GLAZING
An Easy, Traditional Route To Rich-Looking Walls
by Nat Weinstein

WALL GLAZING, among the simplest of traditional decorative painting techniques, used to be quite common. But ask a painter to glaze your walls today, and he'll look at you as if you'd asked him to translate hieroglyphics. Things have, however, begun to change. Along with the growing interest in graining, stencilling, and marbleizing, the art of glazing is being rediscovered.

GLAZING IS THE PROCESS of applying a coat of translucent color to a painted surface, and then stippling, blending or wiping the glaze while wet to create a pattern in the glaze coat. (The process is called "scumbling" by English decorators.) Though subtle, a glazed wall looks quite different from a painted wall.

continued on page 229
Some people today are spooked by chemicals, always searching for an accidental-poisoning victim to feed their paranoia. Worse, though, are the vast majority who still imagine that anything sold over the counter must be "pretty safe." I think if these trusting souls read the toxicologic information about, say, pentachlorophenol, they wouldn't ever get near the stuff again.

Myself, I'm no knee-jerk conservationist, self-righteously opposed to anything not made of spring water. My father manages a chemical plant. One of his products is halothane, an anesthetic used in hospital operating rooms. Where ether can explode in a high-technology O.R. with electric bone saws, etc., halothane is non-explosive. When a patient comes out of surgery safe and sound, I doubt that his first thought is, "I wonder how the halothane manufacturer disposes of toxic wastes?"

The point is, industrial chemistry is "good" if it results in a product that you and I want, never mind its possible impact on the environment. We're all "against chemicals" but we buy chemical products daily, from synthetic vitamins to polyester clothes.

Enough said in defense of chemistry. It's up to each of us individually to decide whether we want to help create demand for environmentally hazardous substances. Let's be more selfish and talk about personal safety. In my opinion, old-house people are exposed to enough questionable materials already (many solvents, epoxy, polyurethane, lead paint....) We don't need to buy toxins in a can that we have to apply ourselves.

The article on page 225, a fairly technical one, gives an unbiased discussion of the choices we have for combatting wood decay. Here, I will offer some opinions.

- To minimize the personal hazard and maximize effectiveness, buy factory pressure-treated lumber: (1) It works — treated lumber does last longer than untreated lumber. (2) These days, even wood is a finite resource: Treating it for long life delays the need for replacement. (3) The chemicals are applied under factory conditions, a controlled environment where safe handling can be more-or-less enforced. There is minimum waste of the material and an accepted procedure for getting rid of contaminated containers & effluent.

- I am convinced that the presence of penta and other highly toxic substances in off-the-shelf preservative treatments is usually unnecessary. It is quite literally a case of overkill. Penta is terribly dangerous. Why use such a powerful killer when superficial brushing or dipping doesn't give long-term effectiveness anyway? You're not going to repel termites or stop decay with a quick on-site treatment...it's the water repellent characteristic you want, perhaps with mildew resistance.

I would use a WP (plain water repellent) or, if mildew and fungal growth were apparent, a WRP containing the "safest" preservative that'll do the job.

- Wood preservatives have their place, but they are not a panacea. For people who don't understand wood decay or who are stuck with bad design and construction, they provide peace of mind -- but the costs are high and the effect temporary. None of these materials will make up for construction that traps water, or an renewed paint job.

The way, the Environmental Protection Agency has published notice that penta may be withdrawn from the market, asking manufacturers to show cause why it should not be. The EPA does not allow registration of any new product containing penta, but some penta-containing products which were already on the market before the EPA crackdown are still being sold.

Read the "rot and preservatives" article in this issue, and decide for yourself. Use what you have to, but be careful.

The next issue is a combined January/February 1984 issue; look for it early in February.
Beginner's Pluck
First-Time Restorationists In New Bremen, Ohio

By Donald Kuck

IN 1976, WE DECIDED to sell our three-bedroom, ranch-style home and search for an older house in our area—something that would be unique in character and style. We were told the Boesel house was for sale: a once-stately, 2½-storey Queen Anne, originally built by the local banker. It had 15 rooms, a full basement, separate carriage house and stable, and a clay tennis court in the adjoining side yard.

TAKEN ON A TOUR of the house, we saw the "remodelling" done by the current owners. Dark green shag carpet clung to the walls of the first floor dining room, living room, and parlor. The pocket doors and hallway walls had been removed, apparently with a chain saw. There were lowered ceilings with a stipple finish and a white-brick-veneer fireplace with canister lighting. The second floor had been converted into a duplex by yet another owner, sometime in the 1950s. Outside, the entire front porch had been removed. About 80% of the eaves and box gutters had rotted from lack of maintenance. The carriage house and stable had been deeded off and were not for sale.

PRIOR TO TOURING the house, we were told that there was a beautifully carved oak stairway in the main entryway. We decided that the sale of the property would hinge on whether this stairway had been spared. It turned out to be just about the only section of the house that hadn't seen a hammer, saw, or paintbrush. Thus, we became the proud owners of the Julius Boesel house, green shag carpet and all!

NEITHER MY WIFE Jacqui nor I had any experience in major restoration or woodworking prior to purchasing the Boesel house. Realizing that we would be doing 98% of the restoration work ourselves, we settled on a ten-year plan, spacing out the projects by cost.

OUR FIRST CONCERN was to protect the house from further deterioration. This meant rebuilding the roof of the front porch, painting all the windows and gables, and installing storm windows. Later on, we'd rebuild the eaves and box gutters, rescue the interior, and complete the front porch.

UNFORTUNATELY, our plan got off to a rather poor start. Before the first nail was driven, I was told the bathroom wasn't working properly. "A simple remedy," I volunteered, "would be to have the septic tank pumped and cleaned." We did—and found it wasn't hooked up!

AFTER COMPLETING that unanticipated plumbing project, we were able to stay pretty much on schedule for the remainder of the year. The porches were partially reconstructed; we based our work on an old photo of the house. Window frames and sashes were repaired and painted, and aluminum storm windows installed. During the fall, ten wood storms for the large arched bay windows were

Green shag carpet on the walls.
constructed in our basement workshop. We used plexiglass for two reasons, weight and cost. It hasn't yellowed or scratched, mainly because we use only water and soft towels to clean them. After installing the storms, aluminum and wood, we painted the frames black to match the original color scheme of the house.

INTERIOR RESTORATION was tackled on the basis of severity, necessity, and cost. procrastination sometimes crept into the picture, too. There were those summers and winters (depending on the project) when the motivation just wasn't there. A person has to rest every once in a while, right?

The Boesel house had suffered severe outbreaks of remuddling-itis over the years. One of the few vestiges of Victoriana which was still intact was this elaborate staircase in the main entryway. Seeing this lonely survivor persuaded Donald and Jacqui to buy the house.

THE ROTTEN EAVES had large holes that permitted cold air to blow in, thus causing a substantial energy loss. Around our third year in the house, we finally got around to fixing them. Old-House Journal articles were very helpful when it came to replacing broken slates and working with the gutters. Working on 20-ft. sections at a time, I removed where necessary the old eaves and slate. Missing slates were replaced with extra slate acquired when one of our local churches was re-roofed.

WE DECIDED TO KEEP the box gutters. New sheet metal replaced those areas that had rusted through. I formed the new metal and placed it over the old; fearful of fires, I secured it with sheet-metal screws rather than by soldering. A fiberglass-and-oil-based pitch was then spread over the entire gutter, followed by a nylon webbing designed to keep the pitch from cracking during expansion and contraction. I applied a final coat and let it cure. After five years, we've yet to find a crack or leak.

WE LITERALLY TORE INTO the removal of the carpeting from the walls. We also pulled down the false ceiling, saving any lumber for use in the reconstruction of the hallways. The brick-veneer fireplace was removed with a sledgehammer. Once all the tearing out was finished, we began to reconstruct the hallways. Drywall was used instead of plaster on lath—a matter of practicality. Careful attention was given to insure proper thickness, so we could get the drywall flush with the original plaster.

DUPLICATION OF THE WOODWORK was the next step. The former owner had removed all the baseboards and door frames; only the windows frames were intact. Finding duplicate woodwork seemed unlikely, and having it commercially made was too expensive. So we decided to make our own woodwork, using clear yellow pine (the same wood originally used). With a dado head attachment and interchangeable moulding heads, I began to experiment on the table saw with different cuts and angles. Eventually, I came up with a close facsimile of the original baseboards and frames.

THE WINDOW FRAMES had been covered with several layers of paint over the years, and we wanted to strip them and return to the original finish, varnish. At about this same time, we went to the City House Show in Chicago and saw a demonstration of the heat gun we'd read about in The Old-House Journal. We ordered one, and if a testimony is needed to verify the value of the heat gun, we offer it now! It lived up to everything it's capable of doing.

WE INSTALLED the new woodwork after we finished stripping. We stained both the new and old wood, using two different colors for a proper match. We then applied two coats of varnish, sanding between coats. Wallpaper with large flowered patterns was chosen—a close match to the bottom layers of paper we uncovered. The completion of these rooms took over a year. We lived mostly on the second floor, using only the kitchen and bath downstairs. Thank goodness for big houses! (I think.)

