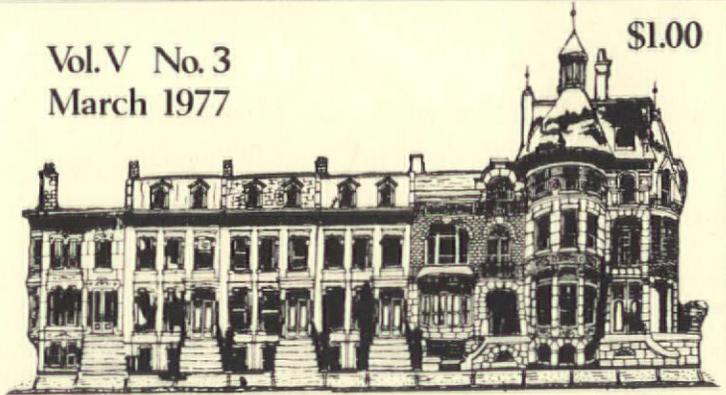


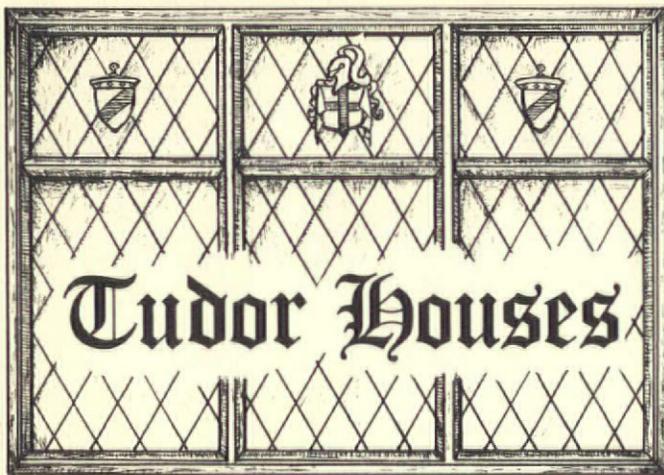
THE OLD-HOUSE JOURNAL

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Renovation And Maintenance Ideas For The Antique House

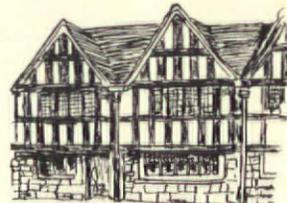


By Carolyn Flaherty

ONE OF THE MOST POPULAR styles of house building in America is the Tudor. The style began with the first English settlers and continues today. Although the original English Tudor is well documented in the architectural books, hardly a word has been written about the American Tudors. The Tudor homeowners have been asking The Journal for more information about the style and its history, as well as help in decorating it to enhance its architectural charm.

THE TERM "Tudor" in American houses refers to the house that has some half-timbering in the picturesque style of the old English house. Other readily identifiable features are the small, diamond-shaped panes in bay and oriel windows, and large medieval chimneys. An American Tudor might be a small suburban cottage built in the 1880's or a huge country mansion of the '20's and '30's.

THE ORIGINAL TUDOR PERIOD in England was the 16th and first half of the 17th centuries. The great social and religious changes began with Henry VIII in 1509 and continued till the death of Mary Tudor in



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Coming Next Month

EARLY AMERICAN ROOF FRAMING

in 1558. It was during the reign of Henry's daughter, Elizabeth Tudor, from 1558 to 1603 that life in England was peaceful and prosperous enough to begin the great adventure in domestic building. In 1603 the Stuart dynasty began with James I. Since Jacobus is the Latin for James, the period is known as Jacobean. The Early Jacobean period is included in the label "Tudor" as house building and decoration did not change dramatically. The Late Jacobean period ending with the Commonwealth, saw enough decorative changes to make another article.

THE TUDOR IS REALLY THE FIRST house as we know them today. Previously, real houses had been built only for the wealthy and the rest of the population lived in temporary, roughly built dwellings. But under Elizabeth's reign houses began to appear in great numbers built of oak beams and plaster. Interestingly, as the peaceful times did away with the need for real castles, the Englishman began to look upon his home as his castle. It was a time of great pride in the domestic house and of good, cheerful living.

SHAKESPEARE'S PLAYS and the many Elizabethan fairy tales we grew up with have kept this "Merrie Old England" alive in our memories and perhaps explains the emotional

(Cont'd on page 32)

Why I Swear By Tung Oil

By Frank Broadnax

In the February issue, Frank reviewed the properties of various clear finishes, giving them all equal time. This month, he tells about his favorite.—Ed.

OIL FROM THE TUNG NUT is valuable for wood refinishing because it dries to a durable, invisible film that is highly resistant to penetration by water, alcohol, acids, acetone, etc. Because of this drying property, a tung oil finish on wood is virtually impervious to spills of alcoholic beverages, fruit juices and water spots from cold glasses. It is also heat resistant and doesn't darken with age. The tung oil film can be buffed to a low lustre finish that is highly desired by admirers of antique furniture.

IN ITS NATURAL STATE, tung oil is a colorless liquid. It dries by polymerization rather than oxidation, which makes it a unique drying oil. When mixed with phenolic resins, tung oil has excellent dielectric properties—which makes it useful as an insulating material for electrical wires. Its major use, however, is as a raw material for finishing products such as varnishes, paints and enamels.

Tung Oil Protects Metal

TUNG OIL also makes a good finish on metal. Lacquer, for example, is the conventional finish for brass. But lacquer will darken with age, and the brass will tarnish under the lacquer. Tung oil will give better results on brass than lacquer.

