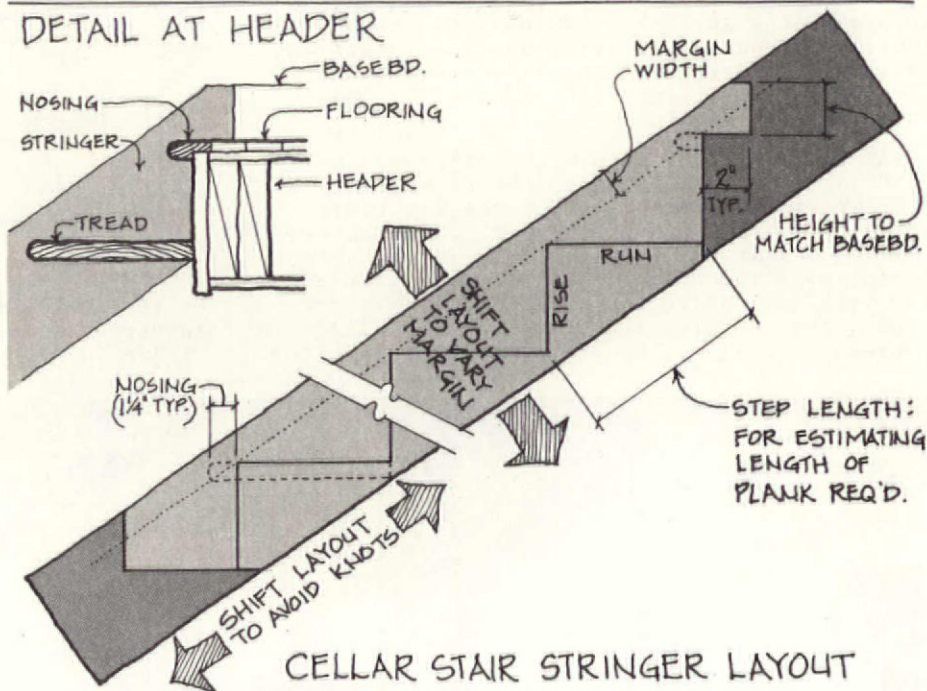
visible margin). Run one edge through a jointer, or true the edge with a jointer plane.

MAKE A TRIAL layout to determine appropriate margin width. This margin is most often dictated by visual design requirements of the stair; just be sure to allow room for the nosing projection. Layout should also be shifted along the length of the plank to minimize the number of knots that will show.

TO LAY OUT the string, start at the top and work towards the bottom. It's best to leave a two-inch overhang at the top to bear on the landing header. Mark out the rise and run, then mark the starting point for the next step (as shown in the photo below). Repeat for each step. Sketch one nosing onto the layout for orientation, so the string doesn't get routed upside down.

MARK THE OPPOSITE STRING in the same fashion, but be sure to flip the pitchboard over so you get a mirror image of the first string. (This

tion. Now check the two strings against one another by marking corresponding lines on the strings with a square, to see if they align. Do this BEFORE routing!



gives you a right-hand and a left-hand string.) Having written "rise" and "run" on only one side of the pitchboard aids in this orienta-

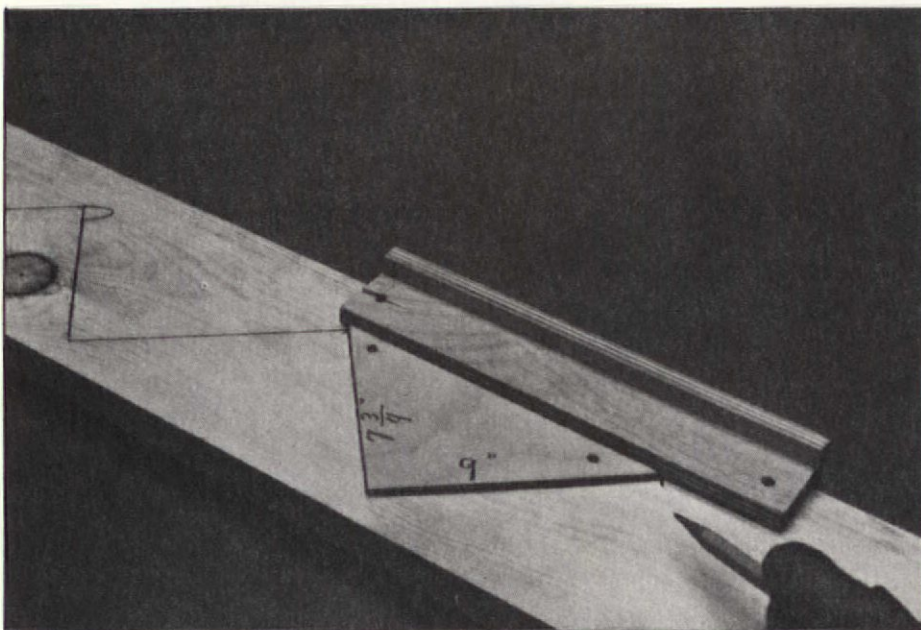
Routing The Strings

REMEMBER, a cellar stair has open risers, so no wedges are used in the housings. You can use a single homemade "template" for routing the tread thickness into the housings. The template consists of a board with a slot cut in it (for the tread) wide enough to compensate for the collar width on the router.

THEREFORE, add two "collar widths" to the tread thickness to determine how wide you should actually make the slot in the template. (See photos on the next page.)

THE TREAD should fit snugly in the slot. Try out the template on a piece of scrap before using it on the actual string. Clamp the string to the bench. Mark the nosing length inside the template slot. Clamp, nail, or screw the template in position so that the nosing mark lines up with the rise line. This is so that the full depth of the tread -- run plus nosing -- gets routed into the string. Try to keep the screws or nails in to-be-hidden parts of the stair stringer.

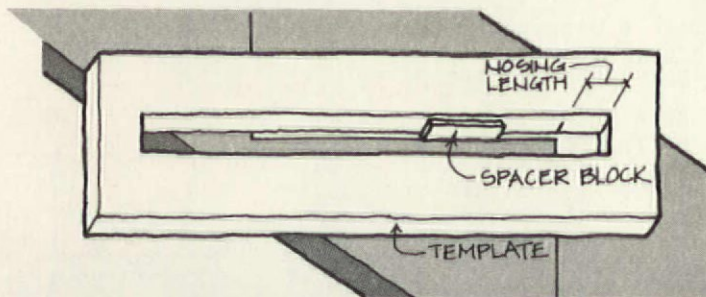
THE TOP of the template slot should be placed along the run line. When the string is routed, the slot will be one collar width off the mark. Each step is done the same way, however,



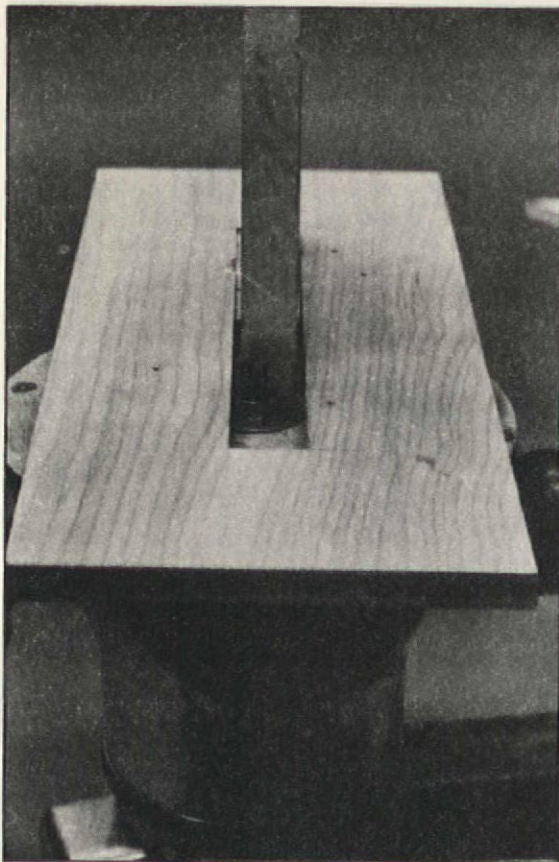
The pitchboard method of string layout. The gauge keeps the top margin consistent. A nosing profile is drawn on the layout as a reference — so the string won't be routed upside-down.

so every step gets shifted the same amount. The individual and overall rise and run remain the same. Therefore, subtract a collar width from the top of the string, and add a collar width to the bottom of the string.

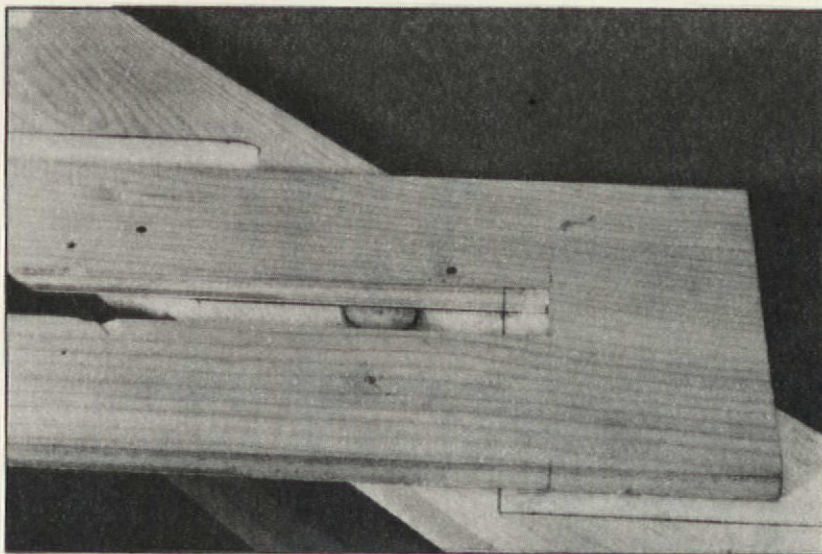
A WAY TO AVOID confusion with collar-width shifting is to make a spacer block which is one "collar width" thick. Offset the template (from the mark) with the spacer. This conveniently compensates for the collar-width shift. Again, mark the nosing length on the template. For each cut, align the mark with the riser line. This assures that every nosing will overhang equally. The depth of the groove cut



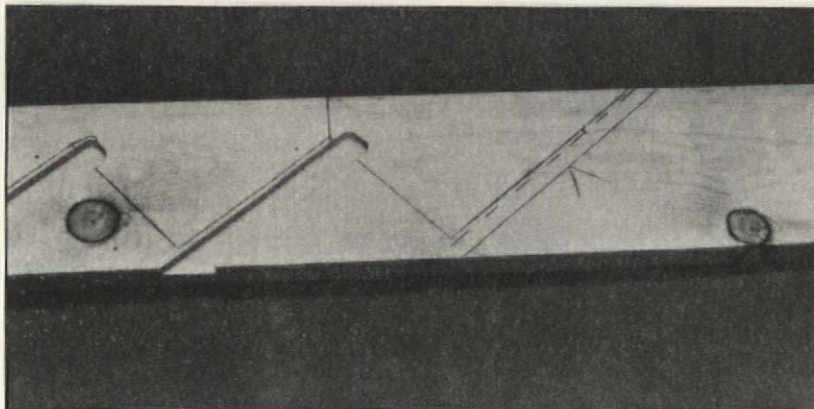
by the router should be $7/16$ to $5/8$ in. depending upon the actual thickness of the material ($1-1/8$ to 2 in.).