The road to recovery can look pretty gross. Here is the fireplace after the brick veneer was all sledgehammered off; the walls are again seeing the light of day after their long shag-carpet bondage. (Note how the hallway walls left of the fireplace were sliced off by the previous owner.)
Using the same logic that had served us well so far, we chose to duplicate the porch spindles ourselves. A wood lathe was purchased from Sears, along with their Copy Crafter attachment. A sample spindle was made and installed in the duplicator. From this template, we turned over 500 spindles. (It was just like duplicating a key at the hardware store.) The spindles were nailed into position, and the entire section was pre-painted and then attached to the porch columns.

The previous owner had poured his new concrete floor over concrete block and added flagstone to the face of it. We weren't about to tear off the porch again, so we removed the flagstone and exposed the block. We then "hid" the block by painting it black and attaching a lattice over it, giving the appearance of the original porch. We painted the rest of the exposed concrete white, so it would blend with the rest of the trim.

Constructing the large arch that frames the front bay window was the most challenging carpentry feat we attempted. On our basement floor, we plotted the exact dimensions of the opening that was to house the arch. Then a radius of the arch was drawn between the lines, duplicating the original shape. The 2x10s were laid over the radius, with proper angles cut to insure that the ends of each piece would butt together. A second layer of 2x10s was placed over the top of the first, making sure the ends didn't fall on top of one another. New radii were plotted, and the two layers were glued and screwed together, taking care that the screws didn't fall in line with the saw cuts that would be made.

Outside, a reciprocal-type saw was used to cut the arch. The screw holes and seams were filled with a water-based wood putty and the arch was completely sanded. The arch was taken to the front porch and installed, fitting perfectly into the waiting space. The remaining spindles were made and installed around the arch and then painted. Now, only the ceiling of the porch remains to be completed. We of course want to duplicate the original, but haven't yet come across the proper dado head. Given time, I'm sure we'll find it.

Eight years ago, we started our ten-year plan. When we bought the house, some said we'd maybe bitten off more than we could chew. Well, the house is now on the National Register of Historic Places, and the more frustrating portions of the restoration are--we hope--behind us. All this has been quite a family project: Kris, at age 13, turned out over half the spindles for the porches, and 9-year-old Heather has stripped wallpaper; both help hang wallpaper now.

Are we finished? Just about. Unless you count the third-storey rooms that could be redone. Then there's that extra bedroom we've been dying to tackle. And I wonder if it's possible to rebuild that tennis court again....
SAVING OLD PLASTER doesn't have to mean hiring a plasterer. Damaged plaster can be removed and the holes patched with sections of drywall (Sheetrock).

THE MOST INTIMIDATING part of making a Sheetrock patch is not installing the Sheetrock, but rather taping the joint so that the patch blends in with the surrounding plaster. Even when home repair books suggest the practice, they merely say things like "cut to fit" and "feather the edges," then they leave you on your own. It is possible, with practice, to make an invisible patch -- and one that won't require extensive dusty sanding during the process. The techniques here show you how to do it right.

Making The Patch

REMOVE CRUMBLING PLASTER around the area to be patched. Cut the opening to a regular shape, preferably back to the nearest stud. The regular shape of the opening makes the Sheetrock patch easier to cut. And exposing studs enables you to nail the Sheetrock patch directly to the studs.

BEFORE APPLYING any joint compound, be sure to brush out loose bits of plaster. You may want to dampen the raw edge of the plaster with a mister so that it doesn't draw the moisture out of the compound. This step is more critical when patch-plastering (as opposed to "patch-Sheetrocking.")

Bedding The Tape

PUT A SMALL AMOUNT of joint compound on the hawk and begin filling the joint between the Sheetrock and plaster, using the 6-in. knife. (Be sure to start with clean tools; bits of crusted compound will mar the job.) Work the compound into the joint to ensure that there will be no voids under the tape.

NEXT, apply a fairly smooth, heavy coat of compound over the joint. Put it on a little wider than the tape itself. Center the joint tape over the length of the joint. Holding the 6-in. knife at about a 45° angle, press the tape into the compound. Make sure there are no air pockets or voids under the tape. Then apply a thin, smooth layer of compound over the tape.

Second Coat

AS THE FIRST COAT dries, there will usually be some shrinkage and cracking in the compound. Invariably, there will also be ridges and pin-
Drywall Patch

... without sanding

by Jonathan Poore

ONCE THE SECOND COAT is dry, use the 6-in. knife to scrape off any ridges or bumps. Then apply the third coat of compound. But this time, use the 12-in. taping knife and feather the joint out 12 to 14 inches. When smoothing and feathering, start with the knife scraped clean of compound or, if necessary, with just a little bit of compound at the center of the knife. Excess compound at the edges of the knife will leave ridges. Smooth and feather in long, continuous strokes.

AFTER THE third coat is dry, it may be necessary to touch up low spots with additional compound, or high spots by light sanding with a wet sanding sponge. Here's where those sanding sponges come in handy -- they're the block sponges with black sandpaper bonded to them, available at any hardware store. Use a medium-fine grit and rinse it out as necessary.

Wet sanding keeps down the dust. Once you get good at smoothing and feathering the compound as it's applied, touch-up will be very minor.

Hints On Using Joint Compound

IF YOU'LL BE needing more than two gallons of joint compound in the near future, it's a lot more economical to buy it in a five-gallon pail. The compound will last for months if the insides are scraped clean and the top layer of compound is smoothed of peaks and valleys after each use.

SCRAPE THE SIDES with a 6-inch taping knife and throw the compound into the pail, rather than scraping it off the knife back onto the side of the pail. For extra-long shelf life, cover the top layer of compound with a piece of plastic wrap.

THESE MEASURES keep the compound from drying out and forming hard little crumbs that would mar and gouge up the compound as you tried to smooth it onto the wall.

ALSO...stick to standard brands of joint compound such as U.S. Gypsum and Gold Bond. I tried a cheaper department-store brand once; it was as elastic as bread dough, yet somehow oozed off the hawk like a giant amoeba.
HERE IS THE ULTIMATE Victorian comfort station, an Aesthetic Movement throne room in the "Elizabethan" style, which was published in 1888 as the lead illustration to Mott's Plumbing, Catalogue G. Flush with art, it makes remote the world of wash-bowl and pitcher sets, chamber pots, and outhouses, even though they were common features of American life well into the 20th century.

For those about to restore a Victorian bathroom, documentation from the Mott catalogue provides advice, encouragement, and liberty for the creative restoration of the most personal of rooms.

It's OK to put down carpets where you want to. (Victorian floors were cold to Victorian feet, too.) If you want parquet flooring, you can now get pre-assembled 4x8-ft. sheets of it.

It's OK to hang your favorite pictures for viewing from tub or toilet. (Victorians spent a lot of time there, too.) Use 6-inch ceramic tiles for the walls; mark the corners and windows with dark wood strips. Stencil a border and frieze. (See OHJ, June & July 1983.) Hang a reproduction gas chandelier from a stencilled square in the center of a plain ceiling marked by wood strips that meet the vertical strips around the window.

Plumbing fixtures in the "Elizabethan" style are intimidating, but other illustrations from the Mott catalogue suggest simpler alternatives from the architectural scrap yard or the cabinet shop. Attics, basements, and dark corners of antique shops may yield Victorian case pieces with missing marble tops or badly damaged wood tops easily converted to wash-stands by the addition of a marble basin top.
LIKE OTHER new technologies that entered the Victorian house, plumbing was beautified by furniture forms. Mott's "Cabinet Lavatories" took the familiar marble-topped wash-stand and substituted a sunk basin and a pair of faucets in place of the wash-bowl and pitcher. Above: a cabinet of 30x22 or 33x22 in. with a 12-in. splashback which easily could be reproduced. Below: a cabinet of 33x22 or 36x22 in. with a 12-in. splashback which has hardware readily available today in reproduction. It also has "swing faucets" that pre-date today's "washer-less faucets." Similar cabinets might be found at auctions or antique shops and converted. Left: The "Elizabethan" example suggests that even mirror-backed bureaus could be converted.

NOT EVERYONE wanted to bury plumbing in cabinetry. The "Open Lavatory" was a more common alternative. Above: This could be made using salvage or reproduction brackets. Mott's were nickel- or silver-plated brass, but cast-iron ones would do. Below: The "Open Recessed Lavatory" is a simple and elegant solution, strikingly fresh although nearly a century old. Both illustrations suggest handsome wall treatments using decorative tiles.

NEXT TIME: Bathtubs & Showers

John Crosby Freeman

The Old-House Journal
A Good Spackling Tool

After my husband put up the crown moulding, I was left with the job of spackling the finishing nails. A putty knife was too large, and just using my fingers was messy. A palette knife worked great. They're available at any craft store, and the blades come in different shapes, so you can find one that will fit your job.

--Marian Hall
Decatur, Illinois

Cleaning Windows

Having received good advice from OHJ, perhaps I can return the favor with this tip about removing weather film from windows. The film is a result of metals in the air settling out on the window. Use Noxon to remove the metal film, then clean as usual. The metal cleaner will dissolve the film instantly.

