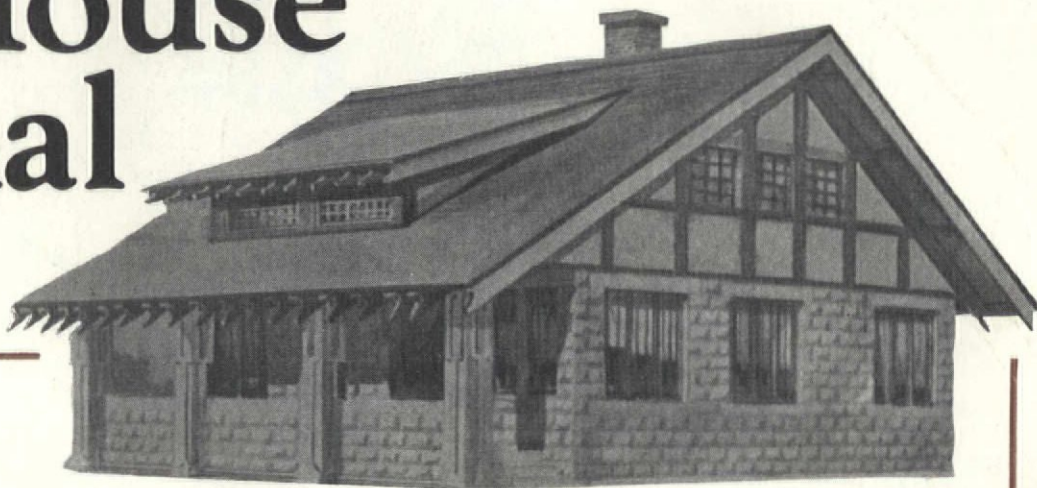




Restoration and Maintenance Techniques
For The Pre-1939 House

October 1984 / Vol. XII No. 8 / \$2.50

The Old-House Journal



Ornamental Concrete Block Houses

by J. Randall Cotton

PERHAPS YOU'VE SEEN IT in a foundation or early garage; maybe you know of a decorative porch or entire house made from it. More likely, you haven't given old-fashioned concrete block a second thought. Like linoleum, asphalt shingles, and ceramic tiles, ornamental concrete block was one of a host of building materials popularized in the late- and post-Victorian era, but now thought of as just "functional" or even unattractive.



OPINION IS CHANGING, however, as more of us begin to recognize and appreciate the materials that helped make the turn-of-the-century period an exciting transition from old building traditions to the modern age.

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LATROBE'S BALTIMORE HEATER

Remembering Harry

THIS IS page two in the issue but it was the last one written. I've put it off because I knew it would be hard for me. Harry Waldemar, our stairbuilder friend, our old-ways carpenter-advisor, died this summer at the age of 74.

OLD-HOUSE JOURNAL readers will remember Harry's stair-repair articles over the past three years, and his circular-tower model that was the basis of two recent articles. The articles were all secondary to his major contribution, though: providing the inspiration and practical expertise for a book on traditional wood stairbuilding.

HARRY'S ROLE is central. He built models and stair parts for us to photograph. He spent countless long Saturdays with us in his basement shop, demonstrating each step in construction, miming complicated saw cuts for our camera. And he talked, talked, talked: nuances that can't be found in a book. We took notes. After each phase, he'd read our technical draft and tell us where we'd missed the fine points.

BUT HARRY has been more than a consultant. If it weren't for people like Harry, we could be content to work for money or security. When we feel compelled to go beyond "good enough," when we force ourselves to do our best, we do it partly to live up to the expectations of those few whose opinion matters and whose example is inspiring -- and whose respect we crave.



IT'S NOT THAT those we respect become judges of our work; Harry, certainly, would be uncomfortable in that role. But we find ourselves mentally measuring our own work against that of our mentors. If it doesn't measure up, we know it and are ashamed. Harry will continue to be a precious mentor to us, even though he's gone, because he helped us know what good work is.

SO MUCH of what Harry meant to us was wrapped up in his age, of course: no younger man could set an inspiring example of apprenticeship at the age of 15, lessons learned as a Depression craftsman, a long lifetime of hard work, and the joy of being "rediscovered" during retirement. But still, no one thought of Harry as an old man. He taught at seminars. He built stair models to help him in his lectures. He voiced strong opinions. And he sailed out of Mamaroneck Harbor alone in an elegant wooden boat he built himself.

EVERY ONCE IN A WHILE a sign of age would bring us all up short. Though he was in perfect health until a few months before his death, he sometimes worried aloud that he wouldn't live to see the book published. He didn't, and that makes us immeasurably sad. There's consolation in knowing that he was so vital, so knowledgeable and busy that when he died, he was at the peak of a second career. (How many of us will be indispensable long enough to have an "untimely death" at 74?)

WE'RE HONORED and grateful that we were recipients of so much of what he had to share. We miss you, Harry. Don't worry: the book will keep the craft alive.

Patricia Poore



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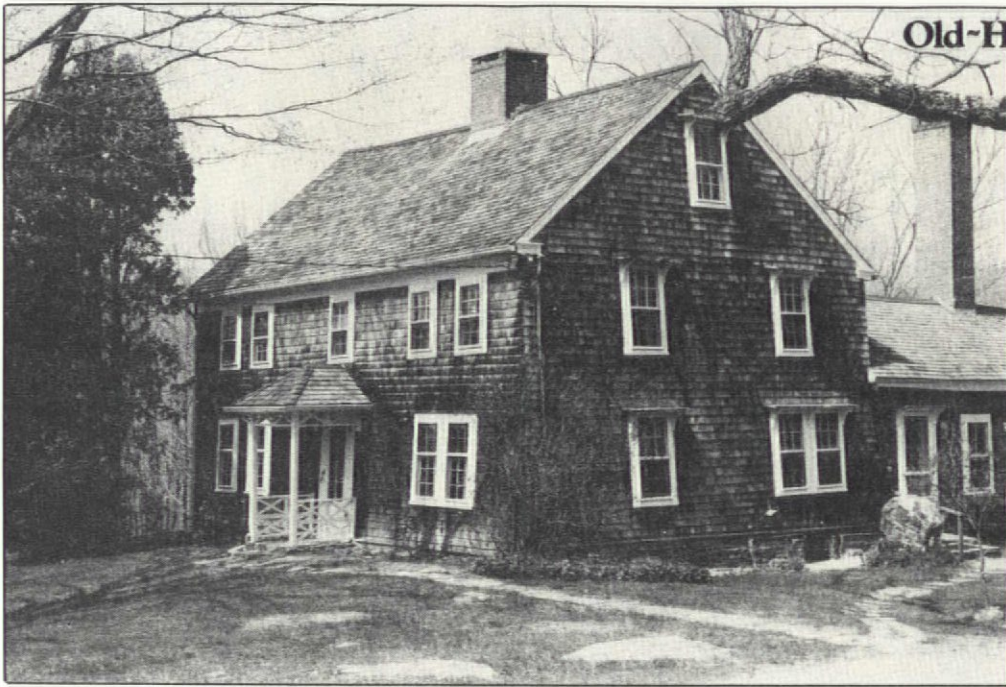
Clem Labine

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~ Sterling Heights ~
A House and its Family

by Julia Lichtblau

THE PHRASE "ancestral home" tends to conjure up images of European barons dining in chilly halls while dark portraits and empty suits of armor peer down silently. But Mary Sterling Bakke's ancestral home, Sterling Heights, is a Connecticut Yankee, like its family.

THE HOUSE, built in 1740 by John Sterling, is an 'Early New England Georgian Colonial,' the real McCoy model for millions of suburban facsimiles. It's near the mouth of the Connecticut River, in an area still known as Sterling City, which was once a prosperous community of 16 houses and two mills, all built by members of that vigorous and prolific family. Mary Bakke represents the seventh generation in an unbroken line of Sterlings who've lived in Sterling Heights. Today there are seven extant Sterling houses and one mill, but Sterling Heights is the only one that has persistently been home to the Sterlings.

TO MRS. BAKKE, who lives in the house, these ancestors are hardly mere lines on a genealogical chart. She is as conversant about them as many people are about their grandchildren.

JOHN STERLING, she explained, was the grandson of the first member of the family to settle in the New World. He built Sterling Heights on the part of his father's land which was called Chestnut Hill for its fine stand of chestnut trees -- the trunks of which were hewn into beams for the house. John's son Stephen, born in 1738, inherited the house from his father. He died at the age of 39 in a smallpox epidemic; his wife Elizabeth, who bore the last of their five children several months after Stephen's death, lived to be 91.

AFTERWARDS, the house passed to a succession of three more Stephens. The last, Stephen Sterling IV, born in 1842, had one daughter, Sarah, who never married. When she died in 1950, she left Sterling Heights to her cousin, Mary Bakke, who had befriended her and helped her greatly in her later years.

STERLING HEIGHTS is a New England classic -- a simple, rustic, two-storey farmhouse, cedar shingled with white trim. Its style falls between the Elizabethan look of the

first New England houses, with their diamond-muntined windows and framed second-storey overhang, and the more citified look of the late 1700s, with such neoclassic elements as columns and Greek capitals.

THE EXTERIOR hadn't been altered since 1786, when Stephen (II) built a small but separate and complete household unit onto the back of the main house, so he wouldn't have to bring his bride home to live with his mother. That addition now holds the kitchen, master bedroom, bath, and furnace area.

THE INTERIOR is dark but not gloomy. Throughout, the muted amber of the pine or tulip poplar panelling gently reflects the light. The hand-hewn beams are exposed in the ceilings of every room. The wood emits a honey scent from its beeswax finish, which mingles with the 'old-house' smell and permeates the house.

THE HOUSE was built around the central chimney core -- Stephen's addition has its own -- with four fireplaces downstairs and one up. The massive mantels and hearth stones are single dressed stone slabs, not the usual smaller field stones and mortar. The mantel of the old cooking fireplace is one stone measuring nine feet long and three feet high; the opening is five feet across. In later years this stone was considered unique, and has been identified as "Sterling gneiss" by geologists.

ALL THE LUMBER for Sterling Heights was cut on the family land. The principal supporting beam, or "summer beam," was hand-cut from a single chestnut log. Unlike the other thick ceiling beams, it was so carefully finished that it was never boxed. The summer beam was inserted directly into the chimney, a practice that caused many houses of that era to burn down. The roof was built without a ridgepole; the rafters simply meet at the peak and are pegged with locust wood, which is virtually impervious to heat, humidity, and insects.

THE INTERIOR DOORS still have their original, handmade wooden or iron fastenings and iron hinges, which consist of an iron pin inserted into an iron eye, with a leather washer to silence squeaks. All the original hardware, Mary Bakke says, was forged on the premises. Any replacements are "high-quality, expensive reproductions."

THE FLOORPLAN of the house is also largely unchanged since the 18th century, although one of the large upstairs rooms was broken up to create a bathroom and more bedrooms. It had been an all-purpose workroom, lined with chests and pegs and containing a loom, several kinds of spinning wheels, and equipment for repairing shoes, blacksmithing, and mending fishing nets. It was also a bedroom for farmhands, who slept next to the exposed chimney for its radiating warmth.



This photograph was taken in 1908, when Sterling Heights was a mere 168 years old. (Note the bee hives at the left.)

STERLING HEIGHTS was a working farm until 1933, when the Minimum Wage Act priced the wages of hired hands out of reach for Sarah Sterling. In fact, the family still calls it "the farm," although it housed several other enterprises as well. From the 1740s to 1950, when the Bakkes inherited it, the family maintained a fully equipped carpenter shop in what is now the master bedroom. In the 18th and 19th centuries, the cellar held a prosperous cobbler shop. The quiet country road beside which the house sits was once the main road to New London. Farmers and merchants going to town would drop off their worn work shoes for repair and pick them up on the way home.

AN ABUNDANCE OF TOOLS remains from all these activities. Mary Bakke commented, "My father used to say that you could find just about anything you needed if you just kept looking." Some of these tools, especially kitchen equipment, she still uses; much of the rest is displayed throughout the house.

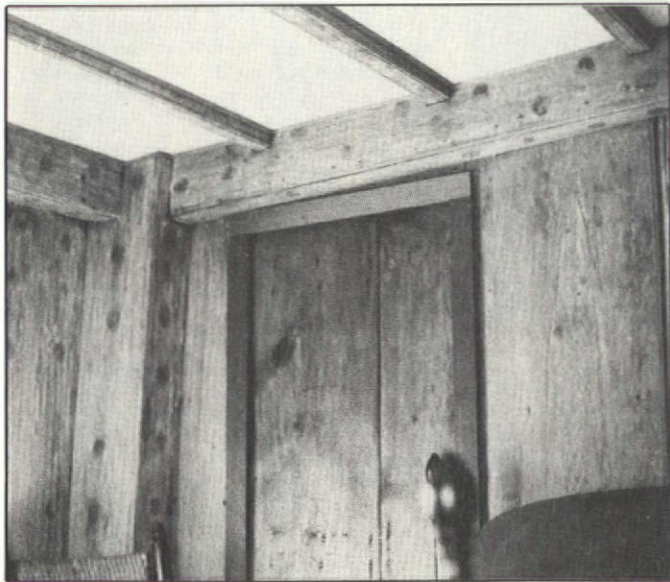


Stephen Sterling's 1786 addition to Sterling Heights was built on somewhat swampy land. Sometime early in the 19th century this stone buttress was erected to help support the house.



Blessed with loving care for generations, Sterling Heights today has reached a comfortable middle age of 244 years.

BUSY, LIVELY STERLING HEIGHTS was a social center in its heyday. Come cider-making time, the family would put out an oil lamp to tell the neighbors that the cider was ready. All would turn out, laden with contributions for a potluck feast. A dance would follow in the tiny ballroom upstairs. The most peculiar feature of this room is its festive paint job, which the Bakkes preserved. It was white-washed and then daubed with two-inch, red, milk-and-blood paint polka dots. They're now faded but still clearly visible. This is the only original room in the house which lacks a fireplace, presumably because they worked up enough of a sweat dancing and didn't need it. It's also the only room with maple floors (extra hard for dancing).



The milk-and-blood paint polka dots for the house's ballroom are still visible today, more than two centuries later.

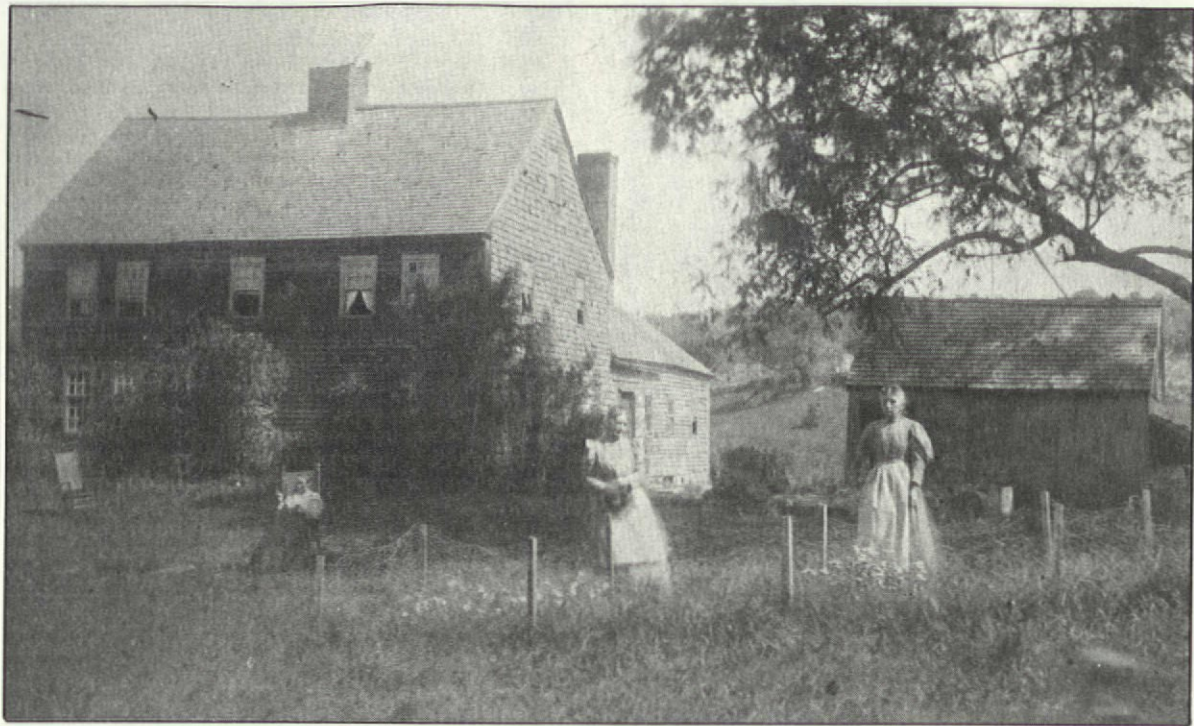


In the 1908 photograph on the opposite page, you can see the original Sterling Heights well: The diagonal pole at the center of the picture is part of a mechanism that two people had to operate. The well was also level with the ground, which is not the safest arrangement if you're raising children on the farm. Thus, when the Bakkes took over the property, they built the curbing seen here, added the little roof, and simplified the mechanism for drawing water.

MARY STERLING BAKKE came to know this house and her cousin Sarah in 1930. She grew up not in Connecticut, but in Nebraska and Sioux City, Iowa. Many of the Sterlings, including her branch of the family, caught the fever of westward expansion in the 1830s. Her grandfather was an architect who followed the trail of settlements up through New York State and on west, building academies and court-houses in nascent cities until he finally lighted in Sioux City, then the most prosperous town on the Missouri River. There he settled and raised his family. When Mrs. Bakke's husband, Edward Wight Bakke, was accepted to Yale for graduate study, her father suggested she write to their cousin Stephen, who lived at Sterling Heights. She did and Stephen's daughter Sarah replied, saying that her father had died the previous year. But she invited them to come and visit when they moved East.

SO WHEN THE BAKKES GOT TO NEW HAVEN, they called on Cousin Sarah for tea. It must have been a propitious meeting; not only did Connecticut become their home, but in the ensuing years a close friendship also formed between Mary Bakke and her elderly relative.

