

Woodbourne Homeowner Handbook



A Guide to the History and Care
of Houses in the Woodbourne
Neighborhood of Boston

City of Boston
Mayor Thomas M. Menino
Boston Landmarks Commission
January 1999



CITY OF BOSTON • MASSACHUSETTS

OFFICE OF THE MAYOR
THOMAS M. MENINO

January 1999

Dear Woodbourne Residents and Property Owners:

Woodbourne has a distinctive history as a Boston neighborhood. It boasts well-preserved early twentieth-century architecture and a unique garden suburb layout. As residents, you cannot help but admire the character and charm of your daily surroundings.

I applaud the Woodbourne community for its commitment to working together, with neighbors, and the City of Boston to safeguard it as a special place to live. It is, therefore, with great enthusiasm that I present to you this *Woodbourne Homeowner Handbook*.

The Boston Landmarks Commission, in cooperation with the Woodbourne Heritage Association, has prepared this publication to offer important information to you as homeowners. It contains a history of the development and the architecture of your neighborhood, and helps you to better appreciate your older home. That appreciation will assist you in sustaining Woodbourne's picturesque character.

The protection and enhancement of Woodbourne depends on the strong and active leadership of community members, as illustrated by the Woodbourne Heritage Association, whose stewardship facilitated the preparation of the handbook. I look forward to continuing a partnership with them and with all of you.

Sincerely,

Thomas M. Menino
Mayor of Boston



Boston Landmarks Commission

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January 1999

Dear Woodbourne Community Members:

The Boston Landmarks Commission is pleased to nominate the Woodbourne Historic District to the National Register of Historic Places. Encompassing 381 properties, this listing confers the honor of being inscribed in the nation's compendium of historic buildings and places. This program may provide financial incentives for rehabilitation, and it limits regulatory review to projects with federal or state involvement.

The following pages attempt to capture the beauty of Woodbourne today and enhance it with a tale of the past. The Boston Landmarks Commission is pleased to recognize the Woodbourne Heritage Association, now in its third year, and looks forward to a lasting partnership between Woodbourne and the City of Boston.

Sincerely,

Ellen J. Lipsey
Executive Director

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THE HERITAGE NEIGHBORHOOD PROGRAM

The Heritage Neighborhood Program

Created by the City of Boston in 1996, this innovative program promotes neighborhood pride, raises public awareness of community history and architecture, and provides sound advice on residential rehabilitation and preservation practices.

Administered by the Boston Landmarks Commission, the Heritage Neighborhood Program represents a long-term preservation partnership between the City and an interested neighborhood group, in this instance the Woodbourne Heritage Association. At its core, the program acknowledges that each neighborhood is capable of establishing and achieving its own preservation goals. It bolsters local preservation efforts by coupling National Register listing with technical assistance for residential rehabilitation.

The National Register of Historic Places

The National Register is our nation's official list of historic properties worthy of preservation. Broad and varied, the National Register includes buildings, structures, sites, and landscapes. Some are listed individually; others are listed as districts (i.e., groupings of historically significant properties that together illustrate a community's development over time). National Register districts include the most imposing buildings in a neighborhood as well as representative common house types. There is no difference between the status of individually listed properties and those that are listed as part of a district. Primarily an honorary designation, the National Register is also a planning tool that identifies the historic character of a community and ensures this character is taken into consideration as future changes are proposed. The program embraces a "carrot" approach to preservation, offering financial incentives through the Investment Tax Credit. To date over thirty Boston districts have been listed on the National Register.

Will I be allowed to make changes to my property once it's listed on the National Register?

Yes. The National Register places **NO RESTRICTIONS** on the actions of a private property owner utilizing private funding. Only when federal or state funds, permits, or licenses are to be used on a property is there any review of the actions proposed.

Note: City building permits do not trigger review.

- You may paint your National Register property any color you wish.
- You are under no obligation to open your property to the public.
- Your property need not continue to serve its original purpose.
- You may make any alterations to your property that you choose.
- This listing will not raise your property taxes, nor will it decrease property values.
- You may qualify for the Investment Tax Credit for Certified Rehabilitation (currently limited to "income producing properties" such as rental units).



