ARDLY ANYTHING about an old house is easy—except loving it, of course. But even the truest love can pale in the face of rehab-induced bankruptcy. Congress has taken steps in recent years to alleviate an unfair tax advantage held by new construction. Owners of certain historic properties can now recover part of the cost of putting their buildings back in working order. These new laws may help keep your old-house affair fresh and glowing.

FEDERAL INCOME TAX CREDITS for historic-building rehabilitation don't usually apply to owner-occupied residences, and they almost always require a long, bewildering journey through a lush jungle of federal regulations. But for those whose buildings qualify, the trek through the tangled underbrush of preservation FedRegs can pay off handsomely.  

continued on page 101
A comic strip in OHJ?!

Meet Fred and Martha

"AS TWO of OHJ's most faithful readers, my husband and I feel that you have been taking this restoration business much too seriously," began the letter that introduced us to Fred and Martha. We're really not serious all the time, but it may seem that way. Busily cramming details into every issue, we may come across as VERY SERIOUS...which, of course, you can't afford to be when you're tackling the rehabilitation of a sometimes-cantankerous old house. We all need the ability to laugh at ourselves.

NOT THAT we haven't thought about being funny before. Some people have taken a stab at old-house humor in the past. I'm afraid we have found many of the manuscripts corny or sarcastic. Restoration Comics is not a new idea, either, but cartoons we've seen were silly or just plain unfunny. Fred and Martha are different. They seemed awfully familiar to us.

TO QUOTE their creator: "We've devoted four years of tender loving care to our 1907-vintage home in the Heritage Hill District of Grand Rapids. And we know that one can't survive the experience of squaring off against an abused American Foursquare without a sense of humor."

"The ability to chuckle has kept us sane through it all, from the 156 bags of garbage hauled out in the first two weeks, to the discovery of a flock of pigeon cadavers in the attic. And when the previous owner reveals that she painted the hitherto virgin woodwork two weeks before selling 'to spruce up the place,' what else can you do but laugh?"

"This strip reflects some of our family's forays into the world of falling plaster. I appreciate OHJ's efforts to encourage its faithful, and would like to contribute Fred and Martha to the cause."

HOW-TO-DO-IT techniques go only so far. We hope Fred and Martha help with the moral support you need to fix up your old house. If the experience is behind you, you'll find it easier to laugh. If the experience is painfully fresh, you can at least take solace from knowing that others have been there, too!

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FRED AND MARTHA

IT DOES HAVE A LOOK AT THE CERTAIN A...ARY CUTE DOORKNOBS!

MM...CUTE
Reviving Our Anaheim Antique

Old-House Living... By LaDel Clendenen

We'd collected antique furniture, antique cars, and period clothing, but hadn't given a thought to owning an old house. We started out looking at contemporary houses until we finally realized that we could not picture ourselves actually living in one.

We began our search for an old house in 1976, looking up and down the coast of California for a year. But it seemed we were too late to find a restorable home. Real estate prices had soared, making it difficult to finance older houses. We'd just about given up when a friend told us about a Victorian house advertised for sale in a local paper. It was in the way of the new Anaheim city hall and so would have to be moved.

When we first saw the house, it looked hopeless. The front porches had been removed and replaced with a two-storey stab at Colonial class. (It prompted us to nickname the house "Tara." ) The two back porches were enclosed. The tower roof had been removed, and the cockscamb cresting on the roof was also long gone. Numerous windows and doors had been added, and an outside stairway wound around from the front to the side of the house. And there was a two-storey, stucco garage and apartment that had been added to the back of the house in 1949.

Inside the house, the entry, dining room, and drawing room were intact (except for the painted woodwork). But the front stairway had been sealed off, leaving no access to the second floor, which had been completely remodeled into two one-bedroom apartments, complete with kitchens. The tower had also been walled up and closed off, making it look like a crypt for the family skeletons. The maid's stairs had been removed to make a hallway, and the original kitchen had been divided to make both a bedroom and a kitchen.

We definitely did not feel encouraged. However, the house had a basically friendly feel to it, and we began to think that maybe all wasn't lost. We went back to it several times, and with each visit saw more possibilities. So we decided it wouldn't hurt to look for relocation sites. We found several that were good, and one of them happened to be for sale: a one-acre parcel just a mile from the house. We arranged a lease with an option to purchase. The price was very low, so if we didn't get the house, we could afford the land payments for one year.

Thus, we wound up committing ourselves to buying the house. We sent our proposal to the city and learned several weeks later that it'd been accepted. We bought the house for $50. Moving it required the help of friends, neighbors, family, and some liberal but nervous bankers. (The total expense...
of the move was $20,000.) The relocation itself wasn't difficult: It began at midnight on March 24, 1978, and four hours later we reached the new site.

WHEN WE REMOVED all the plaster, we decided to rewire and replumb everything, as well as wire for alarms, stereo, and telephones in every room. We insulated all the walls, floors, and ceilings, put fire blocks throughout the house, and installed forced air heating and air conditioning too.

OTHER ASPECTS of our restoration went very well. The man who had remodeled the house never threw away anything. He may have walled up the sitting room pocket doors, but when we uncovered them, the key was still in the lock. If he changed a window, he used the original somewhere else in the house. We were also lucky in that the daughter of the original owner lived in a nearby town. She was in her nineties and still remembered a great deal about the house and its decoration. She had lived in it with her family until 1901, when they moved to Los Angeles. (The house then had a series of owners, leading finally to us.)

A MAJOR TRIUMPH for us was the duplication of the original wall-to-wall carpet. We found a piece of the old carpet in the stair closet. Although we had to simplify the pattern somewhat, we made sure it was reproduced as close to the original colors as possible. The cost of the reproduction was no more than that of a better-grade new carpet from a department store. (Those who want to reproduce a carpet should contact Schumacher's carpet division in New York; the result will be worth the time and expense.)

THE GARAGE APARTMENT was detached and set up on a high foundation. Our plan was to reside and trim it like the house, giving it the appearance of a carriage house. But first it would serve as our home while we restored the house itself. It was six months before we could move into the outbuilding. That should have given us a clue as to how much work we were in for. We initially thought we'd be living in the house within a year! We soon revised that estimate to a still-somewhat-naive two years. Four and a half years (and one child) later, we moved into our dream house. It was September of 1982 -- 100 years after the house was built.

OF COURSE, there were disappointments and discouragements along the way. One of the worst was when our basement turned into an indoor swimming pool -- two winters in a row. But the constant difficulty was money. Everything cost more than we'd planned, even though we did almost all the work ourselves. So sometimes we had to compromise. The plaster, which was being held in place by only the wallpaper, was replaced with drywall (which was less than one-fourth the cost of plaster).

THE KITCHEN presented our biggest problem because there was absolutely nothing left -- just an old kitchen sideboard, which we used as a guide in making our cabinets. For the countertops and backsplash, we used Corian, bevelling the edge so it would resemble an old marble top. This material has been absolutely great. It looks like marble but doesn't crack, stain, or scratch. Any marks it does get can be easily removed with a 400-grade sandpaper, because unlike Formica, the color in Corian runs all the way through.

