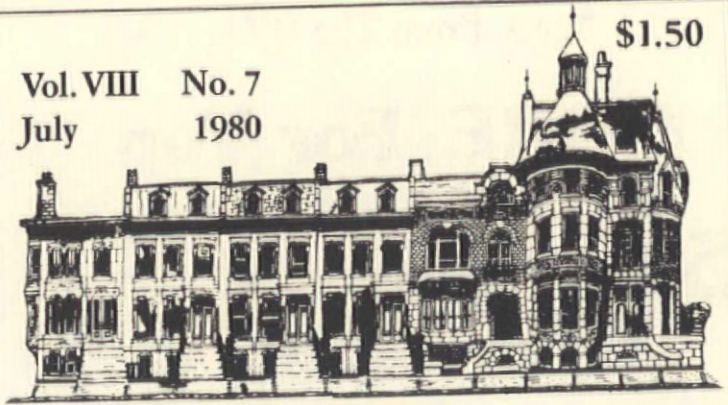


THE OLD-HOUSE JOURNAL

Vol. VIII No. 7
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Restoration And Maintenance Techniques For The Antique House

Brick Walks

By Ron Pilling, Baltimore, MD

IN MANY PARTS of the country (for example, Philadelphia and Baltimore) sidewalks were originally paved with brick. If you wish to put back an indigenous brick walk, you will find that the old way of constructing them is both easier and less expensive than modern paving methods and the result will be more in keeping with your old house.

IT WAS NOT UNTIL WELL into the 1900's that poured concrete and asphalt were widely used for paving purposes. Until then brick, cobblestone, and Belgian block covered most streets, walks, and alleys in urban America. The paving medium, be it stone or brick, was laid without wet mortar and tightly packed on a solid base of sand and gravel.

IT WITHSTOOD the abuse of iron-rimmed wagon wheels and the coming hordes of Model T's and A's. Many fortunate city dwellers still boast the beautiful deep red brick walk that was laid in front of their homes when they were new. Except for some patina, most are as sound as they were a century or more ago.

WHEN PLANNING A GARDEN, even the weekend bricklayer can count on being able to install a professional looking and long lasting brick walk. If it is time to replace or repair the gray concrete walk in front of your home,



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Coming Next Month

MORE FROM YOUR OHJ MEMBERSHIP

perhaps this is when you will consider returning to the brick that was there originally.

BEGIN BY LAYING OUT your plans on paper. You'll need a careful drawing to estimate the number of bricks to buy and to choose the most attractive pattern. If replacing an existing sidewalk is the project, your space will already be defined. But if new garden paths are in the works you will have much greater design latitude. Brick is a very flexible design medium, so there's no need to stick to straight lines and right angles.

TAKE THE TIME TO VISIT any original brick installations you can find to help you decide on a pattern. There are several that will turn up again and again: Herringbone, basket-weave, and running bond. If walks of brick survive in your neighborhood you'll have a pretty good idea what may have stretched in front of your home.

IF NOT, YOU WILL have to determine the pattern which is best for you. It helps if you can get a dozen or so bricks and lay them out on the floor to visualize the results. You can then measure the distance between pattern repeats so you will have a better idea of how the repeats fit into the space.

(Continued on page 78)

News From The OHJ...

MORE For You

STARTING WITH THE AUGUST ISSUE, you will be getting more from your membership in The Old-House Journal group:

- As announced in June, subscribers will now be eligible for free classified ads in the Emporium Section;
- More important, there will be a 67% increase in editorial pages. This will enable us to add some features that you've been asking for.

YOU'LL ALSO FIND that your August issue will arrive without an envelope. We've done considerable experimenting--and consulted with numerous other newsletter publishers--and concluded that your issue will arrive in as good, or better, condition without the envelope.

THE SOARING COST of envelopes forced us to look for alternate ways of mailing. And it was during this investigation that we also came up with a printing change that allows us to provide the extra editorial pages.

Questions & Answers

WE NOW SPEND a lot of time answering questions from subscribers. But the answers have only been benefitting that one subscriber--not the other 34,999 of you. So with the extra editorial pages, one of the new features you'll see is a Question and Answer page.

FROM THE Q&A PAGE, you'll pick up tips that you can use. More interesting, you'll learn more about your fellow members of the club: The kinds of houses they have and the problems they have been running into.

Free Classified Ads

YOU, as a subscriber, are now eligible to insert free classified ads into The Emporium Section. Ads are limited to one-of-a-kind opportunities and small-lot sales. Among the kinds of ads that will be run for free:

- (1) Interesting old houses for sale;
- (2) Architectural salvage and old-house parts for sale;
- (3) Restoration positions wanted and vacant;
- (4) Hard-to-find items you are looking for;
- (5) Trades and swaps;
- (6) Restoration and old-house services;
- (7) Meetings and events.

FREE ADS ARE LIMITED to a maximum of 50 words. We'll also run photos free as space permits. Because the service is free, of course, the service is subject to space limitations (there will be two pages allocated to subscriber service ads) and editorial selection. The only payment required is your current OHJ mailing label to verify your subscriber status.

THE OLD-HOUSE JOURNAL®

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A NEW FEATURE that we've just started, Restoration Design File, will also appear with increasing frequency in the expanded OHJ. Restoration Design File provides a detailed look at a specific old-house problem--in a clear graphic way that summarizes all pertinent information in a single architectural drawing.

SOMETIMES THE INFORMATION in the Design File is aimed at do-it-yourselfers (such as #2--"Wood Splice Joints"). Others are more specialized and are aimed at guiding your discussions with workmen you might hire (such as #3--"Gutter Expansion Joint").

Renewal Procedures

THE OLD-HOUSE JOURNAL will continue our practice of including renewal solicitations in the issue. This is not common among publications--and as a result some readers are caught by surprise.

