The Perennial Pergola

By Renee Kahn

The first two decades of the 20th century produced a renewed interest in the trellis-roofed garden walkway known as the pergola. Between 1911 and 1912, Gustav Stickley, the noted furniture-designer and trend-setter, extolled its virtues in the pages of his magazine The Craftsman. Stickley viewed the pergola as a means of unifying the house and its landscape. This aesthetic concept was endorsed by many of the advanced thinkers of the early 20th century.

Whatever connects a house with out of doors, whether vines or flowers, piazza or pergola, it is to be welcomed in the scheme of modern home-making. We need outdoor life in this country ... because it is the normal thing for all people, and we need it specifically as a nation because we are an overwrought people, too eager about everything except peace and contentment.

continued on page 64
Ridding Chinaware (and other things)

Of Mouse (and other) Smells

IN THE January-February 1984 "Ask OHJ," we printed a letter from Christine Allen of Fraser, Michigan. It was one of those Real Toughies that we occasionally receive. Her plight concerned a set of china that had been packed in straw and stored in a barrel for some 50 years. Over the decades, mice had set up house in the barrel, enjoying the straw and dishes for their bedroom, nursery, ... and bathroom! The dishes are now out of the barrel, the mice gone -- but not forgotten. A malodorous reminder remains. Ms. Allen was curious as to whether she could rid her dishes of the mouse-urine odor and return them to usable condition.

OUR INITIAL RESPONSE was not optimistic. We doubted that the set could ever be resurrected for mealtimes. Nevertheless, we suggested that she contact the Mateson Chemical Corporation* and see what they had that could help. We've since learned that Mateson offers two products in The War Against Animal Emissions: Sweet-Pea Pet Corrector and the even-stronger Sweet-Pea Kennel Cleaner/Deodorant. According to Jean F. Mateson, president of the corporation, "The urine and fecal matter almost 'petrify.' It takes a long soaking, sometimes many soakings with a chemical neutralizer to break that bond."

Ms. Allen's problem was more difficult, even though she did not have any Rodent Remains, we'd like to mention some handy tips to clean up after the little pests.

IN THE MEANTIME, the OHJ Network sprang into action for Ms. Allen. Joanne Olivard of Honey Grove, Texas, wrote us and suggested several reasonable home remedies: soaking the dishes in acetone, naphtha, paint thinner, or vinegar. Maryann Ondovcsik of Brooklyn, N.Y., had a more arcane suggestion, but it's backed by a success story. She said that a friend of hers "claims that apples are the world's best odor absorbers, especially of animal smells. He says he'd still be smelling the previous owner's 47 cats if he didn't give his brownstone the apple treatment." (He cut a couple of bushels of apples into quarters, scattered them over the floor, and let them sit for a day or two.) So she suggested that Ms. Allen store the dishes for a few days in a barrel full of chopped apples. As Ms. Ondovcsik says, "It's worth a try."

Ms. Allen was concerned about the risk of food contamination. She should discard the dishes if they cannot be salvaged. However, if they can be cleaned, she might consider using one of the recommended products from Mateson Chemical Corporation.

A Hot Idea

WE ALSO RECEIVED several letters recommending a particular procedure that just might do the trick. Rita Lavallee of Winooski, Vermont, suggested that "the dishes could be refired at a temperature high enough to expel the odor." As Eugene Perrine of Des Plaines, Ill., explained, "the firing temperatures will destroy the organic materials causing the odor." He urged that the treatment "be done by a shop skilled in working with similar ceramic materials."

BUT THERE COULD be problems even with such a shop. Lois Schulz of Mokena, Ill., refired an old tea set to remove some obstinate stains. "It did remove the tea stains," she wrote, "and there was no loss of utility of the piece. Be warned, however: This process will change the character of the glaze and may burn out all or part of the pattern. So try one piece first to see how it goes ... It is not possible to guarantee that any specific piece fired in a kiln will not be damaged."

REFIRING sounds like a good idea to us. It's clearly a tricky procedure, but it's one that avoids the problem of neutralizing whatever chemical cleaners someone might use. If anybody tries it to combat Rodent Remains, we'd like to hear about the results.

* Mateson Chemical Corporation, 1025 East Montgomery Avenue, Dept. OHJ, Philadelphia, PA 19125. (215) 423-3200.

-Cole Gagne
KEEPS BRASS BEAUTIFUL
by Sarah McNamara

T'S A PAIN to polish brass. Not only is it a time-consuming, messy job, but it also requires elbow grease. No wonder brass gave way to nickel plating and chrome! Few people want to deal with the maintenance that brass demands, especially in high humidity areas like the bathroom. Yet many of us love the rich golden color of brass and live in old houses that are adorned with brass hardware, lighting fixtures, and furnishings, despite the need for constant cleaning. There are ways to prolong the effects of polishing, so we've compiled some suggestions to help you keep your brass looking its best.

BRASS IS AN ALLOY of copper and zinc. It's a fairly durable metal that can be cast, rolled, or spun. Brass plating is a thin layer of brass bonded to steel. Before cleaning, always determine if your hardware or lighting fixture is solid or plated: Solid brass can withstand much harsher treatment than brass plating can. A magnet is an easy test for this -- it will stick to the steel beneath brass plating, but not to solid brass.

WHY BOTHER cleaning brass at all? Since tarnish won't harm brass, it's simply a matter of taste. There's a broad spectrum of colors between perfectly polished and badly tarnished brass that may appeal to you. Tarnish will worsen as time passes, and you'll probably want to polish it eventually.

MANUFACTURED BRASS CLEANERS abound on today's market. Most will clean and polish. Brasso, Noxon, and Golden Glow are all liquid cleaners that contain a very fine abrasive. They'll do a good job on tarnish, but can leave behind a residue that will build up in joints or carved areas if not completely removed. Never dull is a cotton wadding impregnated with a cleaning solution. It will not leave a residue, but can only be used as long as it is moist with cleaning solution. Simichrome, Wenol, and Flitz are German-manufactured cleaners that come in tubes. They're generally more expensive than the liquids and harder to find. They have a finer feel than the liquids, and are best used as an intermediary or finishing polish. But you'll use a lot of elbow grease trying to clean heavy tarnish with them!

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**Remember that Brass Polish can damage wood finishes.** An easy way to prevent this when you are cleaning brass hardware in place is to make a template or mask out of light cardboard that will fit snugly around the hardware. (See OHJ Oct. 1983, p. 180.)

All polishes should be applied with a soft cloth such as flannel or chamois. Do not rub in circles -- polish in one direction along the length of the piece or in the direction in which it's been turned. If this leaves streaks, try rubbing in the opposite direction. Keep polishing with clean parts of the cloth so you won't rub tarnish back into the brass. All residue should be removed, especially if you plan to lacquer the piece. If a cleaner can eat away tarnish, it can probably eat away the brass eventually as well. Be particularly careful to remove excess polish around intricate details and joints. A toothbrush will help you reach tiny places. Rinsing quickly with water and drying immediately with a towel and a heat gun or a hair dryer can help remove residue. (Don't let the water sit or it will tarnish the piece again.)

You can remove tarnish with homemade concoctions, too. Ammonia, lemon, or a mixture of vinegar and salt will remove tarnish. Once again, be sure to flush all the pieces. You can use 4-0 steel wool here, too. When the tarnish is gone, polish with a soft cloth and jeweler's rouge (a fine polish), tripoli, or rottenstone (fine polishes made from decomposed limestone -- both available in hardware stores). The finer commercial polishes such as Simichrome can be used as well.

**Using a Buffing Wheel**

If your brass is very dirty, such as and-irons covered with soot and resin, or if it is scratched and pitted, a brass polish probably won't do much for it. Professionals use buffing wheels to clean heavily tarnished solid brass. While it's possible to buff brass at home, we don't recommend it. Buffing takes some fairly sophisticated equipment, as well as a lot of practice. Also, frequent buffing can wear away edges and details on ornate fixtures and eventually ruin a piece of brass. Don't use a buffer on an heirloom or antique -- you'll lower the value of the piece.

