

ISSUE NUMBER 94
THE MAGAZINE PUBLISHED
IN THE INTEREST OF
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RESTORING THE
MODEST AMERICAN
20TH CENTURY HOME,
THE BUNGALOW,
AND THE RICH LIFESTYLE
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AMERICAN BUNGALOW

Number 94,
Summer 2017

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AMERICAN BUNGALOW

“I never made one of my discoveries through the process of rational thinking”
—Albert Einstein

THERE IS AN INVISIBLE CURRENT that flows through the universe carrying great ideas and concepts, occasionally sharing one with humanity. We call them epiphanies, but the name is the only hold we have on them. They are elusive. You can't buy one and you can't dream one up. Epiphanies come and go as they please. When they happen, they burst forth like intellectual geysers from a dry lake of thought.

We've all experienced the phenomenon in some way or another. We agonize over a nagging problem, cranking the handle on the idea box to the accompaniment of tinny, repetitive music, when suddenly a portal opens and a colorful epiphany leaps from an unknown world with a perfect surprise. The cranking part is a prerequisite. You have to do your homework. You have to agonize for a while. The revelation, when it happens, is always fresh and just what is needed.

It happened to me, convincingly, early in my career. I had been commissioned to design a freestanding display to be featured in branch lobbies of a major bank. Rejected sketches piled up for days, yet no approach seemed to resolve the complex design problem. I went to bed at 2:00 a.m. on the day of presentation, resigned to call the client with news of my failure.

Consciousness faded into sleep when a sudden bright flash revealed an image of the perfect solution. The blitz was gone in an instant but a model was hastily created from its ghost, and the design was enthusiastically accepted as genius at the meeting. Others have had similar experiences, although the flash version seems to be rare. Such a jackpot epiphany has never revisited, although pennies do drop from Heaven, always while I'm relaxing after a long struggle.

In a perfect world, or at least in a perfectly organized world, *American Bungalow* would be waiting in your mailbox on a precisely appointed day. These days publishers around the world scurry frantically to compete with a global web of boundless information—anything you want at the tap of a fingertip. Trying to keep up with technology's impossible pace, magazines become thin, limp and vacuous. Landfill fodder.

That's not what you signed up for and it's not what we want from our careers. *American Bungalow's* staff and contributors strive to create a kind of mini-epiphany for readers with every arrival of this magazine.

Expect a magazine worth keeping.

Looking forward to hearing from you,

john@ambungalow.com

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On the Cover: The morning sunlight shines on the exterior of the Lilac House, a Greene & Greene inspired home in Oregon. The lilac theme is carried throughout the house, including the iridescent stained glass on the library windows.

Photograph by Alexander Vertikoff



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your AMERICAN BUNGALOW library.



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OPEN HOUSE

LETTERS TO THE EDITOR



■ BUNGALOW BATHROOMS

Just wanted to get back to you to say that I would love to see a “gallery of rooms” in *American Bungalow* for those of us who need some decorating ideas. My husband and I have a nice 1920 California Bungalow here in Long Beach that does not have its original bathrooms or kitchen and over time, we want to update them in an appropriate manner. So, seeing numerous photos, even if they aren’t correctly identified would be great! By the way, in case you don’t have this information, the bathroom shown at the top left of page 66 is Frank Lloyd Wright’s personal bathroom at Taliesin West in Scottsdale, Arizona. You probably knew that but just in case....

George Meyer

LOYAL READER SINCE 2008!
AND BOARD OF DIRECTOR MEMBER OF THE
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Dear George:

We are continually amazed by our readers’ knowledge and attention to detail! Thanks for pointing out that the bathroom pictured was Frank Lloyd Wright’s. We have featured bathrooms in past issues of *American Bungalow*, and a good tool to find photos and articles is to go to our website, americanbungalow.com, and peruse back issues or put the keyword “bathroom” into the search tool on the upper right. You can also find many inspi-



We welcome your comments on *American Bungalow* and would love to share your unique experiences and expertise with other readers. Please direct letters and photos to: AMERICAN BUNGALOW, Box 756, Sierra Madre, CA 91025-0756; or e-mail us at editors@ambungalow.com. Include your name, daytime phone number or e-mail address, city and state. Letters may be edited for length or content. We may not be able to reply to each one, but we enjoy all of your notes and photos.



ration photos by using keywords on social media such as Pinterest or Instagram. Early Bungalow houses usually had just one bathroom that used white tile and fixtures, giving the room a simple, clean look. Bathrooms of later or remodelled homes may include decorative touches such as handmade tile, woodwork, or metalwork such as copper with a patina, and the introduction of colors of the era that were typically used in other rooms of the house. Several companies now offer lines of lighting, tubs, basins, and other fixtures inspired by the Arts and Crafts style. Small touches can make this utilitarian space aesthetically pleasing and historically connected. We wish you the best of luck in your bathroom remodel journey.

THE EDITORS

■ DETACHING POSTERS

The current issue, No. 93, reached me yesterday, so I’ve set aside *The New Yorker* to read *American Bungalow*. Even if I never use the prints you insert, I always remove them and save them. I am unable to remove the glue from the

backing of The Butterfly—any suggestion? Also, occasionally they are somewhat difficult to remove and tear slightly at the edge. Do you suggest a way that I might remove them more easily? Best regards to you, and thanks for your wonderful magazine.

Richard Greer
HEMET, CA

Dear Richard:

Thank you for subscribing to *American Bungalow*. Our gift prints for subscribers are attached to a page using a special glue that peels off without leaving a sticky residue. The glue, referred to as fugitive glue or credit-card glue, is often used to attach credit cards or other promotional material. The best way to detach the poster is to open the page behind the poster so you see the back of the poster on the left and the page describing it on your right. Hold the page flat with your fingertips near the glue dots while slowly pulling the poster upwards and the poster will pop off the page. There will be small dots of the glue on the back of the poster. Place the poster face down on a clean surface, and using your finger, gently rub the dot of glue from one side to the other. It should just roll off into a little ball. It is best to wash your hands well before removing the print.

THE EDITORS



■ BEFORE & AFTER DELIGHTS

What an outstanding issue! Just read most of it, and found it exceptionally enjoyable (No. 93, Spring 2017). All the issues are good, but this one just seems to stand out. The “30 Years in

Heaven” was especially good, particularly the “before and after” pictures. When we finish the makeover of our hodge-podge house that started as a miner’s shack in the ’30s and was added onto creating some very strange spaces, I will have to send you some pictures, as your magazine has inspired much of the interior and exterior design and colors.

David Dewey
OROVILLE, CA

Dear David:

We also delight in before-and-after pictures because they convey the thought, creativity, and hard work of the people who renovate their homes with care. We are gratified that the stories in the pages of American Bungalow inspired you. Good luck with your project. We look forward to receiving your photos and perhaps featuring them in a future edition of the magazine.

THE EDITORS

■ TOURING (AND RENTING) A BUNGALOW

I have been receiving your magazine for several years now. I learned of your publication when I first attended a Bungalow Heaven tour in Pasadena. And it was heavenly. Friends introduced me to the annual event. I saw your table at the tour. It was sheer torture that I was unable to stop and look. My friends wouldn’t stop and they were doing the driving. My friends aren’t attending the tour next year, so I’ll have to figure something out. Got a year to plan! Maybe someone will be willing to rent me a room.

Pauline Savage
SACRAMENTO, CA

Dear Pauline:

A tour, such as the Bungalow Heaven Tour in Pasadena, is a great way for all aficionados to drink in the simplicity, handiwork, and connection with nature of this style of home. I hope on the next tour you can pause to consider how the architectural and artistic elements stem from a way of thinking, and that you can find

*ways to incorporate that philosophy into your own home, whatever style it may be. If you are planning ahead to next year’s tour in Pasadena and want to stay in town, you may want to check out **AirBnB.com**, **Vacation Rentals by Owner (VRBO.com)** or another bed-and-breakfast site to see if any bungalows are available for rent.*

THE EDITORS

■ MAKING CONNECTIONS

My wife and I were hoping that you might assist us in an effort to connect up with other bungalow owners and A&C devotees. We previously lived in San Francisco and Santa Monica where we had no problem finding like-minded people interested in the A&C movement. We then retired to a small bungalow in rural southern Vermont and we’re having difficulties finding like-minded people. Although we’re members of the wonderful A&C Society of Central New York (of course we’re also AB subscribers), the drive to the half-day meetings is just too far. We’d love to connect up with a group of those interested in A&C and/or meet other enthusiastic A&C devotees. I know that you have a registry of A&C bungalow owners but it doesn’t seem to be available online. If you have any ideas on how we might connect up with others who have our passion for A&C, we’d be very much in your debt. Below are pictures of our little crash pad, a black-and-white postcard image from around 1912, and our living room.

Annie and Richard Katz
SPRINGFIELD, VT



Dear Annie and Richard:

Congratulations on retiring and on your lovely Vermont Bungalow. We are pleased that our publication keeps you in touch with the those who appreciate the Arts and Crafts Movement. In some areas of the country it may be challenging to meet such people in person. Are there local businesses, artists or contractors who work with bungalow owners? If so, you might ask if they can provide introductions. You might also check with local realtors to see if they know of bungalow that have sold nearby.

THE EDITORS



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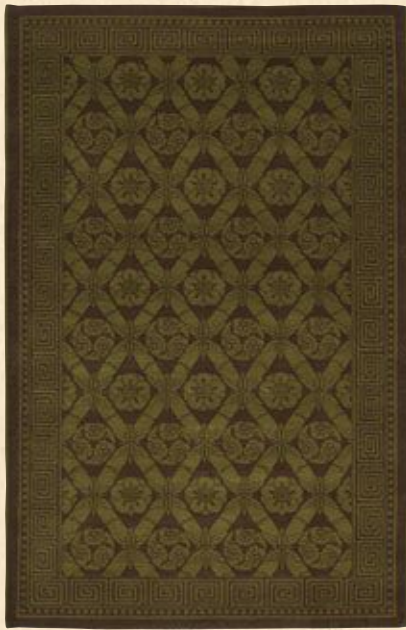
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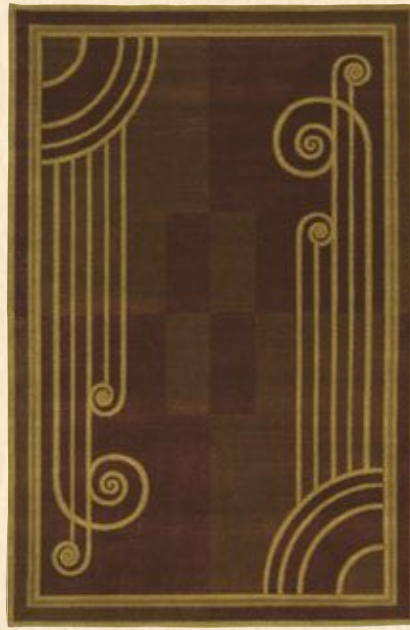
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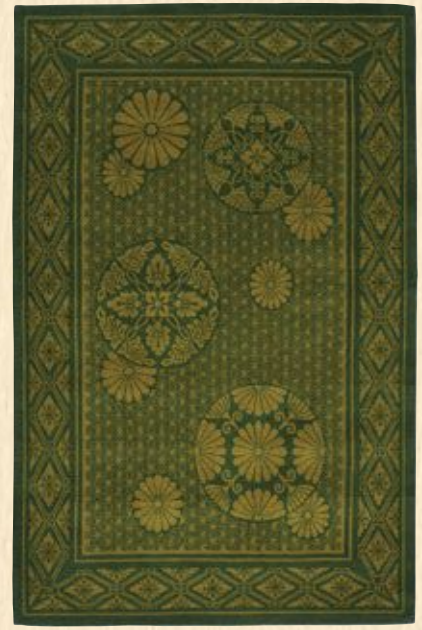
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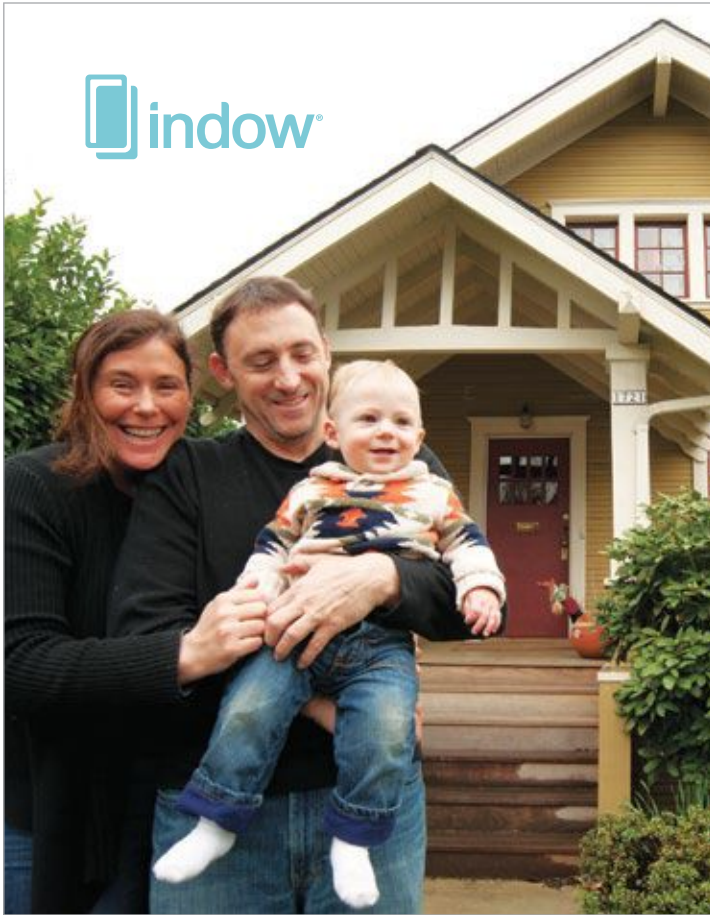
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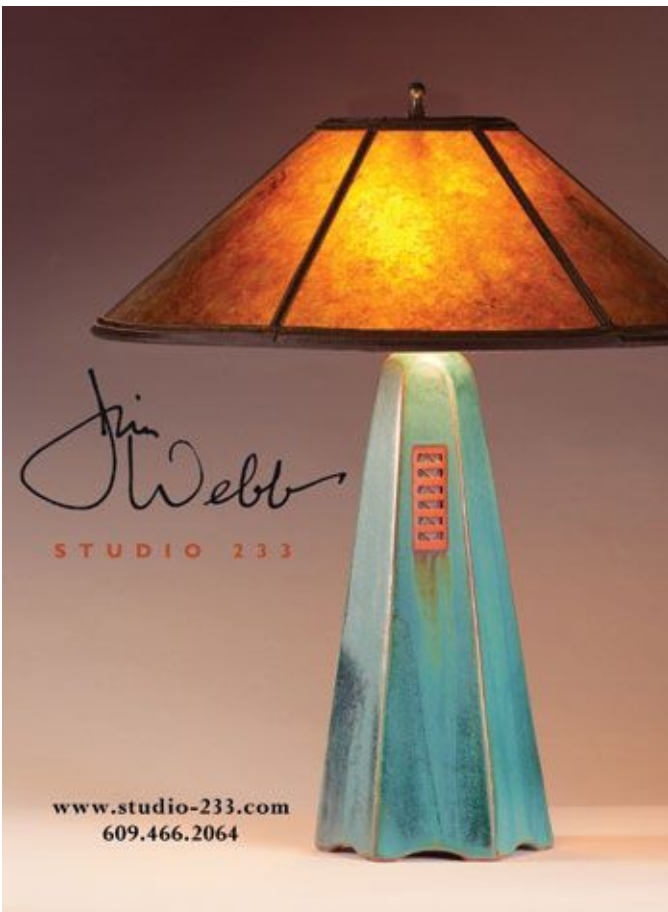


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FAMILY ALBUM



York, PA, Matt Pyle

Built in the mid-century, my 1,470 square-foot bungalow is a good example of the transition of the era. With three bedrooms and one bath, it is small, but solidly built, with beautiful brick from foundation to roof and a poured concrete basement. Oak hardwood flooring extends nearly throughout the first floor. The removal of paneling revealed former windows by the fireplace. The original owner resided here for 68 years, so as an added benefit this gem has not had to endure the design flare of every decade from various owners.



Makanda, IL, Dale and Stephanie Golliher

Built in 1929 as a clubhouse for a 300-acre golf community, our 6,500 square-foot home is made of local stone and wood. We love the original woodwork, windows, hardwood flooring, lighting, dumbwaiter, and the most amazing 16-foot-high stone fireplace. An orchestra loft was converted to guest quarters, perfect for grandchildren sleepovers. A 30' x 45' common room makes up our living, dining, library and pool table areas. The original kitchen is still in the basement along with the locker room, pro shop and canning room, now the laundry. The remodeled kitchen takes the place of the original dining room and boasts the greatest views. If I had to choose a favorite area, it would be the 75-foot

porch with six sets of French doors. We love our home and respect its special history in our neighborhood.



Corpus Christi, TX, Jack and Paula Gron

We found our 1926 coastal bungalow home 12 years ago. After getting to know the neighbors, also owners of a bungalow, we discovered its rich history. The second owner of our house had family dating back to the first settlers of our small Gulf Coast community. Her maternal grandfather, who owned a bakery, supplied coffee and pastries to Gen. Zachary Taylor's army at the occupation of Corpus Christi Bay during the Civil War. Her paternal great grandmother was Elizabeth Boone, sister of Daniel Boone. I had moved from Kentucky and was feeling homesick. Researching the house, I learned that Elizabeth Boone was once married to William Grant II, whose family had deep roots in Kentucky. And all was well again!



Share your bungalow's lovable characteristics with other readers by sending in a photo and brief description of the house you call home. New, old, mansion or budget cottage—we want to see them all.



