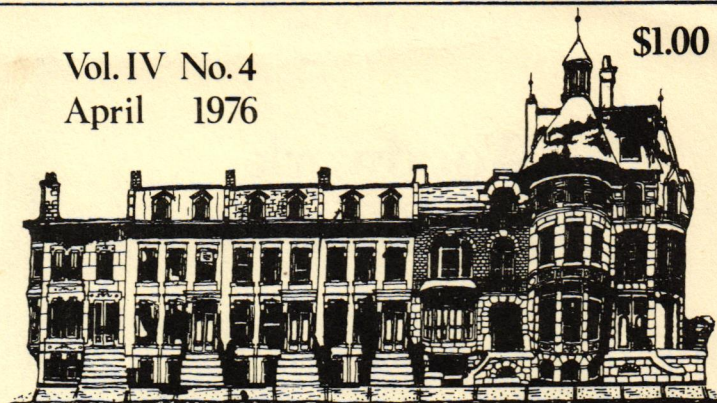


THE OLD-HOUSE JOURNAL

Vol. IV No. 4
April 1976

\$1.00



Renovation And Maintenance Ideas For The Antique House



Kitchens In The Victorian Home

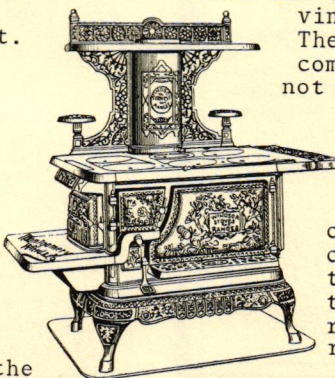
By Carolyn Flaherty

THE VICTORIAN KITCHEN is the one room in the house that the old-house owner may not want to re-create as it was. Most kitchens in the Victorian period were inconvenient, uncomfortable and unattractive. The kitchen in the well-to-do Victorian home was given about as much consideration as the topic of sex at a Victorian dinner party.

IT IS UNUSUAL to find a picture of the kitchen in the many books that feature period rooms. That is because most of the kitchens of the Victorian period were for the use of the servants. Generally painted all-over in an institutional green or cream colored enamel, they contained none of the decorative elements found in the rest of the house. With the burgeoning prosperity of the Industrial Revolution, even comparatively simple homes had at least one kitchen servant.

SIMPLER HOMES without servants had utilitarian kitchens that were equipped for the hard work it was to prepare food one hundred year ago, but usually without thought to decoration.

THE FARMHOUSE KITCHEN was inconvenient and poorly equipped by today's standards--freezing cold in winter until the fire was lit, and hot in the summer. But because the family meals were generally eaten in the



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Coming Next Month

LIGHTING A COLONIAL HOUSE

kitchen, the room was large and cheerful. But one thing all types of kitchens had in common was the plainness of their decoration. It was only after the practice of hiding the cooking utensils and food from view became popular in the 20th century that wall-papers and fabrics designed especially for the kitchen became popular.

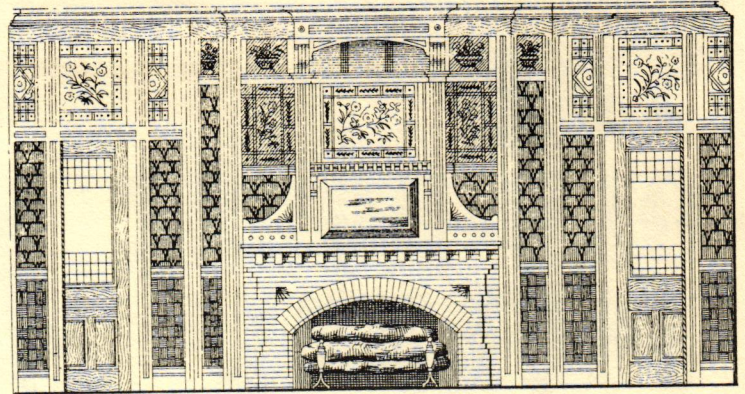
TODAY'S OLD-HOUSE owner wants a more attractive and convenient kitchen than the one that was originally there. Because of the different way food is packaged, we will also want to hide many of the cereal and cookie boxes that fill the grocery shelves. So we need to add eye-appeal with decoration.

ONE OF THE MOST ATTRACTIVE features in an old house is the large size of the kitchen rather than the tiny-box room that houses of recent vintage have allotted to the kitchen. These large rooms make cheerful and comfortable eat-in kitchens whether or not there is an additional dining room.

MANY OF THESE OLD KITCHENS will have some Victorian architectural features in them--wainscoting, plate rails, glass-door cabinets. Whatever their condition, they are worth reviving. Some details like wainscoting and plate rails can be re-created in a plain room with stock mouldings.

(Continued on page 8)

Woodwork Refinishing Clinic



The article in the January issue about refinishing paint-stripped woodwork prompted many readers to send along their own hints for stripping and refinishing. Here's a sampling of the most helpful letters.—Ed.

Treat Woodwork Like Furniture

WHEN USING CHEMICAL PAINT REMOVERS, here's a tip for getting the wood really clean. When you have scraped away the paint sludge down to bare wood, do the final cleanup with a 3-M Scotch pad. (This is a kitchen product with a sponge on one side and a wire scouring pad on the other.) Using rubber gloves, dip the pad in paint remover and scour the wood surface using the wire side. This will clean out the pores of the wood without scratching... getting rid of most of the paint "bloom."

THE OLD-HOUSE JOURNAL

Published Monthly For People Who Love Old Houses

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Published by The Old-House Journal Corporation, 199 Berkeley Pl., Brooklyn, N.Y. 11217. Tel. (212) 636-4514. Subscriptions \$12/yr. in U.S. and Canada; \$20/yr. elsewhere. Printed at Royal Offset Co., 34 W. 15th St., NYC 10011. Contents of The Old-House Journal are fully protected by copyright and must not be reproduced in any manner whatsoever without specific permission in writing from The Editor.

I NEVER USE STEEL WOOL ON WOOD. The Scotch pads don't scratch the wood as steel wool does—and yet they scrub out the paint effectively.

