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Cover: The range of post-Victorian landscaping — from simple container gardens, trellises, and foundation plantings, to the pergola's elaborate integration of interior and exterior living space. Photos by Scott G. Kunst, the article's author; Old House Gardens, his firm based in Ann Arbor, Michigan, does consulting work and historic landscape design.

Real Houses, Real Places

"VERNACULAR"

Dear OHJ,

I enjoy your new back-cover feature. The houses (so far) are wonderfully gritty -- no cute over-restoration here, just the Real McCoy! They've got history written all over them.

I wonder, though, what you mean by "vernacular." Is it their preserved, unrestored character that makes them vernacular? Or do you mean vernacular in the sense of "local"?

-- Larry Pendergast
Portland, Oregon

GOOD QUESTION! "Vernacular," when applied to buildings, has a lot of different (but related) meanings. Let's start with the dictionary definitions* of the word. Then I'll share some quotes on the vernacular as applied to architecture.

VERNACULAR -- from the Latin *vernaculus*: belonging to homeborn slaves; domestic, native, indigenous. From *vena*: a homeborn slave.

as an adjective:

1. using the native language of a country or place (as a writer).



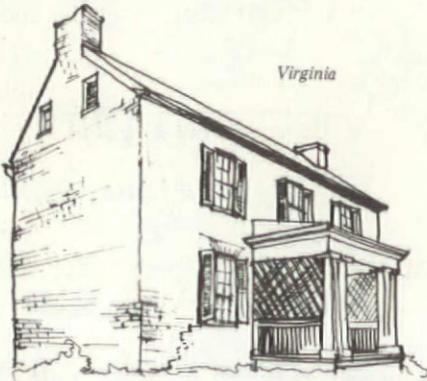
2. commonly spoken by the people of a particular country or place; said of a language or dialect: often distinguished from literary.
3. of or in the native language.
4. native to a country -- "the vernacular arts of Brittany."
5. peculiar to a particular locality -- "a vernacular disease."

* from Webster's New Collegiate Dictionary, ©1977 by G. & C. Merriam Co., and Webster's New Twentieth Century Dictionary, unabridged second edition, ©1971 by The World Publishing Company.

as a noun:

1. the native speech, language, or dialect of a country or place.
2. the common, everyday language of ordinary people in a particular locality.
3. the shop talk or idiom of a profession or trade.
4. the mode or expression of a group or class.

ALL OF THESE definitions are important to developing a sense of the word as it applies to architecture. A few illustrative quotes follow.



(on vernacular Victorian): "Vernacular architecture tends to reiterate local forms, adapting them to changing conditions over a long period of time. For economy, a compact plan is the rule. Hence, an agglutinative character results from the addition of service units and successive enlargements."

-- Carole Rifkind in A Field Guide to American Architecture (p. 66)

"The England of the early years of the 19th century was a country of the vernacular, local speech, local customs, local products all combining with one another to provide communities, each of which had individual style and methods.... The artisans and craftsmen over many years became skilled in the use of local material.... Buildings and building materials closely reflected this regionalism...."

--Jack Bowyer in Vernacular Building Conservation (p. 4)

"Folk houses, sometimes called vernacular buildings, are

those built by an individual who lacked specific training, but who was 'guided by a series of conventions built up in his locality, paying little attention to what may be fashionable on an international scale' [R.W. Brunskill, Illustrated Handbook]. Tradition determines the size, shape, and methods and materials of construction....

-- Allen G. Noble in Wood, Brick, and Stone (p. 107)

"The products of folk architecture are not derived from the drafting tables of professional architects, but instead from the collective memory of a people. These buildings.... are based not on



blueprints but on mental images that change little from one generation to the next.... Folk buildings are extensions of the people and the region.... Do not look to folk architecture for refined artistic genius or revolutionary design. Seek in it instead the traditional, the conservative, the functional. Expect from it... expression of traditional culture."

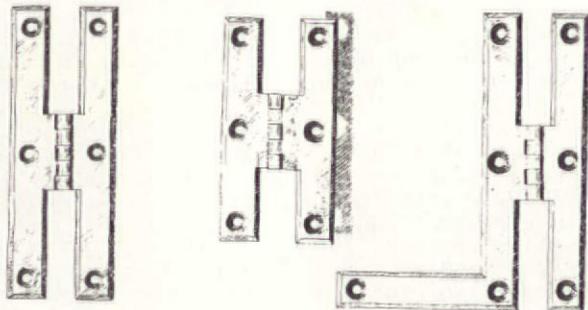
-- Terry G. Jordan in Texas Log Buildings (p. 3)

YOU MIGHT SAY that vernacular architectural types are like regional accents. English is spoken all over the country, but Alabama sure sounds different from Maine. Same with architectural dialects.

THE BACK COVER OF OHJ is sort of our consciousness-raising department -- first with Remuddling, now with Vernacular Houses. We've got three new goals: to acknowledge the vast number of houses that aren't the excellent "examples"; to draw attention to the rich variations in regional domestic architecture; to increase understanding of American architecture by showing pictures of real houses that don't "fit" into academic style categories.

Patricia Moore

VICTORIAN



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As we anticipated, most of the letters we've been getting have been in reference to our change in format. The Letters department will continue to be a regular feature in OHJ. Your comments on previous articles are much appreciated.

Clean with Care

Dear Patricia:

In your December 1985 article, "Making Photos Last," you show before and after pictures of a daguerreotype. The upper caption refers to "layers of tarnish" on the picture which, in the lower photo, have been removed after "a careful cleaning." Parenthetically, the caption writer says, "Unfortunately, you can't clean away the scratches."

This item may suggest to the unknowing that a rare and valuable daguerreotype can be restored by an amateur. In most cases, an inexpert cleaning will at least introduce scratches and may well result in the total obliteration of the image. Any kind of friction will rub off the image. Owners of a daguerreotype should consult with their local museums or schools of photography as to the methods of cleaning. One such method is offered in Beaumont Newhall's authoritative The Daguerreotype in America. This book should be available in most public libraries and is available in a Dover reprint for \$7.95. It's a wonderful book to read, even if you don't own a daguerreotype.

-- Everett Ortner
Brooklyn, N.Y.

[Dover's address: 31 E. Second Street, Mineola, N.Y. 11501]

Thanks for the Memories

Dear Mrs. Poore:

I enjoyed reading the article about you and Clem Labine in the most recent issue of Historic Preservation [February 1986]. I, too, had wondered if you were married (to each other), and I'm glad to have the mystery cleared up.

Needless to say, I was happy and proud to open my January-February issue of The Old-House Journal and find my article in print (A Century of Memories). Several of my family members and friends, who were familiar with the house and our restoration, expressed their approval at the way it was handled. I have heard from two people who have congratulated me on it. One was a minister from Illinois, and the other a former local resident now living in Nebraska. Both are subscribers to OHJ.

I just wanted to tell you how much I enjoyed sharing our restoration with you and how proud I was to have it appear in print. Once again, I can't tell you how much I appreciate your interest in our old house at Central. It's given my morale a big boost. I can't think of a better way to begin a new year unless it would be to write the book I have been promising to write about Central for many years.

Also, I LOVE the new format and I'm happy that my article appeared in the first issue to use it. It was an excellent move, I believe.

-- Charles Stetter
Laurium, Mich.

Toasting the New Format



Dear Friends,

The February 1986 issue has just arrived, and although I was initially 'put off' by the slick appearance, I am very happy to see the familiar pages inside. And I guess I will have to buy some binders -- it will take a while to get used to no holes. Whatever you do, please don't stray too far from your present format; I would hate to have to look at something that resembled "House and Garden" when what I really want is help repairing my peeling ceilings! Thanks for such a great magazine.

-- Mary-Louise Eggimann
Worcester, Mass.

Dear OHJ:

I really enjoyed the latest issue. My first reaction was, "Where's Remuddling?" I calmed down when I found it inside the back cover, though. The vernacular architecture section that took Remuddling's place on the back cover is great. It gives us a better, more educated view of the diversity of domestic American architecture. Patricia & Clem's editorial was warm and honest -- it reassured us that there would be no major changes inside the covers.

The color cover should increase circulation through newsstand sales -- that's important because it means your message of sensitive rehabilitation will get to more people. And the introduction of color advertising gives us at Bradbury and Bradbury the opportunity to display our new patterns to a wide audience (at a very reasonable cost).

Congratulations on a job well done. We wish you the very best.

-- Joni Monnich
(a former OHJ editor)
Bradbury & Bradbury Wallpapers
Benicia, Cal.

Dear OHJ:

Love your new look. Thanks for featuring us common house folks [referring to new Vernacular Houses section]. My house started out in 1880 as a Gothic Revival. Then there were large additions added in 1909 and 1920. Now it's sort of a Gothic Crafted Bungle -- but still lovable.

-- William Lugenbuhl
Bluffton, Ohio

Dear OHJ:

I don't know anyone who knows OHJ who doesn't like it a lot. It's always been a highly personal Journal, as much enjoyed for its personality as treasured for its content. I am an architect involved with restoration and traditional design. I know no other source for practical information as rich and comprehensive as OHJ, and of course, it's entertaining.

However the importance of a magazine may be measured, this one may rank in the megawatts. Its impact on our nation's domestic environment must be enormous.



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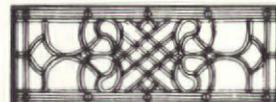
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Letters

In light of that, however, I must confess a little disappointment with the new image. Of course I miss the little holes, the no-nonsense paper stock, the quick-fit format, the frugal shirt-sleeved whimsy, in short, all those components of OHJ personality for which readers have an affectionate regard.

I see much of that special tonality is still there, and I will certainly continue to enjoy my subscription. Indeed, by now it's almost indispensable. But to these old eyes, it now looks a lot like many other magazines. I do resent, though perhaps not for long, having to leaf through so much familiar advertising to get to the heart of OHJ. Nonetheless, I wish it well. It has provided so much support to me for so long -- I will always be a fan.

-- Alvin Holm, AIA
Philadelphia, Pa.

Dear OHJ Friends:

Congratulations on your new format. The cover looks great, and the articles remain informative and interesting. Your success is a tribute to the talent and creativity of your founders and staff.

-- Preston Maynard
New Haven Preservation Trust
New Haven, Conn.

Dear Patricia,

I do like the advertising in the Journal. It is really helpful to readers. We really love the magazine and hope your new style will expand the readership even more. I see it as an important goal to upgrade the public knowledge of restoration -- so that more buildings will be saved (and done right!). Keep up the good work.

-- Beth Maxwell Boyle
Mayville, N.Y.

Dear Mrs. Poore/Mr. Labine:

The new Old-House Journal format is quite exciting! A perfect balance has been struck between the familiar and celebrated OHJ format and the introduction of color and advertisements.

As a merchant specializing in Victorian Revival products, I am especially excited by the opportunity to advertise my

goods in OHJ. The OHJ readership has always been a responsive and strong market -- both from notices of new products included in editorial copy, and from the yearly OHJ Catalog. Now, at last, the inclusion of advertisements in the monthly Journal will allow us to bring notice of our products and services to OHJ readers on a regular basis.

Congratulations and best wishes for continued success.
-- John Burrows
J.R. Burrows & Co., Boston

Dear OHJ:

Keep up the good work! You're looking better than ever!

-- Larry A. Reed
State Historical Society of
Wisconsin, Madison

Mr. Labine:

All I can say is great! Having been an OHJ subscriber for many years, I was stunned when I received the Jan./Feb. issue in the mailbox ten minutes ago. It is obvious that hard work and perseverance wins out in the end. My personal congratulation for an excellent issue.

-- Bruce Strachan
Bedford, Ohio

Dear OHJ:

When the latest issue came the other day and I saw the glossy cover, I thought, "Oh no! They've gone yuppie! All is lost."

However, even the quickest of glances at the inside would be enough to restore one's faith, and as you reassure us on page 2, not only is all not lost, but much is gained.

So congratulations on the new look, expanded pages, advertising, etc. Long may you prosper.

No, there are no more holes, but I'm just as glad. I always thought they were a pain anyway.

-- Ted Smith
Chatham, Mass.

Dear Ms. Poore & Mr. Labine:

I love the new format of The Old-House Journal! The color cover is beautiful. I enjoyed reading your editorial and the articles on post-Victorian and vernacular houses. Thanks for making OHJ even better!

-- Marcy Werner
Coral Gables, Fla.



Some Aren't Pleased

Dear OHJ:

Yeah, and you talk about remuddling!! I don't like it! I don't care for it! It means greater expense -- passed along to subscribers no doubt!

I own a 14-room Victorian, and I often refer to the old Old-House Journal. In loose-leaf and notebook form, it was so easy to use!

What good is another magazine?! Should I pile them up, or throw them away to get rid of the magazine clutter?

No thank you! Change back, or I'm afraid this is a long-time subscriber lost. I'm sure that house-bugs like myself feel the same. Forget the new! Give us the old! That's what made you!

-- Lavern H. Pangborn
Sioux City, Iowa

Dear Mr. Labine,

All your reasons for the new format are obviously valid. Your publication was excellent, but it has totally lost its charm -- it looks like just another magazine on the outside. All magazines have four-color covers, now OHJ looks just like the rest.

I suspect my opinion has little company, but if the expense of color gets too much, I'd be pleased if you went back to the old paper and just used a heavier weight for the cover.

The printing business, I am aware, has so many problems. I hope the new format sells more OHJs, even if it isn't attractive to me.

-- Becky Anderson
Brattleboro, Vt.

Undecided

Dear Friends,

Don't know if I like the "new" Old-House Journal... I'll tell you later.

-- M. Higgins
New Plymouth, Ohio

Victorian Millwork

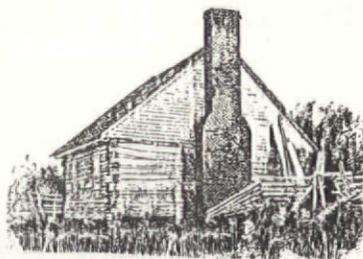
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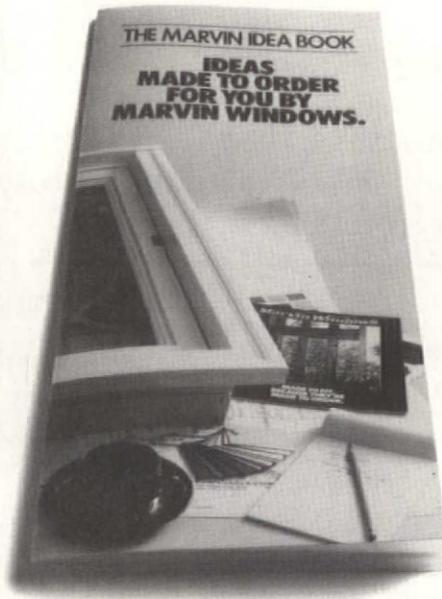
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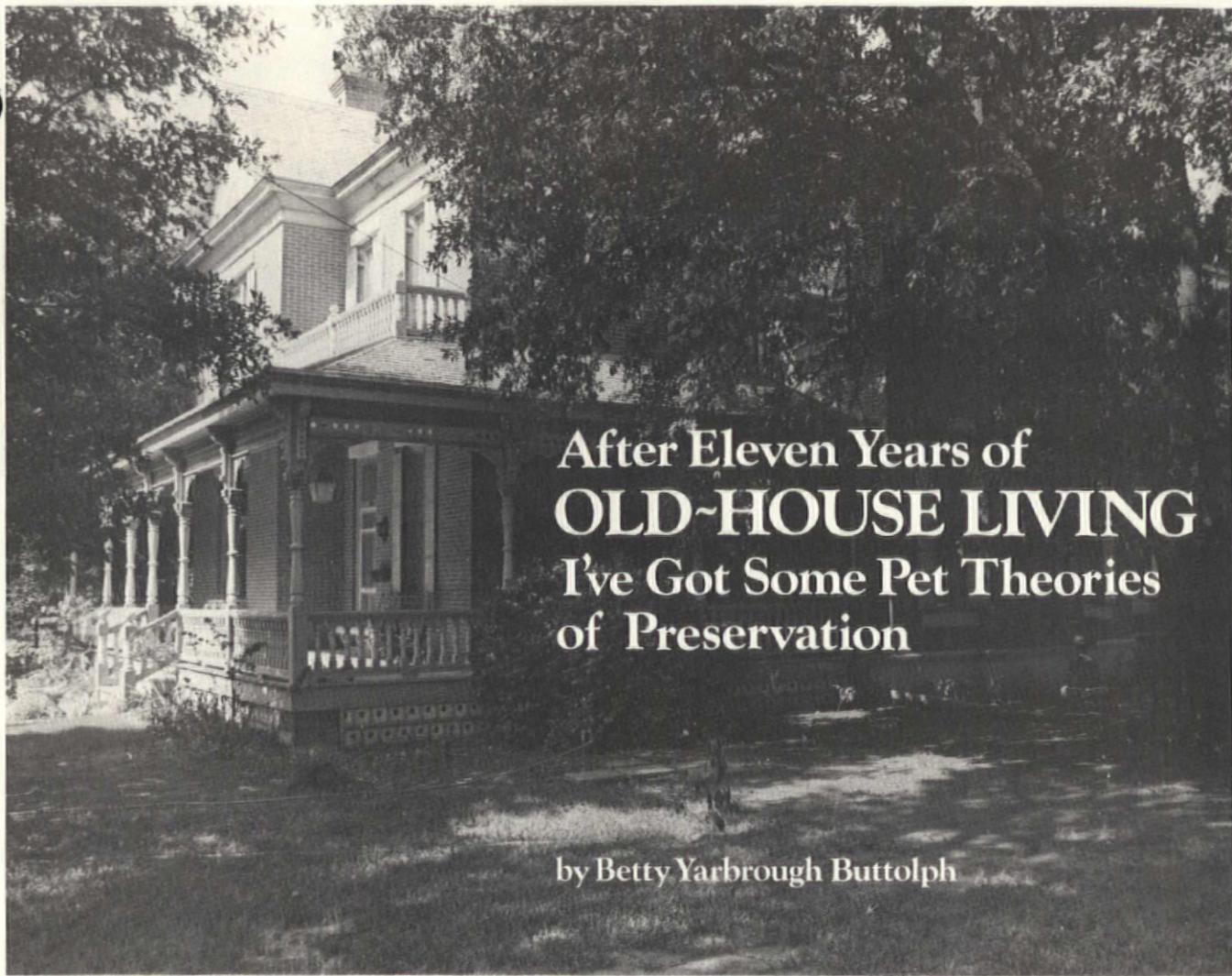
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After Eleven Years of OLD-HOUSE LIVING I've Got Some Pet Theories of Preservation

by Betty Yarbrough Buttolph

1 MARRY SOMEONE who thinks he or she wants an old house. Personally, I'm blessed with a husband who's sensitive to my needs. He gives me wonderful presents, like a mini-chainsaw that's suitable for a 54-year-old woman who weighs 107 pounds. I also have my own blowtorch, trowel, electric hedge clippers, and more. And people always get a good laugh out of the monstrous yellow wheelbarrow that I gave him -- mainly because it has his monogram on it. (I have unlimited use of that, too.) A corollary here is: "Keep a sense of humor in your marriage when fixing up an old house, or else you'll kill each other."