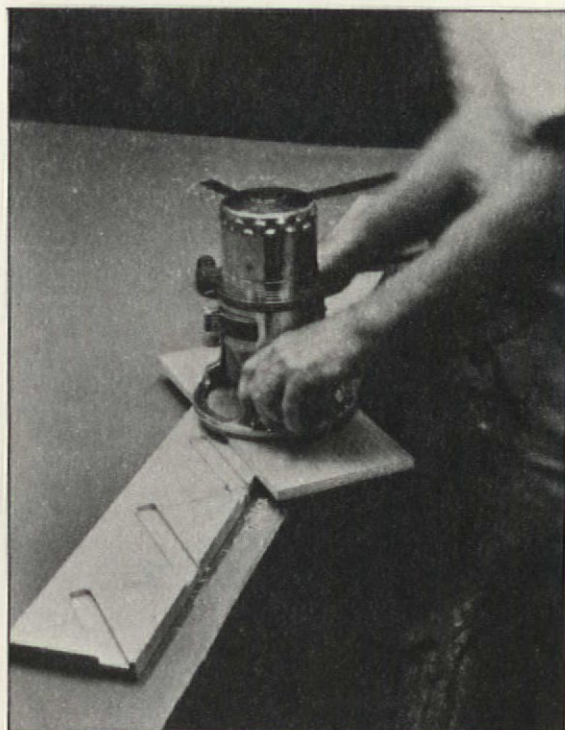
We've placed the template and a tread on the router to show why the slot must be wider than a tread: to compensate for the router collar, which keeps the bit from going to the edges of the slot.



A registration mark inside the slot represents the nosing length. The slot is aligned with the run (tread) line, and the rise line on the string is aligned with the nosing registration mark. (We're not using a spacer block; see text above.)



Because no spacer was used, the routed housing falls one router-collar width below the run line — which presents no problem as long as the stairbuilder remembers to compensate, shifting the registration downward on string by the width of the collar.

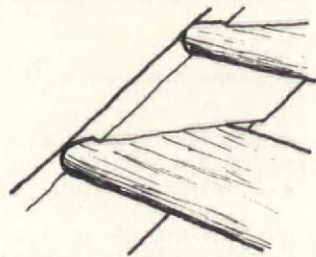


The string is clamped to the bench and the template is screwed to the string. Now set the router to the right depth of cut and go to it!

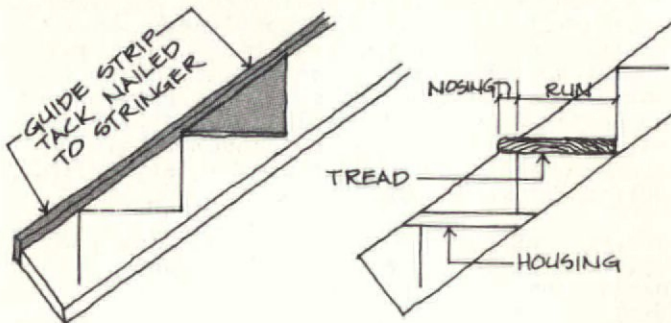
An Alternate Method

THE METHOD of laying out the strings described so far assumes the use of a router to cut the housings into the string. It is possible to make a housed-string stair without the use of a router. The layout must be modified slightly, although all of the same principles are followed.

INSTEAD of leaving a margin between the edge of the string and the housing, the housing is cut from one edge of the string to the other. This way, the housings can be cut with a portable circular saw and finished up with a chisel.

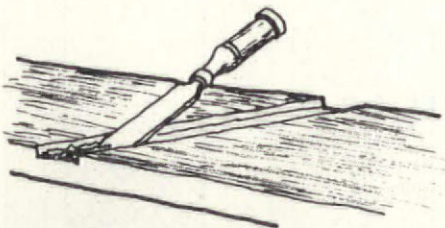


THE EASIEST WAY to lay out this type of string is to allow the nosing to project beyond the edge of the string.



THIS TYPE of string is laid out by running the pitchboard along the edge of the string. Tack or clamp a wood guide string to the edge of the string to be sure that the pitchboard is always aligned with the edge of the string.

TO CUT the housings into the string, set the circular saw to the proper depth of the housing and make several passes, being careful not to cut the housing too wide. Use a chisel to clean up the housing.

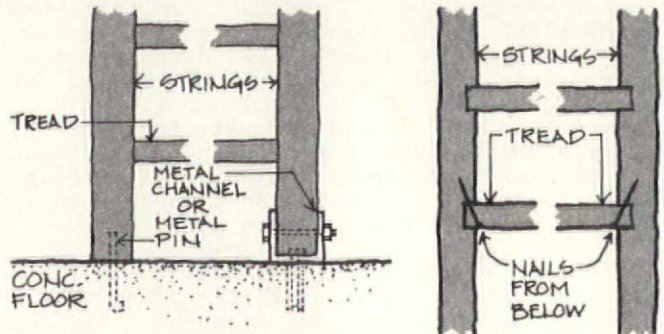


Assembly

IT IS ALWAYS easier to pre-assemble the stair if there is room to maneuver the completed stair into position. The stair can be laid on its side and assembled. Make sure each step fits snugly into its housing. If it's

loose, shim the step with solid blocking, cut to fit the gap. (DO NOT use wood shingles as shims, because they will crush in a short time under these conditions.)

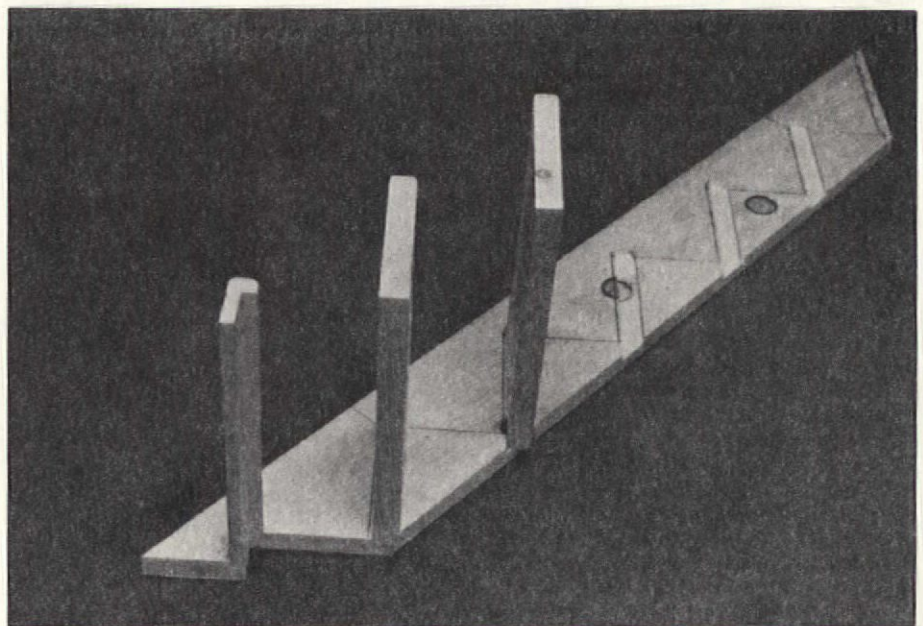
TREADS should be clear 5/4-in. stock. Tack nail a few treads in place after assembling the entire stair, and test fit the stair in its well. If everything fits, is level, and all the risers are equal in height, then finish nailing the steps.



THE STAIR STRINGERS should be toenailed to a structurally sound header at the top, and secured to the floor at the bottom. Since we are talking about cellar stairs, most floors will be concrete, in which case lead anchors should be set into the floor for secure fastening. If the floor is dirt, pour a concrete pad and fasten with lead anchors.

IF THE STAIR has one or both strings against a wall, it's not necessary to anchor it to the floor. Fasten securely to the wall instead. For a wood-framed wall, simply nail through the string. If the sidewall is rubble stone, attach wood blocking to the wall, then secure the wall string to the blocking.

FINALLY, for safety, the top landing should have the same nosing projection as the stairs. This may mean adding a nosing to the landing.



Pre-assembly of the stair. At lower left in the photo is the nosing that's added to the top landing. It matches flooring thickness. Note also the notch (lower left) that will bear on the header at the top of the stairs.

AN ALL-SEASON SCREEN DOOR FOR POST-VICTORIAN HOUSES

by Walter Jowers

THE FIRST TIME I saw my 1923 bungalow, two aluminum storm doors stared down from the entrance. And the first time I walked into the house, one of the storm door handles broke off in my hand. Worse yet, these cheap, flimsy aluminum doors covered a pair of elegant French doors. Aluminum is fine for jet bodies and horse trailers, but I didn't want it on my house. The storm doors had to go.

AFTER REMOVING the storm doors and their frames, I uncovered hinge mortises in the outside edge of the door jamb; these mortises indicated that the house had a pair of double screen doors in front. Screen doors are particularly desirable here in Tennessee--every spring breeze carries the scent of lilac, honeysuckle, and mock orange. And any relief from the summer's humidity is welcome.

