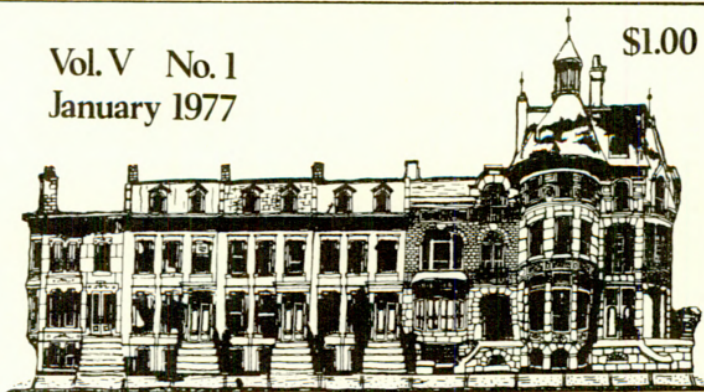


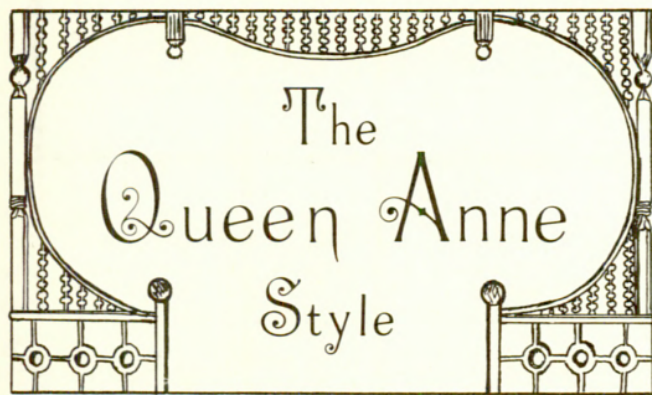
THE OLD-HOUSE JOURNAL

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Renovation And Maintenance Ideas For The Antique House



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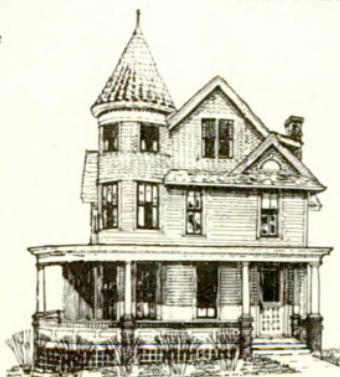
PERIOD LANDSCAPING

By Renee Kahn

AMERICA GOT ITS FIRST LOOK at the Queen Anne style at the Philadelphia Exposition of 1876, the great "Centennial." It was love at first sight for this "tossed salad" (as Russell Lynes calls it) of Elizabethan, Jacobean, and Classical elements. For the next 20 years it was everyman's dream house, his castle, his retreat from the growing pressures of American life.

QUEEN ANNE was largely the creation of an English architect, Richard Norman Shaw. Nostalgic by nature, it was supposed to be a return to the simple, solid construction methods of the days of good Queen Anne (150 years earlier), when workmanship was emphasized over superficial architectural detail. In that sense, it was the architectural counterpart of William Morris and the Arts and Crafts movement of the time.

THE GREAT PUBLIC ENTHUSIASM for Queen Anne swept away both the Gothic and French Mansard styles. Its only competitor was the Romanesque, which had the weight, both figurative and literal, of Henry Hobson Richardson behind it. Romanesque, however, was a stone construction style, and therefore out of reach of most American pocketbooks. On the other hand, a wooden Queen Anne house could



be put together quickly and cheaply by any competent carpenter and his helper.

QUEEN ANNE'S NICKNAME, the "bric-a-brac" style suited it very well. Earlier examples looked more Elizabethan, as though they had come out of Shakespeare's England, later came Jacobean towers and turrets, and still later, the more classical elements like Palladian windows and Grecian columns. The entire style was finally snuffed out by the Colonial wave which swept America at the turn of the century.

ALTHOUGH IT WAS POPULAR for only two decades, its impact on the American scene was enormous. The rapid growth of our cities and towns, along with innumerable technological advances, resulted in the construction of hundreds of thousands of Queen Anne houses. Although it is probably the most common "old house" we have around today, next to nothing has been written about it.

The Basic Shape

THE SIMPLE RECTANGLE of earlier days was gone: Asymmetry ruled the day. Wings and gables protruded in all directions, and modest porches expanded into full scale verandahs or piazzas. Balconies, overhanging gables,

(Continued on page 3)

The Sticky Problem of Linoleum Paste

EDITOR'S NOTE: In a recent issue, Elizabeth Tully asked for help from the readers with a floor problem. She wanted to know how to remove linoleum paste from an old floor without sanding. She was afraid that sanding would remove a lot of the character from the old pine boards. Below is a composite of the answers that we received:

THE READERS ALL AGREE that removing old linoleum adhesive without using big power equipment is a messy, time-consuming chore. With that advance warning, here are some of the suggestions passed along:

(1) **TRY WATER FIRST.** Most of the old-time linoleum pastes were water soluble. So they can be softened with water and then removed by mopping or scraping.

