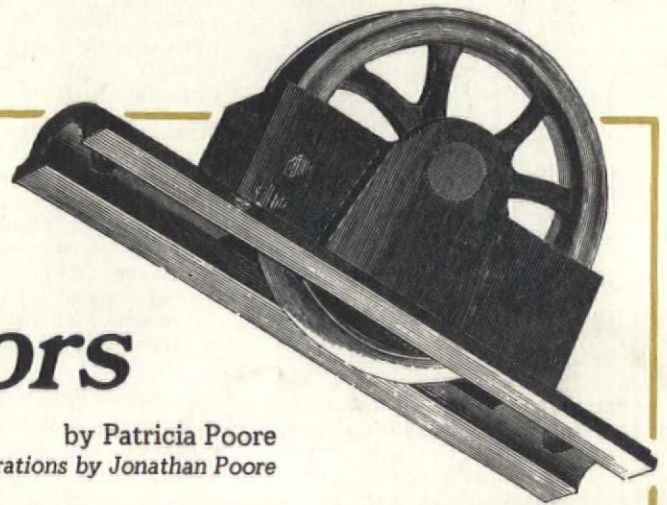


The Old-House Journal



The Trouble With Pocket Doors

by Patricia Poore

Illustrations by Jonathan Poore

IT'S A RARE SET of sliding doors that doesn't need some adjustment. At best, the old doors will shimmy and grind most inelegantly when you try to open the parlor for guests. At worst, your delight at discovering them behind a Sheetrock partition could turn to horror when you see that all the hardware is missing and mice have been munching on the corners since 1941.

SOME SLIDING DOORS are top hung. Earlier doors roll along a floor track on recessed rollers. Both types are also called 'pocket doors' because they roll away into pockets inside the walls. This article will deal only with the bottom-track, rolling type. (An upcoming article will explain repairs to top-hung doors.)

OUT-OF-WHACK ALIGNMENT is what makes sliding doors so tedious to repair. There isn't much leeway as each door moves along the metal track and into its hidden pocket.

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Coming in June...

A STENCILLING WORKSHOP IN PRINT

Our Opinion Of 'Peel-Away'

WITH THE VAST AMOUNT of advertising being pumped out about "Peel-Away" paint stripper, we continue to get letters and phone calls asking our opinion of it--even though we made our feelings known in the August 1982 issue.

IN AUGUST, we reported the results of our tests with this self-proclaimed "wonder formula." Our conclusion: Except for some special applications, we don't recommend the product. Trying to keep an open mind, we also asked readers to share their experiences with us. We heard from quite a few people--including the inventor of Peel-Away. After sifting through all the reports, our negative opinion still stands.

THE BASIC PROBLEMS with Peel-Away: (1) The process is quite slow. You have to wait up to 4-6 hours for paint layers to soften. The ad copy leads you to expect speedy results: "Strips away up to 18 coats of paint with one 60-second application." (2) Neutralizing the wood with vinegar is a bit messy; (3) The blanket may not conform to small grooves, causing paint to remain in mouldings; (4) Most serious, the process can damage fine hardwoods. The stripper is alkaline, and can cause raised grain and discoloration of wood.

THE SAME CAUTIONS we listed in August 1982 about consigning fine hardwoods to dip-strippers' vats also apply to Peel-Away. In our opinion, the advertising assertion that the product can be used on "even precious antiques" is VERY misleading.

WE RECEIVED a long letter from the English inventor of Peel-Away, M. I. Dormon-Brailsford. He pointed out that he had developed Peel-Away in response to a stripping problem he faced in his early Victorian farmhouse in Buckinghamshire. He needed to strip 20 thick coats of paint from

the English pine woodwork in his house.

AND IN FACT, stripping paint from softwood woodwork is one of the applications where, based on OHJ tests, Peel-Away may prove satisfactory. Problems of raised grain and discoloration are less serious with softwood.

HOWEVER, we tend to agree with reader Peter Borgemeister of Providence, R.I., who sent us a copy of his letter to the manufacturer of Peel-Away:

"I think your idea is intriguing and has the possibility, with additional development, for becoming an alternative to conventional removers. The product as it is now, however, appears to be over-advertised, fairly primitive, ineffectual, and overpriced, which is sure to disappoint many, if not all, of its users in light of the claims made."

AND SPEAKING of advertising claims, one made by Peel-Away in its promotion is that it is used by The British Museum. So we couldn't resist sharing the letter (reproduced below) that we received at the OHJ offices. --Clem Labine



GBM/HCD

18 February, 1983

Old-House Journal Corporation
69A Seventh Avenue,
Brooklyn,
New York 11217
U. S. A.

Dear Sirs,

From a letter which the British Museum has received from the United States of America we understand a product of Dumond Chemicals known as 'Peel Away' paint stripper has received a notice in your December 1982 paint removal chart.

The advertisements for this product which have appeared in the United Kingdom contain a statement that it is used by the British Museum. You may find it of interest to know that 'Peel Away' paint stripper is not used either by the Museum's own staff or, so far as can be ascertained, by the staff of the Department of the Environment, or contractors employed at the British Museum.

We have written to Dumond Chemicals asking them to omit this statement from their advertising but so far have received no reply.

Yours faithfully,

G. B. Monni
Secretary

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Post-Victorian Domestic Architecture

The Romantic English Revival

By Clem Labine

THE ROMANTIC ENGLISH REVIVAL, which flowered in this country from 1900 through 1930, has faded...but not disappeared. To this day you see speculative builders slapping 2x4 "half-timbering" on their cookie-cutter houses, proudly pronouncing the result "Tudor." It's fascinating to learn why the romantic English house has retained a powerful grip on the American imagination.

IT ALL BEGAN with the Queen Anne movement in England in the 1870s. In reacting against what they saw as Victorian excesses, aesthetic reformers proposed a sweeter, simpler lifestyle --and, naturally, a simpler house to live in. The name "Queen Anne" evokes what they saw as a less-complicated, better time: the reign of Queen Anne (1702-1714).

WHEN QUEEN ANNE ARCHITECTURE arrived on North American shores, it underwent a dramatic transformation. The original simple brick house of the early 1700s became, in its 1880s revival, the most dazzlingly complex and ornamental of all the Victorian house styles. The philosophy of Queen Anne simplicity was lost as architects and builders manipulated forms and textures

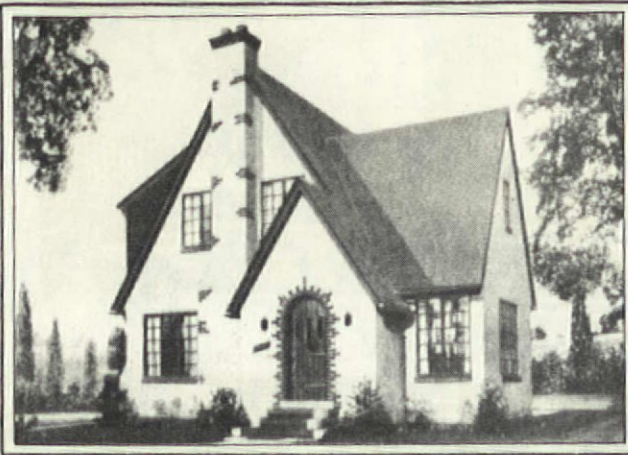
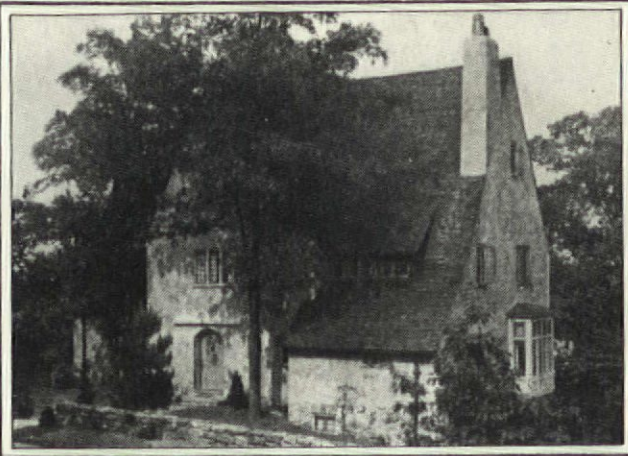


into ever-more-picturesque compositions. As was inevitable with so elaborate a style, its popularity soon waned. The Queen Anne movement, however, had cultivated a taste for the "Old English" style that lived on, both in England and North America.

IN ENGLAND, for example, after the turn of the century a whole new style in country houses was developed. These were not the formal Georgian and Baroque estates of the type brought to vivid life in "Brideshead Revisited." Instead, these large houses were designed to be comfortable, rather than to impress. To express the idea of simple, comfortable home life, English architects turned for inspiration to the vernacular houses of the English countryside.

IT'S EASY TO SEE why people in England would have a nostalgic attachment to their architectural roots. But why should Anglomania find such fertile ground in America in the post-Victorian era? There are three basic reasons.

ABOVE: This 1920s house in Douglas Manor, N.Y., has many of the hallmarks of the English Cottage Style: Picturesque asymmetry, steep gables, massive slate roof with closed valleys, and a prominent chimney. Windows are cut into the roof in the manner of an English thatched cottage. And lest the viewer miss the point, half-timbering has been added so the house can clearly state: "I'm English."



(top left) This charming English Cottage features many of the basic elements of the style: prominent, steeply pitched slate roof; a sharply pointed gable facing front; relatively few windows—leaving a large expanse of plain wall space; large chimney topped with a chimney pot; and very little roof overhang at the gable ends. Informal landscaping creates the illusion that the cottage sprang from the soil on which it was built. (bottom left) The English Cottage style was often adapted to small, speculatively built houses. Putting the chimney (with its pot) to the front makes it serve as a major architectural feature. The small pointed gable over the front door accentuates the steeply pitched roof. Bricks set

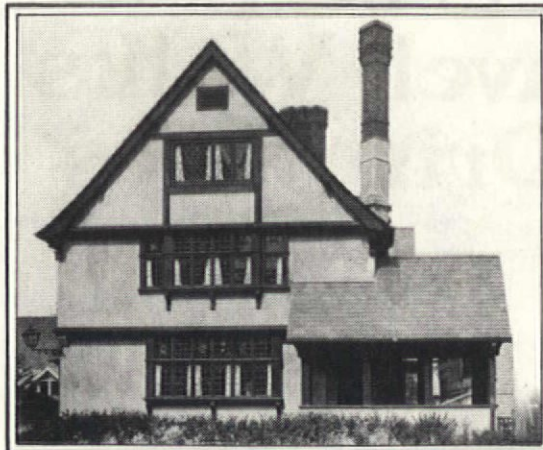
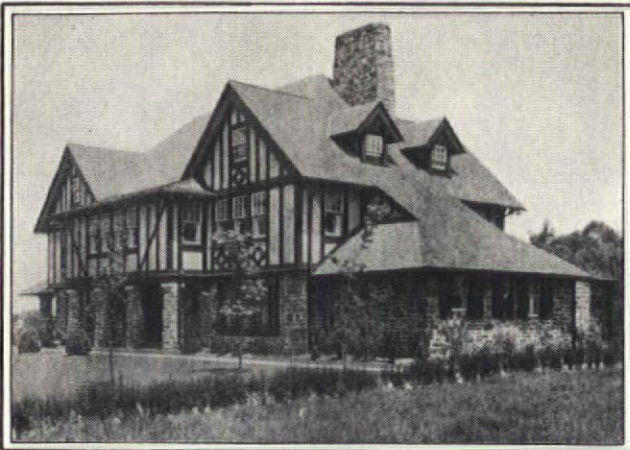
into the stucco create an informal, rustic air. Steel casement windows recall the small-paned leaded casements in the English originals. (top right) Outside walls of this cottage are constructed of common brick laid up in the rough "Old English" fashion. The prominent chimney, steeply pitched gables, casement windows, and large roof area mark it as an English Cottage. (bottom right) This cottage has wood shingles woven in soft curves around the eaves in imitation of thatch. Thatched cottages of the English Cotswolds were the prototype for this squarer type of home. The romantic term "Cotswold Cottage" is often applied to all English Cottages—even those not based on Cotswold prototypes.

FIRST, there was the desire for the picturesque ("quaint, informal, natural"). This romantic yearning was a hold-over from the Victorian era—but the fantasy had to be fulfilled with forms that didn't look used-up and out-of-date. What could be more picturesque than the cottages of the English countryside? Add to that the half-timbering of Tudor houses, and you have a combination that scores a 10 on the charming scale.

THE SECOND SOURCE of interest in English houses was the Arts & Crafts Movement, inspired largely by the work of William Morris in England. In their search for simple, honest, functional housing, followers of the Arts & Crafts movement turned to traditional English vernacular styles. As Arts & Crafts societies sprang up in America, it wasn't surprising to find English-style houses springing up, too.

THE THIRD REASON for the popularity of English-style houses was their symbolic value. The late 19th and early 20th centuries was a time of great immigration into this country by people for whom English was not a first language. Many of the prosperous families who had been here for generations saw their Anglo-American culture endangered. Building an English-style house was a symbolic way of asserting one's Anglo-Saxon roots.

FOR THOSE WHO DIDN'T have genuine Anglo roots, the English house became a symbol of aspirations. If you were newly arrived in the moneyed class, and wanted to proclaim your cultivation and good taste, an English house provided an instant veneer of respectability. So many newly wealthy people built English houses in the suburbs during the boom times of the 1920s that it gave rise to the derisive term "stockbroker Tudor."