I DECIDED that the house should have screen doors again, but didn't know what a 1920s screen door looked like. So I explored my neighborhood (where almost all the houses were built between 1908 and 1930) for some authentic screen doors. I spotted several and was surprised to see one basic pattern repeated frequently. I was even more surprised when I came upon a neighborhood house that had four of these now familiar doors stacked on its front porch. This house had aluminum storm doors like mine, and I thought surely the owner was planning to remove the aluminum doors and install the screen doors.

BUT the exact opposite was true: The owner had only recently installed the aluminum doors, and was glad to sell me the old screen doors. Not everyone will be this lucky, but there are dis-

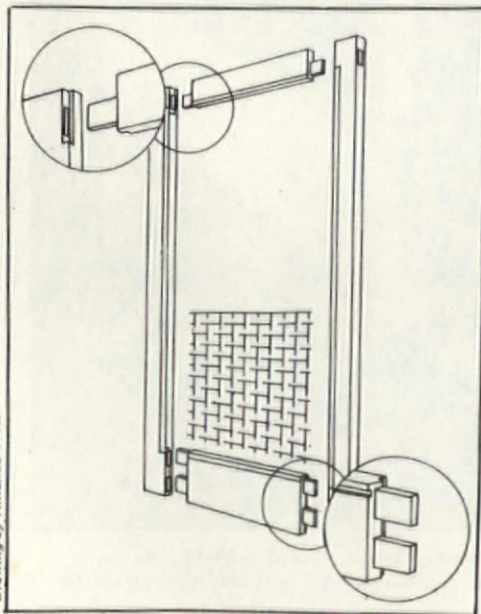
carded screen doors around in basements and attics. Homeowners who have "enriched" their facades with aluminum are good sources for them.

MY ANTIQUE DOORS (circa 1910) needed a lot of work. The many layers of cracked paint had to be removed; the screens were rusty, rotten, and useless; the ornamental metal push guards needed to be scraped and painted.

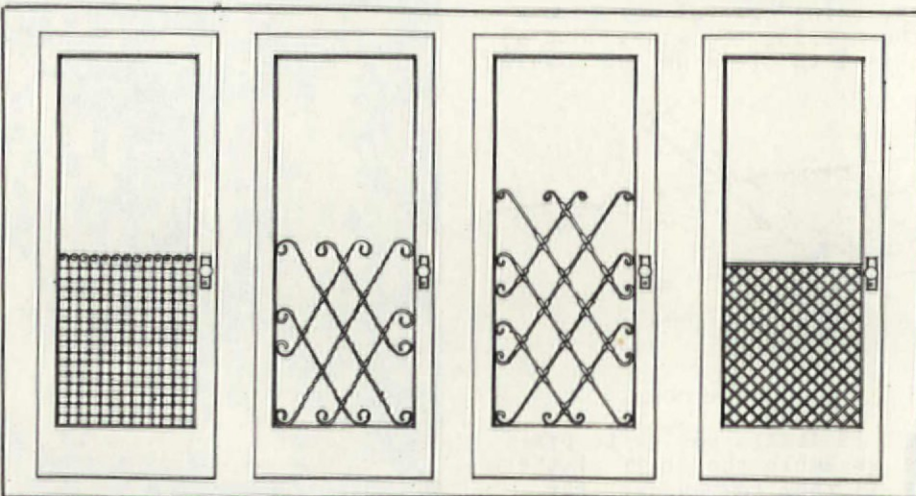
GETTING THE PAINT OFF the doors was not easy. I tried a chemical stripper, but it could not remove the original primer coat from the poplar wood. While poplar is considered a hardwood, it is still soft enough to completely absorb seventy-year-old primer. I tried a heat gun and got somewhat better results, but even the heat gun couldn't separate all the primer from the poplar. Until this point, I had been debating whether to stain the doors or paint them. The tenacity of the primer settled this question--I would have to paint.

I PRIMED THE DOORS with oil-based primer, then applied a latex topcoat. I wirebrushed the guards, applied a coat of red iron oxide metal primer, and then topcoated the guards in their original gloss black color.

NEXT came the selection of new screen fabric. Local suppliers had a broad array: aluminum screen, coated aluminum screen (black), fiberglass screen (black), and bronze screen. I chose bronze for several reasons. First of all, I didn't want black screen. Second, bronze wire is much more durable than aluminum wire (piano strings are wound with bronze wire), so it can withstand the abuse of children, pets, and do-



Drawing by Amanda Gross



Left: Basic joinery for a wooden screen door. Anyone with moderate carpentry skills should be able to construct a mortise and tenon joint.

Above: Four traditional styles of push guards. These push guards are ornamental and also help protect the screening from abuse by animals, children, and raging adult tempers. They are suitable for most any post-Victorian home.



Jowers' front entrance 'graced' by aluminum storm doors.



The author installing his salvaged screen doors.



The unmuddling is complete.

it-yourself installation. Though bronze screen costs about two-and-a-half times as much as the cheapest aluminum, it is worth the extra expense. Anyone who is going to the trouble of rebuilding a proper wooden screen door should not scrimp on the screen.

INSTALLING THE SCREEN FABRIC is a little tricky. The screen has to be kept straight and taut while you nail in $\frac{1}{4}$ -in. x $\frac{1}{4}$ -in. wood splines; it's best to have a helper keep the screen pulled tight while you nail. I got good results by tacking down the short sides of the screen (at the top and the bottom of the door) first, then working on the long sides. It's easier to keep the screen straight this way.


I DIDN'T HAVE TO BUY much hardware, but I was pleased to find that a lot of good screen door hardware is still available. Your local hardware store will probably stock most everything you'll need, including brass screen door latch sets, 3-in. brass hinges, and tension rod/turnbuckle braces (these braces are mounted diagonally on the door to keep the frame from warping). For double doors like mine, brass slide bolts or transom catches are appropriate for latching the fixed door. I even found new moulding in the same pattern as the original moulding on my 1910 doors.

THE ORNAMENTAL METAL PUSH GUARDS were the only pieces of hardware for which I couldn't find an excellent reproduction. Push guards for screen doors are still manufactured, and though some of them are quite similar to the authentic ones, they are now made out of aluminum. The original push guards were made from a heavy gauge steel wire. But primed and painted, the aluminum guards can pass for the steel wire.

THERE IS ONE traditional piece of screen door hardware that I don't care for--the spring closer. My doors had them; they gouged out little channels on the edges of the doors.

Spring closers are probably a big reason why screen doors fell out of fashion. They cause the doors to slam shut and shake apart the joints of the doors. I substituted a small, hydraulic rotary closer (manufactured by the Ives Division of Lehigh Products, New Haven, Conn. 06508). This closer shuts the door slowly but firmly; and, unlike the piston-type closers on most modern storm doors, allows the door to be fully opened. (Piston closers allow a door to open only ninety degrees.)

ANOTHER REASON screen doors fell from grace is that they don't do anything to conserve energy in the winter. Well, contrary to popular belief, aluminum storm doors don't do much good there either. In fact, the Tennessee Valley Authority (TVA) does not consider storm doors to be cost-effective. A TVA paper called Elimination of Non-Cost-Effective Measures states: "Installation of a storm door cannot significantly reduce air infiltration because of the high air leakage rate . . ." Those aluminum storm doors don't work any better than they look. The same TVA document concludes that in any area that has 3500 heating degree days, a storm door would not pay for itself until it had been in place for 46.3 years! [Most other energy-conservation reports agree that storm doors are not effective. Heat loss can be cut by the use of weatherstripping at frame and threshold, and by an air-lock vestibule when possible.--ed.]

IF YOU WANT TO CONSERVE ENERGY, take your aluminum storm door down to a local recycler and let it be reborn as a hubcap. If you want to see, hear, and smell the delights of spring and summer, catch those welcome breezes, and leave the architectural detail of your old house unmuddled, a wooden screen door is the way to do it. Replacing those aluminum storm doors with screen doors was like taking down a cell door and putting up a garden gate. 

Leave It Alone

HEAVY PAINT BUILD-UP won't necessarily ruin a subsequent paint job. As long as the existing paint film is not splitting, you can paint over it without great risk of cracks showing up in the new paint film. If the existing paint is lumpy from sloppy paint jobs, smooth it by sanding. For a lump here and there, a hand-held sanding block is adequate. You may want to use a belt sander if there are lumps all over the surface. Just don't use a coarse paper that will leave scratches in the paint. NOTE: The sanding dust may contain lead, so observe all precautions (see OHJ, May 1982, pg. 98).

AND, OF COURSE, wallpaper (or lightweight liner paper plus wallpaper) will look fine over heavily painted walls, as long as you scrape peeling paint and knock down lumps.

Cover It Up

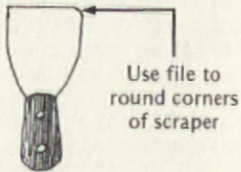
WHEN EXISTING PAINT on flat plaster is splitting and alligatored (a rectangular cracking pattern that resembles an alligator's skin), don't add another coat of paint. The underlying cracking pattern will show up again in a few months. Instead, consider covering it with canvas or similar fabric to create a new surface -- just like old-time decorators did.

WALL CANVAS (or a modern substitute) is a tough fabric that's applied to walls and ceilings in the same manner as wallpaper. A few well-stocked paint and wallpaper stores (such as Wolf Paints; see OHJ Catalog) still carry wall canvas. Canvassing provides a fresh, unblemished surface for paint or other decorative finish. It changes the surface texture only a little, and prevents minor plaster cracking from spoiling the new paint job.

IF YOU'RE LIKE many old-house owners (including members of the OHJ staff), you may consider filling in and skimming the surface of alligatored paint with a thin coat of joint compound. However, this is NOT a recommended procedure (as we found out). The underlying crack pattern shows up again through the skim coat and the new paint within a year or so.

Take It Off!

REMOVING PAINT from flat plaster walls is fairly simple, albeit time-consuming. The best method: Use an electric heat plate to melt the paint, then lift it off with a scraper. Just be careful not to gouge the plaster. As a precaution, round the corners of your scraper with a file. Better still, use a wooden scraper. Don't use the heat plate (or a heat gun) if there is any old wallpaper under the paint: The fire danger is too great.



SOMETIMES the old paint is peeling and flaking because there's an underlying layer of calcimine, creating a weak bond between the plaster and later paint layers. (Calcimine is a ceiling paint made from whiting and glue which was popular in the late 19th and early 20th centuries.) Because calcimine is water-soluble, occasionally you can remove ALL the paint just by wetting the calcimine, separating it from the plaster. If the overlying paint layers are thin, sometimes a wallpaper steamer (easily rented) can force enough steam down to the calcimine to loosen the whole mass.