If you do choose to buff, you'll need a small motor (1 horsepower), a set of polishing compounds or stick abrasives, and some cotton buffing wheels. (Sears, Roebuck and Brookstone both sell complete sets of buffing compounds.) Don't forget to wear gloves and protective eye wear; bits of lint, wax, and metal dust will fly everywhere.

The compounds range from very abrasive to a fine polish. If your piece is scratched and pitted, you'll need to start with an abrasive and work your way to a polish. Consult the instructions that come with compounds you choose. Use a new buffing wheel for each compound. Charge the wheel with the stick by holding it against the rotating wheel. Then hold the brass against the wheel, moving it as necessary to get a smooth, even shine. Buffing with a cotton wheel will give you a mirror finish. Buffing with a satin or matte finish, some professionals recommend using an emery wheel or soft wire wheel, but we advise experimenting with this technique before using it on a piece you care about.

Because brass plating is very easily damaged, it is almost always coated with a clear sealer. The same solutions used to strip sealers and paint from solid brass can be used on brass plating as long as you do not use anything abrasive with them. No steel wool or metal scrapers: If you nick the brass plating, the only way to repair it is by replating.

If your brass-plated piece is very dirty and heavily tarnished, you may not be able to do much for it. Don't buff brass plating; the plating will come off and you'll be left with patches of steel. Vinegar and lemon cannot be used on plating because of their acid content. The milder commercial polishes (Simichrome, Wenol, Flitz) may work on brass plating, but we recommend trying a test patch when using anything stronger than mild detergent and water.

It is possible to have a brass-plated piece replated by a metalsmith. The process includes chemically removing the brass and bonding a new layer of brass to the steel. However, replating can ruin the value of an old piece while making it look shiny and new. If you have any questions about the condition of a brass-plated heirloom, ask a professional what can be done to keep it in its original condition.

Now that your brass is polished, what will keep it that way? As we said in our Oct. 1979 issue (Licking Tarnish with Tung Oil), tung oil can protect brass for a few years. To apply it, thoroughly clean and polish the brass. Use plastic gloves, since fingerprints will interfere with the drying of the oil. Rinse any detergent or polish residue off with lacquer thinner. Next, put the brass in the oven for 20 minutes at 150°F. Apply the tung oil to the brass with a soft cloth (small pieces can be dipped). Rub constantly back and forth and in figure-8s. Let dry at least four hours. There is a commercial wax available, Brasswax, which will also protect brass from the elements for an indefinite period of time.
Lacquering
Brass

THE ONLY ALTERNATIVE to frequent polishing is lacquer. Some professionals will tell you to lacquer before the question even leaves your lips. Others will tell you to avoid lacquer if it were poison. Either way, it's a trade-off. If you choose not to lacquer your brass, you'll have to be prepared to devote a lot of time and energy to polishing. And be prepared to lose detail as brass gets worn down. Lacquer may diminish the brilliance of brass and accentuate imperfections, but you may want to make that sacrifice to protect your brass as much as possible. You take off a little bit of brass every time you polish, but when you redo a lacquered piece every ten years or so, all you remove is the lacquer.

IF YOU DECIDE TO LACQUER your brass at home, you can either dip it or spray it. Before lacquering, be sure to clean off residue from the cleaners and polishes you've used. Wear gloves when you lacquer -- the oil from your fingers will tarnish the brass after the lacquer dries and you'll have to start all over again. Don't lacquer in damp weather. Warming the piece to be lacquered is a good idea and easily accomplished with a heat lamp.

IF YOU CHOOSE TO DIP YOUR BRASS, make a 50/50 solution of lacquer and thinner (use only the thinner recommended for the type of lacquer you buy). Dip the brass, hang, and let dry five to fifteen minutes. You can use a heat lamp to help dry the lacquer, too. Spray lacquer is more convenient for sealing brass. Automotive spray lacquer is superior to hardware-store lacquer. It's best to apply spray lacquer from a distance in two or three light coats; one heavy coat could leave drip marks. Do not use brass polish or ammonia-based cleaners such as Mr. Clean on lacquered brass. Clean it with a mild detergent, rinse, and wipe dry.

WHEN YOU'RE SHOPPING for brass, you'll notice that it comes in a variety of colors and finishes. The variations in color are due to the amount of zinc added to the copper, as well as the amount of surface tarnish present. A mixture with 10% zinc will produce a red brass, similar in color to copper, 15% will be golden, 25% will be yellow, and 45% will be silvery-white. Large amounts of zinc will also change the characteristics of brass. It can make it less corrosion resistant and reduce its ability to be electrically and thermally conductive. For decorative items the zinc content should have little or no effect on your decision. If you're going to buy a brass pot to cook in, however, you'll want to buy one with a high copper and low zinc content because copper is highly conductive to heat.

Brass also comes in different finishes, the most common of which are high polish, matte or satin, and antiqued or weathered. The high polish is done with a soft cloth or a cotton buffing wheel and produces a mirror finish. The satin or matte surface is a dull finish which is accomplished with an emery or wire buffing wheel or steel wool rubbed in one direction. These finishes are easily taken care of with the methods listed in the previous article.

If you decide to buy new brass for your old house, you may want to consider brass that has been antiqued by the manufacturer. An antiqued reproduction can look quite authentic. Antiquing brass is not a new process: A hundred years ago metalsmiths used steam and gases at high temperatures to give brass a mellower patina. Henley's Formulas for Home and Workshop, originally published in 1907, devotes five pages to formulas for changing the color of brass -- there are even recipes for turning brass violet, steel blue, and olive green!

Today, most manufacturers use chemical solutions to antique brass. The chemicals speed up the normal process of oxidation. What you see on a piece of antiqued brass is actually controlled tarnish. There are many different processes used by the various manufacturers of brass reproductions, but the basic treatment consists of applying highly diluted yellow sodium ammonium polysulfide to the surface with fine steel wool. The piece is then lightly polished so some highlights will show through the dark tarnish. The piece is usually waxed or lacquered to protect the finish.

Because antiquing affects only the surface of brass, very gentle cleaning methods must be used on it. Abrasive cleansers, ammonia-based solutions, and buffing cannot be used on an antiqued brass surface. (Of course, if you decide you really hate the antiquing on your piece, you can remove it with any of these harsher methods -- as long as the antiquing has been done on solid brass.) Antiquing may darken even more with time. It is possible to lighten it by polishing very lightly with a fine brass polish, but, as always, we recommend that you seek out a professional opinion before you try to alter the appearance of a piece of brass you value highly.

When You're
Buying Brass

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Part 2

BUILDING A CIRCULAR TOWER

by Patricia Poore and Jonathan Poore

LIKE ANY OTHER ROOF, this one can be roofed on open nailers or solid sheathing. Horizontal nailing strips (as on the model) are strongly recommended for wood shingles; open nailers allow the undersides of the shingles to dry out. Slate, tile, and asbestos-cement shingles can also be laid on nailers, as long as the space under the roof will be an uninsulated space.

THE CAP must be fully sheathed if you're insulating the roof, of course, or if flexible shingles, such as asphalt, are used. We'll explain how to prepare nailers and sheathing for both conical and bell-shaped roofs.

NAILERS CAN BE 1x2, 1x3, or 1x4 pine, depending upon the size of the tower and the roofing material you use. Unless the tower is very large, you'll have to use two layers of 1/4-inch plywood as sheathing in order to bend it.

NAILING STRIPS or sheathing boards also help brace the rafters. So be sure to fasten nailers or sheathing at every rafter.

