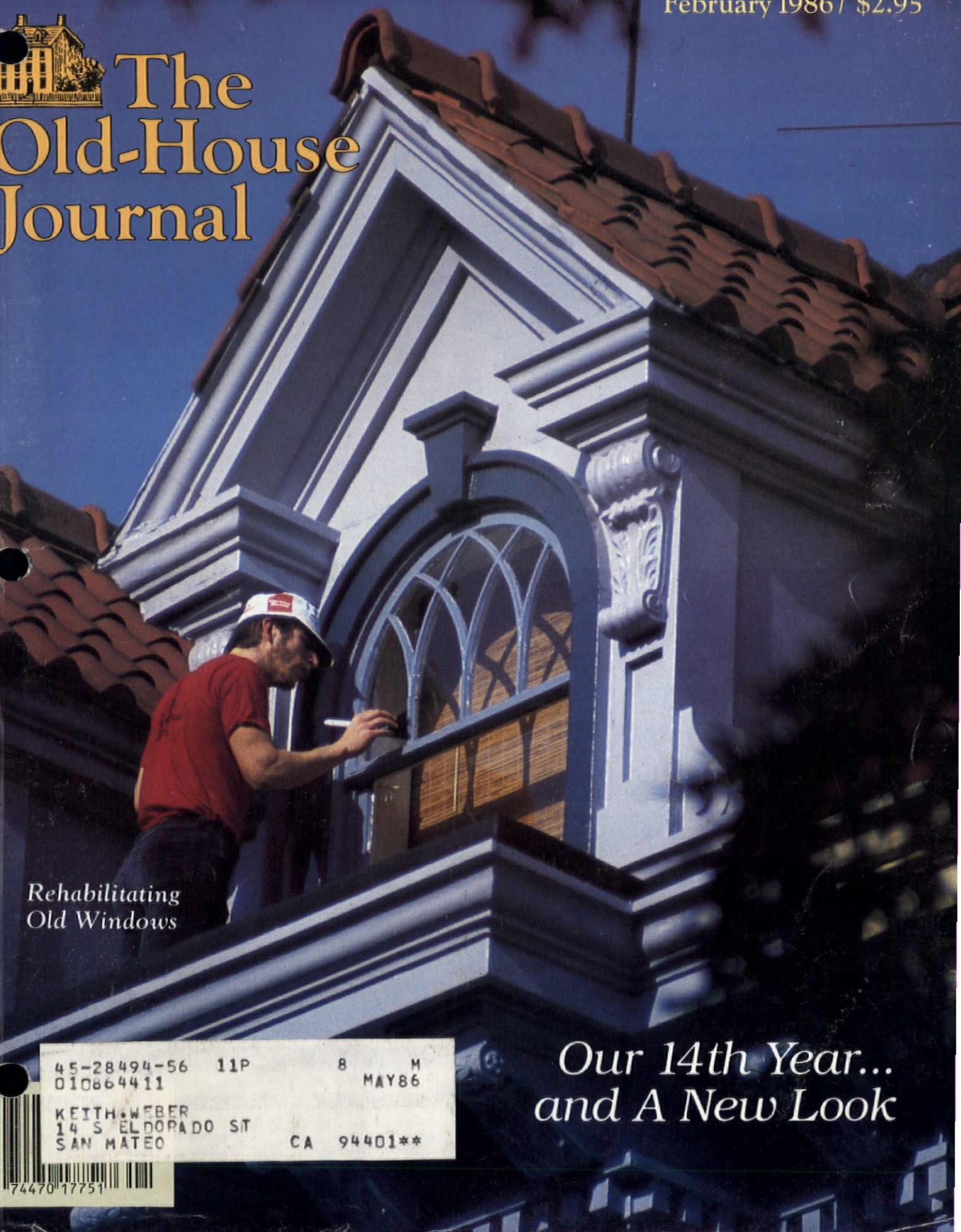


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Cover: The dormer window belongs to a ca. 1910 house in New York City. The final coat of paint comes after substantial rehabilitation — none of it fast, but all of it simple. Replacing these decorative round-top windows would have been an expensive proposition.

What?!

No More Holes?

SO HERE'S the expanded OHJ we promised. We're exhilarated by the changes -- and we can't imagine anybody complaining about the color cover, expanded editorial, our new features on post-Victorian and vernacular houses, or the appropriate advertising from old-house companies.

WE CAN IMAGINE one complaint, however. The holes are gone. We know how attached most of you are to those three little holes that let you keep your OHJs in a ring binder. (It's how we keep our back copies here in the office, too.) Most magazines don't have holes, and for them it's not a big deal. But since a lot of people consider OHJ more a working tool than a magazine, keeping them organized and accessible is paramount.

PLEASE don't get upset! We have two answers to the problem -- you get to choose. We've made arrangements with the Jesse Jones Box Company to provide customized storage for your OHJs. You can order a slipcase -- a box that holds a year's worth of issues. Or you can order a large binder that holds each issue in place with a wire. (That way they stay in the binder and you can open them flat to read.) We have some here already, and HONEST! they're very classy...deep maroon with the OHJ logo in gold. To tell you the truth, they're much nicer than the brown binders were. (The address is on p. 53.)

Why'd We Do It?

IN THE THIRTEEN YEARS that we've been publishing, preservation has grown from almost an occult subject into a mainstream concern. We've wanted to expand our editorial coverage for a long time. But subscription revenue, not advertising, has been our only source of income--and there's a limit on how much you can charge subscribers for a periodical. To give you more, we'd have had to charge a lot more, and that would mean losing some readers. Not a happy thought.

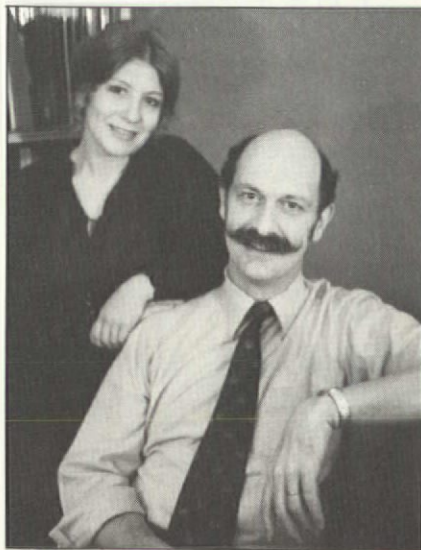
THE RESTORATION-products market grew tremendously during this past decade, too. Our first Buyer's Guide Catalog listed 303 companies; the current Catalog lists 1,416. This proliferation of products has been outstripping our ability to report on them all in OHJ. By giving advertisers access to pages, we provide additional product information for you, and find a way to pay for extra editorial.

A HEALTHY PUBLICATION always changes. If it doesn't, it's pretending that the field it covers hasn't changed, either. And that's certainly not the case in preservation!

What's New?

WE'VE GOT a new feature on the back cover. (Remuddling fans take note: It hasn't disappeared, just moved to the last page in the issue.) In the feature on Vernacular Houses, we'll cover folk houses, builders' houses, regional types -- those houses that make up most of American architecture, but that don't fit neatly into academic categories of style.

THE COVERS themselves are new. Four-color! Yes, it's more expensive. But it's pretty



When this photo was taken, nobody had told editor Poore and publisher Labine how much work the new OHJ would be!

and gives us a chance to show some subjects in color instead of black-and-white. And it may attract potential subscribers, too.

THE OTHER NEWS is our regular feature on post-Victorian houses. Most of our articles apply to all old houses, of course, and we'll continue to do articles about early and Victorian houses. But, for a while, we want to call special attention to houses built after 1900. Until very recently, these houses have been preservation orphans.

LOOK FORWARD to articles on post-Victorian fence designs, mail-order interiors, furniture built-ins, Bungalow backyards, kitchens and baths....

But We Loved OHJ As It Was!

YEAH...SO DID WE. That's why we haven't changed it in any radical way. Look closely at this issue and you'll find that it's really just more of what you've always expected: useful information about doing good work, and preserving what we've inherited.

Patricia Poore
Clay Labine

GOSSIP & MISCELLANY

FIRST, thank you so much to everybody who called about my editorial in the December issue! It was gratifying to get that kind of response (and commiseration). Please read the "counterpoint" letter I got from ex-staffer and current contributing editor Walter Jowers. (on p. 6)

LATE FLASH: Our office manager (who's recently been pressed into service as advertising production coordinator) Tricia Martin gave birth to a baby boy on December 19. Congratulations, John and Tricia (and please, Tricia, hurry back).

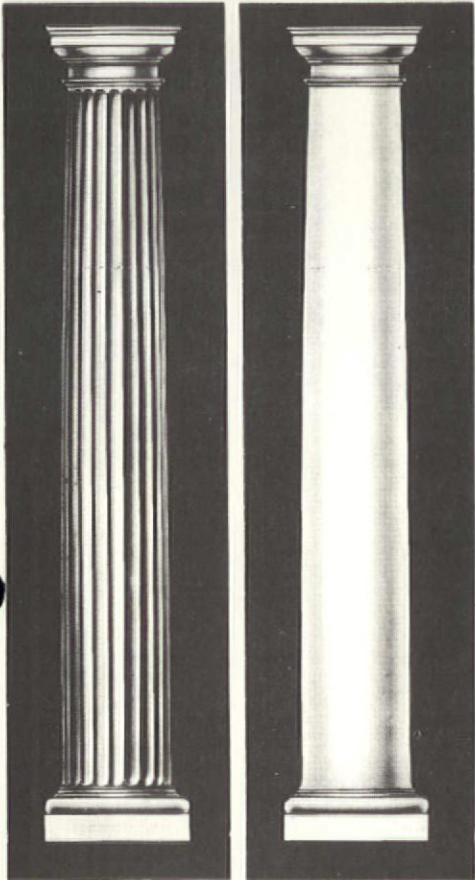
WE GO into the new year with some additions to OHJ staff. Eve Kahn joins the editorial team. And our favorite (and first) Advertising Director is W. Robert Boris, who lives in Hingham, Massachusetts. Eve's desk is already a mess and Bob calls twice a day, so I guess they both hit the deck running!

Patricia

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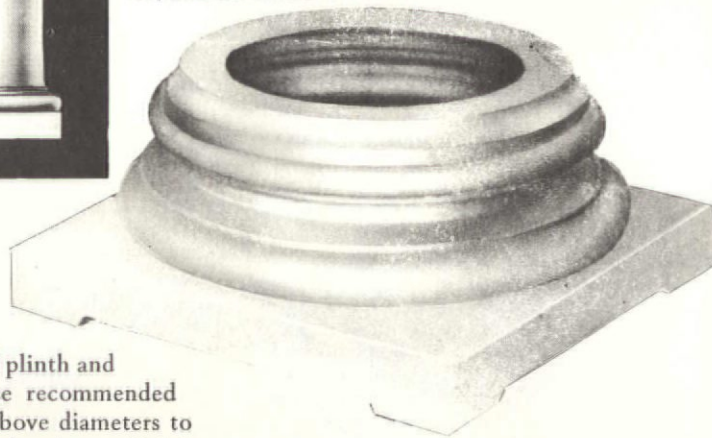
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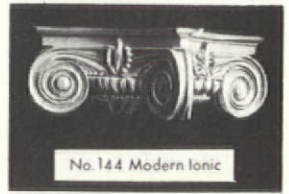
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Letters

"Wiring" Responses

Dear Editor,

The recent article on routing wiring was good -- and I know you were assuming some electrical knowledge on the part of the reader -- but you should have made it clear that only BX armored cable should be used as shown, never Romex.

-- Andy Wallace
New Lisbon, N.Y.

Dear Editor,

The OHJ article "Routing Wiring" was most informative, and I could not help wishing I'd read it before learning those little tricks the hard way. A couple more tips:

- When fishing through walls or ceilings, I find a small mirror very handy. Used in conjunction with a light source (penlight or light from another hole), it allows me to look inside the framing cavity without making more than a relatively small opening. I use a mirror -- not unlike a dentist's -- which is about 1-1/2 inches in diameter and connected to a slender handle with a swivel joint. Available in most tool stores.
- Sometimes an old laundry chute serves as a convenient electrical chase, especially in multi-story buildings. Check the codes if the chute is still in use, and take precautions so that your skivvies don't get hung up between floors.

-- Kevin M. Clark
West St. Paul, Minn.

Dear Editors:

As a part-time remodeler, I read with some interest your article "Routing Wiring" in the October 1985 issue. The drawings were great and most of the advice beneficial.

But as a Master Electrician with some years in the trade, I must warn against a few of these suggestions. Anyone attempting to run their own wiring should at least read the relevant articles in the 1984 National Electric Code -- I suggest especially Article 300-4 and (for nonmetallic-sheathed cable) Article 336 or (for armored cable) Article 333. Some people groan at the word "codes," but informed workmen know how they save lives and property. The numbers in parentheses are the

relevant articles for the following:

VENTILATION SHAFTS: You cannot run "Romex," as nonmetallic (plastic) sheathed cable is called in the trade; nor can you run BX (armored cable) in any ventshaft or duct space if the cable runs the long dimension of such a space. (Cables may pass across duct spaces.) (300-22)

DUMBWAITERS: Neither Romex nor BX can be run in Dumbwaiter or elevator shafts. (336-3, 333-6)

VOIDS NEXT TO CHIMNEYS: Unless the chimney is permanently disabled so that a later owner can't use it either, it's a bad idea. Not only is the ambient temperature around a working fireplace too hot for household wiring, but the chance of even the mildest chimney fire makes any wiring a bad bet next to chimneys. (336-2)

On the other hand, here are some tips for routing wiring that I've used successfully:

- Wrapping the end of the fishtape that holds your cable with cheap electrical tape makes a smoother "head" to pull through holes; on tough pulls, slicking up your cable with wire lubricant makes an easier pull and helps protect the cables from abrasion.
- An 8-in. or 10-in. length of fixture-hanging chain ("jack-chain") is the best tool for fishing through single walls (i.e., no fireblocks and no insulation). In the attic, drill down through the top plate and drop your chain down ... connect your wire and pull it back up! An "inspection mirror," available at hardware or auto-parts stores, helps in finding obstructions, guiding drillbits, etc.

Finally, a tool I've had some success with (though it takes some practice!) is a long, semi-flexible drillbit called a "D'versIBIT." It can drill through some fireblocks and bottom and top plates from the outlet opening itself (the hole you cut for your switch or receptacle). One feature is a swivel-hook that lets you tie on your cable and then back the bit (and attached cable) through the hole just drilled. They can be obtained from Diversified Mfg. & Mktg. Co., 1086 Gant Road, Graham, NC 27253. (919) 227-7012.

-- Pat Rowe, Rowe Electric
Dallas, Tex.

A Window Wonder

Dear OHJ:

The enclosed photo may interest you. This house is not remuddled, but stands very much as originally built.



(Probably the only change is the balustrade around the porch.) The one window is obviously the main point of interest, for I have never seen one like it before. The house is brick, but if you look carefully you can see a stone arch and border around that window. Personally, I don't like the window, but I think it's an interesting variation. The house is in Johnstown, Pennsylvania.

-- Don H. Berkebile
Mercersburg, Pa.

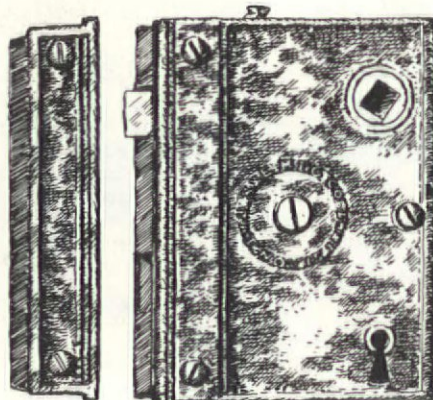
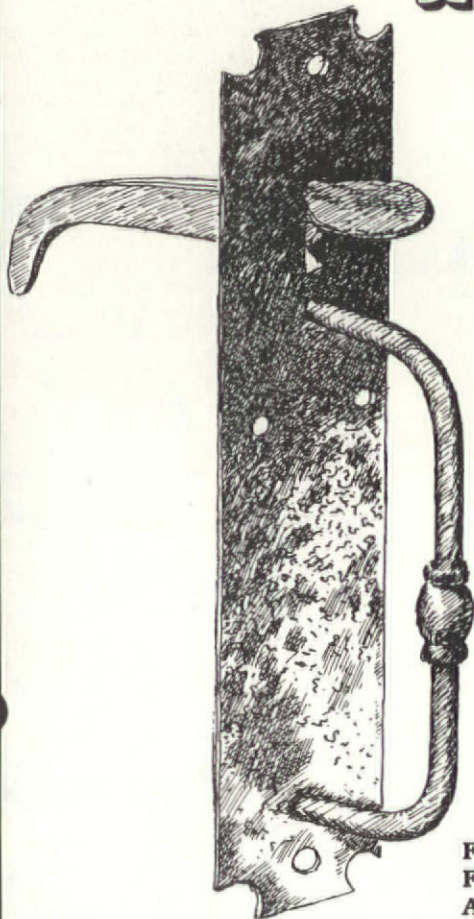
Concrete-Block Mould

Dear Patricia,

It all started with a bicycle trip in Frank Perdue country, along the eastern shore of Maryland. Remembering Randall Cotton's articles on ornamental concrete block, my eye went immediately to the foundations of the small post-war farmhouses and mobile homes we passed. Rock-faced concrete block! But wait ... some of them were rusting. I soon realized that I was seeing metal siding panels imitating concrete block (which imitated stone).

At a restoration products show a month later, I met the Quitno family, owners of W.F. Norman, the steel-ceilings company. I asked whether they

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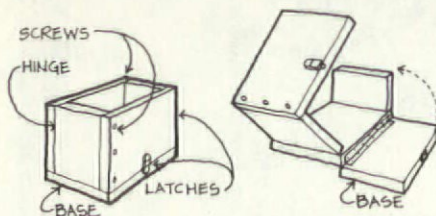
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Letters

still made the stone-faced metal siding, they said yes, we got to talking -- and came up with an alternative way to cast new blocks.

Those metal panels are casting moulds all set to go! If you have to duplicate the rock-faced blocks, the back-side of a pressed-metal panel can be used instead of a latex mould. You still have to build a wood form (as shown on page 204 of the November 1984



WOOD FORM FOR MOULD

OHJ), but the time-consuming part -- making the mould -- would be done for you. (You'll have to make a latex mould to duplicate fancy-faced

blocks.)

-- Ron Pilling
Baltimore, Md.

[Sounds reasonable. See "Ornamental Concrete Block Houses," Oct. 1984 OHJ, and "Repairing Ornamental Concrete Block," Nov. 1984. -- ed.]

"Real Men ..."

Dear Patty,

I just got my December issue and read your editorial about going barefoot. I was inspired to write this reply. Let's call it ...

Real Men Don't Mind Toxic Dust

I don't want to finish work on my old house. I don't look forward to the day that I put the last coat of varnish on the floor of my living room (which is now my workshop). When that day comes, I'll be expected to put all my tools in the basement and just take them out when the toaster breaks or the lawn mower needs a tune-up. I'll be Dagwood. Pfaw!

Living on a jobsite is fine

with me. I like the way a house looks before the walls are finished -- when it's all studs and wires and pipes inside. It's like living in my own giant Erector set. Building (or restoring) your own house is widely known to be one of the Great Male Fantasies -- right up there with sailing alone around the world, or having your own band or restaurant.

I like the work, too. When I'm working on the house, I get to destroy things I don't like and create things I do like. Climb up and down unfinished stairs. Fight wasps from laddertops. Throw rocks at pigeons. Conquest and Adventure!

And then there's the camaraderie. At lunchtime I go out on the porch with the subcontractors and we scarf a plate of ribs, down a gallon of iced tea, pick our teeth with pocketknives, and tell lies. Life just doesn't get any better than this.

I don't see the dirt and clutter as a problem. I see it as an opportunity to slip the bonds of tidiness. In this house, I don't have to wipe my feet or put away my



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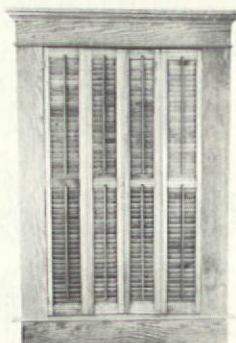


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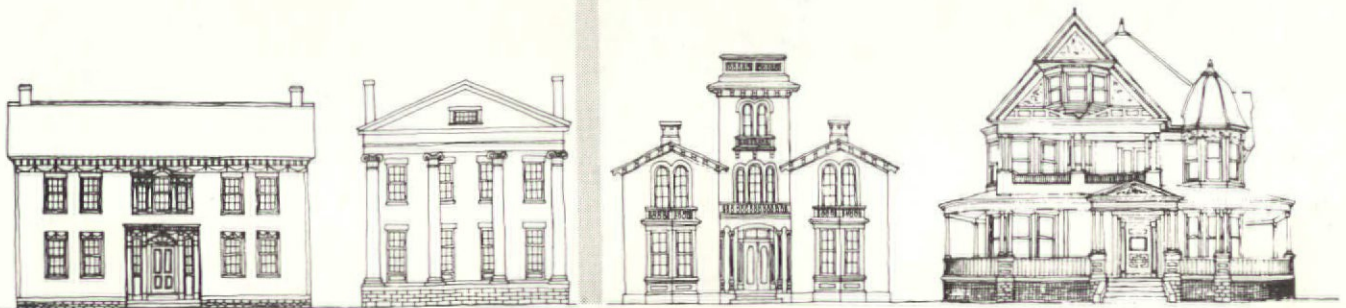
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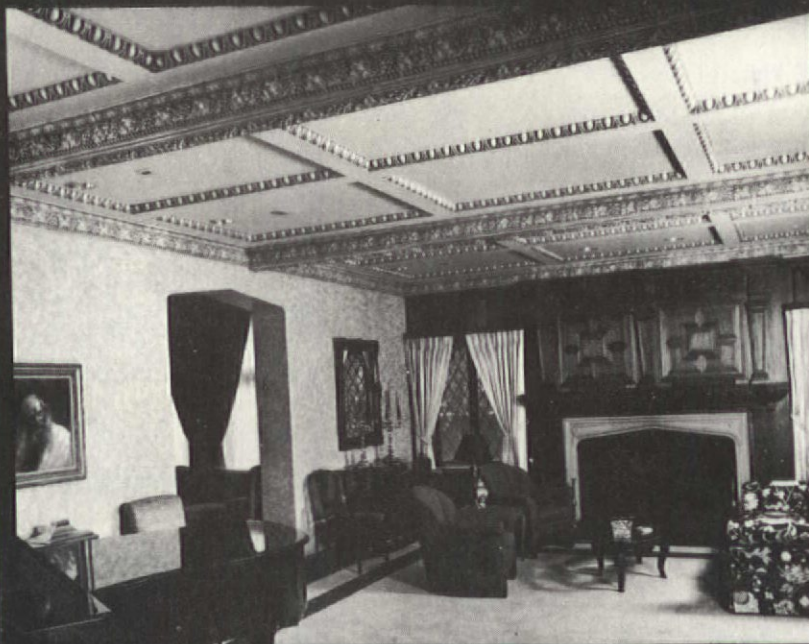
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Letters

toys. (My tools are strewn just the way I like them.) I can even leave a bathtub ring -- hey, it's just gonna come back tomorrow.