IN THE CASE OF WALNUT AND OAK, which have an open grain, the remaining bloom will be deep in the pores of the wood. These should be filled for a good finish anyway. So take pigments in oil and add them to wood filler (NOT plastic wood!). Dilute the filler to the consistency of whipping cream and slosh it on the wood generously. When the surface gets dull (10 to 15 min.), wipe it off using small squares of burlap.

WIPE ACROSS THE GRAIN; it's the only refinishing process I know of that works across the grain. If you wipe with the grain, you pull the filler out of the pores. Clear all flat surfaces first; the cracks and crevices will stay soft longer. Using a fine tool (I use my jackknife blade), wrap a small (2" x 2") square of burlap over the tip and work out the corners and crevices. Avoid digging—and remember to only work across the grain. Let it dry thoroughly, then sand and finish.

IN MIXING YOUR FILLER, make it a shade darker than the surrounding wood. Normally, the pores make thousands of tiny shadows in the surface of the wood. So if you fill in these pores with material that is lighter than the surrounding wood, the end result will look all wrong.

THINK OF YOUR WOODWORK TRIM as built-in furniture—and treat it accordingly. Before refinishing a fine piece of panelling, you should refinish a piece of furniture. You can always hide your mistakes on furniture by moving the piece to the back room. But you can't move the panelling if you botch the job.

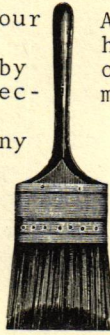
Sally Walker
San Francisco, Calif.

In Praise Of Hot Air

IN CALIFORNIA a great deal of redwood was used in old houses. Some of this softwood was originally painted, and should undoubtedly be left painted—especially since it is almost impossible to strip paint that was applied to bare softwood.

BUT SOME REDWOOD was intended to be left unpainted, particularly in wainscoting, panelling and mantels. If there was a varnish coat applied first that has since been covered with paint, the wood can be stripped relatively easily—and will regain its original soft warm appearance.

WE HAVE SUCCESSFULLY STRIPPED redwood in our house with an electric hot air gun. We wouldn't be without it! This tool is used by people in the linoleum trade and in the electronics industry. They can be purchased at electronics supply houses, as well as in many tool supply houses (see Yellow Pages). They come in different wattages and capacities. For use in stripping, the output should be around 750-800 F. Any higher and there is danger of burning the wood. And it shouldn't be higher than 14 amp. current rating to avoid blown fuses.



ELECTRIC HOT AIR GUNS work remarkably quickly and much more cleanly than chemical strippers. The person using the gun does not need to wear gloves or other protective clothing. It only takes a few minutes to learn how to best use the gun...how far to hold it from the paint surface, etc. To lift the softened paint off, a chisel-edged putty knife (preferably Teflon coated) works best.

INTERESTINGLY, the more coats of paint, the better the gun works. We discovered that where an initial varnish or shellac coat had been applied, the heat-softened paint film tends to lift off intact out of cracks and crevices...rather than being dissolved and soaked back into the wood as often happens with liquid removers.

AFTER USING THE ELECTRIC GUN, some cleanup with liquid removers is usually required. But this is done with a lot less liquid and trouble than if stripper alone had been used. Our favorite stripper, by the way, is manufactured by Green Chemical. It is cheaper and far more effective than any other stripper we have used. They make a liquid and a paste type; if you are just using it for cleanup after the electric gun, the liquid should be all you need. If you can't find Green's locally, you can write directly to them at: Green Chemical Products, 801 Gilman St., Berkeley, CA 94710. Or call (415) 525-7730.

ONE LAST WORD ABOUT SOFT WOODS. We peeled the linoleum off our kitchen floor. (A terrible job; don't attempt it unless the linoleum comes up easily—or unless you are very dedicated.) We hadn't intended to have a fir wood floor, but we could not find a vinyl floor covering we liked. So we had the floor sanded by a commercial floor refinisher—who complained bitterly all the while about the idiocy of refinishing fir.

THE FLOOR WAS REFINISHED with "Dura Seal," a commercial oil finish distributed by Minwax that penetrates deep into the floor. The floor is

not only beautiful as no vinyl floor could be, but it is also extremely practical. Once a week we damp mop with water only. The finish can be touched up if necessary, but ours is still in fine shape after more than two years.

THE REFINISHED FIR floor has a more mellow warm color than even our hardwood floors. After seeing the result, the floor refinisher has changed his mind about the practicality of softwood floors and has refinished many more in our area.

Patricia & Wilkie Talbert
Oakland, Calif.

Ed. Note: If electric hot air guns aren't available locally, one of The Journal's readers supplies them via mail order. He has a lightweight model (\$40 + \$2.50 postage) and a heavy-duty model (\$60 + \$2.75 postage). To order, or for more information, contact: Bill Sikes, 231 Washington Avenue, Brooklyn, NY 11205. Telephone (212) 857-9765.

Hiding Power Of Shellac

WE ACCIDENTALLY DISCOVERED a method that covers specks of paint imbedded in stripped wood. Most of the woodwork in our 1920 house is oak—finished with orange shellac. However, the woodwork in the kitchen and bathroom had been painted over.

WE DECIDED TO STRIP the kitchen and bath. Although we were able to clean out some of the residue from the stripper with a nail and compass point, some of the paint remained in tiny cracks and pores. At this point, we finished the woodwork with two thinned coats of orange shellac to match the original woodwork. The colored shellac significantly masked the remaining specks of paint. Varnish was added as a top coat to protect the shellac from water.

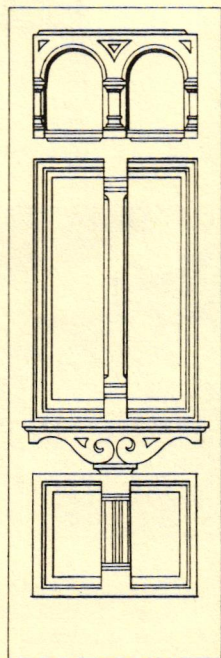
Karen & Bill Nickels
Ypsilanti, Mich.

A Finish Reviver

HERE'S A FORMULA for reviving a dirty looking finish on old furniture: Mix one part each of turpentine, vinegar and linseed oil. Shake well each time before using. Do not mix large quantities as it does not keep.