HERE'S HOW TO APPLY tung oil to brass: After the old lacquer has been removed (soaking in a strong solution of Mr. Clean usually does it) and the brass is cleaned...heat the metal slightly. Small pieces such as brass furniture pulls can be placed on a tray and warmed

Your Questions Answered

IF YOU HAVE any special problems with wood finishing, stripping, rescuing old finishes, etc., we'll try to provide answers. Describe the problem as completely as possible and send—along with a stamped, self-addressed envelope—to: Refinishing Clinic, The Old-House Journal, 199 Berkeley Pl., Brooklyn, N.Y. 11217. Questions of widest interest will also be answered in this column.

in an oven at low heat for approximately 20 min. Larger pieces can be placed in direct sunlight for an hour.

AFTER THE BRASS IS WARM, small pieces can be dipped in tung oil and hung to dry for 4 hr. On larger pieces, tung oil can be applied with a soft cotton rag. Apply a thorough coat, let it set for 15 min., then buff off excess oil with a soft cloth. Let dry for at least 4 hr.

CAUTION: After the brass is polished and before the tung oil is applied, be careful not to touch the metal with your bare fingers. (Skin oil will interfere with the drying of the tung oil.) Wear rubber or plastic gloves when handling the brass.

THIS SAME PROCESS can be used on metal tools to prevent rust, as well as wrought iron furniture, hand rails, fences, etc. This process has also been used successfully on such items as copper kettles that are used daily. It has been known to keep metal from tarnishing for up to 15 years.

TUNG OIL IS ALSO an excellent sealer for concrete, brick, stone and tile. I have used tung oil on patios, concrete and brick steps to keep fungus from growing. The time to eliminate such problems is BEFORE they occur. One application of tung oil on brick, concrete, slate and tiles is usually enough to seal the moisture out of these materials. Be sure the surface to be sealed is clean, dry and free of any fungus, dust, etc. before applying the oil. It can be applied with a paint brush or with a string or rag mop. Allow the tung oil to dry 24 hr.

How To Apply To Wood

TUNG OIL CAN BE APPLIED with a soft cotton cloth, with a soft-bristled brush, or with your hand. Multiple coats can be applied, but sufficient time must be allowed (at least 24 hr.) for drying between coats. If this is not done, the finish will remain sticky.

FRANK BROADNAX is President of Broadnax Refinishing Products. Not surprisingly, tung oil is one of the products the company sells. You can get free product literature from Frank by sending a stamped, self-addressed envelope to: Frank Broadnax, P.O. Box 196, 11a, Georgia 30647.

WHEN MULTIPLE COATS of tung oil are properly applied, each succeeding coat can be buffed to a lustre slightly higher than that of the preceding coat.

I LIKE TO HAND-RUB tung oil on my table tops. To do this, pour a small amount on the palm of your hand and rub the wood, working with the grain. Rub until the surface feels dry. Let the wood dry at least 24 hr. Repeat the process until you get a satin finish—usually 3 coats give the desired result.

A CLOSE APPROXIMATION of a hand-rubbed finish can be obtained in an easier way. With a soft cotton rag, apply a coat of tung

oil to the entire piece. Let this set for 15-30 min. Then with a clean soft cloth, rub VIGOROUSLY with the grain of the wood to remove excess oil. Let dry 24 hr. and repeat. After three applications, the wood has a satiny hand-rubbed appearance. It is not necessary to buff between coats with fine steel wool or fine sandpaper like we have to do with other types of finishes.

WHEN APPLYING TUNG OIL to large areas such as panelling and wainscoting, I prefer to use a soft cotton cloth. However, a paint brush will also work. Allow the brushed on oil to penetrate for 10-30 min., then buff with the grain using a clean, soft cloth. ■■

Unsticking A Balky Sliding Door

By Clem Labine

THERE IS SOMETHING VERY SATISFYING about a pair of sliding doors that roll smoothly out of the wall...appearing as if by magic. And when the host parts the doors silently to announce to the guests in the front parlor that dinner is served...well, that is the height of elegance.

BY THE SAME TOKEN, nothing is quite so frustrating as a sliding door that won't slide. It is quite difficult to maintain that air of elegance while tugging and hauling on a 100-lb. hunk of wood that steadfastly resists your efforts to withdraw it from its hiding place inside the wall.

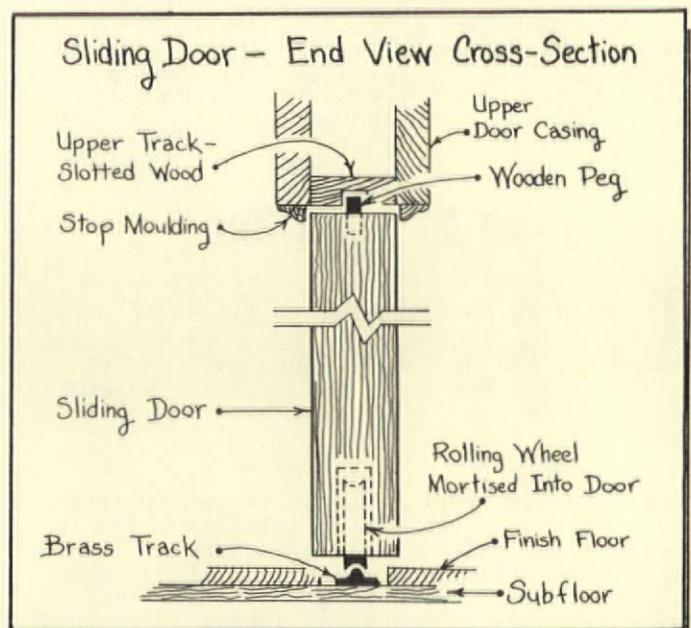
WHEN A SLIDING DOOR WON'T SLIDE, the first instinct is to think that it needs new rollers. In fact, new rollers are usually that LAST things that are needed. In most cases, the problems are more complex. A sliding door is a more delicately balanced mechanism than most people realize; there are at least 6 major things that can go wrong. And many door problems involve two or more of these hazards.