--M. Daniels
Flushing, New York

The Edge Of Wallpaper

To get a clean edge at the ceiling when wallpapering a wall, use a thin metal ruler. Push the ruler against the paper and butt against the ceiling for a straight line. Then, while holding the ruler firm against the wall, cut the paper with your blade. This not only assures an even line, but also keeps the paper from sliding or tearing if your blade is becoming dull.

--Eddie Maddox
Lubbock, Texas

Curing Drooping Shutter Louvers

During the summer, when I tried to keep the sun out by closing my shutters, breezes would cause the shutter louvers to drop down, admitting the undesired heat. Very annoying. After some experimentation, I made a little copper tab for each louver panel. The tab serves as a latch for the "control stick" on the back of the louvers. When I want the louvers open, I just swing the tab out of the way.

--Robert Costello
Amagansett, New York

Scribing To A Line

Sometimes you have to cut a board so that it will fit up against an irregular surface. It is possible to do this by the cut-and-try method: making approximate cuts and then adjusting them as required by trial and error.

However, there's a more elegant solution. Take the board and push it as close as possible to the irregular surface. Then use a compass to transfer the irregular outline to the board. The metal leg of the compass runs along the irregular surface, while the pencil leg of the compass traces the outline on the board.

--Emmy Botsford
Norwood, Massachusetts

Toning Up Blotchy Shingles

Red cedar and pine shingles that have weathered in the sun for several years sometimes acquire a blotchy, uneven tone: Some areas are quite light, while others are almost black. This uneven weathering is quite unattractive. Even worse, the blotchy, weathered shingles looked terrible next to the new shingles on a recent addition to the house. Two separate contractors told me that the only way to blend the new shingles with the old was to put two coats of a heavy opaque stain on both sections. This amounted to a paint job, which didn't thrill me.

By accident, I discovered that if I scrubbed a blotchy shingle with a heavy-duty nylon bristle scrub brush, I could remove the top layer of wood fibers, leaving what looked like a fresh new shingle. With heavily weather-stained shingles, I would scrub cross-grain, then with the grain. With lightly stained shingles, scrubbing with the grain was sufficient.

So I hired a neighborhood youth to scrub the entire house this way. It cost only $350 in labor to get the stained shingles to look like new. Then I applied Cabot's bleaching oil to both the new and old shingles. It's an almost perfect match!

--Susan Shaw
Kennebunkport, Maine

Tips To Share? Do you have any hints or short cuts that might help other old-house owners? We'll pay $15 for any short how-to items that are used in this "Restorer's Notebook" column. Write to Notebook Editor, The Old-House Journal, 69A Seventh Avenue, Brooklyn, NY 11217.
Some species of wood contain "extractives" that make them resistant to fungal and insect attack. Old-growth redwood, Western red cedar, some species of cypress, and to a lesser extent Douglas fir have been the main types of decay-resistant softwood lumber in the U.S. Untreated, these woods are best used in above-ground applications, in low to moderate decay-hazard areas.

Unfortunately, the decay resistance of these woods varies even within a species, depending on the presence of sapwood (only the heartwood is resistant), the age of the tree, and the part of the country where the tree grew. As old-growth forests are replaced with fast-growth new stands, decay-resistant softwoods are becoming less resistant and more expensive. But naturally decay-resistant wood can be treated with a non-toxic water repellent. The combination is a good way to get above-ground decay resistance without using toxic preservatives.

Typical outdoor applications for decay-resistant wood include porch railings, turnings, scrollwork, and stair parts. Where wood will contact soil, a preservative treatment is necessary.

Wood Treatments

When wood is allowed to soak up moisture, it will swell. Shrinking occurs on drying, causing joints to open up, and also causing cracking, warping, and eventual paint failure. Worst of all, decay fungi and mildew may begin to feed on the wet wood and the paint, as long as the moisture the organisms need is present. Both WR and WRP solutions give wood the ability to repel liquid water such as rain or dew, by introducing a waxy substance into the wood.

Many people confuse WRs and WRPs. If the local lumberyard sells only one or two brands, you may not even realize you have a choice. Simply stated, water repellents (WR) are non-toxic or low-toxicity preparations that slow down wood's tendency to absorb water. A water repellent becomes a water-repellent preservative (WRP) when a chemical preservative is added. Water repellents lack the ability to protect wet wood against decay and mildew because they lack a fungicidal preservative. A WRP has the ability to protect wood from water, but also from mildew and, if the treatment is more than superficial, from decay and insects as well. They are, however, toxic in manufacture and during application.
Take A Field Trip

To appreciate how wood weathers and decays in your area, visit a really run-down house (we hope it's not your own!). Stand back and try to visualize how water runs off the structure. The most deteriorated wood elements are those that trap and hold moisture such as fragile scrollwork, brackets, and complicated joinery. Serious rain wetting and subsequent decay often begin at construction joints and exposed end grain. Horizontal surfaces that are slow to shed water tend to weather poorly. Uncontrolled run-off can decay even vertical surfaces. See if you can locate areas where splashing water has affected wood and look for soil in contact with structural or trim parts.

Understanding Decay:

1. Exposed end grain decays first (barge boards, finials, balustrades, cresting, brackets, quoins, and newels): Dip/soak or brush-treat existing wood, or use pressure-treated new lumber.

2. Horizontal surfaces (window sash, sills, porch floors, steps, and mitered trim): Dip/soak or brush-treat existing wood; or replace with pressure-treated lumber.

3. Uncontrolled run-off and splash-back (cornice moulding, porch roof, siding and lower porch): Install gutters and flashing, dip/soak or brush-treat existing and new lumber.

4. Paint, caulk, and sealant failures (joints and seams): Dip/soak or brush-treat bare joints; caulk and maintain paint film.

5. Wood in contact with soil (former porch supports, lattice and trim, newel posts and fence): Lower grade level, or alter design, or select pressure-treated lumber for ground use.

6. Poor design and maintenance (concrete stoop poured against baseboard allows termite access and traps moisture; vines also cause moisture and insect problems): Vigilant inspection and maintenance is always necessary.

water repellents (WR)

WATER REPELLENTS (also inaccurately called waterproofers and exterior wood sealers) are increasingly found on retail shelves. Some brands are paintable immediately after drying, some are not, so be sure to read labels if you intend to paint. Paintable WRs include Thompson’s Water Seal and Weldwood Waterproofing Sealer. Non-paintable ones include CWF-Clear Wood Finish, Weldwood P.A.R. Clear, and Woodlife Clear Wood Finish. (Non-paintable WRs can be painted after a period of outdoor weathering.)

BECAUSE NO TOXIC COMPOUNDS are included, it’s safe as well as economical to make up home-brew batches of water repellent. Forest Products Labs developed this now-familiar recipe for a cheap, safe, paintable WR:

1 oz. paraffin wax (melted or shaved)
1/4 cups boiled linseed oil
OR
3 cups exterior varnish
Mineral spirits to make 1 gallon

It’s easy to turn the recipe above into a WRP by adding 1-3/4 cups of 40% penta solution or another preservative. (Concentrated penta solutions are not available to individuals in some states.)

water-repellent preservatives (WRP)

BRAND-NAME WRPs are available over the counter at hardware and paint stores and at lumberyards. The chart, next page, shows some of the common brand names and the preservatives they contain. When they are purchased as pre-mixed WRPs and applied on site, application methods include brushing, dipping, flooding, or spraying (that last is not recommended). All of these methods are explained in detail in the box on page 228.

BESIDES OVER-THE-COUNTER preparations, you can buy commercially pre-treated lumber. This is wood which has been factory-treated with a preservative chemical. Often referred to as "pressure-treated lumber," it is decay-, mildew-, and insect-resistant. The chemical can be introduced in a petroleum solution, or
**Commercial Treatments**