START WITH HOT WATER. Some people add a dash of detergent or trisodium phosphate to increase the water's soaking ability. Slop water on with a mop and cover with a layer or two of newspapers. The damp newspapers will retard evaporation and keep the paste in contact with the water. Allow to soak for 20-60 minutes, then test for softness with a putty knife. If the paste needs more soaking, you may have to dampen the newspapers again with more hot water.

AFTER SUFFICIENT SOAKING, many of these old adhesives can then be removed with mops or sponges and more hot water—followed by a thorough rinse. If there's a lot of felt stuck to the adhesive—or if the stuff is proving difficult—you may have to remove the softened material with a putty knife or wall scraper. The most favored implement seems to be a wallpaper scraper—the kind with replaceable blades. Any residue left on the floor can then be cleaned up by scrubbing with hot water with a bit of detergent added.

MANY OLD WIDE BOARD FLOORS may also be covered with paint underneath the linoleum. The paint can be removed with a floor sander, but of course this will also grind off all of the patina, the tops of the hand-forged nails, and will level all the hills and valleys that give an old floor its character. Chemical paint removers, a lot of elbow grease, and a small belt sander will clean up most of these floors. But if you run into milk paint, reports G.S. Schmidt of Darien, Conn., the only method of attack is a scraper and a bottle of ammonia. Knee pads (like basketball players wear) and rubber gloves are also worthwhile investments for this grueling task.

(2) **TRY HEAT NEXT.** Most of the modern adhesives are not water soluble. When you are confronted with this type, the procedure outlined in (1) will not work. So the next step is to try softening with heat, then removing with scrapers. Best source of heat is a hot-air gun (see OHJ, April 1976 p. 3). You could also use one of the heat lamps that is sold

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for paint stripping purposes. One reader had good results with a wallpaper steamer. A propane torch with a spreader tip will also work, but there is the added hazard of fire and the possible scorching of the wood floor.

(3) **THE CHEMICAL METHOD.** Linoleum adhesives that resist water can be attacked chemically. But chemicals are recommended only if the heat method in (2) proves impractical. The reason: Potential health hazards from the chemicals used.

MODERN LINOLEUM AND TILE ADHESIVES can be softened with paint removers—the water-rinseable type. These removers contain methylene chloride, and all the ventilation precautions (see OHJ, May 1976 p. 9) should be observed. Professionals doing the job will often dilute the paint remover 50-50 with lacquer thinner to get greater coverage. This procedure introduces the added danger of fire, however.

AS THE ADHESIVE SOFTENS, it can be scraped up with a metal scraper or rubber squeegee. Be careful in disposal of the sludge as it is toxic—and flammable if lacquer thinner has been used. Rinse surface with mop and water or mild detergent solution. If stubborn spots remain, treat them again with the paint remover.

THANKS GO TO the following readers who helped with the answer: Leonardo Sideri, New York City; Chris Hunter, Detroit, Mich.; Ed Teitelman, Camden, N.J.; Nancy Plenge, Ellicott City, Md.; Charles & Doris Chickering, Highland, Md.; Morton Schlesinger, New York City; Don Bach, San Francisco; J.K. Walker, Washington, D.C.; G.S. Schmidt, Darien, Conn.; Judith Olney, Poland, N.Y.; Robert Meyer, Wallingford, Conn.; H.K. Pyles, Seattle, Wash.; Roger Oatley, Barrie, Ontario.



This block in Stamford, Conn., shows a typical conglomeration of Queen Anne rooflines--hipped, onion dome, turrets.

(Queen Anne--Cont'd. from page 1)

and bay and oriel windows dotted the facade. The house grew organically, from the inside out. Its inner structure determined its outer shape. Adding to the style's picturesque effect were the towers and turrets. "Here," according to one Builder's Plan Book, "the fastidious housekeeper could banish the smelly smoker." Towers were round, octagonal, or square, but the most fascinating were onion domed, like Arabian Nights fantasies. Rooflines varied: A street of the period often displayed many different styles. Whether gabled or hipped, roofs were high, in keeping with the medieval effect. Dormers were commonplace and not placed symmetrically. One rather charming roof variation was called "jerkin head," and the end tipped downward.

The Skin

THE DOMINANT DECORATIVE element was texture. A typical "skin" consisted of a clapboard or stone first storey, a shingled second storey, and a half-timbered attic floor. Sometimes, instead of half timber, still another variety of shingle was used. It was not uncommon for a house of the period to have three or four different kinds of shingles on it.

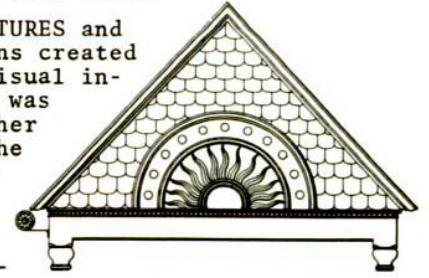


THE BANDSAW, which was perfected after the Civil War, made it possible to turn out shingles in great quantity and variety. Common forms resembled fish scales or feathers, while the more unusual versions looked like playing cards, or even fruits. An imaginative home builder could combine these ready-made forms with abandon, even plac-

ing them in wavy patterns so that the whole surface seemed to undulate.

The Trim

WHILE WOOD TEXTURES and window patterns created most of the visual interest, there was no shortage of other kinds of trim. The typical Victorian carpenter looked upon ornament with great enthusiasm. Factories all over the country produced ready-made gingerbread, and one could browse through their catalogs with abandon. The dominant motifs of the period were the stylized sunburst and sunflowers associated with the English Arts and Crafts Movement. Innumerable variations of the two turned up on gables, brackets, over windows and doors.



