

Restoration and Maintenance Techniques
For The Pre-1939 House

November 1985 / Vol. XIII No. 9 / \$2.



The Old-House Journal

The Queen Anne Parlor

by John Crosby Freeman



THE QUEEN ANNE was many styles -- Aesthetic, Anglo-Japanese, plus a genial and generous combination of parts from various old styles. Consequently, the Queen Anne parlor of the 1870s and 1880s was an exotic treasure room: Moorish pottery; Turkey carpets and Islamic textiles; porcelains, fans, and screens from Japan, China, and Korea; things from Old England and Early America. I call the architects, illustrators, designers, and decorators who created this style the "Queen Anne Kids" because they were nearly all in their 30s and detested everything their parents had done. If they had a philosopher, it was Walter Pater, who coined the Aesthetic calling card: "Art for art's sake." He was an artistic Will Rogers who might have said, "I never met a style I didn't like."

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In the next issue...
RECONDITIONING YOUR FLOORS

Time for a Change

An Expanded OHJ

WE'VE MADE our decision: Instead of launching a new publication for owners of post-Victorian houses, we're going to expand the OHJ to be sure that all readers get all we have to offer.

AS OF THE Jan-Feb 1986 issue, OHJ will be bigger, OHJ will have a color cover, and (in part to pay for all this) OHJ will accept paid advertising for the first time.

THERE'S A LOT of excitement around here! We've long wanted to run more detailed articles, and more illustrations, and more features, and more of your letters -- but our format was limiting. Our new plans call for not only new advertising pages but also extra editorial pages. We can use some of the great material that we just haven't had room for -- and we can continue our leadership as "the restoration bible."

HERE ARE some highlights: Advertising on the inside covers will pay for editorial on the outside. On the back, we're

planning a new feature on vernacular houses. (Remuddling moves inside to the last page.)

INSIDE, some pages will be regularly reserved for articles about restoring and decorating early 20th-century houses such as Bungalows, American Four-squares, Tudor Revival houses, and Colonial Revival styles. Not much else will change inside the issues -- except that more pages will be available. We'll continue to produce our own copy and print on warm ivory paper. Ads for appropriate restoration products and services will run in the front and back (but won't interrupt feature articles).

IS DEAR OLD OHJ finally going glitzy? Most decidedly not. Our reputation, which lives in the preservation field more than in the publishing business, is based on the practical techniques and we've-been-there feeling that you've always found in OHJ. It's what we do best; we won't change that.

Patricia Poore

a rare opportunity . . .

Lace Panels Available



VICTORIANA expert John Burrows of J.R. Burrows & Co., Boston, and formerly of Bradbury & Bradbury Wallpapers, hopes to offer imported lace panels to OHJ readers by prior subscription. Here's his letter to us:

"I have just located a lace mill that makes Victorian lace panels of exquisite design and quality, and they are willing to run them in 12-foot and 15-foot lengths for me! The panels are 60" wide and 95% cotton/5% polyester.

"To run the longer lengths, I will need to order the panels in quantity, and the aid of the OHJ would be greatly appreciated. Many of your subscribers across the country have high ceilings and large windows; I am sure there is great interest in availability of long (and affordable) lace panels."

For more information about this opportunity, please send \$1 (for mailing cost) to J.R. Burrows & Co., 25 Huntington Ave., Room 220, Boston, MA 02116.



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Old House Dreams and Mysteries

1790 ~ 1985

WE WERE IDLY reading the Sunday papers in bed when we found it. "10 room farmhouse, built 1790, 2 barns, 2-1/2 acres." It was located in our small New England town, Guilford, Connecticut. The asking price was almost affordable. To us, lovers of old houses, dreamers, and veterans of many a real-estate spiel ending with price quotations in the stratosphere, the tiny ad sounded fake. Three weeks later, one week before Christmas, we were the proud owners of an unheated, 18th-century farmhouse with peeling paint, a couple of post-and-beam barns, a few rotted chicken coops, and 2-1/2 acres of underbrush. Thus started our old-house adventure -- one that has taken all of our time and most of our money, but given us in return what we had long dreamed of: a beauty of an old house, restored by our own hands.

OUR SEARCH HAD been a long one, though of varying intensity. Over the dozen years we lived in our first home, we looked at old houses now and again. As we learned to identify architectural styles, we became more and more intrigued with the idea of renovating a neglected old beauty.

I PASSED IT OFF as a pipe dream. But when our babies turned into teenagers, we found ourselves sorely in need of more rooms. We started looking for a bigger house. In earnest. The newly intensified search was disappointing. Everything was so expensive or needed too much work. Occasionally, we would find something, but our low offers were rejected out of hand.

SO, IT WAS with some pessimism that we answered the ad one grey December day. The owner, Eleanor, was waiting for us as we turned into the drive. Behind her loomed a weathered, two-storey, white clapboard farmhouse with a bad roof. Attached to one side were a one-storey ell, a carriage barn, and a shed. The front yard was ankle-deep in leaves from three ancient maples; out back, a hodgepodge of out-buildings led to the woods.

WHEN WE STEPPED into the cold entryway, we were greeted by the dank smell of a house unoccupied for many years. The paint was flaking off and the wallpaper tattered. Floors sagged and the plaster ceilings were cracked. Trapped squirrels had gnawed away a number of window mullions. Detritus covered the window sills and floors.

STILL, BY THE TIME Eleanor had shown us the second or third room, it was obvious that be-

neath the grime and decay was the real thing: an elegant old house in all its faded glory. We were already falling in love with it.

EACH OF THE FIVE DOWNSTAIRS ROOMS had its own fireplace. The brickwork looked sound and the hearths were solid slabs of granite. The biggest fireplace, the one in the keeping room, incorporated a beehive bake oven. The smallest, a tiny shallow affair, was in a corner of the burning room. The plain beauty of the mantels shone through the caked-on layers of paint. Above some of the mantels were built-in parson's cabinets.

UPSTAIRS, THERE WERE sunny bedrooms, their original floor planks still handsome after decades of wear. The bathrooms had old-fashioned marble sinks and plumbing that looked serviceable enough. There was a big clawfoot bathtub. Despite the damage done to the windows, much of the original wavy and bubbled glass was still intact.

WHEN WE WERE finally shown the enormous, high-peaked attic, we saw that the massive post-and-beam framework of the house was in remarkably good shape. Handmade pegs held them together as tightly as the day they were pounded into place.

IT DAWNED ON US what a wonderful find we had! A tour of the outside encouraged us further. The 2-1/2-acre lot had a fine 19th-century post-and-beam barn in excellent shape, and the foundation of another old barn that had blown



By summer 1983, the house gleamed under its new coat of white paint.



The Conlons' dream house as they found it, one grey day in 1983.

down in the hurricane of 1938. There were also a newer barn, a post-and-beam corn crib, a potting shed, chicken coops, tool sheds, and a stone smokehouse, all of which had been used by generations of farmers.

IT LOOKED LIKE the opportunity we'd searched for and dreamed of for so long. I quickly figured that the land value would be worth the asking price in a few short, inflationary years. Still we agonized. Our resources were limited and there were serious problems. The house had no heat, save the undampened fireplaces, and no insulation. There was no kitchen except for a leaky shed with a mold-blackened refrigerator and grease-encrusted stove. We worried about rotted sills and faulty wiring. The plumbing looked OK, but who knew for sure? Some of the clapboards were rotted and the shingles curled up like big, black potato chips. Small wonder the house had long been on the market!

WHAT WOULD IT TAKE to make this place livable? Did we have the right stuff to carry off a project like this and not end up bankrupt, crazy, or divorced? Finally, we looked at each other and made an offer. Eleanor accepted our low price and agreed to provide bridge financing while we sold our other house. We gulped and signed the papers.

WE SPENT CHRISTMAS week in our parkas, scraping off layers of gluey paper with a steamer. It seems laughable now that we bothered with wallpaper when the place was falling down, but we had to do something. Anything. Just to get started was essential.

WE BEGAN WITH the interior renovation, but it will probably be the last finished. After all, almost anyone can strip old wallpaper, scrape paint, patch plaster, and repaint. But for the real carpentry, you have to know what you are doing. We were fortunate to have a good friend and excellent carpenter, Fred Kroll, working for us. We worked only nights and weekends, but he worked every day and the renovation really began to move along. We were also lucky to have my father helping us. He had the experience and patience to do such things as rebuild our squirrel-gnawed windows using parts scavenged from other old windows.

THIS PAIR must have saved us thousands of dollars. They expertly shored up, scarfed, and replaced a number of the old posts and beams

that had rotted out. The sills were the major problem. When we realized that many of them were partially deteriorated, my heart sank. Visions of a jacked-up house and huge expenditures flashed before me. Fortunately, they still had enough integrity to support the house, so Fred devised a simpler method to repair them. After supporting the floor joists with posts, he removed the damaged sections. Then, using lap-jointed 2x6s, tripled or quadrupled so their combined thickness equalled that of the old sills, he replaced the damaged parts, working along about ten feet at a time. Thus he avoided jacking up the whole structure and finished the job in only a few days.

THEN WE TACKLED the roofs of the ell and the carriage shed. We believe that this two-room structure actually isn't an ell, but the first house on the property. The kind of lath used in this part is of the older, split-in-place type. The ell also has its own center chimney. A post-and-beam carriage barn had been added at a right angle to the ell. We decided to make it into a kitchen. But the roof leaked.

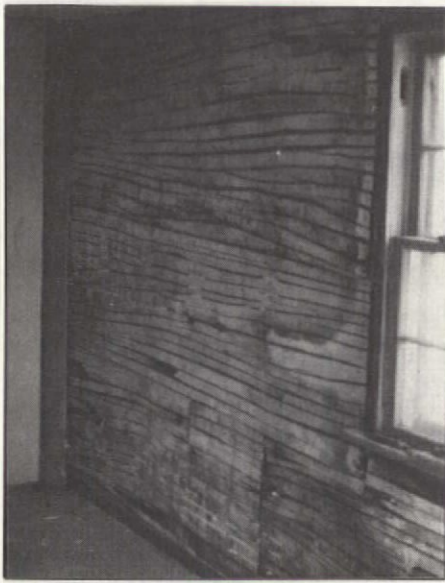
WE TORE OFF the old layers of roof. Most of the nailers, random planks, were fine. We decided to re-roof with cedar, reproducing the original roof. The difference in cost between cedar and asphalt was not as great as many people seem to believe. Aesthetically, there is no comparison. With the new roof in place, we started work inside the kitchen.

BY THEN, it was spring, especially welcome that year. Our first house finally sold. We paid off the bridge loan and moved in. Spring rushed into summer and as any New Englander knows, summers are short. We knew it was time to install a heating system.

HEATING AN OLD HOUSE must be one of the easiest ways to destroy antiquity and go broke at the same time. We finally decided that an oil-fired, recirculating hot-water system with baseboard radiators would be the least destructive and provide the best heat. We found a local heating company with a good reputation that agreed to do the job on a materials-plus-labor basis. The job was done efficiently and professionally in a couple of weeks and came to a couple of thousand dollars less than the cheapest estimate from a big-time contractor.



The bake oven in the ell as it appeared before the Conlons restored it.



The split lath in the ell predates the sawn lath in the rest of the house. The boards were cracked along the grain after they were nailed in place.



The exposed post was rotted and had to be repaired. Note the tripled 2x6s used to replace a rotted section of the sill.



The carriage house was turned into a spacious kitchen. The Conlons made kitchen cabinets from the original oak-plank flooring.

WITH CARPENTRY and heating work underway, we turned to the monumental-looking job of painting the outside while the warm weather held. Here our maxim was that a paint job is only as good as its preparation. Any paint that had not peeled off was alligatored. To eliminate subcoat failure and to restore the crisp lines of the clapboards, we took the old paint off, down to the bare wood. In the process, we must have experimented with every known method of paint removal. We came to the conclusion that scraping and sanding, the old standbys, were the best solution.

WE USED A GOOD QUALITY oil-base flat paint over a thorough coat of well-dried oil primer. The results were spectacular. People would stop their cars to look at the farmhouse. We were very proud. Of course, what they could not tell from the road was that, like an old western movie set, it was a false front. Behind the gleaming facade were twelve rooms of peeled paint and cracked plaster.

AS FALL SLIPPED into winter, we started inside work again. By now, we had become experts at plaster repair. We found that patching plaster was easier to work with; regular plaster set up too fast for us amateurs. We soon had a number of walls and ceilings repaired and painted. It was beginning to look like home.

BY JANUARY, we had figured out how to heat a twelve-room, uninsulated, drafty New England farmhouse for less than \$600 worth of oil: Buy a coal stove, close eleven rooms and live in the one with the stove. We moved the TV into that room and let the wind howl its worst. The bedrooms were a different story. We slept with parkas piled on the blankets and didn't get up to let the cat out.

BY OUR SECOND WINTER, we were more prepared. Over the summer, we installed fiberglass-roll insulation in the attic bays. We decided against blowing insulation between the walls

because, in the absence of a vapor barrier, we were afraid the material would trap water and cause the framework to rot. Part of living in a home like ours, I'm convinced, is accepting that we will never win awards for energy efficiency. We are content if on cold days the water in the sink doesn't ice over.

MEMORIAL DAY, 1985, marked our second year in our now beautiful old house. While we wonder if we will ever actually finish (we have three rooms and two bathrooms left to do), the end is in sight. It's so near that this summer we have finally been able to do fun things like gardening.

IN FACT, it was while doing yard work that we made one of our most exciting finds. My son and I were digging out fill behind the corn crib on a sweaty July afternoon when my shovel hit yet another rock. When I tried to lever it out, I realized that it was an old grave-stone! Excitedly, we brushed the dirt away and read the carved inscription: "In memory of Mr. Joseph Post who died of smallpox in the 48th year of his age, June 10th AD 1788." Who was this man? Was he the builder of the ell? Is he buried here behind the corn-crib or down by the river in the old smallpox cemetery?

THE DIRT FLOOR of the cellar yielded another mystery: a badly-rusted gun that an expert identified as a standard issue Civil War Navy revolver. Why was the gun buried in the cellar? We do know of a violent death, documented in old newspaper accounts, that took place on the property. A former owner shot and killed an escapee he found prowling in the barnyard. We aren't especially superstitious, but we keep the barn locked at night.

WE WONDER what stories the house has to tell. We do know from a State of Connecticut Historical Commission survey that our house was owned in the early 1800s by a local shipwright, Eber S. Hotchkiss, who built his first vessel here. He may have been the builder, at least of the two-storey part. In any event, we're looking forward to tracing the history of our home. This may prove to be the most exciting part of our old-house adventure yet. 🏠

CASTING DECORATIVE PLASTER

by John Mark Garrison



ORNAMENTAL PLASTER was practically mandatory for homes of the 19th and early-20th centuries. No house with any pretension to style lacked a decorative accent to its central chandelier, or stylish embellishments to its cornices and other linear mouldings. Unfortunately, tastes change, electricians and plumbers wreak havoc, and plaster itself fatigues. Much of the cast ornament in your old house may be damaged or lost. If you want to replace them, they'll have to be recast.