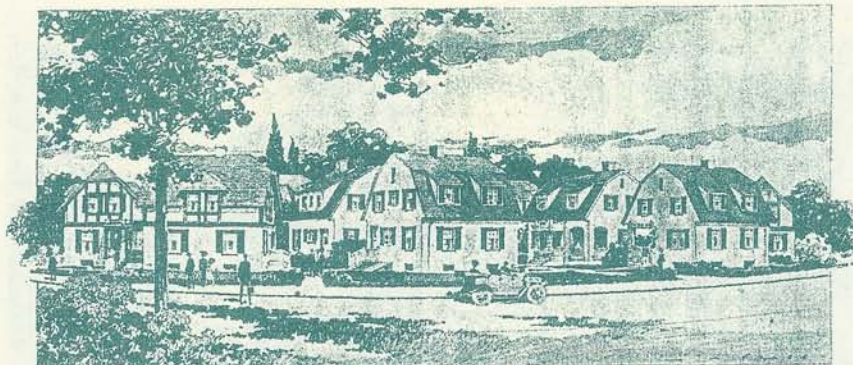
The Woodbourne Heritage Association, 1996

WOODBOURNE: ORIGINS OF A SUBURB

The Woodbourne Historic District is a residential area of more than forty acres in Jamaica Plain, protected on the north by the Forest Hills Cemetery and bounded on the west by Hyde Park Avenue. Farmland at the beginning of the nineteenth century, it was sold to a few prominent Bostonians for summer dwellings by the half-century mark. At the dawn of the twentieth century the process of subdivision accelerated, and by World War II Woodbourne was a densely populated area of modest single- and two-family homes.

Movement toward the suburbs began after the Civil War; in Boston, as in many other cities, this exodus was aided by extension of streetcar lines which allowed workers to live some distance from their place of employment. In the short space of time between 1850 and 1900, Boston expanded outward from a dense fist-shaped city with a three-mile radius to one that sprawled over forty-three square miles. Formerly independent towns, such as West Roxbury which encompassed Jamaica Plain, were annexed to become Boston neighborhoods. The Boston Elevated Railway built its Forest Hills terminal in 1909, opening up this southernmost section of Jamaica Plain for middle-class housing construction.

Woodbourne's story begins in 1845 when William Minot, Sr. purchased a large tract of land from prosperous Roxbury farmer Ebenezer Weld. Minot, whose primary residence was at 61 Beacon Street in Boston, was a municipal court judge. Like many elite Bostonians of that era, Minot purchased this rural parcel with the intent of establishing a summer retreat for his family. As built, the estate encompassed several houses surrounded by trees and ornamental gardens. So enamored did the family become of this idyllic place that by 1849 two of Minot's sons erected their own year-round homes on the property. Minot's invalid daughter Julia named the family compound "Woodbourne," in honor of the fictional estate from Sir Walter Scott's 1815



romantic novel, *Guy Mannering*. Scott's description was remarkably similar to the wooded setting of the Minot estate:

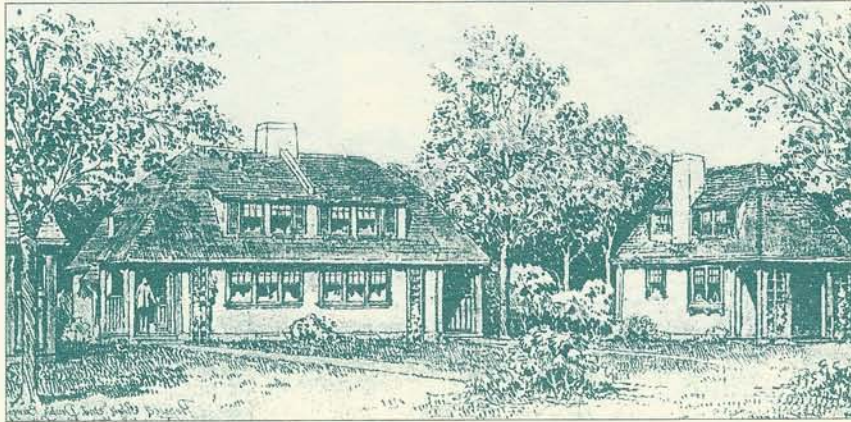
"Woodbourne was a large, comfortable mansion, snugly situated beneath a hill covered with wood, which shrouded the house upon the north and east; the front looked upon a little lawn bordered by a grove of trees; beyond were some arable fields, extending down to the river, which was seen from the windows of the house."

The family's correspondence was full of references to nature, gardening, and the joy of country life. William Minot, Sr. died in 1873. Prior to his death he amassed surrounding parcels of land, a practice continued by his heirs until 1889, by which time the estate encompassed about thirty acres. The death of family members, including Julia in 1875, caused surviving heir William Minot, Jr. to abandon Woodbourne for Beacon Hill, although he maintained the property until the early twentieth century. William Jr. became one of the largest real-estate holders in Boston; he continued the family legal practice begun by his grandfather, George Richards Minot, in 1772.

The northern part of the district was settled by attorney Richard Olney, an acquaintance of the Minots who purchased ten acres from the Weld family in 1864. An authority on estate and railroad law, Olney also served as our nation's Attorney General from 1893-1895, and as Secretary of State the following two years under President Grover Cleveland. Olney built one of Boston's first tennis courts on his estate and would later acquire additional land from the

Roxbury Grammar School. This acquisition, in partnership with merchant Andrew Peters, whose son was Boston's mayor during the famous police strike of 1919, helped to amass an estate in excess of twenty-eight acres. Olney's house, although substantially altered, still stands at 56 Patten Street and is the oldest structure in the district. Of his original estate, approximately sixteen acres are included in the Woodbourne Historic District. Subdivision of Olney's land began at the turn of the century.