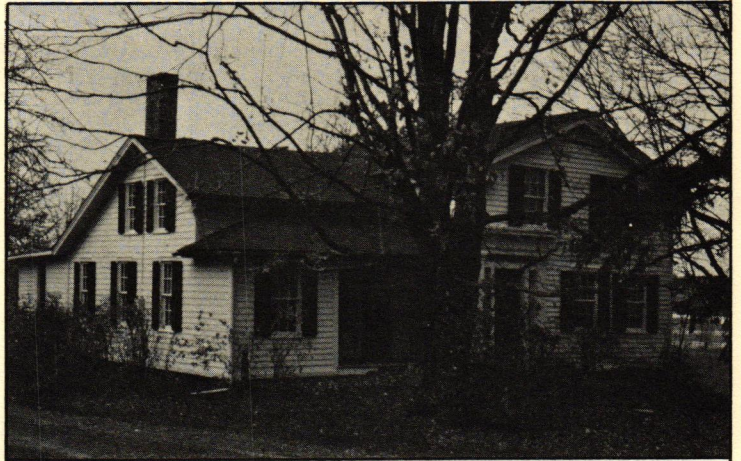
USE FINE OR MEDIUM steel wool (depending on the quality of the finish) and lightly scrub the wood surface with the mixture. Wipe with a clean cloth. This gets off the worst of the surface. Polish the piece with a clean cloth. Apply your favorite finish such as wax, oil, varnish—or leave it as it is.

Warren K. Zerbe
Brooklyn, N.Y.



Making Wood Mouldings The Old Way

By Burton L. Brown



New hand-planed muntins in windows on left side of the author's Greek Revival house match the original sash in the oldest section of the home.

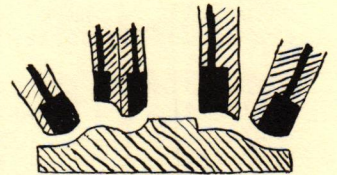
When we ran an article last November showing ways to use stock mouldings to achieve Early American effects, reader Burton Brown wrote to chide us for not showing the truly authentic way to re-create mouldings. Since Mr. Brown is an expert in this area, we asked him to share his know-how. This article is the result.--Ed.

JUST AS THE SLOW MEASURED TICK of a grandfather clock evokes a warm feeling, so also does the classic beauty of an old home. When each was constructed, the builder was not in the habit of being rushed. A sense of beauty, balance and symmetry was worked into each—which still brings forth appreciation today, even though most people can't say why.

AMONG THE THINGS that add to the beauty of an old home are the mouldings in all their variety. In most houses built before 1850, these mouldings were made by hand—many times right there in the house. The method of making these mouldings has been all but lost. If you should suggest that your carpenter of today make mouldings for your house, he'd think only of a custom wood-working shop that produces mouldings by machine. He'd then mumble something about costs being too high, and nothing more would be said.

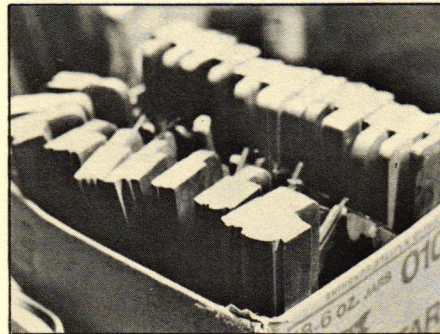
HANDMADE MOULDINGS come from wooden planes called—appropriately—moulding planes. They were widely used up through the middle of the 19th century. A carpenter

might have anywhere from 40 to 60 of them. The shapes of the cutting blades and the soles (bottoms) of the planes were all different. Each produced a part of the beautiful woodwork that formed the trim in a house. In looking at the sole, it sometimes takes imagination to see what shape comes from it. By and large, these beautiful old tools are now being sold as curios to be hung on a kitchen wall—never to be used again.



Several different planes were needed for complex mouldings.

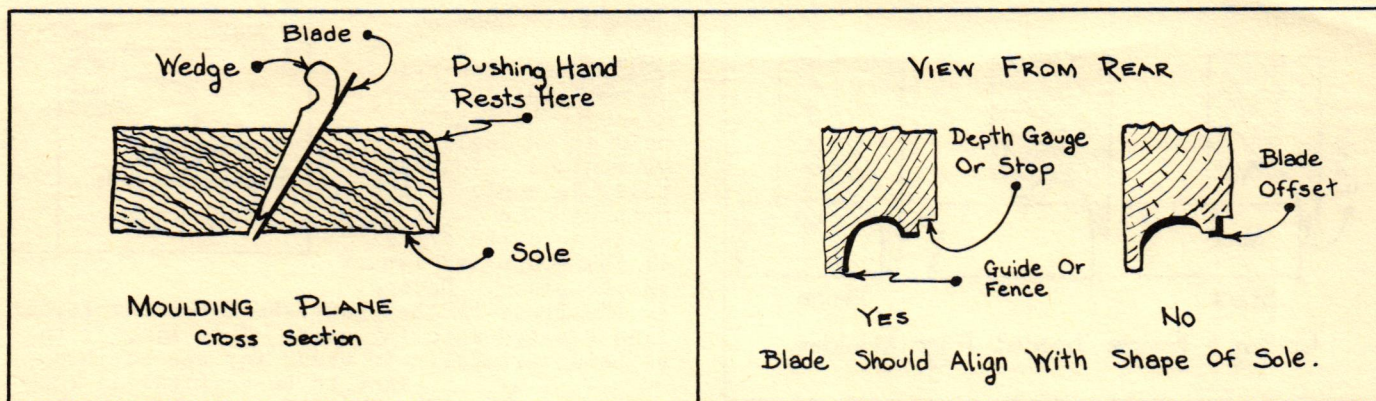
MY FIRST INTEREST in moulding planes came from an unsuccessful attempt to buy an old house that I had always loved. A carpenter friend of mine knew that I was going to look at the house and he told me to take special note of the woodwork—he had always admired the workmanship. This led to an interest in mouldings—and eventually to the method of using the planes.



Moulding planes are stored on end so blades won't get nicked. Note profiles on soles of the planes.

VERY LITTLE SEEMS TO HAVE been written on the subject. Although I still have a great deal to learn, I have been successful in mastering the basics of these old planes and in reproducing many old mouldings.