THE BAKKES assumed increasing responsibility for the house and for Sarah, who had no living kin nearby. The house was beginning to show the cumulative effects of old-house entropy, which Sarah couldn't attend to. When she died in 1950, leaving Mary Bakke the house (and a veritable museum of Early American furniture and implements), they knew it had to be restored or it would fall apart.



These two photographs, taken from approximately the same angle, show just how little Sterling Heights has changed over the 20th century. The picture above was made around the turn of the century; the one at left, in 1984. The most striking change visible from this perspective concerns the portico. In 1900, it was a simple structure, one that brought nature right up to the front door. It was badly damaged in a hurricane in 1938, and the Sterlings replaced it with the more elaborate portico that the house still retains. (Incidentally, its railing detail is the basis for the decorative title box the author created for this article.)

THE BAKKES DISCUSSED AT LENGTH the pros and cons of keeping it; it would obviously be an expensive and time-consuming commitment. The walls and floors were in bad condition. The plumbing had to be modernized. They'd already done a considerable amount of work for Sarah, so they knew full well what was involved. They also had three children and full-time jobs. It was an overwhelming prospect, but Mrs. Bakke is not a woman easily daunted. She had become very fond of Sterling Heights. Besides, they had already invested labor in it, and it was too much a part of the family history in America to let it go to strangers or destruction. So Mrs. Bakke prevailed and they began the arduous task.

THEY LIVED IN NEW HAVEN THEN and worked on it whenever they could, mostly on holidays and weekends. They started by cleaning the walls

of their ten layers of wallpaper and underlying whitewash. In these days before 'restoration fever,' heat guns, special chemicals, and other aids for the owner/renovator weren't available at your local hardware store. They steamed the paper and scraped it off with sharpened putty knives. They removed the whitewash with a wire brush and TSP or oakite, applied hot and then neutralized with vinegar. They sanded the clean panels, rubbed in a mixture of warm turpentine and beeswax, and polished them with soft cloths, all by hand. Painted surfaces were cleaned with scrapers, stripper, TSP, and sandpaper.

NEXT CAME THE FLOORS. Beneath the carpets were layers of old newspapers dating back to 1907, and under that, straw. The oak floorboards, fortunately, were sound, so they had only to turn them over and refinish them.



THEY SOON DISCOVERED, as all renovators do, that old-house problems are like many-headed hydras. As soon as you vanquish one, another takes its place. No sooner had they stripped Sterling Heights of its wallpaper, straw, and newspaper padding, when the wind came whistling through cracks in its uninsulated walls and floors.

FIREPLACES were another matter. It had been the custom over the generations to whitewash the stones around the main fireplace. Two centuries of whitewash sealed with cooking grease seemed utterly indelible. But Mrs. Bakke's father decided to take on this task during a six-week 'vacation.' "He chipped it off in little pieces the size of your thumbnail with a cold chisel. Then, when he got it all clean, he washed it with a weak solution of muriatic acid," she explained, pointing to a now unblemished expanse of grey stone over the fireplace.



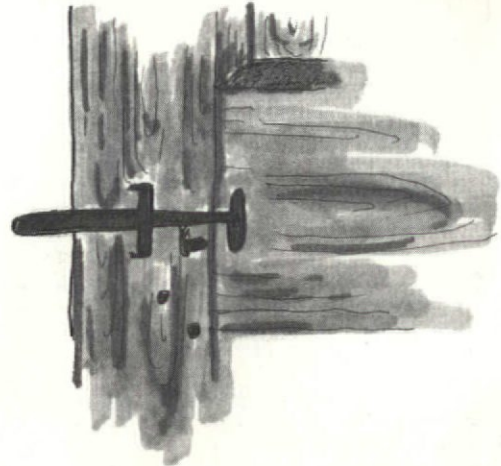
Above: This isn't just some pile of rocks; it's an 'upping stone,' and is most likely original to the house. The rocks are arranged in a stepwise fashion so ladies could climb onto horses or into carriages without abandoning any of the demeanor that made them ladies in the first place.

Below: This kitchen fireplace is in the addition to the house, so it dates back to 1787. (Note baking oven to left of fireplace.)



THE BAKKES were extremely fortunate in that the house was structurally sound. All the sills but one were in perfect condition. Evidently, the early Sterlings had a working knowledge of natural chemical phenomena. The house rests on huge oak beams, which sit in shallow trenches lined with crushed shells. The alkaline shells neutralized the acid released by the wood as it decayed. The only sill that rotted was damaged by water trickling onto it from between the sheathing boards, which had warped and separated from exposure. The other sills weren't even discolored after 200 years.

BECAUSE OF THE PROBLEMS AND EXPENSE of winterization, the Bakkes used Sterling Heights primarily as a warm-weather house. Mr. Bakke died in 1971, and several years later, Mary Bakke decided to make it her year-round home. So she installed full insulation and a new heating system.

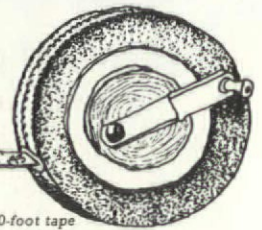


IT TOOK 20 YEARS to bring back Sterling Heights. Now beautifully restored, the house is once again the Sterling family seat. Mrs. Bakke's children are grown and have their own households, but the house is still the scene of frequent family gatherings. Children, grandchildren, sisters, brothers, nieces, and nephews all come to visit from such farflung places as Kentucky, Iowa, New York, Washington, D.C., Alaska, and the Philippines. As in colonial times, neighbors are often in and out as well. Mrs. Bakke is very active in her community and well known as a preservationist and historian of the area and colonial New England.



BUT WHEN family and friends have gone home, Mrs. Bakke still doesn't feel alone. The human presence of generations of Sterlings is there in the house, through the articles they used in their daily lives and the work of their hands and tools. "People ask me if I get lonely living here," she said, smiling and gesturing at the house. "But how could I, with all the love that was put into this place and is such a part of it?"

MEASURING UP



100-foot tape

by Jonathan Poore

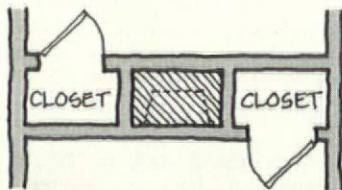
MEASURING is a lot like painting. Everyone claims he or she can paint. Sure, anyone can hold a brush, but to paint well takes understanding, practice, and skill. The same holds true for measuring a room or a houseful of rooms.

Why Measure?

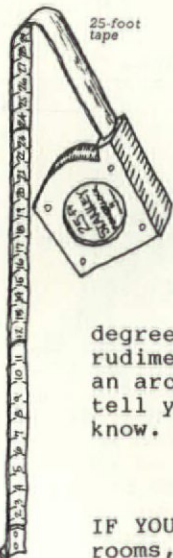
THE FIRST STEP in old-house stewardship is to make a plan of action. And an important tool for deciding your plan of action is a plan of your building. A set of measured drawings -- plans -- helps in several ways:

- (1) It provides documentation of existing conditions for anybody's future reference. You'll need that, and maybe someday future owners (or even historians) will, too.
- (2) Measured drawings are essential for planning alterations. Even if you're just upgrading electrical service, you'll want a plan of existing electrical outlets as an obvious indication of your needs. Accurate drawings and dimensions are a must when planning a new kitchen or bathroom, especially if the space is tight.
- (3) An accurate drawing will provide clues to your house's past.

OF ALL THE GOOD REASONS to make measured drawings, discovering hidden surprises is the most exciting. For example, thicker interior walls in a certain area of the house might indicate that an extension was added, because it shows that what was once an exterior structural wall became an interior partition. The drawings might also suggest the existence of a hidden, sealed-up fireplace, or an unused dumbwaiter, or a closed back stair.



LEFTOVER SPACE MIGHT BE FIREPLACE OR DUMBWAITER



25-foot tape

From experience, I can tell you that you never know what might suddenly strike you when you look at measured plans -- even of the house you've been living in for months!

TO PREPARE A SET OF PLANS, patience is more important than a degree in architecture. If you've got rudimentary drafting skills and can read an architect's scale, this article will tell you everything else you need to know.

Tools Required

IF YOU'LL BE MEASURING only one or two rooms, a 25-foot tape is usually

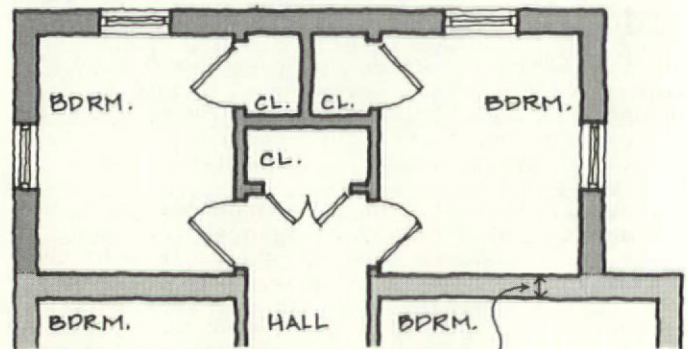
adequate. A 3/4-in. Stanley Powerlock Tape (or the equivalent) is the best investment as it is sturdy and the tape is rigid enough for measuring heights.

IF YOU WILL BE MEASURING a whole house, a 100-foot tape is useful because, to ensure accuracy, you'll want to take continuous, or running, dimensions. For this, you need a long tape; the following paragraphs explain.

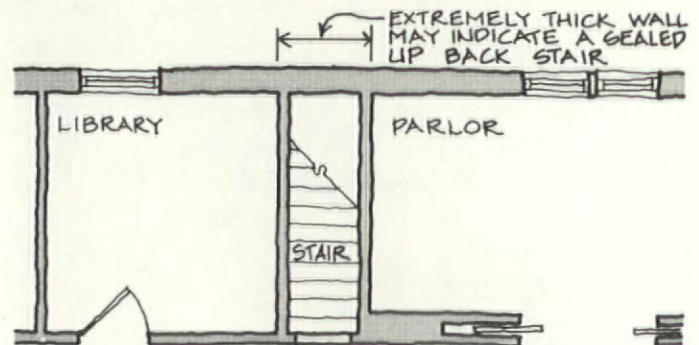
THE ONLY OTHER TOOLS NEEDED are a pad of paper (grid paper if it makes it easier for you to sketch) and plenty of sharp pencils. A helper is essential to hold the end of the tape. Two helpers is even better: One person holds the end of the tape, another unreels and reads the tape, while the third person records the dimensions on the drawing. (The third person is somebody who can write legibly while writing tiny.)

The Base Plan

YOU NEED A BASE PLAN on which to mark the measurements you take. The closer this plan is to scale, the easier it will be to use. The best base plan, therefore, is a set of original architectural drawings of the house. If these are actual blueprints, make a tracing of them on paper. (It's hard to write on blueprint paper.)



THICK WALL MAY INDICATE IT WAS ONCE AN EXTERIOR WALL



ALAS, IT'S MORE LIKELY that a base plan will have to be drawn from scratch, by you, especially if the building has been altered since the original plans were prepared. Try to make your sketch plan as accurate as possible, as this makes measuring much easier. Start by roughing out the basic room volumes in the right relationship to one another. Then fill in the details: closets, bumps and jogs in the walls, doors, windows, and so on.

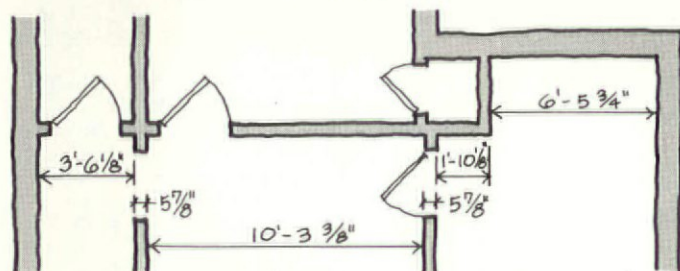
Basic Measuring Principles

THE KEY to any accurate measuring is to take running dimensions. Taking a running measurement means stretching the tape out along a series of points to be located and then reading the tape at each of these points -- without ever moving the tape.

IN MOST CASES, each reading can be rounded off to the nearest inch. Don't worry -- you won't introduce cumulative error this way, as you would if you kept moving the tape for each measurement. Even if a plan is drawn at $1/2" = 1'0"$ scale, the half an inch you might be off is not much more than a pencil thickness on the drawing. (And a more typical scale for a plan is $1/4" = 1'0"$.) Even though each reading from the tape is being rounded off, no individual reading can be off by more than $1/2$ inch, because you're taking a single measurement to that point.

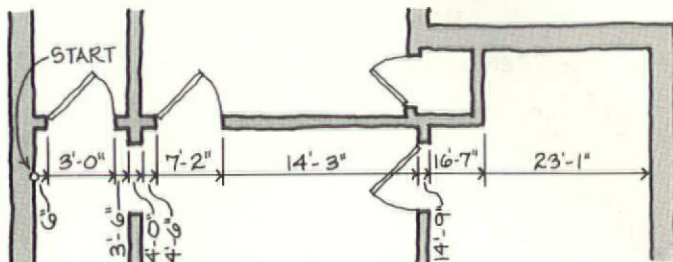
HAD THE SAME DIMENSIONS been taken individually, by moving the tape each time, enough cumulative error can creep in to throw the overall dimension off by several inches. If an entire building is measured room by room, without running dimensions, the cumulative error can amount to several feet!

THE SUPERIORITY of running dimensions can't be overemphasized. Whenever you move the tape, error is introduced because you can't hold the tape exactly at the point where the previous reading was taken. Let's say the tape is off by a mere $1/4$ inch each time, and the tape has to be moved ten times to accomplish one overall dimension. That could introduce as much as $2-1/2$ inches of error overall. You can't round off, either; you have to squint and concentrate and take every dimension to the nearest fraction of an inch. An awkward and inaccurate way to do things.



THE WRONG WAY (ROOM BY ROOM DIMENSIONS)

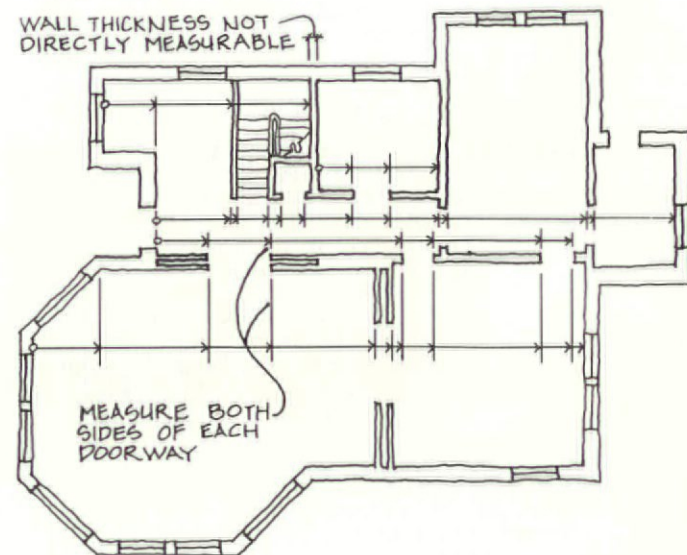
THERE'S YET ANOTHER disadvantage to one-at-a-time measuring. As the plan is later drafted on paper, based on those dimensions, even more error is introduced. Each time the scale is moved on the paper to the next dimension, it's impossible to place it exactly on the mark. Cumulative errors of this type can throw the overall dimension off several more (scale) inches. You could add each of the dimensions together before marking them with the scale. But that's very tedious, and besides, it's too easy for arithmetic mistakes to creep in. Taking running dimensions solves the problem entirely. Because they will be scaled off as a running measurement, they are accurate to $1/2$ inch and no arithmetic is required.



SYMBOLS FOR RUNNING DIMENSIONS

Where To Start

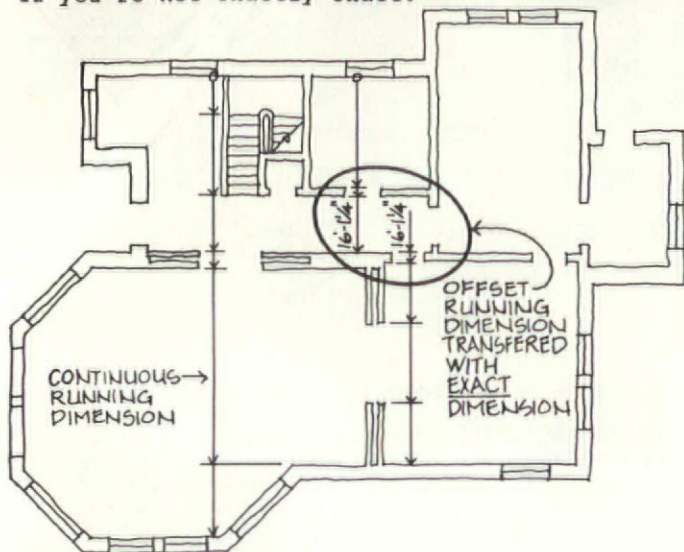
START MEASURING in an area with few obstructions and with intact exterior walls. Avoid starting in an area where walls have been panelled, furred out, or otherwise altered. And for every subsequent dimension, when you have the option, start from an intact architectural element such as an exterior wall or a stair. It's very important to hold the tape level and straight. Pull it tight so there is no sag. If the tape isn't straight and taut, you'll get considerable error in the dimensions.



NEXT MEASURE EACH ROOM. Take running dimensions wherever possible. Always measure door openings on both sides of the wall. This accurately locates rooms in relation to the hall, and also indicates wall thicknesses, which cannot be measured directly. Measuring door openings from both rooms also shows

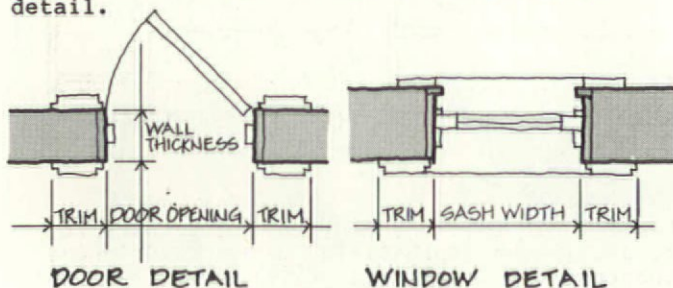
whether or not walls align -- something you tend to miss when just walking from one room to another. To double-check accuracy, take a few redundant dimensions -- the same dimension, but taken from a different starting point or from the other end of the room.