In 1873, the Boston North End Mission, a Protestant social-service agency, purchased a four-acre parcel from a Weld descendent. Lying south and east of the Minot estate, this property was developed as a summer home for children of "fallen women." Dedicated as Mount Hope Home, this retreat provided immigrant city children an escape from summer heat and their mothers a place for reflection. In addition to lodging facilities, the mission also built an industrial school for the instruction of marketable skills, such as sewing. In 1887, the women's unit ceased operation due to financial constraints, but the home remained in operation as a children's summer camp until 1922. Developer John Goodway purchased the property in 1923.



Woodbourne, the former Minot estate, had gone through a number of subdivisions and sales, but by 1910 was united in the hands of a single owner. It was chosen as the ideal site for the BDHC project. Its Forest Hills location was convenient for motormen and others commuting to Boston, and its rural character was deemed amenable to a garden suburb development. An early circular advertised that it was

"within 15 minutes of the business center of Boston on a five cent ride. The land has a sloping westerly exposure, and lends itself readily to scientific and artistic development."

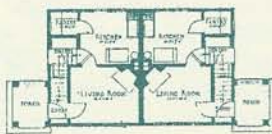
The BDHC hired Olmsted Brothers, successors to Frederick Law Olmsted's firm, to work with a group of architects in drawing up a preliminary proposal to demonstrate the advantages of "laying out the tract as a whole, and building the houses in conformity with a general plan." Their 1911 plan took advantage of the natural topography and included a curvilinear street pattern, picturesque houses and cottages, and provisions for parks and common open space.

Believing the Olmsted Brothers plan was too expensive, Winsor circulated an alternative plan prepared by another designer, Robert Anderson Pope of New York. This breach of contract caused Olmsted Brothers to withdraw from the project on February 8, 1912. Pope, a self-proclaimed specialist in the design of model communities, proposed a tightly clustered, and thus more economical, layout. He was influenced by both the garden city movement and the philosophies of Piotr Kropotkin, a Russian anarchist who believed that pre-industrial villages could be recreated in modern, decentralized "industrial village" communes. Pope modified the BDHC development by reducing lot sizes while maintaining intimacy between neighbors by "orienting the houses so that no house would obstruct the view from the main rooms of another." As a means to reduce traffic and gain space, Pope narrowed street widths and removed a proposed landscaped median from the center of Southbourne Street.

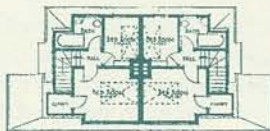
Boston Dwelling House Company

In 1911, investment banker Robert Winsor, one of the directors of the Boston Elevated Railway, wanted to create a "model residential enclave" within walking distance of Forest Hills station for the conductors and motormen of the railway. Winsor assembled a group of seventeen investors to form the Boston Dwelling House Company (BDHC) in an effort to "point the way to home ownership for persons of limited incomes." The BDHC emphasized this project was not undertaken as a philanthropic venture, instead it was designed as a profitable investment. As built, it was the last privately financed, reform housing project in Boston.

Throughout the second half of the century, Boston's philanthropic elite joined forces with local housing reformers to improve living standards in urban centers by erecting model tenements for the "earnest poor." By the end of the nineteenth century, many housing reformers were united in admiration for the garden city concepts of Ebenezer Howard, a city planner who believed that "town and country must be married." Howard founded two English cities and organized a city planning movement that evolved from his book, *Garden Cities of Tomorrow*. His planned suburban communities were distinguished by simple amenities thought to be conducive to healthy family life, such as air, sunlight, sanitary conditions, and convenient access to place of work.



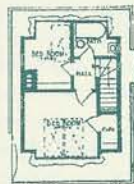
FIRST FLOOR PLAN
DOUBLE HOUSE



SECOND FLOOR PLAN
DOUBLE HOUSE



FIRST FLOOR PLAN
SINGLE HOUSE



SECOND FLOOR PLAN
SINGLE HOUSE

This revised plan did not anticipate the explosion of automobile ownership in the 1920s, thus some road widening has occurred over the years to accommodate local traffic and parking.

