



Restoration and Maintenance Techniques  
For The Pre-1939 House

August-September 1984  
Vol. XII No. 7/\$2.

# The Old-House Journal



## The Rise & Fall of the Mansard Roof

by Sarah McNamara

**T**HE MANSARD ROOF is the hallmark of the Second Empire style of architecture, a period which, in America, lasted only from the 1860s to the 1890s. Adapted for use on just about every style of house, the mansard was a grand and fashionable roof during its brief lifetime.

CHARACTERIZED BY STEEP SIDES, dormer windows, and multi-colored slate tiles, a mansard needs two rafters for its different slopes. These slopes may be straight, convex, concave, or both (S-shaped). Dormer windows, in a single or double row, may be rectangular, pointed, gabled, or round. Slate tiles and iron cresting are the finishing touch.

DURING HIS REIGN from 1852 to 1870, Louis Napoleon and his wife Eugenie rebuilt Paris, then considered the cultural center of the world. Grand avenues were lined with tall, ornate apartment buildings topped by mansard roofs --

*continued on page 152*

A CALIFORNIA UNMUDDLING.....133  
RUNNING PLASTER MOULDINGS.....136  
DON'T PAINT IT—WASH IT!.....142  
HOW TO BE UTTERLY UTTER.....144  
AESTHETIC INTENSITY TEST.....149  
HELP FOR WET BASEMENTS.....150

THE SECOND EMPIRE HOUSE.....155  
HISTORIC FLAGS AND POLES.....158  
GO TO YOUR SHPO.....159  
ASK OHJ.....163

In the next issue...

JOIST & RAFTER REPAIR BASICS



# Do You Have A Bungalow?

the crafts and decoration of the period appreciated anew, and the comfortable, informal, affordable Bungalow lifestyle embraced again, these wonderful homes are being rescued.

**L**ONG BEFORE it became a synonym for shack or ticky-tacky beach house, the word bungalow had clout. It conjured up images of a convenient, comfortable, "modern" house, somehow connected to an exotic place where the indoors and outdoors came together, close to the land and hewn of natural materials.

THE BUNGALOW was such a hit in its time that builders stretched the meaning of the word. A true Bungalow is one storey only, with deep eaves and other details that relate it to the ground. But modest two-storey houses built along Bungalow lines were called semi-bungalows by builders who knew what was selling. And soon, small houses of almost any description were touted as Bungalows. From the "Ultimate Bungalows" built by Greene and Greene in California, to the cozy shingled cottages in America's first suburbs, the Bungalow became a national rage.

JUST A FEW YEARS ago, Bungalows were scorned, put at the bottom of the architectural heap. But that attitude is changing. As the history of the Bungalow is rediscovered,

**W**E WANT Bungalow stories! Next year, we plan a major series on Bungalows and other small homes built between 1900 and 1940. Whether you are an architectural historian, or someone



with the foresight to already own and appreciate a Bungalow, we'd love to hear from you. We want photos (inside and out, before and after, restored or intact). Topics we're exploring fall into three categories: (1) Bungalow Living: restoration case histories (send us your photos even if you don't want to write a story!); (2) Early 20th-Century handicrafts; (3) Bungalow repair articles.

IF YOU'RE UNSURE about a topic, feel free to drop me a note. I want to hear about your Bungalow!

*Patricia Poore*

Editor

Patricia Poore

Assistant Editor

Cole Gagne

Technical Editor

Larry Jones

Editorial Assistants

Sarah J. McNamara

Doug Turetsky

Contributing Editors

John Mark Garrison

Roland A. Labine Sr.

Architectural Consultant

Jonathan Poore

Technical Consultant

Alan D. Keiser

Circulation Supervisor

Barbara Bugg

Circulation Assistants

Peggy Scaglione

Jeanne Baldwin

Special Sales

Joan O'Reilly

Administrative Assistant

Tricia A. Martin

Office Assistant

Garth White

Publishing Consultant

Paul T. McLoughlin

Publisher

Clem Labine

Published by The Old-House Journal Corporation, 69A Seventh Avenue, Brooklyn, New York 11217. Telephone (718) 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.

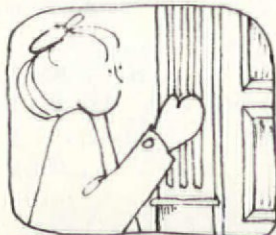
We are happy to accept editorial contributions to The Old-House Journal. Query letters that include an outline of the proposed article are preferred. All manuscripts will be reviewed, and returned if unacceptable. However, we cannot be responsible for non-receipt or loss - please keep copies of all materials sent.

ISSN: 0094-0178

NO PAID ADVERTISING

## FRED AND MARTHA

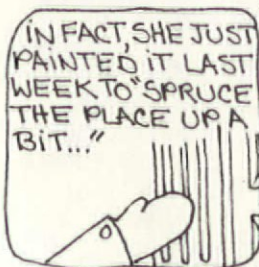
by Kate Diedrich



ELEANOR, DID THE OWNER SAY WHAT KIND OF WOODWORK IS UNDER THIS PAINT?



MAHOGANY DOWNSTAIRS - OAK UP.



IN FACT, SHE JUST PAINTED IT LAST WEEK TO "SPRUCE THE PLACE UP A BIT..."



THE STAIRCASE TOO?



DIEDRICH

...BEFORE SELLING, ALL 76 SPINDLES. TWO COATS...



# Exposing A Troglodyte...



## An Unmuddling Adventure

By Kim Gult

**B**ACK IN THE SUMMER OF 1980, my husband Joe and I began to look for a house. We both appreciated old houses, but thought we had little chance of finding one in the Southern California jungle of modern subdivisions.

ONE HOT AFTERNOON, Joe spotted a "for sale" sign jammed into a weed patch that fronted a dense growth of brush. Sensing that all that vegetation might be hiding something interesting, we decided to investigate. We found a very peculiar stucco house, a chicken coop with a window and venetian blind, and an assortment of wooden and metal sheds.

THE HOUSE was extremely dark inside, the windows rendered useless by bushes, shutters, and heavy draperies. Every wall was panelled with a dark green or brown vinyl simulating wood, and every floor covered with a royal blue material commonly known as indoor/outdoor carpeting. And there were no porches. That really bothered me. We decided that the previous owner must have been a troglodyte because he or she wanted to live in a cave.

STILL, Joe and I were irresistibly drawn to the property. I found myself entranced by the windows--they really seemed to belong in an old house. Joe fell for the giant living room with its gracefully coved ceiling. So, with friends and relatives questioning our sanity, we bought the house and moved in in October, 1980.

THE FIRST THING we did was cut down all the excess growth so we could get a good look at our purchase. Ugh! We went inside to peek under the royal blue carpet. Underneath we found a beautiful red oak floor. But what a mess! The previous owner, whom we'd begun to call Trog, had sprayed the ceilings with acoustical material without covering the floors. What's more, sections of the floor had been removed and replaced with billboards. Since there was no sign of damage or rot, we deduced that Trog must have become too fat to use the crawlspaces and had cut his own wherever and whenever he pleased. We enlisted my dad, an expert carpenter, to help us replace the missing floor boards. Before sanding, staining, and varnishing, we had to pull out thousands of staples Trog had gunned into the floor when installing the carpeting. But it was worth it--the floors are gorgeous!

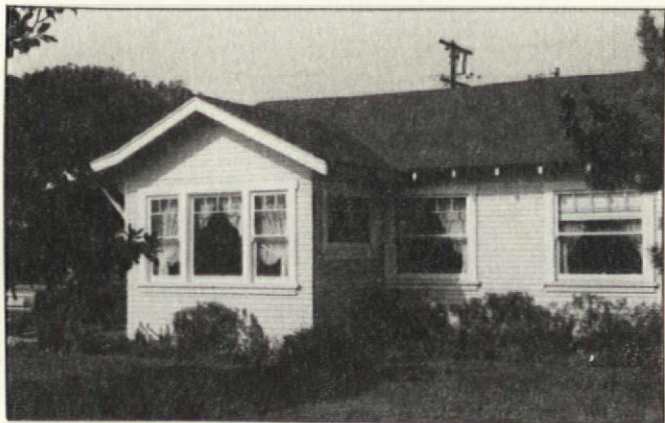


October, 1980: What lurks in there?

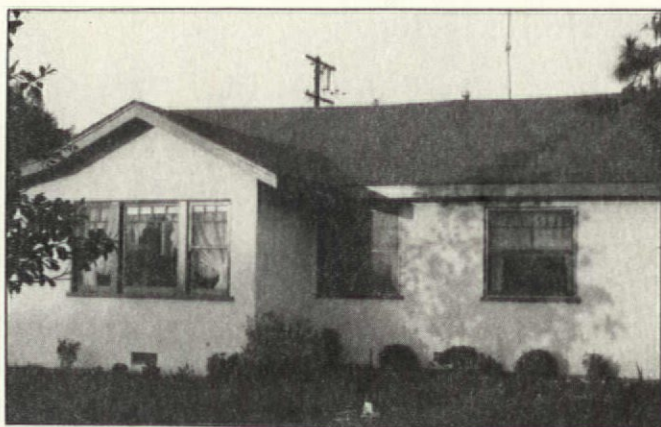
**O**N NEW YEAR'S DAY, 1981, we did some exploratory surgery by chipping a little hole in the stucco. First we saw chicken wire...then tar paper...and finally shiplap siding! Boy, were we excited. We couldn't contain ourselves, so with crowbars and hammers we started to uncover our real house.

AS WE REMOVED the stucco, we would uncover sections of the infamous billboard. We'd go inside and take off the pan-





In November 1980, the Gults cut down the vegetation to get a better look at their purchase.



The house as it looks today as seen from the street.

elling at the corresponding point and find every indication of a former window. This happened six times--no wonder the house was so dark. We found the redwood siding to be in generally good condition. My dad replaced any boards that weren't perfect. Our big task--once again--was to undo damage caused by over-zealous use of the staple gun when Trog applied the tar paper. We pulled out what seemed to be millions of staples, filled in each tiny hole, and sanded.

OUR NEXT DISCOVERIES weren't quite so pleasant. We found a strange maze of telephone wires all over one of the walls. We removed them and had the telephone put in properly, but we still don't know why there were so many wires. We also realized that the windows had been stripped of their frames. We followed the pattern left by paint marks and replaced each frame.

AND THEN we started having fun again. In what turned out to be a stroke of luck, Trog had built a crooked office directly over a pergola porch, and a shoebox-like foyer right over our front porch. Trog completely disguised the porches with stucco and drywall,



Bob Kay (a.k.a. "Pa") repairing a crawlspace.

but when we ripped down Trog's handiwork, there stood our missing porches. We had to replace damaged wood, the original front door was gone (we're still looking for an authentic replacement), and two of the three French doors leading to the pergola porch were missing. But the joy of discovery eliminated any feeling of loss; and we later found one of the missing French doors in a shower wall, sandwiched between greenboard and panelling.

AFTER A VISIT to the Sherman Foundation, a local historical society, we discovered our home was built in 1921 by a contractor for his own use. This was back when the area was nothing but orange groves and apple orchards, and the house had been designed with nature in mind. The quality of original materials and workmanship was really superior, and a good thing too, for our gem had suffered some horrendous abuse.

**B**Y THE FALL OF 1981, the exterior was complete enough for us to move our operation back inside. We tore down the remaining panelling and found that we had a lot of plaster patching to do. This posed a

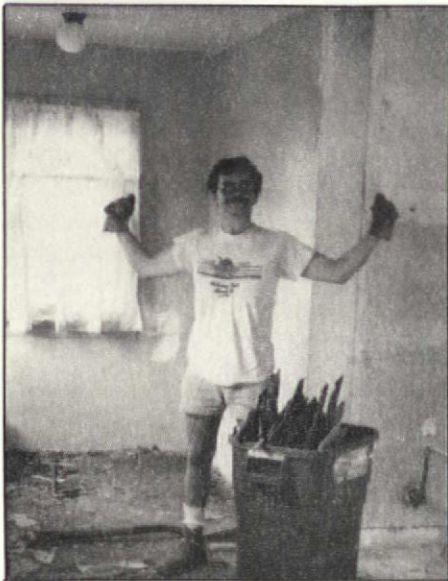


The front of the house when the Gults purchased it.



The front as it looks today, with Merle standing guard.

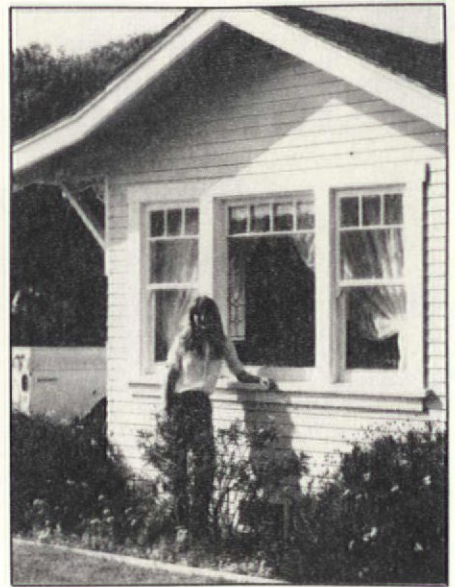




Joe Gult removing six layers of linoleum from the breakfast nook.



The breakfast nook restored.




The author, Kim Gult.

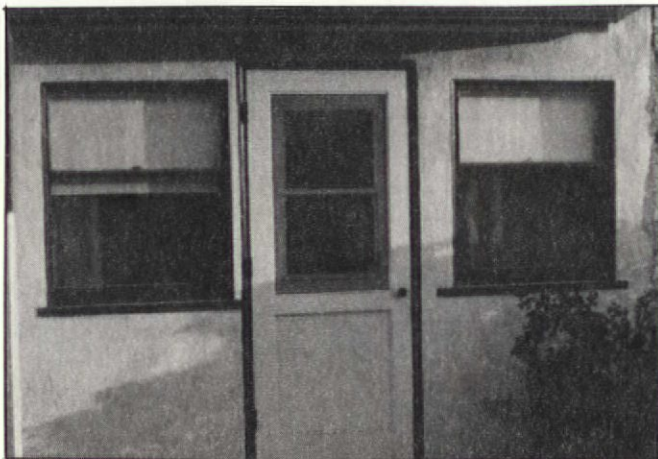
problem in the living room and dining rooms because the plaster was textured in such a way that made any patches unsightly. Dad came to the rescue once again. He resurfaced the walls with a concoction he called "mud" and a stiff scrub brush. His work resulted in a perfect recreation of the original.

NEXT, we had to replace much of our moulding. Some of it was "gone with the wind [ows]" and the cornice moulding had been massacred by the acoustical material that did in the red oak floors. But this was a blessing in disguise. We put in new moulding in the living room, dining room, foyer, and hall, and juggled the surviving original moulding among the other rooms that needed help.

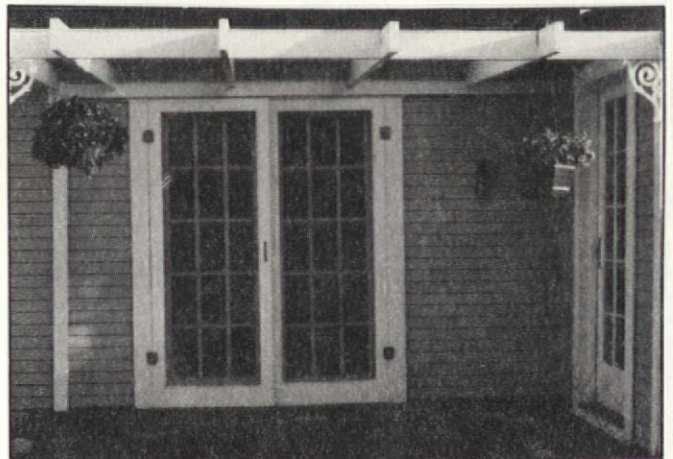
TROG was a self-proclaimed handyman who left not a single inch untouched, so we have worked on every room in the house. When Trog wanted to put in a new electrical outlet, he or she literally bashed a hole in the wall with a sledge hammer, did a little dangerous electrical work, and covered the mess with the

dreaded panelling. So we've rewired, re-plumbed, reconstructed, and redecorated everything from arches to the breakfast nook. My dad ingeniously replaced the ends of the window sills, which had been brutally amputated to make room for the panelling. We replaced missing doorplates, glass knobs, and deadbolts. (At least the key holes and mortises were still in place.) My dad scraped off the acoustic ceiling in the hall and found that it came off quite easily, but we've been procrastinating about the other ceilings.... Joe did remove a fake fireplace from the living room. It was a stone monolith that fit together so badly that it was actually 80% cement. When Joe demolished it, the whole house heaved a sigh of relief.

JOE AND I FEEL TERRIFIC that we were able to restore a contractor's pride and joy. Maybe we did fill three railroad car-sized dumpsters with trash, but we've really enjoyed our unmuddling escapades. Our knowledge and appreciation of old houses has increased as well. What's more, we've spotted a half-dozen suspicious stucco houses... 



Trog's crooked office.



When ripping down the crooked office, the Gults discovered this pergola porch.



# RUNNING PLASTER MOULDINGS

## Bench Work From Mixing To Mounting

By John Mark Garrison

**P**LASTER has been a basic material for artists and builders since almost the dawn of history. It is still the simplest and most versatile of all building materials. The ultimate in plastic, or formable, media, plaster is capable of reproducing patterns in incredible detail. It can be shaped, carved, sculpted, sanded, and cut. For someone (like me) used to working in wood, plaster has the almost unbelievable advantage of easily being lengthened, widened, or patched.

**BUT PLASTER ALSO COMES WITH** its own special problems and surprises, especially for those who aren't used to dealing with it. Working in a plastic medium isn't much like working with wood and nails. To begin with, time is more of a factor. Once you start mixing the material, you have to work with it on its own schedule -- you can't stop in the middle of running a moulding and ponder your next step for 10 or 15 minutes. This plastic medium can be very intractable, and if you're not ready for this, working with plaster can be extremely annoying.

**MOREOVER,** quantities and consistencies of plaster can't be given with great precision, as can the measurements and tolerances in other media. Adjusting the material to suit your needs and get the best results requires a familiarity born only of experience.

**IN SHORT,** to work successfully in plaster, you need a "feel" for the material, and this comes only after some experimentation -- and probably, some failures. Reading this article won't make you an ornamental plasterer. But it'll give you enough basic information to get started right, and learn how to feel your way.

**ORNAMENTAL PLASTER** can be divided into two main categories, cast work and run work. Cast ornament is formed by pouring wet plaster into a mould. The mould is removed when the plaster sets, and the cast pieces are then applied, singly or in combination with other pieces, to form decorative elements. Run ornament involves forming a profile by pushing a template over plaster when it's still wet. This is how cornices and other linear mouldings are formed. There are two methods for making run plaster ornament: bench work, in which the moulding is run on a flat surface and later applied to the ceiling or wall; and cornice work, which is usually run in place in the room.

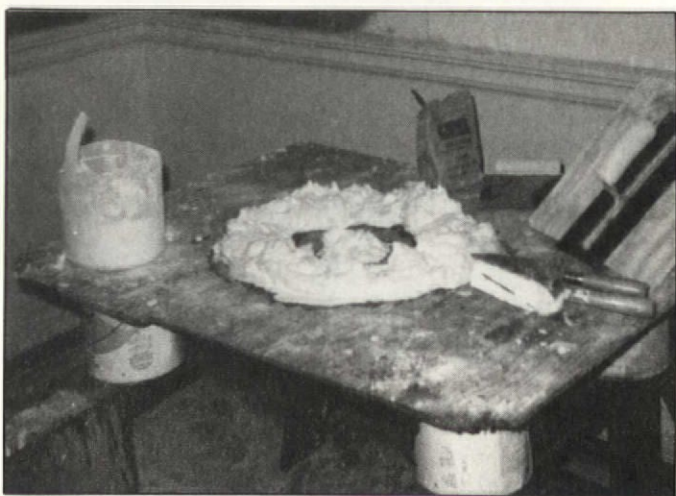
**RUN ORNAMENT,** especially in-place cornice work, is perhaps the most advanced and difficult of all plasterwork. It requires a good sense of three-dimensional geometry, a familiarity with the plaster itself, and experience

in working with it. You need real skill to apply and run the material, especially when it is overhead, as in a cornice. In-place cornice work requires a minimum of two people -- one to mix and apply the plaster, and another to push the template, or "mould."

**IN THIS ARTICLE,** we'll examine the basics of running simple mouldings on the bench: how to cut the templates, construct a mould, and mix the material. In a second article, we'll take this knowledge one step further into cornice work itself.