But there's no justice. As long as the house is under construction, I'll get plenty of "attaboys," as the neighbors come by, wander through the mess, and tell me how wonderful it's all going to be. Think I'll hear a word of praise once the place is all finished and decorated down to the last doily? Nooo.... That's when they'll all ooh and aah and tell my wife Brenda what a wonderful job she's done with the place.

And what do I have to look forward to the day the house is finished? I'll have to move furniture, hang pictures on the wall, wipe up spills, make sure there's a coaster under my glass.... What kind of life is that?

Of course, I'll try to stretch out the work on this

house indefinitely. But if I ever do (gulp, shudder) finish the place, maybe I can convince Brenda that too much equity in a house is no good. We should sell this one, take the profit, get liquid, buy another wrecked house. A really big (and bad) one this time -- one that I can't possibly finish before I'm sans teeth, sans hair, sans power drill.

-- Walter Jowers
Nashville, Tenn.

Time Well Spent

Dear Old-House Journal,

I am in the most enviable position of having quit my job to devote full time to restoring our 1905 Colonial Revival, while my wife supports me and the house.

Prior to resigning, I made copies of the time sheets used at work. At the end of each day, I fill out the numbers of hours put in and the task undertaken. Thus I have some

idea of the time it takes to do a job.

For instance, in our bedroom it took:
40 hours to strip 4 coats of paint from all doors and mouldings;
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7 hours to make repairs to the closet;
5 hours to repair the ceiling;
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21 hours for painting and wallpapering.

That's 107 hours total for the restoration of one room.

With friends who live in prefabricated houses built for them by teams of hired workers, it helps forstall the stupid remarks like: "You've been working on the house for four years now! Haven't you got it finished yet?" or "It must be great to be retired and putter all day."

I also suggest that people keep swatches of their old wallpapers.

-- Robert E. Law
Amenia, N.Y.

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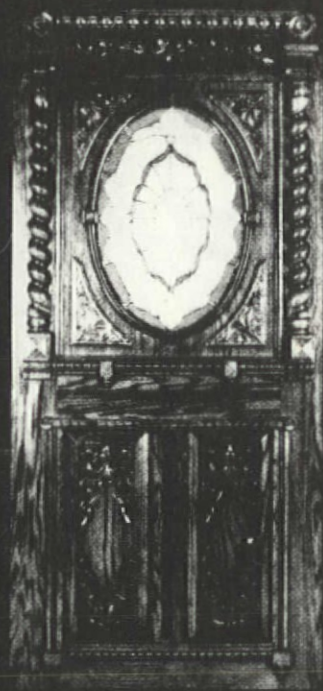
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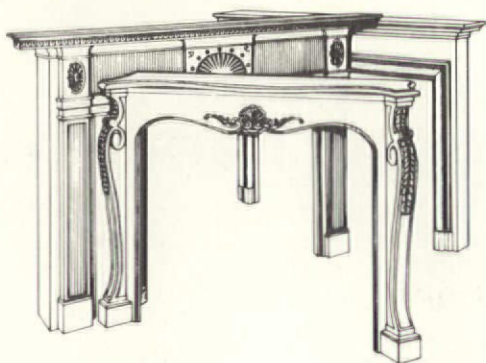


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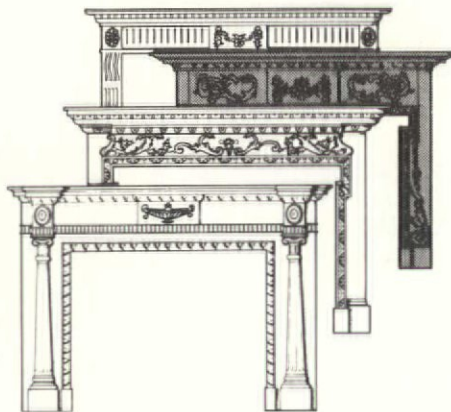
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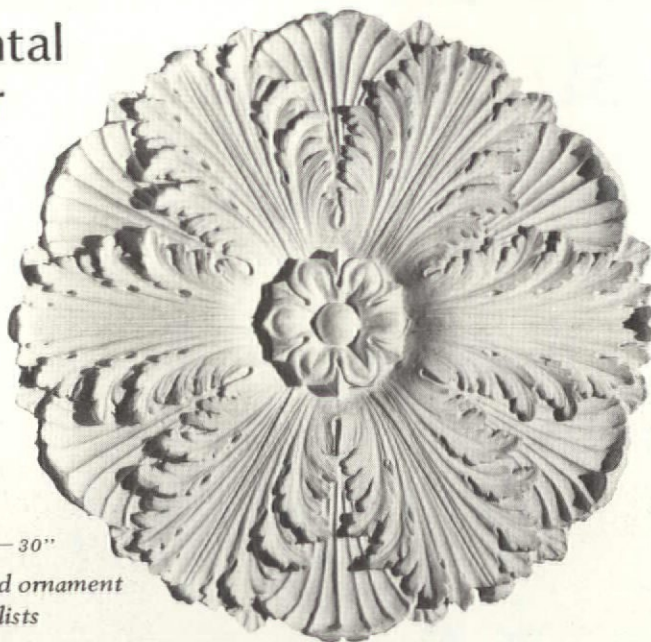


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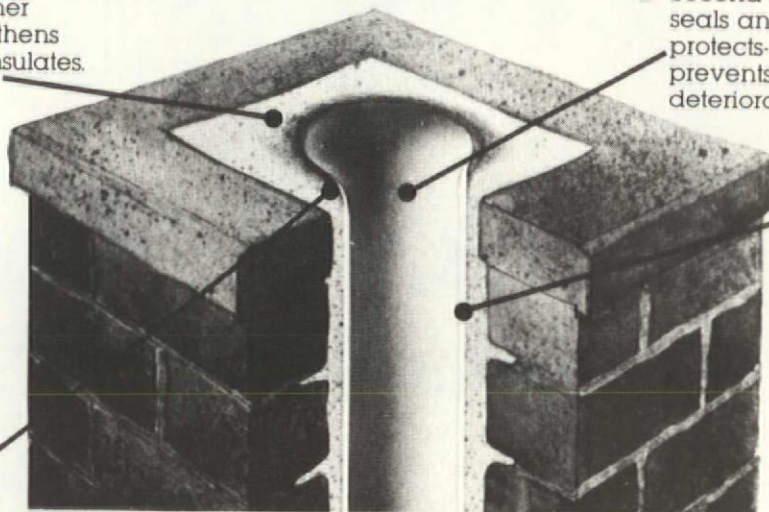
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A Century Of Memories

by Charles Stetter

OUR OLD HOUSE in Central Mine, Michigan, owes its existence, indirectly, to Douglas Houghton, Michigan's first state geologist. In 1841 Houghton reported finding deposits of copper and iron in the upper peninsula of the four-year-old state. That report triggered a rush by many in quest of adventure and fortune. Townsites developed around the mines, and Central Mine opened in 1854, ten years after the first settlers had arrived to dwell among the Chippewa Indians.

RICH IN COPPER, Central Mine made a profit in its first year and continued to do so throughout its 44-year lifetime. The mining company built the town: houses for its employees, schools, stores, churches. The small log and clapboard homes built for the miners were in the heart of the town; the more elaborate homes of the officials were at the outskirts.

THE MINE CLOSED in 1898 and the population moved on to other towns where work was available. A few families had summer homes in Central, but most of the buildings were vacant and decaying. We arrived at Central to spend our summers in 1925, when I was six years old. We lived in one of the miner's homes, and would have wonderful family gatherings every year.

BECAUSE FEW PEOPLE lived in Central at the time, the whole town was a playground for my cousins and me. We were taught early on to avoid the place of greatest danger: the shaft house that covered a 2000-ft.-deep pit. But we were free to roam through the doctor's office, where bottles of medicine still lined dusty shelves, and to explore the old school, a grand building with fish-scale shingles, a mansard roof, and 20 dormers.

I FOUND THE HOUSE we now own during an exploration one fall day in 1934. My two cousins and I saw this abandoned house with a sagging front porch. We climbed through one of the broken windows and began our tour of inspection. Doors opened off both sides of the dining room. We took the one to our left, which led to the back parlor, Murescoed a horrible shade of pink. We went through the archway to the front parlor that still had Victorian wallpaper with a gold scroll design and a 12-in. border. The windows in this room were long, almost floor to ceiling. The kitchen opened off the other side of the dining room. It was 20 feet long, and the end near the dining room was narrower because of a pantry. We discovered a wood shed just beyond the kitchen, and an indoor privy with three holes: two for adults, one for a child.

WE FOUND FOUR BEDROOMS upstairs; two were quite small, but the others were grand. In the back bedroom, an entire wall was panelled with pine, concealing a back stairway and a built-in wardrobe which were on either side of the chimney. The master bedroom in the front of the house had a built-in wardrobe, too, and floor-to-ceiling windows.



The author, flanked by his cousins, in a (light-struck) photo taken in Central Mine in 1925.

WE WERE BESIDE OURSELVES with excitement. We had to get our parents to see it, and somehow we had to have it! It took two more weekends to persuade our parents to look at it, but finally their curiosity got the better of them, and they let us conduct them through "our house." They were as excited by the house as we were, and by the time of their second tour, they were deciding where the furniture would go. They immediately made arrangements to lease the house from the mining company.

ARMED WITH BROOMS and dust-pans, we made our first trip to the house on May 10, 1935. I can be precise about the date because on that day we began keeping a log in which we recorded every visit to the house, along with all the events that transpired there for the next 50 years. But restoration was the farthest thing from our minds as we began tearing down the old wallpaper, patching plaster, and replacing the 50 missing window panes. We were in the middle of the Depression, and our solution to the decorating problem was simple: We white-washed every room. We furnished it with cast-offs from our home in Calumet; in the dining room we installed a cast-iron woodstove that had been in my father's boyhood home back in the 1890s.

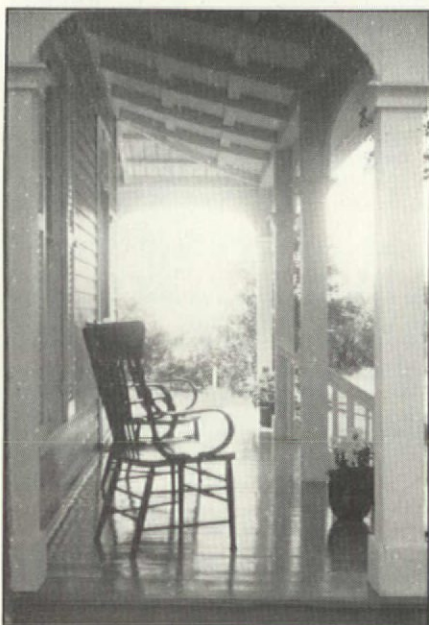
OUR EXTENDED FAMILY enjoyed many summers at our house in Central until World War II began, and my cousins and I joined the service. Gasoline rationing kept others from making the 600-mile trip from the Detroit area, and the house suffered years of neglect. The end of the War brought us to a crossroads: The house was still under lease from the mining company, and some family members were reluctant to spend money on it, even though it needed to be repaired. But my parents and I remained loyal to Central, and we undertook the repairs at our own expense.

RESTORATION took place almost imperceptibly -- certainly not consciously. In 1946 we rebuilt the front porch, doing the work ourselves, exercising care not to alter its appearance in any way. We found the original shutters in the caretaker's storehouse and rehung them. We also hired a stone mason to rebuild a corner of the foundation which had fallen away.



It looks like a 19th-century kitchen, but ... concealed in the 'woodbox' at left is an electric stove; the refrigerator is kept in an adjoining room (right through that louvered door).

THE FIRST SPECIFIC REFERENCE to "restoration" is the log entry for August 20, 1958: "Visitors were Mr. and Mrs. E.G. Magnuson and Mr. and Mrs. Herbert Hanson of Chicago. Mr. Hanson was much impressed, as an architect, with the construction of the house. All were greatly pleased with it and with our plans for restoration." From time to time we showed the house to the tourists passing through town. Looking at our home through their eyes, we saw a historic dwelling, rather than just an old house in a copper-mining ghost town. So we embarked on the restoration project, agreeing that Mother would have the last word on furnishing the rooms; Dad would be responsible for painting, wallpapering, and refinishing the furniture. I became the historian, taping interviews with old-timers, and haunting libraries, archives, and historic collections.



Left: The restful porch of Yesteryear House. Below: Originally, the porch had a board-and-batten roof. "The entire front porch was rebuilt in 1947, but it leaked badly. Dad covered it with roll roofing and replaced the batten strips, so it would look as it was intended to look."





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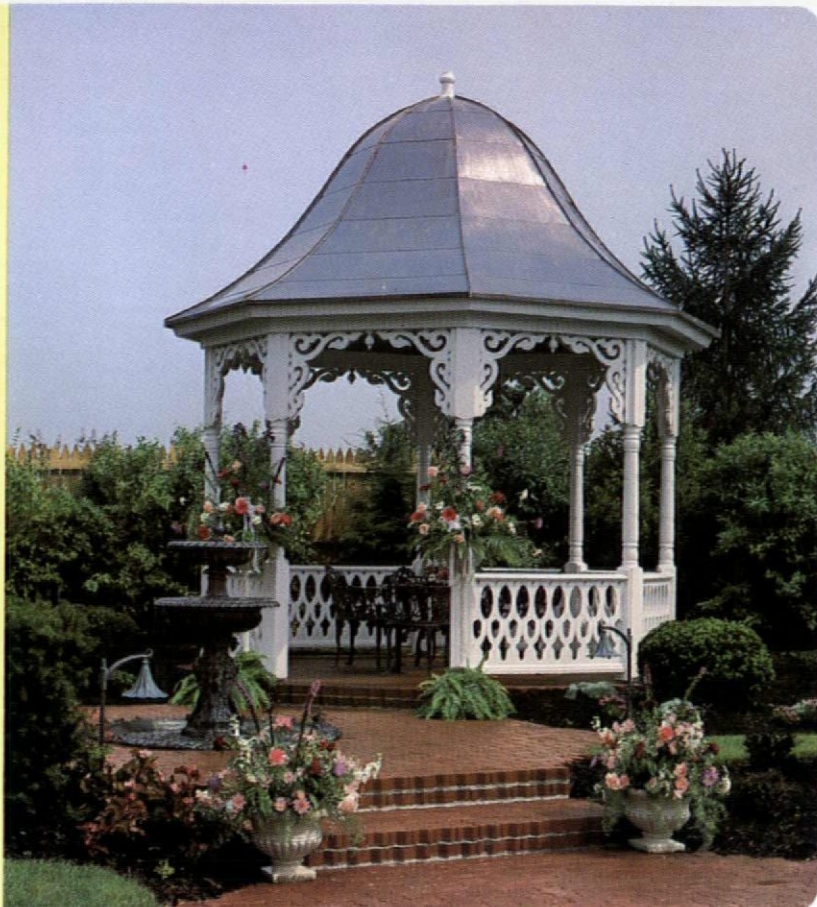
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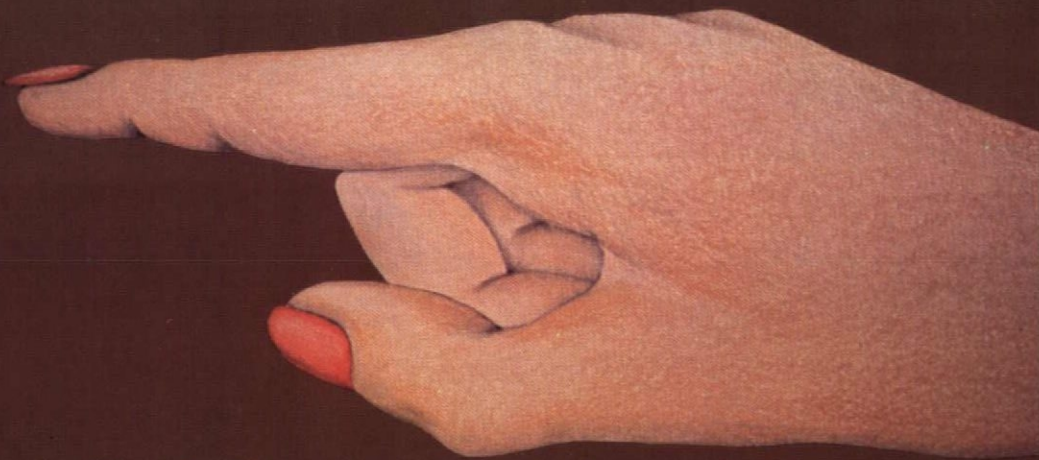
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The framed picture on the dresser is a photo of Edith Robert when she was 14. Four years after, in 1894, she stepped out of that bedroom window, climbed down a ladder, and eloped.

CIRCUMSTANTIAL EVIDENCE suggests that the first occupants of our house was the George H. Satterlee family. (We have a New Testament, dated 1869, that belonged to his daughter Jennie.) But it was the Robert family who left their mark on Central and on the house during their residency from 1875 to 1906. I was fortunate to locate John F. Robert's granddaughter, Ethel Crase Smith, who gave me considerable insight into the Roberts' background and personality.

THE FIRST John F. Robert was a French Huguenot, a colonel who arrived on our shores with Lafayette to fight in the American Revolution. After the war he acquired an estate on the Hudson River, just north of New York City. The John F. Robert of Central Mine was from a later generation that lived in Yonkers, New York. They were in the banking business, but John didn't care much for banking. What he enjoyed was the New York social life, and it was at a party in New York that he met Henrietta Brunn (Etta, as she was known to her friends), who was destined to be his wife.



This photograph was taken in August of 1876, either by John F. Robert or at his behest.

CENTRAL MINE, like most mid-western mining operations, had its main office in New York City. John accepted a job as clerk for the mine, and moved to Central in 1875. The dining room window still bears witness to his arrival: Cut into the glass, presumably with a diamond, is the inscription "J.F.R. 1875." Etta followed as soon as their infant daughter Edith could safely make the journey.

MR. AND MRS. ROBERT were reserved and aloof, and did not socialize with the miners. Edith was just the opposite, lively and friendly, and as she matured, her parents exerted considerable effort to keep her from forming any romantic alliances with the youths of Central Mine. They intended to send Edith to New York to be properly educated and introduced into society. Despite their efforts, Edith

fell in love with Frank Crase, an apprentice machinist who was nine years her senior. Crase earned the undisguised hostility of Edith's parents, and it was with great satisfaction that Mr. Robert brought to the dinner table the news of Crase's plans to move "out West." Edith was not dismayed, and her parents assumed that the affair had ended. However, on the night of August 20, 1894, Frank placed a ladder outside Edith's bedroom window, and the 18-year old girl quietly slipped out of the house. A closed carriage took them to Calumet, where they were married before boarding a train for Butte, Montana. Mr. Robert tried to overtake them, but failed.

RELATIONS between Edith and her parents were cool until the birth of her first child, Fred. Edith told them of the news and asked if she could come visit with her family. Her parents forgave them and celebrated the return with a lawn party to which everyone was invited -- a most uncharacteristic gesture for them. Ethel, the Crases' second child, was born not long after.

WHILE I RESEARCHED the history, the restoration went forward. A glance at the log reveals that the front halls were covered with antique Brussels carpeting salvaged from the superintendent's house. In 1959, a carpenter rebuilt the front porch and installed a new ceiling in the dining room.

WE WANTED to restore the house accurately, but made a few mistakes. In 1966 we painted the house pea green with white trim, instead of its original olive green with red trim. Indoors, we still have to replace the dining room's inappropriate wallpaper (spinning wheels and butter churns!).



Above: The front parlor of Yesteryear House: "Friends frequently gave us beautiful items of furniture and china that had been in their family for years. It reached a point where entering the house was tantamount to turning the clock back to the days when the mine worked." *Right:* A 1970 photo of the author's mother, wearing an 1880s wedding dress of brown satin and cut velvet. "She's holding an etiquette book of the 1880s, with a foreword written by Mrs. Grover Cleveland."



WE BUILT AN ADDITION onto the house in 1963, constructed entirely of lumber salvaged from the superintendent's house. It accommodates the family while tours are conducted. Formal tours began in 1962; that first year, over 1500 people visited "Yesteryear House," as Mother renamed it.