The initial development plan (encompassing approximately seventeen acres) included four distinct house types, three of which are visible today: a group of diminutive single- and two-family houses on Southbourne Street, designed by the firm of Allen and Collens; a cluster of single-family cottages in the Florian oval; and two groups of brick terraced housing on Southbourne. The Florian oval cottages and the terraced housing were designed by Kilham & Hopkins. Partners Walter Harrington Kilham (1868-1948) and James Cleveland Hopkins (1873-1938) were both graduates of the Massachusetts Institute of Technology. Their interest in affordable housing and community aesthetics earned them the Woodbourne contract, which led to other prominent garden city commissions in Lowell, Massachusetts; Portsmouth, New Hampshire; and Columbia, South Carolina. Kilham & Hopkins' Arts and Crafts aesthetic alluded to the English roots of the garden city concept. Their plan for Woodbourne also included a row of apartment buildings (demolished in 1976) on Hyde Park Avenue, intended to shield the residential development from thoroughfare traffic. Completed in 1912, these apartments were Walter Kilham's solution to the three decker, described by him as an "evil which has ruined so many suburbs of Boston."

Pope hoped the units would be produced for no more than \$3,000, but the final cost was much higher, with purchase prices ranging from \$4,800 to \$5,400. The planned development brought forth an unintended outcome. Instead of housing motormen, Kilham noted, "the apartments were immediately seized upon by teachers, dentists, and so on, and the houses similarly." The inclusion of a club house (now a private residence), tennis courts, and provision for garages (publicized in 1913 but not appearing in plans until the 1920s) reinforced the middle-class nature of the development.

Building came to a halt during World War I, but resumed again in the 1920s with a different roster of architects. The BDHC began selling off house lots to private developers. In contrast to Kilham and Hopkins' Arts and Crafts aesthetic, the post-war development was inspired by America's colonial past. The Colonial Revival style was felt to be expressive of the values of the nation. Throughout the 1920s, between twelve and twenty houses were erected each year. The Depression slowed, but didn't halt construction, so that by the eve of World War II two hundred and sixty houses had been built on BDHC parcels. This dense suburb was completely developed by 1964, with four houses built in the 1950s and the last nine constructed in 1963.

Many influences and developments came together to create Woodbourne. Your neighborhood is a microcosm of late-19th and early-20th-century housing movements: from streetcar suburb, to garden suburb to automobile suburb and from a planned and regulated community to a diverse and individualized suburb.



Architects James Cleveland Hopkins and Walter Harrington Kilham.



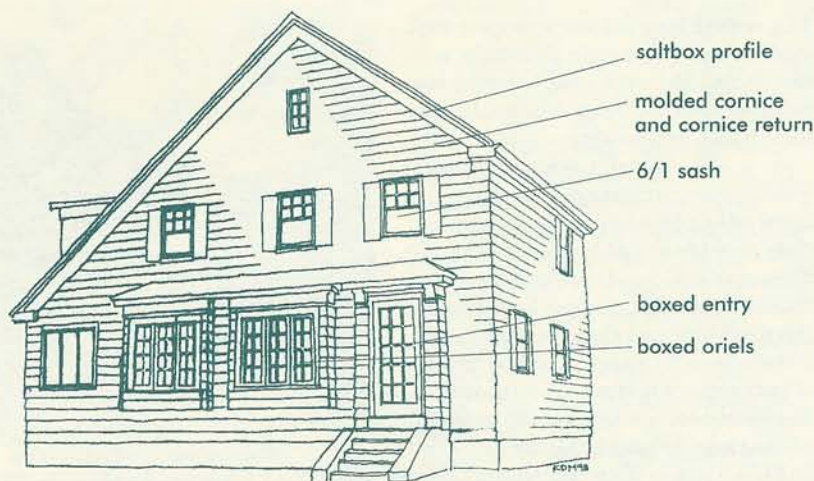
WOODBOURNE HOUSE TYPES

As the resident of an older home, you enjoy living in the fabric of American history. As built, Woodbourne reflects important aspects of early-20th-century housing trends and innovations. As a well-preserved inner suburb and a rare Boston example of a garden city venture, it is important that we recognize and protect Woodbourne for the appreciation of future generations. Each homeowner adapts their dwelling to their own comfort and aesthetic needs and in doing so contributes to the legacy of the American experience. We hope this section on house types will inspire you to discover more about your house and how it interacts with the community as a whole.

Gable-Fronted Saltbox

This unusual house type, described as a gable-fronted saltbox, was introduced to the neighborhood in 1922. Eleven of these structures, clustered in the vicinity of Bourne, Southbourne, and Bournedale streets, were erected by 1924. Their construction is primarily attributed to three developers: James G. Hutchinson, Daniel Woodbury, and George Stuart. The term "saltbox" describes the signature roof shape with one slope significantly longer than the other. This roof profile originated in the Colonial era when housewrights built full-width lean-to additions onto the rear of gable-block houses. Due to the popularity of this extra kitchen space, the lean-to soon became an integral part of house construction resulting in a traditional "saltbox." Unlike a true saltbox, the Woodbourne variant orients its gable end towards the street, which serves as the primary facade. The gable-fronted saltbox form was a popular feature of the Tudor Revival style. Inspired by English medieval architecture, this American hybrid combined prominent facade gables with Renaissance-inspired ornament (as seen by the pedimented entries). This picturesque suburban form peaked in popularity in the 1920s.

