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JOURNAL

JUNE 1998

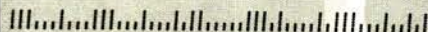
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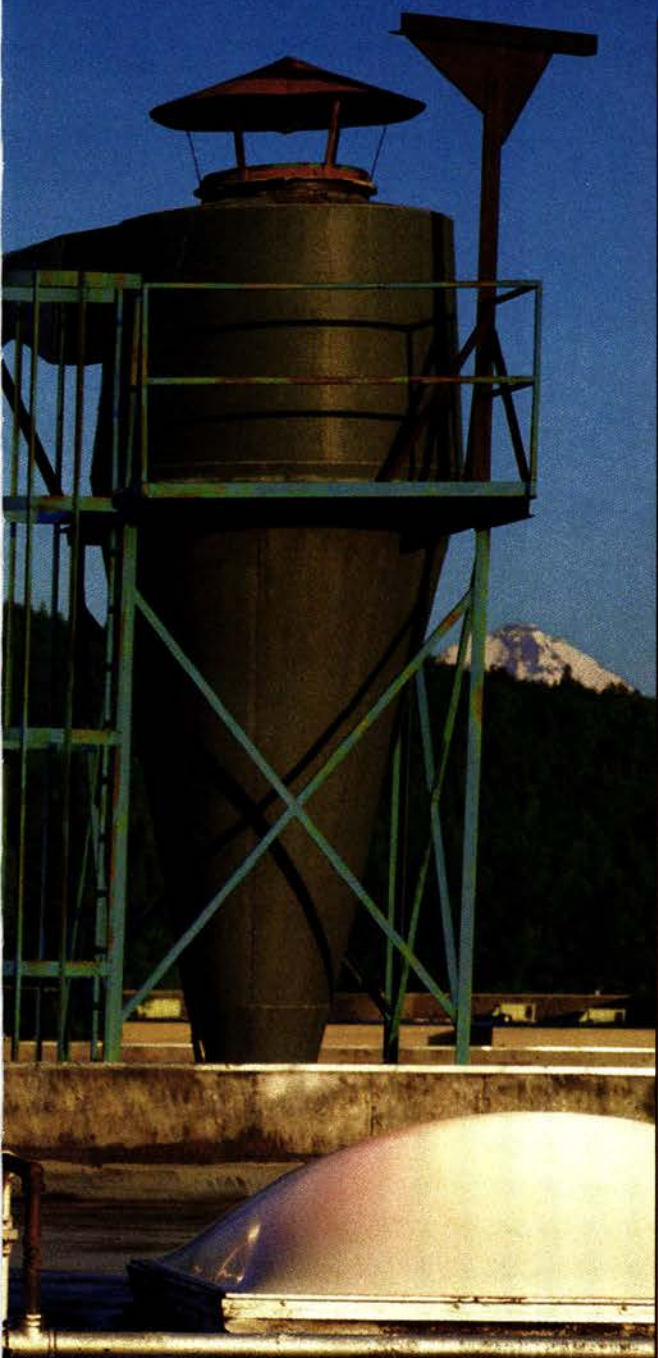


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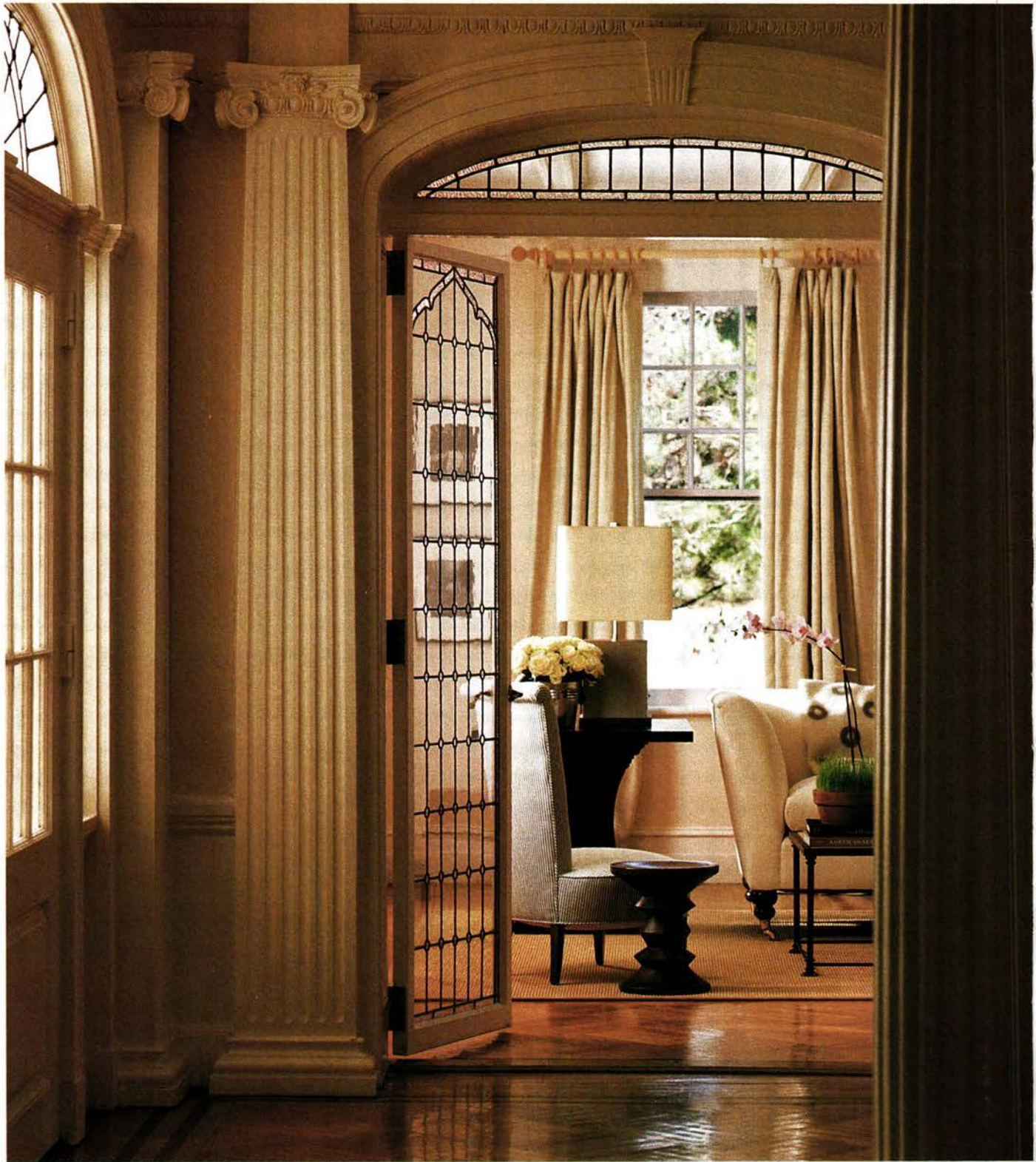
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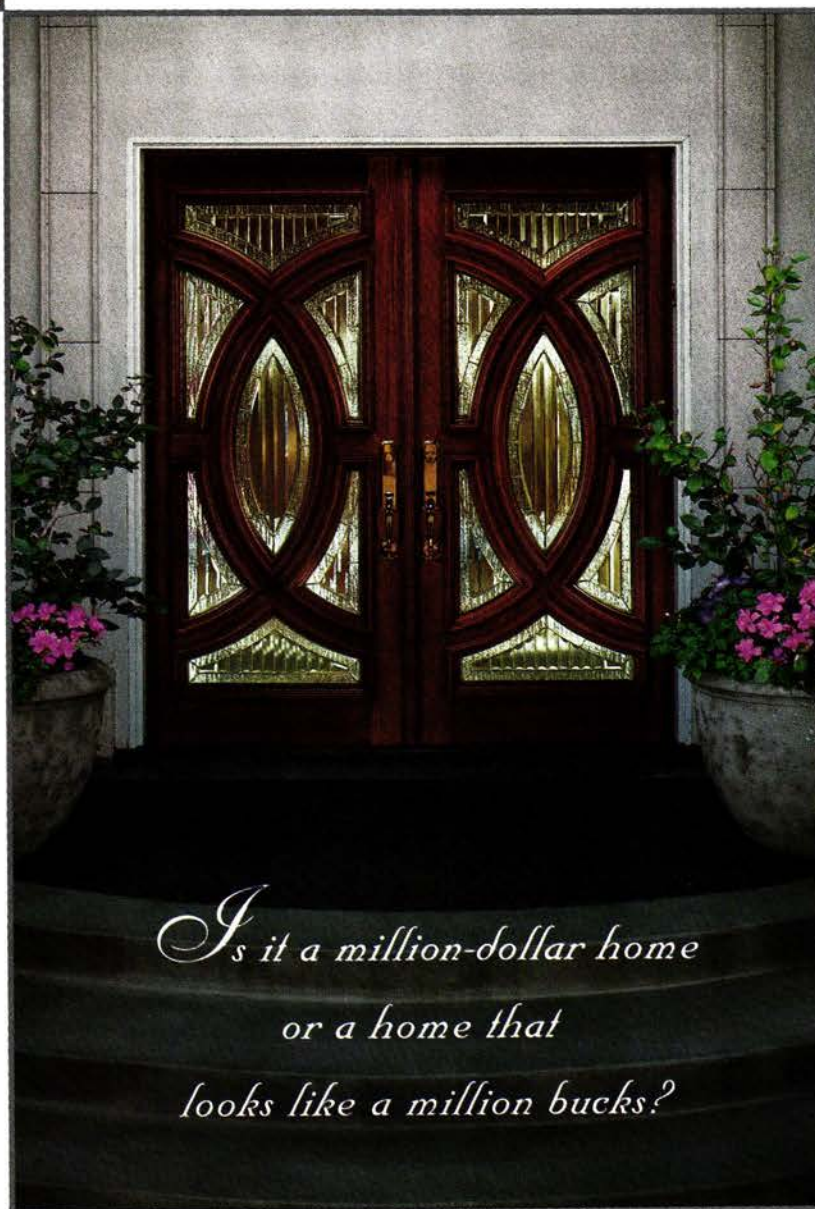
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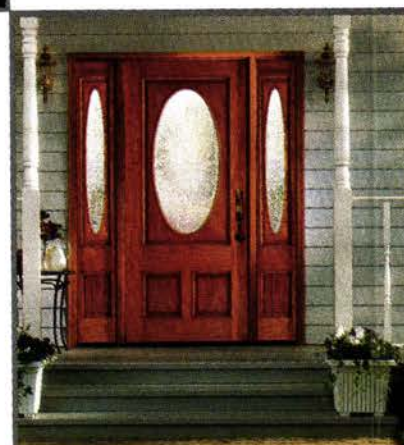
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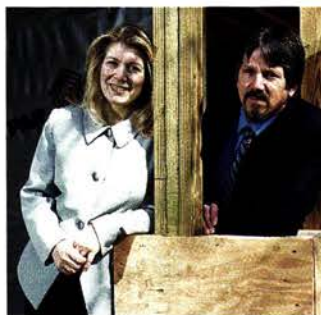
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Renovation, Close to Home

LEST YOU WONDER what magazine you hold in your hands: it's OHJ, with the same personality but a new suit of clothes! The magazine that started as a typewritten newsletter for Brooklyn brownstoners celebrates its 25th birthday in 1998. A good time to upgrade, we figured: new design, commissioned photography, extra features tucked in front and back. Art director Inga Soderberg worked with the editors to create a better-looking and more graphically organized magazine. (And we'd like to thank consulting designer Greg Paul of Brady & Paul Communications for his invaluable help, especially his wonderful ideas about the logo and cover.) We're still the same die-hard old-house people we've always been, however, so we retained the insider quality and energy that readers appreciate.

You masthead readers may have noticed another change, too. Last October, longtime owners Patricia Poore and Bill O'Donnell sold the magazine to architectural-periodicals publisher Hanley-Wood, Inc. During the negotiations, the folks at Hanley-Wood asked us what we most wanted for OHJ. We told them about our plans for the upcoming anniversary year. "Go for it and then some" is how we'd paraphrase their reply; the budget grew a bit and so did our ambitions for the redesign. (Check out the gatefold, a new regular feature!) We're delighted that Mike Wood, Frank Anton, Mike Tucker, Paul

Kitzke, and others at Hanley-Wood challenged us to have fun and do our best work. It has been an honor for us to create an *Old-House Journal* that's as attractive as it is dependable.

JUST AS THIS ISSUE went to press, most of us attended the Restoration & Renovation trade show, this season held in Boston. It was without a doubt the most beautiful home show we'd ever seen. We caught up with old friends, touched the products, and heard the news. Most of all, we found ourselves once again marveling at how much OHJ has been a part of this field, this endeavor. Over the past generation, OHJ has been as much a factor in the growth of preservation and renovation as we have been the magazine recording it. If that sounds proud... well, we are. We're proud and we're grateful. It has been a spirit-lifting experience, and we feel blessed.

We hope you like this issue; in any case, we expect you to let us know as always (especially now that we have an interactive website). It's not our dream magazine, of course; we're saving that for the actual 25th anniversary issue in September. Stay tuned.

Patricia Poore
Bill O'Donnell

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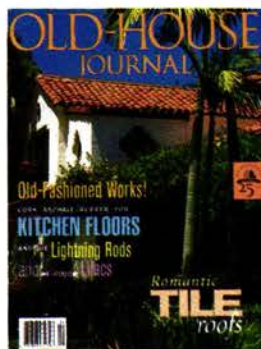


ROOF ADVICE

"CLAY IN CONTEXT" [APRIL '98] and its companion "The Rundown on Rubber Roofs" were close to home. We recently restored our 1913 Ludowici English tile roof. With an installed cost of \$1,000 per square, we would agree it is not for the "faint of pocketbook."

Since most of the cost will be labor, there is no effectiveness in saving money on materials. If you don't think you can afford new copper flashing, etc., then don't start until you can. We used two layers of 30# felt, copper flashing, stainless-steel screws, and a generous application of "Wintergard" on the eaves, valleys, ridges, and other spots where snow tends to build

up (i.e., shaded spots). We used membrane roofing on all flat or low pitch areas as well as the entire gutter system. We needed to replace ten percent of the tile.



One more point: our contractor specializes in masonry work. Tiling is more closely related to brick laying than to modern commercial roofing.

—STEVE & DONNA MAXWELL
Clarksburg, W.V.

SENSE OF STYLE

I LIKED YOUR Editor's Page on "Swinging Styles" [April '98]. It gets everyone's attention when you compare disco music to Queen Anne style, or suggest that Puff the Magic Dragon compares to grandma's farmhouse. I figure the av-

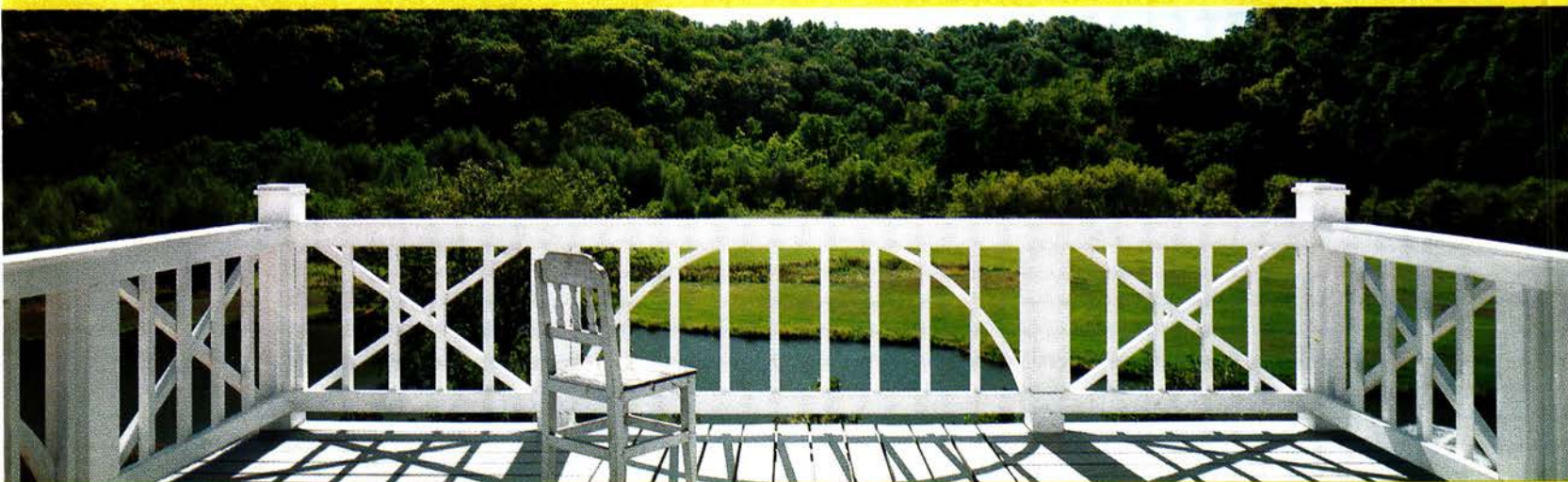
erage person comprehends architecture on a 4th-grade level, but has a heightened knowledge of music.

—ROBERT W. JEFFREY
St. Petersburg, Fla.

PRICE OF PROGRESS

GREG FUHRMAN's letter [Mailbox, April '98] compels me to put in my own two cents' worth. Your magazine is founded on the idea of historic preservation of homes—a delightful and inspiring pursuit. Yet it possibly takes a microscopic view. What is it old house dwellers really seek to regain or preserve when they toil away at the woodwork, the fixtures, or the walls? Is it just the architectural details—or are they searching to resurrect the spirit and comfort of what a home embodies: the safety of family, the practicality of good morals and high

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values—all the things that endure and were once the framework, the architecture, if you will, of a society that gave life meaning.

—DONNA NELSON
Elburn, Illinois

MORE ON MAYBECK

HOW COULD YOU do a piece on Bernard Maybeck [April '98] and not mention the Principia College Campus in Elsah, Illinois? This campus boasts the largest body of Maybeck work in the country, designed in the late 1920s. Bernard Maybeck just about had a fit when Frederic Morgan (who had hired Maybeck) put a roadway in front of Maybeck's campus jewel, the Chapel. Maybeck felt very strongly that the Chapel is a place to be walked to, not driven past.

—ROSEMARY THORNTON
Alton, Illinois

MY BACK PAGES

HANG ONTO YOUR OHJ back issues! You never know when an article in one of them will save big dollars. After 70 years of faithful service, our steam boiler died from clogged return arteries. This condition, I learned, was caused by my neglect. My rock in the storm of replacing it was "How to Replace a Boiler (Without Getting Steamed)" in the Nov./Dec. '95 issue. In five pages it took me from the standstill of ignorance to cruising with knowledge. Author Dan Holohan—a heavy hitter in the steam-heat world—provided me with the questions to ask and the answers I should expect.

Since my Old Faithful was a Burnham boiler, I was glad to see that one of the suppliers listed was Burnham, who'd moved sometime in the past 70 years to nearby Lancaster. They connected me with

their authorized installer in Norristown (Davis Modern Heating & Plumbing). Davis recommended reliable firms to do the asbestos removal and the chimney relining. I got instant respect from all of them with the OHJ article.

It was messy and expensive, but I always felt in control. I also believe I got the best system without being over-charged. Thank you, OHJ and Dan Holohan!

—JOHN CROSBY FREEMAN
Norristown, Penn.

CORRECTION

THE PRICE OF the 12' Imperial Gazebo offered by Kloter Farms in the April '98 issue was incorrectly listed. The gazebo shown is \$5,430. (The firm's standard Imperial Classic is \$3,925 with free delivery.) Please call (800) 289-3643 for details.

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Downscale Upstate by Mary Ellen Polson



After a pioneering restoration in the Brooklyn neighborhood where *Old-House Journal* was born, the Smiths departed for less-grand—but still historic—lodgings upstate.



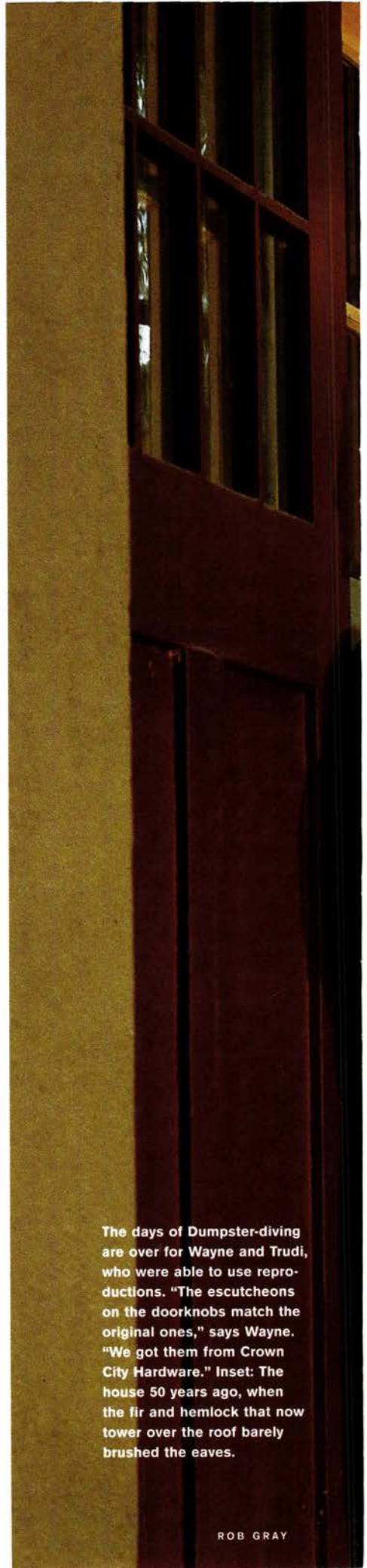
WHEN WAYNE AND TRUDI Smith bought an Arts & Crafts garage with an upstairs apartment in Saratoga Springs, both pictured it as a weekend retreat. They had no idea that the tree-sheltered, stucco-and-shingle house would lure them away from their “real” home—a magnificent Neo-Grec brownstone in Brooklyn’s historic Park Slope.

“I sometimes feel like I was the one who bullied Wayne into buying this house,” says Trudi, a graphic designer turned portrait artist. “I felt really comfortable here. And it’s not our whole life. The Brooklyn house nearly became that.”

Beginning a 17-year restoration project, the Smiths had hand-picked the 1859 city row house as a showcase for their growing collection of modern Gothic furniture—a richly architectural style in the Aesthetic Movement vogue. Among the Smiths’ treasures are rare pieces from the 1870s and 1880s that were made by New York manufacturer Kimbel & Cabus.

After 20 years, Wayne was willing to let the brownstone go, but drew the line at parting with his beloved modern Gothics. “When we were thinking of living just in the upstairs apartment, it would mean selling the furniture,” Wayne explains.

The days of Dumpster-diving are over for Wayne and Trudi, who were able to use reproductions. “The escutcheons on the doorknobs match the original ones,” says Wayne. “We got them from Crown City Hardware.” Inset: The house 50 years ago, when the fir and hemlock that now tower over the roof barely brushed the eaves.





"We're not going to be sticklers for restoring, any more than we were in Brooklyn. Wayne sort of puts himself in the mindset of a really talented designer of the period"

—TRUDI SMITH

Right: Although most of the casement windows still need work, the Smiths expect this restoration to go quickly. Upstairs, the former living room has been converted into a master bedroom. The kitchen—not the garage—will eventually become Trudi's painting studio. Below: Wayne hangs a reproduction lighting fixture in the living room.



ARTS & CRAFTS CHAUFFEUR'S GARAGE

OWNER: Wayne and Trudi Smith

LOCATION: Saratoga Springs, N.Y.

DATE OF HOUSE: ca. 1905

ON-GOING PROJECTS:

Free-standing cabinetry with chamfered edges; refurbishing all 19 casement windows.

OF INTEREST:

Standout collection of modern Gothic furniture, now taking center stage in former garage space.

He briefly toyed with the idea of trading the Kimbel & Cabus for a few Morris or Stickley pieces. That would leave room for storage space and Trudi's studio downstairs. "Then we thought about it more and realized we didn't need the garage," Wayne says.

Viewing the space in a new light, Wayne drew up plans for formal living areas on the ground floor. He carved out three new rooms: a living room just inside the old double-bay car doors, a rectangular dining room, and a large galley kitchen still in progress.

The collection looked superb in the brownstone, but seeing it in the context of a simple Arts & Crafts-style house is a revelation. "It actually looks better here," says Wayne. "We wanted the furnishings to be almost sculptural, not just part of the furniture. In Brooklyn, the pieces were integrated with the papers and the woodwork, and everything was of the same period."

Most of the modern Gothic pieces the Smiths acquired were made in New York or Philadelphia. At first, Wayne couldn't understand why they kept turning up at estate sales in Vermont and Maine. "Then someone explained it to me. After 1885, when it fell out of fashion, the 'old furniture' went to the summer houses."

One such piece—a ladies' writing desk now commanding prime space in the Smiths' living room—had apparently been treated like an unwanted maiden aunt. "I think they dried bathing suits on the top," Wayne says. "It was all grey from water damage."

Now the antique furniture from the city, painstakingly collected for a restored town house, has been sent upstate a second time. But don't expect the Smiths to hang their bathing suits over the chip carving. "I certainly could live without this furniture, but I wouldn't be as happy," says Wayne.



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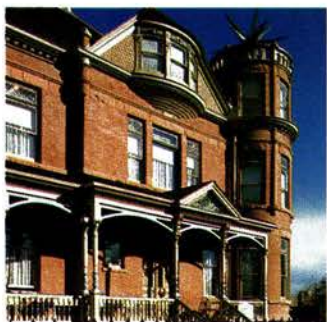
“With individual houses, you probably have to be in harmony with the general trend in your

The same is true for kitchens, which are tricky to design into a period house. "Somebody who buys a house because they like the style would probably like to see [continued on page 22]



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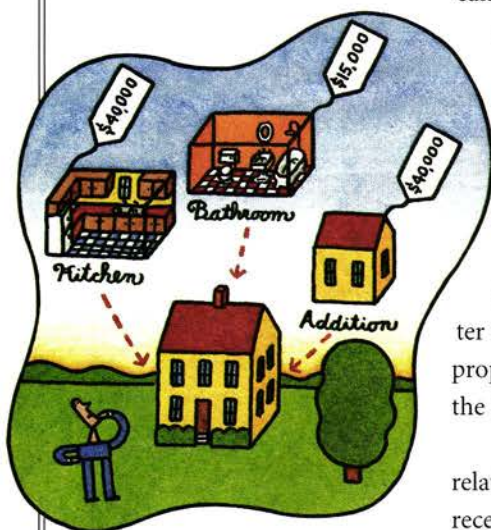
—BILL KENNEDY
Preservationist and Homeowner
Jonesborough, Tenn.

the same style in the kitchen," says Francis C. Klein, a restoration architect in Montclair, New Jersey. "Whether it's custom or stock, the kitchen will last longer and hold its value better than something that doesn't have anything to do with the rest of the house."

