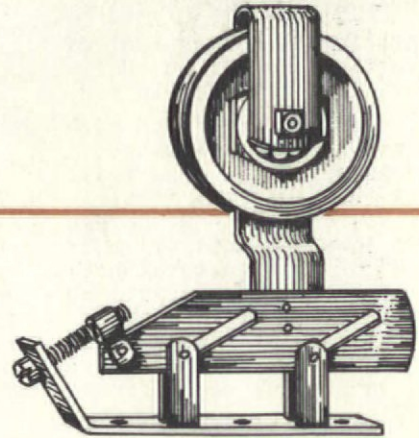


The Old-House Journal

Repairing ^{Top} Hung Pocket Doors

by Patricia Poore
Illustrations by Jonathan Poore



SLIDING DOORS. In a new house, they're the cheap closet doors that are always off the track. But in an old house, they're an irreplaceable treasure. Pocket doors close off a chilly room in winter, or turn a parlor into a private guest room. They are an ingenious feature ... except, of course, that they get balky when they get old.

WITH MORE PATIENCE than skill and hardly any expense, you can make them work smoothly again. It's nearly impossible to find somebody else to fix your pocket doors. Not that it's hard; it'll require simple carpentry, and perhaps some plaster patching. But a contractor is reluctant to do it (for a reasonable fee) because such trial-and-error jobs take an unpredictable amount of time. So in this second article, we'll concentrate on do-it-yourself repairs for different kinds of top-hung sliding doors. (In May, we described doors that roll on bottom tracks.)

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In the next issue...
UNDERSTANDING OLD PLUMBING

Rent A Mongoose ?

We get loads of reader mail at OHJ. Assistant editor Cole Gagne has shouldered more of it than anyone in recent months . . . is it possible that coping with the volume has tempted him to put tongue in cheek when he answers some of the stranger ones? For instance, what do you tell a subscriber with rattlesnakes in her garage?

Dear Mrs. Athey,

Your problem is not typical of the questions we get at OHJ! However, I'll try to help you.

First, contact the office of your State Parks Department. They monitor things like this. It's unusual that the rattlesnakes would be in your garage; perhaps something has driven them out of their natural habitat. If so, neighbors will be experiencing the same problem -- the Parks Dept. would know. They'll also give constructive advice on getting rid of snakes. Another source of advice is the Extension Service of your state university.

To my mind, the best thing you could do is buy a mongoose and let the little whipper massacre the snakes. I know it sounds wacky, but I'm sure it would

work, and I've heard that they make very nice pets. (Ask Rudyard Kipling.) Good luck!

-- Cole Gagne

And the unexpected answer two years later!

Dear Cole,

I took your advice...advertised for someone's pet mongoose and got it. The little rascal rid me of my rattlesnake problem and the neighbors' on each side and behind me. And the gophers are gone too.

-- Bonnie D. Athey
Tulsa, Oklahoma

I must confess, the more we thought about it, the more we wondered if she was pulling our leg. So we contacted Mrs. Athey, who assured us she was serious. The mongoose's name was George; she rented him for \$15 per month for a summer. His owner walked him around the perimeter of her yard and told him that was his territory. He never tried to escape from the yard. The owner also told the mongoose not to bother the dog or the cat. He didn't. (The dog and cat kept their distance, too.) George got rid of all the rattlesnakes and a few of the largest king snakes, but never bothered with the small grass snakes. He didn't kill the gophers, though. It seems that when word got out via the gopher grapevine, they packed their bags and left. --ed.

Porcelain Refinishing — Does It Work ?

DESPITE the number of questions we get about porcelain refinishing, we're reluctant to write a feature article about it. "Does it work?" The unsatisfying answer is, "It depends."

The process itself is neither a paint job nor a refiring of the porcelain glaze. Rather, it's the application of a high-tech coating over a surface that has been carefully cleaned and etched with hydrofluoric acid to provide the right porosity for a good bond. Timing and good surface preparation make the difference between a job that might last 10 or 15 years, and a botched job that won't last a year.

Applicators need intelligence, patience, skill, and time. It seems there are a lot of fly-by-nights out there who are ignorant of the process they're trying to use. Also, there is absolutely no regulation of the industry, no standards. So if you're going to have the work done, hire somebody who has been

in business a while and who'll give you references.

By the way, don't waste your time with a do-it-yourself kit. They simply don't work.

With so many handsome reproduction tubs and sinks now available, cost is the primary reason to save an old fixture. If it would cost a lot more to buy a similar fixture and have it installed, then it makes sense to rescue the old one. The work can be done in your house, so tile doesn't have to be reset or plumbing disturbed.

Our products editor, Joni Monnich, has been collecting case histories from readers. She'd like to hear from you if you had a fixture refinished more than two years ago. Please tell us: (1) What process was used? (2) When was it done? (3) What do you use to clean the tub or sink? (4) Does the fixture get light, medium, or heavy use? (5) How is it holding up? --ed.

OHJ's next issue will be the August/September double issue. Look for it early in September.



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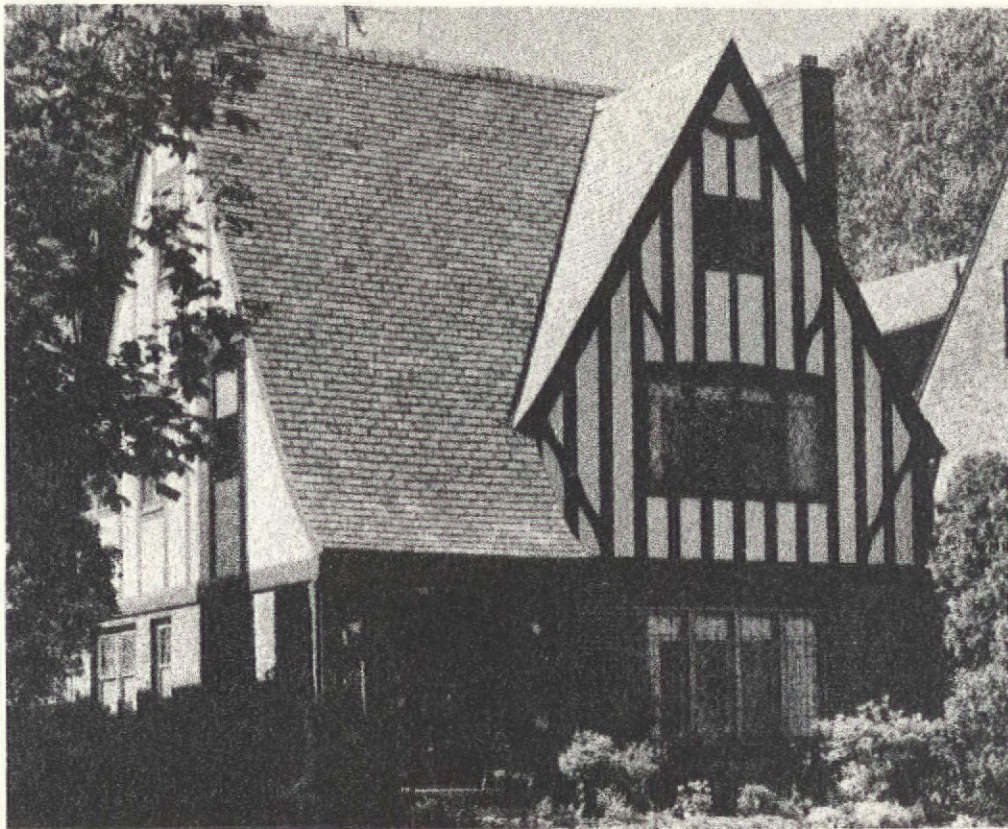
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Post-Victorian Domestic Architecture

The Popular English Revival Style

By Bruce Lynch

THE ENGLISH REVIVAL peaked in America between 1910 and 1930, leaving a legacy of handsome, tasteful homes. The basis of the style was the English Arts and Crafts movement, a reaction to excesses in Victorian taste. Ironically, the English Revival revels in Romantic sensibility to a degree that even the Victorians themselves might have thought excessive.

OVERALL MASS of the English Revival house is defined by steep gabled roofs that sweep almost to the ground. Facades are enlivened by bays, oriels, and leaded-glass casement windows grouped in pairs. Chimneys are massive and executed with uncommon sculptural effects. Each flue was often expressed by intricate brickwork and capped with fanciful terra-cotta chimney pots.

THE REVIVAL looked back to house styles that had developed in England throughout the Medieval period and reached their height during the reigns of Queen Elizabeth I (1558-1603) and King James VI (1603-1625). The post-Victorian blend of Elizabethan and Jacobean architecture produced three sub-categories of house styles: Suburban Tudor Manor, Cotswold (or English) Cottage, and Country Estate. These houses were designed by architects who sought not to slavishly imitate the past but to recover a vocabulary of forms and materials suitable for achieving "domestic character." They represented modern architecture, addressing the need for new kinds of housing.



Ernest Mayo's design for this 1894 Evanston residence includes Arts and Crafts detail on an essentially vertical American Queen Anne. The half-timbering, two-storey window bays, and porch with Tudor archways are preludes to the full-blown English Revival. Note touches that suggest "craftsmanship": the curvilinear bracing in the gable and trefoil panels below in the attic windows.

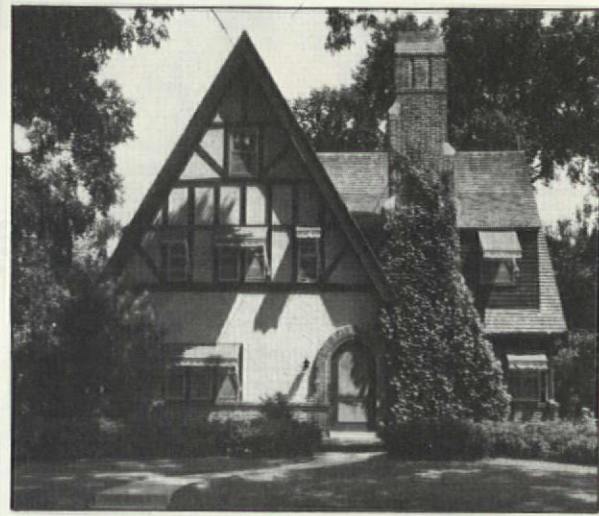
THESE HOUSES were usually constructed with the finest materials; those of local origin were especially prized. Roofing was occasionally rustic red tiles but more often slate graduated in size to accentuate the steeply pitched roofs. Walls were stone, stucco, or brick, with mixed colors and materials. Unusually skilled craftsmen were required to set such varied materials with pleasing results.

STONE WAS TOOLED for parapets and battlements, and terra cotta fired for gargoyles, finials, and crockets. Zinc, copper, and lead were fashioned into gutters, leaderheads, and downspouts, often with beguiling results. Iron was cast or



Left: SUBURBAN TUDOR MANOR — This picturesque model house was designed in 1922 for Shaker Heights. In fact, a sketch of this house was featured on the cover of the advertising brochure for Peaceful Shaker Village in 1927.

Below: COTSWOLD COTTAGE — The slate roof and stucco walls blend harmoniously with the natural environment and weather gracefully to give the house the romantic patina of age.



Left: COUNTRY ESTATE — These large, complex structures (this one complete with battlements) were usually built with at least 5 acres and carefully sited in the landscape at strategic locations.

wrought into gates, fences, and hardware. Strapwork for hinging mighty oaken doors and securing downspouts was hammered with distinctive floral or fleur-de-lis patterns.

THE ENGLISH COTTAGE STYLE relied on simpler forms and materials, whereas the Tudor Manor and Country Estate were often ambitiously enframed with beamwork or "Tudor half-timbering." Although non-functional, these beams gave English Revival houses the illusion of massive timbering.

SMALLER HOUSES were limited by the confines of their lot, but Country Estates enjoyed a wonderful relationship with meadows, hillsides,

ponds, and streams. Interior spaces were open even in Cottages, which focused on the hearth and inglenook. Floor plans of larger Country Estates pivoted on several baronial fireplaces. Flowing interior spaces such as the entry hall, living room, and dining room were embellished with plaster friezes and handsome panelling. Wood-trimmed windows gazed out on attractive vistas. These houses were long and narrow--sometimes one room deep--and extended into the garden with walls, terraces, pergolas, and sometimes a sun porch. Intimate cobblestone courtyards or enclosed gardens were often formed by the side wing of the Country Estate or adjacent garages and stables in matching picturesque styles.



The house at the bottom of page 117 illustrated architect Ernest Mayo's transition from Victoriana to the English Revival. These two photos demonstrate how far Mayo progressed. The house at left was built in 1909, after Mayo had experimented with various Tudor house designs, and is an elegant fusion of Elizabethan and Jacobean styles. The Elizabethan elements are the half-timbered central hall and dor-



mers, and the varied bays and oriels. From the Jacobean era come the overall symmetrical organization of the house and its massive brick gable ends with decorative stone parapets and ball finials. The house at right is a Cotswold Cottage designed by Mayo in 1919. Its plain stucco walls, shed roofs, rounded eaves, and hooded dormer suggest that Maid Marion might beckon Robin Hood from the porch.

DEVELOPMENT OF THE COUNTRY ESTATE and its Tudoresque trappings was made possible by prominent financial, political, and social leaders. Imbued with romantic nostalgia from a sojourn in their humble European origins, they returned to America and promptly erected sumptuous and serene estates complete with gardens, stables, gatehouses, servant cottages, garages, and of course manor houses.

IN DEARBORN, MICHIGAN, Henry Ford reconstructed a Cotswold Cottage stone by stone from his ancestral Scottish village. In 1915, Ford built an informal Country Estate complete with sun porches and pergolas. Called Fair Lane, it was a heavy-handed interpretation of a baronial hall. Naturally, lesser capitalists embarked on comparable flights of fantasy, constructing cottages or building facsimiles

in the new Tudor Revival style--hence the derogatory label "Stockholder Tudor."