(top left) This large suburban house exhibits the half-timbering that is the hallmark of the Tudor Revival style. The massive textured roof, huge chimney, and numerous gables with decorated verge boards also harken back to the style's medieval origins. (bottom left) The Tudor Revival style could also be adapted to modest cottages. In addition to half-timbering (rendered in an unimaginative fashion), the house also displays a clipped medieval gable and a steeply pitched roof that sweeps low over the house, heightening the English effect. (top right) This elegant rendering of the Tudor Revival style by architect Joy Wheeler Dow shows that half-timbering is not a pre-requisite for the style. There's

only a suggestion of half-timbering in the gable. Instead, the architect relies on soaring chimneys, overhanging storeys, horizontal bands of leaded glass windows, a heavy verge board in the gable, carved wooden corbels, and flared eaves to render a medieval effect. (bottom right) The English Country House style is more sophisticated and restrained than either the English Cottage or Tudor Revival styles. Eschewing obvious picturesque devices such as half-timbering, the style is based on sculptural use of traditional English forms, such as numerous gables and horizontal clusters of windows that leave large unbroken expanses of wall space. Note the almost total absence of roof overhang on the gables.

Tudor Untangled

TRYING TO SORT all English building types into a few style categories is an arbitrary exercise. However, for purposes of understanding the romantic English Revival styles, it's helpful to look at three basic types that were used for houses: (1) Tudor Revival; (2) English Cottage; (3) English Country House.

THE TUDOR REVIVAL is readily identified by its half-timbering that proclaims its medieval roots. Sometimes the style is also called "Elizabethan" or, less frequently, "Jacobean." Architectural historian Henry-Russell Hitchcock once used the term "Jacobethan" as a tongue-in-cheek catch-all. Alas, some people are now using the word seriously.

TUDOR is the name of a family, or dynasty, of

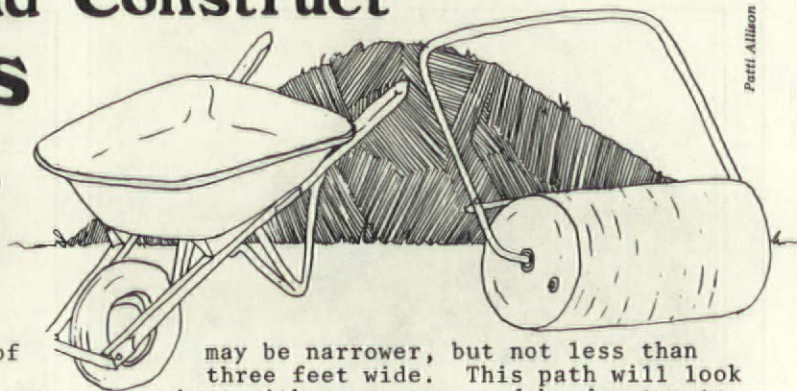
kings and queens of England. Henry VIII (1509-1547) and Elizabeth I (1558-1603) were the most famous Tudors. Hence, "Elizabethan" is a sub-category of "Tudor." The two are used interchangeably for half-timbered houses, but we prefer Tudor as the more inclusive term.

"JACOBEBAN" derives from the Latin name (Jacobus) for James VI (1603-1625), who succeeded Elizabeth I. James was the first of the Stuart monarchs--thus, not a Tudor. There is a certain type of brick house with a scalloped gable that is characteristic of Jacobean architecture--but it is quite rare in houses. That's why you won't find any Jacobean residences illustrated in this general survey--there just aren't that many of them.



How To Design And Construct Gravel Walks & Driveways

By Dan Maciejak,
Landscape Architect, Brooklyn, N.Y.



COMPARED TO the undistinguished sameness of a black asphalt driveway or a concrete walk, a gravel path is a gentle and very appropriate thing of beauty. An old-fashioned gravel walk or driveway carries your restoration beyond the front door, gracing your house with sensitive landscaping. If you enjoy working outdoors, you can create the path yourself, and pay little more than the cost of gravel -- 10¢ to 50¢ per square foot.

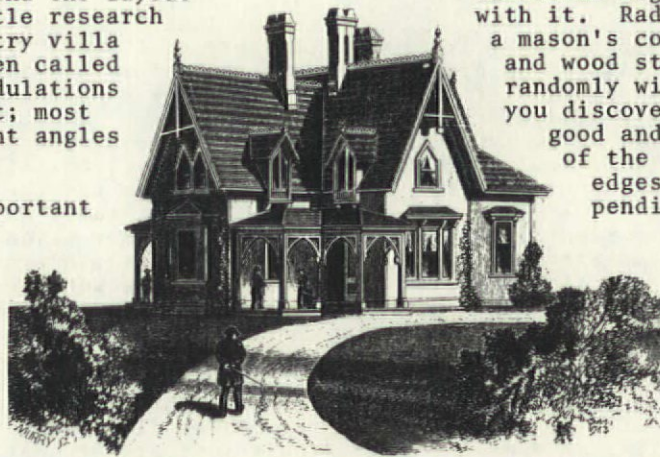
UNLIKE CONCRETE AND ASPHALT, crushed stones show unique regional variation. Colors, glint, and smoothness of the aggregate vary. In the geographic area where I practice landscape architecture, clients choose from New Haven basalt, crushed shale from the Hudson Valley, or broken Long Island run-of-bank gravel ... all readily identifiable underfoot.

DON'T WORRY about selecting the wrong regional aggregate. Trucking crushed rock over long distances can get pretty expensive, so whatever you can buy locally for a reasonable cost is indeed a local material. (And after that initial cost for the delivered gravel, you'll have virtually no other costs of construction or maintenance!)

RELATIONSHIPS between building elements on your property may have been established and linked by walkways generations ago. In this case, you can concentrate on the removal of inferior or unsuitable pavements. The sub-courses often found beneath pavements, such as coke and crushed stone, can readily accept aggregate path surfacing.

IF YOU WANT a new driveway or garden pathway, you have a wonderful opportunity to add a personal statement that is appropriate to both the style of your house and the layout of your property. A little research will reveal a lot. Country villa design, for example, often called for curves and gentle undulations "naturalistic" in concept; most row housing demanded right angles or broken corners.

FOR A WALKWAY with an important destination, such as the front door or sitting lawn, five feet is generally the minimum width. It provides grace in passage, allowing two people to walk side by side or pass each other easily. A path to a utility area



may be narrower, but not less than three feet wide. This path will look best with a generous sod border two to three feet wide on each side.

AT A POINT where pedestrian traffic is minimal, paths may revert to stepping stones or sod. If a good deal of nighttime use is anticipated, such path systems should be free of tripping curbs or edges that allow awkward interfaces between abutting pavements.

THERE ARE A FEW RULES that govern path alignment. Keeping them in mind will help simplify your work.

- BROAD, GENTLE CURVES are more pleasant to look at than sharp curves. The latter look quite angular from a short distance, particularly if the walker is looking downhill at one. Walkers generally approach such situations with caution.
- ALL CURVES that have a continuous rate of curvature are more comfortable to use than those that do not. The walker is generally excited or aroused by a tightening curve.
- REVERSE CURVES should be separated by a short straight section, which allows the walker to adjust to the change of direction without toppling off the path.
- A LONG CURVE continuing in the same direction should never be broken along the way by a straight section. Such a broken-back curve disrupts the tranquillity of the walker.

LAY OUT THE CENTERLINE of the path by driving stakes five to 10 feet apart. Once you've completed the rough alignment, you can connect the centerline with lime and look it over from different angles until you're satisfied with it. Radii can be laid out using a mason's cord or 200-ft. cloth tape and wood stakes. You can proceed randomly with stakes and lime until you discover the alignment that looks good and suits the requirements of the landscape. (Mark path edges by measuring along perpendiculars to the centerline.)

IF YOUR PATH is a series of straight lines connected by gentle arcs, you can easily install wood curbing. Untreated Cedar, Black Locust, and American Chestnut were once used to retain a hard, clean edge.

They're not always permanent, but they last long enough to allow hardening of the path edge so that it always retains a sharp line. (Pressure-treated, 5/4-inch-by-6-inch lumber--CCA--may also be used.)

IF THE WIDTH OR SHAPE of the path varies sharply, wood curbing is less practical than brick curbing or no curbing at all. In the 19th century, brick curbs were set vertically at the edge of paths, particularly where flower beds abutted. They were washed with a watery cement to provide a coating that was first stained with umber or another coloring agent to help match the color of the aggregate. Earthenware edging tiles were also recommended. They were imported from England but appear not to have been in common use.

NEW PATHS can be laid directly on the ground or cut into the ground in such a way that the finished surface rises slightly above the existing grade, balancing the excavation. In either case, the sod must first be cut and removed. Gasoline-powered sod cutters are available from suburban equipment rentals, but it takes some skill and strength to operate one. If you're working in a hurry on a long path, you may want to hire a machine operator to do the job. Otherwise, a sod lifter will be sufficient for cutting the grass at the roots in useful pieces.



Pat H. Allison

POWERED SOD CUTTERS remove the existing lawn in neat, continuous ribbons about one foot wide. These ribbons can be stored for short periods (about 48 hours) and reused to provide instant path shoulders. Just take 6-foot lengths and fold them over so that the grass surfaces touch; stack them in a dark, cool place, such as the garage.

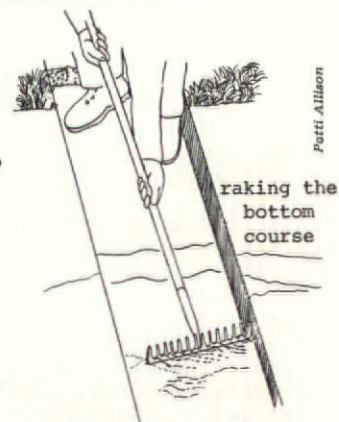


The gasoline-powered sod cutter pictured here is not just a fancy lawn mower, so you may want to hire a pro to operate it. (Note the stakes and cord used here to lay out the width of the path.)

ONCE THE SOD has been removed, consider the depth of the pathway. Ultimately, you'll be using the excavated material to build up the shoulders. A frame can be made to hold back the shoulder soil and provide a form within which the loose stone can be deposited. A form eight feet long is easily worked by one person.

CONSIDER THE CHARACTERISTICS of the soil underfoot. Some soils are sandy in nature (such as sandy loams); others are more dense, underlain by sand and gravel. Both have better drainage characteristics than dense clay soils that rest on sand and clay strata or a top hardpan. Take a post-hole digger or shovel and excavate the centerline of the path a foot or two here and there to examine soil properties. The way you construct your path will be determined largely by the drainage conditions of the soil.

ON SANDY SOILS, paths can be more shallow, and comprised of only two definable layers, the base course and the top course. The base course is comprised of stone up to 1½ inches in diameter. Included in this mix would be smaller stone, some stone dust, and small shards. On dense soils, you will need an additional bottom course of crushed gravel 1 to 3 inches in diameter; this will help drain the path and protect it from frost heave.



Pat H. Allison

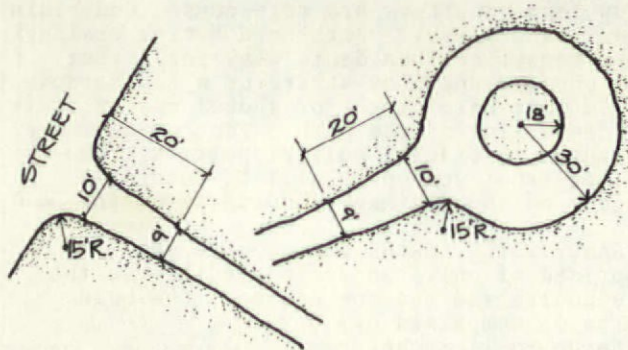
A TOP COURSE of stone dust and screenings can be applied as a finish surface to a depth of 1 to 1½ inches in thickness. These can be rolled down with a Number 12, 240-lb., water-filled tank roller (easily rented from a local garden center).

A DECORATIVE FINISH COURSE may be applied over the top course. Pea gravel or any other round stones have a tendency to migrate rather than compact, so they should not be applied in depths exceeding one inch. An occasional raking (with the back of a garden rake) can restore a uniform thickness and texture to the surface. Different decorative courses include crushed red brick, limestone screenings, and crushed shale; these all tend toward greater stability underfoot. (In conjunction with acid rain, limestone screenings form cementitious compounds that harden and become almost impermeable.)

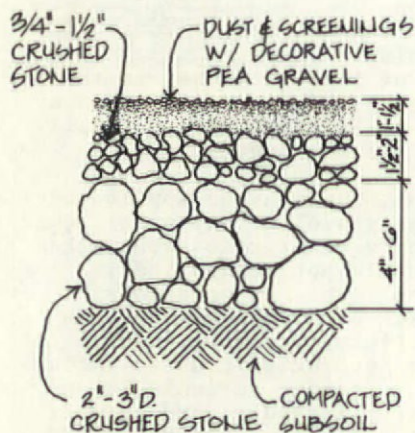
CROWNING of ¼ to ½ inch per foot is often necessary. It diverts potentially large volumes of water which can otherwise scour the center of the path or tear through adjacent lawn areas. Small amounts of runoff are distributed in sod swales. With impermeable soils, swales can be furnished with four-inch, perforated PVC pipe to return water to the subsoil or outfalls (see drawing on next page).