WE WANTED Yesteryear House to remain as it was in Victorian times; the problem was our need for modern conveniences during the four months of the year when we lived there. When electricity came to Central Mine in 1967, we had the company bring it in through the rear and wire only a few areas in the house: the basement, the new sunroom in the addition, the bathroom, one outlet in the kitchen, and two on the second floor.

THAT SAME YEAR, we drilled a 167-ft. well, eliminating the need to carry water from the spring. A bathroom was added to the new addition; it was off limits to tourists, but nevertheless we installed a free-standing bathtub with claw-and-ball feet and a brown marble lavatory. The water also enabled us to install a small steam furnace, fueled by propane gas, which heats three radiators (antiques salvaged from the superintendent's house).

MOTHER OBJECTED to cooking on the cast-iron range with a hot-water reservoir at one end, although it was perfect for the old kitchen and gleamed under a coat of stove polish. To satisfy both her and the need for historical accuracy, we installed an apartment-sized electric stove, then had a cabinetmaker build a false wood box over it. We hid the refrigerator from view by building an alcove for it in the new addition.

WE CONVERTED the large bedroom over the kitchen into a library; the room is heated by an

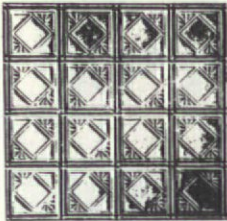
1880 Detroit Jewel stove. The other bedrooms were papered with appropriate wallpaper patterns. In Edith's bedroom, visitors will find her portrait on the dresser. In the master bedroom, Etta's gloves are on display, as is John's cigarette holder. The entire house is furnished with Victoriana, from hand-worked linen towels down to the collection of milk glass. They came from a variety of sources: friends, churches, schools, antique shops.

OUR HOME is in the Central Mine Historic District, which is listed in the National Register; it's also in the Historic American Buildings Survey. We received a commendation in 1976 from the American Association for State and Local History, for our work in preserving the house and the heritage of Keweenaw Peninsula.

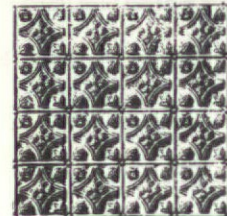
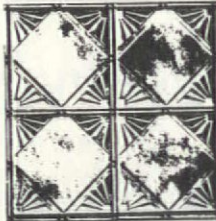
WE HAVE BEEN RICHLY REWARDED for the effort we put into the house. Tourists often express their admiration of the house. (One youngster walked through the rooms in awe and finally turned to his mother and exclaimed, "This is just like Gunsmoke, Mom!") But old houses have a way of outlasting their owners. Dad passed away in 1980 and Mother, at 90, is confined to a nursing home. With my advancing age and without a family member to carry on, the future of our old house is uncertain. I am, therefore, actively seeking a purchaser for the house and its furnishings, to assure its continued preservation and development as a historic site. If someone out there would like to take the reins from me and drive on into the future, please contact me at 216 Pewabic St., Laurium, Michigan 49913, or call (906) 337-4251. I have every confidence that a transfer to the right 'driver' will enable Yesteryear House to survive another 130 years. 🏠



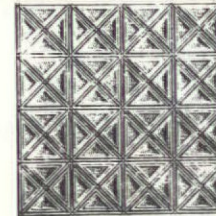
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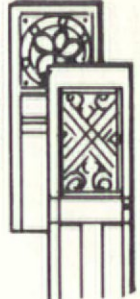


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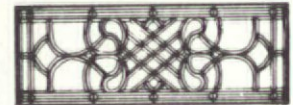
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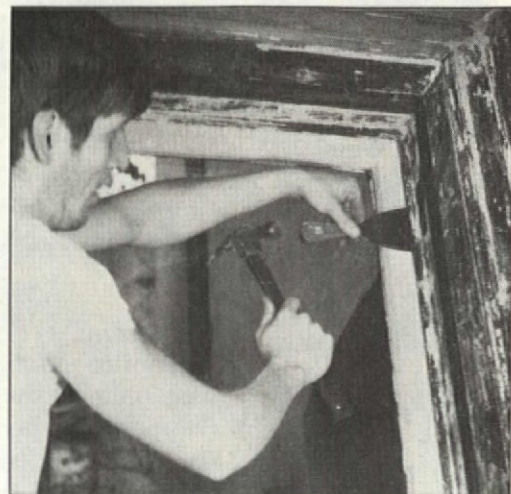
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TROUBLESHOOTING OLD WINDOWS

What To Do With Neglected Double-Hung Windows

by Bill O'Donnell



Trouble With Immovable Sash

EVERY OLD HOUSE HAS window sash that binds up or is just plain stuck. It's usually caused by excessive paint layers between the sash and the parting bead or stop. The solution may be as simple as carefully removing and repositioning the window stop. At worst, you'll have to remove some of the paint buildup. Following are the steps to take if the window is...

PAINTED SHUT:

DON'T USE A SCREWDRIVER to break the paint film that's keeping your windows stuck! It will permanently damage the wood. Use the right tools -- and a little patience.



FIRST, USE A RAZOR KNIFE to cut the paint film between the sash and jamb. Then gently work a wide-blade putty knife between the stops and sash all the way around the window. Even once the paint film is broken, you'll have to apply some force to free the window (because of the paint buildup between the sash and stops). Insert the putty knife between one end of the sash and the sill. Work a flat prybar under the putty knife, and place a scrap of wood under the prybar to protect the window frame. Pry (apply leverage) one side of the window at a time until it's free. If it resists, go back to working the putty knife around the window and try again.

THIS ARTICLE IS NOT for the real-estate developer who buys a derelict (or not-so-derelict) old building and begins by gutting plaster and replacing all the neglected windows. It is meant for the individual owner -- you who recognized that your windows were in terrible shape from the day you moved in, but who haven't tackled them yet because so many things seem to be wrong with them. We're going to troubleshoot together. As we go from one common window problem to the next, it will become apparent that the repair techniques are exceedingly simple (if labor-intensive).

WINDOWS GET into bad shape because they're subject to exterior weathering and because they have moving parts. Old windows are easy to fix because they're very simple -- just two counterweighted sashes running in a slot -- and because they're made of wood, the easiest building material to renew.

THE DEVELOPER or commercial owner will learn something from this article, too. As long as you can get the workers in place to do the simple carpentry and painting that's usually needed, window rehabilitation is often less expensive, less disruptive, and more in character than window replacement.

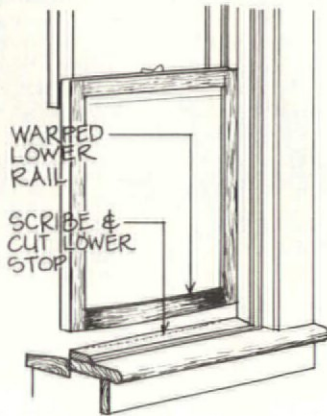
AS YOU READ about the problems, refer to the large illustration of a typical double-hung window on page 19. Better yet, belly-up to one of your own windows, where everything described is tangibly illustrated.

TAKE A LITTLE TIME to watch the problem window in action. If the lower sash sticks a little, you may be able to fix it by just moving the stop moulding out a bit. If the sash is loose, maybe repositioning the stop closer will do the trick. (Pry off the stop moulding carefully. If it does split, similar stock can be purchased at a lumberyard.) Above all, don't jump to conclusions and plane the living daylight out of the sash to keep it from binding. If you didn't understand exactly what was causing the binding, you might be left with the same problem and a loose sash that's had too much wood removed. Look first for easy-to-fix troubles like loose hardware, paint-encrusted sash chains, misplaced stops, or improperly-installed weatherstripping.

SWOLLEN OR WARPED:

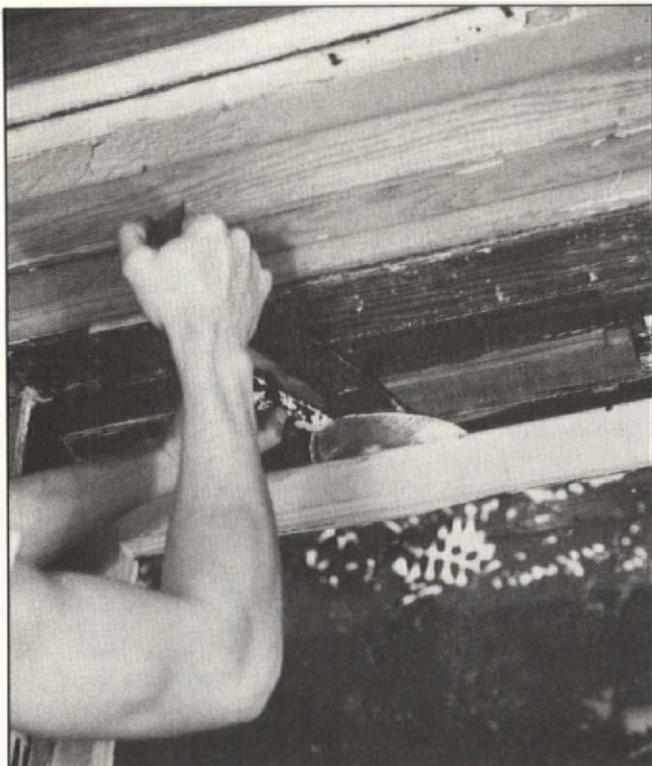
ANOTHER REASON FOR unbudging windows is warpage or swelling of the wood sash. If an isolated part of the sash has had all the paint rubbed off it, you probably have a case of warping. Check the surface for trueness with a straight edge. Plane bowed areas of the sash after you've removed the paint. (Severe warping may require replacement sash.)

YOU CAN PLANE swollen sash so it runs smoothly. But remember that even a well-maintained window swells up in humid weather. If it's very humid, some minor resistance is acceptable; the window will run effortlessly once the weather is drier. If the window was improperly (or not recently) painted, the sash may have patches of bare wood which have swollen from recent exposure to rainwater. Allow the wood to dry -- and shrink back to its natural size -- before you begin planing away any material.



STICKING OR BINDING:

IF THE WINDOWS are operable but difficult to open and close, a little lubrication may be all they need. Scrape excess paint off the inside of the stop, off both sides of the parting bead, and off the stiles. After you repaint, wax the mating surfaces with a bar of paraffin, then reinstall the sash.

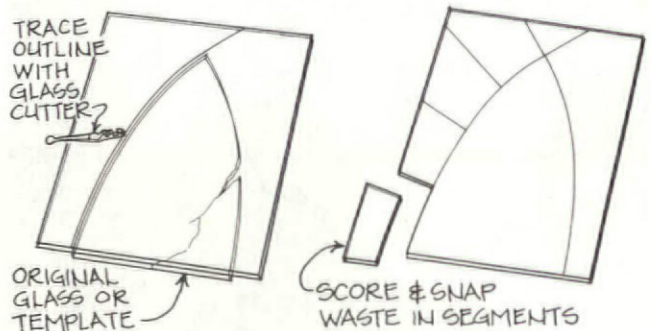


Prying open a stuck top sash.

Trouble With Loose & Broken Glass

REMOVING WHAT'S LEFT of the putty on a neglected window is usually no problem -- you can just about pick it out with your fingers. If the putty still has good bond, soften it up with paint stripper. Use a thick, methylene-chloride-based stripper; it will stay on the putty long enough to soften it without dripping all over the rest of the window. If glass is missing or has been removed, you can also use a heat gun or a soldering iron to soften hard glazing compound.

WHEN THE PUTTY IS gone, pull out the glazing points and remove the pane of glass. Wear heavy-duty work gloves and goggles when handling glass. Thoroughly clean debris out of the groove. While the glass is out, prime any bare wood on the muntins or sash with a mixture of linseed oil and turpentine. This improves the bond between the wood and new glazing compound.



CUTTING REPLACEMENT PANES of glass isn't difficult, but it does require some practice -- especially with curved pieces. If you're not sure of yourself, refine your technique by practicing cutting on an unusable piece of glass. Straight pieces are easy: Use a straight edge as a guide, and just score the piece with one firm, even stroke of a sharp glass cutter dipped in oil. Then tap along the line to break it off. Plastic glass-cutter's pliers can also be used to break the glass with a quick, downward snap. Cut the piece ever-so-slightly smaller than the window opening.

CURVED PIECES are trickier. Making a template out of Masonite or cardboard is easier than scoring the piece freehand. Gradual curves can be broken off in one piece, but extreme curves will have to be made by removing one small section at a time, as illustrated above.

PLACE THE NEW PANE in the window and secure it with several glazing points. Roll some glazing putty between your hands to form a bead, and press it in place along the edge of the glass. Smooth into a triangular shape with a flexible putty knife. It'll take a little practice to run an even bead that clears the glazing points.

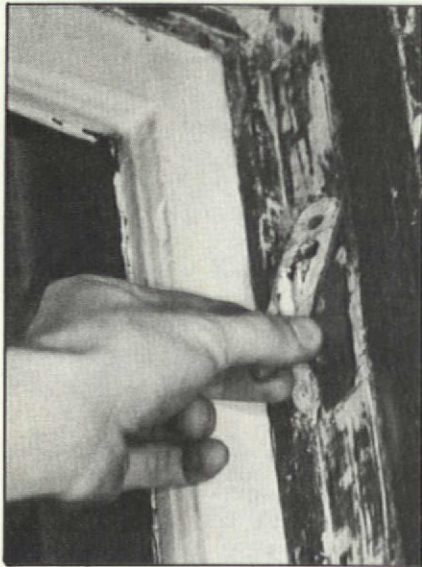


Trouble With Counterweights & Cords

IF YOU'RE STILL HAVING sash problems after removing excess paint from your windows, check the counterweights and sash cords. For some of the fixes prescribed here, you have to gain access to the weight pocket. Most window frames have an access panel at the bottom of the jamb. If your window doesn't have an access panel, carefully remove the inside window trim. The first thing to check is that the weights move freely through the pocket without obstruction. Badly placed nails or screws may have to be removed from the casing.

PULLEY PROBLEMS:

THE MOST FREQUENT PROBLEM with sash cords is a frozen pulley. When a pulley isn't turning freely, you have to apply more force to open

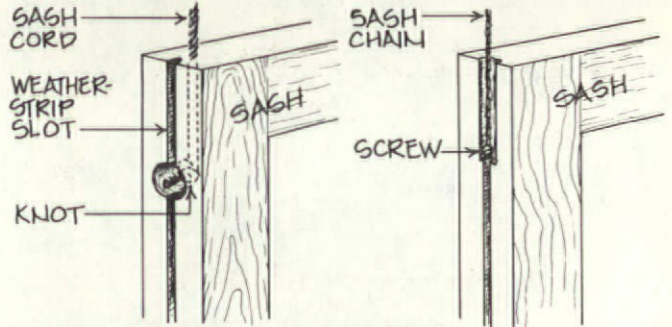


Frozen pulleys like this one can be fixed by removing excess paint.



Counterweights are easily accessed through a panel in the jamb.

the window, in order to overcome the friction between the sash cord and pulley. Tie off the sash cord and remove the pulley -- it's usually held with two finishing nails or small screws. Dip the pulley in a bath of chemical paint stripper to remove all traces of paint. Straighten dents in the pulley with a pair of pliers. Apply some oil to the pulley before reinstallation, to ensure free spinning.

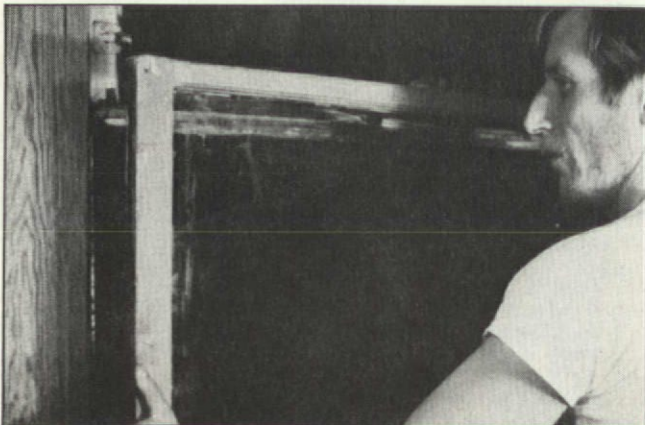


PAINT-ENCRUSTED SASH CHAINS:

ANOTHER common problem with old windows. On many windows there's an access panel to the weight pocket at the bottom of the jamb. Unscrew the chain from the sash and tie a string to the end. Remove the access plate and let the weight drop to the bottom of the pocket. Disconnect the chain from the weight and pull it out from the top. Bathe the chain in a water-rinsable paint stripper until the paint has softened. Rinse thoroughly, dry, and apply a little WD 40 or other non-staining lubricant to keep the chain flexible.

BROKEN SASH CORDS:

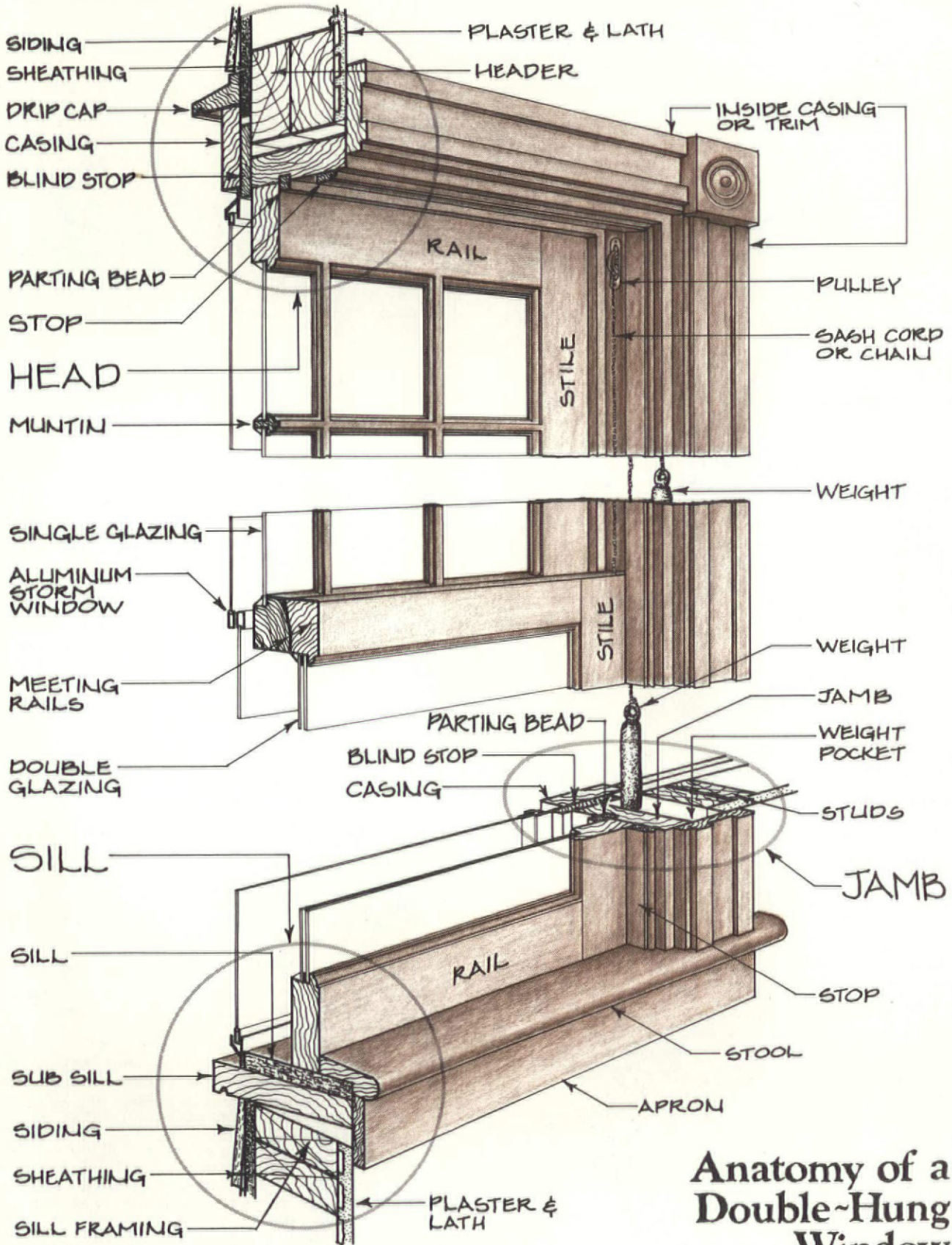
ROPE CORDS can be fixed in much the same manner. Tie a small weight to one end of the replacement cord and feed it down to the weight. Temporarily attach the other end of the cord to the sash, and test the window before cutting to final length. When the lower sash is all the way open, the weight should be close to the bottom of the pocket without "bottoming out" -- there should always be tension on the cord.



All illustrations by Jonathan Poore

Disassembly

The diagram on the facing page shows the construction of a typical double-hung window. To disassemble it, remove the stops; lift the bottom sash out; unscrew the sash cords from the window. Tie a knot in the cord to keep it from falling into the weight pocket. (If it's a sash chain, place a small finishing nail through one link to hold it in position while the sash is out.) To remove the parting bead, carefully pry it out, starting at the sill and working your way up to the bottom of the upper sash. Then lower the upper sash and pry from the top down. Lift out the upper sash, and secure the cords as you did with the lower ones. (See OHJ, June 1985 for tips on removing trim.)



