



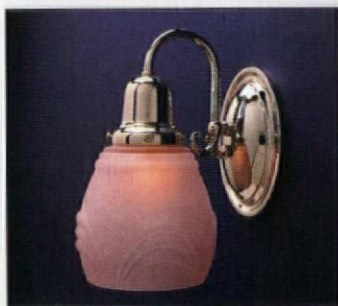
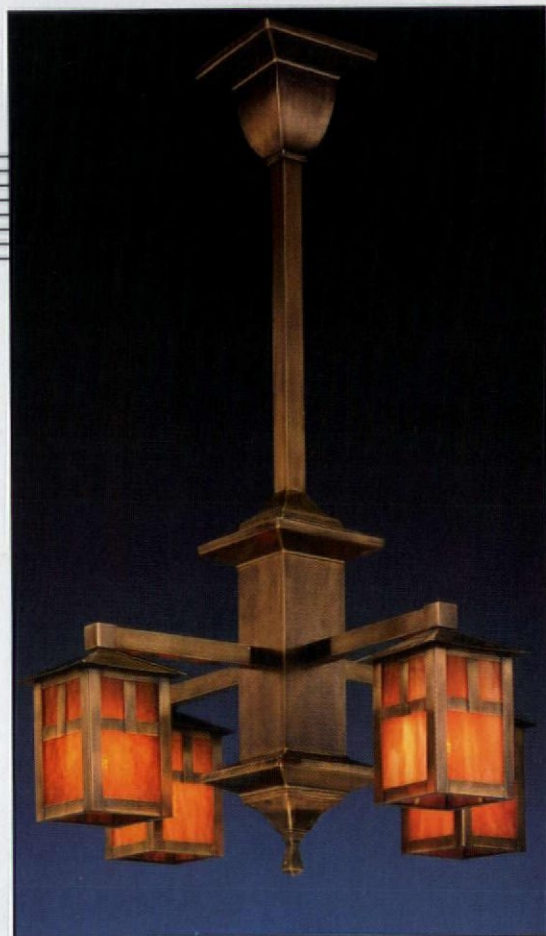
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THE OLD-HOUSE JOURNAL
ISSN 0094-0178 Published bimonthly for \$18
per year by The Old-House Journal Corpora-
tion, 69A Seventh Avenue, Brooklyn, NY
11217. Telephone (718) 636-4514. Subscrip-
tions in Canada are \$25 per year, payable in
U.S. funds.

Second-class postage paid at Brooklyn, New
York, and additional mailing offices. POST-
MASTER: Send address changes to The Old-
House Journal, 69A Seventh Ave., Brooklyn,
NY 11217.

We are happy to accept editorial contributions
to The Old-House Journal. Query letters that
include an outline of the proposed article are
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Printed at The Lane Press,
South Burlington, Vermont

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Cover: Decorative painter James Jansen in the midst of a glazing project. (photo by Bill O'Donnell.)

Fundamental attitudes have changed. Remember when talking about old houses meant using words like summer beam and purlin, nogging and keeping-room? (Come to think of it, remember when nobody *talked* about old houses?) "Historic" meant antique and rare, low ceilings and mustiness, exclusive historical societies and tasteful bronze plaques. Now, restoration is something real-estate agents talk about. It's changing entire neighborhoods across the country. These days, the talk includes clawfoot tubs, built-in ironing boards, even early linoleum.

In the 1950s and '60s, articles about historic houses would run only occasionally in the home magazines. Houses featured almost surely would be in Ipswich, Massachusetts, or Williamsburg, Virginia. (Other articles about old houses focussed on how to remodel them to look new.)

By the late 1970s, national magazines were running articles about re-



140. Minot House (built 1640; destroyed by fire 1876). Chickadeebel St., Newport, Dorchester.

What Is Historic?

storing Victorian houses — instead of about how to make them look colonial. Nowadays I see items about Bungalow-style and American Foursquare-style houses — in publications other than OHJ. I was struck by the range of articles in this issue. Our series on historic house styles starts at the beginning, with early houses in America's two oldest colo-

nies. But there's also an article on post-Victorian interiors . . . 230 years later. Our Restoration Products department is divided into three periods to meet the needs of different readers.

I love this eclectic embrace of old houses, whether they date from 1693 or 1936. There are very few early houses left, after all, and far more houses were built in the late-19th and early-20th centuries. So this wider definition of "historic" allows many more people to enjoy old-house living.

Through involvement with an old house, we're introduced to preservation attitudes — and that draws us into first-hand awareness of history, appreciation of architecture, and understanding of recycling and renewal. Obviously, more old houses are rescued and reused. But perhaps even more important, what we learn from preservation affects us in other parts of our lives.

Welcome to OHJ Volume XVI.



HEALTH HAZARDS: NO JOKE

Besides last year's rather lengthy article about asbestos (March/April 1987), we haven't run a good scare story in years. Although precautions are included in every how-to feature,

risks never seem high taken one task at a time. But when you list all the hazards in one place, restoration looks more threatening.

That is, I think, the point of the Health Hazards article (p. 44). A little paint stripper won't kill you. So what if lacquer thinner makes you woozy — you don't spend much time with it. Sure, powdered grout starts a fire in your nostrils — but, hey, how often do you do tile work? After a few years of do-it-yourself restoring, you've built up quite a cumulative exposure.

Relative safety is something to consider. For example, you don't want to become so phobic about the methylene chloride in stripper, that you belt-sand the paint off instead. The paint-laden (and often lead-lead) dust created by sanding is more dangerous than methylene chloride — and it will be settling out of the air for weeks. Some water repellents

contain paraffin, which isn't as safe as once thought. But it's a lot safer than the pentachlorophenol in preservatives. When you have a choice, go for the safer method or material. Cumulatively, it *will* make a difference.

And do take precautions. As years pass and I become more aware of the hazards (and my growing sensitivity), I work more cautiously. It would never occur to me anymore to strip paint without every window open and an exhaust fan running. I take lots of fresh-air breaks. I seal off work areas. Before painting, I use a barrier cream on hands and arms, so I can clean up with cold cream or water instead of soaking my skin in thinner. And, yes, when I have a big, messy project with dust and solvents, I even wear my pig-monster mask.

Patricia Moore

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Mushrooming

Dear OHJ,

I don't know how you do it — you must be psychic. Every issue you send deals with a problem we're planning to tackle in our old house. (The only other explanation is that you could write on *any* topic and we could use the information!)

Since I've managed to escape from the house for another day at work, I thought I'd use the time to address a couple of topics:

- 1) Remuddling — Pay no attention to the guy who wants it discontinued. It serves as a reminder to be careful about what you do to an old home. It also allows people to see beyond an ugly building, to mentally strip away needless "improvements."
- 2) Mushroom Factor — Could this become a regular or semi-regular item? It makes me feel so good to know I'm not the only idiot who tackles a problem and then is immediately drawn into a rat's nest of subsequent problems. Like. . .

The Windows

Upon noticing that the windows in our 1830 home were sticking, I engaged the services of my husband's brawn to open them. We discovered that layers of paint (naturally) were binding the sliding surfaces. Being no fool, I started to scrape the easy parts — the sills. It was time to invest in a heat gun, but because winter was coming on, I decided to start reconditioning the wooden storms. So I took a week off from work and planned on "doing the job right." I removed the disintegrated putty and carefully pried out the rusted glazing points — which required a quick trip to the pharmacy for disinfectants for my scraped fingers (and a brief contemplation of a tetanus shot). Back home again, I carefully removed the glass, stripped the wooden window (this is only the first one), had loads of fun squishing in

the new glazing compound, and after painting the proper wood surfaces, re-seated the glass. A final coat, and voila! A beautiful window!

After the entire week of slaving in 80-degree weather, the net result was 3 out of 7 storms masterfully repaired.

The downstairs windows are still sticking, but we figured there was no reason to work on them over the winter, as things would get rather chilly if we pulled them out for repair. In the spring, we'll go back to the original task and see where it leads. . . I seem to remember one rotted sill, which reminds me that we'll have to get after those other (major) sills which I think are going to have to be replaced. Then, of course, there's the porch that has to be torn off and the floors I wanted to refinish this year . . . and the well-house absolutely has to be fixed before the cat falls down it . . . all because the windows stick!

— Nancy Corey
North Scituate, R.I.

Plank Construction

Dear Ms. Poore:

Your readers may be interested to learn that several buildings located in the Town of Vaughan, a municipality north of Toronto, Ontario, feature horizontal-plank construction [*Ask OHJ, Sept/Oct 1987*].

The buildings date to the 1830s and '40s. In some cases, the horizontal planks were laid flush one atop the other and spiked together. More frequently, the plank boards were offset every other row. This enabled the builder to apply the interior plaster or exterior cladding directly onto the planks, thus circumventing the need for lath.

Most of the horizontal plank buildings in Vaughan were constructed by members of the Keffer family who had emigrated from Somerset County, Pennsylvania, in 1806. We know of three of these buildings still standing.

— Patricia K. Neal
Maple, Ontario

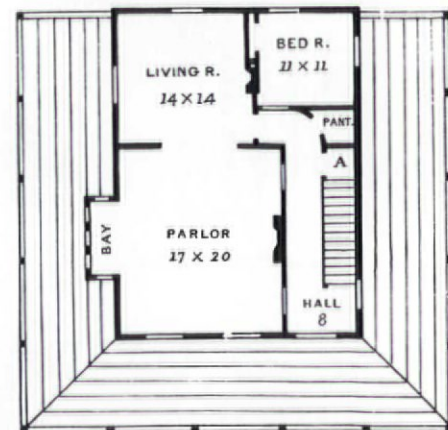
"Design IX"

Dear Ms. Poore:

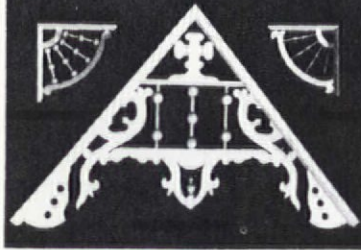
We have been fans of OHJ since we discovered it about five years ago. Although we don't live in an old house, OHJ has helped us realize three things: 1) We like the Italianate style that is popular here in Portland, Maine, but 2) we're probably not cut out to rehabilitate an old house, so 3) we'd like to build a traditional reproduction.

Having fallen in love with A.J. Downing's "Design IX," a Regular Bracketed Cottage, we wonder if any of your readers live in a home like this. We're looking to adapt the design to the 1980s (e.g., we don't want the kitchen in the basement, as Downing suggests), and we'd appreciate photographs, drawings, etc., of interiors and exteriors. Any suggestions?

— Pamela & Hugh Harwood
Yarmouth, Maine



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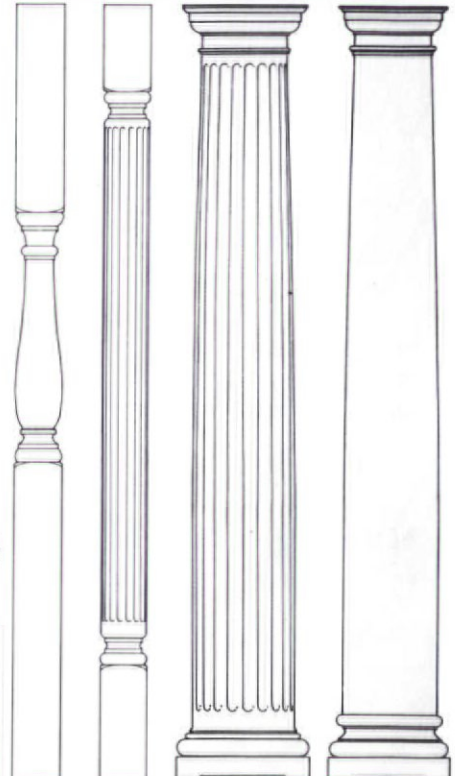
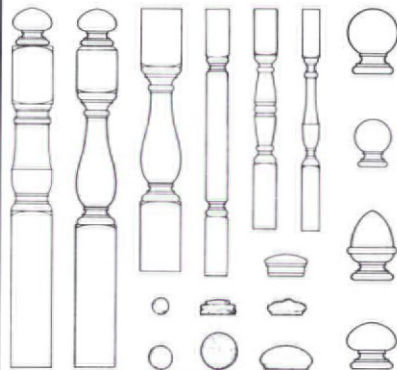
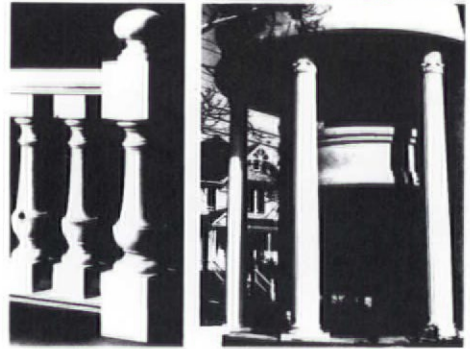
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Tile Tips

Dear Editor:

In your article on clay roof tiles [Sept/Oct 1987], you mentioned the difficulty of finding the tiles. I recently repaired my clay roof, and as you can guess, I spent more time looking for the tiles than doing the work. I obtained the tiles by buying the supply of a retiring roofer. The lot included all kinds and sizes of tiles and accessory pieces. If any of the OHJ readers need tiles, feel free to call me (617-332-0036 — no standard 'S' tile). Also, I want to pass on some additional tips that the nice people from Vande Hey-Raleigh Company gave me — and some I learned on my own:

- 1) Draw a diagram of the section to be removed. As you remove the tiles, number them on the back with a good marker and code the diagram. You would be surprised how difficult it is to figure out where they were if you don't mark them.
- 2) The tiles are easily removed with a small, 180-degree hooked crowbar. Save the nails.
- 3) The tiles can be reinstalled with the same nails. Put the end of a flat prybar under the tile in the next row and on top of the nail, and hammer the flat bar where it clears the overlapping tile. After a few tiles, you will be an expert. I reinstalled over 400 tiles and had to use copper straps on only six or seven tiles.
- 4) The size of replacement nails is very important. The nails should not penetrate the underside of the sheathing.
- 5) Don't try to do too much at once. One person can handle an 8- to 10-foot valley in a long day.
- 6) Make sure you have a can of good bug spray with a jet stream. Bees love the clay tiles and can be a real nuisance.
- 7) Have fun — you're saving a lot of money.

— Mike George
Chestnut Hill, Mass.

Do It Yourself?

Dear Editors,

I have finally had it. As a professional drywall taper and finisher (10 years), I have gritted my teeth over endless "how to" articles in yours and various other magazines. All encourage homeowners to take on the very serious job of repairing plaster and Sheetrock walls, or finishing new walls. If I were to follow the advice of most articles I read, I would be left with a disaster — which is what I commonly face in my clients' homes. It costs my clients more money to repair the damage they have done to their homes through "saving money" and attempting the jobs themselves, then it would have cost them to hire a professional in the first place. That is, if they can find a professional to do the difficult and tedious job of fixing some homeowner's mistakes. I know hundreds of tapers and finishers, and I am one of the few who are willing to "bail out" a homeowner, simply because I love old houses and hate to see them ruined.

What spurred me to write you was the most disastrous advice I've yet encountered: "A Durable Bond" in the May/June 1987 OHJ [in *Restorer's Notebook*, page 16]. Durabond 90 is very difficult to work with. Many "pros" stay away from it precisely because it does not shrink and cannot be sanded. If a homeowner makes a serious mistake using Durabond 90, such as leaving too much compound under the tape, it cannot be repaired: It is simply too hard to remove. If homeowners must do their own repairs, they should use normal joint compound. The savings in time with Durabond 90 does not justify the problems inexperience could incur.

I realize that one purpose of restoration articles is to help financially-strapped old-house owners to do some of their own

work. My advice is, if you can afford a professional, hire a professional. Walls are one part of a house which cannot be hidden from view. It may seem expensive, but it's not nearly as expensive as having a professional repair the original problem as well as undo a "botched repair." Besides, many pros will not touch that kind of job because of the cost and problems.

Again, I often do this kind of work because I love old houses — I certainly don't need the headache. But every time I read an article that begins, "All you have to do is," I know I'll be getting a few more phone calls from homeowners with tears in their eyes and lumps on their walls — and a very expensive job on their hands. That is the kind of old-house problem I would like to see repaired.

— Anne M. Freeman
Clinton, N.J.

[Ms. Freeman has apparently been in the position of having to undo the errors of "first-time tapers" — which can be a frustrating experience. But that doesn't mean a non-professional homeowner is incapable of taping cracks in plaster. We know plenty of homeowners who have developed proficiency with taping knives; some produce results superior to those of the average professional. And we stand behind our technical articles, which are written by people who have done the work.]

Nevertheless, Ms. Freeman's point about Durabond 90 is well taken. It is difficult to remedy poor work done with it. Non-professionals should stick to joint compound until they've mastered taping. — Bill O'Donnell]

Chimney Caveat

Dear Editor:

Most of us have heard the warnings about having our chimneys checked periodically to be sure they are drafting properly and that no

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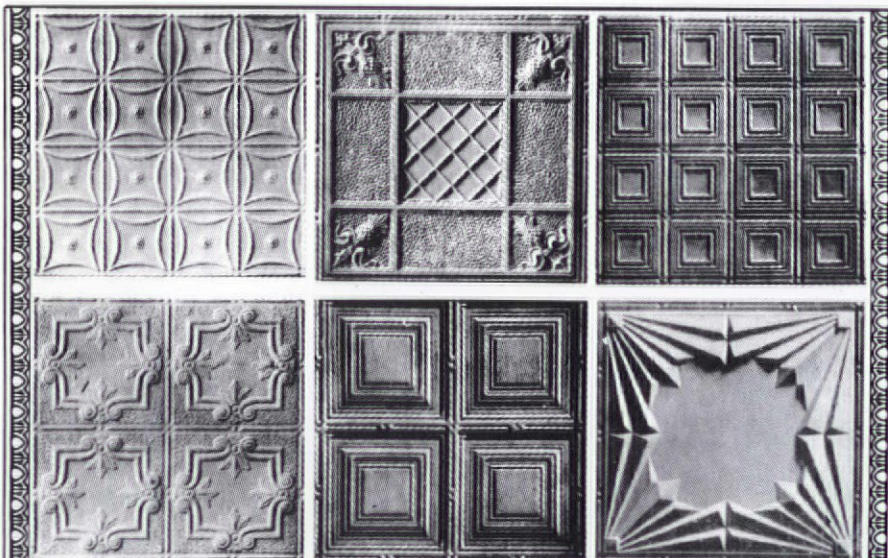
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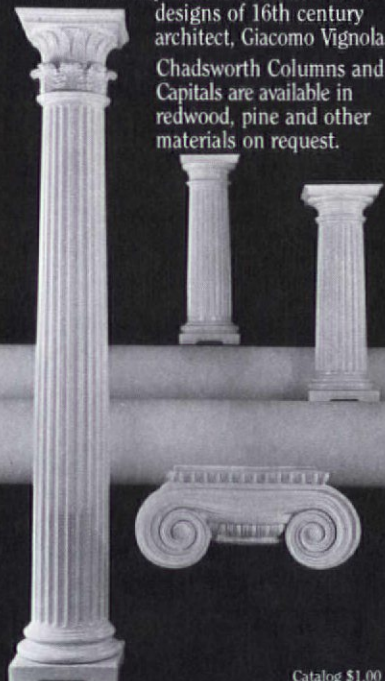
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By the time we moved into our beautiful, 96-year-old Victorian home 1½ years ago, we had forgotten completely about the possible hazards of a faulty chimney. During some recent renovations, we exposed the old brick chimney and discovered gaping holes in the brick where old wood or coal stoves had been vented. These holes had never been covered up when the stoves were removed. Our furnace and water heater are vented into this chimney, and their fumes have been

entering the house.

To make the situation worse, we also discovered at least 10 feet of soot, leaves, branches, etc., in the chimney, which had to be removed. We took a total of 100 pounds of material from the chimney. This caused some serious backdrafting of the furnace and water heater.

Since we repaired the chimney, we've noticed that the furnace runs more smoothly; there's less dust in the house, too. But more importantly, our timely discovery of the faulty chimney may have saved our lives. I wish we had checked it sooner. So please remind your readers to have their chimneys checked, especially in older homes where they may not have been examined for years.

— Jeanne M. Benedict
Manasquan, N.J.

Combustion

Dear Editors,

I would like to relate an incident that occurred while my wife and I were working on our house. We were applying Minwax tung oil to our woodwork and buffing the oiled wood with cloths. Used cloths, an empty tung-oil can, and cloths with turpentine were placed in a garbage bag over a 12-hour period.

During a break, I looked over toward the garbage bag and saw some smoke coming from it. I lifted out the tung oil cloths and they were smoking and hot. The can, which was between oil cloths, was also very hot. I believe it was bunched-up cloths that were the problem, but I'm not sure.

The point is, I feel people should be warned about the possible auto-



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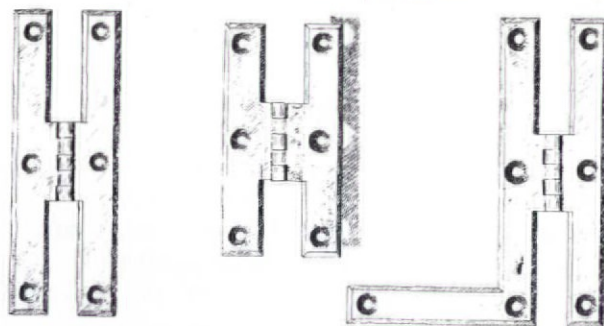
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LETTERS

combustible property of this product. The can does say that the tung oil is combustible and should not be used near a flame. However, it is frightening that the product's waste material could cause a fire by itself.

— Michael Padwee
Brooklyn, N.Y.

[We've warned readers about spontaneous combustion in past issues, but a review of the facts is always helpful:

Linseed oil dries by oxidation in air. And the oxidation reaction releases heat. When there is plenty of air circulation, the heat of reaction dissipates harmlessly into the atmosphere. But when rags or paper towels are squeezed up in a tight space such as a can or paper bag, there is no circulation to carry off the heat. So the temperature starts to build up inside the container. After a while, the mass begins to smolder

with the release of much smoke . . . and finally bursts into flame as the ignition point of the rags or paper towels is reached.

Any rag or paper towel soaked with a drying oil is a fire hazard. Besides linseed oil — which is the most dangerous — treat with caution any drying oil such as tung oil and oil-based varnishes and paints. (Non-drying oils such as lemon oil don't pose this hazard.)

Never bunch up rags or paper towels that contain a drying oil. There are three ways to dispose of them safely: (1) Burn the rags or paper yourself in a fireplace or other safe disposal area. (2) If you don't have a convenient place for safe burning, spread the rags or paper towels out flat and let them dry with plenty of air around them. (3) Throw used rags in a bucket of water until you're ready to dispose of them outdoors.]

Gutter Advice

Dear OHJ,

I was slightly disturbed by the reader's suggestion to remove gutters altogether ["Gutter Elimination," Sept/Oct 1987 OHJ, page 12]. Although I saw a lot of this in New England, I feel it should be attempted only if other measures are undertaken along with it: for example, sloping the grade away from the wall, planting water-absorbing, low-growth ground-cover, etc. You are familiar with all these precautions, but they weren't mentioned in the letter. I'm personally familiar with a very expensive and extensive sill-repair project that was directly attributable to lack of gutters in combination with splash-back caused by rain runoff falling on hard surfaces.

— J. Randall Cotton
Philadelphia, Penn.

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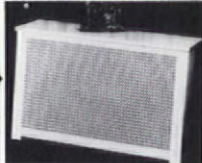
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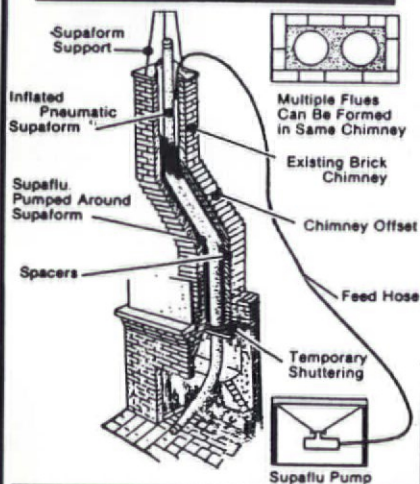
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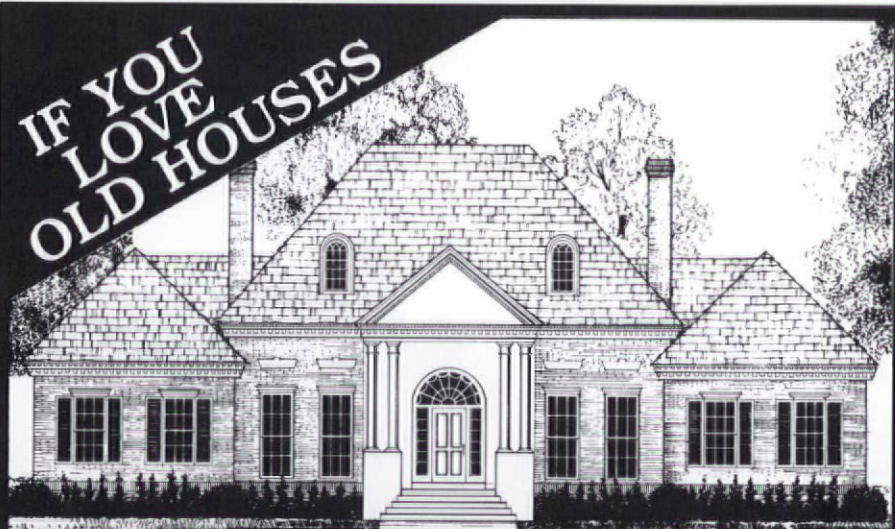
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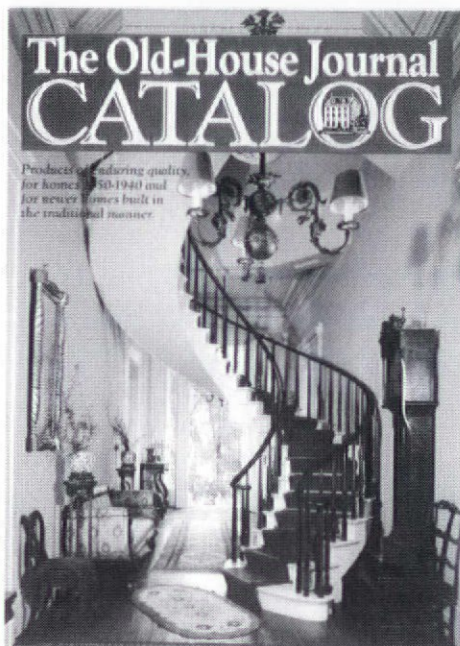
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In all, we've got 1,533 companies listed and more than 10,000 products and services. That includes products and services you won't find anywhere else: push-button light switches, iron roof cresting, classical columns, hand-blocked wallpaper, or Victorian tile. Unusual services, too: Where else but in *The Old-House Journal Catalog* will you find companies who will custom duplicate your millwork and hardware, paint your house in historic colors, repair your stained glass, and reline your chimney? And most of the companies listed sell or distribute nationally, so you can do business



whether you live in Manhattan or North Dakota.

We personally contacted each company listed to make sure that this, our largest catalog ever, is also our most accurate. Each company entry includes complete address, phone numbers, and availability of literature. Three indexes make that wealth of information easy to work with. The first, the Catalog Index, has been meticulously cross-referenced; if you're trying to find, say, "ceiling rosettes," it tells you that the item can be found under "ceiling medallions." The second Index lists all the product displays, where you can find

additional information on specific companies. The third Index groups all companies by city and state, so you can quickly locate the old-house suppliers nearest you.

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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

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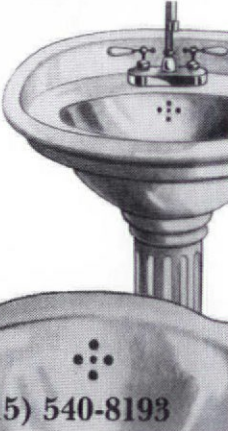
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A Period Revival

Q My house here in Madison, Wisconsin, was built in 1920. I am in the process of renovating it by bringing it back as closely as possible to its original condition.

Can you identify it? I would suspect it is somewhat colonial revival in style, although it is not purely that. How would the outside have looked originally? Would the trim around the windows have been painted a contrasting color, and would the roof have been cedar-shake? It is now green asbestos shingles.

— Judith A. Vassar
Madison, Wisc.

A Yours is immediately recognizable as a "period house" of the early-20th century — houses that present differing stylistic details (English, Colonial, Mediterranean), but which were all built with similar siting, floorplans, and materials. In the case of your house, picking a single style label may be confusing: The entryway treatment, 6-over-6 windows,

and quarter-circle sash flanking gable-end chimneys all were popular motifs in both English Revival and American Colonial Revival houses.

This restrained model is more English (Tudor) Revival than anything else. An important giveaway is that the house is stuccoed rather than clapboarded; "parged" houses are very English. The half-round hood is often seen on Tudor Revival houses. The steeply-pitched roof, the absence of any eave overhang on the gable ends, and the casement windows in the side porch are other tip-offs.

The present trim color — dark green — looks good and is appropriate. Stony grey-green, grey-blue, and earthy browns would look fine, too. As for the roof: Better-built Tudor houses had slate roofs. Asphalt was already common by 1920, however, so that may have been the original choice. If you don't go with slate or a slate substitute, stick with premium asphalt shingles in a slate-like color and exposure.

Ceiling Soot

Q We live in a New Hampshire farmhouse. The dining room (modernized around 1790) has wooden panelling on which we put wall sconces. The problem is that the candle flame tends to blacken the ceiling immediately above. The ceiling has just been replastered, so we're loathe to have it spoiled.

The ceiling height is about eight feet, so even if we use short candles there is not much clearance between the candle and the ceiling. Dropping the sconces another foot would not, I think, solve the problem and would look somewhat odd.

Do you know of any authentic method of protecting the ceiling? Were simple brass plates ever used? If so, do any of the antique lighting manufacturers stock them?

— Isobel Parke
Exeter, N.H.

A That is an interesting question, isn't it? We did some digging, and found that colonists and Victorians alike protected their ceilings with "smoke bells." These small units, usually made of glass, were hung above the candle, where they captured and dissipated the smoke. Most had a loop at the top, and were hung from hooks screwed into the ceiling, so they could be removed for easy cleaning. Others were an integral part of the fixture.

We haven't been able to locate any companies that still make smoke bells. You can try getting one from an antiques dealer (a recent price guide gives a \$20 to \$45 price range). Another alternative, of course, is to use smokeless, dripless candles.