GABLE-FRONTED SALTBOX



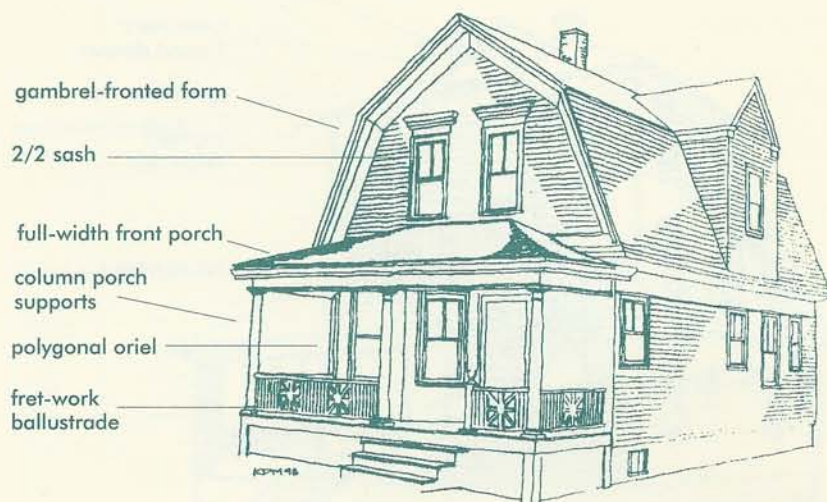
HISTORIC MATERIALS

roof	wood or asphalt shingle
siding	wood shingle or stucco

ORIGINAL FEATURES

height	two stories
entry	located in a side bay and sheltered by an entry porch or door hood
windows	6/6 or 6/1 double-hung sash
dormers	gabled or shed dormer projects from long roof slope
projections	boxed oriels at first-story level
trim	restrained yet classical; confined to molded cornice, cornice returns, and window trim; pediment or segmental arch over entry.

GAMBREL END HOUSE



HISTORIC MATERIALS

roof	wood, asphalt shingle, or slate
siding	clapboard or wood shingles

ORIGINAL FEATURES

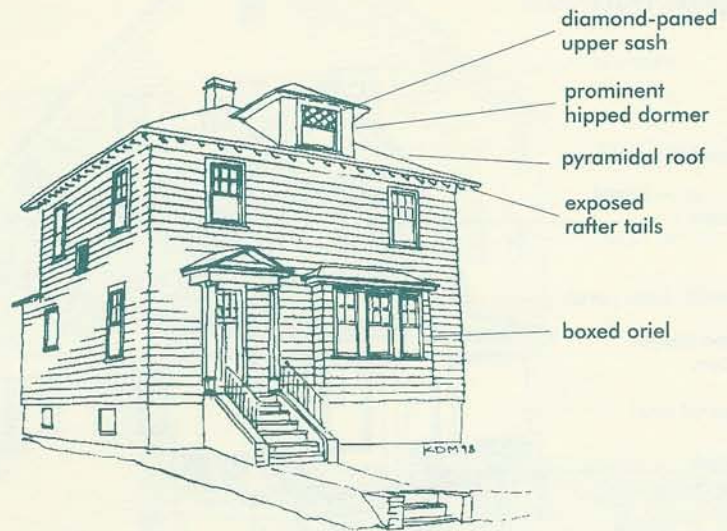
height	one or two stories
entry	located in a side bay
windows	2/2 double-hung sash
dormers	one large gabled wall dormer
projections	polygonal bay adjacent to entry and full-width front porch
trim	molded cornice and window lintels; simple column or post porch supports; porch rail balustrade.

End House

One of the most popular forms of the 19th century, the rise of this house type is associated with the change in the outward appearance of houses in the region, a re-orientation which produced a gable-fronted house whereby the roof ridge is perpendicular to the front wall. Thus, the gable end serves as the primary facade. These houses most often employed a side-hall plan, with the main entry located in a side bay. Its narrow, three-bay facade was particularly suited for small lots in more densely settled areas. Prominent local examples include the row lining the west side of Wachusett Street, a group distinguished by the use of gambrel roofs and full-width, single-story front porches. Both gable and gambrel end houses are represented in Woodbourne.

Four Square

The four square house is representative of the early-twentieth-century movement to simplify and rationalize the home and housekeeping. It was a reaction against the asymmetry and clutter of Victorian homes. A true four square is two stories in height and cubelike in shape. The roof, typically hipped or pyramidal, is punctuated with dormers to light the attic space. The interior plan consists of four equally sized rooms: a large stair and entry hall, living room, dining room, and kitchen. Exterior ornament is restrained, derived from either a Craftsman or Colonial Revival vocabulary. Lauded for its "simplicity," this house type was regularly featured in Gustav Stickley's magazine *The Craftsman* (published between 1901 and 1916).



