



Restoration and Maintenance Techniques
For The Pre-1939 House

May 1985 / Vol. XIII No. 4 / \$2.

The Old-House Journal

The Bungalow

and why we love it so

by Patricia Poore



AMERICA HAD a long love affair with the Bungalow--for thirty years a torrid one--and the old flame is being rekindled. This is the story of how an exotic Anglo-Indian word came to mean a new American house style. Bungalows came from India, so say popular accounts, but it wasn't that simple. The word (or variations of it) existed for hundreds of years before any bungalows showed up here. "Bunguloues," temporary and quickly-erected shelter, were referred to by an Englishman in India in 1659; we find "bangla," "bungales," and "banggolos" before the English spelling "bungalow" superseded others by 1820.

THE ENGLISH in India were describing houses built for them by native labor: long, low buildings with wide verandahs and deeply overhanging eaves. Broad roofs, first of thatch and later fireproof tile, enclosed an insulating air space against tropical heat. Then, around 1870, builders of the newly fashionable English seacoast vacation houses called them "bungalows," giving them an exotic, rough-and-ready image.

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In the next issue...
HOLDING A HOUSE TOUR

Should We Spin Off A Newsletter For Bungalovers?

ONCE you've read this issue, you'll be as convinced as we are that Bungalows (and other post-Victorian houses) are the exciting new restoration frontier. We're aching to develop many more articles: regional Bungalows, Bungalow backyard fences, Bungalow curtains and floors and friezes, Bungalow shingles and porches, kitchens and roofs. Furnishings, too, from built-ins to porch swings. And we want everyone to meet the architects and tastemakers who took part in creating the first New American house styles.

WE'VE BEEN gathering and studying early-20th-century books on architecture and furnishing. (Our ground-breaking article isolating different post-Victorian house types appeared in January 1982.) We'd love being the first to publish information that'll help you appreciate and restore your Bungalow (or Foursquare or Prairie-style or Tudor Revival house).

HOWEVER, MOST OHJ subscribers own houses built between 1840 and 1900. In OHJ, we want to keep the balance we've always had -- technical information that can be used by all old-house owners, together with case histories and house-style articles that span the entire 19th century and creep into the 20th. As wonderful and romantic as Bungalows are to read about, we just can't use up all our pages talking about them.

BUT WE could devote a new publication to the period. The OHJ would continue to give basic restoration counsel to a broad readership. In The Bungalow Letter®, we'd be free to lose ourselves in early-20th-century architecture. Like OHJ, it would provide straightforward and well researched articles to help you, whether you're an owner restoring your post-Victorian home, or a historian studying this long-ignored period in American residential architecture.

THE BUNGALOVERS we've met are a proud group of free thinkers

who appreciate the solidity, comfort, and history of post-Victorian houses in advance of the fad. To share important (and hard-to-find) information and experiences among this group, we've considered enhancing a subscription to the new publication with membership in The Bungalow Society. Benefits would include a charter subscription to the Bungalow Letter, as well as an annual meeting, information exchange with other members, access to books of the period -- and perhaps reproduction furnishings, too!

SMALL PUBLICATIONS don't have big budgets for "market research," so if you're at all interested, your response now is extremely important to me. You can Xerox this page or write your answers on a separate sheet. Thanks!

Patricia Poore

(1) Would you like us to send you information about a new publication? (no obligation)

(2) Would you like more information on joining The Bungalow Society?

(3) What is the year and general style of your house?

(4) Would you prefer a black-and-white newsletter (at about \$18 per year) or a newsletter that included some full-color art (at about \$27 per year)?

B&W _____ Color _____

(5) What articles do you need? Help with structural problems? decorating? replacing house parts? landscaping? (Be as specific as you can; attach a separate sheet if necessary.)

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Published by The Old-House Journal Corporation, 69A Seventh Avenue, Brooklyn, NY 11217. Telephone (718) 636-4514. Subscriptions \$18 per year in U.S., \$25 per year in Canada (payable in U.S. funds). Published ten times per year. Contents are fully protected by copyright and must not be reproduced in any manner whatsoever without specific permission in writing from the Editor.

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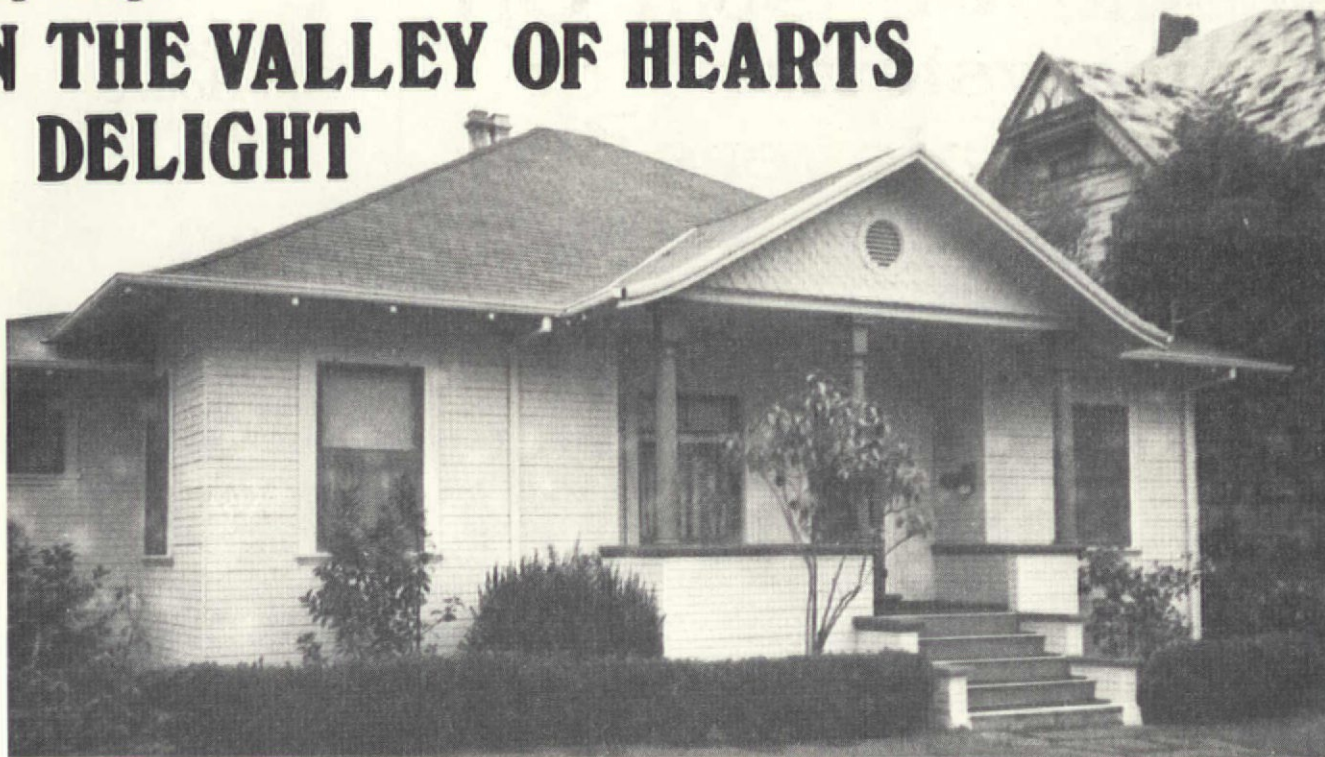
Printed at Photo Comp Press,
New York City

ISSN: 0094-0178

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Bungaliving...

IN THE VALLEY OF HEARTS DELIGHT



A First-Person Account Of The Bungalow Era

by Paul J. Lukes

MOTHER AND DAD were married in 1911 in the chapel of a mission school in Montana where she had graduated from high school in a class of three. Since my dad was a railroad employee, they took off on a railroad honeymoon. Poor mother. Dad was an RR electrician and signal maintainer and after six months in Watsonville, California, he bumped into the College Park yards in San Jose. (Old timers will remember the bumping system on the railroad.) According to RR rules, employees had to live within a mile of the tracks. So Mom and Dad rode their bicycles around the neighborhood of the College Park tower looking for a place to rent. While Dad worked, mother kept on looking. She had to hurry, I guess, because by that time she was pregnant with me. Old 89 Schiele (now 921 after being annexed to the city) was the place she chose and here she set up housekeeping.

ENCOURAGED BY A WELL-TO-DO aunt of Mother's, the folks bought the place and Dad started immediately to change the rooms around. Mother commented once that when I was born, there was only one room in the house with four walls. Fortunately it was our bedroom. I guess she didn't count the bath.

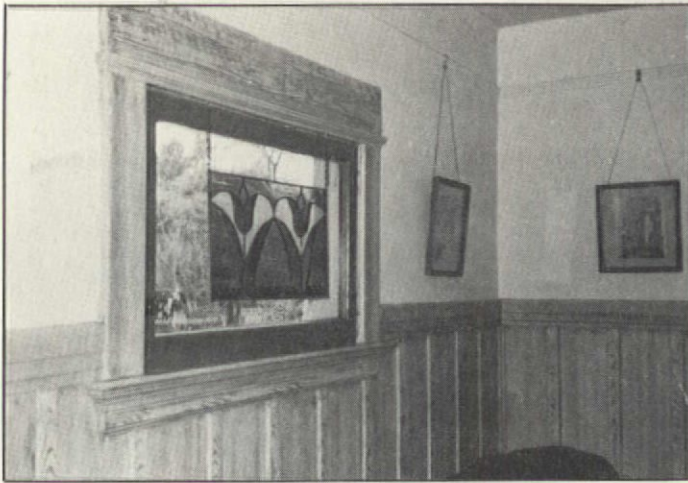
OUR BUNGALOW was started in 1905 and finished in April of 1906, just in time to be settled on its redwood-slab foundation by the quake of 4/18/06. Our house had two identical porches. One in front and the other on the driveway side. The porch roofs were supported by round redwood pillars that were

in style at the time. The siding is redwood tongue-and-groove, 8-3/4 inches wide with two grooves in each panel to simulate three-inch boards. The roof was shingled with redwood. There were still redwood mills in the mountains to the west of us then.

THE HOUSE WAS PAINTED red at that time, and with two palm trees planted between the sidewalk and the gutter, it couldn't be missed. Mother gave me the impression the house was built by a plumber for himself, but my research shows that the house was built by one carpenter and his helper; perhaps the plumber did the pipework. Anyway, the plumber and his two sons moved in when the house was finished.

GAS LIGHTS lit the house. Some of the fixtures had gauze mantles that cast a white light, and others, mounted on old ceramic tips, produced a yellow fishtail glow. Students had homework to do in those days and I wonder now how we could see to do our work.

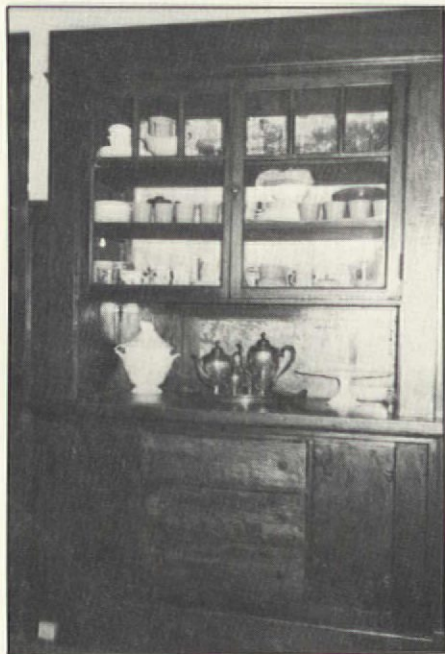
ALL THE ROOMS have coved ceilings and all the rooms except the kitchen and the pantry have picture-hanging moulding. Two of the rooms have board-and-batten wainscoting that rises five feet two inches above the floor. The plaster walls rise to a total height of nine feet. The dining room walls are stained dark walnut, but the other room, which used to be Dad and Mother's bedroom, had so many coats of paint that my wife called in a painter and he grained all the walls and doors.



A typical Bungalow window. Gail had the woodwork and wainscoting, which appear in all but the kitchen, grained by a local craftsman.

OUR BUNGALOW had inside plumbing, but judging by the way the pipes were laid out, I suspect the sanitary sewer line was run down the street after the house was built. There is a small closet off the back porch. When I was growing up there was a pull-chain toilet in it. The water tank was a wooden box with a zinc liner, high on the wall. It was generally considered a man's room, but the ladies used it in emergency. Man, was it cold out there at times, but people who had to use an outdoor privy would probably have thought it was pretty nice.

DAD WAS BORN AND RAISED in a generation of small-town men who had to learn to do anything and everything. Of course it helped that his own father was a mechanical genius. My dad built all the bookcases and china closets in this old Bungalow. Our furniture came from Wisconsin, shipped in big crates as kits, and Dad assembled them. (Solid walnut and just as sturdy as ever today.)



Paul's father installed all the built-in cupboards and china closets in the Bungalow.



The maple table and chairs in the dining room came in kits that were shipped in large crates from Wisconsin and then assembled.

ALTHOUGH WE HAD GAS LIGHTS when we were growing up, Dad had started wiring the house when he was reworking the rooms. I think he was finally moved to finish the job because he wanted an electric radio. We had a battery-operated set before that. Electricity was Dad's specialty, but he didn't exactly trust the PG & E. So when he wired the house, he provided a gas outlet high up on the kitchen wall with a fishtail jet on top to provide light if the electricity failed. Well, it did briefly once or twice. Gave us an opportunity to see again what we had lived with for many years. Dad put another gas outlet in the boys' room. My brother Tom was into chemistry at that time and needed gas for his Bunsen burner. Yes, we lived dangerously, but it was interesting. Incidentally, there's still gas in those pipes.

OUR PUSH-BUTTON SWITCHES, installed when Dad wired the house, are the envy of some old-house connoisseurs. All the switches work, although a couple are getting kind of mushy.

The front porch light is an ancient railroad semaphore bulb. We have no idea how old it is, but one thing is certain, if we never turn it off it may burn forever. I saw in a recent issue of OHJ that push-button switches and face plates are available again. I mentioned this to one of our visitors, but like a lot of young people who are reconditioning old houses, they are a little on the shorts.

Dad's Work, 1911-1930

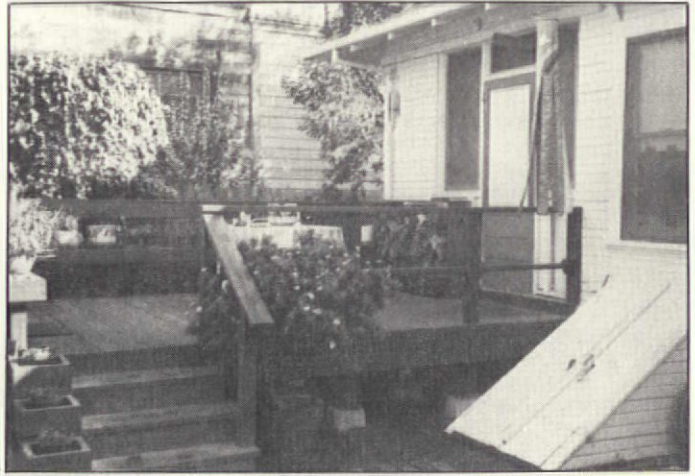
DAD WAS A YOUNG RAILROAD electrician when he and his young bride bought the house in 1911, and being a genius for change, he immediately began to make over the insides of the place and generally for the better. Early on in the project, he bought hundreds of feet of used hardwood flooring from a dismantled lodge hall ballroom. The original floors in this Bungalow were not the best. So



Coved ceilings are typical of early-20th-century homes. Note the gas jet and doorbell on the wall.



The sleeping porch, like the entire house, has Japanese-style rafter ends.



This deck is the only new addition to the exterior of the 1905 Bungalow.

Dad took them up and laid the second-hand maple floors in the living and dining rooms. This wood had a strange grey color that puzzled me. Years later it dawned on me that the color was from a combination of dance floor wax and San Jose street dirt that came in on the waltzing feet of the dancers.

BEFORE DAD got the new (used) maple floors sanded, filled, and varnished, Mother used to let us rollerskate in the dining room when it was raining. I don't suppose Dad would have appreciated us skating on his hardwood floors, but Mother had five kids in the house who had to have something to do. The first time the whole family was allowed in on the newly finished floors was Christmas morning. It was quite an occasion. We had our new electric lights, our shiny new floor, and it was Christmas with the tree and all. Our old dog Queen came running in with us -- it was her first time, too. She rounded the archway between the dining and living rooms at full speed, only to end up scratching and clawing on the slippery floor and landed under the Christmas tree. Dad only laughed. I guess it was kind of a compliment to the smoothness of his floor-finishing job.

IN THE WINTER OF 1919, Dad installed a small gas furnace in the floor of the archway. Visiting ladies often stood over the heat, letting it rise up under their skirts. Once one who had stood over the heat too long started hopping around, grabbing her skirts and slapping her legs. The furnace heat had warmed up the metal on her garters 'til they burned her. I was only eight then and too impressed by this startling performance to think it was funny.

IN 1920 OR THEREABOUTS, Dad built a garage for his Model T. It was the only car he ever owned. Dad's younger brother Dolf was a mechanic for the Ford fleet at the Panama Pacific Exposition in San Francisco in 1915. When the Fair was over, he brought home this car. He really didn't need it because he was driving a big Lozier. He gave the car to his mother and younger brother Mike. When Uncle Mickey went off to WW I, they sold the car to Dad. It had no starter, no generator, and no battery -- eventually no top. When I was a senior in high school, I had one like it -- bought it from a classmate for \$5.

BY 1925 when Margaret Alice arrived, our two-bedroom Bungalow was a bit crowded. Because I was the oldest boy, my cot was set up in the dining room, in a tent in the yard, or on the side porch. Eventually Dad (who had a genius for architectural change without doing damage to the outside of the building) re-worked the side porch into a sleeping porch for my brother and me. There we slept until we both left for WW II.

The Changing Neighborhood

SAN JOSE WAS A BUSY CITY, the county seat of Santa Clara County. The area, once known as the Valley of Hearts Delight, is now known world-wide as Silicon Valley. Our part of town was annexed to the city about 50 years ago.

IN THE 1880s, a German immigrant named Charles Schiele bought 15 acres in an area of the county known as Alameda Gardens. Charles put a street through his property and named it after himself, so we have Schiele Avenue. Schiele runs between The Alameda and Stockton Avenue. Both streets were served by horsecar lines in those days. The lines on Stockton were abandoned, but the lines on The Alameda became a double-track electric railway.

WHEN CHARLES SCHIELE put our street through, he sold lots on one side only. The other side remained a hayfield surrounded by a six-foot solid board fence until around 1925. Schiele put sidewalks down both side of the streets. Every year a baling crew came to bale the hay. They brought their own chuck wagon and the men slept out in the hay at night. Everything was run by horsepower; not a motor in the organization. Once a year, it was a great excitement for the neighborhood boys.

AROUND 1925, two real estate promoters bought the hay field, took down the fence, and put three streets through it. In no time at all, the lots were sold and little 1920s-style houses covered the field. A new street cut through Schiele Avenue and the sidewalk was torn up at the entrance. Dad brought home some big squares of the sidewalk in his wheelbarrow. He shaped the pieces with his stonemason's hammer and chisel and made a stepping-stone walk between our steps and the sidewalk.

