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REPORT ON THE STARRETT-HARTSHORN HOUSE 22 NORTH MAIN STREET MONT VERNON, NEW HAMPSHIRE

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This report is based on a brief inspection of the Starrett-Hartshorn House on the morning of October 23, 1999. Present during the inspection were Carl Silva, owner of the property, Charles E. Buckley, Donna-Belle Garvin, and James L. Garvin. The purposes of the inspection were to develop an understanding of the evolution of the house, to analyze its architectural character, and to discuss preservation treatments that would be appropriate for the rehabilitation of the building.

Summary: The Starrett-Hartshorn House is a brick dwelling that dates from about 1830 in its present condition, but appears to incorporate elements of an earlier brick house. The house retains excellent woodwork from the period around 1830, together with architectural evidence of partial remodelings that occurred around 1850 or 1860 and around 1900. The house is one of the most interesting and imposing dwellings on Mont Vernon's Main Street, and is remarkable in having been held within one family, that of the Starretts and Hartshorns, from 1813 until 1973. Most of the changes that can be perceived in the house reflect the changing tastes of this single family, and include alterations that reportedly adapted the dwelling as a summer boarding house in the 1890s. The building is an important document in Mont Vernon's history. The approaches and treatments suggested in this report generally follow recommendations made by the National Park Service, but are adaptable to any historic building.

Description: The Starrett-Hartshorn House is a large, square, two-story brick building with a five-bay façade that faces onto Mont Vernon's Main Street. The main house has a low-pitched hipped roof, and has brick chimneys and fireplaces only in its two front rooms on each floor; the wing has another chimney. Across its front, the house has a one-story porch.

A photograph of the house appears in the Mont Vernon Historical Society's 1990 publication, *Historic Mont Vernon: Vol. 1—Households, 1750-1957*. This photograph appears to show Deacon Joseph A. Starrett (1804-1894), reportedly the builder of the house in its present form, seated on the porch. The clothing seen in the picture suggests a date of about 1885. If that is correct, the porch must date before that period.

Other aspects of the house as seen in the picture remain much as they appear today. The bricks of the house were painted white, with the exception of vertical bands on each corner. These appear to have been unpainted. Despite the subsequent peeling and loss of much of the white paint, these unpainted vertical corner bands remain visible today.

The photograph shows the house with virtually the same window blinds it still retains, including a more modern blind with movable louvers on the enlarged window near the northwest corner of the main house. Most of these blinds are heavy units with fixed wooden louvers, and are rarely seen today. Wherever found, such blinds tend to date from the 1820s or 1830s. The sashes shown in the photograph, however, appear to be six-over-six, and may represent the windows of about 1830, when the house attained its present form. The present sashes in the house are uniformly of a two-over-two configuration, and have a muntin profile that became commonplace after about 1890.

The photograph shows the front yard enclosed by a picket fence with jig-sawn slats of an elaborate outline.

Wherever inspected, the granite underpinning stones of the main house bear the splitting marks of plug drills. This type of drill, which was rotated at each blow of the hammer and thus made a circular hole in the stone, was generally introduced into rural New Hampshire around 1830. The underpinning stones on the driveway (north) side of the house are hammered to a smooth finish, and the same is probably true of the stones along the front wall, now hidden beneath the porch. The stones on the south side, which were less visible from a public thoroughfare, were left with their rough-split quarry face. This practice is perfectly typical of rural New Hampshire houses of the early 1800s.

Despite the apparent uniformity of splitting technology seen on the underpinning stones of the house, the brick walls display clear evidence of two periods of construction. The rear portions of the side walls of the house, and the rear (west) wall, exhibit an earlier brick bond and slightly smaller bricks than are seen toward the front of the house. Their bond is a variant on the English "garden wall" bond, in which a tie course of headers occurs every three courses. The intervening courses are all-stretcher courses. Often seen on the side or rear walls of early New Hampshire houses, the "garden wall" bond eventually evolved during the 1820s and 1830s into the American bond, with from five to fifteen or twenty courses of stretchers between each course of headers.