2 "NOT THIS YEAR." That's his favorite answer to repair requests. Sometimes, being a little poor can actually be a good thing. There's so much to do on an old house and when there isn't much money to do it with, the house breathes a sigh of relief; when you rush into things, you make mistakes. Another corollary: "When in doubt, don't."

3 DO NOT DO ANYTHING to an old house that cannot be reversed. You've probably heard that before, but it bears repeating. You are only the caretaker of the house, not a permanent fixture, no matter how long you think

your family will live there.

4 EDUCATE YOURSELF and do it yourself. Chances are you know or can learn more about proper preservation techniques than any worker you hire. If done "professionally," the smallest change or repair will cost three times what you expect, and even then it may not look right. Often the "experts" don't know what they're doing until you tell them.

5 IT HELPS to stay away from home a lot; that way you don't worry or get depressed. We travel a lot, and we also entertain a lot. When we come home and are having guests that night, I just ignore the mess. I plant some chrysanthemums from the local Safeway around the house and hand people a drink when they walk in the door. If the house is interesting, nobody notices if it's not clean and neat.

6 TALK TO THE OLD FOLKS who wander by the house. Although you have to take their stories with a grain of salt, sometimes these people come up with an actual fact. They'll also reassure you that you're doing great things by restoring an old house. And you'll have made a new friend as well.

This is the earliest photo of the house, taken circa 1895. The two children in front are most likely Judge Davis's children, Owen and Sarah. The iron fence, alas, is gone.

7 PAY ATTENTION to detail -- it's what makes your old house special. And it can sometimes help you solve puzzles that would challenge Sherlock Holmes. Not that I'm slow, but it took me years to notice a different plinth block, a different glass door-knob; to see that the door in the servants' quarters really went in the dining room.

MY HUSBAND DICK and I like to say that our house -- the one that taught us all these lessons -- found us. In 1974, we were settled in California with our two children, content in the three-bedroom government quarters the Marines supplied for us. He had no plans to retire, and we weren't intending to leave the West Coast -- let alone return to my hometown of Gainesville, Texas (about 70 miles from Dallas).

BUT THEN my mother called one day to tell us "the Davis place" was for sale, and to ask, would we be interested? Would we! I'd last seen the Davis home the year before on New Year's Eve; we'd stopped briefly at a party there. Before that I hadn't been inside since 1950, when the mistress of the house -- the daughter of the first owner, Judge Davis -- lent me some antique dresses that had been part of her trousseau, so I could dress up for Gainesville's centennial. I dimly recalled a high-ceilinged parlor full of antiques and packing boxes.

MY HUSBAND SAID, "Go look at it. If you like it, we'll buy it." (That's how we do things in this family: on impulse.) By that night I was in Gainesville, and my husband followed the next afternoon. And in a few days' time everything was in motion for us to purchase the 1891 red-brick Queen Anne.

WE'D BEEN COLLECTING antiques for years, but with all the traveling and transferring we'd done, we'd never thought of owning an antique house. Fortunately I'd amassed a large enough collection of Oriental rugs that we could cover all the floors in our expansive new home. Assisted by the pieces that came with the house -- armoires, a William and Mary chair, a grandfather clock -- we managed to fill the place. Some things, like the original shutters and

This stained glass window stands between two contemporary paintings, above an antique sofa.



items from the Davis collection that had been sold off, turned up later. That's how things happen to me: If I want something I just wait, and it turns up. That includes things (like this house) that I didn't even know I wanted!

A FEW IRREVERSIBLE CRIMES had been committed on the building (see rule 3). The same family had owned it since its construction and had kept it basically unchanged, but they'd added an elevator, closed in the rear porches and, worst of all, installed aluminum windows. Also the bricks had been repointed improperly. What once looked like a solid brick wall now has too-wide mortar joints. See what I mean about the "experts" (rule 4)! Luckily they left the back and porch walls alone.





No trace remains today of the broken bits of stained glass that dot the gable in this circa 1915 photo. Note the vines growing up the porch trellises (which are bare in the older picture shown on page 114).

or even high school education). He went on to serve as Texas Senator for six years and argued cases before the Supreme Court; he also drafted the Gainesville city charter and was elected mayor at age 81.

DAVIS BUILT several of the fine red brick buildings that typify Gainesville's historic architecture. (Some of those older buildings have been torn down, by the way, and I don't know how the pigeons that lived in them knew which house to haunt, but somehow they all found their way here!) He built his own house at the corner of Denton, Dodson, and, of course, Davis Streets.

ONE (THANKFULLY REVERSIBLE) "improvement" was the peppermint-green paint job. A little detective work (see rule 7) told me what the original colors had been; traces of them were left on a porch door upstairs and on a pair of shutters I found in the attic. So, aided by a painter who worked by the hour, we undid the crime.

AS WE WORKED on the house, we also learned a great deal about its first owner, Judge W. O. Davis, a well-known lawyer and statesman. After serving in the Confederate Army, he arrived in the tiny town of Gainesville in 1870. When the town became the headquarters of the western Texas cattle industry, Davis built up a law practice (despite his lack of a college

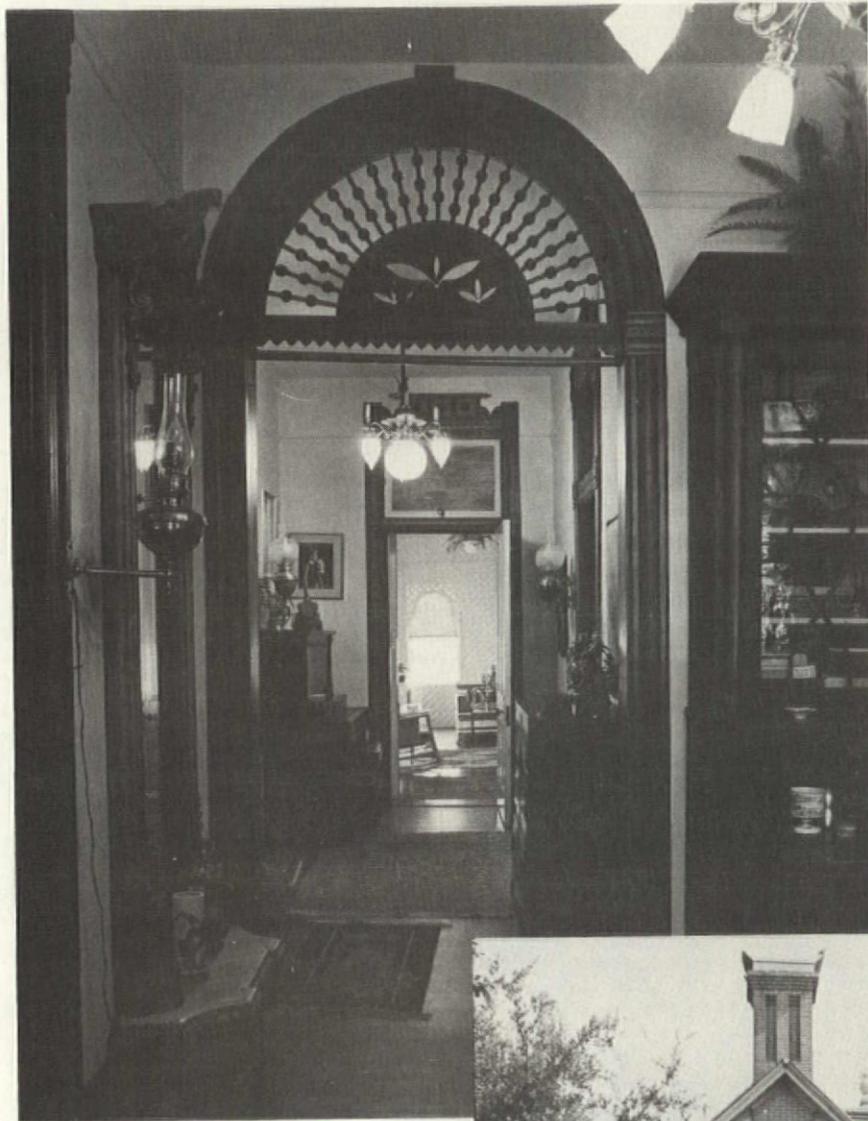
THE OLDER FOLKS have told us many things about him (see rule 6), one story being that he was a cattleman. I don't like to tell half-truths, so I'll say only what I've been able to verify. (His granddaughter has been a very reliable source.) Like us, Davis was an avid gardener. That's why there's a bathroom in the brick outbuilding (which is not, as people mistakenly told us, the servants' quarters). We also know people that played with the Judge when they were children. He would wait in the garden for them; they remember sitting with him on the verandah.

WE'VE KEPT THE INTERIOR, structurally, as Judge Davis would have known it in 1891. The plaster, covered with canvas, has a few bumps and bubbles, but we didn't want to damage the ornate woodwork by installing Sheet-rock. And we like to say that the wrinkles in the plaster are like those on a beautiful woman: They show character.

OUR DECOR, however, might surprise him. It's what you'd call eclectic. The Davis's William and Mary chair looks great with my Chinese and Japanese lacquer collection; the kitchen is blue and white and decorated with pieces of Imari china. On the walls we hung our contemporary paintings. The house is not a Victorian showplace -- you can tell a modern family lives there -- but our collection is one you couldn't replace in any store. I like to say my pieces fit in so well because they were so fine to begin with.



Here's a close-up of the front (east) facade.



Looking through the open arch over the entrance hall, note the many old light fixtures.

eight years to get a Texas Historical Marker for the house, ten years to get it in the National Register, and about the same to open the pass-through from the pantry to the dining room and to disguise the dishwasher with discarded Victorian lumber I hauled home in Dick's mono-gammed wheelbarrow. The house is still far from perfect. The aluminum windows remain, but nobody except me and the National Register knows they're there.

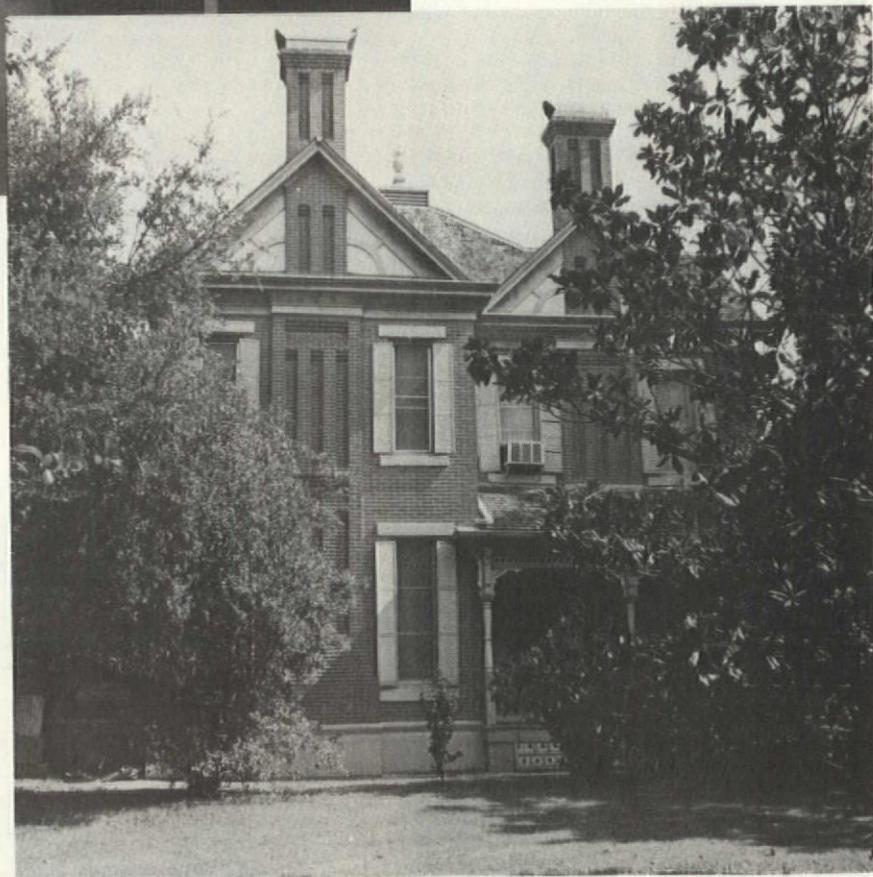
REMEMBER, WHERE ELSE but in an old house can your kids have their own fireplaces in their bedrooms? Where else can you have bathrooms bigger than your kids' college dorm rooms, room for a real slumber party or a wedding reception on the verandah? I've even got the oldest stove in Cooke County. Good thing, too: If I had a new one Dick might expect me to cook!

The author would like to thank Libby Barker for her help editing this manuscript.

THE "VIBES" of the place are good. The lights flicker when I put up the 11-foot Christmas tree and during house tours, but that's about it. And during the first week we lived there, my husband was jumping out of bed all night because I said I "heard things." But the house soon calmed down; it must have decided we were "o.k."

OH, I ALMOST FORGOT rule number eight: Do not despair. Just sharpen your chainsaw and get out your drill and read your Old-House Journal. As for me it took

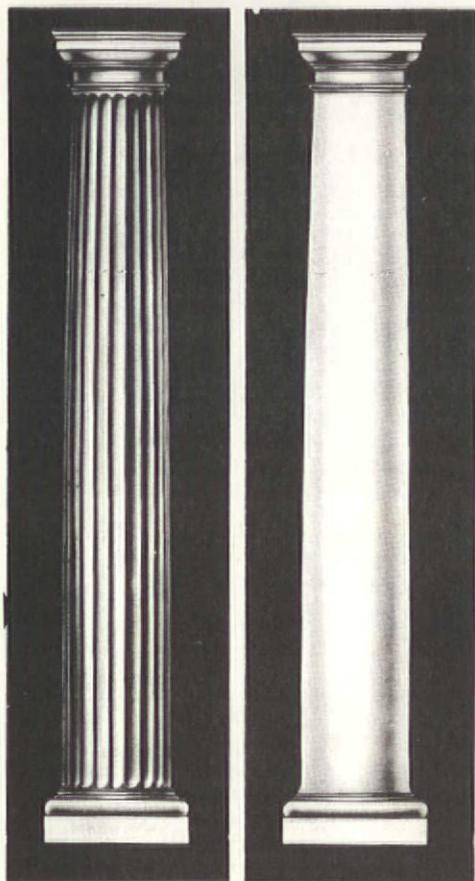
The southern elevation, with its paired brick chimneys and roof-peak finial, shows how the bricks have been awkwardly repointed — originally, the mortar lines were nearly invisible.



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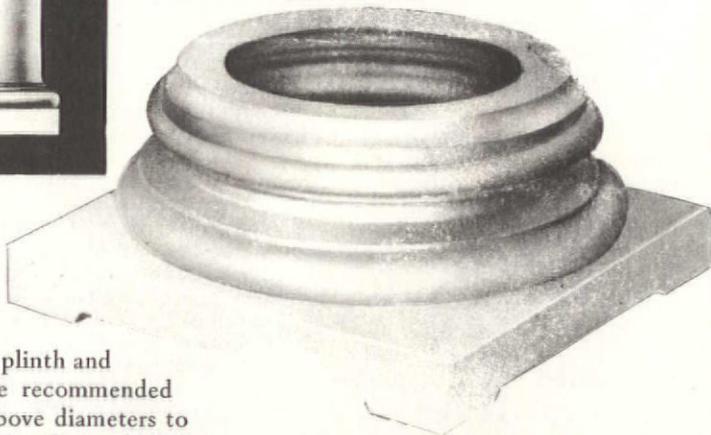


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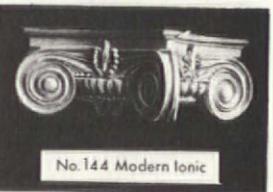
No. 142 Greek Ionic



No. 152 Temple of Winds



No. 150 Roman Corinthian



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SHINGLE SIDING REPAIR



by Gordon Bock

FROM NEW ENGLAND Salt Box to California Queen Anne, part of the charm of many an older house is the wood shingle siding that covers the outside. Excellent as an exterior covering, shingles also have a visual appeal that's hard to duplicate. The Victorians manufactured them in a stupendous array of geometric patterns, and even the square-butted shingle or shake has the warmth and interest of wood's natural texture.

WITH A MINIMUM of maintenance, cedar shingles can have a lifespan of over seventy years. Too often, a few areas of storm or water damage, or changes in the sizes of windows and doors, spell the end for a whole wall of shingles because the owner thinks repairs can't be made without disturbing all the siding and making a mess. In fact, part of the excellence of wood shingles is that they can be removed and repaired individually if the right tools are used.

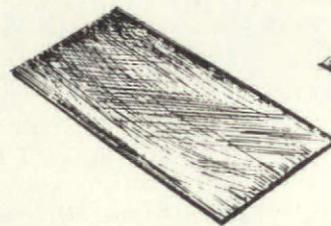
How They're Made & Applied

WOOD SHINGLES are manufactured from clear, knot-free trees. Cedar is the most common source, but oak, redwood, and cypress have also been used. Shingles are machine-sawn into tapered boards of different lengths (16, 18, and 24 inches) and sorted by quality into four grades. Number one shingles have no sapwood, are completely clear, and are all edge-grained. Number two shingles are generally applied as finish shingles with reduced weather tolerances from number one. Grades three and four are generally used only as undercoursing. Shakes, the rough and more textured variety, are hand split with a froe, then sawn in half to get flat, regular backs. Originally, all shingles were hand-split.

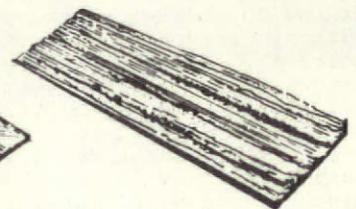
A BUNDLE OF SHINGLES covers approximately twenty-five square feet (enough for a minor repair). You'll most frequently encounter shingles or shakes being sold by the square, though. A square is enough to cover one hundred square feet (four bundles). Prices reflect type of wood and grade, length of shingles, and of course, the quantity of your purchase.

SHINGLE SIDING is nailed on from the bottom up in straight rows (courses). There are two methods for nailing -- single course and double course. In single-course siding (the traditional nailing method), the shingles are spaced so that each covers roughly half of the one nailed below it. Nails are spaced one inch up from the bottom edge of the next course to go on, so that the next course will conceal the nails of the previous course.