General Requirements

THE ROOF SHEATHING could, theoretically, be mounted as either vertical or horizontal strips. In practice, however, vertical sheathing is more difficult to install well. DON'T use vertical sheathing on a bell-shaped roof. It's virtually impossible to install vertical boards in the compound curve required by the bell shape, without leaving ridges at each rafter.

YOU MAY, however, find it easier to sheathe a tall, conical roof with vertical boards. You will have to install curved purlins on the framing. These force the sheathing boards to lie smoothly when they are put around the circumference of the cap.

HORIZONTAL sheathing bends smoothly around the curve of the roof, whether it's bell-shaped or conical. And horizontal sheathing won't require the addition of specially-cut, curved purlins to the framing.

HORIZONTAL SHEATHING BOARDS (and nailers) not only have to bend to the radius of the cap, but also must curve to follow the taper of the roof. If you are installing 1x2 or 1x3 nailers, and the lumber is green, the strips can be forced into the curve as they're nailed to the rafters. But plywood sheathing boards (or larger nailers) can't be so easily bent.

THE ILLUSTRATIONS above show what happens if a straight piece of wood is curved around a cone. For boards to lie flat and conform to the curve and taper, they have to be cut to the radius before installation. The rest of this article tells you how to make these curved nailers or sheathing boards. First, you have to find the width and radius of each piece.

In the March issue, the first part of this article explained how to frame a circular tower roof. Part 2 continues with methods for sheathing the rafters.
Laying Out Sheathing

figuring width

REMEMBER making the original profile sketch? (See Part 1 in the March issue, p. 37.) Points were plotted at varying distances from a center line. If these points were spaced close enough together to describe a smooth curve, use them now to represent joints between boards -- and therefore the optimal number of boards needed to smoothly sheathe the profile. (An exaggerated curve requires narrower boards with more joints; wider boards will follow a smooth profile.)

NOTE: If the points you plotted for the profile were too close together, following them will result in many narrow strips -- and too much work for you. If the points were far apart, the sheathing boards will be too wide and won't adequately follow the profile.

SPACING between nailing strips corresponds exactly to the shingle exposure. If the shingle exposure is 5 inches, the horizontal nailers are installed every 5 inches on center. See the photo below and the upper right drawing on page 61.

figuring radius

WHETHER THE CAP is cone-shaped or bell-shaped, each strip will have a unique radius. As you will see, it's easier to find the radius of strips for a cone-shaped tower roof, because all radii are drawn from a single center point: the apex. On a bell-shaped roof, each radius is drawn from a new point. Don't worry -- it's very simple geometry. You merely repeat the same step again and again, once for each strip.

FIRST, you need scale drawings to work from. The plan and elevation made earlier can be used; just draw on an overlay of architect's tracing paper. We've broken down the process, step by step, on the next two pages.

YOU CAN'T go all around the circumference with one sheathing strip, of course; you're limited by the size of a sheet of plywood. The drawings on the following pages also show how to approximate the length of each strip so that it spans from a rafter to a rafter.

And At The Top

ROOFING THE CAP may be the most difficult part of the job. Each shingle must be tapered. Because of the scaffolding access problem, some carpenters prefer to complete the cap on the ground, then hoist the whole thing into place. (See photos on page 62.)

STUDYING PHOTOS, drawings, and actual tower roofs, we found that the top can be anything from a nearly invisible cone of copper to a large, pressed metal cap with an attention-grabbing finial or weathervane above. What you choose depends upon the design of the tower, historical evidence, and budget. A metalsmith can be brought in for the fancier ones.

THE TOP of the tower acts not only as the decorative pinnacle, but also incorporates weatherproof flashing, and may act as a lightning rod for a grounded system. The two methods shown below are suggestions based on our common sense. (We were unable to find any useful details of cap finials in the many old trade manuals and magazines available to us.)

At left, the metal ball and threaded rod assembly acts as a lightning rod. Below right, a single piece of flashing metal is soldered into a cone shape, then nailed in place along its bottom edge.

WE'RE HOPING that readers will supply more information about finial and flashing details. If you've examined an existing cap, or if you have designed a detail that works, please let us know. We'll publish a follow-up.

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Sheathing A Circular Tower

Let intersection of line 1 with profile BD be 'P'. Through points B and P, project a line that intersects center line CD. This point (R1) is the point from which the radius of the first sheathing strip will be swung.

Swing an arc from point R1 through A and B. Swing a second arc through P. Refer to PLAN to find rafter spacing at base. Mark out rafters along arc AB. Maximum length of strip is determined by size of plywood; length is to nearest rafter. Shown is an actual scale pattern for the first sheathing board.

ELEVATION - Let 1, 2, 3... represent horizontal joints between sheathing boards. (Note that actual width of boards is measured along the profile curve.)

PLAN - Dashed lines again represent joints between boards. Rafters are converging as they rise. From a scale drawing of the plan, you can measure rafter spacing along any division between base and apex.

Restoration Design File No. 19

The Old-House Journal

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Division lines 1, 2, 3, etc., are placed at intervals equal to shingle exposure (measured along the profile curve). Find R1, R2, etc., as described for solid sheathing. Arc AB represents bottom of nailer. To find P, measure width of nailer along profile curve. Swing second arc (top of nailer) through P.

(Note: Base nailer is wider to accommodate starter course of shingles.)

With a cone-shaped cap, all radii are drawn from point D (apex).

For second strip: Repeat layout. Project a line through PQ to intersect center line CD. Intersection is point R2. Swing radius from R2 through P. Swing a second arc through Q. Determine rafter spacing at division line 1 by referring to PLAN.

Continue to find points from which each subsequent radius will be drawn (R3, R4, etc.) until all strips are laid out. Radius point will move up or down line CD, changing the radius from strip to strip. At each division, refer to PLAN for new rafter spacing. (Remember, rafters are converging.)

With a cone-shaped cap, all radii are drawn from point D (apex).

Rafter spacing at line 1.

(Left) Rafter spacing at line 2.

CONICAL CAP
His was one of the more fun projects I've tackled—because it was a challenge," says Jim Tyler, whose San Francisco house was without its tower roof for 35 years.

Faulty details and lack of maintenance did in the original roof. Fearing that the leaky and rotten structure would blow apart during a windstorm, previous owners had removed it. They laid two big pieces of plywood over the hole, scribed a circle, nailed this makeshift lid in place and covered it with roofing goop. Back in 1947, that was supposed to be temporary.... In 1982, Jim Tyler finally removed the plywood and used it as a template for the base of the new cap.

Early on, Jim hit a snag trying to figure out how the rafters should meet at the apex. Sixteen rafters coming together would make a very complicated joint. The alternative came to him suddenly; he'd arrived at the traditional carpenter's solution, a wood cylinder, or boss, which the rafters abut.

Only the best materials were used—heart redwood, stainless steel—to "last a hundred years."

Eight rafters are cut with a deep bird's mouth to give a strong mechanical connection. The bottom of the cap is lag-bolted to the plate from inside.

Just a few days after erection, the tower roof withstood 92-mph winds. Now, only those who built the roof or watched it go up believe the tower once stood headless.

The structure was built on the ground, then hoisted—so it had to withstand not only wind and weather, but also the stress of being lifted. An intermediate plywood membrane near the top provides extra strength.

The 100-foot rig arrived at 8 am on a rainy December day. While the boom was stretched, the base of the tower was uncovered, and the rain was getting in. Early on, a chain had been buried in the top of the cone. It was hooked to the cable from the crane arm. Total time elapsed from start to finish: just 30 minutes. (That's Jim Tyler on a temporary platform inside the base.)

Shingling the roof was reported to be "boring and time-consuming," but Jim found going up in the bos'n's chair "a real high." To crown the tower, he took a ride with the 60-lb. finial in his arms. A threaded rod fits into the hole in the cone lid where the hoisting chain had been put through. The rod, which goes through the wood finial to the steel tip, is grounded.
A Pergola Sketchbook

... some design ideas adapted from early 20th century pattern books, and The Craftsman magazine.

