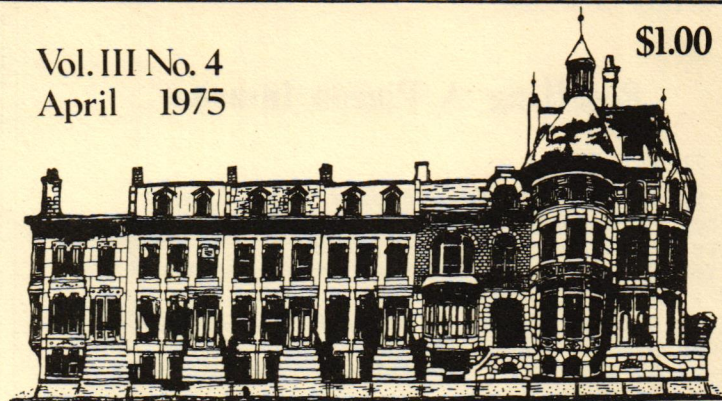


THE OLD-HOUSE JOURNAL

Vol. III No. 4
April 1975

\$1.00



Renovation And Maintenance Ideas For The Antique House

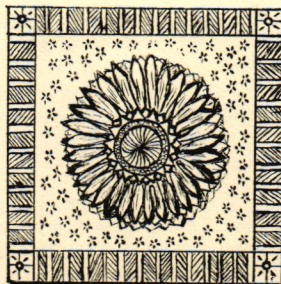
The Late Victorian Art Movement

By Carolyn Flaherty

A TREMENDOUS EFFECT on the way English and American homes looked—both inside and outside—in the latter decades of the 19th century was due to the Arts and Crafts Movement. It began in England with a few architects and designers who wanted to reform the taste of the English public. By the 1880's the Art Movement had become an important influence on architecture, furniture, wall-paper, decorative objects, textiles, color schemes, and even women and children's clothing.

IT WAS A PERIOD in which people wrote, talked, and thought about taste and decoration to an amazing degree. It preceded, and contained the origins of, the Art Nouveau or Modern period generally thought of as the end of the Victorian era.

IT IS ESPECIALLY IMPORTANT TODAY to the owner of a Victorian home built in the second half of the 19th century. Too often, because Victorian decoration has been so misunderstood, the stereotyped version of the overstuffed parlor with unwieldy furniture is all that is commonly portrayed as Victorian decoration. But the Art Movement popularized an elegant, simple mode of decoration



In This Issue

Using Chemical Paint Removers.....	6
Reviving a 1745 Stone Manor.....	3
Hints From The Readers.....	2
Fireplace Installation Manual.....	12
Course On Preservation Maintenance.....	2

Coming Next Month

RESTORING MASONRY EXTERIORS

that is appropriate to any late Victorian home and at the same time is pleasing to the modern eye.

BY MID-19TH CENTURY, those in the field of design were unanimously lamenting the state of English decoration. Household goods and ornament were being mass-produced for the first time and were often poor in quality and design. Standards of taste in design had gotten lost in the advance of technology, and the home of the average middle-class Englishman was crammed full of furniture and objects, stuffed and trimmed or covered with glass. Lavish and complicated design motifs were cribbed from every period in history, with the exception of the preceding century which was scorned for its simplicity. Color and pattern ran rampant through the house.

William Morris

ONE OF THE FIRST AND MOST INFLUENTIAL of the missionaries of good taste was William Morris. He thought English interiors either "costly and hideous, or cheap and hideous" and the main road to salvation to be a return to the honest work of the medieval craftsman. An excellent craftsman himself, he said, "Handicraftsmen are the only group who are really happy because

(Continued on page 9)

Repelling A Pigeon Invasion

To The Editor:

Re the pigeon problem in your March issue: After trying all manner of comical and expensive solutions that were totally ineffectual, I found that a simple, inexpensive application of a commercial product called "Roost No More" was a miraculous deterrent. Approaching pigeons put on the brakes in mid-air and departed, never to return! I bought the product at my local hardware store.

Deirdre Stanforth
New York, N.Y.

Larry Prince of Brooklyn, N.Y. also endorsed "Roost No More" based on personal experience. An apparently similar product gets a vote from Mystic, Conn., in the letter below.--Ed.

To The Editor:

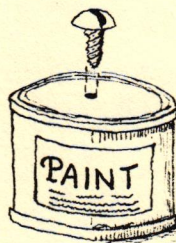
I suggest that Dan B. Wexler who is having the pigeon problem contact: Middle States Oil Co., 14812 Detroit Avenue, Lakewood, Ohio 44107. The company has a product called "No-Pidge."

Peter M. Coope
Mystic, Conn.

Hints On Touch Up Painting

To The Editor:

My house has painted woodwork that needs touching up every 18 months or so. Opening and re-sealing a can of touch-up paint often will distort the lid, or get paint in the lip, so that the top is no longer vapor-tight. As a result, the paint will dry out in a couple of years. My solution is to drill a 1/8-in. hole in the lid and then to use a large self-tapping screw as a stopper. Enough paint can be squeezed out easily through the small hole for touch-up jobs, and when the screw is replaced, the paint in the threads forms a very tight seal. I've kept a can of paint like this for 10 years and the paint is still quite usable.



Handy disposable brushes for these small painting jobs can be fashioned from polyurethane foam strips (such as those used as carton stuffers) wrapped around Good Humor sticks or a small dowel.

Joseph H. Fries, M.D.
Brooklyn, N.Y.