IN PREVIOUS ARTICLES (Aug.-Sept. and Dec. 1984) we discussed how to make cornices and linear mouldings from plaster. Compared to those techniques, casting plaster is relatively simple. This article will take you through a specific plaster-casting project, but the procedures we'll describe can be used to make any kind of plaster ornament in any style.

CASTING IS A PROCESS for reproducing an original piece of ornament. The original is called the model, and may be either a cast element itself (for example, a leaf ornament, or a section of egg-and-dart moulding), or it may be sculpted from clay or carved in wood.

A RUBBER MOULD is poured over the model. The rubber is liquid when applied, but when it sets, it becomes a flexible reverse image of the original piece. After the model is removed, the mould gets new plaster poured into it. When the plaster has set, it's removed from the mould, and you have an exact copy of the original piece. Any number of castings can be taken from one mould, and combined together to form repeating decorative elements.

SOUNDS EASY, doesn't it? Well, it really is. There are just a few things to watch out for, and we'll try to point these out by taking you step-by-step through an actual project.

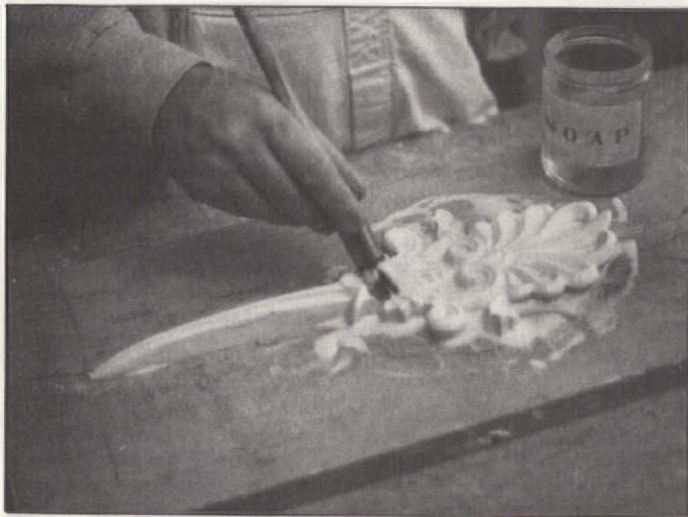
THE SUPPLIES YOU'LL NEED are few: plaster, water, materials for making the rubber mould, and a few other odds and ends that we'll mention as we go along. One of these is a "separator," or "parting agent": a slippery brush-on liquid that's usually required to keep the mould material from sticking to the model. There are several commercially available parting agents made specifically for this kind of work. Silicone in spray cans also works quite well, or, in a pinch, a little Ivory soap and water.

THERE ARE SEVERAL kinds of rubber moulding materials available; most commonly used are either urethane or polysulfide rubbers, which come in a two-part formulation. They set into a flexible rubber when the parts are mixed. (See the list of suppliers on page 188 for more detailed information about these products.) Some mould materials are formulated in either a trowellable or brush-on consistency, so you can take moulds of an existing element that's in place on a wall or ceiling.

AS FOR THE PLASTER, it should be "moulding" or "casting" plaster, so called because of the fineness of its particles and the resultant fineness of detail it will reproduce. As we said back in the August '84 article, plaster of Paris, or gypsum, is capable of reproducing incredibly fine detail in casting. It's essential therefore that both the model and the mould be kept free from dirt and bits of dried plaster.

A Case Study

FOR OUR EXAMPLE, we've chosen a ceiling medallion in the Greek Revival Style. This ornament appears complicated, but it's actually made up of many smaller, repeating elements. These elements are cast separately and then assembled into the completed ornament.



Left: Parting agent is thoroughly applied to the model. Note the marble slab — the model must rest on a smooth, level surface. Any warps or twists in the surface can result in an imperfect cast piece, which won't

THE MEDALLION is pictured at the top of page 186. You can see how the circular pieces at the center form a sort of abstracted seed pod of the flower. There are also two sizes of leaf radiating out from the center. The design is finalized with a flower or leaf ornament (proper name: "anthemion," derived from classical Greek ornament), and a small flower that fills the space between these outer pieces, completing the outer ring. To show the steps in casting, we'll concentrate on the larger, outer anthemion. This element has a long, stemlike piece that fits in between the large leaves.

How To Cast

THE FIRST STEP is to obtain the model, or original piece. Any plastering shop has a large number of such elements on hand in a variety of styles and sizes. Different ornaments can be composed by recombining or slightly modifying these elements. If you already have some pieces from an existing ornament, then you're way ahead of the game. If not, the model can be shaped in clay.

APPLY PARTING AGENT to the model and the background surface, so the rubber won't stick to them. Brush it on with a soft brush, working it up into a lather that reaches all the surfaces and recesses of the model. Once the piece has been thoroughly coated, remove the excess foam and soap with a dry brush. Examine the model to make sure that no bubbles or specks of dirt have adhered to it.

BEFORE POURING THE RUBBER, you'll have to build a wall around the model, to hold the liquid rubber until it cures. Master ornamental plasterer David Flaharty -- that's him in the photos -- uses strips of tin held together with small clamps. These handy devices can be expanded, contracted, or bent to any shape, depending on the size of the model; they're reusable, too. (Clay or small slats of wood can also be used for the wall.) If you use wood or sheet metal, you must seal the bottom edge of the wall with clay or plaster to keep the rubber from leaking out.



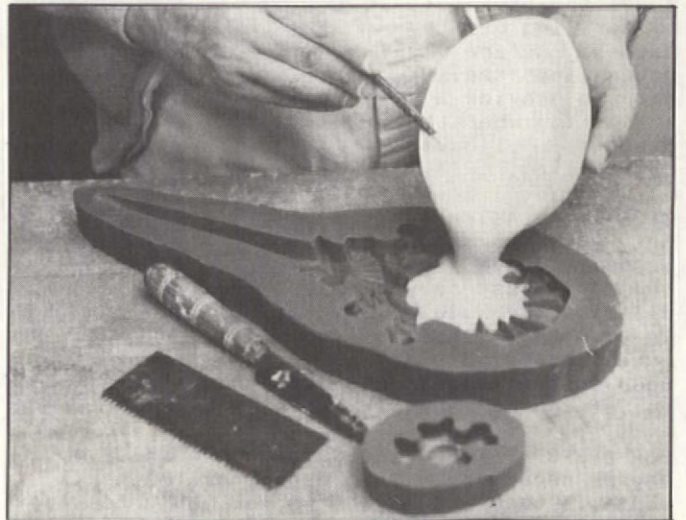
lie flat against the ceiling. *Right:* The next step is to pour liquid rubber over the model. The bottom edge of the tin strips has been sealed with plaster to keep the rubber from leaking out.

MIX ENOUGH RUBBER to cover the model completely -- about 1/8" to 1/4" above the model is sufficient. More than that, and the mould will only become stiffer, making the pieces more difficult to remove. David uses a urethane rubber that's mixed in equal parts by weight, but you should follow the directions for the product you have.

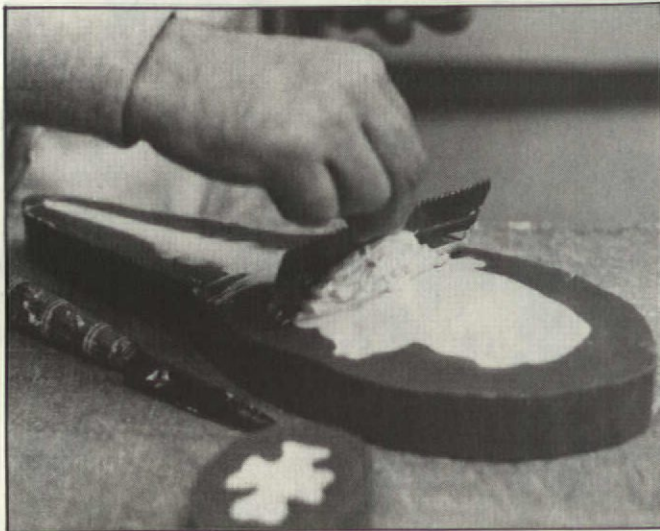
POUR THE RUBBER in a small, steady stream, so that any bubbles formed during the mixing will break on the way down. Applied this way, the rubber will also flow smoothly over the model, without trapping air in any of the crevices.

AFTER THE RUBBER has cured, remove the retaining wall and the plaster or clay around it. Lift the mould and model off the surface in one piece and flip it over. Then remove the model by gently peeling back the rubber mould.

NOW YOU CAN CAST as many pieces as you want with the mould -- you won't even need to use a parting agent when casting new pieces from



After the rubber hardens, you have a flexible mould which is an exact reverse image of the model. The plaster poured into this mould will become an exact duplicate of the original piece.



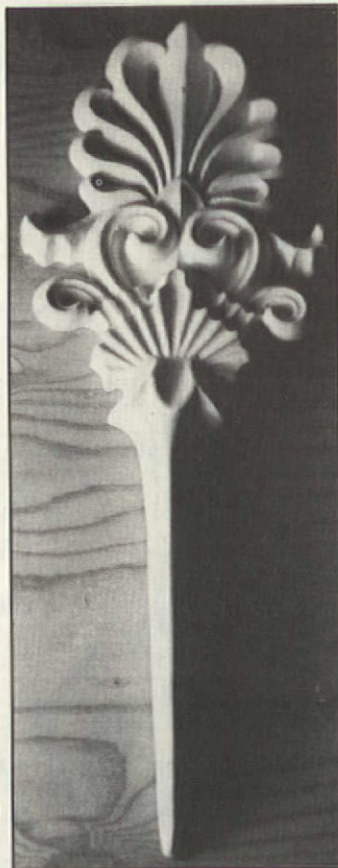
Before the plaster sets, the back of the cast piece must be leveled, or else it won't lie flat against the ceiling.

fresh plaster. Simply mix the plaster in a small bowl (a flexible plastic bowl is good because old batches of plaster can be left to dry and then just popped out); then pour it into the mould, making sure it reaches all surfaces. Pieces with long narrow parts, such as this one, can be reinforced by placing a small stick of wood in the wet plaster.

TO ENSURE that the plaster completely fills the mould, jiggle it and slap it gently on the table top; this also brings any air bubbles up to the surface. Before the plaster dries, level the back surface by scraping off the excess. Scrape small gouges into the surface to provide a keying action when the piece is applied to the ceiling.

ONCE THE PLASTER has set (after 15 minutes or so), remove it from the mould just as you did with the model. There's your finished piece, ready to be used in the medallion. Any ornaments in low relief can be made with this process.

FOR DEEPER PIECES, an additional back-up mould may be necessary. This extra, or "mother," mould is used around the rubber mould to keep it from bending out of shape when the plaster is poured into it. The mother mould is usually made of plaster itself. The photo at right shows the mould used to cast the deep central



the finished anthemion

Sources For Materials

THE THREE most commonly used rubber casting materials are polysulfides, polyurethanes, and silicones. Of these, polyurethanes are the most tear-resistant and the easiest to use. They come in a two-part formulation, mixed either 2:1 or 1:1 by weight. Working time ranges from 12 to 30 minutes, and the material sets in about 16 hours. Some polysulfides are useful when you must work on a model that is in place. Some of these products are formulated to be brushed on or, with additional thickeners, trowelled on.

IF YOU CAN'T FIND these materials locally, call or write one of the following companies:

MANUFACTURERS

Abatron, Inc.
141 Center Street
Gilberts, IL 60136

Adhesive Products Corp.
1660 Boone Avenue
Bronx, NY 10460

Industrial Plastic Supply
309 Canal Street
New York, NY 10013

Perma-Flex Mold Company
1919 Livingston Avenue
Columbus, OH 43209

Polytek Development Corp.
P.O. Box 384
Lebanon, NJ 08833

Smooth-On, Inc.
1000 Valley Road
Gillette, NJ 07933

SUPPLIERS

Baker & Collinson, Inc.
12000 Mt. Elliot Avenue
Detroit, MI 48212

D & B Moldmakers
5851 Southwest 23rd Street
Hollywood, FL 33023

Lance Gypsum & Lime Products
4225 West Ogden Avenue
Chicago, IL 60623

Read Plastics
12331 Wilkins Avenue
Rockville, MD 20852

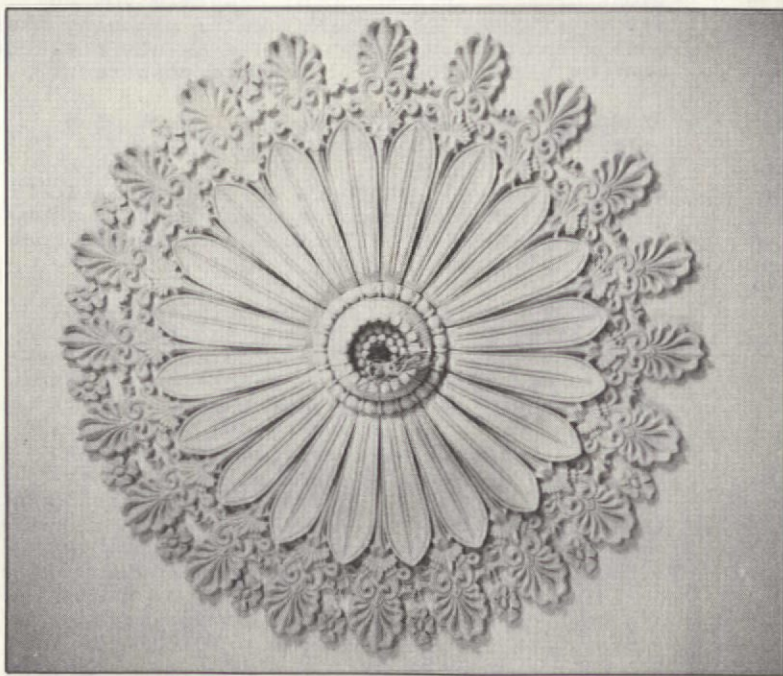
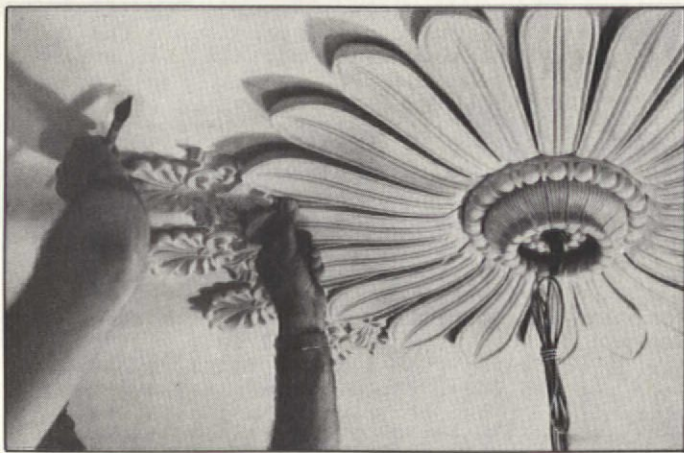
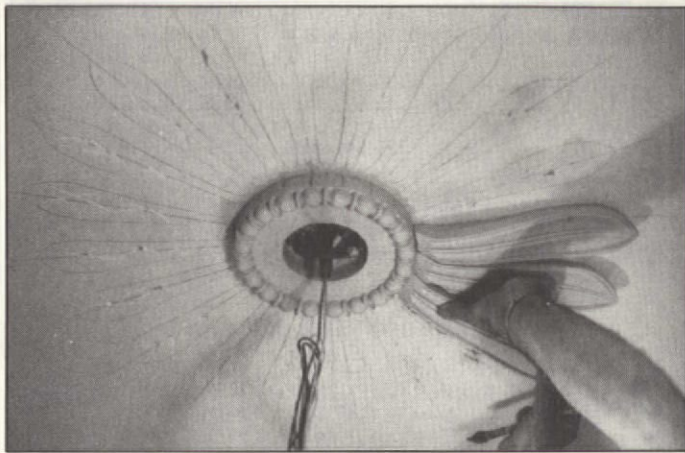
Sculpture Associates
40 East 19th Street
New York, NY 10003

Sculpture House
38 East 30th Street
New York, NY 10016

Westwood Ceramic Supply
14400 Lomitas Avenue
City Of Industry, CA 91746

element of the flower, together with its mother mould. Notice the "undercuts," or flaring parts at the top of the cast piece. When casting such pieces, remove them from the mould carefully, or else they'll break.