Saxonburg, PA, Megan and Stephen Martin

In 2007 we became the third owners of this bungalow built by the Bachman Brothers in 1921. It was in nearly ruined condition, but everything was original except for a 1950s-era kitchen and bathroom. We love the leaded glass entry, built-in bookcase and china closet, pantry, pocket doors, dumbwaiter and original wavy glass windows. Restoring our home has been an adventure. Our favorite project was installing a mosaic tile floor with a Greek key motif in the bathroom.



Bremerton, WA, Glenn Hodge & William Perez

We purchased our 1918 bungalow in Bremerton, Washington, ten years ago after searching in various areas of the Puget Sound region. It is situated beneath two Giant Sequoias among similar houses all designed by the same architect. Our projects have included built-in cabinet and hardwood floor refinishing, paint, some electrical upgrades, a porch replacement and landscaping. We considered window replacement for enhanced energy savings, but can't bear to part with the beautiful original windows. The house has been lovingly maintained over the decades by other families and we are happy to continue the tradition.

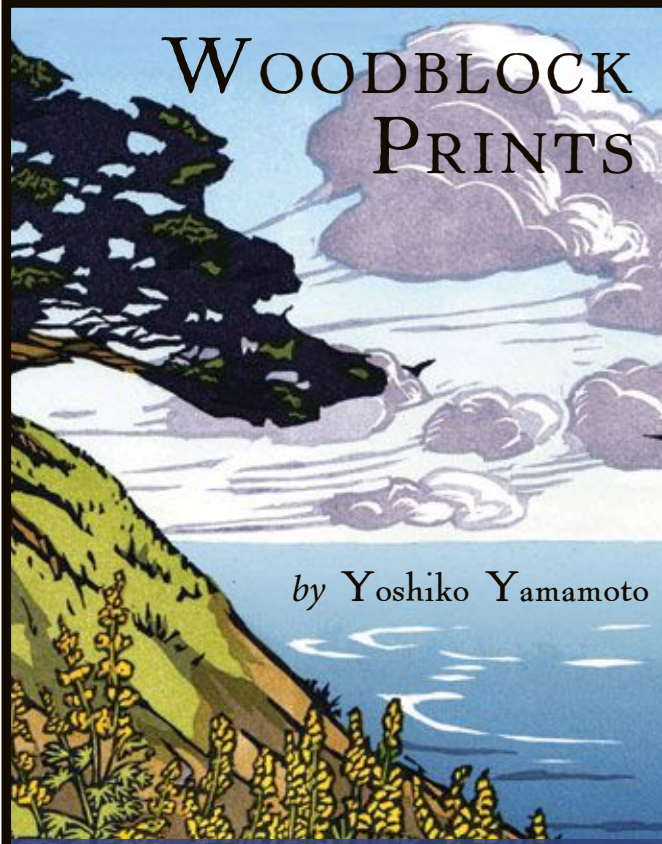


Sacramento, CA, Kimberly Steinmann

Our bungalow was built 60 years ago. It consists of a 1,500-square-foot main house and a 900-square-foot guest house in the back. Outside, the house is surrounded by lovely pollinator gardens. Inside, beautiful woodwork graces many details. The woodwork was completed by my father, James Steinmann, an engineer/designer descended from a long line of Wisconsin builders, architects, and designers with expertise in the Frank Lloyd Wright Prairie School style. We are fortunate to live in a house that celebrates harmony with nature both inside and out.

Our Webmaster has been steadily working his way through our print back issues, adding to our online Family Album archives. To see the results so far, go to americanbungalow.com/magazine/family-album/

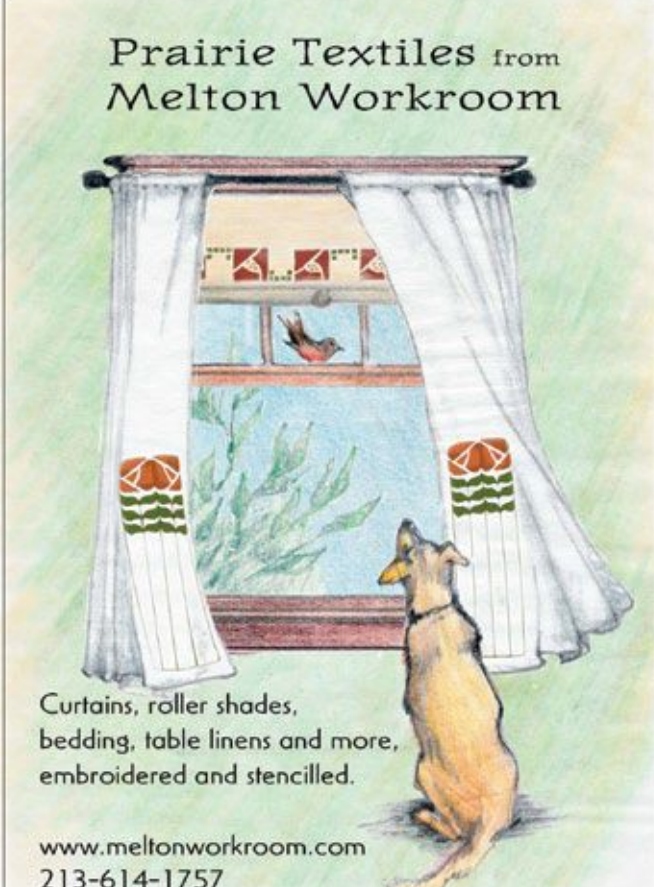
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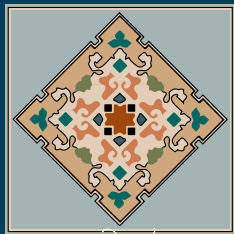
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COLLECTING MEMORIES

*Dallas resident finds passion
through his bungalow and its furnishings*

By STACY LUECKER



AN UNTITLED PORTRAIT BY ARTIST ADRIAN BREWER IS ONE OF MANY ARTWORKS DISPLAYED IN RUSS AIKMAN'S BUNGALOW IN DALLAS, TEXAS.

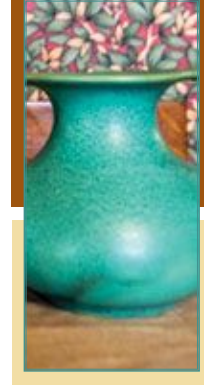


ASIDE FROM FATE, Russ Aikman says his love for bungalows is what brought him to Winnetka Heights, one of the oldest and largest historic districts nestled in the Oak Cliff area of Dallas, Texas. A picturesque neighborhood with a collection of Arts and Crafts and Prairie style houses sitting along tree-lined streets, the area became a historic district in 1981 and in recent years has become a popular restaurant and shopping destination.

Russ bought his 1913 craftsman-style bungalow on South Windomere Avenue in 2004, following a realtor's open house during the neighborhood's annual home tour.

After subscribing to *American Bungalow* magazine, Russ visited the Grove Park Inn and started going to a lot of home tours in the Dallas area. "I came to Oak Cliff and was driving around Winnetka Heights taking photos of the houses. I actually thought I might write a magazine article because there didn't seem to be a lot of information out there about Texas bungalows," he says.

Russ later noticed he had taken a photo of the house he now owns. "I took the photo in 2000, and I didn't realize it at the time, but maybe it was a sign. It was simply meant to be for me to live here," he says.



AN L & J. G. STICKLEY SETTLE MODEL #281 COMMANDS A PRESENCE IN RUSS AIKMAN'S LIVING ROOM. ACCENTED BY A BEAUTIFUL LIFETIME TABLE FROM THEIR PURITAN LINE ON THE LEFT, AND A L & J. G. MODEL #541 LAMP TABLE, A COLLECTION OF PAINTINGS FROM RUSS' ART COLLECTION HANG ABOVE. ARTWORK ON DISPLAY INCLUDES *OFF CORPUS CHRISTI* BY NICHOLAS BREWER, *ON DAVIS DOCK* BY MAY DANAHER (1924), *SIMON STATEN—OZARKIAN* BY OLIN TRAVIS, *WIDDER VEEDER'S WELL* BY KATHRYNE HAIL TRAVIS, AND AN UNTITLED ARKANSAS OZARKS SCENE BY ADRIAN BREWER.

BUNGALOW DOG, ABBY, ENJOYS A MORNING LOUNGING ON HER PORCH IN DALLAS' WINNETKA HEIGHTS NEIGHBORHOOD. ORIGINALLY RESCUED BY A NEIGHBOR, ABBY HAS LIVED WITH RUSS SINCE 2008.



RUSS AIKMAN'S BUNGALOW IS AN EXAMPLE OF THE BUNGALOW STYLE AND ARCHITECTURE SEEN IN THE WINNETKA HEIGHTS NEIGHBORHOOD IN DALLAS, TEXAS.

VARIOUS POTTERY, INCLUDING PIECES BY VAN BRIGGLE, FULPER, HAMPSHIRE, ROOKWOOD AND GRUEBY, ARE DISPLAYED ATOP A GUSTAV STICKLEY BOOKCASE. ARTWORK BY ADRIAN BREWER AND OLIN TRAVIS ALSO COMPLEMENTS THE SPACE.





The house still maintains many of its original features, including box-beamed ceilings, built-in cabinets on either side of the living room fireplace, a butler's pantry, a pocket door, picture rails and a plate rail in the dining room. It also has a large wrap-around front porch ideal for neighborhood gatherings. Russ has perfectly appointed his house with Arts and Crafts furniture, several pieces of Niloak and other art pottery, and an eclectic collection of artwork.

Ultimately, a magazine advertisement planted the seed that eventually grew into a bungalow lifestyle filled with Arts and Crafts style furnishings and accessories. "I was living in my last house, and like a lot of bachelors, I had the great stereo and no furniture," Russ says. "One day, I saw an ad in a men's fashion magazine, and there was a photo of a Stickley Morris chair. I thought, 'Wow, I really like that design.' I had never seen anything like it before." It was that moment that Russ says began his journey into Arts and Crafts collecting.

While Russ did not always know what specifically defined Arts and Crafts style, he says certain pieces always spoke to him. He liked the clean lines, simplicity and great proportions of the well-designed pieces. By reading books and looking at magazines at local bookstores, he learned more about the style and its history.

While it is difficult for Russ to choose a favorite piece from his collection, Russ admits "the Gustav Stickley Morris chair, model #322, is pretty fabulous. I think I was collecting for close to 20 years before I bought that chair." Russ also pointed out his newest acquisition, a Harvey-



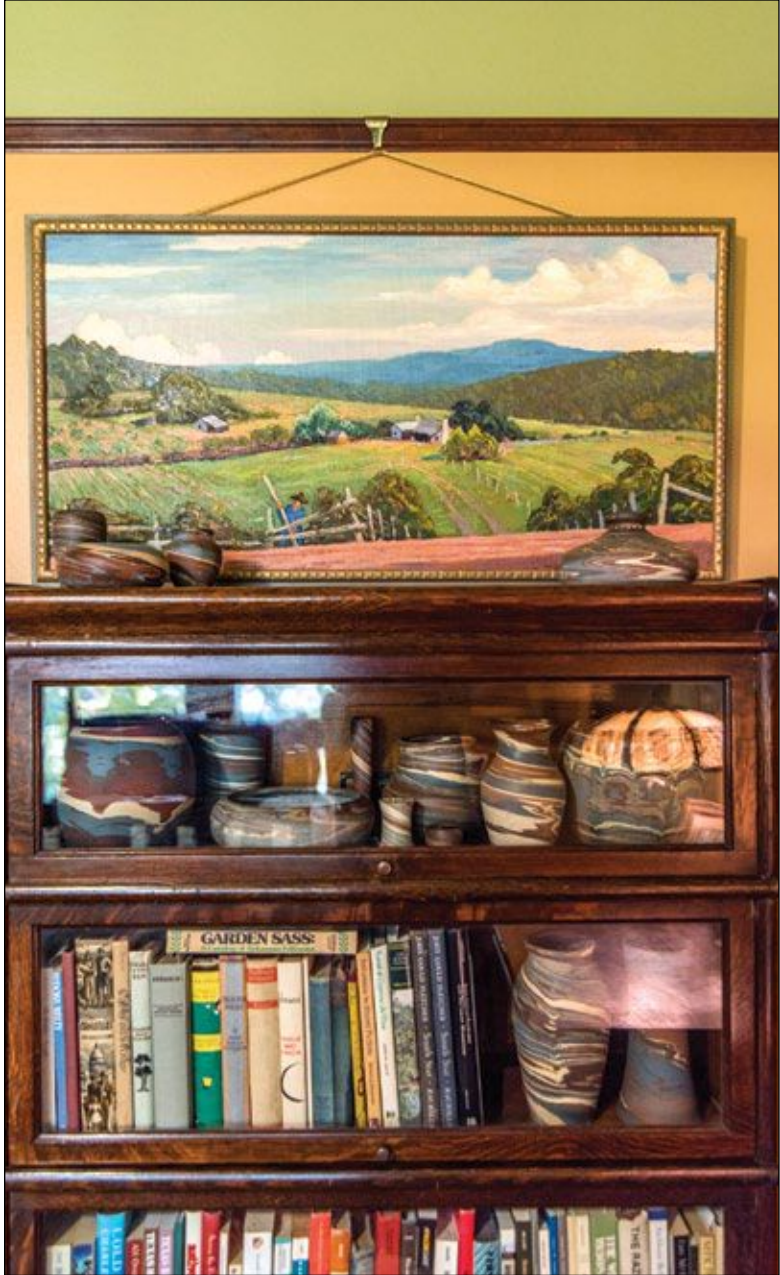
RUSS AIKMAN'S DINING ROOM BLENDS OLD WITH NEW AS A GUSTAV STICKLEY SIDEBOARD MODEL #820 PLAYS HOST FOR A CONTEMPORARY LAMP BY LUKE MARSHALL AND A SMALL GATHERING OF ROOKWOOD AND TECO POTTERY. A PLATE RAIL IS USED FOR DISPLAYING PRINTS INCLUDING ARKANSAS BARNYARD BY LOUIS FREUND, KRUM WEIGHING STATION BY COREEN MARY SPELLMAN, AND SCHOOL AT ST. PAUL, ARK BY OLIN TRAVIS (1937).



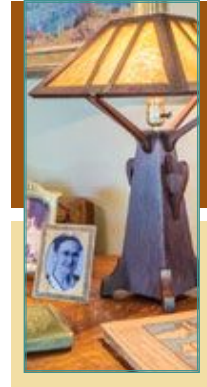
VARIOUS VARIETIES OF JAPANESE MAPLES HAVE BEEN INCORPORATED INTO THE LANDSCAPE OF RUSS' BUNGALOW.

Ellis designed chest of drawers, model #913. "This piece has great form. I had a reproduction of this chest for many years," he says. "But to get the actual antique item was really wonderful." Other favorite items include a Gustav Stickley bookcase, model #715 and Onandaga (L. & J. G. Stickley) bookcase, model #318.

A love for art is evident throughout Russ' house. A wide range of artwork hangs on the walls in every room, including original paintings, etchings, lithographs and drawings with an emphasis on Texas artists as well as those associated with his native Arkansas roots.



A BARRISTER BOOKCASE HOLDS NUMEROUS NILOAK POTTERY PIECES AND BOOKS ON THE OWNER'S HOME STATE OF ARKANSAS. AN OZARK SCENE TITLED *MENDING A FENCE* BY OLIN TRAVIS HANGS OVERHEAD.



No matter what you are collecting, Russ suggests patience is the key to success. "If you're serious about collecting, you have to be patient until you see a great piece," he says. "It's the ones that get away that bother you the most."

Russ' collections extend beyond the walls of his bungalow. His porch is adorned with dozens of potted succulents and cacti. A collector of Japanese maples, several varieties of the ornamental trees adorn the landscape in Russ' backyard and add splashes of crimson, orange and purple. "All of the Japanese maples I planted," Russ says. "I started with a large maple in the back of the property, and over time I have continued to add more."

"There were a number of Dallas artists featured in an article back in the '30s, and there was an exhibit of these artists called Nine Young Dallas Artists, and they became known as the Dallas Nine," says Russ. Some of those artists included in Russ' collection are Lloyd Goff, William Lester, Otis Dozier, Everett Spruce and James 'Buck' Winn. Other artists in the collection who tended to work in a more impressionistic style include Adrian Brewer, Nicholas Brewer and Olin Travis.



A DINING ROOM WINDOW SEAT PROVIDES A COZY SPACE FOR ENTERTAINING GUESTS. THE SPACE IS FILLED WITH PERIOD PILLOWS AS WELL AS A COUPLE BY CONTEMPORARY ARTISAN DIANNE AYRES.

A COPPER RAIN CHAIN HANGS FROM THE ROOF OF RUSS' HOME.



Among all of the trees in Russ' yard, one tree stands out, a large Bloodgood, one of the most common varieties of Japanese maple, delivers beautiful scarlet and red leaves. "I have purchased most of my maple trees at Metro Maples in Fort Worth," Russ says.

A walkway and a drip system has been installed, and Russ referenced old photographs from the 1940s to determine when trees were planted and alterations to structures on the property were made. Mature crepe myrtles, pecan trees and a fig tree all add to the beauty of the place. "I also added half-round rain gutters to the

house and a Japanese rain chain because I thought it went well with the Japanese maples," he says.

Although the houses in Winnetka Heights are what originally attracted Russ to the area, he says the neighborhood itself has been one of the main reasons moving there is one of the best decisions he ever made. Events such as a neighborhood happy hour at local businesses, the annual home tour, block parties, cookie exchanges and other community events have helped bring neighbors together.

