

# The Bungalow

## and Related Styles



1910-1930

Architectural Style and Sensitive Rehabilitation

### HISTORICAL BACKGROUND

In the first three decades of the twentieth century, the American Dream of owning a house and a plot of suburban ground became an attainable reality for millions of middle-class Americans. The house most associated with this attainable dream is the bungalow, a small one- or one-and-a-half-story house with a big front porch and a contemporary all-American look.

Originating in India as a temporary shelter, the bungalow came to America via the Colonial British. Along the way, the meaning of the word changed to mean a small but reasonably comfortable year-round house. The American bungalow originated in California and owed little to past styles. It was first popular in California, and most of the businesses that spread the bungalow nationwide through mail order plans and pre-fab mail order houses were headquartered there. It became in time more than just a California fad. Built in every corner of the nation, it adapted well in varying climates and terrains. It was a truly American house.

[www.searsmodernhomes.com](http://www.searsmodernhomes.com)



Typical 1915 bungalow sold through the Sears Modern Homes Catalog. The Bandon (Model No. 3058) \$2,499 to \$2,794

Stylistically, it is somewhat difficult to pin a single label on the bungalow. There is no single bungalow style. Most Nashville bungalows could fit into a broad category called the Craftsman style or display the influ-

ence of this style. Like the bungalow itself, the Craftsman style had California roots. It was promoted nationwide by furniture manufacturer Gustav Stickley in his magazine, *The Craftsman*, which was published from 1908 to 1916. The Craftsman aesthetic emphasized the use of rustic materials, open plans, simple hand craftsmanship, durable construction, and a kinship with nature.



A two-story Craftsman house is too large to be a bungalow, but they feature similar details.

The Craftsman style itself, though most often associated with the bungalow, was not limited to the bungalow design. Larger, more luxurious houses were built in the style. However, despite its obvious popularity—literally millions of Craftsman bungalows were built—it was never considered a “fashionable” style. It was ignored by established architects who continued the fashion for period style revivals, which began at the turn of the century with Colonial Revival. Clients who could afford a large, comfortable house asked architects for a period revival design, not a Craftsman-style house.

This prevailing fashion for period revival style houses eventually had its influence on bungalow design. Though the influence of the Craftsman style never disappeared completely, period revival bungalow variations appeared by the 1920s. Spanish Mission bungalows and Colonial bungalows were among the variations appearing in Nashville. By the early 1930s, when the Depression halted most residential construction, the Craftsman bungalow was a thing of the past. Bungalow-type houses continued to be built as the Depression eased and resumed after World War II, but the bungalow name had been dropped.

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### IDENTIFYING THE STYLES

Characteristic of the Craftsman style as seen in Nashville and indeed nationwide is an open, welcoming look created by many large windows, spacious front porches, wide eaves, and a comfortable human scale. Materials used included nearly every type commonly available. Detailing was simple but often quite creative. Apart from small and medium-sized bungalow-type houses, the Craftsman style did appear in Nashville in the construction of somewhat larger houses. Most resembled foursquare houses of a few years earlier, with simple, angular Craftsman detailing rather than Neoclassical style trim.

The bungalow is a one to one-and-a-half story Craftsman style characterized by its low-pitched roof, wide eaves with exposed roof rafters, decorative braces, and a porch



Four square with Craftsman details

with square columns. Bungalows utilize a variety of materials including stone, weatherboard, wood shingle, and brick. The style was popular for several years, with many variations appearing throughout the United States.

Taking its cue from the prevailing popularity of the revival of American Colonial architecture, the Colonial-influenced bungalow usually resembled a Craftsman bungalow in many ways, but incorporated certain Neoclassical details like fanlights and sidelights at the front door. The front porch was usually set at the center of a symmetrical façade and sometimes had neoclassical columns.

The Spanish Mission-influenced bungalow drew inspiration from the revival of Spanish Colonial architecture especially popular

in Florida and California in the 1920s. This bungalow variation featured stucco exterior walls and red tile roof without the wide, sloping eaves typical of Craftsman bungalows. Doorways and porches were usually arched, while windows were occasionally arched. This variation was not as popular in Nashville as in some other areas, but it did make an appearance.

Fashionable revivals of English Tudor and Norman architecture also influenced bungalow design. With the rustic cottage variation, most vestiges of the Craftsman style were gone from the exterior, but interior planning and detail were often much like the Craftsman bungalow. Exteriors were usually finished in brick, sometimes with rough stonework trim and/or decorative half-timbering. Arched doorways and arched porches on the side, rather than the front, were typical.