IN THOSE EARLY DAYS a mailman delivered the mail from a horsecart with a parasol top and side curtains that could be rolled down in bad weather -- sort of an early-day hardtop. The horse needed no commands. When the mailman stepped off the cart, the horse stopped, and he started again when the mailman came back aboard. I seem to remember that unless Christmas came on a Sunday it was a work day for the mailman. Water-meter readers had the same system, a cart and a smart horse. All utilities were collected door-to-door.

AT ONE TIME, one of our next-door neighbors had several cows. There were two big vacant lots behind our houses where the cows were kept at night. As there were no houses across the street, the cows were led out in the morning and tied to the trees with ropes short enough to keep them from standing in the street. It seems incredible now, but the sight of cows and goats along the grassy sides of streets was a common sight in those days.

THE BOYS IN OUR NEIGHBORHOOD used to play ball in front of our house. That was where the manhole cover was that formed home plate. I can still hear the sounds of ancient bats being pounded on that slightly domed iron base. Once in a while we had to move over when a car came by. One of the neighbor girls had a gentleman friend who sold Maxwells. After a successful sale he'd drive up in front of her house and shout up the block that he had "Sold another one!" The old Maxwell Motor Car Company was bought by Walter Chrysler.

The Lot

OUR LOT IS 140 FEET deep. At one time we had a chicken yard, a girl's play house, a big sandbox, usually a pile of old RR ties for fuel, and a big high swing. When I was about nine years old, I asked Dad if I could try the big saw he was using to cut the ties for the stove. I must have done okay because the job became mine for the next five or six years. Around 1930 the RR began creosoting the ties and that ended our wood supply. Then we got our first, and Mother's only, gas stove.

FOR MANY YEARS we had no garbage service and our kitchen scraps went over the fence to the chickens. One time Mother noticed her wedding band was missing and surmised she must have thrown it to the chickens. Dad bought her another ring, but the original was gone. Years later when the chicken yard became a garden and the girl's play house and the sandpile were gone, Mother was spading in her garden with a spading fork and speared her original wedding band with one of the tines. Stranger than fiction.

LIVING WITHIN TWO LONG BLOCKS of the College Park freight yards, we heard the noise of steam switch engines and the crash of boxcars as they were shunted from one track to another. Today the steam engines are gone and the much quieter diesels have taken their place. Most of the train assembly has been moved north to Santa Clara yards where there is room to make up longer freight trains.



The Lukes and their granddaughter on the front porch of their Bungalow.


Gail and I have traveled the length of California and Oregon on Amtrak. We recognize the train as the engineer whistles it through the College Park yards. Some folks object to the train whistles, but not us. Train whistles are a part of old-house living.

The House Today

DURING THE WAR YEARS when the men were away, their wives came home to live with "Granny." They brought little children with them and the house was filled with young voices again. The sleeping porch became a nursery. After the war, when they had homes of their own, the young marrieds lived nearby and eventually there were 23 grandchildren. When the time came when Mother could live alone, her grandchildren were old enough to go live at Granny's house. All these people kept Mother and the old place alive.

GAIL AND I BOUGHT THE HOUSE from the family after Dad and Mother were gone, much to the relief of my brothers and sisters who hated to see the place go to strangers. We lived in a house nearby while we raised our family, but when I retired, we moved back here.

WHEN I READ THE ARTICLE in OHJ about porch pillar restoration, I put our extension ladder up to examine the tops of our front porch pillars. Sure enough, 75 years had taken their toll. I purchased a quart of wood preservative and rot stabilizer. After stripping the paint from all pillars, I poured the preservative from the top. I smoothed the overflow down the sides of the shaft and painted it on the railings. Then I poured on two coats of water seal. My wife didn't like the look of the rails after that, so she painted the whole business with log oil. That didn't look so hot either. When we had the house painted, the pillars and rails were primed with white paint and finished with Cedar, a brand-name color. Looks good, everybody says. We like it, too.

OUR OLD BACK STEPS were getting pretty weary, and Gail wanted a big new redwood deck. So we have it, with built-in benches all around, 11 feet by 14 feet. Actually, it's the only new thing on the outside of the whole house. When one lives in an old place, looking for busy work is no problem. Outside of emergencies, what to do first is the only problem. 

A New Craftsman Light Fixture

...the perfect Bungalamp

by Patricia Poore and Jonathan Poore

WE LIVE in a nineteenth-century neighborhood -- but not in a Victorian house. Rather, it's post-Victorian, with glass French doors instead of walnut pocket doors and an utterly simple cove instead of ornate cornice mouldings. How does one decorate a house like this? How does one furnish it?!

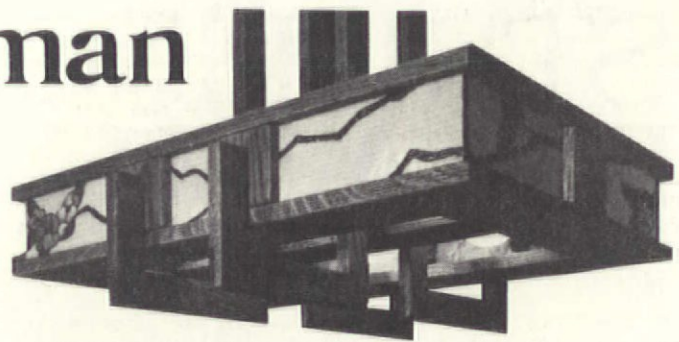
TAKE THIS light fixture. There was no light in our dining room and, besides, we needed something pretty to boost our morale during the grunt work. So we thought we'd buy an appropriate period fixture. The dining room shows most clearly a Craftsman influence. In choosing a lamp, we didn't want a Victorian holdover, or a mass-produced glass saucer, or a Colonial Revival chandelier. We wanted a hanging wood lamp inspired by the new architectural styles of the house's period.

NO LUCK. There weren't any in the antique stores because very few high-style fixtures were produced. And the market hasn't yet arrived for post-Victorian reproductions in the Arts and Crafts style. (The one or two Mission fixtures we did find were too small to be the centerpiece of a large room.)

SINCE WE couldn't find an old fixture and we couldn't buy a new one, we set about designing one. Editors at OHJ leafed through old books looking for design inspiration. Jonathan mentioned the project at work and soon his fellow architects were involved. What DiDonno Associates came up with is not a reproduction but something new, based on the "design vocabulary" of the period. Inspiration came from woodwork in Greene and Greene houses and from the linear forms of Frank Lloyd Wright and Scottish architect Charles Rennie Mackintosh.

THE FIXTURE is an Arts and Crafts piece not only in design but also in spirit. Our design is a contemporary interpretation rather than an imitative reproduction. To be inspired by the past, not limited by it, is an extension of the Arts and Crafts philosophy.

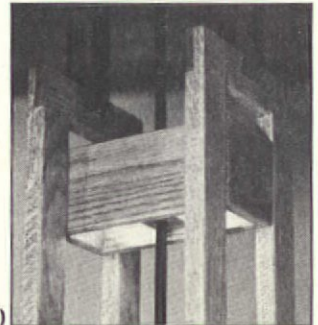
WE COMMISSIONED cabinetmaker Brian Trager to make it out of oak. As it was being built, we realized we'd invented a bungalamp, very much in keeping with the materials and details typical of American Bungalows. We hurried over and took some pictures for this issue: It'd be a shame to



keep this wonderful design all to ourselves when it's so hard to find the right fixtures for these houses.

IF READERS show any interest, Brian will gear up to produce a limited run of these fixtures. Here are the specs:

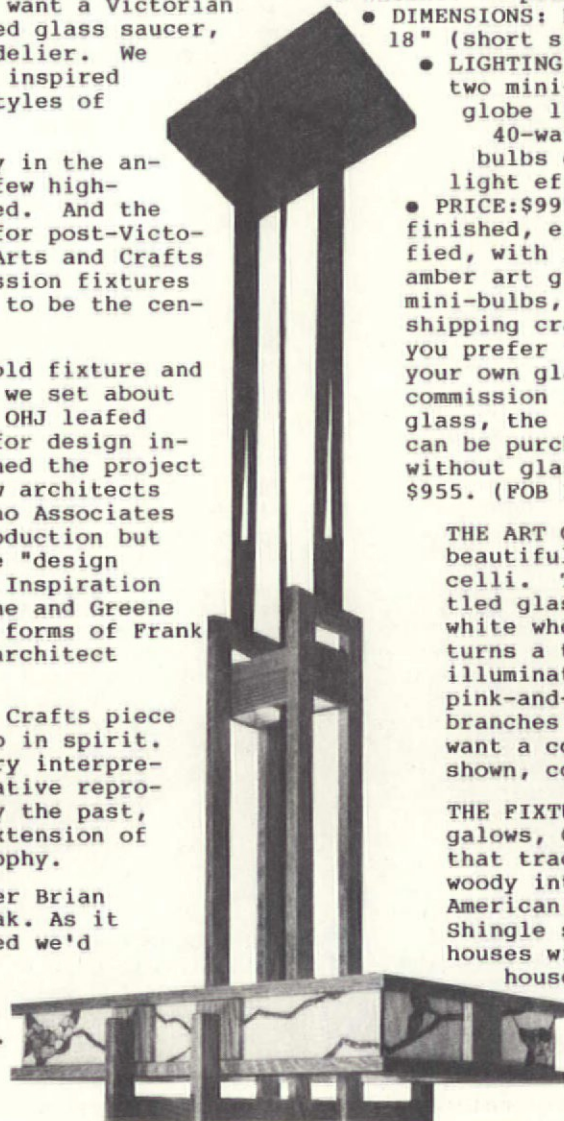
- **MATERIALS:** Oak; leather straps adjustable to 3' long; amber art glass; flat-black canopy and tubing.
- **FINISH:** Light oak stain; two coats Watco oil; one coat of wax.
- **WEIGHT:** 23 pounds complete.
- **DIMENSIONS:** Height 29" (not incl. straps); 18" (short side) x 27" (long side).
- **LIGHTING:** Six bulbs in glass box, plus two mini-bulbs in neck. Takes frosted globe lights (25-watt recommended, or 40-watt if on a rheostat). Mini-bulbs can be used alone for candle-light effect.
- **PRICE:** \$995 -- finished, electrified, with leather, amber art glass, mini-bulbs, and shipping crate. If you prefer to buy your own glass or commission leaded glass, the fixture can be purchased without glass for \$955. (FOB Brooklyn)



THE ART GLASS SHOWN on this page is a beautiful leaded design by Ernest Porcelli. The field is an unusual mottled glass that is opaque and nearly white when the lights are off, but turns a translucent amber-white when illuminated. The dogwood blossoms are pink-and-white glass with green leaves; branches are copper-foil work. If you want a complete fixture like the one shown, cost is \$1455. (FOB Brooklyn)

THE FIXTURE would be terrific for Bungalows, Craftsman houses or others in that tradition of natural materials and woody interiors; Prairie-style houses; American Foursquares; Stick and Shingle style and later Queen Anne houses with oak woodwork; in fact, any house built between 1895 and 1930 that is not in the Colonial Revival tradition.

FOR MORE information or to reserve a fixture, please call us at 718-636-4514.



STRIPPING BEAMS

by Bill O'Donnell

Beamed ceilings are featured in many early-20th-century homes, from Bungalows and Craftsman types to Tudor Revival houses. Tastes change, alas, and the beams you inherited may have been painted over. Following is a description of the special techniques that can be used when you're stripping paint overhead.

SEVERAL MONTHS AGO, I moved into a somewhat neglected 1910 house, and the restoration began. The oak beams in the dining room should have been the most impressive thing about the interior, yet I nearly missed them at first. Because of the monotonous green paint that covered the room, they'd all but disappeared into the ceiling plane. Ignorant of what lay ahead, I vowed to return the beams to their original glory.

I SPENT TWO WEEKS struggling in that room, and learned some valuable lessons. As difficult as the task was, the reward was worth the effort. The exposed oak crossing the ceiling changed the room's character tremendously.

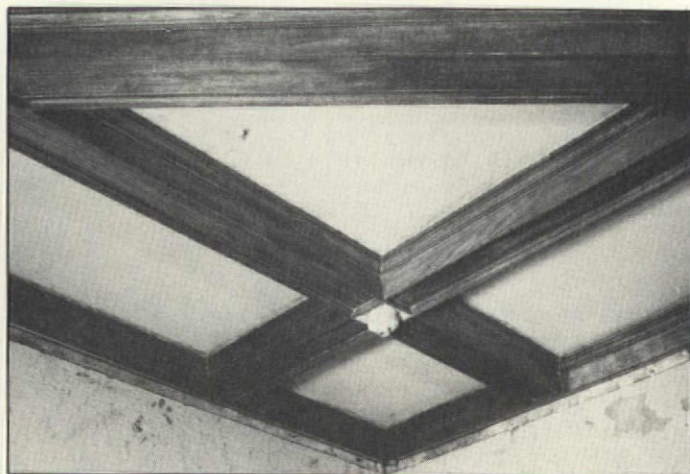
PAIN'T STRIPPING is a messy and irritating job, especially when you're working over your head. To minimize annoyance and disruption, spend an hour or two in preparation. First, remove everything possible from the room; if it's not nailed down, its better off elsewhere. For safety, make arrangements to keep children and pets out of the room while you're working. Not only are the chemicals dangerous, but, in an old house, some paint layers are likely to contain lead. Vacuum the floors and mask them neatly with kraft paper.

VENTILATION is a must when removing old finishes, particularly with chemicals. Turn the thermostat down, open the windows wide, and keep the air circulating with exhaust fans. You'll feel better if you wear a respirator when stripping with heat or chemicals. Fire is always a potential hazard: Many chemical paint and varnish removers contain combustible materials; the fire hazards associated with heat tools are obvious. Common sense and caution will virtually eliminate the danger, but it's smart to keep a fire extinguisher handy.

MANY STRIPPERS-FOR-HIRE use chemical means exclusively -- they don't have to live with the smell and mess. To remove all the paint with chemical strippers though, you would have to use gallons of expensive chemicals and work under a ceiling that was dripping blobs of toxic ooze. I prefer to strip with heat as much as possible, because it's cheaper, cleaner, and less disruptive than using chemicals. I found this procedure most agreeable:

- 1) Remove as much paint as possible with the heat plate, especially from flat areas.
- 2) Return to more intricate areas such as mouldings and strip them with the heat gun.
- 3) Clean up residual paint and varnish with one heavy coat of chemical stripper.
- 4) Apply a final coat of chemical stripper and wait until it's almost dry. Use a brass brush or steel wool to remove dried chemical-varnish sludge.
- 5) Clean up with steel wool (or a clean brass brush) and lacquer thinner.
- 6) Lightly sand out imperfections.

THE HEAT PLATE and heat gun are invaluable paint-stripping tools. The heat plate goes through broad areas in a hurry: Simply hold it close to the surface until paint blisters, then scrape clean with a putty knife. Be careful to remove heat before paint ignites; otherwise, you'll scorch the wood, and the flames may vaporize any lead in the paint. I found it better to leave a thin band of paint between working areas of the heat plate -- overlapping such areas caused small burn lines where the wood had been heated twice. It's easier to return to these bands with the more precise heat gun than to spend hours sanding out burns.



Smothered under layers of paint (left), these beams are barely noticeable. But once the ordeal of stripping is completed (right), the exposed oak brings to life the original character and proportion of the entire room.

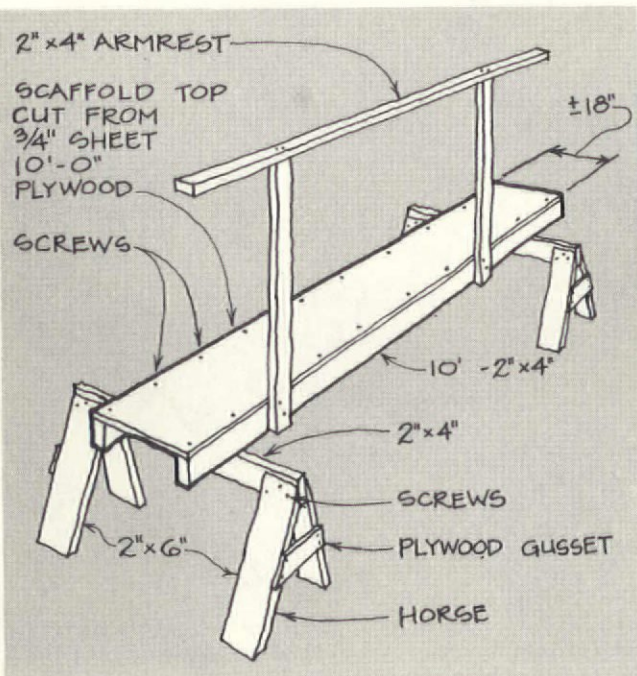
MOULDINGS AND CORNERS are best stripped with the heat gun. The process is identical to that of the heat plate, although you may want to substitute a different tool for the putty knife. The heat gun doesn't seem heavy until you've held it over your head for a few hours. To avoid weary arms, I made an armrest for my scaffold.

A SCAFFOLD is a must if you're spending several hours at a time working above your head. Scaffolding is a tremendous timesaver because, unlike a ladder, it has to be relocated only occasionally. The one I constructed was simple but effective: a 2-ft.-wide platform sitting atop two simply constructed sawhorses. Be sure to find the optimum height for a comfortable working position before building your scaffold, so that you're assured a custom fit. (The armrest was just a place to rest my elbow while heat stripping -- but it also served as a convenient place for setting down tools.)

HEAT STRIPPING removes all the layers of paint down to the original varnish. To ensure a clean sweep during this stage, I found it best to work carefully. Working with heat tools at a hysterical pace will only cost you time in the long run. For example, pushing a dirty putty knife back into hot varnish will leave a paint residue that will require more time to remove with chemical stripper than varnish alone. Heat stripping is the neatest and least offensive way to remove paint, particularly when you're working overhead, so take full advantage and remove as much paint as possible before the messy work begins.

H EAT STRIPPING COMPLETED, you're ready to remove residual paint and varnish. Now the slime method begins! There are many chemical strippers on the market, and I've tried most of them. For this application I recommend Zip-Strip brand:

- It's non-flammable, thus reducing the risk of fire.