IN DOUBLE-COURSE siding, two layers of shingles are applied in each course; #1 grade on top, and a lesser grade (usually #3) underneath. Since two layers of shingles are used, the spacing or exposure between the courses



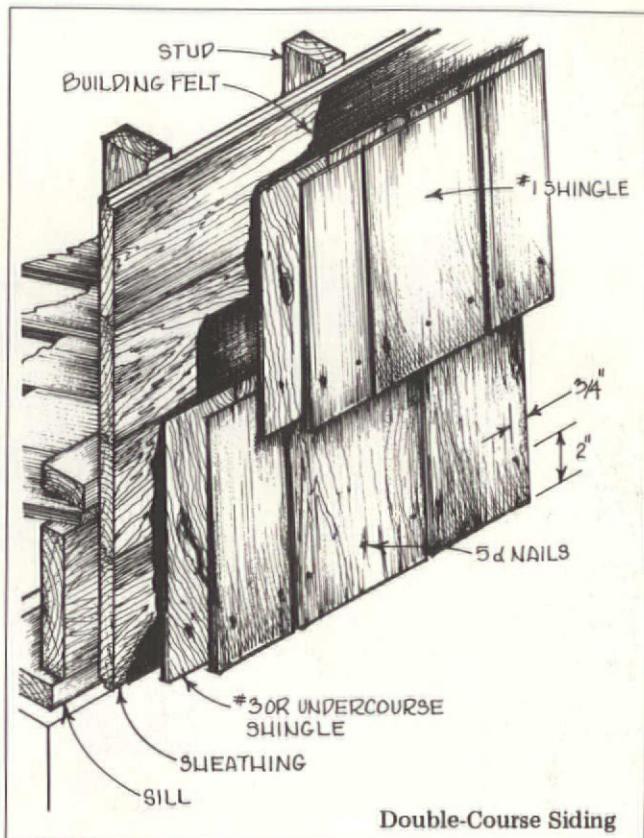
SHINGLE



SHAKE



Single-Course Siding

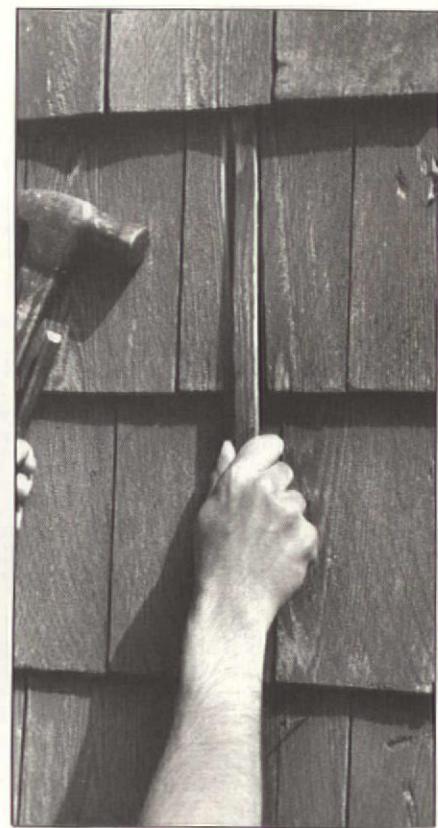
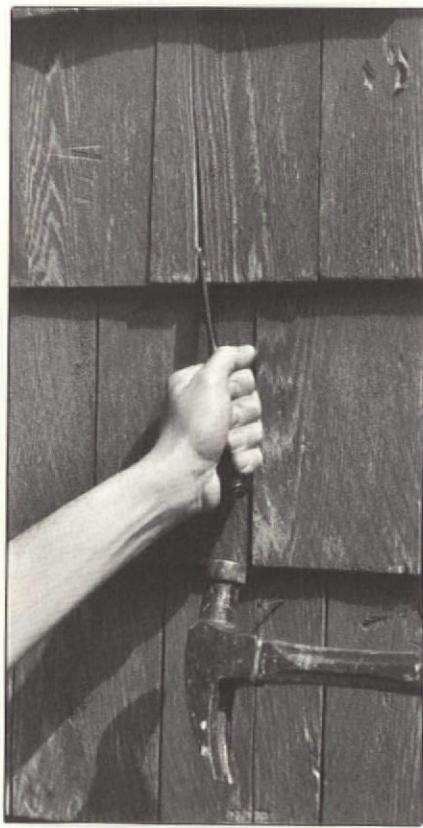


Double-Course Siding

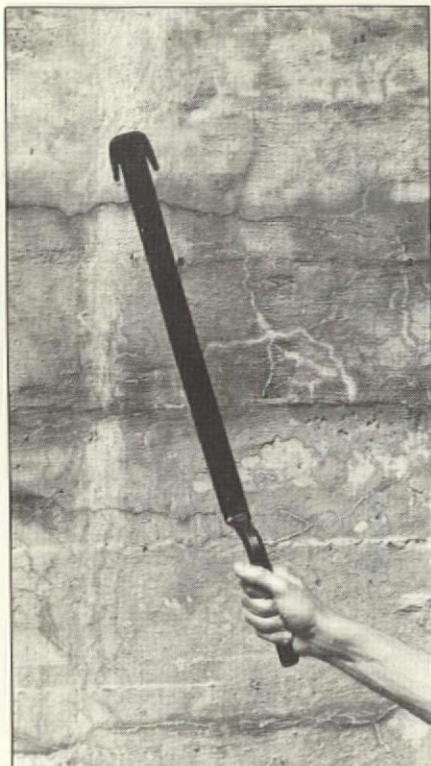
can be much wider (typically 14 inches on 18-inch shingles). This method reduces cost because fewer finish shingles have to be used (the undercourse shingles are inexpensive). It also provides deeper shadow lines. The outer course is nailed with its butt edge one-half inch below that of the undercourse. Nails remain visible on the outer shingles because there is too little overlap to conceal them.

Removing Shingles

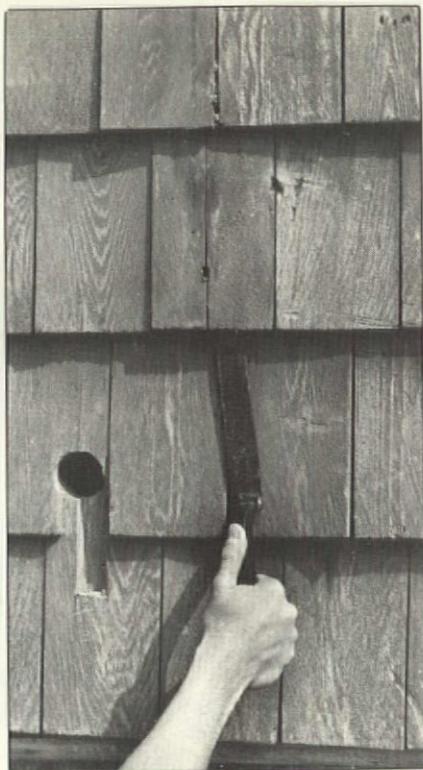
WHAT THIS MEANS for repairs and changes is that as you remove individual shingles, there will be some nails that you can't reach from the outside on double-course siding, and you will be unable to reach any nails on single-course siding. So how do you remove shingles without disrupting adjacent courses? If you need only remove a few shingles, simply split each shingle out with a hammer and chisel. Position the chisel about three-quarters of an inch in from the sides -- the most likely location for nails. Once they're split, pull out the shingles in pieces from around the



Removing a damaged shingle is easy (if you don't plan to reuse it). Simply split the shingle with a hammer and chisel -- then pull the pieces out from around the nails.



Use a shingle puller to...



Snag a nail...



And hammer it out.

nails. Occasionally, there's a third nail in the middle of wide shingles. Remove any accessible nails that remain in the sheathing.

IF YOU MUST remove many shingles, it's best to invest in a shingle puller. This tool has a long, thin blade allowing it to slide under an existing shingle. Two hooks at one end are designed to snag nails. It first appeared in New England where shingles have long been popular. It's not the type of item you're likely to find at your local hardware store, but it can be purchased directly from the manufacturer. Call or write for catalog: C. Drew Company, P.O. Box 125, Maple Street, Kingston, MA 02364. (617) 585-2537.

WORK THE PULLER up under a shingle and maneuver it to the edge of the shingle (where you suspect there's a nail), then tap down on the puller handle with a hammer. Once you snag a nail, a few hard whacks will pull it out of the sheathing. Move over to the other nail and repeat the process. The shingle will fall right out, nails and all. It works like a charm.

Installation

REPLACING SHINGLES is easy once the damaged ones have been removed. First, check the exposed building paper and wooden sheathing for deterioration. Patch and repair as necessary. Buy appropriate shingles (see companies that supply fancy-cut shingles on page 122), and prime front and back if the house is painted. If the shingles are to be left unpainted, consider using a water-repellent preservative like Cuprinol Clear. This will retard weathering, causing the

shingles to retain their color longer -- so it will take longer for the patch to blend with the surrounding shingles. Nail back in place with waterproof nails. Don't drive the nails too deeply, or you may split the shingle. Copper (except with red cedar) or bronze nails are best, but aluminum or hot-dipped, zinc-coated nails will pass. Don't use plain steel or electro-coated nails; they'll stain the siding, and eventually fail. Red cedar is rich in tannic acid and will corrode copper nails.

IF MORE THAN ONE course of shingles has been removed in an area, reinstall as with new work, using either the single-course or double-course method to match the existing work. Shingles come in random widths, and are laid (very generally) big, small, big, small. Make sure the joints between the shingles are not in line from course to course, or else water will run in (allow at least a one and one-half inch offset). When it's time to install the last shingle in a course, you'll first have to fit it to size with a saw or plane. A utility knife is useful for cutting shingles along their grain. Keep a coping saw handy for fitting around obstacles like pipes and vents.

THE LAST COURSE between new and old work has to be a compromise: Because of limited space under the old shingles, and nails that might be left behind, you may have to trim individual shingles, and you will have to face-nail all the shingles in this course. In double-course siding, tap the undercourse up behind the existing work (it will usually will fit full length). If the shingles hit nails or bind before they're all the way into position, they'll have to be trimmed at the top by the



The last shingle in a course must be custom fit.

distance they stick out from the bottom. Once they fit, nail as usual. The upper course of shingles may have to be trimmed in the same manner. Don't be tempted to whack the shingles in full length if they start to bind. A hidden nail will split the shingle after only a couple of blows. The final course in single-course siding is face-nailed as well -- it's the only way to secure them without disturbing the course above. Face-nailing is also required when nailing the last course under an eave or window.

Larger Jobs

IF YOU MUST REPLACE more than a couple of square feet of shingles, be sure to keep the lines of the courses straight (so the patch blends with the old work). In new construction a chalkline is usually snapped across the previous course to indicate where the butts of the next course should go. For repair work, it's easier to tack a length of light, straight lumber right up against the butts of the shingles on either side of the patch (a taught string stretched between nails can also be used). This ensures each course will be laid in a straight line. For siding that has a one up, one down course line, tack the lumber against the bottom-most shingles, then use a piece of scrap of the right thickness (usually one-half inch) to help position each "up" shingle.

ADDING VENTS AND WINDOWS to a shingled wall, or changing their sizes or locations, provokes much concern and worry. It needn't; the



Above: Shingles in the final course may not fit full length. Trim the top by the distance the shingle sticks out at the bottom. Below: One way to keep the course line straight.



secret to a good job is accurate measurement and keeping shingle cutting to a minimum. Most clothes-dryer vents and exhaust-fan ports have round ducting to go through the wall, and are designed to fit over all types of siding. Drill a pilot hole from inside the house, then work carefully with a drill and holesaw, or by hand with a keyhole saw, to cut through shingle and sheathing at the same time. Once the vent is in place, caulk it right to the

Fancy-Cut Sources

Square-butt cedar shingles are widely available. More difficult to find are fancy-cut shingles. The companies listed below offer a wide variety of styles. Call or write for more information.

Shakertown Corporation
P.O. Box 400 Dept. OHJ
Winlock, WA 98596
(206) 785-3501

South Coast Shingle Co., Inc.
2220 E. South St. Dept. OHJ
Long Beach, CA 90805
(213) 634-7100

Julius Seidel & Co.
3514 Gratiot St. Dept. OHJ
St. Louis, MO 63103
(314) 772-4000

Shingle Mill, Inc.
Box 134, 6 Cote Ave. Dept. OHJ
South Ashburnham, MA 01466
(617) 827-4889



Replacing all of the siding on a building is more than a day's work. It makes sense to repair damaged shingles immediately.



siding. Small vents, of course, are best located on a single shingle. On larger units, slip some flashing under the course above the vent, and caulk directly to the vent housing.

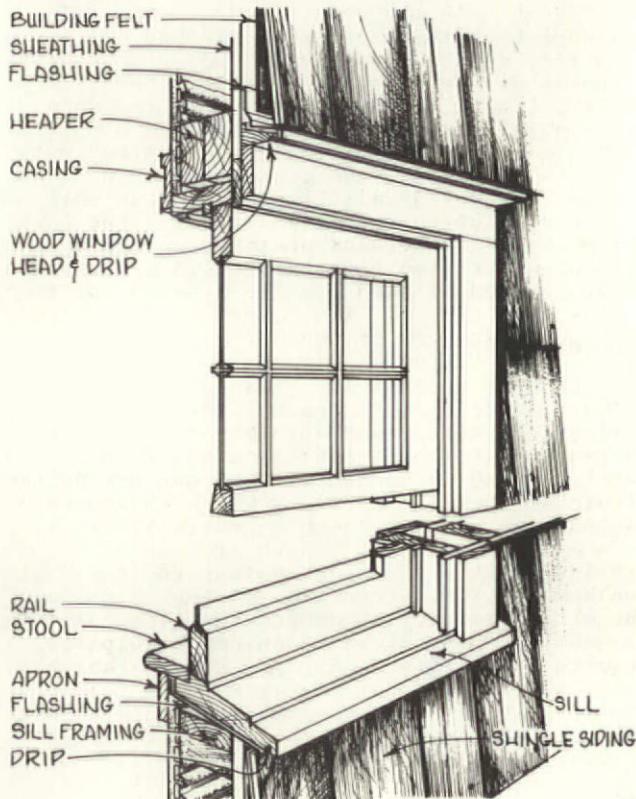
ADDING A WINDOW should not disrupt neighboring courses either. For a new window, drill pilot holes through to the outside. Cut out the

sheathing and siding *after* the structural carpentry in the wall has been completed from the inside. Insert the window for fit, and mark the shingles for trimming. Resecure cut sheathing to new framing members and re-nail any cut shingles to the sheathing. Flash and install the window according to standard building practices. If the heavy carpentry is all done from inside the house, the finished job should need no new shingling. Larger windows can be accommodated the same way. Removing a window or changing to a smaller one will, of course, require patching with new shingles.

Matching Shingles

IF YOU ARE making a small repair or alteration on a house with unpainted, weathered shingles, and don't want to wait for new shingles to age, consider swapping new for old somewhere else on the building. Steal some old shingles from an inconspicuous spot at the back of the house, along the foundation, or off the garage. You have to be patient to remove shingles intact, but with a shingle puller it can be done. Pick ones that have plenty of life left in them and have weathered to the same appearance as the ones they will replace.

TO DUPLICATE PATTERNED or fancy-cut shingles, small quantities can be cut by hand -- if the shape is not too complex. Fancy-cuts are all the same width, and must be installed accurately to ensure precise repetition of the pattern. Fancy-cuts are more expensive than square shingles. They're sold by the bundle; one bundle covers approximately twenty-five square feet.



Illustrations by
Larry Jones

LATE VICTORIAN DINING ROOMS

Wherein the Author provides rare insight
into the Social History of the Dining Room,
followed by rare insight into what's
Practical Today.

by John Crosby Freeman

Executive Director, The American Life Foundation
Architectural Historian



WITH FEW EXCEPTIONS, it is possible to do what you want with late Victorian rooms and call them Queen Anne. When jewelers are shown an odd stone mixed with many different minerals, they call it agate. Queen Anne is the agate of Victorian design.

TODAY, the splendor of the Victorian Queen Anne is most often celebrated in restored parlors. (See "The Queen Anne Parlor," OHJ Nov. 1985.) In its own time, however, the dining room was of far greater social importance, a judgment that survives in the higher value we give to a dinner invitation over one for cocktails. Even so, there are two barriers to our re-entering the lifestyle of Queen Anne dining rooms: servants and sexism.

SERVANTS: The typical Queen Anne house required at least one female servant. She lived and worked via the back stairway -- which is the sole surviving clue that Queen Anne houses were designed as much for servants as for the ladies they served. The "girl" -- stereotyped by popular writers of the day as Betty, Bridget, or Beulah -- made the ideal Queen Anne lifestyle possible. Yet she was more often a dream though one could afford her. Reality was the "vanishing servant" gone elsewhere for a buck-a-week extra or "a sudden marriage with some dumb suitor just as invitations had been sent for an important dinner." (Thomas Beer in *The Mauve Decade*, 1926.)

MEN WHO WROTE for ladies' magazines (the Phil Donahues of late Victorian society) did so in the class security of emigrant-crowded Eastern cities like Boston, New York, Philadelphia. Readers inland could only romanticize about Queen Anne living in "the metropolis," and took cold comfort in one writer's lament about servant-trouble being "such a mean tragedy in so many women's lives."

SEXISM: A simple-minded sexism in late Victorian interiors was partly a reaction to the feminism and women's suffrage issues of the day. The simple formula was to hand over

the parlor to the wife and reserve the dining room for the husband. Parlors were associated with the female-dominated boudoirs and salons of 18th-century France and England. Male superiority in the dining room was much older.

LANDSEER'S famous "Stag at Bay" (today the logo for a Connecticut insurance company) was a popular painting for Victorian dining rooms, because it symbolized man's ancient role as hunter/provider...though commuting office workers dragged home a pay envelope instead of a slaughtered stag or boar.

New-Style Dining Rooms

CLARENCE COOK'S *House Beautiful*, first published in 1877 as a recycling of articles he had written for "Scribner's" magazine, was one of the gospels of the Queen Anne lifestyle. Written by a New York bachelor for an exclusive female audience, he disapproved of the old Victorian sexist formula here described:

"We were taught that dining-rooms ought to be fitted out with dark hangings and furniture, dark paper, dark stuffs, and the rest. They eat up a ruinous quantity of light, and the principal meal of the day is almost always nowadays served at a time when we must employ artificial light."

COOK SAID that it ought, rather, "to be a cheerful, bright-looking room" positioned for the morning sun. This is curious because he then launches an attack on the American family breakfast. Along with "early rising for its own sake" he said "there never was a greater humbug." What he really means is that breakfast in common lacks class: "Nobody needs [it] except day-laborers" and a light snack is "plenty for people who live by their brains to work on till twelve o'clock."

BECAUSE WE in the late 20th century have followed Cook's advice on breakfast, forget the morning sun for your Queen Anne dining



From *Modern Dwellings* by Henry Hudson Holly, 1878. This illustration was recycled from his 1876 series in "Harper's Monthly," which Holly credits with bringing the Queen Anne house style to America from England. Holly was, however, an unreconstructed sexist when it came to dining-rooms. He said they "should be treated in dark colors." Here are the Eastlake "lumps" that Cook complained about.

One neat detail is how the two lowest horizontal bands in the portieres line up with the chair-rail and moulding above the baseboard. If the traditional white tablecloth is not for you, take Holly's suggestion: He preferred a cream tint for the unpatterned area. [A reprint of this book is available from OHJ; please see the Order Form in this issue.]

room and locate it on the shady side of your house. You'll place your contemporary "breakfast nook" to face the morning.

THE GENDER of your dining room is a real issue. Strangely, it is unlikely still that a wife or sister has ever carved the meat in the dining room. Does visible male presence stop with the carving -- or shall the room go on to look like a fine men's club? Your choice.

THE ABSENCE of servants requires buffets, small parties, and family-style service. But please -- don't do a Yuppie dinner in your Queen Anne dining room. It is ridiculous to get decked out in formal attire, load the table with gourmet food, only to leap up and hit the deck between courses, clattering off soiled crockery and lugging back the next round of "cuisine." If you have the money to spend, spend some more on a servant hired for the evening, or cater the whole thing.