Porches were often moved to the side on Colonial (left) and Tudor (right) bungalow variations.



### SENSITIVE REHABILITATION

The general idea when renovating a bungalow, or any old house, is to create a comfortable, livable house, compatible with the lifestyle of the present, while retaining its architectural character--that which makes it and its neighbors an important document of our past. Preservationists usually prefer to say "renovate" or "rehabilitate," rather than "restore." "Restoration" implies adherence to rigid standards of historical accuracy aimed at returning a building to some specific point in its past.

For most people this is neither financially feasible nor practical to live with. What makes sense in most cases is a

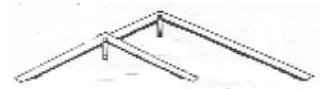
sensitive, careful rehabilitation, not a restoration. Homeowners within historic and conservation zoning districts must apply for permits through the Metro Historical Commission and follow specified design guidelines.

In planning a rehabilitation, one must determine the architectural character of the house. This is largely a matter of architectural style but goes beyond style alone. Character also involves the relationship of the house to the street, its yard, its relationship to surrounding buildings. All these combine with architectural style to create the character of the house. Houses together create the character of the street, and streets together form the character of the entire neighborhood.



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### ARCHITECTURAL CHARACTER

In determining architectural character, it is helpful to look at a house as two layers. The first is the structure itself: the walls, openings for windows and doors, the configuration of the roof and chimneys. These constitute the basic form of the house. They form the core to which finish materials are applied. The final appearance of the house depends heavily on its basic form. In planning a renovation, priority should be given to maintaining the basic form or returning to the original form if inappropriate alterations have been made.

The second layer consists of finish materials, both functional and decorative. This includes visible masonry, siding, roof materials, doors and widow sashes, and all sorts of decorative trim. The porch, both functional and decorative, is also of paramount importance to the character of the house.

Finish materials are of secondary importance only in that they are applied to the basic form and are in that sense dependent upon it. If lost or altered, finish treatment can usually be returned to original configuration with a great deal less trouble and expense than can the basic form, yet its importance to the character of the house should not be underestimated.

### Siding, Finish Materials

#### Wood

Lapped wood siding, often called clapboard or weatherboard, was in common use. Wood was usually used in porch supports and for eaves brackets and other decorative trim. As such, wood was painted. Wood shingles were often used as siding on the sec-

ond story of foursquare houses and in the gable ends of one- or one-and-a-half-story bungalows. These shingles were stained, not painted. Occasionally an entire house was sided in stained wood shingles but not as often in Nashville as in some other areas.

#### Masonry

A dark red brick of varying color and a rough texture was used most often. Less frequently, smooth-finished, uniformly colored red brick was used, or a buff-colored brick that came with either smooth or rough finish. Mortar joints were uniform and medium in width. Mortar was sometimes tinted gray or black.

Stone was a fairly commonplace residential building material in Nashville. It was most often rock-faced (left rough and random on the visible side) with narrow, beaded mortar joints. Details, such as porch columns, window and door lintels, and water tables, were usually smooth-finished.

There was a brief vogue in the early twentieth century for concrete blocks cast to resemble rock-faced stone. Some bungalows and Craftsman houses were built of these blocks.

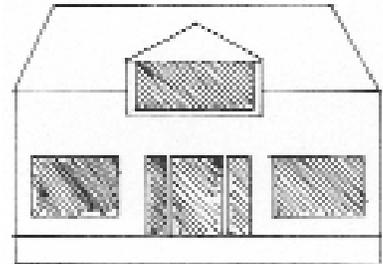
Stucco was occasionally used as a bungalow surface material. It was used more often combined with wood for a half-timber effect in Tudor-influenced variations. All of the relatively few Spanish bungalow variations built in Nashville were finished in stucco.

#### Asphalt and asbestos shingles

These were becoming popular as a roofing material in the early twentieth century. They were also often used instead of wood shingles as siding in

### Two Views of the Same house

Basic Form



Finish Materials in Place



gable ends on bungalows.

#### Non-original surface finishes

Roll siding, aluminum and vinyl siding are not appropriate to bungalows and related houses and should be removed. Paint on masonry is also generally inappropriate. Its removal, while desirable, should be carefully thought out.