IN ENGLAND, Ebenezer Howard's book *To-morrow* (1898) inspired the progressive Garden City movement, which advanced the acceptance of more modest stucco houses in the Cotswold Cottage style. Letchworth, Bournville, and Hampstead were new English towns by Planner-Architect Parker & Unwin, based on Howard's ideas. America's idealistic architects, developers, and industrialists toured these English prototypes and subsequently adapted the rustic, cottage-like houses to American suburbs such as Shaker Heights, Oh., Forest Hills, N.Y., and Kohler, Wisc.

The English Revival Style was sometimes successfully adapted to various building types by clever designers. Pictured at left is a commercial corner block with flats above in Shaker Heights. Coyly articulated with stone, stucco, brick, and slate, the buildings come to resemble an English village street scene. The house in the picture below was originally a gas station, one designed to blend with the English style homes and suburban neighborhoods of Chicago's North Shore.




THE BASIC IDEA behind these American suburbs was that the health, morals, and future prospects of the lower classes could be vastly improved in a new community away from the crowding, filth, and exploitation of the city. The little English-style house with its sunny garden suggested the appropriate "Home Spirit" necessary to foster social improvement--while turning a modest profit.

AFTER WORLD WAR ONE, the English Revival achieved outright popularity. The style took on political significance, becoming an affirmation of victorious English-speaking nations. A physical expression of a common English heritage, the Tudor style became the symbol of world peace and prosperity. Advertisements of the period used a backdrop of multi-gabled houses as they hawked automobiles and household goods provided by a democratic society based on English common law and free mercantilism.

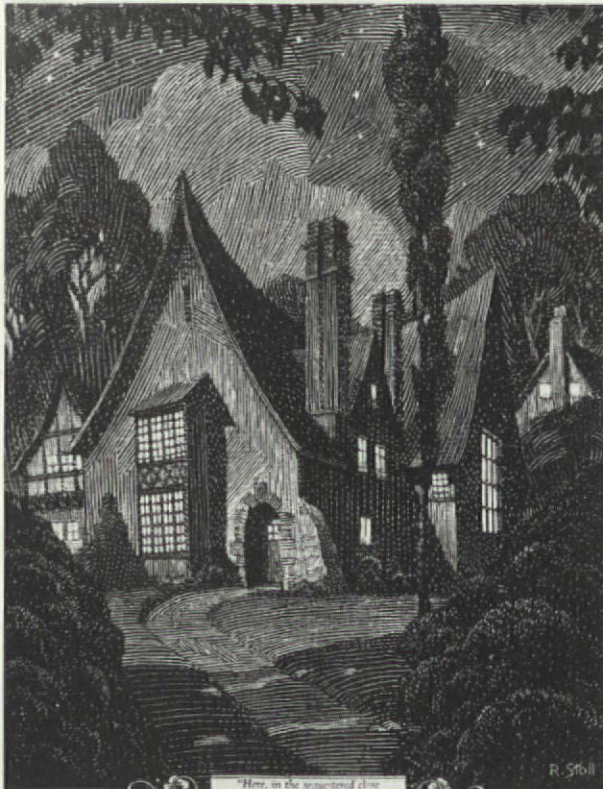
WITH ALL THESE cumulative associations, the English Revival enjoyed immense success. Design of the small house became the international architectural preoccupation of the day. European and American architectural journals

highlighted the work of English architects M.H. Baillie Scott and C.F.A. Voysey for their smaller artistic houses, addressing the complex issues of suburban housing. American architects such as Philip Small, Ernest Mayo, and Charles Schneider were often of British ancestry or education. Their work expressed their own professional bias as well as the consensus of clients possessed by Anglomania.

IT SEEMED ALMOST PRE-DESTINED that English Revival houses should appear in villages near America's five great cities of the 1920s--New York, Chicago, Philadelphia, Detroit, and Cleveland. After all, what greater dream could these eclectic architects envision than a city of gleaming towers surrounded by sylvan English-style suburbs? 

BRUCE E. LYNCH, an architect and architectural historian by training, recently became Executive Director of Wisconsin Heritages, Inc., a state-wide preservation group that operates the Pabst Mansion in Milwaukee. Formerly with Historic Landmarks of Indiana, and most recently with Building Conservation, he has an intense interest in early 20th-century suburbs and their architecture.

All photographs by Bruce Lynch.



"Here, in the sequestered close / Bloom the hyacinth and rose; / Here beside the modest stock / Flaunts the flaring hollyhock."

Advertisements for English Revival homes in Shaker Heights featured woodcuts that displayed the romantic character of the style and the "fairy tale" charms of the houses. The one at right illustrates a lofty vision of the Van Sweringen brothers, the developers of Shaker Heights: a modern metropolis where rapid transit lines emanate from the city center to outlying suburbs graced with



"Sorely throb my feet, a-stramping / city pavements (Ah, the springy / sod upon an upland moor!)"

wonderful houses in the Norman, Colonial, and English Revival styles. The captions for these 1927 illustrations are as romantic as the woodcuts. Left: "Here, in the sequestered close / Bloom the hyacinth and rose; / Here beside the modest stock / Flaunts the flaring hollyhock." Right: "Sorely throb my feet, a-stramping city pavements (Ah, the springy sod upon an upland moor!)."

by Clint Miller

Illustrations by Larry Jones



Last month, the basics of good fence construction were laid out in the Design File on pages 101-103. In this case history, a reader describes how he researched and built a high-style wood fence . . . and even tells what he'd do differently next time.

REVIVING A FENCE TRADITION

An OHJ Reader Builds An Extraordinary Picket Fence

MY HOUSE SITS on a small city lot in Seattle. But it was built with neo-Georgian details, and is reminiscent of late 18th-century New England. A photograph of it in a 1915 issue of *Architectural Record* shows that it never had a fence -- just the rocky landscape which still exists.

BUT MY WIFE AND I wanted a fence to enclose the front garden (which is actually on the gambrel side) -- a fence that would complement the architecture of the house. So I spent several months pleasantly engaged in research, which led me first to catalogs of the 1920s. I found that revival fences were quite popular early in this century (my house was built in 1914).

NEXT I RESEARCHED the real thing: New England fences of the Georgian and early Federal periods. Most especially, I became fond of Samuel McIntire, a celebrated Salem (Mass.) carver and designer. I discovered that some of his rather imposing Adamesque fences were added circa 1800 to the properties of earlier, simpler buildings. My new-found enthusiasm for paling (picket) fences raised my level of taste, affecting what I thought should pass for good fence design. Nonetheless, my wife and I finally agreed on a traditional wood fence of our own unique design, influenced by McIntire.

BUILDING THE FENCE was a family project; we enjoyed talking to passersby who stopped to admire it. I discovered, however, why few such fences are built today: The project was planned as a three-week job, but it actually took us nearly three months!

OUR FIRST CHALLENGE was to determine the best height for the fence. I stretched a string, representing the tops of pales (or pickets), between tall stakes driven into the ground, then viewed the potential heights from across the street to see whether the fence would block or complement the house.

FIR IS THE predominant wood in our fence. Inexpensive and readily available in the Northwest, it will stand up even in our wet climate IF it's treated with wood preservative, preferably by dipping, especially at joints and all exposed end grain. Most critically of all, a good coat of paint must be maintained.

Setting The Posts

THOUGH SETTING the posts directly into concrete was common, we decided to try a more rotproof procedure we'd seen used in Seattle. The center core of each post was pre-drilled 12 inches deep to slip over a 2-3/8 in. galvanized pipe set into the concrete; this left the post clear of the ground by about 3 inches. The trouble was, boring out the 6x6 post cores perfectly true proved to be a job only a machine shop could do. We found a cooperative machinist, so the cost wasn't exorbitant.

[Galvanized or painted steel fence-post anchors, available at large lumberyards, are an alternative to the fussy pipe method. See drawings and description in June 1983, p. 101. --Ed.]

A SIMPLE post-hole digger sufficed to dig the holes. (These can be rented.) Pre-mixed fence-post concrete mix sets up in less than 30 minutes. At ground level, I finished the concrete into neat squares while the mix was still wet. It was imperative that all pipes extend the same distance above the base line of the fence, which I'd marked out earlier with strings tied to stakes at all four corners. The line on the front or street side was perfectly level, while the two side base lines sloped upward to the house, following the contour of the ground. These string lines were tautly in place during the setting of the pipes, which had been marked with a felt pen 12 inches down from their tops: The mark was then lined up exactly with the base string.



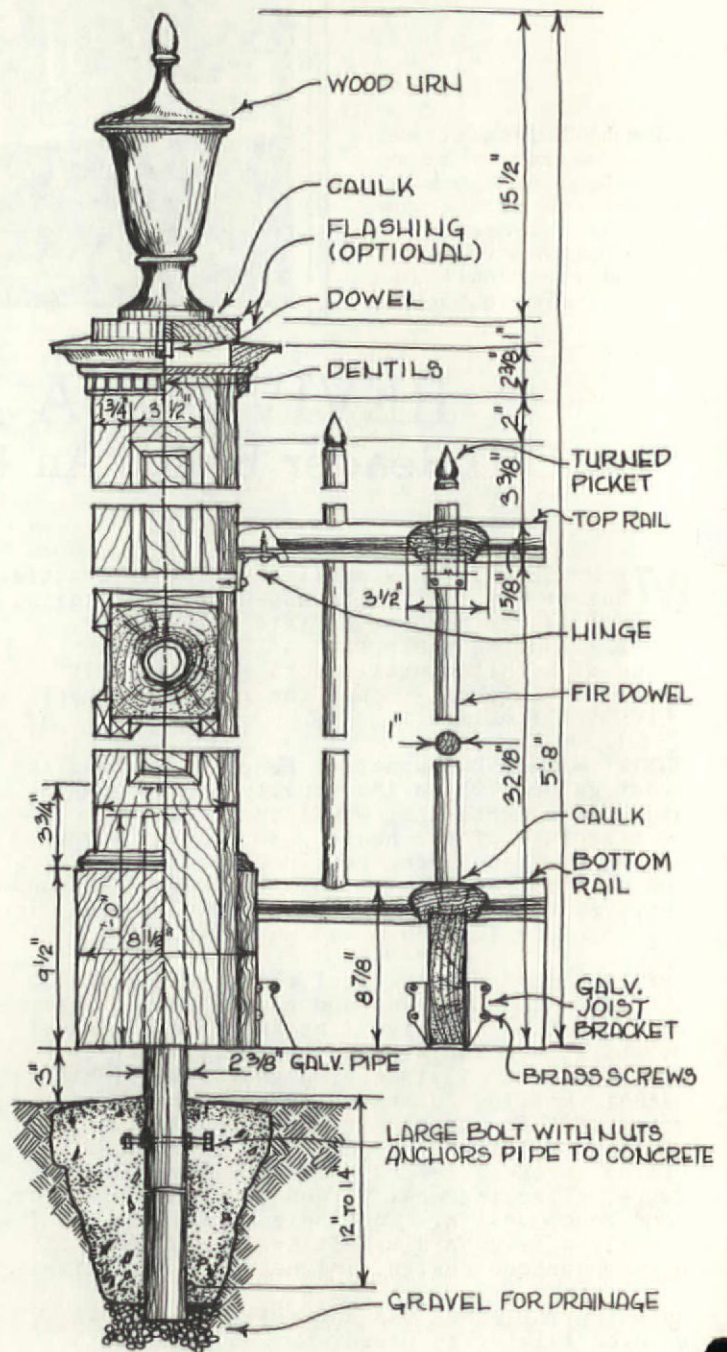
The author and daughter Wendy are shown attaching the base trim to a built-up post column using butt joints.

Built-Up-Posts

POSTS WERE CONSTRUCTED out of pressure-treated 6x6s (actual size 5½ in. square) which were then sheathed with 1-inch (actually ¾-in.) fir boards, giving an overall actual finished dimension of 7x7 inches. To create inset panels in the sides of posts, I simply cut a square hole in the sheathing board the size of the panel. As this left the cut-out panel too deep, I filled each one with a 3/8-inch-thick board and then finished the inside edges with a standard mitred moulding. The broader base of the post is simply a second layer of 1-inch fir, capped with a standard moulding.

EACH CORNICE consists of standard fir cap moulding that surmounts a bed moulding with pre-cut dentils. I purchased this denticulated stock at a paint store; their decorative mouldings, made in Italy, are of unidentified wood and, I'm afraid, the stock has shrunk and checked. I'll probably replace it with the identical pattern in fir. (Specialty mouldings are available from some millworks, if you're willing to buy by mail. See the OHJ Catalog.) I cut a bevelled slope on the cap moulding to aid water runoff.

THE TOP VASES or urns are "after the manner" of Samuel McIntire. I arrived at the final design and size after holding countless paper mock-ups in place. I had a local custom millwork shop turn them out of Alaskan yellow cedar, a close-grained, weather-resistant wood known to boat builders. A short wooden shaft was left on the bottom of each urn to be anchored down inside the post. A long brass wood screw brought in from the side secures the shaft and stabilizes the urn.

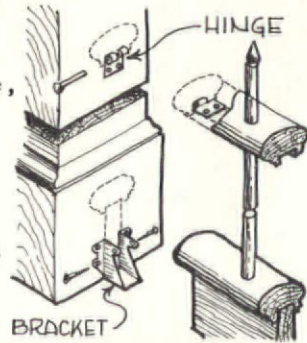


WOODEN PICKET FENCE DETAILS

Rails

FOR THE HORIZONTAL RAILS, I couldn't find appropriate exterior stock locally. Traditional rail design calls for a curved top for water runoff, and moulded sides to lighten the effect. Stairway handrail is really exactly what is needed, so we had some specially run, wider than average (3 inches), and with a routed-out groove in the bottom. On the lower rail, this groove accommodates a 2X8 plank that serves as the fence base.

