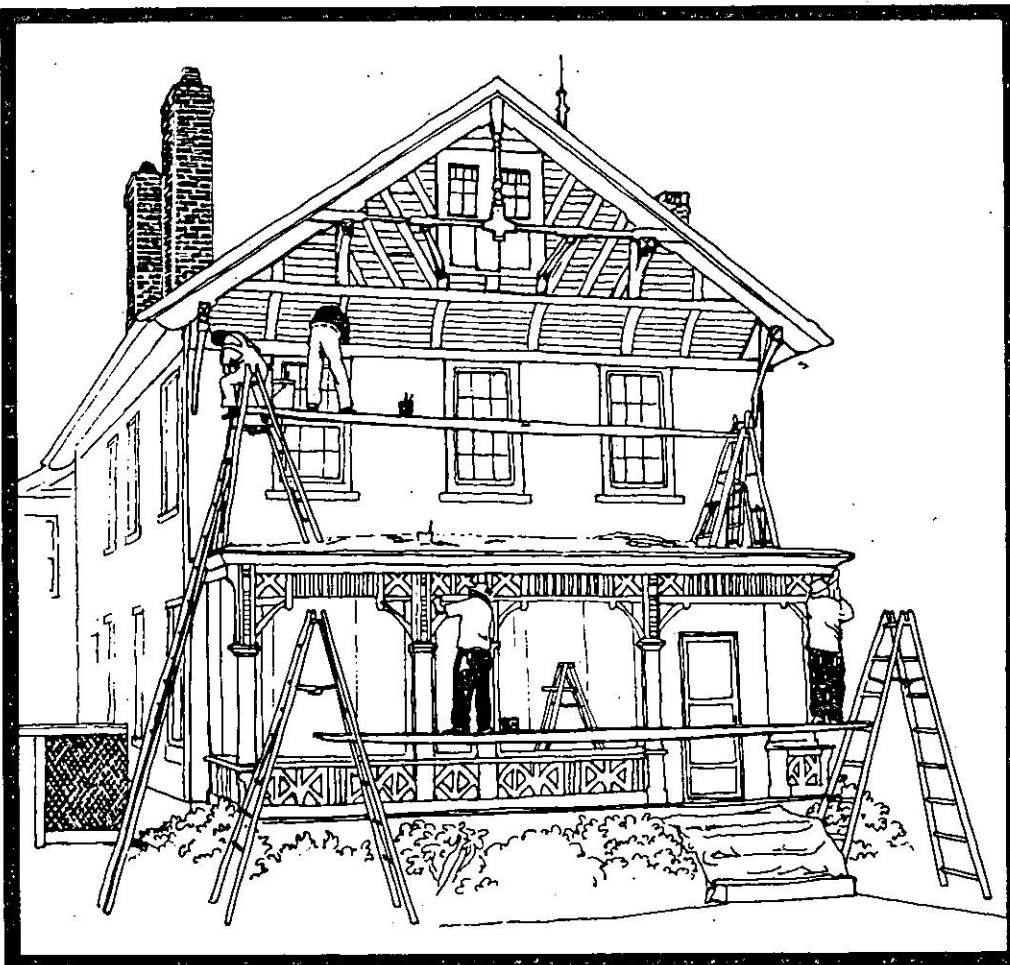


Easy Guide To Rehab Standards



Easy Guide To Rehab Standards

**Rhode Island Historical Preservation Commission
1992**

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This booklet was prepared to assist local historic district commissions in their evaluation of projects in their communities. The standards and the guidance found in this booklet may be adopted by local commissions as part of their operating procedures. The booklet was also prepared for the property owner who is considering changes to a historic building and needs help in planning and carrying out the project.

This manual was prepared by the Rhode Island Historical Preservation Commission, in cooperation with the City of Providence. The Historical Preservation Commission is the state office for historic preservation.

The Rhode Island Historical Preservation Commission surveys, evaluates, and registers Rhode Island's historic buildings, districts, and archeological sites. It administers federal and state programs for the protection of historic properties, including grants, federal tax incentives, state tax credits, and low-interest loans. The Historical Preservation Commission reviews state and federal projects. The Commission certifies local preservation programs, provides planning assistance to Rhode Island communities, and advises local historic district commissions.

The text was prepared by Pamela A. Kennedy and was adapted partly from published guidance provided by the National Park Service. The booklet was designed and illustrated by Joyce Gray Baker. Word processing was done by Estelle Toracinta. Illustration captions and typesetting were done by Robert Owen Jones.

**RHODE ISLAND
HISTORICAL PRESERVATION
COMMISSION**



The Rhode Island Historical Preservation Commission is the state office for historic preservation and operates Rhode Island's only statewide program for historic buildings, structures, and sites. Call the Historical Preservation Commission office at 401-277-2678 for a full range of information and advice about the state's historic properties, the State and National Registers of Historic Places, financial assistance to property owners, and technical and planning assistance to communities. The architects, historians, architectural historians, and archaeologists on the Commission staff will be glad to share their expertise in historic preservation with you.

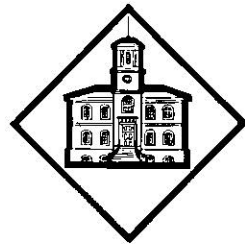


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How to Use This Booklet

This booklet is a summary of the principles which should guide the rehabilitation of historic buildings. The first part of the booklet will answer some questions about historical preservation and historic district zoning. The second part of the book will help you to analyze a building and to determine which of the building's elements are part of its historic quality. The third section of the booklet discusses and illustrates the principles of good planning for work on a historic building.

If these principles are followed in planning a rehab project, the end result will be a successful project, a building which has been adapted to modern uses without destroying its historic character.

Property owners who follow these principles ensure that the work they do on a historic building protects its historic qualities while the building is adapted for modern use.

If a property is included in a local historic district, the owner who follows these principles will increase the chances for a smooth, quick review by the local historic district commission.

When commission members follow these principles in making their decisions, they insure that their community's historic buildings are protected and that their decisions are fair and understandable.

Some specific rehab issues are dealt with in this booklet: windows, exterior wood, brick, porches, storefronts, site issues, neighborhood concerns, safety and access requirements, energy conservation, and the construction of additions to historic buildings. These issues arise frequently in planning work on historic buildings, and these subjects are often reviewed by historic district commissions.

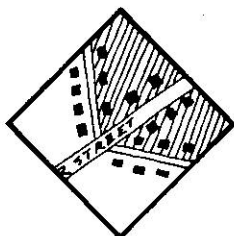
This booklet does not answer every question which will arise in planning work on a historic building; if you need technical manuals which deal with specific problems or issues, consult the back of this booklet for a list of such books. You may also call the Rhode Island Historical Preservation Commission for help.

Introduction

Over the past few decades Rhode Islanders have discovered that their old buildings and neighborhoods are an important part of their state's special character. Interest in our historic buildings stems from a belief that the quality of our physical surroundings has an impact on our lives. Rhode Islanders want to live in attractive communities, and they are willing to work to keep their cities, towns, and neighborhoods vital and pleasant places.

Rhode Island communities have developed many ways to protect their historic buildings--educational programs, financial aid, tax policies. By far the strongest and most effective way for a community to protect its historic buildings is to adopt a historic district zoning ordinance.

What is historic district zoning?



A local historic district zone is a special zoning area created by a community to help save historic buildings and to keep the special sense of time and place that exists in some parts of a community. When a community adopts historic district zoning, it monitors and guides construction activity in its historic areas.

The city or town council passes an ordinance which establishes a historic district commission. The council also selects areas for designation as historic district zones.

In a local historic district zone all exterior alterations and new construction must be reviewed and approved by the historic district commission. This review ensures that the historic character of the buildings is maintained when necessary changes are made.

The historic district commission does not require property owners to make changes in their buildings. The commission only reviews changes proposed by the property owner. When the owner applies for a building permit for work he or she wants to do, the historic district commission will review the proposed work. All commissions have written procedures and standards which will help a property owner in preparing for review.

How does a property owner or a historic district commission evaluate proposed changes to a historic building?

There are general principles which should guide the rehabilitation of historic buildings. Usually called "standards," these general principles have evolved through several decades of historic preservation activity.

The most common formulation of these general principles or standards is known as the *Secretary of the Interior's Standards for Rehabilitation*. This booklet explains how these standards apply to Rhode Island's buildings.

These standards were originally developed to evaluate projects which receive federal aid, but the standards have proved to be useful for other projects as well. Many local historic district commissions have adopted these standards as their own.

Property owners and historic district commissions use these guiding principles in determining whether a project is suitable for a historic building.



How does the review process work?



The property owner's application for a building permit begins the review process. If the building official finds that a property is located in a local historic district zone, he or she forwards the permit application to the local historic district commission, which usually holds monthly meetings.

The local commission will need clear information from the property owner about the proposed project, and drawings of the work will sometimes be required. In a few communities, the plans are reviewed by professional staff before going to the commission; this preliminary review may iron out problems and speed the review process. In some communities, minor alterations to a building or replacement of materials in kind may be approved by the staff person or the commission chairperson alone. Property owners should check with local officials to find out about the procedures.

Applications for building permits are reviewed at the regular meetings of the local historic district commission. After any needed adjustments, the approved application is stamped, and the building official may issue a building permit.

Successful review and approval are often accomplished at one meeting. If adjustments to the proposed work are needed, the review may take more than one meeting. The historic district commission can hold special meetings if quicker action is needed.

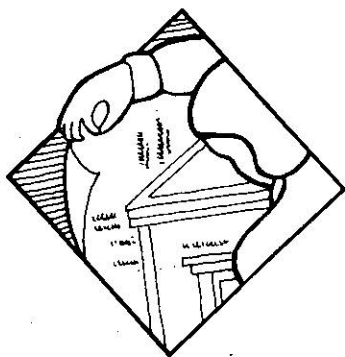
Decisions of the local historic district commission are binding for the building official, but may be appealed to the local zoning board, which judges whether the historic district commission followed correct procedures and whether the commission's decision was based on the evidence presented. The zoning board's decision can be appealed in the state courts.

Which projects will be reviewed by the local historic district commission?

All building projects which affect the exterior appearance of a building in a designated historic district zone are reviewed by the local commission. Interior changes are not reviewed by the commission.

Historic district commissions do not review paint colors. A property owner may ask for a commission's advice concerning historically appropriate colors, but the owner is not obliged to follow that advice.

Historic district commissions do not regulate the use of buildings. The allowable uses for a building are determined by a community's zoning ordinance. Historic district zoning does not "erase" the underlying zoning of an area.



IMPORTANT POINTS TO REMEMBER

The historic district commission reviews:

changes proposed by the owner

exterior changes

demolitions

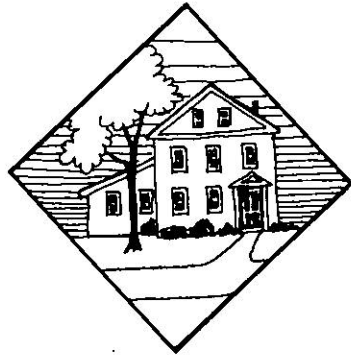
new construction

The historic district commission does not review:

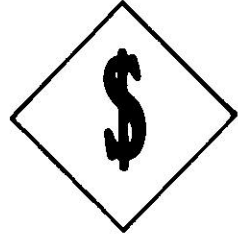
interior changes

changes in use which do not affect the exterior

paint colors



Doesn't it cost a lot to work on a historic building?

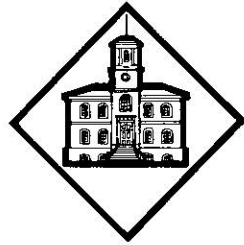


Rehabilitating a historic house is not necessarily more expensive or more difficult than working on other properties.

While a historic district commission's primary concern is to ensure that new work is compatible with existing historic architecture, commissions are also sensitive to cost considerations. Commission members can often draw on special knowledge about materials, techniques, suppliers, and contractors, and they are glad to share their knowledge with property owners.

Owners who are considering making changes to a historic building may be eligible to apply for federal or state income tax credits or for a low-interest loan. Please contact the Rhode Island Historical Preservation Commission to discuss these programs before starting work on a project.

For More Information



Information about the operation of your local historic district commission:

Call town or city hall to request information about the operation of your local commission. The planning, building, or zoning official will know if your community has adopted historic district zoning and will explain how the local commission operates.