THREE MONTHS in advance of your last issue, there will be an envelope in your issue telling you that it is time to renew. If you don't respond to that one, there will be another reminder envelope in your issue one month in advance of your last issue. If you don't respond to that one within two weeks, the subscription will lapse. It can be reinstated, of course, but with the soaring cost of first class postage, we can't fill in issues that you have missed.

EACH ISSUE will now also have a business reply envelope so that you can renew your subscription at any time. The date that appears in the upper right-hand corner of your mailing label is the last issue that's due on your current subscription.

WE'RE EXCITED about the increased service we are able to bring you. You--and your old house--will benefit.

--Clem Labine



Adding A Pantry



By Martin Sagendorf, Bridgewater, CT

THREE YEARS AGO my wife and I bought a mid-1800's Italianate villa. We're fortunate that there had been no structural changes to the main two-storey part of the house, since we are restoring both the exterior and interior to the 1890's period.

RESTORATION BEGAN in the kitchen--part of a single-storey extension at the rear of the house. We've installed a wood range (the only stove) and we're fabricating a period sink of brass alloy sheet. The cabinets will be period-inspired as well, so we felt the need to somehow conceal the modern refrigerator. A neighbor told us that one-third of the present kitchen was originally a pantry. Although reluctant to reduce the size of the kitchen, we were intrigued with the idea of having a pantry: Besides providing storage, a pantry would be the place to tuck away the refrigerator. The only reasonable choice was to use part of the garage connection area. By removing a closet, building a wall, and installing a doorway to the kitchen we made a room 4-ft. 10-in. deep by 6-ft. 11-in. wide.

SO OUR THREE GOALS for the layout and design of the new room were: The pantry should look authentic; it had to be utilitarian; and it had to conceal the refrigerator.

FEW, IF ANY, photographs of 1890's pantries seem to exist. Instead, we visited homes with original interiors and restored historical places for representative ideas.

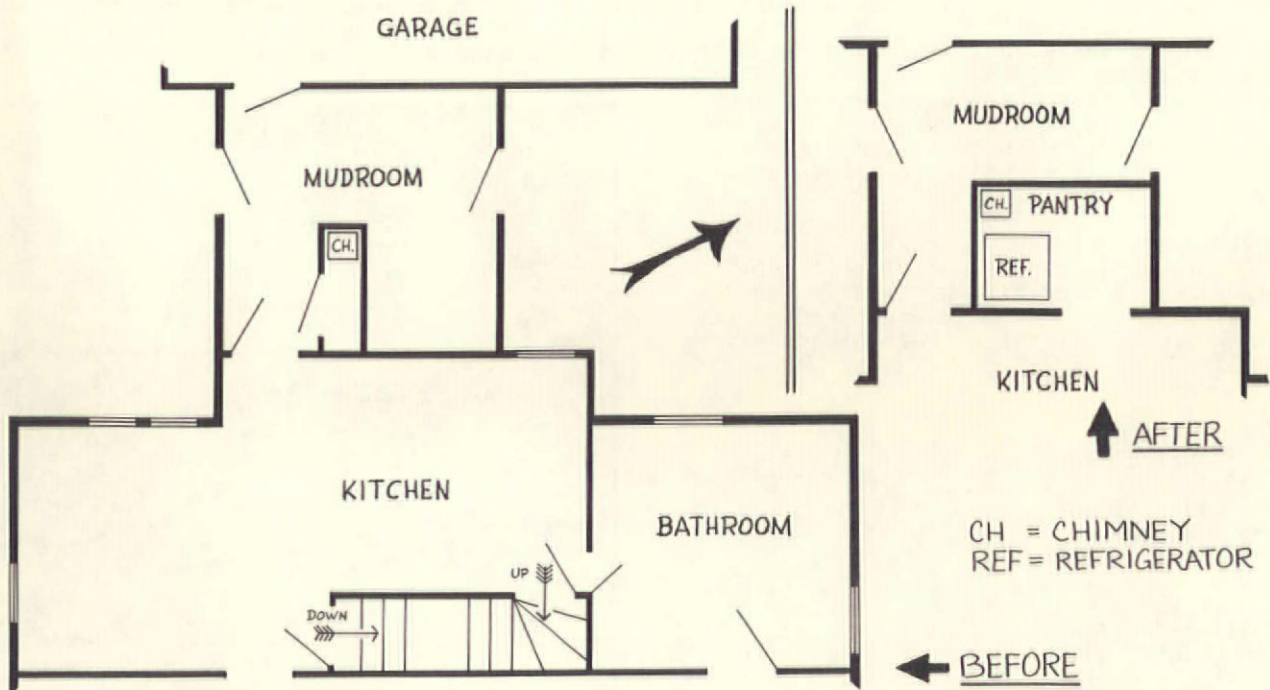
THE REFRIGERATOR would essentially provide the food-storage space in our updated Victorian pantry, so shelves were to be used for platters, bowls, tins, spices and so on. We carefully measured the items to be stored to establish shelf spacings, depths, and amount of cabinet space needed. Dimensions of the refrigerator determined the minimum width of the finished doorway; there is no door separating kitchen from pantry.