The bricks of the rear portion of the house are, on average, considerably rougher in surface texture than are those on the front of the building. The two side walls at the rear of the building also display a projecting belt course between the two stories of the house. Employed frequently in the many brick blocks of Portsmouth during the years

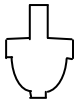
immediately after 1800, and occasionally in the few rural New Hampshire brick houses built during the first years of the nineteenth century, belt courses hardly ever appear after 1825 or 1830. Hillsborough County may have been the area of New Hampshire where belt courses appeared most often and persisted the longest. The Nutt Farm in nearby Francestown, near the New Boston town line, was built in 1804 and has such belt courses. The Hillsborough Bank building (1806) in Amherst, later the Farmer's Bank and now a private home, also has such belt courses (and, incidentally, has a later porch with columns that are nearly identical to those of the Starrett-Hartshorn House). Other brick buildings with belt courses, dating from the first decade of the nineteenth century, may be found here and there in Hillsborough County.

Although the brickwork at the rear of the house suggests a date in the early 1800s for that section, the rough underpinning stones, where they can be observed on the south side of the house, show plug drill marks throughout. As noted above, splitting by the plug drill, as opposed to splitting by an older method using flat slots and wedges, was introduced around 1830. It appears, then, that the underpinning stones beneath the entire house were replaced around 1830, although this would have been difficult and seemingly unnecessary under little-seen sections of the walls.

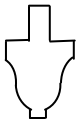
The front portion of the Starrett-Hartshorn House, by contrast, exhibits the smooth brickwork that is characteristic of the early Greek Revival period, around 1830. The individual bricks are somewhat larger than those on the rear. Because such bricks cannot interlock with the smaller units in an unbroken bond, the juncture between the two portions of the building exhibit vertical joints in many areas of the union. It is possible that the house was painted white in an attempt to hide these vertical joints. Painting would also disguise the differences in texture, and perhaps in color, between the bricks of the older rear portion of the house and those of the façade and the side walls toward the front.

The bricks of the front half of the house are not only smoother and more regular than those at the rear of the house, but are laid in a bond that was becoming fairly commonplace around 1830. Essentially, this is a "running bond," in which almost all bricks are laid lengthwise as stretchers. To lock the exposed face of the wall to the backing courses, there are a few header courses to be found in the front walls, but they were deliberately made hard to see. The running bond is most commonly used with bricks that have been re-pressed in a metal-lined mold after their initial formation. Called "pressed" or "re-pressed" bricks, these were more expensive than common bricks and were seen only rarely until later in the century. While the bricks of the front walls of the Starrett-Hartshorn House are not actually re-pressed bricks, their regular form suggests such bricks and lends itself to the use of running bond.

The suggestion that the front of the house was rebuilt about 1830 is strengthened not only by verbal testimony (see below, "Known history . . ."), but also by stylistic attributes of the front doorway. The doorway has sidelights with muntin profiles that disappeared from general use after 1830, as shown below:



It is likely that all the windows in the house once had six-over-six sashes with this profile. As noted above, the current window sashes date from around 1900 and have this muntin profile:

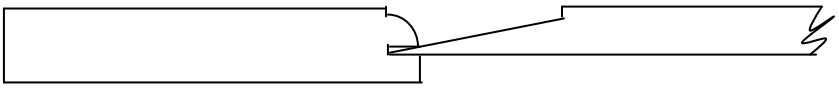


The way in which the muntins in the sidelights of the front doorway are assembled to subdivide the side sashes is characteristic of the 1830s. In fact, nearly identical sidelights, together with the wooden panels below them, appear on the First Baptist Church (originally Unitarian) of 1835 in Amherst. The design of these sidelight is as follows:

The interior of the house shows very distinctive federal-style detailing in the front rooms. Doors, door and window casings, fireplace mouldings, and other features reflect a style that appeared around 1800 and gave way to a simpler style around 1830. Coupled with the brickwork of the front half of the house, and the front doorway, this style of interior woodwork suggests a date of about 1830 for the front of the house.

The rear rooms of the house, by contrast, are very simply finished, with little that is diagnostic of any particular date. More could be learned from a close examination of the woodwork but, in general, much of the detailing suggests the late nineteenth century, perhaps the era when the house is known to have accommodated summer boarders.