AGGREGATE PATHS are not durable when slopes exceed 12 to 15%. On such slopes, frequent switchbacks or diagonal alignments are recommended.

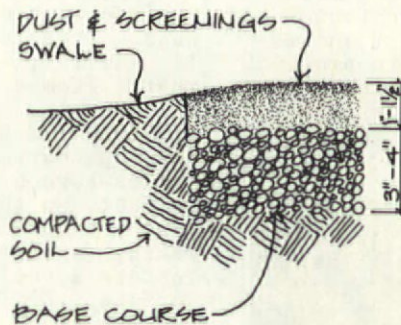
STANDARD ROAD RADII apply when designing the entrance driveways and small turn-around areas near the house or garage. All turning radii at 90° corners must be a minimum of 15 feet; circles must have a radius of no less than 18 feet. The width of driveway pavement must be no less than 12 feet. Any roadway should be a minimum of nine feet wide along a straight run, and no less than 10 feet at a point where the car enters the street.



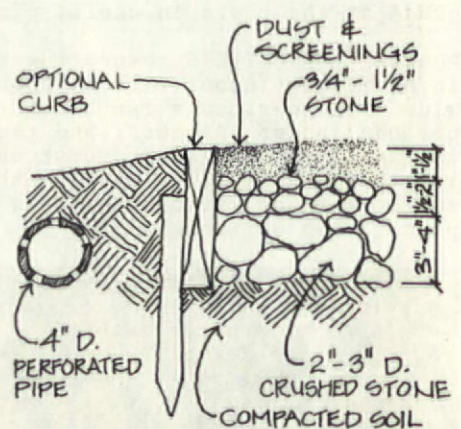
PROCEDURES FOR CONSTRUCTING vehicular entrance drives and pathways vary mainly in the depth of stone bed necessary to bear the different loads. Driveways may be as much as six to 10 inches deep, whereas paths may be as shallow as four to six inches. Some towns demand asphalt or concrete pavements up to 30 feet into the property from the edge of the town road. Though practical in many respects, such ordinances can be an aesthetic nuisance to old-house dwellers.



Driveway Section



Path On Sandy Soil



Path On Dense Soil

WHEN PURCHASING STONE, take time to examine it (or else buy from a known supplier). Quality can vary greatly from batch to batch. Be sure that the size and color are uniform; try to avoid a high dust content in stone for the middle and bottom courses. Shop around before purchasing the materials, and explain why you want the stone. Buy in convenient volumes by the cubic yard, and measure volume when it's on the truck in a rectangular compartment, not when it's on the ground in a heap.

HERE'S a practical order of work to follow:

1 EXCAVATE the path along a length that can be easily worked in the course of a weekend or

so. When you've established the path edge, cut it with a sharp, flat spade.

2 SEPARATE the sod from the garden soil. The soil for backfill should be free of clods.

3 THE uncovered subsoil is usually relatively undisturbed, but run the roller over it anyway, to settle it. Don't wet the soil in the cut; cover the site if it should rain.

4 IF you're going to use curbing, lay it in and stake it at this point, or else drop in the frame that will automatically give you the shoulder height and path depth.


5 LOAD your wheelbarrow with aggregate and dump piles as you advance, raking them to conform as you go. Roll down each thinly applied layer of stone with the roller. Apply a light spray of water from time to time to settle the surface, sending smaller particles deeper into the course. Install your crown, beginning at your lowest course. This method applies to any of two or three stone courses laid down.

6 IF the top course consists of stone grits and dust, apply it the full 1 to 1 1/2 inches. Then wet it and roll it down until the water is largely displaced.

7 ANY other decorative course may now be applied and raked into place.

8 AFTER raking, remove your frame and proceed along the path.

MOST PATHS constructed in this manner will settle over time, but the settling will be very slight. Additional top course or decorative aggregates may be applied as needed. You may also find that the paths comprised of stone dust and screenings will be dusty--fine grits may start to adhere to the soles of your shoes

and get tracked into the house. This nuisance persists for only a few months; afterwards, the path's components for the most part adhere to themselves, cemented together by dust and fines washed down through the aggregates. 



Almost every old-house owner sooner or later faces the job of refinishing wood. But most articles (including our own) concentrate on techniques and overlook the materials. For example, when's the last time you read a simple explanation of the many different kinds of sandpaper that are so commonly available? In this article, Steve Wolf sorts out the vast subject of fine abrasives.

TRUE GRIT

By Stephen L. Wolf, President, Wolf Paints And Wallpapers

THE TERM "sandpaper" has become a misnomer. Years ago, sand was indeed the primary abrasive, but no paper is made with sand today. There are now four main categories of abrasives:

- **FLINT PAPER**--This material is closest to sand, both chemically and in appearance. It's also the cheapest of all the sandpapers, cutting slowly and wearing down all too quickly.
- **GARNET PAPER**--Made of finely ground garnet, reddish in color, it's used both for smoothing raw wood and in finishing operations.
- **ALUMINUM OXIDE**--Unlike the first two, which are natural, this abrasive is synthetic. Grayish-brown in color, it's harder than garnet and cuts more quickly--which can be a disadvantage on soft woods. It is, however, the most all-purpose of the papers.
- **SILICON CARBIDE**--This is also a synthetic material, one commonly referred to as "Carborundum." Black in color, it's the hardest of the abrasives. It's made with a waterproof backing and is most commonly used for the final finishing of painted, varnished, or lacquered surfaces, with either neutral oil or water as a lubricant. (Silicon carbide is commonly sold as "wet-or-dry" sandpaper.)

SANDPAPERS, of course, come in varying grits, or particle sizes. Classification can be somewhat confusing because there are several different systems for denoting grit. Any one, possibly all, of the following systems are marked on the back of the paper. (But not all the types of paper are available in all the grits.)

THE SIMPLEST SYSTEM uses a word gradation: Extra Fine, Fine, Medium, Coarse, and Extra Coarse. Sometimes this is further simplified into only three grades: Fine, Medium, and Coarse. A more accurate system--which nevertheless is now used less and less--employs a numerical system roughly parallel to the one used to describe the coarseness of steel wool. Starting at 3 for the coarsest, it proceeds through 2 and 1 for finer grades to a series of 0, 00, and 000, all the way up to 12/0 for extra fine.

THE MOST COMMON SYSTEM of classification now in use numbers the paper according to the number of particles per square inch on the paper. There are approximately fifteen standard clas-

sifications in this system, ranging from 30 for the coarsest to 600 for extra fine. A 60-grit paper is probably the coarsest needed for refinishing woodwork and furniture. Other standard grits are 80, 120 (Medium), 180, and 220 (Fine).

THE OTHER IMPORTANT PART of any sandpaper is the backing used. Paper backings come in various weights, designated A (lightest), C, D, and E (heaviest). E papers are used mostly for machine sanding; D and C, designated "Cabinet Papers" for the initial sanding of raw wood; and A type for light sanding and finish smoothing between coats.

IN ADDITION, there's a type of abrasive, primarily emery, which is backed with cloth. This "emery cloth," while not commonly used to sand wood, is useful because of its flexibility in sanding odd-shaped pieces such as turnings and carvings.

THE TERMS "open-coat" and "closed-coat" are commonly used in describing abrasive papers. In closed-coat, practically 100% of the paper is covered with abrasive; in open-coat, only 60 to 70% is covered. Open-coat is most often used for wood because it tends to clog less.

Other Abrasives

IN MANY OPERATIONS, you can substitute steel wool for sandpaper--for example, in the fine sanding between coats of a new finish. It's also useful for intricate surfaces, such as carvings and mouldings. Steel wool grades start at 3 (coarsest) and go through 4/0, or 0000 (finest). Grades 0, 00, and 000 are most commonly used in refinishing wood.

PUMICE POWDERS, made from ground-up volcanic lava, come in a number of grades, from 1 (coarsest) through 0½, F, and FF. FFF and FFFF are also produced but may be difficult to find. These very fine powders are used to polish the final finish. A soft cloth or padded piece of felt (known as rubbing felt) is dipped in either mineral oil or water. The pad is then dipped in the pumice powder and rubbed over the surface in a straight back-and-forth movement, one section at a time. By

starting with the coarser grades and going to the finest, a high polish can be developed.

ROTTENSTONE is the finest powder of all. It's applied in the same manner as pumice, using only soap and water as a lubricant. Normally used only on the finest furniture finishes, rottenstone produces a high shine, with beautiful depth.

RUBBING COMPOUNDS come in paste form and are used extensively in automotive refinishing. They are applied with a pad or felt. The compound cuts when wet, smoothing the surface; as it dries out, it polishes.

Sanding Basics

FOR FINE WOODWORK, stay away from belt and disc sanders; both remove too much wood and are hard to control. If you have a lot of sanding to do, you may want to invest in a power finishing sander. It comes in two basic types, orbital and straight-line. Both use a vibrating motion: orbital sanders in small circles; straight-line sanders, a straight back-and-forth motion. Some sanders combine both motions.

IF YOU DON'T HAVE enough sanding to warrant the purchase of a power sander, or if you need to reach places that the power sander can't go, you'll need a sanding block to hold the

sandpaper. There are many different types available, usually 3 in. x 5 in., designed to hold a quarter of a sheet of paper. The best of these are made of hard rubber and hold the sandpaper with small teeth at the ends of the block. You can also easily make your own blocks out of wood cut to a convenient size and faced with either felt or cork. A black-board eraser, with the paper held by tacks at the ends, also makes a fine sanding block.

How To Use Sandpaper

WHEN USING SANDPAPER, always keep two principles in mind: 1) Start with the coarser grades and gradually work down to the finer, and 2) sand in a straight back-and-forth motion with the grain, to avoid scratching the surface. For the first sanding, either a garnet or aluminum oxide paper of medium or fine grit is recommended: 100C or 120A. The finer grit should be used on soft woods such as pine; slightly coarser grit on harder woods such as oak. Move progressively to finer papers, finishing finally with a 320A to 600A (depending on how much of a perfectionist you are).

CLEAN ANY SANDY RESIDUE from the surface between each sanding, both so you can see what you're doing, and to get rid of any particles left from the coarser paper. This cleaning can be done with a vacuum, dust brush, or--preferably--a tack rag, which can be purchased

NUMBER	TYPE OF PAPER	USE
Very Coarse		
No. 2 - 36D	Aluminum Oxide	Shaping
Coarse		
1½ - 40D	Aluminum Oxide Garnet Cabinet	Shaping
1 - 50D	Aluminum Oxide	
1 - 50D	Garnet Cabinet	
Medium		
½ - 60D	Aluminum Oxide	Rough Sanding
½ - 60D	Garnet Cabinet	
½ - 60C	Wet-or-Dry (Silicon Carbide)	
1/0 - 80D	Aluminum Oxide	
1/0 - 80D	Garnet Cabinet	
1/0 - 80C	Wet-or-Dry (Silicon Carbide)	
1/0 - 80A	Garnet Finishing	

NUMBER	TYPE OF PAPER	USE
Fine		
2/0 - 100C	Aluminum Oxide	Intermediate Sanding
2/0 - 100C	Garnet Cabinet	
2/0 - 100C	Wet-or-Dry (Silicon Carbide)	
2/0 - 100A	Garnet Finishing	
3/0 - 120C	Aluminum Oxide	
3/0 - 120C	Garnet Cabinet	
3/0 - 120C	Wet-or-Dry (Silicon Carbide)	
3/0 - 120A	Garnet Finishing	
4/0 - 150C	Aluminum Oxide	
4/0 - 150C	Garnet Cabinet	
4/0 - 150C	Wet-or-Dry (Silicon Carbide)	
4/0 - 150A	Aluminum Oxide	
4/0 - 150A	Garnet Finishing	

at paint stores. It consists of folded cloth made tacky with a little linseed oil and varnish. You can also make your own tack rag by dampening a soft cloth with varnish cut with a small amount of turpentine.

WHETHER THE FINISH is to be clear or painted, the finish material should be applied in a series of built-up coats. Sanding must be done between each coat, and don't forget the tack rag. Grits from 320A on up--or 4/0 steel wool--are appropriate for this stage of the work. For an extremely smooth finish, wet sanding with silicon carbide paper is recommended. Make a solution of Ivory Liquid and water. Dampen the wet-or-dry sandpaper with this solution to lubricate the sanding process. Pharmaceutical quality mineral oil can also be used, although it can leave a slightly oily surface that could interfere with succeeding coats.

RUN YOUR FINGERS over the surface to determine which areas need additional attention. Your sense of touch will tell you far more than your eyesight can here. For a fine, highly polished surface, rub the final coat with pumice or rottenstone, as described above.

Sanding Tips

ONE EXCEPTION to the "sand with the grain" rule: In order to achieve a perfectly smooth surface, some finishers purposely raise the grain of the wood. When such a surface is sanded, it should be done at a slight angle to the grain so as to shear off the raised grain.

RAISING THE GRAIN may be accomplished in several ways. One is by applying hot water with a damp cloth; this swells the wood slightly and raises the grain. The second--and preferred--method uses a wash coat of shellac. Standard 4-1b, cut shellac (4 lbs. shellac gum to a gallon of alcohol) should be mixed 1 part shellac to 2 parts alcohol. White shellac is used here to avoid discoloring the wood. A sanding sealer, usually a lacquer formulation, is also effective for this purpose.