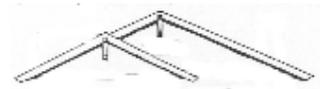
#### Roof Materials

The vast majority of Nashville's bungalows and related houses were roofed with asbestos or asphalt composition shingles. The visual effect was often quite similar to the composition shingles in use today. Occasionally, on larger houses, slate roofing was used. An entire roof of terra cotta tiles was



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### CHARACTER, CONTINUED

only occasionally used in Nashville, though decorative ridge caps of terra cotta tiles were commonly used on composition shingle roofs.

### Paint Colors

Paint colors were somewhat limited in this era. Trim, such as porch supports, corner boards, eaves, and door and window facings, was almost always white or a pale neutral color

like cream or pale gray. The body of wooden houses with lapped siding was usually painted the same color as the trim but was occasionally painted dark green or dark brown or gray. Wood shingle siding was stained dark green or dark brown. Window sashes were often painted black, but white and other colors were also used.

### Setting

With only a few exceptions, the bungalows in Nashville were designed for narrow, deep lots in streetcar sub-

urbs. The houses are meant to be seen primarily from the street, and thus the street façade is the most important. The side of a house was meant to be seen in detail only if the house was on a corner. Front yards were small, rear yards were somewhat larger, and side yards virtually non-existent. Houses built in this way tend to create a visual rhythm along the street. The rhythm is disturbed by vacant lots and modern infill, which stray too far from the norm in size or placement on the lot.

### REMOVAL OF MATERIALS

Removing features of a house that are not original is usually an appropriate treatment and often, but not always, a desirable course of action. Careful thought should be exercised before removing anything. Anything actively detrimental to the structure of the house, like aluminum or vinyl siding, should be removed. Other additions to the house such as wrought iron porch columns or inappropriate window sash are generally replaced with something more appropriate during the course of the renovation. In some cases, however, other considerations might enter in.

For example, rooms have been added to the rear of a house in recent years. The addition is not especially compatible with the style of the original house, but it is not visible from the street and does little to compromise the character of the house. If the space is needed inside and the addition is structurally sound, it would be foolish to remove it. Always think about it before removing anything.



Removing features of a house that are

### REPLACING WHAT'S MISSING

Over the years, most old houses have lost something--bits and pieces of decorative trim, a mantel or light fixture, an entire front porch. It is always appropriate to restore missing parts of a house if two things are known: first, that the feature being restored was indeed there originally, and second, what the feature looked like. Ideally, everyone could have an old photograph or original architectural plans as a guide in replacing missing parts of the house. This is rarely the case, however, and some degree of educated guesswork is often necessary in replacing what is missing. This is fine if carefully done, but regrets can arise if additional evidence proves the reconstruction of a missing feature to be inept or, worse, if the "restored" feature turns out never to have existed

at all. Avoid expensive mistakes, and know what you are doing when replacing missing parts.

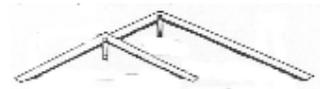
Any rehabilitation, no matter how careful, will involve not only changing the present appearance of the house but also making some changes from what is known or believed to be its original appearance. This is fine if changes are made in a way that is sensitive to the architectural character of the house. Change is not inherently bad, but avoid insensitive change.

### Remember ♦ Remember

- ♦ The architectural character of a single house is a vital component of the character of the entire neighborhood.
- ♦ Additions should be a contemporary design distinguishable from the original structure.



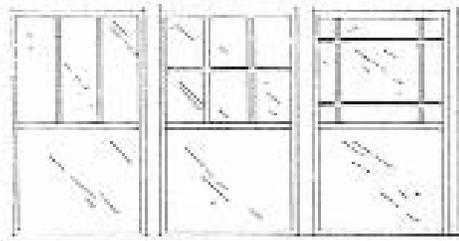
# The Bungalow and Related Styles



Rehab Advice ♦ Rehab Advice ♦ Rehab Advice ♦ Rehab Advice ♦ Rehab Advice

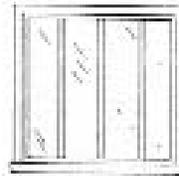
## WINDOWS

Windows in bungalows and Craftsman houses were almost invariably rectangular and taller than wide. Very often, however, they were installed in pairs or in groups of three or more, resulting in a square or horizontal window opening with vertical divisions between the individual window sashes. Two types of sash were typical: double hung (which glide up to open) and casement (which swing out to open).



