

Spanish Colonial Architecture Creating Town Pride Historic House Plans

OLD-HOUSE

JOURNAL

JANUARY/FEBRUARY 1995

INTERIOR FINISHES

**Hanging Embossed
Wallcoverings**

Wallpaper Panels

Shellacking

ALSO:

**Molds for
Plaster Casting**

00-115-55 01
#BXNBQLB***** 5-DIGIT 94402
#NBEO040S091 4#302612 C9
M/J 97 BLNN
#BH01
KEITH WEBER MAY CA 94402-2831
40 SEVILLE
SAN MATEO



BRINGING THE PAST INTO THE PRESENT

“LIGHT, LOVE, LIFE.”

JOHANN GOTTFRIED VON HERDER

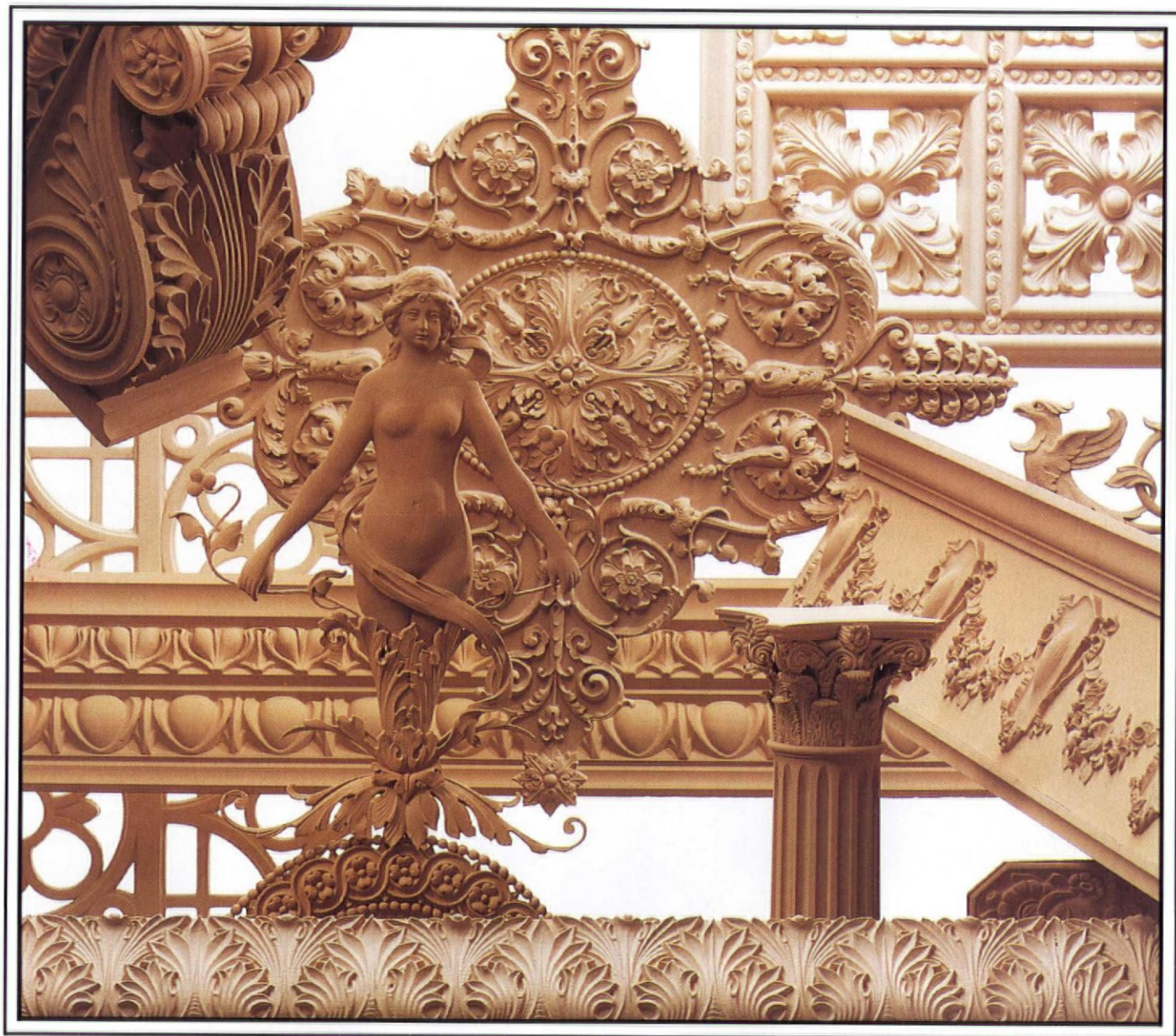


Reflect on life's finer points with authentic lighting designs. Handcrafted and recreated to cast a fine light on



Victorian, Craftsman and Neoclassic style. Request our catalogue featuring over 200 period designs in solid brass and cast-iron.

REJUVENATION LAMP & FIXTURE CO. 1100 S.E. GRAND AVENUE PORTLAND, OREGON 97214 (503) 231-1900
Toll-free fax: 1-800-LAMPFAX



The Master Touch

Artistic - - - Authentic - - - Affordable

For more than a century, designers and architects have enriched their projects with accent elements created by THE DECORATORS SUPPLY CORPORATION.

Today we offer replicas of some fifteen thousand original designs, produced in varied materials readily installed by tradespeople or do-it-yourselfers. Whether you are involved with period restoration, remodelling or a new-building

project we can help you add the distinctive Master Touch.

For further information call (312) 847-6300
or Fax: (312) 847-6357.

Or send \$25.00 for our five-book set of copiously-illustrated catalogs, useful resources which will help you create new dimensions of beauty.

THE DECORATORS SUPPLY CORPORATION

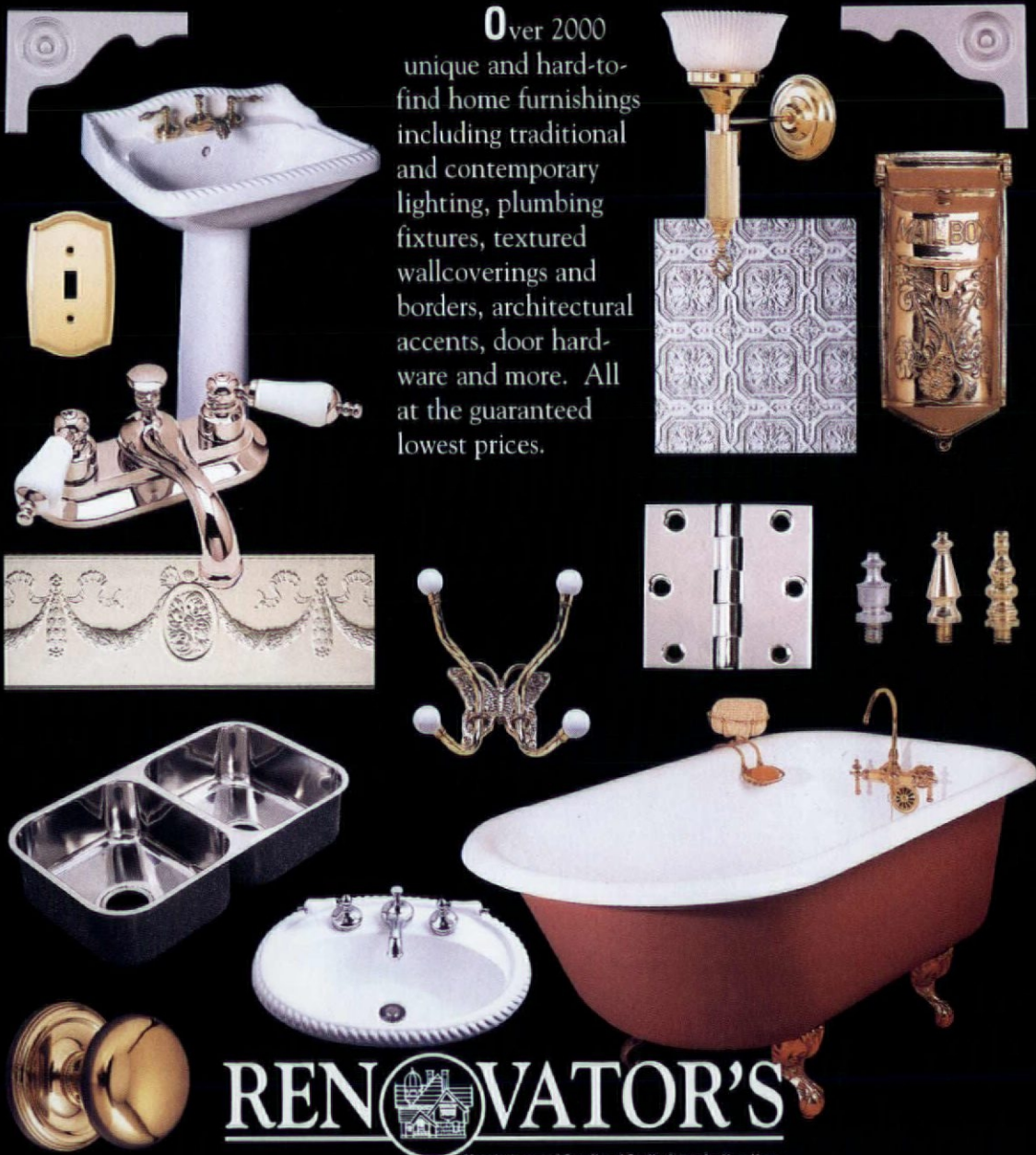
Providing Architects and Decorators Fine Detailed Replicas of Exquisite Hand Carvings for Over a Century

3610 SOUTH MORGAN — CHICAGO, ILLINOIS 60609 — PHONE (312) 847-6300 — FAX (312) 847-6357

WELCOME TO THE House that Renovator's Built!



Over 2000 unique and hard-to-find home furnishings including traditional and contemporary lighting, plumbing fixtures, textured wallcoverings and borders, architectural accents, door hardware and more. All at the guaranteed lowest prices.



RENOVATOR'S

Manufacturer and Supplier of Quality Items for Your Home

Free Catalog 1-800-659-0203

P.O. Box 2515, Dept. 9951 • Conway, NH 03818-2515

TABLE OF CONTENTS

VOL. XXIII, NO. 1

JANUARY/FEBRUARY 1995

EST. 1973

8 EDITOR'S PAGE

In our twenty-second year, you can read us like a book.

The editor's comments premiered as Perspective in Oct. 1973.

10 MAILBOX

Readers share a '20s bathroom renovation, pocket-door discovery, and a call for beautiful Bungalows.

14 ASK OHJ

Gauging a mansard's pitch, putting plaster on brick, a clock-spring sash balance, and turn-of-the-century electric heat.

Reader questions premiered in a column called House Doctor, Nov. 1973.

18 GOOD BOOKS

Two books that will get your hands dirty.

20 RESTORER'S NOTEBOOK

Tips from readers: Spanish rooftile repair; two woodworking shortcuts.

Notes From Readers have been around since 1975.

22 READING THE OLD HOUSE

Porch & paint palaver regarding a stylish Italianate.

Appearing regularly since Sept./Oct. '92, this column followed OHJ's long-running style series.

26 WHO THEY WERE

Archaeologist, historian, and art-tile manufacturer Henry Mercer valued most the everyday objects.

Premiered May/June 1989.



32 STYLE

The Architecture of the Spanish Colonies

A look back at the 17th- and 18th-century architecture of the Spanish Colonies, from Puerto Rico to California — a legacy that gave us adobe block, patios, tile roofs, and a romantic revival in this century.

BY JAMES C. MASSEY & SHIRLEY MAXWELL

38 HOW-TO

A Guide to Hanging Lincrusta and Anaglypta

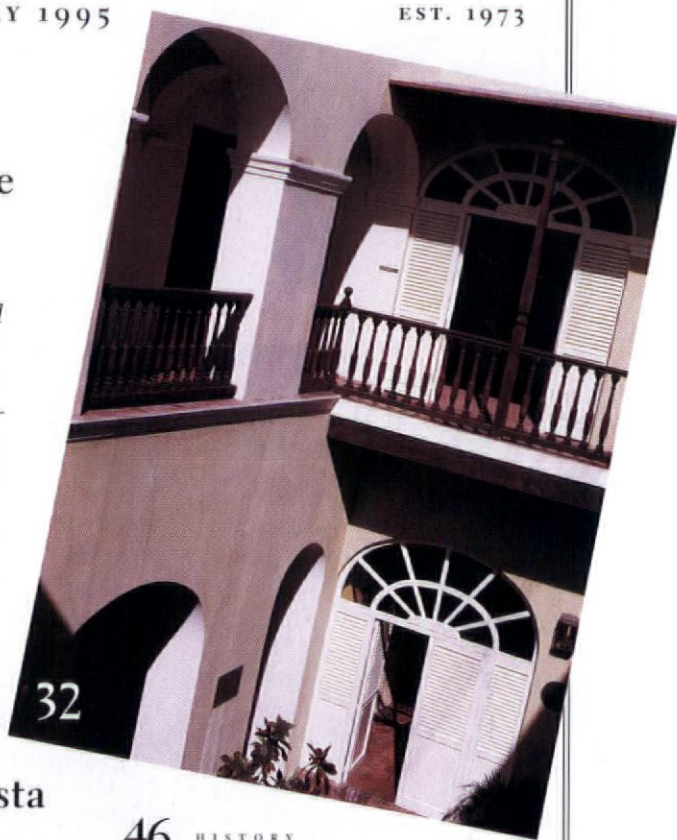
Don't let the unique qualities of these historical embossed wall-coverings scare you away from do-it-yourself installation. This article takes you step-by-step through wall prep, trimming, and hanging from dado to ceiling. Tips from experts, suppliers, and a materials-and-tools checklist are included.

COMPILED BY THE EDITORS

OLD-HOUSE JOURNAL (ISSN 0094-0178) is published bimonthly for \$24 per year by Dovetail Publishers, The Blackburn Tavern, 2 Main Street, Gloucester, MA 01930. Telephone (508) 283-3200. Subscriptions in Canada \$32 per year, payable in U.S. funds.

Second-class postage paid at Gloucester, MA and at additional entries. POSTMASTER: Send address changes to Old-House Journal, P.O. Box 58017, Boulder, CO 80322-8017

PRINTED IN U.S.A.



46 HISTORY

The Antique Art of Wallpaper Panelling

Turn-of-the-century tastemakers advocated arranging wallpapers into panels to organize and decorate the room.

BY ROBERT M. KELLY

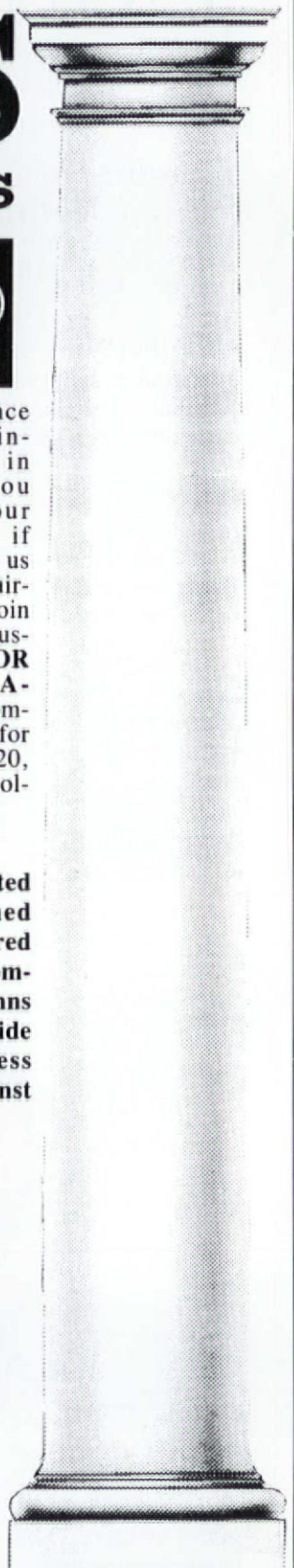
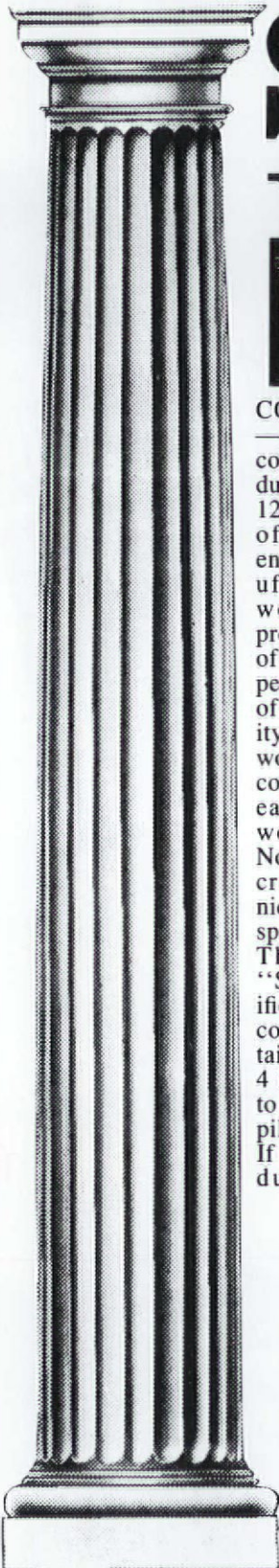


[CONTENTS CONTINUES ON P. 7]

the standard of quality since 1860

SCHWERD'S

wood columns



No. 140 Scamozzi



No. 141 Roman Ionic



No. 142 Greek Ionic

COLUMNS

—Schwerd columns are durable. Our 120+ years of experience in manufacturing wood columns has proven that the durability of a wood column depends upon the strength of the joint and the quality and thickness of the wood. Schwerd column construction was developed to meet each specific requirement. The wood is thoroughly seasoned Northern White Pine. The pride of craftsmanship and skilled techniques acquired by 120 years of specialized experience is applied. The resulting product is a "Schwerd Quality Column" specified by architects with complete confidence. Both standard and detail columns can be furnished from 4 in. to 50 in. in diameter and up to 35 ft. in length with matching pilasters.

If you are one of our old customers during the many



No. 150 Roman Corinthian



No. 152 Temple of Winds

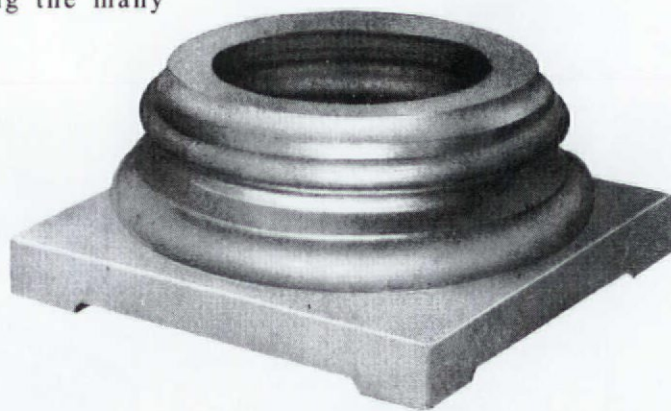


No. 144 Modern Ionic

years since our beginning in 1860, you know our product; if not, send us your inquiries and orders and join our list of satisfied customers. ■ **SEND FOR OUR FREE CATALOG** ■ Schwerd's complete aluminum bases for 8, 10, 12, 14, 16, 18, 20,

22, 24, 26, 28, and 30 in. dia. columns.

Schwerd's-Aluminum ventilated plinth and aluminum turned member base are manufactured of thick metal and are recommended for all exterior columns in the above diameters to provide a maintenance-free, seamless base which is guaranteed against deterioration for a lifetime.



A. F. SCHWERD MANUFACTURING COMPANY
 telephone: 412-766-6322
 3215 McClure Avenue Pittsburgh, Pa. 15212

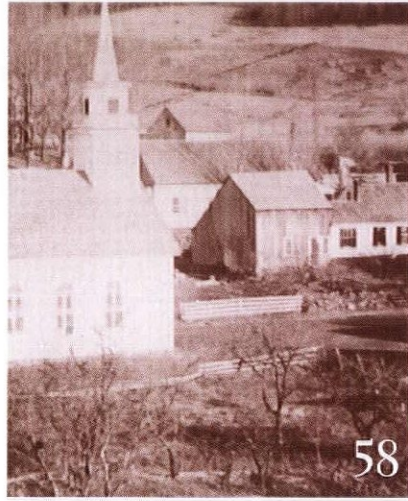
CONTENTS

50 TECHNIQUES

Gelatine Molds for Plaster Casting

Thinking about casting some plaster ornament? Here's the old-fashioned (and cheaper) alternative to using latex, silicone, or synthetic rubber to make the flexible mold: use gelatine. An experienced plasterer describes every step of the technique.

BY BRIAN EWING



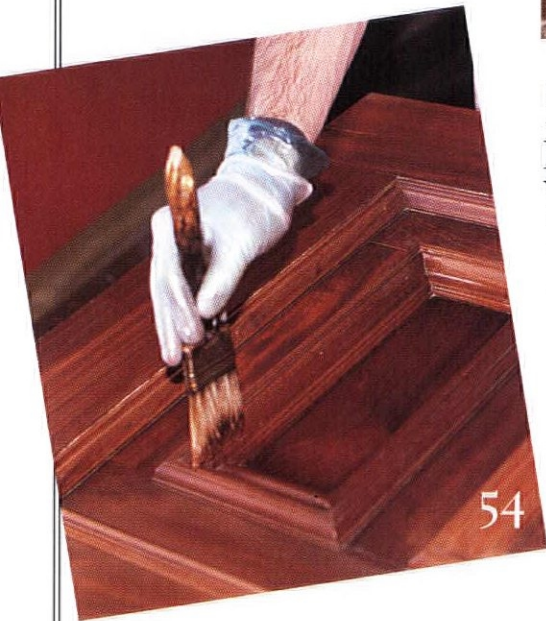
58

58 OLD-HOUSE LIVING

How to Get Your Town Interested in Itself

An OHJ reader describes her odyssey to bring back town pride (and save some local landmarks). Although it wasn't easy, she concludes that the process was satisfying and even fun — and she offers five successful strategies.

BY ADAIR MULLIGAN



54

54 KNOW-HOW

A Good Shellacking

Polyurethane varnish has taken over the clear-finishes market, leaving older finishes overlooked. That high-gloss amber glow you associate with Victorian woodwork is, however, shellac — traditional and still practical.

BY JOSH GARSKOF

SUBSCRIPTIONS: Subscription service (800) 234-3797; back issues (available at \$4.95 per copy) (508) 281-8803. ADVERTISING: (508) 283-4721. EDITORIAL: We are happy to accept editorial contributions to Old-House Journal. Query letters that include an outline of the proposed article are preferred. All manuscripts will be reviewed, and returned if unacceptable. However, we cannot be responsible for non-receipt or loss — please keep copies of all materials sent. © Copyright 1995 by Dovetail Publishers. All rights reserved. Printed at The Lane Press, South Burlington, Vermont.

64 RESTORATION PRODUCTS

From the sturdy to the sublime: a snow shovel for the roof; a paintbrush for radiators; Eastlake wallpaper; more.

Products for the Old House has appeared since issue number one.

66 HISTORIC HOUSE PLANS

A Queen Anne with Palladian window and a Craftsman Cottage.

Plans premiered in OHJ's 15th anniversary issue, Sept./Oct. 1988.

73 EMPORIUM

Catalogs, Products & Services, For Sale/Swap, Real Estate, and Events

CLASSIFIEDS 73

RESTORATION SERVICES 80

PRODUCTS NETWORK 83

Classifieds have been free to subscribers since the mid-'70s.

90 REMUDDLING

A mansard still mutating in Pennsylvania.

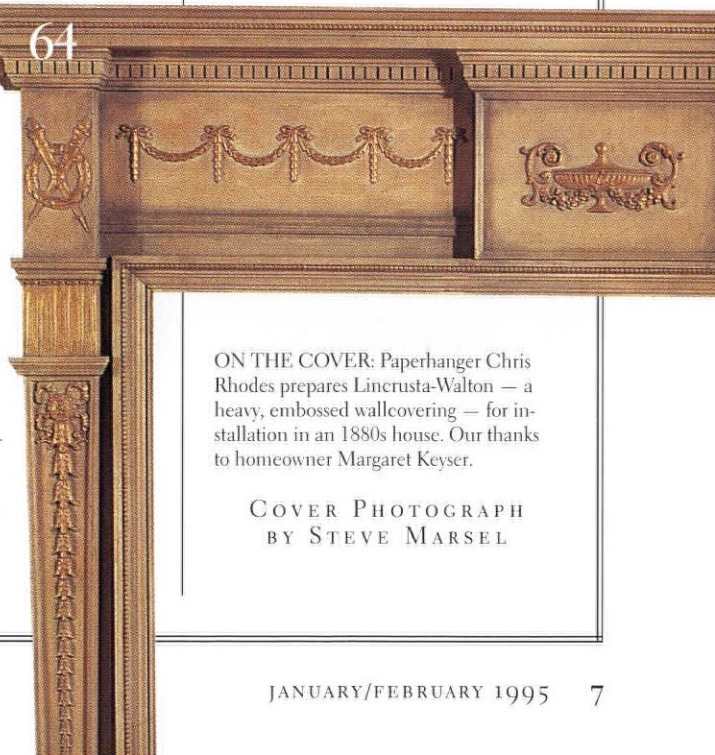
A favorite since its premier in Oct. 1981.

92 VERNACULAR HOUSES

Michigan's Corktown Cottages.

Premiered Jan./Feb. 1986 — the first issue with a color cover.

64



ON THE COVER: Paperhanger Chris Rhodes prepares Lincrusta-Walton — a heavy, embossed wallcovering — for installation in an 1880s house. Our thanks to homeowner Margaret Keyser.

COVER PHOTOGRAPH
BY STEVE MARSEL

You Can Read Us Like a Book

WELCOME TO 1995 AND VOLUME XXIII OF *Old-House Journal*! You'll notice some fine-tuning of purpose and design in this issue. The changes aren't startling; like *OHJ* readers, we suspect that "new improved" is often an oxymoron. The issue you hold is simply a crisper version of what we've been doing for years. The mix of old-house lore and down-to-business technique remains.

We've essentially matched the design to the editorial organization of material. For example, now there's more flexibility in the feature grid — the frame upon which text and illustrations are laid. Rather than a lot of information buried in unbroken pages of text, critical points and interesting asides are now highlighted in captions, technical illustrations, bigger pictures, glossaries, and sidebars.

When we finished this issue, with its greater use of "information bites," one editor commented that it looked more in tune with these electronic times. Ironically, though, it also looks more like manuals and trade journals of the past! The *OHJ* library contains vocational texts and turn-of-the-century carpentry magazines that relied on sidebars and captioned photo sequences to telegraph information. The "hierarchy" in presentation just makes it easier on readers (not to mention imposing a certain logic on the editors).

In short takes such as *READING THE OLD HOUSE*, the calm, classic bordered pages are unchanged. We've always been fond of our old-fashioned presentation, not only because it's elegant but also because it suits *OHJ* editorial. Modern magazines are so often a frenetic parade of appealing but unrelated items, originating with dozens of different contributors and editors. But *OHJ* is produced by a small and unusually well versed group; in its crafting, cross-overs and mini-themes often develop, which makes the bookish design just right.

What's more remarkable than any fine-tuning, of course, is *OHJ*'s consistency through the years. It's astonishing to think that, although *OHJ* started as a neighborhood newsletter, some articles and departments

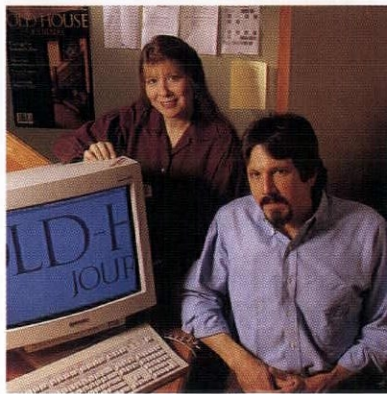
have been running steadily since Volume I. That's because the mission of the journal, as well as the general content of the text, has not wavered in 22 years.

The *TABLE OF CONTENTS* in this issue gives the debut dates of regular departments. Feature types, too, go way back. *OHJ*'s premiere issue, October 1973, included a *HOW-TO* article, an *OLD-HOUSE LIVING* story, archival art, and commissioned pen-and-ink illustrations, all familiar still. *HISTORY* and *STEWARDSHIP* features have appeared on and off since 1974; *TECHNIQUES* and *KNOW-HOW* became regular categories in 1980.

And, of course, *OHJ* has always included the arcane topic or technique — that subject about which the editors say, "If *OHJ* doesn't do it, then who will?" About a year ago, a reader told you how to lathe-turn solid stone columns. Back in June 1977, another reader provided the definitive feature on Victorian lawn fountains, complete with architectural specification drawings on a fountain's installation and pump.

Such active participation of readers is another thing that hasn't changed. Editors Bock and Poore (center) were restorers and subscribers first, as were regular contributors Randy Cotton, John Leeke, and Marylee MacDonald. Readers have always written the most active (and popular) items in *OHJ*: *MAILBOX*, *RESTORER'S NOTEBOOK*, *REMUDDLING*, *OLD-HOUSE LIVING*, and many full-length features. Even a rather obscure query last year elicited over 100 considered responses from *OHJ* readers — not unusual. That's involvement.

What else is in store? Expect bigger issues, and expanded coverage (with more art) in the popular columns *WHO THEY WERE*, *OUTSIDE THE OLD HOUSE*, and *OLD-HOUSE MECHANIC*. We'll keep fine-tuning the rest — and, as ever, we count on your communication.



Randy Cotton



OLD-HOUSE JOURNAL

EDITOR
Gordon H. Bock

ASSOCIATE EDITORS

Lynn Elliott
History and Design

Josh Garskof
Techniques

CONTRIBUTING EDITORS

John Leeke
Sanford, Maine

**James C. Massey
and Shirley Maxwell**
Strasburg, Virginia

J. Randall Cotton
Philadelphia

DESIGN DIRECTOR
Patrick Mitchell

DESIGN ASSOCIATE
Inga Soderberg

PRODUCTION ASSOCIATE
Claire MacMaster

ART ASSISTANT
Kate Gatchell

PRODUCTION MANAGER
Jim LaBelle

CIRCULATION MANAGER
Ellen Higgins

CIRCULATION ASSISTANT
Michele Totten

CUSTOMER SERVICE
Cathie Hull, Nicole Gaspar

NATIONAL SALES MANAGER
Becky Bernie

SALES ASSOCIATE
Sherrie Somers

SALES ASSISTANT
Melissa Sumner

OFFICE MANAGER
Joanne Christopher

CIRCULATION CONSULTANT
Rosalie Bruno

EDITOR-IN-CHIEF
Patricia Poore

PUBLISHER
William J. O'Donnell

Old-House Journal [ISSN 0094-0178] is published bimonthly for \$24 per year by Dovecote Publishers, The Blackburn Tavern, 2 Main Street, Gloucester, MA 01930. Telephone (508) 283-3200. Subscriptions in Canada \$32 per year, payable in U.S. funds.

Second-class postage paid at Gloucester, MA and at additional entries. POSTMASTER: Send address changes to Old-House Journal, P.O. Box 58017, Boulder, CO 80322-8017.

Printed at the Lane Press, S. Burlington, Vermont

Handcrafted Period Cabinetry



ARTS & CRAFTS, SHAKER, VICTORIAN OR COLONIAL . . .
When looking for fine quality custom cabinetry that complements the style of your old house, look to Crown Point.

**CROWNPOINT
CABINERY**

PO BOX 1560 • 153 CHARLESTOWN RD.
CLAREMONT, NH 03743
800-999-4994





DOCUMENTARY FABRICS WALLCOVERINGS



Historic Homes of America

AVAILABLE THROUGH INTERIOR DESIGNERS & FINE SHOPS
SEND \$1.00 FOR FULL COLOR BROCHURE

RICHARD E. THIBAUT INC. AN  CO • 480 FRELINGHUYSEN AVE., NEWARK, N.J. 07114 (201) 643-3777

Pocket Doors
Solutions for Tight Spaces
Showers
Old & New
Steam Heat
Know-How
Apartment
Houses
Architectural Digest

SHOWER PRAISE

Dear OHJ,
Thanks for "Indoor Rain: The Shower's Short History" (Nov./Dec. 1994). When I began to plan a bathroom for our master bedroom, I had images of a needle shower and wainscot. Your article woke me up like a cold shower. Clearly my 1923 Four-square would not have had such equipment. No disappointment however. The author pointed out many interesting nuances of 1920s bathrooms that will be fun to reproduce. For example, my porcelain fixtures will be all white (my house was built before the colored porcelain revolution), my tub will have a built-in skirt, and my room will be tiled. Thanks again, for steering me toward a directed, appropriate, and accurate plan.

— MEGAN T. KING
Columbus, Ohio

CHEVY HOUSES

CONGRATULATIONS ON YOUR EXCELLENT article about Chevy Houses ("Reading the Old House," Nov./Dec. 1994). We live in the Garrett Park development of Chevy Houses that you visited. Interestingly, very few buyers chose to purchase a Chevrolet with their house. The likely reason: auto prices were falling throughout the 1920s as mass production and market expansion took hold, and, we suspect, the price set by the developers was too high. A Saturday Evening Post ad for a 1925 Chevy

(the year Chevy Houses were first built and marketed) showed a Superior Roadster, the cheapest model, at \$495; most expensive was the Superior Sedan, at \$795. Records at Garrett Park indicate that the Chevys bought with a house went for more: \$708 to \$820. In any event, the Chevy Houses themselves sold like gangbusters, and they continue to be wonderful places to live.

— CAROL AND CHARLES SNYDER
Garrett Park, Md.

Another possible reason few Chevy House buyers opted for the car comes on is that adding its cost to a long-term

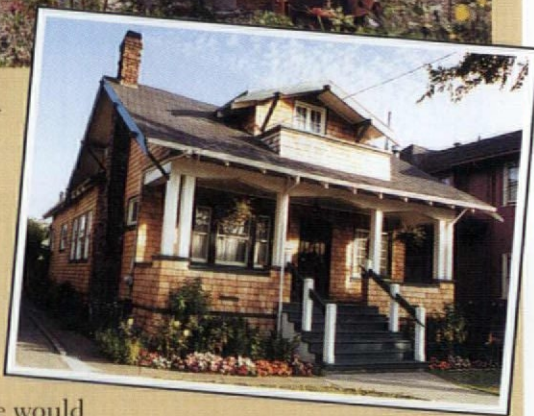
house mortgage meant paying higher interest than a separate car loan.

— The Editors

POCKET DOOR SURPRISE

WE UNCOVERED POCKET DOORS A full two years after we moved into our 1875 Queen Anne. What a surprise! I was prepping for a new paint job and noticed that the jamb had been patched and puttied down the center. My heart raced as I dug through the tool box for a pry bar. There, hidden inside, were two beautiful, panelled pocket doors. We replaced escutcheons and stops, but we really had no idea how to make them

BUNGLOW BROADSIDE



DESIGN WRITER PAUL DUCHSCHERER and photographer Douglas Keister are at work on a book about California Bungalows. They're also researching a national Bungalows book. If you think your home is a good example of American

Bungalow architecture we would like to see it. We're interested in original exteriors, as well as classic interiors such as built-ins, fireplaces, and wallcoverings. Send a snapshot and some information to: Douglas Keister, 5826 Fremont Street, Oakland, CA 94608 (510) 658-5766.

roll more smoothly. After reading "Back on Track" (Nov./Dec. 1994), we were able to level the doors and lift them over one high spot in the floor. We anticipated having to shim up the tracks, but as you recommended, we started by simply turning the adjustment screw. No major surgery was required. We're thrilled.

— JANET FOX
New Haven, Conn.

BLUE PORCH CEILINGS

IN THE NOV./DEC. 1994 ASK OHJ, THERE was a question about blue porch ceilings. My grandmother told me that they should always be painted light cornflower blue to keep wasps away. According to tradition, paper wasps (red wasps, yellow jackets, etc.) dislike building their nests on this color. In Texas, at least, this reasoning may have influenced the color choice even more than concerns about light reflection or emulating nature, which you mentioned in your response to the question. As recently as four years ago I was asked to paint the eaves of a house in the South Coastal Bend of Texas that same color, for the exact reason my grandmother stated.

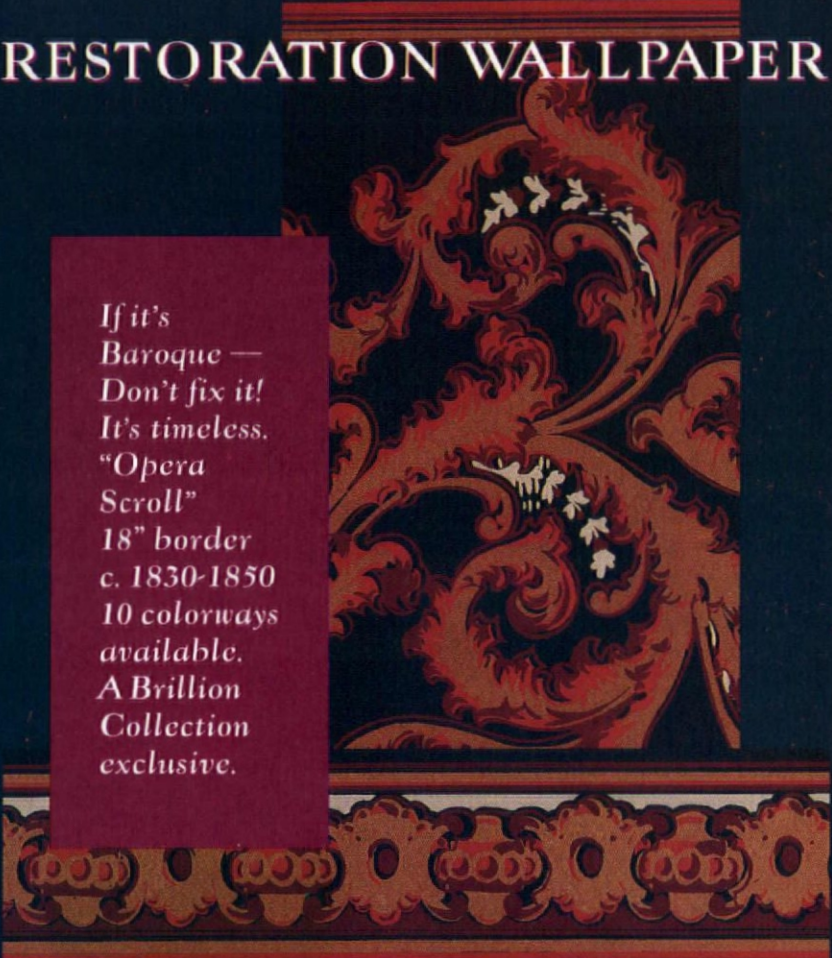
— VIRGINIA APPLEMAN
Trinity, Texas

NEWEL HIDEAWAY

IN REFERENCE TO APOCRYPHAL OLD-house stories (Sept./Oct. 1994), I too have heard the one about the ivory disk set into the newel post of old New England houses. According to the tale, the ivory disk capped a hole bored into the center of the newel. When the mortgage was paid off, the document was rolled up and placed inside, and a new cap, made of silver, was put in its place. All of this was reportedly accompanied by a substantial party.

— LON A. MCPHERSON
Birmingham, Ala.

RESTORATION WALLPAPER



*If it's
Baroque —
Don't fix it!
It's timeless.
"Opera
Scroll"
18" border
c. 1830-1850
10 colorways
available.
A Brillion
Collection
exclusive.*

VICTORIAN COLLECTIBLES, LTD.
RESTORATION PROFESSIONALS OF THE VICTORIAN PAST

American Wallpaper Reproductions
1850 - 1915
Custom Reproduction Service

845 East Glenbrook Road, Milwaukee, Wisconsin 53217
414-352-6971 Fax 414-352-7290

For more information, video tape or brochure call (800) 783-3829 VISA/MC accepted

DON'T PAINT YOUR RADIATORS

Paint drastically reduces the efficiency of steam & hot water radiators and wood enclosures are poor heat conductors.

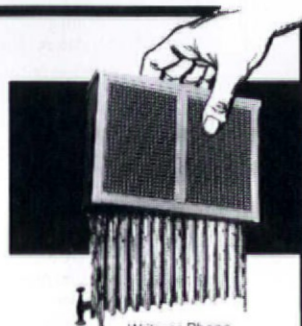
Affordable Ace Radiator Enclosures...

- ◆ Offer durability of steel with baked enamel finish in decorator colors
- ◆ Keep drapes, walls & ceilings clean
- ◆ Project heat out into the room

arsco

Manufacturing Co., Inc.
3564 Blue Rock Road, Cincinnati, Ohio 45247

FREE Estimates
FREE Heat Efficiency Catalog



Write or Phone
1-800-543-7040 Toll-Free
1-513-385-0555 in Ohio (Collect)

ROOFING REACTION

THE SEPT./OCT. 1994 ROOFING ISSUE, particularly the "Wood Shingle Report," struck a chord with me because we have just replaced the original shingle roof on our 1922 Craftsman home. We considered materials other than wood shingles, but ultimately decided that, to maintain the integrity of the house, we needed



The Halls chose to retain pronounced coursing and a rustic wood look on their house.

to replace the roof using the original material. We bought #1 cedar shingles and hired a contractor who is a perfectionist. It will be interesting to see how the new roof wears compared to the 72-year-old one we removed. Although due for replacement, the old one wasn't in exceptionally bad shape, or leaking.

— MARY HALL
Missoula, Mont.

RECYCLED SLATE

YOUR INFORMATIVE ARTICLE, "SLATE and Shingle Lookalikes" (Sept./Oct. 1994) prompted me to write. We wanted to use natural slate roofing for an addition on our 1890s home. We could not afford new slate, but rather than resort to alternative materials, we were able to use recycled slate. It's not that hard to locate someone who is replacing their slate roof (try placing a newspaper ad).

The slate is probably perfectly good, but coming off for new fiberglass shingles. The shingles are usually tossed to the ground to smash. If you're willing to carry them down, they might be yours for the asking.

— CINDY NAUMOFF
Smithville, Ohio

ALL MOVED IN

IT'S BEEN FOURTEEN YEARS SINCE *Old-House Journal* featured our house in an article about house moving. We've been restoring it ever since, and, I'm happy to report, it's just about finished. Advice from *Old-House Journal* has gotten us through all these years — thanks.

— BETTY J. GALLI
Tracy, Calif.

TIMELY TIPS

ARE YOU CLAIRVOYANT? I JUST PURCHASED two 1890s mill houses in rural Georgia. Your July/Aug. 1994 issue was the first of my new subscription and you hit the nail on the head. Your



It took not only a flat-bed truck, but a barge and tug, to relocate this house 14 years ago.

cover story about painting aged wood was very helpful. The houses, vacant since the 1960s, cried out for your information on scraping, pressure washing, and prepping weathered wood. Then comes your Sept./Oct. issue and you must have read my mind. The houses both have metal roofs that need repairs, and your article about standing seam roofs was just the help I needed.