WHEN ONE OR TWO MINOR OFFSETS prevent taking uninterrupted running dimensions, take an exact reading on the tape at the offset. Then move the tape over to a position from which you can continue the running dimension. Be sure to hold the tape at that exact reading. Try to avoid making too many offset measurements, of course, as they can introduce error if you're not exactly exact.



Know What You're Measuring

- DOORS AND WINDOWS can be a little confusing to measure: Where do they begin and end? Don't be fooled by trim, and always be consistent from window to window and door to door. The rule with doors is to always measure to the jamb. Don't include the projection of the woodwork trim. It's the jamb that indicates the door opening and the wall thickness. For windows, the rule is that there is no rule. Just decide what dimension is critical and then measure each window the same way. Sometimes it helps to make a little sketch detail.



Coordinating Dimensions

DRAW THE PLANS for each floor on tracing paper or drafting film -- both transparent. Then you can overlay them. A good way to coordinate first-floor dimensions with second-floor dimensions is by locating the top riser of a

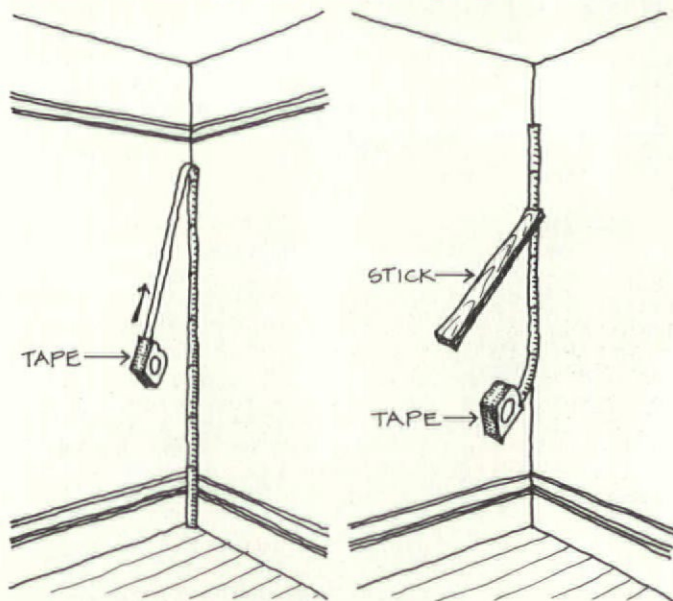
stair in relation to both first-floor and second-floor dimensions. In some houses this may be awkward -- say, because the stair is U-shaped. If so, go outside and see which windows align floor to floor. (Sight by eye or use a plumb bob if you need to.) Now that you know the relation of windows to each other, you can overlay the plans and see what else lines up.

COORDINATING THE FIRST FLOOR with the second may help you determine which walls are load-bearing and which are not. It may also show you where there might be a suitable chase for running wiring or plumbing (by looking for walls or furred-out spaces that line up).

Vertical Dimensions

A 3/4-INCH STANLEY POWERLOCK TAPE is indispensable for measuring heights. To measure a tall ceiling, stand the tape in the corner of the room and feed it right up the wall. With a 25-foot tape, you can stand on the floor (without a ladder!) and feed the tape up to a 15-foot ceiling height. The tape will even support itself freestanding in the middle of the room -- which is useful for measuring beam heights, etc.

FOR GREATER HEIGHTS, feed the end of the tape up the corner. You may need a helper with a long stick to keep the tape from falling. Of course, when all else fails, go get a ladder.



Drawing Up The Plans

NOW THAT YOU HAVE a complete record of dimensions in your building, you can draw up actual architectural plans to scale. Draw in the same sequence that you measured: First, get down the big picture by drawing the overall spaces. Next, fill in the details. An accurate set of plans makes planning vastly easier -- whether you want to try out the placement of furniture in a room, or plan a new bathroom. Keep the drawing clean: When you want to try out an idea, just put a tissue overlay on top of the drawing and sketch on it. Trying out your ideas on actual scale plans keeps them realistic.

BEAM REPAIR BASICS

by Walter Jowers
Illustrations by Jonathan Poore

Q UESTION: What do the following have in common -- plumbers, electricians, heating & air conditioning installers, cable-TV hookup people, and termites?

ANSWER: Making holes in your house is part of their job.

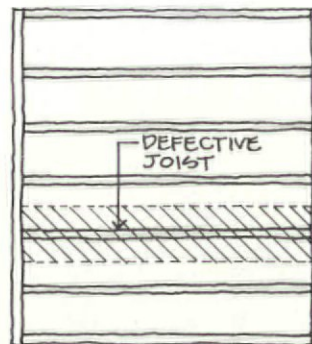
IF YOUR HOUSE is more than 45 years old, you can bet that at least one of the above culprits, if not some other old-house gremlin, has made some holes in your house which are too big, in the wrong place, or both.

IT SEEMS THAT of the above groups, the termites are the only ones who take the hole-making part of their work seriously. People hired to install new mechanical systems in an old house generally don't spend much time figuring tight tolerances for hole-cutting; they leave enough "slop" so almost anything will fit. So you end up with chunks of beams and joists randomly removed to accommodate new wires, pipes, or ducts.

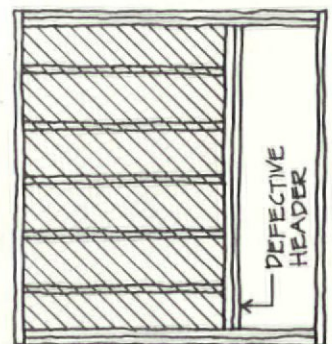
WHETHER CAUSED by insect or human predators, this wood-excavation frequently leads to weakened joists or rafters, sagging floors, and cracked plaster. Damaged structural members don't get better by themselves, and they should be repaired. While all jobs of this sort are custom jobs, requiring some experience (or at least ingenuity) on the part of the repairer, there are some guidelines that apply everywhere.

IN THIS ARTICLE, we'll discuss the repair and replacement of spanning, load-bearing members -- rafters, headers, girders, joists (not sills, plates, or studs). Sometimes, we'll use the generic term beam to refer to the members, even though we all know that a rafter is not technically a beam. The repair solutions that we suggest for beams are applicable to rafters, though. (Got that?)

IF ANY FRAMING MEMBER larger than a single (2") joist or rafter is damaged, hire an architect or structural engineer to specify methods and materials for repair. You can get into major trouble making "educated guesses" about how to repair a beam that holds up the central bearing wall of a house. You would probably be over-cautious, though, to call in a consultant over one bad 2" joist. Anyone with moderate carpentry skills should be able to repair a single damaged framing member.

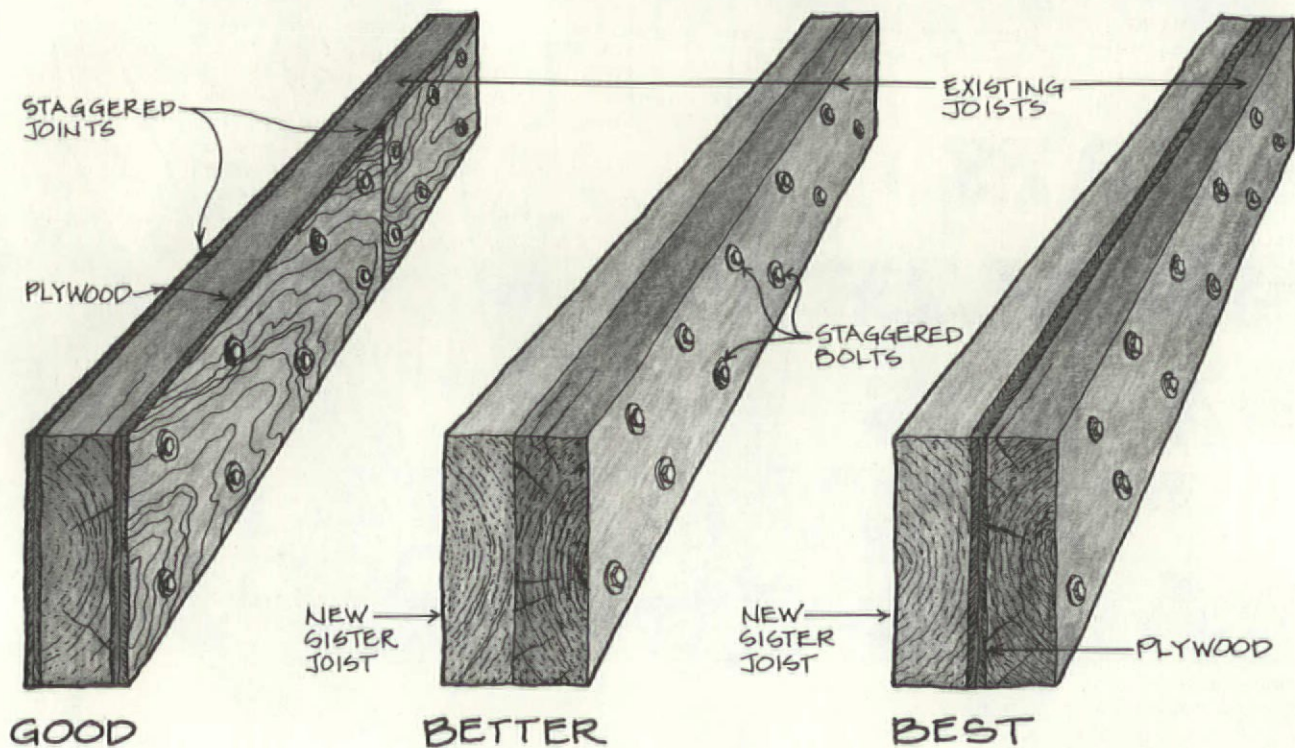


SINGLE JOIST SUPPORTS
SMALL AREA



HEADER SUPPORTS
LARGER AREA

THE REPAIR of some doubled framing members is well within the capabilities of an experienced carpenter, but the repair-person MUST understand how a member is loaded before starting repairs. The load borne by a doubled floor joist under an empty bathtub (you wouldn't work on this joist with the bathtub full) is not much more than the load borne by any other floor joist. This is not the case, though, with doubled members used as a header in stairwell or hearth framing. In this case, the structural integrity of all of the members tied to the header is dependent on the header.



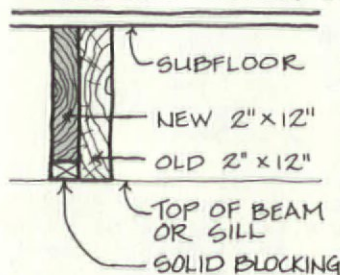
BEFORE YOU BEGIN repairs on a damaged structural member, try to determine what caused the member to fail. Usually, the cause is obvious -- bugs, rot, or unskilled workers. Sometimes, though, the causes are more esoteric. Floor joists have been done in by the grand pianos and waterbeds of former owners; rafters by long-forgotten fallen tree limbs. If the cause of the damage is not obvious, and if more than one isolated member is damaged, the problem could be a case of bad original design. If you suspect this, call in an architect or engineer.

WHEN REPAIRING a damaged beam, your two easiest choices are: (1) Replace the beam, or (2) "Sister" the beam.

SOMETIMES, replacing a beam is not as difficult as it might seem. First, you install temporary supports (more on this later). Remove all the blocking around the beam, then use a demolition saw (Sawzall or equivalent) to cut through the old beam and the old nails. Taking the old beam out sometimes requires the removal of a few bricks in a basement wall, but generally, getting an old beam out is easy.

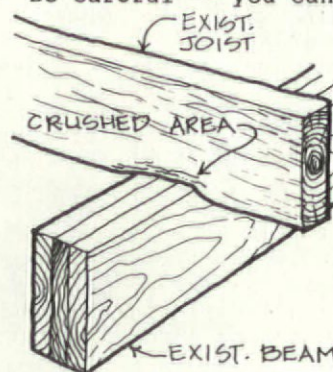
GETTING A NEW, full-size beam in is what's hard. There are usually immovable objects in the house that weren't there when the original beam was installed -- things like furnaces, ducts, and water pipes. And where there aren't obstacles, there are impediments -- tiny little attic access doors, or mazes of doors leading to the basement. So before you undertake a beam replacement, make sure you have enough room to get the new beam in place. If you don't have enough room to get a whole new beam in place, you'll have to either make room or sister the beam.

IF YOU INSTALL a new beam, make sure the beam mates properly with the bearing surface. New stock lumber is smaller than old stock lumber, so a new 2 x 12



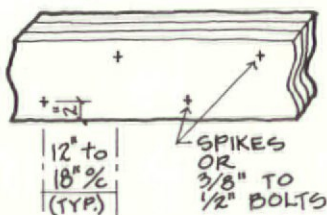
installed in the place of an old 2 x 12 won't fit perfectly into place. Also, the old wood probably was compressed by the weight of its load. Use solid hardwood wedges to fill gaps between new members and bearing surfaces. (Do NOT use wood

shingles for shims in this case -- they will crush and splinter.) Be careful -- you can easily overdrive a wedge and lift a small section of your house. Check for tightness after every hammer stroke and remember that the object is to get the wedge in tight -- not to drive the whole wedge in.



THE SISTERS OPTION is always easier, and often just as effective as a total beam replacement. Sisters can be used to replace the end of a beam, patch anywhere along the run of the beam, or to prevent further deflection of a sagging beam. The beauty of the sisters solution is that you're always adding -- never removing -- material, so you don't run the risk of compounding damage already done.

THE CLOSEST THING to a critical consideration when sistering is the location and size of the bolt holes. They should be staggered, so as not to weaken the existing beam along a straight line, and they should be just big enough to accommodate 3/8" or 1/2" bolts. Another consideration when sistering: Remove any fungus-damaged wood so as to prevent the spread of rot to new wood, and brush a liberal coat of Cuprinol preservative onto all wood that surrounds fungus-damaged wood.



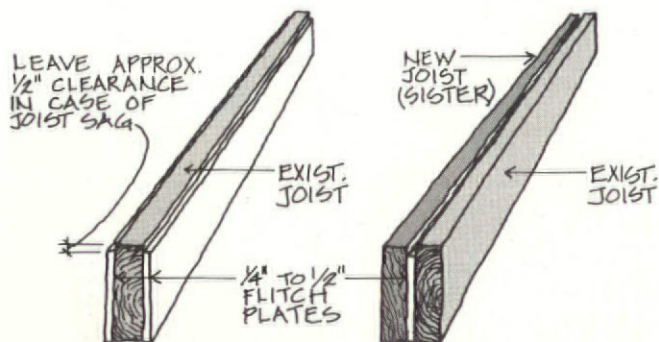
FASTENING SISTERS

Modes of Sistering

THERE ARE SEVERAL WAYS to sister a beam. One is to glue and bolt 3/4" plywood (which is very strong in this configuration) to the sides of the beam. When using plywood, be sure to stagger the joints on opposite sides of the beam. This is a very convenient option; the individual pieces of plywood are light, and easy to handle in a confined space.

A SOMEWHAT STRONGER REPAIR can be made by doubling the weakened member with a new piece of lumber the same size. Again, glue and bolt the new wood into place.

THE STRONGEST SISTER repair is a composite of the two above options. In this case, plywood is glued and spiked to the old beam, and a full-dimension sister is glued and bolted on behind the plywood.



FLITCH PLATES SISTER WITH FLITCH PLATE

IF AN EXISTING BEAM is severely weakened or damaged, or if the beam was under-designed or under-built originally, the best solution is often to use a metal flitch plate to stiffen the damaged member. Flitch plates must be installed according to an architect's or engineer's specifications.

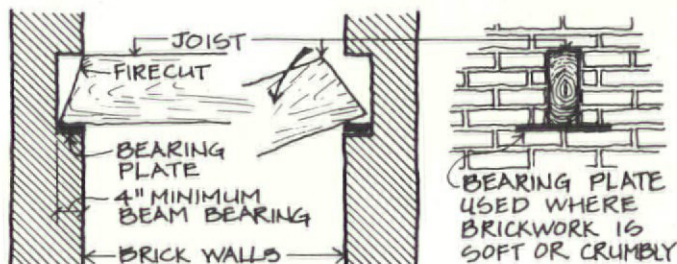
WHEN DOING THE REPAIRS, if you have to remove a beam or part of a beam, it is very important that you not leave anything unsupported. Use temporary jacks or braces to keep other members in their proper place during repairs. The main thing to remember when using

temporary floor jacks is: Don't overjack. YOU DON'T WANT TO LIFT ANYTHING, you only want to keep things from falling. Jack just enough to allow a new member to squeeze in. Don't automatically jack beams until they are level. In an old house, if you jack or otherwise force a framing member to level or plumb, you'll probably break plaster, or at least move window and door trim into undesirable configurations.

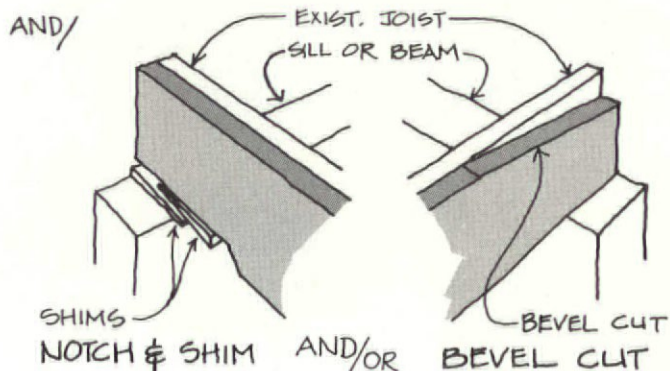
Installation Hints

SOME OTHER THINGS you should know about installing new beams:

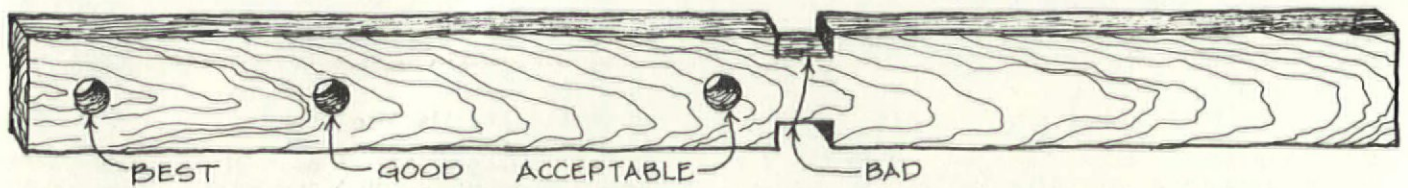
- Sight down the edge of the new beam and look for the high side, or "crown." Install the new beam with the crown up; the idea is that the weight of the load on the beam will cause it to deflect back to straight.