CLASSICAL

KNEE BRACES

DOUBLED BEAMS

PERGOLA PORTICO

DECORATIVE RAFTER ENDS

PROMENADE

WITH LATTICE

THE PERGOLA AS SUN-SCREEN

Larry Jones, RA
Back in December, we asked for the help of our readers in finding the pale-green and yellow fabric-covered, twisted lamp cord that was used for ceiling-hung fixtures and appliances such as fans and lamps. We want to thank all of you who took the time to respond.

Chuck Brasher of Grass Valley, California, found the wire we were looking for at Brown’s Shop, a lighting restoration firm in town. He traced the wire to the manufacturer, Carol Cable Co., Pawtucket, Rhode Island (Catalog number 0250A-15, 18-gauge, 2 conductor, type C, 300 volt, in 250 foot rolls). It is rubber-insulated, copper strand conductor wire clad with cotton braid. It carries UL and CSA listings and is intended for use indoors, typically for drop lights and appliances.

Carol Cable Co. will not sell directly to the public but does sell to wholesale distributors. Tony Sirico of Industrial Solar wrote to us and agreed to stock the wire and sell it by mail to OHJ subscribers: The 18 ga. wire, suitable for single light installations, is green and sells for $.19 per ft., $3.8 for a 250 ft. roll (20% discount). For longer wiring runs and fixtures with more than one light bulb, the 16 ga., green-and-yellow wire should be used. It sells for $.21 per ft., or $4.2 per 250 ft. roll (20% discount). These prices don’t include shipping; all prices listed may vary according to the fluctuating price of copper.

For more information on this handsome but hard-to-find wire, contact Tony Sirico, Industrial Solar Co., Dept. OHJ, PO Box 117, Burlington, KS 66839. (316) 364-2662.

Beveled Glass Windows

Architectural Emphasis, Inc., of Berkeley, California, currently offers a variety of antique reproduction beveled glass windows. The ready-made window panels come in sizes ranging from a 10 in. x 20 in. door insert to a large 72 in. x 36 in. arch. The prices vary with the size and complexity of the design, ranging from $40 to $115 per square foot; the average is about $75, not including shipping.

The in-stock windows, if they suit your needs, could offer savings over similar windows that would have to be custom made. The panels can be used in windows, doors, transoms, sidelights, and cabinets. Custom designs or special sizes can also be produced.

To receive a free brochure or further information on the stock or custom beveled glass panels contact Architectural Emphasis, Inc., Dept. OHJ, 2743 Ninth Street, Berkeley, CA 94710. (415) 644-2737.

Finish Reviving Wax

Briwax was developed by an Englishman in 1860 as a quick finish for pine coffins. The stain-containing wax allowed joiners to bypass time-consuming applications of stains and varnishes to wood that was going to be in contact with the ground. Since that humble beginning, the wax has been found to be well suited for above-ground furniture.

Briwax is made of good quality ingredients: 80% beeswax and 10% carnauba wax. To revive a deteriorated finish it is rubbed in with steel wool and buffed with a soft cloth.

Briwax is primarily intended as a finish reviver. But it can be used itself as a finish or, applied lightly, can serve as a protective wax. It comes in clear, light brown, dark brown, and mahogany. True Value Hardware Stores nationwide stock Briwax in 17 oz. tins for $9.95. For details contact Briwax International, Dept. OHJ, PO Box 3327, Redwood City, CA 94064. (800) 227-9744.
The soaring redwood finial has a 14-lb.,
turned stainless steel tip that acts as integral
flashing as well as a pigeon dissuader. The tip
is a lightning rod, too; the steel is welded to
a threaded pipe which goes through the
wood finial, then is screwed from inside to
anchor it. A grounding cable runs to earth.

Neil Hiedeman built a new cone-shaped cap
in three sections because he couldn't afford
to rent a crane to position a finished roof, or
enough scaffolding to build it all in place.

WHEN NEIL HIEDEMAN bought
his 1886 Queen Anne house
in the Historic Hill Dis-
trict of St. Paul, its tower
cap was long gone, the victim
of a fire started by a bolt of
lightning back in the '30s.
Putting the cap back was high
priority, but it had to be
done on a tight budget.

TO AVOID the expense of rent-
ing a crane, Neil built the
cone in three sections. He
and two neighbors hoisted it
by rope. The wood rings at
top and bottom of each part
are 5/8-in. plywood, toenailed
to each other. Rafters are
full-dimension 2x4 studs taken
from a building demolition.

THE HEIGHT of the tower roof
is based on high-school geome-
try and educated guesswork.
Although the historical socie-
ty had photos of the neighbor-
hood, none of them showed the
tower side of Neil's house.
Next, he traced the family who
had lived there--only to
find that the descendants had
lost the family album!

SO HE TOOK a straight-on slide
of the tower, projected in on
paper and traced it. He made
several sketches of the cap
until the height "looked right"
by comparison with the roof
peaks. From the final draw-
ing, he could plot the actual
height of the tower. Admit-
ting he couldn't remember all
the geometry he needed, he
went to a college bookstore
"for one of those remedial
math textbooks." It helped.

THE COPPER CONE at the apex
has a grounded lightning rod
--important since lightning
destroyed the original cap.
The lightning rod assembly was
built up from old pieces Neil
bought at a local electrical
store. This tower has its cap
once again ... built with com-
mon sense and cast-off materials.
GUSTAV STICKLEY saw the pergola as an extension of the house: "an arm extending into the garden, gathering it close to its heart, inseparable." There were two main types of pergolas: the pergola-porch, with its open-trellised roof, and the pergola-arbor, a vine-covered walkway leading to the front door or out to the garden.

THE PERGOLA-PORCH had several advantages over the traditional roofed porch. During the winter, it permitted all available sunlight to enter (especially important for Bungalows and other Craftsman Style houses with their room-darkening, overhanging eaves). In summer, its covering of vines provided ample shade. Pergola-porches could extend across the front of the house in the usual manner, or be added to the side as a sun-parlor or indoor/outdoor dining room. They were particularly favored in California, where the climate encouraged "gardens to live in," as Stickley referred to them.

THE PERGOLA-ARBOR was also popular, leading out to the garden or overlooking a grand vista. It was often used in estate settings along the shoreline, but also appeared in far more modest surroundings. It could create an impressive "avenue of entrance," or screen the suburban house from the noise and dirt of the street.

Left: The pergola gracing this c. 1910 bungalow will allow for plenty of warmth and sunlight — a healthy counterbalance to the darkening effect of the overhanging eaves.

Bottom Left: The pergola-porch retains its charm even when its vines succumb to the cold.

Bottom Right: An attractive variation on the pergola-porch theme is the pergola-portico. This 1808 Federal style house accommodates the early-20th-century addition with ease. The owner clearly felt it would benefit from a dash of nature.
Three Pergola-Porches

A good caption for this photo might be "pergola-mania." This architect-designed Pennsylvania house, c. 1917, was built with the familiar native stone — but it breaks tradition with its massive attached pergola. The oversized columns, perhaps, would have looked more in scale when heavy vines finally covered the structure's top.

A minimalist approach to the pergola-porch can offer its own unique virtues as well. The barely noticeable addition was all that was needed to bring a sun-parlor to the house.

Two Pergola-Arbors

Here's a pergola-arbor that leads one directly back to the house; it is a perfect example of the "arm extending into the garden," the ideal advocated by Gustav Stickley.

This pergola-arbor integrates decorative features of the house's exterior with the property itself. The bench is an open invitation to rest and contemplate the surroundings — an essential feature of any pergola-arbor.
ANOTHER VERSION of the pergola-arbor could be placed along the property line to provide privacy for a small lot or block out an unpleasant view. "Shapely benches and old hickory chairs where one may watch the ever-changing play of sunlight and shadow" were highly recommended by Stickley.