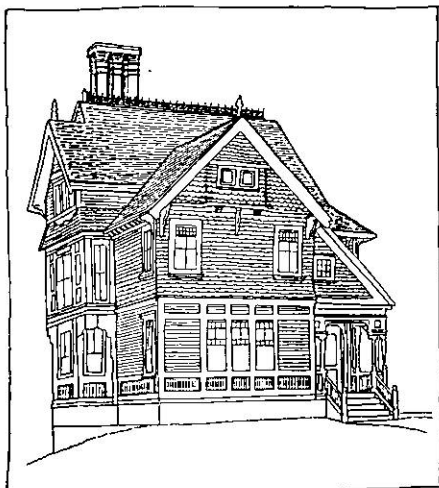
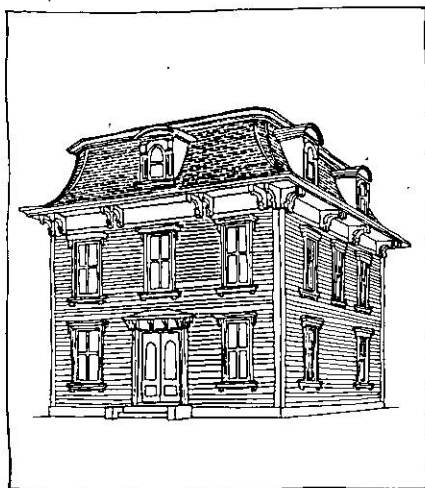
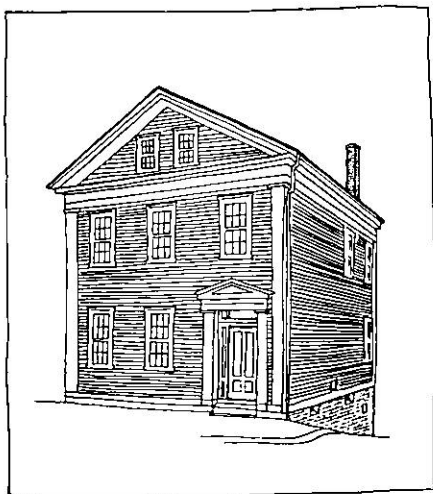
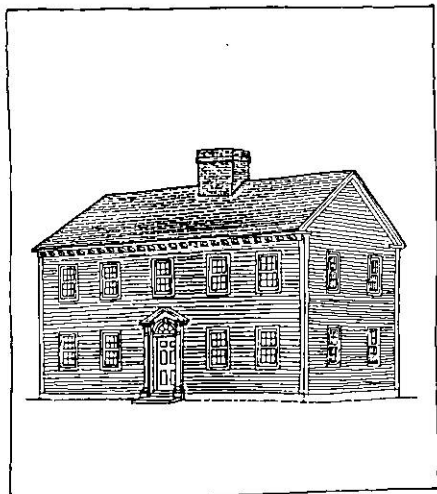
Information about setting up historic district zoning in your community:

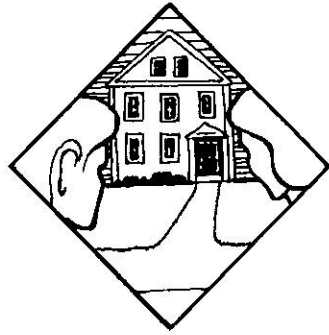
The Rhode Island Historical Preservation Commission provides technical assistance to citizens investigating whether historic district zoning is suitable for their community. The Rhode Island Historical Preservation Commission can provide a model ordinance, model rules of procedure, fact sheets, and workshops on the operation of historic district zoning. Call the Rhode Island Historical Preservation Commission and speak to the Director or Deputy Director.

Information about historic preservation:

The Rhode Island Historical Preservation Commission is the state office for historic preservation and operates Rhode Island's only statewide program for historic buildings and sites. Call the Historical Preservation Commission office at 401-277-2678 for information and advice on a full range of preservation issues, including information on the state's historic buildings, the State and National Registers of Historic Places, financial assistance to property owners, and technical and planning assistance to communities. The Historical Preservation Commission staff includes architects, historians, architectural historians, and archaeologists--they will be glad to share their expertise in historic preservation with you.

ANALYZING THE BUILDING'S
CHARACTER--
WHAT SHOULD BE PRESERVED





Carrying out a rehabilitation which respects the historic character of a building is not necessarily a difficult task. It is largely a matter of avoiding some errors and following the hints that the building and its neighboring buildings can give you.

The first step in planning work on a historic building is to identify the elements of the building which give the structure its special historic character.

For the property owner this analysis will help in planning work which will respect the building's important features. For the historic district commission, the analysis of visual character is needed to evaluate the changes proposed by the property owner: are the proposed changes allowable because they respond to the historic character of the building, or must the proposed changes be turned down because they irreversibly damage some important features of the building?

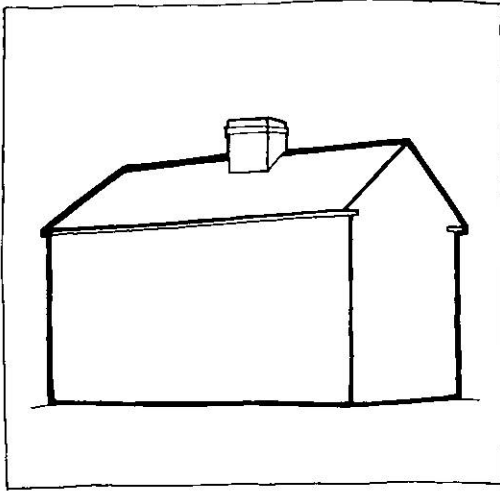
While it is possible (and rewarding) to devote years to acquiring knowledge about historic buildings

and to making very sophisticated analyses of their visual character, it is not necessary to do so--good, responsible decisions can be made by anyone who is willing to examine a building with a careful eye and to assemble and evaluate the information which the building itself provides.

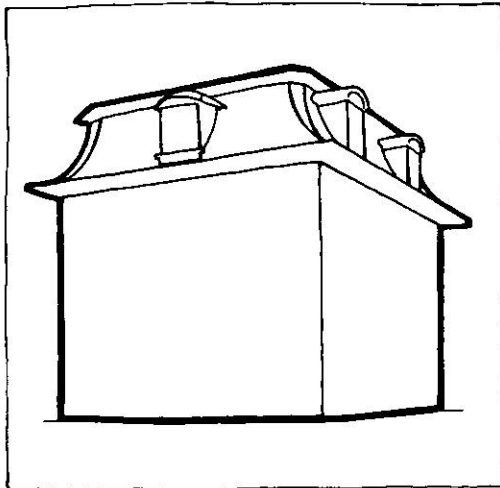
First, step back and look at the building. Try to see the building as if for the first time. Examine the overall appearance of the building without focusing on its details. Look at the building's shape, its roof, the openings into the building, the projections and recesses in the walls, and the exterior materials. Notice how the building fits into its neighborhood. After you have looked at the overall appearance of the building, step up to it for a closer look at the materials, the surfaces, and the craftsmanship. There is such a variety of colors and textures in historic buildings you will want to assess the particular qualities of the building that you are looking at. The following questions can help you to determine which are the important elements of the building:

SHAPE

What is there about the shape of the building that gives the building its identity? Is the building distinctive in relation to its neighboring buildings? Is the shape consistent with the neighbors? Is it a low, boxy shape, or is it a tall, narrow building? Is the building



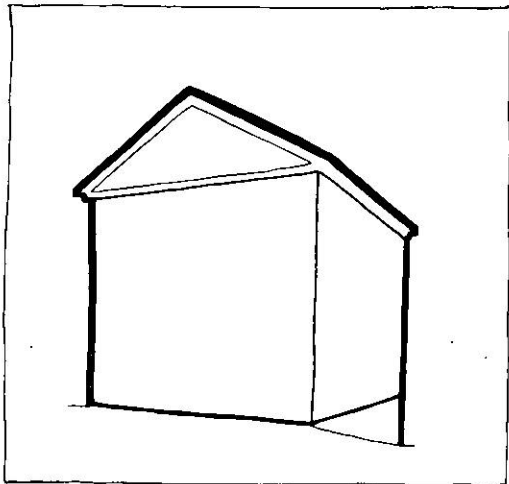
This house is basically a rectangular box set with its long side toward the street. It appears low, broad, and shallow.



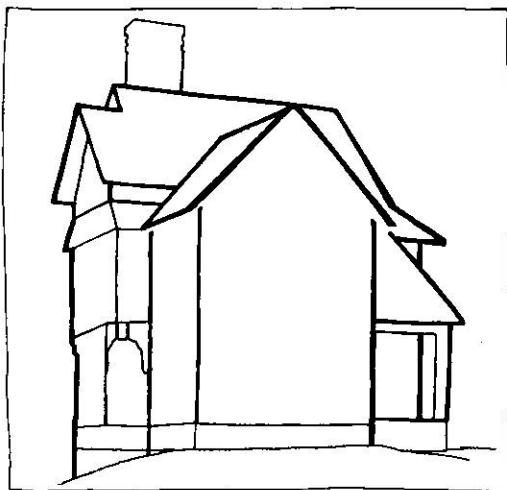
This house is shaped like a cube, nearly equal in width, depth, and height.

complicated by wings or ells so that complexity is part of its character? Or is the shape simple and plain so that adding a feature like a porch would change its character? Is the overall shape symmetrical or asymmetrical?

This house is a rectangular box set short side toward the street. It looks narrow and deep.

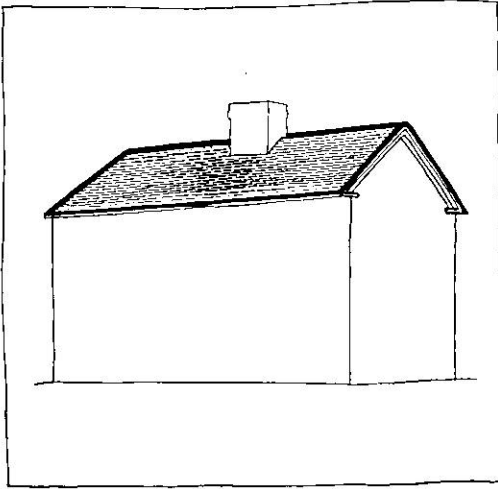


This house is complex in shape, made up of several intersecting rectangular and triangular forms.

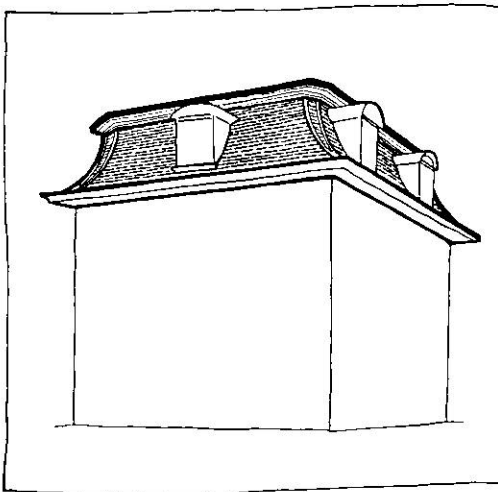


ROOF

Does the roof shape or slope contribute to the building's character?
Does the fact that the roof is visible (or not visible) add to the



This simple gable roof has its flank toward the street, making its flat, sloping surface most visible. A large chimney is prominently located in the center of the roof.

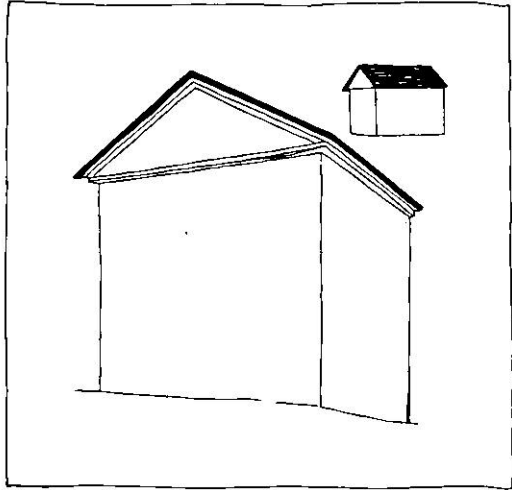


This mansard roof, with its distinctive flaring shape broken by dormers, makes an important contribution to this house's character.

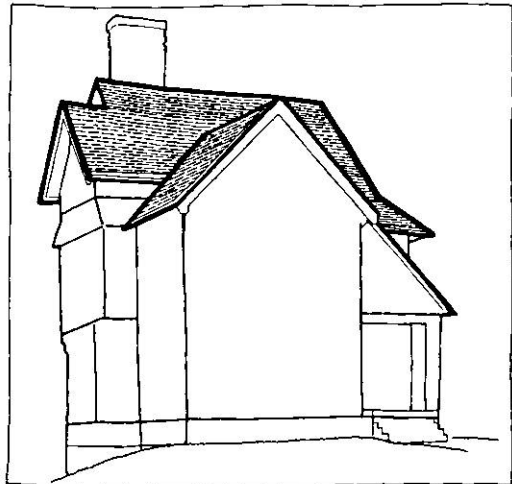
identity of the building? Are there roof features that are important to the profile of the building, such as cupolas or chimneys? Are the

roof materials or their colors or their patterns more noticeable than the shape or slope of the roof?