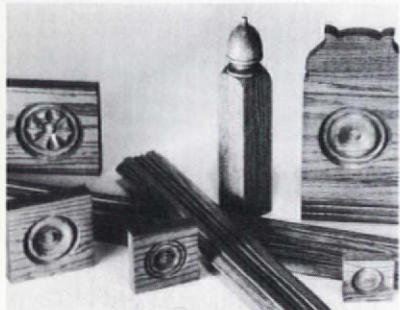
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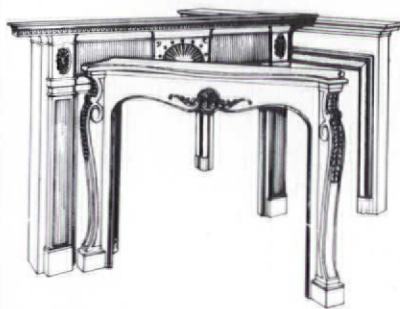
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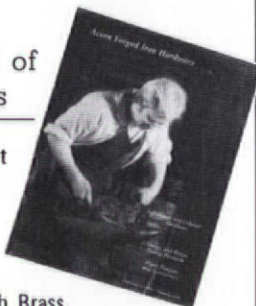
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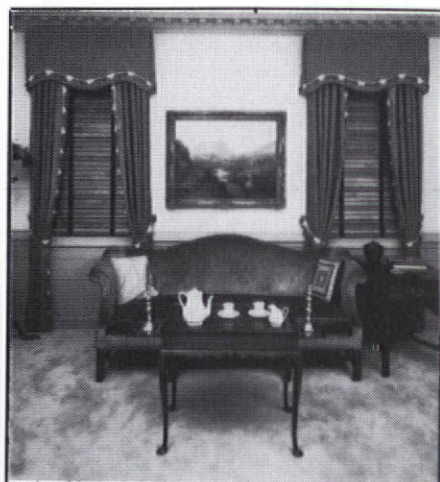
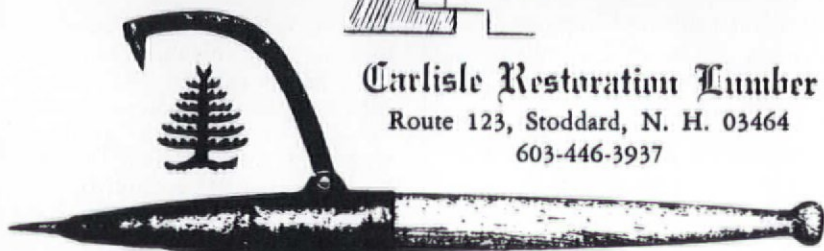
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Glue Removal

After tearing off the old red linoleum from a wall in our kitchen, I struggled to remove the glue so I could hang wallpaper. I tried scraping, using solvents, using a belt sander, etc. Finally, about to give up, I hung a piece of prepasted, vinyl wallcovering to see how bad it would look if I just applied it over the glue. Then I went out for half an hour.

When I came home, I pulled the still slightly damp piece of wallpaper from the wall — and the glue came with it! The wallpaper paste had apparently softened the glue. What didn't come off on the back of the wallpaper was easily removed with a scraper and paper towels. Using left-over scraps of vinyl wallcovering, I then removed the rest of the dried glue from the walls.

— Cynthia Harder
Mt. Clemens, Mich.

[Many mastics are water soluble. The water Ms. Harder applied to her prepasted wallcovering dissolved the old glue; the vinyl kept the wall damp long enough to soak the old glue. Sponging with copious amounts of hot water, or using a wallpaper steamer, would also have done the job. Then there's the method described in "On Stripping." — ed.]

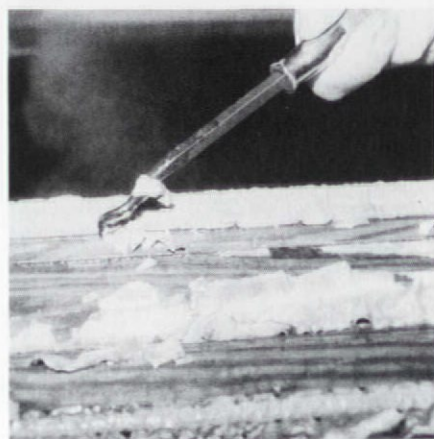
Bobbing For Wires

Dropping a plumb bob through old walls (in preparation for pulling wires) is difficult because the normal bob may be too large to pass through, so it snags and hangs up. A small, round bob is less likely to get stuck. Such a bob can be made from a large ball bearing by soldering a wire loop to it for the string. Your local gas station or an engineering shop can provide a suitable ball. We use one about a half-inch in diameter.

— Dick and Avis Foster-Pegg
Cape May, N.J.

Tight Crevices

I've found a great tool for reaching into tight crevices while stripping. A cotter-pin puller is ideal for this job. It's much sturdier than a dental pick, and the offset point makes it easier to use — you can see what you're doing.



As the name implies, the tool is designed to hook through the loop in a cotter pin so that a strong pull will straighten the pin out. If you can't find one in your local hardware store, check out a large automotive-supply dealer.

— Robert DeAngelo
Denver, Col.

Bandaging Your Walls

To speed up my plaster patching, I've taken to using plaster-cast bandages in lieu of fiberglass tape. The bandages come in convenient rolls, offer a great variety of widths (I've used up to 6-inch-wide bandages), are of very sturdy material, and don't require prior bedding in compound. Just cut the roll to size while dry, soak the lengths briefly in a basin of water, then slap the wet strip on the wall (having dampened the wall beforehand to improve adhesion). A little smoothing by hand or with a plastic putty knife is all that's needed.

The strips dry quickly, and I've found them easier to feather in with top coats of compound than the fi-

berglass tape (which has a wide weave that always wants to show through). The only prerequisite for this method is a friendly orthopedist, or an understanding medical-supply house.

One caution: Because there is no bedding, you should probably use this technique only on unpainted plaster walls. I've had no delamination problems.

— Dale M. Hellegers
Jenkintown, Penn.

Greasing Up

Before I use oil-based paint, I rub Vaseline on my hands and arms — not so much that the paintbrush slides out of my hand; just enough to provide a continuous film.

What a difference it makes for cleanup. No matter how much paint I have splattered on myself, it washes away easily with soap and water — no need for harsh solvents.

— Janice Schmidt
Tulsa, Okla.

On Stripping

Rather than using a steamer to soften wallpaper paste, we find it much less messy to apply the water with a paint roller. If the old wallpaper has been painted over, the water may not penetrate through the paint. So make cuts in the wallpaper with a utility knife every few inches. *[Or rake the paper with a wire brush, or scrape coarse sandpaper over it. — ed.]* Even so, it will take longer for the wallpaper and the paste to soften.

— Dick and Avis Foster-Pegg
Cape May, N.J.

TIPS TO SHARE? Do you have any hints or short cuts that might help other old-house owners? We'll pay \$25 for any how-to items used in this "Restorer's Notebook" column. Write to Notebook Editor, The Old-House Journal, 69A Seventh Avenue, Brooklyn, N.Y. 11217.

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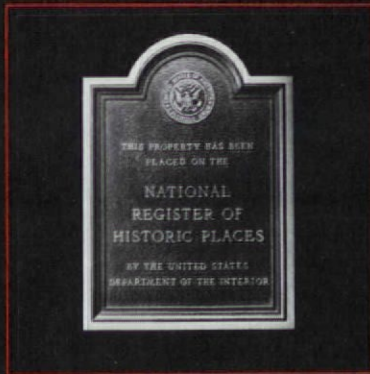
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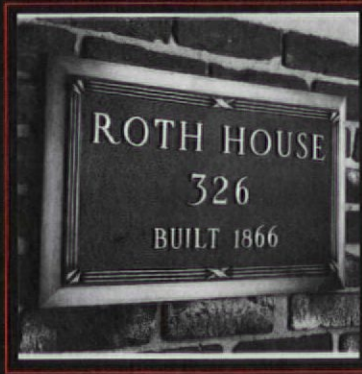


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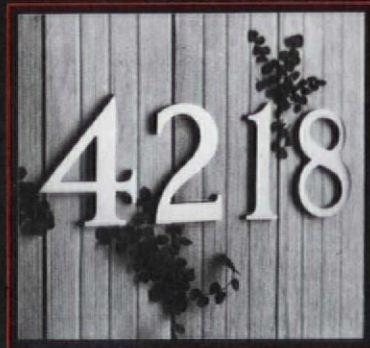
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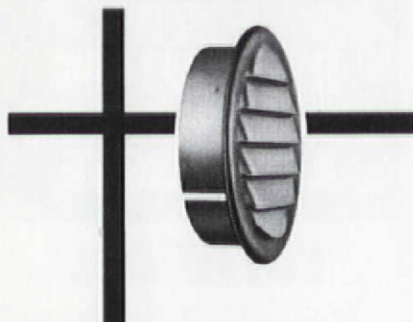
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TALE OF TWO FAMILIES

• BY BILL O'DONNELL •



Bob and Kathy with children Michael and Mary.

Bob and Kathy Didocha say they don't really own their old house. They feel more like transient caretakers, maintaining a piece of history until it passes on to their children, or to the next family. That kind of respect, no new house could ever command. The story of how the Didochas developed such an attitude is an interesting one.

When the Didochas moved to Atlanta in 1977, they bought a "temporary house" in the suburb of Tucker. It was a pleasant-enough two-storey brick house built in the early '70s on a quiet, tree-lined street. But they wanted something more. They'd lived in and restored older homes before, so old-house living was in their blood. They began searching for an old house.

Their search was futile. As Bob put it, "Sherman really did



Freeman Ussery poses near the porch.

a job on this area. And of the older homes we *could* find, most were either in a bad neighborhood, hopelessly remuddled, or priced well out of sight." It wasn't long before they realized that they'd have to do something unusual to live the way they wanted to.

"We decided to buy land in an area where we could be comfortable, and then sit on it 'til we figured out what to do." So they bought a wooded one-acre lot at the end of a quiet cul-de-sac in northwest Atlanta.

Bob's an engineer. At the time, he was supervising a Department of Energy study to determine how rich the peat deposits are in the Okefenokee swamp. Once he set up his field investigators (a group of college kids earning as many hangovers as credits), his role was reduced to two or three days' supervision every couple of weeks. But he avoided the interstate: "Each time, I'd choose a new route on the back roads of Georgia. Any time I'd see a nice old house, I'd take some photos. Kathy and I figured we'd be building a new house in a traditional style, so we were just collecting these photos to study the region's historic architecture. But I was also keeping in mind the possibility of relocating an old house."

In the small town of Hawkinsville one day, Bob saw a beautiful old Victorian with a "For Sale" sign out front. The house was tremendous and in good shape, one drawback being that it was *too* large. Bob could only imagine the cost of relocating it to Atlanta some 100 miles distant. He called the realtor that night anyway, just in case the asking price was too good to turn down.

For a house of its size, the price was quite reasonable — roughly \$90,000. But adding on the cost of relocation, updating mechanical systems, and general restoration, Bob realized it was out of their range. The realtor was very understanding and cooperative. "Well, what exactly are you looking for?" she queried. Bob told her about their lot, and their vague plans to relocate an old house. "Why don't you stop by this weekend? I think I have something for you. . . ."

The following weekend Bob was introduced to the old Ussery house. Broken into two apartments, the 1898 Queen Anne looked despondent on its overgrown lot. After one walk through the warm, comfortable, unpretentious interior, Bob was convinced. The house fit their needs, and somehow, Bob felt the house needed them. He could only hope Kathy would feel the same.

Kathy remembers well her first impression of the house: "I can't really explain it, but sometimes you just walk into a house and you get a warm feeling. You know it's a happy place. I had a hunch that the families who lived in the house had nothing but good times there. I knew I wanted our children to live in such a warm, loving home." It wouldn't be long before Kathy's hunch was corroborated, and later confirmed.

A Visitor

Interior demolition proceeded carefully and slowly. Restricted to weekend work, Bob would gently pry loose all the interior trim, pull the nails, and carefully mark each piece as to its location. Plaster demolition followed. All this was in preparation for the "big push." Bob had amassed three weeks' vacation, and the Didochas planned to spend the time on a "camping trip" — camped in a trailer next to the house in Hawkinsville. No swimming, no collecting firewood; instead, they'd be taking the house apart, board by board, and packing it into two tractor-trailers.

It was during one of these big-push days that a visitor came by, a very polite woman in her late 60s named Alice. She didn't appear pleased by what was going on.



The Ussery-Didocha house during disassembly in Hawkinsville.



Bob removing fretwork from the front porch.

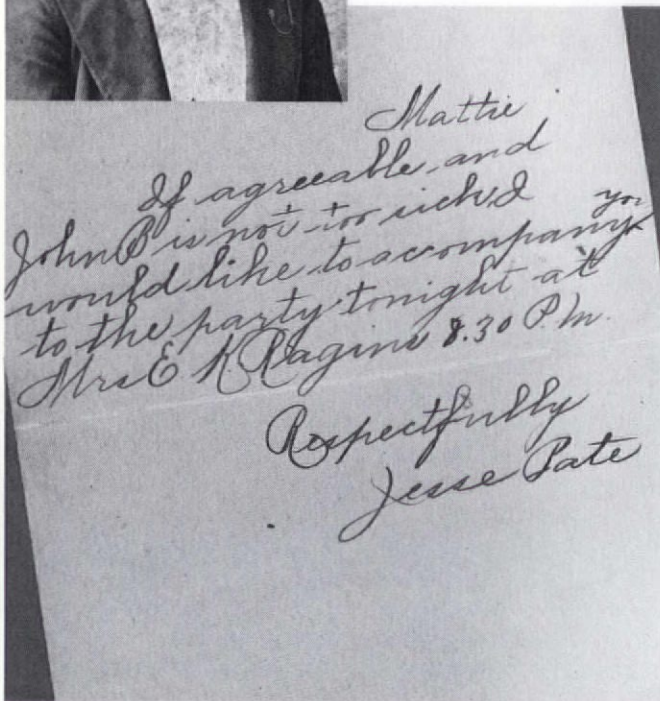
"So you're the couple taking the house apart. Well, I suppose it was only a matter of time before someone tore it down anyway. I don't fault you, but I sure am sad to see the place go. You have to understand, I was born and raised in that house. It holds so many wonderful memories for me."

Alice McDuffy, formerly Alice Ussery, was relieved to hear that the house had a future in a new location. As she got to know Bob and Kathy and their children, she could see they were going to love the house as much as she had.

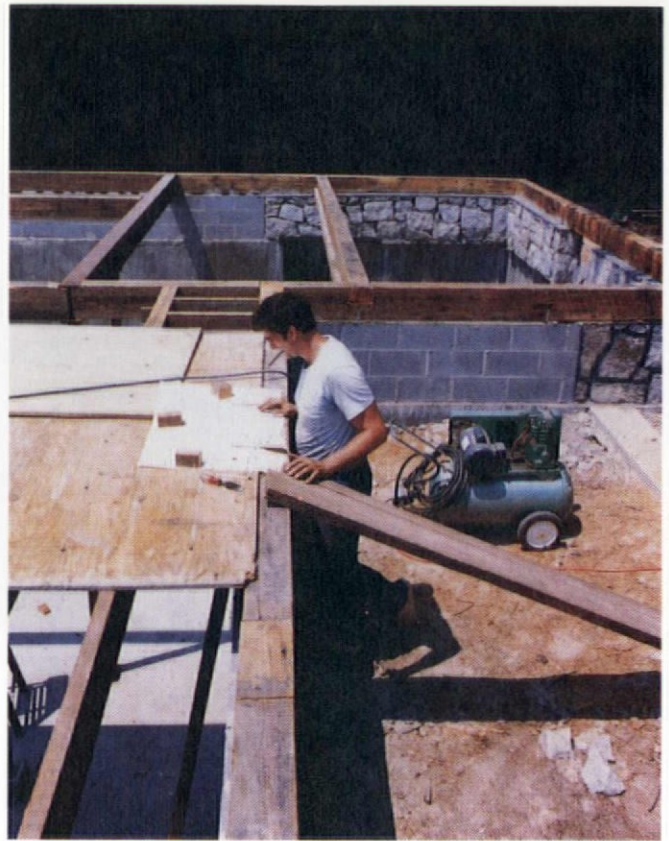
Alice stopped by often during disassembly. She'd chat and then take Michael Didocha swimming. Michael was five at the time, too young to be of much help, but too old to be quiet behind the scenes. A bond developed between Alice and the Didochas, and she offered a wealth of information. For example, Bob and Kathy suspected there had once been a tower over the bay window. Alice confirmed it when she reported that her father got rid of it after numerous attempts to have a chronic leak repaired. "He tried roofers as far away as Macon."

Alice also shared stories of the house's past. The house had originally been owned by a family named Lamar. The Lamars sold it to Freeman and Mary Ussery, Alice's parents, in 1914. Alice (one of five children) was born in the house

two years later. Freeman owned the Hawkinsville store with a partner. When the Dublin, Georgia, bank collapsed, the Usserys lost all their money. They had real-estate holdings though, and were able to build back up. They were hard times, but Alice re-



A letter found behind a mantel recalls a time when a gentleman respectfully requested the company of a lady.



Bob studies his plans in an early phase of reconstruction.

members them fondly. "My parents were very strong. They loved us dearly, and they loved their home. Those were the things most important to them."

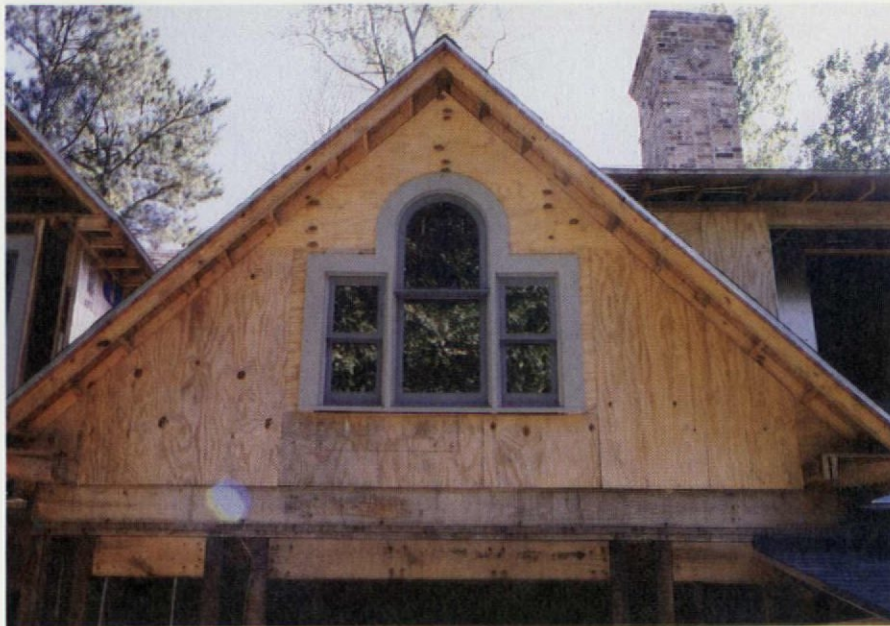
Time Capsule

Alice's stories, and stories told by other folks in Hawkinsville, all came to life with a very special find. None of the mantels were well fitted to the walls. There had always been gaps behind them. Into the voids fell cards and letters dating back to the very year the house was built. These collected on a 2x4 firestop, creating an unplanned time capsule.

One of the letters was written by Joe Lamar, a son of the original owners. Dated October 8, 1898, it supports the old saying, "the more things change, the more they stay the same." Complete with its errors, it reads like this:

Dear Mamma,

I received yours and Matti's letter a few moments ago. I was glad to hear from you both, but was sorry to know that John Pate was dead. I never would a dreamed of such a thing. I am worried over you not sending me my bord money. The lady of the house ask me for it Saturday and I told her I thought I would get by Monday. But Monday has come and I did not get any money. So what am I to tell her. Mamma please send it as soon as you get this letter for I am got to pay it. You know if a crowd of boys was boarding with you you would want the money when it is due. So please



Detail of a palladian window in a south-facing gable.

send it to me. I would like to wait until the next 21st But she won't so please send it. I have not got a cent in the world up here So please send me a little more. If I live I am going to pay you back all the mony I have got from you. I have got me a place at a fine store in Atlanta when I am ready for it . . . So then I will pay you back all I have gotten from you. Please send me the money at once. . . . Send some because Wednesday is half a month and the board is \$14.00 a month. Don't forget to send me a little extra. Write soon and give Matti my love.

Joe

Also behind the mantel were postcards, Christmas cards, notes and letters written throughout the Usserys' more than half-century occupancy. When he first read through this pile of mail, Bob "felt like I was intruding on people's privacy. But I learned an awful lot about the past and about what life was like in this house. The letters documented some of the ups and downs faced by those who lived here, and they indicated that this *bas* always been a happy home."

Among Alice's earliest memories is the swing that used to hang on the porch. It was a two-seat swing with a safety bar that could be pulled down to cradle children. "I remember my parents swinging me back and forth on the porch at night and telling me stories. And of course, as I got older, that became my courting swing. My husband Mac courted me in that swing. Until eleven o'clock, that is; then the porch lights would come on bright and he'd have to be going home." Alice says she'll sketch the swing so Bob can reproduce it for the *Didocha's* front porch.

Alice also remembers her chores. The fireplace ash clean-outs were located in crawlspaces under the house. Emptying them was a job best left to little people. Alice remembers crawling under the house to do this children's work — and it was profitable, too. Freeman gave her two cents each time she shovelled out the ashes. Alice was delighted when Bob

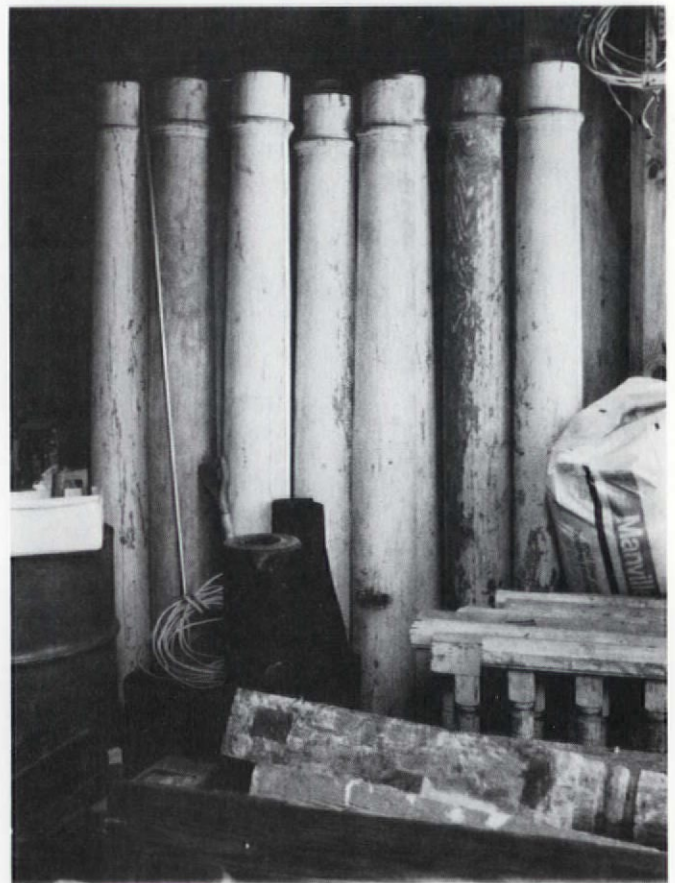
removed one of the doors, cleaned it up, painted it, and presented it to her as a memento of the house. She returned the favor by giving Bob and Kathy the candy bowl that sat eternally in the dining room. When the reconstruction is complete, it will return to its place, filled with goodies.

Reconstruction

Groundbreaking took place in January of 1986. Since that time, the *Didochas* have not had a day off. Both Bob and Kathy work full time, they're raising two children, maintaining one household and building another. The work is slow and expensive. The financial pressure to move into the house and sell their other home is great. "We owe a lot to

some very understanding creditors. Like Dan Baker of First Security National Bank; he's our loan officer. There's a man who defines patience."

But they're not taking shortcuts. When something doesn't go together perfectly, they take it apart and start over. They plan to live in the house for a long time, and they don't want



The porch Alice McDuffy remembers so well sits in the garage, awaiting reassembly.

a quick-fix now to haunt them for years. And besides, they feel they owe it to the house.

As the work has progressed, Bob and Kathy have kept in touch with Alice and her family. Mary Alice Trobaugh, Alice's daughter, showed up at the construction site one day to see PaPa's house. How she found the place, no one knows — she showed up without a map or directions. She and her husband Gary visit frequently now to check on the progress and chat with the Didochas. Mary Alice brings photos back to Hawkinsville so the whole family can share the joy of watching PaPa's house pieced back together. When the house is complete, Bob and Kathy look forward to having the whole Hawkinsville crew up for a housewarming party.

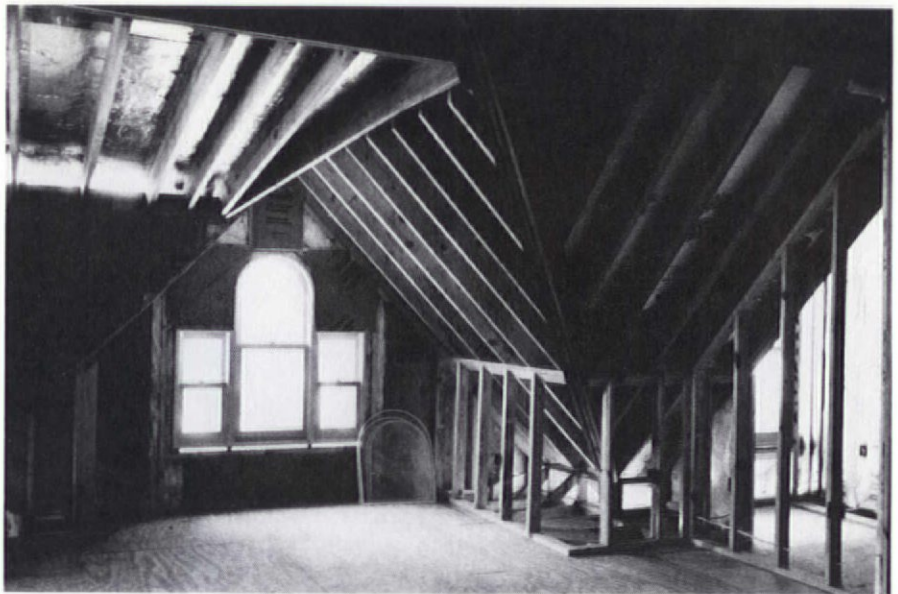
That party is still a long way off. Despite the tremendous progress made since January of '86, Bob and Kathy are well behind their original schedule — a familiar story to all of us who restore old houses.

As of this writing, virtually all of the clapboards have been stripped, reinstalled, and painted, and most of the windows and doors have been secured. They definitely have forward momentum. They've been blessed by pleasant weekend weather, and the work has reached the point where they can see the "light at the end of the tunnel." Consequently, work is progressing at a feverish pitch. The Didochas hope to have the house in "move-in condition" early in '88. (That is, a complete outer shell, but a raw, open interior.) That will leave about a year's worth of interior finishing. Then it's a matter of landscaping and decorating.

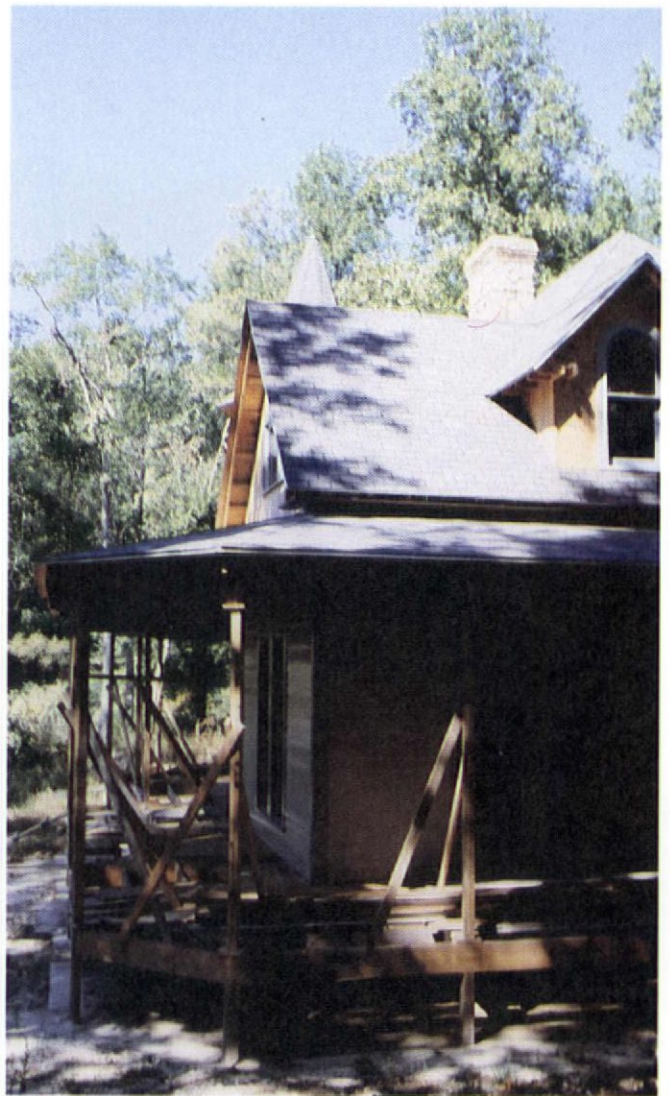
The End?

No. . . . This story is far from over. And it won't be over when the last dishes from the housewarming party have been washed and put away. And if the Ussery-Didocha house continues to be occupied by folks who care about history and tradition and memories, this story won't be over 100 years from now, when Bob and Kathy and their children are gone. Just as it didn't end with the passing of Freeman and Mary Ussery.

Families are born, they live, they grow old, they die. But the house remembers them. Pieces of their lives drift behind the mantels; their footsteps wear away at the floorboards and stair treads; everywhere there is evidence of the people who have come and gone. Bob and Kathy and Michael and Mary will be next to leave their impressions on this old house. And because of their efforts, the house will be there for future generations. The people who live there a century from now will know that Bob and Kathy and Alice and Freeman and Joe lived. The house won't let them be forgotten.



Roof pitch was increased somewhat, and dormers were added to allow living space in what had been an oversized attic.