WEALTH OF PERGOLA STYLES reflected the general eclecticism of the period. Beaux Arts classicism vied with self-consciously "rustic" styles. Support pillars came in many shapes and materials, from formal Tuscan (a Roman version of the Doric style) to pole-pergolas put together with woodlot saplings. Heavy rubblestone piers with rough-hewn rafters were relatively inexpensive and among the most common designs.

CHOICE OF MATERIALS depended on the stylistic effect desired, as well as on the pocketbook of the client. West Coast pergolas tended to be more Japanese or Asian in framing and spatial relationships, following the trend set by the architectural firm of Greene and Greene. Gertrude Jekyll recommended that the rafters have a slightly upward tilt at the ends for both visual and structural reasons, and all but the most rustic varieties appear to follow this formula.

MUCH ATTENTION was paid the vines that covered the pergola. The choice of plantings was determined by climatic conditions and the role the pergola was expected to play. Varieties of roses were always popular; wisteria, honeysuckle, and grapevines were frequently used. Other favorites were ivy, woodbine, and morning glory. The kudzu vine, a "fast-growing import from Japan," was once highly touted, but is hardly prized today. (It lives up to its reputation for fast growth with a vengeance!) Heavier, rapidly growing vines were advocated where screening was needed, whereas fragrance and beauty were sought after in other, more purely aesthetic situations.

Top: "Children reared amidst such an environment... have gained sturdy health of body, imagination and sympathy with all life... As their interest in flower, bird, insect life is developed, their outlook, their pleasures, their riches are extended boundlessly, for life's riches are measured by the number of things loved, not by the number of things owned or possessed."

*The Craftsman*, 1911

Middle & Bottom: Two views of the same pergola-arbor. The furniture might not meet Stickley's standards, but both they and the locale are ideal for observing "the ever-changing play of sunlight and shadow."
A Pergola Sketchbook

... some design ideas adapted from early 20th century pattern books, and The Craftsman magazine.

CLASSICAL

Knee Braces

Doubled Beams

Pergola Portico

Promenade

Decorative Rafter Ends

With Lattice

The Pergola as Sun-Screen

April 1984

The Old-House Journal
Twisted Fabric Lamp Cord

Back in December, we asked for the help of our readers in finding the pale-green and yellow fabric-covered, twisted lamp cord that was used for ceiling-hung fixtures and appliances such as fans and lamps. We want to thank all of you who took the time to respond.

Chuck Brasher of Grass Valley, California, found the wire we were looking for at Brown's Shop, a lighting restoration firm in town. He traced the wire to the manufacturer, Carol Cable Co., Pawtucket, Rhode Island (Catalog number 0250A-15, 18-gauge, 2 conductor, type C, 300 volt, in 250 foot rolls). It is rubber-insulated, copper strand conductor wire clad with cotton braid. It carries UL and CSA listings and is intended for use indoors, typically for drop lights and appliances.

Carol Cable Co. will not sell directly to the public but does sell to wholesale distributors. Tony Sirico of Industrial Solar wrote to us and agreed to stock the wire and sell it by mail to OHJ subscribers: The 18 ga. wire, suitable for single light installations, is green and sells for $1.19 per ft., $38 for a 250 ft. roll (20% discount). For longer wiring runs and fixtures with more than one light bulb, the 16 ga., green- and yellow wire should be used. It sells for $.21 per ft., or $42 per 250 ft. roll (30% discount). These prices don't include shipping; all prices listed may vary according to the fluctuating price of copper.

For more information on this handsome but hard-to-find wire, contact Tony Sirico, Industrial Solar Co., Dept. OHJ, PO Box 117 Burlington, KS 66839. (316) 364-2662.

Beveled Glass Windows

Architectural Emphasis, Inc., of Berkeley, California, currently offers a variety of antique reproduction beveled glass windows. The ready-made window panels come in sizes ranging from a 10 in. x 20 in. door insert to a large 72 in. x 36 in. arch. The prices vary with the size and complexity of the design, ranging from $40 to $115 per square foot; the average is about $75, not including shipping.

The in-stock windows, if they suit your needs, could offer savings over similar windows that would have to be custom made. The panels can be used in windows, doors, transoms, sidelights, and cabinets. Custom designs or special sizes can also be produced.

To receive a free brochure or further information on the stock or custom beveled glass panels contact Architectural Emphasis, Inc., Dept. OHJ, 2743 Ninth Street, Berkeley, CA 94710. (415) 644-2737.

Finish Reviving Wax

Briwax was developed by an Englishman in 1860 as a quick finish for pine coffins. The stain-containing wax allowed joiners to bypass time-consuming applications of stains and varnishes to wood that was going to be in contact with the ground. Since that humble beginning, the wax has been found to be well suited for above-ground furniture.

Briwax is made of good quality ingredients: 80% beeswax and 10% carnauba wax. To revive a deteriorated finish it is rubbed in with steel wool and buffed with a soft cloth.

Briwax is primarily intended as a finish reviver. But it can be used itself as a finish or, applied lightly, can serve as a protective wax. It comes in clear, light brown, dark brown, and mahogany. True Value Hardware Stores nationwide stock Briwax in 17 oz. tins for $9.95. For details contact Briwax International, Dept. OHJ, PO Box 3327, Redwood City, CA 94064. (800) 227-9744.

A few months ago I purchased a brass chandelier from Ball and Ball Co. They sent along with it a sample container of their Golden Glow Brass Polish. Even though we've listed the product before, I had never tried it myself. Was I missing out on a good polish! It falls somewhere between paste polishes—which you have to rub in until your arm falls off—and runny tarnish removers. The polish is a thin and slightly oily liquid which contains an extra-mild abrasive. Applying it with a clean cloth, I was surprised at how easily it removed tarnish and brought up a shine on brass with only the lightest rubbing.

Besides the ease of application, what really sets this polish apart is that it will not harm wood finishes or leave a residue on painted surfaces. If you have ever tried to polish brass hardware on doors or antique furniture, you know how difficult it is to keep the polish from coming in contact with the wood, and how tough it can be to get the polish off once it has dried.

Golden Glow Brass Polish is available in minimum quantities of three one-pint cans for $18, which includes UPS shipping. If you can't use three ... well, the other two cans make great gifts. (The product cannot be sent through UPS mail, nor can it be sent to Alaska, Hawaii, Canada or the islands.) When writing or calling, be sure to ask for a free copy of their Mini-Catalog of house and furniture hardware. For $5 you can get their 108-page catalog containing traditional hardware and many new products for Victorian houses. Ball & Ball, Dept. OHJ, 463 W. Lincoln Hwy., Exton, PA 19341. (215) 363-7330.
no historical reproduction; in fact, it resembles a small space station. The advanced design looks like track lighting—but is intended to be mounted in the center of ceilings, right where most old houses have existing wiring.

Resembling a hub with radiating spokes, a 500w halogen bulb forms the heart of the system. Light is reflected out from the single light source creating as many as 13 individual beams through a ring of tubes, lenses, and reflectors. Each beam can be individually designed for floor, spot, and wall lighting, offering a wide range of lighting possibilities equivalent to many individual lights. Remote mounted reflectors can take light from the central unit and direct it toward specific and distant objects. The fixture can be easily altered, simply by changing attachments to suit changes in furnishings or room arrangements. Because one fixture takes the place of many, there is less rewiring and plaster demolition than would be required with track, recessed, or other forms of lighting.

The system is available in wall or ceiling mounted units with 2, 4, or 6 arms, ranging in price from $1375 to over $3000. Designed for residential and commercial use, these lights would work well in house museums and galleries.