Cleaning Very Dirty Old Glass

To The Editor:

I have recently discovered a product to help those wanting to really clean old glass windows, skylights, stained glass, etc. The material is called "Lite-Ning" and is a pro-

THE OLD-HOUSE JOURNAL

Published Monthly For People Who Love Old Houses

Editor	R. A. Clem Labine
Decorative Arts Editor	Carolyn Flaherty
Circulation Director	Paul T. McLoughlin
Circulation Assistants	Joan O'Reilly Gerard McGuire
Midwest Editor	Anne Flaherty
Contributing Editors	Martin M. Hechtman James R. McGrath Claire Wood

Published by The Old-House Journal Company, 199 Berkeley Place, Brooklyn, N. Y. 11217. Tel. (212) 636-4514. Subscriptions \$12/yr. in U.S. and Canada; \$20/yr. elsewhere. *Contents of The Old-House Journal are fully protected by copyright and must not be reproduced in any manner whatsoever without specific permission in writing from The Editor.* Logo Art: Stanley Skardinski

fessional cleaner in crystal form that is used by greenhouse owners to clean old glass that has soot imbedded. I tried it and it cleaned the glass I was working with perfectly...and did it in about 5 minutes without strenuous effort on my part. If left on more than 10 minutes it will etch the glass, however, so it must be thoroughly flushed off after 5 min. Since it is a strong chemical, normal precautions must be taken. But it does not harm wood or the brush used to apply it, and can be stored in a plastic container. I would imagine that the product would be available from any dealer around the country who handles greenhouse maintenance supplies.

Ed Skrocki
Hinkley, Ohio

Course On Maintaining Historic Structures

THE NATIONAL PARK SERVICE and the National Trust for Historic Preservation are co-sponsoring an innovative 7-day course designed to provide practical help for people responsible for the on-going preservation of historic structures.

COURSE PARTICIPANTS will receive information on developing long- and short-range maintenance plans, plus methods and materials for effective preservation. There will be demonstrations of maintenance techniques.

REGISTRATION FEE for the May 4-10 course is \$160. For registration forms—or for dates and places of future maintenance programs—address your inquiries to the National Park Service at:

Training Institute
National Park Service
Harpers Ferry, WV 25425





Old-House Living...

Reviving A 1745 Stone Manor

By Carolyn Flaherty

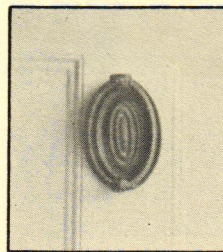
THE 1745 ENGLISH COUNTRY MANSION, with its attached 1696 Dutch cottage, that is now known as Hurley Patentee Manor, was very clever when it picked out its new owners. The house had lost its sense of history after a succession of "modernizations." But now, under the loving hands of Stephen and Carolyn Waligurski, the home has been restored to the prominent role it has played in the history of the area around Kingston, N.Y. since the 18th century. Most important, the house is a marvelously appropriate setting for this very creative couple and their four children—Wayne, Ellie, Stephen and Carrie.

EVEN BEFORE they bought their present home, the Waligurskis were interested in Early American history and artifacts. Stephen, as a hobby, made furniture which he terms "Dutch," but which Carolyn jokingly calls "primitive." So when they set out to buy a house in 1957, they were looking for a place that had a history of its own and which would be an appropriate setting for their interests and collections. Stephen checked every house they looked at for soundness of foundation and structural elements. The large Georgian house in Hurley, New York, met all the specifications. So they purchased it from the descendants of the original builder, Cornelius Cool III.

IN 1708 King George granted a patent of lands that extended from Woodstock, N.Y., to New Paltz. Called the Hurley Patent, it provided

the basis of a thriving real estate business for Cornelius Cool and his family. The house he built in 1745 in the middle of the land patent has thick limestone walls, a wide central hall with an unusually broad staircase leading up to the second floor. The house still has its original deep-set window seats, wood panelling, fireplaces and plaster walls. Setting these details off to greatest advantage, however, required a prodigious amount of work from both Stephen and Carolyn. Theirs is a classic story of old-house restoration.

BETWEEN THE PURCHASE and the day the Waligurskis moved in, the outgoing owners held an auction to sell many of the house's decorative fixtures. Unfortunately, Stephen and Carolyn only had \$80 left after paying for the house itself, so they were able to purchase only a few of the items to put back into the house. The door knocker and a sink were the only original fixtures that were left.



Door knocker:
One of two original fixtures left.

UNDAUNTED, the Waligurskis set about the major tasks that awaited them. For openers, a central heating system had to be installed. And then there was the prob-



The 1696 Dutch Cottage is attached to rear of main house. The back wall collapsed in 1924. Stephen reconstructed the wall, using stones from the property, following the original foundation line. He also built the window sash in the re-created wall, using the neighboring window as a pattern. The workshop where Stephen creates reproduction light fixtures is in the cellar of the Dutch Cottage section.

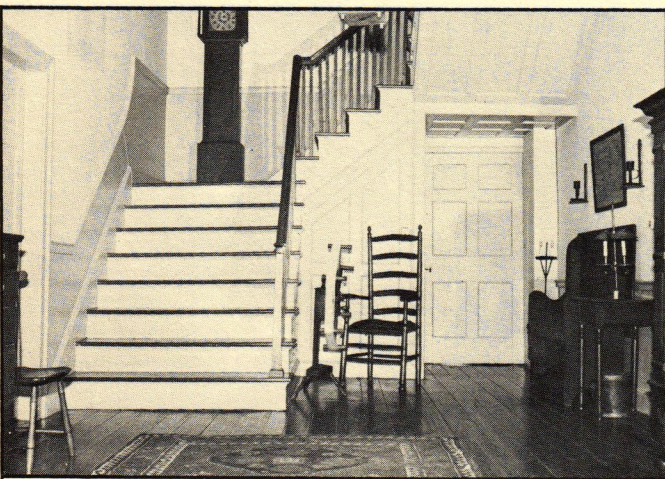


In dining room in the Dutch Cottage, modern plaster ceiling was removed to expose smooth hand-hewn beams and attic flooring. Light fixture is Stephen's handiwork.