MOST ORNAMENT however, was "turned" (because of improvements in turning equipment). Spindles shaped like interior balusters and posts were used on porch railings, and other trim. Brackets were generally smaller, and less ornate than in preceding periods, and were often incised in an "Eastlake" manner.



GABLES provided space for considerable decoration. Finials rose and pendants descended. The gable peak was frequently filled in with sunbursts and sunflower designs, or an arrangement of spindles. Bargeboards, unlike previous Gothic styles, were relatively plain and unadorned.

QUEEN ANNE architecture was frequently called the "Free Classic" style because of its use of Greek and Roman decorative motifs. Dentils (rectangular toothlike projections) appeared under the cornice, along with swags, garlands, urns, and columns. These elements, plus the reappearance of the Palladian window, forecast a full return to "Colonial" architecture in the 1900's.



Windows

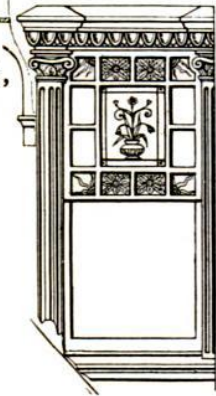


TO ENHANCE the picturesque, medieval quality, window panes were often small and squarish. These units were combined with larger "plate" glass areas in a number of different ways. The most common arrangement was a small-paned top sash over a solid glass lower half. Another version consisted of a border of small panes (fre-



The top sash of the window seen through the arch has small panes as a border. Other details frequently found in the Queen Anne style: Decorative panel, dentils, columns, varied texture of brick, board and shingles.

quently colored) set around a larger one. Sometimes only a transom on top was small-paned, and even less frequently, the entire window was made up of small squares. Stained glass was used mainly for hall or staircase windows where the filtered light added to the "times gone by" atmosphere. Both windows and doors often had glass panels with a decoration etched in the glass.



Paint

DURING THE FIRST HALF of the 19th century houses were generally painted white with dark green trim. Under Downing's influence in the middle of the century, this changed to fawns, greys, and drab green. During the last quarter, however, colors became deep and intense. Lewis Mumford refers to this period as the "Brown Decades," and ties the color choices to the depressed mood of the times (brought on by the Civil War, Lincoln's death, and the severe recession of the 1870's). At any rate, a warm red-brown seems to have been the most popular color, with deep greens, umbers, and golden ochres not far behind. Other color schemes called for maroons, burnt orange, and stone gray--all colors made possible by technological growth in the paint industry.

THE QUEEN ANNE HOUSE was rarely painted in only one or two colors. The body, trim, shutters, and sash were all treated differently. It was not uncommon for as many as five contrasting, but harmonious, shades to be used on one house. Only in an era of cheap labor could such elaborate color schemes be considered on an everyday basis. To invest in such a paint job today is a true act of love.

Interiors

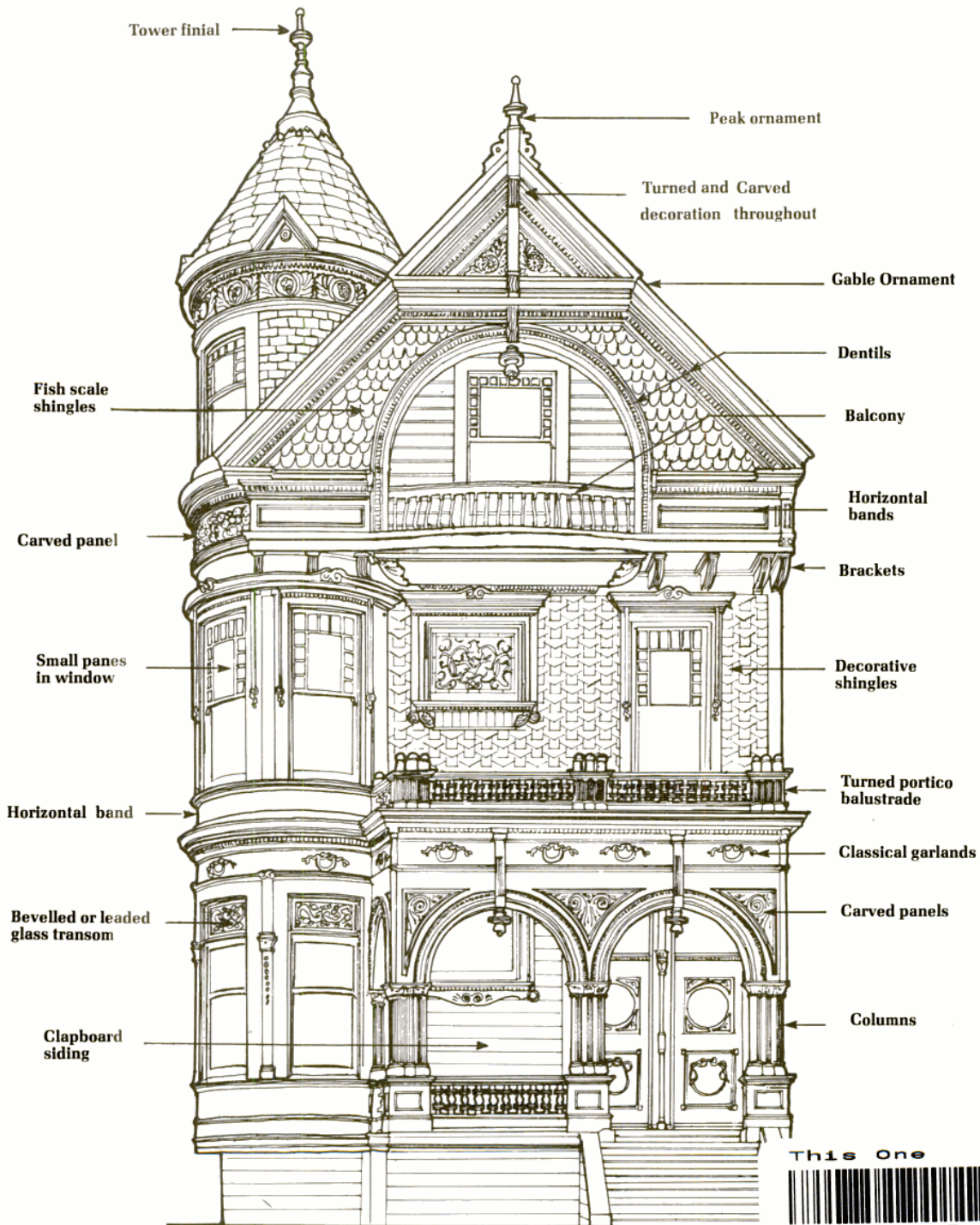
THE DOMINANT FEATURE of a Queen Anne house was the large, squarish entry hall. Lined with dark oak wainscoting and woodwork, it was designed to impress and envelop the visitor. If finances permitted, it contained a baronial fireplace and a built-in bench beneath the stairs. A vestibule led to the outside door and protected against drafts.