IF YOU WANT to give it a try, the first thing is to obtain the planes. Antique shops, attics and auctions are the best place to look. About 15 years ago, an antique dealer offered me a whole box of them for \$3. I didn't know a thing about



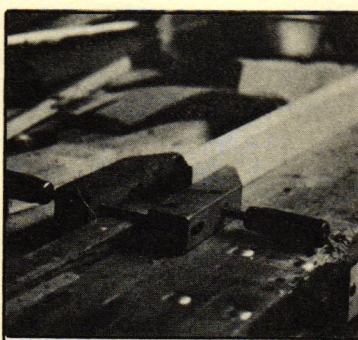
them at the time—and couldn't have raised the \$3 besides. The planes I eventually accumulated over the years cost much more.

BEFORE STARTING, you should have some idea of what you are trying to achieve. A trip to your local library might be a good idea. The Fine Arts section usually has books of measured drawings of architectural details. You'll find that mouldings vary with the section of the country. Any mouldings you produce should be in keeping with what was done in your area at the time your house was built. If your house is Victorian, don't try to make it into a Colonial. It will never look right.

BESIDES PLANES, you'll need a tablesaw, a 12-ft. bench, hammer and nails, a strong back and a steady hand. You'll also need some odd-shaped sharpening stones to sharpen the blades of the planes. You'll also need a patient spouse—you'll have shavings everywhere!

NOW TO WORK. Suppose you want to reproduce a baseboard with a simple bead at the top edge. Take a piece of either clear or choice pine and cut it to approximate size. Then fasten it to the bench. This can be done with a stop nailed to the bench for the work to rest against. Or you can nail the work itself to the surface of the bench. Holes made by the small finishing nails can be filled later when the piece is put in place and painted.

THE ROUGH-CUT BOARD is first "dressed" with a flat plane to get rid of saw marks. Now you are ready to start cutting the moulding. Take your plane and adjust the blade so it will cut a thin shaving. The blade should be carefully aligned with the sole of the plane. The wedge should be tight. You can tighten it by tapping with a wooden mallet or by tapping it against the bench. To loosen the wedge (to move the blade) tap the wedge in its notch so it slides upwards. To lower the blade, tap the top end of it against the bench gently until it is low enough. Place your index



Clamp plus stop nailed to bench keeps work steady and vertical.

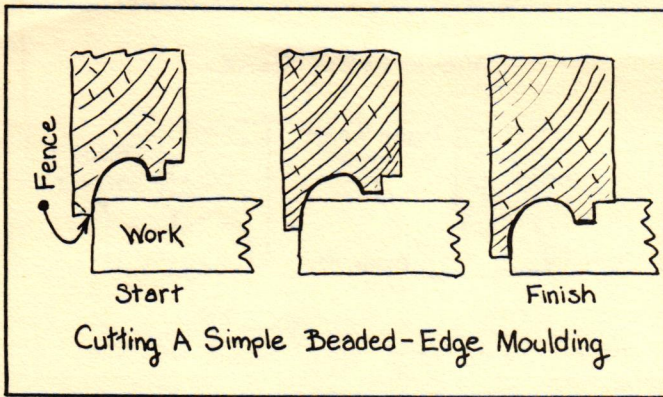
finger on the sole to judge the blade's position. The blade can be raised by striking the front end of the plane against the bench. You can also remove the wedge and start over again.

IN MAKING A CUT, you need a fence to keep the plane from wandering. Many times the fence is part of the plane. You rest the fence against the outside of the work and move the plane along the length of the board—taking off a shaving of wood. As you push the plane, let your finger tips of the left hand slide along the work. (You'll get slivers at times; it's an occupational hazard.) This is done to guard against the plane tipping off to one side or the other. Each time you push the plane down the length of the board you'll take off a shaving, gradually bringing out the shape of the moulding.

IN PUSHING THE PLANE, there are three directions of push: (1) along the length of the board; (2) downward thrust to take off the shaving; (3) a thrust to the right—across the board. This last thrust is important—especially on the first few cuts—to keep the fence of the plane in line so as to produce a full moulding. All this is done, of course, while keeping the plane from tipping from side to side.

WHEN MAKING A PASS, you try to keep the depth of the cut uniform the full length of the board. This is almost impossible because of variations in the grain. Often, the plane cuts less at the beginning of the board and more at the end. Any high spots have to be touched up by short passes in order to make it all uniform.

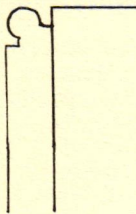
THERE IS A PECULIAR MOTION used in setting the plane down in the middle of the moulding and in raising it up that keeps you from getting chips and nicks. In setting the plane down, you put the front of it onto the moulding and as you move the plane forward you gradually lower the rest of it onto the work. This gives a gradual start to the pass. In taking the plane off the work at the end of the high spot, you lift the back of the moving plane first—and the



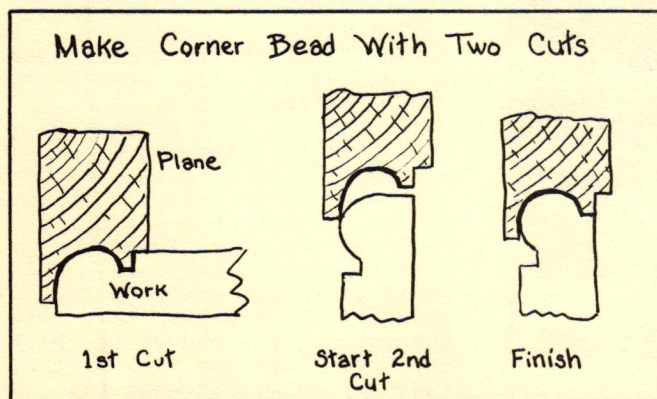
front edge comes up only after the rest has lifted clear. In cutting a moulding, you soon develop a "feel" so that you know when you've hit a soft spot, or when the grain is wrong. This sense of touch is essential to good workmanship—so a protective glove on the guiding hand would detract from your ability to feel the progress of the plane.

ONCE YOU'VE CUT A FEW MOULDINGS, you will find yourself getting fussy about wood. You will want to go to a quality lumber yard where you can go and pick out your own pieces from the pile. You'll want the grain as straight as it comes—and NO KNOTS! A plane can be forced through a knot, but it isn't good for either you or the plane.