- New beams installed in row buildings that have party walls should be "fire-cut;" this allows a burning beam to fall without taking the masonry party wall with it. Beam pockets in masonry walls often deteriorate due to dampness and the weight of the beam on the masonry units in the pockets. When installing a new beam in such a wall, it is a good idea to use a 1/2" metal plate or wood blocking as a bearing surface for the new beam.



- When installing a sister along the entire run of an old beam, it is relatively easy to get the sister in place if you bevel the top of one end of the sister, and notch the bottom of the other end. You put the beveled end in place first, then rotate the notched end into place and shim any gaps.



IF YOU ARE FACED WITH A JOB that might require you to drill or cut holes in framing members, here are some things you should know:

- Try your best to go around the framing member. If you're plumbing, that's what elbows are for.
- If you must drill a hole in a rafter or joist, drill the hole in the center axis of the member (i.e., six inches from the bottom of a 2 x 12).

• Try to plan your run so all your holes are near supporting members, away from the center span of the member (i.e., 12 feet from the end of a 24-foot long member.)

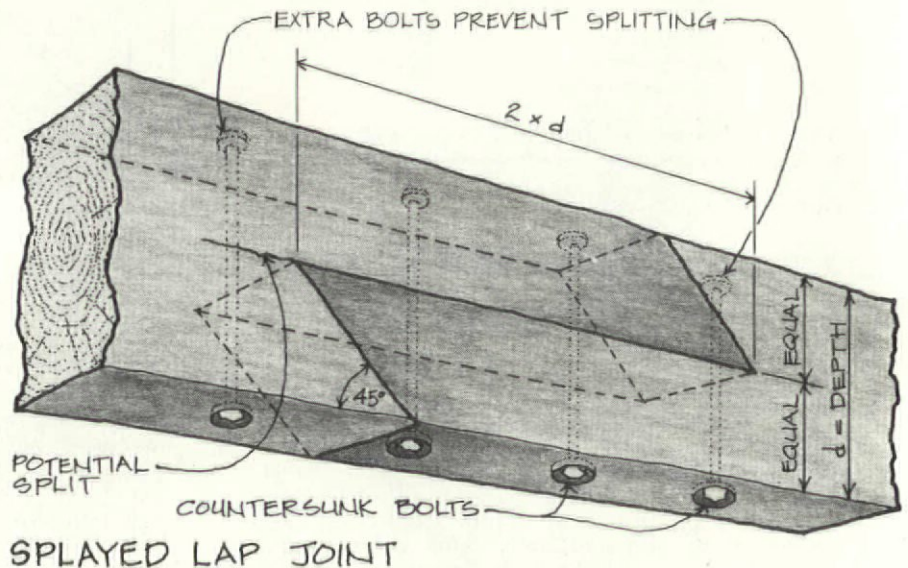
BY THE WAY, if you're using a hole saw, drill all the way through the beam first with a long bit the same diameter as the hole saw's pilot bit. This saves you the headache of aligning the holes on opposite sides of the beam. (Most hole saws won't cut all the way through a beam in one pass.)

Specialized Splice Joints

In the case of timber-frame construction, where a number of hand-fitted members are pegged into long beams, beam replacement or sistering would be impractical or aesthetically inappropriate. In such cases, or in the case of a historic house where the fabric of the building is unique and irreplaceable, the splice joints described below are used to repair damaged members.

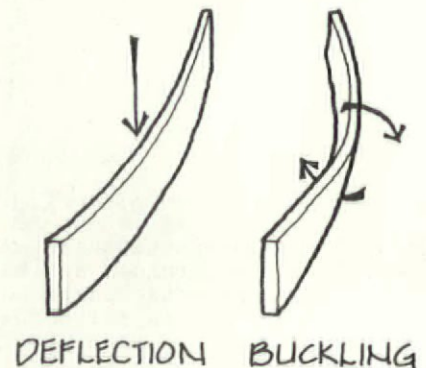
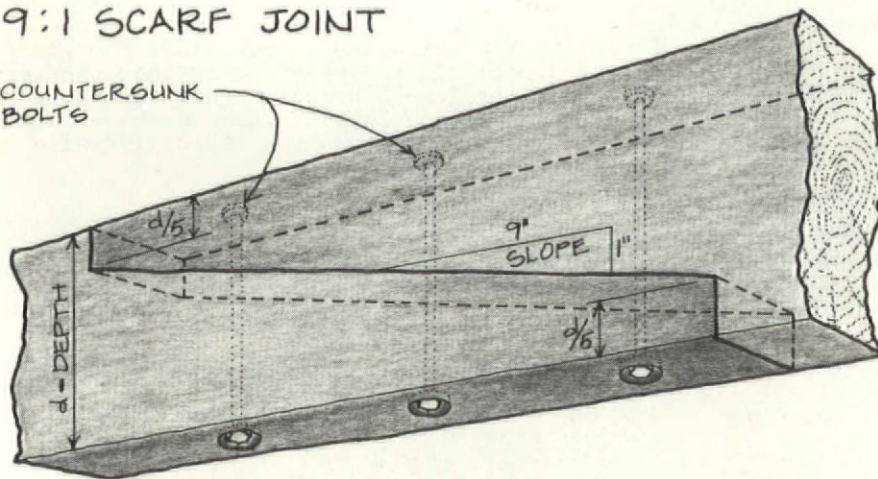
These splice joints should be employed only in these special cases. The type of joint, glue type, and bolt sizes should be specified by an architect or engineer.

The splayed lap joint is slightly easier to execute, and can be cut over a shorter run of the beam than the 9:1 scarf joint. The two 'extra' bolts (one on either side of the joint) are important in that they counteract the tendency of the beam to split along its centerline due to the force of the wedges formed by the edges of the joint.



9:1 SCARF JOINT

COUNTERSUNK BOLTS



← The 9:1 scarf joint is used along the run of a rafter or joist. The slope of the joint distributes the tension and compression forces over a considerable length of the beam; the $d/5$ shoulders help keep the beam from buckling and prevent slippage of the joint.



Radiators On Wheels

IN REFURBISHING ROOMS, the most physically demanding task is moving radiators to get at flooring, woodwork, and hidden wall areas. They're usually made of substantial cast iron, and to move them is a major feat; even with Herculean strength, you still wind up with backaches and damaged hardwood flooring.

THIS TASK can be made almost ridiculously easy with furniture casters. They consist of a formed piece of metal attached with three wheels, and are widely available at hardware and building supply outlets. (They retail for about \$6 apiece.) We've used a set in the restoration of our 1901 American Foursquare and its 21 radiators.

DRAIN THE HEATING SYSTEM. With the suitable wrench, loosen the couplings at both ends of the radiator. Rock the radiator toward the wall and place two casters under the legs that are now sticking out into the room; then place casters under the other pair of legs. (Extremely tight or stubborn radiators will respond to levers made from pieces of 2x4.) Once the radiator is free, you can easily wheel it anywhere in the room. I've found it convenient either to leave them on the casters or transfer them to wooden blocks under the legs for refinishing. To replace the radiator, wheel it back into position, rock it towards the wall or into the room, and remove the casters two at a time.



TWO NOTES OF CAUTION: 1) Use only heavy-duty caster assemblies; the weight of a cast-iron radiator will deform light-duty metals. 2) Before you roll the radiator back across your floors (make sure the finish is quite dry!), be certain the wheels are clean and smooth, or severe marks will result.

Peter Skujins
Minneapolis, Minn.

Cleaning Tubs

HERE'S SOMETHING that will clean the most recalcitrant bathtubs and sinks: Easy Off oven cleaner -- the paste, not the spray. Make sure the tub is dry, and then apply the stuff in the same manner as a paste stripper. (Mask the chrome or else be very careful not to get any of the paste on it.) Let it sit, the longer the better. Then simply wash it off with running water. (Rubber gloves are recommended when using it.)

Michael Randall
New York, N.Y.

"Defacer Eraser"

WHEN MY HUSBAND AND I renovated our 45-year-old cottage, we encountered a problem: how to remove paint from brick. The previous owners had splattered large amounts of paint over the entire exterior in painting the trim. After experimenting with sanding, sandblasting, and waterblasting, we discovered a remarkable chemical called "Defacer Eraser" (also called Heavy-Duty Paint Stripper). It's a Sure Klean Graffiti Control product from ProSoCo, Inc., P.O. Box 1578, Kansas City, KS 66117.

DEFACER ERASER is available in masonry supply stores. Brush it directly onto the brick. Allow it to soak in and work for a few minutes, and then wash it off with a low-pressure spray of water. The brick will come clean with no marring. This substance is poisonous, however, and shouldn't be breathed for extended periods. Otherwise, it's miraculous, and I heartily recommend it for this purpose.

Lisa Macuch
Augusta, Ga.

Washing Your Blinds

DUST AND DIRT collect on old window blinds and must be removed prior to repainting. This tedious task has to be done thoroughly; if neglected, it results in a poor finish and early paint failure. An easy and inexpensive solution exists at your local do-it-yourself, coin-operated car wash.

I LOADED MY BLINDS in my pickup truck and drove it into one of those stalls at the corner service station. The blinds were unloaded to stand upright on either side of the truck. First, warm water and suds were applied to each side of the blinds, with the tip of the power spray wand about six inches from the surface of the wood. Then cold rinse water was sprayed to remove all detergent residue. After that, I took the blinds home and let them dry thoroughly in the sun before repainting them.

TOTAL COST of cleaning a truckload of blinds: eight quarters! And here's a further quarter-saving hint: Take a helper with you to turn the blinds as you spray. These machines work on a timer, and you can't dilly-dally while they're spraying.

Roy A. Swayze
Eutaw, Al.

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

ORNAMENTAL CONCRETE BLOCK is actually the forerunner of the commonly seen, but plain, concrete block of today. Also called decorative or cast block, and imitation or artificial stone, it was developed as an inexpensive yet strong alternative to stone and brick. Until the 1930s, concrete block was almost always finished with a decorative face, usually imitating rough-cut or faced stone, but sometimes with more lively designs. Used in all kinds of structures, it was inexpensive, easily made from readily available raw materials, and assembled like ordinary masonry.

A Concrete History

CONCRETE is an ancient building material. It was widely used by the Romans, whose most famous example is the Pantheon (118-128 AD). But after the Romans used it, concrete was not widely used again for centuries; aesthetics was probably one reason.

ITS USE WAS REVIVED in the nineteenth century, when building technology saw many innovations and advances. Concrete is simply a mix of cements, sand, and aggregate (stone, cinders, etc.) which, when moistened, crystallizes to form a very strong mass. "Natural" and lime cements were used in early concrete, but it wasn't until the invention of portland cement in the early 1800s that concrete-block manufacturing became practical.

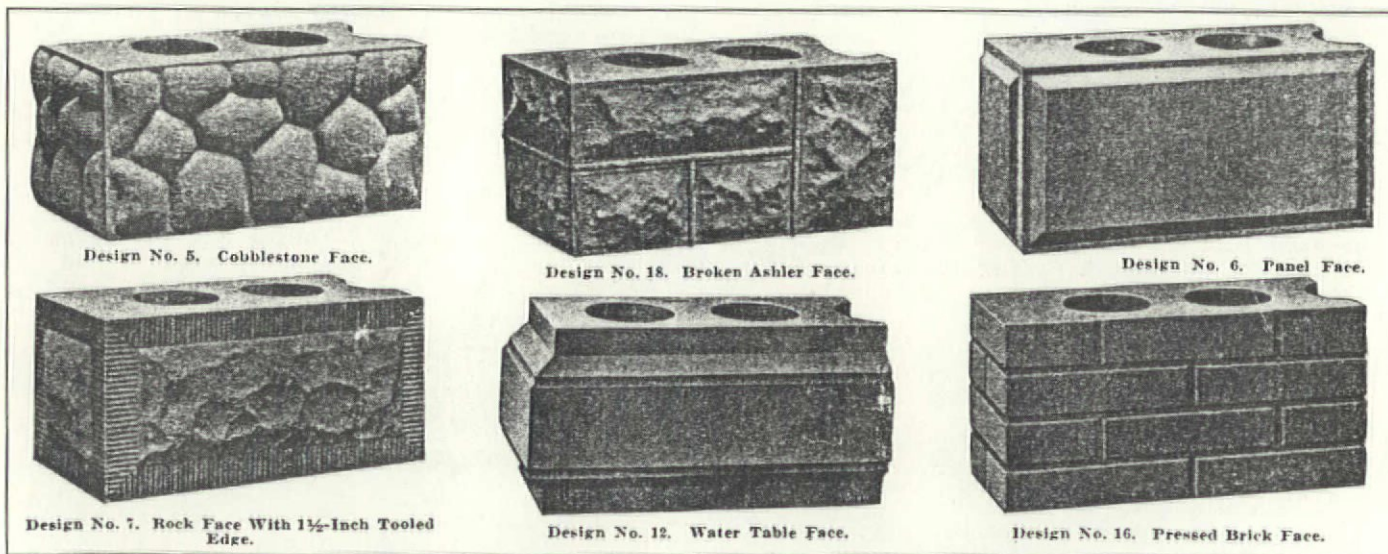
THE FRENCH were leaders in developing concrete construction (which they called 'beton'). Concrete was produced in America as early as the 1830s. The 1860s marked the real beginning of concrete block use in this country: Several patents for hollow-core blocks were

AMONG EARLY block-machine manufacturers were the Jarvis Concrete Block Machine Company of Canada and the Ideal Concrete Machine Company of Cincinnati. During the early twentieth century, Sears, Roebuck and Company became a significant purveyor of block machines. In 1908, Sears devoted eight full pages of their spring general-merchandise catalogue to concrete-block machines and related hardware. Concrete block was promoted in advertisements as a cheap, quick, and practical building material -- characteristics which really appealed to the American spirit.

FROM THE LATE 1800s through the 1930s, ornamental block saw its heyday. Most was produced by local contractors, building-supply companies, or family businesses. Block manufacturing was touted by Sears as a "remarkably profitable business." Much block was made by homeowners merely for their own use, though. Block machines were heavily advertised to owner-builders, especially farmers who could purportedly make blocks for their own use "on rainy days" or "during the dull season of the year," producing up to 150 blocks per day.

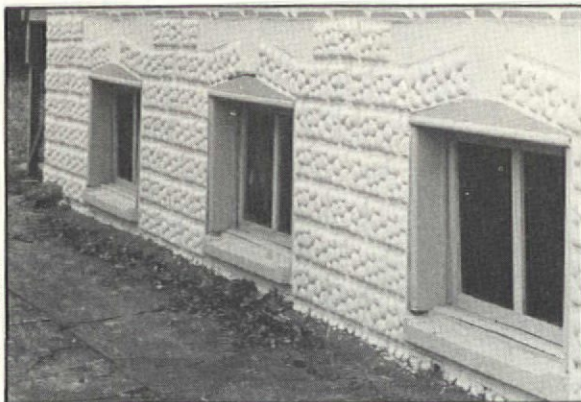
MANY ARCHITECTS of the time, of course, decried the use of concrete block as "untruthful" because of its blatant imitation of stone. In fact, the whole era was rife with debate on whether new building materials should imitate older ones or express themselves as openly "modern."

NEVERTHELESS, even Gustav Stickley, an influential leader in the Arts and Crafts movement and staunch advocate of "natural" materials, included a design for a "hollow cement block house" in his 1909 *Craftsman Homes*. And many other architects of the day included block houses in their planbooks. Frank Lloyd Wright was one architect who heartily embraced the use of decorative concrete block -- although his ornamentation was highly original and bore little resemblance to popular block designs.



taken in 1866, and by 1870 the Frear Stone Manufacturing Company of Chicago, the Ransome Artificial Stone Company of San Francisco and Chicago, and others were mass-producing block. Real advances were made when relatively inexpensive cast-iron block-making machines became available to the general public.

THE 1930s BROUGHT a gradual decline in the use of ornamental block. Part of the reason was changing architectural taste. But also, the new, automatic machines, although they could make block faster and more economically, could produce only smooth-faced block, the bland kind we know today.



Here, the foundation stands out from the rest of the first storey by the use of cobblestone-face blocks.

These two are in North Carolina, but they could be almost anywhere.



This concrete block house was built in 1912, but it has many elements of the Victorian Queen Anne style. There are some examples of cast block used in late Victorian-era buildings — but not many.



Columbus, Indiana, circa 1915: A handsome concrete house built on the common foursquare plan. Note cobblestone-face blocks in the foundation; brackets and columns are cast, too.

Concrete Block Use

GENERALLY, block could be used anywhere stone or brick traditionally had been used. It was very popular for house foundations, where it was cheaper than stone and stood up better than brick. The commonly used face designs for foundation blocks were rock-face, cobblestone, panel-face, and ashlar.

THE BIGGEST USE of block during the '20s was for garages. Many building codes limited frame construction within a certain distance of the property line. People with small yards -- and a new car -- went to cheap, fireproof construction.

OTHER UTILITARIAN STRUCTURES such as small factories and farm outbuildings were also made of block. Sears even sold a "Farmer's Special" machine that made circular-segment blocks for silos. Concrete-block farm buildings were especially popular in the Midwest: They were thought to survive tornadoes better than frame structures.