Too bad we can't reproduce the rich, warm oranges and reds of the Clendenen's carpet. "When it was installed, it had to be hand sewn." But all that trouble was clearly worth the effort!
As we decorated and furnished the house in period style, we added little touches that would make it more convincing. These included pull-chain toilets in all the bathrooms, push-button light switches throughout the house, and original gas fixtures and shades in every room. We painted the interior and exterior in the color schemes that were original to the house (mainly reds and greens), and stripped, stained, and refinished all the woodwork to the original red mahogany finish.

The few remaining porch posts were used for patterns to turn new ones, after we brought back porches to the house. We also found some of the handrail in the backyard and had it duplicated to complete the porches. For the landscaping, we used Victorian plants such as palms, geraniums, and ferns, along with typical California plants such as eucalyptus, succulents, ficus, and others.

The city of Anaheim has designated our area a heritage park. They have purchased part of our lot and the surrounding land as sites for other old houses. An 1870s house is scheduled to be moved in behind us -- it's owned by another family and they'll be restoring it. There'll also be three or four more sites in the future. Now there's some hope for certain structures that might otherwise be lost in redevelopments.

What do we have left to do? The best answer we can offer is a question: 'Are you ever finished fixing up an old house?' We still have lots of little details to contend with, including the restoration of some of our furniture. But we've gotten as far as we have thanks to our friends and family -- they gave us the encouragement and incentive to tackle this project. And thanks to The Old-House Journal, who made us feel that nothing was impossible!
Installing Architectural Columns

Whether they've been meticulously restored or purchased brand new, exterior columns cost a bundle. Here are some expert installation tips that will make them last.

by John Lecke

I'VE HAD TO REPAIR or replace many columns that rotted because they weren't installed well to begin with. In this article, I'll describe the fine points of installing exterior architectural columns. The installation methods here are suitable for use with all hollow columns, be they round, square, or octagonal. Some of the hints will help if you're installing solid columns or porch posts, too.

Positioning Base Elements

SET THE PLINTH in its approximate position and see if it's level. (If you're installing all new columns with no point of reference for placement of the plinth, drop a plumb line under the entablature to line up the right location.) If the porch floor pitches, as it should, the plinth will be out of level. The shaft must rest on a level surface, so you will have to plane away some of the plinth or the round base that sits on top of it. Do whatever is least noticeable. I usually plane the bottom side of the round base. The plinth is often made of aluminum nowadays and is more difficult to cut. Whatever you do, DON'T carve out a depression in the top of the base or plinth, because it will collect water. Use a plane rather than a chisel to ensure flatness.

June 1984
WHEN THE BASE is level, cut the shaft at the top just enough so that it fits in place on the base without its capital.

YOU MUST ASSURE even loading of the shaft around the perimeter of its lower end. If the shaft rocks back and forth, the base or plinth surfaces are not flat and should be trued. Be sure there's full contact between each part of the base.

SCRIBING A COLUMN WITH NO BASE

GREEK DORIC columns don't have a base or plinth, and will sit directly on a lead plate on the porch floor. Hold this type of column in its final vertical position with braces, and scribe the bottom of the shaft with dividers. Cut the bottom of the shaft to the scribed line—but keep the trimming minimal, tapering to nothing. Then test the shaft in position to see if it aligns with the plate above.

VENTING

INTERNAL VENTILATION of the columns is extremely important: Unvented columns rot. Provision for venting both top and bottom of each column should be designed before the columns are installed.

CAST-ALUMINUM, prefabricated plinths usually have gaps along their bottom edges. Wood plinths should be vented with grooves cut along the bottom. Place the grooves to follow the pitch of the porch floor. Any water that collects inside the column can then drain away easily.

VENTING NEAR THE CAPITAL needs a little more thought. A two-inch vent hole can pass straight up through the capital and soffit if the interior of the entablature is hollow and well vented. It often isn't and there are two alternatives.

A HOLE can be drilled from the middle bottom of the capital diagonally through to the top, where the hole is protected from the weather on the inside of the porch. If that's impractical, a hole can be bored in the neck of the shaft on the side facing the house. This method creates a vent that isn't well hidden, but it doesn't interrupt the flashing over the capital. Vent holes should be screened on the inside.

Flashing

CAPITALS ARE FLASHED before installation with copper or lead-coated copper that turns down over all four edges. You need very little copper, so don't worry about the small extra expense. Some labor is involved, but the flashing is your insurance that a leak overhead won't rot out the capital and eventually the shaft. I've had to replace columns (at a cost of several hundred dollars each) that would have been salvageable had there been copper flashing above.

THE BOTTOMS of wood shafts, bases, or plinths resting directly on masonry should be flashed with lead plate that is 1/4 to 3/4 inches thick. Greek Doric columns that don't have a plinth or base should have such flashing, with gaps to provide a space for ventilation. The gaps should not line up with stave joints. Cut the plate slightly oversize and then trim flush with the shaft, using a woodworking gouge or chisel.
MANY PURCHASED CAPITALS can be ordered with flashing. Read the manufacturer's brochure. Aluminum and fiberglass columns don't need flashing.

Positioning the Shaft

BEFORE FINAL ASSEMBLY, the vertical position of the shaft should be determined while the shaft is standing free, not yet fastened at the top. If the columns are being installed as part of new construction or on a fairly plumb and level porch, they can be positioned exactly vertical. Assemble plinth, base, shaft, and capital without fasteners and set in place. Usually, the lower third of the shaft has straight, parallel sides, so a level can be held against it to determine the true perpendicular.

IF THE SIDES are curved throughout, cut a small block that is half as thick as the difference between the diameters of the two points where the level will be set against the shaft. (The drawing at left is clearer than the words.) Add another block 90° around the shaft. Using the two blocks and an accurate level, the column can be set truly vertical, held in place with diagonal braces while the plate is built or set down from above during assembly.

IF YOU'RE replacing just a few columns among others still existing, they should align with the old columns even if that means installing them slightly out of vertical. The leveling method described above can be used to match the tilt of the new columns to the old. Often you can simply eyeball it. Look past the edge of the shaft, moving your line of vision until the edge is lined up with that of another column. Because old buildings have settled and porches are so often out of plumb, I usually trust my eye in the end. Sometimes a new column can be perfectly vertical yet look way off. So you have to compensate. This trial fitting is important to assure even loading at the top.

Cutting to Length

USE THIS PROCEDURE to get the exact length of the column shaft, before you install the capital. During this procedure, the plate or entablature above is being held 1/8 inch above its final position with screwjacks or temporary posts.

(1) Fill the slight recess at the soffit with solid wood blocking. This will transfer the load from above directly to the capital and keep the edge of the fascia boards from being crushed.