The units come in satin black or polished aluminum. Their compact size and shape allow the lights to blend with their surroundings as well or better than track lighting. For more information on the Beamo Light Conveyance System, a free brochure can be had by writing or calling Beamo Corp., Dept. OHJ, 24 Thorndike St., Cambridge MA 02141. (617) 864-0094.

Handy Folding Saw

The Uniclap (Model 214) is a unique German folding hand saw which Brookstone has just added to their line of hard-to-find tools. This little saw is designed for cutting wood, metal, or plastics, and is small enough to be hung from a belt or slipped into your pocket. The most unique feature of the saw is its ability to fold into its handle when not in use. Closed it is about 7 in. long and open it extends to 11 in.

I find the saw a useful addition to tool boxes where space is a problem and where a saw is only occasionally used. It is very sturdy when open and cuts well. The saw comes with wood and metal cutting blades, and additional blades can be purchased from Brookstone. The ‘Soft-Cut’ wood blade is designed to smoothly cut wet or dry materials. I’ve used it on gyp-board and tree limbs and it cuts just fine. The steel alloy cutting blade resembles a hacksaw blade and cuts most ferrous and non-ferrous metals and plastics easily. I’ve used the metal blade for cutting through nails between studs and for shortening an aluminum shower rod.

Remember the Yankee push drill that holds its bits in the handle? This little saw is much like that tool: Every now and then it could come in handy. It is H-9892, and sells for $9.95 plus shipping from Brookstone Tool Co., Dept. OHJ, 1031 Vose Farm Rd., Peterborough, NH 03458. (603) 924-9511.

April 1984

Durock Tile Backer Board

Durabond Products Company, a subsidiary of United States Gypsum (USG), has a new product that may be the next generation after greenboard. Durock Tile Backer Board—if it lives up to its billing—is the type of product that has long been needed for problem areas subject to water and high humidity such as baths, showers, counter tops, floors, and kitchens where a durable base for tile is needed. Many homeowners have had problems with tile installations in the past. Mud jobs are best but are heavy and bulky; tiles stuck to regular wallboard usually fall apart when exposed to moisture, and greenboard, a water resistant USG wallboard, can even deteriorate if exposed to enough moisture.

Durock panels are made with hydraulic portland cement with aggregate sandwiched between coated fiberglass mesh. The panels are ½ in. thick and 3 ft. wide, available in 4-, 5-, and 6-ft. lengths. The material is thin and lightweight, yet rigid, making it attractive for old-house installations by homeowners and professionals alike.

Tiles may be attached to either the rough or smooth side of Durock, using dry-set or latex portland cement mortar, or water-resistant organic adhesives. Both vitreous and non-vitreous ceramic wall and floor tile can be attached to it. Durock can be purchased at building supply centers nationwide. For more information send for a free six page brochure from Durabond Products Co., Dept. OHJ-122-22, 101 S. Wacker Dr., Chicago, IL 60606.
A Rare Book Find...

Decorative Plastering

Including an incredible tale of the lengths to which diligent OHJ editors will go in the service of their loyal readers.

For years, readers have been asking us to recommend a good handbook on decorative plastering. The answer has been that there is none. Ever since Plastering Skill And Practice went out of print, there has been no American technical manual that shows how the plasterwork of the 19th and early 20th centuries was created. The editors despaired. And then...fortune smiled.

Vigilance Rewarded

John Mark Garrison, one of our contributing editors, was riding the subway late last October when he noticed that the passenger next to him was reading...A HANDBOOK ON DECORATIVE PLASTERING! Breaking the New Yorker's rule of never speaking to strangers on the subway, he asked if he might glance at the book. John Mark thought it looked quite good, and so noted the name of the publisher. The only problem: The publisher was in England.

John Mark reported his discovery to us. OHJ staffer Deborah Litt got on the telephone to London and tracked down the publisher's phone number. Granada Publishing in England and ordered 250 copies. They said they would be happy to ship the volumes--as soon as we sent payment in advance in pounds sterling. So we trekked to our bank, and after our banker spent much time with his computer trying to determine the rate for the pound that day, he finally gave us a bank check in pounds sterling. We felt like international financiers!

The check and order were dispatched by Air Mail. That was on November 2.

A Most Cruel Blow

In January, Debby got a call from the publisher. They were terribly apologetic as they informed her that they only had 160 books left in stock. Would we accept a partial shipment? they asked. Debby said we would. And then we waited.

Finally, on February 7, more than three months after placing the order, four mail bags arrived from England. Inside nestled 160 plastering books—the last remaining copies in the world!

Valuable—Warts And All

To be perfectly honest, the book, called Plastering—A Craftsman's Encyclopedia, is not the ideal book for a U.S. homeowner. Some of the English terminology will be unfamiliar; nevertheless, most terms are defined, and the rest can be deduced from context. Also, the book is written for the tradesperson; it assumes you know the difference between a hawk and a trowel. Finally, the book is organized in an A to Z format by topic. This may be disconcerting to people who like to start with the basics at the beginning of a book and work through to more advanced material at the end.

All that said, Plastering—A Craftsman's Encyclopedia is an invaluable reference for anyone who wants to restore or re-create moulded plasterwork. Architects, designers, and contractors will find the book especially useful because it shows clearly what can be executed in plaster. And homeowners who need just 20 feet of replacement cornice will be able to extract the know-how they need. Also, the book can be a great "argument settler" should you happen to get into a dispute with a hired worker about what can and can't be done.

Among the topics covered:

- Repair & restoration of old lime plastering
- Running circular curves
- Casting in fibrous plaster
- Running mouldings in situ
- Building up a plaster cornice
- Fabricating the metal template for a running mould
- Pebble-dashing and other exterior finishes
- Making moulds for casting
- Running a moulding on a bench
- Casting a plaster arch
- Covering a beam with a plaster casing
- Creating a plaster column
- Constructing wood brackets for a plaster cornice
- Casting with fiberglass and polyester resin
- Mixing scagliola (artificial marble)
- Making running moulds

Fair warning: There are only 160 of these books available. Orders will be handled on a first-come, first-served basis. As soon as the 160 are gone, checks will be returned.

Plastering — A Craftsman's Encyclopedia is 276 pages, softbound. $15.95 ppd. Use the Order Form in this issue, or send $15.95 to: The Old-House Bookshop, 69A Seventh Ave., Brooklyn, N.Y. 11217.

The Old-House Journal

April 1984
FOR SALE

**WOUGHT-IRON FENCE**, 260 ft. staggered spear point pickets, approx. 100 yrs old from coastal GA, $25 per foot. Victorian Honduras mahogany doors with Victorian hardware, approx. 9 ft x 6 ft 8 in. x 2 in. x 2 lh. $500 each. Porcelain kitchen sink, $800. Contact D. Brooks, 2057 Whited St. Pittsburgh, PA 15210.

**MACHINE FOR DUMMY WASTER for one or two openings, $125. Complete, old world wine making equipment, $200. (201)869-2743.

**VICTORIAN-FURNITURE KITS**— prefinished all wood construction. No special skills or tools needed. Choose from oak, walnut, mahogany, birch, pine; secret doors in panelling. Marble baseboards, leaded windows, hand-carved doors. No special skills or tools needed. Mirrored wardrobe with pitcher and bowl, $125; quilt rack, $30; plant stand, $40; pressed oak chairs, $110; many others. Free catalog. Michael Mattos, PO Box 851, Mattituck, NY 11952. (516)298-4795.

**2 RAILROAD BAGGAGE CARTS**, 40 in. x 118 in. x 36 in. Unfinished, ideal for terrace or restaurant salad bar, $500 each. 9 Porcelain sinks, 22 in. x 23 in. round. $275 each. Vitrified-clay restaurant china, "1300 motif. Runs—upholstery & top need repairs, otherwise perfect. Best offer over $5,000. SASE Lichtenstein, 303 River Bluff Rd., Elgin, IL 60120. (512)979-0050.