Planning

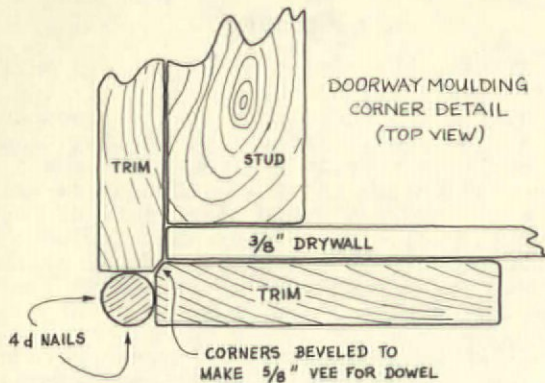
NEXT CAME the important planning: Making fully dimensioned drawings of the two walls which would have shelves and cabinets. All perpendicular walls, ceiling, and floor surfaces were indicated as being finished or open, since the later addition of drywall and finish flooring would alter some dimensions. None of the walls were square and few of the studs were really vertical so several measurements were needed on each to establish their true locations.

VARIOUS SKETCHES of possible layouts were made by taping tracing paper over these measured drawings. This allowed realistic placement of shelf brackets and other supports...the location of studs showed through from underneath the tracing paper.

ONCE WE HAD established that we needed no additional studs for our final layout, we insulated the exterior walls and put up the drywall. Then, referring to the first scale drawings, we drew all the stud outlines right on the drywall. From the tracing paper drawings we drew the locations of all shelves, brackets, and cabinets on the wall.



WE MADE A DOORWAY MOULDING that simulated the others in the house, which have a 5/8-in. round bead on the inside opening. (See the sketch.) Three-foot sections of 5/8-in. hardwood dowel were joined by drilling a three-eighths in. hole in one end and turning a three-eighths inch plug on the other, then gluing. For installation, the dowel was placed in the vee formed by the trim and drilled every six inches for 4d finishing nails (the dowels split if not pre-drilled). The vertical and horizontal dowels were joined at the top corners by mitering their ends at 45 degrees. When all were in place, the nails were countersunk and the holes filled with wood filler.



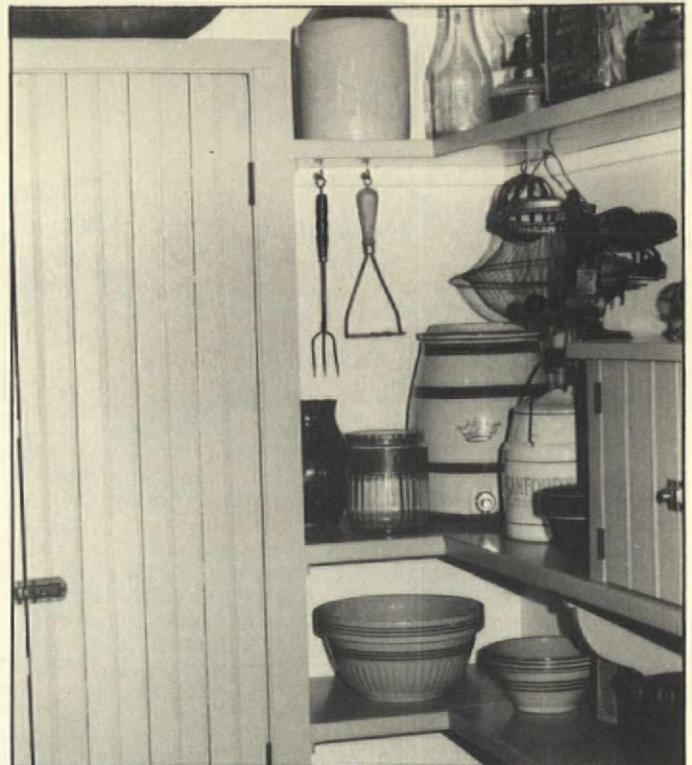
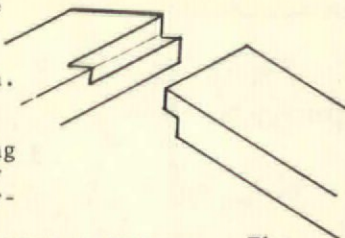
ALL THE WOOD we used was old (mostly from the cabinets and counters we removed from the 1950's kitchen), and was covered with layers of paint. It was removed with both a heat gun and chemical stripper.

RATHER THAN permanently install the shelves and cabinets as they were built, we found it easier in the long run to construct everything first, then disassemble, paint, and reinstall. This let us paint the bare walls, and eliminated the difficult task of painting inside the cabinets and the undersides of the shelves.

THE ONLY BOARDS permanently installed as they were made were the 3/4-in. by 1-1/4-in. shelf support rails. These were painted the same color as the walls, and are almost unnoticeable. They were installed with their top edges along the bottom shelf lines we'd pencilled on the walls.

SHELVES WERE 14 inches deep and ran in an "L" around a corner. This shelf depth required joining narrower boards lengthwise. Ripping two boards to be joined on the table saw produced straight edges which were then drilled for 3/8-in. dowels and glued.

A LAP JOINT joined the shelves in the corner. The rear shelves were notched 3/8-in.x3/8-in. for the width of the shelves that butted them. Then the butting shelves were similarly notched on their undersides along the ends. Thus no glue or nails were necessary. The weight of the shelves and their being nailed to the support strips keeps them in place.



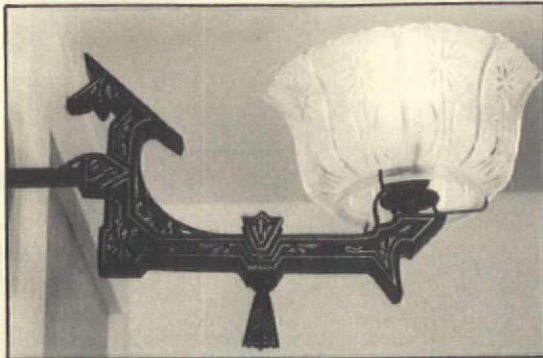
Cabinet doors and shelf lumber were recycled from the 1950's kitchen, and attic.