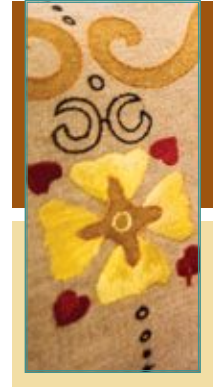
A PAIR OF GUSTAV STICKLEY MODEL #323 ROCKERS ANCHOR THE FRONT OF THE LIVING ROOM IN RUSS AIKMAN'S DALLAS BUNGALOW. ON THE FIREPLACE, A MATCHED PAIR OF VASES BY FULPER POTTERY ARE DISPLAYED IN NICHES AND FLANK A CIRCA 1928 BARNYARD SCENE BY ARKANSAS NATIVE EVERETT SPRUCE.



“I’ve met some great neighbors and made a lot of good friends,” Russ says. “It’s been a lot of fun for me, but it’s also been great from a neighborhood standpoint.”

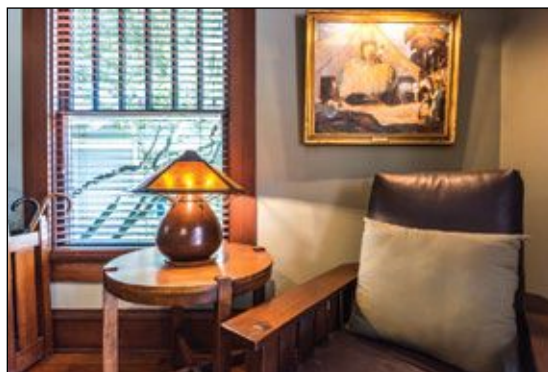
Within three years of moving into his house, Russ says he went from just living in the neighborhood to getting immersed in neighborhood association activities. “I led the home tour three years,” he says. “Now I have been the crime watch person for the neighborhood for the past four to five years.”

Like others who have lived a front-porch lifestyle, Russ says newer neighborhoods just don’t seem to have a connectivity between the people who live there. “Where I lived before, the neighborhood was fine, but I just wasn’t engaged at all,” he says. “It was like a lot of places here in Texas, you drive home and you drive straight into your garage at the front of your house. There is no front



A STONE PATHWAY AND SHADE-FRIENDLY TREES ADD TO THE SERENE FEEL OF THE LANDSCAPING SURROUNDING RUSS AIKMAN'S BUNGALOW.

A TRIO OF VASES BY MARBLEHEAD POTTERY GRACE A CHESTNUT MODEL #318 BOOKCASE BY ONONDAGA SHOPS (L. & J. G. STICKLEY), A PAINTING, OZARK CABIN BY OLIN TRAVIS, HANGS ABOVE.



A GUSTAV STICKLEY MODEL #332 MORRIS CHAIR ACCOMPANIED BY A REPRODUCTION DIRK VAN ERP LAMP AND JAMES 'BUCK' WINN PAINTING, HAY MAKERS, CREATES A COZY CORNER FOR READING OR JUST RELAXING.



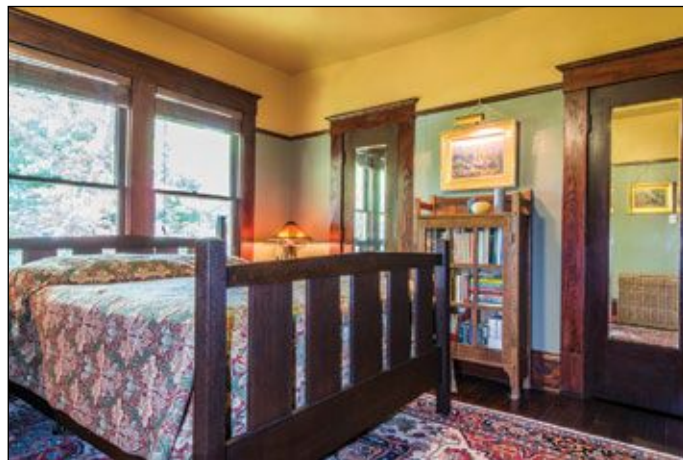


A BEAR SITS ON AN L. & J. G. ROCKER, ONE OF RUSS' FIRST ARTS & CRAFTS PURCHASES IN 1993. WORKS ON PAPER INCLUDE PIECES BY DALLAS NINE MEMBERS LLOYD GOFF, OTIS DOZIER AND WILLIAM LESTER.



A GROUPING OF NILOAK POTTERY IS ARRANGED ON AN L. & J. G. STICKLEY LAMP TABLE ACCENTED BY PAINTINGS BY EDNA GANSER, PAUL HOLLAND AND MAURINE CANTEY.

A BED MADE BY CONTEMPORARY FIRM HEAD, HEART AND HAND BOASTS A BEDSPREAD MADE BY ARCHIVE EDITION, A SOURCE FOR ARTS AND CRAFTS-ERA TEXTILES.





porch, people never go outside and you never see your neighbors.”

Russ says he greets new homeowners to Winnetka Heights by telling them they have moved into the best block in the best neighborhood in Dallas. Russ calls himself a little biased but says when you think about it “everybody knows everybody. In general, we get along pretty well, and one thing that has happened to the neighborhood overall that has been great is younger couples have moved in.”

Like many bungalow neighborhoods, urban neglect and decay had taken its toll until an increased interest in the area resulted in many houses being bought and renovated or restored. Russ says the revitalization has brought its pluses and minuses. “Gentrification. There, I said it. That word,” says Russ. “There are always good and bad things that come with it.”

Russ has seen the effects of the area’s transformation and on his neighborhood as well. “A lot of working class people get priced out of being able to live here,” Russ says. “Then it comes down to find-

ing affordable housing, and we definitely deal with some of that in Oak Cliff and to some degree in Winnetka Heights.”

Winnetka Heights has good walkability, he says. Several restaurants are within walking distance, and the Kessler Theater, a venue for live music, is nearby. It has many shops and coffee houses, and more and more businesses are popping up, he says.

Increased popularity also brings concern for historic preservation in the area. Russ emphasized the continuing need to recognize preservation efforts within the area. “We have




A FAMILY HEIRLOOM CHEST RESTS IN THE HALLWAY AND PLAYS COMPANY FOR A STICKLEY BROTHERS PLANT STAND COMPLETE WITH A ROSEVILLE JARDINIERE.



more than 600 houses in our historic district, and there is some concern about younger neighbors moving in who just really don't have an appreciation for the history and the architecture," he says. "They think it's a cool old house, but they really don't care about any of the historic value. They look at you like you're from Mars when you try to explain how important preservation is."

Russ explains that the challenges of maintaining a historic house are always labors of love. It requires dedication, time, money and people with the skills to maintain it when

things break. "Finding people who actually have the skills to properly restore an old house is part of the challenge," he says.

Russ feels everyone should do their part to support preservation efforts. "To me, it's our duty as stewards to be good caretakers, whether it's a house or Gustav Stickley chairs," he says. "When you pass it on to the next person, they should have something nice to keep and enjoy before they pass it on. It's all a part of stewardship and preservation." 

Photography by Stacy Luecker.



THE KITCHEN IN RUSS AIKMAN'S BUNGALOW INCLUDES A SIDEBOARD AND TABLE IN THE MISSION STYLE. A STOVE BY OXFORD UNIVERSAL AND A CONTEMPORARY REFRIGERATOR MADE TO FIT THE ERA ADDS A VINTAGE FEEL TO THE PLACE.





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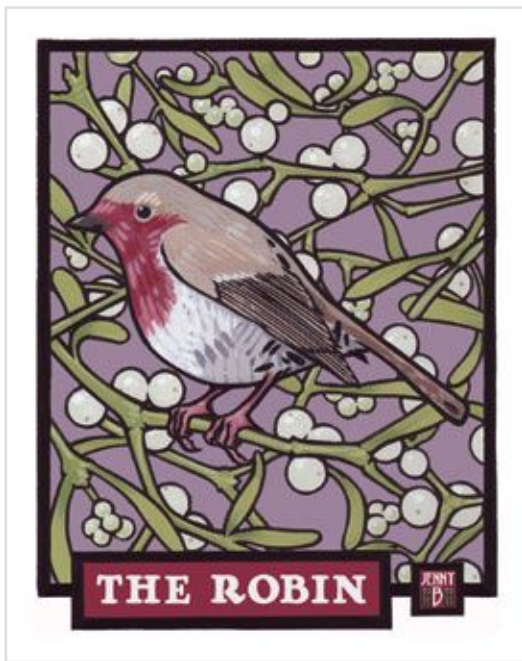




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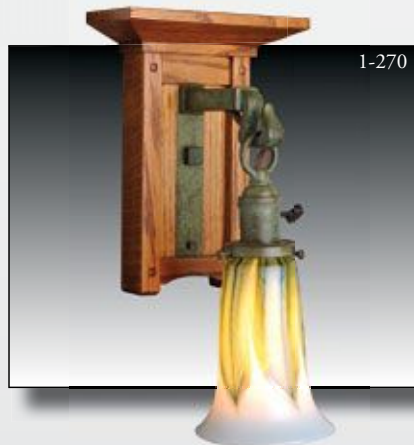
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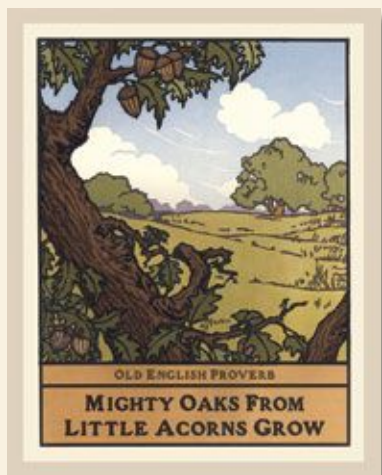
Because of overwhelming demand, we now make these prints available for non-subscribers, those who missed a set, or as gifts. Each series was created by an appointed artist expressly for *American Bungalow*.



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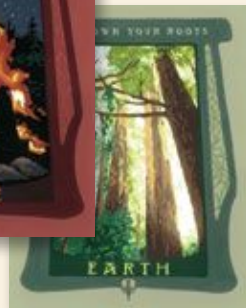
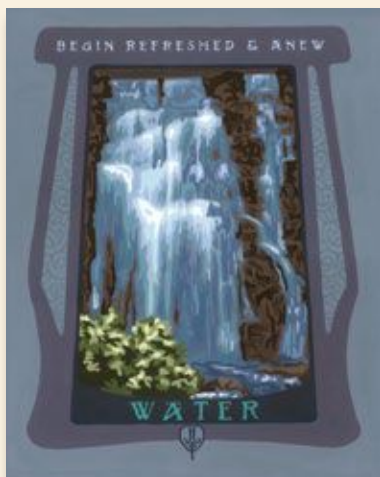
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In Japanese the word "Meisho" roughly translates as "famed places." The term connotes more than just a place that is well known—it describes landmarks that gained a place in history through poetry, literature, theater or visual art. The well-known woodblock prints of Japanese landscapes by 19th century artists Hokusai and Hiroshige, for example, celebrate legendary spots of natural beauty in Japan. Inspired by the lasting power of their art, contemporary artist Yoshiko Yamamoto is now creating a series of her own Meisho woodblock prints, this time depicting Arts and Crafts landmarks. Available now are: "Grove Park Inn" in Asheville, NC; "Castle Green" in Pasadena, CA; and "Craftsman Farms" in Morris Plains, NY.

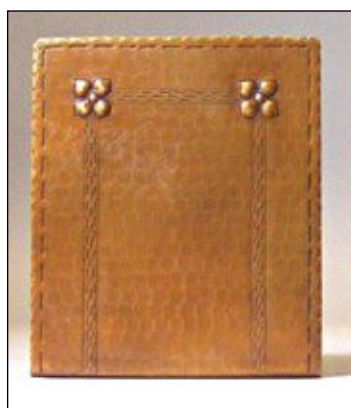
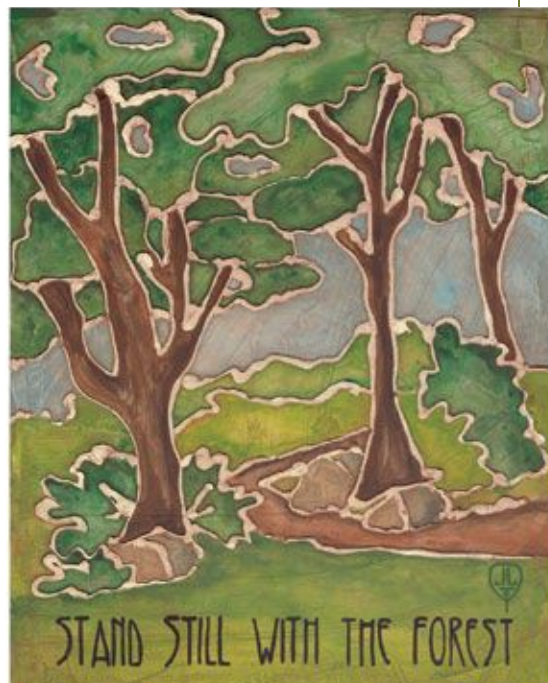
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Art Tile Inspiration

Take a closer look. That Arts and Crafts tile you admire ... is not a tile at all. It's a painting! Artist Julie Leidel of **The Bungalow Craft** uses acrylics and molding compounds on hardboard to create one-of-kind masterpieces inspired by the pottery and tiles of Rookwood, Marblehead, Grueby, Van Briggie, Newcomb, Saturday Evening Girls, Teco and others. First, Leidel creates the background texture, then, using a syringe, she adds high relief design. Once dry and sanded, the "tile" become a canvas where paint pools in the newly created reservoirs creating stunning art. She adds antiquing to intensify the period feel. Paintings in her *Art Tile Series* include mottos celebrating awareness of self and nature. Leidel takes commission work. An 11" x 14" original painting (including a beautiful quartersawn oak frame) starts at \$495.

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with David Rudd

ARTS AND CRAFTS COLLECTING: When What Was Old Is New Again

What came to be called the “revival” of Americans’ interest in the early-20th-century Arts and Crafts Movement began in 1966 with a book by John Crosby Freeman on Gustave Stickley’s Craftsman Mission furniture and gathered momentum after Princeton University’s 1972 exhibition “American Arts and Crafts, 1876–1916.” By 1980, collecting antique Arts and Crafts furniture, as well as decorative and fine arts, had begun to spawn a lively American subculture that grew through the ensuing decade. In this two-part installment of his column on Arts and Crafts collecting, David Rudd retraces the growth of the revival through his experience as the owner of Dalton’s American Decorative Arts, in Syracuse, N.Y.



PART 2: A MATURING MARKET, 1990–2017

BY DAVID RUDD

THE NEXT 25 YEARS moved faster than I can describe. Early in that period, Deb had quit her job to come work with me at Dalton’s. This was a tremendous help; it allowed me to focus on buying and selling while she kept our spending and finances in line.

In 1996, we decided to buy the building and restore the outside to more closely resemble what it had looked like in the 1930s. We removed the old shelving and the dropped ceilings, opening up two large rooms with their intact original decorative tin ceilings, and installed track lighting and wall-to-wall carpeting. The result was a space that felt more like a gallery than a shop. Before long, we had filled it.

As the late-20th-century revival of the Arts and Crafts movement advanced from the late 1980s into the first decades of the 21st century, the popularity of the movement’s furniture, pottery, glassware,



metalwork, textiles, and fine arts drew collectors and—increasingly—homeowners to rediscover the appeal of a domestic lifestyle that had been synonymous with the architecture of the American bungalow.

The bungalow itself, which had been the de facto house style for early-20th-century working-class suburbanites, found renewed popularity among aspiring homeowners for whom mid- and late-century suburbs, laid out at ever-increasing distances from urban centers, were losing their appeal. As younger families began to reclaim older urban bungalow neighborhoods, the appeal of Arts and Crafts furnishings spread from collectors to these new homeowners, simultaneously driving up the value of antiques and creating a burgeoning market for reproductions and new interpretations of vintage designs.

From my perspective as an antiques dealer, that period felt like the wild, wild west. Competition for exceptional material was fierce. Auctioneers and gallery owners in the larger metropolitan areas couldn’t get good pieces fast enough. Prices were climbing, and the collector base was growing incredibly fast.

To manage the easing demand, we all were learning to distinguish what was truly rare from what was more common and adjusting prices accordingly. Book publishers were responding to demands for resources on the Arts and Crafts period. Museums began mounting specialized exhibits. More scholarly research—

almost more than we could keep up with—was emerging every day. This resurgence helped create a new boom in prices during the mid-to-late 1990s.

In 1995, in the midst of this market surge, we launched our first website. This was a pivotal move for us. Combined with exhibiting at antiques shows around the region, it put us in touch with more and more collectors at a time when prices were rising, and business remained strong into the early 2000s.

A BUMP IN THE ROAD

As we all learned, however, the decorative-arts market, like most other markets, has its ups and downs, and we encountered yet another recession 10 years ago, with the onset of what became known as the “Great Recession” of 2007. By mid-2008, our sales had dropped by more than half for everything but the best pieces, in exceptional condition. Fortunately, from the time I had started buying years earlier, I had focused on acquiring only extraordinary pieces in the best condition I could find. That helped us survive.

After the antiques markets as a whole bottomed out in 2008, they steadily recovered. The Arts and Crafts segment of the market probably experienced a shorter downturn than others; for us, the market started coming back after about two years and has continued to improve.