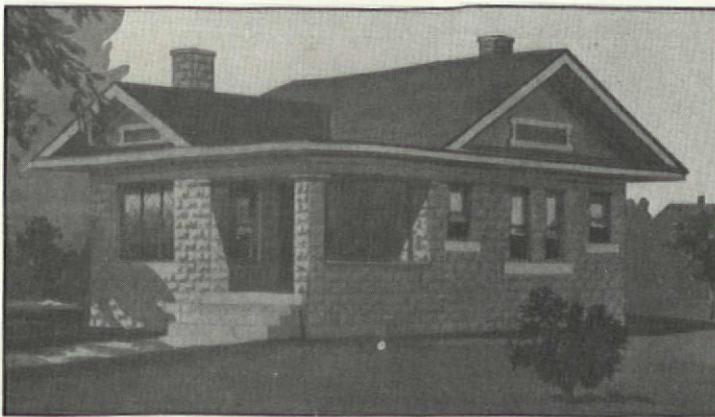
MOST INTERESTING was the use of cast block for entire houses. There was occasional use of block in the Victorian era, and numerous Queen Anne-style block houses still survive. But its greatest use came in the post-Victorian period. Block houses were built in Bungalow,



A Cottage built of Hollow Concrete Building Blocks.

Colonial Revival (even Dutch Colonial!), and Foursquare styles, as well as plain Homestead and farmhouse types. The uniform, rectangular dimensions of block made it an ideal building material for the boxy, foursquare houses of the period.

QUITE OFTEN, two-storey houses were cast block on the first floor, topped by a shingled or clapboarded upper floor. Like foundations, the common face designs for house walls imitated stone. More ornate designs like egg-and-dart, "daisy belt," scroll, or rope-face were usually used as trim in water tables and belt courses, copings, cornices, and sills. Panel-face blocks could be used as corner quoins in conjunction with rock-faced walls.



Sears was not alone in design and sales of concrete houses. This example from Radford's *Cement Houses*, 1909, stretches the meaning of 'Bungalow.'



Do you know this building? It's as ubiquitous as Main Street. This one is a 1920 automobile garage in Russellville, Indiana.

Indiana Div. of Hist. Pres. & Archaeology



J. Randall Cotton

It was quite popular for houses to be built with a concrete-block foundation and porch, but a wood-frame upper storey finished with clapboards or shingles. The wood balustrade between piers is a variation on the all-concrete porch.



The American Foursquare came dressed in shingles, clapboards, stucco — and cast concrete block.

PORCHES WERE commonly constructed of decorative block; special moulds could produce columns, capitals, bases, balusters, rails, and under-porch "lattice." Sears sold a complete porch block kit for \$57.25 in 1908, which included a choice of Ionic or "Gothic" capital moulds. The wide variety of wall and porch block designs provided countless combinations; some wonderfully original local examples were built.



House, porch columns, balustrade and retaining wall all built of Hollow Concrete Building Blocks.



A Small Store Building made of Concrete Building Blocks.

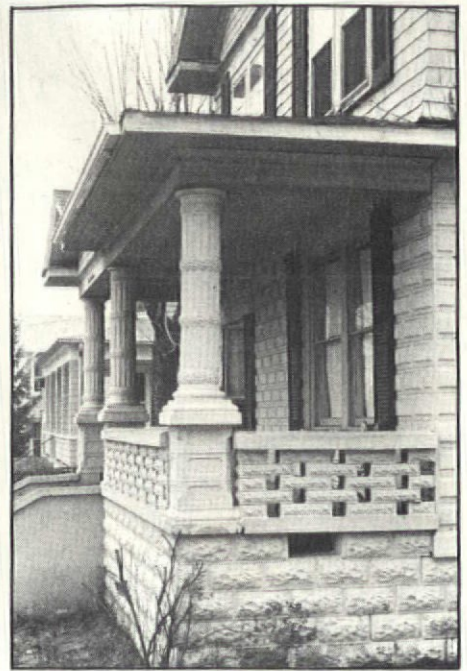
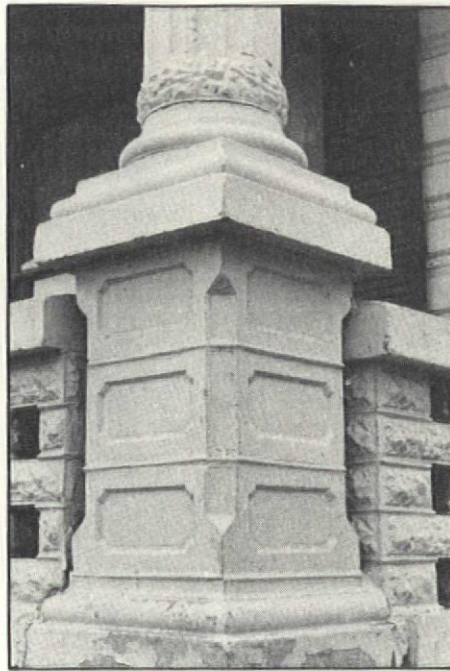
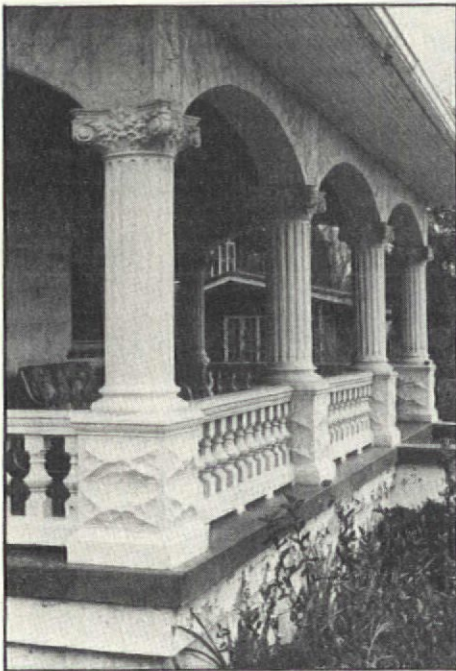
OTHER BUILDINGS using cast block included commercial buildings, especially the sort in small rural towns, such as feed stores, equipment suppliers, and gas stations. Churches, again mostly in rural areas, were sometimes constructed of block, the cobblestone face a favorite.

Block Making

EARLY BLOCK MAKING was experimental. Simple cast-iron or wooden moulds were filled with a "dry mix" of concrete -- just enough water added to harden the mix. The concrete was added into the mould in several layers and hand-tamped each time. The dry-mix let the block be taken immediately from the mould by removing the hinged side plates. The blocks were then moved on pallets to air cure for seven to ten days. Blocks were cast in an upright position; hence the name "side-face machine."

A COARSE AGGREGATE such as crushed granite or coal cinder was needed in the concrete to ensure strength. That rough texture, of course, meant a loss of detail, so early face designs were restricted to the rock-faced type which imitated natural stone and could hide imperfections.

LATER INNOVATIONS included the introduction of core inserts. These produced a hollow-core block that was lighter, better insulating, and more resistant to moisture infiltration -- besides using less material in manufacture. Hollow-core blocks also came out a more consistent size. Automatic tampers, operated by levers, were common by 1900.



Left: Arch blocks, capitals and columns, rock-face piers, balusters, egg-and-dart rail are all cast elements. Right: One-quarter size blocks make up the balustrade. Note details, middle.

Operating Sears' "down-face" machine.



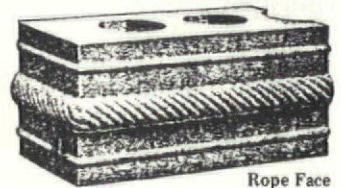
Tamping the Material Face Down.

Turning Flask.

Releasing Block.

Lifting Out Block.

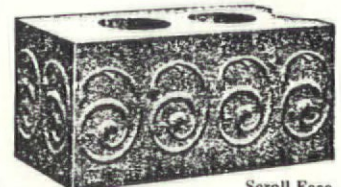
Illustrations from a Sears general merchandise catalogue, 1908.



Rope Face



Wreath Face



Scroll Face

A MAJOR INNOVATION was the development of the "down-face" machine in which the design plate faced down. This allowed a one-inch layer of fine-mix concrete (with highly ground aggregate or sand) to be shoveled onto the design plate. This first layer was tamped down and topped with the coarse-mix that provided the strength. The fine-mix facing allowed the use of finely-detailed designs such as daisy-belt and wreath, as well as dress-faced stone designs such as panel, ashlar, and bevel-face. Many of the new designs emphasized imitative "tooling" marks like those intentionally left in traditional stone masonry.

THE DOWN-FACE MOULD needed to be rotated up 90 degrees before the block could be released. The Sears machine and others accomplished this by two levers which in one motion righted the block, extracted the cores, and released the end plates. Sears' down-faced machines -- the

Wizard, Buckeye, and Triumph -- ranged in price from \$16 to \$75. Most machines made a standard 8"x8"x16" block, but 1/2- or 1/4-size block attachments were also available, as were those for making gable, bay window, circular, and corner blocks.

COLOR WAS SOMETIMES ADDED to blocks by the use of mineral pigments (iron oxide, etc.) in the face mix. Naturally-colored aggregates such as sandstone also would have been used to affect the color; favored colors were red, grey, brown, and white. But coloring was expensive, so colored blocks were usually reserved for such buildings as churches.

J. Randall Cotton has worked in the preservation offices of Indiana, Vermont and, currently, North Carolina. It was while conducting historic sites inventories in each state that he got interested in concrete-block houses; they're everywhere! He'd like to thank Lenore Swoskin at Sears, Roebuck and Company for her help.

WHO EVER HEARD OF WHITE OAK SHINGLES?

BY LARRY JONES

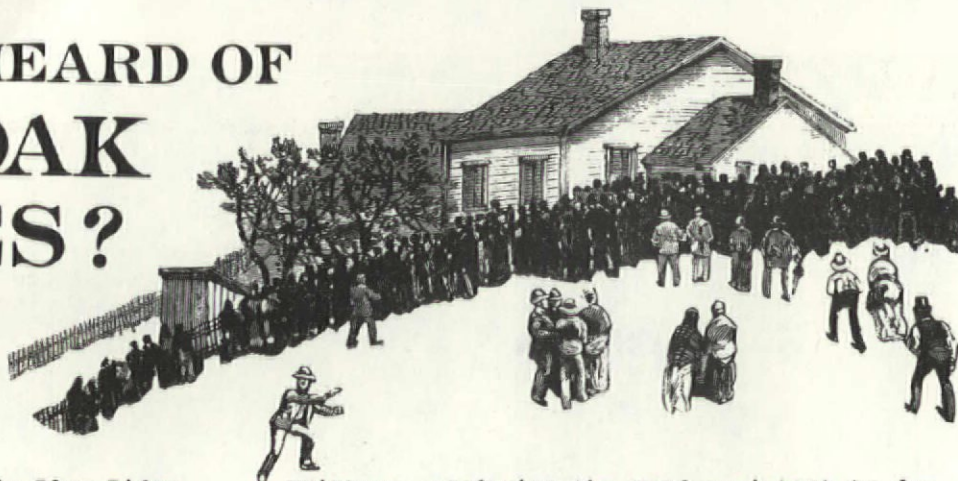
NESTLED just off Virginia's Blue Ridge Parkway atop a 2700-foot peak, surrounded by hardwood forests, is the Blue Ridge Shingle company. From this small mill, white oak shingles are available again -- and there's an interesting story behind it.

C.R. HARRIS, a former engineer, and his son Christian had restored an 18th-century log structure and opened the Shenandoah Longrifles Museum. Then, in the nearby town of Stanton, the Harrises discovered a delapidated shingle mill that had closed around the turn of the century. Even after securing the antique shingle-cutting machinery, it took the family another two years to restore it and set up a working shingle mill. With the exception of a modern power plant, carbide-tipped saw blade, and a few new safety features, the shingles are manufactured just as they were originally. Each shingle is finished, graded, and packed by hand.

TODAY, white oak shingles are pretty much a forgotten roofing material, but historically they were commonly available in the eastern, midwestern, and western states. It's still possible to spot 60- and 70-year-old, white-oak-shingled roofs in Pennsylvania, Maryland, Virginia, Missouri, Kansas, Colorado, and other states. Why, even George Washington, apparently impressed with the long life of white oak shingles, specified them for use on Mt. Vernon buildings.

IT'S UNCLEAR just why the shingles disappeared from the marketplace until now. Says Michael Contezac of the U.S. Forest Products Lab: "White oak was used extensively for shingles and shakes during the settlement of the Middle Western States, and the highly desirable characteristics of this species created so many other applications that its use for shingles became limited."

WARD HITCHINGS of the National Forest Products Association offers the following technical explanation for the durability of white oak shingles: "White oak is unique among wood species since the longitudinal vessels in it are occluded by membranes known as tyloses, which resist the penetration of



moisture, rendering the wood resistant to decay. White oak has been used for a number of years in wood ship building, which tends to support its classification as a highly durable wood species." (Railroad ties, mine timbers, and whiskey barrels are also popular applications for this tough wood.)

WHITE OAK SHINGLES weather quickly to a distinctive dark, slate-like, grey color. The lifespan of these shingles, properly laid (applied over open sheathing), is considered greater than that of comparable red cedar shingles. Unlike red cedar, oak shingles do not split readily and have to be sawn to the desired width. The result is greater installation time but less waste.

THE SHINGLES come in 18-in. and 24-in. lengths; widths vary from 3 in. to 9-1/2 in. The best grade is number 1, Red Label, which is 100% heartwood, 100% edge grain, 100% clear, uniform taper and butt thickness. Also available are no. 2, Blue Label and no. 3, White Label grades. The Red Label, Butt Style, Colonial Williamsburg shingles sell for \$162 per square (18 in.), or \$174 per square (24 in.). Other varieties include Butt Style Williamsburg Chamfer or Williamsburg Round, Boston and Boston Ridge, Shenandoah Valley Ridge, and starter courses.

THE RECOMMENDED METHOD is to lay the shingles over 1x4 (or wider) sheathing, spaced with centers equal to the weather exposure at which the shingles are to be laid -- but never more than 10 in. As a general rule, 7-1/2 in. maximum exposure is recommended for 18-in. shingles and 10-in. maximum exposure for 24-in. shingles. The longest lasting wood-shingle roofs always have plenty of ventilation on the underside, and weather exposures less than 1/3 of the total shingle length (known as a 3-ply roof). A 4 in 12 is the minimum recommended roof pitch for these shingles.

THERE ARE PRICE BREAKS for quantities over 100 squares per order. To obtain complete information, including prices and application instructions, contact the Blue Ridge Shingle Company, Department OHJ, Montebello, VA 24464. (703) 377-6635.



Shingle cutting on a restored shingle-mill



Painted Brick Woes

I OWN a 100-year-old brick building with over 2800 square feet of painted brick. Can you give me some information on repainting or removing paint from old brick?

--George Pettie Alexandria, Virg.

PAINT IS BEST REMOVED from exterior masonry by a commercial chemical paint stripper--applied by professionals. The chemical is brushed on, then rinsed off with as low a pressure rinse as possible so masonry joints and bricks won't be damaged. This process can cost anywhere from 75¢ to \$1.50 per square foot. Once the brick is clean, avoid applying any sealants to the masonry surface. They can actually accelerate deterioration.

IF YOU WANT TO REPAINT THE BRICK, simply scrape off the loose paint and repaint the building with a good quality exterior masonry paint.

Basement Insulation

I AM CONSIDERING insulating my unheated, unfinished basement with a foam insulation. I'd insulate the brick wall and the wood subfloor above the basement. Do you have any advice?

--Elmer Robertson Jeffersonville, Ind.

RETROFITTING INSULATION IS TRICKY, but here are a few pointers:

ARE YOU SURE you really need to insulate the basement? Insulating the attic and tightening windows--even adding storms--are much more cost-effective measures if you haven't done them already. See our Sept. 1980 Energy Issue.

IF YOU'RE JUST CONSIDERING insulating at the sill, go ahead. It's important to seal up building cracks, and foam is effective, if a little more expensive than other materials. Regarding insulating beneath the subfloor: Be sure you're not going to make the basement so cold that pipes will freeze. If you decide that insulating basement walls is the next step, consider furring out the walls and insulating with fiberglass batts, then covering with Sheetrock. High-density foam boards could also be used, covered over with 5/8-in. Sheetrock for fireproofing. But pump-in foam has no place in this job.

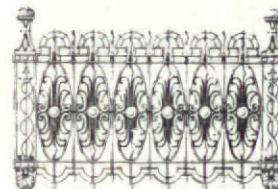
ALL THIS ASSUMES basement walls are dry, of course.

Let It Rust?

I AM REPAIRING an old Victorian-style iron picket fence, originally installed about 1890. Did they paint iron fences black or did they allow them to oxidize and take on a weathered look? I'm also replacing some of the cast-iron supports with low-carbon steel pieces. Will they take on the same weatherized look as the cast-iron?

--Joanne Garfield Rochester, N.Y.

VICTORIAN IRON FENCES were usually painted. They were never left to weather since rust deteriorates iron. If an ornate fence is allowed to rust, all the details will eventually wear away. Also, the low-carbon steel pieces you're using to replace some of the supports would not weather in the same way as iron. It's best to paint both materials.



WE SUGGEST that you wirebrush or sandblast the old iron fence to remove the rust, then use an iron oxide primer and two top coats of high-gloss (not flat or semi-gloss) paint immediately. If you can't sandblast to remove all rust, you may want to look into Rustoleum's Rusty Metal Primer, which is designed to be used on heavily rusted metal.

Know Your Wood Type

I OFTEN NEED to identify wood types, but have trouble with anything beyond the basic oak and pine. Can you recommend a kit that has samples of various types of wood that I can carry around?

--Joni Mack Rochester, N.Y.

A LOT OF PEOPLE have trouble identifying wood types. Luckily, Albert Constantine and Son, Inc., 2050 Eastchester Rd., Bronx, N.Y. 10461, (212) 792-1600, sells just the kind of sample kit you're looking for. They also have a book that describes techniques for identifying wood. Send \$1.00 for their large catalog.

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.

GO TO YOUR SHPO (State Historic Preservation Office)

In our last issue, we outlined the many duties of State Historic Preservation Offices. Here we're continuing our state-by-state SHPO list, so you can contact the people who can do the most to help you.

