

# OLD-HOUSE JOURNAL

FEBRUARY 1998

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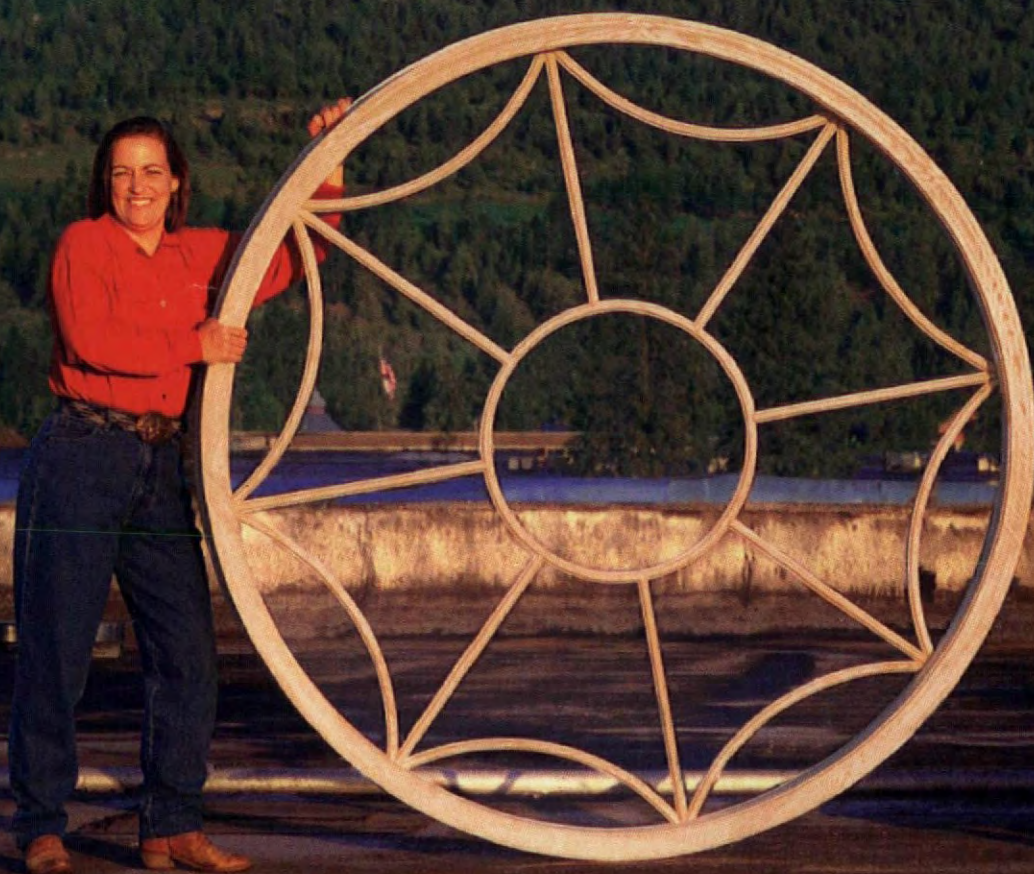
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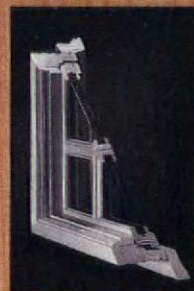


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**ON THE COVER:** A cozy fire warms a room at Sconehege, a bed & breakfast in Plymouth, Massachusetts. The wallpaper is C.F.A. Voysey's "Eucalyptus," from Carol Mead Wallpapers. On the floor is "Vine & Pomegranate," a William Morris triple-cloth carpet, available from J.R. Burrows & Co.

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## A Bedtime Story

**I**N CASE YOU'RE STILL FINISHING your holiday shopping, I'd like to reacquaint you with an old-house tale for small fry. Look on any shelf of children's books and you'll find *The Little House* by Virginia Lee Burton.

This slim picture book is the story of a cottage—pretty, well-built, and sited in some 19th century farmland, by the looks of the drawings. At first lovingly cared for, over decades the Little House grows neglected and abandoned. Meanwhile the surrounding countryside is swallowed up by roads, developments and, finally, a city.

Timeless children's tales, of course, speak to adults, too. As with her other classic, *Mike Mulligan and His Steam Shovel*, Burton is actually making a point about progress and the effects of changing technology. *The Little House* is a story of urban encroachment on rural areas—not a new phenomenon when it was published in 1942, but one that rose to new levels in the post-World War II auto age. In her way, she was as socially prophetic as environmental writer Rachel Carson, or Jane Jacobs writing about inner city decay.

Yet the ideas for Burton's

books often sprang from life close at hand. Her truck-loving son Mike inspired *Mike Mulligan and His Steam Shovel*. In *The Little House* Burton provides a resolution to the story, and insights on the larger problem, based on her own experience with a house too close to the road.

Hidden among skyscrapers and elevated trains, the Little House is discovered by the great-granddaughter of the original builder. She moves the house to a hill in the country, and fixes it up, good as new. It's a happy ending—and a remarkable foreshadowing of the restoration movement that, when the book was written, was yet to come.



*Golden Book*

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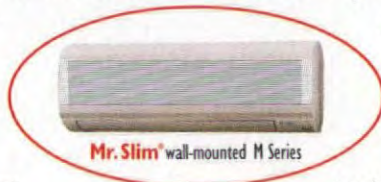


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# M A I L B O X

## TOO CLOSE TO HOME

"MISSION MISMATCH" ["REMUDDLING," Nov./Dec. 1997] is unfortunately all too familiar to me. It's in my hometown of Arlington, Virginia. Sorry to say this is an indication of the level of support Arlington County places on historic preservation. As for me, I've relocated across the Potomac River to Washington, D.C. Although the city has its problems, one of them isn't a commitment to preservation.

—JOHANNA B. RICHARDSON  
Washington, D.C.

## ON FIRE

I WAS SO IMPRESSED BY YOUR STORY on period fireplace inserts ["The Virtual Hearth," Nov./Dec. 1997] that I've decided to add one to the family room in my 1920s Bungalow.

—RUDOLF STANLEY  
Portland, Oreg.

## GOBS OF COLOR

YOUR TIP ON ADDING FOOD COLORING to spackling compound ["Restorer's Notebook," Nov./Dec. 1997] reminded me of an adventure my husband and I had soon after we were married. Every room in the severely abused parsonage we lived in needed paint—except the kitchen, which was painted a ghastly green. We decided to paint the woodwork in one of the bedrooms first. We chose a light, pretty seafoam green. Once the first coat had dried, we dis-

covered it was the exact shade as the kitchen.

What to do? We squeezed some yellow art paint into the latex. That helped. Then we tossed in some food coloring. The tint was perfect. The next day, we were horrified to discover that our paint job had rivulets of orange oozing out of it. We tried painting over it, but we never did completely cover up the food coloring. Why? Food coloring is vegetable-oil based, and latex and oil don't mix. The church tore that parsonage down some years later. We always wondered whether it had anything to do with that green paint!

—DORIS DACE  
Centralia, Mo.

## WARM MEMORIES

WHEN I SAW THE "WARM MORNING" cast-iron stove in "Ask OHJ"

[Nov./Dec. 1997], I recognized it at once. All of the enlisted men's Army barracks I stayed in during World War II were equipped with this stove. (The barracks were all identical, too—apparently built from the same set of plans in order to save time and money for the war effort.) Our "Warm Morning" was filled with coal, and threw quite a lot of heat. I felt like I'd stumbled on a page from my past.

—BARNET FROMMER  
White Plains, N.Y.

## NOT THE FIRST

I WOULD LIKE TO COMMENT ON THE item about DeWALT's variable-speed jig saw ["Restoration Products, Nov./Dec. 1997]. Bosch Power Tools introduced Bosch Clic, the first tool-free blade changing system, in 1994. The blade changes in an in-

## PATERA'D PALLADIAN

I VERY MUCH ENJOYED "TIMELESS Palladian" [Nov./Dec. 1997], especially since the newly restored mansard roof on my 1858 row

though many of the dormers in my area of the South End feature side "ears," I haven't seen many "buttons" at the top of the roofline and around the windows elsewhere. Most of mine were missing—I made new ones and installed them at the ghost locations. What are these called, and is there any historical precedence for them?

—DAVID HOCKER  
Boston, Mass.



Multiple *paterae* complement the Palladian window on this restored Boston bowfront.

house has a small Palladian window. It throws light into what was once the billiard room. Al-

That's a *patera*, a small, flat, circular or oval ornament frequently used in classical architecture. While yours are plain, these details are sometimes decorated with *acanthus* leaves or *rose petals*.  
—Ed.

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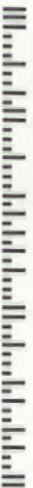
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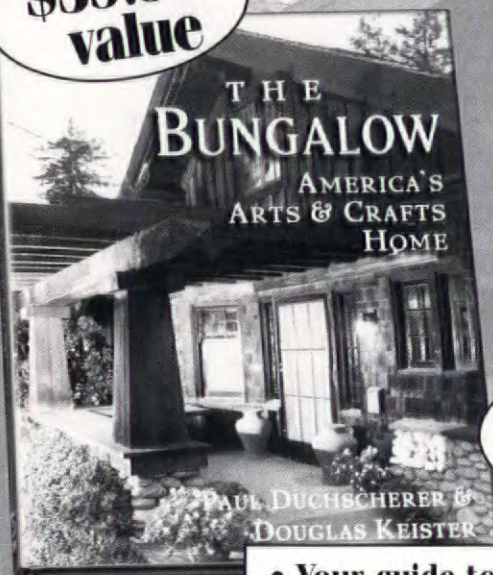
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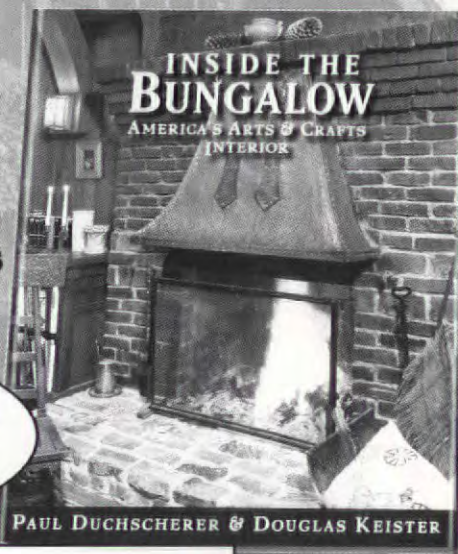
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—MELISSA WINCHESTER  
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*Calling DeWALT's tool-free blade clamp a "first" was our mistake. DeWALT's DW321K variable speed jig saw is, however, the first to accommodate both "T" and universal shank blades.*  
—Ed.

### CREDIT CHECK

I'D LIKE TO GIVE CREDIT WHERE credit is due. The architect for the house shown on p. 34 in the Nov./Dec. 1997 issue ["Timeless



Palladian"] is Stephen Blatt of Portland, Maine.

—BRIAN VANDEN BRINK  
Rockport, Maine

### MORE ON 'TALK'

HAVING JUST PURCHASED AN OLD beauty in our small northwest Kansas town, my husband and I identified

with "Talk of the Town" ["Old-House Living," July/Aug. 1997]. Everybody seems to know about our house and they don't hesitate to ask about our progress—even though we haven't even moved in yet!

—JANELL FLORES  
Lincoln, Kans.

### ROBIE. HOUSE OPEN

AS IT EMBARKS ON AN AMBITIOUS restoration of Robie House, the Frank Lloyd Wright Home and Studio Foundation has expanded tour hours and educational programs at the quintessential Prairie-style structure. Built in 1909 on what is now part of the University of Chicago campus, Wright's most revolutionary residence features sweeping horizontal planes, dramatic cantilevers, and long ribbons of art glass windows.

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Jane Nylander, the president of the Society for the Preservation of New England Antiquities (SP-

NEA), will deliver the keynote address. Other speakers include prominent restoration architect Ann Beha, of Ann Beha Associates in Boston, and Michael Lynch, past president of the Association for Preservation Technology (APT).

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BY MARY ELLEN POLSON

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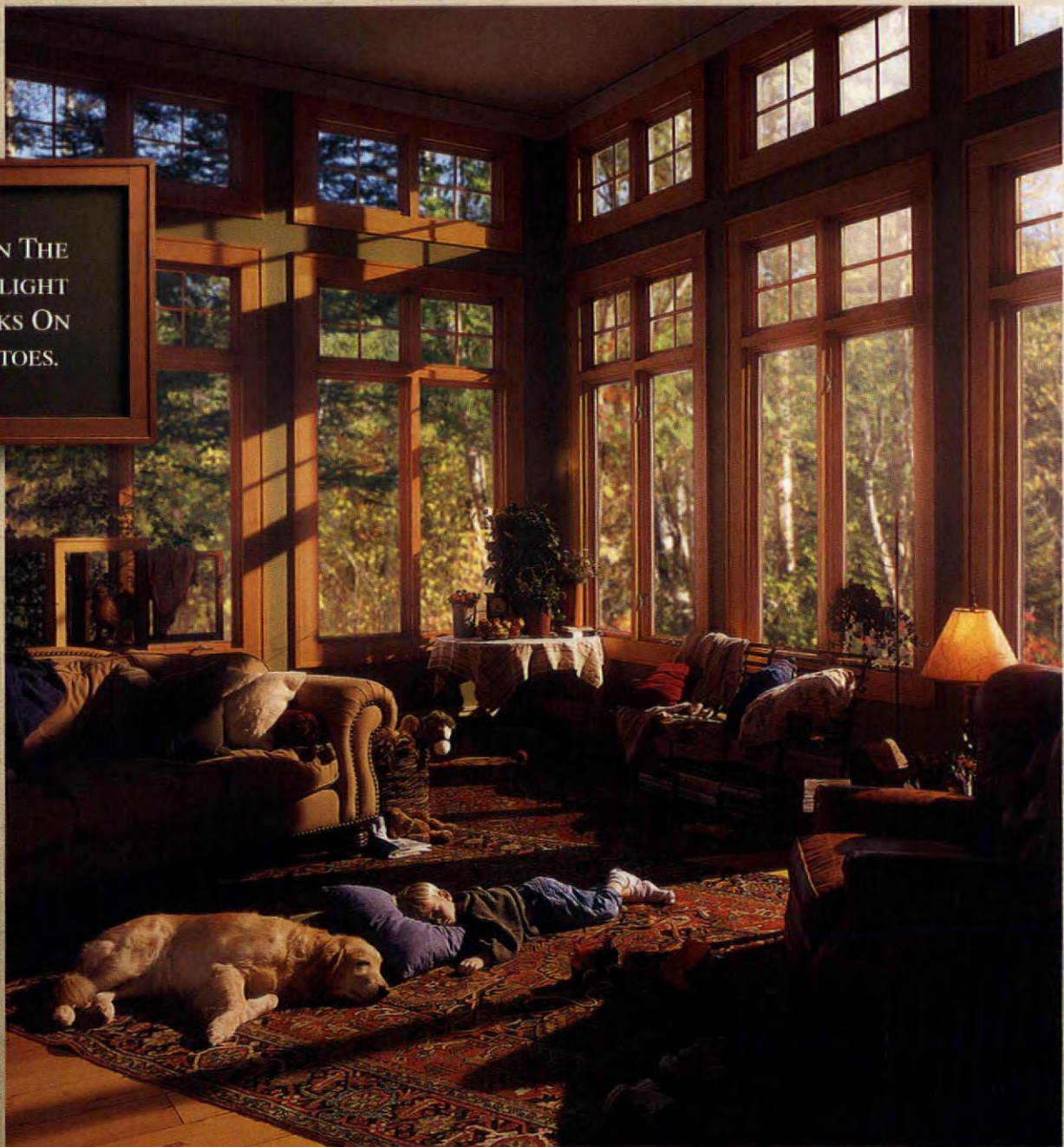
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# RESTORER'S NOTEBOOK

## NOUVEAU CAULK NOZZLE

SOMETIMES YOU NEED TO CAULK a crack or joint that is inside a sharp corner, at the bottom of a hole, or between two high surfaces. Unfortunately, standard caulk and sealant cartridges can't reach these deep or narrow spaces, and they don't have the long, flexible nozzles found on some commercial-grade equipment.

My solution is to make an extension tube from a scrap of 14-2 AWG Romex electrical cable—the stuff used to wire almost every house. After cutting the cable to the desired length, I pull out the conductors, leaving the outer thermoplastic jacket intact. When I slip this jacket over the caulk cartridge nozzle (which is already cut), the jacket is long and flexible enough to reach into most any corner or channel. In fact, when the tube is filled it is rigid enough to push the caulk into the joint for a maximum seal.

—JAMES BAKER  
Petersburg, N.Y.

## LAMP CHAIN REACTION

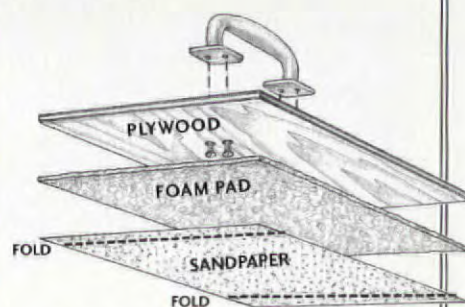
WHEN I RESTORE PERIOD chandeliers, sconces, or floor lamps that have miniature candle fixtures, it is often hard to snake new electrical wire through the small arms and intricate bends—especially where old wire is long gone. A 2' length of new pull chain makes this job much easier. Attach the wire carefully with tape, tapering the connection, then let gravity pull the chain through the lamp part as you feed.

—JIM DE FORD  
Wilmington, Del.

## SUPER SANDER

FOR FINISH-SANDING PLASTER repairs and knocking down the little ridges left after taping with dry-wall compound, I make a large sanding pad. First I cut a piece of  $\frac{1}{2}$ " lauan plywood about  $\frac{7}{8}$ " shorter than a sheet of sandpaper. To this I fasten a barn-door or garage-door handle using countersunk, flat-head bolts. After rounding the edges

of the plywood and cleaning up any splinters, I cut a pad of  $\frac{1}{8}$ " foam packing to fit the bottom. Over this goes a sheet of 240-grit automotive wet/dry sandpaper, secured with packing tape.



Lap the paper over the plywood, front and back, then secure with tape.

The automotive paper has a tougher base than standard paper, and the backing pad adds a life-extending cushion. I often get a whole room of sanding from one sheet.

—BILL RIGBY  
Cooperstown, N.Y.

## POINTERS ON GLAZING

I GOT TIRED OF CHASING GLAZING points around my shop when I was restoring windows. Getting those little metal anchors out of their blister packs can be frustrating, particularly when your fingers are coated with putty. So, I got a magnetic paper clip dispenser and filled it with points. When I need a point or two, all I have to do is shake them to the top of the container. If the container gets knocked off the bench, the points won't scatter all over the floor.

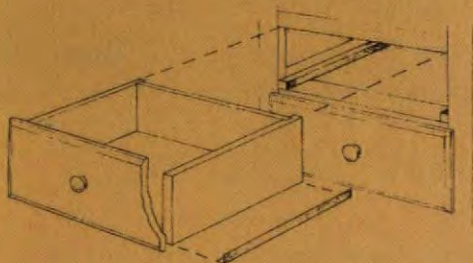
—CLAIRE RICCI  
Emmaus, Penn.

## A GUIDE TO GLIDES

HAVING AN ORIGINAL PANTRY WITH BUILT-IN DRAWERS CAN BE A mixed blessing. The cabinetwork and storage space is welcome, but the wooden runners on the drawers are often worn and prone to binding. I bring them back to service with the plastic V-channel weatherstrip sold for windows and doors. First smooth down the runners and tracks by sanding or planing, then install the channel on mating surfaces. The channel not only puts glide back in the drawers,

it also takes the wear (rather than the wood) and can easily be renewed.

—RICK KUHLMAN  
Cincinnati, Ohio



V-weatherstrip is self-adhesive and sticks readily to wood runners.

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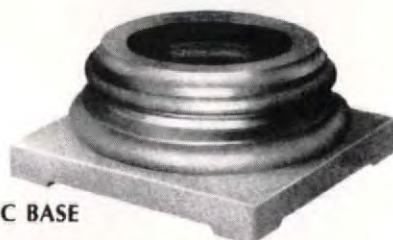


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## SKINTILLATING

*My brick house was built in 1946. Was the mason on a binge, or does this bricklaying style have a name and history?*

—Doug House  
Houston, Texas

YOUR HOUSE IS AN EXAMPLE OF SKINTLED brickwork, a form of exposed bricklaying popularized by prominent Chicago architects and others in the early-20th century. Skintling adds an interesting texture to many 20th-century revival styles, especially Tudor Revival.

In skintling, bricks are laid ir-

regularly in relation to the normal plane of the wall. Set seemingly at random, the bricks can project or be setback as little as  $\frac{1}{8}$ ", or an inch or more. The Common Brick Manufacturer's Association of America went so far as to develop and identify at least seven skintling effects. A pattern may be regular in every course, or skip one, two, or several rows. Patterns with small fractional variations might include a brick turned on end, jutting more than 1" off the surface. For extra texture, mortar may be allowed to squeeze out of the joints or even "drip" down the sides of the brick.



**Skintled brickwork adds a textural dimension to an otherwise simple 1940s house.**

## SHINING WIRES

*I've been told that I might have some aluminum wiring in my house. After a careful check of the circuits, I've turned up samples that are aluminum-colored on the outside, but copper on the inside. Could this possibly be tin-coated copper wire?*

—David W. Koester  
Barrington, Ill.

ALUMINUM WIRING WAS INTRODUCED in the 1960s as an alternative to copper wiring, which was skyrocketing in cost at the time. Aluminum has a tendency to oxidize or corrode at connection points. For this reason, it requires special connectors. While copper-clad aluminum wiring is a safe alternative to copper, pure aluminum has been linked to fire hazards. Since it was primarily installed in new construction, chances are you won't find aluminum wiring in a pre-1940s home.

What you most likely have is tinned copper wire. Before the advent of modern plastic insulation in the 1940s, rubber was the standard insulation on electrical wiring. The insulation was actually

[continued on page 24]

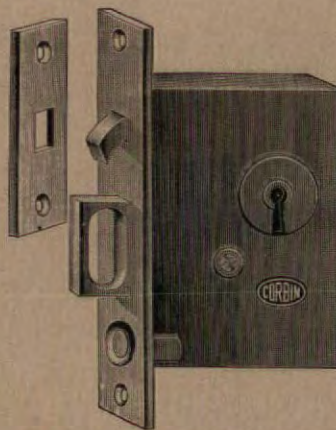
## CLICK AND SHUT

*We're at a loss to find a latch for the pocket doors in our 1920s Dutch Colonial Revival house. Can you help?*

—Diane Rhea  
Seattle, Wash.

POCKET DOORS POSE A UNIQUE LATCHING problem. Hardware must be flush with the door faces if the doors are to disappear within the walls. Yet the latch must be stout enough to secure heavy, double wooden doors, and it must be accessible when the doors are recessed. The Victorian and post-

Victorian solution was to mortise the caseworks into the door stile and fit the latching hardware onto the door's butt edges. One of two popular mechanisms was a descending hook that emerged from a slender bronze or cast-iron faceplate to grab an opening on the opposing plate. If you're unable to find period hardware at a salvage house, Schäfer makes a European version of the mortise pocket door lock with a 1" x 10  $\frac{1}{4}$ " faceplate. For a distributors' list, contact G-U Hardware, 11761 Rock Landing Dr., Suite M6, Newport News, VA 23606, (800) 927-1097, <http://www.g-u.com>.



**Better pocket door latches incorporate pulls that recess into the faceplate.**

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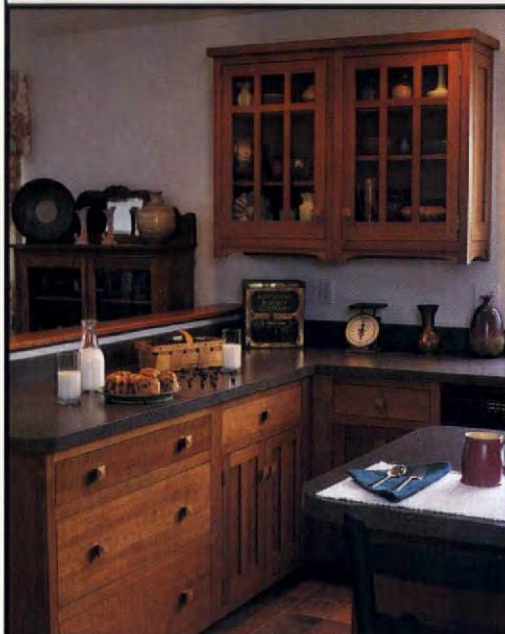
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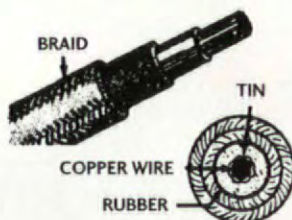
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## Ask OHJ



a compound of 20% to 40% rubber, with the rest composed of minerals and a small amount of sulfur. The sulfur in the insulation could react with the copper unless another coating—in this



**A thin layer of tin kept the sulfur in rubber insulation from corroding copper wiring.**

case, tin—was added between the two. While it's safe to treat tinned copper wire as you would copper wire, be sure to have the wiring checked by an electrician before proceeding. When it comes to questionable wiring, remember: when in doubt, rip it out.

### A MATCH FOR GLASS

*My bathroom has green Carrara glass on the walls and black marble countertops. What is Carrara glass, and would patterned ceramic tile make an appropriate flooring for this bathroom?*

—Linda Rose  
 Pittsburgh, Penn.

**Structural glass added sleekness to Modern bathrooms. The "pattern" on this floor is a throw rug.**

SOUNDS LIKE YOU HAVE A VINTAGE Art Deco or Art Moderne bathroom on your hands. Your Carrara glass was most likely made in your hometown by Pittsburgh Plate Glass, one of two makers that dominated the structural glass market from the 1920s to the 1940s. (The other was Vitrolite.) Installed in large panels, this versatile glass could be bent into shape, laminated, inlaid, or etched or sandblasted with patterns. Structural glass is no longer made domestically and is difficult if not impossible to replace.

Your black marble counters perfectly complement such fine period glass, as would mirrored walls, a full-length mirror, glass shelving, streamlined fixtures, and metal trimwork. What wouldn't be appropriate is a turn-of-the-century floor pattern created out of 1" white hexagonal tiles.

Think of the floor as a foil for the clean, plate-glassy look of the bathroom. Considered in this light, the most appropriate choice is simple, solid-color blocks of resilient flooring, such as 12" x 12" linoleum in matte black or green.



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## Paint Recipes

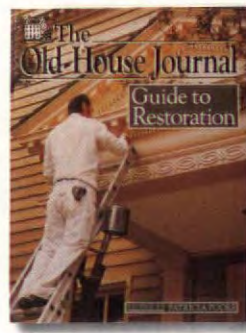
by Susan and Michael Southworth

The format is nifty: First of all, it's a studio workbook—vinyl covers and coated, wipe-able pages with a sewn binding that opens flat for reference. Second, it's written in cookbook format, with ingredients lists and step-by-step instructions. Typical intermediate projects are well represented: ageing, washes, spattering, dragging and rag-rolling, combing, graining and marbling, crackle, stains, rubbed finishes, faux stone effects, verdigris and metal patinas, gilding, stenciling. Introductions to materials and techniques are good, and you'll find full-color photographs throughout.

## OHJ Guide to Restoration

edited by Patricia Poore

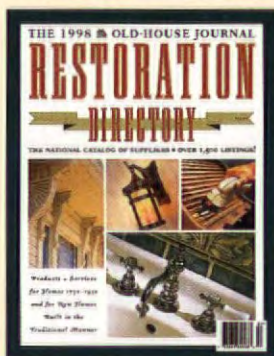
What if *Old-House Journal* were not a periodical but a one-volume reference? This is it: The how-to and technical highlights of OHJ, organized by project, in a big hardcover. Not a pretty picture book, this hands-on *Guide* is for those actually involved (whether do-it-yourself or specifying for others). It opens with evaluating and buying an old house: inspection, restoration planning, tools. Part II covers exterior work: sills and foundation, roof, painting, porches and ironwork, and masonry. Part III goes inside: plumbing and electrical, energy efficiency, basements and structural repairs, windows and doors, plaster and drywall, floors, woodwork, and kitchens and baths. (Wow.) A lot is old-house-specific, such as wiring a ceiling medallion and fixing sliding pocket doors. Technically accurate but conversational language. Even a beginner will understand every word with the help of 700 close-up photos and drawings. No better manual for serious restorers.



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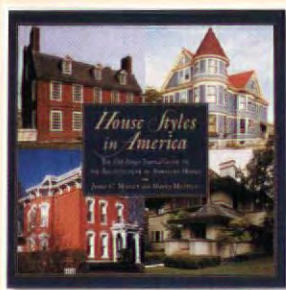
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## House Styles in America

by James C. Massey & Shirley Maxwell

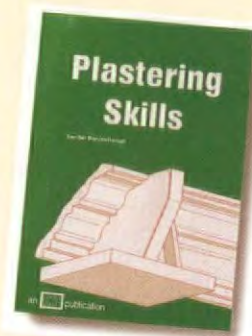
Finally, a pictorial introduction to house styles that combines color photography, real-world examples, and an easy writing style. Commissioned by OHJ from our long-time contributors, this book covers 300 years, from early houses through the colonial period, Federal and Greek Revival, Victorian styles, Arts & Crafts, the Romantic Revivals, even modern styles. As always, Jim and Shirley have dealt seriously with vernacular structures and explained the difference between a cornice and a corbel. They also examine early-20th century houses: Foursquares, Bungalows, and Craftsman houses; Colonial and Tudor Revivals.

## Plastering Skills

by F. Van Den Branden and Thomas L. Hartsell

This is a vocational textbook, no nonsense, let's get right to work. We asked the American Technical Society to bring back this erstwhile text some years ago. It is the definitive manual on wet plastering, covering layout, tools, materials, preparation, and application. It will guide you whether you want to replaster a wall, replace a few feet of missing cornice, or create an ellipse in a ballroom ceiling. A whole chapter is devoted to reading and correcting failing plaster. Lots of b&w photos; useful appendices. Casting in plaster is not covered.

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# The Tree Peddlers

BY NINA A. KOZIOL

**A**BOUT 1860, ROBERT MILNE OF LOCKPORT, ILLINOIS, planted a pair of "husband and wife" Austrian pines next to his limestone house to commemorate his marriage. The "wife" tree died in 1900, but more than 130 years later, the "husband" tree towers 60 feet high—a lasting legacy on the old-house landscape.

Milne bought his precious heirloom trees from a tree peddler. Unsung and unloved, these itinerant merchants roamed the countryside from the 1850s into the early 1900s. Unlike the eccentric Johnny Appleseed, who bartered seeds and plants while wandering, tree peddlers were nursery agents. Their sales tool was a leather-bound specimen book. Its vivid depictions of luscious fruit, vigorous shade trees, and abundantly flowering shrubs helped close the sale with a wary farmer or curious housewife.

Traveling by horse and wagon, the tree peddlers sold a wide variety of hard-to-come-by specimens to rural folk and suburban homeowners who planted them in places of honor—just outside the front door, at the corners of the house, or in rows to serve as windbreaks. In this way, native and exotic species were spread deep into America's heartland.

Many of the peddlers' shade trees still thrive on

lawns and along town streets. Among them are silver maple, European larch, birch, beech, and honey locust. Others, like the American elm, are rarities. Dozens of species of flowering shrubs sold by the peddlers, including lilac, forsythia, spirea, Rose of Sharon, and clematis, are as popular now as they were then.

Everywhere the peddlers went, they found people eager to plant pears, apples, berries, and grapes that could be eaten fresh, dried for winter use, or made into cider. To accommodate this passion for fruit, nurseries quickly developed new offerings. One New York nursery offered more than 400 varieties of apples, as well as an astonishing selection of ornamental trees, shrubs, perennials, roses, and other flowers that surpasses anything now available.

Many of these varieties have disappeared, either because they were susceptible to pests or disease, weren't hardy, or were replaced by newer, better-tasting varieties. Only a handful of the peddlers' fruit tree offerings, such as the Elberta peach, Bartlett pear, Montmorency cherry, and Lady apple, are still cultivated.

BY THE 1890S, MAIL-ORDER SALES HAD SUPPLANTED THE tree peddlers. The era of the traveling nurseryman came to a close a century ago, but the plants they left behind live on as heirlooms you can plant and care for today. Here are some suggestions for carrying on the tree peddler tradition.

- Plant a commemorative tree or shrub to mark a birth, marriage, reunion, or other special event. Many species of shade trees, flowering shrubs, and vines sold by tree peddlers are widely available from nurseries and mail-order suppliers (see "Peddler's Plantings," p. 30).
- If you're choosing a shade tree as a commemorative planting, consider the *ultimate* height and crown spread of the tree before you plant. Shade trees such as the elm, purple-leaved beech, honey locust, and horse chestnut can reach 50' to 100' in height and develop crowns of 60' or more. They are best planted on lawns shading the south or west side of the house, or as street trees. Be sure to locate them at least 15' from the dripline of the house.
- If you have a small yard, plant a smaller tree. The

Flipbooks displaying hand-colored illustrations allowed tree peddlers to sell their wares from the East Coast to the Midwest.





A variegated dogwood  
(*Cornus controversa*  
'Variegata') makes  
a fitting species for a  
commemorative planting.

## Peddler's Plantings

### SHADE TREES

Camperdown elm (*Ulmus glabra*)  
 Catalpa (*Catalpa speciosa*)  
 European larch (*Larix decidua*)  
 Honey locust (*Robinia pseudoacacia*)  
 Horse chestnut (*Aesculus hippocastanum*)  
 Mountain ash (*Sorbus americana*)  
 Purple-leaved beech  
 (*Fagus sylvatica* 'Purpurea')  
 Silver maple (*Acer saccharinum*)  
 Tulip tree (*Liriodendron tulipifera*)  
 Variegated dogwood  
 (*Cornus controversa* 'Variegata')  
 'Wieri' cut-leaved silver maple  
 (*Acer saccharinum* 'Wieri')  
 Weeping birch (*Betula pendula* 'Youngii')  
 Weeping willow (*Salix alba*)  
 White fringe tree  
 (*Chionanthus virginicus*)

### FLOWERING SHRUBS

Bridalwreath Spirea (*Spiraea prunifolia*)  
 Deutzia (*Deutzia scabra*)  
 Double or Dwarf Flowering almond  
 (*Prunus glandulosa*)  
 Forsythia (*Forsythia viridissima*)  
 Lilac, Common (*Syringa vulgaris*)  
 Mock orange (*Philadelphus coronarius*)  
 Smoke Tree (green) (*Cotinus obovatus*)  
 Smoke Tree (purple) (*Cotinus coggygria*)  
 Sweet Shrub (*Calycanthus floridus*)  
 Van Houtte spirea (*Spiraea vanhouttei*)  
 Weigela (*Weigela florida* 'Variegata')

### FRUIT

Duchess of Oldenburg apple  
 (*Malus x domestica*)  
 Lady apple (*Malus x domestica*)  
 Northern Spy apple (*Malus x domestica*)  
 Yellow Transparent apple  
 (*Malus x domestica*)  
 Montmorency cherry (*Prunus cerasus*)  
 Russian mulberry (*Morus alba*)  
 Elberta peach (*Prunus persica*)  
 Bartlett pear (*Pyrus communis*)

### VINES

Trumpet honeysuckle  
 (*Lonicera sempervirens*)  
 Jackman clematis (*Clematis jackmanii*)  
 Trumpet creeper (*Campsis radicans*)  
 Wisteria (*Wisteria frutescens*)

## SUPPLIERS

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Left: The towering horse chestnut makes an excellent shade tree.



Right: Fragrant and long-lived, wisteria is a good choice for an heirloom plant, but the massive trunk and limbs of the mature vine require ample support.

mountain ash, white fringe tree, weeping birch, and 'Wieri' cut-leaved silver maple seldom grow more than 50' high.

☛ If the 19th-century tree species you want is hard to come by or no longer cultivated, substitute a close relative or new strain. For example, the American Liberty elm—a disease-resistant descendant of the American elm—is available from the Elm Research Institute (see "Suppliers," this page). The tree has the same vase-like shape, spreading crown, and tall stature as *Ulmus americana*.

☛ Showcase unusual shade trees, such as a variegated dogwood or a 'Wieri' cut-leaved silver maple, by planting them in an open area in the front or side yard. "Weeping" species—including willows, pines, birches, larches, mulberries, and the newly revived Camperdown elm—were the cat's meow on late-19th-century lawns.

☛ Unless you want your evergreens to resemble rocket ships that block light and views, plant spruces, junipers, and cedars with a growth potential of 10' or more in a side yard or along property lines, not

beside a doorway or in front of a window.

☛ Flowering shrubs make lovely accents near a doorway, but expect to prune bridalwreath spirea, deutzia, forsythia, weigela, and green and purple smoke trees if you plant them near entryways or under windows. If yard maintenance isn't your thing, plant a dwarf variety of a 19th-century favorite.

☛ To allow bushy flowering shrubs such as lilac and Van Houtte spirea to reach their full potential, plant them near the corner of the house or on the lawn. Locate the shrub far enough away from the foundation to accommodate the plant's spread at maturity.

☛ Unless they're chosen primarily for show, plant fruit trees in a location where messy fruit droppings won't pose a problem, such as a side or rear yard.

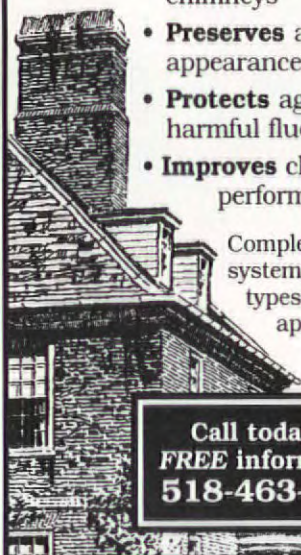
☛ Train wisteria and other vines that grow heavy as they age on a trellis or pergola built to withstand the plant's weight at its maturity.

NINA A. KOZIOL is a horticulturalist who specializes in heirloom plants. She lives in Palos Park, Illinois.