ABOVE THE PANELLING there was either wallpaper (Lincrusta-Walton, a glazed, textured variety was popular, or fabric--preferably damask or velour.) Patterns were exotic: Japanese or Moorish in influence, with numerical friezes, borders, and dados. Three dimensional looking designs were branded "dishonest" and flat patterns were considered the only appropriate designs for flat wall surfaces. Plain plaster walls, when used, had stencilled borders beneath the cornice. If one could afford it, the ceiling had boxed-in beams or coffering. Otherwise, pale tints of plaster sufficed. The ornate plaster rosettes of previous periods were no longer used, and light fixtures hung from unadorned ceiling plates. Light came from stained glass, or stained glass bordered windows, which lent an appropriately medieval air to the room.



A drawing room corner furnished in the "artistic" manner fashionable during the period when Queen Anne houses were built.

Queen Anne Tower House



This One



BK7T-U39-7BKF

This Queen Anne house contains many features found in this picturesque style -- a variety of textures with 3 different types of shingles plus clapboarding; many different kinds of windows; and different kinds of wood decoration. The drawing is adapted from an excellent new book about Victorian architecture

in San Francisco, "A Gift To The Street." Containing 301 beautiful photographs, with details of doorways, windows, decorative iron, columns, newel posts, faces, sunbursts. To order, send \$12.95 to the Antelope Island Press, P. O. Box 31508, San Francisco, CA 94131. --Ed.



This restored Queen Anne is a good example of how elegant the style can be....

THE MAIN ROOMS came off the central hall, in an asymmetrical manner. As central heating came into popular use, it was no longer necessary to close off spaces with heavy doors--portieres were sufficient. Doors were still recommended for places where quiet and privacy were needed, such as the library. Despite heating systems, fireplaces remained important features and builder handbooks of the period recommended that they be made as elaborate as one could afford.

AS LATE AS THE 1880's the indoor toilet was considered a luxury and was found only in "better" homes. Except for mansions, there was rarely more than one bathroom, and that was next to the master bedroom.

Furnishings

ONE WAS THE red plush and white marble of the Civil War Era. In its place stood a hodge podge of "artistic" furniture, which claimed its roots in "medieval simplicity." Like the wallpaper, it was more than medieval. Any household with a pretense to good taste had its "Turkish Corner" and Japanese screens.

THE MAJOR INFLUENCE, however, was Charles Eastlake, whose "Hints On Household Taste" was a runaway best seller when published in 1868. "Art furniture," or "Eastlake," as it was called, dominated public taste for the next twenty years. Although it gave lip service to "simple, honest craftsmanship," it ended up as ornate, and as poorly made as the furniture that preceded it. Despite Eastlake's disapproval, the cabinetmaker disappeared under the weight of the upholsterer. Fringes and tassels were everywhere.

EVEN THOUGH MACHINE MADE, furniture had a



...but, typical of the plight of so many Queen Anne houses today are these two empty buildings in Stamford.

handcrafted, rectilinear look. Decoration was incised and gilded, or carved in a flat, stylized manner. Spindles provided an acceptable alternative to the squared-off lines, mainly because Eastlake saw them as a revival of the medieval "turners" art. He also deplored varnished furniture, and wood finishes were either ebonized, or left natural.

THE CENTENNIAL EXPOSITION of 1876 brought in yet another fashion, one which outlasted all the others. It was the collection of American antiques. One small exhibit, a colonial kitchen, set off a wave of patriotic collecting which still exists today. Since the supply could not possibly meet the demand, increasing quantities of reproductions were made.

