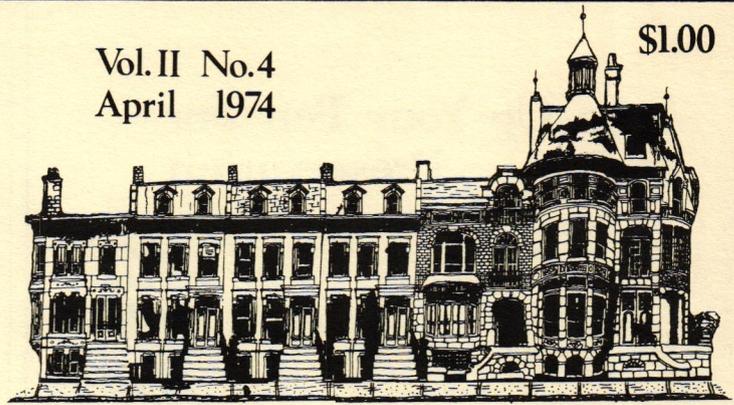


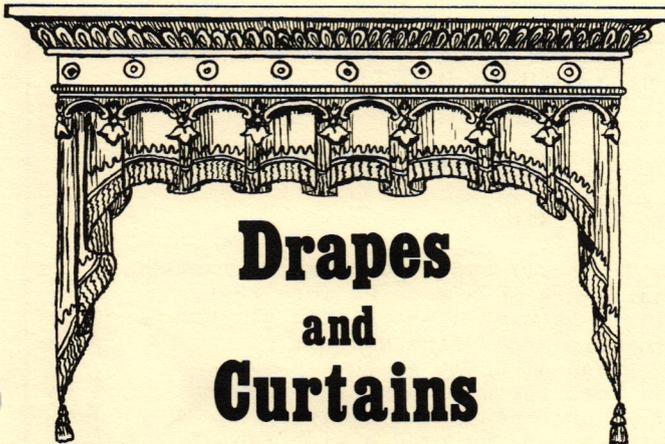
# THE OLD-HOUSE JOURNAL

Vol. II No. 4  
April 1974

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Renovation And Maintenance Ideas For The Antique House



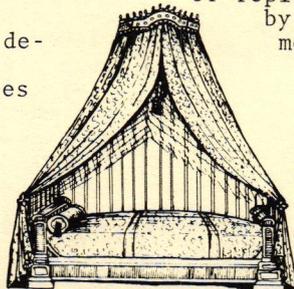
## Drapes and Curtains

by Carolyn Flaherty

**Q**LD-HOUSE OWNERS who want to use curtains or drapes the way it was done when the old house was new will find themselves delving into a rich and complicated part of decorative history.

PART OF THIS HISTORY CONCERNS the development of textiles in the 18th and 19th centuries and their importation into this country. The varied climates from north to south and the ways in which homes were heated changed the functions of bed and window hangings and required adaptations of the way they were used in Europe. How much the French or English style influenced home decoration depended on the social and economic status of the American home owner and their desire to imitate Old World culture. The simpler, servantless colonial home created an indigenous, thriftier style of decorating with fabric.

FASHIONS IN EUROPEAN WINDOW DRESSINGS derived from the bedhangings that were used in France and England for centuries—a practical way of keeping drafts away from a bed or couch. Harmonizing fabrics were used on bed and window in the 18th century, and changing attitudes about the vices and virtues of fresh air made the bedhanging merely an ornamental device by the early 19th century.



### In This Issue

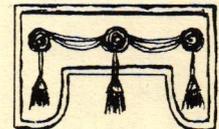
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### Coming Next Month

More About Windows

**F**RENCH DESIGN INFLUENCED all other countries for many years. The lambrequin (a French term meaning scallop) was a stiffened, flat piece which adorned the tops of bed and window curtains and was originally designed as a background on which to embroider elaborate patterns. Lambrequins, valances (a skirt-like hanging of fabric across the tops of drapes or curtains) and cornices (wooden projections from the wall which hid the tops of curtains and hardware) gave draperies their main distinctions in period and style.

IN THE FASHION OF LOUIS XIV, the formal lambrequin was used, either plain or cut in dentils or tabs which were trimmed. The Louis XV style was less formal but very rich. The lambrequin was decorated with, or replaced by loops and drapings ornamented by fringe and lace. The XVI style became more classic and restrained, lessening the amounts of materials used and with lighter fabrics such as taffeta.



ENGLAND, as did other countries, adapted from the French, adding and subtracting their own style. Since English fashion dominated American life in the 18th century and their fabrics and trimmings were  
(Continued on pg. 6)

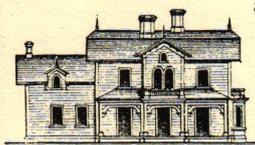
## Take Up Your Pen For Preservation

IN RESPONSE to Larry Prince's call for tax law revisions to remove the incentives for destroying old buildings (OHJ, Feb. 1974), we have received additional information from Congressman Barber B. Conable, Jr., of Rochester, N.Y.



Rep. Conable informs The Journal that such legislation has been drawn up—but is languishing for lack of attention. Those who care about preserving old buildings haven't been getting their message to U.S. lawmakers.

THE BILL IS H.R. 5584, entitled "Environmental Protection Tax Act." From a preservation standpoint, major impact of the bill would be on older commercial buildings. Four basic provisions of the bill are: (1) It would permit



a 5-year write-off of rehabilitation expenses for an historic structure used in the taxpayer's business; (2) Permit accelerated depreciation for taxpayers who purchase certain "used" buildings and rehabilitate them; (3) Limit to straight-line depreciation tax deductions for new buildings constructed on the site formerly occupied by a registered historic structure; (4) Disallow tax deductions for demolition of a registered historic structure.

H.R. 5584 COULD DOUBTLESS BE MADE broader and better. But of greatest significance is that when the Ways and Means Committee held hearings last year, no comments were received on the preservation bill. Ways and Means will be holding more hearings on tax reform later this year, but Rep. Conable reports that it is unlikely that H.R. 5584 will receive any serious consideration because of the apparent lack of public interest.



THOSE OF US WHO CARE about preservation of our architectural heritage must make our feelings known. A good first start is a letter to your congressman. Ask him to support historic preservation and ask what his position is on H.R. 5584.

FOR ADDED IMPACT, send carbon copies of your letter to Rep. Conable and to Rep. Wilbur Mills, Chairman of the Ways and Means Committee. They both can be addressed c/o: House of Representatives, Washington, D.C. 20515.