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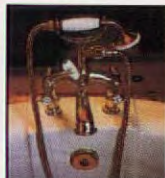
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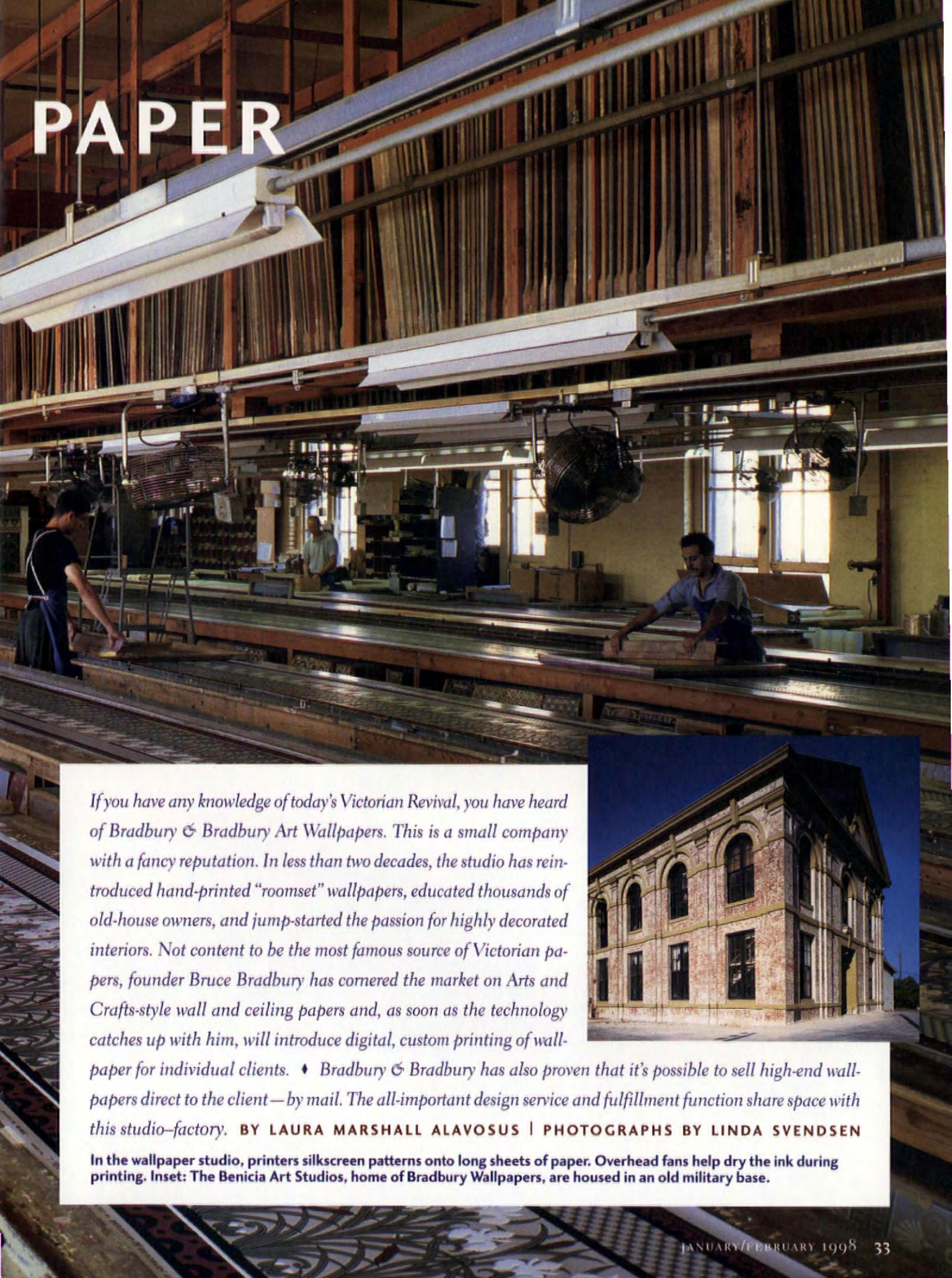
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# CRAFTSMANSHIP ON

Behind the Scenes at a Wallpaper Studio



# PAPER



If you have any knowledge of today's Victorian Revival, you have heard of Bradbury & Bradbury Art Wallpapers. This is a small company with a fancy reputation. In less than two decades, the studio has reintroduced hand-printed "roomset" wallpapers, educated thousands of old-house owners, and jump-started the passion for highly decorated interiors. Not content to be the most famous source of Victorian papers, founder Bruce Bradbury has cornered the market on Arts and Crafts-style wall and ceiling papers and, as soon as the technology catches up with him, will introduce digital, custom printing of wallpaper for individual clients. ♦ Bradbury & Bradbury has also proven that it's possible to sell high-end wallpapers direct to the client—by mail. The all-important design service and fulfillment function share space with this studio-factory. **BY LAURA MARSHALL ALAVOSUS | PHOTOGRAPHS BY LINDA SVENDSEN**



In the wallpaper studio, printers silkscreen patterns onto long sheets of paper. Overhead fans help dry the ink during printing. Inset: The Benicia Art Studios, home of Bradbury Wallpapers, are housed in an old military base.

"Some people want to start simply. But they usually come back later for



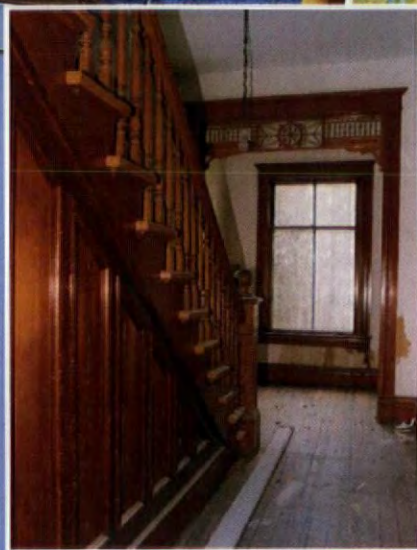
## The Design Service

"What makes us different is that we engineer a (design) concept into modules," says Bruce Bradbury. Truly, though, it's the company's Design Service that sets it apart. Company designers provide nonthreatening, enthusiastic suggestions and actual plans for the use of their papers. As a customer, you can come away with detailed drawings of a ceiling plan, a typical wall elevation, or drawings for an entire house.

Bradbury designers recommend that clients get familiar with the "modules" in the B&B catalog. You might purchase samples of patterns and colors you find appealing. This helps narrow down the choices to

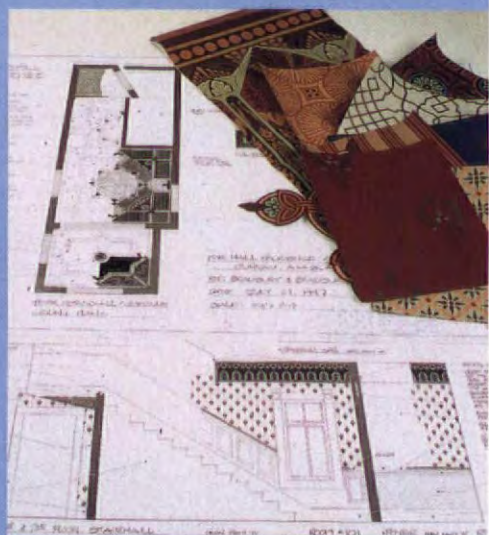
those you can live with. But you can get help even this early in the process.

The designers are, of course, familiar not only with their own papers but also with architectural styles and historic design. For context, they'll ask you for an exterior photo of your house, its date of construction and style. They'll want to know about the room and about your color preferences. Are you comfortable with ornate decoration? "Some people have said, 'We just don't want heads in our room,'" laughs designer Therese Tierney, referring to cameo panels in the Neo-Classical collection. "If they want the paper anyway, we cut out the interior of the medallion and replace it with the tiny star pattern. It's a Louis XVI look."



Design by mail: one client owns the Garside House in Juneau, Alaska, a turn-of-the-century Sears house with exuberant woodwork. The owner plans to install wallpaper in the original, frontier-Western way: over canvas or muslin nailed over wall boards.

something more elaborate."



Drawings for the Victorian stairhall shown opposite. Left: Bradbury's computer-generated designs will offer even more customization.

The designers work with their modules to match the style and dimensions of the room. A dado, for example, can be augmented with two borders, making it taller for a room with high ceilings. If it is a north-facing room, the ceiling may be designed to lighten it. In a dining room, they'll consider how the pattern and colors look in candlelight. "Decorative design should reflect and fuse the architecture, it should unify the room," according to Tierney.

Final drawings are sent to the client for approval, along with samples of specified papers. The Design Studio always makes changes requested by the client. "Some people want to start simply," says Tierney. "We'll do a scaled-back design for them. But they usually come back later for something more! Then we can pull the file and add on. A few corner fans or corner blocks and a few diagonals creates an octagon—and there they are, with a period medallion around the chandelier."

Tierney explains that number of elements isn't necessarily an indication of how elaborate the design will be. For example, "when we put a 3" border next to a 9" border, it will appear as one seamless 12" border."

The company is in Benicia, about 60 miles north of San Francisco. Inks are mixed by eye and four printers print every field paper, every remarkable frieze, by hand. The visitor is taken by the 19th-century scale and artistry. "We're a small operation," Bruce says. "We're not about making a million bucks." Staff pride is palpable.

Bruce Bradbury talks about operating on instinct. As a student, he walked into the high-school guidance office to look at a list of potential careers. "The only thing I knew for sure," he grins, "was that I wouldn't be anything on that list." At age 13, he opened an art book to a painting by Dante Gabriel Rossetti, the poet friend of William Morris. At once, "I wanted to know everything about the pre-Raphaelites. I'd found a group of people who shared my belief system."

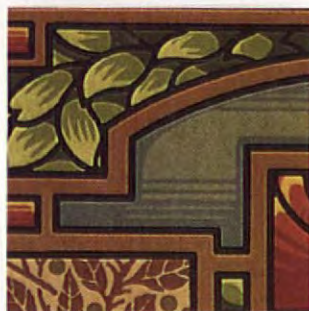
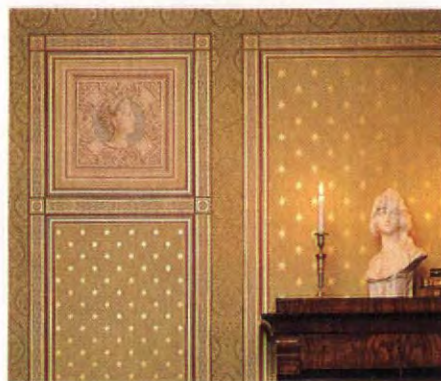
Bruce traveled to London right out of high school to study 19th-century wallpapers at the Tate Gallery and at the Victoria and Albert Museum. Learning on the job, he made a living hand-printing and spent every cent studying in England. By the late 1970s, he'd begun printing his own wallpaper design books to present in showrooms. His funds soon ran out. So, in 1983, he produced a black-and-white brochure and set off on "whistle-stop tours throughout the Midwest," speaking in church basements. If he was going to sell any wallpaper, he'd have to introduce potential clients to late-Victorian design and explain how to use the components. Bruce showed them historic photographs and lectured about history.

This stumping, along with a feature in an early-'80s edition of *Old-House Journal*, gave Bradbury & Bradbury its start. (Who, you may ask, is the other Bradbury? Bruce praises his parents and family members for their early support and some very real help when 20-hour days were normal. The name is apparently his way of honoring the family. Besides, "Bradbury Wallpapers" sounded so small!")

The first collection consisted of roomsets—papers for the dado, frieze, fill, border, ceiling—adapted from the Victorian period. Today these include the Neo-Grec collection, In the Morris Tradition, the

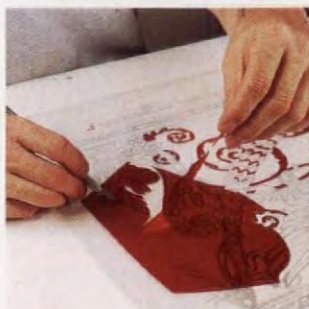


Art papers: above, the acanthus border from the Morris collection; below, Neo-Classical papers and a closer look at an Arts and Crafts pendant frieze.



Many historical designs were adapted from the patterns found in old wallpaper books. Others are after the designs of such luminaries as William Morris and Walter Crane.

The company is a working paradox. It embraces nineteenth-century craftsmanship, modern sales strategies, and computer technology—all in pursuit of ornamentation that rivals anything in history.



**Top:** An artist cuts a pattern from rubylith, leaving only parts of the design that print in one color. A separate piece of film is cut for each color in each pattern.  
**Middle:** In the darkroom, a vacuum table holds the silk screen frame and film in perfect alignment while the pattern is developed in a photographic-like process.  
**Bottom:** The photographic emulsion is washed off the screen after exposure. As the emulsion dissolves, the pattern emerges.

Anglo-Japanese, and In the Dresser Tradition. The Neo-Classical collection, introduced in 1994, is unique and complex. It is based not on wallpaper but on painted, Renaissance Revival interiors of the mid- to late-19th century. These prosperous rooms included ornamental ceilings with lavish trompe l'oeil paintings. Although they were planned and scaled for Italianate and Second Empire homes, the individual patterns in this roomset can be combined to serve a range of styles within 19th-century classicism, from the earlier America Federal and Greek Revival styles to the 20th-century Colonial Revival.

Recent praise has come for Bradbury's Arts and Crafts Collection. "The Arts and Crafts people are phenomenally interested," Bruce says happily. Although this period is relatively recent, little original wallpaper remains in the Bungalows, Foursquares, and other Arts and Crafts-influenced houses built after the Victorian period. What Bradbury describes as "pendant" borders were very typical for twenty years, but are absent after the 1930s. His sources were largely pictures in wallpaper and decorating books of the teens and twenties, whose captions referred to the die-cut pendants simply as "borders." The Arts and Crafts Collection reflects the design trends and color palettes of the Prairie School, the Mission Revival of the West, California styles and the Bungalow, and the popular Colonial Revival.

THE HISTORY OF WALLPAPER IS BRIEF AND political. The French say they invented it, the English say they did. In any case, the first wallpapers were created by woodblock printing. Each color and pattern was carved into a different woodblock and printed from felt stamp pads containing pigment or paint. In the 1830s, the French invented continuous paper and, soon after, machine-printed paper; the continuous paper was run at great speeds over carved wooden cylinders. The price of wallpaper dropped, making it available to a mass market. Craftsmanship suffered, however. William Morris revived block printing during the 1860s. His rich,



intricate designs are sought-after still. Other wallpaper designers began handprinting papers; "art wallpaper" was the name given to the work of these small shops. During the materials shortages of the first World War, however, art wallpaper disappeared.

Wallpaper production in the U.S. peaked during the early 20th century. Around 1920, silk screening replaced handblock printing as the method for shorter production runs. Silk screens were less cumbersome to handle than wood blocks, yet printers got similar quality. Bradbury & Bradbury silk screened their papers.

Designs begin in the artroom. Brad-



bury and his designers research historic patterns of a period. They distill or adapt as necessary—turning painted striping or trompe l’oeil corner fans into repeatable patterns, for example—and refine pattern, color, and multiple elements. Then the designer creates a mockup; its patterns are drawn and colored until it’s just right. Each separate pattern and color is cut from a sheet of rubylith (red) film, a subtractive process not unlike cutting woodblocks. The rubylith is cut and lifted away from the areas of the design that should not be printed in a particular color; the red film that remains is the part of the design that will be printed. The film is



The exquisite colors of Bradbury’s papers are mixed by hand from four paint pots: primaries plus white. The sequence (left) shows steps one, two, four, and six in the printing of the Adelphi frieze.



## GLOSSARY

**FRIEZE**—a pattern used at the top of a wall. Depending on the architecture, it can be six inches deep—or 27. It is traditionally used above the picture rail to visually connect ceiling and wall planes.

**WALL FILL**—an all-over pattern, often of a small-figured, repetitive geometric or floral design, which is used to cover the majority of the wall space or “field.”

**DADO**—a pattern used at the bottom of a wall, traditionally in the wainscot area between baseboard and chair rail.

**BORDER**—a narrow strip of small repeating pattern typically used to highlight architectural shapes in a room: i.e., around door and window frames, fireplace mouldings, bays.



marked so that each color will be in perfect register when photographed onto the silk screen and printed. Bradbury & Bradbury designs typically include eight to 12 colors.

Screens are no longer silk, but rather a monofilament polyester which is stronger and allows screens to be recycled. First, the fabric is stretched and degreased with a special soap and water. The screen is then coated with a photographic emulsion. When dry, the screen is put on a vacuum table in alignment with one piece of rubylith film. The vacuum table is closed, sealing the film and the screen in place, then flipped up into a vertical position and exposed to

## Into the Future

As a kid, Bruce Bradbury says, he had recurring dreams in which he'd open door after door into beautiful rooms, each one more incredibly ornate than the one before. "One day when I was walking into the print studio the dreams suddenly came back to me," he recalls. "The first time I sat down at the computer and looked at what I could do, I felt sucked back into those dreams. I'd found the tool. It was like a 'siren call.'"

Bruce is talking about digitized wallpaper, a concept which he has worked toward passionately for the past few years. The studio will enter the next century combining hand- and computer-printing technologies. As Bruce sees it, this is no less than the third major event in the history of wallpaper production. (The first was block printing, the second machine printing.) The result goes beyond what we think of as wallpaper, to "a hybrid that combines the advantages of fine art painting with the flexibility of stenciling and puts it all on a piece of paper that can be glued to a wall," Bruce enthuses. "The wallpaper factory of the future will fit in a garage."

A very real production dilemma is the practical reason for this innovation. In the Victorian period, friezes were standardized at 18" — the width of wallpaper. But standardization fell apart around 1900 with the popularity of high wainscots. The frieze area in a room could be any dimension in a much greater range. So far, Bradbury & Bradbury has dealt with the problem in their Arts and Crafts collection by designing borders and panels with fill spaces that can be cut for expansion or contraction. But digitizing these patterns will make them infinitely scale-able. The same design can be made to fit any frieze dimension.

It's the special effects, however, that are what turn Bruce on. "I'm excited about the effects we could never get from silk screening," he

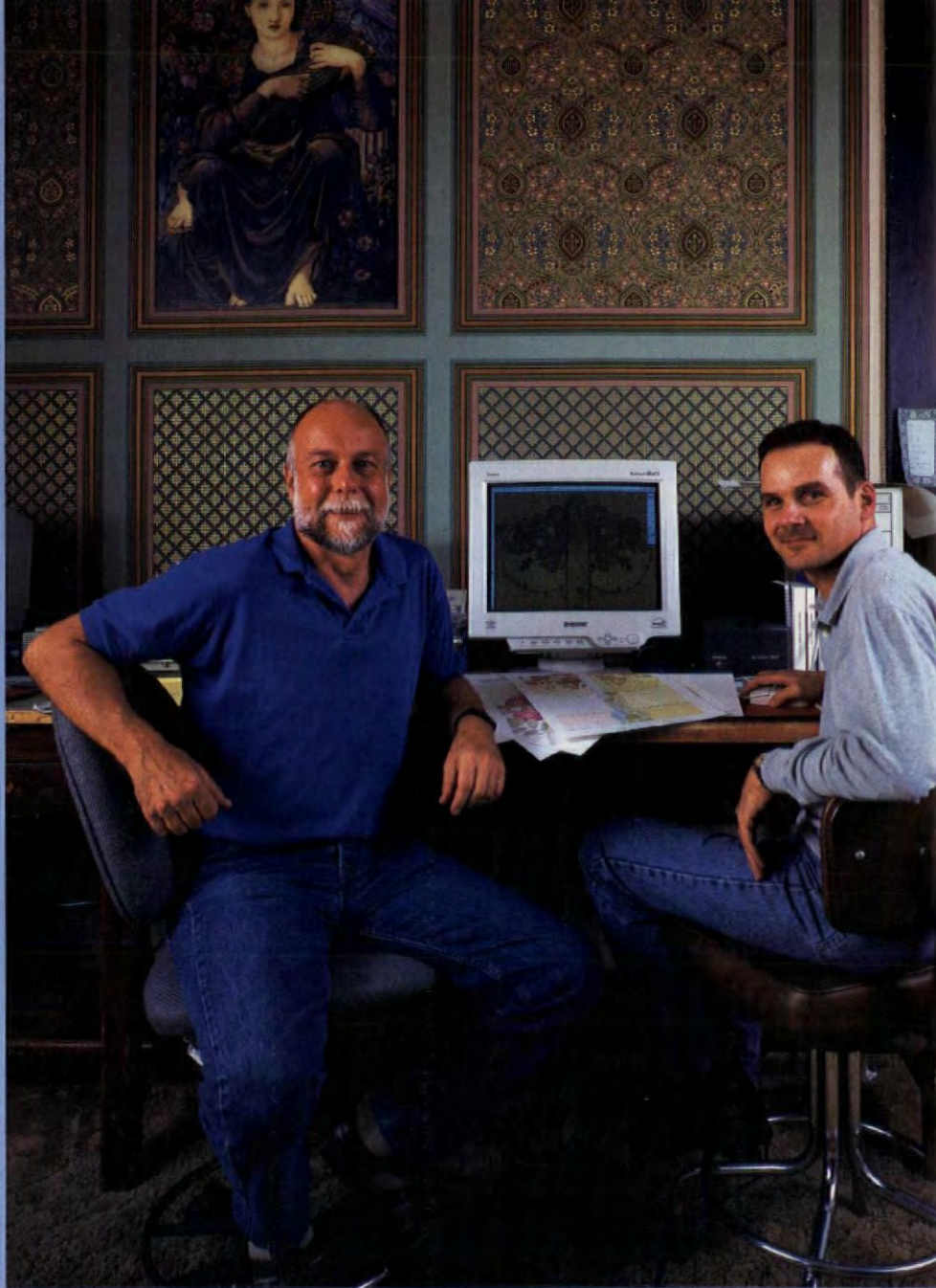
raves. Right now he's experimenting with reproducing Arts and Crafts-era papers that relied on color fades: watercolor paint that was hand stenciled or airbrushed on. (The airbrush was invented during this period.) The outlines of the pattern were then printed by woodblock over the background fade.

These papers included lots of naturalistic, textural effects. They are prohibitively expensive to print by any traditional method. But, with the computer, the range of effects and depth of color are incredible—and production may be affordable. The electronic

Bruce Bradbury and designer Scott Cazet are currently following the siren call of the personal computer. Electronically generated wallpaper can be scaled to size, and potentially allows a greater range and depth of color than traditional printing.

printing technology is almost ready.

Bradbury explains that, far from being futuristic, the computer actually brings the wallpaper industry closer to its pre-1830s mode, when the independent craftsman had complete control of the design process. "If our craftsmanship is up to snuff," Bruce promises, "no one should be able to tell that this paper is computer-generated."



Bruce Bradbury feels that wallpaper is a method of communication. If so, each client is privy to a conversation with the artisans, as every order is custom printed. Art papers are unique in design integrity and installation.

light through the table's glass bottom. Those parts of the screen blocked by the rubylith are exposed to light and cured or baked into the fabric.

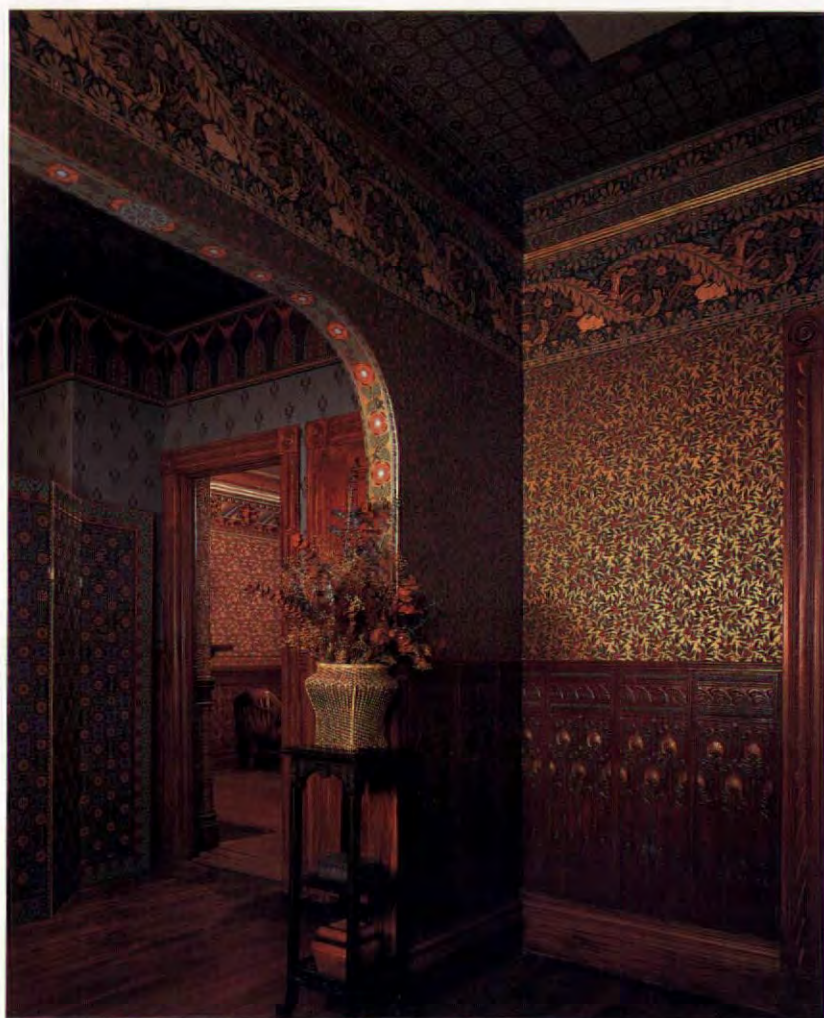
After five minutes, the screen is removed and washed. As the emulsion dissolves, the pattern emerges. This process is repeated; an eight-color design will have eight pieces of rubylith and eight silk screens, to be printed one on top of the other in correct order. Once the screens are dry, they are registered. One "strikeoff" is printed to check registration; next, a series of strikeoffs is printed to get the colors right.

Oil-based poster inks are mixed in the ink room; all colors are mixed by hand using the three primaries (yellow, blue, and red) plus white. When a color gets the thumbs-up in the art department, the artist does a "color page." Office manager and paint mixer Ken Sarna explains: "Forevermore, everytime we mix that particular color, we match it to the original color page. We have a library 300-plus colors now. No formulas, just a dab of this and a scoop of that. We mix only what we need for the week. If we need the same inks for three or four patterns, we'll mix them all at once."

When it's time to print, the paper is laid out on the printing tables and stretched as the stop settings are aligned and recalibrated on the tables. Once all the stops are set, the paper has had 10 or 15 minutes to stretch. Then the paper is loosened, restretched, and taped to the table.

The printers start with screen #1 for the day's pattern, laying it in position on the table. They scoop ink up over the screen with a squeegee and spread it (rather gracefully) in an out-and-back motion over the pattern. Then the printer picks up the screen and moves it down the table. Prints are made at alternate stops to allow each color to dry before the next is printed on top of it.

When all the colors have been printed, the papers are cut into lengths and rolled, then shipped to the client. A few popular borders are in stock, but almost every paper is printed on order. Clients range from movie studios (and celebrities) to homeowners. The direct-to-consumer sales strat-



egy keeps papers affordable. Papers are sold by the roll (which covers 30 square feet). Rolls range from \$42 to \$84. Borders and friezes are printed in repetition on the width of the paper and sold by the linear yard. Thus, a \$21 yard of border can be cut apart to yield three or four times that length. Borders and friezes range from \$14 to \$57. It is possible to purchase an Arts and Crafts border for a typical-size room for less than \$200.

Bruce Bradbury says his wallpapers are a method of communication. "If you take joy in what you are doing, other people might feel some of that joy" when they hang the papers in their homes, he says.

*LAURA MARSHALL ALAVOSUS is a former managing editor of Old-House Journal. She writes about old houses, historic interiors, art and travel from San Jose, California.*

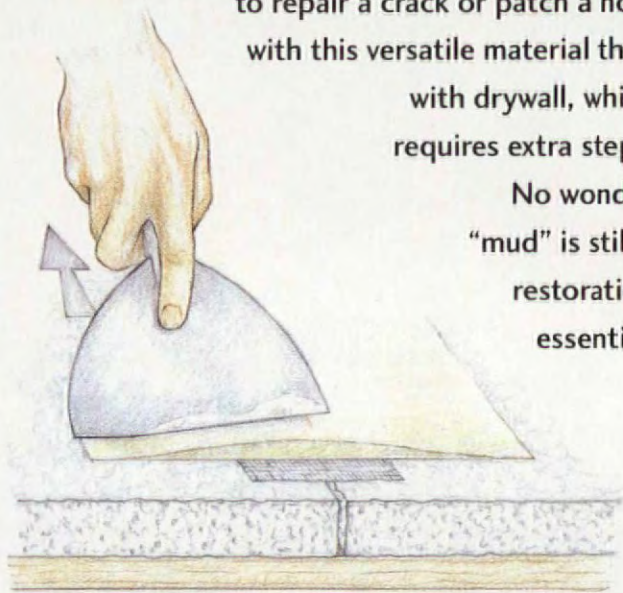
**A studio setup gives an overview of three Victorian roomsets. Upfront is the Woodland Roomset; the second room shows papers from *In the Dresser Tradition*; at rear, the Aesthetic Movement set.**

*For a catalog, call Bradbury & Bradbury Art Wallpapers at (707) 746-1900 (9-5, Mon-Fri Pacific). Or use e-mail: bradbury.com. Paper samples are available at minimal cost.*

# SIMPLE KEYS TO PLASTER REPAIR

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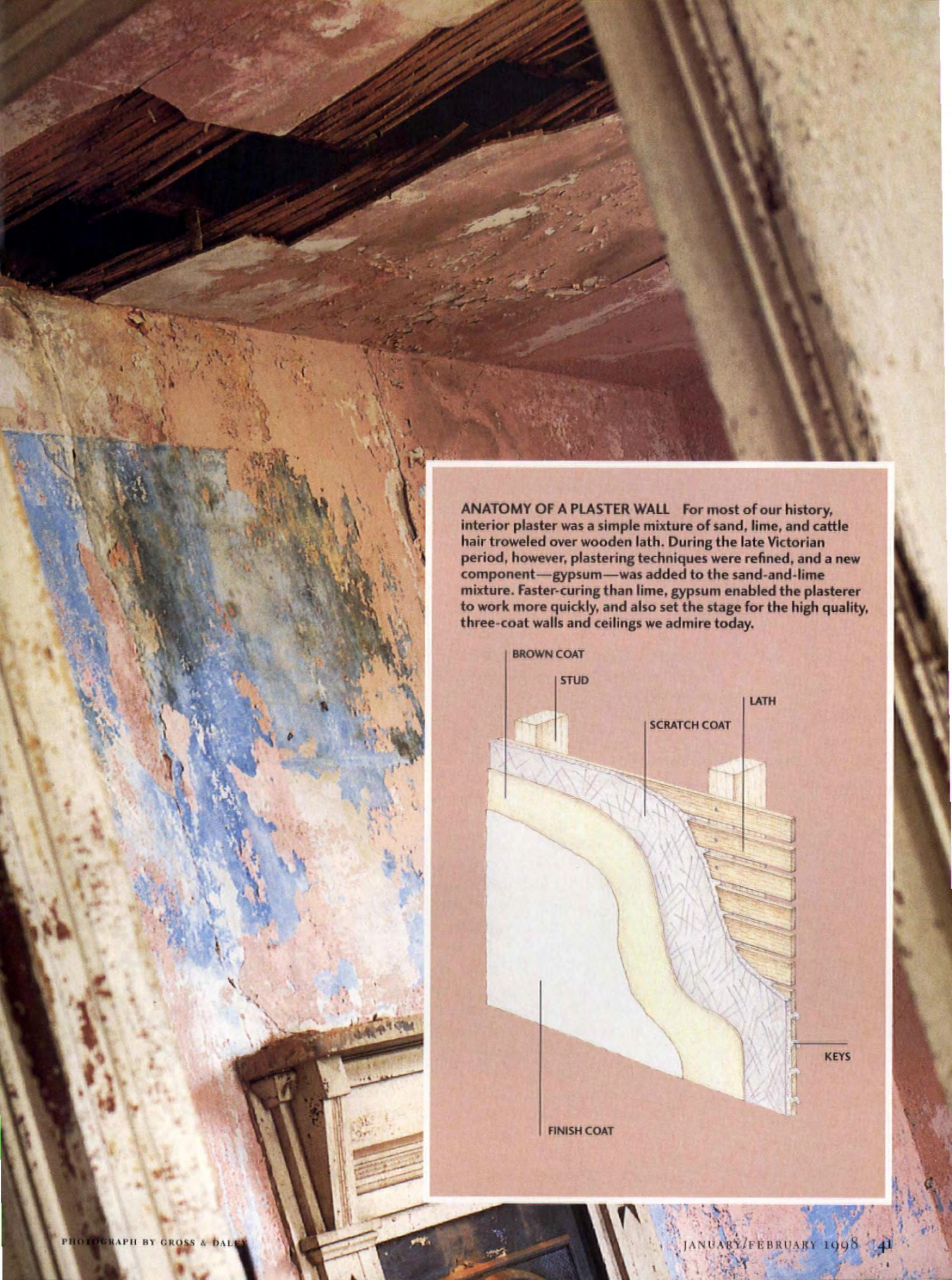
No wonder "mud" is still a restoration essential.



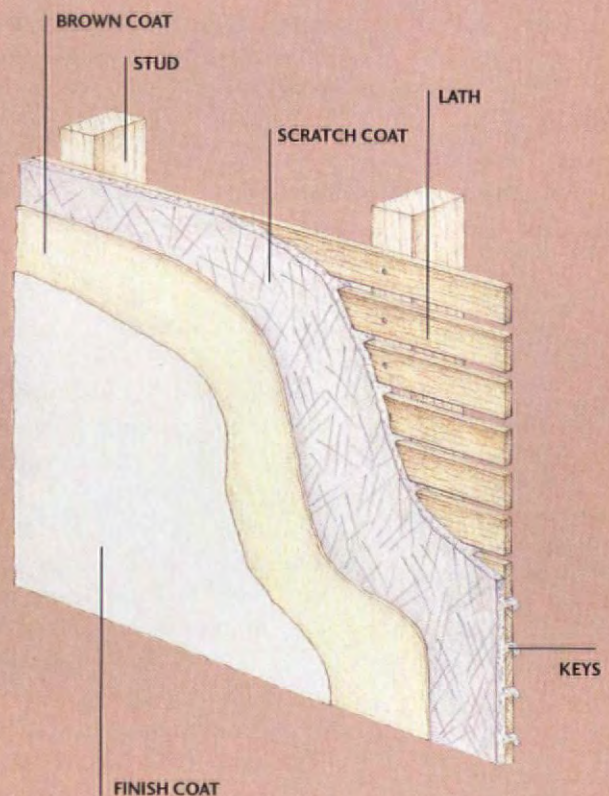
A SKILLED PLASTERER IS HARD TO FIND—EVEN IF YOU'RE an experienced tradesman. After nearly 30 years in the painting business, I learned the basics of plaster repair because, ultimately, there was no one else to fill and patch my crumbling walls but me. With some rudimentary knowledge and a little practice, you'll find you can easily fill cracks and voids in your walls, too. ♦ There are three general types of plaster failure: cracks, delamination, and key failure. Cracks range from hairline-size to very wide and can follow structural members in a straight line or run diagonally across the surface. Foundation settlement, undersized joists, seasonal temperature and humidity changes, and poorly executed repairs or additions can all create cracks. ♦ Delamination, or failure between layers, usually occurs between the finish and brown coats.

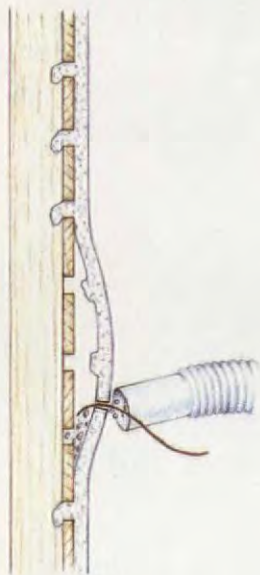
**BY STEVE JORDAN | ILLUSTRATIONS BY KATHY BRAY**

Distressed plaster walls are common in old houses. No matter how bad the damage, most walls can be repaired using elementary plastering techniques.



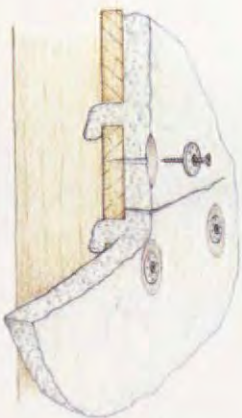
**ANATOMY OF A PLASTER WALL** For most of our history, interior plaster was a simple mixture of sand, lime, and cattle hair troweled over wooden lath. During the late Victorian period, however, plastering techniques were refined, and a new component—gypsum—was added to the sand-and-lime mixture. Faster-curing than lime, gypsum enabled the plasterer to work more quickly, and also set the stage for the high quality, three-coat walls and ceilings we admire today.





**Tip #1** To repair a bulge caused by broken keys, insert a wire near the bottom of the bulge. Vacuum out the debris, then reattach the area to the studs with plaster washers.

**Tip #2** Use plaster washers to secure the loose or high side of a crack to sound lath.

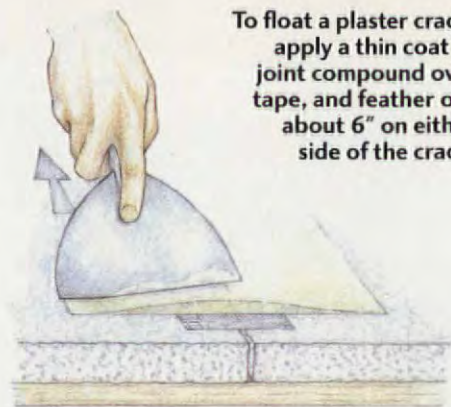


This is obvious when the outer layer, which is  $\frac{1}{8}$ " or less thick, separates from the rougher undercoat. Delamination between the scratch and brown coats is typically caused by a scratch coat that was not scored to ensure a proper bond between layers, or not adequately moistened before the next coat was applied. Key failure usually results in large bulges, with or without accompanying cracks.

**CRACK REPAIR** If hairline cracks have been evident for years and don't move, remove loose material and fill them with a coat or two of joint compound or spackling compound. When the last coat dries, sand the patch smooth with sandpaper using a sanding block. A moving crack may be evidence of an underlying structural problem that will require more extensive repairs.

