The Queen Anne Parlor
by John Crosby Freeman

The QUEEN ANNE was many styles -- Aesthetic, Anglo-Japanese, plus a genial and generous combination of parts from various old styles. Consequently, the Queen Anne parlor of the 1870s and 1880s was an exotic treasure room: Moorish pottery; Turkey carpets and Islamic textiles; porcelains, fans, and screens from Japan, China, and Korea; things from Old England and Early America. I call the architects, illustrators, designers, and decorators who created this style the "Queen Anne Kids" because they were nearly all in their 30s and detested everything their parents had done. If they had a philosopher, it was Walter Pater, who coined the Aesthetic calling card: "Art for art's sake." He was an artistic Will Rogers who might have said, "I never met a style I didn't like."

cont'd on p. 195
Time for a Change
An Expanded OHJ

W E'VE MADE our decision: Instead of launching a new publication for owners of post-Victorian houses, we're going to expand the OHJ to be sure that all readers get all we have to offer.

AS OF THE Jan-Feb 1986 issue, OHJ will be bigger. OHJ will have a color cover, and (in part to pay for all this) OHJ will accept paid advertising for the first time.

THERE'S A LOT OF excitement around here! We've long wanted to run more detailed articles, and more illustrations, and more features, and more of your letters -- but our format was limiting. Our new plans call for not only new advertising pages but also extra editorial pages. We can use some of the great material that we just haven't had room for -- and we can continue our leadership as "the restoration bible."

HERE ARE some highlights: Advertising on the inside covers will pay for editorial on the outside. On the back, we're planning a new feature on vernacular houses. (Remuddling moves inside to the last page.) INSIDE, some pages will be regularly reserved for articles about restoring and decorating early 20th-century houses such as Bungalows, American Four-squares, Tudor Revival houses, and Colonial Revival styles. Not much else will change inside the issues -- except that more pages will be available. We'll continue to produce our own copy and print on warm ivory paper. Ads for appropriate restoration products and services will run in the front and back (but won't interrupt feature articles).

IS DEAR OLD OHJ finally going glitzy? Most decidedly not. Our reputation, which lives in the preservation field more than in the publishing business, is based on the practical techniques and we've-been-there feeling that you've always found in OHJ. It's what we do best; we won't change that.

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VICTORIANA expert John Burrows of J.R. Burrows & Co., Boston, and formerly of Bradbury & Bradbury Wallpapers, hopes to offer imported lace panels to OHJ readers by prior subscription. Here's his letter to us:

"I have just located a lace mill that makes Victorian lace panels of exquisite design and quality, and they are willing to run them in 12-foot and 15-foot lengths for me! The panels are 60" wide and 95% cotton/5% polyester."

A rare opportunity . . .

Lace Panels Available

"To run the longer lengths, I will need to order the panels in quantity, and the aid of the OHJ would be greatly appreciated. Many of your subscribers across the country have high ceilings and large windows; I am sure there is great interest in availability of long (and affordable) lace panels."

For more information about this opportunity, please send $1 (for mailing cost) to J.R. Burrows & Co., 25 Huntington Ave., Room 220, Boston, MA 02116.

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We are happy to accept editorial contributions to The Old-House Journal. Query letters that include an outline of the proposed article are preferred. All manuscripts will be reviewed, and returned if unacceptable. However, we cannot be responsible for non-receipt or loss — please keep copies of all materials sent.

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The Old-House Journal

November 1985

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[Address]

[City, State, Zip]

[Phone Number]

[Email Address]
We were idly reading the Sunday papers in bed when we found it. "10 room farmhouse, built 1790, 2 barns, 2-1/2 acres." It was located in our small New England town, Guilford, Connecticut. The asking price was almost affordable. To us, lovers of old houses, dreamers, and veterans of many a real-estate spiel ending with price quotations in the stratosphere, the tiny ad sounded fake. Three weeks later, one week before Christmas, we were the proud owners of an unheated, 18th-century farmhouse with peeling paint, a couple of post-and-beam barns, a few rotted chicken coops, and 2-1/2 acres of underbrush. Thus started our old-house adventure -- one that has taken all of our time and most of our money, but given us in return what we had long dreamed of: a beauty of an old house, restored by our own hands.

Our search had been a long one, though of varying intensity. Over the dozen years we lived in our first home, we looked at old houses now and again. As we learned to identify architectural styles, we became more and more intrigued with the idea of renovating a neglected old beauty.

I passed it off as a pipe dream. But when our babies turned into teenagers, we found ourselves sorely in need of more rooms. We started looking for a bigger house. In earnest. The newly intensified search was disappointing. Everything was so expensive or needed too much work. Occasionally, we would find something, but our low offers were rejected out of hand.

So, it was with some pessimism that we answered the ad on a grey December day. The owner, Eleanor, was waiting for us as we turned into the drive. Behind her loomed a weathered, two-storey, white clapboard farmhouse with a bad roof. Attached to one side were a one-storey ell, a carriage barn, and a shed. The front yard was ankle-deep in leaves from three ancient maples; out back, a hodgepodge of outbuildings led to the woods.

When we stepped into the cold entryway, we were greeted by the dank smell of a house unoccupied for many years. The paint was flaking off and the wallpaper tattered. Floors sagged and the plaster ceilings were cracked. Trapped squirrels had gnawed away a number of window mullions. Detritus covered the window sills and floors.

Still, by the time Eleanor had shown us the second or third room, it was obvious that beneath the grime and decay was the real thing: an elegant old house in all its faded glory. We were already falling in love with it.

Each of the five downstairs rooms had its own fireplace. The brickwork looked sound and the hearths were solid slabs of granite. The biggest fireplace, the one in the keeping room, incorporated a beehive bake oven. The smallest, a tiny shallow affair, was in a corner of the scullery room. The plain beauty of the mantels shone through the caked-on layers of paint. Above some of the mantels were built-in parson's cabinets.

Upstairs, there were sunny bedrooms, their original floor planks still handsome after decades of wear. The bathrooms had old-fashioned marble sinks and plumbing that looked serviceable enough. There was a big clawfoot bathtub. Despite the damage done to the windows, much of the original wavy and bubbled glass was still intact.

When we were finally shown the enormous, high-peaked attic, we saw that the massive post-and-beam framework of the house was in remarkably good shape. Handmade pegs held them together as tightly as the day they were pounded into place.

It dawned on us what a wonderful find we had! A tour of the outside encouraged us further. The 2-1/2-acre lot had a fine 19th-century post-and-beam barn in excellent shape, and the foundation of another old barn that had blown...
that had rotted out. The sills were the major problem. When we realized that many of them were partially deteriorated, my heart sank. Visions of a jacked-up house and huge expenditures flashed before me. Fortunately, they still had enough integrity to support the house, so Fred devised a simpler method to repair them. After supporting the floor joists with posts, he removed the damaged sections. Then, using lap-jointed 2x6s, tripled or quadrupled so their combined thickness equalled that of the old sills, he replaced the damaged parts, working along about ten feet at a time. Thus he avoided jacking up the whole structure and finished the job in only a few days.

THEN WE TACKLED the roofs of the ell and the carriage shed. We believe that this two-room structure actually isn’t an ell, but the first house on the property. The kind of lath used in this part is of the older, split-in-place type. The ell also has its own center chimney. A post-and-beam carriage barn had been added at a right angle to the ell. We decided to make it into a kitchen. But the roof leaked.

WE TORE OFF the old layers of roof. Most of the nailers, random planks, were fine, we decided to re-roof with cedar, reproducing the original roof. The difference in cost between cedar and asphalt was not as great as many people seem to believe. Aesthetically, there is no comparison. With the new roof in place, we started work inside the kitchen.

BY THEN, it was spring, especially welcome that year. Our first house finally sold. We paid off the bridge loan and moved in. Spring rushed into summer and as any New Englander knows, summers are short. We knew it was time to install a heating system.

HEATING AN OLD HOUSE must be one of the easiest ways to destroy antiquity and go broke at the same time. We finally decided that an oil-fired, recirculating hot-water system with baseboard radiators would be the least destructive and provide the best heat. We found a local heating company with a good reputation that agreed to do the job on a materials-plus-labor basis. The job was done efficiently and professionally in a couple of weeks and came to a couple of thousand dollars less than the cheapest estimate from a big-time contractor.