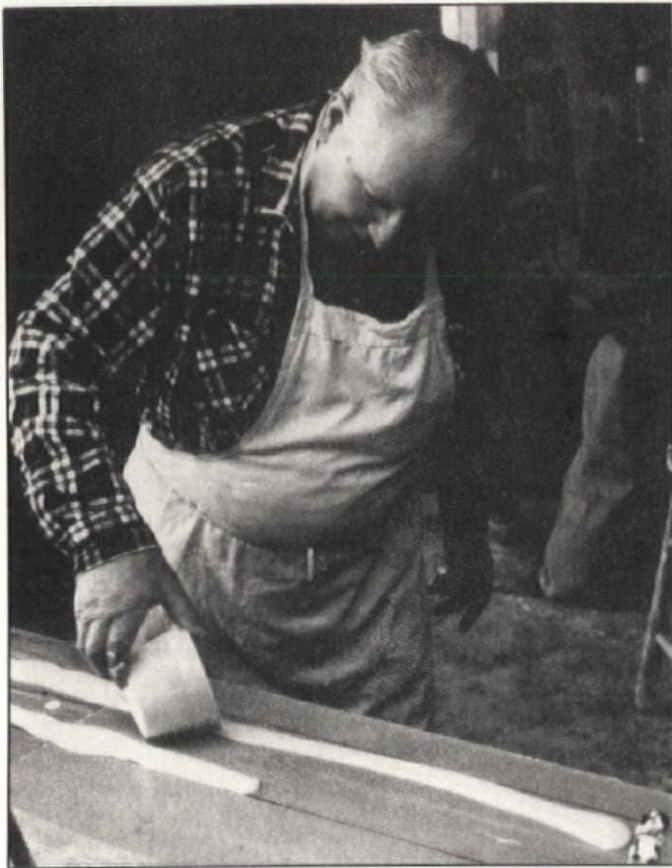
**T**HE THREE BASIC INGREDIENTS used in ornamental plaster work are plaster, lime, and water. Plaster is a mineral, calcium sulfate, known as gypsum or plaster of paris. It's manufactured in several grades, based primarily on the fineness of the particles. Regular plaster is the coarsest of these and is used primarily for brown and scratch coat work (first and second wall coats, respectively). Gauging plaster is used for finish coat work and is manufactured for various setting speeds: slow, medium, or quick set. Moulding plaster is finer than the other two in particle size, and thus produces finer detail in castings and mouldings. This is the plaster used most in ornamental work. There's an even finer grade of plaster, known as casting plaster. It's used in making models for cast sculpture, and also in dental work.

**PURE GYPSUM PLASTER,** while suitable for casting, sets too fast to be used for running large mouldings or trowelling in finish-coat work. Lime is added to give the gypsum a



Step 1: Make a ring of lime putty with an extra blob in the center. Pour in water plus retarder, then sprinkle in plaster. Mix it with a trowel, making sure water doesn't break out of the ring.





Step 2: Pour a line of plaster at least as wide as the moulding. (Here, two mouldings are being run simultaneously.)

longer working time, and to increase the plasticity and trowellability of the mix.

YEARS AGO, lime was sold as the powder quicklime, calcium oxide. This extremely caustic material doesn't store well and must be soaked in water for several days to render it usable. Today, two types of lime are commonly used. One is autoclave lime, which is ordinarily used for small, rush jobs. All you have to do is add some water, mix it to the desired consistency, and start working with it.

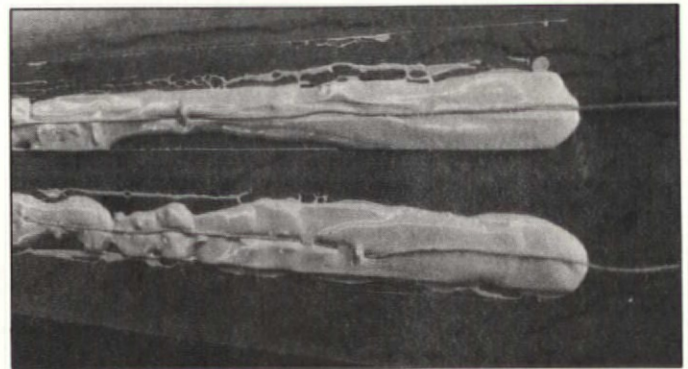
THE OTHER type of lime, which is used more frequently, has already been "partially hydrated" by a chemical process to create calcium hydroxide. This lime is also in powder form, but it must be soaked in water for 12 to 24 hours to change it into a putty for plastering. (The grade should be plasterer's lime rather than mason's lime.) It can be conveniently mixed in a large plastic garbage pail with a tight lid. About two buckets of water to a bag of lime does the trick. The proper consistency is smooth but stiff, somewhere between soft butter and whipped cream. However, this lime should be mixed a little looser because it will stiffen overnight. Sift the lime through a fine screen to prevent the formation of lumps of unsoaked material. This putty stores almost indefinitely, as long as it's kept from drying out. Small amounts of water may be added from time to time as necessary.

NOT MUCH needs to be said about the water, other than that it should be clean and soft (free from minerals). In plaster work, you

need a constant supply of water for cleaning tools and hands. But be sure to keep this water separate from the water used for mixing; water containing particles of plaster from old mixes will accelerate the setting time of the new batch and ruin it. Warm water will also accelerate the set of the mix, whereas cold water will retard it. To a certain degree, you can regulate the set of the mix with the water temperature. A more reliable way to regulate setting time is with a powdered chemical accelerator or retarder. Add one or the other in small amounts to the water of each batch just prior to the final mixing of the plaster and lime putty.

BY NOW, you may have noticed a certain fuzziness with the use of the term "plaster." In its broadest sense, "plaster" is simply any plastic, or formable, material, whether it's formed in a mould or trowelled on a wall. In this country, most people make a distinction between interior work, containing plaster of paris and referred to as "plaster," and exterior work, which contains portland or other cements and is referred to as "stucco," from the Italian word. (In Italian, "stucco" also means "bored," but we won't go into that.)

"PLASTER" CAN BE USED to refer either to plaster of paris alone, or to the plaster-and-lime mix. When plasterers want to refer to pure plaster, as distinct from the plaster-and-lime mix, they use the term "neat plaster." By contrast, the word "putty" always refers to the lime putty, never to the mixture of lime and plaster, although both are similar in texture and appearance.



Step 3: Put a cotton string in the plaster to reinforce the moulding and make it easier to handle.

TO RUN MOULDINGS, you use a mould with a metal template into which the reverse profile of the moulding has been cut. The template, which is mounted in a wooden frame, is pushed over the plaster as it hardens, thus forming the finished profile. The metal template and supporting wood frame together are referred to as the "mould." The specific shape of a mould varies, depending on the kind of moulding to be produced, but its basic components are always the same. As with most things having to do with plastering, each of these parts has its own terminology, so we might as well learn it before we proceed.

A SAMPLE MOULD, one for running a small moulding on the bench, consists of the metal template, known as the knife, which is nailed to



a supporting piece of wood, called the horse. These together are mounted at right angles to another piece of wood, known as the slipper, which serves as the guide for running the moulding. To these are added a handle for pushing and a brace to keep the horse at right angles to the slipper. Any mould designed to run over a plaster surface will have nibs, small strips of metal that are nailed to the slipper and the horse. They allow the mould to glide smoothly over the plaster without digging into or cutting it.

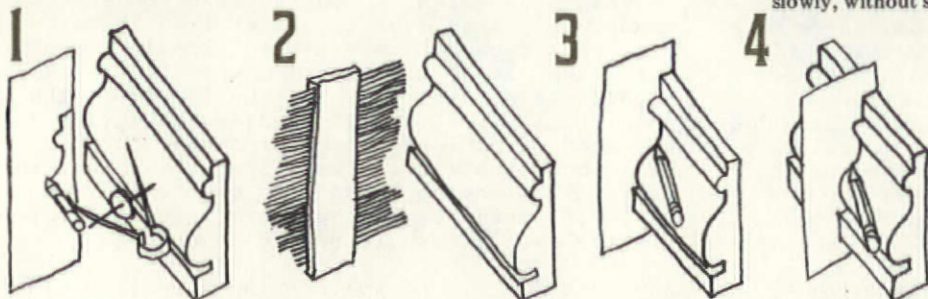
AT FIRST, it may seem a little ridiculous to learn this peculiar set of terms, but they are used consistently in the plastering trade. If you're working with someone who remarks, "I think you're getting some plaster buildup on the back of your horse" or "You lost one of your nibs," it's nice to know what he or she is talking about.

THE FIRST STEP in making a mold is to cut the profile in the knife. A piece of galvanized sheet metal, at least 26 gauge in thickness, is ideal for the knife. The piece must be stiff enough so that any points or tabs of the profile won't bend over when pushing the knife against the plaster.

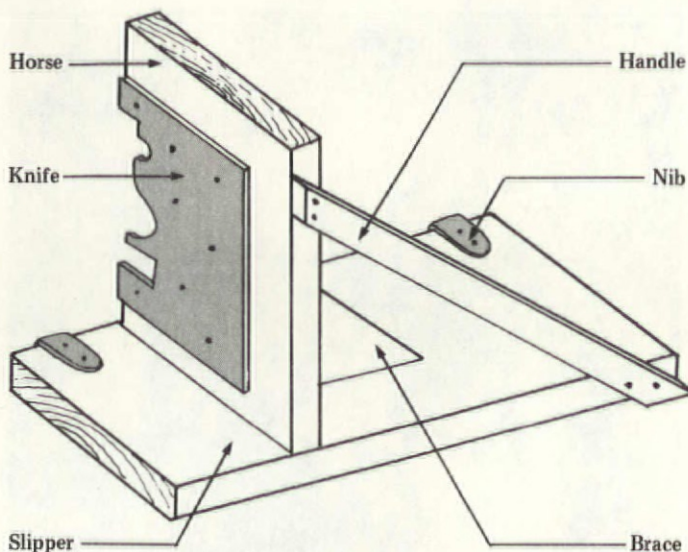
IF YOU'RE TAKING a profile from plans or out of a book, copy the outline onto a piece of tracing paper and lay the paper on top of the metal. With a punch and hammer, transfer the profile to the metal in a series of punch marks. Carbon paper can also be used, but the blue marks are sometimes hard to see on the metal and can get smudged while cutting.

THERE ARE SEVERAL METHODS for duplicating an existing profile:

- 1 The profile can be traced onto a piece of cardboard or posterboard with a pair of dividers or a compass. This method usually requires that you first cut the pattern in the cardboard with a sharp mat knife. Then hold the pattern up against the moulding and readjust it a few times until an exact fit is obtained.
- 2 A profile gauge, consisting of small metal "fingers" held in a row, can also be used to transfer the contour onto cardboard or paper.
- 3 If you're removing all or part of the existing moulding to carry out a repair, square off the end of one piece with a saw and then trace directly onto the paper with a sharp pencil.
- 4 One of the simplest and cleverest ways is to saw through the moulding on the wall with a backsaw, insert a piece of cardboard into the slot made by the saw, and then trace the outline onto it. The slot can later be refilled with new plaster.



Four Methods For Scribing The Moulding Profile



A WORD ON SAWING PLASTER: You'll find that it cuts easily; just draw the saw back to you a couple of times, guiding the blade with the back of your thumb to establish a kerf (just as you would with a piece of wood). Then saw with gentle, steady strokes, so you don't chip or crumble the plaster. Use an old saw, as plaster will dull the teeth of a good saw.

WHEN COPYING THE PROFILE of existing mouldings, make sure accumulations of paint aren't distorting the outline (unless you're going to match it against existing pieces that can't be stripped of paint). Old plaster mouldings frequently have some or all of their detail obscured by built-up paint layers; usually, they should be thoroughly stripped before you attempt to reproduce them.



Step 4: Run the mould the full length of the piece, steadily and slowly, without stopping.

ONCE YOU HAVE SCRIBED the profile onto the metal, cut out the knife with combination tinsnips. Be careful not to bend the edges of the metal while you're cutting, especially in any tight corners. Use files to get where the tinsnips can't reach. (A selection of small triangular and rattail files is necessary for working on corners and tight curves.)

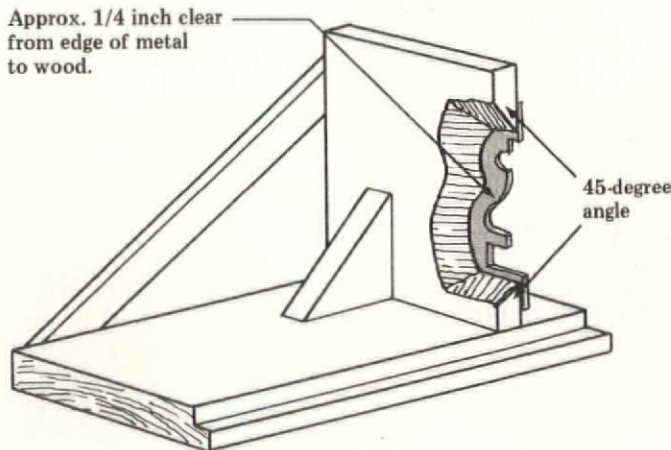


IT'S IMPOSSIBLE to be too careful at this stage. The edge of the metal will actually be forming the moulding, and any jagged edges or lumpy curves will be faithfully reproduced by the obedient plaster. Check the knife against the moulding or the original outline and make sure that it still has the correct contour. "Fine tune" if necessary. Examine the edge of the metal in the light; check that it's smooth and free of rough file marks, gouges, or nicks. Burnish the edge with a nail or similar smooth round object to remove the last file marks. Round the corners lightly with the same tool to remove any burrs.

### Constructing The Mould

**O**NCE YOU'RE SURE the template is perfect, you're ready to construct the mould. In our sample, the mould is a simple one, the kind used for running small mouldings on the bench. (Neat plaster was used for the mouldings in the photos, as some sharp-eyed readers may have noticed; but we'll tell you what you need to know about mixing plaster. The moulding profile has been cut in it twice, so that two pieces may be run at one time. To ensure that the two pieces would be identical, both knives were cut simultaneously by clamping them together.) Construct the mould from 3/4-in. pine, free from large knots. (Plywood may bulge and delaminate when wet.)

TO MAKE THE HORSE, trace the outline from the knife onto a piece of wood. Mark a new line about 1/4 inch beyond that one, so that the metal will protrude just past the edge of the wood. Cut this new outline with a coping saw, held at roughly a 45-degree angle. Be sure the saw slopes away from the side to which the metal will be fastened. This bevel you've created will prevent plaster from building up behind the knife and clogging the mould.



THE HORSE is fastened to the slipper, which will guide the mould. In our example, the "fence" or guide which we'll run against is the edge of the bench. Therefore, we've rabbeted the mould so that the edge of the slipper sticks out beyond the bottom edge of the horse. A handle is then added for guiding and pushing. (In the sample, because the mould is so small, we've dispensed with the brace.)

### Mixing The Plaster

**Y**OU MIX PLASTER for running mouldings in basically the same way as for finish coat work, except that the ratio of plaster to lime is greater. For finish coat work, approximately 1 part plaster to 3 parts lime is typical; for running mouldings, the ratio is closer to 1:1. This higher proportion of gypsum gives a harder, finer surface. It also accelerates the setting time, and so retarder must be added unless the moulding is extremely small and simple. Setting time (without retarder) can vary from about 10 to 20 minutes.

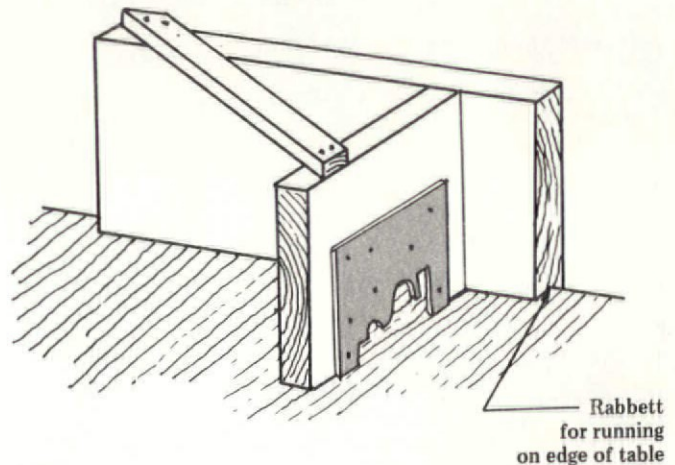
FOR A MIXING SURFACE, take a square piece of plywood, about 3 ft. on a side, and set it on horses at a comfortable height. The wood has to be smooth; you should be able to run the edge of a trowel over it without catching the trowel or forming splinters. (After mixing a few batches, the board will accumulate a coat of plaster, which can then be scraped clean each time.)

DUMP THE LIME PUTTY onto this board -- an amount roughly equal to half the size of the batch you want to make. Using a trowel, form the putty into a ring or circular wall about 3 in. high around the outside of the board. A small, square-edged trowel with a blade about 5 in. long by 2 in. wide (a Margin Trowel) is ideal for this and other mixing work. Leave a blob of putty in the center.

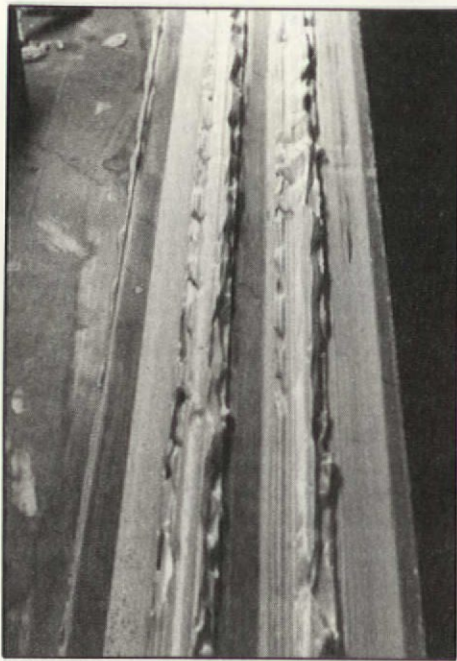
INTO THE RING, pour enough water to dissolve an amount of plaster equal to the putty. Before adding the plaster, however, retarder should be mixed into the water and stirred carefully until it has thoroughly dissolved. One or two teaspoons of retarder to a batch of plaster is sufficient to allow a working time of 20 to 30 minutes.

NEXT, SLOWLY SPRINKLE the plaster into the water. Allow it to soak in until it begins to float on the surface rather than sink in. Let the plaster stand in the water for a few minutes, soaking it up, before beginning to mix the plaster and lime putty together.

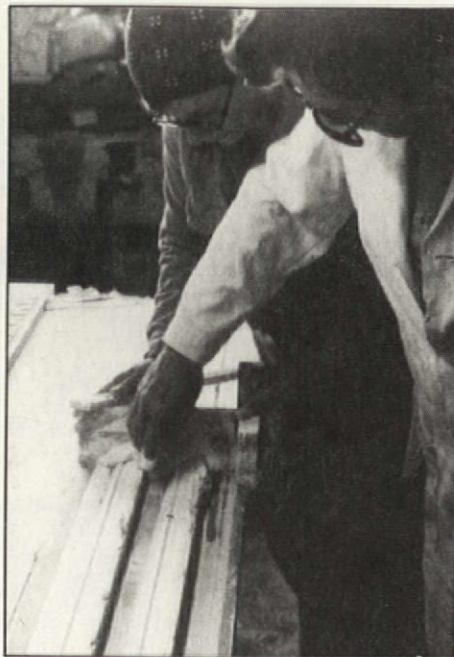
SPREAD THE BLOB OF PUTTY through the plaster, using your trowel. Then work in the lime from the outer ring, folding it into the center with the trowel. Be careful not to let the water in the center flow out through a break in the ring. As you mix, the consistency will







Step 5: Continue to build up the moulding, adding more plaster with each run.



Step 6: Clean away the plaster buildup that gathers behind the knife after every run.



Step 7: Dab plaster on gaps in the moulding and run the mould over them.

be soupy at first; it should gradually reach a trowellable state as more and more of the lime is mixed in. Here's a good test of the final consistency: The mix should just cling to the vertical face of the trowel without sliding off. For mouldings run on the bench, the mix can even be a little more liquid -- but don't let it get runny.

ALL THE INGREDIENTS have to be thoroughly mixed together, but too much trowelling and mixing will accelerate the set and decrease your working time. If you want to use one batch in several portions over a period of time, use the trowel to divide in half the mix on the board. Set aside one portion so you don't disturb it while you work with the other. You can also divide the ring in half; just stick a board through it after the plaster is added but before the final mixing, and leave one half unmixed for 10 or 15 minutes.

ONCE A BATCH OF PLASTER starts to set, it must be discarded. Adding more water, or "re-tempering," is out of the question. It won't reverse the chemical reaction of setting; you will just wind up with a weak, lumpy plaster. Don't push to use up the last of a batch once you see that it's "going off."

BE SURE to keep your tools clean. The old plaster from previous mixes that's still on your tools or stuck to your buckets or mixing bowls will contaminate the fresh batch and render it unworkable in a short time. Dump your old plaster in a bucket or garbage pail. You should also have a bucket of rinse water around for scrubbing off tools and containers -- don't spill the plaster down the sink!