Where previous repairs have failed, or if the crack is wide, tape and "float" the crack with a thin layer of plaster. Before you begin, press hard on each side of the crack to make sure that the plaster doesn't move; also check to see whether one side of the crack is higher than the other. If the crack doesn't move and both sides are on the same plane, apply self-sticking fiberglass tape down the length of the crack, cutting the tape in sections with a razor knife to follow the pattern. It's OK to overlap the tape, but be sure to remove any loose strings with your knife. Apply a thin coat of joint compound or Durabond (a powdered drywall formula you mix on site), feathering the mud out about 6" on either side of the crack. This is called "floating" the plaster. After two or three float coats, sand smooth.

If one side of the crack is higher than the other, or if the plaster moves, dig out the crack on the high or loose side, removing enough material to reach sound plaster. Historically, plasterers dug out cracks in an inverted V to create a key for the patch. I've done this countless times and later found that the crack has returned down one side of the patch. I've had better luck using a PVA (polyvinyl acetate) plaster bonding agent around the edges of the failed plaster and taping the cracks. After applying the bonding agent, fill the hole with a coat or two of stiffly mixed Durabond to raise and level out the crack. When this dries, tape the crack and float it out with two coats of Durabond, finishing with joint compound or Easy Sand,



To float a plaster crack, apply a thin coat of joint compound over tape, and feather out about 6" on either side of the crack.

a powdered setting-type mud.

Another approach is to secure the loose or high side of the plaster to the framing with plaster washers and drywall screws. Since the screw and washer stands slightly above the wall plane, I slightly excavate the top coat of plaster with a grinder (a heavy sanding disc attached to an electric drill also works), creating an indentation to sink the washer flush with the wall surface.

For sound walls with extensive cracks or map cracking, cover the walls with wide sheets of adhesive-backed fiberglass mesh, or embed wide sheets of fiberglass window screening in Durabond. When this dries, apply another coat and finish with bucket mud or Easy Sand.

**DELAMINATION** If the finish coat has delaminated, remove and brush away all loose material. Apply a plaster bonding agent over the damaged areas. Following the bonding agent label directions carefully, reapply the finish coat with either veneer plaster (see "Terms of the Trade," p. 45) or multiple coats of Durabond. Veneer plaster creates a thicker buildup in a single coat than drywall mud. Mix small batches of the material in a bucket to the consistency of mashed potatoes and apply with a trowel. As the plaster begins to dry, brush a coat of water over it and smooth it out quickly. If your finish is not smooth, wait until it dries and put a final coat of drywall mud over the plaster. If you prefer to work with drywall mud, begin with Durabond. Apply as many coats as necessary and finish with bucket mud or Easy Sand for the last coat. Sand smooth.

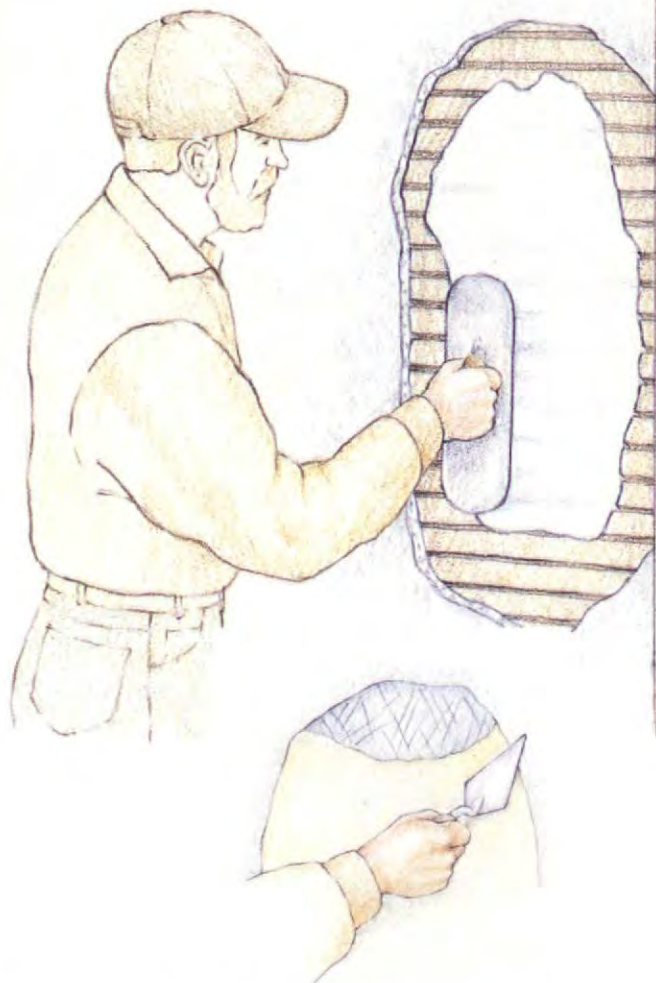
**KEY FAILURE AND DEEP REPAIRS** Key failure requires removing all the material in the damaged area down to the lath. As you remove old material, it's often easy to find a stopping place; the plaster simply refuses to

## Three-Coat Repairs

Use the same techniques as traditional three-coat plaster to repair a deep patch. Apply the scratch (first) coat rapidly, taking care to force plenty of material through the lath to form the keys that hold it to the wall (right). Good keys are important because any incidental adhesion between the lath and plaster often fails, leaving the keys as the real mechanical bond.

Score the scratch coat to prepare it to receive the brown (second) coat. The brown coat enables the plasterer to level out the walls and ceiling and create plumb and square corners. In the inset at right, the plasterer is using a small pointed mason's trowel to work material into gaps between the brown coat and the original plaster.

When the brown coat dries, apply the putty (finish) coat. Traditional approaches include finishing the coat to a mirror-like smoothness or in a variety of textures. Historically, the painter or paperhanger sometimes applied canvas over the finished plaster to hide hairline cracks that often appeared after initial construction.



budge further. In other cases, it's difficult to stop. To avoid damaging sound plaster, use only as much force as necessary, especially if the plaster is fragile. Gently pry up pieces with your hands or a flat prybar, or cut out areas with a sharp chisel or screwdriver and hammer. Once you've reached solid plaster, brush away all the loose material. Then dust and push out the remaining keys wedged between the old lath.

Bridge over areas of loose or damaged lath with expanded metal lath screwed into the framing or sound areas of lath. On odd-sized holes or on ceiling repairs, overlap and attach a large piece of metal lath over the entire patch area with a screw or two. Then, holding the lath over the patch, cut the metal with tin snips (available at any good hardware store) to fit the void exactly before screwing it firmly in place.

If the surrounding plaster is sound, begin the plastering process. Use plaster washers to secure the edges of loose or suspect plaster to the underlying framing or lath. Grind indentations into sound plaster as

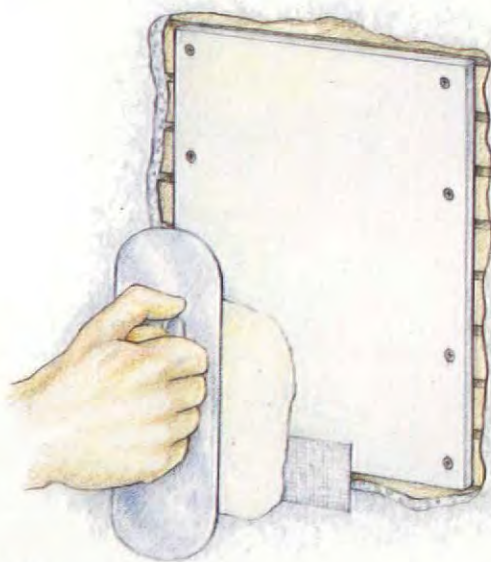
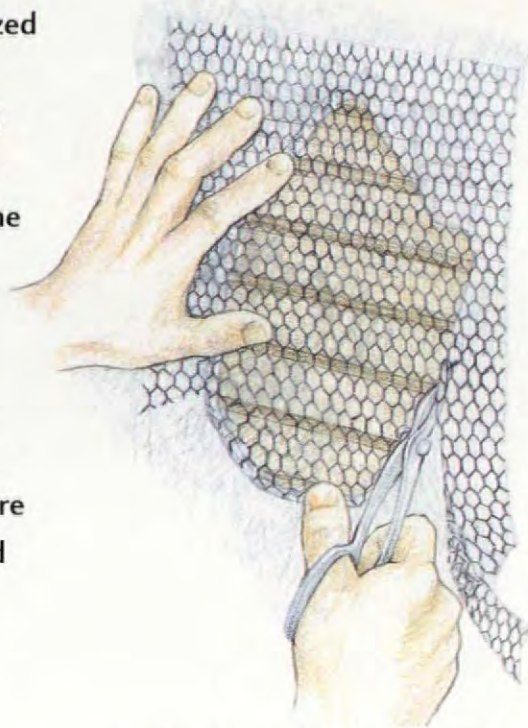
for cracks, or simply screw the washers into the plaster about 2" back from the void and about 4" apart until there is no movement.

Plasterers avoid creating new cracks by saturating the edges of the old plaster and lath with water to prevent the older material from prematurely sucking the moisture out of the new plaster. A more foolproof method is to coat the edges and the lath with a plaster bonding agent. When the bonding agent dries, mix enough Structo-lite plaster for the scratch coat and apply it with a trowel, taking care to push it through the lath to create adequate keys. Mixed to the consistency of mashed potatoes, the Structo-lite should not bulge, drip, or fall off the trowel. For larger patches or entire surfaces, I often add about 5% to 10% sharp sand to the mix to create a harder base; I also add polypropylene fibers for strength (both available at masonry supply yards). To repair three-coat plaster, it's best to use the Structo-lite in two distinctive coats a day apart. After applying the first coat, score it with a nail to prepare the surface for the next coat.

**Tip #3** To tell whether you've removed enough bad plaster, place a straight edge across the void to see if the remaining edges are level.



**Tip #4** On odd-sized holes or on ceiling repairs, overlap and attach a large piece of metal lath over the entire patch area. Holding the lath over the patch, cut the metal with tin snips (available at any good hardware store) to fit the void exactly before screwing it firmly in place.



## Rocking a Patch


If you've removed more plaster than you're comfortable replacing, make repairs using either rock lath or drywall. Rock lath is similar to drywall, but is chemically treated to receive veneer plaster (see "Terms of the Trade," p. 45). Cut a patch of rock lath sized to fit the hole as squarely as possible and screw it into the wood lath. Wet the edges of the old plaster and the lath with water or a bonding agent, and fill in the voids with stiffly mixed Durabond or Structo-lite. Tape the seams and patches with mesh tape, overlapping from the plaster board to the old plaster. Float out the patch with veneer plaster until it's level with the adjacent surface. Make final repairs with mud.

Drywall comes in  $\frac{1}{4}$ ",  $\frac{3}{8}$ ",  $\frac{1}{2}$ ", and  $\frac{5}{8}$ " thicknesses, so it's usually easy to find an appropriate thickness to make repairs. If not, double up pieces to get the desired thickness, or use shims under the board. Apply as with rock lath but finish with multiple coats of Durabond and a final coat of bucket mud or Easy Sand.

The next day, apply the same mixture for a brown coat over the scratch coat. If you're using veneer plaster for the final coat, trowel out your brown coat about  $\frac{1}{8}$ " below the level of the wall or ceiling, leaving an adequate thickness to fill in with plaster. Work the plaster into all the nooks and crannies with a small pointed mason's trowel. To avoid cracks or failure, generously dampen the surface before troweling on the finish coat. Touch up minor imperfections with dry-wall mud after cleaning off any powdery residue around the edges of the patch with a damp cloth or sponge.

If you're using Durabond as a finish, trowel your brown coat nearly level with the wall or ceiling plane so that you can finish the surface with one or two coats of mud. Before floating out the area, brush off all loose aggregate from the Structo-lite. Tape any cracks around the edges with fiberglass mesh tape and float out as with any crack.

**REPAIRS UNDER CANVAS** Many plaster walls and ceilings are covered in canvas or muslin. In this case, cracks and other problems create bulges or puckers, and loosened areas are often riddled with map cracks. Unless the entire wall is in poor condition, simply cut the canvas back from the problem using a sharp razor knife and proceed as if it wasn't there. Before floating out the area, remove old glue with warm water and a scrubbing pad, or sand it off. Prime the plaster with an alkyd-based sealer/primer to seal in old stains and to prevent the mud from dampening and lifting the edges of the canvas where you join your patch.

**PAINTING TIPS** Always seal your patches with a coat of primer/sealer before painting the wall surface, especially if you are using enamel paint. Unsealed patches will create unsightly, flat spots on the painted wall. Use an alkyd primer/sealer if the patch repaired an old water leak. Be sure to give your repairs adequate time to cure. Repaint bucket mud and Durabond patches when they dry. Usually this means the next day, unless the patch is exceptionally deep—down to the lath, for example. Wait a few days before painting small, deep patches and at least a week or two before painting large plaster patches. Now that you've done your plastering and finish work properly, your walls should look as fresh and sound as they day there were completed. 

## Terms of the Trade

**BONDING AGENT:** Bonding agent is a PVA (polyvinyl acetate) mixture that controls the absorption of moisture between the old and new plaster. It prevents cracking and creates a strong bond between the old and new material. Choose the brand with the appropriate drying time for your job.

**BROWN COAT:** The second coat of rough plaster, applied over the scratch coat. Important for leveling out walls and ceilings and truing up corners.

**DRYWALL KNIFE:** Narrow- to wide-blade putty tool used to apply mud over seams, imperfections, and tape. Taping knives are usually 3" to 6" wide; broad knives are usually 8" to 12".

**DRYWALL MUD; JOINT COMPOUND; BUCKET MUD; MUD:** Ready-mixed wallboard compound for finishing joints, seams, and nail or screw indentations. Specifically made for drywall, but also excellent for floating or resurfacing plaster surfaces. It offers a long working time, dries slowly, and sands easily.

**DURABOND:** A brand of powdered, setting-type drywall mud that must be mixed on site with water. Durabond is available in 20-, 45-, and 90-minute setting varieties, making it possible to apply several coats in a single day.

**FINISH OR PUTTY COAT:** The final coat of plaster, generally about 1/8" thick. The finish coat is white or lighter in color than the underlying base coats.

**FLOAT COATS/FLOATING:** Thin coats of mud applied broadly and tapered on the edges to hide a patch, tape, or uneven surface.

**KEYS:** Plaster that is pushed through lath openings to create a mechanical bond between the lath and the plaster substrate.

**MAP CRACKING:** Tiny hairline cracks that riddle a surface, similar to lines on a map.

**PLASTER WASHERS:** Thin perforated discs with a central screw hole designed to secure loose plaster and stabilize areas where broken keys have caused the surface to pull away from the lath.

**ROCK LATH:** A gypsum-based board product treated to accept thin coats of plaster. It is sometimes called "blueboard" because of its color.

**SCRATCH COAT:** The first base coat applied to metal or wooden lath. So called because the wet surface is scratched with a scarifier (such as a nail) to provide a rough surface so the next base coat layer will stick.

**STRUCTO-LITE/GYPSOLITE:** Brand-name plaster materials used for scratch and brown coat work. These modern plasters are much lighter and dry faster than the old sand-and-lime mixtures.

**TAPE:** Paper or fiberglass tape used to cover joints or cracks in drywall or plaster. Fiberglass tapes are available in various widths with self-sticking adhesive to simplify application.

**TROWELS:** A variety of hand-held, bladed tools used to apply, spread, and smooth plaster. The *rectangular trowel* is commonly used to apply all coats of plaster. The *rounded-edge pool trowel* is best for final float coats because it doesn't leave sharp ridges on the surface. The *margin trowel* is indispensable for mixing materials in a bucket and for scooping plaster or mud from the bucket.

**VENEER PLASTER:** A hard plaster mixed specifically to use over rock lath. Unlike traditional plaster, which requires a combination of materials and careful blending, veneer plaster is premixed in one bag and has a longer working life. Use over rock lath or Structolite in layers 1/16" to 1/8" thick. Not appropriate for thin float coats or for thin float coats over taped joints.



## SUPPLIERS

Most of the materials I use are available at local hardware, builders', and masonry supply stores. The companies listed below make brand-name and specialty products.

**CHARLES STREET SUPPLY**  
54 Charles St.  
Boston, MA 02114  
(800) 382-4360  
Mail-order source for plaster washers.

**GEORGIA-PACIFIC CORP.**  
133 Peachtree St. NE  
P.O. Box 105605  
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(404) 652-4000  
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**LARSEN PRODUCTS CORP.**  
8264 Preston Ct.  
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(800) 633-6668  
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**PORTER-CABLE CORP.**  
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125 S. Franklin  
Chicago, IL 60606  
(800) 621-9532  
<http://www.usg.com>  
Durabond, Structo-lite, and drywall products.



# Stenciling by Era

BY KIMBERLY FORMBY

*An outline history  
of the stenciler's art,  
from 18th-century  
motifs through  
Victorian exuberance  
and Arts and Crafts  
boldness.*

**W**E MAY THINK OF STENCILING as naive folk art or unattainable Victorian ornament, depending upon our bias. But the truth is that stenciling has been popular for 300 years in North America. The basic tools and techniques have remained the same, and pleasing results can be had by an amateur with minimal skill. Stenciled decoration has been applied to walls, floors, and ceilings in mansions and farmhouses alike. Pattern and color can be period-appropriate and still personal. Many books and articles give you basic instructions. Here, we'll tell you enough about period styles, patterns, and processes to pique your interest, and bolster your confidence to begin designing an appropriate scheme.

Stenciling was a low-cost option to wallpaper in the 18th century, but by the 1880s it had become a sophisticated decorative effect produced with special techniques. Its character changed over three general eras. Before 1840 and industrialization, only the wealthy could afford wallpaper. Stencil ar-

tisans were itinerant, moving from one town to the next for work. They carried with them dry pigments to be mixed on site. Colors including green, red, orange, blue, yellow, and black were bright and patterns were free-flowing. Pineapples, strawberries, foliage, flowers, and geometric motifs all were common early American motifs.

The rustic quality of early stenciling changed in the 1850s as Victorian taste became entrenched—and as machine printing brought wallpaper to the masses. Stencil motifs grew increasingly geometric. Hues changed from primary brights to the subdued reds, greens, and browns so characteristic of Victorian interiors.

The itinerant artisan disappeared, too, replaced by the professional house painter or decorator who was skilled in faux finishes (graining and marbleizing) and paper hanging. During this era, wall stenciling was often limited to the frieze or was used in combination with wallpaper. In fact, some wallpaper companies produced friezes intended to be decorated with a stencil before they



PHOTOGRAPHS BY AMANDA  
MERULLO, HISTORIC DEERFIELD  
BRIAN VANDEN BRINK (BOTTOM RIGHT)

A fragment from an early-19th-century stenciled wall, now at Historic Deerfield (Mass.), was the basis for the re-created scheme at right. (Stencil set opposite, below, is ca. 1797.) The stenciled ceiling in the 1885 dining room (lower right) was reproduced from the original. The wallpaper is "Summer Street Damask" from Burrows Studio, and the hand-lettered frieze is in the style of the day.

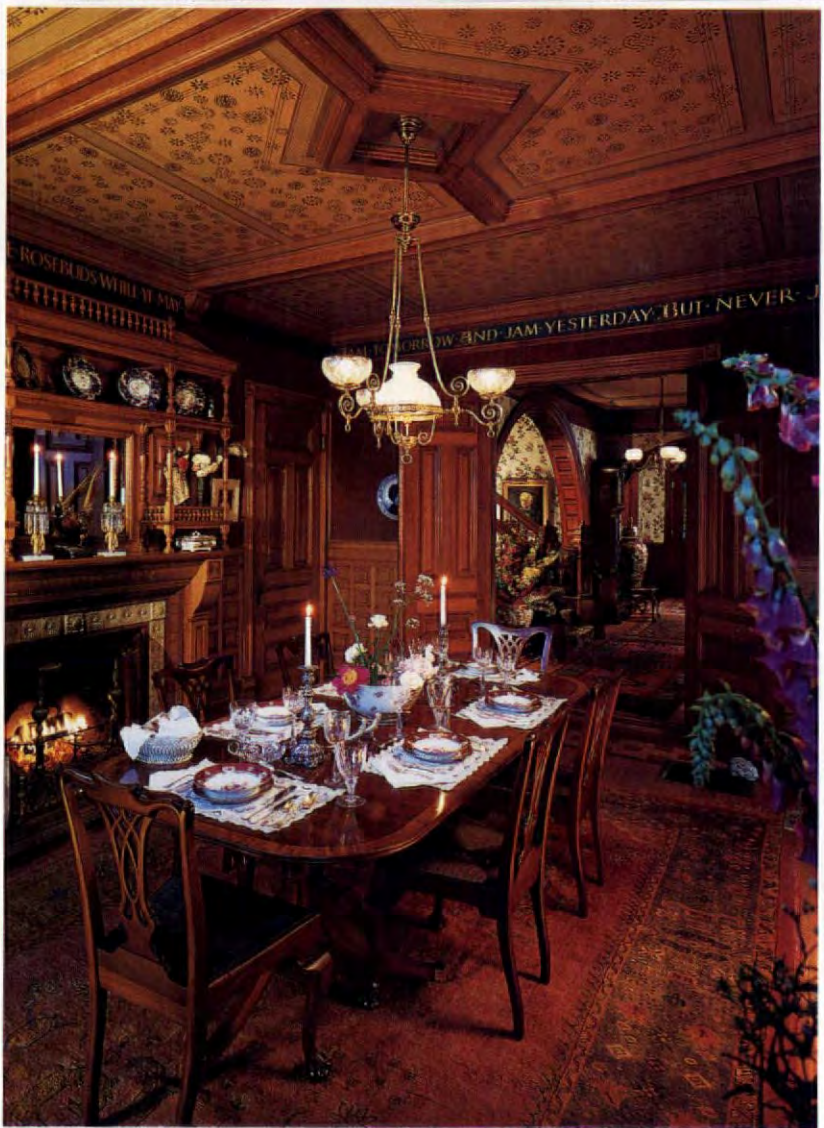


were hung. Large manufacturers employed artisans to design and paint stenciled friezes on wallpaper, adapting designs to custom-fit a particular room. In tripartite wall decoration, fashionable from roughly 1870 to 1890, the dado, wall fill, and frieze all might be stenciled in complementary patterns.

Stenciling took on renewed popularity during the Arts and Crafts Movement (in this country, generally 1896–1920s). Stencil work fit perfectly with the prevailing philosophy and emphasis on simple, creative, handmade design and decoration. Major paint companies were by this time manufacturing paints specifically for stenciling.

### Processes and Patterns

THE KEY TO EFFECT IS THE STENCIL OR STENCIL plate, of which there are three basic types. In *one-color stencils*—the simplest to produce, and the kind most often seen in early itinerant stenciling—the design is cut out of the plate. When paint is applied, the design is transferred to the wall in one color. Applying different colors in different parts





## DESIGN REFERENCES

*Victorian Patterns and Designs in Full Color*  
by Audsley and Audsley

*Victorian Sourcebook  
of Medieval Decoration,*  
by W. and G. Audsley

*Authentic Victorian Stencil Designs*  
edited by Carol Belanger Grafton

Available at local bookstores  
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Mineola, NY 11501

of the design produces a more interesting stencil. In *background stencils*, the background or negative of the design is cut out. When paint is applied, it is the background that is transferred, leaving the existing wall covering showing through to form the design. Background stencils were favorites for Victorian houses, especially when applied over a band of opaque color using Moorish or Oriental motifs. In *outline stencils*, the plate is cut to produce not the full design, but merely its outline for later hand-painting. To transfer the design, the stencil is pounced onto the wall. That is, the stenciler takes a small muslin bag of fine powder (usually charcoal or chalk) and rubs it briskly over the surface to transfer the outline to the wall. Then the design is painted freehand.

Common stencil patterns in wall ornamentation also fall into two general categories. Powderings, or spot stencils, are individual motifs spaced and repeated at regular distances, but not connected to each other. Diaper work, on the other hand, is a pattern of motifs that are visually connected, sometimes (but not always) by lines. In diaper work, the individual motifs generally are arranged in alternating rows, using a stepped pattern to form a diamond shape. Diaper stenciling has been used in all eras, but saw the most popularity before wallpaper was common.

In the early period, individual stencil motifs were often combined to produce friezes, vertical borders, and horizontal borders. The location of stencils, though, varied with the stenciler. One popular format used a stenciled frieze around the top of the room, leaving the balance of the walls divided into stenciled vertical panels. Often an individual motif was repeated down the wall between the panels. Some walls were decorated with just a frieze and a stenciled border around doors, windows, and fireplace mantels.

By the height of the Victorian era, the tripartite wall scheme had taken stencil patterns to a new level of organization. Here, the wall was divided horizontally in three parts: the dado or wainscot (bottom), the field or fill (middle), and the frieze (top). Stencils might be used in any or all parts of the tripartite wall, and their locations could be

varied to emphasize certain architectural features, or to mask or amplify the room's apparent proportions.

Late-19th-century artisans also perfected techniques beyond plain, brush-applied paint. Chief among them were jewel points and bronze powders. To make jewel points, the stenciler transferred selected portions of spot stencils in gold leaf. With bronze powders, a freshly varnished stencil was dusted with gold, silver, copper, or aluminum powder while the surface remained tacky. Some artisans outlined the stencil motif with gold, silver, or bronze paint, instead of bronze powders. At times, even sand was applied to create texture.

### A Victorian Sampler

IT ISN'T HARD TO SELECT STENCIL DESIGNS appropriate for the age and architecture of your house. Owners of Victorian houses may be at first confused by the numerous choices; a few guidelines help. Stencil designs tended to follow whatever style was in vogue at the time, so make a quick study of the decorative styles popular during the era of your house. You'll become familiar with color preferences of your era, but don't worry about selecting exact historic colors. Use what you like and what complements your furnishings.

**GOTHIC REVIVAL (1840s–1870s)** Two popular Gothic-inspired motifs, the trefoil and the quatrefoil, can be easily adapted to a stencil design. Gothic Revival colors include blue, crimson, green, yellow, and purple. The Rococo Revival, also fashionable during this period, relies on floral designs.

**AESTHETIC MOVEMENT (1870s–1890s)** Motifs in the Anglo-Japanese style became popular for about ten years from 1875 to about 1885: cranes or swallows, bamboo, and cherry blossoms. Motifs were based, too, on medieval designs. Aesthetic colors were tertiary, made by combining a primary color and a secondary color: olive green, peacock blue, terra-cotta, salmon.

**EXOTIC REVIVAL (1850–1890)** No less eclectic than the Aesthetic Movement, the Exotic styles peaked around 1880 as Americans became fascinated with Arabesque ornamentation. Although Exotic Revival stenciling was often very intricate, less elaborate designs can be adapted for use today.

**ARTS AND CRAFTS, ART NOUVEAU (1880s–1920)**



The late-Victorian era was the zenith of stencil art (opposite). Frederic Church's house Olana was decorated in a Moorish fantasy style. Stenciling returned to a more homespun style during the Arts and Crafts era, although rooms could still be elaborate. This pendant frieze is a contemporary adaptation (above).

Arts and Crafts motifs typically feature straight lines and sharp angles, in contrast to the sinuous curves of Art Nouveau. Candace Wheeler was just one of many influential designers to create wall stencils during the period. Generally, warm colors such as reds, browns, ochers, and tans were used.

STENCILING IS EASY TO LEARN. BUY AN APPROPRIATE kit and do the stenciling yourself, or do your own research and design, then hire an artist to produce your elaborate scheme. With stenciling, you can get involved to whatever degree you like.

KIMBERLY FORMBY became interested in historic stencils while researching designs for her ca. 1884 house in Tyler, Texas. Thanks to Helen Foster for help with this article.

### SUPPLIERS

*Pre-cut stencils and stenciling supplies*

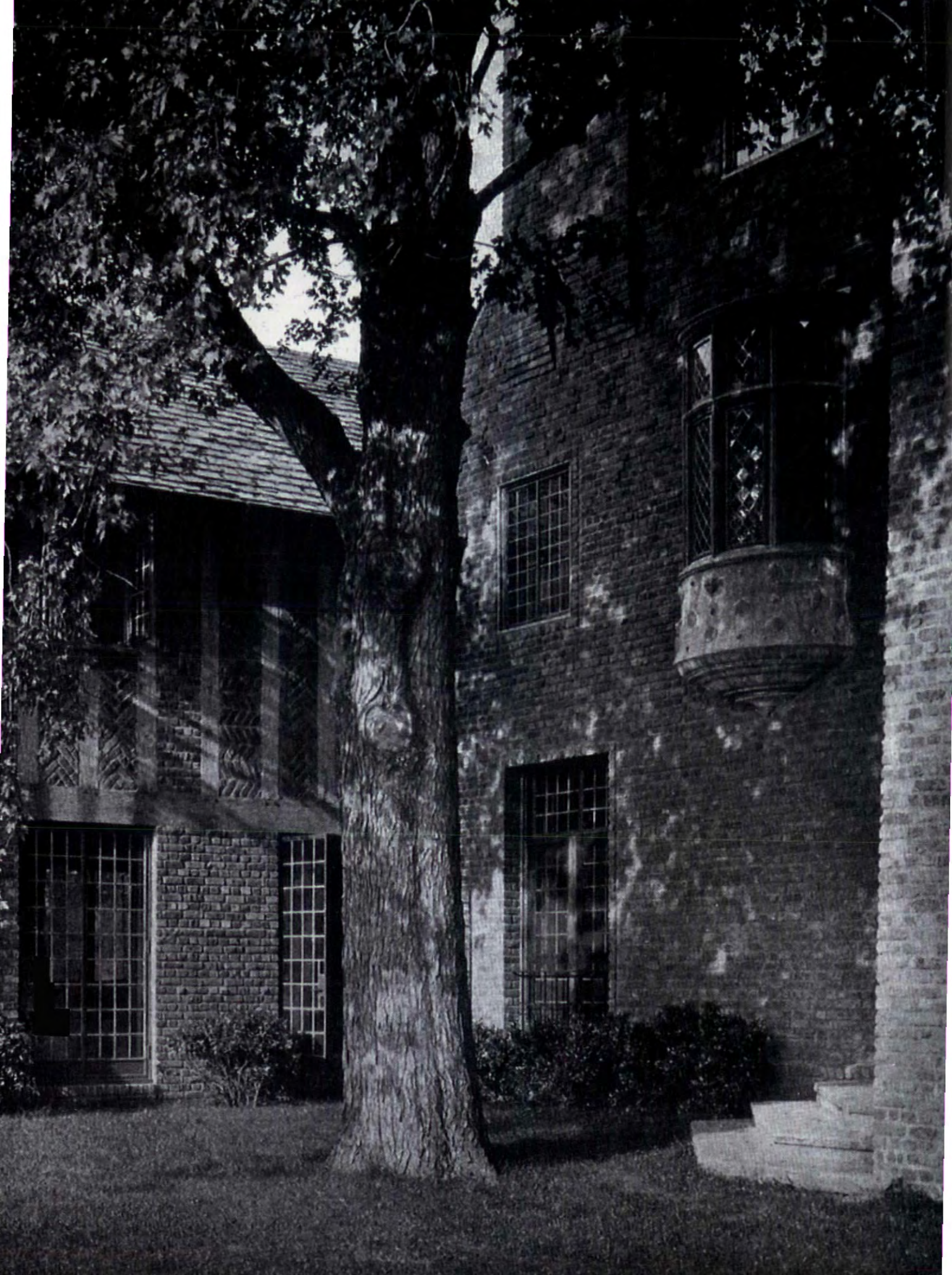
**HELEN FOSTER STENCILS**  
71 Main Street  
Sanford, ME 04073  
(207) 490-2625

**EPOCH DESIGNS**  
P.O. Box 4033, Dept. 020  
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**THE STENCIL COLLECTOR**  
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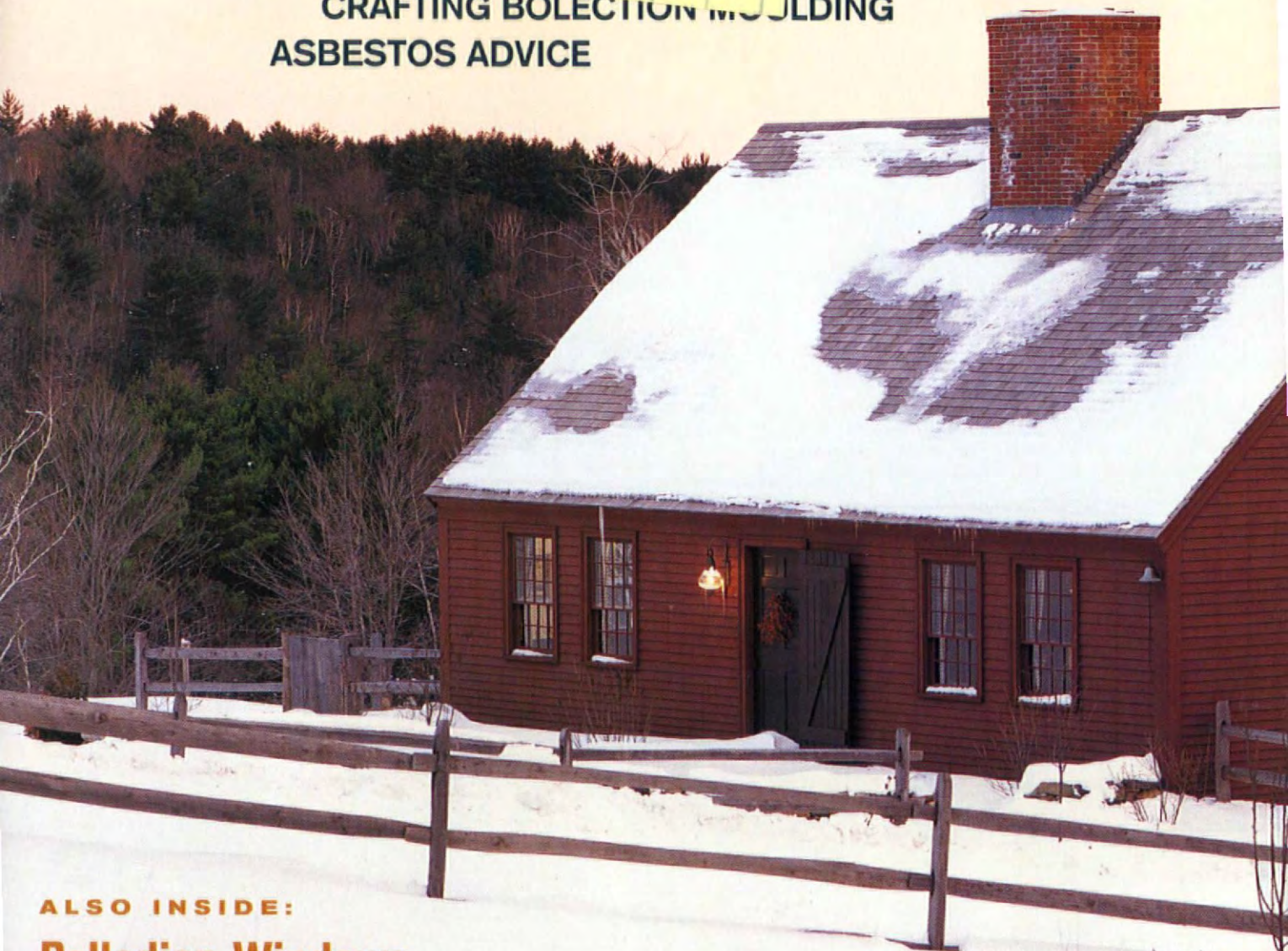
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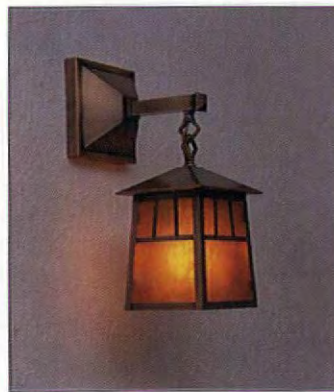
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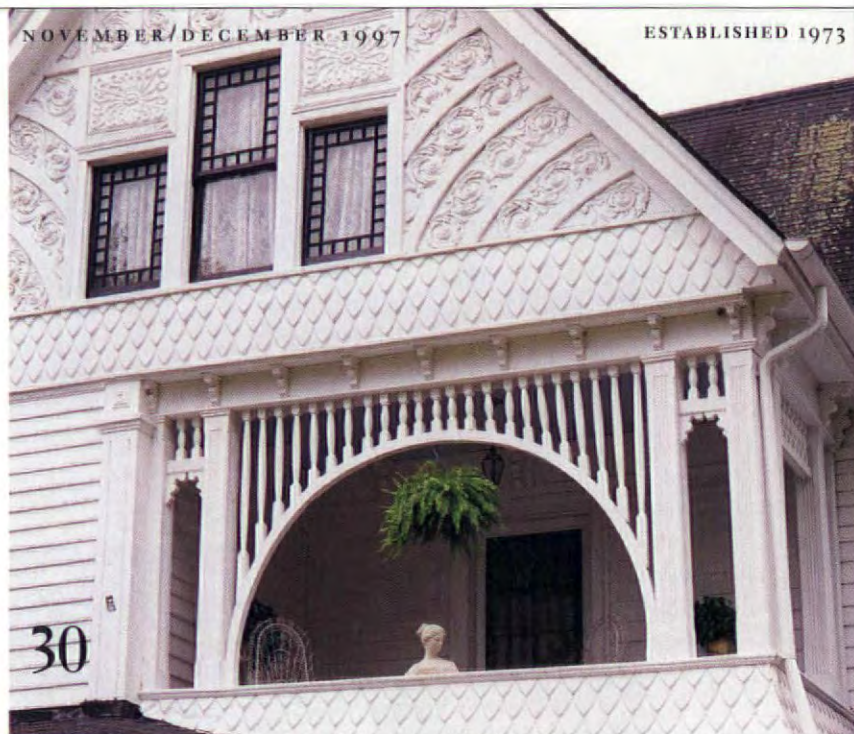
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ON THE COVER: Snug and compact, this 18th-century colonial Cape near Alna, Maine, was cobbled together from three derelict period houses. Classic details include the massive central chimney and deep, caveless roof.