WHAT WOULD IT TAKE to make this place livable? Did we have the right stuff to carry off a project like this and not end up bankrupt, crazy, or divorced? Finally, we looked at each other and made an offer. Eleanor accepted our low price and agreed to provide bridge financing while we sold our other house. We gulped and signed the papers.

WE SPENT CHRISTMAS week in our parkas, scraping off layers of gluey paper with a steam er. It seems laughable now that we bothered with wallpaper when the place was falling down, but we had to do something. Anything. Just to get started was essential. WE BEGAN WITH the interior renovation, but it will probably be the last finished. After all, almost anyone can strip old wallpaper, scrape paint, patch plaster, and repaint. But for the real carpentry, you have to know what you are doing. We were fortunate to have a good friend and excellent carpenter, Fred Kroll, working for us. We worked only nights and weekends, but he worked every day and the renovation really began to move along. We were also lucky to have my father helping us. He had the experience and patience to do such things as rebuild our squirrel-gnawed windows using parts scavenged from other old windows.

THIS PAIR must have saved us thousands of dollars. They expertly shored up, scarfed, and replaced a number of the old posts and beams down in the hurricane of 1938. There were also a newer barn, a post-and-beam corn crib, a potting shed, chicken coops, tool sheds, and a stone smokehouse, all of which had been used by generations of farmers.

IT LOOKED LIKE the opportunity we’d searched for and dreamed of for so long. I quickly figured that the land value would be worth the asking price in a few short, inflationary years. Still we agonized. Our resources were limited and there were serious problems. The house had no heat, save the undampered fireplace, and no insulation. There was no kitchen except for a leaky shed with a mold-blackened refrigerator and grease-encrusted stove. We worried about rotted sills and faulty wiring. The plumbing looked OK, but who knew for sure? Some of the clapboards were rotted and the shingles curled up like big, black potato chips. Small wonder the house had long been on the market!

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THIS PAIR must have saved us thousands of dollars. They expertly shored up, scarfed, and replaced a number of the old posts and beams...
The carriage house was turned into a spacious kitchen. The Conlons made kitchen cabinets from the original oak-plank flooring.

because, in the absence of a vapor barrier, we were afraid the material would trap water and cause the framework to rot. Part of living in a home like ours, I'm convinced, is accepting that we will never win awards for energy efficiency. We are content if on cold days the water in the sink doesn't ice over.

WITH CARPENTRY and heating work underway, we turned to the monumental-looking job of painting the outside while the warm weather held. Here our maxim was that a paint job is only as good as its preparation. Any paint that had not peeled off was alligatored. To eliminate subcoat failure and to restore the crisp lines of the clapboards, we took the old paint off, down to the bare wood. In the process, we must have experimented with every known method of paint removal. We came to the conclusion that scraping and sanding, the old standbys, were the best solution.

WE USED A GOOD QUALITY oil-base flat paint over a thorough coat of well-dried oil primer. The results were spectacular. People would stop their cars to look at the farmhouse. We were very proud. Of course, what they could not tell from the road was that, like an old western movie set, it was a false front. Behind the gleaming facade were twelve rooms of peeled paint and cracked plaster.

AS FALL SLIPPED into winter, we started inside work again. By now, we had become experts at plaster repair. We found that patching plaster was easier to work with; regular plaster set up too fast for us amateurs. We soon had a number of walls and ceilings repaired and painted. It was beginning to look like home.

BY JANUARY, we had figured out how to heat a twelve-room, uninsulated, drafty New England farmhouse for less than $600 worth of oil: Buy a coal stove, close eleven rooms and live in the one with the stove. We moved the TV into that room and let the wind howl its worst. The bedrooms were a different story. We slept with parkas piled on the blankets and didn't get up to let the cat out.

WE WONDER what stories the house has to tell. We do know from a State of Connecticut Historical Commission survey that our house was owned in the early 1800s by a local shipwright, Eber S. Hotchkiss, who built his first vessel here. He may have been the builder, at least of the two-storey part. In any event, we're looking forward to tracing the history of our home. This may prove to be the most exciting part of our old-house adventure yet.
Casting Decorative Plaster
by John Mark Garrison

The supplies you'll need are few: plaster, water, materials for making the rubber mould, and a few other odds and ends that we'll mention as we go along. One of these is a "separator," or "parting agent": a slippery brush-on liquid that's usually required to keep the mould material from sticking to the model. There are several commercially available parting agents made specifically for this kind of work. Silicone in spray cans also works quite well, or, in a pinch, a little Ivory soap and water.

There are several kinds of rubber moulding materials available; most commonly used are either urethane or polysulfide rubbers, which come in a two-part formulation. They set into a flexible rubber when the parts are mixed. (See the list of suppliers on page 188 for more detailed information about these products.) Some mould materials are formulated in either a trowellable or brush-on consistency, so you can take moulds of an existing element that's in place on a wall or ceiling.

As for the plaster, it should be "moulding" or "casting" plaster, so called because of the fineness of its particles and the resultant fineness of detail it will reproduce. As we said back in the August '84 article, plaster of Paris, or gypsum, is capable of reproducing incredibly fine detail in casting. It's essential therefore that both the model and the mould be kept free from dirt and bits of dried plaster.

A Case Study

For our example, we've chosen a ceiling medallion in the Greek Revival Style. This ornament appears complicated, but it's actually made up of many smaller, repeating elements. These elements are cast separately and then assembled into the completed ornament.
THE MEDALLION is pictured at the top of page 186. You can see how the circular pieces at the center form a sort of abstracted seed pod of the flower. There are also two sizes of leaf radiating out from the center. The design is finalized with a flower or leaf ornament (proper name: "anthemion," derived from classical Greek ornament), and a small flower that fills the space between these outer pieces, completing the outer ring. To show the steps in casting, we'll concentrate on the larger, outer anthemion. This element has a long, stemlike piece that fits in between the large leaves.

How To Cast

THE FIRST STEP is to obtain the model, or original piece. Any plastering shop has a large number of such elements on hand in a variety of styles and sizes. Different ornaments can be composed by recombining or slightly modifying these elements. If you already have some pieces from an existing ornament, then you're way ahead of the game. If not, the model can be shaped in clay.

APPLY PARTING AGENT to the model and the background surface, so the rubber won't stick to them. Brush it on with a soft brush, working it up into a lather that reaches all the surfaces and recesses of the model. Once the piece has been thoroughly coated, remove the excess foam and soap with a dry brush. Examine the model to make sure that no bubbles or specks of dirt have adhered to it.

BEFORE POURING THE RUBBER, you'll have to build a wall around the model, to hold the liquid rubber until it cures. Master ornamental plasterer David Flaharty -- that's him in the photos -- uses strips of tin held together with small clamps. These handy devices can be expanded, contracted, or bent to any shape, depending on the size of the model; they're reusable, too. (Clay or small slats of wood can also be used for the wall.) If you use wood or sheet metal, you must seal the bottom edge of the wall with clay or plaster to keep the rubber from leaking out.

MIX ENOUGH RUBBER to cover the model completely -- about 1/8" to 1/4" above the model is sufficient. More than that, and the mould will only become stiffer, making the pieces more difficult to remove. David uses a urethane rubber that's mixed in equal parts by weight, but you should follow the directions for the product you have.

POUR THE RUBBER in a small, steady stream, so that any bubbles formed during the mixing will break on the way down. Applied this way, the rubber will also flow smoothly over the model, without trapping air in any of the crevices.

AFTER THE RUBBER has cured, remove the retaining wall and the plaster or clay around it. Lift the mould and model off the surface in one piece and flip it over, model by gently peeling back the rubber mould.

NOW YOU CAN CAST as many pieces as you want with the mould -- you won't even need to use a parting agent when casting new pieces from

After the rubber hardens, you have a flexible mould which is an exact reverse image of the model. The plaster poured into this mould will become an exact duplicate of the original piece.
Sources For Materials

THE THREE most commonly used rubber casting materials are polysulfides, polyurethanes, and silicones. Of these, polyurethanes are the most tear-resistant and the easiest to use. They come in a two-part formulation, mixed either 2:1 or 1:1 by weight. Working time ranges from 12 to 30 minutes, and the material sets in about 16 hours. Some polysulfides are useful when you must work on a model that is in place. Some of these products are formulated to be brushed on or, with additional thickeners, trowelled on.