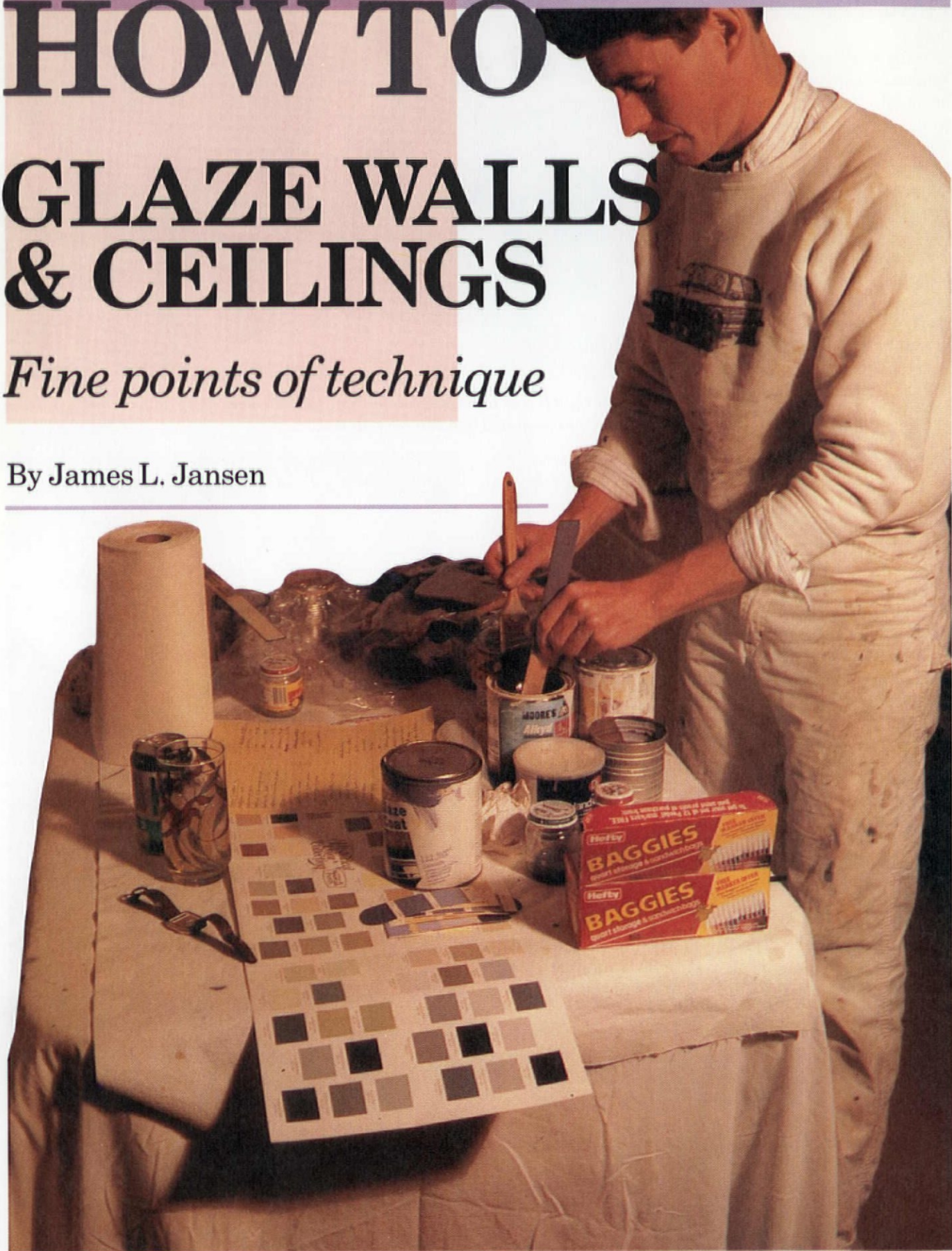


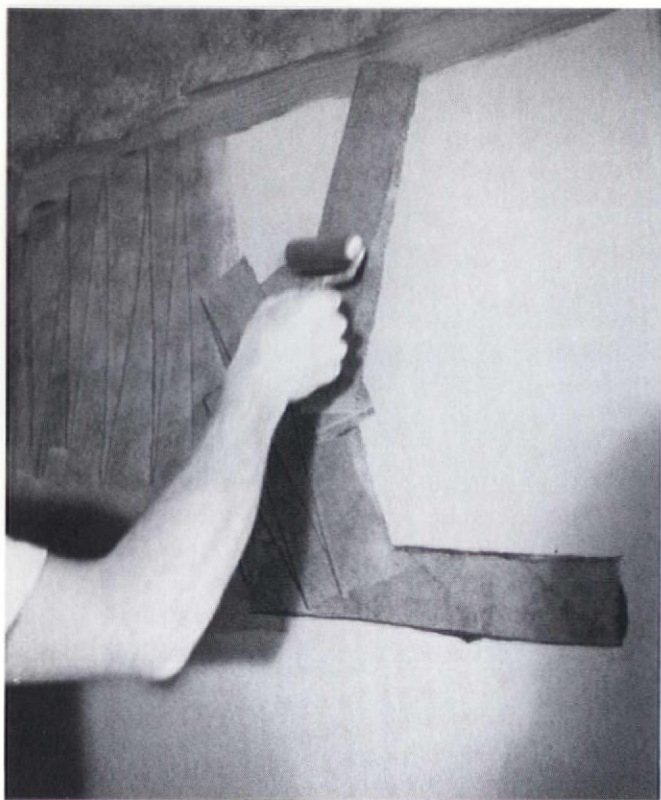
Much work remains before Bob and Kathy can relax on a porch swing and enjoy a balmy Georgia evening.

HOW TO GLAZE WALLS & CEILINGS

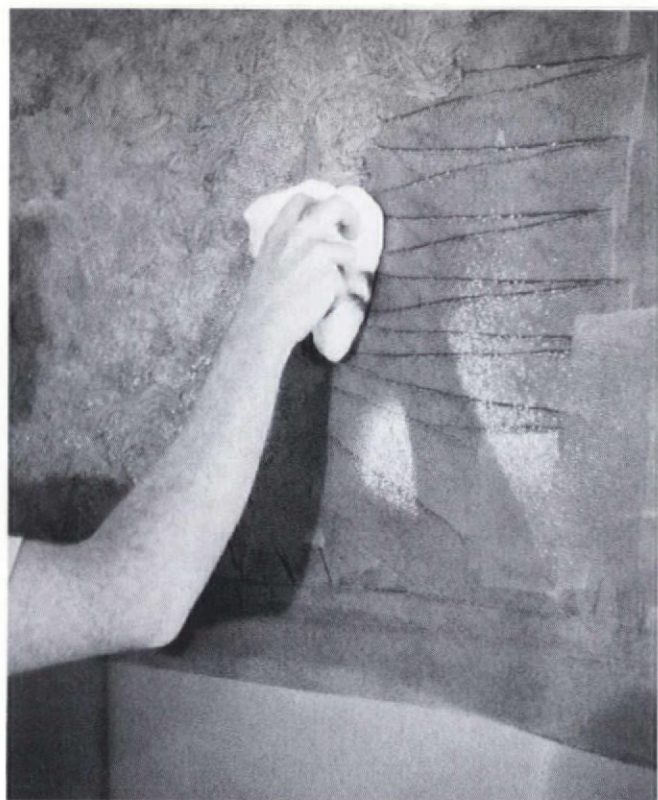
Fine points of technique

By James L. Jansen





The glaze coat is applied over a lighter ground. Jim prefers to apply the glaze with disposable foam rollers — they spread the glaze quickly, and they're easy to clean.



The glaze is distressed with cheese cloth in a combination pouncing/twisting motion. The more pouncing, the lighter the glaze color (as more is removed).

Glazing is the decorative technique of applying a film of transparent color over an opaque ground coat of a similar or different color. It was last discussed in OHJ in December '83, and to quote Nat Weinstein, the author of that article: "There are three basic techniques for manipulating [or distressing] the glaze coat: striating, stippling, and mottling. Striating is the dragging of a dry brush (or rag, sponge, steel wool, etc.) in parallel strokes over the wet glaze. When stippling, you break up the wet glaze with the ends of a dry brush applied in a pouncing motion. In mottling, you blot the wet glaze with a pad made of rag, tissue paper, cotton waste, sponge, or similar material. There are many combinations and variations of these techniques." This article will examine some of these variations.

But first, a review of the basics. Glazing liquid is a thick medium which will retain texture. An endless variety of textures and looks can be attained simply by changing what is used to blend and wipe the glaze. Changing the viscosity of the glaze will also alter the distinctiveness of the texture — the more thinner you add to the formula, the more "delicate" the effect. The glaze can also be varied in transparency (or "softened") by adding alkyd paint to the formula — the more paint, the more opaque the glaze. (A selection of glaze formulas appears on page 32.)

The color of the underlying ground is another variable; it can be of the same ilk as the glaze (a tone on tone), or of a contrasting hue. A white wall covered by a green glaze looks very different from a blue wall covered by the same green glaze.

The Basics

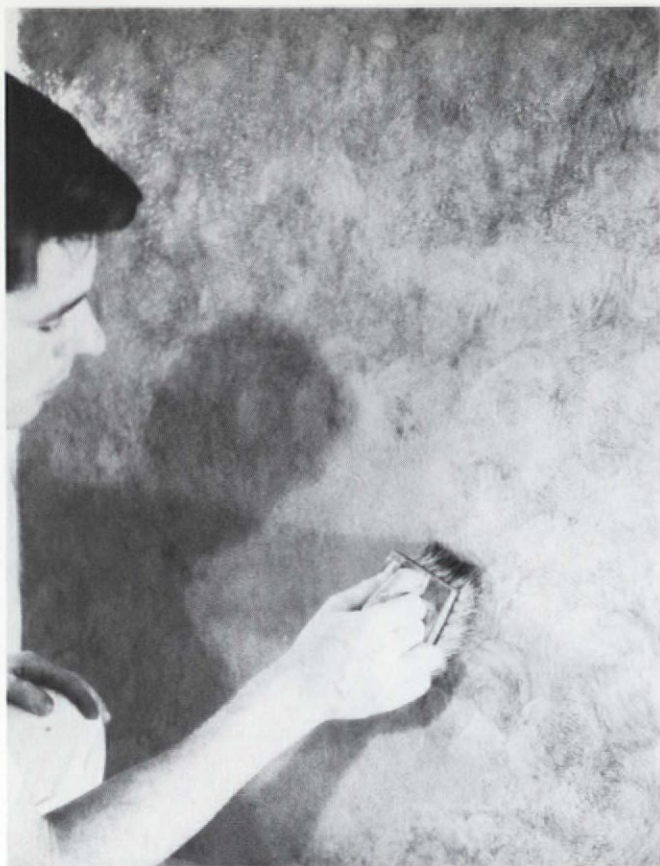
Here follows what I believe is the simplest way to glaze a wall — it's certainly within the capabilities of any beginner.

- 1) Go to your local paint-supply store and select a color in two contrasting tones, a light and a dark. Have your paint dealer tint a semi-gloss alkyd paint the lighter of the two colors. Semi-gloss alkyd is used for the ground not because of its shine, but because it lacks porosity; the glaze slides more easily and remains workable longer, which makes it easier to distress. Benjamin Moore's Satin Impervo and Dulamel both work well. (Latex paint is more porous and will yield different results; if you have to work with latex, use a high gloss — it's the least absorbent). Next, have McCloskey Glaze Coat tinted the darker of the two colors. (If you can't find this or a similar product locally, call McCloskey at (800) 345-4530 for their dealer nearest you.) One quart of glaze should cover the average-size room.

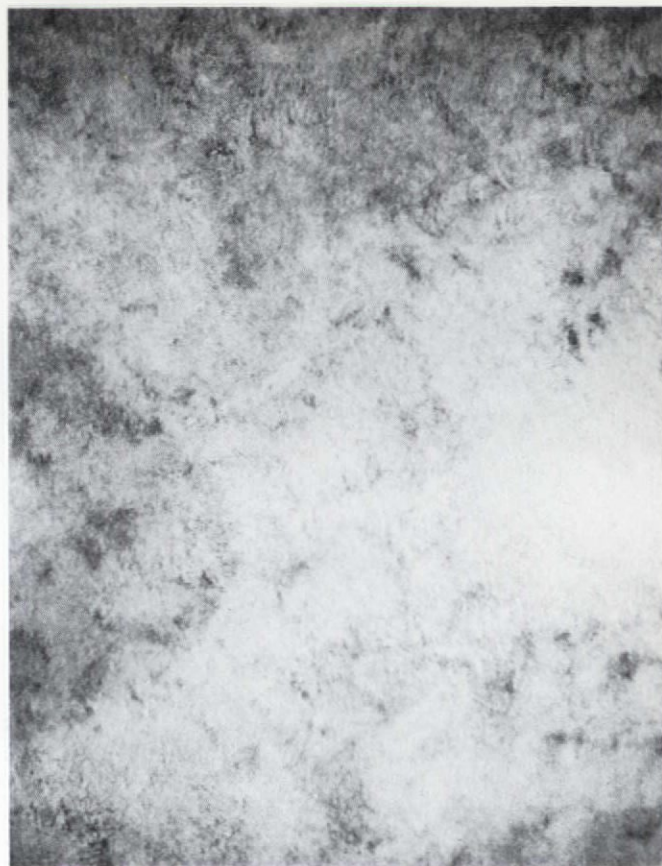
- 2) Prepare and decorate the surface to be glazed with the semi-gloss paint. Apply two coats to achieve a smooth, opaque finish.

- 3) When the paint has dried thoroughly, brush on a 3-foot-square section of the glaze in the upper-left corner of the wall.

- 4) Wad up some cheese cloth into a ball about the size of a grapefruit and pounce the glaze with a wrist-twisting motion — the more you pounce, the more glaze you'll remove. The wall will become lighter as more of the ground coat (the lighter tone) shows through. (Some say,



To soften the effect, Jim stipples the glaze by pouncing with a stippling brush. Lower right side of the photo shows the effect from mottling alone.



The finished wall: Lighter areas were produced by removing more of the glaze. This texture was achieved by mottling with cheese cloth, then stippling.

“glows” or “grins” through.) In this way, you can control and manipulate the overall color and effect. Blot with the cheese cloth in a combination of mottling and stippling: Use the cloth to break up and even out the glaze in a pouncing motion. Stand back frequently to check that your wiping is “carefully careless” and random. You don’t want to create patterns; the goal is an effect that is irregular, mottled, and cloudy, with light and dark areas, but which looks uniform overall. Rotate the wad and rearrange the folds frequently to further avoid any repetition. Replace the cloth when it becomes saturated.

5) The secret to preventing lap marks is to keep a wet edge on your sections. To do this, it’s best to work with a partner — one distributes the glaze, the other wipes. Work your way down, in 3-foot squares at a time. Proceed from left to right across the entire surface. Leave irregular edges for each section. Don’t wipe the very edge of the glazed section until the adjacent section has gone up, or else they’ll blend together poorly. And don’t stop until you’ve finished the entire surface.

6) Let the glaze coat dry for three days.

7) Protect the glaze coat with two coats of a satin- or eggshell-finish varnish; this way, you can safely wash down the walls with soap and water (making glazed walls ideal for high-traffic areas). Some folks prefer a gloss varnish; it’s easier to apply thinned 3 parts varnish to 1 part mineral spirits. Most every varnish will “amber,” thus altering

slightly the color of the wall. This factor can be taken into account when you select your color scheme. In fact, if a slight adjustment in the glaze color seems necessary when you’re finished, the varnish coat can be tinted to suit and amend the situation.

Glazing is an extremely variable process. (Marbleizing and graining are just two more variations on the glazing theme.) What follows are some of the more complicated — and attractive — techniques.

Getting Fancy

Polychrome Glazing

A multicolor blend can be applied using the technique described above, only now two or more different color glazes are applied over the opaque ground. With this finish, select one glaze color to predominate, and two or three subordinate colors for highlights.

Each glaze color should be mixed in its own container and assigned its own brush. Apply the predominate glaze first. Before blending, add a few spots of the subordinate colors. (Two good axioms to remember here: Keep it Subtle & Less is More.) Don’t apply these colors in columns or rows; vary the size of the spots. Blend the colors with a stippling brush, and then pat the entire section with a cheese cloth wad, turning it frequently to avoid mixing the



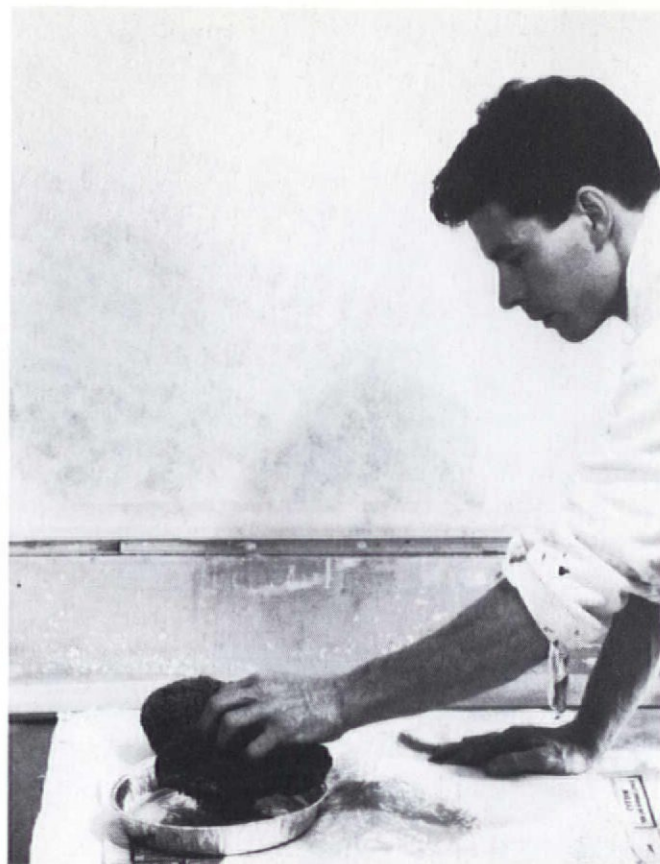
An example of polychrome glazing. After mottling the dominant color, Jim adds two subordinate colors. They'll be blended in to produce a subtle, three-color effect.

colors. (Remember, varying the tool used to blend and distress the glaze lets you achieve different looks.) Don't pounce too much in one area, or you'll mix the glazes into an undesired muddy color — the idea is to spread them over one another, not to mix them together. Afterwards, stipple once more for a "softer" appearance.

Just as easily, the predominant color can be applied and stippled right away; subordinate colors can then be placed about and patted with clean cheese cloth. The accent colors will be more distinct with this method.

Clearly, more than one color is necessary for this technique. There are several ways to tint the glaze coat. As mentioned above, your paint dealer can tint the glazing liquid for you — but you'll probably wind up with much more glaze than you need. Try tinting your glaze at home, using universal tinting colors, artists' oil colors, japan paints (a mixture of pigment and varnish), or perhaps easiest of all, a tint mix of exactly the colors you want, supplied to you by your paint dealer. When you purchase your glaze, tell your dealer that you're going to divide it up and tint it. Bring some containers with you (empty baby food or spice jars will do nicely) and ask him to put the tinting colors in them. It may cost you a nominal fee, but this will ensure the specific colors rather than your trying to mix them.

Divide the glaze into several containers or jars. Glaze coat tints very easily and quickly. A safe way to tint is to



"Sponging on." The sponge is dipped in glaze, blotted on newspaper, and patted against the wall. This is the process shown on the front cover.

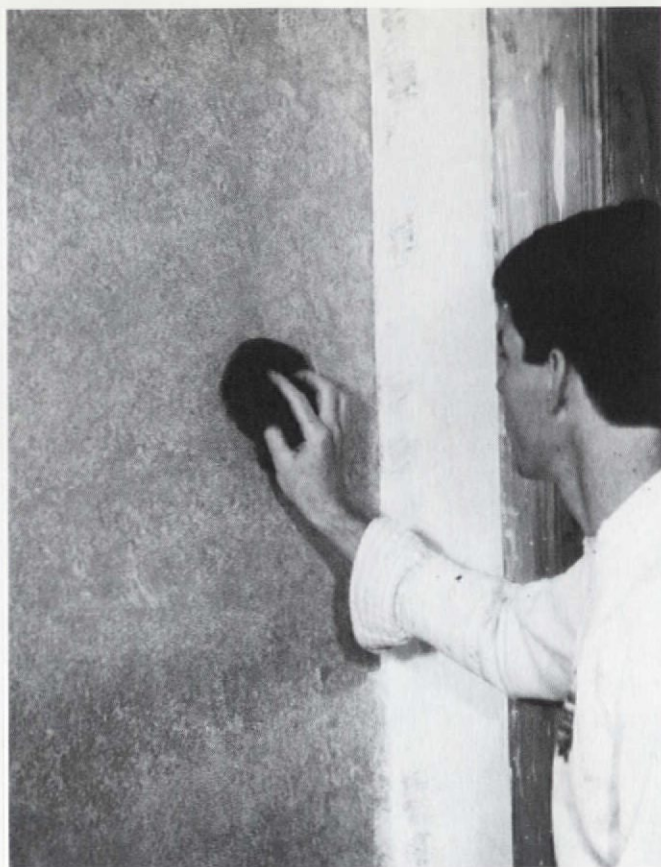
first mix a small quantity of glaze with your procured color; then use the mixture to tint the rest. This will help prevent you from "going too far" and making it too dark. Add only a drop at a time while stirring continually. If you go past the desired tint, add in some clear glaze.

Some professionals prefer to mix their own glaze formula or else add thinner and flat white alkyd paint to "soften" the ready-mix glazes. (Benjamin Moore's Sani-flat is one of the few flat alkyds.) For stippling, commercial glaze does fine. But for other techniques, such as sponging, they do have a point; for this method, I'd recommend formulas G through L on page 32. But by all means, feel free to experiment; no one method or formula is correct. (And remember, rehearsals pay off.)

Sponging

Sponging can create either a striking, hard-edge effect or a soft-edge, dapple look. To create a crisp, hard edge of distinct colors, apply the glaze directly to the wall with a dry natural sponge. This is known as *sponging on*. The glaze will be neither blended nor wiped; the secret is to apply a very thin coat of glaze with the sponge.

Pour your glaze into a paint tray (foil trays do well, too). Wring out your sponge in mineral spirits, then dip it into the glaze. Use a pad of newspaper as a blotter to remove excess glaze. Blot until the sponge leaves a clear and crisp, transparent print. Constantly rotate the sponge to avoid



“Sponging off.” After glaze is applied to the wall, a sponge wrung out in spirits is patted against the surface to remove some or much of the glaze.

repeating its print. Reload your sponge before it has a chance to run out of glaze. Always remember to blot until you have a crisp print. Thick, wet, sagging prints are caused by an overloaded sponge. Clean it routinely by wiping it with rags, or rinsing it out in solvent.

How much you overlap your pats and how much wall color you leave exposed depends on how many successive coats and colors you intend to apply. If you’re administering several layers in different colors, a greater percentage of wall should be left exposed, and less overlapping done. Let the first coat dry before building up with more colors. Subsequent colors should concentrate on blank areas, but overlap previous prints as well. It’s best to apply the lightest glaze first, followed by progressively darker tones.

A softer, dappled version is created by removing rather than applying the glaze with the natural sponge. This is known as *sponging off*. The method is shown in the accompanying illustrations. Over a light ground, a thin coat of glaze tinted a darker shade is painted on with a roller. Cover the bottom of a tray with mineral spirits and dip a natural sponge into the spirits — or apply the stuff directly from the bottle. (A tray of mineral spirits can be very odoriferous; be sure to keep it covered when not in use.) Wring out the sponge until it’s almost dry; blot it on newspaper to remove excess spirits. Pat the glaze lightly in a random, overlapping pattern. The sponge lifts off some glaze while the mineral spirits deposited on the wall soften and blend



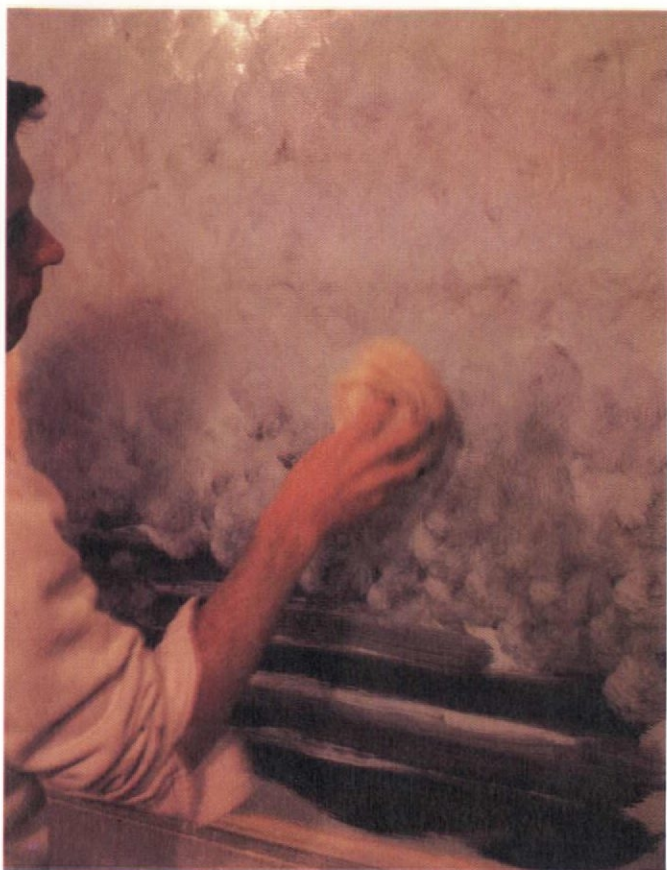
Here’s the rubbing technique used on a door. The center of the panel can be rubbed more than the panel moulding, giving subtly different densities of the same color.

the remaining glaze. The more you pat, the more spirits you’ll mix with the glaze. A glaze too diluted will run very easily, so use discretion when you pat. If a run does occur, wipe the area and begin again. The secret is an almost dry sponge — and to resist patting more than just a few times in one spot. When the sponge becomes saturated with glaze, dip it in the spirits, wring out, and repeat as necessary. Blot and continue. A small scrap of sponge can be used for edging.

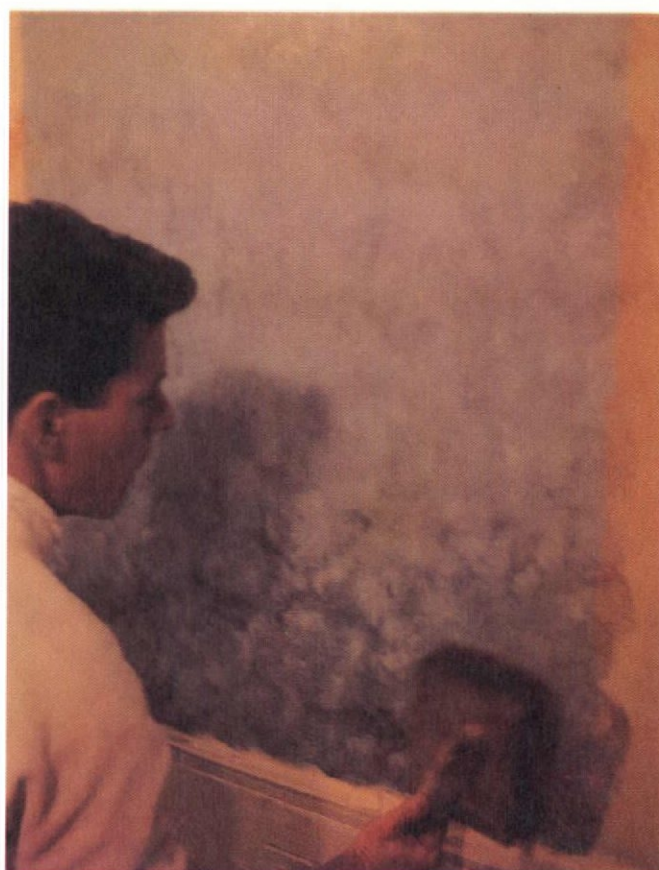
Rubbing

This is the softest of glazing finishes, also the subtlest and easiest (if not the quickest). Done correctly, it gives the look of painted walls faded over time. “But,” you cry, “my walls already look like that!” Well, not quite. Rubbing looks sort of like old parchment. Old, cracked plaster walls can be an asset here as the glaze fills cracks and other irregularities, imparting an “old fresco” look.

Formula I (page 32) is recommended for rubbing. You’ll be spreading on the glaze extra thin, so the formula should be tinted several times darker than what you ultimately want. Dip a soft, absorbent rag into the glaze coat and begin smearing on the glaze. (Be sure you have enough of the same type of rag to do the entire surface; different rags will distress the glaze differently, and change the overall look.) To get the color you desire, rub the glaze out as far as it will go — imagine you’re polishing the wall. Reload



Applying a graduated finish: Stripes of glaze are applied closer together at the bottom (dark end) of the wall. Then the glaze is mottled from top to bottom.



As Jim finishes mottling the graduated glaze, we can clearly see the effect produced. The glaze is more transparent towards the ceiling.

the rag and keep going. This thinner film of glaze will dry faster, so be careful not to lose your wet edge. Remember to step back and examine your work. Adjust glaze as needed, adding some here, rubbing out some there. Protect with flat varnish.

Graduated Blend

This effect is created in much the same way as any multicolor glaze, save that the placement of colors is specific rather than random. There are two ways to go about it. One method employs either artists' oil colors or japan paints and clear glazing liquid. A graduated blend can go from one shade to another within the same color (i.e., from light to dark), or can blend colors into each other (red to orange to yellow). Purchase paints accordingly; you won't need several different shades of the same color, as you can always thin down one color with additional varnish (for japan paints) or thinner (for artists' oil colors). To glaze a section above a chair rail, say, five feet, you will probably want four or five different shades of your color, to progress from dark near the rail to almost clear near the ceiling. Thin your paints accordingly in four or five progressively lighter hues.

First apply clear glaze to the wall. Next, with a brush, paint on horizontal stripes of your colors directly over the glaze, the darkest shade near the rail, the lightest stripe a foot below the ceiling. You can always control the hue by

simply applying more or fewer stripes and by placing them closer or farther apart. Start at the top and blend downward. If a very dark area is desired, it is better to add a stripe of a darker color rather than adding too many stripes.

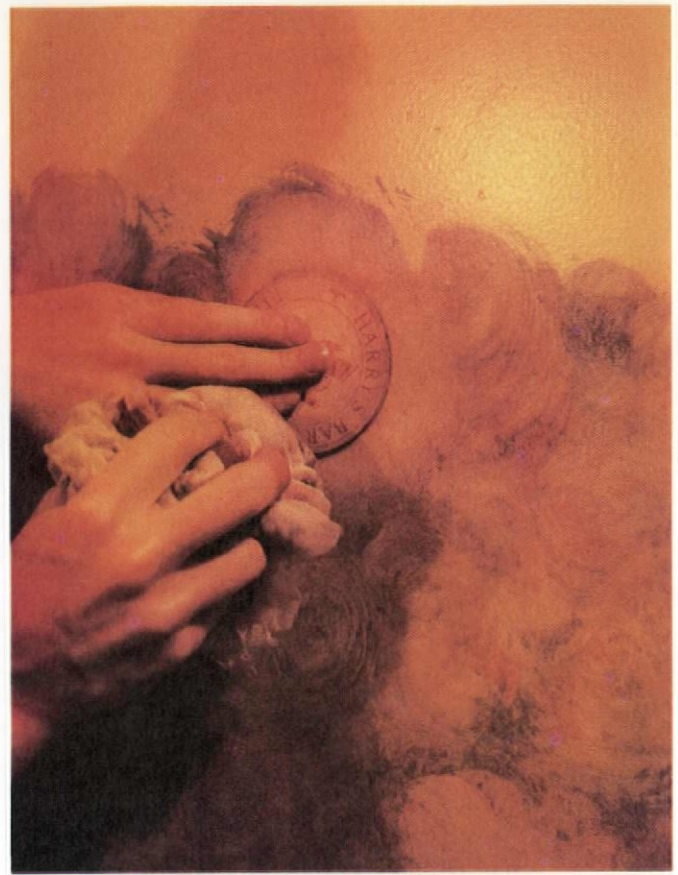
Another variation of the graduated blend is to use tinted glazes rather than japan paints or artists' oil colors. This method is similar to the multicolor technique. Divide the glaze into several containers. While stirring, slowly add your tinting color a few drops at a time until the glaze is the color of your darkest desired tone. Now use this mixture to color the progressively lighter glazes. Apply the glazes in horizontal stripes — these stripes should be wider and closer together, because there is no underlying glaze. As you pounce and blend the colors, stand back, and with a "fresh eye," check your work. If matters are not quite what you wish (which is an oh-so-subtle, oh-so-even, gradual change), add a stripe to darken or continue to pounce to lighten. You'll probably be working in relatively larger sections, so a helper is mandatory. Blend the stripes together by mottling with cheese cloth, then stipple with a stippling brush.