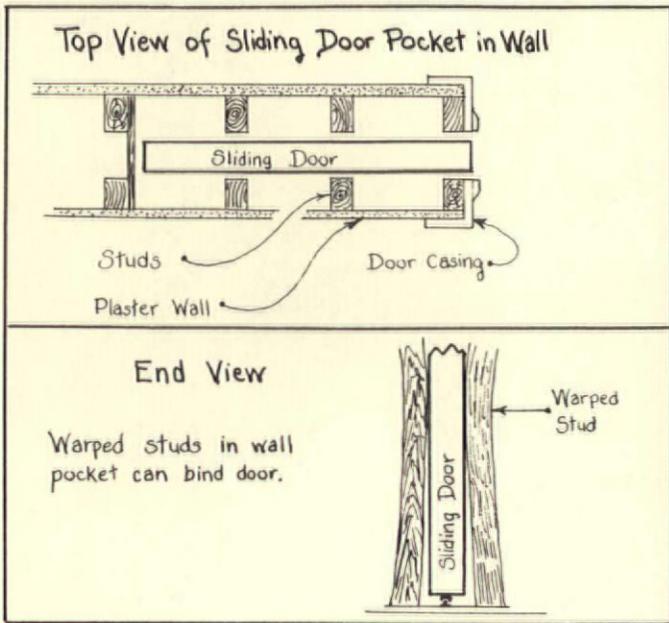
THE ONLY WAY to trouble-shoot a balky sliding door is to check out all the possibilities... starting with the easiest ones first.

How It Should Work

IN ORDER TO REPAIR a malfunctioning sliding door, you should understand how one works under ideal conditions. This analysis is based on the repair of half a dozen sets of sliding doors in houses built from 1840 to 1890. Some houses may have different door mechanisms than the one to be described, but all doors examined in this 50-year construction span were built about the same.

IN THEORY, a sliding door mechanism is quite simple. There are two wheels mortised into the bottom of the door that roll on a metal track fastened to the floor. Normally, there are also wooden pegs that extend about ½ in. from the top of the door. These pegs travel in a slotted groove in a top wooden track and keep the door aligned at the top. In some doors examined, however, these pegs are missing and apparently never were installed even when the doors were new. In these cases, the door is held in alignment at the top only by the stop mouldings.





The Secret: Correct Alignments

ALIGNMENT IS THE KEY WORD in analyzing sliding door problems: Alignment between the door, the top track, bottom track, and sides of the wall pocket. The alignment problem is complicated when the door is warped—which is not uncommon.

MANY OF THE CLEARANCES involved in a smoothly operating door are only $\frac{1}{4}$ in. or so. But in 100 years of existence, the shifting and shrinkage of a house's timbers can easily amount to an inch or more. So it should be no surprise that a door that glided silently when the house was new now grinds and grumbles like a freight train. The remedy, in most cases, is merely to correct the alignments so that the geometry of the door, upper and lower tracks, and side walls is the same as when the doors were installed. This process isn't simple; it often requires a lot of trial-and-error.

WHEN A DOOR ROLLS HARD...or jumps the track...the first thing to check out is the track itself. Sometimes the solution is as simple as clearing debris from the channel around the track, especially the portion inside the wall. In other cases, the brass track will be battered and bent from floor traffic. Careful work with a hammer and pliers often can set things aright. Other times, the finish floor boards will have shifted so close to the track that the wood binds the rolling wheels. Remedy: Cut back the old board, or else lay in a new, smaller piece. In yet other cases, the treatment may require lifting the entire track, straightening it out, and relaying it in the exact center of the groove in the floor. If the floor has settled, some shims under the track may be required.

SURPRISINGLY, the brass track often is not tacked to the floor inside the wall. If the track has drifted out of position inside the

partition, the door may bump into some of the wall studs. Often, this can be corrected by working through the opening in the door frame. Here's how:

REMOVE THE METAL STOP from the top of the door frame. This allows you to roll the door being worked on all the way across the opening—to occupy the space normally taken up by its mate. (The mate door is tucked into the wall.) The vacancy created allows you to get a good look inside the wall pocket. Usually you can get a hammer far enough inside so that the track can be straightened and tacked in place.

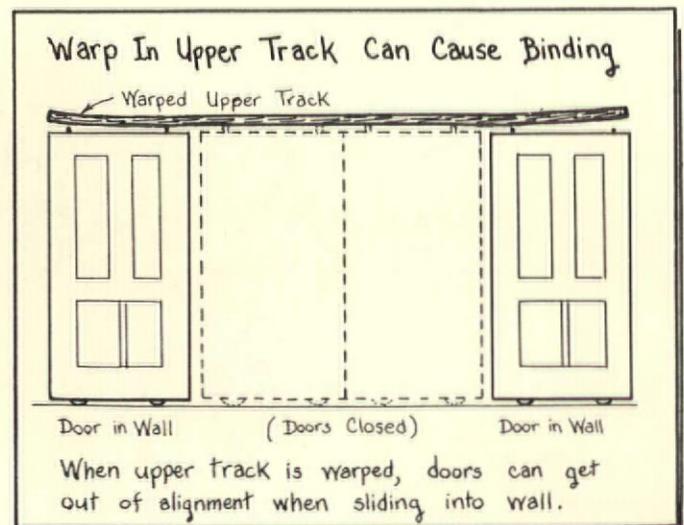
IF YOU CAN'T get a hammer far enough inside to totally reposition the drifting track, the only option is to break open the plaster wall opposite the end of the track. Then nail the track firmly in place in the precise middle of the wall pocket.

Floating Top Track

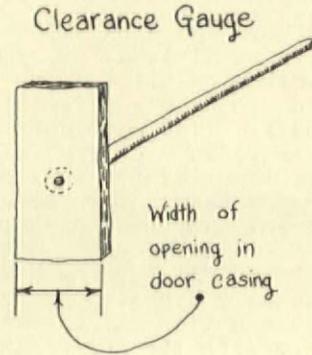
IF THE DOOR IS BINDING inside the wall—and you have determined the bottom track isn't the culprit—the next thing to investigate is the top wooden track. Frequently, the top track is not fastened in any way inside the wall; it just sort of floats. Thus it can—and often does—warp in any of four directions. If it warps to the right or left, it may run the door into the studs at the side of the pocket. If the track has warped upwards, it may no longer hold the pegs and may allow the door to flop.