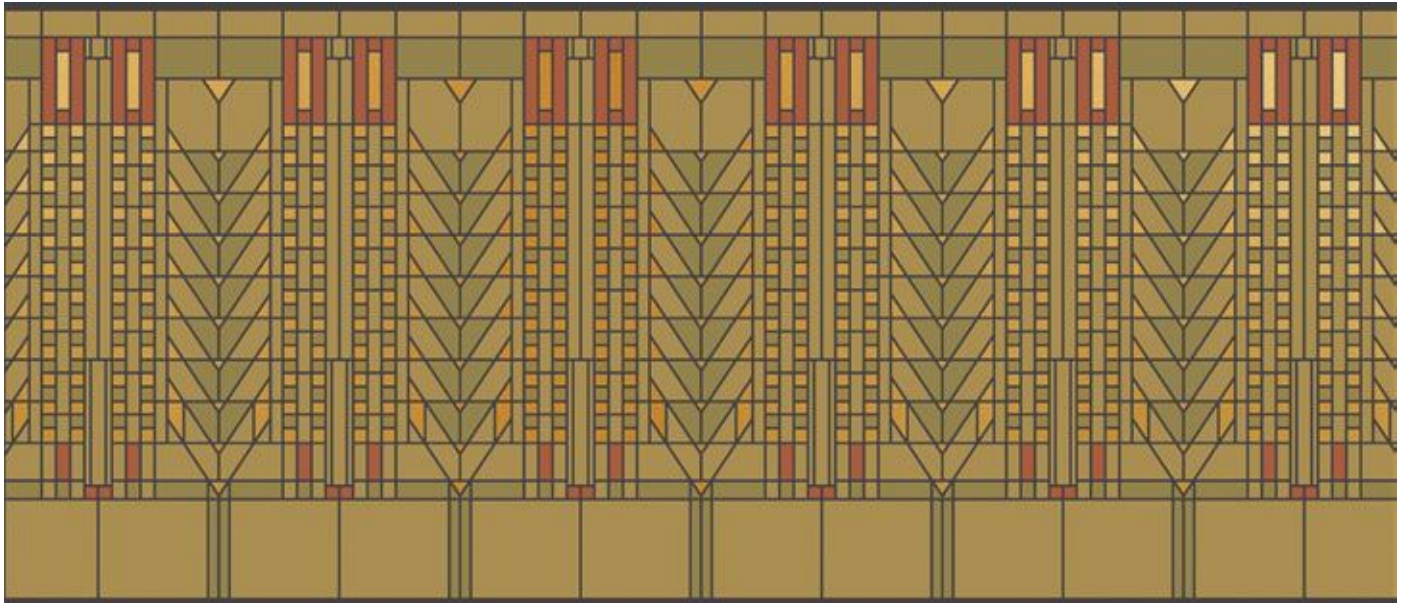
BACK TO THE FUTURE

At this past February’s Grove Park Inn Arts and Crafts Conference—the only show we now attend—things felt very positive. Many first-, second-, and third-year attendees were truly interested in learning and buying. When the antiques portion of the show opened at 1:00 p.m. on Friday, the ballroom filled quickly, in sharp contrast to the last eight years or so, when people would trickle in. During the entire weekend, the only complaint we heard was “We wanted to stop by your booth and say hello but you were always busy!”

Since then, the 36-year-old Dalton’s gallery has continued to hum with activity, with walk-in traffic picking up substantially as another spring segues into a new summer and fall, drawing new and returning visitors to the heart of American Arts and Crafts territory. I have to believe that the Stickleys and their band of fellow Arts and Crafts pioneers would be pleased.

David Rudd is president of the Arts and Crafts Society of Central New York and owner of Dalton’s American Decorative Arts in Syracuse (Daltons.com). The opinions expressed here are his own. Contact David at David.Rudd@ambungalow.com. We also invite you to post questions and share photos on Facebook, either to American Bungalow’s page or to Dalton’s American Decorative Arts page.





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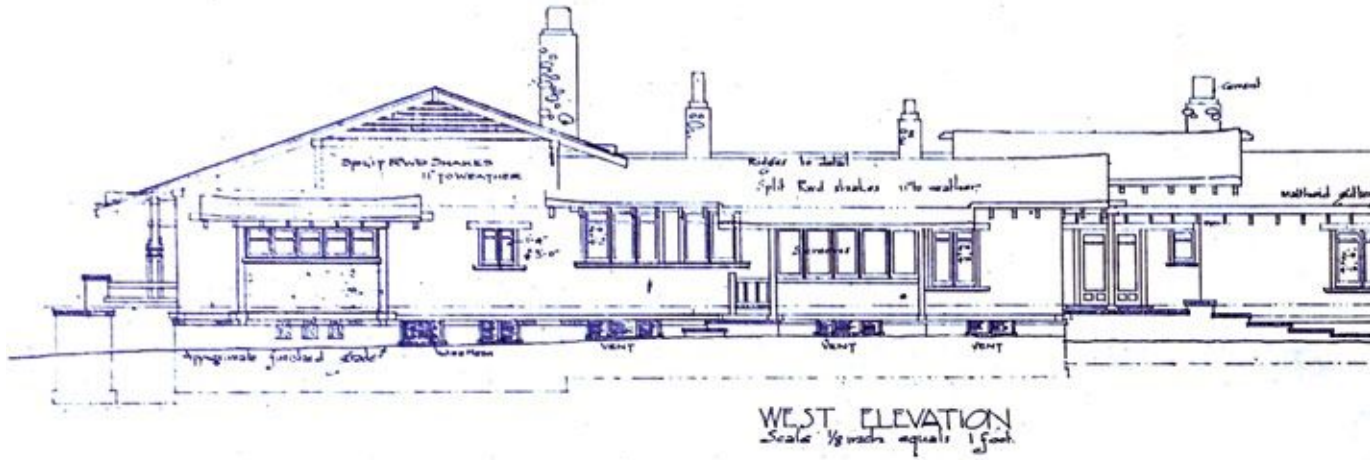
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THE LILAC HOUSE

AN UNBUILT GREENE AND GREENE HOME NOW BLOOMS



BY DAVID KRAMER

PHOTOGRAPHY BY
ALEXANDER VERTIKOFF

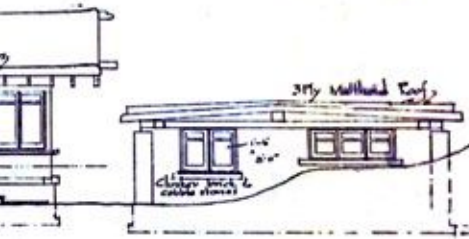


IN JULY 1906, Charles and Henry Greene presented their original design to Frank W. Hawks for a home that he had commissioned the brothers to design for his property on Arroyo Terrace, a quiet and artistic enclave in Pasadena, California. But for reasons still not entirely known today, that house was never built, at least not by the Greenes...

THE SEED PLANTED

With the publication of Randell L. Makinson's seminal 1977 book, *Greene & Greene: Architecture as a Fine Art*, a seed was planted in the head of builder and master craftsman, Rodger Whipple. "I first became aware of the original Hawks design in the late 1970s after seeing it in Randell's book," Rodger recalls. "At the time, it really piqued my interest, and I always thought that if I ever had the opportunity, I'd love to build it."

Having grown up in Pasadena and worked on countless Craftsman-era homes up and down the West Coast, including restoration work on the garage at the Gamble House, Rodger was no stranger to taking on formidable projects. One such project was a large Greene & Greene-





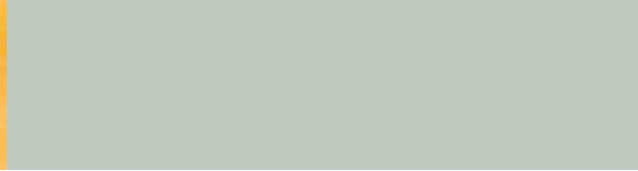
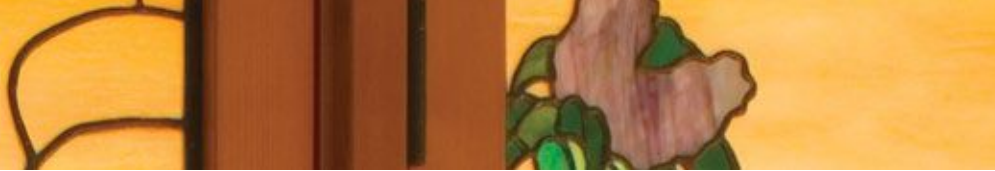
inspired home that he had built for a client in Williams, Oregon, after he had moved with his family to nearby Jacksonville in the early 1990s.

“As a young man, I worked on some of the Greenes’ homes in Pasadena, and we incorporated a lot of that into the house in Williams,” Rodger says. “The volume, the brickwork, the big porte-cochère, that house had everything.”

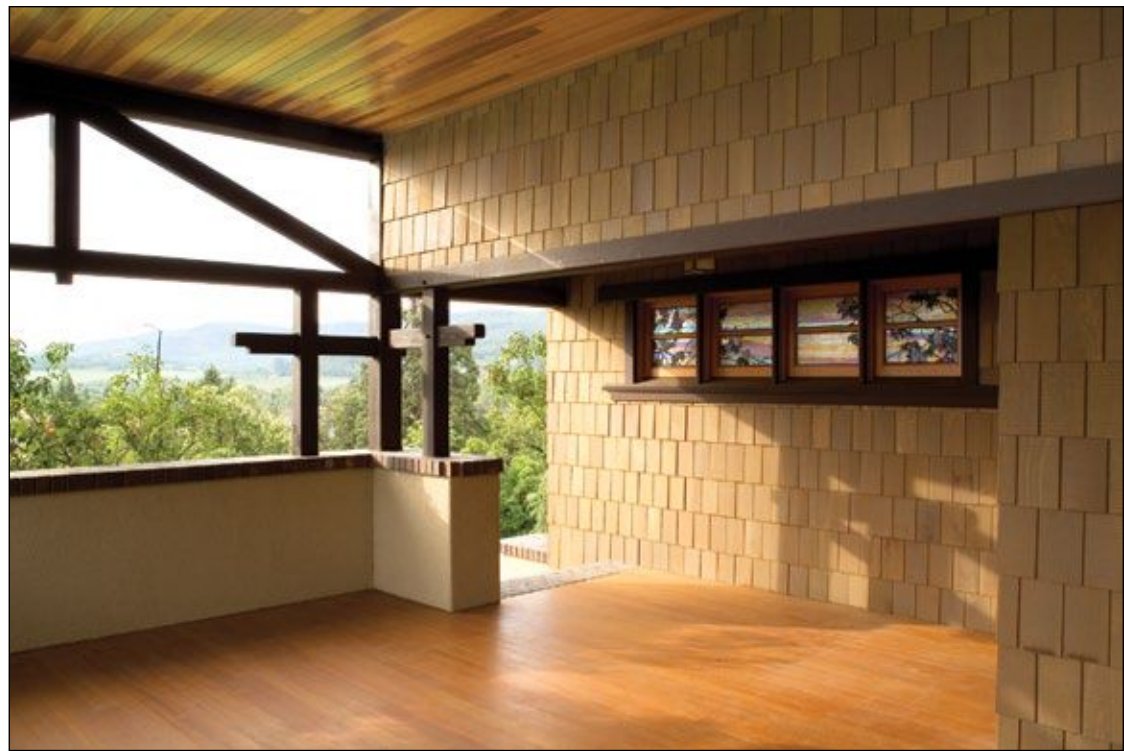
ASSEMBLING THE PIECES

With the original Hawks House always in the back of his head, in the early 2000s, Rodger started assembling the pieces that he hoped might finally make his dream of building the unexecuted design a reality.

“I was looking for a place to build that house,” Rodger says, “but it had to be the right piece of property that could support a house of that stature. I eventually found a five-acre lot that sat on a hill overlooking the town of Jacksonville and tracked down the



AN 1860s FARM HOUSE THAT ORIGINALLY SAT ON THE PROPERTY HAD BURNED DOWN YEARS EARLIER, BUT THE LILAC BUSHES THAT HAD ONCE SURROUNDED THAT HOUSE WERE MOVED UP TO THE NEW HOUSE AND REPLANTED, WHICH IS HOW THE HOME HAS COME TO BE KNOWN AS THE LILAC HOUSE. THE LILAC THEME IS CARRIED THROUGHOUT THE HOUSE, INCLUDING THE STAINED GLASS IN THE HOME'S FRONT DOOR AND THE WINDOWS IN THE ADJACENT STUDY.



THE HOME'S GARAGE (ABOVE IN BACKGROUND) IS BASED ON THE CARRIAGE HOUSE AT THE BLACKER HOUSE, ANOTHER GREENE & GREENE DESIGN FROM 1907. THE GROUND FLOOR HAS BEEN KEPT AS A TRADITIONAL GARAGE, BUT A GUEST HOUSE FOR THE PROPERTY, COMPLETE WITH A KITCHEN, LIVING ROOM, AND A SEPARATE BEDROOM WITH A BALCONY, WAS BUILT UPSTAIRS. A FAUX WATER TOWER FUNCTIONS AS A STAIRCASE FOR THE UNIT. WHEN FRIENDS AND FAMILY AREN'T STAYING THERE, THE HOMEOWNERS RENT IT OUT AS A VACATION COTTAGE.

owner. There had been an original 1860s farm house there, but it had burned down some years ago." Rodger approached the owner of the property, and partnered with Michael Leno, a friend and client for whom he had built two homes in Jacksonville a few years earlier, to purchase the lot.

The final piece of the puzzle was to take the original Hawks House plans and create buildable drawings from them, suitable for modern-day construction. "I had obtained copies of the original blueprints from the Greene & Greene archives and had been carrying them around for years," Rodger says. At the time, he was only able to acquire two elevation drawings, depicting what the home's exterior looked like, and a foundation plan that showed the footprint of the home, but not the actual floor plan that showed the layout of the rooms.

Rodger reached out to his friend and well-known Pasadena architect, Gilbert "Lee" Hershberger, with whom he worked to piece together a floor plan for the house and create a full set of drawings that met current building codes. "The foundation plan that we got from the archives referenced the plumbing, so from that we were able figure out where the room volumes were," Rodger explains.



BORROWING HERE & THERE

While putting together the plans, Rodger and Lee referenced several other U-shaped plans that the Greenses designed, including the aforementioned Bandini, Hollister, and Tichenor houses. They also borrowed concepts from the S.S. Crow House, a plan that is very similar to this one, which Henry Greene had designed entirely by himself in 1909, while his brother Charles spent time traveling in England with his family.

Unlike the Greenses' other U-shaped plans that often had covered outdoor verandas leading to the bedrooms, that same space on the Crow house was enclosed as an interior hallway, an idea that Rodger felt was necessary to include on this house due to the cooler, wetter climate found in the region. "Oregon isn't Southern California," Rodger says, "so we felt it was better to close that corridor in."

"This particular house was early on in the Greenses' big house plans," Rodger explains. "They hadn't done the Gamble House or the Blacker House yet, and the scope of the interior details was achievable, whereas the quality and sheer volume of details at Blacker House and the Gamble House are almost unachievable today. It was still a big commitment for us in terms of board footage and quality of materials, but all of that is very much attainable right here in Oregon. So we were able to pull it off."

Another feature that was thoughtfully employed and makes perfect sense for the climate is the addition of an outdoor fireplace on the courtyard veranda. The fireplace in the living room is massive, with its exposed brick and stonework spanning a width of more than 10 feet and a full two stories in height. The original plans didn't call for it, but Rodger came up with the idea of adding a "twin" exterior fireplace that was constructed back-to-back with the one in the living room and shares the same chimney, an idea that Henry Greene had explored in 1929 with the Walter L. Richardson house in Porterville, California.

Rodger had visited the Richardson house decades earlier, where the idea for the outdoor fireplace had first subconsciously seeped into his head. "My wife was a docent at the Gamble House in the 1970s, and they organized a field trip out there for us to see that house," he explains. "I had seen the outdoor fireplace there, and I didn't really think much of it at the time. But throughout your life, you pick up ideas and inspiration from every place you've been, and then when you have the opportunity, you put those ideas to work."





THE FIREPLACE IN THE LIVING ROOM IS MASSIVE, WITH ITS EXPOSED BRICK AND STONEMASONRY SPANNING A WIDTH OF MORE THAN 10 FEET AND A FULL TWO STORIES IN HEIGHT. "IN THE WINTERTIME, WE'LL MAKE HUGE FIRES IN THE LIVING ROOM FIREPLACE AND IT'LL HEAT UP THIS WHOLE PART OF THE HOUSE," SAYS HOMEOWNER KEN BOVERO. "DURING THE HOLIDAYS, WE LOVE HAVING FAMILY STAY WITH US, AND IT'S NOT UNCOMMON TO HAVE 30 PEOPLE IN THE HOUSE, PLAYING GAMES AND JUST ENJOYING EACH OTHER'S COMPANY."

The garage that was part of the Greenses' original design was situated just off the bedroom wing of the house, but due to the terrain of the site, it couldn't be built there, so Rodger borrowed from another Greene & Greene home for a solution.

"The garage is based on the one at the Blacker House, which was a two bay garage," Rodger says. "We made it a three bay garage and built a guest suite for the property upstairs. It has a kitchen, living room, and a separate bedroom with a balcony, and we added a water tower that functions as a staircase for the unit."

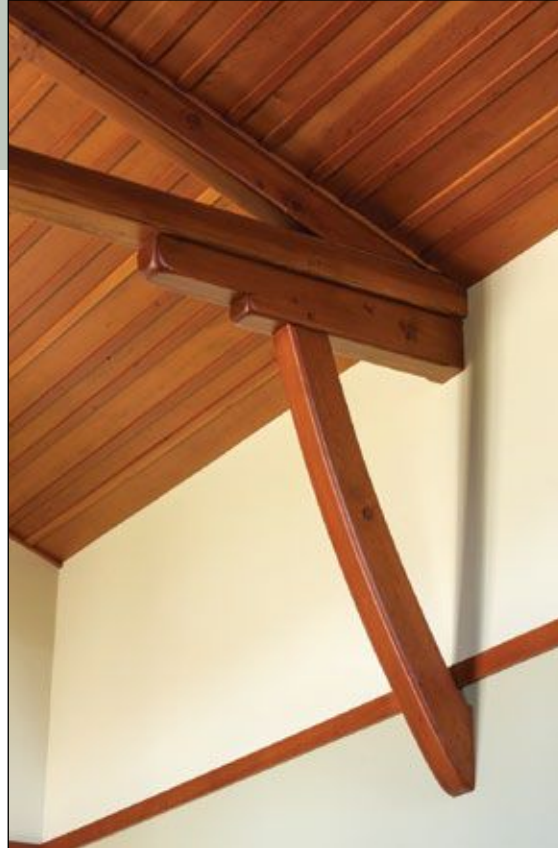
THE LILAC HOUSE

While he always described it to potential buyers as a *true* Greene & Greene, Rodger knew that people in Southern Oregon weren't necessarily well-versed in the Greenses' work, and simply calling it the Hawks House might not really resonate with buyers.