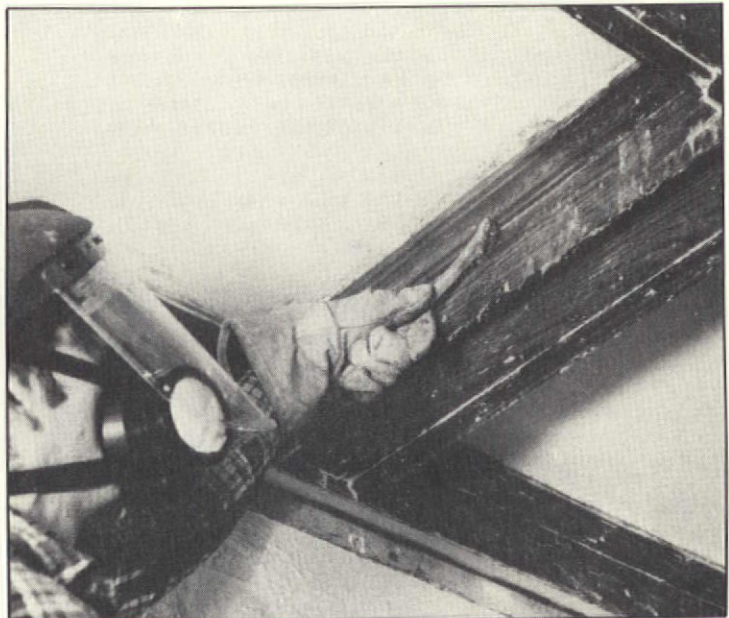
- It's more viscous than many other brands; therefore, it hangs on overhead beams long enough to be effective.
- Although it doesn't produce a pleasant olfactory sensation, it won't render you unconscious as quickly as some of the more volatile brands will.
- It's extremely effective, often doing the job in one coat.

BEFORE APPLYING THE CHEMICAL, place plastic dropcloths over the kraft paper that covers your floor; they'll prevent globs of chemical from seeping through the paper and destroying your floor's finish. But you can't avoid getting globs of chemical on yourself, so wear a hat, a high collar, long sleeves, and rubber gloves. A faceshield is infinitely more useful than goggles -- I wore mine constantly.

LAY THE CHEMICAL ON THICKLY, catching initial drips in a large container, such as an aluminum-foil roasting pan. Apply as much chemical as the beams will hold, brushing in one direction only. Let the chemical work for 20 to 30 minutes. Then, while it's still wet, vigorously brush the wood with a brass brush. When all the paint and varnish has mixed with the chemical to produce a brown slime, wipe off as much as possible with paper towels. Stubborn areas should be brushed again immediately. After the rest of the stripper dries, it will brush off easily with a brass brush or steel wool. The result: original oak beams!

SOME FURTHER CLEAN UP may be necessary. Steel wool and lacquer thinner removes any hazy film left by the chemical stripper. Dental picks or similar objects are effective for digging into corners. Finally, you'll have to go back and sand all those scorched areas where you got over-anxious while using the heat tools.

STRIPPING THE BEAMS was a very unpleasant task, but, as the photos demonstrate, the results were dramatic. The oak returned the proportion and warmth which the room had lost under all those senseless layers of paint. 🏠



After removing most of the paint with heat tools, Bill finishes up with chemical stripper and a brass brush.

How To Repair Stucco

by Walter Jowers



IN THE EARLY 1920s, right about the time of the Bungalow Boom, the portland cement industry made a big effort to sell architects, home builders, and home buyers on the "charm, beauty, and permanence" of stucco. This campaign was quite successful; many of the houses built during this period were clad in stucco, and many older houses were remodeled with the material. Before 1900, most stucco houses were finished with lime-based stucco, which is particularly susceptible to water damage. There are still lots of lime-based stucco houses standing, though, and in this article we'll discuss how to distinguish between the types of stucco, and how to repair each type.

Stucco Problems

WATER IS THE CAUSE of most stucco failure. Improper mixing of mortar, poor installation, building settlement, and just plain exposure to the elements account for other stucco problems. Water-damaged stucco usually bulges or falls away from the building, because water causes the coats of stucco to delaminate, and the lath or lath fasteners to fail. (Wood lath can warp, metal lath and nails can rust.) Cracks caused by building settlement or movement of framing members (stress cracks) usually are "clean" cracks, with no surrounding bulging or decayed stucco. Water can, of course, enter a stress crack; then you have both problems at once.

STRESS CRACKS should be repaired only after you've determined what caused them, and whether or not the cracks are still moving. (See "The Crack Detective," May, July, Aug., and Dec. 1981 OHJs.) Similarly, loose or crumbling water-damaged stucco shouldn't be repaired until after you've found and eliminated the offending water source.

WATER DAMAGE to stucco usually comes from one of these sources:

- Rain
- Migration of water vapor from the interior of the building
- Capillary action from the ground
- Leaky plumbing

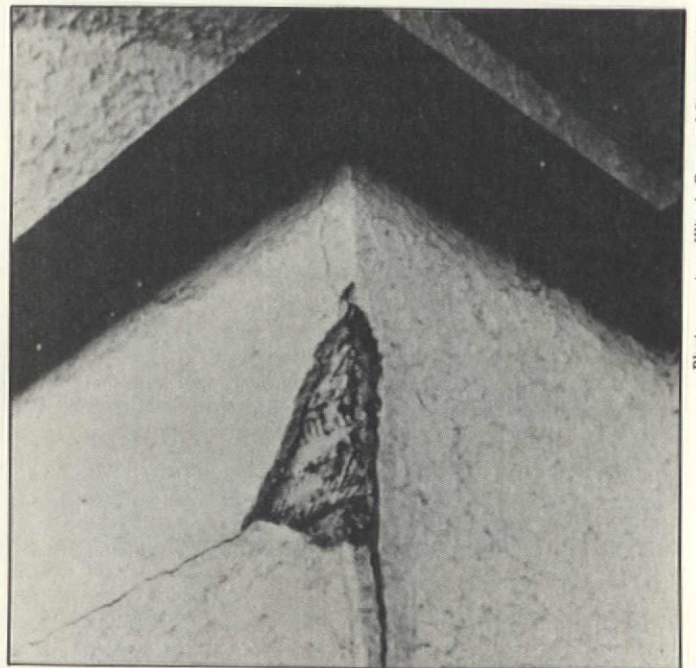
WATER PENETRATION can be prevented by:

- Proper use and maintenance of flashing, drip edges, and drainage systems on the building exterior
- Use of vapor barriers between the building interior and the stucco
- Proper treatment of the termination of the stucco at ground level
- Repairing leaky plumbing

THE BEST MATERIALS FOR FLASHING are copper, lead-coated copper, terne metal (which must be painted), and a relatively new and very long-lasting material, terne-coated stainless steel (TCS).

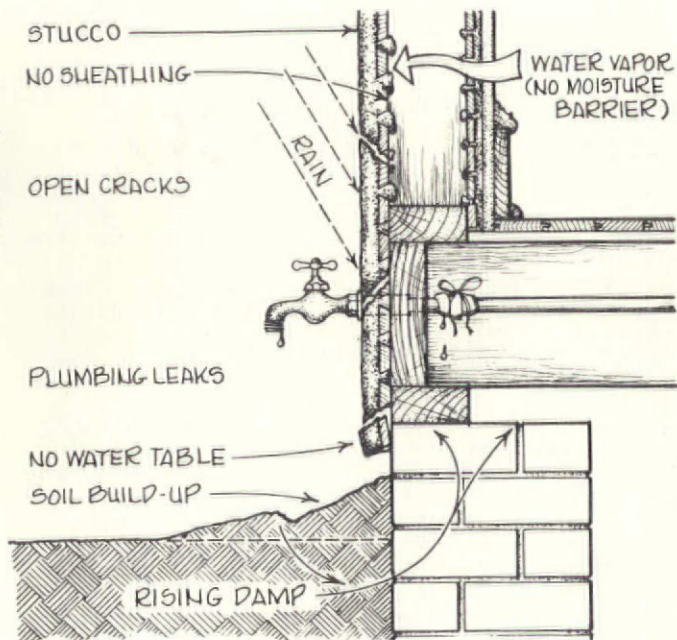
Galvanized steel is acceptable flashing, but these other metals are better and cost only pennies more. Aluminum, the favorite of many contractors, is questionable; it's flimsy and it tarnishes. It also takes paint poorly, and won't take lead/tin solder at all, which makes it just about un-repairable.

DRIP EDGES are changes in the plane of materials under horizontal projections, such as door and window sills. They interrupt capillary action, causing rainwater to drip away from



Vertical cracking at corners is caused by the different expansion rates of the two surfaces. (In this photo, you can see the metal lath used in earlier repairs of the wall.)

Photo courtesy Illinois Dept. of Conservation



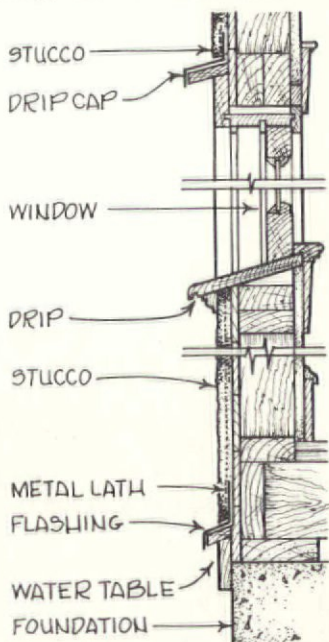
Sources Of Water Damage

the walls of the building. Some drip edges are formed out of flashing; others are integral parts of the house trim, such as window sills. Drip edges are often overlooked as sources of water damage, but they can be major culprits if successive coats of paint or stucco have built up on them and rendered them useless.

GUTTERS must take rainwater away from the house without overflowing or leaking along the way. Rusty gutters with tar patches won't do the job; neither will gutters with broken joints, nor gutters that have settled to the point where they no longer drain to the downspouts. Flimsy aluminum gutters with caulked joints won't do anything well for long. Copper, TCS, or galvanized gutters with soldered joints are best. Accept no substitutes.

THE MIGRATION OF WATER VAPOR through the walls of a house causes fewer problems than does rainwater, but it can damage stucco (or exterior paint), especially on masonry buildings. (Frame structures normally have a layer of waterproof felt between the wood sheathing and the stucco, which prevents vapor penetration.)

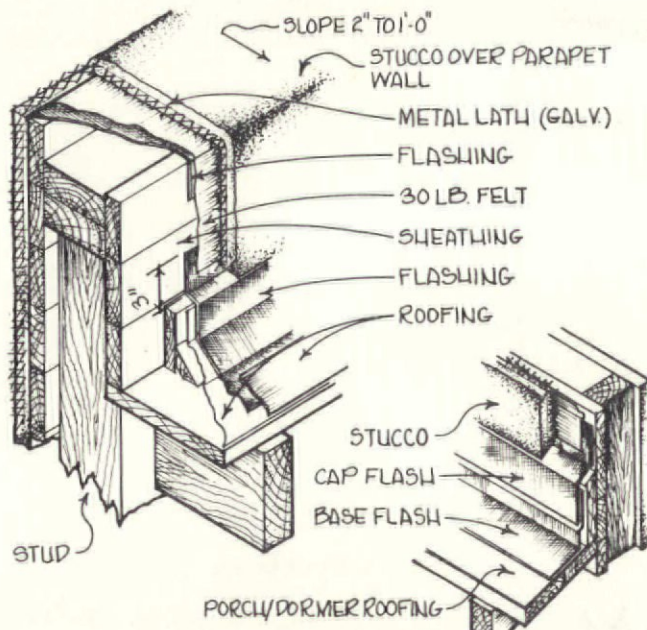
THE AREAS MOST SUSCEPTIBLE to damage from water-vapor migration are the walls outside of kitchens, bathrooms, and chimney flues. If you have damaged stucco near these walls, and



can't blame it on stress cracking or rainwater penetration, then vapor migration might be the cause. Solutions: Make interior walls relatively tighter than exterior walls, by applying vapor-barrier paint on the interior walls, and caulking joints along the interior window trim and baseboards. Vent the bathrooms or kitchens with a sufficiently large exhaust fan. If stucco on a chimney is damaged, line the flue with a non-porous liner (stainless steel is good).

IMPROPER TERMINATION of stucco at ground level often results in water-damaged stucco. Most specifications call for stucco to terminate at least four inches from the ground, but many old houses aren't built that way -- the stucco goes right into the ground. In such a case, you should do everything possible to keep the area dry: Repair and maintain gutters and drains; make sure the ground slopes away from the stucco wall. Only then should you patch the stucco.

STUCCO OFTEN FAILS at 90-degree joints such as those between parapet walls and roofs. Deteriorated or improperly installed flashing is



usually the culprit. In such cases, you must remove enough stucco to allow you to remove the old flashing and install new material. The drawings above show some typical flashing details. Consult an experienced contractor before tackling an extensive flashing-replacement job: It might be easier (and cheaper) to re-stucco the whole house, rather than just re-stucco over a lot of new flashing.

Stucco Patching

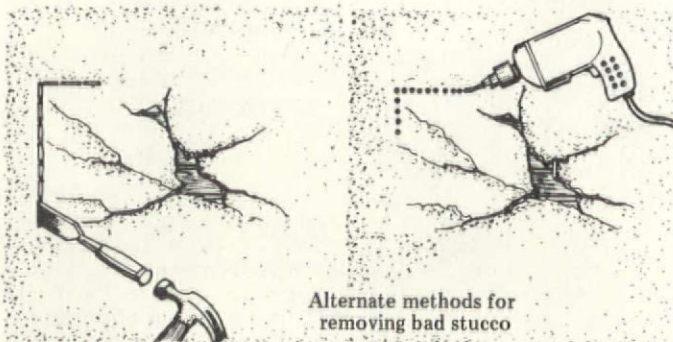
AFTER YOU'VE FOUND and corrected any source(s) of damage to your walls, the next step is to determine what type of mortar was used to stucco your house. Whatever it was, you'll want to use the same type of mortar for repairs. Generally, 20th-century houses are stuccoed with portland cement, whereas earlier houses are likely to have been built with lime mortar. This isn't a hard-

and-fast rule; some avant-garde masons used portland cement in the mid-19th century, and some conservative masons used lime mortars well into the early 20th century.

TO TEST for mortar type, take a chip of the mortar in question, place it in a container of dilute muriatic acid (available at hardware stores), seal the container tightly, and shake it vigorously. If the mortar dissolves, it's lime. If it doesn't, it's portland cement.

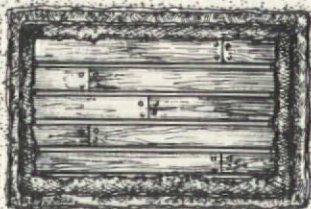
REMOVE DAMAGED STUCCO before you start patching. There are two schools of thought on this subject. Rationale #1: Remove the smallest amount of stucco possible. Why make extra work; you can tackle a small job yourself. Rationale #2: Hire a mason to apply new material all the way to a logical break in the building surface -- for instance, re-stucco a whole wall or chimney. The patch will be less noticeable, and a mason probably won't charge much more to re-stucco a whole wall than to make a patch. Both ideas are reasonable.

TO DETERMINE the extent of the damage, check for spongy areas by pushing against the stucco with your hand. Any areas that move back and forth while making a squishy sound will have to go. Then, tap the stucco with a hammer handle, and listen for the sound of loose stucco -- a succession of sounds, like a tap dance. When you reach an area that doesn't move, and that makes only one solid sound, you've found the good stucco.



Alternate methods for removing bad stucco

DON'T just start peeling off the loose stucco. If you do, you could de-stucco the whole house before you realize that you're breaking off sound keys along with the bad ones. Make cuts through the stucco around the damaged area, either with a cold chisel or by drilling a series of holes with a masonry bit. Cut to the lath. Then pry off the old stucco with a broad, flat tool such as a nail puller. Cut back the coats of old mortar in square layers, as shown in the illustration (right). Once the old stucco is removed, clean out all the dust, dirt, and loose material with a wire brush. If there's loose wood or metal lath under the old stucco, be sure to nail it back to the sheathing tightly.



Lath Options

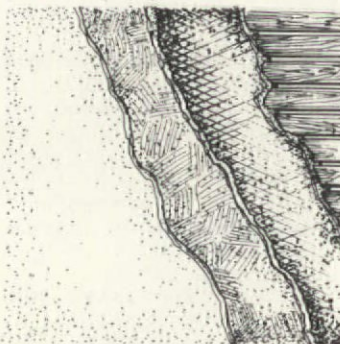
THERE IS CONTINUING DEBATE over whether or not one should apply stucco over old wood lath. People who are particularly disturbed by the idea of using "inappropriate" materials in old-house repair can't bear the thought of metal lath imbedded in a wall that originally had wood lath. If you feel this way, be sure to wet wood lath thoroughly with water containing a little photographer's wetting agent (e.g., Kodak Photo-Flo) before applying the new stucco. Professional plasterers nail metal lath over old wood lath (so they know the stucco will stick) and get on with it.

NO ONE should use metal lath when patching an old building that has lime stucco over a masonry base; metal here causes more problems than it solves. The old lime mortars, when deteriorated, simply fall off the building, exposing the masonry underneath. These bricks or stones can withstand weather reasonably well, and the wall can be patched whenever weather and the repair-person's schedule permit. But if you patch the wall with new mortar over metal lath, you've created two new problems: 1) damage caused by the nails used to fasten the lath; 2) should water penetration recur, the patch will cling tightly enough to hold in the water, thus causing further deterioration of the masonry wall.

Applying The Mortar

APPLICATION METHODS are similar for lime or portland cement mortar. The following instructions apply to all stucco work:

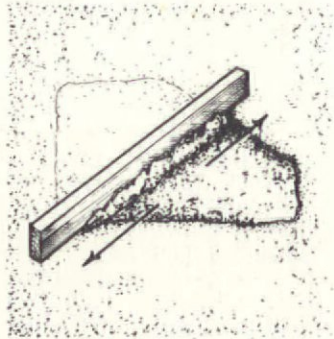
- Keep the curing mortar out of the hot sun and away from harsh winds -- either of these conditions can cause new mortar to fail. If you must apply mortar on a very sunny or windy day, set up a lean-to or tarpaulin to provide some shelter for the mortar.
- Don't expose curing mortar to freezing temperatures.
- Cross-hatch the scratch (first) coat of mortar to provide good keys for the leveling (second) coat. Finish the leveling coat with a wood float that has a small nail driven through it (only the nail tip protrudes) to provide keys for the finish coat.



Reading from left to right (that is, from the surface down): finish coat, leveling coat, scratch coat, wood lath.

- Don't make more mortar than you (or your crew) can use in about one hour.
- Throw away partially set mortar. Do NOT try to apply partially set mortar to the wall.

TROWEL ON the scratch coat of new mortar to the same depth as the scratch coat of old mortar. Use your screed to straighten the mortar, and then cross-hatch it. Keep the mortar damp (not wet) by misting it, and apply the second coat 18-24 hours later. If your repair is three-coat work, you must repeat the above process for the leveling coat. When the base coats have cured, trowel on the finish coat. Level it with a screed that rides on the old finish coat (as in the illustration above).



IF YOUR STUCCO has a textured or colored finish, or exposed aggregate, you should at least consult with an experienced local mason before you try to match such a finish. Your State Historic Preservation Office (SHPO) is a good place to ask about local masons with preservation experience.

Mortar Formulas

EYE OF NEWT, tongue of frog ... lime, cement, sand, and water. The recipes for mortar are as arcane as those for witches' brew; it seems every mason has a "secret" formula. And the older the mortar, the more opinions there are on how to duplicate it. The following mortar formulas can be used as starting points for duplicating typical stucco mortar:

High-Lime Mortar

- 1 bag of hydrated lime
- 1 shovelful of white portland cement
- 3 cubic feet of sand (matched to original)
- Coarse aggregate matched to original (not to exceed 15% of total volume of hydrated lime)
- Hair or fiber (for scratch coat) matched to original if possible, about 1 pound of hair per 100 lb. bag of hydrated lime*

Lime/Portland Cement Mortar

- 1 to 1-1/2 bags hydrated lime
- 1 bag portland cement
- 5 to 6-1/2 cubic feet of sand
- Coarse aggregate, hair, and fiber as above

THE MIX ABOVE is a good mortar to use in highly exposed areas such as parapet walls. This mortar may well have been used during the transitional period between soft lime and hard portland mortars.