(2) Screw a piece of 3/4-inch plywood to the bottom of the blocking as a temporary flat surface against which to scribe. Set the shaft in position on top of the base and plinth.

(3) Holding one leg of the dividers or scriber against the plywood, scribe a line on the neck of the shaft, with the scriber set to the height of the capital less 5/8 inch (which is the thickness of the plywood less the distance the plate is jacked up above its final position: 3/4 in. minus 1/8 in.).

(4) Mark the relative positions of floor to plinth, plinth to base, and base to column shaft with reference marks that can be aligned later when you are finally installing the parts. Punch or scratch little dents against each other across the joint.

(5) Take the shaft down and cut to the scribed line in the neck.

REMEMBER THAT there's a limit to how much the shaft can be cut off without spoiling the proportions of the column. (That's why it's important to accurately order your columns. See "Shopping for Columns," May 1984 issue.)

Assembling

IF YOU'VE PURCHASED new wood columns from a reputable maker, they will undoubtedly be made of rot-resistant wood or pressure-treated stock and will be shipped to you with a coat of primer already on them. Any end-grain you expose should be dipped in wood preservative, then primed with a high-quality oil-based paint. Prime all parts of the capital, and don't forget the ends of the shaft.
NOW THE PARTS can be assembled. I use corrosion-resistant fasteners made of monel, silicon bronze, or stainless steel, because they will not rust and cause deterioration. (You can find non-rusting fasteners at marine supply houses or any shop that does some boat work.) Steel or electro-plated fasteners absolutely must not be used; in my opinion, even hot-dipped galvanized (zinc-coated) fasteners are barely adequate.

You can find non-rusting fasteners at marine supply houses or any shop that does some boat work.) Steel or electro-plated fasteners absolutely must not be used; in my opinion, even hot-dipped galvanized (zinc-coated) fasteners are barely adequate.

WOOD COLUMNS should be given two coats of a high-quality oil-based paint immediately after installation, and certainly before it rains. I have found that it's well worth searching for true oil-based paint, for both the primer and finish coats. Alkyd paints don't seem to be as vapor-permeable as linseed-oil paints, while latex paint does not have the bonding characteristics or longevity of oil. (The large, well established column manufacturers apparently agree with me, calling for oil-based paint to finish their wood columns. One company continues to recommend white lead in oil!)

ONCE A YEAR, the lower part of columns should be checked and treated for cracks and obvious deterioration. Every other year, take a close look at the paint film for evidence of peeling or tiny cracks. If the failure is localized, scrape, prime, and paint only that area. Give a full coat of paint as seldom as possible—every 5 to 10 years is often enough—to avoid excessive buildup of the paint film. Spot-priming and a soap-and-water wash now and then will keep a properly applied paint job looking good and working hard for many years.

If you go to the average hardware or paint store and ask for "oil-base paint," you're likely to get alkyd paint. True linseed-oil-based paint is hard to come by in some areas. Brands that offer linseed oil paint include Lynch and Dutch Boy. Nubrite Chemical Co. (1 Hill St., Dept. OHJ, Taunton, MA 02780, 617-824-4124) sells linseed oil paint throughout New England. And if you can't find it locally, a store in the author's hometown will ship it to you. Call Timothy Bragdon at Paints 'n' Papers, 107 Brook St., Sanford, ME 04073, 207-324-9705.

If the film is thicker than four pages of OHJ (.015 in.) and beginning to crack or peel, remove it, then prime the wood and give it three top coats. Regular maintenance is a simple once-a-year activity that ensures long life for your expensive and hard to replace columns.

John Lecke, a woodworker and restoration craftsman in Maine, has written about columns for us in the past.
Patching Marble

You can successfully patch marble, especially veined marble, with a clear epoxy adhesive. Mix the epoxy with marble dust, adjusting the blend for your particular job—a non-sag, vertical patch requires a stiffer mixture than a horizontal surface. (To provide the dust, we used a diamond-surfaced hacksaw blade on the rear of the marble to be patched.) Apply the mixture in one or more stages, depending on the depth of the patch. We left the final level high, so we could cut down the patch absolutely level with the marble surface—no low spots! We smoothed it with a razor blade.

Bert Waggott
New York, N.Y.

Shedding Light On Stripping

My heat gun has been invaluable for removing paint. To make things even simpler, I added a bracket to it, which holds a high-intensity flood light and separate power cord. This has been important for illuminating the area of work; the more clearly I can see, the more thoroughly I can remove the paint. I hook the light to a separate extension cord and circuit in my house, to avoid excessive current drain when the heat gun is on. (If the light is hooked to the same extension, it dims and reduces the lamp life.)

Don Stromquist
Salt Lake City, Utah

Resin-Coated Nails

Systematically discard your "common" nails and replace them with "coated sinkers." These resin-coated nails have a bunch of advantages. The coating acts as a lubricant when heated by the driving action, so the nail goes in easily. Yet the resin grips tightly when the nail is stationary. And they are thinner for the same size, so they drive even faster. Ah, the wonders of technology!

Harvey Sachs
Cranbury, N.J.

Touching Up Graining

While redoing one of the parlors in our mid-19th-century house, we had a problem I'm sure other old-house owners have encountered. During a 1900 renovation, the original parlor doors were grained to match the newly installed oak woodwork. After 80 years of use, the doors had chips down to the yellow base coat, although their condition was not so bad as to warrant stripping or regraining. I used "One-Stroke" by Nybco—a basecoat, graining coat, and finish coat all in one. With just my fingertip and a cotton swab, I touched up all the nicked spots. (I suggest matching the "One-Stroke" woodtone to one of the background colors of the graining for best results.) Sealing with a clear coat of varnish over the whole door completed the job, and now they look as good as new.

Kristi Watson
LaPorte, Ind.

Un-Warping Wood Floors

A past tenant of our home had a water-bed that leaked through the carpet, warping the beautiful maple flooring so badly that the boards buckled up. Here's a technique a professional floor sander employed to alleviate the problem. He used a thin blade on a circular saw, setting it to the thickness of the flooring. Then he cut a line up the middle of the buckled board, giving it room to fall back into place. He then nailed the halves down, filled the crack with colored putty where necessary, and proceeded with the sanding.

Dan Miller
Elgin, Ill.

Old-Wiring Repairs

During the renovation of our 50-year-old house, I found an easy method of fixing old wiring in outlet boxes. After turning off the power, crumble off the old insulation with your fingers. Follow this insulation with the "stripped" plastic insulation that's of the corresponding gauge wire. (Today's wire is easily stripped with a wire stripper up to 10 to 12 inches.) Then the only electrical taping that needs to be done is a small piece between the old and new insulation. This method works quite well. There's less wire movement and virtually no worry about missing spots, as can happen when using electrical tape.

Steve Christian
Grosse Pointe, Mich.