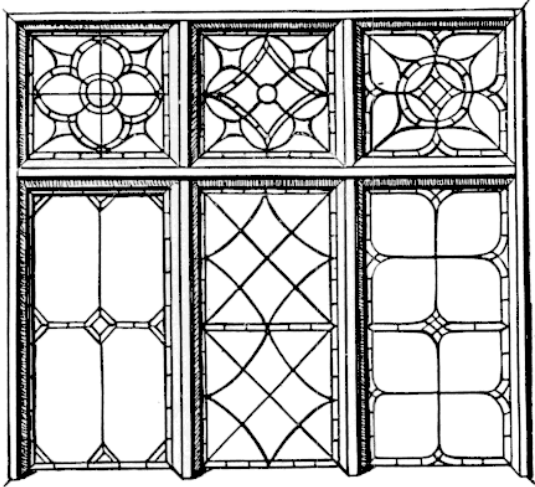
Queen Anne Today

THE IMPACT OF THE Queen Anne style on the American scene was enormous. Today, we tend to make light of these romantic, overly embellished fantasies. We call them "white elephants," and complain about how much they cost to heat. Many of them are in rundown neighborhoods, unloved and exploited. However, they were solidly built, and respond well to a loving hand. Be brave! Tear off those asphalt shingles, let the original skin shine through. Strip off that louvred glass porch! Find another stained glass window for the hall, and just watch it come back to life! Top off your efforts with a real Queen Anne coat of paint (not white). How about rust color with maroon and orange trim?

Renee Kahn is a painter-printmaker, and teaches art history and American art at the University of Connecticut's Stamford Branch. Victorian Architecture is her great love and she lives in an old house with her husband and three teenagers.

Photo Credits:

Norma David, Stamford, Conn.
Carol Olwell, San Francisco, Calif.



Some Tips On Old Glass

Leaded Glass • Mirrors

By Felicia Elliott, Felicity, Inc.

DURING THE YEARS that we have been in business, we've picked up quite a few practical ideas for restoring old-house parts that you may find useful. Most of these we have stumbled on by trial-and-error; you would be amazed at the number of professional people who couldn't give us a clue on some of these simple restoration problems.

OLD GLASS—We carry a large selection of stained and bevelled glass plus old windows. Old glass that we buy for replacement parts often is embedded in putty so old that it has turned to "cement." To free the delicate old glass from this hardened putty, apply oven cleaner and allow to soften. Once softened, the putty will come out much more easily and the glass can then be removed without breaking.

ANOTHER HINT: When buying a piece of old, handmade wavy glass for a cabinet or window, buy more than you think you are going to need if there is any cutting involved. This old glass is not only scarce, but it also breaks much more easily than new glass when cut.

LEADED GLASS—If you buy an old stained glass window and the glass has bowed or sunk, soften the putty around the frame and remove the leaded panel. Carry the bowed section to an asphalt driveway on a hot sunny day and weight it down carefully. During the course of a few hours it will straighten itself out with a little gentle pressure.

BECAUSE IT'S BLACK, asphalt absorbs heat from the sun and provides a sufficient temperature to soften the lead and to let it ease back

gradually to its original flat shape. If you don't have such a driveway, any flat black surface such as a roof or piece of building paper may suffice.

WHILE THE GLASS is out of the frame, clean all of the old putty and debris from the channel. The newly flattened leaded glass panel will take up slightly more room when it is re-installed.

CAUTION: If you have a dog, tie it up first. Our 100-lb. German Shepherd takes one look at an unprotected piece of glass lying on the driveway and steps on it! I've also noticed the same penchant in Irish Setters and St. Bernards.

Restoring Old Mirrors

OLD MIRRORS—Do you have an old mantel with a bevelled glass mirror that needs re-silvering? This process—at least in our area—is hard to come by and very expensive. Here's a low-cost substitute for re-silvering:

REMOVE THE MIRROR and place it on your work table with the silvered side up. Now you are going to try to remove all the old silvering. Try a little Clorox on a corner. If the mirror has only been silvered, the Clorox will remove it. However, some old mirrors are not only silvered—the backs are also coated with paint.

IF THE CLOROX moves nothing, you'll have to use a paint stripper first. Then when the backing paint is off and you are down to the silvering the Clorox can be used to melt all of the silvering away. You'll probably have to do some rubbing to help the Clorox along, but use ONLY terry cloth or very fine 0000 steel wool so you don't scratch the glass. Clean the glass meticulously and you'll end up with a good-looking piece of bevelled glass.

NOW, TAKE THE BEVELLED GLASS and your frame to your local glass and mirror shop. Have them cut a piece of new mirror glass to the exact dimension of your bevelled glass. The two pieces should be carefully fitted together and the edges sealed with masking tape to keep dust out. When the two-piece "sandwich" is mounted back in the frame, no one can detect the repair job—and your cost is about ¼ that of a re-silvering job.

FELICIA ELLIOTT runs an architectural antiques shop at 4005 Broadway in Knoxville, Tenn. She specializes in leaded and other types of antique glass—but carries many other house parts as well. She recently managed to locate some particularly exotic old window hardware for one of The Journal's readers.