If you have to sell an older home fast, you can get quicker results simply by improving its curb appeal. Attention to landscaping—typically one of the last major projects old-house owners tackle—will pay off even if the improvements don't measurably increase the value of your home, says Berkeley, California, restoration architect Rachel Hamilton. In today's hot real estate market, a fresh paint job may not matter as much, "but during the recession, when property wasn't moving, curb appeal might sell the building for you," Hamilton says.

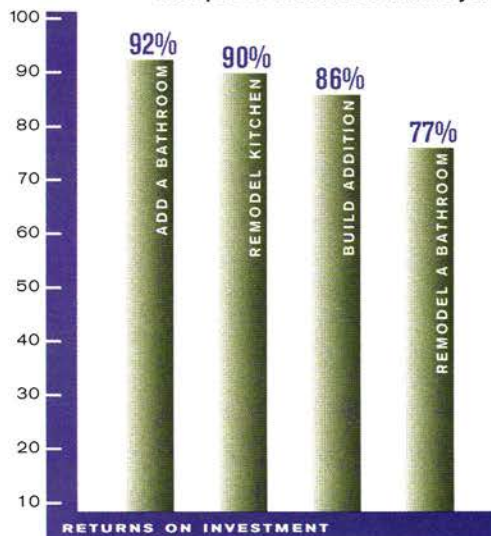
In some neighborhoods, curb appeal is a relative term. One of Ferro's neighbors, a builder, recently assessed trends in his historic New Bedford neighborhood, then added vinyl siding, a fake stone porch, and oversized windows to a simple Greek Revival home. "He sold his house immediately to a guy just like himself," Ferro says. "By the time he was finished, it was a very desirable house for a blue-collar worker, and he made a ton of money on it."

¹ Remodeling, "The 1997-98 Cost vs. Value Report," November 1997.



Americans will spend close to \$140 billion this year to repair and maintain their homes. While some projects pay off no matter how old the house is, others fly in the face of contemporary building practice.

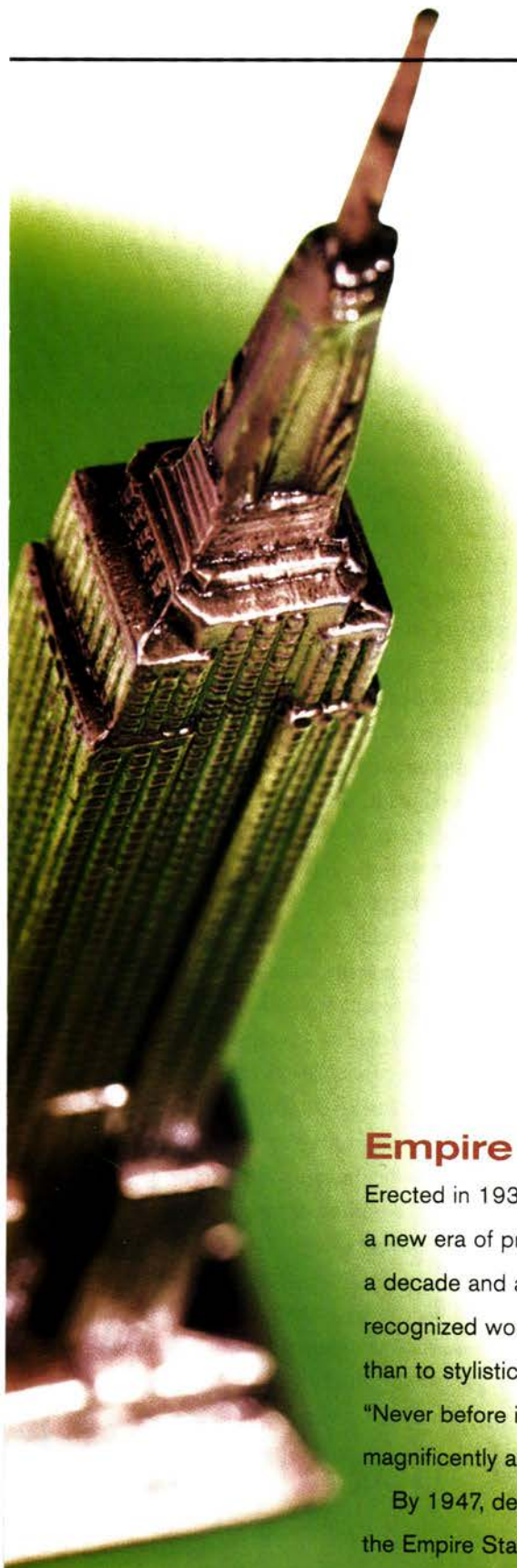
Percent of typical remodeling project cost recouped for houses sold within a year.



Source: Remodeling's 1997-98 Cost vs. Value Report.

630 days

to build 102 storeys, the tallest building in the world upon completion. The Empire State Building in New York City also set a record for construction time



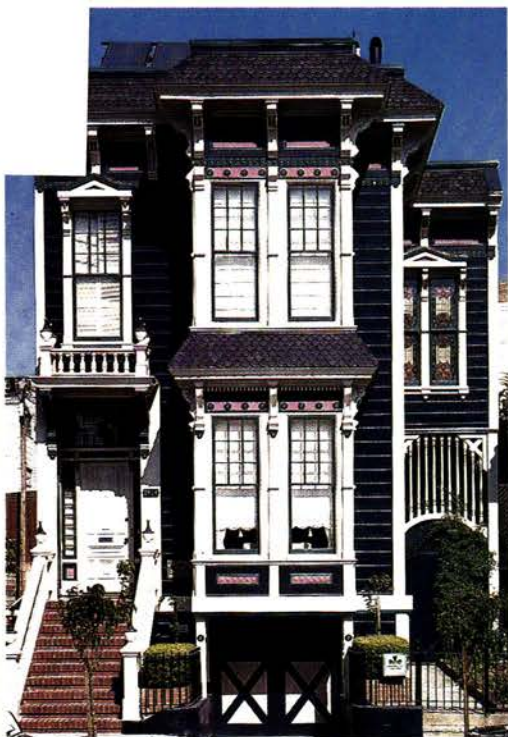
NORMAN COTTAGE: Cozy and picturesque, its name is as romantic as its appeal. This suburban house type comes from the post-Victorian period of Romantic Revival houses. Instantly identifiable by its round tower with cone-shaped roof, the Norman Cottage is the most provincial or vernacular of several French styles of the time (1915–1945). Its characteristics were modeled vaguely after the farmhouses of Normandy. ♦ This style seems to have been more popular in the patternbooks than in real life; French styles in general were uncommon compared to, say, the Tudor Revival. (And the English Cotswold Cottage was more in evidence than the Norman Cottage.) French houses might be clad in brick, stone, or stucco (as here); most had steeply pitched roofs, usually hipped; European dormers and bays; multi-light windows and medieval-style doors.

Empire Envy

Erected in 1930–31 during the depths of the Depression, the Empire State Building presaged a new era of precision-planned construction that would trickle down to the residential market a decade and a half later. Although its vaguely Art Deco silhouette has become an icon recognized worldwide, when it opened, the building was more a monument to can-do vision than to stylistic achievement. Boasted Paul Starrett of Starrett Bros. & Eken (the contractors): “Never before in the history of building had there been . . . an architectural design so magnificently adapted to speed in construction.”

By 1947, developer William J. Levitt was applying the lessons learned during construction of the Empire State Building (not to mention during five years of global military engagement) to the postwar housing shortage. On a former potato farm in Long Island, the “Henry Ford of housing” mustered an army of 15,000 carpenters, masons, painters, and other tradesmen to produce an entire township of 17,447 freestanding Cape Cod houses, at the peak rate of 36 per day.

VERNACULAR HOUSES



THE SAN FRANCISCO ROW HOUSE

Take a balloon-framed, two-storey dwelling, embellish its façade with stacked bays and some elaborate millwork, throw in a false gable or two, and you have the San Francisco Row House. Usually a duplex with two front doors and an apartment on each floor, this late-19th-century vernacular effected its sense of style through Victorian detailing (especially in its Italianate, Queen Anne, and Eastlake incarnations).

Cheap, Fast, & Good

by Allen Charles Hill

NO MATTER how much you may want to or deserve to, you can't have everything. When it comes to the three words above, choose any two. You can't have all three. There begins the decision on what's important. A good job, quickly done, will cost more than either of the alternatives. A fast job is likely to be lacking in quality or inexpensiveness. And a cheap job requires that quality or speed of delivery (or both) be compromised.

So what is most important: quality, price, or speed of delivery? There are as many answers as there are situations. Sometimes, anything more than the proverbial "quick and dirty" will represent overkill. Other times, where high quality and thoroughness are paramount, speed must be sacrificed, or additional funds must be found. (A carpenter recently described to me the three aspects of a working relationship: the job, the service, and the price. As with "good, fast, and cheap," you can choose any two. But good job and good service won't equal lowest price.)

The important point is not that Good is better than Fast, or Cheap is better than Good, but rather that choices have to be made. None of these choices is intrinsically "right" or "wrong." The only time that major problems arise is when someone actually expects—against all reason and common sense!—to get it done Good and Fast and Cheap.

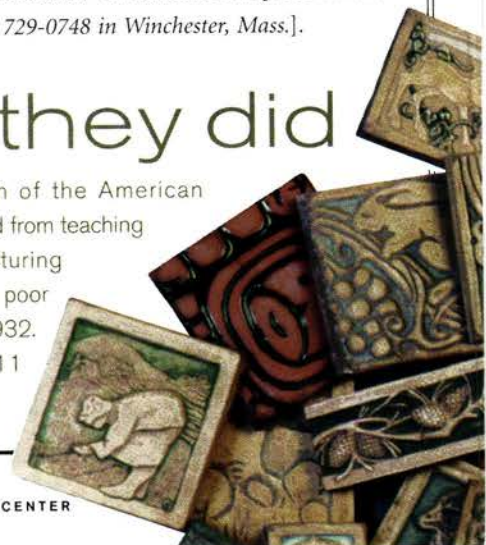
ALLEN CHARLES HILL, preservation architect and an original OHJ subscriber and contributor, can be reached at <http://home.att.net/~allen.hill.historic.preservation/> [or at (781) 729-0748 in Winchester, Mass.].

Visit us online, and find Bulletin Boards to swap info with other old-house lovers, Historic House Plans, the Bookshop, New Products, and links to advertisers @www.oldhousejournal.com. Later in the year we'll add a pay-per-view archive of content from past issues. And soon, you'll find an interactive Restoration Directory.

who they were ... what they did



ERNEST ALLEN BATCHELDER became a one-man branch of the American Arts & Crafts movement. Born to a poor New Hampshire family in 1876, he moved from teaching at Throop Polytechnic Institute (later CalTech) in Pasadena to manufacturing ceramics in his back yard. A prolific writer, designer, and teacher, he was a poor businessman, yet the **BATCHELDER TILE CO.** thrived from 1912 to 1932. Batchelder tiles are once again available: Tile Restoration Center (3511 Interlake N., Seattle, WA 98103; 206-633-4866). Catalog, \$10 (check only).





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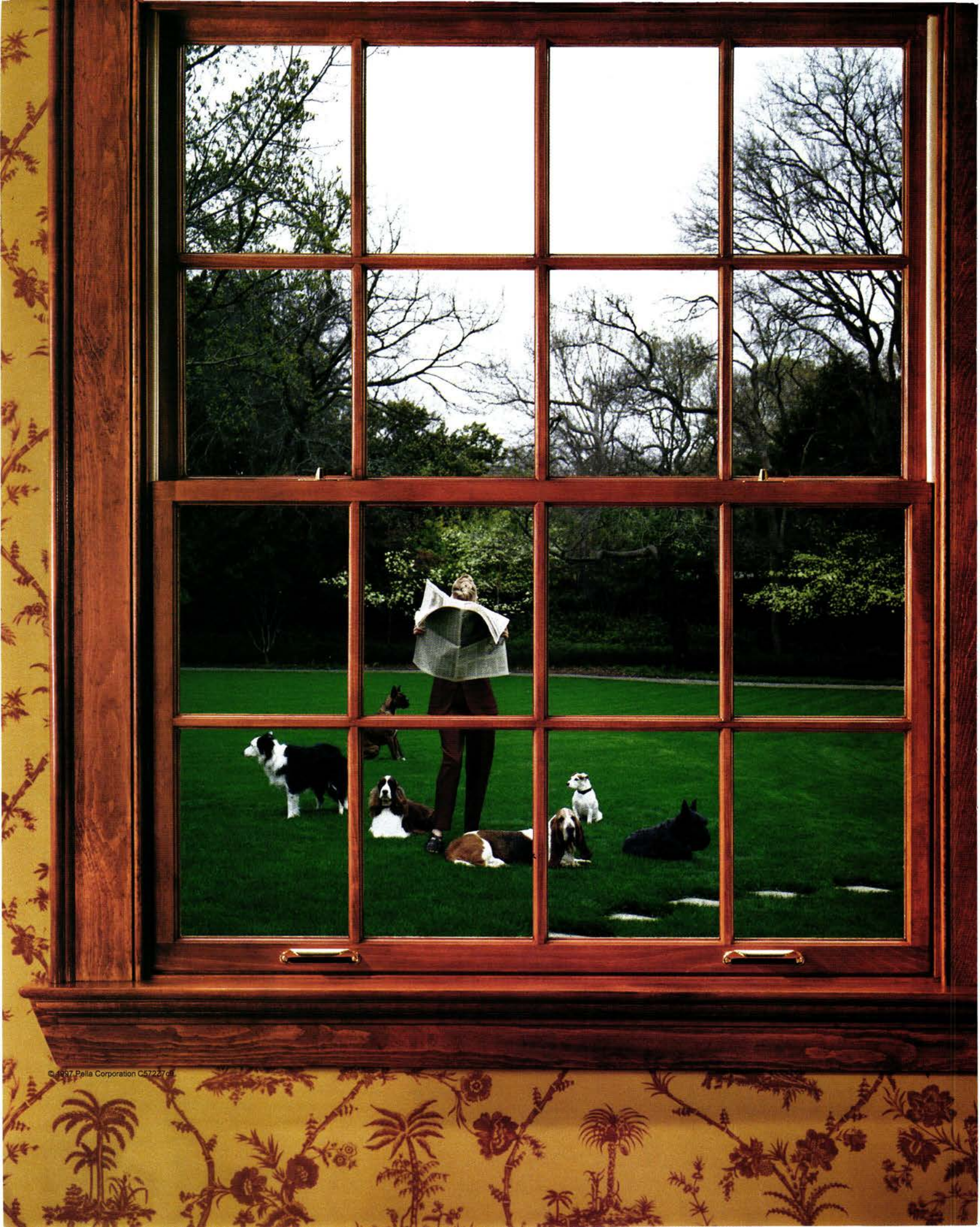
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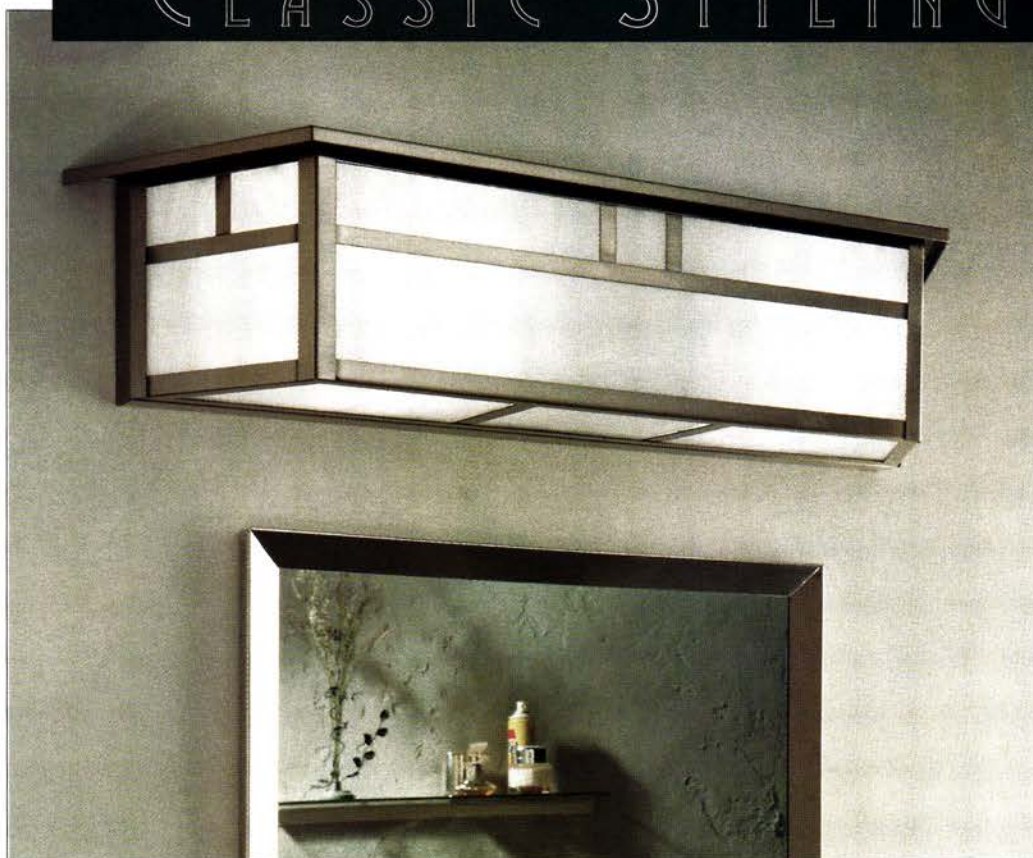


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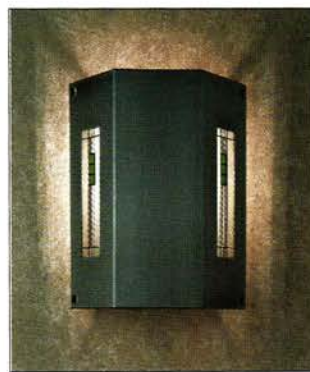
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SHOW OF STRENGTH Make a Gothic statement with an iron door knocker by Iron Art. Hand-forged using traditional methods, the large knocker is \$167 in black; the smaller design is \$88 in a natural finish. Call Acorn Manufacturing in Massachusetts, (800) 835-0121, or circle 2 on the resource card.



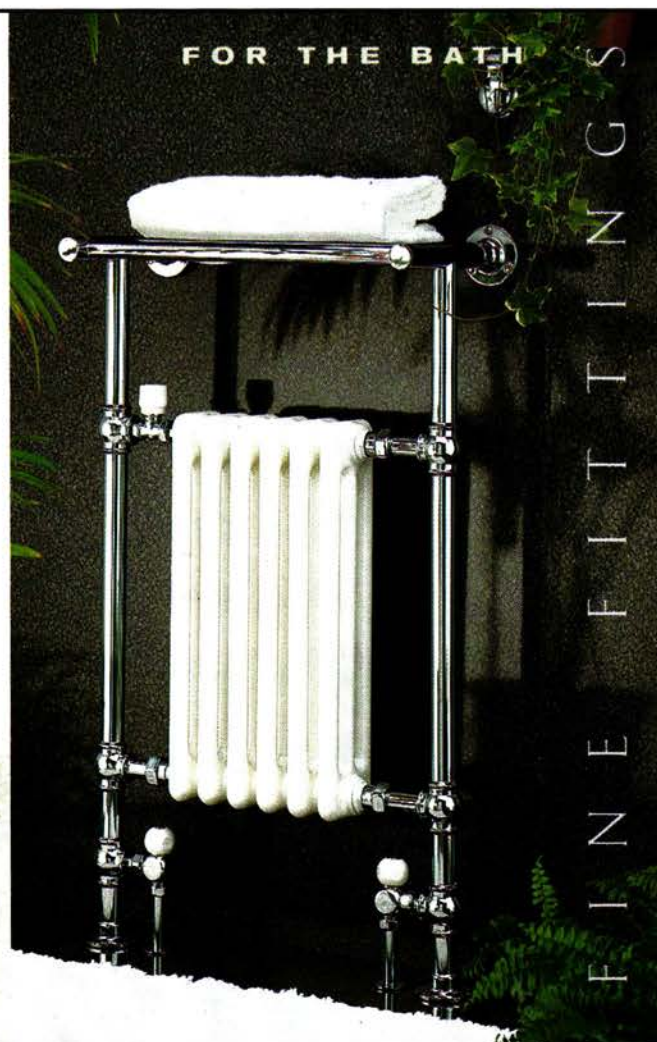
FINE FITTINGS

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Play up the look of traditional steam heat with this hydronic Victorian towel warmer and shelf from Heatrail. Finishes include chrome, brass, nickel, and gold, and the warmer also comes in an electric version. It's available for \$1,580 from Wesaunard Inc. in Virginia, (540) 582-6677. Circle 4 on the resource card.

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The wide-mouthed faucet is a splashing idea that dates to Victorian England. The Sign of the Crab lavatory set, in chrome with porcelain escutcheons, retails for \$310. Call George Taylor Specialties in New York, (212) 226-5369, or circle 5 on the resource card.



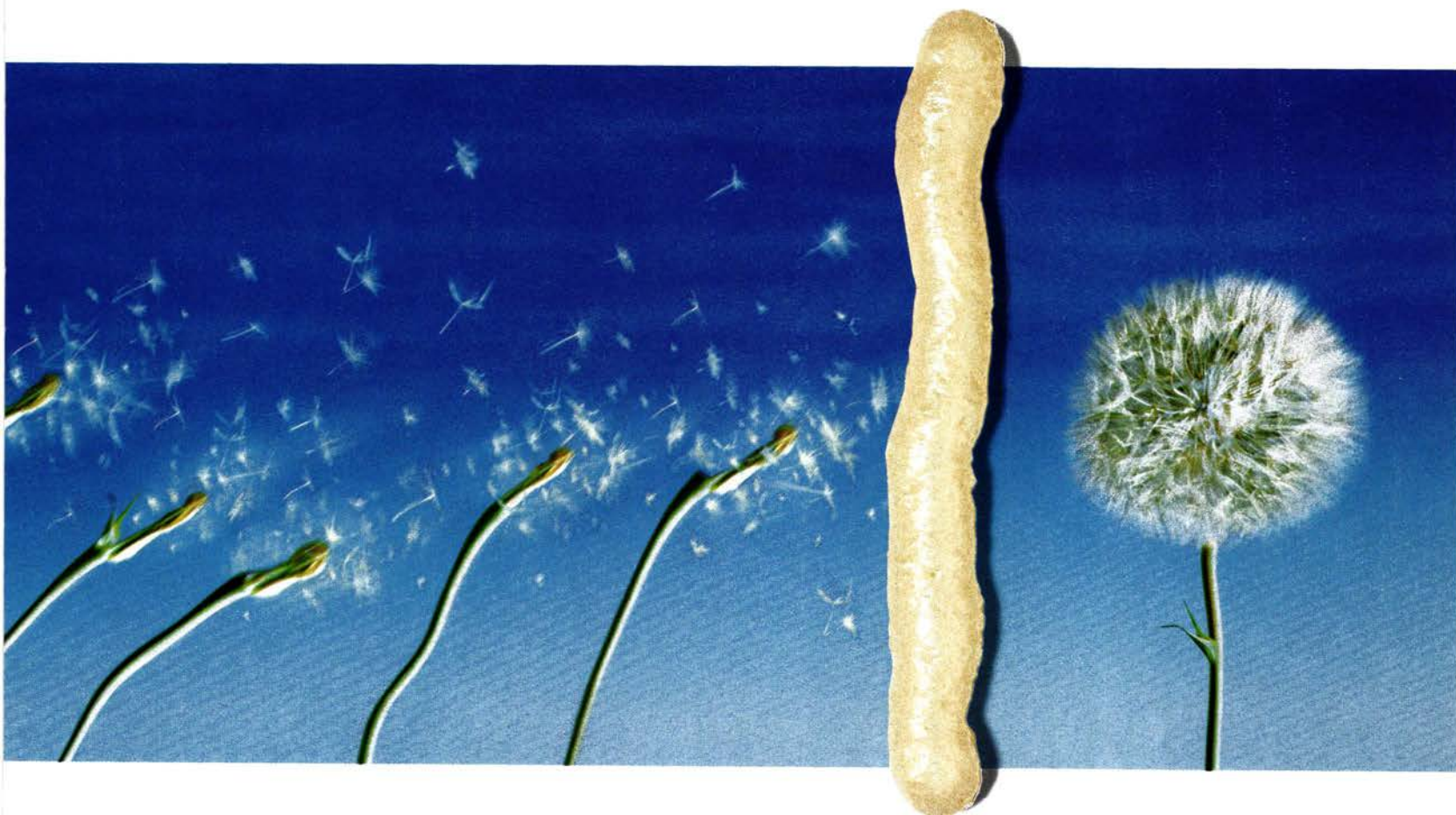
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The Cottage Garden *by Jo Ann Gardner*

FOR MOST OF US, just the mention of cottage gardens brings to mind a rambling old house enveloped by flowers in colorful and fragrant profusion. Despite this romantic image of carelessly jumbled “sweet disorder,” the cottage-garden concept is a bit vague. That’s because this descendant of the folk gardening vernacular has been continuously reinvented ever since it emerged more than 500 years ago.

The first cottage gardens appeared in late-medieval England, when ordinary people began to acquire small rural and town holdings. As gardeners of limited means do everywhere, they swapped cuttings, cultivated species from the wild, or propagated easy-to-grow plantings in innovative ways. Their fruits, vegetables, and herbs were often crammed into a tiny hedge-rimmed or walled front yard.

These gardens were a far cry from the cottage gardens we envision today. Rough paths led to the back of the property, where smelly, unsightly chores such as slaughtering, laundering, and soap-making took place. Not every cottage had a garden, by any means. Paintings of the period show a stark picture of rural life, of dilapidated buildings surrounded by packed, bare earth, the yards filled mainly with the artifacts of rural living (sheds, a few animals, tools).