There are a few exceptions to this late detailing. There are, in fact, a few four-panel doors in the rear portion of the house that are the oldest interior features seen during our inspection. These doors have raised panels, as shown here, and represent a style of door that usually disappears from use around 1800, giving way to the six-panel doors seen in the front rooms of the house:

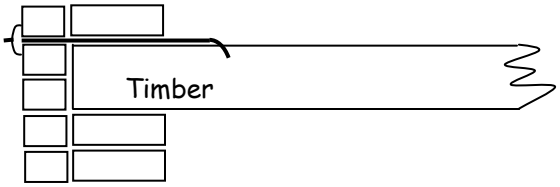


Cross-section through door stile and panel

Although we do not know how late such doors persisted in use in Mont Vernon, it seems likely that these doors were re-used from the earlier rear section of the brick house. They may be survivors of earlier woodwork that was found throughout the rear portion of the dwelling before its enlargement or remodeling around 1830.

Unless further information comes to light, we may never know why the older brick house seen at the rear of the present dwelling was enlarged. Possibly the interior of the older house burned around 1830, and the family took advantage of the opportunity to deepen the dwelling and to modernize it. Possibly the family simply wanted a larger or more modern house, yet were too frugal to demolish the older building at the rear.

As noted above, the structural connection between the front and rear portions of the house is reflected in the vertical joints in the brickwork at the sides of the house. Other features of the building reflect the need to bind these two separate areas of brickwork together. Along the front, under the porch ceiling, may be seen a series of cast iron washers. These are connected to iron rods that extend back into the house along the principal timbers that run from front to back. The purpose of these anchors is to permit these timbers to act as tension members, keeping the front and rear walls of the building from pulling apart over time. As seen in cross-section, these anchors are usually connected to bars that hook into the timbers, as shown below, rather than to long rods that extend through the full depth of the building. During the early 1800s, it was difficult to obtain rods long enough to run in a single length through the full depth of a structure.



While such anchors are common in tall brick buildings like mills (which are also subject to the vibration of machinery within), they are rare in small brick houses. The masons who added the front walls to the Starrett House probably saw a need to lock the front and rear walls together because the vertical joints on the sides of the building made a rather weak bond along those walls.

Changes after circa 1830:

There are also signs of a few later changes in the house. The heavy walnut newel post in the stairhall is of a design that was commonplace around 1860, and suggests an attempt, at about that period, to create a more imposing staircase than the original. The balustrade is a simple one, with plain dowel balusters, but its imposing upward sweep, countered by the down-curved sweep of the stair return board at the side of the staircase, reflects the Victorian period.

The design of the original balustrade of the main staircase is probably revealed in the re-used newel post and section of hand rail at the bottom of the stairway to the cellar. This

post, much thinner than the one now in the stairhall, has a gently-swelling vase-shaped profile that is highly characteristic of the 1830 period.

The present front door appears likely to date from the same era as the remodeled staircase. The original front door of a house of about 1830 would have had the same panel arrangement as the doors opening from the entry into the two front rooms—though it probably would have had wider, applied mouldings around each of its flat panels.

A still later remodeling is seen in the room to the left of the front doorway. While this room retains the flat-board wainscoting of the 1830 period, the mantelpiece here is an excellent example of the Colonial Revival style, popular from the 1890s through the early 1900s. With its free-standing columns and heavily carved frieze, this mantel is the most elaborate to be seen on any fireplace in the house. It is the most outstanding featrure of a general remodeling that included the replacement of all six-over-six window sashes with the two-over-two sashes seen today and described above.

The same remodeling probably involved the installation of the maple floors to be seen in this parlor and in the stairhall. These floors recall the remark, quoted below, that "the Brick House always kept up with the times, and was among the first to have . . . hardwood floors . . . ."

Known history of the house:

Historic Mont Vernon: Vol. 1—Households, 1750-1957 says the following about the Starrett-Hartshorn House:

> In 1813, Mrs. David Starrett and her three children, Joseph, Emily and Albert, moved from Hillsborough to the "Brick House" (the only brick house in town). The families of Deacon Joseph A. Starrett, who operated the tannery, and his son William S. A. Starrett, have lived here.
>
> The Starrett house was a popular one for summer boarders in the 1880s and 1890s, with Mrs. Fannie Starrett and her sister Mrs. Mary Baker as hostesses.
>
> The "Brick House" always kept up with the times, and was among the first to have a furnace, a bathroom, hardwood floors, a telephone, and electric lights.
>
> Mrs. Emily Starrett Hartshorn (daughter of Mr. ands Mrs. William S. A. Starrett), a retired teacher, lives here now. Her sister, Mrs. Fred A. Auryansen (Henrietta Starrett) and her family from Manhasset, New York, visit her often.