NUMBER	TYPE OF PAPER	USE
Very Fine		
5/0 - 180C	Wet-or-Dry (Silicon Carbide)	First Finish Sanding
5/0 - 180A	Aluminum Oxide	
5/0 - 180A	Garnet Finishing	
6/0 - 220A	Aluminum Oxide	
6/0 - 220A	Garnet Finishing	
6/0 - 220A	Wet-or-Dry (Silicon Carbide)	

WHEN SANDING carvings or mouldings, be careful to stay away from the edges; they should be left clear and sharp. Carelessness at this stage can permanently ruin the original appearance of a fine piece. The same goes for the edges of boards, which should be touched up only with the finest sandpaper. To avoid scratching, end grain should also be sanded only with extremely fine paper.

SMALL HOLLOW SURFACES, or the flutes of columns, can be sanded by wrapping sandpaper around a dowel of the appropriate curve. Turnings can best be sanded by cutting narrow strips of emery cloth, holding the cloth at either end, and pulling it with a back-and-forth motion around the turning and into the grooves. Steel wool is also useful for this.

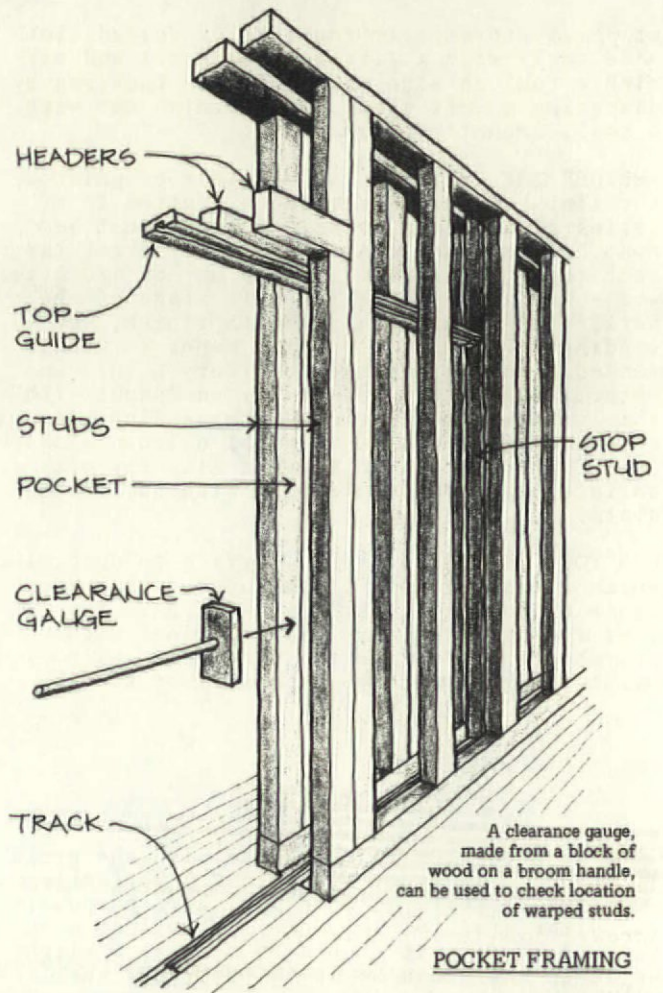
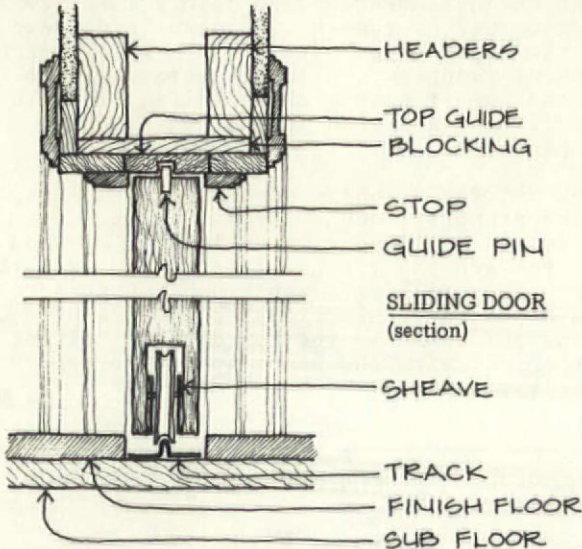
BEFORE USING SANDPAPER, you should make it more flexible by running it, paper side down, over the edge of the work bench. When cutting strips of sandpaper, place it abrasive side down and cut it with a sharp knife, or score it by folding and then tear it on a good straight-edge.

IF THE SANDPAPER you're working with is not cutting properly, don't throw it away. The problem may be clogged accumulations of wood flour between the grains of grit. Go over the paper with a nail or scrub brush. Even accumulated deposits of old finish can be removed by dipping the brush in the appropriate solvent and then allowing the paper to dry before you reuse it.

NUMBER	TYPE OF PAPER	USE
Extra Fine		
7/0 - 240A	Garnet Finishing	Final Sanding and Sanding Between Coats
7/0 - 240A	Wet-or-Dry (Silicon Carbide)	
8/0 - 280A	Garnet Finishing	
8/0 - 280A	Wet-or-Dry (Silicon Carbide)	
9/0 - 320A	Wet-or-Dry (Silicon Carbide)	
Extra, Extra Fine		
360A	Wet-or-Dry (Silicon Carbide)	Rubbing Down the Final Finish
10/0 - 400A	Wet-or-Dry (Silicon Carbide)	
11/0 - 500A	Wet-or-Dry (Silicon Carbide)	
12/0 - 600A	Wet-or-Dry (Silicon Carbide)	

Building settlement -- all too apparent over the span covered by a set of double doors and pockets -- is usually to blame for bad alignment. If you're lucky, you'll simply have trouble with hardware or debris on the track.

BECAUSE ALIGNMENT of the doors and framing is so affected by settlement in the building, you'll want to hold off on repairing the doors until all structural work is finished, including joist or subfloor repairs, foundation work, and any kind of jacking. On the other hand, better fix your pocket door problems before you get to finish plastering or decorating, because a few repairs will require breaking through the plaster to get at the pocket.



REPAIR GUIDELINES are given below according to symptom. But a symptom can have different causes -- and the reason why your door is sticking is sometimes hard to figure at first. It's a good idea to read the whole article before attempting diagnosis and repair.

I. A DOOR IS STUCK IN ITS POCKET.

A. Unused doors may be nailed into their pockets! Look for toenails through the door edges, or a stop piece nailed across the top.

B. The doors might be warped. If handle hardware is missing, attach a temporary handle. (Thread some heavy wire between two screw eyes set a foot apart into the edge of the door.) Pull gently, rocking the door. Use force if necessary, though it may damage the door. If it's hopelessly stuck, go through the plaster, then wedge studs apart to free the door. Afterward, if doors are salvageable, try shaving down the studs to provide clearance.

C. Studs in the pockets might be warped. If the closest set of studs is binding the door, try pushing one back by inserting a wedge-shaped piece of wood between it and the door. Trouble with rear studs means you'll have to go through the wall. Warped studs should be shaved with a drum rasp attached to your drill.

D. If debris is clogging the track, lift upward on the door, rocking it and pulling the door forward inch by inch. While a helper lifts up on the door, insert a metal rule underneath to scrape away debris. A flashlight helps.

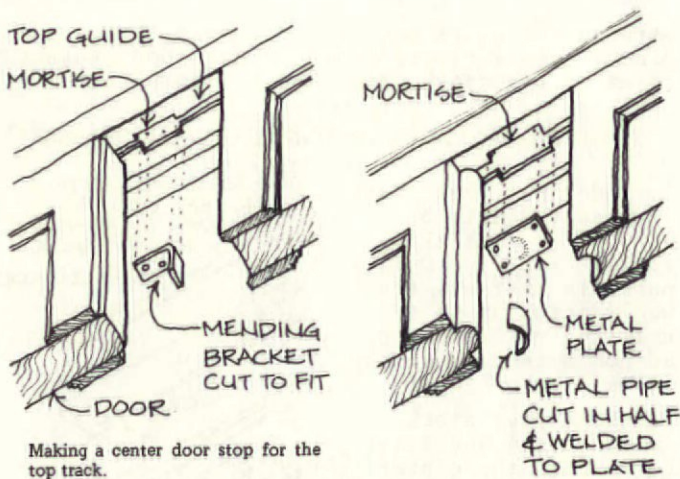
E. If the door has jumped the floor track, lift and rock the door to get it back on track.

F. The door may have left the top guide inside the pocket. Wiggle the door around to get it back on center. Poke a rule in along the side to guide the door out. Force it if you dare.

II. DOUBLE DOORS ROLL OUT BEYOND THE CENTER, SO THAT REAR OF DOORS ARE VISIBLE.

A. The metal stop piece at the top center of the door opening may be missing. For doors that fit together tongue-in-groove, get a steel mending angle, cut down one of its legs so it just meets the top of the door, and screw it into the center top track. If the doors have rounded edges, use an appropriate size piece of pipe, cut in half and welded to a metal plate. See drawings on the next page.

B. The building may have settled so much that the door is now running below the level of the top groove. BE CAREFUL: The door could actually flop out of the opening from the top. You'll have to add to the depth of the stop mouldings which form the top track. See the drawing under problem # V. on the next page.



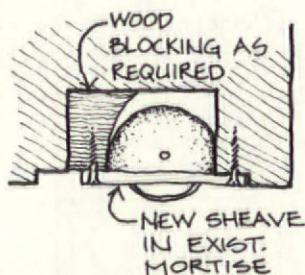
Making a center door stop for the top track.

III. THE DOORS WON'T SLIDE ALL THE WAY BACK INTO THEIR POCKETS.

- A. Could be debris on the track. Use a long-handled broom or a vacuum cleaner crevice attachment. Look for source of debris, perhaps a buildup of broken plaster keys on stud bracing.
- B. Again, the door itself might be badly warped. In some cases, shaving down the studs will provide enough clearance. If warpage is severe, you'll have to get a new door.
- C. Check for warped studs with the clearance gauge described on the previous page.
- D. The door may be chronically off the track. Clean the track; see if it was mislaid or not screwed down inside the pockets.
- E. Maybe the top guide is the problem. See solution under 'F.' on the previous page.

IV. THE DOORS BIND ON THE TRACK, GET BALKY, OR MAKE NOISE TRAVELLING.

- A. Debris inside the pockets may still be falling on the track. Inspect with a flashlight.
- B. Recessed rollers in the door bottom may be rusty or dirty (clean and oil them), out of alignment -- or broken or missing. Take heart! We found a source; see box, above right.
To remove a pocket door so you can work on the rollers, have a helper push up on the door while you swing it out at the bottom. In rare cases, you may have to remove the stop mouldings.
- C. Another reason for balking may be severe floor settlement or sags and bumps. See ahead.



V. THE TOP OF A DOOR IS NO LONGER RUNNING IN THE GROOVED TRACK.

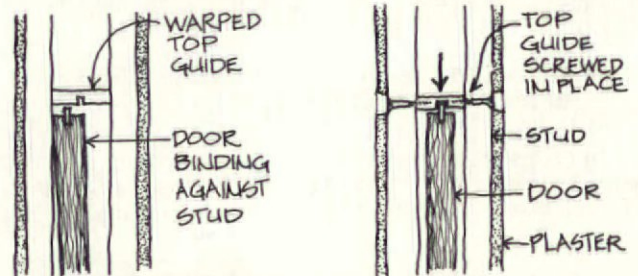
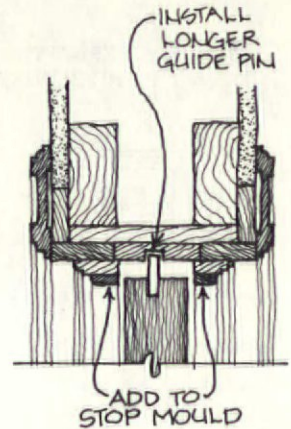
- A. Stop mouldings at the top of the door opening may be missing. Careful: Door can fall over.
- B. House settlement may be so extreme that the doors are now running below the level of the top guide. (1) Add to the stop mouldings in

Source For Rollers & Track

From GRANT HARDWARE COMPANY'S Sliding Door Hardware Catalog, the no.1415N Sheave is a good replacement wheel. Overall length: 6 in. Height: 3/2 in. For doors up to 200 lbs., minimum door thickness 1/4 inches. You can also order their bronze, no. 14 Sheave Track. Grant Hardware Co., 20 High St., Dept. OHJ, West Nyack, NY 10994. (914) 358-4400. Ask them to direct you to a local distributor.

- an inconspicuous way.
- (2) If the top of the door has guide pins, you might want to increase their length. Use wood dowels.
- (3) Sometimes the bottom track can be shimmed up to alleviate settlement. Too much shimming, though, will cause people to trip on the bottom track.

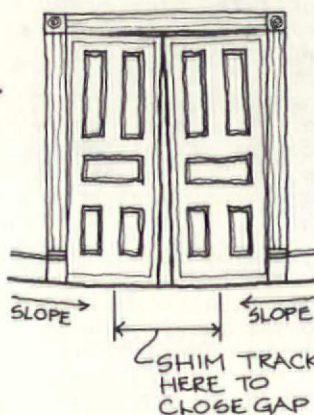
- C. It's possible that the top track has warped inside the pockets, and it's in there that the door leaves the top guide and binds -- not an easy condition to fix. Move the door out of the way and pull down on the top board



that forms the upper guide. (It's awkward.) Fasten the board where you want it by screwing it through a small hole you've made in the wall plaster, through a stud, and into the board.