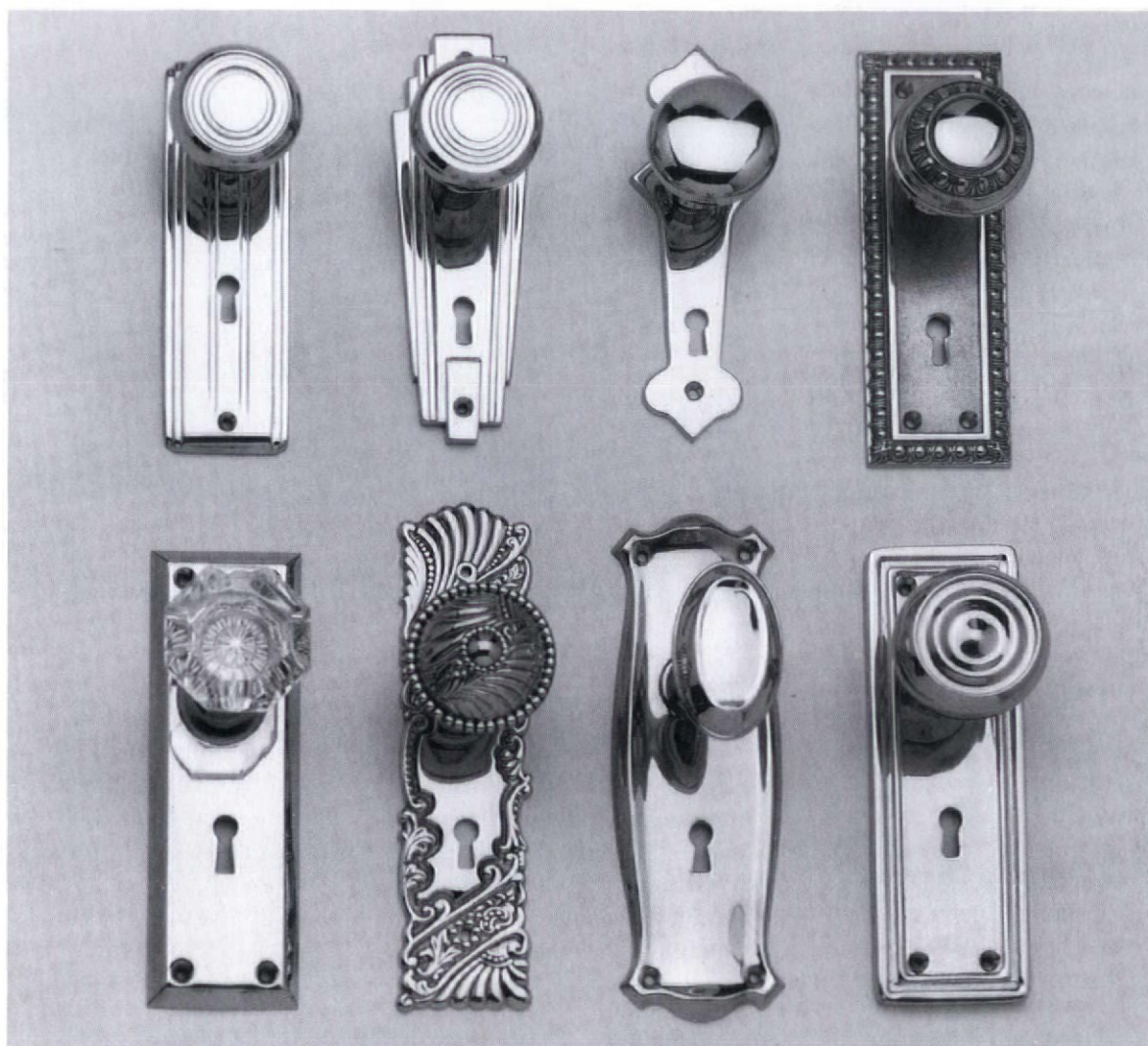
— RICHARD TURLEY
Atlanta, Ga.

RESTORATION EXPO RETURNS

RESTORATION '95, THE LARGEST ANNUAL TRADE EVENT DEDICATED TO preserving our cultural and industrial heritage, will be held Sunday through Tuesday, February 26-28 at the Hynes Convention Center in Boston, Massachusetts. (The show in 1993 attracted over 250 exhibitors and 7,668 visitors.) For RESTORATION '95, the keynote address podium will be shared by Richard Moe, President of the National Trust for Historic Preservation, and Jacques Dalibard, Executive Director of Heritage Canada. For more information, contact RAI/EGI Exhibitions Visitor Information (617) 933-6663; fax (617) 933-8744.



Quality, Selection, Service



and a whole bunch of door knobs!

Since  1916

Crown City **HARDWARE CO.**

Introducing the new 1993 Crown City Collection Catalog. Expanded to over 370 pages, containing hundreds of new restoration and decorative hardware items, our newest catalog is the most complete hardware resource available today. It's filled with all periods and all types of hardware for doors, windows, cabinets, and furniture, as well as informative sections on product usage, installation, and style. Still only \$6.50. To obtain your copy of the catalog send check to:

Crown City Hardware Co., 1047 N. Allen Ave., Dept JP94, Pasadena, CA 91104

Please allow 6-8 weeks for delivery.

Ask OHJ

Send your questions to:
Ask OHJ
Old-House Journal
Two Main Street
Gloucester, Massachusetts 01930

Pitching Mansards

I am designing a Second Empire-style garage, using a photo of my grandparents' house as the model. I am not sure about the pitch on the mansard roof. Can you tell me what would be appropriate for an 1864 mansard?

— Rosalind Lee
Wichita, Kans.

MANSARDS — DOUBLE-PITCHED, hipped roofs with a nearly flat upper roof and steep lower roof — vary greatly. The lower roofs were built straight-sided, bell-shaped, concave, convex, or ogee. Pitches range from nearly vertical to about 45 degrees. A good guideline for a generic mansard's lower pitch might be on the order of four feet of rise to one foot of run.



Scale drawings from Victorian pattern-books can serve as models. (Woodward's National Architect, 1869)

Plastering Brick Walls

Previous owners of our c. 1855 Greek Revival townhouse removed the plaster from brick walls apparently not meant to be exposed.



One example of a Victorian mansard roof. The center square tower is not atypical. (Devoe Paint Co., 1885)

Judging by the marks on the moulding, the original plaster was troweled directly onto the brick, without any lath. Can this be true, and can we replaster the same way to maintain the interior space and moulding profile?

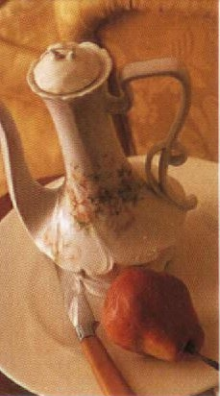
— Paula Lamblin
Mobile, Ala.

PLASTERING DIRECTLY ONTO BRICKWORK is very common because masonry makes an unbeatable base. Plaster and brickwork are both cementitious, so they bond well; masonry is extremely stable; and brickwork has the requisite rough texture. Replastering directly on the brick is OK unless there is an ongoing moisture problem. Often, plaster is removed because it has been damaged by moisture from rising damp, poor exterior drainage, missing mortar, or faulty gutters. So make sure the brickwork is dry

and free of underlying problems. (Another caveat, for restorers in cold climates: brick and plaster have low insulation values. Furring out with lath creates an air pocket that can improve the walls' weather resistance.)

When plastering directly on masonry, you must pre-wet the walls so they won't draw moisture out the plaster before it cures. One good wetting tool is a thick-napped paint roller. It may take three to 10 "coats" of water. The more porous the brick wall, the more water will be needed, but be careful not to over-wet the walls, which could temporarily close up the tiny openings and hinder proper bonding. Another good idea is to apply a modern bonding agent (such as Plasterweld, by Larsen Products Corp., 8264 Preston Court, Jessup, MD 20794; 800-633-6668) on the clean, wet wall. It will help old and new materials adhere. When the bonding agent has dried, trowel on the first coat of plaster.

[continued on page 16]



YOU'RE INVITED TO SUBSCRIBE TO A BEAUTIFUL NEW MAGAZINE



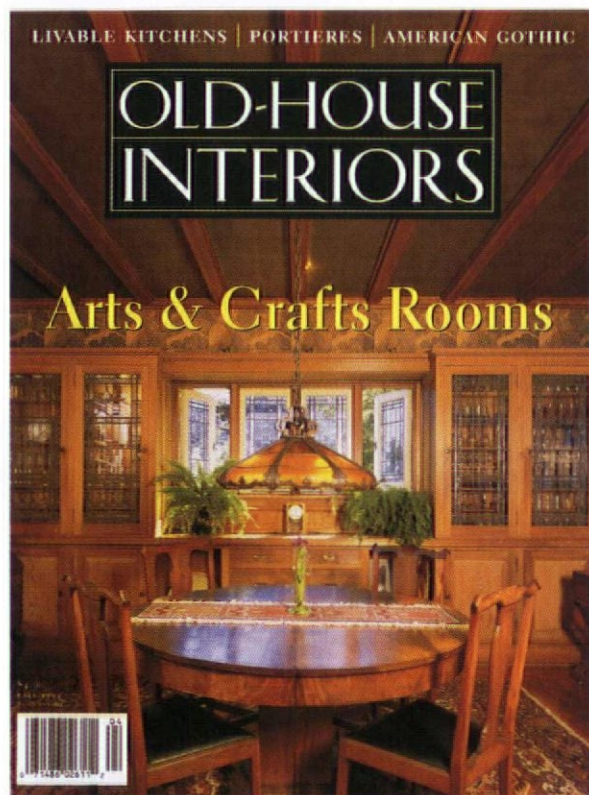
OLD-HOUSE INTERIORS is the quarterly magazine on decorating and furnishing ideas from the publishers of *Old-House Journal*. Intelligently written, beautifully photographed, this full-color magazine offers you expert advice on finishing, decorating, and furnishing period houses.

OLD-HOUSE INTERIORS includes everything inside the old house, from renovated bathrooms to carpets. It includes building elements — wainscot, doors and windows, hardware, plumbing fixtures — as well as finishes, furnishings, and textiles.

We give you beautiful photographs: lavish full-page room shots and close-up details. But we don't stop there. You'll find practical advice, plenty of background, and endless sources. Whether you're looking for an Empire sofa or push-button light switches, you'll find it in **OLD-HOUSE INTERIORS**.

OLD-HOUSE INTERIORS blends the historical approach with design flair. What you'll see is not decorating fads, but a classic approach to interior design. Here are just some of our regular features:

- **OPEN HOUSE:** Come with us inside real homes, tastefully and comfortably furnished for modern living, but true to character.
- **FURNISHINGS:** Editors' Choice! Noteworthy reproductions and interpretations of period style. Sophisticated, appropriate, and surprisingly diverse.
- **IN THE PRESENT:** Approaches to the special challenges of old-house living: too few bathrooms, unworkable kitchens, no closets, and nowhere to put the TV. Great solutions to old-house living!
- **GARDEN ROOMS:** Winter conservatories, porches for summer living, even garden plans that create outdoor "rooms" — all appropriate for older homes.
- **HISTORIC HOUSE TOURS:** See inside the country's best examples of period style.



TO ORDER . . .

For convenience, use the postpaid order card opposite.

BY PHONE: Call **1-800-462-0211** and charge to MC or VISA.

GIFTS: We're happy to send a gift card announcing you as donor. Fill out the card opposite or call the number above.





HOW

GLENNA GOODACRE LOOKS AT THE WORLD.

Glenna Goodacre is one of this country's most renowned sculptors. In 1991, she was chosen to create the Vietnam Women's Memorial in Washington, D. C. And when it was completed, she began work on another masterpiece: the new home she was building in Santa Fe. Glenna Goodacre could have had any brand of windows she wanted. She chose Marvin. To learn more about the windows that satisfied the critical eye of an artist, call 1-800-346-5128 (1-800-263-6161 in Canada) or mail the coupon for a free brochure.

Complete and mail to:
Marvin Windows & Doors
Warroad, MN 56763.



Name _____

Address _____

City _____ State _____

Zip _____ Phone (____) _____

MARVIN
WINDOWS & DOORS

Made to order. Made for you.

Ask OHJ

[continued from page 14]

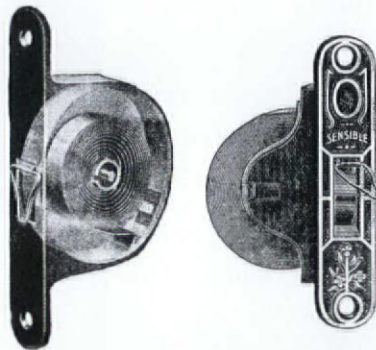
Sash Balance Variant

In a roughly 80-year-old apartment building, I recently discovered double-hung windows with counter balances I have never seen before. Where I expected to find cords or chains for the sash weights, there are metal ribbons. What are these and where can I get replacement parts?

— Bill Butler
Virginia Beach, Va.

IT SOUNDS LIKE YOU'VE FOUND A tape balance system. Often called clock-spring balances, these contraptions consist of a long ribbon, usually of steel, wound tightly around a spring-loaded drum. The unit is enclosed in a case installed much like a sash pulley. The pull of two tape balances is exactly matched to the weight of the sash.

The heyday of tape balances was probably the early 20th century, although manufacturers de-



The Sensible Sash tape balance, c. 1894.

veloped new spring balance systems well into the 1960s. Tape balances are still made by two original manufacturers in Rochester, New York: Caldwell Manufacturing Co., P.O. Box 92891, Dept. OHJ, Rochester, NY 14692; (716) 352-3790; and Pullman Manufac-



An early electric heater, missing its screw-in heating elements.

ing Co., 77 Commerce Drive, Dept. OHJ, Rochester, NY 14623; (716) 334-1350. The systems are not only repairable, but are often a good retrofit option where old weight systems are gone, or restorers want to insulate the weight pockets.

Electric Heater, c. 1900

[Above] is a photograph of what I believe is an old electric heating unit. It is wired for 110 volts, is made of cast iron, and has three sockets for, I presume, heating elements. Am I right?

— Kimberly Birney
Mt. Clemens, Mich.

YES, YOU APPARENTLY HAVE ONE OF the first electric heaters. The units accepted screw-in elements and simply plugged into the house's new electrical main. Some even came with two power levels. The February 1902 issue of *Carpentry and Building* touted the benefits of the latest in heating technology: "The most important (feature) is that they provide pure warm air, no oxygen being consumed by them, nor are any noxious fumes given off. Their appearance is certainly bright and cheerful, and there are no ashes or dirt to be removed after their use." If the wiring is good, use large, high-intensity bulbs.

CONCRETE RESTORATION SYSTEM

*Our easy-to-use
products save
your time,
your money . . .
your concrete*

- **PERMANENT**
- **STRUCTURAL**
- **CHEMICAL RESISTANT**



ABOCRETE bonds broken sections, rebuilds missing parts, repairs deteriorated surfaces.



ABOWELD bonds, patches and reshapes stairs and vertical surfaces.
Will not slump.



ABOCOAT coats, protects, beautifies.

Restores:

Floors • Driveways
Steps • Columns • Walls
Patios • Decks • Garages
Post anchors • Pools
Sculptures • Sidewalks
Docks • Warehouses



ABATRON, INC.

Since 1959

5501 95th Ave.,
Dept. OH,
Kenosha, WI 53144 USA



For more details call:

800/445-1754

414/653-2000

Fax: 414/653-2019

Books That Will Get Your Hands Dirty

BY GORDON BOCK AND JOSH GARSKOF

GUIDES TO HANDS-ON TECHNIQUES OR SOPHISTICATED technologies are best written by those who know the subject from the ground up. Such books contain those uncommon insights and practical tidbits of information that can only come from experience, precisely what you need for old-house work.

Richard Trethewey (of public television fame) is a second-generation heating, ventilation, and air-conditioning (HVAC) contractor. He is the first to admit it's not the sexiest line of work. Let's face it, many restorers are more turned on getting their mantelpieces and kitchen cabinets right than insulating pipes, calculating furnace returns, or vacuuming ducts. In *Heating, Ventilation, and Air Conditioning: A Guide to the Invisible Comforts of Your Home*, Mr. Trethewey tries to change all that.

His book, part of the *This Old House* series, sheds light on the mysterious systems hidden in the walls, attics, and crawlspaces of old houses. Mr. Trethewey's point of view is simple: look at the entire old house and its HVAC equipment as a multi-faceted system. In other words, if heating costs are too high, or if the house is chilly, don't replace the furnace — at least not before you've made sure that the house is weathertight, the system is well maintained, and your lifestyle is appropriate (tee shirts are not in a northern winter). After reading this book, you'll be armed to make intelligent decisions when faced with breakdowns or replacing equipment.

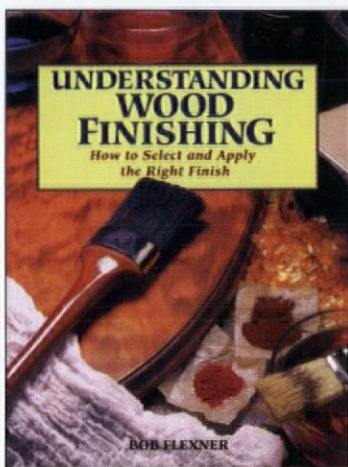
You'll also find hands-on tips, from the simple (planting shrubs in front of windows and bleeding radiators), to the more complex (cleaning a hot-water tank, installing an outdoor temperature sensor, and wash-

ing the soot from an oil burner). For fans of the show, there's also a little peek behind the scenes.

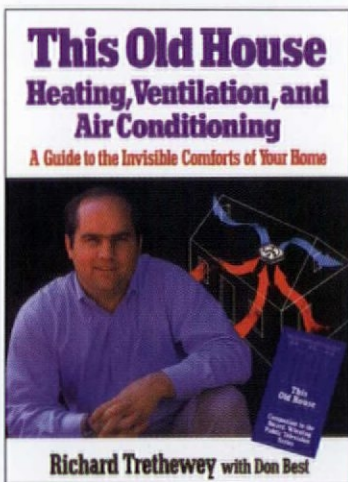
NO LESS LUCID A GUIDE TO NO LESS CONFUSING A subject — decorating and protecting wood with stains, shellacs, lacquers, and varnishes — is *Understanding Wood Finishing*. Like Mr. Trethewey's, Mr. Flexner's knowledge comes from first-hand experience; he trained in cabinet shops before setting up his own refinishing business. Also like Mr. Trethewey, he has moved on to share his expertise — through magazine articles, and now this book.

As Bob Flexner sees it, woodworkers of all levels suffer from a "fear of finishing." He's right. Old legends or blarney about finishing never seem to die; claims for today's products can sound like doubletalk (what, for instance, is "satin gloss"?). This tangle of information can leave anybody afraid they'll ruin a project with the wrong stroke of a brush. Mr. Flexner's mission is to show us that colors and coatings work via predictable chemistry. Successful wood finishing is science — not art, alchemy, or luck.

Despite a few editing flaws, *Wood Finishing* does a deft job of explaining many materials and their uses, from aniline to xylene. Each section gets right to the point, helped by sidebars, charts, and myth/fact ticklers. (The breakdown of strippers is about as up-to-date as one can be in a book.) The nature of wood is important, too (e.g., uneven density explains why softwoods can stain "blotchy"), so Mr. Flexner gives lessons in botany along with advice on removing dents and glue splashes. There's more to a good finish than mopping the wood with polyurethane.

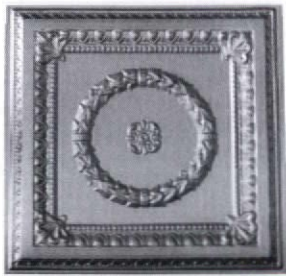


ORDER FROM RODALE PRESS, INC.,
33 E. MINOR ST., EMMANUS, PA
18098; (800) 848-4735. (1994; 310
PAGES; SOFTCOVER \$26.95 IN-
CLUDES SHIPPING IF PRE-PAID.)



ORDER FROM LITTLE, BROWN AND
CO., ORDER DEPT., 200 WEST ST.,
WALTHAM, MA 02154; (800) 759-
0190. (1994; 255 PAGES; HARD-
BOUND \$40 PLUS POSTAGE; SOFT-
COVER \$24.95 PLUS POSTAGE.)

*The Elegance and
Beauty of Yesterday
for Today*



Exact replicas of the beautiful old tin ceilings are now available in durable, lightweight, high impact polymer plastic. They are easy to install, paintable and washable. Available in fire-rated materials and colors. Several patterns from which to choose. Please write or call:

**Snelling's
Thermo-Vac**
INC.

P.O. Box 210, Blanchard, LA 71009
Office (318) 929-7398
FAX (318) 929-3923

**AUTHENTIC
HANDMADE BRICK**



- Complete line of handmade brick
- Restoration matches
- Full line special shapes
- Pavers, any size or style
- We can solve your brick problems

 **Old Carolina
Brick Company**

ceramic crafters

475 Majolica Rd.
Salisbury, NC 28147-8010
704-636-8850

**The faucet
Factory**
Price and Quality

DC-171
Deluxe shower
system.
Custom models
available.
\$475*

Special offer!
A limited supply of
complete showers
systems are avail-
able (DC-171L)
for only
\$350*
We will make
our shower
conversions
(DC171, DC 101) fit
practically any
deck, floor, or
vertical mounted
tub ever made!

Call for
our **free**
brochure!

**Complete
Designer's Catalog**
available for \$5.00.
Refundable with purchase.
19 Thompson Street, Winchester, MA 01890
All our products are made of heavy-duty solid cast brass with finishes in polished
un-treated brass, supercoat epoxy brass, chrome, and nickel plated. * Prices quoted
are for polished uncoated brass, other finishes are slightly higher.

P180
DC5
3 sizes: 12", 8", 6".

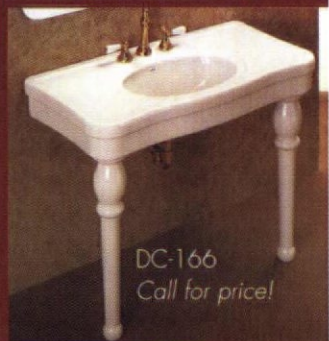
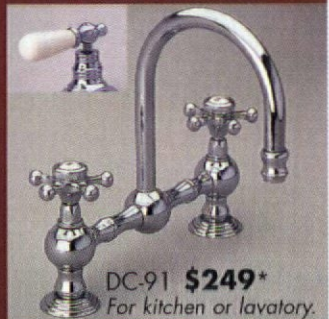
DC-101 **\$250***
Adjustable from 3^{3/8"} to 12"

Custom widths
great for
predrilled holes
in marble sinks.

DC-150 **\$245***

DC-161 **\$225***

Call to place an order or receive our
free! 32 page catalog.
1-800-270-0028




MANUFACTURER'S PRICES
Elegance You Can Afford
FOR OVER HALF A CENTURY

Direct from King's, the Designers and Makers.

\$3.75 for 90-page illustrated catalog (1st class mail) of our All-crystal chandeliers; our genuine SWAROVSKY STRASS; our handsome, hand-polished brass and crystal (wired) Victorian gas reproductions. Satisfaction guaranteed.

KING'S CHANDELIER COMPANY
910-623-6188
PO Box 667 Dept OHJ-1-95, Eden NC 27289



RESTORER'S NOTEBOOK

PADDING PAPER

AN OLD, FOAM PAINT PAD MAKES an excellent helper for removing old wallpaper and hanging new paper. When you're stripping, use the pads to apply hot water and paper-removal solutions. Because the foam is set inside a plastic cover with a handle, the hot solution won't drip down your arms even when you're working overhead.

For hanging new paper, the paint pad is an excellent brush substitute. The foam spreads the wiping force out nicely to prevent paper tears, and it absorbs excess water and paste for easy removal. Lightly dampen the pad before use to make it slide easily over the paper.

— KORY KROFFT
Pleasant Hill, Ohio

IRONING BOARDS

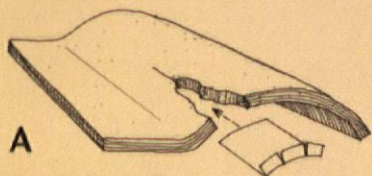
IF YOU'VE GOT A SMALL DENT IN some unfinished softwood trim or furniture, here's a way to raise it. Place a drop of water in the dent, cover with a damp cloth, and then position a hot iron on top, or use a steam iron. You may need to repeat the process a few times, and it may take a while, but the steam will cause the wood fibers to expand and fill up the dent. This works only if the wood is simply dented, not if the grain has been severed or gouged out. (Hardwood doesn't really dent; it generally sustains cell damage.) If it doesn't work, an appropriate filler may be the only repair option.



— MARSHALL YOUNG
New Orleans, La.

SPANISH TILE PATCH

ARE A FEW OF THE SPANISH TILES ON YOUR ROOF BROKEN? HERE'S how I patch mine. First cut a piece of aluminum flashing and shape it to the underside contour of the broken area, using a whole tile as a form (see below). Next wedge the aluminum in place under the damaged tile with a wood scrap and a piece of cloth.



A: Use a piece of metal formed to the bottom of the tile as support for the patch. **B:** Fill the gap with mortar and carefully shape to the profile of the tile.

Then coat the tile's broken edges with a masonry bonding agent (a white, glue-like product that improves adhesion between old and new materials).

Mix some mortar in a coffee can to a workable consistency. Using a water-filled spray bottle, wet the area and apply the mortar, shaping it to the contour of the tile with a trowel, a piece of wood, or with

your hands (see above). Then cover with a damp cloth and let it set up. When the repair is hard, remove the wood block and cloth, but leave the aluminum piece in place for support. Sand out the mortar's rough spots and then coat it, and the aluminum, with patching caulk for a smooth appearance.

Finally, paint it to match the rest of the roof. I use a ruddy-brown sandable auto primer for a base coat, and auto touch-up paint for a topcoat. Automotive lacquers dry hard and give a nice glazed appearance. "Metallic Maroon" matched my tile perfectly, but test for the right color for yours.

— JIM PETROPULOS
Wilmington, Calif.



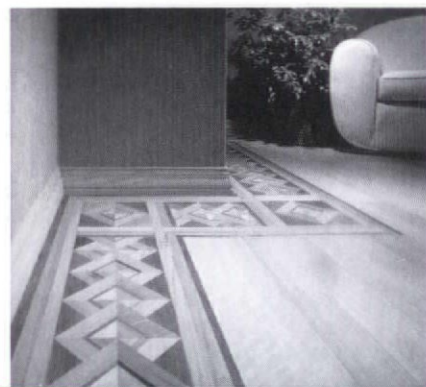
With the patch finished, my tile is ready for painting.

BONDO SANDER

IF YOU ARE SANDING LOTS OF DE-tailed moulding with the same profile, you can make a sanding block out of a blob of auto-body patching material (such as Bondo). Place a wide piece of low-tack tape onto the trim and carefully form the Bondo to its contour. Make a palm-shaped grip or embed a handle and allow to dry. Then pull it from the wood (the tape makes removal easy). Your sanding block is ready — just attach sticky-backed sandpaper and go to it.

— JIM WEBB
Salem, Oreg.

Share your solutions! We'll pay \$25 for hints or shortcuts that might help other old-house owners. Send them to Notebook Editor, *Old-House Journal*, Two Main Street, Gloucester, MA 01930.

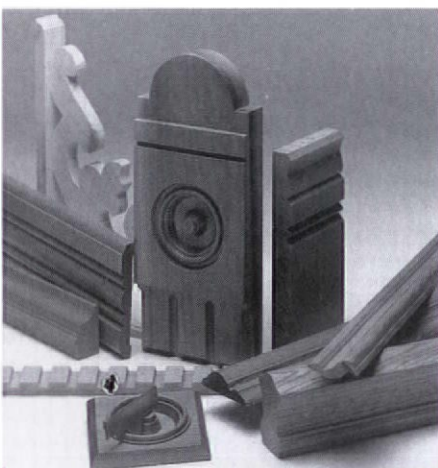


Classic Hardwood
Reproductions of **BORDERS**
and Full Room
PATTERNED FLOORING
Circa 1880-1920

Geometric & Laser-cut
MEDALLIONS

Call or write for free literature
and local distributor
HISTORIC FLOORS
OF OSHKOSH, INC.

P.O. Box Box 572
Oshkosh, WI 54902
(414) 582-9977
FAX (414) 582-9971



Historical & Architectural Mouldings & Accessories

- Custom, special order and stock mouldings and accessories
- Custom woodworking: Fireplace mantels, AV cabinetry, doors & stair parts
- Finish lumber, plywood, hardwoods: Custom material preparation
- 120-page catalog

ARVID'S WOODS

2820 RUCKER AVE., EVERETT, WA 98201
1-800-627-8437
FAX: 1-206-258-4334

RESTORE CRACKED PLASTER WALLS & CEILINGS

Easy One Day Application

HOW TO USE THE *NU-WAL* SYSTEM



1. Cut fiberglass mat 2" longer than height.



2. Apply saturant to area to be covered.



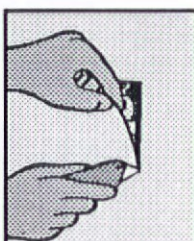
3. Apply fiberglass mat to wet surface.



4. Trim excess mat where wall meets ceiling.



5. Trim mat at baseboard and window.



6. Trim mat at outlets, switches, etc.



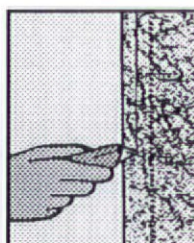
7. Apply second coat of saturant to wet mat.



8. Apply 1st coat of saturant to adjacent area.



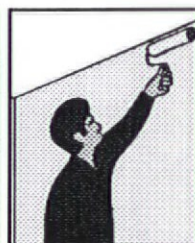
9. Apply mat to 2nd area, overlapping by 1".



10. Cut down center of overlap (both layers).



11. Remove mat strips on both sides of cut.



12. Apply 2nd coat of saturant (include seam)

Make Walls & Ceilings Like New



SPECIFICATION CHEMICALS INC.

824 Keeler, Boone, Iowa 50036 - 800-247 3932



Smith-Cornell impressions

Call or write for a:
• **FREE** brochure
• **FREE** quote



We specialize in:

- Sand cast plaques in Bronze & Aluminum
- GraphicsPlus-Smooth Surface Plaques and Markers
- Combination of cast with a GraphicsPlus insert
- OldStandard National Register Plaques

S·C

1545 Holland Rd. • Suite O
Maumee, Ohio 43537
419-891-4335 • 800-325-0248

Porch and Paint Palaver for a Stylish Italianate

BY JAMES C. MASSEY AND SHIRLEY MAXWELL

READER ANN PERSONS SENT PHOTOS OF HER 1883 brick home, built in Lewis County in the Adirondacks region of upper New York State. She suspects that its style is Italianate, but asks for more information — particularly regarding appropriate trim colors and the history of its porch.

Yes, the house is Italianate, and an especially fine and stylish example. Among its notable Italian features are the deeply projecting cornice with large console brackets and the attractive front porch, or verandah. The owner asks if it is original to the house: “The porch isn’t built straight across the front, but projects in the center . . . the roof and porch brackets match.” We think the porch comports well with the design and period of this house, so we would guess it is original. (Ms. Persons astutely searched beneath it for evidence of earlier stairs, and found none.) A pretty feature, somewhat unusual for this period, is the third-storey row of windows that engage the cornice — an allusion to classical proportion more familiar on Federal era houses like those designed by Samuel McIntire in Massachusetts.

The Italianate Style is the most free-form of 19th-century Italian styles (which include Renaissance Revival and the Italian and Tuscan Villa Styles). Earlier Villa styles, built from the 1840s on, were based on the latest revival of Italian style in England (1830s-’40s), derived from farmhouses and country villas built in Renaissance Italy. Villas feature bold massing, round windows, and *campaniles* (towers) or *belvederes* (cupolas).

In contrast, “Italianate” refers to houses that “have the characteristics of” the Italian style. Italianate Style refers to any house or commercial building that combines Italian-style shapes and details, however plain or exaggerated. For example, Renaissance Revival elements might be applied to a picturesque villa shape. Although the Villa styles are as-

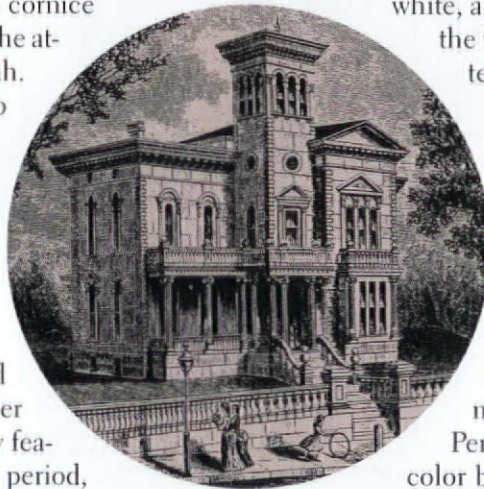
sociated with mid-century, Italianate houses remained popular through the later High Victorian period. (Edith Wharton’s novel *Hudson River Bracketed* takes place in an Italianate house, lending an alternate name to the style.)

THE OWNER ASKED ABOUT THE COLOR OF THE HOUSE trim. “All of the wood trim on our house is painted white, and the shutters are black. I believe the trim was once brown and the shutters green. Can you suggest other color schemes?”

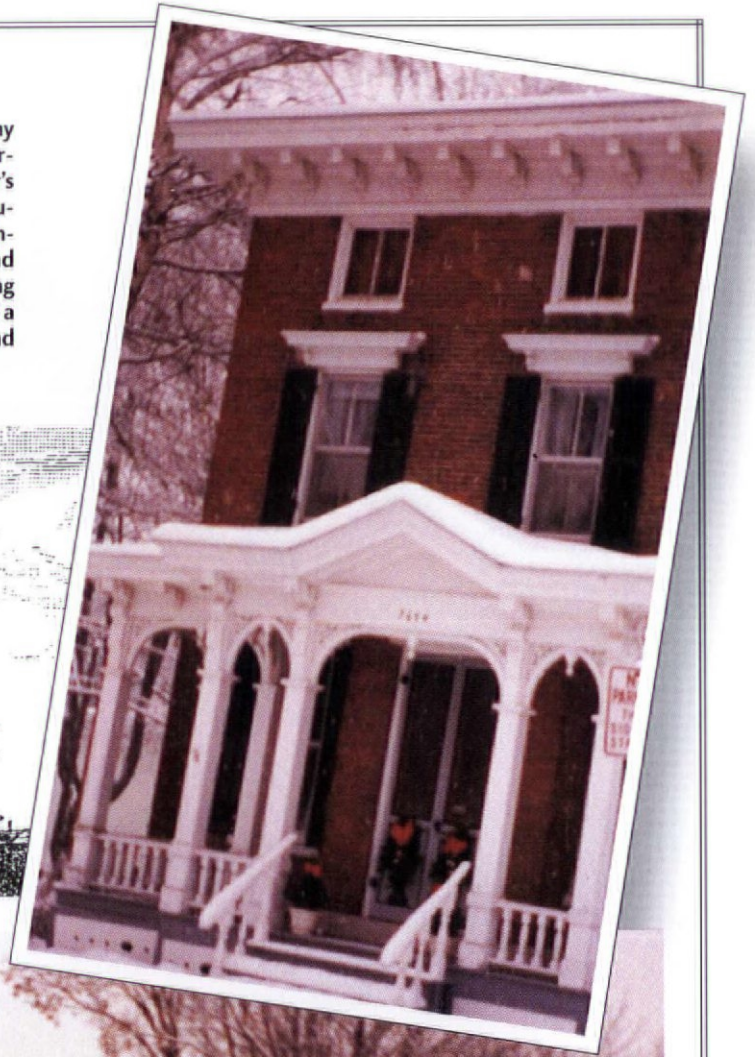
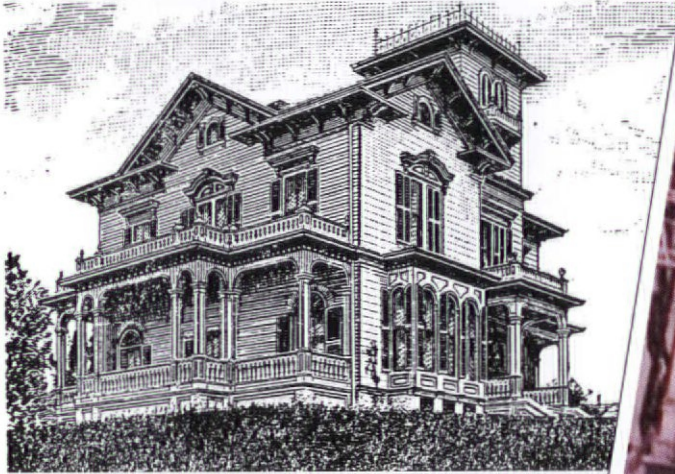
Brown and green indeed would have been a common Victorian-era color combination, and more appropriate than black and white. The shutters likely would have been a dark, even blackish, green. Brown could mean anything from drab to greyed mocha to deep warm chocolate. Ms. Persons may decide to restore the trim color based on historical evidence — or she may opt for an appropriate but conjectural color combination more to her liking.

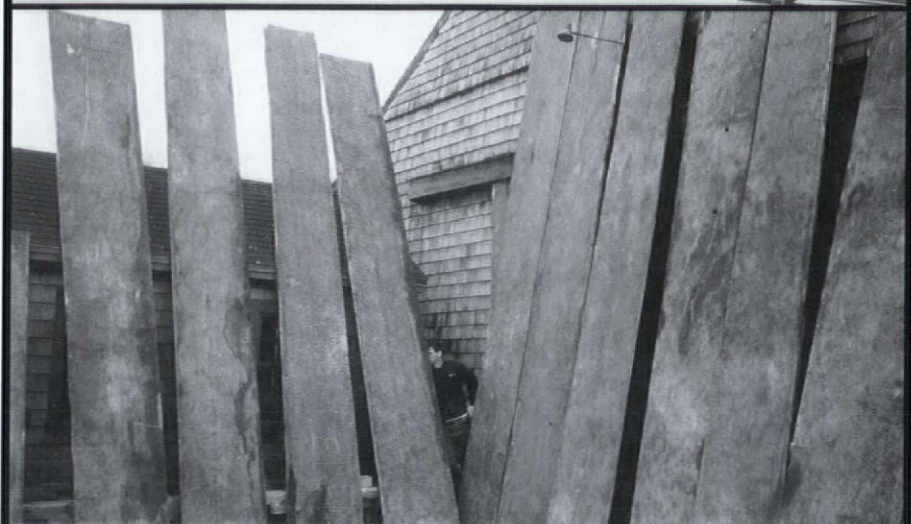
First, she should scrape the trim paint in various locations to see what colors can be determined. If there isn’t enough evidence, or if she is less than delighted with the colors that were used in the past, she could look to books or a historic-colors consultant for a pleasing yet historically appropriate scheme. Italianate buildings most often wore colors reminiscent of stone: buffs, greys, olive browns. The 1883 date allows for the richer colors of the late Victorian era. The entry doors may be painted the trim color (or a deeper shade of the same), or highlighted in a complementary but not garish color. One caution: An Italianate house of this formality would not generally have been elaborately done up with complex polychrome.

THIS PAGE: Identified as the Ruggles S. Morse residence in this 19th century engraving, the Portland, Maine, landmark now known as the Morse-Libby mansion was designed in brownstone by John Notman in the Italian Villa Style.



ENGRAVING: This picturesque frame Italianate has a bay window, a *campanile*, a bracketed cornice — and an arcaded verandah strikingly similar to the one on our reader's brick house. It was built around 1886 in Lynn, Massachusetts. **PHOTOS:** Italianate details on this 1883 house include a bracketed cornice, an arcaded verandah, and prominent architraves (lintels) at window heads. Massing is broadly based on the Tuscan Villa shape, but without a *belvedere*. The house may have sported brown trim and dark-green shutters in the 19th century.





PLANK FLOORING - BEAMS - SIDING

Largest Wholesale Distribution Center

Wide Pine - Chestnut - Oak

Original Surface Condition

All Materials Guaranteed As Represented

Delivery and Shipping Nationwide

Select Grade - Furniture Grade

ARCHITECTS, DESIGNERS, CONTRACTORS: SEND FOR FREE BROCHURE

NORTH FIELDS RESTORATION

Rt. 1, Hampton Falls, NH 03844

Phone and Fax (603) 926-5383

PAINT REMOVAL and SANDING TOOLS



- ECOLOGICALLY SAFE
- RESTORES OLD SHINGLES AND CLAPBOARDS TO LIKE-NEW CONDITION

PAINT SHAVER

STRIPS 1 SQ. FT. in 15 SEC.

HI-TECH IN YOUR HAND!

S344 SANDER VAC



- DUST-FREE SANDING
- INDOORS and OUTDOORS

AMERICAN INTERNATIONAL TOOL INDUSTRIES, INC.

1116-B Park Avenue • Cranston, Rhode Island 02910

(401) 942-7855 • 1-800-932-5872



The Lost Art of Steam Heating
by Dan Holohan

"The book on steam heat."

OHJ subscriber and contributor Dan Holohan "wrote the book" on steam heat, a superior method of central heating and headache for old house dwellers. 304 pages of text from old heating books and visits to hundreds of basements and antique heating systems. 300 easy-to-follow illustrations and photos.

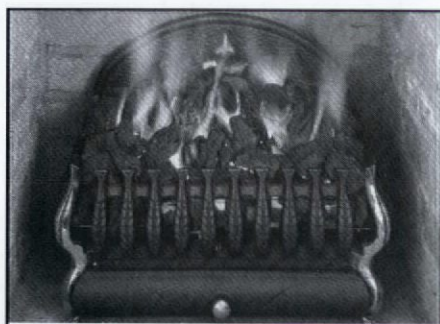
\$35. INCL. S&H. CHECKS & CREDIT CARDS.
30-DAY SATISFACTION GUARANTEE

Dan Holohan Associates

63 North Oakdale Avenue

Bethpage, NY 11714

(516) 796-WARM



Authentic English Gas Coal Fires

THE ULTIMATE FIREPLACE EXPERIENCE IS NOW AVAILABLE IN AMERICA!

- Perfect for giving Historic Homes the authentic coal fire look and heat.
- Burns energy efficient natural gas or propane; easy installation and use.
- Elegant case iron grate craftsmanship.
- Many different styles and sizes to fit any chimney. Starting at 16" tapered.



CALL OR WRITE FOR FREE COLOR BROCHURE:

P.O. Box 351 • Athens, Georgia 30603

(PH) 706/353-8281 (FAX) 706/353-8312

Moving Sale



ANTIQUE PLUMBING AND LIGHTING SUPPLIES FOR THE ENTIRE HOME

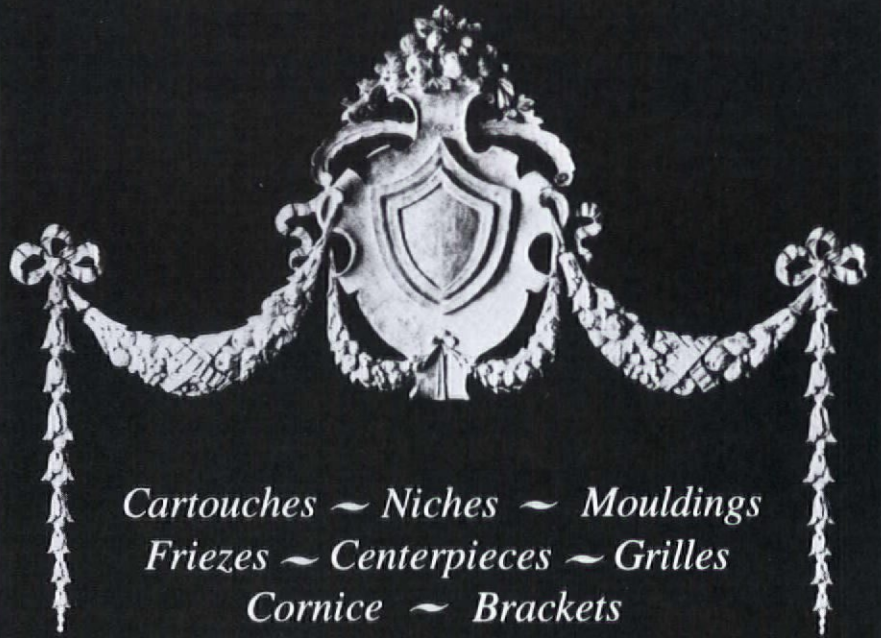
Mac The Antique Plumber carries the best and largest selection of antique plumbing supplies in the world . . . and other places too! Our NEW (1992/1993) catalog features 70 pages of plumbing supplies including leg tubs, shower enclosures, high and low tank toilets (including our new pillbox toilet), pedestal sinks, and a variety of bathroom parts and accessories; 13 pages of lighting fixtures and shades; and 14 pages of house hardware. In all, 2,000 different products are featured in our 96-page full-color catalog.