IF THE PAINT LAYERS are thick, try working steam at the edges where paint has flaked off. As the edge loosens, you can scrape material off and continue working at the freshly-exposed edges. (If you're not sure if you have calcimine, scrape down to the first layer of paint and wet it. If the wet paint comes off on your finger when you rub it, it's calcimine.)

STRIPPING PAINT from fancy plaster is much more laborious than stripping flat plaster. Hardest of all is cast plaster: those elements that have sculptural detail, such as dentils, egg-and-dart moulding, acanthus leaves, and medallions. Somewhat easier are straight-run mouldings: those made by running a form through wet plaster.

USE CHEMICAL PAINT REMOVER to strip mouldings. Even when you buy paste-type removers, additional thickening is desirable. The best thickener is Cab-O-Sil, a fumed silica made by Cabot Corp. in Boston. (It's available through some art supply dealers and epoxy distributors.) You can also use cornstarch and whiting, but they are less effective. Add thickener until you get the consistency of Jello.

WHEN THE PAINT IS VERY THICK, or when there's a lot of detail, cover the thickened stripper with aluminum foil or polyethylene sheeting after it's applied to the moulding. Covering the stripper prevents the methylene chloride from evaporating, and allows it to "cook" for several hours. A long soak permits the stripper to work its way through thick layers, especially at the bottom of grooves.

ONCE THE PAINT IS SOFT, you've got to get it off -- and here the trouble starts. Sharpened screwdrivers, sculptors' tools, linoleum knives, nutpicks, wooden tongue depressors, and hundreds of other ad-hoc tools have been used to lift softened paint out of depressions. It's time-consuming, labor-intensive work, especially when you're working overhead.

IF YOU HAVE TO STRIP a ceiling medallion, it's sometimes easier to remove it from the ceiling and strip it on a bench. See August 1980 OHJ for details on removing and stripping a medallion by the water-soak method. The chart on the next page provides an at-a-glance guide to various plaster stripping problems.

SPECIAL THANKS for technical advice to Andy Ladygo, Workshop Director at The Society for Preservation of New England Antiquities, Boston.

<p>Condition →</p> <p>↓ Method</p>	<p>Splitting, Alligatored Paint On Flat Walls & Ceilings</p>	<p>Peeling Paint On Ceilings, Coves, & Mouldings — Underlying Calcimine</p>	<p>Straight-Run Mouldings</p>	<p>Thick, Encrusted Paint On...</p>
<p>Abrasion: Belt Sanders, etc.</p>	<p>Sand off all splitting, cracked paint. Advantages: cheap, relatively fast. Disadvantages: danger of lead poisoning; very dusty; possible scratching of plaster.</p>	<p>Not Applicable</p>	<p>Not Applicable</p>	<p>Not Applicable</p>
<p>Chemical Strippers</p>	<p>Soften paint with chemicals and scrape off. Advantages: simple. Disadvantages: expensive and messy; labor intensive; scrapings may contain lead.</p>	<p>Chemical removers can strip overlying paint; hot water will then be needed to remove the calcimine. Advantages: It will work. Disadvantages: See left; more effort required than moisture method.</p>	<p>PREFERRED METHOD Thickened stripper is applied, covered, and allowed to soak. The softened paint is lifted off with scrapers. Advantages: It works. Disadvantages: messy; expensive; very time-consuming.</p>	<p>PREFERRED METHOD Same process as at left.</p>
<p>Heat Gun / Heat Plate</p>	<p>PREFERRED METHOD Melt paint with Heat Plate & scrape off. Advantages: simple & cheap. Disadvantages: messy & labor intensive; scrapings may contain lead.</p>	<p>Process at left will remove the overlying oil-based and latex paint. Thorough washing with hot water needed to remove residual calcimine. Advantages and disadvantages same as at left.</p>	<p>Heat Gun blows heat into the moulding. Specially shaped scrapers remove melted paint. Advantages: lower cost. Disadvantages: working with heavy heat tools overhead.</p>	<p>Not Applicable</p>
<p>Moisture: Steam, Hot Water</p>	<p>Not Applicable</p>	<p>PREFERRED METHOD Steam can penetrate & loosen calcimine, if overlying paint is thin. If paint is too thick, work from edges of flaked area. Advantages: least effort of all the methods. Disadvantages: may not work.</p>	<p>Not Applicable</p>	<p>If medallion can be removed from ceiling, soak it for 2 days on damp towels. Remove the loosened paint with scalpels. Advantages: cheapest & easiest way to remove paint. Disadvantages: Medallion may be damaged in dismounting & mounting; damp plaster easily scratches; lengthy process.</p>



Bed & Breakfasts

I AM IN SEARCH of a publication listing Bed and Breakfast accommodations in the mid- and northwestern part of the country. Do you know of any?

--M. Nissing/Nelson Ruyard, Mich.

INTEREST IN BED AND BREAKFASTS is on the upswing. More and more people are taking advantage of these beautiful and charming inns. We just ordered several books from the East Woods Press, 429 E. Boulevard, Charlotte, NC 28203, each of which covers bed and breakfasts in specific regions of the United States. Bed and Breakfasts in North America by Norma Buzon is available from Betsy Ross publications.

Stripping Radiators

WHAT METHOD do you recommend for removing paint from cast-iron radiators? I tried the heat gun with very poor results; I assume the cast iron absorbed the heat. At this point I'll consider removing them to have them dipstripped if you recommend it.

--Marianne Buccellato Milton, N.Y.

YOU ARE ABSOLUTELY RIGHT -- the cast iron absorbed the heat from your heat gun. Though we often advise against sandblasting, in the case of removing paint from a cast-iron radiator sandblasting is the best answer. Sandblasting makes it possible to remove the paint from inside the radiator fins. You will have to remove the radiators, which is backbreaking work. Reinstalling them will require a plumber in order to get them properly balanced.

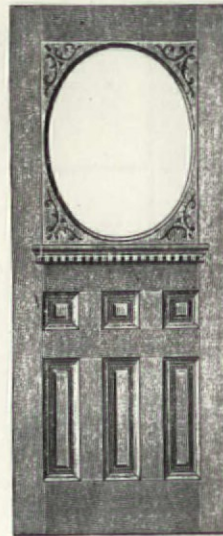
Water Weight

HOW CAN WE TELL whether or not the floor in our upstairs bedroom will support our waterbed? We know our old brick home is solid, but since we can't see under the floorboards, how do we determine the stress factor? They say waterbeds weigh about 1500 pounds. I wanted to make sure before we woke up in the kitchen without having gotten out of bed . . .

--Eva Young Bangor, Penn.

IT'S NOT A GOOD IDEA to guess the amount of weight a floor can hold, or to guess the weight of your waterbed. You should have your house examined by a qualified structural engineer to determine whether or not your bedroom floor can support your particular bed. He'll be able to calculate the size and spacing of your floor joists. If the floors are weak, he can tell you what, if anything, can be done to make them stronger.

Etched Glass Patterns



WE HAVE A MAGNIFICENT front door with a large glass window in it. We would like to have an oval with filled-in edges and corners etched on it. We've tried finding designs for etched windows without much success. Please advise us on how we can obtain or make a pattern.

--R.J. Stech Suisun City, Cal.

WE DON'T know of a book that specifically shows etched glass patterns, but many of the 19th-century pattern books reprinted by the American Life Foundation contain samples. For a list, write to John Freeman, 1601 Sheridan, Norristown, PA 19407.

Also, the Old-House Journal Catalog lists several companies that sell etched glass supplies, kits, or finished art glass.

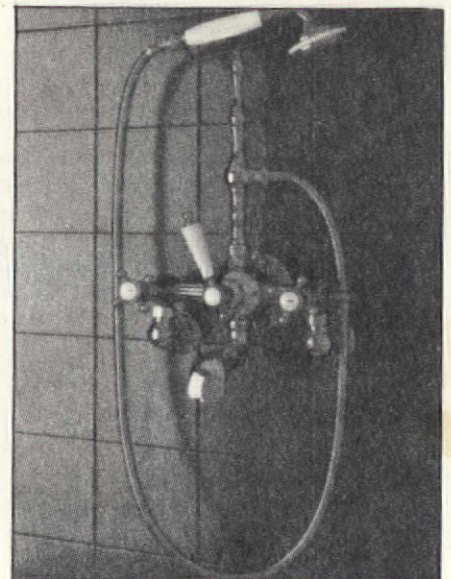
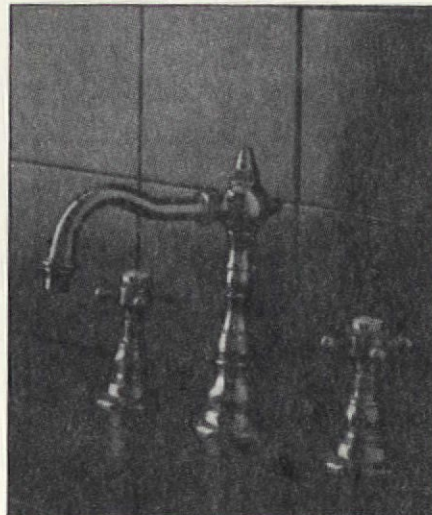
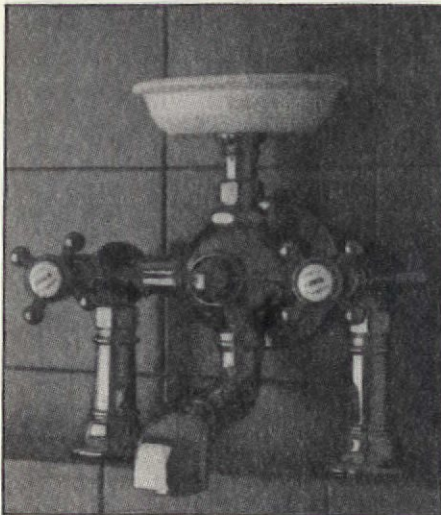
Old-House Mold

I'VE JUST MOVED my family into a 96-year-old Colonial and I think my wife and I are allergic to the house! The allergist ruled out previous dog/cat tenants and is still doing tests. A neighbor mentioned recently that another family had to move out of their new-old house because the wife was allergic to "old-house mold." Is there anything to this?