When a simple gable roof is turned end to the street, its sloping surfaces are less prominent and the pointed top it creates on the front becomes an important element of the building's character.

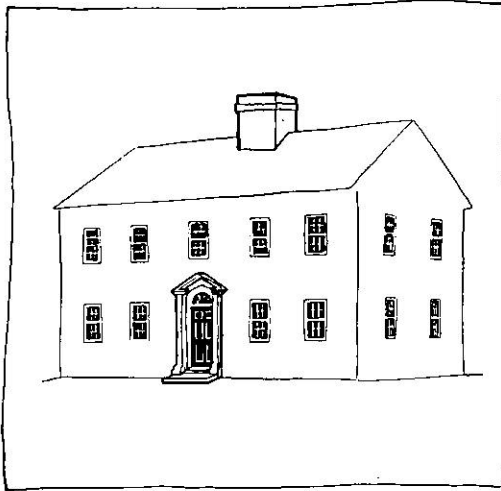


This complex roof is made up of several intersecting shapes. The steep roof slopes and the tall off-center chimney help to give this house some of its particular character.

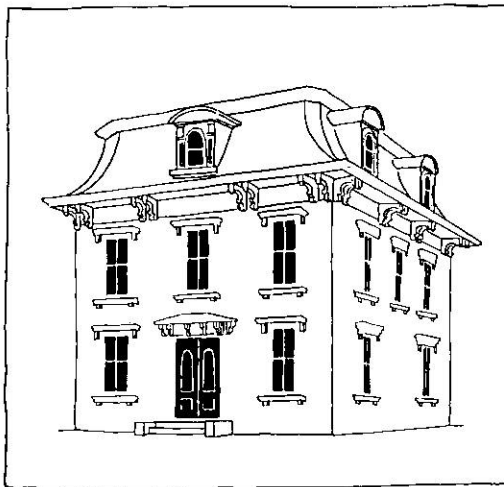


OPENINGS AND PROJECTIONS

Is there a regular pattern to the arrangement of doors and windows? Are there distinctive openings, like a large entrance way, or decorative frames that make the windows more prominent? Are



The front of this house is symmetrical, with windows regularly and equally placed around a prominent center doorway. The window sash is divided into small panes, a feature which gives the house part of its character.

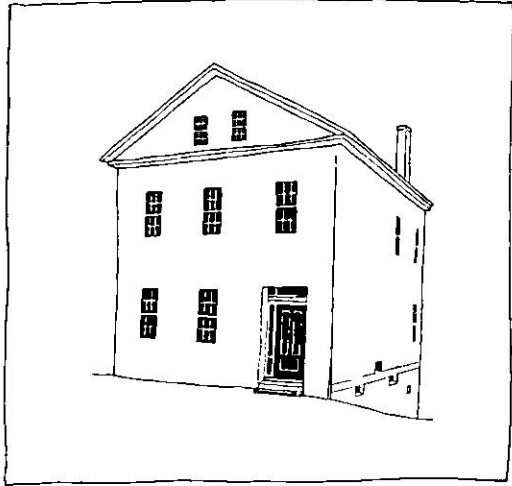


This house has a symmetrical front with a prominent center door as its focus. The windows on the body of the house are especially tall and narrow, and their shape is emphasized by the pattern of the tall, narrow window panes. The dormer windows are different, with slightly rounded tops.

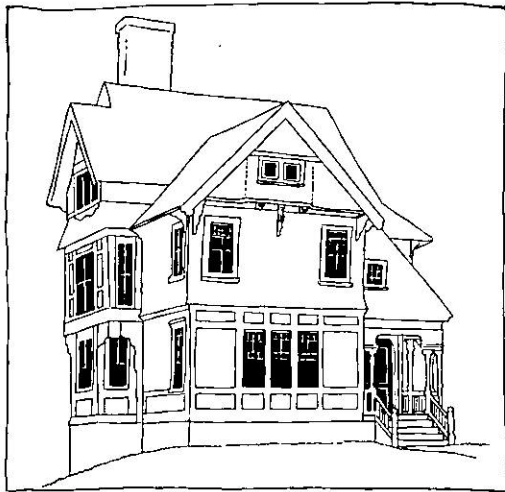
there unusually shaped windows? Are the windows divided into a pattern of small panes of glass? Are the windows and doors so plain that adding trim would

change the character of the building? Are there parts of the building which project from the walls, such as porches, cornices, or bay windows?

The arrangement of doors and windows on the front of this house is regular but not symmetrical, since the door is set off to one side. The doorway itself is set back slightly in a shallow recess. The pattern of small window panes adds to the character of the house.

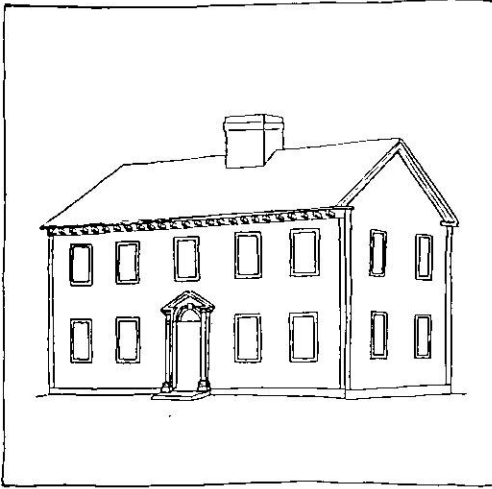


This house is asymmetrical, with an irregular arrangement of windows and a deeply recessed corner porch sheltering the doorway. The windows display great variety in their sizes and in the patterns of panes.

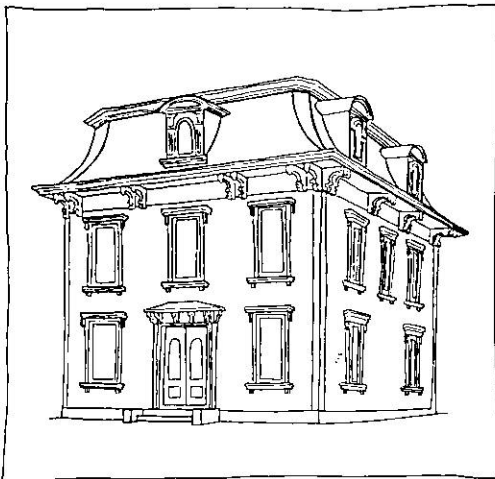


TRIM

Does the trim around the doors and windows add to the character of the building? Are there other features such as shutters, blinds, or railings?

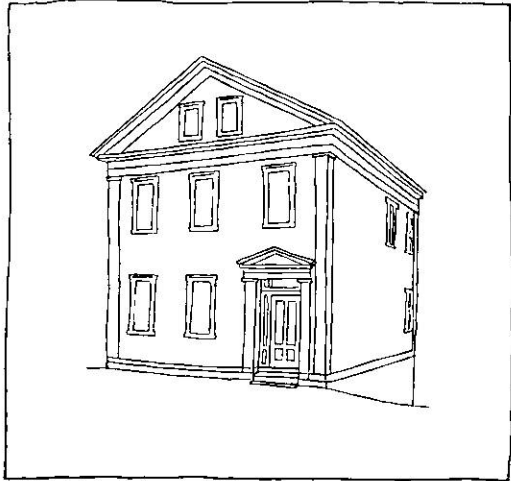


This house has simple trim. Flat boards mark the corners of the building. The window surrounds are plain. The cornice trim at the roofline and the trim around the door are the principal decorative elements.

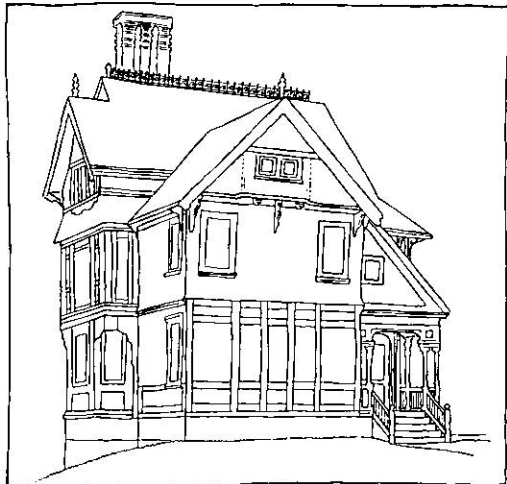


This house has flat board trim at the corners and cornice line. There is a bracketed hood over the door. The windows have heavy sills and caps which are supported by tiny brackets. Pairs of larger brackets are attached to the cornice.

On this house the trim marks the shape of the building as well as the windows and door. Flat boards and moldings outline the corners, the cornice, and the triangular gable end. The pattern of this trim is repeated in the door surround.



This house has a rich variety of decorative trim, including flat boards nailed to the walls to break them into sections, flat board window trim, porch posts which have been turned on a lathe, brackets under bay and roof overhangs, bargeboards along the edges of the gable slopes, finials and cresting on the roof ridges, and elaborate brickwork on the chimney.



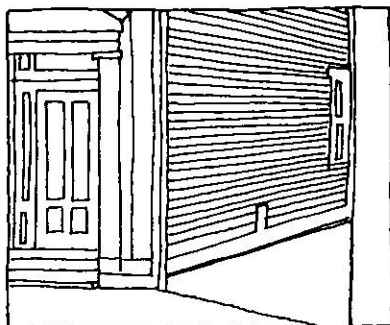
MATERIALS

Is there more than one material used in the building, such as clapboards and shingles? How does each add to the character of the building? Do the various materials have characteristic colors or textures that influence the character of the building? Do the materials or the combination of materials contribute to the character of the building because their pattern or color is distinctive?

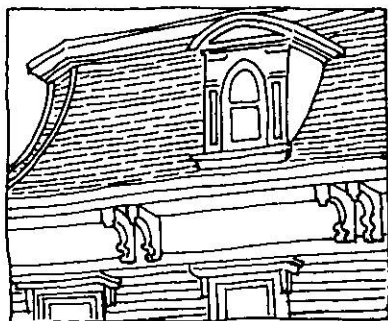
The original riven wood clapboards of this house have the distinctive marks of hand tools.



The wood clapboards on the walls and bricks in the foundation of this house have contrasting textures and patterns.



The slates of this roof contrast with the wood clapboards on the walls.



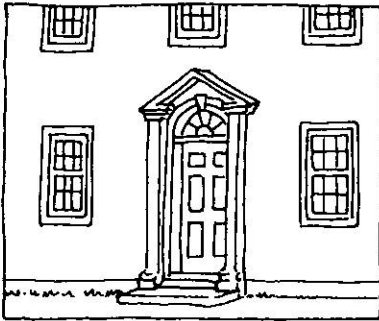
Here clapboards and wood shingles are combined on the same house. Notice that the shingles have been cut into fish-scale and notched patterns, adding to the variety of textures.



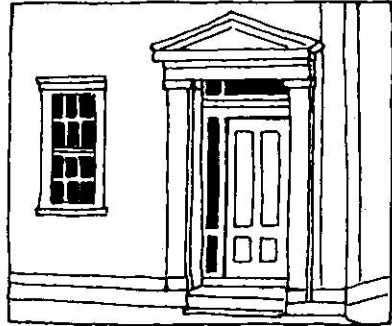
CRAFT DETAILS

What evidence is there of the handwork or machine work which created the building? Are the clapboards hand-dressed or machined smooth? Are the shingles plain or patterned? In masonry work, what is the shape of the mortar joints, the color of the mortar? How do the materials show evidence of the tools and building methods of your building's era?

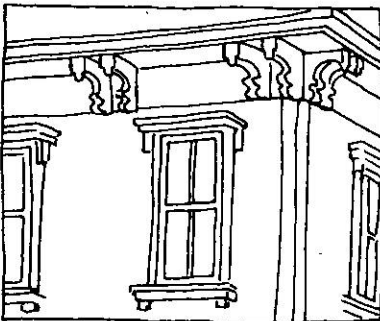
This doorway evidences the skills of the craftsmen that made it in the carved pilasters on each side of the door and in the leaded glass in the fanlight over the door.



Although not ornately detailed, the doorway and window frames of this house exhibit fine craftsmanship in the careful joinery of the flat boards and moldings that make up the trim.



Mass-produced parts such as these elaborately curved jigsaw brackets can also be important character-defining elements of a building.