<table>
<thead>
<tr>
<th>Firm</th>
<th>Brand Name</th>
<th>Preservative ✓</th>
<th>Paintable</th>
<th>Ground Contact</th>
<th>Uses &amp; Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Koppers</td>
<td>Wolman</td>
<td>CCA (Chromated Copper Arsenate)</td>
<td>Weather ✓</td>
<td>Yes</td>
<td>For decks, railings, porch supports. Leach resistant. Paintability depends on moisture content of wood. Light green/brown color fades.</td>
</tr>
<tr>
<td>J.H. Baxter</td>
<td>Chemonite</td>
<td>ACA (Ammoniacal Copper Arsenate)</td>
<td>Weather ✓</td>
<td>Yes</td>
<td>For posts, poles, &amp; decks. Good protection against decay &amp; termites. Leach resistant.</td>
</tr>
<tr>
<td>United Gilsonite</td>
<td>ZAR</td>
<td>Iodo-propynyl-5- butylcarbamate</td>
<td>Yes</td>
<td>No</td>
<td>For decks, porch supports, &amp; stair carriage. Brush treat cuts. Light green/brown color fades.</td>
</tr>
<tr>
<td>W.M. Bar Co.</td>
<td>Seal-Treat</td>
<td>Pentachlorophenol</td>
<td>Yes</td>
<td>No</td>
<td>Effective against decay &amp; mildew. No insecticide. Allow 72-hr. drying period before painting. Clear to light yellow tint.</td>
</tr>
<tr>
<td>Chapman Chem. Co.</td>
<td>Woodguard</td>
<td>Copper-8-Quinolinolate</td>
<td>Yes</td>
<td>No</td>
<td>Allow to weather maximum 6 months before painting (oil or latex). Life of material, 3 years for 1 coat.</td>
</tr>
<tr>
<td>Samuel Cabot Co.</td>
<td>Cabots Clear</td>
<td>Zinc Naphthanate</td>
<td>Weather ✓</td>
<td>No</td>
<td>For exterior wood shingles, interior log house walls (to fight mildew &amp; mold). Mild preservative, safe near food (ideal for chop blocks).</td>
</tr>
<tr>
<td>Zehrung Corp.</td>
<td>Pentaseal</td>
<td>Pentachlorophenol</td>
<td>Yes</td>
<td>No</td>
<td>Good primer for paint. Seals pores of wood, therefore not stainable.</td>
</tr>
</tbody>
</table>

**On Site Applications**

- The above is a random list of firms and a partial listing of their products. Should you have questions concerning the appropriateness of a product for your particular application, most manufacturers can be contacted directly by phone (see label). Or your dealer may be able to answer your questions.

- *"Weather"* = Treatment requires a period of outdoor weathering before it can be painted or stained. Time varies with product, from less than 6 months to two years or more.

- Other common preservatives include: ACC (Acid Copper Chromate), CAC (Chromated Zinc Chloride), and FCAP (Flour Chrome Arsenate Phenol).

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**it can be waterborne. Only the "oil" treatments (creosote or penta, usually) have water-repellent characteristics.**

**MUCH OF THE PRE-TREATED WOOD available today has been treated with a waterborne salt, however -- usually a copper or zinc compound. While waterborne preservative treatments do not impart water repellency, their advantages are freedom from odor, a clean surface finish, and paintability.**

**CREOSOTE (or coal-tar creosote) is an oldie-but-goodie. Usually an unpaintable black or brownish oil, it is easy to apply, permanent, and toxic to wood-destroying organisms. But it's smelly and can harm plants. Wood can be factory pressure-treated with creosote, or it can be applied at the site. It's used for fence posts, rail ties, and telephone poles.**

**PENTACHLOROPHENOL solutions (PCP, "penta") bought over the counter contain 5% penta by weight. Heavier oils used for some treatments stay in the wood longer but make it unpaintable. Penta forced into the wood with volatile solvents leaves a paintable surface. Penta solutions, as mentioned above, can be purchased for on-site application.**

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**WATERBORNE SALT TREATMENTS leave treated wood with a clean and odor-free surface; most are paintable. Depending on the treatment method used, different chemical changes take place in the wood which result in either a leachable or leach-resistant condition. The waterborne salts are the treatments that are designated by letters which stand for the active chemical (CCA, ACA, ACC, etc.) If you buy factory-treated wood for above-ground use, you'll probably be buying wood treated with one of these waterborne salts. In general, copper- and zinc-salt treatments have lower mammalian toxicity than penta solutions.**

**DEPENDING ON THE chemical used and the extent of treatment, pre-treated lumber is further designated as "above ground," "ground contact," or "FDN." "Above-ground treated lumber should not come in contact with soil or constant wetting. Sill plates, porch rails, window hoods, window facing trim, window sills, quoins, column bases, and other millwork that sees a lot of weathering are best replaced (when necessary) with lumber treated this way. Some exterior structural supports such as porch floor joists and step carriages will probably also last longer if pressure treated."**
Treating Wood At Home

YOU CAN APPLY a WR or WRP solution to new lumber as well as to wooden elements already in place on a building. On-site applications are superficial, and do not provide the long-term rot and termite resistance that commercially-treated wood does. In low-moisture conditions, however, they can be an adequate, inexpensive way to inhibit mildew growth, to inhibit absorption of water by the wood, and to extend the life of the painted wood which follows treatment. Wooden house parts that are only occasionally wetted, such as window frames and sash, turnings and scroll work, can be protected by on-site treatment, provided they are not in contact with standing water or soil.

Previously painted wood, of course, would have to be thoroughly stripped of all finishes for WR or WRP treatment to work. Keep in mind, too, that if decay is already present, in-place treatment will seldom arrest it.

PERSONAL SAFETY has to be considered when it comes to on-site treatment. All precautions on the container labels should be rigorously followed, including those that pertain to the safe disposal of empty cans. If compliance with safety measures might prove difficult, it might be a better idea to buy factory-treated lumber, or to stick to non-toxic WR solutions.

COMMON METHODS for on-site treatment are dipping, brushing, flooding, and spraying. DIPPING can be carried out in troughs or vats, with a drainboard to recapture excess solution from the pieces as they dry. Disassembled parts can be dipped a minimum of 30 seconds. Assembled units such as window sash must to left to soak for at least three minutes. Allow at least two days drying time for wood dipped more than 10 seconds before painting or installing. Don't forget to thoroughly re-treat holes or cuts made in the lumber.

TWO OTHER effective preservative treatments, often overlooked, are excellent for treating wood which is already in place. These treatments, which allow the chemicals and water repellents to soak in, are especially useful for old houses with their great number of open joints and decorative woodwork. One method uses a cotton string to "wick" the preservative solution into the joints by running the string from the container of solution into or around the joint. The second treatment is penta grease, available in some parts of the country. The grease should be spread on top of the wood or put in holes bored into the wood. It is effective where limited surface coverage is needed. With both of these methods, up to several days is needed for complete absorption — the long soak is what makes the methods effective. But caution must be exercised, as these preservatives will be exposed to possible human or animal contact for days or hours.

"ABOVE GROUND" lumber is usually pressure-treated with a waterborne salt such as CCA, ACA, ACC, CZC, or FCAP.

"GROUND CONTACT" lumber is used in more severe conditions where wood is actually in contact with soil or standing water. Fence posts and porch supports usually last longer if built from such lumber. The most thorough pressure treatment is labelled "FDN" (foundation). It is for below-ground use.

NOTE: Even in commercially treated wood, the preservative doesn't often penetrate all the way through. So you must re-treat all cuts and bores in the wood, as these expose end grain. Brush these areas with preservative.

Precautions

PRESERVATIVES ARE FUNGICIDES — and, in fact, pesticides. Each of the chemicals used is to some degree toxic to plants, animals, and humans. Pentachlorophenol is generally considered to have the greatest human toxicity; it should never be used indoors, or on unpainted wood which will come into human contact. Penta can be absorbed through the skin, as well as inhaled or ingested, and it's cumulative over a lifetime. Your body can't get rid of it. So it's very important to wear gloves when handling it. Scrupulously follow all suggestions for safe use on the label.

THE COPPER AND ZINC SALTS, while not as toxic to humans as penta, are also fungicides and should be handled with respect. With any of these preservative chemicals, don't spray without special equipment. Don't breathe the dust created when you cut treated wood. Wear protective gloves, apron, and a face shield when you are treating wood or handling wood that is still wet with a preservative solution. Immediately wash your hands and skin areas with soap and water if they've been wetted by a preservative solution.

ONE LAST CAUTION: Whether knowingly or not, some people have burned wood scraps that had been factory-treated with a preservative chemical. This is an extremely dangerous practice. In some documented cases, whole families have been severely poisoned by copper and arsenic compounds, among others. Do not burn treated wood. And don't dispose of treated wood scraps in a place where unsuspecting people may pick it up as kindling.

This article was compiled and written by the Editors of The Old-House Journal. Much of the material is based on studies done by Forest Products Laboratories. Among their publications that are of as much interest to users of preservatives as to scientists:


These as well as Wood Finishing List of Publications no. 83-009 can be ordered from Forest Products Labs, PO Box 5130, Dept. OHJ, Madison, WI 53705. Always enclose 50 cents or stamps. Our special thanks to Dr. William C. Feist and Lee Gjovik of FPL. Thanks also to Daniel L. Cassens of Purdue Univ. and Edward Duke of the American Wood Preservers Institute.

Our special thanks to Dr. William C. Feist and Lee Gjovik of FPL. Thanks also to Daniel L. Cassens of Purdue Univ. and Edward Duke of the American Wood Preservers Institute.
THE GLAZE COAT adds depth—impainting a softer, richer finish that reflects light differently than paint. Best of all, a glazed finish disguises minor wall defects and doesn't show dirt and fingerprints.

GLAZING COATS of various kinds have been used by artists and decorators for centuries. But it was in the 1920s and '30s that glazing reached its zenith. Tiffany glazes and hundreds of other specialty finishes decorated both homes and public buildings in the post-Victorian era. Because glazing is such a flexible technique, it's possible to create one type of glazed finish appropriate for a 1912 Bungalow, and another that would be at home in a formal 1925 Colonial Revival home.