**FREE**—3 VICTORIAN SLIDING DOORS in bad condition. Bottom edges rotted from contact with ground when used as shed walls. Original hardware. 97 in. x 38 in. in the Stevens-Gregg Foundation, 1560 Clybourn Ave., Burbank, CA 91505. (818)954-8956.

**SUSPENDED CEILING LIGHTS**: 32 solid brass fixtures with original white glass shades, from Woolworth department store in Poughkeepsie, NY. Approximately 3 ft. long, tarnished dark, nice detailing on brass. Suitable for boutique or restaurant. Fix available, best offer. D. Wyant, 418 N. Landing Rd., Rochester, NY 14625. (716)288-3822.

**5 PANELLED INTERIORS**: Tudor, Georgian, Art Deco styles. Oak, walnut, mahogany, birch, pine; secret doors in paneling. Marble baseboards, leaded windows, hand-carved doors. No special skills or tools needed. Stone fireplace, $125; marble baseboards, and pedestal sinks. (914)255-6323.

**MARBLE FIREPLACE**: Decorative imported white marble, 6 ft x 3 ft x 9 in. Signed in historic patterns. Colonial and Victorian. Your design or mine. $450. (517)337-1433. MEETINGS & EVENTS

**BOOKS & PUBLICATIONS**

**HISTORICAL ANNUAL of the coming season. Knowledgeable, skilled craftsmen from structural repair to finish details. Timmer Frame Company, P.O. Box 2, Orange, MA 01361. (617)249-4643.

**RESTORATION CARPENTER-MECHANIC seeks job with museum or company. 6 yrs. experience at a relocating company. RED 2, Orange, MA075.

**THE CATLIN-ABBOTT HOUSE in Historic District c. 1845. Coffee served in your room before a toasty fire, old Richmond breakfast in main dining room under imported crystal chandelier. Taster beds so high that a step-stool is required. 204 E. Broad St, Richmond, VA 23223. (804)780-3746.

**BED & BREAKFAST**—Historic French stone inn located in Clayton, NY, at the beautiful 1,000 islands along the St. Lawrence River region of the St. Lawrence Trail. Open year round. Antique boat tour & fishing packages available. Greystone Inn, RD 1, Mattis Rd., Clayton, NY 13624. (315)886-2162.


**RESTORATION SERVICES**

**OLD PATTERN MOULDING KNIVES custom ground for planers or multiple runs on moulding heads. Ideal for small lot runs for repair/restoration. Edward Shelton, Rt. 1, Box 38, LaFayette, AL 36862. (205)362-9388.

**ANTIQUE WOOD & COAL STOVES bought, sold & restored. Parts available. Send photo & description or call Doug Pacheco, Box 472-W. Barnstable, MA 02668. (617)362-9913.

**MEETINGS & EVENTS**

**KING WILLIAM House Tour & Fair, April 28, KWA, 22 King William, San Antonio, TX 78204. Part of Fiesta Week. See the Alamo, River Walk, King William.**

**HOUSE TOUR — Old Fairgrounds Historic District, May 20, 1 to 5 pm. Guided tours Wed., Sun., & by appointment. Free to those with museum or company. RED 2, Orange, MA075.**


**POSITIONS OFFERED**

**SOMEONE IN PASADENA, CA area to sit my house while: I pay to leave. Best references. Free to — ? — depend­ upon requirements.**

**INNS & HISTORIC HOUSES**

**THE CATLIN-ABBOTT HOUSE in Historic District c. 1845. Coffee served in your room before a toasty fire, old Richmond breakfast in main dining room under imported crystal chandelier. Taster beds so high that a step-stool is required. 204 E. Broad St, Richmond, VA 23223. (804)780-3746.**
REAL ESTATE

BRINKLEY, AR — 1915 Victorian, approx. 35,000 sq. ft., 46 rooms, lobby, restaurant and 2 dining halls. Turn-of-the-century workmanship including terracotta and parquet wood floors, marble wainscoting and metal pattemed ceilings. 60 miles from both Memphis & Little Rock. Recently restored. 30 FP, gas heat. Owner only 1st third restoration completed still has many tax advantages. Potential unlimited. $450,000.

SAULT STE MARIE, MI — 1890 farmhouse on working 119 acres, 9 miles from town. 4 BR, 80% remodel- ed, wood/oil heat, 2 flowing wells, creek. New 32 x 48 pole barn, original 32 x 46 hay and stock barn. Will sell full acreage, $55,000 per 40 acres with buildings. Mortg age or land contract negotiable. M. Schmidt. (906) 632-0716.

ATLANTA, GA — 40 min. from downtown, in Covington, GA, c. 1900, restored. 2,400 sq. ft., 5 FP, 12 ft. ceilings, heart pine floors, all new electric, heating, & plumbing. 3 bathrooms, gourmet kitchen, large formal LR, DR, basement workshop, stained glass en trance. No serious offer refused. Lamberts, 1653 Johnson Rd., Atlanta GA. 30316. (404)872-4834.

PITTSBURGH, PA — 1910 2-story brick and cedar shake home. 5 BR, CAC, 1/2 acre lot in quiet neighbor- hood. Stained glass windows, oak woodwork, 4 FP, new oak kitchen, original specifications and architect’s drawings. 4-car garage, convenient to airport. Bus or train to Pittsburgh. $83,400. (704)626-5555.

OTSEGO COUNTY, NY — 1890 2-story, 6-room wood frame house on 10 acres, 3 BR, 2 full baths, country kitchen and attached workshop, wrap-around porch & detached garage, Fully insulated & carpeted. Located on 31/2 acres in quiet village. Walk to stores and school. $35,000. PO Box 4, Morris, NY 13808. (607)263-5177 evenings.

WOODLAND PARK, CO — Historic log building perfect for antique store located at busy intersection in the mountains near Pike’s Peak. 3,000 sq. ft. off street paved parking, can house 4 tenants. $210,000. Lucille Hesse, Real Estate Professionals, (303)687-3021.

HEBER, UT — 1870 Pioneer sandstone home. National Register potential. Completely & accurately refurbish- ed. 3 BR, 2 1/2 baths, plus new separate shop building with unfinished loft, 2-stall garage, & workshop. 40 acres east of SLC. 16 miles from historic Park City ski ing, etc. $89,000. David O’Brien, (801)664-4396.


HOWARD COUNTY, MD — Heart of Missouri. Buy of a lifetime. 16 acres of rolling hills, trees & meadows over-looking MO River, Stump Island marina & historic city of Glasgow. Need to sell before May 13 auction, to keep farm & home. Thomas Bestley, Rt. 1, Box 1, Riverview Farm, Glasgow, MO 65254. (663)383-2180.

GETTYSBURG, PA AREA — Centennial stone farm­house on 4 acres. 4 large BR, 1 1/2 baths, 2 FP, “Centennial Farmhouse”. Mailbox for Naco painting, new kitchen, new wiring & plumbing, 9 outbuildings, bank barn, Mr. or Mrs. McDaniel, 3475 Taneytown Rd., Gettysburg, PA 17325.


REVITALIZING AMERICA’S HISTORIC RESORTS

THE 11TH ANNUAL BACK TO THE CITY CONFERENCE IN THE ART DECO HISTORIC DISTRICT MIAMI BEACH, FLORIDA

The Back to the City Conference will focus on the architectural, historic, and social fabric of famous American resort cities. Historic resorts are emerging as focal points for historic preservation development. Conference topics range from hands-on conservation of individual historic resort properties, hotels, homes, and commercial buildings to overviews necessary for bringing famous old resorts back to prosperity. Also covered will be the state of the art in marketing and promotion of historic preservation tourism and the history and origin of the American Art Deco style.