Forget the rest, we're the best

We will match or beat any advertised price, guaranteed

MAC THE ANTIQUE PLUMBER

6325 Elvas Ave., Dept. OHJ-295
 Sacramento, CA 95819 800-916-BATH (2284)
 916-454-4507 (CA) 916-454-4150 (FAX)
 Catalog \$6.00 (refundable on first order)



*Cartouches ~ Niches ~ Mouldings
 Friezes ~ Centerpieces ~ Grilles
 Cornice ~ Brackets*

We offer over 1500 handcrafted plaster ornaments for the building industry. Custom reproduction is also available.



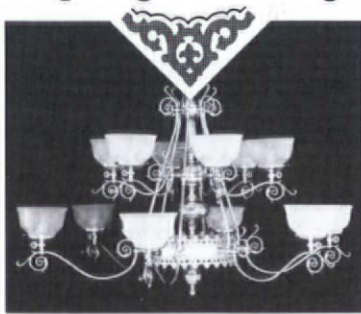
THE FISCHER & JIROUCH CO.

4821 Superior Ave. • Cleveland, OH 44103

Tel. (216) 361-3840

FAX (216) 361-0650

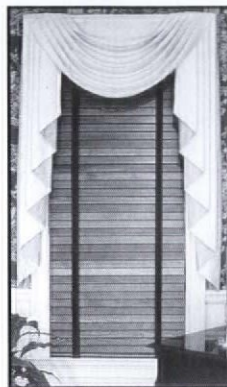
Superb grace of design.



Send \$5 for our full color catalog.
 (catalog fee refundable with order)

251 s. pennsylvania avenue
 po box 469, centre hall, pa 16828
 814-364-9577

*Victorian
 Lighting
 Works*



AUTHENTIC
 PERIOD WOODEN BLINDS
 Movable Louver Shutters
OLD FASHION
WOODEN PORCH SHADES
 CUSTOM MANUFACTURED

*Call or write for free brochure
 and cost schedule*

DEVENCO PRODUCTS
 120F Waller Mill Rd. Ste. 240 Dept. OHJ295
 Williamsburg, VA 23185
 1-800-888-4597



Henry Mercer Valued Most the Everyday Objects

COMPILED BY J. RANDALL COTTON



PERHAPS THE DECIDING MOMENT CAME IN the spring of 1897, as Henry Mercer searched for a set of fireplace tools in a junk dealer's barn. Around him lay plows, spinning wheels — objects made obsolete by power machinery. In that moment, suggests historian Helen Gemmill, he recognized the discards as the very evidence future archaeologists would seek. So began his collection of everyday objects: the hand utensils and implements of farming, carpentry, metal-making, weaving, cooking, lighting and heating. Henry Mercer would go on to establish The Mercer Museum, where visitors can now view 50,000 once-commonplace objects his contemporaries regarded as junk — a collection Mercer predicted would be “worth its weight in gold a hundred years hence.”

Archaeologist, anthropologist, historian, scholar . . . those are the Renaissance-man labels biographers would pin on Henry Mercer. But, never content with academic exercise, he left a practical legacy. For example, he developed chronologies for nails, hardware, and wood mouldings, considering not only style but technology: how the building components were made. He was one of the first advocates for a systematic analysis of historic buildings, now accepted practice for architectural conservators.



HENRY CHAPMAN MERCER WAS BORN AND died in Doylestown, Pennsylvania, the county seat of beautiful and historic Bucks County. Mercer studied law at Harvard, graduating in 1879, but never practiced. The appreciation of past civilizations was his true love. He took archaeological treks to Europe, the Mideast, and Mexico, and participated on digs throughout the U.S. Still, Mercer is most remembered for work at home. His premier collection is housed at the Mercer Museum, the innovative con-

crete structure he finished in 1916.

Mercer, in fact, built three monumental structures of reinforced poured concrete: the Museum, the Spanish Mission-inspired Moravian Pottery and Tile Works (1912), and his own phantasmagorical dream castle, Fonthill (1908-1912). His home he designed “room by room, from the interior, the exterior not being considered until all the rooms had been imagined and sketched.”



Henry Mercer (1856-1930) with his Chesapeake Bay retriever Rollo ca. 1910.

At Fonthill, cement was mixed by hand and hoisted in wheelbarrows or by pulley, the ropes pulled forward on counterblocks by a horse named Lucy, later immortalized on the weathervane above the house. Mercer introduced several innovations. One was a collapsible box, a removable form which created air shafts, chases, and insulating spaces. Another was a method of creating vaulted ceilings. His innovations extended to the decorative use of the material; he “aged” patches of raw concrete, for example, by scorching it with burning tarpaper.

Fonthill was a stage-set for Mercer's vast personal collection of artifacts, historic textiles, prints, and ceramics — as well as a showcase for Mercer's tile work. While scouring the countryside back in 1897, Mercer's interest had been piqued by the pottery making of the Pennsylvania Germans. Dismayed that the craft had almost disappeared, he decided to “resuscitate one of the moribund clay shops.” Starting inauspiciously with a kiln used by dentists to make false teeth, disappointment with the results took him to the Black Forest for further study. In a few years he had perfected his techniques, establishing the still-operating Moravian Pottery and Tile Works.

Even before Fonthill was finished, Mercer began designing the concrete Tile Works, basing it on Spanish mission churches of California; but he included fan windows familiar in English manor houses, and a tiled

Built over and around a c. 1820 stone farmhouse, Mercer's dream castle Fonthill has 44 rooms, 32 stairwells, 18 fireplaces, and 200 windows, few of which are alike.



What Is SANYO?

DUCTLESS SPLIT	AIR CONDITIONING PRODUCTS	RECORD ACCESSORIES	RECORDS	RECORDS	RECORDS	RECORDS
\$50		\$50	\$50	\$50		
\$100						
\$250	\$25					
\$500	\$50					
\$1000	\$1000	\$1000	\$1000	\$1000	\$1000	\$1000

Ductless Split Air Conditioner with 4, 3, or 2-Way Air Discharge Capabilities

The Category Is:
Air Conditioning Products

The Answer: Ductless split air conditioner with 4, 3, or 2-way air discharge capabilities.

The Answer: Ductless split air conditioner/heat pump line with 36 models to choose from.

The Answer: Wall/floor/ceiling-mounted ductless split air conditioners with BTUs ranging from 7,000 to 45,000.

The Answer: Best ductless split air conditioners for small office applications.

The Answer: Ductless split air conditioners with the best design for today's decor.

For those not familiar with the Sanyo line of ductless split air conditioners/heat pumps, not coming up with the correct question "What is Sanyo?" will not put you in jeopardy.

And, for those who know the Sanyo line with 36 models, you already know it offers the best indoor climate control solutions to real-world problems.



SANYO

A World Leader In Air Conditioning

For more information please contact,
Sanyo Air Conditioning Products
21350 Lassen Street
Chatsworth, CA 91311
Phone: (818) 998-7322, Ext.750

Russian stove. As with the house, there were no blueprints, this time not even a plaster model. Rough sketches and notes sufficed, along with Mercer's daily site visits. Accompanied by three dogs, Mercer, who never owned a car, pedaled over on his bicycle, a Scots wool cape billowing behind in cool weather.

Mercer's architectural tiles were in demand not only for residential fireplace surrounds and foyers, but also for such prestigious installations as the floors of Boston's Gardner Museum and the Pennsylvania Statehouse. They were used in Grauman's Chinese Theater, in hotels in Cairo and Atlantic City, and in a bowling alley at the John D. Rockefeller estate. Mercer's interest in tiles had come at a time when the Arts and Crafts movement was at its peak.

Mercer's lifelong fascination with ancient cultures and myths now found practical application. Medieval Europe, the Aztecs, Bible stories, exploration of the New World, nursery rhymes, Shakespeare, Native Americans, the stove-plate designs of the Pennsylvania Deutsch (Germans) — all inspired the designs of tiles and mosaics.

SIX YEARS AFTER MERCER'S MUSEUM opened, Henry Ford came to Doylestown seeking ideas — as well as artifacts — for the now-famous museum he was planning at Dearborn (near Detroit). By then crotchety with poor health and railing against hot dogs and cocktails, a reluctant Henry Mercer eventually retreated to a personal sanctuary over the garage, to escape from the weekend tourists celebrating him and his curious buildings.

Mercer continued his chronology of pre-industrial arti-



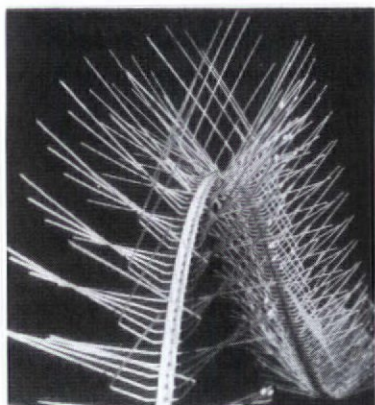
Known as the Mercer Mile, three National Landmarks built by Mercer in Doylestown, Penn., are open to the public. These are Fonthill (215/348-9461); The Mercer Museum (215/345-0210); and the Moravian Pottery and Tile Works (215/345-6722). Tiles from Mercer's era are still produced and for sale by the Pottery.

facts. He published his findings in *The Dating of Old Houses* (1923), a seminal reference for decades. That was followed by *Ancient Carpenters' Tools* (1929), still considered a classic. (He also wrote ghost stories, published in 1928 as *November Night Tales*.)

At a time when fellow collectors were inclined to acquire fine-art objects and treasures of past civilizations, Henry Mercer was interested in the not-so-ancient artifacts of America. His obituary in the magazine *Antiques* said that his career "pointed toward a single goal . . . knowledge concerning the arts and crafts fundamental to the development of a civilized society."

Contributing editor Randy Cotton wishes to thank Helen Hartman Gemmill and The Bucks County Historical Society, and Fonthill Site Administrator David N. April.

TILES COURTESY OF THE MORAVIAN POTTERY & TILE WORKS



**IN A RECENT POLL
100% OF THOSE
BIRDS INTERVIEWED
FOUND OUR PRODUCT
TOTALLY REPELLING**



Nixalite stainless steel needle strips — Effective, humane bird control. For the whole story, contact us.



NIXALITE of AMERICA
1025 16th AVENUE
P.O. BOX 727 • DEPT. OHJ
EAST MOLINE, IL 61244
800-624-1189 • FAX 309-755-0077
SPECIALISTS IN BIRD CONTROL



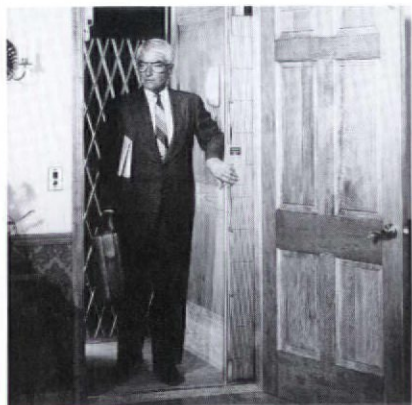
Architectural design and handcrafted cabinetry for period homes. Portfolio available for \$10.00.

One Front Street Bath, Maine 04530 207-443-2131

The
KENNEBEC
Company

Designers & Cabinetmakers

UNIQUELY LUXURIOUS



An "Elevette" residential elevator adds a uniquely custom touch to your home, as well as practicality and convenience. Available in a variety of decor-matching styles.

It's the ultimate solution for people who require a wheelchair or can't use stairs, and is tax-deductible when doctor recommended.

For free literature, contact:

INCLINATOR
COMPANY OF AMERICA

Dept. 21
PO Box 1557
Harrisburg, PA 17105-1557
Phone 717-234-8065

**NO MATTER
HOW WELL YOUR
RESTORATION
TURNS OUT,**



WE CAN TOP IT.

With Capstone®, the newest premium laminated asphalt shingle from Elk. Offered in two versatile color blends, Capstone shingles have earned wind resistant and Class "A" fire ratings from Underwriters Laboratory. And we back them with our Umbrella CoverageSM — a thirty-year limited warranty.*

With its mottled color and slate-like impression, Capstone will lend *character* to that carefully-restored jewel of yours. And what ordinary shingle can do that? Call your local contractor or (214) 851-0449 for details.

ELK
Premium Roofing

CAPSTONE

*Warranties are available upon request or by writing Elk.

©1994, Elk Corporation of Dallas. Capstone is a registered trademark, and Umbrella Coverage is a service mark, of Elk Corporation of Dallas, an ELCOR company.

Make Tough, Flexible Molds in 1 Easy Application
MasterMold 12-3



- Brush on, build-up
- Reproduces exquisite details
- Ideal for vertical and overhead surfaces
- Conquers severe undercuts
- Use again and again
- Safe

Replicate capitals, moldings, finials, ceiling medallions, cabriole legs, ceramics, carvings, statues . . .



ABATRON, INC.

800-445-1754

5501 95th Ave., Dept. OH, Kenosha, WI 53144 USA
 414/653-2000 Fax: 414/653-2019



RECREATING THE PAST

The Finest in Victorian & Turn-of-the-Century Lighting
 Request our new 32-page color catalog, featuring hundreds of sconces, fixtures, pendants & glass shades

ROY ELECTRIC CO., INC.

1054 Coney Island Ave.
 Brooklyn, New York, 11230
 (718) 434-7002

Fax (718) 421-4678

VISIT OUR SHOWROOM



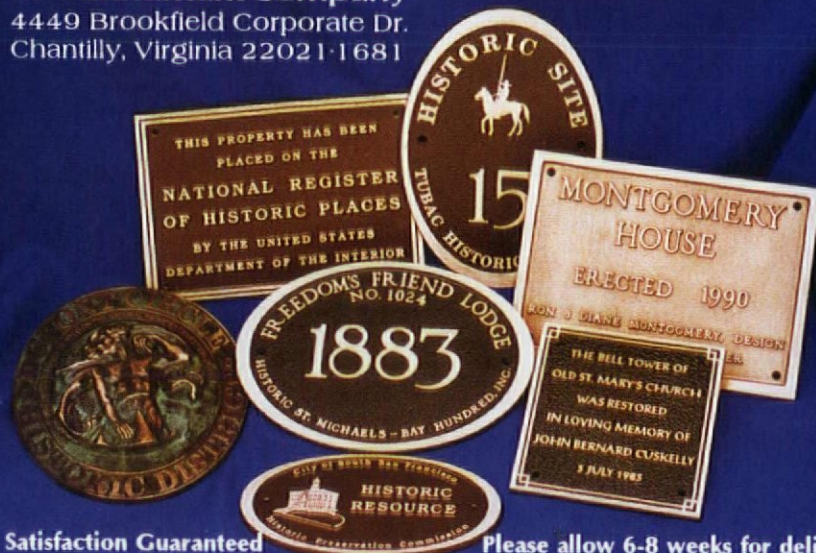
Erie Landmark Company Plaques

- ❖ Custom lettered bronze markers ❖ For indoor-outdoor use ❖
- ❖ National Register Plaques.....starting from \$35.00
- ❖ Custom wording.....starting from \$95.00
- ❖ All sizes, from Medallions to Roadside Markers ❖ Metal Photo Images ❖
- ❖ Graphics and Logos Reproduced ❖ Time Capsules ❖ Discounts to Historical Societies ❖

Call or Send for FREE Brochure:

Toll Free: 1-800-874-7848 ❖ Fax: 703-818-2157

Erie Landmark Company
 4449 Brookfield Corporate Dr.
 Chantilly, Virginia 22021-1681



Satisfaction Guaranteed

Please allow 6-8 weeks for delivery

Restoration Glass will change your view of history.



Why are architects specifying authentic Restoration Glass? Because it's *imperfect*.

Each sheet is made by craftsmen, using the original cylinder method. Yet this glass easily meets today's building codes. And it's available in two levels of distortion.

Once you've seen the difference Restoration Glass makes, no true restoration will look authentic without it.

For details call toll-free 800-221-7379.

In New Jersey: 201-471-1733.

Fax: 201-471-3475.

S.A. Bendheim Co., Inc.

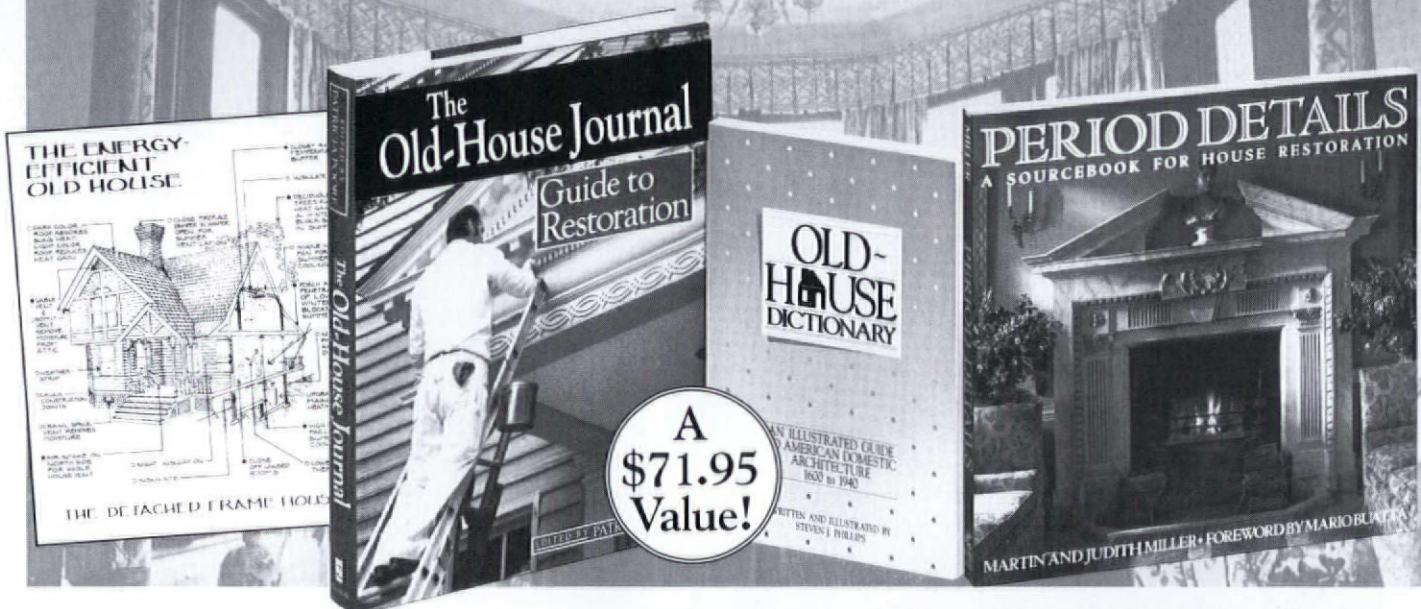
61 Willett Street

Passaic, NJ 07055. **Bendheim**



Restore the beauty of yesterday's finest homes...
The Renovation & Restoration Set
 is yours for only **\$2.95**

as your introduction to the Architects and Designers Book Service
 You simply agree to buy three more books—at significant savings—within the next 12 months.



Start your next restoration project with a firm foundation of expert advice and time-saving techniques. Send for the 3-volume Renovation and Restoration Set — yours for just \$2.95.

The Old House Journal Guide to Restoration

Edited by Patricia Poore

Learn everything you need to know about old house restoration — inside and out. Step-by-step directions guide you through:

- Property evaluation
- Foundation repair
- Plumbing and electrical
- Ornamental woodwork and plaster

Covers virtually every style, from Colonials

and farm houses to Victorians. Includes over 700 photos and drawings, plus a complete resource index.

Publisher's Price: \$35.00

Old House Dictionary

Steven J. Phillips

Consult this extensively illustrated reference for the names and descriptions of over 2,000 hard-to-find features, from *abacus* to *z-pattern door*. A follow-up section organizes the entries under 17 general headings for quick cross-referencing.

Publisher's Price: \$16.95

Period Details

A Sourcebook for House Restoration

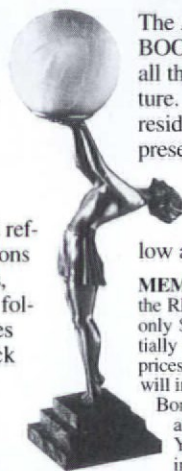
Martin and Judith Miller

Over 900 color photographs showcase hundreds of innovative restoration ideas and period details, including:

- Doors, fences and balconies
- Stained glass windows, ceiling roses and light fixtures
- Fireplaces, bath tubs and kitchens

An extensive supplier directory helps you locate the most authentic materials available.

Publisher's Price: \$20.00



The ARCHITECTS AND DESIGNERS BOOK SERVICE will keep you on top of all the latest issues and trends in architecture. Our exciting selection of books covers residential and contract design, historic preservation, landscape architecture, graphic techniques, and interior design. All books are available to you at significant savings, with prices starting as low as \$14.95.

MEMBERSHIP BENEFITS In addition to getting the RENOVATION AND RESTORATION SET for only \$2.95 when you join, you keep saving substantially with discounts of up to 50% off the publishers' prices on books you choose to purchase. • Also, you will immediately become eligible to participate in our Bonus Book Plan. • Moreover, our books are always identical to the publishers' editions.

You'll never receive an "economy edition" with inferior paper and bindings from us. • At 3-4 week intervals (16 times per year), you will receive the Architects & Designers Book Service News, describing the coming Main Selection and Alternate Selections, together with a dated reply card. • In addition, up to four times a year, you may receive offers of Special Selections which will be made available to a group of select members. • If you want the Main Selection, do nothing, and it will be sent to you automatically. • If you prefer another selection, or no book at all, simply indicate your choice on the card and return it by the date specified. • You will have at least 10 days to decide. If, because of late mail delivery of the News, you should receive a book you do not want, we guarantee return postage.

If reply card is missing, please write to Architects & Designers Book Service, Dept. 8-EF2/00293, 3000 Cindel Drive, Delran, NJ 08370-0001, for membership information and an application.

OHJ

JANUARY/FEBRUARY 1995



THE Architecture

OF THE Spanish

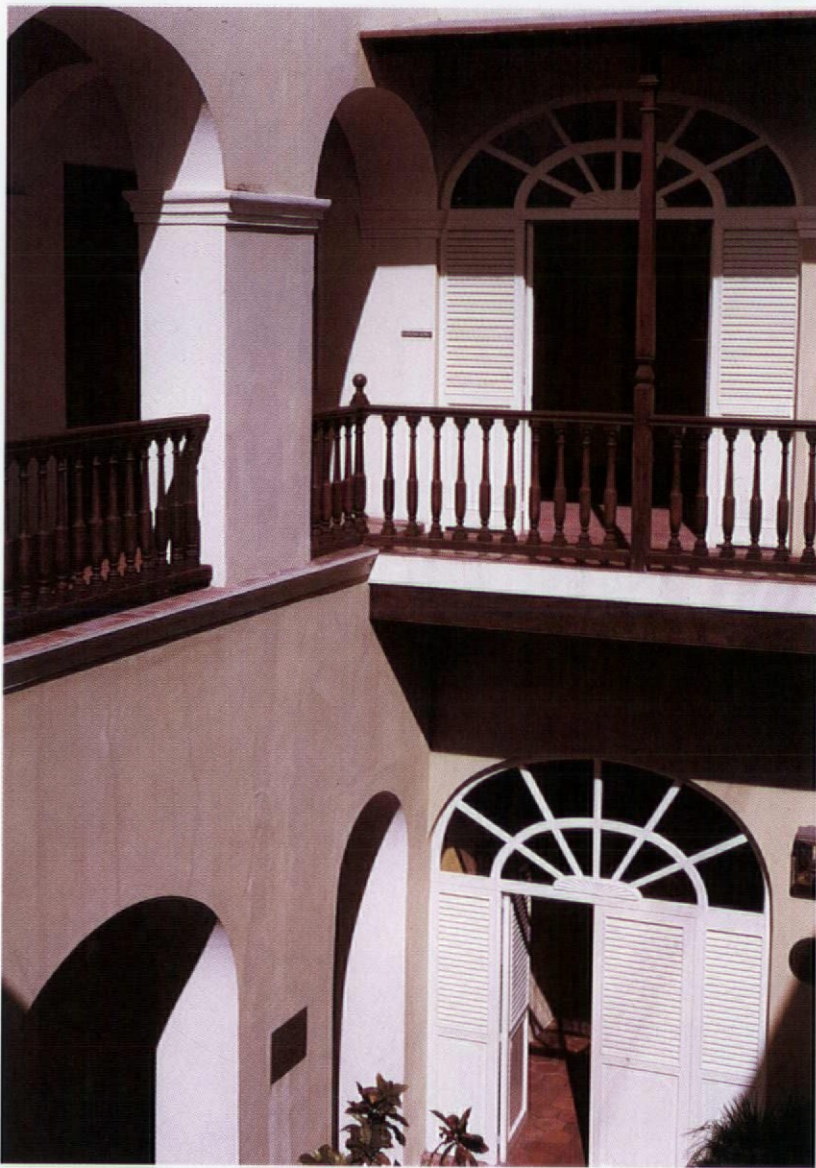
Colonies

By James C. Massey and Shirley Maxwell

SAY "SPANISH COLONIAL" AS IF IT LABELS A HOUSE STYLE, and what comes to mind are the derivative but highly romanticized tile-roofed cottages of the early 20th century. That's not our subject here. We'll look back, instead, at that style's antecedents: the buildings left to us by Spanish colonials of the 17th and 18th centuries. ¶ The architectural legacy of the Spanish Colonies is understandably less familiar than that of the English. For one thing, North America was not a Spanish stronghold. Conquest was concentrated in South and Central America, including Peru and Mexico, where population was dense and the potential for gain greatest. Less attention was paid to holdings around present-day New Orleans, Mobile, and Pensacola; Puerto Rico; and the Mexican territories of Texas, New Mexico, Arizona, and California. ¶ Second, the architecture does not exist in a concentration for easy study or labelling. Compared to the lush Northeast and Mid-Atlantic regions, the territory of New Spain was vast, sparsely settled, and often bleakly forbidding. ¶ Third, domestic dwellings are rare. While the English, Germans, French, Dutch, and other Europeans set out to establish large colonies of homesteaders, Spain's intention was to extract wealth, gain converts, and ward off invasion: she built missions, churches, and fortifications.



ABOVE: Enframing the rose window of the church at Mission San Jose (San Antonio, 1768) is the famed carving of *Churrigueresque* ornament. **OPPOSITE:** An arcade and louvered shutters seen from the interior *patio* of a private house in Old San Juan, Puerto Rico.



A house in Old San Juan, Puerto Rico. A consistent style tradition developed in the heavily Spanish-influenced city.

In Northern Florida, St. Augustine's famous star fort, Castillo San Marcos (1638-1756) and Pensacola's Fort San Carlos (rebuilt in 1783) remain striking reminders of Spanish occupation. But houses from the period are scarce and inconspicuous.

Each area of settlement, far-flung over 300 years and thousands of miles, interpreted architecture differently and developed its own idiom. Perhaps the most consistent tradition developed 800 miles offshore, in the Caribbean Island commonwealth of Puerto Rico. Unlike Spanish settlements in the continental United States, Puerto Rico sustained a major population center. The Spanish influence there was strong and direct, as the indigenous population — the Arawats — was decimated shortly after Columbus arrived.

In the Southwest, ancient stone and adobe pueblos dovetailed with the Spanish emphasis on masonry walls and indigenous building materials. Later, Eastern Anglos contributed the Greek Revival details that resulted in New Mexico's Territorial style and California's Monterey style. Wherever design ideas came from, the building's style depended upon the colonial or native hands and materials used to execute them.

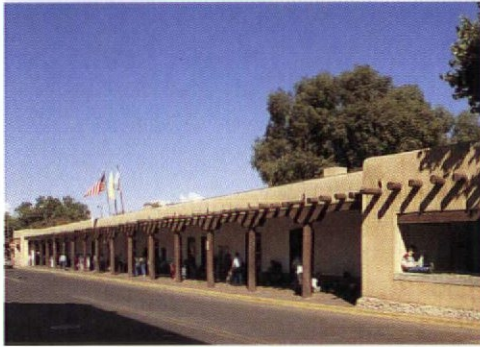
Churrigueresque ornament, a baroque style of decoration named after 16th-century architect Jose Benito Churriguera, was much admired in 18th-century Spain and Mexico. It sometimes appeared in New Spain's most grandiose churches, as did more restrained classical motifs. But such ornament is unheard-of in domestic buildings. Whether civic, domestic, or religious, Spanish Colonial buildings were usually not large, almost never over two storeys.

Common characteristics of Spanish Colonial buildings include plan, form, and masonry construction.

WHAT MOST DISTINGUISHES THIS ARCHITECTURE is a layout that turns toward a central court for safety, privacy, and a sense of the outdoors. Plans featured courtyards and small *placitas* formed by long lines of rooms on two or more sides. (If there weren't enough rooms to go around, masonry walls completed the enclosure.) Old San Juan has the best examples. Entire towns, in fact, were a single file of end-to-end houses wrapped tightly around central plazas that served as marketplaces, civic centers, and social venues. The best surviving example of the Spanish Colonial fortified town is Chimayo, New Mexico, founded around 1730.

Just as characteristic are the arcades or *portales* (long, narrow, roofed-over rows of arches and columns) that created sheltered walking and sitting areas outside, evoking the cloistered walks of monasteries. Front porches later came into fashion. In the Southwest, these were supported by rough, round timber posts decorated with carved and painted brackets at the roof. Saint Augustine, New Orleans, and Old San Juan are full of overhanging balconies.

The customary line of rooms didn't easily allow for doors between them, so access



was usually from a covered portal. In other words, it was necessary to go outside in order to move around inside. Multiple exterior doors are common. Doorways were sometimes ornate in churches (even *Churrigueresque* in elaborate cases), but they remained plain on houses. The earliest doors featured wrought-iron hardware, brought by

the *padres* from Spain. Early doors are low and constructed of plain plank, turning on pintles rather than hinges. Only a few doors of this period are carved and panelled.

Windows were few in the thick masonry walls, especially early on. Window reveals, deeply splayed to minimize the amount of light that could enter, rarely contained glass, protected instead by iron bars or shutters. As eastern civilization edged closer after the completion of the Santa Fe Trail to St. Louis in the late 18th century, that began to change. By the 1830s, windows were larger and more likely to be glazed and have wooden framing, sometimes alluding to the Greek Revival or Italianate fashion. Rare is the colonial-period house that has unaltered windows today.

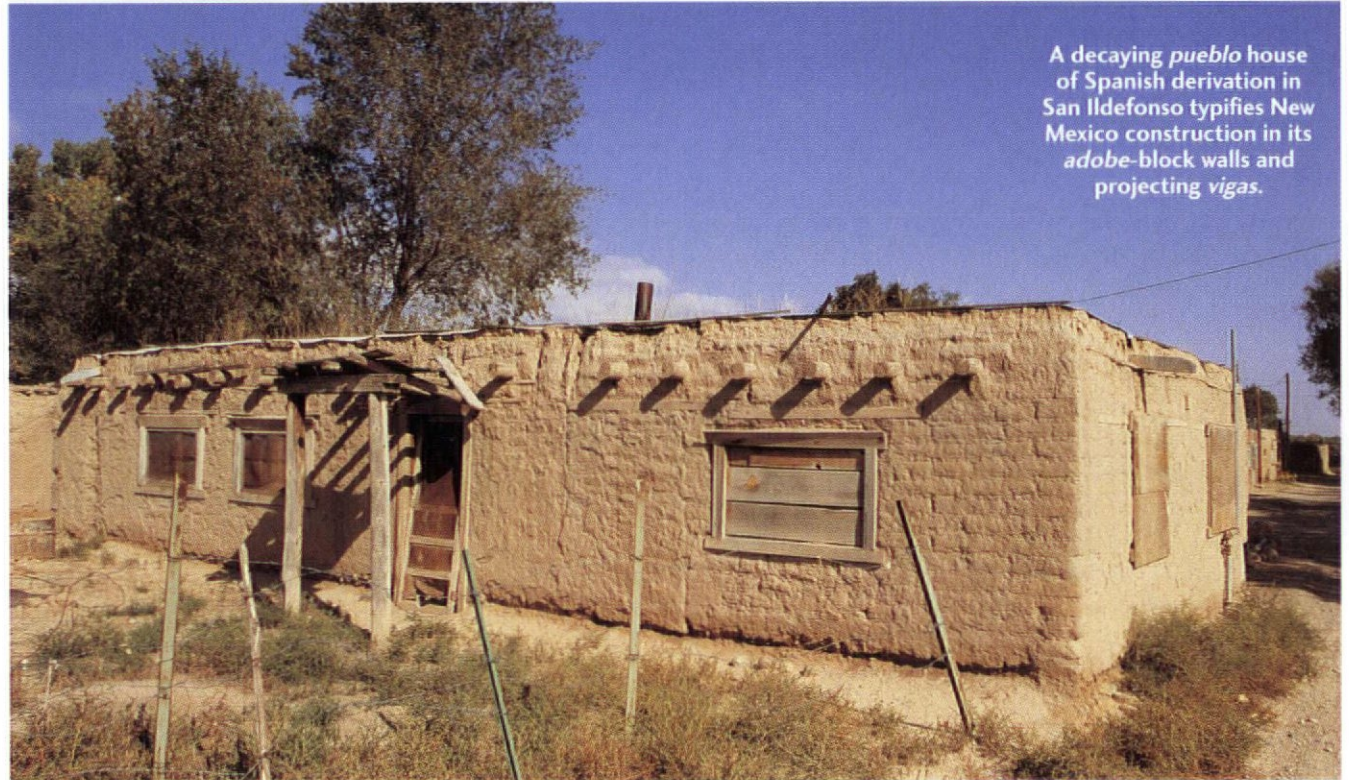
Stuccoed masonry of one sort or another was generally the rule for walls. Wood and thatch were used, if available, for some of the very earliest buildings. However, these ephemeral materials were soon abandoned for more durable and defensible masonry construction.

Roof lines might be gabled and gently sloped (as in California), hipped (popular along the Gulf Coast and the Mississippi), or flat and possibly parapeted (especially in the arid Southwest). Flat roofs actually had an almost imperceptible slope and

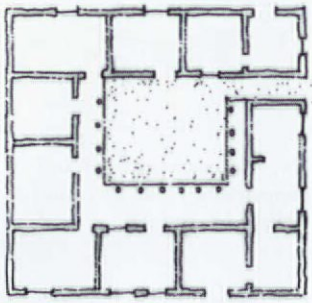


Flat roof with parapet and supporting *vigas*, or round timber beams.

PHOTOS LEFT: In Pensacola, Florida, the circa 1810 Desiderio Quina house reflects a growing English influence. Santa Fe's Palace of the Governors, 1610 with *portal* added in 1705, shows typical Southwestern *adobe* construction. It was extensively "restored" in 1909.



A decaying *pueblo* house of Spanish derivation in San Ildefonso typifies New Mexico construction in its *adobe*-block walls and projecting *vigas*.



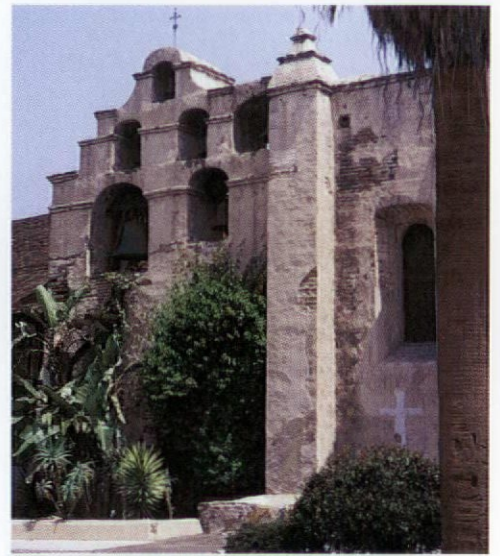
An idealized central-court plan, with rooms encircling an arcaded patio.

a system of *canales* (internal drains) to carry runoff away from the vulnerable wall. A series of *vigas* (round timber beams) was a safe and familiar support system. Because timber was scarce, rarely were oversize *vigas* shortened (the extra length might come in handy in reuse on a future building project). Used as-is, they projected unevenly through the wall. On top of the *vigas*, the roof was built up with several layers of mud plaster and small sticks — and covered with tiles, when cost was not an obstacle.

Each region developed its own vernacular: *adobe* or *coquina*, tiled roofs and Territorial Style.

QUITE DIFFERENT INFLUENCES RESULTED IN a vernacular style for each region. Along the Gulf of Mexico and the Mississippi River, where control shifted from one European power to another, we find the celebrated blend of Spanish, French, and English influences, the French flavor predominant.

Masonry construction may have been the rule, but material and style differed widely. In Florida, houses were built of *coquina* (a soft local stone composed of shells and coral) or *tabby* (a limestone and oyster-shell aggregate). Builders in the Southwest favored stone or blocks of *adobe* bed-



ABOVE RIGHT: Mission San Gabriel Archangel (1812), one of the famous chain of Pacific Coast Spanish missions. **BELOW:** Typical of St. Augustine's early houses, the 1720 Arrivas House has a *coquina* first storey with a frame second level.

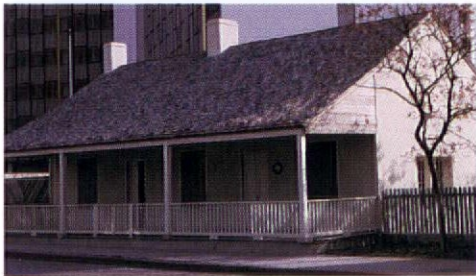
ded in a mud mortar and covered with mud-plaster finish. The Indians were already accustomed to *adobe*, which they laid in long strips; the Spanish innovation was to mold it with wood forms into manageable blocks. *Adobe* created thick walls; coolly insulating by day and radiantly warm at night, it was practical in hot, dry climates. But it deteriorated quickly unless protected by a good roof and frequent coats of mud or lime plaster and whitewash.

European architectural influence in the Southwest came not directly from Spain, but by way of Mexico, Spain's administrative headquarters for New World territories. We see the influence of Mexican architects and builders; their counterparts further north changed European conventions even more to suit the limited materials and less skilled labor of remote areas.

Of particular note in the Southwest are the tiled roofs so dear to the 20th-century Spanish Colonial Revival. In the 18th century, they were recognized as a practical, fireproof alternative to thatch. The rounded barrel tiles were expensive, however; sometimes tile roofs were dismantled and sold for quick cash by hardup owners.

IN TEXAS AND ARIZONA STAND THE MOST sophisticated of the Spanish Colonial buildings, those most faithful to the styles that flourished in Spain during the period. San Antonio was within relatively easy travel of Mexico City; benefit shows in several outstanding churches and missions. One is the Alamo, which had an honorable ca-





reer as a mission before it became the ruinous fort where Davy Crockett and Jim Bowie fell to the Mexicans in 1836. San Antonio's Mission San Jose has an exceptional example of *Churrigueresque* ornament, a *mélange* of highly sculpted curves and figural art created by Mexican sculptor Pedro Huizar, set against the otherwise blank walls of the mission.

New Mexico, less accessible than Texas, was more likely to follow the tastes and abilities of its indigenous builders. Consequently, New Mexico's *adobe* pueblos, missions, and churches show far more Indian than Spanish influence. After the American Civil War, however, the Territorial Style — a late blossoming of the Greek Revival with a distinctive New Mexican twist — became the state's popular building mode. It announces itself not only in wood trim, but also in the narrow line of brick corbelling at roof parapets and in brick trim around windows and doors. The heyday of

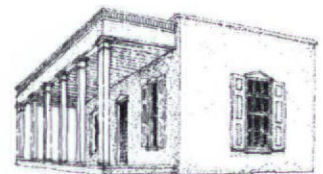
the Territorial Style was from the late 1860s to about 1890, but it persisted in backwaters until the Great Depression. Santa Fe's 1616 Palace of the Governors is the best-known example of the Spanish period, although not a perfect one: its long *portal*, modernized in Territorial fashion in 1878, was "restored" in 1909 to a more "colonial" appearance.

California is noted for its extant string of 18th-century Spanish missions snaking up the Pacific coast from Mexico to just north of San Francisco. During the Victorian era, the porches and balconies of Monterey Style houses were decorated with sawwood balusters like those of 19th-century porches across the country. In California, too, we find *haciendas*, the original ranch houses.

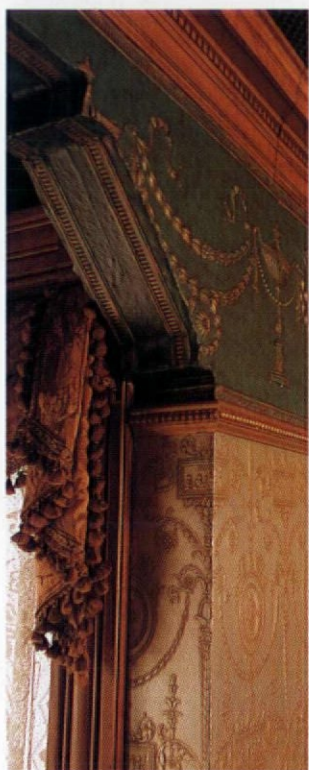
HOW FORTUNATE THAT THE CALIFORNIA missions, which had been abandoned after they were secularized in the late 1700s, were rediscovered early in the 20th century! Although restoration of early Spanish buildings was sometimes done to standards considered amateur by today's architectural historians, it was just in time to save an important part of our national heritage.

A new generation of Americans embraced the architectural motifs of New Spain as they headed for vacation homes or permanent houses in Florida, California, Arizona, and New Mexico during the 1920s. 🏡

View from the porch of the Leonis Adobe (1844 and later) in Calabasas, a fine example in the San Fernando Valley. LEFT: Spanish and Anglo influences both are evident in the 1850s Jose Navarro house, San Antonio.



Greek Revival details define Territorial Style on this otherwise typical early New Mexico house.



Corner treatments (above): Here a Neo-Grecian Anaglypta wallcovering smoothly turns a corner; an Adam frieze handles a similar change with a complementary border. A Neoclassical frieze of Lincrusta (opposite), finished to imitate tooled leather, is expertly hung above cherry woodwork.

A GUIDE TO Hanging Lincrusta & Anaglypta

THE THOUGHT OF HANGING WALLPAPER CAN DRAW GROANS from many restorers. Suggest hanging Lincrusta or Anaglypta and their knees begin to knock — after all, these Victorian-era embossed wallcoverings aren't pre-pasted vinyl paper. Lincrusta is a heavy, rigid product made of a linseed oil mixture (*lin*) with a deep relief (*crusta*); Anaglypta is a similar, lightweight embossed material made from cotton pulp. Both wallcoverings, invented in the late 19th century, are still made today and are embossed in a number of style vocabularies from Classical to Art Nouveau. So how do you hang them? First, don't let the unique qualities scare you off. Although there are a few differences due to the weight and sculpted relief, hanging Lincrusta and Anaglypta is much like installing any other wallcovering.





Transform plain ceilings into decorative masterpieces with easy-to-hang, lightweight Anaglypta.

Paste cannot be removed from bare wood, so paint existing trim before hanging. Also, whenever possible, remount painted trim after hanging and painting the embossed wallcovering.

Be Sure of Your Walls

POOR WALL PREPARATION IS OFTEN THE reason embossed wallcovering installations are unsuccessful. To assure good adhesion, see that all surfaces are clean, firm, and dry before beginning to hang Lincrusta or Anaglypta. These simple tests will help you prepare your walls correctly.

PREPARING THE SURFACE Remove any wallpaper and check painted surfaces for paint adhesion with this method:

- ♦ Cut a one-inch "X" with a razor blade.
- ♦ Firmly apply a piece of scotch tape over the "X."
- ♦ Quickly remove the scotch tape.

If there is more than a trace of paint stuck to the tape, the paint must be removed either by scraping or sanding. (Follow all precautions for lead-paint removal.) Flat paint requires additional testing. With a wet cloth, rub the flat paint vigorously for 15 seconds. If there is any color transfer, the paint must be removed completely.