You have fewer lapping problems when glazing something like a panelled door, because you can glaze one section at a time. The natural breaks in the surface disguise the junction between glazed areas.

THE SECRET to avoiding lap marks is to keep a "wet edge." For example, in stippling a wall, the glaze should be applied and stippled in vertical sections two or three feet wide. Start at the top and work down. When you finish the bottom of the first section, the edge of the top portion should still be wet.

GLAZING BASICS

ARTISTS LONG AGO discovered there are many ways to modify color. For example, while blue and yellow always equal green, it makes a difference whether the blue and yellow are mixed before being brushed on, or whether the light reflected from a yellow ground coat is allowed to filter through a glaze of blue. The order of applying colors also makes a difference. The green you get from a blue glaze over a yellow ground looks different from that created by a yellow glaze over a blue ground.

THE PATTERN in the glaze coat can be manipulated to simulate natural materials such as marble, leather, and wood. (Graining is merely one special type of glazing.) You can also use glaze coats to mimic the aging process on furniture and other objects. The most popular type of wall glazing, however, is where the glaze is used solely for its decorative effect, and not as an imitation of anything else.

THESE THREE BASIC techniques for manipulating the glaze coat: striating, stippling, and mottling. Striating is the dragging of a dry brush (or rag, sponge, steel wool, etc.) in parallel strokes over the wet glaze. When stippling, you break up the wet glaze with the ends of a dry brush applied in a pouncing motion. In mottling, you blot the wet glaze with a pad made of rag, tissue paper, cotton waste, sponge, or similar material. There are many combinations and variations of these techniques.

LAP Marks are the biggest problem for beginners. Lap marks occur when the glaze sets faster than the surface can be coated and manipulated evenly. These difficulties are greatest on large continuous wall surfaces.

GLAZE FORMULA

Here's a formula for a glaze that will work for tissue paper mottling, stippling, or steel wool striating:

- 1 quart Penetrol
- 1 quart varnish (flat varnish for a dull finish; gloss varnish for a shinier finish)
- 1 pint paint thinner
- Color to suit

This should be a sufficient quantity for an average size room. The glaze can be colored with universal tinting colors, or colors ground in oil. (These are colorants used for tinting paint, and are available at any well-stocked paint store.) Colors-in-oil can be added directly to the glaze mixture. Universal tinting colors, however, should be mixed with a little full-strength varnish before adding to the thin glaze mixture.

There are also commercial glazing liquids to which all you add is the color. Untinted, these glazing liquids vary in color from thick golden honey to white hair cream, but they dry transparent on the wall. They can be used full strength, but many decorators prefer to thin them with mineral spirits. Glazing liquid will be found at paint stores that cater to professionals. Two mail-order sources are: Wolf Paints, 771 Ninth Ave., New York, NY 10019 (212) 245-7777; and Behlen Bros., Rt. 30 N., Amsterdam, NY 12010 (518) 843-1380. Other sources will be found in the OHJ Catalog.
That way, you can evenly blend in the glaze in the second vertical section without lap marks (see diagram on preceding page).

DON'T SELECT A WALL as your first glazing project. Instead, practice on an old piece of furniture such as a tabletop, or on a big piece of plywood. Paint the practice surface with the ground coat you intend to use on the wall. Then you can experiment with various glaze colors and mottling techniques. Any experiments that don't work out can be washed off with mineral spirits.

**Tissue-Paper Mottling**

Tissue paper, the kind used in wrapping gifts, can be used for mottling glaze. Tissue paper can be purchased in 20 x 30-inch sheets. To make a tissue paper pad for mottling, take three or four sheets, and gather the edges into the center. The gathered side is held in the palm of your hand; the smooth round side is the mottling surface.

The ground coat of paint on the wall should be a low-sheen enamel of any color. For the glaze, you can use the formula given at the bottom of page 229.

You'll need someone to help you apply the glaze. Two ladders and a 6-inch paint brush are also necessary. Your helper starts applying the glaze in an upper corner—brushing a three-foot-wide swath halfway down the wall. The glaze should be spread as evenly as possible. Next, after moving your helper's ladder into position for the next vertical swath, your helper applies glaze to the bottom of the first section. You should be following as closely as possible, mottling the surface with your pad of tissue paper.

Your goal is to pounce the wet glaze with the tissue-paper pad before the glaze sets up. The tissue paper leaves a crackled or marbled pattern in the glaze. Don't stop for a rest halfway through, or go back to mottle a missed spot after the glaze has set; it will show. You can avoid repeats in the pattern by rotating the pad in your hand randomly as you work.

As you are glazing the walls, some glaze is bound to get slopped on woodwork and trim. As soon as you've completed mottling a wall, wipe off any of this excess with a rag dampened with mineral spirits. If it's part of the decorating scheme, these woodwork surfaces may be glazed last.

**Stippling**

The same glaze mixture also works well for stippling. For this finish, ideally you'd use a large stipple brush—but these are hard to find. (Wolf Paints carries two kinds of stipple brushes; see bottom of p. 229 for address.) As substitutes for the real
FOR STEEL WOOL striating, the same glaze and teamwork system described above are used. However, in this process the helper should stretch the glaze out farther and dry-brush each vertical strip in addition to applying the glaze. Then you use a pad of medium steel wool, drawn over the glaze in vertical strokes, to scratch a striated pattern.

DON'T ATTEMPT to create the striated pattern with long vertical strokes. It's impossible to keep them parallel and plumb, and to avoid the telltale evidence where top is joined to bottom (lapping). The trick is to take short, up-and-down strokes of about six to eight inches. Permit the breaks in the strokes to contribute to the pattern. This overcomes the problem of lapping and also eliminates the need to keep the striations perfectly straight. Variations from the plumb in either direction will balance each other in the overall effect.

THE STEEL WOOL PADS tend to clog with glaze rather quickly, so you'll have to change pads often. More leisurely because of the mechanical force inherent in the method; even if the glaze starts to set, you'll still get a pattern.

Tiffany glazing: Spots of various colors have been applied to the wall, and color is being mottled and blended with a wad of cheesecloth. A window washer's brush, or a clean new dust broom are satisfactory.

WASH the stipple brush with soap and water to make the bristles more flexible. Shake it out, but use it damp. To glaze, use the same system of systematic coating and close follow-up as described for tissue-paper glazing. The glaze is patterned by applying the bristle ends of the dry stipple brush in a pouncing motion.

NAT WEINSTEIN is a master decorator specializing in graining, marbleizing, and glazing. His work adorns numerous homes and public buildings not only in his native San Francisco, but also all across the country. For anyone interested in honing his or her skills in painted decoration, Nat also conducts workshops in San Francisco. To obtain information on workshop schedules, call (415) 641-5528. Or write: Restoration Workshop, 489 27th St., San Francisco, CA 94131.

If you'd like to read more about different glazing techniques, consult the colorful pages of "Paint Magic" by Jocasta Innes. Should this 240-pg. hardcover book not be available in your bookstore, use the order form at the back of this issue and request book No. 24.

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Living With Glazed Walls

THE FINAL DECISION we had to make in the restoration of our 1883 brownstone was how we would treat walls on the parlor floor. Because the ceilings are so high (13 feet), an unbroken pattern of wallpaper from floor to ceiling would have been too much. And back in 1977 when we were making the decision, the marvelous paper borders, dados, and friezes available again today (Bradbury, Scalamandre, etc.) simply didn't exist. Plain paint, which apparently was the only other alternative, seemed a rather unimaginative use of such large spaces.

WE ENDED UP painting dados and frieze patterns. But for the major portion of the wall between dado and frieze (the "filling"), we decided on a glazed finish. The reasons? Glazing provides more visual interest than flat paint, doesn't show dirt, and is a long-wearing, washable surface.

SEVERAL different painted and glazed colors were chosen for the dining room, hall, and front parlor. In the dining room, for example, the ground paint was a pale light yellow, with an overglaze of brown (burnt sienna + raw umber) mottled with cotton waste. The pattern in the glaze is very subtle; the final effect resembles golden antique parchment.

BEFORE THE WALLS were painted and glazed, they were covered with canvas and then primed. Canvassing keeps minor plaster cracking from damaging the glazed finish.

THE WORK was done six years ago, and has stood up very well in a household that included three children and numerous pets. Over the years, we've discovered an additional benefit of glazed walls: Minor nicks can be easily touched up with artists' acrylic colors. Because there are already subtle variations in color and pattern, the touch-ups never show!

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Clem Labine

December 1983

The Old-House Journal
A Measure of Quality

Garrett Wade Co. offers the most beautiful measuring tape we've seen. The etched and lacquered steel tape winds into a hand-stitched leather and brass case that will only get better with age. People who want to hand tools down to their grandchildren will appreciate the 'Rabone Chesterman' (a suitable name for this very English, very fine tape).

The OHJ staff gave the 20m/66 ft. tape to our former products editor, Joni Monnich, as a going-away present: She's gone to assist well known decorative painter Malcolm Robson. We figured the tape would lend pomp and circumstance to the measuring of walls for estimates. It does make a unique gift.