I SUSPECT most of you are more like me: too much house, too much taste, too little cash ... The Old-House Poor who have come to depend upon *The Old-House Journal* to learn how to cope. With that in mind, here are my personal recommendations for spending a limited amount of money to re-create a Queen Anne dining room. The principle to follow is this: Don't spend so much on your dining room that you can't afford to feed your friends in it. (Those who would be offended by your limitations aren't your friends.)

The Floor

SATISFY EXPECTATIONS of a hardwood border. Elaborate parquet is not necessary but still possible. Straight boards mitred at the corners are fine, or they could end in a parquet corner-block. Do the rest in 3/4-in. plywood which will be hidden by the carpet. A modern reproduction of an oriental (inexpensive in man-made fibers) is good enough because the table and chairs keep it in shadow

and the table-cloth will hide most of it. Feet and chair-legs will wear it out and butterfingers will stain it. Come to think of it, get a dark one instead of a light one.

Wall Treatments

EXCEPT FOR HIS OWN hand-screened papers, there is no substitute for Bruce Bradbury's articles about late Victorian wall and ceiling decoration (OHJ October 1983 and August-Sept. 1984). Although the division of wall (dado, fill, frieze, etc.) tended to be the same throughout the Queen Anne, there were many, many combinations of wood, paper, cloth, paint, and stencils. Here is one suggestion from Cook:

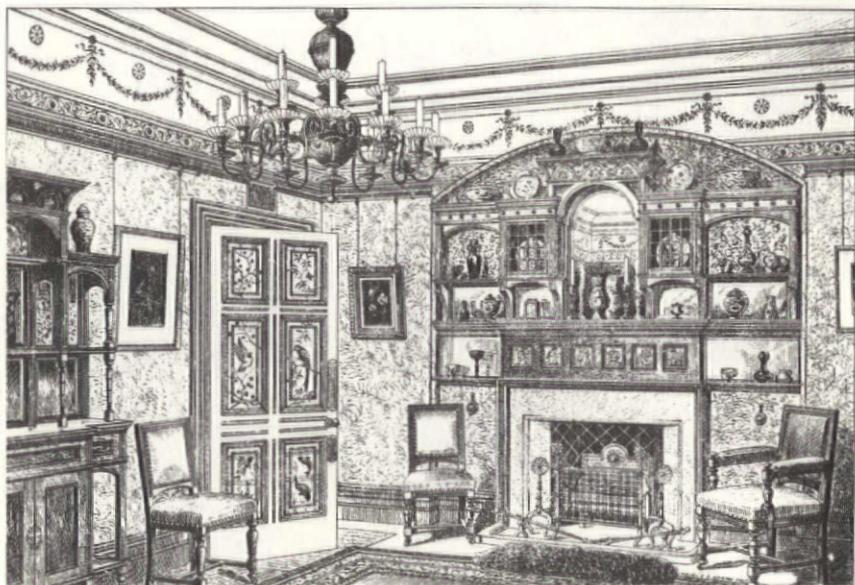


From Clarence Cook's *House Beautiful*, 1877. The original caption read, "He can do little who can't do this" -- the shallow breast is faked, the mantel-shelf is a board on brackets, an odd lot of Dutch tiles provides decoration. The classical bust on the pedestal is Clytie in her Nightie.

[Mr. Freeman is being familiar with Clytemnestra. -- ed.]

From *Decoration and Furniture of Town Houses* (1881) by London architect Robert W. Edis. The Queen Anne is served up with competing dishes in this room: 17th-century chairs and chandelier, 18th-century swag frieze. The decorated door, sunflower and-irons, and Morris Willow wallpaper are Aesthetic. The frieze is emphasized by the unusual absence of a dado.

Over-scaled parts energized the Queen Anne interior. The over-mantel crowds the wall, breaks into the frieze, masquerades as a back-board to the altar of the home — the hearth. In place of a crucifix stands an Oriental vase in an arched and mirrored shrine that lends a Baroque magic to the room. ART is the religion of the room, and the room itself is the chief work of art. That's why the other art — prints and paintings — look out of place.



...black walnut wainscoting with oiled and shellacked panels of white pine which yellowed rapidly; the panels could have been stained Venetian red and shellacked. The wall above was papered with a pale lemon-yellow ground with a figure containing dark green and red. A small room, the low ceiling was papered with a blue-grey ground bearing a figure in a darker shade of the ground. The cornice was a wood moulding 3 inches on the wall and 2 inches on the ceiling, painted black and red with a narrow moulding of gold, less than 1/2-inch wide, running directly under it. "The effect of this room was equally pleasant by daylight or lamplight."

Lighting

PEOPLE EXPECT a chandelier. Avoid the temptation, especially if it will compromise the food beneath it. Even a rheostat and fake candle bulbs give off too harsh a light. Small sidelights are best for electric illumination. The best and cheapest light is candlelight. Wall sconces are nice but not necessary. Candelabra are pretty but extravagant. Candlesticks on the table in glass, brass, or silver are the smart choice. Simple glass ones are perfectly adequate -- after all, one looks at the candle and not the stick once it is lit. I prefer brass to silver because it is warmer, cheaper, and usually lacquered to minimize tarnishing.

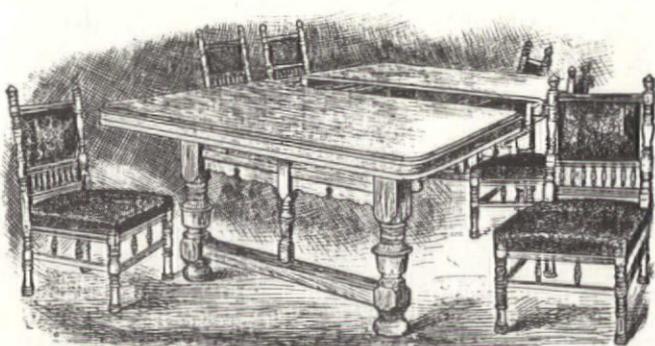
CANDLES UNITE with a white table-cloth in summoning up deep and powerful associations of the sacramental meal. Gilded details on furniture and in wallpaper are lost in stronger lighting, but candles bring them to life. Candles make a place magical by obscuring details and warming surfaces. Candles make people relax... no wonder they are chosen for seduction.

COOK'S WISH that "gas will someday be superseded by something better" was prophetic. And his campaign for candlelit dining rooms succeeded beyond his wildest dreams. By the time electric lighting dominated American

interiors in the 1920s, candle forms had acquired so much class that most electric lights were made in their image. Note that kerosene, which is what real people used to light their rooms during Queen Anne times, is beneath the contempt of a snob like Cook.

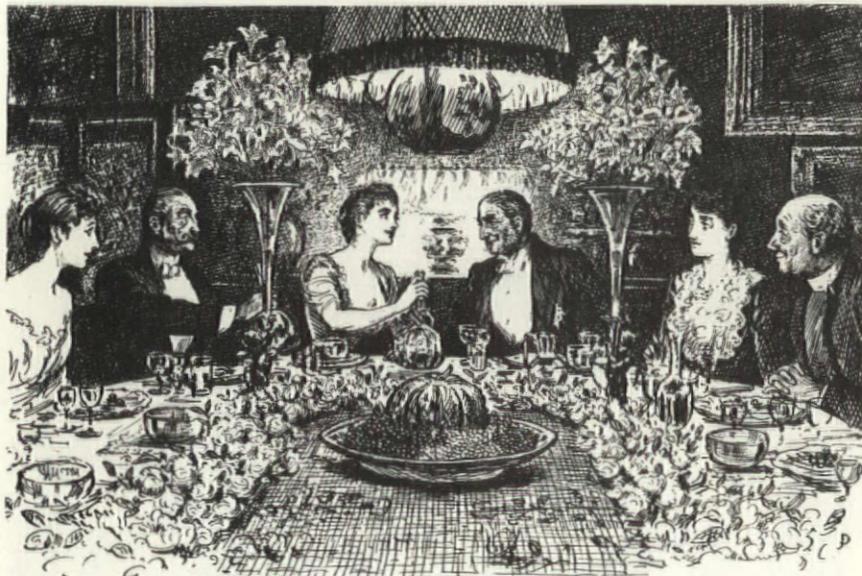
The Table

COOK WASN'T CRAZY about extension dining tables. He called them a "puzzle designers have been beating their brains over for the last fifty years." He said they were badly designed and didn't work easily. I suspect he was against them, common objects that they were, because they lacked class. If you find one you like at the right price, fine. If not, consider making your own table.



The Victorians had a love/hate relationship with the extension table. Love that convenience. Hate that look. (from *House Beautiful*, 1877)

DURING THE TIME your guests are present the table will be completely covered with a white table-cloth. Who is to know or care what is underneath? As with the carpet, even the most surreptitious exploration by a guest betrays bad breeding and is rude.



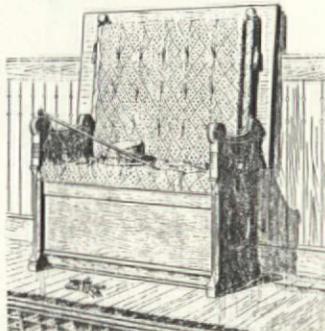
POST-PRANDIAL STUDIES

FAIR HOSTESS (*passing the wine*).—"I hope you admire this decanter, Admiral?"
 GALLANT ADMIRAL.—"Ah! it's not the vessel I am admiring. . ."
 FAIR HOSTESS.—"I suppose it's the *port*?"
 GALLANT ADMIRAL.—"Oh, no; it's the pilot."

MAKE A SERIES of square table-tops of plywood, frames of dimensional clear pine, and store-bought legs. Line up as many as you need for your party. At other times, they can be used as utility tables or kept covered with a table-cloth. Cook said to make the top project "well over the frame, so that there is no danger of knocking one's knees against the table-leg in sitting down -- one of the minor miseries of life."

IF YOU ARE so cramped for space and money that you are being forced into a small parlor and a small dining room, consider making one big, double-duty parlor/dining room.

There was ample Victorian precedent both rural and urban. The key is a convertible settle/table. His example is shown open against a wood wainscot and chair-rail, and reveals where to put the upholstery. (It ignores his own dictum to provide ample top projection.)



American country-furniture fans will recognize the form as a hutch/table designed for double-duty in a country kitchen. A pair of them would provide flexibility.

Chairs

IN THOSE SPRAWLING antique shops, look for them upstairs or out back. The Queen Anne period was so open-minded about styles that anything would be proper except cold contemporary, frank modern, or High Victorian Baroque and Rococo and subsequent Phoeey-Louis. Colonial Revival, which begins with the Queen

A sketch by George DuMaurier. The caption tells us the ladies have not withdrawn from the dining room after dinner, but remain as the port is passed. (We're also reminded that Victorian gentlemen were not necessarily undersexed.) Note decorative features: great lamps over the table and on the sideboard, the proper use of a screen in front of the open door.

I like this illustration because it reminds us that dining rooms are used primarily at night. The best detail is the floral pieces; similar examples in other illustrations look ridiculous because the people are missing. People at the table fill the gap and establish scale. In order not to block the diners' views of each other, floral sprays would have to be paltry affairs on the plane of the table; raised up like this, they can be glorious! Imagine their fragrance as the heat of the evening rose through them.

Anne, is proper. It doesn't matter if it is good or bad since they didn't seem to know the difference. The same is true of other neo-classical styles such as Louis XVI, Hepplewhite, Sheraton, or vernacular Windsor. Consider Country Empire -- made from early Victorian times through the 1930s, when it became better known as "Early American."

ORIENTAL VICTORIAN in ebonized wood, or latter-day import-shop Oriental, is proper for those exploring exotic aspects of the Queen Anne. Remember that a chair's function is to be sat upon rather than looked at: Let them be sturdy, well-proportioned for people, and of the proper height for your table.

Sideboard

THE BEST THING about dining rooms, said Cook, was "that they have so little furniture in them! The dining-table, the chairs, and a sideboard are all the pieces we must have." A sideboard is the only piece of Victorian furniture that is still priced close to its utility value. If you don't get one, you will have to provide the storage and serving surface with other furniture. A chest of drawers might be found for storage and serving. Find a small table with or without a gateleg extension. A tea-cart or shelves on wheels would be helpful.

BUT -- these are alternatives only if you can't find a late Victorian or Colonial Revival sideboard, and there are plenty of them around. Avoid golden oak: Real or fake mahogany, cherry, and ebony were the Queen Anne wood finishes of choice. Walnut was associated with old-fashioned High Victorian furniture. The other woods lacked class, especially ash: "the coldest, most unsympathetic, most inartistic of woods," said Cook.

From *The Practical Cabinet-Maker*, a popular British handbook of the 1880s. Late Victorians were either mix or match — free-thinkers or fascists. (All of their rooms look “the same” to us because they look “Late Victorian.”) There was more than one Late Victorian — this is the “match” variety carried to the extreme of custom built-ins, a fascist interior which presages the “modern” design of the early 20th century (which was fascist, too, although that’s a nasty word to throw at the good guys of the post-Victorian period). Socially they were free, but when it came to design, they liked their sticks tightly bundled.

See how the galleries on the door, sideboard and front wall line up, and how those on the over-mantel, windows, and back wall line up. Whoever designed this, liked his decor to fly in formation!

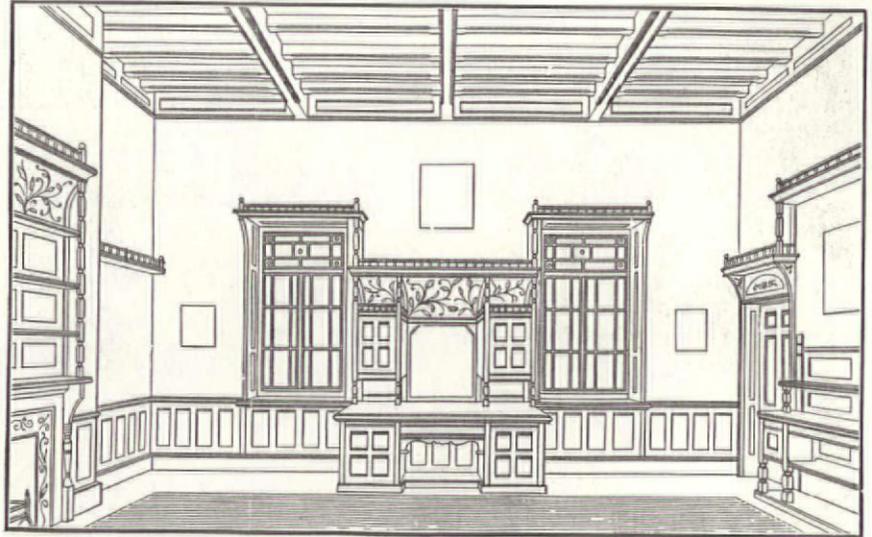


Table-Cloth

IT MUST BE WHITE...the only absolute in Victorian dining. (Holly suggests cream; period photos show that the advice of the tastemakers was often ignored.)

China

"THE ONLY PLACE where I am content to see [white china] is on the table of a hotel or restaurant, because there I want ware which tells me at a glance it has been properly washed. But in my friend's house, or in my own, I wish to take the proprieties for granted, and to have my eyes play the epicure, not the pedagogue. And they can never be pleased with the look of a table that has no color in its decoration."

AH, THE UBIQUITOUS white French porcelain of Cook's day. There was and still is plenty of late Victorian transfer-printed French porcelain available at antique shops -- for a fraction of the cost of its modern, department-store equivalent. There is no law that

says you must have china "of the period" or that it must match. Cook suggests the collection of what we might call today a "heritage set." Remember that it was common at all levels to have separate tea china and dessert china. As long as you avoid collectible potteries, all old china is a bargain today. Antique dealers get sets of family china when they buy estates, and are glad for you to take it off their hands.

IF YOU MUST buy new, go to the import shop and get some blue-and-white. This was the great cliché of Queen Anne dining rooms. Whatever you do, avoid buying a name:

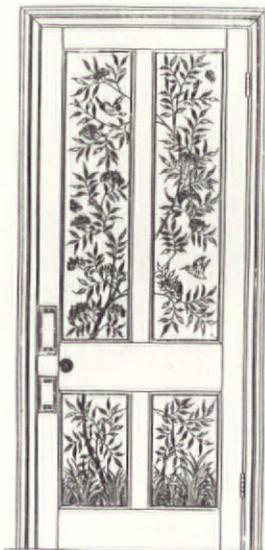
"Go by what is pretty, or rich, or effective, and if on turning up your tea-cup or its saucer you should find a famous potter's name written on it, thank the gods that they made you poetical, and gave you a pair of eyes of your own for what is pretty."

QUEEN ANNE dining rooms require decisions. If you want to maintain traditional Victorian maleness, the dark Eastlake furniture "lumps" despised by Cook are the furniture for you, along with Prussian textiles and wall treatments. If you want to feminize it, follow Cook and other leaders of the Queen Anne. Go for either an exotic in-house museum setting or a textbook environment of simplicity and subdued ornament.

EVER SINCE the Queen Anne raised the issue, we have agonized over simplicity and ornament. The best thing about Queen Anne is that it was at the crossroads between High Victorian ornament (all historical ornament is good and more is better) and Post Victorian ornament (no historical ornament is good and less is more). In retrospect, Clarence Cook was a sane voice when he stated:

"We are not strong enough in our own taste to be able to relish plain surfaces without panels, edges without mouldings, and a pleasingness, generally, that depends on good proportions and nice finish. Ornament is a thing to be desired, but to be desired it must be good, and it must be in its place."

The Queen Anne unleashed an army of lady decorators. And just like the army, they tended to paint anything that stood still. Decorating mirrors was one of the ugliest things they did; decorating door panels was one of the most charming. A bit cute for parlors, where they often appeared, they are really more appropriate for dining-rooms, to bring a bit of the outdoors inside. They would be visible only when the room was in use and the door shut. (from *Woman's Handiwork in Modern Homes* (1881), by Constance Cary Harrison)





Landscape & Gardens

by Scott G. Kunst

REACTING AGAINST INDUSTRIALISM and the machined excesses of Queen Anne styling, early-20th-century homeowners turned to an architecture that evoked a simpler, stabler, more humane way of life. Be it Four-square, Bungalow, Craftsman, Colonial Revival, Cotswold Cottage, Mission, Prairie, or Tudor Revival, this new architecture spoke of simplicity, honesty, natural materials, and fine craftsmanship. So too, post-Victorian gardens turned away from elaborately artificial designs and bright, exotic plants in favor of simpler home landscapes based on those of medieval England and colonial America.

SEVERAL GUIDING PRINCIPLES were at work in these gardens. Most important was to reunite people with nature. Accordingly, the open spaces in the Arts and Crafts interior continued into the garden. Banks of windows and French doors to the outside were popular, as were sun porches, sleeping porches, and broad front porches. Terraces, pergolas, and foundation plantings also linked house and garden.

