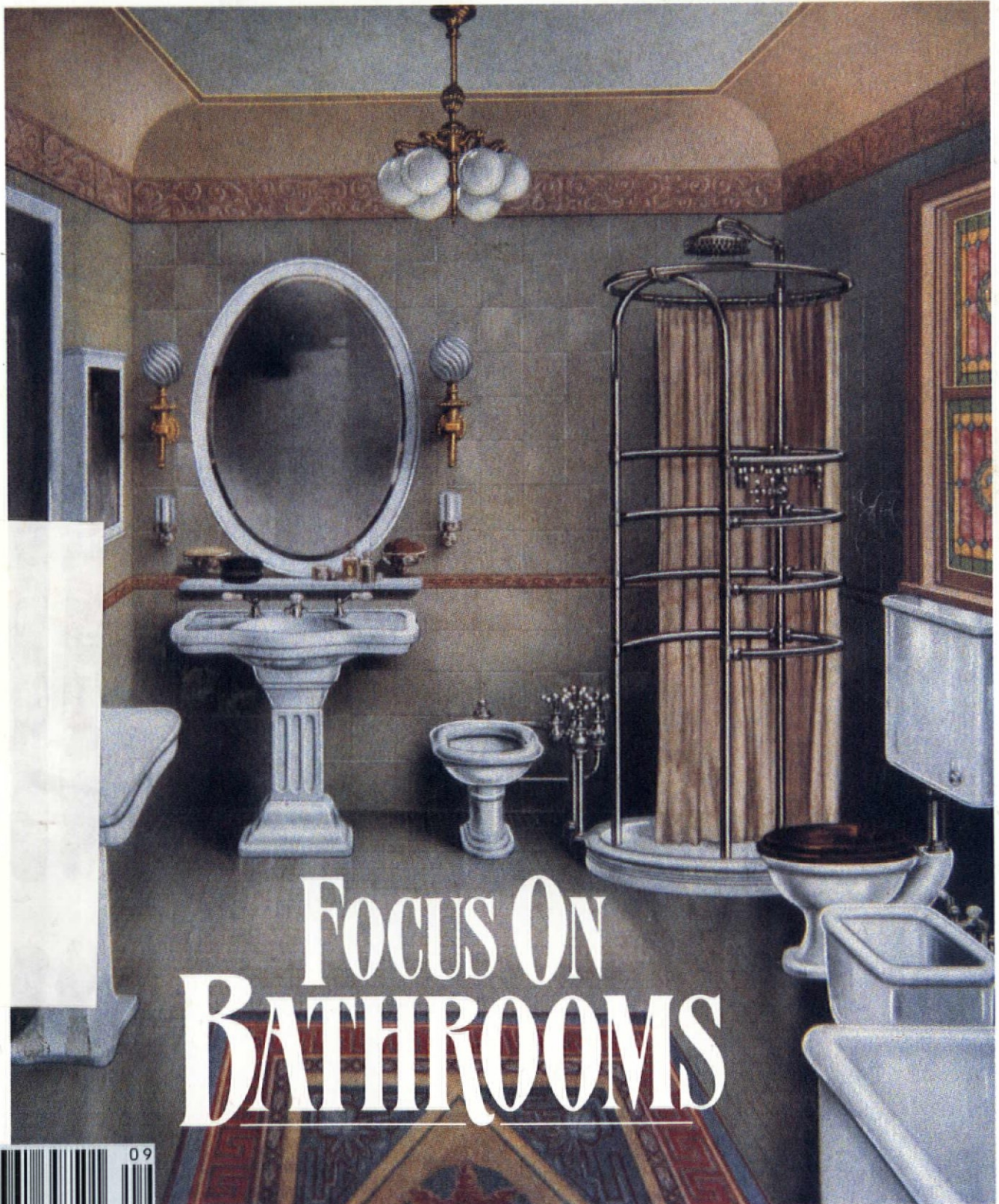


Old-House Journal

RESTORATION TECHNIQUES

SEPTEMBER/OCTOBER 1990



FOCUS ON BATHROOMS



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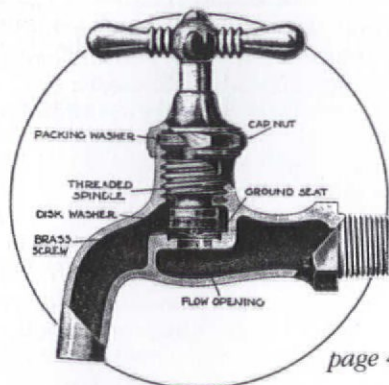


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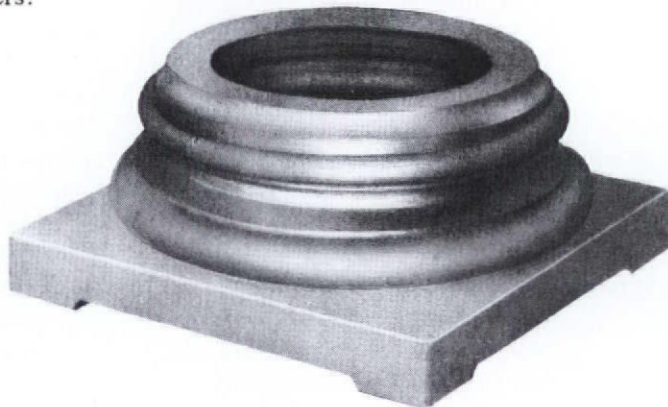
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OLD BATHROOM WOES

A good deal of this issue is devoted to approaching the preservation or remodeling of the most difficult room in the house: the bathroom. The apparent ideal, to many old-house owners, is the neo-Victorian loo with its polished wood wainscot and reproduction fixtures, combining function with living-room sensibilities. It's not restoration, and in many cases it's not even historical; still, it's not a bad approach for the owner of a Victorian-era house left with nothing to "restore."

It's not always easy to remain true to the house and to real-estate market realities all at the same time. I think the approaches taken by OHJ readers have resulted in exceptionally sensitive, attractive bathrooms — all the more so when I consider my own ambivalence about preserving old ones.

Lack of money to "improve" things is often preservation's strongest ally. This is *certainly* the case with my vintage urban bathroom. Although I was once captivated by the black-and-white sterility of the bathroom of the 'teens, I find myself lately obsessed with thoughts of demolition and a whirlpool tub big enough for two.

Before I moved to New York, my only concept of bathroom decor came from the 1951 ranch house I grew up in — square tiles in salmon-pink, pastel-grey toilet and tub, a "vanity" counter topped with gold-speckled, metal-edged Formica. When I rented my first apartment, the dirty little bathroom was a symbol of my daring new life. I'd never seen anything like it — so carelessly old-fashioned, so ...

utilitarian. With Ajax and Clorox and some 100-watt bulbs, I set about making it my own.

Having conquered filth and uncovered the essential sanitarianism of white and black, I was quite contented with my symbol of New York City living. I was also fascinated by the fact that everybody in New York had the same bathroom. It was perfectly all right that my next bathroom — in an 1897 brownstone — was almost the same (but with a skylight). And when I bought my 1911 rowhouse, I hardly noticed the tiny black-and-white bathroom.

WANTED: PERIPATETIC HOUSES

OHJ's Jan-Feb 1991 issue is about moving old houses: how to plan it, how they do it, why it's done, what it costs. We'll also include a state-by-state listing of old houses for sale, to be moved by owner. If you have a search service or a property you'd like listed, free, write to Emporium/Houses to Move, OHJ, 123 Main St., Gloucester, MA 01930. Include up to 40 words on style/age, deadline, price/fees, etc. Photos run as space allows. Please respond by Oct. 10.

Of course, all these years I'd ignored some annoyances. Dating from a time when builders considered indoor plumbing luxury enough, these early urban bathrooms were functional — and *nothing* else. Back in the suburbs, our bathroom window's ruffled curtains framed a view of birches. But in that first apartment, the bathroom window was gritty and narrow, nailed shut, dark on account

of the nearly opaque, patterned glass that kept out the gaze of strangers across the airshaft. Long ago, I'd stopped taking baths, relying exclusively on showers; only recently did it occur to me that that's because I find it highly unaesthetic to lie in a tub with my face inches from the toilet seat.

Feeling restless three years ago, I repainted the bathroom walls lavender instead of the traditional gloss white (gloss to inhibit mildew). But it was too little, too late. In fact, my disaffection has recently grown into a near-hatred of badly ventilated, gloomy, cramped bathrooms with yellowed tiles framed in ink-black bullnose, tubs that won't come clean, and chipped pedestal sinks offering no surface on which to rest hairbrush or makeup.

So now, with the rest of the house (finally) livable, I have found myself staring blankly through the bathroom door. I'm imagining what it would be like if I hadn't spent hundreds of man-hours "restoring" this little bathroom to look just as if it hadn't been touched ... if instead of patiently searching for occult leaks and resetting the old tiles and regrouting, I'd just taken a sledgehammer to the bathtub wall and made the room bigger. (The bedroom on the other side is too big anyway.) I'm no remuddler, but ... what if we'd just started over, with brand-new plumbing, clean new fixtures, a linen closet even?

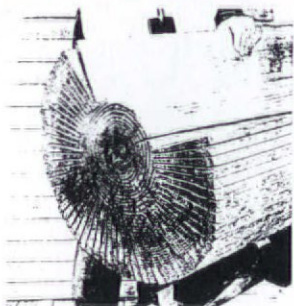
I'd probably be in the bathtub right now.

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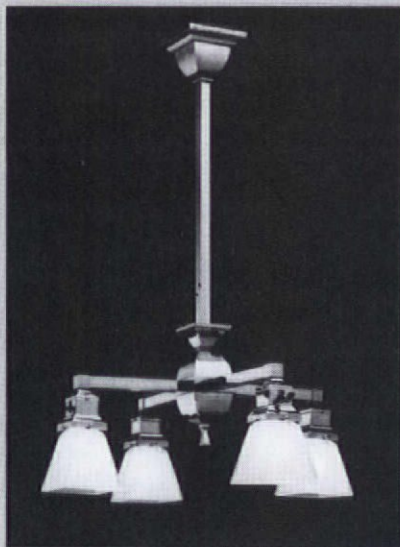
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A Lot of . . . Potential

Dear OHJ,

Sometimes my husband and I feel so alone, so beaten down by the weight of searching on a shoestring budget for indigenous and defunct

moulding profiles, plumbing supplies, and appropriate drawer pulls while living in a house that after three years of *unremodeling* and major structural rebuilding has only four "presentable" rooms (out of

eleven — and you have to go through the "bad" ones to get to the "good" ones). It is also still missing its front porch (victim of a 1950s overhaul), and has an enormous picture window (also from the 1950s) smack in the middle of the front wall of its otherwise very Victorian living room. We get so tired of people who come to visit telling us with that awful frozen smile on their faces, "This place sure has a lot of . . . potential."

With *OHJ*, we feel like we're among friends who understand that *of course* the fireplace will actually have a working chimney, and *of course* there will be a floor laid in the kitchen, and *of course* there'll be a front porch with steps and a railing and lots of gingerbread instead of a leap of four feet into the air . . . and who don't ask us, "When do you expect to finish up?" or "How much more expensive do you think this restoration job is than buying a new house?"

We've particularly enjoyed the recent articles on cast-iron lawn furniture, architectural salvage yards, and the continuing series that spotlights different architectural styles. Although we are mostly interested in the 1870s vernacular "farmer's gothic," because that's what our house is, we always get a kick out of looking at Queen Anne and Craftsman houses, as well as earlier colonial ones. I think the only style from the pre-modern era we don't enjoy is Second Empire. It just looks "too French," that's all.

— Catherine Yronwode
Forestville, Calif.

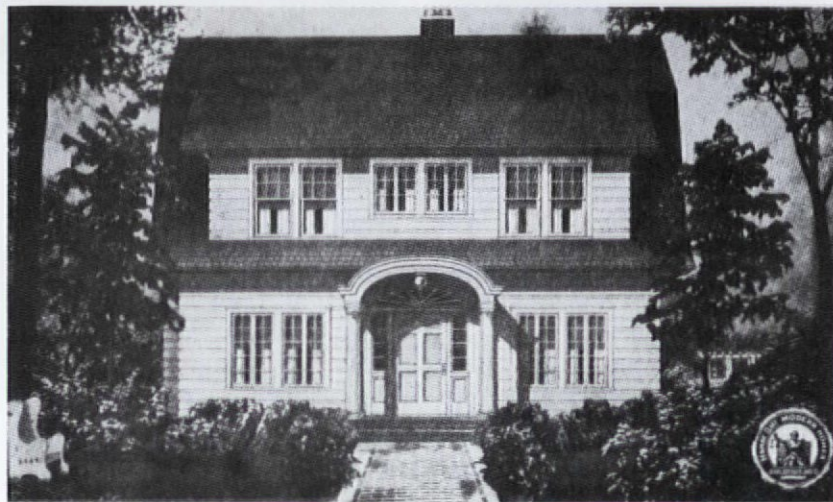
Lost in Translation

Dear OHJ,

I speak French and cannot accept your "literal" translation of "porte-cochere" ["covered door" in the *July/August 1990 OHJ*, "Porches: A Lexicon," p. 32]. The New Century Dictionary defines the word as "gate

continued on page 8

Illustration courtesy of The Preservation Press



"The Martha Washington is a design that will delight lovers of the real colonial type of architecture," proclaimed the '20s Sears, Roebuck catalog of this house rendering (above). "Fancy this commodious home set in a landscape as pictured in the illustration." But David and Linda Bliss don't have to imagine the effect; all they have to do is just step outside and look at their home (left).

Our "Martha"

Dear OHJ,

Three years ago we purchased a beautiful, seven-room Dutch Colonial Revival. The seller told us that it had been built by Sears around 1923. Unfortunately, there were no records to verify what we were told.

Several months after we moved in, I saw an ad in *OHJ* for a book entitled *Houses by Mail* by Stevenson and Jandl. It catalogs most of the houses built by Sears from 1908 through 1940 — and there on page 325 is our home!

As it turns out, we live in a house that Sears dubbed the "Mar-

tha Washington." On the outside, our "Martha" is much the same as it appears in the book. However, certain things were changed inside: A back staircase leading into the kitchen no longer exists, and the dining room's French doors have long since been removed.

I'm sure there must have been other "Martha"s built at some point. If any *OHJ* readers happen to live in one, we would love to correspond with them to compare notes. Any help would be greatly appreciated.

— David & Linda Bliss
Wilmette, Ill.

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continued from page 6

for coaches," which I'm quite certain is correct.

Other than that, the article was excellent.

— F. Cecil Grace
Asheville, N.C.

Good-Luck Charms?

Dear OHJ,

We have an 1859 Queen Anne that we bought in 1986. I'd like to share something that we discovered as we were preparing to insulate a crawl space underneath the kitchen floor.

When we purchased the house, there were two layers of carpeting on the kitchen floor, neither of which were in good condition or good taste. (Would you believe imitation parquet carpeting?) After tearing out both layers at my wife's request, we found a trap door that provided access to a cistern and crawl space. We were going to insulate this crawl

space, so I decided to investigate it and take some measurements.

Crawl spaces are not for the unadventurous, as I was to find out: Along with the normal wood scraps and broken bricks, I also found the remains of two cats. The most surprising thing about these two was that they had not decomposed as I might have expected, but were mummified with the flesh still intact. Needless to say, I was a little startled by the discovery, but figured they were just a couple of unfortunate felines that had gotten in and couldn't find their way out again. I disposed of them in the trash before my wife came home.

A few months later, I was telling the story to a friend who was a great fan of cats and had a couple herself. She was shocked when I told her that I had thrown them out. She told me how she had seen mummified cats for sale in antique stores, with a

price tag of \$500 to \$700. She also loaned me a book, *The Basic Book of Cats*. It dealt with the history of cats and described a custom of some ancient cultures to use the cat as a good luck charm to ward off evil spirits. This practice included sealing live cats in walls and floors, where they would eventually die of hunger and thirst. Starvation combined with a lack of humidity causes the flesh to mummify rather than decay as it would normally.

I'm not sure this explains what happened to our particular cats, but it does make one wonder. I should add that we also found a complete German Bible in a wall adjacent to the crawl space. I hope that by removing these items we haven't opened ourselves up to any bad luck.

— Scott Weiss
Muskego, Wis.

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Restoration Update

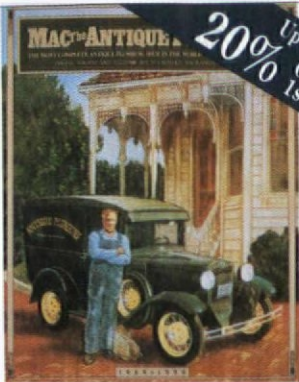
Dear OHJ,

We are proud to announce a new addition to our "house family." If you recall my photos in the July/August 1986 *OHJ*, we had moved our Craftsman bungalow and were restoring it. We are now 99% finished — you are never totally finished with an old house — and have an "off-spring" garage.

— Steve Lomske
Northville, Mich.



Four years ago, Mr. Lomske told us his house had been "purchased and moved . . . and is in the process of restoration." But he didn't hint that the finished house (above) would also include a new old garage (right).



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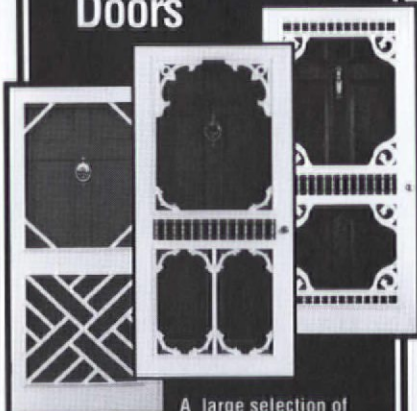
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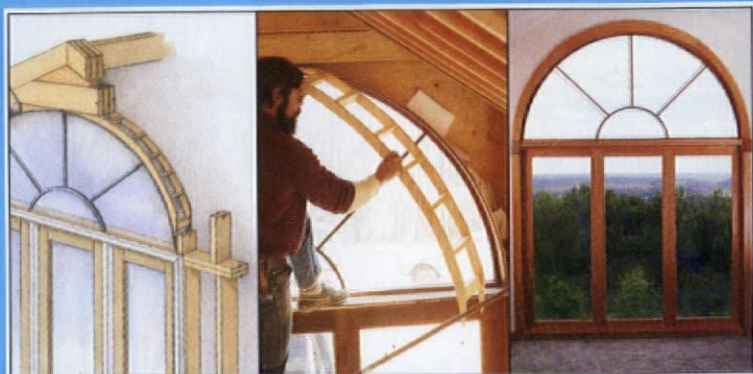
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continued from page 8

Credit for Dutch Porches

Dear OHJ,

Jeff Wilkinson's article "The Story of Porches" (July/August 1990 *OHJ*) is an incomplete story indeed. One important antecedent of the ornate and encompassing porches of 19th-century America are those of New York's 18th-century Dutch farmhouses. In the same issue's "Editor's Page," you recognize the Brooklyn stoop's origin in early Dutch construction. But a roofed-over version of this invention evolved from the spring-eave construction of high-style Dutch gambrel roofs.

Lefferts Homestead, the historic house museum in Prospect Park, Brooklyn (circa 1783), has a lovely pair of these porches, front and back. Dutch farmhouses deserve credit, at least in part, for the popularity of the American porch — and perhaps for



photo: Mark Hamilton

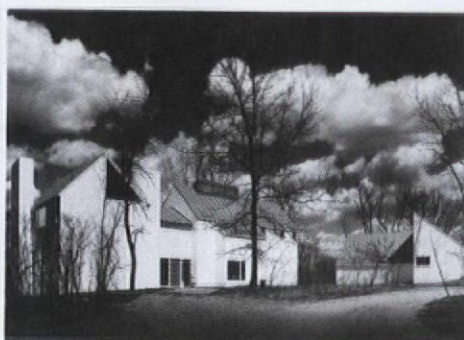
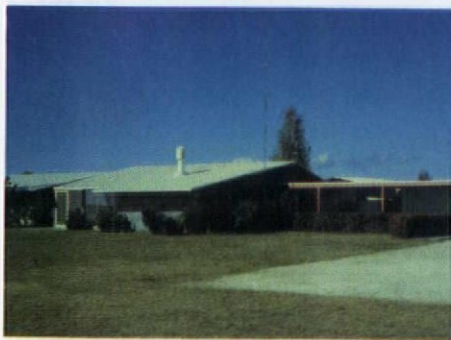
the birth of the patio and sundeck, too.

— Evan Kingsley
Director, Lefferts Homestead
Brooklyn, N.Y.

The porch treatment of Brooklyn's 18th-century Lefferts Homestead (now a historic house museum) would evolve into 19th-century porch styles.

continued on page 12

The traditional roof that's never out of style!



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promise of many decades of trouble-free service. Architects, recognizing these same qualities and terne's design flexibility, are specifying terne for many modern residential and non-residential structures.

Terne will fit in well with your roofing plans whether your house is new or in need of a roof replacement—a traditional styling that seems never to lose its beauty or its permanent place in American architecture.

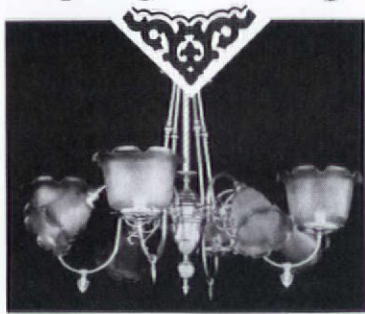
The old "tin" roof...

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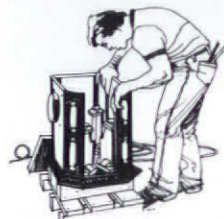


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continued from page 10

Something Other Than Tar

Dear OHJ,

Thanks very much for the excellent article "Cantilever Tales" in the May/June issue. Please let me know

where I can get information about the Duralast system of membrane roofing used in the roof restoration of the featured Frank Lloyd Wright house.



Tar isn't the only solution open to this flat-roofed house.

I need to figure out, before it leaks, what to do about my roof. My house, which I've lived in for four years, is known by my fellow townspeople as The House with the Flat Roof. I'm told the roof, which is presently covered with tar and cannot be seen except from a ladder or airplane because of the brick parapet, slopes four feet from east to west, front to back. I love my 60-year-old riverbank house, even with its problems. You've got me thinking about something other than layer upon layer of tar. Thanks.

— Barbara Lundquist
Dawson, Minn.

Free literature about this system is available directly from Duralast, attention Sales Dept., 525 Morley Drive, Dept. OHJ, Saginaw, MI 48601; (800) 248-0280. — ed.

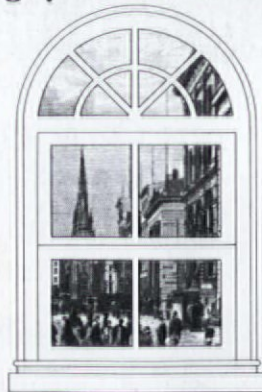
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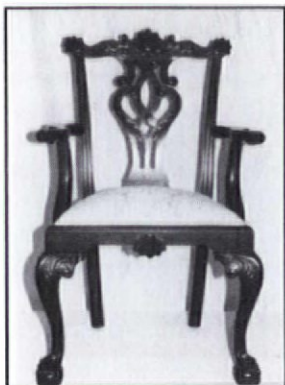
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continued from page 12



Frank Lloyd Wright's Edward R. Hills Residence (1906) is now enjoying a new, restored life as the Hills-DeCaro House.

The Hills-DeCaro House

Dear OHJ,

We enjoyed your article "The Prairie School" [July/August 1990] by

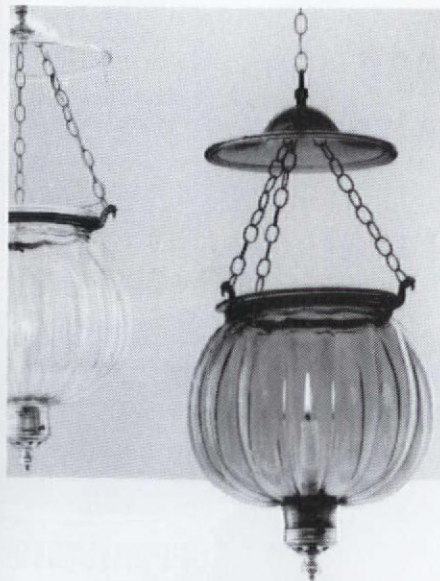
James C. Massey and Shirley Maxwell. We were especially delighted to see a picture of our house on page 51. However, it has been known as the "Hills-DeCaro House" since September of 1977. We rebuilt it after a devastating fire that swept away the second and third floors and destroyed much of the first floor, but by mysterious circumstances spared all original bookcases, mantels, breakfront, and light fixtures that were on the first floor. The second and third floors had been terribly aborted. We rebuilt to the *original* plans (also saved); more original than the first building! It's a beautiful, beautiful monument to our efforts. Please correct the error!

— Tom and Irene DeCaro
Oak Park, Ill.

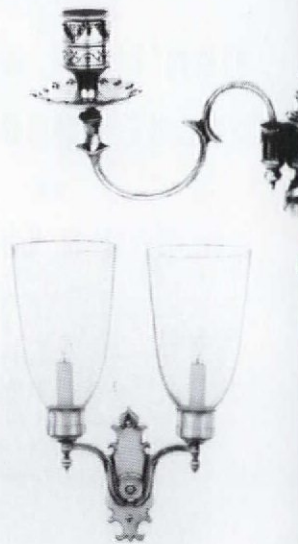
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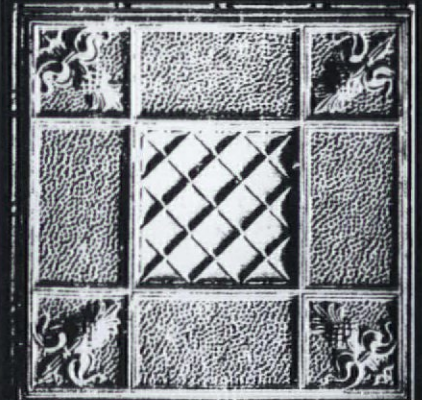
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LETTERS

continued from page 14

The "Mystery" Deepens

Dear OHJ,

More on "Mystery Box" [*"Letters," July/August 1990 OHJ*]. . . I grew up in an apartment in Brooklyn, where such a box *was* used for potato and onion storage. However, my father told me that its intended purpose was for the storage of organic garbage that was picked up separately and fed to pigs at the other end of Brooklyn — separating/recycling circa 1910.

This function might be confirmed by an important feature of these boxes, which none of your previous letter-writers has pointed out, namely that they are vented to the outside by holes in the back, corresponding to places where mortar was left out of the brickwork on the outside of the building.

— Phil Forbes
Brooklyn, N.Y.

Redoubtable Remuddling

Dear OHJ,

In all the years you've run the "Remuddling" page, I don't think there's been one quite so abominable as the bank shown in the May/June 1990 issue. It deserves to be in a whole new

stratum of its own — perhaps a "Remuddling Hall of Shame" or "Remuddling of the Decade" category? I believe it achieved every possible design blunder.

— Thomas E. Granger
Seattle, Wash.



The bank that was (detail) has become a bank that shouldn't be.

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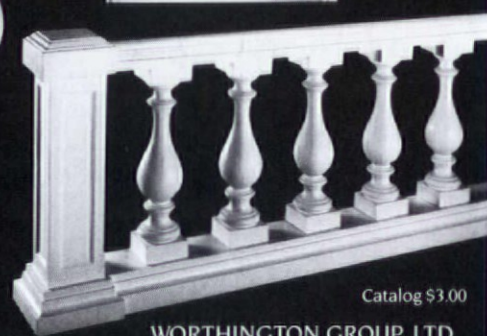
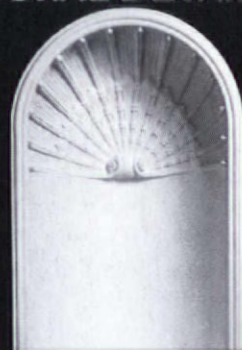
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"This is our third house restoration in seven years," says Ms. Ferry. But what should be done about shutters?

The Color of Shutters

Q *Would shutters have been part of the original design of our 1880s farmhouse? (The house has hardware for exterior shutters.) If so, what color should we paint them?*

— Debbie Ferry
West Chester, Penn.

A Shutters were important protective equipment on most 1880s houses. Ground-level storeys sometimes had solid-panel shutters (for security); upper storeys usually were fitted with louvered shutters (to block sun and rain). They were undoubtedly a feature of your house if the hardware is still there.

Green, usually in dark shades, was the shutter color in the 19th century, when fashion called for viewing windows as receding voids in the facade. Contributing Editor J. Randall Cotton tells us that, in your area of Pennsylvania specifically, louvered shutters were almost always painted dark green, whereas paneled shutters might be dark green or white. Other color schemes that were sometimes employed and which may work for your house include 1) painting the whole shutter a shade lighter or darker than the house color, and 2) painting louvers or panels one shade (often the house's body color) and the shutter frame another (often the color of the house trim).

Singing Pipes

Q *In our circa-1886 house, the pipes begin to wail like a fog-horn several minutes after the sink faucets are used or the toilet is flushed. The racket continues for a full minute or so, unless I go to the sink and turn one of the faucets on and off. This happens year-round. How can we correct it?*

— Polly Voelker
Eola, La.

A Plumbing noises have many origins. Singing pipes may be caused by valve parts (such as in-line stop-and-waste valves) that vibrate when water moves past them. Sometimes, loose or worn stems or washers are at fault; occasionally, very high water pressure in the line creates the problem. You should be able to pinpoint the offending valve by following the noise to its source. To confirm your suspicion, operate the valve while the noise is present; opening or closing it all the way should make the noise disappear. Shutting off the water supply to the valve should also kill the noise.

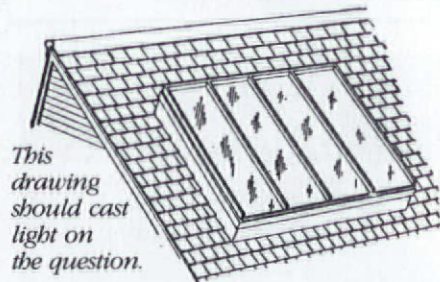
Repairing or replacing a vibrating valve usually cures the problem, but when several valves in good condition are noisy, reducing water pressure may be the answer. Partially closing the shutoff valves in the supply lines sometimes works. A pres-

sure-reducing valve can also be added to the system, but these valves are expensive and may reduce water flow in the top floors of the house.

Let There Be Skylight

Q *We are restoring a skylight in the third-floor artist's studio of the Wanda Gag House, an 1894 Queen Anne. The studio skylight opening is about 3' x 5', set in a sloping section of the roof — the original was removed many years ago. We will have a replacement custom-made when we find out what the original was like; with skylights being such a rarity in Midwestern homes of that period, our attempts to find examples have been futile.*

— Robert E. Jenson
House Restoration Committee
Wanda Gag House Association
New Ulm, Minn.



This drawing should cast light on the question.

A The best guide for the roof restoration would be, of course, a period photograph of the house, which shows the skylight. That we can't provide, but it's safe to assume that a skylight of your dimensions wasn't an elaborate, domed affair, but rather a simple design in the style of this 1917 illustration (above) from *Cyclopedia of Architecture, Carpentry, and Building*. It should give you some ideas on how to proceed.

You should also consider consulting an architectural sheet-metal contractor with experience in designing and installing period-style skylights. One of the best is Albert J. Wagner & Son, 3762 North Clark Street, Dept. OHJ, Chicago, IL 60613; (312) 935-1414.