IF YOU CANT FIND these materials locally, call or write one of the following companies:

MANUFACTURERS
Abatron, Inc.
141 Center Street
Gilberts, IL 60136
Adhesive Products Corp.
1660 Boone Avenue
Bronx, NY 10460
Industrial Plastic Supply
309 Canal Street
New York, NY 10013
Perma-Flex Mold Company
1919 Livingston Avenue
Columbus, OH 43209
Polytek Development Corp.
P.O. Box 384
Lebanon, NJ 08833
Smooth-On, Inc.
1000 Valley Road
Gillette, NJ 07933

SUPPLIERS
Baker & Collinson, Inc.
12000 Mt. Elliot Avenue
Detroit, MI 48212
D & B Moldmakers
5851 Southwest 23rd Street
Hollywood, FL 33023
Lance Gypsum & Lime Products
4225 West Ogden Avenue
Chicago, IL 60623
Read Plastics
12331 Wilkins Avenue
Rockville, MD 20852
Sculpture Associates
40 East 19th Street
New York, NY 10003
Sculpture House
38 East 30th Street
New York, NY 10016
Westwood Ceramic Supply
14400 Lomitas Avenue
City Of Industry, CA 91746

Before the plaster sets, the back of the cast piece must be leveled, or else it won't lie flat against the ceiling.

fresh plaster. Simply mix the plaster in a small bowl (a flexible plastic bowl is good because old batches of plaster can be left to dry and then just popped out); then pour it into the mould, making sure it reaches all surfaces. Pieces with long narrow parts, such as this one, can be reinforced by placing a small stick of wood in the wet plaster.

TO ENSURE that the plaster completely fills the mould, jiggle it and slap it gently on the table top; this also brings any air bubbles up to the surface. Before the plaster dries, level the back surface by scraping off the excess. Scrape small gouges into the surface to provide a keying action when the piece is applied to the ceiling.

ONCE THE PLASTER has set (after 15 minutes or so), remove it from the mould just as you did with the model. There's your finished piece, ready to be used in the medallion. Any ornaments in low relief can be made with this process.

FOR DEEPER PIECES, an additional back-up mould may be necessary. This extra, or "mother," mould is used around the rubber mould to keep it from bending out of shape when the plaster is poured into it. The mother mould is usually made of plaster itself. The photo at right shows the mould used to cast the deep central element of the flower, together with its mother mould. Notice the "undercuts," or flaring parts at the top of the cast piece. When casting such pieces, remove them from the mould carefully, or else they'll break.

the finished anthemion
Top Left: David Flaharty transfers the layout of the medallion to the ceiling. This medallion is designed for an electrical chandelier, and an electrician has already pulled wires for it.

Top Right: To back of the first piece, David applies plaster that will serve as a glue, holding it fast to the ceiling. (Only very large pieces would need the extra support of nails or screws.) Note the scratches on the back of the piece; they'll make for a stronger bond once the piece is set in place.

Bottom Left: With the piece attached to the ceiling, David can begin applying the large leaves of the ornament. You can see that the ceiling has been marked for the placement of the leaves, and its surface scratched for tight bonding. As David works, he has to be sure to clean up excess plaster after each piece is applied. With that little brush, he keeps both the ceiling and the pieces damp throughout the installation. (If the surfaces are too dry, they'll absorb too much water from the plaster 'glue,' weakening the strength of the adhesion.)

Bottom Right: After the leaves are in place, David can insert each anthemion.

Left: The piece is now 75% complete; it lacks only the inner leaves and a few of the outer flowers.

The centerpiece used in this article was made for the Greek Revival Room of New York's Metropolitan Museum of Art. Our thanks to the Museum for allowing us to photograph the installation, and to David Flaharty for his generous help in the preparation of this article.

You should now have a pretty good idea of how it's done. Imagine the possibilities! Just one word of warning: If you want to try this in your own home, by all means have fun when you do it -- exuberant ornament like this should be a joy. But it's also a cultivated taste, and so you should educate your eye by looking around at good examples before you plunge ahead with your own design. And remember our motto: "To thine own style be true." Not only period style, but also ceiling height, room proportions, and degree of formality all play an important role in the design of ornament in general -- and a ceiling centerpiece in particular. A Georgian centerpiece in a Bungalow dining room would probably make both the room and the centerpiece look ridiculous.

November 1985 189 The Old-House Journal
We discussed the techniques for repairing a deteriorated or damaged cornice in the August/September 1985 OHJ. In this article, we'll assume that you want to replace a wooden cornice that's either missing or so deteriorated that it can't be repaired -- which means building a cornice from scratch. Of course no two cornices are exactly alike, but, when building any cornice, you'll have to duplicate the details and proportions of the original design; build up a decorative bracket; and weatherproof the cornice.

Missing cornices were removed because previous owners of the house didn't want to invest in having them fixed. Yours may have been removed for structural reasons, however, so don't just assume you can hang a several-hundred-pound cornice -- your facade may not be able to support it. (In an upcoming issue we'll examine the methods -- and special precautions -- of cornice installation.)

In the late 1800s and early 1900s, wooden cornices were built in place. Today, cornice specialists like Mike Pangia often prefer to build a cornice in the shop, and then attach it to the building. There are several advantages to building a wood cornice in a shop:

- **EASIER & FASTER ASSEMBLY** -- In the shop, you have access to all sides of a cornice, so you can drive screws from the back. Production and test fitting of pieces proceeds quickly and orderly with shop tools nearby. Gluing and clamping a cornice is also easier.

- **LESS TIME SPENT ON SCAFFOLD** -- Not only is it safer to build the cornice in a shop, but scaffold rental costs are greatly reduced, too. No time is wasted climbing up and down the scaffold.

- **CLIMATE CONTROL** -- A shop project won't be delayed by rain; unprimed pieces won't get wet. There will be no drastic changes in temperature and humidity to interfere with the curing of glued joints.

- **GREATER STRUCTURAL INTEGRITY** -- In a shop the cornice is built as a single unit, so every piece can add to its overall strength and stability. For example, decorative brackets and consoles used to be toe-nailed onto a cornice; they did nothing but look good and add weight. When a cornice is built in a shop, the bracket can be screwed tight to the frame above it, and to the backboard behind it. The brackets of this cornice will act as trusses supporting the cornice framework.

Albeit easier to construct, a shop-built cornice must withstand the stresses of being hoisted into place, and so it has to be sturdier (and heavier) than a site-built cornice. The original spike board and the wall on which the cornice is to be mounted might not be strong enough to hold the new cornice (more on this in a future article).

**Planning The Design**

Building and installing a large wooden cornice is an expensive and time-consuming project, so you'd better be sure you'll be happy with the design, decoration, and proportions of the finished cornice before you buy any materials. Do your homework; planning the design and developing working drawings are the most critical aspects of cornice construction.

Here are some ways to figure out what your original cornice looked like:

- **TRY TO FIND** old photographs of your building. The building records department in town hall or your local historical society are good places to check.

- **LOOK AT CORNICES** on nearby buildings that are similar to yours. If you see the same cornice on several buildings (a common occurrence), chances are your cornice looked like the "standard" model in your area. This is especially true with row houses; the row was built with identical cornices. Even if the buildings adjacent to yours no longer have their cornices, it's most appropriate to match the original row.

- **LOOK FOR PAINT** (or dirt) lines on your building, which outline the edges of the missing cornice -- "ghosts" can provide valuable clues about the shape of the original cornice.

- **IS THERE** anything left of the old cornice? You can often figure out what the cornice looked like by examining the skeletal remains.

Once you know what your old cornice looked like, you'll need to develop a set of working drawings for the new cornice. Working drawings show the dimensions, profiles, locations, and spacings of all the pieces of the cornice. Drawings reassure you when you think you're
building the cornice too big — it's easy to be fooled by the seemingly gigantic proportions of a cornice, because it looks much larger in a workshop than when it's crowning a building. Designs laid out in working drawings can be carefully studied, permitting modifications to produce assemblies that are more efficient; stronger, lighter, more weather resistant, and less expensive. A good set of drawings will avoid costly errors and provide a valuable record for future repairs.

Test Fit & Mark Backboards
Before Dowelling & Gluing

UNLESS YOU'RE EXTREMELY confident in your ability, you should have an architect, master carpenter, or cornice specialist develop the working drawings -- you'll get a better set of drawings from a design professional than you could do yourself as a novice. Realize that even experienced restoration architects will have to do some homework and field analysis to arrive at an appropriate design. If a cornice specialist is involved, he or she should work closely with the architect to insure that the talent and experience of both are reflected in the final design.