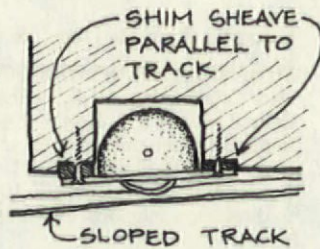
A door affected by building settlement will never work 'just like new.' Concentrate on getting them to roll smoothly and meet flush in the center of the opening.

VI. DOUBLE DOORS ARE OUT OF PLUMB, SO THAT A SPACE, WIDER AT BOTTOM, IS LEFT BETWEEN THEM.

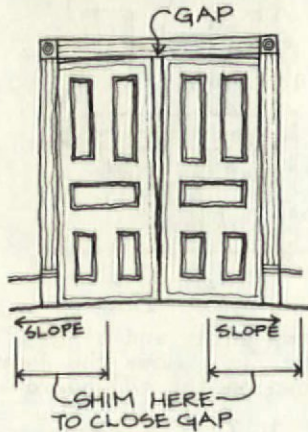


- A. This condition is caused by a pronounced sag in the floor, so shimming a little bit here, a little bit there will have to do. Try taking up the center floor track and shimming beneath it. Too much shimming of the track will make people trip.
- B. If yours is a single pocket door, or if the doors are only slightly out-of-plumb, try inserting a shim between the roller case flange and

the bottom of the door. Shim only the roller that's closer to center. Use different size shims on each side of flange to bring the sheave parallel to the existing angle of the floor track. Too much shimming by this method will create a very visible gap under the door.



VII. A SPACE, WIDER AT THE TOP, IS LEFT BETWEEN THE DOORS WHEN THEY ARE CLOSED.



A. Barring a serious structural condition that could cause the floor to buckle, the probable cause is the inevitable settlement sag. So again, try shimming. This time, shim the track not in the center, but out toward the pockets.

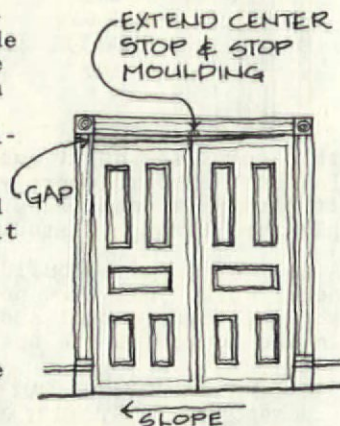
B. Shim between the roller sheave and the mortise in the door, this time on the roller closer to the pocket. See drawing above.

VIII. THE DOORS ARE OUT OF PLUMB, BOTH SLOPING IN THE SAME DIRECTION.

A. Differential settlement between the outside of the building and the interior walls is often the culprit here. The condition can be alleviated, but not really fixed. Creating a level track on a sloped floor will simply result in a raised track to trip over.

Therefore: (1) Be sure that the top guide is doing its job along the entire length. You may have to add to the depth of the stop mouldings, as described and illustrated previously. (2) Shim out or replace the center stop if it's not doing its job of keeping the uphill door from sliding right past center. (3) Restore an existing latch to working order, or install a new latch to hold the doors together. We've been unable to find a source for any period style sliding door hardware, so you'll have to use salvaged hardware or compromise with something simple, if modern.

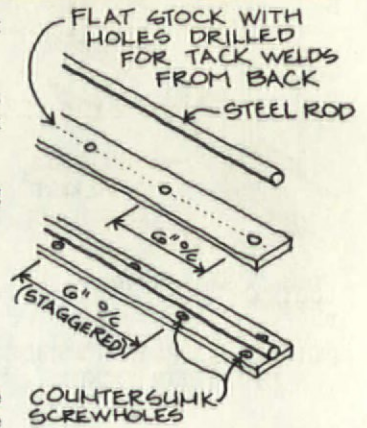
B. When the doors are open, the uphill door will always be rolling into the opening. When the doors are closed, the downhill door will always be rolling back into its pocket. There's not much you can do about it, so treat it as an endearing characteristic of your old house: Rather than muttering and stuffing cardboard



between the doors and frame to hold them in place, make a finely finished hardwood wedge to match the doors, and use it with panache.

IX. THE FLOOR TRACK IS MISSING OR UNSALVAGEABLE.

A. Sometimes, the track is unsalvageable or missing ... but the rollers are fine. It's possible that new track won't match up to the existing rollers. An ad-hoc method of making track is shown here.

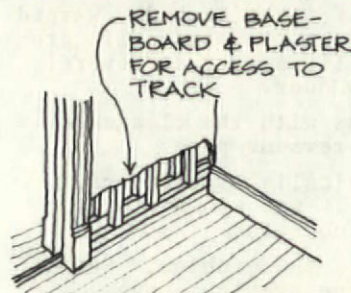


Purchase flat stock (mild steel) and drill holes down the center. Use steel rod of a diameter that matches up to the groove in the rollers. Tack-weld the rod onto the flat plate from behind, through the holes. Now drill countersunk screw holes into the edges, for installation in the floor. You may be able to talk a local welding shop into doing all this

for you, but expect them to grumble.

B. You can buy new track and matching rollers. See p. 91.

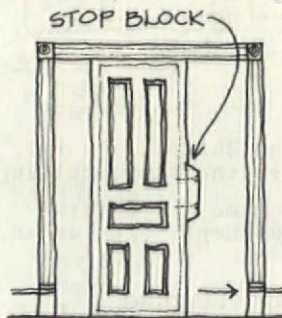
C. To gain access to the floor track inside the pockets, it's necessary to demolish the plaster and lath only near the floor. Remove the baseboard, and



carefully cut a V in the plaster with a utility knife or a chisel. Demolish the lower plaster with a wrecking tool and pull off the lath. You need only enough clearance to use a screwdriver in the space.

X. A DOOR GOES TOO FAR INTO ITS POCKET.

A. Something should stop the door inside the pocket; see the framing drawing on page 90. Sometimes there's a stop stud in the center back of the pocket. If this is the case, the stop block attached to the back of the door may be missing. Replace it as shown here. Pull the door all the way out of the pocket by removing the metal stop piece at the center of the top guide.



B. Other doors are stopped in the pocket by a cross brace that goes across the pocket from stud to stud. If it's missing, you'll have to open the wall to replace it.

SPECIAL THANKS to the OHJ subscribers who contributed know-how to this article — and especially Dave Woods of Poughkeepsie, New York. Dave is a rehabilitation contractor with a special passion for getting pocket doors rolling again.

Helpful Publications



Books on regional architecture are rarely of interest to people not in that area. Here are four recent books with wider-than-usual appeal.

—Reviews by Robin Sanders

Plantation Homes of Louisiana and the Natchez Area

David King Gleason
1981 (134 pp., profusely illustrated) Cloth

USING 120 memorable color photographs, David King Gleason takes us on a tour of the plantation homes which once flourished along the Louisiana waterways. The plantations were photographed as they now stand. Most still recall the pride and glory of the Old South, but others have been left to ruin, decayed fragments of a bygone era.

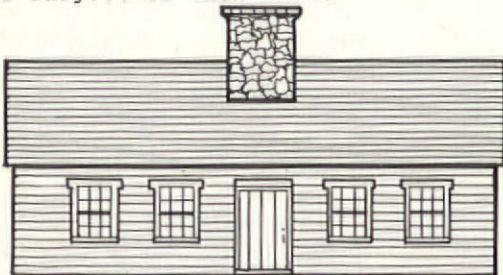
THE BOOK offers an introduction to Southern architecture in general, besides specifically discussing each plantation. Large color photographs present their impressive exteriors. Truly, it is the visual quality of this book which makes it invaluable to anyone interested in plantation homes, Louisiana, Southern architecture, or the Old South.

To order, send \$29.95 (postage included) to:
Louisiana State University Press
Order Department
Baton Rouge, Louisiana 70803
(504) 388-8271

The Cape Cod House: America's Most Popular Home

Stanley Schuler
1982 (144 pp., profusely illustrated) Cloth

THE CAPE COD HOUSE has been an American tradition for over 300 years. The transition from the small half Cape cottages of the seventeenth century to the large full Cape houses of today is the subject of this book.



WITH ITS MANY plans and photographs and its refreshingly unacademic text, this book will interest all of us who have been charmed by Cape Cod houses themselves. There is even a discussion of the different lifestyles of the occupants. But most of all, this book is a treasure for those restoring, living in, or building their own Cape Cod home.

To order, send \$25.00 plus \$1.50 postage to:
Schiffer Publishing, Ltd.
Box E
Eaton, Pennsylvania 19341
(215) 696-1001

The Georgia Catalog: Historic American Buildings Survey

John Linley
1982 (402 pp., generously illustrated) Cloth and Paper

FROM ANCIENT rock formations to the architecture of contemporary Georgia, this is truly a thorough catalog of that state. Most of the book is a history of Georgia's architecture. Each chapter addresses the influence of climate, ecology, landscape, and city planning on different periods of Georgia's architecture. The book includes a town-by-town listing of the Historic American Buildings Survey for the state of Georgia.

THE GEORGIA CATALOG also contains a glossary of architectural terms, and listings of the National Register of Historic Places, National Historic Landmarks, and the Historic American Engineering Record. Photographs, maps, and drawings are all incorporated to make this a very comprehensive text suitable for any architectural library.

To order, send \$35.00 plus \$1.09 postage for cloth-covered edition or \$17.50 plus \$1.09 postage for paperback edition, to:
University of Georgia Press
Terrell Hall
Athens, Georgia 30602
(404) 542-2830

Oklahoma Homes Past and Present

Charles R. Goins and John W. Morris
1980 (269 pp., profusely illustrated) Cloth

THE HOMES OF OKLAHOMA are as varied as the climate and topography of the state itself. From tipis to solar houses, Oklahoma has all sizes and types of houses. Using lots of photographs, some color, over 375 houses are covered in this volume. The buildings are listed according to style. A brief history of each style is included along with information about the individual homes. Those houses which are listed in the Historic American Buildings Survey have been noted, as have houses which are open to the public.

"IT IS THE HOPE of the writers that you will take the time to drive through the residential areas of towns and cities, as well as the rural sections, and look at the variety and beauty of the homes in the state."

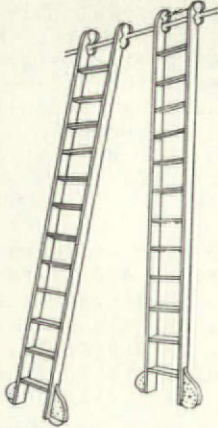
IF YOU DON'T have the time or means to drive through Oklahoma, this book will bring a part of Oklahoma to you.

To order, send \$30.00 plus \$0.86 postage to:
University of Oklahoma Press
1005 Asp Avenue
Norman, Oklahoma 73019
(405) 325-5111



Reaching High

Somewhat esoteric, a rolling library ladder is hard to find. Quality oak ladders are custom-made by Putnam, unfinished or stained, with a variety of hardware finishes. (For an additional charge the ladder can be made of any hardwood and stained with any *Minwax* finish or matched to an existing sample.) The standard ladder, 16 in. wide and 8 ft. 11 in. high, is \$169; the basic track is \$2.50

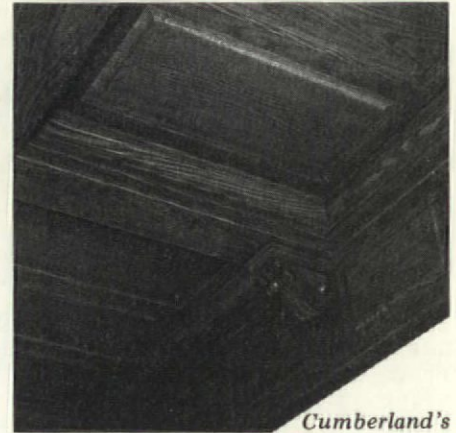


per ft. Ladder assemblies can be made to fit almost any circumstance: Curved rails are available, as are bends for going around protruding cabinets. For information about these and other wood and metal ladders, request catalog no. 650, \$1. Putnam Rolling Ladder Co., Inc., Gregg Monsees, 32 Howard St., Dept. OHJ, New York, NY 10013. (212) 226-5147.

If you've a small library or perhaps a single tall bookcase, you might find Yield House's ladder-chair more sympathetic to the room than stocky, metal rolling stools. Made of maple, this chair unfolds to a 36-inch-high step-stool. It's available unfinished, \$119, or stained dark pine, \$149. (Shipping and handling is \$8.) Their color catalog is free. Yield House, Inc., Dept. OHJ, North Conway, NH 03860. (800) 258-4720.



Overhead



Cumberland's custom oak ceiling.

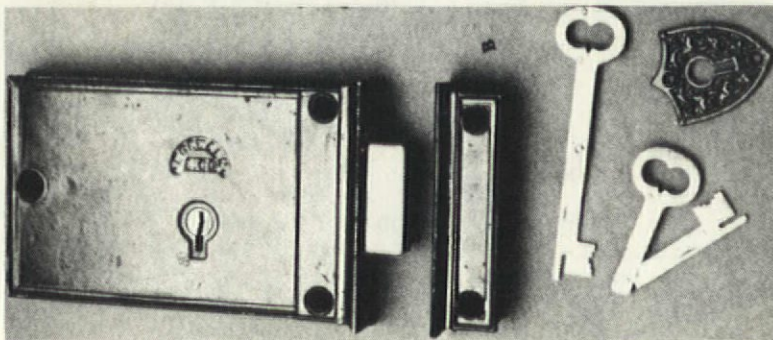
Best known for their fanciful fretwork, Cumberland has just introduced Victorian ceiling treatments. The solid oak ceilings are designed to your specifications. Choices include raised panels, moulded or plain beams, and additional decorative elements such as corbels. Costs are about \$15 per sq.ft. up to about \$50 or more per sq.ft. A 24-page color catalog showing their full line of millwork is \$3.50. Cumberland Woodcraft Co., Inc., 2500 Walnut Bottom Rd., Dept. OHJ, Carlisle, PA 17103. (717) 243-0063.