Anatomy of a Double-Hung Window

JONATHAN POORE 8/82

Stripping Windows



Neglected windows won't have paint buildup on the outside. More likely, you'll find bare and weathered wood. The inside of the window will be another story. Generations' worth of cosmetic painting leaves windows covered with hopelessly thick paint buildup. The thick paint obscures architectural detail and makes the sash bind. To make the window run more smoothly, you can just scrape or spot-strip the worst areas. But if you want to "start fresh" and remove all the paint, here are some window stripping tips:

- Use heat on the sill, runs, stops, parting beads, and window casing, but don't use the heat gun on window sash unless you remove the glass first. Glass will break if the heat gun is pointed at it.
- Use chemicals on the window sash. A thick, methylene-chloride-based product is best (Zip-Strip, Bix Tuff Job, and Rock Miracle are typical brand names). Apply a heavy coat of stripper and wait 20-30 minutes before scraping. If the chemical starts to dry out, throw some more on. Scrape the loosened paint off with a putty knife. Clean up with more stripper and steel wool or brass brushes. Once the paint is off, use denatured alcohol (or another solvent) and steel wool to remove sticky residue.
- Dip-stripping is another option if you have many windows to strip. But beware — dipping removes old putty. This is good if you want to reglaze, not so good if you want to save the old glass. Take out the glass before bringing your windows to the strip shop. And don't let them dip your windows in lye: Caustics raise the grain, loosen glued joints and, if not properly neutralized, may cause failure of the new paint.

Allow the wood to dry thoroughly before priming (this may take a few days). Seal bare wood with linseed oil or an alkyl primer as described on page 21.

Trouble With Wood Rot

IF YOUR WINDOWS have been left unpainted for years, chances are the wood has rotted to some extent. Lucky for old-house owners that wood is so repairable. It can be patched, filled, consolidated, and selectively replaced using simple, relatively inexpensive techniques. (By contrast, if one element of a new vinyl-clad aluminum window fails, it's very difficult to fix without replacing the entire assembly.)

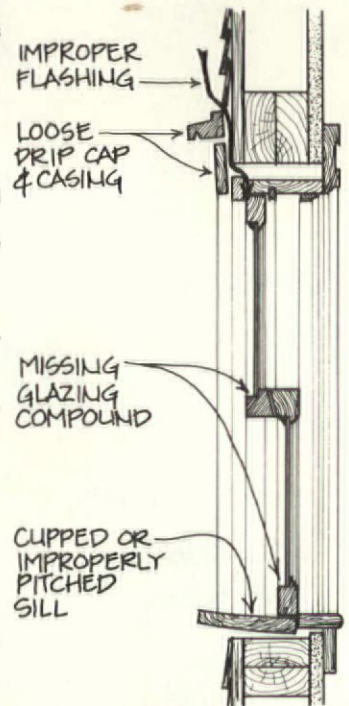
BEFORE REPLACING or repairing rotted wood, figure out what caused the rot. If the sill pitches in towards the window, for instance, it's trapping water against the lower sash. Unflushed openings above the window allow water in, as does missing or deteriorated glazing putty. Be sure to correct these problems before repairs are made.

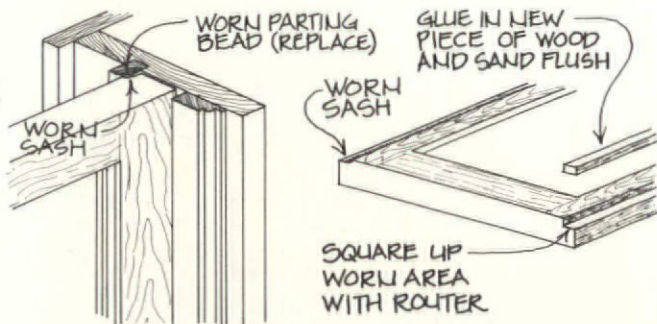
PATCHING TECHNIQUES:

PATCHING ROTTED WOOD is easy once you've chosen the right product. Standard wood fillers are good for very small areas and nail holes, but less effective on large areas. Auto-body fillers will make a neat patch, but tend not to last very long because the filler won't expand and contract with the wood. Once the filler shrinks or pops, water collects under it, causing further deterioration unseen.

EPOXY CONSOLIDANTS AND FILLERS are best for patching rotted areas of exterior wood. True, they're more expensive, but unlike other fillers, they form a superior bond with the wood and expand and contract with it. Consolidants like Abatron's Abocast 8101-4 are low-viscosity liquids that penetrate deteriorated wood fibers. When dry, the consolidant strengthens the wood and prevents further decay. Epoxy fillers like Abatron's Woodex-1 mix to the consistency of glazing compound. Use them to replace "rotted-out" sections after consolidating the surrounding wood.

CHISEL OUT unsound wood around the area to be patched. Wherever possible, undercut the hole you've created. Before mixing any filler, be certain the area is free of any paint, dirt, or loose splinters -- such debris interferes with proper bonding. Mix the patching material according to manufacturer's directions and work it thoroughly into the hole; don't leave any voids or air pockets. As the filler begins to harden, scrape off excess with a sharp putty knife. Leave the patch to dry, raised slightly above the surrounding area. After the patch is thoroughly dry, sand it flush and smooth. Wear a dust mask when sanding fillers.

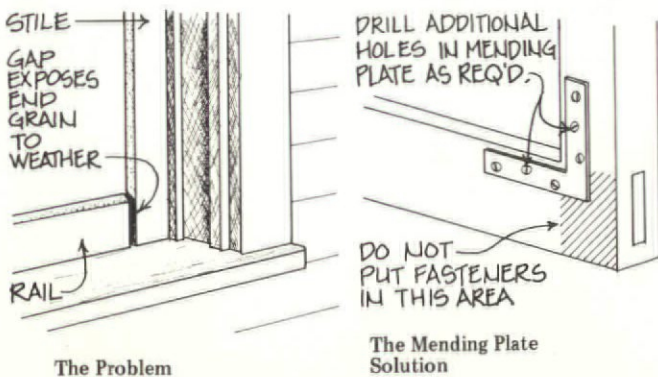




Replacing Worn Areas

LARGER AREAS (a section of the window sill, for example) can be patched using a carpenter's "dutchman." Carefully saw out unsound wood. Square off the area to be patched, and cut a new piece of wood to the exact dimensions of the hole. Use wood of the same species and make sure the grain runs in the same direction. Glue or screw the patch in place, fill the joints after the glue has dried, and sand the patch smooth. After you paint, the patch will be nearly invisible.

HERE'S A TRICK that saves the new paint job on even severely weathered wood: Seal it with linseed oil before priming. Mix boiled linseed oil and paint thinner 50/50, and liberally brush it onto the wood. Allow it to dry for 24 hours, then repeat the process. Very weathered wood requires a third application. Allow three days for the oil to dry before sanding and priming.



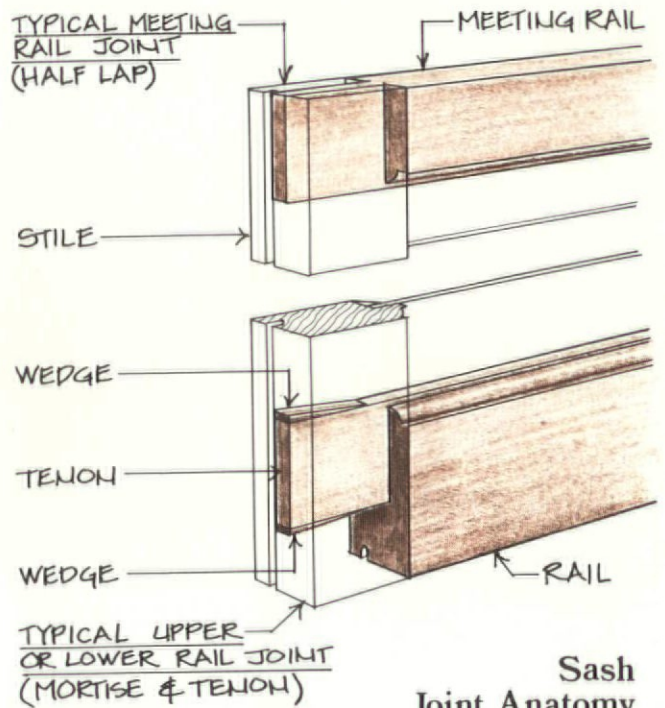
The Problem

The Mending Plate Solution

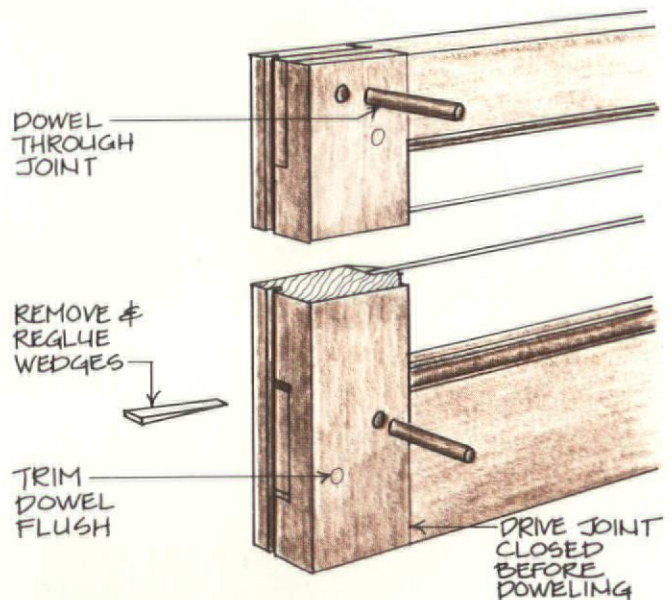
SEPARATED JOINTS:

AN OLD WINDOW frequently starts to separate at glued joints. Worse, delicate pieces such as muntins may be nearly or completely rotted through. These problems usually don't require complete disassembly and rebuilding of the affected window. There are several low-tech, inexpensive measures you can take to stabilize the window and arrest further decay.

THE JOINTS OF the stiles and meeting rail in the upper sash are usually first to separate. (Nobody ever paints the meeting rail, and a lot of condensation runs down the upper window panes.) If the window isn't a focal point at eye level, simply reattach the separated stiles and rails with a metal mending plate -- from the street, no one will notice your time-saving trick. If you're really fussy,



Sash Joint Anatomy



Sash Joint Repairs

chisel out a small mortise for the plate: Once you've screwed it in place, the plate will be flush with the rest of the window and nearly invisible after it's painted.

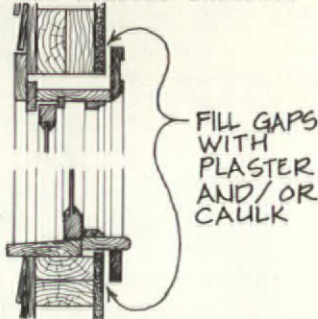
IF THE WINDOW is a real attention-grabber, reattach the loose pieces using more traditional woodworking practices. Reglue mortise-and-tenon joints and drive a small wedge next to the tenon. Resecure half-lap joints by drilling a hole through both pieces and inserting a glued dowel. Clamp the joint together while it dries.

Trouble With Draftiness

WHEN THE WINDOWS are functioning properly, they'll be less drafty. If you've got them running smoothly but snugly in their channels, if they close all the way and have no gaping holes or broken glass, then they're already pretty tight. But there are several additional steps you can take to improve their energy efficiency. The following inexpensive suggestions all address infiltration. Even windows with storm sash become much more efficient if these steps are taken.

CAULKING:

SEAL AROUND THE WINDOW casing with a paintable caulk -- a tremendous amount of air can pass behind the window trim. Most folks caulk around the visible points where the trim meets plaster, for appearance. But also check above the top of the window casing, and below the apron: There's almost always a gaping hole in these locations.

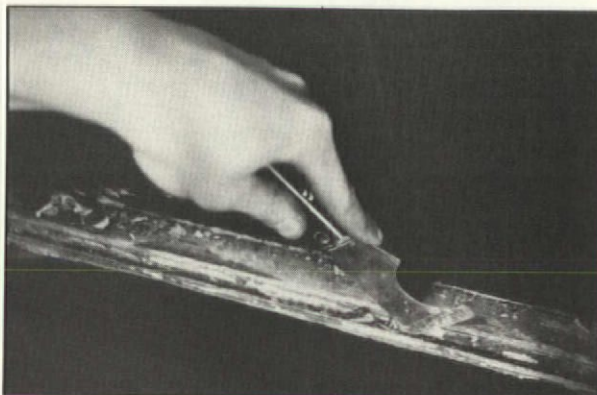


SASH LOCKS:

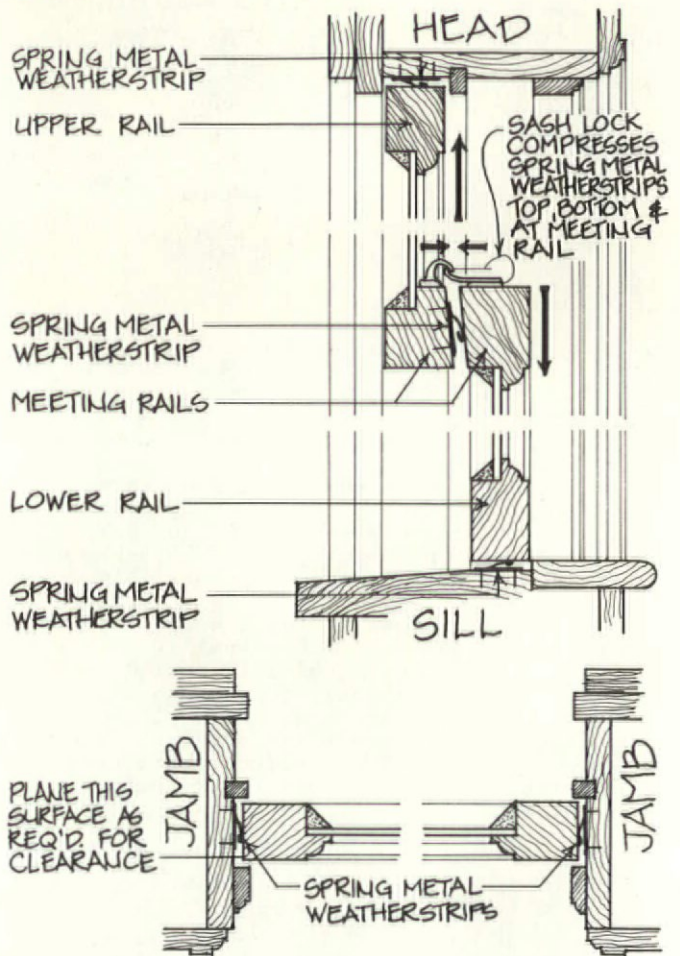
SASH LOCKS DO MORE than discourage burglars. Install new ones if necessary, or strip paint off the ones you have and adjust them so they close completely and snugly. Sash locks greatly reduce infiltration by pulling the meeting rails together and holding the window tightly closed.

WEATHERSTRIPPING:

THERE ARE COUNTLESS VARIETIES of weatherstripping materials being offered to an increasingly energy-conscious market. Adhesive-backed plastic springs, metal-backed felt, adhesive-backed strips of felt, tubular gaskets... the list goes on. Although some of these products do have suitable applications, they generally have the disadvantage of being too conspicuous (ugly), wearing out too fast, or not forming a complete seal. For a double-hung window, we recommend you use either integral-metal or spring-metal weatherstripping.



If your windows already have integral weatherstrip, be certain to scrape them free of paint buildup. If the grooves are full of paint, the window won't close completely.



SPRING-METAL:

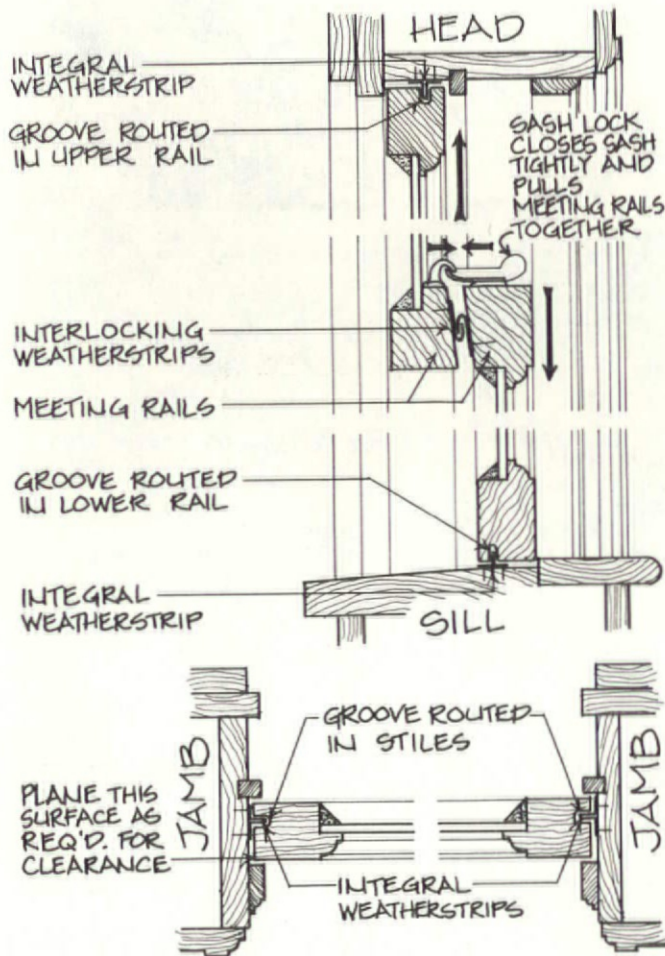
SPRING-METAL WEATHERSTRIPPING is installed in the sash runs, between meeting rails, and along the head and sill of your windows. Spring-metal requires no complex carpentry to install -- you just nail it in place. It works as well as integral weatherstrip, but won't hold up as long.

INTEGRAL WEATHERSTRIPPING:

MANY OLD WINDOWS will already have some weatherstripping in place. Integral metal weatherstrip is perhaps the most common -- and the best. If you don't already have it and want to install it, the basic procedure is as follows:

YOU REMOVE THE LOWER SASH and cut a slot (usually 7/16" deep) down the length of the lower rail both stiles. (Read the instructions included with the weatherstrip before you begin.) You can rout the sash with a radial arm saw, table saw, or router; if you don't have any of these tools, a local woodworker will cut these channels for you -- for a price, of course. Channel the upper sash through the top rail and both stiles.

And Finally The Paint Job



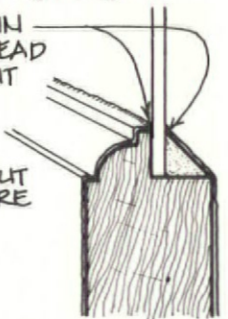
HAD THEY BEEN properly maintained, your windows wouldn't have been such a mess. After spending time working on them, you'll want them protected from the elements. The simplest and most important step is to keep them correctly painted inside and out.

PAINT ALL THE PARTS with an alkyd primer. Be sure to cover every surface, especially where bare wood is exposed. Follow with two coats of a high-quality latex or oil/alkyd finish paint, preferably from the same manufacturer as the primer. The correct window-painting procedure is as follows:

1) **REMOVE ALL HARDWARE** from the window -- including curtain hardware, sash locks, and handles. Not only will this make painting faster and easier, but it will also prevent drips and buildup on and around these fittings.

2) **SCRAPE THE WINDOWS** with a single edge razor blade before painting, to remove previous painting errors. Reverse the sash, and begin by painting the lower half of the upper sash. As you paint the rails, stiles, and muntins, run the paint slightly up onto the glass. If you just slop paint all over everything and then scrape the glass later, you'll break the paint seal where the glass meets wood -- permitting condensation to soak into the sash, leading to future window problems.

RUN THIN
EVEN BEAD
OF PAINT
ONTO
GLASS
TO
SEAL OUT
MOISTURE



THEN YOU INSTALL the metal strips in the jamb, head, and sash. You'll have to cut the strips so that they leave a gap at the pulleys. Don't attach the weatherstripping with more than just a couple of nails until you test them for fit with the window reinstalled; you'll probably have to make some minor adjustments before securing the strips.

FINALLY, ATTACH interlocking weatherstripping to the meeting rails, reinstall the sash, and test for fit. Work the sash up and down to be sure they run smoothly. Make certain they close all the way, and that the weatherstrip at the meeting rails locks snugly. Integral weatherstripping is often called carpenter-installed weatherstrip -- you can often find carpenters who are old hands at this.

OTHER OPTIONS:

YOU NEEDN'T ALWAYS go through the trouble of installing integral metal weatherstripping. If you use the window only for ventilation in warmer months, weathersealing can be as simple as shoving a little Mortite or other temporary roll-type caulking between the moving parts of your window. If the window never gets used, you can even caulk it shut permanently with an acrylic latex caulk (of course, this makes for additional work the next time you have to clean or paint the window). Some people caulk only the upper sash, to leave the lower sash operable.

3) **CLOSE THE WINDOWS**, and finish painting the sash. Don't put the paint on so heavily that it drips between the sash and jamb; that just causes paint buildup again. Work from the sash to the jamb to the casing to the apron. Don't paint the sash cords or chains; they must remain flexible. Pull them out of your way and paint behind them.

4) **WHEN THE PAINT** is almost dry, but still slightly tacky, open and close the window to break the paint seal. It's a lot easier now than it will be after the paint sets hard.

WEATHERSTRIPPING SUPPLIERS

Spring metal and integral metal weatherstripping aren't found in every neighborhood hardware store. These products are normally sold through contractors and large building supply warehouses. If you plan to do the work yourself and can't find the materials locally, call or write one of the companies listed below. They'll supply the name of a dealer or contractor who uses their products in your area.

Accurate Metal Weatherstrip
725 South Fulton Ave. Dept. OHJ
Mount Vernon, NY 10550
(914) 668-6042

Pemko Company
Box 3780 Dept. OHJ
Ventura, CA 93006
(805) 642-2600



To open our new section on post-Victorian houses:
 A review of some common styles of that era. Following this
 is an article describing the renovation
 of a typical turn-of-the-century bedroom hall.