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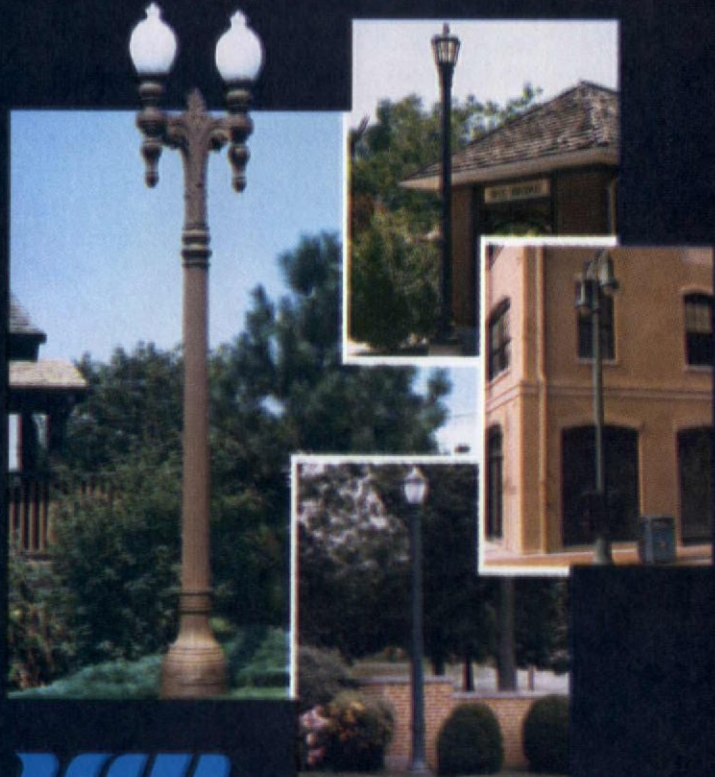
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twice the number of tulips and ten times the number of daffodils!

Hyacinths first came to Europe from Persia in the mid-1500s. Fragrant but slight, they initially attracted little attention. Interest picked up in the late 1600s, however, and through much of the 18th and 19th centuries hyacinths were the most popular of bulbs. The Victorians loved to force them out in cookie-cutter shapes on the lawn.

Since then, hyacinths have fallen from fashion and many have disappeared from commerce altogether. Here are a dozen mostly-rare survivors — all from before 1900. Plant a few this fall and enjoy their timeless pleasures next spring. A mail-order source list is included below.

'King of the Blues' (1863): Though its immense flower spike of dark, indigo-purple looks modern, this is one of the oldest available hyacinths. (M)

'L'Innocence' (1863): Ivory white 'L'Innocence' is still a best seller after 127 years — a testament to its quality. (C, D, M)

'Oranje Boven' (1870): Yes, this hyacinth really is orange, a soft, peachy shade that looks lovely in a spring garden. It's also known as 'Salmonetta.' (C)

'Bismark' (1875): This could be the younger brother of 'King of the Blues' — not quite as big or intensely colored,

but just as nice. (C)

'Lady Derby' (1875): 'Lady Derby's' soft pink makes it an excellent foil for combining with deeply colored varieties. (C, M)

'La Victoire' (1875): Supposedly magenta or red, 'La Victoire' in my garden is simply pink. I'll try the new source that's listed here come fall. (C)

'General Kohler' (circa 1878): Double hyacinths like the blue-purple 'General Kohler' are rarely offered today, although once prized for their many-petaled beauty. Its pyramidal shape bespeaks its age. (C)

'Chestnut Flower' (1880): Another double, this is one of my favorite hyacinths (although it tends to topple over from its weight). Its florets look like pink stars. (C)

'Distinction' (1880): With its "beet-root" purple blossoms, 'Distinction' is aptly named. At about half the height and width of larger varieties, it's also clearly antique. (D)

'Lord Balfour' (1883): The International Register of hyacinths calls this variety "wine-colored violet." You might call it fuchsia. In any case, it is rare and fine. (C)

'City of Haarlem' (1893): With its soft, clear color, 'City of Haarlem' has remained the leading yellow hyacinth. (B, C, D, M)

'Myosotis' (1896): Although not as blue as its name suggests ('Myosotis' is the botanical name for forget-me-nots), this pale giant is the bluest of surviving Victorian hyacinths. (D, M)

Mail-Order Sources

B — Bundles of Bulbs, 112 Greenspring Valley Rd., Dept. O#J, Owings Mills, MD 21117; (301) 581-2188. Catalog: \$2.

C — Cruickshank's, 1015 Mt. Pleasant Rd., Dept. O#J, Toronto, Ontario, M4P 2M1, Canada; (416) 488-8292. Catalog: \$3.

D — De Jager Bulbs, P.O. Box 2010, Dept. O#J, South Hamilton, MA 01982; (508) 468-4707. Catalog: free.

M — Messelaar Bulbs, P.O. Box 269, Dept. O#J, Ipswich, MA 01938; (508) 356-3737. Catalog: free.



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I needed to scrape, sand, and repaint windows and trim high up on my house, but the cost of a long aluminum extension ladder and carpenter's "pump jacks" was discouraging. Even rental would have been prohibitively expensive, given that I could work only an hour or two a day.

But I have a stand of young white pine trees that badly needed thinning out — scaffold posts! Those I cut averaged four to five inches thick at their lower ends, about three inches

where I trimmed off their tops. I cut two of them three feet longer than the others. (In the completed scaffold, these were placed on the side that faced away from the house.)

I went to sites where framing work had been completed on new houses. Carpenters let me have the long, rough-sawn lumber they'd just finished using as "spring boards" for making wall frames plumb. Picking over the scrap piles behind local lumberyards produced an assortment of shorter boards, also at no cost.

I took one long and one short pine trunk, laid them on the ground parallel to each other about three feet apart, and fastened three cross-pieces to them at top, middle, and bottom. Then I made a second frame just like the first, laid them both on the ground about 10 feet apart, and nailed the crosspieces and diagonals in place. The result was a well braced, secure truss. With the help of three friends and a couple of pike poles, the truss was set upright and positioned close to the house.

The total cost was a few dollars for nails and carriage bolts. I enjoyed the convenience and sense of security that comes from full scaffolding. And there was no rush to get a rented ladder back on time.

— Robert J. Whittier
Duxbury, Mass.

Editor's Note: Do-it-yourself scaffolding may well be the safest and least expensive tool for the job at hand — provided you know what you're doing. Remember that rented scaffolding is built to federal standards.

Imitation Ground Glass

I have a wonderful old book at home called *Everybody's Paint Book*, written by F.B. Gardner. Along with its wealth of painting information, the 1906 edition also offers "hints on artistic work for home decoration." One such hint is a marvelous explanation of how to simulate the appearance of ground glass. I thought *OHJ* readers would appreciate this one. With a little effort, a lovely look can be obtained.

"The lights around a front or hall door, if any, not of ground or colored glass, may be made to look well by simply daubing the glass over with a small dauber made by tying some soft glazier's putty up in a piece of coarse cloth. The putty will ooze through the meshes of the mus-



Diagonal braces from the outer sides to the ground add to the scaffold's steadiness and keep the assembly from falling away due to any sudden shift in weight by a gust of wind. At the top, a horizontal length of slimmer pine trunk is lashed to the two taller, outside pines as a safety rail. The work platform is improvised from an aluminum extension ladder laid across the two top cross-pieces of the truss; a pair of boards laid on it provides a sturdy "gangplank." Two-foot-long 2x6s are spiked to the bottoms of the pine trunks; with their ends sawn off at 45-degree angles, they keep the trunks from settling into the soft ground and make it fairly easy to slide the unit one way or another as work progresses.

The detail photo shows how the steadying diagonal brace is lashed to the truss with rope, so it can be removed when the scaffold has to be shifted to another location. The crosspiece is made from 2x6, secured to the tree trunks with two 20-penny spikes and a carriage bolt at each end.

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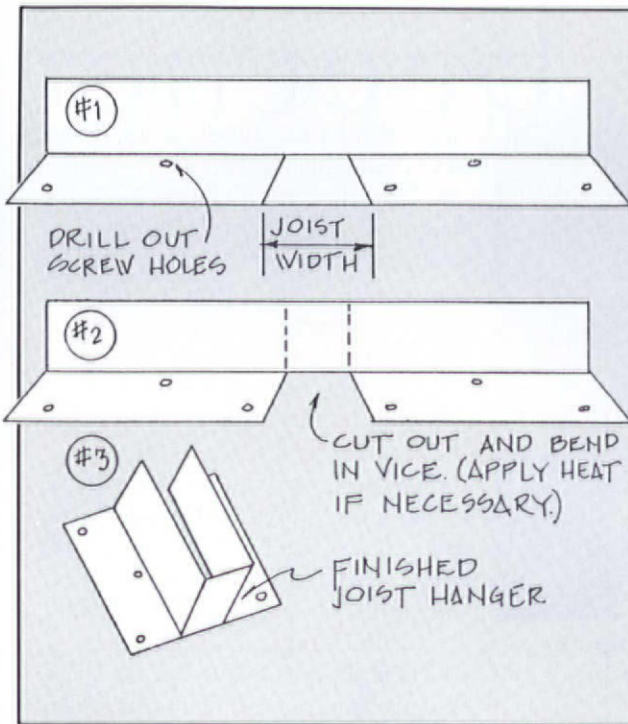
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— Kevin Cullen
Danville, Ill.



lin and give a very good imitation of ground glass. A stripe may be added by scratching through the glass with a sharpened stick, passed along a straight-edge. . . .

"To make imitation ground glass that steam will not destroy, put a piece of common window putty in muslin, twist the fabric tight, and tie it into the shape of a pad; clean the glass first, and then pat it over with the pad. The putty will exude sufficiently through the muslin to render the stain opaque. Let it dry hard, and then varnish with white damar varnish. If a pattern is required, cut out the figure in paper and stick it to the glass lightly with gum, then press the pad or dauber over it; when all is dry, remove the paper figures and varnish to make the figures slightly opaque.

"Another plan is to stipple — that is, strike the ends of the brush against the glass, with a very thin white-lead paint mixed with varnish principally."

— Bea Bavier
Raleigh, N.C.

Saving More Soles

Regarding the May/June "Restorer's Notebook" letter from J. Baldwin [*who offered advice against "nails-through-boot-&-foot incidents"*]: Vietnam-era jungle boots were issued with sized spike-resistant inserts of woven, flexible nylon mesh. One demonstration of their effectiveness involved a soldier jumping from a three-foot platform onto a spike (simulating a punji stake) which didn't penetrate the sole. I have seen these offered by military-surplus firms. They last — I still have a pair — and are easily removed for cleaning. (Some of us didn't wear socks.) To clean, one boils them in water.

— James D. Storozuk
Fair Lawn, N.J.

TIPS TO SHARE? Do you have any hints or short cuts that might help other old-house owners? We'll pay \$25 for any how-to items used in this "Restorer's Notebook" column. Write to Notebook Editor, *The Old-House Journal*, 435 Ninth Street, Brooklyn, N.Y. 11215.

by Natalie Wilkinson

Catherine Beecher

Catherine Beecher, writer and social reformer, was born in East Hampton, New York, in 1800, into a family remarkable for its voice in reform issues. Her father Lyman and younger brother Henry Ward were renowned clergymen and lecturers, and her younger sister Harriet Beecher Stowe gained fame through her controversial book, *Uncle Tom's Cabin*. At the age of 21, Miss Beecher lost her fiancé in a tragic accident. She remained single the rest of her life, but she was to have a tremendous effect on women's domestic role, helping reshape both the attitudes and the physical appearance of the American home.

Independence from marriage provided Miss Beecher with time for active involvement in the many social and moral issues of the day, including slavery, religion, and health. The education of young women was a particular concern of hers, leading her to found two schools for women. The first of these schools, Hartford Female Seminary, proved successful soon after its establishment in 1823. Miss Beecher herself taught courses in moral philosophy, as well as discharging the duties of principal. Eight years later, after several failed attempts to expand the influence of the school, she resigned and moved to Cincinnati with her father, where she founded another school with her sister Harriet.

A prolific writer, Miss Beecher's books always raised controversy or, at the very least, ruffled the feathers of her opponents. In 1841, *Treatise on Domestic Economy* was published and sold extremely well, rendering her financially independent. Her most influential book was *The American Woman's Home*, written with sister Harriet in 1869. It stressed that a woman was the moral cornerstone of



This photo of Catherine Beecher was taken at her home in Elmira, N.Y., a few years prior to the Civil War.

her family, and as such her role at home was of equal or greater importance than a man's role outside the home. According to Miss Beecher, a woman who was knowledgeable about the home workplace could influence for the good the moral and social structure of her family and neighborhood, and thus ultimately transform the nation.

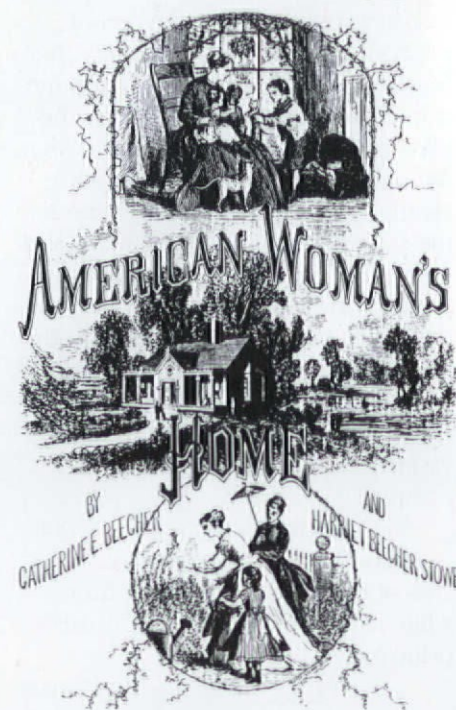
Miss Beecher's ideal was a "healthful, economical, and tasteful" home. She believed that a woman's education should provide sufficient understanding of medicine to nurse sick family members, enough math and science to enable her to wisely choose and use the new, sophisticated appliances, and sufficient housekeeping skills for her to manage her servants—or her chores if she wasn't able to obtain or afford domestic help.

The importance of efficiency was stressed throughout *The American*

Woman's Home. Labor-saving devices and better planned rooms, reasoned Miss Beecher, would allow the housewife more time for truly important matters. Ever practical, Miss Beecher presented a plan for the model American home, outlining in detail the arrangement of every room, down to the picture frames and cooking utensils. She reorganized the kitchen counter space to allow a housewife to streamline her tasks, smartly providing ventilation to draw off cooking smells. The main rooms were designed to serve multiple functions. She also outlined a heating and ventilation system that used ducts and pipes instead of the more picturesque but inefficient fireplaces, and planned for indoor plumbing, which included water closets.

In several important respects, Miss Beecher was ahead of her time. Many of her suggestions are standard practice in today's homes. And her efforts

continued on page 26



Right: The front cover of the Beecher Sisters' best-selling homemakers' book, first published in 1869.

Photo: The Stowe-Day Foundation, Hartford, Conn.

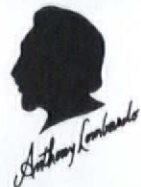


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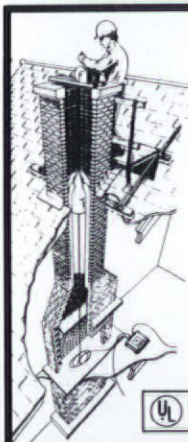


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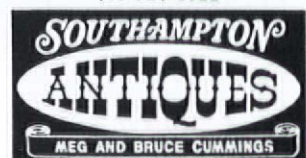
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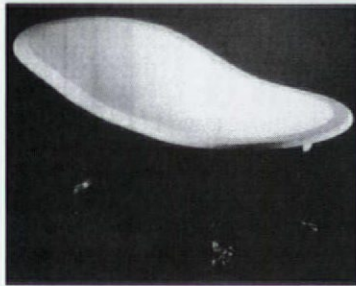
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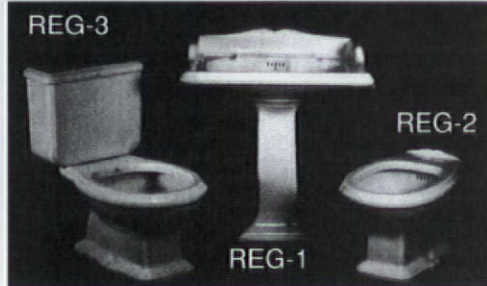
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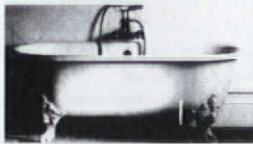


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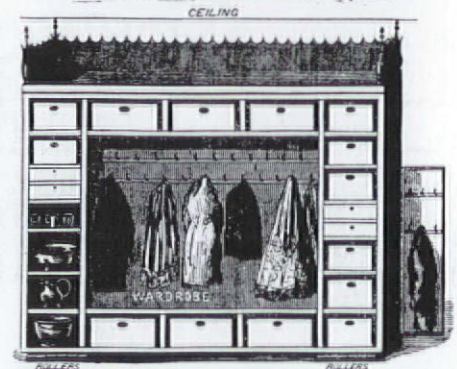
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continued from page 24

helped raise the art of homemaking to a "desired and respected" profession, anticipating by many years the 20th-century point of view. As she passionately stated in the dedication



Pictured here are two of Miss Beecher's contributions to improving the home: a kitchen (top) redesigned from the cook's point of view, and a portable storage unit (above) that could turn a living room into a dining room in the morning and a bedroom at night.

of one of her books, "the real destinies of the Republic" are in the hands of the women of America. Perhaps more important, Miss Beecher implicitly understood that the American home and lifestyle was evolving, and she gave her readers the tools for reshaping the activities that occurred there. During her lifetime, she was largely ignored by architects and builders who favored the aesthetic and esoteric over the practical, but the popularity of her books made hers a voice that was, if not widely acknowledged, at least greatly felt.

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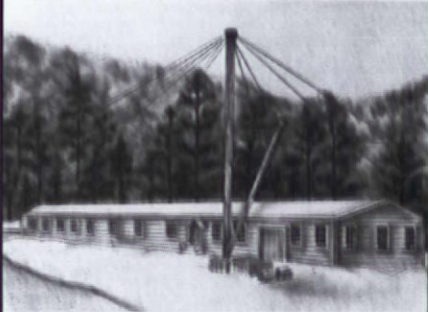
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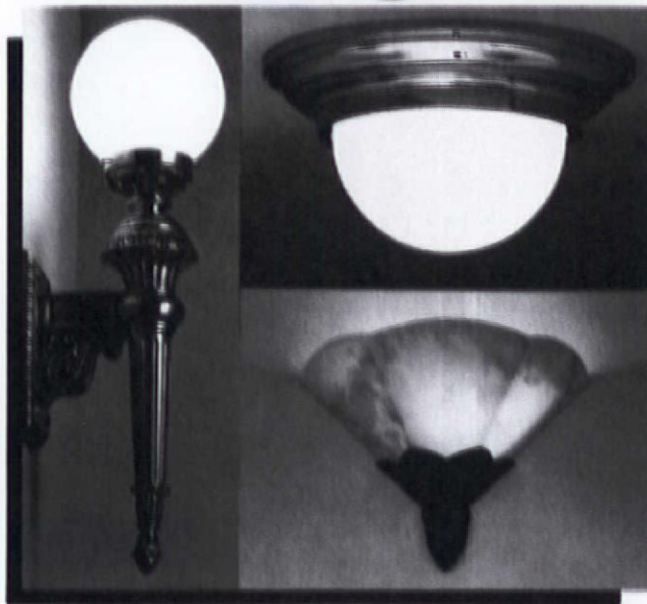
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NEW BATH- ROOMS

In Old Houses

When the call went out last September asking our readers to submit their bathroom projects, we had no idea of the response in store! Given limited space, we had a hard time picking the lineup.

There are, of course, many legitimate design approaches. The Boone home (page 32) had a bathroom original to the 1887 house awaiting restoration. On the other hand, the c. 1840 Johnston house (page 29) was too early to have had indoor plumbing at all. Rather than fake a turn-of-the-century look, which is when a bathroom was added, the owners combined modern fixtures with a period room treatment.

We hope those of you in the planning stages of restoring, modifying, or adding a bathroom will find valuable ideas in these pages.

— Jeff Wilkinson



The Spicklers' bathroom is an example of an historical interpretation. Antiques and period reproduction fixtures are combined to make an old-looking bathroom that fits in well with the rest of the house interior.

Mirror, Mirror on the Wall

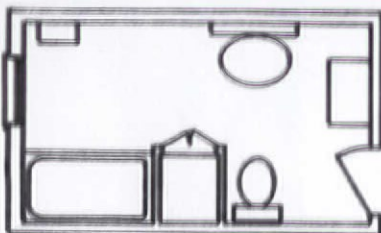
I feel fortunate to live in an Italianate home built in 1884 by Amos B. Root, one-time co-owner of a local plow works. Architecturally, the house looks much the way it did when first built. However, the upstairs bathroom had been renovated a number of times; the latest was about 10 to 20 years before we tackled the task.

When we first started working on the bathroom, it looked a lot different than it does today. Among other things, there was a big, ugly, 5-foot-long vanity that we removed. Some of the original 3½-foot-high wainscoting, which had been sacrificed to accommodate this vanity, had to be replaced.

We also uncovered beautiful fir wainscoting with a grained chair rail under layers of paint. Unfortunately, the stripping done to remove the paint also removed the graining. Thanks to a "tip" in a past issue of *Old-House Journal*, I found a suggestion for how to remove paint from grained surfaces while leaving the graining intact — tapping with the

back of a spoon. It works! We are now restoring the downstairs woodwork using this method.

Finding the mantelpiece and beveled mirror was pure luck. (The soot covering the back indicates it was once part of a fireplace overmantel.) I had a picture in my mind of what I wanted, but never thought I'd find it. I did, though, by chance, while traips-



ing through an antique shop.

The present linen closet was no doubt installed along with the modern plumbing; the doors used were ½" plywood. We replaced these with some old solid-wood cupboard doors found in the attic, which we cut to size and refinished. A woman whose family rented our house during her childhood said the bathroom used to have a copper tub, but this is long gone. We've replaced it and the toilet and faucets with reproductions manufactured by the Kobler Company.

Giving additional credit where it's due: The remaining hardware was purchased from The Renovator's Supply. The flooring is Congoleum.

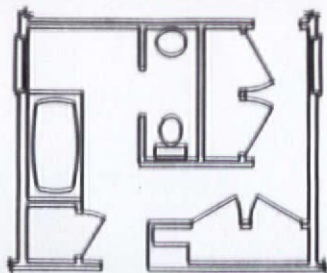
The photographs are of my grandfather, his family, and my great-great-grandmother. The wicker chair came from the home of a long-time family friend. We spent many long, hard hours refurbishing our bathroom, but it has been well worth the effort!

— Carol Spickler
Mount Joy, Pennsylvania



Early Meets Modern

One basic problem confronting us when we designed the bathroom area in our c. 1840 Greek Revival house was how to accommodate our great need for closet space. We divided a 15'-x-18' room into two large clothing closets and one linen closet plus a bathroom and connecting hallway. The closets and hallway have an appropriately early look, as period doors and windows were



used. We did a bit of mixing in the bathroom itself, however, using the latest-style plumbing fixtures and Art Deco-type lighting fixtures. The scale of the room is in keeping with our house, so we restrained ourselves when it came to installing a Jacuzzi and opted for a standard-size tub.

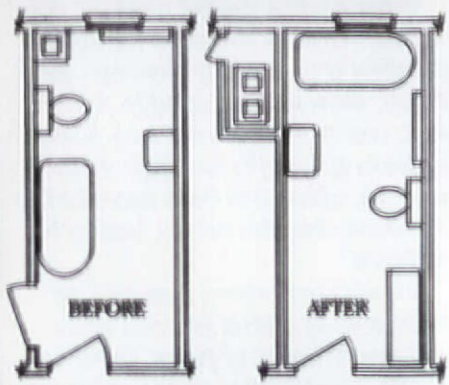
— David McCall Johnston
Franklin, Michigan





Modern Materials, Old Outlook

When we moved into our turn-of-the-century Victorian farmhouse, the scaling walls were painted pinkish-purple and the ball-foot tub was red with numerous coats of other colors. Under the red carpet was green indoor/outdoor carpet, blue and gold linoleum, and the remains of the original heart-pine wood floor. Our



"rocking" toilet was vented through the crumbling chimney. When the chimney had run through the bathroom the joists were simply cut and not tied into a header. The headers over the window and over the door were rotted from a leaking roof.

In conjunction with the renovation of the bathroom, we replumbed the entire house and tore out the old chimney, which we rebuilt and ran through an adjoining bedroom closet. This gave quite a bit of extra space. We stripped and repainted the

The May-West bathroom overcomes the feeling of a long and narrow room by regrouping the plumbing fixtures at one end and consolidating the dressing room furnishings such as the armoire and oak commode at the other end.

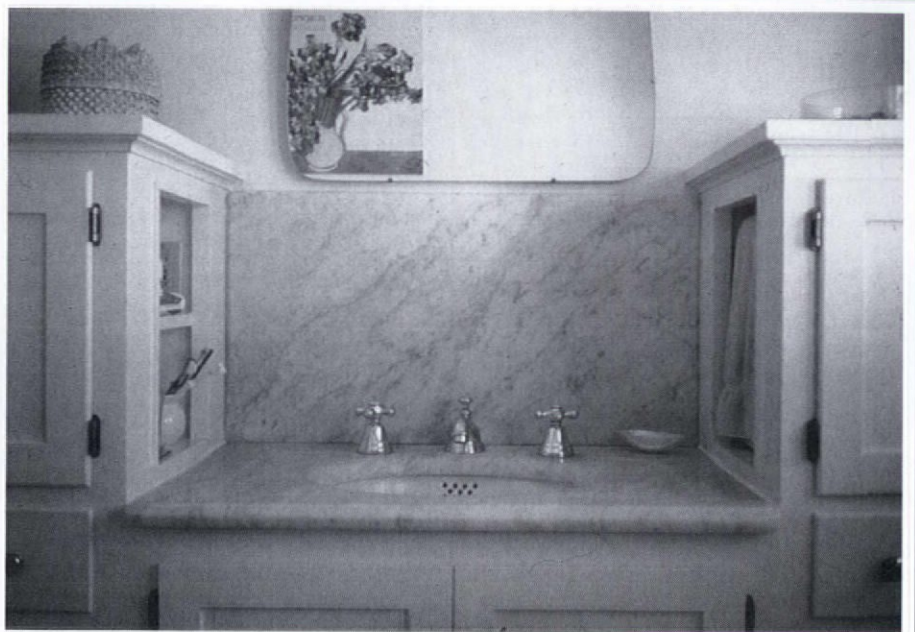
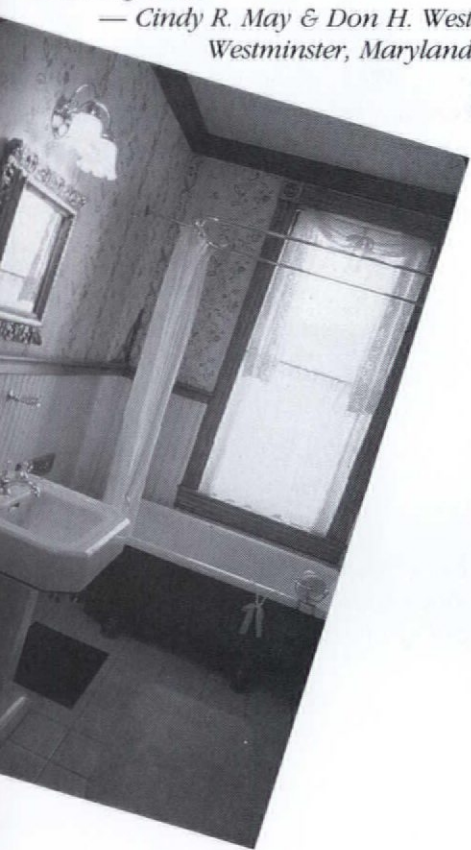
tub and reused the toilet, as its base was similar to the old pedestal sink we acquired. One of the house's original cast-iron heating grilles was installed in the floor between the tub and sink, immediately above the woodstove in the kitchen.

This is the main bathroom in the house, and with our first child on the way we tiled the floor for practicality's sake, and used vinyl beadboard for the wainscoting and ceiling. The vinyl beadboard is a great product and has fooled many people.

An antique armoire was purchased with its future role as a linen closet in mind. Had we received it earlier, the antique chamber pot (a gift) may have changed our layout slightly. The room is 6 feet wide by 14 feet long, so a functional, pleasing layout was a bit tricky.

Although it was somewhat inconvenient to be without a tub or shower for seven months, we're pleased with the end result. We're also thankful to all our friends whose showers we frequented, and for the warm summer months when we took our showers outside with watering cans!

— Cindy R. May & Don H. West
Westminster, Maryland

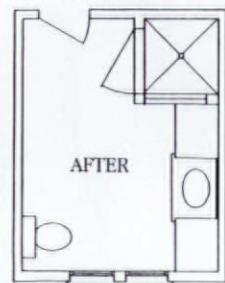
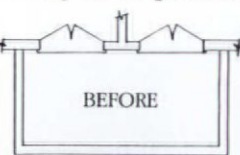


Was a Sleeper

When we bought our house, the previous owner had already begun to install a bathroom on the second floor by adding a dormer where there once had been a sleeping porch. The plumbing had been roughed in and the inside walls were covered over with plywood.

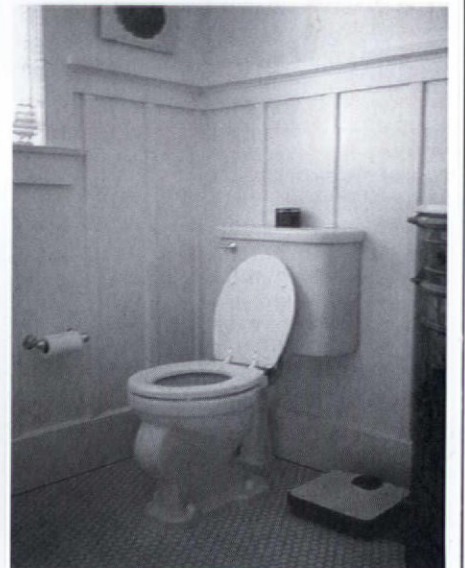
We suspected from other work completed or started by the previous owner that we might have to redo much of the work done in the bathroom. When we were finally ready to tackle the job, our contractor, Ralph Ubrig, discovered that the floor joists had been cut (and greatly weakened) to lay in the plumbing. Furthermore,

the ceiling joists used were too small. Ralph's first job was to make sure the floor and ceiling were properly braced. Our next discovery was that we had to replace all of the plumbing and electrical work, none of which met code.



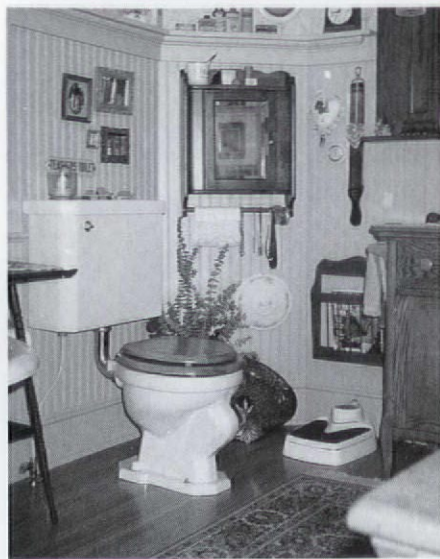
The space was a challenge because of its large (10' x 12') size. Architect Alan Dreyfuss of Oakland, California, helped us with the layout and

suggested that the 1907 marble sink we'd acquired should be surrounded by cabinets. We wanted a large modern shower and insisted on a side window overlooking the rest of the bathroom to provide an open, light feeling. We didn't want a shockingly modern room but did want modern conveniences. The shower is new but the toilet and sink are old, and work as a whole — a blend of old and new. We maintained the character of the 1907 bungalow by installing



board-and-batten wainscot and hexagonal tiles.