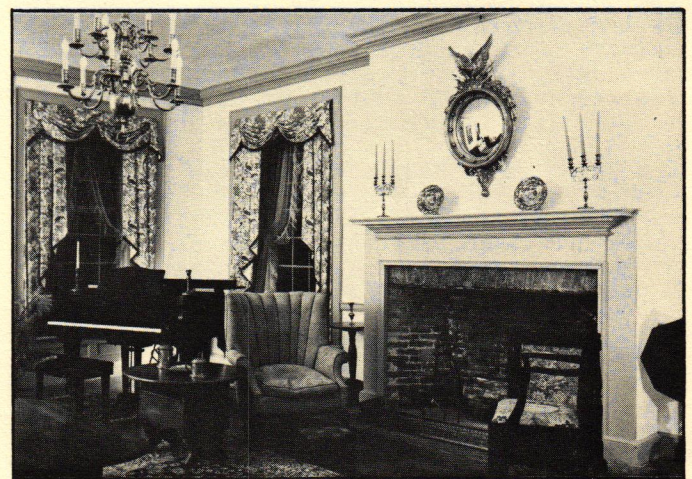
lem of water: The house had no indoor plumbing! (The previous owners had carried water in buckets from the well.) They hooked a pump and pipe to the well...and it went dry in three days. The only short-term solution was to pray for rain...which eventually came. The longer range solution was a deeper well. All plumbing work Stephen did himself.

ALL 500 WINDOW PANES were removed from the old sash and carefully cleaned. The sash was repaired and repainted, then the old glass was painstakingly re-set in fresh putty. Now, if there is damage to a window (a few stray balls have landed on the 230-year-old glass) they mend them with transparent tape rather than lose the thick, wavy glass.

BECAUSE THE PLASTER had been laid directly on the stone walls, it was impossible to insulate the walls of the Manor. So the Waligurskis were pretty cold their first winter there. Stephen made 25 glass and wood storm windows that are put up in the fall and taken down in spring. The family also poured 120 bags of



In the exceptionally wide central hall, 80 gallons of stripper were used to remove red varnish stain that had been painted on planks and stair balusters.



Brass chandelier in the music room is an 18th century English antique. Carolyn made the swag valance and jabot window hangings from a deep red toile.

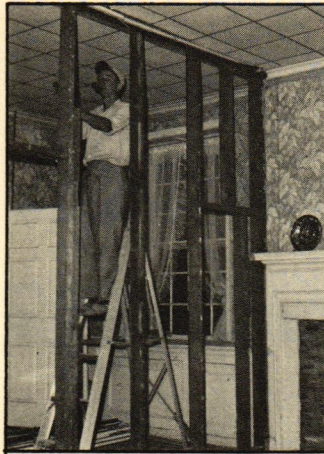
micafill between the attic joists—after first removing 50 bushels of grain someone had put there years before as do-it-yourself insulation. They were able to insulate around the windows by gently prying up the moulding at the top and pouring micafill into the casing.

STEPHEN RE-WIRED the whole house himself, the first order of business being to get the 30-amp. service box replaced with 200 amps. After a 5-year battle, he was able to convince the power company to install underground cables leading to the house—the first in the area. To run wire in the stone walls of the house, Stephen had to gouge channels in the plaster and stone, then plaster over the wire once it was in place.

IN THE 1696 DUTCH COTTAGE section of the house, the original back wall of the kitchen had fallen off in 1924. A new partition had been put up, but this cut the kitchen down to half its original size. Stephen was able to follow the lines of the original foundation and reconstruct the stone wall, using only stones from the property and old salvaged brick for the fireplace. The only liberty he took was to add an extra window, which gives a magnificent view of Esopus Creek and the mountains. He used old wood and glass and made the new window an exact duplicate of the original ones remaining in the cottage.

ONE OF THE MAJOR projects was the removal of numerous partitions and walk-in closets. It took Carolyn and Stephen quite a bit of living with the house to realize that these partitions—added in the 19th century—were not quite right. Removing these partitions restored to the house its original sense of airiness and cleanness of design. With the walk-in closets removed, the bedrooms were furnished with old 19th-century armoires instead.

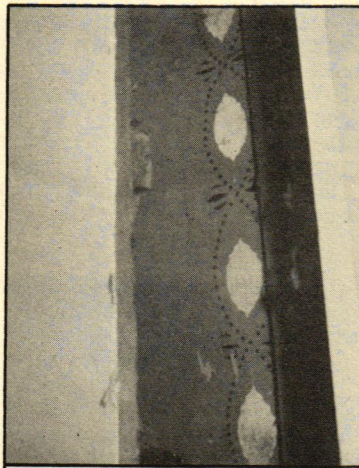
SINCE THERE WERE NO light fixtures left in the house, one of their first purchases was a beautiful an-



BEFORE: Stephen had to remove partitions and acoustical tile ceilings.



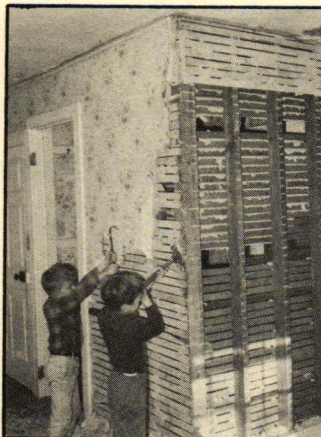
AFTER: Living room now has all plaster restored. Carolyn made the lambrequins and drapes; chandelier is of Shaker design, having 13 arms for the 13 original colonies.



Wall stenciling dating from early 1800's was plastered over in the 1940's. Only this fragment remains, hidden in a plumbing enclosure.

tique brass chandelier for the music room. This acquisition put a massive dent in their decorating budget, however. Since they couldn't find any reproductions that they felt were suitable for the rest of the house, Stephen began to make his own. All but two of the chandeliers and sconces in the Manor are of Stephen's own making. This hobby eventually led to a business; Stephen now sells Early American reproduction lighting fixtures by mail. He is particularly proud of his secret aging process that imparts an amazingly authentic appearance to all of his fixtures. ■

A fascinating catalog of handcrafted Early American lighting fixtures made at the Manor can be had by sending \$1 to: Hurley Patentee Manor, R.D. 7, Box 98A, Kingston, N.Y. 12401.