POST-VICTORIAN HOUSES are the most familiar old houses in America. Nationwide sales of pattern books, mail-order houses, and building products made it possible for the same style (in fact, the same house) to be built in New York State and in Illinois. Post-Victorian houses are abundant. You'll recognize them on the West Coast and the East, in semi-rural areas and in towns that have become cities, in revival neighborhoods and in unchanging ethnic ones. And because these houses were often built speculatively in a development area, they're found in harmonious neighborhoods -- each an unassuming architectural tapestry where the landscaper's saplings have since grown into shade trees, and the shingles and stones have acquired an agreeable patina.

THE RESIDENT of a post-Victorian house doesn't have to alter his lifestyle (or the house) very much. Preservation is easier even for non-purists. For example, it's hard to live with the servants' basement kitchen in an 1860s house, or the trunk room (but no closets) in an 1880s house. People raised in the 20th century even have trouble adapting to the small rooms and dozens of doors in a Victorian house.



THESE HOUSES, though, are different. For the most part, they were built with kitchens and bathrooms in the "modern" places. They have closets. The plans are more open, sunporches abound, buildings were designed for central heat . . . in short, these houses are more comfortable and convenient than we old-house addicts have any right to expect.

HOUSES of the early 20th century are as diverse as those of the Victorian period. An easy way to begin categorizing the styles is to recognize two very different philosophical streams of the time. On the one hand, the first stirrings of the modern movement were seen in the buildings associated with the Prairie School, *The Craftsman* magazine, and the builders' updated versions of American vernacular house forms. We might call this philosophical stream "Utilitarian."

ON THE OTHER HAND, many houses of the period are decidedly nostalgic, looking not forward but back. Such houses are romantic revivals, meant to recall historical associations. If we call this stream "Romantic," there are two major branches: American Revivals and English Revivals. America's colonial architecture was revived (sometimes in hardly recognizable form) in Federal and Georgian Revival, Neo-Colonial, Spanish and Dutch Colonial Revival houses. English romantic styles included all the variations of what we call Tudor: half-timbered, folk cottage, English manor house.

LET'S LOOK first at the "new" architecture. The Prairie School has been recognized and studied for decades. It was a well articulated style that flourished in the Midwest. (Chicago was the capital of modern architecture during this period.)

THE IMPACT of buildings and books of the Chicago architects (of whom Frank Lloyd Wright is the most well known) cannot be overstated. Their influence is felt in domestic building to this day: They championed suburbia and were arguably the grandfathers of the ubiquitous ranch house. But it's important to keep in mind that the number of houses actually built by these first-generation thinkers is small.

The American Foursquare





Their influence on the minor architects and the builders of the period is what's significant. Spec houses all over the country clearly show Prairie-School influence. Look for an emphasis on the horizontal: broad, low

eaves, long porches, Roman brick, bands of windows.



Basic Homestead

THE HOUSE at the bottom of the previous page might be called the architectural mascot of the post-Victorian period. It's the American Foursquare. Popular all across the country in thousands of variations, it was

A FAMILIAR and homey variation is the Homestead with a tri-gabled ell shape. Either leg of the ell can be longer, and often a porch is tucked into the space formed by the two legs. Porch ornamentation varies according to time and region. The tri-gabled version is particularly common in New England and the Midwest.

"CRAFTSMAN" is a style name used today to describe those modern houses that embodied the tenets of Gustav Stickley and other architects, writers, and critics. Strictly speaking, only those houses published in The

Craftsman magazine (1901-1916) are Craftsman houses. But countless houses of the period between 1905 and 1925 have obvious, Craftsman-inspired details.



Craftsman Cottage

THERE IS a truly American house style associated with the Craftsman movement: the Bungalow. The work of many Bungalow architects

was published in the magazine, including the ultimate Bungalows of Charles and Henry Greene. But the Bungalow spread far beyond Craftsman philosophy. During the 1920s, many thousands of builders' bungalows went up, with details ranging from Japanese to the less appropriate colonial.

THE TRUE BUNGALOW is a one-storey, picturesque house (not necessarily small), usually with a low-pitched roof and a pergola, verandah, or generous porch. "Natural" construction materials such as fieldstone, stained shingles, and earth-colored stucco were common. Builders of the period would have called the house pictured below a semi-Bungalow, because it has one-and-a-half storeys.

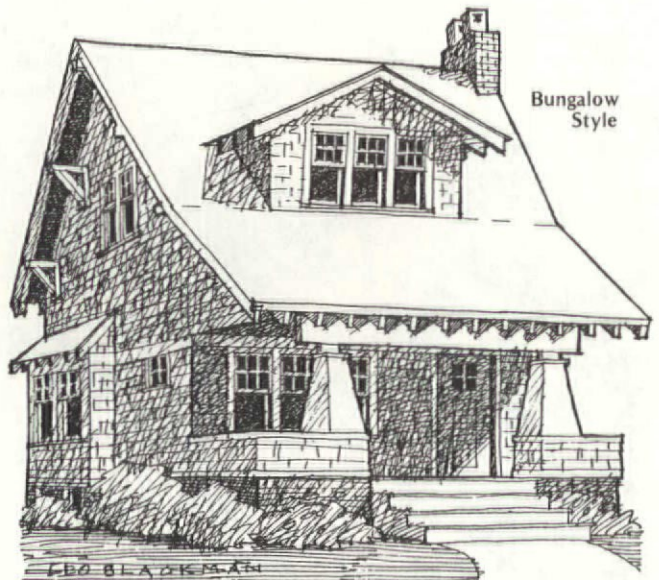
Tri-Gabled Ell



economical, homey, and adaptable. The boxlike shape and hipped roof accommodate the most room for the least money. The basic Foursquare is simple, honest, substantial, and practical. And the basic Foursquare could be modified for each customer. With a change in window style, porch detail, or cladding material, the American Foursquare became Classical, Colonial Revival, "artistic," or Prairie style.

THE HOMESTEAD house types (above) were vernacular descendants of common American house forms of the past. The basic Homestead is very much an updated version of the rural Greek Revival house. The entrance on the gable end and truncated cornice returns suggest the temple form.

Bungalow Style

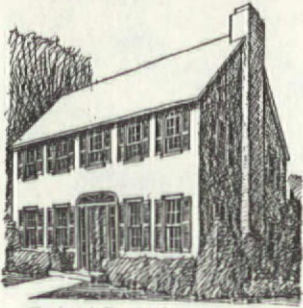


by Patricia Poore

drawings by Leo Blackman; logo drawing by Larry Jones



ROMANTIC REVIVAL houses fell into two major streams: American Colonial Revival, and Old English. The majority of Colonial Revival houses harkened back to the original colonies, so they were based on English forms. This is a big, diverse country, however. The Dutch Colonial Revival and the Spanish Colonial Revival were on their way during this period, too. They started as regional revivals, but by the '20s builders were selling modest Spanish Revival houses in New Jersey, and architects were designing academically correct Georgian Revival houses on the West Coast.



Federal Revival



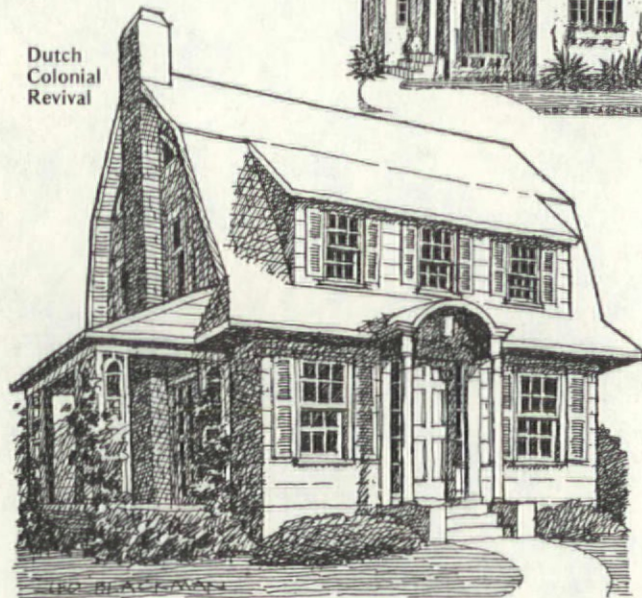
Neo-Colonial

THE DUTCH COLONIAL is readily identified by its gambrel roof. Unlike the originals, revival versions often have long shed dormers to increase second-floor space. Spanish Revival houses are almost always stucco (or adobe in the Southwest), and have Mediterranean details such as punched windows, rounded arches, and clay tile roofs.

WHAT ABOUT those odd hybrids that seem to have Colonial details grafted onto a Victorian or Foursquare plan? These are houses that would never have existed in the Colonies or during the Federal period. Many more of these



Spanish Colonial Revival



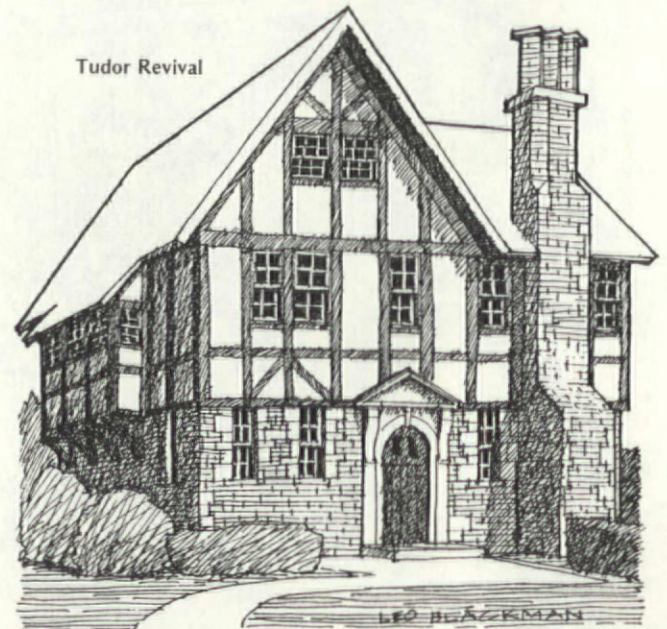
Dutch Colonial Revival

"free Colonials" were built than were true revival versions. We call them Neo-Colonial, to signify that they are something new.

PERHAPS THE MOST ROMANTIC, associative houses were built in the English styles. Generally referred to as Tudor Revival, all are loosely based on medieval prototypes. Early examples, built between the 1890s and 1910 or so, were generally architect-designed and grander than later versions. These earlier models can claim style names like Elizabethan or Jacobean because their detailing more closely follows medieval buildings from those periods of English history. Later Tudor Revival houses are often recognized as such only by their typical Old English details, which may be grafted onto an all-purpose builder's plan. Half-timbering (generally applied over the stucco cladding and not in any way structural) is common, as is a steeply pitched roof with very little eave overhang at the gables. Windows are small casements, tall and usually grouped. Chimneys are prominent and sometimes elaborate. Models from the '20s and '30s are most often brick-clad.



English Cottage



Tudor Revival

SMALLER ENGLISH COTTAGE style houses are picturesque and quaint, their prototypes being the rural masonry farmhouses of England rather than the larger timber-framed buildings. Some have rolled eaves suggestive of thatch. The English Country house or manor is more sophisticated, a stylized rendering of English vernacular forms.



MAKING A HALLWAY LIVABLE

by Patricia Poore

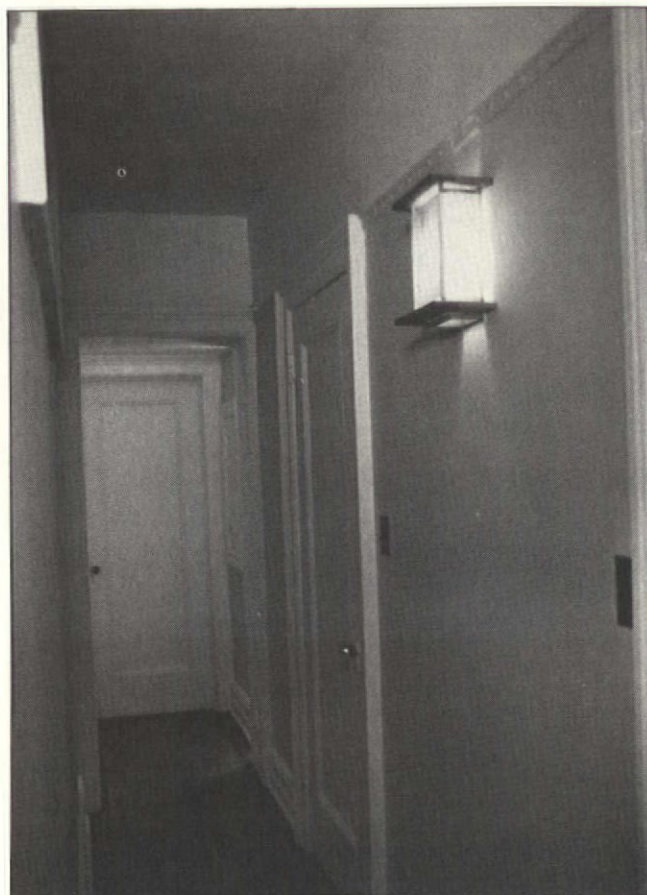


URN-OF-THE-CENTURY houses often have hallways as long, dim, and boring as this one. Our back bedroom hallway was lit by one overhead fixture on a pull-chain. (Electricity was still a wonderful new thing when this house

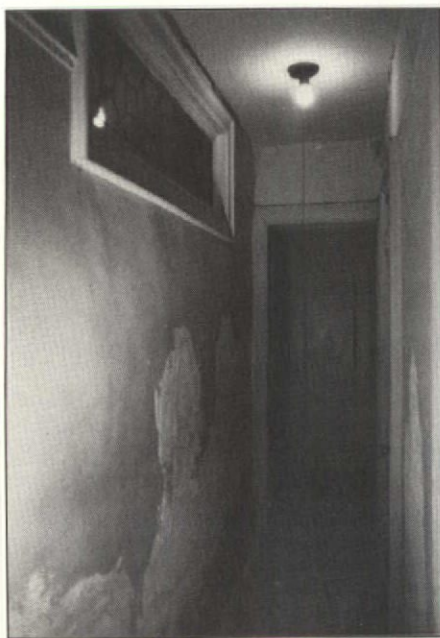
was built; it didn't have to be used well to be appreciated.) The finish coat of plaster was delaminating from the brown coat in large sections. Decades ago, someone tried to solve the problem by slathering a lime-based stucco texture finish over one-third of the wall area; now it too was failing. That rough texture, plus the aqua paint over everything, did a good job of absorbing what little light there was. Plaster repair and a paint job were obvious fixes. But an update of the clumsy lighting plan was what really improved this hall.

MOST OF the plaster repair was standard for an old house. But the ugly texture finish was a bear. It was falling off in places, yet it held fast in other areas. The solution was to use a one-inch "combat chisel" -- a sturdy old wood chisel no longer good enough for carpentry. It's small and sharp enough to find all the loose areas and really get under the texture finish. (Wide scrapers did not work.) After many hours of scraping, we were left with a "relief map" of scraped plaster and tenacious texture finish. The answer: three quick skim coats of joint compound. (Go in one direction with the first coat, perpendicular to that with the second, and back to the original direction for the third.) The walls were thoroughly washed with clear water before skimming to remove traces of lime.

THREE-WAY SWITCHES that allow lights to be turned on from either end of the hall were installed. An odd condition suggested another lighting improvement. We had the electrician install a fluorescent fixture long-ways in the plumbing riser niche. Then we hid both riser and lamp behind a plasterboard baffle. It's a deceptively simple but elegant solution. The riser is gone from view,



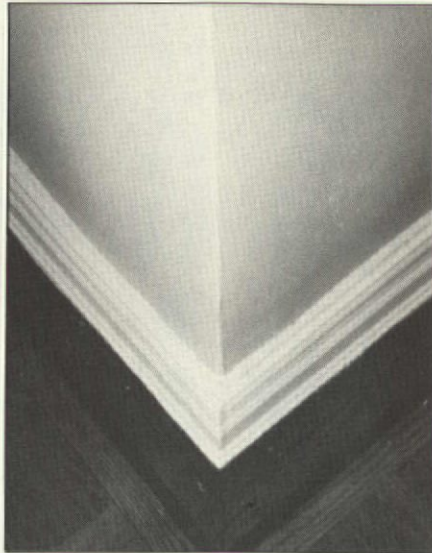
The finished hallway -- well lit to the end.



Before: The single overhead bulb created hot spots on both the ceiling and interior window. Little light reached the bedroom door.



Here's graphic proof that you should never repair plaster until the electricians leave. Indirect light has already been installed.



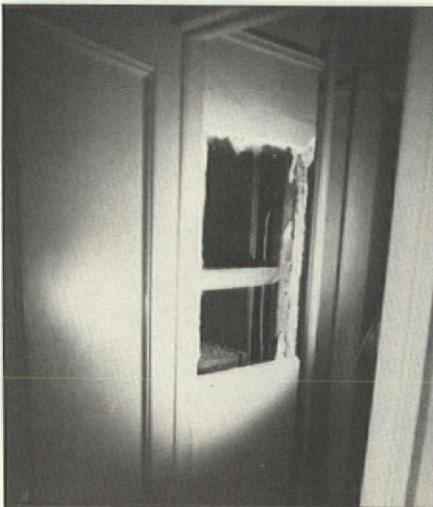
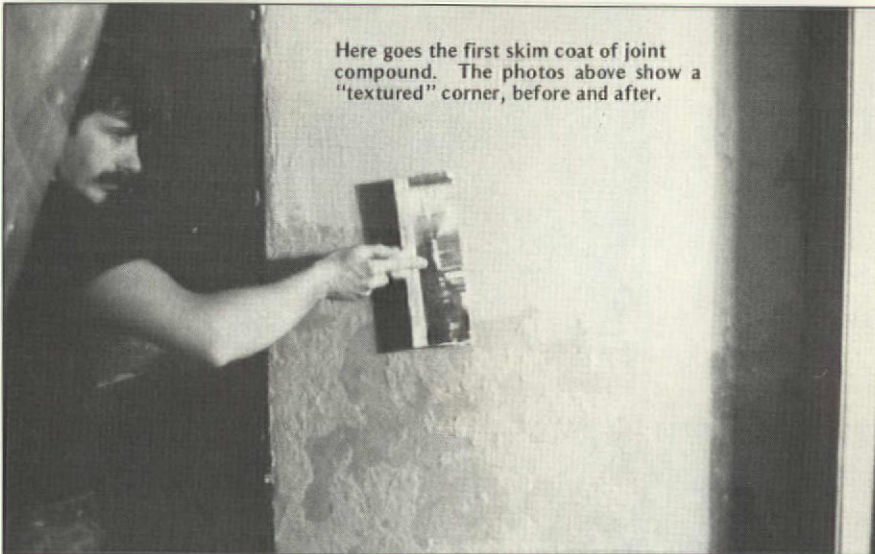
and indirect light illuminates dumbwaiter and bedroom door. The "dead end" is banished.

WE GOT RID of the harsh overhead light and installed sconces along one wall. These give off a more diffuse, asymmetrical light -- much more pleasant and interesting than the old spot-lit effect. Because there is original wall-sconce lighting in other areas of the house, I don't think our change is out of character. A cue for the sconces' design was taken from the house, too -- the oak stairway and dining room woodwork are clearly Craftsman-inspired, and Japanese sconces fit right in with that period.

BEAUTIFUL ANTIQUE fixtures and authentic reproductions are available, especially Mission-style brass sconces. But this is a back hall. With many more projects to go, we hadn't the inclination to spend lots of time and money on these sconces. Also, the hallway is very narrow and very plain, so we wanted unassuming fixtures that hug the wall. The easiest solution was to build them.

WE STARTED with one-bulb socket fixtures from the local lighting store. These didn't have to be pretty or expensive, just safe. Each sconce consists of an upper and lower horizontal wood baffle around a little box. We used 5/4-in. birch, ripped on a table saw to 1/2-in. and 1/4 in. (Using

Here goes the first skim coat of joint compound. The photos above show a "textured" corner, before and after.

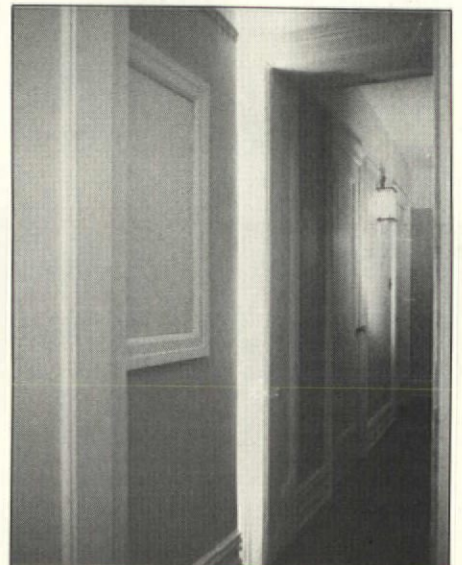


View from rear bedroom: the riser before it was enclosed, and dumbwaiter we reopened.



The naked riser before we added a fluorescent fixture and Sheetrock baffle.

Indirect light comes from this riser niche in this photo taken from bedroom end of the hall.





cherry or another hardwood would make these fixtures fine furniture quality). Mitre joints in the small boxes at top and bottom are glued and nailed. The larger pieces have glued lap joints. Upper and lower members are joined vertically at the corners with hardware-store birch dowels.

THE SHADE is rice paper, which you can buy at a well-stocked artist's supply store. We picked a highly textured, pale tan paper. The parchment-color paper (rather than white) makes the fixtures look older -- and more Craftsman than sushi-bar. The paper is wrapped tightly around the rear dowels and glued to itself with Elmer's glue. Masking tape held the paper in place while the glue dried.