RELATIVELY MORE LIME makes the mixture more "plastic," but it will also be more likely to

*Hair should be clean and free from extraneous materials. Cow hair is best. Cow hair is available from:
Brooklyn Animal Hair Manufacturing Company
175 - 185 Beard Street
Brooklyn, NY 11231
(718) 852-3592

crack because of shrinkage. Relatively more sand or aggregate makes the mixture harder to trowel smooth, and weakens the mortar. Each grain of cement should be in contact with a grain of sand.

IF THE MORTAR was a 20th-century mortar high in portland cement, start with this formula:

- 1 bag of portland cement
- 1/2 bag hydrated lime
- 6 cubic feet of sand
- Coarse aggregate, hair, and fiber as above

THE PROCESS FOR HAND-MIXING all three mortars is essentially the same: Place half the sand required for one bag of cement in one end of the mortar box, spread the cement (portland or lime) over the sand, then lay the balance of the sand over the cement. Place the amount of coarse aggregate or hair required for a bag of cement over the top of the sand. Repeat as necessary until all the required material is in the box. Now, with a hoe (a mortar hoe with two holes in the blade is best) start at one end of the box and pull the hoe toward you in short choppy strokes until you've thoroughly mixed all the material.

NOW POUR THE WATER into the box, and pull the dry material into the water with short choppy strokes. Make sure the hoe cuts to the bottom of the box. Continue to add water, but only as needed to bring the mix to a soft, plastic mass. Keep chopping with the hoe, moving further and further through the wet material. Make your strokes progressively longer, until all the dry material has been wetted and pulled to the end of the box. Then, to ensure a thorough mixing, change direction and pull the mortar to the opposite end of the box. When the materials have been thoroughly combined, the mortar color will be uniform. Don't overmix -- this just hastens the set of the mortar.

IT IS IMPOSSIBLE to duplicate some old mortars precisely; some materials used in the past just aren't available today. (Try to find unpolluted river sand.) The Portland Cement Association provides a service (for a fee) in which they specify modern materials that will match an old mortar in color and density. For further information, contact: Portland Cement Association, 5420 Old Orchard Road, Dept. OHJ, Skokie, IL 60077, (312) 966-6200.

Materials Specifications

THE FOLLOWING SPECIFICATIONS are taken from the Preservation Brief 2 of the National Park Service:

- Lime should conform to ASTM C 207, Type S, Hydrated Lime for masonry purposes, or Federal specification SS-L-351B.
- Portland Cement should conform to ASTM C 150, Type I or II, or Federal spec SS-C-192G(3).
- Sand should conform to ASTM C 144, or Federal specification SS-A-281B(1) para. 3.1.
- Water should be clean, free from deleterious amounts of acids, alkalies, or organic materials.

Pandora's Stucco House

A Victorian Goes Tudor

"What's done cannot be undone," said Macbeth — and that applies to a high-quality, architect-supervised remodeling with stucco.



WE GET quite a few letters at OHJ from subscribers who want to know how they can remove old stucco from their houses. Often, someone's research has revealed that the house was once a high-style Victorian dripping with fretwork, and the owner wants to restore some lost details.

WELL, getting off old stucco isn't easy. Quite often, it's applied directly over a masonry base, with no lath in between. It's probably impossible to successfully undo this kind of stucco job. The specifications for installing stucco over brick in those days called for raking out the mortar joints and gouging the brick to provide a better bond for the stucco. So that isn't pretty brick under

the stucco waiting for its natural beauty to be restored -- it's a mess, one that's best left alone.

MANY STUCCO REMODELINGS were done for a good reason -- to stop water penetration that occurred because of bad original design. Similar problems beset stucco-remodeled frame houses. Furring strips, stop beads, nail holes, and general woodbutchery are what's hiding under the stucco.

IF YOUR OLD HOUSE is a victim of a stucco remodeling or remuddling, it's almost always best to let it be -- unless you're willing to reface the house after you see what was hidden beneath the stucco.

The Bungal-Ode

HOW MANY HOUSE STYLES have had poems and songs written about them? Bungalyrics abound – one historian claims to know of 22 songs about the beloved Bungalow. Sometimes the melodious word itself provided inspiration, as in this verse first published in no less a mainstream magazine than Good Housekeeping (1909).

There's a jingle in the jungle,
'Neath the juniper and pine,
They are mangling the tangle
Of the underbrush and vine,
And my blood is all a-tingle
At the sound of blow on blow,
As I count each single shingle
On my bosky bungalow.

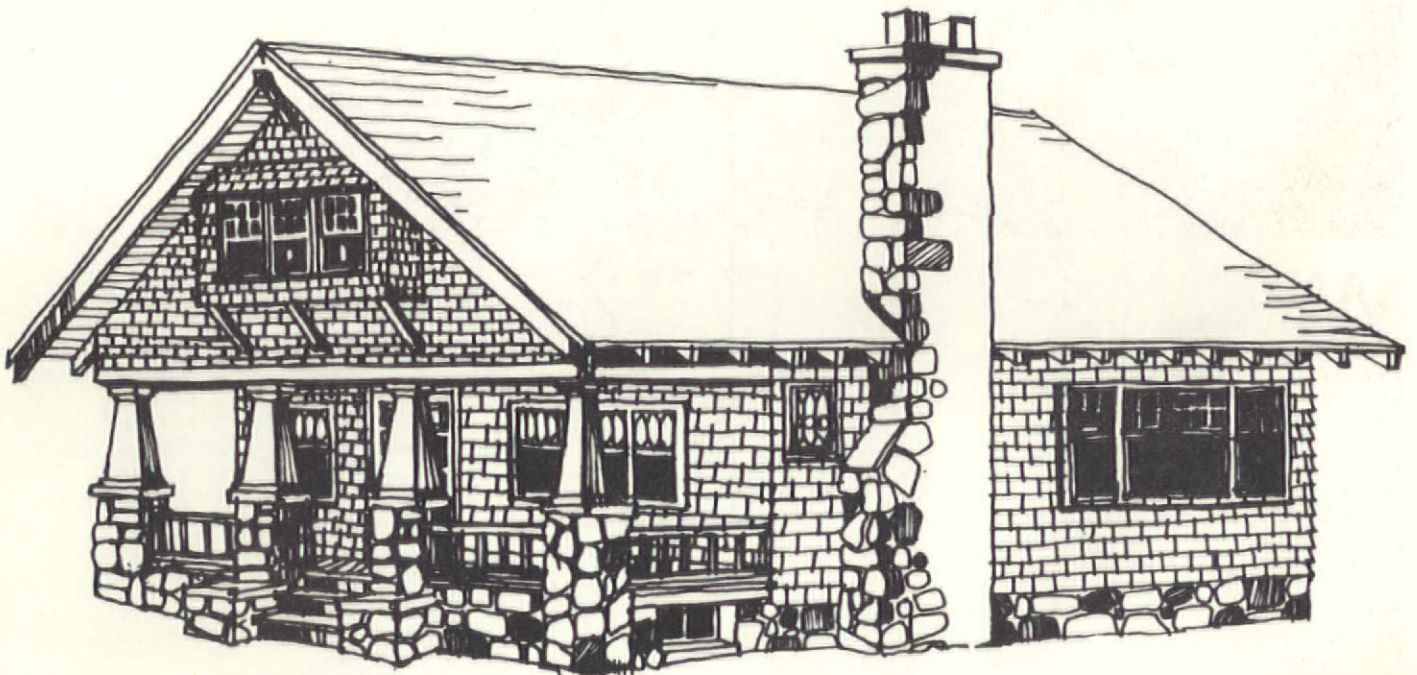
There's a jingle in the jungle,
I am counting every nail,
And my mind is bungaloated,
Bungaloping down a trail;
And I dream of every ingle
Where I angle at my ease,
Naught to set my nerves a-jingle,
I may bungle all I please.

For I oft get bungalonly
In the mingled human drove,
And I long for bungaloafing
In some bungalotus grove,
In a cooling bung'location
Where no troubling trails intrude,
'Neath some bungalowly rooftree
In east bungalongitude.

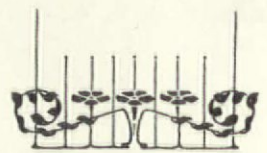
Oh, I think with bungaloathing
Of the strangling social swim,
Where they wrangle after bangles
Or for some new-fangled whim;
And I know by bungalologic
That is all my bungalown
That a little bungalotion
Mendeth every mortal moan!

Oh, a man that's bungalonging
For the dingle and the loam
Is a very bungalobster
If he dangles on at home.
Catch the bungalocomotive;
If you cannot face the fee,
Why, a bungaloan'll do it --
You can borrow it of me!

-- Burgess Johnson (1909)



FABRIC ACCENTS for the CRAFTSMAN HOME



by Brenda Kears Jowers



IN THE QUINTESSENTIAL CRAFTSMAN house, the architectural and decorative features combined to form an unpretentious, restful ambience that served as a statement of the good taste of the homeowner. Decorative needle-

works, an integral part of Craftsman interior design, are especially easy to reproduce. These pieces are appropriate for decorating any modest house of the early twentieth century, and anyone with experience in embroidery and applique can reproduce these uncomplicated patterns in the fabrics and colors authentic to the period.

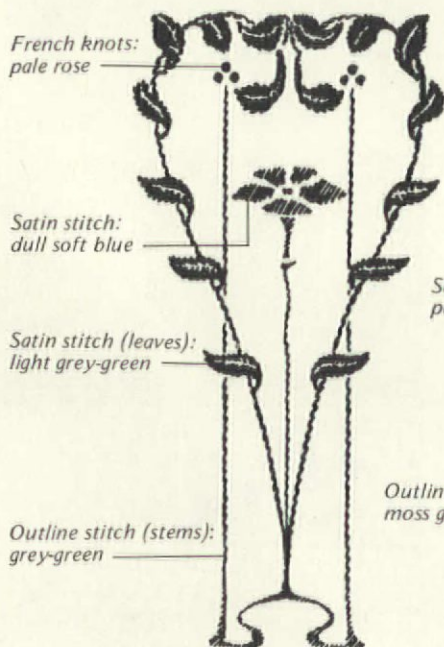
REPRODUCTION CRAFTSMAN PIECES should be done in fabrics that are sturdy and durable, with a rugged and straightforward beauty, as the original pieces were conceived and fashioned not only to be observed, but also to be used.

ROUGH-WOVEN PIECE-DYED CANVAS, which is long-wearing and unobtrusive, is suitable for portieres (curtains that divide rooms, or are hung over cabinet doors), pillows, and chair cushions. The original canvas pieces were dyed in browns "the color of old weather-

beaten oak; a sunny, yellowish tone; and a dark russet." Embroidered or appliqued portions were usually done in foliage greens, described as "dark and brownish like rusty pine needles; deep leaf-green; intense green like damp grass in the shade; and very grey-green with a bluish tinge like the eucalyptus leaf."

WINDOWS IN A CRAFTSMAN HOUSE were dressed in light, open fabrics. Craftsman stylists reacted against what they saw as Victorian excess, stating: "Silks, plushes and tapestries, in fact delicate and perishable fabrics of all kinds, (are) utterly out of keeping with Craftsman furniture." In most cases, curtains were either embroidered or appliqued as discussed here, or were done in simple prints.

NET AND CREPE are the best fabrics for window curtains. These fabrics were used in the original pieces to allow softly filtered sunlight into the house, and to give the occupants some view of the outdoors. Linen is appropriate for areas where greater elegance or privacy are desired. Warm natural colors such as pale tea brown, ivory, cream, grey-green, grey-blue, or deep yellow are well-suited to these window treatments.



French knots:
pale rose

Satin stitch:
dull soft blue

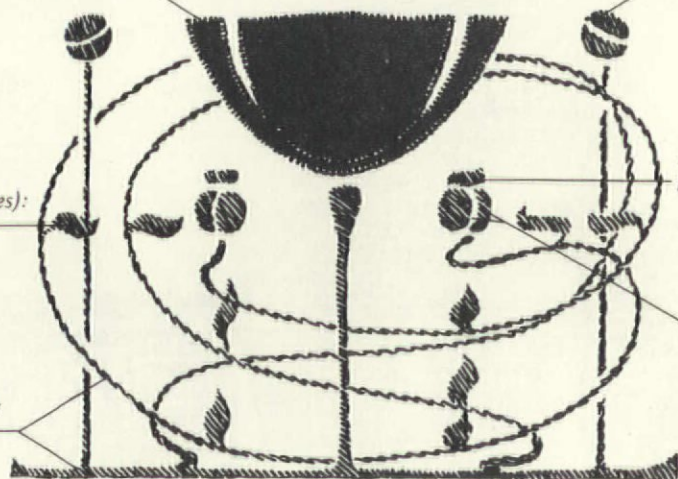
Satin stitch (leaves):
light grey-green

Outline stitch (stems):
grey-green

Applique in
soft old rose fabric,
buttonhole stitch

Satin stitch (leaves):
pale moss green

Outline stitch (stems):
moss green



Satin stitch:
pomegranate

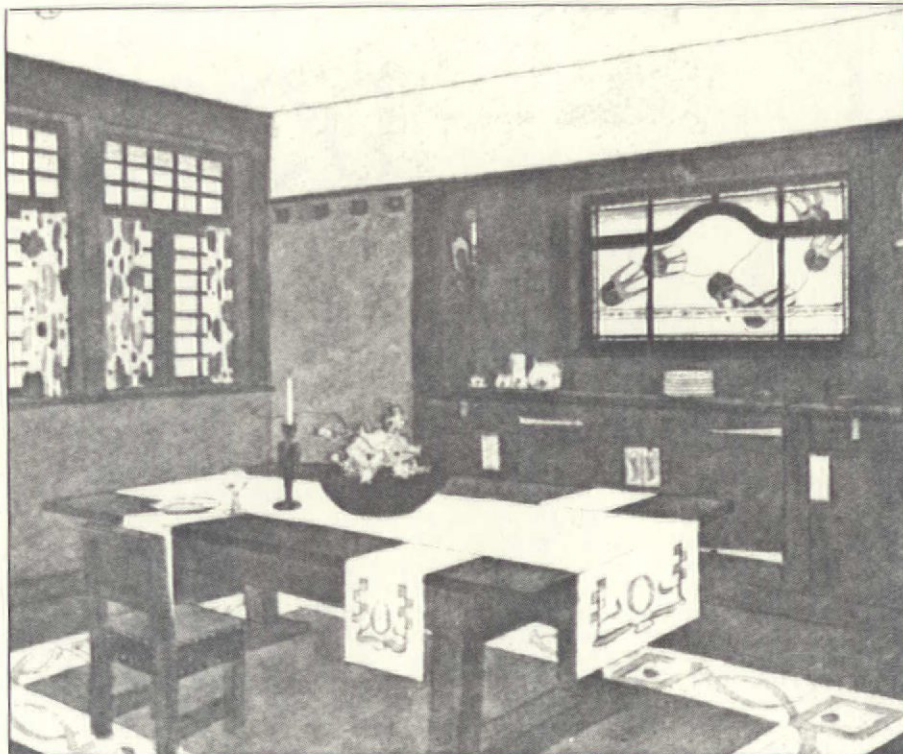
Satin stitch:
pomegranate

Satin stitch:
soft rose

Left: This embroidered periwinkle design conveys a cool, restful feeling. It is well suited for use on bedspreads, table scarves, or curtains.

Above: This poppy design is done in applique and embroidery. Its suggestion of sleep makes it especially suitable for use in the bedroom.

The well-decorated Craftsman dining room. The appliqued and embroidered table scarves are crossed in the favorite Craftsman arrangement. Also notable are the Craftsman rug, the small-paned casement windows, and the recessed sideboard with a stained glass window above.



FOR TABLE SCARVES and runners, as well as bedspreads and towels that receive daily use, homespun, handwoven, or Flemish linen are the best fabrics. The rougher weave of the homespun is most suited for bedspreads. Handwoven linen, and the matte-finish, soft and pliable Flemish linen are best for pieces where a more delicate look is desired, such as table furnishings or curtains. All of these linens can be found in the cream-grey and pale brown colors natural to unbleached linen, and some are available in cream or ivory. All of these colors were used in the original pieces.

UNBLEACHED MUSLIN and rough-woven, dull-finished silk are also well-suited to Craftsman pieces, as the colors and textures of these fabrics blend well with Craftsman furniture and interiors.

LARGE PIECES such as portieres, couch covers, pillows, and table covers are often appliqued. A bold and simple design, cut from linen in a shade that contrasts with the larger piece, is basted into position and then buttonhole-stitched or slipstitched into place. The connecting lines, veins, or stems are done in an outline stitch with linen floss.

FOR SMALLER PIECES such as scarves, curtains, towels, and pillowcases, a simple darning stitch, outline stitch, and occasional French-knot stitch are used. For areas where greater texture or intensity of color are desired, the satin stitch is used.

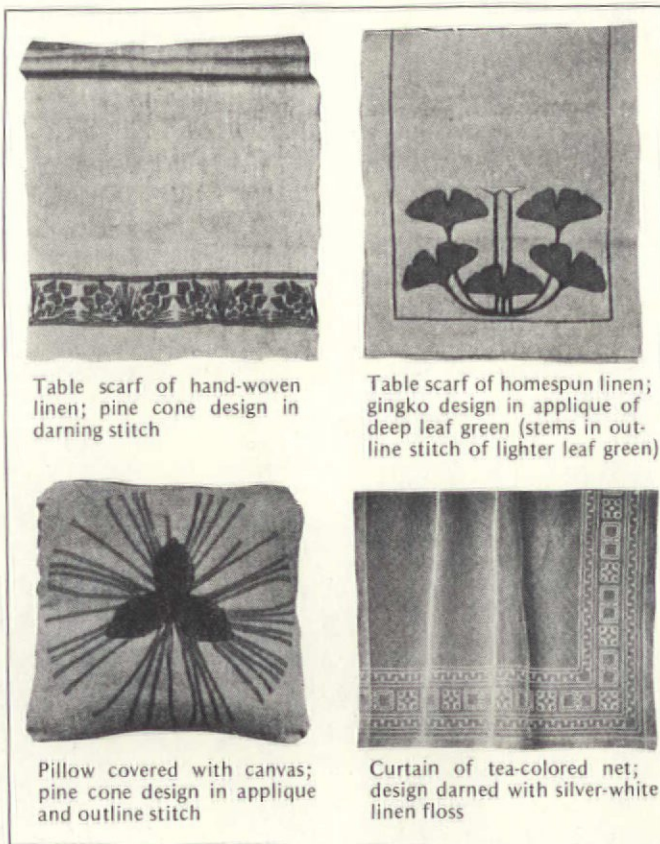


Table scarf of hand-woven linen; pine cone design in applique and darning stitch

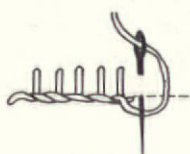
Table scarf of homespun linen; ginkgo design in applique of deep leaf green (stems in outline stitch of lighter leaf green)

Pillow covered with canvas; pine cone design in applique and outline stitch

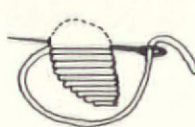
Curtain of tea-colored net; design darned with silver-white linen floss



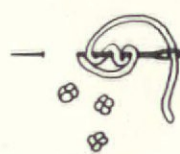
Outline Stitch



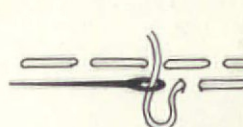
Buttonhole



Satin Stitch



French Knot



Darning Stitch



DOORS of the 1920s



What were doors like during the Bungalow Boom?
Here's an inside look from the pages of builder's
catalogs we've collected from the period.