Typical Double-Hung Variations

Double hung sashes were by far the most frequently used. Casement sashes were usually confined to smaller openings like attic dormers



Casement windows were usually small and square.

or the high, square windows flanking the fireplace.

As energy conservation becomes more important, many people

feel the need to install storm windows. This addition can be handled so that it does little damage to the integrity of an older house. Two general rules to follow: First, a storm window should be made to fit in the original window opening exactly. It should not overlap onto the wall surface or be patched in to a larger opening. Second, a storm window should be an appropriate color matching that of the sash behind it, and should never be left raw aluminum. Aluminum storm windows can be ordered in white or black from the factory, with either color appropriate for most bungalows.

## DOORS

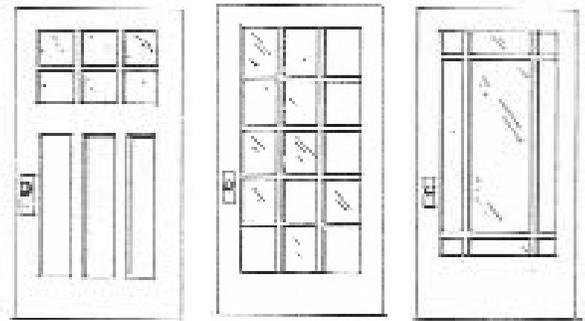
Front doors in bungalows and Craftsman houses were varied. Most often they were largely wood with several small panes of glass near the top at about eye level. Beyond this the decorative treatment varied so widely that it is difficult to give a typical example. Multi-paned glass doors were also used frequently, singly or in pairs.



If an original door

is missing, an effort should be made to find an appropriate replacement. Sometimes a new door must be used, but flush doors and inappropriate paneled doors should be avoided.

An unfortunately frequent addition to the front door of many old houses is a storm door. While storm doors do have their functional merits, they obscure the details of the door behind--details that were meant to be seen. If a storm door must be used, it should be a single pane of glass from



Typical Craftsman-style doors

top to bottom in a frame of unobtrusive color, though the reflection on the glass still obscures a clear view of the door behind it.

## PORCHES

The thinking that led to the development of the Craftsman style and the bungalow included a strong emphasis on the benefits of outdoor living. A bungalow or

Craftsman house was simply not complete without a porch or terrace of some kind. The porch was most often located on the front of the house, and its functional importance was more than matched by its visual importance.

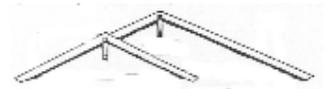
The era of air conditioning has brought a decline in the functionality of the porch, but it still plays a central part in defining the architectural character of the house.

Bungalow porch construction usu-



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### PORCHES, CONTINUED

ally combined wood, masonry, and concrete and employed a variety of finish materials. Generally the structural members of the roof, and the ceiling if the porch had one, were of wood. Porch supports were sometimes of wood, sometimes of masonry, but usually a combination of the two. Porch floors and steps were poured concrete on a masonry foundation, usually stone. Wooden porch floors were very rare. Finish materials included wood and composition shingles, stucco, and ceramic tile as well as wood and masonry.

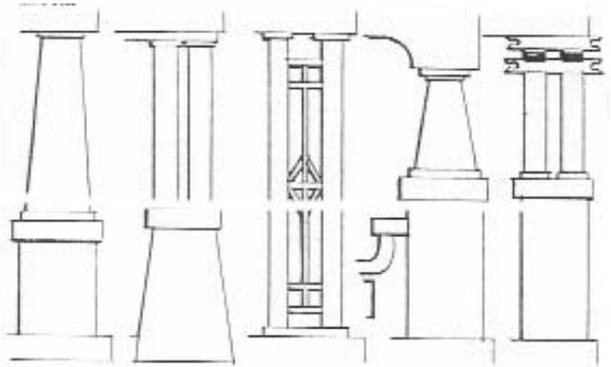
#### *Porch Repair*

Typical bungalow porch construction eliminates wood from two areas prone to rot, which resulted in the deterioration and subsequent alteration or removal of many earlier porches. The porch floors were concrete rather than wood, and wooden porch supports were most often set atop masonry pedestals. Consequently, most bungalow and Craftsman porches are in relatively good structural shape and are largely visually intact. This is fortunate because much of the visual variety among bungalows is introduced through creative design of porch supports and interesting combinations of materials employed in their construction.