IT MAY BE POSSIBLE—working from outside the door frame as described earlier—to correct a left-right warp by inserting shims between the track and the first set of studs. If this doesn't work, the only alternative is to open the wall and nail some braces to the studs to hold the wooden track in the correct position.

IF THE TOP AND BOTTOM TRACKS are perfectly positioned in the middle of the wall pocket... and the door still binds inside the partition...the problem is probably caused by studs



that have bowed inward. Often you can spot the offender visually with a flashlight. If not, you can make a gauge by cutting a block of wood the exact width of the opening in the door casing. Tack the gauge block to the end of a broomstick and push it into the wall pocket, checking clearances between all the studs.



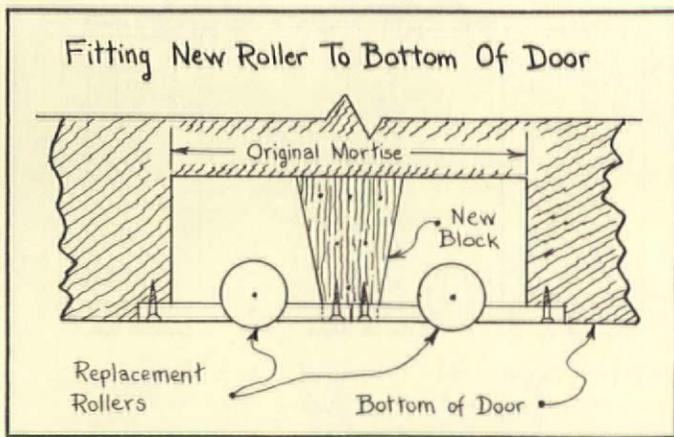
IF THE AMOUNT OF BULGE is small—less than 1/8 in.—and located in the first set of studs, you may be able to remove a sufficient amount of material with a drum rasp attachment on a power drill. But if you can't reach the trouble spot, more drastic remedies may be required. In special cases where the problem is in the last set of studs, it may be possible to pry them apart with wedges inserted through the door frame...and to keep them at the proper spacing via an inserted block. (Be ready for some cracked plaster.) Otherwise, the only answer may be to open the wall and to turn or replace the studs.

When Rollers Need Replacing

SOMETIMES the roller wheels do need replacing—or perhaps they are missing altogether. The large rolling wheels that the doors originally had are no longer made. You may be fortunate enough to find a set of the correct size as a salvage item. But if you can't, there are modern substitutes that will suffice.

IF THE TRACK IS STILL IN PLACE, for example, and all you need are the wheels, there are large window pulleys made that may fill the bill. The Grant #1415 Sheave has been used with success; this is just a large window pulley with a nylon roller and pot metal housing. Certain types of patio door rollers can also be used.

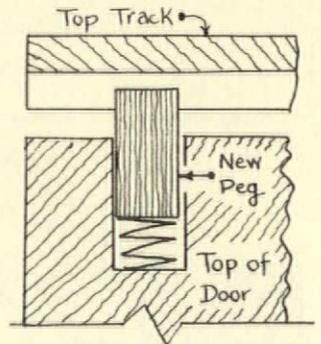
BECAUSE THE OLD ROLLER WHEELS were larger than the ones you can buy today, the old mortise will have to be adapted. The best idea is to get as many rollers as possible into



the old mortise (see diagram below). Just be sure that the rollers are carefully aligned with each other and with the centerline of the door.

REPLACING SLIDING DOOR ROLLERS calls for dismantling the door. Here's how: Remove the stop mouldings at the top of the door frame. With many doors, this gives you enough clearance to lift the door off the bottom track and to tilt the door free of the top track. If the top pegs are still caught in the groove, you can usually raise the upper track sufficiently by pushing up on it with a 2x4.

IF THE DOOR IS MISSING A peg and you wish to add one to improve the alignment of the door at the top, use a piece of wooden dowel of sufficient diameter to fill the existing hole. Put about 1/2 in. of coil spring into the bottom of the hole. Then cut off the dowel so that it will extend half way into the groove in the upper track when there is no compression of the spring. (The function of the spring is to allow you to depress the peg sufficiently so that you can slip the pegs into the upper track when remounting the door.)



The pegs should not bear against the top of the groove when the door is mounted on the tracks.