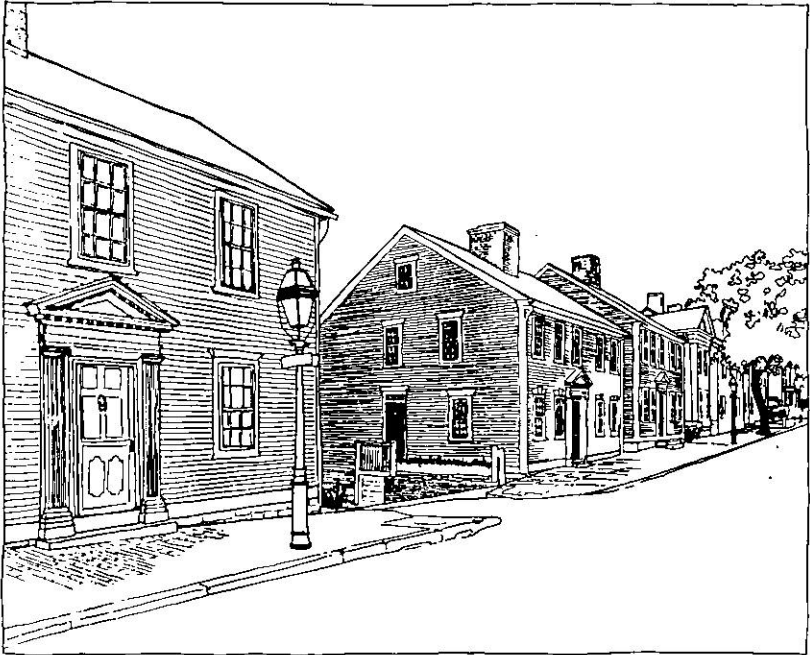


The ornamental character of this house's porch comes from the intricate lathe turnings of its newel posts, balusters, and posts.



FITTING IN WITH THE NEIGHBORS

Often historic buildings are similar to neighboring buildings. They may all use the same materials, or have the same kind of roof, or be lined up in a row on the street, or have similar front porches. These



This street is characterized by its nearly uniform appearance. Most of the houses have the same basic shape and are similar in size. The gable roofs are all set with their long sides toward the street, so that their edges and ridges make an almost continuous line, and the center chimneys seem to march in a row. Notice that all the houses are set directly at the sidewalk edge, giving the street a very definite and regular boundary like the walls of a room.

similarities are important to the overall appearance of a street. On the other hand, buildings built decades apart may not be similar, and differences can be important too. Differences among buildings

on the same street can show how a neighborhood has grown over time or how different activities were carried out in the same neighborhood.



The character of this street is complex and varied. The houses are very different from one another in overall shape, but they are all similar in having complicated shapes and asymmetrically composed fronts. Most of the houses also date from the same general period. The buildings are set back from the sidewalk and apart from each other, creating a feeling of spaciousness and an uneven edge along the street. This edge is further softened by the landscaping of the front yards with trees and shrubbery.

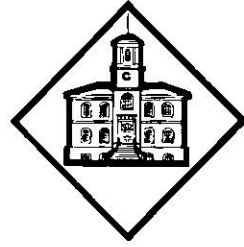
COMPLETING YOUR ANALYSIS

Analyzing a building's visual character is an important first step in making plans for rehabilitation which will not destroy the building's historic significance. If the materials and features that give the building its historic quality are not recognized, they may be damaged when changes are made.

This visual analysis is not the only way of understanding an old building. A building can also be studied as an example of a building type (such as houses, schools, mills), or as an example of the use of a specific material (such as wood, concrete, steel), or as an example of the use of a specific construction technique (such as post-and-beam framing), or as an example of an architectural style (such as the Greek Revival or the Colonial Revival).

Learning about the history of a building can help the property owner and the historic district commission in understanding the building. If you want to learn more about the buildings in your neighborhood or community, the list of books at the end of this manual can help.

For more information



For more information about visual analysis of a building:

The National Park Service's *Preservation Brief #17: Architectural Character: Identifying the Visual Aspects of Historic Buildings As An Aid To Preserving Their Character* provides techniques and examples of visual analyses.

For help in analyzing a specific building:

The Rhode Island Historical Preservation Commission's professional architectural historians and architects will be glad to help you analyze the character of a specific building. Call the Commission office at 401-277-2678.

For help in finding out about the history of a specific building:

The list of books at the back of this book will help to identify some sources of information about a building. You may consult copies of these materials at the Rhode Island Historical Preservation Commission office; please call to arrange an appointment. The Rhode Island Historical Preservation Commission's survey and Register files may also contain information about your property. Commission staff will be glad to check for you if you ask. If your community has a preservation society, historical society, or historic district commission, its members or staff may have additional information.

A BUILDING CHANGES OVER TIME

Our state's historic buildings are a special treasure enjoyed by all Rhode Islanders. When they are demolished or when their historic character is lost we all lose a part of our heritage--and, once lost, this legacy can never be regained.

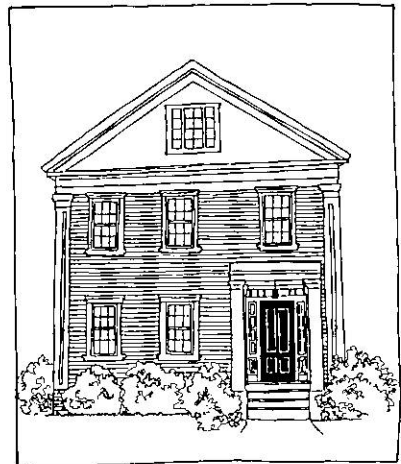
Occasionally a historic building is demolished to make way for a new building. More often historic buildings lose their special historic character as many small changes are made over a period of years. This process is less dramatic than demolition, but it destroys the historic qualities of our buildings just as much.

Changes take place over time as property owners, unaware of the historic character of their buildings or unaware of the financial incentives available

A well preserved historic building with clapboard walls, corner pilasters, and a handsome entrance porch with columns and a paneled balustrade on top of its roof.



The window blinds have been removed. The roof balustrade has been removed from the porch.



for good rehabilitation, make changes to a building. Each change seems to be sensible and responsible at the time, but if significant elements of the building are damaged or destroyed, the overall effect will diminish the historic character and the real value of the property.

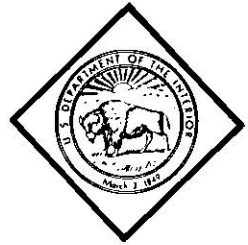
Historic district commissions and owners of historic properties have a particular responsibility to exercise care when reviewing or performing rehabilitations of historic buildings. Following the guidelines explained below will help them to meet this responsibility.

The corner pilasters have been removed and shingles have been applied over the clapboards. The porch has been removed and plain flat boards have been nailed around the doorway. The four-panel door has been replaced with a flat door. The window in the gable end has been covered and the original window sash with small panes have been replaced.

Aluminum clapboards have been installed over the shingles. Dormers have been added. A new three-part picture window clashes with the original pattern of the windows. The small windows on the top and sides of the door have been covered over.



STANDARDS FOR REHABILITATION



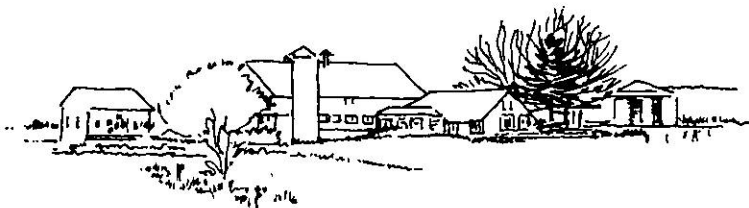
A property shall be used for its historic purpose or shall be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

It is usually best if an historic building is kept in its original use. When an old house is lived in or an old factory is used for manufacturing, fewer changes are needed than would be necessary if a different use were proposed.

If the original use of a building cannot be continued, a new use which requires limited changes to the building may be acceptable. Among the factors to be considered when evaluating the feasibility of a new use for an old building is the extent of the physical changes which would be required by the new use.

Local historic district commissions do not regulate the use of buildings, but they do consider physical changes to a historic building which may become necessary when the use is changed. Members of the local commission will need to be aware of the historic function of the building when they evaluate a property owner's proposal to alter a building for a new use.

In planning a project, property owners should keep in mind the extent to which a new use will require physical changes in a building and should use this information in making their decisions.



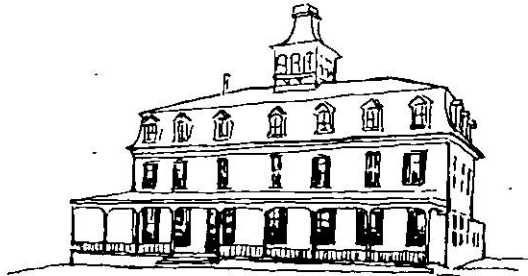
2

The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

As a general rule, the removal of old materials from a historic building should be avoided. It is the materials and the ways in which they have been crafted and worked which give a building its special identity. When old materials or building features are removed or altered, they are gone for good and cannot be replaced. Even a well-made reproduction of a building component is a poor substitute

for the real thing.

When planning a project on a historic building or evaluating a proposal, owners and historic district commission members will want to remember that the goal is the fewest possible changes that will accommodate both the preservation of the building and its intended use.



3

Each property shall be recognized as a physical record of its own time, place, and use. Changes that create a false sense of historical development, such as adding a conjectural feature or architectural elements from other buildings, shall not be undertaken.

When planning a rehabilitation project for an old building, it is sometimes tempting to try to make the building look older or "better" than it really is, by using new manufactured parts or, worse yet, pieces of other old buildings.

This temptation should be resisted by property owners who want to

do the job right and by historic district commissions who want to protect the historic character of their community.

Following this standard means respecting the special character of each historic building, appreciating each one as the product of its own time and of the people who built it

and worked on it over the years. Buildings which date from the nineteenth and the twentieth centuries are expressive of their own times; trying to give such buildings

a false "historic" look by the addition of bogus colonial features is a mistake. For the same reason, plain buildings should not be made fancier or more sophisticated.



Most properties change over time; those changes that have acquired significance in their own right shall be retained and preserved.

The historic buildings in our communities have been used for generations. We are not the first to try to adapt these buildings for our needs. Adaptation of old buildings has been a constant theme of our history.

Sometimes the changes made after a building was constructed are important to the character of the building. These changes may represent important phases of the building's development or express the needs and preferences of later

occupants of the building. When these changes are part of a building's historical identity, they should be kept.

At one time, many preservationists thought that when any historic building was restored, it should be returned to the appearance that it had at one specific date and that all later work should be removed. Now, preservationists generally recognize that later changes to a building may have significance in their own right.





Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.

The special character of a historic neighborhood or building is a result of its aged and distinctive features and finishes. Such qualities should be respected in planning or evaluating a rehabilitation.

One of the reasons why property owners and historic district commissioners carry out a visual analysis of a building (described above in this booklet) is to determine which features and finishes give

the building its particular identity. In planning a project which follows such an analysis, these features and finishes can be protected.

If a brick building, for example, derives its character partly from the pattern, texture, and color of the bricks and mortar joints, it would be a mistake to cover this brickwork with stucco. A distinctive finish would be destroyed.



Deteriorated historic features shall be repaired rather replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

This standard explains the rehabilitation rule of thumb: repair rather than replace. The replacement of historic materials, even if undertaken carefully and conscientiously, always diminishes the historic quality of an old building, since that quality comes from the presence of old materials.

With increasing interest in preservation, there are now more talented craftspeople and contractors available who know how to repair historic features. In addition, a variety of building materials are now available to repair old materials, such as modern epoxies which can consolidate rotted wood. The

possibility of repair should always be investigated thoroughly before replacement of historic materials is considered.

Property owners and historic district commissioners will also need to be cautious before assuming that wholesale replacement is necessary. If several clapboards on an exterior wall, for example, are damaged beyond repair, it should not be assumed that the entire wall of clapboards needs replacement. Similarly, if a historic window must be replaced because it is damaged or missing, this does not automatically mean that all the windows in the building should be replaced.

Property owners will be pleased to note that the rule of "repair rather than replace" is not only good preservation but often results in a lower cost as well.

When damage to an important feature of an old building requires that the feature be replaced, the new work should match the old as closely as possible.

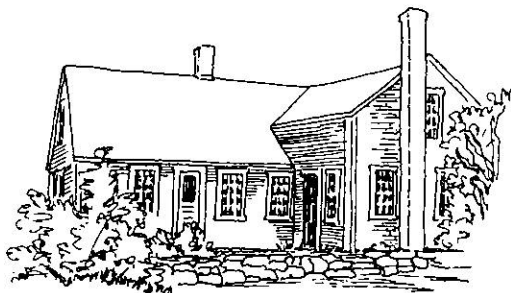
If a feature is missing and requires replacement, special care is needed to avoid guesswork about the appearance of the feature. The

replacement of a missing part of a building should come from real evidence about how that part actually looked--not from a guess or an assumption.