Building The Backboard

THE BACKBOARD is the rigid foundation onto which all the other parts of the cornice are fastened. The backboard spans the width of the cornice. It must be straight, true, and strong.

THE BEST LUMBER for a backboard is 5/4"-x-6" fir floor decking. This material is less prone to warping than lighter stock; it's also available in longer lengths, reducing the number of joints. If it's unavailable, 1-1/2"-x-6" common fir with factory-milled tongue-and-groove joints can be used. For smaller cornices, 1"-x-6" boards with edge-to-edge joints may be adequate. Avoid boards that have loose knots, knots along the edges, splits, checks, or warps. The backboard is an important part of the cornice, and these defects will reduce its strength.

DON'T USE PLYWOOD for a backboard. Even the best grade of plywood will "jag" over a period of time. The backboard will require more vertical joints with the standard 8-ft. lengths of plywood, reducing overall strength. And if some future owner of the house doesn't properly maintain a plywood cornice, the eventual repairs will be more difficult. Solid lumber can be patched, consolidated, and filled, but once plywood starts to separate, there is little hope for in-place repairs.

LAY THE BOARDS out in the "cup-up/cup-down" pattern and stagger the joints. Clamp the boards together and test for fit, then rearrange or replace the boards as necessary to get a straight, true surface. Keep in mind that while alternating grain, you also want the best side of the boards facing out. Mark the faces of the boards (as illustrated at left) so you can duplicate the layout when you glue up the boards. Don't put any vertical joints within about 18 inches of the end of the backboard; you're going to square off the ends of the backboard after you've glued it up, and you don't want very short pieces at the ends.

ONCE YOU'RE SATISFIED with the fit and layout, it's time to dowel and glue-up the boards. With the boards temporarily clamped together, mark the positions where the dowels will go. The dowels should be placed 12" on center and about 2" from the ends of the boards. Drill the holes just a little deeper than half the length of the dowel, so the dowels can extend almost equally into each board and the boards can come flush together. A dowel jig and a drill stop are a great help at this stage.

WITH DOWEL HOLES drilled, you're ready to glue. Check to be certain you drilled each dowel hole. You can apply all the glue at once if you lay the boards up as illustrated, but beware: The glue sets up quickly, so be sure you're completely prepared before mixing. Use a waterproof adhesive such as Weldwood Phenol Rosocinol. Apply the glue, insert the dowels, and clamp the boards together. Be certain to place the clamps on alternate sides of the boards to prevent warping. Leave the backboard lying flat in a warm (70 degrees F.) room for 24 hours.

AFTER THE GLUE has dried, cut the excess length off the glued-up backboard. Be especially careful to get a square cut, so the endboards will be plumb when you attach them. Keep in mind the thickness of the endboards when making your final cut (i.e., your backboard length will be slightly shorter than the final cornice).

THE ENDBOARDS should be made of the same material as the rest of the backboard. They are attached to the rest of the backboard with dowels and waterproof glue. The endboards can
THE INTERIOR FRAMING of the cornice is made up of a series of box frames. Box frames are simply 2x3s or 2x4s, glued and screwed together using an overlap joint. The boxes have a 2"-thick diagonal brace glued and screwed in place. The upper horizontal member of each box is sometimes made from a 2x6 to allow a taper cut at the top of the frame. This cut lets the cornice roof slant back to the roof of the building.

THE BOX FRAMES are fastened to the backboard from the back with long screws and water-resistant glue. The box frames must be placed so that the low end of the diagonal brace is toward the backboard. This makes the frame more resistant to a downward load (like snow, swing-stage scaffolding, or years of plain old gravity). Also, be sure that the box frames at the ends of the cornice have the diagonal brace attached toward the inside of the cornice -- otherwise, you won't be able to cover the ends of the frame.

SPACING OF THE FRAMES should be sixteen inches on center. Consider where the "decorative" brackets will be located when spacing the box frames. The bracket will play a more important structural role, giving firmer support to the lookout assembly, if you planned ahead so that one of the box frames is above it. (This may require a slightly altered spacing of the box frames.)

ALL THIS FRAMING goes a lot faster if you use drywall screws driven by an electric screw gun or an industrial-strength drill. Don't leave any drywall screws exposed to the weather, or they'll eventually rust.

WITH THE BOX FRAMES in place, sheathe the lookout frame with 1" lumber. Be careful to keep the frames aligned when you apply the first boards. If you cut the bottom sheathing to a width about 1/8 inch short of the front piece, you'll be leaving a small gap under the lip, allowing for ventilation. Screen this gap from the inside with brass screening.

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Building Brackets

Designing and building decorative brackets is a craft in itself. Some brackets are simple, undecorated diagonal supports. Others can be highly complex, and loaded with carved, sawn, and turned ornamental details. A cornice console or bracket may contain carved sections, but the entire piece usually isn't carved. Most brackets are simply built-up from multiple layers of wood, a process that involves simple carpentry and produces a long-wearing piece. Built-up brackets aren't as prone to splitting as brackets carved from a single piece of wood.

The first step is to find a bracket to copy, which fits the style and size you need. (It's more appropriate to duplicate a design than to create your own.) When you find a bracket appropriate for your cornice, you can duplicate its details in one of two ways:

1. Carefully measure the height and width of the piece you want to duplicate, then take a slide photograph of the piece, making certain the lens is exactly perpendicular to the object. Project the slide onto a sheet of white poster board, making sure the image is the same size as the actual object (check it against your earlier measurements). Trace the details onto the poster board, and there's your pattern.

2. Tape a piece of paper (a brown paper bag works well) against the side of the bracket. Burnish the design onto the paper by forcefully rubbing a small piece of wood against the scrollwork. A crayon or piece of chalk may also be used to burnish the design onto the paper. Remove the paper and touch up the details. Measure the bracket to double check your tracings.

Either way, once you have a drawing of the side of the bracket, trace it onto a piece of masonite or 1/4" plywood. Cut the pattern out and clean up the edges. Now you have a template from which you can duplicate numerous bracket ends. The scrollwork may have to be up to 1-1/2" thick on some cornices.

The decorative scrollwork will be applied with adhesive to the inner layers, or "side plates" of the bracket. Construction of the side plates varies depending on the size and style of the bracket. Generally, though, they can be fashioned from two pieces of 5/4" stock separated by a couple of spacer blocks made from 2x3 or 2x4 scrap. The front of these boards are cut to match the forward edge of the decorative scrollwork. Again, if you make a template, you'll greatly hasten the process of reproducing numerous pieces.

Cove or other appropriate mouldings can be used to crown the top of the bracket. Combining quarter round and cove moulding makes a nice classical design. The face of a bracket can be built in a number of different ways. It may have a ribbed appearance if built from many small overlapping pieces of lumber; it may have intricate detail if it's a synthetic cast of a salvaged bracket or a single hand-carved bracket; it may be a simple kerfed piece of lumber. Wherever possible, the face of the bracket should either be removable or applied after installation, so that the backboard can be screwed into the facade without marring the surface of the finished cornice. A large hollow bracket should be ventilated.
Finishing

All screw holes, nail holes, and cracks or checks in the wood should be filled with a quality wood filler. Latex fillers will fail within a few years, but epoxy fillers will last longer and are easier to tool. Marine sealants are also good for this application. Narrow joints between elements should be sealed with a suitable exterior caulk. Do not leave fillers and caulks in globs around holes and joints; they should be tooled so they'll shed water.

Two workmen are attaching decorative brackets and modillions to a cornice being built in Michael Pangia's shop.

Incised carvings and other decorative work can now be added. Many brackets have decorative turnings like pendants hanging down from the scrollwork. These can be reproduced on a lathe after you've carefully measured and traced them onto paper with a contour gauge.

Brackets and other projecting pieces should be treated with a water repellent before installation. All parts of a cornice should be back primed prior to assembly.

Mouldings

The large mouldings for a large new cornice (crown moulding, foot moulding) will probably have to be custom-cut or built up from smaller stock mouldings; there are no modern companies churning out quantities of large stock mouldings. Having large mouldings custom-milled can get fairly expensive. Start-up costs are the problem -- you'll have to pay for producing the knives. Before you call the lumber mill, check with the millwork suppliers listed in the OJH Catalog. New reproduction mouldings are being introduced all the time.