HISTORIC MATERIALS

roof	asphalt shingle
siding	wood shingle or clapboard

ORIGINAL FEATURES

height	two stories
entry	located in a side bay
windows	6/1 double-hung sash; decorative diamond-paned sash in dormers
dormers	hip-roofed dormer centered in one or more roof planes
projections	shallow boxed or polygonal oriels; entry porch
trim	Colonial Revival tends to be restrained with molded cornice and window surrounds; Craftsman examples have deep overhanging eaves with exposed rafter tails



Bungalow

As with four squares, this distinctive house type was associated with the home economics movement and the development of an efficient house plan. Bungalows, along with four squares, were sold by catalog (most notably Sears, Roebuck & Company) and were the first mass-produced houses in the United States. The term bungalow stems from the Hindustani word "bangla" used by British colonists in 19th-century India to describe a low house surrounded by verandah. A true bungalow is only one story in height. Characteristic features include: an attic story with dormers, a broad inset porch sheltered by an extension of the roof line, and exposed rafter ends. While not abundant in Woodbourne, the bungalows and bungalow dwellings (i.e., houses with typical bungalow features that may stretch higher than a single story) built in the 1920s and 1930s add to the eclectic mix of housing in the neighborhood.

HISTORIC MATERIALS

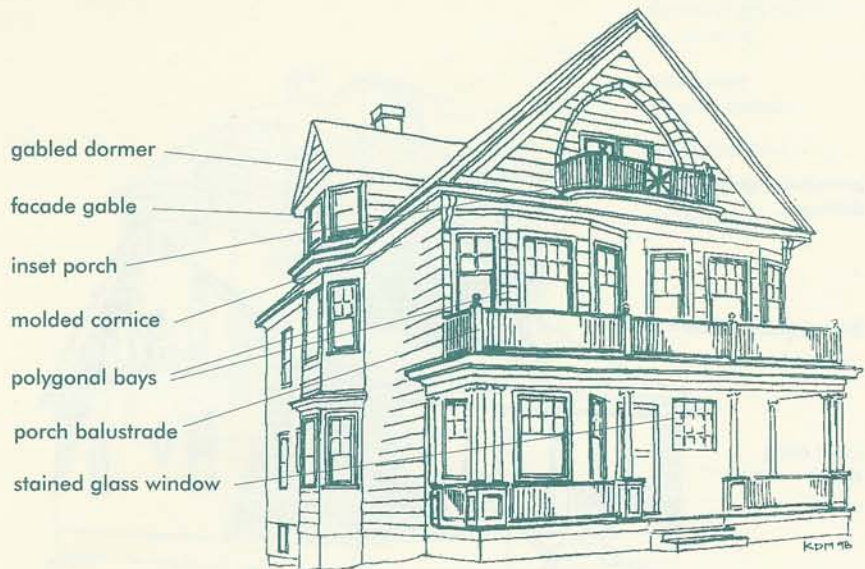
roof	asphalt shingle
siding	clapboard

ORIGINAL FEATURES

height	one story
entry	at center, sheltered by inset porch
windows	double-hung sash with decorative tracery in upper sash
dormers	one large dormer centered in front roof slope, typically gabled
projections	rare
trim	Craftsman style ornament as seen by deep overhanging eaves with exposed rafter tails

Two-Family Houses

Although predominantly developed with single-family houses, Woodbourne boasts a significant collection of two-family structures, particularly in its northern section. Although exterior appearances vary in form and ornament, local two-families share the common characteristic of living units stacked one atop another (in contrast to duplexes where these units are side by side). Woodbourne's two-family houses include hipped- and gable-roofed Craftsman structures, as well as gable-fronted houses with Queen Anne and Colonial Revival details. They include some of the earliest houses in Woodbourne reflecting its street-car suburb origins, when speculative development became profitable after the elevated rail's extension to Forest Hills. Later two-family housing with Colonial Revival ornament is well represented along Eldridge Street.