OUR PAINT SCHEME is a simple two-color one for now, pending decoration of the rest of the house (which we'll get to around the year 2003). For now, here's some advice:

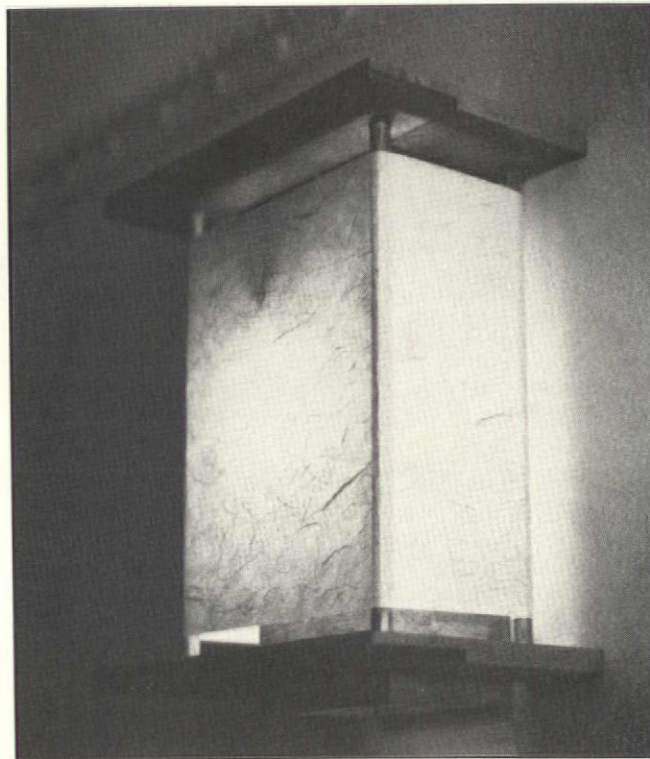
PRIME repaired surfaces as soon as possible. This "evens out" the space so you can better see remaining problems, test your lighting plans, and so on. After priming, it's time to caulk around trim, too: You can see the cracks. Look at the primed surfaces with fixtures in place -- raking light shows up plaster imperfections you may have overlooked (or hoped wouldn't show).

ORCHESTRATE lighting and paint color; they create a mutual effect. A paint chip won't tell you what the color will look like in a room. After you have your lighting in place, buy a small amount of the color you think you want and paint a section of wall or ceiling. (Put up the fixtures temporarily, if you need to, to see the effect.) A color that seems brilliant may wash out; a color you hoped was a subtle, greyed hue might be more intense than you bargained for; a cozy tan can turn to pasty flesh. It all depends on the quality and location of light, and the surfaces that the light is bouncing off.

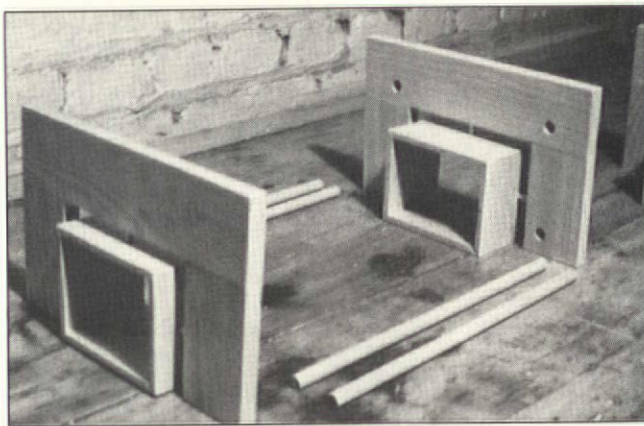
ALSO, YOU MIGHT have to shade or tint a color for part of the job. For example, we had to darken the paint color in the pocket created by the riser wall just to make it match the rest of the walls, because the line of light washed it out.

ABOVE ALL, do not feel like a failure if you don't get the color right the first time. It happens to all of us. (That's why you didn't buy six gallons of a custom color up front, right?)

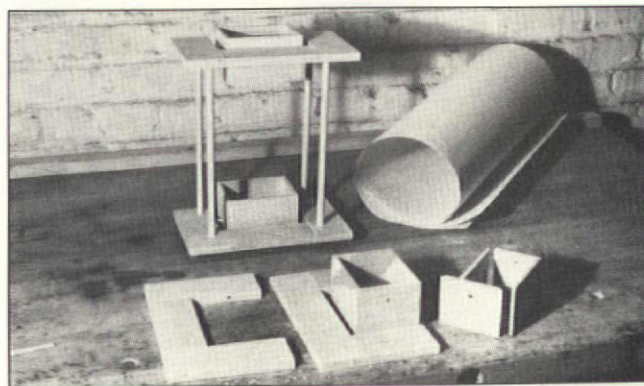
ALTHOUGH our specific solutions may not fit conditions in your house, the principles are food for thought. Indirect lighting can be used in lots of places besides a pipe chase -- say, atop a breakfront or behind the cornice on kitchen cabinets. And even if you don't like the looks of our sconce, its basic design is worth noting: Really, it's just a fancy shade mounted over an inexpensive fixture -- one that already had UL approval. 



The sconces might be called Craftsman-Japanesque.



Sconces were made up of simple wood parts and rice paper, mounted over inexpensive store-bought fixtures.



Tricks Of The Trades

by Joseph V. Scaduto illustrations by the author



AS A GENERAL CONTRACTOR, I work with all types of tradespeople, and I'm frequently surprised by the various "tricks of the trade" they employ. When I express amazement at some of their ingenious solutions, they'll give me a look of "what's with you?" They seem to freely pass these tricks amongst themselves, but the information seldom finds its way into print. Maybe people in the building trades are like magicians, sworn never to give away their tricks. Well, if that's true, somebody should have told me, because I just can't resist the urge to pass on a few of them.

I WAS IN such a predicament during a recent blizzard. Fortunately, my plumber associate came down to the basement, looked over the situation, and immediately corrected it this way: He just took a hammer and gently tapped the leaking area of the pipe, forming the surrounding soft lead into a self-sealing patch. I stress that the tapping was gentle. He emphasized that this was just a temporary repair and that the entire line should be replaced as soon as possible. His temporary repair lasted for 18 months....

Jeeves, Draw My Bath . . . And Fetch The Caulking Gun

WHAT'S THE MAJOR CAUSE of tile and wallboard failure in bathrooms? Water penetration, of course. Once the seal between the tile and the tub is broken, water can penetrate; over a period of time, it will cause tiles to fall off walls, and plaster or wallboard to crumble. Wait too long and the wall studs and floor joists could be damaged.

HOW DO YOU PREVENT these failures? Most people would say, "just caulk up the space between the tub and the wall." That's correct, but you must keep in mind the difference between an empty tub and one that has both a person and water in it. The difference is hundreds of pounds; enough pressure to cause the tub to move away from the wall -- not enough movement to see, but enough to break the seal of caulking compound.

ANY "OLD-TIME" TILESETTER can give you the solution to this problem: Apply the caulk while the tub is full of water -- preferably with you in the tub. (Silicone rubber tub-and-tile caulk is best.) The idea is to caulk the tub while it is at its lowest point. After the caulk has set, drain the tub. Any further movement will not adversely affect the caulking because the seal was applied while the gap was at its widest.

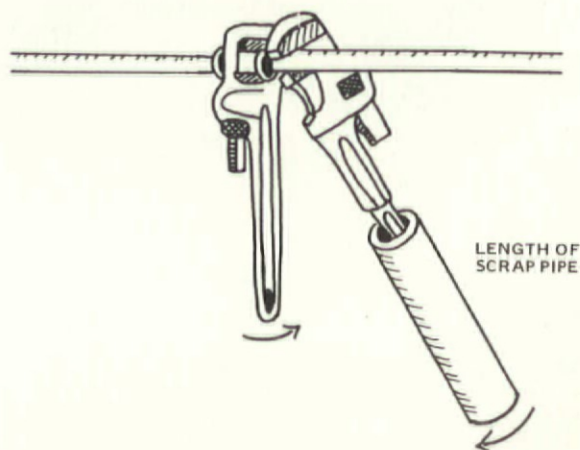
A Lead Pipe Cinch

MANY BUILDINGS still have lead water lines running from the street to the basement. Lead from these pipes leaches into the water -- a known health hazard. Still, many people haven't yet replaced their lead pipes. Some don't even know they have lead pipes, until one breaks during a hard freeze (which guarantees you can't get a plumber for weeks). And even if you could get a plumber, the ground might be frozen too hard to allow you to dig up the whole pipe.

When An Irresistible Force Meets An Immovable Object, The Irresistible Force Wins

ANYONE WHO HAS ever tried to take apart old galvanized plumbing knows that sometimes a threaded pipe joint will simply refuse to move. In such cases, my plumbing associate says, "Think positive. If the pipes won't move, persuade them."

PIPE WRENCHES



ONCE WE HAD an 18-inch pipe wrench on an unyielding pipe. Our best effort failed to move it, and I was ready to give up. But not my associate; he took a length of scrap pipe and fitted it onto the handle of the wrench. The 18-inch wrench was transformed into a giant 30-inch wrench, and the stubborn joint, of course, gave in. The one thing you have to be aware of when using "pipe persuaders" is this:

Make sure you can hold the opposing wrench fast against the force of the oversized wrench. (You might have to put a length of pipe over both wrenches.) You don't want one wrench to overpower the other -- you could take apart more plumbing than you want to.

Lube The Gutters, Please

IF YOU HAVE WOOD GUTTERS, you probably know that replacing a section of rotted gutter is an expensive proposition -- expensive enough to make you want to properly maintain your existing wood gutters. The conventional wisdom of wood-gutter maintenance says to clean the gutters once a year and oil them with linseed oil. This is not entirely adequate.

FIRST, YOU SHOULD clean the gutters at least twice a year (spring and fall), especially if you have many trees near your house that drop buds, catkins, and leaves into your gutters. Second, my wood-gutter specialist tells me that the linseed oil used on the gutters should be thinned with turpentine. A mixture of 75% linseed oil and 25% turpentine is best. Linseed oil alone will just sit on the wood instead of penetrating it. The turpentine allows the oil to penetrate into the wood, providing better protection.

The Dreaded Ice Dam

IF YOU LIVE IN AN AREA that gets heavy snow accumulations, you should be aware of the ice-dam problem: Ice from intermittent melting builds up at the eaves; melting snow runs down until it hits this ice "dam," and then accumulated water seeps up behind roof shingles and runs into the house, where it soaks insulation, damages plaster, and rots framing members.

HERE'S THE SOLUTION to the ice-dam problem: When you re-roof, install a 3-ft. strip of 90-lb. roll roofing along the eaves of the house, then install shingles over the roll roofing. Water usually won't back up on the roof more than three feet, even if there is an ice dam. (As an alternative to roll roofing, you can install a 3-ft.-wide roll of sheet metal -- copper or terne-coated stainless are best.)

PROPER ATTIC INSULATION and ventilation are also important in preventing the formation of ice dams -- especially in old houses where the original insulation and ventilation have been changed, or were inadequate originally. Your local heating utility probably has good information on insulation and ventilation specifications for your area.

The Suction Solution

SEVERAL YEARS AGO, when I was learning the heating business, I would go out on trouble-shooting calls with a top-notch heating man. I learned more from watching him than I ever did from any heating manuals. We were riding

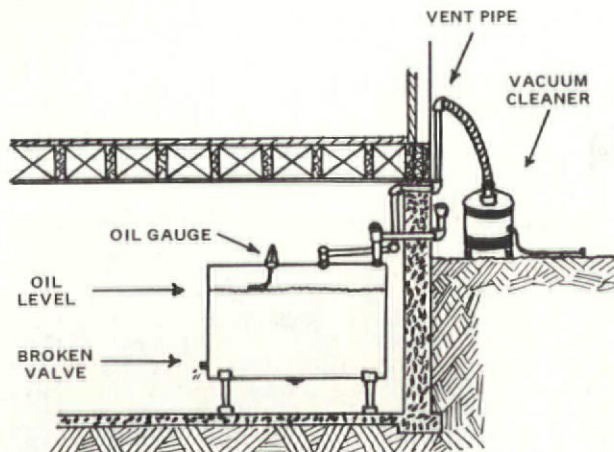
in his truck one day when we received an emergency call from his office. A homeowner had tried to remove the oil filter from his oil tank, but had broken off the shutoff valve.

WE FOUND the embarrassed homeowner in his basement. He had jammed a plug into the hole of the oil tank to stem the flow of oil. My friend looked at the tank and then at the homeowner, and started mumbling to himself. I wondered how in heaven's name will he repair the shutoff valve when the tank was still three-quarters full?

MY FRIEND ASKED me jokingly, "Okay Joe, how are you going to replace the valve without losing any oil?" The only thing that I could think of was to completely drain the tank of oil and then repair the valve. His answer was, "Nah, that's too much work. Let's do it the easy way."

AND EASY IT WAS. It seems that this problem is fairly common, and my friend had done this type of repair many times before. The first thing he did was go outside and pop off the cap to the oil-tank vent pipe. He then took his industrial vacuum cleaner and hooked up the hose to the exposed vent pipe. I was given the honor of plugging in the vac.

WITH THE VACUUM SWITCHED ON, we went back down to the basement. He walked over to the tank and removed the temporary plug. I expected oil to come running out, but none did. My friend explained that the vacuum created within the tank prevented the oil from leaking out. He quickly replaced the broken valve and said, "Now wasn't that easy!" I guess anything is easy, if you know what you're doing.



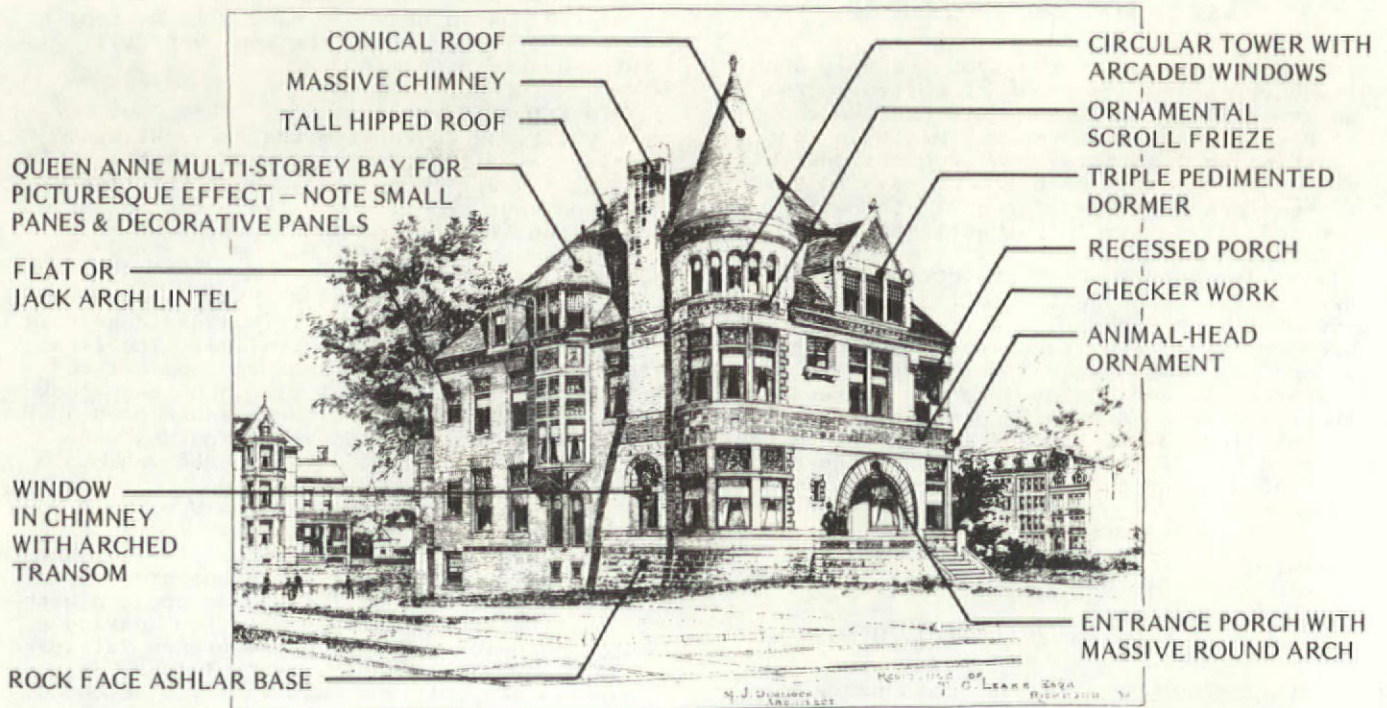
A Word Of Caution

THESE TRICKS are simple and easily applied, but you should use caution and common sense before employing any unfamiliar process. This is particularly true when you're repairing leaking water lines or working on an oil tank. If you're not sure whether or not your "trick" will work, call in an expert. But even if you do have to call in professionals, you might have the chance to show them some "tricks of the trade."

Reading The Old House

The Romanesque Revival -- A.K.A. Richardsonian Romanesque

BY JAMES C. MASSEY & SHIRLEY MAXWELL



SOURCE: *AMERICAN ARCHITECT* JUNE 23, 1888

TYPICAL FEATURES: ROMANESQUE STYLE SOFTENED BY QUEEN ANNE DETAILS; MASSIVE ARCH ENTRY, MASSIVE ASYMMETRICAL COMPOSITION, CORNER CIRCULAR TOWER OR TURRET.

IF ANY SINGLE architectural style characterizes urban neighborhoods built within the last decades of the 19th century, surely it is the Romanesque Revival. Just as Gothic seemed "the only proper style" for country and suburban residences in the 1850s, the Romanesque Revival expressed the worldly outlook and solid prosperity of the city's growing middle and upper classes in the 1880s. Indeed, Romanesque dwellings usually had clients -- and architects -- as substantial as the buildings themselves.

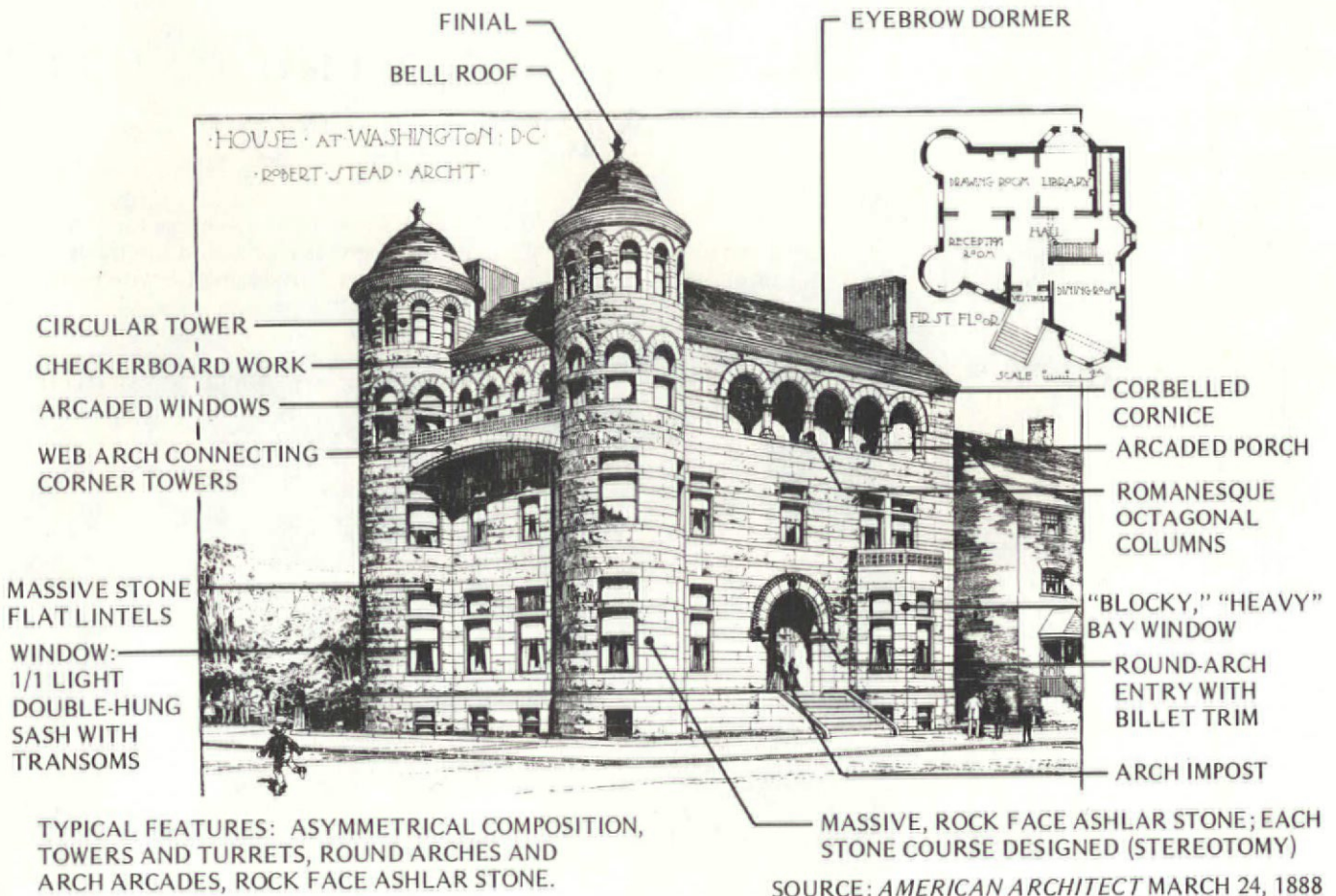
LIKE THE GOTHIC, the Romanesque Revival had its origins in medieval Europe, particularly in the churches of England, France, and Germany. But while the soaring spires and pointed arches of Gothic structures aim for the heavens, Romanesque buildings clung determinedly to the earth, firmly anchored by squat, round arches and heavy masonry. Their thick, fortress-like walls and forbidding corner towers rebuff the encroaching city. Not for them the wide, welcoming verandahs of the Queen Anne and the Eastlake!