ALSO PLEASE SEND a copy of your letter to us here at The Journal. We'll gather them together and try to use the collection for maximum effect where it counts. A snowstorm of letters on Capitol Hill will help stiffen the resolve of those leading the fight for preservation of old buildings.

--R. A. Labine

## THE OLD-HOUSE JOURNAL

Published Monthly For People Who Love Old Houses

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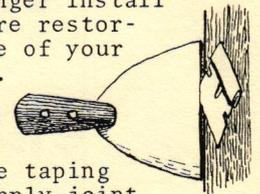
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### Notes From The Readers...

#### Wallpaper Hanging Trick

To The Editor:

We recently had a paperhanger install wallpaper in a room we were restoring. He used a trick some of your readers might find useful. Instead of using a brush to work the air bubbles from underneath the newly hung paper, he used a wide taping knife—the kind used to apply joint cement to seams in gypsum wallboard. The stiff blade of the taping knife works a lot better than a brush or sponge in getting the paper to lie flat. In addition, he used the knife as a straight-edge guide when trimming edges with a razor blade. As soon as one portion of the cut was completed, he moved the knife down and continued the trimming. Using this system, he worked faster and did better work than any paperhanger I've seen.

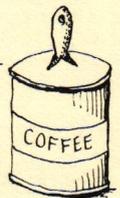


R. A. Labine, Sr.  
Somers, Conn.

#### Keeping Paintbrushes Soft

To The Editor:

Here's a system I evolved for storing paintbrushes for a few days when a paint job has to be continued. I use an old coffee can with a plastic cover and make an X-slit in the plastic. The brush can then be held in the solvent and adjusted so that the bristles are about 1/2-in. off the bottom. The bristles don't get bent and are kept free of pigment.



S. J. Markoski  
Chicago, Ill.

# A Family Plantation In Virginia

By Claire Wood



**T**HE FAMILY PLANTATION, county landmark for two centuries, sold in the bitter days of reconstruction, neglected by absentee landlords, abused by a succession of tenants, near total ruin...

THEN ALMOST MIRACULOUSLY, the property is restored to its former architectural grace and charm...by the direct descendants of the Confederate widow who wept at its sale in 1872. The story of the restoration of Haw Branch Plantation by Mr. and Mrs. W. Cary McConnaughey of Amelia, Virginia, is one of The Journal's favorite old-house romances.

CHRISTMAS WEEK of 1964, Mr. and Mrs. McConnaughey and their four children and drove out to see "Grandmother's house"—the Haw Branch plantation manor, lost to the family for two generations. The house had been empty for five years, surrounded by its ruined outbuildings. The last time Mrs. McConnaughey had visited Haw Branch, she had been nine years old and in the company of her grandmother Harriet, who, after asking the tenants' permission, took Mary up to the attic. There the grandmother showed Mary a small door, concealed in the panelling, where in April of 1865, Harriet, herself aged nine, hid the family silver while her widowed mother detained Union cavalry on the front porch below.

ON THEIR CHRISTMAS WEEK VISIT, the McConnaugheys had to abandon their car at the main road and hike a mile and a half in ankle-deep mud—only to be saddened by what they found at the end of the private road: The house had last been painted in 1929. Porches were rotted. In



the 54 windows, 150 window panes were broken or shot out. Mud wasps had covered the inside walls with their mud nests, and had even invaded the window frames so that the sash weights were obstructed. Wheat was stored in what is now the dining room.

THE PRESENT DRAWING ROOM had been used for stringing tobacco. A huge drum of oil had been spilled on the floor. The room that was to become the first floor bath was piled high with salt—where hunters had dressed deer. Fireplaces were blocked to accommodate stove pipes. Calcimine paint hung in festoons from the walls. Plaster on walls and ceilings—one inch thick and hog-hair reinforced—was nonetheless cracked and full of holes.

ALL OF THE DOORLOCKS had been stolen. (Unexpectedly, the McConnaugheys later found one sample representing each period of the house's growth: Wood; wood bound in iron; and black iron with brass doorknobs.)

**A**LL OF THE ORIGINAL LIGHTING FIXTURES had long since disappeared. The English basement was 12 inches deep in water, and cows wandered in and out at will. The house never had central heating, electricity or plumbing. Its accumulation of horrors made the problems of a restoration already accomplished by the McConnaugheys in the Fan District of Richmond pale by comparison.

BUT TO PEOPLE WHO LOVE OLD HOUSES and cherish family traditions, there could be only one res-



Dining room is now completely restored after years of use as wheat storage bin.

ponse—even among the younger McConnaugheys—when they learned they could buy Haw Branch.

A SPEEDY RESTORATION WAS IMPERATIVE, because the McConnaugheys sold their house in Amelia shortly after they purchased the manor house plus outbuildings and 100 acres. Work began on May 15, 1965, when 500 tons of gravel were spread on the private road to make it passable for workmen. The opening phase ended when the McConnaugheys moved in on August 13 of the same year.

WITHIN THOSE THREE MONTHS, craftsmen had been working on carpentry, plumbing, wiring, heating, plastering, floor refinishing, interior and exterior painting, brickwork, storm windows, insulation, well-digging, septic field and roof repair. One assumes it must have taken on the style of an old-time movie at 72 frames per second.

THE BASEMENT was drained and a concrete floor poured, which also served to reinforce the brick walls of the English basement. Before the calcimine could be scrubbed off prior to repainting, the mud wasps' nests had to be sprayed over and over to rid the house of its most persistent tenants.

**F**LOORS WERE SANDED three times prior to refinishing with dull polyurethane varnish, but the McConnaugheys feared for the original oil-soaked drawing room floor. They were delighted to discover that all the flooring was tongue-in-groove 2-in. heart pine. So when the 11th sanding was completed in the drawing room, the oil was gone and there was still floor to spare.

TO PATCH THE WALLS, 210 bags of plaster were mixed. Painting the exterior with two coats consumed 51 gallons of latex paint. Looking back, the McConnaugheys feel that the latex paint was one of their



Rear hall, first floor. Staircase has carved trim going all the way to attic.

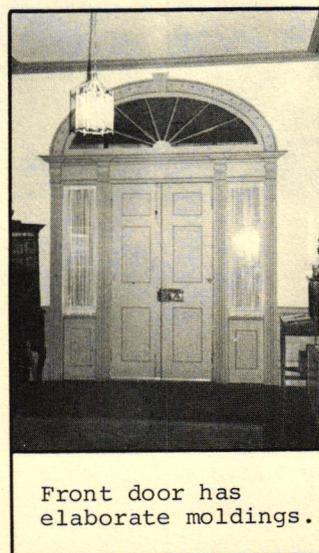
mistakes. They were unaware that they needed small wedges under the weatherboarding to allow moisture to escape. Result: the paint mildewed, silhouetting the framing underneath. Two subsequent repaintings have not solved the problem, so next time the job will be done in oil-base paint.