Although this passage seems to state that Mrs. Starrett moved to an already-built "Brick House" in Mont Vernon in 1813, it is impossible to know whether this information comes from an early family history or other document, or is an assumption made by a modern writer who simply assumed that the Starretts had always lived in the house we see today.

The 1958 *History of Mont Vernon, New Hampshire*, adds the following:

> Many boarders enjoyed the hospitality of Mr. and Mrs. William S. A. Starrett at "Starrett House," also at Mrs. Ellen S. Starrett's across the street from William S. A. Starrett's.

The spacious front porch of the Starrett-Hartshorn House may reflect an adaptation made during the boarding house era. Broad, shaded piazzas were looked upon as necessary adjuncts to successful summer boarding houses. The house across the road has a nearly identical porch. As noted above, the same style of piazza is seen in Amherst and, undoubtedly, in other neighboring buildings that were remodeled or updated after the Civil War.

Another change that could have occurred during the boarding house period is the enlargement of the rear window on the driveway side of the house. As noted above, this window has a different style of blinds from the fixed-louver blinds elsewhere on the house. Having movable louvers, these blinds are of a post-Civil War type. They may have been added when this window was enlarged to provide more light to a room that may have served as a dining room for boarders or some other special function.

Approaches to the preservation of the house:

As noted above, the Starrett-Hartshorn House has a complex and interesting history. In approaching the care of a historic building, some knowledge of its history and evolution is useful. Each generation or each successive owner tends to leave a mark on a building, and the story told by these accumulated changes and additions is not only the story of the building, but often the story of a family or a community as well.

For these reasons, it is often best to approach the care of an old building with understanding and sympathy for the accumulated changes that mark its history. This approach is reflected in guidelines that have been developed to assist with federally-funded projects. Developed by the National Park Service, these guidelines are called the *Secretary of the Interior's Standards for Rehabilitation.* These *Standards* are a good starting point for planning private preservation projects as well as government projects.

The ten *Secretary of the Interior's Standards for Rehabilitation* are:

1. A property shall be used for its historical purpose or shall be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.

2. The historical character of a property shall be retained and preserved. The removal of historical materials, or the alteration of features, spaces, and spatial relationships that characterize a property, shall be avoided.

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

4. Most properties change over time. Changes to a property that have acquired historical significance in their own right shall be retained and preserved.

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

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

7. Chemical or mechanical treatments, if appropriate, shall be undertaken using the gentlest means possible. Treatments that cause damage to historical materials shall not be used.

8. Archaeological resources shall be protected and preserved in place. If such resources must be disturbed, mitigation measures shall be undertaken.

9. New additions, exterior alterations, or related new construction shall not destroy historical materials, features, and spatial relationships that characterize a property. New work shall be differentiated from the old, and shall be compatible with the massing, size, scale, and architectural features of the historical property so as to protect the integrity of the property and its environment.

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

The Starrett-Hartshorn House is in generally good condition. It is also well-preserved. As noted above, the exterior of the house has changed hardly at all in more than a century that has elapsed since the time of the photograph published in *Historic Mont Vernon: Vol. I—Households, 1750-1957.* A comparison between this photograph and the present condition of the house shows only a few changes other than the growth of the black walnut tree beside the house. Visible changes include removal of the elaborate picket fence from the front yard; replacement of the porch columns; replacement of six-over-six window sashes with two-over-two sashes sometime around 1900; and general weathering

and loss of the white paint that then covered the entire house (except for its corners). The fortunate survival of the house in relatively unchanged condition over the past century suggests that this photograph would be a good starting point in guiding restoration of the building.

Brickwork:

As described above, there are two periods of bricks in the exterior walls of the house. These bricks can be differentiated from one another by differences in size and surface texture. Despite these differences, the bricks remain in good condition. While there are cracks visible in a few places (as at the back of the house, near the southwest corner), these appear to reflect old settlement rather than indicating a current structural problem. With appropriate repointing and observation over the period of a few years, it should be possible to determine whether there is any current motion in the walls or foundations in such areas. If a few bricks need replacement, a good mason can cut out the old, damaged bricks and replace them one-by-one, as needed, matching their size and color fairly closely.

If repointing of the brickwork is needed, it is crucial to use the appropriate mortar. Great harm can be done to an old brick building by using a modern mortar containing Portland cement. Such a mortar is too hard and strong for old bricks, and its use often results in cracking of the bricks or in the spalling (flaking) of their protective outer faces.