1925

A PERSON WALKING down a street (or more likely, a boulevard) in a new residential neighborhood is greeted, if not by his neighbors, by the appealing and stylish front entrances of well-kept houses -- doors that invite the passerby to pause rather than pass.

1945

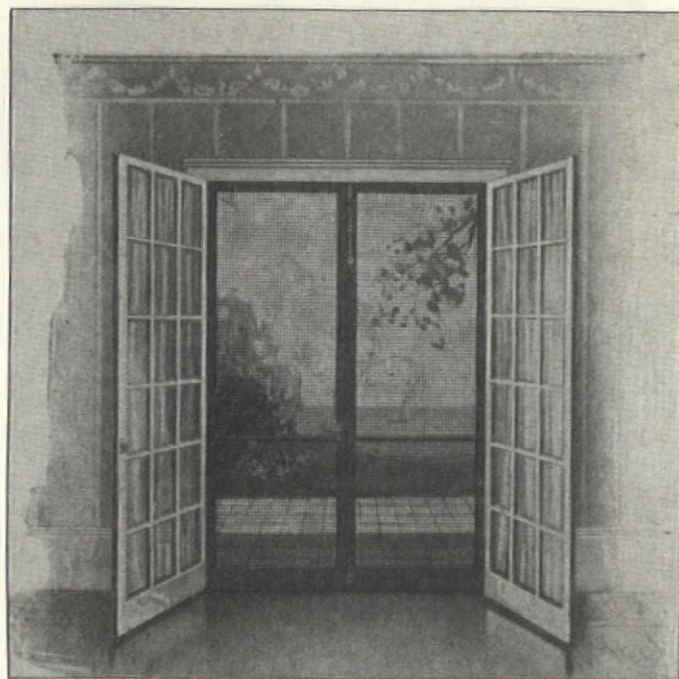
SOMEONE WALKING down the same street notices a lot of "For Rent" signs. Work crews are cutting the larger houses up into apartments to meet growing demand. Any element that doesn't fit the remodeling scheme is removed. Goodbye original doors (especially interior doors).

1965

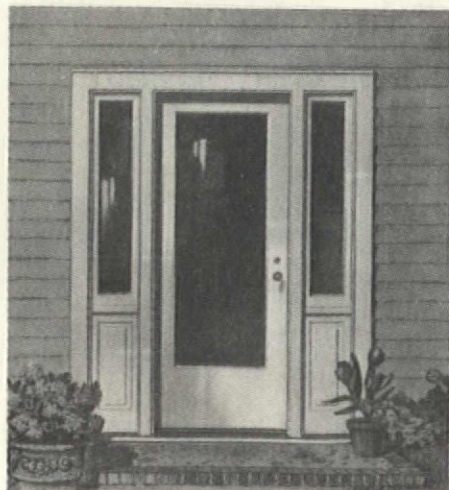
IN HALF THE NEIGHBORHOOD houses, interior doors are replaced with hanging beads or macrame. In the remaining houses, exterior doors are replaced by opaque, high-security doors with deadbolt locks.

1985

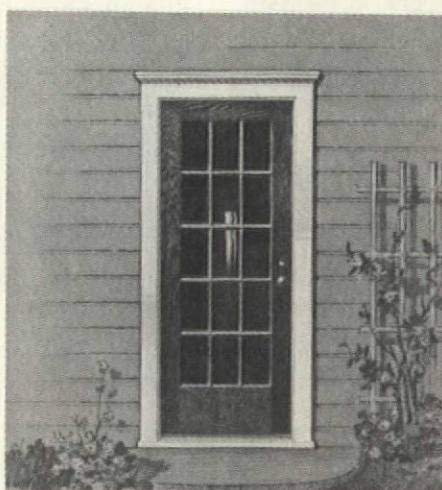
THE ENTIRE neighborhood is a historic district. The residents are familiar with the word "remuddling," and want none of it. They want to restore the houses to their former state of grace, complete with authentic period doors. What did the doors look like? Here are some examples.



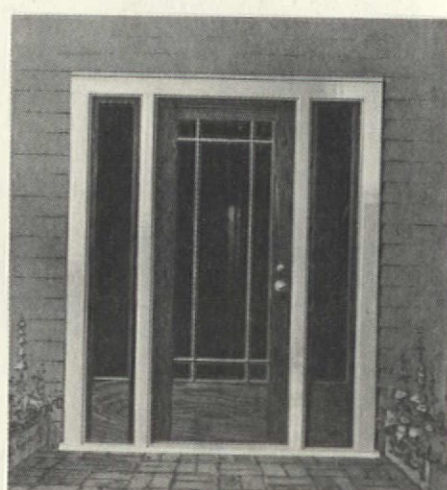
This set of french doors, dressed with sheer curtains, is typical of the period. The screen doors are not the usual wood doors, though -- the frames are metal!



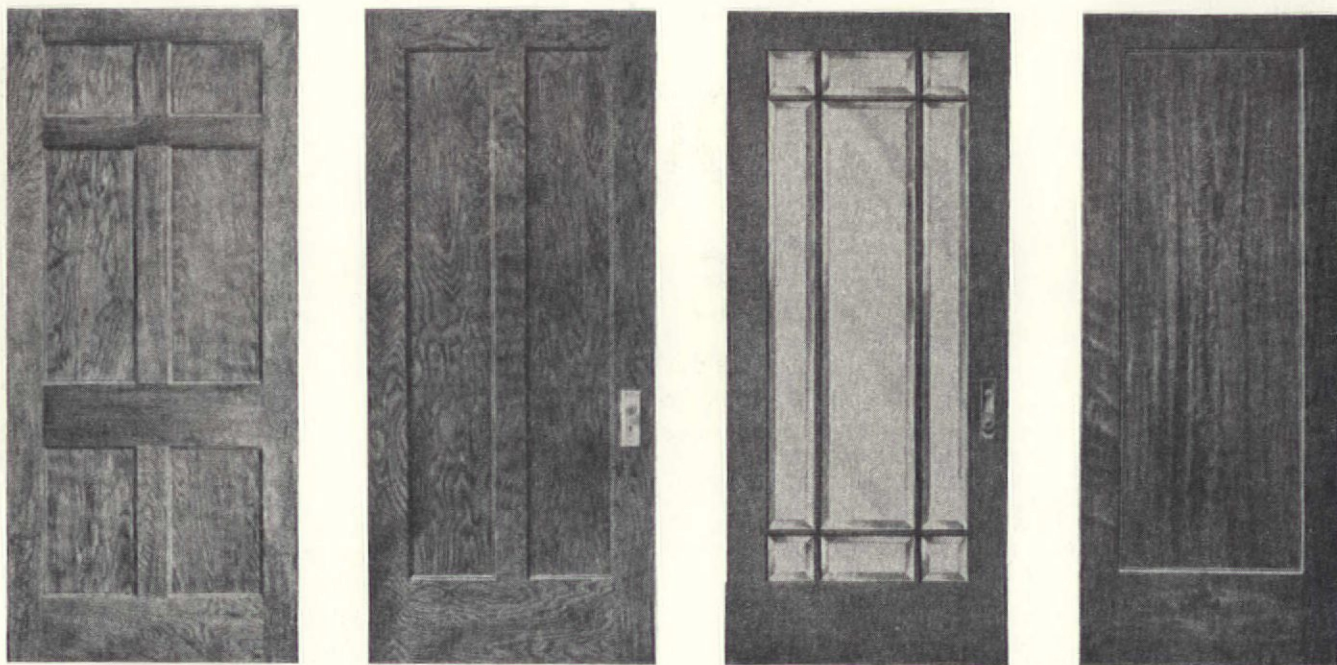
This door, with its large glass opening, was often used to light a hall or vestibule.



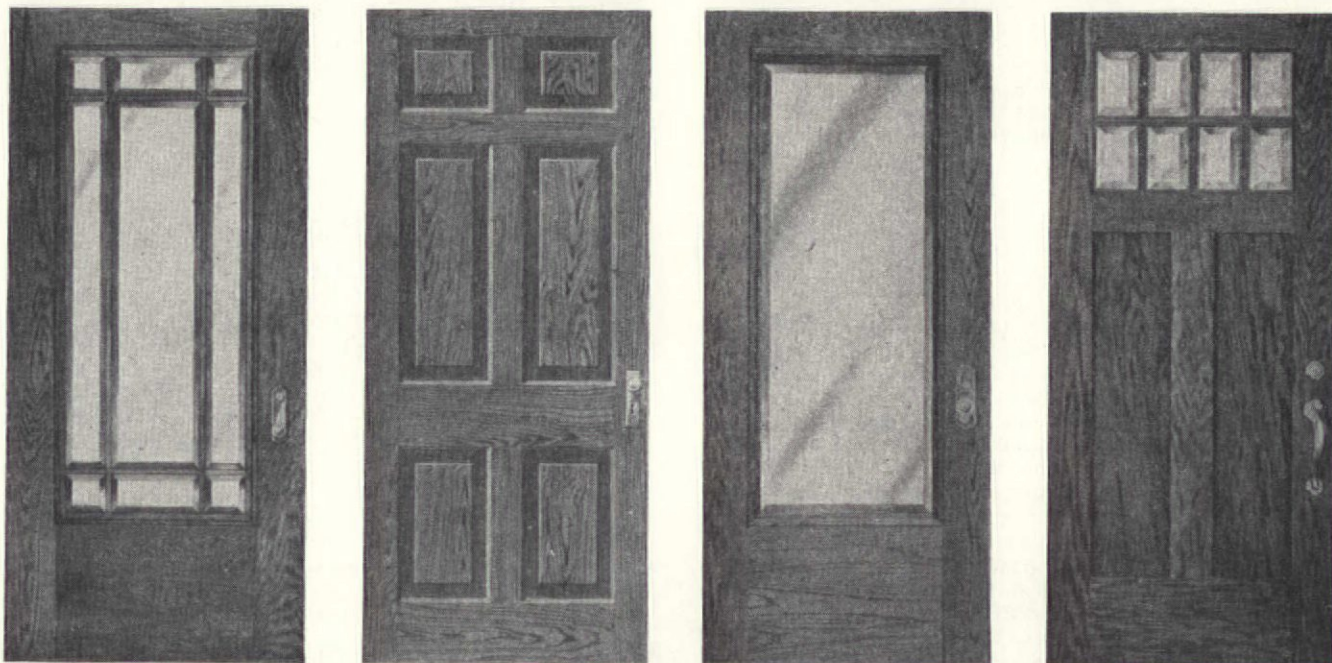
A single french door was often used as an entrance to a Bungalow or cottage.



An unusual and quite handsome entryway.



Interior Doors



Exterior Doors

THE MID-1920S DOORS shown here don't include any "famous" doors of the period. There are no examples from well-known architects such as Greene and Greene or Frank Lloyd Wright.

NATIONALLY ADVERTISED in building trade publications during the height of the Bungalow Boom, these doors were used by architects and builders all over the country.

THOUGH SOME of the paneled doors are holdovers from the Victorian period, most of the doors shown here display the simplicity and lightness of form that was characteristic of early-

twentieth-century design.

THERE WAS A GREATER use of glass in these doors than in earlier ones; this made houses feel more open, both among rooms and to the outside. Sidelights frequently flanked exterior doors.

IF YOU'RE LOOKING for an authentic door for your early-twentieth-century house, chances are you're looking for a door like one of these. In many parts of the country, these doors are still fairly easy to find at flea markets and salvage yards, and most of them are stock sizes.



continued from p. 71

THE BUNGALOW showed up in America in the 1880s, scattered here and there especially in New England. But it was its development in Southern California that paved the way for its new role as a year-round house and turned it into the most popular house style America had ever known.

The California Bungalow

THE CLIMATE was perfect for a rambling "natural" house with porches and patios, of course, but there were sociological reasons, too, for the American Bungalow's birth in California. Los Angeles and upscale Pasadena, an 1890s resort town, were growing fast. By 1930, Los Angeles would have more single-family dwellings than any comparable city, with 94% of its families living in single-family homes! An essential part of this mass suburbanization was "an innovative, small, single-family, simple but artistic dwelling; inexpensive, easily built, yet at the same time attractive to the new middle-class buyer." Enter The California Bungalow, a term that was in use by 1905 if not before.

THE CALIFORNIA BUNGALOW was soon a well defined new style. Its sympathetic relationship with its site was paramount. The Bungalow hugged the ground. Indoors and outdoors intermingled in terraces, verandahs, screen porches, patios, courts, pergolas and trellises. Natural materials--in California, boulders and wood--made up the exterior and went inside.

THE GREATEST ARTISTS of the Bungalow Style were brothers Charles and Henry Greene, architects who shed their neo-Colonial and Queen Anne motifs to explore the possibilities of a true craftsman-built home. This was after a trip to England by Charles in 1901; he brought back Arts and Crafts ideals probably ten years before that movement would have reached the West Coast of the United States. They took an artistic leap, attempting to synthesize the best of many worlds into a new California vernacular: the adobe and Mission forms of the region, the rugged Shingle style of Richardson in the Northeast, the Italian and Japanese architecture they had studied.

THE GREENES picked the chalet, a folk carpenter's dream, as their base, looking not for a touch here and a touch there but instead the essence of the chalet: an uncomplicated and massive roof, exposed structure. They called the houses "bungalows," not inventing bungalows but transforming them from a lower form of temporary architecture.

Prairie Style & Craftsman Influence

MEANWHILE, 2000 miles away, the Prairie Style was being developed by a group of innovative young architects that would soon be known as the Chicago School. Frank Lloyd Wright would become the most famous, but he was by no means a lone innovator. The Chicago architects were also building one-storey houses, playing off the horizontal

lines of the midwestern prairie. The designs were not bungalows in any sense of the Indian root of the word.

BUT, LIKE GREENE AND GREENE, the Chicago architects were influenced by the Arts and Crafts movement, and their simple (by Victorian standards) woody interiors were similar to those of the West Coast Bungalows. Greene and Greene and Frank Lloyd Wright were regularly published in Gustav Stickley's The Craftsman magazine, the mouthpiece of the American Arts and Crafts Movement.

THE CRAFTSMAN magazine was the probably the most important factor in the popular development of the American Bungalow. Ladies Home Journal was also a great Bungalow backer. But directly or indirectly, it was Stickley's appreciation of the Bungalow as an embodiment of Craftsman architectural ideals that gave it its wider appeal.

THE MOST PERSUASIVE VOICE for reform in residential architecture between 1901 and 1916, The Craftsman's message had three major principles: simplicity, harmony with nature, and the promotion of craftsmanship. Greene and Greene themselves might have chanted the words. Their Bungalows, and others in Southern California, were an incarnation of all three principles. The same could be said of the Prairie Style.

STICKLEY BECAME an ardent Bungalow proponent from 1903 onwards, writing such things as [the



A Greene & Greene house as published in *The Craftsman*, 1907; the planned landscape is as noteworthy as the house.



This house by Prairie School architects Tallmadge & Watson was called a "Chicago-type one-storey home" in some Bungalow books; a "Midwest Bungalow" in others.

Bungalows, 1913

Bungalows

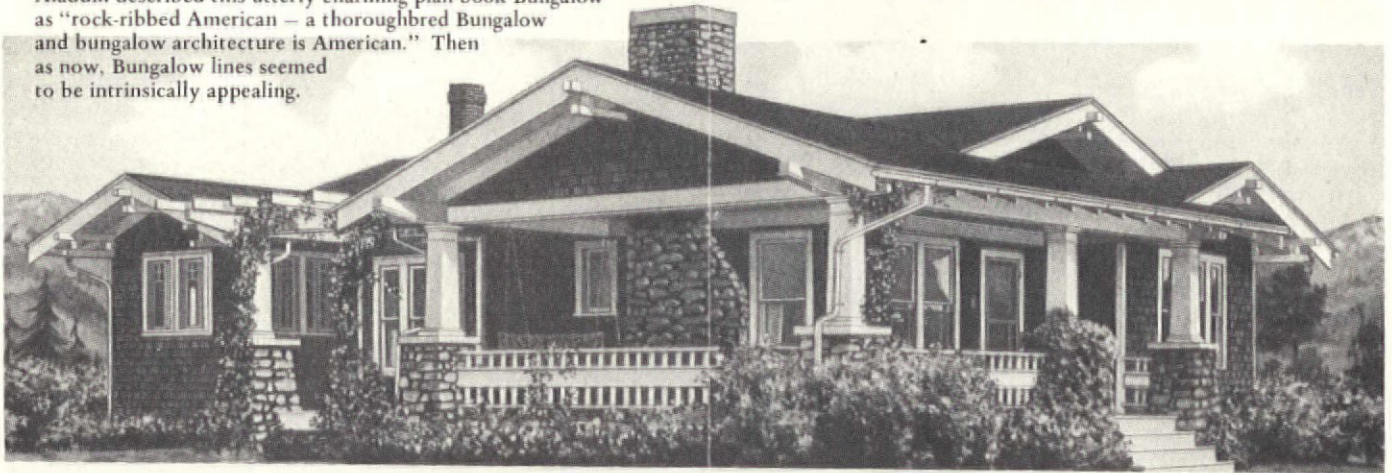
bungalow is] "a house reduced to its simplest form where life can be carried on with the greatest amount of freedom; it never fails to harmonize with its surroundings..." etc. etc. Stickley's descriptive, profoundly influential prose equated the Bungalow Style with the essence of Arts and Crafts philosophy.

OTHER HOUSE WRITERS soon understood the relationship between Craftsman houses and the Bungalow. In *Bungalows* (1911), Henry Saylor refers to furniture in "the so-called Craftsman style," later suggesting that "nothing seems so thoroughly at home in the bungalow living-room as the sturdy craftsman furniture of brown oak...." In many people's minds, both tastemakers' and new homeowners', Craftsman and Bungalow were so closely allied as to be the same.

The Builder's Bungalow

THE BUNGALOW is usually thought of as a small house. Yet at first, in America at least, the style had nothing to do with size. The true Southern California Bungalows at the turn of the century were quite large, with rambling floor plans, extensive grounds,

Aladdin described this utterly charming plan-book Bungalow as "rock-ribbed American — a thoroughbred Bungalow and bungalow architecture is American." Then as now, Bungalow lines seemed to be intrinsically appealing.