COVER PHOTO BY BRIAN VANDEN BRINK

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## VERNAICULAR HOUSES

## You'd Better Shop Around

**F**OR ME, ONE OF THE JOYS OF PUTTING THIS issue together was the opportunity to do a little shopping. I'm not referring to a trip to the mall, I'm talking about visiting a woodworking shop and getting to be around shop equipment again.

For several years now, Hap Shepherd at Maurer & Shepherd has extended an invitation to see their architectural millworks business in Connecticut. So one oaky-warm day this past August I took him up on it. There, in a rambling brick mill building—a warren of buzzing woodshops, making everything from furniture to pool decks—I learned a batch of nifty techniques in a tightly run operation. The result is the article on bolecion mouldings that begins on page 40.

Though I'm fond of saying I hail from a long line of country carpenters, the truth is I'm no stranger to shops and shopwork in many industries. I've spent time in factories and shipyards that were around in the Spanish-American War, and I've been in state-of-the-art woodshops and electronics plants, on this continent and in Europe.

When it comes to accuracy and ease of production (not to forget safety) there's no comparison. The rattle and slap of ancient iron equipment driven by jackshafts and belts is only appealing if you see it in a photograph. Lofts with sawdust an inch thick on the roof purlins, wooden door bolts handmade to kill time during slow days—these places are gone because they were inefficient and dangerous.

Sure, I'm a bit of a romantic—anyone who gets smitten by old houses has to be! I'm also the first to admit I'm a tool nut. First I buy a tool, then I conjure up a project on which to use it. My basement is a foundling home for saws and drills orphaned by for-

mer owners, as well as the latest cordless drill or accessory for a table saw.

My prize "power tool" is a foot-operated J.W. Barnes scroll saw that I am restoring. Made in the 1890s, it was one of several such devices marketed to help the small shop of one or two men keep up with the large steam-powered factories that were out-producing them at the time. The same manufacturer who made

my scroll saw also made a shaper and a table saw. For a while the idea caught on, and competitors came out with their own knock-offs—even a mortising machine for making pockets in doors and window joints.

To run my scroll saw, you pump a treadle with your foot like a sewing machine. Another "velocipede" model was peddled from a seat like a tricycle. Needless to say, it took a bit of coordination as well as muscle to get the work done. Either version however was small and light enough to be trucked to the job site for making house parts such as decorative barge-boards or porch balusters. In this way, these tools were the direct ancestors of today's portable table saw.

Ultimately, the foot-powered scroll saw and its cousins became obsolete. The electric motor, which was common after 1900, made other kinds of equipment more powerful and portable. They were also more versatile. When I get my scroll saw done, it will be a hobby tool I run once in a while. Real work I save for my table saw or sabre saw. You don't need lots of equipment in a shop, especially a home shop. Just good equipment.



*Gordon Beal*

# OLD-HOUSE JOURNAL

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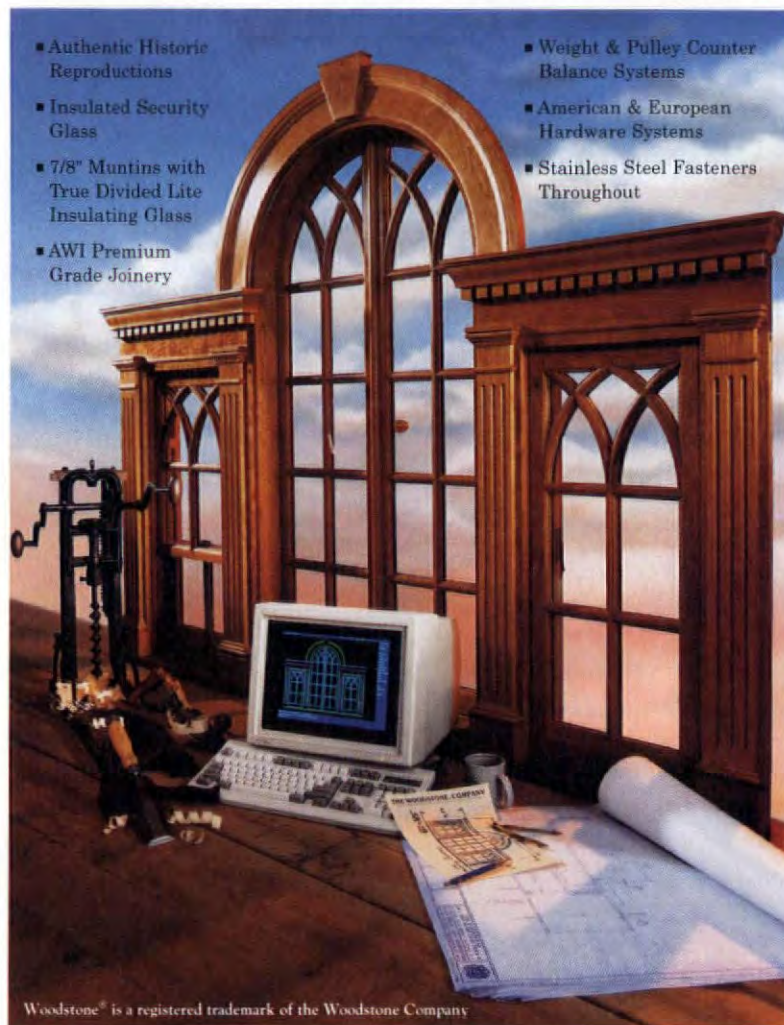
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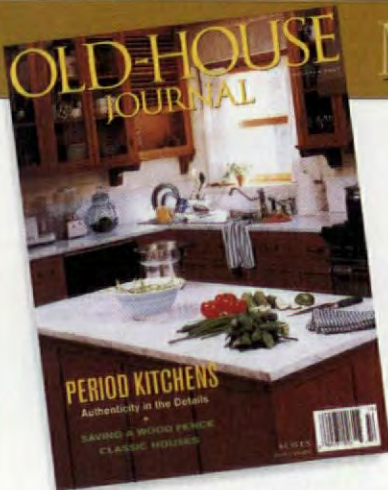
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### ON A KITCHEN ISLAND

I SMILED WHEN I SAW THE COVER OF your recent kitchens issue [Sept./Oct. 1997]. I like the design approach, but I realize that it is very much a product of 1990s taste, particularly the island in the foreground. Though the concept of an island is not new, freestanding islands of cabinetry were uncommon historically. Tables were used much more frequently. Be assured that I struggle with the problems of today's kitchens in historic buildings all the time—including my own!

— DAVID ARBOGAST  
Architectural Conservator  
Iowa City, Iowa



**A forerunner of the modern kitchen island at The Breakers in Newport.**

You've put your finger on a (literally) central issue for many old-house kitchen owners: islands are undeniably handy and trendy, but are they historically appropriate? A look at the past helps answer the question. True, islands were nowhere near as

ubiquitous as they are today, but they are well-documented in large or progressive kitchens by the turn of the century. What's more, large tables or butcher blocks become islands in effect if they never move.

The folks at Traditional Line also wrestled with this compromise in each kitchen in the article. In two projects, islands were eschewed in favor of tables. In the cover kitchen, the island is actually on wheels. Notes author Anthony Lefeber: "Always remember that people have to live and work in these spaces; they are not viewed from behind a velvet rope. The island (which is not fastened to the floor, and can be moved about like a table) added a much-needed work surface as well as a significant amount of storage area." We'd enjoy hearing how other OHJ readers have solved the island issue. —Ed.

### THE KITCHEN SOURCE

SINCE WE'RE IN THE PLANNING stages of a ca. 1903 kitchen project, the September/October OHJ was like a look into the future. We'd love to find a designer for cabinets like those on the cover, or a source for the lazy Suzan on page 35.

— BARBARA AND MIKE SCHULTZ  
Green Bay, Wisc.

You're in luck. The folks who designed the cover kitchen are happy to hear from OHJ readers. Contact Francis C. Klein and Associates, Architects, 484 Bloomfield Ave., Montclair, NJ 07042, (201) 783-0688. For many types of cabinet hardware, consult Häeflele America, P.O. Box 4000, Archdale, NC 27263, (910) 889-2322. —Ed.

### CLINGING VINES

CONCERNING "VINES FOR TOWN AND Country" [Sept./Oct. 1997], I agree

### DOUBLE DÉJÀ VU

READING DARLENE MARWITZ'S "Living a Double Life" [Sept./Oct. 1997] was like déjà vu all over again, as Yogi Berra used to say. My wife and I also renovated a classic up-and-down duplex, a 1927 Dutch Colonial Revival. In converting it to a single family house, we turned the second-floor kitchen into a laundry room and the upstairs living room into a master bedroom. The beautiful brick



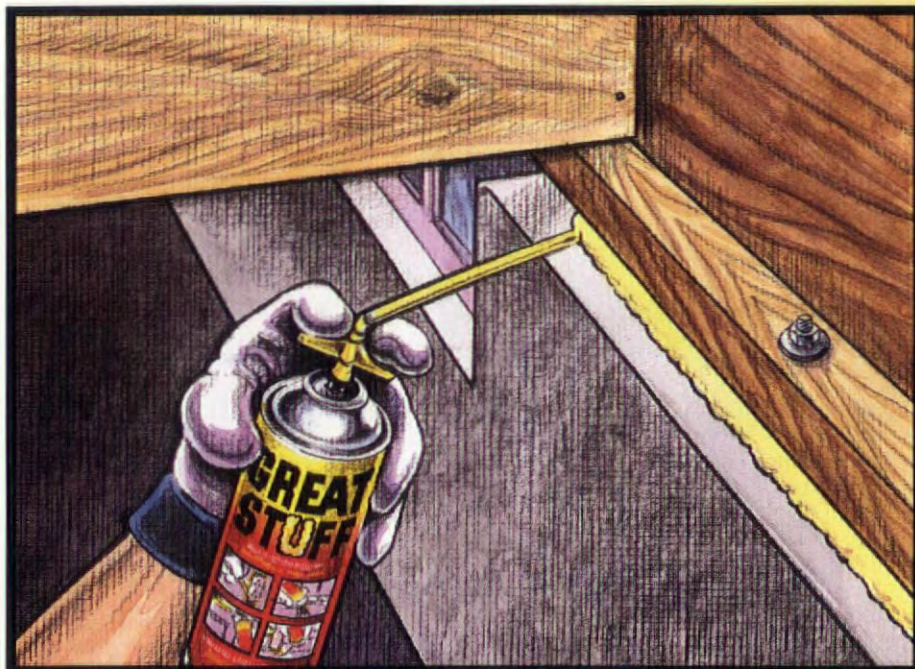
Although this Dutch Colonial Revival house looks like a single family, it was built as a duplex. A common entry conceals the unit doors.

fireplace is a bonus. We enjoy living the double life as much as we enjoy your insightful, intelligent, and inspiring magazine.

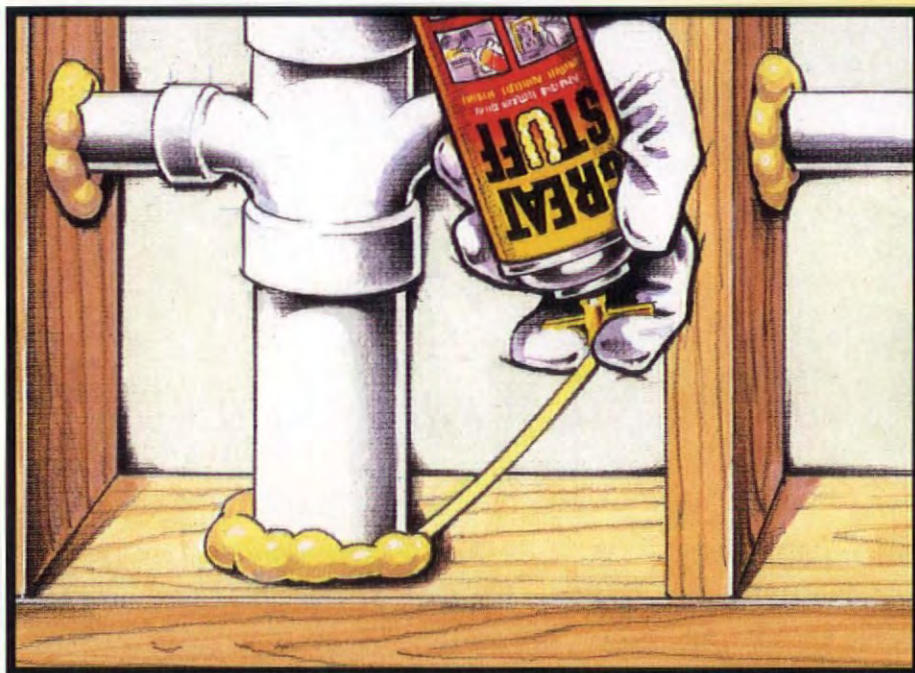
— MARK AND COLLEEN BOYLES  
Decatur, Ga.

that ivy is beautiful on brick, but I'd rather see it on the outfield wall at Wrigley Field than on my house. We removed Boston ivy from our 1928 home because the vine had a penchant to grow into windows. The ivy did costly damage to storm windows, pulling them from the house and snapping support pegs loose. The tendrils can also work their way beneath roofing shingles and loose eave joints, providing a pathway for leaking water, insects, and squirrels.

— TRACY KALM  
Evanston, Ill.



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# MAILBOX

## MORE PLANS, PLEASE

IT WAS GOOD TO SEE THE FLOOR plan along with the picture of the Aladdin "Plaza" ["Mailbox," Sept./Oct. 1997]. For us, historic appropriateness depends not only on such elements as authentic wood trim restoration and sound period decor, but also emerges from the layout of rooms and corridors. We encourage you to publish more original plans in the future.

— JAMES RACINE  
AND GENYA MUZYCZKA  
Montclair, N.J.

## POINTING TIPS

AT THE HISTORIC CHARLESTON FOUNDATION, we deal with masonry issues like those described in "Repointing Right" [July/Aug. 1997] on a daily basis. It's a shame, but we see his-



Participants in a masonry workshop perfect the finer points of V-joints.

toric masonry work patched with ill-matching, contemporary mortar mixes all over Charleston. To counteract this lack of understanding, we offer a summer masonry training program that focuses on passing on historic building trades. I've enclosed photos from a recent session.

— SEAN HOULIHAN  
Historic Charleston Foundation  
Charleston, S.C.

## DUCTLESS AC

I REALLY APPRECIATED "COLD COMFORT," [July/Aug. 1997]. My parents have an 1832 house in Texas and have been wanting to make the move to central air conditioning for a long time. The ductless system seems most appropriate for our situation. It would be a tremendous help if you could point me toward a company well versed in both ductless systems and old homes.

— ELIZA PERKINS  
San Francisco, Calif.

I READ "THE ABCS OF AC" [JULY/AUG. 1997] with great interest. My house is air-conditioned with swamp coolers. The "swampers" work just fine until our monsoon season in August and September. I'd like to explore the possibilities of adding a

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# MAILBOX

ductless system. Can you suggest some sources?

— PAMELA M. YOUNG  
Henderson, Nev.

*Split between a refrigeration unit on the outside of the house and fan units on the inside, ductless air conditioning systems can be a good alternative for old houses that won't easily accommodate wall ducts. The fan units are contemporary in appearance, though. Several companies offer ductless cooling systems, among them Mitsubishi Electronics/HVAC Division (3100 Avalon Ridge Pl., Suite 200, Norcross, GA 30071, 800-433-4822, ext. 3); Sanyo Air Conditioning Products (21350 Lassen St., Chatsworth, CA 91311, 818-998-7322); and EMI/Utica (5780 Success Dr., Rome, NY 13440, 315-336-3716). —Ed.*

## HIP TO ROOFS

I HAVE A HOUSE WITH A HIPPED ROOF, but I never knew what to call it until I saw the pictures of Foursquares in "Hipped and Pyramidal Roofs" [May/June 1997]. I finally have a name for the style of my 1922 house. I'm convinced the house is standing taller and prouder since I learned of its heritage.

— SUE BAUST  
Southboro, Mass.

## MORE ON MEDALLIONS

I ENJOYED "CEILED WITH A KISS" [March/April 1997] and the author's follow-up picture of the completed room in the June issue. I have an identical plaster ceiling medallion in my music room. My brick house, built in 1864, is also in the Italianate style. It was listed on the National



A few gilded ladies grace the writer's plaster ceiling medallion.

Register of Historic Places in May. By the way, I've subscribed to OHJ since it was a three-hole-punched newsletter, and I still read every issue cover to cover.

— DAMIAN T. MACEY  
Marshall, Ill.

*Sometimes it's easy.*



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## CONTOURED LOGS

*The oldest part of our house was built with cedar logs laid up in what we have been told is a Swedish cove technique. Have you ever heard of this method of construction?*

—Denise Justice  
Tustin, Mich.



Contoured to stack snugly, these logs were hewn using a traditional construction technique from Finland and Scandinavia.

THE SCANDINAVIANS AND FINNS WHO settled the Upper Great Lakes region brought along a particularly rugged log-house building technique that some scholars call the Fenno-Scandinavian method. Your house has all the earmarks of this construction style.

The Swedish settler who built the house in the 1890s hewed the logs so that they were convex on the top, concave on the bottom, and flat on the sides. The logs fit snugly on top of each other over their entire length, making for an extremely

sturdy, weather-tight structure. The flat surface could easily accommodate wooden lath and plaster. The log ends are dovetailed and each course is secured with wooden pegs.

The logs in your house were probably scored with a two-pronged, iron scribe called a *vara*. The top log was etched on either side, then gouged out to fit the unhewn top contour of the lower log. Like yours, logs were often chamfered at the bottom edges, creating a V-profile along the point of contact. This would have made them easier to fill with chinking.

## HOLD TIGHT

*My 1936 home was built with Curtis Silentite windows. While I enjoy changing the screens and storms each season, some of the J-hooked casement fasteners are missing. How can I replace them?*

—John Patrick Malone  
Des Moines, Iowa

THE WOOD CASEMENT FASTENERS you describe hook into a "keeper" on the side of the window frame. The design is probably much older than the third decade of the 20th

[continued on page 16]

## A WARM BLAST

*What can you tell me about the large cast-iron stove in my country house? It's about 3' ¾" high and 2' in diameter. It seems to be 40 or 50 years old and the words "Warm Morning" are impressed on the top.*

—Peter Slade  
New York, N.Y.

WE ASKED RICHARD "STOVE BLACK" Richardson of Good Time Stove Co., Goshen, Massachusetts (413-268-3677), for help with this question. Your Warm Morning stove was built between the 1930s and the 1950s in Tennessee. Warm Morning was one of the few manufacturers still producing heating stoves in this era. The design is called a "hot blast." Capable of burning either wood or coal, the

stove was equipped with an internal circular air blast that boosted its efficiency. By forcing hot air over the already glowing fire, the burner consumed virtually all the carbon in soft coal, leaving just a trace of ash.



This coal-burning stove may look 1940s, but its design dates to the late 19th century. (The wine is presumably younger.)



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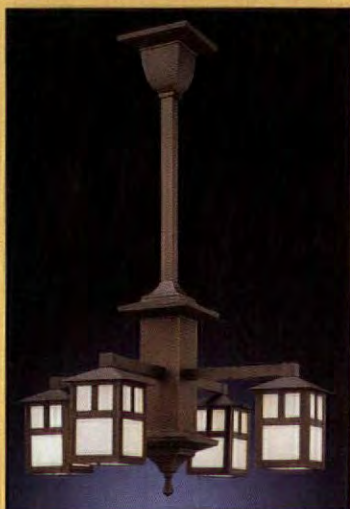
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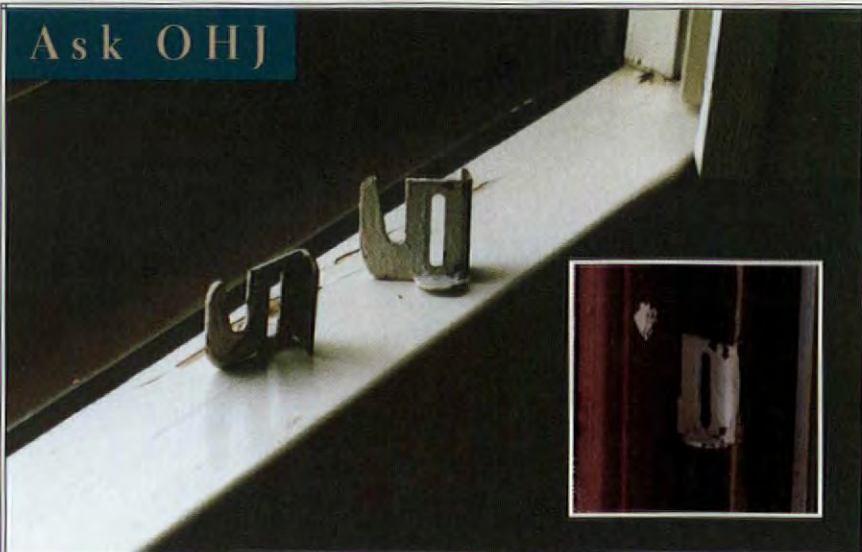
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century, says Peter Weinberger of American Steel Window Service Co. in New York City. Several replacement designs are available. To find the best match, send one of the original fasteners to American Steel Window Service Co., 108 West 17th St., New York, N.Y., 10011, or call (212) 242-8131.

### LIME ME

*We want to whitewash our concrete block house using a lime-based recipe. Can you help?*

—Bill Thomas  
Ocala, Fla.

ALTHOUGH WHITEWASH HAS LONG been considered economical, this thin, water-based lime paint is remarkably practical. In earlier times, it was also the coating of choice for all kinds of stonework, where it held up better than oil-based paints.

While you can buy whitewash, the best mixes are made from scratch. Lime is the key ingredient, but the list of binders traditionally thrown into the mix is a long one. Salt, sugar, flour, skim milk, and whiting have all appeared in recipes, while indigo and laundry bluing were added to counteract yellowing.

The following recipe is the best for stone surfaces.

**These hard-to-find clips from the 1930s hold a screen or storm sash firmly in place.**

- 25 lbs white portland cement
- 25 lbs hydrated lime
- White carpenter's glue (Elmer's brand) to bind
- 8 gallons water, more or less

Combine the cement and lime together dry, then add about 8 gallons of water. Mix thoroughly, adding a dollop of glue per working batch. The result should be a thick slurry; continue to add small amounts of water and mix until the paint is the consistency of heavy cream. Don't mix more than you can use in a few hours.

To prep the surface, brush away old whitewash scale, dirt, or other loose material and repair any defects. Wet the prepared surface so the whitewash dries gradually, which reduces chalking. Use a wide whitewash or calimine brush equipped with plant-fiber bristles that resist lime. Paint one or more thin, almost translucent coats to achieve the best results. Brush evenly, stirring the paint mixture frequently.

You can get whitewash supplies at any good lumber yard. Whitewash brushes are available from Janovic/Plaza, Inc., 30-35 Thomson Ave., Long Island City, NY 11101, (718) 392-3999.

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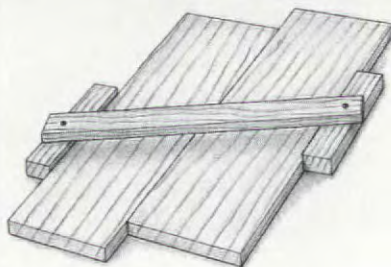
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# RESTORER'S NOTEBOOK

## PATCHING BY COLOR

**L**IKE MANY RESTORERS, AFTER patching the cracks, nail holes, and gouges in old plaster I tend to wind up with entire walls of repair spots. After sanding and priming these walls, there always appear a few additional spots that need attention. Trouble is, after patching these with joint or spackling compound, they're hard to distinguish from the primed surface. I have found a solution to this problem: mix a small amount of food coloring into the compound. Use light colors, such as yellow, or a pastel tint of the paint color. The food coloring does not bleed through the paint, and it provides an easy marker to make sure that all areas are properly prepped before painting.

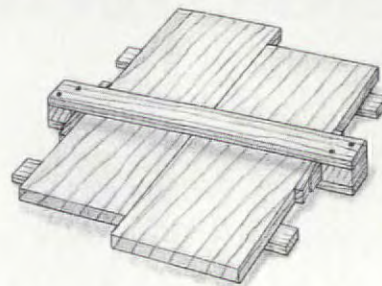
—JAMES H. DEMAREST  
Westminster, Md.



## POOR MAN'S CLAMPS

**W**HEN THE BIGGEST CLAMP IN your tool box is 2" too short, or you have only three clamps for a project that requires four, you can improvise with scrap lumber.

1) You can make a reasonably good bar clamp with a 1x4 and a couple of 2x4 blocks. First, cut the 1x4 so it is about 8" longer than the width of the material you plan to clamp together. (Keep the "throat" of the clamp as close to the material width as possible). Next, attach



**Left: Three pieces of scrap make quick clamp #1. Above: Mating wedges apply pressure in clamp #2.**

the 2x4 blocks to each end of the 1x4 with one screw in the center (exact dimensions are not critical). Then, place this rig across the items to be clamped. As you force down one of the blocks, the clamp will tighten; friction—or a finishing nail—will keep the clamp closed.

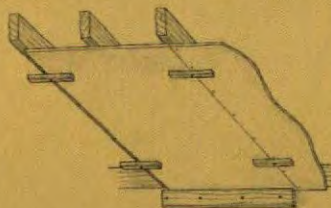
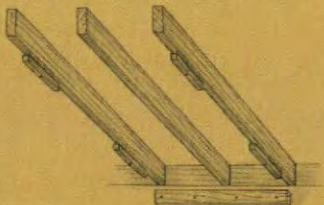
2) More expensive in terms of materials, but more powerful, is a clamp made with two 1x4s screwed to both sides of blocks. Here, pressure is applied by inserting wedges between the blocks and the work.

—JOHN ZALUSKY  
Owings, Md.

## REACHING NEW CEILINGS

**A**FTER SEVERAL SOLO CEILING drywall installations, I've implemented a couple of simple ideas to help accomplish the work. First, I always screw a 4' length of 2x4 an inch or so below the ceiling I am finishing (left drawing). This cleat creates a ledge where I can rest the edge of the drywall while I work.

My second method uses four large "buttons" to hold the panel in place as it is installed. First I cut four lengths of 1x1 scrap, 8" or so long, and bore them in the center for a standard drywall screw. Then, I screw the buttons to the ceiling joists with 2½" screws. You have to position them just to one side of where the drywall will go, and leave enough clearance under the button for the ⅜" or ½" of



drywall. Once the sheet is in position, I simply give the buttons a quarter-turn to hold it in place for installation (right drawing). Then I remove the buttons for reuse on the next sheet.

—CARL E. REIGHLEY II  
Pataskala, Ohio

## GOODBYE OLD TAR

**I**HAVE A TIP I DISCOVERED WHILE reroofing our house last year. Instead of using xylene or other petroleum solvents to remove roofing tar and waterproofing mastic from skin, hair, clothes, or boots, I use vegetable oil. If the tar is fresh, rub in a little vegetable oil and it will come right off—enough for further cleanup with soap and water. The oil even removes tar from leather boots.

—DIANE PRZYBELSKI  
Maiden Rock, Wisc.

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## American Arts & Crafts

### *Different Takes on a National Phenomenon*

**CRAFTSMAN**—Linked to Gustav Stickley and his magazine *The Craftsman*, the appellation has been used since the first decade of this century



to refer to a simplified, American approach to the English Arts & Crafts movement. Houses were generally, but not always, of wood-frame construction, with a reliance on indigenous or regional materials such as local stone, redwood, stucco, and brick. Craftsman houses tend to emphasize horizontal lines and a relationship with nature. Roofs are rather broad and low-sloped, with exposed rafter ends and deep eaves. There is usually a large front porch.

**EASTERN ARTS & CRAFTS**—In the eastern United States, Arts & Crafts houses bore strong English influence. Designs were adapted from such British Isles architects as C.F.A. Voysey and M.H. Baillie-Scott. These houses are sophisticated, picturesque, and decorative, with fine craftsmanship in wood, metalwork, and glass. (Later houses often incorporate handmade art tiles from Mercer's Moravian Tile

Works in Pennsylvania). They are most likely to be of masonry, with prominent roofs, multiple gables, and often evidence of Tudor half-timbering. The American architect Wilson Eyre is perhaps the best exponent of this complex current, which was less formulaic, perhaps, than Craftsman.

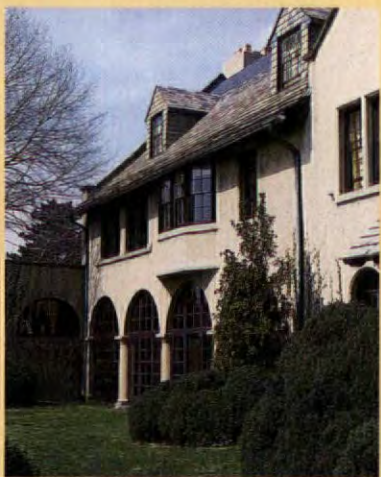


**WEST COAST ARTS & CRAFTS**—Representative architects such as California's Greene and Greene brothers and (in much of his work) Bernard Maybeck emphasized wood construction. West Coast Arts & Crafts is often loosely based on traditional Japanese techniques and aesthetics, or obviously evocative of European chalet forms.



**CHICAGO PRAIRIE SCHOOL**—Influential especially throughout the Midwest, this is a design vocabulary that arose around Frank Lloyd Wright and his many contemporaries and followers. Prairie School houses play up horizontal lines through the use of flat or hipped roofs, ribbon windows, and prominent belt courses. These houses, generally built of masonry (or stucco over wood frame), also may reflect Japanese influence.

**ART NOUVEAU**—A sinuous style more popular in France, Scotland, and other parts of Europe, but rarely evidenced in American architecture. The style was widely used, however, in the decorative and graphic arts.



if that's what we read in its details.

A true Craftsman house, of course, would be one that appeared in *The Craftsman* magazine, the influential American Arts & Crafts journal published from 1901 until 1916. It was the mouthpiece of Gustav Stickley—the architect, craftsman, furniture purveyor, philosopher, and publisher. The word “craftsman,” used not only by Stickley but also by his competitors and advertisers, has been associated with a style of architecture and furnishing since the earliest years of the 20th century.

The Craftsman style has a strong aesthetic connection to the earth. These houses emphasize the use of natural, preferably indigenous, materials. (In this era, concrete block and portland-cement stucco were considered natural materials, along with local wood, stone, and clay brick.) Massing is informal and often asymmetrical, with open floor plans that blend living, dining, and reception areas. Integration of house and site was an ultimate philosophical goal, achieved in part by features that merged outdoors and indoors: living and dining porches, sleeping porches, pergolas, terraces, and porte-cochères (later, carports).

The roofs of Craftsman houses, most bungalows included, almost always have deep eaves. They may be hipped, front- or side-gabled. In many Craftsman bungalows, the main roof sweeps down over a deep front porch.

**GETTING BACK TO THE HALLINANS'** bungalow, yes, it shows Craftsman-style characteristics. (We'll use a little “b” here. With its large, front-gabled dormer, side-gable roof, and commodious front porch, this house is typical of a very common bungalow type. Like many other bungalow types, it is not, however, among the truest examples of the style of the [continued on page 24]

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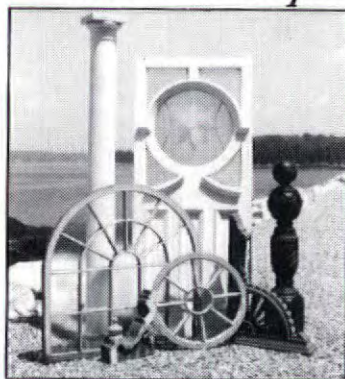
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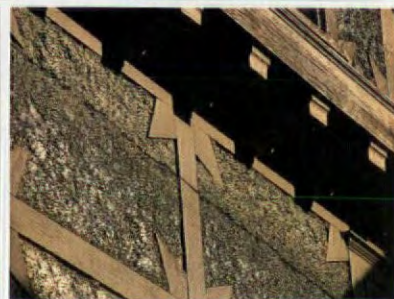
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times, chiefly because it is of masonry rather than wood construction, and has a boxlike symmetry.)

Its wide eaves, with paired rafters punching through for effect, are typical Craftsman features. The half-timbered, wood-and-stucco gable ends are a common Craftsman treatment. The use of rough-cast, pebbled stucco

is also typical of the period.

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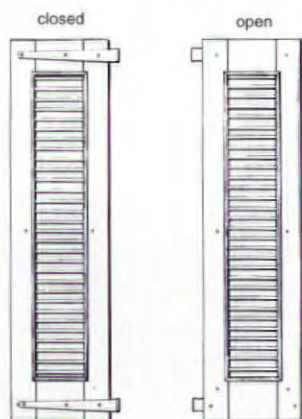
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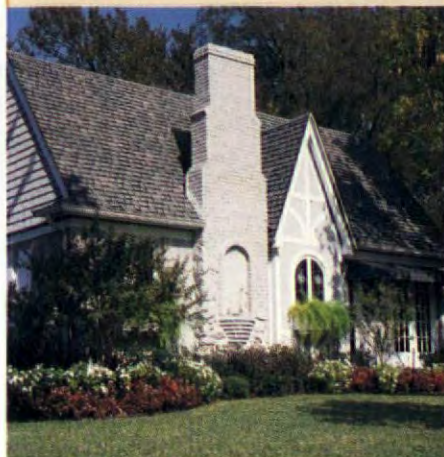
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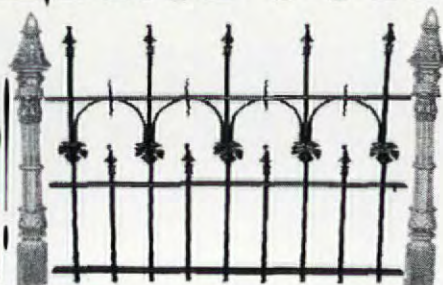
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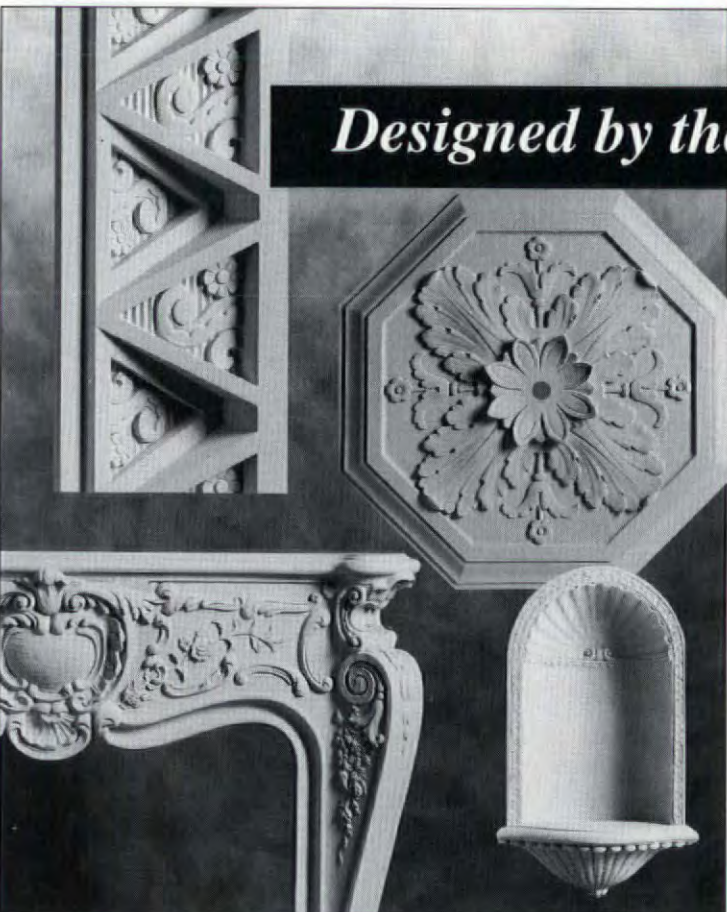
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# TIMELESS PALLADIAN



*Bold and pure,  
it has found favor  
from gentleman's  
Georgian to the  
builder's Foursquare  
and beyond.*

BY NEAL VOGEL

**P**URE IN ITS CLASSICISM, BOLDLY architectural and generous with light, the Palladian window has been revived and reinterpreted throughout the history of American domestic building. The three-part ensemble—a central window and fanlight flanked by sidelights—can be found on styles from Georgian through contemporary.

During the 18th and 19th centuries, the form was often called a Venetian window. Today's label is after Andrea Palladio, the seminal 16th-century Italian architect who used the tripartite motif liberally around Venice and Vicenza (more commonly at doorways, however, than in windows). Palladio's influential treatise *The Four Books of Architecture* was published in Venice in 1570. Earlier, the triple-window was illustrated in *Architectura* (1537) by Sebastiano Serlio. (Academics occasionally refer to it as a Serliana window.) Its use in post-classical architecture ultimately derives from the work of Donato Bramante, whom historian Sir Nicholas Pevsner called "the first of the great Renaissance architects." The window's basic configuration is ancient, with precedent in the Roman triumphal arch.

## American Georgian

TWO HUNDRED YEARS AFTER PALLADIO, WHEN Renaissance conventions of symmetry and proportion were promulgated by English

architects Inigo Jones and Sir Christopher Wren, the revived Palladian window was a hallmark of the Palladianism that swept the British Isles during the late 17th and early 18th centuries. In the Colonies, the Palladian motif first appeared on churches (Christ Episcopal Church, Philadelphia, 1727; King Chapel, Boston, 1749). America's great early architects—Asher Benjamin, Charles Bulfinch, Benjamin Latrobe, Thomas Jefferson—followed the lead of Jones and Wren during the late 18th century. The Palladian window figured prominently, centered above the front entrance on classically proportioned houses with symmetrical five-bay facades. The convention continued through the decades of the Georgian, Adam, and Federal styles.