ALL THE SHELVES (including those in the large cabinet) were 3/4-in. thick, yet they looked too thin. So to simulate thicker boards, strips 5/8-in.x3/8-in. were glued along the underside of the front edges. The 3/8-in. additional underneath produces the satisfying effect of 1-1/8-in. thick shelves.

THE DESIGN of the brackets was derived from reprints of old architectural pattern books. They were cut out with a saber saw. Countersunk flat-head screws secure the shelves to the brackets; likewise, deeply countersunk screws attach the brackets to the studs.



The spice cabinet. Above it, note the inconspicuous shelf support rail.



Soft lighting is provided by an electrified antique gas fixture.

THE SPICE CABINET was built after the shelves were temporarily in place. The right side of the cabinet is formed by an inside corner of the room and the left side by a piece of 3/4-in. board cut to fit between the shelves. (See the photo.) A central post between the doors was installed; then the doors of beaded wainscot with inside battens were made to fit the openings.

THE LARGE CABINET was made out of some old doors we found in the attic. The right-hand side of the cabinet was located on a stud for support. This, then, placed the doors such that the left one would open at least 90 degrees before touching the refrigerator. These doors were battened as well.

PAIRS OF NOTCHED BOARDS in the ends of the cabinet provide adjustable shelf heights. (See close-up photo.) Short boards fashioned to fit between the notches actually support the shelves. These short boards were cut for a very tight fit so they couldn't work loose.

Finishing Touches

LATCHES ARE ALL OLD as are some of the hinges; but four new butt hinges and all new screws (cadmium-plated) had to be used. To eliminate that plated look, the hinges and screw heads were treated with full-strength gun blue to render them a dull blue-black. They look much better and since they're not painted they won't chip or peel. With all the woodwork temporarily in place, the fronts of all the shelves and cabinets were rasped and sanded to remove all saw marks and sharp edges. We wanted surfaces that looked as if they had seen years of wear.

THE SHELVES AND CABINETS were then removed. All had been drilled with countersunk holes for screws. The walls and ceiling were primed and painted with an oil-based parchment cream color. All the loose shelves, etc. were painted with a Williamsburg blue-green. When dry, everything was assembled. The countersunk screws and nail holes were filled and painted.

ALTHOUGH SOME MAY FEEL it's a little inconvenient for the refrigerator to be in the pantry, it's well worth having it concealed. The shelves now hold and display a quantity of antique kitchen utensils and containers that we use daily. And the large cabinet provides safe dust-proof storage for



The larger cabinet: Notice the battened doors and the appropriately thick shelves.



A traditional system for adjustable shelves.

china and crystal. The careful planning and construction was a lot of work. But the satisfying end result is a pantry that is not only efficient but captures the atmosphere of our home as well. 🏠

ANY DESIGN YOU CHOOSE will require about the same skill to install. Some, like herringbone, demand that you cut more bricks, but that shouldn't stop you if that is the design which suits you best. Bricks will have to be cut to fit around trees, plantings, and curbstones no matter what, and the brick chisel is easy to use.

PAVING BRICK is available in over forty different shapes and a variety of colors. Most common sizes are 3-5/8 in. x 7-5/8 in. and 3-3/4 in. x 8 in. If you have chosen a basket-weave or herringbone pattern you must have bricks that are exactly half as wide as they are long, so check yards for 4 in. x 8 in. bricks. Do not buy the thin pavers (some are only 1 in.-1-1/2 in. thick). These are for wet concrete installations only.

EXTREME WEATHER causes brick to chip and flake unless it is fired very hard. There are generally three grades: NW (no weathering) is not meant for paving; MW (moderate weathering) is good for sidewalks in mild, dry climates; SW (severe weathering). SW is the best and will stand extremes of temperature and moisture. Used bricks are often available, especially in cities where brick alleys are still giving way to asphalt. It is also preferable in an historic installation. But be very careful in choosing used brick. It must be brick intended for paving and not just for walls, or else you will find yourself digging up the cracked and chipped remains of your sidewalk after the first cold winter.

How Many Bricks ?

FIGURE THE AREA of flat bricks to be laid. If bricks that are a full 4 in. x 8 in. are to be used, divide the total square footage by 4.5 to find out how many bricks to buy. If using the nominal sized bricks, divide by five. Order some extra for breakage. If planning a brick border don't forget to order those bricks as well. Borders are either soldier courses (bricks standing on end, with the 2-1/4 in. dimension perpendicular to the walk) or sawtooth (leaning up against one another at a sharp angle).



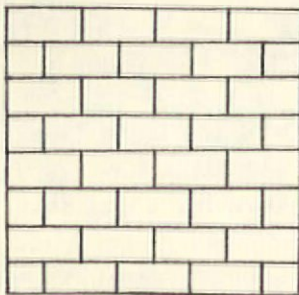
This herringbone walk has aged to a beautiful deep red patina in the century or more it has served in front of this house in Baltimore.

Preparing To Pave

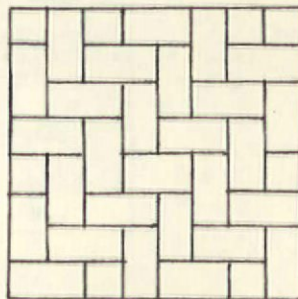
THE FIRST STEP AT THE SITE is to plot the walk with stakes and string. Again, if you are replacing a concrete walk that has been removed, this is unnecessary. When the stakes are driven and the string marks the boundaries, dig out the foundation to accommodate the new bricks. This foundation is critical to the durability of the walk, so care must be taken to do it properly. If drainage is good, dig the foundation to 1 in. - 2 in. deeper than the brick's thickness.