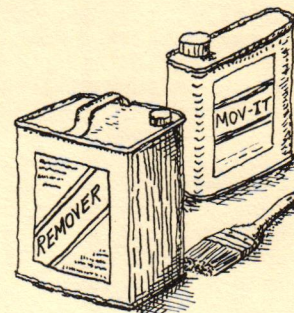


BEFORE: Stephen and Wayne helped remove 19th century walk-in closets.



AFTER: View of the boys' spacious bedroom as seen from Dutch tester bed, now bedecked with Carolyn's crewelwork bed hangings. At right is a 17th-century Dutch cupboard.

Selecting and Using CHEMICAL PAINT REMOVERS



By Arthur S. Green

STRIPPING WOODWORK is the universal preoccupation among old-house restorers. Knowing which of the modern removers is best for your particular job—and more importantly, how to use it—can make the task somewhat easier. But even under the best of conditions, stripping paint or varnish is a messy, tiresome job. Like the search for the Holy Grail, old-house persons are always looking for the magic paint removing elixir that will make paint fall off in helpless shreds merely by carrying the can through the room. Until we find such a wondrous substance, however, we'll just have to learn the advantages and drawbacks of the various materials now on the market. No matter what claims are made for a particular remover, no single finish stripper will handle all types of jobs with equal efficiency.

BECAUSE FINISH REMOVING can be such a dreary job, the first decision to be made is not how to strip, but rather where to strip. Bear in mind that stripping can be overdone. In many old houses—especially those built before 1840—the woodwork was made of softwood and was meant to be painted. So there's no point in getting carried away with a bare-it-all frenzy if all you're going to end up with is a softwood grain of dubious beauty. In addition, paint clings more tenaciously to softwood than to hardwood, so you'll have a tough time getting the wood really clean and in condition to take a clear finish. If in doubt, test a small patch in an inconspicuous corner before plunging ahead into full-scale stripping.

THERE ARE THREE CASES in which it may be desirable to strip off a paint or varnish finish:

- There's a fine hardwood grain underneath that some unfeeling wretch covered with layers of paint years ago.
- There's softwood underneath, but the layers of paint have built up so thickly that all detail in carvings and mouldings are obscured. Or perhaps existing paint layers are very lumpy and alligatored. So it may be worthwhile to strip off the accumulated glop before repainting.
- There's a varnish or shellac finish on the wood that has so darkened with age that it should be removed so a new clear finish can be applied.

IN THE BAD OLD DAYS, the basic chemical removers were lye, trisodium phosphate, soda ash and potash. These would take off paint, all right, but they would also do damage to wood surfaces. That's why many people resorted to physical methods, such as power sanding, torch burning, or chipping away with metal or glass scrapers. These physical methods, however, can also damage wood surfaces, and also have great limitations when it comes to getting paint out of mouldings and carvings. Although some restorers still swear by their propane torch or electric burning iron, most find that chemical removers are the fastest and easiest way to handle most jobs.

ALTHOUGH THERE ARE A NUMBER OF different types of removers now on the market, most jobs involving paint and varnish stripping can be handled by two types of products: (1) A semi-paste water-rinsing remover for general use outdoors; (2) A tough nonflammable fast water-rinsing remover for use indoors or outside. There is quite a variety of products on the shelves, however, and it helps to be acquainted with the virtues of each. In particular, not all removers are equally effective against water-based latex paints; be sure to read labels carefully if you have a layer of latex sitting on top of the wood. Here are some of the most common types:

- (1) Semi-paste, water-rinsing, orange non-benzol remover. This will soften latex, as well as oil-based paints, lacquers and varnishes.

One Special Fire Hazard

USING FLAMMABLE BENZOL-TYPE REMOVERS indoors is inadvisable. There are generally recognized dangers from cigarettes and open flames.

BUT THERE IS ONE SPECIAL HAZARD that many are unaware of: Using benzol removers on wainscoting and baseboards that contain electrical outlets. Steel wool used in the scrubbing phase can contact the outlet—and thereby generate a spark that will ignite the entire softened paint mass. A number of readers have reported fires from this unexpected source. --Ed.

Tips From A Pro

JOE BELZAMO strips woodwork for a living, using chemical removers. His income depends upon being able to strip as much wood as possible as fast as possible. So the techniques he has evolved should be of interest to anyone facing a lot of stripping.

CONTRARY TO WHAT MANY BOOKS SAY, Joe works a large area at a time—sometimes as much as 50 sq. ft. or more. He applies a heavy coat of semi-paste remover and lets it soak in at least 20 min.—or until all paint layers come off with a single push from his putty knife scraper. If a single application doesn't eat through all the paint, he applies a new coating of remover, disturbing the original coating as little as possible.

THE CLASSIC AMATEUR'S ERROR, Joe says, is not allowing the remover to soak in long enough. "Remover is expensive," he says, "so you should get as much work out of it as you can!" Once the remover has soaked

through to the bare wood, he scrapes off as much paint sludge as possible with a wide-blade putty knife. If any of the soaked area starts to dry out before he gets around to scraping it, he wets it down again with more semi-paste remover.

AFTER SCRAPING OFF as much paint as possible, he then rinses down the woodwork with a benzol remover and steel wool pads. He uses generous amounts of material, and works from top to bottom so as not to flood remover on a freshly cleaned area. Unless one takes superhuman precautions with masking materials, some remover inevitably leaks onto the floor. So this is a procedure to do before—not after—refinishing the floors.