Fill large cracks and gaps with a joint compound or caulk. Sand or scrape rough surfaces and completely remove any special textured finishes. Panelling and rough surfaces, such as concrete, should be lined (crosswise) with a heavy lining paper.

PRIME TIME Once smooth, wash all surfaces with a solution of 2 cups of house-

hold bleach per gallon of water and leave until dry. Then prime the walls with one coat of a wallcovering primer/sealer. Use a water-based acrylic primer specifically designed to go under wallcoverings — never use an oil-based primer.

Prepare the Wallcovering

STUDY YOUR SPACE CAREFULLY AND SELECT the wall that is the focal point of the room. Plan accordingly so that the strips of embossed wallcovering begin in the center of the prominent wall and spread evenly to the left and right corners. This ensures that the unequal corner will be inconspicuous.

Using a pencil and level or a plumb line and chalk, mark a vertical plumb line down the center of the prominent wall and measure the length of the surface to be covered.

TRIMMING Most Lincrusta designs have a selvedge edge for protection, which must be trimmed off. Using the longest straightedge available, cut off both protective edges from the back side. Follow along the guidelines embossed into the material. If you make a trimming mistake, don't worry. Caulk and paint work wonders on Lincrusta.

While most Lincrusta can be trimmed on the wall, some of the thicker patterns must be cut on the floor. The thicker patterns will be obvious after you install your first piece. Also, if the top edge of the wall is relatively level, it is easier for you to trim the tops of the pieces while they are on the floor. This will allow you to keep one piece available for lining up the pattern.

Anaglypta, however, should be trimmed across the top with a very sharp razor blade and straightedge. Remember to change blades often. If the Anaglypta resists cutting and starts to tear, make a crease in the corner with a straightedge or butter knife, then cut with scissors.

APPLYING THE GLUE Before installation, Lincrusta must sponged with water and allowed to soak for 30 minutes. Failure to soak Lincrusta can result in severe stretching after installation. Lay a strip down on top of a plastic drop cloth or other waterproof surface. Using a roller or sponge,

spread warm water on the back. Don't submerge the entire piece.

After wiping away the excess water, apply a thin, even coat of adhesive to the back of the piece to be hung. Use only a vinyl-over-vinyl adhesive. Just before hanging, apply a thin coat of glue to the wall, wiping off any excess as you proceed.

When working with Anaglypta, unroll the first strip and place it face down on a work table or board. With a paint roller or wide brush, apply a coat of a clay-based vinyl wallcovering paste evenly on the upper half of the strip. For Original or Supadurable papers, use a generous amount of paste, making certain to fill in the embossing completely. Brush the glue from the center toward the edges with outward strokes.

Without creasing the paper, fold the pasted half to the center, then paste the lower half and fold to the center. Allow the paste to soak into the product for 10 minutes. If the paste seems to be drying out before installation, coat the wall lightly with paste before hanging the strip. But don't paste the wall only! Paste only two strips at a time and never soak Anaglypta in water. Remove any excess paste from the wallcovering and surrounding surfaces as you proceed.

Hanging Instructions

WE'LL START WITH WALLCOVERINGS OR "fillings," then go on to special conditions such as dados and borders. Note, however, that the ceiling should be hung first.

FOR WALLCOVERINGS The instructions here are specific to embossed wallcoverings; you can get basic wallpapering know-how from a handyman book or a little experience.

Lincrusta: Gently remove a roll of Lincrusta from the box. Select the starting point in the pattern that you would like to place at the top of the wall. Measuring from this point, roll out enough wallcovering to cover your wall height, plus 3", and cut the strip with a sharp razor knife. Remember to cut Lincrusta from the back. Repeat this process with several strips, changing blades frequently.

Don't start in a corner and don't rely on your baseboard or ceiling line to be

level. Using the centered plumb line as your guide, position your piece on the prominent wall. Hang from the center of the wall to both corners. Then continue in both directions around the room, planning to end in the least conspicuous corner. Smooth each piece by hand from one side to the other. If any significant bubbles are trapped in the process, peel back to one side and smooth across again.

After hand smoothing, apply heavy roller pressure over the entire surface. Pay particular attention to the edges. If any spots are not sticking well, make sure there is sufficient glue. If there is enough glue, use push pins to temporarily hold down the edges.

When starting a new wall, use the piece trimmed from the corner (if it is large enough to work with comfortably). Measure the width of the strip and place a vertical plumb line that distance from the corner. Using the plumb line and the top edge of the last piece for lining up, install the remaining piece. If the new wall is severely out of line with the old one, move the piece toward the corner to fill the gap. Establish a new plumb line, if necessary, and continue along the rest of the wall.

Anaglypta: Roll out and cut a strip the height of the wall, plus 3" at the top and bottom for trimming. Mark a "T" with a

Lincrusta becomes more pliable as it becomes warmer.

Never hang embossed wallcoverings in extreme temperatures or in very humid conditions.

If Lincrusta has been stored in a cold area, never attempt immediate installation.

For the optimum drying time, make sure the room has good air circulation.

Lincrusta dados and border in an unfinished state, ready for installation.



Tools & Materials Checklist

Here's a list of supplies you will need to make your installation easier. Except for the adhesives, the checklist is almost identical for both Lincrusta and Anaglypta. An (L) or an (A) following an item means it is required for Lincrusta or Anaglypta respectively.

PRIMERS & GLUES

- ♦ Acrylic wallcover primer
- ♦ Vinyl-over-vinyl wallpaper glue (L)
- ♦ Heavy-duty clay based (not clear) vinyl wallcovering paste (A)
- ♦ Siliconized acrylic latex paintable caulk
- ♦ Mineral spirits (L)

BRUSHES & ROLLERS

- ♦ Paste brush or paint roller for the glue
- ♦ Paste bucket or paint roller pan for the paste
- ♦ Large rubber roller (or one without sharp edges) for smoothing (L)
- ♦ Soft wallpaper smoothing brush (A)
- ♦ 1/2" quality paint brush

TOOLS

- ♦ Steel straightedge
- ♦ Sandpaper or scraper for wall preparation
- ♦ Screwdriver to remove switchplates
- ♦ Razor knife with plenty of blades
- ♦ Plumb line and chalk or large level
- ♦ Stepladder

HOUSEHOLD MATERIALS

- ♦ Yardstick or tape measure
- ♦ Drop cloth
- ♦ Clean-up sponge
- ♦ Miscellaneous cloths
- ♦ Large scissors
- ♦ Pencil
- ♦ Push pins (L)
- ♦ Clear tape
- ♦ Bucket of clean water
- ♦ Large cutting surface (work table or plywood)



pencil on the back of each strip to avoid hanging it upside-down. Always keep an extra unpasted strip available for matching.

Using the plumb line as your guide, lift the top fold and smooth that half of the strip against the wall. Carefully release the lower fold by sliding the strip into position. Smooth out the wrinkles and any air bubbles with a soft wallpaper brush, working from the center to the edges. To prevent stretching, avoid holding an entire strip at the top and letting the full length dangle.

Hang the next length against the edge of the first, matching the pattern. Don't overlap or roll the seams! Instead, smooth them lightly with a brush. If the paper resists sticking, wait 10 minutes and brush lightly again, but avoid overbrushing. Let the paste dry the wallcovering into place. (Remember, it will be painted later.) Smooth gently and sponge carefully — it is better to leave some paste on the seams than to flatten the embossment in an effort to remove the paste.

Cut away the large excesses around the doors and windows with scissors, leaving a 2" overlap. Make diagonal cuts into the corners and smooth the Anaglypta into the edge of the frame. Trim with a sharp razor blade.

When you come to an inside corner, smooth the strip into the corner with a wallpaper brush and let it wrap onto the new wall. Using a steel straightedge (a plastic one won't hold the paper tightly enough) and a sharp razor blade, cut the strip its full length in the corner. If it is difficult to work with the razor, make a crease and use scissors. Carefully remove the strip from the new

wall. If it is more than 2" wide, measure its width and drop a vertical plumb line on the new wall that distance from the corner. Don't assume the new wall is plumb with the preceding wall.

Slide the remaining strip into the corner and align its outside edge with the new plumb line. If the wall is not plumb with the old, move the plumb line and strip closer to the corner to fill any gaps. It is more important to have the wallcovering aligned with the plumb line on the new wall rather than have a perfect corner fit. Trim any excess and run a narrow bead of siliconized latex caulk down the length of the corner. Smooth it with your finger to fill the gaps and immediately sponge off excess caulk.

FOR DADOS Dados are hung the same way as wallcoverings, described in the instructions above, with only a few exceptions.

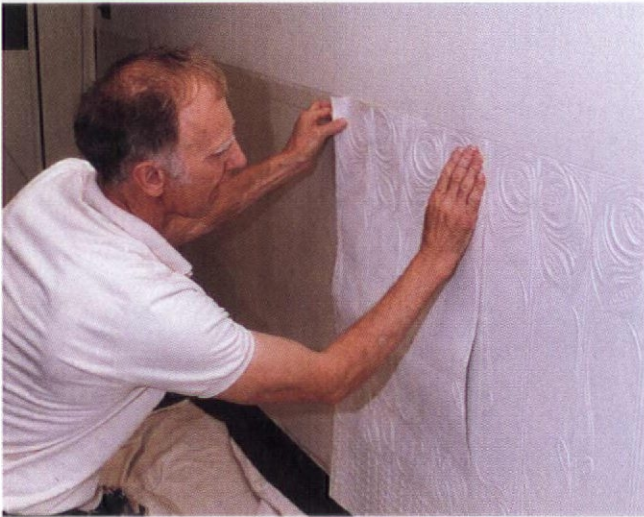
Lincrusta: Open the dado box by carefully peeling the entire front off of the box (the printed side). The dado pieces will be visible and a Lincrusta border will be located on the top. If you don't trim with a wood moulding, use this border to finish your dado. Lincrusta dados are too thick to be trimmed on the wall, so make your window, door and corner cuts before hanging.

Anaglypta: Dado panels are pre-sized; unroll and cut the paper into the panels by following along the broken lines between the repeating patterns. Panels are 35 1/2" long. If you wish to shorten them, trim from the lower edge. Paste only three panels at a time.

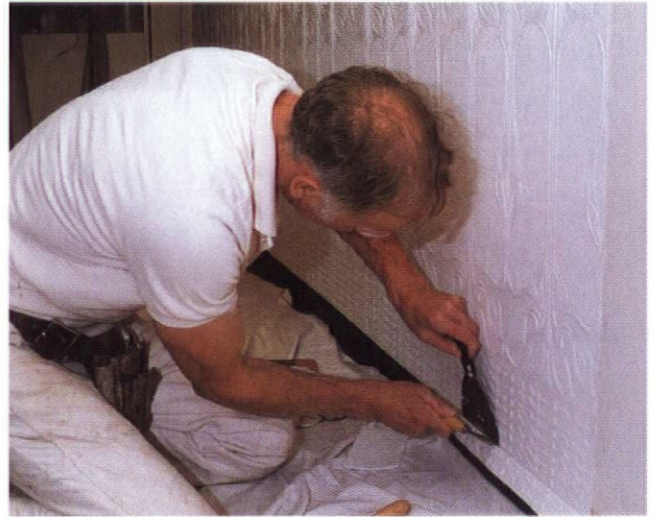
If there is no chair rail, establish a horizontal level line at the desired height. After installing the Anaglypta, finish the top edge with a chair rail or a Lincrusta border. When you reach windows and doors, hang right over them and cut away the excess, leaving 2" of overlap.

FOR DADOS ON STAIRWAYS Dados — whether Lincrusta or Anaglypta — installed on stairways require a little additional attention due to the angular progression. Mark a vertical plumb line at both the base and top of the stairs. Measure from the baseboard and mark the height of the dado panel on the vertical plumb lines. Make a chalk guideline by joining the two points.

To make your template, cut a dado



Either center the strip on the plumb line — or, as shown here, butt two strips alongside it. Choose whichever way will result in the strips at both ends of the wall being at least 6" wide.



After the piece is hung, trim the bottom by firmly positioning your straightedge into the corner and cutting beneath it. Use the straightedge as your cutting guide.

panel in half lengthwise. Measure the width of one panel half and cut out a piece of cardboard that matches the width and length. Place the vertical edge of the cardboard along the plumb line at the base of the stairs and follow the diagrams on page 40.

Place the template on the lower edge of the half panel and cut across the hypotenuse. The hypotenuse is the side of a right triangle opposite the right angle — in other words, the long side of a triangle. When working with Lincrusta, save this extra piece.

Hang the first half panel along the baseboard and, for Lincrusta, place the triangular piece between the top of the half panel and the chair rail guideline.

FOR BORDERS Follow the instructions for hanging wallcoverings, but keep in mind these differences and hints.

Lincrusta: Borders require two paperhangers as they must be kept straight at all times to avoid breaking. If you are hanging a piece longer than 12', cut it into two pieces for easier handling. Take care when handling shorter pieces, too, to avoid tears.

Position the border over your chalk line or other guiding edge. Smooth by hand from one side to another. Using a rubber roller, apply heavy pressure over the entire area. Place push pins the entire length to hold the border in place while it dries. After 48 hours, remove the push pins, fill

in any joints, gaps or holes with a joint compound or caulk. Clean with mineral spirits and prepare to paint.

Anaglypta: Due to the long pieces, it is important to have two people to hang the borders. Position the strip on the wall and smooth with a brush, starting at one side and progressing to the other. If any significant bubbles are trapped, peel the strip back and smooth again. Avoid joints in the middle of the wall and use push pins in any areas that resist adhering. Begin with a new strip at each corner because the walls may not be level.

FOR FRIEZES Follow the instructions for hanging wallcoverings and add these extra steps:

Hanging a Lincrusta frieze is very similar to hanging a border except that the frieze is much heavier and requires careful handling.

Because of its weight after soaking, it is impossible to hang long sections of Lincrusta friezes. Most friezes should be limited to 9'-11'. Even at these lengths, handle the friezes carefully or they may tear.

When you cut the strip, make sure your initial cut is away from the deepest embossing. Also, as with the wallcoverings, you must trim away the selvage before hanging (unless you are going to install moulding on both sides of the frieze). If any significant air bubbles are trapped, peel back the frieze and smooth it out again.

Inspect the embossed wallcoverings before pasting. Look for cracks, tears, or any imperfections which might adversely affect bonding.

For best results, handle Lincrusta and Anaglypta as little as possible prior to installation by leaving them in the rolls or boxes until ready to hang. Excessive handling can crack Lincrusta or, if bent severely, cause it to break.

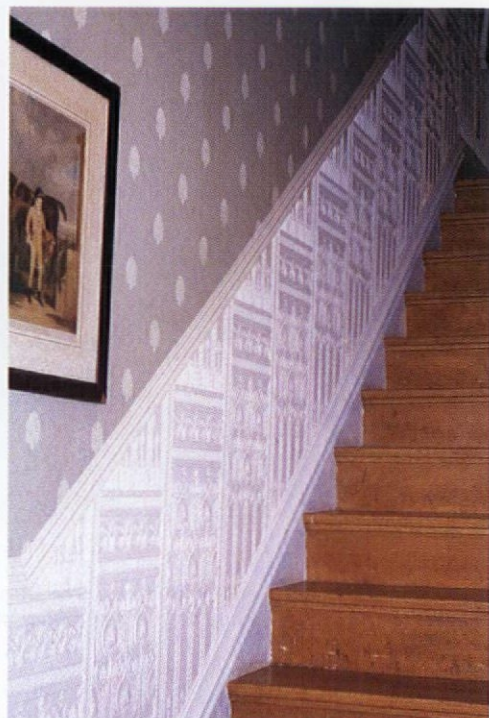
FOR CEILINGS Hang the ceiling first. Prepare the Anaglypta according to the wallcovering instructions and then follow these extra steps:

Because there are no doors or windows to contend with, Anaglypta is relatively easy to hang on ceilings. Scaffolding is essential and the job requires two people — one to hold the strips, the other to position them.

The length of a roll is 33', but the strips should be hung across the shortest dimension of the room. To avoid excessive waste, however, you may want to hang the longer dimension. Try not patch ends together when working on a ceiling. Also, if you use the same pattern on the ceiling and walls, you can match the pattern only on one wall. Choose the most prominent wall for the match.

Lift the Anaglypta to the ceiling and use a very soft brush to smooth. Always brush sideways because brushing lengthwise will stretch the Anaglypta. (If you are hanging Anaglypta Luxury Vinyls on the ceiling, the soaking time for the paste is only 5 minutes, not 10 minutes as with the other wallcoverings.)

Measure 20" from the starting wall and snap a plumb line. Line up the first strip along the plumb line, leaving a 1/2" overlap on the adjoining wall. Snip the corners with a diagonal. Take care not to let the paper dangle, and smooth with a brush as you



The completed installation of an Edwardian Lincrusta dado. Note how the extra triangular piece is fitted above each half panel and then finished with a length of chair rail moulding.

go. Keep your hands no further apart than 2' to assure easier application.

Trim the excess wallcovering from the walls strip by strip. On the final strip, measure to the wall and cut a piece with a 1/2" overlap.

The Final Steps

DON'T WORRY Don't be concerned if bubbles appear after installation. If the Lincrusta was flat when you finished installing

FIGURE 1 How to mark and measure a stairway: At the top and bottom of the staircase, strike a vertical plumb line from the baseboard to the height of the dado. Then make a chalk guideline that joins the two points.

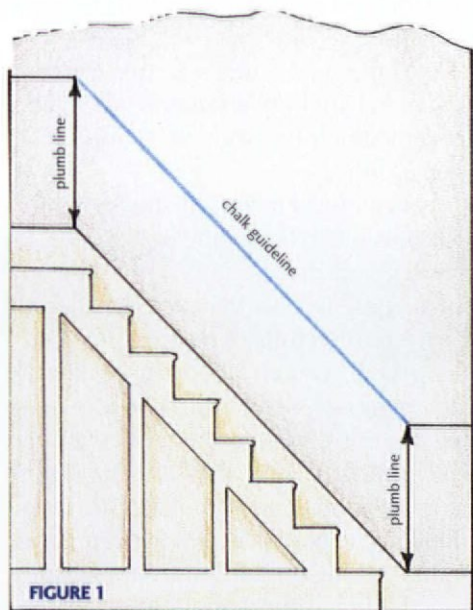
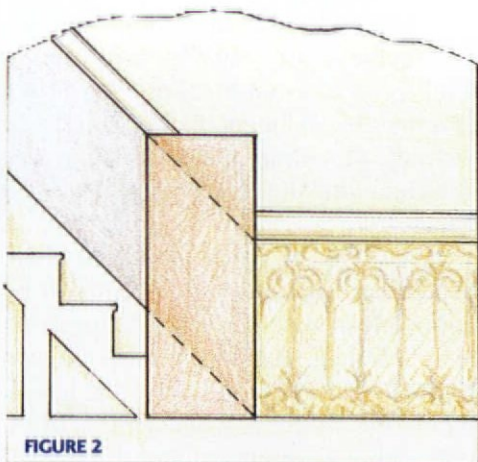


FIGURE 2 Creating a template for an ANAGLYPTA dado: A piece of cardboard is cut to the size of a dado panel and placed vertically along the bottom plumb line. The triangular waste area is marked, cut off, and discarded.



it, it will return to a flat position. Bubbles are due to the wetness of the glue or paint; these spots should disappear within one week. If any bubbles remain after this time, it is due to either excess glue or trapped air. To remove, puncture any bubbles with a push pin and work the air or glue out with your fingers. Roll if necessary, but only after removing the air or glue to avoid wrinkles.


It is also normal for some bubbling to occur after installing or painting Anaglypta. Bubbles are due to the wetness of the paste and paint, and these spots should disappear within several days. In the rare case the bubbles remain, they are most likely caused by trapped air and can be removed, as with Lincrusta, with a push pin. If necessary, inject additional paste into the area and brush.

After the Lincrusta has hung for 48 hours, remove the push pins and fill in any joints, gaps, or holes with a joint compound or caulk. However, you have to wait only 24 hours before painting Anaglypta. Don't be alarmed if your raw Anaglypta wall-covering looks less than magnificent. After painting, the clay-based paste and gaps in the seams will disappear.

PAINT IT After installation, clean Lincrusta with mineral spirits before paint-

ing. Lincrusta requires two coats of an oil-based (alkyd) paint. A high-quality paint brush or a half roller works well for painting. Lincrusta must be painted to protect its surface and to allow for easy cleaning. After staining, protect the finish with a coat of clear varnish. This will also render it washable.

For Anaglypta, it is easiest to apply paint with a high-quality ½" or thicker roller, though a brush can also be used. Use latex on Anaglypta. If you want to use an oil-based (alkyd) finish, first apply one coat of latex. Used alone, oil-based paints will raise the paper nap and won't fill in the seams adequately. Apply two coats of low-luster or semi-gloss finish because it accents the relief much better than a flat paint. It is not necessary to prime prior to painting. To make sure the seams don't show, run a joint compound into the seams with your fingers before painting. Usually this is not necessary, but can be helpful for particularly bad seams.

Lincrusta and Anaglypta are designed for special finishes such as glazing, gilding, or rag-rolling (see *OHJ*, May/June 1993). Master the technique on sample boards before you begin on your newly hung embossed wallcovering. 

The instructions in this article, endorsed by the National Guild of Paperhangers (U.S.), were compiled by the OHJ editors in cooperation with Crown-Berger Ltd., the English manufacturer of Lincrusta-Walton.

Suppliers & Resources

For a full line of Lincrusta and Anaglypta wallcoverings:

CROWN CORP., NA
1801 Wynkoop St.,
Suite 235, Dept. OHJ,
Denver, CO 80202
(800) 422-2099

STEPTOE & WIFE
ANTIQUES
322 Geary Ave.,
Dept. OHJ,
Toronto, ON M6H 2C7
(416) 530-4200

For a free instructional booklet on hanging Lincrusta and Anaglypta:

NATIONAL GUILD
OF PAPERHANGERS, INC.
136 S. Keowee St.,
Dept. OHJ,
Dayton, OH 45402
(513) 222-9252

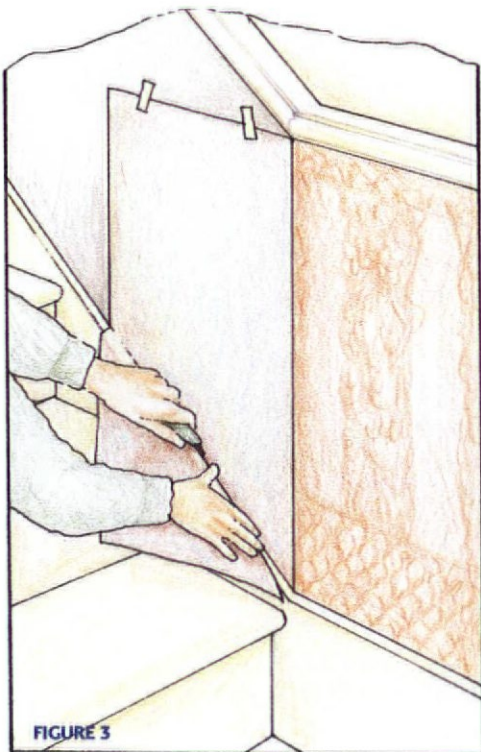


FIGURE 3

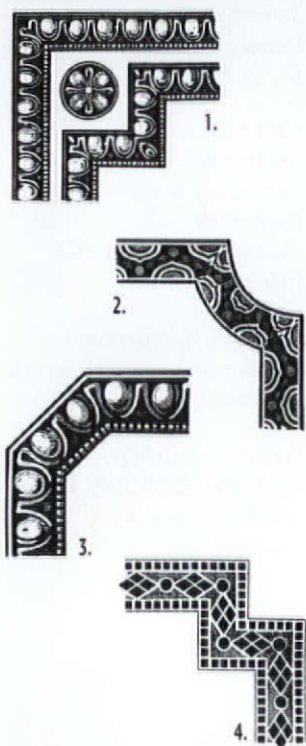


FIGURE 4

FIGURE 3 Creating a template for a LINCROSTA dado: Again, the cardboard is sized to the dado panel. However, there isn't a waste area on top; Lincrusta panels are shorter. The bottom triangular piece is marked, cut off, and saved.

FIGURE 4 Use the triangular cut as fill for the LINCROSTA dado. The cut is placed between the chair rail and the dado panel.

The Antique Art of



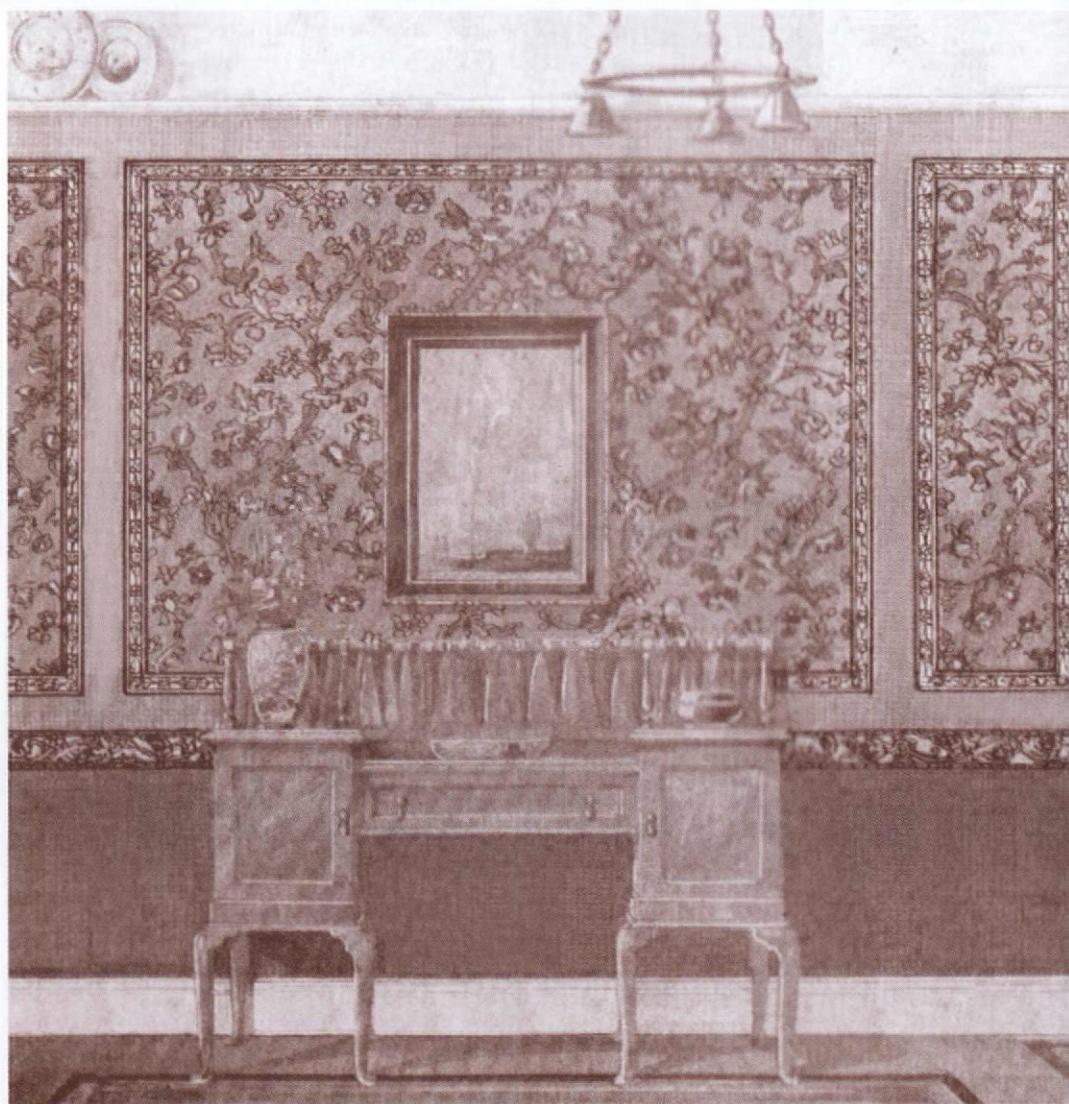
The most common corner treatments were the block or inverted square corner (fig. 4) and the angled corner (fig. 3). More elaborate designs (figs. 1 & 2) were also used. **OPPOSITE:** From *THE DECORATION AND RENOVATION OF THE HOME* (1923): the formality of this room is enhanced by the combination of space panelling and floral wallpaper with a matching border.

DIVIDING WALLS INTO PANELS with paper was a simple, inexpensive technique often used in early-20th-century houses. It elegantly integrated walls with all the architectural elements of the room. Panelling with wallpaper followed the conventions of wood panelling. It featured broad stiles, thin borders, and rectangular fields, adjusted to the size and decorative needs of a room through different colors, textures, and designs. Wall-

paper panelling can be revived today by the inspired amateur or professional paperhanger. As in the past, it is particularly appropriate for parlors, drawing rooms, and bedrooms in Colonial Revival houses.

An Enduring Style

PANELLING WITH WALLPAPER DATES TO THE late 18th century, but the use of the technique proliferated during the early 20th century. Its direct forerunner was the Vic-



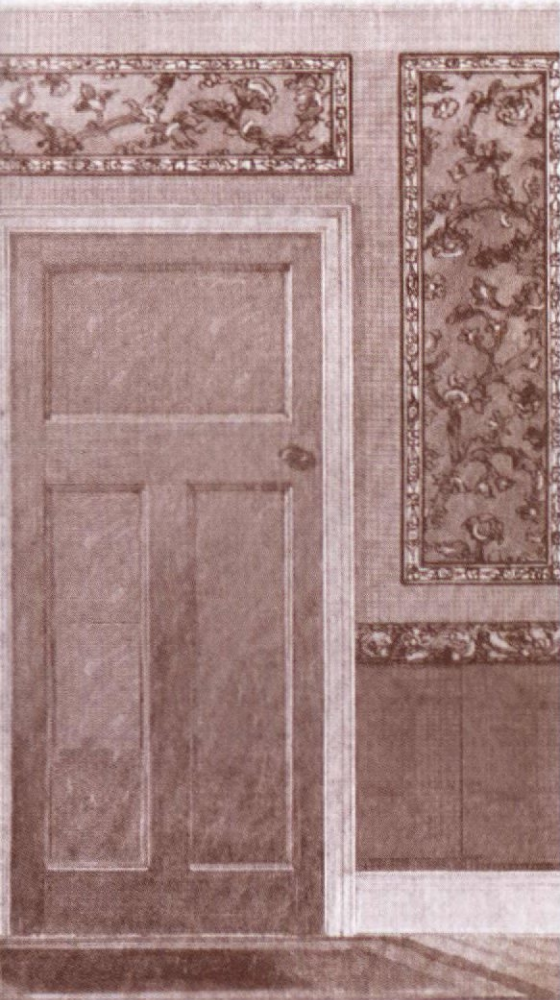
—BY—

Robert M.
Kelly

Wallpaper Panelling

torian use of flock for panelling — dark, rich, and heavy borders or strips that separated panels of lighter tinted paper. The strips, called *stiles*, were edged on each side with a narrow gilt border that formed an elegant design. The panels in a room, set above the dado, were sometimes two colors (alternating with each other) or different shades of the same color.

When wallpaper panelling reappeared in the 20th century, the dado had fallen from fashion, so the panels now went from floor



to ceiling (except in rooms with picture mouldings). Many Victorian conventions continued after the turn of the century. For example, wallpaper panels still alternated with different colors. The crucial difference was in materials; with gilt borders now considered gaudy, the stiles were created with textured papers.

Wallpaper panelling was more prevalent in larger cities because skilled, professional paperhangers were mainly city tradesmen. Little research has been done on surviving rooms of this type in rural areas, however; thus, it may have been more widespread than is generally believed.

Panelling Types & Techniques

TWO DIFFERENT MODES OF PANELLING WERE recommended: space panelling and French panelling. Space panelling was preferred, especially for formal rooms with symmetrical openings. It used obstacles to form rectangles and then multiplied these rectangles on opposing walls to create a balanced composition (p. 44). A typical room might include 15 to 25 panels of different sizes. The wall that was the focal point of the room (usually by the fireplace) was laid out first. Then, the opposite wall was laid out in a mirror image. The other two walls complemented the overall design.

French panelling was the choice for rooms with eccentric openings such as dormers. Borders enclosed entire walls and went *through* obstacles, reappearing on the other side (p.44). Sometimes French panelling required canvassing the entire room, painting it, then adding a single type of border; each wall became one large panel.

The stiles were usually 4" to 6" wide for both types of panelling. However, the actual size of the components was subordinate to the overall design of the panelling. In every manual, the emphasis is on correct proportion rather than on any given



Many wallpaper companies produced stile and band borders especially for wallpaper panelling. These ornate examples come from the Henry Bosch Co.'s 1909 catalog.

Love, Hate — & Wallpaper

The transition from dark, rich colors to lighter ones can be traced to two leading tastemakers, Edith Wharton and Elsie de Wolfe. Wharton was a certified wallpaper hater; she felt it should never be used in a serious interior, particularly not in an all-over manner. However, she did bring about a renewed respect for such classical techniques as panel-related wall decorations, specifically stucco and wood panelling. The public followed her lead by imitating panelling in any and all forms.

De Wolfe championed a lighter, cleaner look for decoration in her 1913 book *The House in Good Taste*. She was no wallpaper advocate either: "If I could always find perfect walls, I'd always paint them, and never use a yard of paper." However, her tenets of simplicity, suitability, and proportion were widely disseminated in the press. Those ideas, particularly color contrast and correct proportion, contributed to the popularity of panelling.

If wallpaper was held in such low esteem by the fashionable circles, why was panelling with wallpaper even considered? The answer lies in cost of materials. An emerging middle class may have yearned to hang tapestries and panel with mahogany, but cost kept these items out of reach. Wallpaper, on the other hand, was inexpensive, readily available, and already familiar.

By the 1920s and '30s, paper was no longer cheap, but its popularity was assured and production kept pace with demographic growth.

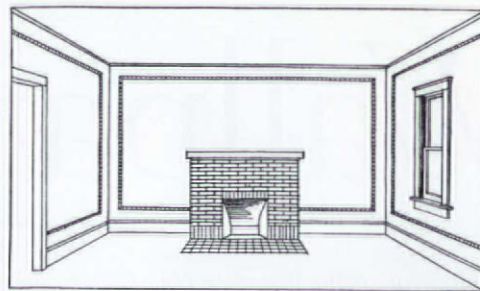
size. The guidebooks are also united in recommending a straight-across match — when the right side of a paper pattern naturally matches the left side — for both the panels and stiles. A drop-match paper (one whose patterns don't match unless aligned) would have introduced another layer of complexity. Corner treatments were dominated by the 90-degree square corner, but by reversing, or stepping back, a block or inverted square corner could be created (see p.42). A slant corner, the result of an angled stile, was another special effect.

In any case, the field paper led the show, and the stile and border would be chosen to complement it. When a suitable paper could not be found, a plain paper was installed and then painted, sometimes with a stipple brush, to achieve an agreeable texture. In 1912, noted wallpaper author A.A. Kelly advised: "The best effects are obtained from the use of simple designs and colors; diapers, stripes, moiré and canvas effects are good for the filling of the panel, while light, floral, rope or conventionalized floral designs do well for the border. For the stiles, ingrains, silk fibers and other texture papers are the most suitable, although spots, stripes and moirés ... are not inappropriate." As the period progressed, there was a tendency to use more elaborate papers for the fill — for instance, large patterns with flashy colors were noted by the 1940s.

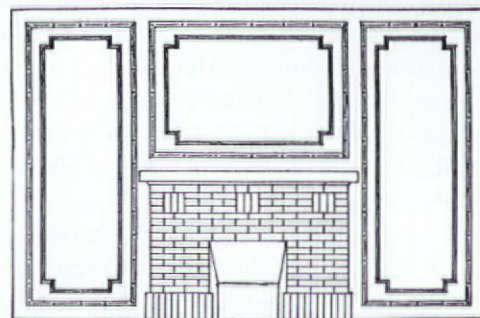
Panel Placement

PANELLING WAS MOST SUCCESSFUL IN PARLORS and drawing rooms. Bedrooms were also panelled, but a more relaxed effect was created with florals. More than one writer commented that panelling did not work easily in hallways, and small rooms caused concern because space panelling made them seem smaller, so French panelling or space panelling with borders only (no stiles) was advised. For smaller room, moirés and stripes with rope and floral borders were recommended. Diaper, trellis, or lattice patterns with larger cut-out floral borders were more usual for big, high-style rooms.

All of the decorating manuals stress the importance of knowing what furniture is going to be in the room, even suggesting



French Panelling



Space Panelling

specific sizes and locations for panels to show off the pieces to the best advantage. Often a prominent piece of furniture would have a horizontal panel between it and the ceiling, as well as two equal panels on each side. Wallpaper panelling was also combined with wood mouldings; in these instances, the moulding was always put on first, followed by the stile paper, and then the field paper. A paper border, if any, would go on last.

Since the public invariably did what it liked and not what decorators thought it should, it's unnecessary to be doctrinaire when discussing wallpaper styles. The people who used wallpaper panelling were as far from the high-style world of English oak panelling as they were from the world of two-cent wallpaper. In other words, its users fell solidly in the middle class.

A Wall Treatment for Today

PANELLING WITH WALLPAPER REPRESENTS A great opportunity to be creative with your old-house walls, particularly for 1910-1940 houses. Before panelling with wallpaper, first consider the symmetry and style of the rooms. The more formal and "middle-class" the room, the more likely panelling existed at one time. Check for surviving examples. Some traces of the panelled treatment may survive, especially if wooden

mouldings were nailed in place. Scribe lines (knife cuts) are often the result of trimming of borders in place on a wall. However, keep in mind that wallpaper, unlike other architectural finishes, is easily removed — the likely fate of most panels. Cornices or sizable baseboards of 6" to 12" wide were also features of a wallpaper panelled room. If your room doesn't have these features, this may be a clue that panelling is not appropriate, or that the mouldings have been removed.

Many of the diagrams and measuring devices used in the '20s and '30s are applicable today. Because the width of the stile determines how the lines must be laid out, that dimension is a critical choice. Another important factor is the number and size of the panels. Paperhanging manuals are unanimous in preferring some variation in the size of the panels. One rule of proportion states that 3-5-3 panel widths will always be pleasing. For example, a 50" wide

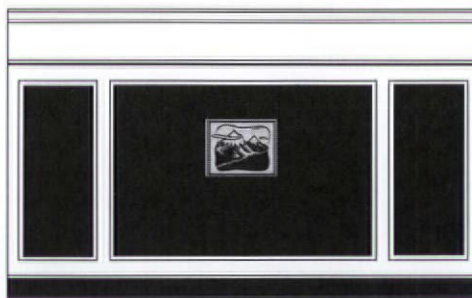
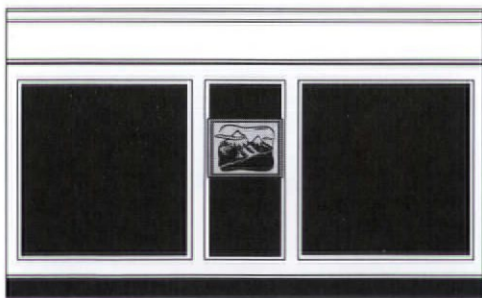
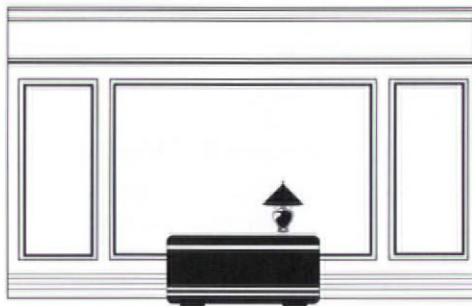
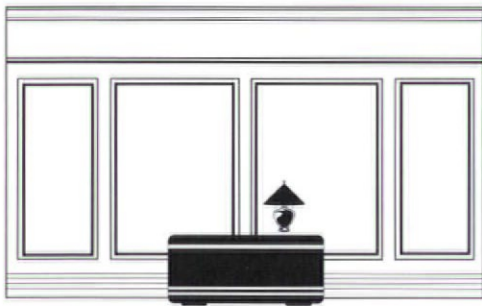
central panel should be flanked by two panels of 30" wide each.

Many moiré, grasscloth, and other textured papers on the market make very effective stile patterns. If your house is pre-World War I, a low-key field is in order. For the more adventurous, try black-and-white Jazz Age fields, brown and orange tapestries, or oriental motifs in rich jewel tones. The border will be the hardest to find. During the '20s and the '30s, stile and band borders were made up especially for this panelling technique. You may have to search carefully for an appropriate small border (less than 2"). Inexpensive fabric borders (called gimp or trim) can be used as a substitute, or use wood mouldings.

Robert M. Kelly, a wallpaper consultant, edits the newsletter Wallpaper Reproduction News (Box 187, Lee, Massachusetts 01238). He'd like to hear from old-house owners about surviving examples of wallpaper panelling.

OPPOSITE: The top drawing shows French panelling, which encompasses entire walls, passing through such features as fireplaces. It works well in rooms with eccentric openings.

Space panelling, shown in the lower drawing, responds to all the elements of a room, including fireplaces, doors, and windows. The prominent wall or focal point is laid out first.



Incorrect



Correct

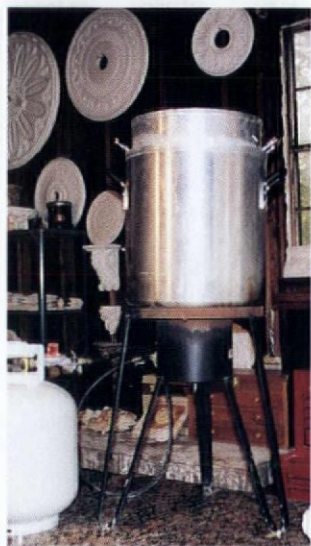
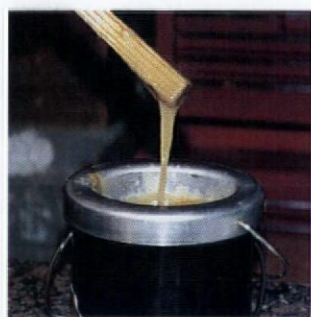
Panel Discussion

The professional literature about panelling was prolific, considering that most wallpaper installation techniques were merely handed down as trade practices. Panelling was recommended for the more formal rooms, so a sizable body of illustrations was published in the 1920s and 1930s.

English decorating manuals displayed a well-defined sense of what is bad or good about a panel arrangement, as illustrated in these diagrams adapted from *THE MODERN PAINTER & DECORATOR* (1922). In general, the English style of panelling was more formal than the American way, with a greater use of special effects such as crowns and special corner borders. But proportion of the width of the stile and border to the dimension of the panel was left to individual taste — advice echoed in most American manuals.

Gelatine Molds for Plaster Casting

by BRIAN EWING



Gelatine ready for molding should run like melted caramel (top). Electric glue pots like this have been the industry workhorses for years and are good for small jobs (1 to 8 quarts). For large jobs, you can rig up a double boiler (above) using a lobster pot and barbecue cooker bought at the hardware store.

BEFORE LATEX, SILICONE, AND SYNTHETIC RUBBER CAME ALONG FOR making flexible molds, gelatine was the only game in town. Flexible molds simplified the process of casting undercut plasterwork — subjects that are cut away on their lower part to create projections (acanthus leaves on a column capital are a good example). Until flexible molds, such features had to be cast with multi-part plaster molds. A Londoner, J. Herbert, revolutionized the trade when he cast with gelatine in 1847. It's an old, traditional technique, but a simple one. There's little on the process in print, though, so here I'll show you the steps for creating a straightforward flood mold from gelatine.

Gelatine and Its Origins

WHY BOTHER TO MAKE OLD-TIME “GLUE” molds? After all, they're not as hardy as new materials, and they take practice to get right. The answer is gelatine can still have an economic advantage over expensive synthetics. Top-quality gelatine can be molded, melted down later, and then re-used, so the cost drops with each use. Recycling the raw materials this way is environmentally friendly, too. A good, fresh gelatine mold is also very elastic and removes well from complex surfaces. (A flat one can even be bent to a radius for casting, say, curved cornices.)