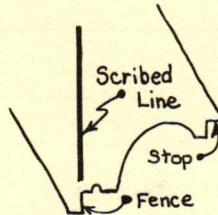
MANY EARLY AMERICAN HOUSES had a bead at the corner of the window trim or door jambs. To reproduce these, starting with a board of the proper thickness, make the first cut as described above. Then stand the board on edge and make a second cut as shown in the diagram below.



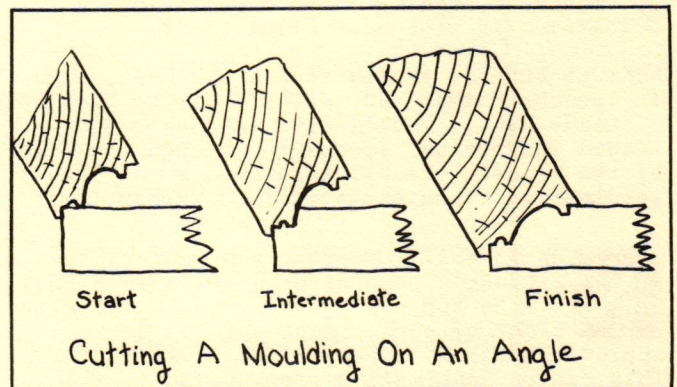
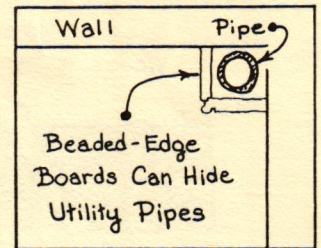
THIS TYPE OF CORNER BEAD can be used in many places. I am planning to use it to help hide some hot air heating pipes. In many Early American houses of post-and-beam construction, beaded-edge boards were used to box in the large framing timbers. By locating the heating pipe in a corner—and boxing it in with some of these beaded-edge boards, the heating run will be disguised to look like an authentic boxed-in beam. Plumbing pipes may be hidden in the same way.



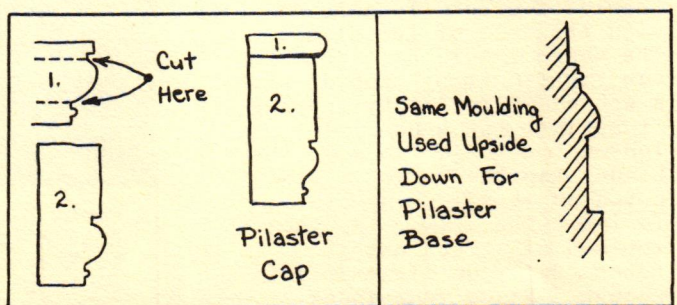
ALL MOULDING planes work on the same principle. Some, however, have to be held at an angle in your hands. You can tell the angle by two methods. The first clue is to note the angle of the stops and fences on the plane. Second, on the front of the plane should be a vertical line scribed into the wood. This line is to be held vertical.

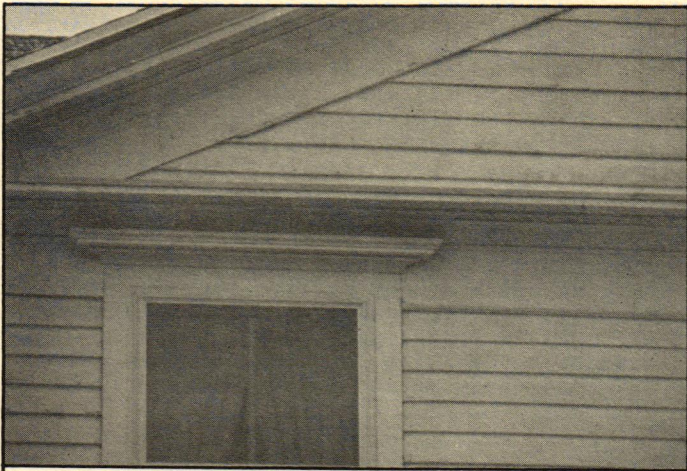


THIS TYPE OF plane comes together with the work as shown in the diagram below. Most planes of this type have fences that guide you in this angle work. With a fluting plane, however, there is no fence and you'll have to nail one to your work. There are even some planes in my collection that I don't understand yet. But I'll get to them one day!



ONCE YOU CAN CUT MOULDINGS, you can put them together with unlimited effects. For example, a single plane of the type shown above was used to make mouldings for a cap and base for pilasters used in a doorway. A section was sliced out of one moulding and added to the top of a second moulding to make the cap. The large plane was then used in the reverse position to make a base for the pilaster as shown below. Incidentally, the wider the plane, the harder it is to push. A 1-in. plane is hard; and you should try a 2-in. plane!





Window at left had been taken out during the late 19th century and a door put in its place. Author Brown restored the win-

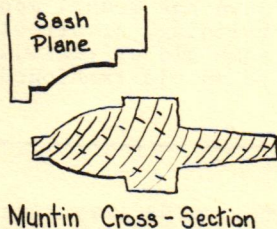


dow and created the cap on the window cornice to match the original woodwork (shown on the window at the right).



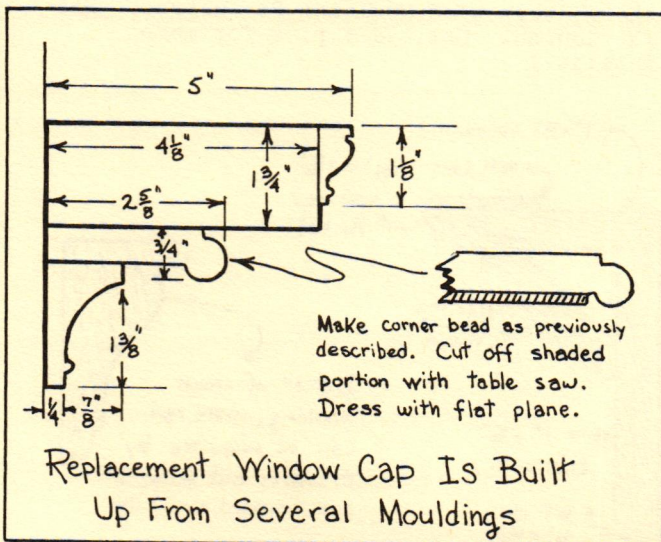
HOWN BELOW IS A CROSS-SECTION of a cornice cap I made for a replacement window using old moulding planes. As you can see in the photo above, the 1974 work is indistinguishable from the 1823 original.