HISTORIC MATERIALS

roof	slate or asphalt shingle
siding	wood shingle, clapboard, or brick

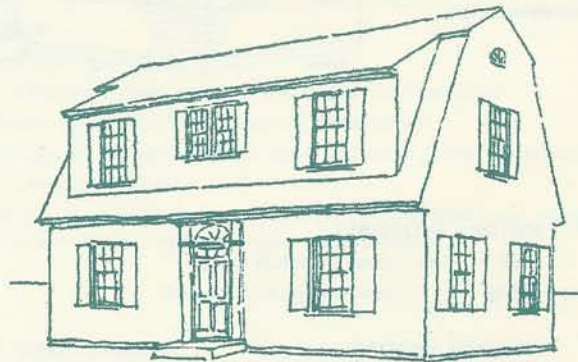
ORIGINAL FEATURES

height	two stories with attic
entry	paired entries in side bay or shared entry in off-center location
windows	double-hung sash (Queen Anne version typically 2/2 sash, while Craftsman examples display 6/1); small stained glass windows accent entry hall
dormers	one large dormer centered in front roof slope, typically gabled
projections	rare
trim	Craftsman examples have deep overhanging eaves with exposed rafter tails

GABLE BLOCK



DUTCH COLONIAL



Gable and Gambrel Block

This national house type dating from the 1910s is characterized by a two-story, rectangular block capped with a side-gabled roof (i.e., the roof's ridge line runs parallel to the main facade). Those with double-pitched or gambrel roofs are described as "Dutch Colonials." Both versions are well represented in Woodbourne. They typically feature a symmetrically fenestrated three-bay facade with a prominent center entry (side-passage entries are less common). The Colonial Revival style reflected society's general nostalgia for pre-industrial customs and culture, as well as a renewed interest in American history stemming from the centennial celebration of 1876. Instead of emulating European styles, architects looked to America's colonial past for inspiration. While not an authentic re-creation of 18th-century domestic architecture, the Colonial Revival style reintroduced symmetry, multi-paned sash, and pedimented or segmental arched entries. Yet another subtype, the Garrison Colonial, rose to popularity in the 1930s and was constructed in Woodbourne through the early 1960s. These structures are distinguished by a second-story overhang and the common use of brick veneer at the first-story level.

HISTORIC MATERIALS

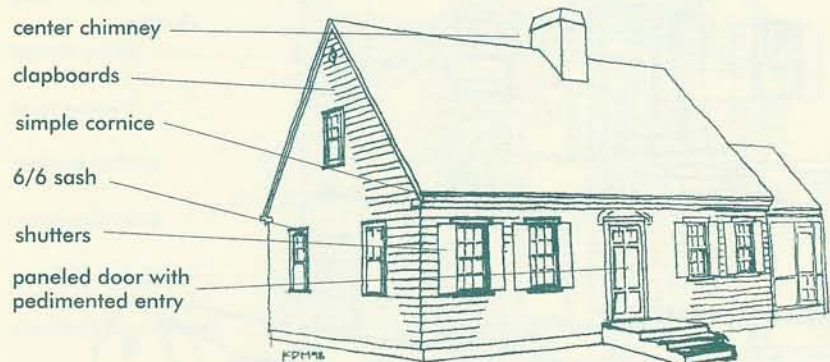
roof	wood or asphalt shingle
siding	wood shingle, clapboard, or stucco; Garrison Colonials typically have brick veneer at the first story with clapboard above

ORIGINAL FEATURES

height	two stories
entry	center or side-passage
windows	double-hung sash with six-over-six, six-over-one, or eight-over-eight configuration
dormers	none associated with gable blocks; full-width front and rear shed dormers on most Dutch Colonials.
projections	pedimented front entry porch and enclosed sun porches
trim	simple molded trim at cornice and window surrounds; window shutters

Cape

Yet another expression of the Colonial Revival style is found in the 1930s house type based on 18th-century Cape Cod dwellings. This one-and-a-half-story house features a center chimney, side-gable roof, and a symmetrically fenestrated five-bay facade. Although most local examples lie outside the boundary of the Woodbourne historic district (clustered on Eastland and Wayburn roads), they are an important component of the larger neighborhood's architectural character.



HISTORIC MATERIALS

roof	wood or asphalt shingle
siding	wood shingle or clapboard

ORIGINAL FEATURES

height	one-and-a-half stories
entry	accentuated center entry
windows	double-hung sash with six-over-six or six-over-one configuration.
dormers	paired gabled dormers on front and rear slope
projections	pedimented front entry porch
trim	simple Colonial Revival decoration including fluted pilasters at the entry and plain moldings at the cornice, window surrounds, and dormers; window shutters

FLORIAN OVAL COTTAGES



HISTORIC MATERIALS

roof	slate tile (light sea green in hue) and copper flashing
siding	hollow tile with stucco finish