Silhouetting

After an area has been blended and before it sets up, you can go one step further (as though multicolor and graduated finishes weren't enough!). Take a cut-out cardboard silhouette — a simple geometric shape for a Deco look or



These two photos show the process of silhouetting. Additional mottling around the "template" allows more of the base coat to show through. While this wild color



scheme may not be appropriate for your formal parlor, it gives you an idea of the endless possibilities of glazing.

an elaborate design — hold it over the glazed section, and with a cheese cloth, pounce and wipe about the perimeter of your cut-out. The shape will be outlined in a lighter halo of glaze.

Texture Glazing

This technique of pouncing imparts a detailed imprint in the glaze. Cheese cloth provides one type of texture; generally, a coarser material is used. To get this finish, more glaze is generally needed on the wall to hold the impression. McCloskey Glaze Coat is thick enough straight from the can. (You can thicken glaze with cornstarch, although I've never needed to.) Apply glaze to the surface. Distress with a dry sponge, burlap, frayed rope ends, crumpled newspaper, tissue paper, terry cloth, or anything else that might make an impression on you and the glaze.

I have seen texturing where, after blending, different objects were pressed into the glaze and lifted away, leaving behind very detailed prints. One such example was a wall blended first in autumn colors: Burnt umber predominated, green and yellow highlighted the scheme, and hints of orange, red, and blue appeared occasionally throughout. Actual leaves were pressed into the glaze, leaving behind not only their outlines but also their delicate veining. 🏠

James Jansen is a self-employed decorative painter working in the Stamford, Conn., vicinity.

GLAZE RECIPES

- | | |
|--|---|
| A) McCloskey Glaze Coat | 2 parts glaze coat
2 parts mineral spirits |
| B) 1 part flat varnish
1 part boiled linseed oil
1 part turpentine | I) 1 part glaze coat
1 part mineral spirits
1 Tbs./pint flat white alkyd paint |
| C) 2 parts Penetrol
2 parts varnish
1 part paint thinner | J) 1 part glaze coat
3 parts mineral spirits
1 Tbs./pint flat white alkyd paint |
| D) 1 part boiled linseed oil
2 parts turpentine | K) 1 part raw linseed oil
1 part mineral spirits
1 part flat varnish |
| E) 1 part boiled linseed oil
1 part benzine
2 parts turpentine | L) 1 part glaze coat
1 part mineral spirits
1 to 2 parts flat white alkyd paint
2 Tbs. raw linseed oil |
| F) 1 part japan paint
1 part glaze coat
1 part mineral spirits | M) 1 part boiled linseed oil
1 part turpentine
1 part drier
1 Tbs./quart mineral spirits |
| G) 2 parts japan paint
1 part flat white alkyd paint
1 part glaze coat
1 part mineral spirits | |
| H) 1 part japan paint
1 part flat white alkyd | |



This colorful "jazz finish" is produced by blending three bright colors. Again, you probably wouldn't want such a bold finish in a formal room. But imagine such a finish



coated with an amber varnish above the dark wainscoting in a dimly-lit speakeasy. Get the idea?

GLAZING TIPS

- 1) To thin, add mineral spirits.
- 2) To increase drying time, add raw (rather than boiled) linseed oil. Raw linseed oil retards drying; it also results in a harder finish.
- 3) To decrease drying time, add japan dryer to the formula or a fan to the room.
- 4) If you wish to mix your own colors with either universal tinting colors or artists' oil colors, first mix the different colors together in a bowl with a small amount of thinner and either some glaze or varnish. Test your new hue by brushing out a stripe on newspaper or white paper. If the color is what you hoped for, use this mixture to tint your glaze formula. If it isn't, keep trying.
- 5) Should you add paint to your formula, the mixture will have greater coverage and will go further. Also, the more paint in the formula, the shorter the drying time.
- 6) Should the glaze start to set up and turn tacky before blending, you can redeem the situation by brushing on some mineral spirits. Blot up excess with a rag, then continue pouncing. A wet edge can be re-created in the same manner.
- 7) Do rehearsals first on scraps of wallboard or in a closet.
- 8) If you have a hard time finding a natural sponge, check out a local tack/riding shop. Before using the sponge for

the first time, submerge it in water, let it expand fully, then wring it out and let it dry before glazing.

9) Keep children and other pets away until the glaze dries completely — blemishes can be difficult to disguise.

10) Protect areas not to be glazed by running drafting tape along their edges. Before blending the glaze edge, remove the tape, blend as usual, then wipe off the excess glaze with a "spirited rag." It's best to leave trim at the primed stage until you're done with glazing.

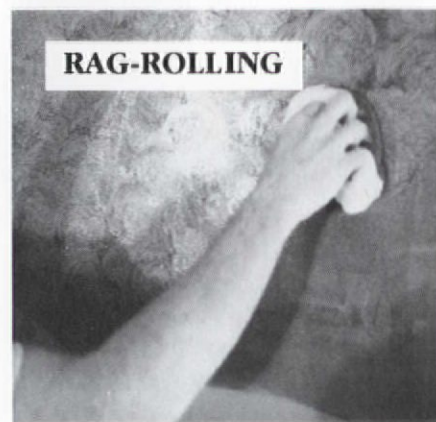
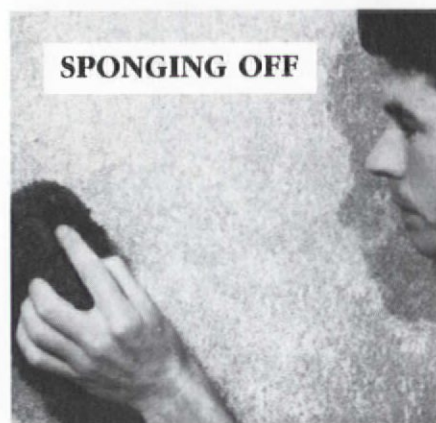
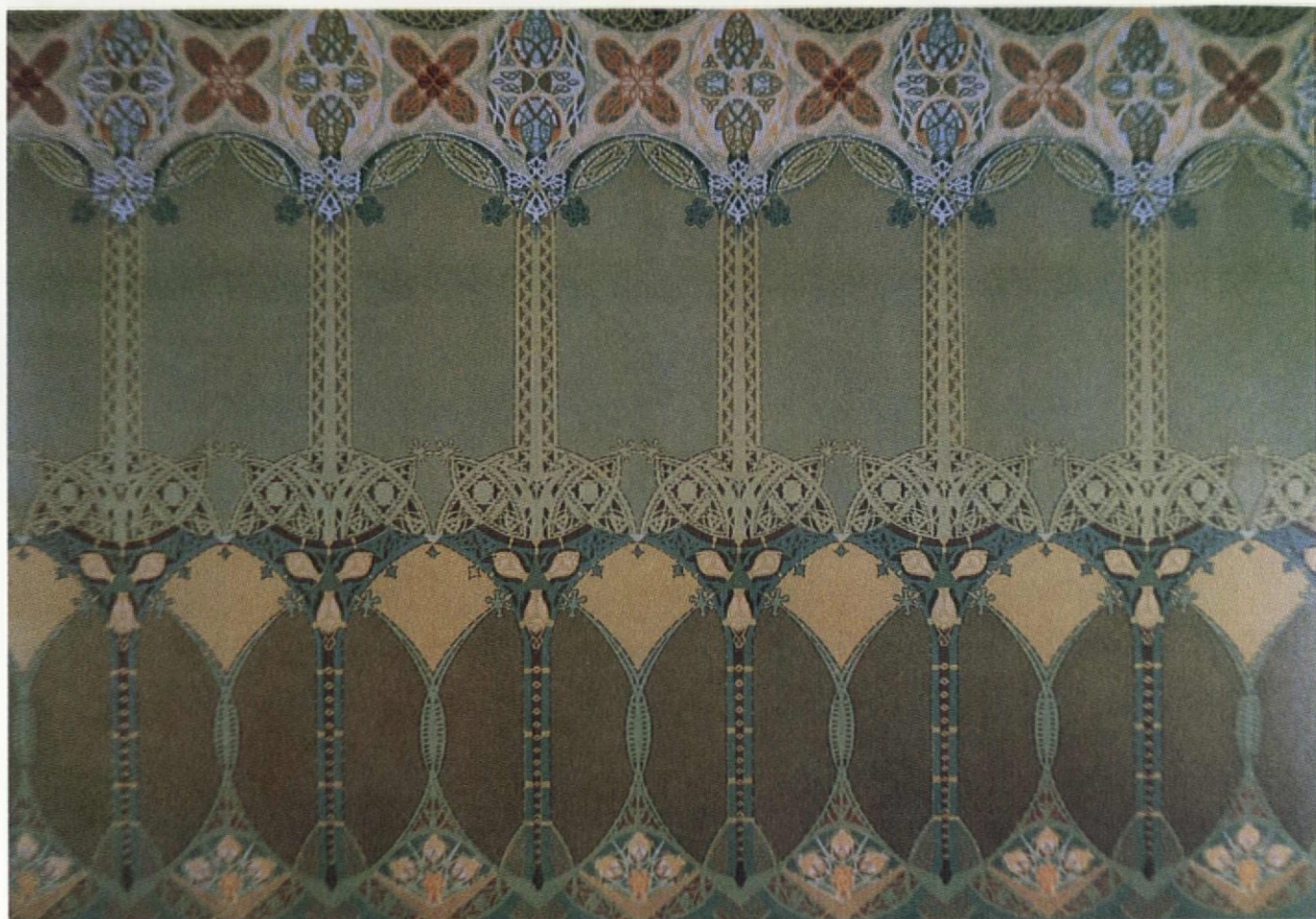
11) If the glaze is too fluid and you've thinned it too much, let it sit for a while to "harden off" — thinner will evaporate whenever the glaze is exposed.

12) If you take a break after finishing a wall (and not before!), store your glaze brush in a plastic bag, but don't stick it in the refrigerator — the glaze will crystallize. Clean it out with thinner at the end of the day.

13) Glazing is often recommended to disguise bad walls in old houses. To use glazing to the best advantage of your crummy walls, start off with a flat rather than semi-gloss ground. Employ one of the "softer" decorating techniques, either stippling, rubbing, or sponging off. Cover and protect with a flat varnish.

14) Soak glaze-coated rags in water before disposal.

15) Tinting color should never measure more than 10% of the total glaze. There might be hardening problems if more pigment is used.



A GLOSSARY of Painted Finishes

Throughout the history of decorating, paint and imagination have been used to create an infinite variety of surface finishes, both subtle and wild. Here are some ideas from the past 300 years.

ANTIQUING

This refers to methods of distressing or softening a painted finish to lend an appearance of age. It can be done with a greyed or earth-tinted glaze overlaid on the decoration and then rubbed down to suggest wear; or the finish can be spattered with a neutral color or black.

COLOR WASHING

This soft effect can be produced by

application of a distemper wash or much-thinned glaze over the ground. A 4-inch brush is used to slap on the thin wash in loose horizontal applications. Some ground coat color is left exposed. When the wash has dried, a second application follows, giving varying intensities and a dappled effect.

DRAGGING

Made popular by British decorators in the '30s, this is a subtle, fairly formal finish. The painted wall is covered (18-inch stripe at a time) with a transparent glaze or wash of thinned paint. Then a dry brush is dragged through the glaze, leaving behind irregular lines. The effects can be var-

ied: The glaze and ground coat can be of the same hue or contrasting; different colors can be layered; dragging can be done vertically and then horizontally to create a linen look. To quote decorator Jocasta Innes: "The difference those fine stripes of thin colour make is quite extraordinary — they not only soften and enrich the basic shade, but space out the walls, so that the room immediately seems larger and less boxy."

GILDING

This is the application of metal leaf or metallic paint. Gold leaf, etc., can be applied over varnish to create a matte finish. Burnished, or shiny, gilding is achieved by water gilding over a traditional ground of gesso and bole or japan color.

GRADUATED BLEND

This refers to the application of colored glaze that has been mixed up in batches of increasing intensity, so that when the "stripes" of glaze color are blended, the surface moves smoothly from darkest to lightest.

GRAINING

In its traditional form, this technique simulates wood. (It's also called *faux bois* — "false wood.") Various tools are dragged through wet glaze to create grain, heart lines, and knots. Graining can be realistic enough to fool people, or somewhat caricatured. Some folk graining, both historical and contemporary, is quite fantastic, using colors and grain textures not found in real wood.

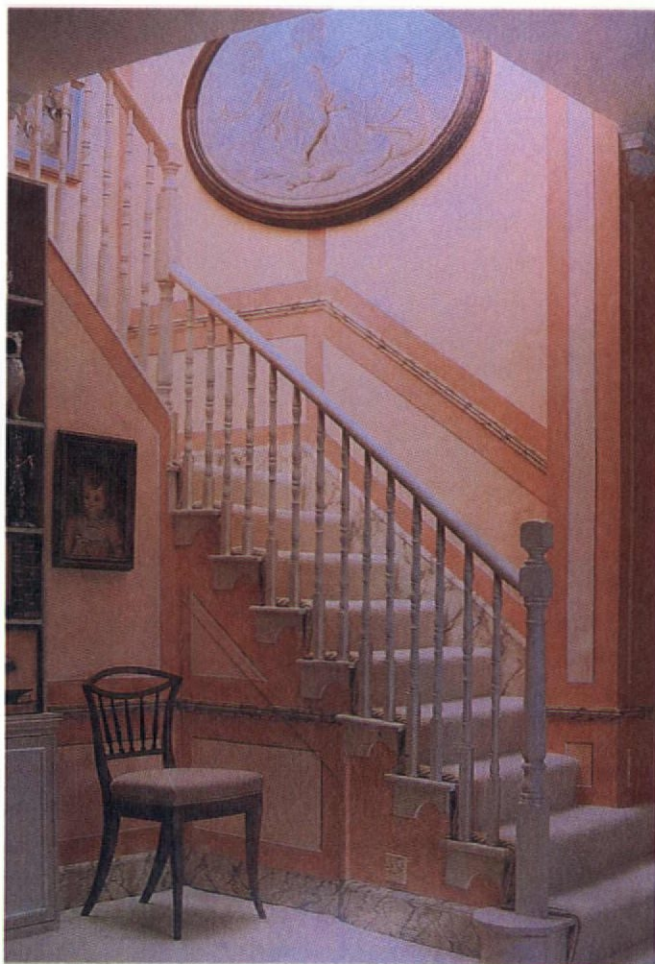
GRISAILLE

Related to trompe l'oeil, this is a monochrome painting technique wherein solid form is suggested with different shades of only one color (the color being tinted with white or shaded with black). For example, an architectural feature such as moulding might be executed in grisaille — a pictorial representation in one color.

JAZZ FINISH

This name for a specialty glazing technique is used a lot in old texts,

Opposite: This example of ultimate stencilling is from the Chicago Stock Exchange Trading Room, designed by Louis Sullivan.
Right: Trompe l'oeil painting (courtesy Paint Magic).

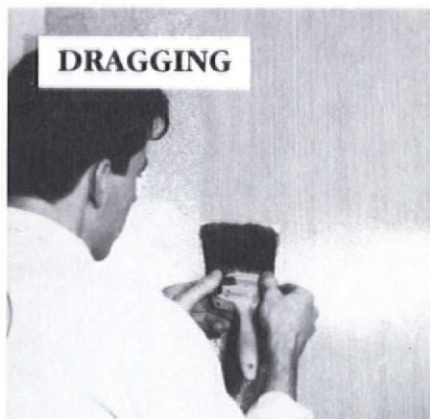


but hardly ever is it defined. It probably came to mean any blended finish using three or more colors, and was popular in the '20s and '30s.

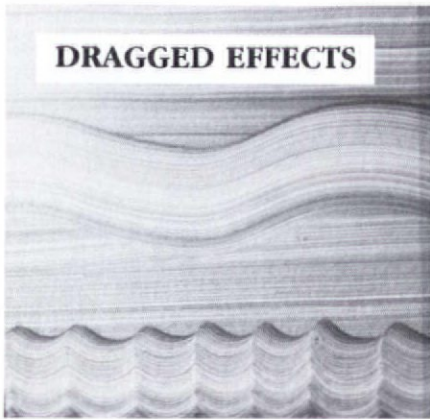
The most specific formula we found is the following: The glazing colors are mixed separately, using raw sienna, raw umber, rose pink, and cobalt blue. A coat of flattening oil is applied to an ivory-colored background, working on a two-yard square at a time. While the oil is still wet, the colors are applied here and there. With a wad of cheesecloth, the colors are blended into one another with a circular motion. Then the work is stippled, taking care not to smear the colors. Highlights are wiped out here and there to permit the ground colors to show through. A rich blend is the result, with none of the colors predominating.

LACQUER FINISH

This is a shiny finish achieved through the use of gloss varnish over matte color. It generally requires im-



DRAGGING



DRAGGED EFFECTS



In this period illustration from Craftsman magazine, the soft color on the walls comes from glazing over the matte ground color.

POUNCED PATTERN

This refers to the method used to transfer an outline to a surface in preparation for freehand painting. The pattern outline is drawn on paper and then traced over with a pounce wheel (like a dressmaker's pattern wheel). Its little teeth leave holes. Then the pattern is taped in place, and powdered chalk is pounced through it to transfer the outline to the wall.

RAG-ROLLING

An easy-to-do form of stippling, this technique is meant to be irregular and varied. A bunched-up rag or chamois is "rolled" through the wet glaze; the bunchiness and rolling of the rag constantly varies the subtle pattern and color density left on the wall.

SCUMBLING

This technique is sometimes used as a synonym for "glazing." A scumble coat may more specifically refer to the opaque technique overcoat used in a stippling technique popular in the '20s and '30s. Opaque white, cream, or other light color would be stippled over a bright, shiny base color such as crimson or cobalt blue.

SPATTER FINISH

This refers to a painted surface that has been "showered" with thinned paint or glaze. When used tone on tone (say, purple on a violet blue), it adds depth; it can also introduce lively colors. The amount of spattering, heaviness of the spatters, and number of colors all can be varied to give very different effects.

SPONGING

Sponging on refers to using a natural sponge to dab on the tinted glaze or paint wash. *Sponging off* assumes the wall has been uniformly coated with glaze; then the sponge is used to remove some glaze and to distress the wet surface. Sponging off gives a more delicate and regular surface. Sponging on with two different-color glazes is a quick way to a marbled effect.



MARBLEIZING

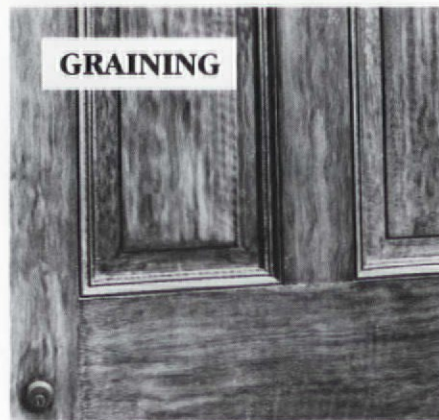
maculate wall surfaces to look good. The varnish can be tinted to add depth as well as shine. A lacquer finish gives a much richer effect than simply using gloss paint.

MARBLEIZING

The very artistic technique known as *faux marbre* seeks to absolutely imitate marble in all its variations of color, sheen, and veining. More often, however, marbling is impressionistic. Commonly, a tinted glaze is brushed over a white ground and sponged lightly. Then "veins" are introduced in oil colors with a small brush; these are blurred by dry-brushing.

MURAL

Freehand wall painting, usually over a large surface, done with almost any kind of paint. A working sketch can be made on the wall with chalk or charcoal. Mural painting is generally stylized and two-dimensional — not overly realistic.



GRAINING

STENCILLING

With this technique, painted decoration is applied through a cut-out template to create a repeating pattern on walls or ceiling. "Naive" stencilling was popular in the 17th and 18th centuries. By the late-Victorian period, stencilling had become sophisticated and complex in color and design. A separate template is used for each color.

STIPLING

Before paint rollers were invented, stippling was a way to remove brush marks from walls. The painter quickly went over the still-wet paint with a large stippling brush, interrupting the brush lines and creating a matte, slightly roughened texture. Decorative stippled finishes involve stippling over a thinly applied, wet glaze layer. The stippling can be done with a stippling brush, a fluffy paint roller, or a wad of cloth. The "freckles" of glaze removed during stippling reveal the paint color beneath, creating a softened, subtly uneven background.

STRIPING

This is perhaps the simplest painted decoration, but not the easiest. Striping can be used to pick out architectural details, or as a band at picture-rail or chair-rail height. Single or multiple stripes, in related or different colors, give different looks. Striping is generally done with a special striping brush; a mahl stick (a wood rod with a rubber end) can be used to steady the hand.

TIFFANY FINISH

Like "jazz finish," this label comes up a lot in decorator's manuals of the 1920s. Everybody then must have known what it was, because it's never defined! Near as we can tell, it refers to any blended glaze finish in multiple colors.

TORTOISESHELLING

This is a strong imitative treatment, usually used on woodwork. A glossy, brown-colored varnish is brushed over a yellow ground, then artist's colors (umbers, black) are painted into wet varnish in diagonals. Then

*Mural painting: an example from the book *Paint Magic*, by Jocasta Innes. Freeband murals have been popular throughout history, both as folk art and in bigbrow interiors.*



the whole surface is dry-brushed, on both diagonals, leaving a finish with the mottled patterns of a glossy tortoise shell.

TROMPE L'OEIL

Meaning "deceive the eye," this technique creates the impression of three dimensions in paint. It can be simple (painting architectural mouldings on a flush door) or complex (painting a French door and the scene beyond it).

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The Art of the Painted Finish by Isabel O'Neil, pub. William Morrow & Co., Inc., 1971, New York City.

Interior Wall Decoration by F.N. Vanderwalker, pub. Frederick J. Drake & Co., Chicago, 1924.

Paint Magic by Jocasta Innes, pub. Van Nostrand Reinhold, 1981, New York City.



THE BASICS OF STRIPPING PAINT

(FROM JUST ABOUT ANYTHING)

By Patricia Poore

We still get more questions about paint stripping than just about any other subject. The other day, a man asked what we'd written about basic paint-stripping techniques. An editor opened our Cumulative Index confidently, and sure enough, there were dozens of articles about removing paint.

Not a single one was basic! We've had articles on hot-tank vs. cold-tank dipstripping, on chemically stripping floors that can't be sanded, and on how to get peeling paint off a metal roof. But no introduction to methods. This article fills that need.



I've been a stripper for years. My first time, I think, was when I was 18, a freshman in college. I must have had clean, pink lungs then, and it was before I thought of myself as chemical-sensitive. That first experience involved taking the black paint and goeey varnish off a big ugly rocker I got for a few dollars. Since then, I've moved on from furniture to house parts. I always say I'm going to quit, but there's so much paint-encrusted woodwork in the world. I've used chemicals and torches and heat guns, and heat plates and scrapers and high-intensity lamps, and rotary sanders and disc sanders and all the solvents you should never breathe.

When I was between houses and hearing horror stories about the health hazards involved with paint stripping, I vowed I would never strip paint again. I would either live with painted woodwork, or I'd hire the work done. Then, in July of 1984, I bought another old house and wouldn't

you know it, the dining room had oak beams and a carved mantel and a knee-high oak wainscot — all slathered in seven coats of aquamarine paint. And since we'd just bought an old house, we couldn't afford to hire anybody (besides, I'm a perfectionist), so I found myself breaking my vows and paint-stripping once again. This time with a respirator.

Hazards or not, most old-house owners find themselves stripping paint. It's the most universal do-it-yourself restoration task. In this article, information is confined to what works for interior stripping, in place. It won't cover sending pieces out to be dip-stripped. And it won't cover exterior stripping, which is more complex and usually involves hiring a contractor.

Before we get into the details of how to strip various materials, I want to cover an important point: how to decide whether you should strip in the first place.

To Strip Or Not To Strip

There's almost a worship of stripped wood these days. Some people feel compelled to remove paint from anything made of wood. I've seen plenty of sad examples where, after countless hours of messy, hazardous, frustrating work, a restorer is left with very mediocre results. Little flecks of original paint stare out from the pores of the wood and cling to every crack and corner. The wood has a dull hazy look, and it's all carefully encased in two coats of shiny polyurethane.

So before we plunge into a discussion of various stripping methods, let's emphasize that the first question is: do you really want to/have to?

Paint stripping is messy, time-consuming, and hazardous. "I'll strip it" should not be an automatic reaction. Rather, assume that all old paint should be left in place unless you can make a strong case for its removal.

There are three major reasons for removing paint:

- (1) To reveal the color and grain of beautiful wood (usually a hardwood), or to reveal a fine material, such as marble, underneath.
- (2) To remove cracked or peeling layers prior to repainting.
- (3) To remove excessive layers that obscure architectural detail prior to repainting. (Notice that two of the three reasons for stripping paint assume that you're going to repaint afterwards — so you won't need to do a perfect removal job.)

Most of the woodwork in homes built in the late-18th and early-19th centuries was meant to be painted. And so was the woodwork in some post-Victorian homes (especially in bedrooms). There are good reasons not to "go natural" with wood that was originally painted.

First, wood that was originally painted is usually a softwood, such as fir or pine, and doesn't have particularly

beautiful color or grain.

Second, if the wood was painted from day one, there was never any layer of varnish on it. So that means the original paint has probably soaked into the pores of the wood to an extent that makes complete removal impossible without a horrendous amount of sanding. If you sand it out, you end up with damaged profiles and old wood with no patina. If you don't sand, you wind up with paint freckles.

Third, a natural finish is not even historically appropriate in these circumstances. So you'll have done a lot of work to get woodwork that's not very good-looking, and isn't appropriate to the style of your house.

Now you know: There are lots of reasons for not stripping wood. But let's say you've made a careful analysis and determined that the wainscot in your 1850 Gothic Cottage originally had a clear finish under those 37 coats of white paint. Or somebody painted your brass doorknobs black. Or you just realized there's a marble mopboard under the mustard paint in the front hall. What are you letting yourself in for?

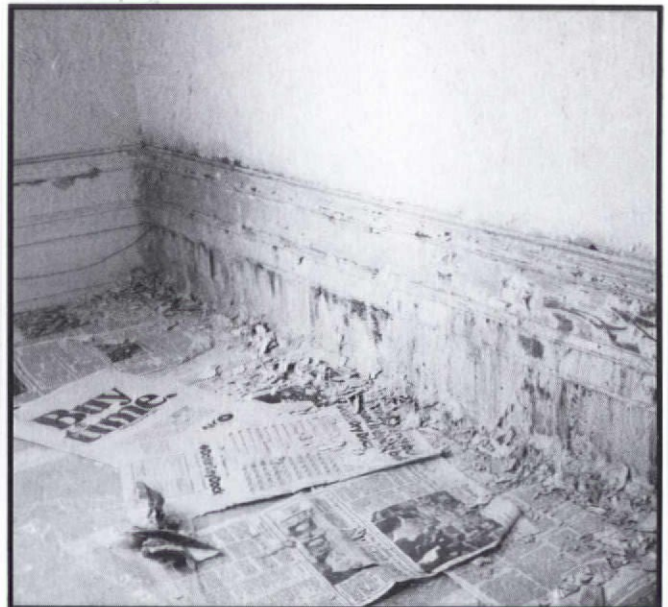
A lot of work! But there are some proven tricks that will save you time getting started. Now for the nitty-gritty: how to strip. Here is an overview of methods that work on various interior materials.

First & Foremost: PAINTED WOODWORK

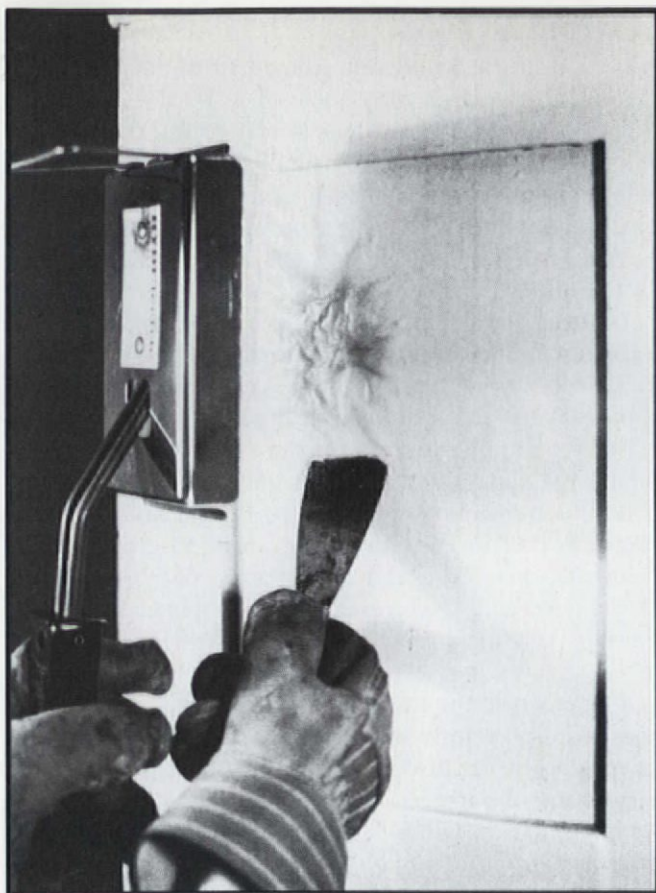
Let's start with hardwoods, such as oak, walnut, mahogany, chestnut, and cherry: Use heat to get the paint off down to the varnish or shellac layer. For broad areas, use a heat plate, which melts the paint off 12 square inches at a time. For moulded areas, out-of-the-way areas, including inside corners, fluting, and narrow surfaces, use a heat gun. For big jobs, you'll want both heat tools to get the bulk of the



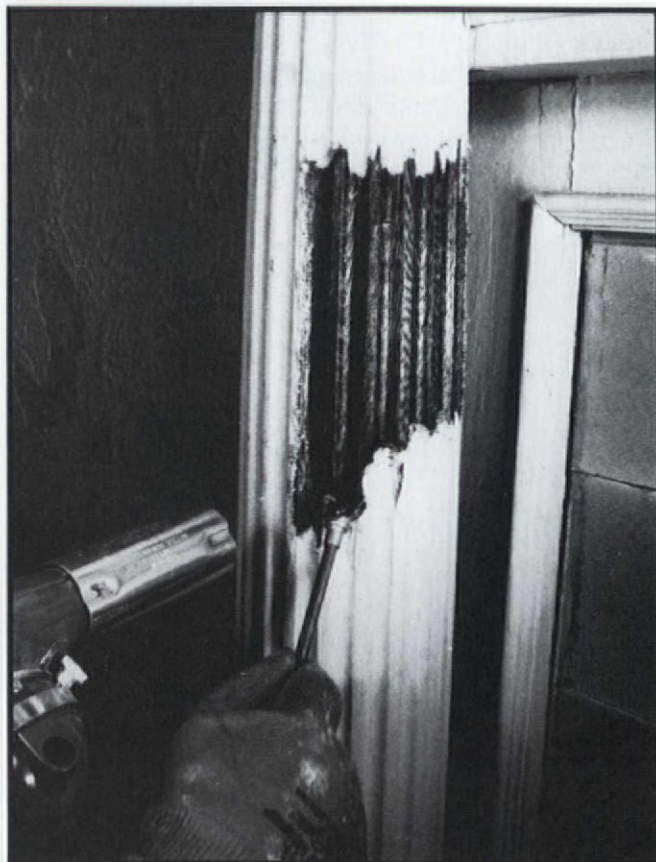
Here, a heat gun is used to melt multiple layers of paint off a baseboard.