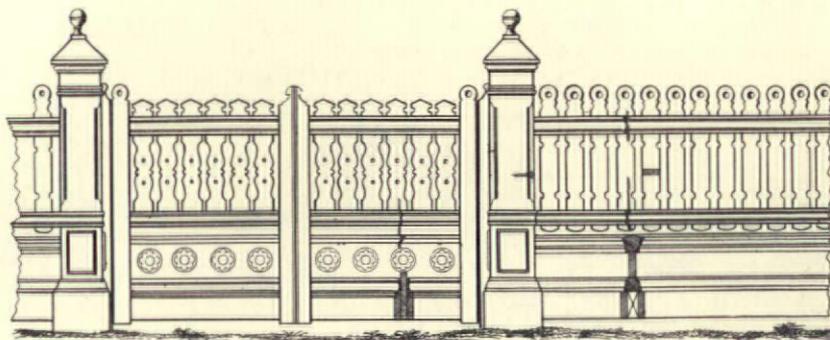
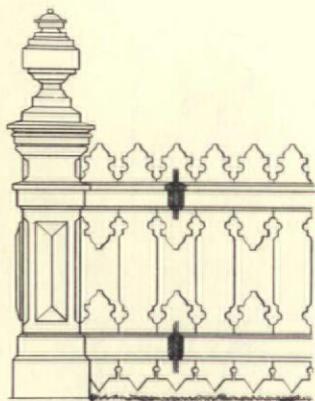
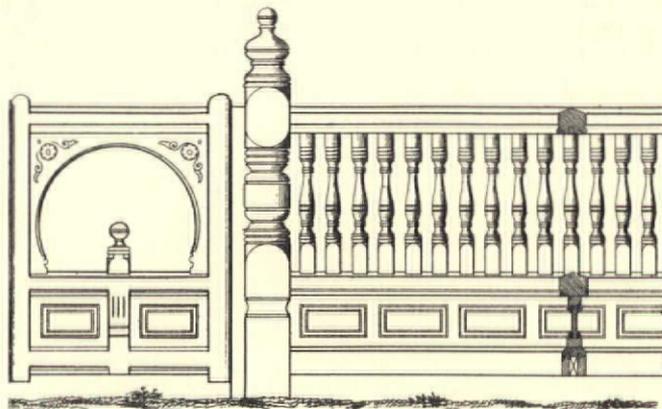
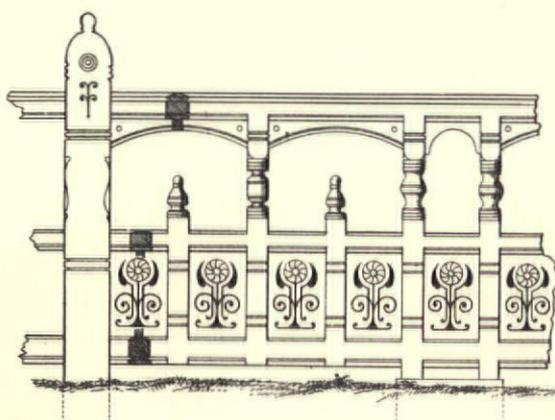
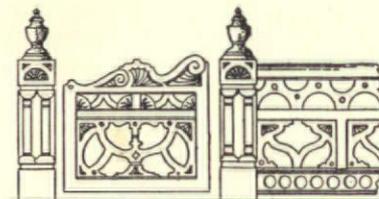
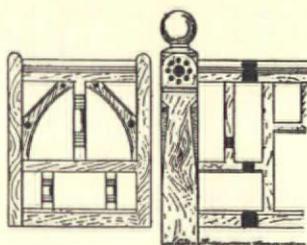
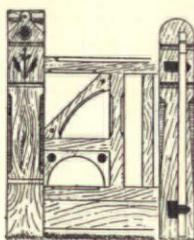
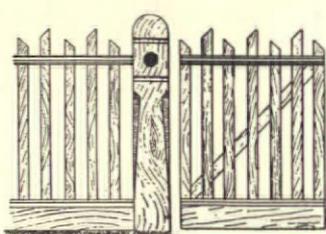
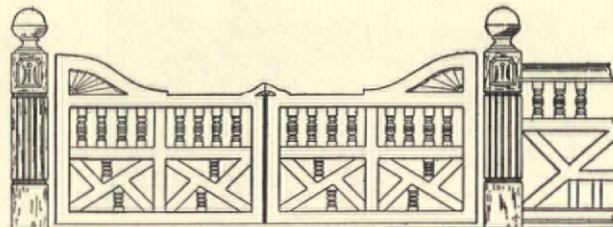
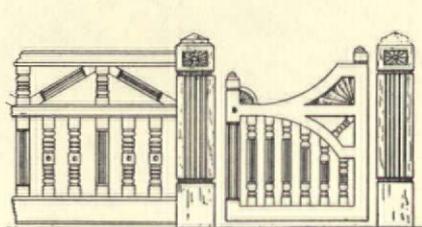
Where To Buy Hardware

IF YOU LIVE IN the New York City area, there are two hardware stores that carry a range of rolling door hardware: Simon's Hardware at 421 3rd Ave., and David Weiss Hardware at 169 Bowery (both in Manhattan). At Simon's, for example, you can get the Grant #1415 Sheave. (Frank in the office is especially knowledgeable about rare hardware.) David Weiss has an even bigger stock—but the personnel there seem to have taken special grumpy lessons.

IF THERE IS NO SOURCE of rolling door hardware near you, your best bet is Blaine Window Hardware, 1919 Blaine Dr., Rt. 4, Hagerstown, MD 21740. Their catalog #132-1976 OHJ is available for \$1.00 and contains a number of patio door roller assemblies. For example, their roller RA-125 would answer situations where you also need a matching track. Blaine also has large window sheaves, such as their model 00571-A-054. Blaine also has specialized rollers that aren't in their catalog. A request addressed to their Research Dept. can obtain help about roller hardware that doesn't appear in the catalog.

SPECIAL THANKS TO Michael Clark, Brooklyn's craftsman extraordinaire, who was of great help in assembling the technical information for this article. ■■

Designs for Victorian Fences & Gates





A typically American Tudor built c. 1914 in Pennsylvania adds Colonial features (shed dormer, shutters) as well as regional characteristics (fieldstone front, pent roof over the oriel window) to the old English form and half timbering.



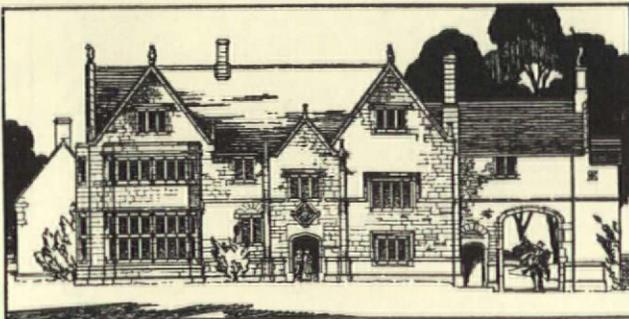
Not as commonly found in the American versions, this 1929 Pennsylvania Tudor has varying brick patterns in the "nogging" between the beams. These decorative brick patterns were often used in old English half-timbered houses.