Some bungalow porches have been altered or allowed to deteriorate, but replacement of missing parts and pieces is often not as difficult as for earlier houses because the millwork was usually quite simple. Care and thought must be exercised when replacing missing elements of the porch. Any new parts or pieces must match the original as closely as possible. If there is doubt about the configuration of missing elements, their reconstruction should be kept simple. They can be made more elaborate if documentation to that effect presents itself.

#### *Enclosing Porches*

With the advent of air conditioning, the idea of sitting outside on the porch on a muggy 95-degree day ceased to be attractive to most people, and one of the porch's most important original functions became less significant. Many people are tempted to enclose porches, but this is a temptation to resist. Enclosing a porch, even with single, wall-sized panes of glass does huge visual damage to the porch and thus to the house itself. Besides, open porches are still



A Variety of Craftsman-style porch supports

quite pleasant in the spring and fall. The foregoing does not apply as strongly to side porches that are not highly visible from the street. These can sometimes be enclosed without doing serious harm to the principal façade of the house.

#### *Porch Lights*

Most Nashville bungalows and Craftsman houses had a wall-mounted electric porch light or pair of lights of iron and colored glass. Sometimes similar lights were mounted or suspended from the ceiling. Usually original porch lights are still in place, though they often need rewiring and other repairs. These lights should be retained if present, or, if missing, a similar light should be used. Resist the temptation to use lights of an incompatible design.



### ROOFS

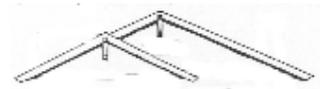
Functionally the roof is one of the most important elements of the house and often the first to need rehab attention. Nothing much can be done to the rest of the house if the roof is not sound. Visually the roof is also of great significance. Its design is one of the basic visual elements that make up the style and architectural character of a house. Roof design

involves roof pitch and contours, roofing materials, and decorative trim. All these things need careful consideration in rehab planning.

The plan, outline, pitch, and height of the roof make the framework to which roofing material is applied and are basic to the visual character of the entire house. In most cases, the roof configuration is original and should be

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### ROOFS, CONTINUED

retained. Any additions to the house or changes made in the roof itself should not seriously interfere with the roof configuration as seen from the street.

The overwhelming majority of bungalows and related houses were roofed with asbestos or asphalt shingles. These usually resembled the visual effect achieved with present-day composition shingles. Texture was relatively smooth, and the pattern was regular. Colors used varied widely. Most bungalows have been re-roofed one or more times but usually with composition shingles not unlike the original roofing. Finding a proper roofing material is usually not a major problem in bungalow renovation.

A few Nashville bungalows and Craftsman houses, larger ones usually, were roofed with slate or terra cotta tile.

Such roofing is extremely durable and is often in excellent shape fifty or sixty years after construction. Leaking can be difficult to locate and repair in such roofs, but it can be done. Since there is very little available in the way of visually appropriate substitutes for such roofs--especially for tile roofing--every effort should be made to save them.

When dealing with roofing or other surface materials like those discussed below, questions of a technical nature tend to arise. Detailed technical information is beyond the scope of this publication. Rather, the material here, like the rest of the

pamphlet, is intended to present an overall approach to renovation and the conservation of architectural character. More detailed technical information is available at the office of the Metropolitan Historical Commission.

Decorative Trim



Terra cotta or concrete tiles were often used as ridge caps on composition shingle-roofed houses. Some of these ridge caps have been lost, but a great number have survived. When re-roofing, take extra care to remove the tiles and replace them when the job is finished.

### WOOD

Exterior wood, whether used as sheathing for the entire house or as a porch and trim work on a masonry house, has both functional and decorative importance.

Functionally, wood serves either wholly or in part as the exterior shell of the house and must withstand the often-harsh assaults of wind, rain, sun, and changing temperature. To this end, wood is painted. Eventually weather will deteriorate paint, and seeing that this protective coating is renewed periodically is vital. Unpainted wood deteriorates very rapidly. Occasionally stain was used rather than paint. Stain alone was often used on wooden shingles used as siding. Stain with a coating of var-

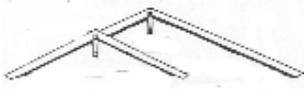
nish was often used on front doors.

As decorative treatment, wood was used in a variety of ways on bungalow and Craftsman houses. Rehabilitation should always preserve as much of the original fabric of the house as possible. If deterioration necessitates replacing wood, the form of the original should be duplicated. This might prove difficult in some cases, but preserving the character of the house is worth the effort.