I ALSO HAVE A "SASH PLANE" that will make muntins for windows. With this plane I rebuilt 6 windows in our old Greek Revival. The old muntins had been removed for some reason and a single pane of glass installed in its place. I merely made up new muntins and took apart the sash by removing the wooden pins at the corners. The new muntins were put in place and the sash reassembled using new wooden pins that I fashioned. The reassembly was done without nails or glue. Small wood wedges were driven between the muntin and sash at the point where the muntin was mortised through.



AS FOR TENDER LOVING CARE of planes, linseed oil is always a good dressing for wood parts; a thin film of sewing machine oil will prevent rust on the knife. Sharpening the blade requires very hard stones (such as "Arkansas white") in various shapes. I have four stones: A flat one for sharpening flat knives; a diamond shaped one; an elliptical one; and a tapered cylindrical stone. With these I can sharpen almost any blade. An edge is worked up to the point where it will take a small shaving from your fingernail. If the blade is sharp, you won't have to sand the finished moulding. If it isn't, there won't be any end to the sanding!

Burton L. Brown has his own insurance agency in Scottsville, N.Y. Most of his spare time is spent restoring his 1823 Greek Revival home in nearby Mumford, N.Y.



Sources For Moulding Planes

If you can't find old moulding planes in shops in your area, there are a couple of mail order sources to try. Iron Horse Antiques, R.D. #2, Poultney, VT 05764, carries antique planes. For catalog, send \$3. Or call Vernon Ward at (802) 287-4050.

Woodcraft Supply Corp. carries a limited selection of new moulding planes. Muntin planes are available on special order. People with grinding equipment can also grind special contours on blades of square rabbeting planes available from Woodcraft. For catalog, send 50¢ to: Woodcraft Supply Corp., 313 Montvale Avenue, Woburn, Mass. 01801.

WHEN PURCHASING STOVES and refrigerators, the ones with the simplest lines and least amount of shiny control panels will not only look better in the Victorian kitchen but will most likely work better and last longer than their overly-designed and under-engineered counterparts.

THERE IS A GROWING INTEREST in the old-fashioned wood and coal burning stoves. This is such a major subject area that The Old-House Journal will feature an article, in an up-coming issue, on the history of various kinds of stoves, review some new books on the subject, and give a list of manufacturers and distributors.

PROBABLY THE MOST IMPORTANT element in decorating the old kitchen is a negative--what to avoid. Under this heading comes any of the splashy vinyls. They will say "modern" and ruin the nostalgic effect. Fortunately there are many vinyl floorings available in uncomplicated patterns and a wide variety of neutrals and colors. Choosing materials for kitchen surfaces depends a great deal on the budget. Real ceramic tile for floor, backsplash or wall decoration or butcher block for worktables or counters are quite expensive. They are, however, well worth the investment for the durability and beauty they provide.

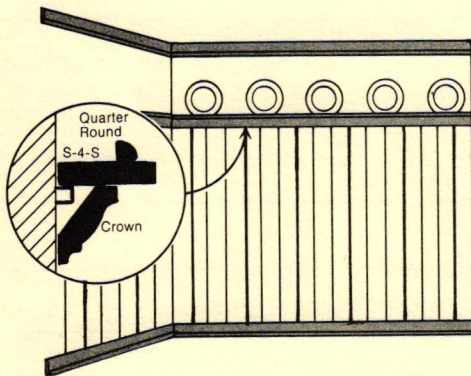
LETTING COOKING UTENSILS show--on shelves or hanging--will give a "real kitchen" look that is appropriate even if the objects are not

antiques. Out of place aesthetically are the many gadgety appliances that are unnecessary and demand a great deal of time to take them in and out of storage, clean and (if possible) fix them--the electric hot dog broiler, grilled cheese sandwich maker, etc. The appliances that are real aids to food preparation and make kitchen work easier are really few in number--blenders, toasters, mixers.

ALSO ADDING TO THE WRONG KIND OF kitchen clutter are the many cutsie "reproductions" that are not reproductions of anything that ever was--colonial paper towel holders, toaster covers with gold eagles--they are not only the wrong period but downright ridiculous.

LIGHTING IS A VERY IMPORTANT FACTOR in achieving a period look in the kitchen. Along with the all-white, gleaming chrome kitchen resembling an operating room that became fashionable around the 1930's, kitchens also became very over-lighted. Usually one overhead light is sufficient and this should be an old or reproduction fixture if possible as it sets the mood for the room. If additional lighting is required for counter tops it is a good idea to conceal it. (See The Journal, July 1975 p. 8 for details.)

TO GIVE THE VICTORIAN KITCHEN the character of the rest of the house, feature floor and wall treatments that are traditional and play down the modern appliances. Wood, wood-graining, architectural detail mixed with some old or reproduction items will contribute to an old-fashioned kitchen atmosphere.

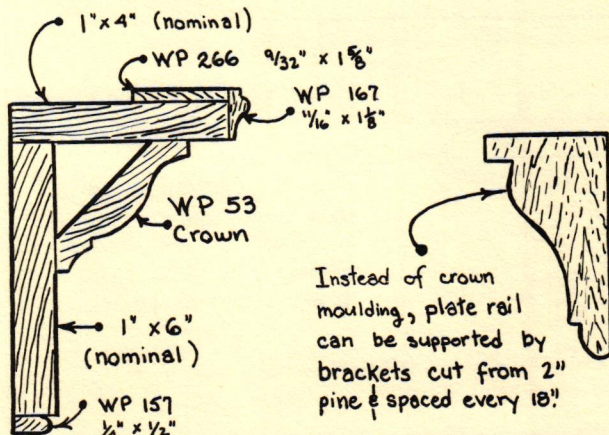


Add A Plate Rail For Authentic Touch

A PLATE RAIL CAN ADD decoration and storage space to a kitchen. A plate rail is like a chair rail in that it divides a wall for architectural interest. Used in old Pennsylvania Dutch kitchens, the plate rail was also a popular feature in Victorian homes--particularly in the dining room, above narrow-board wainscotting. Wainscotting can still be purchased at lum-

ber yards (may require a special order) and a plate rail installed at the top. Or the plate rail alone can be used around the whole room--or just one wall.