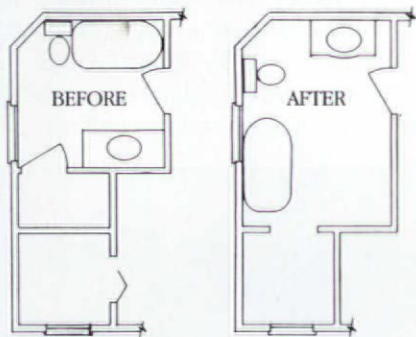
— Laura Niebling
Piedmont, California



A Bathroom Suite

In 1982, I purchased a bungalow which had a poorly arranged second-floor bathroom. I had always wanted a bathroom with an adjoining dressing room, and this house had enough nearby closet space to accommodate this.

I spent the next several years for-



mulating the details of my design and the work finally began in the spring of 1986. A handyman, Roy Littleton, did all of the plumbing, structural, and drywall work, and I installed the wainscot, trim, and bardwood flooring. I also painted, wallpapered, and crocheted curtains for the windows and the door between the bath and dressing rooms. The following year saw the installation of the antique lighting fixtures and reproduction wallpaper. The bathroom fixtures, including a claw-foot tub original to the house and a wall-hung toilet, were installed just in time for Christmas Eve — my first bath in seven months.

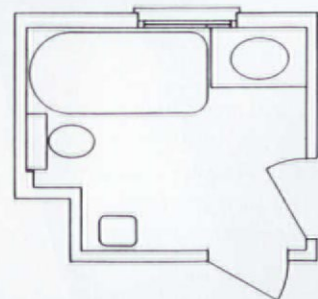
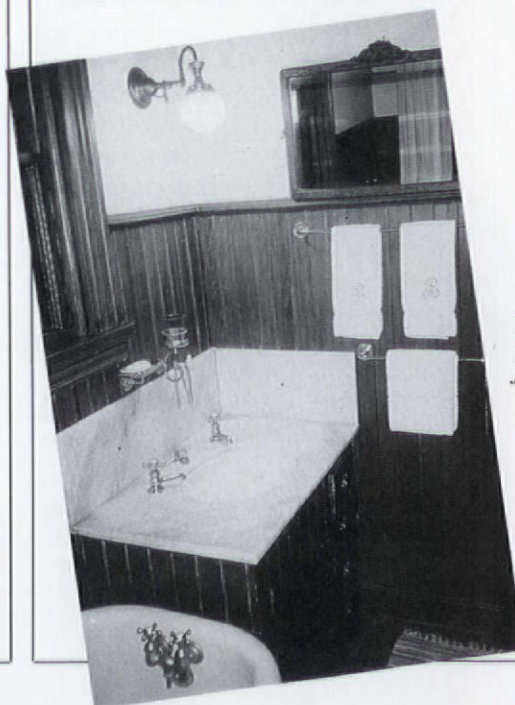
— Sue Champagne
Columbus, Ohio

Tank Top

Here is the second-floor bathroom in our 1887 Queen Anne house. Our attempt was to restore the bathroom to its former state, although we took some minor liberties in our interpretation. Most of the fixtures are not original to the house — the exception is the marble sink — but they are old. The tub has been in the house for almost 70 years, and the toilet was salvaged from a remodeling job at a Victorian house in Newport, Rhode Island. (Interestingly, the house was being converted into an "historic" bed and breakfast inn.) I was just in time to rescue it from the rubbish heap. The shower ring and towel bars were gathered at area flea markets and rummage sales. We had these re-plated with nickel.

The wainscotting had been painted but we decided to strip and finish it with polyurethane to complement the tongue-and-groove oak flooring,

which we also added. Everything else stayed the same, including the 11" radiator and the location of the fix-



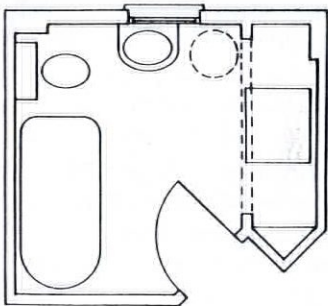
tures. There is one twist: We left a time capsule in the walls, which is full of family histories and photos.

— James Boone
Springfield, Massachusetts

1905 Tacoma

In restoring our bathroom, we made some major alterations, namely the creation of a laundry alcove. However, if the original owners of the house were to peek in today, they might only notice the missing water heater and the freshly painted wainscoting (it was originally varnished).

We began by stripping the room bare — plaster, woodwork, fixtures — all the way down to the plumbing, which had to be rerouted to accommodate the added washer. The walls were redone with $\frac{5}{8}$ " drywall, the approximate thickness of plaster and lath. The stripped wainscoting and trim were then carefully replaced. Missing pieces and those in poor condition were reproduced. All of the woodwork was painted with Sherwin Williams exterior gloss enamel (Renwick Fence Green), which is from the Heritage Colors Collection. The walls and ceiling were covered with an off-white wall-



paper that has a sage-colored scale pattern. The border is from Schumacher.

A significant detail of our bathroom is the diced floor design. The original linoleum was under several coats of paint and subsequent flooring. I reproduced its design by sawing 12" x 12" vinyl tile to $1\frac{3}{8}$ " squares using a tablesaw and a fine-tooth carbide blade. The new tiles were set over $\frac{1}{4}$ " plywood and installed using latex mastic.

The bathroom as we found it no longer had the original fixtures, but a neighbor who was modernizing his house supplied us with a tub and sink. The oak tank was purchased at



a local salvage yard and the hopper was found during the renovation of a commercial building downtown. All the fixtures were cleaned but not recoated. The stripe on the tub was inspired by tubs in the 1902 Sears Catalog and the original hardware was replated with nickel, the standard finish of the period.

The whole process of restoring the bathroom took several years. We

were fortunate that, because this house had been converted into a duplex, we were able to live in the lower apartment while the second floor was being restored.

*— Anthony Schmid
Tacoma, Washington*

by Karen Wiede and Dean Drew

— A SHOWER STALL GETS A —

MUD JOB

Restoring our 1920s Craftsman-style house in North Buffalo has required patience and the constant revamping of project priorities, in our efforts to preserve many of the original details. So you can imagine our dismay — just as things were following our original five-year plan — when we discovered water on the basement floor every time someone used the shower.

Mornings began with the familiar statement: "The shower is leaking again!" followed by countless promises of: "We'll get to it this weekend." But when we finally examined the problem, we saw that it was clearly not a weekend job.

The fully ceramic bathroom, trimmed with speckled blue/green/lavender decorative tiles, houses a shower area 29" deep × 30" wide × 9' high. We knew that both the grout and the drain were in poor shape, but we didn't realize the extent of the problem



Above: a post-repair shot of our shower stall. Prior to the mud job, the subfloor had sunk a full 3/8" because rotted joists could no longer support it.

tually sunk! Wet, rotted joists could no longer support the eight solid inches of mortared tile floor — a mud job — and the entire sub-floor was now approximately 3/8" below where it should have been.

A choice had to be made regarding the method for reconstructing the shower floor. Experience has taught us that there are three ways to approach such a repair: 1) Gut the entire area and replace with all new, modern materials; 2) tear out the entire area and replace to make it look like the old; or 3) tear out only as much as necessary and replace or patch it with similar materials. We opted for the last method.

Demolition

We removed the entire floor, much of which was cracked, but only as much of the wall tile as was necessary to redo the failing areas. We also replaced the old drain with a "weep"-style drain (designed to drain off any moisture that collects under the mortar floor) and improved the floor slope's drainage.

The floor broke apart easily with the use of a sledgehammer. Unfortunately, we were not

until we removed the basement ceiling to trace the flow of the water. Our careful examination revealed that the entire shower floor had ac-

able to save the curb that defined the shower-area floor, but we did make a rough sketch of it so that it could be reconstructed later. Our intention was to save the tiles from the sides of the shower and reuse them after the floor was repaired. This became impossible when we realized that the tiles were mortared to the expanded metal lath and would not budge. We had to remove not only the tiles, but also the lath. This job required separating the lath from the studs with a prybar, and then cutting it away with tin snips — a difficult process, costing us many extra tiles.

The side tiles were removed with a cold chisel and hammer. Using a masonry bit, we drilled several holes in each tile to make the chiseling easier. We needed to remove 18 inches of tiles in order to obtain enough clearance to repair the water-damaged framing, and at the same time establish a natural break where the old tiles stopped and the new work would begin. With ceramic shards flying about, protective clothing, goggles, and a painter's breathing mask were a must!

Repairing the Framing

We removed the rotted wood in the joists and studding. The wall studding was scabbed (reinforced) with sections of 2x4s because only a portion of each stud needed repair. Waterproof 1/2" gypsum board was applied over the studs and shimmed flush with the existing wall. (Cement board could have been used instead, but it was difficult to locate in our area; the waterproof gypsum board helped move the project along.) The existing 2x10 joist sections were measured and sisters were cut from 2x8 lumber that we had on hand. All soft and rotten wood was cleaned from the joists and then allowed to dry thoroughly. As a precaution, we also treated the existing joists and sisters with a commercial waterproof sealer to retard further rot. We painted it on in several layers, with a drying time of one day in between coats. Then sisters were attached with 3/8" lag bolts and spikes.

A new drain was installed and tied into the existing

plumbing. We opted to upgrade a lead trap and replace it with a PVC section that would be accessible from the basement. A 3/4"-thick sheet of marine plywood was then fitted over the repaired joists and a hole was cut for the drain. We concluded this phase of the operation by rebuilding the curb in lumber rather than with mortar, and changing its dimensions slightly from the original (see diagram below).

Things actually looked like they were coming along at this point!

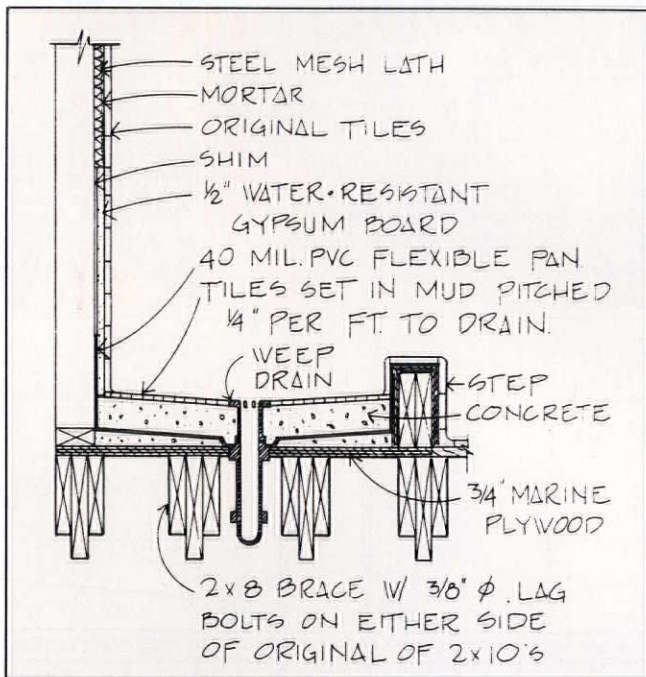
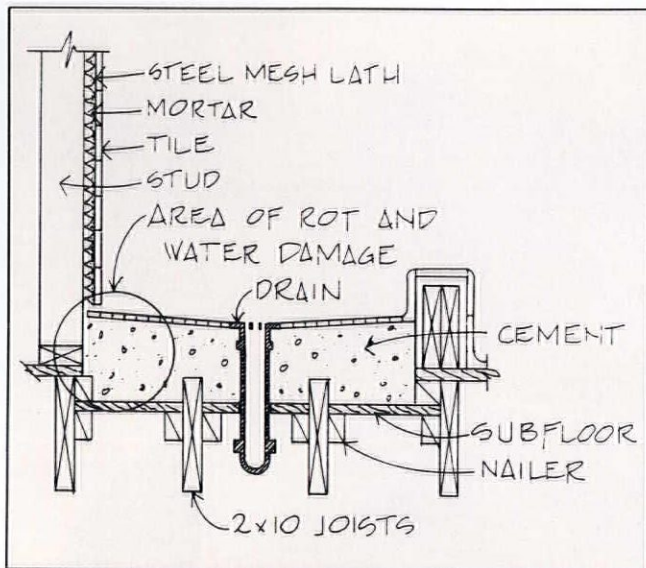
Pouring the Mud

Countless trips to the hardware store and researching every do-it-yourself manual led us to a team of products called pan and mud. The pan is a 40-mil-thick piece of rubberized, blue-gray plastic that takes the place of the sheet-lead or -copper pans used for stall showers in the past. It is sold off a roll by needed lengths. The pan forms a waterproof membrane over the shower sub-floor and creates a cuff around the stall. A hole is cut for the drain and the pan is glued into place with adhesive provided by the manufacturer. We ran the sides of the pan up the walls two inches higher than the curb, and nailed it to the studding and up over the curb. It is very important to keep seams in the pan to a minimum, so inside corners are folded over and cemented in place without making any cuts. For the outside corners over the curb, we took great care to cement patches over the areas we had to cut to carry the pan out the shower.

The mud, a mixture of sand, Portland cement, and lime, creates the dished contour of the shower floor. It is sold dry

in 80-lb. bags (which is a lot of fun to load into a high car trunk), then is mixed on site with water to a thick cream consistency (we also included some liquid acrylic mortar additive), and poured into the pan in two stages.

For the "weep" drain to duct away any moisture that may penetrate the mud floor (as it will over time), the pan has to be contoured like a funnel so that all accumulations



Top: Rotting, water-damaged joists caused our cement floor to sink. Above: To correct, 2'-x-8' sisters were lag-bolted to the weakened joists, which were also treated with a waterproof sealer to retard further rot.

will collect at the drain — just like the shower floor. Some tradesmen layer shingles under the pan or actually build the subfloor to get this effect, but we decided that using the mud method would be the best approach for us (see drawing, page 35). First, the marine plywood subfloor and wall patches were lined with 15-lb. tarpaper as a curing membrane for the mud. Next, the slope of the membrane towards the drain was calculated (at $\frac{1}{4}$ " per foot), and the highpoint (about $\frac{3}{8}$ " above the floor) was leveled around the walls of the shower. Then, we mixed just enough mud to create this dished support "floor" for the pan and troweled it in line with the highpoint on the walls.

Once this mud cured, the main casting of the drain was installed in the plywood subfloor and the pan was cemented in place. We cut the drain hole in the pan at this point (as well as the bolt holes around it), and secured the flange containing the "weep" holes over the pan, being careful not to crush or puncture the membrane. After screwing in the strainer fitting and spreading a handful of driveway gravel around the "weep" holes (another good suggestion to aid drainage), we were ready for the major pour of mud. We leveled a new highpoint line (above the finished height of the drain) and poured again, troweling the mixture in an even slope from the drain up to the walls.

Tiling

To match tiles is a difficult process — coloration, thickness, and glaze must be considered. To speed things along, we started at the oldest tile house in the city, taking along a sample of the old wall tile. Because some tiles in our shower area were very white and others had yellowed and were badly crazed, we opted to buy white tiles that were not identical, but of the same general shade. (We decided

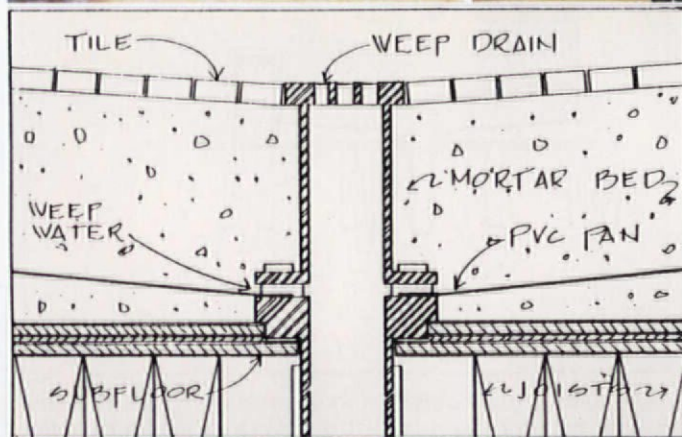
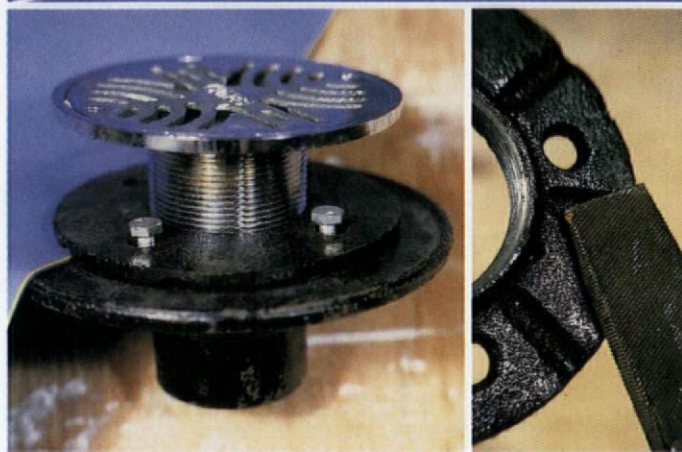
we could live with the variations in color.)

Small, white, $\frac{3}{4}$ " square tiles graced the original shower floor. The closest match was from tiles just slightly over 1" square. These came on a paper backing, ready to be secured, and were specially glazed for shower areas. (Learning the proper words for the tiles was helpful; the term "sanitary cap" quickly found its place in our vocabulary.)

We calculated the square footage, but because we were novice installers, we purchased extra tiles. We did not have access to a water saw (a diamond-bladed power tool), but scoring and snapping with a glass cutter and shaping with tile nippers did the job adequately. The nippers were especially helpful for working around the drain and fitting corners tightly. For the larger tiles, an abrasive blade was used on a table saw.

Product-setup time was unfamiliar, so tiles to be installed on the shower floor were laid out by sections in an adjoining room. We numbered the mosaic sections with a grease pencil, made a paper drain for the middle, and cut the tiles accordingly. Tiles could then be lifted and set into place quickly, with last-minute adjustments and fittings done on the spot. Once the floor pitch was created, we fitted the pre-laid-out tiles into position in the wet mud, working from the center (drain) out to the corners. The mud smoothed nicely and was not too wet. It allowed ample time for fitting the mosaic sheets in place. Rags blocked debris from entering the drain. The mud dried overnight, leaving a beautiful surface of tiles! It had to be wetted down repeatedly while it cured; after a week we resumed work.

Tiles applied to the side walls were coated with an epoxy-based mastic adhesive. The mastic was applied to the tile with a putty knife and to the wall with a notched spreader. Spaces of at least $\frac{1}{16}$ " were left between tiles, so that when the grout has to be replaced sometime in the future, there is room enough



Top: Pan membrane is folded and cemented flat to make seamless corners. Middle: (Left) Most drain designs have a main casting that recesses into shower subfloor, a flange that clamps pan to drain, and a strainer. (Right) Check all drain parts for burrs that can puncture pan. Bottom: Here's the drain.

for a grout saw to remove the old work. Starting in the inside corner, we worked down and out, aligning with the existing pattern. The new tiles were allowed to dry for a period of 48 hours.

Rebuilding the Curb

The shower curb defines the shower from the rest of the bathroom. To duplicate it, we drew a sketch prior to knocking out the floor, recording the curb's exact measurements, including the number and size of tiles. A major problem occurred when it came time to purchase the tiles, and we discovered that although tiles for the side walls were not hard to find, we couldn't locate step tiles of the correct thickness.

Always open to new ideas, and believing there is nothing we can't do, we decided to make the step out of what we already had. (We'd bought lots of extra tiles!) The five-inch-wide step was now six inches. Using corner cap and cut cove tiles gave the desired effect for the sides. We formed the center of the step with 4" x 6" white tiles and again used an abrasive blade on the table saw for the cutting. At one point we even got creative with the design, matching the cut of an adjacent square on the floor with the curb.

The original curb was all cement. The reconstruction was first formed with plywood left over from the floor. Again, tiles were fastened with adhesive. A larger space between tiles was left for grout. The result was so attractive that we decided to replace broken and cracked tiles behind the sink the same way! The color, thickness, and design of the tiles were perfect.


Grout and Sealing

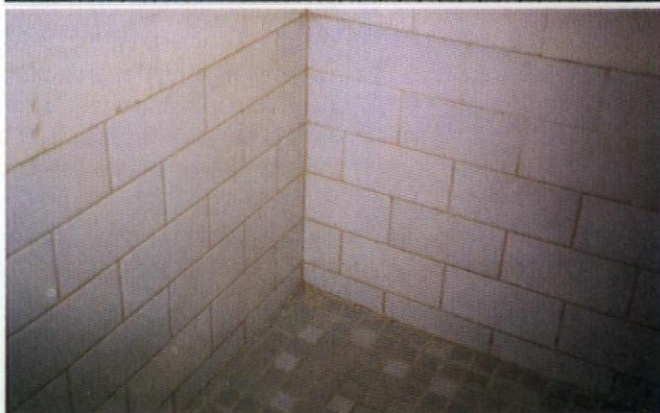
Ready-mix, white latex grout was applied to all surfaces.

Wearing rubber gloves (grout is caustic), we spread it on the floor tiles with a hard-rubber wallpaper smoother. We also used a damp sponge to work the grout into the tiles on the floor, walls, and step. Excess grout was wiped away with the sponge until the grout joints were smooth and level with the tiles. The grout was then allowed to set up (about 20 minutes) and the surface of the tile work was cleaned without disturbing the grout lines. When a haze formed, the tiles were wiped with a soft cloth. At this point, a debate occurred over grout sealer: To seal or not to seal was the question. The shower floor was in need of sealing. The latex grout on the walls also suggested sealing. Our research showed that most grout sealers must be painted on by hand — a long and tedious project, yet very necessary for the upkeep of the grout. Sealers protect against water penetration (something I didn't want to see again for a long time!), as well as dirt, soap film, and rust spots, which can be a problem in the presence of hard water. Sealing the walls got my vote. The debate ended when yet-another trip to the hardware store turned up a spray silicone sealer. Floor and walls were sealed with it, and floor and wall seam were caulked for extra protection.

The first shower was a real celebration! However, we subsequently discovered that the spray sealer did not hold up as well as its paint-on counterpart. Household cleaners quickly remove the sprays in the shower area, leaving grout open to mildew and discoloration.

To date, everything looks fine, but if we had to do the job over again, we probably would add some sort of reinforcement to the mud slab (such as a piece of galvanized 1/2" hardware cloth or

chicken wire). We also would have mechanically tied the metal lath on the wall to the wallboard patches to prevent movement at that joint. We enjoy our showers, but can't ever forget looking down through the basement floor. 



Top: Our 1"-square replacement tiles closely resembled the shower floor's original 3/4" tiles. Middle: When retiling the shower curb, we couldn't locate step tiles of the proper thickness, so we used cove and wall tiles, trimmed to fit. Bottom: Our new white wall tiles made us more appreciative of the original ivory ones.

BATH-TUBS

AN ARCHITECTURAL HISTORY

A

LOOK AT

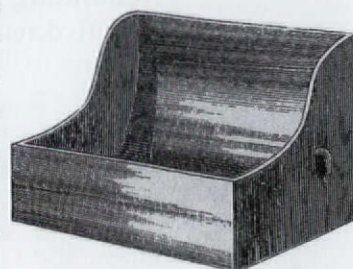
MOST CONTEMPORARY BATHTUBS SUGGESTS THEY ARE NOTHING MORE THAN CATCH BASINS FOR SHOWER WATER. IN DECADES PAST, HOWEVER, BATHTUBS REPRESENTED THE BEST SANITARY ENGINEERING HAD TO OFFER, AND WERE THE FOCAL POINT OF ANY BATHROOM.



..... by Stephen Del Sordo

A long, private soak in the tub is a common domestic fantasy. For most North Americans, though, the dream is only two or three generations old. Bathtubs and indoor bathrooms were scarce in middle-class homes before the last quarter of the 19th century; when a bathing tub did exist, it was likely to be fashioned along the lines of a wooden barrel.

The popularity of bathtubs grew slowly at first, for several reasons. In the decades before running water, bathroom fixtures had to be filled and emptied by hand, often with cold water, and this chore tended to keep tubs



A seat bathtub, 25 inches wide (1867)

small and baths infrequent. Early tubs and bathrooms were not very attractive or particularly sanitary places. Often an afterthought in an existing home or shoved into a corner in a new house, the first bathrooms had exposed, noisy plumbing, poor ventilation and lighting, and problems with sewer gas. Fixtures made of wood and sheet metal stained easily. Besides, cleanliness was not as highly valued one hundred years ago as it is in modern households. An example of the priorities in 1867: One plumbing-supply manufacturer, J. & H. Jones & Co. of New York, listed two bathtubs in its catalog that year — and eleven different styles of beer-barrel cocks.

Early Bathtubs: Sheet Metal

The first permanently sited bathtubs appeared just before the Civil War. Constructed of sheet metal, they resembled open coffins, especially as they were encased in a wooden frame. The frame was designed to suit the architecture of the house, but its real purpose was to support the sheet-metal tub. Various sheet metals were tried. Lead was popular for a time, as was zinc. The longest running of the sheet-metal tubs was copper, being more durable than the other two metals. Plumbing manuals of the period recommended that the copper's weight be at least 16 oz. to the square foot, the usual gauge for roof flashing. Anything less would buckle or "cockle" from expansion caused by hot water.

The design of the basic sheet-metal tub was fairly uniform from manufacturer to manufacturer, and not totally dissimilar from modern tubs. The wooden frame was rectangular, but the tub usually had one rounded end that sloped downward. The square, flat end was fitted with a drain and water spigots. Some versions featured a niche at the supply end in which a standpipe would serve as an overflow valve and bottom drain.

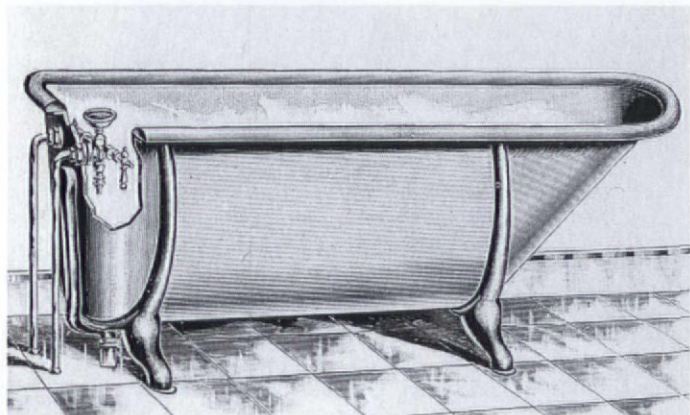


A Civil War-era wood-and-copper tub from the J. & H. Jones & Co. catalog.

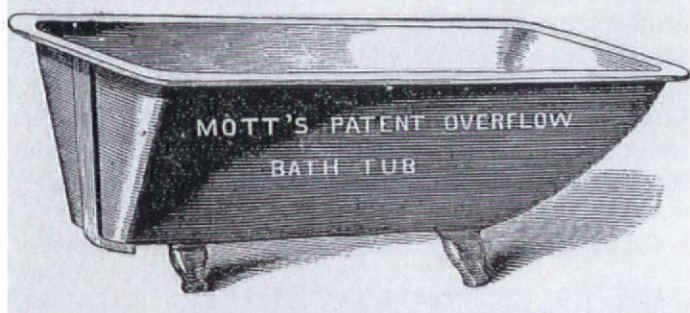
Copper tubs came in a variety of standard sizes. Lengths ranged from 4½ feet to about 6 feet, and internal width and

depth tended to be 20 to 25 inches. For an additional price, plumbing-supply manufacturers would provide longer tubs and shower units built onto the basic tub. These units consisted of a copper hood at the supply end, supported by a wood frame. The shower plumbing was customized to the owner's requirements, but it usually included an overhead showerhead and side needle sprays with spray attachments aimed at the liver, as well as douche attachments.

Attractive when first installed, copper-and-wood baths were a housekeeper's nightmare. The copper dented easily and was almost impossible to repair. Riveted sheet-metal joints tended to give way after a few years of hard use, and the wood frame eventually suffered from water



Cast-Iron Bath Tub.



By 1898, sheet-steel bathtubs such as this Buick & Sherwood model (top) were becoming uncommon as cast-iron bathtubs, similar to Mott's 1867 design (above), grew in popularity.

damage and became unsightly.

By the 1890s, the footed cast-iron porcelain tub dominated most catalogs, but sheet-steel tubs with copper linings on feet got a few listings. The 1898 catalog of the Buick and Sherwood Company of Detroit illustrates several steel bathtubs with galvanized and enameled interiors. In the course of claiming superior durability for the line at the lowest cost, the catalog noted that the steel bathtub was "especially suited for rough usage in tenement houses where people are known to use bathtubs as a receptacle for ice and wood."

All-copper tubs continued to be manufactured, but as one solid sheet rather than by the older method of riveting several together. An innovative material and rare example discussed in Lawler's 1896 *American Sanitary Plumbing* is an

aluminum tub. Lawler described it in glowing terms because of its light weight, durability, and beautiful finish. It was, however, a rare and expensive bathroom feature because aluminum was a new metal in manufacture.

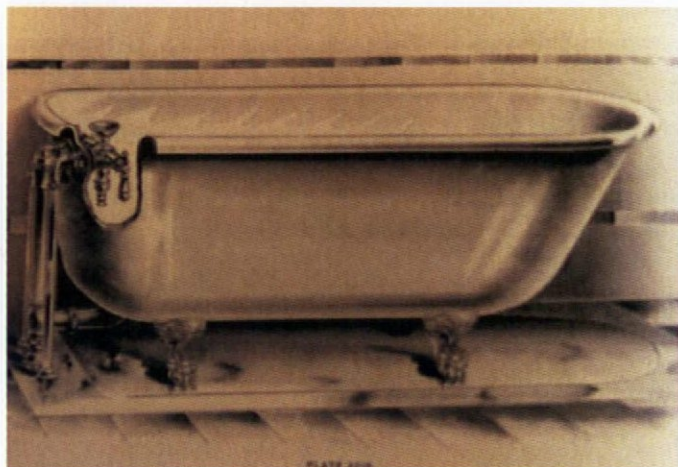
Bathtub Breakthrough: Cast Iron

The winning alternative to the sheet-metal tub appeared in the 1860s. Made as a free-standing unit, the cast-iron tub is the familiar, footed fixture associated with the old-fashioned bathroom. In all likelihood, the design can be attributed to the J.L. Mott Iron Works of New York City. It is their patented overflow bathtub that shows up in trade catalogs of the late 1860s. The 1888 Mott catalog (reproduced today by Dover Publications) illustrates the cast-iron tub as well as a complete line of the older copper tubs.

The sloping shape of one end — that convenient backrest so characteristic of iron tubs — is functional. A quiet, efficient, sanitary drain requires a fair amount of water pressure to operate properly; this shape (and the narrower bottom) helped promote water flow to flush early soil lines clear of bathroom wastes.

The relative location of water inlets and the overflow drain (if any) also became a sanitary concern. While some pioneer manufacturers placed the inlets on the tub bottom, most were mounted higher on the tub wall to reduce the chances that soiled water might be drawn into the freshwater supply and contaminate the system. Even so, some older bathtubs designed without overflow drains were filled from inlets located below the tub rim, an arrangement that fails modern plumbing-code requirements. (Modifying hardware is usually available for these tubs to bring them up to code.)