SIMPLE construction details where rails meet posts allow for easy disassembly of the fence, whether for maintenance or to transport large objects into the yard. I used galvanized joist hangers on the bottom to support the 2x8 base, and simple square hinges with removable pins under the top rail to secure it to the post.



[Notes on post and rail stock: In many regions, rough cedar fence posts (used by farmers and ranchers for stringing barbed wire) are readily available. You'll be sheathing them anyway, and they're naturally rot resistant. Rails and other moulded stock may be cheaper ready-made than custom milled, even if you have to pay for shipping. Always compare. --Ed.]

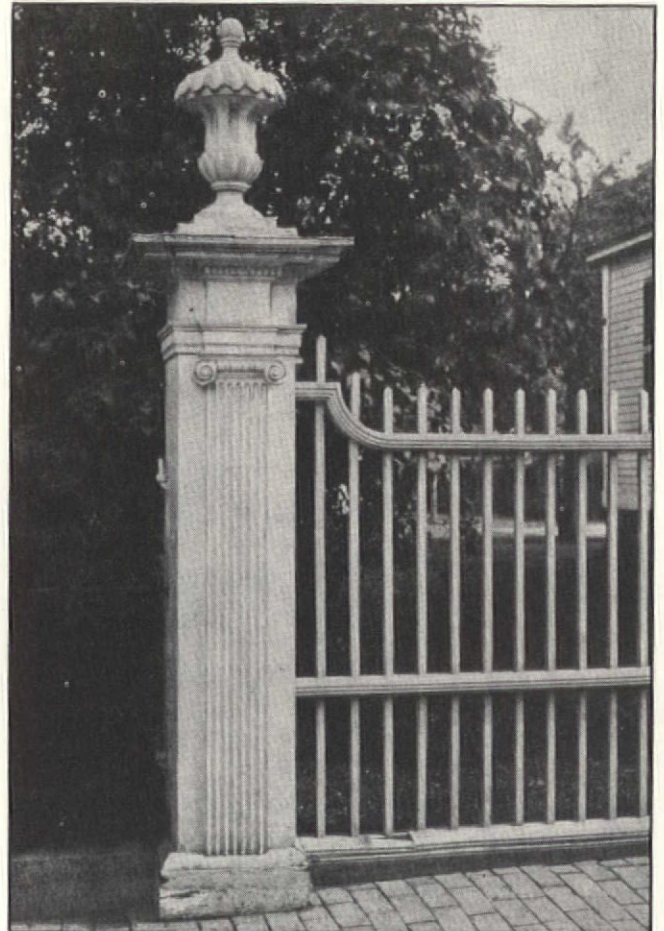
Pickets

DOWELS in the diameter we needed were available only in hemlock, which weathers poorly. Consequently, we got a local hardwood dealer to make a special run of 1-1/16-inch fir dowels. The spear point and ring top on the pickets were turned by a machine shop on a metal lathe. This technique, we found, was much faster than trying to center and turn each dowel on a wood lathe. A single metal blade ground by a machinist allowed each dowel point to be turned in just seconds.

WHEN DRILLING the rails to accept the dowel pickets, a drill press will keep the pickets truly plumb. The pickets were toe-nailed into the bottom rail with brass boat-builder's brads. A high-quality, exterior, paintable caulk seals up joints from the weather.



A gentle, dipping, curved effect is created by varying the picket lengths, similar to the more complicated ramped top rails seen on some early fences.



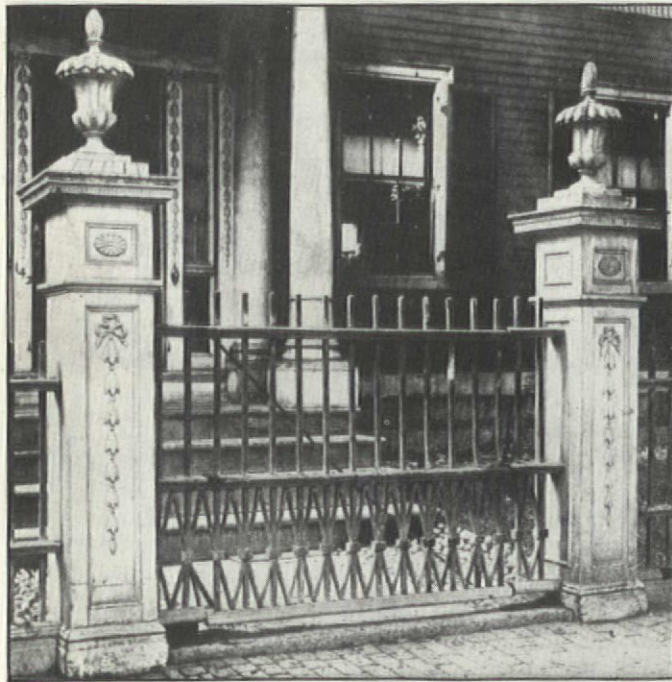
An early wooden fence in the McIntire tradition, showing a highly ornate, built-up post, square pickets, and a ramped top rail. Located in Salem, Mass.



The new fence echoes the architectural detailing of the house. Notice the similarity of the pilasters and fence posts, the sweep of the pickets and curve of the roof. Stair stepping of the fence and good ground clearance are all construction details worth noting.

Gates

THE GATES are really just hinged sections of the fence, without the 2x8 base, opening inward only. Oblique cuts in the rails formed the gate stops; however, swelling of the wood in damp weather has caused some sticking problems.

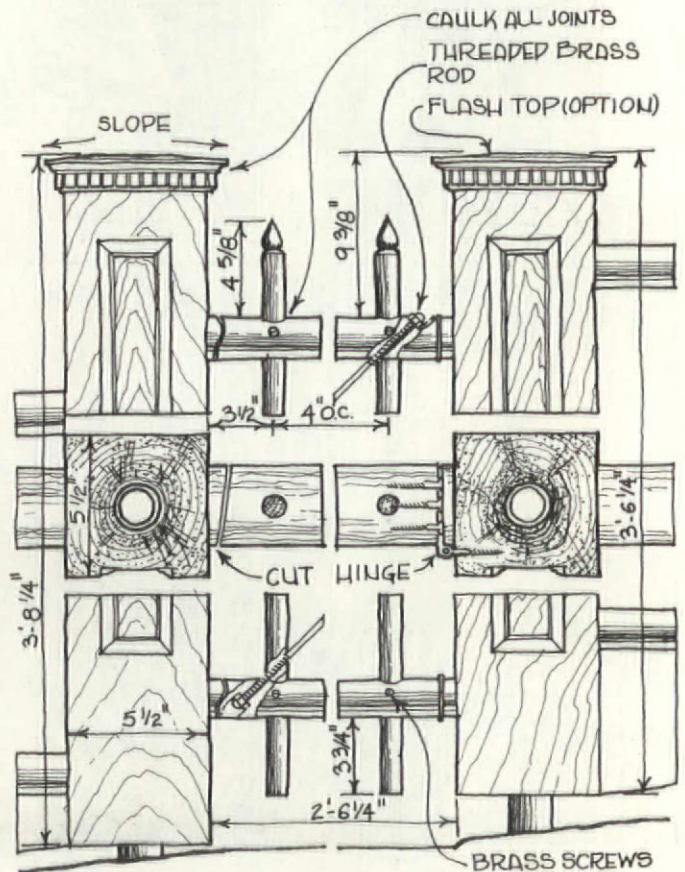


Early gate posts and gate in Salem, Mass. The floral detailing on the gate posts was designed to match that found on the house. Notice the light-weight gate with tension rod, similar to author's gates. Also note the points of most severe weathering, on the post cap and base.

To cure this I will need to alter the gates slightly to use metal gate latches. The gate hinges are modified strap-pin shutter hinges with 3-inch brass screws. Brass hinges (available at marine suppliers) would perhaps have been a good investment, as they last a long time and don't rust. (Rust stains paint.) A threaded brass rod, run diagonally through the gate, effectively helps prevent sagging (see below).

AGAIN, the more preservative the better, particularly on end cuts of the grain. Be certain the preservative can be painted over, first with a high quality primer, and then with a satin-gloss finish coat or two. With good construction details and regular maintenance, exterior wood will last a long time. Some portions of the New England front fences have weathered 175 years.

OUR PROJECT has made us very fence-conscious. The right fence amplifies and defines the architecture of a house. Besides enclosing our garden, the fence has enhanced the image of our house from the street: The rather plain gambrel end of our home is now one of the house's more attractive perspectives.

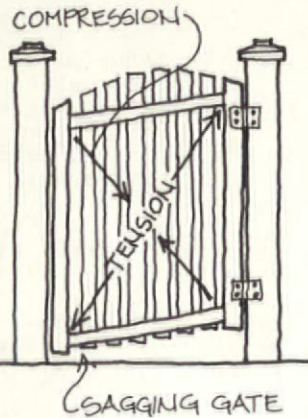


WOODEN GATE DETAILS

No-Sag Garden Gates

Illustrations by Jonathan Poore

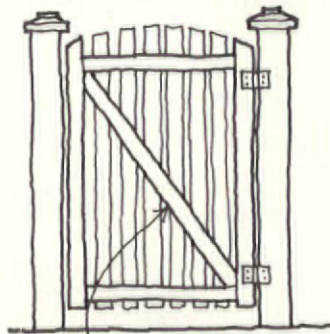
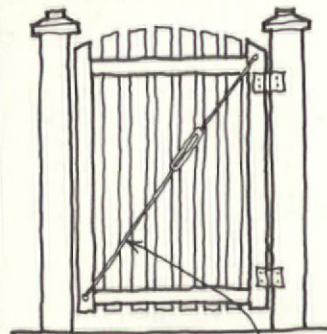
GATES SAG BECAUSE a square (or rectangular) frame is essentially unstable. Unless it is braced or pulled into tension, it can too easily twist. The tendency toward twisting is exaggerated by the fact that a gate is held along only one side. The free side sags from its own weight and from the trauma of being slammed. (And do you remember swinging on the backyard gate as a kid?)



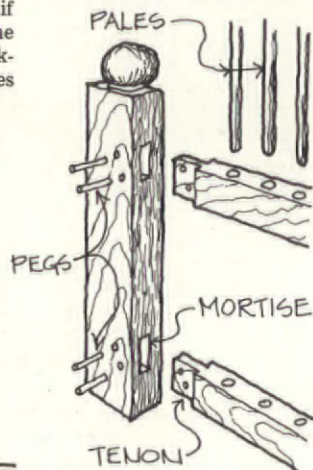
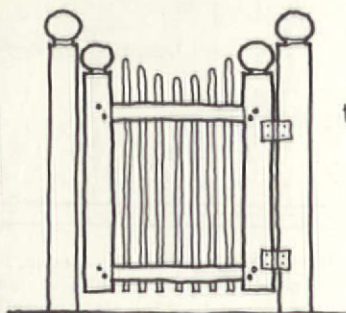
Basic construction for a gate follows the same principles as the rest of the fence. (See *O&H* June, 1983, pp. 101-103.) Strength is more important here because a gate moves — and slams. Sink posts into concrete; use heavy-duty fasteners; make good strong joints. Screws work better than nails.

Three basic ways to build a gate that doesn't sag are illustrated in this Design File. The first two involve the principle of triangulation — introducing a diagonal to stabilize the square frame.

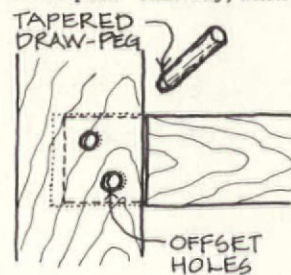
(1) The tension solution uses a rod or cable and a turnbuckle, as shown, to keep the frame from twisting out of square. (2) The compression solution makes use of a solid brace along the opposite diagonal.



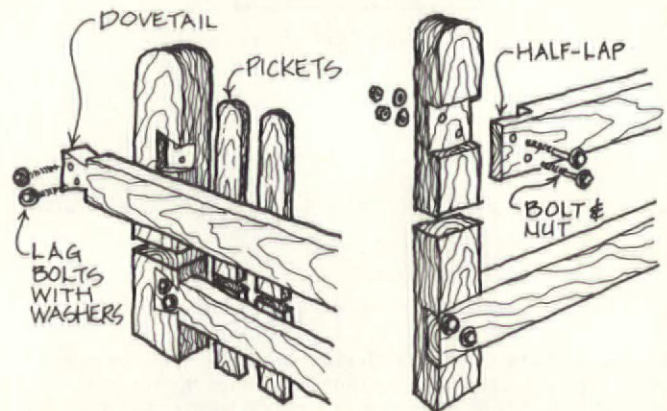
(3) Rigid woodworking joints will also keep a gate from sagging. Rigidity will keep the gate frame from twisting. A pegged mortise-and-tenon joint is the strongest. You should try to cut the mortise accurately for a tight fit, but if there's any play, shim around the tenon. Note that the pales (pickets) are inserted through holes drilled into the rails.



To ensure a really tight mortise-and-tenon joint, drill the holes in the tenon just a bit off center from the holes you drill in the side of the post. That way, when you drive the pegs, they will act as a wedge, tightening the joint. This is called a draw-peg joint. (Taper the ends of the pegs to help them go in easier. Cut the mortise a bit deep to allow for draw.)

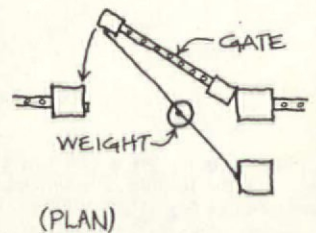
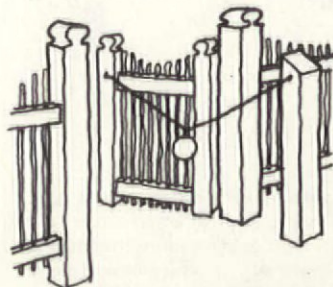


A dovetail joint is a second alternative. And easiest to cut, but not as strong as the others, is the half-lap. Use a large, flat washer with the nut and bolt against crushable wood such as redwood.