IT TAKES PRACTICE to mix batches of the same proportions of ingredients which have the same consistency and working properties. Don't get discouraged if things don't go smoothly right away. Just keep at it; you'll eventually establish a feel for the work. Once you can

mix consistent batches and work with them, the next step is to learn how to adjust the material to meet your needs: one batch a little slower, or slightly more stiff, or a little looser for filling in small voids in the piece, and so on. When you're at this stage, you're becoming a plasterer.

## Running The Moulding

IN THE PHOTOS, two simple mouldings are run with one mould. A professional shop's bench would be a long marble slab, but any smooth, straight surface, such as a Formica countertop, will do. What's important is that both the top surface and the edge of the table be completely straight; any lumps or curves will be transferred to the moulding, which cannot be straightened after it has set.

TO PREVENT THE PLASTER from sticking too strongly to the surface, use a parting agent such as stearic acid. Brush it onto the surface, wipe off any excess, and allow it to dry before applying the plaster. Then you can separate the finished piece from the surface without breaking it. Parting agents can usually be obtained from hobby stores dealing in casting supplies (a better bet than a building supply company). In the absence of stearic acid, use a liquid soap such as Ivory. Brush on just enough to allow the piece to break free from the surface once it has set. If you use too much, the plaster won't stick to the surface at all, or might pop off while you're in the middle of running the piece.

BEFORE STARTING with the plaster, run the mould along the edge of the table and see that it runs smoothly and easily. If the edge of the knife chatters on the surface, you'll have difficulty running the moulding. Even if the knife is a fraction of an inch off the surface on the sides of the moulding, the resulting



thin plaster left on the table will be so weak it'll break away when the pieces are finished.

**MAKE A LIGHT PENCIL MARK** on the surface where the moulding will be formed. Now you're ready to run the piece. If possible, use only one batch of plaster for each piece to be run. First pour a line of plaster at least as wide as the moulding along the bench. Place a cotton string into the plaster in such a way that it will be buried in the finished moulding. For wider pieces, use several strings or narrow strips of burlap. This will reinforce the moulding and make it easy to handle later.

**NOW MAKE THE FIRST RUN** with the mould. Push it the full length of the piece, steadily and slowly, without stopping. Don't apply any real pressure; just keep the mould flat to the surface and against the edge of the table. After the run, remove the mould and clean it of any accumulated plaster. Take it back to the beginning, pour more plaster along the line, and run the mould a second time.

**RUN THE MOULD** in exactly the same track each time. Examine it after each run, especially on the slipper and the horse, to make sure plaster isn't building up there and throwing you off course. Clean the horse just behind the knife after each run to prevent plaster from hardening there and clogging the mould. Look out for small "pebbles" of hardened plaster. The mould can rake them up and drag them across the plaster, forming long gouges.

**CONTINUE TO BUILD UP** the moulding, adding more plaster each time; you'll see the profile form right before your eyes. The repeated action of the mould will accelerate the setting of the plaster. The moulding starts to set up before the rest of the mix, so you shouldn't run out of plaster. Run the mould over it every few minutes. Plaster swells slightly on setting; if you leave the piece for too long, it may get too big to fit the mould over it.

**ONCE YOU'VE FORMED** about 80% of the profile, you'll notice gaps or pocks in the surface. Dab plaster directly onto them and run over them with the mould. As the unfilled areas get smaller and smaller, mix up a new, some-



Step 8: Use a putty knife to scrape away thin plaster left on the surface of the bench after you've finished running the moulding.

what watery batch. Brush it on the surface to remove the bubbles and irregularities.

**TRIM THE FINAL SURFACE** with a very watery mix. Now the knife is scraping up a fine powder as it passes along the moulding; it's actually trimming the surface of the swelling moulding. Keep the surface wet at this stage by splattering it with water from a brush. With the water, these scrapings will form a milky film that fills all minute holes in the surface and leaves it with a polished, shiny appearance.

**NOW YOU CAN STOP.** The whole process for a moulding of this size takes 10 to 15 minutes. Plaster heats as it cures; let it get hot and cool down again. The piece should take 15 to 30 minutes to dry thoroughly. Then remove it from the bench, using a putty knife to scrape away any thin plaster left on the surface.


**TO BREAK THE MOULDING FREE** of the table surface, gently pry it up with a thin blade. The moulding won't be at full strength -- total curing takes several hours -- so don't place too much strain on it. Be careful not to chip or gouge the surface. Saw off ragged ends, cut the piece into convenient lengths, and let them stand overnight to dry thoroughly.

## Applying Mouldings

**P**LASTER MOULDINGS, with some minor variations, can be used just like wood mouldings. They can be glued, nailed, mitred, and sawn. (For sawing at 45-degree angles, use a small mitre box.) They can also be shaped and planed, either on the surface for fine adjustment, or on the back side to compensate for irregularities in the wall. Stanley's Surform tool or a rasp for autobody filling work is best for any shaping.

MOULDINGS can be applied directly to a plaster wall or ceiling by using a "slip" of pure gypsum plaster mixed to the consistency of glue. (One plasterer we know mixes Elmer's glue with the plaster for added strength, and it seems to work quite well.) A fairly large piece can be supported with a slip, provided it's held in place while the plaster sets. This can be done with simple finger pressure; it normally takes a minute or two for the plaster to grab. Both the wall surface and the moulding should be thoroughly dampened before gluing, or else the plaster will suck out the water from the slip before it sets. Score the back of the moulding to improve the bond of the slip.

**HERE'S AN EASY WAY** to score the piece. Before pouring the plaster, lay out a strip of putty, one narrower than the piece to be run. Sprinkle sand over the putty, and then make the moulding as described above. The sand and putty roughen the back of the piece when it's removed, providing a good key for gluing.

**STRIP ANY PAINT** on the surface that will take the moulding -- otherwise, the bond will be no stronger than the paint film. If you don't strip, toe-nail the moulding to reinforce the gluing. Always toe-nail when applying larger pieces, whether the surface is painted or not. Use finish nails of an appropriate size and pre-drill the moulding to the right hole size, to avoid breaking the piece. Then set the nail and fill the hole with plaster. 



# Don't Paint It - Wash It!

by Clem Labine

**T**HE PAINT JOB ON YOUR WALLS AND WOODWORK looks dingy and dirty. Time to repaint, right? Not necessarily! There are times when it makes more sense to wash the old surface and touch up as required. Why not repaint? Painting is messy, time-consuming, and fairly expensive. Moreover, excessive repainting causes paint build-up that can obscure moulding profiles and lead to premature paint failure: splitting, cracking, and alligating.

WASHING BECOMES ESPECIALLY IMPORTANT when you have decorative painting, such as stencilling, graining, glazing, gilding, or marbleizing. Repainting those finishes is a major undertaking.

YOU CAN GET BY with simple washing when the painted surface isn't badly marred by cracking, peeling, or chipping. If the surface is unsightly because of accumulated grease and dirt, you have to wash it anyway before repainting to assure a good paint bond. So why not assume that repainting won't be required, and see what you can achieve with a good cleaning alone? A good paint job laid on a properly prepared surface (especially over wall canvas) can last decades with just cleaning. On the other hand, if there is significant cracking in the plaster, or the paint film is peeling and splitting, you'll probably have to repaint.

## The Dirty Truth

**T**HERE ARE THREE basic kinds of dirt that accumulate on interior surfaces: (1) oil/grease; (2) fibers from plant, human, and animal sources; (3) small mineral particles (often referred to as "grit"). Grit is usually a major problem only on floors; for walls and ceilings, we're concerned primarily with fibers and oil/grease.

FIBERS attach to surfaces by electrostatic forces, and so can be removed by dry cleaning methods alone. A vacuum cleaner with a wall attachment -- or a good feather duster --

applied on a regular basis can remove accumulated fibers and dust. (Regular dusting prevents the fibers from becoming locked in grease.) The objective is to LIFT the fibers from the wall, rather than smearing them around. If you're using a dust cloth, a squirt of Endust on the cloth will help pick up the fibers.

THE CLEANING PROBLEM is tougher when the fibers are embedded in an oil or grease film that has built up on the wall. Here you need to use wet cleaning methods, employing a solvent for grease and oil.

## Wet Cleaning Methods

**M**ANY OF THE CLEANING PREPARATIONS you buy at a paint store are designed to clean by dissolving the top layer of the paint. The old-favorite wall cleaners were based on TSP (trisodium phosphate), which, concentrated in hot water, can be used as a paint stripper. These materials are useful for cleaning prior to repainting, but if you are hoping to revive the existing paint, then these harsh cleaners are overkill.

THE ALTERNATIVE is soap-and-water washing. For most situations, Ivory Liquid (a largely nonionic, gentle detergent) is quite adequate. The other supplies you'll need for cleaning include: dropcloths or newspaper, 2 buckets (1 for soapy water, 1 for rinse water), 2 sponges (for cleaner and rinse), a ladder, and lots of paper towels or absorbent rags. If you can find them, treat yourself to a couple of natural sponges; you'll be amazed at how much better they work than the grocery-store cellulose variety.

START WITH A SMALL, one-square-foot test section in an inconspicuous area to make sure that the paint, varnish, or glazes don't react badly with your cleaning solution.

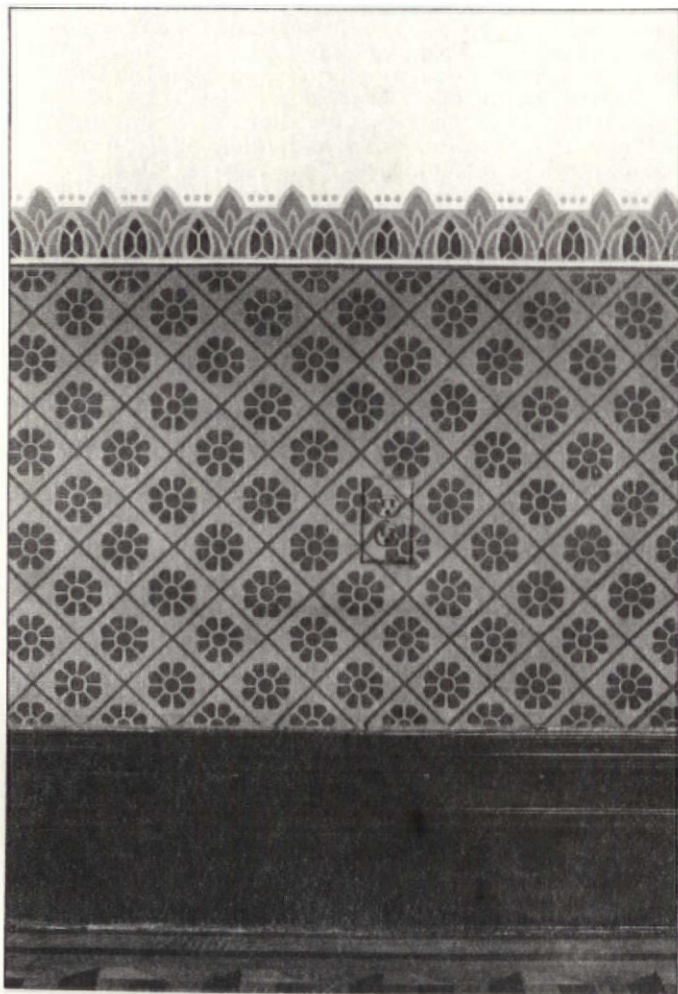
ONCE THE TEST IS COMPLETE, clean one 3x3-ft. section at a time. Contrary to apparent



logic, start washing at the bottom of the wall, rather than the top. The reason: If dirty wash water is allowed to run down over uncleaned sections of wall, and then dry, you'll get streaks that will be difficult -- or impossible -- to remove. Streaks resulting from the same dirty water running over cleaned sections will rinse off easily.

THE SPONGE used to apply detergent solution should be wet but not dripping. Scrub only hard enough to remove the dirt; vigorous rubbing may wear off some paint. After the dirt is loosened, rinse thoroughly with clean water. Then dry with paper towels. Be sure to change rinse water often so you don't redeposit dirt on the walls.

THIS PROCESS may not work efficiently when the surface is coated with a lot of grease or oily grime. For example, I recently washed the glazed walls in my kitchen. The grease on the walls over the stove had built up to the extent that my Ivory Liquid solution wouldn't budge it. My answer was to use a sponge



*Some fancy-painted surfaces, such as this glazed wall and stencilled dado, are designed to last for decades with just maintenance washing and some touch-up for nicks. Before paint was applied to this wall, it was covered with wall canvas. (The canvas prevents minor plaster cracking from spoiling the painted finish.) After the paint dried, a thin coat of matte varnish was applied to increase washability. This paint job is 10 years old . . . and is good for another 50 years.*

dampened with mineral spirits to dissolve the bulk of the grease. I dipped a sponge repeatedly into a pan that contained a small amount of mineral spirits. When the mineral spirits got saturated with grease, I tossed it out and poured in fresh solvent. The greasy sponge was cleaned periodically in a strong solution of dishwashing liquid.

AFTER this pre-treatment, the conventional wash-and-rinse with Ivory Liquid removed any remaining dirt and grime quite readily.

### A Cleaning Poultice

**D**IRT THAT HAS BEEN IN PLACE for years may not come off readily in the wash solution. It needs to be soaked. Old-time painters used a washing poultice to loosen stubborn dirt. Here's a formula using currently available materials: To a pail containing warm water and 2-3 tablespoons of Ivory Liquid, add 1/2 cup flour and 1/2 cup wallpaper paste. Let it stand for 15 minutes, then apply this solution to a one-square-foot test section of the wall with a large brush. The flour and wallpaper paste hold the soapy water on the surface long enough to dissolve the dirt. Experiment to see how long the poultice should soak before rinsing it off. About 5 minutes is the usual time.

AFTER THE TEST, start working on a 3x3-ft. section of wall, as before working from the bottom up. Apply the soapy poultice solution, let it sit the prescribed time, then rinse thoroughly with clean water and a sponge. You're best off with two separate rinses, since you want to be certain that you wash off all the flour paste as well as the dirt. After rinsing, dry with paper towels.

### Touch-Up Painting

**O**NCE THE PAINTED SURFACE IS CLEAN, inspect for scratches and nicks. If there aren't too many, the paint job can be revived with touch-ups. If you applied the previous paint job, then of course you were smart enough to set aside some paint in a completely filled, tightly covered glass jar for just such a situation. Some restorers like to set aside paint in old nail-polish jars; the little brushes in the tops make them ideal for touch-up jobs.

IF YOU DON'T HAVE the proper touch up paint, I've had good luck with artists' acrylic colors. Some years ago I bought a set with all the common colors in it. With these colors I can custom-mix any tone or shade I need. Although acrylic colors are water-based (and therefore cleanup is easy), I've had success using them to touch up both water-based and oil-based finishes. And since you usually need only a tiny amount for touch-ups, these tubes of color should last you for many years.



# HOW TO BE UTTERLY UTTER

## *The Aesthetic Movement In England & America*

by Bruce Bradbury



YOU ENTER THE ROOM and pause as your eyes adjust to the gloom. All around you, giant cabbage roses cover the walls in violent color, punctuated by dark varnished paintings in tawdry swirling frames. The carpet at your feet is an unruly mass of vegetation in bilious shades of purple, green and yellow, with the smirking faces of cherubs peering from between the leaves. The ponderous mahogany furniture is heavily carved, foreboding, and obviously uncomfortable. Piled around you in endless profusion are funereal images of nature: birds and animals mawkishly frozen by taxidermy, dried flowers, waxed fruit under glass covers. Your heart sinks as you think, "I wanted my house to look Victorian, but this...???"

**R**ELAX! You're in good company. In the 1850s, the Victorians themselves stopped to take a look at their domestic surroundings and were horrified. The occasion was the Great Exhibition at the Crystal Palace in London, where English design, as compared to that of other nations, was at a visibly low ebb. A national movement was immediately started, with the blessings of Victoria and Albert, to ensure that the Empire would be saved from the flood of bad design that had arisen since the Industrial Revolution. Design schools were instituted, and a heavily romanticized vision of the Middle Ages became the impetus for a new, modern, and specifically "English" style.

### *The Drawing*

The idealized Aesthetic interior is a sonnet in color. The elaborate dado features gilded panels of alternating fruit and willow motifs, bounded top and bottom by inlays of rush matting. Chamfered strips of ebonized wood frame the individual panels. The dado rail is also ebonized and contains a wide groove of faux finish tortoise shell, in imitation of inlay.

A five-inch paint stripe of dark russet surmounted by a narrow half-round gilded moulding separates the dado rail from a glazed sage green wall scattered with Pre-Raphaelite prints.

Immediately above an elaborate plate rail of bright russet is an

FROM THE ONSET, the Art Movement, as it became known, was both nationalistic (scorning the nouveaux riches who adorned their mansions in the style of decadent French kings) and evangelical: The goal was to spread a knowledge and appreciation of good design amongst all classes. The movement drew much strength from the near Messianic ardors of such Gothic Revivalists as Augustus Pugin and William Morris. By the late 1860s, the Art Movement had been popularized to the extent that Charles Eastlake's "Hints on Household Taste" became a best-seller, running a full six editions in America alone. The book's message was simple: Everything in your house was probably tasteless and should be changed.

### The Cult of Intensity

**B**Y THE MID-1870s, the effort to revolutionize popular taste had succeeded beyond the wildest dreams of its original proponents. "Art for Art's sake" assumed the proportions of a national mania. No longer dependent on serious-minded mediaevalists like Morris, it was whipped to a frenzy by a younger and outrageous band of long-haired and ultraelegant Aesthetes, as typified by Oscar Wilde. The "Cult of Intensity," also known as the "Aesthetic Movement" or "Aesthetic Craze," came into full swing with its own symbology (sunflower, lily, and peacock) and startling new modes of dress and behavior.

TO BE AESTHETIC was not merely to appreciate "Art," but to become of oneself, Artful. Not just Artful, but visibly, soulfully, utterly Artful: a chalice of exquisitely intense feeling. The most popular descriptive expression of

upper wall section in a flat muted shade of purple-brown. Over the picture rail sits a sunflower frieze in shades of ochre, sage, and gold.

The ceiling enrichment is an olive and purple-brown combination with gilded highlights and is separated from an ochre central ceiling panel by wallpaper borders of olive and russet, a sunflower corner block, and a gilded sunburst corner fan.

The ebonized cabinet features Eastlake-inspired hardware and inlays of Art tiles. The Japanesque shelves display porcelains, and are backed by rush panels. An ebonized chair with a rush seat and back sits near an embroidered portiere. Peacock feathers, anchored by an Eastlake bracket, ornament the doorframe, and India matting covers the floor.



Original pen-and-ink drawing by Steve Bauer, 1984



S. BAUER '84



the era was the word "too," which indicated that whatever was being experienced or described was simply too exquisite, too refined, and too Artful to be expressed in mere words: It was simply TOO!! utterly too! or consummate too too!!

THE FAVORITE Aesthetic pastime was the Contemplation of Beauty, and at the height of the craze one could expect to find in the parks of London artistically posed Aesthetes in varying states of transcendental bliss, gazing soulfully at sunflowers or lilies.

THE OPPOSITE of the Aesthete was the Philistine. Philistines were, of course, crude, devoid of culture, bound by the material, and tied to the common. "Common" was the ultimate Aesthetic insult. Gilbert & Sullivan were accused of being Philistines when they premiered their operetta "Patience," a parody of the Aesthetic Movement (1881):

"Though the Philistines may jostle  
you will rank as an apostle  
in the high aesthetic band,  
If you walk down Picadilly  
with a poppy or a lily  
in your mediaeval hand."

AUDIENCES, however, were enraptured by the beauty of the Aesthetic costumes. Increasing numbers of women happily exchanged their uncomfortable whalebone corsets, tight bodices, and heavy skirts for light, flowing Grecian gowns, with sleeves puffed at the shoulders in the Aesthetic mode.



The Art Gown freed women from the uncomfortable, unhealthy corset-and-bustle syndrome.

(Write Patterns of History, State Historical Society, 816 State St., Madison, WI 53706, for free information on their pattern for an authentic 1881 art gown.)

SOON AFTER the opening of "Patience" in New York, Oscar Wilde arrived in America, dressed in velvet knickers and satin hose, to champion the Aesthetic cause. From the first moment of his entry, when he proclaimed to the customs agent, "I have nothing to declare -- except my genius," Wilde took the country by storm, introducing Americans to such weighty Aesthetic concepts as "living up to one's china."

**MY ÆSTHETIC LOVE**  
OR UTTERLY UTTER, CONSUMMATE TOO TOO.

WRITTEN BY T. S. LONSDALE. SONG WITH IMMENSE SUCCESS BY W. G. EATON.  
**THE GREAT VANCE**

*She's utterly utter consummate too too!  
And feeds on the lily & old china blue,  
And with a sunflower she'll sit for an hour,  
Once she's utterly utter consummate too too!*

LONDON - CHARLES SHEPARD 192. HIGH HOLBORN W.C.