Proper paint and stain colors also play a vital role in the architectural character of the bungalow-type house. The Metropolitan Historical Commission has at its office several excellent publications on proper paint colors, which are available for consultation.

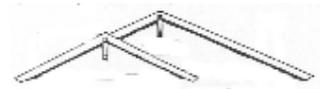
### ADD-ON SIDING

Many people who are distressed by the idea of having to keep wood painted--an ongoing maintenance necessity--have had their wooden houses, or wooden portions of masonry houses, covered with "low maintenance" siding. These sidings range from the asbestos shingles and roll siding of some years ago to the aluminum or vinyl siding most often installed today. All such sidings damage the house. At the very least, even the most careful installation will damage the visual integrity of the house, and few installations are careful. Further, such sidings are prone to trap moisture behind them, which rots the wood underneath. Because the siding remains new looking for a time, mois-



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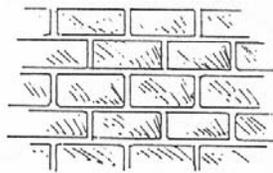


### BRICK

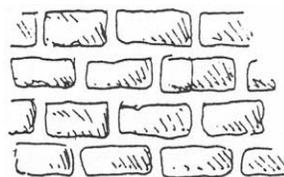
Brick is designed to withstand weather without paint or any other protective coating and to look good while doing it. As such, brick is a relatively maintenance-free material. Unless it has been the victim of serious neglect or outright abuse, brick usually requires little attention in the rehab process.

In this brief publication, it is not possible to get into a detailed discussion of the causes of brick and mortar deterioration. Very often it stems from excess water, either leaking from faulty gutters and downspouts or seeping upward from the ground. There are other possible causes as well, and the cause of the deterioration should be found and corrected before any time or money is spent on repairs. When repairs are made, three important properties of the masonry should be carefully considered: softness/hardness, dimension, and color.

Old brick and old mortar are considerably softer than brick and mortar in general use today. Modern firing produces brick that is very hard, and modern mortar contains portland cement, also very hard.



Normal Mortar



Improper Repointing

Old, softer brick can be seriously damaged in the normal cycle of expansion and contraction caused by extremes of temperature if hard, inflexible, new masonry materials are placed against it. When a hole is patched or missing mortar replaced, the materials added to the wall should match the softness of those original to the wall.

Difficulties in color matching arise in part from the vast variation in brick and mortar composition and manufacture over the years and in part from natural aging and the accumulation of grime that occurs over time. Bricks can often be found to approximate the color of original bricks. Mortar tinting can be more difficult and requires a good and willing mason. An exact color match on brick and mortar is hard but not impossible to achieve.

### ADD-ON SIDING, CONTINUED FROM PAGE 7

ture-related problems often go undetected and cause serious structural damage.

If such siding is already on a house, it should be removed now! Often the excuse is heard, "I don't want to take the siding off because I'm afraid of what I might find underneath." This excuse is the very reason to take the siding off. Any deterioration present under the siding is not getting better and is probably getting worse. Remove the siding and make necessary repairs as soon as possible.

### Brick Cleaning



Brick can be cleaned of dirt and paint effectively with safe chemical methods in most cases. Under no circumstances should sandblasting or any other kind of abrasive cleaning be used. This kind of process does not really clean the brick. It removes the outer layer, exposing the rough, softer, more porous inner core of the brick. It also wreaks havoc on mortar. The appearance of the brick suffers as a result; but even more important, exposing the inner brick makes it much more vulnerable to the extremes of the weather and, because it is very rough, likely to accumulate grime much more quickly than before. Clear sealers often recommended for sandblasted brick are rarely very effective and require frequent renewal. Sandblasting salesmen can be very persuasive, in spite of growing public skepticism of abrasive cleaning. Thus sandblasting sometimes masquerades under gentle-sounding names like dusting or feather blasting. It is all the same, and it should be steadfastly avoided. Sandblasting can cause serious damage, and the process is absolutely irreversible.

Brick used in bungalows and a related house usually had sharp edges and corners, and was laid with relatively narrow mortar joints. When making repairs, carefully match the size and shape of original brick and mortar. Problems most frequently arise from improper replacement of missing mortar, called repointing or tuckpointing. Too often, repointed joints are much wider than original joints, drastically altering the appearance of the wall.