"Even though the 1860s farm house that had originally sat on the property had burned down years earlier, the lilac bushes that had once surrounded it were still very much alive," Rodger recalls. "We wanted to honor the spirit of that original house, so we moved those lilac bushes up to the new house and replanted them, and that's how it became known as The Lilac House. We carried that theme inside the house with the art glass on the front door and the library windows depicting lilacs as well."

For Rodger, the Lilac House is among his crowning achievements, as he and his team were able to construct an impressive home that would have made Charles and Henry Greene proud. "We dedicated a tremendous amount of time and effort to that project," he says. "The industry today has streamlined, and it's just not as important to people to have that level of finish work anymore, but for me, it's the goal, it's the art of architecture. After completing a project,

"THE AMAZING THING ABOUT THIS PROPERTY IS THAT IT CAN BE ROUGH AND REFINED AT THE SAME TIME," KEN EXUDES. "ALL OF THIS DETAIL—THE HUGE PIECES OF WOOD, THE BUILT-IN BENCHES, THE PEGS AND DOWELS—RODGER DID IT ALL EXACTLY THE WAY THE GREENES DID. IT COMES FROM A TIME WHEN PEOPLE PUT MUCH MORE EFFORT AND PASSION INTO WHAT THEY DID."





it's really important for me to be proud of what I'm walking away from, and I think we were able to accomplish that with the Lilac House."

A KINDRED SPIRIT

Although the Lilac House was a passion project for Rodger, he and his partners had always intended to sell the home to someone who would appreciate its architectural pedigree and historic significance. They found that person in Ken Bovero.

Growing up in the San Francisco Bay Area, Ken was introduced to architecture at an early age and it stuck with him ever since. "I've always appreciated turn-of-the-century architecture, it's what I've always gravitated to," he says. "There's a pocket in Marin County that has a lot of Craftsman homes, and that's where I first caught the Craftsman bug."

In high school, Ken started working as an arborist, a path that he followed into adulthood, and he now owns a successful arborist business in the Bay Area. "There's something about getting up in those big trees that I was always drawn to," he recalls, "and I think that's part of what drew me to the Lilac House."

ON THE MOVE

In the mid 2000s, after selling the Marin County Craftsman home that he had built and lived in, Ken was presented with an opportunity to take a step back from the day-to-day operations of his company. He began searching for a home that would enable him to more evenly split his time between his family and his business.



THE FIVE ACRE PARCEL OF LAND THAT THE LILAC HOUSE WAS BUILT ON WAS PURCHASED FROM MICHAEL STEPOVICH, WHO HAPPENED TO BE THE LAST GOVERNOR OF THE ALASKA TERRITORY, PRIOR TO ALASKA GAINING STATEHOOD IN 1959. THE GENTLY SLOPING PROPERTY PERCHED ON A HILL OVERLOOKING THE TOWN OF JACKSONVILLE, OREGON WAS PERFECTLY SUITED THE CONSTRUCTION OF THIS HOUSE, PROVIDING COMMANDING VIEWS OF THE BUCOLIC SURROUNDINGS OF SOUTHERN OREGON.



“I visited Jacksonville about 25 to 30 years ago, and I loved the old historic vibe of the town,” Ken says. “I decided to focus my energy on looking here, and this was the first house that grabbed me.”

At the time, Ken was aware of Greene & Greene, but in no way was he an expert on their work. “As soon as I found out that this was a real Greene & Greene design, I went out and bought some books and started educating myself. I was still looking at other houses on the market, but nothing held a candle to this—there was just nothing like it—and I thought, we *have to* buy this house.”

A NEW STEWARD

In July 2006, exactly 100 years after the Greens had presented their original design to Frank Hawks, Ken Bovero became the owner of the Lilac House.

“The amazing thing about this property is that it can be rough *and* refined at the same time,” Ken exudes. “All of this detail—the huge pieces of wood, the built-in benches, the pegs and dowels—Rodger did it all exactly the way the Greens did. It comes from a time when people put much more effort and passion into what they did. Rodger has that same passion, and he and his guys are true artists and craftsmen. You just can’t find those types of skills anymore.”



ALL OF THE DOORS, WINDOWS, CABINETS AND MILLWORK FOR THE HOUSE, MOSTLY MADE FROM LOCALLY SOURCED VERTICAL-GRAIN DOUGLAS FIR, WERE MADE AT THE SHOP OF LOCAL FURNITURE AND CABINET MAKER TOM SWIFT. THE MODIFIED CLOUD-LIFT DETAIL IN THE CABINETS DOORS WAS ADAPTED FROM A SIMILAR DESIGN THAT THE GREENE'S COMMONLY USED.



THE SIDING SHINGLES WERE CUSTOM CUT ON-SITE AND MATCHED TO THE 6" X 36" DIMENSIONS TRADITIONALLY SPECIFIED BY GREENE & GREENE. THE STRUCTURAL AND EXPOSED TIMBER FRAMING FOUND THROUGHOUT THE HOME, WAS CRAFTED BY SWIFTSURE TIMBERWORKS, AND THE IRIDESCENT STAINED GLASS INCORPORATED INTO THE FRONT DOOR AND WINDOWS WAS MADE BY LOCAL ARTISAN KEVIN CHRISTMAN FROM NEARBY ASHLAND, OREGON.



“OUR FAVORITE SPOT HAS TO BE THE BACK PATIO,” KEN SAYS. “DURING THE SPRING AND SUMMER, THE FLOWERS ARE BLOOMING AND THE WHOLE COURTYARD COMES ALIVE WITH DRAGONFLIES AND HUMMINGBIRDS BUZZING AROUND. IN THE EVENINGS, WE’LL SIT OUT THERE WITH A GLASS OF WINE AND GET A FIRE GOING—IT’S JUST MAGICAL.” ALTHOUGH NOT IN THE ORIGINAL HAWKS DESIGN, A “TWIN” EXTERIOR FIREPLACE WAS CONSTRUCTED BACK-TO-BACK WITH THE ONE IN THE LIVING ROOM AND SHARES THE SAME CHIMNEY.

A HOME FOR ALL SEASONS

The design of the Lilac House really enables Ken and his family to take advantage of all the different types of spaces that the house has to offer. “In the afternoon, the living room really lights up as the sun is setting in the West,” Ken says. “But our favorite spot has to be the back patio. During the spring and summer, the flowers are blooming and the whole courtyard comes alive with dragonflies and hummingbirds buzzing around. In the evenings, we’ll sit out there with a glass of wine and get a fire going—it’s just magical.”

“In the wintertime, we’ll make huge fires in the living room fireplace and it’ll heat up this whole part of the house,” Ken continues. “During the holidays, we love

having family stay with us, and it’s not uncommon to have 30 people in the house, playing games and just enjoying each other’s company. The kids love running around the property playing hide and seek, and this year we got a foot of snow, so we all went sledding. There are just so many functions that this house provides, it’s really unlimited.”

“I love to share what I’m fortunate enough to live in,” Ken concludes. “I’ve had this house for over ten years now, and I’m still flabbergasted by all the details that Rodger put in. I’m so proud of it, and I’m just tickled pink that I get to come home to this. It’s an absolute dream house.” 🏠



A BRIEF HISTORY

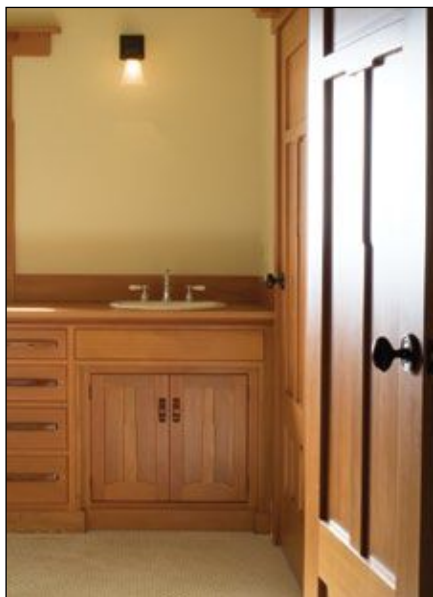
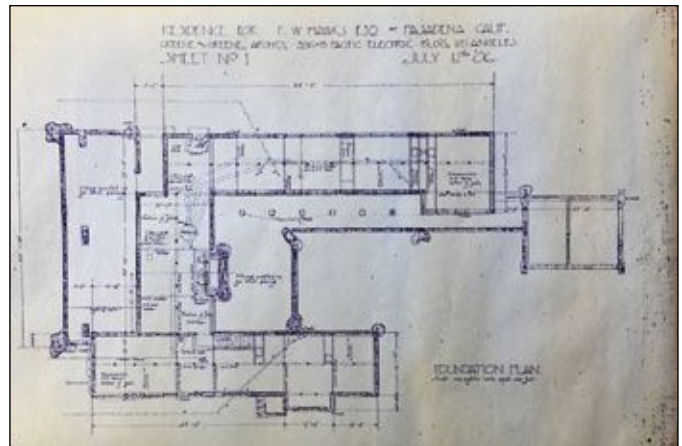
“We can’t say for sure why Hawks chose not to build the earlier design, and it wouldn’t have been the first time that a client had two designs drawn for them,” says Edward R. Bosley, director of the Gamble House and author of numerous books and lectures on Greene & Greene. “On the surface, the earlier design looks like a much more ambitious project, drawing on what the Greenses were interested in at that time, which was the U-shaped courtyard plan.”

Indeed, this was not the Greenses’ first design that incorporated a U-shaped plan, nor would it be the last. Drawing inspiration from the traditional casa de rancho and the rich history of colonial Spanish influence in California, the brothers’ first expression of this concept came to fruition with the Arturo Bandini House in 1903. The Bandini plan enveloped a private courtyard, situated between the opposing wings of the home, that encouraged the family to gather and live outdoors in the mild, Mediterranean climate of Pasadena.

In 1904 and 1905 respectively, the Greenses produced two more U-shaped designs that would be built for Cora C. Hollister in Hollywood and Adelaide A. Tichenor in Long Beach, California. These two plans were variations of the Bandini courtyard design with size and stylistic alterations made to accommodate their clients’ tastes and the sites upon which they were built.


With the original Hawks design in July 1906, we see the U-shaped plan continue to evolve. A covered terrace on the bedroom wing is open to the courtyard, and a floor-to-ceiling fireplace anchors a voluminous two-story living room. The dining room sits at one corner of the U-shape, with its footprint offset to allow French doors to access a massive covered front porch, a feature that is unique among U-shaped Greene & Greene designs.

While visionary in its scope, Hawks ultimately chose not to proceed with this design, and the Greenses obliged him with a second, more traditional home that was constructed in late 1906 and still stands today. The unexecuted design, however, was filed away in the archives, remaining a footnote of what might have been, until decades later, when it came to the attention of a most ambitious builder.




*David Kramer, a Portland-based freelance writer and founder of the website **TheCraftsmanBungalow.com**, has written numerous recent articles for American Bungalow. We are grateful to Rodger Whipple and Ken Bovero for sharing their stories and making this article possible. And special thanks to Ted Bosley for taking the time to share his knowledge of Greene & Greene.*



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BY ROBERT WINTER



DOUGLAS DONALDSON
(1882–1972). COVER,
HOLLY LEAVES, FEBRUARY 4, 1922.

FIRST HEARD OF DOUGLAS DONALDSON in 1972 when I was circulating a petition to the Pasadena City Council asking its members to do something to slow down the traffic on my street. Motorists who delighted in showing off the agility of their cars had clear sailing for a two-mile stretch with no stop signs. Shrieking tires unnerved residents, particularly me, because I had recently purchased Ernest Batchelder's house on this speedway.

I got a good response to my bell-ringing. At one house the owner, a Mrs. Margaret Heller, invited me to come in. As I entered, I spied a beautiful silver tray on a table in her small entryway. Realizing that it was a product of the local Arts and Crafts movement, I exclaimed, "Where did you get this?"

"Why, my uncle, Douglas Donaldson, made it," she answered, "He gave it to me. Come into my living room where there is more of his work."

What I saw was a collection of objects, some set with semi-precious stones, lovingly realized (several are illustrated in this article). Sensing my enthusiasm Mrs. Heller suggested that we visit Donaldson at his home in Hollywood.

Unfortunately, he died before we could arrange the trip. Being busy teaching classes at Occidental College, I forgot him until recently when, helping to arrange an exhibition of Batchelder's tiles at the Pasadena Museum of History, I kept running across his name. It turns out that Donaldson had been closely associated with Batchelder and had crafted all the metal work in his (my) house.

Apparently, the two men met when Batchelder offered Donaldson a teaching post at a summer school he headed at the Handicraft Guild of Minneapolis from 1905 to 1909. Both men were teachers, Batchelder's specialty was art theory and Donaldson's was metal work.

They taught during a period when education was undergoing change. New technical high schools were opening for children of the laboring class who would go into industry. Technical colleges, such as Throop Polytechnic Institute in Pasadena, also were opened to give scientific and engineering skills to young people who would become specialists in their fields. At the same time, these institutions also employed teachers who would give their students what was called "a well-rounded education." As James Scherer, the president of Throop put it, "Our theory of education is that it ought to fit men and women to do their actual work, while providing them also with those refined tastes that turn life into zestful enjoyment."



DOUGLAS DONALDSON AND HIS
PEACOCKS



DONALDSON-BATCHELDER LAMP.

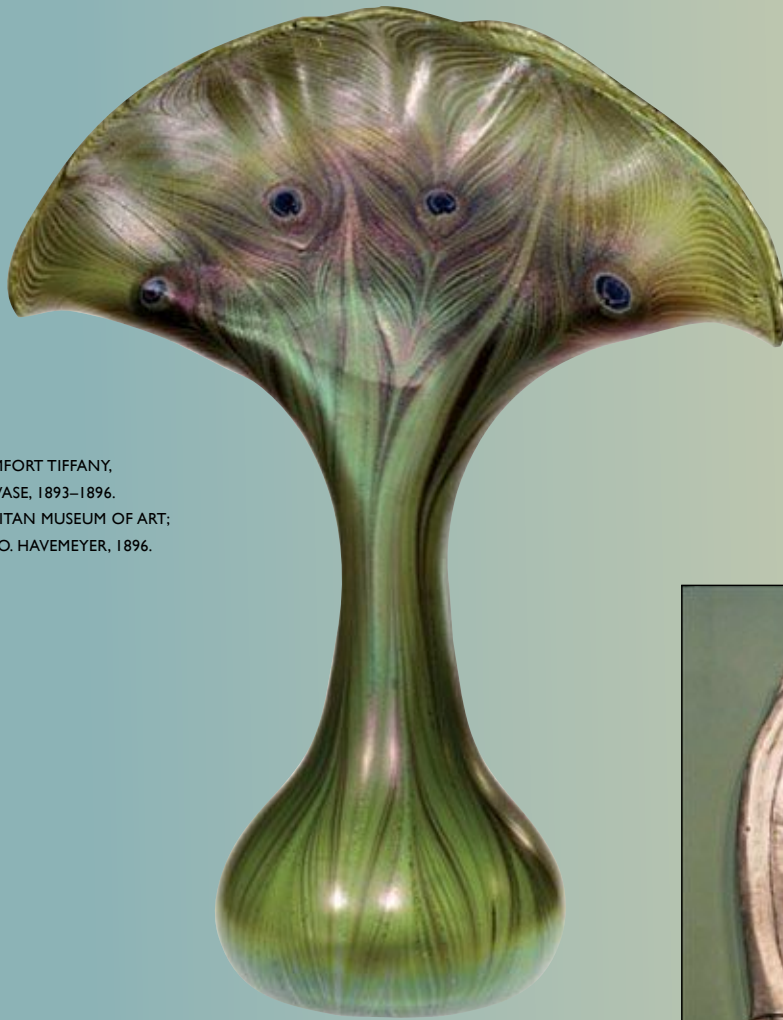
DONALDSON, COPPER CHARGER
WITH ENAMEL INLAY, CA. 1914.

However, just as Scherer was writing these words, Throop was changing its direction from what was essentially a trade school into a distinguished scientific and engineering institution—what is now the well-regarded California Institute of Technology. Batchelder saw this coming. In 1909 he resigned from Throop and founded his own school on the banks of the Arroyo Seco. Ironically, its classrooms quickly turned away from education and became a tile workshop so successful that it eventually became a thriving business. Donaldson took a different path. After taking

CHANDELIER, "WYCROFT" HOUSE,
OSCIOLA, WISCONSIN, CA. 1907.
MINNEAPOLIS GUILD OF HANDI-
CRAFT. NOTICE THE PEACOCKS
DECORATING THE WALLS.



KAREN MELVIN



LOUIS COMFORT TIFFANY,
PEACOCK VASE, 1893–1896.
METROPOLITAN MUSEUM OF ART;
GIFT OF H.O. HAVEMEYER, 1896.



DONALDSON SCONCES CA. 1910.
PHOTO: BRYAN MEAD

C.R. ASHBEE, ELECTRIC SCONCE, 1895.
VICTORIA AND ALBERT MUSEUM, LONDON.
THIS WAS ORIGINALLY IN ASHBEES'S
HOUSE IN LONDON.