Top Left: David Flaharty transfers the layout of the medallion to the ceiling. This medallion is designed for an electrical chandelier, and an electrician has already pulled wires for it.

Top Right: To the back of the first piece, David applies plaster that will serve as a glue, holding it fast to the ceiling. (Only very large pieces would need the extra support of nails or screws.) Note the scratches on the back of the piece; they'll make for a stronger bond once the piece is set in place.


Bottom Left: With the piece attached to the ceiling, David can begin applying the large leaves of the ornament. You can see that the ceiling has been marked for the placement of the leaves, and its surface scratched for tight bonding. As David works, he has to be sure to clean up excess plaster after each piece is applied. With that little brush, he keeps both the ceiling and the pieces damp throughout the installation. (If the surfaces are too dry, they'll absorb too much water from the plaster 'glue,' weakening the strength of the adhesion.)

Bottom Right: After the leaves are in place, David can insert each anthemion.

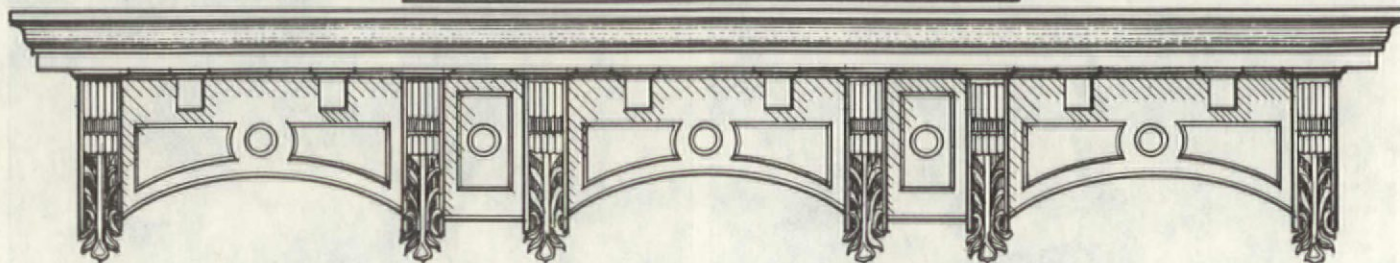
Left: The piece is now 75% complete; it lacks only the inner leaves and a few of the outer flowers.

The centerpiece used in this article was made for the Greek Revival Room of New York's Metropolitan Museum of Art. Our thanks to the Museum for allowing us to photograph the installation, and to David Flaharty for his generous help in the preparation of this article.

YOU SHOULD NOW have a pretty good idea of how it's done. Imagine the possibilities! Just one word of warning: If you want to try this in your own home, by all means have fun when you do it -- exuberant ornament like this should be a joy. But it's also a cultivated taste, and so you should educate your eye by looking around at good examples before you plunge ahead with your own design. And remem-

ber our motto: "To thine own style be true." Not only period style, but also ceiling height, room proportions, and degree of formality all play an important role in the design of ornament in general -- and a ceiling centerpiece in particular. A Georgian centerpiece in a Bungalow dining room would probably make both the room and the centerpiece look ridiculous. 

by Joseph J. Cecere



WE DISCUSSED THE TECHNIQUES for repairing a deteriorated or damaged cornice in the August/September 1985 OHJ. In this article, we'll assume that you want to replace a wooden cornice that's either missing or so deteriorated that it can't be repaired -- which means building a cornice from scratch. Of course no two cornices are exactly alike, but, when building any cornice, you'll have to duplicate the details and proportions of the original design; build up a decorative bracket; and weatherproof the cornice.

MOST MISSING CORNICES were removed because previous owners of the house didn't want to invest in having them fixed. Yours may have been removed for structural reasons, however, so don't just assume you can hang a several-hundred-pound cornice -- your facade may not be able to support it. (In an upcoming issue we'll examine the methods -- and special precautions -- of cornice installation.)

IN THE LATE 1800s and early 1900s, wooden cornices were built in place. Today, cornice specialists like Mike Pangia often prefer to build a cornice in the shop, and then attach it to the building. There are several advantages to building a wood cornice in a shop:

- **EASIER & FASTER ASSEMBLY** -- In the shop, you have access to all sides of a cornice, so you can drive screws from the back. Production and test fitting of pieces proceeds quickly and orderly with shop tools nearby. Gluing and clamping a cornice is also easier.

- **LESS TIME SPENT ON SCAFFOLD** -- Not only is it safer to build the cornice in a shop, but scaffold rental costs are greatly reduced, too. No time is wasted climbing up and down the scaffold.

- **CLIMATE CONTROL** -- A shop project won't be delayed by rain; unprimed pieces won't get wet. There will be no drastic changes in temperature and humidity to interfere with the curing of glued joints.

- **GREATER STRUCTURAL INTEGRITY** -- In a shop the cornice is built as a single unit, so every piece can add to its overall strength and stability. For example, decorative brackets and consoles used to be toe-nailed onto a cornice; they did nothing but look good and add weight. When a cornice is built in a shop, the bracket can be screwed tight to the frame above it, and to the backboard behind

it. The brackets of this cornice will act as trusses supporting the cornice framework.

ALBEIT EASIER TO CONSTRUCT, a shop-built cornice must withstand the stresses of being hoisted into place, and so it has to be sturdier (and heavier) than a site-built cornice. The original spike board and the wall on which the cornice is to be mounted might not be strong enough to hold the new cornice (more on this in a future article).

Planning The Design

BUILDING AND INSTALLING a large wooden cornice is an expensive and time-consuming project, so you'd better be sure you'll be happy with the design, decoration, and proportions of the finished cornice before you buy any materials. Do your homework; planning the design and developing working drawings are the most critical aspects of cornice construction.

HERE ARE SOME WAYS to figure out what your original cornice looked like:

- **TRY TO FIND** old photographs of your building. The building records department in town hall or your local historical society are good places to check.

- **LOOK AT CORNICES** on nearby buildings that are similar to yours. If you see the same cornice on several buildings (a common occurrence), chances are your cornice looked like the "standard" model in your area. This is especially true with row houses; the row was built with identical cornices. Even if the buildings adjacent to yours no longer have their cornices, it's most appropriate to match the original row.

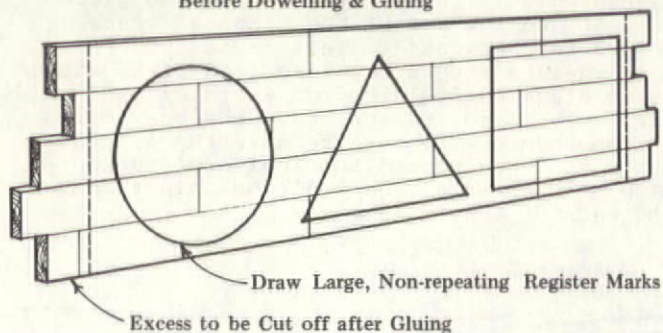
- **LOOK FOR PAINT** (or dirt) lines on your building, which outline the edges of the missing cornice -- "ghosts" can provide valuable clues about the shape of the original cornice.

- **IS THERE** anything left of the old cornice? You can often figure out what the cornice looked like by examining the skeletal remains.

ONCE YOU KNOW what your old cornice looked like, you'll need to develop a set of working drawings for the new cornice. Working drawings show the dimensions, profiles, locations, and spacings of all the pieces of the cornice. Drawings reassure you when you think you're

building the cornice too big -- it's easy to be fooled by the seemingly gigantic proportions of a cornice, because it looks much larger in a workshop than when it's crowning a building. Designs laid out in working drawings can be carefully studied, permitting modifications to produce assemblies that are more efficient; stronger, lighter, more weather resistant, and less expensive. A good set of drawings will avoid costly errors and provide a valuable record for future repairs.

Test Fit & Mark Backboards
Before Dowelling & Gluing



UNLESS YOU'RE EXTREMELY confident in your ability, you should have an architect, master carpenter, or cornice specialist develop the working drawings -- you'll get a better set of drawings from a design professional than you could do yourself as a novice. Realize that even experienced restoration architects will have to do some homework and field analysis to arrive at an appropriate design. If a cornice specialist is involved, he or she should work closely with the architect to insure that the talent and experience of both are reflected in the final design.

Building The Backboard

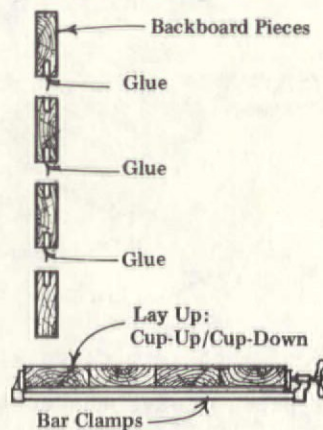
THE BACKBOARD is the rigid foundation onto which all the other parts of the cornice are fastened. The backboard spans the width of the cornice. It must be straight, true, and strong.

THE BEST LUMBER for a backboard is 5/4"-x-6" fir floor decking. This material is less prone to warping than lighter stock; it's also available in longer lengths, reducing the number of joints. If it's unavailable, 1"-x-6" common fir with factory-milled tongue-and-groove joints can be used. For smaller cornices, 1"-x-8" boards with edge-to-edge joints may be adequate. Avoid boards that have loose knots, knots along the edges, splits, checks, or warps. The backboard is an important part of the cornice, and these defects will reduce its strength.

DON'T USE PLYWOOD for a backboard. Even the best grade of plywood will "jag" over a period of time. The backboard will require more vertical joints with the standard 8-ft. lengths of plywood, reducing overall strength. And if some future owner of the house doesn't properly maintain a plywood cornice, the eventual repairs will be more difficult. Solid lumber can be patched, consolidated, and filled, but

once plywood starts to separate, there is little hope for in-place repairs.

LAY THE BOARDS out in the "cup-up/cup-down" pattern and stagger the joints. Clamp the boards together and test for fit, then rearrange or replace the boards as necessary to get a straight, true surface. Keep in mind that while alternating grain, you also want the best side of the boards facing out. Mark the faces of the boards (as illustrated at left) so you can duplicate the layout when you glue up the boards. Don't put any vertical joints within about 18 inches of the end of the backboard: You're going to square off the ends of the backboard after you've glued it up, and you don't want very short pieces at the ends.



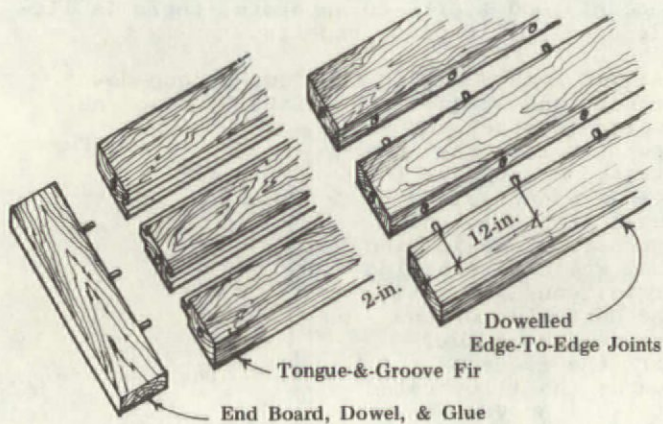
ONCE YOU'RE SATISFIED with the fit and layout, it's time to dowel and glue-up the boards. With the boards temporarily clamped together, mark the positions where the dowels will go. The dowels should be placed 12" on center and about 2" from the ends of the boards. Drill the holes just a little deeper than half the length of the dowel, so the dowels can extend almost equally into each board and the boards can come flush together. A dowel jig and a drill stop are a great help at this stage.

WITH DOWEL HOLES drilled, you're ready to glue. Check to be certain you drilled each dowel hole. You can apply all the glue at once if you lay the boards up as illustrated, but beware: The glue sets up quickly, so be sure you're completely prepared before mixing. Use a waterproof adhesive such as Weldwood Phenol Resorcinol. Apply the glue, insert the dowels, and clamp the boards together. Be certain to place the clamps on alternate sides of the boards to prevent warping. Leave the backboard lying flat in a warm (70 degrees F.) room for 24 hours.



AFTER THE GLUE has dried, cut the excess length off the glued-up backboard. Be especially careful to get a square cut, so the endboards will be plumb when you attach them. Keep in mind the thickness of the endboards when making your final cut (i.e., your backboard length will be slightly shorter than the final cornice).

THE ENDBOARDS should be made of the same material as the rest of the backboard. They are attached to the rest of the backboard with dowels and waterproof glue. The endboards can



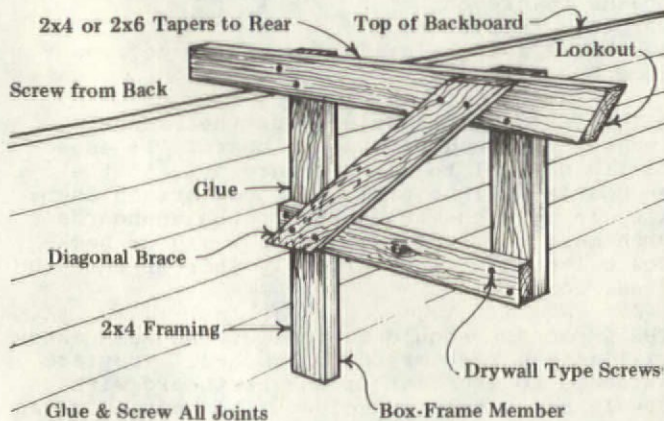
be clamped into place with pipe clamps linked together with couplers, or a single long piece of pipe. Leave the endboards clamped in place for 24 hours, then trim the backboard to its finished length.