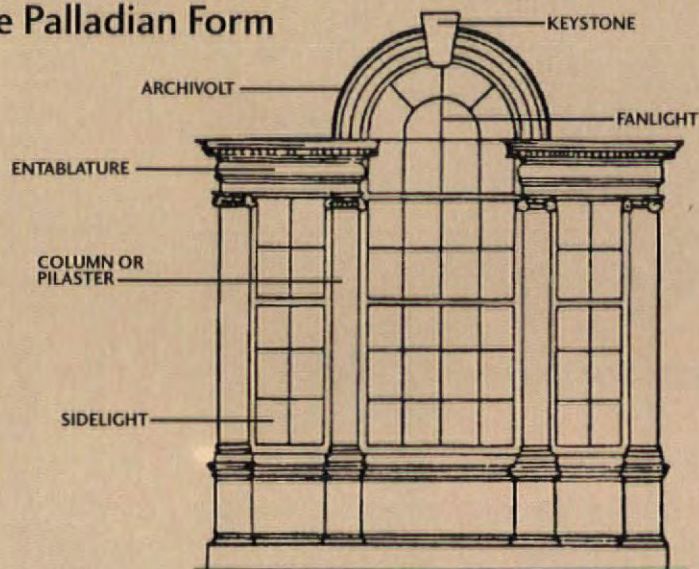
In a survey of American domestic architecture, it is clear that the colonial period marked the highest style of the Palladian window. The traditional masonry of Georgian England and Renaissance Italy was here translated into wood, the keystones, quoins, and corbels made of chamfered and mitered white pine. Window sashes were divided into six-over-six, eight-over-eight, or twelve-over-twelve lights. Delicate, steam-bent muntins gracefully bowed and crossed in the fanlights or arching upper sash. Sidelights were usually operable, hinged to open; the fanlight above was commonly fixed.

During this colonial era before 1800,

**A highly ornamented Palladian window is placed as customary over the entry at the Windsor House, which was built in Vermont in 1801 and moved to Connecticut in 1936 (opposite). Art glass fills a Palladian window, above, in an early-20th-century Colonial Revival house in Des Moines.**



## The Palladian Form



The Palladian window reached its stylistic apogee in Georgian houses, where classical elements were deftly integrated. The *entablature* (a moulded beam) ran across only the *sidelights*. It was bridged by the *archivolt* (a modified entablature), that continued the moulded surface around the *fanlight*. The archivolt was typically crowned by a central *keystone*, or dotted with five or more to make a *blocked arch*. The entablatures were supported by engaged (partially built into the wall) columns or *pilasters* (flat columns) with simple capitals.



The Palladian window, once a mark of classical good taste, was a recurring motif in colonial and Federal architecture, from brick town house (1800, Portland, Maine, above) to clapboarded Georgian country seat (1796, Lisbon, Conn., right).





A home of the 18th century  
in Litchfield, Conn.

Palladian windows typically featured pilasters and an entablature under a semicircular arch. With the fanlight included in the height, the overall proportion was customarily square. Tall, slender versions were also fashionable on three-storey houses of the period. Invariably, the entablature is found only over the sidelights, accentuating the height of the center section.

Early in the 19th century, local carpenters and designers were already simplifying and strengthening the window with subtle changes. "The [classical] order is omitted in favor of plain mullions and bands," wrote Fiske Kimball in 1922, "still keeping

the semi-circular arch above . . . or the bearing arch is made elliptical, coming down on the head of the archivolt [i.e., architrave carried around a curve] below."

### Venetian Victorian

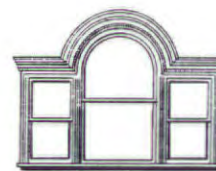
DISMISSED BY ARCHITECTS IN THE GREEK Revival style, Palladian windows fell briefly out of vogue during the mid-19th century. Gothicized adaptations are occasionally seen among works by A.J. Davis and his contemporaries. The form was revived by Victorian architects who placed Palladians liberally on the façades of Renaissance Revival, Queen Anne, Romanesque, and Shingle-style



Renaissance



Georgian



Late Victorian

In Renaissance examples (top), the Serliana shape is a doorway formed by three simple apertures in a masonry façade. Georgian architects embellished it into a window (middle) with classical entablatures, columns, and capitals of carved stone. By the late Victorian era, American millworks had brought the window back to basic openings (above).

In America, the colonial period marked the highest style of the Palladian window, [but] Palladian windows are in evidence everywhere on houses of the late Victorian period: first storey to attic, including gables and dormers.



liptical center portion. The Palladian form that resulted was proportionally wider. This is the type that fills the broad, sweeping gables of rambling Shingle-style houses. Wood continued to be the material of choice, but stone construction was revived, particularly for Romanesque Revival houses. On many of these, Palladian openings defined the portico or porch — emulating Palladio's work more accurately than before.

### 20th-Century Palladian

BY THE EARLY YEARS OF THE 20TH CENTURY, Palladian windows were usually relegated to upper gable walls or dormers, particularly on American Foursquares. They came to be advertised as “gable windows” in the mail-order catalogs of sash & blind companies, which offered seemingly endless style variations to be mixed-and-matched on every style of dwelling (not excluding the bungalow!). The young Frank Lloyd Wright tucked a Palladian window in the overscaled front gable of his own home and studio in Oak Park.

Judged by number built, Palladian popularity peaked during the 1910s and 1920s. These windows were extremely fashionable for both middle-class and high-brow homes in the Colonial Revival styles. Returning from vestigial use in the attic gable, the Palladian window appeared once again on second and first storeys, many times taking up its classic, axial position over the primary entry. The 1920s saw the use of leaded art glass in Palladian windows, adding flamboyance to bold form.

You'd be hard-pressed to count the variants on the Palladian window, right up until the 1950s. The fanlight might be simulated in projecting brickwork, or sidelights suggested with fixed shutters. In 1992, architect Philip Johnson, icon of Modernism, mockingly placed no less than 168 Palladian windows on a downtown Boston high-rise. In new residential construction today, the ubiquity of Palladian variants once again suggests a search for timeless style.

*Neal Vogel manages technical services for Inspired Partnerships in Chicago, where he specializes in windows — stained glass and, of course, Palladian.*



The tripartite form evolved and changed with architectural styles, becoming simply the “gable window” of 20th-century millwork catalogs. Even without its arching center light, the form is pleasing and allows considerable light to enter stairhall or attic.

houses, from the 1870s through the 1910s. The powerhouse firm of McKim, Mead and White were leaders in the classical revival, accenting many of their upscale East Coast commissions with Palladian windows.

Palladian windows are in evidence first storey to attic on houses of the late Victorian period. The fanlights may, like earlier examples, have divided lights; diamond-pane sidelights or upper sash are common, too. But simple, one-over-one, double-hung sash is most common by far. Trim details were simpler, too, although decorative swags and other applied ornament prevailed on many free-classical Queen Annes.

Victorian architects, not surprisingly, manipulated the shape of the window. At this time the entablature sometimes continued across the window, uninterrupted by the el-



Early examples are beautiful, but it's the later interpretations of the Palladian theme that surprise. Here, clockwise, are adaptations on a ca. 1920 American Foursquare, on an embellished Queen Anne of the 1880s, and in the gambrel gables of a Shingle-style house built in 1910.



PHOTOGRAPHS BY NEAL VOGEL (TOP LEFT)  
TONY GIAMMARINO (TOP RIGHT)  
WES ENNIS (BOTTOM)

# Stripping Wallpaper

BY JENNIE L. PHIPPS

Scraping off old wallpaper is boring and messy, but you probably can't avoid the task if you're fixing an old house. The results are worth the trouble; the walls will look better and your new finish, whether paper or paint, will last.

*Thanks to David Henke at Warner Manufacturing in Minneapolis; John Mailand at 3M Co. in St. Paul, Minn.; and to Tom Miller in Philadelphia and John Ahearn in Cherry Hill, N.J.*

**I**F THE PAPER'S NOT VERY OLD AND YOU'RE lucky, it may be strippable or peelable. Vinyl pulls loose easily. Peelable wallpaper will leave a backing, but it is permeable and easy to get rid of. (We'll get to that.) Old wallpaper that has undergone many temperature changes may come off without any special effort. Get yourself a long-handled wallpaper knife with a four-inch blade and give it a try.

Begin at the baseboard and work the knife under the paper. Loosen three or four inches along the base. Using your fingers, pull upward gently, trying to keep the paper intact as you pull it off the wall. Go over the whole room looking for loose strips.

Once you've removed everything that will come off easily, you'll choose one of two ways to remove wallpaper—using steam or chemicals. Some people argue that steam is more efficient and less messy for virtually any job. If you have many layers of paper to remove or if the paper has been painted, assume that steam is preferable to chemicals. Chemicals are a good choice for stripping drywall (gypsum wallboard), because steam would ruin the paper face. Gel chemicals are often chosen for stripping ceilings.

In any case, the job is messy, damp, and slow. Protect everything from moisture: Take off the switchplates and outlet covers and put masking tape across them. Use plenty of heavy plastic dropcloths. Tape them down if rugs and furniture can't be moved out of the way. What comes off with the paper may include dye, paint residue, and black filth, especially if the house was once heated by coal.

If you're dealing with more than three layers of paper, or wallpaper that has been painted, then score the paper to allow heat and moisture to penetrate to the paste.

Choose from two specialized tools: (1) a cylinder with spikes and a long handle that rolls up and down the wall, or (2) a Paper-Tiger, a round tool with a rotating blade that scores in circles. Roll the tool lightly and systematically over the entire area to be stripped, making several passes.

Avoid scoring if you have only a couple of layers to remove. A light sanding with 40- to 60-grit sandpaper will make the paper more porous without risking wall damage. Sanding overlapped seams will make removal easier, even if you don't score the rest of the wall.

IF YOU OPT FOR STEAM, RENT A WALLPAPER steamer (about \$20 per day with a considerable discount for a week). Don't buy a homeowner model. Look for a steamer that has a large pan, preferably at least a foot square, with lots of holes, as well as a narrow tool for tackling thin spaces. (You can

**BEFORE YOU SCRAPE, THOROUGHLY SATURATE THE OLD PAPER. STEAM IS BEST IF THERE ARE MULTIPLE LAYERS.**

also use the nozzle alone.) DO NOT POUR chemical stripper into the steamer. It will ruin the machine and disperse toxins for you to breathe. Putting a pint or two of vinegar in the steamer won't hurt, and it does help dissolve the glue. Wear long sleeves, long pants, and gloves so you're not scalded by dripping hot water. Prepare a place, such as a large bucket, to hold the hot steamer when you put it down.

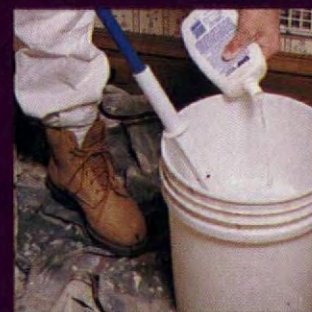
Create scaffolding or a small platform about three or four feet long and a couple of feet wide. If you are right-handed, start in the upper right-hand corner. Let the steamer pan sit on the wall for 30 seconds



A rented steamer with a large pan is used to saturate and loosen the layers of wallpaper. Start high on the wall and work your way down, scraping as you go.

## Before you start, have the following on hand:

- ✦ WALLPAPER RAZOR SCRAPER (\$6). Look for one with a 4-inch blade firmly screwed into the handle. Buy some replacement blades (\$3).
- ✦ PAPERTIGER (\$8). From Zinsser, this device perforates nonporous wallpaper. Tiny spiked wheels under the handle create pinholes.
- ✦ PAPER PERFORATOR (\$7). A generic device for perforating wallpaper, this long-handled roller is effective and fast, but may gouge the wall.
- ✦ GARDEN SPRAYER (\$29). If you don't own one, rent one (\$5 a day).
- ✦ STEAMER (\$20-a-day rental fee). Get one with a big tank and plenty of power to get really hot and steamy. The pan should be at least 9"x12".





**Simple techniques,** simple tools, and, most important, lots of water and elbow grease: 1) Very old or peelable wallpaper may be loose already, so first peel what you can. 2) If you have multiple layers, use a perforator or a PaperTiger (inset) to allow steam to penetrate. 3) If you elect a chemical stripper, applying it with a sponge mop is slow but controlled. 4) A better way to apply chemicals is with a garden sprayer. 5) The 4-inch razorblade scraper is the essential tool, used as you steam or after chemicals have penetrated. 6) After the wallpaper is off, a good scrubbing and, finally, sanding is necessary to remove paste residue and smooth the wall.

or so, then move it a pan width to the left. Holding it in your left hand, let it steam the next section while you remove the already loosened paper with a wallpaper knife in your right hand. Systematically work your way down to the baseboard before moving onto the next three- or four-foot section. This is extraordinarily boring. We found it more tolerable to rent two wallpaper steamers and work in tandem.

Chemicals can require less effort than steam, but only if your job involves one or two layers of paper. Each brand of chemical stripper has strengths and weaknesses. The following work well and are easy to find:

- DIF by Zinsser heads the list because it smells good and won't discolor wood. Many professionals use it. It has to be mixed with three gallons of very hot water.

- Shur Stik Wallpaper Remover has a strong odor and requires excellent ventilation and gloves. But it does get the wallpaper off the walls very effectively. It is conveniently mixed with cold water and it's cheap.

### **CHEMICAL WALLPAPER REMOVER IS USEFUL FOR SOME JOBS, INCLUDING CEILINGS.**

- Consider an alternative product: a gel that won't drip. 3M's Wallpaper and Paste Remover has "vertical cling," making it useful for ceilings and any area especially vulnerable to water damage. You roll the blue gel on with a special roller, let it sit 20 minutes, and scrape off the paper. We tried it on a ceiling covered with a single layer and found it effective but expensive. A gallon costs about \$15 plus \$4 for the roller and will remove 200 sq. ft. of paper if you use it conservatively.

The easiest way to apply liquid wallpaper remover is with a garden sprayer on medium mist. Use a sponge mop (slow but controlled) if you are concerned about water damage. The secret is saturation. Soak each wall three times, 15 minutes apart. Mop up the mess while you wait.

Now wet the first wall down one more time and start scraping with the wallpaper knife. The wallcovering may come off in big sheets. Hurry, and you will gouge the wall. Keep the wall wet as you work.

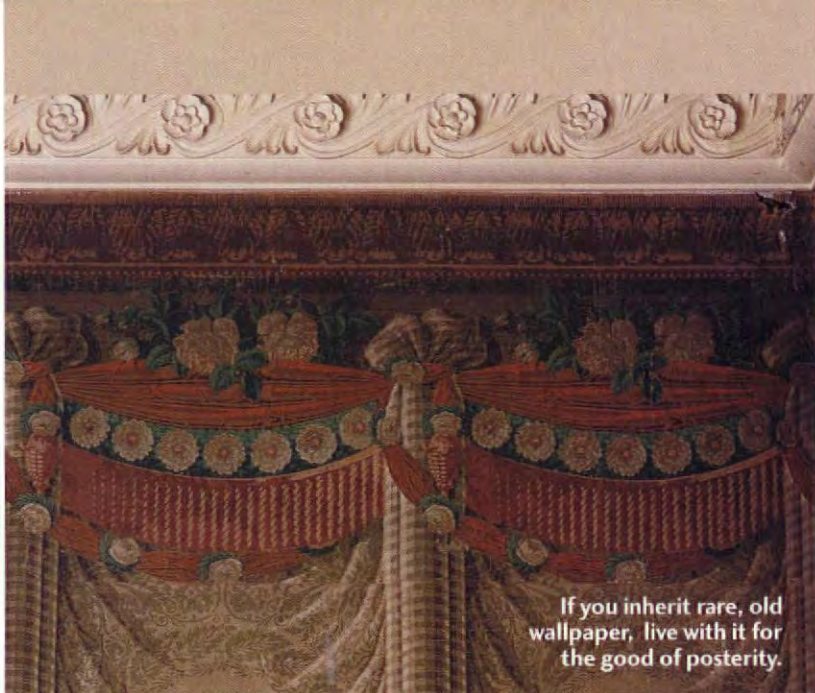
## GOOD PREP AND CAREFUL SCRAPING MAKE CLEANUP STEPS GO FASTER.

There's a trick to using a four-inch wallpaper knife. Hold the blade at a 45-degree angle and slide it downward, slicing the wallpaper. Don't go at it straight ahead or vertically. The knife is angled so that a right-hander can work down and to the left, letting gravity get rid of the excess paper. Duller, plastic or metal paint scrapers are less likely to gouge, but are less effective.

Cleanup is critical. Sweep and mop up all the discarded paper and throw it away. Once it dries, it's like papier mâché, hard and immobile. If you track it through the house, it will dry where it falls and require much the same techniques to remove it the second time as it did the first.

Paste is yellowish and sticky. If you don't get it off, it will leach through paint and make new wallpaper bubble. Use a bucket of hot soapy water and a plastic scouring pad. Some (but not all) chemical wallpaper removers will get rid of the residue, so read the label. You also might try the solvent TSP. Add a cup of chlorine bleach to the soapy water if you're stripping the bathroom or if you noted mildew from leaks.

After you've scrubbed and the wall is dry (wait overnight if possible), put on your mask and goggles and use a one-third or one-half sheet vibrating sander with 80-grit sandpaper to smooth the wall and get rid of paste residue. (You can hand sand if the wall is smooth and clean.) Fill cracks and holes and the nicks from your scraper, using plaster patching compound or joint (drywall) compound. After final sanding, use a shop vacuum. Finally, apply a one-step, oil-based primer-sealer such as Shieldz or Kilz to prepare the wall for painting or papering. 🏠



If you inherit rare, old wallpaper, live with it for the good of posterity.

## Is It Historic?

Frankly speaking, your old house probably doesn't boast any valuable old wallpaper. If you have bought a historic house arrested in time with wallpaper of special note still evident, then certainly, do your research before you strip or cover it. But it's unlikely you'll come upon anything significant as you scrape away at underlayers, which are probably production papers manufactured after the 1860s.

*Probably.* But what should you do if you think you've uncovered something beautiful and really old? E. McSherry Fowble, Director of Museum Collections and curator for prints, paintings, and paper at Winterthur Museum in Delaware, remembers the case of the Philadelphia homeowner who removed a staircase. The wall behind it was covered with 11 coats of wallpaper, the oldest of which was clearly dated 1793. The museum bought the right to reproduce it.

Even if an old paper has no curatorial value, you might want to save a fragment as evidence of your house's history. Some people even leave the fragment visible (in a closet or, if the fragment is old enough or pretty enough to warrant it, right out in the room).

Several companies can sell you a documented reproduction wallpaper already in their collection, or can re-create the wallpaper you find on your walls. (The cost for this service is between \$3,000 and \$20,000 depending on the size of the room and the number of colors in the paper.) If you want to reproduce a wallpaper pattern, you'll need to salvage a full repeat of it, which requires water-free removal. Call in an expert to help. Repeats can range from a few inches to a few feet.

Existing historic collections may very well include a pattern similar or even identical to yours. These firms have the most authentic selections: BRUNSCHWIG AND FILS, 979 Third Ave., New York, NY 10022; (212) 838-7878. To the trade. ♦ SCALAMANDRE, 942 Third Ave., New York, NY 10022; (212) 980-3888. To the trade. ♦ WATERHOUSE WALLHANGINGS, 99 Paul Sullivan Way, Boston, MA 02118; (617) 423-7688. To the trade. ♦ THIBAUT (Historic Homes of America collection), 480 Frelinghuysen Ave., Newark, NJ 07114; (800) 223-0704. ♦ VICTORIAN COLLECTIBLES (Brillion collection), 845 E. Glenbrook Rd., Milwaukee, WI 53217; (800) 783-3829. ♦ CARTER & CO./MT. DIABLO HANDPRINTS, 451 Ryder St., Vallejo, CA 94590; (707) 554-2682.

NOTHING STANDS OUT ON A WALL OR hearth like the generous size and enchanting shadow lines of large colonial mouldings. The epitome of these deep-relief mouldings, *bolection mouldings*, were once made by hand, but are now usually ordered from an architectural millwork supplier who will custom-cut them on a shaper—at a custom price.

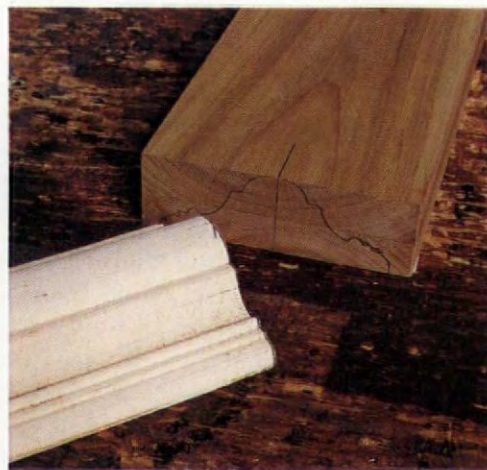
Fortunately for anyone restoring an old house, a short run of bolection moulding is no trick to produce on the most commonplace of woodworking tools: a table saw. It's also very cost-effective. For example, 15' of 6"-wide moulding, which could easily cost \$15 to \$25 per foot to order, would certainly justify a couple hours work in a home shop. Bolection mouldings being typical of the famed colonial millwork of the Connecticut Valley, we asked Maurer & Shepherd, Joiners, in Glastonbury to take us through the process. Foreman Brad Douglass shows us how to make the cuts.

BY DEFINITION, A BOLECTION MOULDING IS one that bridges two surfaces of different levels, often concealing a joint. It is also large, projecting beyond both of these surfaces. Bolection mouldings are typically used where panels meet rails and stiles, such as

## Bolection Perfection

How to Make Custom Millwork on a Table Saw

BY GORDON BOCK



When fitted with the right accessories, the lowly table saw is capable of making every moulding on this mantelpiece—including the muscular bolection moulding framing the hearth opening. You need only a pattern and some stock (at right), plus basic tools and shop skills.

in panel wainscoting, but doorway thresholds and some picture-frame mouldings are technically bolection mouldings, too.

The featured bolection moulding in many old houses is the one around a fireplace, where it creates a transition between hearth masonry and the chimney breast or wall. Although fireplaces of any era may use bolection mouldings (along with other mouldings and ornaments), they are most characteristic of 17th- and 18th-century fireplaces, where heavy mouldings make up the entire trim.

### How to Proceed

OF COURSE, TO MAKE ANY WOOD MOULDING you need stock. While it is possible to mill a bolection moulding out of a solid plank, large-dimension lumber is expensive and may cup or split over time. Brad prefers to glue-up two boards into a single blank that will be stronger, yet no different in appearance.

The process is simple. First Brad selects two boards slightly oversize for the finished moulding, and positions them so the annual rings oppose each other. Next he coats the mating surfaces with yellow carpenter's glue using his tool of choice—a 3" paint roller. The roller spreads a thin, even coat, and is easily washed up (or thrown out) after use. Then the planks are laid face-to-face and clamped. When the glue has cured 24 hours later, the stock is ready.

**SAW SET-UP** The moulding pattern Brad has chosen to duplicate is a composite of typical, 18th-century profiles. The beauty of this pattern from a production perspective is its symmetry; each knife set-up is used to produce two profiles as the stock is passed through the saw, first on one side, then on the other. Furthermore, the pattern can be cut with only three knives—two of them stock shapes from Sears (see photo above). The third knife must be custom-ordered from a tool supplier, or ground in the shop using simple techniques (see "Moulding Your Own," September/October 1996 OHJ).

Other than this, the essential tools are a good ruler, an accurate table saw, and a three-knife moulding head. While it would be possible to produce the moulding with a one- or two-knife head, three knives allow for a faster feeding of the stock, as well as a smoother surface.



While some bolection mouldings differ slightly from side to side, a symmetrical pattern is equally decorative and simpler to produce. Brad uses a stock  $\frac{3}{8}$ " quarter-round knife (left), custom-ground bead-and-cove (middle), and stock  $\frac{1}{2}$ " quarter-round.

It also pays to make a close-fitting throat plate for the saw. You don't want a big hole that might cause the work to drop. First, cut a piece of plywood to fit the opening. Next, secure it in the table saw with the moulding head mounted. Then, while carefully running the saw, raise the arbor until the knife plows its way completely through the plate to cut an opening.

**FACE-CUTS FIRST** Unlike most moulding, which would usually be shaped from left to right by moving the work to a new position for each cut, the symmetry of this bolection moulding makes it worthwhile to start in the center. However, there is no way to rough-out the moulding by cutting away excess wood with a regular blade. Says Brad, "You always need an outside leg at each edge to run on until the last steps."

The center happens to be the highest feature of the deep relief pattern, the half-round torus. It is formed by face-cutting with an off-the-shelf, quarter-round cutter, run in two directions to form both sides. Before cutting the actual moulding, Brad checks the cutter height and fence depth by running a test piece—ever a prudent move.

Once he's satisfied the set-up matches the model moulding, he runs the real moulding. The trick here is to feed the stock in a continuous motion (to avoid ripples in the surface), while at the same time applying con-



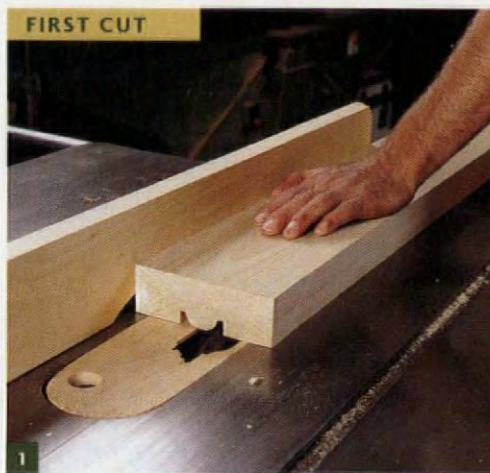
### Gluing Up Stock

To laminate, Brad rolls glue on two poplar boards (top), then clamps them liberally.

A staggered pattern distributes the pressure evenly (middle). Grain orientation is not critical, but opposing rings (above) help stabilize the assembly.

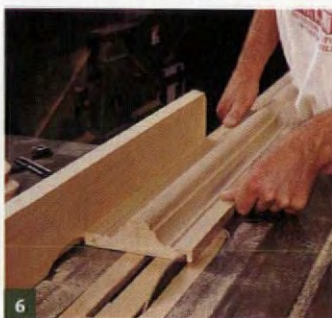
## First Cut

- 1) Brad starts the moulding in the center with the quarter-round knife.
- 2) Cutting two sides of the moulding with one knife forms the top of the torus.



## Second Cut

- 3) The custom-ground knife forms a cove below the torus and a small bead.
- 4) With this deep cut, it's best to remove material in two passes on each side.



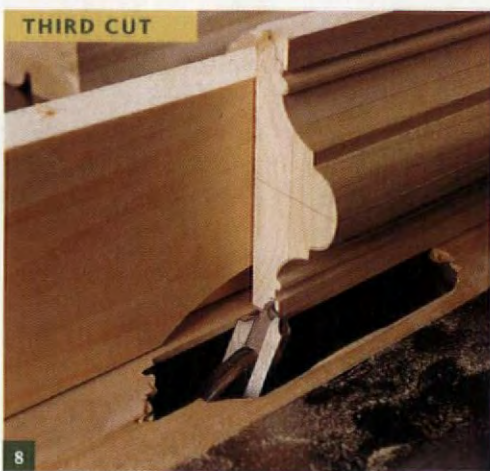
**TRIMMING** Before the moulding can be completed, Brad has to lose the "legs."

- 5) Two cuts with a standard blade lop the tops off.
- 6) Two more take the stock down to finished width.
- 7) Afterwards, Brad mounts the third knife in the moulding head.

## Third Cut

- 8) The final shaping is done on-edge. Note the fence facing and custom throat plate.
- 9) When Brad compares old and new mouldings, the match is perfect.

**NOTE:** Guards are removed for photography.



stant pressure (to keep the stock tight on the saw table and fence). If the stock lifts it will leave a high spot, but this can be removed by running the moulding through the saw again. After completing one side of the torus, it's a simple matter for Brad to spin the stock around and cut the other side.

**THE SECOND OPERATION** The middle features of the pattern—a large cove and small bead—are also face-cut, this time switching to custom-ground knives that mill both shapes at once. Because the cove is deep and requires removing a lot of material, Brad makes one pass through the saw at about half the necessary depth, then another at the actual depth. The procedure is repeated on each side of the moulding.

Careful set-up of the saw and fence will help keep cleanup work to a minimum later. A slight error in set-up, where one knife begins cutting  $\frac{1}{8}$ " beyond where the last finished, can leave "whiskers" of wood. These will have to be pared away later with a razor knife or sharp chisel.

**EDGES COME LAST** The finishing touches on this moulding pattern are the round-overs on either side. Since these features are edge-cut—that is, milled from the edge rather than the face of the board—at this point it is necessary to remove the "legs" from the stock. Brad does away with them in four cuts using a standard saw blade.

The knives used for this last phase are

again off-the-shelf quarter-rounds, this time in a small radius. The milling process is a little more critical, however. It is most important to keep a good, firm hold against the fence. "On face-cuts, if the board lifts a little, you haven't lost anything," notes Brad, "but on edge-cuts, if you walk out from the fence, you'll cut away more wood than you want." Brad also stresses the importance of a good, close-fitting throat plate. Even though the length of the laminated boards will do a lot to keep stock running smoothly, the throat plate should still offer support between the moulding knife and the fence.

Once the round-overs are milled on both sides of the stock, the bolection moulding is completed. All that may be left to do is a little cleanup of stray wood wisps and a light sanding, depending upon the level of finish desired. While it may be useful to relieve the back of the moulding with some shallow saw cuts so it sits flush on an uneven surface, the laminated wood will be very stable without such measures. Install the bolection as you would any large moulding, then enjoy its traditional lines, knowing that it is the unique product of your own shop.

*Special thanks to BRAD DOUGLASS and HAP SHEPHERD of Maurer & Shepherd, Joiners, 122 Naubuc Avenue, Glastonbury, CT 06033; (860) 633-2383.*



Shatter-proof goggles or glasses and short sleeves are standard shop protective wear. Many woodworkers protect their hearing as well.

## SUPPLIERS

**COROB CORPORATION**  
53 Westwood Rd., Dept. OHJ  
Shrewsbury, MA 01545  
(508) 798-8825  
Moulding heads, stock knives, and soft metal blanks; also offers finishing and heat-treating service for owner-ground blanks (contact for details).

**DELTA INTERNATIONAL MACHINERY CORP.**  
246 Alpha Drive, Dept. OHJ  
Pittsburgh, PA 15238  
(800) 438-2486  
Multiple knife head, knives in stock patterns.

**SEARS, ROEBUCK AND CO.**  
Sears Tool Catalog  
P.O. Box 3123 Dept. OHJ  
Naperville, IL 60566  
(800) 377-7414  
Multiple knife head, knives in stock patterns, metal blanks.



Fingerboards and additional fences help guide the stock, guard the blade, and prevent against kickback.

## Table Saw Safety

Good shop practice is essential for the safe use of all power equipment, especially where moving blades are involved:

- Always wear protective eyewear; roll up sleeves or wear short-sleeved shirts.
- Never place your hands directly over blades or cutters, in case the wood splits or blades cut deeper than expected.
- Work with blade guards and hold-downs.
- Never work with someone behind you.
- Always move the workpiece forward; never back up or start in the middle of a board.
- Work with a clean floor; you can lose your footing on sawdust and fall into the saw.
- Always disconnect the power when changing blades on machinery.



# The Virtual Hearth

BY MARY ELLEN POLSON

**F**LICKERS OF LIGHT DANCE ACROSS the plaster ceiling. A bank of coals glows rosy red in the grate. Ah, nothing's so snug as a room lit by firelight. You doze on the sofa, secure in the knowledge that your virtual hearth will burn safely through the night—without growing cold, without the need for a tender.

Mechanical devices that mimic the look, glow, and feel of a true wood-burning fireplace have been warming old-house hearths for well over a century. If you're searching for a fireplace insert to replace an original gas-fired element or coal-burning grate in your old house, you may be in luck. While you won't find an exact replica for a period fixture, many manufacturers are producing inserts that are close cousins—including choices that fit small or shallow firebox openings. Some products may be grander than your own original. Most certainly, they will produce more efficient heat, and they are undoubtedly safer. You control them with the flick of a switch.

Like the historic antecedents that inspired them, fireplace inserts can heat one or more rooms, or simply be decorative, throwing just enough warmth to toast your toes. Most create the illusion of wood or coal by burning gas, which produces a real flame. The most popular designs are direct descendants of the complete firebox assemblies, or outfits, created to boost fireplace efficiency in the 19th century. Others take after the Franklin stove, invented in 1742. Still others mimic 18th- and 19th-century English coal grates. Finally, nothing suits many early-



20th-century hearths better than that old standby—fireplace logs.

## Cover Me

AN ENCLOSED FIREPLACE INSERT DOESN'T have to look contemporary. A handful of inserts have a real affinity for old-house interiors. These factory-built assemblies can be fitted into an existing firebox and vented through a flue in good condition, usually with a 4" liner called a B-vent. So powerful that they can heat up to 1,500 square feet, most produce a realistic log-and-embers fire, visible through picture-sized glass windows.

A word of warning: for dimensionally challenged fireplace openings, some inserts

While you won't find an exact replica for a period fireplace fixture, many manufacturers are producing inserts that are close cousins—including choices that fit small or shallow firebox openings.

**Opposite:** Stovax's re-creation of a ca. 1842 English horseshoe grate fits into a shallow 36" x 36" Rumford-style opening and retails for about \$3,500. **Above:** Only 17" wide, this Gazco fire basket sells for about \$975, including coals or logs.

When Benjamin Franklin invented his famous stove in 1742, the Franklin was only a modest improvement over the open fireplace. These enclosed, cast-iron look-alikes can warm up to 1,000 square feet. Compact enough to fit into many existing fireboxes, some also vent safely through an existing wall with help from a space-age flex vent.



Left: The Glow-worm Opulence maintains its flame even on the lowest setting. About \$1,550. Top: Vermont Castings' Pinnacle Gas Hearthmount offers direct vent and vent-free options. From \$1,100 to \$1,400. Bottom: Glow-worm's Victoria is the truest Franklin look-alike. About \$1,550.



Clean, quiet, and powerful, masonry inserts offer such options as thermostatic control and electricity-free ignition. The cast-iron Emerald from Waterford Irish Stoves can heat a small house. It sells for \$2,200 in a choice of four enameled colors.

may be too large in one or more measurements. Since most enclosed inserts top out at about 20" or less, height usually isn't the problem. Width may be: to accept the smallest inserts, openings must be at least 20 1/4" wide at the rear of the firebox. While depths can be as shallow as 12 3/4", most offerings require a minimum of 15". When measuring, be sure to take into account any slope at the back of the firebox, which can substantially reduce the usable depth.

Offered in cast iron or steel (sometimes with enameled finishes), fireplace inserts may include such features as adjustable settings, electricity-free ignition, optional thermostatic control and, for gas models, a choice of natural gas or propane. Depending on the maker, an insert can set you back \$1,500 to \$2,200 before installation, trim kits, and mantel options.

### Sons of Franklin

IF YOUR FIREPLACE IS TOO SMALL FOR A FULL-coverage insert, you may be a candidate for a Franklin stove look-alike. These free-standing stoves not only resemble the original Franklins with their side wings and low grates, they also sit in a similar position—slightly forward of the fireplace opening. Only 13" to 13 1/2" deep, these stoves rest outside the firebox on a shallow hearth, making depth and width clearances irrelevant. One caveat: models in this class are 27" high, so they may be too tall for some hearths.

Like the full-enclosure inserts, the Franklin look-alikes are B-vented (one manufacturer also offers an easy-to-install, direct-vent model). Although less powerful than an insert, these sealed, heater-rated fireplace stoves throw some heat. They're capable of warming up to 1,000 square feet and feature adjustable settings, so that you can bank your fire once the room's warm enough. As a bonus, the units can be flush-mounted on a wall, provided they're fitted with a B-vent variation designed to fit into a 2" x 4"-deep wall opening. Equipped with realistic gas- or propane-fired logs, prices begin at \$1,100 and range up to \$1,600.



### A Matter of Safety

Modern gas and electric fireplace inserts are far safer than their historic counterparts, which had the potential to deplete the oxygen in a room, fill it with noxious gases, or explode. When buying and installing an insert, be sure to take these precautions.

- Insure that the insert meets the appropriate safety codes. Although no one umbrella agency certifies gas appliances, all units should meet national safety standards set by the American National Standards Institute (ANSI) or the National Fire Protection Association (NFPA). To find out which certifications are required in your area, check with your local building department.
- Make sure the device is vented properly and equipped with the appropriate safety mechanisms. Most open-flame logs and stoves require venting through an existing flue in good condition, or a Type-B gas vent (factory-made ducting material). Vent-free gas devices, which are engineered to be installed without venting, are required to have an oxygen depletion sensing pilot.
- Have the unit installed according to the manufacturer's specifications. Be sure to meet or exceed minimum clearances from combustible materials and, in the case of B-vents, to allow for the required "dead air" around the metal pipe. With gas, you'll probably need to call in a qualified heating, gas, or plumbing professional to attach the gas line. He or she should also insure that burner controls are functioning properly and that the unit is igniting and venting correctly.
- Make sure the unit has a safety shut-off that cuts the flow of gas if the flame goes out. Open-flame log and coal sets should be equipped with an automatic pilot, which serves the same purpose. You want to be warm and toasty—not toast.

*Thanks to John Bowman, a consultant with Arthur D. Little Inc., of Cambridge, Massachusetts, for help with this article.*



Top: This combination cast-iron fireplace insert, surround, and mantel from Stovax is based on an original 1895 English design. Finished with floral border insets, it sells for about \$4,200. Right: Real Flame's Large French fire basket in polished brass retails for about \$1,700.



## A Grate Look

STILL SHOPPING FOR AN INSERT THAT FITS? Among the smallest—and most elegant—are reproductions of English coal grates offered by a handful of North American distributors. These polished brass or cast iron baskets brim with glowing coals or logs fired by gas, propane, or electricity. Vented through a wood-burning flue, the grates require a minimum height of 20", a minimum depth of 12", and at least 3" clearance on each side. Grates as narrow as 16" are available, and some dealers will custom-design fireboxes for openings as shallow as 9". One dealer offers a full-fledged insert. Although suitable for shallow fireboxes, it requires a 36" x 36" opening.

Rigged for gas, the grates offer the pleasures of an open flame, featuring ceramic-fiber coals that change from black to red as they heat. The loose coals can be rearranged to produce varying flame patterns. Electric coals will glow ruby-red and emit heat, but they'll only give the flickering effect of flame.

## GLOWING TERMS

**B-VENT:** A factory-built, double-wall metal pipe for venting gas appliances equipped with a draft hood. It consists of an aluminum inner wall and a galvanized or galvalume outer wall, with a dead air space between walls.

**FIREPLACE INSERT:** A gas appliance designed to be installed within an existing fireplace, consisting of a metal enclosure and gas logs or coals.