--Charles Tsiang Summit, N.J.

IF CLEANING THE DRAPES and shampooing the carpets doesn't help, check the house for high-moisture areas. Allergies to mold and mildew are not uncommon. If you find damp spots, dry them out and keep them dry -- a dehumidifier might help, as long as you're not dealing with standing water. One of our editors says a vet once told him that it's fairly common for dogs to develop allergies in new homes -- but after a month or so their immune systems build up a tolerance. You don't mention where you moved from, but perhaps the problem is nothing more complicated than developing an immunity to dust or airborne agents in your new community.

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.



New Period Style Plumbing Hardware

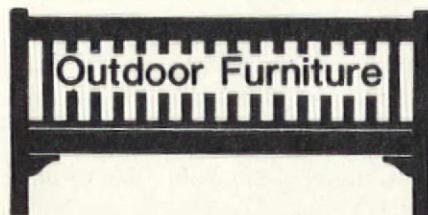
Driving through the canyons of Manhattan one Sunday, I spotted a store window full of what I thought were restored Victorian brass bathroom faucets. A closer look introduced me to a new line of French plumbing taps and accessories. Called *Swiss Express*, the handsome and carefully turned heavy brass faucets appear to be early designs coupled with modern stainless steel valving to produce super high-quality hardware which comes with a ten-year guarantee through the U.S. importer, Classic Faucets.

While individual hot and cold faucets are available (handy if you have a period marble sinktop with three mounting holes), most of the taps are of the more

convenient mixing type. The faucet handles come with porcelain inserts that say *Swiss Express* and *chaud* and *froid* (hot & cold).

The bath and shower combination taps are quite massive and would look great on a big ball-and-claw-footed tub. The shower portion is the European type, with a flexible metal hose and hand-operated shower head. Wall mounted shower heads are also in the line. With the taps is a matching line of accessories: tub drain, towel rack, toilet paper holder, toilet brush holder, electric wall sconce with etched shade, soap holder, and wall shelf. The soap holder and shelf are white crazed porcelain with heavy brass wall mounts.

The *Swiss Express* line is available in a wide variety of finishes. You can order polished brass, old copper, old bronze, chrome, and gold. The prices run from \$167 (for a chrome single faucet) to \$1224 (for the gold-plated bath/shower combination). The fittings are of exceptional quality and good period design. I believe this is the first time that period style plumbing hardware has been offered in such an extensive, coordinated line. For more information and a free color brochure, contact Classic Faucets, PO Box 827, Dept. OHJ, Kenner, LA 70063. (504) 469-6921. (Incidentally, Classic Faucets is looking for sales representatives.)



It occurred to me at an early age that wood furniture belonged in the house. Because each summer I had to repair my parents' outdoor furniture. Recently I discovered outdoor furniture that's fully capable of lasting at least half a lifetime with minimal care.

I don't know why it is that the English are the only ones who have figured out how to produce practically indestructible outdoor furniture, but every really long-lasting piece I've seen has been English. Of most interest to me, from both an aesthetic and struc-

tural point of view, are the garden benches and armchairs that Barlow Tyrie produces. At first glance, these chairs have a Craftsman-style look about them, with massive arms and legs. But don't let the heavy weight fool you into thinking that the furniture is uncomfortable.

The furniture isn't cheap, but you definitely get what you pay for. The benches range in price from \$795 for

the 8-ft. Rothsay to \$275 for the Braintree. Both benches are high-quality, but the latter is less massive.

The lighter benches and chairs would be appropriate for porches and verandahs. The armchairs range in price from \$340 for the Glenham to \$200 for the Braintree. The London chair has great wide arms—which make perfect little tables.



Coupled with their benches and chairs Barlow Tyrie produces a full range of outdoor tables, loungers, and tennis-court benches. Commemorative bronze plaques and hand-carved inscriptions are offered.

Next to experiencing this fine outdoor furniture in person, the best way to fully appreciate the solidity and craftsmanship is to send for their free color catalog. The U.S. distributor is Clapper's, PO Box A, Dept. OHJ, 1121 Washington St., West Newton, MA 02165. (617) 244-7900.

Renovation Products

Whenever I go home to Dallas, I try to stop by Renovation Products to see what's new. The last time I was there, they'd added an excellent line of reproduction front doors. Now entering a fifth year as purveyors of architectural ornamentation, the company has expanded to carry items for colonial era and Prairie Style houses as well as Victorians. With the expansion, they changed their name to Classic Architectural Specialties, but their address is the same: 5302 Junius, Dallas, TX 75214. (214) 827-5111. \$2 will get you their complete catalog.

Style Book

Many old-house owners (and aspiring owners) have found the National Trust's book *What Style Is It?—A guide to American Architecture* to be the perfect style primer. Now the book has been revised and enlarged to 112 pages of concise architectural history, covering 22 styles. Architectural details common to each style are discussed and illustrated in this handy paperback pocket reference.

Many photos and fine drawings from the Historic American Building Survey were used to illustrate this edition—which is dedicated to HABS. *What Style Is It?* is a good book at a reasonable price.

To order send \$6.95 plus \$2.50 postage and handling to Preservation Shops, 1600 H St. NW, Dept. OHJ, Washington, D.C 20006. Catalog is free.

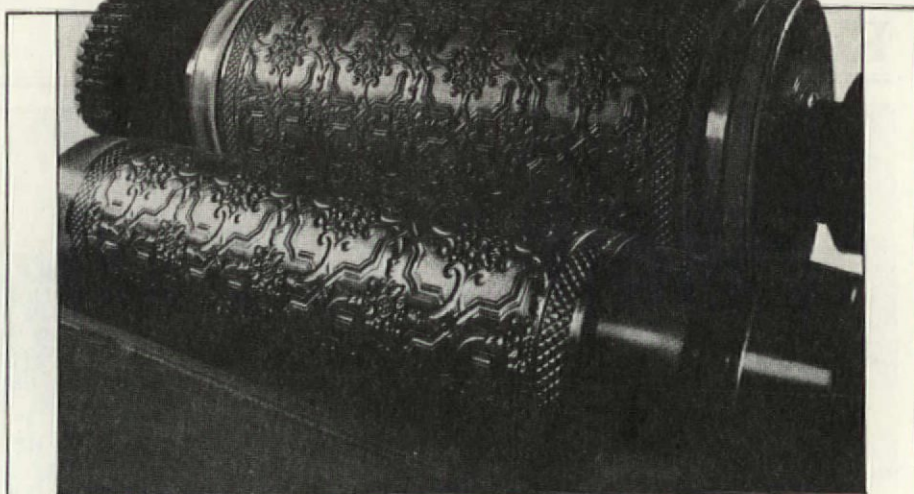
Red Devil

Good news for old-house maintenance: Red Devil has just taken seven of its most popular caulks and spackling and adhesive products and packaged them in 5½-fl. oz. tubes. The newly packaged products include Lifetime White and Clear Caulks, Spackling Compound, All-Purpose White Latex Caulk, Acrylic Tub and Tile Caulk, Tile Paste Adhesive, and Premixed Tile Grout.

The smaller sizes are easier to carry around, they can be recapped and used again, and best of all you're not stuck with a big tube of goop after a small job.

I think the Tile Paste and Premixed Tile Grout are the handiest items; they allow you to make small spot repairs where tiles or grout have come loose.

The tubes sell for around \$3 each and are available at most hardware and home centers nationwide. For further information, contact Red Devil, Inc., 2400 Vauxhall Road, Dept. OHJ, Union, NJ 07083.



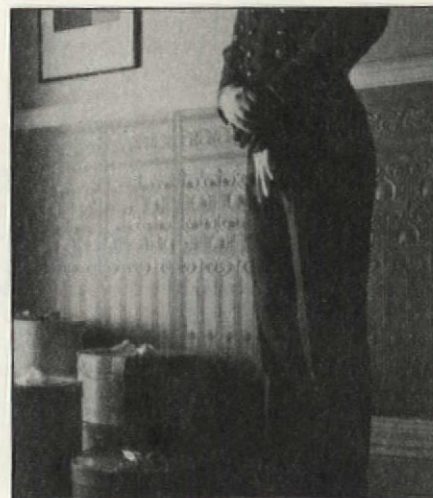
Embossed Wallcoverings

Lincrusta and Anaglypta are really wonderful products—they'll give your walls an authentic period look and even cover up minor plaster problems, too. Chances are you've already seen original Lincrusta in old buildings; read up on it in Bruce Bradbury's Oct. and Nov. 1982 articles in OHJ.

We are happy to announce that Crown Decorative Products has just pulled out all the stops: They are reproducing all five Lincrusta patterns for which they still have original rollers. The last pattern added to the line looks like bevelled oak paneling.

Lincrusta, the strongest of the embossed wallcoverings, was designed to resemble tooled leather, cast plaster, or carved wood. A professional paperhanger should be hired to apply Lincrusta. It requires painting, staining or glazing with an oil-based finish.

One of the most beautiful Lincrusta designs is no. RD 1950 (shown below) which consists of five 21x36-in. panels for \$70. The oak panel design (no. 1650) comes in a roll 33-ft.x20½-in. for \$70.



Supaglypta, a heavy embossed paper, is not as indestructible as Lincrusta, but it can be applied by homeowners. Periodically, Crown reintroduces old, original designs back into their product line, as most of the original embossing cylinders still exist. Supaglypta is good for masking uneven 'problem' walls and can be painted with semigloss latex paint or oil glaze and stain. It comes in double rolls, 33-in.x20½-in., and sells for \$25 per roll.



Crown Pelmetts (shown above) are embossed narrow friezes or borders designed to go between the picture rail and ceiling. The Pelmetts sell for \$20-\$30 in double rolls, 33-ft. long, in widths of 4-15/16 in., 5-5/16 in., and 7-1/8 in.

Also available from Crown are Anaglypta and Anaglypta Vinyl, a lightweight series of embossed paper and vinyl wallcoverings in a wide variety of designs. The increased demand and availability of these wallcoverings has resulted in a big reduction in their prices. There are currently two American distributors. For a catalog and samples of each type of wallcovering, send \$2 to Bentley Brothers, 918 Baxter Ave., Dept. OHJ, Louisville, KY 40204. (502) 589-2939, or to Mile Hi Crown Inc., 1230 South Inca St., Dept. OHJ, Denver, CO 80223. (303) 777-2099.