IN THE UNITED STATES, the style took root in the 1850s, in important public buildings like James Renwick's castle-like design for the Smithsonian Institution, and churches such as John Notman's Holy Trinity in Philadelphia.

Stylistic variants were often named for the regions from which their features were drawn: English Norman, Italian Lombard, German, Burgundian, Auvernesque -- each a variation on a theme. Then, in the late-19th century, the style fell into the hands of an architectural genius, Henry Hobson Richardson. His influence, although brief, was so profound that American Romanesque Revival became, once and for all, "Richardsonian Romanesque."

"... dignity and strength, calmness and repose ... could only be obtained by the most carefully studied proportion of parts and masses, by the greatest simplicity of form and treatment, -- for grandeur is always characterized by simplicity, -- and by unity of design, to obtain which I used one consistent treatment around the whole structure, interior and exterior."
 -- H.H. Richardson, 1883

AT FIRST, Richardson used the style only in public buildings and churches; his Trinity Church in Boston remains the major example. Later, in a remarkable architectural transference, he adapted the monumental forms to the needs of the Victorian city residence, such as the John Hay and Henry Adams houses in



Washington (1884) and Chicago's Glessner House (1885 -- certainly one of America's finest town houses).

FROM RICHARDSON, the style spread quickly to other architects and areas. His followers included his successors in his architectural firm, Shepley, Rutan and Coolidge; other notables were Ware and Van Brunt, John Wellborn Root, James H. Windrim and Thomas F. Schneider. The style was used for all types of buildings, particularly in the newer building areas of midwestern cities.

ROMANESQUE REVIVAL BUILDINGS are nearly always of masonry construction, preferably in rugged, rock-faced stone with heavy, intertwining decorative forms. Mixtures of stone, which might include granite and brownstone, were chosen for color and effect. Brick walls with stone or terracotta trim are also common. The mood is generally dark and ponderous, often even gloomy or pretentious to the modern eye. There are few examples in wood, although there is a resemblance to the Shingle Style, in which Richardson also worked.

ALMOST OBLIGATORY in Romanesque Revival buildings are strongly emphasized round-arch open-

ings, often in a large entrance or an arcade. If there is no arch, there must at least be a heavy stone lintel. Rounded corner towers are also nearly ubiquitous.

ORNAMENT is varied and dramatic, as bold and basic as the style itself. In addition to linear decorations on arches, doorways, and belt courses, there is a wealth of figurative ornamentation drawn from original sources, with a wonderfully literal nomenclature: beak, cable, chevron, roll, nailhead, dogtooth, cat's-head, billets, scallops, lozenges.

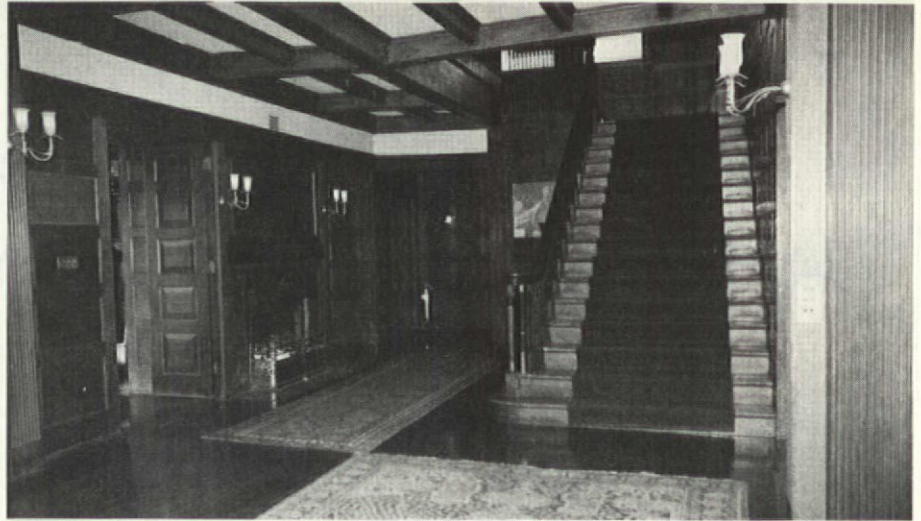
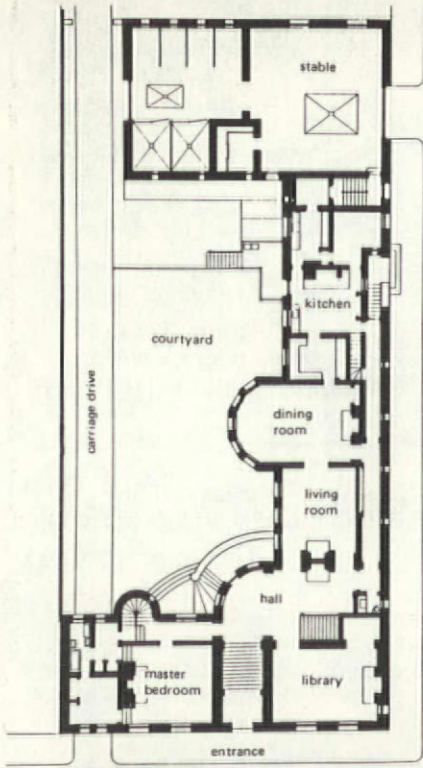
FEW OF THE ARCHITECTS who adopted the style handled it as well as Richardson. An inventive utilizer of "stereotomy" (the science and art of stonecutting), he carefully planned the size and placement of every stone before construction. Less-talented imitators favored picturesque, asymmetrical forms that were based more on a hodge-podge of motifs than on the coherent overall composition exhibited by Richardson's designs. A penchant for "quaintness" led to bartizans without and inglenooks within. The style was rarely pure in its execution, and houses of the period were often warmed somewhat by Queen Anne elements.

AFTER RICHARDSON'S DEATH IN 1885, Romanesque forms quickly gave way to the picturesque pleasures and human scale of Queen Anne and Shingle styles, and by the turn of the century Americans were building cozy suburban bungalows -- a dizzying change in only 20 years!



Inside A Romanesque Masterpiece

In 1885, when H. H. Richardson planned a Chicago home for John J. Glessner, he not only outraged Glessner's neighbors — he also revolutionized the way architects laid out domestic interiors.



The heavy beams, dark panelling, and massive fireplace in the entrance hall suggest the great hall of a medieval castle. The balustrade on the main stair has four baluster patterns — one of each on each step — an idea borrowed from early American homes. (Late in Mr. Glessner's life, he still vividly recalled that the balusters had cost \$1 each.) The Glessners used this space as a "living hall," and had it more extensively furnished and carpeted than it is today.



The library, as it looked in the Glessner era. Dark wood, imposing beams, and a king-size chimney piece create a serene refuge. Above the bookcases, a blue glaze over yellow paint was used to produce brilliant green walls. Many of the gas and electric fixtures, wallpapers, curtains, and carpets in the house came from (William) Morris & Co., London.

ALTHOUGH the Glessner House is severe and fortress-like on the outside (which greatly upset the neighbors), the warm oak interior creates a homey, sheltered environment that still captures the spirit of the Glessner family.

INSTEAD OF THE STREET, Richardson's revolutionary plan focused the house on the landscaped courtyard — where there were numerous ample windows and curving towers and bays. Because the Glessners entertained frequently and on a large scale, Richardson planned interior circulation with great care. All major rooms have at least two doorways, allowing the house to comfortably accommodate 100 or more guests. With so much traffic through the house, the Glessner family appreciated the extra soundproofing that Richardson had specified.

Special thanks to Elaine Harrington, curator of Glessner House. One-hour tours of the house (1800 South Prairie Ave., Chicago) take place at 12, 1, 2, and 3 p.m., Tues. through Sun. \$4. Tel. (312) 326-1393.

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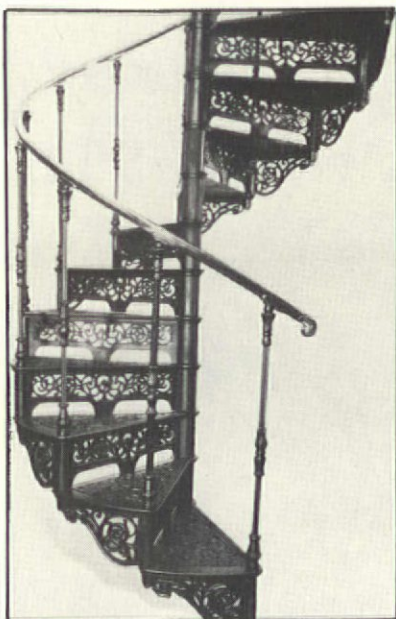
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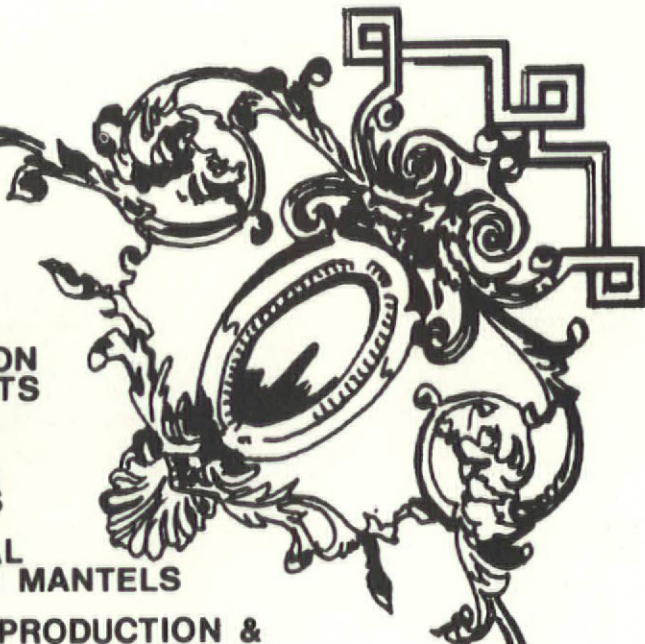
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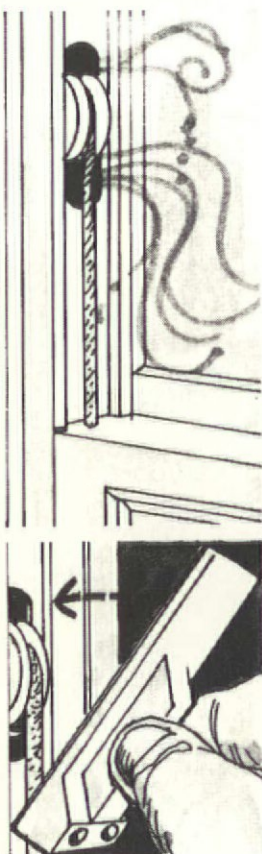
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— Hal Peller

OHJ's editors have been conducting extensive tests on all the new plastic heat guns that have been advertised on TV. And we've come to the same conclusion as Hal Peller: The red, all-metal Master HG-501 takes off the most paint in the shortest time.

Family Handyman magazine found the same thing. In test results reported in the March 1985 issue, the *Family Handyman* reviewer said of the Master HG-501: "It did the best job for me."

Although *The Old-House Journal* has been selling the Master HG-501 for several years, we have no ties to Master. (We are free to sell *any* heat gun — or no heat gun at all.) We offer the Master HG-501 because it is an industrial tool that is not generally available to home-

owners. For our readers who want the best, we'll continue to make available the all-metal HG-501 by mail.

THE HG-501 vs. TV HEAT GUNS

In our tests, we found three major differences between the Master HG-501 and the mass-market TV heat guns: (1) the phrase "high-impact corrosion resistant material" means "plastic." The HG-501, on the other hand, has an industrial-quality cast-aluminum body that will stand a lot of rugged use. (2) With cheaper heat guns, heat output drops off after a while — which means slower paint stripping. The HG-501 runs at a steady efficient temperature, hour after hour. (3) When a cheaper heat gun is dead, it's dead. By contrast, the long-lasting ceramic heating element in the HG-501 is *replaceable*. When it eventually burns out, you can put a new one in yourself for \$8. (OHJ maintains a stock of replacement elements.)

Also, with the HG-501 you get two helpful flyers prepared by our editors: one gives hints and tips for stripping with heat; the other explains lead poisoning and fire hazards. OHJ is the *only* heat gun supplier to give full details on the dangers posed by lead-based paint.

HOW WE CAME TO SELL THE MASTER HG-501

The *Old-House Journal* created the market for paint stripping heat guns. Back in 1976, Patricia & Wilkie Talbert of Oakland, Calif., told us about a remarkable way they'd discovered to strip paint in their home: using an industrial tool called a heat gun. We published their letter. . . then were deluged with phone calls and letters from people who couldn't find this wonder tool, the HG-501.



Hal Peller, President — Allstrip, Inc. — Ridgewood, N.Y. — (718) 417-1571

Further investigation revealed that it was a tool meant for shrink-wrapping plastic packaging. The HG-501 was made by a Wisconsin manufacturer who wasn't interested in the retail market. So, as a reader service, *The Old-House Journal* became a mail-order distributor. Since then, more than 12,000 OHJ subscribers have bought the HG-501. . . and revolutionized the way America strips paint.

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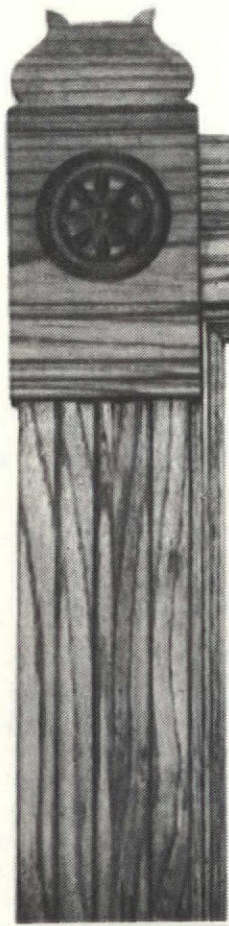
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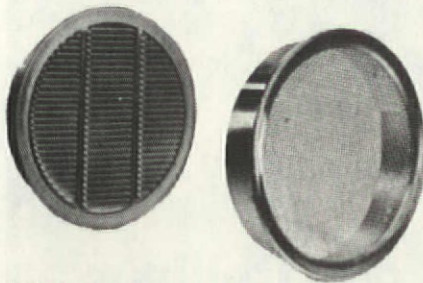
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Restoration Products

Reviewed by Larry Jones

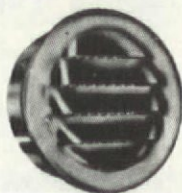


Midget Louvers

Does wood deterioration and/or paint failure plague your house? You can eliminate a lot of problems by venting enclosed spaces, from the foundation crawlspace to the attic and cornice. The vents should be in inconspicuous locations, so as not to detract from the building; they also have to be of sufficient size to ventilate properly.

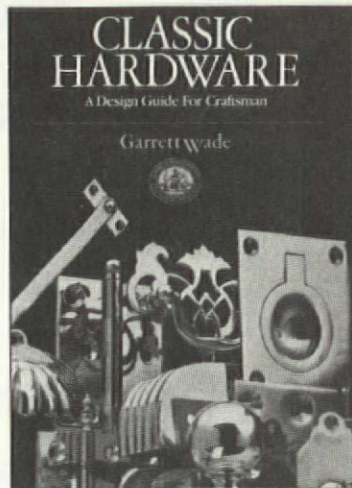
The round Midget louvers come in diameters from 1 to 6 in. and are simple to install. Drill or cut a hole into the surface to be vented and simply tap the round louver into place. No nails or screws are required because the louvers are slotted for tension and swedged for anchorage. The aluminum louvers come in two main styles: the #LD Midget with insect screen (for interior use or for areas where there's no danger of rain blowing in); the regular Midget with screen and louvered deflector.

With these louvers you can ventilate everything from soffits to the cavities of damp basement cinder-block walls; they're especially handy for venting newel posts and columns. Be sure not to paint over the louvers -- you'll stop them up. And size the vents accordingly, because the louvered deflectors reduce the area of the vent and amount of air that can pass through it. The regular aluminum louvers sell for \$5.56 per dozen for the 1-in. size; most sizes can be found locally at paint and hardware dealers. For more information write Midget Louver Co., Dept. OHJ, 800 Main Ave., Rt. #7, Norwalk, CT 06852. (203) 866-2342.



Classic Hardware

In case you're unfamiliar with Garrett Wade's excellent Woodworking Tools Catalog, now is a good time to order the new 1986 edition (\$3). They also have a fine little catalog called Classic Hardware. Most of the hardware is North American or British, is solid brass and reflects a considerable amount of hand labor. Many are authentic for period furniture, and could be considered original rather than reproduction because they're made from 100-year-old casting and forging moulds.



All of these pieces are pictured actual size in the catalog -- you can trace or cut out the photos to see how the hardware will look with your furniture. You will also find a handy hardware primer in the front and back of the catalog. The bulk of the catalog consists of pulls, knobs, and hinges of every size and shape. But there are also a lot of pieces that we haven't seen available before, such as a forged chest chain with mounting tips, which would work perfectly for transom windows. There's a very nice selection of high-quality brass picture hooks, braided-brass picture wire, and plate rings for hanging pictures from picture rails. The prices range from \$.85 to \$32. To get your copy of Classic Hardware, send \$1 to Garrett Wade Co., Dept. OHJ, 161 Ave. of the Americas, New York, NY 10013. (212) 807-1757.



For Stove & Hearth

Have a stove, range, or fireplace -- antique or modern -- that you want to keep safe, efficient, and attractive? Then you'll be glad to hear about Temproof, a new line of maintenance and repair products from United Gilsonite Laboratories. There's furnace cement, stove polish (paste and liquid), 1200-degree stove paint, fireplace mortar (black, buff, and grey), stove-gasket cement, chimney treatment, gasket-replacement kits, stove thermometers, and self-serve spools of bulk fiberglass gasketing. And all these materials -- which can be darn hard to find locally -- are conveniently packaged in small containers, so you don't end up with leftover. Especially for old equipment: The furnace cement allows you to seal up cracks and seams; the stove-gasket cement makes antique stoves more airtight. Products are available from hardware and paint centers nation-wide. For more information write Temproof, UGL, Dept. OHJ, P.O. Box 70, Scranton, PA 18501. (800) UGL-LABS.



Border Paper

Here's something a little different: a new 9-in. wide, Icanthus-leaf-design, trompe l'oeil, fabric-backed border paper. The matte-finish vinyl paper mimics a cast-plaster frieze border with subtle shading for depth, and comes in beige, grey, and taupe. It sells for \$4.95 per yard (5-yard minimum), plus \$3.50 shipping and handling. Samples are free by writing Metrostyle, Dept. OHJ, 1634 Norman Way 8, Madison, WI 53705.

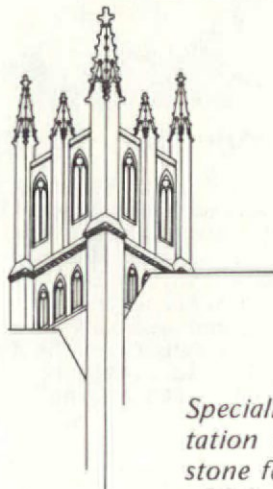


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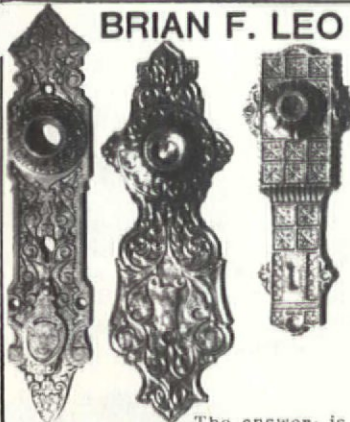
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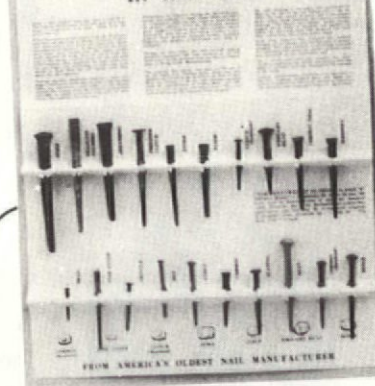
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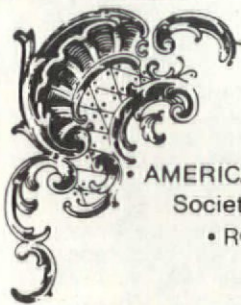
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Restoration Products

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Fire codes usually require wood- and coal-burning stoves to be a certain minimum distance from things that burn, such as walls and floors. And so the stoves take up a lot of space which could be used for other furniture. But if you use the Durock Tile Backer Board between a stove or heater and a combustible wall surface, you'll have the same level of safety and more usable space within the room: You can reduce the clearance by two-thirds to a minimum of 12 in. The Backer Board has been listed by Underwriters Laboratories (UL) as a fire-resistant heat-shield for use with UL-listed, solid-fuel-type room heaters and fire-place stoves. It comes in three sizes: 3x4-ft., 3x5-ft., and 3x6-ft. It's asbestos-free, easy to cut with hand tools, installed dry, and can be covered with non-flammable products such as tile, plaster, slate, or stone. Durock is available at building supply dealers nationwide. Write for a free illustrated brochure with installation details from the Durabond Division of USG Industries, Inc., Dept. OHJ, 101 S. Wacker Dr., Chicago, IL 60606.