For more information about conference fees and schedules contact: Andrew W. Capitman, Conference Chairman Miami Design Preservation League 1300 Ocean Drive, Miami Beach, FL 33139 (305) 672-2014


1830 HAND-HEWN POPULAR LOG HOUSE in ex­cellent original condition. Fabulous hand cut stone cen­tral FP. Original flooring and stairways. Can arrange moving and custom rebuilding. Shoun Thornell, RT 1, Box 226, Columbia, TN 38401. (615)353-2497.

STAGE COACH INN dated 1830. To be moved, make offer. Also oak barn siding and beams, best offer. PO Box 626, Killbuck, OH 44637.

WANTED


TIN TOYS, buildings, stations, trains, trolleys, any accessories suitable for antique train layout. Serious private collector. Marvin Runk, 28726 Shaker Blvd., Cleveland, OH 44124. (216)392-4890.

PARKS FOR BRADLEY & HUBBARD nickel-finish hanging lamp. Pat’d Oct. 31, 1876 & April 24, 1877. Smoke bell, lamp with font and bracket, base diameter 3 in., glass shade, top diameter 6 in., Donna Tate, 15443 Silver Falls Hwy., S.E., Sublimity, OR 97385. (503)769-8799 evenings.


GUIDE RAILS, counterweight, and dumbwaiter car, to run two stories. Sam Hockman, Hoboken, NJ 07090. (201)659-2743.

CORRESPONDENCE CLASSES in historic preservation of older homes leading to a degree. Fred Klein, 2121 Decatur Rd., Wilmington, DE 19810.

OLD HOUSE TO RESTORE, 1700s to early 1900s in upper Westchester or North Shore, Long Island, NY. Price range: $100,000 to $130,000. (516)735-8093, evenings.

MARBLE MANTEL, top should be at least 60 in. by 10 in., will consider larger mantle. Massive, ornate dining table with space to seat at least 10 with leaves. Prefer Walnut. Michael Thompson, 623 W. Main, Clarinda, IA 51632. (715)342-4105.

April 13, 14, 15

The Old-House Journal 69C

April 1984
Having A Meeting? 
Or Seminar? Or Workshop? 

For preservation groups and neighborhood associations that are holding a meeting or any type of "old-house revival," we'll send back issues and lists of previously published articles that are still in print — FREE. 

You can order up to 100 back-issue lists and 100 random copies of recent OHJ issues to hand out to participants at your old-house meeting — all free. Give us at least two weeks' notice and we'll ship this complimentary material to you via UPS. 

If you want multiple copies of a specific back issue, we can make them available at $0.50 each for 10-50, and $0.25 each for over 50. This offer is subject to issue availability, of course. 

For larger events (house tours, old-house fairs, etc.), we'll make available back-issue lists at $5.00 per hundred. (This covers our shipping and handling costs.) Complimentary copies of issues themselves aren't available in quantities over 100.

To obtain this free material, just tell us about your event and send your request to: Deborah Litt — Group Services Coordinator, OHJ, 69A Seventh Avenue, Brooklyn, NY 11217. (212) 636-4514.
Century of Color

This book is the most comprehensive and practical guide available to authentic, historically accurate, exterior paint colors. It features 100 color plates of 'plain' Victorian and vernacular Classical houses, as well as the expected showcase houses, covering the years 1820 through 1920. All the color combinations emphasize the rich character of the architect's designs. There are also Affinity Charts with 200 color combinations sufficiently diverse to stimulate everyone's aesthetic taste.

Softcover, 108 pages, 8½ x 11
$15.00, includes fast UPS shipping and handling.

OLD HOUSE WOODWORK RESTORATION — This illustrated, informative book deals exclusively with restoring architectural woodwork: stripping paint from wood and then selecting a finish. 200 pages. Softbound. $14.95.

BUILDING KITCHEN CABINETS — Basic, straightforward instructions and over 150 illustrations make this complicated job a snap for any do-it-yourselfer with carpentry skills. Every step of the job is covered: buying hardware, estimating costs, constructing & installing cabinets. 144 pages. Softbound. $13.95.

MODERN CARPENTRY — An outstanding textbook that clearly explains building materials, tools, & construction methods, and the planning and sequencing of major home repairs. 592 pages. Hardcover. $19.95.

ANTIQUES & ART — CARE & RESTORATION — This book focuses on the toughest challenges facing a do-it-yourself restorationist. It contains invaluable secrets for restoring ceramics, mirrors, marble statuary, oil paintings, photos, books, clocks, coins, and even organs, as well as all the necessary restoration techniques. Full-color photos, step-by-step instructions. 256 pages. Hardcover. $18.95.

THE 1984 OHJ Buyer's Guide Catalog

The best survey book we've seen. It gives an accurate, wide-ranging account of furniture styles from the late 1600s to the early 20th century. The book is authoritatively written, features over 500 illustrations, and has two rare appendices reprinted from 18th- and 19th-century texts. 323 pages. Softbound. $18.95.

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Different paint-stripping projects require varying tactics. Refinishing experts agree that, whenever practicable, hand stripping wood pieces is preferable to dipping them in a strong chemical bath. Heat guns and heat plates are often the best overall tools for taking paint off wood surfaces. They make paint removal safe, quick, and economical.

Heat is a fast method because the paint bubbles & lifts as you go along. There is no waiting for chemicals to soak in, no multiple recoatings, and far less cleanup. Unlike stripping with chemicals, all layers of paint are removed in a single pass.

As for economy: These tools are long-lasting industrial products, so the initial expense is made up in savings on the $18 to $22 per gallon stripper that you're no longer buying in quantity. Even after heavy use, a worn-out heating element on a gun can be replaced by the owner for about $7.

The Heat Gun  
Ideal for moulded & turned woodwork!

Over 10,000 OHJ subscribers have purchased the Heavy-Duty Heat Gun, and discovered the best tool for stripping paint from interior woodwork. (A small amount of chemical cleaner is suggested for tight crevices and cleanup, but the Heat Gun does most of the work.) It will reduce 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 blowtorch or propane torch, thus minimizing the danger of vaporizing lead. The Master HG-501 Heat Gun operates at 500-750°F, draws 15 amps at 120 volts, and has a rugged, die-cast aluminum body — no plastics!

The Heat Plate  
For any flat surfaces — even clapboards!

After testing all of the available heat tools, the OHJ editors recommend the HYDElectric Heat Plate as the best tool for stripping clapboards, shingles, doors, large panels, and any flat surface. The Heat Plate draws 7 amps at 120 volts. Its electric resistance heating coil heats the surface to be stripped to a temperature of 550-800°F. The 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 shut it off.

Both the Heavy-Duty Heat Gun and the HYDElectric Heat Plate come with complete operating and safety instructions, and are 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.

The Heat Gun is available for only $77.96; the Heat Plate for only $39.95. (These prices include fast UPS shipping.) You can order either or both by filling out the Order Form in this issue, or by sending a check or money order to The Old-House Journal, 69A Seventh Avenue, Brooklyn, NY 11217.

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WE'VE ALL HEARD politicians promise pie-in-the-sky. But when a developer promises ranch-house-in-the-sky, that's news!

ALTHOUGH this month's remuddling is a work in progress, it's all too easy to see what the final result will look like. A suburban tract house is being added as a "penthouse" to what had been a dignified turn-of-the-century shingled building.

THE PHOTO was submitted by Gail P. Hercher of Marblehead, Mass. Ms. Hercher writes: "Watching this horror materialize on the oceanfront in Lynn, Mass., has been very painful. The lovely curved windows on this triple-decker have been 'modernized' and the building topped with a ranch-style house.

"THE SEASIDE just north of Boston has many architecturally interesting buildings. Since the decline of manufacturing in the area, however, many people have left for more fashionable communities—leaving houses such as this to the insensitive and greedy developer.

"THIS HOUSE points out that zoning laws should take height into consideration as well as the usual requirements. Short of an explosion, being able to share this with OHJ readers will be the only source of comfort for those of us who live near this travesty."