Gradually, plants once grown for house-

keeping or medicinal purposes would be chosen for their color and scent, perhaps as an edging along the path leading from the road to the front door. With few exceptions, nearly all 17th-century cottage garden flowers were Old World herbs and wildflowers in blues, purples, or yellows. (The bright-flowered plants of the Americas would be introduced later.) These included forget-me-not, sweet violet, monkshood, bell-flower, flax, iris, and yellow daylily.

When ancient flowerbeds were uprooted in the 18th century to accommodate the new “natural” park style, initiated by master English garden designer Capability Brown, cottage gardeners were the beneficiaries. Cast-off primroses, rare pinks, pansies, and old roses all found a welcome home in the cottage garden.

BY THE 1800S, the real cottage garden had been idealized into a fantasy endowed with all the virtues felt to be missing from contemporary life: simplicity, purity, artlessness, and the “noble” plants of the past. Nostalgic or forgotten plants gained momentum in the plant preservation movement of the late-19th century. Influential gardeners and writers like Gertrude Jekyll and William Robinson revived many of the discarded treasures of earlier eras, especially the hardy, fragrant, free-flowering plants that later became the backbone of the modern herbaceous border. In



In overturning the highly artificial Victorian gardening style of “bedding out,” Jekyll and Robinson created a new style, one partly inspired by what they saw in unpretentious country gardens.

Left: Showy, deeply scented flowers—familiar to the gardeners of centuries past—frame a mossy cottage. Climbing roses, peonies, foxglove, and pinks are just a few of the adaptable flowers that thrive in cottage gardens. **Right:** The daylily and Chaters Double Apricot, a strain of hollyhock, are old standards.

A Cottage Collection

ANNUALS

Bachelor's button (*Centurea cyanus*) 1600s
 Corn poppy (*Papaver rhoeas*) 1700s
 Flowering tobacco (*Nicotiana glauca*) 1850–1900
 Pot marigold (*Calendula officinalis*) 1600s
 Sweet alyssum (*Lobularia maritima*) 1776–1850
 Sweet pea (*Lathyrus odorata*) 1700s

BIENNIALS

Canterbury bells (*Campanula medium*) 1600s
 Dame's rocket (*Hesperis matronalis*) 1600s
 Foxglove (*Digitalis purpurea*) 1700–1750
 Hollyhock (*Alcea rosea*) 1600s
 Johnny-jump-up (*Viola tricolor*) 1600s
 Sweet William (*Dianthus*) 1750–1800

PERENNIALS

Bleeding heart (*Dicentra spectabilis*) 1800s
 Bouncing bet (*Saponaria officinalis*) 1700s
 Columbine (*Aquilegia vulgaris*) 1600s
 Cottage pink (*Dianthus plumarius*) 1600s
 Cowslip (*Primula veris*) 1776–1850
 Forget-me-not (*Myosotis sylvatica*) 1800s
 Golden glow (*Rudbeckia laciniata* 'Hortensia') 1800–1850
 Lupine (*Lupinus*) 1800s
 Monkshood (*Aconitum*) 1600s
 Oriental poppy (*Papaver orientale*) 1700s

HERBS

Borage (*Borago officinalis*) 1600–1776
 Chives (*Allium schoenoprasum*) 1600–1776
 Lemonbalm (*Melissa officinalis*) 1600s
 Lungwort (*Pulmonaria officinalis*) 1600s
 Sage (*Salvia officinalis*) 1600s
 Southernwood (*Artemisia abrotanum*) 1700s

BULBS, CORMS, TUBERS

Daylily (*Heemerocallis fulva*) 1600s
 Iris (*Iris germanica*) 1600s
 Peony (*Paeonia officinalis*) 1600s
 Lily-of-the-valley (*Convallaria majalis*) 1600s
 Madonna lily (*Lilium candidum*) 1776–1850
 Narcissus (*Narcissus poeticus*) 1800s

FLOWERING SHRUBS

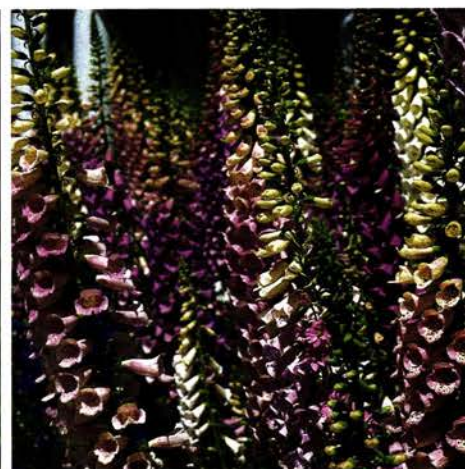
Bridal wreath Spirea (*Spiraea prunifolia*) 1843
 Mock orange (*Philadelphus coronarius*) 1600s
 Mountain laurel (*Kalmia latifolia*) 1700s
 Snowball bush (*Viburnum opulus*) 1600s

ROSES

Cabbage rose (*Rosa centifolia*) 1600–1700s
 Cottage rose (*Rosa alba*) 1600–1700s
 Eglantine rose (*Rosa eglanteria*) 1600s–1700s
 Father Hugo's rose (*Rosa hugonis*) 1899

VINES

Climbing nasturtium (*Tropaeolum majus*) 1700–1776
 Dutchman's pipe (*Aristolochia macrophylla*) 1600s–1700s
 Morning glory (*Ipomoea purpurea*) 1600s
 Scarlet honeysuckle (*Lonicera sempervirens*) 1700s
 Scarlet runner bean (*Phaseolus coccineus*) 1700–1825
 Clematis (*Clematis paniculata*) 1864
 Virginia creeper (*Parthenocissus quinquefolia*) 1600–1700.



Subtle of hue and rich in fragrance, flowering species were initially valued because they attracted bees. Clockwise from top left: Canterbury bells and daylilies; foxglove, the source of digitalis; white-fringed confederate violets; and *Primula bullesiana*.

overturning the highly artificial Victorian gardening style of “bedding out,” with its heavy use of tropical plants, Jekyll and Robinson created a new style, one partly inspired by what they saw in unpretentious country gardens.

“Some of the most delightful of all gardens are the little strips in front of roadside cottages,” wrote Jekyll in *Wood & Garden* (1899). “Where else can one see such wallflowers, or double daisies, or white rose bushes, such clustering masses of perennial peas, or such well-kept flowery edgings of pink, or thrift, or London Pride?” The plants not only delighted her, she relished their obvious health. To many sophisticated gardeners, the cottagers had a way with plants that seemed almost mystical. The truth was more prosaic: after

many years of trial and error, the cottagers knew how to tend their plants’ needs.

For a sharp-eyed observer like Gertrude Jekyll, there was much to learn from real cottage gardens. Even the smallest effect—some happy combination of plants, or the inventive way a rosebush was trained to grow as a standard or tree, or how cottagers protected marginally hardy plants with peaty sods—fascinated her.

What Jekyll saw along country roads struck her as “a lesson in better plantings. The lesson is generally one that teaches greater simplicity—the doing of one thing at a time; the avoidance of overmuch detail.” She took what was most effective and pleasing from the cottage garden, then transformed it for her own purposes. The cottage garden is not a blueprint for de-

These Old Walls



Paint Recipes

by Susan and Michael Southworth

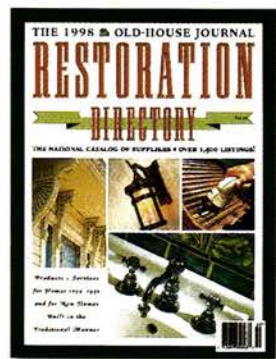
The format is nifty: First of all, it's a studio workbook—vinyl covers and coated, wipe-able pages with a sewn binding that opens flat for reference. Second, it's written in cookbook format, with ingredients lists and step-by-step instructions. Typical intermediate projects are well represented: ageing, washes, spattering, dragging and rag-rolling, combing, graining and marbling, crackle, stains, rubbed finishes, faux stone effects, verdigris and metal patinas, gilding,

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stenciling. Introductions to materials and techniques are good, and you'll find full-color photographs throughout.

1998 OHJ Restoration Directory

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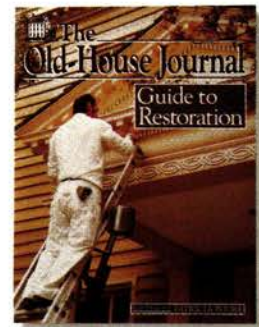
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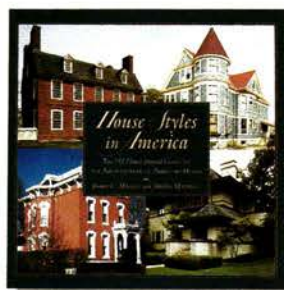
OHJ Guide to Restoration

edited by Patricia Poore

What if *Old-House Journal* were not a periodical but a one-volume reference? This is it: The how-to and technical highlights of OHJ, organized by project, in a big hardcover. Not a pretty picture book, this hands-on *Guide* is for those actually involved (whether do-it-yourself or specifying for others). It opens with evaluating and buying an old house: inspection, restoration planning, tools. Part II covers exterior work: sills and foundation, roof, painting, porches and ironwork, and masonry. Part III goes inside: plumbing and electrical, energy efficiency, basements and structural repairs, windows and doors, plaster and drywall, floors, woodwork, and kitchens and baths. (Wow.) A lot is old-house-specific, such as wiring a ceiling medallion and fixing sliding pocket doors. Technically accurate but conversational language. Even a beginner will understand every word with the help of 700 close-up photos and drawings. No better manual for serious restorers.



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House Styles in America

by James C. Massey & Shirley Maxwell

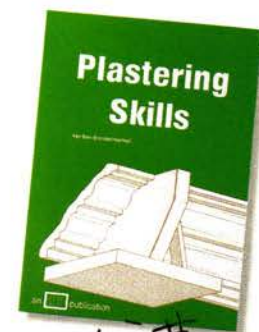
Finally, a pictorial introduction to house styles that combines color photography, real-world examples, and an easy writing style. Commissioned by OHJ from our long-time contributors, this book covers 300 years, from early houses through the colonial period, Federal and Greek Revival, Victorian styles, Arts & Crafts, the Romantic Revivals, even modern styles. As always, Jim and Shirley have dealt seriously with vernacular structures and explained the difference between a cornice and a corbel. They also examine early-20th century houses: Foursquares, Bungalows, and Craftsman houses; Colonial and Tudor Revivals.

Plastering Skills

by F. Van Den Branden and Thomas L. Hartsell

This is a vocational textbook, no nonsense, let's get right to work. We asked the American Technical Society to bring back this erstwhile text some years ago. It is the definitive manual on wet plastering, covering layout, tools, materials, preparation, and application. It will guide you whether you want to replaster a wall, replace a few feet of missing cornice, or create an ellipse in a ballroom ceiling. A whole chapter is devoted to reading and correcting failing plaster. Lots of b&w photos; useful appendices. Casting in plaster is not covered.

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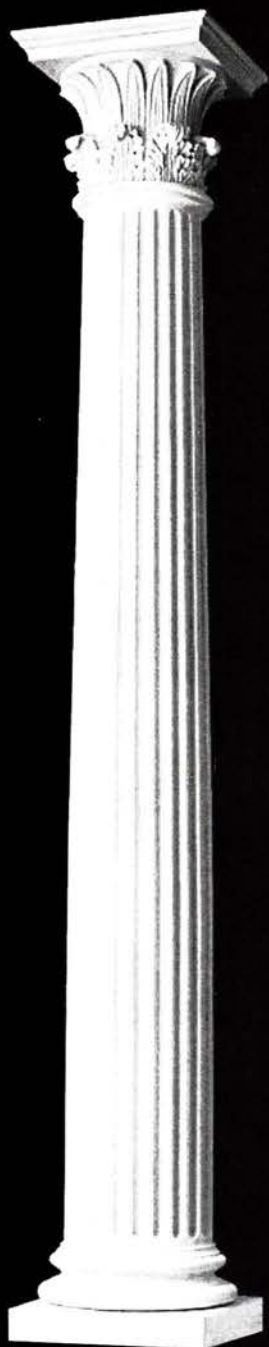
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sign, but rather an inspiration to be fleshed out according to one's needs.

MORE THAN ANYTHING ELSE, the enduring value of this down-to-earth garden lies in its limited yet choice plants, its Old World herbs and native wild flowers, its climbing roses and vines, its rare, scented, and double flowers of earlier times. But we should not forget Jekyll's reference to style, the simplicity of planting that was a hallmark of the cottage garden. The idea of uniting certain types of plants within a designed landscape that *seems* natural is probably the closest we can get to a definition of the cottage garden. It is especially relevant in creating the most satisfying ambience for the old house.

If you are thinking of establishing a cottage garden, keep the following in mind:

- Consider the landscape and its "bones"—existing trees and shrubs, as well as outbuildings and other significant built or natural features. Incorporate what you already have into the landscaping scheme.
- Disregard modern notions of organization by type. In true cottage gardens, space was usually at such a premium that flowers, herbs, fruits, and even vegetables were massed together.
- Decide what you want from your garden. Real cottage gardens grew out of people's needs, and that gave them their charm. You can create the most natural landscape by allowing it to grow from your own interests. For instance, plant herbs you will use for cooking or decoration, or use mixed plantings to attract birds, butterflies, and bees. Grow cut-flowers for the table or for drying. Add fruit to your vegetable garden harvest with fruiting shrubs or trees.
- Include a wooden fence or hedge in your



Many cottage-garden favorites fell out of fashion, only to be rediscovered in the mid-19th century. Above: Lupine and poppies add to the diversity of this garden. Left: Hollyhocks, which date to the 17th century, climb high beside a colonial window.



cottage garden scheme. Picket fences are appropriate to houses of almost every era, and they're useful as backdrops for cascading honeysuckle or climbing roses. Hedges serve as a foil for colorful beds and keep stray animals at bay.

- Choose period plants, but don't be slavish about it unless you are doing a museum-quality restoration. Bear in mind that some cottage garden types are vigorous and too invasive for small areas. Plants in the modern era are bred for compactness, with stronger stems and larger flowers. (This is not necessarily a virtue.)
- Cottage garden-type plants can be successfully incorporated into existing flower beds and plantings. Their laxer forms and generally softer colors tend to tone down the crisp, tailored look typical of many modern plants.

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i need more me

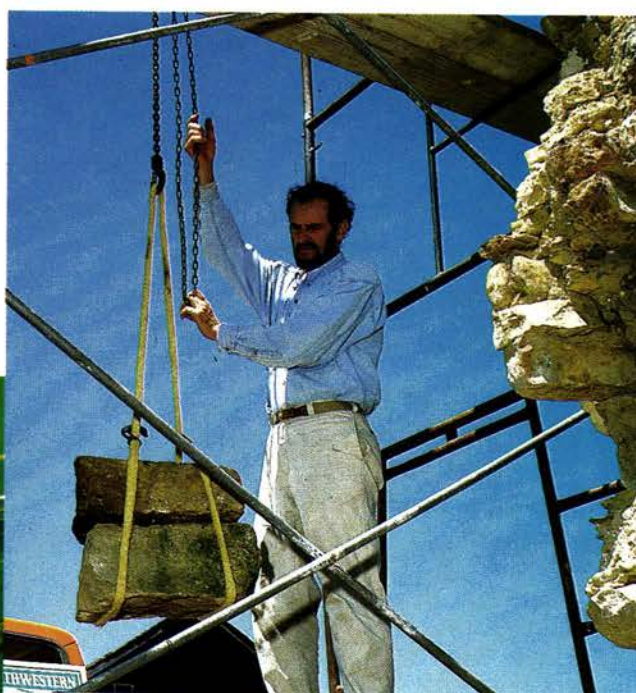


OLDHOUSE JOURNAL



"I worry about the impact of modern-day bathroom fancy upon the fabric of old houses. Do you share my concern? Then I hope you will turn away from today's silliness . . ."

—page 40



May/June 1998

"Hook the strap to the chain hoist and gently remove the stone from the wall. The stone will be hanging at an angle, so hold on to make sure it does not swing upon release. Once the rig is suspended freely, guide the stone as it is lowered to the ground to prevent collisions. The pace of work should be deliberate and relaxed; don't wear yourself out. As with all heavy objects, lift with your legs, not your back. Most important, watch your fingers!" —page 57



"The oversized fireplace was, certainly, evidence of the age of our lovely home. Phil took one quick look and stated: 'This isn't original. This was never used for cooking.' We were disgruntled."

—page 48

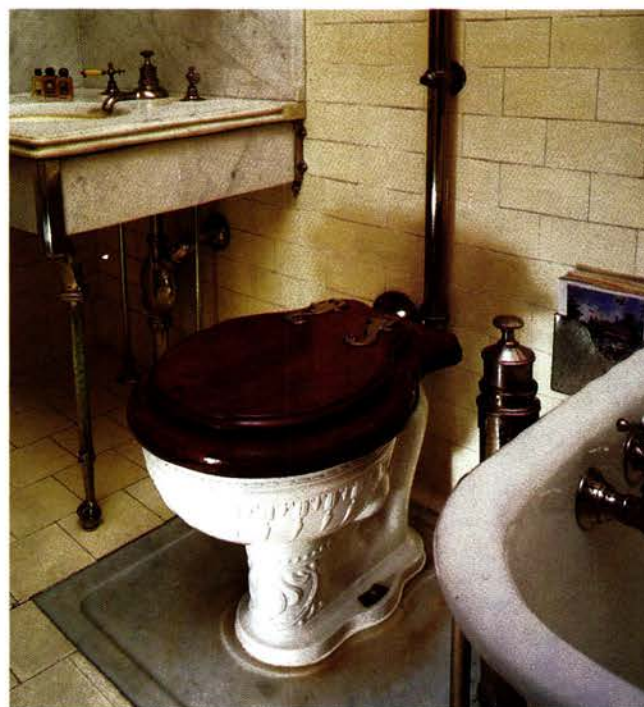


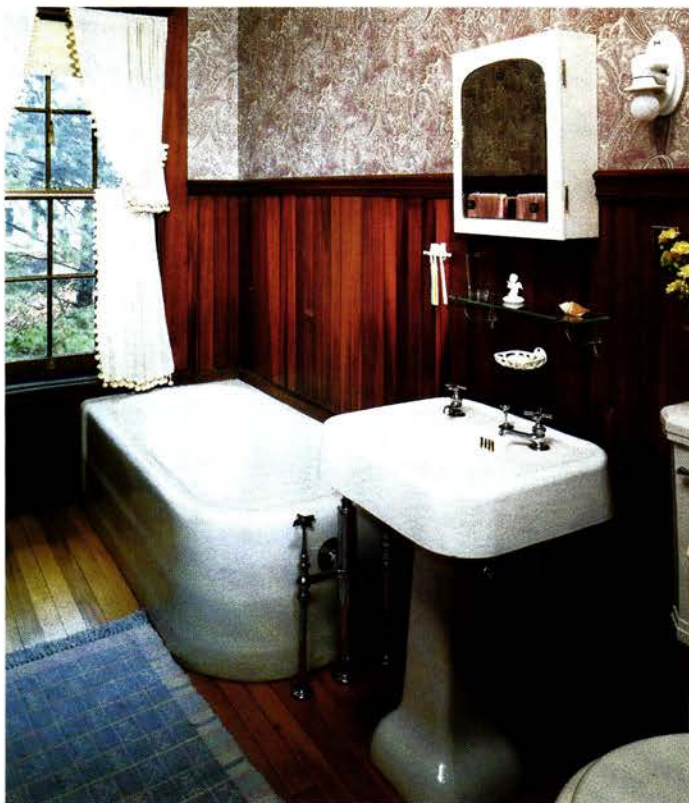
Small Bathrooms

and other old-fashion concepts *by John Crosby Freeman*

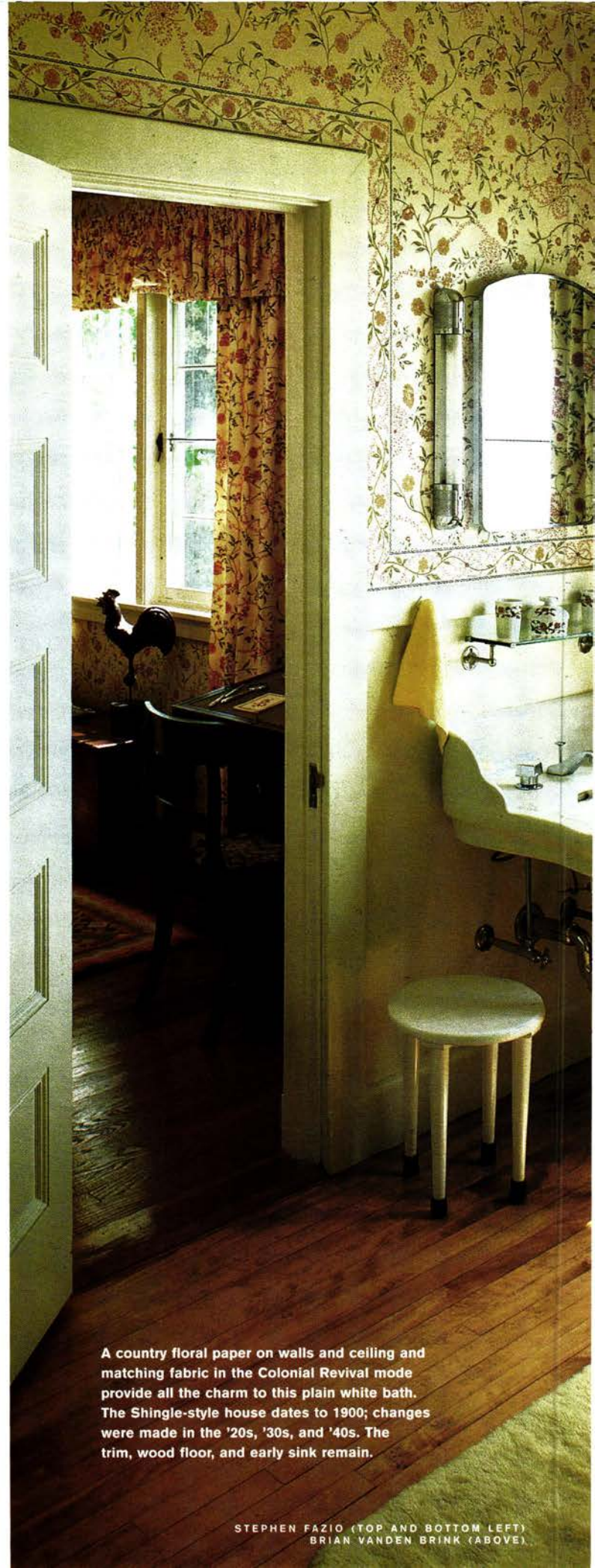
The basic difference between our fin de siècle bathrooms and those of the early 20th century is this: The old bathroom was a modest space to visit. Today's bathroom is an extravagant space to inhabit. Such radical change in social habits begets radical change in architecture. I worry about the impact of modern-day bathroom fancy upon the fabric of old houses, and especially on the appropriately serviceable bathrooms of the early 20th century. | Recently I dined with a lady in Des Moines who said her "only complaint with Bungalows is the small bathrooms." I confess I lacked the courage to tell her what I tell you now: If you cannot be satisfied by your old-house bathroom, reserve it for your children and guests. Gratify the spatial requirements of your psychophysical urges in a back addition or, better yet, in a miniature Baden-Baden in your back yard. | Do you share my concern? Then I hope you will find it refreshing to turn away from today's silliness, and reconsider the bathrooms of the early 20th century.

A charmingly utilitarian bathroom was installed ca. 1890 in the Skolfield-Whittier house (Brunswick, Maine, opposite). It has three separate chambers, in the English fashion. Right: Deluxe fittings in an 1897 bathroom include the sculpted bowl and marble sink (Bath, Maine).