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.
HERE ARE some trail markers to help you decide what direction to follow and, indeed, whether to start at all:

- Is your building depreciable? That is, will it be used for income-producing purposes?
- Is the building at least fifty years old?
- Is it listed in the National Register of Historic Places, either individually or as part of a nationally certified state or local historic district?
- Have you undertaken a substantial rehabilitation of the building in the past 24 months, or do you have well documented plans for a phased rehab over the next 60 months?
- Was the building in use before you began your rehabilitation?
- Did your rehabilitation leave at least 75% of the exterior walls in their original positions and in use as exterior walls?

YES ON ALL COUNTS? You may be a lucky winner. But to qualify for investment tax credits, you will have to convince several government agencies, including the Internal Revenue Service, that your building, the use of your building, and your rehabilitation project meet their requirements for certification.

**Investment Tax Credits**

An investment tax credit (ITC) is a tax benefit taken straight off the top of your tax bill, in contrast to a tax deduction, which is subtracted from your taxable income. The ITC for certified rehabilitations of properties listed in the National Register (or eligible for listing) is 25% of the adjusted basis of the property. The adjusted basis is figured as the cost of the property plus capital improvements less depreciation.

The ITC can be used for both residential and nonresidential rehabilitations. In fact, it encourages the creation of rental housing in older neighborhoods. But it can be used for rehabilitation of owner-occupied housing only if the owner lives in part of a building that is otherwise devoted to income-producing uses, and then only on a pro-rata basis.

Also allowed are smaller credits of 15 and 20% for nonresidential buildings over 30 and 40 years old, respectively. But if the building is in a registered historic district, it'll have to be decertified. Talk over all this with your accountant or tax consultant before you start work.

**The Certification Process**

The key to collecting tax credits is strict attention to the certification process. Your architect or preservation consultant, accountant,
and State Historic Preservation Officer are valuable allies for that process. Don't leave home without them!

FIRST, the structure must be certified as a historic building. What makes it historic? If it's listed in the National Register of Historic Places or it's located in a registered historic district and is certified as being of historical significance to the district—it's a shoo-in. A building can also qualify if it is in a historic district designated by a state or local government, and if the district and the statute under which it was created are certified by the Secretary of the Interior. Conditional certification can be granted for buildings not yet registered.

NEXT, the rehabilitation must be certified by your State Historic Preservation Office (SHPO) and the National Park Service as complying with the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings. The guidelines are a masterful blend of the specific and the abstract, leaving ample room for interpretation by Preservation Assistance staff, but not much latitude for wishful thinking on the part of tax-credit applicants. The services of an experienced restoration architect can be invaluable, even if for only initial consultation. And the earlier you take your SHPO into your confidence about your plans, the smoother your path will be. The application for certification of rehabilitation is designed to provide enough detail about what you have done—or plan to do—so that the SHPO and National Park Service staff can reach a fair evaluation of the project.

Preservation Easements

SUPPOSE YOU DON'T HAVE a building certifiable for tax credits, just a terrific old house in a historic district, and all you want to do is live in it. You may still be able to find some financial consolation through a tax-deductible donation of a preservation easement.

IN LAWYER'S TERMS, easements are less than fee-simple property rights that run with the land. What that means to you is that you can give a qualified, non-profit organization the legal right to control the appearance of your property—for all time and regardless of the inclination of any future owner—without relinquishing your ownership of the property.

EASEMENTS SHOULD NOT be lightly given, as they can affect forever the resale value of your property. Still, they serve a long-term public goal of preserving your property from demolition, inappropriate alteration, or destruction through neglect.

SO THERE YOU ARE. It may be a jungle out there, but you don't have to face the woolly beasts alone. Arm yourself with information, pay close heed to the native guides mentioned above, and go collect your tax credits!
A Basic Bibliography


Shirley Maxwell is currently a partner in Massey-Maxwell, a historic preservation consulting firm located in Alexandria, Virginia. Ms. Maxwell also has extensive experience in house museum administration for the National Trust.
HE DOG DAYS OF SUMMER are upon us now, although we hardly notice the heat when we’re in our air-conditioned homes and offices. If it’s too hot outside, we can turn the air conditioner up another notch and sip a glass of lemonade made from frozen concentrate. But how did people manage to keep cool -- especially in the deep South -- before the advent of electricity and the automatic lemon squeezer?

THE FURNISHINGS of the Victorian home were ornate and costly -- not at all conducive to relaxed summer living. Furnishings were removed or covered for the duration of the hot season both to protect them and to create an airy, more comfortable ambiance. This custom, called "disrobing," was practiced in most middle- and upper-class households across the country, although it was more prevalent in the South. The earliest recorded example of American disrobing is in the inventory of the Governor's Palace in Williamsburg, dated in the 1770s. The Gallier House in New Orleans, now a museum, continues to be disrobed every June and dressed again in September. The custom even reached Massachusetts, as can be seen in an 1870 photograph of the Boardman family’s "summerized" sitting room (reprinted in Recreating the Historic House Interior by William Seale).

ALTHOUGH SUMMERIZING was more common in the 19th century, some Americans practiced the custom until World War II. Even today, affluent families who close their homes for the summer roll up carpets and drape slip covers over furniture. A practical and aesthetically-pleasing custom, disrobing still makes sense today. It’s perfectly suited to old houses and old-house owners who want to recreate the feeling of a Victorian summer.

IN MAY, THE SERVANTS who had been kept busy tending fires all winter were free to begin the spring cleaning. The first priority was to open the windows and air the house. Heavy draperies were taken down, laundered, and carefully laid out in an attic or storage room. Thin white curtains or lace panels were put in their place. These allowed natural light and air into previously dark, close rooms. Cotton netting was sometimes stretched across windows to keep insects out. (Wire screening was not widely used until the late 1880s.)

OPEN WINDOWS meant not only fresh air and bugs, but dirt and humidity. Expensive furniture was protected with slip covers made of muslin, linen or chintz to keep the sun from fading and perspiration from staining the fancy fabric. The loose covers were tied on with tabs, making them easy to remove and clean.

SERVANTS BEAT AND AIRED costly European rugs, then rolled them up and stored them away. Natural straw matting from China or India took the place of thick carpets, adding to the light, airy feeling in the house. These mats
were actually used all year round in bedrooms, hallways, and on stairs by people who could not afford woven carpets. In some cases the matting was left under carpets in the winter as an insulator and pad.

CARPETS, DRAPERIES, and other textiles were stored with tobacco leaves and wrapped in paper or linen to protect them from insects. If tobacco was unavailable, a candle was kept burning in a box of sand to distract hungry moths. Camphor became the common insect repellant in later years.

MOSQUITO NETTING was a necessity in the days before window screens and commercial insect repellants, when malaria and yellow fever were still common. The material was draped around beds to keep the disease-carrying insects away at night. It was also wrapped around mirrors, picture frames, and other gilded ornaments because insect droppings can corrode gilt. Netting was tied around chandeliers, too; Bostonians called this "bagging." The custom disappeared in the late 1880s when society became dependent on year-round overhead lighting.