More Craftsman Homes, 1912

In addition to publishing Bungalow designs of other architects, Stickley also designed Bungalows himself, like this stone and cement one "suitable for country or suburbs," published in 1909.

three or five or seven bedrooms, living rooms 20x25 feet, and multiple porches. All of this was about to change.

DURING THIS PERIOD, home ownership was becoming a realizable American dream for a middle class whose numbers were exploding. Speculative building and pattern-book companies were booming. A need existed for a small and simple house that would look good even if plainly built and furnished. The word "bungalow" had been happily adopted, even then with no pure definition, by a public that had read all about them in magazines. It was a type of house that didn't need much hype or hoopla; somehow, it was, and still is, intrinsically appealing. Perhaps a bit radical (bedrooms on the parlor floor?!), it was nevertheless embraced. And anyway, its more radical features were softened by builders who designed for mass appeal.

FIRST TO GO was its strict definition as a one-storey house. At first, builders simply put dormers in the steep roof, allowing room, light, and ventilation for attic bedrooms; such houses they called "semi-Bungalows." Inevitably, more compromise was made; the region and the clientele had changed. Early Bungalows were low-lying, rather rough structures buried in the woods or on a hillside or among the boulders at the seashore. But later

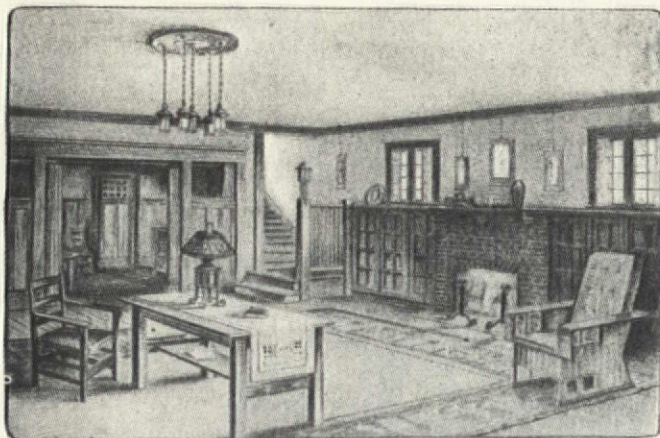
builders were creating suburbia. A one-storey house with more than just a bedroom or two was prohibitively expensive: A Bungalow had more foundation, exposed wall surface, and roof in proportion to the space enclosed than did a two-storey house.

EVEN BACK in the 1910s and '20s, architecture writers and critics were aghast at the "misuse" and overuse of the word. Charles White Jr., in his *The Bungalow Book* of 1923, tells us only that the current definition is "a curious example of how we Americans overwork a word that is euphonious and the meaning of which, because of the word's comparatively recent assimilation into the language, is somewhat uncertain." However, after briefly and pretty accurately recounting the evolution of the true Bungalow, he goes on to show examples that make it clear he's going with the flow: He considers any country or suburban home that is informal and picturesque to be a

Inside Bungalows

THE TYPICAL Bungalow interior, at least as it was presented in the house books of the period, is easier to recognize than a typical exterior. Basically, the Bungalow interior was a Craftsman interior.

IN A COMPLETE DEPARTURE from Victorian interior decoration, Bungalow writers frowned on the display of wealth and costly collectibles. Rather than buying objects of obvious and ascribed value, the homeowner was told to look for simplicity and craftsmanship: "A luxury of taste substituting for a luxury of



cost." How's that for the perfect Craftsman decorating creed?

KEEP IN MIND that both Greene and Greene's Gamble House in Pasadena and a three-room vacation shack without plumbing were called Bungalows. And they both affected what the typical year-round Bungalow would look like. The finest examples of Arts and Crafts handiwork found a place in the Bungalow -- as did rustic furniture and grass matting.

WALLS were often wood-paneled to chair-rail or plate-rail height. Burlap in soft earth tones was suggested for the wall area above, or used in wood-battened panels where paneling was absent. Landscape friezes and abstract stencilling above a plate rail were often pictured.

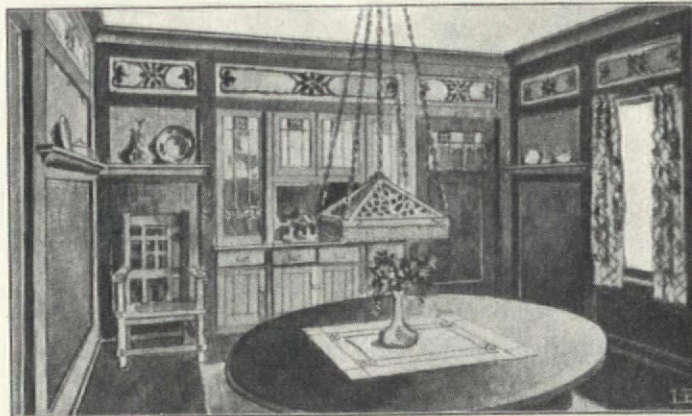
DULLED, GREYED SHADES and earth tones, even pastels, were preferred to strong colors. Plaster with sand in the finish coat was suggested. Woodwork could be golden oak or oak brown-stained to simulate old English

woodwork, or stained dull black or bronze green. Painted softwood was also becoming popular, especially for bedrooms, with white enamel common before 1910 and strong color gaining popularity during the 'twenties.

IT BECAME almost an obsession with Bungalow builders to see how many amenities could be crammed into the least amount of space. By 1920, the Bungalow had more space-saving built-ins than a yacht: Murphy wall beds, ironing boards in cupboards, built-in mail-boxes, telephone nooks.

WRITERS ADVOCATED the "harmonious use" of furnishings small and few. Oak woodwork demanded oak furniture, supplemented with reed, rattan, wicker or willow in natural, grey, or pastels. Mahogany pieces were thought best against a backdrop of woodwork painted white. (Bright white was used most often for bathroom trim; "white" could also mean cream, yellow, ivory, or pale grey.) A large table with a reading lamp was the centerpiece of the living room. (Reading was the family's evening activity before TV.)

RESTRAINT was the universal cry of good taste. Clutter was out -- "clutter" being a relative term: Pottery, Indian baskets, Chinese and Japanese ware, vases, and Arts and Crafts hangings were suggested to satisfy the collector instinct. More affluent households might display (discreetly) Rookwood pottery, small Tiffany pieces, hammered copper bowls, and decorative items from Liberty and Co. A watercolor landscape or two, executed by the amateur painter of the family, was the ultimate Arts and Crafts expression for the Home.



Top: 'A characteristic Craftsman interior,' showing built-in furniture, reading table, and open floor plan.

Center: A dining room from The Wilson Bungalow (1910), so similar to Craftsman rooms. Note burlap wall panels.

Bottom: Corner of a softly furnished Craftsman living room, 1905. Note frieze, built-in seat, simple mantel, open doorway.



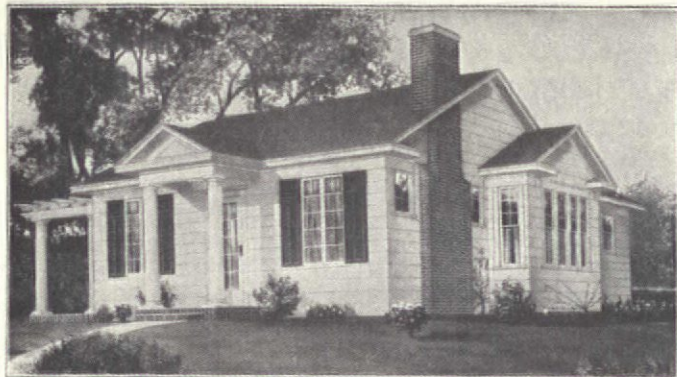
Bungalows

Bungalow. These same writers continued to wrap Prairie houses in the Bungalow blanket: In White's book, an early residential design by Frank Lloyd Wright is captioned "A Bungalow of the Midwestern Type."

WHAT REALLY HAPPENED during the Bungalow building boom is that the Bungalow was no longer a pure structural type, but a broader house style. A house could be built "along Bungalow lines." Some historians call these houses "bungaloid," but that's an unfortunate and unfair word. We cannot look back now and say that literally millions of homes, many of

in popular taste was already apparent: The same catalog also included an unbound supplement entitled "Colonial Bungalows," which were nothing more than tiny, inexpensive houses with Colonial motifs.

BY 1928, the fat Home Builder's Catalog was full of Colonial Revivals, unremarkable "suburban homes," and houses with vaguely English lines. There's also an odd hybrid labelled "a duplex bungalow". . . even its previously respected definition as a single-family (if not single-storey) home had been thrown aside. The scattered use of the word



Aladdin, 1921

A house sold as a Colonial Bungalow. In the '20s, "bungalow" sometimes just meant small size; at least this one has a pergola.



Home Builders Catalog, 1928

Two of the three bedrooms are in the upper half-storey, making this popular design a semi-Bungalow.



Wilson Bungalow, 1910

Labelled a Bungalow in 1910, this house fits none of the standard definitions. But it's clearly a house of "the bungalow period."

them picturesque, well built, and stylish, were aberrations. Instead, let's accept the fact that the definition of Bungalow broadened over time. This was "the bungalow period" of residential architecture.

The Beginning of the End

ANYWAY, as early as 1908 the word with the fashionable cachet was being used for many small houses that had only the vaguest bungalow allusions. In the 1920-1 Aladdin Homes catalog, more than half the models were, stylistically and in name, recognizable Bungalows. But the inevitable change

"bungalow" in the catalog was more a case of the copywriter searching for a synonym than any reference to style.

IRONICALLY, the 1920s was the boom period for bungalow building even as its decline began. Instead of "simple, rustic, natural, charming," the bungalow glut was beginning to change the connotation of the word to "cheap, small, and vulgar." You knew the bungalow bust was coming when Woodrow Wilson described President Warren Harding as "bungalow minded" and meant that he had a limited thinking capacity. It was unprecedented suburban growth, no longer bungalow, that kept the bungalow strong through the late '20s.

AFTER the Second World War, as we all know, the word came back to mean a cheap vacation house by the seashore (usually in New Jersey, usually painted aqua or coral) -- not so terribly far from its first incarnation in England in the early nineteenth century.

IT'S THAT CRUEL last association that the Bungalow has had to live down. But happily, the darling of the first quarter of the twentieth century is back in favor. First-time homebuyers are rediscovering its undeniable charms. And just this year, a major architectural journal published the design of a brand-new bungalow court in California. We think a Bungalow Revival would be every bit as sensible as the Bungalow itself.

FLASH: We just saw barely-off-the-press pages from a new book called *The American Bungalow*, by Clay Lancaster. We loved it so we ordered a supply. See Bookshop page in back of issue. —P. Poore



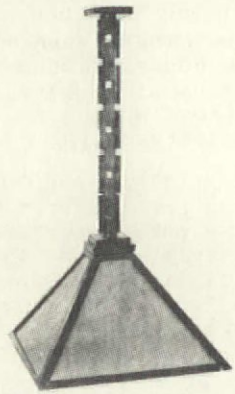
by Larry Jones

Mission Light Fixture

Besides their wide variety of reproduction Victorian lighting fixtures, the St. Louis Antique Lighting Company is the only source we've uncovered for a stock lighting fixture in the Mission style. This exact reproduction of a 1912 fixture has a shade 22 in. wide; it measures 40 in. high (counting the wooden chain from which it depends). The four-sided shade has an oak frame that supports four triangular art-glass panels. The glazing is available in three colors: caramel brown, sky blue, & kelly green. (The fixture is also available without the glass.)

You can order the Mission Oak fixture with a light, medium, or dark stain, finished with a high- or low-gloss lacquer; or you can stain it to match your own woodwork. It comes pre-wired, ready to install, & takes one standard bulb. (Reproduction bulbs of this period are available from Bradford Consultants, Dept. OHJ, 16 E. Homestead Ave., Collingswood, NJ 08108, (609) 854-1404.) At extra cost, silk or beaded fringe can be added to the shade; the working wooden chain can be lengthened or shortened. The fixture costs \$480 plus shipping.

They also have a patterned glass shade 2½ in. square, which is suitable for the wall sconces or hanging fixtures of Bungalows. It's the No. 418 PR, & sells for \$10.50 plus shipping.



Send \$3 for a portfolio/catalog to St. Louis Antique Lighting Co., Dept. OHJ, PO Box 8146 St. Louis, MO 63156. (314) 535-2770

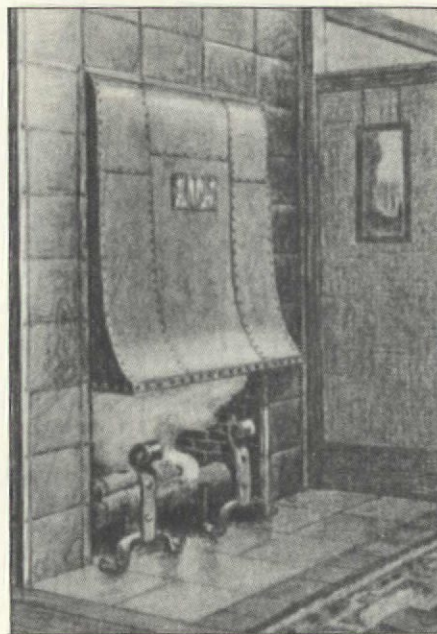
Arts & Crafts Copper

If your Bungalow needs a beautifully handcrafted, custom-designed, copper fireplace or range hood, you need to see Matthew Richardson. He's supplied interior designers, architects, & homeowners with items ranging from light fixtures to friezes, custom made from their drawings. He'll make just about anything except kitchenware.

Matthew works in the Arts and Crafts tradition — nothing looks machine made or mass produced.

His catalog has some interesting copper garden light fixtures appropriate for Craftsman and Prairie-style houses. The lights mount on 4-x-4 posts (not included) and come ready to wire up. They're finished in a green patina and range in price from \$60 to \$108 (plus shipping).

Send \$2.50 for the latest catalog, with light fixtures, friezes, planters, weather-vanes, and wall sconces. Write Contemporary Copper, Dept. OHJ, PO Box 69, Greenfield, MA 01302. (413) 773-9242.



Copper fireplace hood & andirons from 'Craftsman Homes' by Gustav Stickley.

Roll Window Screens

Bungalows and other post-Victorian houses often have casement windows that open by swinging out. The usual screens made for double-hung windows won't work with these; fixed interior screens prevent access to the window.

For years Walsh Screen Products has been making an ingenious device: the Rolled Screen. Designed for casement windows, it works like a window shade. The screen is mounted on the inside of your window frame, and rolls up when not in use, giving an unobstructed view and admitting lots of light. The Rolled Screens, custom made to fit your windows, are said to last up to 25 years, because they're made of bronze and aren't constantly exposed to the weather.

The Rolled Screens are available for any window width from 12 to 48 in., & range in price from \$47.65 to \$88.30. Contact Walsh Screen Products, Dept. OHJ, 26 E. Third St., Mount Vernon, NY 10550. (914) 668-7811.

Custom Made Hardware

Ready-made household fittings such as hinges & firesets, which have the hand-wrought, rugged, simple design qualities



common to Bungalows and Craftsman furniture, are almost impossible to find — we've looked. But we did find Joel Schwartz, a master blacksmith whose sculptural custom ironwork, including gates, railings, grilles, and furnishings, graces such buildings as the Renwick Gallery of the Smithsonian Institution.

Joel can supply Bungalow owners with custom-made, period-style hardware and accessories to suit their needs. He does not do hinges & latches. (A good source for these would be other blacksmiths who are well versed in Early American designs.) But Joel will make andirons, fenders, and even fireplace hoods which

can add charm to any fireplace nook. He'll work from your sketches or create original designs.

Metal accessories of the Craftsman period shouldn't look machine-made. Rugged designs with a structural quality and simplicity matching that of Craftsman furniture are best. Wrought iron should have a dull silver look, with its high points polished; copper usually has a deep mellow brown glow; brass is often finished to a soft greenish dull surface.

For a 20-page portfolio of Joel's work, send \$3.50 to Joel Schwartz's Forge and Metal Works, Dept. OHJ, PO Box 205, Deansboro, NY 13328. (315) 841-4477.

Mission Oak Doors

The Renovation Concepts' collection of high-quality hardwood, period-style doors has expanded to include two Mission Oak models, the Carmel & Riviera.

The Carmel uses a 3/8-in.-thick, oak-faced plywood panel for its single flat panel design. Until now, if you wanted this old-style design, you usually had to have the door custom made. The Riviera is another hard-to-find style, featuring real divided lights. When used in pairs (usually between the dining room and living room), the Riviera doors make excellent 'French doors.'

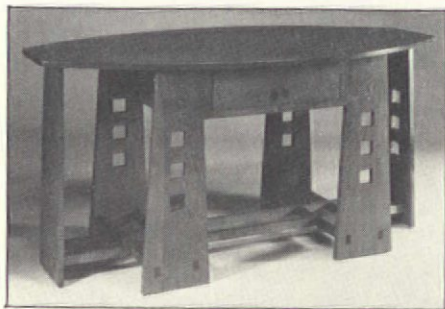
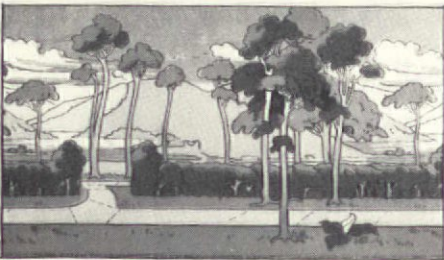
Both door styles are made of solid red oak, with mortise-&tenon and doweled construction, and exceed AWI "Premium-grade" specifications. They're warranted and are available in 3 ft. x 7 ft. x 1-3/8 in. size. The Carmel sells for \$465; the Riviera, \$540 (FOB, Minneapolis). If you need doors of a different finish, style, or size, give the company a call. Brochures on the doors & other quality restoration items are free. Contact Renovation Concepts, Inc., Dept. OHJ, 213 Washington Avenue N, Minneapolis, MN 55401. (612) 333-5766.

Wallpapers & Borders



We know that Victorian Collectibles has an unusually large collection of original wallpaper designs that date from the 1860s well into the 1930s. So we asked if they had any designs of interest to Bungalow owners. Sure enough, the next day's mail brought several photos of original wallpaper borders.

Our favorite, the Poppy, falls somewhere between the Art Nouveau & Art Deco periods. The colors are red, brick red, and soft green. Originally an 18-in. border, the paper is available in that size as well as in a 9-in. size. In the original



Arts & Crafts Furniture

Coly Vulpiani's workshop produces superb, high-style furniture of the Arts & Crafts movement. Coly gained a reputation by researching & restoring Mission furniture for dealers & collectors. With a thorough understanding of the construction, coloring, & finishing of these pieces, he started custom-manufacturing furniture in the Stickley tradition.

The Vulpiani workshop now produces reproduction & original designs inspired by such designers as C.R. Mackintosh, Greene & Greene, Frank Lloyd Wright, and Joseph Hoffman. The pieces range in price from \$250 for a small table to \$7,000 for a unique bed inlaid with copper and pewter.

colorways, the borders are available on order for \$19 per yard. (It's possible to have a mural produced from this design, which will cover an entire wall; write for details and prices.)