Smaller cornices can be crowned with available stock, however. You may be able to find mouldings up to 8" wide in 16' lengths. Make up longer lengths by gluing and dowelling the shorter lengths together with a scarf joint.

A proper paint job is essential for cornice longevity. If it's well designed and maintained, a shop-built cornice should outlast the building to which it's attached.

After the fillers and sealants have cured, the cornice can be painted with an alkyd-based exterior wood primer from a major manufacturer, then topcoated with two coats of a compatible paint. (Use primer and topcoat from the same manufacturer.) High-gloss paints -- either alkyd or latex -- weather slightly better than semi-gloss or flat paints, and give the cornice a well-maintained look.

Some Cornice-Building Tips

- Plan your project so that you build the smallest parts and assemblies first. There's no point in having a 20-ft.-long backboard cluttering your shop months before you're ready to assemble the cornice. For the same reason, order only the lumber you'll need for the next two or three work sessions.
- Wipe off excess glue immediately after clamping. The glue is water soluble while still wet, but once it sets, it's nearly impossible to remove.

Article illustrated by Larry Jones.

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We wish to thank Michael D. Pangia for his technical assistance. Mr. Pangia, a cornice specialist in Brooklyn, N.Y., developed many of the procedures described in this article. Readers interested in further information are invited to write or call Mike at:

Michael D. Pangia & Co., Inc.
63 Wyckoff Street. Dept. OJH
Brooklyn, NY 11201
(718) 875-0800
IT IS PROBABLY easier to decorate a parlor in Queen Anne than any other style. Although museums are paying outrageous prices for the best Aesthetic pieces, there is enough good, but common, Queen Anne left. Prices are reasonable because dealers don't like it. But you don't need original Queen Anne antiques. You can opt for the oriental version of Queen Anne. A visit to your local import shop will yield bamboo and rattan furniture, plus Japanese fans and ceramics. New oriental textiles for floors, doors, windows, and cushions complete your picture. Or start with some Colonial Revival things or some Windsor chairs or other antiques — as long as they are not Greek or Gothic Revival or French. Let circumstance, your own taste, and the design principles that follow be your guide. In describing the Queen Anne parlor, I have tried to let the Queen Anne Kids speak for themselves.

PROPER VICTORIAN PARLORS (the overstuffed type of the 1860s) were ridiculed in the writings of the Queen Anne Kids. Rhoda & Agnes Garrett — the first professional women interior decorators — called mid-Victorian floral carpets things "whereupon the whole contents of a conservatory have been upset." Constance Harrison in her Woman's Handiwork in Modern Houses (1881) shuddered at "florid mirror frames, rosewood furniture with marble tops, and fern-lea leaf wallpaper."

TO HAVE A MODERN Queen Anne parlor, according to Clarence Cook's The House Beautiful (1878), you should avoid "large pieces of furniture and large spaces of wall or drapery; nothing should dominate a room; accents should be small."

THE BASIC DECORATION for late Victorian parlors was Queen Anne works of art, e.g., art pottery, art embroidery, art tiles, art furniture, artistic wallpaper, etc. As decorators, the Queen Anne Kids thought and talked like painters — especially when it came to colors. For example, Constance Harrison enthused about the colors used by Louis Comfort Tiffany, both in his glass and in complete interiors. She admired fabrics "dyed in tone of color to delight the eye of an impressionist"; stamped leathers of "fiery copper, the golden luster of Moorish pottery, and melting pomegranate blended to produce the effect of clouds at sunset."

FURNITURE FOR THE QUEEN ANNE PARLOR, said Harrison, is "successor to the more ponderous 'Eastlake' and is made of mahogany, cherry, walnut, or ebonized cherry." It is "elegant shapes, with many panels, carved balustrades to finish tops and edges, and bevelled glass abeam in doors." Get rid of upholstery and stuffing, thundered Clarence Cook. Substitute bolsters, cushions, and pillows. Seating with rush or cane was also admired, as was wicker and rattan, oriental bamboo furniture, or an orientalizing stick style in ebonized wood. That was the new stuff.

AS FOR THE OLD, the Queen Anne era begins what we now call "flea market" decorating. Some of the Queen Anne parlors look like the junk shops and curiosity shops from which much of the furniture, pottery, and textiles came. Not only were they looking for "donkey-bags of the East" to convert into luxurious drawing-room easy chairs, but also "Old Colony" and "Revolutionary" American furniture of the 17th and 18th centuries. "There was style in those days," sighed Cook. During this First Colonial Revival bull market, grandparents with old American furniture in their attics became very popular!
This elegant 1882 parlor, with its sumptuous combination of textures, patterns, and materials, is a visual guide to decorating in the Queen Anne style. On the walls, a rich sunflower-and-pomegranate frieze is placed over a restrained geometric wallpaper. The massive yet delicate mantel has art tiles surrounding the firebox, which contains Aesthetic Movement sunflower andirons. Oriental ceramics embellish the mantel top, niches, and the paneled-door mantel cabinets. Window drapes with horizontal banding hang from rings held on stout brass poles. Behind the drape on the right, the viewer gets a tantalizing glimpse of an Adamesque fanlight surmounted by a picturesque sunburst art-glass panel. The fan motif is echoed in the panel over the mantel mirror. A Japanese print hangs on the wall, and in the window bay, an oriental vase sits atop a delicate Japanese-style stand. Candles adorn the mantel shelf and wall sconce—proclaiming that this modern style has its roots firmly in the past.

The term “parlor” was used by late Victorian traditionalists who preferred the old French-derived term meaning a place to parley. Others favored the Anglo term “drawing room”—a place to withdraw after dinner. Still others with literary inclinations scattered a few books on the shelves and called it a “library.” Advanced thinkers referred to the chamber as a “living room.”
In floors, oriental carpets were preferred. Harrison liked "small, blended geometric patterns" in blue & crimson or green & brown. Cook advised against several small rugs because they gave the floor a patchy look, destroyed the room's unity, and tended to trip children and old folks. He preferred a large rug covering the floor up to the large furniture at the wall.

Voluminous curtains and drapes, province of the enemy upholsterers, were despised as much as floral carpets for many of the same reasons: too important, too expensive, too tough to remove for cleaning. In addition, heavy window drapery blocked the window mouldings and view. "The only sensible way to support curtains is by rings running on a brass rod," said Cook. Do away with the old cornices, valance or lambrequin, fringes, borders and tie-backs. Because vertical stripes get lost in the folds, curtains were designed in horizontal bands and hung straight to emphasize the flow of the fabric.

Doors were deadly because they were dull, ate up floor area, and broke spatial flows. When stuck with a working door, decorate its panels, said the Queen Anne Kids. Otherwise, take it off, drape stuff on a rod with rings, and call it a portiere. (Curtain design principles also applied to portieres -- but a portiere should not be a copy of the curtains.) Bits of old oriental rugs, carpets, or shawls were often adapted to portieres, bringing "to the senses a waft from far Cathay." Portiere rods were placed a few inches from the top of the door frame to let in light and provide a magic glimpse beyond. The rod should not only be strong enough but also look strong enough.

Wooden mantels with mantel cabinets or chimney mirrors echoing Chippendale or the Brothers Adam were specified by the Queen Anne Kids. In addition to mantel shelving, there were hanging cabinets on the walls and rows of shelves above doors and windows. "Chinamania" filled these shelves with exotic pottery and porcelain, along with oriental fans and other curious bric-a-brac. If you were stuck with an old-fashioned marbleized slate or white mantel, you'd have to cover it up as best you could. Harrison advised putting a board on the mantel shelf and attaching a valance of "maroon cotton velvet edged with crewel fringe."

Screens were the primary means by which parlor space was organized. Screens, as well as furniture, were often thrown across corners. "Corners are a mistake," Cook declared, "seldom any good is gotten out of them."

Longing to make your own Queen Anne parlor? Decorative freedom is heady stuff. You can be timid or bold. Make a stage set, or artist's studio, or bohemian den; make a tea-room fit for Prince Edward or a Lily Langtry salon. Most of all, have fun: The Queen Anne style is delightful entertainment.