MASSACHUSETTS

Patricia L. Weslowski, Exec. Director
Massachusetts Historical Commission
294 Washington Street
Boston, MA 02108
(617) 727-8470

Tech. & Tax Assistance / Rev. & Comp.
Joseph R. Orfant
National Register
Katherine Kubie
Grants
Elsa N. Fitzgerald

Publications: *Massachusetts Historical Commission Newsletter* (quarterly), free
Other services: *Statehouse Bookstore*

MICHIGAN

Martha M. Bigelow, Director
Michigan History Division
Department of State
Lansing, MI 48918
(517) 373-6362

Tax Incentives
Brian Conway
Grants
Ann Webster
Main Street Program
Kathryn B. Eckert
Archeology / Review & Compliance
John Halsey

Publications: *Michigan History Magazine*, bi-monthly, \$9.95 by subscription;
Clear Stories Newsletter, free

Other services: *state museum; state archives*

MINNESOTA

Russell W. Fridley, Director
Minnesota Historical Society
690 Cedar Street
St. Paul, MN 55101
(612) 296-2747

Tech. & Tax Assistance / Design Review
Charles Nelson 726-1171
National Register
Susan Roth 726-1171
Grants
Henry Harren 726-1171
Main Street Program
Dennis Gimmestad 726-1171

Archeology / Review & Compliance
Robert Clouse 726-1171

Publications: *Minnesota History News*;
lists by county of National Register homes, free

Other services: *museum gift shop*

MISSISSIPPI

Elbert R. Hilliard, Director
State of Mississippi
Dept. of Architecture & History
Jackson, MS 39205
(601) 354-7326

Technical & Tax Assistance / Grants
Gary Sachau
National Register
Ana P. Gordon
Tax Incentives
Tomas Blackwell
Archeology
Samuel O. McGahey

Publications: *Mississippi History Newsletter*

Other services: *presentation slide shows & presentations by staff on request*

MISSOURI

Fred A. Lafser, Director
State Dept. of Natural Resources
PO Box 176
Jefferson City, MO 65101
(314) 751-4096

Technical & Tax Assistance
Claire Blackwell
Ralph Bray
National Register
James Denny
Review & Compliance
Michael Weichman
Grants
Jerry Stepenoff

MONTANA

Marcella Sherfy, SHPO
Montana Historical Society
Veterans Memorial Building
225 South Roberts
Helena, MT 59620
(406) 444-4584

Technical & Tax Assistance
Lon Johnson
National Register / Review & Compliance
Pat Bick
Archeology / Review & Compliance
Alan Stanfill
Diana Vanek

Publications: *Montana Post; How To Research Your House*

Other services: *gift shop*

NEBRASKA

Marvin F. Kivett, Director
Historic Preservation Office
1500 R Street, PO Box 82554
Lincoln, NE 68501
(402) 471-3270

Technical & Tax Assistance
Dave Murphy
Michael Rindone
National Register
Joni Gilkerson
Penny Chatfield Sodhi
Janet Jeffries Spencer
Archeology / Review & Compliance
Richard E. Jensen

Publications: *Cornerstone Quarterly; Historical Society Newsletter*

Other services: *summer survey for counties*

NEVADA

Roland D. Westergard, Director
Dept. of Conservation & Nat. Resources
NYE Building, Room 213
201 S. Fall Street
Carson City, NV 89710
(702) 885-5183

Technical Assistance
Kathrine Kurada
Tax Incentives / Grants
Patti Greenwald
Archeology
Alice Becker

Publications: *Historic Preservation And Archeology* (3 times per year)

NEW HAMPSHIRE

Wilbur LaPage, Acting Asst. Director
Dept. of Resources & Economic Devel.
105 Loudon Road, Box 856
Concord, NH 03301
(603) 271-3483

Technical Assistance / Grants
Linda Ray Wilson 271-3558
National Register / Tax Incentives
Christine E. Fonda
Dick Matte
Review & Compliance
Dr. Gary W. Hume

NEW JERSEY

Robert E. Hughey, Commissioner
Dept. of Environmental Protection
CN 402, Labor & Industry Building
Trenton, NJ 08625
(609) 292-2023

Tech. Assistance / Review & Compliance
Nancy Zerbe
National Register / Tax Incentives
Terry Karschner
Review & Compliance
Olga Chesler 292-2773
Russel Myers 292-2773
Grants
William Forwood
Candy A. Peck
Newsletter Editor
Connie Greiff 452-0446

Publications: *New Jersey Preservation Perspective* (monthly newsletter)

Other services: *preservation research library open to the public*

NEW MEXICO

Thomas W. Merlan
Historic Preservation Division
Office of Cultural Affairs
Villa Rivera, Room 101
228 Palace Avenue
Santa Fe, NM 87503
(505) 827-8320

Tech. Assistance / Review & Compliance
Kathleen Brooker

Publications: *program brochures available (archeological series)*

NEW YORK

Orin Lehman, Commissioner
Office of Parks, Recreation & Hist. Pres.
Empire State Plaza, Agency Building 1
Albany, NY 12238
(518) 474-0479, 7750

Technical Assistance
Marilyn Kaplan 474-9061
Michael Lynch 474-9060

National Register
Larry Gobrecht 474-3433

Archeology
Charles Florance 474-3177
Bruce Fullem 474-9043

Publications: *brochures and program information kits available*

NORTH CAROLINA

William S. Price, Jr., Director
Division of Archives & History
Department of Cultural Resources
109 East Jones Street
Raleigh, NC 27611
(919) 733-7305

Technical Assistance / Grants
A.L. Honeycutt, Jr. 733-6545

National Register
Catherine W. Bishir 733-6545

Tax Incentives
C. Frank Branan 733-6545

Review & Compliance
Peter R. Kaplan 733-6545

Grants
Lloyd D. Childers 733-4763

Archeology
Thomas D. Burke 733-7342

Underwater Archeology / Hist. Research
Richard W. Laurence 458-9042

Environmental Review
Renee Gledhill-Earley 733-4763

Education
Margaret Lane Peterson 733-7342

Publications: *federal program brochures and booklets available*

Other services: *preservation files and archives open to public; preservation slide shows; staff gives preservation talks*

NORTH DAKOTA

James E. Sperry, Superintendent
State Historical Society
North Dakota Heritage Center
Bismarck, ND 58505
(701) 224-2672

National Register / Grants
John Swanson

Tax Incentives / Grants
Bonnie Halda

Review & Compliance
Walter L. Bailey

Archeology / Review & Compliance
Christopher L. Dill

Archeology
Louis Hafermehl
John E. Peterson
Signe Snortland-Coles

Publications: *federal program brochures*

Other services: *state property tax incentives program; preservation talks by staff on request*

N. MARIANAS ISLANDS

Jesus B. Pangelinan, SHPO
Dept. of Community & Cultural Affairs
Lower Base, Tanapag village
Saipan, CM 96950
Saipan overseas 9722

OHIO

W. Ray Luce, SHPO
Ohio Historic Preservation Office
1985 Belma Avenue
Columbus, OH 43211
(614) 466-1500

Technical & Tax Assistance
Judith Kitchen

National Register
David Simmons

Tax Incentives / Grants
Laurie Cain Haenzel
Mary Beth Hirsch

Review & Compliance
Richard Boisvert

Publications: *Ohio Preservation Newsletter (monthly), free; Building Doctor Book*

Other services: *Building Doctor clinics; tax workshops; regional coordinators available to communities*

OKLAHOMA

Earle Metcalf, SHPO
Oklahoma Historical Society
Historical Building
Oklahoma City, OK 73105
(405) 521-2491

Technical & Tax Assistance / Grants
William E. Peavler

Tax Incentives / Grants
Melvena Thurman

Tax Incentives
John Hill

Review & Compliance
Marshall Gettys

Publications: *Mistletoe Leaves Monthly, by subscription*

Other services: *museum store; Preservation of Oklahoma's Past, available to groups, preservation workshops; slide shows by staff*



Lon Johnson, historical architect at the Montana State Historic Preservation Office.

To be concluded next month.



New Stair Dust Corners



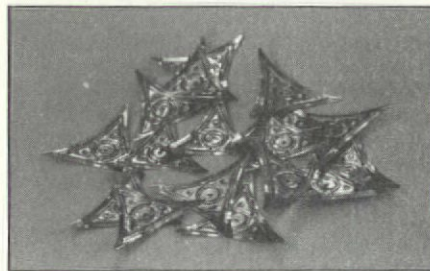
Little did I know that we would be creating a mild stampede when we listed a cache of new/old brass stair corners which a salvage firm had for sale. Having seen them used only twice myself, I couldn't imagine that many people would know what they were, much less want to purchase any. Surprise, surprise: They were gone instantly with readers clamoring for more!

I sent a sample of the dust corner to Steve Conant of Conant Custom Brass, and in a couple of weeks he had figured out how to produce not only the embossed stair corners but smooth ones as well.

Just to recap the purpose of these little gems, they are small triangular stamped brass pieces that are nailed into wood stair corners. Their purpose is to make the stairs easier to sweep by eliminating the dust-collecting corners, while being decorative.

The solid brass corners come with a round-headed brass nail and sell for \$1.25 each postpaid. With each order, a small steel punch is supplied to make the nails easier to drive. Be sure to specify plain or embossed.

Conant Custom Brass also rewires, restores, and sells antique light fixtures, strips plating from brass, and sells other copper and brass antiques. Conant Custom Brass, 270 Pine St., Dept. OHJ, Burlington, VT 05401. (802) 658-4482.



Cast-Iron Firebacks



It's surprising how few people know what cast-iron firebacks (sometimes called chimney backs) are and how they're used. Perhaps most commonly seen in Europe, firebacks were also used in Colonial America, a popular product of early American iron works.

Firebacks are placed against the backs of wood-burning fireplaces to protect soft bricks, mortar, and stone from intense heat. Typically used in parlors and dining rooms, the often formal decoration of the firebacks was balanced by their efficiency at radiating heat out into the room. Also used as firebacks were the decorative plates from old stoves, which originally had five and six plates. Such stoves originated in Germany and Scandinavia and were produced here by emigrants.

Grand Openings

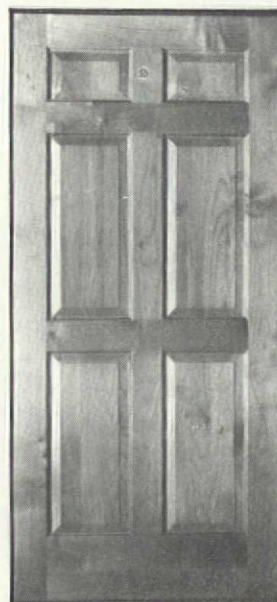
Need some well built, paneled doors of red oak, alder, cherry, or walnut? Chances are good that Bob Lang and Dick Fadell of Renovation Concepts have the design you need in their Main Street Collection. All of their doors are hand-fitted and sanded and made from solid wood. To prevent cracking, the one-inch-thick panels are assembled in the time-honored, floating-panel construction with waterproof glue.

There are four exterior and four interior door designs available, with from four to ten panels. The exterior doors are 36 inches wide and 1-3/4 in. thick. Interior doors are 30, 32, or 36 in. wide and 1-3/8 in. thick. (They'll produce other widths to suit specific needs.) Extra heavy 2-1/2-in.-thick doors can be ordered as well. Bifolding doors are available to match all styles.

The doors can be ordered with a clear factory finish or unfinished. The interior door finish is lacquer over sanding sealer; exterior doors receive a coat of sunscreen varnish over sanding sealer.

The prices range from \$665 to \$865. Price breaks are given for quantity orders. The firm is currently working on a less expensive line of doors. They will be high quality, too, but the panels will

be 3/4 in. thick and minor sanding will be required. For a free brochure on the doors and information on the wide variety of their other restoration items, contact Renovation Concepts Inc., 213 Washington Ave. No., Dept. OHJ, Minneapolis, MN 55401. (612) 333-5766.



The Country Iron Foundry currently offers nine replica American and French firebacks and stove plates. Each design is cast by hand from moulds made directly from antique originals. They range in price from \$70 (for The Deer fireback, 12-3/4 in. wide by 14-1/2 in. high by 1/2 in. thick, weighing 23 lbs.) to \$425 (for The Spanish Armada, 41 in. wide by 34 in. high by 1 in. thick, weighing 260 lbs.).

Most often the firebacks are simply leaned against the back wall of the fireplace. They can be anchored in place with an optional cast-iron lug bolt set. The firebacks can be purchased by mail or from the showroom. Send \$1 for the complete catalog to The Country Foundry, PO Box 600, Dept. OHJ, Paoli, PA 19301. (215) 296-7122.

Regional Wildflowers

In a previous products writeup, I mentioned 'Meadow In A Can,' an acre's worth of wildflower seeds. I was subsequently contacted by Native Plants, Inc., who have gone one better, creating special wildflower mixes that are carefully tailored to specific regions of the country. They're ideal for natural garden settings, to complement herb gardens, or for use in large areas where a colorful ground cover is needed (like a hillside). The seed mixes come in two varieties, the wildflower meadow (blended with grass seed) and wildflower seed only.



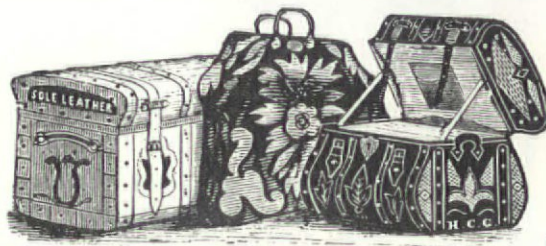
As an example, the Eastern Mix contains fifteen different wildflower types, all selected for their compatibility, broad range of cultural requirements, blooming periods, height, and color. The price for the mix is \$25 per pound. Each pound contains about 385,000 seeds and is best seeded at a rate of ten pounds per acre. The seeds are available in quantities from 1/4 lb. (enough for 1000 sq. ft.) to 10 lbs. (enough for an acre).

Native Plants will be happy to design custom mixes to suit specific requirements. The following wildflower mixes come ready-packaged in small burlap



pouches: Alaska, California, North Florida, South Florida (semi-tropical), Great Basin, Midwest, Northern U.S., North America, Pacific Northwest, Rocky Mountains, Southern U.S., Southwest, and Texas.

I was surprised to find that fall is the ideal time to plant wildflower seeds—now is a perfect time to plan for a burst of color around your old house this spring. The little burlap bags full of seeds make ideal gifts and unusual Christmas stocking stuffers. For a free price sheet and planting instructions, contact Native Plants, Inc., PO Box 177, 1697 West 2100 North, Dept. OHJ, Lehi, UT 84042. (801) 768-4422.



Antique Trunk Parts

Everyone, or almost everyone, has an old trunk laying around the house somewhere. Most often they're just nice enough to keep and just beat up enough to keep out of sight. When I decided to restore one of mine, I was surprised to find that most luggage and shoe-repair shops don't stock any repair parts — not even leather handles.

For the past twenty or so years, Martin and Maryann LaBuda have collected, repaired, and restored over 2000 antique trunks of about every type and size imaginable. What had been a hobby turned into a business when Martin purchased the remainder of an old friend's trunk factory. With the purchase came a vast stock of not only new turn-of-the-century trunk parts, but also the original dies from which they were stamped.

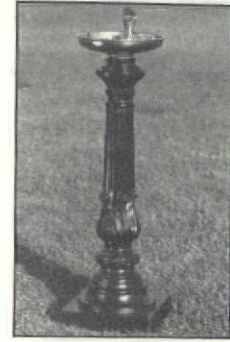
To make their growing collection of trunk parts available by mail, the LaBudas have created a 12-page catalog which sells for \$1. They have also written two booklets: 'How to Repair, Decorate, Restore Antique Trunks' (\$3.50 postpaid), and 'Price & Identification Guide To Antique Trunks, Their History & Current Values' (\$4.50 postpaid). Also available is a full-size set of circa-1840 stagecoach trunk patterns, instructions, and a material list, just in case you would like to make your own from scratch.

By sending three color photos and \$15, you can have your old trunk identified, appraised, and dated. Trunk restoration and hardware installation questions are answered, too. Contact the Antique Trunk Co., Antique Hobby Craft, 3706 West 169th St., Dept. OHJ, Cleveland, OH 44111. (216) 941-8618.

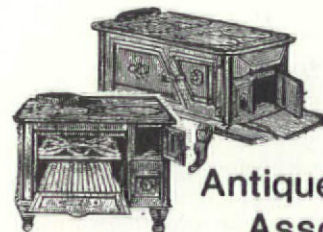


Drinking Fountain

Chris Rheinschild has just introduced a new cast-iron drinking fountain whose fluted and foliated base is reminiscent of antique streetlight poles. The drinking fountain has a brass faucet and stainless steel bowl. The pedestal base can be painted any of the standard Rustoleum colors, or it can be brass-plated at extra cost. The fountain is well suited for public parks and spaces, public buildings, homes, country clubs, and tennis courts.



The fountain measures 36 in. in height, has an 11-inch-square base, and is attached to a concrete pad supplied by the owner. The drinking fountain sells for \$495 plus packing and shipping. To meet UPS weight limits, the fountain can be partially disassembled and shipped in three cartons. This and other old-house plumbing-related items are listed in a brochure which sells for \$1.35 from S. Chris Rheinschild, 2220 Carlton Way, Dept. OHJ, Santa Barbara, CA 93109. (805) 962-8598.



Antique Stove Association

If you're interested in buying, selling, collecting, restoring, or just plain enjoying old stoves and ranges, this newly formed association is for you. For a \$10 annual membership fee, you will receive a monthly newsletter, a nationwide list of 98 Antique Stove Restorers, other publications, and free classified advertising in the newsletter. Also, to assist members, the Association has formed parts-identification and parts-rescue committees, & is accumulating a library of stove-manufacturer's catalogs.

A membership application and sample newsletter can be had by writing The Antique Stove Association, 417 N. Main St., Dept. OHJ, Monticello, IN 47960.



REAL ESTATE

FLUSHING, NY — Turn-of-century house on 50 X 100 corner lot. 4 BR, sitting room, DR, pantry, kitchen w/ original appliances, bathroom w/ original sink & commode. 2 screened-in porches, detached garage. 2 mantles, bronze FP cover. 3rd owners are looking for someone to love & restore this wonderful house. P. Bernstein, 150-17 Roosevelt Ave., Flushing, NY 11354. (718) 358-7155.