The proper treatment of old bricks is discussed at length in the enclosed *Preservation Briefs 1 and 2: The Cleaning and Waterproof Coating of Masonry Buildings* and *Repointing Mortar Joints in Historic Brick Buildings*. Essentially, these publications say that repointing of old brickwork should only be done with soft, lime-sand mortar, and that cleaning of old brickwork, if necessary at all, should be undertaken by the gentlest means possible, never by sandblasting or other harsh, abrasive methods.

Unless brickwork was historically painted (see below under “Painting”), it is seldom necessary or advisable to use modern waterproofing coatings on historic brickwork. Such coatings may trap moisture within the bricks, permitting frost damage in cold weather. In buildings where they were never painted, bricks should not be coated with water repellants. Uncoated bricks allow water vapor to pass slowly through the walls from within the house and evaporate into the cold, dry winter air.

Exterior painting:

It is clear, both from the residue of paint on most wall surfaces of the house (especially under the front porch), and from the photograph of circa 1885, that the Starrett-Hartshorn House was painted during the nineteenth century. The photograph clearly shows that the white paint on the walls stopped short of each corner, leaving a vertical “pilaster” of unpainted bricks to define the edges of the walls. These strips of unpainted bricks can still be seen today at each corner, even though the white paint has almost disappeared through weathering. The chimneys were also painted white.

It appears that the unpainted corners of the house were intended to suggest the corner boards seen on clapboarded houses, or on brick-ended houses like the one across the road. Possibly, these unpainted strips were meant to create the illusion of projecting brick pilasters or buttresses at each corner of the house. This paint treatment may be unique to this house.

As noted above, the painting of the walls may have been intended to hide the differences in color and texture between the two periods of brickwork in the house, or perhaps to disguise the vertical mortar joints that mark the juncture between the older and newer walls.

To judge by the way in which the white paint has eroded over the past century, we may assume that this paint was white lead in linseed oil. Lead paint typically "chalks" or erodes slowly, rather than peeling or flaking as do some modern paints. White lead was the most common pigment for exterior paint until well into the twentieth century, and was an excellent and long-lived coating. It has not been commercially available in the United States since the mid-1970s due to its poisonous nature if ingested.

It was not uncommon for builders to paint brick houses during the early 1800s. Some brick buildings in Boston and Salem, Massachusetts, were painted as early as the 1790s. Brick houses cost more than wooden ones, and painting added still more to the cost. Thus, the practice of painting brick buildings was mostly restricted to the wealthy.

It would therefore not be inappropriate to re-paint the Starrett-Hartshorn house white. The main consideration in doing so or not doing so would be cost and personal preference. Since time has eroded most of the white paint on the building, it is now possible either to 1. re-paint, 2. leave the house in its weathered condition, or 3. remove the weathered residue of paint entirely.

If it is decided to re-paint the house, it would be highly advisable to use a high-quality paint that is adapted to coating bricks and that will provide an enduring coating and not require frequent re-painting. Like modern waterproofing applications, paint acts to exclude exterior water from the brick walls. Also like modern coatings, paint may trap moisture that is trying to migrate from within the house. This could cause spalling of the bricks or failure of the paint. Such paint failure is especially common today, where high levels of humidity from cooking, bathing, and artificial humidification are commonplace in dwellings.

If the house is re-painted, it would be advantageous to explore the use of a permeable paint that is designed to allow the passage of water vapor and to endure damp conditions. The Division of Historical Resources can suggest some products of this kind.

The house has largely stripped itself of paint over the years, except for the zone under the front porch. In keeping with Standard 2 and Standard 5 of the *Secretary's Standards* (above), it would be worth considering the preservation of the intriguingly weathered

patina of the eroded paint now seen on the bricks. The slow loss of paint has demonstrated that paint is not necessary for the protection of the underlying brickwork. Leaving the bricks unprotected by a new coat of paint would evidently do no harm over the long run, since the light residue of paint now on the walls has not offered much protection for the bricks for many decades.

If it is desired to remove all residues of old paint, it would be very commendable, for the sake of posterity, to photograph the house before doing so, especially because the paint treatment at the corners of this building may have been unique in New Hampshire.