This 1878 illustration shows the Queen Anne style at its most nostalgic: antiques mingling cheerfully with new furnishings. In front of the art-tiled fireplace, our hostess pours from an old Adamesque tea service. On the floor, an oriental rug overlays a larger, geometric-patterned rug; the furniture is light and ebonized. Queen Anne candlepower has banished gaslights. The wall is wainscotted, covered with oriental porcelains and fans, and features three old mirrors from a curiosity shop.
At Restoration Products
by Larry Jones

GUESS WHAT'S JUST AROUND THE CORNER?

The Christmas Store

Gerlachs of Lecha has the most extensive collection of reproduction Victorian Christmas decorations we've ever seen; what follows is just a sampling.

Fifty different shapes of glass figural light covers, from animals to houses to Santa himself; they come with rubber grommets so you can slip them over the miniature light bulbs that adorn your tree or home ($3 ppd.).

Victorian Rocking Horse

Nathan Lanni of Sacramento produces the kind of holiday gift you'll want to keep long after your children outgrow it: handmade wooden rocking horses that are exact reproductions of an 1830s model. Nathan builds them in his home shop, using the construction techniques traditionally employed for 19th-century rocking horses and carousel horses. He takes no shortcuts in the quality of his materials: red-oak rockers, solid-pine body, natural horse-hair mane and tail, glass eyes — there's even a real leather saddle & bridle. The horses are painted with 4 coats of (antiqued) baltic blue, carriage red, white, buckskin tan, brown, or black. (Clear finishes or other colors are available on request.) The rockers come stained a deep mahogany or painted red, yellow, or blue, with a clear finish (either glossy or satin).

A smaller rocking horse is designed for children ages 1 through 6; it's 48 in. long and 30 in. high, and sells for $425 ppd. The larger horse, for children 5 and up, is 66 in. long and 40 in. high, and costs $525 ppd. For Christmas delivery, contact Nathan early at Victorian Rocking Horse Works, Dept. OHJ, 4316 Vulcan Drive, Sacramento, CA 95825. (916) 483-9313.

Window Candles

These window-sill lights, hand-crafted in iron and tin, can add a warm, festive look to the windows of your old house. Fifteen different farm-animal designs are available; there's also one shaped like an angel. Each light has a 4-watt electric candle and a beeswax or white sleeve. They sell for $27 each plus $4 shipping from Hurley Patentee Lighting, Dept. OHJ, R.D. 7, Box 98A, Kingston, NY 12401. (914) 331-5414.

Great Screwdriver

Once this screwdriver is in your toolbox, you'll probably never want to use anything else. It has a reversible tip giving two sizes of slot blades. Remove the shaft, and on the other end is another reversible tip with two Phillips blades. At the opposite end of the Tenite handle is a stubby handle that pulls off, allowing you to get into tight spots. You can buy it for $16.95 plus $3.45 shipping (and remember to ask for a free catalog) from Brookstone Company, Dept. OHJ, 757 Vose Farm Rd., Peterborough, NH 03458. (603) 924-7181.

Cast-Iron Firebacks

The Halley's Comet Fireback is the ultimate fireplace accessory as well as most unusual gift. This limited-edition, extra-heavy casting commemorates the comet's crossing of the celestial equator (which will be on New Year's Eve 1985). The fireback protects firebrick and radiates additional heat out into the room; it weighs 56 lbs., measures 19½ in. x 21½ in., and sells for $168 ppd. For a free brochure (or the $2 catalog) write Pennsylvania Firebacks, Dept. OHJ, 1011 E. Washington Lane, Philadelphia, PA 19138. (215) 843-7491.

This hand-painted, museum quality, iron Christmas-tree stand, made from original 1908 moulds, is available in limited numbers from Gerlachs of Lecha.
Owl Andirons

Made in 19th-century moulds, these cast-iron owl andirons have glass eyes that will reflect the glow of a cozy fire. A 13-in.-high pair sells for $37.95 ppd.; a heavier, 14-in. pair costs $49.94 ppd. Also there are cat andirons (with green glass eyes), Hessian Soldier andirons, andirons suitable for bungalows, Dutch oven doors, and loads of other fireplace equipment. For a catalog, send $1 to Lemee's Fireplace Equipment, Dept. OHJ, 815 Bedford Street, Bridgewater, MA 02324. (617) 697-2672.

Lilliputian Stoves

Here's a wonderful line of period-style, cast-iron stoves, tiny but highly functional, which would be equally at home in your restored wooden boat or camp cottage. The rugged little Fisherman stoves are available in the following models: Gift (burns wood, oil, or coal); Little Cod (wood or oil); and Sardine (wood only). The handsome Sardine measures 12 in. x 11 in., weighs 28 lbs., and costs $82 (Canadian) plus shipping. You can also get the Atlantic, an especially popular and useful single-oven stove. It has tightly securing doors; a large, heavily lined, cast-iron firebox; & a protective rail around the top. It burns wood, oil, or coal, and comes in 4 sizes: The smallest is 20 in. x 15 in. x 21 in. high; the largest is 35 in. x 30 in. x 32 in. high. Prices range from $302 to $992 (Canadian) plus shipping. For more information, send for a free brochure from Lunenburg Foundry & Engineering Ltd., Dept. OHJ, Lunenburg, Nova Scotia, Canada B0J 2C0. (902) 634-8827.

Goose Feather Tree

The tradition of brightening the house with handmade, goose-feather Christmas trees dates back to the 1870s — Sears catalogs of the early 1900s listed a variety of them. They're still available, now larger and stronger with wire limbs and a wooden dowel trunk (and their feathers are treated with fire-retardant dye). Like the originals, these trees have tiers of limbs for displaying candles, ornaments, and other decorations; they come with 3, 4, or 5 tiers, and range in height from 2 to 3 feet. Prices run from $37.50 to $110 (plus shipping).

Christmas Tree Stand

Want your Christmas tree to have a real period touch — at a reasonable price? Here's a German, antique-style, cast-iron or cast-aluminum tree stand that'll have you singing "O Tannenbaum" this holiday season! You can also get an Art Deco stand, another design that holds a gallon of water — 6 models in all, priced from $10.90 to $29.85 (plus shipping). Send for a free color flyer from Black Forest Imports Corp., Dept. OHJ, 325 Redmond Rd., S. Orange, NJ 07079. (201) 762-4634.

Homestead Hints

Does Mother Nature undo all your restoration work on your house & garden? Rejoice! Homestead Hints for the Home, Garden, & Household probably has the answers to your problems. Don Berg, a New York architect (& owner of a rapidly deteriorating homestead), scoured hundreds of late-19th-century volumes for long-lost hints that can help today's old-house owners. This 112-page, soft-cover book has 192 of the best hints, illustrated with old woodcuts. It's $5.50 plus $1.50 postage. (You get a money-back guarantee plus a free copy of their latest catalog.) Contact Antiquity Reprints, Dept. OHJ, P.O. Box 370, Rockville Center, NY 11571. (516) 766-5585.

After-Holiday Cleanup

It looks like a Super Chief Locomotive but it's a fully restored Electrolux vacuum cleaner. This slide-along cruiser, common about twenty years ago, has been equipped with new bearings, cord, gaskets, handle, hose, and whatever else was needed to make it function like new. And with all its outside parts rechromed, this classic even looks new. The cleaning head has been reconditioned, with its original, flip-over, rug-and-floor brush. A dusting brush, crevice tool, & upholstery tool give you all the attachments you need to battle the most insidious dirt in your home or shop. Send for information and a free catalog from Vermont Country Store, Dept. OHJ, 531 Main Street, Weston, VT 05161. (802) 362-2400.

Send $2 for a Christmas catalog from Christmas Treasures, Dept. OHJ, P.O. Box 53 HJ, Dewitt, NY 13214.
MEETINGS & EVENTS


THOMASVILLE, GA, Christmas Candlelight Tour, Dec. 14, 6:30 - 9:00. 8 Victorian homes are featured. Entertainment and refreshments. Tickets: $3, adults; $5.00, children. Thomas County Historical Society, PO Box 1922, Thomasville, GA 31799. (912) 236-7664.


5TH ANNUAL Candlelight Tour of Homes featuring 8 restored Victorian Grant Park homes, Dec. 6 & 7, 6:00 to 10:00. Tickets $5 in advance, $5 at the door. 501 Grant St. SE, Atlanta GA 30312. (404) 523-6923.

SHORT COURSES. National Preservation Institute. 5 courses, presented by experts, will deal with basics of historic preservation, the Victorian house in America, and architectural photography. For more information: National Preservation Institute, PO Box 1702, Alexandria, VA 22313. (703) 549-3934; 455-4566.