The evidence for a new part can be documentary, that is, a description in words of the appearance of the feature by someone who built it, or knew it, or saw it in place.

Or the evidence can be physical, meaning that the building itself provided the evidence for the replacement--for example, when a "ghost" in old paint reveals that cornice brackets once existed on a house.

Or the evidence can be pictorial; an old photograph of a building can provide very useful guidance in replacing features. Property owners planning a rehab and historic district commissioners evaluating their plans for replacement of old features find it very useful to examine old photos for evidence about the building's appearance. Many historical societies have such collections; the Rhode Island Historical Society's collection is the largest and most comprehensive in our state, and many local groups have fine collections also.





Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

Respect for the historic materials in an old building requires that special care be taken when they are cleaned. Harsh cleaning methods can destroy historic materials.

Sandblasting of brickwork changes its appearance and, even more important, it erodes the surface of the brick and increases the chance that water damage will occur. Once brick has been sandblasted the damage is irreversible and can never be undone.

Harsh abrasives should be just as carefully avoided for wood surfaces--sandblasting, rotary sanding

disks, and rotary wire strippers should not be used on historic buildings. They can shred its surface, and leave pits or circular depressions in the wood.

There are effective yet gentle means of cleaning historic buildings, using water or a combination of water and carefully selected chemicals. Planning a cleaning project can be a complex process, and historic district commissions will need to consult an expert when evaluating such a project. The Rhode Island Historical Preservation Commission's architects are able to assist.



Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

Archeological sites are the underground evidence of the people who lived here before us. Rhode Island is especially fortunate in the richness of our archeological re-

cord. Our state has Native American sites which are thousands of years old; sites which document the first contact between Native Americans and white settlers; sites

which explain the early settlement and later development of Rhode Island as an agricultural, maritime, and industrial center.

Before ground is broken for new construction or an addition to an existing building, the area should be examined by a trained archeologist to see if an archeological site might be located there.

In most cases, there will be no archeological material but, if there is, it would be disturbed when the ground is broken. And once a site has been churned up, its archeological value is destroyed. The information about our past that it

contained will be lost forever.

If an archeological site is found, this does not mean that the proposed work cannot be done. The "mitigation measures" referred to in the standard mean that sometimes the site can be avoided during work or sometimes it will be excavated before construction.

If you are planning or evaluating a project which involves ground disturbance, the Rhode Island Historical Preservation Commission archeologists can help you determine the likelihood of finding an archeological site at your project.



New additions, exterior alterations, or related new construction shall not destroy historic materials which characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

New work on an old building (such as an addition to a historic house) or new construction nearby (such as the building of a garage for an old house) should not be allowed to damage the historic building itself. This standard acknowledges that additions and new construction are sometimes neces-

sary, but it also makes clear the principle that new work should not destroy old work.

Additions and new construction in a historic area represent a special challenge for property owners and historic district commission members. The ideal is new work which

respects the quality of the old building.

There are two goals for new work. It should be both different from the old and yet compatible with the old.

New work should be clearly differentiated from the old building. This principle reflects the conviction that each generation, includ-

ing our own, can produce quality buildings which reflect its time.

On the other hand, modern additions and construction must respect the historic character of the nearby buildings and the neighborhood. Compatibility between old and new is evaluated by examining the mass, size, scale, and features of both old and new.



New additions and adjacent or related construction shall be undertaken in such a manner that if removed in the future; the essential form and integrity of the historic property and its environment shall be unimpaired.

This standard describes the principle of "reversibility." When planning changes and additions to historic buildings, property owners should be guided by the goal of reversibility--when faced with a choice about how to make a needed change, we should opt for the most reversible method--the way of making change which, if later removed, would leave the historic

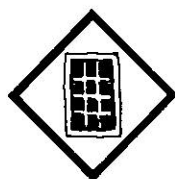
building least damaged.

Even if the addition is never removed, this standard suggests that additions should not overwhelm the original historic building. After construction, it should still be possible to see the size and shape of the original historic building.



SPECIAL ISSUES

While it is essential that the standards be kept in mind whenever work on a historic property is planned or reviewed, some issues arise more frequently than others. This section of the manual will provide more specific guidance to historic district commissions and to property owners when dealing with these issues.

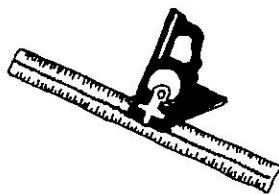


WINDOWS

The windows of an old building contribute in a special way to its historic character. Sometimes they are unusual and dramatic in shape and decoration; on other buildings, the windows are plain; but they are always important to the particular character of the individual building. Rehabilitation projects often include proposals to replace some or all windows in an old building. It is especially important for owners and historic district commissions to assess the significance of windows in each project and to use special care when the windows are repaired or replaced.

To identify character-defining features of windows, examine:

frames, sills, heads, jambs, and moldings
sash, muntins, and glazing
exterior shutters or blinds



Retain and preserve the number, location, size, and glazing pattern of a building's windows. Avoid new openings; if they are necessary, locate them on rear walls.

Avoid filling in windows completely or installing replacement sash that doesn't fit the original window openings. If interior ceilings must be dropped below the height of a window, provide a setback in the ceiling design to allow for the full height of the window openings to be preserved.

Even if windows are deteriorated, replacement of all the windows in an historic building is seldom necessary and should be avoided. Carefully examine each window for its potential for repair rather than replacement. Many old windows can be made serviceable and efficient by recaulking, weatherstripping, patching, and reinforcing. Replace windows only when repair is clearly not possible.

Old windows should not be replaced solely for the purpose of

improving thermal efficiency with new insulated glass window sash. An old window that has been properly repaired and provided with a well fitted storm sash will be as efficient as a new double

glazed unit.

When replacing a window, match the original in all respects--frames, sash, muntins, and glazing. Reuse any serviceable window hardware.

EXTERIOR WOOD

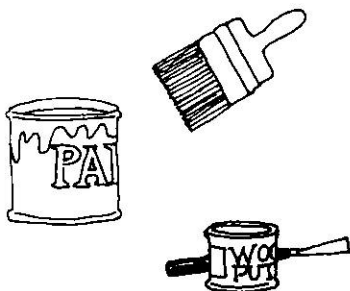
(clapboards, shingles, decorative elements)



For several centuries wood has been the principal building material in Rhode Island. The wood features of an old building--both functional and decorative--may be important in defining its historic character. Their preservation is of particular importance.

To help identify character-defining elements of a wood building, examine:

siding and cornices
window and door surrounds,
brackets, shutters, columns, and
balustrades
paint finish and color



Apply chemical preservatives only to wood features that are prone to decay and are traditionally unpainted. Some preservatives such as creosote can change the appearance of wood features.

Wood features should not be stripped of paint to bare wood if they were historically painted. Paint protects the surface of the wood from moisture and light.

Don't remove paint unless it is damaged or deteriorated--cleaning of a painted surface may be suffi-

cient. If deteriorated paint is to be removed, use the gentlest means possible--hand scrape and hand sand--then repaint the surface.

Do not use propane or butane torches. Do not sandblast or waterblast. These methods can do permanent damage to woodwork. Electric hot air guns and heat plates may be used if care and skill are exercised.

Chemical strippers should be used only as a supplement to hand

scraping and sanding and to electric guns and plates. Detachable woodwork (shutters, doors, columns) may be chemically dip-stripped if the wood is then thoroughly neutralized so that paint

will adhere.

If repair or replacement of a wood feature is needed, use wood for the repair and match the existing features.



A Special Note on Aluminum and Vinyl Siding

The application of substitute siding to historic buildings is often proposed because vinyl and aluminum are assumed to be maintenance-free and seem to be a permanent solution to the need for periodic painting. In fact, these materials are not suitable for historic buildings.

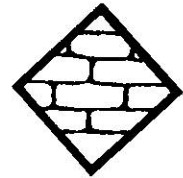
Replacing wood siding with aluminum or vinyl may result in the loss of character-defining elements--the beaded edges of clapboards, the clapboard spacing, or the decorative patterns of cut shingles, for example. Molding or trim around doors and windows is often damaged or removed during installation. Substitute siding is usually applied over existing wood siding, and door and window trim may then appear to be set back rather than projecting. If decorative trim is cut down or removed during application, irreversible damage can be done to the historic building. The embossed wood grain on some siding is visually inappropriate.

Aluminum and vinyl siding are sometimes applied to conceal peeling or blistering paint, water stains, or rot. But new siding does not remedy the causes of these problems and may hide their continuation. A cosmetic cover-up of a deteriorated surface simply hides an uncorrected maintenance problem which may continue to get worse and worse.

The durability, cost effectiveness, and energy efficiency of substitute siding materials applied to historic buildings are complex questions which have been closely studied by engineers and architects. Before considering a costly investment in aluminum or vinyl siding, the owner of a historic building should consult a good summary of the issues; the National Park Service has studied these questions and their *Preservation Brief #8: Aluminum and Vinyl Siding on Historic Buildings* contains a useful summary on these products and their installation and contains references to technical engineering studies on the subject.

Historic district commissions are sometimes requested to approve installation of substitute siding on historic buildings. The standards for rehabili-

tation state "deteriorated architectural features shall be repaired rather than replaced. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture, and other visual qualities." Therefore, the standards do not recommend installation of substitute siding on any historic wood frame building, because there is such a strong potential for altering the historic character of the building and its surrounding district.

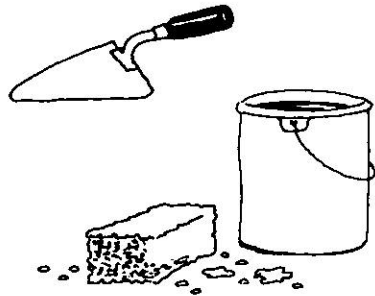


EXTERIOR BRICK

Brick walls and decorative features may be an important component of the historic character of a building. While brick is a very durable material, it can be damaged by faulty repairs and harsh cleaning, so advice for brick buildings focuses on cleaning and repointing joints.

To help identify character-defining features of masonry buildings, examine:

- walls and cornices
- window and door surrounds,
- steps, and columns
- size and color of bricks
- bonding patterns
- size, color, and profile of mortar joints



Brickwork should be cleaned only when necessary to stop deterioration or to remove heavy soils. Avoid cleaning a brick surface simply to create a new appearance.

Test any proposed cleaning method and observe the tested area long enough to discern its effects.

Always clean brick using the gentlest method possible, such as water under low pressure and

detergents, using natural bristle brushes.

Never sandblast brick using dry or wet grit or other abrasives. These methods permanently erode the surface of the brick. Bricks are made by baking clay blocks in ovens. This creates a hard outer crust on the brick covering softer material on the inside. Sandblasting removes some or all of this hard outer layer and exposes the

inner material of the brick, which is weaker and less resistant to weather. Avoid water or liquid chemical cleaning when freezing temperatures are a possibility. Avoid chemical products that can damage brick. High-pressure water cleaning may damage the brick and its mortar joints.

Where mortar joints are deteriorated they should be repaired, but one should not remove mortar from sound joints and then repoint the entire surface just to achieve a uniform appearance. The deteriorated joints should be carefully hand-raked to avoid damage to the brick. Electric saws and hammers should not be used.

The new mortar should duplicate the old in strength, composition, color, and texture. Avoid using a mortar with a high portland

cement content (unless that was the composition of the historic mortar); this can create a bond which is stronger than the historic material and can cause damage. Avoid "scrub" coating techniques. Duplicate the old mortar joints in width and profile.

Water-repellent coatings should be applied to historic brickwork only after repointing and only if repairs have not solved water penetration problems. Spalling and deterioration of masonry surfaces is most often caused by water penetration of failed mortar joints, leaking roofs, or moisture inside the wall cavity, rather than moisture penetrating the outside face of the bricks themselves. Water-repellent coatings are not a substitute for proper repair. They are often unnecessary and can change the appearance of the brickwork.

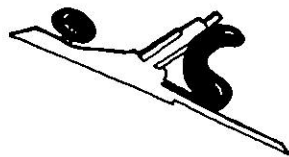


ENTRANCES AND PORCHES

The entranceway or porch is often the principal design element of a historic building. Both functionally and visually the entrance is the focus of the facade. Its preservation is vital because it helps to define the historic character of a building.

To identify character-defining elements of an entranceway or porch, examine:

doors, frames, and door hoods
steps, porch decks, and roofs
balustrades, pilasters,
entablatures, and columns
fanlights and sidelights

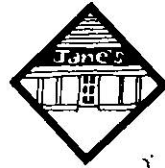


The entrance and porch of a historic building should be retained. Even if a new use is proposed for a historic building, the historic entrance should be kept.