There are 1/8-in. gradations on one edge of the tape, millimeters on the other. The 10m/33 ft. tape goes for $49.50; the 20m/66 ft. model is $65.80. We found the tapes in Garrett Wade's 1984 Tool Catalog ($3.), which is full of practical information and is a thing of beauty in itself. Garrett Wade, 161 Ave. of The Americas, Dept. OHJ, New York, NY 10013. (212)807-1155.

Wildflower Meadow

Just in the nick of time for Christmas gift-giving: a 1,000-sq.ft. wildflower meadow in a can. Seventeen varieties of wildflower seeds have been 'canned' by the Clyde Robinson Seed Co., who is selling them through Norm Thompson. Plant them any time of year, follow the simple instructions, and you can create a changing meadow of color from spring to fall.

Wildflowers are as hardy as weeds. Consider your neighbor, restoring an old house and still a few years away from landscaping; consider the unsightly lot next door; consider the areas in your own yard that you'd just as soon forget; consider the vacant Victorian house in your neighborhood with grounds that look terrible because the absentee owner is waiting for the value to skyrocket before selling. These are all prime locations for a wildflower meadow. The cost is $19.95 plus a $3.50 shipping charge.

For further details, contact Norm Thompson, PO Box 3999, Dept. RQF-79A, Portland, OR 97208. Or order toll-free (800) 547-1160. Free catalog.

It seems every year I get more calls from homeowners who, tired of bare wood-floor upkeep and wall-to-wall carpet, are looking for floor-covering alternatives. One very attractive alternative is a painted floorcloth. Their quality of design, decoration, and materials has greatly increased over the past several years. Not only are they hand-crafted individually, but they take a terrific amount of wear and abuse. Most commonly found in well traveled areas such as halls, dining rooms, and stairways, painted canvas floorcloths have served American homes well from pre-Revolutionary times through the Victorian era. In the early 20th century they were even seen in dining rooms as crumb cloths.

Nancy and Philip Crayford of Good Stencilling have created over a dozen floorcloth designs in styles which are historically accurate reproductions or appropriate adaptations. These painted and varnished floorcloths are suitable for use on floors or as wall hangings. Their most unusual floorcloths are Victorian designs and their marbleized floorcloths entitled 'Squares'. Nancy and Philip say they'd be happy to guide OHJ readers in the selection of an appropriate floorcloth. Their color catalog is $2, and samples of the material and colors are available by calling or writing to Good Stencilling, PO Box 387, Dept. OHJ, Dublin, New Hampshire 03444. (603)880-3480.
Round-Top Shutters

Located in an authentic 19th-century millshop in historic Galveston, Island City Woodworking is one of the few millworks producing operable, round-topped, louvered shutters. The firm steadfastly believes that the only suitable material for their exterior shutters is Florida red cypress, long known for weatherability and extended life.

For 1984, Focal Point is introducing the new Williamsburg Collection of five interior cornice mouldings and five chair rails. They are copies of those found in Colonial Williamsburg's Governor's Palace, Raleigh Tavern, The George Wythe House, and from Carter's Grove. Focal Point's products are direct impressions taken from original architectural embellishments. For many projects, these ready-made polymer mouldings and decorations are a cost-effective way to replace missing details. Formerly, such detailing would have called for a skilled plasterer or for replication in wood, using built-up custom millwork. More important than the historical accuracy of the material is how appropriate the decoration is for the style, period, and size of your house. This new collection from Focal Point gives still another choice to those looking for authentic reproductions. All of these mouldings come primed and ready to paint, and are indistinguishable from plaster or wood once in place. The Williamsburg Collection ranges in price from $8 to approximately $25 per linear foot.

A brochure on the new line will be available in early January for $1; their color catalog is $3. Order from Focal Point Inc., 2005 Marietta Road, N.W., Atlanta, GA 30318. (404)351-0820.

For most of us, keeping gutters and downspouts clear of debris means a twice-a-year cleaning expedition up the ladder. 'Leafgo', a novel debris catcher that fits in place of a conventional downspout elbow, is claimed by its maker to make house gutters self-cleaning. With an adaptor, it will fit most metal gutter drop outlets; it fits 'Raingo' vinyl gutter systems directly. Leaves and debris are separated from rainwater as it flows into the opening, where they are ejected through a window in the side. No rainwater is said to escape from the window, and the harder it rains the better it is supposed to work. Made from white vinyl, 'Leafgo' can be painted. It's 'Raingo' part no. RW 208, soon to be available through Raingo dealers nationwide. Its cost will be under $10. For more information, contact Genova, Inc., Dept. OHI, 7034 E. Court St., Davison, MI 48423. (313)744-4500.

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The 'Eureka T' is $6 per bulb, the 'Majestic' is $5.25. Quantity discounts available. For more information send for a free catalog. Write Bradford Consultants, 16 E. Homestead Ave., Dept. OHI, Collingswood, NJ 08108. (609) 854-1404.

A pair of these round-topped shutters with scrollwork trim, 6 ft x 3 ft, is $350. The same pair with a flat top will cost $300 in ready-to-paint condition. Cast-iron hardware for each pair of shutters is about $10, with latch.

From the company literature:
Wood shutters provide storm and vandalism protection when closed. Louvers can be adjusted for ventilation and light control. Shutters played an interesting part in the social customs of turn-of-the-century Southern homes. In an era when 'visiting' and paying social calls was a popular pastime, closing one's shutters was an indication that the household was not receiving guests.

New Eureka bulb with 60 watts, zigzag filament, and authentic teat.

The firm also makes screen doors, window units, mouldings, turnings, porch columns, and fretwork. All work is custom and while there is no catalog, they will gladly respond to phone calls or written requests for estimates. Island City Woodworking Co., 1801 Mechanic St., Dept. OHI, Galveston, TX 77550. (409) 765-5727.
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FOR SALE

IRON FENCING — hairpin design, approx. 230 ft $1500. Pat Kedrowski, 1740 Madison SL, Steven's Point, WI 54481. (715) 344-2303.


PLATE GLASS for window, ¼ in. x 57 in. x 65 in. $25. Pair of c. 1830 doors, 30 in. x 87 in., $85. (212) 825-7385, Upper Saddle River, NJ.

GINGERBREAD from entrance of c. 1880 Iwick house. Gingerbread lights, ouilled riass globes (2), primitive pantry cabinet. Full color prints signed, numbered, titled, is, where is. Karen Murphy, Nakson Miniatures, Main St, 01244. (413) 229-2322.

IRON FENCING — hairpin design, approx. 230 ft 2000. 70 Manchester Dr., Mt. Kisco, NY 10549.

BATHROOM FIXTURES - 1905-1910, - cast-iron board. $41, Decorah, lA 52101. (319) 382-4304.

GINGERBREAD from entrance of c. 1880 Iwick house. Gingerbread lights, ouilled riass globes (2), primitive pantry cabinet. Full color prints signed, numbered, titled, is, where is. Karen Murphy, Nakson Miniatures, Main St, 01244. (413) 229-2322.

IRON FENCING — hairpin design, approx. 230 ft 2000. 70 Manchester Dr., Mt. Kisco, NY 10549.

FREE ADS FOR SUBSCRIBERS
Classified ads are FREE for current subscribers. The ads are subject to editorial selection and space availability. They are limited to one-of-a-kind opportunities and small lot sales. Standard commercial products are NOT eligible.

Books & Publications
ILLUSTRATED HISTORY of a living Victorian village — Sea Cliff, Long Island. 3 tours to walk, & an illustrated glossary of Victorian architectural terms. $.95 (NY residents only; no sales tax). Thomas N. Traks, Box 161, Sea Cliff, NY 11577.

THE PROPERTY CONTROLLER provides owners with a detailed, organized & permanent record of renovation or general maintenance on their properties. Provides all owners or managers with specific facts in a ready-to-use notebook of preprinted charts. $5.95 (GA residents add sales tax). Frey Realty Consult-
tants, 3099 Maple Dr., N.E., Atlanta, GA 30305. (404) 237-4777.

RESIDENTIAL CONCRETE “Understanding Concrete,” and the specifics, “Concrete Practice”; tells how to solve concrete problems, how to handle special finishe, & how to recognize faulty prac-tices. 1983, 76 pp. $ 32 handling. NAHB Bookstore, Dept. OHJ, 15th & M St., NW, Washington, DC 20005.

Meetings & Events
SUCCESSFUL REHABILITATION cosponsored by the National Trust for Historic Preservation, APT, and the National Park Service. The workshops will be Dec. 9-11 in San Francisco, and Feb. 23-26 in Savannah. Each workshop will be limited to 150 participants. Registration info is available by writing to The Center for Preservation Training “Successful Rehabilitation,” National Trust for His. Preser-

The NY HISTORICAL SOC. — A small but compre-
sensive exhibit on the great 19th-century masterpiece, “France & England in North America” by Francis Park-
man. Depicting the course of the American conflict be-
 tween France & England, the exhibit will be on view until April 22/84.