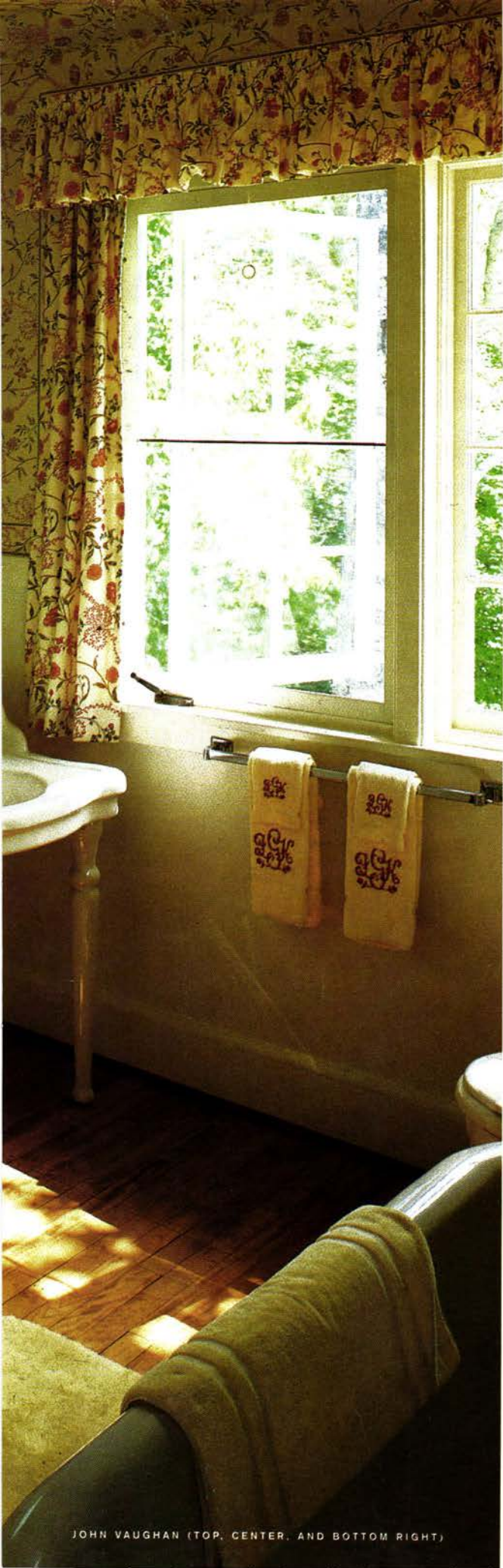




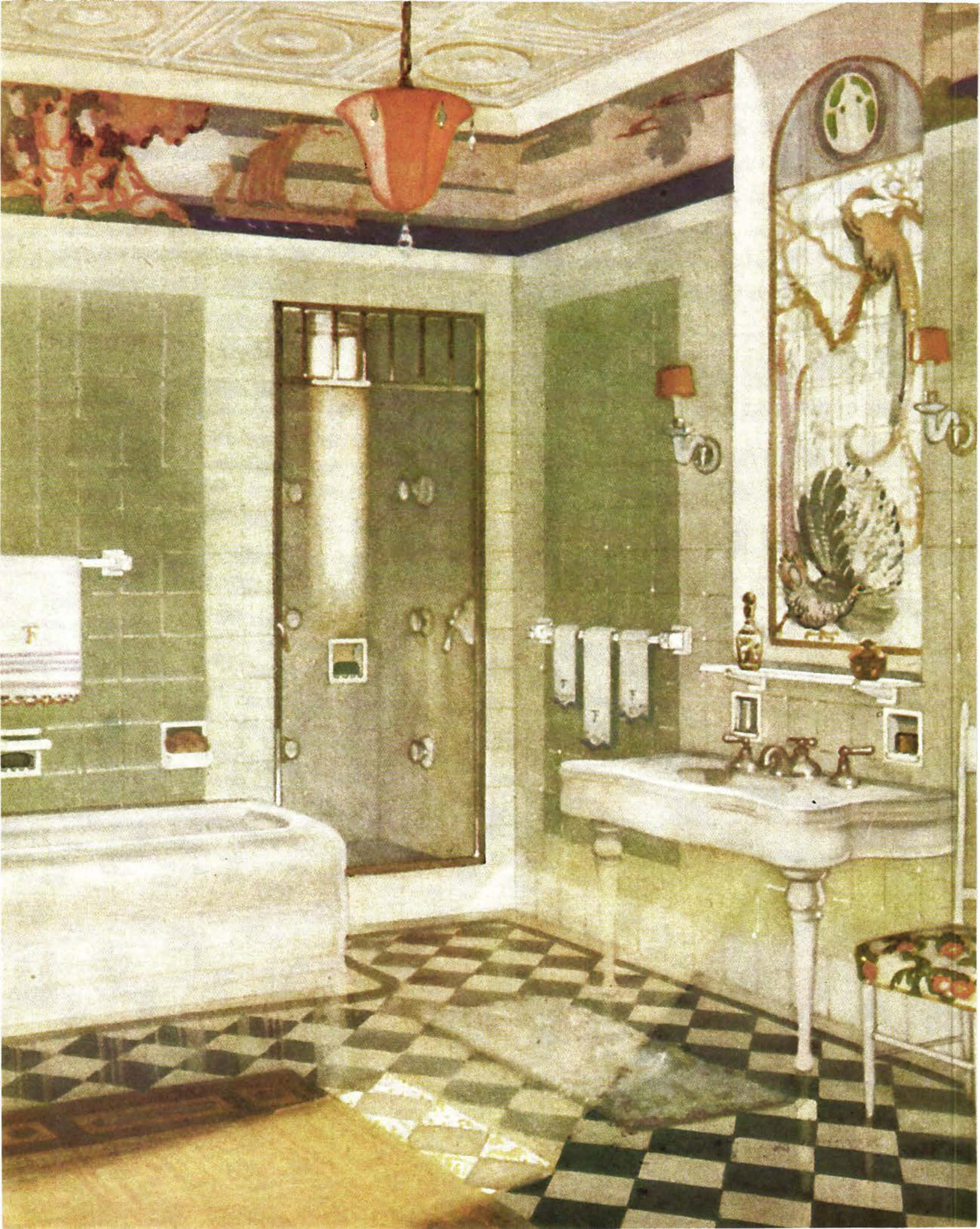
Sanitary fixtures in a bathroom installed ca. 1920. The wood wainscot is an indication that this is a secondary bathroom: other bathrooms in this wealthy household were tiled. The linen drawers tucked into a corner (below), once simple and efficient, are now a model for period cabinetwork.



A country floral paper on walls and ceiling and matching fabric in the Colonial Revival mode provide all the charm to this plain white bath. The Shingle-style house dates to 1900; changes were made in the '20s, '30s, and '40s. The trim, wood floor, and early sink remain.



The brilliant green tile and marble floor are original to this Deco bathroom in a 1929 San Francisco apartment building. The glass sink bowl is a recent addition in the same spirit.



BATHROOMS

A Pictorial Archive

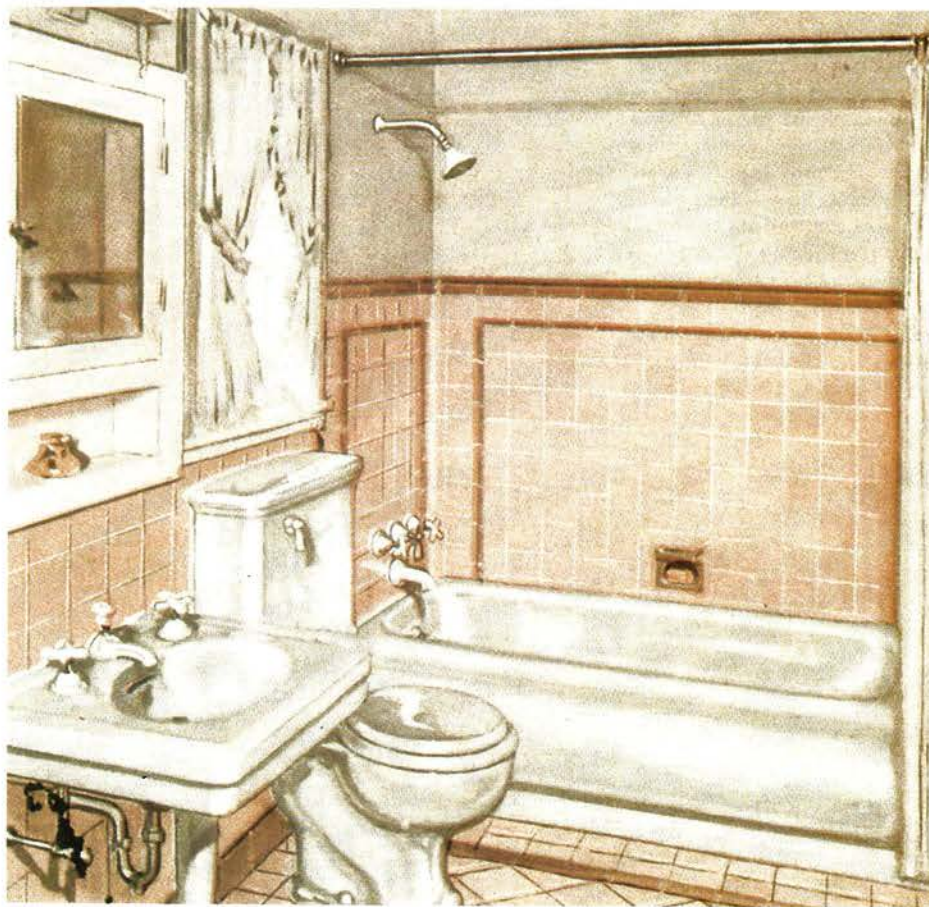
by John Crosby Freeman

OLD-HOUSE OWNERS have been busy installing bathrooms based on a nostalgic turn-of-century penchant for wainscot and white tile. Many favorite motifs—the pedestal sink, for one—actually date from the '20s. Let's look specifically at bathroom dreams of the '20s and '30s.

We take the germ theory of disease for granted, but it wasn't popular in America until twenty years after the 1882 discoveries made by German bacteriologist Robert Koch. Paired with the new "fear psychology" of advertising, Germ Theory was a boon to early-20th-century manufacturers of bathroom goods.

Modernizing the bathroom into a germ-free environment was an easy sell to those who could afford indoor plumbing. But making the modern bathroom attractive and familiar was harder. Victorian indoor plumbing had made possible a bathroom yet to develop its own aesthetic. Bathroom decoration was (and still is) trapped between technology and romance.

The technology is meaningful only in its ability to deliver water and remove wastes. Bathroom decoration looks for meaning in the furniture and accessories associated with rooms of older ancestry. Bathtubs looked like beds. Vanities looked like the bureau that used to hold the Victorian washbowl. Cabinets migrated from



the kitchen, rugs from the parlor. Stained glass came from the staircase landing. What follows is a quick tour of changing fixtures.

Old-house owners of the late 20th century have embraced the clawfoot tub as shorthand for Victorian bathroom romanticism. But the "Victorian" bathroom lasted through the 'teens. The clawfoot tub was fashionable until 1910, popular until

1920, and déclassé thereafter. Our 1928 brick Colonial has a clawfoot tub—in the maid's attic bathroom. Downstairs, the late '20s tubs have closed pedestals. Easy access to plumbing had been the clawfoot tub's technological attraction. It was inevitable that it would be replaced as plumbing became more reliable and concern arose, instead, about nasty microbes lurk-

Geez Louise, too grand for soap: bath fixture manufacturers dreamt up luxury bathrooms like the one opposite (1924), with a separate, multi-jet shower-bath, and fine decorative treatments. The 1927 model bath (this page) from a brass company is more typical.

In 1923, fixtures were still white. Color and decor came from walls—at right, strikingly painted cement-board “tiles”—and such fittings as the dressing mirror and Colonial Revival sconces. Note the linoleum floor in a traditional tile pattern, and the modern lines of the pedestal sink and built-in tub. By 1937 (below), colored plumbing fixtures were not unusual, available in navy blue and red as well as pastels. Opposite: Orchid fixtures pin the date at 1930; the green walls wear a Tiffany glaze and a curtain assures discretion.



ing in the underbelly of a footed tub.

Porcelainized cast-iron tubs retain their superiority today. Please think twice before you yank out an old one. Small chips can be repaired with filler and epoxy paint. Refinishers are listed in the Yellow Pages.

Today the shower-bath is regarded as an efficient necessity. It was thought to be an expensive luxury during the early years of the 20th century, especially the separate, built-in shower. Before the 1940s, most showers were added to existing bathtubs, and to an extent still are.

No fixture of the 20th century bathroom caused more design anxiety than the wash basin or lavatory. What to do underneath the bowl? Open or closed? Illustrating nothing but open lavatories, the 1900 catalogue of L. Wolff, Chicago's premier manufacturer of bathroom fixtures, ignored the late-Victorian practice of enclosing sink plumbing in small bureaus. Some of Wolff's more giddy lavatories were supported on emaciated cabriolet or Adamesque metal legs. The usual white Italian marble slab could be substituted by "Gray, Imperial, Old Red, and other Tennessee marbles, in Onyx or fancy-colored Imported Marbles." And you could have a floral, paint-decorated wash basin instead of the ordinary white one.

Pedestals were the clever solution to the under-sink problem. Pedestal sinks enjoy revived favor during the 1990s after having been discarded on sidewalks during the 1970s and 1980s. Inexpensive new ones are available in home centers; salvaged antiques are in ample supply. Pedestal sinks were fashionable by 1910, popular from 1920, and common from 1930.

As for decorating, paint manufacturers had to fight for every square inch in the bathroom. Tile manufacturers, along with their less expensive imitators in linoleum, asphalt, rubber, plastic, asbestos-cement, and glass, owned the 20th-century bathroom.


Above tiled (or cement-board) wain-



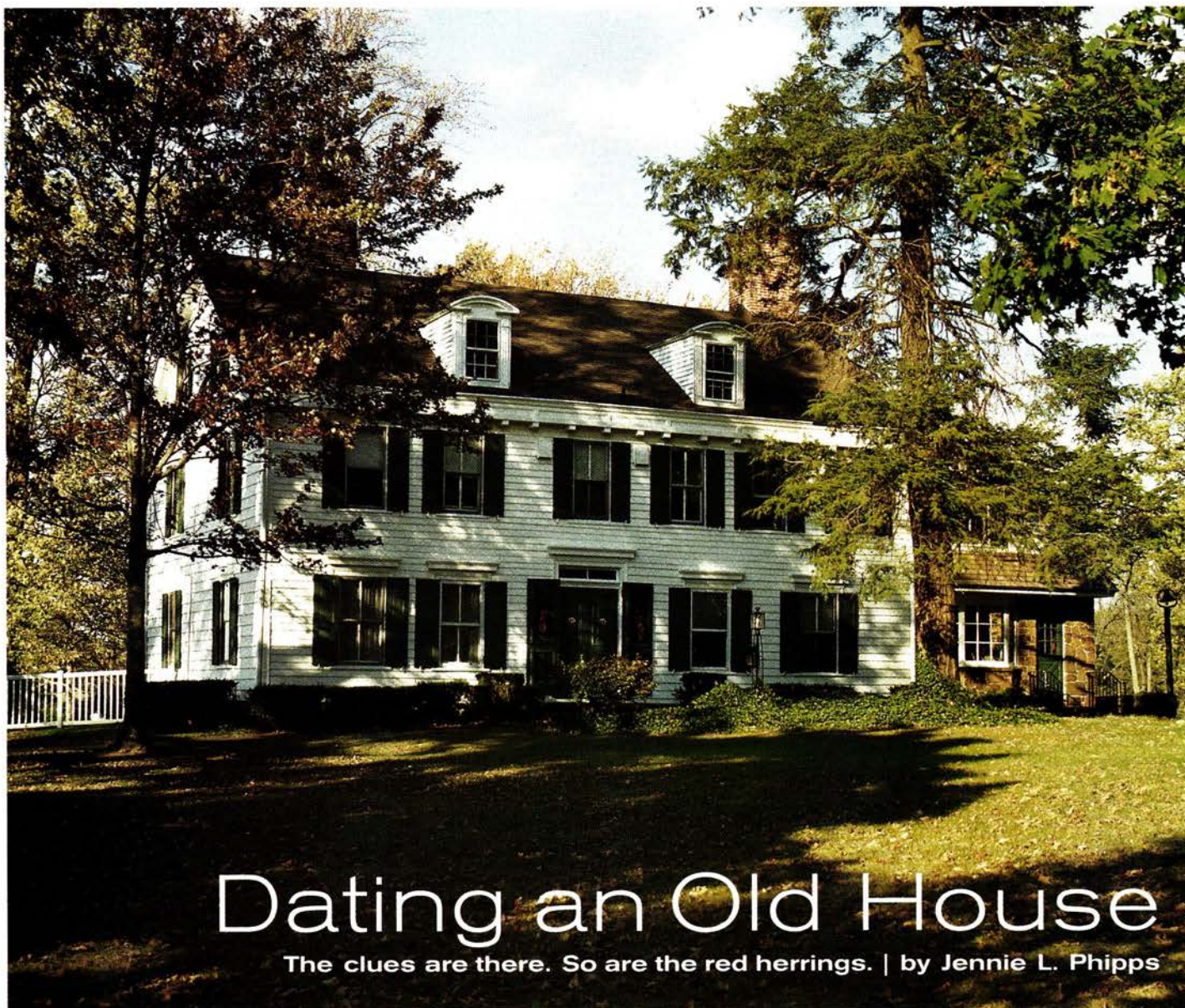
scots and dadoes, walls and ceilings would have been painted with an oil-based enamel, stippled to create luster and remove brush marks. White and ivory, as always, predominated. Then as now, of course, paint was the quickest and least expensive way to add color.

Bathroom color exploded during the late 1920s and early 1930s—not through paint, but because the makers of plumbing fixtures added color. The “index fossil” color of those years was orchid (as in

the 1930 advertisement above). If you were blindfolded and led into this bathroom, you could fix its date with certainty. Incidentally, this example highlights the continuing controversy about the proper location for the toilet. (Does it belong in the bathroom or in an isolation chamber?) Compromise is the order here, with the offending object behind a curtain. It occurs to me that putting the biffy and the bath in the same room, which so scandalizes the Japanese, is a perfect expression

of American sanitary arrogance. Gleaming fixtures, scrubbable walls, perfect plumbing—we’re not worried, are we? 

JOHN CROSBY FREEMAN is working on a book with Patricia Eldredge: *Joy of Color—Romantic American Interior & Exterior Paint Colors, 1900-1950*. He’s also *The Color Doctor®* and Valspar’s color consultant to the customers of Lowe’s Home Improvement Centers, for whom he designed *Southern Heritage™* historic color cards.



Dating an Old House

The clues are there. So are the red herrings. | by Jennie L. Phipps



During plumbing renovations, this bolt connecting the 1794 part of the author's Georgian house (top) to an earlier addition was recognized by consultant Philip Hayden.

WE KNEW THAT our house hadn't been built in one piece; you could tell by looking at it. At a seminar, we met Winterthur-trained historian Philip Hayden, who consults for people like us who want to determine the age of their properties. Phil agreed to give us a little on-site direction. He began with a tour of the outbuildings and grounds. At the fieldstone smoke house with "1794" over the doorway, Phil dismissed it with scarcely a glance. Apparently, date stones are unreliable because people never threw them away. "It *could* be a clue," Phil said dubiously.

We had thought that the log cabin was the original dwelling, but Phil dismissed that no-

tion, too. "This building probably was never meant for occupation," he told us, "because the framing suggests there was no chimney."

I was disappointed. But Phil was undeterred. We went in the front door, an entry we never use. With new eyes we saw the elegant hall, impressive though bare and obviously under renovation. "This is quite a house," Phil said appreciatively. He pointed out 18th-century fireplaces and Victorian windows, the classic Georgian staircase and the gaudier 19th-century woodwork. The Black family obviously couldn't leave well enough alone.

We'd saved the dining room for last because its oversized fireplace was, certainly, evi-



dence of the age of our lovely home. Phil took one quick look and stated: "This isn't original. This was never used for cooking. It was built during a period when revivals were popular."

Disgruntled, we led our guest into the front room we use as a den, ready to take a break. But Phil was looking around closely. "What do you know about *this* room?" he asked. "It's the right size for a one-room, 17th- or 18th-century house of this area. The dimensions look perfect."

It was our turn to be skeptical. "Let's look at the basement," Phil said. Downstairs, he made a beeline for the relieving arch that we assumed supported the big dining-room fireplace. Phil took its dimensions. Did we realize, he asked,

Peter found that the property had been in the Black family since 1692. It made sense to us that the house (or some part of it) had been, too. A log cabin in the yard resembles a similar structure in Mount Holly, built in 1690. Then there was the 1794 date stone on the smoke house. ♦ The only thing all our speculation proved was that casual observation doesn't mean much.

The author's housemate, Peter Tallman, demonstrates the size of the 10x14-foot relieving arch in the basement. Peter and Jennie had assumed it supported the existing fireplace. But a tape measure placed it under another room—the oldest one in the house. Measuring hinted at dead space, so Peter got a sledgehammer and knocked through the back of the brick enclosure. The arch went back another five feet. It had once supported a tremendous, colonial-era hearth.

Civil war Victorian remodeling including now-removed, wrap-around porch across front

1950 - front kitchen and back porch were added, wrap-around porch removed

First addition we think about 1720

This fireplace was removed in 1950

FUTURE EXTERIOR FIRE STAIRS FROM 3RD FLOOR

1950 - front kitchen, formerly, UL LISTED HEAT SENSORS CONNECTED TO REST OF SUPERVISOR FIRE ALARM SYSTEM

ALL DOORS MAILED (SD) SHALL BE FITTED W/ U.L. LISTED SELF-CLOSERS & PAINTED W/ FIRE RESISTANT PAINT (TYP)

Original house It had a huge fireplace and open-beam ceiling.

EXIT LIGHTS W/ BATTERY BACK-UP (TYP)

1794 total

LIVING RM.

BREAKFAST RM.

KITCHEN

PARLOR

HALL

DINING RM. * hearth

KITCHEN

EMERGENCY LIGHTS TYPICAL BACK-UP

MANUAL PULL-STATION

FIRST FLOOR

SCALE 1/8" = 1'-0"

S

Start your reading of the physical evidence by taking complete running measurements, inside and outside, on each floor of the house. Our "dating consultant," historian Philip Hayden, suggests making floor plans and superimposing them. The exercise often shows what came first and what was added, and may help you with a chronology. ♦ A knowledgeable consultant is invaluable; Phil not only knows how to date building materials, but he's also aware of our region's history. Vernacular building tradition may contradict generalizations. Social history is important, too; Phil didn't assume that the original property owners built a dwelling immediately, because he knew that land speculation was common and titles were unclear ca. 1700. ♦ The chronology of additions—ca. 1720 and 1794—was more obvious after our consultant "read" hidden physical evidence. Handmade nails and lath helped him date the second section of the house; a specific kind of nail made only during a 15-year period narrowed down the date of the post-Revolutionary War additions. But it was a paper trail, specifically a 1703 will, that proved the original one-room house was built in the 17th century.

The rear elevation (top photo) makes it clear the house grew over time, but what came first? The dining-room fireplace (middle) has colonial-era dimensions, but it turned out to date from a more recent revival period. A pegged connection (bottom) was discovered beneath a floorboard, clear indication that the oldest room had been later connected to an 18th-century addition.

that this arch was in the den section and not beneath the dining room? Measurements proved it.


Flashlight in hand, Phil put his head through the hole created by removing a wide plank in the room above. There were the original beams, their beveled edges meant to be exposed; smoke had turned them sooty grey. A crude hook remained where something must have hung. A time capsule. I was a little awestruck.

We pulled up a board at the perimeter and there it was, clear indication that the room had been connected with pegs at a later date to the room behind it (the dining room). Phil speculated that the original building had been a storey-and-a-half, one-room structure, and we were standing in the sleeping loft.

In the next section, a wall was open for plumbing work. Next to the new soil pipe, Phil pointed out a huge bolt. It tied this post-Revolutionary addition to the two-storey addition. We stared quietly, feeling like interlopers. We don't believe in ghosts. But at that moment I sensed somebody watching.

It made sense that the original owners started with a one-room house, then added an addition of similar dimension behind. When peace and prosperity came after the war, they built a three-storey wing, plus a full second and third floor over the existing house. Would this theory hold up?

Phil climbed through the opening in the ceiling. Excitedly, he pulled a nail out of a rafter. This, he said, was proof. The bottom half of the nail was machine-made. The head had been attached by two blows from a hammer. Nails were made this way for only about 15 years, between 1785 and 1800. So the 1794 date on the smoke-house date stone was probably correct!

Peter was eager to confirm that at least part of the house was built before 1700. I went to the courthouse one afternoon. A big, handwritten book led me to a filing drawer where I found, on microfilm, William Black's 1703 will. There it was, almost illegible: a one-room house and household goods left to his brother Samuel. I made a copy and rushed home. As we opened the champagne, I wondered if William Black looked on with approval. 

How to date your old house Look for two types of evidence—architectural and documentary. It takes some practice to learn to look at houses. You may find free assistance at the local historical society, or you can turn to someone who offers the service for a fee. The best way to find someone is to contact a museum or university's architecture, history, or (perhaps) art-history department. Experience in the field of preservation is worth a lot. The fee can be as much as \$500 a day, so make sure you're getting a written and photographic record of findings. Ask to see examples of work for previous homeowners. Provide your expert with a written list of questions and photocopies of any existing research. Give him a complete tour of your property and house.

Documentary evidence can be easier to find, and satisfyingly conclusive.

DEEDS Deeds are the most useful document for research. You'll find names of sellers and buyers. Deeds include the price the property sold for, the size of the property, and sometimes a drawing and information about any mortgages. To locate a deed, you need the name of the buyer or the seller (grantor or grantee). Each deed for a property refers to the previous deed, so you work backward.

WILLS Not all wills are filed and not all of them are useful. But you may be lucky. If an owner died without a will, there may be a probate inventory, listing everything in the estate. In the best cases, wills and probate inventories include detailed descriptions of buildings, furnishings, clothing, farm implements, etc. The order in which they are listed can tell you about the arrangement of the house.

TAXES Search your property on the tax roles. You'll be able to tell when the house was built because it affected the assessment. If you are dating a very old property in one of the original states, you may find records from the "1798 Direct Tax" available and useful. Also known as the "glass tax," this was a one-time assessment that enumerated dwellings and outbuildings and counted windows and the panes of glass in each one. This will require the cooperation of county or municipal authorities. It's best to make an appointment.

INSURANCE The Sanbourn Insurance Co. Atlas mapped and detailed properties from about 1880 to 1920. Most good library collections will have them. If your house stood during this period, you'll find it on the map.

HISTORICAL SOCIETY Your local historical society may have local materials available. Among the most useful for 20th century properties are phone books, particularly in areas where there were cross-reference books, which listed telephone numbers by address and usually included the name and occupation of the homeowner.

Thanks to Dr. Bernard L. Herman, professor of Early American Culture, University of Delaware

CHOOSING the best adhesive for old-house work is a sticky business, as it were. The industry has exploded over the past 20 years, turning more than 100 different chemical technologies into thousands of products. Many building materials adhesives are engineered for specific tasks—contact cement, say, for attaching counter laminates, or flooring mastics for laying tile. Here we'll pry out the distinctions between some all-around adhesives and why they're worth knowing for one of the most common restoration projects: bonding wood.

GLUES By most definitions, these adhesives are mixtures of solvent and resin that

harden as the solvent evaporates. Especially in traditional glues, the solvent is water and the resin animal-based. For example, hide glue—the fabled fate of old nags “sent to the glue factory”—is made from connective tissue: bones, hooves, hides, and sinews. Hide glue is very strong and long-lived, but has poor water resistance. Its use is limited to indoor furniture construction and finish woodworking.

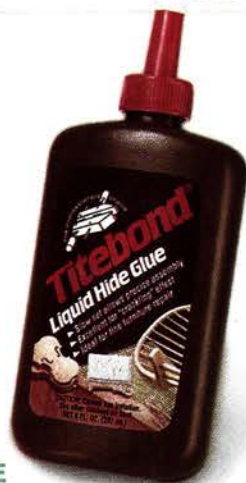
More familiar and more useful to old-house owners are the two ubiquitous wood glues: white and yellow. Like American cheese they're inexpensive and all-purpose but, beyond color, most folks don't grasp the difference. White carpenter's glue is made with PVA (polyvinyl acetate), a synthetic resin developed in the 1950s. When

dry, white glue is strong but gummy to sand. On application, it tends to be slightly runny and to exhibit “creep”—a minor sliding of parts before the glue sets. Yellow carpenter's glue (aliphatic resin) is usually PVA modified to address these concerns. It is more viscous and less creep-prone, with a glue line that is easier to sand. Most white and yellow carpenter's glues will soften around moisture, though some manufactures have an aliphatic glue designed for exterior work.