OTHER PROBLEMS resulted from the oil-fired hot-water baseboard heat, installed because ducts would spoil the appearance of the rooms. Resulting dry air caused wood to shrink and crack, and the family had lost its opportunity to install one system for heat, air-conditioning and humidifying.

THE MAJOR PROBLEM in the early days was one the McConnaughys hadn't remotely foreseen: Visitors. Once the resurfaced road made the plantation accessible to the outside world, sightseers came in droves, distracting the workmen and creating general chaos.

SO IN ORDER TO ESTABLISH some peace and privacy—and at the same time to share their portion of Virginia history—four years ago the McConnaughys decided to open their home to the public on a controlled basis. They set visiting hours (10 a.m. to 5 p.m.), established a modest admission (\$1.50), and had an attractive brochure printed. Today's visitor

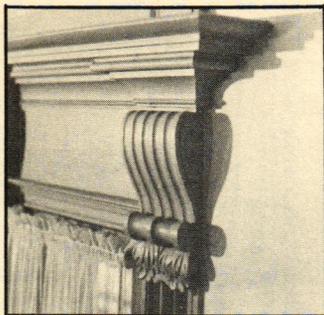


Front door has elaborate moldings.

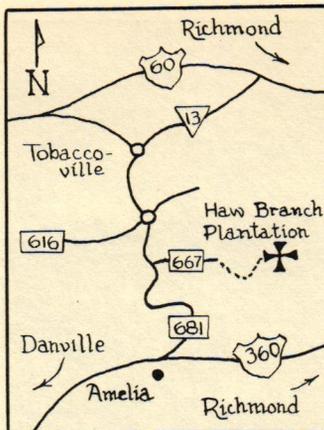
sees not only the completely restored manor house, but also the kitchen, smokehouse, schoolhouse, barn and outbuildings.

INSTEAD OF A STERILE museum, visitors to Haw Plantation find a family home...a living re-creation of the past with the fields once again in cultivation and cattle grazing in the pastures.

WHEN Mrs. McConnaughey began her pursuit of family history via correspondence with far-flung relatives (many of whom she had never met) their response to the restoration of the plantation was heartwarming. A Sheraton wardrobe that left the plantation in 1815 was returned 150 years later by a cousin who wanted it to rest where she felt it belonged. Another



Tobacco leaf motif is used throughout interior woodwork.



cousin sent a Haw Branch sofa. Among other original furnishings are a fire-screen, listed in the inventory of 1798, and a cane-bottom Sheraton chair.

APPROPRIATE to its romantic history, Haw Branch also bears a tradition of ghostly occurrences. The stairway shown on the previous page has been known to reverberate with ghostly footsteps. And four generations

of occupants have encountered the mansion's mysterious "lady in white."

THE McCONNAUGHEYS would be proud to show their home to fellow readers of The Journal who call during visiting hours. And maybe the Lady In White will put in an appearance for you!

## Don't Get Stuck With The Wrong Glue

**M**ANY HOME CRAFTSMEN have become accustomed to using "white glues" for just about every job. (They are also known as PVA glues because Poly Vinyl Acetate is the principal component.) Because so many of us reach for the familiar white plastic bottle just out of habit, we began wondering if one glue really was best for all wood gluing. And we wondered if there was still a place for hide glue—the old stand-by used by cabinetmakers and furniture makers over the centuries.

TO SETTLE THE MATTER, The Journal contacted the Franklin Glue Co. which still makes animal hide glues in addition to synthetic resin glues. The company supplied The Journal with the data shown in the accompanying table.

FOR SHEER STRENGTH, aliphatic resin glue such as Titebond is best. Of particular importance is its stress resistance—the ability to hold tight under constant load. Tack can also be a helpful characteristic in getting a preliminary fit prior to clamping. Here again, white glues are poor.

SO FOR PROJECTS where the end result will be used for a long time and subjected to continued stress, Titebond type glue is the best bet.

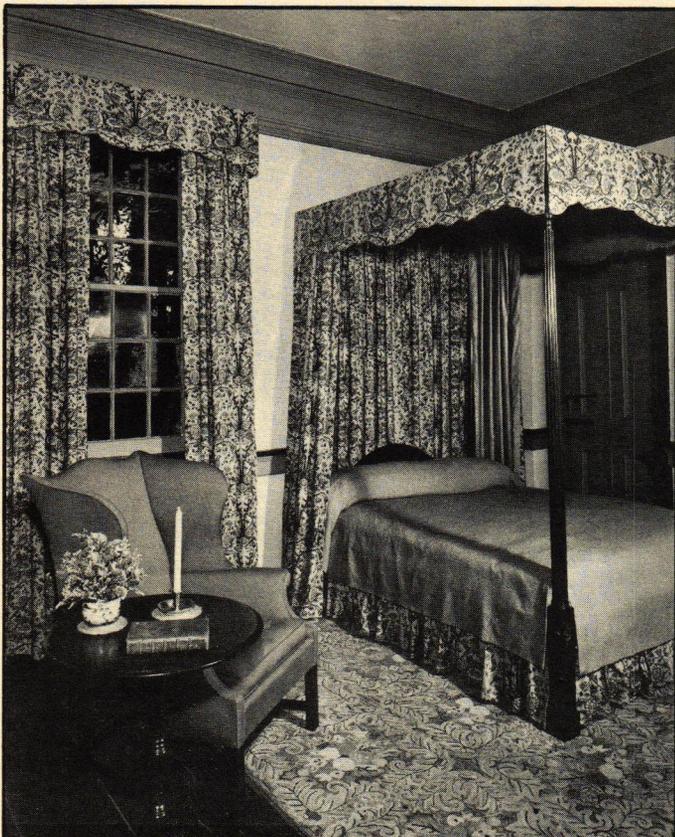
THERE'S STILL ONE application where liquid hide glue is best: Furniture repair and restoration. Not only

are joints in furniture subject to continual stress, but some of them will inevitably open up after the passage of years. So it's best to have a glue that can be readily removed so that the joint can be cleaned for re-gluing. Here, hide glue is still unsurpassed; its lack of moisture resistance is a virtue in this application. You can dissolve hide glue from an old joint with hot water.