CLOSING THE GATE: Rule No. 1 is, "Don't use a screen-door spring closer." There's just too much tension on one of these; such violent slamming will cause the gate to wrack and vibrate apart in no time.

The easiest solution is to forego automatic gate closers entirely — simply close the gate manually behind you. Or you can put the hinged gate post slightly out of plumb to encourage the gate to close itself . . . much as you set a refrigerator slightly out of plumb to make the door self-closing.



An early solution (still used most picturesquely at Colonial Williamsburg) is a weight on a chain, shown above.

No matter what the closing mechanism or the type of latch used, a stop piece the full height of the gate is very important. If the swinging gate is stopped against the post only at the latch point, it will wrack every time it closes.

HARDWARE SELECTION has only a few rules, at least from the practical standpoint. Use latches and hinges meant for exterior use, and that have unfussy mechanisms. Buy simple, heavy-duty hardware that will tolerate misalignment. Iron is the traditional metal, but it stains when it rusts. Brass hardware (you can buy it at marine supply stores) won't rust; you can camouflage it by painting it.

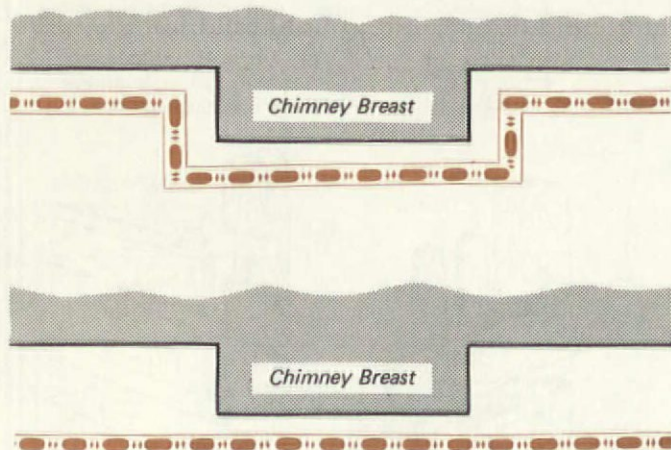
Restoration Design File #16

Stencilling Secrets

Techniques For Laying Out Border Patterns

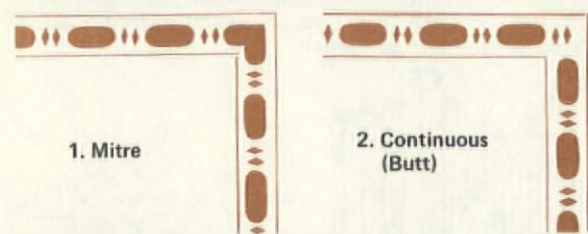
by Clem Labine

Accent Or Downplay Features — Fig. 1

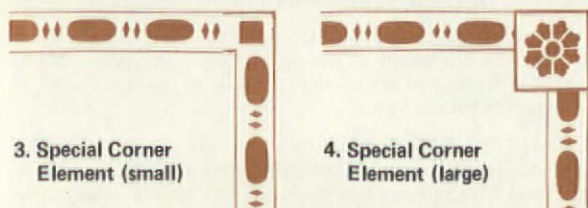


TOP: An architectural feature such as a chimney breast can be accentuated by a stencilled border on the ceiling that follows the outline of the projection. BOTTOM: By running a ceiling border right past the chimney breast, the visual impact of the projection is neutralized.

Ways To Handle Flat Corners — Fig. 2



1. Mitreing (joining the two legs at a 45° angle) makes a neat corner. But the technique is time-consuming, and isn't often used on large jobs (see Fig. 4). 2. With a continuous, or butt, joint, the pattern on one leg picks up where the other leaves off. This is fast and easy, but with some patterns you'll get awkward relationships at the corners.



3. Inserting a small corner element gives the corner a more finished look. The corner element can be one part of the pattern that you cut out and use as separate corner stencil. 4. Introducing a dramatic element can make an emphatic statement at each corner. If the corner element has its own edges, you can butt the border pattern to it.

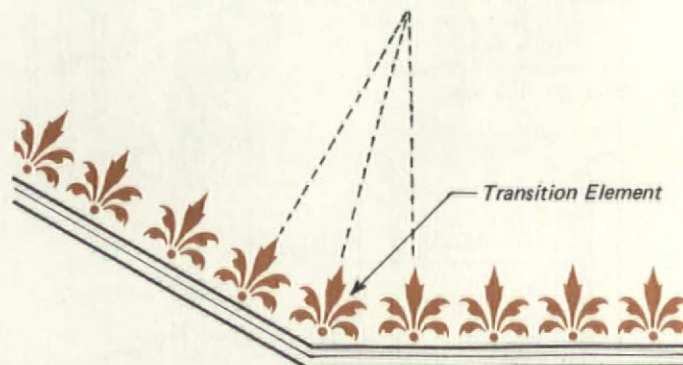
LAST MONTH's stencilling workshop presented ideas on selecting patterns, making stencils, and applying the paint. This month, we'll look at the part of stencilling that's hardest for the beginner: laying out the patterns and handling awkward spaces like corners.

ON REALLY SOPHISTICATED JOBS, the stencils will be scaled so they fit a space (such as a wall) exactly, with no odd fractions of a repeat left over. Most of us don't work with that precision, however. Usually, we'll create the stencil pattern, then figure out how to fit it to the space available.

IN THESE TWO PAGES, we'll look at the most common problem: the fitting of border patterns. These are the dilemmas you'll face when making stencils for chair rails, friezes, coves, ceilings, and around doors and windows.

MAKING A 90° turn on a flat surface, such as around the top of a door, can be handled in several ways, as shown in Fig. 2. More difficult are inside corners, such as where two walls join. Inside corners are discussed below, in the section on friezes. Most difficult of all is the corner in a ceiling cove; there you're dealing with two joining curves. It's almost impossible to bend the stencil into a cove corner so that you can apply paint without dripping.

Handling Changes Of Direction — Fig. 3




When a border pattern has to turn to follow a ceiling moulding or stair rail, a single element from the pattern can be cut out and stencilled at a transition angle. To work it out so a full element lands precisely at the turn, you may have to "cheat" the space a bit as shown in Fig. 5.

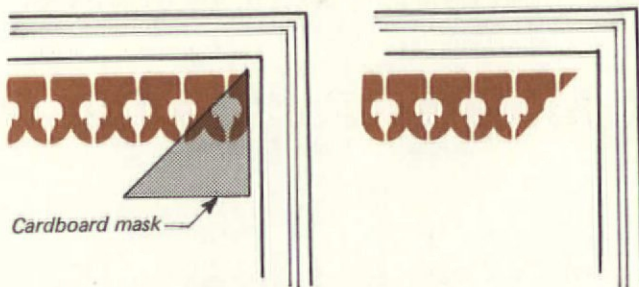
COVES ARE BEST HANDLED by leaving the corners until last, skipping space as required. After all the straight stencilling has been done, you return to the corners and CUT the stencil so you can extend the stencil into the corner without bending. After one side of the corner is painted, you do the same with the other side. If you run out of stencil to cut, you tape the first one back together with masking tape and make new cuts as required.

THERE ARE TWO basic ways to lay out a frieze border that encircles a room at the top of a wall. The first method is to start in the least conspicuous corner and run the pattern continuously around the room. (At the corners, you can crease the stencil. Or you can skip the corners and come back and finish the corners by cutting the stencil as described previously.) With this method, you may come out with an awkward section of pattern left over. If you stop a few feet in advance of the finish, you can determine if you'll have an awkward "leftover." If so, you can cut the stencil apart and make minor adjustments in the spacing (stencilling one element at a time) that will permit you to end on a whole element (Fig. 5).

THE SECOND basic way to lay out a frieze is to treat each wall separately, stencilling it from corner to corner. With this method, you don't care whether the pattern matches at the corners. You can start the pattern in the middle of the wall and stencil to the corners, or start at one corner and run to the next corner (Fig. 6).

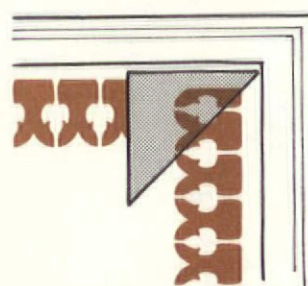
TO DELVE FURTHER into stencilling techniques, consult Adele Bishop's "The Art of Decorative Stencilling." If you can't find it in your bookstore, it's available in the Bookshop listings at the back of this issue. 

How To Make A Mitred Corner — Fig. 4

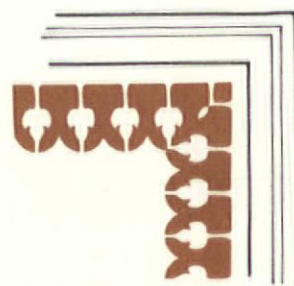


1. Cut a piece of cardboard at a 45° angle, and tape it so that it bisects the corner angle. Make sure stencil pattern overlaps the mask at every point.

2. Lift cardboard mask, revealing perfect mitre. Allow paint to dry. If you transfer the cardboard mask immediately, you may smear paint.

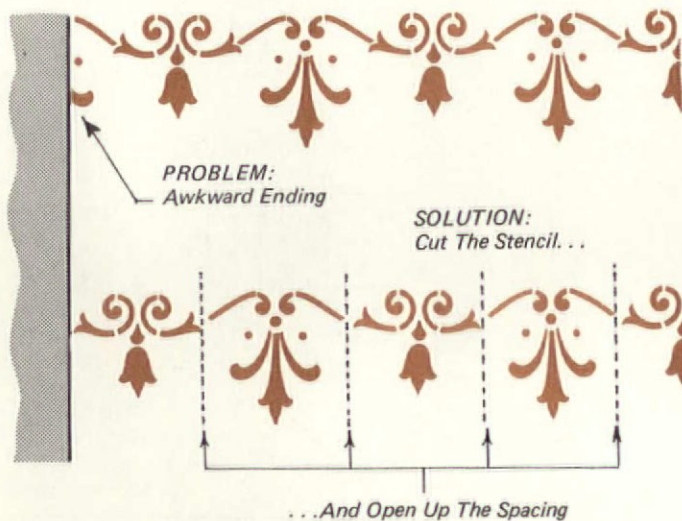


3. Tape mask on opposite side of the 45° angle. Make sure stencil fully overlaps the mask so you'll have a full meeting of the pattern in corner.



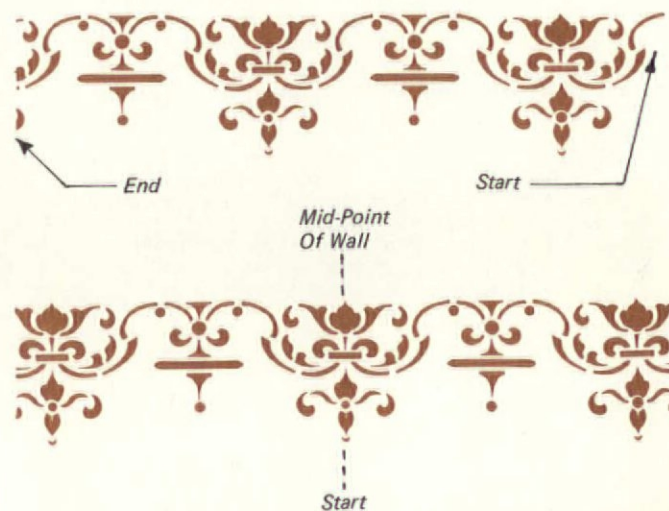
4. Lift mask. If the stencil hit the bisecting angle at the same point in the pattern, you'll have a perfectly symmetrical corner.

How To Cheat At The End — Fig. 5



(TOP) When a border pattern is run continuously around a room, you often end up unevenly. (BOTTOM) If you pause five feet before the finish and measure how the pattern is going to end up, you can cut the stencil apart and insert a small amount of additional space between the elements so that you finish evenly.

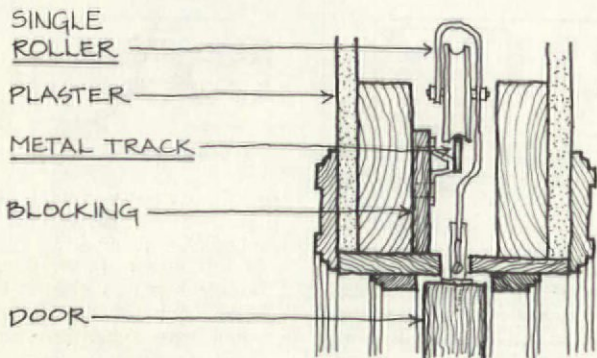
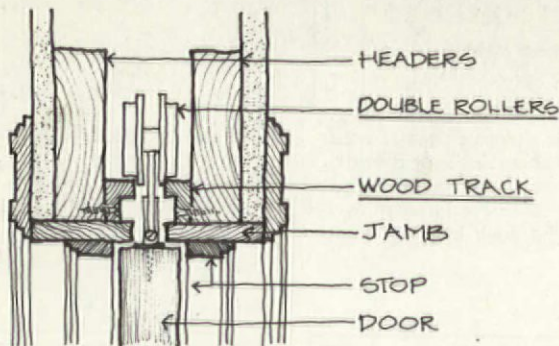
Border Between Two Walls — Fig. 6



(TOP) One way to apply a frieze pattern around a room is to stencil each wall separately . . . corner to corner. When you do this however, the pattern usually comes out differently at each corner. (BOTTOM) A better way to apply a border to a wall is to start at the mid-point and work the pattern evenly to each corner.