**HEATER-RATED:** A designation that means a stove or insert meets heating proficiency protocols based on national government standards.

**OXYGEN DEPLETION SENSING PILOT:** Shuts off the flow of gas in vent-free appliances if the oxygen level in the room plunges to 18%.

**UL-LISTED:** This means the appliance design has been tested to meet national electrical standards by Underwriter's Laboratories. Inserts that are not UL-listed are not usually available in the United States.

*Adapted from: Firewright Gas Hearth Professional's Workbook (Gas Research Institute, 1996). Available for \$50 from the Hearth Products Association, (703) 522-0086.*

With the exception of the insert models, these English imports are considered decorative, producing just enough warmth to take the chill off a room. Even so, all styles are designed and tested to meet applicable national safety standards when equipped with an automatic pilot. Gas-fired coal-grate sets sell for \$925 to \$1,730; prices for fancier designer series range up to \$4,300.

### Logs A Poppin'

PURISTS MAY SNEER, BUT CERAMIC FIBER FIREPLACE LOGS have been with us for nearly a century—plenty of time to establish historic precedent in 20th-century homes. Whether you buy them alone or as part of a package with an enclosed insert, freestanding stove, or English grate, a realistic set of fire logs forms the unquestioned heart of the hearth.

They're also a reasonable alternative when nothing else will fit in your grate. There are fire logs to fit openings as small as 14" high, 13" wide, and 11" deep. The best

are cast from molds taken of real logs, so they look real whether they're burning or cold to the touch.

Combined with a gas flame, the effect is a lot like a wood-burning fireplace, especially when vented through a fireplace flue. If you choose electric hearth logs, you'll get a flickering glow, but no true flame. Whether you choose gas or electric logs, the price is right. A set from a specialty retailer will usually cost you less than \$500.

So there's no excuse to shiver in your slippers—even if your house is equipped with that modern luxury, central heating. When you add or replace a fireplace insert, you're in step with a hearth-warming old-house tradition. Keep the home fires burning!



Gas or electric fire logs are an authentic—and affordable—option for many 20th-century homes. You can choose from a virtual forest of wood choices. Vermont Castings' combination fireback, andiron, and gas log set retails for about \$450.

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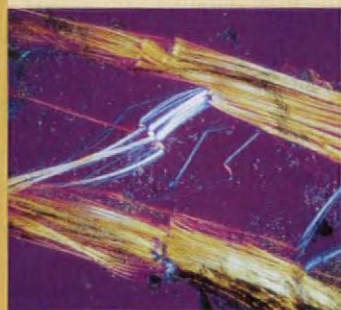
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Testing for

# Asbestos

## Guidelines for Identifying a Potential Hazard in Old Houses

BY JOHN A. BARRON



Viewed under polarized light at 100x, bundles of chrysotile asbestos fibers take on an abstract beauty that, to a trained eye, clearly sets them apart from other materials.

**A**SBESTOS, ONCE KNOWN AS THE “miracle rock,” is sometimes a cause for worry and hasty action among old-house owners. Asbestos has been in use for over 100 years, and rehabilitation work often means removing—or at least exposing—building products that may contain asbestos. It’s true that awareness of the health risks associated with asbestos prompted the EPA in 1978 to ban its use in at least one application. Yet not every asbestos-bearing material is a health concern, and not everything that looks like asbestos is asbestos. Before you can decide what to do about asbestos in old houses, you have to confirm it’s there. This article will tell you what to expect.

### What Is Asbestos?

ASBESTOS IS A GENERAL TERM FOR A GROUP of six fibrous minerals that occur naturally in rocks and soil. The group is divided into two major types—*serpentine* and *amphibole*—each of which is further divided into subtypes found throughout the world. For example, *amosite*, a type of amphibole asbestos, comes from South Africa. By far the most common variety of asbestos used in the United States is *chrysotile*, mined predominantly in Canada. Chrysotile asbestos is off-white in color and does not dye well.

All types of asbestos are non-combustible, high in tensile strength, and good insulators—an uncommon mix of characteristics that makes them ideal additives to many materials. Asbestos-containing materials—called ACMs for short—are also classed as either *friable* or *nonfriable*. In nonfriable form, the asbestos fibers are in-

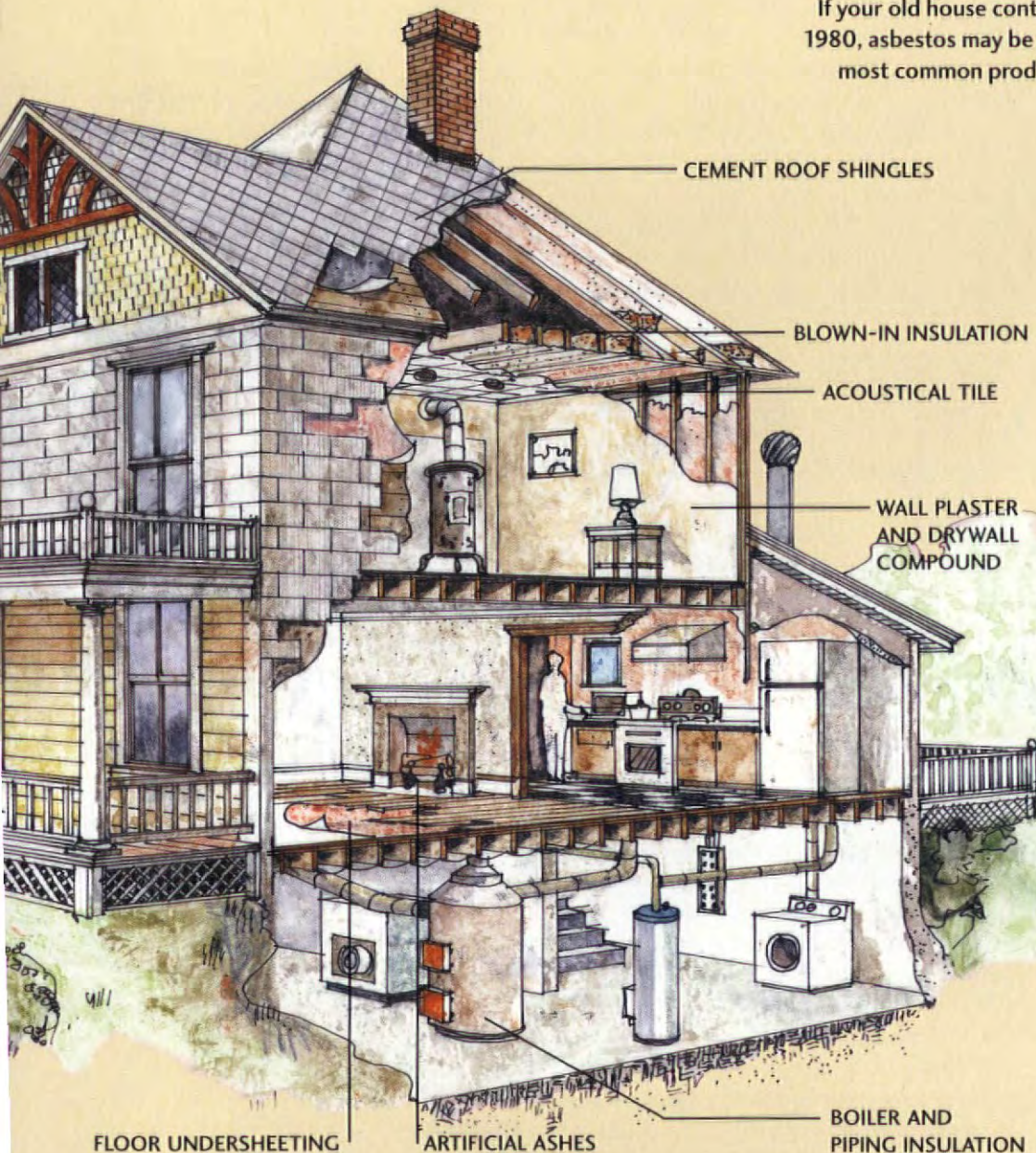


tegrally bound in another hard material. Products that contain asbestos in friable form, however, can be easily broken, crushed, or ground so the asbestos fibers are released into the air. Since asbestos has been demonstrated to cause illness when inhaled, the fibers hold the most potential for harm if they become airborne.

The first known users of asbestos were the ancient Greeks, who wove the fibers into lamp wicks. In the United States of the 1890s, where steam had become the primary source of heat and power, asbestos

## Asbestos in the Old House

If your old house contains materials installed before 1980, asbestos may be present. Here are some of the most common products where it is likely to occur:



### EXTERIOR SURFACES

Cement roof shingles  
Cement siding tiles  
Deck undersheeting  
Roofing felt  
Roof tar  
Window putty  
Caulk

### INSULATION

(particularly between 1930 and 1950)  
Loose blown-in fill  
Rolled batts

### FLOOR COVERINGS

Vinyl sheet flooring  
Vinyl floor tiles  
Undersheeting (the backing on flooring)  
Mastic adhesives

### BOILERS, HEATERS, & PIPING

Boiler/heater insulation  
Duct insulation (a lining)  
Duct tape (over joints)  
Boiler door & cover gaskets  
Pipe lagging (insulating covers)  
Boiler wall gaskets and lining  
Gas fireplace logs, embers, and artificial ashes  
Water heaters  
Cookstove ovens and hoods

### INTERIOR SURFACES

Acoustical ceiling plaster  
Ceiling tiles  
Textured paint  
Heat shields  
Heat shields (for recessed light fixtures)  
Heat reflectors (for wood stoves)  
Wall plaster (usually the brown coat)  
Drywall joint compound

### ELECTRICAL EQUIPMENT

Heat shields in lamp sockets  
Outlet/switchbox/wire insulation  
Main service panels/fuse boxes  
Appliance insulation (toasters to freezers)

was introduced as a component of boiler insulation. Since then it has been added to over 3,000 building materials to increase their strength and make them fire retardant. The popularity of asbestos grew throughout the this century, reaching its peak production in 1974. In that year alone 817,100 tons of asbestos were incorporated into hundreds of products.

Any likely building product that has a gray or white fibrous layer might contain asbestos. Some products, such as cement or floor mastic, have asbestos mixed into them.

In these cases, the color or texture of asbestos may not be noticeable.

### Inspecting Your Home

IF YOU ARE PLANNING ANY KIND OF REMODELING activity, or simply seeking peace of mind, you may want to have an EPA-certified asbestos inspector examine your house. You can locate such firms in the phone book or by contacting your state or local health department. The inspector will make a visual examination and carefully collect small samples for analysis.



The steps to sampling potentially asbestos-containing materials, such as the furnace duct tape and flooring show here, are not complicated but require proper procedure.

The only way to reliably test for asbestos is to have samples analyzed by a laboratory using Polarized Light Microscopy (PLM). PLM labs are usually listed in the Yellow Pages as asbestos labs or environmental labs. The lab analyst uses a PLM microscope to measure light as it passes through a fiber. The speed of the light, and the degree to which it is diffracted, provide conclusive information about the fiber's crystal structure. With this tool, mineral fibers are easily segregated from other fibers, such as cellulose and glass.

The laboratory should have current certification by NVLAP (National Voluntary Laboratory Accreditation Program), which is administered by the federal government. If you have trouble finding a lab with NVLAP accreditation try calling NVLAP: (301) 975-4016.

After about a week (maybe longer) you should receive your lab report in the mail. For an extra charge, most labs will call with

verbal results or fax the report before mailing it. Be sure to ask for these services if you want them.

## The Lab Report

THE LAB REPORT SHOULD IDENTIFY ALL fibrous components of the sample—including cellulose, glass, synthetics, and asbestos—with a volume percentage. An asbestos linoleum sample might be reported as 20% chrysotile, 15% cellulose, and 65% other. (The "other" category includes all non-fibrous components, such as pigments, binders, and fillers). A non-asbestos ceiling tile might be reported as 25% cellulose, 15% glass fibers, 15% perlite, and 45% other. The EPA considers a material with more than 1% asbestos by weight to be potentially harmful.

The laboratory should perform a separate analysis for each layer of your sample (for which they will likely charge extra). Make sure the report is clear about which

## Collecting a Sample

While the laboratory analysis requires sophisticated, precision equipment, the typical ACM sampling procedure by a professional inspector is straightforward and follows this scenario:

The inspector selects an inconspicuous spot to collect the sample. Air drafts are minimized by turning off HVAC systems and closing windows. He places a drop cloth on the floor beneath the sampling location. Using a spray bottle, he moistens the surface of the material to be sampled with glass cleaner or soapy water. The soap decreases the surface tension of the water and allows it to coat better. (Chrysotile fibers readily absorb water, which increases their weight and inhibits them

from becoming airborne.)

1) With a razor knife, he gently cuts into the material and removes about one tablespoon of material. It is important to carefully sample all layers. For thin layers, the cut is 1 to 2 square inches.

2) When sampling floor coverings, the drop cloth is placed on top of the floor, then the cut is made through the drop cloth to sample. All layers of the material are placed into the sampling container. (These may be plastic canisters for 35mm film; jars or zipper-sealed bags can also be used).

3) An assistant may be present to mist the air above the sample location while cutting. The mist falling to the drop cloth will trap asbestos fibers released into the air as a result of cutting the material.

4) The inspector places a



Asbestos abatement workers and inspectors are required to be trained not only in procedures, but in use of protective gear. Respirators, in particular, have to be checked for fit, plus positive and negative pressure seal.

temporary, airtight patch on the material. This can be spray lacquer, caulk, or even duct

layer contains asbestos. Your unique sample I.D. and a brief sample description should also be in the report.

Analysts can make errors. To be on the safe side, send samples to more than one lab. The best way to do this is to collect two sets of samples and send a set to each lab. Alternatively, you can have the first lab return your samples after analysis so you can send them to your second lab. If your two labs disagree on the results, try a third lab, or call your state environmental protection division for advice. Of course, you can always call your labs for more information.

### What to Do About It

IF YOU HAVE FOUND ASBESTOS IN YOUR HOME, don't panic. The mere presence of asbestos does not constitute a threat. Many asbestos products (such as vinyl floor tiles, asbestos-cement shingles, or roofing tar) effectively seal asbestos fibers in the material, preventing fiber release. Unless they are cut or

tape—any material that will prevent further fiber release from the exposed area.

After sampling, the inspector wet-wipes all surfaces with a spray bottle and paper towels. All waste items are placed on the drop cloth, which is rolled up around the waste materials and discarded. The sample identification, location, and the date are then logged for future reference.

The sampling containers are usually packed in gallon-size zipper sealed bags for mail or hand-delivery to the lab. The lab will need payment for the analysis, as well as your name, address, and daytime phone number so they can contact you or the inspector with the results.

In addition to sampling, the inspecting firm can be hired to monitor the work of abatement contractors, should they be required. In these cases, be sure the inspector makes frequent visits to the site and checks for proper cleanup after the work is completed.

sanded, these products pose very little threat, and there is no need for action.

If the lab report does indicate the presence of asbestos, the inspector should give you a written evaluation of the material and its condition. He or she will also offer recommendations about what corrective actions to consider, if any. If the ACM is friable—that is, soft or crumbly—it can easily release fibers into the air. Such materials may be health hazards. Repair may be necessary to prevent exposed asbestos from becoming airborne. Asbestos in the crawl-space under the house is a minimal concern compared to delaminating asbestos ceiling plaster in the TV room.

If a potential for significant fiber release exists, you will need to consider the proper abatement method—that is, a procedure for controlling the fibers. The obvious approach, wholesale removal, is generally a last resort because it creates high airborne fiber concentrations. These cases require professional engineering controls to prevent contamination and exposure.

Current practice favors covering the asbestos in one of two ways. The simplest is encapsulation. This procedure involves painting the material with an encapsulant (essentially heavy-duty paint) that seals the asbestos fibers into the product. Keep in mind that encapsulating surfacing materials (such as acoustical plaster) can cause delamination.

A more expensive alternative is enclosure, which involves building a rigid structure between the materials and the environment. Covering asbestos floor tiles with new tiles is an example of enclosure. Another would be installing drywall over asbestos plaster. Your local EPA office or your state environmental division can provide further information on these procedures, and who should perform them.

Hundreds of thousands of people live normal, healthy lives in buildings that contain asbestos. Determining if it is indeed present in your old house is the first step in dealing with this material and putting your mind at ease.

*John A. Barron, a former analyst at ATEC Environmental Consulting in Atlanta, writes frequently about laboratory procedures.*



### RESOURCES

#### EPA ASBESTOS HOTLINE

(800) 368-5888

#### TOSCA HOTLINE

(202) 554-1404

Sources for "Asbestos in Your Home" and other asbestos literature.

#### CONSUMER PRODUCT

#### SAFETY COMMISSION

(800) 638-CPSC

Asbestos information on specific appliances and products.

*Special thanks for help with this article to Steve M. Hays, Chairman, Gobbel Hays Partners, Inc., Alex Wilson, Editor, Environmental Building News, and Bob Schmitter, Senior Scientist, Georgia Tech Research Institute.*

*Our bathroom was really two half-baths: the toilet half and the tub half. Restoring it gave us back our space.*

## A House Divided

BY LOUISE FRASER

**C**ALL US VICTIMS OF HYPERBOLE. THE AGENT WHO sold us our 1920s house in Fredericton, New Brunswick, called it a "three-bedroom with separate half-bath." Translated, this liberal real-estate lingo meant two bedrooms, an unlit closet, and one highly unstable WC separated from its bathroom.

While the rest of the house charmed us, the compartmentalized bathroom was a booby-trap. The toilet had to be used nearly sidesaddle, thanks to a protruding plumbing chase and a wall where knees should go. In an adjoining room, the clawfoot tub sat small and solitary with its tap-end against the wall, as if pulled toward its former companions. The unknown remodeler had added doors at every opportunity [see "before" plan, facing page], creating a tiny and unusable ante-room.

As for the promised third bedroom, it was actually an enclosed, ell-shaped space about 7' wide that ran behind the stair balustrade. We gave up on cramming an adult's bed into it and decided to use it as an office instead. It was plain that ours was an old house divided (especially to those who had to use the bathroom). It had fallen victim to that nefarious destroyer of domestic integrity: partition.

AWKWARD AS THE HALF-BATH WAS, FINANCIAL CONSTRAINTS prevented us from tackling this obvious remodeling project. After a year, our friends began to decline invitations to drink and dine. It became apparent that if we wanted a social life, we would have to remodel what had become known publicly as our "inconvenience."

Things came to a head, so to speak, when the city offered to collect any large waste items usually slated for

costly dumpsters. I rushed to the basement and grabbed the wrecking bar. Before long three partition walls and two hollow-core doors were down and out the window. Demolished shards lay in a ruinous pile by the back door when my husband Ian got home from work.

"What's all this green stuff?" he muttered even as it dawned on him. "The bathroom?!" he said, looking up.

I was waiting by the window, camera in hand. I knew it would be a Kodak moment.

Once the walls were down, it was obvious that the bathroom had been through more than one remuddling. We discovered why the loo had been so unstable. During a previous renovation, someone had sawn through a couple of floor joists under the toilet. The bowl and the tank had been reinstalled on a  $\frac{1}{4}$ " plywood floor hidden under linoleum. No structural reinforcement, no subfloor under a porcelain bowl full of water.



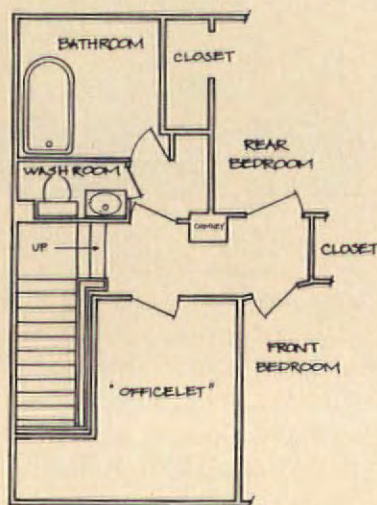
**Our house in New Brunswick (Canada) is small, no doubt about it. But it feels generous and well-lit since we removed extraneous partitions.**

FLUSHED WITH SUCCESS IN THE bathroom, we turned our attention to the little office. By examining similar houses around

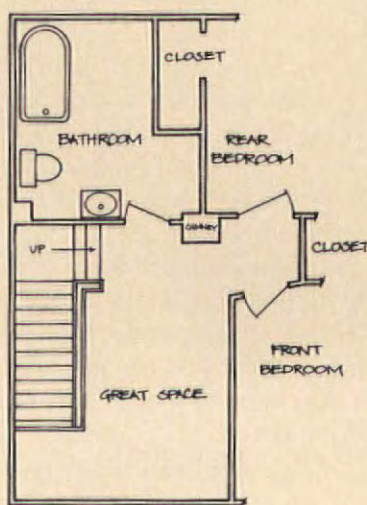
town, we realized that ours had been a two-bedroom house with a sitting area on the landing.

We quibbled for a while over whether or not to restore this space. Would giving up the extra "bedroom" decrease the market value of the house? Would sitting on the landing, back to the stairs, be unnerving? But we were persuaded after we visited an open house nearby. The home was similar in vintage to ours but amazingly, even tinier. It was so small that it made our 1200 square feet seem extravagantly spacious (especially when we learned that the original owner had raised 14 children in hers).

Its spectacular open landing was used as the mas-



BEFORE



AFTER

Above: I snapped Ian's picture from an upstairs window the day he came home to find me with wrecking bar in hand. The junk on the lawn came from the cramped bathroom, shown [inset] after I knocked out the partition that put the tub in its own room. At 6'8" tall, Ian had suffered much before our restoration. Left: Our only bathroom was a series of dark, unusable chambers behind hollow-core doors; the awkward "officelet" was too small for a bed. Since we restored the floor plan, we've enjoyed a wonderful, light-filled room as well as a bathroom that works.



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Like the house itself, the bathroom is not grand, but gracious. A feeling of space comes from the open stair landing [below]. Comfortably furnished as a room to relax or work in, it's our favorite part of the house.

ter bedroom. The balusters created the atmosphere of a minstrels' gallery in an Elizabethan house—not at all awkward as we had feared.

REMOVING THE PARTITION WALLS revealed unexpected wonders. No longer a dark closet, the landing was now a "great-space," visually encompassing a much larger area. And it was light! Now that it included the window on the staircase, this was the most expansive and illuminated room in the house.


In our demolition we were forced to remove original walls as well, thereby uncovering "ghosts" on the wall opposite the railing. Patched plaster and a mark on the hardwood floor indicated there had once been a fireplace. We found no evidence of a chimney or stove-pipe, so it was hard to imagine what sort of fireplace had been there. Besides, the heat from a stove in such a small area would have set you reeling over the handrail.

We stumbled onto the clue to the mysterious fireplace during repairs: disabled knob-and-tube wiring. A trip to the city's Electricity

Museum provided substantiating evidence that our wall had once been fitted with an electric fireplace insert. To our disappointment, the fireplace had been removed when the area was enclosed.

The heat from our kitchen woodstove rises up the stairwell, however. Our great-space stays warmer than the downstairs par-

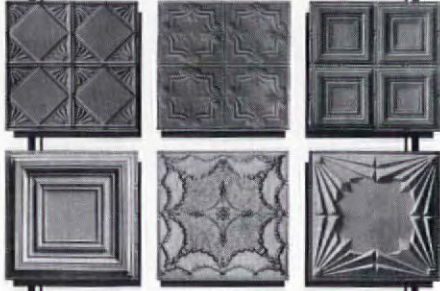


lor. We monitor the stove's output by means of a "plumiometer"—a cunning device of our own invention which consists of a large quill in a desk inkwell behind the stairs. When it stops fluttering in the thermal convection current, we go down and stoke the fire. Ian and I all but live in the great-space now. And it's not far to the newly spacious bathroom. 

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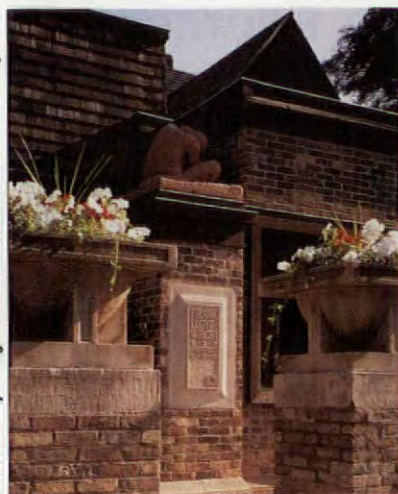
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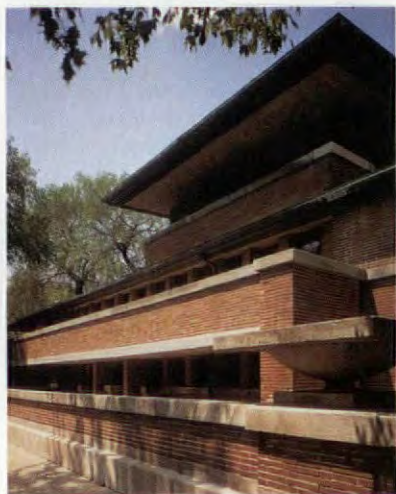
The Frank Lloyd Wright Home and Studio. Photo: Hedrich Blessing



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The Robie House. Photo: Hedrich Blessing

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# Period-Inspired

Three affordable books help with kitchen & bath

BY PATRICIA POORE



KITCHENS AND BATHROOMS INSPIRED BY PERIOD style are more common than they used to be. Almost every magazine showcases "Victorian" kitchens and pretty bathrooms with white tile and pedestal sinks. Indeed, the trend has created its own revival style for these rooms. Tasteful though it is, however, the "revival style" may not be best place to look for inspiration as we restore our old houses of certain age. I worry that the trend is introducing clichés that will look dated ten years from now. That's not the point, of course; we want our period-sensitive (though modern) kitchen or bath to fit seamlessly into the rest of the house, timeless instead of trendy. Better, I think, to cast a wider net in seeking ideas, to look beyond today's magazine features toward simple examples, toward other old houses, toward European precedents.

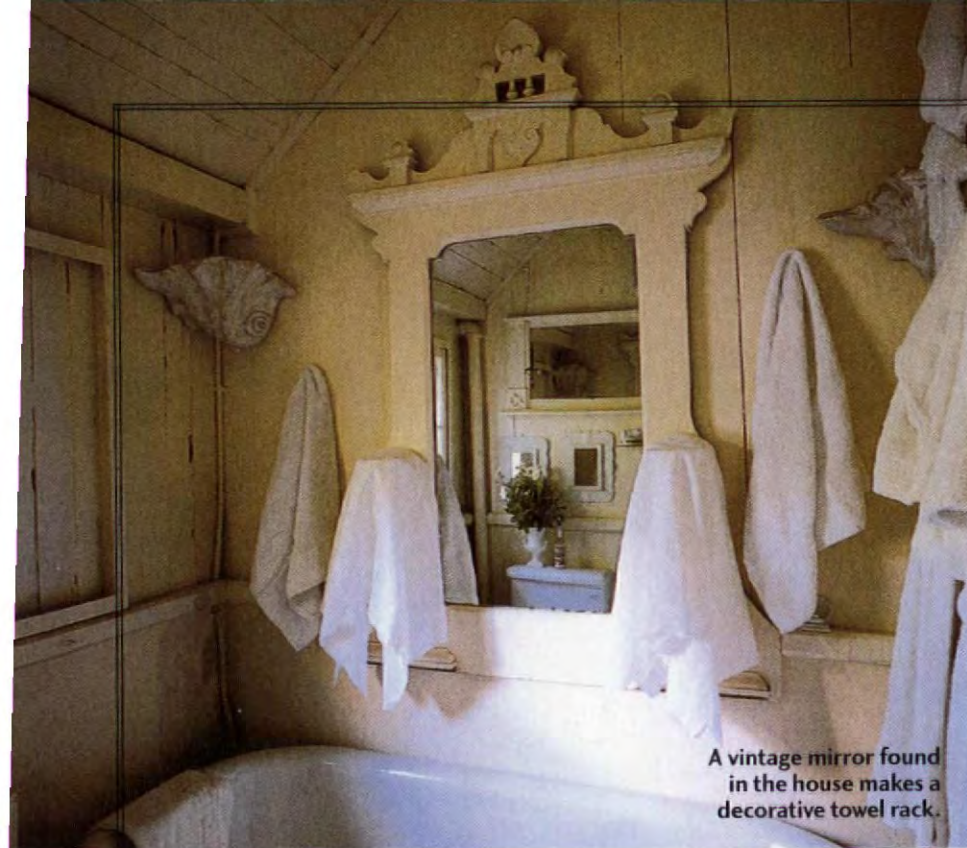
Judith Miller's book entitled *Period Kitchens* does that for me. It's a bit of a funny little book, half photos and half how-to in a concise format, but it has some

nice surprises that buck the trends. Undoubtedly, the English green paint and farmhouse sinks shown will inspire fads of their own. But for now the book is a good record of the unfitted kitchen—the room full of free-standing tables and appliances that predates the compulsively neat modern kitchen with its linear countertops and matching overhead cabinets.

The author has included kitchens in the U.S. and England. Some successfully mix old and new, or combine antique dressers with built-ins. Photos show a wide range of approaches, so this is a great idea book; you may look generally at layouts and work surfaces, or pick up a specific detail or color to incorporate into your own scheme. After an introduction to styles of kitchens, Miller briefly describes surfaces, storage items, floors, stoves, tile, appliances, and paint finishes as appropriate to country or urban kitchens. In the practical second part of the book, she takes you through planning and lighting, then carefully explains how to



Above: A period pantry in a rural house.  
Top: Photos from *The Bathroom*.



A vintage mirror found in the house makes a decorative towel rack.

THE TWO HARDCOVERS CAN BE ORDERED THROUGH YOUR BOOKSTORE, OR BY PHONE FROM OLD-HOUSE BOOKSHOP: (800) 931-2931 [USING ITEM NUMBERS BELOW]. *THE BATHROOM* BY DIANE BERGER. ABBEVILLE PRESS, 1996. HARDBOUND, 144 PAGES. [#D105, \$29.95] *PERIOD KITCHENS* BY JUDITH MILLER. MITCHELL BEAZLEY, 1997. HARDBOUND, 127 PAGES. [#D103, \$27.95] *THE KITCHEN PLAN BOOK* FROM HOOSIER MFG. CO., 1917. REISSUED 1997 BY AMERICAN BUNGALOW MAGAZINE: (800) 350-3363. \$29.95

achieve such treatments as woodgraining, colorwashing and stenciling, and decorating a plate rack.

Of interest to domestic historians and those with a bungalow or early-20th-century house: a re-issue of *The Kitchen Plan Book*, printed in 1917 by the Hoosier Manufacturing Company. This is a period piece itself. It consists of line drawings of 50 plans of model kitchens that were submitted by "leading architects and draughtsmen," for a competition sponsored by Hoosier.

For each design published, a page shows the design in perspective view as well as a floor plan. If you're starting from scratch, here are authentic layouts, particularly appropriate for small and medium-size houses in any style ca. 1905-1930. Many of the line drawings are rich with period detail: ceiling treatments, light fixtures, floor pattern. The period is captured, too, by the ephemera drawn in by careful draftsmen: a stool on casters, utensils hung near the stove, the window shade.



Easy to come by, old quilt racks hold towels or linens in period style.

BATHROOMS, TOO, ARE BEING RENDERED IN PERIOD style, the clawfoot tub being more popular now than it was in the 1890s. If you're looking for ideas, don't miss Diane Berger's *The Bathroom*, a portfolio of really unique rooms. It's not about old houses or old bathrooms, but a majority of these timeless rooms are period-inspired. Some are sumptuous, and the scope is

international. The book is organized into chapters that make style a kind of bathroom philosophy: in Pure and Simple, form follows function; in Beauty Treatments, decorative form masks function. Basic elements are introduced, followed by wonderful surface treatments, storage solutions, and true fantasy bathrooms. You'll find several simple bathrooms (including a few survivors from another era); many rooms feature marble and high-end furnishings. The beautiful color photos bring you hundreds of details worth considering as you plan your own bathroom.



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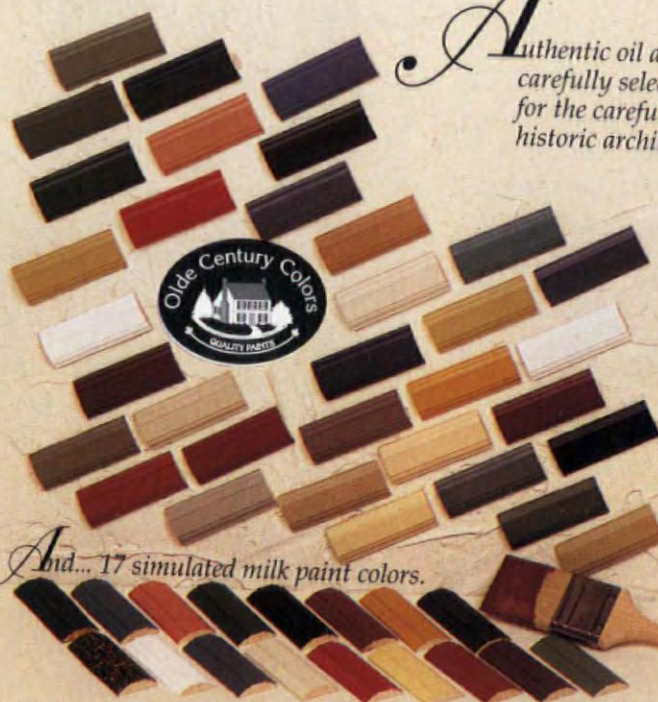
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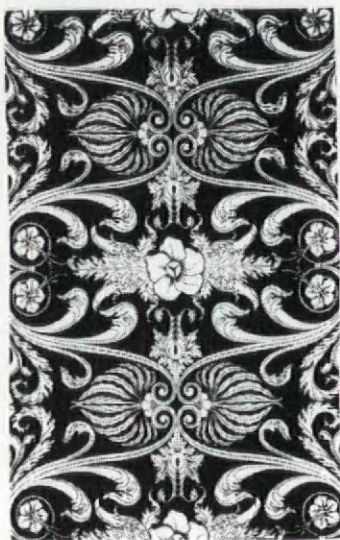
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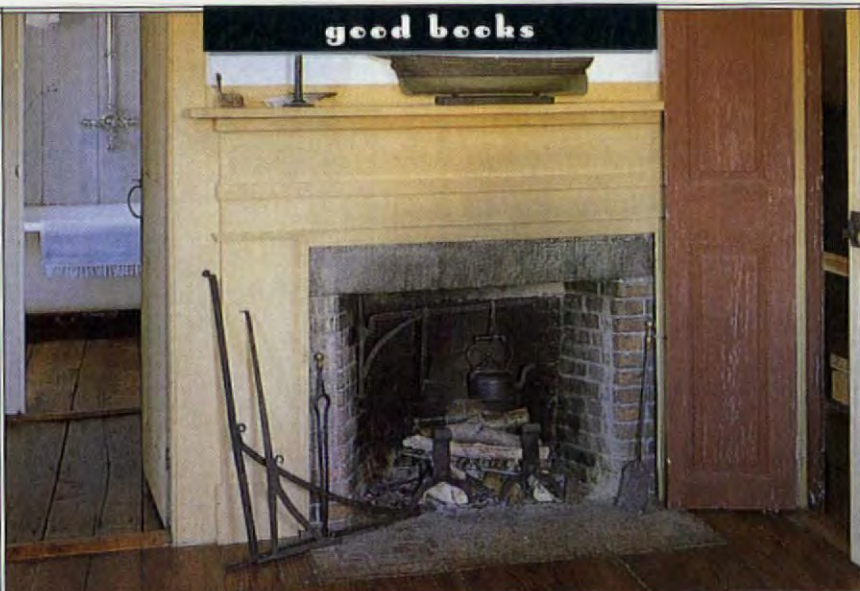


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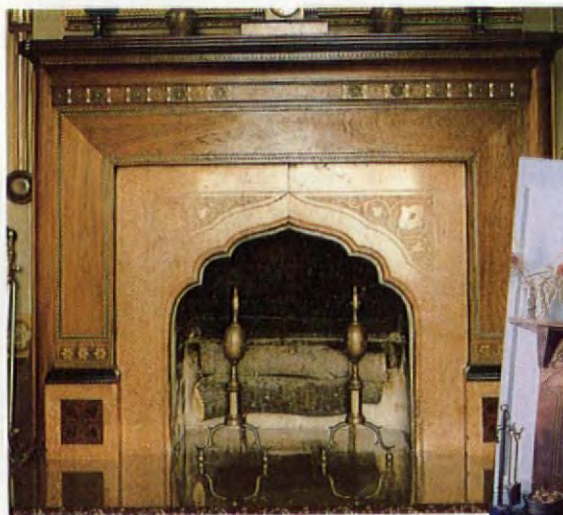
## On Fireplaces

**A**N INTERESTING AND PRETTY survey, this book becomes the ultimate reference if you're adding a fireplace or building a new house in period style. Subtitled "A Practical Guide to Period-Style Decorating," this book does in fact include how-to instructions: restoring cast iron, repairing tiles, marbleizing and graining, even making a dé-coupage fire screen.

Also on the practical side, it provides a glossary and a source list (which lists, however, suppliers

in the U.K. only). In the first section, styles of fireplaces are described chronologically. The bulk of the book focuses on practical considerations of choice and installation, categorizing fireboxes and mantels by material (e.g., marble, slate, faux stone, pine, cast iron, tile). Archival illustrations and dozens of photos of period fireplaces make the book a valuable historical reference as well.