VASES FULL OF FRESH FLOWERS and fans made of woven reeds completed the summerizing process. The final effect was pleasant and relaxing. Ponderous interiors were transformed into livable summer rooms with just a few basic materials and a lot of ingenuity. The only thing left to do was squeeze the lemons.

**Sources**

**STRAW MATTING** can be ordered by mail from:

<table>
<thead>
<tr>
<th>Company</th>
<th>Address</th>
<th>Phone Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ernest Treganowan Inc.</td>
<td>Dept. O.HJ, 306 E. 61st St., New York, NY 10021</td>
<td>(212) 765-1050</td>
</tr>
<tr>
<td>Peerless Imported Rugs</td>
<td>Dept. O.HJ, 3028 N. Lincoln Avenue, Chicago, IL 60657</td>
<td>(800) 621-6573</td>
</tr>
</tbody>
</table>

**SLIP COVERS** can be made to order by an upholsterer or seamstress. Muslin is an inexpensive material available at most fabric stores.

**MOSQUITO NETTING** is not as common as muslin, but large fabric stores should carry it or be able to order it for you.

**BOTTLED LEMONADE**

TAKE TWO QUARTS of hot water, two lemons, sliced, half a pound of loaf sugar, and a quarter of an ounce of gum arabic; strain and bottle off. Serve well-chilled; garnish with a sliced lemon and fresh mint leaves.

From Mrs Porter's Cookbook & Housekeeper's Companion, 1891 reprinted in 1974 by McGraw-Hill Ryerson
1886 Wall Rack

I saw one of these folding racks at an antique show once and was amused by the simple but ingenious design.

Reproductions of the original 1886 design are once again being hand cast in New England for Classic Castings. The rack wall can be used in kitchens, baths, and even barns for hanging everything from pots to towels to riding tack. The wall-mounted rack has 10-in. hardwood rods (shortenable) with wooden balls at either end and a cast bracket. Having no hinges, the rods can be placed in an extended or folded position. The bracket is available in either solid brass or painted cast aluminum.

You can order the rods unfinished, or with a walnut varnish/stain or clear varnish. The painted brackets come in red, yellow, green, blue, brown, cast iron black, silver with black veining, or gold with black veining. Metal hooks are available for hanging items from the arms such as kitchen pots or plants.

The folding wall racks can be ordered by mail: sell for $18.50 ppd. for the painted bracket; $22.50 ppd. for brass. Be sure to specify the color (or brass) and the type of finish for the rods. A package of 10 rod hooks is $6.00. A wholesale price list is available on request. For a free brochure, write to Classic Castings, Dept. OHJ, PO Box 55, Weatogue, CT 06089. (203) 658-2647.

A Real Sleeper

You know the tool exists, you may have read about how to use it, perhaps you had one that wore out or got used up, or possibly you saw someone else using it... but you can’t find it.

Well, if it pertains to decorative painting tools and supplies, the new Sleepers catalog probably has it—and if they don’t their Last Resort Service will even help you look for it. Besides the usual unusual brushes (floggers, motilers, softeners, and flitches), they sell a heavy round brush for painting cornices and details.

For a copy of their catalog send $1 (refundable with an order over $5) to Jacob Sleeper, S. Sleeper Co., Dept. OHJ, Route 107-A, East Kingston, NH 03827. (603) 642-3301.

Sikkens Finishes

Trying to maintain a lasting natural wood finish on exterior house parts has proved to be a costly, labor-intensive, and disappointing experience for many old-house owners.

Sikkens Labs of Holland has developed what they feel is the most technically advanced protective natural wood finish available for homes and commercial buildings. Sikkens put together an excellent booklet that explains in an honest, no-frills way, the compromises one must accept for the ‘natural wood’ look, the effort one will have to expend, and the options that are available.

The Sikkens Cetol 1/Cetol 23 coating system is designed for North American wood species. The manufacturer claims it will remain transparent and prevent color change in the wood while maintaining the original grain definition and surface texture. The three coat film-forming finish consists of alkyd resins and non-wax polymers combined with TBTO fungicides. The thick, flexible and breathable surface barrier is designed to resist peeling.

Rather than pretending to have a miracle product Sikkens has developed a 3 to 5 year recoat maintenance procedure which allows repeated touch-up (reapplication) without losing the original wood color or clarity of the finish. And in case you’ve had it with natural finishes altogether, Sikkens produces an opaque wood coating system as well.

Cetol 1/Cetol 23 are available in seven transparent low-luster tones. Cetol 1 sells for $26.02 per four liters (1.05 gal.) and Cetol 23 sells for $28.05 per four liters. It also is available in 20 liter (3 gal.) sizes. Sikkens products are not generally available through normal paint distribution outlets, but a call to their toll-free number will get you the name of the closest outlet. The products are shipped UPS for a $3-4 COD shipping charge. You can order a 4-oz. trial sample to try out.

The Sikkens product brochure and application instructions are free by writing to D.L. Anderson & Associates, Inc. PO Box 305, Dept. OHJ, 9816 Highway No. 10 Northwest, Elk River, MN 55330. (800) 328-9493 (in MN call (612) 427-3043.)

The National Guild of Paperhangers, a non-profit trade group, can help you find a paperhanger who knows how to hang hand-printed papers and roomsets that need special layout and cutting. Founded in 1974 the guild currently has over 375 members and eight chapters nationwide.

Anyone considering a period wallpaper installation is encouraged to contact the guild. They can refer you to competent professionals in your area (who are not necessarily any more expensive than other paperhangers). The guild will be happy to answer OHJ readers’ questions concerning wallpapers, paperhanging, and problems associated with wallpaper.

Write to The National Guild of Paperhangers, Mr. Robert M. Kelly, Public Relations Director, PO Box 187, Lee, MA 01238.
One problem, especially with older houses, is figuring out what to hang the fan from. You can't just screw the mount into the plaster and lath, but you don't want to tear a giant hole in the ceiling just to mount a fan. Hunter's new CROSS BANCF HANGER BRACKET is probably just what you need. Like their fans, this bracket is solid, no-nonsense construction. It can be inserted through a small hole in the ceiling (such as where the light fixture was) and expanded to provide a sound and permanent hanger for the fan. The size that fits between 16-in. O.C. joists sells for $25; that for joists 24 in. O.C. is $30.

For more information on Hunter fans and accessories consult your local dealer or send $1 for their ceiling fan catalog. Hunter, Dept. OHJ, PO Box 14775, Memphis, TN 38114.

Gold Leafing Techniques

Need really basic instructions in gilding? Lou Reed, proprietor of a framing shop in Nashville, has written a simple booklet which gives step-by-step instructions for repairing and gild-leafing picture frames and other items. Surface leafing and gilding for small objects is relatively easy to learn, and requires few tools and supplies. Bought in small quantities, even gold-leaf sheets are not as expensive as you might think.