New entrances should not be added to the principal elevation of a historic building, nor should utilitarian service entrances be dressed up with elaborate decorative trim, porticos, or the like so that they appear to be more formal.

If repair of an entrance or porch is required, the new work should replace materials in kind and should match the old work.

If feasible, do not close in a porch originally designed to be open. If closing in a porch is necessary, design an enclosure that preserves the historic character of the porch. Avoid solid materials, and recess the enclosure wall behind existing posts, columns, or balustrades.

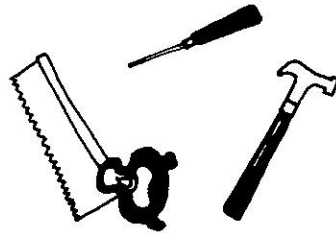


STOREFRONTS

A storefront is usually the focus of a historic commercial building. The storefront is a business's public face and is an important part of a business's merchandising strategy. Changes to historic storefronts are often proposed to meet the needs of a new business, but it is essential that the character-defining elements of the storefront be protected during rehabilitation.

To identify the character-defining elements of a storefront, examine:

display windows
entrances and doors
signs, frames, kick plates, posts,
and entablatures



Avoid replacing an entire storefront when repair of existing materials or limited replacement of deteriorated materials will accomplish the same result.

Don't change a storefront so that it appears residential rather than

commercial.

Keep the location of a storefront's main entrance. Avoid adding new entrances to the storefront.

Avoid new materials which cannot be documented as historically ac-

curate, such as carriage lantern light fixtures, false mansard overhangs, rustic wood shakes, or multi-paned "Colonial" windows.

Don't block up original large display windows and insert new smaller windows.

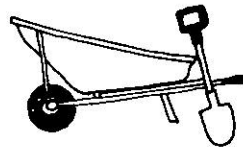


BUILDING SITE

The relationships among a historic building, its site, and other features on the same property help to define the historic character of the building and can have an important effect on the appearance of a historic district. There are variations among Rhode Island communities which have historic district zoning in their regulation of "appurtenant features"--a property owner should check to see if the local ordinance covers other elements of the building site as well as the historic building.

To identify character-defining elements of the building site, examine:

-- driveways and walkways
light fixtures, fences, and signs
benches, fountains, wells,
terraces,
trees, gardens, and plants
minor outbuildings, such as garages or sheds



If a site feature helps to define the historic character of the building, retain it. Removing or relocating historic outbuildings or landscape features destroys the historic relationships among buildings, landscape features, and open space and diminishes the historic character of the site. Some site features are important in their own right, such as decorative fences, old stone walls, a well enclosure, a gazebo, or a barn. They should be preserved.

Don't replace a site feature if the historic feature is serviceable or repairable. If a site feature must be replaced, use a visually compatible replacement.

During a rehabilitation project, protect site features (plants, fences, walks, etc.) so that they are not damaged by the building process.

Avoid lowering the grade level adjacent to a historic building to

allow development of a basement area if the historic relationship of a building and its site will be dramatically changed.

When introducing a new site feature, ensure that it is compatible in terms of scale, size, design, materials, color, and texture. Locate it or screen it so that it does

not destroy the historic relationships of building and site.

If new parking facilities must be developed as part of a rehabilitation project, do not place them where automobiles could damage a historic building or intrude on its historic visual character.

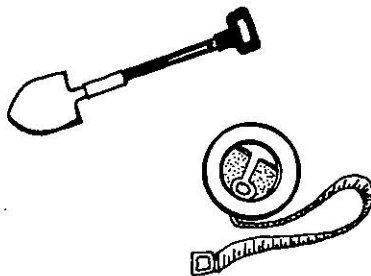
HISTORIC DISTRICT OR NEIGHBORHOOD



Most of Rhode Island's historic buildings are located in neighborhoods of other historic structures. The special relationships of nearby historic buildings to each other is one of the most important parts of a district's character. The features interspersed among historic buildings in a district can be equally important--streets, walkways, and the like can greatly influence the character of a district.

To identify character-defining elements of a historic district, examine:

streets, alleys, paving materials,
and curbing
walkways and street lights
signs and benches
street trees and other margin
plantings



The historic relationship among buildings, streetscape, and landscape features should be kept. Widening a street, changing a character-defining paving material, or adding new streets or parking lots without considering appropriate siting should be avoided.

Moving or relocating historic buildings or significant landscape

features should be avoided.

When features of a building or streetscape must be repaired, the historic materials should be reinforced, if possible. If replacement is necessary, the new materials should match the old or be compatible in terms of their appearance.

If a new building or landscape feature must be designed because the historic feature is missing, the design should be based on adequate documentation. If a new design is proposed, it should be compatible with the character of the district. Avoid introducing new elements which are out of scale or otherwise inappropriate to the neighborhood. New buildings should be sited in a way which is compatible with the surrounding

buildings; for example, if historic buildings in the area are located near the street, new buildings should not be set back with a broad lawn or parking in front.

If new parking facilities are required, design the parking to be as unobtrusive as possible, on side streets and at the rear of buildings. Avoid removing historic plantings, relocating historic walkways, and the blocking of alleys.

HEALTH, SAFETY, AND ACCESS REQUIREMENTS



When a new use is proposed for a historic building, it is often necessary to make changes to insure that health and safety codes are met and that barrier-free access is provided. This kind of work should be planned with special care to insure that character-defining elements of a historic building are not destroyed.

The requirements of health and safety codes and the requirement for barrier-free access should be met without destroying the character-defining spaces, features, and finishes of a historic building.

Property owners and historic district commissions should work with local code officials to investigate alternative life safety measures and code variances so that unnecessary alterations to historic buildings can be avoided. Consult with the Rhode Island Historical Preservation Commission for assistance in designing alternative life safety measures.

Upgrade historic stairways to meet code without obscuring or damaging their character-defining elements. If a new stairway or elevator is required and cannot be accommodated within a historic building, locate it in a new exterior addition.

Consider fire suppression systems as an alternative to fire-resistant sheathing of character-defining wood features.

Provide barrier-free access through removable or portable ramps if installing permanent ramps would damage character-defining features.



ENERGY CONSERVATION

Some of the character-defining features of historic buildings (cupolas, shutters, transoms, skylights, porches) have an energy conserving role. Before a building is changed to provide for energy conservation, these elements should be identified and evaluated for their potential as energy-savers. If additional energy-saving efforts are required, it is essential that these efforts not damage or destroy the historic character of a building.

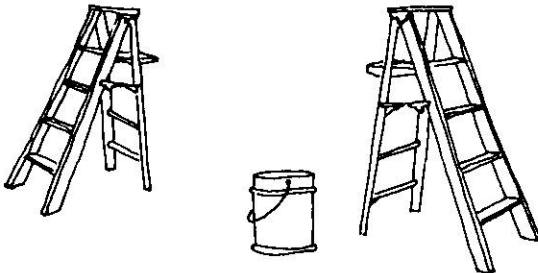
Retain existing historic landscape features which may have an energy conservation role, such as trees which provide shade and a wind-block.

Solar collectors and greenhouses may be installed if they do not obscure or damage historic character-defining features. Solar collectors should be installed only on non-character-defining roofs or on the roofs of nonhistoric adjacent buildings. Passive solar devices (such as a glazed "trombe" wall) should be installed only on a rear or inconspicuous side of a building.

Install thermal insulation in attics and crawlspaces. Avoid the use of urea formaldehyde foam or other thermal insulation with a water

content in wall cavities. Install insulation on the inside of masonry walls where there is no interior architectural detailing to avoid resurfacing historic materials with incompatible materials.

Improve the thermal efficiency of historic windows with weatherstripping, caulking, interior shades, and storm windows. Exterior storm windows are a good solution to energy conservation problems. They should be of appropriate size and color, should be operable, and should not damage or obscure the historic windows. Interior storms may also be acceptable, provided they have airtight gaskets, vent holes, and/or removable clips to avoid condensation damage to the historic window.





NEW ADDITIONS TO HISTORIC BUILDINGS

The construction of an addition to an historic building should not be undertaken lightly. Such an addition has the potential to seriously diminish the historic building and to alter its character in many ways. New additions should be contemplated only after it has been determined that non-character-defining interior spaces cannot accommodate the requirements of the use. New additions should be designed so that the original building is not changed, obscured, or damaged in the process. New work should be clearly distinguished from the old.

Avoid construction of a new addition if possible. Investigate whether the existing building's non-character-defining interior spaces can accommodate the requirements of the use.

If a new addition is necessary, design it so that there is the least possible loss of historic materials on the historic building and so that its character-defining features aren't damaged or hidden.

Place the new addition at the rear or on a hidden side of the historic building.

Keep the new addition limited in size and scale so that it is not out of proportion to the historic building.

Distinguish the new addition from

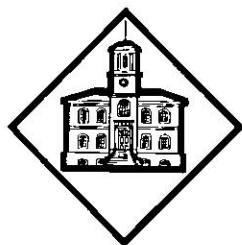
the old building. Avoid the attempt to suggest that the new work is actually old. Don't imitate a historic style of architecture. The new work should be compatible (though not identical) in terms of mass, materials, and color, but it should avoid the continuation of same wall plane, roof line, cornice height, or window type.

Additional stories should not be added to a historic building unless they can be designed to be very inconspicuous when viewed from the street.

Dormers should be set back from the roof edge and face of the building, and as far back as possible from gable ends. Skylights should not be installed where they are visible from public rights of way.



For more information



For more information about special problems with your building:

The Rhode Island Historical Preservation Commission's historical architects can answer questions about many rehabilitation issues. You may call them at the Commission's office at 401-277-2678.

Your community's historic district commission or planning office may offer advice about your question. Call your town or city hall to inquire.

If you wish to read about specific rehabilitation techniques and questions, consult the Preservation Library, a collection of books and other material available at many libraries throughout Rhode Island. See the back of this book for a list of books in the Preservation Library.



In the books and magazines listed here, the owner of a historic house will find help in figuring out how to diagnose the needs of an old building, how to plan and carry out a rehab project, and how to choose appropriate paints, papers, and lighting fixtures. These books will also help you figure out how a building looked originally, what style it is, and how it fits into the history of the community and the state. In addition, there's information here about preserving special resources (such as cemeteries and archeological sites) and about the federal and state programs for historic preservation administered by the Rhode Island Historical Preservation Commission.

The Rhode Island Historical Preservation Commission has insured that these materials are widely available throughout the state. Over twenty libraries have all of these materials in a special section called the Preservation Library. Call your librarian to find out if your local library owns the Preservation Library; if the materials are not available in your town, please call the RIHPC office at 401-277-2678 and we'll help you find a nearby location.

DIAGNOSING THE NEEDS OF YOUR HOUSE...

HOW TO PLAN AND FINISH YOUR PROJECT...

The Old House Journal New Compendium, edited by Patricia Poore and Clem Labine. New York: Doubleday, 1983.

As the title indicates, this is a collection of articles from the *Old House Journal*. It is a complete guide to historic house restoration and repair with emphasis on the practical and the specific. Valuable information on every aspect of rehabilitation.

Diagnosing and Repairing House Structure Problems, by Edgar O. Seaquist. New York: McGraw-Hill, 1980.

This book catalogs and describes damage and deterioration patterns in residential buildings and presents methods to reason out the causes of problems. It warns of the consequences if problems are not addressed, and recommends repairs.

Respectful Rehabilitation: Answers to Your Questions About Old Buildings. Washington, D.C.: The Preservation Press, 1982.

A compilation of the Question and

Answer column in the magazine *Historic Preservation*. While many owners, architects, and contractors are familiar with modern construction technologies and products, relatively few have had extensive experience with historic buildings. Many of the materials suitable for new construction are not appropriate for rehabilitating historic buildings. There is specific information here for owners on the building site and environment, masonry, and mechanical systems.

Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings. Washington, D.C.: National Park Service, 1983.

Those interested in qualifying a property for the National Register (or in doing their rehab right) will find valuable information here. Using "Recommended" and "Not Recommended" columns, it covers materials and techniques that should and should not be used on roofs, windows, entrances and porches, storefronts, building interior and exterior, building site, and district/neighborhood. Health and safety code requirements are also included.

Rehab Right: How to Realize the Full Value of Your Old House, by Helaine Kaplan Prentice and Blair Prentice. Oakland, Cal.: City of Oakland Planning Department, 1978.

Editors of the *Old House Journal* call this "the best regional preservation guidebook around." The authors present the case for sensitive rehabilitation using plain language and clear graphics. They don't try to convert the reader, don't try to dictate taste; just ex-

plain how to repair things and give lots of examples in a well-illustrated, step-by-step approach.

The Complete Guide to Home Repair and Maintenance, by Bernard Gladstone. Mount Vernon, N.Y.: Consumers Union, 1984.