Renderings in Craftsman magazine often showed a rug matched to the wall decoration, & that's just what this company has done. They've adapted the Poppy design to a 100%-wool, hand-knotted and carved rug that's made in India to your size requirements. It's about 3/4-in. thick and sells for about \$40 per sq.ft.

Here's another special border/rug combination. Their Nouveau Fleur border, originally made in a 9-in. height, is available by custom order in its original size & colorways. It's hand-stencilled, hand-painted on canvas, and comes ready for mounting. A spectacular 100%-wool, handmade rug has been adapted from its design. It can be ordered in any size and sells for \$40 per sq.ft. (Rugs are made to order, so be patient — it can take as long as ten months to receive one.)

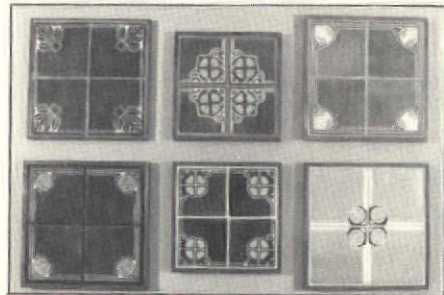
Victorian Collectibles will soon have available an 18-in. border called 'Walk in the Park.' Its landscape scene has also been adapted into a hand-painted wall mural, which can be adapted to fit various sizes. It comes via custom order in a 4-panel set 12 ft. wide by 9 1/2 ft. tall.

All hand-printed and painted products are custom made. The rugs can be purchased in standard 6x9 and 9x12 sizes. To find out more about their vast array of wallpapers, borders, fabrics & canvas

Coly produces an extraordinary fumed-oak hall table designed by Mackintosh in 1904. It sells for \$3,000. To produce the distinctive red-brown finishes common to furniture of this style, the workshop has developed a chemical process that substitutes for the very disagreeable method of fuming oak with ammonia.

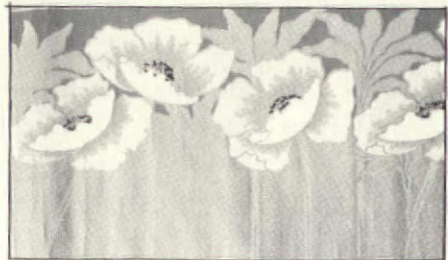
Besides supplying the pieces listed in their catalog, the workshop can reproduce virtually any piece of Arts & Crafts furniture a client desires. For the color catalog, send \$2 to Vulpiani Furniture and Finishing Workshop, Dept. OHJ, 8 Bridge Street, Florida NY 10921. (914) 651-7331.

Ceramic Tiles



Barbara Rosen began making Arts and Crafts ceramic tiles for Coly Vulpiani's Mission furniture reproductions and for fireplace surrounds. These handmade, sculptured tiles are available in a wide variety of custom colors, designs, and sizes. The 4x4-in. tiles sell for \$8 each; 5x5, \$10 each (plus shipping). Barbara also accepts commissions to reproduce existing tile designs. Her tiles are suitable for kitchens, countertops, fireplaces, & entryways and bathrooms.

A great gift for the Bungalow owner: hot plates & trivets each containing four handmade tiles set into oak trays. The small size costs \$50; the large, \$60 (plus shipping). Barbara will send you photos or slides of her work for a \$1 handling fee. For further information, contact Barbara Rosen, Dept. OHJ, 8 Bridge St., Florida, NY 10921. (914) 651-7331.



panels, and plaster mouldings, send \$2 for an information packet to Victorian Collectibles, Dept. OHJ, 845 E. Glenbrook Road, Milwaukee, WI 53217. (414) 352-6910.



FOR SALE

COVERS (metal or wood) for old radiators. G. Noakes, 3950 Napier Rd., Canton, MI 48187. (313) 453-9474.

3 GLASS SHOWCASES from old candy store. One matching pair: One is 6 ft. L, other 4 ft. L, approx. 40 in. H, with bevelled glass tops. \$450 pair. The other is 4 ft. L, 40 in. H, all plate glass. \$200. Cash & carry; local delivery can be arranged. (617) 282-1662. Leave message. Long distance, leave collect number.

HANDWOVEN TOWELS to brighten your 18th- or 19th-century kitchen. Early American & Shaker styles; plaids, checks, stripes, textures; cotton or cotton/linen. Generous size. \$14.95 each, less for 10 or more. SASE for styles & colors currently available. Adirondack Handweavers, 402 N. Main St., Gloversville, NY 12078.

STEINWAY "A" from 1895, remade in 1967. Original Victorian case, new action & strings. Wonderful, rich sonority. Evaluated at \$13,000. Make offer. Call (415) 922-2202 evens. and weekends.

CAST-IRON BATHTUB, 5 ft., claw feet, oak hall tree, oak roll-top desk, oak roll-front file case, oak harvest tables 33 in. x 60 in. and 33 in. x 72 in. All in very good condition. Ben Delsman, 4605 Santa Maria, Albany, OR 97321. (503) 928-0582.



STEINWAY square grand piano. Patent date Nov. 29, 1859, Serial No. 11927, built in 1865. Original ornate interior, complete, but needs refinishing. \$3500. 116 Bethlehem Pike, Ambler, PA 19002.

UNASSEMBLED LOG HOUSE, c. 1840. 2-storey, 24 ft. x 28 ft. Completely numbered with diagrams & photos. Ready to assemble. Call for details. \$9000. York County, PA. (717) 235-6463.

ROOF TILE, 200 pieces of rough-textured flat red tile, 12 in. x 9 in., plus 20 pieces of ridge to match. 1920 to 1930 era. \$200. Gene Vowell, 1705 Pauline, Ann Arbor, MI 48103.

OAK BEAMS, hand-hewn. \$2 per ft. Unpainted 18th-century pine flooring. \$2.50 per sq. ft. 18th-century windows. \$30 per set. 18th-century paneled pine door, partially refinished. \$125. Shaker cupboard door, red-ochre stain. \$475. John Gunderson, 64 Philip St., Lake George, NY 12845. (518) 668-2221.

LATROBE STOVES bought, sold, & restored. Trades-ins accepted. Replacement mica for sale. Bernard Wolfson, 4507 Cumberland Ave., Chevy Chase, MD 20815. (301) 657-1677.

COUNTRY CLASSIC hand-smocked childrens' summer wear. Catalog, \$1. Antiquity Workshop, OHJ5, 2711 Jorwoods Dr., Austin, TX 78745.

RAILROAD-RELATED ITEMS. Grandpa buys & sells dining car china, lanterns, keys, uniforms, annual passes, menus, timetables, and ad infinitum. Inquiries welcome or send \$2 for 4 issues of railroadians catalog. Grandpa's Depot, 4305 W. 44th, Ave., Denver, CO 80212. (303) 455-3131; 455-8822.

ANTIQUA IRON FENCE, 150 ft. \$4 per ft. Also have several gates. You haul. Larry Sydow, Valparaiso, IN. Call after 5 P.M. (219) 464-2062.

SHUTTERS, exterior, 7 ft. 5 in. x 19 1/2 in. Rounded top with louvers. 16 good, 1 for parts. All have original paint. All for \$100 or submit offer. Photo upon request. CKEL, PO Box 95, Lisbon, OH 44432.

WOOD MOULDING KNIVES made for bellow-type planer moulders. Wanager Custom Knives, 536 East B, Kingman, KS 67068. (316) 532-5391.

SMALL CHEST of drawers, 2 1/2 in. x 3 1/2 in. x 19 in., Victorian (Eastlake), 1880s. Solid oak, serpentine top & top drawer — drawer has tiger-eye veneer, small carving on base, original pulls, 3 panels on sides, in mint condition. \$350. Evelyn Baker, 52 Richmond St., Latrobe, PA 15650. (412) 539-2171.

MISSION OAK dining room suite by Mersman Co. of Celina, Ohio, c. 1910. 54 in. round pedestal table w/ 2 leaves, 6 chairs, large buffet w/mirror back, large china cupboard w/glass doors and sides. Original finish & hardware. No veneer. \$1700. K. Allen, 204 Broadway, Tipp City, OH 45371. (513) 667-2612. (Near Dayton)

RESTORATION SERVICES

RESTORATION CONSULTANT — Professional will provide historically accurate sketches of your building, house dating, advice for contractors, etc. As much or as little information as you desire. When photos are presented, sketches can be sent by mail. Reasonable rates. T. Jess Seiple, PO Box 66 Cedar Knolls, NJ 07927.

SAVE AN ERA — Period property investment analysis, certified historic conservation/restoration, museum-level interior restoration, design of compatible modern improvements. Comprehensive construction/decorating/landscaping. 1 project a year. Victorian Revivals, 512 Ninth St. SE, Washington, DC 20003. (202) 544-1548.

BEVELLED GLASS: Custom-made windows, doors, transoms, etc. Repairs, restorations, originals, duplicates to your specs/deadline. Attention to detail, pride in craftsmanship. Competitive rates, professional service. Shipping to all points. David Campbell, Hi-Standard Glass Beveling, 1216 S. Main St., Gainesville, FL 32601. (904) 376-3963.

ACROTERION, "The highest point on a Greek temple," offers quality consultant services for your old building, residential or commercial. Nat'l Register nominations, Tax Act certification, research & technical assistance, paint analysis a specialty. Robert P. Guter, Acroterion, 45A Macculloch Ave., Morristown, NJ 07960. (201) 539-0366.

NAYER RESTORATION CO. — Interior & exterior carpentry, wood stripping & refinishing, plastering, painting. Other resources available to sub-contract: electrical, floor sanding, tiling, masonry, & leaded glass. Nayer Restoration Co., Richard A. Nayer, 1368 E. 53rd St., Chicago, IL 60615. (312) 288-0918.

RESTORATION EDUCATION services. On-site consulting & training service for the do-it-yourselfer. Serving Indiana, Ohio, Illinois, & Kentucky. For more info contact Tim Harmon, 1114 East St. Clair, Indianapolis, IN 46202. (317) 632-7161.

WOOD STRIPPING & refinishing of interior woodwork. Paint removed with heat gun, solvent clean-up. All work done on premises. Eye for detail. Near north, Beverly, & Morgan Park. References. Expert painter also. Terry Seamans. (312) 881-3936.

STAINED-GLASS lampshades. Tiffany reproduction & other small-piece lampshades expertly crafted to your color & art glass specs. Over 100 Art Nouveau & floral designs. Lamp repair and leaded-glass panels also professionally executed. Steve Grappe, 112 SW Ave., E. Hamlin TX 79520. (915) 576-2953.

CONSULTATION & services for historic American preservation and restoration, 19th & early 20th century. Some contracting. Rogen Brown, 70 Downing St., Clinton Hill, NY 11238. (718) 622-5525.

PAINT STRIPPING, and wood finishing of fireplace mantels, wainscoting, etc. Free estimates. Harvey Donegan, 56 MacDougal St, New York, NY 10012. (212) 473-7807.

RESTORATION PAINTING, paperhanging, & carpentry. High-quality work, references, fully insured. I love and am experienced in working on old homes. Will work by hour or bid. Will travel. John Hone, 34 Netherwood, Plainfield, NJ 07062. (201) 757-9496.

INNS & HISTORIC HOUSES

LA VISTA PLANTATION B & B in Fredericksburg, Virginia. Spacious 3-room suite plus bath & use of kitchen in 1838 Greek Revival home. FP, tv, phone, private entrance, stocked pond, full fresh egg breakfast. Brochure. La Vista Plantation, Rt. 3, Box 1255, Fredericksburg, VA 22401. (703) 898-8444.

B & B IN YORKSHIRE, England. 250-year-old Barlow Grange Cottage with beautifully decorated bedrooms. English & continental breakfasts served. Near York & Selby. Call SELBY 705267 or write J. Pickering, Barlow Grange Cottage, Barlow Grand, Selby, Yorkshire, England YO88EQ.



SHELLMONT B & B, c. 1891. Listed on Nat'l Register. Near Atlanta's finest restaurants, theaters, & shopping. Complimentary beverages, chocolates, breakfast, & almost 100 years of history. Stained, bevelled, leaded glass and magnificent woodwork abound. Small by intent. Reservations suggested. Brochure. 821 Piedmont Ave. NE, Atlanta, GA 30308. (404) 872-9290.

BATH COUNTY, VA — The Anderson Cottage B & B in Warm Springs. Rambling old house, part of it 18th-century log building. Spacious rooms, pleasant porches. Full country breakfast. Near Hot Springs and The Homestead Hotel. Brochure. Box 176, Warm Springs, VA 24484. (703) 839-2975.

HILLCREST FARM, pre-revolutionary farmhouse. 15 minutes from Rt. 84, near NYS Thruway. Historic Register. Private, quiet, 5 guest rooms, hearty breakfast. Anne Adams, RD 2, Box 592, Walden, NY 12586. (914) 744-5088.

BURTON HOUSE, Chicago. B & B in historic Gold Coast Mansion, Nat'l Register. Lake Michigan, Lincoln Park, and Michigan Ave. shopping but steps away. Fine restaurants & entertainment nearby. Brochure. 1454 N. Dearborn Pkwy., Chicago, IL 60610. (312) 787-9015.

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 5th, two months before the issue date. For example, ads for the December issue are due by the 5th of October.

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

REAL ESTATE

EDISTO ISLAND, SC — Simple 2-storey plantation home, c. 1880. 2 BR, 4 FP, 1800 sq. ft. Barn, farm sheds, & buildings, on 383 acres prime tomato land, marsh, ponds, islands, & creek frontage. Mature oaks & shrubs, even in hedgerows. \$775,000. Cynthia Manning, Century 21 Sea Islands Realty. (803) 869-3163.

BETHANY, PA — 2 1/4 hrs. NYC. Greek Revival mansion (1827) on 1+ acres in lovely Pocono setting. 11 rooms main house/7 rooms wing. 10-ft.-wide center hall, 5 BR, double parlor, 5 FP, large eat-in kitchen. Needs cosmetic work. Tax credits available. Could be great home/B&B. Asking \$100,000. Owner (212) 227-2772.

EVINGTON, VA — "Caryswood" c. 1850, 2-storey wood frame Italianate with English basement. 5 BR, 2 baths, entry foyer, parlor, DR, country pantry, 8 FP, back addition housed servants' quarters. House sits on hill among mature oaks. Beautiful grounds & view. Approx. 15 acres, 1/3 wooded. Home of Major Robert Chancellor Saunders family until 1960. \$99,000. (804) 821-3352.

HANOVER TWP, NJ — Authentically restored 18-room Victorian with 4 BR, servants' quarters, 4 1/2 baths, 6 FP, elevator, new carpeting, huge country kitchen. A registered historic place, too! \$325,000. (ME No. 125). Burgdorff Realtors, Mendham Office. (201) 543-6596.



HIGHMOUNT, NY — Catskills, 2 1/2 hours from NYC. Charming turn-of-century, 7 BR, 2 baths, LR w/ FP, DR, huge wainscotted eat-in kitchen, original fixtures, studio, private acre. Foot of ski center & state land. \$59,000. Belleayre Realty, Rt. 28, Fleischmanns, NY 12430. (914) 254-4111.

DEMOPOLIS, AL — c. 1830 Virginia Tidewater cottage in Blackbelt of Alabama. House is for sale, must be moved. Open-hall log house with 1840s weatherboard exterior & plaster interior in Federal style. Katie Poole, General Delivery, Dayton, AL 36731. (205) 627-3377.

MICHIGAN — One of the most beautiful Victorian homes in Michigan, the Samuel Lewis house, situated on bluff with vistas to Canada & Detroit, with over 100 ft. on water. Located on beautiful Grosse Ile. Beverly Evans, Century 21/Nancy Keith & Co. (313) 671-3020.

MARSHFIELD, MA — By the sea. 3 BR knotty-pine home in quaint, historic town. Cobblestone FP with granite mantel, all oak floors, walk to beach. Custom built, original owner. \$95,400. Caryl Luciani, Jack Conway Real Estate, Ocean St., Marshfield, MA 02332. (617) 837-2877.

ADIRONDACKS, NY — Historic Adirondack Hotel, small northern town, great hunting & fishing. Richard E. Spence, RD 1, Massena, NY 13662.



GOSHEN, NY — 1804 Federal, contains pre-1765 structure. Carved doorway, Asher Benjamin school woodwork, double archway, 4 floors, 70 ft.-deep entrance hall, 12 rooms, paneled library, 4 1/2 baths, 6 FP, keeping room. Restorer's dream partially complete. 1.4-acre corner lot. \$400,000. Pfife, Allison, etc., furnishings available, extra. PO Box 27, Goshen, NY 10924.



HOLLAND, MI — Stone Queen Anne 3-BR cottage in Holland historic district. Modern heat, wiring, plumbing. Ready for occupancy. \$35,000. Peregrine, Ltd., 728 E. 8th St., Holland, MI 48423. (616) 392-7981.

LOGANSPOUT, IN — Lovely, livable Greek Revival 2-storey home built in 1840. Winding stairway with balcony in entry, large in-town lot & barn, original iron fence. Full history of house in abstract dating to 1827. Out-of-town heir needs loving new owners for home place. \$29,000. Barbara Corrigan, 623 Garfield, Aurora, IL 60506. (312) 897-1054, eves.

SOUTHERN MI — Italianate home with cupola & carriage house in tree-lined historic town. Original gas lights, FP, & butler's pantry. New roof, wiring, plumbing insulation, paint. Over 4000 sq. ft., in mint cond., plus finished basement. Priced right: \$80s. Elaine Strand, First Michiana Dev. Corp. (616) 435-5805.

OREGON — 1870s stone & brick house, French design, on 3.7 hillside acres above small town in middle of nowhere in pine-covered district of eastern Oregon. Unrestored but absolutely solid. Shop/studio. View of Strawberry Mtns. \$38,000. Whitehead, 37 Castle Way, Carson City, NV 89701. (702) 882-1808 after 4 PM.

MEETINGS & EVENTS

6TH ANNUAL AUSTIN VILLAGE house tour, Sat., June 15, will feature 7 residences, food, & music. Ticket includes buses to houses. \$6 in advance, \$7 after June 8. Austin Schoek Neighborhood Assoc., 5911 W. Midway Park, Chicago, IL 60644. (312) 261-2233.

HISTORIC HOUSE TOUR, Hyattsville, MD, Sun., May 19, 1-5 P.M. Highlights Victorian architecture & preservation efforts in Nat'l Register Historic District. Hyattsville Preservation Assoc., PO Box 275, Hyattsville, MD 20781. (301) 277-5562.

FOUNDER'S DAY Celebration, Naperville, Illinois. 19th-century crafts, music, entertainment, games, food. Nominal admission, Sunday, June 23, 11 A.M. to 5 P.M. Naperville Heritage Society. (312) 420-6010.

100 SPECIAL EVENTS will highlight Ohio Historic Preservation Month, May 1-31. Theme for the month: "Discover the Faces of Ohio's Past." For free calendar write: Calendar, Ohio Historic Preservation Office, 1985 Velma Ave., Columbus, OH 43211, or call (614) 466-1500, ext. 336.

PRESERVE our built & cultural heritage at Roger Williams College. New England's only undergraduate program in Historic Preservation has a broadly-based curriculum in American Cultural History. Dr. Michael Swanson, American Studies Area, Roger Williams College, Bristol, RI 02809. (401) 253-1040.