Batchelder's place as head of the art department of Throop, he led a life of teaching and designing beautiful objects—trays, jewelry boxes, lamps and even perfume bottles. Unlike his lifelong friend, he had few assistants and certainly no factory.

What prompted him to go into metal work is a mystery, perhaps a manual training course in high school or an exhibition at the Art Institute of Detroit, his hometown. But his mastery of its technology and design came early. An early example of his work may have been a chandelier that was designed while he was teaching with Batchelder at the Handicraft Guild of Minneapolis. In 1908 the Guild was commissioned to decorate, "Wycroft," a house in Osceola, Wisconsin. For the dining room, the craftsman chose the peacock as its theme, a subject that Donaldson used again and again in his later work.

The use of this beautiful bird was widespread in the Craftsman movement and also in the contemporaneous European Art Nouveau. The peacock as a design element has a long history, first in the ancient times as a fertility symbol, and then by the Byzantine church as a symbol of eternal life. Donaldson probably



A PEACOCK FULL-BLOWN. IN SPITE OF THEIR BAD TEMPER, RAUCOUS CALLS AND A TENDENCY TO RELIEVE THEMSELVES IN BAD PLACES, PEACOCKS HAVE A LONG HISTORY OF BEING USED BY ARTISTS AS SYMBOLS IN THE ROMAN, BYZANTINE AND ISLAMIC ERAS.



BRYAN MEAD (2)



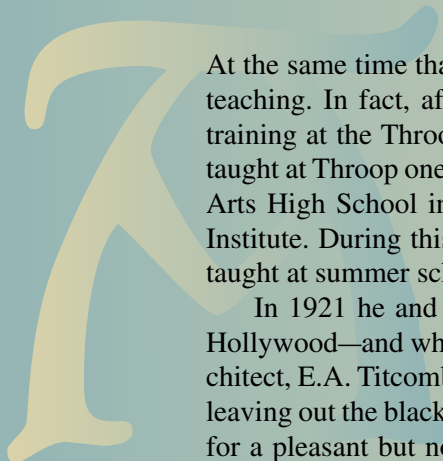
DOUGLAS DONALDSON, CHANDELIER IN
 BATCHELDER HOUSE, 1910. THE CEILING
 WAS ORIGINALLY DARK WOOD PANELING.
 THE "COTTAGE CHEESE" IS NOT MY DOING.

knew this history and certainly was familiar with the work of his fellow designers, but while they chose to portray the bird's full-blown plumage, it was the graceful outline of the bird when its feathers were closed that met his eye.

In 1910, a year after his move to California, Donaldson designed the copper lighting fixtures in Ernest Batchelder's new house, all of them featuring peacocks facing each other, an image that Batchelder had created for one of his early tiles. Batchelder called this design his "Birds in the Tree" pattern. The most outstanding example is the chandelier in the dining room where the birds are backed by dark wooden panels covering the walls and, originally, the ceiling.



BATCHELDER TILE (REPRODUCTION),
 "BIRDS IN THE TREE." EXCEPT FOR JEWELRY,
 AMERICAN CRAFTSMAN RARELY USED THE
 FULL-BLOWN TAIL OF THE PEACOCK,
 PREFERRING THE SILHOUETTE OF THE
 CLOSED TAIL AND BODY.



At the same time that Donaldson was turning out beautiful work, he was also teaching. In fact, after taking Batchelder's place as the head of the manual training at the Throop Polytechnic, his teaching career rapidly expanded. He taught at Throop one year. In 1911 he accepted a similar position at the Manual Arts High School in Los Angeles, and then 1919 moved on to the Otis Art Institute. During this period he also lectured in the Chautauqua program and taught at summer schools in Seattle and Portland.

In 1921 he and his wife opened their own school in their new house in Hollywood—and what a wonderful house it was . . . and still is! The British architect, E.A. Titcomb based the exterior design on the façade of a Tudor house, leaving out the black-and-white work but keeping the steep gables. This makes for a pleasant but not dramatic impression. On the other hand, after moving through a small entrance hall, you come to a spacious living room full of light.



DONALDSON,
DESK LAMP, CA. 1920.
PHOTO: BRYAN MEAD

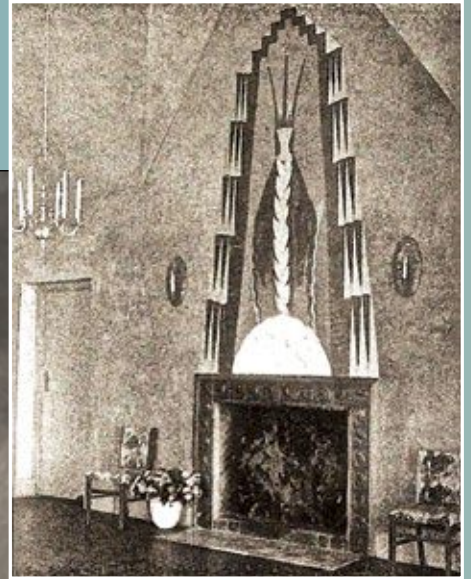


ASSORTMENT OF DONALDSON'S
WORK OF VARIOUS PERIODS IN HIS
LIFE: MAIL HOLDER, 1915; CANDY
DISH, 1957; INK WELL, 1910; PERFUME
BOTTLE, 1950; CANDLE SNIFFER,
1925. MOST OF THEM ARE FROM THE
COLLECTION OF DONALDSON'S
NIECE, MARGARET HELLER.




JOANNE WILBORN/MARILYN WANG, PASADENA MUSEUM OF HISTORY.

LIVING ROOM OF DONALDSON HOUSE, CA. 1924. THE FIREPLACE SURROUND OF COPPER PLATES WAS DESIGNED AND MADE BY DONALDSON. THE HEARTH AND FIREBOX ARE COVERED WITH BATCHELDER TILES. THE DESIGN OVER THE FIREPLACE WAS CREATED BY NORMAN EDWARDS, BUT IS NO LONGER EXISTENT. PHOTO: EDWARD WESTIN

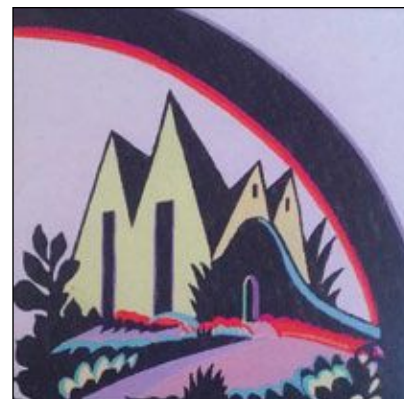


The wall above the fireplace was once decorated with an Art Deco design, but this was apparently removed by a later resident. One story was that it was made of paper and simply fell apart. The fireplace remains as it was originally designed by Donaldson with his own copper plates in the surround and Batchelder tiles on the hearth and in the firebox.

Many other original details remain in and around the house—an ornate doorbell, a weather vane, a birdhouse—all of them crafted by Donaldson. An art glass window greets you as you enter the house. It is a personal and expressionistic version of a peacock.

If less is more, all this display might be thought excessive. But, as I hope my illustrations show, it is richness, not vanity, that informs Donaldson's imagery. 

Dr. Robert Winter is professor emeritus of American history at Occidental College, and a valued contributor to American Bungalow magazine. He resides in the former home of tilemaker Ernest Batchelder.



DONALDSON, HIS HOLLYWOOD HOUSE, 1920. E.A. TITCOMB, ARCHITECT. DONALDSON'S INTERPRETATION OF THE FACADE THAT HE USED IN ADVERTISING THE SUMMER SCHOOL THAT HE AND HIS WIFE, LOUISE, WOULD OPEN IN 1921. NOTABLE IS HIS EXAGGERATION OF THE PITCH OF THE EAVES—A PRODUCT OF HIS IMAGINATION.



DONALDSON'S AT THEIR FRONT DOOR. NOTICE THE PORT-HOLE BETWEEN THEM. PHOTO: EDWARD WESTIN

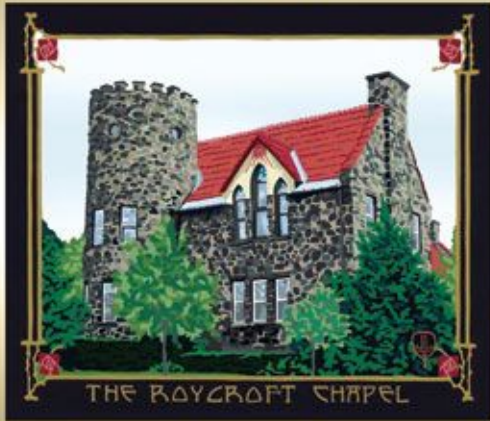


PAUL MESERVE

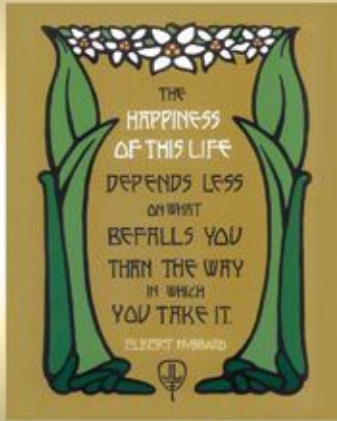


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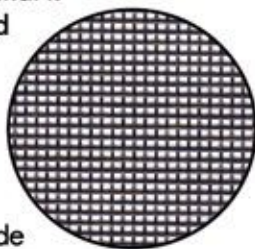
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KITCHEN LEFTOVERS

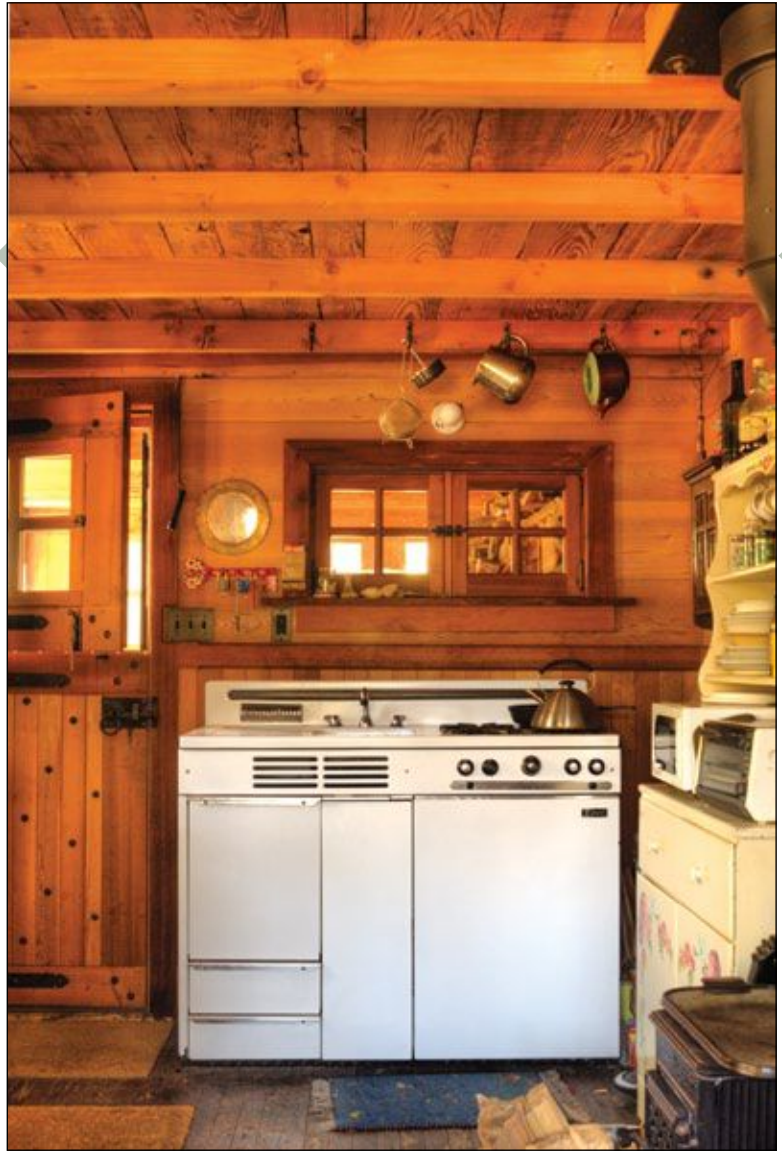


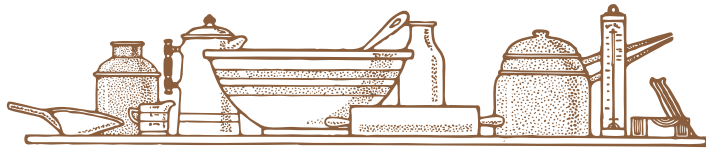
READER RESPONSE to the potpourri of orphan bathroom photos that appeared in Issue No. 92 was so positive that we've decided to serve a feast of kitchen leftovers as well. A few of these shots may have appeared in *AB*'s pages in the distant past, but most have not been seen before in our pages.

With the publication of these images, our cupboard of unused photos is now bare. If you are interested in seeing more examples—of kitchens, baths, fireplaces, porches, windows or other bungalow details—you can help make it happen by sending us your own photos (with brief descriptions) and encouraging your friends and neighbors to send theirs. When we have enough to fill a page or two, we'll share them, much as we always share readers' homes in Family Album.

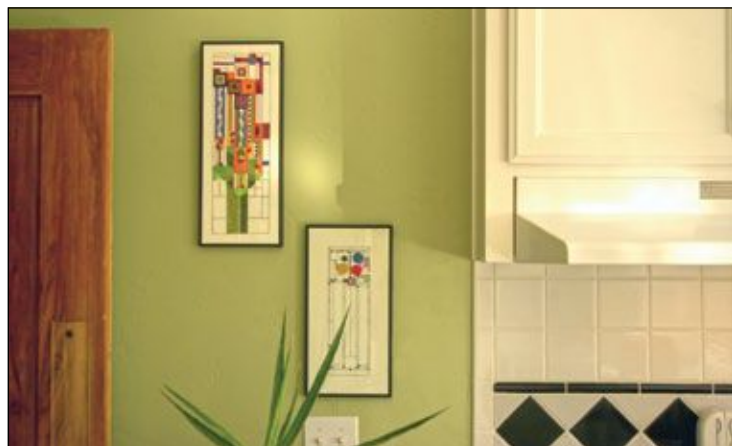
THE EDITORS



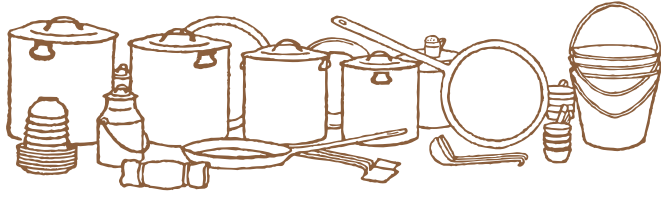




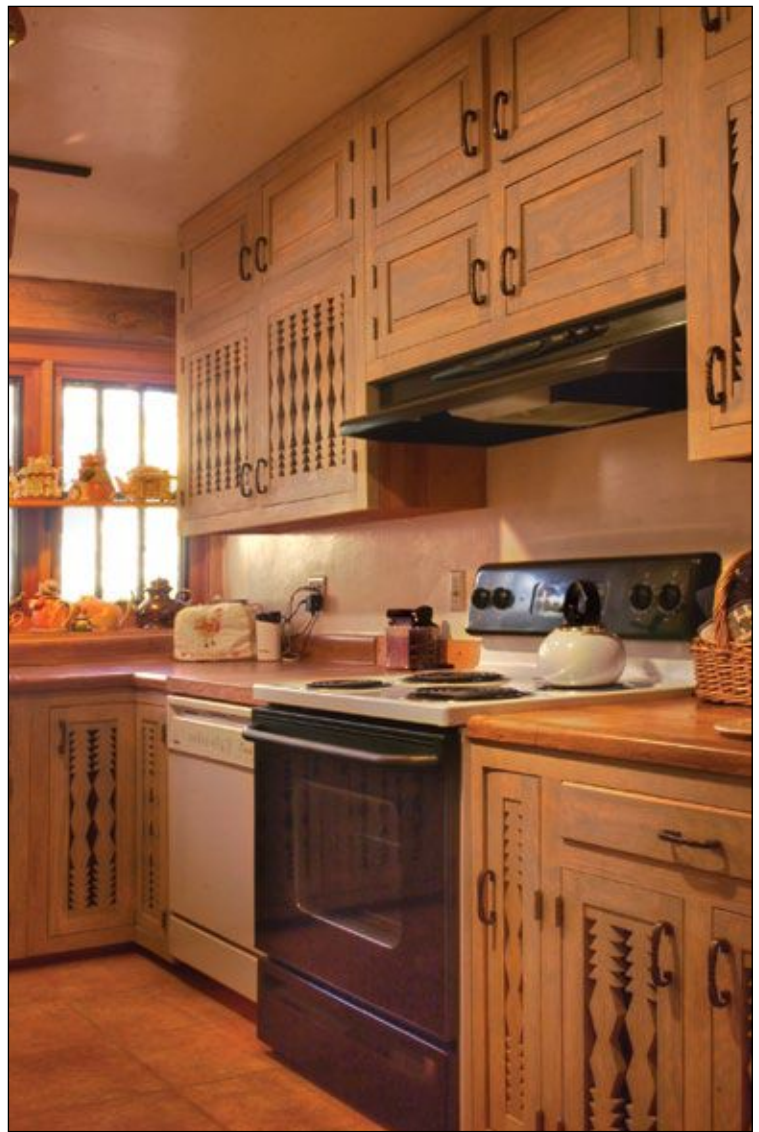
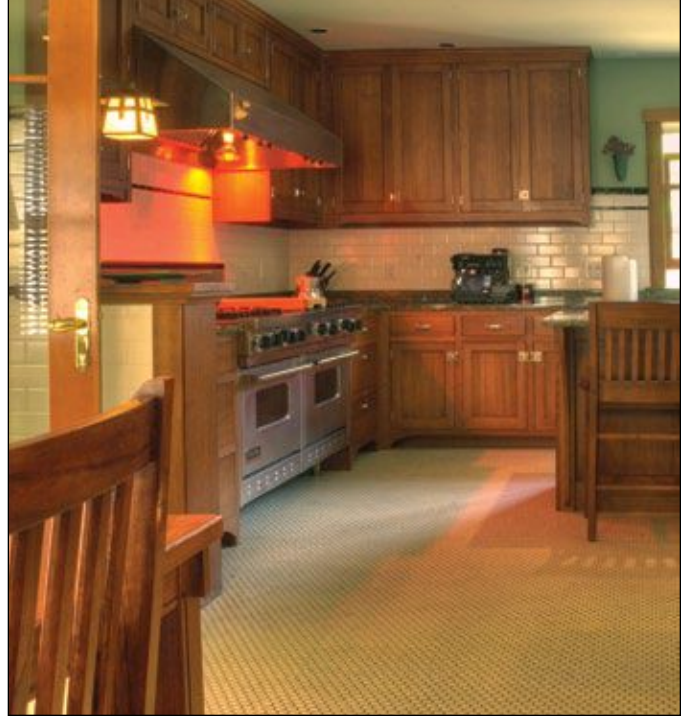
ALEXANDER VERTIKOFF