PERIOD FIREPLACES BY JUDITH MILLER.  
MITCHELL BEAZLEY, 1995. HARDBOUND.  
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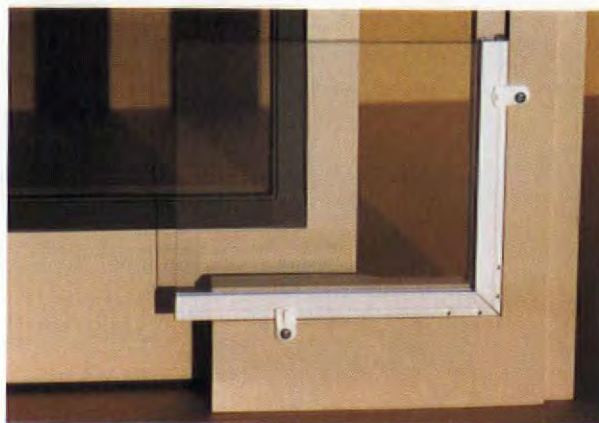


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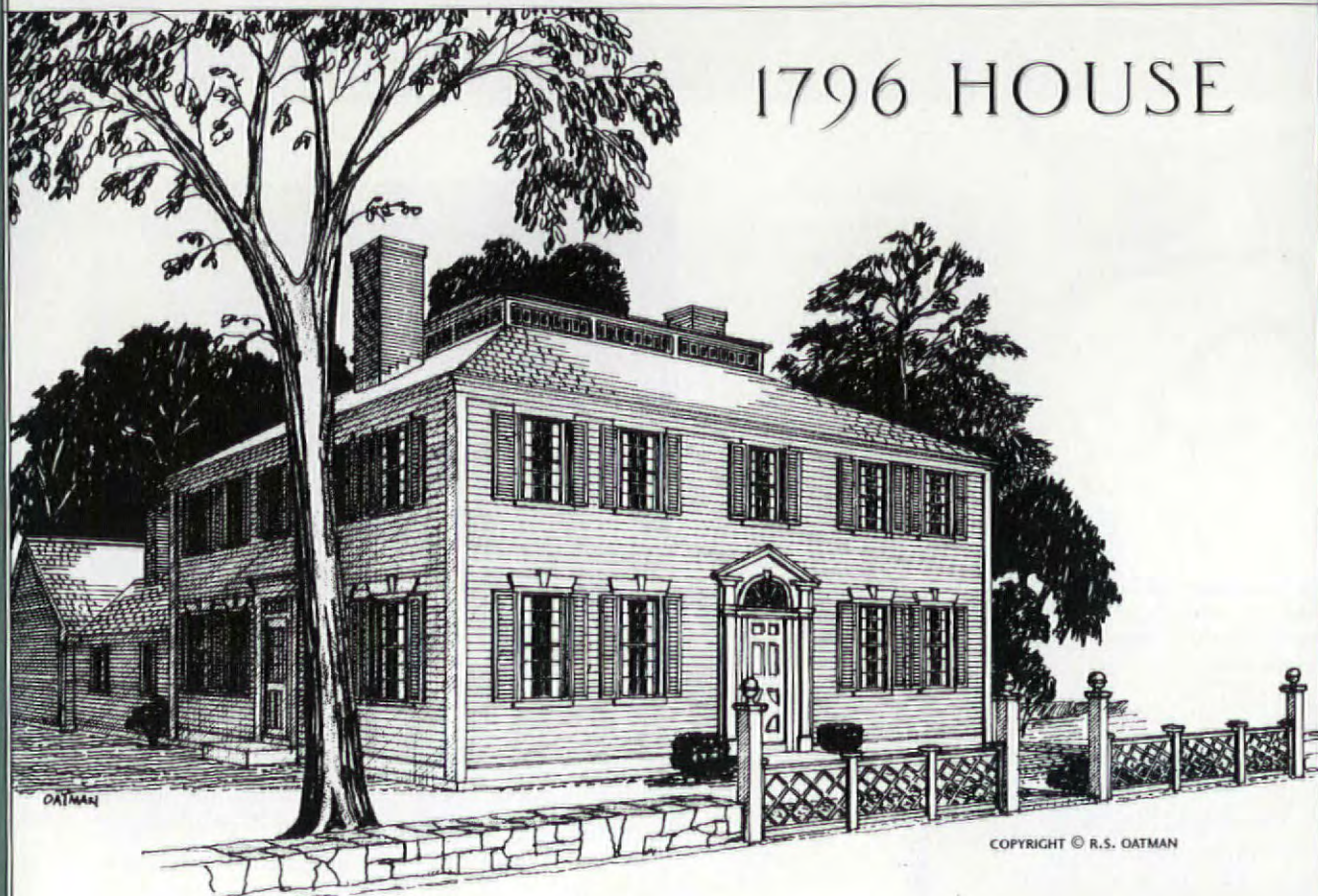
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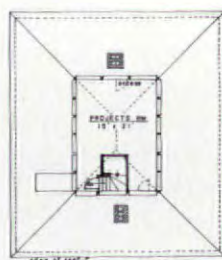
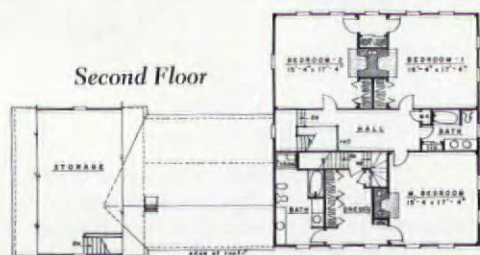


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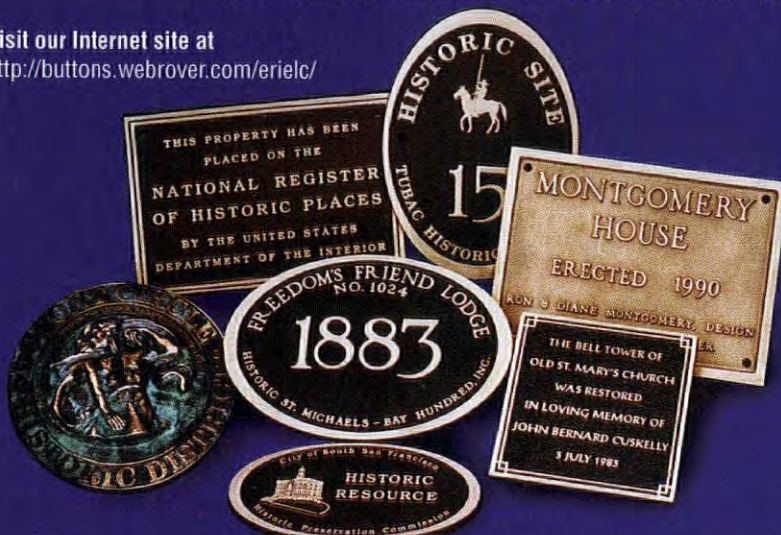


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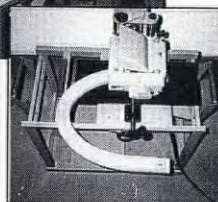
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**PLAINFIELD, NH** — 1814 Federal home and antique shop on 3-acre lot. I-house features handcarved woodwork on mantels, wainscoting and stairway. Attached ell has open plan kitchen, DR and FR. Barn has 6 rms, 2 lofts, inventory included. \$173,000. (603) 675-2630.



**FAIRFIELD, NJ** — Six-year-old custom-built 5,800 sq. ft., 11 room Victorian Revival home. All rooms are large and elegant. Outside is 90% maintenance-free. Three-car garage built onto house w/separate oversized 3-car garage at the back of the 1 acre lot. 25 min. from NYC. \$745,000. (973) 882-9285.

**HUNTERDON COUNTY, NJ** — Charming 1790 stone cottage w/large carriage

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ELIZABETH CITY, NC — Two storey home w/magnificent view of the Pasquotank River on a large lot. 4 BR, 1 1/2 baths, LR, DR, and carport. Built in the early 1920s. \$249,900. (919) 473-2126.

RALEIGH, NC — 1930 stone 2,300 sq. ft. Cape Cod, 1.53 acres. Fpl, shakes, porch, hardwood flrs, FR, DR, 4 BR, 3 baths, basement, deck, central a/c, convent to NCSU/RTP. \$250,000. Owner, (919) 859-6711.

TARBORO, NC — Restored 2-storey, ca. 1872, 3900 sq. ft. Victorian on double corner lot in beautiful historic town w/wonderful climate. Renovated in 1991 w/new plumbing, wiring, roof, 3-zone heat and a/c. 4 BR, 2 full, 2 1/2 baths, 7 fpl. Perfect for residential and/or business. Owner anxious, must see to appreciate. Call (919) 641-1614.

AKRON, OH — Very elegant and structurally superb. Approx 3,300 sq. ft. brick center hall Colonial Revival, built about 1919. Ten rms, 5 BR, 2 1/2 baths, 3 fpl, orig. lighting fixtures, gourmet kitchen, 2 staircases, wraparound front porch w/tile floor, new zoned steam heating system. \$142,500. (330) 535-9721.

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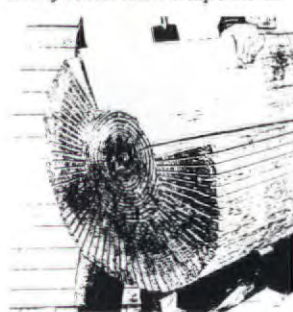
VILLANOVA, PA — Impressive 18th century residence on 2+ acres, with 8 BR, 5 1/2 baths, 4 fpl. Convenient locale. \$535,000. Call Matt Heim, Roach Wheeler Realtors. (610) 687-6300.

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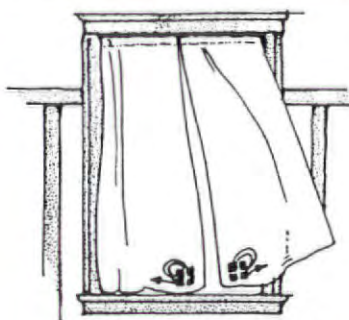
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2. Apply saturant to area to be covered.



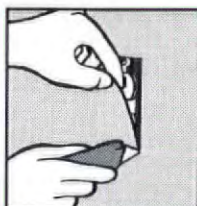
3. Apply fiberglass mat to wet surface.



4. Trim excess mat where wall meets ceiling.



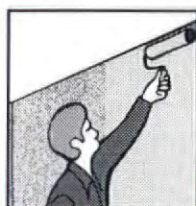
5. Trim mat at baseboard and window.



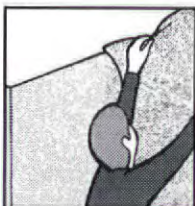
6. Trim mat at outlets, switches, etc.



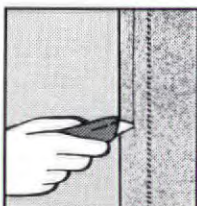
7. Apply second coat of saturant to wet mat.



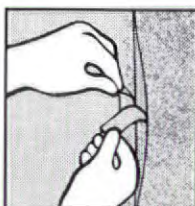
8. Apply 1st coat of saturant to adjacent area.



9. Apply mat to 2nd area, overlapping by 1".



10. Cut down center of overlap (both layers).



11. Remove mat strips on both sides of cut.



12. Apply 2nd coat of saturant (include seam)



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## IMPORTIUM Real Estate (continued)

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**LYNCHBURG, VA** — 1902 Colonial Revival in historic district. Complete exterior, majority of interior restored, 15 rooms, 3 baths, library, formal parlor, reception foyer w/alcove, stained glass and pocket doors. Slate roof, hidden gutters, full basement and attic. Owner, (804) 845-4014.

**SCOTT COUNTY, VA** — McConnell birthplace. Turn-of-the-century farmhouse situated on 7+ ac. For an audio open house tour, call the Tri-Cities Real Estate 24-hour hotline toll-free, (888) 841-1534, and request property #851. Snyder Real Estate.

**SOUTH CENTRAL VA** — Blissfully neglected, restorable 2-storey post-Victorian on 78 acres with bold creek, 3 1/2 hours from Washington, D.C. Clean floor plan, 4 rooms over 4 with 3' wide foyers upstairs and downstairs. Nearly all woodwork in unspoiled, original unpainted condition. \$107,000. United Country-Davenport Realty (888) 333-3972. Fax (804) 736-0299. P.O. Box 120, Keysville, VA 23947.

**MINERAL POINT, WI** — Entire city on Nat'l Register. Completely restored Cornish stone house built in 1856. Three BR, LR, kitchen-dining, bath, and porch. Original window glass, pine floors, and attached summer kitchen. \$138,000. Owner (608) 987-3387.

### For Sale

**BARN BOARD** — 7,000+ sq. ft. gray barn-board, over 100 years old. Interior beams, 30' + each. Buyer takes it all down. 40 miles west of Milwaukee. \$4,000 or best offer. (414) 367-3377.

**HOUSE AND GARDEN MAGAZINES** — Back issues including May 1983-August of 1983, December 1983, and January 1984-August 1993. Some duplicates. \$350+ shipping. (413) 458-8004.

**GEORGIAN WAINSCOT PANELING** — Ca. 1770, floor to ceiling; 8 1/2' x 16'. Six Georgian raised-panel doors. Wide plank flooring. (973) 743-7217.

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**CHANDELIERS** — Electric, antique Arts & Crafts hammered brass, brown patina, 1920s, 5 lights each. Approx. 18" drop, 19" wide. Very good condition. \$275 each or best offer. Bill De Vries, (207) 562-7066.

**DINING ROOM CHAIRS** — Ca. 1860-1890, set of 5 ornately carved, high back chairs. Resprung, restuffed with horse hair, upholstered in tapestry, with casters on front of legs only. Photo available. \$6,000. (412) 927-2150.

**GAS RANGE, ENAMELED SINK** — Magic Chef gas range, 6 burners, 3 ovens, warming bin, all white, \$2,995. Standard porcelain enameled sink with drainboards on right and left, 2 adjustable legs, 78" x 22". 12" tall backsplash. Both excellent original condition. D. Hooper, (818) 772-1721.

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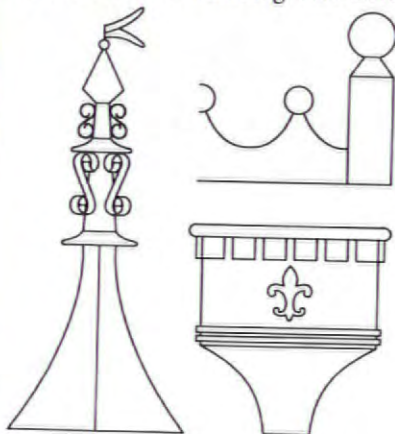
**ROCKING CHAIR** — Eastlake style, excellent condition, walnut, upholstered seat and back. Back can be adjusted to different reclining angles. \$200. Harper, P.O. Box 1590, Mattituck, NY 11952.

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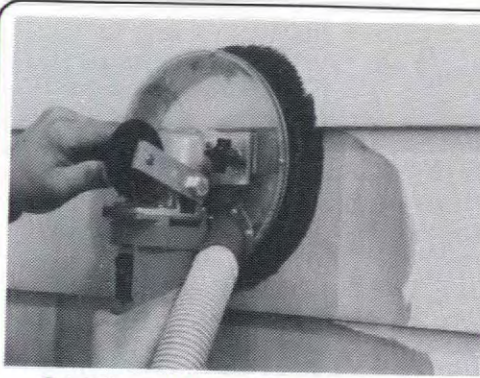
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### Events

**FLORAL CITY, FL** — Florida Folklife Living History Day, Dec. 6. Walking tour of historic homes in the Floral City Historic District under century-old live oaks. Folk music, dancing, and country cooking. Recreations of scenes from the 1800s. Free. Call (352) 726-7740.

**LAPORTE, IN** — Christmas Candlelight Tour of Historic Homes, Saturday and Sunday, Dec. 5-6. \$12 in advance includes sleigh ride. Call Don Bowman, (219) 324-6665.

**PEABODY, KS** — "Rags to Riches — Oil Boom Times of the 1920s," Nov. 15-16. A guided historic homes tour by moonlight. Sponsored by the Peabody Historical Society and the Peabody Main Street Association. Call City Hall at (316) 983-2174.

**LOUISVILLE, KY** — Old Louisville Holiday House Tour, Saturday, Dec. 6, and Sunday, Dec. 7. Splendid Victorian homes, featuring beautiful leaded and stained glass windows. For tickets call the Old Louisville Information Center, (502) 635-5244.

**NEWPORT, KY** — Victorian Christmas Tour and Art Festival, Dec. 6-7, from 1-7 p.m. Tour a variety of renovated Victorian homes and churches decked in Christmas finery in Newport's East Row Historic District. Call (606) 291-1951.

**CHARLESTON, SC** — Arts benefit featuring pianist Andrew Armstrong to honor the grand opening of the Sottile Thompson Recital Hall, Sunday, Oct. 26, at 6 p.m. Reception follows in the McBee House on the Ashley Hall campus. For information, call (803) 722-4088.

Classified ads in The Emporium are FREE to current subscribers for one-of-a-kind or non-commercial items, including personal house or property sales. Free ads are limited to a maximum of 40 words. Free ads and b&w photos are printed on a space available basis. For paid ads (real estate through agents, books & publications, etc.), rates are \$150 for the first 40 words, \$2 for each additional word, \$95 for a photograph. Deadline is the 1st of the month, two months prior to publication. For example: January 1st for the March/April issue. All submissions must be in writing and accompanied by a current mailing label for free ads, or a check for paid ads.

Old-House Journal

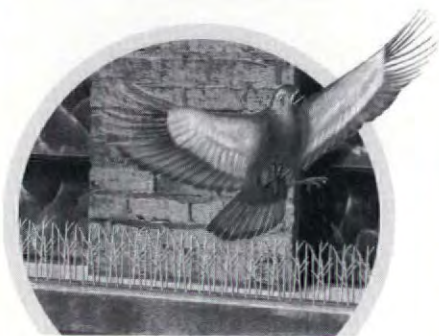
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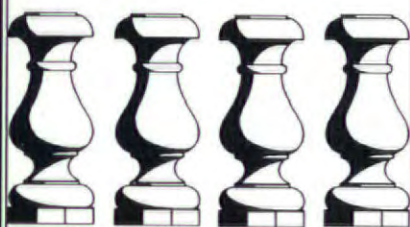
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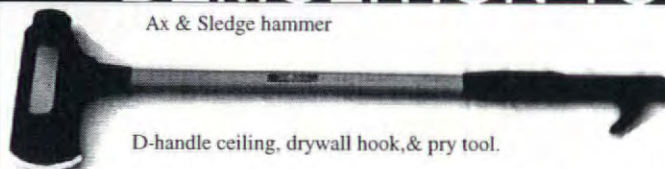
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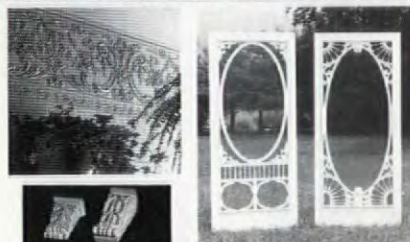
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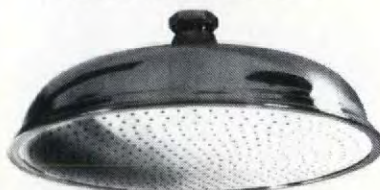
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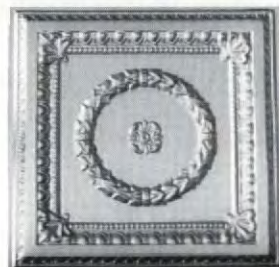
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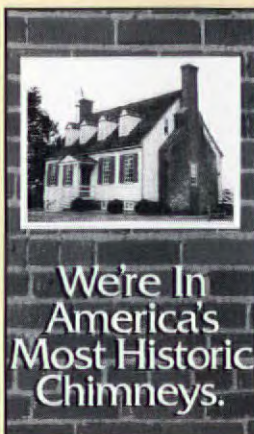


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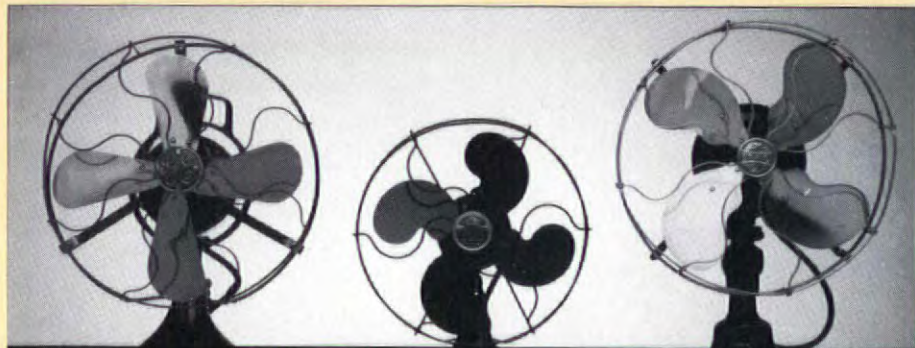


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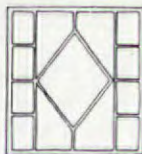
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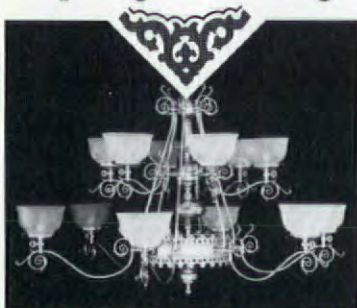
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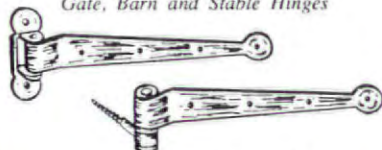
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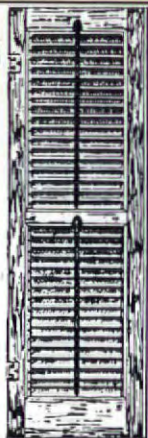
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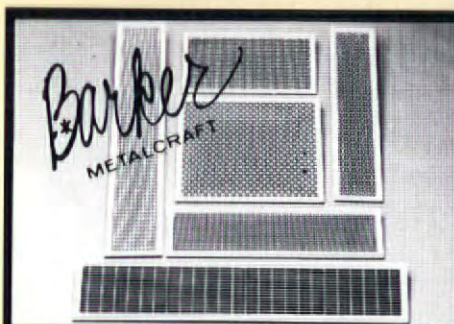
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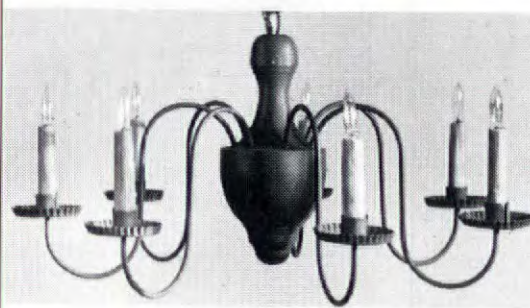
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Always frame and usually 1½ storeys high, the typical Beaufort Cottage has a flush gable roof, an engaged, full-width porch, and a rear shed extension. The steep roof pitch breaks to a more gradual slope



This grander variant features a two-tiered piazza and a rear catslide.

over the front porch and the extension to the rear. Occasionally, the pitch on the rear half of the house continues unbroken to form one pronounced, continuous slope, called a catslide. Two-storey varia-

tions of the style feature engaged piazzas, full-width porches, and the characteristic rear shed.

Floor plans are simple, alternating between two-room, hall-and-parlor and side- and center-passage layouts. Deep porches supported by simple chamfered or Doric posts extend the living area outdoors. Windows or vents to the attic storey are often tucked under the unfinished porch ceilings, allowing Atlantic breezes to ventilate the top floor. Preserving the allure of an earlier era, dozens of Beaufort Cottages remain, shaded by live oaks and protected by a National Register Historic District.

—CYNTHIA W. SATTERFIELD  
Hillsborough, N.C.

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PHOTOGRAPHS BY CYNTHIA W. SATTERFIELD

# To Build a Tudor

The Design and Construction of English Revival Houses

BY MARK ALAN HEWITT, AIA

**C**ONSIDER THE DENIZENS OF 14th-century Lavenham, a wool village in Suffolk. They lived in buildings made of twigs, mud, and animal manure; they had no indoor plumbing and kept a farm menagerie in the yard. Little did they have in common with today's cyber-citizens. Yet antiquity continues to have its allure, as it did when our grandparents' generation went to great lengths to capture the spirit and the material qualities of the timber and masonry houses of old England. The picturesque (and sought-after) English, Arts

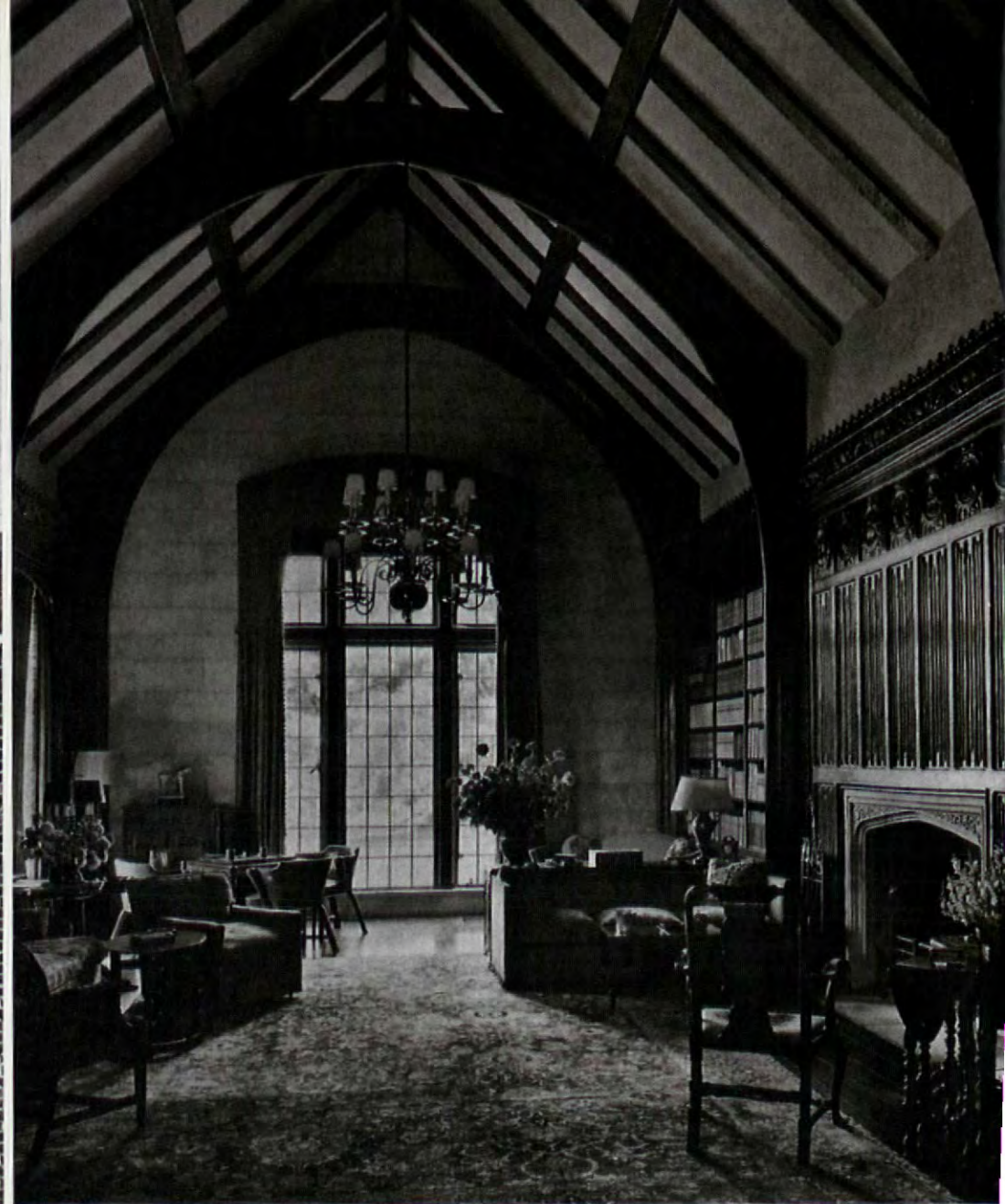
and Crafts, and "Tudorbethan" houses are modern dwellings, constructed to evoke the flavor of medieval life.

By the 1920s, architects and homeowners found the Tudor style a welcome alternative to the symmetrical, invariably rectilinear plans of Colonial Revival homes. The best Tudor country houses have an accretive, relaxed disposition of building masses and rooms. There's something about a house that could grow as wistfully as a tree.

Siting was another advantage. Yeoman builders had nestled their vernacular houses into the landscape to catch the sun

**Hallmarks of American Tudor—steel casement windows, fanciful brickwork, and a prominent oriel—define the 1924 Henry C. Martin house in Long Island (opposite). Architects such as Harrie T. Lindeberg designed in the rambling roofs and "additions" so well illustrated below (Lisbeth Ledyard house, 1919).**





Clockwise from left: Rough stucco and a dovecote add archaic detail to gable ends; stylized beamwork and linenfold paneling in a 1930s great hall library; concrete and steel casements improve on stone and lead; haphazard roof intersections became even more picturesque with uneven textured slate; heavy board doors were typical for the entryways of Jazz-age barons.

for light and warmth. Builders of modern picturesque houses sited major wings in such a way as to catch the sun's rays as it passes east to west along the southern exposure (breakfast room at the southeast, dining room to the west). A "sun-trap" featured angled wings in a linear sweep, while a "butterfly" was cross-shaped. In suburban examples, a compact plan inflected main rooms toward a garden or yard facing south.

Medieval historical imagery centered on the great hall. Many of the largest English-inspired American country houses, such as Killenworth (George Pratt's 1913 house at Lattingtown, Long Island) and Stan Hywet (Frank Seiberling's 1911-15 house at Akron, Ohio), were centered around an elaborately decorated great hall. The modern Tudor often mixed strapwork ornament from the Elizabethan period, linenfold paneling, plate tracery, and tapestries to provide a rich historical aura. Wilson Eyre liked to plan his houses around a great hall featuring balconies and staircases. Smaller suburban houses adapted the great hall as a cozy living room, often centered around a large hearth and framed by beamed ceilings.

Bringing sunlight into the great living hall was accomplished by the oriel window. With glass expensive and leading troublesome, such an elaborate bay was rarely used beyond the great hall in historic houses. Modern, 20th-century Tudor houses feature elaborate oriels with stone tracery, leaded lights, and even stained glass, generously placed in living rooms, dining rooms, and libraries.

The medieval house with great hall or a solar plan was often the first cell in a complex of masonry or half-timber units comprising the Tudor manor. Wilson Eyre spoke of the "flocks of gables" in a typical English house. American builders and architects consciously echoed such irregular massing. Roofscapes in Tudor houses, replete with mottled green, purple, and grey slates, are jaggedly punctuated with dormers, towers, interlocking gables, and massive chimneys.

DURING THE 1920S, THE PUBLIC CAME TO ASSOCIATE Tudor houses with stockbrokers and bankers: money men who appreciated the durability of masonry construction. Indeed, there is no denying the value of the Tudor style's anachronistic materials and meth-

ods. Across the county, these houses have held up well in physical condition and market value. As any owner will tell you, though, restoring a Tudor poses challenges. Fieldstone, clinker bricks, oak timbers, and artistic stucco are no longer readily available.

Neo-medieval construction did not replicate methods of the 14th century, of course. Allen Jackson's 1912 book *The Half-Timber House* describes inexpensive, often fireproof methods for achieving the look of Chester "black and white" half-timbering. Historic heavy timber had been infilled with various mud plasters, wattle and daub (twigs, manure, animal hair, mud, and clay), or brick nogging. It required constant main-



tenance and gave little resistance to dreaded fires. Modern half-timbering produced the same look without relying upon heavy oak timbers for structural support. Veneering the wood and plaster over a backing wall of hollow clay tile, gypsum block, concrete block, or brick provided the most economical alternative. Building-products manufacturers invented asbestos shingles to look like slate, composition shingles that evoked thatch roofs, new terra-cotta tiles with old English profiles (and Perma-Stone to simulate rubble masonry).

Inside, modern builders created decorative beamed ceilings, hammer beam trusses, and other wood details to simulate

**Quaint despite its size: steep gabled dormers, massive decorative chimneys, and half-timbered walls evoke medieval England.**

the hallowed rooflines (eaves woodwork) of the Tudor manor. Two of the largest Elizabethan country houses in the U.S.—Walker & Gillette's Planting Fields (1919, Long Island) and Gordon Kaufman's Greystone (1921, Beverly Hills)—are built of reinforced concrete; the half timbering, fieldstone, decorative metalwork, and slate are finish materials. Even Gustav Stickley advocated a hollow tile wall behind his half timbering when he published his own "Craftsman's House" in 1908.

The Tudor acquired its storybook qualities by virtue of different materials combined in playful, painterly compositions. American building stones were used brilliantly

such as the Nottingham district of Short Hills, New Jersey, this brickwork could be mistaken for chocolate, gingerbread, and sugar icing.

Not all Tudor revival houses are half-timbered. Many are largely (or entirely) of plaster—stucco, that is, or what the English prefer to call "renders." The roughest stuccos were created with heavy aggregates added to Portland cement mortar for a pebble-dash or roughcast effect. Popular in the work of 20th-century English architect C.F.A. Voysey, this type of stucco is sometimes found in America; it is hard to replicate without the help of a conservator or highly trained mechanic. More typical fine-sand stuccos, subtly colored with aggregate, add a beautiful earthy tinge to Arts and Crafts and Tudor houses.

The most characteristic roof materials in these houses—slate and clay tile—are easy to spot, and expensive to restore. Slate patterns, such as the famous "drunken shingle" coursing familiar to Shingle-style house owners, were as varied as their English models. Even in the 1920s and 1930s, however, less expensive alternatives were frequently used, including asbestos shingles, glazed terra-cotta tiles, concrete tiles, even colored asphalt shingles.

Window types range from leaded and stained glass to metal casements. (Hope's steel casements, still manufactured today, are found in many 1920s Tudors.) Most common are vertical wooden casements, with narrow muntins to simulate lead. Less common was the stone plate tracery window, sometimes filled with leaded diamond lights as in medieval examples. Most of these beautiful sash types are impossible to replace with energy-efficient or double-glazed windows without obvious compromise.

If you own a modern Tudor, craftsmanship has been bequeathed to you. The building arts of the early-20th century were very different from those of the age of oak. Yet the finest modern Tudor houses were well built and are plainly more comfortable than their medieval precedents. And they are located in attractive American suburbs! 🏡

MARK ALAN HEWITT, *author of The Architect & The American Country House, is a historical architect and principal of the Princeton Design Guild (25 Route 518, Princeton, NJ 08540)*



The aged masonry and half-timbering of American Tudor houses was usually a veneer over modern materials, such as concrete construction (above). Note the "sun-trap" plan, with porches angled to catch sunlight through the day, for the New Jersey house (top) by Albro & Lindeberg, noted architects in the Tudor style.

during the heyday of English-inspired house-building. The closely laid, coursed rubble construction of the Cotswold cottage was a popular model for walls, often combined with a grey slate roof. If stone walls were prohibitive, stone might appear in foundation, chimney, or entranceways. Many Tudor homeowners are familiar with clinker brickwork. Laying the bricks in a Flemish bond with sporadic broken bricks projecting from the wall, masons created rather zany patterns and rich wall textures that to many are an acquired taste. (I rented a brick Tudor in the 1980s and came to enjoy the mottled effects of light on my walls; most of my architect friends were appalled.) In creative suburbs



Clockwise from top: In Lawridge (1921), Dwight James Baum took Tudor to its limit as a mansion; architects like Eugene J. Lang deftly scaled the Tudor down to suburban dimensions; medieval features, such as sculptural chimneys and diaper brickwork, could be given a modern spin; the great hall of Trowbridge & Ackerman's Killenworth (1913) is a good example of strapwork detailing.



# At Home With Leaded Glass

*What you  
need to know  
to inspect and  
protect antique  
leaded glass  
windows—and  
when to call in  
a professional.*

BY SARAH KING

A remarkable number of domestic leaded glass windows have survived since the turn of the century, when they were churned out by studios large and small.

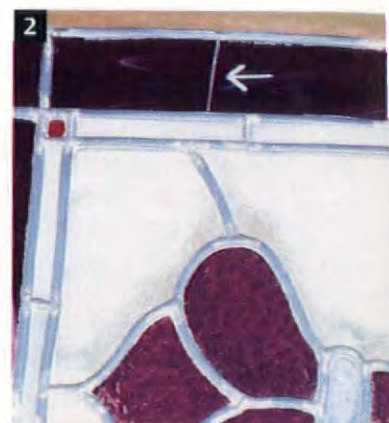
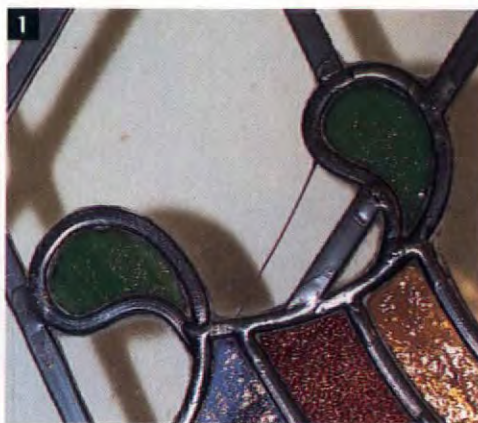
**S**HOT THROUGH WITH SPARKLING light and color, leaded glass graces many homes built between 1880 and 1930. Unlike the custom-built stained glass panels of Tiffany Studios or Frank Lloyd Wright, these mass-produced windows, doors, sidelights, and transoms could be bought from a catalog. Maintaining these panels as they age into the next century can be a ticklish business, however. Like treating a bad cold, the trick is to know when you can attend to leaded glass with home remedies, and when to seek professional help.

The components of a sound leaded glass panel are: 1) individually cut pieces of clear or colored glass; 2) metal comes that hold the glass in place; 3) putty or cement that fills the gaps between glass and come; and 4) saddle bars that brace large panels. Additionally, a strong, sound frame is essential to the continued good health of a leaded glass window or door. While you may be able to clean panels or perform simple repairs yourself, most jobs will require the help of an experienced leaded-glass restorer.

**CHECKING THE COMES** Soldered together, the metal comes form the essential skeletal structure of a leaded glass panel. They're usually made of lead or zinc, although some contain copper or brass.

• **Home remedy:** To assess the condition of your comes, look for telltale signs of metal fatigue and corrosion. Old lead still has vitality if the exposed face of the metal (the flanges) can be lifted and flattened without cracking. Lead covered in a fine white powder has oxidized and has reached the end of its useful life. Zinc covered with small white spots is worn out, too. Examine the metal for hairline cracks near the joints, particularly around the border of the panel. These indicate metal fatigue.

• **Professional project:** If a number of solder joints or lead comes have separated, have the panel releaded by someone experienced in leading repairs. The new leads should



match the size and profile of the originals, and resoldered joints should be neatly finished. In releading, the glass pieces must be removed from the came, cleaned, and rejoined precisely. Each step involves the risk of breaking irreplaceable original glass.