Starting out with chemical stripper on thick paint layers creates a sludgy mess.



The heat plate in action.



Heat pulls all the paint out of fluting.

job done fast. Then, go back with a chemical remover to take off the varnish and what little paint residue is left.

Now for softwoods such as pine: If there are many layers of paint built up, use a heat tool to reduce the quantity of paint. Toward the bottom layers, things may get gummy, and much will remain in the pores of the wood to be cleaned up with chemical stripper. If there are only one-two-three coats of paint on softwood, use a chemical stripper to start. Heat is less effective when there wasn't a varnish or shellac layer to separate the paint from its bond with the wood. (Remember, if there is no varnish layer, the wood was painted from day one, so you should really be stripping only to reveal details and sharp outlines concealed by paint . . . in which case you don't have to do a great job because you'll be repainting anyway.)

Not as Difficult: CLEAR FINISHES

You might not have to strip entirely; perhaps a finish reviver will do. A finish reviver works by cleaning the surface of the old varnish — actually, by dissolving the uppermost layer where most of the dirt is. The household cleanser Top Job is a finish reviver of sorts; it has mild paint-stripping qualities and an aroma to go with it. Various fine commercial brands of finish reviver, such as Hope's, Daly's, and Formby's, are available.

If you want to or need to strip away a clear finish, check first to see whether it's varnish or shellac. Rub it hard with denatured alcohol; if it's shellac, it will come off. Continue with the alcohol and rags, or alcohol and bronze wool if necessary. If it's varnish rather than shellac, you'll know because the alcohol won't dissolve it. Heat won't remove varnish or shellac very effectively. But even the thickest, darkest layers of varnish will come off quickly when slathered with conventional chemical paint-and-varnish removers.

Anything Works: METALS

Most of the time, metal is the easiest thing in the world to strip. In OHJ, we've run items from readers about stripping painted metal hardware by immersing it in boiling water with vinegar added, or baking soda added. And about how you can strip metal by dipping it in practically any solvent, or sudsy ammonia, or TSP. (TSP is tri-sodium phosphate, a powerful cleaning agent. If you can't get it at a building center, try janitorial suppliers or masonry suppliers.) Most recently I stripped metal hardware that had flat surfaces by holding it under hot running water and razor-blading the paint off. It took a matter of minutes.

The truth is, paint doesn't make a very good bond with metal, so it's easy to break it and get the paint off. For high-quality cast pieces, dip them in a name-brand *liquid* stripper. Let the chemical do the work, rinse and dry well, and finish up immediately with a good metal polish.

Alas, there are also a few difficult metal-stripping tasks.



Chemical paint strippers vary in their viscosity (thickness) and their strength.

One that comes to mind is stripping tin ceilings. Sometimes you have to remove paint because it is too thick, or peeling, or because the metal is rusting through failing paint layers. This is a terrible job to face: The surface is overhead, making the work dangerous and fatiguing, and the embossed surface is hard to scrape. Assume you won't get all the paint off. Remove only enough to solve the problem. Go at it first with a wire brush, which should be adequate to take off the paint that was failing. If you have to use chemical stripper, buy the thickest type available, and add cornstarch to get it to stick. After you remove the sludge, rinse with mineral spirits (not water!) and prime immediately.

Cast-iron radiators are a pain, too. If you were going to remove them anyway, consider hauling them into the backyard (or to a metal shop) for sandblasting. Don't remove the radiators just to strip them, however. They're heavy and hard to reconnect. In place, take the paint off mechanically. Try a stiff wire brush, and/or those wire sanding wheels that chuck into a drill. I've broken the paint bond by tapping the radiator with a hammer, and then gotten most of the paint off by patiently (and vigorously) wire brushing it.

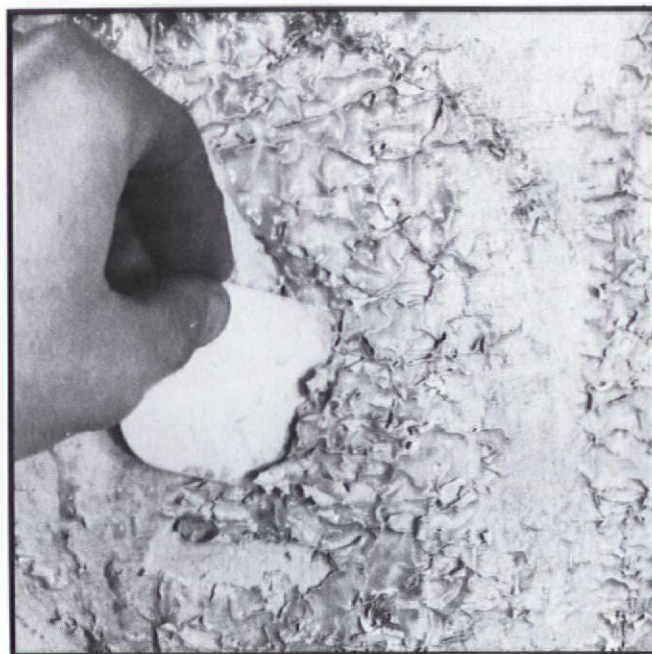
Watch for Scratches: **MARBLE**

Marble is best stripped with chemical paint removers. Heat tools aren't as effective here because the stone conducts away some of the heat. It doesn't take much to get paint off the smooth stone surface. What you have to be careful of is scratching. Be sure to use only Teflon spatulas, wood scrapers, plastic scrubbers (like dish-scrubbing Dobie pads), or another non-scratching tool to remove the paint sludge. Marble is surprisingly soft, and can be marred easily by putty knives or other metal scrapers.

Paint residue or other stains may remain down in the pores of the marble. These can be removed with a poultice, which is an absorbent material with cleanser in it. Use tailor's chalk, cornstarch, or bunched-up white Kleenex as the absorbent material; hydrogen peroxide or ammonia as the agent that will remove the stain. Commercial poultices are also available.



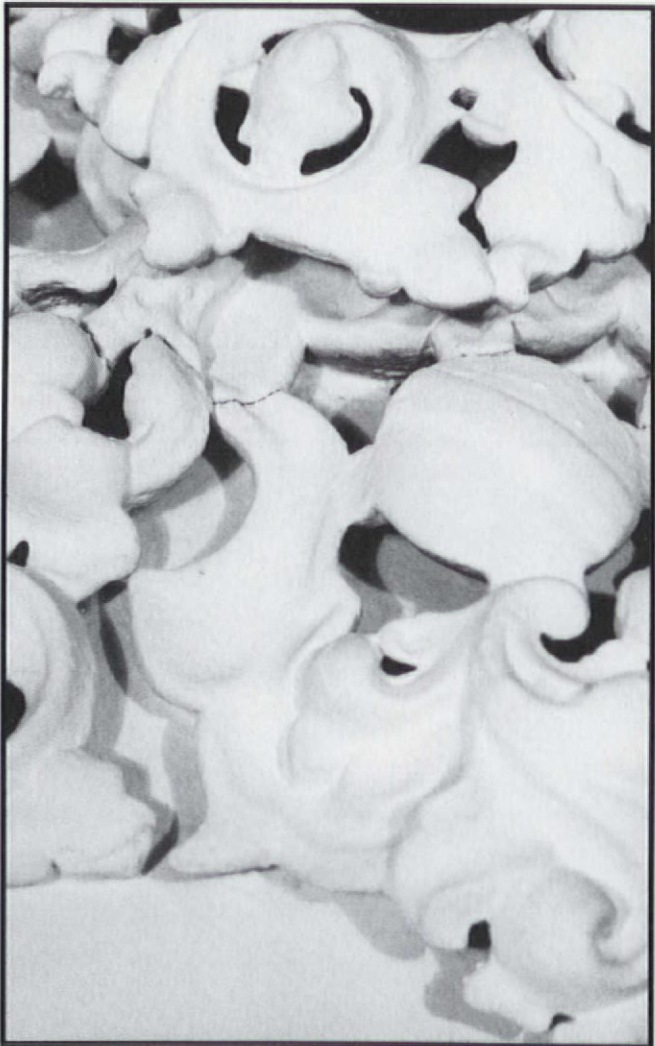
Hardware and small objects such as doorknobs can be dipped in stripper, which does all the work for you.



A Teflon pot scrubber is being used to gently scrape marble after one application of a good chemical stripper.



Marble again. This time, loosened paint layers are removed with a plastic ice scraper.



Encrusted cast-plaster ornament takes a lot of patience to strip. (Remove it if you can and leave wet towels on it to soften paint.)

A Tough One: INTERIOR BRICK

Brick is a rough porous material that holds paint very well and acts as a heat sink when you try to strip with heat tools. There are a few things you can try; they'll work with varying degrees of success depending on the permeability and smoothness of the face of the brick, the kind of paint that was put on, and the number of coats of paint.

If the paint is heavy, go ahead and try the heat tools. You won't get all the paint but you may get most of it. Similarly, chemicals will get surface paint off but not the stuff stuck in the rough face. If it's possible to totally mask off the work area, you could try renting a small sandblasting rig. It's effective, and it's a small job so you won't get too tired and lose control of the abrasive. Interior brick doesn't have to stand up to the weather so most of the usual sandblasting precautions don't apply.

Theoretically effective — but most dangerous — is to get off as much paint as you can with heat tools and scraping, then *torch* the rest of the paint until it carbonizes (turns black and ashy). Then you can brush it off with a steel or brass brush. The torch will release vaporized lead into the air and of course you could burn your house down. We don't recommend this method.

Of course, after several restorations and years of old-house living, I've gotten philosophical about problems like this one — especially if that helps me avoid hard work. Here's what I'd do: I'd assume that the reason the brick got painted in the first place was because it was crumbling, getting on people's clothes when they leaned against it, and making a mess with brick dust all over the place. So I'd paint it brick red.

Major Mess: PLASTER

When paint is severely alligatored, repainting or even skim-coating won't help. The cracks in the paint film will come back to haunt you. You do have to remove the built-up, failing layers of paint — and there's no easy way.

On flat wall surfaces, use a heat plate to melt the paint, and lift it off with a wooden scraper that won't scratch the plaster. Remove any residue with sanding or chemical remover.

There's a particularly sticky problem often encountered in old houses, usually on ceilings and occasionally on walls. That's when a painted surface is failing because of underlying calcimine — a lime-based paint, once common, that was supposed to be washed away before repainting but often wasn't. This is a really messy stripping job. Try using a wallpaper steamer to work at the edges of any loose area. Frequently, the steam will be able to get under the calcimine, loosening the whole mess which can then be removed with scrapers.

If the paint is stuck fast in places, the steam method may not work. Then use a heat plate and scraper to remove all the latex and oil-based paint. You'll have to go back with

a sponge and hot water to wash off the remaining calamine.

Heat methods don't work as well for stripping plaster mouldings. It's hard to get a tool into the mouldings to remove paint for the few seconds while it's soft and melted. Rather, use a chemical stripper and *let it really soak in*. Paint at the bottom of grooves may be a quarter-inch thick, and the remover has to soak a long time to soften it all the way to the bottom. If the chemical starts to dry out, add more on top without scraping. To keep the remover from drying out while it's working, you can cover it with Saran Wrap or waxed paper taped in place.

When the paint is *completely* softened, scrape only once. To pull softened paint out of the bottom of mouldings, find a tool around the house that works for you. Linoleum knives, dental picks, nut picks, sharpened screwdrivers, teaspoons, and dozens of similar ad-hoc tools have been used by dedicated strippers.

A Trick or Two: STRIPPING GLASS

Why would you find yourself stripping glass? We had a bathroom skylight in our previous house. It was centered right over the toilet. The skylight was made of multiple panes of colored glass — and somebody had painted the whole thing black. (Maybe a previous occupant was convinced that people passing overhead in helicopters had binoculars trained on them.) We took apart the skylight, which needed carpentry repairs anyhow, and stripped the glass the easy way.

Soak painted glass in very hot water with a little ammonia or TSP added. This breaks the bond of paint to glass and softens the paint somewhat. While it's still wet, scrape the paint off with a razor blade. The paint will come off easily, but the glass may not look very good. Old glass is minutely etched from grit and pollution, so a cloudy paint residue may remain in the surface. Lye will take it out — and a convenient, safe way to buy lye is in the guise of Easy-Off Oven Cleaner. It works on the porcelain insides of your stove without doing it harm, so it should come as no surprise that it can also be used to get stains out of glass.

That was a basic course in stripping. There are many fine points. Sometimes the only way to approach a job is with a patient attitude about the trial-and-error you have to go through for the first couple of hours. To conclude:

- Stripping is messy and hazardous, so don't do it unless you have to.
- Be aware of all of the health hazards, and take sensible precautions. (See the next article, on page 44.)
- There's no single "right way" to strip paint. Different situations call for different methods — and frequently a combination of methods.
- Knowing the tricks of the trade can convert such jobs from being truly horrible, to those that are merely awful.



The advantage of heat is that it leaves crumbs instead of sludge.



Nylon, plastic, brass, and steel brushes in various sizes are handy for getting into grooves and for final cleanup.



Scrapers, too, come in all sizes and shapes. Sometimes, though, what you need is an old teaspoon. . . .



PAINT STRIPPING

Novices approach paint stripping with a cheerful abandon. Stripping paint is among the most dangerous restoration chores. You shouldn't be deathly afraid to strip paint, but it is important to be aware of all the potential hazards. Understanding the danger is the first step in minimizing the risks.

The greatest hazard may be from the stripping chemicals themselves:

Methylene Chloride —

Methylene chloride is the active ingredient in many chemical stripping agents. Exposure to the chemical poses numerous health risks. The most immediate risk comes from contact with the skin or eyes. A splatter of methylene chloride on the skin will produce burns. When skin contact occurs, you'll know it — it's a very painful sensation. Rinse immediately with copious volumes of water, wash the area with soap and water, and rinse again.

ALWAYS wear eye protection when handling any methylene-chloride-based stripper. This can't be stressed enough. Even the most limited eye contact can produce corneal scarring and permanently impair vision. Don't take chances. I once opened a can of methylene-chloride-based stripper without wearing goggles. I was intending only to pour some off into a container, and I'd left my safety glasses upstairs. The contents were under pressure, and as I removed the cap, the container spit a little stripper at me. The goop hit me in the face, but fortunately missed my eyes. I was lucky. Should eye contact occur, flush with clear water for at least fifteen minutes, and see a physician immediately.

Methylene chloride acts as a mild narcotic. If you feel a bit woozy or giddy while stripping, you're breathing air that has unsafe levels of the chemical. But don't wait for such warning signs. Follow the precautions listed below before you experience any adverse effects.

A major metabolic by-product of methylene chloride is carbon monoxide. It's much easier for the hemoglobin in your red blood cells to take up molecules of carbon monoxide than molecules of oxygen. Exposure to unsafe levels of methylene chloride fumes can therefore produce an

oxygen deficiency in the blood. This lack of oxygen puts a strain on internal organs, particularly the heart. This is one reason why anyone with a history of cardiovascular illness should abstain from stripping paint.

Methylene chloride is a suspected carcinogen. Chronic exposure may cause cancer. While those who strip paint for a living are to be most concerned with the cancer-causing potential of this chemical, everyone should respect its potential to cause life-threatening illness. Especially when you consider all the other possible and proven carcinogens that we're exposed to in modern life.

Methanol —

Methanol poisoning is usually the result of ingestion; however, methanol can be absorbed through the skin in quantities large enough to cause systemic illness. Prolonged exposure to methanol vapors can cause dizziness, upper respiratory irritation, impaired vision (potentially permanent), headache, nausea, and vomiting. Combined chronic exposure to methanol and carbon monoxide has been linked to cerebral atherosclerosis — an important consideration, as many strippers contain both methanol and methylene chloride (of which carbon monoxide is a metabolic by-product).

Again, ventilation is the key to reducing the risk. Wear gloves and goggles whenever handling a methanol-containing product.

Benzene —

The toxic effects of benzene are well documented. As a result, it's fast being replaced by other solvents in virtually every product. Benzene is still present in some chemical strippers and finish revivers, however, and it's present as a contaminant in many solvents. Benzene used to be *the* active ingredient in chemical strippers before its adverse health effects were recognized. Benzene is a suspected carcinogen and enters the body through inhalation of vapors, and absorption through the skin. Immediate effects of contact with benzene include irritation to the skin and respiratory tract and depression of the nervous system — drowsiness and dizziness. These acute effects are indistinguishable from the effects of less-toxic compounds. Chronic benzene poisoning comes on insidiously. Prolonged exposure to benzene can damage bone marrow and produce blood-cell changes that result in aplastic anemia and leukemias.

Toluene —

Toluene can be found in some paint removers and is also used as a thinning agent for some paints. Generally, concentrations of toluene in commercial products are not sufficient to produce dangerous exposures in most restoration-related activities. Nevertheless, its presence can be damaging, especially in combination with other solvents. Acute exposures to toluene can produce skin and respiratory irritation, central-nervous-system depression (e.g., drowsiness), and intense headache. Chronic exposure may be damaging to the liver and kidneys. Toluene

enters the body via inhalation of vapors and absorption through the skin.

This is by no means a comprehensive list of the hazardous compounds found in chemical strippers, but it should get the point across — chemical strippers are hazardous. Treat them with respect by following the precautions listed below.

Lead-Based Coatings —

Another potential hazard of paint stripping is lead poisoning. To be safe, you should assume that any paint layers put on before 1950 contain some lead. You can take lead into your body in several ways. A propane torch, for example, vaporizes lead, and you breathe the fumes directly. This is one of the reasons why we don't recommend using a propane torch for paint stripping. A heat gun or heat plate operates at lower temperatures than a propane torch, so the danger from lead vapor is reduced.

However, you can still get lead poisoning by breathing and ingesting lead dust. The dust comes from the scrapings and residue from the paint-stripping operation. Here's a common but very dangerous scenario: A guy takes a break from paint stripping, sits down in the work area, smokes a cigarette, and eats a sandwich — all without cleaning up. In the process, he's probably ingested a dangerous amount of lead.

There are plenty of other hazards, too. When using heat tools, the vaporized organics from the melted paint aren't wonderful for your lungs or bloodstream. Hot melted paint can burn your skin.

When you strip paint, you're taking a risk. How much of a risk depends on your state of health, on how much stripping you do, on how concentrated your stripping sessions are, and on the precautions you take. Adhere to the following precautions:

- No pregnant women or children under six should be in the house during paint stripping. Fetuses and small children are more vulnerable to the adverse effects of stripping solvents, and especially, lead poisoning. Also: Keep animals out of the work area. We know of cases where the family pet (dogs and cats) died from lead poisoning, even when the *exterior* of a house was being stripped. They were pawing the contaminated dirt and licking plants at the base of the house.
- Elderly people and people with heart or pulmonary conditions should not use chemical strippers. Many chemicals interfere with the uptake of oxygen in the blood. There are documented cases of heart attack while stripping and many more undocumented but suspected cases. Also, wearing a respirator rated for organic vapors isn't a good answer in such cases, because a good respirator will make breathing more strained — not a problem for healthy people, but quite dangerous for heart and lung patients, and even for asthmatics.
- Old houses contain leaded paint. You should wear a respirator that's specifically designed to filter micro-particulate lead. An ordinary dust mask probably isn't enough. See source list for suppliers of safety equipment.

- Ventilate, ventilate, ventilate! That doesn't mean open a window. Working in a garage with the door wide open is best, but you can't do that if the woodwork is still attached. So go for cross ventilation, preferably with an exhaust fan in a wide open window. Close off the room from the rest of the house. Be thorough, because leaded dust is insidious. And you don't want to smell chemicals when you go to bed at night. Use polyethylene sheets and duct tape. If it's winter and you're chilly, wait till spring. Working in an inadequately ventilated room will produce nausea, confusion and lack of coordination, a general feeling of malaise, and potentially irreversible physiological damage.

- Wear a separate set of work clothes for stripping, including shoes you can take off before trekking around the rest of the house. Wash them separately.

- Don't eat or smoke anywhere near the stripping site. Not even after daily cleanup. Microscopic leaded dust settles on food; and smokers are much more likely to get lead poisoning than non-smokers. That's because the lead travels from their fingers to the cigarette to their lips and is ingested. Always scrub your hands before eating or smoking. (You shouldn't be lighting up around dust and chemical solvents anyway.)

- Clean up the work area daily. Get rid of sludge so you don't slip on it. Vacuum dust and empty it outdoors. Dispose of all residue in outside trash. Damp-mop floors, walls, and horizontal surfaces like window sills after the job is completed. Get rid of that dust.

Always have on the hand the following: A fire extinguisher. Solvent-resistant work gloves. Leather welder's gloves (for working with heat tools). Goggles. A full face shield. A respirator with replaceable filters. A rubber or plastic chest apron. You won't be able to wear all of your safety equipment at once, because you'd be so bogged down you couldn't work. But situations will come up where each of these items will be useful.



PAINT APPLICATION

There's a condition known as chronic painter's disease, which is marked by nervous disorders such as anxiety or depression, coinciding with liver and kidney damage. While this affliction affects only career painters who have never followed safe painting practices, it's an indication of the potential health hazards of volatile components of paint. Paint thinners are rich in petroleum distillates. Thinners enter the body through breathing of vapors and direct absorption through the skin. Protective clothing and adequate ventilation are your best defenses.

Mineral Spirits (Paint Thinner) —

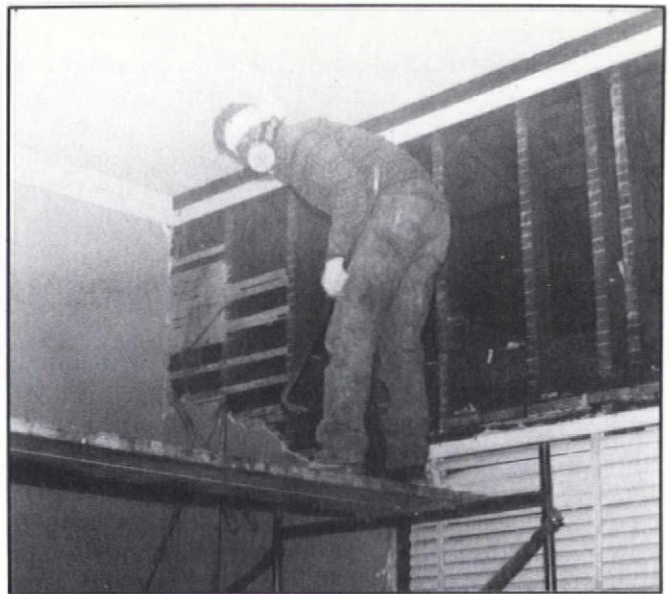
Paint thinner is erroneously thought to be relatively harmless. How many times have you washed your paint-covered hands with thinner after the day's work? The immediate effects associated with paint-thinner use include upper-respiratory irritation, a feeling of drunkenness, loss of coordination, headache and nausea if inhaled, and chapped, over-dry skin following skin contact. Wear eye protection at all times — a splash in the eye can cause corneal damage, and the vapors from thinner can be irritating to the eyes. Chronic, long-term effects include nervousness and blood disorders such as aplastic anemia.

Again, ventilation and/or use of a suitable respirator will reduce the risk of harmful effects from paint thinner vapors. One of the real dangers of petroleum distillates is that they're easily absorbed through the skin. While there is no hard evidence that absorption of paint thinners themselves causes systemic illness, they're often contaminated with benzene, xylene, toluene, and other aromatic hydrocarbons. The paint thinner acts as a vehicle for these hydrocarbons, facilitating their absorption through the skin. There is evidence that indicates the effect of these toxins is cumulative.

So follow the precautions on the label: "Avoid repeated or prolonged skin contact." Wear rubber gloves when handling mineral spirits. If you do splash some on your skin, wash immediately with soap and water. And don't use paint thinner to cleanse your skin after using oil-based paints. Use a barrier cream or petrolatum (Vaseline) before painting to keep paint from soaking into your pores. After painting, wash with cold cream or commercial hand cleaner such as Go-Jo or DL Handcleaner.

Turpentine —

Turpentine also enters the body through inhalation of vapors and absorption through the skin. Skin contact can cause chemical burns and eczema. Eye contact can burn the cornea — flush with copious volumes of water and seek emergency medical attention should eye contact occur. Chronic or high-concentration exposure to turpentine can cause nervous disorders such as hyperactivity or anxiety. Turpentine vapors have also been linked to damage of the bladder and kidneys. Ventilate the room thoroughly, wear eye protection and protective clothing whenever handling turpentine.



DEMOLITION

Any sort of demolition, from scraping loose paint and plaster to completely gutting a room, creates a lot of dust. The consequences of breathing or ingesting this dust can range from irritating (in the case of plaster dust) to fatal (in the case of asbestos or — rarely — lead-based coatings). We've seen contracting crews cheerfully gutting buildings with wrecking bars while wearing only nuisance-type dust masks. The damage being done to these blissfully ignorant young men is irreversible and potentially life-threatening. Fortunately, you'll know better.

Lead Paint —

If you'll be demolishing walls and ceilings in an old house, assume that you'll be filling the air with lead-laden dust. Follow the precautions outlined above under "Paint Stripping."

Asbestos —

Asbestos is a fact of life in older buildings. It was widely used in a variety of building materials right up until the 1970s. Living with asbestos in your house is generally not cause for great alarm, as the material only becomes hazardous when it's friable — loose and crumbly, thus releasing fibers into the air. But all asbestos-containing materials are potentially lethal when disturbed during demolition. Pulverizing asbestos-containing materials releases harmful microscopic fibers into the air. Because the fibers are so small, they are able to reach the lower portions of the lungs where they can cause the most damage.

Asbestos exposure is associated with a number of health problems. These include: asbestosis, lung cancer, pleural plaques or scarring of the chest wall lining, fluid buildup in the chest wall, mesothelioma (cancer of the lining of the lung or abdomen), and cancer of the digestive tract. Asbestosis and lung cancer are scary enough, but mesothelioma is a particularly frightening potential consequence of asbestos exposure. While it may take 30 to 40 years for

this cancer to appear, there have been cases where children have been exposed to asbestos, contracted mesothelioma, and died within three years. Once contracted, mesothelioma is always fatal.

You can expect to find asbestos in your old house as an insulating coat on an old boiler, as insulation on heating pipes, and in composition materials such as asbestos-cement shingles and asbestos board (a drywall-type sheet material often used as insulation). You can safely remove asbestos-cement shingles as long as you take care not to pulverize them. As for the more friable asbestos products, our best advice is to stay away from them. Professional removal of these materials is expensive, but it's money well spent. Haphazard, do-it-yourself removal is as wise an endeavor as Russian roulette. Your State Department of Environmental Protection has a list of licensed, professional asbestos-removal contractors. (For more information, see *Living With(out) Asbestos*, March/April 1987 OHJ.)

Plaster Dust —

Plaster dust can be extremely irritating to the upper respiratory system. It's alkaline and can damage tissue in the nose and sinuses. Allergic people and asthmatics can experience labored breathing after exposure. Wear a tight-fitting, high-quality dust mask when scraping plaster or demolishing plaster walls.



WOOD REPAIR/PRESERVATION

Epoxies —

Epoxy compounds include a wide range of potentially dangerous chemicals. Most epoxies are capable of producing skin burns as the result of direct contact, and irritation of the respiratory system and eyes from vapor inhalation. Some epoxy constituents have produced systemic poisoning following prolonged skin contact. Epoxy constituents have also been linked to skin and lung cancers in occupational exposures. Even short-term exposure to vapors

has caused nasal and eye irritation lasting for several days. Epoxy constituents are also suspected of causing liver and kidney damage.

Prevent any contact with epoxies. Wear face shield, rubber gloves, and long, impervious sleeves. Wear a respirator if working in a confined space, and always provide good ventilation.

Preservatives —

Simple water repellents contain paraffin wax. Paraffin has been linked to cancer of the scrotum in long-term occupational exposures where workers were exposed to fumes. Acute exposures can cause skin irritation in sensitive people. Paraffin is also an ingredient in floor waxes and varnishes. Wear protective clothing such as rubber gloves when handling any paraffin-containing products.

Water-repellent preservatives and rot-resistant wood contain chemicals that are poisonous to fungi. Most of these substances are also very toxic to humans. Unlike mold and mildew, most of us don't feed on porch decks, so we're at greatest risk during application.

Pentachlorophenol —

Pentachlorophenol (Penta) is a poisonous substance found in many water-repellent preservatives. It can enter the body through inhalation of wood dust (as when sawing Penta-treated lumber) and absorption through the skin. Ingestion is another route of contamination. Acute exposure causes dermatitis, nausea, dizziness, and headache. While evidence linking Penta to cancer is inconclusive, Penta has been implicated in fetal death and birth defects, and is suspected of causing liver damage.

Such a potent fungicide is probably unnecessary if good water-shedding design is used in combination with a water repellent. But if you are going to apply a preservative containing this chemical, wear protective clothing to eliminate the possibility of skin or eye contact. Don't burn Penta-treated wood, and wear a tight-fitting respirator when sawing Penta-treated lumber.

Creosote —

Creosote is nasty stuff. Although it's being phased out as a preservative, and is no longer legal in marine applications, it can still be found in some preservative formulations. Creosote is absorbed through the skin. Local effects of creosote contact include ulcerations of the skin, dermatitis, burns, and itching. Inhalation of creosote vapors produces irritation to the respiratory system and may cause nausea and vomiting. Eye contact can cause permanent corneal scarring. Once in the system, creosote can cause headache, vomiting, respiratory problems, convulsions, and possibly death.

Handle any creosote-containing product carefully. A full-face respirator with replaceable cartridges and protective, impervious clothing is strongly recommended.