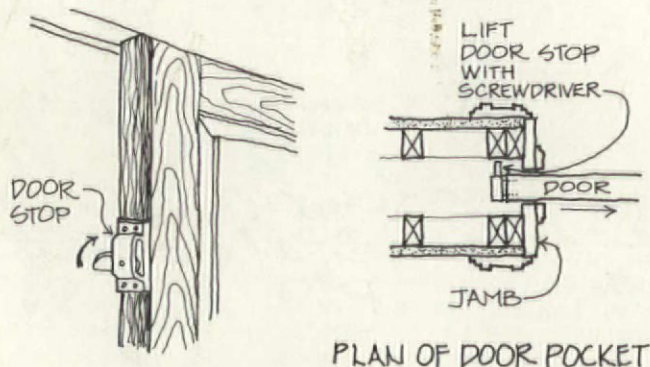
sliding doors continued from page 115

BY SHINING A FLASHLIGHT up into the track opening above the doors, you can tell which of two types of top-hung sliding doors you have. The first type has side-by-side rollers, front and back, which roll along matching wood tracks. The other major type has single rollers (front and back) on a single metal track.



Making Adjustments

BALKINESS and unpleasant noises can sometimes be treated by oiling the rollers. Use an aerosol lubricant that comes with a plastic extension nozzle. (Brand names include WD-40 and Tri-Flo -- get it at any hardware store.) You'll have to release the rear stop on the door to roll the door all the way out into the opening so you can reach the back rollers.

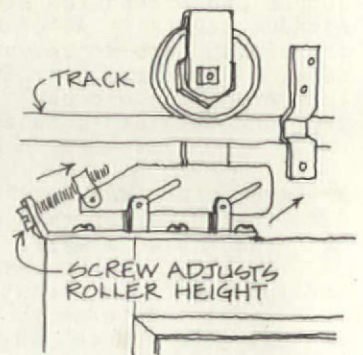


PLAN OF DOOR POCKET

QUITE UNLIKE pocket doors that roll along a floor track, top-hung doors are stopped from rolling out too far by a retractable metal or wood finger mounted on the rear edge of each door. The finger catches on the jamb when the door is rolled out into the opening. To release the door, you have to retract it: Pull

the door out as far as it will go, then slip a screwdriver or a piece of stiff cardboard in to flip it up.

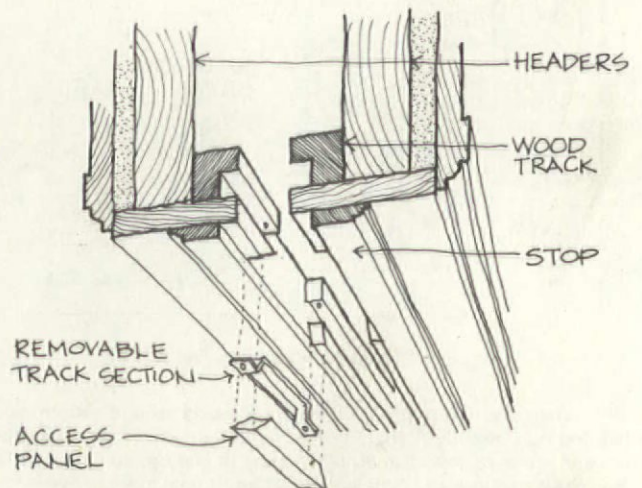
VIBRATION or house settlement may have caused the doors to bind either on the floor or along the track above. The height of the rollers is meant to be adjustable. If the door is scraping the floor, try turning the adjustment screw to pull the door upward. First, tap some shims under the door to temporarily hold it about 1/4 inch off the floor. After the screw is turned and the shims are removed, the door should hang at least 3/16 inch from the floor. If the door is binding on the track above, again adjust the vertical position of the doors with the screw on the hanger: This time, turn it so it lowers the door instead.



THE STOP MOULDINGS which guide the door along the side jambs or along the top track may be loose or warped. Carefully remove the stops and re-nail them in the correct alignment. Sometimes the door itself has warped, causing it to bind along the stops. It is very difficult if not impossible to correct a warp in a door, so try simply moving the stop mouldings out of the way instead.

Removing the Doors

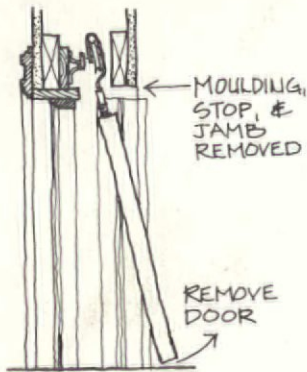
ANYTHING MORE than simple oiling and vertical adjustment will require that you remove the door (or doors). For example, a door may be dragging along the floor to an extent that can't be fixed by mere hardware adjustments. So you'd have to remove the door to trim it at the bottom. If the doors need repair, extensive refinishing, or replacement, you have to get them out. And if the track or rollers are disconnected, broken, missing, or loose, you can only get at the problem if the doors are out of the way.



IF YOUR DOORS are the side-by-side roller type, hung on wood tracks, there is probably an access panel at the top. (Part of the upper track is removable in this case.) With the access panel removed, your hand can reach in above the door to unscrew the flange which attaches the roller assembly to the top of the door. Once the roller is unscrewed, bring it out through the access panel. Now move the door into a position where you can reach the other roller as well through the access panel.

IF YOU HAVE TO remove the other door, too, go through the same steps on the other side (the other wood track).

FOR WOOD-TRACK DOORS with no access panel, try removing the stop, jamb, and wood track on one side only. If that doesn't provide enough clearance to unscrew the roller from the door (or to pull the roller assembly out), then remove the other side of the upper track, too.



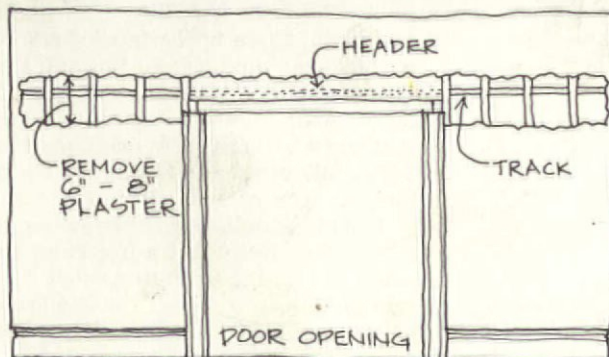
HOWEVER, lack of an access panel usually means that the doors are running on a metal track. A metal track is attached to only one side of the overhead framing.

SO REMOVE the casement moulding, stop, and jamb only on the side opposite the track mounting. Now you can slip the door out with the roller assembly still attached to the

door. And the track will still be in place above. Of course, if there is not enough clearance to remove the door because you can't get the roller past the track, you'll have to unscrew the roller assembly from the top of the door.

Going Through Plaster

MAJOR WORK on the overhead track will require some plaster demolition. You need only remove plaster along one side of the track, enough to expose the entire track assembly. (The trim, stop, and jamb on that side should have already been removed.) If you're just repairing the existing track or replacing it with a similar one, remove a 4- to 6-inch swath of plaster. If you're replacing the track mechanism with modern hardware, more plaster has to go -- see drawing further on.



THE LEAST EXPENSIVE option requires the least demolition: Repair the existing hardware if possible. Salvaged old hardware is another choice. Warped wood tracks can be duplicated by anyone with modest carpentry skills. If the hardware is missing, or if it's so far gone that it will never roll smoothly again, you can change over to a modern sliding assembly.

Source for New Hardware

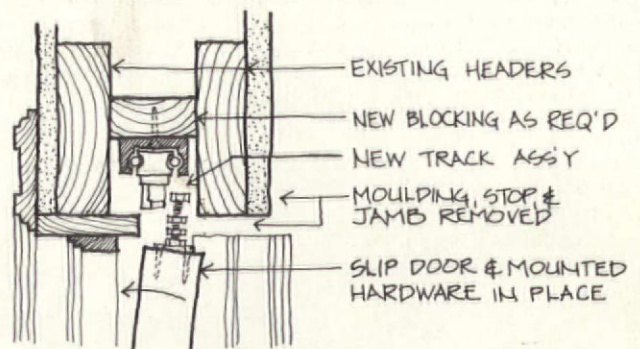
Our recommendation is Grant Hardware Company's No. 5000 Sliding Door Hangers. These have ball-bearing action, not exposed rollers. They mount easily, and can be used on doors of any thickness and up to 300 pounds. Contact the manufacturer if you have specific questions and to get the name of a local distributor: Grant Hardware Co., 20 High Street, Dept. OHJ, West Nyack, N.Y. 10994. Telephone: 914-358-4400.

Installing New Hardware

MOUNTING MODERN ball-bearing hardware is a little different from the old-style trolleys. You will need to put in blocking between the door framing above to provide a nailing surface for attaching the new track. (By the way, side-mounted hardware is also available, but it's harder to install.)

FOLLOW manufacturer's specifications for installing the new hardware and adjusting the height of the doors. Here's the procedure:

- (1) Screw in the new track assembly overhead, with rollers already popped in place.
- (2) Screw the new flanges to the top of the door. These will mate with the roller-and-track assembly you've installed above.
- (3) Install the door and adjust the height according to manufacturer's instructions.



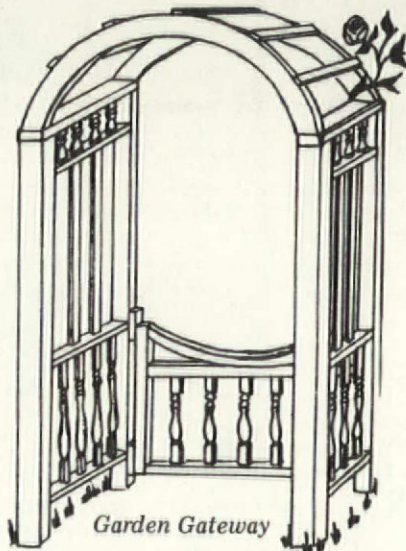
SOME OF THE NEW top-hanger hardware comes with a floor track, too, for guiding the door along. These are meant for use with bypass doors: those not guided by pocket framing, such as closet doors. If you have well adjusted old pocket doors that never had a floor track before, you don't need one now.

MOST OF THE INFORMATION in this article concerns the hardware and mounting of top-hung doors, because it's the hardware that makes them unique. Settlement problems, warping, and alignment were covered in our article on bottom-track doors. Please refer to the May 1983 issue of OHJ.

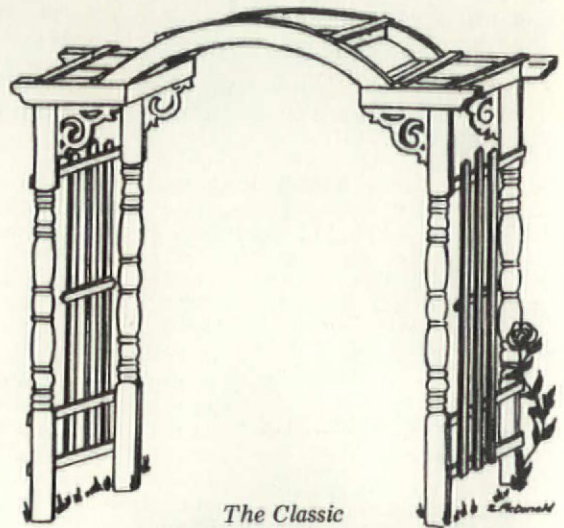


This Month: Outdoor Embellishments

If your old house is in the country, it probably had an arbor some time in its past. Gazebo and Porchworks has already done the design and carpentry for those who'd like an arbor today. A simple model, *Rosedale*, is \$125, while the more elaborate *Seated Arbor* is \$750. These, and the two models shown here, are sold in bolt-together kit form; they're happy to make any size or detail changes you might request. Their catalog, \$2, also features gazebo and porch-trim kits. The Gazebo and Porchworks, 3901 N. Meridian, Dept. OHJ, Puyallup, WA 98371. (206) 848-0502.



Garden Gateway



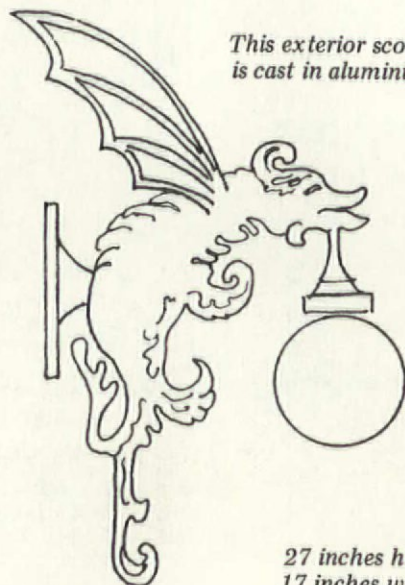
The Classic

Indoor Embellishments

Readers are still asking about sources for real battleship linoleum (see the articles in Jan. & Feb. 1982 OHJ). Besides Tony Lauria (July, 1982), I've come across the Bangor Cork Co., another importer. They sell battleship linoleum in nine solid colors for \$16.70 per square yard; it's 1/8-inch thick, and 72 or 79 inches wide. Through Bangor, you can also order *Marmoleum*, linoleum with a marble pattern, in 33 colors. The cost is \$20 to \$26 per square yard. Available in only the 79-inch width, it comes in three gauges: 1/8-in., 1/10-in., or .080-in. Both battleship and *Marmoleum* are burlap-backed, and can be ordered direct or through a local distributor. For a free brochure, write Bangor Cork Co., Inc., William & D Sts., Dept. OHJ, Pen Argyl, PA 18072. (215) 863-9041.

Update on suppliers of lampshade fringe (OHJ March, 1983): M & J Trimming Co.'s beaded glass fringe ranges from \$12 to \$60 per yard. Silk fringe isn't offered, but they do have rayon from \$.98 to \$6 per yard. The selection changes constantly, so they don't have a catalog. If you can't visit the store, write with a specific request or send a sample for them to match. M & J Trimming Co., 1008 Sixth Ave., Dept. OHJ, New York, NY 10018. (212) 391-9072.