**CEMENTING THE PANEL** Re-cementing a panel will go a long way toward keeping it strong, flat, and (reasonably) energy efficient. The cement or putty should fill all the spaces between the glass and the came.

- **Home remedy:** You can easily replace small sections of cement using the technique described in "Puttying Around" (p. 58).

- **Professional project:** If most or all of the cement is missing, or if the cement is hard and brittle, hire a professional to replace it. Cement is usually made of whiting, plaster of Paris, boiled linseed oil, and turpentine or mineral spirits. Check the formula of the shop you'll be using: cements containing portland cement or more than 10% plaster of Paris are inappropriate for leaded glass.

**BAR AND BULGE REPAIR** Large or especially elaborate leaded glass panels are often reinforced with steel or brass bars. About  $\frac{1}{8}$ " thick and  $\frac{1}{4}$ " wide, these saddle bars are attached to the came and notched into the

sash to stiffen the window and help support the panel's weight.

- **Home remedies:** Some reinforcing bars are soldered to the came, while others are fastened with twisted copper wires. If the bars have separated from the came, reattach them using the original method. If the panel has developed a bulge, measure its depth. A panel that is 1" or less out of line and does not rattle should be professionally examined, but may not need to be repaired.

- **Professional projects:** Bars that have split the came will require releading by a professional restorer. Panels more than  $1\frac{1}{2}$ " out of true should probably be removed from the window and partly or completely releaded. Repairing a smaller bulge requires removing the panel, carefully picking the putty out of the lead, and flattening the assembly using a combination of weights, hand pressure, dry heat, or warm water over a period of days or weeks.

**REPAIRING GLASS** Because of the difficulty of finding suitable replacement glass, it's preferable to repair cracked pieces rather than to replace them.

- **Home remedies:** You can replace small sections of missing or broken glass without

Far left: In sound leaded glass, metal came are strong and malleable, with a dark grey patina, and the glass is sound and firmly cemented in place. (1) Not every crack needs to be repaired. If the crack is small and in no danger of falling out, leave well enough alone. (2) Larger cracks can be copper foiled by wrapping a thin strip of copper foil along the edges. Trim the foil to a minimal width on the faces, then solder the edges. (3) A bulge should be professionally repaired. (4) Make sure any reinforcing saddle bars are securely attached to the came and the window sash.

## Puttying Around

To replace a missing section of cement on a leaded glass panel, blend a small amount of good quality glazing compound (DAP 33 is one brand) with a light sprinkling of lamp black (sold as masonry pigment in good hardware stores). Mix to a dull grey color and a very malleable consistency. (1) Using your thumb, carefully rub the compound into the gap between the came and the glass. Push against the came—not the glass. (2) Trim the excess even with the edge of the came using a sharp wooden stick, such as a dowel sharpened in a pencil sharpener. (3) Polish off smears with a clean, dry towel.



removing the panel or cutting and resoldering the came. Since the new glass will not completely fill the comes, it will require a greater amount of cement in order to stay in place. Glass with one or two cracks, but no missing pieces, can be edge-glued with two-part, conservation-grade epoxy (such as Hxtal NYL-1). As an alternative, copper-foil the crack (see caption, p. 57). The crack will still be visible and the piece will not be as strong as unbroken glass.

• Professional projects: Consult a specialist if you're faced with multiple glass breaks or badly cracked panes. Depending on the type of came and the position of the damage, these repairs will require one of two techniques. With lead comes, it's sometimes possible to "drop in" a glass repair by cutting back the flange around the broken piece at the solder joints, repairing or replacing the glass, then resoldering the joints. Since zinc comes are stiffer than lead, they usually must be cut open and the panel dismantled in order to reach the damaged area.

### More Home Remedies

• CLEAN A SOUND LEADED GLASS PANEL WITH water, a neutral pH soap, and a soft rag. Avoid abrasive products, which can scratch the materials. Stay away from cleaners containing ammonia, which can react with the cement or comes. Use acetone, mineral spirits, or lacquer thinner sparingly to dissolve varnish, adhesives, and paint spatters, provided the glass was not originally painted, uncommon in old houses. Clean off all residues with soap and water.

• To transport a damaged panel, remove it still attached to the sash. Secure loose panes or comes with painter's tape. For added security, lay it on a piece of plywood, or pack it in styrofoam inside a plywood box.

• Before making any repairs to the window sash supporting a leaded glass panel, remove the panel first—especially if you plan to use any solvents or chemical strippers, which can damage cement. If the sash needs replacement, be sure that the new sash is as sturdy as the original. Choose hinges or sash weights that are strong enough to support the heavier weight of a leaded glass panel. The glazing rabbet in a new sash must be deep enough to accommodate the lead or zinc border (normally 1/4"), the nails or brads that hold the panel in place, and the glazing

compound that seals the gap. A depth of 1/2" is usually sufficient.

• While it's not really necessary to install protective glazing over a leaded glass panel in an old house, a storm window can provide protection from vandalism or a wayward baseball. Be sure to cut weep holes near the bottom of the sash to vent any moisture that might find its way into the dead space between the panel and the storm sash. Increase the ventilation if you notice any condensation or fogging, and change the storm sash to a screen in the summer. Changing the sash each season will give you a chance to make sure your leaded glass treasure is shipshape.

*Special thanks to NEAL VOGEL, Inspired Partnerships, 53 W. Jackson Blvd., Suite 852, Chicago, IL 60604, (312) 294-0077, and PAUL DAMKOEHLER, Altamira Art Glass, 202 1/2 S. Marion St., Oak Park, IL 60302, (708) 848-3799.*

## Matching Old Glass

To find a match for old glass, choose new or salvaged glass of similar color, texture, thickness, and pattern. This isn't easy as it sounds: because of the variables in hand-mixing glass, even pieces from the same batch can vary widely. A few key tests will help you zero in on the closest match.

Artificial light dramatically alters the true color of glass, so make all your comparisons in natural daylight. View the glass using both transmitted and reflected light to get the best sense of color. If you have a choice between two near-matches, the darker color will be less noticeable when the window is back in place.

Clear pieces can be especially difficult to match. The subtle differences caused by impurities in the glass will be noticeable from a distance, even if they appear the same close up. Lay samples flat on top of a clean piece of white paper, then choose the closest match.

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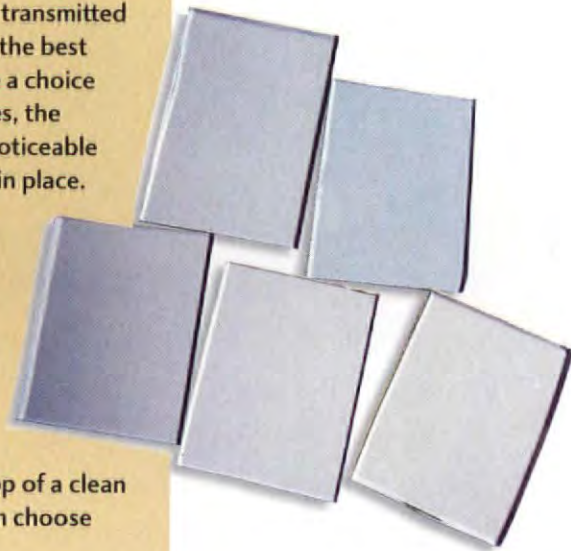
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**In an old house, CLEANING** is not only good housekeeping but also the first step in restoration. You can't repair or refinish until you can evaluate the condition of the object—and that's usually obscured under decades of dirt and tarnish. If the item is clean, you'll be able to see if something is amiss—an ongoing leak, for example. Moreover, cleaning may indeed be all that's needed for an improved appearance, a cautious approach that will preserve the original finish and patina. As we begin our twenty-fifth anniversary year, we present 25 great cleaning tips for old houses, wrung out of 215 back issues of OHJ! **BY THE OHJ TECHNICAL STAFF**

# 1 *quick* Cleaning Tips

## **rust stains** **OFTEN** **MAR THE SURFACES**

of otherwise alabaster-white old sinks, tubs, or unglazed tile. There are commercial products made for removing rust, but oxalic acid bleach (sold at hardware stores) is inexpensive and easy to use according to the manufacturer's directions. Typically, you can mix up a paste of crystals and apply it to the surface, wetting the stain beforehand. For rust in a toilet bowl, it's a simple matter to dissolve crystals into the water and let them work until the stain improves. (NOTE: Oxalic acid is a poison; wear gloves and eye protection while working, and avoid inhaling the crystal dust.)

**2 INKY BLUE BLOTCHES** on oak floors and woodwork—the telltale results of standing water—can usually be reversed by oxalic acid. Slowly dissolve the crystals in a glass container of hot water until you get a saturated solution—that is, one that won't accept more crystals. Then apply the solution with a brush or rag. Let it stand for about 10 minutes, followed by a thorough rinse. It pays to flood a whole section of the floor or paneling to avoid conspicuously lightening just the stained area. You may have to apply the bleach more than once.

**3** What's more, the same oxalic acid wash will usually remove **RUST STAINS** from oak. For superficial rust stains in concrete, use 1 pound of oxalic acid dissolved in 1 gallon of water. Swab the surface, let sit two to three hours, then scrub with a stiff broom while rinsing.

**4** Though it is a beautiful stone for floors, counters, and mantels, **MARBLE** is highly porous and prone to stains of all kinds. The good news is, many stains can be removed by applying certain cleaners or solvents in an absorbent poultice—a preparation typically composed of whiting (powdered limestone, which is sold at good hardware stores or marble care suppliers).

To make a poultice, you combine a simple solvent or a proprietary marble cleaner and whiting into a damp “potato pancake.” When this poultice is pressed over the problem area and covered with plastic, the stain is slowly drawn into the whiting as the solvent evaporates. For organic stains from coffee, tea, or berries, use a poultice of hydrogen peroxide (at the strength sold for hair bleach) mixed with a few drops of ammonia. For oil stains, try a poultice with a solvents such as acetone (nail polish remover) or cleaning fluids (carpet cleaner, etc.).

**5** To remove extensive **PAINT SPLATTER** from old wood floors—especially in lieu of sanding, or before varnishing—mix up a strong batch of TSP cleaner and hot water. Then mop it gener-

ously over the floor, a section at a time. After letting the solution sit a bit, scrub the floor with rustproof bronze wool (available at marine supply stores). The alkaline TSP is a mild paint stripper that often softens the paint enough to be dislodged by a good scrubbing.

**6** We've all seen water damage and spots that appear on woodwork or floors finished with shellac. They appear as **WHITE RINGS** (from glasses, plants, and the like), a cloudiness in the shellac's transparency. To remove them you have to get the trapped moisture out. First try rubbing the ring with something oily to displace the moisture and see if it disappears the next day. (Use furniture polish, petroleum jelly, even mayonnaise.) If not, take a soft cloth lightly dampened with alcohol and gently wipe the defect once or twice. Don't rub hard or use a lot of alcohol or you'll start lifting the finish.

**7 OVERPAINTING** on pulls, catches, doorknobs, and other non-ferrous hardware is easy to clean off. Simply immerse the piece in very hot water—spiced perhaps with a little vinegar. The heat expands the metal and thus breaks the paint bond without the use of solvents.



**8** To remove **BUILT-UP WAX** on varnished wood floors, wipe the floor with a rag moistened with turpentine or paint thinner, then follow with a clean cloth. Work on only as large an area as you can clean quickly, so the wax doesn't reharden before you remove it.

**9** **MOSS** can develop on roofs—wood and asphalt shingles alike—anywhere the roof is shaded and there is a high moisture level. Left untreated, moss will trap water that promotes deterioration of the roof. To kill the moss, spray it with a solution of copper sulfate (also known as blue

**12** **LINSEED OIL** may dry and harden on woodwork or window glass after painting. To remove it, wash it off with a sponge and straight ammonia.

**13** Twice a year—spring and fall—you have to inspect for **GUTTER MUCK**, that stuff that collects in rain gutters. Of course, you can paw your way through it wearing old gloves, but a few simple tools may help. Try using a child's small bamboo rake to extend your reach. A giant rubber pastry spatula (a cooking tool for blending and frosting) is also big enough to wipe half-round gutters clean. Or you can buy a shovel-like tool made for gutters from specialty manufacturers. (Semour Manufacturing Co. Inc., Semour, Ind., is one supplier.)

**16** **SMOKE STAINS** on decorative mantels are even more obnoxious. For marble, try a poultice of baking soda and water. For light soiling on slate, use a household cleaner such as Murphy's Oil Soap. For stubborn stains, try a solution of oxalic acid. Rub on with a soft cloth, then rinse thoroughly.

**17** **CALCIUM SCALE** and other mineral deposits can build up inside an old-style shower head, reducing the spray to a trickle. (Hard water and the influence of hot water are the usual culprits). To clear the holes, try boiling the head in a pan of white vinegar for 20 minutes. The acetic acid in the vinegar will dissolve the scale (which is alkaline) and put power back in your shower.

**10** **PORCELAIN FIXTURES** streaked with green verdigris drips from old copper plumbing or acidic well water can be turned white again with a mixture of equal parts low-scratch cleaner (such as Bon Ami) and cream of tartar, moistened to a paste with hydrogen peroxide. Let this paste sit on the stain for 30 minutes before rinsing it off. Or you can buy a stain-removal product that contains phosphoric acid, available at good plumbing supply houses.



stone, available at good hardware stores). Mix  $\frac{1}{4}$  to  $\frac{1}{2}$  ounces in 10 gallons of water, and douse the moss thoroughly using a plastic watering can. (NOTE: Handle with care. Copper sulfate is corrosive to metals, but is safer for copper flashing and gutters than other solutions. Avoid getting the solution on metals or plants. If these surfaces are exposed, wash immediately with fresh water.)

**11** To halt **ALGAE GROWTH** on brick or stone masonry, wash the surface with a mixture of 2 cups of laundry bleach in 1 gallon of water. (NOTE: Keep runoff away from plants). Garden supply stores also sell products made for this purpose.

**14** If you're lucky enough to have an original stone sink in your kitchen, it will last practically forever—but it won't stay eternally clean. Spruce up **SLATE SINKS** by scrubbing with a mixture of ammonia and warm water. **SOAPSTONE** sinks will need a light rubbing with 0000 (very fine) steel wool.

**15** Average household detergents will make a smeary mess of brick and fieldstone **FIREPLACE HEARTHES**, which get overly smoky and sooty with time. Instead, use a hard-surface cleaner containing sodium metasilicate (MEX is one widely available brand.)

**18** You can also try giving the **AIR VENTS** on steam radiators a vinegar bath when they get stuck open or closed. Shut off the radiator supply valve, and gently turn the vent counter-clockwise to unscrew it. If the vent doesn't perform better after the 20-minute boil, replace the vent.

**19** **OLD GLASS** can be hard to clean because it is microscopically pocked from decades of weather exposure. Liquid glass cleaners, even ammonia, aren't up to the job. Switch instead to a paste such as Glass Wax, which buffs off. Incidentally, crumpled newspaper is an old-time glass cleaner: ink is the active agent.

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menace inside  
or outside an

old house. Besides looking dirty on painted clapboards, wallpaper, or bathroom ceramics, it discolors and stains the material. Because mildew is a living micro-organism, you have to kill it to be rid of it. The classic wash: 1 quart laundry bleach (5% sodium hypochlorite),  $\frac{1}{3}$  cup powdered detergent,  $\frac{2}{3}$  cup TSP (trisodium phosphate cleaner) mixed well in 3 quarts of warm water. (Don't use cleaners containing ammonia!) Upon contact, the mildew should change color. Use a scrub brush to remove it.



# 21

What's better for hard  
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steel wool? Consider synthetic steel wool pads, which don't rust or leave splinters in your fingers. (3M is one manufacturer.) Tired of buying dozens of grocery-store cellulose sponges? Then invest in natural sponges—they're bigger, tougher, and longer-lasting.

# 22

Very dirty glazed  
**BATHROOM TILE**

can't take the scrubbing with abrasive cleansers that unglazed tiles can tolerate. As an alternative, try the following method. First, coat the tile with a pH-neutral soap, such as Fels-Naphtha or an animal-fat soap. Use the soap full-strength and allow it to dry over several hours. Next, wet the tile with more soap mixed with warm water. Sprinkle the tile with scouring powder, then scrub with a stiff brush. Rinse thoroughly with warm water.

# 23

Canned citrus juice, ketchup, or lemon rind and salt—**BRASS CLEANERS** in your refrigerator!. Try polishing hardware and candlesticks with them.

# 24

To shine  
**NICKEL PLATE** on

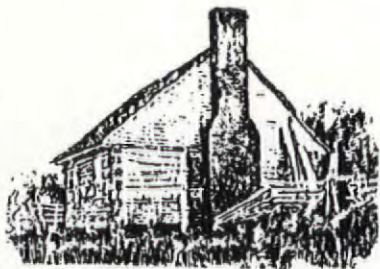
stoves, lamps, or other hardware, use a non-abrasive chemical cleaner such as Nev-R-Dull.

# 25

When it comes to old surfaces, assume the **GENTLE CLEANSER** is the better product. Recent products such as Soft Scrub and its competitors work well, but don't overlook such originals as Bar Keepers' Friend and Bon Ami. They contain no abrasives, and have been around as long as your old house.

SOME GENERAL GUIDELINES APPLY, whatever your cleaning chore. For instance, *always* remember to test the solution or method first in an inconspicuous spot. (Some preparations can set or darken a stain; washes containing bleach may lighten surfaces that are not colorfast.) Start with the gentlest method—usually mild soap and water. Abrasive powders and modern cleaning solutions can actually remove paint!

And don't forget to wash up, not down, if you want to avoid streaks on vertical surfaces.



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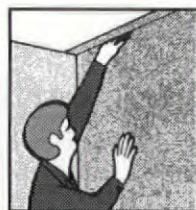
1. Cut fiberglass mat 2" longer than height.



2. Apply saturant to area to be covered.



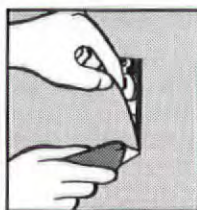
3. Apply fiberglass mat to wet surface.



4. Trim excess mat where wall meets ceiling.



5. Trim mat at baseboard and window.



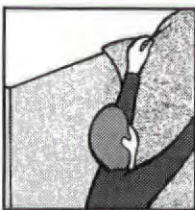
6. Trim mat at outlets, switches, etc.



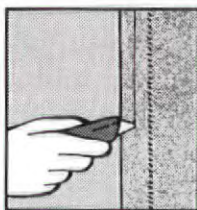
7. Apply second coat of saturant to wet mat.



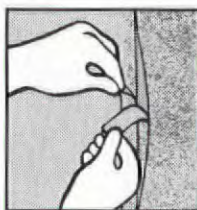
8. Apply 1st coat of saturant to adjacent area.



9. Apply mat to 2nd area, overlapping by 1".



10. Cut down center of overlap (both layers).



11. Remove mat strips on both sides of cut.



12. Apply 2nd coat of saturant (include seam)



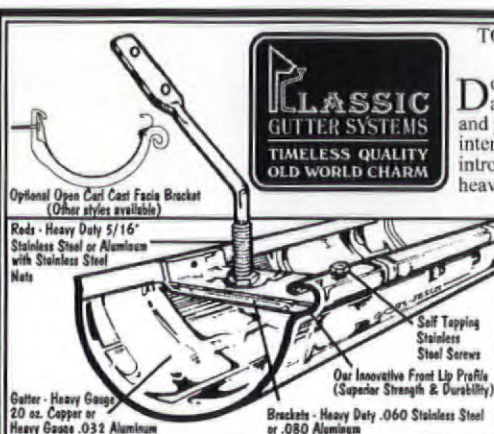
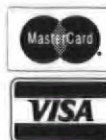
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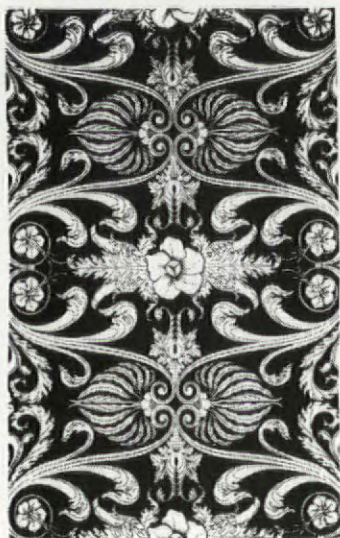
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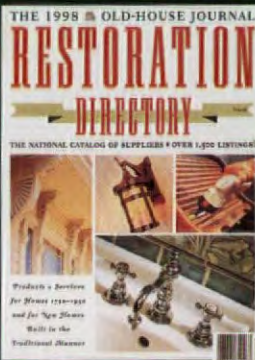
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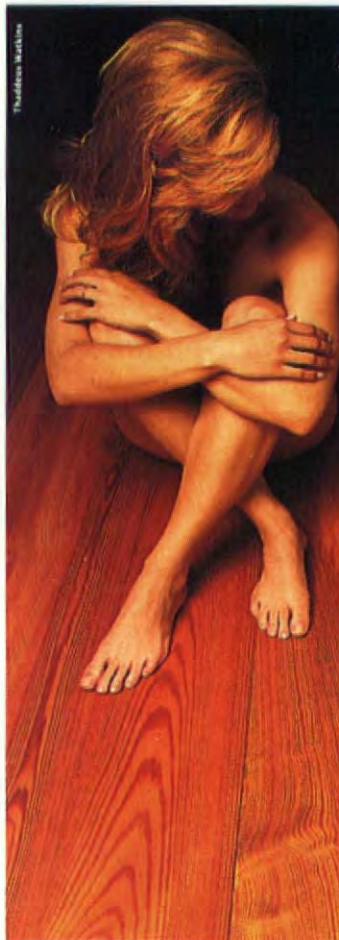


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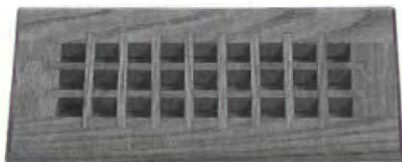


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by Mary Ellen Polson

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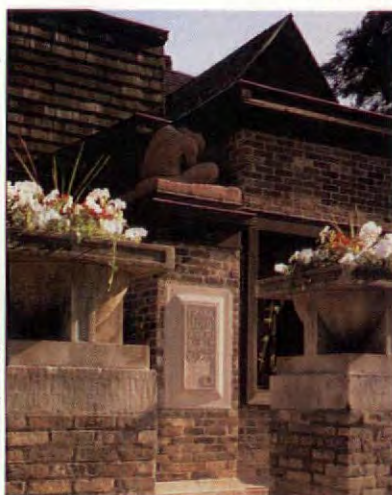
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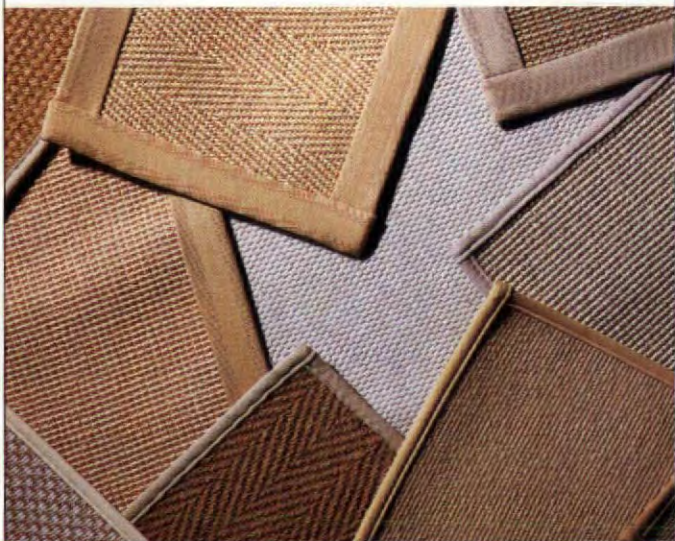
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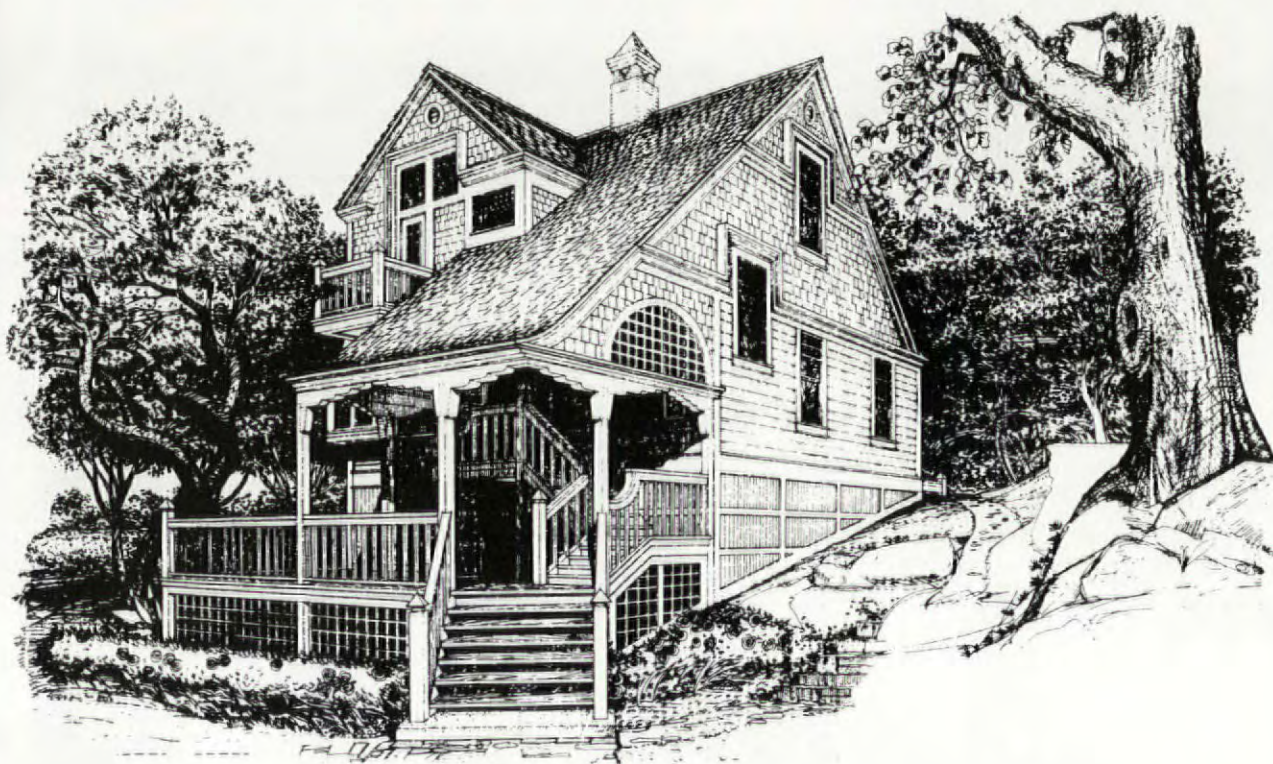
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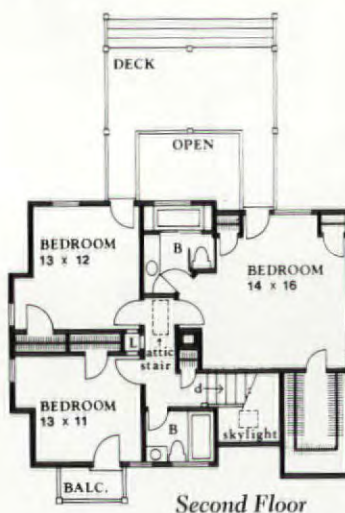
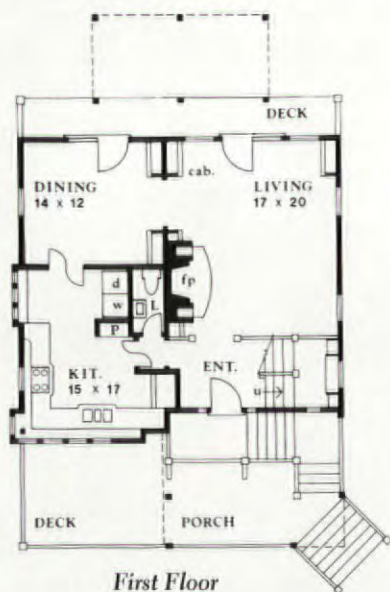
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Bathrooms ..... 2½

Square Footage ..... 1,825'

First Floor ..... 925'

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**Ceiling Height**

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**Overall Dimensions**

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Second Floor

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## Plan PP-12-EA

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Ceiling Height	
First Floor	8'
Second Floor	8'
Overall Dimensions	
Width	22'
Depth	26'

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## Plan PP-13-VI

Cost	\$170
Set of 5	\$230
Set of 8	\$270
Bedrooms	1
Bathrooms	1½
Square Footage	960'
First Floor	545'
Second Floor	415'
Ceiling Height	
First Floor	8'
Second Floor (vaulted)	12'
Ridge Height	34'6"
Overall Dimensions	
Width	24'3"
Depth	24'3"



First Floor



Second Floor



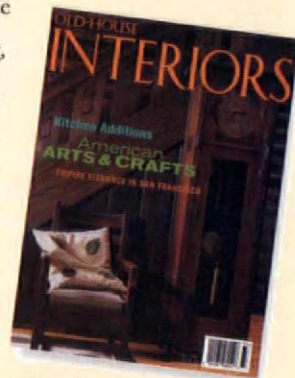
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Bedrooms ..... 3-4

Bathrooms ..... 3½

Square Footage ..... 2,771'

First Floor ..... 1,616'

Second Floor ..... 1,155'

## Ceiling Height

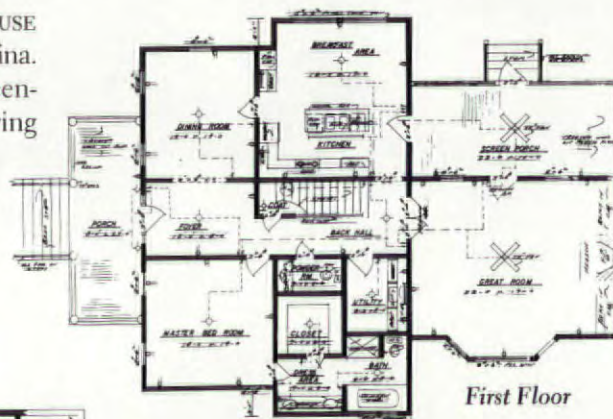
First Floor ..... 9'

Second Floor ..... 8'

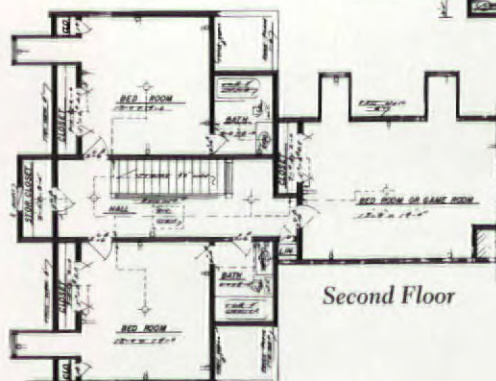
## Overall Dimensions

Width ..... 44'

Depth ..... 56'



First Floor



Second Floor

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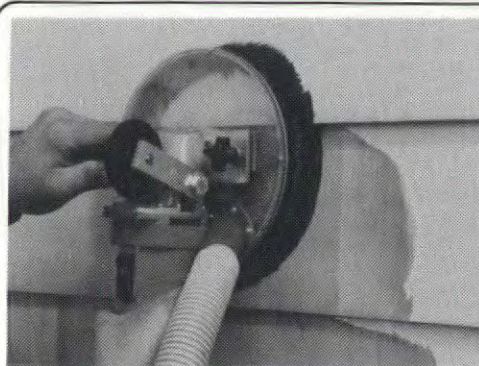
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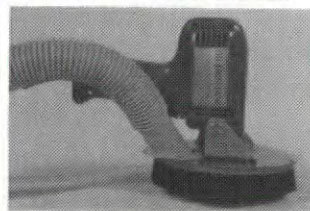


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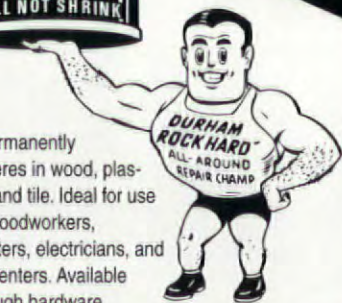
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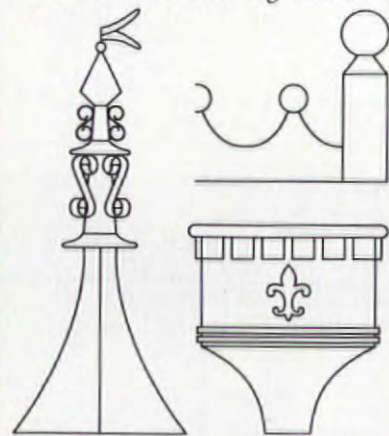
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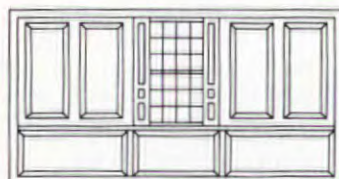


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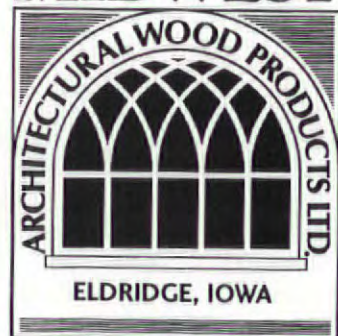
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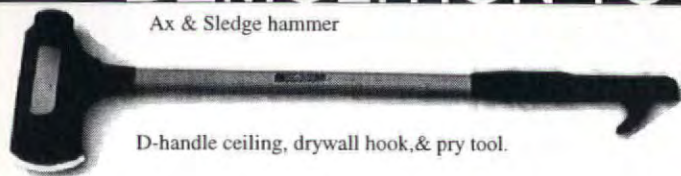
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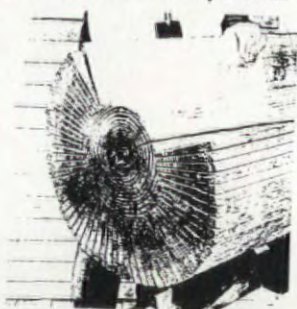
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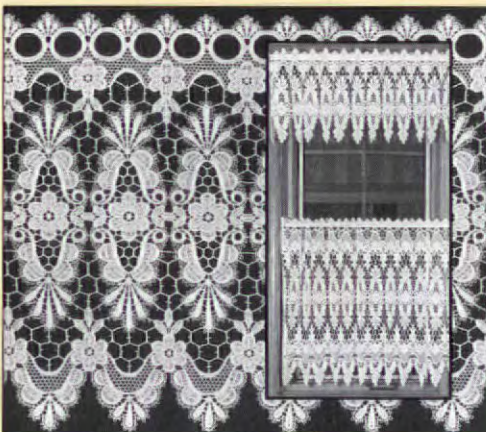
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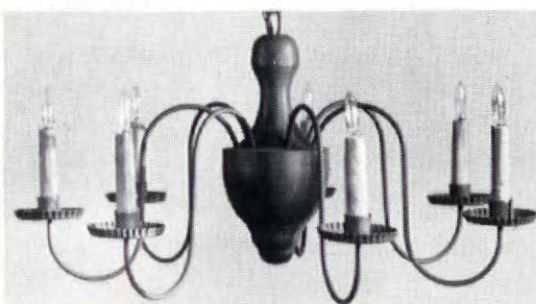


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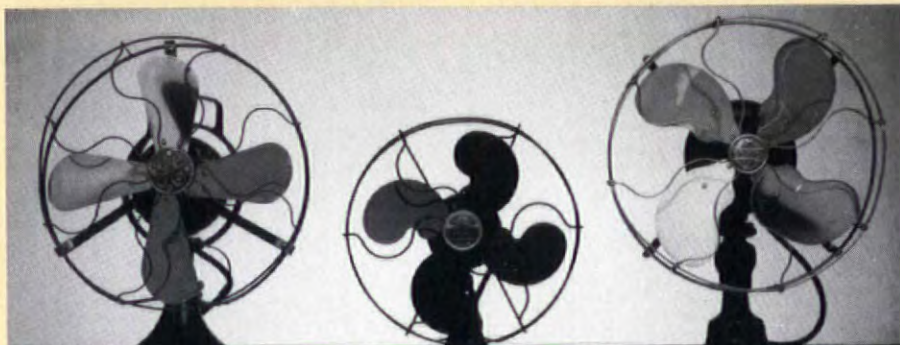
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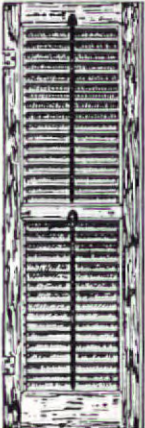
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The tankhouse consists of an elevated wooden or metal tank on a wooden platform 15 to 20 feet above ground, supported by a straight or tapered framework that is usually

enclosed. They may be simple in form and function, but cultural geographer Dr. Leon Pitman nevertheless identified 12 distinct styles of tankhouses in the state. The most common type is the basic rectangular box; variations include a rectangular top with a tapered base, a straight base with an overhanging top, and a tapered base with an overhanging top. Tapered bases provided more support for larger capacity tanks.

Tankhouses usually had hipped roofs. Those built as at-

tachments to a house often shared materials and stylistic details with the main structure. Because the space below the water tank stayed cool, it was often claimed for bedrooms, bathrooms, or storage space.

At least two dozen tankhouses remain today in the Fresno area alone. While some are freestanding, others are so much a part of the house as to be unidentifiable to an untrained eye.

— ROGER BORDEAUX TAYLOR  
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# RE M U D D L I N G

OPINION



## Is It, or Isn't It?

**A**T FIRST GLANCE, WE WEREN'T CONVINCED THAT THE BUILDING ABOVE was remuddled. With its boxy shape, shallow mansard roof, and extended corner windows, it could easily be a contemporary dwelling. Then we pulled the "before" picture out of the envelope.

The hipped-roof example (right) is in the same Portland, Oregon, neighborhood, writes Arthur Hoehn, who snapped both shots. Not only are the proportions similar, but telltale details—including the placement of side bays and the bracketed corner windows—also make for an uncanny match. Anyone out to build a utilitarian box surely wouldn't have gone to the trouble of adding outsized corner bays on the top floor.



**Deep, bracked eaves shelter unusual corner picture windows on this Foursquare in Portland.**

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