THE PLATE RAIL can also be made wider than shown in the diagrams to become a shelf. It can then hold crockery and pots instead of plates. The WP specifications for mouldings in the diagram below are from the Western Wood Moulding Producers. (See The Journal, Oct. 1975 p. 9 for more details.)





A Model Victorian Kitchen

HARRIET BEECHER Stowe's kitchen was a model of efficiency for its time. The bins, window casings, cabinets and shelves are bass wood and have been grained to resemble chestnut. Shelves are shallow so that one would not have more than one row of objects on a shelf. Walls are painted sunny yellow and the floor is painted gray. The coal range, patented in 1873, was rather sophisticated for its time as it was built into the chimney. Coal ranges were generally free-standing with a pipe going into the chimney.

THE KITCHEN in the Harriet Beecher Stowe house in Hartford, Conn. exemplifies the best kind of kitchen of the Victorian period. It is light, cheerful and efficient. There was no evidence of the actual kitchen that belonged to Harriet in the restored house. This re-creation embodies the ideas of Mrs. Stowe and her sister Catherine Beecher, authors of a revolutionary book, "The American Woman's Home," published in 1869. The book was an invaluable guide in the re-creation of this model kitchen.

THEIR BOOK was a treatise on the formation and maintenance of an economical, healthful and Christian home and covered child care, decoration and a good bit of theology. But the part that is interesting to us today is the section on home decoration and particularly the kitchen. These ideas are still modern a century later. They introduced the thought that the kitchen should be the core of the household. Some of their ideas, effected in the kitchen shown above, are:

~Bring the outside in. There are no curtains in the window. They were against the heavy draperies of the period as being unsanitary and felt curtains in the kitchen to be superfluous. If a curtain must be used, a thin, white fabric was recommended.

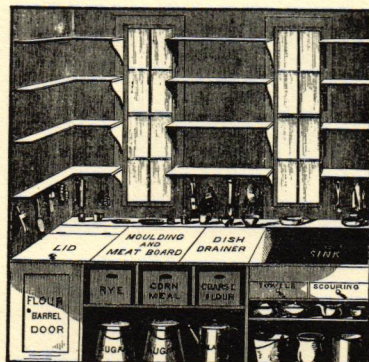
~Use plants wherever possible. Although there are no plants in the particular window shown above, plants do abound in the

windows of the Stowe House.

~The use of paint as a practical, easily cleaned and inexpensive decorative surface. The floor is painted--a common practice in both kitchen and bathroom. The painted, chestnut-grained cabinets are rich looking and yet are as easily cleaned as any other painted surface.

~The open shelves are attractive and quite convenient. They are patterned after an illustration in the book which is shown at the bottom of the page.

CATHERINE AND HARRIET thought the kitchen should be like a cook's galley in a steamship with every article and utensil used in cooking arranged so that with one or two steps the cook can reach all that is needed. This was quite a departure from most kitchens of the period. While servants suffered the most from the lack of organization in large kitchens, even the smaller, servantless kitchens were generally laid out with little regard for the amount of steps taken by the woman who was doing the work.



"AN AMERICAN WOMAN'S HOME" by Catherine Beecher and Harriet Beecher Stowe is available in paperback. Send \$5.50, plus 35¢ postage and handling, to: Stowe-Day Foundation, 77 Forest St., Hartford, Conn. 06105.

**An Old-House Kitchen
That Combines
Charm
And
Convenience**

WHEN JOAN AND JOE FUDJINSKI moved into their 1909 limestone house in Brooklyn a decade ago, the first room they had to restore was the kitchen.

THE ENTIRE ROOM was covered with about five layers of paint--the outside coat a horrid shade of apple green. The floor was covered with a badly-worn, dark green linoleum. There was an old stove on legs that was falling apart and a five-foot long sink. In Joan's words, "a dismal looking mess."

THE KITCHEN, a medium sized, "L" shaped room, is in the back of the house in the extension and when they moved in it was unheated and very cold. The first thing Joe did was to drop the ceiling and put in insulation.

NEXT THEY STRIPPED the paint from the cabinets, doors, window frames and corner beads. Under the layers of paint was a fine, solid oak.

FORTUNATELY, the Fudjinskis did not have a lot of money available for the kitchen when they began. For one thing, they could not afford the "kitchen contractor" so popular in city house restorations to put in the ubiquitous plain cabinets and formica counter tops.

THEY HAD TO GO SLOWLY--it was almost three years before the kitchen was finished. This provided the time to get used to the room, find out what would be convenient and discover what they really liked.

THE ONLY EXPENSIVE ITEMS in the room are the stove and the floor. Joan is a fine

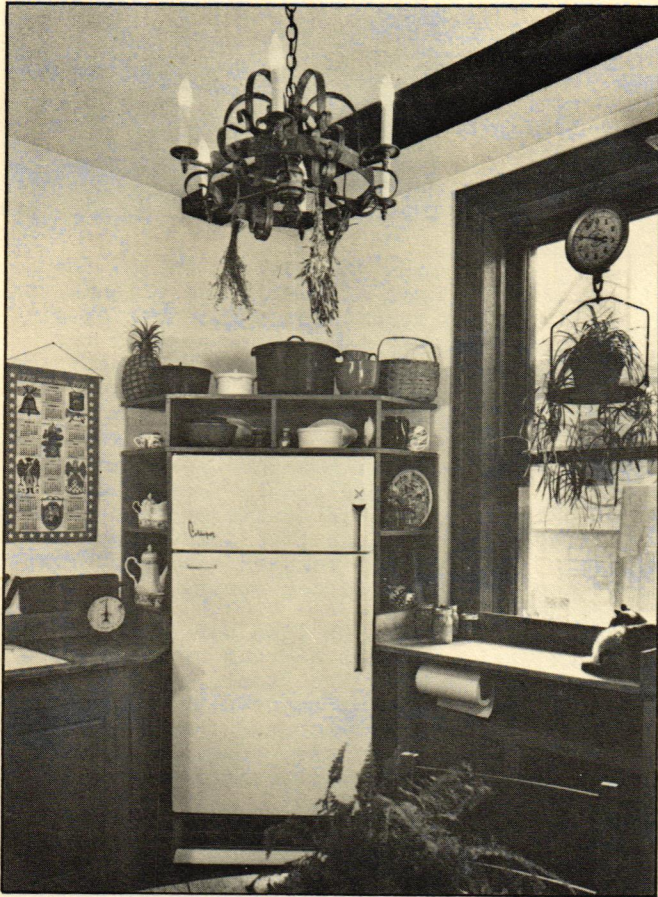


gourmet cook who does her own baking, etc., and she requires a kitchen that is functional, easy to clean and has adequate storage.