Part of the booklet explains how to repair missing or damaged sections of older decorative picture frames. But much of the information deals with supplies and the application of composition and 23K leaf. All of the tools and supplies including the leaf are available by mail from the Reeds Framing Shop. To order the booklet send $4 to Lou Reed, Dept. OHJ, PO Box 4552, Nashville, TN 37216. (615) 865-2666.

Ornamental Wall Coverings

Another new addition to the great wallpaper designs already created by Bradbury and Bradbury, the NEO-GREC ROOMSET is made up of classic Greek designs in cream, terra cotta, and black colors.

Bradbury and Bradbury has taken much of the guesswork out of selection and placement of their papers. Each of the new designs and their possible uses are fully explained and illustrated in the NEO-GREC brochure.

The new designs are based on the 1887 ornamental work of George and Maurice Ashdown Audsley, leading architects of London and New York. The designs can be combined in a variety of ways to enhance any pre-modern or post-modern interior. The friezes, fret borders, dados, coffers, corner fans, geometric filling, and fill wallpaper are individually illustrated and are shown combined for covering walls and ceilings.

The black and white brochure showing the new NEO-GREC ROOMSET is available for the asking. Color samples of all eight patterns are available by sending $5 check or money order. All papers are available direct from the studio by mail. Their new 1984 catalog, which includes over 40 Victorian patterns, is $1 from Bradbury and Bradbury Wallpapers, NEO-GREC ROOMSET, PO Box 155-OHJ, Benicia, CA 94510. (707) 746-1900.
The Solvent Guessing Game

OUR RECENTLY PURCHASED 1850s farmhouse has been modernized over the years with acoustical ceiling tiles. Since we find this unattractive and inappropriate for our old house, we have been removing them and refinishing the plaster. The tiles come off easily but the adhesive is very hard to remove. We've tried wallpaper scrapers but progress is slow and we've done a great deal of damage to the plaster. Can you suggest a solvent or another process that will make our job easier?

--Jim Black Hatfield, Penn.

YOUR QUESTION is similar to another one we get: the linoleum mastic dilemma. The first method to attempt for removing the adhesive is relatively simple--lots of hot water. Some adhesives are water soluble when soaked. If water doesn't work on your adhesive, then it's time to play the solvent guessing game. Beginning with the most benign of solvents, try turpentine. If this doesn't work try denatured alcohol. Then proceed to lacquer thinner, and finally try using a methylene-chloride based paint stripper (a semi-paste type). Do not attempt to mix any of these solvents--use them one at a time. You must also be careful and wear both goggles and gloves whenever working with solvents.

A Leaking Toilet Tank

WE RECENTLY INSTALLED a "new" old toilet tank. Several barely discernible cracks in the tank let a lot of water drip down onto the floor. (We have jars and containers catching the water, but the cats keep knocking them over.) Is there some kind of coating we can put on the inside of the tank?

--Janis Irby Rocheport, Mo.

YOU DIDN'T MENTION whether your toilet tank is made of porcelain or wood, so we'll tell you what to try in either case. A heavy bead of silicone caulk along the inside of a porcelain tank, covering the crack, should stop the leak indefinitely. With either a wood or porcelain tank, it is possible to have a local tinsmith make a copper or galvanized lining. Copper is best and all the joints should be soldered. The liner must have provisions for water-tight connections and should fit snugly in the tank. This should flush out your leak problem--though we suspect your cats will probably find something else to knock over.

De-Lime-ing

I LIVE IN a turn-of-the-century house with beautiful red-oak woodwork. Some of it was "limed" in the 1950s. I've attempted to strip this greenish-white wash with Strip-Eze, but to no avail. About the only process that gets it off is sanding with very rough paper, but this difficult, time consuming, and impractical. Can you help?

--Leigh Townes Rochester, N.Y.

YOU'RE DEALING with a thin layer of paint that was rubbed into the pores of the wood and meant to stay. Sanding is time consuming, dusty, and changes the surface appearance of the wood. We have two suggestions that may work. First try a thick stripper like Zip-Strip. Leave it on for half an hour, then apply more and rub with 4-0 steel wool.

IF THIS DOESN'T WORK, sometimes (and we stress "sometimes") you can shellac the surface, let it dry, and then strip the shellac with denatured alcohol. The paint in the pores may come with it. As always, try a TEST PATCH before attempting a large area. If all else fails, you can repaint or grain the woodwork.

Who's At The Door?

COULD YOU help me locate an item called a "Busy Body" second-floor window to see who is knocking on your front door.


WHEN WE CALLED a local mirror manufacturer and mentioned the name "Busy Body," the man laughed and said nobody has manufactured that--or even sold anything under that name--for many years. Today's "Busy Body" is simply called a detection mirror. They are the round mirrors often found in buses, elevators, or stores (to prevent shoplifting). Detection mirrors are mounted with a vertical bracket and can swivel. All you need do is hang the mirror outside a convenient window and angle it so you can see the front door.

WE CONTACTED Bell Glass & Mirror Co., 894 Coney Island Ave., Brooklyn, N.Y. 11230 (212-633-4000). They make a 12-in. and 18-in. detection mirror with a rubber rim and an old-fashioned steel backing to help it withstand the elements. The 12-in. mirror costs $64 (plexiglass, $81); the 18-in. mirror, $81 (plexiglass, $94.50). If you want a smaller mirror, try looking in an automotive supply store for a truck rearview mirror with convex glass.

General interest questions from subscribers will be answered in print. The Editors can't promise to reply to all questions personally--but we try. Send your questions with sketches or photos to Questions Editor, The Old-House Journal, 69A Seventh Avenue, Brooklyn, NY 11217.
WANTED

28 DUST CORNERS. Marianne Rose, 525 S/West Camden Dr., Camden Island, WA 98292. (206) 387-9716.

PRINT OF GAINSBOURG'S PINKIE. 9 x 12 in., convex glass, c. 1928. Mary Mecklenburg, Rt. 3, Howe, IN 46746. (219) 562-3992.

AUTHENTIC OLD COUNTRY STORE merchandise in excellent condition. Collector buys advertising signs, memora­bilias, journals, or related material. Pre­1920 items preferred. Also any items pertaining to Newburgh, NY. Will travel. (914) 561-9459.

PIPE ORGAN or any organ parts. Age & condition un­important. We are long on time, short on capital & want to (re)build an organ. Please send brief description & estimate of price. Jay & Gary Lickfeld, PO Box 5, Ridge Farm, IL 61870. (217) 247-2233, evenings.

ANSONIA "PATRICIA" or other figural clock, old lace curtains approx. 100 in. W. x 106 in. L. 4 pr. Victorian sterling repousse hollowware, matched pair kerosene wall bracket lamps, Victorian landscape paintings - new not signed. 4 gilt window valances, 56 in. W. Fancy Vic­torian drop-front secretary. Robert Cross, 112 W. Le­banon, Nashvile, TN 37223. (615) 327-8586.