These two workmen are gluing up a backboard in Mike Pangia's shop. Note the identifying figures drawn across the boards — they're the real-life versions of the triangle and circle shown in the illustration on page 191.

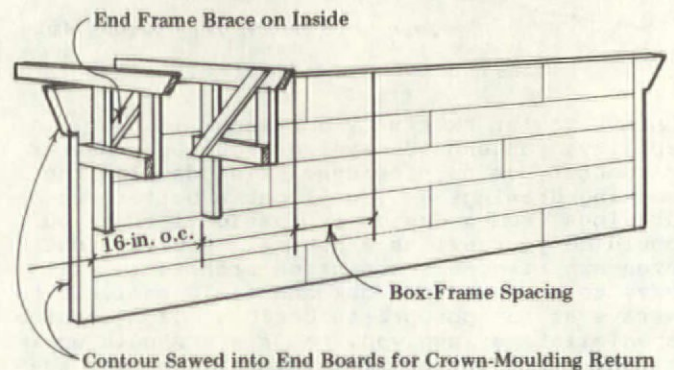
Lookout Frame

SOME CORNICES consist only of a decorated backboard and a small roof with no soffit or enclosed overhang. For larger cornices with an enclosed overhang, an internal framework is needed.



THE INTERIOR FRAMING of the cornice is made up of a series of box frames. Box frames are simply 2x3s or 2x4s, glued and screwed together using an overlap joint. The boxes have a 2"-thick diagonal brace glued and screwed in place. The upper horizontal member of each box is sometimes made from a 2x6 to allow a taper cut at the top of the frame. This cut lets the cornice roof slant back to the roof of the building.

THE BOX FRAMES are fastened to the backboard from the back with long screws and water-resistant glue. The box frames must be placed so that the low end of the diagonal brace is toward the backboard. This makes the frame more resistant to a downward load (like snow, swing-stage scaffolding, or years of plain old gravity). Also, be sure that the box frames at the ends of the cornice have the diagonal brace attached toward the inside of the cornice -- otherwise, you won't be able to cover the ends of the frame.

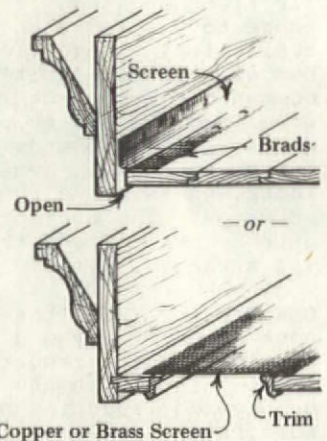


Frames Glued & Screwed to Backboard

SPACING OF THE FRAMES should be sixteen inches on center. Consider where the "decorative" brackets will be located when spacing the box frames. The bracket will play a more important structural role, giving firmer support to the lookout assembly, if you planned ahead so that one of the box frames is above it. (This may require a slightly altered spacing of the box frames.)

ALL THIS FRAMING goes a lot faster if you use drywall screws driven by an electric screw gun or an industrial-strength drill. Don't leave any drywall screws exposed to the weather, or they'll eventually rust.

WITH THE BOX FRAMES in place, sheathe the lookout frame with 1" lumber. Be careful to keep the frames aligned when you apply the first boards. If you cut the bottom sheathing to a width about 1/8 inch short of the front piece, you'll be leaving a small gap under the lip, allowing for ventilation. Screen this gap from the inside with brass screening.



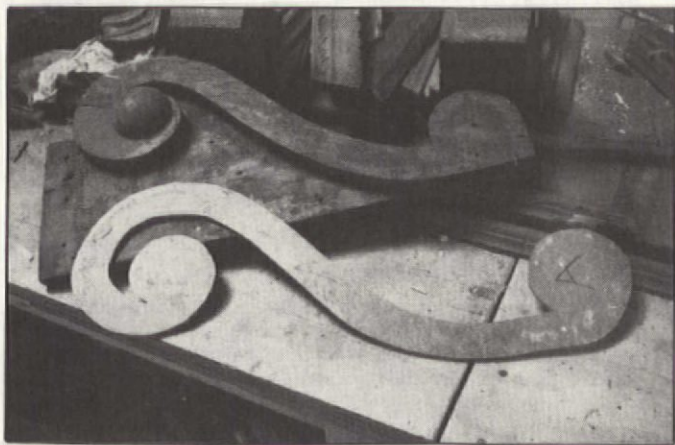
Building Brackets

DESIGNING and building decorative brackets is a craft in itself. Some brackets are simple, undecorated diagonal supports. Others can be highly complex, and loaded with carved, sawn, and turned ornamental details. A cornice console or bracket may contain carved sections, but the entire piece usually isn't carved. Most brackets are simply built-up from multiple layers of wood, a process that involves simple carpentry and produces a long-wearing piece. Built-up brackets aren't as prone to splitting as brackets carved from a single piece of wood.

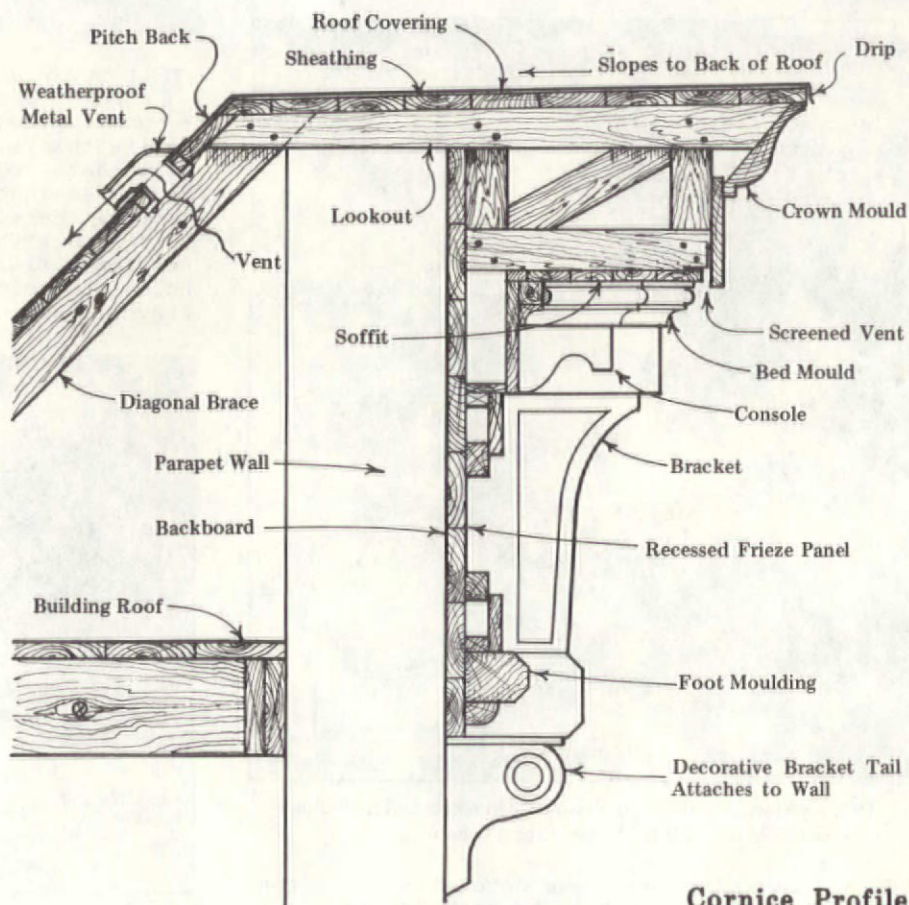
THE FIRST STEP is to find a bracket to copy, which fits the style and size you need. (It's more appropriate to duplicate a design than to create your own.) When you find a bracket appropriate for your cornice, you can duplicate its details in one of two ways:

1. **CAREFULLY MEASURE** the height and width of the piece you want to duplicate, then take a slide photograph of the piece, making certain the lens is exactly perpendicular to the object. Project the slide onto a sheet of white poster board, making sure the image is the same size as the actual object (check it against your earlier measurements). Trace the details onto the poster board, and there's your pattern.

2. **TAPE A PIECE** of paper (a brown paper bag works well) against the side of the bracket. Burnish the design onto the paper by forcefully rubbing a small piece of wood against the scrollwork. A crayon or piece of chalk may also be used to burnish the design onto the paper. Remove the paper and touch up the details. Measure the bracket to double check your tracings.



This masonite template of scrollwork was copied from the old bracket shown alongside it.



Cornice Profile

EITHER WAY, once you have a drawing of the side of the bracket, trace it onto a piece of masonite or 1/4" plywood. Cut the pattern out and clean up the edges. Now you have a template from which you can duplicate numerous bracket ends. The scrollwork may have to be up to 1-1/2" thick on some cornices.

THE DECORATIVE SCROLLWORK will be applied with adhesive to the inner layers, or "side plates" of the bracket. Construction of the side plates varies depending on the size and style of the bracket. Generally, though, they can be fashioned from two pieces of 5/4" stock separated by a couple of spacer blocks made from 2x3 or 2x4 scrap. The front of these boards are cut to match the forward edge of the decorative scrollwork. Again, if you make a template, you'll greatly hasten the process of reproducing numerous pieces.

COVE OR OTHER appropriate mouldings can be used to crown the top of the bracket. Combining quarter round and cove moulding makes a nice classical design. The face of a bracket can be built in a number of different ways. It may have a ribbed appearance if built from many small overlapping pieces of lumber; it may have intricate detail if it's a synthetic cast of a salvaged bracket or a single hand-carved piece of lumber. Wherever possible, the face of the bracket should either be removable or applied after installation, so that the backboard can be screwed into the facade without marring the surface of the finished cornice. A large hollow bracket should be ventilated.



Two workmen are attaching decorative brackets and modillions to a cornice being built in Michael Pangia's shop.

INCISED CARVINGS and other decorative work can now be added. Many brackets have decorative turnings like pendants hanging down from the scrollwork. These can be reproduced on a lathe after you've carefully measured and traced them onto paper with a contour gauge.

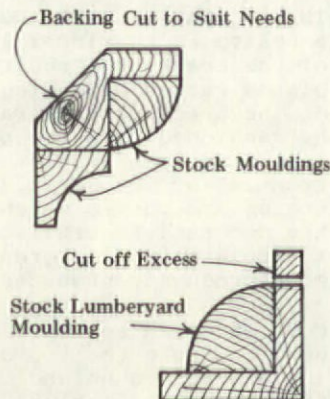
BRACKETS and other projecting pieces should be treated with a water repellent before installation. All parts of a cornice should be back primed prior to assembly.

Mouldings

THE LARGE MOULDINGS for a large new cornice (crown moulding, foot moulding) will probably have to be custom-cut or built up from smaller stock mouldings; there are no modern companies churning out quantities of large stock mouldings. Having large mouldings custom-milled can get fairly expensive.

Start-up costs are the problem -- you'll have to pay for producing the knives. Before you call the lumber mill, check with the millwork suppliers listed in the OHJ Catalog. New reproduction mouldings are being introduced all the time.

SMALLER CORNICES can be crowned with available stock, however. You may be able to find mouldings up to 8" wide in 16' lengths. Make up longer lengths by gluing and dowelling the shorter lengths together with a scarf joint.



Finishing

ALL SCREW HOLES, nail holes, and cracks or checks in the wood should be filled with a quality wood filler. Latex fillers will fail within a few years, but epoxy fillers will last longer and are easier to tool. Marine sealants are also good for this application. Narrow joints between elements should be sealed with a suitable exterior caulk. Do not leave fillers and caulks in globs around holes and joints; they should be tooled so they'll shed water.



A proper paint job is essential for cornice longevity. If it's well designed and maintained, a shop-built cornice should outlast the building to which it's attached.

AFTER THE FILLERS and sealants have cured, the cornice can be painted with an alkyd-based exterior wood primer from a major manufacturer, then topcoated with two coats of a compatible paint. (Use primer and topcoat from the same manufacturer.) High-gloss paints -- either alkyd or latex -- weather slightly better than semi-gloss or flat paints, and give the cornice a well-maintained look.

Some Cornice-Building Tips

- Plan your project so that you build the smallest parts and assemblies first. There's no point in having a 20-ft.-long backboard cluttering your shop months before you're ready to assemble the cornice. For the same reason, order only the lumber you'll need for the next two or three work sessions.
- Wipe off excess glue immediately after clamping. The glue is water soluble while still wet, but once it sets, it's nearly impossible to remove.

Article illustrated by Larry Jones.

JOSEPH J. CECERE is Assistant Professor of Civil Engineering Technology at The Pennsylvania State University.

We wish to thank Michael D. Pangia for his technical assistance. Mr. Pangia, a cornice specialist in Brooklyn, N.Y., developed many of the procedures described in this article. Readers interested in further information are invited to write or call Mike at:

Michael D. Pangia & Co., Inc.
63 Wyckoff Street, Dept. OHJ
Brooklyn, NY 11201
(718) 875-0800

Queen Anne Parlors

continued from page 181

IT IS PROBABLY easier to decorate a parlor in Queen Anne than any other style. Although museums are paying outrageous prices for the best Aesthetic pieces, there is enough good, but common, Queen Anne left. Prices are reasonable because dealers don't like it.* But you don't need original Queen Anne antiques. You can opt for the oriental version of Queen Anne. A visit to your local import shop will yield bamboo and rattan furniture, plus Japanese fans and ceramics. New oriental textiles for floors, doors, windows, and cushions complete your picture. Or start with some Colonial Revival things or some Windsor chairs or other antiques -- as long as they are not Greek or Gothic Revival or French. Let circumstance, your own taste, and the design principles that follow be your guide. In describing the Queen Anne parlor, I have tried to let the Queen Anne Kids speak for themselves.

PROPER VICTORIAN PARLORS (the over-stuffed type of the 1860s) were ridiculed in the writings of the Queen Anne Kids. Rhoda & Agnes Garrett -- the first professional women interior decorators -- called mid-Victorian floral carpets things "whereupon the whole contents of a conservatory have been upset." Constance Harrison in her *Woman's Handiwork in Modern Houses* (1881) shuddered at "florid mirror frames, rosewood furniture with marble tops, and fern-leaf wallpaper."

TO HAVE A MODERN Queen Anne parlor, according to Clarence Cook's *The House Beautiful* (1878), you should avoid "large pieces of furniture and large spaces of wall or drapery; nothing should dominate a room; accents should be small."