Positioning the water supply at one end of the bathtub has always been the most popular layout, but not the only choice. By the 1870s, manufacturers were also offering models with the supply and drain fittings sited at the side of the tub. In print, some "sanitarians" felt that the side position was more convenient for the user and tub-scrubber because pipes could be hidden in the wall rather than hung on the tub. It was, however, more expensive, requiring additional carpenter-



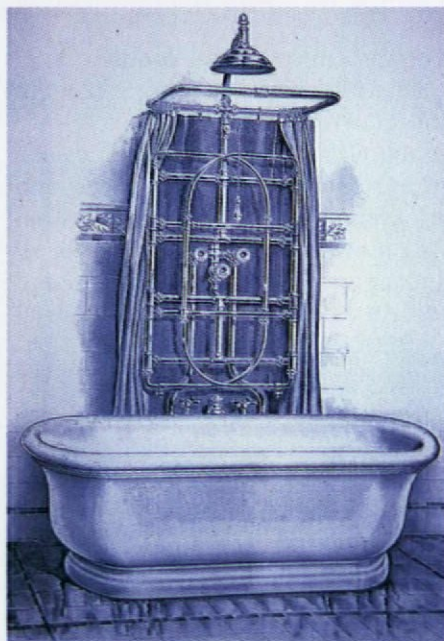
Painted cast-iron tubs continued to be sold after porcelainized versions were available. A six-foot edition of "The Gurth" from Crook, Horner & Co. sold for \$32.90 in 1900. (Note low placement of water inlet.)

try and plaster work. The position of the fittings went hand in hand with the two major tub shapes, which catalogs labeled as "French" pattern (single sloping end) or "Roman" pattern (sloping at both ends).

Although the cast-iron tub was stronger and more durable than the copper tub, it too had several drawbacks. Before the advent of porcelain coating, the metal had to be kept well painted or it would rust. The painted surface made the tub interior difficult to clean and its design as an elevated, free-standing unit meant that dirt and water could accumulate under and behind the tub.

Although the open area under the tub, the exposed pipes, and the attendant sanitation problems do not seem to have concerned tub manufacturers, it was a serious issue for plumbing-manual authors. If the household resident charged with cleaning the bathroom was not diligent, dirt, dust, and scum would accumulate under and around the tub. Advice columns in both women's magazines and plumber's annuals cautioned against neglecting regular cleaning of the entire bathroom. While these authors criticized the raised, footed bathtub, manufacturers saw the need to produce a sturdy, durable product and to give homeowners what they wanted. Catalogs demonstrate that the buying public preferred the footed tub well into the 20th century.

In 1873, the Mott Iron Works produced America's first cast-iron tub with an enameled (porcelain) interior. The design was the same as the cast-iron tub, but the innovation of the interior finish — easy to maintain as it could be wiped clean after each use — made the bathtub a practical household item. The finish did not chip and crack (especially after initial technical problems such as delaminating were worked out), and thus did not need refinishing every few years as did the painted-interior cast-iron bathtub. Other manufacturers of plumbing equipment quickly followed Mott into the enameled cast-iron tub market. The Kohler Company of Wisconsin, for instance, moved into the tub business in 1883 by enameling several of its pig scalders and attaching feet. By the 1920s, the shape of cast-iron bathtubs began changing to tub-on-base and built-in designs, which led the way to modern one-piece tubs. Footed bathtubs, the most popular product up to World War One, were pushed further and



A solid porcelain Roman Pattern bathtub mounted tub-on-base (1905).

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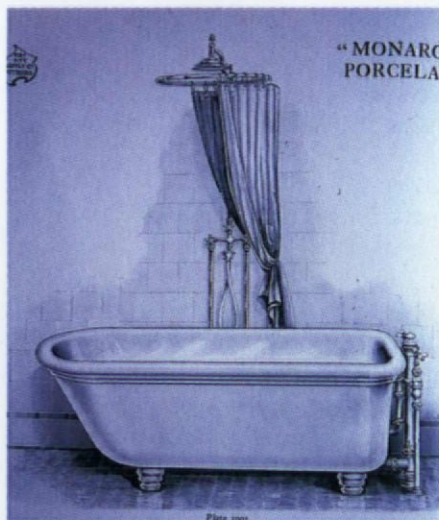
A vintage advertisement for "Modern Bathroom Outfits". The top half shows a complete bathroom set including a bathtub, a toilet, and a sink. A woman is standing by the tub. Below the image is a price list for various models. The bottom half shows a similar bathroom set with a woman and a child. A price list is also present. The overall theme is a complete, coordinated bathroom package.

Mass merchandisers such as Sears, Roebuck and Co. sold many bathtubs in "Bathroom Outfits," coordinating a bathtub, lavatory, and water closet in a single economical (under \$100) package (1925).

further back in catalogs and advertised as suitable for tenements and inexpensive homes. Manufacturers and designers had been experimenting with built-in tubs since the 1910s; the first versions were free-standing tubs tiled in place. Later, flat aprons were welded onto the tub rim, and by the '30s tubs cast in one piece were advertised heavily despite the Depression and a stalled house-construction industry.

The built-in, cast-iron tub had many advantages over the footed tub, particularly in cleaning. The footed tub, however,

has never gone out of production and is still available from leading fixture manufacturers and reproduction-plumbing supply companies that cater to old-house restorers.



This footed, solid-porcelain bathtub was manufactured in the French Pattern (1905).

Porcelain Tub

Early on, the English sanitary-ware industry had solved many of the technical problems associated with producing large bathroom fixtures,

and had been exporting products to America since the second quarter of the 19th century — among them bathtubs made completely of porcelain. These were prized above all others for American bathrooms, but their high cost and awesome weight made them impractical for most homes. The all-porcelain tub absorbed a great deal of the bath-water heat, while at the same time remaining colder due to the great mass of porcelain. The tub and water would eventually equalize their temperatures, but there was concern among some plumbing-manual authors that the temperature difference could be annoying. One writer, architect J. Pickering Putnam, went so far as to suggest in 1887 that the shock of different temperatures would be too much for delicate individuals. The first practical American clay porcelain tubs were produced in the 1870s. The Trenton Fire



The 1915 Trenton Potteries catalog reflected the trend away from footed tubs by featuring this solid-porcelain, one-piece bathtub and sitz bath. Fixtures were available in both "A" and "B" grades, as pieces didn't always come through the firing process blemish-free.

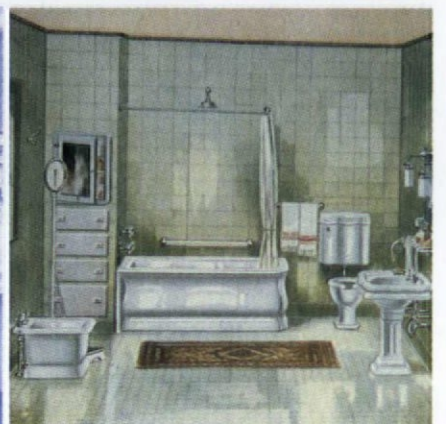
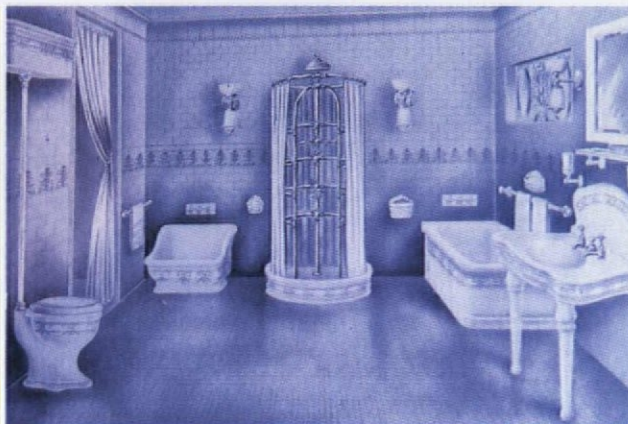
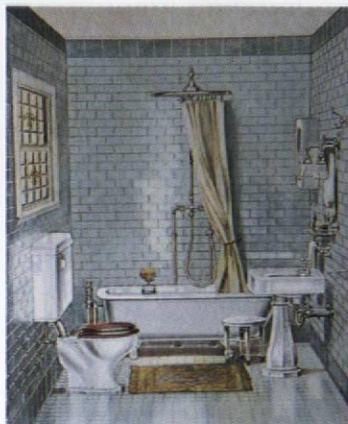
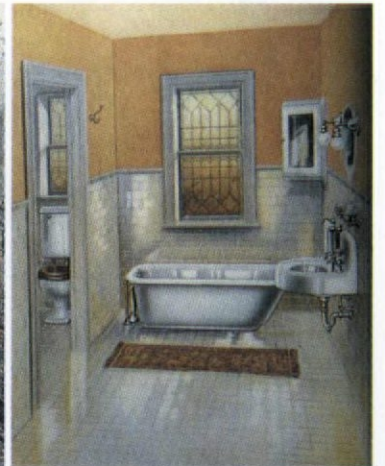
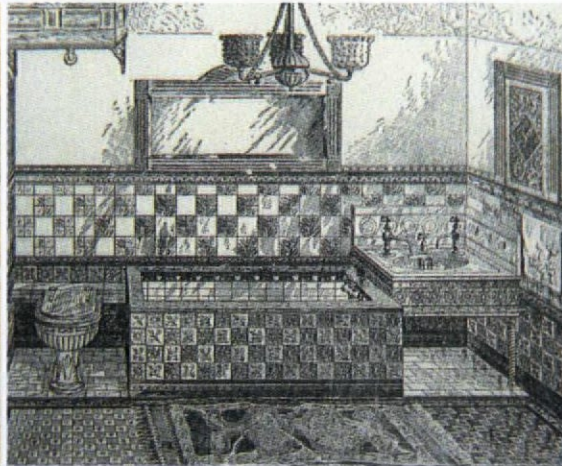
Clay and Porcelain Company made their version with a base of clay (the same used for fire brick) covered with a china glaze. At about the same time, an Englishman, Thomas Maddock, became associated with another Trenton pottery to make tubs, toilet bowls, and sinks "in the English manner."

Both the English and American all-porcelain tubs were similar in design to the footed bath. They were elevated on either four feet or two support rails with decorative ends. Drain and water-supply pipes were interchangeable between the all-clay, the copper, and the cast-iron tubs.

The all-porcelain tub did not differ in any great detail from the footed tub until the beginning of the 20th century, when bases began to appear as an alternative to detachable feet. This eliminated a major objection to footed tubs — that of

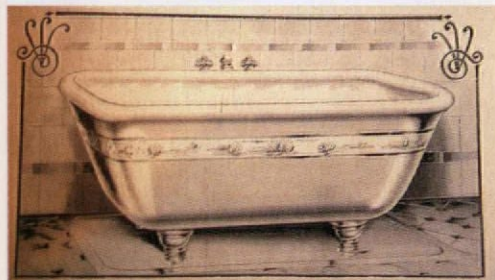
Bathtub trends (clockwise starting below): tiled-in recess bathtub (Standard, 1911); early tiled-in bathtub (1898); legless bathtub for moderately priced buildings (Standard, 1911); corner bath

with concealed fittings (Standard, 1911); all-porcelain bathroom (Fort Pitt, 1905); footed tub in fully tiled bathroom (Standard, 1911).



Tub Decoration

The footed cast-iron bathtubs that sit in many old houses today are usually white porcelain on the interior with some shade of white painted on the exterior. In most situations, though, the white-on-white scheme was a later attempt at a sanitary appearance, and may not have been the only scheme suggested in the manufacturers' catalogs. As a basic finish, most manufacturers supplied cast-iron tubs with one or two coats of a light-colored paint on the exterior. (Aqua and white were both popular.) Additional styling and decoration by the factory could be had for an extra fee. One option offered industry-wide was a higher-grade exterior finish, such as porcelain or a heavy zinc white coating. On top of this was run a horizontal band of decoration: a single, wide, solid, gold-colored band; a combination of wide and narrow gold-colored bands; or a hand-painted decorative scene that ranged from Classical motifs, such as Greek keys, to pastoral views, such as trees, mountains, or water scenes. The 1911 catalog of the Standard Sanitary Manufacturing Co. (the forerunner of American Standard) showed 25 different decora-



The decorative bands that manufacturers offered might be solid stripes of color (Fort Pitt Supply, 1905) or a pictorial "frieze," such as this lily motif (Crook, Horner & Co., 1900).

tive bands. The single, wide gold band cost \$3 extra; hand-painted decorations and scenes, from \$20 to \$30 per piece.

A dozen or so variations on the claw-and-ball foot are also shown in each company's catalog. They were usually made of cast iron, but brass or nickel-plated feet were available as well. If cast iron, the feet were painted the exterior color of the tub or bronzed if desired.

In the 1910s, decorative bands were dropped as the footed tub gave way to the built-in. The heavier porcelain finish continued as an option as long as footed tubs were made. In the '20s, solid colors were introduced for porcelain-enameled tubs. Along with cast-in folds or recesses, those solid color were the extent of decoration in the streamlined machine age.



Banding was not limited to bathtubs and could unite all the elements in the bathroom (Standard Sanitary Manufacturing Co., 1911).


dirt and grime collecting around the tub. The tub-on-base scheme also provided a tidy place for the pipes. Design evolved until the tub was built in as a permanent part of the wall. The base and tub were constructed in one piece with a flat end and side. The flat ends were placed up against a tiled wall and secured with mounting bolts. The tub usually was grouted into the tile wall. By the time of Trenton Potteries Company's 1915 catalog, only two of its 15 tub designs

had feet. Most were designed to sit on a base of porcelain or to be a solid unit. Either way, they were tiled into the floor and wall.

In spite of its sanitary advantages, the all-porcelain tub remained an expensive luxury. The 1900 catalog of Crook, Horner & Co. of Baltimore lists a 5½-foot, all-porcelain tub (the "Nero") for \$200. By contrast, the 5½-foot porcelain-enameled, cast-iron "Bard" with wood rim was \$34.75. All-porcelain tubs were also extremely heavy and vulnerable to cracking, and required special care to ship and install. In time, these



Bronzing, once used to decorate radiators, was deemed appropriate for cast-iron bathtub feet, and complements a pastel paint job.

drawbacks doomed the tub. The 1925 Sears plumbing and heating catalog and the 1939 Kohler catalog contain no all-porcelain tubs; today, they are no longer produced. 

Stephen Del Sordo is a historian with the Delaware Bureau of Archeology and Historic Preservation.

STEM FAUCET

CLINIC

Basic steps for doctoring leaky faucets & valves

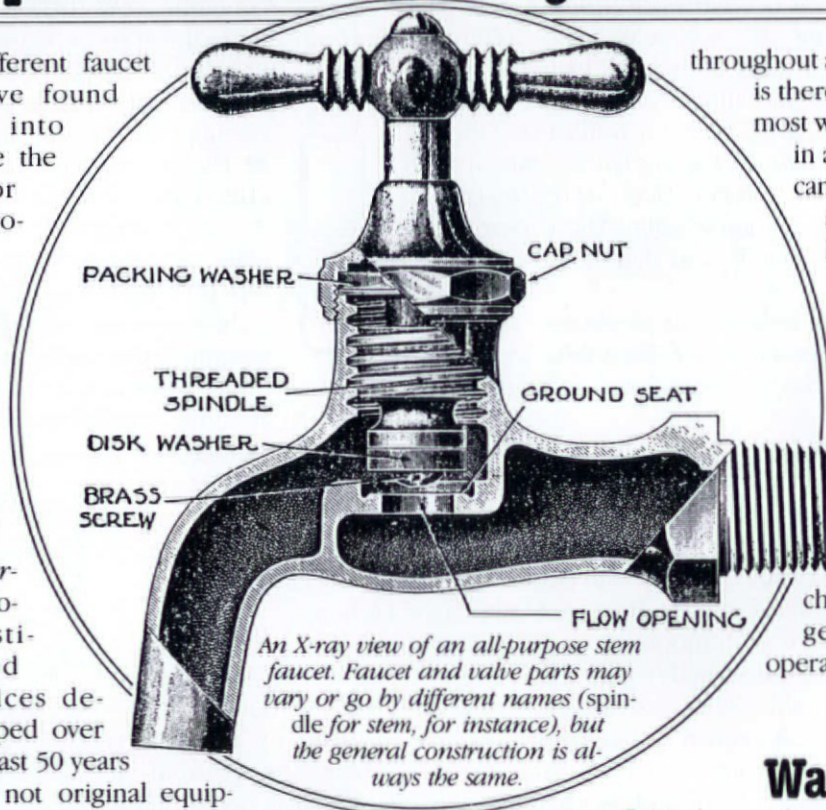
Scores of different faucet designs have found their way into houses since the time indoor plumbing was first introduced. Early, simple types, such as the *ground key* and *Fuller ball*, are now largely obsolete and exist only in very old systems or out-of-the-way locations. The faucet types currently in production, chief among them the *disc*, *ball*, and *cartridge*, are modern, so-

phisticated devices developed over the last 50 years and not original equipment in most old houses. The

long-standing workhorse of the plumbing industry is the *stem* faucet (also known as the *compression* faucet), which was common by the turn of the century and is still in wide use today.

Stem faucets are straightforward mechanisms that employ a threaded *stem* to bring a *washer* in contact with a *seat*, thereby restricting or interrupting the flow of water. This arrangement is also widely used in *globe*-type valves located in-line

throughout a plumbing system, and is therefore almost always the most well represented shutoff in any house. Stem faucets can wear and start to leak, as will any working housepart that receives hard service. Every faucet is a little different, but fortunately, their simple construction and time-tested design make problems simple to diagnose and cure. The next time a stem faucet needs a checkup — or major surgery — here's how to operate:



An X-ray view of an all-purpose stem faucet. Faucet and valve parts may vary or go by different names (spindle for stem, for instance), but the general construction is always the same.

Washers

● Washer replacement is a routine maintenance procedure. Replace washers that are split, eaten away, or no longer pliable. Continued use of leaky washers wastes water and erodes channels in the faucet seat. Keep assorted washer sizes on hand for on-the-spot repairs.

● Replacement washers should always be the correct size and shape for the faucet. Flat washers are designed for seats with crowns or ridges, tapered or rounded washers are for tapered seats. Washers that "almost fit" seldom work for long, and some faucet problems stem from just using the wrong washer. Choice of washer composition is a matter of preference. Flat, neoprene rubber washers make up the majority sold today, but Teflon and synthetic fiber washers are also available.

● To disassemble the faucet and gain access to the washer:



by Gordon Bock & Jeff Wilkinson

1. Shut off the water supply to the faucet.
2. Remove the faucet handle, normally secured to the stem with a screw hidden under a decorative cap. Difficult handles may require a faucet-handle puller (similar to a miniature gear puller). Faucets with long stems may not need their handles removed at all if there is room to swing a wrench on the cap nut.
3. Back off the cap nut with a parallel-jawed wrench, such as a monkey wrench or adjustable (Crescent) wrench. To avoid marring the finish, first wrap the nut in electrical tape or cushion it with a rag; never use toothed-jaw tools such as waterpump pliers.
4. Replace the faucet handle temporarily and open the faucet to back the stem out of the faucet body.

- Use care when removing brass washer retaining screws; old screws may be brittle or have worn heads. A drop of kerosene or penetrating oil may help loosen difficult screws. Also remove any mineral deposits from the stem base or screw area before installing washer and new screw. For long-term service, change screw as well as washer.

- When investigating leaks in mixing faucets, which incorporate both hot- and cold-water inlets (such as on bathtubs), start by checking hot-water washers. These invariably fail first due to the temperature and slightly caustic effect of heated water.

- Faucet leaks may not be the fault of washers alone. If washer replacement stops a leak only for a short while (or not at all), suspect a nicked or worn seat (see below).

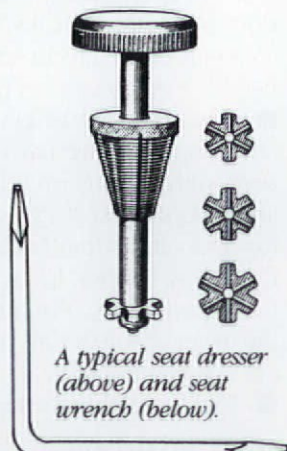
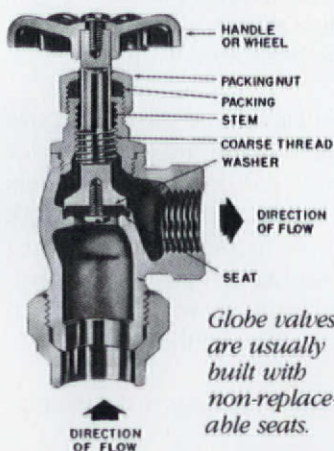
Seats



Removable seat

- Inspect seats visually by looking inside the faucet body with a flashlight. Healthy seats look smooth; those with defects show cracks, fissures, or pits. Damaged seats can be replaced (if removable) or dressed (if part of the faucet body).

- Removable seats are unthreaded and reinstalled with a valve seat wrench, a straight or L-shaped bar ground at the ends to fit into either a square or hexagonal hole in the seat center. If not badly worn, removable seats can be restored by carefully dressing the face flat again with a fine file or wet-or-dry sandpaper.



- Non-removable seats may be dressed with a seat-dressing tool that acts as a rotary file. Individual tools vary in design and operation, but all fit into the faucet body, replacing the stem so that the cutter can be rotated on the seat with a wheel handle (much like a faucet handle) until the seat face is smooth. Use the proper-size cutter for the seat, work with moderate pressure (seats are brass and soft), and flush all cuttings from the body before reassembling the faucet. Seat dressers are not always successful, but they're worth the investment (under \$15) if they save the cost of buying a new faucet.

Stems



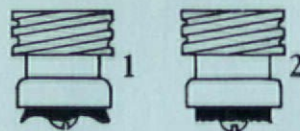
- Stems last a long time under normal wear conditions, but if they are allowed to close repeatedly on severely deteriorated seats or washers, they too may become damaged and require replacement. Worn or bent stems also may cause damage so that the faucet must be replaced.

- The dimensions of faucet and valve stems are critical and the variety of replacements is bewildering. Always take the damaged stem along when securing replacements, and compare every aspect to make sure the fit is correct. Good hardware stores and plumbing-supply houses carry common stem varieties; specialty plumbing suppliers or salvage yards may have old or odd-sized stems.

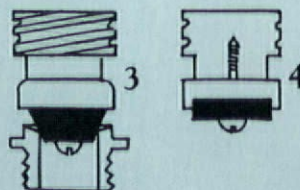
- When installing a replacement stem, replace the seat as well (if possible) to avoid premature wear. Coat the thread lightly with petroleum jelly for smooth action.

- Leaks where the stem passes through the cap nut can be caused by either a loose cap nut or compressed or worn out packing. Loose caps can be tightened just enough to stop the leak. (Overtightening will cause excessive wear in the packing.) Compressed packing can be improved by wrapping a turn or two of braid packing (sold at most hardware stores) around stem in the direction in which stem moves when faucet closes. If leak persists, replace packing.

Common Washer Conditions And Causes



1) Deformed and wrinkled: Washer is oversize; 2) Chewed-up and grooved: Seat is pitted or nicked;



3) Rounded washer catches in seat and unscrews itself; Washer is undersize; 4) Stem recess is just filled by washer, screw is just snug on washer when it bottoms in thread: Washer is correct size.

BUILDER STYLE

America's Little Houses



This double-width Homestead in Worthington, Ohio, has two sets of paired windows and a plain gable.

by James C. Massey & Shirley Maxwell



(Top) *The classic Homestead in Rebooth, Delaware: tall, narrow (one-room wide), with a plain gable front and front porch. (Above) Located in Winchester, Virginia, this Foursquare uses textured cement blocks.*

size and their plain finishes, they also share a common social context: They were the starter houses of the up-and-coming homeowner class of several generations past.

Because these houses are relatively new, they are great in number. We see them every day. Many of us live in them quite contentedly, for they continue to offer pleasant spaces, generally in pleasant neighborhoods, making them suitable for today's small families. But why the name "Builder Style"? In a brainstorming session with OHJ editors, we batted around some nametags that might accurately describe this architectural grab bag. We first considered "American Vernacular." But that conjured up an earlier period of log cabins and I-houses. It also implied regional emphases that are most often missing in these houses, which were spread nationwide by catalogs, kits, and the newly popular home-oriented magazines. In the end, we chose the term because it pays tribute to the crucial role that speculative developers, plan-book designers and mail-order houses played in putting homes on the new building lots of America's suburbs. Also, the term suggests the mechanization of construction methods and materials, which made home ownership a reality for millions of people from 1895 to 1925. Finally, it evokes the honest character and, yes, simple beauty of so many of these houses.

So, for those of you who may have suffered quiet embarrassment on behalf of your well-loved but heretofore "un-styled" houses, we now offer a remedy: Builder Style. We realize this can be a sensitive subject. No one wants to hear that they have a no-style house. It's almost like suggesting their baby might

Maybe it's time for us to come clean: Most houses have very little to do with "style" and a great deal to do with having a comfortable, affordable roof over one's head. In this article, we will talk about the small, modest houses found throughout America's cities, suburbs, and countryside, houses we've lumped together under the general (and somewhat oxymoronic) term, "Builder Style."

These are the workers' homes — Homesteads, Foursquares, cottages, and bungalows — of the late-19th and early-20th centuries. Built for the middle and lower-middle classes, without the direct involvement of architects, these houses are long on function, and short on stylistic effects and architectural grandeur. Related visually by their small

not be . . . well, actually beautiful! This is not to say that these houses share no similarities with formal styles. All houses, even textbook style ones, have form. But Builder Style houses basically have form alone. You may notice, for instance, that Builder Style bungalows, while usually smaller, are shaped pretty much like Arts and Crafts bungalows. They have low, spreading roofs, front porches with sloping, squared-off piers, maybe even a pergola. However, the Arts and Crafts examples use more ornament and better materials, with an eye toward artistic effect, whereas the Builder Style bungalows forgo expensive materials and refined finishes to concentrate on delivering the most house at the lowest possible cost. Of course, embellishing simple forms is a theme of America's popular ar-

chitecture. In the case of the Foursquare and the bungalow, Arts and Crafts or Colonial Revival influences were often seen. Queen Anne or Italian Villa touches enlivened many simple Homestead dwellings, often a generation or more after the “stylish” heyday of such ornament. Still, a good many of the houses we will be discussing here have not a trace of ornament. In these cases, guessing construction dates may depend on knowing when the window size and shape which they sport was popular, or when the materials with which they are built or faced came into use.

It is worthwhile here to say a word about the construction of these houses. The Builder Style period was one of intense innovation, with the development of new techniques and new materials, and vastly improved transportation facilities to deliver materials anywhere they were in demand. For instance, from the 1870s onward, after the introduction of cast concrete, it was possible to build sturdy houses that were capable of giving a reasonable imitation of stone at only a fraction of the cost of stone. The Winchester, Virginia, house pictured on page 46 has a rusticated corner treatment to make the concrete walls look all the more authentic. Stucco installed on top of wood or manmade sheathing was a new technique, and asbestos and asphalt shingles for roofs and siding was introduced. Although tile

Two pairs of triple windows and an unusual treatment of the porch columns are two attractive features of this large Foursquare located in Frankfurt, Kentucky.



roofing was not a new material, it came into general use even on houses that were not Spanish in inspiration.

Based on their form or layout, we have sorted Builder Style houses into four subcategories for discussion below.



Bungalow or cottage? There's a strong bungalow form in this Coronado, California, house, with sweeping roofline, accented chimney, and large inset corner porch, but it lacks the usual full-front porch.

The Homestead

The simple Homestead house is generally tall, narrow, and deep, with a pitched roof and a gable front. It is sometimes called a “temple house” because the gable is often treated as a Classical Greek pediment. The Homestead was well suited to narrow city or suburban lots; in fact, many of the city lots on which Homesteads today stand were suburban lots when these houses were built. It is also well known in the country. In fact, it never entirely disappeared from the countryside after the 19th-century Greek Revival made it the farmhouse of preference. It is most often two storeys tall, but one- and one-and-a-half-storey versions are not uncommon, especially in the workmen’s homes provided in company towns.

There is a very narrow, “shotgun” variation on the Homestead, found most often in the South and parts of the Midwest. However, this version may not be quite like the one-room-wide, folk-style shotgun house. *That* shotgun came by its name, so it is said, because the interior doorways are in such a straight line that you could stand at the front door and fire a volley at the back door without hitting anything in between. Later versions sometimes had a front-to-rear side hall, and the

doorways were less rigidly aligned. Add a second floor at the rear of the shotgun and it becomes a camelback.

The Foursquare

The Foursquare (one Midwestern version is variously titled the Cornbelt Cube) may be seen as a stripped-down version of a couple of late-18th- and mid-19th-century forms, including the Georgian block and the square Italianate house. The Foursquare was generally roomier than the Homestead — in fact, the plan might be seen as a sort of double Homestead. The roofline is invariably pyramidal, or hipped, however, and not gabled. In its most elemental form, a Foursquare is simply four rooms on each of two floors, arranged one on each corner with no through hallway. It usually has a front porch, which may turn the corner on one side.

The simplest Foursquares have two single windows on the second floor, while more elegant houses may have two double or triple windows, or even a third set of windows. There may be a low small dormer with a flat or pyramidal roof. As the style becomes more elaborate, the dormer arrangement moves from one to two or three sash within each of the dormers, and in some houses there may be dormers on all four sides of the main roof.

Foursquares were most commonly built in frame and stuccoed frame, but they are also found in stone and brick. "Shirtwaist" Foursquares typically have a belt course below

the windows of the second floor, separating the different materials used on the first and second floors (stone below and stucco above, for instance).

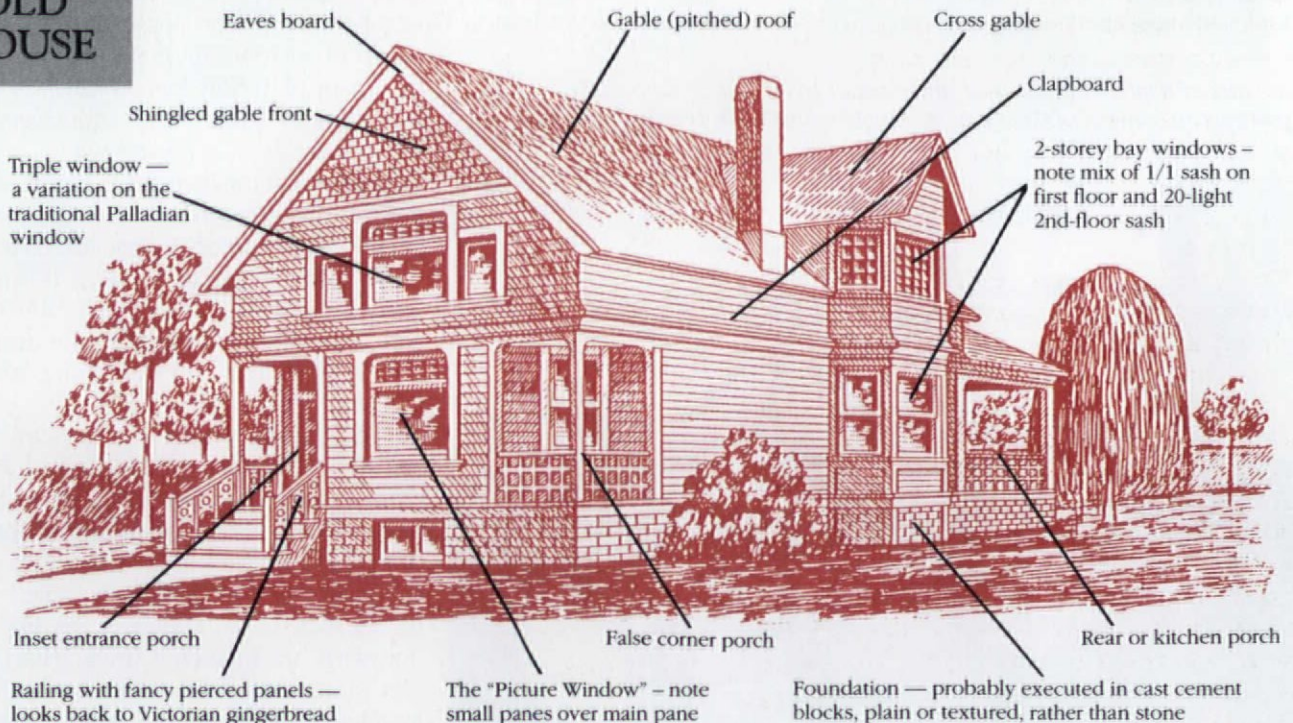
The Bungalow

From 1900 until World War One, no house excited the American homeowner's imagination more than the bungalow. It seemed the perfect small house, and it was tirelessly promoted and enthusiastically built even in areas where its warm-weather origins were not particularly apt. (The name seems to have come from "bangala" or Bengali, and originally indicated a form of summer house used by colonists in India.) Architects such as Charles and Henry Greene in California made it high style, and Prairie School architects embroidered on bungalow characteristics, but it was the American public who made it, with its open floor-plan and one-floor living, a mainstay of early-20th-century suburbs.