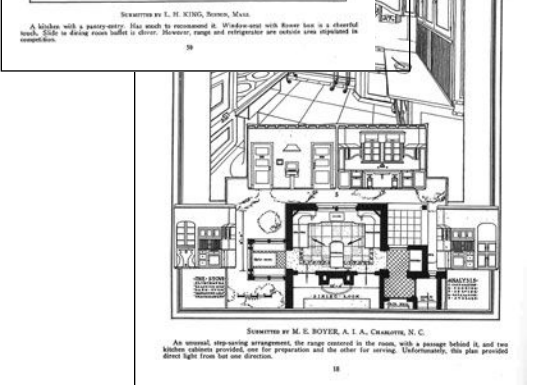
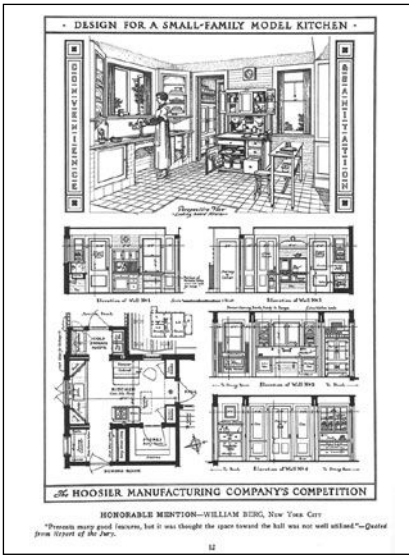












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FROM THE BUNGALOW KITCHEN

The Bungalow Chef's Apple Strudel

BY MIKE MECH

THE STAGE FOR MY CULINARY adventures is in my Chicago Style Bungalow, which was designed by the architectural firm, W.C. Roddiger of Chicago, and built in 1924 by Ernest and Irene Rauch.

As a child, I delivered newspapers, sold Boy Scout candy, shoveled snow, and trick or treated at this home, never knowing that someday I would purchase it.

I hope my recipes become part of your family. Like I have always said, every family recipe has a story, and so does every bungalow!

RECIPE REVIVAL: APPLE STRUDEL "MIT SCHLAG"

How can anyone resist Apple Strudel fresh from the oven? The crisp and flaky crust wrapped around fresh apples and raisins, and the warm aroma of cinnamon and butter is amazing. As a child, I was taught the



technique of stretching the dough over a kitchen table, but today I use fillo dough. I love Organic Fillo Dough by The Fillo Factory. It's made with clean vegan ingredients and is easy to use. This dough comes in 13" x 18" sheets, which are perfect.

Growing up as a mid-century kid, I remember the television show *Hogan's Heroes* with the beloved character, Sergeant Hans Georg Schultz, never passing up a slice of Apple Strudel. And as

Schultz preferred, I always serve mine "mit schlag," with whipped cream.

From my kitchen to yours!
Mike Mech, "The Bungalow Chef"

Mike Mech is in the storytelling business with food and vintage recipes as his muses. Mike's blog, Recipe Revival, can be found on bungalowchef.com.

APPLE STRUDEL

Serves 6–8

Ingredients:

FILLING:

- 5 large Granny Smith Apples, peeled, cored, and diced
- ½ cup raisins
- 2 tablespoons melted butter
- ¼ cup dried bread crumbs (unseasoned)
- 1 teaspoon fresh lemon juice
- 1 cup granulated sugar
- 1 tablespoon cinnamon

PASTRY:

- 8 sheets of fillo dough (thawed per the directions on The Fillo Factory's Organic Fillo Dough box)
- ½ cup melted butter
- 1 cup granulated sugar mixed with 1 tablespoon cinnamon

Directions:

Preheat the oven to 350 degrees.

In a large mixing bowl, add the diced apples, raisins, melted butter, bread crumbs, lemon juice, sugar, cinnamon and mix well.

Place one sheet of fillo dough on a large kitchen towel. Brush with melted butter and sprinkle with cinnamon and sugar mixture. Layer and repeat the process using all 8 sheets of dough. Tap down using the backside of a baking sheet.

Spoon the apple mixture along the long side on the fillo sheets. Roll like a jelly roll. Brush the seam area with melted butter. Transfer onto a parchment paper—covered baking sheet with seam side down. Brush with remaining butter and cinnamon-sugar mixture and bake for 20–30 minutes. Let it set for one hour before slicing with a serrated knife and serving.

For a variation on this strudel recipe, I often use fresh pears or summer plums.

Chef's Tip: Keep the dough from drying out by covering with barely damp kitchen towels or plastic wrap.



Indow Windows

PRESERVING VINTAGE AESTHETICS
WITH MODERN-DAY INNOVATION

BY ADRYAN RUSS

IN 2010, Sam Pardue was in Portland, Oregon, enjoying life in his beautiful Craftsman bungalow, built in 1906. He was running a special effects camera lens company he had co-founded, but, having earned an MBA from Carnegie Mellon and worked at Intel, and being the entrepreneur he was, he began to question what he could do to prevent air drafts coming through his vintage windows, and also reduce his costly energy bills.

“I couldn’t bear ripping out those windows,” says Sam. “I thought, even if I get the best replacement windows, I’ll lose the rippling glass, the original timber frames and the irreplaceable craftsmanship.”

He searched the marketplace, but found nothing that satisfied the aesthetics and functionality he wanted.

“I didn’t consider myself an inventor. I had developed magnetic prototype inserts, but they were ugly and didn’t deal well with the varying geometry of window shapes and sizes.

One day, while grabbing a beer from the refrigerator, he noticed that the refrigerator had a magnet, which keeps the refrigerator door closed.

“The magical insight in that moment,” he says, “was that we could get rid of the magnet and just use a compression tube around the edge of a window insert and create a spring out of that compression tube.”

When the first prototypes arrived and were installed, Sam was convinced he had a marketable product. Not only easy to install, they made a profound difference

as soon as pressed into place. The drafty air disappeared, the noise reduction was remarkable, and energy bills went down.



One merely presses each insert into place. There is no hardware bracket around the inside of the window frame to detract from the beauty of the window. The compression tube, made from high-grade silicone, seals air-tightly to the frame so there’s no leakage. And once installed, the insert isn’t visible.

“We’ve had customers leave home for the two hours it takes to install inserts in their entire home, and they come back and say, ‘Why haven’t you installed the inserts yet?’ We happily tell them to take another look,” says Sam.

However, anytime a new idea is born, unexpected challenges may arise. Working with homes constructed in every decade, Indow discovered that few window frames are actual rectangles—due to craftsmanship and carpentry that may not have been perfect, or a home settling over time.





“We needed to develop proprietary measuring,” says Sam. “Every window we work with is unique and each insert is custom-made to exactly fit the frame—no matter what shape or size. We had to develop a system to allow that to happen for the 116 dealers we have throughout the United States and Canada.”

Customers get a personal laser measurement of every window. Or, if they happen to live outside a dealer territory, Indow mails them a laser measuring kit they can use themselves. Indow guarantees the inserts will fit precisely if measuring instructions are followed. As long as the homeowner lives in the home, the inserts are lifetime-guaranteed, and cost half to a third of high-end replacement windows.

Says Sam, “We use high-grade acrylic, which is stronger and clearer than laminated glass, and half the weight. It’s easy to install or remove, which is particularly helpful for very large windows, and it lasts longer.”

Sam calls himself an accidental preservationist. “We have record-shattering storms and heat these days, so climate change is on our minds. Using our inserts is one of the most meaningful steps a homeowner can take to reduce their carbon footprint, while solving one of the purchasing reservations people have when buying an older home.”

Carrie Sturrock, who works for Indow, says that one can’t ever replace old-growth wood windows, which can last indefinitely, if cared for.

“When you look at these windows,” she says, “you can see the tree rings—they are dense and highly durable. People, hoping to be energy-efficient, rip those out and replace them with windows that don’t have the same density, or longevity. We have a sustainability ethic at Indow—we want people to keep what they have so we can help them be more energy-efficient.”

The secret of their success, Sam claims, is that they custom-make the insert to the exact shape of any indoor window frame, but just a bit larger than the frame. The compression completely fills any cracks, keeping homes cooler in the summer, reducing air conditioning bills, and warmer and more comfortable in the winter, while also reducing noise. Homeowners get to enjoy their original windows, as well as the comfort, efficiency and quiet people expect from a modern house. An architect who specializes in Frank Lloyd Wright restoration work has used Indow inserts. So the company has been making a good name for itself.

Speaking of names, when getting started, Sam invested in a branding system to help decide what to call his company. The name chosen at the time was Evo Windows. A friend believed Evo was too corporate and revealed a dream he’d had in which the name Indow Windows appeared. Sam phoned his mother and asked which she liked better—Evo or Indow. She said, “Well, Indow Windows sure has a nice ring to it!” Despite his heavy investment, Sam followed his mother’s advice, and the rest is history.

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LARGE, DECORATIVE FIREPLACES SERVE AS THE CENTER-PIECE OF THE SMALL BUT LIGHT-FILLED LIVING ROOMS OF WESTWOOD PARK BUNGALOWS, SOME OF WHICH, LIKE THE HOME ABOVE, WERE BUILT 100 YEARS AGO BY ARCHITECT IDA MCCAIN, KNOWN THEN AS "SAN FRANCISCO'S WOMAN BUILDER."

BY NANETTE ASIMOV

SAN FRANCISCO IS LOVED as one of the most beautiful cities in the world for good reason: a vermilion suspension bridge peaks out from a blanket of fog, sailboats dot its blue bay, and thousands of Victorian and Edwardian homes grace its hills in 47 densely packed square miles. But across town, far from the city's famous sites, an enclave of 650 historic bungalow homes nestles into the southern slope of Mt. Davidson near the city's geographic center. Incorporated 100 years ago, just 11 years after the 1906 earthquake that leveled much of downtown, Westwood Park emerged as a community of attractive but affordable housing to those of modest means. Buyers picked a design from a catalogue—with styles that included Craftsman, English Cottage, Colonial Revival, Prairie and Spanish Mission—each with distinctive details. Architects, including the prolific Ida McCain, designed the homes that were built between 1916 and 1923. A century later, residents have maintained almost all of the homes in original or slightly modified condition and preserved their distinctive charm.





WESTWOOD PARK

Living History in Modern San Francisco



ADVERTISEMENTS LIKE THIS ONE FROM BALDWIN & HOWELL CO. URGED HOME BUYERS TO CHECK OUT WESTWOOD PARK, AND EVEN PROMISED THAT THE DEVELOPERS WOULD DRIVE THEM THERE. THE MIRAMAR CIRCLE AND ITS BELOVED DEODARA CEDAR TREE, ABOVE, SIT AT THE CENTER OF THE NEIGHBORHOOD, WHICH BOASTS OF NO RIGHT-ANGLED STREETS.

A Haven for the Common Man

The story of Westwood Park begins in 1911 as “one of the greatest land deals in San Francisco’s history,” according to local historian Woody LaBounty. Developer A.S. Baldwin kept his eye on thousands of acres owned by the estate of former mayor Adolph Sutro while it remained in probate for about 10 years. Once that legal process ended, Baldwin and investors made their move and bought up the land. The investors expected to transform the property into communities for wealthy professionals working downtown, thanks to the “Twin Peaks Tunnel” under construction. They knew the tunnel would suddenly make it practical for people to live in the city’s distant west side, and by 1916, those upscale developments—St. Francis Wood, Forest Hill and West Portal (once known as West Portal Park)—were completed.

“The houses on their winding streets were intended and marketed to the upper classes: doctors, lawyers, industrialists, and corporate heads,” LaBounty explains. But Baldwin also reserved 93 acres for working people, and he hoped that modest homes in this area would tempt refugees of the 1906 earthquake back into the city.

“Westwood Park had similar landscape amenities and building restrictions of toney St. Francis Wood, but instead of mansions with maid’s quarters and solariums, the tract would feature attractive but simple



COLLECTION OF GLENN D. KOCH

GRAND GATES AT WESTWOOD PARK'S SOUTHERN ENTRANCE ALONG OCEAN AVENUE, ABOVE, ONCE WELCOMED ALL TO ENTER AT MIRAMAR AVENUE, WHERE STATUESQUE FLOWERING RED GUM TREES TODAY LINE THE CENTRAL BOULEVARD ALONGSIDE THE FEW REMAINING STONE PINES WHOSE GNARLED TRUNKS HAVE NOT YET REACHED THE END OF THEIR LIFESPAN. THE ENTRANCE GATES HAVE BEEN LOST TO TIME.



DESIGNED BY ARCHITECT LOUIS CHRISTIAN MULLGARDT, KNOWN FOR HIS WORK ON THE 1915 PANAMA PACIFIC EXPOSITION THAT CELEBRATED THE COMPLETION OF THE PANAMA CANAL, WESTWOOD PARK'S ELEGANT GATES REMAIN TODAY ONLY AT THE NORTHERN ENTRANCE, ALONG MONTEREY BOULEVARD.

IN JUST TWENTY-FIVE MINUTES THE FAST TUNNEL CAR HAS BROUGHT HIM FROM THE



BATCHELDER TILES, BUILT-IN BOOKCASES, AND ARCHED WINDOWS BENEATH COVERED CEILINGS ARE AMONG THE TYPICAL BUNGALOW DETAILS IN WESTWOOD PARK, WHICH IS DESIGNATED AS SAN FRANCISCO'S ONLY "RESIDENTIAL CHARACTER DISTRICT."



LARGE WINDOWS CHARACTERIZED THE DESIGN OF WESTWOOD PARK BUNGALOWS WHEN THEY WERE BUILT A CENTURY AGO, LETTING IN LIGHT AND AIR, AND GIVING THE MODESTLY SIZED HOMES AN EXPANSIVE FEEL.

bungalow homes,” LaBounty says. Baldwin’s real-estate firm, Baldwin & Howell, even came up with a hokey but catchy rhyme to attract buyers: “When the tunnel is complete, to Westwood Park we will retreat.” The first Westwood Park homes went up for sale in October, 1916. But building soon halted.

Pausing for a World War

As the U.S. prepared to enter World War I, the federal government ordered that building materials be diverted for the war effort. Meanwhile, Westwood Park incorporated as a community on March 21, 1917. But it would take until the end of 1918 for building to resume. That’s when Baldwin & Howell made up for lost time with a vigorous marketing campaign that included a short film showing how a bungalow was built.

Common architectural elements included oak hardwood floors with Philippine mahogany trim, beveled glass French doors, built-in buffets, gum wood wainscoting, coved ceilings, and tiled fireplaces, according to Westwood Park’s neighborhood news-





letter. Most homes also featured sun rooms and multiple windows, giving them a light and airy feel despite their location in a fogswept part of town.

Buyers paid \$2,850 for low-end home designs, and up to \$10,000 for upscale models. That's about \$60,000 to \$200,000 in today's dollars, although these bungalows now fetch far more than that in pricey San Francisco.

Still Gorgeous After All These Years

Although a century has passed, and Westwood Park's original front gates and ornate street lamps have disappeared, the neighborhood looks remarkably the same, as historical photos on the Westwood Park history site and at the San Francisco Public Library show. The area is a showcase of nearly all the bungalow styles of the early 20th century and a haven for families seeking refuge from urban life who still want to enjoy easy access to all SF offers. Westwood Park is walking distance from City College of San



A VARIETY OF ARCHITECTS DESIGNED THE HOMES OF WESTWOOD PARK, TRANSFORMING EACH INTO A UNIQUE WORK OF ART. CHARLES F. STROTHOFF CREATED THIS ONE-STORY BUNGALOW IN 1921.



Francisco, built in 1937. BART and MUNI trains stop at nearby Balboa Station, and the MUNI K Line and 43 Masonic Bus make stops just outside the enclave. Downtown is a 15-minute ride away on BART.

A 100th Birthday Party

33-year-resident Kathy Beitiks has organized a Westwood Park centennial celebration for residents this fall, complete with a Centennial Cake made by neighbors who were professional pastry chefs, vintage photos and enough information so locals can take a self-guided walking tour of their own neighborhood. Beitiks is also collecting memorabilia for an archive and is writing a book about the neighborhood she loves, *Westwood Park: Building a Bungalow Neighborhood in San Francisco*. “Anything that’s 100

years old deserves some sort of respect for what it’s been through,” says Beitiks, a retired spokeswoman for the state Bar of California.