The gelatine used to make molds is a natural material extracted from beef bone and hide — in old cartoons, the stuff nags were turned into at the proverbial “glue factory.” Techni-

cally, gelatine is a protein colloid known as a high molecular weight animal glue. Some grades have served for years in the furniture and cabinetmaking industry. The material is ideal for holding fine woodwork together because it's strong, flexible, and reversible (parts unglue with heat and steam). Book-



Seal the model and bearing (plywood) with shellac. The author is using a simple plaster rosette from a ceiling or wall; gelatine can be used to cast subjects much more complex.

binders use it, too. The gelatine manufactured for desserts or to coat pills is basically the same, but much purer.

In order to produce clean, sharp casts and durable molds, buy only the very best gelatine. Unfortunately, good gelatine is getting hard to find nowadays (lower grades contain impurities). Ask for high gram-strength hide glue, and test it first by melting a small batch in a double-boiler glue pot. Good gelatine will congeal readily, and it will have little odor.

Steps for Mold Making

1. MAKE SEPARATING SOLUTION.

Before you melt gelatine, you need to make separating solution so the glue won't cake and stick to the sides of the pot. Many substances have been used as separators, among them petroleum oil, chalk oil, and gum oil. To make chalk oil, add enough French chalk to paraffin oil to produce a liquid the consistency of milk. To make gum oil, dissolve 4 oz. of gum damar in 2 oz. of paraffin oil. Add 1 1/2 pints of kerosene when melted, then store in a container for use later.

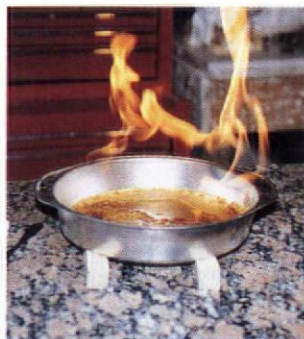
I like to use stearine because the ingredients are easy to obtain (double-pressed stearic acid can be bought at hobby shops that sell candle-making supplies) and relatively inexpensive. Mix stearic acid and kerosene 50/50 in a double boiler. Gently

and very slowly heat the solution until it becomes clear, then remove from the heat and let cool. Pour the solution into a container and seal with a lid. The stearine will last indefinitely in the container, but over time it will congeal. When you need stearine, scoop some paste into another container (a coffee can with a plastic lid is good), and mix in kerosene until you have a thick liquid. If the solution congeals again, add more kerosene.

2. PREPARE THE MODEL.

Your model first needs to be mounted to a smooth, flat surface, known in the craft as the *bearing*. Carpenter's wood glue will work, but the traditional adhesive is orange shellac (see at right). Once the shellac or glue has fully hardened under the model, you must seal the edges where it meets the bearing. Spread plaster or potter's clay around the joint, tapering and smoothing just enough to produce a seal. You must also seal the model so the gelatine will not stick when you separate the two. Paint two thin coats of orange shellac over the model and around the bearing, letting the shellac dry between each coat.

Next make a temporary *fence* around the model using lengths of 1x2 or 1x4 lumber, depending upon its height. Make the fence at least 1" higher than the model (to allow room for gelatine), and leave a space of 3/4" to 1 1/4" around the model. Seal the



If you want to make shellac adhesive start with four- or five-pound cut. Pour the shellac into a small dish, set it afire, and burn off just enough alcohol to leave a thick paste. Then, after painting the back of the model with thin shellac for good penetration, spread the paste quickly over the model, press it down to the bearing, and let harden.



Plaster, clay, weights — anything handy — can hold the fence in place to make a flood mold. Once the joints are sealed, paint all surfaces with separating solution.



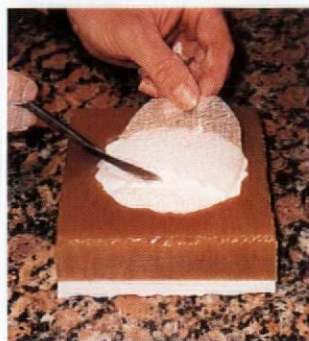
Starting at one end of the bearing, pour the molten glue between the model and the fence. Avoid trapping bubbles. Puddle leftover glue on a clean surface for recycling later.



Work all the way around the model as you separate the mold from the bearing. If the model breaks free, release it from the mold by using slight pressure on the back.



The separating solution has to be removed before the protective alum coating can be applied. Dust the surface with French chalk, then blow it clean.



Casts can be reinforced with crinoline — the stiff, starched textile used to support skirts (sold at fabric stores). Poke the crinoline down into the wet plaster, then level the back of the cast flat with a straightedge.

fence joints and edges with clay so the glue will not leak out. Use plaster of Paris to hold the fence together, and weights to keep it from moving. (I usually tie hemp fiber dipped in plaster around the fence, but bricks will do.) Paint two or three coats of orange shellac around the inside of the fence, and along the top surface. When the shellac is thoroughly dry, paint a thin film of separating solution over the model, bearing, and fence. Be sure not to leave puddles in the low areas.

3. MELT GELATINE.

Now to make glue. Paint a thin film of separating solution around the inside of a small container and fill with warm water, say, $\frac{1}{2}$ to $\frac{3}{4}$ full. Next, add enough gelatine for your project, then let it soak for at least one hour until the flakes bend easily. This step will permit the gelatine to melt readily. If you are setting up your own double boiler, give the gelatine one last stir to break up any lumps, and carefully place the small pot in the larger container. Top off the water in the large container so it is higher than the glue level. If you are using a self-contained electric glue pot, simply turn the unit on.

Heat the gelatine at 140 to 150 degrees until it is clear of flakes and lump-free. Stir the glue with a stick to check viscosity, and adjust the mix as necessary with either water or gelatine. This is a critical step. If the

glue is too thin the mold will not last more than a few casting cycles. (The moisture and exothermic reaction from the setting plaster will melt it.) If the glue is too thick, the mold may come out stiff. I usually look for the consistency of fresh caramel. Be sure to keep the water level in the double boiler above the glue. Adding a dash of concentrated antibacterial product (such as Dovicide or Lysol) at this point can ward off odors and deterioration later. When you are satisfied the glue is ready, turn the heat off and let it cool. After the final stir, let the batch sit for a few minutes so the bubbles rise to the top.

4. POUR AND UNMOLD.

You're ready to pour. When the glue has set awhile it develops a thin skin on top. Stir this skin into the glue so it melts again. Then carefully pour the glue into a pouring container. Take the container and start to pour. Stay in one place, and allow the glue to flow until the model is completely covered at least $\frac{1}{2}$ " over its highest point. Make sure the glue is between 110 and 120 degrees; if the glue is cold it will develop seams. Work slowly and steadily, otherwise the thermal shock may crack the model. Then let the mold cool and congeal for at least 12 hours, but wash tools immediately while the glue is still soft.

To remove the mold from the model,



After a fresh coat of separating solution, the mold is ready for pouring a casting. Watch for heat buildup in the plaster, and unmold as soon as it's set.



The finished cast shows all the details of the original. Check the mold face for soft spots — the result of heat, moisture, or bacterial attack — before starting another cycle.


take the fence off, then gently pry and lift the mold from the bearing. Next, slowly and gently remove the mold from the model — it should slip right off. Inspect the *face* of the mold for leftover shellac, which can be chipped off. Also remove the separating solution by dusting the mold with French chalk, then blowing it clean.

Tips on Casting

BEFORE THE NEW MOLD CAN BE USED, IT needs a coating of alum (available at pharmacies or chemical supply houses) to protect the gelatine from the setting plaster. Soak enough alum in hot water to produce a saturated solution. Allow to cool. Then apply a thin film of this solution to the mold, avoiding puddles. After the alum is dry, apply a thin film of separating solution around the inside of the mold — remember, no puddles — and you are ready for casting.

Casting plaster with gelatine molds is basically the standard procedure, with a few cautions. Apply the separating solution between each casting cycle, and after three or four cycles repeat the sequence of French chalk drier, alum protectant, and separating solution. Timing is critical, however; watch the clock. You can't leave the plaster cast in the mold any longer than

it takes to set — say, 45 minutes — or the moisture and reaction will hurt the gelatine. Try testing with your fingernail. If you can't go deep enough to produce a gouge, the plaster is setting well. Don't let the cast get too hot. If it feels warm, remove it from the mold. For the same reason, don't use slow-setting plasters (I stick to casting plaster). If you have many castings to make, don't expect to get them all from one mold. Instead, plan ahead and set up for a gang mold of four to twelve subjects at one pouring.

All flexible molds lose their shape eventually. Gelatine molds, being water-based, tend to shrink, curl, and dry out after three or four days of use. To get the maximum life put a mold "to bed" at the end of the day by wrapping it with damp blankets. When the mold has reached the end of the road, it's time to recycle the gelatine. You can melt it down for immediate remolding or dry it for storing. Cut the mold into 1" cubes and separate the them out on a frame of galvanized hardware cloth or expanded metal lath. When thoroughly dry, store in a cool, dark, dry place till the next casting call. 

Ewing Plaster Restoration is located at 418 No. Marshall St., Graham, North Carolina 27253 (910-228-8022). Our special thanks to Earle and Lisa Felber for technical assistance with this article.

SUPPLIERS

SUTTON SUPPLY COMPANY
Highway 64-70 East,
Dept. OHJ,
Conover, NC 28613
(704) 464-8297
Casting glue gelatine
in retail quantities;
contact for details.

WOODWORKER'S SUPPLY
1108 North Glenn Rd.,
Dept. OHJ,
Casper, Wyoming 82601
(800) 645-9292
Paraffin oil, gum damar.

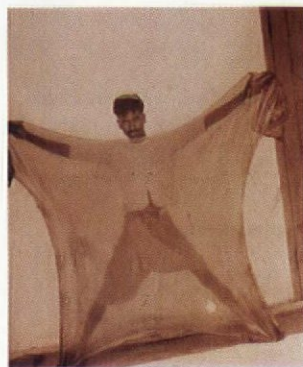
**UNITED STATES GYPSUM
COMPANY**
Industrial Products Division
125 So. Franklin St.,
Dept. OHJ,
Chicago, IL 60680-4124
(800) 487-4431
No. 1 molding plaster;
contact for distributor.

EMCO ELECTRIC COMPANY
5011 Ravenswood Ave.,
Dept. OHJ,
Chicago, IL 60640
(312) 728-4454
Electric glue pots
in four sizes.

A GOOD SHELLACKING

This Most Traditional Clear Finish is Often the Most Practical

BY JOSH GARSKOF



Shellac is still handmade in India. **TOP:** A “taffy-puller” stretches lac into a thin sheet. **ABOVE:** Workers scrape lac from twigs. **BELOW:** Shellac flakes, ready to be dissolved in denatured alcohol.

THE FIRST DECORATIVE FINISH TO PROVIDE clear, hard protection for fine woodwork came centuries before acrylics or petroleum products. It was shellac, a simple coating made from the secretions of a bug. Although varnish arrived on the scene in the mid-1800s, shellac was the standard until the turn of this century. It’s the classic finish we associate with Victorian floors, doors, wainscots, balusters, and other exposed wood.

You’ll find shellac somewhere in almost any old house. It may be the original finish hidden under layers of paint. Maybe it’s still exposed, but barely recognizable because the surface is dirty or heavily crazed. No need to go “plastic,” however. Old shellac finishes are easy to restore, and when the call is for a new clear finish, shellac can be a beautiful, historically appropriate choice. Modern chemistry has created harder and more resistant materials, but shellac has never been surpassed for its high gloss and glowing amber hue.

Meet the Beetles

SHELLAC’S MAIN INGREDIENT IS PRODUCED by the lac bug, a tiny insect indigenous to the Far East, primarily India. The bugs suck sap from trees and convert it into a hard, resinous material. Most lac comes from female bugs. As they lay thousands of eggs, they suck up so much sap that their bodies turn into hard, protective sacks — a lethal process. Once the young have hatched, laborers collect the material, crush it, and melt it down, removing twigs and shells from the liquefied product. (Also extracted is a crimson dye, which had great commercial value before the discovery of coal-tar dyes, but is now considered an impurity.)

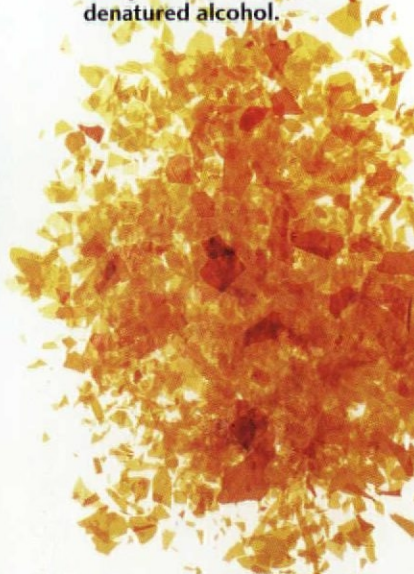
To this day, a lot of shellac is refined

by hand. As it cools, the liquid lac is stretched into sheets, a process often compared to a taffy pull. Dry sheets are broken into shellac flakes, to be stored or sold in this state for industrial purposes. (Phonograph records were once made from shellac, and it is still used in the electrical industry.) Shellac is also pre-dissolved in alcohol for ready-to-use sale. It takes about 1.5 million lac bugs to make one pound of shellac. In fact, in Hindustani *lakh* means 100,000, and so became the root of the word shellac.

The Coating with Spirit

ALTHOUGH CLOSER TO BROWN IN COLOR, this product is called “orange” or “amber” shellac and is the standard found in all historic finishes. Today, you can also purchase “white” shellac, a modern, bleached version marketed for finishing lighter woods. It appears white when wet because of a wax component, but dries clear. White shellac is the main ingredient in stain- and knot-sealing primers.

Shellac forms a finish through the simple process of evaporation. When the resinous flakes are dissolved in a solvent (alcohol), they become a liquid. When the liquid is painted on and the solvent dries, the flakes interlock as a continuous resinous film. No chemical change occurs, and reintroducing the solvent at any time will soften the film. Today, this type of coating is occasionally called an evaporative finish, but the old-time name is spirit varnish — “spirit” for the alcohol, and “varnish” for a generic clear finish. The amount of flake in the solution is measured as the “pound cut” (e.g., a three-pound cut has three pounds of flake per gallon). Shellac’s cut affects its look, workability, thickness, and drying time.





Enhancing a reproduction Regency style mantel and panelled wall, the traditional shellac finish was brush applied, hand rubbed, and waxed.

There are pros and cons to a shellac finish. Heat and some common chemicals (such as ammonia and other alkalies) will damage the finish. Water whitens it, and alcohol dissolves it. However, shellac has less well-known practical advantages — chiefly that it's easy to use. Shellac dries in minutes, so you're unlikely to get drips, sags, or curtains on vertical surfaces. Such speed means it can be recoated shortly after it is applied, a big help where production is important.

Shellac is also non-porous, making it an excellent sealer and moisture barrier. It has long been used as a knot sealer under paints because it keeps bleeding resins and staining extractives in the wood, where they cannot mar the surface. Shellac also keeps water out of the wood, so it is less likely to stain or change shape with increases in humidity. On porous interior surfaces, such as plaster and wallboards, it's the shellac in stain-kill primers that traps old water stains. (Coating the interior walls of houses with shellac can block moisture migration out of the

Testing: What Finish Is It?

Of the three categories of hard-coat clear finishes common in old houses, shellac belongs in the first: *spirit varnishes*. After World War I, synthetic lacquer was developed. Like shellac, lacquer is a resin (nitrocellulose) dissolved in a spirit (lacquer thinner).

In the mid-19th century, manufacturers introduced *oil varnishes*, cooking linseed oil and natural resins (such as kauri gum) together. These oil varnishes change chemically as they cure, and their solvents will not redissolve them.

Synthetic varnishes are a product of modern chemistry, developed during the 1930s and '40s. Many new synthetic oils and resins (alkyds, polyesters, etc.) and oils gradually replaced the natural components of oil varnishes.

Figuring out what sort of finish you have is easy. First, rub a bit of denatured alcohol on it in an inconspicuous spot. If it loosens, it's shellac. If there's no reaction, try lacquer thinner, which will dissolve both shellac and lacquer. (It'll wrinkle varnish, but won't remove it.) If neither alcohol nor lacquer thinner works, it's a varnish. Remove it with a commercial paint and varnish stripper.



RIGHT: These 1880s ash pocket doors were refinished using layers of both orange and white shellac to re-create the original color.

house, and it has even been used to stop infiltration of air-borne formaldehyde from problematic foam insulations.) When wood does move, as all wood does, shellac will flex without cracking.

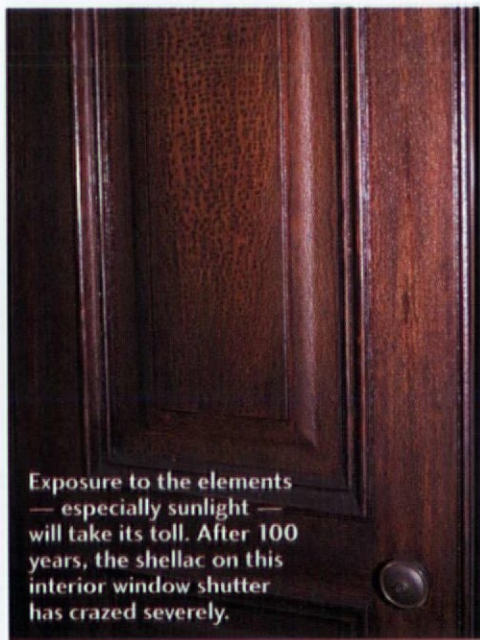
Even under transparent stains and varnishes shellac can be a help. New wood, or finished wood that has been sanded bare, often doesn't take stain evenly — a classic problem that pops up in refinishing old softwood floors. Prepping the wood first with a coat of 1-pound cut of shellac will give it uniform porosity and prevent mottled staining. Shellac makes a good, economical first coat for a traditional, non-polyurethane varnish job, too.

Perhaps the biggest advantage of a shellac finish is that it is so easily repaired.

Cleaning: Shellac Revival

Contrary to common misconception, shellac does not darken with age. (Varnish is the old finish that darkens over time.) Shellac maintains its amber hue. Of course, all clear finished wood takes on a patina because of the effect of ultraviolet light on the wood itself. Shellac may also darken from dirt. Super-hard finishes like polyurethane are more likely to repel tiny grains of sand or dust. They may scratch the surface slightly, but they tend to wipe away with cleaning. On shellac, they are more apt to get ground into the surface. This can make the finish look darker. The upshot is that cleaning or renewing your finish may lighten it up as much as stripping and refinishing with a new shellac film would.

For all cleaning and renewing procedures, test the effect on your finish in an out of the way spot first. Start with a gentle dish-



Exposure to the elements — especially sunlight — will take its toll. After 100 years, the shellac on this interior window shutter has crazed severely.

washing soap, using just the suds and wiping them away immediately. Or use a stronger cleaner, such as Fantastik. You can also try a small amount of denatured alcohol and steel wool. This will melt the surface slightly and remove built-up grime. To cover scratches or gaps in the finish or remove water marks (white streaks), you can re-amalgamate shellac by rubbing it with an alcohol-soaked pad or rag. This dissolves the finish, loosening the shellac particles so they can resettle over the damaged areas.




Restore defects or gaps in the finish simply by applying a couple of new coats, then “aging” them with a light steel wooling. Each shellac coat partially dissolves the previous coats, then the entire film re-hardens as one, thicker layer. (White shellac can even be used to touch up old varnishes and lacquer, but it will not bond with polyurethane.) Remove white streaks (water marks) by rubbing a little alcohol over the surface. You can also re-amalgamate an existing finish by reintroducing low levels of the solvent.

A Clean Finish

SHELLAC IS ONE OF THE SAFEST FINISH OPTIONS. Its resin is organic, non-toxic, and can be used for babies' cribs and toys. (In fact, shellac is a major ingredient in some candy coatings on medicines and sweets and is used to preserve and give a nice shine to fresh fruit.) Shellac does not emit VOCs (volatile organic compounds) as it dries, and it complies with the clean air regulations that limit many architectural coatings in places like New York City and California. Of course, the solvent — typically denatured alcohol — is toxic and flammable. Keep a strong flow of fresh air moving

through the work area when shellacking; an appropriate respirator (NIOSH/MSHA TC23C) is also a good idea.

Unquestionably, a modern finish may serve better on counters and tabletops, where spilled cocktails, hot pans, and wet glasses lurk. These days, on jobsites and in home centers, the words "clear finish" are synonymous with polyurethane. This rock-hard and nearly impermeable material lasts longest in tough applications, such as floors. (All clear finishes are relatively short-lived in strong sunlight or outdoors, because ultraviolet rays pass through them and de-

grade the wood underneath, causing the bond to fail.) Nonetheless, the traditional finish achieved with shellac is unsurpassed for vertical surfaces and other less-exposed woodwork. Some restorers shellac even bedroom floors, adding a protective coat of wax, for a classic Victorian shine. 

BELOW: On this maple sample, aniline dyes were added to the shellac to create colored finishes. From left to right: orange shellac, white shellac, unfinished, and with "red mahogany" and "red maple" dyes.



Shellacking: Mixing & Application

Once shellac is dissolved in alcohol, it begins to degrade. Eventually, it won't harden anymore. For generations, woodworkers' rule of thumb has been that premixed shellac has a six-month usable life. Today, some manufacturers say their products will last for years on the shelf. Check labels, talk to your seller, and look for a freshness date stamped on the can. You can test questionable shellac before using it by putting a few drops on an old jar lid. The shellac should harden overnight. If it is soft in the morning, the shellac may be old and no longer usable. For guaranteed freshness, you can mix shellac yourself.

Always mix and store shellac in a glass container; contact with metal will darken it. (Cans of pre-mixed shellac have a special lining.) Begin by putting the flakes into the jar (for faster results, crush the flakes to a powder first), and gradually add denatured ethyl alcohol, stirring regularly. (Any alcohol will work; the difference between types is how long they take to evaporate.) Keep the container sealed to prevent evaporation of the alcohol as well as contamination from moisture in the air. Never shake it, because that can lead to bubbles in your finish.

Shellac has a bit of wax in it naturally, which can cloud the finish and reduce its water repellency. To de-wax shellac, let it stand for a couple of weeks. The wax will settle to the bottom; slowly pour off the shellac. A less effective, but quicker, method is to strain shellac through a fine cloth.

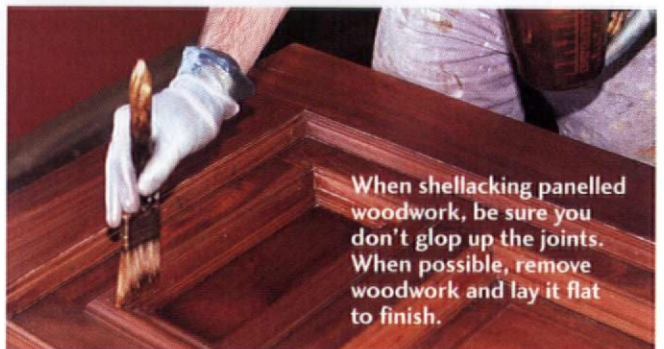
APPLY YOURSELF: You can spray shellac on, and it's even available in aerosol cans, but it is not the best clear finish for spray application because it dries so quickly. If you hold the can too close, you'll get drips; too far, and you'll get a stippled effect.

At the other end of the application spectrum is French Polishing, a shellacking technique that dates back to the 16th century. In a French Polish, shellac is applied with a pad of cotton cloth and rubbed on. The circular

motion of the pad creates a glass-like surface, free of any application marks. (This is a true craft. It takes practice and instruction to get the knack.)

A middle of the road route to a great finish is brushing. Here are some professional tips:

- ♦ A thin "pound cut" is easiest to work with. Start with a one-pound cut for the first coat. Then use either a two- or three-pound cut for later applications.
- ♦ Shellac dries fast, so work quickly. Brush it out as you apply it, using long strokes. Don't return to touch up already applied areas, or you'll wreck the surface.
- ♦ Not only must woodwork be completely dry, but even moisture in the air can mar the finish with white blemishes. As the alcohol evaporates, it cools the surface and in high humidity, condensation can actually form on the shellac.
- ♦ Use a high-quality, soft, natural-bristle or synthetic brush. Keep it loaded with shellac. If it is set down for even a minute, it will harden.
- ♦ Sand out brush strokes and drips between coats, but don't sand to degloss. Even glossy shellac coats adhere well because wet shellac dissolves the lower coat slightly, allowing the resin films to interlock. (A little shellac dust from sanding between coats will be absorbed into the next coat.)



When shellacking panelled woodwork, be sure you don't glop up the joints. When possible, remove woodwork and lay it flat to finish.

How to Get Your Town Interested in Itself

BY ADAIR MULLIGAN

MY NEW TOWN LOOKED like a scene from an insurance company calendar. The honest-to-goodness New England Village had tree-lined streets, majestic farmhouses, a church, a corner store, even a town green with bandstand. Yet, it seemed to me, this beautiful place suffered from too little self-respect.

I watched in horror as town planning officials allowed the old dry-goods store (specializing in night crawlers) to be replaced by a video arcade. A few months later, at the town meeting (a small-town event I could hardly wait for), my fellow villagers ratified a long-range capital plan that included bulldozing the Greek Revival town hall and building a "real" one. This picture-perfect place, I was finding out, was not so proud of its roots.

My battle to make the town aware, and proud, of its history, undertaken with a few sympathizers, was not about restricting development, or telling folks what sorts of curtains to hang. It was about inspiring townspeople to look at the history all around them with new eyes. It took eight years to sound the wake-up call. It also took a good bit of public speaking, late-night meetings, squinting at antique penmanship, and tireless rabble-rousing. The process also involved huge personal satisfaction, and it was fun. I'd like to share my most successful strategies and campaigns.

Enlist the Schools: Too often, children think American history happened only in Plymouth and Gettysburg. Yet there is history everywhere, and teachers love to bring their subject closer to home. We got the ball rolling by bringing in artifacts from local houses for show-and-tell. Soon the teachers took over. The third grade, for example, researched and built scale mod-



Picture postcards made from historic photos of the town raised consciousness and funds.

els of buildings in our historic district.

Capitalize on Christmas: During the holidays, people are ready to embrace anything smacking of tradition. The town caught the spirit with an annual evening candle-light walk through the village. It's a night of carolling and cocoa, but it also highlights our historic neighborhoods.

Date Old Houses: We called or wrote to old-house owners to find out construction dates for a plaque program. When not one homeowner could offer a date (except a lady who insisted her early 1900s Builder's Style house was from 1812), it was clear that some work had to be done. So we held a workshop called How to Date Your Historic House; it was surprisingly well attended. The heavy volumes in the Registry of Deeds intimidated many of the participants, so it became a group effort.



Apply for Funding: Town self-consciousness rose a notch or two when we landed a federal grant through the State Historic Preservation Office. We had struggled through the application paperwork, and our hard work paid off. With the funds, we hired an architectural historian to study our old buildings. Meanwhile, we fleshed out their inner lives by researching the past resi-

My campaign to make the town proud of its past took time away from other things, like my daughter Hayden. But I did it for the children.



Mine is an old New England mill town, but it could be any old town, anywhere: a church, a main street, an interesting past.

Victorian
—AND COUNTRY—
Gingerbread
PLUS MANY OTHER
Architectural Accents
& Designer Details
—BY—
VINTAGE
WOOD WORKS
Established 1978

Our 96 page factory-direct Catalogue overflows with SOLID WOOD treasures for your home. We are the largest direct supplier for these details, due to our old-fashioned values, friendly customer service, and exceptional quality. We love what we do, and we always guarantee your happiness!



Elegant & functional SCREEN / STORM DOORS for lasting first impressions.

Exciting Porch, Gable, & Eave decorations create unrivaled charm for your home's exterior.



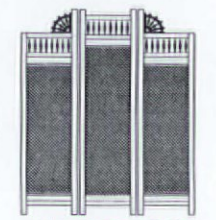
Custom-length SPANDRELS add a new dimension.

While custom-length Spandrels, Cornices, & Shelves, Brackets, Crown Mouldings, Stair Parts, & much more will transform your home's interior.



BRACKETS, HEADERS, CASING, and square CORNER BLOCKS transform plain openings.

Prompt shipment, easy ordering, factory-direct sales, and your satisfaction is guaranteed! Order our comprehensive Catalogue & we'll prove it to you!



FOLDING SCREENS... in 17 unique styles!



96 pages of hard-to-find Architectural Details!
Catalogue \$2
By Return Mail
also - 208 page, illustrated **Porch Book - \$12.95**

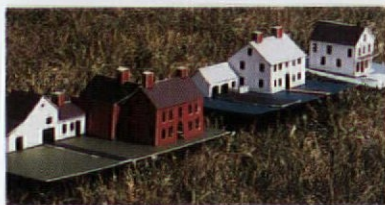
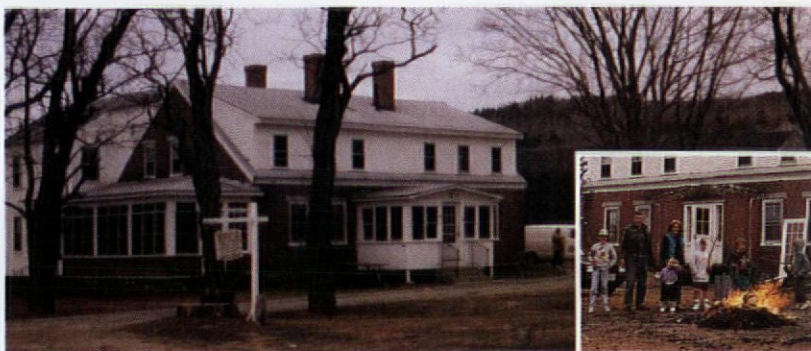
Name _____
Address _____
City _____
State _____ Zip _____

(903)
356-2158

Send to The Folks at
VINTAGE WOOD WORKS
Hwy 34 • Box R, #2817
Quinlan • TX 75474



© VWW 1994



ABOVE: The Greek Revival town hall was destined for doom, but we saved it. **INSET:** Villagers toast marshmallows over a bonfire of old junk ripped from the building during restoration. **LEFT:** All were impressed by the third grade's depiction of the oldest houses in town.

dents. A second grant enabled us to publish our study as a walking tour booklet, illustrated by a local artist. It describes fifty historic buildings, accompanied by a guide map and pen-and-ink drawings. Everyone loved it, even the Chamber of Commerce and the hospital, which hoped to use the booklets to lure health professionals to the region. We ran through the first printing in just a few months.

Start a Newsletter:

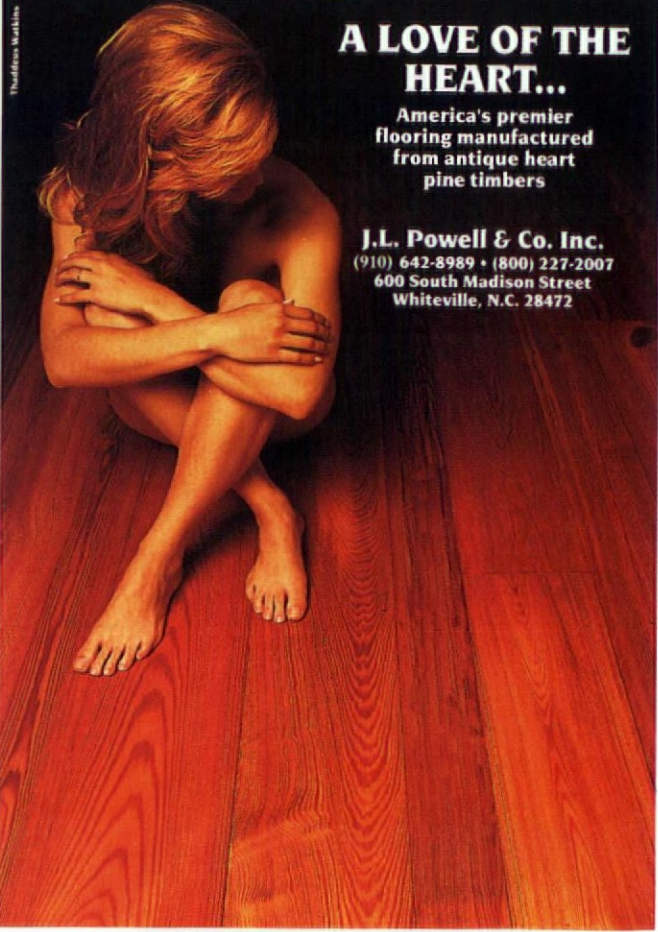
Our's might have been the most effective tool in whipping up interest. It was a home-brewed affair, put together sans even a T-square and churned out on the town's copy machine. The newsletter is published each season (except, of course, Mud Season), and carries a grab-bag of articles including "Village Vignette" (the history of an old building), "Old House Blues" (a fix-it-up subject), and "Ask Alvey" (excerpts from the 1850 memoirs of a village boy named Alvah Hunter).



My well-publicized efforts gained me notoriety, if not always popularity, throughout the county.

Our *coup de grace* was saving the beleaguered Greek Revival building. The selectmen got their new town hall, but as of this writing, the structure has been saved from school-board plans to use the land for a playing field. An unsinkable volunteer enlisted others to help strip wallpaper, remove porches, reglaze windows, and refinish floors to create a beautifully restored building. It is now home to the offices of a non-profit music festival.

This town now knows itself a little better. You hear the words "historic resource" in planning-board hearings, the children understand how a brick beehive oven is fired, and residents actually voted extra money for the new town hall project to exhibit the town's elaborate Victorian safe door! The town understands where it is going because it understands where it has been. It has become, in many ways, an even more attractive place to live. Perhaps some of our successes will help others develop pride in their Main Streets.



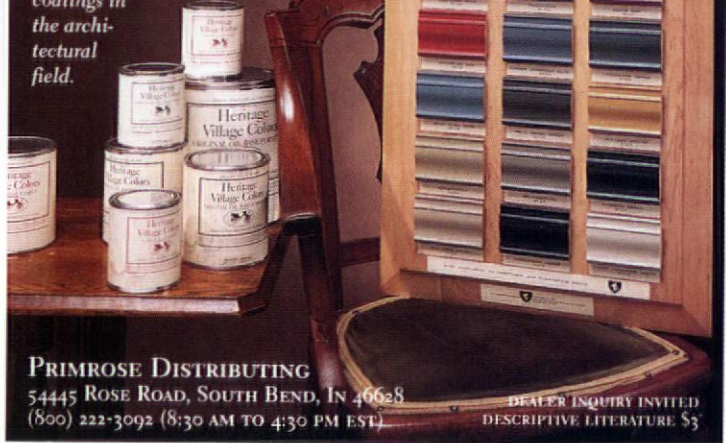
A LOVE OF THE HEART...

America's premier flooring manufactured from antique heart pine timbers

J.L. Powell & Co. Inc.
 (910) 642-8989 • (800) 227-2007
 600 South Madison Street
 Whiteville, N.C. 28472

Heritage Village Colors ORIGINAL OIL BASE FORMULA

Heritage Village colors were selected for authentic reproduction of 18th and 19th century architecture. They are suitable for most exterior and interior surfaces, walls, woodwork, trim, furniture and decorative painting. With the harmonious colors in this collection, color schemes for your entire house can be created, limited only by your imagination. These coatings have a superior workability and depth of color that make Heritage Village Colors the benchmark of coatings in the architectural field.



PRIMROSE DISTRIBUTING
 54445 ROSE ROAD, SOUTH BEND, IN 46628
 (800) 222-3092 (8:30 AM TO 4:30 PM EST)

DEALER INQUIRY INVITED
 DESCRIPTIVE LITERATURE \$3

HIGH HEAT BILLS?

SAVE \$\$\$

with a

HIGH EFFICIENCY GAS FURNACE

92%+ EFFICIENCY RATING MULTI-SPEED FAN
 VENTS HORIZONTAL OR VERTICAL WITH PVC PIPE
 LIMITED LIFE-TIME WARRANTY

Regular \$1295.00 NOW! \$995.00

80% HIGH EFFICIENCY FURNACES

Starting at \$595.00



1-800-265-9369

FREE
 STEP BY STEP
 Installation Video
 with Purchase
FREE SHIPPING

Quality Heating, Inc.
 Box 341
 Greenville, MI 48838
 Wholesale Heating Catalog - \$1.75

A Cheerful Fire & A Warm Home...



There is almost nothing as delightful as a crackling fire, or as comfortable as the soothing warmth of soapstone. Soapstone is nature's most beautiful, durable, and efficient stove material. It absorbs twice as much heat as metal, and radiates steady warmth, even after the fire has died.

Woodstock Soapstone Stoves offer both traditional and contemporary styling, and the latest in clean-burning technology. An internal catalytic combustor boosts heat output and virtually eliminates pollution.

Our financing plan makes it easy to own a soapstone stove at low monthly terms. Send for free catalog, or call 800-866-4344 for free catalog & video.

As low as \$52.50 per mo.

FREE COLOR CATALOG

Name _____
 Address _____
 City/State/Zip _____
 Phone (daytime) (____) _____
 Phone (evening) (____) _____

Woodstock Soapstone Co., Inc.
 66 Airpark Rd., Dept. 361, W. Lebanon, NH 03784

Free Video offer with phone inquiries only!

FREE CATALOG & VIDEO 1-800-866-4344 FASTEST SERVICE!

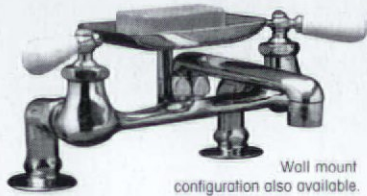
25% OFF CHICAGO FAUCETS

Since 1901, Chicago Faucets have been the standard of the industry. Still American made from solid brass and genuine porcelain. These quarter turn valves will last a lifetime but our special pricing won't.

HARDWARE+Plus, Inc.
1-800-522-7336



CHICAGO FAUCETS



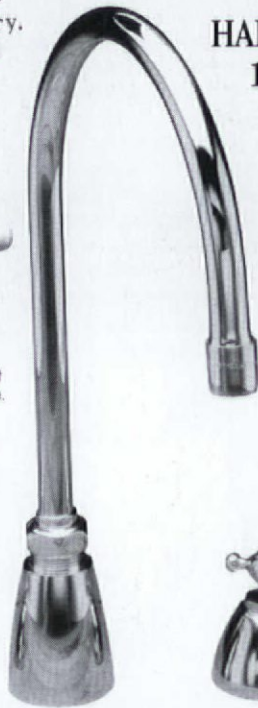
Wall mount configuration also available.

CF-728-SS-372-CPB

Chrome \$230⁷⁷

CF-728-SS-372-CP

Brass \$398⁰²



Also available with blade handles or porcelain cross handles.

CF-201-GN8A-E3-370-CP...Chrome...\$176⁷⁷ CF-200-GN8A-E3-370-CP...Chrome w/spray...\$200⁵⁵
CF-201-GN8A-E3-370-CBP...Brass...\$306⁶⁰ CF-200-GN8A-E3-370-CPB...Brass w/spray...\$345⁵²



Ready-Laid™ antique heart pine flooring

The Joinery Is Making History With A Floor That's Easy To Install.

The tools are centuries old. So are the timbers. And through The Beauty Of Recycling,™ The Joinery Company is using them to make history with something brand new: Ready-Laid™ antique heart pine flooring.

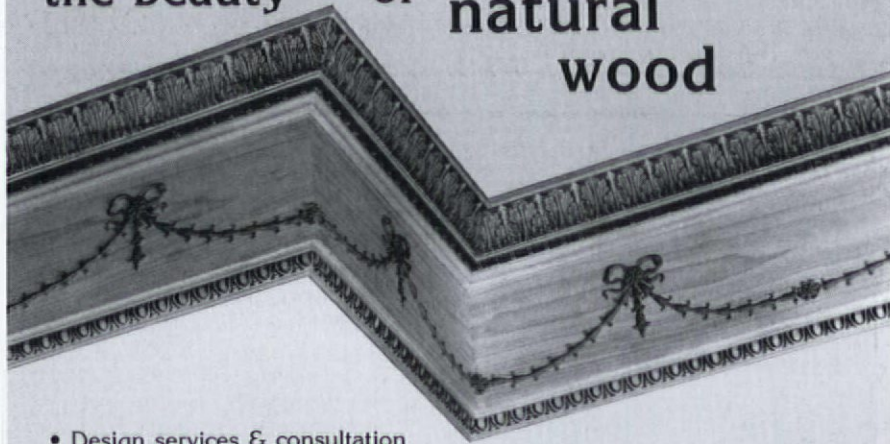
- Pre-fitted, pre-laid flooring that needs no commercial sanding
- Pre-squared ends, laser-straightened edges
- Easy-to-handle nested bundle packaging
- Kiln-dried stability

Send \$5 for a portfolio & price list, or \$25 (refundable with your order) for samples of our fine woods.

THE JOINERY CO.
Antique Heart Pine Flooring

Dept. OH • PO Box 518 • Tarboro, NC 27886
(919)823-3306

Authenticity, Craftsmanship, and the beauty of natural wood



- Design services & consultation
- Embossed wood mouldings — straight or curved
- Available in all species of wood
- Custom designed & crafted interiors
- Doors • Mantels • Gun cases
- Raised paneling • Circular stairs
- Custom cabinetry • Entryways
- Supervision from design to installation

CATALOG AVAILABLE — \$5



AMERICAN CUSTOM MILLWORK, INC.

3904 NEWTON ROAD • P.O. Box 3608
ALBANY, GA 31706
(912) 888-3303 • (912) 888-6848 • FAX (912) 888-9245
U.S.A — WORLDWIDE

THE OLD EUROPE COLLECTION



COZY COTTAGES AND CHALETs
ENTIRE COLLECTION - \$10.00

THE CRAFTSMAN COLLECTION

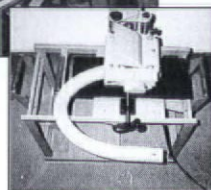
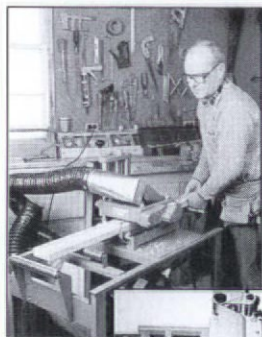


ARTS AND CRAFTS BUNGALOWS
ENTIRE COLLECTION - \$12.00

To order, send check or money order to:

PRINCETON PLANS PRESS®
Box 622 Princeton, New Jersey 08540
VISA 1-800-566-9655 Mastercard

**MOLDER / PLANER
FOR
STRAIGHT, CIRCULAR, ELLIPTICAL* MOLDINGS
(Casings, Crowns, Picture Frames, Raised Panels)**



* Elliptical jig required

EJ Elliptical jig allows radii as small as 7 in.



Our W • 7S Model offers Versatility and Durability

FEATURES:

- Duplication of historic profiles up to 3/4 in. deep
- Solid cast-iron base & head
- Molder-to-planer in less than 2 minutes
- Portable – on site or in the shop
- 7,000 rpm/two-knife system produces 78 cuts per in.
- 100 standard knives
- Custom knives
- Five-year warranty
- Fully American-made!

Williams & Hussey Machine Co. Inc.

Dept. 565AA

P.O. Box 1149 • Wilton, NH 03086

Tel: 800-258-1380 (USA) or 603-654-6828

Fax: 603-654-5446

Old World specialty brushes & graining tools.



Call for a FREE brochure on our specialty brushes, graining tools, how-to videos and books.

(800) 821-3314

(314) 447-3624 • FAX (314) 447-3652



OLD WORLD BRUSH & TOOL CO., INC.

3467 Beldeer Drive St. Charles, MO 63303

Calcimine Ceiling Blues?