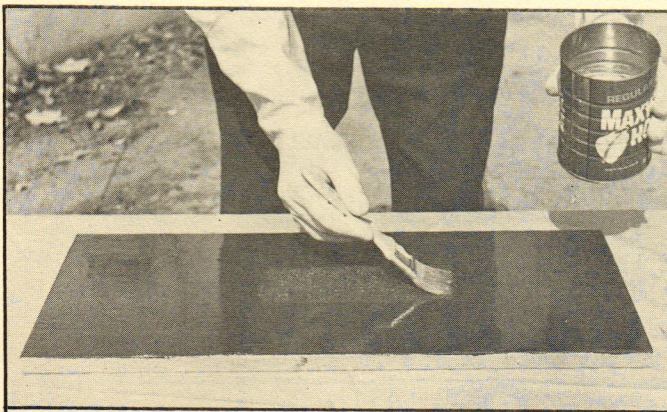
WE RECENTLY SAW JOE strip all the wainscoting and woodwork in a 25 ft. by 15 ft. Victorian parlor that was covered with 5 coats of white paint. He did it all in about 5 working days—including some very complex mouldings and cornices. It was an amount of stripping that would have reduced most of us restorers to tears! --R. A. Labine

It is an all-around remover, especially for exterior work. It clings to rounded or vertical surfaces on furniture, woodwork and similar applications. The anti-evaporant film it forms give the solvents in it time to cut deeper and penetrate many layers of old paint at one time. User has the option of either the wash-off or scrape-off cleanup method. Typical brand name: Strypeeze Semi-Paste.

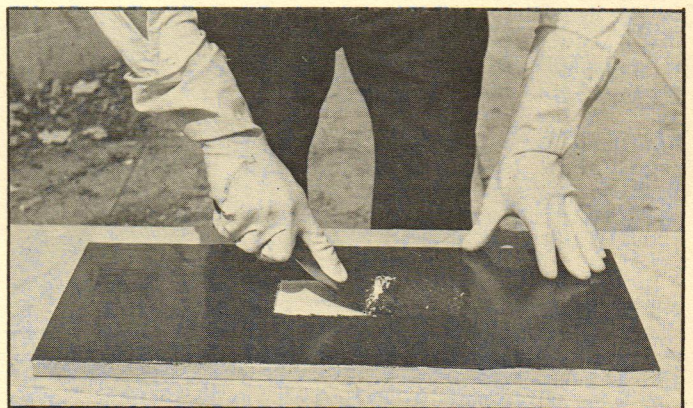
(2) Nonflammable, heavy-bodied water-rinsing remover. This contains methylene chloride, which minimizes fire hazard. It softens oil-based paints, lacquers, varnish and synthetic baked finishes on wood or metal surfaces. It clings to vertical and irregular surfaces and has a strong cutting action for fast penetration of extra-tough finishes. Its nonflammability makes it ideal for indoor work. Typical brand name: Super Strip Nonflammable.

(3) Nonflammable, water-rinsing remover. This contains methylene chloride for nonflammability, but doesn't have the body to cling to vertical surfaces. Softens oil-based paints, varnish and synthetic baked finishes. Excellent for removing finishes from ornamented wood, grooves, and carvings...when you can work on horizontal surfaces. Typical brand name: H₂O Off.

(4) Liquid benzol remover. This is a fast-acting liquid for use on flat surfaces whenever you can work in a well-ventilated area away from flames, sparks and heaters. It softens oil-based paints, lacquers, varnish and synthetic baked finishes. The old finish requires constant re-coating for best results. It can be brushed on or used in a dip tank. It is highly flammable and toxic. Typical brand name: Kutzit.



Remover is laid on thickly, using as few brush strokes as possible. Rubber gloves protect hands from burns. If remover starts to dry out before all paint is loosened, the area is re-soaked.



Remover is allowed to soak in until a wide-bladed putty knife can scrape off all paint layers in a continuous ribbon. If necessary, more remover is applied until scraper can cut through to clean wood.

(5) Prepaint bonder and cleaner. This is not a total remover, but rather a deglosser that cleans as it deglosses, eliminating the need to wash and sand shiny walls and woodwork before refinishing. It is recommended for preparing both interior and exterior surfaces for either repainting or revarnishing. Typical brand name: PBC Deglosser.

(6) Heavy-duty wood floor cleaner. This product mixed in hot water and applied with a stiff brush will clean—and remove—old varnish, shellac and grime from wood floors and stairs. When the surface is rinsed and dried, new finish can be applied to it without sanding. Typical brand name: Mex.

(7) Ammoniated trisodium phosphate. This is a non-sudsing, heavy-duty ammoniated cleaner. Strong solutions of it remove mildew and chalking old paint for exterior repainting. It can be used for washing old calcimine paint from walls. It is also good for washing off the sludge from water-rinsing removers.

Getting Ready

CERTAIN PREPARATIONS will make any stripping job easier—though nothing will make it a joy! The first requirement is old coffee cans. They are handy for holding working quantities of remover and other materials. It seems that one can never have too many coffee cans.

NEXT REQUIREMENT is an old natural- or nylon-bristle brush for flowing on a thick coat of remover. Beware of synthetic bristles like the cheap styrene brushes they sell for latex paints; the styrene will dissolve in many of the chemical removers! You should also have a vast quantity of newspapers on hand.

THEN YOU'LL NEED THINGS to remove the paint sludge. Most important tool is a wide-blade putty knife without sharp corners. If you're using a new one, then round the corners with a file; the sharp edges will gouge the wood. Then comes a variety of special devices for digging paint out of cracks and grooves. This is largely a matter of individual preference, but some of the devices that restorers have found helpful are: Wooden dowels cut on an angle, cuticle sticks, old tooth brushes, nut-picks, and old screwdrivers with the sharp edges taken off the blades.

TO CLEAN THE TURNINGS on balusters, chair legs, spool beds, etc., braided twine, heavy manila cord or twists of steel wool work well. You will want to have quantities of coarse #3 steel wool to clean up what the putty knife missed.

RUBBER GLOVES will protect your hands from burns. Since the fingers on rubber gloves tend to wear out first, you can prolong their life by cutting fingers off an old discarded pair and slipping them over the fingers of the new gloves.