Guidelines For Rehabilitating Old Buildings



RESTORING AND REHABILITATING old buildings is becoming so popular that almost as many crimes are being committed by misguided remodelers as were committed in the 1960's by the "clear and destroy" bulldozers of the urban renewal forces.

PEOPLE HAVE FOUND that it is the older buildings and neighborhoods that give cities and towns their own special character. Often badly neglected for decades, these old buildings—both residential and commercial—are increasingly being recognized as an undervalued asset.

FURTHER, it has become clear that it does little good to restore a single structure if the neighborhood around it continues to decay. Thus the accent today—for both homeowners and government officials—is on neighborhood preservation. Many old buildings that lack outstanding architectural merit nonetheless become important when viewed in the context of the street or neighborhood.

BUT THIS KNOWLEDGE ALONE does not arm the individual homeowner or local official with the proper know-how to handle the rehabilitation of an old building. Often the overzealous remodeler will destroy the essential character of the structure he set out to save—through a series of seemingly small but critical mistakes.

CONCERN ABOUT THE MISTREATMENT of old buildings prompted the Advisory Council on Historic Preservation to ask the Office of Archeology and Historic Preservation of The National Park Service to prepare a set of guidelines that would help homeowners and local officials who are working on old structures. The guidelines are currently only available in a preliminary draft form. But the principles involved are so important that the Editors of The Old-House Journal wanted to communicate them to our audience as quickly as possible. We have edited the guidelines slightly to fit available space. Anyone desiring a complete copy of the guidelines should contact the National Park Service.

THE UNDERLYING PRINCIPLE is that when bringing an old house or commercial structure up to modern functional standards, it is essential that its architectural character not be destroyed in the process. What follows is a set of 9 principles that should guide the rehabilitation of any old building...be

it an 1855 Italianate house or a 1910 office building. Specific applications of the principles are shown in the "do's and don't's" on the following three pages.

The 9 Basic Principles:

- Every reasonable effort should be made to provide a compatible use for buildings that will require minimum alteration to the building and its environment.
- Rehabilitation work should not destroy the distinguishing qualities or character of the property. Removal or alteration of historic material or architectural features should be held to a minimum.
- Deteriorated architectural features should be repaired rather than replaced whenever possible. When replacement is necessary, new material should match material being replaced in composition, design, color, texture and other visual qualities.
- Replacement of missing architectural features should be based on accurate duplication of original features insofar as possible.
- Distinctive stylistic features and examples of skilled craftsmanship—which are scarce today—should be treated with sensitivity.
- Many changes to buildings and environments that have been made over the years are evidence of the history of the building and the neighborhood. These alterations may have developed significance in their own right and this significance should be respected.
- All buildings should be recognized as products of their own time. Alterations to create earlier appearances should be discouraged.
- Contemporary design for new buildings in old neighborhoods and additions to existing buildings or landscaping should not be discouraged if the design is compatible with the size, scale, color, material, and character of the neighborhood.
- Whenever possible, additions or alterations to buildings should be done so that if they were to be removed in the future, the essential form and integrity of the original building would be unimpaired.

The Environment

TRY TO:

Retain distinctive features such as the size, scale, mass, color, and materials of buildings, including roofs, porches, and stairways that give a neighborhood its distinguishing character.

Use new plant materials, fencing, walkways, and street furniture which are compatible with the character of the neighborhood in size, scale, material, and color.

Retain landscape features such as parks, gardens, street furniture, walkways, streets, alleys, and building set-backs which have traditionally linked buildings to their environment.

AVOID:

Introducing new construction into neighborhoods that is incompatible with the character of the district because of size, scale, color, and materials.

Introducing signs, street lighting, street furniture, new plant materials, fencing, walkways and paving materials that are out of scale or inappropriate to the neighborhood.

Destroying the relationship of buildings and their environment by widening existing streets, changing paving material, or by introducing poorly designed and poorly located new streets and parking lots or introducing new construction incompatible with the character of the neighborhood.

Building: Lot

TRY TO:

Retain plants, trees, fencing, walkways, and street furniture that reflect the property's history and development.

Base all decisions for new work on actual knowledge of the past appearance of the property found in photographs, drawings, newspapers, and tax records. If changes are made they should be carefully evaluated in light of the past appearance of the site.

AVOID:

Making hasty changes to the appearance of the site by removing old plants, trees, etc., before evaluating their importance in the property's history and development.

Over-restoring the site to an appearance it never had.

Building: Exterior Features

Masonry Buildings

TRY TO:

Retain original masonry and mortar, whenever possible, without the application of any surface treatment.

Duplicate old mortar in composition, color, and textures.

Duplicate old mortar in joint size, method of application, and joint profile.

Repair stucco with a stucco mixture duplicating the original as closely as possible in appearance and texture.

Clean masonry only when necessary to halt deterioration and always with the gentlest method possible, such as low pressure water and soft natural bristle brushes.

Repair or replace where necessary, deteriorated material with new material that duplicates the old as closely as possible.

Replace missing architectural features, such as cornices, brackets, railings, and shutters.

Retain the original or early color and texture of masonry surfaces, wherever possible. Brick or stone surfaces may have been painted or whitewashed for practical and aesthetic reasons.