Try Sterling's Olde Yankee Towne ready-mixed Calci-Coater

- Seals old calcimine surfaces
- Succeeds where most paints fail
- Time tested answer for older buildings
- Topcoat with oil or latex paints
- May be tinted with oil or universal colors

For other old house restoration jobs, try:

- 5f5 non-flammable paint remover
- Old Time Linseed Oil Putty
- Sterling Elastic Glazing Compound
- Quik & Clear vinyl wood finish

For a restoration products brochure, write to:

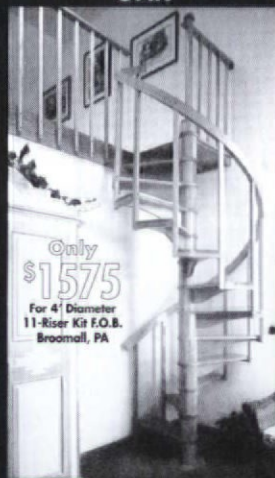
OHI Catalog
SCL Corporation, Box J
Malden, MA 02148

THE BEST BUYS IN SPIRAL STAIRS!

METAL



OAK



VICTORIAN



Other Diameters, Heights, and Welded Units available. Made in the U.S.A.

SAFE, EASY-TO-ASSEMBLE-KITS

Metal Kits in stock for immediate shipping or pick-up!

SHOWROOM/WAREHOUSE LOCATIONS IN:

- | | |
|---------------------|----------------|
| Broomall, PA | (610) 544-7100 |
| Pomona, CA | (909) 598-5766 |
| Sarasota, FL | (813) 923-1479 |
| Houston, TX | (713) 789-0648 |
| Chicago, IL | (708) 952-9010 |
| Stamford, CT | (203) 325-8466 |

Call or Write for Free Color Brochure:

Toll Free 800-523-7427 Ext. HJ15 The Iron Shop, Dept. HJ15, Box 547, 400 Reed Rd., Broomall, PA 19008

Specify: Metal _____ Oak _____ Victorian _____

Name _____

Address _____

City _____ State _____ Zip _____

MasterCard • Visa • Amex • Discover

From the Leading Manufacturer of Spiral Stair Kits™

THE IRON SHOP®

©The Iron Shop 1994

RESTORATION

REPRODUCTION WALLPAPERS

MT. DIABLO HANDPRINTS reproduces document wallpapers for museums, historical societies, and other preservation interests. After carefully trac-



Above: Reproduction Eastlake wallpaper traced directly from the wall. Below: With the blade of the Roof Rake, you can pull snow from the edge of your roof.

ing patterns from old-house walls, they select colors through chemical analysis and historical research. Then they print reproduction paper for the project and for their warehouse. The paper shown, Anglo-Japanese Blossom, is patterned after original paper that still hangs in the vestibule of the Cohen-Bay House, an 1884 Oakland, Calif., Eastlake Queen Anne. Manufactured in its original 18" width, it costs \$48 per seven-yard roll. Mt. Diablo Handprints, P.O. Box 726, Dept. OHJ, Benicia, CA 94510; (707) 745-3388.

ROOF RAKE

WITH GARELICK'S NEW snow shovel, you can shovel the roof, too, helping prevent avalanches, dangerous icicles, and damaging ice dams that build up when snow melts and then refreezes. The Roof Rake comes either 16' or 21' long, and 5' telescoping extensions are available (to a maximum of 26'), giving you the reach to get

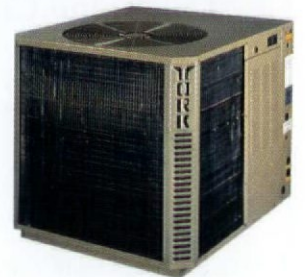


The Jorgensen Compound Miter Saw.

above the second storey. The 16' aluminum unit weighs less than five pounds and costs less than \$40. Extensions are \$9.95. The Roof Snow Rake is available at hardware stores. For a local distributor, contact Garelick Manufacturing Co., 644 Second Street, Dept. OHJ, St. Paul Park, MN 55071; (612) 459-9795.

MITER SAW

WHETHER YOU'RE REUSING old moulding or installing reproduction wainscot, accurately cut angles are essential. A power chop saw is expensive; a cheap miter box can be inaccurate. Jorgensen's Professional Miter Saws offer a compromise. They have quick-lock settings for commonly cut angles, as well as locking screws for uncommon ones. The sturdy cast alu-



The unique heart of the Triathlon heating and cooling system is a natural gas-burning engine

tributor in your area, contact the Adjustable Clamp Company, 417 North Ashland Avenue, Dept. OHJ, Chicago, IL 60622; (312) 666-0640.

RUNNING HOT & COLD

A REVOLUTIONARY NEW heating — and cooling

PRODUCTS by Josh Garskof

— system is literally cooking with gas. York's Triathlon powers both functions from a single energy source, natural gas, with breakthrough benefits in efficiency and economy. Old-house owners will appreciate the potential for lower operating costs — as much as 50% below those of conventional heating and cooling equipment — but there's also a space advantage in housing both plants in a single package (about the size of a large heat pump). The system costs between \$7,000 to \$8,000, plus ductwork. For a list of distributors, contact York Heating and Air Conditioning, P.O. Box 1592, Dept. OHJ, York, PA 17405; (717) 771-6418.

RADIATOR PAINTBRUSH

PAINTING THE BACK OF cast iron radiators or behind radiators, stoves, and refrigerators is no easy task — unless you've got a radiator brush. Not to be found at many hardware

A radiator brush paints hard-to-reach areas, much like angled tooth brushes get at rear molars.



Prospect Avenue, Dept. OHJ, Cleveland, OH 44115; (800) 832-2541.

REPRODUCTION MANTEL

THE DESIGN WORKS MANUFACTURES traditional mantels. Select from stock designs, such as the early American-inspired design shown, or have one custom designed to your specifications, sketches, or photographs. For both custom and stock designs, the Works will send shop drawings tailored to the dimensions of your firebox before manufacturing your mantel. Many designs and finishes available. The mantel above costs \$1,797 unfinished, or \$2,934 as shown. Contact The Design Works, 767 Trabert Avenue, Dept. OHJ, Atlanta, GA 30318; (800) 736-0256.

CASEMENT WINDOW HARDWARE

HOPE'S LANDMARK PRODUCTS has been manufacturing metal casement windows, and the hardware for

The Design Works' early American-inspired mantel with a bleached washcoat and gold-leaf finish.

them, since 1818. Today, they still offer many of their original designs for fasteners, roto operators, cremone boxes, handles. They also offer screens and the thumb turns to hold them. Custom designs, manufactured to your specifications, are a standard service (just send them a sample). You can mail order directly from Hope's Landmark Products, Inc., P.O. Box 580, Dept. OHJ, Jamestown, NY 14702; (716) 665-5124.



Two fasteners from Hope's casement window hardware catalog.

HOW TO ORDER OUR PLANS

Mail-order plans have a long history in shaping

the residential architecture of the country. Of the thousands of house plans available today, few exhibit good design and a grasp of historical proportion and detail. So, in response to requests from OHJ readers, the editors have "done the homework": We've hand-picked plans. In each issue, we offer the most attractive, authentic, and buildable of the historical designs, from all periods of American architectural history. Let us know what plans you're looking for.

You can order actual blueprints for all the houses featured. These plans are designed to conform to national building-code standards. However, the requirements of your site and local building codes mean you'll probably need the assistance of a professional designer (your builder may qualify) or an architect.

For the houses shown in this issue, blueprints include:

- Detailed floor plans showing dimensions for framing. Some may also have detailed layouts and show the location of electrical and plumbing components.
- Interior elevations are included in some plans, showing interior views of kitchen, bath, fireplace, built-ins, and cabinet designs.
- Building cross sections: cornice, fireplace, and cabinet sections when needed to help your builder understand major interior details.
- Framing diagrams that

show layouts of framing pieces and their locations for roof, first, and second floors.

- Energy-saving specs, where noteworthy, are included, such as vapor barriers, insulated sheathing, caulking and foam-sealant areas, batt insulation, and attic exhaust ventilators.

- May include foundation plan for basement or crawl space. (Crawl space plans can easily be adapted for full basements by your builder.)

Why order multiple sets? If you're serious about building, you'll need a set each for the general contractor, mort-

gage lender, electrician, plumber, heating/ventilating contractor, building permit department, other township use or interior designer, and one for yourself. Ordering the 8-set plan saves money and additional shipping charges.

Other notes: (1) Plans are copyrighted, and they are printed for you when you order. Therefore, they are not refundable.

If you would like information on ordering more than 8 sets of the same plan, please call our Customer Service Department at (508) 281-8803.

(2) Mirror-reverse plans are useful when the house would fit the site better "floppe." For this you need one set of mirror-reverse plans for the contractor; but because the reverse plans have backwards lettering and dimensions, all other sets should be ordered right-reading.

(3) Heating and air-conditioning layouts are not included. You need a local mechanical contractor to size and locate the proper unit for your specific conditions of climate and site.

MAIL TO: OHJ House Plan Service, 2 Main Street, Gloucester, MA 01930

Or call (508) 281-8803 to charge your order.

Please send the following:

PLAN NAME _____ PLAN # _____

#1	<input type="checkbox"/>	ONE COMPLETE SET OF WORKING DRAWINGS	\$ _____
#2	<input type="checkbox"/>	FIVE-SET PACKAGE	\$ _____
#3	<input type="checkbox"/>	EIGHT-SET PACKAGE	\$ _____
#4	<input type="checkbox"/>	PLEASE INCLUDE 1 ADDITIONAL SET OF MIRROR REVERSE @ \$25	\$ _____
		ADD POSTAGE & HANDLING	\$ 7.50
TOTAL		\$ _____

SEND TO _____	<input type="checkbox"/> CHECK ENCLOSED	CHARGE TO: <input type="checkbox"/> VISA <input type="checkbox"/> MC
STREET _____	CARD # _____	EXP. DATE _____
CITY _____	SIGNATURE OF CARDHOLDER _____	
STATE _____ ZIP _____	DAYTIME PHONE # _____	

Please allow 3 weeks for delivery.

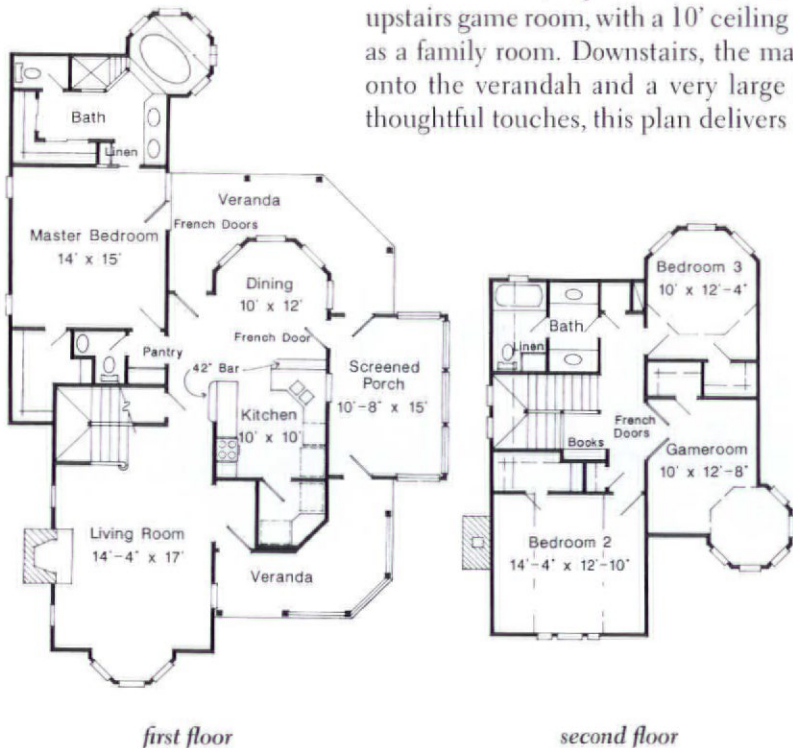
PRICES GOOD THROUGH JANUARY 1996

JF95

QUEEN ANNE WITH PALLADIAN WINDOW

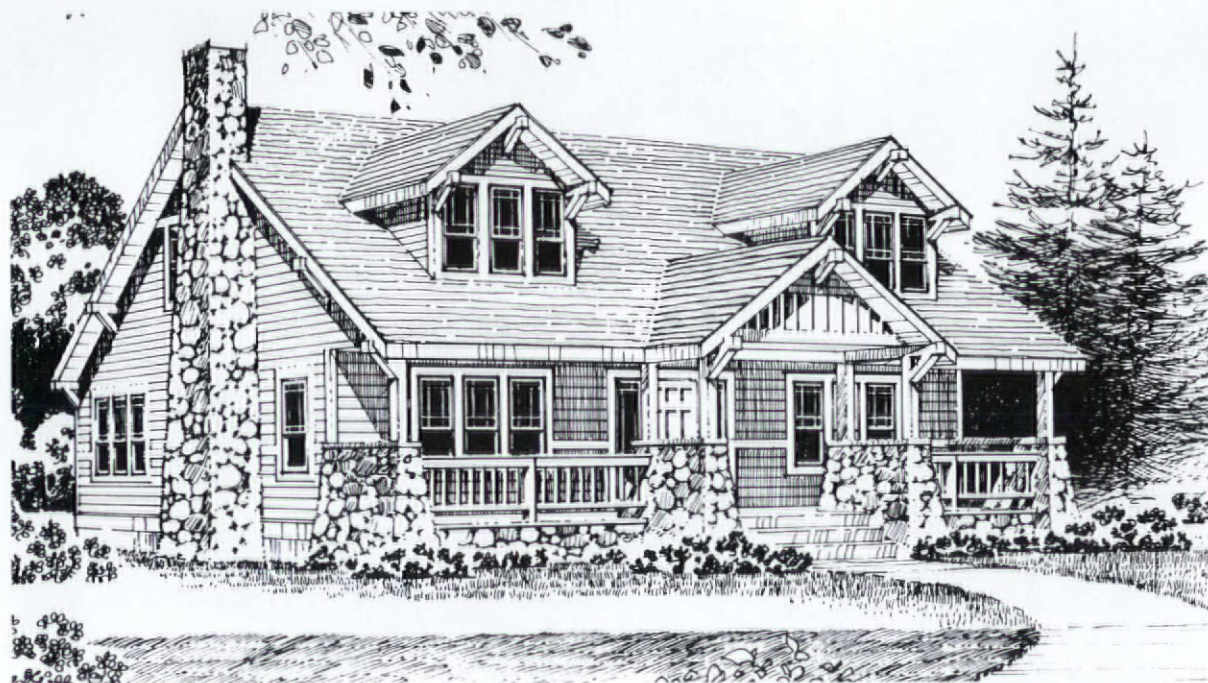


THIS UNIQUE QUEEN ANNE DESIGN, WITH ITS MANY OCTAGONAL TURRETS, French doors, spindlework detail, and an elaborate Palladian window, captures the essence of 19th-century Victorian living. The upstairs game room, with a 10' ceiling in the turret area, might well be used as a family room. Downstairs, the master bedroom features French doors onto the verandah and a very large bath. With large rooms and many thoughtful touches, this plan delivers a lot of living space for its size.



Plan LG-17-VI	
Cost.....	\$230
Set of 5.....	\$290
Set of 8.....	\$330
Bedrooms.....	3
Bathrooms.....	2 1/2
Square Footage.....	2,071'
First Floor.....	1,236'
Second Floor.....	835'
Ceiling Height	
First Floor.....	9'
Second Floor.....	10'
Overall Dimensions	
Width.....	40'4"
Depth.....	62'10"

CRAFTSMAN BUNGALOW



DISTINCTIVE ARCHITECTURAL DETAILS LEND authenticity to this Craftsman-style house. Note the large dormers with wooden bracket detailing, the expansive front porch with front gable and fieldstone piers, and the large fieldstone chimney. Inside, bedrooms are located on both floors, al-

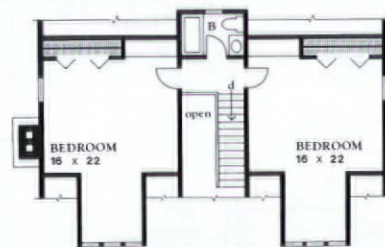
lowing the upstairs to be closed off, if desired. The first-floor master bedroom is spacious and neatly tucked away from the rest of the house. A large living room features a centrally located fireplace, and the kitchen sits conveniently between the dining room and the breakfast area.

Plan PP-04-PV

Cost.....	\$230
Set of 5.....	\$290
Set of 8.....	\$330
Bedrooms.....	3
Bathrooms.....	2 1/2
Square Footage.....	2,030'
First Floor.....	1,295'
Second Floor.....	735'
Ceiling Height	
First Floor.....	8'
Second Floor.....	8'
Overall Dimensions	
Width.....	43'
Depth.....	42'

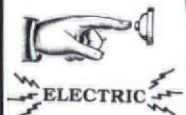


first floor



second floor

OXFORD CHIME WORKS



Handcrafted
Doorbells,
Door Chimes
and
Annunciators

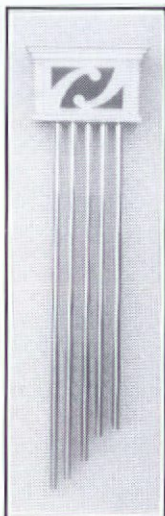
100% Acoustic
Genuine Chimes or Bells

Custom Melodies and
Custom Chime Cabinets
Available

Send \$3.00 for
Complete Catalog

Oxford Chime Works
Post Office Box 665
Ridgecrest, CA 93555

(619) 446-1040
(619) 446-1041 fax



TIN ROOF RESTORATION SYSTEMS

NOW THERE IS A 21ST
CENTURY SOLUTION TO
18TH CENTURY ROOFING
PROBLEMS!

AcryMAX®

Acrylic Roof Coating System

Restores, beautifies, repairs and weath-
erproofs tin roofs. (Also works great on
wood, asphalt and other surfaces.) Easily
applied, Environmentally safe. Available
in many colors. Durable and long lasting.

(800) 553-0523

CALL OR WRITE TODAY FOR FREE BROCHURE!

PRESERVATION PRODUCTS

221 Brooke Street, Media, PA 19063
(610) 566-7470 FAX: (610) 891-0834

Decorative Metal Ceilings

Original turn-of-the-century patterns

Using eighty year old dies, the W. F. Norman Corporation is once again producing metal plates for the design of ceilings and wall coverings. Their growing popularity stems not only from nostalgia but from their beauty, permanence, fireproofing and economy.

The fullness of the Hi-Art™ line — including center plates, corner plates, border plates, cornice and filler plates — permits classic designs to be produced that are architecturally proportioned for an exact fit.

Write for reproduction copy of 72 page illustrated catalog. Price \$3.

W.F. Norman Corporation

P.O. Box 323 • Nevada, Missouri 64772 • 1-800-641-4038
Fax: 417-667-2708

VICTORIAN WALLPAPERS

- Handprinted Borders, Friezes, Ceiling Papers & Coordinated Wall Fills.
- Available Directly from our Studio by Mail Order.
- In-house Design Service.
- Color Catalog with Binder: \$10.00

**BRADBURY & BRADBURY
WALLPAPERS**
P.O. BOX 155-C • BENICIA, CA. 94510
(707) 746-1900

**NOW AVAILABLE!
Neo-Classical Roomset
Edwardian/
Arts & Crafts
Collection**

Timeless Elegance...

Anaglypta® & Lincrusta®



Quality embossed wallcoverings
for a lasting impression

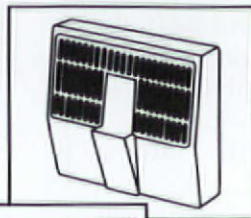
Crown Corporation, NA

1801 Wynkoop Street • Suite 235 • Denver, Colorado 80202
303•292•1313 800-422-2099 FAX 303•292•1933

Looking Forward to Another **SHOCKING** Winter?

Call now to order evaporation humidifiers for your steam or hot water radiators, hot air registers, or baseboard units. Our humidifiers rely on evaporation, so chemical additives, mechanical failure or toxic dust particles are not a problem.

The **Front-Mount** model, of durable ivory plastic, fills from the front and holds 1-3/4 qt.



The 18-inch galvanized steel **Side-Mount** slides into the end of your radiator and holds one quart of water.

\$10.99 ea. plus shipping & handling
\$39.95, set of 4 plus shipping & handling

shipments within MN, add 6.5% sales tax

STREET LEVEL SUPPLY

4728 Bryant Ave. S., Minneapolis, MN 55409
612/824-7655 fax 612/824-1169



You Can Save Up To 50% On Home Heating Cost

And never have to buy fuel, wood, oil, gas, kerosene ever again.

REPLACE OLD & INEFFICIENT HEAT

Hydro-Sil is a unique zone heating system that can **save you hundreds of dollars** in home heating costs.

It can replace your electric heat, oil or gas furnace. Your kerosene heaters and woodstoves.

Your benefits with Hydro-Sil

- Slash Heating Cost - Up to 50%
- Lifetime Warranty - no service calls
- Safe for children & furniture
- Clean - no fumes - no smoke
- U.L. Listed
- Preassembled - ready to use
- No furnaces - ducts - chimney
- Portable (110V) or permanent (220V)
- Whole House Heating or Single Room
- Room by Room Control

Hydro-Sil works like this: inside the heater case is a sealed copper tube filled with a harmless silicone fluid that will never spill, leak, boil or freeze. **It's permanent. You'll never run out.** Running through the liquid is a hydroelectric element that, when the thermostat is turned on, quickly warms the liquid. The silicone liquid with its heat retention qualities continues to heat after the Hydro element shuts off, **saving you money.** The heat radiating from the tube is directed into a gentle convection flow that delivers warm, comfortable heat into the room. It's just that simple. The principle is the same as hot water heating and provides the same comfortable benefits.

Credit Orders-Toll Free 1-800-627-9276 (M/C-VISA)
Or Mail To: Hydro-Sil
PO Box 662, Fort Mill, SC 29715

SEASONAL DISCOUNT AVAILABLE NOW



LIFETIME WARRANTY-U.L. LISTED

TWO MODELS TO CHOOSE FROM:
PORTABLE 110 V or PERMANENT 220 V

220 Volt Permanent	Approx. Area To Heat	Discount Price	Quantity
8' 2000 watts	300 sq. ft.	\$239	
6' 1500 watts	250 sq. ft.	\$219	
5' 1250 watts	200 sq. ft.	\$199	
4' 1000 watts	175 sq. ft.	\$179	
3' 750 watts	150 sq. ft.	\$169	
2' 500 watts	100 sq. ft.	\$149	
110 Volt Portable			
5' Silicone Dual watts 750-1500 W		\$199	
4' 1000 watts	175 sq. ft.	\$179	
3' 750 watts	150 sq. ft.	\$169	
4' Convector Dual Watt 750-1500 W		\$179	
S.C. & N.C. add sales tax		\$	
\$15.00 shipping per heater		\$	
Total Amount		\$	

Acct No. _____ Ex. _____
Name _____
Address _____
Phone _____

COPPER • BRASS
PEWTER • BRONZE • MAUVE
• METAL COATINGS •
(WATER BASE - FOR ALL SURFACES)

PATINA

ANTIQUE FINISHES

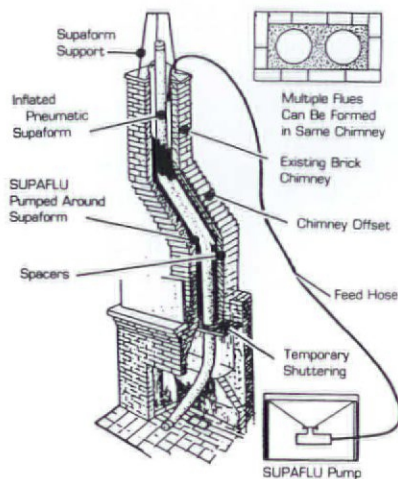
(BLUE, GREEN & OTHERS)

FREE BROCHURE

1-800-882-7004

(619-689-9322)

Supaflu Makes Old Chimneys Better Than New Chimneys.



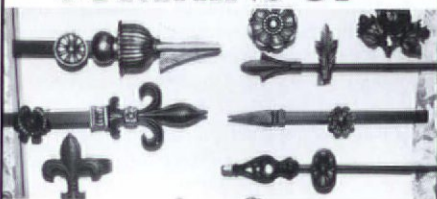
Because Supaflu retains the original charm and craftsmanship built into so many older chimneys while providing a new margin of safety, performance and durability older chimneys never knew, Supaflu gives new life to some of our most historic chimneys. That's why when home restoration experts run into chimney problems, their solution is Supaflu. Whether your chimney is historic, or just very, very used, Supaflu can make it like new. Your Supaflu dealer is in the Yellow pages.

National Supaflu Systems, Inc.
P.O. Box 89, Walton Industrial Park
Walton, NY 13856
1-800-788-7636



supaflu

CURTAINS UP™



A distinctive range of quality decorative drapery accessories...

2709 South Park Rd.
Louisville, Kentucky 40219-3645
(502) 969-1464
FAX: 502-969-1702
1-800-824-4777



"100 YEARS BEHIND THE TIMES™"

Architectural Sheet Metal Ornaments

Now available from the W.F. Norman Corporation, makers of Hi-Art® Steel Ceilings - a complete, 94-year-old line of architectural sheet metal ornamentation including:

• moldings	• balusters	• finials	• marquee	• crestings	• lion heads
• brackets	• urns	• scrolls	• enrichments	• garlands	• conductor heads
• corbels	• capitals	• leaves	• glass pendant frames	• panel ornaments	• and fittings
• rosettes	• festoons	• friezes			

Over 1300 catalog items available in zinc or copper. Custom reproduction inquiries invited.
W.F. Norman also produces building cornices, lintels, capitals, window hoods, finials and weathervanes.

W.F. NORMAN CORP.
Complete catalog \$2.50 • P.O. Box 323, Nevada, MO 64772 • 800-641-4038 • fax 417-667-2708

MAKING HISTORY AGAIN!

Making History Come Alive! That is what the RESTORATION Exhibition and Conference is all about!

The only event for both professionals and homeowners/collectors that is dedicated to the preservation of every aspect of our cultural history — everything from art to antiques, frames to furniture, gardens to glass and all you need for historic interiors and exteriors!

Making History is just what RESTORATION did during its debut in December 1993!

Thousands of professionals, antique homeowners and collectors viewed products from hundreds of companies (31 from abroad) and attended a full range of preservation seminars. Hands-on workshops covered everything — from gilding, woodgraining and decorative painting to antique furniture, and window treatments to wallpaper!

Making History Again is what RESTORATION will do in 1995! More workshops, more companies and products. Here's an opportunity for one-stop shopping and education that you won't want to miss!

New feature of 1995 — introductory educational program at a **special low price** for the newcomer to historic preservation!

Inquire Now to receive the next issue of *Restoration News and Notes* and complete information on attending or exhibiting.

Call RAI/EGI Exhibitions at 617/933-9699 for exhibitor information, 617/933-6663 for visitor information, or fax 617/933-8744.

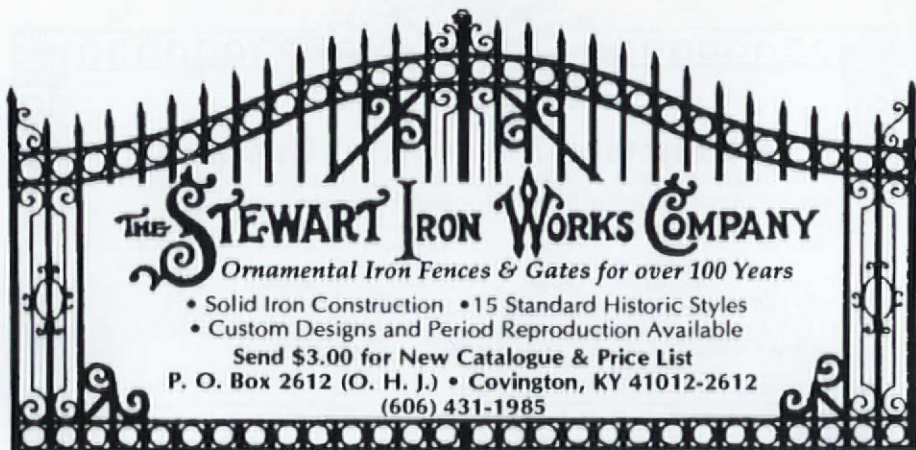
RESTORATION 95™

Sunday - Tuesday, February 26-28, 1995
Hynes Convention Center
Boston, Massachusetts

Organized by RAI/EGI Exhibitions, Inc.
Ten Tower Office Park, Woburn, MA 01801

™RESTORATION is a trademark of RAI/EGI Exhibitions, Inc.

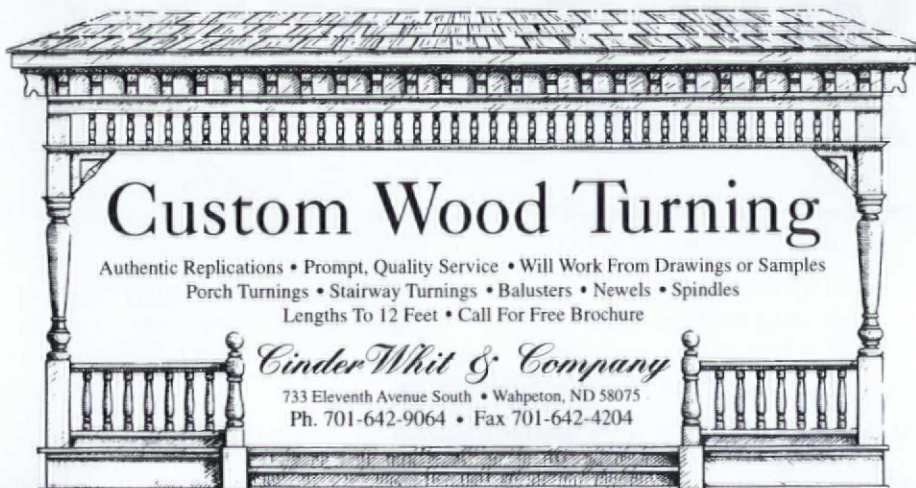




THE STEWART IRON WORKS COMPANY
Ornamental Iron Fences & Gates for over 100 Years

- Solid Iron Construction • 15 Standard Historic Styles
- Custom Designs and Period Reproduction Available

Send \$3.00 for New Catalogue & Price List
 P. O. Box 2612 (O. H. J.) • Covington, KY 41012-2612
 (606) 431-1985



Custom Wood Turning

Authentic Replications • Prompt, Quality Service • Will Work From Drawings or Samples
 Porch Turnings • Stairway Turnings • Balusters • Newels • Spindles
 Lengths To 12 Feet • Call For Free Brochure

Cinder Whit & Company
 733 Eleventh Avenue South • Wahpeton, ND 58075
 Ph. 701-642-9064 • Fax 701-642-4204




NT HARTMANN SANDERS


Architects' Choice for Classic Authenticity

Classically correct in design, Hartmann-Sanders columns and capitals have maintained the most rigorous standards - based on the timeless Orders of Architecture - for nearly a century.

Our quality and durability is enhanced by the patented Koll's Lock-Joint construction and our unique manufacturing process which adds today's technology to one of the truly time-honored and artistic architectural traditions.

Call or write today. Ask about our wide choice of designs, styles and materials and our unprecedented ten-year warranty.

NT HARTMANN SANDERS
 A Newman Tonks Company
 4340 Bankers Circle • Atlanta GA 30360
 404-449-1561 • 800-241-4303
 FAX 404-449-5875



WILLIAM MORRIS
MORRIS & CO.
WALLPAPERS
FABRICS
AND TILES
 BY MAIL

Arts & Crafts beauty for your home from England

For an information brochure with a sample cutting of wallpaper & fabric please send \$5.00

Splendid Items for Traditional Homes

CHARLES RUPERT
THE SHOP
 2004 OAK BAY AVE. VICTORIA, B.C.
 CANADA V8R 1E4 (604) 592-4916

Willow Boughs 1887

Melt Old Paint Away!



Master Heavy-Duty HG-501 Heat Gun and the Warner Heat Plate

HEAT GUNS COME IN HANDY for stripping complicated surfaces such as painted porch parts, mouldings, or other ornamental woodwork. The HG-501 gun has a durable aluminum body, a powerful 23-cfm blower, and replaceable heating element that can be set at two temperature levels. Heat plates are the most efficient tools for stripping broad, flat surfaces: doors, panelling, baseboards, and exterior wooden clapboards.

For fastest service, call (508) 281-8803
 Have your VISA or MasterCard ready
 Old-House Journal,
 2 Main Street, Gloucester, MA 01930

EMPORIUM

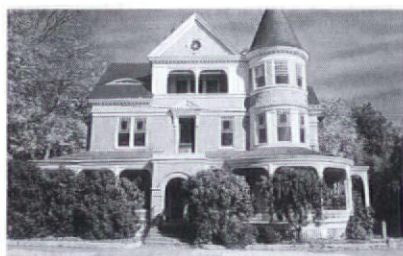
Catalogues • Products and Services



For Sale/Swap • Real Estate • Events

Real Estate

HEADLAND, AL — C.1902 totally renovated "Covington Place." Two hours to Gulf Coast. 5,000+ sq. ft., 3 levels, 5 bdrms, conservatory, 5 baths. Oak, pine and brick floors, 3 porches, 7 fireplaces, 11 ceilings, 2 heat pumps, guest house. \$335,000. (205) 693-5190.



DOVER, DE — Three 19th-century residences will be sold as one parcel or separately: a Queen Anne; a Second Empire w/Queen Anne detailing; and a brick Italianate. Properties need renovation. Contact Stoltz Realty Company (302) 678-3888.

FT. MYERS, FL — A 10-room historic Spanish house on deadend street of similar style houses. Six houses away from mile-wide tidal river. 3 bdrms, 2-1/2 baths, gourmet kitchen, pool. \$165,000 w/buyer's incentives available. (813) 939-3691.

LIVE OAK, FL — 1939 vernacular cottage. Gov. Hardee's weekend retreat, short walk to historic Suwannee Springs. Partly furnished w/gov's mahogany Empire furniture, claw-foot tub. Needs some interior restoration, but completely habitable. (904) 659-2369.

MARSHALLTOWN, IA — 1915 Craftsman 3,700 sq. ft. w/4 bdrms, 3+ baths, butler's pantry, sunroom, finished attic. Excellent B&B potential. Only 45 mins. from Des Moines. \$129,000. Call Renee for photo/information. (515) 753-0590.

WATERLOO, IA — C.1910 Colonial Revival: leaded glass entry, foyer w/open staircase, formal LR and DR w/marble fireplaces, library, solarium, updated kitchen w/laundry, 4 bdrms, 2 1/2 baths, original carriage house converted to 3-car garage. Extra lot. Ideal for B&B. Eligible for historic registry. \$99,500. (319) 233-8681.

CRAWFORDSVILLE, IN — 1919 red brick schoolhouse completely renovated into 4 bdrm, 4 1/2 bath home. 12'-15' ceilings, tiled fireplace, built-in antiques. Cherry wood staircase. 900 sq. ft. great room w/pantry. Large library w/walnut bookcases. 5000 sq. ft. + 6 acres w/woods. \$199,000. (910) 852-6817.

FRANKFORT, KY — Queen Ann w/gingerbread motif in historic district, beautifully restored 2,600 sq. ft., 5 bdrms, 2 baths, eat-in kitchen, DR, parlor, study, open staircases, 4 fireplaces, parquet floors, pocket doors, 5 covered porches, bay windows, large landscaped yard. \$110,000. (502) 227-0933.



OSWEGO, IL — 5 bdrms, 3 1/2 baths on lushly landscaped 2-acre bluff. Built in 1900 w/38 handcarved pillars. Coach house generates \$17,280 gross income. Less than 1 hr from downtown Chicago \$595,000. Sheldon Good & Company, Realtors (800) 777-0471.

PEMBROKE, ME — C.1820 cape lifted/ converted to 2 1/2 storey "colonial" C. 1870. Needs restoration/rehabilitation. Architectural details: wainscot, thin-panelled doors, Norfolk hardware, fireplace surrounds. Beautiful 1-acre lot overlooks saltwater river in historic village near pristine Cobscok Bay. \$25,000. Brochure available. (207) 282-6252.

OAKLAND, MD — 5 bdrm B&B, c. 1915 Colonial Revival, in preservation district. Fully renovated, owner's quarters, custom kitchen, off-street parking, sunporch, oak floors, 10' ceilings, fireplaces. Member MD B&B Association. Listed in many guidebooks. Turnkey. \$239,000. Ed & Jana Kight. (301) 334-9265.



CANTON, MA — 1798 Colonial. Town recruiting office during the War of 1812. Major addition in 1989. Presently used as home/office/suite of 3 rooms suitable for comfortable family room, master bedroom or au pair suite. Front entry hall has dramatic mural of a revolutionary battle scene. Kitchen is 36' L w/fireplace and family room. \$269,000. Pratt Realtors (617) 828-2588 or (617) 828-1155.



CANTON, MA — Blend the present with the past with this 19th-century Federal Colonial. 8 fireplaces, formal dining, library and 2 parlors. New cherry cabinet kitchen with


pantry, laundry and powder room. Beautiful landscaped acre plus authentic gardens, pristine white fences, gunite pools, 2-car garage. \$365,000. Call Pratt Realtors (617) 828-2588 or (617) 828-1155.

GLOUCESTER, MA — Oldest house on Cape Ann. 1663 cabin, w/8 rooms. Center chimney, gambrel roof

addition; original features. Commute to Boston/NY area. Acreage, Riggs House, dower house, 2 guest cottages, barn, view of Old Mill River; Annisquam Bay for \$495,000. For appointment, call (508) 369-1731.

In This Section

Real Estate.....	57
For Sale.....	62
Wanted.....	62
Events.....	62
Restoration Services...	66
Products Network.....	71
Advertisers' Index.....	78



CHADSWORTH™
The Column Source™

Introduces
**FIBERGLASS
COLUMNS**

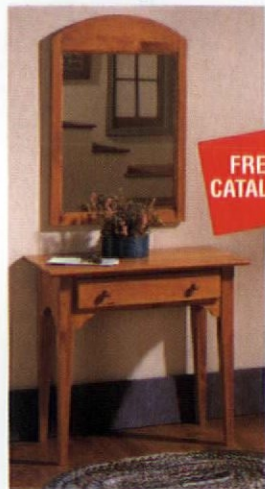
Load Bearing
Impervious to Insects
Fire & Impact Resistant
Ready to Prime & Paint
Will Not Deteriorate

Catalog \$3.00
Catalog: 800-394-5177
Inquiries: 404-876-5410

Chadsworth Incorporated
P.O. Box 53268, Dept. 3
Atlanta, Georgia 30355

Informal Elegance...

With Country Crafted Furniture and Accessories Available through our Catalog.



 **Yield House**

For a FREE catalog please call 1-800-659-0206 or write to: Yield House, P.O. Box 2525, Dept. YH121 Conway, NH 03818-2525

Name _____
Address _____

EMPORIUM Real Estate (continued)

MALTA, MT — Restored turnkey 1898 B&B. 5 guest rooms (1 w/fireplace), 10' ceilings. Restored inside and out, leaded glass terrace doors. Located on major tourist route (4 seasons). \$165,000. Possible owner financing negotiable. (406) 654-2857.

PECULIAR, MO — Pre-Civil War house and outbuildings. C.1853 on 21 acres. House construction is natural limestone, 2-storey, 10 rooms, 2 fireplaces. 2,100 sq. ft.; renovated. Large livestock barn w/hayloft, large garage/workshop, smokehouse. Pasture, pond. Approx. 40 miles south of KC, MO. \$259,000. (816) 884-5318.

HILLSDALE, MI — 1887 Italianate in charming college town features beautiful interior trim, huge pocket doors and curved staircase. 2,700 sq. ft., 10 rooms, 2-car garage. Restoration begun, livable but could be a showplace. Photos available. \$47,000. (513) 576-9475.

AMHERST, NH — 1772 center chimney in historic village. 4.8 acres, 6 fireplaces, 5 bdrms, 4.5 baths, attached barn, pool. Excellent condition, \$395,000. w/additional 2 acres, horse barn, carriage shed, corral. \$445,000 w/23 acres: \$720,000. (603) 673-6688.

CTR. BARNSTEAD, NH — Architect-restored 1825 farmhouse. 5 gorgeous country acres, 9 rooms, 2 1/2 baths, period detail, museum quality, all modern conveniences. Stunning new professional building w/4-bay garage. Tennis court. Private cove, 750' sandy beach Suncook Lake. Easy access everywhere. (603) 776-6905.

BRIARCLIFF, NY — C. 1840 restored farmhouse w/fine Victorian details; elaborate double staircase, front porch; wide plank floors, 2 fireplaces, 3 bdrms, 2 1/2 baths; all set on lovely 1+ acres w/pond, waterfall and original hitching post. 25 miles from NYC. \$549,000. (914) 945-0399.

BROOKLYN, NY — Victorian home c.1910 on prestigious street in Bay Ridge section. 5 bdrms, 1 full and 2 half baths. Fireplace, stained glass, oak floors and woodwork. Near subway and schools. Call Pete Cecere (703) 758-1688.

NEW SALEM, NY — Farmer's Greek Revival, painstakingly restored: new roof, electricity, plumbing, heating, insulation, re-built windows. 3 bdrms, 1-1/2 baths, pressed-tin parlor. DR has hand-hewn beams. Double lot. Near nationally recognized school district. Property is located in quiet hamlet 20 minutes from downtown Albany. \$119,900. (518) 765-3320.

STATEN ISLAND (ST. GEORGE), NY — One-of-a-kind on Staten Island. C.1892. Richardsonian Romanesque Revival. Beautiful stone. 5 levels and wine vault. Historic District. (718) 447-0700

CENTRAL NYC — (Location not Manhattan) Greenpoint center of historic district. Just across East River from midtown. Single family townhouse. 1878 Second Empire. Every original detail. Perfectly, completely restored. 11 rooms. Picturebook landmark block. \$395,000. (718) 383-7483.

LAKE SUCCESS, NY — Sale by owner/agent. Carefully restored historic home, 1814. Gingerbread porches; beautifully landscaped, secluded, large property. LR, library, DR, EIK. 4 bdrms, 2 1/2 baths, jacuzzi, 3 fireplaces. Village golf course, tennis, pool. \$499,000. (516) 487-3519.

YONKERS, NY — Enchanting stone Country Colonial perched on a hillside in historic Park Hill. Early 1900s, living room, sunken dining room, eat-in kitchen, 5 bdrms, family rooms 2+ baths, 3 fireplaces, balconies, deck. All overlooking naturally landscaped and wooded property. Quiet and quaint 25 min. from NYC. \$229,000 Janice McAfee, Prudential Ragette (914) 423-1835.

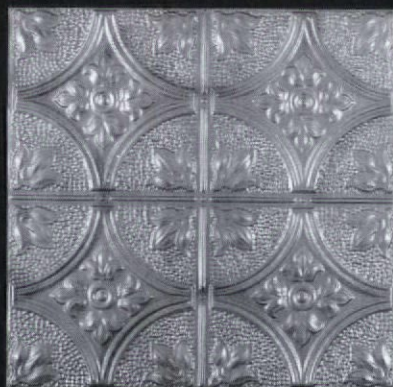
BOSTIC, NC — 100-year-old farmhouse on 3/4 acres in old RR town. Tin roof, 9 ft. ceilings, 4 fireplaces, yellow pine floors, new plumbing and electric, town utilities. Move in condition. \$55,000. Contact owners: Will & Rose Mueller, 149 Old Sunshine Rd., Bostic, NC 28108; (704) 248-1566.

AVON LAKE, OH — Turn-of-the-century Gothic-appointed home on 1/2 acre plus lot on the banks of Lake Erie. Original woodwork and wrap-around, 3-season porch overlooking lake. 3 bdrms, 2 baths, formal DR, LR w/original stone-chimney fireplace, all at end of long, tree-lined driveway. \$297,900. (216) 933-6297.