WHITE GLUE is perfectly adequate for light jobs around the house. But when you are doing major work in wood and you want the piece to last, consider the alternatives. —R.A.L.

### Comparison Of Three Glue Types

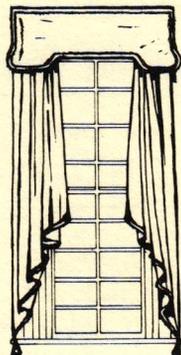
	Aliphatic Resin (Titebond)	White Glue (Evertite)	Liquid Hide Glue
Color	Cream	Clear White	Clear Amber
Speed Of Set	Very Fast	Fast	Slow
Strength			
<p>All three exceed government specifications of 2,800 psi. on hard maple. On basis of percent wood failure: Titebond best, Liquid Hide next, Evertite third.</p>			
Stress Resistance	Good	Fair	Good
Moisture Resistance	Fair	Fair	Poor
Solvent Resistance	Good	Poor	Good
Tack	Good	None	High
Working Temperature	45-110 F.	60-90 F.	70-90 F.
Film Flexibility	Moderate	Flexible	Brittle
Sandability	Good	Will Soften	Very Good
Shelf Life	Excellent	Excellent	Good



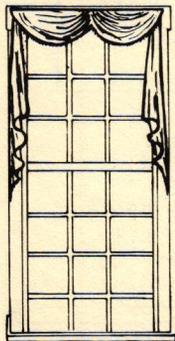
Mid-19th century English print used for lambrequins and curtains of the bed and window hangings in the Borning Room of the Stenton Mansion in Philadelphia. The fabric, Partridge Print, was reproduced from an original document by Brunswick & Fils, Inc.

(Continued from p.1)  
available in all the larger cities in America, our 18th century homes largely imitated the popular English window treatments of the time.

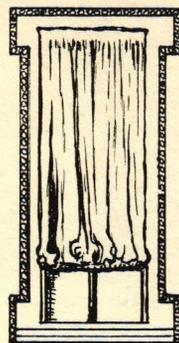
THE SIMPLEST KIND of drape was two strips of cloth tacked to a lath at the top of the window, sometimes held back by cords or tie-backs. A valance or lambrequin, secured by brackets, concealed the tacks.



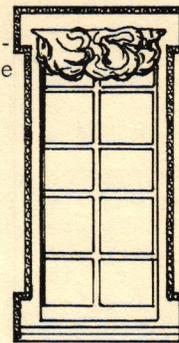
THE SWAG EFFECT eliminated the need for a cornice or lambrequin with a simple valance-like draping of material across the top of the window. The sides fell 1/2-



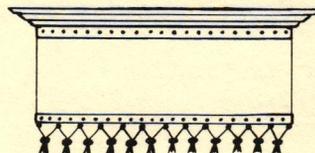
or 3/4-length down, ending in a jabot. The material was draped over a lath across the top of the window. The draping was sometimes sewn up in the center and often trimmed with a tassel. Usually done in richly-colored fabric, it allowed a full view of an attractive window. It would seem easily duplicated today, using small brackets, decorative loops or wooden rings to hold the material at the top of the window.



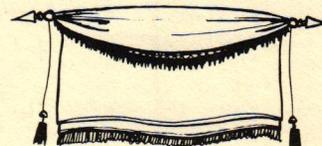
THE VENETIAN CURTAIN, which extended the width of the window and had no center opening, was simply raised to the top of the window by cords which were run through rings stitched in vertical rows to the back of the curtain. Lighter



materials that gathered attractively were used for elegant effect, but heavier materials were also used in less formal rooms.



Renaissance



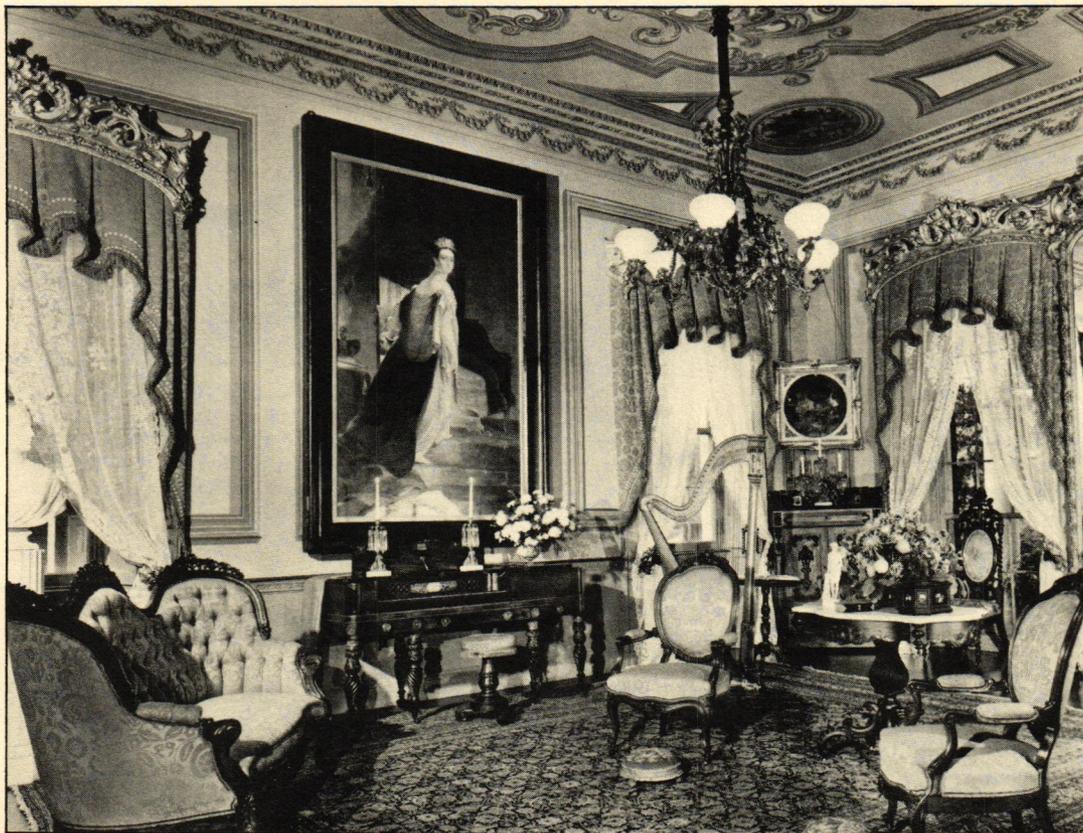
Empire

**P**ELMET IS AN ENGLISH TERM for a lambrequin and was used interchangeably. Confusion with the terms "valance" and "lambrequin" probably stems from the omission of a stiffener in some lambrequins. Very heavy materials such as linen, wool (often combined) or brocades did not need any extra weight to lie flat. These fabrics were made with more threads and in heavier weights than commonly available today. Brunswick & Fils, who reproduce material for museums and restorations, use complicated, time-consuming processes to duplicate these fabrics.