Chromated Copper Arsenate (CCA) —

CCA is the preservative used in many brands of pressure-

treated lumber, including "Wolmanized" lumber. While CCA is poisonous, the greatest danger is posed to the workers involved in the preservative treatment. The pressure-treated wood you bring home from the lumberyard poses little risk, except when fumes from its burning or dust from its sawing are inhaled.

Don't save scraps of CCA lumber to use as firewood. The fumes produced are toxic. Saw pressure-treated lumber outdoors, while wearing a high-quality dust mask.



CONSTRUCTION

Wood Dust —

Sawdust can do more than make you sneeze. Cancers of the lung and throat have been linked to occupational exposures to sawdust. While the casual restorer is not likely to develop carcinomas with occasional, limited exposures, the fewer foreign particles taken into your lungs, the better. You should always wear a high-quality dust mask while working in your wood shop as well as when sanding furniture or wood trim. Take special care to avoid breathing or ingesting rot-resistant lumber (see Wood Repair/Preservation above).

Cementitious Products —

Portland cement is an ingredient in many restoration products — from finish plaster to tile grout to redi-mix concrete. The adverse effects of contact with Portland cement are mostly short term and local, the result primarily of alkali burns. Sensitive persons can suffer chronic irritation of the eyes and nose. Cement dust is irritating to the eyes and upper respiratory system, and prolonged skin contact with cementitious materials can cause burns and dermatitis. Wear goggles and a dust mask when handling or mixing cementitious materials. Wear rubber gloves and be careful to avoid prolonged contact with the skin. Wash eyes with copious volumes of water should contact occur. Change clothing after work to avoid prolonged skin contact.

This article has concentrated on some of the adverse health effects of commonly-encountered restoration products. It is by no means a comprehensive examination of all the dangerous substances you're likely to encounter, and it totally discounted physical hazards such as fire, falls, lacerations, and other traumas. The trick to staying healthy through a restoration is to use common sense. Always read the label directions on any product you're using. Wear appropriate safety gear. Keep your tools clean and in good repair. Keep your work area tidy. Don't be impatient. Don't work when you're tired, distracted, or impaired by alcohol or other drugs.

SAFETY SOURCES

You can find safety equipment suitable for just about every hazardous substance or situation. Most do-it-yourselfers probably don't need personal oxygen monitors, toxic-waste storage drums, or an emergency eye-wash station, but there are dozens of available products that will make your old-house projects safer.

Some safety products are geared to very special uses. Others are needed so often that they should definitely be part of your tool kit. Protective glasses or goggles are a must, as are a good pair of work shoes or boots, and a pair of tough work gloves. If you're working with very loud equipment for any length of time, invest in a pair of ear plugs or headphones. And any situation in which you might get hit on the head with a falling beam certainly requires a hard hat. Special skin creams will protect your skin from paint, solvents, cement, tar, and more.

Respirators are important safety equipment for many jobs. 3M makes a widely-distributed disposable respirator with a variety of filters. You choose the filter appropriate for the job — dust, spray-paint, and formaldehyde respirators are available, to name a few. Depending on the demands of the job, you may need full-face respirators which protect eyes and face as well as filter toxic or irritating particles or fumes.

More specialized-use products include special tools for use with electricity; face shields and goggles for welding; mesh gloves for working with metal and glass; disposable coveralls for messy jobs like painting, spackling, and so on.

The following companies sell safety equipment. Write or call to order a full catalog of available products.

Direct Safety Company, Dept. OHJ, 7815 South 46th Street, Phoenix, AZ 85044. (800) 528-7405.

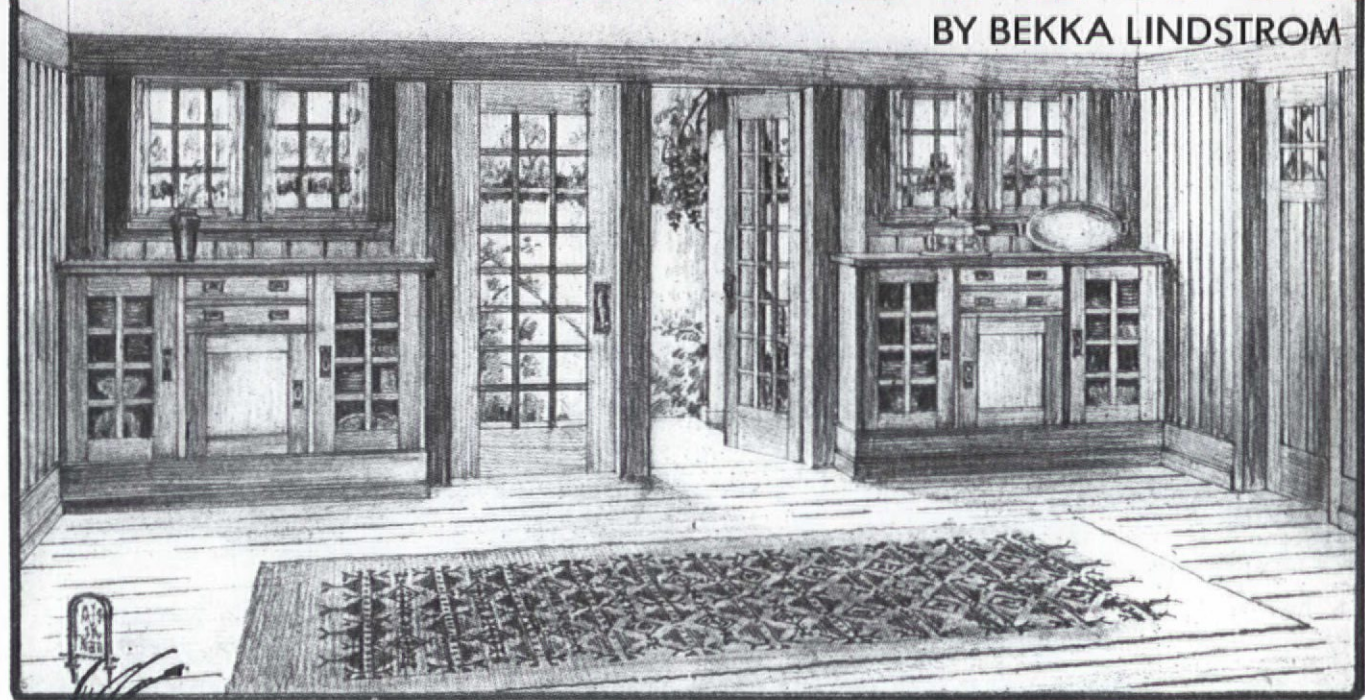
Lab Safety Supply, Dept. OHJ, P.O. Box 1368, Janesville, WI 53547. (800) 356-0783.

Eastern Safety Equipment Company Inc., Dept. OHJ, 59-20 56th Avenue, Maspeth, NY 11378. (718) 894-7900.

POST-VICTORIAN • I • N • T • E • R • I • O • R • S •

SOUTHWEST INDIAN ART

BY BEKKA LINDSTROM



Wearly in the post-Victorian period, the American mind opened to as-yet-unexplored design influences, both exotic and primitive. Besides taking cues from the Far East, there was for the first time an appreciation of what the editors of *Craftsman* magazine called "the only real handicraft this country knows, that of the Indian." It's one thing to appreciate from afar the artifact of another culture. It's quite another to bring that object into our homes in the hope it will impart a spirit of simplicity and naturalness to our lives. Such intentions were expressed and embraced by the Arts & Crafts movement. *Craftsman* magazine ran articles on Southwest Indian songs, their daily life, and the use of Native American motifs in design.

Indian blankets, baskets, and bowls were admired not only because the tools, materials, and

processes of their making were reduced to their simplest elements, but also for the strong principles embodied in their design. There was a growing awareness that "we know too much to be true and simple and spontaneous in our own work. We are burdened by too many conflicting traditions and precedents," as Ernest Batchelder put it in a *Craftsman* article. Forced to work with "second-hand" ideas, the modern white craftsman became aware that conditions had changed, that what had been lost could never be reconstructed. In the eyes of writers such as Mr. Batchelder, this gave a unique status to the Hopi weaver — "The work of primitive man comes from his heart; from his nature rather than from his knowledge."

The craftsman's reverence for Navajo Art is illustrated above in the centrally placed Indian-influenced rug. Textiles of the period often had strongly contrasting natural tones in bold geometric patterns, usually in a palette of deep browns and blacks balanced by neutral whites and warm reds with flashes of vivid gold and turquoise.

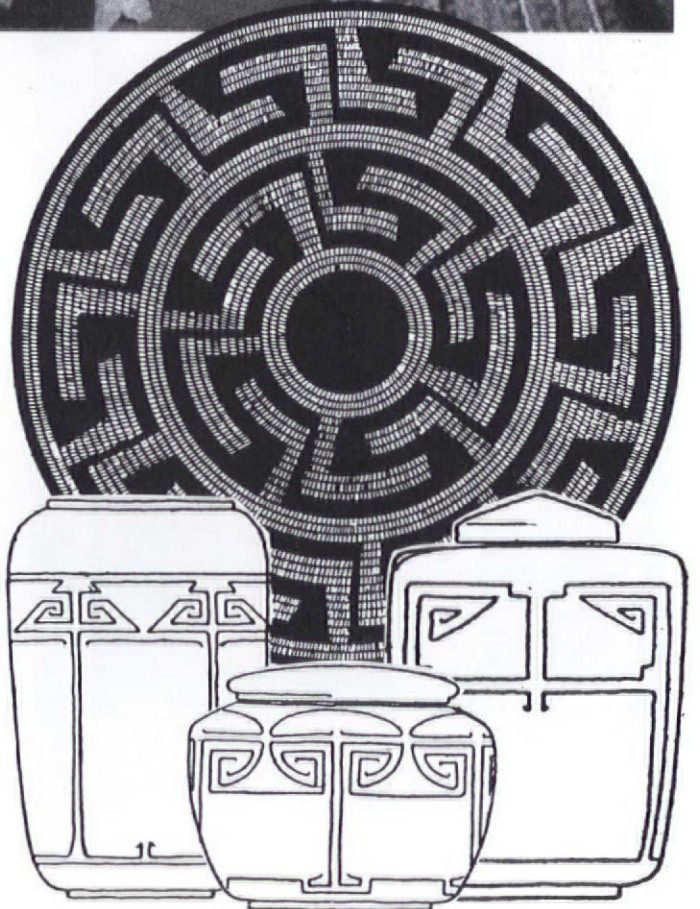
Many stylistic changes were the result of the European-

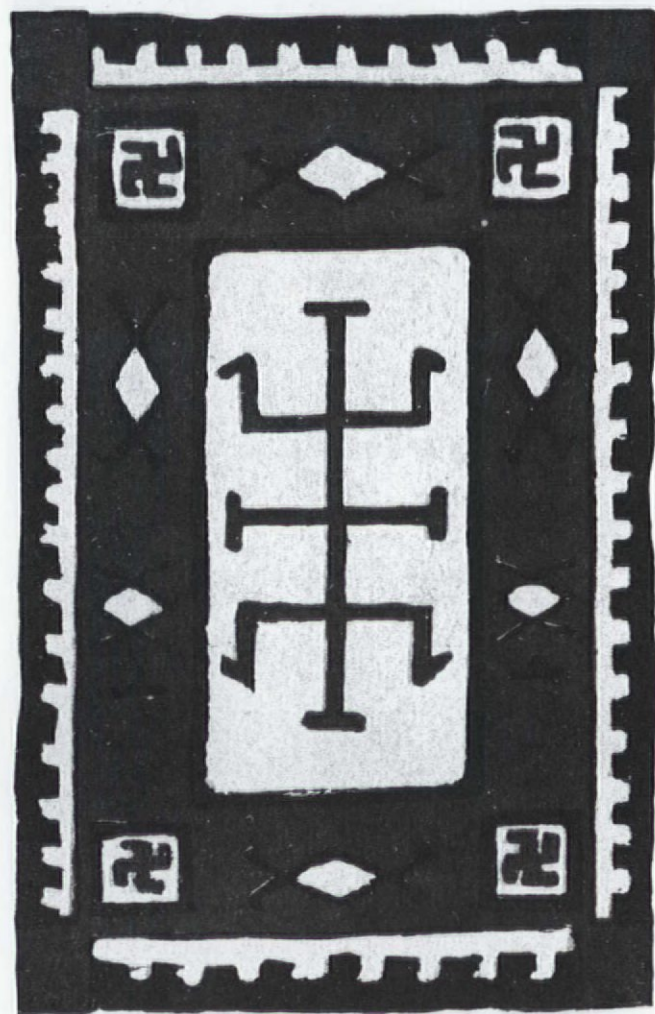
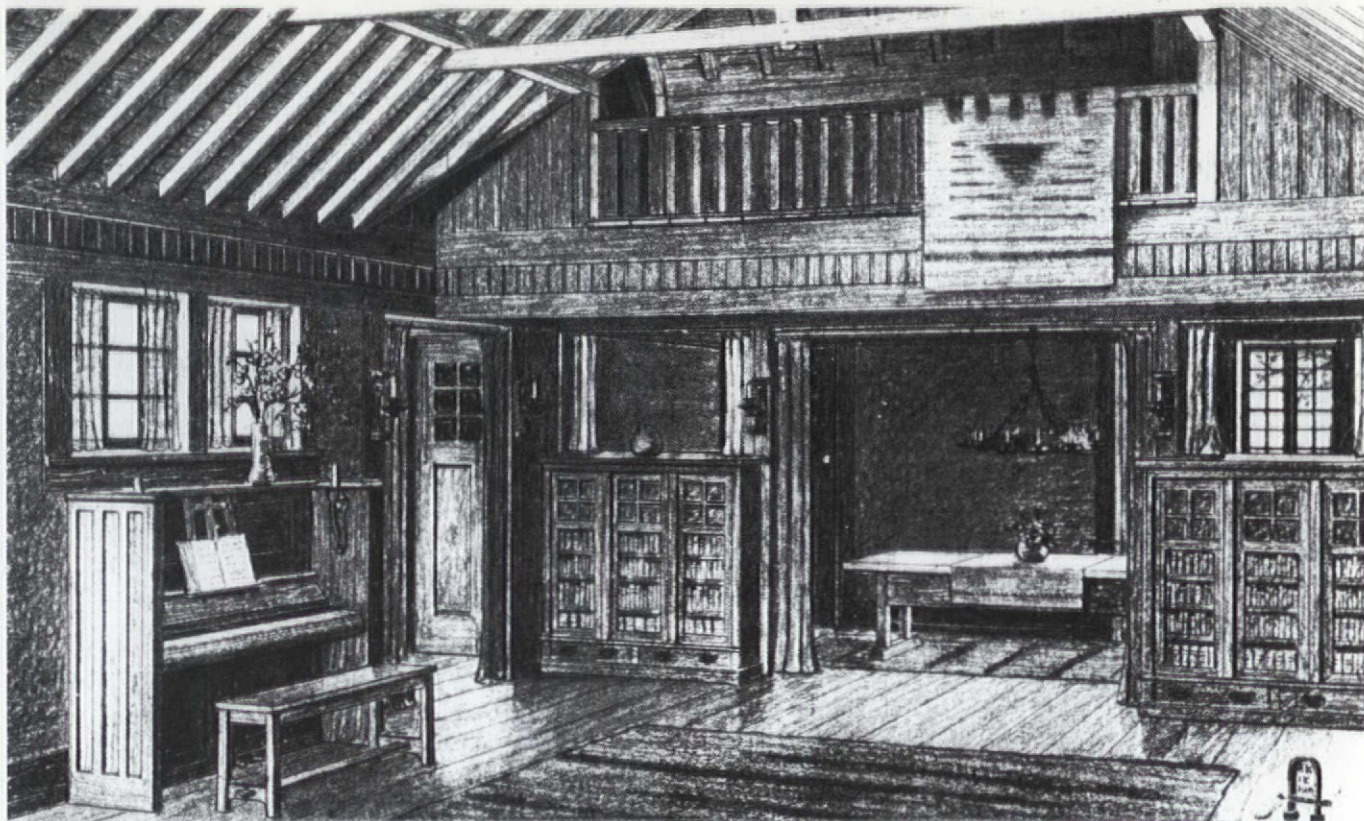


American impact. Trading posts sprang up along the railroad; soon blankets were made to order, colored with commercial dyes in previously unused greens and purples. By the 1890s, Navajos themselves wore cotton or Pendleton wool blankets, weaving mostly for trade using cotton warp and loosely-woven, machine-spun yarns in gaudy colors. "[T]he all purpose Navajo weaving — once used for protective clothing, bed covering, door covering, floor covering — became a valuable tourist commodity," according to Helene Von Rosenstiel in *American Rugs and Carpets*.

The Pima and Apache basketry once produced for purposes ranging from hauling and cooking to cradling infants also became part of the tourist trade. Admired for their "sincerity," or qualities of simplicity, tradition, and usefulness, these watertight baskets were woven from willow dyed a dull rusty black using a plant known as the "devil's claw." *The Craftsman* magazine admired this combination of beauty and utility: "Primitive art comes as a refreshing breeze. Here were people with real needs to meet with such beauty as they could devise." Most Southwest Pueblo Indians made pottery decorated with natural colors that they applied with a yucca-fiber brush.

Besides displaying collections of the actual objects as in the rustic room above, the motifs of Southwest Indian design were readily adapted to newly designed pottery, fabrics, and wallpaper. (The post-Victorian vases at right show



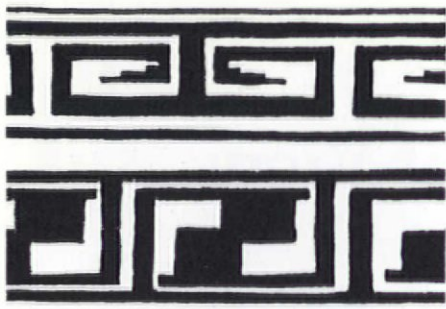


the influence of the patterns on the stylized Indian basket behind them.) The plain, hospitable character and sturdy forms in Craftsman woodwork and furniture were a natural combination with the durability and rugged spirit of Indian furnishings, "for the reason that they are simply another expression of the same idea."

The symbolic importance of colors and symbols interested post-Victorian stylists (white = purity, black = authority, and red = delight). And they were fascinated by the Indian's spiritual approach to craftsmanship. No Navajo rug pattern is perfectly symmetrical, because a perfect pattern would imply the perfect completion of the weaver's work, and consequently the end of the weaver's life. "Like most Indian superstitions, this one embodies a truth so universal that it is felt and acknowledged by everyone who has thought much about life and its mysteries. And this touch of sympathy and comprehension is a clue to the bond that exists between all — white men and Indians alike — who live close to the unseen." So wrote the editors of *The Craftsman* in 1910.

The rug at left was published in a back cover advertisement of the magazine. The six symbols in the border are of the "Chin-dee" or evil forces, held in check by the four swastika crosses, symbolizing good forces. The ad copy for this native handicraft reads, "Indian blankets are equally appropriate as rugs, hall runners, bathroom mats, portieres, or couch covers." In the *Craftsman* illustration above, the rug hung simply over the railing of an open gallery is just such an unpretentious cross-cultural symbol.

The two photographs reproduced at right are from 1912. The top example shows simple furniture casually arranged around the Indian rug, which is placed at an angle to the



unadorned fireplace with an asymmetrically-arranged mantel. In the bottom photograph, next to the ever-prevalent post-Victorian built-in, is a somewhat rustic fireplace adorned with an arrangement of Indian baskets. The rug pictured at right was taken from a New Hampshire home furnished entirely from *Craftsman* catalogs, except for this geometric floor covering.

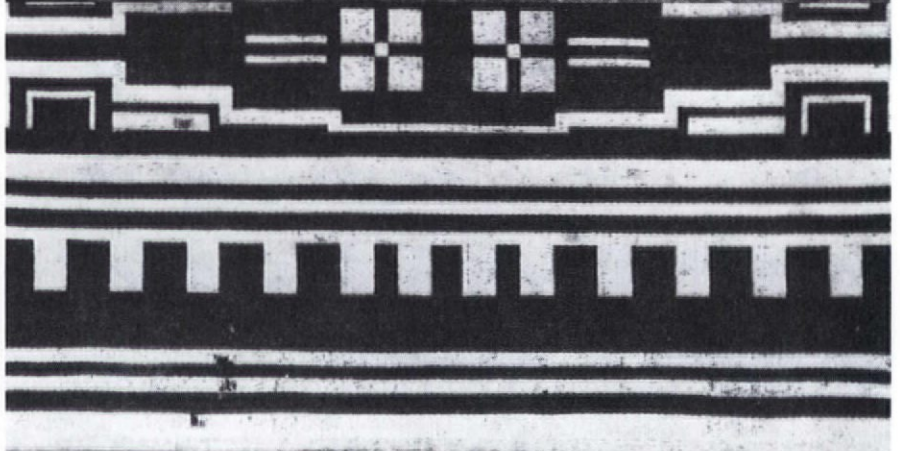
Two cultures closely bound by occupation of the same land would have to influence each other mutually. Besides the introduction of modern colors and materials in the Indian handiwork, some Navajos produced pictorial rugs using images of trains, pickup trucks, and American flags. Likewise, as evidenced in the post-Victorian wallpaper frieze below, Americans developed their own images of Indian culture.

The Swastika

"Why are there swastikas in Indian art?!"

"Swastika" is from the Sanskrit; it means welfare, well-being, benediction. With the bent crosses sometimes clockwise and sometimes counter-clockwise, it is an ancient mystic symbol that appeared in Persian, Indian, Japanese, and American Indian cultures. In the West, the swastika had come to be regarded as a good-luck symbol.

The figure was co-opted by the Nazi Party (with crosses clockwise only). In one generation, an artful symbol of good will, thousands of years old, was perverted to an association with hatred and evil. — P. Poore



COLONIAL HOUSES

Two Regional Points of View

by James C. Massey & Shirley Maxwell

For simplicity's sake, the term "Colonial architecture" refers in this article to typical, commonplace American buildings constructed before about 1780. (Colonial-era characteristics, however, persisted in many areas and building types until well into the 19th century.) We'll generally exclude those buildings with high-style Georgian or Federal features (those will be covered in the next article in this series), as well as those that are survivals of Medieval and Tudor building practice. And, to make this long and complex period fit more neatly into the space available, we will confine our discussion to houses that exhibit mostly English architectural influences.

Architecture in the British colonies was not confined to English styles or building types — the Swedes, Germans, Dutch, French, and Spanish all left their marks. Yet the 18th-century buildings we are most likely to label "Colonial" (or even more colloquially, "Early American") are those whose antecedents are in English architectural traditions. It is usually the houses of Massachusetts and Virginia that come first to mind as American development of English vernacular tradition.

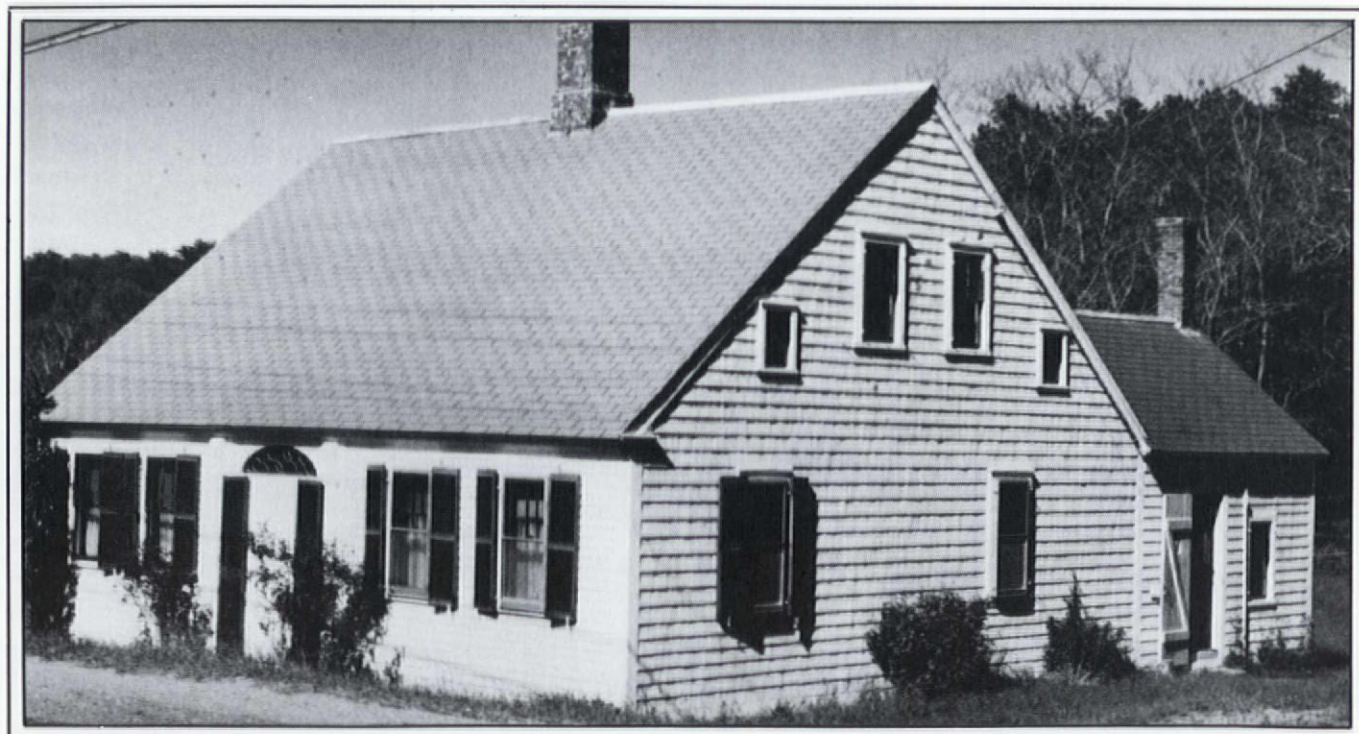
Quite different approaches to building, and quite different social and environmental circumstances in the new world, led to distinctive building "styles" in the Massachusetts Bay and Virginia colonies. The earliest settlers' houses (after the "wigwams" with which they made do when they

first arrived) were copies of the Medieval and Tudor cottages to which the newcomers had been accustomed. But new building forms gradually emerged which were peculiar to the region. Despite using the same materials (albeit with different emphasis) and similar architectural and structural understanding, the northern and southern colonies wound up with strikingly different buildings.

The Setting

Where the settlers built their houses was influenced by homeland as well as by new-world conditions. New England farmers tended to live in town, away from their fields, because of commonly-held tradition of village living and for the sake of safety and health. Within the villages, the houses were clustered on small lots; two-and-one-half- and three-storey buildings were common, as our Nantucket streetscape (opposite page, below) illustrates. Cape Cod houses, however, which became a type unto themselves, were ordinarily found in relatively isolated settings, whether on rural farms or village lots. (See the Wellfleet, Massachusetts, house shown below.)

In Virginia, where farms were larger, farmers often lived in the midst of their fields, far apart from each other, but generally near rivers or other waterways that linked them to the commerce and culture of other places.





above:
Williamsburg, Virginia. Brick house with
end chimneys.

right:
Village houses cluster in a typical Nar-
tucket streetscape.

opposite:
"Cape Cod" House, Wellfleet, Massachu-
setts. A coastal, regionally specific build-
ing type that was first recorded in 1800
by Timothy Dwight, a president of Yale
College, and has since been widely imi-
tated. The Cape Cod has one or one-and-
a-half storeys, a central chimney, and a
sharply peaked roof.



all photos by James C. Massey

The Witch House, Salem, Massachusetts (ca. 1642). Two precipitously sloped, front-facing gables, second-storey overhang (jetty), and central chimney define this wooden house as a quintessential Massachusetts example.



Construction & Materials

We have to generalize about construction methods and materials, because exceptions and overlaps are frequent. In general, then: New Englanders built their houses in wood, whereas Virginians preferred to use brick. In New England, settlers encountered extreme weather conditions — colder winters and hotter summers, stronger winds and heavier rains than they had known in their temperate island homeland — and they adapted their building practices to suit the new conditions. They knew how to build in brick and stone, but soon discovered that masonry buildings were hard to construct, difficult to keep from falling apart in the absence of large supplies of good lime and mortar, and uncomfortably damp in the harsh American climate. Wood, on the other hand, was abundant, easy to

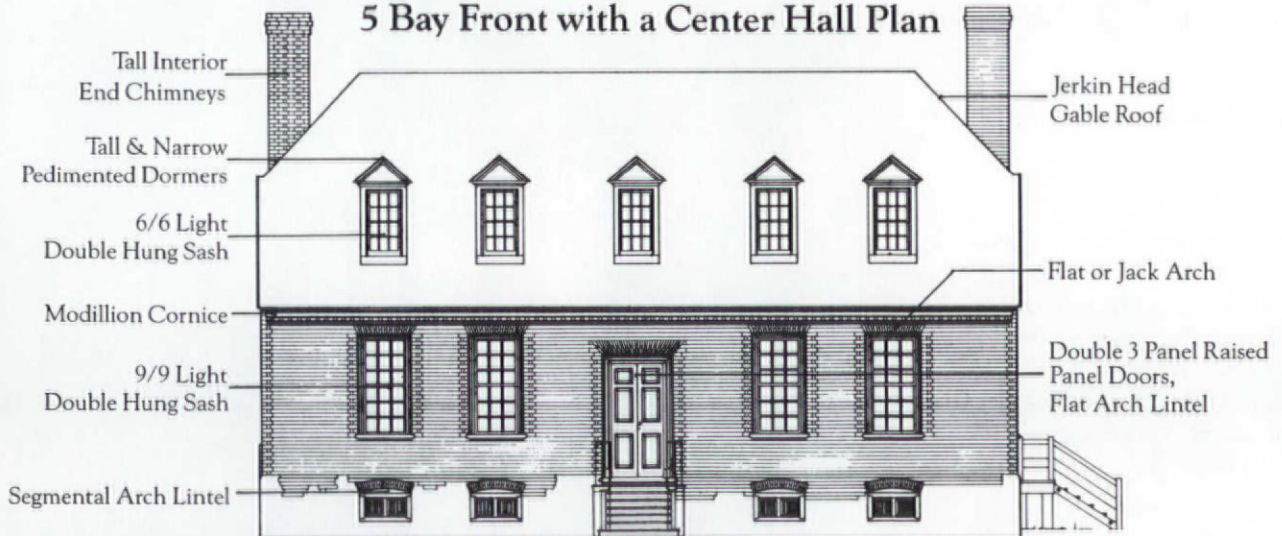
work with, and relatively easy to make watertight. Fortunately, the newcomers also had experience in building “half-timbered” dwellings: frames of hewn timber filled in with brick and plaster “nogging.” Covered in clapboard (riven boards) or weatherboarding (sawn boards) on the outside, buildings of this sort made cozy, watertight homes. Thus wooden buildings became the norm in Massachusetts.

READING THE OLD HOUSE

A TYPICAL COLONIAL VIRGINIA HOUSE TYPE

Mayfield, Dinwiddie Co.
Built Mid-18th C.