## *My Aesthetic Love*

IN THIS delightful spoof on the Aesthetic Movement, a crinkly-haired maiden dressed in a flowing gown, sleeves puffed at the shoulders, assumes a languid pose in an Anglo-Japanese chair and directs a soulful gaze towards a group of lilies in a blue and white vase. Above the dado rests an artistic arrangement of Japanese fans, blue and white china and peacock feathers; India matting covers the floor. Her nattily dressed suitor pulls aside a portiere decorated with Art embroidery. An Eastlake breakfront completes the setting. The lyrics to the song read:

"She's utterly utter consummate too too!  
And feeds on the lily and old china blue,  
And with a sunflower she'll sit for an hour,  
She's utterly utter consummate too too!"





## Legends of the Pre-Raphaelites

**A**ESTHETES ardently admired the poetry and painting of Dante Gabriel Rossetti, a founder of the quasi-mystical Pre-Raphaelite Brotherhood. His model and eventually his wife, the leucemic Elizabeth Siddal, became the new ideal of feminine beauty during her brief life, and achieved near cult status after committing suicide with laudanum, an opium derivative. The inconsolable Rossetti had his poetry buried with her. Horrified that the work of one of England's greatest poets lay buried in Highgate cemetery, friends persuaded him to allow the body to be exhumed.

Popular legend has it that when the casket was reopened, Elizabeth's porcelain features remained unravaged by death, and her luxuriant red hair had continued to grow, nearly



Pre-Raphaelite heartthrob Jane Burden married William Morris, consoled Rossetti.

filling the coffin. Ceaselessly haunted by her vision, Rossetti captured her ghostly image in one of the most poignant and ethereal portraits of the Victorian age.

After a period of total loss, Rossetti's inspiration was rekindled by the second great Pre-Raphaelite beauty: Jane Burden, the estranged, semi-invalid wife of William Morris. Jane and Rossetti lived together at Morris' manor, with Rossetti suffering from increasing and eventually terminal brain damage from drug addiction.

The aura of tormented genius and the murky, opiated visions of death and moral decay which hovered about the Pre-Raphaelite legend fascinated the Aesthetes, who adopted a peculiar stylized languor in their movements. A vague, melancholic air became fashionable, along with a soulfully intense gaze, as if entranced by "a beautiful romantic dream of something that never was, never will be -- in a light better than any light that ever shone -- in a land no one can define or remember, only desire." (Edward Burne-Jones)

## Rise of the Dadocracy

**A**ESTHETIC LIVING required an aesthetic home, and no effort was spared to replace High Victorian Excess with "High Art." Heavily carved furniture was out, replaced by Eastlake-inspired cabinetry, simple rush-bottomed chairs, and spindly-legged, ebonized furniture in the Anglo-Japanese style. Walls were so inevitably divided into horizontal sections of dado, filling, and frieze that Philistines took to calling Aesthetes "The Dadocracy."

A WHOLE NEW INDUSTRY, called "Art Manufacturers," came into being to supply the needs of the Aesthetic home. There was not only Art Furniture, but Art Wallpaper and Fabric, Art Glass, Art Pottery, Art Tiles, Art Embroidery ad infinitum. These weren't produced in a single, cohesive style but ranged from strict interpretations of the Eastlake Gothic to fanciful adaptations of the Japanesque. The unifying qualities were a flat, stylized approach to ornamentation and a visible freshness of line and color, which sprang from the Aesthete's insistence on the direct observation of nature.

THE FAVORITE STORES for Art wares in general were Morris & Co. and Liberty's. Liberty's also specialized in Japanese goods (see "Gunboats and Butterflies," OHJ, Nov. 1983), and no Aesthetic interior was considered complete without something Japanesque, be it blue-and-white china, fans, screens, lacquerware, or woodblock prints.

AESTHETIC LIVING extended to the nursery through the delightfully illustrated children's books by the likes of Walter Crane and Kate Greenaway. In the case of Miss Greenaway, life imitated Art, and her drawings of delicate children clothed in simple smocks and bonnets started a new style of dress for the Aesthetic child.



Part of the "Swan, Rush and Iris" dado by Walter Crane, 1877.





(far left) The extravagant behavior of the Aesthetes was custom-made for spoof by songwriters and illustrators of the period. This illustration for a song entitled (what else?) "Quite Too Utterly Utter" is typical: A nattily dressed young swain communes with sunflowers in front of an Anglo-Japanese dado.

(left) The illustrated storybooks of Kate Greenaway inspired a new fashion in children's clothing.

(A primary source of inspiration for this article — as well as several of the illustrations — was the book *The Aesthetic Movement*, wonderfully written by Elizabeth Aslin and lavishly illustrated. It was published in 1981 by Excalibur Books; now out of print, the book still turns up regularly at used-book stores and on the remainders shelf. Look for it.)

ON THE OUTSKIRTS of London a whole Aesthetic suburb was built in the newly popular Queen Anne style. Called Bedford Park, it inspired such verses as:

"With red and blue and sages green  
Were walls and dado dyed,  
Friezes of Morris' there were seen  
And oaken wainscot wide.  
Now he who loves Aesthetic cheer  
And does not mind the damp  
May come and read Rossetti here  
By a Japanese-y lamp."

### The Tertiary Creed

**T**HE USE of brilliant primary colors (red, yellow, and blue) was frowned upon by the Aesthetes, who used the word "primary" to denote garish, Philistine color schemes. A distinct Aesthetic palette emerged, influenced by natural dyes revived from mediaeval formularies by William Morris, and by the subdued tones of Japanese woodblock prints. Preferred colors were the "tertiaries": muddied shades of olive, ochre (the "greenery-yallery" of Gilbert & Sullivan), and russet. These were often combined with subtle shades of grey-mauve, vellum, and sepia. It sometimes seemed that proper Aesthetes would have no color in their homes that could not be had by boiling bark or roots and stomping on berries. Woodwork was often painted or stained a peculiar shade of dark green muddied with octopus ink. Many different colors in differing shades could be used in the same room,


and skillfully subdued polychromy was sighed over as a "symphony" or "sonnet." Japanese woodblock prints were sometimes used as guides to interior paint schemes: The print colors were carefully matched and then applied to dado, filling, frieze, ceiling, and woodwork. Door panels were popularly decorated with lilies, bamboo, and other aesthetic/oriental themes.

### Triumph of the Philistines

**I**T MAY BE SAID THAT THE AESTHETES succeeded due to their excesses, rather than in spite of them. But the great problem in being perfectly stylish is that style itself constantly changes. By the late 1880s, the cult of the beautiful had moved out of fashion.

THE DESIGNERS so admired by the Aesthetic Movement (Walter Crane, especially) had, however, left an indelible impression on a new generation of designers on the Continent. Their own sinuous interpretation of Aesthetic design was called "The Liberty Style" in open acknowledgment of its origins in England, and became more commonly known as The New Art or L'Art Nouveau.

ART NOUVEAU was never a popular architectural style on this side of the Atlantic ... by the 1890s, many American interiors had taken a strange and nostalgic turn towards the past.

You enter the room and pause as your eyes adjust to the gloom. All around you, giant cabbage roses... 

BRUCE BRADBURY manufactures late-nineteenth-century art wallpapers: *Bradbury & Bradbury Wallpapers*, PO Box 155, Benicia, California 94510. (707) 746-1900. He has written for us before, on embossed wallcoverings, interior decoration, and the Anglo-

Japanese mania in design. About this article, he says, "I realize that interactive test games, occult legends, and details of drug abuse are not usual OHJ fare. I did, however, enjoy writing this article more than any of the others. . . . I hope it shows."



# TEST

## Your Aesthetic Intensity

Are You Utterly Utter . . . Or Only So-So?

Column A

Column B

- The secret of life is
- A dado is
- My favorite flower is
- The feather in my cap is
- I would rather carry
- My favorite country is
- I collect
- My favorite painter is
- My favorite poet is
- (women) My hair is
- (men) My hair is
- My furniture is
- My general state of mind is
- Preferred means of self-destruction:
- I would like to live in

- |  |   |
|--|---|
| <input type="checkbox"/> I don't know      | <input type="checkbox"/> Art                  |
| <input type="checkbox"/> an extinct bird   | <input type="checkbox"/> a wainscot           |
| <input type="checkbox"/> the cabbage rose  | <input type="checkbox"/> the sunflower        |
| <input type="checkbox"/> ostrich           | <input type="checkbox"/> peacock              |
| <input type="checkbox"/> an umbrella       | <input type="checkbox"/> a lily               |
| <input type="checkbox"/> France            | <input type="checkbox"/> Japan                |
| <input type="checkbox"/> waxed fruit       | <input type="checkbox"/> blue-and-white china |
| <input type="checkbox"/> Raphael           | <input type="checkbox"/> Burne-Jones          |
| <input type="checkbox"/> Tennyson          | <input type="checkbox"/> Rossetti             |
| <input type="checkbox"/> curled            | <input type="checkbox"/> crinkled             |
| <input type="checkbox"/> short             | <input type="checkbox"/> long                 |
| <input type="checkbox"/> Belter            | <input type="checkbox"/> Eastlake             |
| <input type="checkbox"/> relaxed           | <input type="checkbox"/> intense              |
| <input type="checkbox"/> alcohol           | <input type="checkbox"/> opium                |
| <input type="checkbox"/> Renaissance Italy | <input type="checkbox"/> Mediaeval England    |

### SCORE:

11-14 B answers: You are visibly, soulfully intense! Your house is consummate, its appointments distinctly precious, and its inhabitants utterly too!

5-10 B answers: You have aesthetic tendencies, but should further attend to your education.

0-4 B answers: You are utterly common. A Philistine, in fact. You belong in the 1850s or the 1890s.

## Splendid Survivors To Visit

The Peacock Room, Freer Gallery, Washington, DC, is the most famous Aesthetic room of all time, hand-painted by James McNeil Whistler in London and later moved to America. It is now inexplicably bereft of blue-and-white china, which was intended to be displayed on the nearly continuous shelving that runs around the room.

The Mark Twain House, Hartford, Connecticut, features an interior by Louis Tiffany, America's leading Aesthetic designer, and includes a Walter Crane nursery paper.

Chateau-sur-Mer, Newport, Rhode Island, has a suite of upstairs bedrooms done in the "High Art" style of the 1870s. Compare them to the "Frenchified" parlors downstairs, done at a later date.

Olana, Hudson, New York. Exotic home of American painter Frederick Church, Olana is the undisput-

able Queen of American Aesthetic interiors. The entire color scheme, painstakingly composed by Church himself, is intact. Careful observation of the subtle harmonies of shade and hue (as many as 13 colors in a room, combined in perfect repose) illustrates why the Aesthetes described such combinations as "sonnets" or "symphonies." Incomparably Aesthetic.

The Linley Sambourne House, 18 Stafford Terrace, W8, in Kensington, London. Operated by the Victorian Society and open to the public on Wednesdays and Sundays, it's a wonderful and completely intact Aesthetic Movement interior. Morris papers, peacock feathers, painted door panels — it's all there.

The Green Dining Room, Victoria and Albert Museum, London. The first major commission for Morris & Company, and recently cleaned.



# Dry Up Your Wet Basement

It's never been easy to cure water seepage, but there are two new drain systems that effectively treat the symptoms.

By Larry Jones

**U**NCONTROLLED SEEPAGE. I became a seepage expert shortly after I purchased my old house, stacking loads of boxes in the basement and landscaping the yard. The first heavy rains brought buckets of water through my foundation and into the basement. I consulted the June and August 1981 OHJs, which dealt with wet basements. They confirmed what I'd already suspected, that there were no miracle cures, and that waterproof coatings and patches slopped onto the interior basement walls would probably fail miserably.

THE ONLY ANSWER was to excavate down to the bottom of the foundation wall. Out came the shrubbery, grass, walks, and everything else in the way. It was like digging the Erie Canal! It took all summer to parge and waterproof the foundation walls, install drain piping and gravel, and cover it all up again. But it worked, and it's still the best, most cost-effective technique for permanently reducing ground-water seepage through foundation walls.

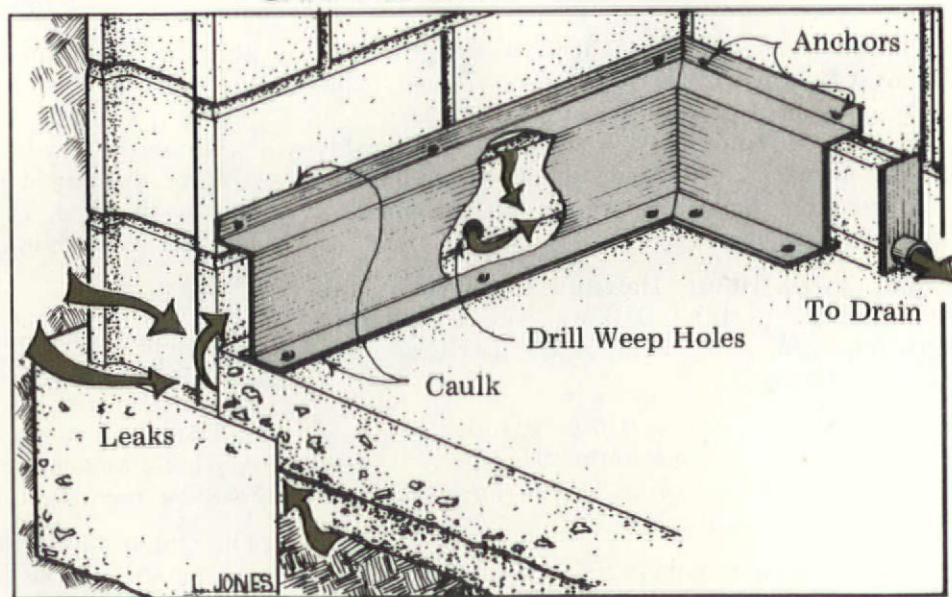
THERE IS ANOTHER OPTION that treats the symptoms rather than dealing with the cause: Let the water leak through the foundation and collect it in an interior gutter system. The idea isn't new, but several products are. The Channel Drain and Beaver Water Control systems are enclosed baseboard gutters that are glued to the floor along the bottom of the basement wall. They trap incoming water and channel it away to a drain or sump pump.

THE CHANNEL DRAIN SYSTEM consists of 4-ft. white plastic channels that are sealed to the floor and wall with #2 G.E. silicone caulk and then mechanically anchored to the floor and wall, or simply to the floor. This system has several potential drawbacks. The wall and floor must be reasonably smooth to anchor and seal the channel to them.

Surfaces to be caulked must be dry for the sealant to adhere properly. The channel appears to be designed to trap only the water that enters at the juncture of the floor and wall (and perhaps several inches up the wall). If the wall leaks higher than that, you're out of luck; the company suggests you paint those areas with a moisture barrier paint ... not often effective. Apparently, you can attach the channel to the floor only, leaving the top unattached and 1/2 inch out from the wall (to catch water from above), but such an arrangement looks flimsy.

DRILLING ALL THOSE ANCHOR HOLES and the suggested weep holes (for concrete blocks) could be quite a job. It also leaves you with a lot of holes, should you decide to remove the system later. Installing the anchors can be messy, considering you have to drill through the channel and wet caulking. With anchors every 12 inches, there's little chance of shifting. But over-driving them could cause distortion in the channels and possible sealant failures.

## CHANNEL DRAIN SYSTEM





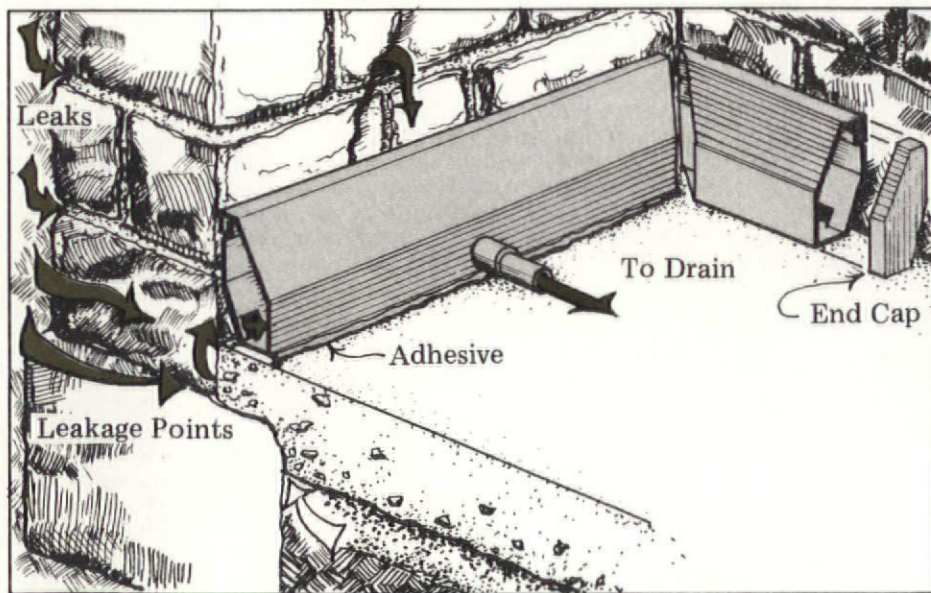
THE BEAVER WATER CONTROL SYSTEM consists of 5-ft. long, fully enclosed baseboard units made from PVC, with small openings along the back to admit water. The baseboard is glued into place with a special two-part adhesive that sets up even on damp surfaces. (But play it safe and dry out the surface with heat lamps or a heat gun prior to gluing.) It's necessary to glue down the baseboard unit only to the floor, although it can be attached to the wall as well. The contour of the baseboard unit is such that it will catch and funnel away moisture that enters the wall from above.

THIS UNIQUE FEATURE also allows a plastic moisture barrier to be applied to the wall surface and tucked in behind the baseboard. Such a vapor barrier directs all wall moisture down into the baseboard, reducing evaporation and the resulting humidity. A waterproof (also with a vapor barrier) stud wall could then be built over it. Beaver System baseboards have a vinyl, hinged front section that can be opened for inspection and cleaning once the unit is in place. The paintable baseboard units can be used with smooth or irregular concrete, concrete block, brick, or stone walls. Should the system have to be removed, you'd have to cut away the gutturing, and sand or grind the adhesive off the concrete floor.

BOTH SYSTEMS have a relatively neat appearance when installed. The Beaver System has premitered inside and outside corners and joint connectors. Both systems will discharge water into 1-1/2-in. PVC or ABS couplers and can be drained by 3/4-in. plastic pipe.

**B**UILDING CODES in certain areas don't allow basement drain water to be discharged into the sanitary water system, so consult your local codes. It's often fairly easy to tie the drain pipe into a clothes-washer drain or an existing floor drain. Water flows by gravity, so see that the drain is lower than points of collection.

### BEAVER SYSTEM



BE SENSITIVE TO THE OLD HOUSE. Holes can be drilled through the foundation so pipes can drain outside, but this should be a last resort. Weep holes drilled into foundation walls are also useful only in hollow cavity (cinder block) walls to relieve water pressure. Try several test weep holes to see if they're necessary at all.

CUTTING UP A CONCRETE FLOOR to hide the drain pipe is definitely not worth the trouble. But cutting a hole in the floor near the wall with the greatest leakage, and placing a good quality sump pump there, can be helpful. The baseboards can be drained into the sump, and such an installation may even help reduce the moisture beneath the floor slab. You'll need a pipe for the pump to carry water to a suitable drain. Consider an outdoor dry well to handle the drain water.

### Important Considerations

**T**HERE ARE SEVERAL THINGS TO CONSIDER before installing a drain system. First determine what type of moisture problem you have: leaks, seepage, condensation, or a combination of these. The American Society of Home Inspectors notes that:

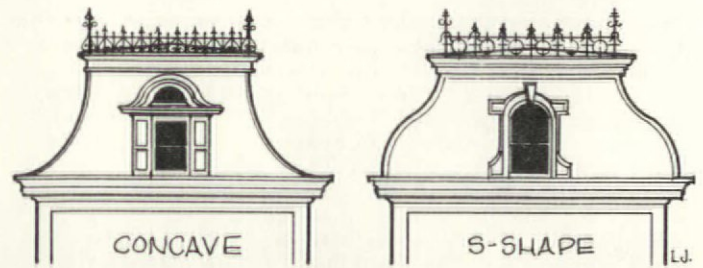
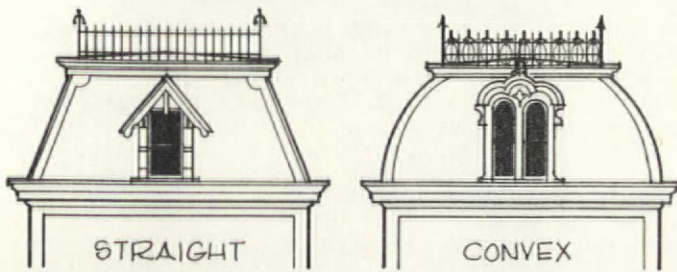
- Most basement foundations will let in water under the right circumstances.
- Many stone foundations laid with mud mortar (no cement or lime) were designed just to support the house, not to keep out water.
- Basements that have never leaked before may leak after long heavy rains, thorough yard watering, or flash flooding.
- Condensation and humidity can be reduced with good ventilation, dehumidifiers, and/or vapor barriers.