UNIVERSITY OF MONTREAL, Heritage Conservation Summer School, May 12-31. This intensive course will deal with traditional construction techniques and how to maintain and repair older buildings. For more info contact the Heritage Montreal, 406 rue Notre-Dame est, Montreal, Quebec H2Y 1C8. (514) 842-8678.

WANTED

MARBLE TOP dark wood end tables. Mahogany or rosewood table & chairs. Corner glass cabinet. Phyllis J. Hastie, 1441 Hwy. 99 N, Eugene, OR 97402.

3 CEILING FIXTURES for porches of c. 1900 Princess Anne — in working order. Exterior door for same house, approx. 42 in. W x 84 in. to 96 in. H, 2 to 3 in. thick, oak preferred. Solid or with bevelled glass, screen door, too. Send photos, info, & reasonable prices. Photos returned. L. DeCollibus, 417 E. Front St., Berwick, PA 18603.

\$\$\$ FREE MONEY \$\$\$

Any Group Can Get Money From OHJ
As Easy As 1 — 2 — 3

1. Sell OHJ subscriptions to members and neighbors at the exclusive 22% group discount.
2. Guaranteed: Keep half the money you collect!
3. Then you're eligible for one of six \$1,000 grants.

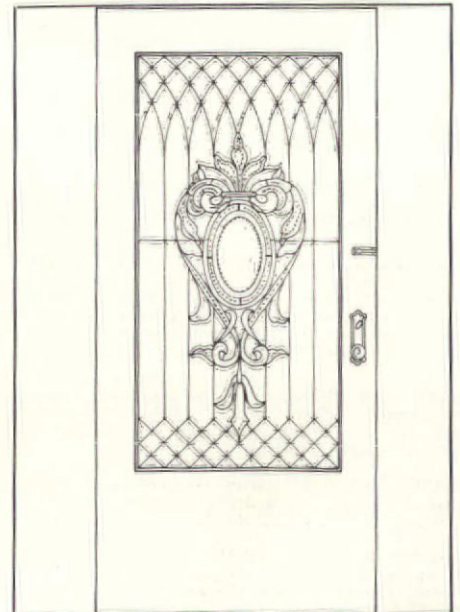
OHJ will give away \$25,000 in 1985 to preservation groups and neighborhood associations. We enjoy helping our friends! For more information, contact: Ms. Barbara Bugg, Grant Administrator, Old-House Journal, 69A Seventh Ave., Brooklyn, NY 11217. (718) 636-4514.

ALEXANDER SMITH RUG, any size, prefer 9 ft. x 12 ft. Pattern: "Needlepoint Garden" on brown background. Old-fashioned flower design, discontinued in 1980. Will pay good price for rug in good condition. Contact: Persistent, 6126 Beech Tree Dr., Alexandria, VA 22310.

OLD HOUSE to restore, 1700s to early 1900s, Colonial or Victorian in Essex, Morris, or Sussex counties, New Jersey. House must be in liveable condition. R.E. Pele, 42 Hermon St., Glen Ridge, NJ 07028. (201) 748-9653.

WOVEN COVERLET or any item woven by professional Ohio weaver Samuel Mundwiler during 1800s. Check border for woven signature. This is a sure sale! Send info including photo to Melissa Mundwiler Cox, 535 W. Jackson St., Woodstock, IL 60098.

NANCY DREW BOOKS, 1940 and earlier. Send titles & prices to Tricia Martin, Old-House Journal, 69A Seventh Ave., Brooklyn, NY 11217.



STOLEN leaded, bevelled-glass door with matching side lights. Reward offered. If you have any information, please call B. Wright, (317) 357-7001 after 6 PM CST.

INFORMATION on the Minter Homes Co., manufacturer of pre-fabricated or pre-cut homes of the period around WW I through the 20s & 30s. Particularly interested in their catalogs for purposes of identifying local homes thought to be Minter homes. John W. Pattillo, Director, Southern Technical Institute Library, 1112 Clay St., Marietta, GA 30060.

TV HEAT GUNS AREN'T SO HOT...

... figuratively or literally. We've tried every paint stripping heat gun on the market. And in the opinion of the OHJ editors, the Original Red Metal Master HG-501 takes off the most paint in the shortest time. It's the tool we reach for when stripping paint in our own houses.

In unbiased, get-to-the-bottom-of-it testing for our upcoming Paint Stripping Manual, the Old-House Journal editors tested every heat gun around — including the new mass-market heat guns that are advertised on TV.

Based on this research, we found that the original red, all-metal Master HG-501 is still the best-performing heat gun. This same conclusion was reached by *Family Handyman* magazine in test results published in their April 1985 issue.

After testing all available heat guns, here's what *Family Handyman* magazine said about the HG-501:

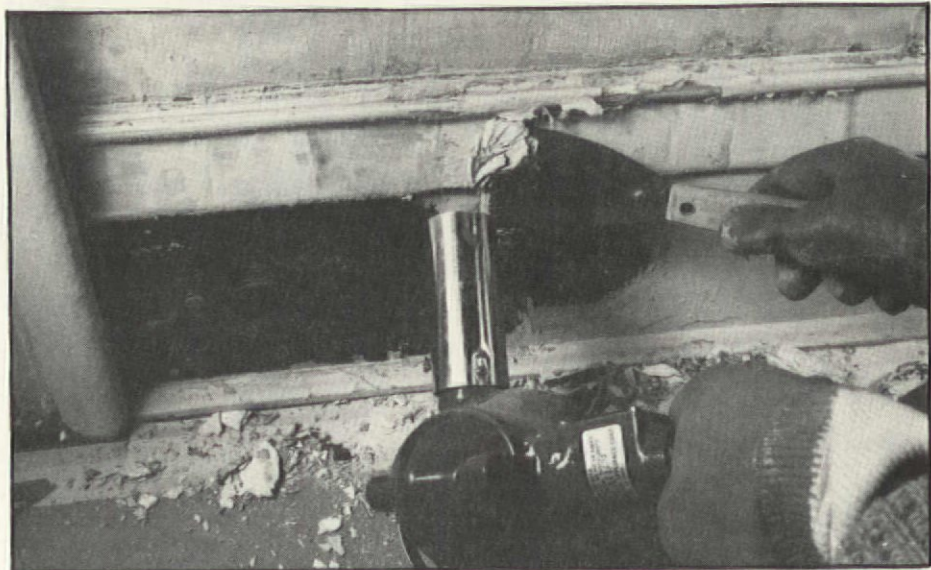
"It did the best job for me."

Mark Bittman, *Family Handyman*, April 1985

Although The Old-House Journal has been selling the Master HG-501 for several years, we have no ties to Master. (We are free to sell any heat gun — or no heat gun at all.) We offer the Master HG-501 because it is an industrial tool that is not generally available to homeowners. For our readers who want the best, we'll continue to make available the all-metal HG-501 by mail.

THE HG-501 vs. TV HEAT GUNS

In our tests, we found three major differences between the Master HG-501 and the mass-market TV heat guns: (1) the phrase "high-impact corrosion resistant material" means "plastic." The HG-501, on the other hand, has an industrial-quality cast-aluminum body that will stand a lot of rugged use. (2) With cheaper heat guns, heat output drops off after a while — which means slower paint stripping. The HG-501 runs at a steady efficient temperature, hour after hour. (3) When a cheaper heat gun is dead, it's dead. By contrast, the long-lasting ceramic heating element in the HG-501 is replaceable. When it eventually burns out, you can put a new



During tests for the OHJ Paint Stripping Manual, the professional-quality HG-501 stayed hotter longer than other heat guns — giving it more paint stripping power.

one in yourself for \$8. (OHJ maintains a stock of replacement elements.)

Also, with the HG-501 you get two helpful flyers prepared by our editors: one gives hints and tips for stripping with heat; the other explains lead poisoning and fire hazards. OHJ is the *only* heat gun supplier to give full details on the dangers posed by lead-based paint.

ABOUT "HOMEOWNER" TOOLS

Tools fit into two categories: serious dependable tools used by professionals, and "homeowner quality" — which are less durable. Manufacturers don't sell professional-quality tools in hardware stores, believing that homeowners can't tell the difference in tool quality. The makers assume that *price* is the primary consideration in the do-it-yourself market. . .and that since most homeowner tools don't get hard use, the lower quality isn't important.

However, if you've ever stripped paint, you know that any stripping tool gets *heavy* use under dirty, dusty conditions. The all-metal HG-501 is the *only* industrial-grade, heavy-duty heat gun.

HOW WE CAME TO SELL THE MASTER HG-501

The Old-House Journal created the market for paint stripping heat guns. Back in 1976, Patricia & Wilkie Talbert of Oakland, Calif., told us about a remarkable way they'd discovered to strip paint in their home: using an industrial tool called a heat gun. We published

their letter. . .then were deluged with phone calls and letters from people who couldn't find this wonder tool, the HG-501.

Further investigation revealed that it was a tool meant for shrink-wrapping plastic packaging. The HG-501 was made by a Wisconsin manufacturer who wasn't interested in the retail market. So, as a reader service, The Old-House Journal became a mail-order distributor. Since then, more than 10,000 OHJ subscribers have bought the HG-501. . .and revolutionized the way America strips paint.

Specifications for the HG-501:

- Fastest, cleanest way to strip paint. Heat guns are NOT recommended for varnish, shellac, or milk paint.
 - UL approved.
 - Adjustable air intake varies temperature between 500 F. and 750 F.
 - Draws 14 amps at 115 volts.
 - Rugged die-cast aluminum body — no plastics.
 - Handy built-in tool stand.
 - 6-month manufacturer's warranty.
 - Guaranteed by The Old-House Journal: If a gun malfunctions within 60 days of purchase, return it to OHJ and we'll replace it free.
 - Price: \$77.95 — including UPS shipping. Use Order Form in this issue.
-

Practical Window Treatments

What do you do with the windows of an old house? Cafe curtains, neo-colonial ruffles, & Venetian blinds are stock answers for newer houses, but they just don't do justice to old windows. Museum-quality drapery and wood valances are too expensive for many of us — and aren't always desired, either.

Author Angela Fishburn solves the dilemma in *Curtains And Window Treatments*. Her book covers all the practical, appropriate choices for old windows. It examines the broad categories: window styles; tracks, fittings, & accessories; color, design, & fabrics; tools & equipment; seams & stitches; linings & interlinings. The book covers the specific types of curtains & the techniques for making them. You'll learn how to estimate & cut fabrics; make French pleats; design & construct pelmets; shape valances, swags, & tails; build roller blinds, Roman blinds, festoon blinds. There's even a chapter on the various types of tie-backs. If you're all for doing something appropriate but simple for your windows, now you can do the job right.

To get your copy of *Curtains And Window Treatments*, check the box on the Order Form or send \$18.95 to The Old-House Bookshop, 69A Seventh Ave., Brooklyn, NY 11217.

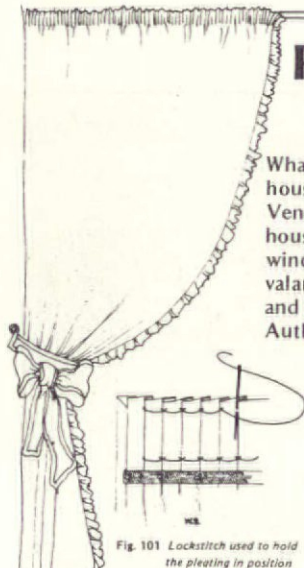
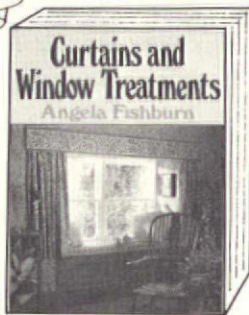


Fig. 101 Lockstitch used to hold the pleating in position



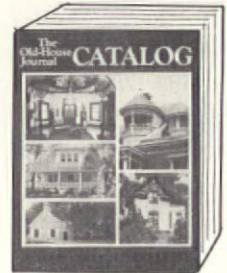
The Ultimate Where-To-Find-It Guide

Whether your house was built in 1730 or 1930, you've undoubtedly encountered sales clerks who insist, "They don't make that anymore!" Well, they DO still make thousands of authentic products for the sensitive rehabilitation of old houses (or new houses with old-fashioned quality). Many of these companies are small, so don't expect to find their products in hardware stores or building-supply centers. But they have dealers near you or will sell to you by mail. The *Old-House Journal Catalog* tells you who these companies are, where to find them, and what they make.

The latest 1985 edition of the Catalog is 216 pages long and lists 1,348 companies — which includes 255 NEW companies that did not appear in the previous edition. Almost 10,000 individual items & services have been compiled, and every listing has been carefully screened by the editors of *The Old-House Journal*.

The Catalog has all the information you'll need to do business by mail or phone — it doesn't matter how far away the company may be! Our Company Directory tells you the full address, phone number, and what literature is available (and the price, if any). You'll easily find whatever product or service you require thanks to the meticulous cross-referencing of the Catalog Index. For example, if you are trying to find "ceiling rosettes," the Index directs you to look under "ceiling medallions."

The *Old-House Journal Catalog* is \$13.95, but OHJ subscribers can get it for only \$10.95 (includes UPS shipping). Just check the box on the Order Form, or send a check to The Old-House Journal Bookshop, 69A Seventh Avenue, Brooklyn, NY 11217.



Walk right into 269 Victorian rooms . . .



Walk right into 269 Victorian and turn-of-the-century rooms through the photos of *Tasteful Interlude*. These portals to the past will ignite the decorative imaginations of old-house owners, preservationists, restoration architects, interior designers, and history buffs.

Author William Seale has expertly researched, analyzed, and interpreted this collection of historic photos, which transverse 57 years in the evolution of American interiors, from the Civil War to World War I.

Originally published in 1975, *Tasteful Interlude* was out-of-print for several years. But the second edition is now available — actually back "by popular demand" — with additional photos & commentary. You can now explore a vast range of residential fashions, from the lavish drawing rooms of Manhattan to a shanty in Colorado's silver-mining country.

This broad array, from ostentatious opulence to stark simplicity, is an outstanding guide to the decorative tastes of six decades of American history. If you're decorating your own period home, or just love to look at the fashions and styles of the past, you will delight in this unique photographic expedition into Victorian and turn-of-the-century life and culture.



To receive *The Tasteful Interlude*, just check the box on the Order Form, or send \$14.95 ppd. to

The Old-House Bookshop
69A Seventh Avenue
Brooklyn, NY 11217



The Old-House Bookshop



NEW! The American Bungalow, 1880-1930

57 The first book that fully illustrates the colorful history of the American Bungalow: Hundreds of period photos show the Bungalow's roots in India, its blossoming in California, and its full flowering into America's most popular house style. Written by noted historian Clay Lancaster, the book is brilliantly researched — and a pleasure to read! Contents include: Builders' Bungalows as well as high-style versions; the place of the Prairie house in the Bungalow movement; specialized Bungalow types; plans, interiors, & furnishings; site planning and gardens.

Hardcover; 256 pages; 8½ x 11
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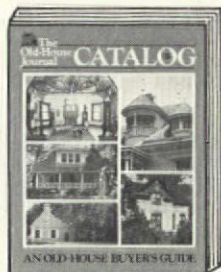
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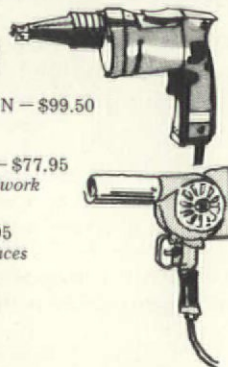
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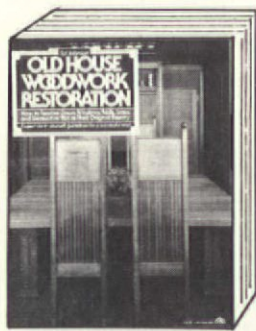
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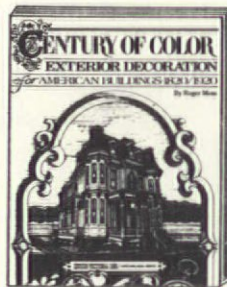
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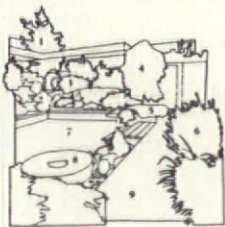
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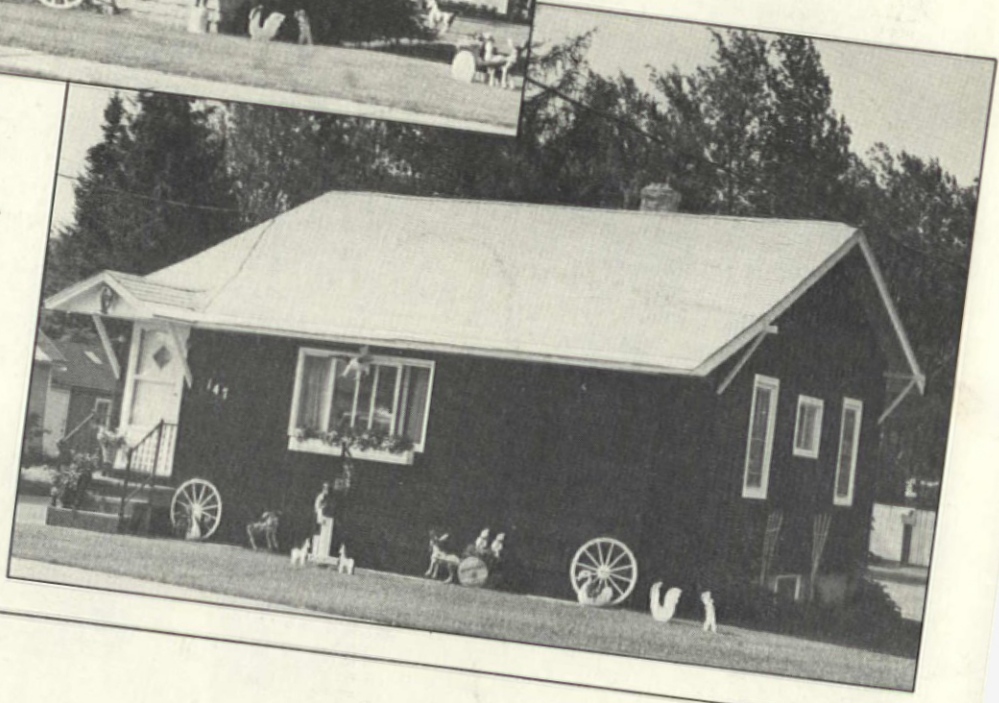


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opinion... **Bungling** of the month



FOR THIS special issue, we found a bungalow remuddling -- or "Bungling." This Bungalow in Tupper Lake, New York, would be unrecognizable were it not for the lawn ornaments. Gone are the special Bungalow characteristics. The front is covered in darkly stained fiberboard shingles; the end wall, with vertical siding. The welcoming porch is gone, as is the dormer that gave light to the upstairs bedroom. What's left is just a box, indistinguishable from any tract house of the past forty years. (Thanks to Daniel D. Reiff of Fredonia, New York, for the photos.)

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