REMEMBER THAT THE WALK must slope slightly away from your house's foundation (if the walk butts against the house). This slope keeps the water out of your basement. If you have a long bricklayer's level it will come in handy now. If not you can rest your carpenter's level on a long 2x4 as a guide or you can use string and a line level. A slope of one in. in 6 ft. is good. If you have taken the time to dig the base to the proper slope the job will be easier later on.

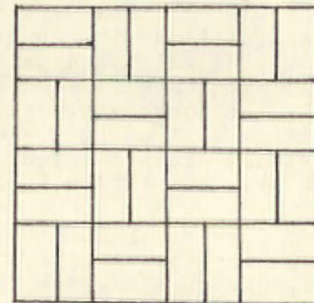
Popular Brick Paving Patterns



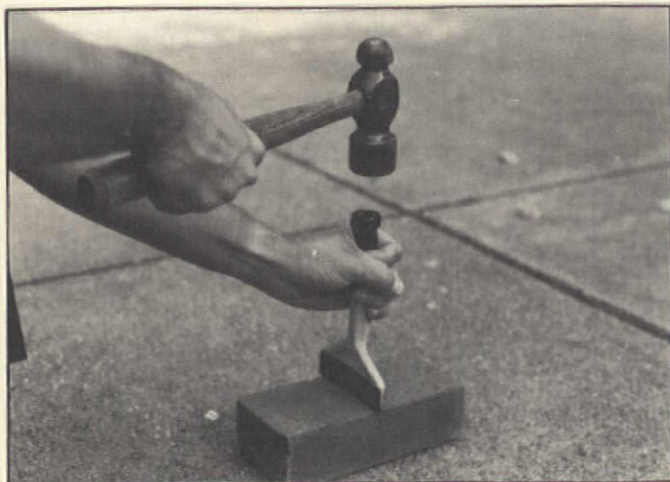
Common or Running Bond



Herringbone



Basket-Weave



The brickset is a simple tool to use. Hold it very firmly on the brick with the bevel of the blade facing away from the part to be used. It must be struck very sharply.



This back yard features a running bond pattern with a treated wood border. Ask your lumber yard dealer for "Outdoor Wood" (this is a brand name) in choosing border material.

Setting The Border

SET YOUR BORDER when the foundation digging is complete. If curbing is there from a previous walk you can skip this step. If not, you'll have to choose an appropriate border. Brick can be used if laid end-on-end. Borders of brick laid flat tend to twist and move. Treated 2x8 lumber makes an attractive border, and new waterproofing techniques will assure a durable wood edge.

IN POORLY DRAINED AREAS, where the foundation has been dug extra deep, pour a layer of coarse gravel in first. Three to four inches is adequate. Top this with a couple of inches of sand. In good drainage areas, simply pour the sand directly over the soil. In either case, when the sand is packed down (keeping the proper slope in mind) it should be just deep enough so that the bricks, when put in place, will be flush with the border.

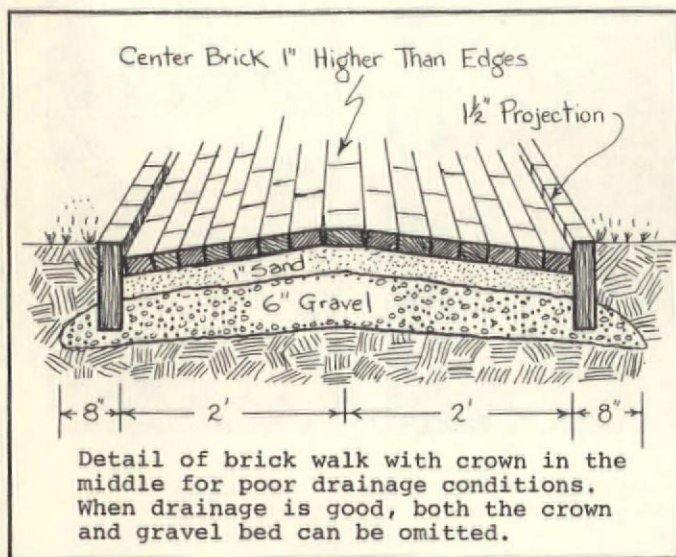
A SCREED is a handy tool for levelling the sand base. This is simply a 2x6 board as long as the walk is wide. The board is notched to the depth of one brick on each end, so that the notches fit over the border already laid. When the screed is pushed across the sand it will leave a smooth, even foundation of exactly the correct depth.

Laying The Pavers

WITH THE PATTERN ON PAPER beside you, begin laying out the pavers. Pack them tightly, with no space between. Tap each into place with a wooden mallet or the handle of a mason's trowel. There is no avoiding brick cutting, though some patterns require fewer cuts. Use a brickset, which is nothing more than a broad-bladed chisel. Score the line to be cut on the brick, and hold the edge of the brickset firmly on the line with the bevel facing away from the part to be used. Strike the brickset sharply with the hammer. After a couple of tries you'll be cutting brick like a pro.

WHEN ALL THE PAVERS are in place pour a thin layer of sand over the entire walk and sweep it down between the bricks. Wash the entire patio or walk with a fine mist from a garden hose. Repeat the sand sprinkling, sweeping, and misting until the sand is flush with the brick surface.