EVIDENCE OF THE HAND-LABOR that was involved with fabric can be seen in the bedroom of the Sewall House in the Brooklyn Museum. The hangings are made of a heavy linen fabric entirely hand-embroidered with wool. This crewel work imitates designs found in the tree-of-life motifs of the Indian painted cottons which were widely imported into the colonies.

THE CUT OF A lambrequin is a key to its period. Simple, delicate scrolls were popular in the mid-18th century. A more elaborately scalloped profile was used in the decades after the Revolution. A fabric much in fashion in the 18th century was the toile. Imported from France or England, the toile had copper-plated scenes printed on it depicting historical events or pastoral scenes. The lambrequin illustrated on the right is a typical Queen Anne style very popular in the late 18th century, often in sheer wools trimmed with gold.





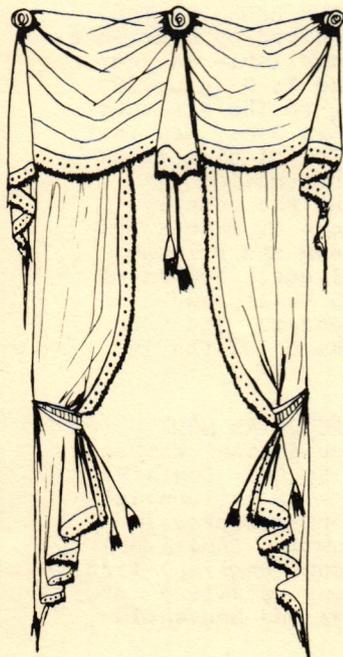
A sumptuous Victorian parlor in the Wickham-Valentine House in the Valentine Museum, Richmond, Virginia. The life-size portrait is of the young Queen Victoria. The elaborate gilt cornices top deep rose wool damask draperies over lace curtains. The Victorian Damask pattern is reproduced from an 1840 document by Brunshwig & Fils, Inc., 979 Third Avenue, New York, N. Y.

fabrics—velvets, heavy silks and damasks—and opulent trimmings of gold braid, fringe, loops, and tassels adorned valances, lambrequins and tie-backs.

As the Victorian desire for decoration grew more elaborate, so did the manner in which they dressed their windows. The monumental proportions of Victorian rooms and windows encouraged monumental cornices. They were often elaborately carved with birds, wreaths and flowers and gilded.

The lush drapes with their folds, cross-folds and flutings had under-curtains of Irish lace, tambour or loom-lace. It became fashionable to have a "glass curtain" under the drapes and lace. Made of sheer materials like point d'esprit, nets, marquisette, it

FRENCH FESTOON DRAPERY is one of the oldest and most popular forms used in many variations over the centuries. The vertical strips are held back to form a jabot under the tie-back. Cords running through rings were sewed to the



back of each curtain in a diagonal line extending from the bottom center to the upper outer corner. The cords were secured on knobs at the sides of the windows. A valance was draped across the top. The festoon drape was adapted in the 18th and 19th century to suit all kinds of houses by the use of plain or rich fabrics and ranged from a simple tie-back to elaborate versions with voluminous pleats and cascades.

The illustration on the left is of a festoon drape used in a Victorian home. Popular in rich

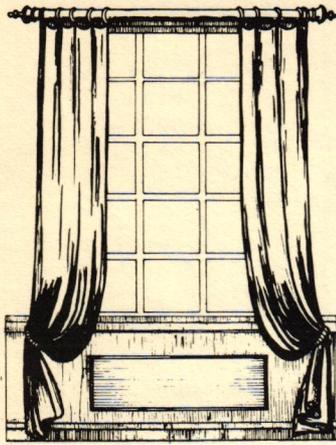
was the layer that actually went against the glass window.

**G**ODEY'S LADY BOOK, the style dictator of the period and forerunner of today's fashion and decorating magazines, states in the 1852 edition: "No heavy curtains are now in use without one of lace or muslin to soften the effect." Crimson, maroon, deep blues, purples and greens were favored colors for the heavy drapes.

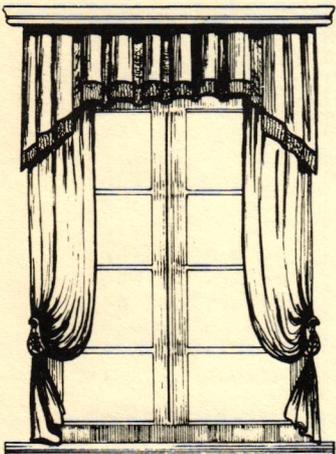
THE TIME AND LABOR necessary for the cleaning of these voluminous drapes, lace curtains and glass curtains, taking the heavy drapes down for the summer, etc. boggles the mind in today's servantless society.

GODEY'S LADY BOOK CONTAINED ILLUSTRATIONS, often as part of an advertisement, that were used by the Victorian homemaker as models for their homes. The Lady Book spanned the decades of the Victorian era and is probably available in the reference section of many libraries around the country. Today's owner of a Victorian house who would like to duplicate period window hangings can go right to the source with Godey's Lady Book.

ALTHOUGH HANGING DRAPES OR CURTAINS from a rod had been a basic method in Europe and the colonies from very early times, the French Rod



method became very fashionable at the end of the 18th century. Up to that time, they had been used in rooms of all kinds, with plain or elegant fabric. The curtains fell to sill length or to the floor, or were sometimes drawn up with a tie-back. Originally they were hand-drawn and sometimes two rods were hung so that the drapes could be overlapped. By the end of the 18th century French rods came into use that operated in a manner similar to today's traverse rod, with cords, rings and pulleys. The illustration above shows a simple, early 19th century version in which the drapes remained stationary.