### Paint and Brick

As stated above, brick does not require a coating of paint to be functional or attractive. Very few historic houses were painted originally. Most bungalow builders liked the way brick looked, often laying it in fancy patterns

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### BRICK, CONTINUED

or combining it with stone for decorative effect. Over the years, some old houses were painted to disguise additions or to hide dirt or sloppy repair work. In very few cases, virtually none here in Nashville, was a brick bungalow-style house of any type painted to begin with. To paint such a building now, for the first time, is to detrimentally alter the architectural character of the house.

Aside from aesthetics, painting brick raises practical questions. Paint is an ongoing maintenance responsibility-expensive and a bother. Painting brick introduces a maintenance

problem to a material that should be largely maintenance free. It rarely helps with moisture problems as many people have hoped it would. So why paint?

A painted house usually can be effectively and safely cleaned, but careful thought is in order before this is undertaken. It would be helpful to know why the house was painted in the first place. Was it to hide alterations and repairs? Was it to keep deteriorating mortar in place? If this is the case, cleaning could be disappointing or could necessitate further maintenance. Cleaning is usually a good idea and a positive step. But the process should not be undertaken lightly.



### ADDING ON

It is at times necessary to add on to an old house to create more space or to make existing space more usable. All through history houses have grown in successive stages as changing needs demanded. Many old houses in Nashville already have one or more additions, some dating from early in the history of the house. There is nothing wrong with adding on if it is done with care and sensitivity to the architectural character of the original design.

There are two general rules to follow. First, the addition should not

compromise the integrity of the principal façade of the house. The principal façade is architecturally the most important and is a vital component of the character of the entire street. It should be preserved if possible. In most cases, this means an addition should be at the rear of the house, not visible from the front. In the case of a corner house, an addition to the rear would of course be visible, but the principal façade need not be affected.

Second, the addition should be a contemporary design distinguishable from the original structure. Old buildings are expensive and very difficult to imitate successfully, and imitations of

old architecture create problems with perception. Additions that imitate the design of the original house blur the line between old and new. Perceiving its successive stages can then be difficult. Being able to readily see the different stages of the house is important today and will become more so as those who come after us will study our ways of life by looking at our buildings. The historic value of an old house is best protected when the addition is readily distinguishable from the original. With the careful use of materials, scale, and color, such an addition can be a harmonious partner of the older parts of the house.

### STONE

While stone and brick are quite different physically, similar rehab recommendations apply. Like brick and mortar, stone and mortar should be compatible. New mortar joints and replacement stone should match the old. Cleaning with gentle chemical methods is recommended. Abrasive cleaning should be avoided.

Painted stone looks even worse than painted brick. Stone should not be painted and should be cleaned of paint unless special problems exist that would make cleaning inadvisable. Vines damage stone masonry as they do brick. Keep vines off stone walls and foundations.

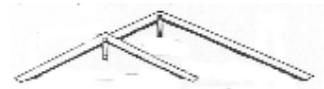
Most vines that grow on brick and stone, especially ivy, are harmful and

should be removed. They may look romantic and lovely, but they cause two problems. First, they hold moisture that can damage the wall and seep through to the interior of the house. Second, the shoots they send out actually penetrate brick and mortar joints, wedging the wall apart. If allowed to continue long enough, this process can cause the wall to collapse.



# The Bungalow

## and Related Styles



### INTERIOR

The focus of this pamphlet has been on the exterior of bungalow-style houses. The exterior, especially the street façade, is the part that is seen by the public and that the owner, in a sense, shares with the public. It is generally held, therefore, that maintaining historical accuracy is much more important on the exterior of a house than on the interior, the private preserve of its occupants.

The interior of a house is where adaptations to modern living usually become a serious issue. Everyone wants to be warm in the winter and cool in the summer. Adapting an old house for modern convenience is perfectly acceptable and, if done with care, will do little harm to the architectural character of the house.

As a general rule, do not do anything to a room that would seriously hamper a period restoration in that room should an owner desire one. This means retaining, or repairing if necessary, original wall surfaces, doors, woodwork, mantels, floor surfaces and hardware. All this may not be possible in a given room, but it should be the goal. This approach allows for any style of decorating, but retains the basic features of the room necessary for an accurate period restoration, should that be desired in the future.

This approach discourages inappropriate treatments that are difficult to reverse, such as lowered ceilings, obtrusive installation of climate control systems, inappropriate wall and ceiling treatments, such as sheet panning and spray-on textures, and indiscriminate alteration of the floor plan.