Fred T. Hodgson, the editor of *Hodgson's Practical Bungalows and Cottages* (Chicago: Frederick J. Drake & Co, 1906), called it, "the best type of cheap frame house which has been erected in large numbers in this country since the old New England farmhouse went out of fashion." Of course, Hodgson may have had an eye to selling his bungalow house plans. Not everyone agreed with Hodgson's assessment of its merits, however. Some critics called it "the least house for the most money," a reference to the inordinate amount of lot area it occupied. Most bungalow

READING THE OLD HOUSE

BUILDER STYLE



Key: The American Vernacular — cottages, Homesteads, Foursquares, bungalows, cabins — plain and simple, functional and practical homes for "everyman."

Height: 1-1/2 storeys — full living space with windows under a sloping gable roof

owners, however, probably would have agreed with Hodgson's explanation of the building's charm: "There is nothing either affected or insincere about these little houses. They are neither consciously artistic nor consciously rustic. They are the simple and unconscious expression of the needs of their owners, and as such they can be credited with the best kind of architectural propriety."


The bungalow is a relatively long, low, one- or one-and-one-half-storey building with a conspicuous roof, overhanging eaves, and an ample front porch included under the main roof structure. Built snug to the ground, it was intended to relate in scale and color to the surrounding shrubbery and trees. Ideally, indoors and out were blended to encourage relaxed communication between the inhabitants and nature.

The bungalow is usually covered either with shingles or shakes (large rough shingles) in natural colors. Sometimes clapboard and/or stucco were used. The bungalow reached its highest expression in the well-wrought Arts and Crafts interiors (see "Arts & Crafts Houses," May/June 1990 *OHJ*), but most houses of the type used lesser, machine-made trim of cheap materials, along the lines of inexpensive Mission furniture.

The Cottage

There is often a fine line between the bungalow and cottage. Both are one- or one-and-a-half-storey buildings, although there is frequently a larger upstairs in the cottage, and cottages are more vertically oriented than bungalows. They are a traditional vernacular building type, here updated and simplified, but sometimes showing ornament from an earlier period, as in the Frankfurt, Kentucky, house which is illustrated below right.

Most often built in frame or stucco over frame, cottages were sometimes made using brick and even stone. Front porches are standard, but may not extend across the entire front of the building. Roofs are usually gabled as in the bungalow, but they may take other forms as well: They may be very low, enclosing only a crawl space or they may cover nearly an entire floor. There may or may not be dormers. *Porte cocheres* are rarely found. The plan may be rectangular or L-shaped, always with an informal and picturesque effect. When there is ornament, it may be in the style of Queen Anne houses. Windows are varied, tending to be more vertical than horizontal.

In his 1919 publication, *Beautiful Homes and Plans*, Jens Pedersen announced as one of his objectives in publishing the book "... to create a desire on the part of every AMERICAN citizen to OWN HIS OWN HOME, for by so doing he is creating for himself a standing of permanency and prestige in the community in which he resides and at the same time establishing a position, financially and socially for himself and his family. Furthermore, the American home of today is far superior to that of any other nation as to comforts, convenience, and artistic embellishments, and has contributed in producing a state of contentment and well being, conducive in a large measure to the peace and tranquillity this nation has enjoyed, also in maintaining a loyal and true American spirit which emanates from the Great American Home." 

(Below) The uprightness of this classic, small, 1½-storey cottage in Alexandria, Virginia, separates it from the horizontal bungalow form. (Bottom) The style of this Frankfurt, Kentucky, late-Victorian frame cottage set the precedent for the more modern, stripped-down version.





RESTORING

When I caught up with Frank Mangione, he was working his way through a full-scale replastering project in a ten-room, 19th-century apartment in New York City. The timing was good because *OHJ* hadn't covered new flat or decorative plasterwork in years. My choice of craftsman was good, too. Frank has restored plaster of all kinds on several landmark historic properties (such as the Samuel F.B. Morse Home in Poughkeepsie, New York); this, coupled with 35 years' experience, made him a natural to observe for an article on traditional plastering techniques.

I dropped in on the from-scratch replastering of an elaborate Victorian ceiling, complete with run-in-place mouldings and cast ornaments (**Photo 1**). Ceilings are often a real test of a plasterer's skill, not only because of the architectural details lavished on this unbroken surface, but also because of the demanding work conditions — the plasterer has to get the stuff to stay up there while working upside-down on a scaffold! While re-creating this highly decorative ceiling was a more complicated and exacting job than is called for in an average room, the tools are the same and all of the methods described can be used for repairing mouldings or the basic plastering of a flat wall.

Flat Work

A traditional plaster wall is built up in three levels: the *scratch*, *brown*, and *finish* coats. The scratch coat is applied first to the wall or ceiling *base*, which is frequently one of the varieties of *lath*, such as wood lath (thin wood strips spaced and nailed to framing), board lath (gypsum sandwiched between paper and perforated) and metal lath (perforated or expanded sheet metal). The base for a plaster wall need not be lath, however; it can also be solid masonry, as was the case in this project.

Scratch coats are anchored to lath by the plaster *keys* that form and harden behind the lath, but masonry walls do not have this advantage and so require careful preparation for the plaster to adhere. The apartment building for this project was constructed in the 1850s and built to last. Walls and ceilings were made of brick, gypsum block

(a turn-of-the-century, non-load-bearing material), terra cotta, and cinder block.

To make sure his work will securely bond to the old, dry masonry wall, Frank takes extra precautions. Most important is wetting the wall thoroughly with a thick-napped paint roller — four, five, or six times for the gypsum and cinder block and up to ten times for the brick — so that it won't draw the water out of the fresh plaster mix. Frank is also a firm believer in modern bonding agents. Leveling this ceiling might build the combined scratch and brown coats up to two inches in some places, and so the terra-cotta ceiling base also is coated liberally with a product called Plasterweld (manufactured by Larsen Products, Rockville, MD 20852).

Traditional Techniques for Three-Coat Plaster & Mouldings

SCRATCH COAT

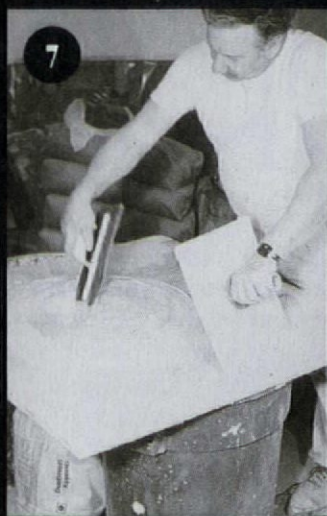
For scratch- and brown-coat work (on lath as well as masonry bases), Frank uses almost exclusively 1 bag Structo-lite (a ready-mixed base-coat product made by United States Gypsum) combined with 2 shovelfuls of mason's sand; water is added until the mix has a "mayonnaise consistency." The plaster is mixed in a large *mixing box*, then transferred to a table-like *mortar-board*. From here, portions are loaded onto a hand-held *hawk* and applied to the ceiling surface with a *trowel*.

Applying plaster with a trowel is a skill that takes practice to master. Mortar must be applied

evenly, efficiently, and quickly as the working time of wall plaster is about 30 to 45 minutes (and the base still draws water from the fresh mix). After planning how large an area will be plastered at one time (typically, 100 square feet or so), the center of the hawk is loaded with mortar. Trowelling on the mortar requires a continuous motion from hawk to wall base. As mortar is cut off the hawk, trowelful by trowelful, the hawk is rotated 90 degrees after each cut to keep the mortar pile centered and balanced. Each trowelful of mortar is brought to the wall at a slight angle, so that when the trowel is drawn across the surface with a steady pressure, the mortar is forced to the base and a thin coat is produced. As this sequence of motions

A CEILING

by Gordon Bock



is repeated in rapid succession, new layers of plaster are always begun at just-finished edges to make sure the work has a continuous bond. New layers must be applied before previous work sets, so fresh hawks of mortar are supplied quickly by an assistant. Once all the scratch coat for an area is applied, its surface is roughed-up with a rake-like *scarifier* (**Photo 2**) to provide tooth for the next plaster layer (hence the term scratch coat).

BROWN COAT

The scratch coat levels out major depressions in the base and builds up a generally flat surface, but to create a die-straight foundation for the finish coat, the brown coat has to be applied using *screeds* as guides for the exact depth of the plaster. This project required re-creating plasterwork only from the picture moulding on up, so this margin around the room became the benchmark for the rest of the ceiling measurements. As wall screeds, Frank vertically embeds lattice strips in puddles of mortar and places them at intervals along the picture-moulding line. The strips are wetted first so that they anchor to the mortar, and then are set plumb with a level and in-line to establish the surface of the wall. The strips are also exactly 17½" long — the height of the finished ceiling above the picture moulding. From here Frank mounts a second set of lattice strips at right angles to make screeds for the ceiling (**Photo 3**).

As soon as the mortar holding the lattice strips sets, the brown coat can go on. After wetting down the scratch coat (which has been curing for a couple of days), Frank *flanks in* the area between these screeds, building up a coat of plaster between ½" and ⅜" thick (**Photo 4**). The action of the trowel helps to produce a smooth and level surface, but periodically, Frank also *rods* the plaster to straighten it and keep it at the correct depth. To do this, he draws a metal straight edge or "federal" edge (a magnesium bar with a ⅛" edge) across the screeds in a zig-zag motion, carrying off excess brown coat with it (**Photo 5**). The plaster-rodging process is repeated until the area between screeds is filled and flat. Then, while the mortar is still wet, Frank goes over the surface with a wooden *float*. This step, which opens the "pores" of the brown coat and raises some sand, improves the mechanical bond with the subsequent finish coat (**Photo 6**).

When Frank gets beyond the lattice strips mounted at the perimeter of the ceiling, he uses a different system of screeds to keep the plaster true. First, he stretches a mason's line across the ceiling 6' in from the lattice strips — just the length of the rod. Then, he sets the line at exactly the height of the lattice strips to find the depth of brown coat needed in the middle of the ceiling. After deciding how much of this area he will plaster at one time, Frank places mounds of mortar at strategic places under the line to just the height of the line. These small screeds or *dots* are used as depth guides to rod the new work level with the adjacent brown coat.

Plastering one section at a time is the only way to work

a large area like this ceiling. In plastering from screed to screed, a critical step is ensuring a good bond between sections. Frank takes care to cut the edge of a just-finished section of brown coat square with the trowel before wetting it and then proceeding with more plastering in the adjacent area. The whole process, he says, "is almost like a mason doing a sidewalk — only upside down."

FINISH COAT

The finish coat adds the final hard, smooth surface to the flat work, and so requires a different mortar from that of the scratch and brown coats. For most finish work, Frank uses a 65:35 mix, meaning a mortar composed of 65% autoclave finish lime and 35% gauging plaster (used to accelerate the setting time of the lime). Dave Krein, Frank's assistant, combines the ingredients with water on the mortarboard in the time-honored method: First, he forms a ring of lime putty (lime mixed with water to make a stiff paste) large enough to accommodate the volume of plaster that will be used (in this case, roughly half that of the lime). Next, he fills the crater half way with water, estimating the amount needed to absorb the plaster. Then, he sifts 2 tablespoons of retarder (to further control the setting time of the mix) into the water. Last, he slowly sifts in plaster until it takes up all of the water, and then adds a little more so that the mixture isn't soupy. After a minute or so to allow the water to be absorbed by the mixture, the plaster and lime putty are blended together with the hawk and trowel (Photo 7).

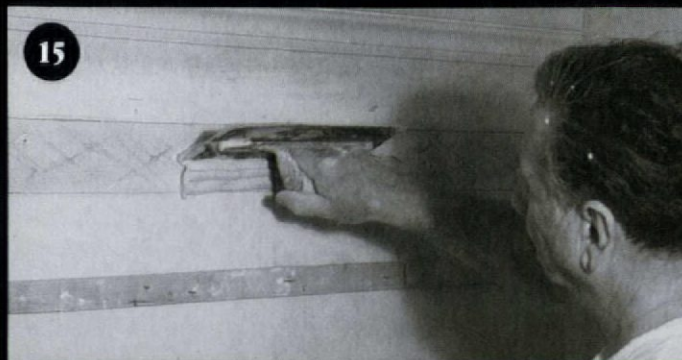
The finish coat is usually applied in two layers or applications: the first to establish a good bond to the brown coat and take up some of the suction, and the second to smooth out the work and produce a finished surface. The skill of a good plasterer comes into play here because the first application cannot be allowed to dry before the second goes on — and finish plaster sets up quickly. Once the brown coat is wet down (Photo 8), the work begins. Frank flanks in the first application (about $\frac{3}{32}$ " thick) between screeds already established on the ceiling (Photo 9). Occasional high spots are removed with the edge of the trowel (Photo 10). As soon as a second application is completed, he rods off the excess plaster (Photo 11) and cleans it from the tool (Photo 12). The surface is also checked for depressions and blemishes known as *cat faces*. After filling these and scraping any high spots, Frank polishes the surface. To do this, he draws a wet brush along the plaster with one hand, and follows it immediately with the trowel held at a sharp angle in the other (Photo 13). This procedure shrinks and "firms up" the work, compacting the plaster into a hard, smooth finish. The last step is going over the entire surface with a large, wet, felt brush to eliminate any dribbles left by polishing, and to check it for trueness with the rod (Photo 14).

Mouldings

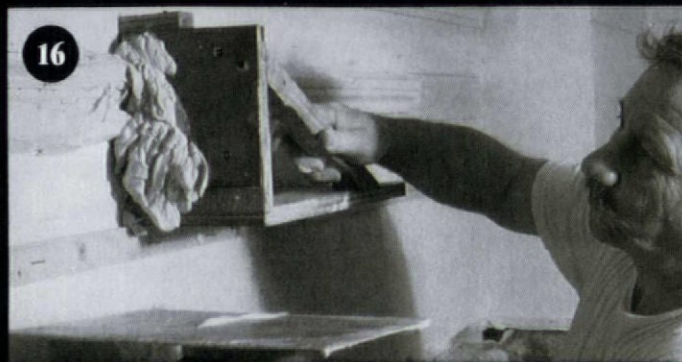
Re-creating the ceiling for this apartment also called for



15



16



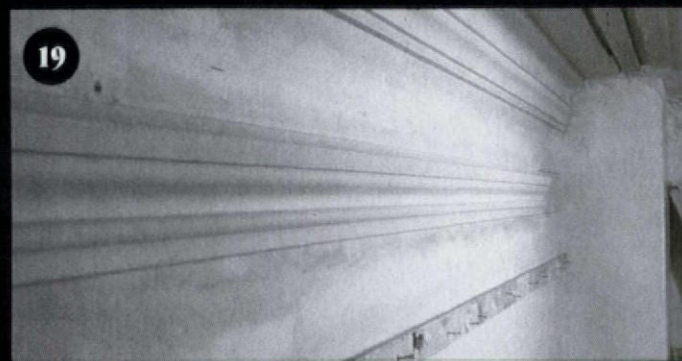
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18



19



making a series of new decorative plaster mouldings above the picture moulding. Plaster is a very versatile material, and can be troweled, cast, or *run* — the process usually used for mouldings. To run a plaster moulding, a metal template is drawn several times over layers of wet plaster (much like a moulding plane), while plaster is added until the completed form is achieved.

The heart of the technique is the *mould*, a tool comprised of a sheet-metal *knife* and the wooden frame that carries it. The knife is the reverse-image template of the desired moulding profile, and is cut with tinsnips from 26-gauge (or better) metal and dressed with a file. The profile can be copied from the model moulding in a variety of ways, among them scribing, using a moulding copier, or slotting the moulding with a saw so that cardboard can be inserted to make a tracing. Once assembled, the tool runs on a guide such as a strip of lumber mounted to the wall or the edge of a bench.

The knives cut for this project are exact duplicates of the mouldings originally in the apartment. Despite the fairly elaborate design, they were probably run a hundred-plus years ago with a single large knife operated by a two-man team — one man handling the knife and another catching the excess plaster. On this project, however, Frank is working the plaster alone so it made sense to run the mouldings one at a time with two smaller knives.

BLOCKING OUT

To start, Frank places the mould on the wall at the exact position of the future moulding and marks the bottom edge of the tool on the wall with a pencil. After marking in this way down every 16" or so, he nails a piece of lattice to the wall studs so that it connects the marks, making a rail for the mould to ride on. Next, Frank creates a good surface to anchor the moulding by scoring the flat plaster and coating it with Plasterweld. For large mouldings (particularly on ceilings), he sometimes also embeds nails or Sheetrock screws in the brown coat as keys, just deep enough to hide below the surface of the finished moulding.

For moulding work, Frank begins with a 50:50 lime and plaster mixture that hardens quickly and makes it possible to build up deep ornaments. Because the action of the mould over the plaster also accelerates the set, it is important for him to establish at the start how much of a run he can do alone, and which mouldings in the room are best tackled as two runs. After this, the technique is relatively simple. Plaster is mixed and flicked on the wall (**Photo 15**) in the path of the the knife, after which the mould is run back and forth to take off the excess (**Photo 16**). Each time plaster is added and the mould run, the moulding is built up closer to its final shape. Care must be taken to work quickly, and to hold the mould so that it does not chatter and put waves in the work.

FINISHING

Once the bulk of the moulding is formed, Frank spends more time *stuffing* the mould — that is, feeding plaster

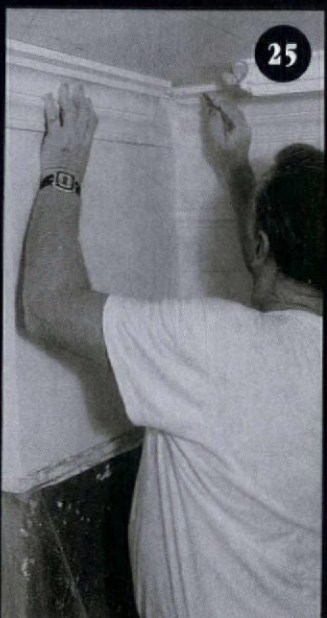
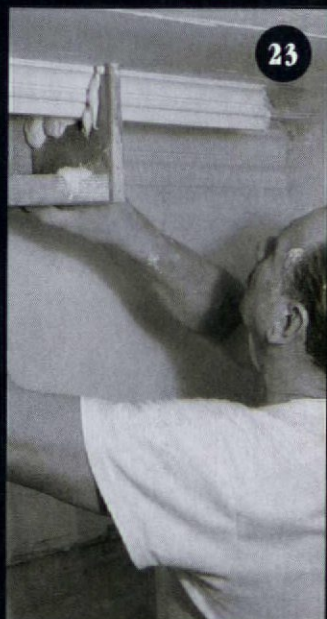
with a gloved hand just ahead of the moving knife (**Photo 17**). For the final two or three runs, Frank switches to a higher-lime 75:25 mixture, which has better workability and produces a finer surface. The last run is done after "dusting" the moulding only with water to shrink back the plaster and give it a final polish (**Photo 18**). The result is die-straight and marble-smooth (**Photo 19**).

It is not possible to run a moulding from corner to corner in a single pass, because the size of the tool leaves 18" or so on the wall incomplete. This part of the job has to be run in the opposite direction using a mould with a knife that's identical but mounted on the opposite side of the wood mother. The procedure is the same except that starting and stopping the mould must be done with care. A spot near where the previous work ended is cut square with a trowel and marked on the wall with a pencil. This becomes the starting point of the moulding work in the new direction, and an exit for removing the knife from the finished moulding. Once the plaster sets, this slot is filled with plaster and rodded over with a small *joint rod* or straightedge to close it without a trace (**Photo 20**). Pock marks or depressions that appear in other mouldings are touched up with a trowel before being shaped with another run of the mould (**Photos 21, 22, 23**).

Mouldings can also be run as individual pieces on a smooth-surfaced bench and then mounted in place on the wall (as you'd mount wood millwork). This technique is used for creating plaster mouldings in complicated areas, or for small returns such as 12" runs around a chimney. Bench-run mouldings require the same tools and materials as used for working on walls. In addition, the plasterer coats the bench with a parting agent (such as stearic acid or liquid soap) before running the moulding, and often incorporates cotton string or hemp into the wet plaster to provide structural reinforcement. Once they harden, bench-run mouldings can be mitered with a saw, just like wood (**Photo 24**). After being fitted, the moulding sections are "glued" to the wall with a *slip of neat* (pure) plaster mixed to a glue-like consistency (**Photo 25**). Frank also prefers to coat both the wall and the moulding back with Plasterweld when attaching mouldings.

Corners and returns too tight for application of bench-run mouldings can be *mitered-in* by hand using a joint rod. With this method, the rod follows the surface of a finished moulding as it is drawn zig-zag over the wet plaster, forming it, as Frank says, "just as a locksmith uses the old key as a pattern for cutting the new key."

The center medallion and smaller mouldings were made by another firm and applied to the ceiling after Frank Mangione's work was done. After this, the completed plasterwork was left to cure for three to four weeks before being primed. Gilding and paint added the final touches to this highly decorative ceiling, but even before it got the brightly colored finishes, the sumptuousness of the ceiling showed in its plasterwork.





T·H·E



I·N·T·E·R·I·O·R



Today, people interested in the 19th century are familiar with the wallpaper and textile patterns of William Morris: richly drawn floral and foliate designs with clean lines and crisp colors. William Morris designs have been revived in America in the past decade, making his style an important element of the Victorian Revival.

Information on William Morris is so plentiful today, it's hard to remember that just a decade ago his designs were hard to find in America. Visitors to England could still obtain Morris wallpapers and fabrics at Arthur Sanderson & Sons and at Liberty's, for example. But, in America, Morris was non-existent in the interior-design world. His name chiefly could be found as an historical footnote under the heading "political science" at the library.

A Diverse Career

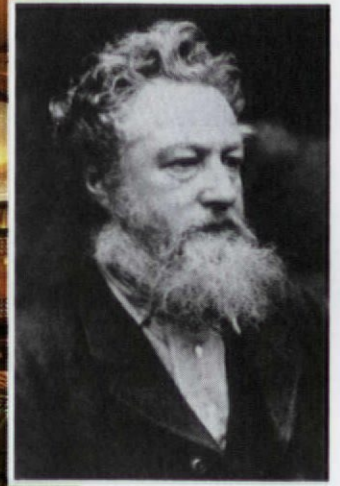
Although early efforts as a painter were eclipsed by his artist friends, including Edward Burne-Jones and Dante Gabriel Rossetti, William Morris soon distinguished himself in the field of pattern ornament. As an outgrowth of furnishing his first house, he founded Morris & Co. in 1861, selling wallpaper, fabric, carpet, and furniture, and championing the preservation of traditional craftsmanship in a world that was becoming increasingly industrial-

ized. As a supporter of the revival of medieval crafts, he designed stained glass and embroidery and learned the ancient art of tapestry weaving. Throughout his career, his interest in craftsmanship led him to learn the trades of his workmen. Morris was also an accomplished poet and writer whose work — including ballads and translations of Icelandic verse — was held in high esteem by contemporaries. This eventually led to a late career in fine bookprinting with his Kelmscott Press. His antiquarian interests also saw his entry into politics as a vocal preservationist. He later campaigned for workers as a socialist in an effort to close the "terrible gulf between rich and poor."



Morris favored layering pattern in a room (see photos left and right), but eschewed the florid Rococo- and Renaissance-Revival styles popular in the mid-19th century.

BY JOHN BURROWS



Above: the elder William Morris. Left: The entrance hall in Baltimore's Government House is graced with St. James paper.

A Reluctant Modernist



While Victorian art and design were held in low esteem in the mid-20th century, the literary and political writings of the era remained accessible to Americans. Twentieth-century critics labeled Morris a forefather of the Modern Movement, but “modernist” is a title with which he would not have been comfortable. Although he did seek to make a radical change from mid-Victorian style, his ideas were rooted in an idealized medievalism that glorified the artisan and which caused him to repudiate the modern dependency upon machinery for production. He envisioned a world where artisans created ornament for the useful items in a house — furnishings embellished in a manner appropriate to their materials and function — which is very different from the clean, unembellished designs characteristic of the 20th century. The pleasure we still find in objects fashioned by Morris and his followers comes from the naturalness with which a design suits both the purpose of the object and the material from which it was made. In the pattern designs, style depended on whether the pattern was to be woven or printed, and the flat plane of fabric or paper was expressed rather than disguised. The elegant marriage of pattern to product is why the items Morris & Co. made achieved a timeless character, remaining popular through many decades and changes in taste. In the July 1897 issue of *Scribner's Magazine*, Walter Crane, another 19th-century designer of note, summed up the Morris style in this way: “in the main a revival of the medieval spirit (not the letter)

in design; a return to simplicity, to sincerity; to good materials and sound workmanship; to rich and suggestive surface decoration, and simple constructive forms.”

A New Palette

Before William Morris started his firm, the fashion in Europe and America was for interiors with bold, clear colors. Walls might be neutral greys with brilliant accents of color, but fabric for windows and upholstery and the pervasive wall-to-wall carpets were saturated with full-bodied reds, blues, greens, and golds. Rejecting the newly introduced chemical dyes, Morris preferred to use the bright colors of pure natural dyes, which were traditional in all styles of interior design in the early-19th century. Familiar to him from medieval and Renaissance paintings with their rich depictions of fabric and tapestry, his palette was related to the body colors found in the paintings of his friends in the Pre-Raphaelite Brotherhood. Other Aesthetic designers proselytized on behalf of muted, greyed colorings (that are now sometimes incorrectly associated with Morris and his followers). The sage greens and ochres and browns that were extremely popular in the 1880s as a reaction to the strong colors of the mid-century — and parodied by Gilbert and Sullivan in *Patience* as “a cobwebby grey velvet, with a tender bloom like cold gravy” — did not appeal to Morris. The architect W.R. Lethaby wrote, “Even in the choice of single colours, reds, greens, yellows, Morris's mastery appears; if it be kermes and indigo in dyes, or red lead and yellow ochre in pigments, he looked on these colours when *pure* as in themselves beautiful natural prod-

The Morris Interior Today

The versatility of Morris & Co. furnishing materials has allowed them to remain popular in England throughout the 20th century. Some Morris designs make subtle backgrounds for a rich array of fabrics and furnishings in the room. Others are strong enough to stand alone and often serve as the principal ornamentation of a room. Historically, there has been little effort to coordinate the production of Morris designs into ensembles for marketing. In modern production, this is also the case.

Bradbury & Bradbury Wallpaper's first collection in 1979 included six Morris designs within a collection of eight patterns. Colorings were modeled after those that Morris used. In 1986, Bradbury & Bradbury launched "In the Morris Tradition," interpreting the use of pattern and color in a more eclectic "revival" spirit.

Scalamandré, with the approval of the William Morris Society, issued a Morris Collection in 1980, which included screen-printed wallpapers and fabrics. This has been expanded with several handsome woven fabrics. Colorings are copied from original documents.

In 1985, Arthur Sanderson & Sons opened its New York showroom and a flood of Morris designs became available in America again. The Sandersons own most of the original woodblocks for the Morris designs. The initial collection of hand-woodblocked wallpaper, mechanically printed wallpaper, and handprinted fabric was offered without obvious coordination. Both documented and contemporary colorings were available. Many documented colorings are still available today, as well as an expanded line of coordinating colorings to suit modern tastes.

Woodward Grosvenor & Co. had woven Morris & Co. carpets in England for at least 80 years, and still offer designs in their document colorings. In many of the Morris carpets, the coloring helped tie together the other textiles and papers used in Morris rooms. A new collection including both document and Victorian Revival colorings is now available through J.R. Burrows & Co.

Other Morris products and accessories have appeared on the market with such increasing frequency that complete Morris & Co. interiors can be assembled once again.

continued on page 60

The patterns pictured here (left to right): Wallflower and Iris, both from The William Morris Collection by Scalamandré, and St. James, available from Bradbury & Bradbury.



ucts, the individuality and flavour of which would be destroyed by too much mixing." Morris himself is reported to have told one customer who "thought his colours were not sufficiently 'subdued': 'If you want mud, you can find that in the street.'"

American interiors that used Morris furnishing materials suggest that his strong colors were popular among his followers here. One country house in Wellesley, Massachusetts, received as its first wallpaper in 1876 a Larkspur design in multiple-color printing. Used in a bedroom, it had a soft white background with clear greens for the foliage and bright accents of blue and red for the flowers. The woodwork was painted soft white to match the paper, following suggestions by Morris, who favored painting woodwork in white or light-toned paints "if the wood-work is well designed," or darker than the wall "if the moulding be heavy and coarse."

Morris Advises on Decorating & Taste

Although William Morris didn't send instructions on decorating with his products, he made his opinion known through lectures, books, and pamphlets, including *Some Hints on Pattern-Design, A Lecture Delivered by William Morris at the Working Men's College, London, on December 10, 1881* (printed in 1899). Morris preferred using one major design for a wall, and he cautioned "not to over do either the elaboration in your paper or the amount of pattern-work in your rooms." He particularly denounced the fashion for dado papers, suggesting that if a dado was made necessary by a chair rail, it should be painted the same color as the architraves of windows and doors. Morris & Co. did not design wallpaper-frieze patterns, but suggested that, where a frieze design was necessary, the most faintly patterned design should be chosen, one in which



"The widest use of pattern-designing is the clothing of the walls of a room," said Morris.

continued from page 59

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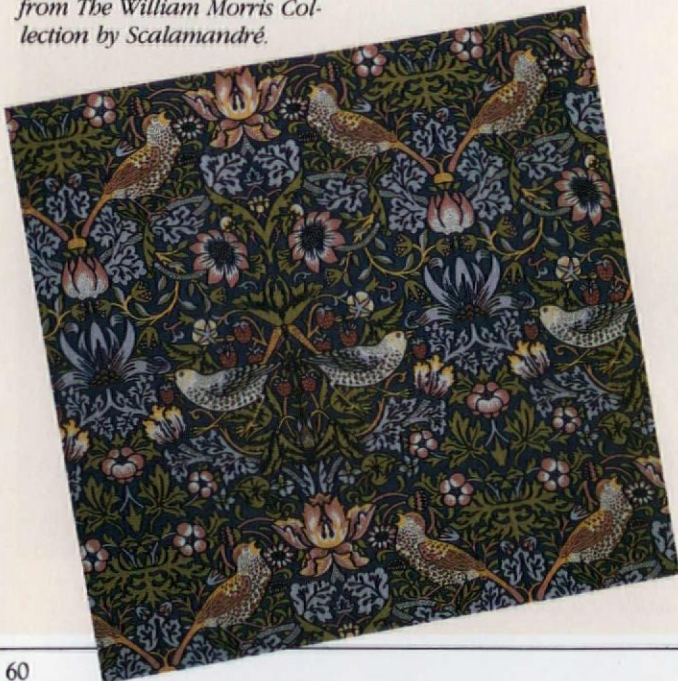
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Pictured here: Strawberry Thief, from The William Morris Collection by Scalamandré.