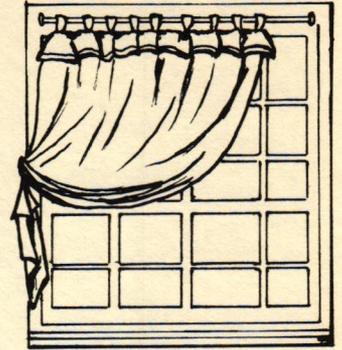
THE CORNICE, VALANCE AND CURTAINS illustrated on the left represents a suggested window treatment described as Grecian in an 1833 Encyclopedia For The Home (see box for details). The author recommends the style for "a cottage finished in a Grecian or Italian manner." These early 19th century styles are in keeping with homes of simpler architecture, such as the Italianate, and were popular

before Victorian elaboration became the fashion.

**O**CCASIONALLY, THE PURCHASER of an old home will move in and discover that poles, usually of heavy wood matching the woodwork, are installed in the doorways. These poles originally held portieres. Portieres were drapes hung with wooden or brass rings on the poles in front of the doors and sometimes in place of doors. Usually, they were only hung between the larger, formal rooms of the house—parlor, library and dining room. They were drawn to keep the heat from the fireplace in one room—and sometimes for privacy. In the Victorian home tapestries, brocades and velvets were popular. During warmer seasons, the portieres were taken down along with the heavy drapes and replaced with light silks or cottons in pale shades.

WHILE THE FASHIONABLE HOMES IN THE CITY were imitating and adapting European styles, the early colonists in rural areas were using simple fabrics like muslin, calico (at that time an unprinted cotton) and linsey-woolsey (a combination of linen and wool) for simple, functional, and economical window hangings.

The illustration on the right is of a style seen often in early American homes in which the curtain is tied-back on only one side. Sometimes used in large formal rooms in an elegant, sheer fabric on a series of windows. This particular one is a representation of a linen curtain found in the bedroom of the Schenck House in the Brooklyn Museum. The curtain is on a rod of small diameter, held by loops of the same material—a common method. Rods of wood or iron were used, but it is a common museum practice to substitute the widely available brass rod of today.



### Sources For Period Design

THE INTERIOR DESIGNER'S DRAPERY SKETCH-FILE, edited by Marjorie Borradaile Helsel, A.I.D. Available in June from Watson Guptill Publications, 2160 Patterson St., Cincinnati, Ohio 45214 \$10.95. Contains 292 sketches of drapes, valances, tie-backs divided into period, formal and casual designs.

AMERICAN INTERIORS 1675-1885, THE BROOKLYN MUSEUM, by Marvin D. Schwartz. From the Brooklyn Museum, Eastern Parkway and Washington Avenue, Brooklyn, New York 11225. \$3.50. Beautiful color and black and white photos of their many period rooms from the South, New England, and Middle Atlantic states, with interesting text describing window and bed hangings, furniture and decorative parts of each room.

GREAT HOUSES—FROM THE PAGES OF THE MAGAZINE ANTIQUES, edited by Constance M. Greiff. If not available in your local bookstore, send \$8.95 plus 50¢ postage and handling to The Scribner Bookstore, MN, 597 5th Ave., New York, N. Y. 10017. A wealth of historical and architectural information on various houses around the country. Included are the homes of Thomas Jefferson, Andrew Jackson and Brigham Young, and the small Dutch houses of L. I. and the Hudson Valley and a Rhode Island stone-ender. Includes some lovely color photos of the interior rooms.

FURNITURE FOR THE VICTORIAN HOME, from the American Life Foundation, Watkins Glen, N. Y. 11891. \$6.00. Contains two complete reprints of influential volumes of the period on Victorian decorating; A. J. Downing (American) 1850, and J. C. Loudon (English) 1833. Over 500 illustrations detailing furniture, window hangings and household items of the era.



This illustration shows a typical hanging in New England and Pennsylvania colonies. A simple white muslin or other cotton material is hung from fabric loops and is hand drawn. Dutch curtains were hung in the same manner but with two rows of curtains and rods. Curtains usually fell only to sill length when made in these plain fabrics.

Evelyn Ortner, A.I.D., noted interior designer, was especially helpful with the preparation of this article. Abby Raymond, of Brunschwig & Fils, Inc., supplied the photos and helpful background information.

How to make a lambrequin and cornice, and other ideas for the do-it-yourselfer will appear in a future issue along with sources for reproduction fabrics and window hardware.

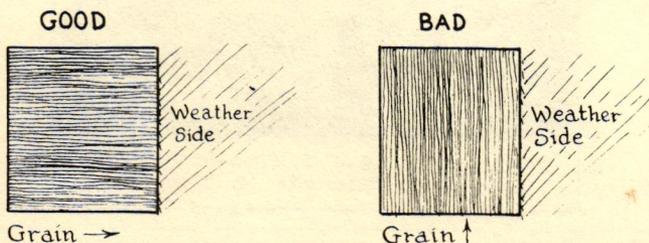
# Restoration Of Sandstone



**S**ANDSTONE (also called "brownstone") was a popular building material in the 19th century. Quarried in the Connecticut River Valley and in New Jersey, sandstone was easy to cut and carve when fresh from the quarry. Upon exposure to the air, the surface crystallized making it much harder.

SANDSTONE is a durable building material—when properly cut and laid. Because it is a sedimentary rock, sandstone has a grain that corresponds to the layers of sediment that were laid down over the millenia before the material was converted to rock by geologic processes. Sandstone ages well if its end-grain faces the weather. However, in many 19th century applications, the grain was placed parallel to the weather side.

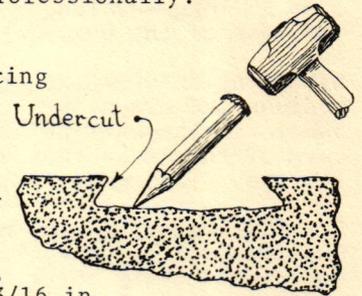
USE OF SANDSTONE IN THIS INCORRECT FASHION leads to spalling and flaking of the stone—the bane of many of today's owners of sandstone buildings. The villain of the piece is water. Sandstone is porous, and water will penetrate the stone. In winter, alternate thaw-and-freeze cycles allow water to get into the stone and then freeze and expand—splitting off some of the top layer.



**R**ESTORATION OF SANDSTONE falls into two major categories: (1) Repair and resurfacing of damaged stone; (2) Preventive maintenance to keep spalling from getting a start.

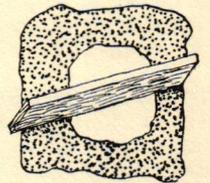
UNFORTUNATELY, repair and resurfacing of sandstone involves great amounts of tedious hand labor. As a result, it can be an expensive process to have done professionally.