YOU SHOULD also consider that:

- These drains won't help you if you have floor leaks.
- Drying out walls that have been wet for years can result in settling.
- New leaks could signal serious structural movement (e.g., the weight of a car parked too close to the house moving the foundation out of plumb).
- Altering the contour of the site and landscaping can cause seepage.
- Gutters may need repair or alterations.
- Plastic drains can be damaged or unseated by hard bumping.
- Drains alone will seldom solve all moisture problems, but they can reduce humidity and keep the floor dry.

FOR MORE INFORMATION, write: Channel Drain, Div. of Hancor, Inc., 401 Olive St., Findlay, OH 45840. (419) 422-6521. Basement Water Control Corp., Beaver Drain Systems, 1375 Laurel Ave., St. Paul, MN 55104. (612) 646-7444.





## Mansard *cont'd from front page*

hence its nickname, "the French roof." The architecture of the French Second Empire is marked not only by mansard roofs, but by large bays or pavilions, rich ornamentation, tall windows with arched pediments, and such classical details as quoins, belt courses, and bracketed cornices. Second Empire buildings are at least two, usually three, storeys tall (they had to hold up those ornate roofs!) and are symmetrical square blocks. The various combinations of these details produced a rich and diverse architectural style.

THE TWO INTERNATIONAL Expositions held in Paris in 1855 and 1867 exposed the Second Empire style to the rest of the world. Drawings and engravings of the new Paris made their way to Europe where the style was immediately imitated. Architects in Germany, Italy, and England built mansarded buildings, but it was in America that the Second Empire style really caught on.



A perfect example of the American Second Empire, the Gardo House in Salt Lake City was razed to make room for a bank.

## Whose Idea Was This?

THE MANSARD ROOF was not a new design when it took Louis Napoleon's fancy. It was derived from Italian sources and had been in use since the early 1500s. The man who popularized the roof and gave it his name was Francois Mansart (1598-1666), one of the top architects of his time. Although he had no formal training, he garnered knowledge from apprenticeships with his father, a carpenter, his uncle, a mason, and his brother-in-law, a sculptor. Mansart became famous for applying classical details to buildings that were not necessarily designed for them. Although his work was of the finest quality, he had a reputation for being unable to adhere to plans and budgets, a trait that cost him many jobs.

THE MANSARD ROOF became popular because it turned unusable attic space into a livable extra floor. Unlike a peaked roof, a mansard allows for efficient use of the attic, and its characteristic dormer windows let in an abundance of light. In France, homeowners were taxed by the number of floors in their houses. Since the top floor of a mansarded house is actually the attic, the mansard roof provided a tax break!

## America Goes Mansard

AMERICA LOVED the Second Empire style. The flamboyant style projected the kind of image the United States government wanted. City and state governments adapted the style during its heyday as well. Alfred B. Mullet, supervising architect of the United States Treasury Department during Ulysses S. Grant's presidency, built many Second Empire federal government buildings. The State, War, and Navy Building in Washington, D.C., now known as the Executive Office Building, was one of Mullet's creations. Another good example of his work is the Old Post Office in St. Louis. Philadelphia City Hall, built by John McArthur, is the largest example of Second Empire style in the United States today, and was indeed the largest building in America when it was built between 1874 and 1881.

SOME OF THE GREAT HOTELS built in the late 1800s were in the Second Empire style. The San Francisco Palace, destroyed during the Great Earthquake, was seven storeys high and paved with marble. The United States Hotel and the Grand Union, both in Saratoga Springs, were huge, highly ornamented buildings with mansard roofs. Both were torn down in the 1950s when they were thought to be too expensive to run. Businesses adopted the style, too, though very few of these buildings remain.





Two handsome mansarded homes in Poughkeepsie, NY. Note the characteristic sweeping verandahs that mark American mansards.

### The Domestic Mansard

**W**HEN CIVIC LEADERS start a trend, it doesn't take the public long to follow. Houses with mansards began popping up everywhere from New York to Nevada.

People took the most striking feature of the Second Empire style -- the roof -- and adapted it in order to give domestic architecture a more contemporary look. It's a common fallacy that mansard roofs were used only on the mansions of the wealthy, but actually they can be found on all sorts of houses. The Victorian architect Samuel Sloan once said, "The French roof is in great request. Public and private dwellings and even stables are covered with it and no man who wants a fashionable house, will be without it."



A simple French roof in Maume, Ohio.

PLAIN OR ORNATE, mansarded houses can be free standing, in rows, or semi-detached. They were built of wood, brick, granite, marble or brownstone. They can be clapboarded, painted, shingled, or stuccoed in just about any color. Unlike the Second Empire public buildings, mansarded homes often had spacious porches or verandahs. Mansards were even added to existing buildings.

Utah State Historical Society




A grand, polychromed mansardic house in Georgetown, Colorado.



## The Fall From Grace

**U**NFORTUNATELY, the Second Empire style fell from grace almost as quickly as it reached its peak. Because the style became popular during Ulysses S. Grant's presidency and was promoted by Mullet, his chief architect, it was closely associated with the scandalous politics of the era. The Second Empire style was given the derisive nickname the "General Grant" style (even though Grant lived in a brick house with a flat roof), and people began to despise the

style as much as they despised the Grant presidency.

**AFTER ITS DEMISE**, the mansard roof was considered an architectural perversion, even though it served a very practical purpose and added considerable interest to skylines around the country. Lewis Mumford even called the mansard "a crowning indignity"! People began demolishing the grand buildings and replaced them with newer, more fashionable designs. Only recently have people come to realize the importance of saving the remaining examples of that architectural era. 

Utah State Historical Society



Neighborhood Housing Services



*Top left:* Mansards grace row houses in many American cities. *Top right:* Even with asphalt shingles, this Staten Island mansard is striking. *Bottom left:* Note the bays and tower typical of the Second Empire style on this house in Rhinebeck, NY. *Bottom right:* An unusual 1½ storey mansarded house in Utah. Notice the roof on the garage in the background! *Cover photograph* courtesy of the Utah State Historical Society.



Utah State Historical Society



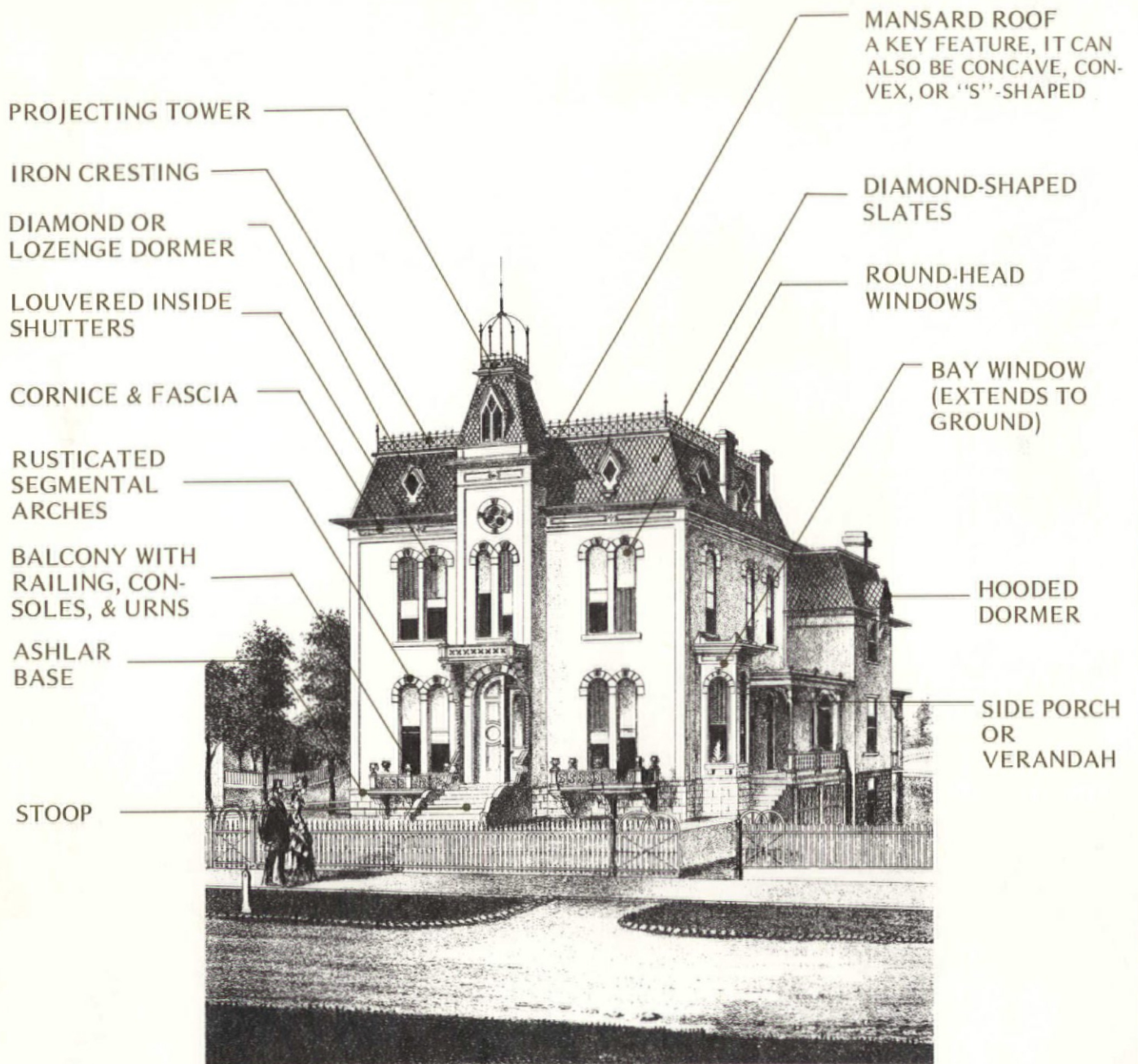


# Reading The Old House

## The Second Empire or Mansard Style

BY JAMES C. MASSEY

The Mansard Roof is named after the noted 17th-century French architect Francois Mansart. It was a most functional device to increase the usefulness of the attic storey with better light and headroom. On top of the steeply pitched lower surface is a low hip, frequently looking flat.

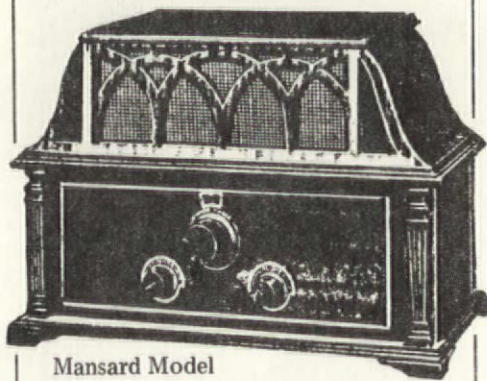


Most popular in the 1860s, '70s, and '80s, the Second Empire (sometimes called General Grant) Style derives from the French Second Empire period (1852-1870), which reinterpreted earlier French styles. Besides the ever-present Mansard, look for boldly ornamented forms, ornamental columns and pilasters, and solid overall forms.





## Vintage Radios



Mansard Model

In recent years, vintage radios have become popular accessories for older houses. It's easy enough to find great-looking old radios manufactured between 1920 and 1950. The trouble is, many of them don't work too well. Talk about an exasperating experience — just try to find somebody to work on a radio made in 1930! Repair shops think you're joking when you bring one in. But we've found one firm that takes old radios very seriously. As a matter of fact, James Fred of Antique Radio Laboratories won't even work on a radio that has transistors.

Mr. Fred has repaired, collected, restored and written about tube-type radios for over 50 years. If you're looking to buy an old radio or get one repaired, send him the make, model, and what you're willing to spend. Electronic repairs run from \$25 to \$50, plus parts and UPS charges. His restored radios are priced from \$25 to \$600.

You can get a free brochure or, for \$2, you can get on the "Add-A-Page" catalog mailing list. The catalog — loose pages sent out every sixty days — contains articles and lists — books, parts, and information of interest to collectors and restorers of old radios. For more information: Mr. James Fred, Antique Radio Laboratories, Route 1, Box 41, Dept. OHJ, Cutler, IN 46920. (317) 268-2214.



## Busy Bodies

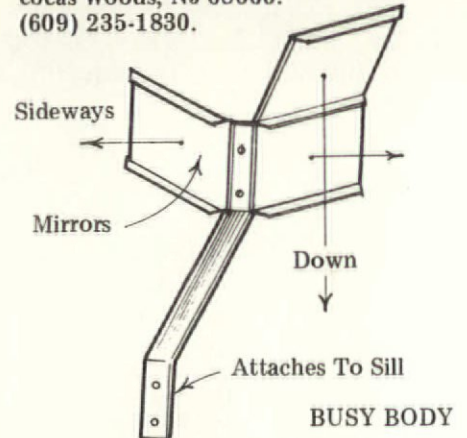
You may recall that in our June *Ask OHJ* section a subscriber was trying to locate a gadget for looking out an upstairs window. Her request for help prompted a few OHJ readers to write in with suggestions.

The 'Philadelphia' or 'Ben Franklin Busy Body' was originally described as a "source of never ending interest for invalids and ideal for elderly persons, temporarily ill, busy workers and shut-ins." It may sound like a miracle cure for some ailment, but in reality, it's a set of three replaceable mirrors mounted on a bent steel arm below and outside a second level window. With it you can look left, right and down at your door step.

Although we don't know the exact origin of busy bodies, they were apparently quite common, as they are today on row houses of Philadelphia's

Society Hill. The mirrors are adjustable to give the best view. The entire device is fairly unobtrusive.

The Busy Body sells for \$32 including shipping. Order it (or write for a free flyer) from the manufacturer: William Spencer, Inc., Dept. OHJ, Rancocas Woods, NJ 08060. (609) 235-1830.



## Flitz Metal Polish

Flitz recommends their polish for sterling silver, copper, brass, aluminum, chrome, plexiglass, fiberglass, and even

painted finishes. Flitz can be compared to Simichrome polish; it's an extra-fine polishing compound used for final polishing, or on lightly tarnished antiques.

Flitz is available at most hardware stores. A 1.7-oz. tube is \$6; a 6.3-oz. tube is \$12. A 2.2-lb. can is a whopping \$34. For more information and a free sample, write to Flitz International, Ltd., Dept. OHJ, Waterford, WI 53185.

## Stepping Back

The OHJ staff goes to the ends of the earth to dredge up interesting and useful products for our readers ... how else could we come up with Amazon Vinegar & Pickling Works Drygoods, Purveyors of Needed Items for the 19th Century Impression? Believe it or not, they carry beautifully crafted kid leather, high-top women's shoes, just like the kind your great-grandmother might have worn.

The shoes are said to be very comfortable; Amazon stocks the most common of the 93 sizes available, 4 to 10, and AA to EEE. But the shoes run large: You'll have to send a tracing of your right foot as well as your usual shoe size when ordering. The heel is 1/4-in. to 1/2-in. high, depending on size. They're lined, American made, with leather soles and 60-in. replaceable laces (\$2.50 per pair).

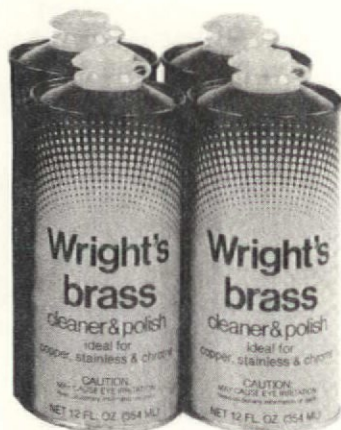
The high-toppers, at first available in black only, now come in white, navy, burgundy, bone, camel, or brown. The

black shoes sell for \$68 postpaid; other colors are \$90 postpaid. (In case you need six pairs in black or want to place a large order with your friends, the cost per pair drops to \$62.)

To go with the shoes, the Pickling Works sells all-cotton stockings: \$2.75 for beige, \$3 for black or white. Send your shoe size. To hold these up, you will need garters: small, medium, or large for \$.65 per pair. For a complete catalog listing—not only shoes, but 162 period style clothing patterns and fabrics—send \$2 to Amazon Vinegar & Pickling Works Drygoods, 2218 E. 11th St., Dept. OHJ, Davenport, IA 52803.







## Wright's Metal Polish

Our article on brass care (April) brought forth a nice letter from a manufacturer we haven't mentioned before. Established in 1873, J.A. Wright & Co. is still producing excellent polishes for fine metals. By reputation and our own trial, Wright's is one of the best polishes around. The main ingredient, diatomaceous earth, has been in there since the beginning. In the 1880s, Wright's advertised their products as a cleaner and

polish for metal, glass, bath fixtures, marble statues, and as an 'unequaled' tooth powder!

Wright's classic *Silver Cleaner and Polish* works especially well on sterling silver and silver plate and is ideal for flatware and silver that isn't on display. The 11-oz. size sells for about \$1.50. Their *Anti-Tarnish Silver Polish*, on the other hand, will prevent tarnish longer on silver hollowware that is displayed. It sells for about \$2.50 for 7 fl. oz..

Wright's *Copper Pot and Pan Cleaner & Polish* is designed for removal of heavy tarnish, burn marks, and other discoloration. I find that the copper cleaner works well on weathered brass and copper which has extensive tarnish. The 11-oz. size sells for around \$1.25. For an almost effortless, high-polished sheen on copper, brass, pewter, bronze, chrome, and stainless steel, there is Wright's 12-oz. *Brass Cleaner & Polish*, which sells for about \$1.50.

For a free copy of Wright's excellent and informative booklet, *Fine Metal Care*, write to J.A. Wright & Co., 62 Dunbar Street, Dept. OHJ, Keene NH 03431.

## Crane Company's Royal Bathtub

Crane Company's Plumbing Division has recently introduced a reproduction ball-and-claw-footed bathtub called the Royal. It is a free-standing, rolled-rim bath with a sloping back and solid, polished-brass legs and plumbing. The bath comes complete and ready to install, right down to the rubber stopper.

An advantage over the old cast-iron tubs is the light weight of the Royal line; they weigh from 120 to 128 pounds. The tubs are made of non-porous, acrylic fiberglass and come in high-gloss, permanent colors.

The Royal I measures 60x30x22-1/2 inches and sells for \$969 in white. The Royal II, measuring 66 in. long, sells for \$1066 in white. Other colors available at no extra cost are cameo, sky blue, Aztec gold, buttercup, and platinum. Imperial red, and teakwood colors carry an extra cost.

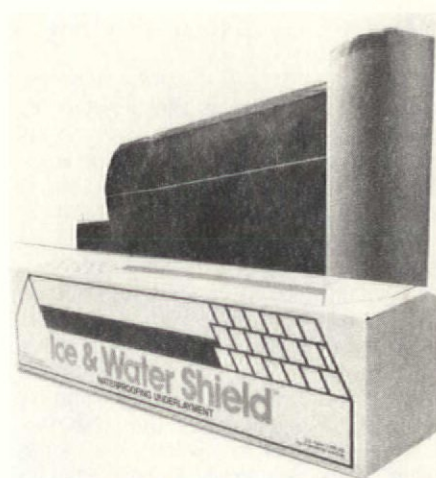


The tubs are currently not available with shower plumbing or a curtain ring. For more information and a free color brochure, contact Crane Co. Plumbing Division, Dept. OHJ, 300 Park Ave., New York, NY 10022. (212) 980-7287.

## Tubs To Loveseats

Now I've seen discarded ball-and-claw-footed bathtubs used for just about everything, but this takes the prize — literally! Richard Bedford of Bedford Upholstery in Sterling, Colorado, won first prize in a Naugahyde-sponsored reupholstering contest.

Apparently Mr. Bedford has been creating lounges and loveseats out of bathtubs for over 11 years. How about a couple of these for the parlor?



## Ice & Water Shield

Now that summer is here it's easy to forget about the ice dams that built up on your roof last winter. But now is the time to correct those problems before they recur next winter and cause more damage. (See OHJ, Oct. 1980 issue, on ice dams.)

Insulation and ventilation is the best answer. But plugging up all the air leaks in ceilings, laying in more insulation, and installing non-obtrusive vents can be very difficult in older houses, not to mention expensive. The W.R. Grace Co. has a permanent solution: Their Ice & Water Shield can't stop the ice dams from forming, but it can prevent leaks where they're likely to occur.