AVOID:

Applying waterproof or water repellent coatings or other treatments unless required to solve a specific technical problem that has been studied and identified. Coatings are frequently unnecessary, expensive, and can accelerate deterioration of the masonry.

Repointing with mortar of high Portland cement content can create a bond that is often stronger than the building material. This can cause deterioration as a result of the differing coefficient of expansion and the differing porosity of the material and the mortar.

Repointing with mortar joints of a differing size or joint profile, texture or color.

Sandblasting brick or stone surfaces; this method of cleaning erodes the surface of the material and accelerates deterioration.

Using chemical cleaning products which could have an adverse chemical reaction with the masonry materials, i.e., acid on limestone or marble.

Applying new material which is inappropriate or was unavailable when the building was constructed, such as artificial brick siding, artificial cast stone or brick veneer.

Removing architectural features, such as cornices, brackets, railings, shutters, window architraves, and doorway pediments. These are usually an essential part of a building's character and appearance, illustrating the continuity of growth and change.

Indiscriminate removal of paint from masonry surfaces. This may be historically incorrect and may also subject the building to harmful damage.

Building: Exterior Features

Frame Buildings

TRY TO:

Retain original material, whenever possible.

Repair or replace where necessary deteriorated material with new material that duplicates the old as closely as possible.

AVOID:

Removing architectural features such as siding, cornices, brackets, window architraves and doorway pediments. These are in most cases an essential part of a building's character and appearance, illustrating the continuity of growth and change.

Resurfacing frame buildings with new material which is inappropriate or was unavailable when the building was constructed such as artificial stone, brick veneer, asbestos or asphalt shingles, plastic or aluminum siding. Such material also can contribute to the deterioration of the structure from moisture and insect attack.

Changing the original roof shape or adding features inappropriate to the essential character of the roof such as oversized dormer windows or picture windows.

Roofs

TRY TO:

Preserve the original roof shape.

Retain the original roofing material, whenever possible.

Replace deteriorated roof coverings with new material that matches the old in composition, size, shape, color, and texture.

Preserve or replace, where necessary, all architectural features that give the roof its essential character, such as dormer windows, cupolas, cornices, brackets, chimneys, cresting, and weather vanes.

Place television antennae and mechanical equipment, such as air conditioners, in an inconspicuous location.

AVOID:

Applying new roofing material that is inappropriate to the style and period of the building and neighborhood.

Replacing deteriorated roof coverings with new materials that differ to such an extent from the old that the appearance of the building is altered.

Stripping the roof of architectural features important to its character.

Placing television antennae and mechanical equipment, such as air conditioners, where they can be seen from the street.

Windows and Doors

TRY TO:

Retain existing window and door openings including window sash, glass, lintels, sills, architraves, shutters and doors, pediments, hoods, architraves, steps, and all hardware.

Respect the stylistic period or periods a building represents. If replacement of window sash or doors is necessary, the replacement should duplicate the material, design, and the hardware of the older window sash or door.

AVOID:

Introducing new window and door openings into the principal elevations, or enlarging or reducing window or door openings to fit new stock window sash or new stock door sizes.

Altering the size of window panes or sash. Such changes destroy the scale and proportion of the building.

Discarding original doors and door hardware when they can be repaired and reused in place.

Inappropriate new window or door features such as aluminum storm and screen window combinations that require the removal of original windows and doors or the installation of plastic or metal strip awnings or fake shutters that disturb the character and appearance of the building.

Porches and Steps

TRY TO:

Retain porches and steps that are appropriate to the building and its development. Porches or additions reflecting later architectural styles are often important to the building's historical integrity.

Repair or replace, where necessary, deteriorated architectural features of wood, iron, cast iron, terra-cotta, tile, and brick.

Repair or replace deteriorated material with new material that duplicates the old as closely as possible.

AVOID:

Removing or altering porches or steps.

Stripping porches and steps of original material such as hand rails, balusters, columns, brackets, and roof decoration of wood, iron, cast iron, terra-cotta, tile and brick.

Applying new material that is inappropriate or was unavailable when the building was constructed, such as artificial cast stone, brick veneer, asbestos or asphalt shingles, or plastic or aluminum siding.

Enclosing porches and steps in a manner that destroys their intended appearance.

Building: Exterior Finishes

TRY TO:

Discover and retain original paint colors, or repaint with colors based on the original to illustrate the distinctive character of the property.

AVOID:

Repainting with colors that cannot be documented through research and investigation to be appropriate to the building and neighborhood.

Building: Interior Features

TRY TO:

Retain original material, architectural features, and hardware—whenever possible—such as stairs, handrails, balusters, mantelpieces, cornices, chair rails, baseboards, paneling, doors and doorways, wallpaper, lighting fixtures, locks, and door knobs.

Repair or replace where necessary, deteriorated material with new material that duplicates the old as closely as possible.

Retain original plaster, whenever possible.

Discover and retain original paint colors, wallpapers and other decorative motifs or, where necessary, replacing them with colors, wallpapers or decorative motifs based on the original.

AVOID:

Removing original material, architectural features, and hardware, except where essential for safety or efficiency.

Installing new decorative material that is inappropriate or was unavailable when the building was constructed, such as vinyl plastic or imitation wood wall and floor coverings, except in utility areas such as kitchens and bathrooms.

Destroying original plaster except where necessary for safety and efficiency.