OURAY, CO — 100-year-old Victorian home. B & B Inn for 18 years in beautiful mountains. \$160,000. Baker's Manor Guest House, Box 305, Ouray, CO 81427.

BELTSVILLE, MD — 1835 Inn, 27 rooms, many FP, 10 acres of substantial trees, part restored, former home of Gen'l Ammendale, qualifies for Natl. Register. Near Washington, D.C. Will consider rental w/ excellent terms to responsible tenant who'll operate as country inn, will assist in tax benefits. J.A. Hillman, PO Box 190, Kensington, MD 20895-0190.

BELLEVUE, IA — On ½-acre lot w/ spring, in town on Mississippi River. Historic stone, new wiring, plumbing, furnace, charming decor. 2 or 3 BR, 3 FP, sun porch, garage. Originally a brewery from 1800. \$59,500. Bisping Realty, PO Box 45, Bellevue, IA 52031. (319) 872-5866.

STUYVESANT, NY — C. 1760 Dutch home on Natl. Register. 5 BR, 2½ baths. Barns, stream & pond site. 172 acres, 2,000 ft road frontage. 20 min. to Albany. \$400,000. Herman Mesick, Broker. (518) 537-6202.

CENTRAL CITY, CO — C. 1888, 2-story brick located in historic district, in mint condition w/ original decor & fixtures. Updated mechanically, winding Honduras mahogany staircase, lovely murals. Offered outside family for first time. \$90,000. Terms. Delores Fuller, Robert Fuller Associates. (303) 399-0750.

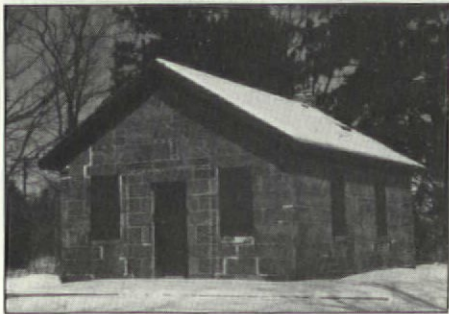
GERMANTOWN, OH — Florentine hotel c. 1816, 3-story restored frame building. 2 floors consist of tavern, main DR, stainless steel kitchens (2), plus individual meeting/bar/DR on 2nd floor. 2 floors fully air conditioned. \$295,000, priced well below GAB appraised value. (513) 369-1322.

VERNON, NJ — Sussex County. Authentic c. 1800 rambling farmhouse on 120 acres. Working produce farm & pasture. Eyebrow windows, wainscotting, exposed beams, mock FP, parlor stoves, etc. 6 BR, 2 parlors, kitchens & baths. Owner financing. \$371,000. Crystal Paling, Telridge Assoc. Realtors, PO Box 188, Hamburg, NJ 07419. (201) 827-6500.

CHICAGO, IL — Seth P. Warner House, c. 1869, 7th oldest home in Chicago. Listed on Natl. Register of Historic Places. Italianate Tuscan villa, 13 rooms, 7 BR, 5 baths, 6 marble FP, rare imported Italian black walnut woodwork. Anthony Granata, (312) 282-7880. Call collect.

SILVERTON, CO — 2 turn-of-century houses, both 1½ storeys in historic district. Both in exc. neighborhoods, both need work. ½ hour to skiing. In America's largest gold mining town. \$30,000 each. (303) 387-5716.

GREEN SPRINGS, VA — "Glenburnie," c. 1840 plantation house w/ 18th-century wing. 5 BR, 3½ baths, music room, 5,000+ sq. ft. living space. Newly painted, 45 acres, pond, barn, storage building, river frontage, & mntn. views. \$265,000. McLean Faulconer Inc., 503 Faulconer Dr., Charlottesville, VA 22901. (804) 295-1131; Deborah Murdock, (804) 589-3083, eves.



WEVERTOWN, NY — One-room stone schoolhouse c. 1819. 22 ft X 26 ft w/ red oak flooring. Additional buildings include 12 ft X 16 ft plank barn. Corner lot near ski center, 4½ hours north of NYC. \$24,000. Pearsall Realty, Wevertown, NY 12886. (518) 251-2422.



ITHACA, NY — 25 miles south. 1840 cobblestone landmark. 10 rooms beautifully preserved & decorated on park-like 3.6 acres. Original panelling, 5 FP, barn, greenhouse. \$159,000. R. Greer, RD 1, Box 30, Scipio Center, NY 13147. (315) 364-8601.

UPSTATE NY — Railroad station, c. 1900, on active rail passenger & freight line. Brick & frame construction, slate roof. Suitable for residential, professional, or commercial purposes. (518) 449-8450.

LAFAYETTE, IL — Beautiful, pre-Victorian (1853) brick farmhouse on 2 acres. Large, sunny DR, and LR w/ bay window. Hardwood floors, partially modernized kitchen, full basement. \$55,000. Barry Taylor, 107 W. Court St., Toulon, IL 61483. (309) 286-6911.

EAST COAST, FL — Want to restore an old, elegant dwelling but lack the bucks? 1926 16-unit condo, 10 min. from ocean, has sales available from individual owners. Mediterranean Revival w/ hardwood floors, 9 ft. ceilings, FP, balconies. On Natl. Register. Units, 1,700 sq. ft., range from \$38,000 to \$42,000. Julie Enders-Hudson, 2605 St. Lucie Blvd. No. 6, Fort Pierce, FL 33450. (305) 466-6453.

POCONO, PA — Country estate on 65 acres, stone & frame farmhouse w/ exceptional features, spacious rooms, greenhouse, barn, 2 cottages, woodworking shop & garage, all appliances. Call for appi. R-159, \$399,000. Romendez Real Estate, 112 Park Ave., Stroudsburg, PA 18360. (717) 421-7775.

LANCASTER, OH — Hock-Hocking Winery. C. 1857 Italianate Revival, 3-bay brick house w/ winery added in 1872. Built 26 ft. under house of sandstone in arch structure. On Register, is restored from rental in 1980. Asking \$80,000. (614) 837-1832.

CUERO, TX — 1887 2-story frame w/ State medallion. Approx. 3,500 sq. ft. w/ 3+ BR, 2½ baths, 4 FP, wainscotting, stained glass, porches, gingerbread, hardwood floors, 3 out buildings on 191 X 220 lot. Partially renovated in late 50s. Pat Pfeffer, 5819 Annapolis, Houston, TX 77005. (713) 665-4807.

FALMOUTH, MA — 1795 Quaker home, large paneled rooms, 4 FP, 4 BR, 3 baths, eat-in kitchen, pantry, DR, study, LR. Exc. condition. Walk to town, beach. ½ acre, 1½ hours from Boston. \$135,000, financing available. (617) 540-7093.

EASTERN NC — Early 17th-century, 2-story frame w/ 2 column portico, 2,813 sq. ft. on ¼ grassed acre w/ holly trees, hickory, box, etc. Original mantels, moulding, wainscotting, windows. Well septic, 220. \$47,500. Also 8-room, c. 1840 frame, \$16,000. Les Riley Real Estate, Box 218, Hamilton, NC 27840. (919) 798-7461.

WAYNESVILLE, NC — 1907 Greek Revival mansion. 9 FP, great hall, high ceilings, oak floors, & wainscotting. Restorable gem nestled in gateway to Smokey Mtns, west of Asheville. 6½-acre estate has hedges, walks, flowers, trees, & 300-year-old oaks. Nominated to Natl. Register by State Hist. Soc. \$130,000, negotiable. Mike Gamwell, 403 Camp Branch Road, Waynesville, NC 28786. (704) 452-0541.

HALIFAX, NC — 1790-1810 Federal period home in historic town. 2-story frame w/ 4 BR, 2 baths, LR, large DR, kitchen, utility room, walk-in pantry, large back porch. Original federal woodwork. Reasonably priced. Owner. (919) 583-3361.

STATE COLLEGE/ALTOONA, PA — 1887 brick Victorian. Good condition. Beamed ceilings in front parlor w/ FP, DR w/ inlaid panelling. Parquet flooring thruout. Open staircase to 3rd floor. 3 BR, 1½ baths. New gas, hot-water heating, & plumbing. \$65,000. 1019 Cameron Ave., Tyrone, PA 16686. (814) 684-1884.

FOR SALE

EXTERIOR BROWNSTONE DOORS, one pair, 108 in. at highest point X 56 in. X 3 in. thick. Stripped one side, painted on reverse, glazing intact. L. Golomb, 100 Lafayette Ave., Brooklyn, NY 11217. (718) 624-5719.

CHAMBERS CITY gas stove/oven, General Electric refrigerator, both white, 1920s, exc. condition. Best offer. E. Fondiller, 291 Garfield Pl., Brooklyn, NY 11215. (718) 857-8284.

WOOD MANTEL, c. 1800. Origins in Chatham, MA home. Double column motif. 68 in. W X 52 in. H, opening, 44 in. W X 36 in. H. \$100. Tom Weikle, 39 Princeton St., E. Boston, MA 02128. (617) 567-1334, 321-1500.

OAK WAINSCOTTING, Victorian, w/ single bead. 2½ in. & 3 in. widths X ¼ in. thick. Lengths up to 14 ft. Have total of 1,600 sq. ft. on hand. Varnished. Will cut to specifications & ship. Price negotiable, sample available. (315) 858-0315.

10,000 SQ. FT. BUSINESS inventoried w/ American architectural antiques c. 1790-1930 in a major metropolitan city w/ natl. recognition available for new ownership. Inquire through Lewis H. Irving, 3006 N. Classen Blvd., Oklahoma City, OK 73106. (405) 528-4556 evenings.

VICTORIAN MARRIAGE CERTIFICATE. Full-color reproduction; add your name & date. Floral border expresses the Victorian language of flowers. 8 X 10 at \$4.75 ppd. LANGUAGE OF FLOWERS facsimile book by Kate Greenaway. 64 p. w/ reference for all illustrations. \$5.25 ppd. Both items together, \$9. Complete 44 p. catalog, \$2. Amazon Dry Goods, Dept. VM, 2218 E. 11th St., Davenport, IA 52803.

PEDESTAL LAVATORY & corner lavatory, porcelain over cast iron. 5 sections 34 in. X 64 in. ornate wrought iron fence w/ matching walk gate. Original wood wagon wheels. All inquiries answered. Henry C. Thompson, 610 E. 3rd St., Neligh, NE 68756.

WOOD MANTELS, various sizes, newel posts, & leaded windows. Send your dimensions, price range, & \$1 for each photo. Dan Postlusney, 4955 Rt. 8, Gibsonsia, PA 15044. (412) 443-8540.

PIANO, Late 1890s Chickering Grand, \$5,000. Folding bed, 1890-1930 oak buffet style, \$450. Fireplace tiles (2 sets), blue & green, \$100 each. Pocket doors, 1 set complete w/ track, \$200. D.B. Hogan, PO Box 2132, Asheville, NC 28802.

ART DECO CHANDELIERS (3), very good condition. \$75 for all. 175 ft. 1800 period trim; 90 ft. 1900 period trim, \$150 for all. One pair spool beds, late 19th cent., good condition, \$150. Call evenings (201) 439-3529.

2 CLAWFOOT BATHTUBS out of NY landmark town-house. Full size, exc. condition. 30 in. W X 60 in. L., \$150. 30 in. W X 68 in. L., \$200. (212) 787-3190.

WOOD-FRAMED SCREENS, two 21 X 28½ in., two 24¼ X 39 in. Screens intact w/ hardware for hanging. Wood-framed storm windows, 1 over 1 panes. Three 31¼ X 55 in., v. good cond. Glass & glazing intact w/ hardware for hanging. Wood-framed screen window sets, v. good cond. Some need paint. One 22 X 38½ in., four 31¼ X 59 in., five 32¼ X 58 in. ALL FREE. You pay shipping. (215) 679-8792.

FIREPLACE MANTEL, black slate painted to look like black marble from house built in 1850. 56 in. W X 43 in. H, opening 36 in. W X 30 in. H. \$250 does not include shipping. Karen Morgan, RR 1, Box 1F, Durhamville, NY 13054. (315) 363-7622.

MILLWORK, 1880s Renaissance Revival, mahogany, 15 matched window/door surrounds (8 spandrel panels) for a 9 ft. opening. Sets of different widths, minimal paint, original finish easily revived. Drawing/photos & description available. S. Hirschberg, 325 W. 93rd St., NY, NY 10025.

25 OLD CAST IRON Flower Urns, most are 21 to 26 in. in diameter X 31 in. tall, 5 kinds. \$120 each; w/ handles \$150 each. New cast iron handles, 2 kinds, 19 in. L., exact copies of originals. \$30 pr., \$45 pr. for large size. 5 early 1900s all iron park benches, iron slats, seat & back, w/ curved arms. \$120 each. (812) 536-2122.

CHICKERING BABY GRAND PIANO, dark finish, good cabinet, good playing, straight leg w/ bench. 72 in. from keyboard to end of cabinet. \$6,000 asking price. Any inquiries: (212) 961-9356.

1930s ENAMEL GAS RANGE, 4 burners w/ lid, oven, broiler, & storage. Cabriole legs. Good to exc. condition. \$200 or best offer. Mary T. Balle, 14 Concord St., Maynard, MA 01754.

DOOR, c. 1870, 35 1/4 in. X 83-7/8 in. X 1 1/4 in. Upper half 2 vertical windows, 7 in. X 36 in. 3 panels lower part, all surrounded by 2-1/8 in. moulding. Ornate brass letter slot, knobs & plates, working lock & key. 3 cathedral top hinges. \$125. (617) 365-2659.

VICTORIAN COUCH & CHAIR set, knob & claw feet, scrolled arms, appropriately reupholstered (exc.). 4-pc. birdseye maple bedroom set, turn of century (exc.). Painting couch, original tufting, carved lion's head (v. good). 2 pc. French-style veneer bedroom set (exc.). 2 oak mantels w/ mirrors, unpainted (v. good). Priced to sell. (304) 422-1147.

4-PIECE PARLOR SET, late Victorian, dark wood, new tapestry upholstery, fully restored, \$1,000. Upright Chickering piano, rosewood case, oiled finish, sounding board needs repair, \$600. Willing to trade either for upright oak secretary or other pieces. In Minneapolis. (612) 341-8279.

FRANKLIN STOVE, mid-19th-century. Can be used as a fireplace insert or free-standing. Fire brick lining. Unique disappearing doors. As pictured in "Fire on the Hearth" by Josephine R. Pierce, p. 57. Exc. condition. \$600. (201) 439-3529.

OLD ELECTRICAL PARTS — push switches, snap switches, brass plates, Edison-type receptacles, porcelain fuse blocks, rare-type fuses, old lamp bulbs. Write for types needed, prices. Beverly Clarke, 127 Dunham's Corner Rd., E. Brunswick, NJ 08816. (201) 254-9360, 545-2041.

PHILADELPHIA BUSYBODY — make me an offer I can't refuse. V. Lauderdale, Nonquitt, South Dartmouth, MA 02748.

2 TAPERED CHESTNUT COLUMNS c. 1915, 7 ft. H, 10 in. circumference at base, 8 in. at top, perfect surface condition, \$300 each. (202) 965-9474.

BUTCHER'S COUNTER from CT store. Solid, smooth, worn rock maple top w/ original oak wainscot base. Top: 10 ft. 3 in. X 23 in. Asking \$350, excluding transport from Manhattan. Unit combines handsome work surface & spacious storage. Fellows, 22 E. Tenth St., NY, NY 10003 or leave message (212) 860-6868 days.

124 WIRE SOAP RACKS for curved-edged bathtubs found in warehouse! \$3 each. Jerrie Hoge, 554 Ulukanu St., Kailua, HI 96734. (808) 261-3572.

16 WINDOWS, 6 panes over 6, 3 ft. 4 in. X 6 ft. 6 in. sash dimensions. Jam width 5 1/4 in. Wavy glass panes, fixed top sash, bottom sash counterbalanced by metal band springs w/ patent date of 1888. Believed to be original to my house which dates from 1840s. Heavy muntins, tin weatherstripping added to frames when house was remodelled 1906. Larry Owen, 310 Hampton Park, Camden, SC 29020. (803) 432-2155.

KITCHEN STOVE, wood-electric combination. White porcelain finish. Very good condition throughout. 47 in. H overall, 37 1/2 in. W, 31 1/2 D overall. 4 electric burners. 118/236 V.A.C. by Lindemann and Hoverson Co., Milwaukee, WI. Model 8830. (800) 635-5353 toll free.

BUILD A TRULY UNIQUE iron fence for your house. Available one lot of 50 iron wheels (approx. 54 in. diameter) from antique dump rakes, \$1750 plus shipping. Other lots of similar iron wheels available. M. Jackson, 1659 S. Fairway, Pocatello, ID 83201. (208) 232-0709.

UNIQUE PAPERWEIGHT — Have your house hand-painted on a rock, \$15. Carolyn Thoben, 96 Plains Rd., New Paltz, NY 12561. (914) 255-6323.

IONIC COLUMNS, 4 full & 2 halves. From remodelled 1952 church. 14 ft. 6 in. tall. 14 in. at base & 12 in. just below capital. 12 stave construction. Best offer accepted. Killen, AL. (205) 767-2040.

POSITIONS OFFERED

SKILLED PRESERVATION CRAFTSMEN needed to teach workshops for the Preservation Institute for the Building Crafts. Woodworkers, masons, blacksmiths, general contractors, roofers, period landscape technicians & specialists in contemporary building technology should send letter, resume, & brochures to Judy Hayward, PO Box 1777, Windsor, VT 05089.

EXP. CONTRACTOR to repair wood cornice, soffit, & associated flashing & roofing (30 ft. above grade). Job involves some wood replacement & possibly structural reinforcement of the cornice. Location: Jersey City, NJ. (201) 659-7698, leave message w/ machine.

Attention — Readers Of NEW ENGLAND BUILDER

The Vermont offices of this well regarded trade newspaper were destroyed in a fire in July. The owners have asked that current subscribers of NEB please send a previous mailing label, or your name, address, and expiration date. Write to New England Builder, PO Box 97, Dept. OHJ, East Haven, VT 05837.