IF YOUR NEW BRICK WALK is going to be subject to heavy traffic you may consider using a mixture of four parts sand to one part portland cement for this sweeping step. In any case, when you have put the hose away there is no waiting. Your sidewalk will be ready to walk on and you can move your lovely old cast iron garden furniture right onto the new brick walk. 🏡



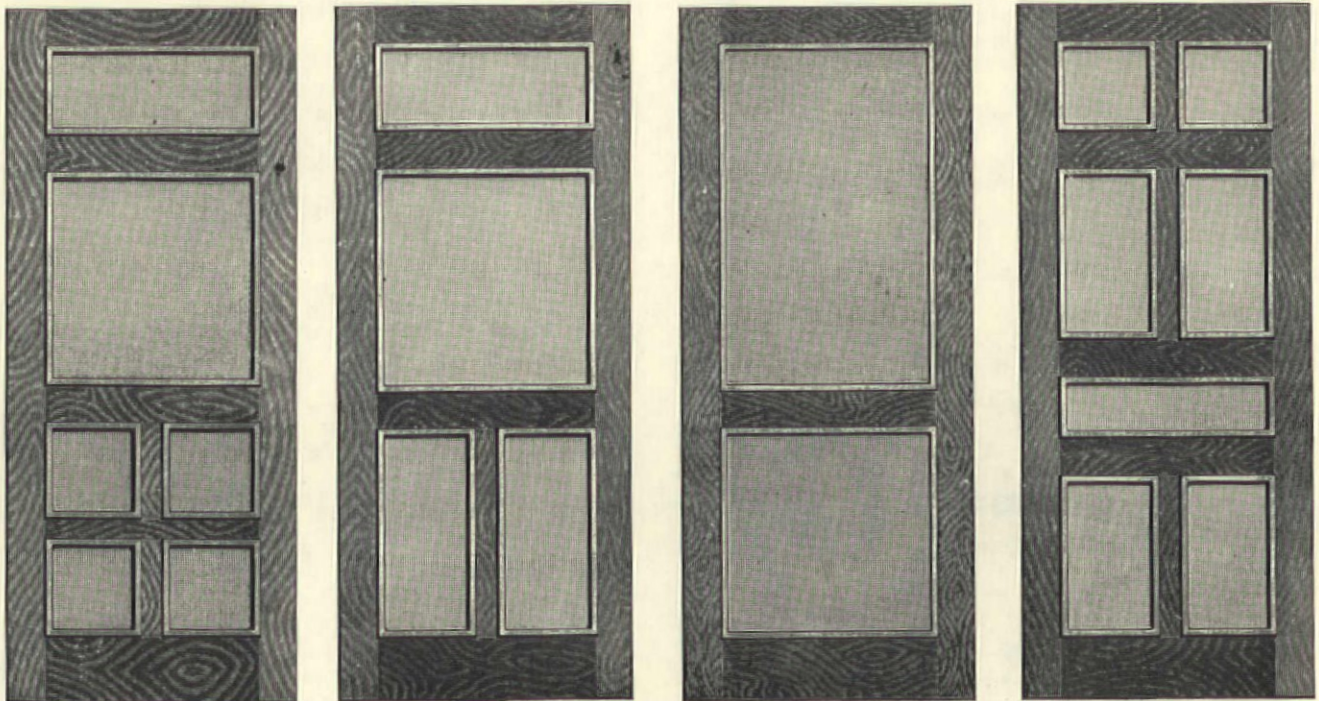
Screen Door Patterns

THE WOODEN SCREEN DOOR seems to have gone the way of the 25¢ gallon of gasoline and electrical appliances that actually worked. And it is a sad loss. For many of us, the sound of summer was epitomized by the clack of the wooden screen door swinging shut on the back porch.

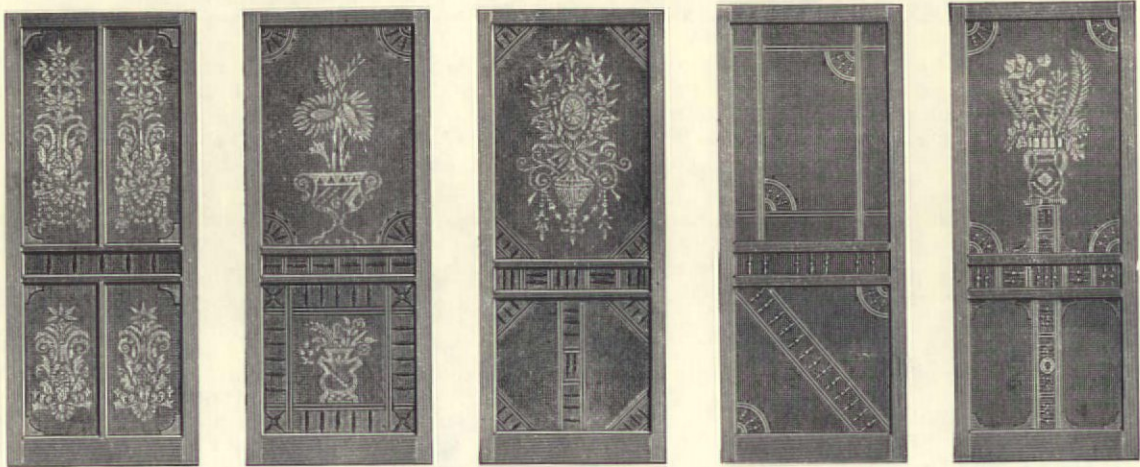
MANY READERS have asked us where they can get wooden screen doors for their old houses. Unfortunately, the editors have not been able to uncover a good source. If there is a wonderful company out there making beautiful screen doors, they have been keeping a low profile.

SO WE ARE TAKING the next best step. Herewith are patterns for wooden screen doors, excerpted from manufacturers' catalogs of the late 19th century. The range of styles shown on these pages would be appropriate for houses built anywhere from 1850 to 1930.

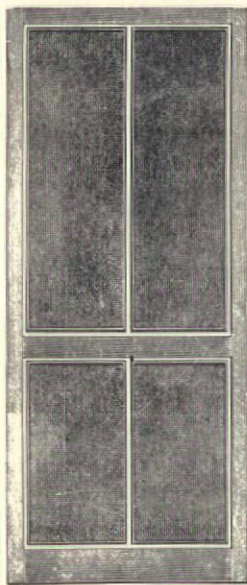
THE SIMPLER PATTERNS are ones that could be constructed by any moderately skilled home carpenter. Or, you could take a design to a local cabinetmaker and have him build one for you. We also hope that by focusing attention on the venerable wooden screen door, some mill-work company will be enticed into making these wonderful doors once again.