The Ice & Water Shield is a waterproofing sheet made of flexible, rubberized asphalt laminated to a polyethylene film. It is used as an underlayment along the edges of wood shingle, slate, tile, cedar shake, or metal roofs. Once in place, it is completely hidden by the roof covering.

The Ice & Water Shield should be applied to smooth and continuous sheathing (open nailers would have to be replaced or filled in). Because the shield forms a vapor barrier, the space under the membrane should be well vented. The lower 3 feet or so of an existing roof would have to be removed for installation of the shield. The easiest time to install the system, then, is during a reroofing job.

Ice & Water Shield is available in 3x 75-ft. rolls and sells for about \$90 per roll. It is cut into 10 to 15 foot lengths at the job site and rerolled for laying on the roof. When it's applied, the releasing paper is peeled back to expose the self-adhesive membrane which is pressed into place; joints overlap six inches.

For local availability, contact your local roofing contractor, building supply, or W.R. Grace & Co., 62 Whitmore Ave., Dept. OHJ, Cambridge, MA 02140. (800) 242-4476.



## Wooden Flag Poles

Now here is a real find. Wooden Nickel, 25 to 30 years ago, created for the US Forest Service a handsome, maintenance-free, permanently mountable, large wooden flag pole which is still available today.

Basically handmade, the pole is square for the first three feet up; then it's formed into an octagon tapering up to a 3-in. top. The height of the pole determines its thickness: 5x5 for poles 12, 16, and 20 ft.; 7x7 for 25 and 30 footers; and 9x9 for 35 footers. Similar cedar posts installed by the manufacturer are in excellent condition at Jones Beach, Long Island, and have been in place since 1926.

The poles can be raised and lowered because they pivot on a fulcrum, using a galvanized bolt and pressure-treated jaws set into the ground. Each pole comes complete with aluminum pulley, gold anodized ball, cleat, and nylon halyard. They sell for \$375 for the 12 footer to \$1495 for the 35-foot size. The poles can be ordered with matching nautical-type yard arms for \$150 extra. Shipping anywhere in the U.S. is about \$65.



## Buying Historic Flags

Owners of historic houses often want historically accurate reproduction American flags and flag poles to match the period when their house was built. Typically, early American flags are displayed during national holidays from poles mounted on the house or in the yard.

As you can see from the list, there were quite a few flags in our history. And just to make matters more confusing, many states were under different nations' flags during their history. For instance, Texas was under six flags, the Confederacy had numerous flags, and there was a long line of flags during the days of the Revolution. Proper flag etiquette is important when displaying flags other than the stars and stripes during national holidays. The national flag should always be flown in the central position and superior to historic flags being flown.

## Temporary Poles

Finding a source for period-style wooden flag poles for temporary and permanent mounting situations was a chore, but it turns out the Wooden Nickel Co. can supply both types, and they look great with old houses.

Small clear-finished hardwood poles are available in several varieties, including a break-down model, with gilded wooden top ball or spar; they come complete with halyards. The lengths range from 5 to 12 feet and cost from \$6.40 to \$29.90. I've seen these poles set into sockets on the sidewalks of Nantucket, and the older they get, the better they look. Often the poles are mounted in front yards or on houses at 30 or 45 degrees using angled brackets. These poles look infinitely better than the spindly aluminum type, but don't mix them up with the lighter weight wooden poles carried in parades.



The flag's length should be about 1/4 the height of the pole. Example, a 40 ft. pole would require a 6x10 ft. flag.



## Flag Companies

The Valley Forge Flag Co., Inc. One Rockefeller Plaza, Dept. OHJ, New York NY 10020. (212) 586-1776.

Sells a wide variety of state, national, international and specialized flags, poles, hardware, and accessories. Catalog is free.

### Wooden Nickel

1801 Long Beach Blvd., Dept. OHJ, Surf City, NJ 08008. (609) 494-0616.

Sells a complete line of Annin & Co. flags; banners; national decorations; wood and fiberglass poles; mounting hardware and accessories. Send \$2 for their 51-page catalog with flag etiquette and a free flyer on historic flags.

### The American Flag and Banner Co.

31320 Via Colinas, Rm. 120, Dept. OHJ Westlake Village, CA 91361 (213) 889-9206.

Manufacturers of state, national, international, and a wide variety of historic and early American flags. They also sell banners, pennants, poles and stanchions. The catalog is free.



## Accessories

There's a good variety of flag-pole holders and accessories that provide secure mounting for temporarily displaying flags. Lawn and curb sockets are capped devices that can be either driven into the ground or concreted into sidewalks, into which the flag pole is placed. These sell for \$14 to \$17.

Cast wall brackets in either galvanized steel or aluminum sell for \$.90 to \$7.90, depending on the size.

For mounting flags to utility poles and street lights, there is a \$40 clamp that holds four flags. If your town still has parking meters, you can jazz them up with a cast-aluminum flag holder for \$20. All of these accessories can be purchased from Valley Forge Flag Co. or Wooden Nickel.

## National References

Historic American flags, a general reference (not for all states).

13 stars 1775-1795	32 stars 1858-1859
15 stars 1795-1818	33 stars 1859-1861
20 stars 1818-1819	34 stars 1861-1863
20 stars Great Star	35 stars 1863-1865
21 stars 1819-1820	36 stars 1865-1867
23 stars 1820-1822	37 stars 1867-1877
24 stars 1822-1836	38 stars 1877-1890
25 stars 1836-1837	43 stars 1890-1891
26 stars 1836-1845	44 stars 1891-1896
27 stars 1845-1846	45 stars 1896-1908
28 stars 1846-1847	47 stars 1908-1912
29 stars 1847-1848	48 stars 1912-1959
30 stars 1848-1851	49 stars 1959-1960
31 stars 1851-1858	

## Fiberglass Poles

Combining the beauty of wood and the strength and lightness of fiberglass, Valley Forge Flag Co. has just introduced a tapered white fiberglass pole. It is designed to withstand hurricane force winds and to be maintenance free. These poles can be ordered with flag theft-protection devices and a noiseless halyard system. The poles range in price from \$480 to \$3690 for sizes from 18 to 59 ft. for the standard halyard.

Wooden Nickel also handles an advanced fiberglass pole, the Futura IV, which has a vandal-proof internal halyard system. This pole design has a slightly convex, tapered shape and comes in 20-to 70-ft. sizes. The prices are \$300 to \$5990 complete.





# GO TO YOUR SHPO\*

\*State Historic Preservation Office

**D**O YOU NEED to conduct a neighborhood historic district survey? Do you want your house listed in the National Register? Do you wish you could find a local expert to advise you on a building problem typical in your region? Are you searching for funding for an important preservation project?

THERE'S A PLACE TO GO for help that's better than calling Washington, better even than writing to your favorite national preservation magazine: your SHPO.

EVERY STATE has a State Historic Preservation Office. And every office is a tremendous resource -- staffed by people who are unusually qualified and dedicated: architects, archeologists, historians, planners, technologists, engineers, etc.

SOME ARE more fully staffed than others, but they are all charged with the same responsibilities. In smaller offices with less funding, each staffer wears a lot of hats.

THE ONLY TROUBLE IS, the state department or agency where you'll find your SHPO varies from state to state. If you have no idea where to start, you may spend a long time calling Information and various agencies in the state capital. So, to bring home the importance of the SHPOs and to make finding your SHPO easier, we compiled this very up-to-date list. Technical Editor Larry Jones -- himself the former preservation consultant and staff architect for the SHPO office in Salt Lake City, Utah -- called each office. He found the names of special resource people whom OHJ readers would commonly need to contact.

NOT EVERY staffer is listed, and we apologize to those who were omitted to save space. (Most states, for example, have a Deputy State Historic Preservation Officer whose important duties parallel those of the SHPO. But we didn't list these deputies because they would be unlikely to answer phone inquiries.)

## What Does The SHPO Do?

**T**HE State Historic Preservation Office(r) is responsible for administering the State Historic Preservation Program, and for:

(1) conducting comprehensive statewide surveys

of historic properties and keeping inventories of them;

(2) identifying and nominating eligible properties to the National Register;

(3) developing and implementing a comprehensive statewide preservation plan;

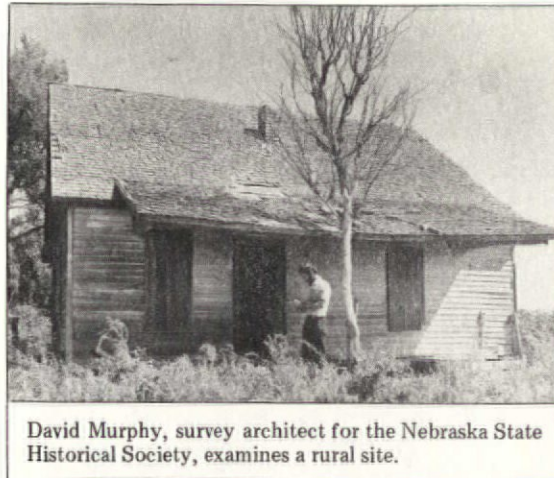
(4) administering the state program of Federal funding for preservation projects undertaken in the state;

(5) providing assistance to Federal and state agencies and local governments in carrying out their historic preservation responsibilities;

(6) providing public information, education, training, and technical assistance relating to the Federal and state historic preservation programs;

(7) assisting local governments with developing local preservation programs;

(8) working with the Secretary of the Interior, the Advisory Council, and other Federal, state, and local agencies, organizations, and individuals to ensure that historic properties are taken into consideration at all levels of planning and development.



David Murphy, survey architect for the Nebraska State Historical Society, examines a rural site.

AS YOU CAN SEE, the people at your SHPO are valuable allies. Services available in your state are affected by funding levels, your state's current needs -- and your support!

## The History

**I**N 1966, the Federal government was persuaded to take a more active role in preservation, enacting the National Historic Preservation Act of 1966. Its purpose was to help private organizations, states, and local governments develop preservation programs.

TO FUND this program, Congress provided 50% matching grants to states and territories for survey, inventory, and protection of cultural resources. To receive funding, the governor of each state or territory had to assign a state agency and appoint a State Historic Preservation Officer to carry out the national historic preservation policy at the state level.

MANY THANKS to the staff of each office, and especially to the National Conference of State Historic Preservation Officers. The NCSHPO consists of the governor-appointed SHPOs from all states and territories; it's the primary trustee of our historic resources, and a key partner in the national preservation movement.



## ALABAMA

F. Lawrence Oaks, Exec. Dir.  
Alabama Historical Commission  
725 Monroe Street  
Montgomery, AL 36130  
(205) 261-3184

### Technical & Tax Assistance

*Robert Goodsell*  
National Register  
*Ellen Mertins*  
Grants

*David Hughes*  
Main Street Program  
*David Schure*  
Archeo. / Review & Compliance  
*McDonald Brooms*  
Interior Design Assistance  
*Jack Stell*

Publications: *Quarterly preservation report*

Other services: *Museum*

## ALASKA

Alaska Division of Parks  
Ofc. of History & Archeology  
Pouch 7001  
Anchorage, AK 99510  
(907) 276-2653

### Technical & Tax Assistance

*Robert Mitchell*  
National Register  
*Michael Kennedy*  
*Paul Chattey*  
Review & Compliance

*Diana Rigg*  
Grants  
*Larry Gordon*  
Archeology / Prehistoric Sites  
*Timothy Smith*

## AMERICAN SAMOA

Tolani Teleso, Director  
Dept. Of Parks and Recreation  
American Samoa Govt., Box 700  
Pago Pago, Amer. Samoa 96799  
(684) 633-1191

## ARIZONA

Donna Schober, SHPO  
Arizona State Parks Board  
1688 West Adams  
Phoenix, AZ 85007  
(602) 255-4174

### Tech. Assistance / Certification

*Andrea Urbas*  
National Register  
*Roger A. Brevoort*  
*William J. Perreault*  
Grants  
*Patrick Ryan*  
Archeo. / Review & Compliance  
*Frank B. Fryman*

Publications: *Free newsletter; state parks brochures*

## ARKANSAS

Wilson Stiles, SHPO  
Suite 500, Continental Bldg.  
Little Rock, AR 72201  
(501) 371-2763

### Technical Assistance

*Julie Vosmik*  
National Register  
*Alice Jones*  
Taxes / Review & Compliance  
*Eve Yancey*  
Grants  
*Jacalyn Carfagno*

Other services: *Main St. Program*

## CALIFORNIA

Mr. William S. Briener, SHPO  
Office of Historic Preservation  
PO Box 2390  
Sacramento, CA 95811  
(916) 445-8006

### Technical Assistance

*Sandra Elder 322-8706*  
Technical & Tax Assistance  
*Steadie Craig*  
National Register  
*Aaron A. Gallup 322-8598*  
Review & Compliance  
*Hans Kreutzberg 322-8700*  
Grants  
*Connie Finster 322-8710*  
Archeology  
*William Seidel 322-1567*

Publications: *State Landmarks book; program brochures*  
Other services: *Preservation conferences*

## COLORADO

Barbara Sudler, SHPO  
Colorado Historical Society  
Colorado Heritage Ctr., 1300 Broadway  
Denver, CO 80203  
(303) 866-3392

### National Register

*Gloria Mills*  
Tax Incentives  
*Christine Pfaff*  
Grants and Loans  
*Irving Jackson*  
Main Street Program  
*Paul O'Rourke*  
Archeo. / Review & Compliance  
*James Green*

Publications: *Colorado Heritage News; program brochures*  
Other services: *Historical Society Bookstore (303) 866-4993; Preservation slide & film library; Preservation staff available for lectures*

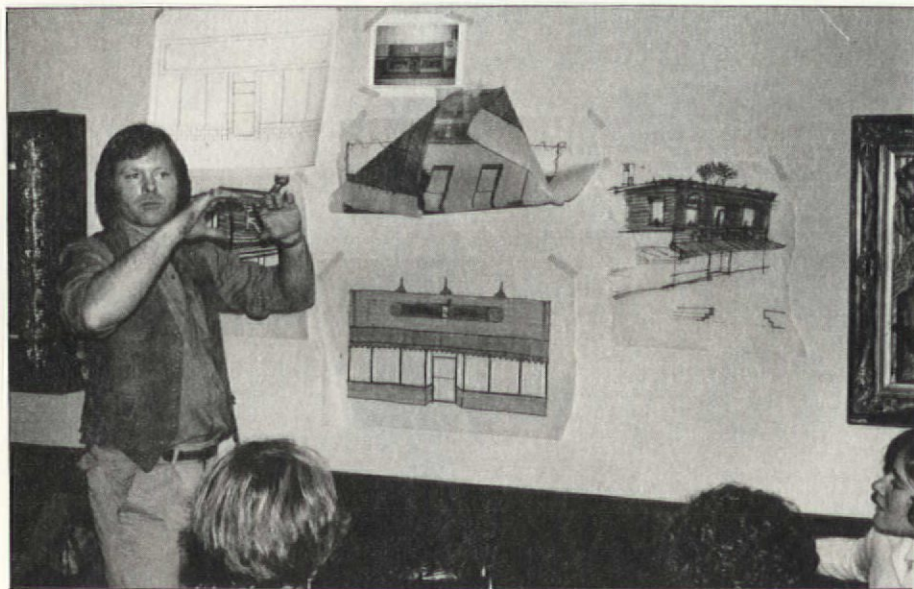
## CONNECTICUT

John W. Shannahan, SHPO  
Connecticut Historical Commission  
59 South Prospect Street  
Hartford, CT 06106  
(203) 566-3005

### Technical Assistance

*Dawn Maddox*  
National Register  
*John Herzan*  
Tax Incentives  
*Linda Spencer*  
*Richard Bartlett*  
Grants  
*Duarte Alves*  
Archeology  
*David Poirier*

Publications: *Fed. program brochures*  
Other services: *New Gate Prison Museum*



The Colorado Historical Society's Main Street Conference underway in Durango.



## DELAWARE

Mr. Daniel R. Griffith, Acting SHPO  
Div. Of Historical & Cultural Affairs  
Hall Of Records  
Dover, DE 19901  
(302) 736-5685

Technical & Tax Assistance

*Gerron Hite*

National Register

*Stephen G. Del Sordo*

Tax Incentives / Grants

*Joan N. Larrivee*

Grants

*Susan Chandler*

Archeology / Environmental Review

*Faye L. Stocum*

Archeologist / Survey & Planning

*Alice Guerrant*

Publications: *Fed. program brochures*

## DISTRICT OF COLUMBIA (D.C.)

Ms. Carol B. Thompson, Director  
Consumer & Regulatory Affairs Dept.  
614 H Street, N.W.  
Washington, D.C. 20001  
(202) 727-7360

National Register

*Tonya Beauchamp*

Tax Incentives

*Suzanne Ganschinietz*

Grants

*Jeanette Johnson*

Archeology / Review & Compliance

*Dr. Catherine Slusser*

Other services: *Demolition & alteration permits*

## FLORIDA

George W. Percy, Bureau Chief  
Bureau of Historic Preservation  
The Capitol  
Tallahassee, FL 32301  
(904) 487-2333

Technical & Tax Assistance

*David E. Ferro*

National Register

*Larry S. Paarlberg*

*Michael F. Zimny*

*Paul Weaver, III*

Review & Compliance

*Juanita Whiddon*

Grants

*Manuel Ponce*

*David E. Ferro*

Archeology / Review & Compliance

*Fred Gaske*

Publications: *Florida Preservation*

*News; Calendar of Historic Sites*

Other services: *Tech. svcs. (e.g., paint analysis); museum; gift shop*

## GUAM

Joe E. Paulino, SHPO  
Dept. of Parks & Recreation  
PO Box 2950



John Kay of the Nebraska Historical Society talks with Bill Svec on his farmstead.

Agana, Guam 96910  
011-671-427-6007 or 477-9620 / 21

## GEORGIA

Elizabeth A. Lyon, SHPO  
270 Washington St., S.W., Rm. 704  
Atlanta, GA 30334  
(404) 656-2840

Technical Assistance

*Brad Smith*

National Register

*Richard Cloues*

Tax Incentives

*Jody Cook*

Review & Compliance

*Joe McCannon*

Grants

*Carole Griffith*

Publications: *Fact sheets explain each office program*

## HAWAII

Mr. Susumu Ono, SHPO  
Dept. of Land & Natural Resources  
1151 Punch Bowl, Rm. 310, Box 621  
Honolulu, HI 96809  
(808) 548-6550

Technical & Tax Assistance / Grants

*Ralston Nagata 548-7455*

Tax Act / Survey / Main St. Program

*Don Hibbard 548-7460*

Archeology / Review & Compliance

*Wendell Kam 548-6408*

*Martha Yent*

## IDAHO

Dr. Merle W. Wells, SHPO  
Idaho Historical Society / Preservation  
610 N. Julia Davis Drive  
Boise, ID 83702  
(208) 334-3861

Technical Assistance

*Fred Walters*

National Register

*Jennifer Attebery 334-3356*

Tax Incentives

*Don Watts 334-3801*

Grants

*Bill Dougall*

Publications: *Historical Society Newsletter; historic surveys; maps*

Other services: *Book & gift shop (list available)*

## ILLINOIS

Dr. David Kenney, Director  
Dept. of Conservation  
524 S. Second St., Lincoln Tower Plaza  
Springfield, IL 62706  
(217) 782-3340

Technical Assistance

*Michael Jackson 785-0272*

National Register

*Keith Sculle 782-9633*

Review & Compliance

*Anne Manuell 782-9552*

Grants

*Steve Gonzales 782-0263*

Publications: *Historic Illinois Newsletter; bimonthly Illinois Preservation Briefs; historical calendar*

## INDIANA

James M. Ridenour, Director  
Div. of Preservation & Archeology  
608 State Office Building  
Indianapolis, IN 46204  
(317) 232-1646

National Register / Tax Incentives

*Nancy Long*

Archeology / Review & Compliance

*Richard Gantz*



## IOWA

Dr. Adrian D. Anderson, Director  
Office of Historic Preservation  
East 12th & Grand Avenue  
Des Moines, IA 50319  
(515) 281-8743

### Technical Assistance

Judith Ann McClure 382-8637

### National Register

James Jacobsen 281-4137

### Tax Incentives

Ralph J. Christian 281-8697

### Review & Compliance

Susan Hoskinson 281-8742

### Grants

Jack Lufkin 281-3306

### Archeology / Environmental Review

Mary Ann McBride 281-8744

### Publications: Newsletter

Other services: Bookstore

## KANSAS

Joseph W. Snell, Executive Director  
Kansas State Historical Society  
120 West 10th  
Topeka, KS 66612  
(913) 296-3251

### Technical & Tax Assistance

Terry Marmet 296-4230

### National Register

Nora Pat Small 296-5294

### Richard Cawthon

### Review & Compliance

Richard D. Pankratz 296-4788

### Grants

Terry Marmet 296-4230

### Archeology / Review & Compliance

Chris M. Stein 296-5294

Publications: *Rock Art Publication*  
(archeology), free; *Historic Court-*  
*houses*, \$3

## KENTUCKY

Mary Cronan Oppel, Director  
Kentucky Heritage Council  
Capitol Plaza Tower, 12th Floor  
Frankfort, KY 40601  
(502) 564-7005

### National Register

Robert M. Polsgrove

### Taxes / Grants / Environmental Review

David Morgan 564-6661

### Grants

Bryan Cowherd 564-6738

### Archeology

Thomas Sanders 564-6661

Publications: *Heritage News* (bi-  
monthly newsletter), free

## LOUISIANA

Dr. Robert B. DeBlieux, Ass't. Secretary  
Office of Cultural Development  
Old State Capitol, PO Box 44247  
Baton Rouge, LA 70804  
(504) 342-6680

### Technical & Tax Assistance / Grants

Barbara SoRelle Bacot

### National Register

Jonathan Fricker

### Main Street Program

Ann Reiley Jones

### Archeology / Review & Compliance

Dr. Kathleen Byrd

Publications: *Federal program booklets*

## MAINE

Earle G. Shettleworth, Jr., Director  
Maine Historic Preservation Comm.  
55 Capitol Street  
Augusta, ME 04333  
(207) 289-2132

### National Register

Frank A. Beard

### Tax Incentives

Gregory K. Clancey

### Review & Compliance / Grants

Robert L. Bradley

### Grants

Roger Reed

Rita C. Obie

### Archeology / Review & Compliance

Arthur E. Spiess

Publications: *Archeological studies*,  
free; *Architectural History*, free; *Bio-*  
*graphical Dictionary of Architects*  
in Maine, free  
Other services: *Preservation slide shows*

## MARYLAND

J. Rodney Little, SHPO  
Maryland Historical Trust  
John Shaw House, 21 State Circle  
Annapolis, MD 21401  
(301) 269-2212

### Technical & Tax Assistance

William J. Pencek 269-2214

### National Register / Tax Incentives

Ronald L. Andrews 269-2438

### Review & Compliance

George J. Andreve 269-2438

### Grants

William J. Pencek 269-2214

### Archeology / Review & Compliance

Richard Hughes 269-2438

### Publications: Newsletter, free

Other services: *Preservation slide*  
*shows; workshops & conferences*

*To be continued next month.*



The Underwater Archeology Unit of the North Carolina Department of Cultural Resources dredges up the Nags Head Wreck, a turn-of-the-century ship.