EPOXIES In contrast to garden-variety glues, epoxies are two-part adhesives. The resin paste starts to cure by chemical reaction when mixed with a catalyst—usually a syrupy liquid. Epoxies have good resistance to oil, solvents, and water, so they perform

Adhesive

Many caulks and paints are adhesives, too. For instance, there's nothing that sticks to glass better than silicone sealant. The adhesive's makeup tells a lot about what it can—or can't—do.



HIDE GLUE

- Interior use
- One-part
- Reversible
- Poor gap-filler
- Open time: 5 to 15 min.
- Average price: \$4 to \$5



WHITE GLUE

- Interior use
- One-part
- Reversible
- Poor gap-filler
- Open time: 5 to 10 min.
- Average price: \$3 to \$4



YELLOW GLUE

- Interior use (most products)
- One-part
- Reversible
- Poor gap-filler
- Open time: up to 5 min.
- Average price: \$5 to \$7

well on exteriors. They don't need to penetrate a porous surface to bond as glues do, so epoxies can adhere wood to metal or fiberglass. Epoxies made for woodworking are also engineered to be flexible. A super-strong adhesive is a brittle adhesive that won't last as long as one that is less strong, but more flexible.

POLYURETHANES These new players in the glue game are fast becoming the favorite one-part adhesives. Polyurethanes employ synthetic resins that cure by reacting with moisture in the air, or in the materials themselves. This technology makes them good at bonding dissimilar materials—even damp wood. Though expensive, they can deliver a very strong, flexible, and waterproof joint. Polyurethane adhesives have

been sold in Europe for almost two decades, but were slow to reach the North American market until 1996, when air-quality regulations restricted solvents.

The term adhesives envelops a wide range of substances—plastics, rubbers, and resins, both natural and manmade—that will bond one surface to another.

SEMANTICS ASIDE, consider three more concepts as you apply your next adhesive:

Open time—This is the period during which you can assemble and adjust parts before the adhesive becomes tacky or sets up. Water-based glues typically have an open time of five minutes; epoxies up

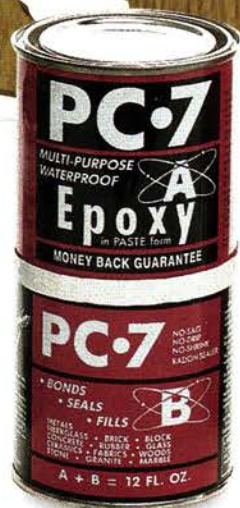
to 40 minutes. Contrast this with mere seconds for cyanoacrylate “Crazy Glue.”

Clamping—With most adhesives, the work needs clamping right after assembly to drive air out of the joint, and adhesive into the wood. The exceptions are epoxies, by virtue of their chemical bond. Since polyurethane adhesives expand (some even foam!) as they cure, they need light clamping just to keep the parts in position.

Reversibility—Weakness around water can be an advantage when it comes time to repair or restore fine woodwork. Hide glue in particular is completely reversible—that is, it is easily removed with water or heat. This way you can readily reglue joints so they'll stick around for another generation of service.

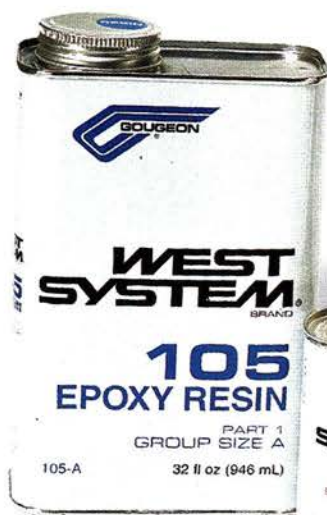
Putting Adhesives in Their Place | by Gordon Bock

Adhesives



EPOXY

- Interior/exterior use
- Two-part
- Non-reversible
- Good gap-filler
- Open time: 30 to 60 min.
- Average price: \$8 to \$15



POLYURETHANE

- Interior/exterior use
- One-part
- Non-reversible
- Good gap-filler
- Open time: up to 60 min.
- Average price: \$7 to \$13

Quarrying the Condemned

How to deconstruct a stone house for its parts

by Jacob Arndt

WHERE DO YOU get 20 tons of dressed stone, 150 years old, that perfectly matches an 1850s Wisconsin homestead? Incredible as it may seem, one farmwife owner of a fourth-generation old house took only four days to load stone onto pallets, and deliver it to her addition project.

Finding the stone was a bit of luck. Nearby a house of the same vintage was being torn down to make way for a new building. Safely salvaging the façade, however, was just a step-by-step procedure.

Ideally, the brightest future for an old stone or brick house lies in its restoration. But if it must be demolished, the materials still look better on pallets ready for re-use than in a landfill. The stone is there for the picking for those who can retrieve it. Here is how I save stone artisan work for another beautiful elevation.

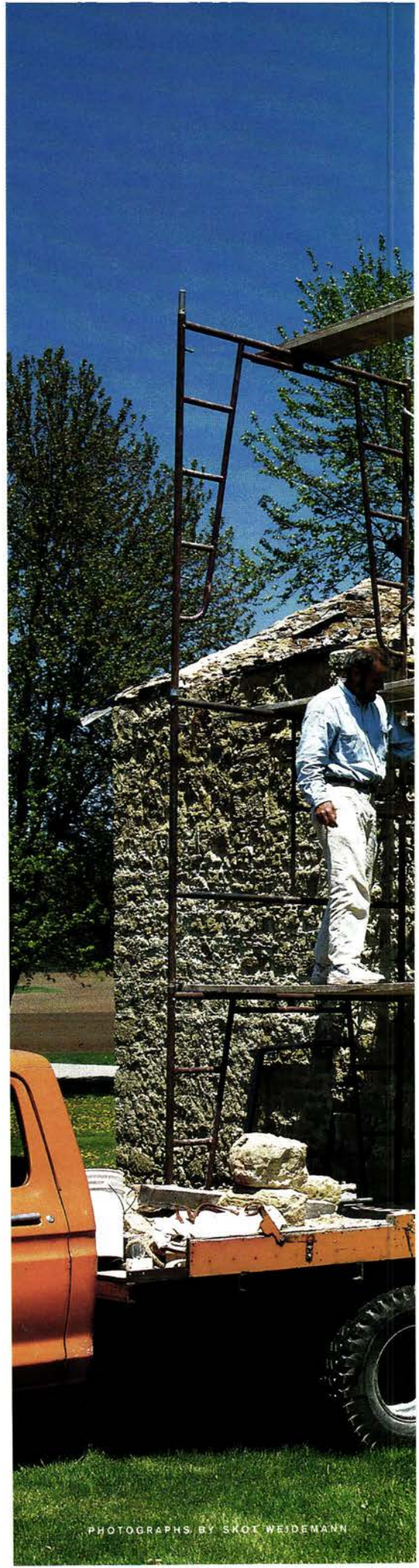
DOWNSTACKING DRESSED STONE If you can visualize a historic masonry building as a vertical stack of stones, 6" to 8" thick, it becomes easy to imagine storing the most

desirable parts. In the typical solid-masonry house, about 16" of the wall's cross section is rubble stone; wood lath and plaster attached to the interior make up the finished surface. Starting at the top, if you disassemble the wall in the reverse order it was constructed—a process some call "downstacking"—it is relatively simple to recover the best parts.

The important material is the neatly dressed stone on the exterior—the artwork of the building. Dressed stone is shaped flat on five sides, with right angles where the faces meet. These are the premium stones because they can be fitted closely together with minimal mortar joints.

With downstacking, you can also retrieve any finely dressed stone: lintels, sills, brackets, and cornice details. However, do not save interior rubble stone—the unshaped units laid up behind the dressed veneer wall. These stones are only marginally useful, except for infill.

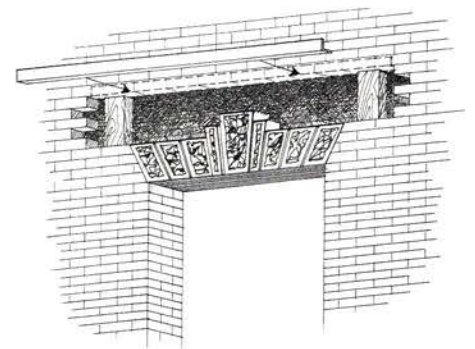
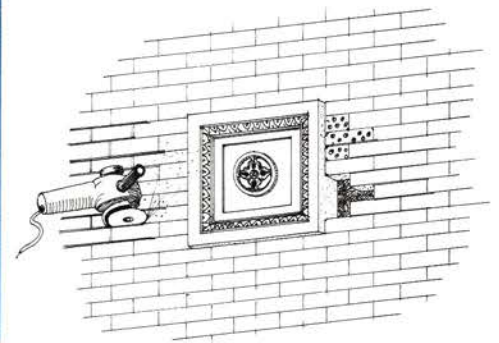
It takes a little sensitivity to downstack a wall properly. Working patiently



PHOTOGRAPHS BY SKOT WEIDEMANN



With deep window ledges and walls nearly 2' thick, this 1850s Wisconsin farmhouse would be expensive or impossible to duplicate today. The dressed stone forms only the building's skin and is easily salvaged with scaffolding, basic tackle, and simple methods.



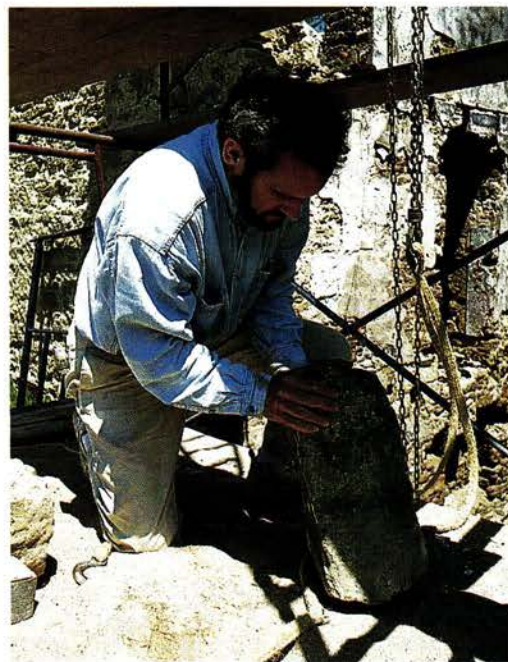
CAVEATS FOR CARVINGS

Never loosen stone or brick from the field of the wall by pounding on it with a chisel. Instead, perforate the unit with drill holes to create a cavity (see the top illustration). Then, grind the joints and take the masonry apart piece by piece.

To help support several feet of brick or stone, place a length of angle iron under the bed joint, then shore to some solid surface (above). If there is a stud wall behind a masonry veneer, attach 2x stock to the stud wall and support the veneer stones with a wood header.

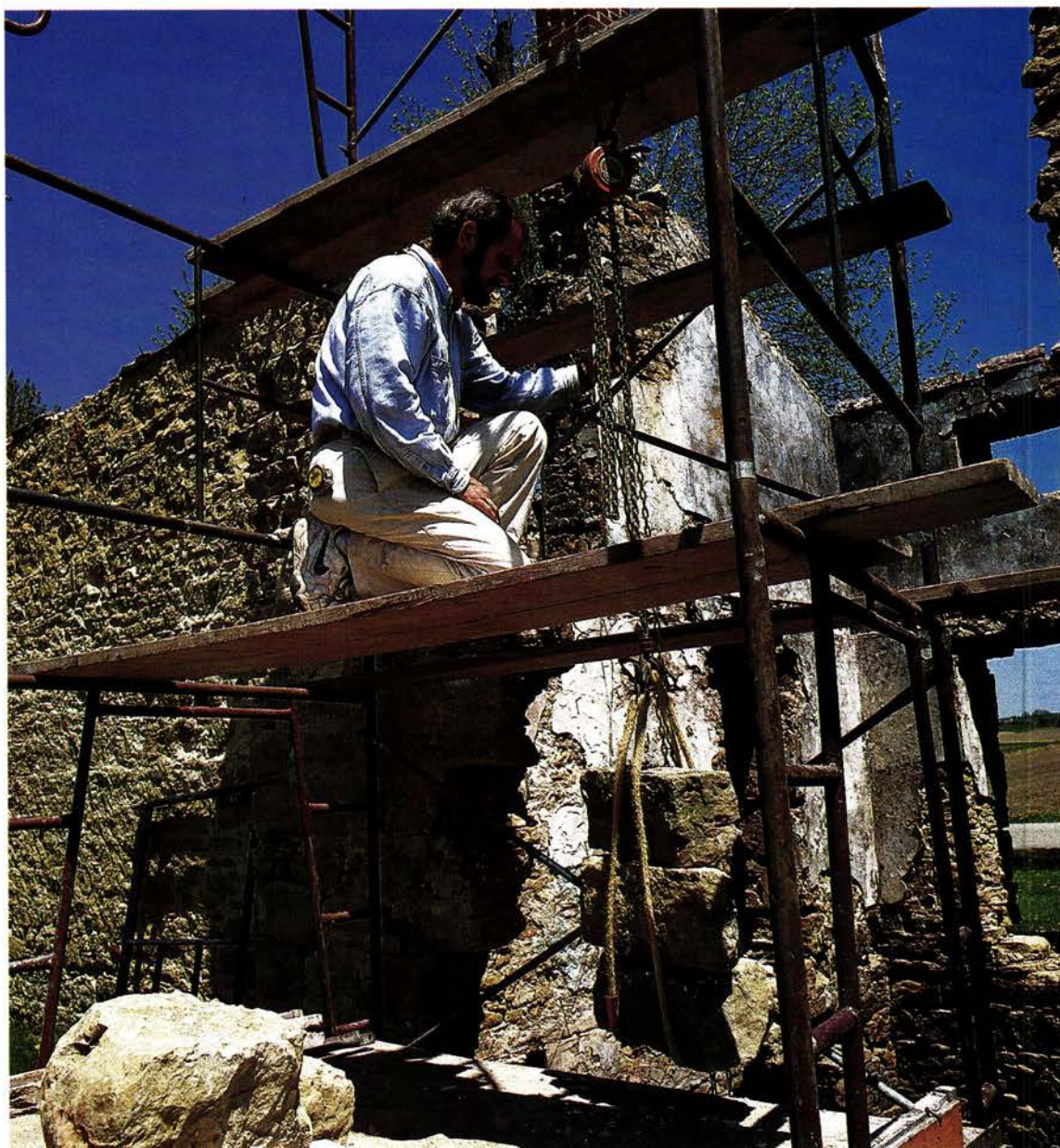
Downstacking Details

- Think of each dressed stone (photo at right) as a large, hand-carved brick. To appreciate the labor that went into shaping these stones, try taking a reasonably flat stone from a quarry and chiseling five sides!
- Standard, metal-pipe scaffolding is inexpensive to rent (photo below). Use plenty of planking across the scaffold's putlogs (cross members) so you feel secure, then add another stage of scaffolding. Lay two planks across the top putlogs, tie a rope around their double thickness, and hook a chain hoist to the rope. With the hoist and hook dangling free, center a standard pallet, wheelbarrow, or a truck bed under the chain hoist ready to receive a stone. When setting up the scaffold, support the feet on wide, solid foot pads, such as 2x12 planks. Anchor it to the wall with wire every second or third stage.
- To move stone, position the chain hoist hook over the center of the stone or pallet (photo far right). Loop the strap around both ends so it spreads and steadies the stone, then put tension on the strap. Adjust the center until the unit dangles balanced in the air, then lower it to the vehicle or pallet below.



Top: Place each stone on 2x4s to leave room for removing the strap and for shifting and lifting by hand, if necessary. Make sure that each subsequent stone rests directly over the 2x below. Stack no higher than waist level.

Above: For transport, band pallets with steel strap, or shrink-wrap them. If the stone will be stored for a long period of time, buffer steel strap with drywall strips to protect edges and surfaces.





with chisels and a hammer, it's not hard to loosen each unit and free it of surrounding mortar, especially with the top course already gone. Pay particular attention to the arrises (straight edges), which are most vulnerable to damage.

Usually the stone is large enough to require basic, inexpensive tackle for retrieval. You can buy or rent a 1/2- or 1-ton chain hoist and straps at construction tool suppliers and many farm equipment outfitters. First wedge the stone up with wood shims and slide the strap under and around the piece. Position the straps so they don't put all the weight on one or two corners, which can pop the arrises of soft stones.

Next, hook the strap to the chain hoist and gently remove the stone from the wall. The stone will be hanging at an angle, so hold on to make sure it does not swing upon release. Once the rig is suspended freely, guide the stone as it is low-

ered to the ground to prevent collisions.

The pace of work should be deliberate and relaxed; don't wear yourself out. As with all heavy objects, lift with your legs, not your back. Most important, watch your fingers! If one gets caught between two stones, you'll lose not only a fingernail but also a week's work due to pain.

A pallet stacked counter height with stone represents about two tons of material. At ground level one can stack 12 tons of stone in a couple of days without much trouble. Typically your coverage will be from 20 square feet of wall surface per ton of stone, to as much as 40 square feet per ton. Naturally, if your stone is 10" deep into the wall, you will need more stone tonnage than a wall only 5" deep. When you're building with stone, there's no such thing as having too much material around. For rough-dressed stone wall construction, 25% extra is the minimum.


EXTRACTING DECORATIVE ELEMENTS

Antique dressed lintels, sill stock, carved brackets, arch pieces, thresholds, cornices, quoins, and medallions can be invaluable for replacing worn or cracked units in another building. Pulling these pieces out of an elevation before the wrecking crew arrives is more complicated than downstacking a complete wall, but not by much.

First, make the stone piece accessible. Erect regular scaffold up the wall so the architectural element is waist high, just like standing at ground level. Then, saw out the mortar joints using a 4" angle grinder fitted with a 1/8"-thick blade. Be careful not to grind the edges of the stone. If you are comfortable controlling a 7 1/4" circular saw, then load it with a diamond blade and remove mortar to a 2 1/2" depth.

Do not use a chisel on the mortar joints. The tool will wedge against the edges of the stone (the arrises) and chip them. Rather, loosen the first stone by digging into the mortar joints with a pointing trowel after grinding the joints. Once you can shift the stone back and forth it will work free. If the architectural unit will not shift after grinding the joints as deep as possible, then destroy some marginal material to create a cavity.

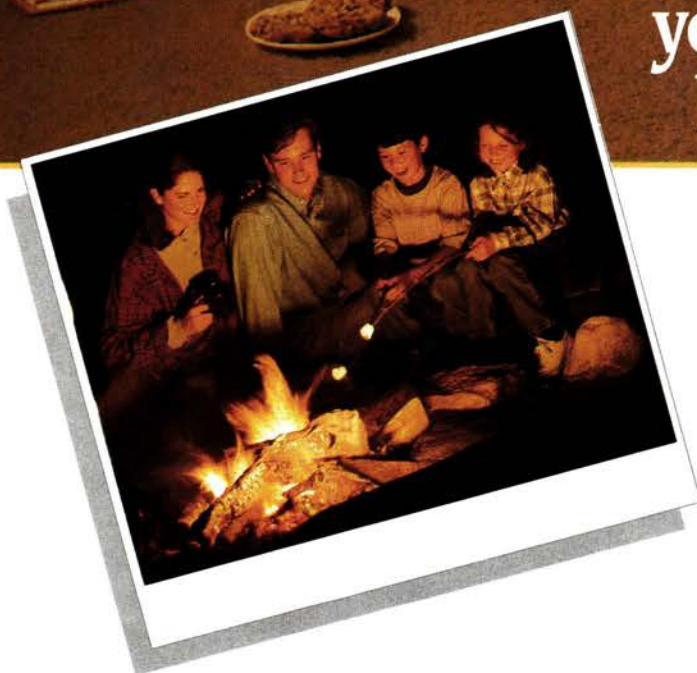
With two people on hand, most architectural units are easily worked out of the wall. Pry one side out to secure a firm grip, then pull the unit perpendicular to the building so that the other end is still resting in the wall. Have your partner pick the unit up at the wall end, then together rest the unit on nearby blocking, stacked waist high for maximum convenience. Place 4x4s under each dressed piece to give your fingers room and to make sure all corners and arrises remain intact.

A demolition order from city officials may mark the end of an old masonry house, but it can open a gold mine of fine stone. With good timing and simple tools, the artwork of craftspeople long gone can be yours for the deconstructing. 



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your family shared
by the campfire?

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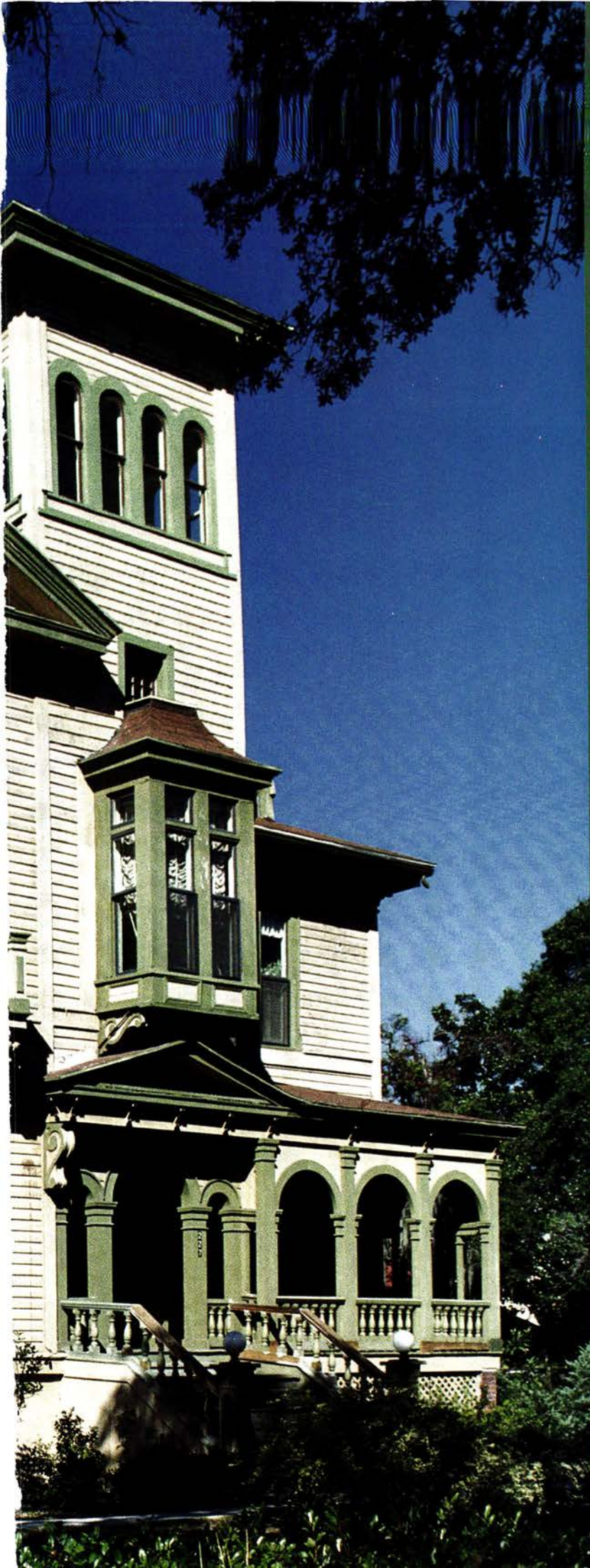


AMERICAN HOUSE STYLES

See foldout for more.

ITALIANATE

Democratic and exuberant, it is, despite its name, an American classic—the most popular building style for over a generation, on both coasts and throughout the center of the country. Deep eaves and heavy brackets, hooded windows and round arches were rendered on houses simple or grand, built of wood or brick or brownstone. Easily recognized, the Italianate is a style defined by details.

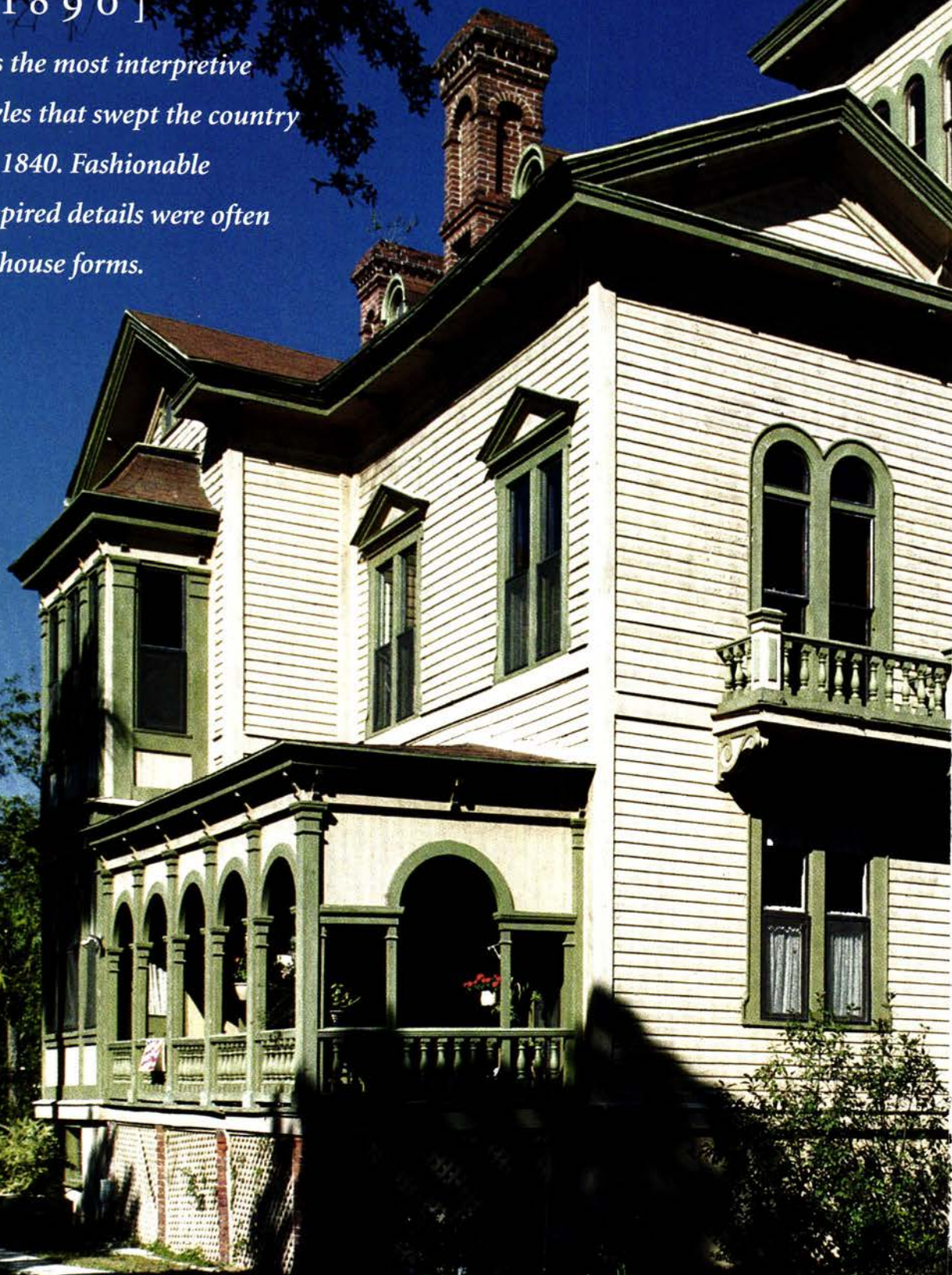


*I*TALIANATE is 19th-century America's interpretation of the classical vocabulary, already filtered through England and, earlier, the Renaissance. Noted architects—John Notman, Henry Austin, McKim, Mead & White, Richard Morris Hunt, Samuel Sloan, Gervase Wheeler—built in the style, but most Italianate houses were based, directly or indirectly, on patternbook examples derived from designs by Downing and Davis. It is a vernacular style, adaptable to different materials (wood, brick, stucco, brownstone) and different budgets. | The Italian forms and the Gothic Revival arrived at about the same time, two picturesque styles that ended the long reign of the Greek Revival. Both came to us through England, where Gothic would become the predominant style of the early Victorian period. Here, however, the Italianate had become far and away the most fashionable architectural style in America by the 1860s. Builders nationwide used the vocabulary almost to the end of the 19th century. | Italian style houses fall into three basic categories: the Villas, the Renaissance Revival, and the Italianate. Villas were meant to evoke the farmhouses and manors of the Italian countryside. The more formal Renaissance Revival style is restrained, classical, and symmetrical, often used on public buildings and in urban settings. The Italianate encompasses everything else, from the ambitiously eccentric to the simplest rural vernacular. | The Italianate style waned during the post-war economic troubles of the 1870s. By the time housebuilding picked up, the time had come for such Late Victorian favorites as the Queen Anne, the Stick and Shingle styles, and the early Colonial Revival.