MEDFORD, OR — 1928 Spanish stucco, 1,822 sq. ft., 3 bdrm, 1 1/2 bath, much original appointments, hardwood floors, high arched ceilings, central heat/air, huge lot, 22' x 35' garage/shop, large paved parking. In Southern Oregon, recreation/retirement paradise. Only \$99,900. (503) 776-0066.

CLEARFIELD, PA — 1893, 3-storey, 1.29-acre riverfront Victorian. 4,200 sq. ft., 5 bdrms, 3 baths, study, 2 stairways, spectacular leaded and stained glass, 5 fireplaces, ornate carved mantels, original woodwork, updated electricity and plumbing. Attic AC/heat pump, detached garage

Bring Back The 1890s
In The 1990s



TIN CEILINGS

**ORIGINAL DESIGNS
VICTORIAN-ART DECO**

Send \$1.00 for Catalog to:

CHELSEA DECORATIVE METAL CO.

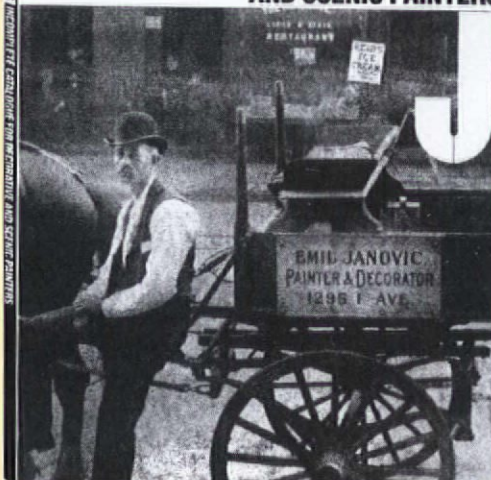
9603 Moonlight Dr., Dept. OHJ
Houston, Texas 77096

Questions: 713-721-9200

2' X 4' Sheets For Easy Handling
Shipped Anywhere

The new,
131-page catalogue
of all the brushes, stipplers,
rollers, sprayers, liners, grainers,
paints and dyes you always need but
never know where to find

JANOVIC/PLAZA'S INCOMPLETE CATALOGUE FOR DECORATIVE AND SCENIC PAINTERS



Over 1000 items,
many of them
hard-to-find tools and finishes
you need every day
to create special effects.

- trompe l'oeil columns
 - glazing liquids & brushes
 - aniline dyes & dry colors
 - fire retardent coatings
 - scenic brushes
 - intense casein and acrylic colors
 - metallic finishes
 - instructional videos
& reference books.
- and, as they say, much much more.

For over 100 years we've been
supplying savvy professional
painters, scenic and otherwise,
in the New York area.

Now you can have that same
service and selection.

Mail check or money order for \$4.95
to

JANOVIC/PLAZA INC.,
30-35 Thomson Ave., LIC, NY 11101
718-786-4444

RESTORATION

**Fireplace &
Chimney
Restoration
Specialists**

- Lining (all types)
- Rebuilding
- Repairs
- Chimney
Cleaning
- Chimney Caps



Fully Insured
Serving Tri-State
Area Since 1960

**CERTIFIED
CHIMNEY
CONTRACTORS**

3122 Route 10 West • Denville, NJ 07834

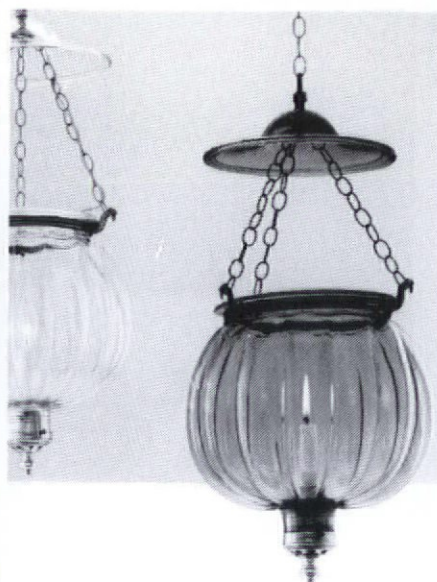
201-361-1783

212-724-9411

Residential • Commercial • Institutional

HISTORIC LIGHTING

REPRODUCTIONS FOR
ALL RESTORATIONS



REPAIRS TO, OR COPIES OF,
YOUR METAL ORIGINALS.

Call or write for details and our FREE
MINI-CATALOG. Or send \$5.00 for
our complete catalog.

BALL and BALL

Finest Quality Reproductions
463 W. Lincoln Hwy.
Exton, PA 19341
(215) 363-7330

MEADOW LILY

NEW ARTS & CRAFTS CURTAIN
NOTTINGHAM LACE c.1910



J.R. BURROWS & Co.

P.O. Box 522, Rockland,

Massachusetts 02370

(800) 347-1795

HISTORICAL-DESIGN MERCHANTS

DECENNIAL YEAR 1995

Restored Antique Lighting



A premier collection of
Victorian chandeliers,
wall sconces and other
lighting from 1850 to 1930.

Send for a complimentary newsletter or
\$4.00 for our unique catalog showing a
fine selection from our current inventory.

GASLIGHT TIME

823 President Street, Dept. OHJ9502
Brooklyn, New York 11215
(718) 789-7185



EMPORIUM

Real Estate (continued)

w/apartment. \$227,000. (717) 730-9561.

LANCASTER COUNTY, PA — Owner selling two properties. Victorian masterpiece, w/original features from the turn of the century. 10' ceilings, wood floors, stained glass. In excellent condition. \$129,900. Minutes from Amish Country. Grand Farmhouse restored w/modern kitchens and baths. Present two unit could convert back to spacious single. \$124,900. Call Jacob Olweiler (717) 367-4979.

NORTH CENTRAL, PA — INNKEEPERS wanted for B&B Inn for lease in north-central Pennsylvania. Victorian 7 bdrm mini-mansion on Main Street in small attractive town. Seeking single, couple, or family interested in operating own business. Send SASE for info to C. Carlson, 282 Stepstone Hill Rd., Gillford, CT 06437.

PITTSBURGH, PA — 1890 Victorian jewel converted to 5 apartments. Beautifully restored, registered Pittsburgh landmark located in national historic district. Corner rowhouse, Richardson Romanesque greystone w/turret. 9 fireplace mantels, original oak woodwork, detached carriage house/3-car garage. \$2,000/month income. Call (412) 921-0574.

POTTSTOWN, PA — Late 1800 restored Queen Anne. 4-5 bdrms, 3 1/2 baths, new kitchen, painted grain woodwork, 9' pocket doors, built-in antique safe, lovely gardens w/koi pond. Most of the old details still intact. \$163,000. (215) 327-4599.

CHARLOTTESVILLE, VA — Newly constructed timber-framed home with huge oak timbers, slate roof and cypress siding on 15 fenced acres. Mountain views. Stable. \$199,000. Call Deborah Murdock, McLean Faulconer Inc. (804) 295-1131/589-3083 (eves.)

CHARLOTTESVILLE, VA — THE WALKER HOUSE. Built in 1803 by one of Thomas Jefferson's workers. One-storey brick over English basement. 6 fireplaces, exposed beams, wonderful architectural details, garden space. Owner/licensee. \$385,000. Call Steve McLean, McLean Faulconer Inc. (804) 295-1131

RICHMOND, VA — 1908 Tudor Revival mansion, over 5,500 sq. ft., wonderful Arts & Crafts style interior needs complete restoration. In Monument Ave. Historic District, park-like setting, carriage house, 3 floors plus full basement. \$199,500 negotiable. (804) 358-1526



PETERSBURG, VA — Sidehall house contains interior wood panelling. Promising candidate for restoration. Late 19th-century Victorian just across the street from Historic Petersburg Foundation. \$18,000. Financial incentives available. Historic Petersburg Foundation. (804) 732-2096.



PETERSBURG, VA — This charming Italianate brick townhouse has a raised English basement and a view of the Appomattox River. Interior woodwork is in excellent condition. \$32,000. Financial incentives available. Historic Petersburg Foundation. (804) 732-2096.

FAIR HAVEN, VT — The Ballroom House (aka The Simeon House). Architect William Sprats. 1798 National Register property w/cove ceiling Georgian ballroom. European floor plan. Over 3000 sq. ft. of unique space. Slate roof, post-and-beam, garage, outbuildings, etc. Business potential. \$249,000 w/3 acres, more available. Owner, Avery, West Haven Rd., Fair Haven, VT 05743. (802) 265-4492.

For Sale

OAK BUILT-IN BUFFET — Removed from Cleveland "Millionaires' Row" home. 3 bevelled mirrors, 4 drawers, 6 doors w/small glass panes, beadboard back, 2 columns 6' x 7'. \$1,800. 216-297-9782.

2 STOVES, OAK HOOSIER — Rare Glendale

VENTINOX Liners Save Chimneys!

...and provide safe, reliable venting for gas, oil and wood.

- **Restores** deteriorated chimneys
- **Preserves** aesthetic appearance
- **Protects** against harmful flue gases
- **Improves** chimney performance

Complete lining systems for all types of heating appliances & fireplaces.

Call today for
FREE information!
518-463-7284

ProTech Systems, Inc.
26 Gansevoort St., Albany, NY 12202
Leaders In Chimney Technology

EARLY NEW ENGLAND RESTORATIONS

*R*emembers ... skilled craftsmen using time-honored traditions, historical accuracy and architectural integrity.

These skills, blended with cutting edge technology provide unparalleled comfort and efficiency. Building and restoring homes since 1977. Full architectural services are available.



(STRATTON TAVERN c. 1775. Relocated and restored 1994)

273 Pendleton Hill Road
N. Stonington, CT 06359
203-599-4393
Fax 203-599-4403

Early New England Restorations

as recently seen on the PBS program:

'THIS OLD HOUSE'

Featuring the relocation and restoration of the
Historic Stratton Tavern

Plaster Washers



Now you can save and restore your plaster ceilings and walls for just pennies.



Charles St. Supply Co.
54 Charles Street
Boston Ma. 02114



Call: (617) 367-9046
or toll free (800) 382-4360

Fax: 617-367-0682

Volume Discounts
Next day delivery available
All major credit cards accepted
10 doz. for \$10 — 21 doz. for \$20
Complete starter kits \$15.00 & up.
(plus S&H, UPS)

BRUSHES

Finest quality imported brushes from France, England, Ireland, and Italy. Designed for use in decorative and restoration painting—on walls, ceilings, floors and furniture.

Stippling, marbling, graining, blending, dragging, mottling, stenciling, softening, and viewling.

Write for 32 page catalog—\$1.00



JOHNSON PAINT COMPANY

355 Newbury Street
Boston, MA 02115
Phone (617) 536-4838
Fax (617) 536-4244

We print our catalog for the AMISH



Victorian-style wood, gas or electric cookstoves

The world's largest Amish community (it's here in Ohio, not PA) relies on our 2,000 item catalog. Traditional Heartland cookstoves are a favorite: Old World craftsmanship, breathtaking nickel trim & functional roast-size ovens. Choose wood-fired (money-saving airtight design) or elegant electric or gas versions. Grain mills, oil lamps, cast cookware, crockery & 100's of items you had no idea were still available! It's guaranteed different from any other catalog you ever saw!

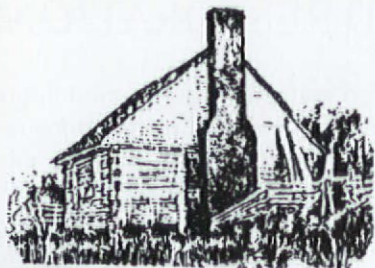
LEHMAN'S

Rush me your Amish country catalog. I am enclosing \$2.
Mail to: Lehman's Box 41, Dept. 1-JFB, Kidron, OH 44636

Name _____

Address _____

Zip _____



LOG HOUSES. . . and other 18th & 19th century building materials salvaged from old houses, grist mills and barns; plus. . .

Long Leaf Yellow Pine & Oak Random Width Flooring up to 13" wide at \$8.00 sq. ft.

Quarterly Newsletter Subscription \$10.00/year (check or M.O.)

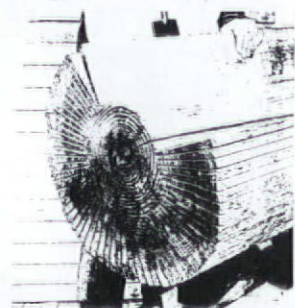
Sylvan Brandt

653 Main Street, Lititz, PA 17543
(717) 626-4520
Fax: (717)626-5867



**The Ward
Quartersawn
Clapboard**

*Authentically Produced
Early American Clapboards*



Over 100 years of continuous operation by the Ward family. Quartersawing produces a vertical grain which eliminates warping and accepts paint and stain easily for extended life and beauty. Spruce and pine. Widths from 4-1/2" to 6-1/2". Pre-staining available.

Ward Clapboard Mill

P.O. Box 1030
Waitsfield, VT 05673
Moretown, Vermont
(802) 496-3581
Patten, Maine
(207) 528-2933

EMPORIUM Real Estate (continued)

4-burner, gray/white, \$325; The Prizer Painter Stove Works, #2697, coal/gas combo, white, \$275; Oak Hoosier, Sellers brand, very good condition, no flour bin \$300; mahogany curio/china cabinet, glass doors, sides, 4 shelves, \$495; handcrafted baker's cabinet, \$295; assorted cast-iron hearthware. Call (914) 762-8710.

KITCHEN STOVE — Wood and gas Art Deco 1930s/1940s heavy white enamel, black cast-iron cooktop, warming shelf, 4 gas burners currently set for propane. 42" W, 24" D, 32" H cooktop, 52" H warming shelf. \$475/best offer. (301) 776-4683.

OAK FIREPLACE MANTEL — Perfect condition oak mantel appropriate for Victorian or turn-of-the-century parlor. Two full shelves and bevelled mirror over base. \$950. Call Laura DeVos, Cincinnati, OH (513) 533-1322. Leave message if interested in measurements or pics.

POCKET DOOR — Single 6-panel, 7' H x 4' W. All rollers and guides. Hardwood, painted. Wisconsin (608) 592-7558.

ANTIQUE COMMERCIAL STOVE — C.1915 large Vulcan commercial stove good condition. Gas cooktops w/electric ovens (220V). Recently restored, extensive nickeling. \$5,000. Call (504) 895-6021.

ANTIQUE COUCH — American c.1830-40. Softly curved mahogany frame. 77" L, 30" H, 30" D. Frame in very good condition, no springs. Cushions pop out for easy DIY upholstery. Will send photocopy pic. \$2,000 OBO. (914) 271-5670 evenings.

WINDOW GLASS — From 1850s hotel restoration project. Also, vintage hardwood 1 7/8" x 10" x 10" to 18" sections singular or by lots. (419) 243-1302.

PAINT & HANDRAIL — Flat enamel Benjamin Moore 3 gals., Williamsburg green shade (459 B/2); \$5/gal. 100-year-old backstairs handrail, 16'3"; B.O. Comfo Type "H" face mask to protect against lead, used once; \$10. Professional exterminator's spray outfit; \$5. Quicken Financial Pack for business bought by mistake, never unpacked; \$10. Master Heavy-Duty Heat Gun; \$30. NJ (201) 653-0681.

VICTORIAN BOOKSHELVES — 7 1/2" D x 36" W w/fancy cast-iron scrolled side brackets 7 1/2" D x 7 1/2" H. Oak nosing w/indenture for labeling, from turn-of-the-century Carnegie Library. Rare find. Made specifically for this library. \$60 each. Allow 4-6 weeks for delivery. (218) 525-4485 or 4220 London Rd., Duluth, MI 55804.

PARLOUR SET — Eastlake style, c.1880. Solid walnut frames, refinished and reupholstered. Loveseat, platform rocker, armchair, sidechair, marble top table. Excellent condition. \$2,000. (301) 869-2161. Gaithersburg, MD

AUTHENTIC LOG STRUCTURES — C.1860s. Three standing, one dismantled. Dovetail corners w/flat hewn sides. Will salvage and ship anywhere in US. Call for details or to arrange inspection visit. (507) 243-3382.

VICTORIAN PARLOR SET — Seven matching pieces including settee, man's and lady's chairs, and 4 sidechairs, walnut w/Eastlake detailing, needs reupholstery, \$1,200. (517) 337-1433.

18TH-CENTURY HEARTPINE MANTEL — Excellent condition. 104" W x 65" H. Fire opening 53" W x 36" H. (703) 377-6186.

OAK-TURNED COLUMNS — Three 92" H x 21" D oak-turned columns, c.1908. Good condition; \$150 each. One Walnut Hill, Shinnston, WV 26431; (304) 592-2054.

Events

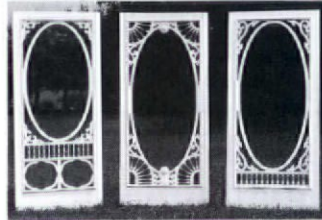
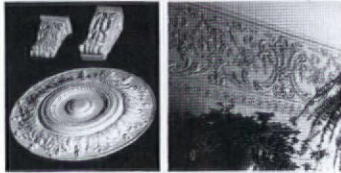
PRESERVING THE RECENT PAST — March 30-April 1, 1995. Sponsored by the National Park Service and 7 leading national preservation organizations. 80+ experts will examine issues associated with identifying and maintaining structures and landscapes, 1920-1960. Chicago Palmer House Hotel. Call (217) 244-7659.

OLD-HOUSE RESTORATION EXPO — Will bring together restoration professionals, contractors, artisans, vendors and old-house lovers. The Expo will be held April 22 at the Bucks County Community College in Newton, PA. Call (215) 348-9461.

Classified ads in The Emporium are FREE to current subscribers for one-of-a-kind or non-commercial items, including personal house or property sales. Free ads are limited to a maximum of 40 words. Free ads and b&w photos are printed on a space available basis. For paid ads (real estate through agents, books & publications, etc.), rates are \$150 for the first 40 words, \$2 for each additional word, \$95 for a photograph. Deadline is the 1st of the month, two months prior to publication. For example: January 1st for the March/April issue. All submissions must be in writing and accompanied by a current mailing label for free ads, or a check for paid ads.

Old-House Journal
Attn: Emporium Editor
2 Main Street, Gloucester, MA 01930

Everything Victorian



- Fretwork gingerbread and lots more for interior and exterior use; most complete line available.
- Save with factory-to-you pricing.

Send \$4.50 for full color, 52-page product and design idea catalog.

Sunderland Woodcraft Co. Inc.

P.O. Drawer 609,
Carlisle, PA 17013
717/243-0063
Dept. 203

Antique Wide Plank Flooring

Heart Pine • Eastern White Pine • Red Pine
Chestnut • Oak

New Plank Flooring

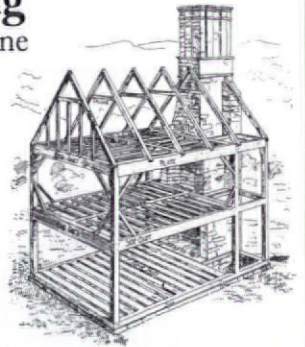
Ash, Maple, Oak, Cherry, Eastern White Pine

Antique & Reproduction Beams & Timber Frames

Hand-Hewn, Rough Sawn & Planed Surfaces
Mortise & Tenon, Dovetail Joinery

ARCHITECTURAL TIMBER & MILLWORK

35 Mt. Warner Rd, PO Box 719, Hadley MA 01035 (413) 586-3045 FAX (413) 586-3046



Quality...

**ALUMINUM LIGHTING
& MAILBOXES** offered at
exceptional savings!

Call today for **FREE** brochure:
(214) 542-3000

BRANDON INDUSTRIES

1601 W. Wilmetth Rd., Dept. OHJ
McKinney, TX 75069-8250



8'0"
Height

\$198



Bevel glass
wall lamps



Mailboxes



8'6"
Height

\$298

- BUILDERS
- DEVELOPERS
- PROPERTY OWNERS
- MANY STYLES
- IN STOCK
- SHIP UPS

Antique Wood and Coal Stoves and Ranges
Building and Restoring the World's Best
**GOOD TIME
STOVE CO.**
Est. 1873

FUNCTIONAL ART



The Glenwood Baseburner 8, manufactured in 1905, is one of the finest cylinder stoves made. It can burn wood or coal and maintains a fire for 10-16 hours. Its lines are timeless making this stove a fine piece of functional art. A definite must for the family that wants the best in quality, artistry and efficiency. Other models, various sizes available.

For more information call: (413) 268-3677
Stove Black Richardson



THE LEADER IN CUSTOM ARCHITECTURAL ORNAMENTATION

Cornices • Ceiling Medallions
Niche Caps • Capitals
Brackets • Sculpture
Plaques • Domes
Cartouches • Tudor Ceilings
Adam Ceilings • Coffers
Plus custom design,
consultation and fabrication.



FELBER
ORNAMENTAL
PLASTERING CORP.

P.O. Box 509, 110 Ardmore Avenue,
Ardmore, PA 19003-0509,
215-642-4710, 1-800-392-6896, FAX: 215-642-4863

Push Button Light Switches

DIMMER & SINGLE & 3-WAY



- SOLID BRASS
COVERS
- * DECORATIVE
- * PLAIN
- * CHROME
- * BROWN
- * IVORY
- * OAK

For Catalog Send \$1.50 to:

Classic Accents
P.O. Box 1181 • Dept. OH
Southgate, MI 48195
(313) 282-5525

EMPORIUM Restoration Services

This classified section is available to designers, consultants, contractors, and craftspeople offering restoration services.

Architectural Services

ARCHITECTURAL SERVICES — Architectural and preservation problem-solving for old buildings: Services include restoration, conservation, replication and additions, building evaluation, analysis, technical assistance and trouble-shooting. Research and consultation are also available. Award-winning specialists in residences, churches and history museums. The Office of Allen Charles Hill, AIA, Historic Preservation & Architecture, 25 Englewood Road, Winchester, MA 01890. (617) 729-0748.

SOUTHWESTERN ARCHITECTURAL SPECIALIST — Emphasis on planning, design services for restoration and rehabilitation of Southwestern properties. Peter Looms Architect, Studio Sipapu, P.O. Box 5091, Taos, NM 87571, (505) 758-8810.

Building Renderings

BUILDING PORTRAITS — Finely-crafted watercolor facade drawings for your home or admired building taken from your photographs and/or drawings or plans. Contact Robert J. Leanna II, 41 Green Street, Newburyport, MA 01950. (508) 465-1095.

Carpentry

PRESERVATION CARPENTRY — Specializing in restoring and maintaining old and historic structures. Ornamental work, all types of structural repairs and additions. Serving Illinois, Indiana, Iowa, Michigan and Wisconsin. Free estimates — 25 years experience. Weide Construction, Inc. (815) 385-2103.

RESTORATION CARPENTRY — From laid-up foundations to slate on the roof. Provide expert services for the finest historic structures. Custom millwork, masonry restoration, timber work, repairs, finishes, ADA and screen doors, additions, porches, architectural services. NYC Metro area. DL Builders (800) 215-2332.

Hardware

ANTIQUe HARDWARE FINDERS — Locates original unused hardware. Quantities arrive weekly. Constantly changing stock, send your list of long-term or current wants or

\$5 for complete catalog to: W.M.J. Rigby Co., 73 Elm St., Cooperstown, NY 13326. 607-547-1900.

Masonry & Plaster

PLASTERING CONSULTANT — Let a 35-year master craftsman in plain and ornamental plastering walk you through a large or small job, from the first idea through successful completion. Don Smith, 476 Olivette Rd. Ashville, NC 28804. 704-254-5191, between 5-10 pm E.S.T.

HISTORIC MASONRY RESTORED — Master Restorationist travels the Northwest and does non-abrasive building cleaning and paint removal, all types of reconstruction, historic prep and tuckpointing using custom matched mortars. Call (800) 458-5645.

Painting & Color Schemes

EXTERIOR COLOR SCHEMES — Custom-tailored color designs for your home or commercial buildings. Services are available nationwide through mail order. We also teach "how to" seminars to groups. Nationally known and respected. Contact: The Color People, 1522 Blake Street # 300, Denver, CO. 80202 (800) 541-7174, or fax (303) 534-1310.

Preservation Specialist

PRESERVATION CONSULTANT — Problems with your historic building? Consulting for homeowners, architects, contractors and tradespeople on restoration of historic structures. Nationally recognized and frequent OHJ contributor. Provides practical and economical solutions. John Leeke, RR1 Box 2947, Sanford, ME 04073. (207) 324-9597.

ARCHITECTURAL PRESERVATION — All aspects of preservation carpentry, masonry and structural repairs. Traditional crafts and methods as well as specialized conservation treatments for problems unique to historic museums and residences. Consulting services offered. David C. Webb 109 Hay St., Newbury, MA 01951. (508) 462-9312.

Roofing

ANTIQUe ROOFING — Consulting, slate & tile roof repairs, copper repair and fabrication, roof-related painting. Cedar shingles, ventilation for old roofs. Copper half-

round gutters and down spouts. Will travel. Smith Slate & Tile Roofing, Chicago, IL. (312) 238-2113.

Structural

STRUCTURAL RESTORATION — Specialists in structural member replacement to Colonial timberframe. Homes, barns, grist mills and churches. 23 years experience in jacking, squaring, sill replacement, interior and exterior restorations. Repair to structures damaged by natural disasters. Consulting services available nationwide. George Yonnone Restorations, RD 2 West Center Rd., West Stockbridge, MA 01266, 413-232-7060.

Wallpaper

RE-CREATION OF ORIGINAL PERIOD WALLPAPERS — Historic wallpaper specialist will date, classify and re-create papers of museum quality. Free estimates. Contact Laura McCoy ASID (203) 386-1233.

Wood Stripping

HONE WOODSTRIPPING AND REFINISHING, INC. — All architectural wood finishes expertly stripped and refinished, since 1983. New Jersey based; will travel. Free estimates, fully insured. Contact Jack Hone, 5 Spring Lane, Warren, NJ 07059. (908) 647-7120.

WOOD FINISHING SERVICE — Master Finishing & Restoration, Inc., specialists in all aspects of stripping, finishing, restoration, and/or conservation of architectural woodwork and furniture. Precise color matching. Intelligent and creative solutions for all your wood refinishing projects. No job too large. Boston based; will travel. Call Wayne Towle, 8 Thayer St., Boston, MA 02118. (617) 423-2902

Rates are \$200 for the first 40 words, \$4.00 for each additional word. The deadline for inclusion is the 1st of the month 2 months prior to publication (January 1st for March/April issue). Submissions must be in writing and accompanied by a check. Mail to: *Old-House Journal Restoration Services, The Blackburn Tavern, 2 Main Street, Gloucester, MA 01930*



**Quartersawn
Clapboard Siding
and Building Materials
including Wide Pine
and Hardwood Flooring**

Quartersawing produces
a vertical grain clapboard.
• Twists and warps less
• Wears more evenly
• Bonds paint and stain better

Also featuring...

Olympic Machinecoat™

Exterior Finish
for all types of siding.
Allows priming or finishing
prior to installation
with 15-year warranty:

- Crack, Peel and Flake Resistant
- Washable
- Non-Yellowing
- No Chalk Washdown

**Granville Manufacturing
Company, Inc. • Est. 1857**

Granville, Vermont 05747

802-767-4747

Call or Write for Free Brochure

**Match Up With Authentic Color.
Decorate · Restore · Preserve**

with Stulb's*
Old Village®
PAINT COLOURS



Capture the spirit of Colonial, Federal and Victorian colours for furniture, walls, woodwork, exterior siding and trim. Because most Old Village paint colours are made from the finest natural earth pigments, they cannot be matched for fidelity by mass production methods. Superb oil base quality in a low sheen finish assures ease of application and the economy of normal one-coat coverage. *Keep it authentic. Pick up your Colour Card today.*

*Also exclusive manufacturer of Old Sturbridge Village Paint Colours.

Stulb Colour Craftsmen

PO Box 1030
Fort Washington, PA 19034
(215) 654-1770
FAX (215) 654-4976

Send \$1 for colour cards, literature,
and name of nearest dealer.

**NEW HOUSES
THAT LOOK OLD!**

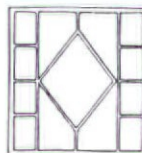


The Parkersville Collection, award winning designs from a National Historic District, has been featured in *Better Homes & Gardens* and *Builder Magazine*. It has received the prestigious Design for Better Living Award from the American Wood Council and a Design Merit Award from the American Institute of Architects. Traditionally styled, comfortable floor plans range from 1260 to 3760 square feet. AIA architecturally drafted, builder tested, construction drawings are available. Write or call for our 36 page booklet for just \$14. Visa and MasterCard accepted.

The Parkersville Collection
P.O. Box 4633
Whitefish, MT 59937
(800) 383-2677

**REPLACE
ROTTED SASH**

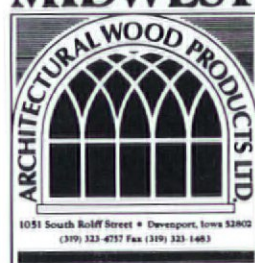
Any style, any size.
Wood storms and
screens, too. Costs
less than you think.
Fast turnaround. Insulated glass
available. Send \$2.50 for literature.



**Midwest
Wood Products**

is now

MIDWEST



1051 S. Rolff St.
Davenport, IA 52802
319/323-4757
FAX 319/323-1483

**Country
Curtains.**

FREE CATALOG

Choose from over 100 styles of
curtains and window treatments
in warm colors, cheerful prints
and a wide
selection of fabrics
and patterns ...
many designs
available only
from Country
Curtains.



**CALL TOLL FREE
1-800-876-6123**

24 hours a day, 7 days a week.

Please send **Free** catalog

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

Country Curtains.

At The Red Lion Inn
Dept. 1175, Stockbridge, MA 01262

The advertisers in this issue have literature available, and you can get as many catalogs as you need just by filling out one form.

Building Components

1. **TRADITIONAL WOOD COLUMNS** — From 4" to 50" diameter, up to 35' long. Pilasters and 6 styles of capitals. Aluminum plinth and column bases. Free catalog. Schwerds Manufacturing.
2. **HEART PINE FLOORING** — Flooring cut from 200-year-lumber. Edges and bottoms of boards remilled for easy installation, but patina of old surface remains. Wainscotting, hand-hewn beams, mantels, and stair parts. Brochure, \$5.25. The Joinery Company.
69. **HANDMADE BRICK** — Special shapes are a specialty. Patio pavers and fireplace kits also available. Brochure, \$1.25. Old Carolina Brick.
73. **RESTORATION GLASS** — Imperfect glass is perfect for restoration work. Each sheet is made by using the original cylinder method. Free brochure. Bendheim Glass.
242. **CLASSIC COLUMNS** — For porches and pure decoration: Doric, Ionic, and Corinthian columns sculpted from Ponderosa pine. Many sizes and shapes available. Catalog, \$3.25. Chadsworth Columns.
387. **QUARTERSAWN CLAPBOARD** — Vertical grain clapboard which eliminates cupping and warping. True representations of Colonial architecture. Free brochure. Granville Manufacturing.
389. **ANTIQUÉ BUILDING MATERIALS** — Covering the Colonial, Federal & Early Victorian Periods. Complete log houses, post & beam buildings available. Also long leaf yellow pine & oak random width flooring up to 13" wide at \$8.00 sq. ft. For more information call (717) 626-4520. Sylvan Brandt.
414. **HYDRONIC HEATER** — Inexpensive floor-to-ceiling warmth. Portable or permanent baseboard installation. Comes pre-assembled with lifetime service warrantee. Free information. Hydro-Sil.
438. **QUARTERSAWN CLAPBOARD** — The Ward family has operated this mill for over 100 years. Vertical grain clapboard eliminates warping for extended life. Free brochure. Ward Clapboard Mill.
492. **DESIGN PORTFOLIO** — Full-page drawings with descriptions of custom crafted kitchens, and a color brochure featuring on-location photographs of Kennebec kitchens. \$10.25. The Kennebec Company.
517. **FLOORING** — Antique pine and American hardwood flooring. Stair parts, cabinetry, paneling, antique beams. Many species of woods available. Brochure, \$1.25. Albany Woodworks.
527. **ANTIQUÉ FLOORING** — Antique wide pine flooring. Antique oak and chestnut are also available. Lengths up to 18', widths up to 14". Free brochure. North Fields Restorations.
541. **MANUAL DUMBWAITERS** — The Silent Servant™ incorporates many unique features to deliver smooth, quiet operation with a minimum of effort. Free brochure. Miller Manufacturing, Inc.
580. **REPRODUCTION HARDWOOD FLOORING** — Authentic parquet borders, strips and full floor patterns. Free brochure. Historic Floors of Oshkosh.
603. **BUILDING PLANS** — A collection of complete building plans for Colonial & Victorian style garages, barns, sheds, garage apartments, studio cottages and other accessory buildings. Catalog includes illustrated descriptions of available blueprint designs, \$6.25. Country Designs.
631. **HEART PINE FLOORING** — Antique heart

pine flooring, doors, mantels, moldings, stair parts, cabinets and lumber. Premier products manufactured from 200 yr. old antique heart pine timbers. Literature and samples \$15.25. J.L. Powell & Co. Inc.

654. **ELEVATORS** — Organized in February 1923 to manufacture residence elevators, stair lifts, & dumbwaiters. Free brochure. Inclinator Company of America.
663. **ENGLISH COAL FIRE** — Now you can experience an authentic English gas coal fire. Most fire openings can be satisfied. Free literature. Grate Fires Inc.
675. **WALL RESTORATION** — Repair cracked plaster walls and ceilings. Installs easier than wallpaper; no need to remove woodwork. Stops air infiltration and creates a vapor barrier. Free video. Specification Chemicals Inc.
679. **CUSTOM CABINERY** — All-wood custom cabinetry. Shaker, Colonial, Victorian, and country styles are all available in different finishes. Free detailed full-color brochure. Crown Point Cabinetry.
684. **FIBERGLASS COLUMNS** — Choose from a variety of sizes for structural support or decoration. Ready to prime and paint, light weight, fire and impact resistant. Free flier. Chadworth Columns.
703. **AUTHENTIC ARCHITECTURAL COLUMNS CATALOG** — Beautiful interior and exterior column design applications. Colorful 12-page catalog. Covers full range of columns in the classic orders of architecture. Free literature. Hartmann-Sanders Co.
717. **VINTAGE FLOORING** — Pine flooring converted from vintage materials. Unique process preserves the original color & patina. Samples available. Free literature. Early New England Restoration.
746. **CAPSTONE SHINGLES** — The only premium shingles with slate-like looks and dimensionality. Capstone creates an impression of deep shadows. Free brochure. Elk Corporation.

Decorative Materials

20. **TIN CEILINGS** — 22 original Victorian and Art deco tin ceiling patterns. Cornices, pre-cut miters, and center medallions are available. Brochure, \$1.25. AA Abbingdon Affiliates.
22. **NOTTINGHAM LACE CURTAINS** — Real Victorian lace, woven on 19th-century machinery, using original designs. Panels are 60" wide, 95% cotton, 5% polyester. White and ecru available. Catalog, \$2.25. J.R. Burrows & Company.
26. **PUSH-BUTTON SWITCHES** — Quality reproductions of push-button light switches. Switch plates in plain brass or ornamented. Brochure, \$1.25. Classic Accents.
27. **VICTORIAN ROOMSET WALLPAPERS** — A complete collection of Victorian wallpapers that you can combine in infinite variations. Superb catalog, \$10.25. Bradbury & Bradbury.
40. **DOCUMENTARY PAPERS & FABRICS** — A fine collection of fabrics and wallpapers based on originals found in America's great historic houses. Brochure, \$1.25. Richard E. Thibaut Inc.
42. **COUNTRY CURTAINS** — Hundreds of styles and fabrics to choose from. More lengths and widths than you'll find almost anywhere. Free 64 page color catalog. Country Curtains.
47. **TIN CEILINGS** — 22 patterns of tin ceilings ideal for Victorian homes and commercial interiors. Cornices available in 4' lengths. Brochure, \$1.25. Chelsea Decorative Metal.
128. **TIN CEILINGS** — Producing richly ornamented metal ceilings in turn-of-the-century patterns. Center plates, borders, corner plates, cornice, and filler plates included. Catalog, \$3.25. W.F. Norman Corp.

245. **PLASTER ORNAMENTS** — Hundreds of plaster ornaments from late 19th- and early 20th-century periods made using original moulds. Illustrated catalog, \$3.25. Decorator's Supply.

554. **ORNAMENTAL PLASTER** — Restoration & renovation; residential and commercial. 2,500 antique ornamental models of all types of architectural elements. Catalog, \$3.25. Felber Ornamental Plastering.
561. **VICTORIAN & EDWARDIAN HISTORIC TILES** — William Morris/Morris & Co. designed English wallpapers, fabrics and tiles by mail. For information and a wallpaper and a fabric cutting send \$5.25. Charles Rupert Designs.
670. **ANAGLYPTA & LINCROSTA** — Distributors of borders, friezes & dados. Victorian & traditional wallpapers. Free catalog. Crown Corporation, NA.

Doors & Windows

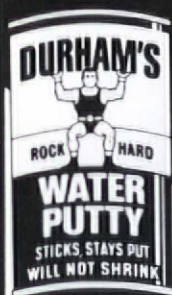
9. **REPLACEMENT WOOD WINDOWS** — 16-page free booklet tells what to look for in a replacement window, and how to install it. Get a thermally efficient genuine wood window in almost any size and historic shape. Marvin Windows.
16. **WOOD SASH** — Any size and shape: divided lite, round top, curved, double-hung, fixed, casement, or storm sash. Insulated glass, shutters, screen doors, and trim. Illustrated brochure, \$2.75. Midwest Architectural Wood Products.

Finishes & Tools

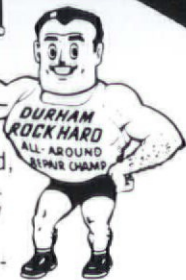
31. **ROTTED WOOD RESTORATION** — 2-part epoxy system restores rotted wood. Repairs can be sawn, drilled, sanded, and painted. Free brochure. Abatron.
439. **MOLDER-PLANER** — Restore old houses with the versatile W7 Series Molder/Planer. Reproduce railings, sashes, crowns, rails, window and door stops. Free information kit. Williams & Hussey.
539. **REFINISHING PRODUCTS** — Manufacturer of paint strippers, clear finishes, lacquers, sanding sealers, caulking compounds, linseed oil putty, glazing compounds. Free information. Sterling-Clark-Lurton, Corp.
546. **DECORATING SUPPLIES** — Large stock of specialty paint, brushes, and decorating supplies. Specialty books and video tapes are available on graining, antiquing, marbleizing, and faux finishing. Catalog, \$5.25. Janovic/Plaza, Inc.
589. **MILDEW-PROOF PAINT** — A high-performance, low-odor, water-based paint that withstands humidity, prevents blistering and peeling. Provides a decorative, washable, and scrubbable finish, in satin or semi-gloss. Free application booklet. William Zinsser & Co., Inc.
592. **SPECIALTY PAINTS** — Suppliers of hard-to-find paint-related materials such as calcimine, dry pigments, as well as a complete line of decorative paint brushes and tools for the faux finish market. Catalog, \$1.25. Johnson Paint Company.
595. **ROCK-HARD PUTTY** — Ideal for repairing walls, woodwork, and plaster. It can be sawed, chiseled, polished, colored, and molded. It stays put and will not shrink. Free literature. Donald Durham Company.
611. **PAINT SHAVER™** — This patented, ecologically-safe power tool strips paint from shingles and clapboards. The dust collector allows encapsulation of debris for retrieval. Free literature. American-International Tool Ind., Inc.
672. **OLD FASHIONED APPLIANCES** — Victorian style cook stoves & gas refrigerators, slater's & blacksmith's tools. Hundreds of 19th century items you thought they quit making decades ago. Catalog \$2.25.

WOOD REPAIR

Durham's Rock Hard Water Putty can handle many kinds of repair needs. It can be sawed, chiseled, polished, colored, and molded. It sticks and stays put, will not shrink. It fills cracks, crevices, joints, knots, and nail holes.



It permanently adheres in wood, plaster, and tile. Ideal for use by woodworkers, painters, electricians, and carpenters. Available through hardware, lumber and building material dealers, and paint distributors from coast to coast.



DONALD DURHAM CO.
Box 804-HJ ■ Des Moines, Iowa 50304

End Wall & Ceiling Cracks Forever with Krack-kote!

Krack-kote is the only permanent cure for wall & ceiling cracks.

Krack-kote & Tuffglass Fabric bridge cracks - won't shrink, harden or fall out. Moves with your walls & ceiling. **Never needs sanding!** Invisible under paint or wallpaper.

For **FREE** literature, dealer location & ordering information, call **1-800-827-2056. VISA/MC**

TUFF-KOTE CO., INC. 210 Seminary Avenue, Woodstock, IL 60098



Quality Home Repair Products for over 45 years

Over 50 Grille Sizes & Designs LARGEST SELECTION OF *IN-STOCK* CAST IRON OR BRASS REGISTERS & GRILLES.

Enhance the appearance of your home. Whether building, remodeling or simply redecorating, our beautiful 100% solid cast grilles finish off any room perfectly. Ideal with forced-hot-air systems, wood stoves, even solar collectors.

Request our color catalog. \$1.00

The Reggio Register Co.
Dept. D-501, P.O. Box 511
Ayer, MA 01432



CALL (508) 772-3493



*From the Heart of the South...
The BEST for Less\$*

ANTIQUHEART PINE FLOORING

T&G Floors • Stairparts • Doors
Cabinetry • Paneling
Custom milled from Antique Beams
EXPOSED BEAMS
Dry • Aged • Superb



ANTIQUHEART CYPRESS

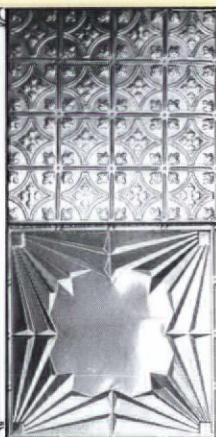
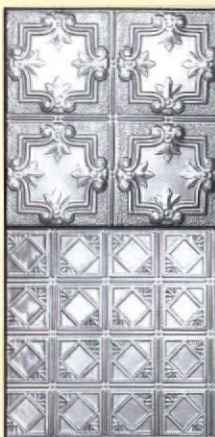
Custom Milled • Quality Guaranteed
Albany Woodworks
P. O. Box 729 • Albany, LA 70711 • 504/567-1155

Buy the original, not an imitation TIN CEILINGS & WALLS

- 26 patterns available 2' x 8' and 2' x 4'
- Brass and copper-plated pre-painted patterns available in 2' x 4' size
- Lay-in panels in 2' x 4' & 2' x 2'
- 13 cornice moulding styles
- Pre-cut miters
- Fast and easy installation
- Shipped anywhere
- Send \$1 for brochure

AA ABBINGDON AFFILIATES, INC.

2149 Utica Ave., Dept. OHJ-AA
Brooklyn, NY 11234
(718) 258-8333

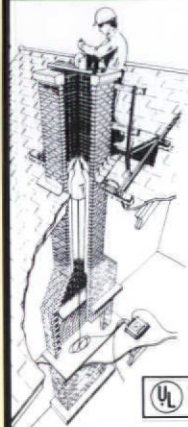


AHRENS

**Relines/Restores
Masonry Chimneys**

With The **ONLY** Listed Two-Liner Cast-In-Place Masonry Process

- First insulates and strengthens
- Second seals and protects
- Both are immune to acids and moisture
- No guess work. Mechanically applied.
- No exterior alterations.
- No metal to corrode.
- Improves heating efficiency — **All for a fraction of the cost of rebuilding!**



Dealership network nationwide.
Call or write for more information:
2000 Industrial Ave.
Sioux Falls, SD 57104

1-800-843-4417

CUSTOM WOOD TURNINGS

- Architectural Mouldings
- Balusters
- Newel posts
- Porch posts
- Columns
- Fluting
- Spiral rope twist
- Finials
- Furniture parts

- No minimum order
- Shipment coordination
- (72 page catalog \$5.50)



156 Main St., P.O. Box 338
Ivoryton, CT 06442
(203) 767-3236 Fax (203) 767-3238

Available for the First time this Century!