## De-Chroming

**T**HE CHROME PLATING has chipped off the brass base of my 1930s and 1940s faucets. How would I go about removing all the chrome plating? Do you have any suggestions for a waterproof, wear-resistant lacquer?

--F. William Lipfert Brooklyn, NY

MOST EARLY FAUCETS tend to be brass, plated with chrome or nickel. To remove the plating, you'll have to disassemble all the hardware and take it to a chrome-plating shop. These shops usually remove and then replating a piece, but they should be glad to do just the removal for you. You should know that the finish on the brass will be slightly etched by the chemical into which it will be dipped. Have them buff it on a wheel to achieve a smooth surface.

THERE'S A PRODUCT called Brasswax, which will prolong the finish. But don't put too much faith in products that promise to be completely waterproof and wear-resistant. Lacquer can last up to ten years if it's not nicked or worn, but if water or fingerprints get underneath it, the brass will tarnish and you'll have to start all over again.

## Brush Vs. Spray Painting

**O**UR 1899 VICTORIAN two-storey has faded to a grey/white color. We can't decide between brush or spray painting. Our painter wants to spray, but I have a gut feeling that anything so fast couldn't be good. What do you recommend?

--Pam Talbot Wheelwright, TX

YOUR QUESTION strikes at a fundamental difference between old and new houses. Theoretically, a good spray job is fine for any house. But in our opinion most painters who spray just want to get the job done as fast as possible. Old houses need more time and attention.



OLD HOUSES usually have a mixture of oil and latex paint in thick layers, combined with bare weathered wood where paint has peeled. Brush painting provides a much better bond than spraying. Of course, start by scraping all loose material, and prime bare wood. Brush painting is initially more expensive than spraying, but you'll probably save money in the long run through longer paint life.

## Baring The Walls

**W**E are renovating the interior of our 1918 farmhouse. In one of the bathrooms we found waterproof textured paint over painted wallpaper. Can you tell us how to strip down to bare walls without damaging the plaster?

--Beth E. Cordell Lincoln, NE

SEVERAL PROCEDURES will work; experiment to see what's best for you. The idea is to create openings so you can get water or steam to the underlying coating of wallpaper paste and strip off the whole mess. If there's any place where the textured paint is loose, use a wallpaper scraper to remove the loose paper and paint. Then, with a rented wallpaper steamer, work in steam at the edges to loosen more of the wallpaper. As you peel the wallpaper, all the painted layers will come off with it. If there isn't any loose material to provide a starting point, use a belt sander VERY CAREFULLY to cut through the waterproof painted layers to expose the unpainted paper. At this point, you can use the wallpaper steamer and work from the edges, as above.

## Protecting A Wood Floor

**W**E HAVE RECENTLY renovated the kitchen in our 1885 home. Under three layers of linoleum, we found a yellow heart pine floor. Could you offer some advice on the best protective covering for a wood floor?

--Stephen Foxman Philadelphia, PA

BASICALLY, it's an aesthetic choice because both surface finishes (polyurethane, shellac, resin varnish, Swedish treatment) and penetrating finishes (linseed oil, tung oil, or proprietary penetrating resin finishes) provide about the same amount of resistance to scratches, scuffs, and stains. The surface finishes will actually take the scratches and stains, but will look the worse for it. Generally, penetrating finishes are more easily renewed and fixed, whereas surface finishes are easier to strip. Penetrating finishes may give very blond wood a greyish cast that some people would prefer to avoid. Varnishes will do less to change the color of the wood.

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.





## FOR SALE

**QUEBEC FINE ARMOIRE** — C. 1830, rat-tail hinges. Raised panel on doors & sides. 50 in. x 72 in. x 18 in. \$2,500. George Cooper, 166 Cowan Ave., Toronto, M6K 2N6, Ontario, Canada. (416) 530-0428.

**ARCHITECTURAL FRAGMENTS**, c. 1880, oak w/ original period mahogany finish. 4 FP mantels 65 1/4 in. x 90 1/4 in.; 5 doors w/ brass hardware dated 6/24/1879, 41 1/2 in. x 7 1/2 in. x 2 in.; 50 ft. wall panel w/ moulding 28 in. wide; 250 ft. of assorted ceiling moulding. (413) 589-0793 btwn 8AM-9 PM.

**RED TILE ROOF**, approx. 20 square cap & ridge pieces. Taken off house approx. 70 yrs. old. \$2,000. E. M. O'Toole, 1710 Vassar NW, Canton, OH 44703. (216) 456-6790.

**25 OAK CHURCH PEWS**, approx. 25 ft. long. No reasonable offer refused. (517) 536-8662.

**SIDEBOARD & MIRROR**, solid motley mahogany. Mission style. \$500. Ronald Iverson, 726 Franklin St., SD 57701. (605) 341-6103.

**DUST CORNERS** — Those elusive little brass corners are finally available once again. These Victorian hardware items are decorative and practical when placed where each stringer, riser, & tread intersects. Send \$1.25 @ ppd. to Conant Custom Brass, Box 1253A, Burlington, VT 05401 or write for more info.

**PAINTING OF YOUR HOME**, reverse, on glass, hand-done in oils from good, clear photo — aged to look "the Period" — 8 x 10 \$40, other sizes comparative. Charles Tice, 616 Judson Church Rd., Fayetteville, NC 28301.

**MAGIC CHEF GAS RANGE**, 1920s, fine cond., clean throughout. Green & cream baked enamel, 4 burners, oven, broiler, fluted legs. 43 in. x 38 in. x 21 in. Best offer over \$300. Norman Weinstein, 14 Latlin Dr., Yonkers, NY 10705. (914) 963-7671.

**PLAYER PIANO**, Aeolian upright w/ duo-art reproducing player mechanism. Completely restored & in fine working cond. Bench included. \$3,500. (313) 858-7636.

**ORIGINAL WAINSCOTTING** — Yellow pine (painted). Good cond. 350 pieces. Sell for \$2/board or \$500 for the lot. D. Hughes, 258 N. Main St., Harrisburg, PA 17102. (717) 234-5125.

**UNIVERSAL GAS STOVE**, 1938, working w/ oven, astrogill, 4 burners, work space counter, 2 storage drawers, salt & pepper, timer, light, cover for top. White porcelain finish. All original written material. Exc. cond. \$75.00. Fraidell Fenster, 5 Gareau Ave., Ware, MA 01082. (413) 967-3005.

**INTERIOR WOODWORK**, quarter-sawn oak, Queen Anne/Classical Revival style. 450 ft. 2-piece baseboard, 3-5 rooms picture moulding, 8 corner guards, 24 doors w/ casings (12 w/ transoms). Also plain, wall-mounted railing, maple stair treads. Exc. cond. David Arbogast, 701 Eastmoor, Iowa City, IA 52240. (319) 351-4601.

**FLUTED WOOD COLUMNS**, 4 full-round and 1 half-round, used. Total height w/ capital, base, & plinth 100 in. Send \$1.00 for pictures and details including price. George Merrill, R. 2, Box 218, Homer, NY 13077.

**BRASS DUST CORNERS** — Used where the tread, stringer, & riser meet. Decorative — they make it easier to clean corners. \$1.50 @ + \$1.00 handling charge for each order. Send check or money order for prompt delivery. Haynes Assoc., Inc., Pattenburg Rd., Pattenburg, NJ 08802.

**WOODWORK**, Italian Renaissance Revival: splendidly carved oak door & window surrounds, frieze boards, & large carved mantel w/ over mantel. Comes from the Rudolph Schlosser mansion (1885) featured in Drury's book "Old Chicago Homes." Has been lovingly stored for over 30 yrs. All to be sold as lot, \$40,000. Not replaceable at any cost. Send SASE for details to Glenn Hjort, Architect, 1454 N. Dearborn Pkwy., Chicago, IL 60610.

**HOUSE PORTRAITS**, either as a handsome pencil rendering, \$40.00, or painted in color on a small rock as a unique paperweight. Carolyn Thaben, 96 Plains Rd., New Paltz, NY 12561. (914) 255-6323.

**MARBLE VANITY**, Top w/out basin. 30 in. x 22 in., 11 1/4 in. basin hole, 8 in. left corner splashback. \$75 + shipping. (401) 364-6157 evenings.

**CUSTOM HOUSE PORTRAITS**, capture the beauty of your old house in a superbly detailed work of art. Pen & ink or acrylic. Requires photo(s). Avg. price \$100. Send \$3 for frameable example, description, ordering info to G. Daniel Casstevens, POB 668, Boonville, NC 27011.

**GE REFRIGERATOR**, 1931, motor mounted on top. Original in good working order. Also 1931 Magic Chef gas stove. All parts, needs little mechanical work. Both best offer. Charles R. Sollin, 298, Dover St. E, Valley Stream, NY 11580.

**CLAW-FOOT BATH TUB**, 5 ft. x 30 in. x 21 in. Porcelain enamel on cast iron. Top quality, no chips, no stains. \$100. M. English, Box 296, RR 2, Tomkins Cove, NY 10986. (914) 359-9173.

## TRADES & SWAPS

**YOUNG MAN**, 25, healthy & hardworking. Seeks services in restoration on your home in exchange for room & board. James E. Sizemore, 5999 13 Mill Rd., Burlington, MI 49029.

### Why Does Your House Look That Way?

#### THE HISTORY OF AMERICAN ARCHITECTURE Sept. 30-Oct. 5

In celebration of the rich diversity of our architecture, The Smithsonian Institution is sponsoring a five-day seminar in Washington, DC. Prominent architectural historians, preservationists, writers, & critics will discuss successive waves of architectural development & examine many aspects of building in America. The seminar will feature an all-day tour of Frank Lloyd Wright's Fallingwater. For details write to The Smithsonian National Associate Program, Washington, DC 20560.

## INNS & HISTORIC HOUSES

**ACADEMY STREET B & B** — Restored 1865 Italianate Victorian home in the Poconos. Gourmet breakfast & afternoon tea included. Near beautiful public lake. 528 Academy St., Hawley, PA 18428. (717) 226-3430.

**B & B in a charming seacoast mansion**. On the National Register. McGilvery House is considered a fine example of mansard architecture. Reservations through Sept. For brochure: Box 588, Searsport, ME 04974. (207) 548-6289.

**ENJOY home comforts and hearty breakfasts at Ten Inverness Way B & B** on the CA coast, 1 hr. north of SF at the Point Reyes National Seashore. Free brochure. POB 63, Inverness, CA 94937. (415) 669-1648.

**THOMASTON, ME** — B & B in Victorian Italianate w/ many original features in historic district on ME coast. 15 mins. from ocean, lakes, & mountains. 75 mi. NE of Portland. 3 guest rooms, continental breakfast included. Free brochure. Barbara Lee, 163 Main Street, Thomaston, ME 04861. (207) 354-8759.

**GANDALF HOUSE** — Victorian farmhouse w/ in-ground pool, located in the middle of Long Island's wine country. 20 mins. to the Hamptons & ocean beaches. 1 mi. to Peconic Bay, 2 mi. to Long Island Sound. Dinner on request. Box 385, Laurel, NY 11948. (516) 298-4769.

**DISTINCTIVE Leadville, CO**, home offers comfort, privacy, view. Historic 1880s Brown Place, ideal rental for 2 small families, 7-8 @ \$17 per; 4 @ \$24 per. Weekly, 10% less. M. Ten Eyck, 3477 W. Hayward Pl., Denver, CO 80211. (303) 433-3956.

## WANTED

**OLD G.E. REFRIGERATOR**, "Monitor Top." Need not work, but must be complete & decent. Description, photo, price to Bruce Duncan, 10110 Capitol View Dr., Silver Springs, MD 20910. (301) 565-9073.

**PARTS FOR ORIOLE 6 burner, high-standing gas stove**. C. 1910. Specifically needs doors, hinges, & latches. Write or call collect: Charles Stuart, 70 Clinton Ave., Dobbs Ferry, NY 10522. (914) 693-5659.

**LINOLEUM** — Info. on stencilling linoleum or a source for old (c. 1868) linoleum w/ plain off-white background & blue-green print in a 'chicken-wire' design. Keyhole plate & cover assemblies w/ overall dimensions of 2 1/2 in. x 1 in. Bidwell Mansion SHP, 525 Esplanade, Chico, CA 95926.

**HOUSE NEEDS** — Concrete, soup bowl-shaped urns; right hinged bevelled glass front door, 42 in. x 7 ft.; bevelled glass French doors, 5 ft. x 80 in.; single panel interior door stained mahogany or ash; period hardware & light fixtures. Will return photos. Steve Bourn, 5634 Swiss Ave., Dallas, TX 75214. (214) 824-0792.

**STITCHED SAMPLERS** of the 18th-19th centuries. Any condition. Send pictures, prices, items needed, swap value. Lynne, 4907 W. Vine, Milwaukee, WI 53208.

**KITCHEN STOVE** — Gas, old, working cond., 4 burner + warming oven. Photo & price to T.B. Wallace, RD 1, Post Rd., Rutland, VT 05701.

**CARRARA GLASS**, burgundy, 5/16 in., in varying sized panels. Phil Lank, 206 Parkview Dr., Lafayette, LA 70503. (318) 232-6239.

**OAK DOORS**, single panel, quarter-sawn. 12 doors needed: 2 doors, 24 in. x 72 in.; 2 doors 32 in. x 80 in.; matching set of doors for Murphy bed, 32 in. x 82 in.; 2 doors 29 in. x 81 in.; 1, 30 in. x 80 in.; 1, 29 in. x 80 in.; 1, 30 in. x 79 in.; 1, 24 in. x 65 in.; & 1, 24 in. x 71 in. Albert Davis, OLO Ranch, Hyannis, NE 69350. (308) 458-2244.

**KITCHEN STOVE** from around turn-of-the-century. Majestic preferable. 2 ovens w/ 4 gas burners & a fire box for either wood or coal. Send picture & price. Larry Brussard, 203 Tenth St., Lincoln, IL 62656.

**ROCOCO REVIVAL & Renaissance Revival furniture**. Also looking for any fancy armoires, Murphy beds, candlestick phones, & Victorian bathroom acc. Must be in good to exc. cond. Please send photos (will be returned), description, & price. Thomas Thompson, 2112 D, White Pine Circle, W. Palm Beach, FL 33406. (305) 439-3779.

**VICTORIAN HOUSE** to restore for B&B inn. Prefer Gothic or Second Empire. Need not be in move-in condition — want to restore to personal taste. New England, NY, PA, or NJ. 6 BR minimum. Send photo and price to Barrett Ravenhurst, 113 Park Avenue, Stroudsburg, PA 18360.

**VICTORIAN or antebellum house**, 1 or 2 storey, minimum 2,400 sq. ft. Structurally sound, exc. neighborhood in TN city w/ hospital & access to great fishing. Under \$75,000 if restored, willing to restore if price is right. Walter E. Foreman, 3500 Rolling Woods, Memphis, TN 38128.

## BOOKS & PUBLICATIONS

**CLASSIFIED INFORMATION** — 45 case studies of successful newspaper real estate ads from around the country that solved marketing problems & increased sales. 1984, 86 pp., pbk., \$10 + \$2 shipping. ISBN 0-86718-207-5. Publication Orders, National Assoc. of Home Builders, Dept. OHJ, 15th & M Sts., NW, Washington, DC 20005.



**REAL ESTATE**

**CHEROKEE, AL** — 1870 Queen Anne on 1+ acre corner lot. Restoration nearly complete. Will finish to your specs. Oak and heart pine woodwork, 4 BR, 2½ baths, FP throughout. \$125,000. Lee Pollard, (205) 359-4519.

**TUSCALOOSA, AL AREA** — pre-Civil War, Greek Revival mansion. 50 acre working farm, lake. Completely restored, 3 BR, formal DR, parlor, library, 2 baths, 8 FP, screened rear porch. Historic landmark featured in House Beautiful. \$225,000. (205) 830-2961.

**PRATTSBURG, GA** — Early 19th Century two-story Greek Revival manor house on 211 acres in unaltered and sound cond. Needs modernizing. Owned only by descendants of builder. Modern guest cottage. \$265,000. Carolyn Cagle, Buckhead Brokers Realtors, 3650 Habersham Rd., Atlanta, GA 30305. (404) 237-5227.

**GREENVILLE, TX** — Two-story 1894 Victorian showplace. Restored to perfection. 4 BR, 1½ baths, CH/A. 2,900 sq. ft. of charm. Lots of stained glass and oak woodwork. A part of Greenville history. 40 mins. from Dallas. \$65,000. Gail, (214) 494-2727.

**SO. ADIRONDAK, NY AREA** — 1893 one-room schoolhouse in original cond. w/ schoolbell. 22 ft. x 31 ft. w/ well, electric. 4½ hrs north of NYC. Mins to lakes, ski center, white-water sports. \$17,500. Pearsall Realty, Wevertown, NY 12886. (518) 251-2422.

**NEWARK, DE** — 1842 large brick-stucco house, 42 ft. x 30 ft. 1½ baths, 12 rooms + 2 in annex, deep well, several FP, modern wiring & plumbing. DE Heritage House on 7.05 acres. Adjoining farm land available. Owner, (703) 354-9020.

**MUDDY CREEK FORKS, PA** — B & B in a 1798 delightfully restored stone house near the Amish landscape. Stencilled walls, FP, studio, rural setting. \$115,000, financing available. Hearne, RD 1, Airville, PA 17302. (717) 927-6906.

**ST. JOHNS RIVER, FL** — 1877, 21 room "Steamboat Gothic" mansion & large deep-water boathouse. Available monthly. Beautiful mile-wide river view, fantasy-like setting. Entire house or 2nd floor negotiable. (513) 221-6047.

**BATAVIA, IL** — 1840s Greek Revival. Post & beam, FP w/ original crane & bake oven. Some original hardware. Insulation, wood shingle roof, gas furnace, plumbing & wiring all recent. ½ acre w/ old maples, fruit, & berries. Convenient to commuter lines. \$55,000. McIntyre, (312) 879-8982.

**SPARLAND, IL** — Brick octagon home unique to state, c. 1886. Original cond., 75% restored, on National Register. Central spiral staircase, pie-shaped rooms. 4 BR, 2 baths, wide gallery of river view, fruit cellar, antique furnishings optional. Near acre, nestled in hillside 30 mins. to Peoria, 2 hrs. to Chicago. \$150,000. N. Coker, Sparland, IL 61565.