Linking House And Garden

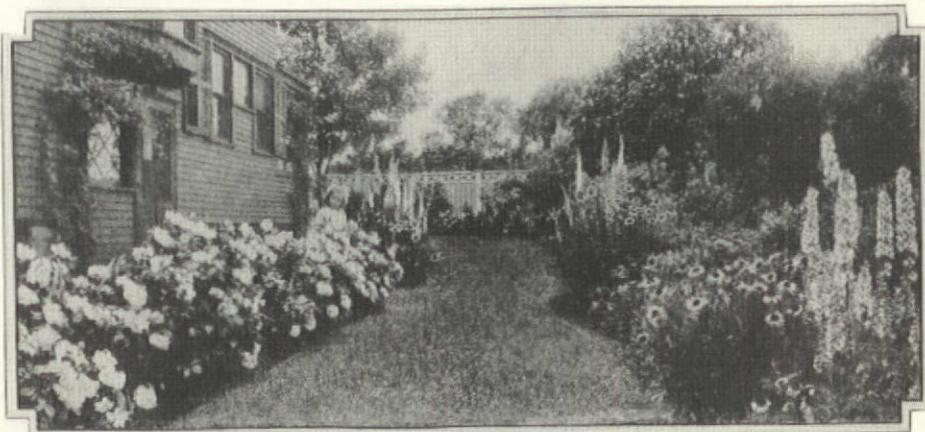
FOUNDATION PLANTINGS were relatively new during the post-Victorian era, and were frequently recommended as a way to "settle" the house in its grounds. Made up of shrubs, small trees, flowers, and groundcover planted at the base of the house, foundation planting has become a convention of 20th-century landscaping. For most pre-1890 houses, however, foundation planting is anachronistic. Even during the post-Victorian era, garden writers were busy explaining and promoting it, while most gardeners left their foundations relatively open or simply planted flowers there. Dense, evergreen planting became popular even later. In re-creating a post-Victorian landscape, then, keep the foundation planting

simple and sparse, perhaps transferring some later plantings elsewhere.

PERGOLAS are long, open arbors, Italian-inspired but distinctly Arts and Crafts. Frequently attached to the house as a porch, they served as a mid-step between built and natural spaces. They also served as walkways into the garden or as a background and retreat at the end of the yard. Modern reproductions often look flimsy and out-of-scale because of the slender lumber used. So 'think thick' when reconstructing; use high-quality cedar or redwood for a durable pergola that weathers to a natural patina. (For more information, see "The Perennial Pergola," April 1984 OHJ.)

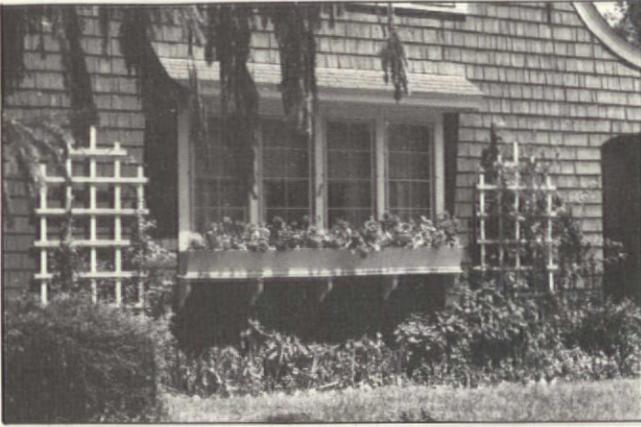
PERGOLAS WERE MEANT FOR VINES, and vines were popular throughout the post-Victorian garden. Besides providing shade, privacy, and vertical interest in small spaces, vines helped integrate house and site in a naturalistic way. Vines were grown on pergolas; up chimneys, walls, and fences; on arches over doors and gates; and on lots of trellises. Bungalow trellises were usually sturdy, simple grids with an "X" or two for decoration. Many good examples survive to model reproductions after.

IN HIGH-STYLE HOUSES of Bungalow, Mission, and the English Revival styles, courtyards and terraces were important features. Eventually, no American backyard was complete without a patio. The "room for outdoor living" has been a guiding concept in 20th-century landscape design, and post-Victorian gardeners were among the first to embrace it. Enclosed, a terrace became a Spanish courtyard; with a stone balustrade, it was Italian. Frank Lloyd Wright's terraces were outflung projections of his houses, whereas Arts and Crafts terraces were often pergola-ed or "sunken" (set below lawn level). Flagstone, especially in local stone, was the favorite paving for Bungalows; brick, gravel, and concrete were also popular.



A border of flowers mirrors the foundation plantings in this early-20th-century garden.

Ladies' Home Journal, 1915



Foundation plantings, trellises, and window box all serve to unite this house with nature.

OUTDOOR FURNITURE made the post-Victorian outdoor rooms truly livable. Most popular and most in tune with the Arts and Crafts spirit was rustic furniture made of willow, hickory saplings, or unpeeled logs. Adirondack chairs and other wooden furniture with a colonial or hand-crafted look were also common. Carved stone benches added a formal note, while porch swings, lawn swings, and hammocks continued to be well loved.

WHAT HAS COME to be called "container gardening" also softened the transition from inside to out. For the colonial or cottage look, garden writers recommended window boxes. Large pots were more common, set on terraces, stone walls, and porches. Favorite materials included carved stone, cast concrete, Italian terra cotta, and (especially) glazed pottery. Victorian cast-iron urns, however, were definitely out of vogue. For the true craftsman, magazines featured "how-to" articles on making



Here's an Arts and Crafts dream come true: a pergola-ed patio (covered with vines), plus table, chairs, & hammock — a room without walls, where indoors and outdoors are one.

rustic planters from twigs and bark, or cement and small stones. Many good examples of this craft survive.



"This might be used as an outdoor living room and furnished with tea table, chairs, hammocks, and rugs." — *The Craftsman*, 1904. This bungalow courtyard facing the water is a beautiful example of a house that integrates the indoors and the outdoors.

Open Grounds

THE FLOW OF SPACE from inside to outside continued throughout post-Victorian grounds, embodying a second principle of Arts and Crafts gardening: openness. The abundance of beds, shrubs, and ornaments which cluttered Victorian lawns were banished in favor of the "open center" plan still so common today. Although parts of the grounds might be given over to small, specialized gardens, an open flow was maintained throughout the whole. Plantings were simplified and generally clustered along the foundation and boundaries.

PROPERTY LINES were opened up to an unprecedented extent. In fact, a lack of fencing is one of the hallmarks of the post-Victorian home landscape. Although no fence at all might be the most appropriate choice for your house,



To quote *The House Beautiful*, "What is more pleasant than to dangle one's feet from such a wall?" (Note the small pool at lower left.)

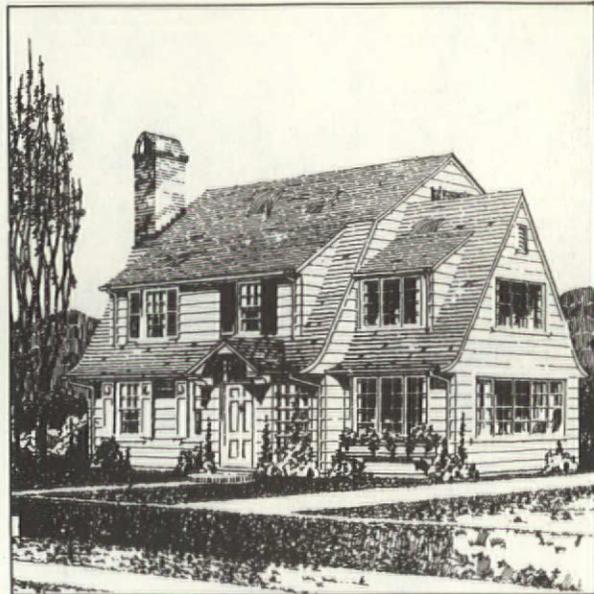
a few fence styles were typical of the early 20th century. (See "Post-Victorian Fences," March 1986 OHJ, for five designs.)

OPEN LATTICEWORK FENCES were more a decorative background for plants than a protective barrier. As such, latticework was considered friendly and modern; classical associations gave it added value. Although latticework was rarely used across the front of a yard, free-standing latticework panels were used as trellises and screens throughout the garden.

PAINTED THE TRADITIONAL WHITE or in soft colors that harmonized with the house, simple picket fences were appreciated because they were old fashioned. Low masonry walls were often recommended to echo the stone or brickwork of a Bungalow, and further unite house and site. Woven-wire (the predecessor of chain-link) made a handy, low-maintenance fence not always restricted to backyards.

A HEDGE made the most neighborly and natural of all fences. In England, hedges had a long tradition, but they were never widely popular in America until the early 20th century. For the more formal Colonial Revival and Tudor Revival styles, tightly sheared hedges were the rule, usually in privet, yew, barberry, or boxwood. For Bungalows and more relaxed styles, unclipped, informal hedges were recommended, usually of flowering shrubs such as spirea, mock-orange, and rosa rugosa. (Hedges were also used to separate garden "rooms" -- more on these below.)

ENGLISH ARTIST AND REFORMER William Morris once said, "Have nothing in your house that you do not know to be useful, or believe to be beautiful." Combining utility and beauty was indeed a cornerstone of the Arts and Crafts aesthetic. Not surprisingly, the gardens used utilitarian plants in ornamental ways. Currants and gooseberries might be used as hedges, dwarf fruit trees could replace magnolias, and pergolas were

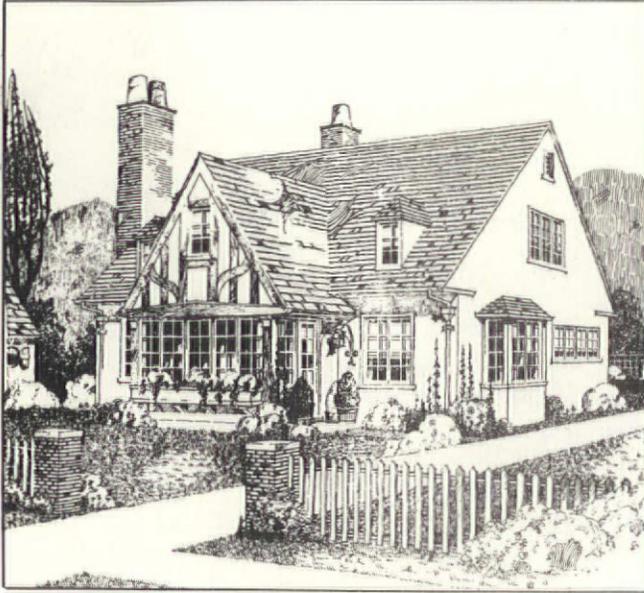


Not stone but a smartly trimmed hedge serves as a fence for this charming Dutch Colonial Revival.

often planted with grape vines. Some writers even recommended putting the vegetable garden in front of the house, as was common in English village gardens. In his magazine *The Craftsman*, Gustav Stickley argued that vegetables harmonized with the Craftsman spirit and that "a properly kept vegetable garden is in its way as beautiful as a flower garden."



The front yard of this house boasts both a flower-lined path and a utilitarian vegetable garden.



Brick piers and simple wooden pickets do the honors for this English Cottage residence.

HERBS, well loved by both Arts and Crafts and Colonial Revival gardeners, were another expression of utilitarian beauty. Herb gardens were usually laid out in symmetrical beds -- often separated by brick paths and edged with boxwood, lavender, or pinks -- and frequently featured a sundial or other old-fashioned ornament. Although some herbs were actually used in cooking or potpourri, most were chosen for beauty, fragrance, or nostalgia.

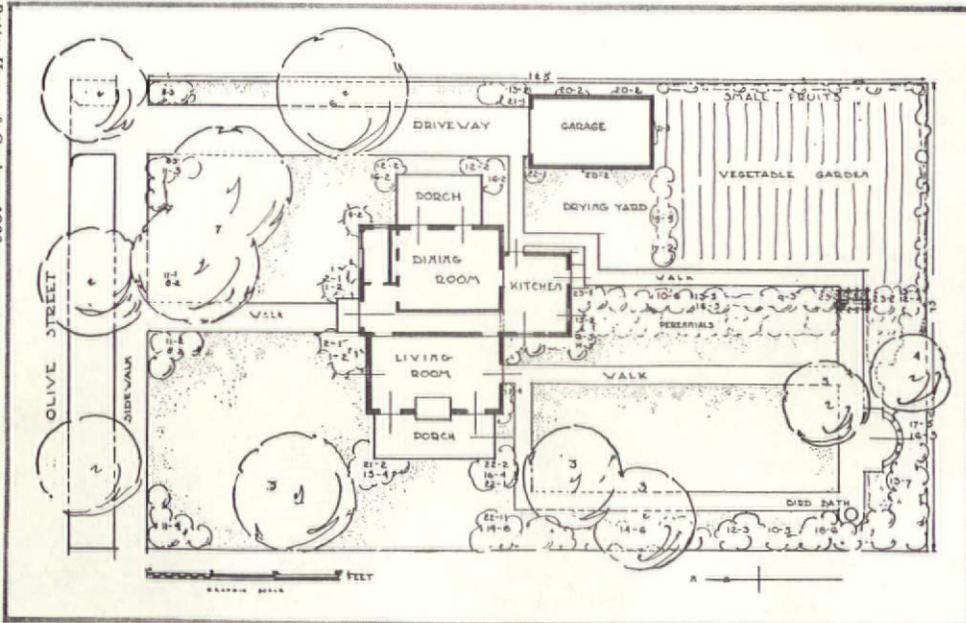
CARPET BEDDING and elaborate Victorian gardens had been labor-intensive and, by Arts and Crafts standards, wasteful. Therefore, just as the simplified Arts and Crafts interiors were touted as labor-saving and freeing, so too the new Arts and Crafts gardens were



A circular brick path sets off this herb garden from the rest of the landscaped grounds.

designed to reduce outdoor drudgery. Gardens for working people, Stickley wrote, should "require the minimum amount of care and stand the maximum amount of neglect."

THAT'S "LOW MAINTENANCE" in modern parlance (although these gardens were still far from maintenance free). The open-center plan made mowing easier; fence care was often eliminated; and tough, dependable perennials and shrubs reduced the need for digging, spraying, and general coddling. The popularity of low-maintenance groundcovers began during the post-Victorian era, with ivy, myrtle, ajuga, and variegated goutweed common. The extensive, ornamental use of mulch, however, is a much later development. To mulch a re-created post-Victorian garden, use unobtrusive material such as cocoa-bean hulls or a "dust mulch" of regularly cultivated soil.



This drawing demonstrates several characteristics of Arts and Crafts landscaping, such as the foundation plantings, perennial border, and vegetable garden -- there's even a birdbath!

THE QUESTION facing early-20th-century gardeners was "formal or informal?"

On the one hand, the informal nature of the Bungalow suggested a similarly informal garden plan; the highly influential Japanese gardens were naturalistic and irregular. Informal landscapes also took less upkeep. On the other hand, period designers looked back fondly to medieval and colonial gardens, where well ordered symmetries were the rule, and most post-Victorian English gardens were classically ordered. Besides saving space, neatly rectilinear plans also contrasted with the romantic curves of high-Victorian landscapes.

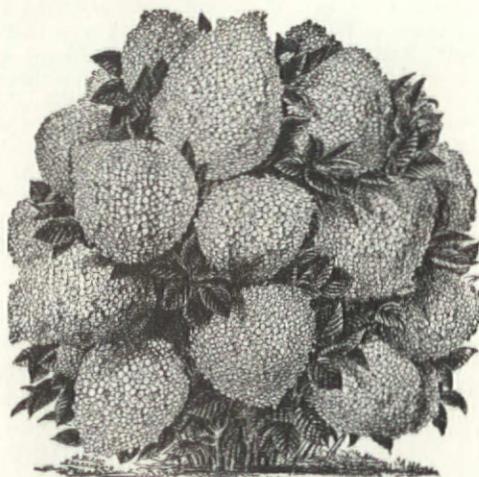


A Spectrum Of Possibilities

Recreating a period garden begins with respecting what you have inherited. If you own a post-Victorian garden, chances are some of the following plants still persist in it – cherish them and add more. Most of these are easy to grow and readily available by mail, if not locally. (See “Seed Sources” in the April 1985 OHJ, p. 69, as well as p. 142 in this issue.)



CLEMATIS (VINES)



HYDRANGEA PANICULATA GRANDIFLORA
(SHRUBS)



JAPANESE ANEMONE (PERENNIALS)

SHRUBS

arbor vitae
barberry
deutzia
Hydrangea arborescens
(‘Hills of Snow’)
Kerria japonica
lilac
mock orange
rosa rugosa &
other roses
rose-of-Sharon
spirea (Thunberg’s,
Van Houtte, prunifolis)
weigela

WILD FLOWERS

American columbine
bee balm (Monarda)
crane’s-bill geranium
ferns
Solomon’s seal
trillium
violets
Virginia bluebells
(Mertensia virginica)

ANNUALS

alyssum
asters
bachelor’s buttons
cosmos
dahlia
forget-me-not

herbs

johnny-jump-up
(Viola tricolor)
snapdragons
tall zinnias

VINES

bittersweet
Boston ivy
cinnamon vine
(Dioscorea batatas)
clematis
Dutchman’s pipe
(Aristolochia)
grapes
morning glory
climbing roses
Virginia creeper
wisteria

ROCK GARDEN

Alyssum saxatile
(basket of gold)
creeping phlox
(Phlox subulata)
hens-and-chicks,
stonecrop, &
other hardy
succulents
scilla & other small
spring bulbs
snow-in-summer
(Cerastium
tomentosum)
wild flowers

GREY FOLIAGE

artemesia (wormwood,
southernwood, etc.)
dusty miller
lamb’s ears
(wooly betony)
lavender
pinks (plumarius,
allwoodii, etc.)

PERENNIALS

achillea
chrysanthemum
columbine
daylily
delphinium
foxglove
golden glow
(Rudbeckia laciniata)
herbs
hollyhock
hosta
iris, including Japanese
and Siberian
Japanese anemone
Madonna & Regal lilies
New York &
New England asters
Oriental & Iceland
poppies
peonies
phlox (tall)
red-hot poker
(kniphofia)
sweet William



WEIGELA ROSEA (SHRUBS)



This Long Island house showcases several Arts and Crafts features: pergola, a change in level, Italian-inspired pots.

ANOTHER FORMAL INFLUENCE was the classic Italian garden, much loved by Arts and Crafts designers in England. Italian gardens were "architectural," with their spaces delineated by low balustrades, straight paved paths, and changes in level -- an especially popular recommendation for early-20th-century gardens. Stone, brick, and concrete retaining walls cropped up everywhere, and every stylish front walk now managed to include a couple of steps, perhaps flanked by large pots with simple topiary. Along with water and statuary, large pots were important accents in the Italian garden, all formally designed and placed.

AN INFORMAL, Japanese-inspired Greene & Greene landscape, then, might be diametrically different from a high-style, highly formal Georgian Revival or Italian garden, but most Bungalow gardens were created by ordinary people. It was common, therefore, to see both approaches combined in a Bungalow landscape. Rectilinear concrete paths might outline an essentially informal planting, for example, or an otherwise informal backyard might be highlighted by a small, formal rose garden.

Other Garden Rooms

NOT ONLY could formal and informal be combined, but stylish gardens also featured an eclectic array of specialized little gardens, sometimes conceived as garden "rooms." Five favorites were rock, water, rose, wild, and Japanese gardens.



An ornamental pond beautifully complements the rustic gazebo and arbor (with flagstone path) of this old garden.

ALTHOUGH "ARTIFICIAL ROCKWORK" had been popular throughout the 19th century, rock gardens as we know them were developed around the turn of the century, to showcase exotic alpine plants coming into England from plant explorations around the world. For most gardeners, however, rock gardens were simply an unusual, naturalistic way to garden with low-growing plants such as dwarf iris, sedum, and creeping phlox. In gardens with a fashionable variety of levels, rock gardens often covered the banks in between.