Hardware Cache

Initially a fine tool business, Lee Valley is now offering antique hardware, most of which is in pristine condition. The company's owner has spent three years collecting caches of old hardware. Result: What might be the largest, and certainly one of the most interesting, collections of unused hardware in North America. A 40-page color catalog has about 650 items: commercial exit 'panic' hardware, c. 1914 (\$135); cast-iron Victorian door hinges (\$40/pair); spring-loaded umbrella clips (\$7.50 each); a

mechanism for opening exterior shutters from the interior (\$60); several sizes of a unique rim lock with a folding key (\$76 to \$125); and much more.

Most of the hardware is from 1850 to World War II. Specific dates, if a reference can be found, are given in the catalog. Prices are quoted in Canadian dollars, so a refund is given on the exchange rate for U.S. funds — a saving of about 20%. Items are shipped parcel-post to the U.S.; the duty is about 5%. The catalog is \$1. Lee Valley Tools, Ltd., 2680 Queensview Dr., Dept. OHJ, Ottawa, OT Canada K2B 8J9. (613) 596-0350.



A rim lock with folding key from Lee Valley.

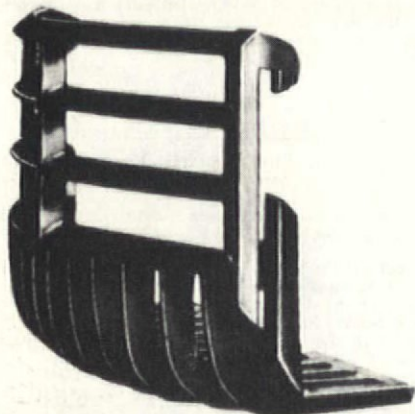
Odor Riddance

Having a problem with odors from a previous resident's pets? Mateson Chemical Corp., a disaster restoration specialist, sells products designed to sterilize and kill odors. Their *Sweet-Pea Pet Corrector* can be used on carpets or wood floors without damaging the surface. The product, used with a wet/dry vacuum, will pull out many stains. (Note: If uric acid has caused the wood to darken, it will have to be bleached. The acid may have also caused the fabric dye to irreversibly fade.) If your odor problem is severe, *GGR*, a booster, can be added to the diluted *Sweet-Pea* solution. In addition, they offer *Damp Rot Deodorant* for fabrics, e.g., curtains and furniture, as well as *Sweet-Pea Kennel Cleaner*, an extra-strength chemical for use on masonry. *Sweet-Pea Pet Corrector* is \$2.50/qt.; *GGR* booster is \$5.50/qt.; *Damp Rot Deodorant* is \$6.50/qt.; and *Sweet-Pea Kennel Cleaner* is \$5/qt. Product literature is free, and they'll be happy to advise you on your specific problem. Mateson Chemical Corp., 1025 E. Montgomery Ave., Dept. OHJ, Philadelphia, PA 19125. (215) 423-3200.

Return To Candlelight

In many period parlors, electric lights may seem harsh compared to the original gas lighting. But you can create a similar effect by converting your electric fixture to candlelight. The *candle convertor* is a four-inch-high, glass-cup candle holder that fits into a candelabra base socket. We tried one; it isn't a pretty piece of glass, but it looks and works just fine up in a chandelier. They're \$4 each; an additional convertor for fitting larger sockets is \$2.50 extra. For a free brochure, write Abbington Importers, Inc., 133 E. 58th St., Dept. OHJ, New York, NY 10022. (212) 838-0645.

Cast Coal Grates



A round hanging basket grate

It hasn't been easy to find reproduction cast-iron fireplace grates for burning coal. But recently, Hearth Realities began casting three different grates in period styles. The *tile hanging basket*, designed to fit a 9-inch deep fireplace, comes in an 18-inch length, \$75, and a 20-inch length, \$77. The *round hanging basket* fits even the narrowest fireplace with widths of 12 to 24 inches. Prices are \$68 to \$85. The common *square hanging basket* is made for sloped-back fireplaces. Widths range from 14 to 24 inches; cost is \$72-79. Shipping and handling charges are included in the prices. They also have an extensive selection of original replacement parts, surrounds, screens, grates, etc. Further product information and measuring instructions are free. Hearth Realities, 246 Daniel Ave. S.E., Dept. OHJ, Atlanta, GA 30317. (404) 373-7493.



The 'tile grate' was used with reflective tiles embedded in the firebox. Ask for measuring instructions before ordering.



A bevelled transom from Cherry Creek.

Bevelled Windows

As one of the only production plants turning out individual bevelled-glass pieces, Cherry Creek has unrestricted design capability. They've been hand-making high-quality, leaded, bevelled-glass windows for nine years, and now have a staff of more than forty people. Stock prices for leaded, bevelled windows are \$30 to \$150 per sq.ft.; custom designs are \$200 to \$1000 per sq.ft. Cherry Creek will give you the name and address

of one of their distributors who can supply you with individual bevelled pieces. If you have a window with just one or two missing pieces (and are willing to pay custom prices), they will hand-bevel a replacement from your cardboard template. The cost is \$.95 per linear inch (the outside perimeter, i.e., a 3-inch square would be \$11.40.) A window brochure showing their stock patterns is free. Cherry Creek Enterprises, Inc., 937 Santa Fe Dr., Dept. OHJ, Denver, CO 80204. (303) 892-1819.

Traditional Lace

We're often asked about a source for Victorian lace curtains that are better quality and more authentic than department store curtains. Rue de France offers seven traditional patterns, most of which are 100% acrylic.

Stock sizes range from 36 in. to 72 in. long. These even come in narrow widths, 8 to 12 in. wide, for sidelights! A panel 35 in. wide x 72 in. long is \$35.50. Custom sizes are available; fabric and trim can be purchased by the yard. A mail-order catalog showing patterns and fabric samples is \$2. Rue de France, 77 Thames St., Dept. OHJ, Newport, RI 02840. (401) 846-0317.



Rue de France's Old Calais pattern.

Quaker Lace cotton/polyester curtains are made on renowned Nottingham lace machines. Many of their patterns are contemporary, but some like *Bird of Paradise* and *Victoria* would be an enchanting touch in a period room. A 64 in. x 84 in. panel is about \$35; a matching valance is about \$11. Special sizes can be ordered. For a free brochure and a distributor in your area, write Quaker Lace Co., 24 W. 40th St., Dept. OHJ, New York, NY 10018. (212) 221-0480.

A limited selection of Quaker Lace curtains can be mail-ordered through Hildegarde Studios, 597 Farmington Ave., Dept. OHJ, Hartford, CT 06105. (203) 232-4793.



Bird of Paradise from Quaker Lace.

Old-House Emporium



FOR SALE

"RANGER" type stove from historic mansion. Duparquet, Huot, & Moneuse Co. 1907. Wood/coal-gas conversion. 6 ft. W x 3 ft. D x 5 ft. H. Call (212) 595-8529.

WHITE OAK flooring, no. 1 clear, some 1/4 sawn, 1,000 sq. ft. Plus, used, but like new, 1-coat clear lacquer, no cracks or splits, random lengths up to 14 ft. Stored 45 yrs. from Quabbin Valley Reservoir. Excellent condition. \$800. Located Monson, MA, call Mr. Heiney (413) 734-6418 or 596-3381.

LEADED stained glass windows, still in frames, recently removed from century-old residence. One: 20 in. x 40 in.; one: 3 ft. x 6 ft.; one: 3 ft. x 6 1/2 ft.; two: 3 ft. x 3 ft. Highest bid above insured value (\$120 per sq. ft.). May be seen by appointment or color photos, \$5/set. Jack D. Wilson, 400 Caldwell St., Piqua, OH 45356. (513) 773-3774.

OLD WOOD Venetian blinds, and wide slat metal Venetian blinds. Many sizes. The Architectural Antique Warehouse, PO Box 3065, Station D, Ottawa, Ont., Canada K1P 6H6. (613) 526-1818.

OLD STREET LIGHTS (2) with globes and mounting collars. Dy-o-la-dye cabinet, 17 compartments. 3 large cathedral windows, 12 ft. mahogany back bar with 12 ft. mirror, plus front bar with old brass rail. Will seat 12 people. Red wing pottery china, 12 place setting, Magnolia pattern. Box 41, Decorah, IA 52101. (319) 382-4308.

FRENCH DOORS: 2 pair, 30 in. x 79 in. x 1 1/4 in. or 27 1/2 in. x 80 in. x 1 1/2 in. — each door. Excellent condition. C. 1920, 10 panes each, all intact, original hinges and knobs in wrking order. Stained dark, varnished veneer, probably pine core. Reasonably priced. Will separate pairs. Doug Temkin (312) 955-3920 (Chicago). Call wknds., or before 10AM or after 10PM.

PSST...Want to buy the Brooklyn Bridge? The gift with the built-in chuckle for the nostalgia buff who has everything. Deluxe quality Brooklyn Bridge certificate of ownership in celebration of its centennial. 18 in. x 24 in. numbered, limited edition, perfect for framing. \$10 plus \$1 postage. O.N.G., 57238 Decamp Blvd., Elkhart, IN 46516.

7 MATCHING walnut bookcases (c. 1860) glass panel doors, 8 ft. 4 in. tall, 49 1/4 in. wide, 19 in. deep, storage area below. 5 are of one-piece construction & 2 are of two-piece construction. \$1500 each. Kent Slater, Box 237, Macomb, IL 61455. (309) 833-1702.

CLAW-FOOT bath tub: Full size, c. 1900, perfect condition. \$150. Also a pedestal sink, very ornate & beautiful. \$75. West 70s, Manhattan. (212) 787-3190 PM.

TURN-OF-THE-CENTURY sink: 2 pieces — white marble vanity top (30 in. wide x 21 in. deep) and half-spherical ceramic basin (12 in. dia.). May be attached with legs, brackets, or supporting cabinet. \$150 — easily shipped. K. Smith, 708B Levy Ave., Charlottesville, VA 22901. (804) 295-3642.

3 LEADED stained glass transom windows approx. 48 in. x 16 ft. each. Gothic design with ventilator windows. John P. Marshall, PO Box 1210, Pocatello, ID 83201. (208) 233-2670.

BATHROOM-SIZE wood stove. Tiny, ornate cast iron. Pat. 1847. Mint. 21 in. H x 25 in. D x 12 1/2 in. W. \$325. 10,000 pcs. 16 x 24 D.S. greenhouse glass — cheap for all. Large pine mantels (4) c. 1840, and smaller pine Victorian mantels. 1 carved oak mantel. Barry Roberts, Box 353, Surry, VA 23883. (804) 294-3468.

120-YR-OLD maple meat blocks. 1) 30 in. sq. x 10 1/4 in. thick on 4 legs — \$150. 1) 30 in. x 40 in. x 15 in. thick on 4 legs — \$250. Edinburg, Ind. (812) 526-2122.

19TH-CENTURY hewn log houses, dismantled and delivered to your site, ready to reassemble. Delivery to Canada or the U.S. T. Jenkins Ltd., Restoration Contractor, RR 2, Westport, Ont., Canada K0G 1X0. (613) 273-3270.

CAST-IRON Victorian gas post-light, c. 1890-1895. Weather-vane, hand-crafted wrought iron construction, has flying geese silhouette. SASE for sketch. Will acknowledge all offers. J. Walker, 86 3rd Ave., Little Falls, NJ 07424. (201) 256-2379.

CONTENTS from 1870 water-powered mill. Previously operated as wagon shop & forging operation. Misc. wagon parts, new & used wooden patterns for wagons & sleighs, steam bending equipment, cans of original wagon paint colors. Collection comes from a historically documented mill and has been used for research purposes. The Billings Farm & Museum, Box 127, Woodstock, VT 05091. (802) 457-2355.

INNS & HISTORIC HOUSES

THE GINGERBREAD mansion c. 1894 (one of N. California's most-photographed homes) is now a bed & breakfast inn! In the state historical Victorian village of Ferndale (near Eureka), this spectacular Queen Anne/Eastlake masterpiece is spectacularly restored, romantically furnished, & ornately trimmed with gingerbread. 400 Berding St., Ferndale, CA 95536. (707) 786-4000.

ANTIETAM, MD: Middlekauf Farm on Nat'l Register in Nat'l Battlefield Historic District. Restored 1820 stone house sleeps 10. Outbuildings, pond, 110 acres, views, recreation. 1 hr. from Washington/Baltimore beltways. Brochure, reservation by weekend, week, or month. L. Fant, Box 188, Sharpsburg, MD 21782. (202) 244-1647.

BED & breakfast in an 1840 restored country stone home near Westport in eastern Ontario (30 mi. N. of Kingston, Ont. & 1 hr. from the International Bridge at Ogdensburg, NY). S. Jenkins, RR 2, Westport, Ont., Canada K0G 1X0. (613) 273-3270.