EXP. BUSINESS MAN with capital desires experienced craftsman to form partnership to restore & rehab, prop­erty in Central IN. Dwight Addison, RR 3, Box 230-A, Greenfield, IN 46140.

ANTEBELLUM HOUSE located in any Southern state. Must have some acreage. Greely Revival or Southern Colonial with large pillars from ground level to top of house. Prefer curved staircases, high ceilings, several FF, central hallway. In good condition. Helen Weiss, PO Box 179, Thomau, TN 37323.

1910 CALENDAR wanted for our restored 1910 kitchen, either poster style or pages. Description & price? A. Thomason, 2950 Magnolia, Berkeley, CA 94705.

MODEL A OR T. tubeless tire with the holes in it. Any condition. Partial or fragments fine. Helen Kushnec Culb­hamber, 351 W. Harder Rd. No. 14, Hayward, CA 94544. (415) 785-5158.

BACK BAR, ornate, with or without front bar, 10 to 14 ft. W. Snooker table, turn-of-the-century, ornate, condition not important. Pair of antique barber chairs Large, ornate marble FP mantel. E.P. Couch, 1320 W. Snooker table, turn-of-the-centu­ry, ornate, 94544. (415) 785-5158.


GINGERBREAD TRIM, good condition. Sandi, RD 1, Box 289, Sligo, PA 15255. (814) 558-2630.

9TH ANNUAL ANTIQUES & Collectibles Show, June 30 (July 1, raindate), sponsored by Southold Restor­ations, Inc. in cooperation with the South Bend Park District, South Bend Park at Jefferson & St. Louis Blvd. Free admission & parking. Food available 10 am to 6 pm. South Bend, IN. (219) 234-3441.

HELIX DAYS in 19th-century Port Deposit, MD, August 25-26. Events include jazz arts & crafts fair, quilt show, antique cars, carriage & walking tours of Historic District, famous food by local cooks, cruise down Susquehanna River to Chesapeake Bay. Port De­posit Heritage, PO Box 101, Port Deposit, MD 21904. (301) 376-3866.

UNIVERSITY OF VT Graduate Program in Historic Preservation Summer Institute will offer Teaching History and the Humanities Through Architecture, July 16-27 (3 credits in education, art, or history) and the Architectural Conservation Workshop, June 18-22 (2 credits). UVM Summer Session, Grasse Mount, Burling­ton, VT 05405. (802) 656-2685.


 real estate

LOUISVILLE, KY - Metro area. The Haltzburg Mansion, restored Victorian home with 8 FP, 17 rooms, parquet flooring, antique chandeliers, leaded glass doors & win­dows. Mid-period country kitchen, 2 central heat & air units, new copper wiring & plumbing and 3 full baths. $189,900. (502) 283-3414.

SOUTHEASTERN NH — Near MA border. Pre-revolu­tionary house, 2 rooms plus entry & attic. Watering in one room, 2 FP, cabinet built into one of them. 4­ panel window above front door. Totally peg built. Smoke damaged — must be moved from property. Price negotiable. Martin Murray, 306 Aberdeen Terrace, Greens­boro, NC 27403. (919) 275-1805.

NEW CASTLE, DE — Historic District c. 1830 brick 3­ storey workman's house, end of row, 3 BR, 1 bath, 2­ FP, eat-in kitchen w/wood stove, fenced garden, on annual house & garden tour. Easy commute to Wilming­ton, Philadelphia. $84,100. G.R. Coleman 34 W. Fourth St, New Castle, DE 19720. (302) 322-6446.


TAPPANANNACK, VA — Turn-of-the-century farm-house, partially renovated. 7 rooms, 1 1/2 baths, heat pump, 1 1/2 acres w/fruit trees, grape vines, & out build­ings. (301) 730-9116.

PHILIPPI, WV — Remodeled 2 BR house, full basement, good garden, front & back porches, low utilities, walking distance to center of small college town. Good re­turn on investment. One hour to ski resorts. $28,600. H. Duckworth, 224 S. Maple St, Philippi, WV 26416. (304) 457-1883.

FLORA, IL — Turn-of-the-century 2-storey with base­ment. 7 rooms, 2 FP, large living room with wood­swing. This home has old charm & modern conveniences. Appliances & drapes stay. All work done, excellent con­dition. $80,000. (618) 234-2580.

**FREEPORT, LONG ISLAND, NY** - C. 1906 stucco Victorian Colonial, 4 BR, formal LR, DR, sun room, French doors, stained-glass windows, 2-car garage w/attic, 110 x 150 professionally landscaped, $136,000. Rose Henderson (516) 886-7536 or Bernadine Quinton (516) 223-8530.

**CONNECTICUT** - Dunmaston Greek Revival, Joseph Goffe House. 2-story & attic, hewn crestaum frame, 3 granite FP, separate oak floor, granite step stones & foundation stones. Call weekdays (203) 228-0624; evenings & weekends (203) 267-8542.

**MAPLEWOOD, NJ** - Victorian details will delight you and so will the convenient Village location. 4 FP, decorative wood floors, woodwork & country kitchen at beautiful entry, 6 BR, 2 porches, 2-car garage. $149,000. Burdorf Realtors, Short Hills, NJ (201) 376-3200.


**CHESAPEAKE CITY, MD** - Historic District. 1876 Victorian home & detached office building on Chesapeake & Delaware Canal. One hour to Baltimore and Philadelphia. Water view, 3 sides, water access, village commercial zoning. 4000+ sq. ft. house has all new systems. Phone from inventor/owner/architect $135,000. (301) 885-5955.

**RICHFIELD, WI** - 1/acre wooded lot within commuting distance to Milwaukee. An ideal setting for an architecturally designed vintage home. In area of fine homes, lakes, orchards, gardens, 4 BR, 3 1/2 baths, new kitchen, plumbing, wiring, very low gas & electric, 3 BR, walk-in FP. 10 acres. Stone/frame barn has FP in back, fruit trees, garden plot. Please call (218) 258-7313; 442-4850 after 7 pm. Dick & Linda Goffe (218) 258-7309 or (507) 273-9551.


**ELYRIA, OH** - COMMERCIAL SPACE in 110 year old building for food service, office, 2500 sq. ft. (1600+ sq. ft.) for people to develop own office space. Will lease long enough for leasee to receive Investment Tax Credits. Contact Thomas J. Fassett, PO Box 900, Elyria, OH 44036. (216) 323-5652; 933-4220.

**RICHMOND, KS** - Small town 1 1/2 hours to Kansas City, 15 minutes to the Hamptons & ocean beaches. 1 mile to Peconic Bay, 2 miles to Long Island Sound. Dentures arranged on request. Box 385, Laurel, NY 11958. (516) 258-4769.

**INNS & HISTORIC HOUSES**


**GANDALF HOUSE** - Victorian farmhouse in ground pool located in Long Island's wine country. 20 minutes to the Hamptons & ocean beaches. 1 mile to Peconic Bay, 2 miles to Long Island Sound. Denture arranged on request. Box 385, Laurel, NY 11958. (516) 258-4769.