(Tudor--Cont'd from page 25)

attachment America has had to the old English house.

IN HALF-TIMBER CONSTRUCTION the actual timber framework of the building was left exposed to view and the spaces between the timbers filled or "nogged" with brick work often covered with stucco. English workmen have always loved oak, and in the 16th century it was plentiful. The timbers were heavy and broad and gave the house a decorative look. Beams were often shaped into circles, herringbone patterns, or cut out in trefoil and quatrefoil shapes. These "black and white" houses often had elaborately carved verge boards.

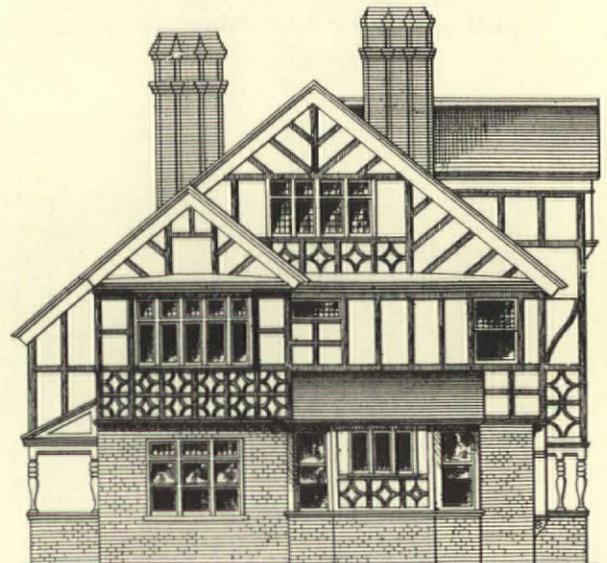
LEFT OUT IN this discussion are the many buildings of the Tudor period built in stone. These large masonry structures were generally manor houses and were ornamented with crenellations, sculptured finials, Tudor arched doorways and combined both Gothic and Italian Renaissance ornament. This style has been copied in America mostly for public buildings and is often labelled "Collegiate Gothic." A typical masonry Tudor is illustrated below.



Tudor In America

THE PURITANS BROUGHT the half-timbered style with them to America as well as the more austere aspects of Jacobean decoration. Houses in New England, however, quickly took on a different appearance than their English counterparts due to the harsh climate.

THE TUDOR STYLE was revived dramatically in the late Victorian period when "picturesque" styles were the fashion. The Elizabethan style (as it was called then) was adapted for large country houses as well as smaller town and suburban houses. The use of cement stucco, which was weather resistant, made half-timber construction feasible.



From Palliser's "New Cottage Homes"—1887



Original Tudor Interiors

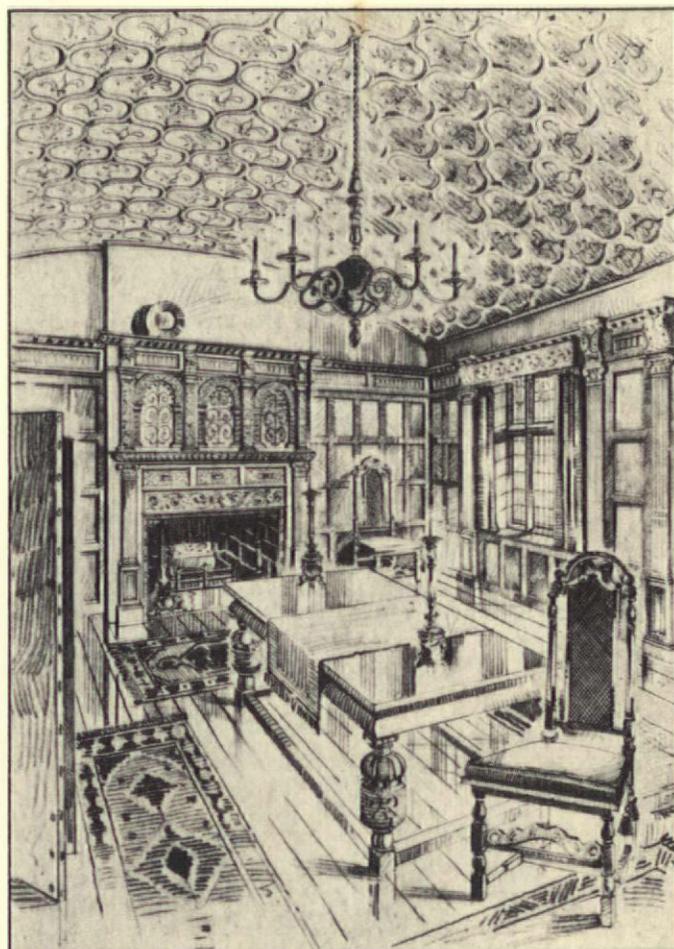
DURING THE ELIZABETHAN AND EARLY JACOBAN eras everything was made from oak, giving the Tudor age the name "The Oak Period." This sturdy wood was used for walls, to make furniture, hewn beams and floors. Walnut was not used until the Late Jacobean period.

AS THE QUEEN ANNE STYLE reached its height and began to decline around the turn-of-the century, the Tudor style again became very popular. From 1900 to the First World War, Tudors were the rage. Some historians have, rather coyly, labeled this period "Jacobethan" Revival.

UNLIKE MANY OTHER BUILDING styles, the Tudor did not go out of fashion. Another enormous surge of popularity took place in the 20's and 30's. Author Russell Lynes remembers a contractor in the 20's, who had a good business converting Queen Anne houses into half-timbered ones by removing the porches, nailing irregular timbers to the outside, and filling in the interstices with stucco.