REMEMBER, TOO, THAT PAINT REMOVER will also attack floor finishes, so be careful where you work. When possible, it is best to take pieces to be stripped outside, and work in a garage or

a shady area. Sunny locations should be avoided because the heat will drive off the solvents too rapidly. Keeping newspapers under your work will greatly aid cleanup. Where practical, items like doors should be taken down and set on a pair of sawhorses; it's much easier to strip a piece in a horizontal rather than vertical position. Many pieces of woodwork trim and panelling are surprisingly easy to disassemble, and you may find it easier to take some pieces down and strip them on a pair of sawhorses rather than trying to strip them in place.

Mastering The Technique



OST COMMERCIAL REMOVERS will do an adequate job...once you've selected the generic type that's best for your application. The secret is not so much in what you use as in how you use it. The two major points are: (1) Don't be stingy with the material; (2) Let the remover sit for a long enough time so that it cuts through all the paint.

WHEN APPLYING THE SEMI-PASTE or heavy-bodied removers, flow the material on thickly, using short gentle strokes in one direction only. Let it stand at least 15-20 min. without touching it. Tough old finishes may require longer periods plus the application of additional coats. Test the penetration with a putty knife as shown in photo on preceding page.

A NEAT WAY TO REMOVE sludge from a putty knife blade is to stretch a wire across the top of an old coffee can. This provides a straight edge against which to clean the blade, and the sludge drops right into the can.

USE #3 COARSE STEEL WOOL PADS to mop up sludge that the putty knife misses. Wipe in the direction of the grain only. You can rinse the sludge-laden pad in a pail of ammoniated trisodium phosphate or a heavy-duty wood floor cleaner to clean the pad for reuse.

AFTER MOST OF THE SLUDGE has been removed with steel wool, use a clear rinse and wipe dry with paper towels or rags. The clear rinse can be plain water if you are using the water-rinsable type stripper. Others prefer to rinse with TSP or alcohol. Still others use a liquid benzol remover as the rinsing solution. Experimentation will show what works best for you.

BE SURE THE SURFACE IS REALLY CLEAN and dry before applying the new finish. You can test for cleanness by rubbing the surface with fine sandpaper. If it clogs or comes up gummy, the surface is still carrying significant amounts of the old finish and needs further treatment with the remover. If the sandpaper produces a fine powder dust, the surface is completely clean and ready to go. ■

Arthur S. Green lives in an old house near Beverly Hills, Calif. He is a frequent contributor to painting and decorating publications.

(Continued from pg. 1)

in their daily work they experience their greatest pleasure." He designed what later became known as "Art Furniture"—furniture with simple lines and with decoration limited to inset panels or repeated, incised carvings. The wood was often stained black, dark green or blue and the designs in gilt. He rejected the elaborate moldings, carving and glued-on ornament that was fashionable in the mid-1800's.



Our \$4.95 Morris Easy Reclining Chair.

From the 1902 Sears, Roebuck Catalog.

MORRIS AND CO. manufactured a chair with wooden arms with padded tops, supported by spindles, with an adjustable back that worked on a simple peg system. Enormously popular, almost every home had a "morris chair" of a similar kind by the turn of the century. Today the term "morris chair" is still applied to any adjustable easy chair with loose seat and back cushions.

IN 1861 WILLIAM MORRIS AND A GROUP of fellow artists and craftsmen began the firm that was to become Morris and Co. They engaged in interior decorating commissions, murals, architectural carving, the manufacture of furniture, wallpaper, stained glass, metal work and jewelry, and "every article necessary for domestic use." Although the return to handcrafted work was not economically possible, many of his innovations were eventually absorbed into the mainstream of commercial manufacture. Their acceptance had a great deal to do with his exceptional personality which attracted other brilliant people to join with him in his crusade.

MORRIS WAS AN EXCELLENT painter, poet, architect, manufacturer, printer, book designer, publisher, maker of furniture, wallpapers and textiles, dyer, gardener, protector of ancient buildings, commentator on public affairs and self-designated conscience of his age. He was also one of the most famous cuckolds. A much-loved man by others, his wife, a beautiful former model of his, was in love with his good friend and mentor, Dante Gabriel Rossetti, the pre-Raphaelite painter and poet. It was common knowledge that Rossetti returned her affections. Many of Morris' psychology-oriented biographers claim that his incredibly complex, intertwining flowering vines (see border on page 1) which are the hallmark of his wallpaper, textiles and book illustrations, were a compensation for his failure to intertwine with Mrs. Morris.

NOT ALL OF THE Art Movement wallpapers were as complicated in design as were the original

Morris papers. Many of the designs of Day, Talbert, Crane and others are of a sophisticated but simpler design. But they all have the flat, unshaded representations of non-realistic flowers, vines, or Japanese motifs. After checking with many of the American firms that formerly carried English-made Morris papers, it was found that they have been discontinued mostly because they were so expensive and delivery was lengthy and erratic. There is a firm in London, Sanderson, which manufactures the original papers. However, it costs about \$75 just to have the sample book shipped to American customers. There are, however, many Morris-type papers available from American wallpaper companies, although they do not bear the Morris label. An economical alternative to Aesthetic-type wallpaper is stencilling. Stencilling gives the flat, two-dimensional look so essential to Art Design.

Frieze	
Fill Pattern	
Border	
Dado	

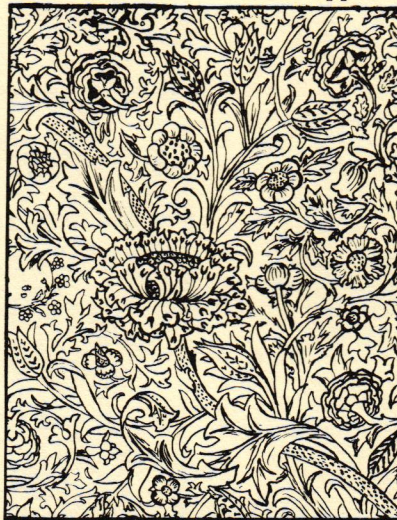


MORRIS WAS ALSO RESPONSIBLE FOR PAINTED mouldings and woodwork trim. One of the first decorating commissions undertaken by Morris and Co. was the Green Dining Room at the Victoria and Albert Museum. A range of dull greens predominated in the color scheme and the woodwork was painted dark green. This was a room used by architects, designers and art students, and had a great effect.