FOR SALE

ROSEWOOD SQUARE PIANO, immense, 1876 Decker Bros., ornate carving on curved legs and harp. Completely restored including full set of new strings, all action & damping mechanisms. Museum quality, needs to be showcased in large Victorian setting. Selling at less than restoration cost $2,400. Arnold Burkart, 704 E. Jenson, Madison, WI 53703. (608) 257-5739.

PAIR OF EARLY VICTORIAN walnut gentlemen's 4-leaf glass-top tables, good cond. Needs to be refinished to be show-caa^ In large Victorian setting. Selling at less than restoration cost $2,400. Arnold Burkart, 704 E. Jenson, Madison, WI 53703. (608) 257-5739.


WOOD STORM DOORS w/windows. Exc. cond. First is 37.5 x 81 in., inset has 8 panels, 7/8 in. M x 56 in. Second is 37 in. x 5/8 in., inset has 8 panels, 17/16 in. M x 56 in. Best offer. Montclair, NJ (201) 746-6586.


BEVELED MIRROR, 4H ft. x 7 ft., Honduras mahogany. $1250. Beautiful Brownstone piece, mutt antique picture frames, lamp shades, $5 each. Oak pocket door, $250. Ansers, PO Box 501, Cadman Village, Brooklyn, NY 11202. (718) 499-8241.

STEINWAY square grand. Manufactured 1876, no. 31381. Good condition. (617) 224-2398.


STAINED GLASS WINDOWS. Copy of Tiffany design made for Princeton University in 1881. Glass made by Hopperith Inc. in 1919. Must sell due to sale of business and ill health. For pictures and more information send SASE. Weaver, 8540 Hillcrest, Kansas City, MO 64138.


GREEK REVIVAL CHANDELIERS We contemplate manufacturing high-quality, c. 1910 chandeliers. These all-brass, electric or gas/ electric chandeliers will be handmade and will cost $1500 to $1800, depending on the number of arms, etc. (Price could be lower if we have many orders.) For more information and an order form, contact James B. Tyler, 959 S. Van Ness Ave., San Francisco, CA 94110. (415) 824-2851.

INNS & HISTORIC HOUSES

THE ANCHORAGE, a lovely Gothic Victorian built in 1879, on Narragansett River. Beautiful B & B in heart of Newport, RI. Small, intimate, beautiful rooms for breakfast in a romantic setting. Near Historic Newport sites. $115 per room. (401) 849-3479.

STAY WITH US at the beautiful Lees-Bechtel Mansion, romantic B & B in center of Colonial era Penn. Victorian village near Hershey Park. Continental breakfast, theater, athletic opportunities in area. $85 to $150 per room. 10% off to OHJ subscribers. 400 W. King St., Easton, PA 18042. (717) 259-7760.

FLINT STREET INN, lovely small, historic inn within walking distance of town. Home of Asheville Outings, an old-fashioned touring service providing the best of Asheville's history & beauty. 116 Flint St., Asheville, NC 28801. (704) 253-6723.

FREEMAN HOUSE, 1865 Victorian B & B located in the tri-state area of NY, OH, and Penn. 8 miles south of Erie, Penn. Open year round. All-season attractions nearby. 10% discount to OHJ subscribers. Single, $15, doubles, $26. 520 High St., Waterford, PA 16441. (614) 796-4645.

PARMENTER HOUSE. You are invited to an old-fashioned Scandinavian Christmas at our restored Victorian B & B in idyllic mountain village. Back-country skiing from our door, skating, lots of hospitality in a most civil setting. Box PO, 104, Belmont, VT 05730. (802) 259-2009.

BOOKS & PUBLICATIONS

HOW TO TURN YOUR OLD HOUSE INTO A B & B By Someone Who's Done It. Booklet includes operating forms, dos & don'ts, & all kinds of hints. Send $6 to Inn, 217 N. 100 West, St. George, UT 84770.


ST. JOHNSVILLE, NY — For sale for $1.3-story stone building. 1831 structure on Main St., in Mohawk Valley. Commercial/residential structure requires stabilization & extensive restoration. Approx. 4600 sq. ft., in district eligible for Nat’l Register listing. Sale depends on commitment to restore building. Approved purchaser eligible for $20,000 grant. Fred La Coppola, Director, St. Johnsville Community Development Agency, St. Johnsville, NY 13452. (618) 685-2226.

GORHAM, NH — For sale for $1.300. Depressed era country home on 16 acres, 1 hour from Atlanta. 3 BR, 2 baths, unaltered. Needs some work, but in good condition. $136,000. Carolyn Cagle, Buckhead Brokers, Realtors, 3660 Habersham Rd, Atlanta, GA 30305. (404) 237-2277. $29,900. (617) 889-0275.

HELENA, AR — Beautifully restored 1880 Queen Anne on Nat’l Register. 4 BR, 2 baths, center chimney, 3 FP, 2750 ft., on 2 sun porches. 3 BR, 2 baths, 1845 home on 16 acres, 1 hour from Atlanta. $65,000. (501) 338-7544.

INDIANA — 20 min. to Indianapolis. 1866 ivy-covered brick home with 9 rooms plus summer kitchen, carriage shed, log cabin, and workshop on 1½ acres with small stream. 3 FP, curving staircase. Looking for carping new owners of much loved home. R.H. Rickrackland, 303 Sycamore, Greenfield, IN 46140. (317) 462-1431.


COASTAL NC — Antebellum home, 1842, in Nat’l Register Historic District, Washington, NC. Local historic designation. 4200 sq. ft., high ceilings, 6 working FP, large yard, 7 pecan trees. $47,500. Owner, PO Box 1901, Washington, NC 27889. (919) 946-3790.

COASTAL ME — 1700s inn and restaurant, one of Maine’s finest. Good gross & excellent potential. This is a rare opportunity. Owner financing. C.S. Omnesa, Box 588, Searsport, ME 04974.

YONKERS, NY — 1896 brick, 4 BR, 1½ bath. Taxes $1058. $95,000. Agent. (914) 964-9481.

NEWTON, CT — C. 1685 unusually large Cape has undergone a complete, historically correct restoration. New 10 FP, 5 BR, new kitchen. $125,000. 1870 on quiet country lane. Fine example of its type. Merrill Lynch Real Estate, G. Gehrett. (203) 426-4413.

MODESTO, CA — 1929 Spanish/Pueblo style, 2-story, 2850 sq. ft. at end of quiet, tree-lined street, 90 minutes from San Francisco. 3 BR, 1½ bath, DR, Foyer, family room, LR, FP, large modern kitchen, canvass savings, lots of French doors, hardwood floors, new systems, large lot. Major "un-muddling" done, only fun stuff left. $105,000. Owner. Lynn Golson, 1028 Hackberry Ave., Modesto, CA 95350. (925) 522-6566.

LAGRANGE, NY — 1860 Greek Revival 2-story, c. 1860, lovingly maintained; 112 Park Ave., Stroudsburg, PA 18360. (117) 421-7776. Offered at $89,000. (607) 967-8743.

MARBLE SPRING, VA — Turn-of-the-century frame depot in area of 85 x 20 ft. Historic preservation helps to enhance your building with landscapes appropriate in style for period. An alternative to the modern landscape formula. Historic Landscapes, RFD 1, Box 297, Andover, NH 03216. (603) 735-5369.

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ADVERTISING ITEMS, turn-of-century, found in your old house or barn. Tin signs, containers, etc. Serious collectors of these items will answer all offers. Kaufman, Box 383, Manchester, NH 03101. (603) 623-1404.


GAS KITCHEN RANGE, large, c. 1920-1940. 6 or more burners, multiple ovens, enamel or iron, residential or commercial size. Arkansas area preferred. Reasonable condition, price or will trade antique & diamond jewelry. P. Slaton, PO Box 771, Russellville, AR 72901. (501) 968-1110.

COLORADO SPRINGS, CO — 1901 restored Victorian. 3 BR, 1½ bath, 2400 sq. ft. Floors, parks & French doors, gas FP & Van Briggle tile & mahogany mirror plus mantel, stained-glass window, open stairway, brass, oak, & tile bath/shower. Modern kitchen, insulated, combination stoves, 40 windows. 9100 average month all utilities. $116,950. (303) 475-4933.