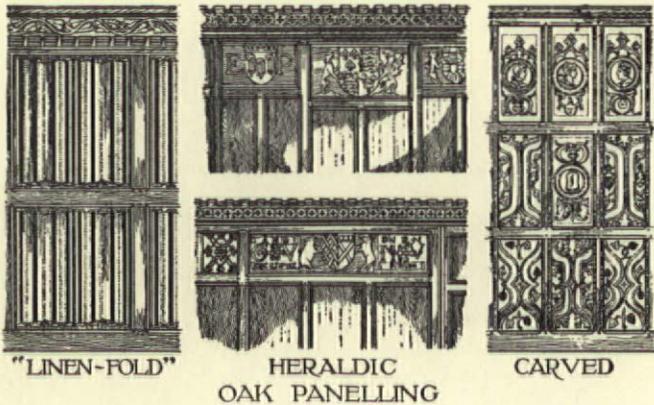
A FAVORITE FORM of Elizabethan decoration was the vine with leaves, tendrils and grapes, carved on exterior and interior beams. It is the lavish carving and exuberant decoration in wood that is the main characteristic of the Tudor interior.

BEFORE THE TUDOR PERIOD houses were on the order of castles--with comfort and decoration taking a place far behind defense. Small windows protected against seige and interiors were fairly grim. Now, with peace and progress afoot, and the need to defend gone, the house builder could let in light and air and begin to give thought to decorating walls, ceilings, fireplaces and furniture.

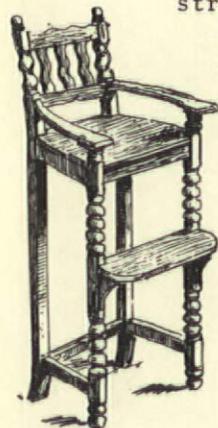


The main staircase from Sheldon Hall, in Leicestershire, England. It was characteristic of the first wooden staircases to build them around a square well and break them up into short flights with a low pitch.

An Early Jacobean oak room from Herefordshire, England. The brass chandelier is of the kind Colonists made or imported to America in later centuries, and is still reproduced today.



WALL PANELLING transformed crude interiors into rooms of architectural beauty never surpassed. Intricate panelling appeared even in smaller homes. The linenfold motif--taken from the chalice napkin covering the host--was most popular and used for wall panelling, chests and furniture.



EARLY TUDOR FURNITURE was still structurally dependent on walls. Beds extended from the wall panelling and were decorated with the same carving. Beds were actually like little cabins with heavy drapes of leather or fabric to keep out the chill. Most seats and cupboards were also attached to walls.

LATER INTO THE TUDOR period wood turning began to take the place of carving and more furniture appeared. With the introduction of coffee in 1645, chocolate in 1657, and tea in 1658, a need for tables for serving arose.

CUSHIONS were all there was in the way of upholstery and, often as not, there would be no more concession to comfort than a piece of Turkey carpet on a bench or chair.

Windows

TUDOR HOUSE BUILDERS brought as much light as possible into the house. Tall bay windows rose from the ground often to the roof line. The frieze window, a horizontal band of windows above the wood panelling was a common way to admit light, particularly in the half-timbered cottage. The small, diamond-shaped panes were often brightened with insets of stained glass with heraldic patterns.

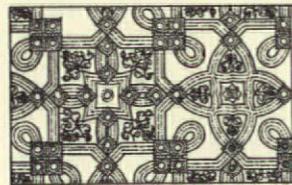
TUDOR WINDOWS, one of the most recognizable features, have been copied in all the later revivals. Palliser and Palliser, an architectural firm prominent in the 1880's, gave specific instruction for windows with "heraldic effect in art glass."



This is the entranceway of a Tudor style house, built in 1914, in Waterford, Conn. Typical of Tudor revivals, the walls are oak panelled and the floor is polished oak.

Decoration And Fabric

IF THE DESCRIPTION OF abundant oak and massive furniture in the Tudor house gives the impression of drabness, this is wrong. Tudor interiors, although dignified, were actually bright and cheerful. The windows, of course, did much to create brightness with daylight and colored light from the small bits of stained glass filtering in. Another element was the use of stucco ornament.



PLASTER CEILING



STRAPWORK ORNAMENT

CEILINGS WERE a vital part of decoration. Ornamented with rich plaster Renaissance motifs or strapwork, we still marvel at their elegance in pictures of great English houses. Smaller homes usually had some ribbing, relief work or oak beams to produce a decorative effect.

RUSHES WERE OFTEN used to cover floors of public rooms and, in grand houses, Oriental carpets were used for private rooms.

IN THIS PERIOD of flourishing trade, rich velvets, damasks and tapestries were imported to England. The richest fabrics were used for bed hangings. Tapestries (many made at the Mortlake factory in England) were used as wall hangings and for cushions and drapes. Embroidery, an art at which the English have always excelled, appeared on crewel work--wool patterns on linen or cotton.

LIGHT CAME FROM elaborate iron or brass chandeliers and tall iron standards. Helmets, armour and hunting implements were also hung on walls.

Decorating The Tudor House Today

THE TUDOR HOUSE OWNER will most likely have many features in the interior that are reminiscent of original style and probably have a great deal of oak. A widely imitated feature of the old English style is the massive fireplace. In chilly England it was a vital part of the house and was often a colossal floor-to-ceiling structure. Revival styles often feature a large carved wood chimney piece. Heavy wrought iron fireplace accessories should be used, minus the Colonial decorative motifs. (The 1977 Buyers' Guide lists many sources of hand-wrought iron.)

Furniture

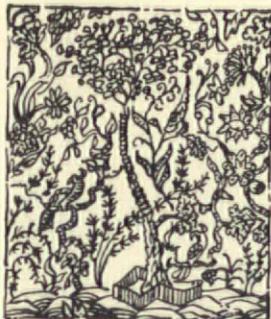
TO GET THE EFFECT OF dignity from heavy pieces of furniture and the warmth of wood, it is necessary to keep small articles and trimmings to a bare minimum. Furniture is very important in the Tudor house because the large proportions of the panelling, staircases, windows, etc. make delicate or fragile furniture look quite out of place. If you are lucky enough to have Jacobean style furniture, you don't need much more in the room. But if you have to add furniture here are some suggestions for achieving the right proportions.