THE ITALIANATE STYLE

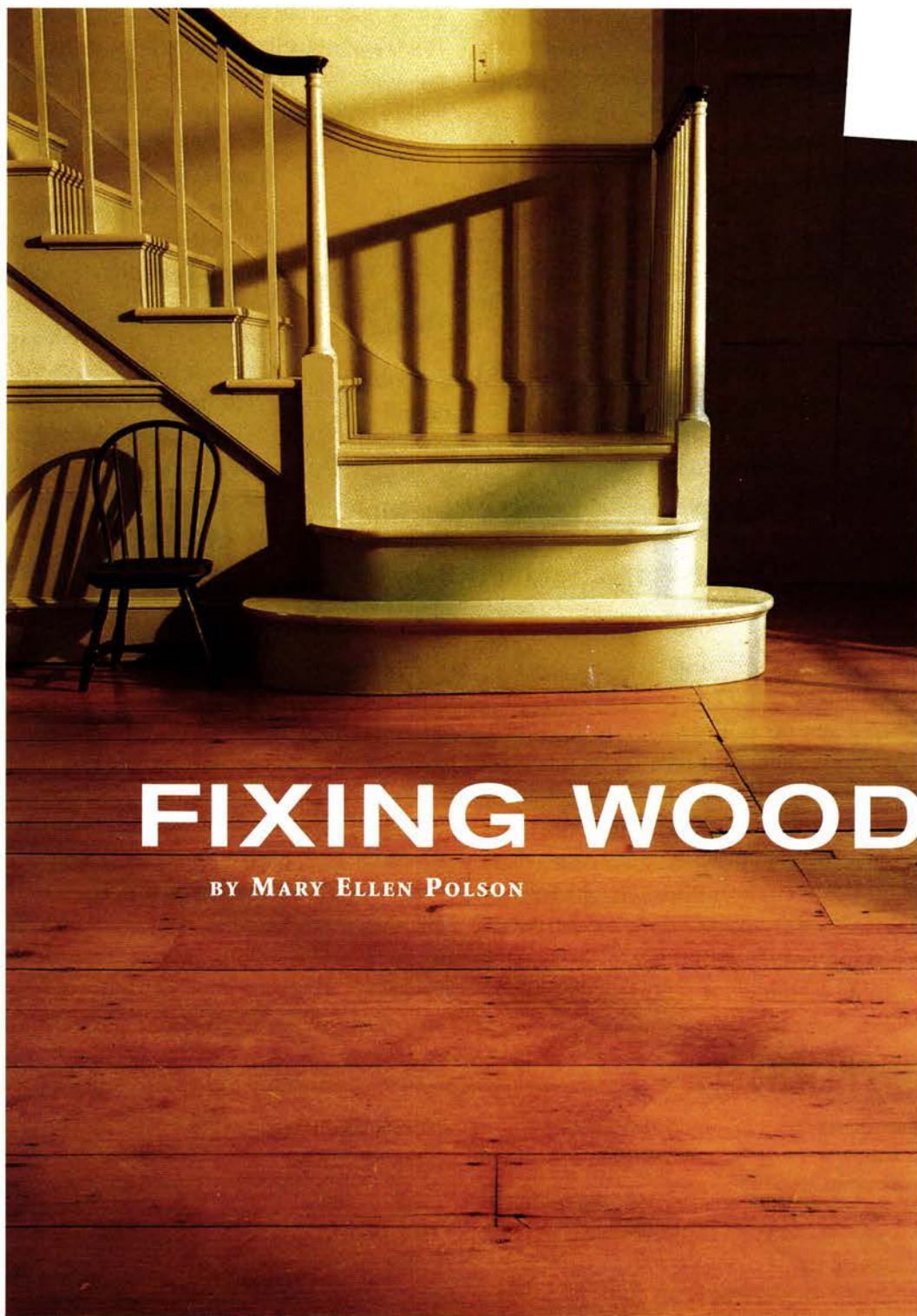
[1850-1890]

The Italianate is the most interpretive of the Italian styles that swept the country starting around 1840. Fashionable Renaissance-inspired details were often applied to basic house forms.



Can a furniture pull be beautiful?

OLD HOUSE HOW



FIXING WOOD

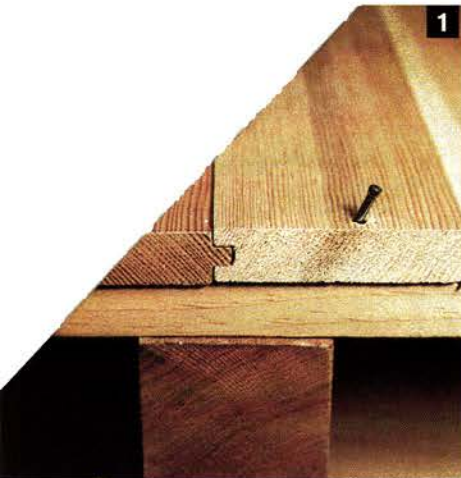
BY MARY ELLEN POLSON

Imiliar creak of a floorboard, a gentle undulation in the hall, the gouge mark so ancient that the scar has a patina. While any old house can be expected to have floors that squeak, sag, or slope, in most cases these flaws aren't structural. With a little know-how, you can easily silence faulty floorboards and repair minor damage. We'll also give you tips on what to do about those pesky cracks that open up as the seasons change. ♦ The good news is that when flooring problems are the result of old

Floors

age, it's a good bet that conditions have stabilized. (In other words, they probably won't get worse—at least while you live in the house.) You can trouble-shoot your own floors by talking a walk around the room.

The mellow patina of an old floor is the result of decades of aging and judicious care. This antique floor and staircase were installed in an addition at Gore Place in Waltham, Massachusetts, in the early 20th century.



1

Squeaks, Creaks, Springy Spots

YOU'RE LIKELY TO HEAR problem spots before seeing them. A squeak usually means a floorboard isn't making adequate contact with the supporting joist below. A deeper-sounding creak probably means the joist is inadequate. Spongy spots can result from either condition. The solution is to reattach loosened boards using a pair of nails driven into the heart of the squeak, or by anchoring them with screws (see "Stopping a Squeak," this page).

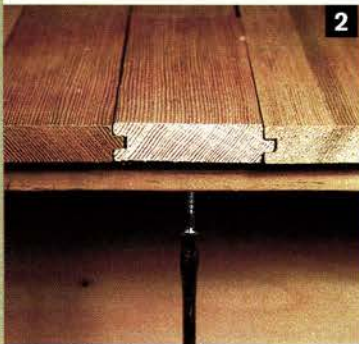
shrunk boards to expand.

- **Fill gaps with a flexible paste** or fiber filler that can adapt to the shrink/swell pattern of the floor. Homemade remedies include mixing sawdust with a binder such as varnish, shellac, or white glue, or hemp rope soaked in linseed oil or glue. The sawdust mixture is simply pressed into the gap; pack the soaked hemp rope into the crack using a large flathead screwdriver or small putty knife. (Apply two layers if the crack is deep.)

- **Gun in an elastic caulk** that cures to rubber. A flexible marine or silicone caulk should only be applied when the cracks are halfway through their shrink/swell cycle (normally in spring or fall). Carefully mask the edges of the crack to keep the caulk off the floorboards. You may need to partially fill very wide cracks with a pliable backing material, such as cloth or weatherstripping.

- **For wide gaps** that persist throughout the year, it's possible to fill in the cracks with wood strips ripped to a slight taper on a table saw. Be aware,

though, that introducing new wood into the situation can compound the problem. Glue or toenail the strips with brads to each board, or face-nail them to the joists or subfloor. The repair may need to be hand-planed or sanded to match the level of the floor.



2

Stopping a squeak

(1) Once you've found the heart of the squeak, drive a pair of 10d finishing nails towards each other in a V so that they grab the joist solidly at that spot. Repeat the procedure every 6" or so down the length of the joist until the squeak disappears. Set the nails using a hammer and nailset and fill the holes.

(2) If you have access to the underside of the subfloor (from an unfinished basement, for example), try anchoring the loose boards from below with screws. You'll need an assistant to walk on the floor over you to identify the problem spot while you work. Use round washerhead screws with a shank slot, such as those sold by McFeely's. Depending on the combined depth of the subfloor and top floor, use a 1" to 1 1/4" screw. (You want the screw to penetrate no further than half way through the finish flooring.)

Gaps Between Boards

BOTH PLANK AND tongue-and-groove floors can develop unsightly gaps as the floor ages. This is caused by compression shrinkage. During periods of high humidity, a floorboard will expand and compress its neighbors. When dry air returns, the boards shrink, but don't fully decompress.

Since the shrink/swell pattern persists even in the oldest floors, the best remedy is to do nothing, particularly if the gaps tend to close up during the humid months. If the gaps are especially large or pronounced at certain times of the year, consider the following alternatives.

- **For gaps that appear during dry, cold weather,** try increasing the humidity level in the house by running a humidifier. This may encourage



Finishing nails and screws are handy for anchoring loose boards. The trick is knowing how to use them.



SUPPLIERS

Tremont Nail Co.

P.O. Box 111
Wareham, MA 02571
(800) 842-0560
Makers of hardened-steel cut nails
Circle 23 on the resource card.

McFeely's Square Drive Screws

P.O. Box 11169
Lynchburg, VA 24506
(800) 443-7937
Mail-order source for woodworking screws
Circle 20 on the resource card.

O'Berry Enterprises Inc.

664 Exmoor Ct.
Crystal Lake, IL 60014
(800) 459-8428
Makers of squeak elimination kit
Circle 21 on the resource card.

E & E Consumer Products

7200 Miller Dr.
Warren, MI 48092
(810) 978-3800
Manufacturers of sag- and squeak-ending products
Circle 22 on the resource card.



Cheating in a New Board

To finesse a new piece of tongue-and-groove into place, cut the bottom shoulder off the groove of the new piece (1). Once the patch is in place, face-nail it or anchor with a screw.

If that doesn't work, separate the tongue from the new strip and nail it to its mate (2). Using a table saw, rip the tongue off the strip at about a 45-degree angle. Nail the tongue to the mating strip with 4d finishing nails. Apply glue or epoxy cement to the cut surface and work the patch into place. To fill a gap created by facing grooves, cut a spline from a thin strip of hardwood to create a common tongue (3).

Cut it out

TO REMOVE a bad section of tongue-and-groove flooring, cross-cut the strip at either end of the damage with a chisel, drill, or saw. Take care to avoid penetrating the subfloor. Then split or saw the piece down the middle lengthwise (some carpenters recommend drilling a hole at one end of the board to start the cut). This will make it easy to lift the pieces out without damaging the tongue-and-groove joints on the adjacent strips.

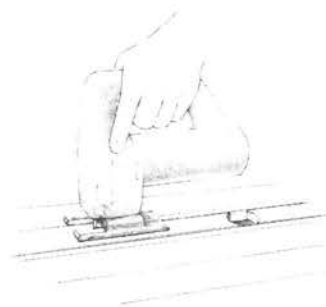


figure 1

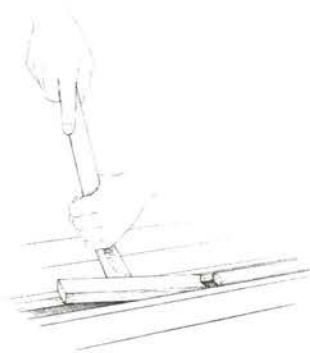


figure 2

MINOR FLOORBOARD REPAIRS

TO REPLACE ONE OR TWO bad boards, begin by finding replacement wood that closely matches the sound condition of the original flooring. Some tips for matching wood:

- Look for wood of similar species, age, and size (width, depth, and profiling). Likely candidates will also have a similar ring pattern (rings spaced closely or loosely together). They should also be cut the same way: flat-cut (flat-grain) boards have annual growth rings that run parallel to the face of the board. The rings on rift-cut (and quartersawn or vertical grain) flooring are usually vertical to the face of the grain, and are much more uniform.

- Unless you have rare or unusually fine flooring, look for sources close to home. A local salvage house, or even your own closet or attic, may yield the best match.

REPLACING A FLOORBOARD Most floors in older homes are composed of individual (plank) or interlocking (tongue-and-groove)

boards laid together. Replacing one bad section on a plank floorboard is a relatively simple repair, but there are some caveats. First, the boards tend to run the full length of the room, so a small patch may stick out like a stubbed toe. Second, there may be no subfloor, so any repair should span at least one joist and share support on another. (Fastening a sturdy block of wood, or cleat, next to the joist to support the new board is one such method of "sharing.") To remove a bad floorboard, see "Cut it out," this page.

Before making any repairs, first determine whether the floorboards are face-nailed (heads exposed) or blind-nailed (heads concealed between boards, usually driven at an angle). Use the same method for repairs.

Surface Repairs

MINOR HOLES AND GOUGES can be filled with wood putty (see illustrations, p. 70). To repair a crack in an otherwise sound board, glue down any long splinters, then fill the crack with wood filler or wood putty.

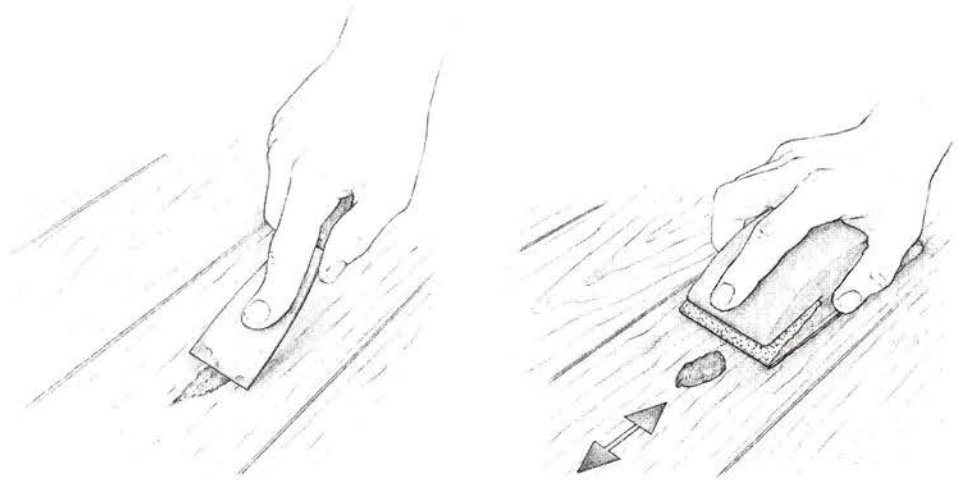
Treating Stains

CHLORINE, OXALIC ACID, and hydrogen peroxide are the most effective stain removers for wood floors. All three work primarily by bleaching; each is most effective only on certain types of stains. Before you apply any strong agent, test it in a spot that doesn't show.

- **CHLORINE** Effective on stains containing aniline dyes and ink stains. Use common laundry bleach (a weak solution of about 5% sodium hypochlorite) or dry swimming-pool chlorine mixed with hot water. Even low concentrations of chlorine can burn the skin and eyes, so wear long rubber gloves, eye protection, and allow for plenty of ventilation.

- **OXALIC ACID** Mixed with warm water and as concentrated as possible, this organic acid removes blue-black water stains, iron stains on oak, and lye-blackened wood stains. It's usually available in dry crystalline form at hardware stores or wood finishing suppliers. Dissolve the crystals in hot water until you get a saturated solution—i.e., the crystals won't dissolve any more. Oxalic acid is poisonous and should be used with care.

- **PEROXIDE** Sold as a caustic solution with a concentration of up to 30%, hydrogen peroxide is effective for lightening woods ("blonding") and last-chance stains.



USE A PUTTY KNIFE to build up layers of wood putty in a small hole or gouge. Allow each layer of filler to dry thoroughly between applications. Choose a prestained wood putty that matches the floor (available at most good hardware stores), or stain the putty yourself using colors-in-oil, or settled pigment

from an oil stain. Use darker, more-neutral filler colors—they're less noticeable than white or reddish tints. **SAND THE FILLED HOLE SMOOTH**, following the pattern of the floor grain. You'll need to refinish the area with an oil finish or sealer that matches the rest of the floor.

Diagnosing Your Floor

SYMPTOM	CAUSE	CURE
Floorboard squeaks.	Loose floorboards, or friction between boards.	Refasten loose floorboards, lubricate edges with graphite or talc.
Sound floor creaks under weight.	Sagging, damaged, or inadequate joist.	Mend or replace damaged joist, or nail a 2 x 4 to the joist up tight against subflooring to strengthen the joist.
Floor is springy.	Floor not making contact with supporting joist, or the joist is damaged or inadequate.	Mend or replace the joist, or reinforce by nailing a 2 x 4 up tight against the subflooring.
Floor sags or has a low spot.	Insufficient support at the point of sag.	Reinforce damaged joist(s), add joist or girder, or jack up the low spot with additional post support.
Floor slopes toward exterior walls.	Foundation settlement, or damage to exterior load-bearing walls.	Have an expert check foundation and footings; best option is usually to live with it.
Floor slopes toward center of house.	Differential settlement (i.e., exterior walls stayed rigid while interior walls shrunk or settled.)	Check post support of girders; you may need to replace posts or footings, or add additional support. If not too severe, live with it.
Floor buckled upward.	Extensive damage to an exterior load-bearing wall, or too much upward pressure from a floor jack.	Call in an expert. If supporting joists are still sound, let the weight back down very slowly.

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Circle no. 103

OLD HOUSE ADVISOR



IMITATING ADOBE

Our 1918 Mission-style Foursquare is a Sears Roebuck kit house. We are searching for the methods and stucco recipe that we can use to make matching adobe-colored repairs. Can you help?

—LYNDY IRELAND, PHILIP, S.D.

MAKING INVISIBLE REPAIRS to textured stucco takes a good assortment of mason's techniques (see my article "Seamless Stucco," July/August 1995 OHJ) and appropriate

materials. Start by establishing a standard to match—say, a clean, unweathered patch under a protecting eave. Next, mix up several stucco samples using limefast, earth-colored masonry pigments from a supply yard. Don't go overboard with colorant (a good guideline is between $\frac{1}{32}$ and $\frac{1}{64}$ part pigment to 1 part cement), and keep track of your proportions. When you're ready for repairs, start with 3 parts mason's sand to 1 part portland cement, adding not more than 10% lime to taste. —*Jacob Arndt*

Stucco gained renewed popularity for Romantic-style houses. In surface treatments, such as "rough-cast" and "pebble-dash," the wet stucco was peppered with small stones.

DEALING WITH SICK BRICK

The outside walls of our family room—formerly an attached garage—are brick veneer and flaking badly. Did the original masons goof?

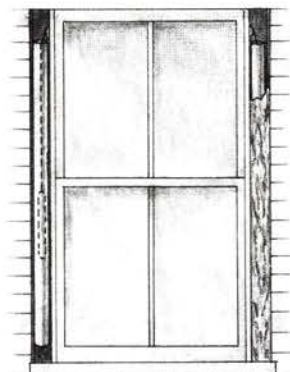
—GERALD E. SPRENGER, DOTHAN, ALA.

THE WAY THE EXTERIOR COATINGS are spalling suggests moisture movement from the building interior, outward. Though waterproof masonry coatings are often promoted for blocking moisture penetration from rain and snow, more often they prevent moisture migration out of the masonry—that is, until excessive water vapor literally pushes the coating out of its way. Chances are, the masons did a good job, but some aspect of the garage remodeling—lack of proper ventilation in the walls or roof, perhaps—is creating a moisture buildup behind your brick. —*Gordon Bock*

Brick spalls when moisture freezes.

A WAY WITH WEIGHTS

If you want to save a little in heating and air conditioning losses around sash window weights, try a technique I have used. I removed the trim boards around the outside of the window and installed 2" PVC pipe to house the weights. The pipe is held in place by insulation, which reduces heat conduction across the weight pocket. Now I can open and



Weight sleeves of plastic pipe allow insulating to reduce drafts.

close sash that are insulated—unlike homes that lost their weights to blown-in insulation.

—JIM GENTA, MAHOON, ILL.

MANTEL MAGIC

Our Tudor house came with a wood-burning fireplace insert that had to go, but removing the insert left a surround encrusted with black ash.

Armed with a can of oven cleaner (and the foresight to

protect our new carpet), my husband rose to the task. Following the instructions on the can, he sprayed the oven cleaner on the brick, then watched TV for a while. Later, he returned to scrub with a stiff brush and rinse with warm water. The process is messy, but the cleaned brick is well worth the effort.

—MICHELE STRAUBE, KALAMAZOO, MICH.



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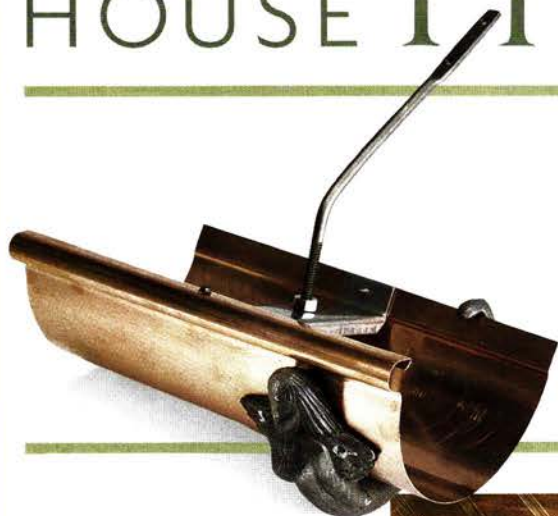
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SHIPSHAPE

BRING THE LOOK of alternating parquet to your home with Aquatica flooring. A 3"-inch wide strip of $\frac{3}{8}$ "-thick cherry alternates with $\frac{3}{4}$ " strips of oak to create a ship-deck effect. The prefinished floor nails or glues down and costs about \$10 per square foot. Contact Kentucky Wood Floors, P.O. Box 33276, Louisville, KY 40232, (502) 451-6024, or circle 9 on the resource card.



WALL SMOOTHER

SMOOTH OVER ROUGH plaster and walls riddled with map cracks using the two-part NU-WAL system. Simply apply the acrylic saturant to the damaged area, cover it with the fine-textured fiberglass mat, trim to fit, and finish with paint or other sealer. The renewed surface is ready for paint or wallpaper. For pricing, contact Specification Chemicals, 824 Keeler St., Boone, IA 50036, (800) 247-3932, or circle 10 on the resource card.



LASER LEVELER

LEVEL FLOORS and square-up walls in a flash with the Laser Square. Two easy-to-see red laser lines can be configured to measure dozens of alignment angles. Create vertical or horizontal lines, or target distant surfaces with laser dots. The SL-24 Laser Square retails for \$885. Contact LP Industries, P.O. Box 2406, Bridgeview, IL 60455, (708) 425-8987, or circle 11 on resource card.



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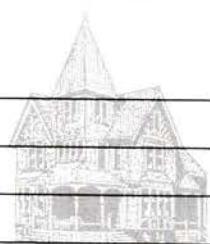
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Inside the Bungalow

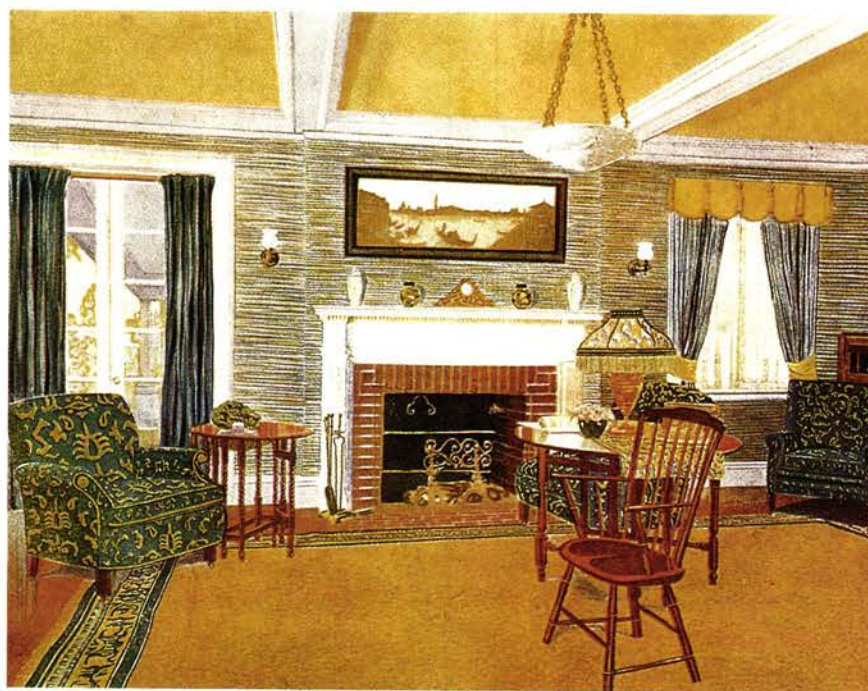
WHEN WRITER Paul Duchscherer and photographer Douglas Keister published *The Bungalow: America's Arts and Crafts Home* two years ago, it could have been just another glossy coffee-table book. Instead, their paean to America's favorite house became the first in a series of guidebooks for American Arts and Crafts revivalists. Six printings later, that first Bungalow book, like all things Stickley and Roycroft, shows no signs of being relegated to the remainders table. Now *Inside the Bungalow: America's Arts and Crafts Interior* has arrived. We are in the midst of a powerful national nostalgia for an aesthetic first articulated by William Morris, and while its decline has been forecast for ten years, it is still going strong. Today's Arts and Crafts devotees take their fumed, quarter-sawn oak furniture, their hammered copper fireplace hoods, their matte green and gold pottery, and their plein-air paintings (illuminated by dim mica shades) very seriously.