NASSAU COUNTY, NY: “We Will Love Your Old House as You Do.” Hard-
working, mature couple seek caretaker position in your Victorian residence, preferably Northeast; open to a variety of apprentice-type situations. Experience in old-house renovations, maintenance & gourmet cooking. Richards, 22 Bayview St., Brookport, NY 14420. (716) 637-2672.

SOUTHERN, NH: 100 acres + unspoiled 6 room old Cape Cod home w/ attached garage. Wood shed, cob-

COLUMBIA COUNTY, NY, 1890s farmhouse, 80% re-
stored. 5+ BR, 2 baths, fully insulated & heated, large kitchen, library w/ worktable, full basement. 1.6 acres, carriage house, herb garden. 2 hts. NYC, 50 min. Tangle-
wood, near ski areas. Amtrak. $86,500. Will consider rental. (212) 864-3555 NYC.

FREE ADS FOR SUBSCRIBERS
Classified ads are FREE for current sub-
scribers. The ads are subject to editorial selection and space availability. They are limited to one-of-a-kind opportunities and small lot sales. Standard commercial products are NOT eligible.

Free ads are limited to a maximum of 50 words. The only payment is your current OHJ magazine label fee. For example, ads for the December issue are due by the 15th of October.

Write: Emporium Editor, Old-House Jour-

HELP...
.. if you find the manufacturer or a mail-order source for old-style twisted and twin lamp cord — the kind that’s covered with woven silk or cotton. We know it’s available today, recently, and cheap. Thomas N. Traks, Box 161, Sea Cliff, NY 11577.

We get this question often. If you know the an-
swer, please share it with us in The Old-
House Journal. Write to OHJ, 69A Seventh Avenue, Brooklyn, NY 11217. Thanks!

The Editors

POSITION WANTED
PROFESSIONAL COUPLE, early 30s, 10 yrs. expe-
rience in writing, advertising, public relations, tourism. Seeking career move which will relocate, preferably Northeast; open to a variety of apprentice-type situations. Experience in old-house renovations, maintenance & gourmet cooking. Richards, 22 Bayview St., Brookport, NY 14420. (716) 637-2672.

New Hartford, CT: Restored 1835 brick Federal on 1 acre bordering Farmington River. 9 rooms, 3 BR, 2 baths, wide pine floors, 600 sq. ft., $99,000. Also, 1836 Colonial — 8 rooms, 3/4 BR, 2 baths, f/p, wood-stove, porch, sliding glass doors lead to decks overlook-
ing river. $91,000. And in Barkhamsted, CT — un-
spoiled 1770s center chimney Colonial. One time tavern & school has 11 rooms, 4/5 BR, 2 baths, 4 acres, $110,000. Century 21 Moore & Alford, 690 Main St, Winsted, CT 06098. (203) 379-7551.

The Old-House Journal

December 1983

RESTORATION SERVICES

MOULDMAKERS to restore/build to order indoor and outdoor architectural details, ornamental decoration, in all materials. (212) 243-0356 or (201) 432-1880, after 8PM.

UPON COMPLETION of the Eliza project, our restoration specialist team is available to travel anywhere after Jun/84. Prime experience in maritime & architectural woodworking. Many years experience with all phases of wood restoration, re-creation & refurnishing, museum quality antique conservation, wood graining, and stenciling. National references. Rinn or Karen Wright, PO Box 18034, Stearns, NY 19511.


BRENTWOOD, I.L. — historical, spacious 10-room Colonial, and a 2-bedroom cottage on 1 acre. Short walk from RR, and shopping center, school, etc. In excellent repair. 2 f/p, + den, library, 5 BR. Wrap-around porches. It has to be seen to appreciate its beauty. (212) 175-1579 or 179-9013.

FALL RIVER, MA: 1843 documented Greek Revival mansion, in the Nat'l Register. Designed by famous American architect, Russell Warren. 16-room home on 1½ acres. A six-room rear wing with kitchen facilities & 1½ baths was planned as servants' quarters, but presently serves as an antique shop. $250,000. Federico Santill or John Gaché (617) 678-7267.

ROSELL, IL: 30 mi. W. of downtown Chicago, walk to train & shopping. American 4-square, 1920, 2½ storey, 3 BR, 1½ very unique bathroom, oak & ceramic tile in kitchen. Oak woodwork throughout, spiral staircase built around bookcases leading to full finished basement with f/p (done with old woodwork from other old house). New 3-car garage. Privacy, fenced lot. $81,900. (312) 394-5678.

CENTRAL PENN. — c. 1859 large frame vernacular house w/ cupola and large double decker porches. 3 BR, f/p, new plumbing and central heating + woodstoves. 75% restored. $35,000. PO Box 444, New Bloomfield, PA 17008. (717) 582-4242.

NEWPORT, RI: 2 large Victorian homes converted to apt. houses consisting of 11 apartments. Extensive work needed on 1, minimal work on the other. $176,000. Owner will finance after substantial down payment. (401) 727-9040.

NEWMAN, GA: Queen Anne, 96% restored, over 3200 sq. ft. with 4 BR, 2 baths. In Nat'l Register neighborhood with many Victorian extras. 35 min. from Atlanta. Santi or John Gacher (617) 678-7276.


MUDMAKERS to restore/build to order indoor and outdoor architectural details, ornamental decoration, in all materials. (212) 243-0356 or (201) 432-1880, after 8PM.

UPON COMPLETION of the Eliza project, our restoration specialist team is available to travel anywhere after Jun/84. Prime experience in maritime & architectural woodworking. Many years experience with all phases of wood restoration, re-creation & refurnishing, museum quality antique conservation, wood graining, and stenciling. National references. Rinn or Karen Wright, PO Box 18034, Stearns, NY 19511.


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December 1983
**New Books For Old-House People**

**Salvaged Treasures** by Michael Litchfield and Rosmarie Hausherr

This is a hefty book filled with lovely photos, but you won’t just leave it lying on your coffee table. The useful text and drawings show you how to buy, restore, and make the best use of architectural salvage. Combining imagination with common sense, the author explains how to use salvage items for every feature of your house: woodwork, windows, doors, & hardware; plumbing; lighting fixtures; exterior & interior metalwork; masonry; structural elements. The chapters include specific safety tips and lists of the necessary tools for each project under consideration. There’s even a special section on how to salvage and move an entire house. 253 pages, hardbound.

Order No. 41 $37.50 postpaid

**Building Your Own Kitchen Cabinets** by Jere Cary

We all know that prefab kitchen cabinets are often unattractive, and that semi-custom cabinets can be terribly expensive. That leaves building your own cabinets — and this job is well within the capabilities of a do-it-yourselfer with basic carpentry skills. If you fit that description, here’s the book you’ve been waiting for. Straightforward instructions and over 150 illustrations see you through every step of the job — from basic kitchen organization to constructing and installing the cabinets. This excellent book — from the publishers of *Fine Woodworking* — also has information on estimating costs, buying hardware, selecting different woods, and much more. 144 pages, softbound.

Order No. 42 $13.95 postpaid

**Wallpapers** by Richard C. Nylander

**Fabrics** by Jane C. Nylander

These newly published books hold carefully screened, usable information for those who are ready to start decorating their old homes. The wallpaper book covers the years 1700 to 1910, with major emphasis on 1870 to 1910. The fabrics book (extensively updated and redesigned for this edition) covers the years 1790 through 1900. Both books provide you with current information on sources: You’ll find out which manufacturers are producing materials for the period of your house. All the fabrics and wallpapers listed in these handsome, illustrated books were chosen for their appropriateness, so much of the hard work has been done for you. Total 287 pages, softbound.

Order No. 43 Two Volumes $21.90 postpaid

**The Naughty Nineties**

This book first came to our attention when someone gave it to us as a gift. We’ve had so much fun with it since then that we decided to offer it to other members of the OHJ Family! It’s not easy to describe this book. Perhaps its subtitle says it best: “A Saucy Pop-Up Book For Adults Only.” It’s the sort of gift most likely to get passed around. This book is loads of fun — sort of a comic relief from the hard work of house restoration. And while it certainly is naughty, it’s not at all tasteless or offensive. We think you’ll agree: It’s the perfect present for all vibrant Victorians! Hardbound.

Order No. 45 $11.95 postpaid
**The Ultimate Where~To~Find-It Guide**

1. The Old-House Journal Catalog is the "Yellow Pages" for pre-1939 houses. In this comprehensive buyer's guide are listed hundreds of hard-to-find old-house products... the kind that hardware store clerks will assure you "aren't made anymore."

2. The Catalog is the most complete and authoritative directory of the field. It lists 1,251 companies; almost 10,000 individual items and services have been compiled. Every listing is carefully screened by the editors of The Old-House Journal. Hard-to-find products, including marble mantels, hand-printed wallpapers, wooden porch ornament, and brass lighting fixtures, are now easy-to-find.

3. The Catalog is crammed with NEW information: There are 259 NEW companies that didn't appear in the previous edition. Also, 773 of the other listings contain NEW information — new products, new prices, new literature, new addresses, and new phone numbers.

4. Another new feature: a State Index that groups Catalog companies by city and state. This index allows you to quickly find the listed old-house suppliers that are located nearest you.