This gargoyle sconce isn't for every old house in America, but I couldn't resist sharing such an unusual discovery. Norcross Galleries, the designer, based the sconce on a late 19th century pattern, but used modern materials in its reproduction: The casting is aluminum, and the globe is unbreakable polyethylene. You can buy the sconce, \$75, unfinished or painted black, white, or green. Their catalog, \$2, shows many other unique designs in cast aluminum, including street lamps, fountains, and statuary. Norcross Galleries, 95 S. Peachtree St., Dept. OHJ, Norcross, GA 30071. (404) 448-1932.



This exterior sconce is cast in aluminum.

27 inches high
17 inches wide
21 inches deep



In operation since 1709, Coalbrookdale claims to be the world's oldest continually operating foundry. Their *Nasturtium* cast-iron bench and chair won great acclaim when it was first shown at The Great Exhibition in London's Crystal Palace in 1851. Not priced for everyone's pocketbook . . . the 39-in. bench is \$899, the chair is \$799 . . . a limited number of these finely detailed castings is still being produced in England from the original patterns. The raw iron furniture, with polished English oak slats, is shipped to the U.S.A. ready for priming or indoor use; if existing stock is depleted, delivery may take 4-6 weeks. Selling direct or through distributors, the U.S.A. importer offers a free color brochure illustrating Coalbrookdale's furniture and cast-iron stoves. The Coalbrookdale Co., RFD 1, Box 477, Dept. OHJ, Stowe, VT 05672. (802) 253-9727.

Screen Doors

The bug season is upon us! Whatever type of flying critters you're trying to keep out, the screen doors made by the following companies will be a complement to your old house, as well as a bug barrier. Designs range from the very plain, some reminiscent of Craftsman woodwork, to ornate Queen Anne styles with abundant fretwork and turnings.

Four reasonably priced screen doors with minimal ornamentation can be mail-ordered from Remodelers & Renovators. Unfinished pine with aluminum screens, the doors are sold only in 32- or 36-inch widths. Prices begin at \$85 for a door with small sawn-ornament corner fans. Another, with turned spindles, costs \$125. Their complete catalog is \$2. Remodelers & Renovators, 611 E. 44th St., no. 5, Dept. OHJ, Boise, ID 83704. (208) 377-5465.

Solid oak screen doors with double-dowel joinery are made by Cascade. The doors are dipped in a wood sealer, and sold unfinished with an aluminum screen. Their six patterns, ranging from \$275 to \$425, are custom sized. A catalog showing all their doors is \$2. Cascade Mill & Glass Works, PO Box 316, Dept. OHJ, Ouray, CO 81427. (303) 325-4780.

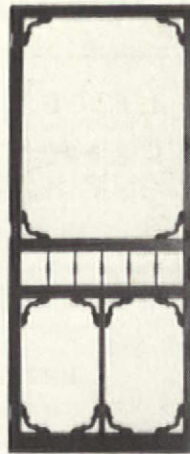
The selection of 30 different designs from Old 'N Ornate starts with *Beth's Door* — plain stiles and rails — and moves through more and more elaborate detailing. Made of Douglas fir, the doors are finished in your choice of stain and Spar varnish or paint (both in the color of your choice). Doors are custom sized and prices range from \$100 for *Beth's* to \$450 for a highly ornate door. All models are also sold as storm doors or burglar-resistant storm doors. (These have Lexan acrylic glass and additional bolt locks.) Their catalog is free. Old 'N Ornate, 5175 Fox Hollow Rd., Dept. OHJ, Eugene, OR 97405. (503) 345-7636.

Heart-redwood screen doors in four detailed styles are manufactured by JMR. Glued and dowelled, these doors are sold unfinished (with no screen or hardware) for \$174.95 each. Stock widths are 32 in., 34 in., or 36 in., but custom sizes can be ordered. For a brochure, \$.50, write JMR Products, PO

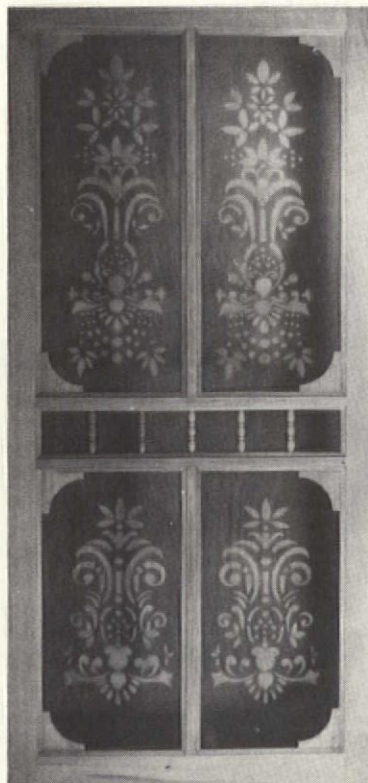
Box 442, Dept. OHJ, St. Helena, CA 94574. (707) 942-4551.

If you'd rather not stencil your own screens (pictured in OHJ July 1980), Mad River Woodworks has a ready-made answer. Their SD-101 door, \$165, features Victorian stencilling in white paint on its gray aluminum screening. The screen alone, perfect for a replacement on an existing door, costs \$25 per panel. They offer four other screen doors, all based on original 1860s patterns. Made from a light-colored hardwood (usually adler or poplar), these doors are sold unfinished. All doors are made to your size specifications. A catalog showing the screen doors and other Victorian-style millwork is \$2. Mad River Woodworks, PO Box 163, Dept. OHJ, Arcata, CA 95521. (707) 826-0629.

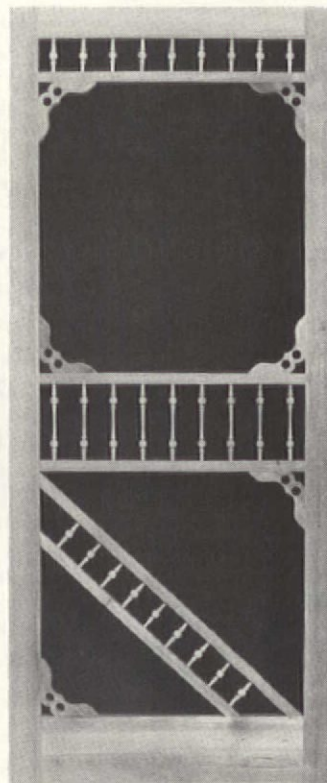
Need a screen door for your round-top or double-door entry? These are just two of the almost endless number of designs sold by Creative Openings. Other designs of special interest are a Craftsman style door, \$225, and their Queen Anne door, \$540. Made from solid white ash, white oak, or mahogany, these custom doors are mortised-and-tenoned, and sold with solid brass screens. Their catalog, \$3, gives you a good idea of their limitless design capabilities. Creative Openings, 1013 Holly St., Dept. OHJ, Bellingham, WA 98225. (206) 671-7435.



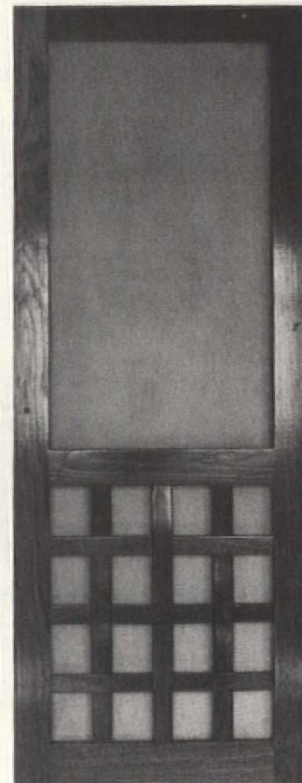
Nana's Door



A stenciled door from Mad River Woodworks



JMR's style B "The Sutter"



These two doors by Creative Openings show the range of screen door styles offered by the companies listed here.



Old-House Emporium



FOR SALE

WINDOWS c. 1910, 48 in. x 52 in., 12 panes. From W. Hartford, CT school. \$40. Riggs Hill Farm, Norfolk, CT 06058. (203) 542-5974.

OLD CLOCKS (1890 - 1920) for wall or mantel, in working order. An authentic, attractive addition that is both functional & decorative. John Hooz, 9848 86th Ave., Edmonton, Alberta, Canada T6E 2L6. (403) 433-1209.

SIDEBBOARD, Limbert's Arts & Crafts. All original, finish and hardware. \$1200. 4 signed Frederick Remington color lithos, artist's proofs, in original folder, c. 1909. \$800. White marble mantel, has been repaired, but looks good. \$300. Michel Finley, 2422 Mary, St. Louis, MO 63136. (314) 868-6413.

VINTAGE RADIOS: Models from 1922 - 1945, \$25 to \$250. SASE for brochure. Antique Radio Labs, R1, Box 41, Cutler, IN 46920.

SIDEBBOARD, wormy chestnut, 7 ft. 9 1/2 in. long, 18 in. wide, natural finish, white leather panel insert on top. 4 drawers, 2 lined for silver, sliding panel 45 in. x 10 in. extends serving surface. Attached to wall by 2 carved supports. Handmade, signed original. \$800. (201) 572-9372, evenings (NJ).

LOG HOME, c. 1795, 2 1/2 flrs., 31 ft. x 22 ft. Disassembled, stacked, & marked. Also, original mahogany T & G panelling. \$5000. Michael Beitenhaus, Cincinnati, OH (513) 444-3110.

PIANO, Flight & Bradbury square grand. Victorian couch, RCA radiola with speaker, Hot Pot stove, oak baker's showcase, Remington Standard typewriter. No reasonable offer refused. Robert Nastro, NJ or NYC (914) 747-1469, (212) 320-3036.

BOHEMIAN log house, 1870s. 21 ft. x 32 ft. Handhewn from 15-20 in. dia. cedar logs, dove-tail corner notch. Excellent cond. Careful dismantling to salvage all reusable materials. \$6500, includes marking of bldg. & dismantling. Tad Van Valin, Rt. 2, Sullivan, WI 53178. (414) 593-8470.

PINE CUPBOARD, 10 ft. high. Also, 90 in. x 46 in. oak Dutch door with bevelled glass, oak mantels & furniture. Plus lawyer's bookcase. All very reasonably priced. Camden, NJ (609) 365-2517.

BASIN SINK, solid ceramic, cast in 1913, lead pipe trap including faucets. 30 in. x 18 in. deep. \$75. John Shuck, 1 Manitou Ct., Westport, CT 06880. (203) 222-0377.

PANELLED ROOMS, 2 complete Georgian Revival. 1 oak, 1 walnut. 2 complete mahogany revolving door entrances, 4 doors ea. 1 mahogany elevator with cut & etched glass side panels & mirrored ceiling. Large selection of raised panel, oversize doors. (405) 942-7865, evenings, Oklahoma City, OK.

POCKET DOORS, pair: 42 in. x 110 in. ea. Victorian, perfect condition, rolling hardware, oak. \$250. (617) 241-9458, Charlestown, MA.

OAK DOORS, panelled, various sizes, all with brass hardware. Mantels & interesting architectural antiques. (617) 924-9090, Watertown, MA.

BATHTUB, double-end, with footbath to match, c. 1905. Syracuse copper tub washing machine, c. 1920. Gray enamel & nickel coal/gas stove, c. 1900. GE Monitor top refrig., c. 1925. SASE for data sheet. Chas. Bishop, 89 Sherland Ave., New Haven, CT 06513.

NEWEL-POST LAMP, goddess figurine, bronze tone, 2 light bulbs, \$350. Buggy, top black, yellow wheels & running gear, black stripe, excellent cond., top needs new cover, \$550. Door shutters for 14 windows, fruit-wood finish, about 7 years old, 24-26 in. x 36 in. top & bottom, \$50/window, \$500 for lot. Jack V. Simpson, Cameron, MO (816) 632-3636.

INNS & HISTORIC HOUSES

GREENVILLE INN - Restored lumber baron's mansion overlooking Moose Head Lake. Some rooms with f/p & private baths. Bed, board, & spirits. Brochure. PO Box 1194, Greenville, ME 04441. (207) 695-2206.

BED & breakfast in a Victorian house in historic Heritage Hill area. Close to theaters, symphony, museums, etc. No smokers, please. Rooms, \$35 & \$40 for 2. Reservation only. 50 Lafayette NE, Grand Rapids, MI 49503. (616) 456-6661 or 458-5167.

BLOCK ISLAND: Atlantic Inn commands a panoramic view of the island & surrounding waters. Nouvelle cuisine & a fine wine list. We'd like to exchange restorative experiences with visitors. The Atlantic Inn, Box 1880H, Block Island, RI 02807.

MEETINGS & EVENTS

2ND ANNUAL San Francisco Fair & Exposition, Moscone Center, 4th & Howard Sts. Held July 28-31/83, Thurs. - Sat., 10-10; Sun. 10-8. The theme is San Francisco: Past, Present, & Future. Artistic License, a SF artisans guild, will demonstrate: plaster casting, wood refinishing, faux finishes, house coloration & painting techniques. Also on display: Bradbury Wallpapers, lampshades, wood turnings, etc. For details (415) 752-9855.

1860S FESTIVAL in historic village. July 30-31. Quilt show, antiques display, period arts & crafts, Civil War re-enactment, working tavern, Nat'l Road peddler, entertainment, food, etc. Off I-70, near I-77. Festival Chairman, Box 207, Old Washington, OH 43768.

AMERICAN ASSOC. FOR STATE & Local History will hold its 43rd annual meeting in Victoria, BC, Oct. 4-7. For a copy of the program & registration information: Patsy Clardy, Annual Meeting Coordinator, AASLH, 708 Berry Rd., Nashville, TN 37204. (615) 383-5991.

MUSEUM of Vintage Fashion, the perfect 'home' for your historical garments. Textile reference library & display galleries, over 5000 garments now preserved, taxable donation accepted. Plus, advice on museum methods of costume restoration. Complete brochure on request. Members free - \$15/yr for pass, newsletters, exhibit announcements. 983 Grant St., Benicia, CA 94510. (415) 376-4882, office & conservation centre.