THE BASIC DECORATION for late Victorian parlors was Queen Anne works of art, e.g., art pottery, art embroidery, art tiles, art furniture, artistic wallpaper, etc. As decorators, the Queen Anne Kids thought and talked like painters -- especially when it came to colors. For example, Constance Harrison enthused about the colors used by Louis Comfort Tiffany, both in his glass and in complete interiors. She admired fabrics "dyed in tone of color to delight the eye of an impressionist"; stamped leathers of "fiery copper, the golden luster of Moorish pottery, and melting pomegranate blended to produce the effect of clouds at sunset."

FURNITURE FOR THE QUEEN ANNE PARLOR, said Harrison, is "successor to the more ponderous 'Eastlake' and is made of mahogany, cherry,

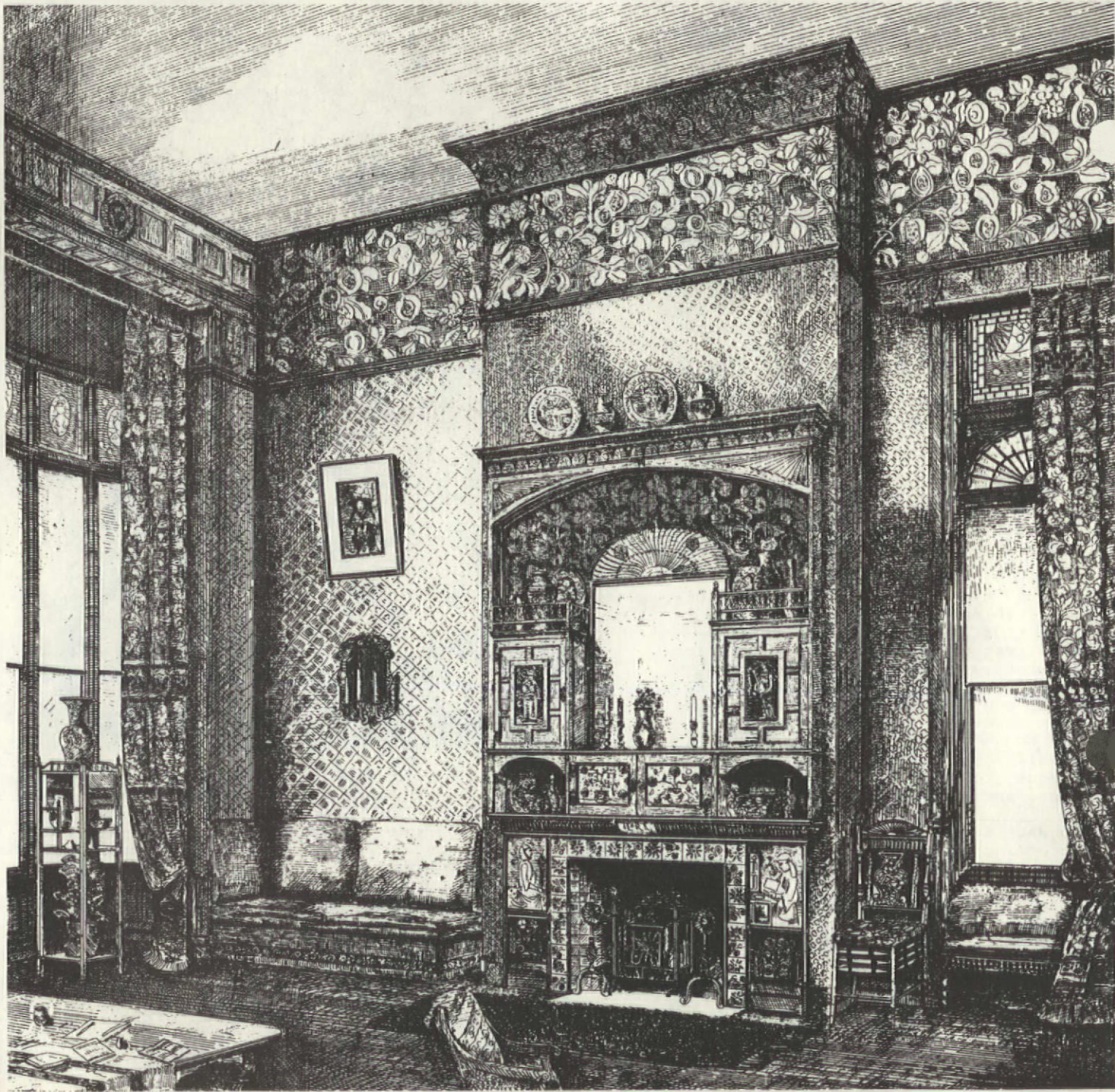


Quintessential Queen Anne: this Anglo-Japanese parlor corner from *The House Beautiful* (1878). Oriental porcelain and china are everywhere: stuck to the wall, on the hanging cabinet, and lurking on the shelf beneath the sculpture of "Minerva Disrobed." There's a hanging oriental scroll painting, and a large oriental rug on the parquet floor. Other Queen Anne touches: curtained, book-shelved desk. . . paisley shawl slung on the ottoman. . . light, ebonized furniture. . . wainscotted wall topped with a tile-like surface decoration. . . artful plant and floral arrangements on the floor, desk, and in the hanging basket.

walnut, or ebonized cherry." It is "elegant shapes, with many panels, carved balustrades to finish tops and edges, and bevelled glass abeam in doors." Get rid of upholstery and stuffing, thundered Clarence Cook. Substitute bolsters, cushions, and pillows. Seating with rush or cane was also admired, as was wicker and rattan, oriental bamboo furniture, or an orientalizing stick style in ebonized wood. That was the new stuff.

AS FOR THE OLD, the Queen Anne era begins what we now call "flea market" decorating. Some of the Queen Anne parlors look like the junk shops and curiosity shops from which much of the furniture, pottery, and textiles came. Not only were they looking for "donkey-bags of the East" to convert into luxurious drawing-room easy chairs, but also "Old Colony" and "Revolutionary" American furniture of the 17th and 18th centuries. "There was style in those days," sighed Cook. During this first Colonial Revival bull market, grandparents with old American furniture in their attics became very popular!

*Victorian Queen Anne furniture should not be confused with the Queen Anne furniture of the early 1700s, which collectors covet. Avant-garde Victorian designers of the 1870s greatly admired the architecture and furniture of the reign of Queen Anne (1702-1714), and so gave her name to the design revolution they were carrying out.



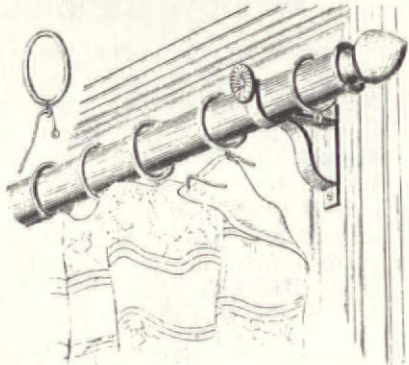
This elegant 1882 parlor, with its sumptuous combination of textures, patterns, and materials, is a visual guide to decorating in the Queen Anne style. On the walls, a rich sunflower-and-pomegranate frieze is placed over a restrained geometric wallpaper. The massive yet delicate mantel has art tiles surrounding the firebox, which contains Aesthetic Movement sunflower andirons. Oriental ceramics embellish the mantel top, niches, and the panelled-door mantel cabinets. Window drapes with horizontal banding hang from rings held on stout brass poles. Behind the drape on the right, the viewer gets a tantalizing glimpse of an Adamesque fanlight surmounted by a picturesque sunburst art-glass panel. The fan motif is echoed in the panel over the mantel mirror. A Jap-

anese print hangs on the wall, and in the window bay, an oriental vase sits atop a delicate Japanese-style stand. Candles adorn the mantel shelf and wall sconce — proclaiming that this modern style has its roots firmly in the past.

The term “parlor” was used by late Victorian traditionalists who preferred the old French-derived term meaning a place to parley. Others favored the Anglo term “drawing room” — a place to withdraw after dinner. Still others with literary inclinations scattered a few books on the shelves and called it a “library.” Advanced thinkers referred to the chamber as a “living room.”

ON FLOORS, oriental carpets were preferred. Harrison liked "small, blended geometrical patterns" in blue & crimson or green & brown. Cook advised against several small rugs because they gave the floor a patchy look, destroyed the room's unity, and tended to trip children and old folks. He preferred a large rug covering the floor up to the large furniture at the wall.

VOLUMINOUS CURTAINS AND DRAPES, province of the enemy upholsterers, were despised as much as floral carpets for many of the same reasons: too important, too expensive, too tough to remove for cleaning. In addition, heavy window drapery blocked the window mouldings and view. "The only sensible way to support curtains is by rings running on a brass rod,"



said Cook. Do away with the old cornices, valance or lambrequin, fringes, borders and tie-backs. Because vertical stripes get lost in the folds, curtains were designed in horizontal bands and hung straight to emphasize the flow of the fabric.

DOORS WERE DEADLY because they were dull, ate up floor area, and broke spatial flows. When stuck with a working door, decorate its panels, said the Queen Anne Kids. Otherwise, take it off, drape stuff on a rod with rings, and call it a portiere. (Curtain design principles also applied to portieres -- but a portiere should not be a copy of the curtains.) Bits of old oriental rugs, carpets, or shawls were often adapted to portieres, bringing "to the senses a waft from far Cathay." Portiere rods were placed a few inches from the top of the door frame to let in light and provide a magic glimpse beyond. The rod should not only be strong enough but also look strong enough.

WOODEN MANTELS with mantel cabinets or chimney mirrors echoing Chippendale or the Brothers Adam were specified by the Queen Anne Kids. In addition to mantel shelving, there were hanging cabinets on the walls and rows of shelves above doors and windows. "Chinamania" filled these shelves with exotic pottery and porcelain, along with oriental fans and other curious bric-a-brac. If you were stuck with an old-



This 1878 illustration shows the Queen Anne style at its most nostalgic: antiques mingling cheerfully with new furnishings. In front of the art-tiled fireplace, our hostess pours from an old Adamesque tea service. On the floor, an oriental rug overlays a larger, geometric-patterned rug; the furniture is light and ebonized. Queen Anne candlepower has banished gaslights. The wall is wainscotted, covered with oriental porcelains and fans, and features three old mirrors from a curiosity shop.

fashioned marbled slate or white mantel, you'd have to cover it up as best you could. Harrison advised putting a board on the mantel shelf and attaching a valance of "maroon cotton velvet edged with crewel fringe."

SCREENS were the primary means by which parlor space was organized. Screens, as well as furniture, were often thrown across corners. "Corners are a mistake," Cook declared, "seldom any good is gotten out of them."

LONGING TO MAKE your own Queen Anne parlor? Decorative freedom is heady stuff. You can be timid or bold. Make a stage set, or artist's studio, or bohemian den; make a tea-room fit for Prince Edward or a Lily Langtry salon. Most of all, have fun: The Queen Anne style is delightful entertainment.

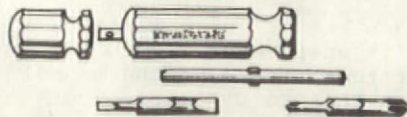


Victorian Rocking Horse

Nathan Lanni of Sacramento produces the kind of holiday gift you'll want to keep long after your children outgrow it: handmade wooden rocking horses that are exact reproductions of an 1830s model. Nathan builds them in his home shop, using the construction techniques traditionally employed for 19th-century rocking horses and carousel horses. He takes no shortcuts in the quality of his materials: red-oak rockers, solid-pine body, natural horse-hair mane and tail, glass eyes — there's even a real leather saddle & bridle. The horses are painted with 4 coats of (antiqued) baltic blue, carriage red, white, buckskin tan, brown, or black. (Clear finishes or other colors are available on request.) The rockers come stained a deep mahogany or painted in red, yellow, or blue, with a clear finish (either glossy or satin).

A smaller rocking horse is designed for children ages 1 through 6; it's 48 in. long and 30 in. high, and sells for \$425 ppd. The larger horse, for children 5 and up, is 66 in. long and 40 in. high, and costs \$525 ppd. For Christmas delivery, contact Nathan early at Victorian Rocking Horse Works, Dept. OHJ, 4316 Vulcan Drive, Sacramento, CA 95825. (916) 483-9313.

Great Screwdriver



Once this screwdriver is in your toolbox, you'll probably never want to use anything else. It has a reversible tip giving two sizes of slot blades. Remove the shaft, and on the other end is another reversible tip with two Phillips blades. At the opposite end of the Tenite handle is a stubby handle that pulls off, allowing you to get into tight spots. You can buy it for \$16.95 plus \$3.45 shipping (and remember to ask for a free catalog) from Brookstone Company, Dept. OHJ, 757 Vose Farm Rd., Petersborough, NH 03458. (603) 924-7181.

GUESS WHAT'S JUST AROUND THE CORNER?

The Christmas Store

Gerlachs of Lecha has the most extensive collection of reproduction Victorian Christmas decorations we've ever seen; what follows is just a sampling.

Fifty different shapes of glass figural light covers, from animals to houses to Santa himself; they come with rubber grommets so you can slip them over the miniature light bulbs that adorn your tree or home (\$3 ppd.).



A dazzling array of blown-glass ornaments, including a Victorian lady with roses, Cherub on balloon, and a Green Pickle — a good luck symbol in Germany & a big seller! (Prices from \$2 to \$7.50.)

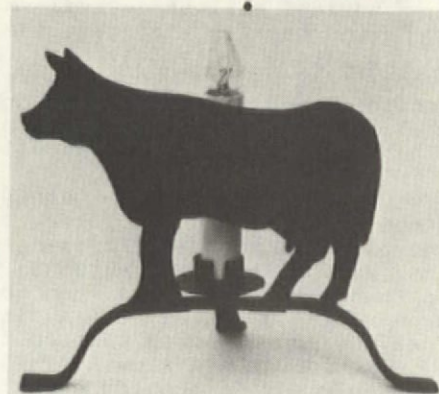
Cardboard cornucopias for nuts & candies — a must for every 1890s Christmas tree (approx. \$1.75).

Christbaumshuck, a hardcover book with over 500 illustrations and 30 color pages, will delight everyone who collects Christmas decorations. (\$28 ppd. — in German with an English translation.)

Plan on spending a week just reading their catalog: There are recipes, histories, how-to information, and more — a bargain at only \$1.25. Contact Gerlachs of Lecha, Dept. OHJ, P.O. Box 213, Emmaus, PA 18049. (215) 965-9181.



This hand-painted, museum quality, iron Christmas-tree stand, made from original 1908 moulds, is available in limited numbers from Gerlachs of Lecha.



Window Candles

These window-sill lights, hand-crafted in iron and tin, can add a warm, festive look to the windows of your old house. Fifteen different farm-animal designs are available; there's also one shaped like an angel. Each light has a 4-watt electric candle and a beeswax or white sleeve. They sell for \$27 each plus \$4 shipping from Hurley Patentee Lighting, Dept. OHJ, R.D. 7, Box 98A, Kingston, NY 12401. (914) 331-5414.