"pattern is altogether subordinate to the tone, and its color is the chief value." Above the wall he treated the cornice as part of the ceiling and painted them both "the lightest the tone of the room [would] permit." Ceiling paper was used sparingly. His ideas were not the common practice of his time, when numerous wall and ceiling papers were frequently used in one room, but his suggestions were quickly adopted by his admirers.

Morris suggested that "the walls and woodwork have generally the predominating color, and the carpet is secondary. The curtains will then either blend with the walls, and help to surround the carpet with a frame of color contrasting with it generally, but not necessarily with a strong contrast, or the curtains may be used to harmonize the carpet with the walls." Strong contrasting colors should be used in small quantities; pale or grey contrasting colors "may be more freely used." "Chairs and sofas give great opportunities for introducing points of bright contrasting color, and for those high lights and darkest shades which are essential in a complete scheme. Covers need not be uniform. They may be of two or three or even four different kinds (different patterns), according to the size of the room and number of pieces." With some humor, Morris gave this last advice for choosing textiles for a room: "You cannot well go wrong so long as you avoid commonplace, & keep somewhat on the daylight side of nightmare."

William Morris in America



In the early 1870s, Morris & Co. began to sell their products in America through authorized agents. At the Foreign Fair in Boston in 1883 to '84, Morris & Co. had a comprehensive display. Boston remained the firm's major regional market during its heyday. Another large agent was the fashionable Marshall Field & Co. department store in Chicago, which sold Morris wallpapers, fabrics, and carpets. Pirating of designs was common enough that Morris & Co. issued a note saying, "... no others can supply the goods we make. This statement is the more necessary, as we know that unauthorized copies and various imitations are offered for sale, without explanation."

Among the finest Morris interiors in America is the recently documented Villa Louis (built 1870) at Prairie du Chien, Wisconsin. The house is a large, cream-brick Italianate villa overlooking the Mississippi River. In 1885, owner H. Louis Dousman and his wife undertook a major redecoration of his parents' home. Numerous Morris papers and fabrics, along with other Aesthetic Movement designs, were furnished in a striking color scheme of red, blue, and gold. In the main parlor, the "Acanthus" pattern was printed in madder red on velveteen for the upholstery fabric and portieres, the windows were hung with blue drapery, the walls were a golden yellow "Venetian" design by Morris, and the carpet was in a deeper gold. The hallway had Morris "Diaper" wallpaper in madder red. Mary Antoine de Julio and Michael Douglass, curators at Villa Louis, now a museum, have recently identified this decorating scheme from photographs and documents, and they hope that work can soon start to refurbish the house.



by Gordon Bock

BATHROOM CAULK

Of the major caulk types on the market, those designed for

bathroom work are usually latex and silicone products. Latex caulks are water-based, have a moderate life (five or more years), and are popular because they adhere to damp surfaces and clean up with water. Silicone products require more care in surface preparation — they may need a solvent and razor blade for cleanup — but they are unrivaled in durability. (Many claim flexibility for up to 50 years.) Generally, caulks labeled for bathroom use contain fungicides to make them mildew-resistant, but some manufacturers may add this ingredient only to their white product, and not to their clear or other-colored caulks of the same variety.

Job-sized quantities of caulk are sold in squeeze tubes or cartridges for hand-operated guns. Traditional ratchet-type caulking guns now have been joined by guns with ratchetless pistons and reinforced, parallel frames for improved gunning ability with stiffer caulks. High-volume models of industrial-grade guns are also more common, accepting cartridges or “sausage” cases of ¼ gallon or larger.

Bathroom caulk is only as effective as its installation. Remove soap scum, mildew, and loose grout from the area to be caulked. Clean surfaces with a solvent such as isopropyl alcohol (which removes water and soap) the day you caulk. For a film-free surface, use a clean cloth to wipe away solvent before it evaporates.

There are two basic ways to apply caulk. Many recommend pushing the cartridge or tube nozzle in the direc-

tion of caulking (similar to a plow), leaving a bead under the gun as

it moves. This technique works the caulk into the joint and produces an excellent bead. In the other method, the whole tube or gun is drawn ahead of the bead, laying down the caulk in open view. For many, this position is less awkward than pushing into the bead and offers increased control.

Either way, “tooling” the caulk is worthwhile for pushing the bead into crevices and dressing the surface. An index finger dipped in oil or water is a favorite implement for this task, but a plastic spoon works just as well. Masking off the limits of the caulk before gunning is another step that adds to the job, producing crisp, neat beads and simplifying cleanup (see photos). When caulking around a bathtub, fill the tub to its normal water level first, then wait until the caulk is cured before draining: The tub-to-wall joint will be at its maximum dimension when you caulk, and the cured caulk won't be under a tension when you bathe.

SUPPLIERS

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Top: Mask the joint at the appropriate bead size and gun in caulk. Middle: “Tool” the bead so caulk is thinnest where it meets the tape. Bottom: Remove the tape immediately, before caulk skins over (bottom).

Over the sink or around the bathtub, it's hard to avoid elastic caulks in maintaining old-house bathrooms. These materials (in better grades also called *sealants*) are applied as a soft gel or semi-liquid, and cure to a flexible, rubberlike substance. They are ideal for doing the job that's beyond tile grout — sealing joints between bathroom surfaces that are dissimilar (such as fixtures and tilework) or that might move.



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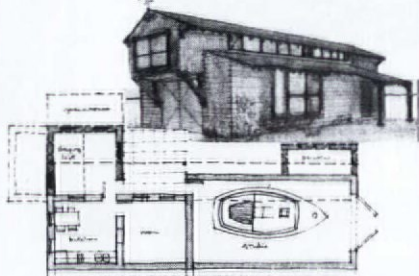
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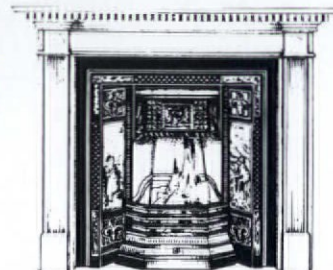
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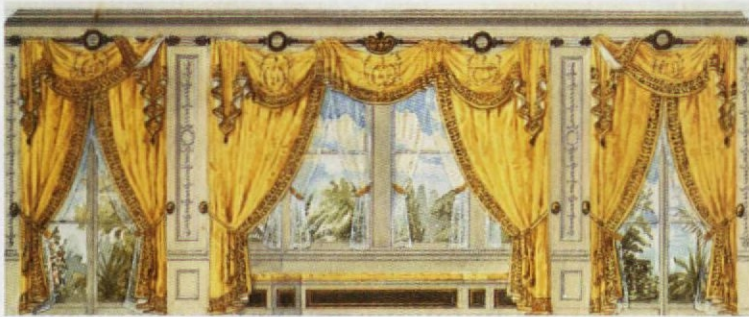
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by Jeff Wilkinson



Ogden Codman and the Decoration of Houses

Ogden Codman was one of the most influential interior decorators of the early Colonial Revival period. Together with client and friend Edith Wharton, he wrote *The Decoration of Houses*, a landmark book on the principles of interior decoration, which unfortunately is out of print. A great deal about the art of decorating in the classical mode can be learned from Codman, whose commissions included decorating the Vanderbilts' Newport home. Now a new book, *Ogden Codman and the Decoration of Houses*, sheds valuable light on this neglected designer. Six well illustrated essays by various historians and curators showcase Codman's role in the development of gilded-age interiors. Included are chapters by Pauline Metcalf (chief editor), Christopher Monkhouse, and Richard Guy Wilson. Available for \$42.25 ppd.

from David R. Godine, Publisher, Inc., c/o AIDC, 64 Depot Rd., Dept. OHJ, Colchester, VT 05446; (800) 445-6638.

Parks and Recreation Structures

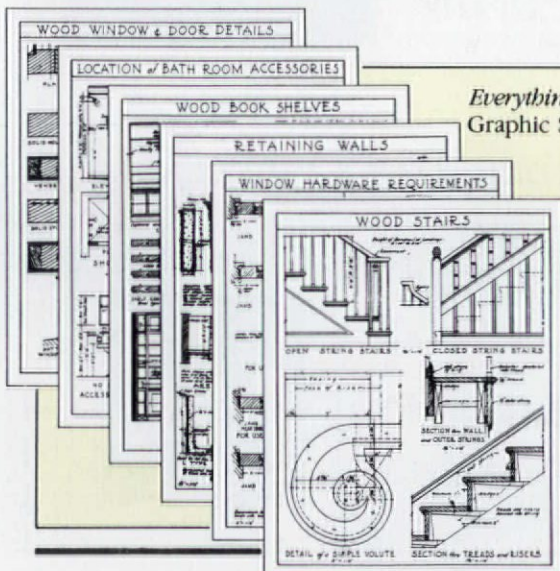
In 1938, the United States National Park Service issued a reference manual for the construction of log structures in our national and state parks. Long out of print, this much sought-after book is once again available.

As comprehensive as it is

Rustic wood and masonry details are the subject of this book.

Bay-window design for the library of the Harold Brown House in Newport, R.I., 1893.

authoritative, *Parks and Recreation Structures* by Albert Good features chapters on cabins, lodges, hotels, fireplaces, furniture and furnishings, boathouses, campfire circles and outdoor theaters, picnic tables, fire look-outs, privies and comfort stations, refuse receptacles, and much more, including historic-preservation projects and reconstructions. The book is 640 pages and richly illustrated with over 800 photographs and 700 line drawings, including many measured drawings. It's a must-have reference for all interested in log construction. Available for \$80.25 ppd. from Graybooks, 2555 55th St., Suite D104, Dept. OHJ, Boulder, CO 80301; (800) 343-2757.



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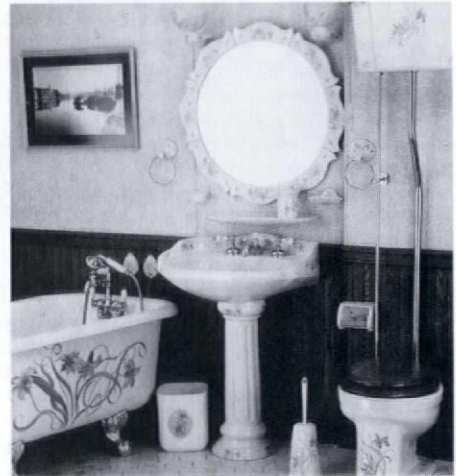
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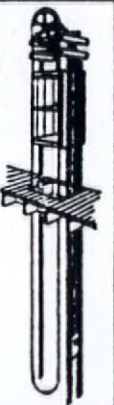
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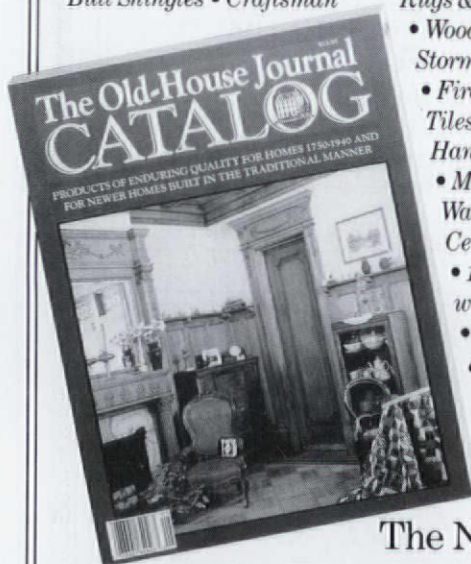
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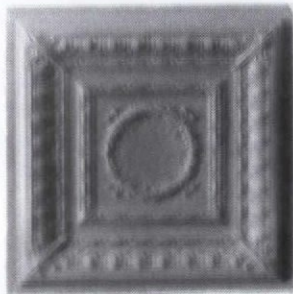
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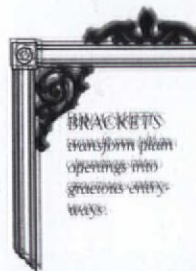
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by Lynn Elliott

Not Forgotten: Foot Baths

"When the head is overheated with brain work, a Foot Bath at bed time is beneficial, but the toes must be kept in motion." So claimed "Professor" R.D.B. Wells, phrenologist, in



Victorians were encouraged to learn the proper Latin term for a foot bath: *pediluvium*.

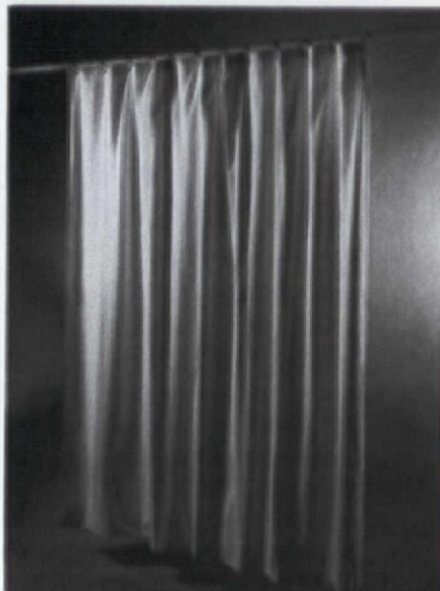


Water, and How to Apply It, in Health and Disease (c. 1885).

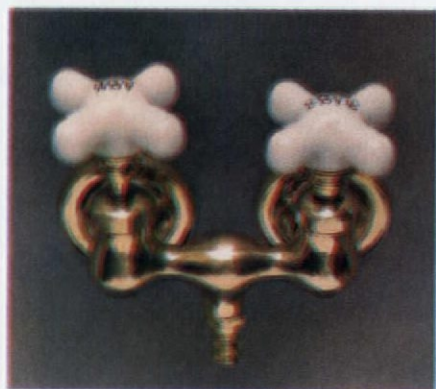
Whether or not you agree with the Professor, foot baths are an authentic addition to many turn-of-the-century bathrooms. Val's Antique Baths and Architectural Antiques carries a limited stock of restored originals. They also carry a large supply of other unusual items, such as needle showers (also called "rib-cage" showers) and center-drain tubs. The cast-iron foot bath (shown left) costs \$795, plus shipping. For information, contact Val's Antique Baths and Architectural Antiques, P.O. Box 74, Dept. OHJ, Oakley, CA 94561; (415) 625-5518.

The Non-Vinyl Solution

Add a finishing touch to your antique bathroom with cotton shower curtains. Non-Polluting Enterprises offers one (shown below) that is reminiscent of the old-fashioned type used in Victorian bathrooms. Never fear, water won't penetrate through the curtain because the fabric is tightly woven, 100% cotton duck. Available in natural or white, the 72" x 72" curtains fit a standard size tub. The cost is \$30 each or two for \$55, plus shipping. For information, contact NOPE/Non-Polluting Enterprises, 342 West 21st St., Suite 5E, Dept. OHJ, New York, NY 10011; (800) 782-NOPE.



Cotton shower curtains are washable, authentic — and they don't smell like vinyl.



This faucet will fit baths with a 3 1/2" center between water lines.

Tub Faucets

You can't have a cast-iron tub without an appropriate tub faucet, like the top-handle Leg Tub faucet (shown left) from the Antique Hardware Store. It is available in brass or chrome-plated brass, and with "Hot" and "Cold" porcelain cross handles. The Leg Tub faucet costs \$79.95 in brass and \$99.95 in chrome, plus shipping. For a catalog, send \$3 to the Antique Hardware Store, R.D. #2, Box A, Dept. OHJ, Kintnerville, PA 18930; (215) 847-2447.

Cornered

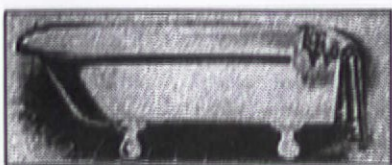
When restoring small bathrooms, it can be difficult to find appropriate space-saving fixtures. Corner sinks, like this Victorian original from D.E.A. Bathroom Machineries (shown right), not only fit in tight spaces, but maintain the period decor as well. D.E.A. has a selection of 20 antique



This circa-1890 wall-mounted corner sink features a 5" backsplash.

corner-mount and wall-mount sinks. Each refinished sink has a bowl diameter of 12". The sink shown here costs \$595, plus shipping. For a catalog, send \$3 to D.E.A. Bathroom Machineries, P.O. Box 1020, 95 Main St., Dept. OHJ, Murphys, CA 95247; (209) 728-2031.

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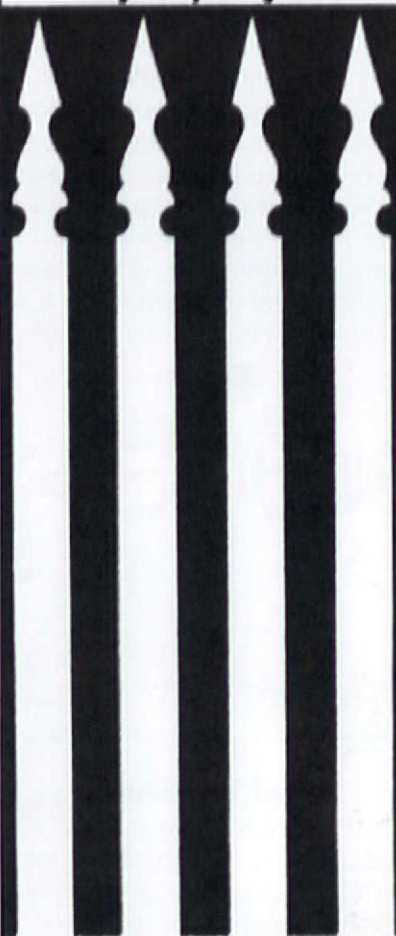
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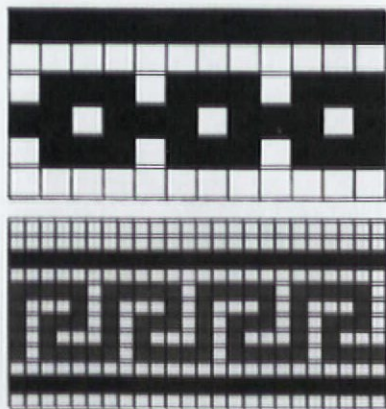
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MATERIALS & TOOLS

which sells new fixtures for old bathrooms, has staff machinists who can duplicate many parts right on the premises. Although New York Replacement Parts deals primarily with the trade, homeowners' queries are welcome provided a sample of the plumbing part is supplied. The shop is open Monday through Friday from 7:30 AM to 4:30 PM (Thursday, from 7:30 AM to 7 PM). New York Replacement Parts Corp., 1464 Lexington Ave., Dept. OHJ, New York, NY 10128; (212) 534-0818.

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(shown above), or you can send the company your own pattern to be reproduced. The 1/4"-thick hexagonal tiles come in 1" and 2" sizes. Prices vary according to the pattern selected. Winburn Tile Manufacturing Company, 1709 East 9th St., Dept. OHJ, Little Rock, AR 72203; (501) 375-7251.

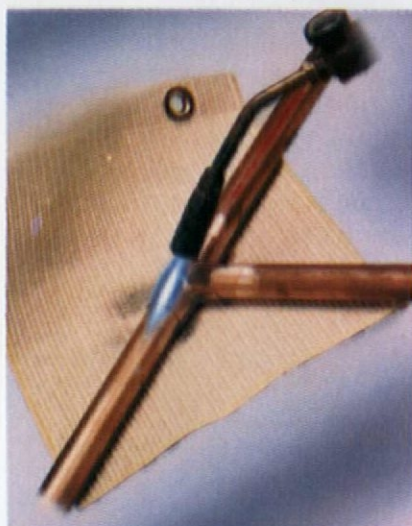
The Diamond Treatment

In the past, owners of stained or scratched antique, porcelain-enamelled tubs either had to have them professionally refinished or live with the imperfections. Now there's another option. Besco Plumbing offers the Diamond Treatment, a do-it-yourself refinishing kit that allows you to repolish your tub instead of recoating it. The repolishing process involves wet-sanding and then rubbing the scratched areas for a few hours (depending upon the tub condition) with several different pads embedded with diamond chips. One drawback: The pads will not work on chipped or missing enamel, which has to be filled with epoxy and sanded. The kit can be purchased for \$250 or rented for \$125 (plus a \$125 security deposit), and comes with a money-back guarantee. For information, contact Besco Plumbing, 729 Atlantic Ave., Dept. OHJ, Boston, MA 02111; (800) 344-3656.

This kit features seven different pads (three shown), each designed for a special phase of the polishing process.

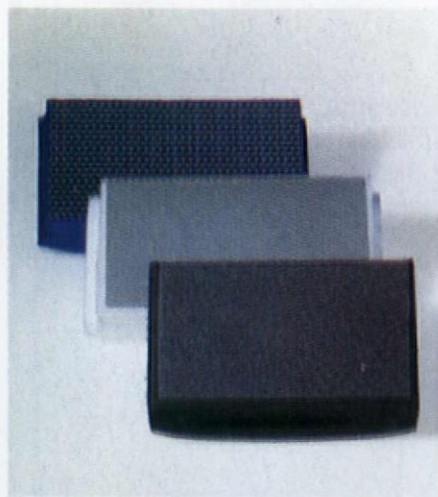
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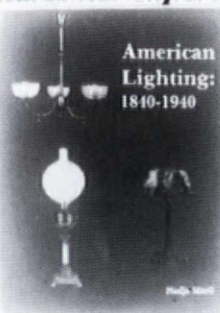
Folding or wetting the Torch Guard increases its flame resistance.

ing torches and is available in two sizes: 9" x 12" and 12" x 12". The heat shields cost \$17 and \$21, respectively. For a list of distributors, contact the Mill-Rose Company, 7995 Tyler Blvd., Dept. OHJ, Mentor, OH 44060; (800) 321-3598.



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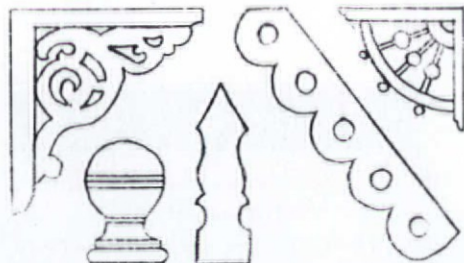
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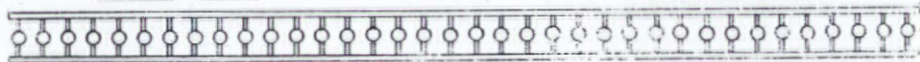


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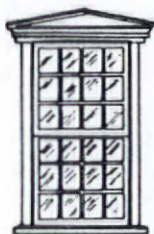
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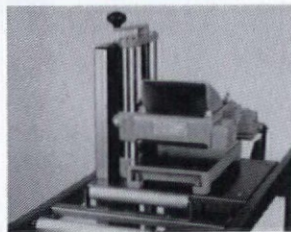


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Dining table

Home is another interesting catalog that features Stickley's line of lighting fixtures,

ironware, fabrics, willow baskets and furniture. Price is \$20 ppd. from Comtek, P.O. Box 202, Dept. OHJ, Hopkinton, MA 01748; (508) 529-6330.

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Victorian Stencils

Stencils were a popular means of achieving a stylish decor during the Victorian era. Fanciful floral and geometric stencil patterns were used as borders just below ceiling molding or above door and window frames. Epoch Designs offers pre-cut stencils in many patterns, such as the one shown right, which have been reproduced from Victorian catalogs. Depending upon the stencil chosen, the designs can be done in one to three colors. The 19½" x 19½" Rococo stencil is cut from mylar and costs \$62. For a catalog, send \$2.75

Stencils allowed the Victorian householder to create unique decorations inexpensively.

to Epoch Designs, P.O. Box 33, Dept. OHJ, Elwyn, PA 19063; (215) 565-9180.



Wicker Wisdom

Planning to dump that battered, wicker rocker now that it's the end of summer? Think again! The hardwood frame of antique wicker makes it sturdier than a new piece. It also means that antique wicker in good condition is increasingly difficult to find. For help in restoration, turn to Cheri and Mike Russell of Wicker Fixer. One of their specialties is stripping painted reed or "paper" wicker that features a wire running

through the middle. Not surprisingly, the Russells sell old wicker, too. The 1920s love-seat set and small fern stand (shown below) with their diamond-pattern design cost \$625 and \$235, respectively. Tips on wicker restoration and care are available for \$3 and a SASE. Contact Wicker Fixer, Rt. 1, Box 349, Dept. OHJ, Ozark, MO 65721; (417) 485-3466.

"To help prevent dryness, mist wicker once a month," says expert Cheri Russell.





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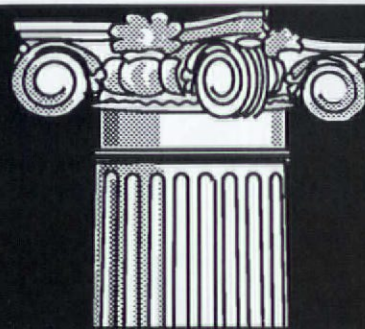


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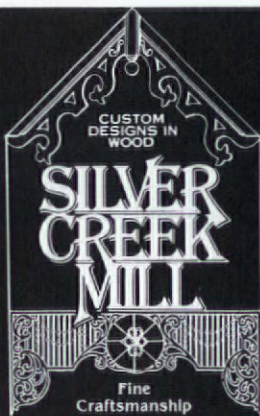
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HISTORIC HOUSE PLANS



Mail-order plans have a long history in shaping the residential architecture of the country. Of the thousands of house plans available today, few exhibit good design and a grasp of historical proportion and detail. So, in response to requests from OHJ readers, the editors have "done the homework": We've hand-picked plans. In each issue, we offer the most attractive, authentic, and buildable of the historical designs, from all periods of American architectural history. Let us know what plans you're looking for. You can order actual blueprints for all the houses featured. Plans conform to national building-code standards — however, *modifications are usually necessary for your site and local requirements, so you'll probably need the assistance of a professional designer (your builder may qualify) or an architect.*

For the houses shown in this issue, blueprints include:

- **Foundation plan** for basement or crawlspace. (Crawlspace plans can easily be adapted for full basements by your builder.)
- **Detailed floor plans** showing all dimensions for framing, plus detailed layout and location of electrical and plumbing components.
- **Interior elevations** are included in some plans, showing interior views of kitchen, bath, fireplace, built-ins, and cabinet designs.
- **A window and door schedule.**
- **Building cross sections:** cornice, fireplace, and cabinet sections when needed to help your builder understand major interior details.

- **Framing diagrams** that show layouts of framing pieces and their locations for roof, first and second floors.
- **Energy-saving specs,** including vapor barriers, insulated sheathing, caulking and foam-sealant areas, batt insulation, and attic exhaust ventilators.

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Other notes: (1) Plans are copyrighted, and they are printed for you when you order. Therefore, they are *not refundable*. If you order additional sets of the same plan within 30 days of your original order, you can purchase them for \$15 each. (2) Mirror-reverse plans are useful when the house would fit the site better "flopped." For this you need one set of mirror-reverse plans for the contractor; but because the reverse plans have backwards lettering and dimensions, all other sets should be ordered right-reading. (3) Heating and air-conditioning layouts are not included. You need a local mechanical contractor to size and locate the proper unit for your specific conditions of climate and site.

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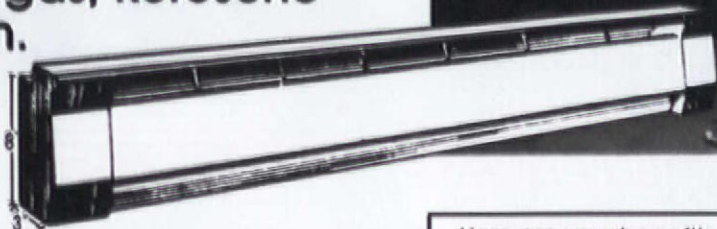
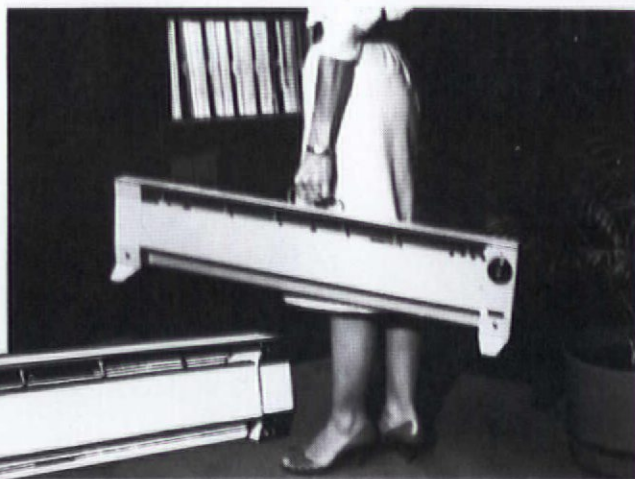
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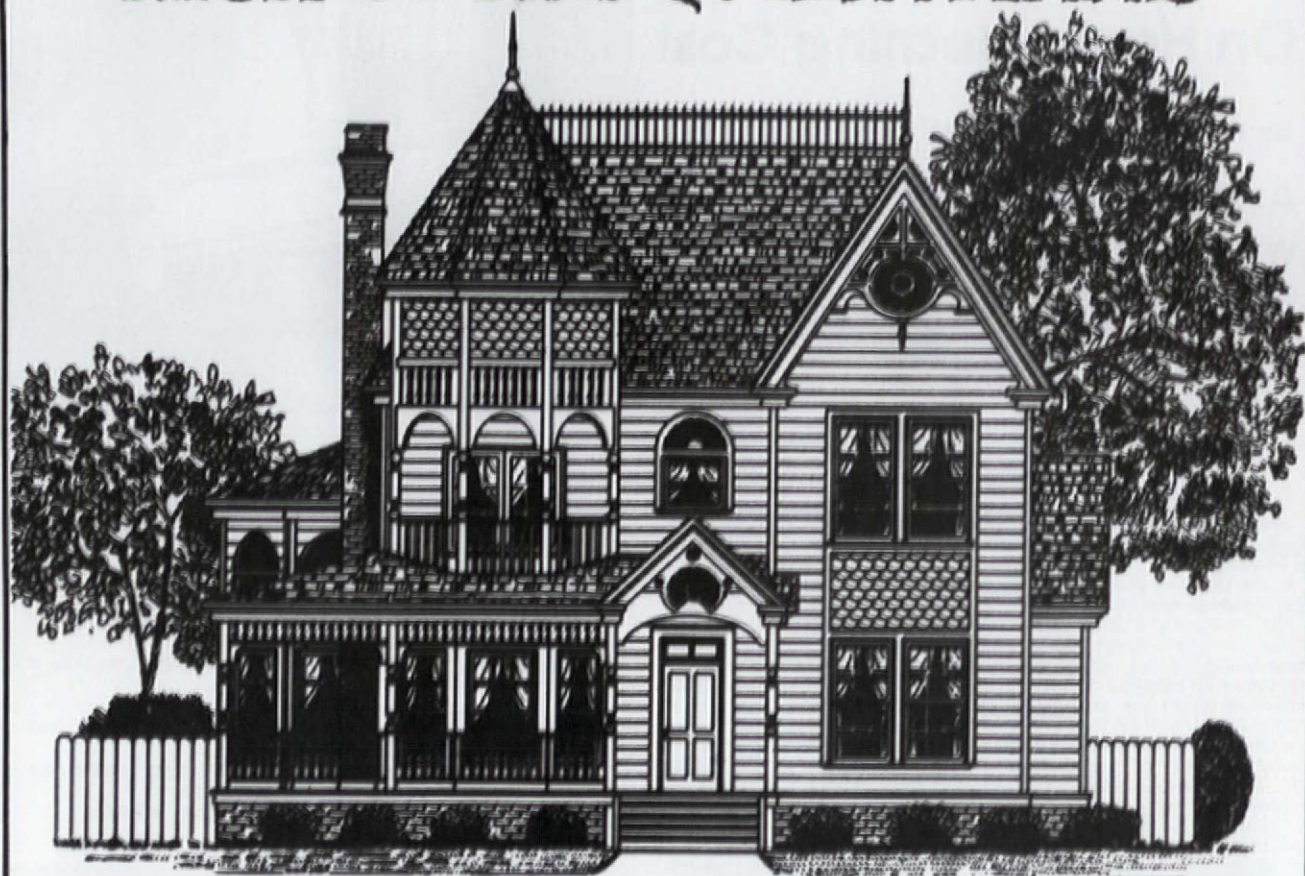
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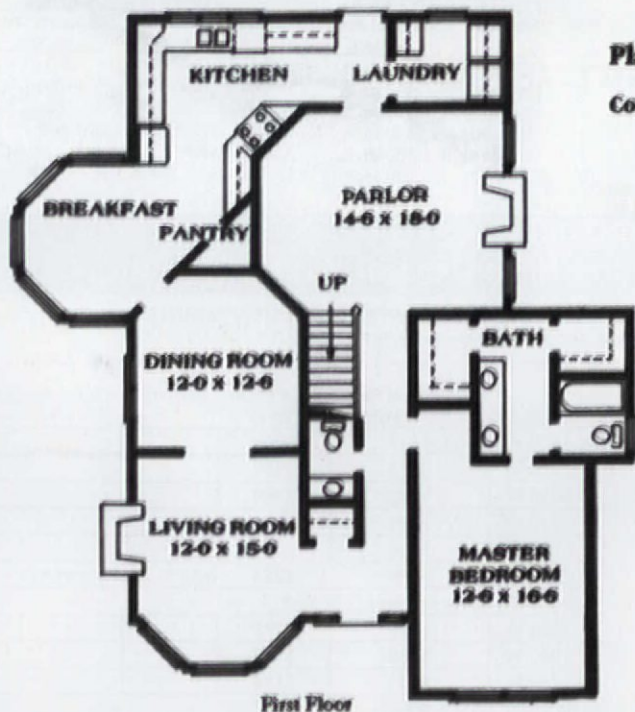
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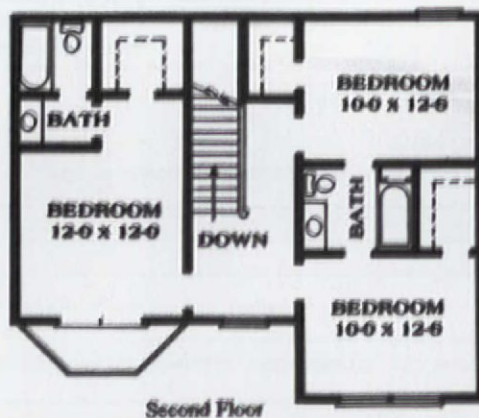
spacious one, and includes a wrap-around verandah and projecting bay as well as a first-floor master bedroom complete with a full bath.