IN THEORY, the resurfacing process is simple: (1) all loose stone is chipped out with hammer and cold chisel to get down to sound material;

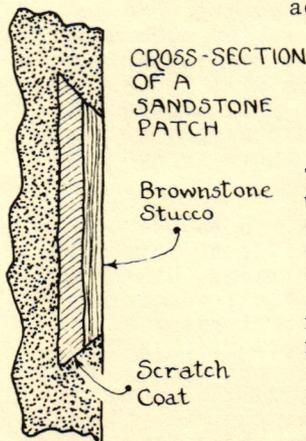


(2) a "scratch coat" of portland cement mortar is applied, building up to within 3/16 in. of the surface; (3) a final coat of brownstone stucco is troweled on. Brownstone stucco is simply a conventional portland cement mortar mix to which reddish pigments have been added.

THE PROCESS IS FAIRLY SIMPLE on flat surfaces, and small repairs are definitely within the capabilities of the home craftsman who enjoys working with mortar. The only tricks are to undercut the stone when chipping so that the patch will lock firmly, and to be sure the patch is level with the rest of the stone.



This is readily done by working a straightedge back and forth across the width of the patch to strike it off flush. Careful work with trowel and wooden float will assure a level surface.



THE PROCESS GETS TRICKY when you have to restore carvings, moldings and curved surfaces on a sandstone building. Professionally, this work is almost invariably done by masons who were trained in Italy or Germany. And there aren't many such masons around anymore. The restoration process is the



same as for flat surfaces: Deteriorated surfaces are built up with portland cement and finished off with brownstone stucco.

**B**UT RESTORING an elaborately carved lintel requires craftsmanship of a high order. Among other things, it may require constructing temporary forms on the building to allow cement to be cast in place. Special curved tools will also be used in re-creating moldings.

ANYONE WHO ENJOYS sculpture could probably develop the skills required to tackle this work. Among other things, you'd have to be adept at fashioning special tools that would be needed to duplicate ornate curves.

**B**ECAUSE OF THE COMPLEXITY of building up shapes in masonry, some restorers have re-created lintels and other decoration out of wood. When treated with pentachlorophenol preservative (sold under such trade names as "Wood Good") and painted the color of sandstone, the end result is almost indistinguishable from the original. And as long as the wooden replica is painted regularly, it will last as long—or longer—than the sandstone on the rest of the building.

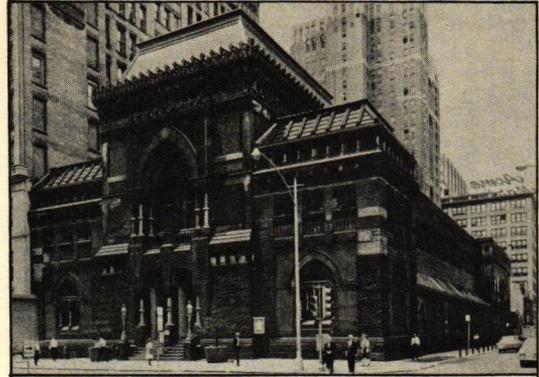
SINCE THE RESURFACING of sandstone is such a tedious and expensive process, it behooves the owner of a brownstone structure to take good care of the stone that hasn't started to deteriorate. This means waterproofing.

SIMPLEST waterproofing method is painting. One drawback of paint is that it will need to be renewed every three to five years—and it can get unsightly if it starts to peel. Particular care should be exercised in painting over fresh cement patches. If the patch isn't properly primed, the alkalis in the cement stucco will cause the paint to peel in a few months. Depending on the paint you've selected, etching the patch with muriatic acid or washing with a zinc sulfate neutralizing solution might be required.

IDEALLY, CEMENT STUCCO PATCHES should cure at least 8-10 weeks before painting. This can be impractical, however, if your contractor has rigged scaffolding and so has to complete the job all at once.

THE EXPERTS DISAGREE as to the best type of paint to use on exterior stonework—especially where there's been cement patching. So be forewarned that this is a problem area and don't automatically accept a contractor's word that his particular solution will "work fine." Your best defense is to ask your contractor for references on jobs he did a year or more ago—and then contact the owners to see how the paint job has weathered.

ANOTHER WATERPROOFING METHOD is to use clear sealers. Solutions of 5% silicone have been used for some time, but experience has shown that these coatings retain their water repellency only 1-2 years. Another type of sealer that has been gaining in popularity is based on mixed stearates (see box opposite). Stearates will retain water repellency for up to 10 years. Before any sealer can be applied, however, the stone should be thoroughly cleaned.



Pennsylvania Academy of Fine Arts under a half-century of grime.

## Cleaning And Sealing Stone

**A**MONG THE PRODUCTS available for restoring sandstone, terra-cotta, limestone and other masonry surfaces is a line of cleaning and sealing materials made by the Process Solvent Company.

Solvent cleaners (that wash off dirt) are said to be 50% less costly than older steam cleaning and sand-blasting methods. To apply PSC's restoration cleaner, the product is diluted with 2 to 4 parts of water and applied liberally with a large brush to a surface that has been pre-wet. After 5 min., second application is put on if needed, then surface is thoroughly rinsed with fresh water.

Once surface is cleaned, a sealer can be applied. A sealer prevents water penetration into porous stone (thus retarding deterioration) and also helps prevent accumulation of dirt and grime. Both penetrating stearate-type sealers and acrylic surface-coating sealers are available. For technical data sheets describing both restoration cleaners and sealers, write: Robert J. Philippine, Marketing Director, Process Solvent Co., 1040 Parallel Parkway, Kansas City, Kansas 66104.



Same building after washing with Sure-Klean restoration cleaner.



## Home Repair Hints

It's hard to put this book in a pigeonhole. The book is not a general-purpose home repair treatise such as the Readers' Digest Manual that was reviewed last month. Rather, the "Super Handyman's Encyclopedia of Home Repair Hints" is filled with thousands of little work-saving hints and tricks that the author, Al Carrell, has collected in the course of writing his home-repair column. It's the kind of book you'd buy after you had a basic home repair manual you were happy with. Nonetheless, the Encyclopedia is packed with simple, inexpensive, common-sense ideas that any home craftsman will find useful. Just browsing through the pages, you'll probably find a dozen ideas you can put to use right away. If not available at local bookstores, you can order "Super Handyman's Encyclopedia of Home Repair Hints" from: Prentice-Hall, Customer Mail Order Service, Englewood Cliffs, N.J. 07632. Price is \$7.95 including postage and handling.