Intended to make home repair and routine maintenance practical, effective, and safe for any kind of do-it-yourselfer, this volume is useful, informative, comprehensive, and realistic. It explains how to do jobs that homeowners are likely to undertake themselves, and avoids projects most homeowners would not and probably should not undertake. Using excellent pictures and a step-by-step approach, it covers tools and techniques, doors, windows, interior walls and ceilings, and plumbing.

Interiors Handbook for Historic Buildings, by Charles Fisher, et al. Washington, D.C.: Historic Preservation Education Foundation, 1988.

A large loose-leaf binder with sections on planning, architectural features, finishes, systems, fire protection, adaptive reuse, manufacturers, sources and literature, and a bibliography. Each section has detailed information and tips, with black and white photos, diagrams and illustrations. Tucked in the front pocket of the binder is a re-issue of *Old House Journal's* excellent pamphlet on interior restoration.

Home Improvement Cost Guide. Mount Vernon, N.Y.: Consumers Union, 1985.

This volume details costs, materials, labor, and time estimates for

seventy-four popular home improvement projects--interior and exterior--for nearly every part of the house likely to undergo renovation. Each project includes: materials, level of difficulty, what to watch out for, and summary. It provides a basis for evaluating and comparing bids, assessing how much of the quote is for materials, spotting hidden or unexpected charges, and determining construction quality standards. Detailed illustrations.

Preservation Briefs. 23 titles. Washington, D.C.: U.S. Department of the Interior, National Park Service, 1975 *et seq.*

As the title indicates, this is a series of brief monographs on subjects ranging from "Dangers of Abrasive Cleaning to Historic Buildings" to "The Use of Substitute Materials on Historic Building Exteriors." Each monograph is prepared by a different author or authors with expertise in the particular subject. Virtually all have pictures or diagrams and recommendations for further reading. Packed with useful information from experts.

Fixing Up: A Bilingual Handbook for Older Homes, by Dennis P. Albert, et al. Warren, R.I.: Massachusetts Historical Association, 1979. Written in English and Portuguese, this is one of the clearest presentations of basic preservation and restoration information. Using some of the historic houses in Warren as examples, it defines the various historical styles and tells about their distinguishing characteristics. A section titled "Resto-

ration Clinic" provides practical advice about masonry, entrances, windows, roofs, and paint colors. Very good illustrations throughout, with an excellent glossary.

Cyclical Maintenance for Historic Buildings, by Henry J. Chambers. Washington, D.C.: U.S. Department of the Interior, National Park Service, 1976.

Solid information for those charged with removing dirt, making routine repairs, or in other ways retarding a building's deterioration. Gives guidance on several categories of work, including preservation, restoration, repairs, maintenance, and housekeeping.

Home Security, edited by Sidney C. and Anne Scott Cooper. Mount Vernon, N.Y.: Consumers Union, 1988.

This book is meant for readers with little or no home repair or installation skills, to provide the background they need to make informed decisions and hold intelligent discussions with carpenters, locksmiths, and security alarm installers. Emphasis is on the doable, the affordable, the realistic. It covers doors, windows, locks, and burglar alarms.

Floors, Walls and Ceilings, edited by Graham Blackburn. Mount Vernon, N.Y.: Consumers Union, 1989.

This is written for people who have a minimum of skills but who would rather do the job themselves. It provides detailed information about how to plan and what materials to use. Step-by-step instructions explain the best

ways to prepare surfaces and the practical repair and installation techniques that should be used to get the job done correctly. The back of the book has a handy tool glossary, comprehensive index, and Consumer Reports product ratings for wood finishes, spackling compounds, latex paints, and high-gloss enamel paints.

Walls and Moldings, by Natalie Shivers. Washington, D.C.: Preservation Press, 1990.

This book contains advice and information on old buildings, especially those more than forty years old. Specific and detailed remedies are provided. Some can be done by do-it-yourselfers, but commercial methods are also listed.

Old House Woodwork Restoration: How to Restore Doors, Windows, Walls, Stairs, and Decorative Trim to Their Original Beauty, by Ed Johnson. New York: Prentice Hall, 1983.

It is hard to imagine a more complete treatment of this one but very important aspect of restoration. The author gives step-by-step procedures for removing multiple layers of paint and dealing with water and other damage for houses of all periods.

Epoxies for Wood Repairs in Historic Buildings, by Morgan W. Phillips and Judith E. Selwyn. Washington, D.C.: U.S. Department of the Interior, National Park Service, 1978.

Very technical information for those who need it. Its purpose is to "provide suggested formulations and lists of suppliers so that the

reader will be able to manufacture serviceable material." The two main types of epoxies discussed are low-viscosity consolidants that can be soaked into rotted wood in order to restore its solidity, and pastes for filling holes and cracks in historic woodwork.

Moisture Problems in Historic Masonry Walls, by Baird M. Smith. Washington, D.C.: U.S. Department of the Interior, National Park Service, 1986.

Moisture is probably the greatest source of damage to historic buildings. Excess rain, ground water, and condensation can inflict damage ranging from dampened wallpaper and plaster to severe deterioration of structural components. This monograph with pictures, diagrams, and illustrations attempts to present sound technical information for architects, building owners, and others responsible for the care and maintenance of historic buildings. It does not focus on specific moisture problems, but tells the reader how to recognize and assess moisture damage.

Old House Dictionary, by Steven J. Phillips. Lakewood, Col.: American Source Books, 1989.

Literally a dictionary of architectural, construction, and preservation terms used in American architecture during the period covered--1600 to 1940.

DECORATIVE FINISHES FOR
THE OLD HOUSE--
PAINT, PAPER, FLOOR
COVERINGS, LIGHTING...

Victorian Interior Decoration:

American Interiors 1830-1900, by Gail Caskey Winkler and Roger W. Moss. New York: Henry Holt, 1986.

A book which presents the broad design philosophies of four distinct periods between 1830 and 1900. Sections for each period cover the way walls, ceilings, woodwork, floors, and windows were treated. Well written by people who love their subject, the book has many photos and illustrations, a glossary of Victorian design terms, and a comprehensive index.

Paints for Old Houses, compiled by The Consultant Bureau of the Providence Preservation Society, 1980.

A loose-leaf binder which provides samples of exterior and interior paint colors of the 17th, 18th, 19th, and 20th centuries. Each period has its own section, and each section is introduced by a one-page narrative which gives information about where and in what combinations various colors were applied. There are two valuable sections at the back: one is a reprint of an 1812 paper by H. Reynolds on the preparation and mixing of paints to achieve the colors in use at the time. The other is a color index, which provides the Pratt-Lambert or Benjamin Moore numbers for the colors included in the book. An important source for those who want to reproduce authentic colors in a historic house.

The Art of Decorative Stenciling, by Adele Bishop and Cile Lord. New York: Viking Press, 1976.

Lavishly illustrated with color and black and white photographs as well as true-size reproductions of

many patterns, this book provides step-by-step instructions for stenciling. It also tells what to stencil and what not to stencil, how to adapt a design, and how to create original designs.

Floor Coverings for Historic Buildings, by Helene Von Rosenstiel and Gail Caskey Winkler. Washington, D.C.: Preservation Press, 1988.

This is a thorough consideration of floor coverings: types, periods, how to authenticate, how to restore. The many lovely illustrations lose something by being in black and white rather than color.

Fabrics for Historic Buildings, by Jane C. Nylander. Washington, D.C.: Preservation Press, 1983.

Organized by period and fabric types, this report is intended to help people with limited experience select and order documentary reproduction fabrics suitable for furnishing historic properties. The catalog sections list reproductions of fabrics used in the U.S. between 1650 and 1900.

Lighting for Historic Buildings, by Roger W. Moss. Washington, D.C.: Preservation Press, 1988.

This monograph tells how to recognize good reproductions of all kinds of lighting, from candle holders to electric lights. Useful information, but the many black and white illustrations would be more helpful in color.

Electric Wire and Lighting in Historic American Buildings, by Maximilian Ferro and Melissa Cook. New Bedford, Mass.: Nortek, 1984.

A history with salient comments on how electricity has been added to historic buildings. Most of the book is a series of pictures with descriptions of lighting fixtures of different periods. The title may be misleading, as this is not a how-to on electric wiring.

Colonial and Early American Lighting, by Arthur Hayward. New York: Dover, 1962.

A reprint of the 1927 second edition of this work. Presents illustrations of candles, chandeliers, lamps, and lanterns of various periods.

Wallpapers in Historic Preservation, by Catherine L. Frangiamore. Washington, D.C.: U.S. Department of the Interior, National Park Service, 1977.

This report surveys the technology, styles, and uses of wallpaper in America, with suggestions for wallpaper within a restoration project. Extremely useful information, but the poor quality of the printing makes it hard to read and the illustrations difficult to decipher.

Wallpapers for Historic Buildings, by Richard C. Nylander. Washington, D.C.: Preservation Press, 1983.

A presentation of historic wallpaper reproductions that are currently available, arranged chronologically by period. The introduction contains valuable advice about saving, researching, and identifying any evidence of previous wall coverings in a house. Sections on each period provide information about size and quality of paper,

design and pattern evidence, and color. Illustrations are in black and white, but color information is provided in the captions.

CATALOGS AND
CARPENTER'S GUIDES...
CONSULT THE SAME
BOOKS THAT THE BUILDER
OF YOUR HOUSE MAY
HAVE USED...

American Builder's Companion, by Asher Benjamin. New York: Dover, 1969.

A reprint of the sixth edition (1827) of a work first published in 1806. Benjamin, a prominent New England architect of the early 19th century, wrote many architectural books which served as inspiration and specification guide to many builders and carpenters in the New England region. This book serves as an excellent barometer of the taste of the period.

The Architecture of Country Houses, by Andrew J. Downing. New York: Dover, 1969.

A republication of an 1850 work. Downing, a nurseryman by trade, became a great popularizer of American styles through his books on landscape gardening, cottage residences, and this one. The core of this book is the designs he presents (not his own) for thirteen cottages, seven farm houses, and fourteen villas. In addition to these he expounds on a variety of subjects ranging from the theoretical section on "The Real Meaning of Architecture" to the practical section on "Warming and Ventilating."

A Victorian Housebuilder's Guide, by George E. Woodward and Edward G. Thompson. New York: Dover, 1988.

An unabridged republication of the work originally published by New York architect G.E. Woodward in 1869 under the title *Woodward's National Architect*. He presents twenty designs for contemporary houses, many of which are accompanied by very detailed floor and section plans. Many also have carpentry, masonry, and plumbing specifications.

Hints on Household Taste: The Classic Handbook of Victorian Interior Decoration, by Charles L. Eastlake. New York: Dover, 1969.

A republication of the 1878 fourth edition of this work. Its purpose: "to suggest some fixed principles of taste" and help people to develop the faculty of distinguishing good from bad design. His is the philosophy of a British arbiter of taste in design of furniture, door knockers, carpets, wall coverings, and picture frames. This work was very popular in America. Many illustrations of such things as entrance halls, tile pavements, and upholstery.

Craftsman Homes: Architecture and Furnishings of the American Arts and Crafts Movement, by Gustav Stickley. New York: Dover, 1979.

A reprint of the 1909 second edition, this is a presentation of designs which appeared in *The Craftsman*, a journal of the period. Some house designs, but mostly designs of dwelling components:

porches, terraces, cobblestones, garden gates, halls and stairways, wall spaces, floors, furniture, metal work, fabrics, and needlework.

Exterior Decoration: A Treatise on the Artistic Use of Colors in the Ornamentation of Buildings. Philadelphia: The Athenaeum of Philadelphia, 1976.

This book's purpose is to "make available rare primary documents on 19th-century architecture and decoration for which curators, collectors, architects, and preservationists have a practical need." A large coffee-table book, it consists of gorgeous illustrations of Victorian houses, each of which is presented repeatedly in its setting with different paint and trim colors.

Homes and Interiors of the 1920s. New York: Sterling, 1987.

A republication of a 1923 catalog of Morgan Woodwork Organization house plans and architectural elements, originally published under the title *Building with Assurance*. A fascinating and curious mix of design specifications, architectural plans, and taste dictates for those planning and building homes between the two World Wars. Lots of illustrations of house and room layouts, and specifications for door and hardware designs. Pronouncements on what elements the home should have: "Have a Breakfast Nook in Your Home if Possible." Lovely illustrations of home styles with plans. Useful--and entertaining--for those who own such homes today.

The Well-Appointed Bath, edited

by Charles Fisher III. Washington, D.C.: Preservation Press, 1989.

Reprint of two catalogs of bathroom fixtures from the early 20th century. Includes pedestal sinks, enameled double-shell tubs, colored porcelains, ceramic tiles, marble finishes. Of historic interest to all; of practical interest to renovators.