GUEST lodging in Baraboo's House of Seven Gables. 1860 Gothic Revival featured in OHJ June 81. Victorian suite with private bath. Attraction incl. Circus World Museum & nearby Wis. Dells. Seven Gables, Box 204, Baraboo, WI 53913. (608) 356-8387.

MARTHA'S Vineyard: Spend a week or more as a guest in our restored turn-of-the-century seaside home. Beautiful ocean views, elegant surroundings. Send SASE for free brochure. Sharon Kelly, Box 759, Oak Bluffs, MA 02557.

POSITION OFFERED

APPRENTICE WOODSTRIPPER for summer job. Brownstone restoration, Manhattan. Call (212) 369-5636 — almost anytime.

FREE ADS FOR SUBSCRIBERS

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

Free ads are limited to a maximum of 50 words. The only payment is your current OHJ mailing label to verify your subscriber status. Photos of items for sale are also printed free—space permitting. Just submit a clear black & white photograph along with your ad copy.

The deadline for ads is on the 15th, two months before the issue date. For example, ads for the December issue are due by the 15th of October.

Write: Emporium Editor, Old-House Journal, 69A Seventh Avenue, Brooklyn, NY 11217.

POSITION WANTED

RESTORATION & design in Phila. area: Interior designer looking to specialize in historical restoration. Skilled in planning, research, design & office practices. Familiar with many restoration techniques & capable of performing hands-on restoration work. Resume, references upon request. Susan Hobson, 6517 Edmund St., Philadelphia, PA 19135. (215) 331-0186.

BOSTON & vicinity: Painter, carpenter, etc. wants work. Lived & worked over 20 yrs. in the South end in older houses. Have references, tools, large van, knowledgeable about where to get parts, etc. Exterior painting, gutter, trim, porch repair, interior custom painting. Eugene L. Felch, PO Box 666 Astor Station, Boston, MA 02123. (617) 282-1662.

CONSCIENTIOUS, hard worker, college instructor. 2 summers experience general rehab work, also have built 10 cabinets to order. Seeking summer rehab work with carpenter, contractor, or knowledgeable house owner. Or will work in cabinet shop. Will consider any location. Write or call collect: Doug Temkin, 5551 Kimbark, Chicago, IL 60637. (312) 955-3920.

MEETINGS & EVENTS

16TH ANNUAL Galena June Open House: Jun 11/12, 1983 — 5 unique private residences will be open to the public. In addition, a highlight will be the 1858 Daniel A. Barrows House. The Galena Museum, 211 S. Bench St., Galena, IL 61036. (815) 777-9129.

"PLACE OVER TIME: The Preservation & Interpretation of Regional Culture" — theme of the annual conference of the ALHFAM. Held at the Wisc. State Historical Society in Madison & Old World Wisc. at Eagle, June 12-16. For details, Mrs. Emilie Tari, Wisc. State Historical Soc, 816 State St., Madison, WI 53706.

VIENNA Heritage Days, May 21 & 22, Vienna, MD (established 1706), Rt. 50 & the Nanticoke River. Events include a full size replica of the Dove, Nanticoke Indian dancing, ice cream parlor, flea market, open houses, & free entertainment. Harry Rinehart, Vienna Heritage Foundation Publicity, B 187, Vienna, MD 21869. (301) 376-3413.

NY STATE Historic Sites have a busy summer schedule ahead. For your free calendar of events, write State Parks, Albany, NY 12238.

LOCK MUSEUM of America, 130 Main St. (Rt 6), Terryville, CT 06786. Unique historic collection of some 18,000 locks & keys tracing the American lock industry. May — Oct. daily 1:30-5. Other by appt. Adults \$1, children free. (203) 589-6359.

NEW ENGLAND Gardening Day: Sat. Jun 11/83, 9:30 AM to 5PM. A festive day featuring emphasis on gardening in New England. Several workshops at no extra charge. Special children's activities, old & out-of-print horticulture book sales, croquet exhibition match, strawberries & sour cream, etc. Strawberry Banke, Inc., Marcy St., PO Box 300, Portsmouth, NH 03801. (603) 436-8010.

CAMPBELL CENTER: The 1983 workshop series features Care of Historic Collections, Jun 13-15; Masonry Conservation, Jun 15-17; Community Heritage Resources, Jun 15-17; Preservation of Terra Cotta, Jun 18; Archival Conservation, Jun 20-22; Cultural Resources Surveys, Jun 20-21; Preservation of Paintings, Jun 20-21; Development of Hist. Districts, Jun 23-24; Organizing Museum Collections, Jun 23-24; Tax Incentives, Jun 24-25; Fundraising, Jun 27; Energy Conservation, Jul 6-8; Adapting Older Structures, Jul 11-13; Metal Conservation, Jul 18-19; Stained Glass Restoration, Jul 11-14; Advance Woodcarving, Jul 18-22; Surveying, Jul 18-25; Historical Archaeology, Jul 18-20 and/or Jul 21-28; Antique Ironwork, Jul 21-22; Photo Documentation, Jul 23; Conservation & Restoration of Long Rifles, Jul 23-25; and Textile Conservation, Jul 25-29. Free info. Margery Douglas, Registrar, Campbell Center, PO Box 66, Mt. Carroll, IL 61053. (815) 244-1173.

BAY RIDGE house tour, Brooklyn, NY, Sun. May 15/83. 1-4PM. Tour stately Victorians, Edwardian town houses, and churches in this historic community. Sponsored by the Ovington Village Assoc. Tickets \$4, \$3.50 in advance. Info. & reservations, call (212) 833-5758.

BOOKS & PUBLICATIONS

"EARLY LOCKS & Lockmakers of America" by Thomas Hennessy, Curator, Lock Museum of America. 172-page book describes early companies, mfg. plants, lists patents, diagrams mechanisms. A must for collectors & students of architectural hardware. \$12.50 ppd. Lock Museum of America, PO Box 104, Terryville, CT 06786. (CT residents add 7% sales tax.)

"E.P. TOBIN'S Bed & Breakfast Guide." The book for travelers tired of look-alike motels, impersonal service, & high costs. 45 homey accommodations from Tenant's Harbor, ME, to Marathon, FL. Children welcome at most. \$3.95 ppd. EPT/B&E, RD 2, Box 64, Rhinebeck, NY 12572.

"THE MAINTENANCE & Repair of Architectural Sandstone," an illustrated 8-page leaflet based on the results of a study on sandstone repair techniques. 4 main sections: Looking at sandstone, decay of sandstone, protection & maintenance, repair. \$1.50. N. Y. Landmarks Conservancy, 330 W. 42nd St., NY, NY 10036.

TAKE A STEP back in time. Visit Nyack, NY, a turn-of-the-century Hudson River village. The Friends of the Nyacks "Village Guide & Walking Tours" features 5 detailed walks, a bike-hike, & lots of local lore. \$2. Friends of the Nyacks, PO Box 384, Nyack, NY 10960.

REAL ESTATE

1889 QUEEN ANNE: 5 bedrooms, fireplace, oak woodwork, sliding doors, wrap-around veranda, large shaded corner lot, flowers & shrubs. Includes original dining room furniture, other furniture at private treaty. Town of 5,000 on Interstate Hwy., 50 mi. from Kansas City, MO. \$100,000. (816) 632-3636 or 632-3961.

FAIR OAKS, NY — Classic Dutch Colonial, built 1915. Large elegant rooms, fireplace, 7 bedrooms, 2 full baths. 8 parklike acres, zoned hwy commercial, long road frontage, 1 1/2 hrs NYC. Was real estate office. Financing, move-in-condition. \$150,000. (914) 361-1331.

LOCK HAVEN, PA: 1875 Second Empire 2-storey brick with full attic. An outstanding architectural example in an excellent neighborhood, in N. Central PA. In poor condition, but retains original elements. \$30,000. Dean Wagner (713) 488-6240.

DORCHESTER, MA., Meetinghouse Hill area. 1869 Second Empire/Mansard roof. Original plans, specifications, & architect's drawings. 12 rooms, converted to 2-family. Barn, 1/4 landscaped acre with trees & courtyard, outhouse. Stencilled glass doors, glass doorknobs, other Victorian details. Needs cosmetics. \$55,000, principals only. (617) 282-6960, 545-6964.

BEAUTIFUL, 1885 Victorian, Cincinnati, OH. 4 bedroom with large separate apartment on 3rd floor. Large entryhall with oak staircase, hardwood floors, Rookwood fireplaces, and many stained glass windows. Large lot in neighborhood of historic residences. Convenient to town & shopping. \$79,000. (513) 251-2744.

1860 ITALIANATE, 12 rooms (5 bedrooms) on large landscaped corner lot in quiet historic village in S. Mich (30 mi. from Kalamazoo). Beautifully restored, sensibly modernized. Full basement, new boiler & kitchen, all freshly painted inside & out. Large barn/carriage house. Asking \$110,000. Mary Molnar, Titus Homes, 16860 Featherstone, Constantine, MI 49093. (616) 453-7006.

WIN a 200-yr-old house & homestead. Send \$1 & SASE for info. Homestead, Box 140, Port Elizabeth, NJ 08332.



TURN-OF-THE-CENTURY Adirondack style lodge favored by Teddy Roosevelt. Plus guest cottage on 3.8 acres. Breath-taking "valley view" of Northport Harbor, on one of the highest peaks on the N. Shore of L.I., surrounded by 20-acre nature preserve. For the nature loving family looking to capture the past! Priced at \$280,000. Catha Rambusch, 40 W. 13th St., NY, NY 10011. (212) 675-0400.



2-STORY log barn (c. 1830) on 6 acres. 2300 sq.ft., great room with cathedral ceiling & stone fireplace, loft bedrooms, workshop, wood heat. 4-car pole barn, woods, & ravine. 30 mins. south of Indianapolis, in Morgan Co. Country living or weekend retreat. \$94,500. Dianna Grindean (317) 831-4921.

COVENTRY, RI: c. 1772 Cape, extraordinary preservation, original interior detail, 4 working fireplaces & beehive oven, original local pine floors, 3-4 bedrooms, master bedroom fireplace, formal dining, 2 full baths, lovely acre with outbuilding. Mins. from 95, 20 mins. Providence. \$72,500. R.I. Properties, Mr. Thurber (401) 351-9158, 751-1375 PM.

CAPE MAY, NJ — 1898 Victorian in perfect condition. 3 blocks from ocean. 2-storey, 4 bedrooms, bath & 1/2, modern large kitchen, basement, refinished attic with 4 rooms. Attached efficiency apartment. "English garden" backyard. Large wrap-around porch. Ideal vacation or year-round home. \$125,000. Dr. & Mrs. R. Hendricks, (609) 884-6027.

SOUTHERN OH near historic Lebanon. Country properties protected by covenants for hist. preservation. Victorian farmhouse, 1880, 10 rooms, 1 1/2 baths, w/4 acres & pond. 2 smaller restored homes. Acreage to 10 acres w/restored old barn. Good financing available. Mrs. Clayton W. Wright, 8489 Rossburg Rd., Morrow, OH 45152. (513) 877-2212.

TRENTON, SC. 100-yr-old, 2-storey home on .95 acre featuring 5 large bedrooms, sewing room, parlor, formal living & dining rooms, breakfast room, modernized kitchen, enclosed back porch, 9 fireplaces. 11 pecan trees, barn & smoke house. \$75,000. Sayle Titter, Derrick Realty, PO Box 486, Johnston, SC 29832. (803) 275-3234.

OLD GRIST MILL. Contents intact. Building poor condition. In operation about 50 yrs ago. Will send photo on request. Removal plus \$2000. Elmire L. Conklin, RD 2, Box 331, Warwick, NY 10990.

ANTEBELLUM cottage, c. 1840, lovingly restored by owner during the last 9 yrs. Over 4,500 sq.ft. on 10 acres w/2-acre pond. Also includes a restored 2-storey outbuilding. 1 hr. & 45 min. outside of Atlanta. \$160,000. For sale by owner, Dr. Michael Shinnick (205) 826-5500.

JOHNSTON, SC: Victorian 2-storey in proposed Historic District on 1.33 acres. 4 bedrooms, 1 1/2 baths, formal living & dining rooms, kitchen & butler's pantry, 6 fireplaces, piazza. Beautiful flowering shrubs & trees. 2-bedroom, 2-bath guest cottage. Owner/agent Sayle Titter, 405 Addison St., Johnston, SC 29832. (803) 275-4816.

FEDERAL Colonial — on Nat'l Register. (Inn at turn of century.) 1st floor: 5 rooms, central hall, & 3-room wing w/separate entrance. 2nd: 2 apartments. Sunny bsmt, walk-in attic, outbuildings. Ideal for craftsman, antiques, etc. 2 acres, lovely setting, faces c. 1752 stone church. Neshanic, NJ. (201) 766-0325.

20-ROOM Southern mansion with 8 fireplaces, 3-car garage, basement, 3rd floor. Spacious rooms, beautiful woodwork. Worth the trip to see it. Must sacrifice. \$120,000. Write: Box 878, Newberry, SC 29108. (803) 276-7811.

PA — near Gettysburg & Carlisle. Secluded country estate in a parklike setting with stream and small ponds. Restored stone and country frame house with shingled 1 1/2 storey expandable addition. 3 bedrooms, 2 baths, dining room, country kitchen. Small barn. Asking \$165,000. Maurice Weaver, Agent. Coldwell Banker Bigham (717) 334-7666.