No Right-Angled Streets

To Beitiks, the jelly-bean shaped community that has no right-angled streets feels like “suburbs in the city.” Height limits are governed by its designation as San Francisco’s only “residential character district”—not quite “historic preservation,” but almost. The community is known for its safety, nearby good schools, and strong neighborhood association. Halloween-decorating contests and annual picnics give it the warmth of a small town, in line with the philosophy of the Arts and Crafts Movement’s emphasis on simplicity and connection to nature.



BUILT IN 1922, THIS SHINGLED-ROOF HOME WITH ITS STUNNING BRICK CHIMNEY IS A PRIME EXAMPLE OF THE WORK OF IDA MCCAIN, ONE OF THE FEW EARLY WOMEN ARCHITECTS. ITS ORIGINAL SALE PRICE: \$6,000.

THE NEIGHBORHOOD OFFERS A VARIETY OF BUNGALOW STYLES, FROM THIS 1920 EXAMPLE BY ARCHITECT CHARLES F. STROTHOFF, RIGHT, TO A.W. SMITH'S CLASSIC DESIGN WITH ROCK PILLARS, BELOW.



“I’ve never lived in a place that had such history to it,” said Greg Clinton, a former president of the neighborhood association. Clinton, who grew up in a 1960s-vintage Florida suburb, said he supports the historical project. “We want to grab hold of the history before we lose it.”

Yet the neighbors agree that not all of Westwood Park’s history is worth celebrating. The community’s official “covenants, conditions and restrictions” were certified on January 20, 1941, and included an infamous section, Article 13, barring home sales and rent-

THIS CENTURY-OLD BUNGALOW BY ARCHITECT A.W. SMITH, RIGHT, WAS THE FIRST COMPLETED IN WESTWOOD PARK, ACCORDING TO A 1917 COPY OF THE SAN FRANCISCO CHRONICLE. BUYERS HAD TO CONSIDER WHETHER IT WAS WORTH THE ASKING PRICE OF \$4,000.



als to people of “African, Japanese, Chinese or any Mongolian descent.”

The Home They Loved—and Owned

The racist prohibition did not deter Artemus Adams, a city cop, and Dorothy Adams, a Macy’s saleswoman, who in 1959 had two young children and loved the homes in Westwood Park. As a black couple, however, they had to wait for the sun to go down to do any house hunting. When they chose a home, they paid an \$800 fee—\$6,600 in today’s dollars—to a white man who bought it on their behalf. But the seller learned their identity and refused to provide the house key.

The Adamses paid the mortgage but were forced to continue renting their Waller Street flat while negotiations with the seller floundered. After six months the couple had had enough. One September night, they broke into their own home and changed the locks. The next day, the doorbell rang. The couple looked at each other nervously before opening the door. There stood a smiling woman who said she lived next door and wanted to welcome them to the neighborhood. “We found what we wanted,” Artemus Adams, now 91, told the neighborhood newsletter in 2006. “We were home.”





Preservation of a Different Kind: Equality

Eventually, a red stamp voided such racist regulations. But that was not enough for residents of Westwood Park. In 1992, a group of neighbors got rid of Westwood Park’s Article 13 altogether. They included Norman Yee, now a city supervisor, and Stephen Theoharis, an attorney.

“Removing this vestige of mindless discrimination was a celebration of the diversity of our community and a concrete example of the caring attitude

Westwood Park residents have for each other,” said Neighborhood Association president Anita Theoharis, Stephen’s wife.

Notable Homes and Notable Dwellers of Westwood Park

In 2011 Beitiks created a formal neighborhood walking tour for City Guides. During the free tours she talks about her community’s history, explains the



ARCHITECT A.W. SMITH DESIGNED A COLONIAL-STYLE BUNGALOW, LEFT, WITH LIBRARY, CONSERVATORY AND SERVANTS' QUARTERS, ALTHOUGH THE 1919 HOME IS NOT MUCH LARGER THAN OTHERS IN WESTWOOD PARK. ABOVE, ARCHITECT CHARLES STROTHOFF'S 1920 DUTCH COLONIAL REVIVAL HOME IS UNIQUE IN THE NEIGHBORHOOD AND FOR MANY DECADES WAS THE HOME OF LABOR LEADER JACK HENNING, WHO HAD BEEN AN UNDERSECRETARY OF LABOR TO PRESIDENTS JOHN F. KENNEDY AND LYNDON JOHNSON.


homes' low-slung bungalow-style architecture, and points out the homes of notable residents.

Among them:

The neighborhood's only Dutch Colonial Revival house, where famed labor leader John Henning lived until his death at 93 in 2009.

The brick-face house of Patricia McColm, who sued neighbors for playing basketball, cooking brunch, riding bikes. She sued a local church for ringing its bells. And she sued a rug cleaner who took his rug back when she wouldn't pay him. The sue-happy resident was legally declared a "vexatious litigant" in 1995.

And the "San Francisco Chronicle house" that the city's newspaper awarded in 1922 to its hardest-working carrier.

The next time you visit San Francisco, stop by this picturesque and historically significant collection of bungalow gems set in one of California's most beautiful natural locations. 

Photography by Hugh D. Byrne.

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TUNING INTO THE PAST

The Well-Told Tale

BY ROGER RITTNER

THE PRACTICE OF STORYTELLING goes back as far as humankind. You could argue that storytelling—aside from its intention to impart information—is the earliest form of entertainment. The Greek chorus in early theatre was essentially a narration device, to alert the audience to the action, the motivations, and even the message of the play.

When radio first began sending the spoken word across the ether, the earliest forms of entertainment were often nothing more than people telling stories. Many of the first programs merely sat an announcer in front of a microphone, and directed him or her to read a book, recite a poem, or even just ad lib an interesting tale.

One of the most famous radio programs of the classic era, *The Shadow*, began in 1930 as *The Detective Story Hour*, sponsored by publisher Street and Smith. The announcer, who affected a mysterious voice and called himself “The Shadow,” read yarns from the latest issue of Street and Smith’s *Detective Story Magazine*. It wasn’t until the narrator became popular in his own right that the program was fleshed out into a proper scripted program, changed its name to *The Shadow*, and began 20 years of dramatized adventures.

Some programs constructed an elaborate concept around what was essentially storytelling. The forerunner of the popular comedy vehicle *Fibber McGee and Molly*, for instance, was called *Smackout*, and revolved around a garrulous old blowhard named Luke Gray, who ran a rural general store. Customers were often told that he was “smack out” of the product they wanted, leading to Luke telling them a tall tale only tangentially related to what they were shopping for.

As radio comedy and drama became more script-based and therefore sophisticated, storytellers evolved into actors or announcers. But more than a few would continue to don the storyteller’s hat. The prolific Marvin Miller narrated *The Story Behind the Story*, a 15-minute program that related historical vignettes. Announcer Art Baker created *Art Baker’s Notebook* in 1938, describing subjects he found interesting or unique for more than 2,000 broadcasts.

Enter John Nesbitt

Perhaps the most unique of radio’s storytellers was John Nesbitt. A grandson of famed Shakespearian actor Edwin Booth and son of a well-known lecturer on world topics, Nesbitt inherited a flair for the dramatic.



Early in his career, Nesbitt was active in stock theater before entering radio in 1933. His acting ability helped him raise storytelling above the usual drone of words to true art.

In a *Billboard* review, Joseph M. Koehler described Nesbitt’s talent this way: “His sense of the dramatic, uncanny timing, and ability to discover the exact moment when drama must replace the spoken word combine to explain why he’s radio’s No. 1 story-teller.”¹

In 1937, Nesbitt was rummaging through an old trunk left to him by his father. In the trunk, he found a hoard of newspaper clippings, each containing odd and unique aspects of a person, event, or everyday object. The clips covered the breadth and depth of the human experience in a way that struck Nesbitt as perfect for telling on radio.

The Passing Parade

Thus was born *The Passing Parade*, the storytelling platform that would become Nesbitt’s signature. As its own program and as a feature on others, *The Passing Parade* continued from 1937 to 1949. A staff of 14 people verified the details of his stories before Nesbitt wrote the final scripts. He usually presented his tales without sound effects or music, with just his unerring sense of the dramatic.


“There was a time when no one could be sold the idea that one man, without much musical help, could fill a half hour and hold his audience. Nesbitt has disproved the bromide because he ... spins a yarn that’s as tight as an Armistice announcement,”¹ *Billboard*’s Koehler wrote.

The Passing Parade’s success on radio spawned an Academy Award-winning series of short subjects at MGM. As with radio, Nesbitt’s voice was the only audio accompaniment. During World War II, both the radio and film features often focused on little-known patriotic work of ordinary citizens of the world. But whether it was a patriotic profile or just a little-known fact of life, Nesbitt’s talent was unequalled.

The effectiveness of storytelling often owes as much to the talent of the teller as it does to the story itself. John Nesbitt’s approach provided the world with hundreds of examples of the delight of the well-told tale.

A classic example of *The Passing Parade* is available at Roger’s website: www.PulpRadio.net/AmericanBungalow.html.

¹ Koehler, Joseph M. Program Reviews: “The Passing Parade,” *Billboard* July 31, 1943.



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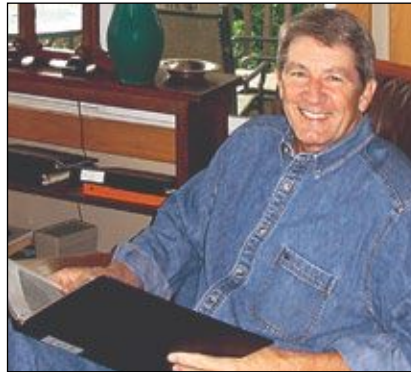
GROWING UP IN THE 1960S, my male classmates and I were required to take a course listed in our high school syllabus as Industrial Arts. To us, it was simply ‘shop class.’ During the first six weeks we learned mechanical drawing using sheets of over-sized drafting paper, a bulky t-square, triangles, and protractors. Mr. King would lift up a chair, a stool, or a piece of machinery, set it on his desk at the front of the room, and announce that we were to measure it, reduce it to scale, and draw it. The goal, I now realize, was to introduce us to the concept of providing a craftsman with a three-dimensional drawing of an object which would then be manufactured.

We were creating ‘industrial art.’

During the subsequent weeks we progressed into the actual workshop attached to the drafting room where I learned the basics of woodworking, woodcarving, and wood finishing—even molding a new material into a letter opener, something called *Plexiglass*.

At the time I was already convinced I wanted to become both an English teacher and a writer, so of course I thought I would much rather be dissecting “Ode on a Grecian Urn” or discussing *Catcher in the Rye* than sanding a block of scented black walnut I was turning into bookends.

Eight years later I was standing in front of my own classroom of high school students, attempting to teach them how to appreciate John Steinbeck and to write coherent essays. During my free hours, the principal expected me to be grading papers and mapping out lesson plans, but instead I gravitated down to the Industrial Arts room, where my friend and fellow teacher Bernie Loft let me use the school’s machinery and tools. Not long afterwards my principal suggested that perhaps I should consider a career other than teaching



Years later, after I had opened my own woodworking and restoration shop called Knock On Wood (in Greek mythology, if you knock on an oak tree, Zeus will come out to assist you), I discovered the Arts and Crafts movement, and my life took yet another turn. From the outset I was drawn to the furniture of the era, and discovered that my student days in Mr. King’s work-

shop had given me an even deeper appreciation for each piece of Limbert, Stickley, or Roycroft furniture I was handling.

I utilized my skills honed as an English major to begin researching the Arts and Crafts movement, which also gave me the opportunity to share what I discovered through both teaching and writing about it. But I kept gravitating back to workshops, recalling my student days of discovery. And so I began taking classes again, first in stained glass and woodturning, then learning how potters dig their fingers into moist clay and metalsmiths leave rows of measured dimples across a sheet of shiny copper.

While I doubt if Mr. King actually thought he was turning any of us pimply-faced freshmen into industrial designers for General Motors, he and thousands of teachers like him gave many of us an even deeper appreciation and respect for that which we now collect, and live with in our homes. And since Industrial Arts has now been replaced by Computer Science, chances are my sons’ generation will never have that same appreciation.

As for me, well, I’m planning on signing up for a welding class this fall.

“Life so short, the craft so long to learn.”

—Hippocrates

Author and historian Bruce Johnson is the founder and director of the National Arts and Crafts Conference held each February at the Grove Park Inn, overlooking Asheville, NC. Visit arts-crafts-conference.com. A comprehensive guide to Arts and Crafts destinations can be found at artsandcraftscollector.com/travelers_guide.



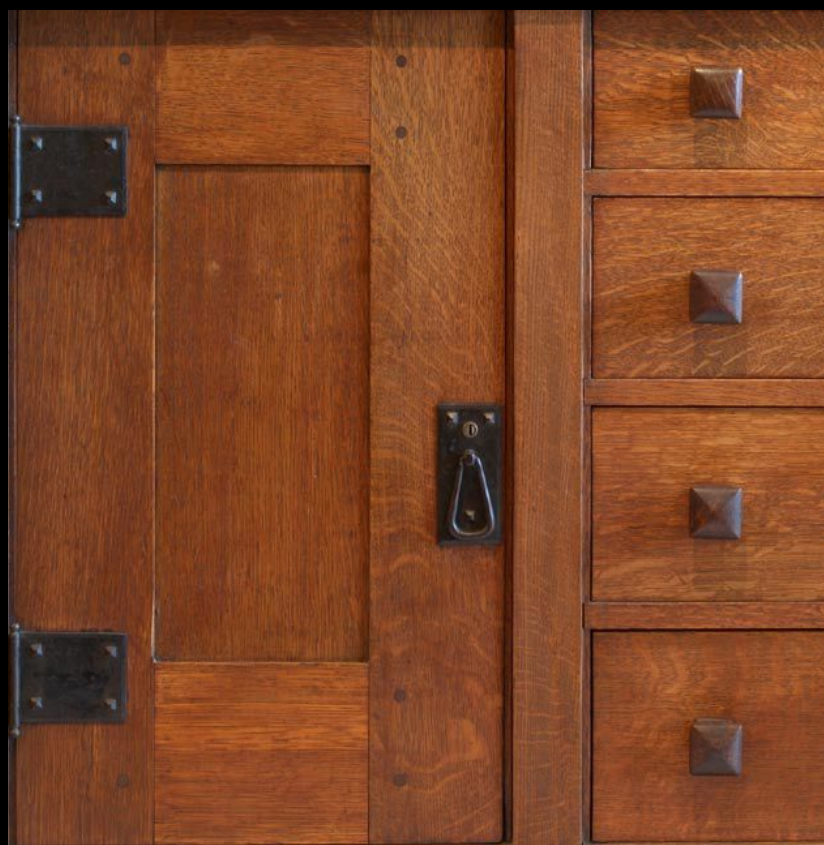
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FROM OUR FRIENDS

The Lifestyle You Save May Be Your Own

I GREW UP IN A 1920s Spanish Mission Style bungalow in Alhambra, a town in southern California's San Gabriel Valley. As a kid, I walked barefoot on the wood floors, sat in front of a wood-burning fireplace at Christmas, and ran across the front porch to play in the yard. As a young adult, I had fond memories of my childhood in that house. I hoped that someday I would live in one like it.

Not long ago, interviewing friends and neighbors for my documentary "Bungalow Heaven: Preserving a Neighborhood," I discovered that I hadn't been alone. Like me, they had also aspired to live in homes that reminded them of their childhoods—homes that had wood floors, fireplaces, porches, and front yards to play in.

In fact, many of us who live in the Pasadena, California, historic district known as "Bungalow Heaven" didn't realize until we discovered this neighborhood that the kind of home we longed for actually had a name: "bungalow."

But then we hadn't been looking for an architectural style. We sought a style of living, one we recalled with great fondness. We wanted to recapture some of what our childhoods had felt like.

One of my favorite quotes from the documentary, because it spoke to my intent in making it, came from John Brinkmann, the publisher of this magazine: "This isn't a history lesson," he said. "It's about a lifestyle." I wanted to convey to viewers, as simply and directly as possible, what that lifestyle looked and felt like when these homes were built, and what it looks and feels like today.

I'm not alone. Although the residential-architecture flavor of the moment is "Mid-Century Modern," one can't help but notice that in many popular sitcoms (and a great many commercials), whenever a scene calls for the depiction of family life in today's middle America, a bungalow is most often there on the



screen. The bungalow really has come to stand for a way of life that Americans recognize as their own.

After the premiere of my documentary, at the Pasadena Public Library three years ago, one of my neighbors, whose early-20th-century house was

built by the same builder who built mine, but whose interior had been gutted and "updated" by the developer who bought the house to resell it, came up to me and told me he wished he had seen the film before he bought it.

"My wife, after seeing your documentary, wants me to put back the fireplace they ripped out. If we had seen it before seeing the house, we wouldn't have bought it."

As I write these words, sitting in my chair on the front porch of my 1911 bungalow in August 2017, I wonder what comes next. Anticipating the 29th annual Bungalow Heaven Home Tour, next April, I remain hopeful for the future of these homes and the cherished lifestyle they represent. Students from Longfellow Elementary School, "children of Bungalow Heaven," already recognize the value of living in these homes and the importance of preserving them: they have been enthusiastically volunteering as docents for the tours, year after year. Decades from now, as they have in decades past, many will return to raise their own children in this quintessential American place.

History, like water passing over stones, will continue to etch itself into this neighborhood. These bungalows, and the lifestyle they embody, will only become ever more valuable in our collective memories, and in our daily lives, as time goes on.

Joaquin Montalvan

Joaquin Montalvan is an award-winning filmmaker who has resided in Pasadena's "Bungalow Heaven" district since 1997. He studied filmmaking and acting at UCLA.

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