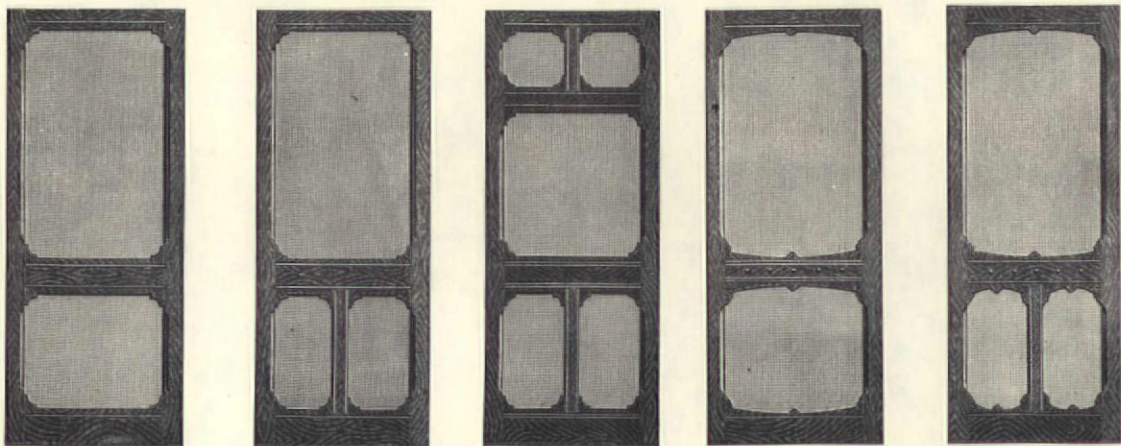
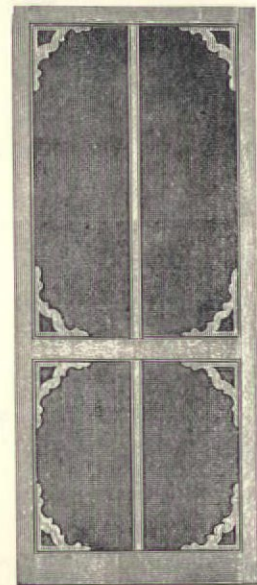
The classic design and symmetry of these doors makes them especially suitable for Colonial Revival, Queen Anne, and houses built from 1900 to 1930.



Doors appropriate for houses built in the 1850's through 1870's. Note the patterns stencilled onto the screening in white paint.



All-purpose screen door patterns. Style at the left would work on any old house.



Muscular design of these doors is most appropriate for the Stick and Shingle style houses popular in many parts of the United States in the 1880's and 90's.

Casting The Missing Pieces

GORSUCH FOUNDRY--mentioned in the March 1980 article on cast iron--sent along this description of the typical steps involved in a major rehabilitation job. The ironwork is on Jane Street in New York City. Existing iron consisted of original stair rails which were missing numerous cast-iron details. The newels were gone entirely. The plain rail along the areaway had been added later.

FIRST, typical existing elements were removed by hacksawing through the iron pin connections. They were sent to Gorsuch in Indiana. The foundry cleaned the elements of paint, scale and rust, revealing the sharp outlines of the details. After some refinishing and filling, they were used as the patterns for new sand castings in grey iron. The new pieces were shipped to a local ironworker in New York City for assembly.

THE NEWELS posed a problem in that there were none at the house. A thorough search was made and it was discovered that some Gothic Revival houses had been built in Brooklyn Heights in the same year...and their newels were still in pretty good shape. These intact newels were measured, and full-scale drawings were prepared and sent to the foundry. Gorsuch made a full-scale pattern (model) from the drawings, and then made castings of it.

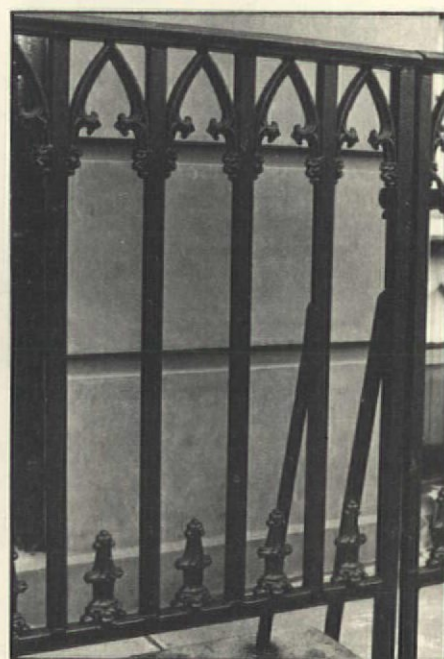


BEFORE

WHILE THIS WORK was in progress, a new fence along the areaway was designed by the architect. The original design motif and the same Gothic Revival cast elements were incorporated in the new section. Once in the ironworker's shop, the new fence section was assembled using steel bars and pieces the same size and shape as the original hand rail. Instead of pinning the sections together, the new assembly was carefully welded and ground smooth.

ALL PARTS of the ironwork--new sections, acid-stripped and reassembled stair rails, and newels--were primed and finish painted in the shop. Finally it was installed on site by the ironworkers, and touched up. 🏠

THANKS TO: Mr. John Pitcock
Gorsuch Foundry
120 E. Market St.
Jeffersonville, IN 47130
(812) 283-3585



Architectural Enrichment Or Tacky Taste?