Antiques--The Puritans brought the Jacobean style (in its most austere form) with them. Any of the very early New England chests, large refectory tables, etc. would be appropriate. The 1850's saw a great revival in "Elizabethan" furniture recognized by the many turnings and leather or tapestry covered seats, bulbous carved legs, stout stools. There is quite a lot (it was made up to the turn of the century) of this kind of furniture still around. The Mission Style, just coming into vogue now, also looks well because of its large proportions.

Contemporary--If you are furnishing in contemporary or a mixture, stick to the large, solid types: campaign furniture, classics like the Chesterfield leather sofa. Some of the large reproduction oak pieces are suitable.

WHILE A BENCH with a piece of carpet may not be our idea of comfort, beware of too much in the way of stuffed pieces in the room and use a bench with cushions where possible.

Fabric



CREWEL WORK was done in "long and short" stitch on natural cotton or homespun with brightly colored wool and used to relieve the monotone of the wood in the room. The "Tree of Life" pattern from India was widely copied as it was later on in New England. Crewel (source in The Journal's Buyers' Guide) is excellent for drapes, bedspreads and cushions.

For the same reasons, printed India cottons are excellent.

THE MOST WIDELY USED textile in Tudor times was tapestry. Tapestry, however, is almost impossible to buy today. While some is advertised in the back pages of decorating magazines it is of poor quality and even worse--French, of the pastoral scene with the "Empress as Milkmaid" type. There are some new fabrics that have a rough burlap-type finish. If they are patterned with a medieval type, naive floral design or a plain, dark color they can be effective. Plain wools are also good.

RICH TUDOR HOMES used elegant fabrics--velvet and damask mostly. Colors here are very important--crimson (which looks beautiful with oak) was very popular as were all the dark and rich colors--deep reds, greens, blues, browns and perhaps dark yellow.

PERHAPS THE MOST IMPORTANT thing with fabric is what not to use. Any material in a pastel--pink, violet, etc., will throw a Tudor room off as will any fussy patterns; little flowers, large roses, etc. Thin materials--light silks, sheers, etc. are also inappropriate.

CURTAINS WERE USED to keep out the draft and they were hung in a utilitarian manner--on rings from a heavy iron bar and pulled across the window by hand. Heavy gold gimp and braid were sometimes used for trim and as a rope to pull the curtains. Since it is virtually impossible to find any good old-fashioned heavy trimmings, macrame could serve for cords and trimmings.

Furnishings, Floors And Walls

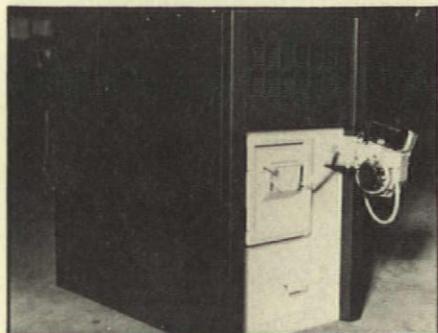
MIRRORS WERE IMPORTED during Elizabeth's reign and were rare and expensive. When used they had rich frames. Use mirrors sparingly and frame them elegantly. Holbein portraits were fashionable and a portrait or two will give a nice flavor.

ALTHOUGH ARMOUR was an important decorative accessory, as was heraldry, modern replicas do tend to look quite tacky and evoke the image of a brand new "Ye Olde Tavern" on the state highway.

FLOORS SHOULD BE polished to a rich, dark luster and any floor coverings used should be small enough to leave plenty of wood showing. Straw mats are appropriate as are small Oriental or "Turkey work" carpets. Small strips of carpet were used in old English houses on chests, cupboards and tables as well as floors.

WALLS ARE preferably white or creamy beige. White is especially effective with beamed ceilings. Since wallpaper was rare, hand-blocked and very expensive in Tudor times, it is best to say away from paper. Most patterned papers will be anachronistic and give an undesirable look of fragility to the Tudor room. ■ ■

Products For The Old House



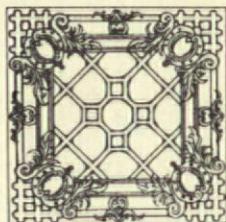
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ANYONE WITH A CIRCULATING air heating system who has just been shocked by the February heating bill may want to investigate the Charmaster furnace system. It's a central heating plant designed to operate on wood.

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CHARMASTER SYSTEM comes in 3 models: (1) Simple gravity-feed system burning wood (\$765); (2) Wood burning system with thermostatic control (\$985); (3) Wood/oil combination furnace that switches from wood to oil when required for long periods of unattended operation (\$1,245).

FOR FREE DATA SHEET with more information, contact: Carol Lessin, Modern Industries, 2307 Highway #2 West, Grand Rapids, MI 55744. Telephone: (218) 326-6786.



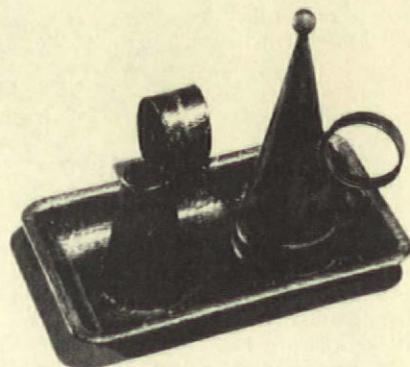
Embossed Ceiling Panels

REPRODUCED from old pressed tin patterns, these 24-in. panels are now being made in styrene and self-extinguishing vinyl. They have been designed primarily for use in suspended grid systems. Thus they have found primary usage in restaurants and commercial establishments seeking to establish a turn-of-the-century flavor.

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