One of the delights of *Inside The Bungalow* is the wealth of archival pictures, which show a decidedly less dogmatic approach in original Arts and Crafts interiors. When rectilinear oak furniture was first in vogue, it was often combined with elements of the Colonial Revival, of the Aesthetic Movement, and (as happens with any decorative style during all eras) with inherited pieces of family furniture. In fact, Duchscherer's and Keister's book shows how many bungalows built during the first, second, and

third decades of this century often incorporated Colonial Revival architectural features, while tinted illustrations from paint and furniture companies show informal mixtures of furniture styles. The picture-perfect bungalow interiors of today, with their carefully composed rooms, are more intensely Arts and Crafts than the originals. It seems that the revival of a movement is always more doctrinaire than the movement itself.

Not that you can fault the gorgeous rooms, strongly representative of the West Coast, in Doug Keister's pictures. One of the hallmarks of today's revival—evidenced at conferences, house tours, and trade shows—is the commit-

Above: Built-in bookcases and a desk span one end of this 1911 Los Angeles den. An exceptional feature is the original frieze, whose machine-printed paper is embossed to simulate antique tooled leather. **Below:** By the 1920s, white paint on oak woodwork would not have been unusual; the Colonial Revival style of this living room is unmistakable.



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ted way devotees search out information. By the time they start furnishing their homes, they know who the players of the Arts and Crafts Movement were, and they know who makes today's best reproductions. This high level of knowledge, combined with the affluence generally found among Arts and Crafts revivalists, makes for some very beautiful homes.

When we read Paul Duchscherer's carefully comprehensive text, we realize that the Arts and Crafts collector of today has available a wealth of resources that were unheard-of at the turn of the century, even to those of means. A global economy, mass communications, and a strong dollar have come into happy accord with the maturing of a handwork revival that began during the early 1970s. It is possible to create the home Gustav Stickley could only dream of with antique or reproduction pieces, even if one lives nowhere near a pottery studio or a furniture craftsman. At the

end of this century, a taste for things Arts and Crafts is much more easily satisfied than it was at the century's beginning. What was a sign of refined or avant-garde taste then, can now be evidence of little more than successful consumerism. The Arts and Crafts movement is seeing its greatest success a hundred years after William Morris' death—but not always as a deeply philosophical connection to the objects of one's daily life. Sometimes richly furnished rooms are the work of savvy consumers who happen to have bungalows, and who want them to look pretty.

In the end, it would be mean-spirited (and beside the point) to question the motives of people who create interiors as sensitive to the bungalow's architecture as

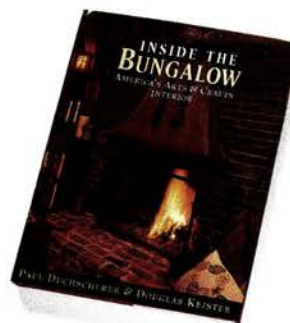
the ones pictured. Informal, with an open floorplan and strong echoes of the out-of-doors, the bungalow was the perfect house style for the new American century. The bungalow's basic design worked in iterations from the very small to the very large, thus being appropriate both for California's refugees from the Dust Bowl and for wealthy families like the Gambles; and, of course, huge western and midwestern bungalow neighborhoods are testament to this house's appeal to the middle class. The

bungalow was the perfect environment for a new ideal family: small, suburban, without servants, educated, and with a love of nature. These families needed bookcases because they were well-read; they wanted shelves to display their collections; they loved nature—the more so because they didn't work in the fields anymore. Today, bungalow lovers show many of the same characteristics.

Duchscherer's and Keister's book is logically organized, starting at the

front door and making its way into living rooms, past fireplaces and inglenooks, into dens, dining rooms, kitchens, bedrooms and bathrooms. A "Before and After" section is enlightening: page after page of white-painted rooms are transformed as we see that color brings out the warmth of woodwork. Duchscherer says that Keister's before-and-after pictures are "intended as inspirational testimonials," and they are. With photographs of the Gamble and Thorsen houses, another chapter pays homage to the Greene brothers, California's ultimate bungalow architects. And for those seeking divinity, it may well be found in a final chapter entitled "In the Details: Focusing on Finishing Touches."

—REVIEWED BY REGINA COLE



Inside the Bungalow

BY PAUL DUCHSCHERER

PHOTOS BY DOUGLAS KEISTER

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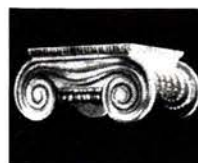
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Kansas City

LET'S GET ONE thing straight, Toto—the *real* Kansas City isn't in Kansas. Its gleaming towers rise over the hazy corn and soy-bean fields of northwestern Missouri like the Emerald City. Like Dorothy, you'll see things you never dreamed of—in technicolor.

You can almost see the Yellow Brick Road from Country Club Plaza, a Mediterranean Revival fantasy conceived as the nation's first themed shopping center in 1922. Visionary real estate developer J.C. Nichols reportedly sent his architects to Seville, Spain, to draw inspiration for this complex of arcaded shops adorned with multi-colored tile roofs and Moorish towers glittering with mosaics.

Nichols anticipated both the rise of the automobile and the need for walking neighborhoods close to essential services. He and other developers benefited from a far-sighted plan to link the city's neighborhoods with parkways, landscaped boulevards, fountains, and parks in the Olmsted mold. The suburbs fanning out south and east of Country Club Plaza offer some of the finest examples of early-20th-century Re-

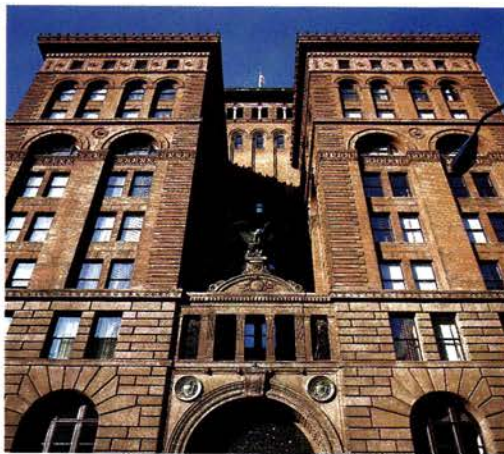
vival architecture to be seen anywhere, including fully realized Mediterranean, Mission, Tudor, and Neoclassical revival-style homes and apartment buildings.

But Country Club Plaza barely scratches the surface of this culturally rich city. Highlights:

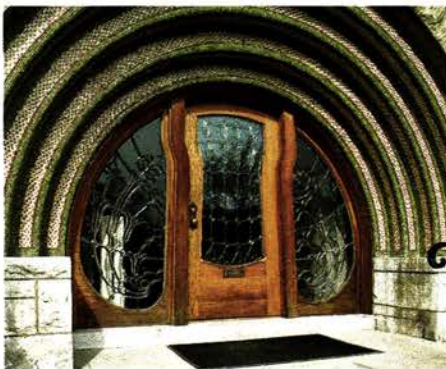
■ CENTRAL HYDE PARK The crown jewel of this National Register district about a mile north of Country Club Plaza is Janssen Place. Guarded by a grand Neoclassical gateway, this single street is lined with Italianate Revival, "Jacobethan,"

Visionary developer J.C. Nichols benefited from a far-sighted plan to link the city's neighborhoods with parkways, landscaped boulevards, fountains, and parks in the Olmsted mold.

BY MARY ELLEN POLSON



Above: The New York Life building, a graceful brownstone and terra-cotta skyscraper designed by McKim, Mead and White, was a departure from the Richardsonian Romanesque commercial buildings built in the late 1880s. **Top:** As a result of the "City Beautiful" movement, Kansas City boasts more than 200 fountains.



Clockwise from top right: Homes on historic Janssen Place; Louis S. Curtiss' striking departure from Prairie-style architecture; the Moorish archways of the Plaza, and its mosaic-crowned tower; the semi-circular compound arch of Mineral Hall on Oak Street.

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DOANLEIGH INN 217 E. 37th St., Kansas City, MO, (816) 753-2667. Six-room B&B in 1907 mansion between Crown Center and The Plaza.

Queen Anne, and Shingle-style mansions.

I SCARRITT POINT Near Kessler Park and the Missouri River, the historic districts along Benton and Gladstone Boulevards are filled with Colonial Revival and Arts & Crafts-influenced homes. Nearby Pendleton Avenue offers some of the city's best examples of brick and stone Queen Anne architecture.

I WESTPORT The oldest part of the city, Westport was the jumping-off point for the Sante Fe Trail. The neighborhood between 39th and 45th Streets is one of the city's liveliest entertainment districts. Don't miss the wonderful collection of Art Deco buildings at 39th and Main, or Kelly's Westport Inn, a tavern dating to the 1850s.

I RIVER MARKET AREA This 19th-century

commercial district is a lively mix of restored industrial buildings and lofts. It's the original home of the City Market: in summer, residents and visitors alike choose from the bounty trucked in by farmers from six states.

I DOWNTOWN Kansas City's monuments to commerce include Sullivanesque skyscrapers and Art Deco civic buildings. The Kansas City Power and Light Building, completed in 1931, incorporates masterful use of recessed exterior lighting.

I 18TH & VINE The old jazz and speak-easy district hasn't fully recovered from its long decline, but the recent openings of the Jazz Museum and the Negro Leagues Baseball Museum is pumping new life into this historic neighborhood.

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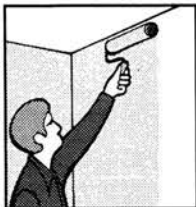
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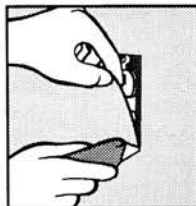
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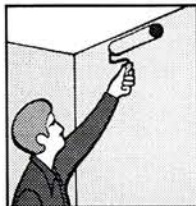
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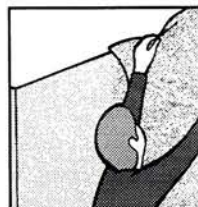
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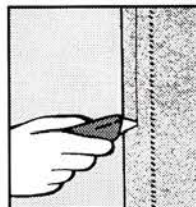
7. Apply second coat of saturant to wet mat.



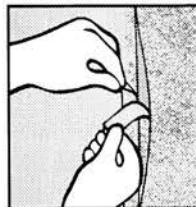
8. Apply 1st coat of saturant to adjacent area.



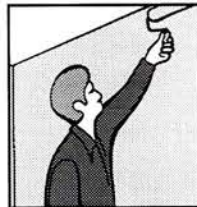
9. Apply mat to 2nd area, overlapping by 1".



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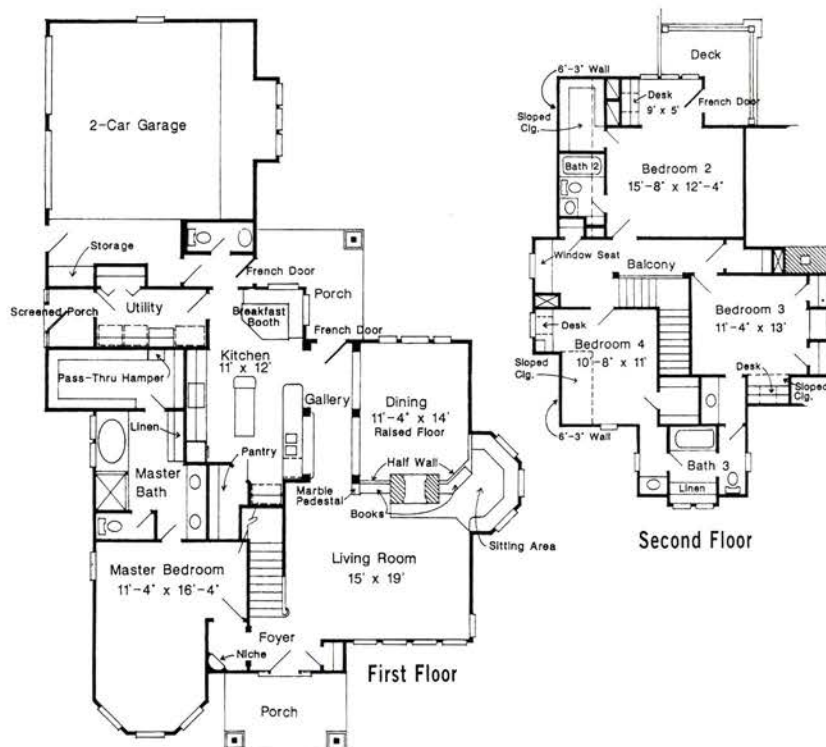
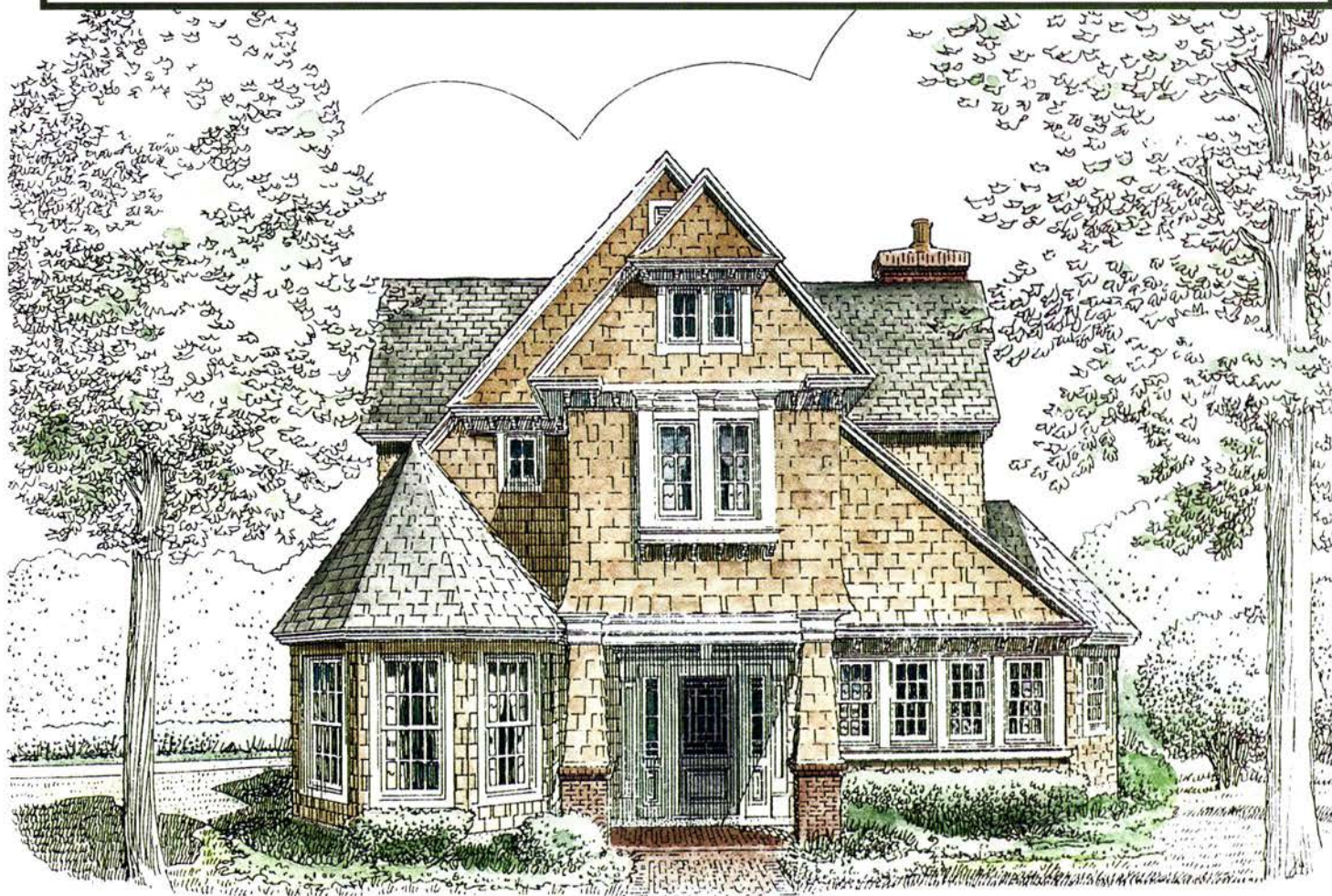
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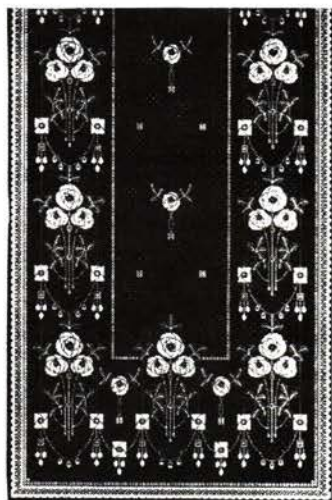
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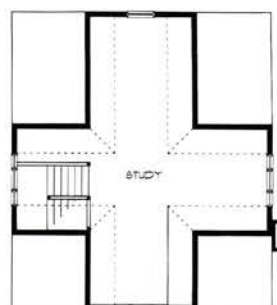
Here's a Foursquare with an unusual roof treatment: it's cross-gabled rather than hipped. Tripartite windows and a high belt course help lighten the substantial profile. The interior is finished with features you'd expect in a fine turn-of-the-century home: a beamed ceiling, a butler's pantry, and a built-in china hutch.



First Floor



Second Floor



Third Floor

Plan AK-04-PV

Cost: \$230

Set of 5: \$290

Set of 8: \$330

Bedrooms: 3+

Bathrooms: 2 1/2

Square Footage: 2,408'

First Floor: 916'

Second Floor: 892'

Third Floor: 600'

Ceiling Height

First Floor: 9'

Second Floor: 8'

Third Floor: 8'

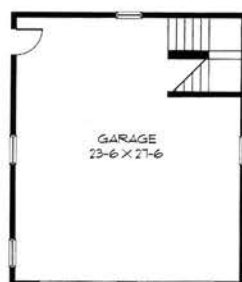
Overall Dimensions

Width: 28'

Depth: 48'

Pebble-Dash Garage

With an upper storey of rustic stucco, this garage recalls early-20th-century pebble-dash. The studio apartment upstairs offers a full kitchen and ample storage space.



First Floor



Second Floor

Plan AK-05-PV

Cost: \$75

Square Footage: 1,106'

First Floor: 646'

Second Floor: 460'

Ceiling Height

First Floor: 8'

Second Floor: 9'

Overall Dimensions

Width: 24'

Depth: 28'





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You can order actual blueprints for all the houses featured. These plans are designed to conform to national building-code standards. However, the requirements of your site and local building codes mean you'll need the assistance of a professional designer (your builder may qualify) or an architect. Every location has its own regulations and requirements, which purchasers are responsible for meeting. The house plans featured are prepared by independent designers and Old-House Journal is not responsible for their content.

For the houses shown in this issue, blueprints may include:

■ Detailed floor plans showing dimensions

for framing. Some may also have detailed layouts and show the 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.

■ 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, where noteworthy, are included, such as vapor barriers, insulated sheathing, caulking and foam-sealant areas, batt insulation, and attic exhaust ventilators.

■ May include foundation plan for basement or crawl space. (Crawl space plans can easily be adapted for full basements by your builder.)

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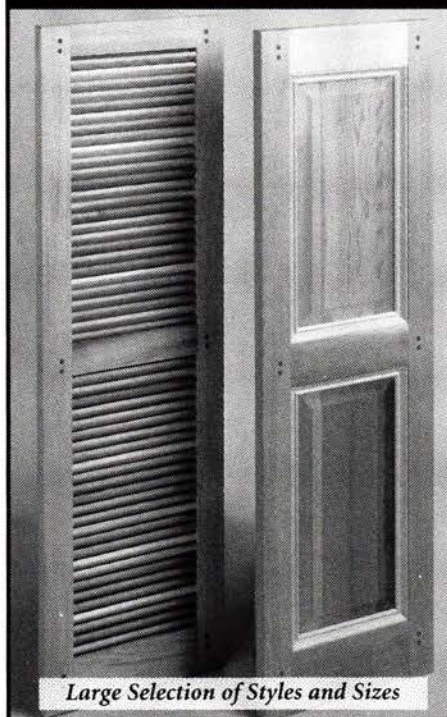
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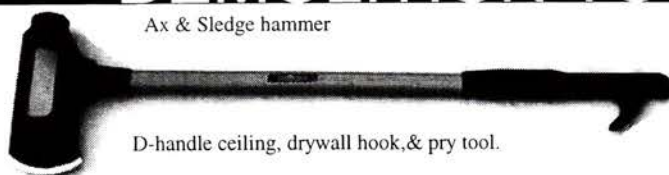
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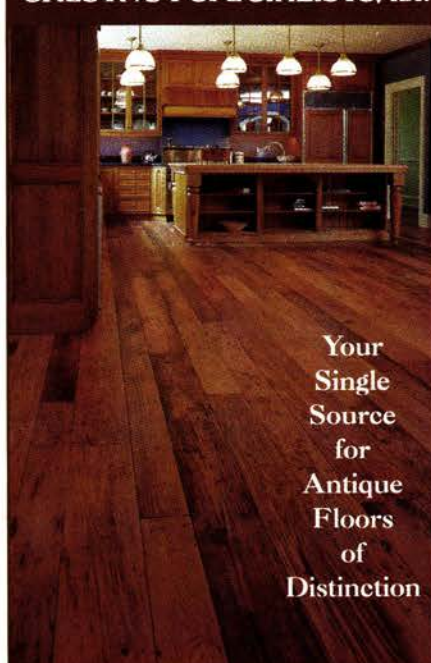
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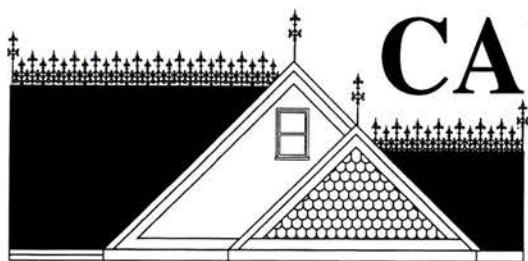


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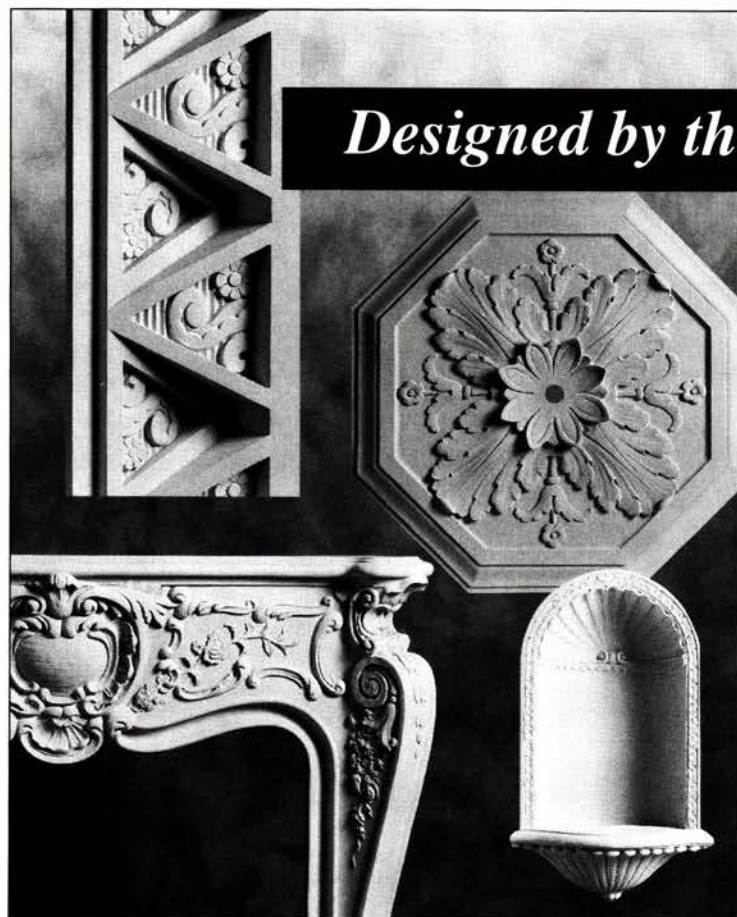
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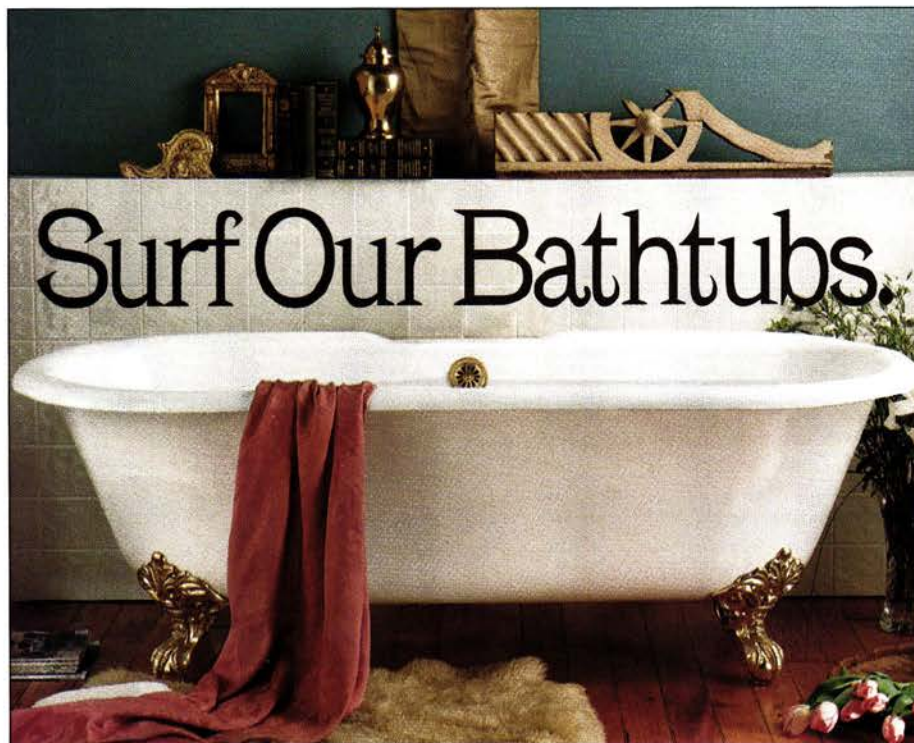
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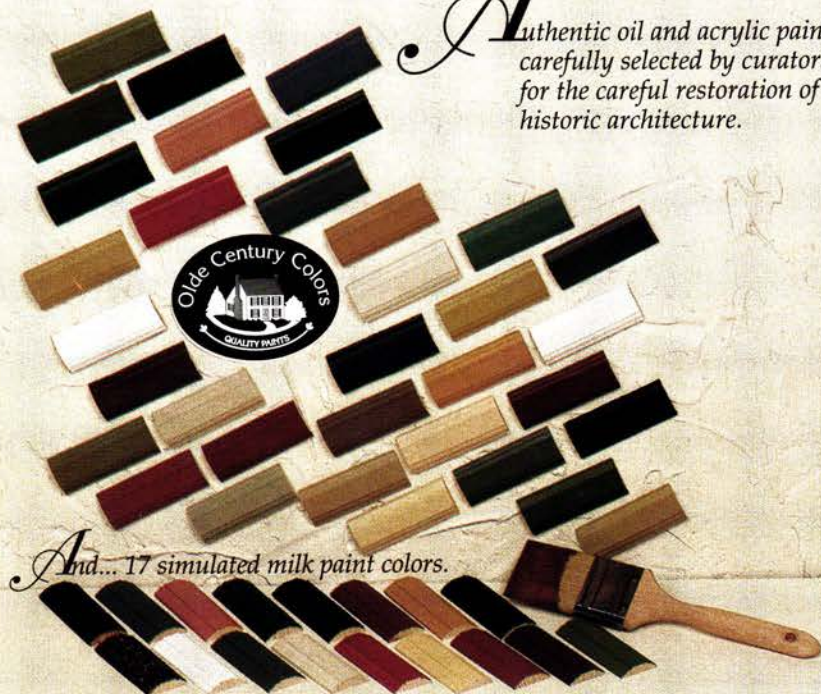
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ITHACA, NY—Old House Fair, May 2, focusing on special needs and qualities of Victorian-era homes. Call Historic Ithaca, (607) 273-6633.