FOR SALE

OLD PORCELAIN DOORKNOBS, black, \$3.50 pair, ppd. Some white, \$4.50. Doorplates, rounds, locks, pair old matching pine mantels. Will trade quantity for Schoenhut doll. Ruth Stahl, 4744 E. River Rd., Grand Island, NY 14072.

INDIA INK SKETCHES of your lovely home for posterity. 8 in. X 10 in. to 16 in. X 20 in., \$60-\$100. Send clear photo to Mary Deitz, 4453D Treehouse Lane, Tamarac, FL 33319.

VICTORIAN CARPET, 12-color, finely woven, 1860s vintage reproduction available in the fall. Designs from Marshall, MI, Honolulu House are being reproduced to replace worn carpeting in South Parlor. For color photos & complete details send \$2 to Victorian Carpet, Marshall Historical Society, Box 68B, Marshall, MI 49068.

10 SOLID MAPLE STAIRTREADS, 10 in. X 38 in. with 90 degree wind. Hard pine risers (some with the groove split). Sorry, no skirts. \$125. J. L'Hommedieu, 330 Andover St., Georgetown, MA 01833. (617) 352-8665, 6-9 pm.

EMPIRE COUCH, carved legs, roll arms, straight back with carved ends, seats 3. Empire parlor chair, upholstered w/ carved top, wood on arm front, apron, & legs. \$250 or best offer. Mahogany 42 in. round table, 30 in. H w/ carved pedestal, small crack. \$200 or best offer. Pictures on request. Mrs. A.G. Sullivan, RD 1 N. Mountain Ave., Bound Brook, NJ 08805.

GRANITE PAVING STONES, authentic, salvaged from historic Market St., downtown Indianapolis, IN. Average size 5 in. X 5 in. X 9 in. — 12 in. Color varies, wear has made tops smooth & round, like loaves of bread. \$125 per ton. T. Aksmit, 1826 Lexington Ave., Indianapolis, IN 46203. (317) 634-1853.

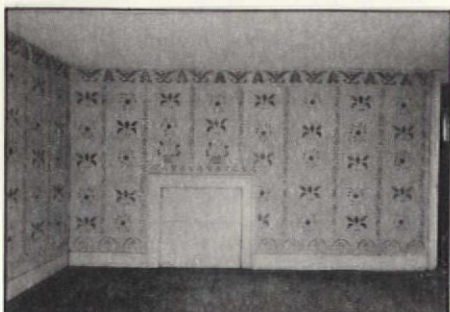
PEDESTAL SINK, utilitarian, 1930s, squared-off type with a few minor rust spots, \$60. Also, numerous solid brass wall plates, \$1.50 for singles, \$3 for doubles. W. Lipfert, 294 Sixth St., Brooklyn, NY 11215. (212) 965-3564.

LATE 19TH CENTURY office safe. 15 1/2 in. X 25 in. Very good original condition. \$200. (201) 439-3529, pm.

ANTIQUÉ PRISMS, lusters, bobèches: 1 or 1000. X-ray glass shades: 23 of model E.C. 71; 3 of No. 400 Jack; 2 of No. 500 King. \$125 for lot. Melodeon, c. 1850, Carhart & Needham, New York, needs lyre. \$300. 3 mule drawn plows, \$50 @. (617) 678-7276.

LIGHTNING CABLE made in 10 ft. lengths of iron w/ brass screw fittings on ends. Shaped in an "X" pattern, then twisted for ornate appearance. From razed structure c. 1860. 12 lengths, \$115. Mark Sutton, 2035 St. Andrews Circle, Carmel, IN 46032. (317) 844-5648.

PLAYER PIANO, 1918 Lauter. Excellent condition, solid mahogany case, refinished to natural color, all mechanisms in good working order. Porcelain top kitchen table, 40 in. X 24 in. with 2 leaves on maple base. C. 1930, good condition. 4 matching maple chairs. (201) 836-3802.



4 STENCIL-DECORATED plaster walls, c. 1820, from Quimby House, Deerfield, NH. Will assemble to form a room approx. 14 ft. sq., approx. 76 in. H. Crated and ready for transportation. Additional photos of house & walls in situ available to serious inquiries. Asking \$1500. John O. Curtis, Director, Old Sturbridge Village, Sturbridge, MA 01566. (617) 347-3362, Ext. 235.

BRICKS: 5000 hand-made-on-site from 18th century Maryland plantation mansion (many characteristic pewter-colored "glazed" headers). \$1 each. Will deliver. Ken Lokey, 113 S. Somerset Ave., Princess Anne, MD 21853. (301) 651-2934.

FULL-BEVELLED GLASS exterior windows, hand-crafted, sidelights, transoms, and door windows, Art Deco style, 1920s, 23 pieces. All bevelled sections are secured and constructed in zinc frames. Detroit, MI. Carl Parris, 14 Fisk, Red Hook, NY 12571. (914) 758-8671.

KITCHEN STOVE, coal burning/4 gas jets. "Columbian Progress" manufactured by Heater Stove Co., Union City, NJ, c. 1940s. Golden oak FP mantel, c. 1900. 2 shelves & 2 sets 3 in. diameter oak columns. 5 ft. W X 7 ft. H. FP opening, 41 in. X 39 in. Michael Insetta, 3 Park Pl., Milltown, NJ 08850. (201) 821-5468; 861-3651.

ARCHITECTURAL PLANS in Queen Anne, Italianate, & Colonial Revival styles for a garage, stable, studio or cottage. Basic size 22 ft. X 22 ft. with 12 variations. \$15 per set. Smaller 12 ft. X 20 ft. Eastlake Shed for \$12 per set. 8 ft. X 8 ft. Gothic Revival Garden Shed for \$10 per set. Building Conservation, Victorian Plans, 6326 W. Wisconsin Ave., Wauwatosa, WI 53213.

INTERIOR & EXTERIOR SHUTTERS, 50 pairs, antique early American, in various sizes. (212) 472-3463.

RESTORATION SERVICES

ANTIQUÉ WOOD & COAL stoves bought, sold, & restored. Parts available. Send photo & description, or call Doug Pacheco, Box 472, W. Barnstable, MA 02668. (617) 362-9913.

WOODSTRIPPING, a safe, sensitive treatment (solvent only, no heat or hot water) for fine, older wood. Much experience, many references. Min. contract \$800. Mr. D. (212) 727-0461.

PRESERVATION CONSULTANT — restoration & adaptive re-use of historic buildings, tax benefit projects, historic structure reports, surveys. Clifford W. Zink, 10 Bayard Ln., Princeton, NJ 08540.

FP BELLOWS expertly repaired & re-leathered. Restoration of decoration also available. Mona Rowell, Box 336, Pepperell, MA 01463.

HERALDRY SEARCH. Your name or name of builders of your old house. Includes full-color detailed coat of arms suitable for framing (approx. 8 X 10) plus manuscript of family history, symbolism, origin, & other historic data. Send \$1 for information and application. Casstevens Heraldic Arts, Box 668, Boonville, NC 27011.

REFIRING to remove rodent remains. Also custom ceramic tile design & duplication. Susan Parks, N. Farms Pottery, 32 N. Farms Rd., Haydenville, MA 01039.

HOMESTEAD CHIMNEY restoration services. We clean, repair, & reline chimneys. Specialize in PermaFlu Relining; it seals, strengthens, insulates, & restores. Permaflu surpasses UL 103 & is recognized by BOCA. Lifetime conditional guarantee. Nationwide service. Homestead Chimney, PO Box 5182, Clinton, NJ 08809. (201) 735-7708.

EXPERT HELP for old-house owners & owners-to-be. Our professional architectural & preservation services can help you deal with your old house. Restoration & remodeling design, research, technical & historical advice, and more. Allen Charles Hill, AIA, Historic Preservation & Architecture, 25 Englewood Rd., Winchester, MA 01890. (617) 729-0748.

HISTORIC LANDSCAPES. Professional consultation & design by a Landscape Historian whose experience includes museum properties, historic sites, & private homes. Based in New England, but "have expenses, will travel!" Send for free brochure. Historic Landscapes, 945 Washington Rd., Rye, NH 03870.

RESTORATION CLASSES in marbleizing, graining, antique repair and historic preservation. 1-6 session classes, weekend & mid-week. For schedule & class description: The Finishing School, 1 Elm St., Great Neck, NY 11021. (516) 487-2270.

Do You Have A Retail Shop?

If you sell to old-house people, your customers would also be interested in The OHJ Buyer's Guide Catalog and Yearbooks. Stocking these volumes will enhance your reputation as an old-house products and information center. Very attractive dealer discounts are available. For more information, write or call:

Joan O'Reilly
The Old-House Journal
69A Seventh Avenue
Brooklyn, NY 11217
(212) 636-4514

WANTED

WROUGHT IRON FENCE and posts, Victorian, 100 ft. Please send photo, description & price to Dan Benes, 1001 Corbett Cyn Rd., Arroyo Grande, CA 93420.

1-TO-10 PUSH BUTTON light switches — all I can get, within reason. Not in need of faceplates, just the pearl "on" switch itself. Dan McCarty, 19603 Redwood Dr., Monte Rio, CA 95462.

SLIDING DOOR HARDWARE: 1 pulley-rider wheel assembly needed to complete the re-hanging of a pocket door. Wheel is 3/4 in. diameter, hanger assembly is 8 in. L with a screw type in/out adjustment. Fred Waite, 121 N. Pine Ave., Albany, NY 12203.

2 PR. SHUTTERS (4 pieces) for old Penna Farmhouse. 3 raised panels, 5 1/2 in. top, 17 in. center, 14 in. bottom. Overall size 56 in. X 14 1/2 in. each panel. O.R. Bade, PO Box 951, Buckingham, PA 18912.

DRAINERS (sometimes called "Turkey trivets"). Oval pieces of china that fit in 19th century platters. Holes are part of their function! Prices are negotiable, depending on size of drainer, condition, & china pattern. D. Potter, 1304 Oak Lane, Lynchburg, VA 24503.

WOODEN MANTEL, preferably w/ overmantel. Shelf must be a minimum if 5 1/2 in. H, can't exceed 56 1/2 in. W. Prefer cherry or walnut. Don Lubin, 32 Woodland Ave., Glen Ridge, NJ 07028. (201) 748-5912.