LILY PONDS AND ORNAMENTAL POOLS -- in both formal and informal designs -- were also very popular, inspired in part by Italian gardens. Stone fountains and well-heads added an elegant touch, or you could handcraft a rocky waterfall; but Victorian cast iron, of course, was shunned.

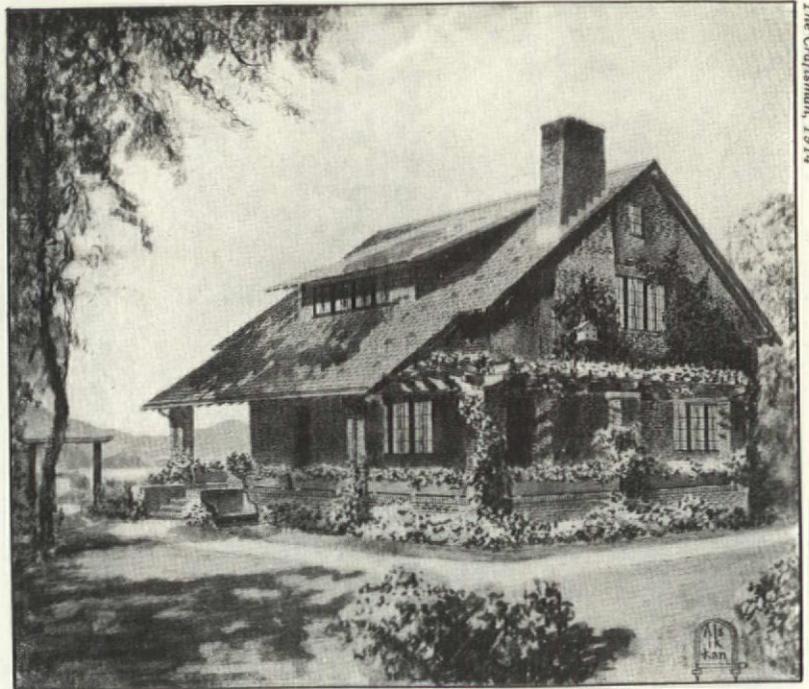
A CLASSIC FLOWER, the rose was well loved by Arts and Crafts designers. Morris designed with it, and Stickley published whole articles about it. Climbing roses and simple "species" roses best fit the Bungalow spirit, but more than one garden writer recommended modern hybrids around an old-fashioned sundial. Stickley even suggested tree roses or "standards," saying their formality was "not too strong to harmonize with a Craftsman house."

WITH THEIR EMPHASIS on natural simplicity, it's not surprising that Arts and Crafts proponents advocated wild gardens. Plants included both local and exotic wildflowers, and

design was based on natural models or a blurring of the distinctions between the garden and the wild. In the Midwest, "Prairie Landscaping" was promoted, while gardeners in wooded regions favored dogwood, trillium, ferns, and other woodland natives. Naturalizing spring bulbs, such as daffodils, in the lawn or woods was also highly recommended.

WILD GARDENS often included birdbaths and birdhouses, and both were used throughout the Bungalow garden. Bird-watching and feeding became popular hobbies during this period, and birds had a special appeal to the Arts and Crafts gardener. Stickley featured articles on attracting birds, pointing out that they were beautiful, wild, useful (all those insects!), and vanishing in the onrush of modern civilization.

STARTING ON THE WEST COAST, Japanese gardens became fashionable at the turn of the century. Archways and stone lanterns were popular features, as were miniature scenes worked out in boulders and dwarf plants. Frequently these gardens were more picturesque than authentic. Japanese plants were also used throughout the garden, including flowering cherries and crabs, Japanese irises and peonies, dwarf pines, and hosta.

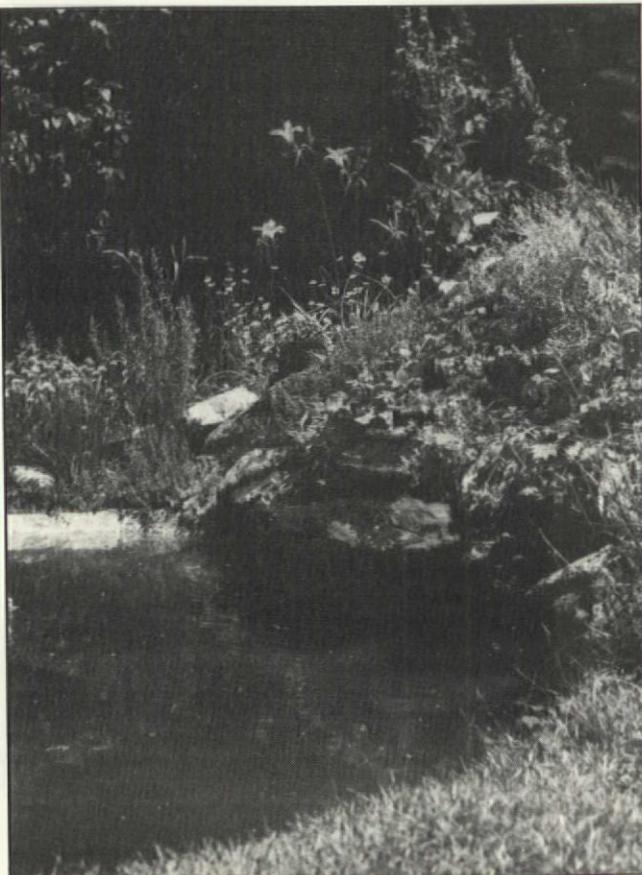


This handsome bungalow, with its "porches for outdoor living and sleeping," was designed by Gustav Stickley. (Note the birdhouse above the pergola.)

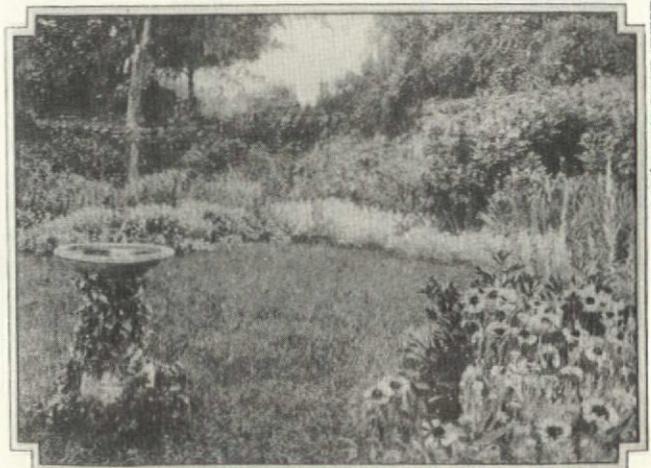
The English Perennial Border

A ROCK GARDEN might be a nice touch, but the hallmark of the Arts and Crafts garden -- and every fashionable garden in the early 20th century -- was the English perennial border. A reaction against Victorian carpet bedding, the perennial border was inspired by the informal, traditional gardens of the English countryside. Carpet bedding had depended on bright, exotic, ever-blooming annuals, whereas these "cottage gardens" emphasized softly colored, hardy, old-fashioned or wild flowers in an ever-changing succession of bloom. Instead of cookie-cutter shapes and elaborate pattern-work, the perennial border was laid out in simple beds -- frequently long "borders" -- with flowers mingled in naturalistic drifts and cloud-shapes.

Scott G. Kunst

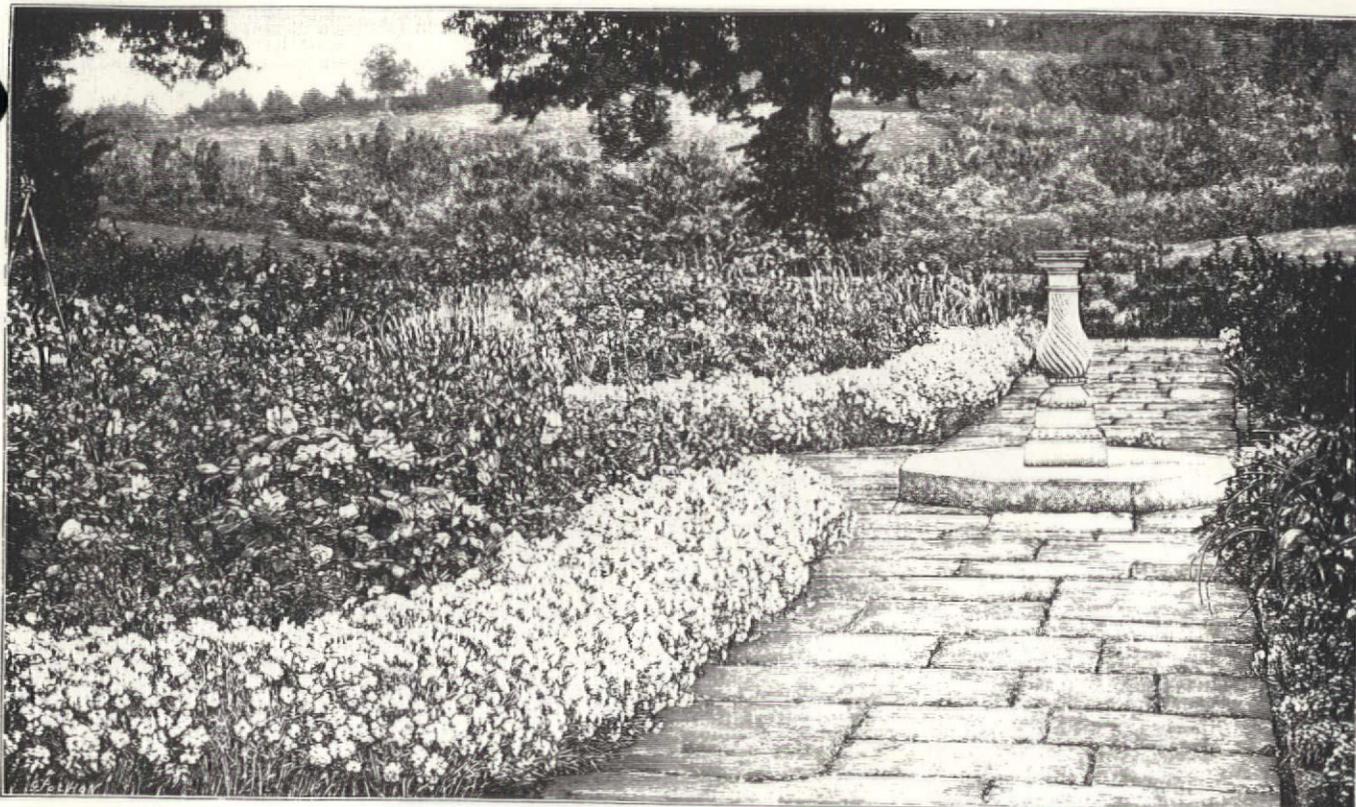


This grouping of rocks and pond has been artfully designed to re-create a forest scene.



Wrapped in vines, this birdbath becomes simply another natural element within an early-20th-century garden.

Ladies' Home Journal, 1915



This engraving shows part of William Robinson's own garden, "in rose and pink time ... The garden is, in fact, as it should always be — a living room ... it is by far the best way to have

ENGLISHMAN William Robinson first championed and tirelessly promoted the cottage garden, and he's credited by Henry Mitchell with having "invented gardening as we (the civilized) know it." His greatest book, *The English Flower Garden*, went through 16 printings between 1883 and 1956, and has recently been reissued. Equally influential was Gertrude Jekyll, who gained modest acclaim for her embroidery and craftwork before becoming in her later years the world's most sought-after "garden artist." (Jekyll's books are also newly available again.)

NATURE WAS A TOUCHSTONE for Robinson and Jekyll. They insisted on respecting plants individually, rather than reducing them to mere blobs of color. They valued the natural change brought to the garden by the perennials' short season of bloom. They blurred the boundaries between garden and woods or meadow, and eschewed over-developed hybrids in favor of simpler plants.

COLOR WAS TO BE USED harmoniously, Jekyll wrote, as in nature. Warm colors were grouped together; cool colors were contrasted. Her own large perennial border (which measured 14 by 200 feet) began with "flowers of tender and cool coloring -- palest pink, blue, white, and palest yellow -- followed by stronger yellow, and passing on to deep orange and rich mahogany, and so coming to a culminating glory of the strongest scarlet tempered with rich but softer reds," before ebbing gradually back to the other end and "a quiet harmony of lavender and purple and tender pink." The whole was softened and tied together by grey and silver foliage plants.

the real flower garden, where all our precious flowers are, in close relation to the house, so that we can enjoy and see and gather our flowers in the most direct way."

JEKYLL'S COLOR THEORY was a hit with American garden writers, and popular magazines featured plans that promised a full season of ever-changing, always harmonious bloom with plenty of stylish grey and silver foliage. Single-season or single-color gardens -- a June garden, for example, or a blue garden -- were also recommended. Stickley published plans for entire home landscapes geared to a single season and one or two colors that harmonized with the house and roof colors, but -- like his totally "unified" interiors -- this was probably too extreme for most people. A mixed perennial border, however, would be an important and pleasurable feature of any re-created post-Victorian garden.

WHAT DIDN'T the post-Victorian garden have? No decks, no plastic hanging pots, no split-rail fences, no yellow rhododendrons, and no (alas!) impatiens. But you don't have to give up all that to re-create or restore your own garden. Period gardening, like decorating with antiques, is rarely a museum-level affair. It blends old and new, finding creative solutions that meet modern needs while maintaining the look and spirit of an earlier age.

RESPECT THE GARDEN you've inherited; consider period solutions before jumping to modern conventions; keep in mind OHJ's maxim, "To thine own style be true"; and you, too, can have a comfortably contemporary garden that also flatters your old house and harmonizes with the Simplicity, Utility, and natural Beauty of the post-Victorian spirit.

Good Books

Gardening In America

Gardening In America examines the changes in styles and designs of gardens, tracing their development up through the turn of the century. Selected garden and landscape plans are illustrated, as are period garden furniture, implements, fountains, and statuary. The bibliography alone is worth the \$9.95 (plus \$2 shipping) cost of the book. For a copy write the Margaret Woodbury Strong Museum, Dept. OHJ, One Manhattan Square, Rochester, NY 14607. (716) 263-2700.



Courtesy of the Margaret Woodbury Strong Museum

Herb Garden Design

Seven years in the making, Herb Garden Design contains 51 plans created by landscape architects and members of the Herb Society of America. The beautifully drafted plans can be easily adapted to suit your needs -- large or small, formal or informal. Garden designs are grouped by their level of difficulty, specialty, degree of maintenance, historic interest, and educational purposes. Included in the book are: a 1730s colonial herb garden; a Shaker garden; a garden for an 1850s smokehouse; a children's garden; a moonlight herb garden; even a plan for the smallest row-house backyards.

You don't have to be a gardener to use this book; every detail is covered in step-by-step fashion, down to how to draw plans and measure sites. Each easy-to-understand plan is accompanied by details and dimensions, a commentary, and a plant list; decorative elements, paths, hedges, and fences are also shown. They even tell you how many plants are needed! The book also has a listing of common and botanical plant names, plus a handy glossary and bibliography. Herb Garden Design comes in

paperback for \$15.95 (cloth-bound, \$30) plus \$1.50 for postage from University Press of New England, Dept. OHJ, 3 Lebanon St., Hanover, NH 03755. (603) 646-3349.

Garden Statuary

Fauns And Fountains: American Garden Statuary, 1890-1930 is a one-of-a-kind catalog that accompanied a 1985 exhibition of outstanding garden statuary (assembled by the Parrish Art Museum of Southampton, New York). Prior to the exhibition and this booklet, information on this "sideline in American art and architecture" was hard to find.

This 76-page book should be useful to anyone landscaping a country home built between 1900 and 1930. For your copy, send \$15.00 plus \$3 handling to The Parrish Art Museum, Dept. OHJ, Southampton, NY 11968. (512) 283-2118.

Landscaping Handbook

If you're planning any sort of landscaping around your old house, you should consult The Harrowsmith Landscaping Handbook. It deals with such landscape basics as: planning, energy conservation, using indigenous trees and shrubs, ground covers, flowers, shrubbery, hedges and vines, trees, cold-climate planting. Each chapter is written by a specialist in the field. The handbook has an array of interesting early photos and planting schemes; there's also a glossary of terms, a listing of various plant types, and mail-order sources. The Harrowsmith Landscaping Handbook sells for \$17.95 plus \$1 shipping from Harrowsmith, The Creamery, Dept. OHJ, Charlotte, VT 05445. (800) 343-3350.

The English Flower Garden

In 1883, William Robinson wrote The English Flower Garden, one of the most important and influential of all garden books. His principles revolutionized gardening in England and America; arguing for the simple cottage garden over artificial, highly formal plans, he pioneered the natural plantings of perennials and wildflowers, which we still favor today.

If you're interested in period-style garden of a less formal nature for your house (1880-1940), you'll find a fine resource in this readable, well illustrated book. Updated for this edition, it has 290 pages of text, plus a 430-page dictionary full of descriptions, planting advice, and lore. This hardcover sells for \$35 ppd. from Kraus Reprints & Periodicals, Dept. OHJ, Route 100, Millwood, NY 10546. (914) 762-2200.

Garden Sourcebook

The House of Boughs, A Sourcebook Of Garden Designs, Structures, And Suppliers is a detailed compendium of sundials, sculptures, outdoor furniture, period fences, gazebos, summer houses, topiary, and more.

There's a brief history of gardening through the ages and a good list of scholarly books on the subject. Most importantly, the book lists suppliers who can furnish many of the items that illustrate the text. This hardbound book sells for \$35 plus shipping; to order your copy, contact Customer Service, Viking Penguin, Dept. OHJ, 299 Murray Hill Parkway, E. Rutherford, NJ 07073. (201) 933-1460.

Gardening Bookstore

With nearly 600 publications, Capability's Books has one of the most complete selections of landscape and gardening books around. They sell books on perennial gardens, historic flowers, cottage gardens, restoring and recreating period gardens, building stone walls, garden ornament, 19th-century glasshouses & wintergardens, and much more.

Got a computer? Here's something really special: This store sells Ortho's Computerized Gardening Program (\$49.95). Just give it your zip code and ask whatever you need to know: The information it gives will be tailored to your region.

The catalog is free to OHJ readers. Write Capability's Books, P.O. Box 114, Dept. 86-OHJ, Highway 46, Deer Park, WI 54007. (715) 269-5346.

Restoration Products

At long last: Scalamandre by Mail Order!



A Scalamandre employee is shown reproducing one of eight silk tassels for the Old Merchants House in New York. The original tassel is shown on the left.

Chances are, the decorative curtain tie-backs, tassels, braids, and other high-quality trimmings you've seen in restored museum-house interiors were either original or handmade by Scalamandre.

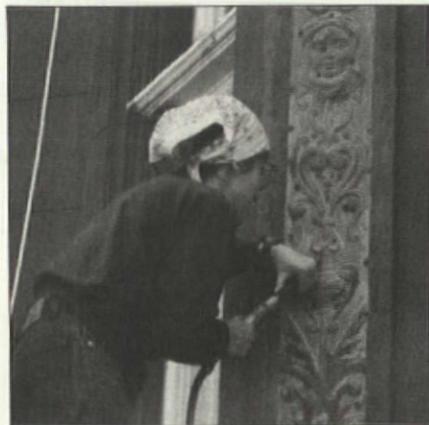
Stone Restoration

Fleur Palau and Adrienne Collins are two sculptors who have established Pietra Dura, a stone-restoration company that specializes in historic buildings and monuments. They are personally involved on every project, working with an array of skilled sculptors and craftspeople. They strive to retool rather than introduce foreign patching materials onto a building's surface.