**DES MOINES, IA** — Majestic, 3-story brick structure in Sherman Hill Historic District. Suitable for conversion to apts. or condos. Eligible for 25% Investment Tax Credit. Decorative exterior gable details & 3 storey porches intact. Unoccupied & needs to be rescued from demolition. Mary Neiderbach, City Planning & Zoning Dept. (515) 283-4182.



**HARTFORD, WI** — "Centennial Home." LR, DR, kitchen, 2 BR, & bath on 75 ft. x 100 ft. lot. 40 min. NW of Milwaukee, 5 miles to skiing & boating. \$50,000. LeRoy A. Lopas, 428 W. Rogers St., Hartford, WI 53027.

**MUSKEGUN, MI** — Tourist area. 1903 Georgian colonial, exc. cond. Approx. 5,500 sq. ft. leasable space, currently specialty shops and luncheon dining — could be full-service restaurant or B & B. On National Register, 2 blocks to shopping mall & proposed Hilton. \$225,000. Owners transferred. (804) 253-2807.

**LEHIGH CANAL, PA** — 160 year-old former hotel, approx. 1½ acres w/ large 2-story barn & brick oven/smokehouse. On National Register. Building in good cond., new roof, 3 FP, spring w/ reservoir in basement. Owner financing possible. Micke Hupkes, Bill Rehrig Realtor. (215) 826-4822.

**MIAMISBURG, OH** — OH Historic Inventory, German Renaissance home/office ideally located. Huge country kitchen w/ antique oak cabinets. Includes bevelled & stained glass windows, brass chandeliers, solid-oak FP, carriage hse....over 4,000 sq. ft. of beautifully restored rooms. New electric, plumbing, furnace. \$125,000. (513) 429-2992 evenings.

**WILMONT, OH** — Pre-1870 1½-story house, post & beam construction, mud & straw insulation, clapboard siding, w/ summer kitchen/workroom. On shaded double lot w/ 24 ft. x 32 ft. garage. \$27,500. (216) 359-5890.

**CINCINNATI, OH** — 1895 brick Queen Anne in Prospect Hill historic district. Adjacent grass lot, city view, all new mechanics, huge new kitchen, original woodwork, and painted ceilings. 10 rooms, 6FP. \$115,000. (513) 241-2375.

**QUINCY, FL** — Queen Anne w/ turrets c. 1899. Features 5 BR, 3 baths, 8 FP, in Quincy Historic District. 25 miles to Tallahassee. \$110,000. Diane Jetton, Realtor. (904) 875-3044.

**MILLEDGEVILLE, GA** — Victorian house built in 1881. 2 BR, parlor, LR, DR, 3 baths (2 new), sun room, & kitchen. New insulation, wiring, plumbing, heating, kitchen, and exterior paint. 5 working FP. Needs some cosmetic interior work. \$60,000. Bill Boone, Box 246, Keota, IA. (515) 636-2478.



**NEWARK, DE** — 1842 large brick-stucco house, 42 ft. x 30 ft. 1½ baths, 12 rooms + 2 in annex, deep well, several FP, modern wiring and plumbing. DE Heritage Hse on 7.05 acres. Adjoining farmland available. (703) 354-9020.

**ANNVILLE, PA** — 1895 log farm home near Hershey. Interbred walnut-pecan trees — blue ribbon winners! Spacious sunny kitchen, DR, LR, FP, den, in-ground pool. Stone wall basement exits outside. Some restorations. Jeanette Vila, 50 W. Main, Anville, PA 17003. (717) 867-5511. \$65,000.

**WOODSTOCK, CT** — Exc. investment opportunity. Builder/owner must sell this museum-piece restored 1690 salt box this summer, at below cost. Original asking price \$195,000. On 15 acres with 3-bay detached barn. (203) 974-3810.

**BROWNVILLE, NE** — Gov. Robert Furnas hse., 1868. National Register, NABS. Brick, 9 rooms, 1½ baths, 2 FP. All new interior, fully insulated, new plumbing, wiring. Garage. Charming river village, oldest town in NE. \$60,000. Bernard Realty, 1202 J, Auburn, NE 68305. (402) 274-3301.

**AURORA, IL** — 1882 Italianate frame home Divided as duplex, ½ of house in prime, near original cond. 4 marble FP, 3 brass & copper chandeliers w/ electricity & gas. Pocket doors. Business/prof. zoning obtainable. \$139,000. Jeanne Goss, (818) 447-0307.

**MACON, GA** — Late Victorian, c. 1895. 90 mins. from Atlanta. Restored 2-story 3,500 sq. ft. main house & apt. Beautiful sarcaises & woodwork. Heart pine floors. 4 BR, 8 FP, wrap-around porch. New electric, plumbing, heating, AC, & insulation. In historic neighborhood. \$85,000. Shery Kearney, (606) 254-9202.

**APT ANNUAL CONFERENCE**

Sept. 19-23  
Toronto, Canada

Focusing on the subject "Principles in Practice," this year's meeting will discuss the challenges in using modern technology in preservation projects. It will explore such topics as

- project planning
- project management
- appropriate technology

For details contact Sheila Larmer, c/o Ministry of Citizenship & Culture, 77 Bloor St., W., 2nd Floor, Toronto, Ontario, M7A 2R9.

**MEETINGS & EVENTS**

**HOUSE & GARDEN TOURS:** Candlelight tours of private 18th & 19th century houses & gardens not usually open to the public. Oct. 4, 5, 6, 10, 11, 12, 13, 17, 18, 19, 20, 24, 25, 26, & 27. For further info., Tours, The Preservation Society of Charleston, POB 521, Charleston, SC 29402. (803) 722-4630.

**CAMPBELL CENTER** — Preservation, conservation, architecture courses from 1 to 12 days. Nationally known faculty. Wide range of courses, from furniture care to how to do historic surveys. Reasonably priced, intensive, room & board included. Register for fall courses: Margery Douglass, Campbell Ctr., Dept. OHJ, P.O. Box 66, Mt. Carroll, IL 61053.

**HERITAGE DAY FESTIVAL** — Sept. 15, W. Church St., Elmira, NY (Near Westside Historic District). Guided walking tours, house tours. Near Westside Neighborhood Assoc., Inc. (607) 733-4924.

**THE FINISHING SCHOOL** — Courses offered in Marbleizing, Graining, Gilding, & other restoration & faux finishes. Weekend & 4-day courses. Call or write for brochure. 1 Elm St., Great Neck, NY 11021. (516) 487-2270.

**RESTORATION SERVICES**

**LANDMARK RESTORATIONS** — Quality personal care provided for old homes & commercial buildings in our area. Services include consultation, project management, & all trades. Dan Morrison, 1584 Elmwood Ct., Frederick, MD 21701. (301) 662-2073.

**HOMESTEAD CHIMNEY** Restoration Services cleans, evaluates, repairs, & relines chimneys. Specializes in PermaFlu Chimney Relining. Lifetime conditional guarantee. Will travel anywhere. Homestead Chimney, POB 5182, Clinton, NJ 08809. (201) 735-7708.

**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

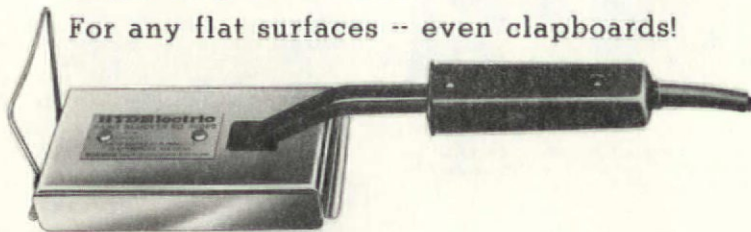
Ideal for moulded & turned woodwork!

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





Your Best  
Guide To  
**Victorian  
Design**

Two invaluable books of Victorian architectural details and designs are now available in one softbound edition. *Victorian Architecture* reprints in full *Detail, Cottage & Constructive Architecture* (1873) and *Modern Architectural Designs & Details* by Bicknell and Comstock (1881).

Builders and carpenters of the late 19th century used these pattern books for their design ideas. Today, they can unlock the past for anyone restoring a late Victorian home. Details can be used for building interior and exterior woodwork, re-creating exterior gingerbread, wall stencil patterns, restoring porches, building additions . . . or just for pure visual enjoyment of fine design. Old-house lovers will delight in the wealth of illustrated information on Mansard, Queen Anne, Elizabethan, Eastlake, and Aesthetic styles.

To receive your copy of *Victorian Architecture*, just check the box on the Order Form, or send \$15.95 postpaid to

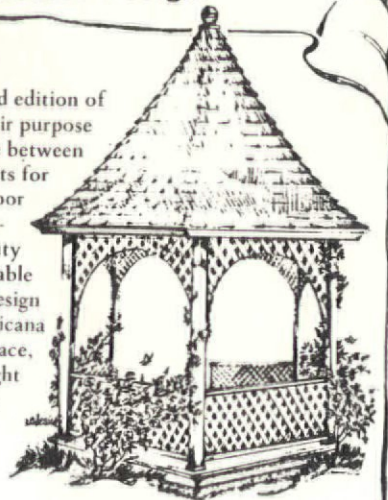
The Old-House Bookshop  
69A Seventh Ave., Brooklyn, NY 11217

# GAZEBOS

And Other Garden Structure Designs

Sun Designs has just released this expanded edition of their original Gazebo Study Plan Book. Their purpose with the brand-new *Gazebos* is "to build a bridge between better personalized design and economical design costs for people like ourselves who enjoy their home, its outdoor areas, and wish to add to it the joys a gazebo can provide." All do-it-yourselfers seeking to extend the beauty of their homes into their property will find an invaluable source with *Gazebos*. The book contains dozens of design styles, from Victorian to Rustic, from Asian to Americana to European. Whatever your situation is, regarding space, house style, or finances, you'll find something just right in this book's outstanding array of garden structures:

55 Gazebos                      13 Strombrellas  
7 Pergola-Arbors              18 Birdhouses & Feeders



*Gazebos* is in effect a huge catalog of ordering information for plans of every structure illustrated. The book even has mini-plans for 2 birdfeeders and for the "Tiffany" gazebo (the most popular style Sun Designs carries). There's also a display of the various floor plans and railing styles offered; a brief history of the gazebo, too. If you want a strombrella, gazebo, or pergola-arbor which will

truly complement your house, *Gazebos And Other Garden Structures* is the best source you can consult.

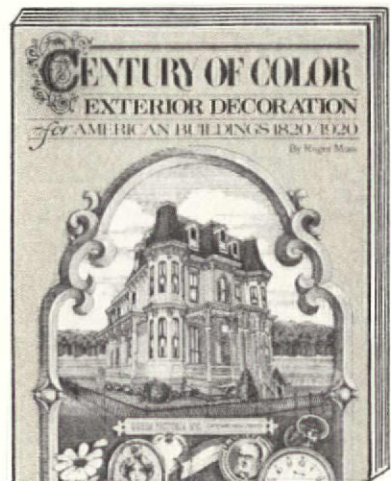
To get your copy of *Gazebos*, just check the box on the Order Form, or send \$9.95 (includes fast UPS shipping & handling) to

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



## What Color Should You Paint Your House? Century Of Color Has The Answer.

*Century Of Color* is the most comprehensive and practical guide available to authentic, historically accurate, exterior paint colors. The book features 100 color plates of "plain" Victorian and vernacular Classic houses, as well as the expected showcase homes. All the color combinations emphasize the rich character of the architects' designs. There are also *Affinity Charts*, with 200 color combinations that are diverse enough to stimulate everyone's aesthetic taste. And, as a special bonus, *Century Of Color* comes with a large color chip card displaying the 40 colors of Sherwin-Williams' authentic paint line, *Heritage Colors*.



To order your copy of *Century Of Color*, just check the box on the Order Form, or send \$15 postpaid to

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





# The Old-House Bookshop



## Gazebos

48 All do-it-yourselfers who are seeking to extend the beauty of their homes into their property will find this an invaluable sourcebook. It's a vast catalog of ordering information for plans of garden structures: 7 pergola-arbors, 13 strombrellas, 18 birdhouses and feeders, and 55 gazebos. The book covers dozens of design styles, from Victorian to Rustic, from Asian to Americana to European. It even includes mini-plans for two birdfeeders and for the popular "Tiffany" gazebo.

Softcover, 96 pages, 8 1/2 x 11  
\$9.95, 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.

42 BUILDING KITCHEN CABINETS — Basic, straightforward instructions and over 150 illustrations make this complicated job a snap for any do-it-yourselfer with carpentry skills. Every step of the job is covered: buying hardware; estimating costs; constructing & installing cabinets. 144 pages. Softbound. \$13.95.

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.

49 THE MOTION-MINDED KITCHEN — This is a kitchen-planning book that is genuinely sympathetic to old houses. Richly illustrated with photographs and drawings, the book is a detailed survey of how to plan, design, and construct a kitchen — one that will be both efficient and historically appropriate (without costing you a fortune!). 146 pages. Softbound. \$11.95.

23 OLD HOUSE WOODWORK RESTORATION — This illustrated, informative book deals exclusively with restoring architectural woodwork: stripping paint from wood and then selecting the appropriate finish. 200 pages. Softbound. \$14.95.

### Reprinted Pattern Books

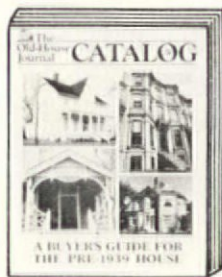
18 CUMMINGS & MILLER — Two architectural pattern books from 1865 & 1873 show house plans & ornamental details in Italianate, Mansard, & Bracketed styles. Over 2000 designs & illustrations. 248 pages. Jumbo 10 x 13 size. Softbound. \$15.95.

16 VICTORIAN ARCHITECTURE — A reprint edition of two classic architectural pattern books: A.J. Bicknell's of 1873 & W.T. Comstock's of 1881. Hundreds of illustrations of houses & ornamental details in the Mansard, Queen Anne, & Eastlake styles. 192 pages. Jumbo 10 x 13 size. Softbound. \$15.95.

## The 1984 OHJ Buyer's Guide Catalog

12 This book is the 'Yellow Pages' for pre-1939 houses: a comprehensive buyer's guide listing 1,251 companies. That's almost 10,000 hard-to-find, old-house products & services at your fingertips. From hand-printed wallpapers to marble mantels, wooden porch ornament to brass lighting fixtures — all meticulously indexed and cross-referenced. All listings have also been carefully screened by the OHJ editors.

Softbound, 208 pages, 8 1/2 x 11  
\$9.95 to current OHJ subscribers  
\$11.95 to non-subscribers



## Subscription To The Old-House Journal

New Subscription     Renewal (Enclose Current Mailing Label)  
 1 Year — \$16     2 Years — \$28     3 Years — \$36

## Old-House Journal Yearbooks: The Restoration Encyclopedia

Each Yearbook is a compilation of a full year's worth of OHJ issues.

76  1976 — \$10    79  1979 — \$12    82  1982 — \$16  
77  1977 — \$10    80  1980 — \$12    83  1983 — \$16  
78  1978 — \$12    81  1981 — \$16    91  The Full Set — \$69.95  
All eight Yearbooks at only \$2/3 the price. You save \$34!

## OHJ Binders

22  BINDERS — Brown vinyl binders embossed in gold with the OHJ logo. Holds a year of issues. \$6.25 each.

## Send My Order To:

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Amount enclosed: \$ \_\_\_\_\_

NY State residents please add applicable sales tax.

NOTE: If your order includes books or merchandise, you must give us a STREET ADDRESS — not a P.O. Box number. We ship via United Parcel Service (UPS), and they will not deliver to a P.O. Box.

Please clip this page and mail together with check payable to THE OLD-HOUSE JOURNAL, 69A Seventh Avenue, Brooklyn, NY 11217.

The  
Old-House  
Journal  
AUS 84

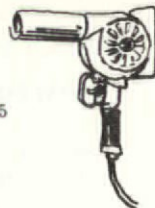
All prices postpaid,  
and include  
fast UPS shipping.

## The Strip Shop

We've tested all the available tools, and the ones listed below are by far the best. Whether you're stripping clapboards, shingles, interior woodwork, trim, or furniture, we have just the tool you need!

11  MASTER HEAVY-DUTY HEAT GUN — \$77.95  
For stripping moulded and turned woodwork

10  HYDELECTRIC HEAT PLATE — \$39.95  
For exterior stripping and large flat surfaces





## Time Is Running Out!



Don't let it run out on you! This fall is your last chance to become a candidate for OHJ's 1984 Grant Program. You have to sell at least 12 OHJ subscriptions through your newsletter or group meetings by November 30. Last year, The Old-House Journal gave away \$17,000 to preservation organizations across the country. Your organization can tap into this source of funds this year — there is no upper limit on what is available.

**The Revenue Sharing Program** — This plan lets you provide Old-House Journal subscriptions to your members at a discount. You can sell a 1-year subscription for \$12 — a 25% discount.

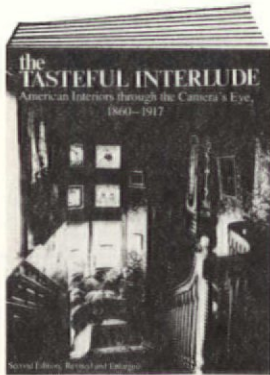
Your organization keeps \$6 out of every \$12 you collect. You must submit a minimum of 12 subscriptions (either new subscriptions or renewals) to qualify for the Revenue Sharing Program. Submitting the minimum 12 names means you keep \$72. Send in 50 names and you get \$300.

**The Grant Program** — Every organization that qualifies for OHJ's Revenue Sharing Program automatically becomes eligible for the Grant Program. In December, The Old-House Journal will award six \$1,000 grants to participating organizations. The first \$1,000 grant will go to the group that sends in the most new subscriptions or renewals. The other five winners will be selected by drawing. (Winners of the 1983 grants were announced in the Jan.-Feb. 1984 issue of OHJ.)

For details & appropriate forms, call or write:

Barbara Bugg  
Group Services Coordinator  
The Old-House Journal  
69A Seventh Avenue  
Brooklyn, NY 11217  
(212) 636-4514

## Walk right into 269 Victorian rooms . . .



Walk right into 269 Victorian and turn-of-the-century rooms through the photos of *Tasteful Interlude*. These portals to the past will ignite the decorative imaginations of old-house owners, preservationists, restoration architects, interior designers, and history buffs.

Author William Seale has expertly researched, analyzed, and interpreted this collection of historic photos, which transverses 57 years in the evolution of American interiors, from the Civil War to World War I.

Originally published in 1975, *Tasteful Interlude* was out-of-print for several years. But the second edition is now available — actually back "by popular demand" — with additional photos & commentary. You can now explore a vast range of residential fashions, from the lavish drawing rooms of Manhattan to a shanty in Colorado's silver-mining country.

This broad array, from ostentatious opulence to stark simplicity, is an outstanding guide to the decorative tastes of six decades of American history. If you're decorating your own period home, or just love to look at the fashions and styles of the past, you will delight in this unique photographic expedition into Victorian and turn-of-the-century life and culture.



To receive *The Tasteful Interlude*, just check the box on the Order Form, or send \$14.95 ppd. to

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





*Allyn S. Feinberg of the Community Services Collaborative in Boulder submitted this photo. He commented: "Our staff encountered this house while working on a historic preservation project in Ogden, Utah. While we see many such buildings in our daily work, we feel this is truly an 'outstanding' example."*

**Q**UEEN ANNE GOES INTERNATIONAL: Rarely is the clash of styles in a single building so apparent as in this month's remuddling--and right on the front, too! Perhaps the owner, confident of his ability to blend old and new, was trying for architectural diplomacy. Unfortunately, the result is a house that contradicts itself.

WE DON'T have any "before" pictures, but it's not hard to imagine how this addition was added. The verandah that formerly encircled the house was amputated, as was part of the roof. Before, the porch created a transition between the sidewalk and the house. Now the passerby is faced with an uncompromising slab

that bears considerable resemblance to a shower stall at the Y.

IN THIS CASE, the startling juxtaposition of old and new has destroyed the house's historic character, besides ruining the design relationship between elements of the house. The new stairway cuts right across the front arch; in a crowning irony, the new awning is too narrow for the upstairs window.

NO NEED TO go on describing how the sharp angles and hard tile surfaces of the new portion overwhelm the original house... As the saying goes, a picture is worth a thousand words.



**The  
Old-House  
Journal**<sup>®</sup>

69A Seventh Avenue,  
Brooklyn, New York 11217

NO PAID ADVERTISING

Postmaster: Address Correction Requested

BULK RATE  
U.S. Postage  
**PAID**  
Pittston, PA  
Permit No. 210

44-02354-55 12P 8 M  
MAY85  
KEITH.WEBER  
14 S ELDORADO ST  
SAN MATEO CA 94401\*\*