POSITION OFFERED

MATURE couple for permanent position in down East Maine. Large, 2-bedroom house, superb views, wood heat, mod conv., adjacent ours. In exchange for modest or zero rent your services with wood project, garden house. Write with references. Prof. JW Senders, Columbia Falls, ME 04623. (207) 483-4009.

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.

BOOKS & PUBLICATIONS

"**RUTLAND** in Retrospect," the 176-page pictorial history of Rutland, is available in soft cover for \$15, plus \$2 postage. Cover & 4 pages in color. 500 pictures, includes marble industry, Rutland railroad, covered bridges, trolley, parades, fires. Rutland Historical Society, 101 Center St., Rutland, VT 05701.

"**CONDUCTING** Housing Inspections," a self-instructional package giving details on how to inspect & evaluate the condition of older houses with ideas for repairing deteriorated elements. Illustrated with 250 slides, topics include: Foundation/support structure, crawl spaces/basements, plumbing electrical, heating, interior rooms, & exterior.CRTC, 5530 Wisconsin Ave., Suite 1600, Chevy Chase, MD 20815. (301) 654-8338.

"**VICTORIAN** Holidays - Cape May, NJ": Over 100 drawings & photos illustrate this 19th-century style guide to today's historic B & B inns, guesthouses, and restaurants in our nation's oldest seashore resort. \$6.95 plus \$1 shipping (NJ res. add 6% sales tax). Bric-a-Brac Bookworks, Box 887, Dept. OHJ, Forked River, NJ 08731.

REAL ESTATE

BRICK HOME, mid-19th century restored, in rural setting on 1.3 acres. Large trees & fully fenced. 70 ft. wrap-around porch. 3 bedrooms, 2 baths, parlor, DR, large country kitchen with f/p, 5 working f/p. Original pegged barn & shed. 25 min. from downtown Cincinnati. \$90,000. (513) 831-6998.

COLONIAL: 2-storey, fully restored, 11 rooms, 4200 sq. ft. + full basement. 2 f/p, eat-in kitchen, formal DR, crystal chandelier, solid walnut millwork incl. panelling & doors, leaded glass, magnificent center hall & staircase, hardwood floors. Wentzville, MO, convenient to St. Louis. \$179,000. (314) 434-5540.

OLATHE, KS - 1910 Roman Villa. 17 ft. x 40 ft. great room, 15 ft. ceilings, clerestory windows, stone f/p, built-in bookcases & china cupboard. French doors, original lighting fixtures. Modern kitchen & bath, 3 bedrooms, DR & study. Flagstone floored foyer. 20 min. from Kansas City. \$45,000. Christopher Langseth (913) 782-5247.

BRICK HOTEL on Nat'l Register, 156 yrs. old. In N. NY vacation region. Requires basics & repairs. Unique history. Asking \$30,000. Owner will finance to right party. (315) 686-2408.

RIVERSIDE CO., CA: c. 1895, near historic Ferris. Ideal climate, near lake. Excellent cond. 4 Bdr. farmhouse, over 10 acres for development. Some original Victorian furniture available. Central heat & air. Owner may finance. Asking \$350,000. R. Forney, Realtor (714) 833-2801.

N. DAKOTA: Nat'l Register property in Fessenden, 3-storey 1896 Queen Anne on 2 acres. 18 rooms, quarter cut oak woodwork, leaded & stained glass. Excellent condition. \$130,000 cash. Dorothy Dietz, RR 1, Box AA, Carrington, ND 58421. (701) 652-2661.

MILFORD, CT - c. 1890 Victorian overlooking the harbor. 3/4 acre with 4+ bedrooms, parlor, LR, formal DR, 3 tiled f/p, country kitchen, maple floors, chestnut & oak woodwork. Has had only 3 owners. 1 1/2 hrs. to NYC, 10 min. to RR station. By owner, \$275,000. (203) 878-4532 or 878-1080.

PORTLAND, ME: Brick, 3-storey townhouse, c. 1866. Nearly all original details: marble mantels, high ceilings, plaster cornices, medallions, etc. Typical NY-type room layout: double parlors, DR, & renovated kitchen on 1st floor. FHA-VA available. Servants quarters, may be rented. \$79,000, brochure available. Roy Schneider, owner (213) 445-8607.

THE ONLY brick Victorian in E. Tenn's Sevier Co., gateway to the Smokies. Constructed from bricks moulded on the property. 7 carved mantel f/p, sweeping verandah, solarium kitchen, 2 acres, 2 rental units. \$185,000. Barnes Real Estate (615) 453-5181.

GREEK REVIVAL home, c. 1830, in historical town of Angelica, NY. 11 rooms, 5 bedrooms. Kitchen has range, wall oven & dishwasher. 3 false mantels w/ marble in-

serts. On 2 acres in center of town, some woods in back. \$44,000. United Farm Agency, Inc., Lois Parker, 93 W. Main St., Friendship, NY 14739. (716) 973-7718.

1798 PENN stone house, restored, with prospering bed & breakfast business, f/p, stenciled walls, country kitchen, 5 bedrooms, on 1 1/2 acres in pre-Revolutionary village on York-Lancaster Co. line. \$105,000. Ray Hearne, RD 1, Airville, PA 17302. (717) 927-6906.

BERGEN CO., NJ—Sandstone house, c. 1800, on Nat'l Register. Gambrel roof, center hall plan, early 19th-century side wings. Franklin stove, original mantels, mouldings, shutters, hardware. Excellent structural condition. Minimal fee, as must be moved from Woodcliff Lakes location by Nov. 1983 to prevent demolition. (201) 664-3767.

OCTAGON HOUSE, 130 yrs. old, in Hoosick Falls. On Nat'l Register. Spiral staircase in center of house, flanked by 2 chimneys, leads to the 5 bedrooms on 2nd floor. Oil-fired furnace. \$59,900. Sutton Real Estate, Hoosick Falls, NY (518) 686-4345.



CARPENTER GOTHIC, partially restored 1850s. In secluded area 7 mi. from Perry, GA. 3 bedrooms, 2 baths, parlor, DR, den, large kitchen, laundry room, sunroom. On 634 acre farm, partially wooded, 2 ponds, 2 barns, small (possible guest) house, great hunting. Price negotiable. (912) 645-3654.

MAMARONECK, NY: 1876 Queen Anne. 5 bdrm., 3 1/2 baths, 3 f/p, kitchen, living & formal dining room. Front & rear porches, widow's walk with spectacular views of harbor & LI Sound. 1/3 acre with rose garden. 1-3 yr. lease, \$2300/month, negot. (914) 381-5986.

1860 ITALIANATE, 12 rooms (5 bdrms) 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 49042. (616) 435-7006.

ST. AUGUSTINE, FL: House on Nat'l Register, c. 1812, with added museum area. In historic preservation dist. Built of coquina rock covered by stucco. Combined area 4000 sq.ft., w/ yard & patio. Mary Lou McEver, agent, Emmett Pacetti Real Estate, 58 Hypolita, St. Aug., FL 32084. (904) 824-1619, 824-5969 (eve.).

WASHINGTON, DC — Fully restored bayfront row-house, Capitol Hill near restored Historic Trolley Barn Condos. Antique charm w/ modern conv. 2 BR, 2 1/2 baths, Victorian woodwork, random width plank flooring, garage in basement, skylight, deck, f/p. \$105,000 or will consider trade. Brent Spence, 801 S. 25th St., Arlington, VA 22202. (703) 684-8120.

FLORIDA: 1900 Queen Anne, large corner lot, mature southern garden. In historic district, 1 block from Apalachicola Bay. Never remodelled, unusual woodwork throughout 8+ rooms with all expected period features. Nr. Tallahassee, Panama City. \$65,000. Mario Feinstein, Box 777, Apalachicola, FL 32320. (904) 653-9858.

BRISTOL, RI: Restored historic King Philip House, c. 1807, next to King Philip's Throne overlooking Mt. Hope Bay. 5600 sq.ft., 5 f/p, full length porch, 2.5 acres surrounded by 700 acres of woodland. (401) 253-9385.

BROWNLEE ESTATE: Stately Nat'l Register home, c. 1848, centrally located to Pittsburgh & Washington, PA. 21 partially wooded acres. 375 ft. brick drive, 11 rooms of original decor, 3-car att/gar. w/studio above. 1000 sq.ft. workshop. \$395,000. Denise Piroli/Sandra Burnside, Massie Realtors (412) 941-4400.

GILMANTON, NH: 1700-1880 815 ft. waterfront, 32-acre property. Retired owner. Asking \$58,000. Also, Farmington, NH: 93 acres incl. 15 acres 30 ft. deep, springfed pond w/ fast-flowing outlet (good hydroelectric power possibility). Asking \$250,000. Rossop, Lafayette Rd., Hampton Falls, NH 03844. (603) 926-5250, evenings.



FIREHOUSE on Nat'l Register in Worcester, NY. Clapboard decorated in stick pattern. Interior fully wainscotted. New roof, plumbing, electric heat. Built on hill, 3 storeys high. Partially furnished apt. Great potential as antique shop, restaurant, etc. \$17,000 cash or \$21,000 w/terms. (315) 858-2774.

NEW HAVEN, CT: A 1920 home 1/2 mi. from Yale. One 9-room apt., one 7-room apt., & one 3-room apt. + 550 sq.ft. of showroom area & a 3-car garage. Large lot in prestigious area. \$225,000. (203) 562-6374, PM.

FARMHOUSE & outbuildings, 100+ yrs. old. 2-storey, 2 f/p, 3 bedrooms, 3 porches, parlor, DR, kitchen with attic. Square nail and some log construction. Beautiful doors w/ porcelain knobs. Wood shed, smoke house, small garage, & granary. All to be removed from property. Daniel W. Ellis, Rt. 1, Box 147, Morrisville, MO 65710.

FEDERAL STYLE: c. 1810 Elijah Booth Shelton house on 1/4 acre. Eat-in kitchen, f/p & bakeoven, original hand-painted decoration. Bath/laundry rm., family rm., DR, sitting rm., LR, 3 f/p. Stair hall w/ orig. leaded glass fanlight. Hardware has been restored or replaced, reproduction lighting. 1st floor, hardwood flooring (newly refinished); 2nd floor, old, random width flooring. 4 bedrooms. \$119,900. Downie, 103 North St., Huntington, CT 06484.

BELLINGHAM, WA: 3-storey 1887 Victorian in Nat'l Historic Dist. 4600 sq.ft., 7 bdrms., 3 1/2 baths, 4 f/p. All original: woodwork, pocket doors, copper sink in butler's pantry, filigree wrought-iron fence (needs paint), Majestic wood-coal range, hatbox toilet & fluted pedestal sink. Realtor, Mary Martin, 921 Highland Dr., Bellingham, WA 98225. (206) 733-4059 or 734-6050.

QUEEN ANNE, 1886, 4 bdrm, 2 baths. In Nat'l Historic Dist. of Dayton, OH. Front & rear stairs, 10 rooms, 3-car garage. Most major work completed: new roof, wiring, plumbing, boiler. \$59,900. Sam Wegh, Broker, Salyers & Hentrick Realty (513) 253-4111 or 461-1018.

TRENTON, NJ: Mill Hill Historic Dist., small 2 BR frame house, c. 1860. Newly restored exterior, all modern mechanical systems, new kitchen, bath, etc. Convenient to Amtrak Sta. Direct sale by owner. Asking \$47,000. Laurence Reilly, (609) 393-6729 (eve.) or 984-4179 (day).

NEW LENOX, IL: 12-rm, 6 bdrm home. Orig. house, c. 1840; barn used as u'ground RR stn., c. 1860; large addition, c. 1895. Modernized in 1950s. Numerous outbuildings incl. horse barn & corral on 8 parklike acres. Tri Star Realty, Lois Schulz, Broker, Schoolhouse Rd., Mokena, IL 60448. (312) 479-2448.



PRINCESS ANNE mansion, 85 years old, downtown Canon City, CO. 4800 sq.ft., 3 floors. Updated mechanics, insulation, f/p, 3-car carport. 1st floor: sunroom, liv., din., large entry hall, 1/2 bath, large kitchen. 2nd: 4 bedrooms, 2 baths. 3rd: 3-room suite & 1/2 bath. L. Frame (303) 275-1437.

DUE WEST, SC — Antebellum home on 6+ acres. 40 pecan trees & English boxwoods. \$50,000. Dr. G. G. Parkinson, Due West, SC 29639. (803) 379-2899.

RESTORATION SERVICES

EARLY WISC. architecture — specializing in recycling log & timberframe houses & barns. Locate & purchase structures. Historical & architectural documentation, careful dismantling. Redesign & reconstruct. Landscape design, incorporating native plants of Wisc. Tad Van Valin, Landscape Architect, Rt 2, Sullivan, WI 53178. (414) 593-8470.

SEATTLE'S distinctive homes painted & refinished by conscientious old-house contractor. Expert paint/paper removal, carpentry repairs, color consultation. Many satisfied customers. Cooper Painting Co., 707 N. 72nd, Seattle, WA 98103. (206) 782-0274.

EXPERT HELP for old-house owners: Professional architectural & preservation services can help you deal successfully with your old house. Restoration & remodeling design, research, technical & historical advice, and more. Allen Charles Hill, AIA, Historic Preservation & Architecture, 25 Englewood Rd., Winchester, MA 01890. (617) 729-0748.

BOB KELLY: A craftsman specializing in wallcovering installation & decorative painting. All types of wallcovering hung, incl. documents, hand-screens, fabrics, & other decorative materials. Member of the Guild of Professional Paperhangers. Kelly's Wallcovering Installations, Lee, MA (413) 243-3489.

STRIPPING & refinishing of architectural woodwork. Interiors & front doors a specialty. Natural & decorative finishes. Completed on location (no dipping). Excellent references. Wayne Towle, 77 Beacon St., Boston, MA 02108. (617) 738-9121.

VINTAGE RADIOS: repair or restore for use in your old house. Free brochure. Antique Radio Labs, R1, Box 41, Cutler, IN 46920.