MEETINGS & EVENTS

16TH ANNUAL ANTIQUE SHOW & Sale, Naperville Heritage Society, Oct. 26-28 at Merner Fieldhouse, North Central College. 56 selected dealers. Fri. & Sat. 11 am - 9:30 pm, Sun 11 am - 5 pm. Admission \$3. Naperville Heritage Society, 201 W. Porter Ave., Naperville, IL 60540. (312) 420-6010.

ANNUAL YULETIDE SEMINAR, Winterthur Museum & Gardens, includes 3 45-min. lectures, luncheon, 2 demonstrations, & Yuletide Tour. Tues., Nov. 27. & Wed., Nov. 28 & Dec. 5, 8:45 am - 4:30 pm, \$50 per person. Winterthur Museum & Gardens, Winterthur, DE 19735. (302) 656-8591.

NEIGHBORFEST 84, sponsored by the Memphis Center for Neighborhoods, Oct. 20. For more info contact the Center for Neighborhoods, 619 N. 7th St., Memphis, TN 38107. (901) 526-6627.

VICKSBURG FALL PILGRIMAGE, Oct. 6-14. 9 antebellum homes on tour. Other Pilgrimage events: Vicksburg Heritage Music Festival, Oct. 14; Art Assoc. Fall Show, Oct. 13-14; Gold in the Hills (old-time drama), Oct. 5, 6, 11-13. For more information write VFHP, PO Box 254, Vicksburg, MS 39180.

ANNUAL FALL HOUSE & Garden Candlelight Tours, Oct. 84, will feature private historic homes & gardens rarely open to public. Sponsored by the Preservation Society of Charleston, Box 521, Charleston, SC 29402. (803) 722-4630, 723-4381.

2ND ANNUAL HOUSE TOUR, Historical Society of Rockland County, Sat., Oct. 20, 10-5. 1700s cottage on ridge where workers quarried sandstone for Trinity Church, Manhattan; homes of Maxwell Anderson, Kurt Weill, Lotte Lenya; 1763 stone house of weaver Gerret Blauvelt. Details (914) 634-9629.

RESTORATION OF VINTAGE HOUSES, Oct. 29-30. Course will provide preservationists w/ working knowledge of problems encountered in analysis & restoration of old & historic buildings. Field visits. Faculty: Roy E. Graham, James C. Massey, National Preservation Institute, PO Box 1702, Alexandria, VA 22313. (703) 241-0611.

INNS & HISTORIC HOUSES

SPRING HOUSE Bed & full country breakfast in 1978 restored PA stone house w/ stencilled walls, antiques, & porch overlooking trout stream. Near wineries, Lancaster, York. Spring House, Muddy Creek Forks, Airville, PA 17302. (717) 927-6906.

CHERRY ST. COTTAGE and breakfast in midtown historic Vicksburg. Newly renovated. Adjoins c. 1907 Natl. Register house in restoration. Convenient to all attractions. 2212 Cherry St., Vicksburg, MS 39180. (601) 636-7086.

SHELLMONT B & B, c. 1891, Victorian mansion w/ carriage house located in downtown Atlanta, GA. Architecturally unique, listed on Natl. Register. Rates include complimentary brandy, evening chocolates, morning paper, & continental breakfast. Reservations requested. 821 Piedmont Ave., NE, Atlanta, GA 30308. (404) 872-9290.

MONTREAL B & B in Victorian row house on historic Square St. Louis. Walk to St. Denis bistros & restaurants, Old Montreal, & McGill University. Exc. subway & bus connections. Non-smokers only. Reservations: Margaret Waller / Drew Ferguson, 311 Square St. Louis, Montreal, Quebec, H2X 1A7. (514) 849-9635.

BOOKS & PUBLICATIONS

VICTORIAN SCREEN DOOR Plan Book featuring 6 different designs taken from actual doors, 7 full-size drawings of authentic brackets and 7 spindle designs. \$5. Woodworks, 417 Algona, Elgin, IL 60120. (312) 697-3370.

RESTORING YOUR VICTORIAN HOUSE

October 8-11, Cape May, NJ

How-to hints and practical advice for the owner of a Victorian house will be the topic of this 4-day workshop sponsored by the Mid-Atlantic Center for the Arts, the Old-House Journal, and Preservation New Jersey. Topics include paint colors, historic lighting devices, and wall & floor coverings. For more information contact the Mid-Atlantic Center for the Arts, PO Box 164, Cape May, NJ 08204. (609) 884-5404.

WANTED

ATTENTION LOS ANGELES Area Readers: Reward for information on whereabouts of stained glass transom in 16 in. X 48 in. oak frame. Reds & greens w/ numbers 901 in center. Believed to decorate LA area bar/restaurant. Peter Ward, 901 Jefferson St., Paducah, KY 42001.

VICTORIAN or Antebellum home in TN city w/ hospital & close to great fishing. Min. 2,400 sq. ft., 1 or 2 storeys, exc. neighborhood, under \$80,000 if completely restored or willing to restore if priced right. Walter Forman, 3500 Rolling Woods, Memphis, TN 38128.

VICTORIAN FURNITURE & collectibles, including linens, clothing, etc. Anything Victorian! June Clark, 2 Overlook Rd., White Plains, NY 10605. (914) 948-5939.

ROTARY CONTROLS for c. 1920s Hotpoint Electric Stove. These are 4-position switches. G.A. Chapman, Box 187, Silverton, CO 81433.

20 BRASS DUST CORNERS. Holly Sjoberg, 16 Holly Lane, Thief River Falls, MN 56701. (218) 681-7534.

EXTERIOR STORM DOORS, pair for Victorian house. Need to be 10 ft. tall, total width is 4 ft. 3 in. Any condition. Roy Cartwright, 2307 Ohio Ave., Cincinnati, OH 45219. (513) 381-8661.

COAL FIREBOX and/or summer front for 30 in. X 31 in. opening; copper plated electric fixtures for 12 ft. ceilings, c. 1890. Send photo, info, asking price to Robt. Whitaker, P.O. Box 936, Ferndale, CA 95536.

RESTORATION SERVICES

HIDDEN TREASURES: Stripping, repair, & refinishing of banisters, fireplaces, arch. woodwork, & antiques. Charles Udry, 251 E. Broadway, 1F, New York, NY 10002. (212) 732-4138.

ASK JANE Consulting Services: Restoration, renovation, & preservation. Older houses & Victorians. Consultant house calls. Exc. references. Jane Spangler, Oakland, CA. (415) 536-4260.

HISTORIC RESTORATION trouble shooter. 10 years experience in cabinet refinishing, window rebuilding & repair, bathroom rejuvenating, wallpaper hanging, interior & exterior painting, hardwood floor rebuilding, refinishing & maintenance. We Work Co., PO Box 228 Montclair, NJ 07042. (201) 746-6386.

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

MASONRY, carpentry, & roofing restoration, rehabilitation, & consultation. References abound in Philadelphia & surrounding areas. John Mascaro, Mascaro Construction Co. (215) 247-6111.

HISTORIC PRESERVATION & architectural design assistance for older & historic homes & commercial buildings. Specialize in design, on-site technical assistance, rehabilitation plans, & development packaging, & historic tax certification. Steve Carne, 318 W. Grand Ave., Dayton, OH 45405. (513) 226-0913.

WOOD FLOOR RESTORATION. Parquet borders repaired & matched. Quartersawn oak boards replaced. References provided. Willing to travel in Northeast. Restore-A-Floor, 625 11th St., Brooklyn, NY 11215. (718) 768-4138.

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

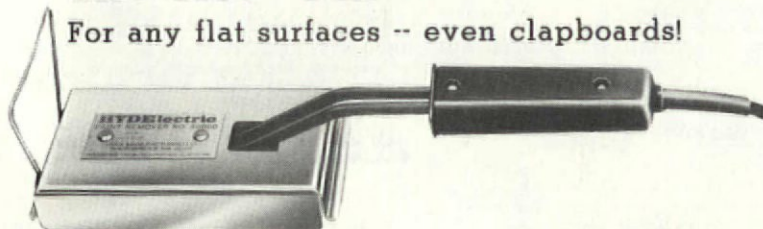
Ideal for moulded & turned woodwork!

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!

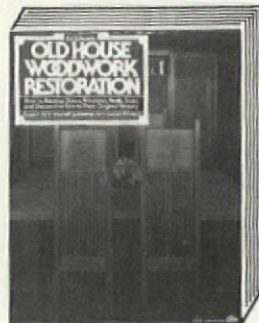


After testing all of the available heat tools, the OHJ editors recommend the HYDElectric Heat Plate as the best tool for stripping clapboards, shingles, doors, large panels, and any flat surface. The Heat Plate draws 7 amps at 120 volts. Its electric resistance heating coil heats the surface to be stripped 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

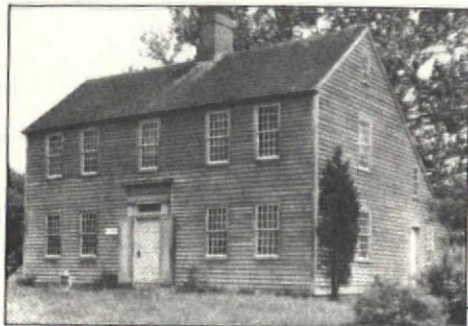
Old-House Woodwork Restoration tells you everything you need to know about rescuing your doors, staircases, floors, siding, trim, etc. — all the wooden elements of your house. It has the best information of any book we've seen on stripping paint from wood and then selecting a finish. A generous selection 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 \$15.45 (includes fast UPS shipping) to

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

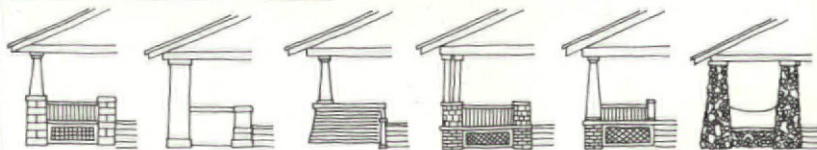
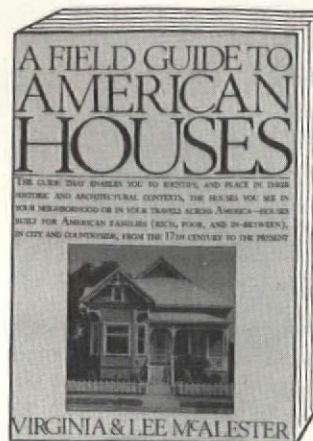
The Field Guide To American Houses

This is one of those special books which really is for everyone — whether you're a preservationist, historian, or someone who just loves to take weekend strolls and admire old houses. A Field Guide To American Houses is much more than simply a field guide; it's not a superficial pocket manual or some oversized coffee-table book. It's a down-to-earth, fully researched overview of more than 300 years of American vernacular architecture.



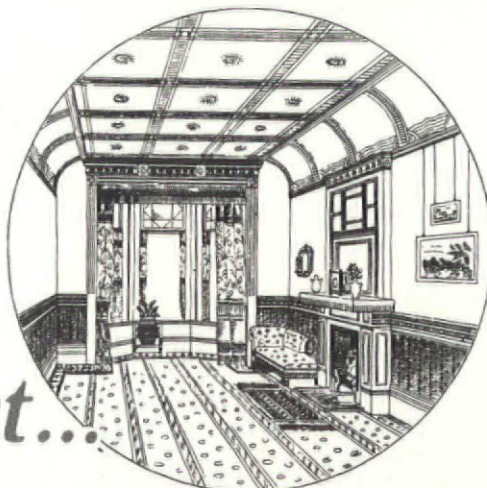
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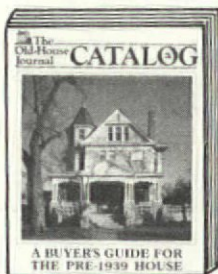
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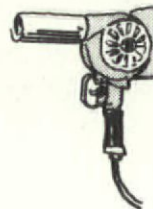
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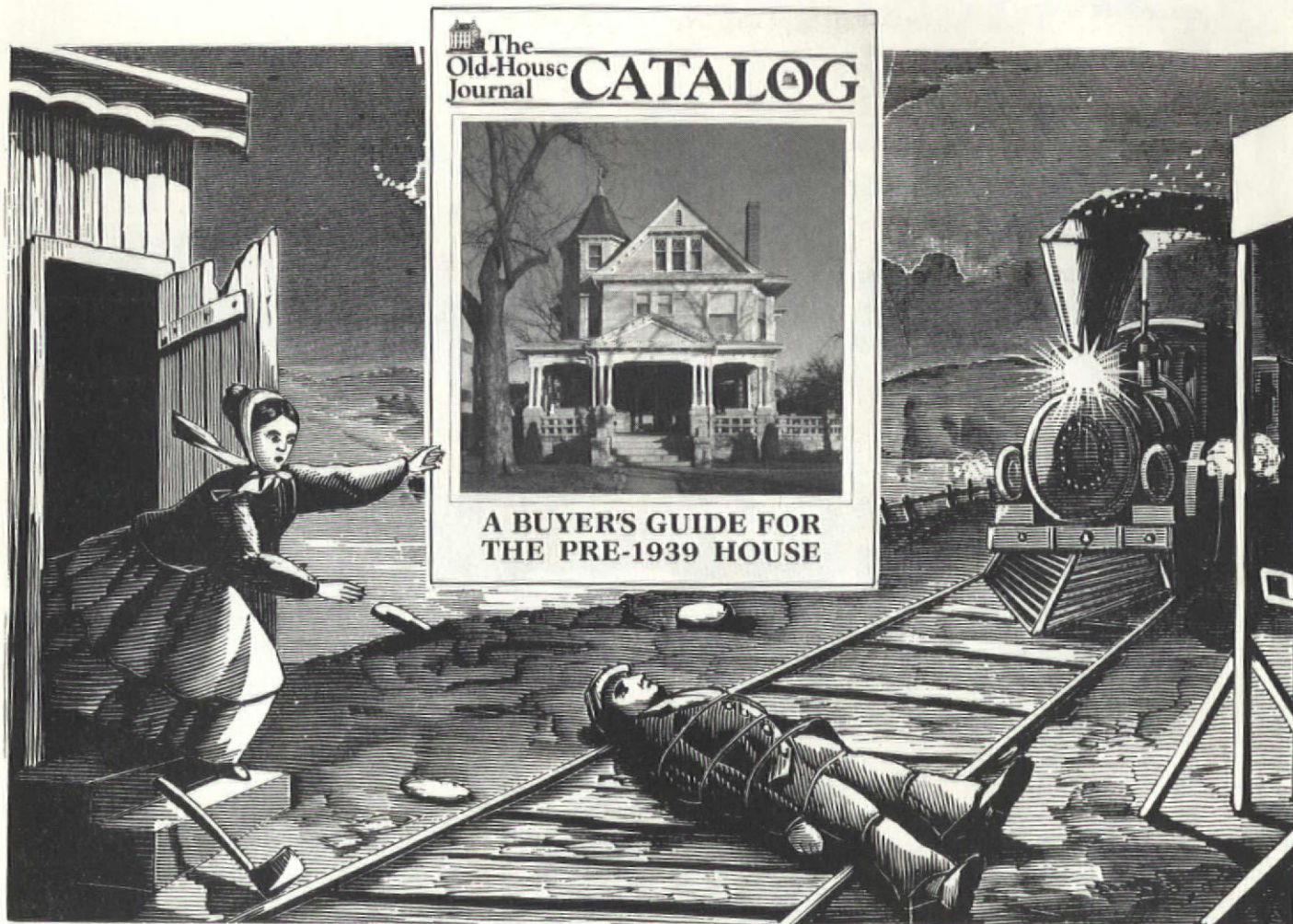


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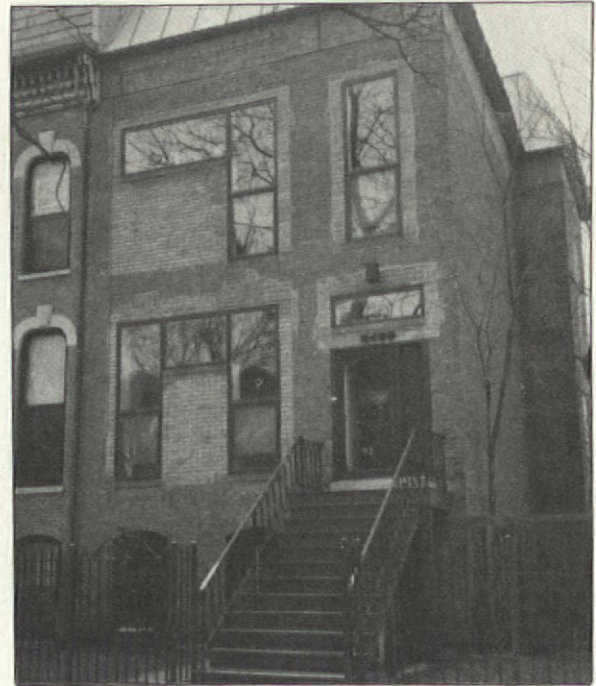
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THE ARCHITECT responsible for this month's example "continues to ruin other good buildings in the area with some of the most incredible alterations I've seen," says Victoria Granacki of Chicago. The immediate shocker is of course the fenestration. Someone spent a lot of money to trash the old windows, replace them with these ... unsettling shapes, and then repair the masonry.

THIS REMUDDLING becomes all

the more disturbing because of what stands alongside it. A lot of attention and care has obviously been given the neighboring house. Imagine the frustration its owners must feel, living right beside a virtual parody of their home. (And they're probably less than ecstatic with the effect of that remuddling on their property values.)

THESE CHANGES totally ignore the fundamental, original design concept: this house's

symmetry with its neighbor. Each building was designed as a mirror image of its partner, as seen in the basic arrangement of doors and windows. The layout of the rooms should be symmetrical as well -- but judging from the bizarre window configuration, the interior has probably suffered as grievously as the exterior. The remuddling also displays contempt for the other basic principle of row-house architecture: the rhythm of similar facades along the street.--C.G.



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