Cast-Iron Firebacks

The Halley's Comet Fireback is the ultimate fireplace accessory as well as a most unusual gift. This limited-edition, extra-heavy casting commemorates the comet's crossing of the celestial equator (which will be on New Year's Eve 1985). The fireback protects firebrick and radiates additional heat out into the room; it weighs 56 lbs., measures 19½ in. x 21½ in., and sells for \$168 ppd. For a free brochure (or the \$2 catalog) write Pennsylvania Firebacks, Dept. OHJ, 1011 E. Washington Lane, Philadelphia, PA 19138. (215) 843-6162.



Lilliputian Stoves

Here's a wonderful line of period-style, cast-iron stoves, tiny but highly functional, which would be equally at home in your restored wooden boat or camp cottage. The rugged little Fisherman stoves are available in the following models: Gift (burns wood, oil, or coal); Little Cod (wood or oil); and Sardine (wood only). The handsome Sardine measures 12 in. x 11 in., weighs 28 lbs., and costs \$82 (Canadian) plus shipping.

You can also get the Atlantic, an especially popular and useful single-oven stove. It has tightly securing doors; a large, heavily lined, cast-iron firebox; & a protective rail around the top. It burns wood, oil, or coal, and comes in 4 sizes: The smallest is 20 in. x 15 in. x 21 in. high; the largest is 35 in. x 30 in. x 32 in. high. Prices range from \$302 to \$992 (Canadian) plus shipping. For more information, send for a free brochure from Lunenburg Foundry & Engineering Ltd., Dept. OHJ, Lunenburg, Nova Scotia, Canada B0J 2C0. (902) 634-8827.



Christmas Tree Stand

Want your Christmas tree to have a real period touch — at a reasonable price? Here's a German, antique-style, cast-iron or cast-aluminum tree stand that'll have you singing "O Tannenbaum" this holiday season! You can also get an Art Deco stand, another design that holds a gallon of water — 6 models in all, priced from \$10.90 to \$29.85 (plus shipping). Send for a free color flyer from Black Forest Imports Corp., Dept. OHJ, 325 Redmond Rd., S. Orange, NJ 07079. (201) 762-4634.

Owl Andirons

Made in 19th-century moulds, these cast-iron owl andirons have glass eyes that will reflect the glow of a cozy fire. A 13-in.-high pair sells for \$37.95 ppd.; a heavier, 14-in. pair costs \$49.94 ppd.

Also there are cat andirons (with green glass eyes), Hessian Soldier andirons, andirons suitable for bungalows, Dutch oven doors, and loads of other fireplace equipment. For a catalog, send \$1 to Lemee's Fireplace Equipment, Dept. OHJ, 815 Bedford Street, Bridgewater, MA 02324. (617) 697-2672.



Goose Feather Tree

The tradition of brightening the house with handmade, goose-feather Christmas trees dates back to the 1870s — Sears catalogs of the early 1900s listed a variety of them. They're still available, now larger and stronger with wire limbs and a wooden dowel trunk (and their feathers are treated with fire-retardant dye). Like the originals, these trees have tiers of limbs for displaying candles, ornaments, and other decorations; they come with 3, 4, or 5 tiers, and range in height from 2 to 3 feet. Prices run from \$37.50 to \$110 (plus shipping).



Send \$2 for a Christmas catalog from Christmas Treasures, Dept. OHJ, P.O. Box 53 HJ, Dewitt, NY 13214.



Homestead Hints

Does Mother Nature undo all your restoration work on your house & garden? Rejoice! *Homestead Hints for the Home, Garden, & Household* probably has the answers to your problems. Don Berg, a New York architect (& owner of a rapidly deteriorating homestead), scoured hundreds of late-19th-century volumes for long-lost hints that can help today's old-house owners. This 112-page, soft-cover book has 192 of the best hints, illustrated with old woodcuts. It's \$5.50 plus \$1.50 postage. (You get a money-back guarantee plus a free copy of their latest catalog.) Contact Antiquity Reprints, Dept. OHJ, P.O. Box 370, Rockville Center, NY 11571. (516) 766-5585.

Check the brand new 1986 Old-House Journal Catalog for more Christmas gift ideas ... it's also a terrific gift in itself!

After-Holiday Cleanup

It looks like a Super Chief Locomotive but it's a fully restored Electrolux vacuum cleaner. This slide-along cruiser, common about twenty years ago, has been equipped with new bearings, cord, gaskets, handle, hose, and whatever else was needed to make it function like new. And with all its outside parts rechromed, this classic even looks new. The cleaning head has been reconditioned, with its original, flip-over, rug-and-floor brush. A dusting brush, crevice tool, & upholstery tool give you all the attachments you need to battle the most insidious dirt in your home or shop. Send for information and a free catalog from Vermont Country Store, Dept. OHJ, 531 Main Street, Weston, VT 05161. (802) 362-2400.





MEETINGS & EVENTS

CHRISTMAS AT NAPER Settlement, Dec. 7 & 8. A 19th-century Christmas on 12-acre museum village. Festive foods, carols. \$3.50, adults; \$1.75, children & seniors. 11:00 - 4:30. Naper Settlement, 201 W. Porter Ave., Naperville, IL 60540. (312) 420-6010.

YULETIDE AT WINTERTHUR, Nov. 19 to Dec 29. Guided tours of 21 decorated room settings. Winterthur Museum, Winterthur, DE 19735. (302) 420-6010.

THOMASVILLE, GA, Christmas Candlelight Tour, Dec. 14, 6:30 - 9:30. 8 Victorian houses are featured. Entertainment and refreshments. Tickets: \$3, adults; \$50, children. Thomas County Historical Society, PO Box 1922, Thomasville, GA 31799. (912) 226-7664.



19TH ANNUAL WALKING TOUR, Christmas Open House, Sat. Dec. 7, 12 - 5. Sponsored by the Old Mill Hill Society of Trenton. Contact L.J. Reilly, 138 Jackson St., Trenton, NJ 08611. (609) 393-6729.

5TH ANNUAL Candlelight Tour of Homes featuring 8 restored Victorian Grant Park homes. Dec. 6 & 7, 6:00 to 10:00. Tickets \$5 in advance, \$6 at the door. 501 Grant St. SE, Atlanta GA 30312. (404) 523-6923.

SHORT COURSES, National Preservation Institute. 5 courses, presented by experts, will deal with basics of historic preservation, the Victorian house in America, and architectural photography. For more information: National Preservation Institute, PO Box 1702, Alexandria, VA 22313. (703) 549-3394; 465-4566.

FOR SALE

ROSEWOOD SQUARE PIANO, immense, 1876 Decker Bros., ornate carving on curved legs and harp. Completely restored including full set of new strings, all action & damping mechanisms. Museum quality, needs to be showcased in large Victorian setting. Selling at less than restoration cost. \$2,400. Arnold Burkart, 704 E. Washington St., Muncie, IN 47305. (317) 286-0277.

VINTAGE RED CYPRESS (the wood eternal) cut custom to any size to 4-ft. widths; lengths unlimited. Dried stock on hand. We can deliver. Dan Kelley, S.R.B., Box 397, Franklin, LA 70538. (318) 867-4405.

COAL STOVE, 6 burners, large oven, 2 storage compartments, 3 shelves. Clean, no cracks. Model is "Cottage Crawford" by Walker & Pratt, pat'd 1907. Overall dimensions with shelves: 56 in. H, 45 in. W, 30 in. D. Bill Holland, 333 N. Warren Ave., Malvern, PA 19355. (215) 647-7099.

DOLLS & DOORKNOBS: Must sell my old dolls to help buy a new roof. Send SASE for list. Also have old black porcelain doorknobs for \$3.50 per set, ppd.R.M. Stahl, 4744 East River Rd., Grand Island, NY 14072.

SLATE SHINGLES, blue-gray color, 10 in. x 16 in., approx. 1200, good cond. Perfect for addition or garage. 660 sq.ft. coverage, samples available. \$1200 plus shipping. 953 E. Johnson, Madison, WI 53703. (608) 257-5739.

CHRISTMAS TREASURES. Handcrafted Father Christmas of German style - old-fashioned goose feather Christmas trees and tinsel ornaments of yesteryear. Catalog \$2, refundable over \$10 order. PO Box 53, Dept. OH, DeWitt, NY 13214.

HOUSE PORTRAIT KIT, crewel, Victorian. 20 x 24 kit includes fabric with hand-drawn design, yarn, & detailed instructions. Send clear color photo (5 x 7 or larger, please). \$65. Allow 6-8 weeks delivery. Apples, 9412 NE Ferngrove St., Vancouver, WA 98664.

STICKLEY BROTHERS COUCH, oak, newly upholstered in golden tan leather. 3 back cushions, 1 large seat cushion. Original sticker. 6 ft. W, 3 ft. H, 2 1/2 ft. D. \$1200 or best offer. Chicago. (312) 684-1005, days, (312) 324-2549, eves.

SQUARE GRAND PIANO, Hallett & Cumston, serial no. 5680, rosewood, over 100 years old. Exc. cond. \$2500. Photo and copy of appraisal sent on request. Andy Lipscomb, Rt. 1, Box 161, Shiloh, GA 31826. (404) 846-8044.

GLAZED ROOF TILES, approx. 7 squares of green Ludowici Spanish-S tile. Made in 1926; each one is dated. M. Werner, 5100 Maggiore St., Coral Gables, FL 33146. (305) 667-0034.

VICTORIAN MANTEL, walnut, c. 1860, heavy mouldings, anthemion & stylized shell carvings. 66 in. W x 48 in. H; opening 36 in. x 36 in. \$425. Poplar mantel, original graining, c. 1860, 38 in. W x 4 ft. H; opening 19 x 34, \$195. 8426 State St., Kinsman, OH 44428. (216) 876-3175.

WOOD STORM DOORS w/windows. Exc. cond. First is 37 in. x 81 in., inset has 8 panes, 27 in. x 56 in. Second is 37 in. x 80 1/2 in., inset has 8 panes, 27 1/2 in. X 56 in. Best offer. Montclair, NJ (201) 746-6386.

SQUARE GRAND PIANO, rosewood Steinway, Victorian. Patented November 9, 1859, serial no. 23096 built in 1871. 81 in. W x 38 in. H. Heavy Victorian cabriole legs. Needs some work. \$1500. Roach, 528 Lexington, Waltham, MA 02154. (617) 891-1321.

FRENCH COUCH, carved frame, \$175. Interior fret work (5-ft. section), \$100. Oriental-style rug, 9 x 12, \$125. Antique oak rocking chair (for a child), \$35. 2 sinks, \$20 each. Wide pedestal toilet, \$45. Several antique picture frames, lamp shades, \$5 each. Oak pocket door, \$250. Adams, PO Box 501, Cadman Plaza, Brooklyn, NY 11202. (718) 735-4196.

BEVELLED MIRROR, 4 1/2 ft. x 7 ft., Honduras mahogany. \$1250. Beautiful Brownstone piece, must be seen. (718) 499-8241.

PEN & INK or watercolor of your home or business. Send photo or call for free estimate. All paintings are matted (artist's choice). Ray or Brenda Crumby, 419 Magnolia, Forney, TX 75126. (214) 226-6055.

PIANO, Steinway square grand. Manufactured 1876, no. 31181. Good cond. Make offer. (814) 224-2385.

AIR COMPRESSOR/vacuum pumps. Rego oil-less single-cylinder. 50 - 1/8 H.P. Brand new, still in carton. \$50 each. John. (614) 282-2724.

STAINED GLASS WINDOWS. Copy of Tiffany design made for Princeton University in 1881. Glass made by Hoperoff Inc. in 1919. Must sell due to sale of business and ill health. For pictures and more information send SASE. Weaver, 8540 Hillcrest, Kansas City, MO 64138.

HISTORIC TRIM from 2 rooms of Philadelphia house, c. 1779. Consists of 2 mantels, 4 windows, several doors with dog-eared trim, baseboard, and chair rail. Sadtler, 340 S. 4th St., Philadelphia, PA 19106. (215) 923-3714.

OAK-GRAINED BOARD, 180 linear ft., 1 x 6. Tongue & groove beaded edges. Minor touch-up needed. \$100. Roger. (617) 426-9720.

MAINE SPINNING WHEEL and hand-cranked butter churn. Best reasonable offer. Enrica Stuart, 80 Narcissa Dr., Rancho Palos Verdes, CA 90274. (213) 377-7608.

HOT-WATER RADIATORS. 20 units suitable for use with hot-water heat systems. Good cond., no lime build up, no leaks. Make offer for all. 111 Wallace Ave., Crawfordsville, IN 47933. (317) 362-5973.

TRADES & SWAPS

PAIR OF EARLY VICTORIAN walnut gentleman's & lady's chairs; 2 porcelain pedestal sinks & matching oak/porcelain/copper lined tank toilet. For sale or will swap for restoration services (terracing, carpentry, mural painting, leaded glass). Calhoun, 106 Harmon Ave., Pelham, NY 10803. (914) 738-1806.

INNS & HISTORIC HOUSES

THE ANCHORAGE, a lovely Gothic Victorian built in 1879, listed on Nat'l Register. European B & B in heart of Newport, RI. Small, intimate, & beautifully decorated rooms. Full breakfast served elegantly in formal DR. Open year round. (401) 849-3479.

STAY WITH US at the beautiful Leas-Bechtel Mansion, romantic B & B in center of Colonial era Penn. German village near Hershey Park. Continental breakfast, theater, athletic opportunities in area. \$65 to \$100 per room. 10% off to OHJ subscribers. 400 W. King St., E. Berlin, PA 17316. (717) 259-7760.

FLINT STREET INN, lovely small, historic inn within walking distance of town. Home of Asheville Outings, an old-fashioned touring service providing the best of Asheville's history & beauty. 116 Flint St., Asheville, NC 28801. (704) 253-6723.

FREEMAN HOUSE, 1865 Victorian B & B located in the tri-state area of NY, Ohio, and Penn. 8 miles south of Erie, Penn. Open year round. All-season attractions nearby. 10% discount to OHJ subscribers. Singles, \$15, doubles, \$26. 520 High St., Waterford, PA 16441. (814) 796-4685.

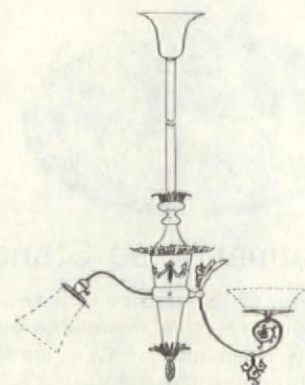
PARMENTER HOUSE. You are invited to an old-fashioned Scandinavian Christmas at our restored Victorian B & B in idyllic mountain village. Back-country skiing from our door, skating, lots of hospitality in a most civilized setting. Brochure. PO Box 106, Belmont, VT 05730. (802) 259-2009.

BOOKS & PUBLICATIONS

HOW TO TURN YOUR OLD HOUSE Into A B & B By Someone Who's Done It. Booklet includes operating forms, dos & don'ts, & all kinds of hints. Send \$6 to Inn, 217 N. 100 West, St. George, UT 84770.