In keeping with the *Secretary's Standards*, only the gentlest method of paint removal should be employed. This is especially important on a historic brick building like the Starrett-Hartshorn House, because old bricks and mortar are much softer than modern materials and can be damaged easily by harsh treatments. Once damaged, bricks absorb water and spall. Similarly, damaged mortar joints absorb water and erode more quickly than they otherwise would.

Also enclosed with this report is *Preservation Brief 6: Dangers of Abrasive Cleaning to Historic Buildings.*

Windows:

Enclosed with this report is a copy of "Historic Wooden Windows," written by the Division of Historical Resources. Attached to that report is a copy of *Preservation Brief 9: The Repair of Historic Wooden Windows.*

In general, a historic brick building does not suffer objectionable levels of heat loss through its old, single-glazed windows, especially if the sashes are fairly tight, are fitted with spring bronze weatherstripping, or are protected by exterior storm sashes of one kind or another. Generally speaking, it is impossible to obtain an accurate historical muntin profile of any period, as shown in the enclosed report, with the use of modern double-glazed sashes. Rather, if one is interested in windows as a character-defining feature of a historic building, it is better to keep or install single-glazed sashes of the appropriate style, and then protect those sashes with exterior storm windows of one type or another.

General guidelines:

Also enclosed with this report as general background are *Preservation Brief 17: Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character* and *Preservation Brief 35: Understanding Old Buildings: The Process of Architectural Investigation*.

Other *Preservation Briefs* available from the New Hampshire Division of Historical Resources are listed below.

LIST OF PRESERVATION BRIEFS

Preservation Brief

1: *The Cleaning and Waterproof Coating of Masonry Buildings*

2: *Repointing Mortar Joints in Historic Brick Buildings*

3: *Conserving Energy in Historic Buildings*

4: *Roofing for Historic Buildings*

5: *The Preservation of Historic Adobe Buildings* (not available from the New Hampshire Division of Historical Resources)

6: *Dangers of Abrasive Cleaning to Historic Buildings*

7: *The Preservation of Historic Glazed Architectural Terra-Cotta*

8: *Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings*

9: *The Repair of Historic Wooden Windows*

10: *Exterior Paint Problems on Historic Woodwork*

11: *Rehabilitating Historic Storefronts*

12: *The Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass)*

13: *The Repair and Thermal Upgrading of Historic Steel Windows*

14: *New Exterior Additions to Historic Buildings: Preservation Concerns*

15: *Preservation of Historic Concrete: Problems and General Approaches*

16: *The Use of Substitute Materials on Historic Building Exteriors*

17: *Architectural Character—Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character*

18: *Rehabilitating Interiors in Historic Buildings—Identifying Character-Defining Elements*

19: *The Repair and Replacement of Historic Wooden Shingle Roofs*

20: *The Preservation of Historic Barns*

21: *Repairing Historic Flat Plaster—Walls and Ceilings*

22: *The Preservation and Repair of Historic Stucco*

23: *Preserving Historic Ornamental Plaster*

24: *Heating, Ventilating and Cooling Historic Buildings: Problems and Recommended Approaches*

25: *The Preservation of Historic Signs*

26: *The Preservation and Repair of Historic Log Buildings*

27: *The Maintenance and Repair of Architectural Cast Iron*

28: *Painting Historic Interiors*

29: *The Repair, Replacement, and Maintenance of Historic Slate Roofs*

30: *The Preservation and Repair of Historic Clay Tile Roofs*

31: *Mothballing Historic Buildings*

32: *Making Historic Properties Accessible*

33: *The Preservation and Repair of Historic Stained and Leaded Glass*

34: *Applied Decoration for Historic Interiors—Preserving Composition Ornament*

35: *Understanding Old Buildings: The Process of Architectural Investigation*

36: *Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes*

37: *Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing*

38: *Removing Graffiti from Historic Masonry*

39: *Holding the Line: Controlling Unwanted Moisture in Historic Buildings* (not available as of December 1999)

In general, the best approach to treating a building like the Starrett-Hartshorn House is to do what is immediately necessary, but postpone unnecessary work while becoming acquainted with the building. This house needs attention to air infiltration around the cellar windows and bulkhead door, to potential leaks through the membrane that covers the flat roof of the ell, to the collapsed roof and floor of the rear part of the barn, and to groundwater conditions in the cellar. Decisions on the treatment of other parts of the house might be postponed while these issues are being addressed. The best approach to treatment of an old building often becomes self-evident after an owner has lived with the building for a while and has had time to investigate or speculate about the history and evolution of the building.