Fireplace Surrounds



If you're building or restoring a fireplace you might want to consider a decorative fire surround and summer cover. Nostalgia offers five styles reproduced from Savannah originals in either cast iron or aluminum. The iron nautical cover and surround, pictured, is \$144.65 plus shipping. Send \$2.50 for a catalog from Nostalgia Architectural Antiques, Dept. OHJ, 307 Stiles Ave., Savannah, GA 31401. (912) 232-2324.



Reproduction Clocks

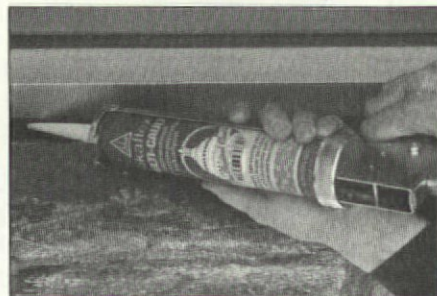
Cumberland General Store has a collection of four clocks, three of which are reproductions of original designs. Each clock is imported with a keywound movement that counts the hours and strikes on the half hour. Our favorite is the Patti model, originally produced in 1860 by the E.N. Welch Co. This 29-lb. mantel clock is made of solid walnut and has a cast brass pendulum and two side windows; its nicely turned features include a top rail and four ornate columns. It sells for \$198 plus shipping.

All the clocks in this line would look good in any old house: the Danbury mantel/shelf clock of 1890 by Seth Thomas, with hand-carved floral designs, \$280; the 1903 Stationmaster wall clock by Sessions, with a silkscreened railroad station on its glass door, \$249; the Railroad Regulator, a recreation of a typical turn-of-the-century railroad wall clock, with solid brass movement, \$269. Shipping and handling charges are F.O.B. from Crossville, Tenn. Send \$3.75 for the Wish & Want Book (a catalog jam-packed with practical "old-time" items for home or farm) from Cumberland General Store, Dept. OHJ, Route 3, Crossville, TN 38555. (615) 484-8481.



High-Performance Caulk

Sikaflex Multi-Caulk may be the answer for those places on your old house where conventional caulks fail. The one-part polyurethane is a caulk/adhesive with a high bond strength; it clings tightly to wood, metal, plastic, masonry, tile, and other materials. Apply it whenever the surface is above freezing. Use your fingertip, dipped in diluted soapy water, for tooling before it skins over; then immediately apply paint or stain (paint will slow its curing rate). The caulk can be sanded when cured. (Belt sanding is best; rotary sanders can pull the caulk loose.) The caulk stays permanently flexible, allowing for expansion and contraction even when bonded to dissimilar materials, such as wood and galvanized metal. It should work well for porch floorboard joints, wood trim and siding seams, door and window trim, and masonry joints; it's not advised for tub and shower joints, or to replace missing pieces of wood. It's reversible, so old Sikaflex joints can be cleaned out and new Sikaflex or other caulks can be effectively applied.



This new consumer-grade caulk has a longer shelf life and is easier to apply with a caulking gun than the marine and commercial grades of Sikaflex; otherwise there's no difference. It's the first polyurethane caulk to be available to homeowners from home centers and hardware stores, and comes in Terratone Bronze, Midnight Black, Snowflake White, D.C. Tan, Dark Bronze, and Limestone Gray. Each 10.3-fl.-oz. cartridge sells for around \$4, and will seal a 1/4-x-1/4-in. joint that's 24 linear feet long. For a free brochure write or call Sika Corporation, Retail Sales Division, Dept. OHJ, 210 River St., Hackensack, NJ 07601. (201) 933-8800.

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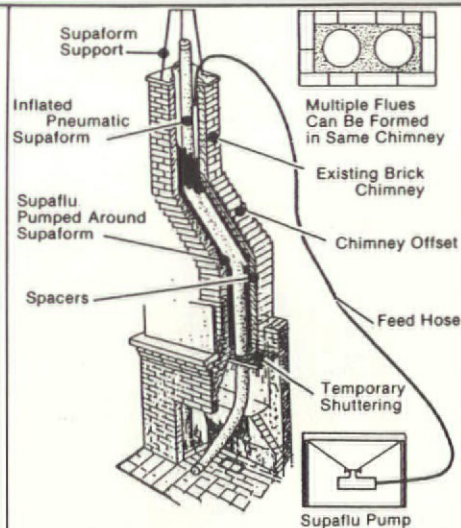
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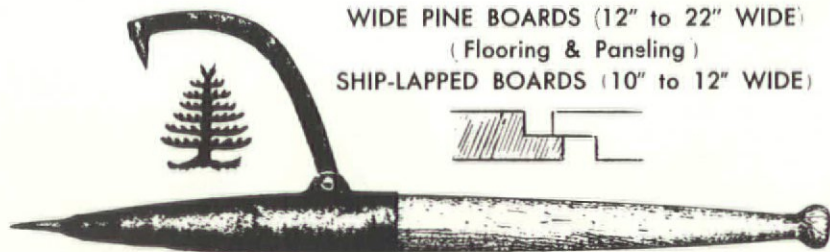
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Restoration Products

Wood Terrace Doors



Are you stuck with some crummy old aluminum sliding doors, perhaps in an addition? If so, Marvin Windows has a new solution: the Marvin Terrace Door, a patio-type

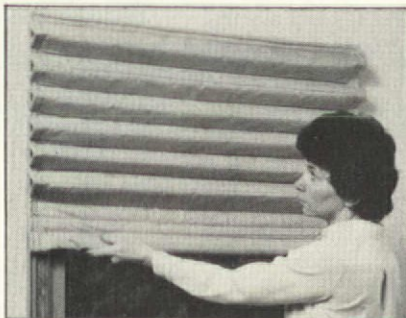
door of non-fingerjointed lumber. Made from deep-treated Ponderosa pine, these hinged or sliding doors can be ordered in a variety of sizes, including 5-ft. and 6-ft. retro sizes, and 8-ft. heights. We especially like the authentic, individually glazed, divided-light option -- no cheap, pop-in plastic muntin-bar grids here! It's available with either single or insulated-tempered glass. The doors can be ordered with or without the standard Marvin lock system; their foam-filled weatherstripping along the Lexan header and jam eliminates air infiltration. Also available is energy-saving Low E glass, removable double glazing, leaded-glass panels, and a storm-and-screen combination. And there's Marvin's Retro-Glide Patio Door, a wood slider that's designed to fit into existing metal door openings.



For more information on these and other products contact Marvin Windows, Dept. OHJ, Warroad, MN 56763. (800) 346-5128.

Thermal Window Shades

For those wanting to make their own thermal window shades, Rockland Industries makes insulated drapery materials that are sold in many department stores and fabric shops. The Wonderful Window Shade System is a new line of window based on shades made of DuPont Dacron Hollowfil II, Mylar, Roc-lon Thermalsuede, and a polyurethane moisture barrier. Once covered with your decorative fabric, the shade is mounted on the window with an ingenious plastic track system of snap tape and glides, which allows removal and reinstallation of the window covering, and lets it operate vertically or horizontally (handy for sliding doors). The shade systems are available in Roman, ballroom, and Austrian shades, or traditional draperies. For flush-mounted shades that provide an air-tight seal around your windows, try Roc-lon Magnetic Tape.



You can sew-it-yourself with prepackaged kits (or by-the-yard through fabric outlets). Ready-made kits are available from home centers and department stores. Made-to-measure shades, for odd size windows, can be ordered through your decorator or Roc-lon service center. Custom-made shades and draperies are available through decorators or home-furnishing dealers. A ready-made insulated Roman shade, complete with track, 36-in.-x-36-in., sells for about \$49.95; the same shade for an 84-in.-x-84-in. patio door is around \$129.95. For free color brochures of these products and a listing of the dealers nearest you, write Rockland Industries, Inc., Thermal Products Division, Dept. OHJ, P.O. Box 17293, Baltimore, MD 21203. (301) 522-2505.

Insulating Shades

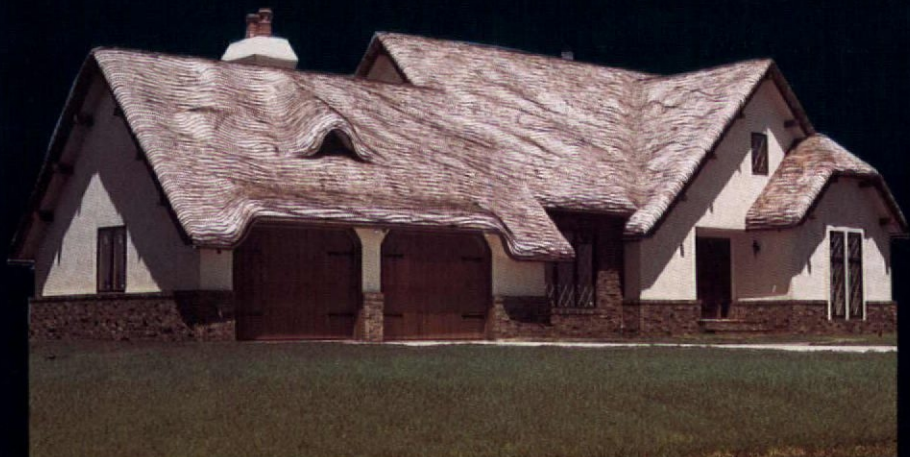
Good insulating window shades do more than reduce drafts and make the house warmer in winter: They save you money on summer air-conditioning. You can make your own shades for any window in your old house in about two hours -- providing you know how to sew and you follow the step-by-step instructions in the Sensible Warmshade booklet from the Jasmine Company. The \$3 booklet contains complete illustrated instructions, a materials list, and buying information. The company also sells many of the necessary materials for making the shades, such as insulating fabric and magnetic-edge tape. For a free brochure write the Jasmine Co., Dept. OHJ, P.O. Box 7304, Denver, CO 80207. (303) 399-2150.





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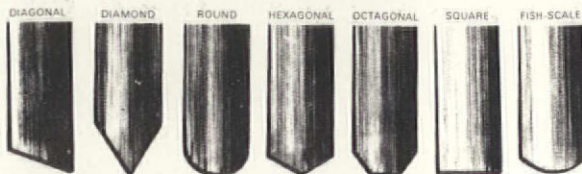
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Quarter-Round Compromise

QUARTER-ROUND SHOE MOULDING solves a real problem: It closes the gap between the baseboard and the floor, cutting down on air leakage. However, the disadvantage is that it doesn't really belong in an old house (as we nit-pickers remind ourselves). Also, quarter-round keeps furniture farther from the wall than we would like to have it. So before I began painting the baseboards and working on the floors in my house, I removed the quarter-round than had been added. Afterwards, I bought brown latex caulk and ran it around all of my baseboards, and then touched it up with baseboard paint.

-- Charles W. Wilson, Mechanicsburg, Pa.

How To Sop The Slime

HERE'S A TIP on removing old varnish from interior woodwork. Use a liquid-type stripper applied with #1 steel wool pads (if you tear the pads into quarters they'll go a lot further). After rubbing with steel wool, allow the stripper to work for a minute longer, then apply more stripper. Wipe the mess off with old horsehair carpet pads cut into 3-in. squares. That crummy old padding works great for sopping up the slime. These pads are still available, and they're cheap.

-- Ken Runyan, Elgin, Ill.

A Brand New (Mortar) Bag

HERE'S A HELPFUL HINT I'd like to pass along to the readers of The Old-House Journal. When pointing brick, take a heavy plastic bag and cut a 1/2-in. hole in one corner. Mix the mortar very fine and slightly wet. Pour the mortar into the bag and twist the top closed. Squeeze the bag, and the mortar comes out as if you were using a caulk gun.

-- Dennis Quesnel of Tait Roofing
Moorestown, N.J.

Instant Patina

A LOT OF THE MOULDING in our house was changed or destroyed, and we've had to use new wood for replacements that match the existing mouldings. The problem was getting the new wood to match old wood that had been stripped and refinished. The old wood always seemed to take on a more golden tone, even though we stained and finished both with the same materials.

The best way I've found to match the new to the old is to use orange shellac as the first finish coat on the new wood (after it's been stained with the same stain as the old wood). Two coats are usually needed to make sure the entire area is covered. Then, once the shellac is dry, both the new and old wood can be top-coated with varnish -- make sure not to top-coat with polyurethane, which is incompatible with shellac.

If the shellac seems too orange (different brands vary in "orangeness"), it can be mixed with white shellac or toned down with aniline dye. (I've used brown aniline dye mixed with orange shellac to give a more yellow appearance.) You may have to experiment to get a good match; if it isn't right at first, the shellac can be easily stripped off with denatured alcohol.

-- Terri Peterson, St. Paul, Minn.

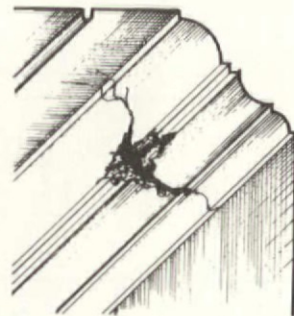
Patching Plaster Mouldings

THE PLASTER CEILING MOULDINGS in my parlor were chipped and had several small 1-in. sections missing. I tried patching them with plaster of paris, but found that the plaster set too quickly and dried to a rough surface that was difficult to sand and shape.

As an experiment, I tried making patches with drywall joint compound. Success! I could shape the material easily with my fingers in most cases; other times I used a putty knife. Joint compound shrinks when it dries, and so I had to make several applications. But this wasn't a problem.

After the defects were brought up to level, I smoothed the patches by "sanding" them with a damp sponge.

-- Fredericka Wales, Chicago, Ill.



Saved By Spar Varnish

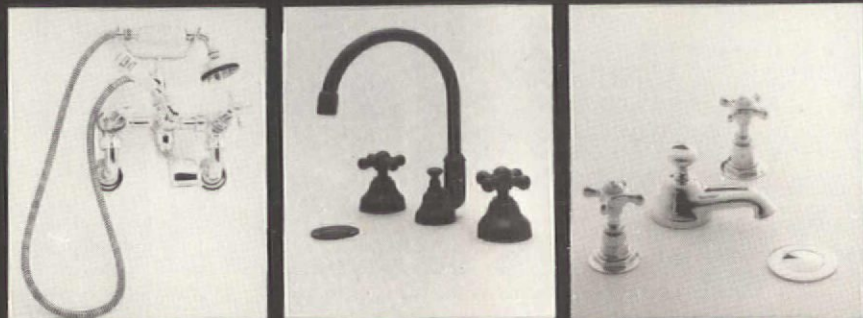
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-- Ned Ford, Cincinnati, Ohio

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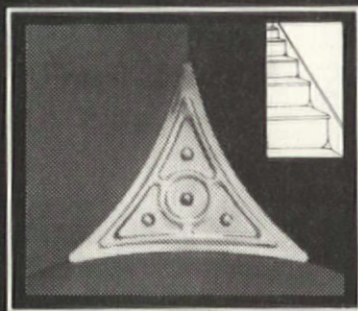
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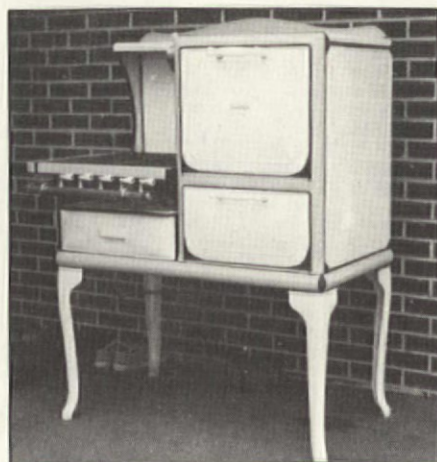
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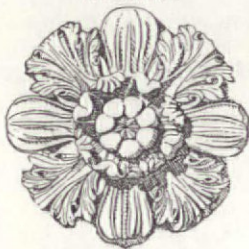


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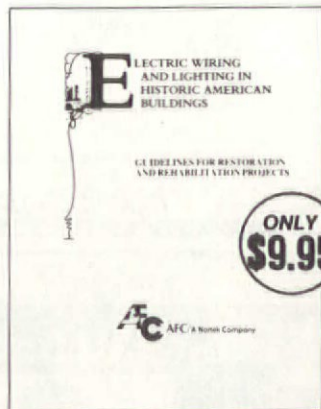
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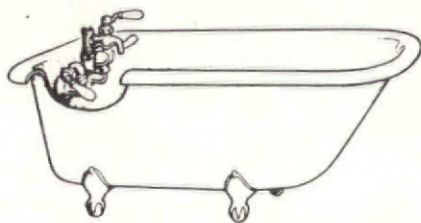
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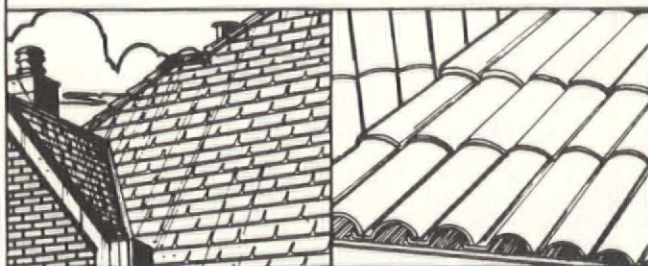
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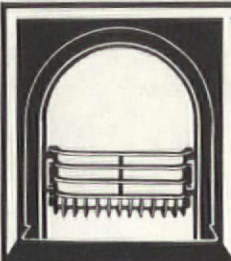
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BRAZORIA COUNTY, TX - 1841 plantation house on 70 acres. Unremuddled except for hurricane removal of verandah. 4 large FP. Needs restoration. \$395,000 for house & land. V. J. Kemper, Liveoak R/E, 115 W. Liveoak, Coleman, TX 76834. (915) 625-4181.

BERGEN COUNTY, NJ - Old house lovers, relocating here? I specialize in selling older homes. Also have new homes. Please contact Andrea Tholl, Antique Homes Division, Murphy Realty Better Homes and Gardens, 33 W. Allendale Ave., Allendale, NJ 07401. (201) 825-3005, or (800) 223-0281.

FLORIDA PANHANDLE - Heart pine frame house, built 1918. 2 storey, 2 FP, add'ns. Good roof, needs restoration. 150-ft.-x-150-ft. lot w/ 1-BR guest house, built 1956. Beautiful shrubbery & trees. "House," PO Box 818, Crestview, FL 32536. (904) 682-9539.

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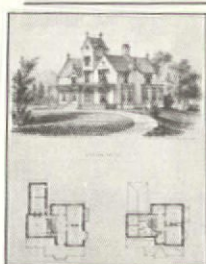
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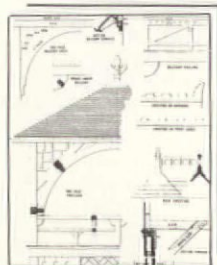


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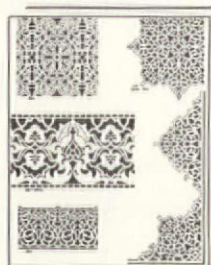
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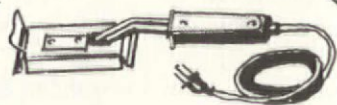
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opinion... Remuddling



SUBSCRIBER Charles W. Wilson of Mechanicsburg, Pa., sent us these photos, which were taken in 1864 and 1984: "Incredible as it may seem, these photos are of the same house. But the present owners should not be made to shoulder all the blame -- this house has had a long history of abuse. It was bought by my great-grandfather in 1864 for \$14,000. In 1876 my ancestor had it moved onto an adjoining lot, (Because of its size, it had to be cut up and carried in five parts, then reattached.) He rented out the house but retained the wing on the right as his office. Around the turn of the century, the house was sold to two families, and it has remained a duplex ever since."



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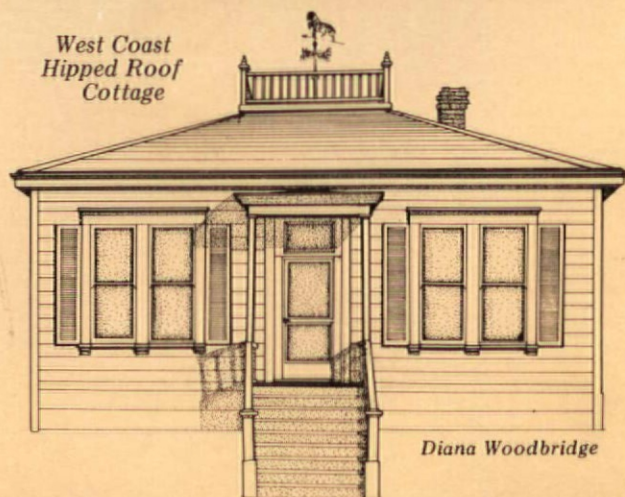
Vernacular Houses

A ubiquitous house type up and down the Pacific coast is this one-storey cottage with a hip roof and a porch across the front. The plan usually has four rooms flanking a central hall, but rear additions are common. Also variable is the height of the ground floor — which might be nearly at grade level, or raised as much as a half storey.

While this foursquare, pyramidal-roof house is an Eastern immigrant, it suited Western needs so well that it became one of the most commonplace 19th-century house types in California, Oregon, and Washington. Built from the 1860s into the 1900s, these houses reveal their specific time and place through decorative details on roof and porch brackets, and on door and window heads.

Earlier examples had minimal ornamentation and, in some cases, split porch columns. Earlier

West Coast
Hipped Roof
Cottage



houses like the one in the drawing are often more Classical or, as noted by the McAlesters,* in the vernacular Italianate mode. Later Victorian examples exhibit details such as the flat-sawn mill-work on the 1880s house in the photograph.

— Sally Woodbridge, Berkeley, Calif.

*A Field Guide to American Houses, by Virginia and Lee McAlester, p. 218. Alfred A. Knopf, 1984.