5. And for companies that aren't near you, the Catalog gives all the information you need to do business by mail or phone. The Company Directory lists full address, phone number, and what literature is available — and the price, if any.

6. The Catalog Index is meticulously cross-referenced. For example, if you're trying to find "ceiling rosettes," the Index tells you that the item will be found under "ceiling medallions."

**The Kovels' Collectors' Sourcebook**

Here's the perfect book for collectors of every interest. It covers 87 different collectible categories, from ivory to beer cans and from barber poles to pewter. You'll find books and newsletters on your subject, price guides, clubs of like-minded enthusiasts, sources of supplies, and a lot more. There's information on conservators, appraisals, auction houses, booksellers, matching services, professional associations — even on decoding ad copy. 374 pages, softbound.

Order No. 44 $15.95 postpaid

**Paint Magic**

In this book, author Jocasta Innes explains all the traditional decorative painting techniques. And there are helpful illustrations and step-by-step instructions explaining how to adapt them for contemporary tastes and needs. Rag-rolling, dragging, color-washing, tortoise-shelling, stenciling, sponging, graining, gilding, glazing, spattering, stippling — if you don't know what each of these is and how to do it, here's the book for you. 237 pages, hardbound.

Order No. 24 $31.95 postpaid

**The Tasteful Interlude**

256 rare photographs document the furnishing and decorating styles of primarily middle-class American homes, providing the fascination of this handsome book. Author William Seale has retrieved photos from historical archives as well as private sources, and they're a visual chronicle of changing American taste from the Civil War to World War I. A helpful guide for anyone interested in the interior decoration of period homes. 284 pages, softbound.

Order No. 13 $14.95 postpaid

**The Art Of Decorative Stenciling**

This beautiful volume isn't a history book or a pattern book — there are plenty of those. This is simply the best book we've ever seen on how to stencil. There are clear, easy-to-follow chapters on making stencils, choosing brushes, tools, and paint, and on application methods. Stenciling experts Adele Bishop and Cile Lord explain all the details, including layout. There's even a section on building up complex patterns from multiple stencils. 198 pages, softbound.

Order No. 36 $16.95 postpaid

**Victorian Architecture**

This book is a one-volume facsimile edition of two classic architectural pattern books dating from 1873 & 1881. It's a comprehensive guide to Queen Anne, Italianate, Eastlake, and Gothic Revival styles, with floor plans, elevations, and perspective drawings. There are thousands of illustrations of ornamental details, including cornices, brackets, bays and dormers, porches, fences, windows and window caps, doors, mantels, and ironwork. 178 pages, softbound.

Order No. 16 $15.95 postpaid

**Century Of Color**

This is the most comprehensive guide available to historically-accurate exterior paint colors. It features 100 color plates — from "plain" Victorian & vernacular Classic houses to showcase homes. Plus there are Affinity Charts, with 200 color combinations diverse enough to stimulate everyone's aesthetic taste. The book also has a bonus: a large color chip card displaying the 40 colors of Sherwin-Williams' authentic paint line, Heritage Colors. 108 pages, softbound.

Order No. 20 $15.00 postpaid
FOR INTERIOR STRIPPING
And Small Exterior Jobs

Nearly 10,000 OHJ subscribers have bought the Master Heavy-Duty Heat Gun, and discovered the best tool for stripping paint from interior woodwork. This electric-powered heat gun softens paint in a uniform way, so it can be scraped off with a knife. A small amount of chemical cleaner is suggested for tight crevices and clean-up, but the Heat Gun does most of the work. It reduces the hazard of inhaling methylene chloride vapors present in paint removers.

Another major safety feature is the Heat Gun’s operating temperature, which is lower than a propane torch or blowtorch. Thus, the danger of vaporizing lead is minimized.

The Master HG-501 Heat Gun is an industrial-grade tool. It operates at 500-750°F, draws 15 amps at 120 volts, and has a rugged, die-cast aluminum body — no plastics! It isn’t cheaply made or cheaply priced. But paint remover is going for $15-20 per gallon ... so if you use the Heat Gun just a few times, it pays for itself.

The Heat Gun comes with complete operating and safety instructions, and is backed by The Old-House Journal Guarantee: If your unit should malfunction for any reason within two months of purchase, return it to us and we’ll replace it.

You may order your Heat Gun by filling out the Order Form in this issue, or by sending $72.95 (includes fast UPS shipping) to The Old-House Journal, 69A Seventh Ave., Brooklyn, NY 11217.

The Two Best Heat Tools For Stripping Paint

The Heat Gun has been a lifesaver for the 10,000 OHJ subscribers who have to strip paint from ornamental woodwork, shutters, window frames, and similar surfaces. But we’re often asked if there’s a comparable tool for larger jobs such as exterior clapboards (a task that takes forever with the Heat Gun). After testing all the available tools, the editors of The Old-House Journal are ready to recommend the best tool for the job: the HYDElectric Heat Plate.

Drawing 7 amps at 120 volts, the Heat Plate’s electric resistance heating coil heats the surface to be stripped to a temperature of 550-800°F. A nickel-plated steel shield reflects the maximum amount of heat from the coil to the surface. And among the Heat Plate’s safety features is a wire frame that supports the unit, so you can set it down without having to turn it off.

Gripping the Heat Plate by its cool plastic handle, you hold it close to the paint surface and soften the paint. Then you move the plate along and scrape away the loosened paint with a scraping tool. It’s that simple! With a little practice, you can remove paint rapidly in one continuous motion. This procedure may remind you of using the Heat Gun, but that’s where the similarity ends. The Heat Plate isn’t efficient for the small fussy work that’s so simple with the Heat Gun: mouldings, corners, recesses, turned wood such as balusters. What the Heat Plate is designed for — and does better than anything else — are the big jobs: clapboards, shingles, flush doors, large panels, and any flat surface.

The Heat Plate comes complete with operating and safety instructions, and is backed by The Old-House Journal Guarantee: If your unit should malfunction for any reason within two months of purchase, return it to us and we’ll replace it.

To order the HYDElectric Heat Plate, fill out the Order Form in this issue, or send $39.95 (includes fast UPS shipping) to The Old-House Journal, 69A Seventh Ave., Brooklyn, NY 11217.
Save Up To $18 On Gift Subscriptions!

Because The Old-House Journal doesn't carry paid advertising, gift subscriptions are a very important source of revenue for us. So we'd like to offer you a deal that will benefit us both. Give gift subscriptions to your friends, and we'll give you a very attractive holiday discount.

Here's how it works: Buy the first subscription at full rate. If you like, it can be an extension of your own subscription. (If it is your own renewal, please enclose your current mailing label.)

Your second gift subscription costs only $13. Your third — $10. And your fourth gift is only $7.

You can save up to $18 if you get all four. But order now — these holiday discounts expire December 31, 1983.

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With every Holiday Gift Subscription, we will send a handsome Greeting Card with your name hand-lettered as gift donor.

To make sure the gift card arrives in time for Christmas, return this form and your check before December 10, 1983.

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The Old-House Journal

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All prices postpaid, and include fast UPS shipping.

Please clip this page and mail together with a check payable to The Old-House Journal to THE OLD-HOUSE JOURNAL, 69A Seventh Avenue, Brooklyn, NY 11217.
The Restoration Encyclopedia
An Essential Tool For Old-House People

Your supply of tools for old-house restoration is incomplete if it doesn’t include the seven-volume set of OHJ Yearbooks ... the only definitive how-to reference for sensitive rehabilitation.

* 7 STURDY BOUND VOLUMES
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The seven-volume Yearbook set — an OHJ Restoration Encyclopedia — gives you every article, every tip, every source published in the pages of The Old-House Journal from January 1976 through December 1982.

From designing a gazebo to repairing cast iron . . . relining chimneys to rescuing Lincrusta . . . moving a house to stripping woodwork — it’s all here. This is the biggest, most complete, most authoritative reference on old-house restoration you can find anywhere.

Know someone who just bought an old house? Have a friend who could use our help? There’s no more thoughtful a gift than the Restoration Encyclopedia. (And it’s absolutely indispensable for anyone who works on old buildings for a living.)

Purchased individually, the volumes would total $88. But you can order the entire set of seven volumes for only $59.95 — a saving of $28. To receive the Restoration Encyclopedia, just check the appropriate box on the Order Form in this issue.
The Old-House Journal

The LETTER that accompanied the photo above really says it all: "My daughter, Kendall Atchison, took this photograph in Canon City, Colorado, a town filled with charming examples of Victorian architecture. The homes, many small cottages with whimsical towers and gingerbread ornamentation, seem to have escaped the remuddling craze, at least on the outside. This poor house is a notable exception. It has two faults. First, the exterior has been encased in aluminum siding. (Judging from the brick corbelling peeking out at the top, the house probably was brick.) Second, while awnings might have been appropriate for the house, particularly because of the strong Colorado sun, these ugly aluminum additions have no place on a 19th-century house."

ACCORDING TO Ms. Atchison, her sixteen-year-old daughter exclaimed upon seeing the house, "That's a Remuddling of the Month!"