Their work, which is of a very high caliber, includes: retooling or recarving existing mouldings and bas-relief motifs in stone; honing worn or spalling surfaces in stone and precast work; re-creating lost mouldings and missing decorative elements in the original material (stone, wood, clay, color-matched mortar, polymer concrete); installation of stone dutchmen; matching textural finishes in stone or mortar; mould-making

Ordinarily, their outstanding collections are available to you only if you're working with an interior designer or architect. But now, you can call up one of their Silk Surplus outlets yourself.

Scalamandre has long been known in preservation circles as the firm capable of duplicating just about any wall covering, rug, trimming or textile. Their historical reproductions are often produced in quantities large enough to make them reasonably affordable. Assuming you don't have a specific sample (called a document) that has to be duplicated exactly, you can realize considerable savings by dealing with the Silk Surplus outlets. These stores, the exclusive dealers for Scalamandre close-outs, offer fabrics and trimmings (often from discontinued lines). There are four stores, all in the New York area; they sell directly to the public and are happy to accept mail orders. Call (718) 361-8500 for the address and phone number of one of the outlets; then call up the outlet and tell them what you need. They'll send samples of what's available, and after you decide what you want, call them back (they accept credit-card orders). That's all there is to it.



and casting; precast work in mortar, polymer concrete, and cast stone; gilding. Call if you'd like to discuss a project, or send \$1 for their brochure. Pietra Dura Restoration, Inc., 340 East 6th St., Dept. OHJ, New York, NY 10003. (212) 260-3702 or 260-6187.



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A massive amount of hand labor goes into their tassels and woven trimmings, eloquently testifying to Scalamandre's dedication to craft. There are about 20 craftspeople at their factory who hand-sew tassels, sometimes taking several days to complete each one. Tassel prices range from around \$70 to hundreds of dollars. They also have about 30 hand-loom weavers that can duplicate almost any trimming. Scalamandre has offices, open only to the trade, in most major U.S. cities.



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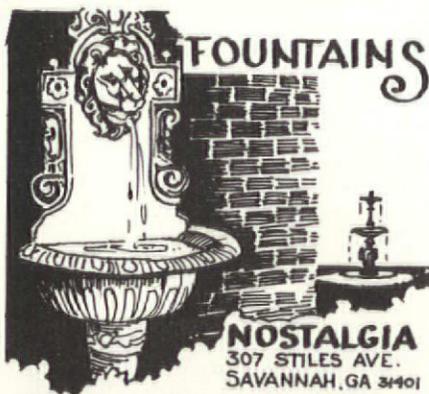
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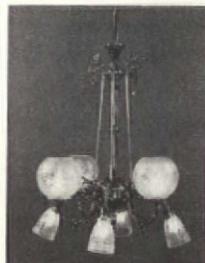


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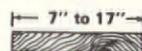
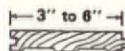


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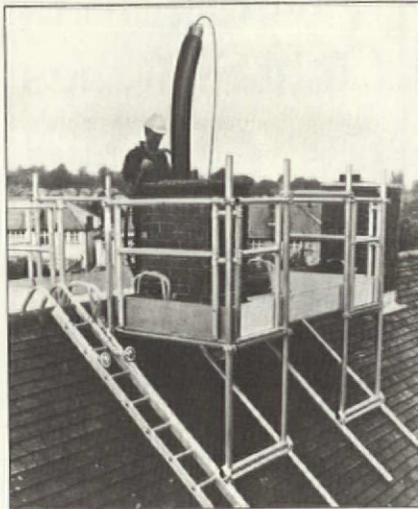
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Chimney-Lining System

About five years ago, a chimney-lining system called Solid/Flue was introduced in the States by American Chimney Lining Systems. The English have used it for the last 25 years to install one-piece, continuous masonry liners in deteriorated, damaged, and unlined chimneys. A trained installer cleans the chimney and inserts an inflated rubber-tube former in the flue (centering it a minimum 3/4 in. on all sides). The openings at the bottom are sealed off, and a special concrete mix is poured around the former. After a day or so, the mix sets up and the former is deflated and removed -- and the flue is relined without changing the chimney's appearance. (Naturally, it's not quite this simple. Your firebox may require rebuilding, or you may need to install a damper sys-



tem. And of course, the chimney must be structurally sound and the mortar joints in good repair before installing the new cement lining -- see "Relining Your Chimney Flue" in the September 1982 OHJ.)

Solid/Flue is said to strengthen the chimney system, insulate the old masonry from high heat, provide a hotter and cleaner flue, and withstand a 2100-degree chimney fire. The lining is estimated to have a minimum life of 60 years. But bear in mind that it's not reversible: Once it's bonded to the old masonry, it can't be removed -- or easily repaired, should cracks develop or the concrete begin to disintegrate.

Currently, the company's most ambitious project is the relining of 15 to 20 chimneys per year for the next three to five years on Mackinaw Island, Michigan. We saw a videotape of the work there: They're relining just about every type of chimney. There are trained Solid/Flue installers now in 17 states; to learn more about the system, write or call Doug LaFleur at American Chimney Lining Systems, Solid/Flue, 9797 Clyde Park SW, Dept. OHJ, Byron Center, MI 49315. (616) 878-3577.

Bar Keepers Friend

Mrs. E.P. Hollenbach of Oyster Bay, New York, turned us on to Bar Keepers Friend. It's a great old product, a scouring powder that really works. It removes rust stains and lime deposits almost instantly. Bar Keepers Friend has been around since 1882; it must have earned the friendship of saloon keepers, because it works beautifully on brass, porcelain, copper, stainless steel, and chrome. I tried it on a rust-stained bathtub, and was amazed at how quickly and completely it removed the stains. (It also works as a poultice for really difficult stains.) Its main ingredient is oxalic acid, so remember to wear gloves when using it.



Its abrasives are less harsh than those in Ajax or Comet, but it's a stronger product than Bon Ami: Before cleaning antique fixtures, test it first to make sure it won't etch the surface.

If you can't find Bar Keepers Friend at your grocery or hardware store, write the company for your nearest dealer: SerVaas Laboratories, Inc., Dept. OHJ, P.O. Box 7008, Indianapolis, IN 46207. (317) 636-7760.

Victorian Ice Cream

Victorian Ices & Ice Cream is a great little book for anyone who likes homemade ice cream. The Metropolitan Museum of Art has taken an 1885 book of 117 unusual and tasty recipes and updated them for modern kitchens. The book is loaded with turn-of-the-century photographs and illustrations of ice cream moulds, soda fountains, spas, and life on the front porch. It's number DO-901K and sells for \$7.95 plus \$2 postage from the Metropolitan Museum of Art, Special Services Dept., Dept. OHJ, Middle Village, NY 11381. (516) 794-6270.



Snow Guards & Copper Gutters



Michael Mullane is a roofer, the owner of Round Oak Metal Specialties Co., and a long-time OHJ subscriber. When he found that he couldn't buy snow guards or hooks for less than \$14 each, he decided to make his own. Improving on a design his grandfather installed on slate roofs some 60 years ago, Michael had a local foundry cast the head in bronze (cast-iron leaves rust stains). The snow guard hooks into place by sliding up under the slate -- you can attach it without removing any slates. Best of all, these high-quality snow guards sell for only \$6.50 (with instructions).

Michael also makes beautiful -- and unusually strong -- copper gutters in any size or shape. The one pictured has a sturdy reinforcing bar along its outside edge; twisted hangers are attached to the bar with brass bolts. (The twist forces water running down the hanger to drip into the gutter.) Copper roofing (flat, locked, standing seam), ice belts, ridge and valley flashing for slate roofs, flashing, and accessories are also available. For a free brochure, contact Round Oak Metal Specialties, P.O. Box 108, Dept. OHJ, Hudson, MA 01749. (617) 568-0597.

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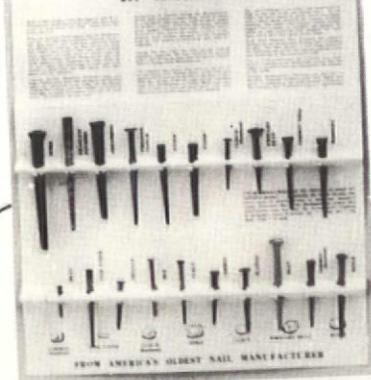
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Heirloom Garden Seed & Early Plant Varieties

We've compiled the following list of firms because many OHJ readers have written us asking for mail-order nurseries and seed companies which offer trees, shrubs, flowers, and vegetables appropriate for period gardens and landscapes. Just keep in mind that these companies aren't consultants for period plantings; do the research yourself, and then approach the firms with your needs.

Due to evolution, not all plants can be expected to look as they did a century ago; their names may be the same, but they may no longer be true to type. Also, many older varieties of plants and seeds have been replaced by newer, genetically engineered, disease-resistant, vigorous-growing hybrids. But quite a few heirloom seeds are still available. Planting these will yield vegetables and flowers which look just like their 19th-century ancestors.

Barnhaven Primroses and Rare Flower Seeds from North Gardens
16785 Harrison
Livonia, MI 48154
(313) 422-0747
Hardy cyclamens, ferns, and early primroses.

Bittersweet Hill Nurseries
Route 424 and Governor's
Bridge Road
Davidsonville, MD 21035
(301) 798-0231
Plants and herbs common to the 18th and 19th century; free listing.

Bluestone Perennials
7211 Middle Ridge Rd.
Madison, Ohio 44057
(216) 428-1327
Their free catalog lists over 400 flowering perennials potted for shipping.

Botanic Garden Seed Company
9 Wyckoff St.
Brooklyn, NY 11201
(718) 624-8839
Sells wildflower seed blended to your region by zip code.

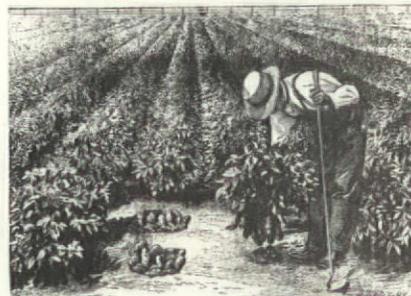
Bountiful Ridge Nurseries
P.O. Box 250
Princess Anne, MD 21853
(800) 638-9356
Their free catalog offers 60 varieties of peach trees, dwarf and semi-dwarf fruit trees (ideal for city gardens), apricots, almonds, nectarines, apples, and more.

Catnip Acres Farm
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Oxford, CT 06483
(203) 888-5649
Culinary and medicinal herbs and other aromatic plant seeds; 22 types of lavender; scented geraniums; 17 types of jasmine; and even three kinds of catnip. Catalog, \$1.

Comstock, Ferre & Co.
263 Main St., P.O. Box 125
Wethersfield, CT 06109
Heirloom vegetable seeds.

Faith Mountain Herbs
P.O. Box 199
Sperryville, VA 22740
(703) 987-8824
Specializes in herb seeds and Everlast flowers (grown since the 1800s for making dried-flower arrangements). Also offers classes on period gardening and flower arranging.

Farmer Seed and Nursery Co.
Faribault, MN 55021
Heirloom vegetable seed.



Heirloom Vegetable Garden
Department of Vegetable Crops
Cornell University
Ithaca, NY 14853
Roger Kline and associates at Cornell have produced a useful 28-page book entitled The Heirloom Vegetable Garden. It describes 36 antique vegetable varieties, 19th-century crop histories, preparation tips, and recipes, taken from period garden books; it's \$3. Also they offer two heirloom garden kits: the small kit (for 10-x-15-ft. gardens) contains 22 varieties of heirloom seeds, and costs \$8; the large kit (for 10-x-30-ft. gardens) contains 36 varieties, and costs \$12. Kits come with the book.



Joseph Harris Co.
Moreton Farm
Rochester, NY 14624
Heirloom vegetable seed.

Mellinger's
2310 W. South Range Rd.
North Lima, OH 44452
Heirloom vegetable seeds.

Native Plants, Inc.
P.O. Box 177
1697 West 2100 North
Lehi, UT 84042
(801) 768-4422
Sells special wildflower seed mixes tailored for specific regions of the country. Free price sheet.

Nichols Garden Nursery
1190 North Pacific Hwy.
Albany, OR 97321
Heirloom vegetable seeds and plants.

L.L. Olds Seed Co.
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Madison, WI 53791
Heirloom vegetable seeds.

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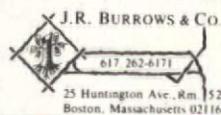


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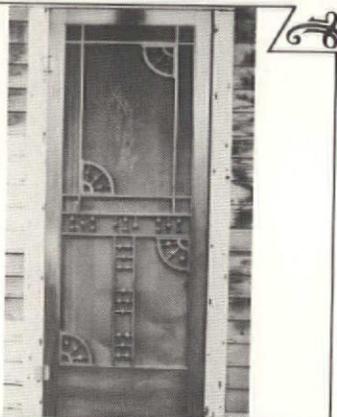
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Lacquer Soup

RECENTLY, I purchased an English tea kettle that came with advice on how to remove the plastic-looking lacquer which had been applied to it. The procedure was less trouble than using paint stripper, and worked not only on the teapot, but also on some lacquered brass hardware of mine.

Immerse the brass in a solution of 4 tablespoons baking soda per quart of water. Make enough to fully immerse the objects to be stripped, bring the solution to a boil, and drop them in. You'll find that even the most stubborn lacquer will usually come off within 15 minutes. Then all you have to do is rinse off the items with water.

What I like best about this technique is that I can do it on the kitchen stove, with no bother from noxious fumes or dangerous chemicals. (One caution: If you're removing the lacquer from copper pots and pans, you must protect the tinned interior surfaces by filling them with water before immersing them into the solution.)

-- Rebecca Frackenpohl, Muncie, Ind.

Roller Wrap

HERE'S A TIP passed on to me by a large, professional painting shop. New paint-roller sleeves, regardless of the length of their nap, will shed a few fibers when used for the first time. That can mar a finish. To reduce this problem, they wrap each new roller sleeve with two-inch-wide masking tape and then pull it off immediately. That removes most of the loose fibers that may have ended up stuck in the finish.

-- Steve Wolf of Wolf Paints
New York, N.Y.

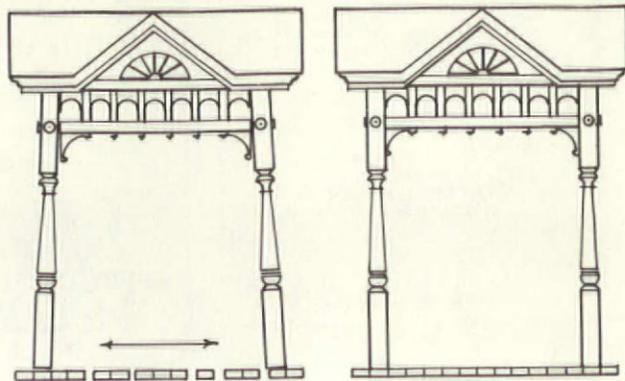
Housebroken Chemicals

IF YOU'VE EVER used chemicals to strip interior woodwork, you know what a godawful mess drools down onto the floor. Kraft paper and newspapers keep the slime from damaging your floor, but you still have to walk through the stuff while you're stripping.

I solve this problem with clay cat litter (don't use the type with deodorants). Simply sprinkle litter on top of the newspapers at the junction between wall and floor. As the chemical stripper and softened paint spill onto the floor, the cat litter soaks up most of the fluids, and keeps the mess from sticking to your masking materials. After about a half hour, the stuff can be swept up and disposed of; less mess and less hassle.

Clay litter also makes a great absorptive material for a variety of poultices. I've used it with different solvents to remove stains from porcelain, marble, and cement. Best of all, it's really cheap.

-- Melissa Faust, San Francisco, Cal.



Pipe Down

RESTORING our Victorian porch included the need to straighten out our leaning posts. A sledge hammer probably would have done the trick, but may have left the posts a little worse for wear. I chose instead to use several of my woodworking pipe clamps (they can be coupled to make a clamp of any length). I protected the posts from the clamp with a couple of pieces of scrap lumber, then tightened it up to pull the posts together. If the posts won't budge, take some pressure off them by carefully lifting the roof with a car jack and 2X4. The pipe clamps also came in handy for pulling together the loose tongue-and-groove porch floor.

-- Dan Miller, Elgin, Ill.

Varnishing Tip

IF YOU'VE EVER had to varnish a large surface like a door or a floor, you know how difficult it is to keep the "wet edge" wet. Lap marks, created where your brush goes through tacky varnish, can ruin your finish. Well, there is a simple way to slow down the drying time of your varnish.

Cool the can of varnish to about 55 degrees (any cooler and it may get too stiff to brush smoothly). If the varnish is cool, the solvents will evaporate more slowly, and the wet edge will remain so longer. On an especially warm day, keep the can of varnish in a make-shift ice bucket.

-- Karen Narsiffe of Coastal Trade, Inc.
Fort Lauderdale, Fla.

Tips To Share? Do you have any hints or short cuts that might help other old-house owners? We'll pay \$15 for any short how-to items that are used in this "Restorer's Notebook" column. Write to Notebook Editor, The Old-House Journal, 69A Seventh Avenue, Brooklyn, NY 11217.

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HAND-SPLIT WHITE-OAK SHINGLES, 18 in. L. 7000 in all, 30 cents each. Woodruff, S.C. (803) 877-0538.

FINE WOODWORKING, 42 consecutive back issues, numbers 14-55 (Jan. 1979 to Dec. 1985). \$50 + \$5 postage, or best offer. 4615 Hazel Ave., Philadelphia, PA 19143. (215) 387-3956.

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NEW CITY, NY — Pre-Revolutionary Dutch sandstone colonial, 1 acre, prime area, 45 min. NYC. Large LR & kitchen, den, 3 BR, bath. New furnace, recent wiring. Livable, needs aesthetic reclamation. Jan Connor, Realtor, 370 S. Mountain Rd., New City, NY. (914) 634-2359.

BERGEN COUNTY, NJ — Old-house lovers, relocating here? I specialize in selling older homes. Also have new homes. Please contact Andrea Tholl, Vintage Properties, Murphy Realty Better Homes & Gardens, 33 W. Allendale Ave., Allendale, NJ 07401. (201) 825-3005 or (800) 223-0281.

BLUEFIELD, WV — 1910 frame, hardwood throughout. Gas boiler, good roof. 1st flr. has 5 rooms & bath, 2nd has 5 rooms & 1½ baths, 3rd has 5 rooms, bath, storage. Unfinished attic on 4th. Full basement, 2 added-on apts. \$42,000. 1205 Watson Ave., Winston-Salem, NC 27103. (919) 724-3512.

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HOT SPRINGS, VA — 1 mi. from The Homestead Hotel. Classic Vict. on 2.8 acres w/ lovely valley views. Suitable for development as B&B. 4 large BR plus charming top-floor 2-BR apt. \$139,900. Jean Bruns, Broker, Anderson Cottage Real Estate, Box 176, Warm Springs, VA 24484. (703) 839-2975.