SAN FRANCISCO, CA—Tax Incentives for Developing Historic Properties, April 27-28, Fairmont Hotel. A national conference for developing historic properties. Call the Historic Preservation Education Foundation, (202) 343-1185.

BROOKLYN, NY—Fort Green Historic District, May 3. Tour nine of Brooklyn's celebrated Civil War-era Italianate homes. Call the Fort Green Association, (718) 237-9031.

OAK PARK, IL—The Frank Lloyd Wright Home & Studio Foundation will sponsor the following tours and events: May 3, River Forest Walking Tour; June 7, Prairie Bicycle Tour; July 5, Oak Park Walking Tour. For more information or reservations, call (708) 848-1976.

MERCHANTVILLE, NJ—Merchantville Spring Arts Fair and Floral Home Tour, May 16-17. Call the Merchantville Historical Society, (609) 665-6211.

DUBUQUE, IA—DubuqueFest House Tour, May 16-17. Narrated tour of Dubuque's historic homes. Call Old House Enthusiasts, (319) 556-8668.

NASHVILLE, TN—Historic Edgefield's Tour of Homes, May 16-17. Tour of Nashville's oldest historic district. Call Historic Edgefield, (615) 228-2764.

BERWYN, IL—"Researching Your Home's History" workshop, May 18. Co-sponsored by the Berwyn Historical Society and the Berwyn Public Library. Call (708) 795-8000. Free; space is limited.

HAGERSTOWN, MD—Historic House Tour, May 23, featuring eight historic homes in Hagerstown's Potomac-Broadway and Oak Hill historic districts. Call the City of Hagerstown, (301) 739-8577, ext. 138.

NEW YORK CITY, NY—Summer program in Classical Architecture. June 6-July 18. Call (212) 681-2761.

MANASSAS, VA—"The Rational Use of Natural Stone," a stone-carving and restoration symposium, June 12, Manassas Campus of Northern Virginia Community College. Registration fee is \$200 before May 12, after, \$225. For more information, call (703) 257-6658.

OLD LYME, CT—Lyme Garden Tour, June 19-20. Seven beautiful gardens and five homes in rural Lyme area; use Exit 70 off I-95 and follow signs day of event.

CAPE MAY, NJ—Victorian Fair, June 13. Boardwalk Craft Show, June 26-27. Call (800) 275-4278.

WASHINGTON, D.C.—Panel discussion on the book, "Do It Yourself: Home Improvement in 20th-Century America," June 25. Call the National Building Museum, (202) 272-2448.

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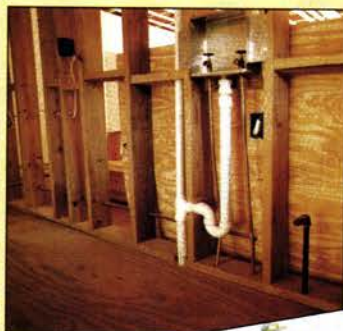
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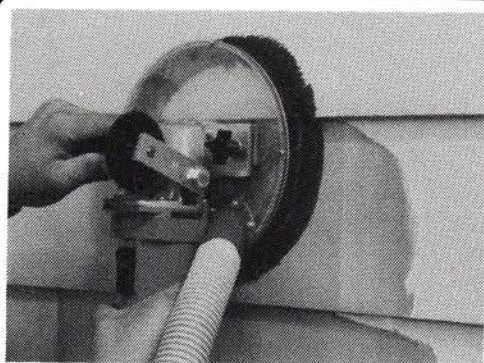
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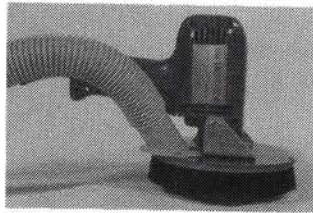


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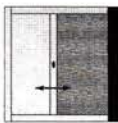
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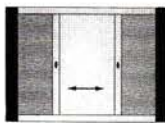
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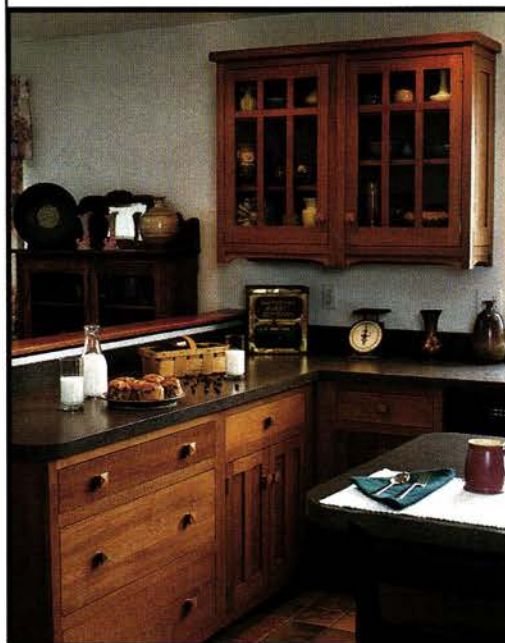
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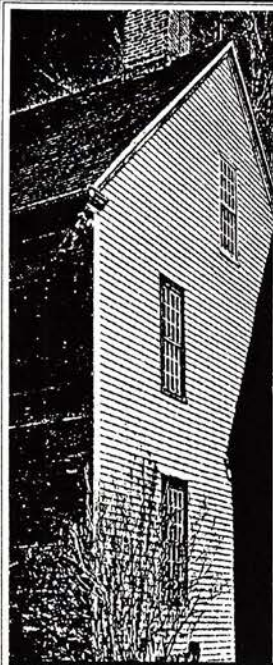
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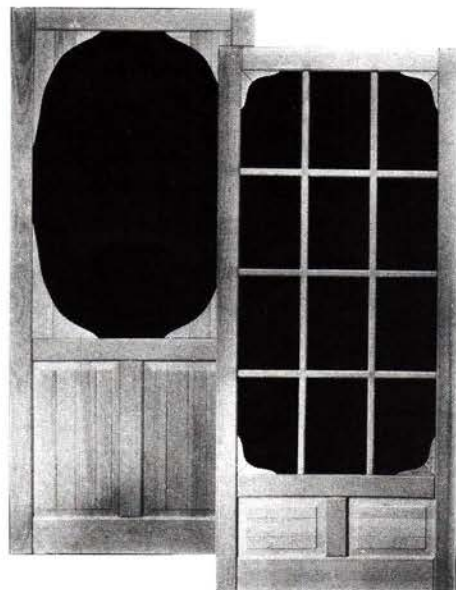
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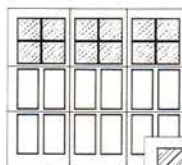
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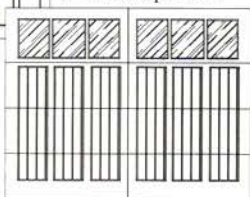


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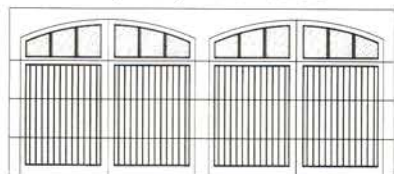
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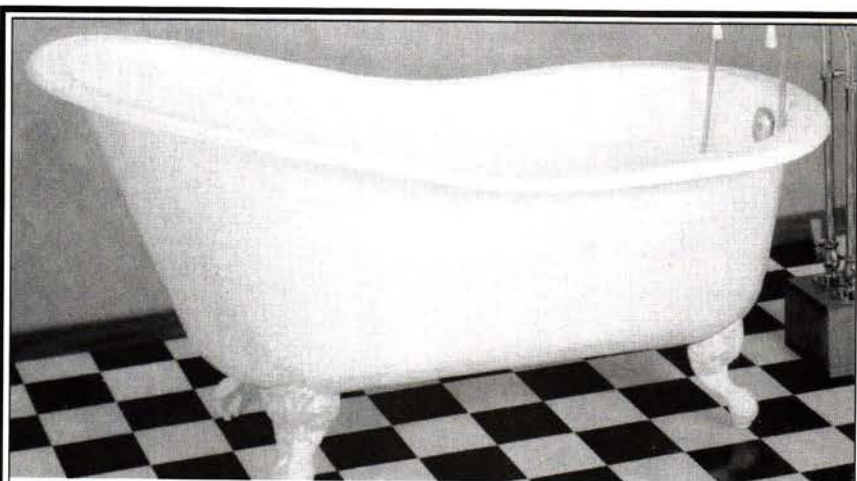
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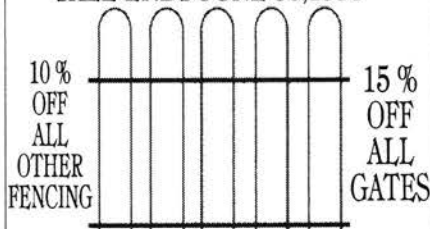
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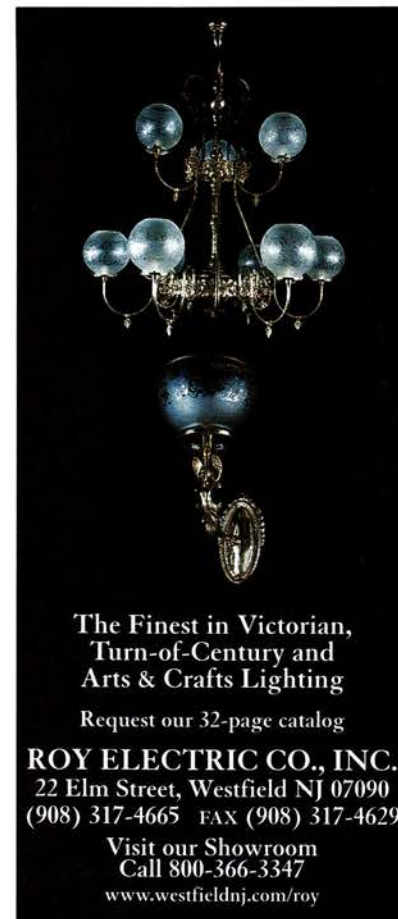


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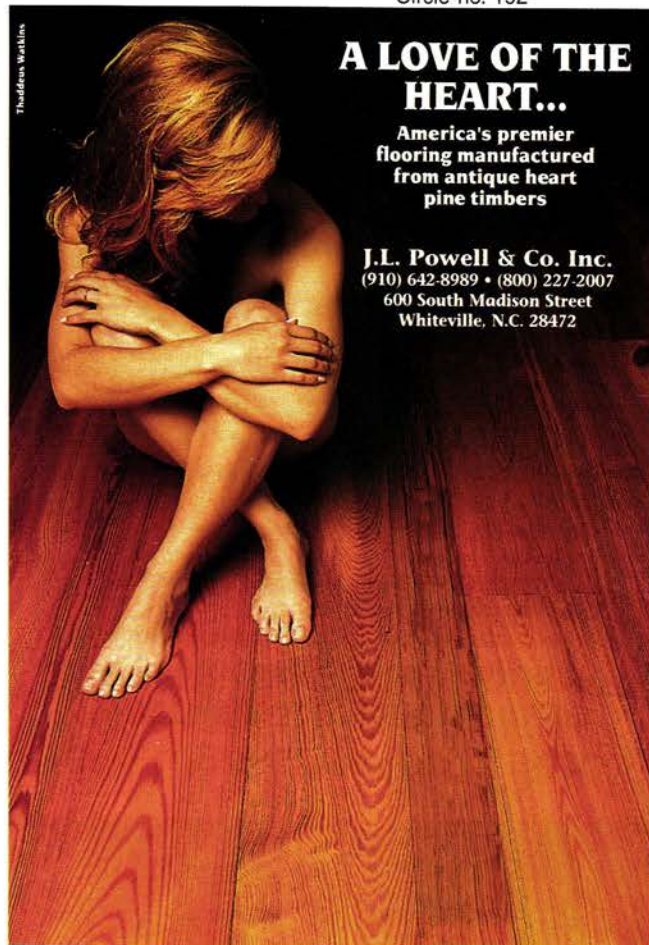
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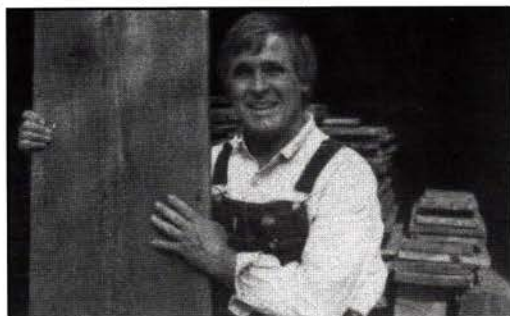


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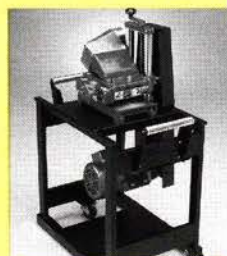
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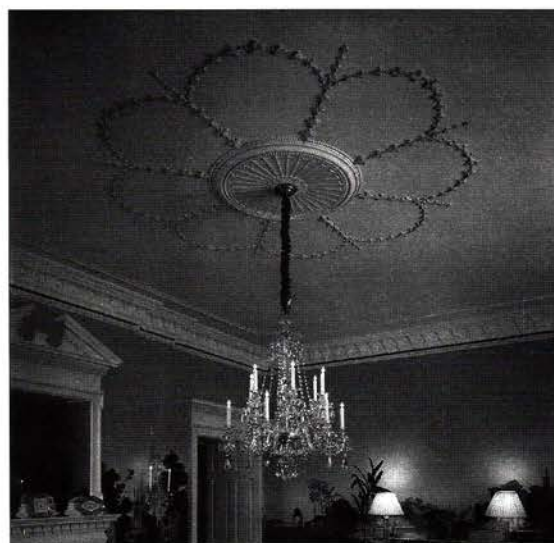


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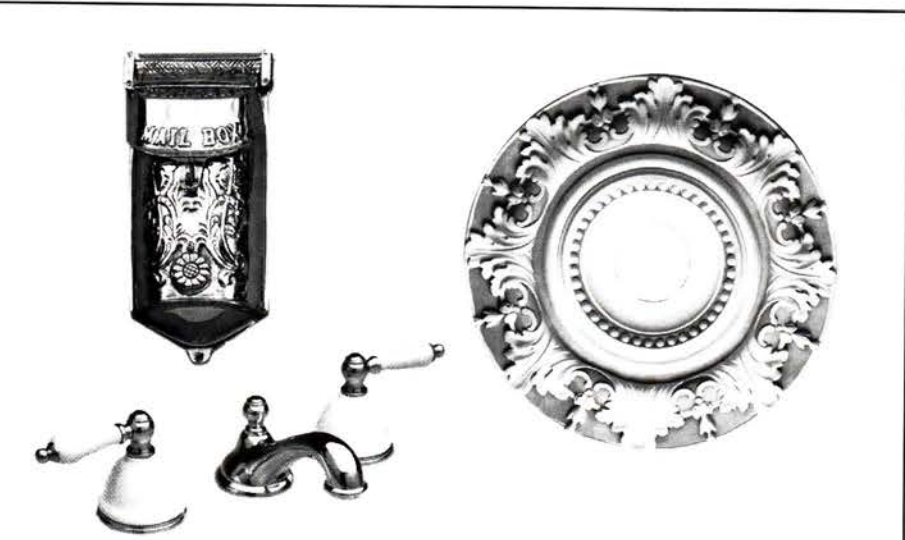
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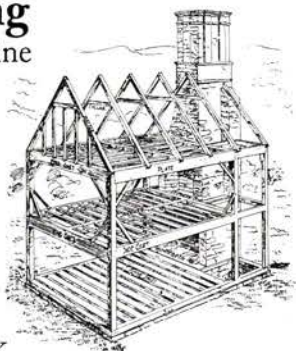
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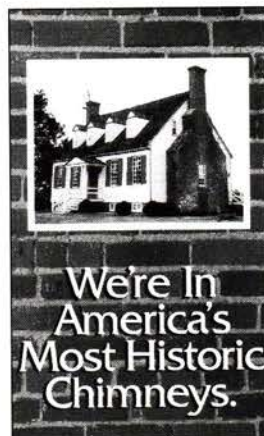
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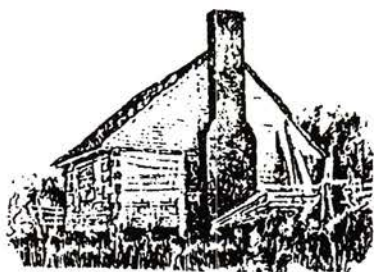
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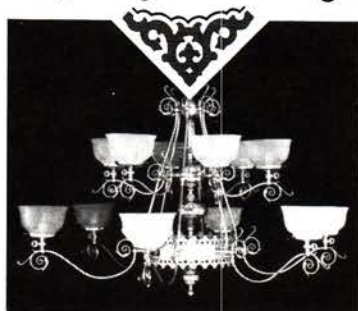
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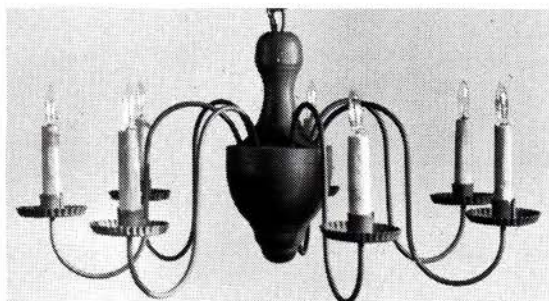
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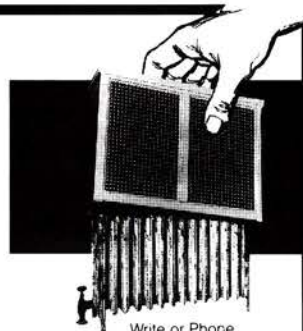
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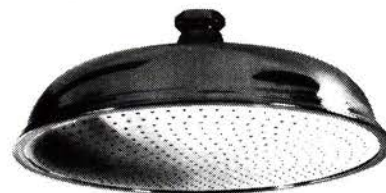
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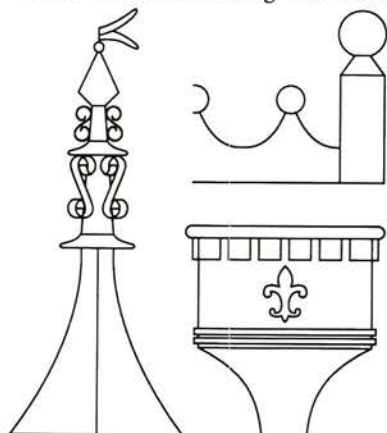
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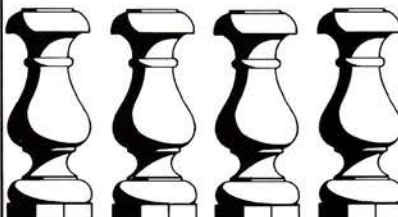
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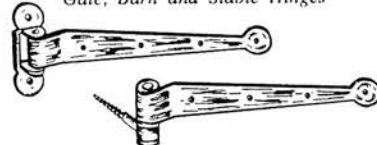


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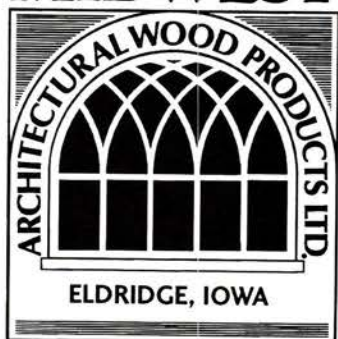
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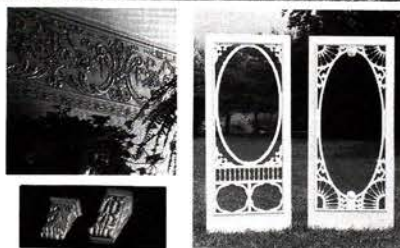
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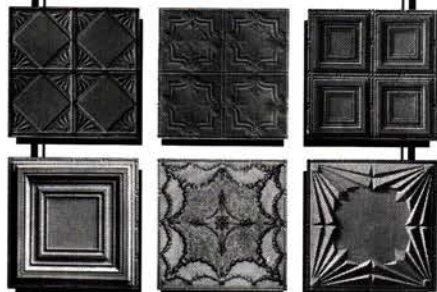
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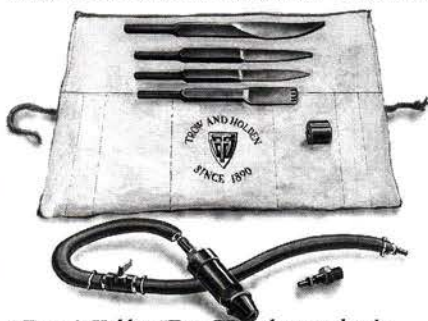
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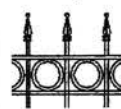
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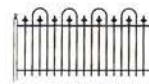
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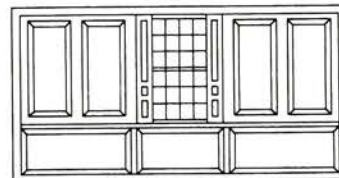
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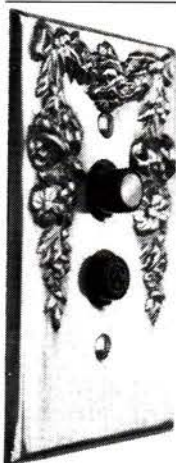
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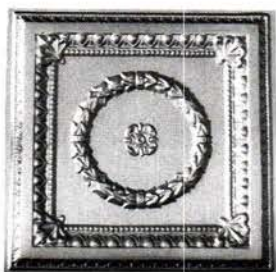
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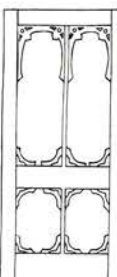
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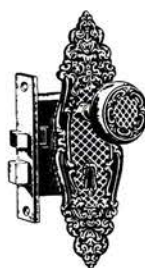


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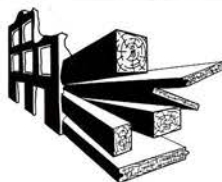
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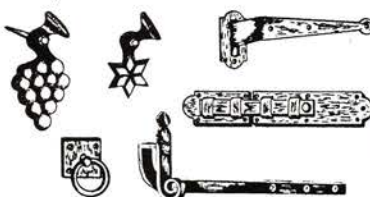
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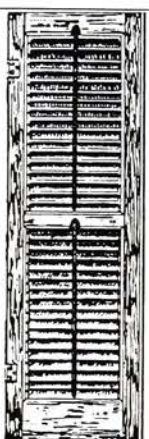
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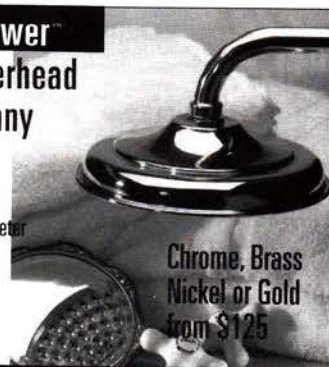
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Opinion



BEFORE [SIDE VIEW]

BELOW THE ASTEROID BELT Talk about a collision of two worlds! If the Arts & Crafts bungalow in the picture at left was from Mars, the neo-Colonial addition is definitely from Venus. These two planetary bodies may share the same space, but they're light years apart in terms of style. Perhaps the later addition merely knocked the stylish house (left) out of its primary orbit.



AFTER [FRONT VIEW]

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