WALNUT MURPHY BED, Eastlake design, beveled mirror, weight driven. Send info, photo, & asking price, Thomas Hay, Box 805, Fernandina Beach, FL 32034.

GARDEN URNS, Victorian, any size or shape. Send picture, price, & condition. C. Schramek, 500 Bethlehem Pike, Philadelphia, PA 19118.

GENESEEE CO., NY residential property with Nat'l Register potential. We're willing to consider a variety of alternatives. W.R.C. White, Jr., c/o The White Agency, 79 Main St., Batavia, NY 14020. (716) 343-0937.

FRENCH DOORS or bi-fold doors w/ glass lites. 2 pairs needed to fit openings 72 in. W X 94 in. H. FP tiles, cracklestone glazed. 1 in. X 4 1/4 in. X 3/8 in., light blue. John Sabatino, 589 Watchung Rd., Bound Brook, NJ 08805. (201) 356-5257.

ASTRA GLOBES for 1850 s Italianate light fixtures, 2 or more frosted with grape design. Dick Dickinson, Box 325, Loda, IL 60948.

POSITIONS WANTED

HAVE WORKED for art & historical museums. Can do research, exhibit design & set up, and period interior design. Knowledge of conservation techniques for textiles & objets d'art, etc. Resume & references on request. Richard A. McClain, 417 W. Park Pl., Apt. 5, Oklahoma City, OK 73103. (405) 239-7312.

REAL ESTATE

CHENANGO CO, NY — Late 1800s Victorian 2 family (easily reopened to one). Quiet village, walk to schools & stores. Carpeted, original woodwork, insulated, new roof, new appliances, oil/hot air, woodstove, FP, wheelchair accessible, porches, 2-storey garage, village water & sewer. \$40,000. (607) 967-8909.

MINERAL WELLS, TX — 1906 Prairie Style brick home with stone trim. Leaded & beveled glass front entrance, 3 matching stained glass windows. Carpet, central air, sprinkler system, 18 ft. X 42 ft. swimming pool, 5-car carport/garage, 12 pecan trees, garden. 915 NW 4th Ave., Mineral Wells, TX 76067. (817) 325-8895.

BOULDER CITY, NV — Restored 1931 Mission home. ½ acre, ridge line, historic district. Pictured in OHJ Oct. '82. 4 BR, 3 baths, 4 sets French doors open to 35 ft. verandah overlooking Lake Mead. 16-20 ft. walls. Wood floors, 15 ft. vaulted ceilings. ¼-mile private rd. \$350,000. (702) 293-3150.

VIRGINIA CITY, NV — Comstock Historic District. 1873 Victorian, 2 lots, 3-car garage. 2 BR, 2 baths, front & back parlors, solarium. Restored, new wiring, plumbing, oak floors, stained glass, tin ceilings, oak kitchen cabinets, Jenn-air, propane & wood heat, landscaped. Asking \$149,000. Carmen Kuffner, Box 701, Virginia City, NV 89440. (702) 847-0615.

DALLAS/ FT. WORTH, TX — 1911 Queen Anne, app. 2000 sq. ft., 2 storeys, pocket doors, wood floors, FP, attic fan, furnace, fruit trees, garden area, nice small town convenient to 35W & 35E. 80% restored, modern kitchen, bath, wiring, & plumbing. Excellent for kids & dogs; a family house. \$65,000. (817) 648-3226.

TAKOMA PARK, MD — In Historic District, 2 blocks from Washington D.C. & Metro Subway. 1883 Victorian duplex on 1 acre; 30 mature oaks, 140 azaleas, dogwoods; a gardener's delight. House structurally sound, needs updating, restoration. Listed National Register. Land threatened with development unless alternative found. (301) 495-2794, pm, 589-3437.

25 MILE CREEK, WA — Historic 1913 Hale Estate. Unique log home overlooking Lake Chelan on 7 acre retreat. 4 BR, 2 baths, rustic stone FP in parlor. Over 1600 sq. ft. plus stone basement plus 2 sleeping porches. \$65,000, possible financing. D. Hale McKellar, 302 N. Western Ave., Wenatchee, WA 98801. (509) 662-8224.

MAPLEWOOD, NJ — 1775 historic home. 3 BR, 1½ bath, 2 magnificent stone FP, one with original cooking oven. New kitchen with breakfast nook, separate DR. Very private deep lot with perennials and vegetable garden. Just \$129,000. Burgdorff Realtors, Short Hills, NJ. (201) 376-5200.

OZARK MTS. — 100 year old structurally restored 2-storey home, 22 miles SE of U. of Ark, Fayetteville. 2.5 fenced acres on stream overlooking White River. 4 out-buildings, new roof & porches. Needs restoration inside. \$40,000, will consider trades. Box 6792, Tallahassee, FL 32301. (904) 421-2887.

GETTYSBURG, PA — Stylish Queen Anne Victorian on 1.7 acres within borough limits. Handsomely preserved with scars of Civil War fighting. Randall B. Inskip Real Estate/Better Homes and Gardens, Gettysburg, PA (717) 334-7675.

FULTON, NY — Completely restored 1850s brick Federalist on 22 acres. 4 BR, 2½ baths, 3 woodstoves, and large barn. Beautifully landscaped, quiet, country setting. Jonathan Elwell, Gallinger Real Estate. (315) 458-9100.

HEBRON, CT — Rev. Amos Bassett Ho., 1806, undergoing restoration. Purchase now, specify interior completion. Craig Rowley Restorations, Ltd., Hebron, CT (203) 228-0624, Mon.-Fri., 8-5.



CHICAGO, IL — Richard Cluever House, 1913 Prairie School Estate designed by John S. Van Bergen. 3 BR, oak-paneled library, DR, Roman brick FP in LR, 2 enclosed verandahs, 3 open balconies, clay tile roof, garage w/ studio apt., greenhouse, pumphouse, cottage. Jo Andrews, Andrews Real Estate. (312) 383-8600.



LOS ANGELES, CA — One of LA's most prominent cultural monuments, c. 1887, on the best known avenue of restored Victorians. Eastlake style, 4 BR, double parlor, 3½ baths, handcarved mantels. Purchase includes adjacent 50 ft. X 150 ft. lot plus carriage house apartment. Original fixtures. Asking \$392,500. Victorian Register, 1314 W. 25th St., Los Angeles, CA 90007. (213) 734-1949.

CHICAGO, IL — 1870 Italianate style rowhouse listed on National Register. Near Westside location. 4500 sq. ft. 3 storeys plus English basement, 5 FP, walnut staircase, wide, ornate wood mouldings. Zoned commercial. Needs renovation. \$79,000. Peter Petrunich, 1528 W. Monroe, Chicago, IL 60607. (312) 421-2681.

HASTINGS, NE — 1880s Victorian. 3/6 BR, formal LR, DR, parlor, gathering rm-kitchen. Original woodwork, hardwood floors, 3 FP, 3/4 acre. Researched for Nat'l Register and all renovation work completed. Exterior historically painted '83. Assumable low interest mortgage. \$125,000. C. Morrey, 1135 N. Lincoln, Hastings, NE 68901. (402) 463-4938.

ST. LOUIS COUNTY, MO — C. 1867 frame schoolhouse on large double lot. Converted to use as residence in 1880 with additions built in 1890. Includes original features & a great deal of un-muddling. Large LR, formal DR, 3 BR, FP, sleeping porch. 20 minutes from downtown St. Louis. (314) 521-5330.

PRAIRIE CITY, OR — Small French vernacular house, 2 storeys, c. 1870, on 3.7 acres. Native stone & brick, stone voisseurs & decorative stone & brick surrounds. Magnificent view of Strawberry Mtns. House is unrestored, solid, & substantially original. \$68,000. Tom Whitehead, PO Box 72, Prairie City, OR 97869.

MARBLEHEAD, OH — 1897 frame, 2½ storey with floored attic, full basement, 8 rooms, 1½ baths, detached garage, 60 ft. X 134 ft. city lot, 500 ft. from Lake Erie in historic Lakeside/Marblehead community. \$36,000. Cindy Adams, 101 E. Main, Marblehead, OH 43440. (419) 798-5172.

WILMINGTON, IL — 1880s Victorian 12-room home. 3 storey open foyer, walnut staircase, beveled & stained glass windows, 6 marble FP, pocket doors, parquet floors, 2 baths, large closets, beautiful oak kitchen. 90% restored. 45 miles S of Chicago, off 155. \$95,000. C.W. Jones, Wilmington, IL. (815) 476-7868.

COCOA, FL — 1875 2-storey house on scenic Indian River Drive & the Intercoastal Waterway. Neighborhood of exclusive homes. ¼ acre completely fenced. 3 BR, balconies on 3 sides. Ready to remodel. Watch Space Shuttle launches from your 60 ft. dock. \$85,000. Discount for cash. Ron Hippensteel. (305) 631-0368.

MEETINGS & EVENTS

JOIN THE LONG ISLAND CHAPTER of the Victorian Society in America. Enjoy monthly 19th century events & educational programs. Dues: Individual, \$15, couple, \$20. Long Island Chapter of the Victorian Society in America, PO Box 769, Freeport, NY 11520.

HISTORIC PULLMAN FOUNDATION & the Pullman Civic Organization's 11th Annual House Tour will take place Oct. 13-14, 11 am - 5 pm. Tour will include a slide show, the Hotel Florence, the Greenstone Church, and 8 private homes. Tickets \$7. (312) 660-1276, 785-8181.

GERMANTOWN HISTORICAL SOCIETY, 3rd Annual Quilt Show, Sun., Sept. 16, 11 am - 5 pm, at the Quilted Bear Restaurant & Hall, N111 W18611 Mequon Rd, Germantown, WI. \$1 at the door. Send LSASE to Germantown Historical Society, PO Box 31, Germantown, WI 53022.

HISTORIC RUGBY PILGRIMAGE — 14 public & private Victorian buildings open for tours in scenic, rural village. English Morris dancing, history on film, Victorian bookshop. 10-6, Aug. 4 - 5. Historic Rugby, Inc., PO Box 8, Rugby, TN 37733. (615) 628-2441.