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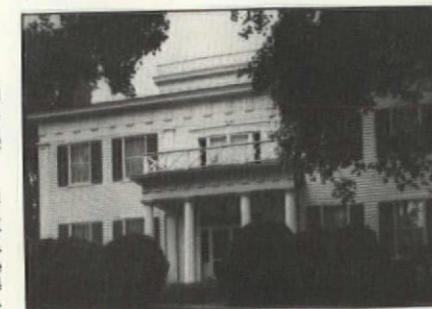
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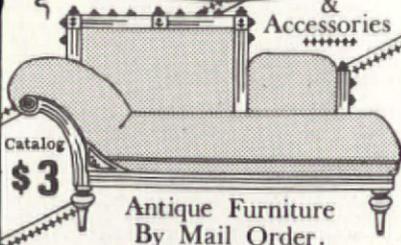
MANUALS, SWITCHES, PARTS for early 1930s Universal electric kitchen stove. Pat Everett, Rt. 1, Box 260 A, Unadilla, GA 31091.

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CANES, CANES, CANES. Gadget, container, weapon, novelty, ivory, gold, silver, and fancy carved handles. Most any unusual and old (pre-1950s) canes, walking sticks, and handles wanted. Please give description and price. A. Scher, 1637 Market Street, San Francisco, CA 94103. (415) 863-4344.

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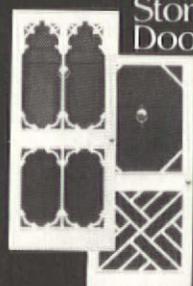
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NEW BEDFORD
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SYMPOSIUM
May 30-31 1986

New Bedford's old & illustrious Swain School of Design has absorbed Boston University's Graduate Program in Artisanry, expanding it into the field of architectural artisanry. Forty thousand square feet of state-of-the-art studios are now occupied, and the first 40 architectural artisanry students enrolled.

In New Bedford, on May 30 and 31, APT, The Old-House Journal, & Swain will co-sponsor a Symposium examining architectural artisanry: techniques, design, skill levels, and marketability. Some of the leading individuals in decorative finishes, stenciling, & gilding; ornamental plaster; fine millworking; decorative metalwork and hardware; stained and leaded glass; tile and terra cotta; and wallpapers & textiles are being contacted by APT and OHJ to lead panels of discussion. (If you'd like to be a panel member, check the box below; panelists will give a 5- to 10-minute oral or slide presentation regarding their concerns and work.)

Friday morning begins with Swain president Bruce Yenawine's welcome & an address by Max Ferro, followed by conducted tours of the studios. At a working lunch, the establishment of an Arts and Crafts chapter of APT will be considered. General session begins at 1:30, with consecutive panels on ornamental plastering, metalwork, and fine wood-working. Friday evening is Portuguese night, with Fado singing & seafood.

Saturday continues with panel sessions on painted decorative finishes, stained and leaded glass, tile and terra cotta, and textiles and wallpaper. There will be a closing working lunch.

REGISTRATION FORM

Name _____

Address _____

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Yes, I would like to participate as a panel member.

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Bed & Breakfast — \$30 — \$40

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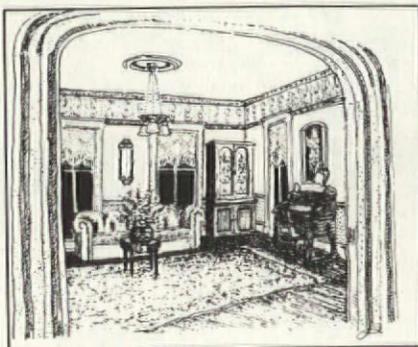
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Make check payable to APT Symposium, & mail by May 10, 1986, to: Maximilian Ferro, 345 Union Street, New Bedford, MA 02740.

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MEETINGS AND EVENTS

REHABILITATION OF OLD WINDOWS: Repair, Retrofit, Replacement. Workshop & trade fair. Saturday, April 26 at Puck Building, New York City. Presentations on role and rehabilitation of windows, demonstrations on how to inspect, evaluate, repair; exhibits of products & services. New York Landmarks Conservancy, 330 W. 42nd St., New York, NY 10036. (212) 736-7575.

SPRING TOUR '86 of 4 Vict. homes & a church in Eureka Springs, Ark. Friday & Saturday, April 11 & 12, 10 a.m. to 5 p.m. Costumed guides, free trolley transportation. \$7 adults, \$3 children 12 & under. Tickets day of tour at Visitor Information Center or by mail. Eureka Springs Preservation Society, PO Box 404, Eureka Springs, AR 72632.

PRESERVING THE 19TH-CENTURY HOME, semina & workshop in Bridgeton, New Jersey, with Dr. Roger Moss on paint colors, Dr. Jose Orraca on the care of old photos and prints, and Mary Sebera on caring for and restoring oil paintings. Participants are encouraged to bring their own objects for examination during sessions. Saturday, April 26. Bridgeton Tourist Association. (609) 455-3230, ext. 262.

ANTIQUES & COLLECTIBLES, The Nuts & Bolts, a 4-day seminar, June 17-21, about base metals, collectibles, furniture, & graphics (prints), on the campus of Lehigh University, Bethlehem, Pa. Designed for collectors, dealers, auctioneers, appraisers, & estate-sale conductors. \$300 registration fee includes training sessions, manual, two dinners, and continental breakfast. Call (215) 966-3939 days, (215) 966-5544 evenings.

WISCONSIN HISTORIC PRESERVATION conference in Madison, Wis., Friday, May 2. Annual statewide meeting, topic: Preservation, Progress, & Local Programs: Preserving Your Community's Heritage. Workshops & lectures, registration \$20. Larry Reed, State Historical Society of Wis., 816 State St., Madison, WI 53706. (608) 262-4771.

RENOVATION & RESTORATION COURSE for architects, students, professionals, etc. In Montreal, May 11 to 31. An intensive course on older-buildings' construction, problems, & repairs including an in-depth wood conservation seminar & site visits. Heritage Montreal, 406, Notre-Dame East, Montreal, Canada H2Y 1C8. (514) 842-8678.

BOOKS AND PUBLICATIONS

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

KITCHEN COLLECTIBLES newsletter, covers 1700 to 1940s. Bimonthly, 16 pp., w/ pictures & small margins. Restore faith in old housewares for \$17. Sample page & info. sheet for SASE. Linda Campbell Franklin, POB 383 Murray Hill, New York, NY 10156.

THE TWO BEST HEAT TOOLS FOR STRIPPING PAINT

That's a strong claim to make, but we stand by it. The OHJ editors have tested the heat tools available, and these two are still the best: the strongest, most efficient, longest-lasting heat tools you can buy. The Heat Gun and Heat Plate are designed to provide years of service on heavy-duty jobs. The other paint-stripping tools now available don't compare: They're not industrial quality, are made largely of plastic, have a lower heat output, and break down all too quickly.

Together, the Heat Gun and Heat Plate described below can solve your most difficult paint-stripping projects. Refinishing experts agree that, whenever practicable, hand stripping wood pieces is preferable to dipping them in a strong chemical bath. The Heat Gun and Heat Plate are the best overall tools for taking paint off wood surfaces. They make paint removal safe, quick, and economical.

Heat is a fast method because the paint bubbles & lifts as you go along. There is no waiting for chemicals to soak in, no multiple recoatings, and far less cleanup. Unlike stripping with chemicals, all layers of paint are removed in a single pass.

As for economy: Because these tools are long-lasting, industrial products, the initial expense is made up in savings on the \$18 to \$22 per gallon stripper that you're no longer buying in quantity. Even after heavy use, a worn-out heating element on a gun can be replaced by the owner for about \$7.

The Heat Gun

Ideal for moulded & turned woodwork!

Over 10,000 OHJ subscribers have purchased the Heavy-Duty Heat Gun, and discovered the best tool for stripping paint from interior woodwork. (A small amount of chemical cleaner is suggested for tight crevices and cleanup, but the Heat Gun does most of the work.) It will reduce the hazard of inhaling methylene chloride vapors present in paint removers. Another major safety feature is the Heat Gun's operating temperature, which is lower than that of a blowtorch or propane torch, thus minimizing the danger of vaporizing lead. The Master HG-501 Heat Gun operates at 500 to 750°F, draws 15 amps at 120 volts, and has a rugged, die-cast aluminum body — no plastics!



The Heat Plate

For any flat surfaces — even clapboards!



After testing all of the available heat tools, the OHJ editors recommend the HYDElectric Heat Plate as the best tool for stripping clapboards, shingles, doors, large panels, and any flat surface. The Heat Plate draws 7 amps at 120 volts. Its electric resistance heating coil heats the surface to be stripped to a temperature of 550 to 800°F. The nickel-plated steel shield reflects the maximum amount of heat from the coil to the surface. And among the Heat Plate's safety features is a wire frame that supports the unit, so you can set it down without having to shut it off.

Both the Heavy-Duty Heat Gun and the HYDElectric Heat Plate come with complete operating & safety instructions, and are backed by The Old-House Journal Guarantee: If your unit should malfunction for any reason within two months of purchase, return it to us and we'll replace it.

The Heat Gun is available for only \$77.95; the Heat Plate for only \$39.95. (These prices include fast UPS shipping.) You can order either or both by filling out the Order Form in this issue, or by sending a check or money order to The Old-House Journal, 69A Seventh Avenue, Brooklyn, NY 11217.

A Treatise on STAIRBUILDING & HANDRAILING

W & A Mowat



The classic text for joiners, architects & restorers

This republication of the 1900 edition of *A Treatise On Stairbuilding And Handrailing* provides a wealth of information regarding the design & construction of traditional wood (and stone!) stairs and handrails. William & Alexander Mowat wrote what is still considered to be the most understandable and practical book on this complicated subject, but their *Treatise* has been unavailable for over 50 years. With this new edition, designers, architects, joiners, & restorationists can master what has become nearly a lost art. The book isn't for non-carpenters; it requires some background in geometry & construction techniques. But if you have the proper training, it can raise you to a whole new level in old-house repair and restoration.

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A Treatise On Stairbuilding And Handrailing is 424 pages long and profusely illustrated. A quality soft-cover, it's available for only \$22.95 postpaid. Just check the box on the Order Form.

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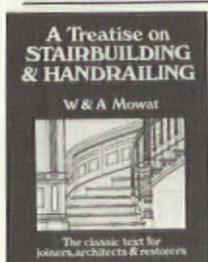
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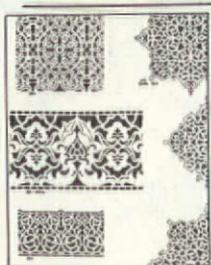
- HOLLY'S HOUSE BOOK — Two major books by Henry Hudson Holly are in this one-volume facsimile edition: *Country Seats* (1863), with 34 designs & floor plans for country houses & cottages, from Italianate & Gothic to Mansard & Tudor; *Modern Dwellings* (1878), which has just what our readers say they're looking for: authentic advice on furniture & interior decoration (bedroom furniture, ceilings, wallpaper, borders, fireplaces, bookcases, & much more). 444 pages. Softcover. \$14.45.



- ARTS & CRAFTS DECORATING AND FURNISHINGS — These three books are reprints of original catalogs from Arts & Crafts furnishers. Two contain the work of L & J.G. Stickley; the third is a catalog from the Shop of the Crafters in Cincinnati. If you collect or reproduce Craftsman or mission furniture, if you're restoring a Bungalow, Craftsman or Tudor Cottage, American Foursquare — you need these books. They illustrate furniture, lighting fixtures, table dressings, floor coverings, window treatments, room layouts. Total 426 pages. Softcover. \$38.95.

- CENTURY OF COLOR — This book is by far the most comprehensive & practical guide to authentic, historically accurate, exterior-paint colors. Covering the years 1820 to 1920, it features 100 color plates of not only the expected showcase homes, but also 'plain' Victorian & vernacular Classic houses. It also comes with Affinity Charts which have 200 color combinations sufficiently diverse to satisfy everyone's aesthetic tastes. 108 pages. Softcover. \$15.00.

- AUTHENTIC STENCIL PATTERNS 1890-1930 — This is the most unique stencil-pattern book we've seen. It reproduces stencil designs from catalogs of two turn-of-the-century stencil suppliers. Designs range from ornate late Victorian to hard-to-find Arts & Crafts and Art Deco patterns. The book is an invaluable resource for anyone who wants to re-create authentic period interiors — it even explains how to make full-scale stencils from its patterns. 70 pages. Softcover. \$15.95.



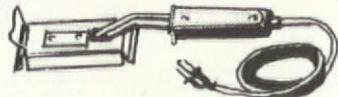
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The Strip Shop

There's a big difference in heat tools. Most hardware stores carry only plastic, "homeowner-grade" heat guns. The two heat tools below have proved best in tests conducted by the OHJ editors. Whether you're stripping clapboards, shingles, interior woodwork, trim, or furniture, they'll remove 98% of the paint. (A one-coat clean-up with chemical stripper removes paint residue plus any underlying shellac or varnish.)

- The original, red, all-metal Master HG-501 — \$77.95
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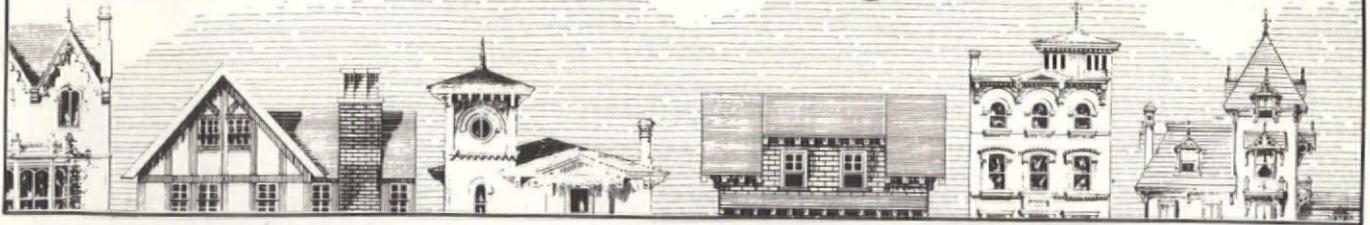
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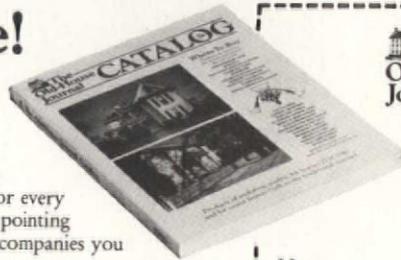
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The Original Decorating Book Of the 1870s-1890s

Get advice on decorating your Victorian house from one of America's great 19th century tastemakers: **Henry Hudson Holly.**



Available now in a single reprint volume: two of the most influential "house books" of the 19th century. Architect Henry Hudson Holly provides advice (with helpful engravings) on every aspect of decorating a late Victorian house.

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- Backgrounds • Blinds • Bookcases • Bedroom Furniture
- Plants • Metalwork • Colonial Fashions • Fireplaces •

Holly devotes chapters to Library, Kitchen, and Billiard Room. He also provides typical floor plans, exterior elevations, and remarks about such things as chimneys, roofs, and heating systems.

Holly is a great source of ideas. For example, one restorer we know based an entire dining room painting scheme on one of Holly's engravings — with breathtaking success!



Fig. 11.—Hall and Staircase.

HOLLY's "Country Seats" (1863) and "Modern Dwellings" (1878) are reprinted in full with 134 illustrations in this 389-page volume. Softbound with sewn binding. \$14.45. Use Order Form on page 150.

opinion... Remuddling



Whatnot-Shelf Housing

UNFORTUNATELY, this isn't a trick photo; someone has actually plopped a bloc of apartments on top of these rowhouses. (With the current real-estate situation in many American cities, we may see a lot more greedy, cynical remuddling ... as a way to squeeze extra rent money out of a piece of property.) Subscriber Albert M. Coffey, Jr., submitted what he calls "this blight upon a fine old Back Bay Boston street scene." And indeed, it isn't just this group of rowhouses which has been compromised; in the picture at left, you can see how the character of the entire neighborhood is distorted by this bizarre addition. Remuddling has sunk to an all-time low -- or rather, risen to a new height -- in Massachusetts. -- CG

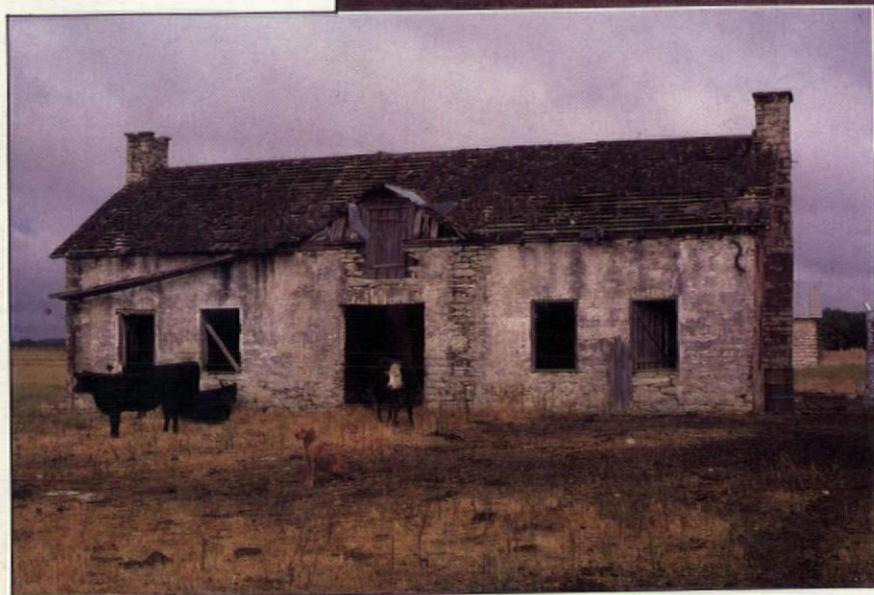


Modern day craftsmen devoted to sensitive restoration work quickly gain a great appreciation and respect for the outstanding talents of yesterday's artisans. It is with this attitude that C & H Roofing began its challenging restoration work several years ago. The beautiful, flowing contours of the cottage thatch roof afforded us the opportunity to restore what we consider a roofing "work of art". And we treat every job that way.

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Vernacular Houses



Norwegian Stone Houses In Texas

Here in Texas, it's hard to find better stone masonry work than that exhibited by the Norwegians of Bosque County. In a small triangle defined by the towns of Clifton, Meridian, and Cranfills Gap stand some two dozen stone Norwegian farmhouses built between 1855 and 1885. These are central-passage dwellings, with wide, dogtrot-like breezeways; hearths are set at either end of the house. They're related in form to traditional Scandinavian double-houses — a common type of residence for upper-middle-class landowners in all parts of Scandinavia by the mid-19th century. They also have in common a resemblance to Southern dogtrot houses.

An imposing early example is the Jens and Kari Ringness house (lower left), built in the late 1850s. An old newspaper illustration indicates that the facade once had a small, intricately decorated porch.

Perhaps the best preserved example is the Olson-Arneson house (upper right), built around 1870. Note the typical central-passage plan and symmetrical facade. The Bungalow-style porch is a later addition, replacing what was likely a highly decorated Victorian entryway.

— Kenneth A. Breisch
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