JOE WAS ABLE TO DO the work in the kitchen himself. He built all the shelves, cabinets and counter tops in the room, except the original oak cabinets.

AN UNUSUAL AND practical idea is the built-in wine rack shown at the left. It occupies a space in a wall that would otherwise be dead space--opposite the stove and next to the entrance to the basement.

THE WALLPAPER, actually a contemporary pattern, is vinyl-coated and has quite a Victorian flavor. It is a rich red and blue and covers two walls; the other walls are painted white.



THE REFRIGERATOR had to be cater-cornered because of the lack of wall space in the room. When Joe suggested building shelves around it, Joan thought it would be corny. But after they were built, she found them to be a good place for storing large pieces, and wants to add a few more shelves for seldom used large pots. Most important for the old kitchen, however, they effectively play down and draw the eye away from the necessary modern refrigerator. The shelves are painted a rich flat red as are all the cabinets and radiator enclosure. The counter tops are left in their natural color.

THE RADIATOR ENCLOSURE under the window adds another working surface and the shelf below doubles as a plate warmer. A dishwasher is inconspicuously tucked under the sink enclosure.

RANDOM-WIDTH oak floorboards made by Bruce Hardwood Floors were installed by Joe. They came very light in color and he stained them a walnut color. The boards have wooden pegs that add character. It is amazing that a wood floor has withstood ten years of abuse from a busy cook and four children. But it looks wonderful. Joan washes it with Spic and Span (never actually sloshing water--just a damp mop) and waxes it with Preen or a similar wood wax about three times a year.

JOAN NEEDED a no-nonsense, reliable stove. She also wanted a black one. The one she selected is a Crown semi-professional model.

It has six burners, two ovens and two broilers, and has proved to be a dependable appliance. Joe plans to make a hood with an exhaust that will hang from chains.

NEATLY SOLVING THE PROBLEM of unattractive groceries, Joan put dotted swiss shirred curtain panels on the inside of the glass-door oak cabinets.

AN IMPORTANT CONTRIBUTION to the old-fashioned mood of the kitchen is the soft lighting. The only source of light is the reproduction lighting fixture. It is gray (unpainted) wrought iron and although it is of a quite earlier period it looks very much in character with the wood and brick textures of the room. Dried thyme, basil and sage are hanging from it for ready use in cooking.

THE SOLID OAK ROUND TABLE was found in a second-hand store--a few years before these kind of pieces moved into the "almost antique" category. Because there is still such a large quantity of oak around, they make good buys and fit in nicely with the nostalgic kitchen.

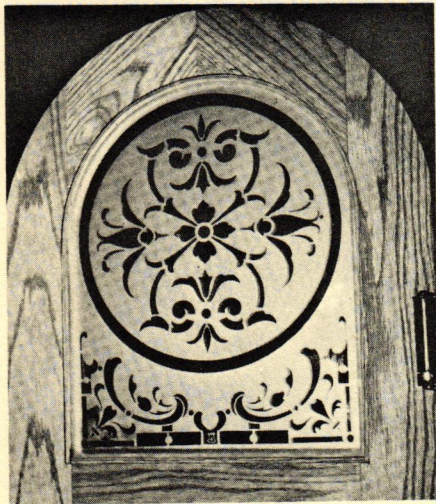
THE WARM AND PLEASANT, yet very functional kitchen that the Fudjinskis have created is largely a result of hard work and good taste. It also owes its success to the care given to what was already there, the lack of flashy non-essentials, the plain and reliable equipment, and the attention to detail that creates its individuality.

Products For The Old House

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THE DECORATIVE ETCHING of glass is an almost lost art form. The Studio of Etch Design is a small operation specializing in custom renderings of windows, lamps, and furniture. They can make exact duplicates of an original for restorations--even to reproducing flaws and irregularities that will make the new glass indistinguishable from the original.

THEY ALSO HAVE a few stock items that are shown in their



brochure along with prices, and they plan to add more.

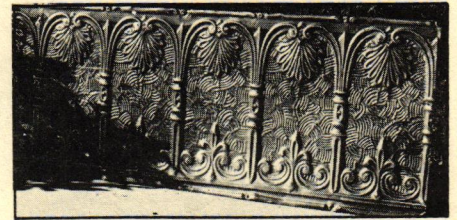
DESIGNS etched in glass are as permanent as the glass itself. They are unaffected by time, exposure to the weather, or cleaning solvents. Nothing is added to the glass; rather, a minute amount of the glass surface is removed leaving a frosted finish which cannot loosen or flake off.

THE STUDIO'S brochure (available for 50¢) will give you an idea of the kind of work they do. But if you wish to have a piece of glass made from a design of your own, or pick a design from their selection of patterns and borders, it is best to send for the complete selection of designs in the sample pack. The sample pack is \$3.00 and contains etched samples, ordering instructions and a guide for measuring, as well as the complete selection of designs.

WRITE TO: Gordon Kemmet, The Studio of Etch Design, 604 West 16th Street, P. O. Box 552, Austin, Texas 78767. Phone: (512) 477-4538.

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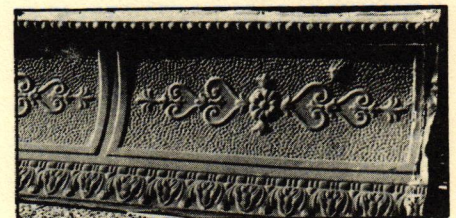


SHE WAS ABLE TO ENLIST the aid of family and friends to remove the tins--working all the time just ahead of the wrecking crew--and bought the tins from the demolition contractor.

BETTY NOW HAS approximately 30,000 square feet of ceiling tins in ornate patterns. They include flat spacers and shell corners, and many flat and border strips.

ALL THE TINS HAD been painted either a cream or brown color. They are steel, but due to a bluing process to prevent rust that was used when they were made, they resemble pewter when the paint is removed.

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