To The Editor:

I WOULD LIKE TO OBJECT to the article "Home-Made Gingerbread" which appeared in the April issue of OHJ. In a publication with a mast-head "Restoration and Maintenance Techniques for the Antique House," this article is about neither restoration nor maintenance. Rather, its publication seems to encourage a form of architectural costuming that is no different from the "Colonial" supermarket, the "Wild West" steakhouse, or the "Victorian" hamburger stand.

AT A MINIMUM, I would suggest editorial guidelines comparable to those rehabilitation guidelines used by the National Register of Historic Places staff in reviewing rehabilitation proposals, especially:

"...Repair or replacement of missing architectural features should be based on accurate duplications of original features, substantiated by physical or pictorial evidence rather than on conjectural designs or the availability of different architectural features from other buildings."

THERE IS NOTHING WRONG with appropriate frosting on an architectural cake. But when the base is an honest breadloaf of a building, the result is a bit more tacky than tasty.

Bruce M. Kriviskey, AICP
Milwaukee, Wis.

The Editor Replies:

NO PUBLICATION has campaigned harder against the "remuddling" of old houses than has the OHJ. But we feel that this particular case does not constitute "remuddling"--and that what the owner did was quite within the bounds of responsible old-house ownership.

LET US SUMMARIZE what is right about this project...because there are many occasions when we would be opposed to architectural embellishment of this type.

OUR BASIC BELIEF is that when working on old houses, you should not destroy the good work of past generations. That rule was observed in this case: No woodwork was destroyed; no trim discarded. Rather, this was a case of adding architectural ornament to an existing house. And here, we believe, what's "right" is less clear cut. For this discussion, let's divide old houses into three groups:

1. Historically Significant Houses. These may be houses designed by a famous architect, or someone famous may have lived there, or something significant may have happened there.

2. Architecturally Distinctive Houses. These are houses that have a clear architectural



style and/or detailing that gives them character.

3. "Plain" Houses. These are essentially un-ornamented, functional boxes with minimal architectural detail. This type of house is especially common in rural areas where they were built as farmhouses.

HOUSES IN GROUPS #1 and #2 deserve to be preserved or restored along the lines of their original appearance. But houses in Group #3 present a more complex question. Because architectural indifference or a lack of money prevented the original owner from building a more distinctive house, does that mean that every subsequent owner should feel duty-bound to preserve the plainness?

WE FEEL that houses in Group #3 can be architecturally enhanced...as long as the work is done in good taste and in keeping with the spirit and style of the house. Our feelings on this were set forth in greater detail in "The Interpretive Restoration" in the May 1979 OHJ.

IN THE MID-19th CENTURY, many plain farmhouses such as the house in question were enriched with vergeboards, brackets, gable ornaments and porch scrollwork. Today's preservationists would argue that this embellishment should be preserved as part of the architectural history of the house. Should we argue that plain farmhouses can no longer be ornamented because this is 1980 rather than 1880? We think not.

THE HOUSE in the April case history obviously falls into Group #3. Thus from our standpoint the only argument is whether the architectural enrichment was in good taste and appropriate to the house. And we believe it was.

THIS SHOULD NOT BE TAKEN as free license to add fripperies to every old house. But when thoughtfully and carefully done, the architectural enhancement of Group #3 houses can add to the enjoyment of old-house ownership... and add something to our cultural heritage that future generations will be happy to preserve.

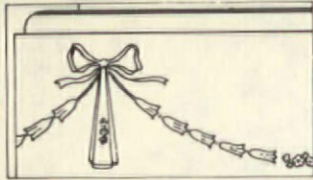
--Clem Labine

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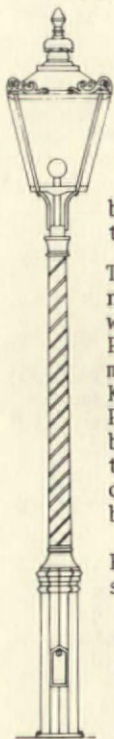
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A Craftsman Anthology

A VALUABLE AND DELIGHTFUL anthology of articles from that unique magazine, "The Craftsman" which became the voice of the Arts and Crafts Movement in America from 1901-1916, is available in a handsome paperbound book. Edited by Gustav Stickley, "The Craftsman" fostered the ideals of simple and honest life styles and products--from furniture to philosophy.

HOMEOWNERS who have a Bungalow or Craftsman house, or for that matter, any of the plain houses built in the early decades of this century, will find a great deal of information useful in understanding and decorating their house. There are chapters on wall stencilling with patterns and throughout the book there are incidental designs that can be utilized as stencil patterns.

THERE ARE FEATURES on architecture, furniture, woodworking, as well as many on the decorative arts--a feature on "L'Art Nouveau," and discussions of the work of Mucha, the Rookwood Pottery Studios, and many more.

AN ILLUSTRATED visit to Stickley's house, architectural essays (one by Louis Sullivan) and literary contributions (from Amy Lowell, Robert Frost) and essays such as "The Beauty of Ugliness" give an idea of the wide range of interests this publication dealt with.

THE EDITOR, Barry Sanders, concludes his introduction to the anthology with an account of the magazine's demise. He makes this statement: "For a time Stickley was effective. But aesthetics in contemporary America have disintegrated since then: everything from our formica and naugahyde furniture to our cheesebox architecture--in short, most of our throw-away, disposable culture dates from the close of Gustav Stickley's workshops, and the death of his magazine, 'The Craftsman'."

"THE CRAFTSMAN" is a 328-page, paperbound book profusely illustrated with line drawings and b/w photos. To order, send \$9.95, plus \$1.00 postage, to: Peregrine Smith, Inc., 1877 E. Gentile St., P.O. Box 667-OHJ, Layton, Utah 84041.

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