COURSES IN PRESERVATION & historic buildings: Historic Preservation Basics, Architectural Photography of Historic Structures, Restoration of Vintage Homes, & Financial and Tax opportunities for Old Buildings. For more information & applications contact the National Preservation Institute, PO Box 1702, Alexandria, VA 22313. (703) 241-0611.

Principles in Practice: Philosophical Challenges/ Technological Responses

The annual conference of the Association for Preservation Technology (APT), Sept. 19-23, will be held in Toronto, Canada. For details contact Sheila Lamer, c/o Ministry of Citizenship & Culture, 77 Bloor St. W., 2nd Floor, Toronto, Ontario, M7A 2R9. (416) 965-4021.

INNS & HISTORIC HOUSES

COLONIAL REVIVAL HOME — centrally located to Berkshire attractions and close to downtown Pittsfield. 2 BR with FP, full breakfast served in formal DR. Call for reservations. Summer season \$60 per room, double occupancy, \$10 each additional person. (413) 443-3669.

BEECHWOOD, an elegant Victorian inn on Cape Cod. Private baths, period furnishings, ocean views, breakfast & afternoon tea. Located in historic district, close to beaches, restaurants, & antique shops. 2839 Main St., Barnstable Village, MA 02630. (617) 362-6618.

GRANNY'S GARDEN B & B, located in the historic California Mother Lode, just one hour's drive from Yosemite. Continental breakfast graciously served in 1896 farmhouse. Open May-Oct. Free brochure. Dave & Dixie Trabucco, 7333 Hwy 49 No., Mariposa, CA 95338. (209) 377-8342.

BARRE INN — 1886 landmark, completely restored Victorian country inn. Located in central MA Quabbin Valley. Enjoy superb dining. 40 charming guest rooms. Special packages year round including July 4th celebration. Barre Inn, Barre, MA 01005. (617) 355-4980.

BAILEY HOUSE, elegant Victorian B & B Inn on Nat'l Historic Register in 30 block historic district. Private antique baths, heat & air, all conveniences. Short walk to shops, restaurants, tennis; 5 min. to golf, beaches. Rates from \$55 to \$85. Advance reservations only. PO Box 805 Fernandina Beach, FL 32034. (904) 261-5390.

BURTON HOUSE, Chicago. B & B in historic Gold Coast Mansion, Nat'l Register listing. Genteel & beautifully furnished. Lake Michigan & Michigan Avenue's world class shopping & entertainment are but steps away. Reservations required. 1454 N. Dearborn Pkwy., Chicago, IL 60610. (312) 787-9015.

FREE ADS FOR SUBSCRIBERS

Classified ads are FREE for current 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.

Free ads are limited to a maximum of 50 words. The only payment is your current OHJ mailing label to verify your subscriber status. Photos of items for sale are also printed free—space permitting. Just submit a clear black & white photograph along with your ad copy.

The deadline for ads is on the 5th, two months before the issue date. For example, ads for the December issue are due by the 5th of October.

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

THE TWO BEST HEAT TOOLS FOR STRIPPING PAINT

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

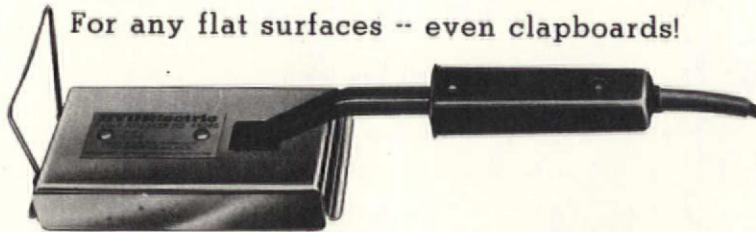
Ideal for moulded & turned woodwork!

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.

How To Restore Your Woodwork



It's relatively easy to find books about restoring wood — as long as the wood belongs to an antique chair or cabinet. But what of the restoration jobs that confront practically all old-house owners: stripping & refinishing architectural woodwork? We have never found a book that deals exclusively with this essential task ... until now. *Old-House Woodwork Restoration* by Ed Johnson is the first book to focus strictly on restoring architectural woodwork. And not only is it the only book about woodwork, but it's also excellent as a how-to text. The author is a skilled & experienced restorationist, as well as a thoughtful, meticulous writer. His book combines a sensitive attitude toward preservation with practical do-it-yourself advice and detailed step-by-step instructions.

Here's a list of the topics covered in *Old-House Woodwork Restoration*:

- * Why restore woodwork & house trim?
- * How trim & woodwork were made
- * Woodwork & trim designs of the past
- * How to repair woodwork & trim
- * Stripping woodwork the easy way
- * Stripping & refinishing trim & siding
- * Refinishing woodwork: the fun job
- * Do your own floor refinishing
- * Caring for your woodwork & trim

Old-House Woodwork Restoration tells you everything you need to know about rescuing your doors, staircases, floors, siding, trim, etc. — all the wooden elements of your house. It has the best information of any book we've seen on stripping paint from wood and then selecting a finish. A generous selection of photos details every phase of the various tasks. This is the only book you need for your most inevitable old-house task.

To order your copy of *Old-House Woodwork Restoration*, just check the box on the Order Form, or send \$14.95 (includes fast UPS shipping) to

The Old-House Bookshop
69A Seventh Ave., Brooklyn, NY 11217



The Old-House Bookshop



Old-House Woodwork Restoration

23 This is the first book we've found that deals exclusively with restoring architectural woodwork. The author is a skilled restorationist, and his book combines a sensitive attitude toward preservation with practical advice & step-by-step instructions. It has the best information of any book we know on stripping paint from wood and then selecting a finish. If you have to get to work on your doors, trim, siding, staircases, floors, etc., this book is just what you need.

Softcover, 200 pages, 8 1/2 x 11
\$14.95, includes fast UPS shipping and handling

43 WALLPAPERS and FABRICS — These two books hold carefully screened, valuable information for those who are ready to decorate their homes. They list a range of sources for materials that are appropriate to the period of your old house. Wallpaper styles from 1700 to 1910 are represented; fabric styles from 1790 to 1900. Total 287 pages. Softbound. \$21.90.

25 THE AMERICAN HOUSE — Comprehensive guide to house styles, covering formal as well as folk building genres from the 17th century through contemporary vanguard architects. A beautifully produced book with original renderings, this is both a style manual and visual treat. By Mary Mix Foley. 299 pages. Softbound. \$16.95.

13 TASTEFUL INTERLUDE — Rare photos of original interiors from the Civil War to World War One. Of great value to anyone decorating in a period style. Written by William Seale. 284 pages. Softbound. \$14.95.

14 THE OHJ COMPENDIUM — Collection of the most helpful articles from the OHJ's first 5 years of publication (from 1973 to 1977). 390 pages. Hardcover. \$29.95.

24 PAINT MAGIC — Beautiful how-to guide to painting and glazing, covering 23 traditional techniques. Full color photos, section introductions, and step-by-step methods make this an indispensable idea & reference book. 240 pages. Hardcover. \$31.95.

48 GAZEBOS — With this book, you can order plans for 7 pergola-arbors, 13 strombrellas, 18 birdhouses & feeders, and 55 gazebos. It has dozens of design styles, from Victorian to Rustic, Asian to European to Americana. A treasure trove for all do-it-yourselfers! 96 pages. Softbound. \$9.95.

47 MODERN CARPENTRY — An outstanding textbook that clearly explains building materials, tools, & construction methods, and the planning and sequencing of major home repairs. 592 pages. Hardcover. \$19.95.

40 ANTIQUES & ART — CARE & RESTORATION — This book focuses on the toughest challenges facing a do-it-yourself restorationist. It contains invaluable secrets for restoring ceramics, mirrors, marble statuary, oil paintings, photos, books, clocks, coins, and reed organs, as well as furniture, stenciling, and gilding. 255 pages. Hardcover. \$19.95.

38 THREE BASIC HOW-TO BOOKS — This set of books gives you a wealth of information on wiring, plumbing, and roofing. Total 464 pages. Softbound. \$21.95.

20 CENTURY OF COLOR — Authentic, historically accurate paint colors for your house's exterior. 100 color plates depict house styles from 'plain' Victorian & vernacular Classic houses to showcase homes, covering the years 1820 to 1920. 108 pages. Softbound. \$15.00.

special limited offer!

42 49 MOTION-MINDED KITCHEN and BUILDING YOUR OWN KITCHEN CABINETS — For a limited time only, we're making this special offer: The Motion-Minded Kitchen, normally \$11.95, can be ordered with Building Your Own Kitchen Cabinets, normally \$13.95, at a special combination price of only \$23.90. The Motion-Minded Kitchen surveys how to design, plan, & construct an efficient & appropriate kitchen. Building Your Own Kitchen Cabinets explains how to construct & install cabinets, as well as estimating costs, buying hardware, selecting wood, and more. Total 290 pages, softbound, \$23.90 ppd.

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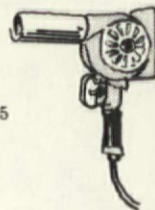
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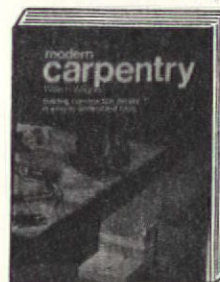
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opinion...
Remuddling of the month



EARTH TO MARS, Earth to Mars . . . No, these are not radio stations communicating with other planets. They're two American Foursquares in Reedsburg, Wisconsin, that qualify as "technological trashing" for this month's Remuddling.

ALTHOUGH THE SATELLITE DISHES don't damage the structure of these buildings, they do mar the appearance of what were once handsome old houses and, in fact, change the face of a neighborhood.

IF WE IGNORE the high-tech gear for a moment, we see that the house on the right has been

typically remuddled. The aluminum siding and windows, the removal of the railing, and the closed-in porch all hide the house's original character. The addition of a satellite dish is not too surprising. The house on the left, however, appears to be sensitively restored--right down to the detailed polychrome paint job, which makes a satellite dish seem even more incongruous than it does on the remuddled house. While we appreciate the owner's need for better television and radio reception, we wonder why he has chosen to wear his hardware in such a prominent position. (Our thanks to Roger Pence of Cazenovia, WI, for submitting this photograph.) --Sarah McNamara



**The
Old-House
Journal**

69A Seventh Avenue,
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NEXT ISSUE: Aug./Sept. double
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