RESTORATION & rehabilitation of 18th-century dwellings. Design consultation and/or construction by knowledgeable & experienced personnel. New England, NY, NJ, & Penn. M.A.A.P., Inc., PO Box 177, Farmington, CT 06032. (203) 677-8058.

CHINA & fine arts: Specialize in restoration of china, porcelain, & marble articles. Dolls, ivory, jade, oriental art. Also, fine furniture, veneering, frames, & oil painting. Serving individuals, collectors, & museums. Jan & Olga Voboril, 838 N. Fairfax Ave., Los Angeles, CA 90046. (213) 653-7055.

FINANCIAL planning consultant says many dwelling restorations can yield 3 distinct benefits: income, partial maintenance & scheduled availability to visitors. Need summary of your project to determine practicability. Mr. Julian, Mountain House, Box 1894, Studio City, CA 91604. (213) 760-7889.

PRESERVATION, rehabilitation, adaptive reuse, renovations, & building analysis. Successful projects include our own 105-yr-old Victorian house. Ted Curtis, Curtis & Rasmussen, Inc., Architects & Planners, 122 Broad Blvd., Cuyahoga Falls, OH 44221. (216) 929-2638. OR 6249 N. 78th St., no. 53, Scottsdale, AZ 85253. (602) 998-9529.

WANTED

STEREO camera with lenses for museum exhibit, c. 1885. Prefer one manufactured by American Optical Co. Also, a Rogers' group, c. 1879-1883, preferably 'Can't You Talk'. Will purchase or long-term rent. Curator of Collections, Montana Historical Society, 225 N. Roberts, Helena, MT 59620. (406) 449-2694.

MERCHANTS — wholesalers, craftspeople, artists, etc. Interested in opening a new business, expanding an existing one? Sell your goods in a new goods & crafts outlet in Athens, NY. Work/storage space also available. Flea Market, PO Box 945, Woodbridge, NJ 07095.

TOP COVER piece for a Radiant Home, no. 6, hard-wood burning stove. Made by Germer Stove Co. of Erie, PA around 1900. Richard Berg, PO Box 535, Harmony, MN 55939. (507) 886-3711.

TOY TRAINS & trolleys, cast-iron or tin plate. Any condition, for a private collector. Chuck Brasher, 14186 Plover Way, Grass Valley, CA 95945. (916) 273-0036.

POST & BEAM timber framing from an old structure to reassemble. Interesting joinery & good condition. V. Kirkpatrick, 317 Wightman St., Ashland, OR 97520. (503) 482-2650.

SLIDING DOOR hardware for pair of top-hung pocket doors. Paul Lippman, 1216 Garden St., Hoboken, NJ 07030.

STOOP GATE: 35 in. w x 78 in. h. Also, interior shutters for 2 windows to fit enclosures 9 1/2 in. w x 105 in. h. Doug Gunwaldsen (212) 393-3511 or (201) 963-6261.

BUILDING a Victorian. Need large oak mantel, chandeliers, curved-right staircase (10 ft. rise), archway mouldings, solid interior doors, wood ceiling, wainscoting, mahogany DR set, bevelled glass, etc. Thompson, Box 2339, Dillon, CO 80435. (303) 468-2666.

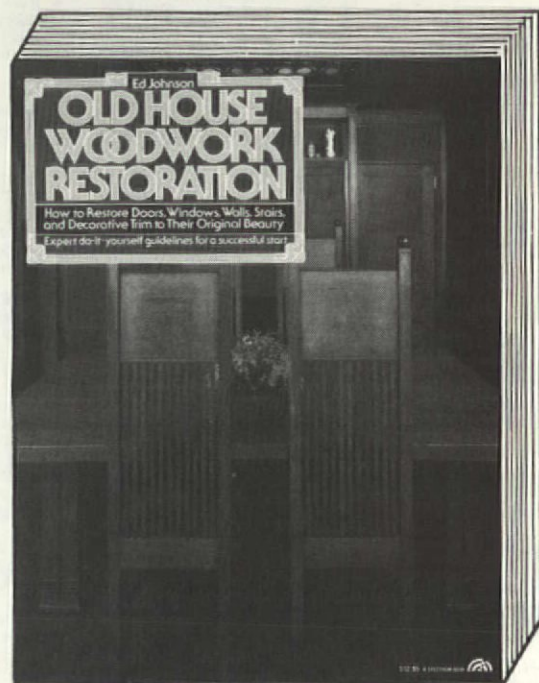
THE STRIP SHOP

Old House Woodwork Restoration

It's relatively easy to find books about restoring wood — provided the wood belongs to an antique chair or cabinet. But what of the restoration jobs that confront practically all old-house owners: stripping and refinishing architectural woodwork? *Old House Woodwork Restoration* by Ed Johnson is the first book to focus strictly on restoring architectural woodwork. It's an excellent how-to book as well. The author is a skilled and experienced restorationist, and a thoughtful and meticulous writer. His book combines a sensitive attitude toward preservation with practical do-it-yourself advice and detailed step-by-step instructions.

Old House Woodwork Restoration tells you everything you need to know about rescuing your doors, staircases, trim, floors, siding — all the wooden elements of your house. It has the best information of any book we've seen on stripping paint from wood and then selecting a finish. A generous selection of photos details every phase of the various tasks.

Old House Woodwork Restoration is available for only \$14.95; see the Order Form in this issue.



HYDElectric Heat Plate



For Exterior Stripping & Any Large Flat Surface

After testing all the available tools, the OHJ editors are ready to recommend the best tool for such large and difficult jobs as clapboards, shingles, doors, large panels, and any flat surface: 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.

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.

The HYDElectric Heat Plate is available for only \$39.95; see the Order Form in this issue.

Lightweight Heat Gun

Some folks can work with the Heavy-Duty Heat Gun for hours without tiring. But for many, working with that heavy tool for a long time can be a real ordeal. That's why we're offering the new **Lightweight Heat Gun**. It's just as durable and versatile as the Heavy-Duty model, but it's smaller and only half the weight — 1¾ lbs. It's also slower than its counterpart, because it blows at 4 cubic feet per minute, draws 4.5 amps at 120 volts, and operates at 650 degrees, 540 watts. The Lightweight Heat Gun also comes with a pinpoint attachment that's great for removing paint from delicate grooves and beading. We can't recommend either of the two Heat Guns for hollow partitions, whole-house exteriors, or varnish removal. But this Lightweight Heat Gun is the best tool we have seen for stripping trim, all small jobs, and even furniture!

The **Lightweight Heat Gun** is available for only \$65.95; see the Order Form in this issue.

Two Heat Guns For Interior Stripping & Small Exterior Jobs

Nearly 10,000 OHJ subscribers have bought the **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. And the Heat Gun's operating temperature is lower than that of a propane torch or blowtorch. Thus, the danger of vaporizing lead is minimized.

The **Heavy-Duty Heat Gun** is an industrial-grade tool. It blows at 23 cubic feet per minute, draws 14 amps at 120 volts, and operates at 500 to 750 degrees, 1650 watts. It has a rugged, die-cast aluminum body — no plastics.

Both **Lightweight** and **Heavy-Duty Heat Guns** come with complete operating and safety instructions, and are backed by The Old-House Journal Guarantee: If your unit should malfunction for any reason within two months of purchase, return it to us and we'll replace it.

The **Heavy-Duty Heat Gun** is available for only \$72.95; see the Order Form in this issue.



Heavy-Duty Heat Gun



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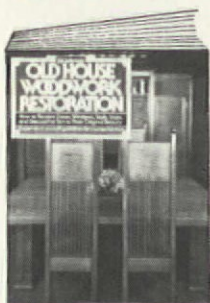
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Each Yearbook is a compilation of a full year's worth of OHJ issues.

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The Old-House Bookshop



Old House Woodwork Restoration

- 23 This is the first book we've found that deals exclusively with restoring architectural woodwork. The author is a skilled restorationist, and his book combines a sensitive attitude toward preservation with practical advice and step-by-step instructions. It has the best information of any book we know on stripping paint from wood and then selecting a finish. If you have to get to work on your doors, trim, siding, staircases, floors, etc., this book is just what you need.

*Softcover, 200 pages, 8 1/2 x 11
\$14.95, includes fast UPS shipping and handling.*

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

- 25 THE AMERICAN HOUSE — Comprehensive guide to house styles, covering formal as well as folk building genres from the 17th century through contemporary vanguard architects. A beautifully produced book with original renderings, this is both a style manual and visual treat. By Mary Mix Foley. 299 pages. Softbound. \$14.95.

- 13 TASTEFUL INTERLUDE — Rare photos of original interiors from the Civil War to WW I. Of great value to anyone decorating in a period style. Written by William Seale. 284 pages. Softbound. \$14.95.

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

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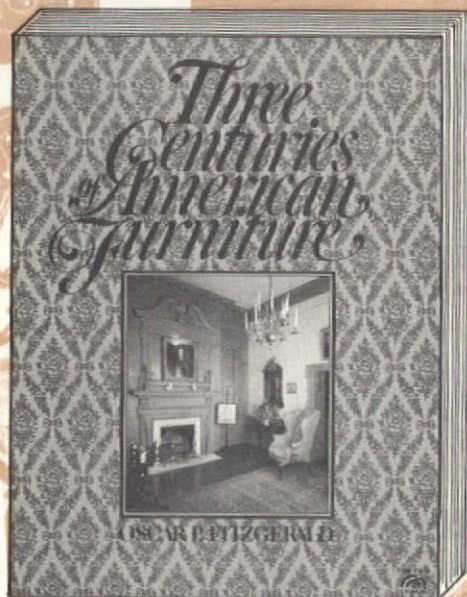
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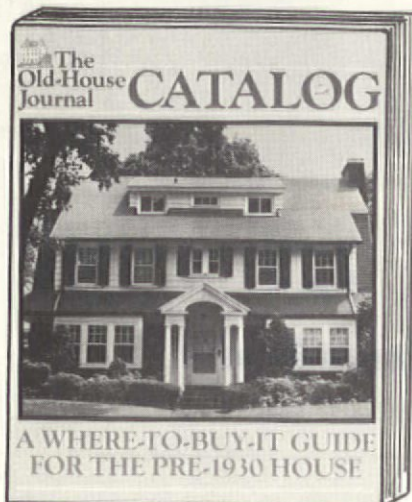
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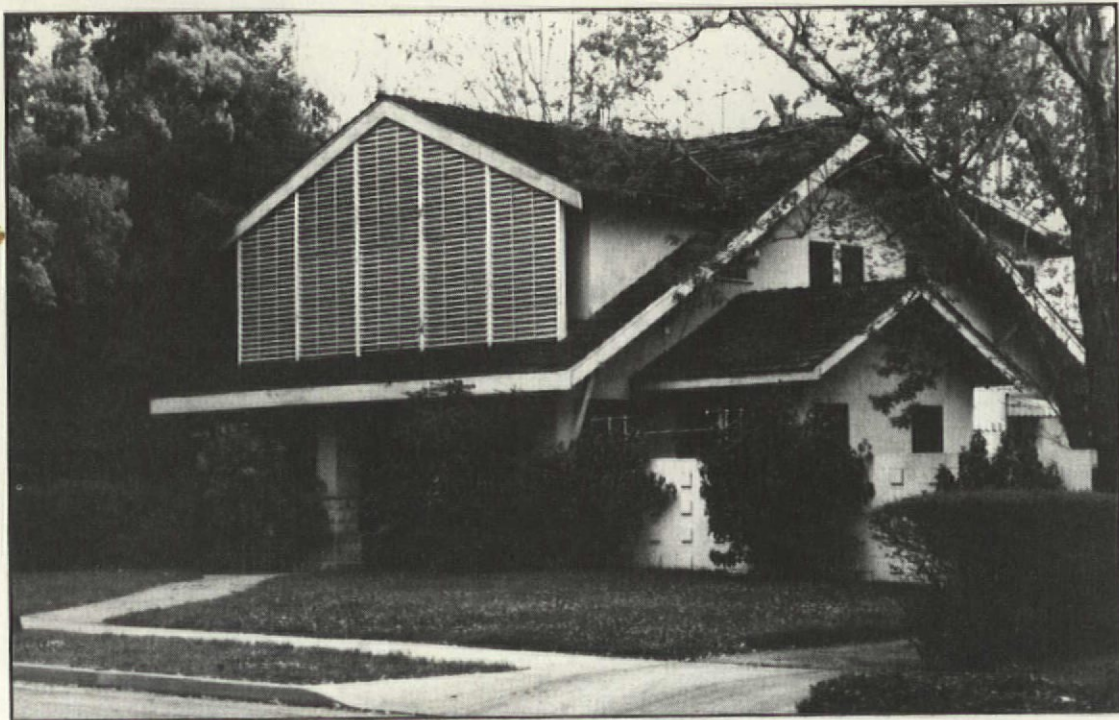
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opinion...
Remuddling of the month



HERE'S one Remuddling photograph that does not need a "before" picture. In fact, the saddest thing about it is the way it demonstrates how much havoc one thoughtless addition can create. And that incongruous innovation faces right out onto the street, so NOBODY can miss it.

MR. WILLIAM L. PENN of South Pasadena, California, sent us this photo. In his letter he comments on similar "fine old homes built prior to World War I. After World War II there was a surge to 'modernize' some of these homes ... Renovation sometimes included removing old outside shingles or siding and covering the out-

side with easy-care stucco." Whether the stucco is part of a previous remuddling pales in significance compared to the more obvious addition. "A neighbor of ours, a plastering contractor, managed to complete the ultimate modernization of his house and then moved on."

AHIT-AND-RUN REMUDDLER ... but what about the inheritors of the house with its jarring sun screen? "Although there is a strong movement to restore many of these fine old houses to their original glory, two subsequent owners of this home probably felt overwhelmed at the prospect of unmuddling the remuddling." We know the feeling.--Cole Gagne

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