UNION, IL — Italianate 2-story, 13-room mansion on 2 acres, built in 1857. 3 Carrara marble FP, 1785 Adam lead crystal chandelier, original plaster moulding & ceiling medallions. New roof, modern kitchen, gas heat. ERA, Ramon Real Estate, 605 E. Grant Highway, Marion, IL 62959. (618) 565-5141.

GLOVERSVILLE, NY — C. 1890, lovingly maintained; only 3 owners. Original hardwood throughout, recent redecoration complete except kitchen. New appliances, gas boiler. Fully insulated, new wood storm 3 BR & 2 floor, 1 BR & 4 storage rooms in finished attic. Also unfinished attic (4th floor) w/ stairs. Will sell for appraisal value; divorce. (518) 773-7988.

The Old-House Journal

November 1985

199B
AT LEFT is Main Street in Niles, Michigan; the photo was taken in 1900. Below is the same street as it looked two years ago. "Here is a case of remuddling on a grand scale," says subscriber Roger E. Lorenzen, who sent us these pictures. "This town was rated second in the state of Michigan for its architectural beauty, but in the name of progress many historic homes and other buildings have been destroyed." Projecting cornices and bays were undoubtedly lopped off long ago, but experience in other towns suggests that most of the facades are still intact underneath their aluminum shroud. But that's cold comfort for anyone who's walking down a street dwarfed by those faceless walls. Come on, Niles, do yourself a favor and bring Main Street back to life.
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If you’re doing an old house, and you’ve discovered The Old-House Journal along the way, you might wonder what we covered in all those years you didn’t subscribe.

Well, later in this Holiday Gift Supplement we’ll give you the chance to buy individual back issues — at least the ones we still have in stock. But first we want to tell you about The Old-House Journal Yearbooks — the most economical way to buy OHJ back issues!

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* Out-of-print issues are still available in the Yearbook volumes.
AUTHENTIC STENCIL PATTERNS 1890-1930
by Rebecca Witsell & Suzanne Kittrell
Long-time OHJ subscriber Becky Witsell, with her partner Suzanne Kittrell, has just published the most unique stencil pattern book we've seen. The book reproduces stencil designs from catalogs of two turn-of-the-century stencil suppliers. Designs range from ornate late Victorian to hard-to-find Arts & Crafts and Art Deco patterns.

The book is an invaluable resource for anyone who wants to re-create authentic period interiors. The authors tell how to make full-scale stencils from the patterns in the book. Round it out with the how-to-tips on stencilling that have appeared in OHJ, and you have enough information to create a custom-designed interior that will be one-of-a-kind, yet stylistically appropriate and quite authentic. Softcover: 70 pages; $15.95.

ARTS & CRAFTS DECORATING & FURNISHINGS
from Turn of the Century Editions

Own a house built after the turn of the century? Then you know how little information there is to help with authentic decorating and furnishing. We've discovered three books that combine information-packed interior drawings of the period with illustrations of furniture, lighting fixtures, table dressings, metalware, floor coverings, window treatments, and room layouts.

The three books are reprints of original catalogs from Arts & Crafts furnishers. Two contain the work of L. & J.G. Stickley of Eastwood, N.Y. The third is a catalog from the Shop of the Crafters in Cincinnati.

If you collect Craftsman or mission furniture, these books are important. And they're a must for woodworkers who'd like to reproduce Craftsman furniture. Best of all, the books are just the ticket for anyone restoring a Bungalow, Craftsman or Tudor Cottage, American Foursquare, or any other home influenced by the Arts & Crafts movement. There's a total of 426 pages; books are softbound. Purchased separately, they would cost $44.95. Your price for the set: only $38.95.

VICTORIAN ARCHITECTURE
from The American Life Foundation
Here is the classic guide to Queen Anne, Eastlake, Gothic Revival, and Italianate houses of the 1870s and 1880s. This handsome volume reprints two popular carpenter-builder pattern books originally published in 1873 and 1881. The book contains not only elevations and floor plans, but also details for thousands of architectural elements: cornices, brackets, windows & window caps, bays and dormers, doors, scrolls, sawn ornaments, stairs & balusters, newels, mantels, porches, fences, and ironwork. Besides its visual excitement, the book is helpful to anyone re-creating architectural trim of the period. Softbound: 178 pages; jumbo 10 x 13 format; $16.95.

OLD-HOUSE WOODWORK RESTORATION
by Ed Johnson
This is the only book in print that deals exclusively with restoring architectural woodwork — not furniture. Author Ed Johnson is a professional restoration craftsman, and he gives step-by-step details for repairing, stripping, and refinishing all types of woodwork. If you have work to do on your baseboards, wainscoting, doors, siding, floors, staircases, or other wood trim, this book is indispensable. 200 pages; softbound; $15.45.
Hot Gifts for Stubborn Paint!

All-Metal Tools: Better For Stripping Paint Than Plastic Hardware-Store Models

Heat tools are the best way to strip paint, and OHJ has been encouraging their use since 1976. Lately — sensing a big market — some major consumer toolmakers have introduced plastic heat guns into hardware stores and home centers. These hardware store heat guns are "homeowner-grade", made of plastic and low-cost components to keep the price at what retailers feel is an attractive level.

However, these plastic tools don't have the paint-stripping capacity or ruggedness that heavy-duty stripping requires. The OHJ editors have tested every heat tool on the market. We found that the two best ones are not generally available in stores. So, for our readers who want the best, we offer the Master HG-501 Heat Gun and the Hyde Electric Heat Plate.

THE HG-501 HEAT GUN

The red, all-metal Master HG-501 is the original paint stripping heat gun. Over 11,000 have been purchased by OHJ readers since 1976; it's a rugged industrial tool with a proven record of reliability. Based on independent tests by OHJ and Family Handyman, the HG-501 does the best job and lasts the longest. The all-metal HG-501 operates at 500-750°F. (Higher temperatures may volatilize the lead in old paints). It has a rugged die-cast aluminum body and draws 15 amps at 120 volts.

The HG-501 is the most versatile heat tool; it'll strip paint from any surface. It's especially valuable on moldings and carved work where you want to push heat down into recesses. The HG-501 pays for itself quickly; its price ($77.95) is about the same as 3½ gallons of good paint remover.

THE HEAT PLATE

The Heat Plate is the best tool for stripping broad flat surfaces, such as clapboards, door panels, baseboards, etc. Its wide-area electric coil heats about 12 sq. in. at a time by radiation. (The heat gun, by contrast, has a blower that pushes hot air against the paint.) The Heat Plate is light (24 oz.), making it easier to hold for long periods than the heat gun. The Heat Plate has sturdy all-metal construction and no moving parts, so it's virtually maintenance-free. The Heat Plate is safer than a propane torch or heat gun around hollow partitions, such as cornices, walls, etc. (Hollow spaces often contain insulation, rodent nests, etc., that can be ignited by a flame or hot-air stream.) The Heat Plate draws 7 amps at 120 volts, and heats paint to 550-800°F. It costs less ($39.95) than the heat gun, so if you have mostly flat surfaces, the Heat Plate is the way to go. Of course, having both tools on hand makes most jobs go faster.

Both heat tools come with 4 pages of operating instructions and 2 pages of safety data compiled by the OHJ editors. The Old-House Journal is the only stripping tool supplier that provides full details on how to avoid lead poisoning and other hazards of paint stripping. See order form opposite page 196 for ordering details.
Our new book makes it easy to find everything you need for your old house!

NEW 238-PAGE BUYING GUIDE

You know how long it takes to hunt down all the parts and materials your house needs. Now help is at hand! The editors of The Old-House Journal have done all the hard work for you. We’ve just finished a massive update of our source files — the result is our NEW 1986 OHJ Catalog. This book contains everything we know about where-to-buy-it. It’s the “Yellow Pages” for the old-house market.

Discover mail-order sources and local distributors of exterior and interior building supplies ... authentic decorating materials ... hardware ... ornamental & architectural details ... furnishings ... lighting fixtures ... heating equipment ... recycled house parts ... and even restoration and decorating services.

You’ll find an amazing 1,416 companies — including 256 NEW listings. And 649 of the other listings have important changes and new information.

The new OHJ Catalog is a great gift for an old-house friend — and an even better gift for your own house. The regular mail order price of the OHJ Catalog is $13.95. But, as an OHJ subscriber, you pay only $10.95 for this unique sourcebook. Please use the Order Form opposite page 196.