Plan V-12A-HR

Cost: \$250
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SQUARE FOOTAGE	2390
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OVERALL DIMENSIONS		
WIDTH	45
DEPTH	60



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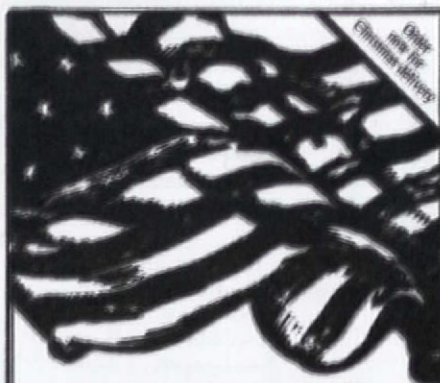
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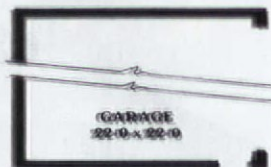
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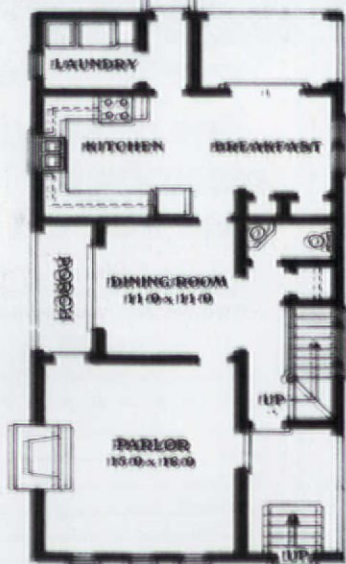


Plan E-09A-11R

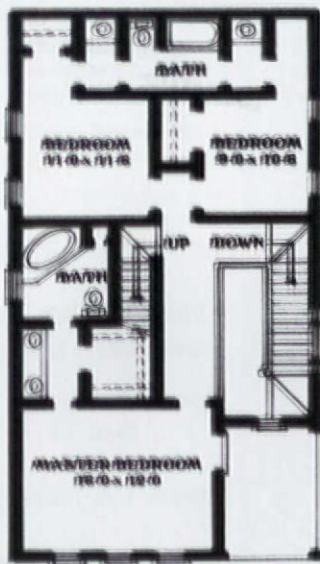
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SQUARE FOOTAGE	1800
FIRST FLOOR	960
SECOND FLOOR	960
CEILING HEIGHT		
FIRST FLOOR	10
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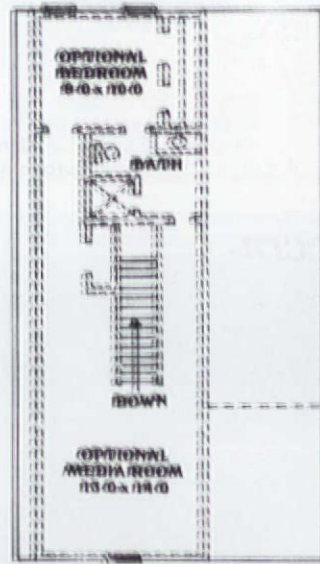
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WIDTH	34
DEPTH	71



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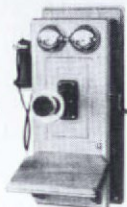
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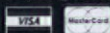


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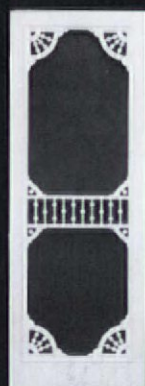
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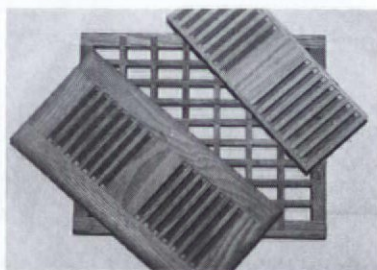
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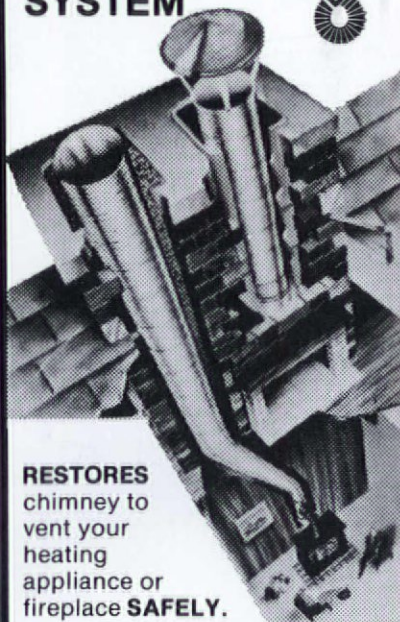
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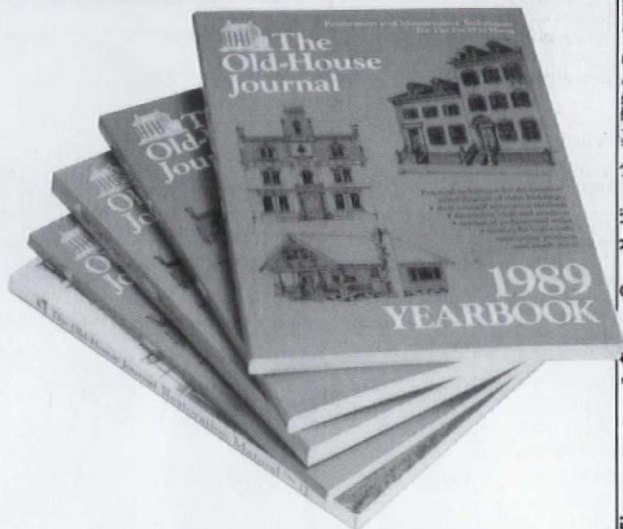


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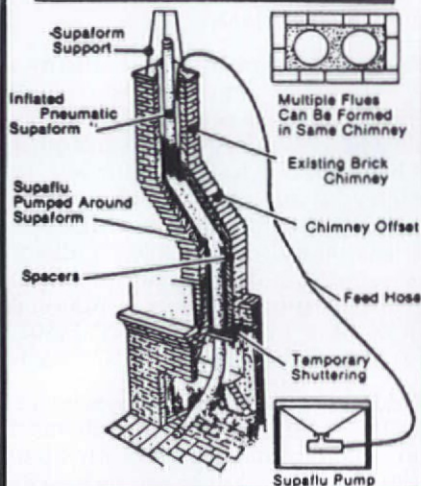
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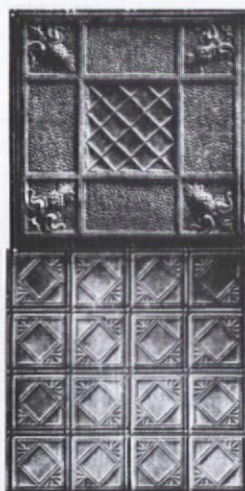
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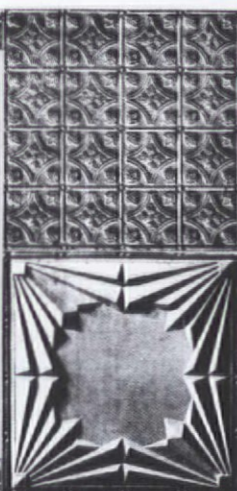
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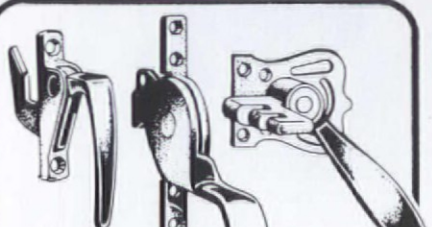
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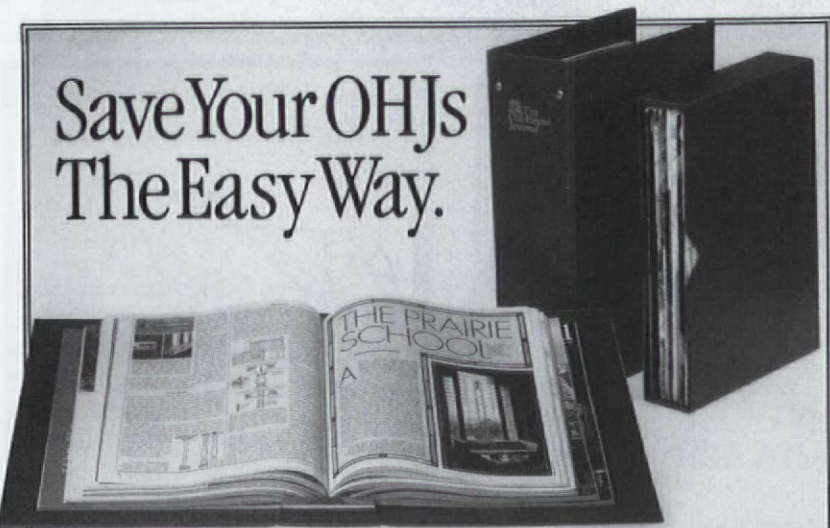
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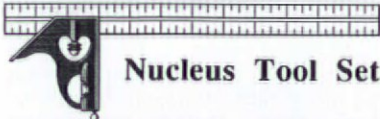
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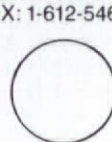
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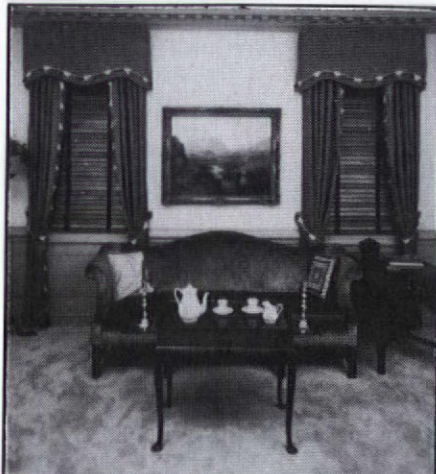
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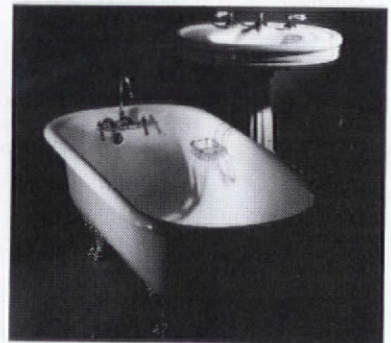
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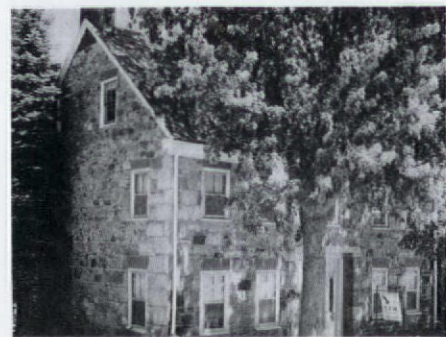
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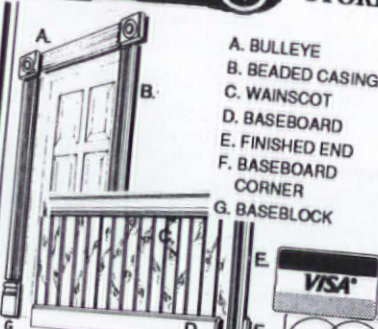
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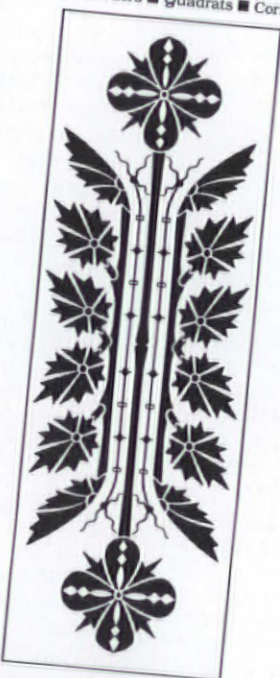
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CRAFTSMAN HOME INFORMATION — I am engaged in a research project to document the existence of Craftsman homes. Hopefully this project will result in a book. If you see such a house, please send a snapshot or polaroid. If

you have heard of such a house, please contact me: Ray Stubblebine, 863 Midland Rd., Oradell NJ 07649, (201) 599-2966.

PHOTOGRAPHS of the landmark "Apthorp" apartments (390 West End Ave., Manhattan), showing the entire 78th or 79th Street facade, especially the copper-crested roof arcades and towers. Photos must be dated, or datable, post 1969. \$25 each photo used, more if accompanied by negative. Call (212) 496-8959.

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LARGE SINK — New sink needed for butlers pantry. Preferably white, but stainless steel or copper is fine. Size is important: 26-3/4" x 18-1/4". Write: Barbara Van Liew, PO Box 416, St. James, LI NY 11780.

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MEETINGS & EVENTS



FALL HOUSE TOUR — October 27, 1990, in San Jose, CA. Sponsored by the Victorian Preservation Association of Santa Clara Valley. 4 houses will be open from 12-5pm. Refreshments will be served at the Briar Rose Bed & Breakfast Inn. Tickets are \$10 in advance, \$12 day of the tour. For further information, call Barbara Conley at (408) 279-2864.

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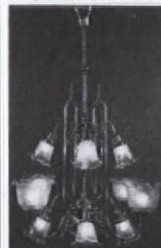
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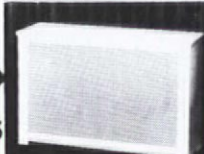
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WALKING TOUR OF HISTORIC HOMES — Sunday, September 16, the South Park Improvement Council of Dayton OH will present their annual walking tour of homes. The exteriors and interiors of 10+ mid and late 19th century architectural style homes will be shown. For more information contact: Public Events, South Park Improvement Council, PO Box 3718, Dayton OH 45410-3718, (513) 228-5041.

HOUSE & GARDEN TOUR — Saturday, October 6 in Tarboro NC. Featuring Tarboro's 45 blocks of 18th and 19th century homes, museum homes, remodeled homes, southern gardens, and homes for sale. Tickets are \$7.50 per person; children under 12 are free. Proceeds go to the Edgecombe County Arts Council. For more information, call (919) 823-4159.

HOUSE TOUR & RENOVATOR'S FAIR — Northside, Cincinnati OH, Sunday, October 21, 1-5 pm. Includes fifteen Victorian and early 20th century restored/renovated homes on self-guided tour. Fair includes numerous demonstrations, vendors for old home revitalization. Tickets are \$5; fair is free. For more information, call Louise Watts (513) 541-7563.

CANDLELIGHT DINNER AND HISTORIC HOME TOUR — Helena AR, October 27 and 28. Sponsored by Phillips County Preservation. For information contact: The Almer Store, PO Box 205, Helena AR 72342.

MALDEN'S WORKS IN PROGRESS — Third Victorian house tour presented by the Victorian Society of Malden MA. Sunday, September 23 from 10 am-4 pm. Featuring 5 private homes in various stages of restoration and 2 magnificent public buildings. Tickets are \$7.50 if purchased in advance and \$9 on the day of the tour. For more information, call (617) 322-8062.

9TH ANNUAL HISTORIC ELGIN HOUSE TOUR — Sponsored by the Gifford Park Association. Sunday, September 9, from 9:30 am-6:00 pm in Elgin IL. Tickets are \$10 in advance and \$12 on day of the tour. For info, call (708) 742-6631.

HOME TOUR AND VINTAGE CAR SHOW — Snohomish WA, a small town situated at the foothills of Washington's Cascade Mts. The historic district includes a residential and a downtown business section that is on both the national and state historic registers. September 30. For more information, call (206) 568-6349.

3RD ANNUAL McFADDIN-WARD HOUSE CONFERENCE — November 15-17 in Beaumont TX. Registration deadline is October 26. Featuring sessions on types of art acquired for the home, decorative arts, needlework and handiwork, children's literature, trends in reading, decoration of the fireplace, the piano, music in the home, and the display of photography. For more information call (409) 832-1906.

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SARATOGA SPRINGS HOUSE TOUR — Tours of 19th- and Turn-of-the-century historic homes, cottages, and carriage houses. Sunday, October 14, from 11am-4pm. Week-end activities include reception and presentation of the "Victorian Parlor", October 12. Advance ticket purchase recommended for both events. The Saratoga Springs Preservation Foundation, Box 442, Saratoga Springs NY 12866, (518) 587-5030.

SUSSEX COUNTY HISTORIC HOUSE TOUR — Sunday, October 14, 10am-4pm. 6 architecturally and/or historically significant homes will be open. Tickets are \$15. For further information, call Lawrence Schroth at (201) 398-5247.

NATIONAL PRESERVATION CONFERENCE — The National Trust for Historic Preservation holds its 44th Preservation Conference in Charleston SC, October 17-20, 1990. The theme will be "Keeping America's Heritage Alive!" with a focus on community design from the mayor's perspective led by Charleston Mayor, Joseph P. Riley, Jr. For more information, call Connie Keys at (202) 673-4095.


NEW ORLEANS ARCHITECTURE SYMPOSIUM — October 31-November 4. The theme "Rivers and Cities" will be explored by a group of internationally recognized scholars. For more information call The Preservation Resource Center of New Orleans, (504) 581-7032.

BRADY HEIGHTS' HISTORIC HOMES — 3rd annual historic home tour in Tulsa OK. September 16, 12:30-5:00 pm. For more information call Tim Williams at (918) 583-5787.

BOOKS & PUBLICATIONS

SAUTTER HOUSE FIVE — Wallpapers of a German-American Farmstead. Text, color/b&w photos of wall coverings, 1860s-1916. Historically documented. 1983, 33 pp., pbk., 8-1/2 x 11, \$8.50 + \$1.50 shipping. Bulk rate available. Douglas County Historical Society, PO Box 11398, Omaha NE 68111, (402) 455-9990.

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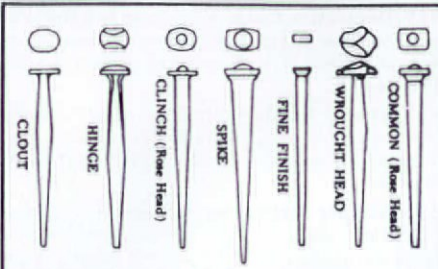
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Here are company catalogs and brochures worth writing for. And with the Request Form, you have a handy way to get as many catalogs as you need — just by filling out one form.

BUILDING COMPONENTS

1. Traditional Wood Columns — Wood columns from 4" to 50" dia. up to 35 ft. long. Matching pilasters and 6 styles of capitals. Ventilated aluminum plinth and column bases. Custom work done. Free catalog. **Schwerdt's**.

23. Chimney Flue Liner — Poured-in-place, two-liner system; no-mess one-day process. First liner strengthens and insulates; second liner seals & protects. UL listed. Nationwide. Free catalog. **Ahren's Chimney Technique**.

38. Chimney Liner — Ventinox continuously welded liner connects chimney-top to heat source without joints or breaks. Reduces condensate formation, increases heating appliance efficiency, improves safety. Nationwide dealer network. Free catalog. **Protech Systems, Inc.**

64. Wood Mantels — Elegant carved wood mantels ready to install. Available in 40 styles, from Louis XV to Williamsburg Colonial. Openings are 50 in. x 37-1/2 in. Sizes on request. Catalog and measuring instructions, \$2.75. **Readybuilt Products**.

71. Wood Columns — Ponderosa pine columns in many styles, from Doric to Corinthian. Also available: pedestals, table bases, and architectural elements in pine. Custom shapes and widths. Catalog, \$3.25. **Worthington Group**.

73. Restoration Glass — Imperfect glass is perfect for restoration work. Each sheet is by made using the original cylinder method. Call: (800) 221-7379. In N.Y., call (212) 226-6370. Free brochure. **Bendheim Glass**.

91. Wide Boards — Wide pine or oak ship-lapped boards and feather-edged clapboards. Will consult/design wood flooring and panelling. Serves Maine to Maryland region. Free brochure. **Carlisle Restoration Lumber**.

113. Chimney Liner — System seals, relines, and rebuilds chimneys from inside out with poured refractory materials. Especially effective for chimneys with bends and offsets. Free brochure. **National Supafllu Systems**.

219. Lighting Reproductions — Genuine antique reproductions with authenticity on any scale. Master works often of brass, bronze, and aluminum, to complement residences/commercial areas. Catalog, \$2.25. **Art Directions**.

242. Classic Columns — For porches and pure decoration: Doric, Ionic, and Corinthian columns sculpted from Ponderosa pine with exquisite craftsmanship, in many sizes and shapes. Catalog, \$2.25. **Chadsworth, Inc.**

284. Dumbwaiters — Residential and commercial hand-operated dumbwaiters with lifting capacities from 65 to 500 lbs. Clerestory operators for awning and casement windows in hand-operated/electric models. Professional consultation. Free literature. **Whitco/Vincent Whitney**.

350. Fireplaces, Mantels, Tile — Cast iron fireplaces for masonry or zero clearance installation, 38" X 38", 14" deep. Suitable to burn wood, coal, peat or gas. Period mantels and Victorian tile. Free brochure. **Fourth Bay**.

387. Quartersawn Clapboard — Vertical grain clapboard which eliminates cupping and warping. These clapboards accept paint and stain extremely well. True representations of colonial architecture. Free

brochure. **Granville Manufacturing**.

389. Building Materials — Parts from loghouses and barns, including antique glass, hardware, shutters, flooring, doors, and hand-hewn logs. Also, millstones and equipment. Call for information: (717) 626-4520. **Sylvan Brandt**.

408. Rumford Fireplace Kit — If you're rebuilding or converting a fireplace for any reason, this easy-to-do kit will make your project a success. Kit converts most gas and coal fireplaces. Call (614) 221-6131 for technical information. Free brochure. **Buckley Rumford Fireplace**.

409. Solid Soapstone — These airtight, high-efficiency stoves are individually crafted with detailed iron castings and hand-polished stone. Call the factory at: (603) 298-5955. Free catalog. **Woodstock Soapstone Company**.

414. Hydronic Heater — Clean, safe, healthful and inexpensive floor-to-ceiling warmth. Portable or permanent baseboard installation. Comes pre-assembled with lifetime service warrantee. Free information available. **Hydro-Sil**.

457. Mantels & Mouldings — Authentic wood mantels, mouldings, chair rails, deep-sculpt carvings, paneling, and balustrades available in walnut, mahogany, and cherry. Catalog, \$10.25. **Architectural Paneling, Inc.**

470. Victorian Mantels — Turn-of-the-century fireplace mantels available in various woods and styles from classic to the intricately detailed. Illustrated brochure, \$3.25. **Urban Artifacts**.

488. Metal Roofing Materials — Producers of Terne and Terne Coated Stainless. Quality material with a history of proven performance is always assured. Free catalog. **Fallans Bee Steel**.

492. Kennebec Design Portfolio — Set of painstakingly rendered full-page drawings, plus descriptions of 21 custom crafted traditional kitchens. Color brochure features on-location photos of Kennebec kitchens, \$10.25. **The Kennebec Company**.

DECORATIVE MATERIALS

8. Historic Hand-Decorated Tiles — For fireplaces, kitchens, or baths: coordinated borders and patterns in any size. Victorian, Neo-Classical, Foliate, De Morgan, Art Nouveau, Arts & Crafts, Art Deco, and more. Period pavements. Brochure, \$3.00. **Designs In Tile**.

20. Tin Ceilings — 22 original Victorian and Art Deco tin ceiling patterns in 2'x4' and 2'x8' nail up and 2'x4' lay in. Several patterns available by special order in brass and/or copper in 2'x2' or 2'x4' sizes. Additional items: cornices, pre-cut miters and center medallions. Brochure, \$1.25. **AA Abbingdon**.

27. Victorian Roomset Wallpapers — A complete collection of Victorian wallpapers that you can combine in infinite variations. Neo-Grec; Anglo-Japanese; Aesthetic Movement. Superb catalog, \$10.25. **Bradbury & Bradbury**.

47. Tin Ceilings — 22 patterns of tin ceilings ideal for Victorian homes and commercial interiors. Patterns from Victorian to Art Deco. Comes in 2' x 8' sheets; cornices in 4' lengths. Brochure, \$1.25. **Chelsea Decorative Metal**.

128. Tin Ceilings — Richly ornamented metal ceilings in turn-of-the-century patterns; using original dies. Center plates, borders, corner plates, cornice and filler plates. Catalog, \$3.25. **W.F. Norman**.

223. Tin Ceiling Replicas — Replicas of tin ceilings available in polymer styrene. Suitable for traditional homes. Brochure, \$2.25. **Old Jefferson Tile Co.**

245. Plaster Ornament — Hundreds of plaster ornaments from late 19th- and early 20th-century period made in original moulds. Ceiling medallions, brackets, grilles, cornices, etc. Catalog, \$3.25. **Decorator's Supply**.

294. Plaster Ornament — Ornaments of fiber-reinforced plaster. They do restoration work, and can reproduce existing pieces if a good example is supplied. Complete catalog of 1500 items, \$15.25. **Fischer & Jirouch**.

381. Historic Flags — Historically correct flags for the year your home was built. Custom-made, quality flags in cotton or nylon. Free brochure. **Old Glories**.

469. Decorative Glass — Transform ordinary glass into elegant leaded glass in just minutes. Available in three colors and in various widths. Catalog, \$3.25. **Triarco, Inc.**

472. Master Molds — Architectural restoration for historic preservation. Custom reproductions. Cast stone Victorian garden curbs. Free brochure. **Bauer Casting Design**.

506. Copper Mailboxes — These durable, hand-crafted mailboxes are available in copper with a brass hinge. Extra-large sizes and decorative details are also available. Free brochure. **Albert J. Wagner & Son**.

516. Authentic Victorian Stencils — This company offers pre-cut stencils from original Victorian era stencil catalogs. Literature, \$3.00. **Epoch Designs**.

DOORS & WINDOWS

9. Replacement Wood Windows — Learn what to look for in a replacement window, and how to install it. Get a thermally efficient, genuine wood window in almost any size and shape. Free brochure. **Marvin Windows**.

32. Wooden Screen & Storm Doors — Wooden combination screen/storm with period looks; thermally efficient than aluminum doors. Several styles including Victorian and Chippendale and all sizes. Catalog, \$2.25. **Old Wagon Factory**.

83. Invisible Storm Windows — Match any window shape or color. Removable storm windows; inside or outside-mounted, screen and glass panels. Fixed, magnetic, sliding, or lift-out styles. Free brochure. **Allied Windows**.

194. Specialty Wood Windows — Palladians, straight, & fan transoms. Can be single-, double-, or triple-glazed. Also: solid wood entry doors with insulating core. Brochure, \$3.25. **Woodstone Company**

267. Steel Windows — Custom-made steel windows and doors with traditional design and modern weatherstripping. Free literature. **Hope's Architectural Products**.

317. Victorian Screen & Storm Doors — Custom designed Victorian and Country Bentwood screen doors. Storm doors and authentic hardware available. Other styles include Colonial, Cape Cod, and Ranch. Catalog, \$2.25. **Grand Era Reproductions**.

354. Windows and Patio Doors — Product line includes Perma-Sheild low maintenance windows, patio doors, "High-Performance" insulating glass, Frenchwood Patio Door, Circle Top windows and Concept IV sunspaces. Free booklet. **Andersen Windows**.

410. Colonial Woodwork — Handcrafted custom-made interior and exterior 18th-century architectural trim. Finely-detailed Colonial doors, windows, shutters, wainscot and wall paneling. Brochure, \$2.25. **Maurer & Shepherd**.