## Veneer And Supplies

If you're interested in veneering, here's a must for your files. For 25¢, The Homecraft Veneer Co. will send not only their catalog of veneers and veneering supplies, but also a very helpful 5-page article on installing veneer. Hardwood veneer is relatively cheap (ranges from 20¢ to \$1.50/sq. ft.) and can add an exquisite finishing touch to your pet project. You can get anything from Acacia through Zebrawood. For catalog and price list send 25¢ to: Homecraft Veneer, P.O. Box 3, Latrobe, Pennsylvania 15650.

## Old Carpentry Tools

For collectors of fine woodworking tools, here's a source of old-style carpentry tools, many of which are imported. Available are such things as: Wooden planes, rosewood squares, rosewood marking gages, boxwood-handled hand-forged screwdrivers, boxwood-handled chisels, violin makers' tools, wooden cabinet makers' benches and the like. A catalog is being prepared; in the meantime price sheets are available. Specific inquiries can be addressed to: Richard L. Watkins, Institute of Antique Restoration, 519 N. Wells St., Chicago, IL 60610.

## The New England Catalog

The Whole Earth Catalog is no more. But carrying on the tradition is "The First New England Catalogue." This delightful 192-page volume is brimming with surprises. Devoted exclusively to things of and by New England, the

pages are packed with information about products you can send for. Interspersed in the pages are "New England Simple:" Economical old-fashioned recipes and remedies for scores of household problems. Catalog is well-organized into 5 major sections, and has a good over-all index. Items listed range from the exotic (a source for hand-made nails) to the downright practical (manufacturers of Franklin stoves). Owners of early American homes will find dozens of sources for reproduction hardware, furniture, lighting fixtures and decorative accessories. The First New England Catalogue. \$4.95 from The Pequot Press, Old Chester Road, Chester, Conn. 06412.

## Woodcraft Supplies

This 152-page catalog is crammed with lots of woodworking tools, supplies and fittings. Its special feature is the selection of pre-shaped and finished wood parts offered. In a 4-color section of the catalog there's a delicious variety of embossed and machine-carved moldings, hand-finished (and beautiful!) picture frame moldings, and multi-colored inlay bandings in 53 patterns. Also offers some very attractive inlay and overlay designs that can lend an elegant touch to an otherwise plain piece. Catalog free. Craftsman Wood Service Co., 2727 South Mary St., Chicago, Ill. 60608.

## Staining And Antiquing

From Sherwin-Williams comes a 12-page pamphlet that gives the beginner basic step-by-step instructions for applying oil stain and antiqued finishes. Also lists tools and materials that you'll need. Illustrations are simple and clear. "How To Stain Or Antique." Free from Sherwin-Williams, 101 Prospect Ave., N.W., Cleveland, Ohio 44115.

## Simplified Electrical Wiring

For the money, this 144-page paperback book is the most useful primer on electrical wiring available to the old-house owner. It covers everything you'll need to know, from the entrance service to running wires for new convenience outlets, wall switches and lighting fixtures. There's a special chapter on the problems of adding wiring in an old building. All information is based on the latest code. Book is an invaluable reference for the do-it-yourselfer or for the person who just wants to learn more about electricity. Also very useful in planning and laying out changes in a wiring system. "Wiring Simplified" by H. P. Richter. 30th Edition. Price: \$1.00 from Park Publishing, P.O. Box 8527, Lake St. Sta., Minneapolis, Minn. 55408.

# Fundamentals Of Carpentry

## Products For The Old House



### Polishing Attachment

Black & Decker has introduced a new right-angle attachment to give polishing and sanding versatility to portable drills. Attachment lets user polish or sand at any angle. Unit comes with lambswool polishing bonnet, 6 assorted sanding disks, rubber backing pad and wheel arbor. Retail price of Kit #70-210 is \$6.35.

### Patching Cement

Ordinary concrete shrinks on drying. Rockite anchoring and patching cement expands on curing, making it ideal for holding bolts in masonry, anchoring iron railings, etc. A 3/4-lb. test bag can be obtained for \$1.00 by writing to Hartline Products Co., 2186 Noble Road, Cleveland, Ohio 44112.



### Crack Patching Kit

Gold Bond offers a crack patching kit that's adapted from the standard gypsum wallboard joint sealing system. Each kit contains a 1-gal. resealable plastic bag of ready-mixed joint compound; a 60-ft. roll of joint reinforcing tape; and a 4-in. clear plastic finishing knife. Retail price: \$3.69.

THE OLD-HOUSE OWNER soon discovers a need to know about basic house carpentry in addition to the fine points of restoration technology. Building a wall partition, constructing a door, replacing a window, etc., calls upon the skills of the house carpenter.

With this in mind, we've been poring through the dozens of basic building books on the market—both hardcover and paperbacks. Our favorite is the two-volume "Fundamentals of carpentry" published by the American Technical Society.

These volumes are fascinating because they aren't designed for the homeowner. Rather, they are meant to be used as texts in vocational schools. Because they are textbooks, the volumes are more comprehensive and thorough than many of the "handyman" books you'll find. And the technical material is presented in a clear and easy-to-understand manner.

Of special value are the illustrations, which are numerous and exceptionally informative. The reader can absorb a tremendous amount of information just by casually thumb-

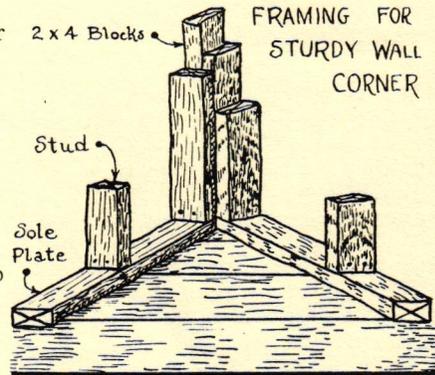
ing through the pages of these two volumes.

Vol. 1 includes a basic review of hand and power tools and how to use them. Then there's a thorough discussion of all types of lumber and plywood and how to make joints. Other topics covered in depth: How to insulate buildings; types of rough and finish hardware. Also, there's a very detailed and informative 57-page glossary of building terms.

Vol. 2 is of even more interest for the old-house owner. It covers every step involved in building a house, from laying out the foundation through framing to final installation of trimwork. There's a very good section on staircase carpentry.

The books are hard cover and very nicely produced. Vol. 1, "Tools, Materials and Practices," is \$6.00. Vol. 2, "Practical Construction," is \$7.40. If not available at local bookstores, you can order from: American Technical Society, 848 East 58th Street, Chicago, Ill. 60637. Price includes postage and handling.

--R.A.L.



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