DUTCH Colonial (50 mi. from Toledo). Early 1900s 3-bedroom, 1 1/2 bath home on 200 ft. x 100 ft. corner lot. Grand entry hall with original woodwork (probably cherry), leaded glass window, slate roof, large country kitchen, wrap-around porch, dormer windows, basement, attic, laundry room, wood floors, detached 2-car garage, and 2 sheds. Occupied by the same family for last 50 yrs. \$50,000. Dumbauld House: (213) 978-5081 or (419) 385-7524.

1840s GREEK REVIVAL, renovated, on 169 acres in Finger Lakes area (NY). 5 bedrooms, 2 baths. 3000 sq. ft., with plank floors, new fieldstone fireplace/chimney. Barns, separate rustic apartment. Fruit and nut trees, ponds. Wildlife abounds. Cayanne, 2531 Dana Street, Berkeley, CA 94704.

ROYALSTON, MA — All original, beautifully maintained, center entrance, 1823 Federal. Fanlight entry, 9 fireplaces (2 beehive), wainscoting throughout, 9 rooms, pantry, sunroom. Attached garage, storage, & woodsheds. 11.2 wooded & clear rolling acres, beautiful views. 800 ft. on large beaver pond, very private, all wildlife. Sugar maples, gardens. Owner (617) 249-6452.

RESTORATION SERVICES

METAL craftsman, museum experienced, repairs or reproduces metalwork in iron, copper, brass, pewter, tin. Lighting devices, hardware, fireplace accessories, even fences & gates. Parts forged, fabricated, cast or spun. Matching existing finish. Ned James, Mill River Hammerworks, 65 Canal St., Turners Falls, MA 01376. (413) 863-8388.

LEADED/stained glass, windows & lampshades. Restored, designed, manufactured to your specifications. Churches & residences. Lots of references. Museum reproductions & Victoriana are specialties. B. Arrindell, Golden Age Glassworks, RD 3, 101 Belvale Rd., Warwick, NY 10990. (914) 986-1487.

STONE RESTORATION: Stonemason specializing in traditional recarving & dutchman techniques as an alternative to patching. Custom re-creation of masonry (columns, lintels, etc.) in poured concrete. Carving and sculpting in brownstone, limestone, marble. Recent work includes Harkness Tower at Yale and Burbury Bldg., Boston. Will travel for major installations. Richard Mendel-Black, 33 Westward Dr., Woodbridge, CT 06525. (203) 389-0205.

J. DOUGHERTY & Son — Specializing in restoration of Victorian and Colonial homes. NJ registered builder no. 02464. 4 Second Ave., Pitman, NJ 08071. (609) 589-5144.

BROWNSTONE decoration: Marbleing, woodgraining, gold leaf, stencil work, Trompe l'oeil, & mural painting. Beautiful decorations to compliment or accent any interior. Raymond Guzman, 804 Washington Street, Hoboken, NJ 07030. (201) 798-0688.

SPINNING wheels meticulously repaired or restored. Experienced craftsman. Estimates & references available. John Blair Antiques, Rt 10, Surry, VA 23883. (804) 294-3468.

ADIRONDACK-rustic style restoration: Experienced in restoration & duplication of the Adirondack style architecture. Complete services: Architectural design, electrical, plumbing, masonry, carpentry, & supervision to blend rustic style with modern convenience. References & portfolios available. Marshall C. Scott, 404 Grace Ave., E. Herkimer, NY 13350. (315) 866-7518.

COMPLETE restoration service all trades, Northern Ill., Southern Wis. The House Doctor, over 20 yrs experience, bonded insured. SRV Construction, 10005 Fair Lane, Union, IL 60180.

WANTED

BOOK — "Field Genealogy" by F.C. Pierce, published 1901. P.L. Staffin, PO Box 134, Hurley, NY 12443. (914) 331-7374.

BARNDOR wheels, 8 in. or 9 in. diameter, to run on 5/8-inch floor track. John J. Braithwaite, 77 Main St., Marshfield, MA 02050.

EXHIBITORS for 3rd annual Vienna Fest. Arts, crafts, antiques, and bluegrass. Sat., Jun 25/83, 9AM to 10PM. Sponsored by Maries County Comm. of Missouri Heritage Trust, a non-profit hist. preservation organization. Send SASE to John Viessman, Vienna, MO 65582 for entry form. (314) 422-3505.

EGG & DART tile. Urgently need 10 tiles, 6 in. long, 3 in. high, 2 1/2 in. deep. White. To finish turn-of-the-century bathroom. Jim Quigg, 3 Tremain Dr., Toledo, OH 43620.

OLDER HOUSE or large apt. in Staten Island, NY. Will help with restoration work or look after the property in exchange for partial/total rent. Joni Monnich, OHJ editor, (212) 636-4514 (days) or 768-5755 (evenings).

Involving Local Business In Neighborhood Preservation

To be held at The Packer Institute, Brooklyn, N.Y.

June 10-11-12



* Hear about new ways to gain business support for local preservation.

* Get a first-hand tour of business-sponsored neighborhood rehabilitation projects.

* Tour Brooklyn's famed brownstone neighborhoods.

* Visit the Brooklyn Bridge during the 100th anniversary celebration.

* Have dinner in a renovated Brooklyn Brownstone.

Here's a neighborhood conservation conference that's different. Not only does the program focus on how to get things done in today's changed economic climate, but you'll also see first-hand some business-backed programs that are working.

With government funding for preservation being cut back everywhere, people are looking to local business to take up the slack. But every business executive will ask: "How will my company benefit?" You'll hear business people address that issue — and tell what they've gotten out of their involvement.

More behind-the-scenes: You'll have dinner Saturday night in a renovated brownstone as the guest of one of Brooklyn's brownstoners.

An extra bonus: Conference participants will see the sound and light show that's part of the 100th anniversary celebration of the Brooklyn Bridge. You can also see a special exhibit about The Great Bridge at the Brooklyn Museum.



LOW REGISTRATION FEE

The conference coordinators are practicing what they preach: With support from local businesses, the fee for this three-day conference has been held to just \$45 per person. (Without such sponsorship, the fee would have been \$175.) Fee includes Friday night reception, Saturday dinner, Sunday brunch, and some tours. There is an extra charge for some of Saturday's tours (\$10 maximum). Lodging not included.

Highlights Of The Program

Friday, June 10—"What's Ahead for Neighborhood Conservation?"—Everett Ortner, President, Back To The City; "Rejuvenating A Block in Selma, Alabama," — William F. Spann, President, Disco Aluminum Products; "The Cinderellas of Brooklyn," — Michael J. Teatum, Director of Area Development, Brooklyn Union Gas; "Preserving The Neighborhood Around Tastee Baking Co." — Denise Chapline, Exec. Director, Allegheny West Foundation, Philadelphia, Pa.; "The Bedford-Stuyvesant Story," — Frank Jones, Manager, IBM and Teddy Barnett, President, Bedford-Stuyvesant Restoration Corp.; "New Life for Old Louisville," Lois Mateus, Dir. of Public Affairs, Brown Forman Co. Cocktail reception in the restored Brooklyn Borough Hall. Brooklyn Bridge Centennial Walking Tour. Sound & Light Show at The Great Bridge.

Saturday, June 11—"Raising Funds Locally for a Non-Profit Housing Development Corp." — Barbara Cleary, The McCauley Institute, Silver Spring, Md.; "How We Organize The Nation's Most Popular Preservation Event," — Nat Hendricks, President, The Brooklyn Brownstone Conference; "How To Use Your Tax-Exempt Status for Rehabilitation Projects," — Henry McCartney, National Trust for Historic Preservation; "How To Get Maximum PR Benefit From Your Good Works," — Panel moderated by Donald Moore, Director

of The Brooklyn Botanic Garden. Lunch at Brooklyn's Landmark Church of St. Ann's and The Holy Trinity. "Corporations As Prime Movers," — Richard L. Coddington, V.P., Brooklyn Union Gas. "Great 19th Century Brooklyn — Using Architecture and History as a Neighborhood Conservation Tool," — John Muir, Director, Prospect Park Environmental Center, and Everett Ortner, President, Back To The City, Inc. Afternoon tours: (1) Brooklyn's Great Brownstone Neighborhoods; (2) Brooklyn Union's Cinderella Projects; Plus 5 other tours of neighborhoods and other urban rehabilitation sites.

Sunday, June 12—A Brooklyn Bagel Brunch at the Brooklyn Botanic Garden. "Green Spaces on City Streets," — Tom Fox, Exec. Dir., Neighborhood Open Space Coalition; "Effective Urban Greening Projects," — Cindy Olson, Community Special Projects, Brooklyn Botanic Garden, and Jamie Gibbs, Exec. Dir., Bronx Frontier Development Corp. Afternoon tours: (1) Con Edison's Renaissance Projects; (2) Clinton Hill House Tour; Plus 3 other optional tours.

Some of the Conference Co-Sponsors: Consolidated Edison, Brooklyn Union Gas, Brooklyn Botanic Garden, N.Y. Telephone, Chemical Bank, Urban Ventures, Inc., and The Old-House Journal.

Mail to: Nat Hendricks, Brooklyn Brownstone Conference, 325 State Street, Brooklyn, NY 11217. (212) 858-7760. Registration fee: \$45.

I'm enclosing \$_____ for _____ registrations. (Make checks payable to The Brooklyn Brownstone Conference.) I understand you'll also send complete information on tours available, and about hotel and bed & breakfast accommodations in Brooklyn. *Deadline: May 31.*

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Organization _____

Address _____

City _____ State _____ Zip _____

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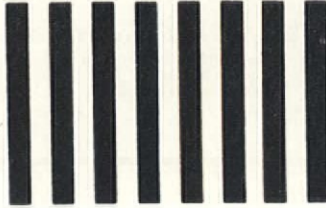
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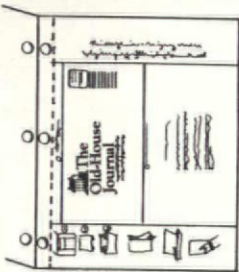
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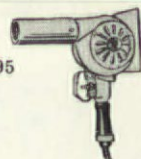
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The Old-House Bookshop



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- Edward Stanek has had a long career appraising, dealing, & restoring antiques, and he has poured all that experience into this book. In it, he devotes some space to the more common problems of furniture repair. But his main focus is on the toughest challenges facing any do-it-yourself restorationist. With this book, you'll learn how to repair ceramics, mirrors, and glass; how to rescue old books, photos, oil paintings, and marble statuary; how to revive an old clock or reed organ; & much more!
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- CUMMINGS & MILLER — Two architectural pattern books from 1865 & 1873 show house plans & ornamental details in Italianate, Mansard, & Bracketed styles. Over 2000 designs & illustrations. 248 pages. Jumbo 10 x 13 size. Softbound. \$15.95.

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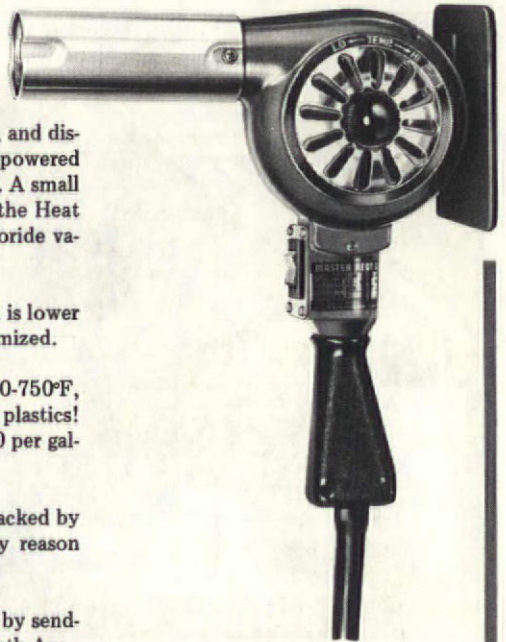
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FOR INTERIOR STRIPPING

And Small Exterior Jobs



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

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

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

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

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

The Two Best Heat Tools For Stripping Paint

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

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

Gripping the Heat Plate by its cool plastic handle, you hold it close to the paint surface and soften the paint. Then you move

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

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

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FOR EXTERIOR STRIPPING

And Any Large Flat Surface

opinion...
Remuddling of the month



THIS MONTH'S Remuddling is a lesson in the uses--and mis-uses--of an unusual, regional American building material. William Martin, of St. Simons Island, Georgia, submitted the photos and wrote a fascinating account of tabby:

"TRUE TABBY is a type of concrete prepared by mixing lime, water, sand, and shells in equal proportions. This building material is found only along the Atlantic coast of southern South Carolina, Georgia, and northern Florida, and along the Gulf coast of central

Florida. Tabby's popularity declined after the War Between The States, with the discovery of portland cement.

"BECAUSE it is indigenous to coastal Georgia, tabby has had a recent upsurge in popularity. However, the use of modern tabby is not historically accurate. Today's tabby, or 'tabby veneer' as I call it, consists of spreading concrete on a wall and throwing broken shells against the surface.

"THERE ARE several twin houses in the Old Town section of

Brunswick, Georgia. These two were identical until the porch on the right was enclosed. The building material is modern tabby."

THE REMUDDLED HOUSE appears uncared-for and poor; it's unlikely that the addition was made with any sense of aesthetic awareness. What we find somewhat ironic is that this local building tradition (or rather, a characterless imitation of it) had a part in this example, which we'll file under Regional Remuddling.

--Cole Gagne



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