Exceptions will sometimes need to be made. Each house must be considered as a separate case, and the needs of indi-

vidual owners vary widely. Kitchens and bathrooms usually require a complete overhaul. Closet space often must be created where none exists. Traffic patterns sometimes need adjusting, requiring the moving of a wall or door. All of this is perfectly acceptable if the goal of preserving the essential architecture character of the house is kept firmly in mind, and the new is made to fit unobtrusively with the old.

### Common Interior Features

- ♦ Front door leads directly into living room
- ♦ Ceilings feature exposed beams
- ♦ Fireplaces incorporate cobblestone
- ♦ Woodwork is finished with natural stains
- ♦ Built in features such as sideboards and bookcases

### Saving Plaster

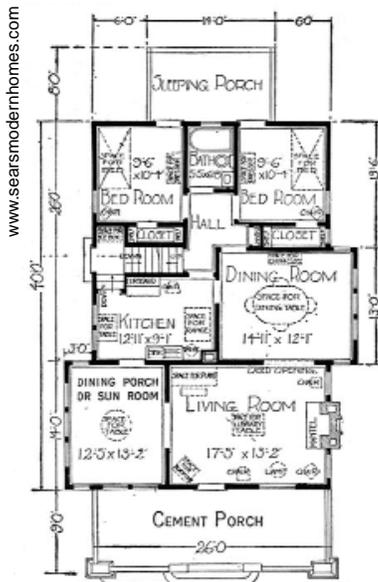
Often when rehabilitation of an old house begins, the owners find cracked and crumbling plaster; but cracks and holes do not necessarily mandate removal of the plaster. Plaster can be patched and repaired successfully, usually saving

time, effort, and money in the process. Seriously deteriorated plaster should be removed; but all too often, renovators rush into plaster removal when it is not really necessary. Because of its low cost and ease of installation, dry wall is usually the choice for plaster replacement. However, dimensional problems can arise when fitting dry wall to original baseboards and other moldings because it is usually not as thick as the original plaster layer. Original plaster should be saved if possible.

### Fireplaces and mantels

Most bungalows and Craftsman-style houses were built with central heating. Fireplaces were intended for pleasant wintertime fires and were usually in the living room only. Some larger houses also had fireplaces in the dining room or library. The mantel was usually of masonry--brick and/or stone--with a wooden mantel shelf. Designs varied but were simple in detail. Fireplaces were usually intended to burn wood, occasionally coal. In Colonial variations of the bungalow, the mantel was often based on American Colonial or Federal designs.

The fireplace is one of the dominant visual features of a room and should be treated with respect for its visual importance. Few mantels of this period have been drastically altered or completely removed as in many older houses, but often they have been painted. This was presumably done to hide soot discoloration. Unpainted mantels should never be painted.



Common Bungalow Layout



# The Bungalow

## and Related Styles



### LANDSCAPING

Though the average old house owner cannot logically be expected to maintain a period restoration of the grounds of his house, a few tips are in order.

The period during which Craftsman styles were popular represents the most rapid suburban neighborhood development in Nashville's history. This early suburban growth characterizes the emerging interest in living near an urban center, but in a clean, refined, park-like setting away from the noise and activity of the city. These historic suburbs, such as Cherokee Park, Hillsboro-West End, and Inglewood in Nashville, featured primarily single-family dwellings situated along curvilinear roads. The planting of trees, shrubs, and other vegetation created the ruralness of the neighborhoods.

The Arts and Crafts movement placed great emphasis

on nature, and structures were designed to blend with the natural surroundings. Landscapes and gardens stressed utility and natural beauty. Terra cotta replaced cast iron objects popular during the Victorian era. Pergolas (a passageway of columns supporting a roof of trelliswork on which climbing plants grow) were a common landscape feature and were often connected to the house.

Fencing in front yards was rarely, if ever, used. A low hedge or picket fence might be appropriate for a bungalow front yard. Privacy is often desirable in backyards, and high, solid fencing is acceptable there if not obtrusive from the street. Shrubbery was generally left in a somewhat natural shape rather than being formally manicured. Foundation planting became commonplace in the twentieth century but was not always used.

### ADDITIONAL INFO

This pamphlet is designed to acquaint the owner of an old Nashville house with the basic considerations involved in a careful rehabilitation, rather than to provide detailed technical information on the rehabilitation process itself. The Metropolitan Historical Commission has in its library more detailed information on a long list of rehabilitation-related topics. The staff is willing to make site visits and offer additional advice. For further assistance, call (615) 862-7970.

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