WOODWORK WAS PAINTED TO HARMONIZE with the colors used in wallpapers. It became fashionable the latter part of the 19th century to divide walls horizontally into: Dado (about 3 ft. up from the floor) topped by a wooden moulding or paper border; Fill paper for the main upper wall; Frieze. Between filler and frieze there was usually a picture rail or a narrow shelf for the display of porcelain or blue and white china.

SOMETIMES DIFFERENT PATTERNS would be used on the parts of the wall—or the same pattern would be used on the dado and the fill portion but in different colorways.

A GREAT DEAL OF ATTENTION WAS paid to the dado; it was no longer just an architectural term but a household word. A very popular covering for the dado was also Indian matting (widely used, too, for a floor covering). Its pale golden color was a good foil for the black and gold Art Furniture and an attractive companion to the subdued shades of the Art Wallpapers. Japanese imitation leather was also imported for use on the dado. It was slightly embossed with some gilt, and was



A typical William Morris design.



An illustration by Walter Crane, the English Art Movement designer, drawn for "The House Beautiful"—a book that helped popularize Art furnishings in America. The fireplace is tiled, the furniture "modern" and the fans Crane liked so much decorate the mantel.

also used for inset panels on furniture as an alternative to more expensive hand-painted decoration.

The Aesthetic Colors

THE FOUNDATION OF THE AESTHETIC MOVEMENT was the new use of color. A whole range of subdued colors was developed for interior decoration. Morris could not bring himself to use the bright aniline dyes which were then being produced. They were "hideous in their extreme purity," and, in fact, were often garishly bright. Writers on decoration often advised extreme care in the over-use of these scarlets, and vivid blues, greens and purples. They particularly warned against painting ceilings or walls white in combination with these bright hues. Morris experimented with vegetable dyes to produce more neutral shades. Some of his first attempts were dull yellow-greens and khakis—which he later rejected—but which were forever associated with him.

THE COLORS USED by Morris were secondary or tertiary shades—a range of dull greens, particularly sage green, rust, ochre, citron,

gold, and peacock blue. So complete was the eventual alteration of color schemes that even the bright cheerful favorite house plants like the fuchsia, geranium and begonia were discarded for the decorous dullness of the aspidistra and the olive-green palm.

Art Decoration

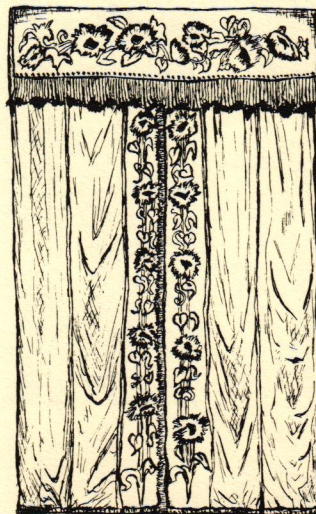
IN GENERAL, THE AESTHETIC INTERIOR contained less furniture and of lighter appearance than the High Victorian room with its heavy, carved pieces. Colors were subdued and ornament was confined to porcelain, china and paintings instead of bric-a-brac and glass domes. The new decorative motifs were the sunflower, lily, peacocks, cranes, and fans. Because these motifs became so popular, they were often used out of context in many Victorian rooms that made no other concession to the Art Movement.

Sunflowers

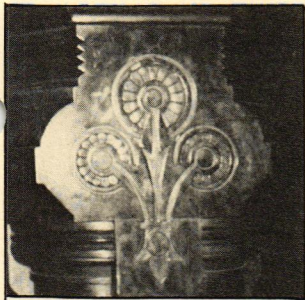
THE POPULARITY OF THE UBIQUITOUS sunflower began with Talbert, who was designing textiles and wallpaper even before Morris. His designs had great freshness and originality and were widely imitated after his early death. His "Sunflower" series of wallpapers, embossed leathers and flocks won the Gold Medal for England in the Paris Universal Exhibition of 1878. His characteristic style involved the use of sharply-delineated flowers, fruit and leaves—all without shading—on a ground that often used Japanese design as its source. It was probably Talbert's sunflowers that were most imitated on woven and printed fabrics of all kinds, particularly stamped velvet and plush, that appeared in the 70's and 80's.



ALONG WITH THE SUNFLOWER, many other tall flowers had their day—the lily, iris, cattail—plants that were bold and unsentimental. They were always represented in a non-realistic manner and in flat colors; the opposite of the realistic roses and forget-me-nots so lushly portrayed in French fashions.



"The Queen's Curtain," a simply hung pair of rich brown velvet drapes with a flat, straight-edged valance. Queen Victoria herself suggested the bucolic sunflower as a motif, assuring its future popularity. They were designed for use at Windsor Castle and displayed at the Great Exhibition in London in 1851. These simpler lines for drapery became fashionable in later decades.



Sunflowers carved on a Victorian newel post.

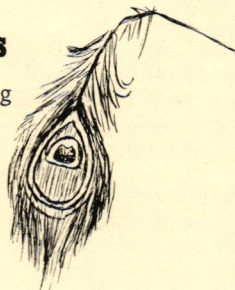
LEWIS F. DAY also liked the sunflower for his textile and wallpaper designs, but he added a series of mantelpiece clocks with the sunflower as the clock face. They contained in miniature all the features of Art Furniture and were very popular.

THE SUNFLOWER BECAME the symbol of Art design and soon appeared on every decor-

ative surface—moulded in terra cotta on buildings, cast in iron for trim on railings and fences, painted on tiles, incised in furniture and woodwork, and in "Art Embroidery" used for quilts, drapes and clothing.

Peacocks, Cranes and Fans

JAPANESE GOODS (just beginning to be imported into England and in high favor with the Art Movement) were directly responsible for the popularity of the cranes, peacocks and fans that newly decorated Victorian homes.