ALL ABOUT OLD BUILDINGS: The Whole Preservation Catalog provides resources, case histories, illustrations, excerpts, & quotations on restoration, renovation, & adaptive use. \$25 + \$2 handling. Publications Orders, Dept. OHJ-1, Nat'l Association of Home Builders, 15th & M Sts. NW, Washington, D.C. 20005.

8-VOLUME SET: Architectural Treasures Of Early America, Arno Press. Descriptions, B & W photos, architectural drawings. Survey of Early American Design, Colonial Homes in Southern States, New England (2 vols.), Massachusetts (2 vols.), Rhode Island, New York, & Mid-Atlantic. (312) 929-2614, after 6 P.M.



GREEK REVIVAL CHANDELIERS

We contemplate manufacturing high-quality, c. 1910 chandeliers. These all-brass, electric or gas/electric chandeliers will be handmade and will cost \$1500 to \$1800, depending on the number of arms, etc. (Price could be lower if we have many orders.) For more information and an order form, contact James B. Tyler, 959 S. Van Ness Ave., San Francisco, CA 94110. (415) 824-2851.

REAL ESTATE

ST. JOHNSVILLE, NY — For sale for \$1. 3-storey stone building. 1831 structure on Main St., in Mohawk Valley. Commercial/residential structure requires stabilization & extensive restoration. Approx. 4000 sq. ft., in district eligible for Nat'l Register listing. Sale depends on commitment to restore building. Approved purchaser eligible for \$20,000 grant. Fred La Coppola, Director, St. Johnsville Community Development Agency, St. Johnsville, NY 13452. (518) 568-2226.

GORHAM, NH — Depression era country home on Peabody River near swinging bridge. 8 large rooms plus sunporch. \$29,900. (617) 889-0275.

FREEMONT, NY Spacious 1896 Dutch center-hall Colonial. 90% restored. All new electricity, heating, plumbing, roof, fully insulated. Assume 9% mortgage. ½ acre corner property + extras. Good for large family or professional. \$185,000. (516) 379-7012.

LAGRANGE, GA — Nat'l Register Greek Revival 2-storey c. 1845 home on 15 acres, 1 hour from Atlanta. 3 BR, 2 baths, unaltered. Needs some work, but in good cond. \$135,000. Carolyn Cagle, Buckhead Brokers, Realtors, 3650 Habersham Rd. NW, Atlanta, GA 30305. (404) 237-5227; 977-3641.

OURAY COUNTY, CO — 19 mountain-top acres for sale by individual. Between Ouray and Lake City. PO Box 456, Bonham, TX 75418. (214) 583-2298.



HELENA, AR — Beautifully restored 1880 Queen Anne on Nat'l Register. 4 BR, 2 baths, 4 FP, 2750 ft., on 2 large plots. 3-stall carriage house in rear. In historic city on Miss. River, 1 hour from Memphis. Owner. \$65,000. (501) 338-7544.

INDIANA — 20 min. to Indianapolis. 1856 ivy-covered brick home with 9 rooms plus summer kitchen, carriage shed, log cabin, and workshop on 1½ acres with small stream. 3 FP, curving staircase. Looking for caring new owners of much loved home. R.H. Strickland, 303 Sycamore, Greenfield, IN 46140. (317) 462-1431.

COASTAL NC — Antebellum home, 1842, in Nat'l Register Historic District, Washington, NC. Local historic designation. 4200 sq. ft., high ceilings, 6 working FP, large yard, 7 pecan trees. \$47,500. Owner, PO Box 1901, Washington, NC 27889. (919) 946-5790.

COASTAL ME — 1700s inn and restaurant, one of Maine's finest. Good gross & excellent potential. This is a rare opportunity. Owner financing. C.S. Omnes, Box 588, Searsport, ME 04974.

YONKERS, NY — 1896 brick, 4 BR, 1½ bath. Taxes \$1058. \$95,000. Agent. (914) 964-9481.



KANSAS CITY, MO — 1907 Carthage cut stone mansion with carriage house on large corner lot, Hyde Park & Armour Blvd. 15 blocks from downtown. R-5 zoning, prof. office and Federal tax credit opportunities. 3 floors + basement, 7000 sq. ft. 3rd floor rehabbed. Carriage house, 1800 sq. ft. \$189,500. (816) 842-8600, ext. 116, business hours.



NEWTOWN, CT — C. 1685 unusually large Cape has undergone a complete, historically correct restoration. 3 BR, 2½ baths, center chimney, 3 FP, new kitchen. 2 acres on quiet country lane. Fine example of its type. Merrill Lynch Realty, E. Gehrett. (203) 426-4413.

MODESTO, CA — 1929 Spanish/Pueblo style, 2-storey, 2850 sq. ft. at end of quiet, tree-lined street, 90 minutes from San Francisco. 3 BR, 1½ bath, DR, foyer, family room, LR, FP, large modern kitchen, canvas awnings, lots of French doors, hardwood floors, new systems, large lot. Major "un-muddling" done, only fun stuff left. \$105,000. Owner. Lynn Golson, 1028 Hackberry Ave., Modesto, CA 95350. (209) 523-6566.

BAINBRIDGE, NY — Distinctive 1850 Greek Revival near Binghamton. 17 rooms & workshop + full basement. Former doctor's office has been converted into comfortable, private apartment or may be used as professional office. Carriage house, private yard, & much more. Offered at \$89,000. (607) 967-8743.

MOUNTAINHOME, PA — Restored 1850s delight. 4 BR, 2 bath, den, family room, wide plank & slate floors. Plus carriage house & garage with office or guest house potential. \$125,000. Ro Mendez Real Estate (R-302), 112 Park Ave., Stroudsburg, PA 18360. (717) 421-7775.



LODI, WI — 1896 Victorian. Antique lover's delight. 2-storey, authentically restored. Includes new 2-storey carriage house, original natural woodwork, 5 sliding pocket doors, leaded windows, original brass antique chandeliers, wrap-around porch, new mechanicals, insulation, wiring, plumbing, central air, roof. 6 BR including maid's quarters. \$139,900. (608) 221-2121; 592-5320.

WASHINGTON, IA — Turn-of-Century frame depot in exc. cond. This 150 ft. X 25 ft. building is situated on 5 lots. Exterior renovated. Fine for business, restaurant, home, B & E. Asking \$60,000. Michael Zahs, Haskins Rt. 1, Ainsworth, IA 52201. (319) 653-6250, eves.

COLORADO SPRINGS, CO — 1901 restored Victorian. 3 BR, 1½ bath, 2400 sq. ft. Oak floors, parlor w/French doors, gas FP w/Van Briggie tile & mahogany mirrored mantel, stained-glass window, open stairway, brass, oak, & tile bath/shower, modern kitchen, insulated, combination storms, 40 windows. \$105 average month all utilities. \$116,950. (303) 475-2593.

UNION, IL — Italianate 2-storey, 13-room mansion on 2 acres, built in 1857. 3 Carrara marble FP, 1785 Adam lead crystal chandelier, original plaster moulding & ceiling medallions. New roof, modern kitchen, gas heat. ERA, Bauman Real Estate, 605 E. Grant Highway, Marengo, IL 60152. (815) 568-5141.

GLOVERSVILLE, NY — C. 1890, lovingly maintained; only 3 owners. Original hardwood throughout, recent redecoration complete except kitchen. New appliances, gas boiler. Fully insulated, new wood storms. 5 BR on 2nd floor, 1 BR & 4 storage rooms in finished attic. Also unfinished attic (4th floor) w/ stairs. Will sell for appraised value; divorce. (518) 773-7998.

RESTORATION SERVICES

ORIENTAL RUG REPAIR & restoration. Also tender loving care for your hooked & braided rugs. Cleaning service available. Joanne Alburger, 29 W. Clymer, Sellersville, PA 18960. (215) 257-1031.

SAL-CO Painting & Decorating. Restoration painting work. Will work by hour or contract. Sal Sorci, 132½ Old Tyler Rd, Nacodaches, TX 75961.

LANDSCAPE RESTORATION, design, & consultation to enhance your building with landscapes & gardens appropriate in style & period. An alternative to the modern landscape formula. Historic Landscapes, RFD 1, Box 297, Andover, NH 03216. (603) 735-5389.

GET THE JUMP on spring garden renovations. Our staff will design an affordable authentic period garden plan from a plot plan and photographs of your property. We provide plant sources, construction, installation, & maintenance tips. Gardens Historic, PO Box 5934, Birmingham, AL 35259.

MASCARO CONSTRUCTION & Millwork Co. Professional services, design & consultation. All phases of restoration: carpentry, millwork, masonry, roofing, & painting. John Mascaro, 124 E. Moreland Ave., Phila., PA 19118. (215) 247-6111.

OLD HOUSE REGISTRY. Register your pre-World War II home. Join national forum that gives you the recognition you desire, the ideas, inspiration, materials you need. Send \$2 for information & registration packet. Old House Registry, 84 Woodbridge Ave., Buffalo, NY 14214.

WANTED

FLOORING, yellow pine tongue & groove, 2½ in. W. For patching a floor. T. Whitney, 603 Carlisle Ave., Dayton, OH 45410. (513) 254-8550.

ADVERTISING ITEMS, turn-of-century, found in your old house or barn. Tin signs, containers, etc. Serious collectors of these items; will answer all offers. Kaufman, Box 383, Manchester, NH 03105. (603) 622-7404.

ROOF TILE, red glazed French Ludowici-Celadon. Need flats & any special pieces you may have. Establishing tile bank for restoration of 7 brick & block barns with tile roofs. Steve Kelleher, 702 E. Ford, Barberton, OH 44203. (216) 745-9383.

EARNEST CRAFTSMEN to help renovate our Victorian home in suburban Washington, D.C. Have most original baseboards & mouldings, but they need work, as does rest of house. We aren't wealthy & we're not handy. Wendy Smith, 4012 33rd St., Mt. Rainier, MD 20712. (301) 927-0141.

MARBLE SPLASHBACK, 30 in. W, sauseage-colored, for Eastlake washstand. Also pair of large claw & ball feet, approx. 1½ in. W fitting. S. Metzger, 1641 Monroe, Paducah, KY 42001. (502) 442-9813, eves.

EXTERIOR SHUTTERS, single- & double-jointed, to fit 7 ft. windows on 1888 Victorian. Interested in anything in the area of 85 in. X 20 in. David Brooks, Hurd Manor, North Berwick, ME 03906.

GAS KITCHEN RANGE, large, c. 1920-1940. 6 or more burners, multiple ovens, enamel or iron, residential or commercial size. Arkansas area preferred. Reasonable condition & price or will trade antique & diamond jewelry. P. Slaton, PO Box 771, Russellville, AR 72901. (501) 968-1110.

INTERIOR WOOD DOORS, 5 horizontal panels (OK even if painted). Single interior wood door with large glass inset. Exterior wood door with large glass inset. Send photos & prices or call. M. Hirsch, 131 Highmount Ave., Upper Nyack, NY 10960. (914) 358-3076; 7219.

WASH BASIN from Pullman/railroad car, very small. To be used in remodelling of a small powder room (5 x 6 ft.) Must be authentic brass, copper, copper/nickel plated, etc. Larry Johns, 3740 Kenmore Rd., Richmond, VA 23225. (814) 272-6631.

EXTERIOR WOODEN SHUTTERS for 1871 house. Need 10 pairs, 16 x 64. Will travel northeast to pick up. C. Steiner, 431 County House Rd., Millbrook, NY 12545. (914) 677-3931, after 6 P.M.

OLD-HOUSE LIVING STORIES: You send notes and good before & after photos (black & white, please), and we'll do the writing. We'll pay \$100 for stories we accept. The Old-House Journal, Dept. OHL, 69A Seventh Ave., Brooklyn, NY 11217.

opinion...
Remuddling of the month



AT LEFT is Main Street in Niles, Michigan; the photo was taken in 1900. Below is the same street as it looked two years ago. "Here is a case of remuddling on a grand scale," says subscriber Roger E. Lorenzen, who sent us these pictures. "This town was rated second in the state of Michigan for its architectural beauty, but in the name of progress many historic homes and other buildings have been destroyed." Projecting cornices and bays were undoubtedly lopped off long ago, but experience in other towns suggests that most of the facades are still intact underneath their aluminum shroud. But that's cold comfort for anyone who's walking down a street dwarfed by those faceless walls. Come on, Niles, do yourself a favor and bring Main Street back to life.



The Old-House Journal

Holiday Supplement

Give some good advice for the holidays...
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the
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**Give The “Archives of Restoration” —
9 Bound Volumes of past issues
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If you're doing an old house, and you've discovered **The Old-House Journal** along the way, you might wonder what we covered in all those years you didn't subscribe.

Well, later in this Holiday Gift Supplement we'll give you the chance to buy individual back issues — at least the ones we still have in stock. But first we want to tell you about **The Old-House Journal Yearbooks** — the most economical way to buy OHJ back issues!

Each Yearbook is a softcover book containing every feature article, letter, hint, review and source published in a single year. Included in each Yearbook is an annual index.

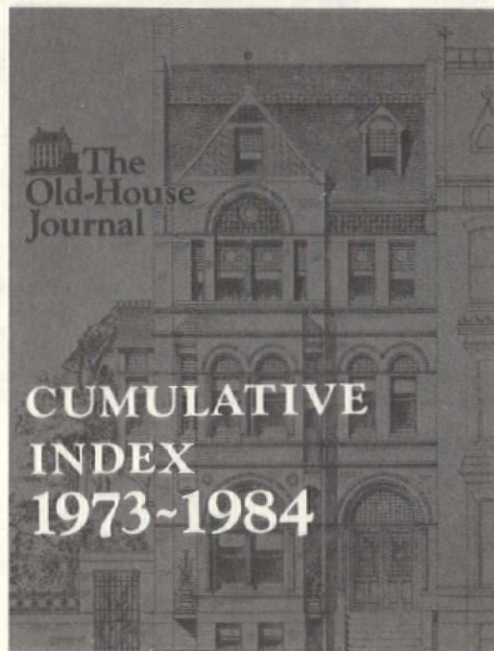
There are nine sturdy volumes of Yearbooks, containing over 2,000 pages of **Old-House Journal** issues — a veritable Restoration Encyclopedia, especially when used with the new OHJ Cumulative Index described on the next page.

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12 Years in the Making... At last it's here!



The Old-House Journal's Cumulative Index

You've been asking for it for years: a comprehensive Index to every article that OHJ has published over the past 12 years: We're proud to announce our brand-new 48-page OHJ Cumulative Index.

The Index contains over 5,000 entries (yes, someone counted) referring to the over 2,000 pages of restoration material **Old-House Journal** still has in print (plus the first three years, which are now out of print.)

Many publications hire freelancers to do their indexing. But we did it ourselves — because we know the material, and we know how and when you'll be using it. So this Index is easy to use, with plenty of cross-referencing, and type that's big enough to read, too.