**ENJOY LOS ANGELES in elegant Victorian splendor. Antiques, stained glass, nominated monument in historic district. Suites or singles, inexpensive luxurious. Conveniences to Museum of Fine Arts, Huntington Library, art museums, Los Angeles County Fair, Elystan Hall Inn, 1442 Kellam Ave., Los Angeles, CA 90026. (213) 259-5620.**

**RESOURCES**

**ARCHITECTURAL RESTORATION:** Architect-Builders offer a complete range of services from design to construction, as well as home inspections & consultation. All construction work is performed by skilled craftsmen & tradesmen to guarantee quality. References provided. Peter Michael Scaglione RA, 61 Jane St., New York, NY 10014. (212) 675-6372.

**SLATE & TILE ROOFING, custom copper work, metal fabrication, installation & repair of antiques, an antique.** W. W. Wilson, 102 W. 21st St., New York, NY 10011. (212) 250-1620.

**ARCHITECTURAL SERVICES** - Architect and builder provides complete services. 50 years experience in cabinet refinishing, window repairing, painting & restoration & maintenance. References from architects, contractors, the public. TROUBLE SHOOTER, architectural restoration. NJ area. (802) 388-2133.

**ARCHITECTURAL SERVICES** - Architect-Builder offers a complete range of services from design to construction, as well as home inspections & consultation. All construction work is performed by skilled craftsmen & tradesmen to guarantee quality. References provided. Peter Michael Scaglione RA, 61 Jane St., New York, NY 10014. (212) 675-6372.

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**OBJECTIONS TO RESTORATION SERVICES** - Architect-Builder offers a complete range of services from design to construction, as well as home inspections & consultation. All construction work is performed by skilled craftsmen & tradesmen to guarantee quality. References provided. Peter Michael Scaglione RA, 61 Jane St., New York, NY 10014. (212) 675-6372.

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Appropriate Old-House Kitchens

Finally, there's a kitchen-planning book that's really sympathetic to old houses. Maybe that's because the author, Sam Clark, is a professional cabinetmaker and an OJH subscriber. His book, The Motion-Minded Kitchen, surveys how to plan, design, and construct a kitchen. He wrote it specifically for homeowners, designers, carpenters — and anyone who wants an economical kitchen that's both efficient and appropriate.

The era of kitchen research ended 30 years ago. Since then, efficiency has come to be seen as something inherent in the kitchen and its equipment. Designing the kitchen has become synonymous with shopping, and even the best kitchen books & magazines have turned into catalogs. The result has been wildly expensive, badly designed kitchens. This book restores the design balance that has been lost over the years.

Sam Clark based his research on 19th- and early-20th-century studies of kitchen design, and his findings can be adapted to all old houses. The Motion-Minded Kitchen shows you how to lay out and organize your kitchen so it works best for you and your old house — without costing you a fortune.

To get The Motion-Minded Kitchen, just check the box on the Order Form or send $11.95 (includes fast UPS shipping) to The Old-House Bookshop 69A Seventh Ave., Brooklyn, NY 11217

Planning a kitchen? Order both at our special combination price of only $23.90!

What Color Should You Paint Your House?

Century Of Color Has The Answer.

Century Of Color is the most comprehensive and practical guide available to authentic, historically accurate, exterior paint colors. The book features 100 color plates of "plain" Victorian and vernacular Classic houses, as well as the expected showcase homes. All the color combinations emphasize the rich character of the architects' designs. There are also Affinity Charts, with 200 color combinations that are diverse enough to stimulate everyone's aesthetic taste. And, as a special bonus, Century Of Color comes with a large color chip card displaying the 40 colors of Sherwin-Williams' authentic paint line, Heritage Colors.

To order your copy of Century Of Color, just check the box on the Order Form, or send $15 postpaid to The Old-House Bookshop 69A Seventh Ave., Brooklyn, NY 11217
The Old-House Bookshop

The Motion-Minded Kitchen / Kitchen Cabinets

- THE MOTION-MINED KITCHEN — This book surveys how to design, plan, and create a kitchen that's both efficient & appropriate to your old house (without costing you a fortune). 146 pages. Softbound. $11.95.
- BUILDING YOUR OWN KITCHEN CABINETS — Ask do-it-yourselfer with basic carpentry skills can build kitchen cabinets, thanks to this book. You'll learn it all, from constructing & installing cabinets to estimating costs, buying hardware, selecting wood, etc. 144 pages. Softbound. $15.95.
- Both Books At Special Combination Price! — $23.90

- WALLPAPERS and FABRICS — These two books hold carefully screened, valuable information for those who are ready to decorate their homes. They list a range of sources for materials that are appropriate to the period of your old house. Wallpaper styles from 1700 to 1910 are represented; fabric styles from 1790 to 1900. Total 287 pages. Softbound. $21.90.
- THE AMERICAN HOUSE — Comprehensive guide to house styles, covering formal as well as folk building genres from the 17th century through contemporary vanguard architecture. A beautifully produced book with original renderings, this is both a style manual and visual treat. By Mary Mix Foley. 299 pages. Softbound. $18.95.

- THE OHJ COMPENDIUM — Collection of the most helpful articles from the OHJ's first 5 years of publication (from 1973 to 1977). 390 pages. Hardcover. $29.95.

- 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. $11.95.

- GAZEBOS — With this book, you can order plans for 7 pergolas-tuarbos, 13 trellises, 18 birdhouses & feeders, and 55 gazebos. It has dozens of design styles, from Victorian to Rustic, Asian to European to America. A treasure trove for do-it-yourselfers! 96 pages. Softbound. $9.95.


- 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 rare organs, as well as furniture, stenciling, and glazing. 255 pages. Hardcover. $19.95.

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The Old-House Journal Catalog is $11.95, but as an OHJ subscriber you can get it for only $9.95 (includes UPS shipping).
SUBSCRIBER Maudie Eastwood of Tillamook, Oregon, sent us these photographs. She says that this house is located in The Dalles, an area "notably involved in the restoration movement. It was born on the historic Oregon Trail, where local merchants became affluent through trade with the immigrants and through the flow of goods and gold (following the gold strikes of the 1860s and '70s). They left a legacy of impressive, carefully tended Victorian structures."

A CHARMING, two-family clapboarded house with Carpenter Gothic details has been reduced to, as Ms. Eastwood puts it, "a study in sterile aluminum. All the original and unusual architectural elements have been removed or successfully hidden. The double porches, an effective device against The Dalles' seasonal bake-oven temperatures, were walled in."

RIGHT NEXT DOOR to this houseboaty travesty is a handsomely restored Carpenter Gothic house. The remuddling is all the more unfortunate, situated as it is next to Victorian beauties in a restored area.

THE BAD fenestration, the aluminum overkill, the complete disregard for architectural character . . . everything suggests that "care" was never a real consideration for either the owner or the contractor.