1½ Stories on a Raised Basement —
5 Bay Front with a Center Hall Plan



This house all brick — this type also found with brick end walls and clapboard front and rear — also found in all frame with exterior end brick chimneys.

SOURCE: HABS
J. C. MASSEY '87



Tuckahoe, Virginia (near Richmond), ca. 1712-1730. A T (the basic shape of the addition) is added to an I (the shape of the original house), making a large H. Note the huge end chimneys.

(Stone and brick were used for the grander houses, especially as lime for mortar became available, as it had been from the beginning in Rhode Island.)

In the Virginia Tidewater, the makings for brick and mortar were readily found, so brick became the material of choice for more substantial dwellings; all-wood buildings were common too. Sometimes, in both New England

and the South, brick-end houses (usually with chimneys at each end) had wooden fronts and backs. Tuckahoe, a Virginia plantation house of the early-18th century (illustrated left), shows the brick-end phenomenon.

Colonial Virginia houses are often noted for their brickwork. Flemish bond, an elaborate pattern in which headers are alternated with stretchers, became standard for at least the main facades of better residences. English and common bond, in which rows of headers alternate with rows of stretchers, were used for side and rear facades and for utilitarian buildings. The latter bonding patterns require far fewer bricks to form a strong wall. Scholars now agree that, despite local legends to the contrary, virtually all of the bricks were made at or near the building site — not shipped as ballast across the ocean from England.

Log construction was widely used inland throughout

A TYPICAL COLONIAL MASSACHUSETTS HOUSE TYPE

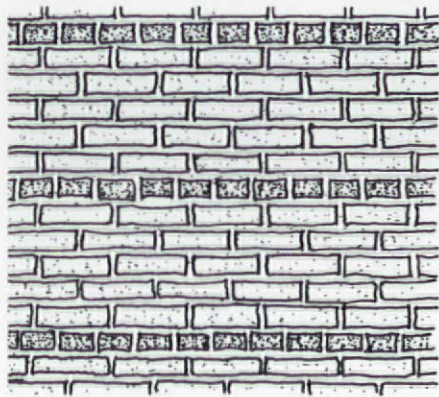
Dummer House, Byfield, Built c.1715
2½ Stories, 5 Bay Front, Center Hall Plan



This house has brick end walls and clapboard frame front — this type more commonly found in all frame construction; and also found in all brick construction.

SOURCE:
AMERICAN ARCHITECT, 1900.
J. C. MASSEY, '87

The Jetbro Coffin House, Nantucket, Massachusetts (ca. 1686) sports a saltbox profile, tiny, diamond-paned casement windows, and a massive central chimney decorated with a witch-defying inverted horseshoe.



Common bond



German-settled areas, such as Pennsylvania and western sections of Virginia — but not in New England.

House Forms

Massachusetts houses tended to be compact, designed to enclose a maximum amount of space in an energy-efficient way. They typically had huge central chimneys that absorbed heat from daytime fires and radiated it back into the houses at night. Their massing was blocky and low-slung compared to Southern examples, which were more likely to feature high basements (with above-ground windows), or to be built on pilings. The difference in building height may also be attributed to higher ceilings inside Virginia houses (high-ceilinged rooms being cooler in summer). In Virginia, single-pile (one-room deep) and double-pile houses built around central halls allowed good cross-ventilation, essential in the hot summers of the South.

Roofs & Chimneys

In both colonies, gable roofs were most common, often with the ridge running parallel to the front of the building, sometimes facing front. Ordinarily, the steeper the gable, the earlier the house; the pitch of the roof tended to become less pronounced as the 18th century progressed. Often, an extension of the main roofline to cover a one-storey addition at the rear of the house would accentuate the verticality of the roof. In Massachusetts, this form is the "saltbox" house; in Virginia, the same configuration is called a "catslide." The jerkin-head roof, or hipped gable end, is unique to Virginia. The jerkin is a peculiar variation on the gable, sloping backward toward the main roof. Hip

roofs, sloped on all four sides, were widespread in both areas. Gambrels, which have two different slopes on each side of the center ridge, may have developed from the French mansard; they are somewhat more common in New England than in Virginia.

Massachusetts houses favored central chimneys, but in Virginia they were more likely to be placed at either end of the house, dissipating unnecessary heat and allowing a center-hall plan. The chimneys might be interior (incorporated into the end wall), or exterior — sitting completely outside the wall (and often separated by a few inches from the wall at the top), or even partly inside and partly outside. Exterior chimneys are found almost exclusively in Virginia — and they are frequently tall, large, decorative features. (Although pairs of chimneys might be placed near the ends of Massachusetts buildings, they stayed well within the walls.)

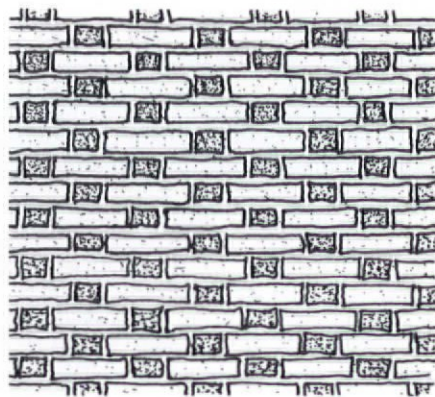
Cornice treatments ranged from simple, closed-in box forms, through moulded cornices with crown and bed moulding, to elaborate dentils (toothlike projections from the eaves) or heavy modillions (ornamental blocks or brackets).

Windows & Doors

Because they were made of wood, which could be carved into intricate shapes and easily applied to building surfaces, Massachusetts houses tended toward more elaborate entrance treatments: pediments above the doors, pilasters on either side. Virginia concentrated generally on more subtle decorative forms worked into the brick bonding patterns. Doors and windows have simple low-arched or flat lintels of brick; often, rubbed and gauged brick was used to create



The Fairbanks House, Dedham, Massachusetts, was built in three sections, ca. 1637-ca. 1680. The steeply pitched roofline of the oldest, center portion extends across the lean-to at the rear of the house, reaching nearly to the ground.



Flemish bond

a richer effect. Transom windows above the doors are fairly common in both places. The doors range from simple, vertical-board constructions, to six or eight panels.

The early, swing-out casement window, with small leaded panes, disappeared abruptly from both northern and southern houses when double-hung, sliding sash came on the scene at the end of the 17th century. In the earliest New England houses, fixed glass sash was often used in the less important areas, such as bed chambers. As glass became cheaper and easier to procure, window panes and windows themselves became larger and larger throughout the 18th century — at least until the Federal period, when the total amount of wall space devoted to windows began to decrease.

Floorplans

In Massachusetts, the favored floorplan was the “hall-and-parlor.” The first floor was divided into two rooms, frequently of unequal size, usually with matching sleeping chambers on the floors above. This plan took full advantage of the big central chimney, which served as many as four fireplaces. The hall was actually an all-purpose work and living room, somewhat like the “great room” so beloved of today’s country-style home designers. The small parlor served as a combination master bedroom/guest room/formal reception room. A tiny interior “porch” (which we might call a foyer) at the front entrance sometimes set off the stairs from the two main rooms. Often, a one-storey, lean-to addition across the back of the house continued the steep slope of the main roof, forming the well-known saltbox. The lean-to provided space for a separate kitchen and, under the slope of the roof, perhaps for a couple of


small bedrooms.

In Virginia, symmetrical, center-hall plans, with one room on either side of a central corridor running from front to rear, provided effective ventilation. For similar reasons, the kitchen in southern houses was frequently in the basement or in a separate building altogether.

Often, it is possible to “see” the floorplan of a building from the outside. For instance, the presence of end chimneys and a carefully centered entrance door often implies a center-hall plan. A house with an off-center entrance and a chimney located near the middle is likely to have a hall-and-parlor plan.

Special Features

Jetties, or second-floor overhangs, were a distinctive feature of early Massachusetts houses. These projections are never found on more than three sides of the house, so they were probably a result of structural or aesthetic considerations (rather than a defense against attack, as has sometimes been suggested). Ornamental pendants sometimes hung from the corners of the jetty.

The exterior porch in the modern sense was uncommon in both New England and Virginia. Most entry doors faced the elements unsheltered, except for perhaps an overhanging hood above the entrance door and a small stoop to ease the transition from ground to entrance level. (Farther south, as in Charleston, South Carolina, the breeze-catching piazza soon became a stock amenity.) 

James C. Massey and Shirley Maxwell are business partners in a preservation consulting firm. (They’re life partners, too.) In the next issue, Jim and Shirley will survey Georgian and Federal houses.

Decorative motifs from North American Indian Art were a source for design of interiors and furnishings earlier in this century. (See article on page 48.) These inexpensive books, all from Dover, provide a design vocabulary; use them to derive patterns for stencils or embroidery. If you plan to carry the theme through to furnishings, you'll appreciate text that describes the history and regional differences in such pieces as baskets, rugs, and pottery.



North American Indian Designs for Artists and Craftspeople

by Eva Wilson, 128pp, over 360 designs in black & white, \$5.95.

The designs in this book (spanning 2,000 years) are primarily taken from pottery, basketry, weaving, and embroidery. The text covers techniques used in Indian arts and crafts, a discussion of regional differences in design, and how design was affected by the European invasion.

The author says that she means for this book to be an inspiration to designers. Thanks to its clarity and the meticulous rendering of the designs, it is.

American Indian Design & Decoration

by Le Roy H. Appleton, 287pp, over 700 illustrations, 4 color plates, \$8.95.

This book, originally published in 1950, is a comprehensive volume

that covers the work of Indians in both North and South America. The book begins with an interesting general history and brief discussion of techniques used in various arts and crafts. The rest of the book is divided into seven sections according to geographical area, each containing lore and legend from the people of that region, a description of common motifs, and carefully drawn designs.

There is also an extensive bibliography.

Navajo Medicine Man Sandpaintings

by Gladys A. Reichard, 141pp, 25 full color plates, 25 black & white plates and other illustrations, \$10.95.

This book reproduces sand paintings of the Navajo Bead Chant and Shooting chant — two important Navajo rites. The text is lengthy and more historical than design oriented, but for devotees of this particular art form, the full-page color plates of paintings are worth a look.

Authentic Indian Designs

Edited by Maria Naylor, 242pp, over 2,500 illustrations in black & white, \$7.95.

Only the first 8 pages of this book contain text — a concise discussion of history, technique, and major motifs of Indian arts and crafts according to geographic and cultural regions. The rest of the book is devoted to photographs, engravings, and drawings of artifacts and designs after various patterns on baskets, rugs, etc. There is a great deal of "pre-historic" art and some interesting photos of clothing.

Although this book covers a great amount of material, the designs in it aren't always well drawn; however, there are some unique artifacts included.

These books are available from Dover Publications, Inc., 31 East 2nd Street, Mineola, NY 11501. Add \$.85 postage for one book, \$1.50 for 2 books or more. All books are paper-bound.

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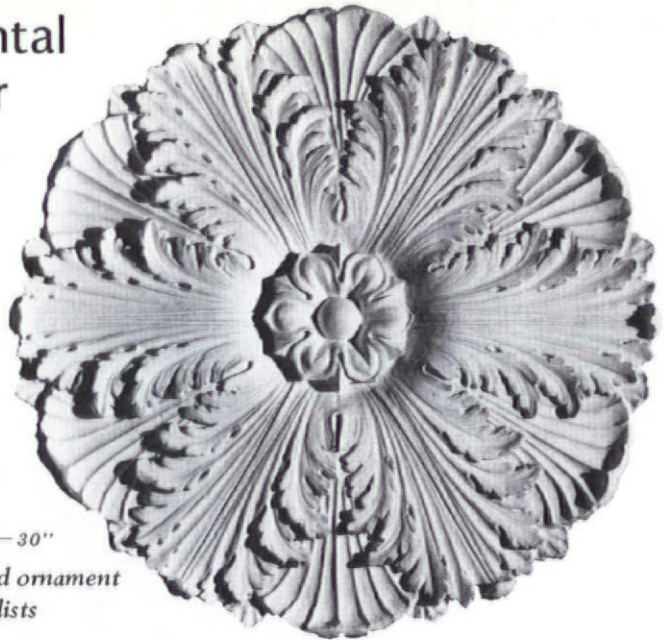


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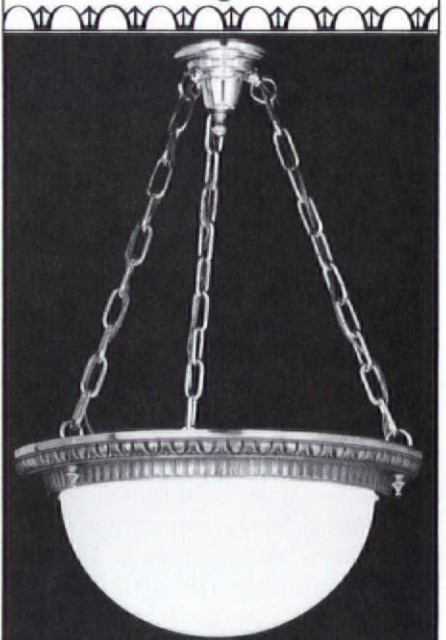
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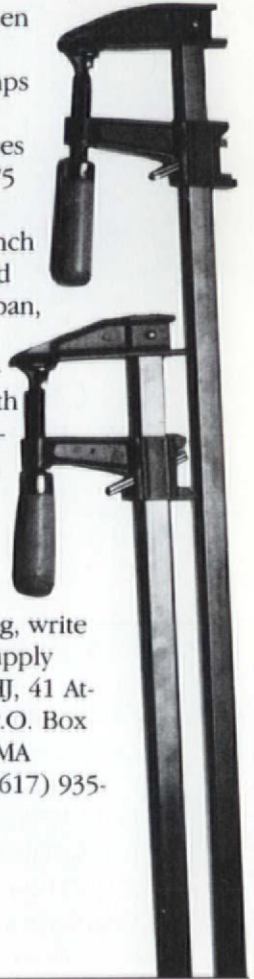
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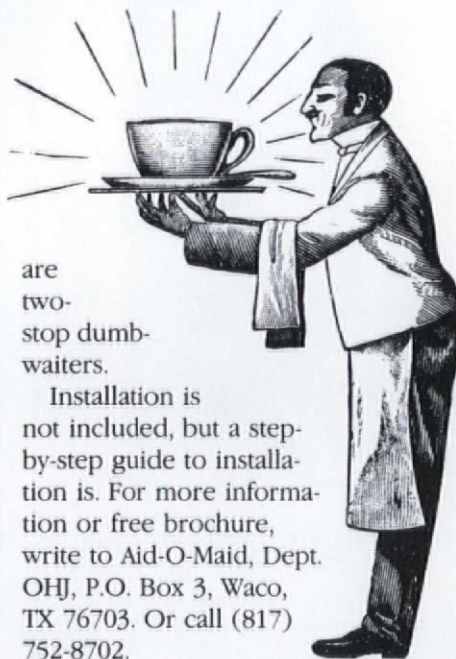
For more information, or for a free catalog, write to Woodcraft Supply Corp., Dept. OHJ, 41 Atlantic Avenue, P.O. Box 4000, Woburn, MA 01888. Or call (617) 935-5860.



Dumbwaiters

Many Victorian houses had dumbwaiters, discreet contrivances for getting the food from the downstairs kitchen to the upstairs dining room with as little fuss as possible. Not many people still have to worry about this upstairs/downstairs dilemma; however, if you've got an empty dumbwaiter shaft, here's something to put in it.

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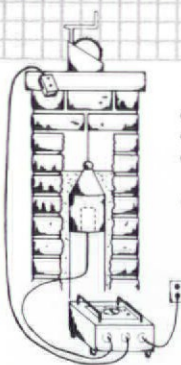
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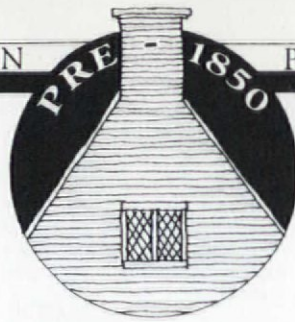
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Colonial Lighting

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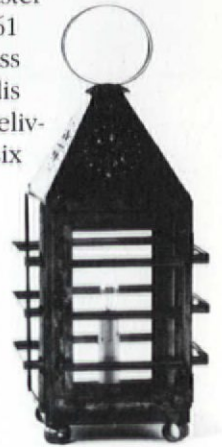
The Saltbox's 18th- and 19th-century reproduction lighting fixtures — lanterns, sconces, and chandeliers — are all wrought by hand. There are more than 50 different designs.

Most of the lights are available in a choice of tin, brass (natural or with an aged patina), or copper (natural, aged patina or verdis green). Some fixtures are available with painted finish by special order. Most lights can be purchased either electrified (E.T.L. approved) or non-electrified.

The Saltbox sells direct from their retail store in Greensboro, N.C., and by mail order. Prices range from \$50 for a simple copper or brass lantern, to \$625 for a pewter chandelier. The English Street Light pictured costs

\$368 to \$458, depending on size and finish. It is sold primarily as a post-light, but for an additional 10% charge, they'll convert it to a wall mount. Redwood posts are optional.

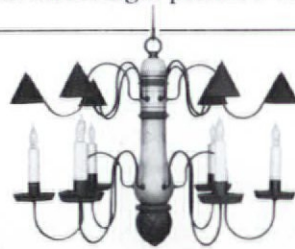
The Old Lancaster Lantern costs \$161 in copper or brass and \$169 in verdis green copper. Delivery takes about six weeks. Prices don't include shipping. For a free catalog write to The Saltbox, Inc., Dept. OHJ, 500-B State St., Greensboro, NC 27405. Or call (919) 273-8758.



Tin and Wood

Lt. Moses Willard, Inc., makes a fanciful line of wood and tin chandeliers. The whittlers and tinkers at Lt. Moses Willard use many of the same tools and forms that were used 200 years ago. Each lighting fixture is hand-crafted.

Chandeliers in the Wooden Country Collection have a center turning of wood and distressed tin arms. Some designs have whimsical figures that attach to the arms — including geese, ducks, bunnies, hearts, sail-



boats, teddy bears, roosters, Santas, and Christmas trees. Some chandeliers also have tin smoke bells.

Other differences in design are in the carving of the wooden center piece. There are stately pieces with many tiers of tin arms, simple geometric models, and others with cen-

ters carved in the shape of giant pineapples, acorns, pears, etc. All are available in a range of antique colors.

The chandelier pictured is Frederick, with a carved acorn at the bottom of the turning and smoke bells over the tin arms. Most fixtures can be ordered to accommodate candles, and are also available in copper or brass for a higher price. For a free catalog or information on distributors, write Lt. Moses Willard, Dept. OHJ, 1156 U.S. 50, Milford, OH 45150. Or call (513) 831-8956.

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Virginia Metalcrafters sell through retail stores only. For information on where to find these products in your area, call 1-800-368-1002. For a catalog send \$5.00 to Virginia Metalcrafters, Dept. OHJ, P.O. Box 1068, Waynesboro, VA 22980.



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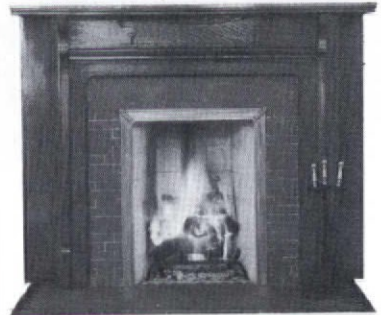
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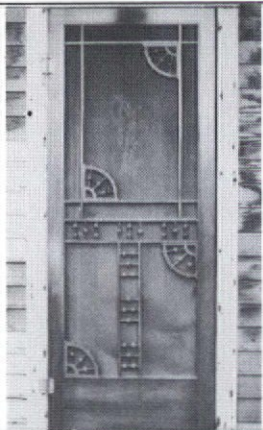
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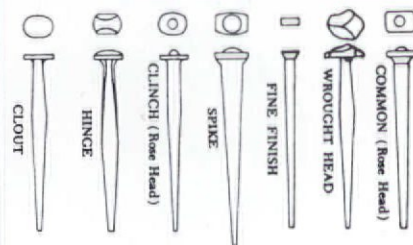


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Prices vary with pattern, style of curtain, and size. Aside from curtains, Rue de France carries a small selection of other items including tableware, linens, picture frames, and pillows. For a catalog send \$2 to Rue de France, Dept. OHJ, 78 Thames Street, Newport, RI 02840.



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Indian Art

If you're having trouble finding the Indian furnishings and art you're after — antiques, new baskets, pottery, rugs, or whatever — contact Mrs. Stevie Whitefeather of Treasure-House of Worldly Wares. She doesn't put out a catalog, but through an extensive network of artisans and craftspeople, she'll find what you need. Write to her at Treasure-House of Worldly Wares, Dept. OHJ, P.O. Box 127, Calistoga, CA 94515-0127.



Sourcebook

Although Indian arts and crafts can be difficult to find, there are dozens of shops and mail-order businesses run by Native American craftspeople throughout the country. One way to locate them is through *The Source*



Directory, Indian, Eskimo, Aleut Owned and Operated Arts and Crafts Businesses. The heavily illustrated directory is free from the U.S. Department of the Interior.

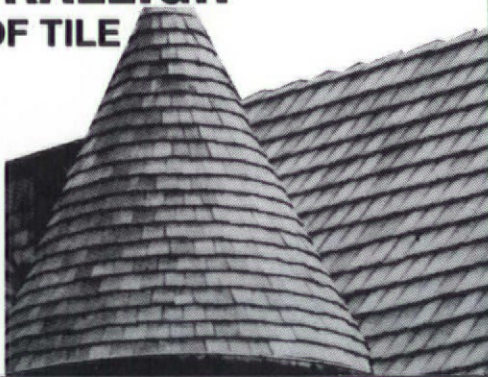
Each state-by-state listing describes products sold, availability of catalog, and the tribe the owners belong to. Write to The Indian Arts and Crafts Board, Room 4004, M.I.B., U.S. Department of the Interior, Washington, D.C. 20240. Or call (202) 343-2773.

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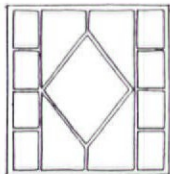
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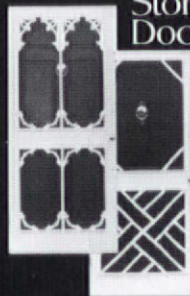
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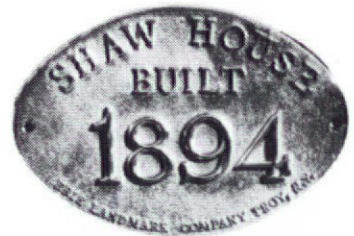
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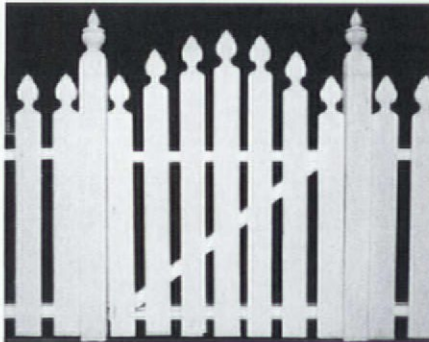
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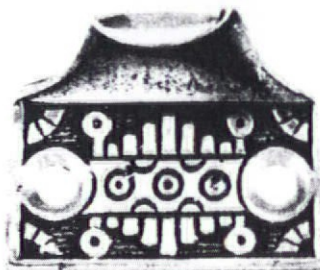
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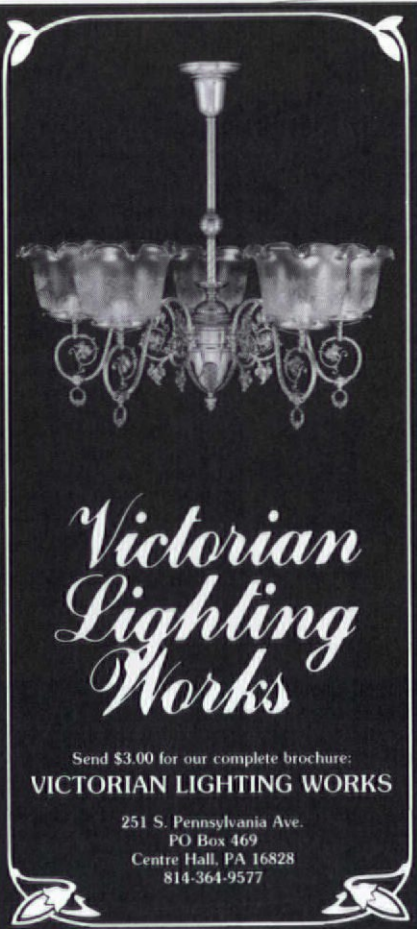
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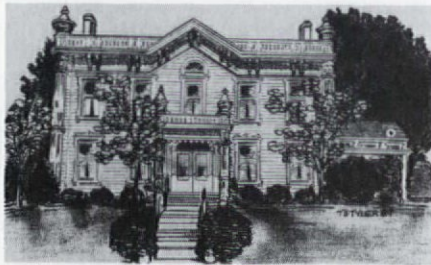


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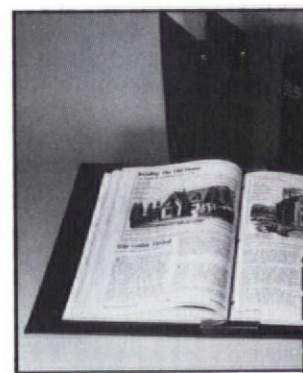
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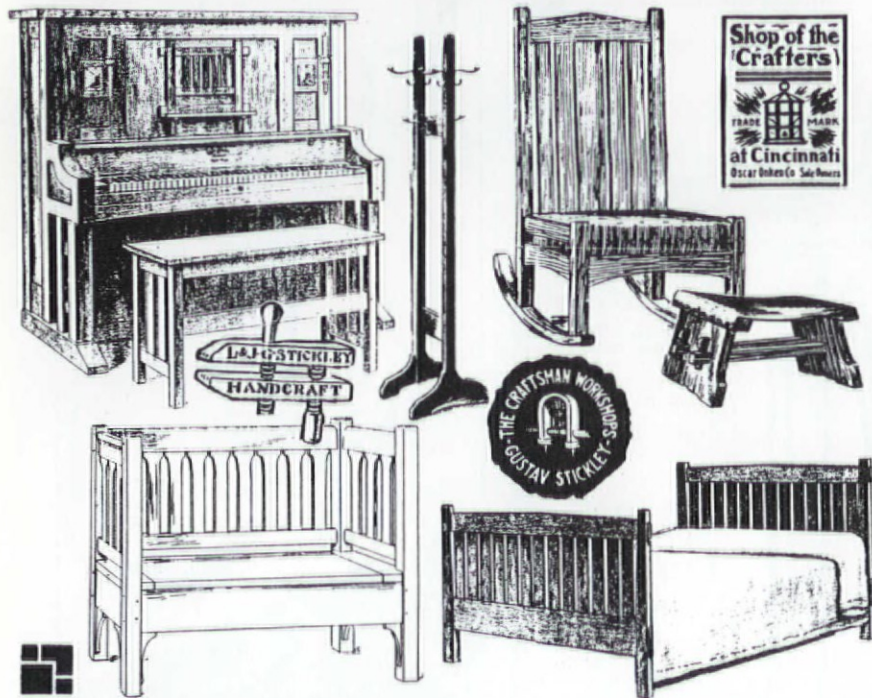
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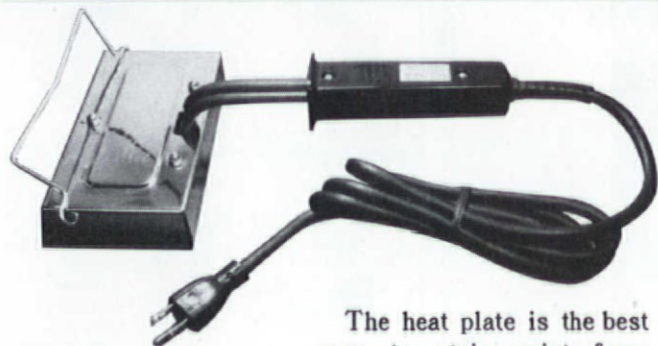
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To remove paint with the heat plate, you have to experiment with the distance at which to hold the tool from the surface, as well as the optimum length of time to hold it in one spot. As the paint begins to bubble, use a stiff putty knife to scrape it free.

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If you hold the heat plate in one place too long, the paint will eventually flame up. If the paint does begin to flame, it's easy to blow or pat it out. *With the heat plate, as with any other heat tool, keep a fire extinguisher handy and observe all sensible fire precautions.*

The heat plate comes with four pages of paint-stripping advice specially prepared by the editors of OHJ — including information on how to avoid the danger of lead poisoning during paint removal. OHJ is the only heat-tool supplier to provide detailed safety information on how to avoid the risks of contamination from lead-based coatings. To order the heat plate, use the order form opposite page 64.

CATALOG SHOWCASE

This special section showcases catalogs and brochures that the OHJ editors know will be of interest to restorers. Many are companies who have been listed in our Buyer's Guide Catalog for years; others

are new finds we want to bring to your attention. Use the Request Form on page 78 to order as many catalogs as you want — with one check and one stamp.



AA Abbington

20. Tin Ceilings — 21 Patterns of stamped metal ceiling produced from original dies. 10 styles of cornice mouldings also available. Installation can be do-it-yourself. Tin ceilings are an inexpensive way to add an authentic period touch to any Victorian or turn-of-the-century home. Send for illustrated brochure, \$1.25.



Abatron

31. Rotted Wood Restoration — Two-part epoxy system restores rotted wood, so you can save historically significant and hard-to-duplicate pieces. Repairs can be sawn, drilled, sanded, and painted. Especially useful for sills, window sash, shutters, thresholds, frames, etc. Free brochure.



Acorn Manufacturing

82. Early American Hardware — Broad assortment of brass and iron hardware for exterior and interior doors, mailboxes, cabinet and shutter hardware, ornamental brackets, bath and fireplace accessories. Also hurricane lamps, sconces, butterfly, strap, H- and H-L hinges. Send for full-color catalog, \$5.25.



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23. Chimney Flue Liner — Poured-in-place, two-liner system; no-mess one-day process. First liner strengthens and insulates; second liner seals & protects. This system is much less expensive and messy than conventional clay tile liners. It's the most convenient way to convert a dangerous old fireplace to safe wood burning. Free brochure.



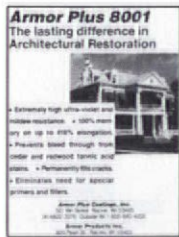
Anthony Wood Products

19. Victorian Gingerbread — Large inventory of Victorian millwork for interior and exterior: gable ornaments, porch brackets, fans, turned work, wooden grilles, gingerbread, and mouldings. Also: porch posts, newel posts, and turned porch balusters. Complete custom reproduction services. New expanded catalog, \$2.25.



Architectural Originals

176. Architectural Gift Items — Historic architecture on quality products: "Keep It Original" T-shirts and sweatshirts; full-color poster of 3 historic Victorian houses; notecards and fine art prints; rubber stamps with highly detailed Victorian houses; 24 miniature ceramic old houses. Free mail-order catalog.