Plan and Function

TRY TO:

Use a building for its intended purposes.

Find an adaptive use, when necessary, which is compatible with the plan, structure, and appearance of the building.

Retain the basic plan of a building, whenever possible.

AVOID:

Altering a building to accommodate an incompatible use requiring extensive alterations to the plan, materials, and appearance of the building.

Altering the basic plan of a building by demolishing principal walls, partitions, and stairways.

New Additions

TRY TO:

Keep new additions to a minimum and make them compatible in scale, building materials, and texture.

Design new additions to be compatible in materials, size, scale, color, and texture with the earlier building and the neighborhood.

Use contemporary designs compatible with the character and mood of the building or the neighborhood.

AVOID:

Making unnecessary new additions.

Designing new additions which are incompatible with the earlier building and the neighborhood in materials, size, scale, and texture.

Mechanical Services: Heating, Electrical, and Plumbing

TRY TO:

Install necessary building services in areas and spaces that will require the least possible alteration to the plan, materials, and appearance of the building.

Install the vertical runs of ducts, pipes, and cables in closets, service rooms, and wall cavities.

Select mechanical systems that best suit the building.

Rewire early lighting fixtures.

Have exterior electrical and telephone cables installed underground.

AVOID:

Causing unnecessary damage to the plan, materials, and appearance of the building when installing mechanical services.

Cutting holes in important architectural features, such as cornices, decorative ceilings, and paneling.

Installing "dropped" acoustical ceilings to hide inappropriate mechanical systems. This destroys the proportions and character of the rooms.

Having exterior electrical and telephone cables attached to the principal elevations of the building.

Safety and Code Requirements

Investigate variances for historic properties afforded under some local codes.

Install adequate fire prevention equipment in a manner that does minimal damage to the appearance or fabric of a property.

Provide access for the handicapped without damaging the essential character of a property.

Reprints

REPRINTS of this 4-page article are available to groups that want to use these guidelines in their preservation efforts. Price is 10¢ each. For orders under \$5.00, add 75¢ postage and handling. Order from: Old-House Journal, 199 Berkeley Place, Brooklyn, NY 11217.

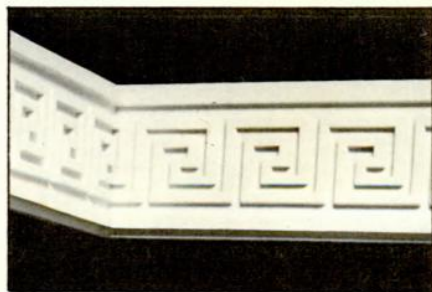
Products For The Old House

Greek Key Moulding

THE FOCAL POINT line of high-quality, accurately scaled reproductions of period cornices, medallions, mouldings and other architectural plasterwork is familiar to most of our readers. These reproductions are molded from lightweight, easily handled polymers.

A new pattern, the classic Greek key, has just been added to this line. It is an accessory moulding designed to be used with a crown moulding.

This classic design is, of course, especially appropriate for the Greek Revival house. But it is also fitting for a much later house--a Neo-Grec



Brownstone, a turn-of-the-century classic revival, etc.

For information on the new Greek Key moulding, write to: Focal Point, Inc., 37600 Lower Roswell Road, Marietta, GA 30060. Tel. (404)971-7172.

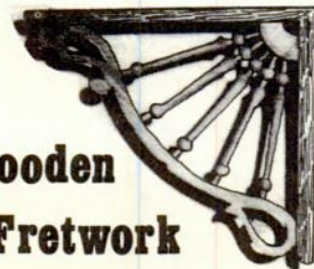


New Glass For Old Lights

THE 262-PAGE full-color catalog of Angelo Brothers Co. contains quite a bit of contemporary material. But it also has a wealth of reproduction lamps and fixtures (some are nice; some not so good)—plus the largest collection of off-the-shelf new glass shades and metal parts for old lamps and lighting fixtures that you are likely to find anywhere.

THE COMPANY SELLS mainly to shops. So their big catalog costs \$10.00—which is refundable with a \$100 order. If you aren't making purchases on this scale, you ought to make sure that your dealer at least has the Angelo catalog on hand. Contact: Angelo Brothers Co., 10981 Decatur Rd., Philadelphia, PA 19154. Tel. (215) 632-9600.

Wooden Fretwork



CUMBERLAND WOODCRAFT CO. originally was a custom shop specializing in period restaurant interiors. But they now have branched out into architectural embellishments that they are offering for sale.

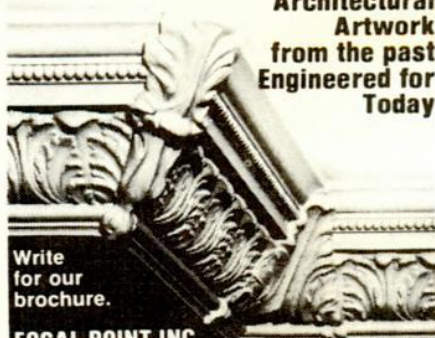
AT THE PRESENT TIME, they have several styles of gingerbread, fretwork and corner brackets. And they are developing a line of solid wood raised panel wainscoting, as well as an assortment of carved wood cornices, back bar capitals and posts.

FRETWORK is made of solid oak and ready for finishing. It can also be made up in other native hardwoods.

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