423. Storm Windows — This firm can match any

size or shape you need. These high-quality, energy efficient windows are available in round, square, arch or gothic top. Also circle and half-circle. Call for information: (612) 544-3646. **Mon-Ray Windows.**

FINISHES & TOOLS

31. Rotted Wood Restoration — 2-part epoxy system restores rotted wood, so you can save historically significant and hard-to-duplicate pieces. Repairs can be sawn, drilled, sanded, or painted. Free brochure. **Abatron.**

35. Plaster Washers — Inexpensive washers can remove loose ceilings and walls. Starter packet of 3 doz. washers with instructions, \$4.30. **Charles Street Supply.**

359. Trowels and Hand Tools — Over 450 of the finest trowels, hand tools, and accessories for cement, brick, concrete block, drywall and plaster. Preferred by professionals. Free catalog. **Marshalltown Trowel.**

365. Fireplace Repair — For over 100 years, this firm has offered a full line of chimney and fireplace maintenance and repair products. Gaskets, cleaners, caulking, patching and specialty paint products. Free catalog. **Rutland Products.**

439. Molder-Planer — Superior US-made construction and two-minute cutter changes make this molder-planer a fast, easy and dependable tool. Five-year warranty. Free information kit. **Williams & Hussey.**

499. Tools & Tooling Systems — Profile knives for shaper/molder heads, lock edge collars and new (patented) Rosette Cutting Tool Holders. Includes knife pricing per inch of profile for all planer/molder and shaping systems. Free literature. **Counselor Profiles.**

FURNISHINGS

22. Nottingham Lace Curtains — Real Victorian lace, woven on 19th-century machinery, using original designs. Panels are 60" wide, 95% cotton, 5% polyester. Brochure, \$5.25. **J.R. Burrows & Co.**

36. Authentic Window Treatments — Custom-made, historically accurate Greek Revival, Victorian, and early-20th-century soft drapery valances. Custom-by-mail service. Catalog and swatches, \$12.25. **Vintage Valances.**

42. Country Curtains — Curtains in cotton, muslin, permanent-press, etc. Ruffles, fringe, braid, or lace trim. Bedspreads, dust ruffles, canopy covers, and tablecloths. Free catalog. **Country Curtains.**

192. Hand-Tied Fishnet Canopies — Custom made to fit any size bed. Bedspreads, coverlets, dust ruffles, lap blankets, woven Colonial spreads and many other country items. Color brochure, \$1.25. **Carter Canopies.**

209. Victorian Oak Furniture — 3 barns full of antique furniture. One of New England's largest collections of American oak and Victorian furniture. For current selection, call (413) 527-1022. **Southampton Antiques.**

221. Restored Antique Fans — Restores and sells antique fans and parts. Large changing inventory. The proprietor also wrote a book on the history of fans. Detailed brochure, \$2.25. **The Fan Man.**

320. Reproduction Furniture — Magnificent hand-carved Georgian Reproductions, dining rooms, canopy beds, desks, and occasional pieces are our specialty. Personal attention given to your decorating needs. Catalog, \$3.25. **The Antique Catalog.**

353. Radiator Enclosures — The durability of steel with baked enamel finish in decorator colors. More efficient than paint, and keeps drapes, walls and ceilings clean. Free estimates available. Free catalog. **ARSCO Manufacturing.**

LIGHTING FIXTURES

4. Victorian Lighting Fixtures — Authentic reproduction Victorian and turn-of-the-century electric and gas chandeliers and wall brackets. Solid brass with variety of glass shades. Catalog, \$5.25. **Victorian Lighting Works.**

10. Craftsman Lighting — Reproduction Craftsman chandeliers and sconces fit into any Bungalow, Mission, Foursquare, or traditional home. Fixtures in solid brass or cast iron. Free catalog. **Rejuvenation Lamp & Fixture.**

26. Push-Button Switches — Quality reproductions of push-button light switches. Switch plates available in plain brass or ornamented. Brochure, \$1.25. **Classic Accents.**

197. Traditional Street Lighting — Authentic Roman marble company. Turn-of-the-century. Help your neighborhood revive its past. Free color brochure. **Union Metal.**

334. Chandeliers, Sconces & Candelabra — Collection of lighting fixtures uniquely designed with imported crystal. Brass and crystal reproductions of Victorian style chandeliers and sconces using Strass Crystals. Catalog, \$3.25. **King's Chandelier.**

400. Lighting Fixtures — Architectural ornaments and antiques dating from 1880-1930. Stock reproduction iron spiral staircase and ceiling and wall lighting fixtures. Free brochure. **Urban Archaeology.**

403. Restored and Custom Fixtures — This company specializes in late 19th-century and early 20th-century lighting fixtures which have been completely restored. Free brochure. **Rare & Beautiful Things.**

512. Architectural Lighting — Arts & crafts lighting fixtures utilizing design concepts of Greene & Greene, Frank Lloyd Wright, and Prairie movement. Solid Brass, verdigris patina finish, with varied styles and sizes. Catalog, \$3.25. **Arroyo Craftsman.**

METALWORK

55. Custom-Made Plaques — Historic markers for indoor or outdoor use. Standard solid-bronze cast plaques, 7 in. x 10 in., are \$90 plus shipping. Other dimensions and styles available. Free brochure. **Erie Landmark.**

122. Ornamental Iron Fencing — Ornamental iron fences and gates custom made. Matching of old fences using authentic Victorian patterns and castings. Complete catalog, \$2.25. **Stewart Iron Works.**

307. Fireplace Firebacks — Large collection of antique replica firebacks in. Authentic cast-iron plates make fireplaces safer, more efficient and more beautiful. Catalog, \$2.25. **Country Iron Foundry.**

MILLWORK & ORNAMENT

2. Heart Pine Flooring — Flooring cut from 200-year-lumber. Edges and bottoms of boards remilled for easy installation, but patina of old surface remains. Also: heart-pine wainscoting, hand-hewn beams, mantels, and stair parts. To order \$25 sample pack, call 1-800-726-7463. Brochure, \$5.25. **The Joinery.**

13. Victorian Gingerbread — Authentic Victorian millwork for interior and exterior porch posts, corner fans, balusters, brackets, corbels, headers, gazebo, and more. Illustrated catalog, \$2.00. **Vintage Wood Works.**

15. Victorian Millwork — Large inventories of precision-milled Victorian mouldings and millwork, available in both premium and commercial grades. No minimum order; rush orders handled. Full-color catalog, \$4.00. **Silverton Victorian Millworks.**

43. Colonial Millwork — 18th- and 19th-century millwork: open and closed pediment doorways, Palladian windows, mortise and tenon sashes, panelled fireplace walls, featheredge wainscot, and much more. Catalog, \$3.25. **Architectural Components.**

44. Victorian Millwork — 19th-century designs in solid oak and poplar: fretwork, brackets, corbels, grilles, turnings, and gingerbread precision manufactured so product groups fit together. Catalog, \$4.75. **Cumberland Woodcraft.**

98. Non-Rotting Lattice — Don't paint; use PVC lattice. It looks like wood, comes in 11 colors, and can be cut, nailed, and installed like wood. Free color brochure. **Cross Industries.**

101. Shutters & Blinds — Colonial wooden blinds, movable louver, and raised-panel shutters. All custom-made to specifications. Pine or cedar, painted or stained to match any color. Free brochure. **Devenco Products.**

239. Custom-Cut Cedar Shingles — Get an exact match of the fancy-cut shingles currently on your house. Authentic patterns also available for new Victorian houses. Free information. **Cedar Guild.**

260. White-Pine Shutters — Constructed of white pine with 2-inch wide movable louvers. These shutters are available in custom sizes and are designed to fit circular windows. Free brochure. **American Heritage Shutters.**

310. Custom Millwork — Fine interior and exterior millwork, reproduction and new. Gable and eave trim, balusters, screen doors, garden gates, swings and lawn furniture. Catalog, \$2.25. **Silver Creek Mill.**

340. Wood Mouldings — Internationally recognized company with over 500 beautiful wood mouldings. Call: 800-6-ARVIDS. Catalog, \$5.75. **Arvid's Historic Woods.**

425. Made-to-Order Shutters — New shutters made the old-fashioned way, by hand. This shop also carries mantel-pieces, old hardware, doors, etc. Please write with your needs, or call (800) 2SHUTTER. **The Bank Architectural Antiques.**

434. Re-creation Pickets — Elegant Victorian pickets, just like the ones you've seen in old photographs. Adds charm and beauty to the modest farmhouse or grand public building. Picket sample, \$2.25. **Texas Standard Picket Co.**

438. Quartersawn Clapboard — For over 100 years, the Ward family has operated this mill. Vertical grain clapboard eliminates warping for extended life. Free brochure. **Ward Clapboard Mill.**

442. Reproduction & Custom Woodwork — mouldings, columns, redwood gutter, siding, balusters, etc. Let them help you with your custom wood projects. Free brochure. **Blue Ox Millworks.**

443. Architectural Elements — Collection of interior and exterior architectural elements available through one catalog/sourcebook: Columns, FYPON products, cupolas, stairparts, casings, carvings, outdoor lighting, cornice, gingerbread, finials, weathervanes, etc. Catalog, \$3.75. **The Architectural Cataloguer.**

454. Victorian Gingerbread — Authentic hand-crafted Victorian wood work for interior and exterior: brackets, spandrels, moldings, pickets, porch parts, roof trim, corner blocks, etc. Catalog and newsletter, \$2.25. **Hicksville Woodworks Company.**

465. Antique Heart Pine Flooring — Original growth southern longleaf pine. Quality assured. Free literature. **Goodwin Lumber.**

487. Interior & Exterior Wood Products — Corner brackets, corbels, gable trim, spandrels, porch accessories, and more. Custom designing and manufacturing welcomed. Illustrated catalog, \$2.25. **Empire Woodworks.**

PRODUCTS NETWORK

384. Tub and Sink Refinishing — Porcelain refinishing for antique tubs, sinks, and ceramic tile. Bring items into shop, or they will work in your home. Also converts bathtubs into whirlpool. Free brochure. **Dura Glaze.**

397. Hard-to-find Hardware — Since 1916 suppliers of scarce decorative hardware for doors, windows, furniture and cabinets. Brass, iron, glass knobs, hinges, pulls and fasteners also available. All periods from 16th-century thru the 1930's. Catalog, \$3.50. **Crown City Hardware.**

514. Bathroom Accessories — Full line of hand decorated bathroom accessories. Tubs, sinks, tile and over 80 different decorations. Free color brochure. **Liette International.**

517. Antique Building Materials — Newly milled from large stock reclaimed virgin-growth southern heart pine/heart cypress. Plank flooring, stairtreads, doors, cabinets, mouldings, beams, and custom millworks available. Brochure and samples, \$3.75. **Albany Woodworks, Inc.**

518. Custom Turnings — High quality newel posts, porch posts, column bases and caps, fluting, spiral rope twist, finials, furniture, and much more. Custom orders welcomed. Catalog, \$2.75. **Custom Wood Turnings.**

PLUMBING & HARDWARE

11. Old-Style Plumbing Fixtures — Claw-foot tubs, brass and chrome showers, pedestal sinks, faucets, high-tank toilets, etc. Antique and reproduction. Also hard-to-find parts. Catalog, \$6.25. **Roy Electric.**

18. Victorian Hardware — 18th- and 19th-century reproduction hardware for doors, windows, shutters, cabinets, furniture. High-security locks with period appearance. Catalog, \$5.25. **Ball & Ball.**

29. Victorian Bathroom Fixtures — Pedestal sinks, tubs on legs, showers, quality reproductions and carefully restored antiques. Locates and restores plumbing antiques. Catalog, \$7.25. **Besco Plumbing.**

49. Renovation Hardware — Hard-to-find supplies, including brass cabinet hardware, lighting, weathervanes, pedestal sinks, old-fashioned bathtub showers, and bathroom fixtures. Catalog, \$3.25. **Antique Hardware Store.**

110. Bathroom Fixtures — Wide variety of antique and reproduction plumbing, tubs, porcelain faucets and handles, pedestal sinks, high-tank toilets. Catalog, \$6.25. **Mac The Antique Plumber.**

114. Porcelain Refinishing — Exclusive formula resurfaces bathtubs, sinks, and tile. Available in many

colors. Done in your home by factory-trained technicians. Fully guaranteed. Free brochure. **Perma Ceram.**

130. Faucets & Fixtures. Complete line of Victorian and European plumbing. Items for claw-foot tubs, shower conversions in chrome or brass, high-tank toilets, pedestal sinks. Free catalog. **A-Ball Plumbing.**

193. Bathroom Fixtures — Turn-of-the-century and country bath decor: Brass, porcelain and oak furnishings both reproduction and antique. Complete catalog, \$3.25. **Bathroom Machineries.**

252. Soapstone Sinks — For kitchen, bath, or greenhouse: soapstone sinks custom-made in the traditional manner. Custom-cutting of fireplaces, countertops, etc. Brochure, 75¢. **Vermont Soapstone.**

269. Bathroom Fixtures — The complete Victorian bathroom. Clawfoot tubs, free-standing vitreous china pedestal sinks, pull-chain toilets, Chicago faucets, towel bars, etc. Catalog, \$3.25. **Sunrise Specialty.**

302. Restoration Hardware — Over 1000 different brass items for houses and furniture. Plumbing, lighting, wall and ceiling coverings, gingerbread, and more. Catalog, and one-year mailings, \$5.25. Wholesale/Retail. **Hardware+Plus.**

303. Fancy Plumbing Fixtures — Pedestal lavatories, Victorian-style washstands, drop-in-basins. Plumbing hardware, mantels, and more. Catalog, \$4.00. **Ole Fashion Things.**

309. Brass Showerhead — A unique 12-inch showerhead generates thousands of waterdrops to cover the entire body in a gentle rain. Treat yourself to a luxurious shower. Free brochure. **JB Products.**

RESTORATION SUPPLIES/ SERVICES

5. Pigeon Control — Get rid of pigeons and other birds with inconspicuous stainless steel needles that eliminate roosting places without harming your building. Free brochure. **Nixalite of America.**

62. Victorian House Plans — Authentic exteriors of Victorian, farm, and traditional houses with modern floorplans for energy efficiency and economical construction. Portfolio of Victorian & farmhouse designs, \$12.25. **Historical Replications.**

170. Remove Weatherstains — Bring back beauty of natural wood. Alter-Wood brightens gray or weatherstained wood. Spray or brush on, hose it off. One gal. treats 400-600 sq. ft. Free brochure. **Enviro-Chem.**

319. Porcelain Refinishing — Specialists in restoration and refinishing of worn and damaged bathroom and kitchen fixtures of all materials. Also sells franchises world-wide. Call (602) 885-7397. Free brochure. **Perma-Glaze.**

360. Custom Refinishing — Custom color blending, stripping, refinishing, and wood restoration of older homes and monuments. Comprehensive in-shop consultation available. Free brochure. **Wayne Towle.**

424. Architectural Refinishing — A unique system for stripping interior woodwork. Catalog, \$1.25. **On Site Wood Restoration.**

437. Do-it-yourself Videos — Fine homebuilding and woodworking videos. Includes tapes on trim carpentry, cabinetmaking, tilesetting, furniture restoration and more. Free brochure. **Taunton Press.**

500. Portraits Of Your Favorite Building — Original pen and ink renderings of your home, business or historic building. Suitable for framing, printing as letterhead, Christmas cards, postcards, thank you notes, etc. Free literature. **Architectural Caricatures.**

519. Custom Circular Staircases — Fine circular staircases to enhance the most elegant of homes. Building and restoring are the specialties. 16-pg. full color brochure, \$4.25. **Stair Specialist.**

Literature Request Form

Circle the numbers of the items you want, and enclose \$2 for processing. We'll forward your request to the appropriate companies. They will mail the literature directly to you...which should arrive 30 to 60 days from receipt of your request. Price of literature, if any, follows the number. Your check, including the \$2 processing fee, should be made out to Old-House Journal.

1. Free	35. \$4.30	114. Free	284. Free	384. Free	469. \$3.25
2. \$5.25	36. \$12.25	122. \$2.25	294. \$15.25	387. Free	470. \$3.25
4. \$5.25	38. Free	128. \$3.25	302. \$5.25	397. \$3.50	472. Free
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10. Free	47. \$1.25	193. \$3.25	310. \$2.25	409. Free	499. Free
11. \$6.25	49. \$3.25	194. \$3.25	317. \$2.25	410. \$2.25	500. Free
13. \$2.00	55. Free	197. Free	319. Free	414. Free	506. Free
15. \$4.00	62. \$12.25	219. \$2.25	320. \$3.25	424. \$1.25	509. Free
18. \$5.25	64. \$2.75	221. \$2.25	334. \$3.25	434. \$2.25	512. \$3.25
20. \$1.25	71. \$3.25	223. \$2.25	340. \$5.75	437. Free	514. Free
22. \$5.25	73. Free	239. Free	350. Free	438. Free	516. \$3.00
23. Free	83. Free	242. \$2.25	353. Free	439. Free	517. \$3.75
26. \$1.25	91. Free	245. \$3.25	354. Free	442. Free	518. \$2.75
27. \$10.25	98. Free	252. .75¢	359. Free	443. \$3.75	519. \$4.25
29. \$7.25	101. Free	260. Free	360. Free	454. \$2.25	
31. Free	110. \$6.25	267. Free	365. Free	457. \$10.25	
32. \$2.25	113. Free	269. \$3.25	381. Free	465. Free	

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Company _____

Address _____

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26		Classic Accents	11	423	Mon-Ray Windows
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499		Counselor Profiles	61	506	National Decks, Inc.
42		Country Curtains	83	113	National Supafu Systems
307		Country Iron Foundry	79	5	Nixalite
51		Crawford's Old House Store	90	381	Old Glories
98		Cross VINYLattice	13	223	Old Jefferson Tile Company
		Crossland Studios	73	32	Old Wagon Factory
397		Crown City Hardware	73	303	Ole Fashion Things
363		Cumberland General Store	87	424	On Site Wood Restoration
44		Cumberland Woodcraft	83	114	Perma Ceram Enterprises
518		Custom Wood Turnings	73	319	Perma Glaze, Inc.
		Custom Woodturnings	90	436	Phone Wizard
				38	Protech Systems Inc.
				403	Rare & Beautiful Things
				64	Readybuilt Products
				24	Reggio Register
				10	Rejuvenation Lamp & Fixture
					Company
				11	Roy Electric Co.
					Charles Rupert Designs
				365	Rutland Products
					Salt & Chestnut
				1	Schwerd Manufacturing
				224	Shaker Workshops
				7	Shuttercraft
				310	Silver Creek Mill
				15	Silverton Victorian Millworks
				30	Smith-Cornell
				258	South Coast Shingle Co.
				209	Southampton Antiques
				519	Stair Specialists
					Stencil World
				14	Steptoe & Wife
				122	Stewart Iron Works
				269	Sunrise Specialty
				437	Taunton Press
					Taylor Brothers, Inc.
				434	Texas Standard Picket Co.
					Touchstone Woodworks
				360	Wayne Towle, Inc.
					Treasure The Past
				67	Tremont Nail Co.
				469	Triarco, Inc.
				476	Tub Doctor
				197	Union Metal Corp.
				400	Urban Archaeology
				470	Urban Artifacts
				252	Vermont Soapstone
				4	Victorian Lighting Works
					Viking Press
					Vintage Tub & Sink Restoration
				36	Vintage Valances
				13	Vintage Wood Works
				128	W.F. Norman Corp.
				509	Albert J. Wagner & Son
				438	Ward Clapboard Mill
				77	Watercolors
				284	Whitco/Vincent Whitney
				439	Williams & Hussey
				230	Williamsburg Blacksmiths
					Wind & Weather
					The Wood Factory
				409	Woodstock Soapstone Co.
				194	Woodstone Company
				71	Worthington Group

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Prison Stripes

We've heard of wearing stripes in prison, but here's a house that's imprisoned in stripes (above). And as the photo below demonstrates, the entire streetscape has been affected by this remuddling.

Once this west-side neighborhood of Baltimore comfortably housed families in large bungalows and Queen Anne homes along its tree-lined streets. Today, most of the generously proportioned houses

are divided. . . .

"In this example, aluminum siding in alternating bands of black and white has been applied over the cedar shakes, creating the illusion of a huge log cabin. Since the building sits on a corner lot, the effect is startling."

— Francis and Debra Rahl
Baltimore, Maryland

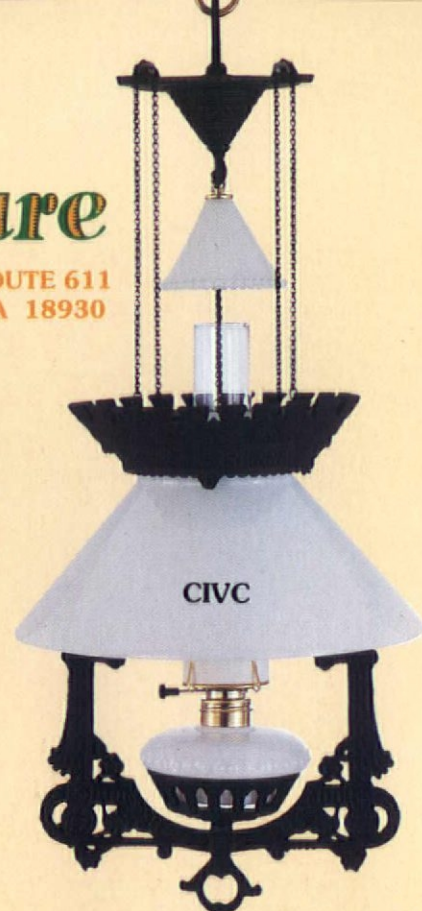
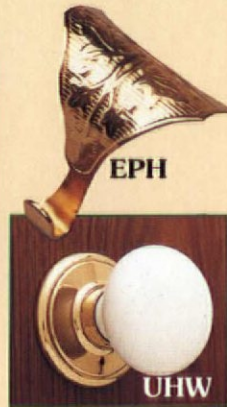
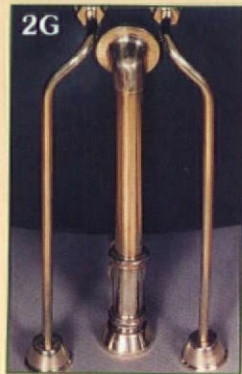
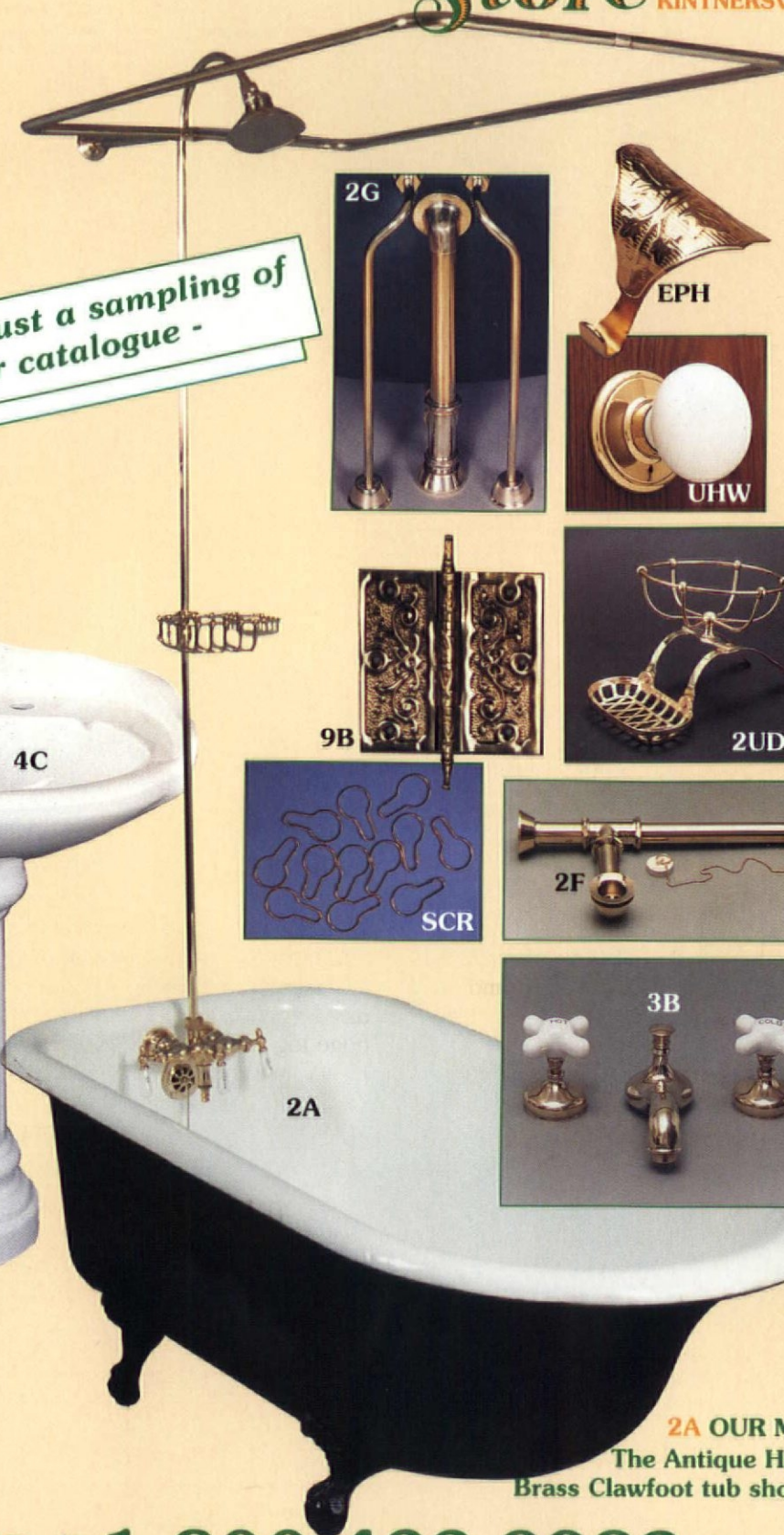


WIN FAME AND \$50: If you spot a classic example of remuddling, send us clear color slides. We'll award \$50 if your photos are selected. The message is more dramatic if you send along a picture of a similar unremuddled building. Remuddling Editor, The Old-House Journal, 435 Ninth Street, Brooklyn, N.Y. 11215.

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CIVC Beautiful heavy cast iron **country store light** (electrified). Opal glass front, shade & smokebell; chimney included. 28" H. x 13" dia. Can be converted to gas/oil; hanging ht. adjust. w/gas (must be stationary with electric). **\$279.00**

9B Solid brass Victorian **hinge**. 4" x 4" loose pin. **\$29.95**

UHW White **ceramic knob** set. 2 1/4" dia., 2 1/4" backset. Fits 2 1/4" predrilled doors. Passage set **\$37.95**/Privacy set **\$39.95**

2UDS Tub mount **soap holder**. Bends to fit tub rim. **\$21.95**

SCR One dozen brass shower clips. **\$14.95 doz.**

EPH Victorian **picture hook**. Hooks to old fashioned molding in old homes and used to hang pictures with rope. **\$5.95**

2G Solid brass **water feeds**. (1/2" O. D.) **\$84.95 per pr.**

2F Solid brass clawfoot **tub drain/overflow** with chain and plug. (1 1/8" dia. pipe) **\$77.95**

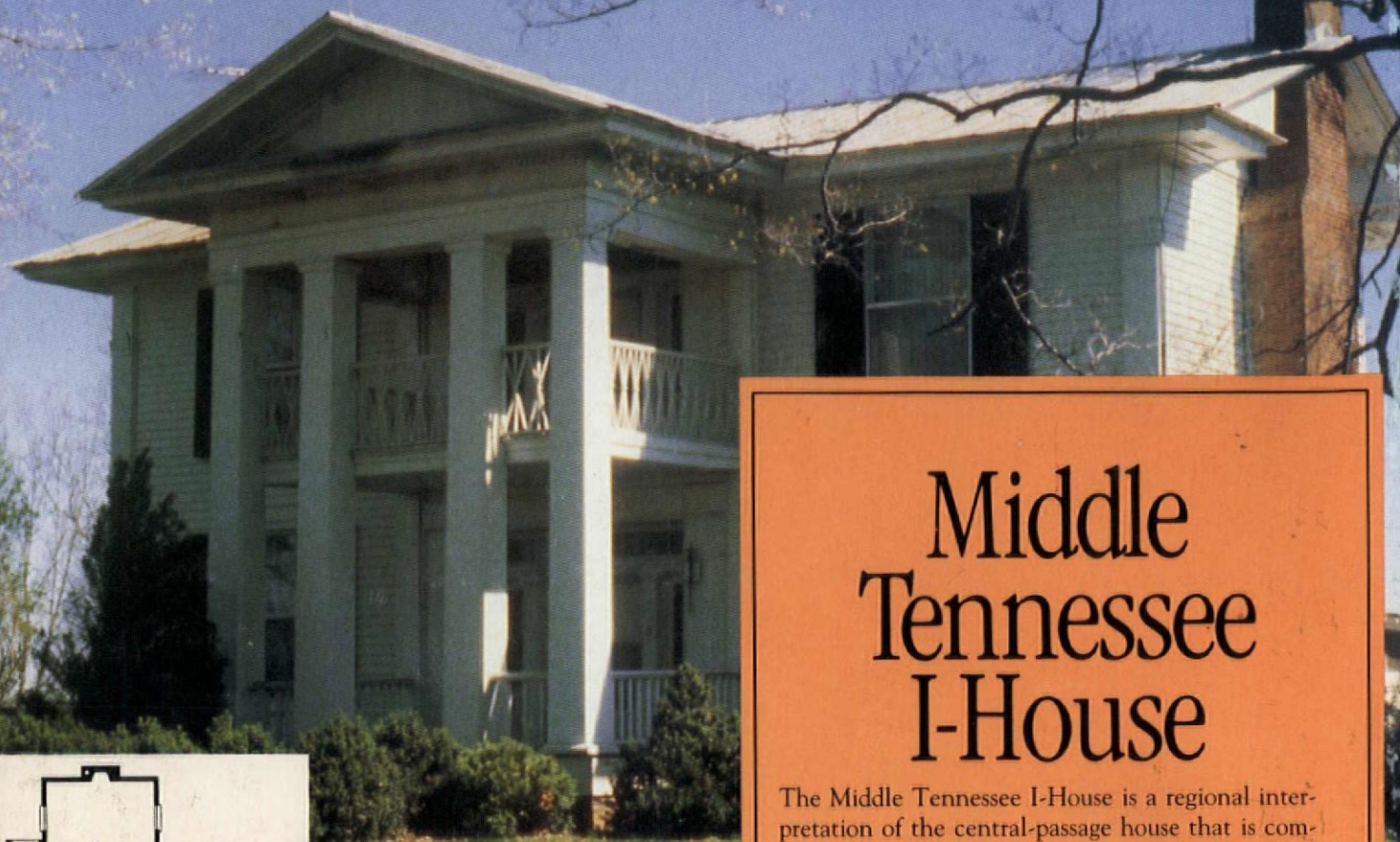
3B **Widespread faucet set** with "HOT/COLD" porcelain **cross handles** and 1 1/4" pop-up drain. (Variable centers) Solid brass. **\$189.00**

4C Charming **Colonial/Victorian Pedestal Sink** with fluted base. (8" centers) 25 1/4" W. x 19 1/4" D. x 31 1/4" H. (35 1/4" to top of backsplash) **\$389.00**

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Vernacular Houses



Middle Tennessee I-House

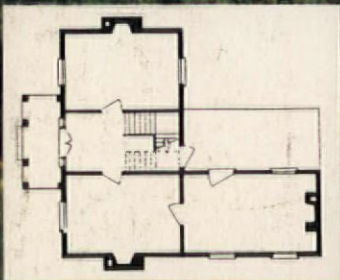
The Middle Tennessee I-House is a regional interpretation of the central-passage house that is common in many regions of the country. The two-storey, one-bay portico is the characteristic feature that sets the house apart from even similar houses in the eastern and western sections of Tennessee.

Frequently embellished with Greek Revival details, the porch may also have later Italianate details such as wood turnings on eaves and balcony. The portico is supported by either two or four square columns. Typically the houses consist of three bays, with a rear ell having been added later to form a T- or L-shaped plan. The main entryways on both floors generally include transoms and sidelights. Often a similar entrance can be found on the original rear first storey.

I-Houses were constructed from the 1820s to 1880s, with the majority built between 1840 and 1860. The earlier versions of the house are often log or braced-frame construction. Early single-pen log houses commonly evolved into an I-House form with the addition of log or frame sections in the latter part of the 19th century. The two-storey portico became an important element of the modernization of the older houses; houses built from the 1840s onward were constructed with the porch as an integral part.

This rural house type was most popular with successful, middle-class farmers who were attempting to emulate grand plantation manors in the region.

— Claudette Stager & Elizabeth Straw
Nashville, Tennessee



Exterior gable-end chimneys of brick or stone and stone foundations are other features that help identify the Middle Tennessee I-House. Pictured at top, the Bass-Morrell House in Giles County; above, the James Dickson House in Perry County.