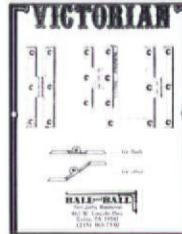
Armor Plus Coatings

206. Exterior Restoration Coatings — Premium-quality elastomeric coatings are designed for restoration and new construction. Ideal for use after exterior stripping. More durable than regular paint. Company has built a reputation for helpful technical service in applications of their products. Free brochure.



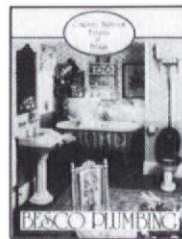
Art Directions

219. Antique Lighting — "The Original Cast" is a new catalog offering old-style lighting to build a room around. Authentic reproductions range from small sconces to large chandeliers. Styles include Victorian, turn-of-the-century, and Art Deco. Made from brass, bronze, and aluminum, they are ideal for residential and commercial spaces. Catalog, \$2.25.



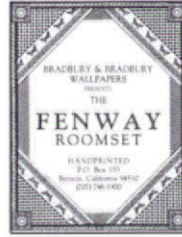
Ball & Ball

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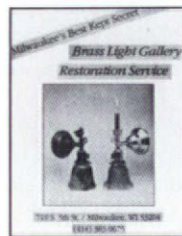
Besco Plumbing

29. Victorian Bathroom Fixtures — Pedestal sinks, tubs on legs, showers and accessories — high-quality reproductions and carefully restored antiques. Company can locate and restore plumbing antiques. Extensive catalog is actually a compendium of turn-of-the-century fashions in plumbing and bathrooms, \$7.25.



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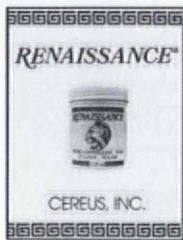
21. Mission-Style Lighting — New arts & crafts (mission/prairie) lighting fixtures blend well with all historic periods. Solid brass with polished or antique finish. Sconces and chandeliers in 10 designs. Also original commercial Holophane lights in various sizes. Catalog of Mission-style lighting, \$3.25.

CATALOG SHOWCASE



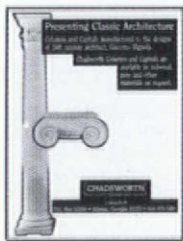
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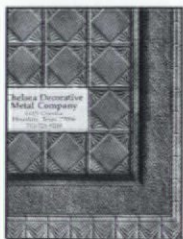
Cereus, Inc.

132. Renaissance Wax — This is the same wax used by the British Museum on its antique furniture. Protects from liquids, heat, and finger marks. Also good for marble, metal, leather. This wax has the reputation among collectors as the finest furniture wax you can use. Send for 8-oz. can to try on your antiques, \$12.20.



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47. Tin Ceilings — 18 patterns of tin ceilings ideal for Victorian homes and commercial interiors. Patterns from Victorian to Art Deco. Comes in 2-ft. x 8-ft. sheets. The 9 styles of cornices come in 4-ft. lengths. Illustrated brochure includes do-it-yourself installation instructions, \$1.25.



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Cirecast

46. Solid-Bronze Hardware — Outstanding collection of highest-quality late-Victorian hardware cast by the lost-wax process. Doorknobs, keyholes, escutcheons, hinges, and sash lifts. Custom casting and duplication services. Used in the finest U.S. restorations, such as the Smithsonian Institution. Brochure & price list, \$2.25.



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26. Push-Button Light Switches — Available once again: push-button electric light switches in quality reproductions. Both single and 3-way switches have genuine mother-of-pearl inlay and recapture the romantic styling associated with the great Victorian homes as they entered the age of electricity. Also decorative and plain cover plates. Free brochure, \$1.25.



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Devenco Products

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The Doormen

166. Custom Doors — Company specializes in making doors of virtually any size, style, shape, and species of wood. Because all work is custom, there is no catalog. To discuss your needs, and to get a quote, simply call the company at (516) 352-4546.

CATALOG SHOWCASE

Erie Landmark Co.

55. Historic Markers — Landmark your home with customized solid-bronze cast plaques. Plaque format allows 4 lines on which to place the exact date your structure was built, and the name of architect or builder. Or, simply give an approximate date of construction. Oval or rectangular shapes; \$90 complete. Free brochure.

Felber Studios

249. Ornamental Plaster — Fabricators of fine period & custom ornament: cornices, medallions, sculpture, niches, capitals, brackets, domes. 2,300 antique moulds available. Their custom department can create new or restored period plaster mouldings and ornament. Send for catalog, \$2.25.

Flueworks

104. Rumford Fireplaces — All-masonry classic Rumford fireplace is shallow to reflect more heat into room; throat is streamlined for heat efficiency. Can be used to upgrade old fireplaces, or for new construction. The Classic Rumford fireplace can be installed by you, your contractor, or skilled Flueworks craftsmen. Send for free brochure.

Hamilton Enterprises

179. Carbide Paint Scrapers — Save hours of tedious scraping by using the best tool: Super-hard carbide blade scraper. Lifetime blade replacement guarantee. Can also be used as a wallpaper shaver to scrape off painted wallpaper. Scraper is \$15.70 post-paid.

Heritage Lanterns

256. Traditional Lanterns — Handcrafted lanterns in the Early American style add a touch of traditional elegance, inside or outside your home. Choose from an attractive selection of styles in brass, copper, or pewter. Chandeliers and sconces in similar styles available. Send for 52-page full-color catalog, \$3.25.



Historical Replications

62. Old House Plans — House plans with authentic historic exteriors united with updated floor plans. Working blueprints available. Designs allow efficient modern construction. For people who want the look of an old house, with all the modern conveniences. Send for portfolio of 44 authentic Victorian and farmhouse designs, \$12.25.



Iron-A-Way

208. Built-In Ironing Center — The A-46 is one of three space-saving ironing centers made from seasoned woods with choice of doors: raised-panel oak, birch veneer, mirrored, or no door. The A-46 has a 46-in. perforated steel ironing board that adjusts 4 in. between high and low. Pad and cover, timer, plus many other features. Color brochure, \$1.25.

J. R. Burrows & Co.

22. Nottingham Lace Curtains — Real Victorian lace, woven on 19th-century machinery, using original designs. Panels are 60" wide, 95% cotton, 5% polyester. Comes in white and ecru. Designs available: Formal Victorian floral, Neo-Grec, and informal floral cottage panels. Illustrated brochure, \$2.25.



The Joinery

2. Heart Pine Flooring — Flooring cut from 200-year-old lumber. Edges and bottoms of boards remilled for easy installation, but patina of old surface remains. Also: heart-pine wainscoting, hand-hewn beams, mantels, and stair parts. Full-color brochure shows installations the company has made at Colonial Williamsburg and in private homes, \$5.25.



La Haye Bronze

181. Historical Markers — Select from 24 distinctive letter styles in cast bronze or aluminum. Or have your own design custom-cast. Standard or custom finishes provide guaranteed, long-lasting beauty and protection. Letter sizes from 1/4" to 18". Background textures: Stipple, pebble, or leatherette. Free brochure.



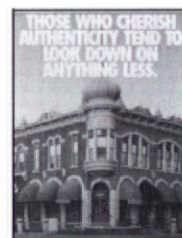
Linen & Lace

202. Bavarian Lace & Linen Curtains — Curtains feature the grace of the Old World and the easy-care of the new. All imported from Germany. Cottage lace valances priced from \$8/yard; ready to hang. Personalized pillow shams, table runners, battenberg bedthrow, and more. Send for complete catalog, \$2.25.



Mac The Antique Plumber

110. Bathroom Fixtures — Wide variety of antique and reproduction plumbing, claw-foot tubs, porcelain faucets and handles, pedestal sinks, high-tank toilets, shower enclosures, and bathroom accessories. Their motto: "If it is still made, we can get it." Send for new color catalog, \$3.75.



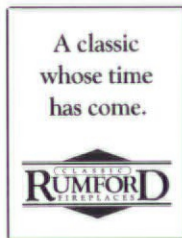
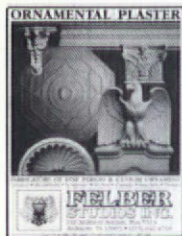
Marvin Windows

9. Replacement Wood Windows — 16-p. booklet tells what to look for in a replacement window, and how to install it. Get a thermally efficient, genuine wood window in almost any size and historic shape. Single, double, and triple glazing and wood storms. Options include divided lites, leaded glass. Free.



Midget Louver Co.

215. Midget Louvers — Small moisture vents are 1" to 6" dia. and come in three types: Regular with screen, RLS (without screen), and LD (without deflector). They provide ventilation for air, heat, light, sound, and moisture. Available in aluminum, chrome plate, and anodized aluminum. Free applications brochure.





MRA Associates

111. Medallions & Mouldings — Lightweight polymer ornament is based on authentic designs — but is lighter and easier to install than the plaster originals. Choose from hundreds of classic columns, capitals, medallions, cornices, mouldings, entranceways, niches, bosses, rosettes, and more. Complete Paladia catalog, \$8.75.



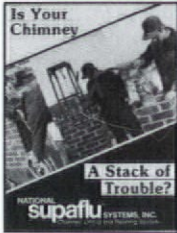
Pagliacco Turning & Milling

238. Wood Turnings — Turnings & millwork based on designs from 1870 to 1920 in clear heart redwood, oak, & mahogany: Balusters, newel posts, porch columns, railings, etc. Over 150 stock designs. Custom turnings available. Columns with all classic orders and true entasis. Complete catalog and price list, \$6.25.



Protech Systems

38. Chimney Liner — Ventinox stainless-steel chimney-lining system is ideal to upgrade condemned or unlined flues, or for lining new masonry chimneys. Continuously welded liner connects chimney-top to heat source without joints or breaks. TherMix insulation poured between the liner and chimney insulates and reinforces. Free brochure.



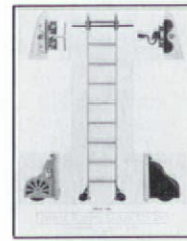
National Supafu Systems.

113. Chimney Liner — System seals, relines, and rebuilds chimneys from inside out with poured refractory materials. Especially effective for chimneys with bends and offsets. Far simpler and more economical than clay tile liners. Convert that old fireplace so it can burn wood safely. Free brochure.



Pasternak's Emporium

61. Victorian Gingerbread — From a single source: exterior and interior hand-crafted solid-pine replicas of Victorian millwork. Corbels, fretwork, gable trim, corner brackets, porch railings, newel posts, ball-and-dowel trim, and balusters. Many designs available. Illustrated brochure, \$1.25.



Putnam Rolling Ladder

117. Library Ladders — Old-fashioned oak rolling library ladders can be made to order and finished to customer's specifications. Other woods available. Hardware for rolling ladder available in four finishes, including chrome and brass. Other ladders, stools, oak garden furniture, and scaffolding available. Details in catalog, \$1.25.



Nixalite

5. Pigeon Control — Get rid of pigeons and other birds with inconspicuous stainless steel needles that eliminate roosting places — without harming your building. Nixalite strips repel birds ranging in size from sparrows to seagulls. Used on historic buildings since 1956. Free illustrated brochure.



Pella Windows & Doors

259. Energy-Efficient Windows — Free color booklet presents the complete line of Pella wood and aluminum-clad windows, doors, sunrooms, and skylights. Energy-saving glazing and shading systems, low-maintenance exterior, and unique convenience features shown. Also: interior wood folding doors and wood entry doors. For additions and new construction.



Readybuilt Products

64. Wood Mantels — Elegant carved wood mantels are ready to install. Available in 30 styles, from Louis XV to Williamsburg Colonial. Openings are 50 in. x 37 1/2 in.; special sizes on request. Mantels can be modified at additional cost. Free booklet shows styles and diagrams for taking measurements.



Old Smithy Shop

255. Forged Colonial Hardware — Each piece is worked individually in the forge to produce a truly fine line of reproduction hardware. Surfaces have texture and pitting that only "hot work" can give. Latches, hinges, knockers, screws, door bolts, fire-place cranes, kitchen hooks, much more. Illustrated catalog, \$1.25.



Perma Ceram

114. Porcelain Refinishing — Exclusive formula resurfaces bathtubs, sinks, and tile. Available in many colors. Done in your home in a few hours by factory-trained technicians. Avoids the expense, mess, and time of total replacement of old fixtures. Work is fully guaranteed for one year. Free brochure.



Rejuvenation Lamp & Fixture

10. Craftsman Lighting — Reproduction Craftsman chandeliers and sconces are made using new tooling meticulously crafted from old parts. Squared glass shades have also been reproduced using original glass for the moulds. All fixtures are solid brass and available in a variety of authentic finishes. Color catalog, \$3.25.



Oregon Wooden Screen Door

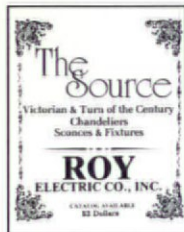
53. Wooden Screen Doors — Wooden screen and storm doors range from highly decorative Victorian to plain classic styles. Optional: traditional white stenciling on screen. All mortise & tenon construction; no nails. Purchase door plans, door kits, or fully assembled doors. Available with storm door inserts. Illustrated brochure and price list, \$3.25.

CATALOG SHOWCASE



Restoration Works

66. Restoration Supplies — Wide selection of brass and porcelain fittings for Victorian and turn-of-century houses. High-quality hardware and plumbing, ceiling medallions, and trim. Imported English porcelain doorknobs. Pedestal sinks & faucets. Many other exclusive items. Illustrated mail-order catalog, \$2.25.



Roy Electric

33. Vintage Lighting — Original and reproduction interior and exterior lighting. Victorian to Art Deco gas, electric and oil fixtures, sconces, pendants, brackets, pole lights, desk lamps, emeralites, parts, glass shades. They restore, replace, repair, cast, bend, plate, polish, and lacquer. Complete catalog, \$4.25.



Schwerl Manufacturing

1. Quality Wood Columns — Wood columns from 4" to 50" dia. up to 40 ft. long. Matching pilasters and 6 styles of capitals. Ventilated aluminum plinth and column bases in 3 styles; load-bearing capacity of 22,000 lb. Company has supplied glued-wood stave columns since 1860. Free 8-p. brochure shows full range of columns, capitals, and bases.



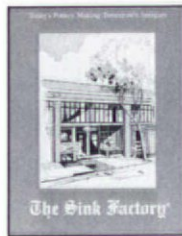
Silver Tree of the Cedar Guild

239. Custom-Cut Cedar Shingles — Restore your house to original condition with custom-cut patterned shingles that exactly match the ones you have. Old authentic patterns also available for use on new Victorian and Queen Anne homes. All orders are custom-cut, so allow time for completion of the order. Free brochure.



Silverton Victorian Millworks

15. Victorian Millwork — Unique "turn-of-the-century" mouldings for today's homes help you create Victorian masterpieces with ease. Authentic line of top-quality, precision-milled gingerbread, mouldings, crowns, blocks, doors, porch posts, and wainscot in both premium pine and oak. Full-color catalog and price list features numerous construction and assembly ideas, \$4.



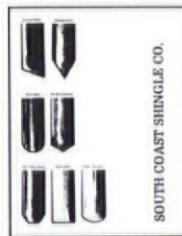
Sink Factory

240. Pedestal Sinks — Hand-crafted porcelain pedestal sinks and floral vanity basins. Victorian-design fluted base pedestal sink, and 1920s smooth pedestal sink. Bathroom accessories. Buy direct from manufacturer. Catalog has complete details, \$3.25.



Smith-Cornell

30. Historic Markers — Company supplies both cast bronze and aluminum markers. Cast-bronze markers are used to identify and interpret restored buildings, such as those placed on the National Register and HABS. Graphicsplus markers enable you to reproduce photographs, etchings, and extensive text onto aluminum plate. Free brochure.



South Coast Shingle

258. Fancy Butt Shingles — Seven shingle butt patterns are exact replicas of those used in 19th and early-20th centuries: diagonal, diamond, round, fish scale, hexagonal, square, and octagonal. Fire-treated available. Shingles shipped nationwide. Send for free flyer.



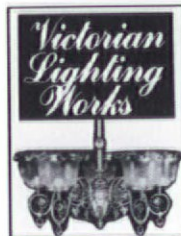
Time-Life Books

254. Appliance Repairs — New Fix-It-Yourself series from Time-Life Books belongs on every workroom shelf. Every volume offers meticulously detailed exploded diagrams, troubleshooting charts, and clear directions. Priced at \$12.99 plus shipping, books come on 15-day trial basis. Start with "Major Appliances" volume; you'll be billed later.



Vande Hey-Raleigh

125. Roofing Tile — 50-year warranty on lightweight concrete roofing tile. Rough shake, Spanish Mission, Riviera, and slate styles. Identical in appearance but much lower in cost than terra-cotta tiles. Will custom-color tiles for restoration and new construction jobs. Free brochure.



Victorian Lighting Works

4. Victorian Lighting Fixtures — Authentic reproduction Victorian & turn-of-century electric and gas chandeliers and wall brackets. Fixtures are crafted in solid brass and available with a variety of glass shades. All fixtures are UL listed. Send for complete catalog, \$3.25.



Vintage Valances

36. Authentic Window Treatments — This large catalog gives an overview of American window drapings from 1800 to the 20th century. From your window measurements, this company uses old formulas to create the proper shapes for your selected styles. Cotton fabric window shades on wooden rollers also available. Catalog plus fabric swatches, \$12.25.



Vintage Wood Works

13. Victorian Gingerbread — Authentic Victorian millwork for interior and exterior. Brackets, running trim, fretwork, fans, gable trim, porch posts, spindles & railings, signs, shutters, shingles, and gazebos are stocked for quick delivery. Quotes given for custom work. All work is shop-sanded, ready for paint. Illustrated catalog, \$2.



Wes-Pine Millwork

41. Colonial Wood Windows — Self-storing storm windows and replacement sash made of Ponderosa pine for double-hung windows. True divided lights or insulating glass. Their Yankee Spirit window features low-e glass and Colonial-style divided lights. Custom and stock sizes. Free brochure.

CATALOG SHOWCASE

203. Door Hardware — Polished brass Baldwin mortise lock handleset with knob and oval plate trim inside; Lexington design. \$180. Visa & Mastercard accepted. Call toll-free 800-821-2750. Ask for Hardware Dept. Addison Hardware

17. Antique Furniture By Mail — A changing inventory of antique Victorian furniture available by mail: Rococo, Renaissance Revival, and Eastlake styles. Careful packing insures safe delivery. Send for catalog. Antiquaria. \$3.25.

155. Power Tools — Professional-quality power woodworking tools at hard-to-beat prices: 3/8" heavy-duty drill \$66; heavy-duty light-weight finishing sander \$43; belt sander \$126. Free catalog. Beaver Tool & Supply.

59. Cupolas & Weathervanes — Aluminum cupolas, domes, weathervanes, cornices, ornamental load-bearing columns, and balustrades in exact detail for historic buildings. Rotproof. Baked-on finishes available. Free flyer. Campbellsville Industries.

94. Antique Telephones — Old telephones restored with authentic parts, from dial to cord. Plug into modern systems. Durable materials; 1-yr. guarantee. Color brochure. Chicago Old Telephone Co. \$1.25.

204. Caning Repair — Chair seating, wicker repair, and basketry materials. Chair cane, rush, oak and ash splint seating. Shaker chair tapes. Large stock, prompt delivery. Brochure. Connecticut Cane & Reed. \$75.

51. Old House Supplies — Authentic Victorian and Colonial reproduction hardware, plumbing, lighting, mantels, ceiling rosettes, corner beads, books, and more. For restorations, or to add old touch to new home. Free brochure. Crawford's Old House Store.

52. Oak Commode Seats — These U.S.-made commode seats are crafted from furniture-grade solid oak, hand-finished with moisture-resistant lacquer. Dark or golden oak. Other wood bathroom accessories available. Free brochure. DeWeese Woodworking.

173. Victorian Woodwork — 19th-century millwork in redwood and select hardwoods. Ornamental shingles, turnings, ornamental trim, mouldings, screen doors, brackets, balusters, railings, and more. Catalog. Mad River Woodworks. \$2.75.

16. Replacement Wood Sash — Wood sash in any size and shape: Divided lite, round top, curved, double-hung, fixed, casement, or storm sash. Insulated glass can be supplied. Also: shutters, screen doors, and trim. Illustrated brochure. Midwest Wood Products. \$1.25.

6. Radiator Enclosures — All-steel radiator enclosures protect walls, drapes, & shades from radiator smudge; direct heat into room. Many styles & colors; baked enamel finish. Buy factory-direct. Brochures \$1 (refundable). Monarch. \$1.25.

32. Wooden Screen & Storm Doors — Wooden combination screen and storm doors have period look and are more thermally efficient than aluminum doors. Several styles (including Victorian and Chippendale) and all sizes. Catalog. Old Wagon Factory. \$2.25.

227. Porcelain Refinishing — Kits of professional-quality materials and easy instructions: terra-cotta repair; bathtub & basin refinishing; wall or floor tile refinishing; countertop resurfacing; appliance re-coloring; fiberglass chip repairs. Catalog. Olde Virginia Restoration. \$2.25.

226. Remove Old Mortar — Power chisel cleans mortar joints for repointing, opens plaster cracks for patching, and cuts grooves in plaster for electrical wiring. Use with your electric drill. \$19.00 postpaid. Orange Bolt & Supply. \$19.

28. Historical Clothing Patterns — Garments are accurate copies of period originals. Each pattern contains adult sizes 10 through 20. Also: ready-made corsets in sizes 21 through 29". Complete catalog. Past Patterns. \$5.25.

24. Floor Registers — Complete line of solid-brass and cast-iron registers beautifully made from 19th- and early-20th-century originals. Send for detailed catalog. Reggio Register. \$1.25.

65. Renovation Supplies — Factory-direct source of old-style brass and wrought-iron hardware, lighting, faucets, plumbing fixtures, locks & latches, sinks & switchplates, and much more. Color catalog. Renovator's Supply. \$3.25.

7. Exterior Shutters — White pine plantation shutters with moveable louvers. Also fixed louvers and 3 styles of raised panel shutters. Unfinished or painted in your color choice using your paint spec. Hundreds of sizes. Brochure & price list. Shuttercraft. \$75.

209. Victorian Oak Furniture — Three big barns full of antique furniture. One of New England's largest collections of American oak and Victorian fur-

niture. For current selection, call (413) 527-1022. Southampton Antiques.

14. Cast-Iron Straight Staircase — The Kensington revives the Victorian tradition of using cast iron for porch steps and rear exits. Modular components; bolt-together assembly. Optional brass handrail. Complete catalog. Steptoe & Wife. \$3.25.

67. Decorative Nailheads — Cut nails with hand-formed heads are historically authentic and decorative. Ideal for wide-plank floors, and carpentry where nail heads show. Free catalog illustrates over 20 nail types. Tremont Nail Co.

50. 19th-Century House Fittings — Victorian gazebos, lighting, bath fixtures, bevelled glass doors, elegant ceilings, stained glass, mouldings, screen doors, custom window shades, and much more. Catalog. Victorian Warehouse. \$3.25.

253. Metal Roofing — Microzinc is a high-grade zinc sheetmetal that develops a rich gray patina. Pre-fabricated to custom-fit your project. Installs with simple hand tools. Brochure has details and nearest representative. Free. W.P. Hickman.

Literature Request Form

Circle the numbers of the items you want. We'll forward your request to the appropriate companies. They will mail the literature directly to you . . . which should arrive 30 to 60 days from receipt of your request. Price of literature, if any, follows the number. Your check, including the \$2 processing fee, should be made out to The Old-House Journal.

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The Old-House Journal
69A Seventh Avenue
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opinion...

Remuddling



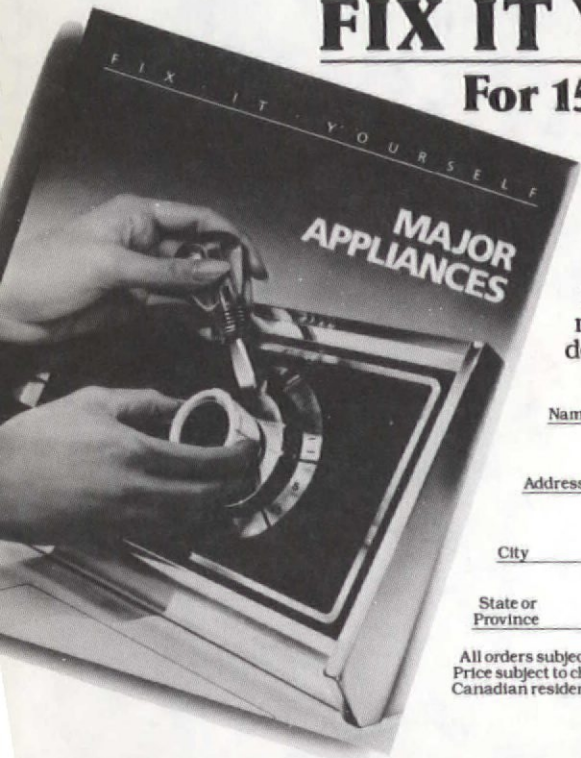
Here comes the sun, and I say, it's all right." We say so too — unless you happen to be an old house. If so, you could find yourself technologically trashed. Such was the fate of these two Illinois houses . . . sad victims of passive solar energy at its most aggressive.

Judith A. Schlesinger sent us the photo of "a nice brick Foursquare in Princeton," seen above. "Unfortunately, the solar wedge addition destroys the lines of the structure." It looks like it also wrecks havoc with the entire streetscape.

The house at left was spotted by Joe and Kerri DeMike "as we were driving through Tuscola. We saw the enclosed view, drove by one more time to be sure, and then thought, 'Here's one for OHJ's back page.'" 

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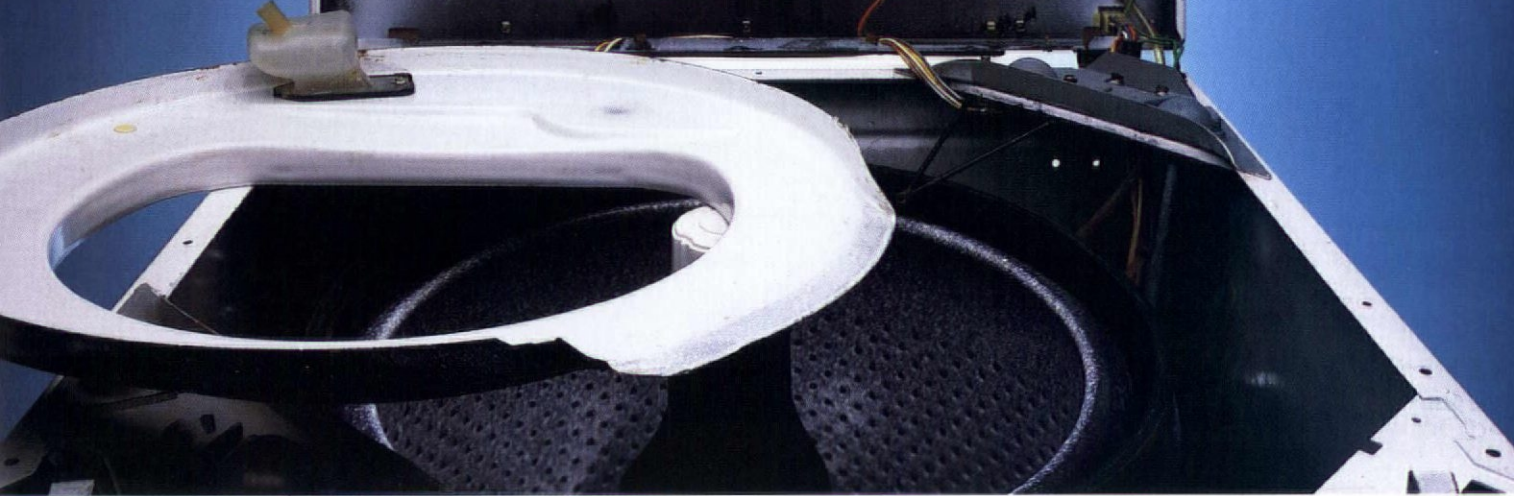
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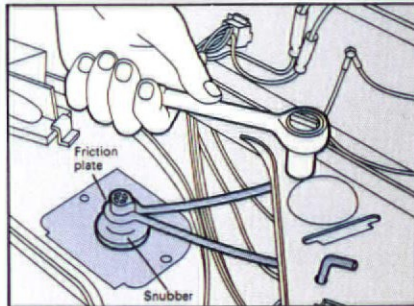
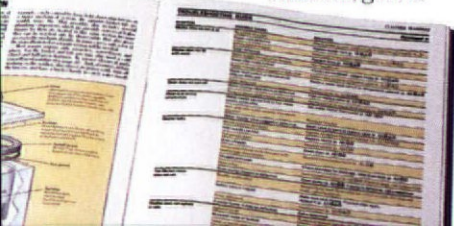


Diagram on how to tighten snubber assembly from *Major Appliances*.

of termites, resurface an asphalt driveway, rust-proof garden tools, repair track lighting, replace a chainsaw chain and much, much more.

With the FIX IT YOURSELF series you'll save time, money and effort on repairs. And you'll have the satisfaction of knowing you're doing the job exactly right.

For example, if your washing machine is noisy and vibrates excessively, the problem may be nothing worse than a loose snubber assembly.

The snubber assembly is a small metal bar which dampens vibration while your washing machine is running. But



you don't have to spend time figuring that out. It's in the trouble-shooting section of *Major Appliances*, the first volume in the FIX IT YOURSELF series.

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FIX IT YOURSELF

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CZECH HOUSES in South Dakota

Several years before the great Dakota Land Boom, a small but significant group of immigrants settled around a rich farm community in the southeastern corner of the territory. They were Czechs of central Europe, who began homesteading in Bon Homme and Yankton counties in 1869. Although many eventually went further west, this initial settlement around the town of Tabor, South Dakota, remains the state's Czech center today. On the farmsteads surrounding this small town are numerous L-shaped masonry folk houses built between 1870 and 1900.

These houses were usually constructed of soft chalkrock blocks cut from the banks of the Missouri River. They are sited in nearly identical manners, with perpendicular gables facing south and east. Stairways ordinarily are between the northwest and the northeast bays. Doors are generally located facing east or south. Window openings, capped by stone jack arches, are always tapered to the inside to provide greater solar lighting and heating. Remarkably, dimensions of these buildings differ very little, averaging 18 feet by 35 feet.

— John E. Rau
State Historic Preservation Center
Vermillion, "South Dakota"

The Martin Honner House was built in the late 1880s by the son of an elderly pioneer Czech. Although now abandoned, the house appears to have been occupied until the late 1950s and is not beyond preservation. It is an excellent, essentially unaltered example of the form.



The John Travnicek House, on the other hand, is a representation of the basic folk-building form modified to meet the needs of modern living. Under the recent stucco and asphalt shingles is a well-preserved chalkrock house mortared with mud and grass.

photos by Rolene Schliesman