THE PEACOCK, either the whole bird or just a few of its feather, had as many possibilities for stylization as the sunflower. It too, was incorporated into all kinds of Aesthetic decoration. Particularly in America, a vase filled with peacock feathers was thought to be the latest fashion.

THE CRANE WAS A FAVORITE of the English designer Walter Crane. He used it often on his wallpaper and tile designs. He also introduced a classicism into Art Design. He favored languid ladies draped in costumes of early centuries, and favored narrative themes. One of his most famous wallpaper designs depicted scenes from

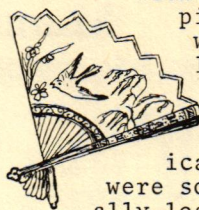
Sleeping Beauty.

TILES WERE AN IMPORTANT PART of the new decoration. They were particularly popular for fireplace surrounds. Victorian houses built in the latter decades of the 19th century will often have fireplace or hallway tiles with one of the favorite Art motifs or a classical subject like King Arthur and the Round Table.

THE JAPANESE FAN was another popular exotic fashion. Crane admired it for its design elements as did Whistler, the transplanted American painter. Whistler advanced its popularity by using a few purple fans to decorate the walls and ceilings of a blue room in his own home. It became a fad till the end of the century to have a Japanese fan tucked,



with artful carelessness, behind a picture, criss-crossed over doorways, and bedecking mantels. If a fan was "artistic"—then a lot of fans were thought to be very artistic. They were imported into England and America in such great numbers and were sold so cheaply that they eventually lost their "exotic" flavor.



Wilde in America

QSCAR WILDE was the most conspicuous advocate of the Aesthetic Movement. His genius for attracting publicity made him the butt of most of the satire directed at the "Aesthetes."

WILDE POPULARIZED the Art Movement in America with as much impact as Eastlake's "Hints On Household Taste." He began his 18-month tour of the U. S. in 1882, appearing in his velvet knickerbocker suit with a sunflower or lily in his buttonhole and never failed to create a stir.

HE HAD COME TO "instruct and elevate our rich, clever but not particularly cultured transatlantic cousins." He soon developed a fondness for the country, however, enhanced by its natural beauty and by his enthusiastic receptions. He scorned the French decorative arts in fashion, attributing their vulgarity to the monarchy—winning him great favor with American audiences. They allowed him to tell them how badly their homes were designed and furnished, and even the critics who laughed at him in print adopted the "Art" principles he espoused to some degree.

AN INTERESTING FIGURE in the Art Movement was the young English designer, Kate Greenaway. She designed tiles and book illustrations featuring children in high-waisted frocks and sunbonnets, colored in soft yellow and greens. The simple lines of the garments were closer to the styles of preceding centuries than the "little adult" manner children were dressed in during Victorian times.

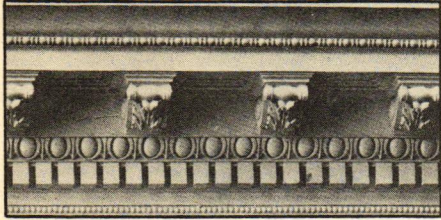


She managed to liberate children's clothing and inspired many imitators who sentimentalized her drawings on greeting cards and figurines for decades.

THE AESTHETIC MOVEMENT was a well-intentioned effort on the part of many creative people to bring art into everyday life. Eventually, the missionary aspect died out as new fashions caught the public's attention. But the influence on color, furnishings and architecture remained. In almost every part of England and the U. S. where 19th century buildings remain, the sunflower can still be seen—if you look carefully—reminding us of a time when so many cared, talked and wrote about how houses should look both inside and outside.

THE ENORMOUS IMPACT the Art Movement had on Victorian architecture will be one of next month's topics.

Products For The Old House



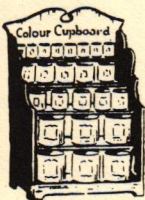
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Manual Of Fireplace Installation

IN A WORLD WHERE CRAFT skills are disappearing or becoming extremely expensive, it is fortunate that there are "how-to" books to instruct the intrepid for our "money saving" projects. Such a book is Donald Brann's "How to Install a Fireplace," in which Mr. Brann outlines the spectrum of fireplace installations—from prefabricated metal to the building of an all masonry fireplace and chimney.

THE BOOK'S REVIEW of fireplace alternatives is quite useful. But the basic value of this 242-page volume is for people who possess a reasonable range of do-it-yourself skills and a boundless optimism about their ability to learn new ones.

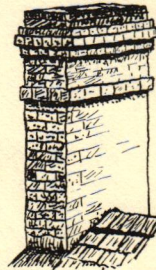
MR. BRANN BEGINS by reviewing types of fireplaces and factors that affect their proper location. Next comes a detailed discussion of the installation of various types of prefabricated fireplaces and chimneys. Where will structures need to be strengthened? How much space must be left between chimney sections and wood members? What angles of deflection are acceptable in chimneys? All these questions are answered in orderly de-

tail, along with many others that I would not have thought to ask.

ON THE SUBJECT OF MASONRY fireplaces, Mr. Brann is equally complete. He begins with building hearths and goes on to charts showing relationships between dimensions of firebox, flue and smoke shelf that will create a properly working fireplace. Alternative materials are discussed and helpful tips are given on laying up each part of the structure.

FINALLY, the book spells out useful relationships between room size and fireplace opening size, tells you how to build a mantel, install a blower, and how to do several other specialized things.

GIVEN THESE DATA, the reader should be able to design a workable fireplace...and given the skills, to build it as well. It was also helpful for my problem, which was to convert a gas-log fireplace to a wood-burning one. "How to Install a Fireplace" is \$3.50 from: Directions Simplified, P.O. Box 215 Briarcliff Manor, New York 10510. Paperback.
--Thomas F. Guillet



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ONE OF THE BIGGEST FRUSTRATIONS in restoring an old house is finding sources for all the "stuff" you need.

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