The Cumulative Index is your key to unlocking the treasure trove of information in the back issues described on the next pages, and the Yearbooks described on the opposite page.

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A Row House
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Lyndhurst Restoration
Tips On Storm Windows
Preserving Exterior Woodwork
Gothic Decoration

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Early American Kitchens
Adding A Fireplace Damper
Correct Fireplace Shapes
American Folk Decoration
Helpful Publications
Colonial Bricks (source)

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Woodwork Refinishing Clinic
Mouldings Made By Hand
An Old-House Kitchen In The City
Making A Plate Rail

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Restoration Health Hazards
Dealing With Calcimine Paint
An 1848 Farmhouse
Caulking Wood Cracks

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Fixing Sagging Shutters
Installing New Joists
Wood-Destroying Insects
Painted Vs. Stripped Woodwork
Fitting Your Flue For A Damper

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Exterior Painting: Part II
Using Historical Wallpaper
Properties Of Exterior Paints
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Old-Style Faucets (source)

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Common Problems With Double-Hung
Windows
19th Century Exterior Colors
Types Of Insulation
Reconstructing A Log House
Removing Window Sash

SEPTEMBER 1976

Living With 19th-Century Stoves
Insulating The Old House
Remedies For 'Dark, Ugly' Woodwork
Reconstructing Shutters

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A Medieval House
Operating A Coal Stove
Restoring Porch Spindles

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Preparing A Wall For Painting
How To Clean A Fireplace

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Guidelines For Rehabilitation
(Secretary Of Interior)
Removing Linoleum Paste
Reviving Old Mirrors & Glass

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Basic Timber Framing
Final Finishes On Wood
Innovative Fireplace Damper
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Unsticking Rolling Doors
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Designs For Victorian Wood
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Refinishing Wood Floors

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Removing Stains From Masonry
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Removing Spots On Woodwork

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Chemically Stripping Wood Floors
Restored Stone Farm House
Hiding An Air Conditioner
Back To Basics Housewares (source)

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Bungalow Style Houses
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Portieres
Making A Draft Excluder

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Using Wood Stoves Safely
Duplicating Cut Glass
Keeping A High-Tank Toilet Working
A 1750 Frame House In VA

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Stenciller's Art In Indiana
Glossary Of Historic Fabric Terms

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Simulating Lincrusta-Walton
With Embossed Paper

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Removing Plating From Brass
Building A High-Heat Fire
Overcoming Musty Odors

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Catslide In North Carolina
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Avoiding Fly-By-Night Contractors
Roof Leak From Condensation
Sand Paint
Refinishing Clinic
Patching Metal Gutters

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Carpenter Gothic Revival
Annunciators, Bells, & Speaking Tubes
Tung Oil Defeats Brass Tarnish

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Assembly Of Cast Iron Newels

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A Fancy Picket Fence
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Stacking Wood For Drying
Wood Splice Joints

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A Slater's Dictionary
Technological Trashing
Making Victorian Drapery

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Setting Tiles In Concrete
Expansion Joint For Metal Gutters
Slate Roof Case History
Paint-On Vapor Barriers
Wood Filler For Exteriors

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Adding A 19th Century Pantry
Screen Door Patterns
Casting Iron Fence Parts
Architectural 'Enrichment'

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Getting Your House In The
National Register
Taking Down A Ceiling Medallion
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Adjusting A Hot Water Heating System
Sanding A Parquet Floor
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Making An Old Furnace Fuel-Efficient
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Roofing: Repair Or Replace?
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Dumb-Waiters
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Products For The Italianate House

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Historical Paint Colors (review)

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Defeating Wood Decay
Picking A Floor Finish
High-Tank Toilet Replacement Parts
(source)

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Wet Basements: Part I
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Window Box Gardening
Solutions To The Pigeon Problem
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Treating An 'Old' House Sensitive
Repairing A Stair Newel
Beware Polyurethane Outdoors

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Victorian Christmas Tree Decorations
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Reviewing Rehabilitation Guidelines

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Tips On Chimney Care
Understanding Refinishing Products
Guide To Architectural Styles (review)
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Wood Stair Repairs: Part I
The American Foursquare
Renovating A Queen Anne
Linoleum: Repair & Installation
Fabricating Iron Window Balconies
Historical Roofing Materials (sources)

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Avoiding Inferior Stained Glass
The Homestead House
Wood Stair Repairs: Part II
Recovering Silk Lampshades
Gazebos (sources)

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Replacing Old Windows
Illustrated Window Glossary
Installing Metal Window Stripping
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MAY 1982

History Of The Conservatory
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Dutch Colonial Revival Style
Epoxy For Wood Repair
Historical Metal Fencing (sources)
Historical Paint Colors (sources)

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Facts About Dip Stripping
Restoring An 1835 Victorian
Patching Brownstone
Bathroom Accessories (sources)

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Formstone Removal
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Windows Update
Space Pak Heat Pump
Books On Energy

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Post-Victorian Dining Rooms
48 Paint Stripping Tips

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American Wood-Shingle 'Thatch'
Substitute Roofing Materials
How To Repair An Old Roof
Safety Precautions
Flashing A Chimney (illustrated)
Maintenance Checklist
Roofing Products And Manufacturers

MAY 1983

Repairing Rolling Pocket Doors
Romantic English Revival Style
Making Gravel Walks & Driveways
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Wooden Fences — Styles & Sources
The Best Way To Build A Fence
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Victorian Showers & Tubs
Reading The Queen Anne House

APRIL 1984

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Sheathing A Circular Tower
A Pergola Sketchbook

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Psychologically Surviving A Renovation

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JULY 1984

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Murals Make A Comeback
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AUGUST-SEPTEMBER 1984

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Running Plaster Mouldings
Don't Paint It — Wash It
The Aesthetic Movement
Basement Drainage Systems
SHPO Directory, Part I

OCTOBER 1984

Ornamental Concrete Block Houses
Living In A 1740 Colonial
Measuring Tips For Measured Drawings
Repairing Cracked & Broken Beams
New Source For White Oak Shingles
SHPO Offices (Mass. through Okla.)

NOVEMBER 1984

Repairing The Baltimore Heater
(Latrobe Stove)
Restoration Calamities In Nebraska
Picking Clear Finishes For Woodwork
Repairing Ornamental Concrete Block
Source For Push-Button Switches

DECEMBER 1984

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Old-Fashioned Christmas Customs
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Gothic Revival Style (illustrated)
SHPO Offices (Ore. through Wyoming)
1984 Annual Index

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The Water Level
Formula For Whitewash

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Original Morris Wallpapers

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How To Repair Stucco
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Doors Of The 1920s

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Removing Interior Woodwork
Organizing A House Tour
Sources For Historic Finishes
A Midwestern Cinderella

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Basic Scaffold Guidelines
Outdoor Furniture — Sources
You've Got An Old House When...

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Repairing Wood Cornices
English Revival Interiors
Mechanical Doorbell Repair
Period Paint Colors — Sources
Reading The Row House

* Out-of-print issues are still available in the Yearbook volumes.

Books from the OHJ Bookshelf



AUTHENTIC STENCIL PATTERNS 1890-1930

by Rebecca Witsell & Suzanne Kittrell

Long-time OHJ subscriber Becky Witsell, with her partner Suzanne Kittrell, has just published the most unique stencil pattern book we've seen. The book reproduces stencil designs from catalogs of two turn-of-the-century stencil suppliers. Designs range from ornate late Victorian to hard-to-find Arts & Crafts and Art Deco patterns.

The book is an invaluable resource for anyone who wants to re-create authentic period interiors. The authors tell how to make full-scale stencils from the patterns in the book. Round it out with the how-tips on stenciling that have appeared in OHJ, and you have enough information to create a custom-designed interior that will be one-of-a-kind, yet stylistically appropriate and quite authentic. **Softcover: 70 pages; \$15.95.**

VICTORIAN ARCHITECTURE

from *The American Life Foundation*



Here is the classic guide to Queen Anne, Eastlake, Gothic Revival, and Italianate houses of the 1870s and 1880s. This handsome volume reprints two popular carpenter-builder pattern books originally published in 1873 and 1881. The book contains not only elevations and floor plans, but

also details for thousands of architectural elements: cornices, brackets, windows & window caps, bays and dormers, doors, scrolls, sawn ornaments, stairs & balusters, newels, mantels, porches, fences, and iron-work. Besides its visual excitement, the book is helpful to anyone re-creating architectural trim of the period.

Softbound: 178 pages; jumbo 10 x 13 format; \$16.95.



ARTS & CRAFTS DECORATING & FURNISHINGS

from *Turn of the Century Editions*

Own a house built after the turn of the century? Then you know how little information there is to help with authentic decorating and furnishing. We've discovered three books that combine information-packed interior drawings of the period with illustrations of furniture, lighting fixtures, table dressings, metalware, floor coverings, window treatments, and room layouts.

The three books are reprints of original catalogs from Arts & Crafts furnishers. Two contain the work of L. & J.G. Stickley of Eastwood, N.Y. The third is a catalog from the Shop of the Crafters in Cincinnati.

If you collect Craftsman or mission furniture, these books are important. And they're a must for woodworkers who'd like to reproduce Craftsman furniture. Best of all, the books are just the ticket for anyone restoring a Bungalow, Craftsman or Tudor Cottage, American Foursquare, or any other home influenced by the Arts & Crafts movement. There's a total of 426 pages; books are softbound. Purchased separately, they would cost \$44.95. **Your price for the set: only \$38.95.**

OLD-HOUSE WOODWORK RESTORATION

by Ed Johnson

This is the only book in print that deals exclusively with restoring architectural woodwork — not furniture. Author Ed Johnson is a professional restoration craftsman, and he gives step-by-step details for repairing, stripping, and refinishing all types of woodwork. If you have work to do on your baseboards, wainscoting, doors, siding, floors, staircases, or other wood trim, this book is indispensable. **200 pages; softbound; \$15.45.**

To order any book on this page, use the Order Form opposite page 196.

Hot Gifts for Stubborn Paint!

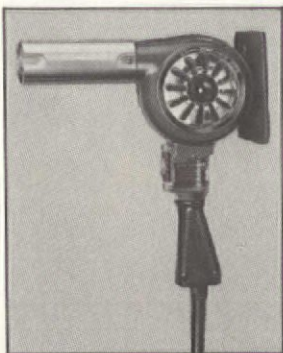
All-Metal Tools: Better For Stripping Paint Than Plastic Hardware-Store Models

Heat tools are the best way to strip paint, and OHJ has been encouraging their use since 1976. Lately — sensing a big market — some major consumer toolmakers have introduced plastic heat guns into hardware stores and home centers. These hardware store heat guns are “homeowner-grade”, made of plastic and low-cost components to keep the price at what retailers feel is an attractive level.

However, these plastic tools don't have the paint-stripping capacity or ruggedness that heavy-duty stripping requires. The OHJ editors have tested every heat tool on the market. We found that the two best ones are not generally available in stores. So, for our readers who want the best, we offer the Master HG-501 Heat Gun and the Hyde Electric Heat Plate.

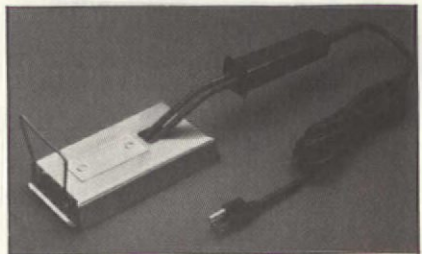
ABOUT HEAT STRIPPING:

Heat tools soften paint so you can scrape it off with a putty knife. The stripped paint solidifies into crispy flakes, which are easily swept or vacuumed — unlike the messy slime you get from chemical strippers. Heat stripping works best on thick layers of paint. Heat is NOT recommended for removing shellac or varnish (use chemicals instead). Heat tools will remove about 98% of the paint; a one-coat cleanup with chemical stripper takes off any paint residue plus underlying varnish.



THE HG-501 HEAT GUN The red, all-metal Master HG-501 is the original paint stripping heat gun. Over 11,000 have been purchased by OHJ readers since 1976; it's a rugged industrial tool with a *proven record of reliability*. Based on independent tests by OHJ and *Family Handyman*, the HG-501 does the best job and lasts the longest. The all-metal HG-501 operates at 500-750°F. (higher temperatures may volatilize the lead in old paints). It has a rugged die-cast aluminum body and draws 15 amps at 120 volts.

The HG-501 is the most versatile heat tool; it'll strip paint from any surface. It's especially valuable on mouldings and carved work where you want to push heat down into recesses. The HG-501 pays for itself quickly; its price (\$77.95) is about the same as 3½ gallons of good paint remover.



THE HEAT PLATE is the best tool for stripping broad flat surfaces, such as clapboards, door panels, baseboards, etc. Its wide-area electric coil heats about 12 sq. in. at a time by radiation. (The heat gun, by contrast, has a blower that pushes hot air against the paint.) The Heat Plate is light (24 oz.), making it easier to hold for long periods than the heat gun. The Heat Plate has sturdy all-metal construction and no moving parts, so it's virtually maintenance-free. The Heat Plate is safer than a propane torch or heat gun around hollow partitions, such as cornices, walls, etc. (Hollow spaces often contain insulation, rodent nests, etc., that can be ignited by a flame or hot-air stream.) The Heat Plate draws 7 amps at 120 volts, and heats paint to 550-800°F. It costs less (\$39.95) than the heat gun, so if you have mostly flat surfaces, the Heat Plate is the way to go. Of course, having both tools on hand makes most jobs go faster.

Both heat tools come with 4 pages of operating instructions and 2 pages of safety data compiled by the OHJ editors. *The Old-House Journal is the only stripping tool supplier that provides full details on how to avoid lead poisoning and other hazards of paint stripping.* See order form, opposite page 196 for ordering details.

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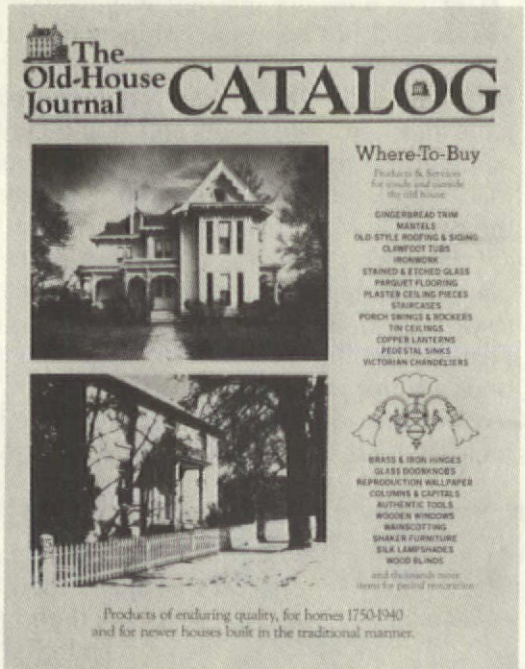
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