FOR YEARS serious restorers have put everything into getting that perfect period look only to be disappointed when buying paints. Finally, accurate reproductions which match the original dynamics, texture, and colours of hand-prepared historical paints are for sale. These pure linseed oil paints, based on years of research by Matthew J. Mosca, internationally respected consultant on historic finishes, are formulated according to early recipes to bring you the most accurate reproductions of the paints used in Early America.

HISTORIC PAINTS Ltd

Makers of 18th and 19th-Century
Paints for the Serious Restorer

We use only the finest Linseed Oil,
Spirits of Turpentine, Pigments, and
Natural Resin Varnishes

We offer Venetian Red, Prussian Blue,
Verdigris, Massicot, Spanish Brown,
and sundry other colours, brushes, and
early painters' materials

1-800-664-6293

Burr Tavern • Route 1, Box 474
East Meredith, NY 13757

These paints contain no lead or mercury

EMPORIUM Products Network (cont.)

Lehman Hardware.

702. WATER BASE METALLIC COATINGS — Copper, brass, bronze, mauve and silver. Finishes include green (verdi), blue, burgandy and black and can be applied to metal paints and solid metals. Free literature. Patina Finishes & Copper Coats, Inc.

728. HERITAGE VILLAGE COLORS — Authentic reproductions of 18th & 19th Century architecture. Suitable for most exterior and interior surfaces, walls, woodwork, trim, furniture and decorative painting. Literature \$3.25. Primrose Distributing.

735. 18TH & 19TH CENTURY PAINTS — For the serious restorer. Using the highest quality traditional materials to reproduce accurate colours and dynamics of the original hand prepared paints of the colonial era. Literature \$2.75. Historic Paints Ltd.

209. AUTHENTIC AMERICAN VICTORIAN FURNITURE — Three big barns full of antique furniture. One of New England's largest collections of American oak and Victorian furniture and select accessories. Store brochure, \$2.25. Southampton Antiques.

221. RESTORED ANTIQUE FANS — Restoring and selling of antique fans and parts. Large changing inventory. The proprietor wrote a book on the history of fans. Detailed brochure, \$2.25. The Fan Man.

353. RADIATOR ENCLOSURES — The durability of steel with baked enamel finish in decorator colors. More efficient than paint, and keeps drapes, walls, and ceilings clean. Free estimates. Free catalog. ARSCO Manufacturing.

576. REPRODUCTION WALLPAPERS — Reproducing antique wallpapers by silk-screen. Sidewall, ceiling, border, and corner patterns dating from mid-19th to early 20th centuries. Catalog, \$3.25. Victorian Collectibles.

722. AMERICAN COUNTRY STYLE FURNITURE — Furnishings featuring factory direct Shaker, traditional, and oak tables & cabinets. Accessories are available, such as pillows, doorstops, rugs and specialty items. Free catalog. Yield House.

759. OLD FASHIONED PAINT — A product that cannot be matched with modern technology. Manufacturers of high-quality, oil-based interior and exterior restoration paint, including repro's of linseed oil paint. Catalog \$3.25. Stulb Old Village Paints.

Lighting Fixtures

4. VICTORIAN LIGHTING FIXTURES — Authentic reproduction Victorian and turn-of-the-century electric and gas chandeliers and wall brackets. Solid brass with a variety of glass shades. Catalog, \$5.25. Victorian Lighting Works.

10. CRAFTSMAN LIGHTING — Reproduction craftsman chandeliers and sconces fit right into any bungalow, mission, foursquare, or traditional home. Fixtures in solid brass or cast iron. Free catalog. Rejuvenation Lamp & Fixture Co.

11. VICTORIAN & TURN OF CENTURY LIGHTING — Recreating fine period lighting of the 19th & 20th Century Americana. Reproduction of unusual styles. New large color catalog includes sconces, fixtures & glass shades, Free. Roy Electric Co.

330. CAST ALUMINUM STREET LAMPS — A large selection of charming, old-fashioned cast aluminum street lamps and mailboxes. Quality lighting at affordable prices. Free brochure. Brandon Industries.

334. GORGEOUS CHANDELIERS & SCONCES — Original designs of all-crystal, using genuine Strass. Solid brass and venetian crystal reproductions of Victorian gas styles (wired). Manufacturers prices. Catalog, \$3.75. King's Chandelier Company.

560. EARLY-AMERICAN LIGHTING — Repro-

duction fixtures such as wall sconces, chandeliers, copper lanterns, and hall fixtures. Everything is handmade. Catalog, \$2.25. Gates Moore Lighting.

698. VICTORIAN AND PERIOD LIGHTING — From 1850 to 1930s. Original restored pieces. Floor and table lamps, wall sconces, and chandeliers are available, including gas burning fixtures. Catalog & news letter available, \$4.25. Gaslight Time Antiques.

Metalwork

30. HISTORIC MARKERS — Proclaim your home's age with a cast bronze or aluminum marker. Manufacturers of plaques for National Register, American Buildings Survey, and custom work. Free catalog. Smith-Cornell.

55. CUSTOM-MADE PLAQUES — Historic markers for indoor or outdoor use. Standard solid bronze cast plaques, 7" x 10", are \$90 plus shipping. Other dimensions and styles available. Free brochure. Erie Landmark.

122. ORNAMENTAL IRON FENCING — Ornamental iron fences and gates are custom made. Matching of old fences is available using authentic Victorian patterns and castings. Catalog, \$3.25. Stewart Iron Works.

307. FIREPLACE FIREBACKS — Large collection of antique replica firebacks. Authentic cast-iron plates make fireplaces safer, more efficient and more beautiful. Catalog, \$2.25. Country Iron Foundry.

545. SPIRAL STAIRS — Magnificent for Victorian settings. The beauty of cast iron, but not the weight. All components, except handrail, are solid castings of high strength aluminum alloy. Free color brochure. The Iron Shop.

659. GRILLES & REGISTERS — Manufacturers of a complete line of elegant cast brass and traditional cast iron decorative grilles & registers. Color catalog \$1.25. Reggio Register Company.

Millwork & Ornament

44. VICTORIAN MILLWORK — 19th-century designs in solid oak and poplar: fretwork, brackets, corbels, grilles, turnings, and gingerbread precision manufactured so product groups fit together. Color catalog, \$4.75. Cumberland Woodcraft.

101. SHUTTERS & BLINDS — Colonial wooden blinds, movable louver, and raised-panel shutters. All custom-made to specifications. Pine or cedar, painted or stained to match any color. Free brochure. Devenco Louver Products.

294. PLASTER ORNAMENT — Ornaments of fiber-reinforced plaster. They do restoration work and can reproduce existing pieces if a good example is supplied. Complete catalog of 1500 items, \$10.25. Fischer & Jirouch.

340. WOOD MOULDINGS — Internationally recognized company with over 500 beautiful wood mouldings. 104-page catalog, \$5.75. Arvid's Historic Woods.

518. CUSTOM TURNINGS — Newel posts, porch posts, column bases, fluting, spiral rope twist, etc. Custom orders. Catalog, \$5.75. Custom Wood Turnings.

651. CUSTOM MILLWORK — A prime source serving architects, designers, builders, & home owners nationwide. Custom specialties include spiral stairs, doors, bookcases & panel work. Catalog, \$5.25. American Custom Millwork, Inc.

652. ARCHITECTURAL MILLWORK — Millwork ranges from doors to columns. Specialist in materials & architectural components. Expert manufacturers of heart pine, chestnut & wide plank flooring. Free literature. Architectural Timber & Millwork.

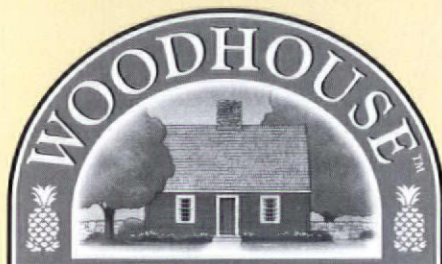


HOMESAVER® CHIMNEY LINERS

FOR RESTORING GREAT OLD CHIMNEYS ON GREAT OLD HOMES

Lifetime warranty for woodburning applications. UL Listed. Call or write for a FREE brochure and the name of an installer/dealer in your area. 1-800-437-6685, ext. 500; 9:00 A.M. to 5:00 P.M. Central Time, Monday through Friday.

HomeSaver Chimney Liners, P.O. Box 664, Fairfield, IA 52556



Antique Flooring

Wide country plank or elegant quartersawn plank. Antique Heart Pine, Oak and special hardwoods at reasonable prices. Pre-finished or unfinished.

Brochure \$5 (919) 977-7336 Sample Kit \$25
Dept. OH • PO Box 7336 • Rocky Mount, NC 27804

F·I·R·E·B·A·C·K·S

The classic way to protect your fireplace



A beautiful, hand-cast Country Iron Foundry Fireback will protect the back wall of your fireplace from dangerous and costly heat damage, while radiating more heat into your home.

Our catalog, containing 35 antique and contemporary designs, is available for \$2.00 (refundable with purchase).

Dept. 0501, PO Box 600, Paoli, PA 19301
(215) 296-7122



Antique PA. Bank Barn Kits

Complete Original Post & Beam Structural Frame



Witzeman
Barn Kit
\$25,154.23
30 Ft x 40 Ft
\$20.96/SqFt

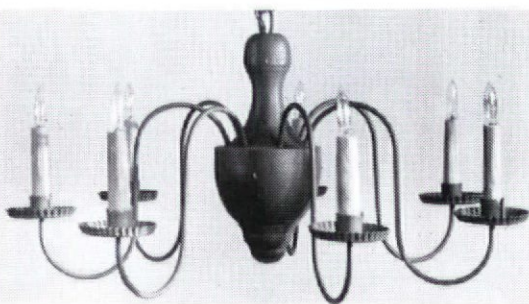
More Sizes
& Designs
In Stock

Call for Free Photo Brochure & Price List
Send \$10 (Check, Visa, or MC) for VHS Catalog

Pitcairn-Ferguson & Associates Inc.
Suppliers of Antique Pennsylvania Bank Barn Kits
Rd #2 Box 15-1A Kempton, PA. 19529
Phone (610) 756-6602 Fax (610) 756-6849

HANDCRAFTED

To The Drip On The Tapered Candles



Early American Lighting since 1938; chandeliers, copper lanterns, and wall sconces.

Knowledgeable collectors, Restorations and Museums have been buying our fine fixtures for over 30 years. A list is available on request. \$2.00 for catalog.

GATES MOORE

River Road, Dept OHJ
Silvermine Norwalk, Conn.
06850 - Tel. (203) 847-3231

BALDWIN

Lexington Design mortise lock handleset with knob and oval plate trim inside - polished brass with new BALDWIN Lifetime Finish \$250.00 plus shipping cost. Miss. residents add 7% tax. Visa and MasterCard accepted.

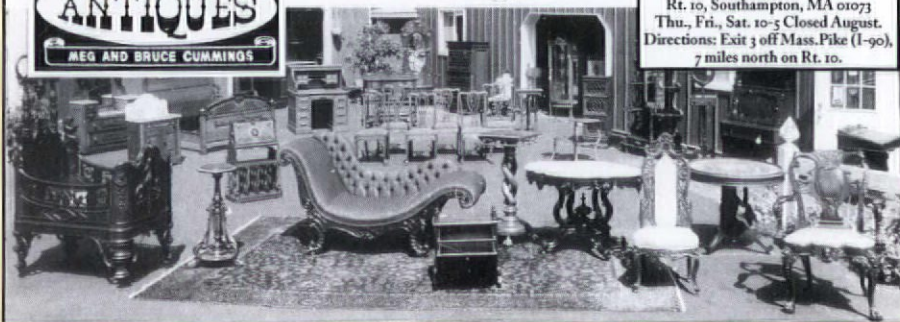
Call toll-free 800-821-2750
Ask for the Hardware Department

Addikson
HARDWARE CO. INC.

126 E. Amite St., PO Box 102,
Jackson, MS 39205

Largest Selection of Antique American Oak

and Victorian Furniture
in New England



Store Brochure \$2.00
Custom made video tape \$25.00
413-527-1022
Rt. 10, Southampton, MA 01073
Thu., Fri., Sat. 10-5 Closed August.
Directions: Exit 3 off Mass. Pike (I-90),
7 miles north on Rt. 10.



**SILENT SERVANT™
DUMBWAITERS**

CALL FOR THE DEALER NEAREST YOU

800-232-2177

Manual Dumbwaiters

COMMERCIAL • RESIDENTIAL

FEATURE-PACKED DESIGN

- Fully Automatic Brake
- Engineered Aluminum Guide Rails
- Precision Molded Bearing
- Quality Guide Shoes
- Simplistic Design
- Time-saving Installation Features
- Energy Saving

AN APPLICATION FOR EVERYONE

- **RESIDENTIAL**
Use the SILENT SERVANT to: Carry laundry, firewood, groceries, prepared food, etc.
- **COMMERCIAL**
Restaurants, schools, banks, office buildings, warehouses



**MILLER
MANUFACTURING, INC.**

165 Cascade Court, Dept. OHJ
Rohnert Park, CA 94928
FAX (707) 584-0850

HINGES
RIM LOCKS
MORTISE LOCKS
THUMB LATCHES
WINDOW HARDWARE



BRASS
BRONZE
CAST IRON
WROUGHT IRON
DECORATIVE & PLAIN

Ed Donaldson

HARDWARE RESTORATIONS
P. O. BOX 38 Dept. D
Boiling Springs, PA 17077
Phone (717) 249-3624
Fax (717) 249-5647



send \$ 3.00 for
Catalog of Original Antique Builders
Hardware

A Collection of Complete Building Plans

COUNTRY DESIGNS



BARNs, SHEDs, GARAGEs, STUDIO COTTAGEs, GARAGE APARTMENTs, VACATION HOUSEs
also other accessory buildings and a folio of period fences.

SEND \$6.00 FOR CATALOG TO: COUNTRY DESIGNS, BOX 774J, ESSEX, CT 06426

PORCHES
HOW TO DESIGN, BUILD
AND DECORATE



We wrote the book!

Drawing on 150 years of combined experience in working with porches, we have now published **Porches - 208 pages** of authoritative insight for anyone planning (or just dreaming of) porches! Numerous construction details, and 90 comparative drawings showing traditional porch layouts

- also -
96 pg. *Architectural Details Catalog* ~
Everything for your porch, and inside too!

\$12.95 ppd.
Return for prompt refund if not delighted!

Catalogue \$2
by return mail



Hwy 34 • Box R, #2813 • Quinlan, TX 75474

Faux Effects Inc.



Training Studio

Professionals

FAUX EFFECTS STUDIO conducts monthly classes teaching European, Traditional and Contemporary finishing using 21st Century methods and patented *water-based* products.

FAUX EFFECTS INC. manufacturers over 120 unique products, including custom metallic paints, especially designed for Faux and Ornamental painters — the most extensive, specialized line in the country.

For free information package
Call (407) 778-9044

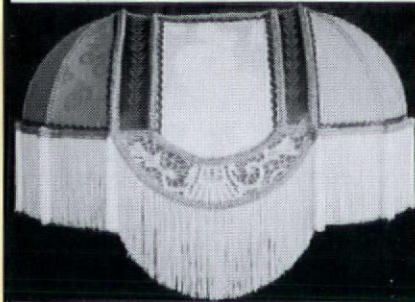
FAUX Effects™

Vero Beach, Florida

"IN A CLASS BY THEMSELVES"

Lampshades of Antique

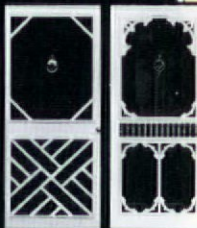
Dept. 8, P.O. Box 2, Medford, OR 97501



96 styles \$35-\$95 • Phone (503) 826-9737
We can recover your frame. Catalog \$4

Handcrafted Wooden Storm-Screen Doors

- Large selection of storm-screen doors in standard & custom sizes.
- Victorian porch furniture and trim.
- Planters and benches.
- Home and garden accessories.



For color catalog, send \$2.00 to:
The Old Wagon Factory
P.O. Box 1427, Dept. OJ15
Clarksville, VA 23927
(804) 374-5787

Custom Shutters

Interior and Exterior
Wholesale to the Public

2 1/2" Moveable louver, raised panel and fixed louver shutters. Custom finished or unfinished. Complete selection of hardware.

\$1.00 Brochure

Shutter Depot

RT. 2 Box 157
GREENVILLE, GA 30222
706 • 672 • 1214



GENUINE MILK PAINT

Authentic Colonial and Shaker Finish
environmentally safe • non-toxic • odor free
easy to use • long wearing • won't fade

16 deep, rich colors including: Barn Red • Pumpkin Mustard • Buttermilk • Bayberry
Lexington Green • Sea Green • Federal Blue
Soldier Blue • Slate • Oyster White • Pitch Black

See your local dealer or write or phone for free literature.

Trial pint— \$8.50 plus \$4.00 shipping/handling
VISA and MasterCard accepted

The Old Fashioned Milk Paint Company
Dept. J, Groton, MA 01450-0222 • (508) 448-6336

694. **CUSTOM TURNINGS** — Providing a custom turning service of porch posts, newells, balusters and stair parts from samples or drawings. Free quotes. CinderWhit & Co.

Plumbing & Hardware

18. **VICTORIAN HARDWARE** — A vast selection of high-quality 18th- and 19th-century reproduction hardware. Plus high-security locks with period appearance 108-page catalog, \$5.25. Ball & Ball.

49. **RENOVATION HARDWARE** — Hard-to-find supplies including brass cabinet hardware, lighting, weathervanes, pedestal sinks, old-fashioned bathtub showers, and bathroom fixtures. Mail-order catalog, \$3.25. Antique Hardware Store.

110. **BATHROOM FIXTURES** — A wide variety of antique and reproduction plumbing, tubs, porcelain faucets and handles, pedestal sinks, high-tank toilets, and shower enclosures. 96-page color catalog, \$6.25. Mac The Antique Plumber.

302. **RESTORATION HARDWARE** — Over 1000 different brass items for houses and furniture. Plumbing, lighting, wall and ceiling coverings, tin ceilings, and more. Wholesale/Retail. Catalog and 1-year mailings. Free Brochure. Hardware+Plus.

397. **HARD-TO-FIND-HARDWARE** — The vast collection covers all periods from the 16th century through the 1930's. New catalog includes 34 pages of informative text and 372 pages of high-quality restoration hardware, \$6.75. Crown City Hardware.

538. **FIXTURES & ACCESSORIES** — Bathroom fixtures and accessories such as door, window, and cabinet hardware. Lighting fixtures also. Free Catalog. Renovator's Supply.

714. **VICTORIAN BATHROOM FITTINGS & FIXTURES** — Direct from the factory. Reasonably priced, these replicas are exact reproductions of bathrooms of the Victorian & Edwardian periods. Design consultations also available. \$5.25 catalog. Faucet Factory

Restoration Supplies & Services

5. **PIGEON CONTROL** — Get rid of pigeons and other birds with inconspicuous stainless steel needles that eliminate roosting places without harming your building. Free brochure. Nixalite of America.

23. **CHIMNEY FLUE LINER** — Poured-in-place, 2-liner system. No mess, one day process. First liner strengthens and insulates; second liner seals and protects. UL Listed. Nationwide. Free catalog. Ahren's Chimney Technique.

35. **PLASTER WASHERS** — These inexpensive washers can resecure loose ceilings and walls. Starter packet of 3 doz. washers with instructions, \$4.75. Charles Street Supply.

38. **CHIMNEY LINER** — Ventinox continuously welded liner connects chimney-top to heat source without joints or breaks. Reduces condensation, increases heating efficiency, improves safety. Free catalog. Protech Systems, Inc.

113. **CHIMNEY LINER** — System seals, relines, and rebuilds chimneys from inside out with poured refractory materials. Especially effective for chimneys with bends and offsets. Free brochure. National Supafly Systems.

312. **CHIMNEY SWEEPS** — Maintenance, repair and restoration services. Cleaning, internal video inspections, dampers, caps, stainless steel and Ahren "cast-in-place" linings. Free literature. Certified Chimney.

565. **CHIMNEY LINERS** — Lifetime warranted, flexible chimney relining pipe. UL listed, safe in real-world applications. Constructed of 4 interlocked lay-

ers of the finest certified 304-stainless steel. Free brochure. HomeSaver Chimney Liners.

585. **BUILDING REPAIR PRODUCTS** — Manufacturers of interior and exterior priming, patching, and sealing products. Free literature. Tuff-Kote Company, Inc.

701. **FAUX FINISHING TOOLS & VIDEO** — Complete line of quality badgers, floggers, mottlers & stipplers. Check rollers, graining combs, pipe over-grainers, sponges & feathers. How-to videos and books. Free brochure & price list. Old World Brush & Tool Co.

726. **PRESERVATION & RESTORATION** — Materials for restoration & preservation of historic & other structures. AcryMax Tin Roof Restoration Systems is high performance acrylic technology assuring years of waterproof protection. Free catalog. Preservation Products.

748. **EVAPORATION-TYPE HUMIDIFIERS** — Two styles: one for steam heat or hot-water radiators, other works also on baseboard or wall registers. No chemicals or electricity required; no toxic particles emitted. Replacement wicks available. Free illustrated information. Street Level supply.

755. **COLONIAL DEPENDENCIES** — A collection of complete building plans for guest quarters, offices, sea retreat, garages, gazebos, sheds, tool houses etc. Catalog shows illustrated description of available blueprints. Colonial Dependencies. Brochure \$6.25.

756. **SANYO TRI-ZONE DUCTLESS AIR CONDITIONING** — Sanyo offers the perfect AC system for cooling bi-level and adjoining room situations. The Tri-Zone system consists of three attractively styled indoor wall units supported by one quiet outdoor condenser. Free literature. Sanyo Air Conditioning.

757. **HEATING AND COOLING** — High efficiency heating and cooling, products wholesale prices. Save thousands of dollars when you install it yourself using our step by step installation video. Catalog \$2.25. Quality Heating Inc.

758. **HOUSE PLANS** — "Old Europe" is a collection of cozy cottages whose designs have been influenced by early European architecture. The Craftsman Collection is a unique collection of traditional homes which gained popularity in the early 1900's. Cost \$12.25 per collection. Princeton Plans Press.

LITERATURE REQUEST FORM

Circle the numbers of the items you want, and enclose \$3 for processing. 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 \$3 processing fee should be made out to Old-House Journal.

1. Free	44. \$4.75	334. \$3.75	565. Free	694. Free
2. \$5.25	47. \$1.25	340. \$5.75	576. \$3.25	698. \$4.25
4. \$5.25	49. \$3.25	353. Free	580. Free	701. Free
5. Free	55. Free	387. Free	585. Free	702. Free
9. Free	69. \$1.25	397. \$6.75	589. Free	703. Free
10. Free	73. Free	414. Free	592. \$1.25	714. \$5.25
11. Free	101. Free	438. Free	595. Free	717. Free
16. \$2.75	110. \$6.25	439. Free	603. \$6.25	722. Free
18. \$5.25	113. Free	492. \$10.25	611. Free	726. Free
20. \$1.25	122. \$3.25	517. \$1.25	631. \$15.25	728. \$3.25
22. \$2.25	128. \$3.25	518. \$5.75	651. \$5.25	735. \$2.75
23. Free	209. \$2.25	527. Free	652. Free	746. Free
26. \$1.25	221. \$2.25	538. Free	654. Free	748. Free
27. \$10.25	242. \$3.25	539. Free	659. \$1.25	755. \$6.25
30. Free	245. \$3.25	541. Free	663. Free	756. Free
31. Free	294. \$10.25	545. Free	670. Free	757. \$2.25
35. \$4.75	302. Free	546. \$5.25	672. \$2.25	758. \$12.25
38. Free	307. \$2.25	554. \$3.25	675. Free	759. \$3.25
40. \$1.25	312. Free	560. \$2.25	679. Free	
42. Free	330. Free	561. \$6.25	684. Free	

Name _____ Total \$ _____

Company _____ P & H \$3.00 _____

Address _____

City _____ ST _____ Zip _____ Total Enclosed \$ _____

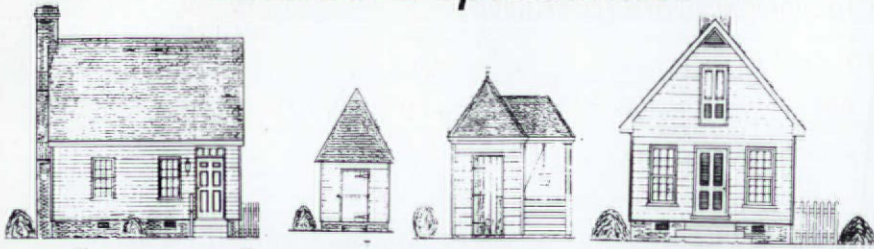
Phone _____

Mail to: Old-House Journal, Products Network, 2 Main St., Gloucester, MA 01930

This card must be mailed before May, 31, 1995

9502

Colonial Dependencies



Guest quarters, offices, sea retreat, garages, gazebos, sheds, tool houses, etc.

For a complete catalog of building plans, send \$6.00 to:

COLONIAL DEPENDENCIES, Box 474B, Bowling Green, VA 22427

Protect Wall Corners The Great Old-fashioned Way

Our unfinished Cornerbeads compliment any period or decor. They're among hundreds of hard-to-find, "old style" items we have to enhance your old house or capture a bit of the past in your newer home. Each cornerbead is 47 7/8" x 1 3/4" dia., with 90° notch.

Beechwood. Ea. \$10.95; 6 or more \$9.30.
Oak. Each \$13.95; 6 or more \$11.85. Add shipping: \$3.00 (1-5); \$6.50 (6 or more). WI residents add 5% tax. VISA/MC, or AMEX accepted.

To Order Call TOLL-FREE

1-800-556-7878

Or, send for more information.

**Crawford's
Old House Store**

550 Elizabeth • Rm. 94 • Waukesha, WI 53186

Dealer Inquiries Invited

Victorian Reproductions

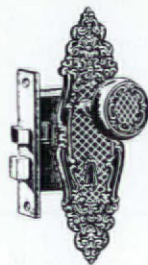


**FACTORY DIRECT SHIPMENTS
AT DISCOUNT PRICES!**

Hand Carved, Solid Mahogany Wood Frames,
Over 200 Fabrics, Italian Carrara Marble Table Tops
Send \$2.00 for catalog to:

**HEIRLOOM
REPRODUCTIONS**

1834 West 5th Street Dept. OHJ Montgomery, AL 36106
Or call Toll Free: 1-800-288-1513



Authentic Antique Hardware

- One of a Kind
- No Reproduction
- Door Hardware
- Furniture Hardware
- Door Knockers
- Curtain Tie-backs
- Twist Bells



Eugenia's Place

3522 Broad St. • Chamblee, Georgia 30341
800-337-1677 • Bus. (404) 458-1677



The Brickyard

P.O. Box A
Harrisonville, MO 64701

816-380-3366
Ask for Kevin

Build With Pieces of History

Now available in very limited quantities—Authentic decades-old unused clinker brick. Due to changes in brick manufacture, when these are gone there won't be any more. Write for free literature or send \$10.00 for price list, color photos and sample brick. Also available—wire cut solid brick.

HISTORIC YORK, INC.'S Architectural Warehouse

There's
nothing new
to see

Purveyors of salvaged
doors, windows, shutters,
hardware, mantels,
lighting, plumbing fixtures,
and much more.



224 North George Street
York, PA 17401
717-854-7152

HANDCRAFTED MAHOGANY SCREEN-STORM DOORS

Styles include Victorian & Country
SEND \$2.00 FOR CATALOG TO:

Touchstone Woodworks

DEPT OHJ PO BOX 112
RAVENNA OH 44266
(216) 297-1313

WOODEN FLOOR GRATES

Specializing
in larger sizes
6"x8" to 20"x32"

3 floor models and baseboard model
unfinished or prefinished

Send \$2.00 for catalog to:

GRATE SYSTEMS

(a division of Knight's Maintenance)

9502 Linder Ave. • Crystal Lake, IL 60014
(815) 459-4306

The Woodfactory

Authentic Victorian Millworks

111 Railroad St., Dept. OHJ
Navasota, TX 77868
409-825-7233

Moldings • Screen Doors • Porch Parts
Custom Woodwork • Ornamental Trim

Send \$2.00 for a Catalog

WOODWRIGHT DESIGN CO.

Illustrated Catalogue of 83 CONSTRUCTION PLANS.
(\$12.00 U.S., REIMBURSED WITH FIRST ORDER.)



Colonial Carriage Barn

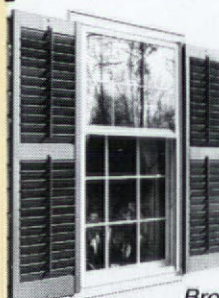


Stick Style Gazebo

Everything from *Historically-Inspired Houses* and
Authentically-Styled Carriage Barns, to *Quaint
Outbuildings*, *Victorian Curios*, and *Cupolas* - in
styles from TRADITIONAL to CONTEMPORARY.

PO BOX 13216 (OHJ-301)
WALWATOSA WI 53213

EXTERIOR SHUTTERS



Affordable
Shipped Anywhere
Cedar and Pine
Moveable Louvers, fixed
louvers or raised panel.
Custom-made arches.
Unfinished or painted in
the brand & color of
your choice.
Hinges and Holdbacks

Brochure, call or write:

SHUTTERCRAFT, 282 Stepstone Hill
Guilford, CT 06437 (203) 453-1973

**Fine American Lighting
Real American Value
From Lighting by
Hammerworks**



- Top Quality Materials
 - Completely Handcrafted
 - Reasonable Prices
- Lanterns, Sconces,
Chandeliers, and
Hand Forged Hardware

Send for our catalog and discover how you can enjoy the beauty and quality of our Colonial lighting in your home.

Catalog \$3.00

Lighting by Hammerworks

6 Fremont Street, Dept. OHJ, Worcester, MA 01603. 508-755-3434

Other shop locations: Route 20, Marlboro, MA. 508-485-6721

118 Main St., Meredith, NH 603-279-7352

THE A, B, C'S OF NATURAL VENTILATION

THE FAN MAN, INC.
Department OHJ • 1914 Abrams Parkway • Dallas, TX. 75214 (214) 826-7700
Send \$2 for brochure D

ELEGANT, SOLID BRASS Stair Rods
Holds Stairway Carpet in Place
Large 3/8" x 30" Polished Brass Rods

Ball, Urn or Pineapple Finials

Set of 13 **\$137.00** ppd.

Includes Rods, Finials & Fasteners
Singles \$12.00/Ea. MC, VISA, CK.

Easy, Fast Installation
Custom Lengths

(814) 887-6032

HERITAGE BRASS CO.

5 Long St., Smethport, PA 16749

NEW

Uncle John's
Gingerbread
HOUSE TRIM

BRACKETS, PENDANTS & GABLES, in matched sets, **FRAMES INCLUDED** on all pieces. **QUALITY work, that's ECONOMICALLY PRICED!**

SEND \$2.00 for CATALOG to:
5229 Chopique Rd.
Sulphur, LA 70663

ALL STEEL RADIATOR ENCLOSURES
FOR HOMES, OFFICES, CHURCHES, INSTITUTIONS

FROM THIS TO THIS

FROM \$21.85

BUY FACTORY DIRECT & SAVE • EASY TO ASSEMBLE
MANY STYLES & COLORS • BAKED ENAMEL FINISH
Send \$1.00 for Brochures. Refundable with Order.

MONARCH Dept. OHJ
2744 ARKANSAS DRIVE, BROOKLYN, N.Y. 11234
(201) 796-4117

STRICTLY CAPES

A portfolio of floor plans and elevations for 8 Early American Capes. This is a working tool for those who love the charm and simplicity of Cape Cod houses. Construction plans are not available. Houses range in size from 1300 to 2300 sq. ft. Floor plans are at approx. 1/8 scale.

FOR PORTFOLIO SEND \$20.00 TO:
CAPE DESIGNS
P.O. BOX 282, WESTON, VT 05161
(802) 824-6288

ANTIQUE HARDWARE

WE CARRY C. 1865-1950
NEW OLD STOCK
WHICH MEANS ORIGINAL FORMS, STYLES AND FINISHES AT REASONABLE PRICES.
SEND \$7.00 FOR FULL CATALOG TO:
WM. J. RIGBY CO.
73 ELM ST.
COOPERSTOWN, NY 13326
(607) 547-1900

OLD HOUSES DESERVE OLD HARDWARE

**THE NEWPORT SCHOOL OF DECORATIVE PAINTING
FAUX FINISH WORKSHOPS**

IN

Wall Glazing Faux Marble
Clouds & Sky Gilding

Primitive Wall Murals
Stenciling & More

Write or call for our brochure:
PO Box 1275, Newport, RI 02840
401-842-0068

Brass Bed Sale!

Once in a lifetime savings on heirloom-quality solid brass and white iron beds. Buy factory direct and **SAVE UP TO 50%!!** Special Bridal Layaway and payment plans. Send for our **FREE CATALOG.**

12421 CEDAR ROAD
CLEVELAND, OHIO 44106
(216) 229-4900

Brass Bed Shoppe

INSIDE STORM WINDOW KITS \$1/FT.

DO-IT-YOURSELF REUSABLE STORM WINDOWS AVOID REPLACEMENTS, SAVE ARCHITECTURE.

Magnetic, easy, durable.
Our kits, your Plexiglas.
White/Bronze, paintable.
Save 35% on heat.
90-day \$-back guarantee.

1-window trial kit **\$19.95**, 6-window kit, **\$99.95**. Add \$4 s&h/kit (+5% tax if in MA). Credit card or check. Specify color. Volume discounts for trade.

WINDOW SAVER CO. 800/321-WARM
DEPT. RD, 177 E. RIDING DR., CARLISLE, MA 01741

ANTHONY
WOOD PRODUCTS

Gable Trim
Fretwork
Brackets
Corbels

Porch Posts
Newel Posts
Balusters
Finials

1979

1994

Box 1081T Hillsboro, TX 76645
817/562-7225
Illustrated Catalog Available — \$3



Mutating Mansard

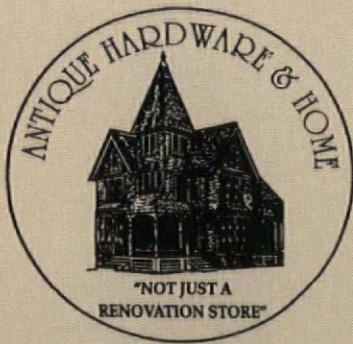
LIKE GLACIERS AND VIRUSES, SOME REMUDDLINGS APPEAR STATIC AT A GLANCE; HOWEVER, THE CAMERA records that they actually grow and shift in nature as time goes by. A classic case is this duplex Second Empire in Telford, Pennsylvania.

Both sides matched when the house was built, but by 1990, when Carol Birkland snapped it, a Jekyll-and-Hyde transformation was already underway (above). On the left side, heavy-handed re-pointing with white portland cement has altered the brickwork, and the front windows have been converted — one into a door. On the right side, roofers did their best to obscure the mansard, inserting a skylight. The paint's a different color too, split right down the steps.

As luck would have it, Joseph Dille documented the same house again in 1993 (inset). Three years later, the metamorphosis had largely stopped on the left side (thanks to more sensitive ownership), but the right bay is now sided over and the porch has lost all decorative features. As the saying goes, nothing endures but change.



WIN FAME AND \$50. If you spot a classic example of remuddling, send us clear color slides. We'll award you \$50 if your photos are selected. The message is more dramatic if you send along a picture of a similar unremuddled building. (Original photography only, please; no clippings.) Remuddling Editor, *Old-House Journal*, Two Main Street, Gloucester, MA 01930.



Your Source of the Largest Selection of Old Style Hardware in the World!

We're bringing our store to you and slashing prices! Take advantage of these specials and discover our true old-fashion quality at the lowest prices. Shop in confidence with our money back guarantee. Call 1-800-422-9982 today to place your order or request your FREE COPY of our catalog. Or order our new Custom Items Catalogs for only \$7.00 (refundable with first order).

The Antique Hardware Store
9730 Easton Road, Route 611, Kintnersville, PA 18930



VICTORIA KITCHEN OR LAVATORY FAUCET
Was \$295 Now \$249
8" centers (custom Variable centers available), 10" ht. Swivel spout 9" length (washerless). ITEM PF03

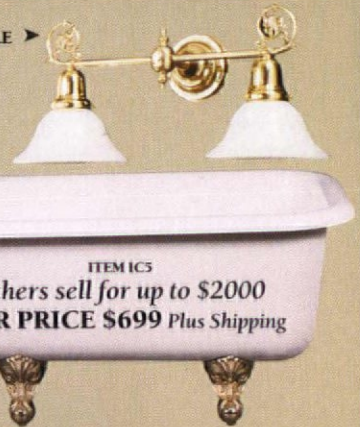


PILLBOX TOILET
Was \$1195 Now \$979
Fantastic replica of old model. Solid brass parts for easy installation. Includes seat & porcelain bolt caps. A great addition to your home! ITEM PTO1



COLONIAL/VICTORIAN PEDESTAL SINK
Was \$469 Sale \$189
Fluted base (8" centers) ITEM 4C

VICTORIAN DOUBLE ARM FIXTURE
(shades "C" extra)
ITEM LP2
Retail \$149
Sale Price \$99



ITEM IC3
Others sell for up to \$2000
OUR PRICE \$699 Plus Shipping



WIDE SPREAD FAUCET
Elsewhere \$359
Our Price \$179
HOT/COLD Porcelain cross handles. ITEM 3B

TUB VALVE
Elsewhere \$119
Our Price \$79.95
HOT/COLD porcelain handles. ITEM 2L

Giant Renovate Your Home SALE!



◀ **TELEPHONE SHOWER**
Fabulous Price Only \$299!
Porcelain hand held shower. Wall mount, great for clawfoot tubs! ITEM PF07

HIGH TANK ONLY \$779
ITEM PHTB

▼ **GAS RANGE** Available in white & almond finish



▼ **CABINET HARDWARE Series 17V**



▲ **BRASS DOOR PLATES & ROSETTES Series 7**



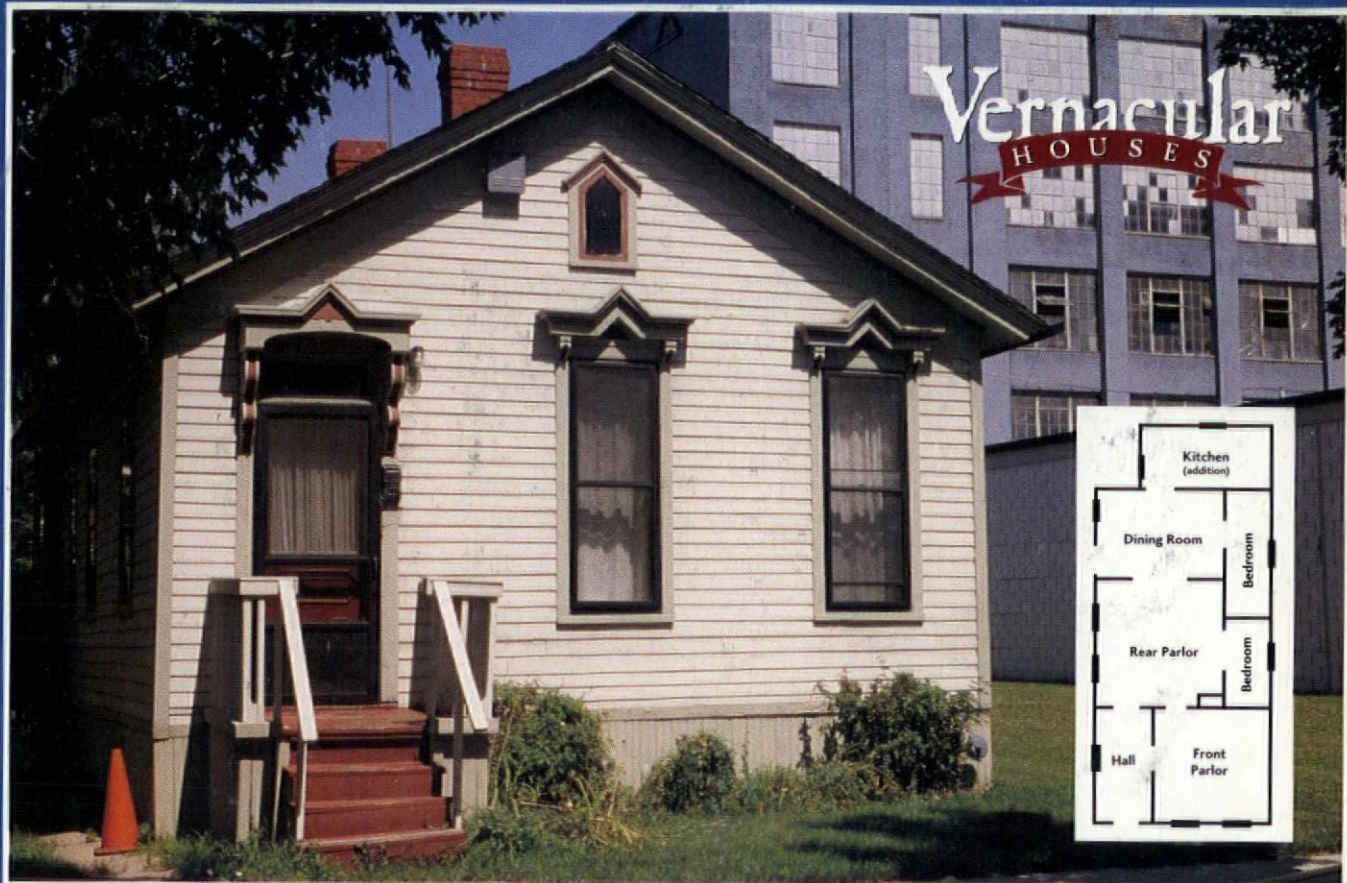
Old Fashioned Home Stuff

Dishes, Rocking Horses, Advertising Stuff, & More...

◀ **JUKE BOX**
Large \$6995 Small \$149 Please Call! ITEM CR11



Vernacular HOUSES



MICHIGAN'S CORKTOWN COTTAGES

DETROIT'S OLDEST NEIGHBORHOOD is Corktown, named for the Irish from County Cork who, after the opening of the Erie Canal, migrated from the coastal cities of Boston and New York in the late 1820s and 1830s. These immigrants built workers' housing, locally known as Corktown Cottages, in the area west of downtown.

Corktown Cottages are similar to shotgun houses — gabled-front, one-storey buildings on narrow lots. Unlike those evocatively named vernacular houses, however, Corktown Cottages aren't laid out with a straight shot from front door to back. Instead, the floor plan is dominated by two parlors, front and rear. Neither parlor is the full width of the house, which allows for a small hallway at the entrance and two narrow bedrooms in the back. The rear parlor would also



TOP: Half of this Corktown Cottage's 50' wide lot remains undeveloped. **INSET:** Inside, the compact floor plan has two 7'x9' bedrooms. **ABOVE:** Architectural details from pattern-books ornament many Corktown Cottages, as in this example.

lead into the dining room, and kitchen additions were eventually built.

Most Corktown plots were 50'

wide by 130' long. Frugal homeowners favored the long, narrow house plan because the cottages were often constructed on only half of the property. This left the remaining half to be sold or developed in the future.

After the 1860s, the largely German population preferred grander homes in different styles, such as Italianate and Queen Anne. Nevertheless, the simple workers' cottages continued to be built. The original Corktown Cottages (also called Irish Cottages) were often embellished with gingerbread to keep up with their more modern counterparts. Approximately ten pre-1860 Corktown Cottages survive today, along with a handful of late-19th-century examples.

— STEVEN PALMER
Corktown Citizens
District Council
Detroit, Michigan

OLD-HOUSE
JOURNAL

PHOTOGRAPHS BY DON PRICE;
FLOOR PLAN BY DEBORAH GOLDSTEIN.