WHAT STYLE IS YOUR HOUSE?

HOW DOES YOUR HOUSE FIT INTO THE HISTORY OF AMERICAN ARCHITECTURE?

HOW DOES YOUR HOUSE FIT INTO THE HISTORY OF YOUR TOWN AND THE STATE?

Rhode Island Historical Preservation Commission survey reports. 52 titles. Providence: RIHPC, 1973 *et seq.*

The first step in historic preservation is to locate and record historic resources. Over 50,000 structures in Rhode Island have been surveyed by the Historical Preservation Commission. The Commission's survey reports summarize the findings of this statewide survey. Each report focusses on an individual town or neighborhood. Historic properties are identified and evaluated for their significance to the community's history and their architectural importance. The research is conducted by professional historians and architectural historians on the Commission staff, often assisted by local resi-

dents. Each report combines a history of the community with an inventory of individual historic properties. Reports are distributed to government officials, libraries, schools, and the public.

The Commission's survey reports are professional planning studies to guide historic preservation decisions; they can be an incentive to economic development; and they are useful in the study of state and local history. Reports have been prepared for every city and town in Rhode Island. Many of the Commission's survey reports are now out of print, but they are available at local libraries.

Field Guide to American Houses, by Virginia and Lee McAlester. New York: Knopf, 1989. The most practical and comprehensive of the many books available on the identification and classification of American domestic architectural styles. Each chapter in this book treats one of the major styles popular in America's past. The beginning of each chapter features a drawing showing the three or four identifying features of the style. Native American homes are included. The illustrations are clear and easy to understand, and the many black and white pictures show wonderful examples of styles and adaptations of styles. One is seized by the urge to take this book and drive across the country--or at least walk around the neighborhood--and just look at houses.

American Buildings and Their Architects. 5 volumes. New York: Oxford University Press, 1986.

v. 1: *The Colonial and Neoclassical Styles*, by William H. Pierson, Jr.

v. 2: *Technology and the Picturesque: The Corporate and the Early Gothic Styles*, by William H. Pierson, Jr.

v. 3: *The Architecture of Abundance*, by William H. Pierson, Jr. [not yet published]

v. 4: *Progressive and Academic Ideals at the Turn of the Century*, by William H. Jordy.

v. 5: *The Impact of European Modernism in the Mid-Twentieth Century*, by William H. Jordy.

A series which considers the influences, the philosophy, and the designs of American architecture of various periods. Many individual buildings both public and private are analyzed and illustrated.

How Old is This House?, by Hugh Howard. New York: Noonday Press (Farrar, Straus and Giroux), 1989.

Intended for the person who wants to understand where his or her house fits into the timeline of architectural history, this book helps the reader to identify a house's period using style and documentary and physical evidence. It provides a basic chronological guide to the evolution of the American house over five centuries, giving excellent illustrations of style and details. It also includes a very good list of resources to check for documentary evidence about a house's history.

Greek Revival America, by Roger G. Kennedy. New York: Stewart Tabori and Chang, 1989.

A hefty tome with distinctly beautiful photographs. The text reviews the history and psychology of the Greek Revival; the photos are from all over the U.S. An appendix, "A Gazetteer of Important Greek Revival Buildings in the U.S. Today," lists both Manning Chapel on the Brown University campus and the Providence Arcade, which it calls "America's best Greek Revival commercial building." Thought-provoking and wonderful to peruse.

Greek Revival Architecture in America, by Talbot Hamlin. New York: Dover, 1944.

A thorough history of and guide to this style, which prevailed roughly from 1820 to 1860, this book is rather scholarly in tone but rife with detail. It shows examples of the Greek Revival style across the country. Chapter 7, "Greek Revival in New England," contains many references to buildings in Rhode Island and especially Providence. Floor plans, drawn illustrations, and black and white photographs are liberally sprinkled throughout the book, which is well-indexed and contains a long bibliography for further investigation.

The Comfortable House: North American Suburban Architecture, by Alan Gowans. Cambridge, Mass.: MIT Press, 1986.

An attempt to make coherent the profusion of styles represented in suburban houses built between 1890 and 1930, when more houses were erected than in the nation's entire previous history. Lots of pictures and some floor plans.

This book is concerned more with history and analysis than practical advice.

Rhode Island: A History, by William G. McLoughlin. New York: Norton, 1978.

The best modern history of Rhode Island. Well written and easily read, it presents places, events, and issues with clarity and insight.

Victorian Splendor, by Allison Kyle Leopold. New York: Stewart Tabori and Chang, 1986.

A beautiful book which illustrates and explains the nuances of the Victorian style. It discusses the historic significance of each room in the house, including the decorative differences between masculine and feminine and public and private regions of the house. Lovely photographs by Elizabeth Heyert and text combine to inspire those wanting to duplicate this deliberately cluttered style. A directory in the back lists more than one hundred 19th-century historic houses open to the public and antique dealers who specialize in the period.

The State Houses of Rhode Island, by Patrick T. Conley, Robert Owen Jones, and Wm McKenzie Woodward. Providence: R.I. Historical Society and R.I. Historical Preservation Commission, 1988.

A history of the six buildings which have served--sometimes simultaneously--as the seat of Rhode Island's legislative and governmental activities. Sumptuous photos by Warren Jagger and informative and lively essays by the authors.

The Buildings of Main Street: A Guide to American Commercial Architecture, by Richard Longstreth. Washington, D.C.: Preservation Press, 1987.

Cities and towns across America have "downtowns"--commercial areas with prominent buildings which serve as the focus of business and community life: banks, restaurants, movie theaters. Longstreth traces the history and development, decline and renaissance of city buildings and presents wonderful photos illustrating the different styles.

Grand American Hotels, by Catherine Donzel and Alexis Gregory. New York: Vendome Press, 1989.

A lavish coffee table book, richly illustrated, giving history and descriptions of the great American and Canadian hotels, a little about their architects, and lots about the people (Astor, Hilton, etc.) whose vision and way of life inspired the grand tradition. Fun to look at and dream over.

A Graveyard Preservation Primer, by Lynette Strangstad. Nashville, Tenn.: American Association for State and Local History, 1988.

There is increasing interest in historic graveyards. Stating that stone conservation is a complex field with much research-in-progress, Strangstad explains that the book is intended specifically for non-professionals involved in small- to medium-scale projects. She describes some procedures and directs the reader to appropriate resources. Lots of before and after pictures show improvement in stones, foundations, and even the grass around graves.

In Small Things Forgotten: The Archaeology of Early American Life, by James Deetz. New York: Doubleday, 1977.

A thoughtful and reflective book on the significance of historical artifacts. We get to know the people who lived and worked here before us and the archaeologists who dig up the past.

American Gardens of the Nineteenth Century, by Ann Leighton. Amherst: University of Massachusetts Press, 1987.

Lovely drawn illustrations grace the pages of this book, which traces the development of the American passion for gardens and gardening. It covers the design of summerhouses, the lives of early American botanists and nurserymen, and the rise of landscape gardening in public places. Also included are sections on garden furniture and specialty gardens (one-color, rockwork, Chinese). An appendix lists plants most commonly used in 19th-century gardens. Perusal of this book is mandatory for garden enthusiasts.

SPECIAL PROBLEMS: ASBESTOS, LEAD, GRAFFITI, MOVING A BUILDING...

Asbestos: The More You Learn the Safer It Gets. Providence: Asbestos Control Program, 1987.

In English and Spanish, this pamphlet gives basic information about what asbestos is and where it is likely to be found in the home. It is meant to be a general guide to safe removal, and refers to addresses and phone numbers

of community organizations and agencies which can help.

Guidance Document for Lead Abatement, Hartford: Connecticut Department of Health Services, 1990.

A state document intended to provide guidance on the various methods that can be used for lead abatement. It points out that abatement is only necessary when lead is not safely encapsulated or encased, but lists the steps to be taken when replacement, encapsulation, or removal are necessary. The document includes information about how to remove and dispose of lead waste safely. Very bureaucratic language but important information for those who may need it.

Graffiti Removal Manual. Providence: Keep Providence Beautiful, 1986.

This pamphlet presents detailed information on building surfaces, the effects of graffiti removal methods, and an analysis of removal products. It includes a chart listing surfaces and rating them as easy or hard to clean, and a list of protectants which can be used on surfaces. Practical and useful information.

Moving Historic Buildings, by John O. Curtis. Washington, D.C.: U.S. Department of the Interior, National Park Service, 1979.

When a historic building is moved it loses its integrity of setting and its "sense of time and place." Often, however, historic and architecturally significant structures are subjected to intense economic or

planning pressures and the only reasonable alternative to demolition is relocation. This report aims to explain the precautions to take and the procedures to follow during the moving process that will cause least damage to the character and historic fabric of the building.

Access to Historic Buildings for the Disabled. Washington, D.C.: U.S. Department of the Interior, Heritage Conservation and Recreation Service, 1980.

A clearly written explanation of how buildings can be adapted for accessibility without losing their charm or integrity. It addresses a variety of needs for the disabled: wheelchair lifts, ramps, grade changes, and curb cuts. The poor quality of the photographs (this is a photocopied report) is somewhat offset by the informative accompanying captions.

LIVING IN AN HISTORIC NEIGHBORHOOD...

PRESERVATION IN THE COMMUNITY...

Historical Markers, by Raymond Pisney. Nashville, Tenn.: American Association for State and Local History, 1978.

This technical leaflet gives a complete look at the subject in just a few pages. It features helpful information about choosing among the various types of historical markers for neighborhoods and houses, and offers advice on wording, cost, size, and placement.

Keeping Time: The History and

Theory of Preservation in America, by William J. Murtaugh. New York: Sterling, 1988.

This book's primary purpose is to provide a historical context for preservation criteria and standards, so that readers can understand what preservation is and how it has evolved.

A Legacy to Save or Lose, by the Coffey Commission. Providence: The Commission, 1988.

This is the final report of the Special Legislative Commission to Study the Entire Area of Preservation of Rhode Island Historic Buildings and Properties and to Make Recommendations Therefor. It gives a summary of preservation efforts over the past thirty years, reviews the legislative mandate and areas of responsibility of the Rhode Island Historical Preservation Commission, and makes recommendations (with cost projections) in specific areas about how to continue to preserve the state's historic sites. This is really a long-range preservation plan for the state.

Federal Historic Preservation Laws. Washington, D.C.: U.S. Department of the Interior, National Park Service, 1989-90.

This document brings together the major federal laws that govern the national program of historic preservation.

Handbook on Historic Preservation Law, edited by Christopher Duerksen. Washington, D.C.: The Conservation Foundation, 1983.

In one manageable volume; a guide to local, state, and federal

preservation law. A section on litigation includes how to build a case and present it well. The appendix offers a model preservation ordinance by quoting sections from local laws throughout the country.

Guidelines for Completing National Register of Historic Places Forms, National Register Bulletin No. 16. Washington, D.C.: U.S. Department of the Interior, National Park Service, 1986, with 1987 supplement.

This bulletin supersedes a 1977 manual and incorporates changes in procedures, policies, and documentation requirements that have occurred since then. It is meant as a guide to completing the forms required for registering a property, or for determining the eligibility of a property for listing in the National Register. Very helpful.

Historic Preservation in Small Towns, by Arthur P. Ziegler and Walter C. Kidney. Nashville, Tenn.: American Association for State and Local History, 1980.

Preservation in rural areas is more difficult--there is a lack of funding, and not as much awareness either of the need for preservation or of preservation resources. This book gives case histories of six towns (a small town is defined as one with up to 50,000 people), showing the intricacies a preservation effort

may demand and the various hazards which may be encountered.

Saving America's Countryside: A Guide to Rural Conservation, by Samuel Stokes, et al. Baltimore: Johns Hopkins University Press, 1989.

Twenty case studies tell the story of how concerned rural citizens became environmental pioneers by fashioning plans and programs to enhance the natural and economic values of their communities. Each case study illustrates an aspect of rural conservation: an agricultural zoning ordinance in McHenry County, Ill.; protecting a stream corridor through easements in Blackfoot River, Montana. There are many examples of local plans, good black and white photos throughout, and a bibliography for further reading.

Landmark Yellow Pages, edited by Diane Maddex. Washington, D.C.: Preservation Press, 1990.

The successor to an earlier work--*A Directory of Preservation Information*---this volume gives all the names, addresses, facts, and figures needed to determine what is happening currently in the field. Part I presents preservation techniques and information. Part II lists all members of the National Trust's Preservation Forum and includes a guide to eight key preservation contacts in each state and territory.

The Preservation Library was originally prepared by the Rhode Island Historical Preservation Commission, the Pawtucket Public Library, and the Preservation Society of Pawtucket. The annotations were written by Frances Farrell-Bergeron.