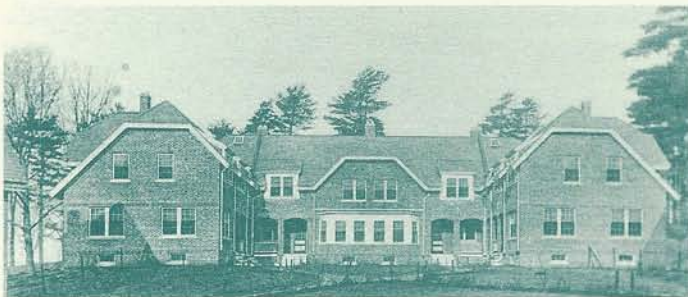
ORIGINAL FEATURES

height	one-and-a-half stories
entry	oriented away from the street and sheltered by inset porch
windows	double-hung sash with six-over-six configuration
dormers	paired shed-roofed dormers or single hip-roofed dormer on jerkinhead roof
roof	gambrel or jerkinhead
trim	picturesque half-timbering on gable ends of jerkinhead roofs; wood shutters with decorative cut-outs; trellised entries

Garden Suburb

The houses at the southern end of the district were designed as a cohesive, garden suburb venture sponsored by the Boston Dwelling House Company. They represent an ideal in early-20th-century model workers housing. Three separate house types are included in this category: small, single-family cottages; duplexes; and terraced housing. All but the cluster at 78-84 Southbourne were designed by Kilham & Hopkins. The entire ensemble exhibits forms and details derived from the English Arts and Crafts movement. In adopting the English rural farmhouse as its prototype, the Arts and Crafts aesthetic romanticized pre-industrial village life. Common features of this style include the dominant roof form, picturesque half-timbered gables, and stucco siding.

SOUTHBOURNE TERRACED HOUSING



HISTORIC MATERIALS

roof	slate tile (light sea green in hue) and copper flashing
siding	tapestry brick (i.e., brick laid in ornate geometric patterns) or stucco

ORIGINAL FEATURES

height	one-and-a-half stories
entry	sheltered by inset porch
windows	double-hung sash with six-over-six or four-over-four configuration
dormers	paired shed-roofed dormers or single hip-roofed dormer on jerkinhead roof
roof	steeply pitched gable or jerkinhead
trim	porch balustrades and bracketed post supports

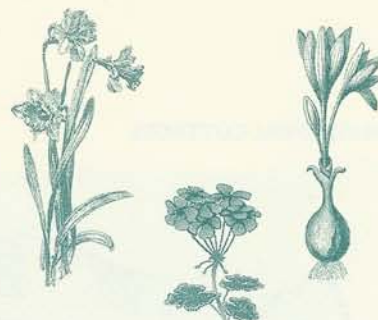
THE WOODBOURNE LANDSCAPE

In addition to its housing stock, Woodbourne's appeal is also derived from its distinct styles of suburban development, curvilinear street pattern, and vegetation. This district displays three phases of residential settlement, each marketed as a retreat from urban congestion, and each designed to create the illusion of a natural landscape.

Streetcar Suburb (1901-1920s)

The "streetcar suburb" development in the northern section of the district began in 1901 but accelerated after 1909 following extension of elevated rail service to Forest Hills. This area represents the subdivision of the Peters and Olney estates, a process aided by the creation of new streets such as Patten, Rodman, and Eldridge, all opened in 1896. These streetscapes, in addition to those of Walk Hill and the top of Wachusett, are distinguished by the rhythmic progression of single- and two-family houses centered on small lots. Houses in this northern section have a uniform, narrow setback from the curb. To accommodate this dense layout, most houses were oriented with their narrow or gable end to the street.

The April 1906 issue of *House Beautiful* provided gardening suggestions for new suburbanites. This article was targeted to "the average commuter or his wife who want to have the back yard gay with their favorite flowers." Neat, linear flower beds were the most common feature of a streetcar suburb garden. Popular perennial plant



materials for lining walkways or edging fences included dahlias, cosmos, tulips, hyacinths, daffodils, lily of the valley, violets, petunias, and sweet William. Fences were to be softened with vine cover, such as morning glories, to "make a green wall as background for the plants." Lastly, red geraniums, the most popular flower of the day, were to be prominently showcased on the building's facade, in porch or window boxes.

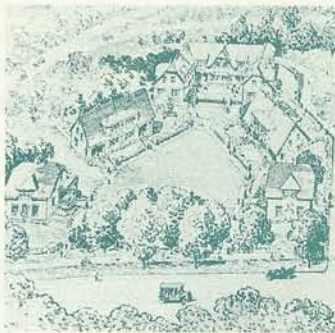
Turn-of-the-century taste makers were less enthusiastic about flowering shrubs, suggesting their scale was too large for a small house lot. Even rose bushes were suspect, described as "scrawny, untidy things" to be tamed in an isolated bed so as not to "spoil the look of other foliage and flowers."

Garden Suburb (1911-1913)

Robert Anderson Pope's 1912 comprehensive landscape design for the Boston Dwelling House Company encompassed street layout, pedestrian walkways, common spaces, and plantings. Pope's goal was to create a picturesque English village, such that "the approach to the house should be between hedges, flanked by small gardens of perennials; the whole being splendidly offset by the white walls of the cottage." To enhance this effect, he created a curvilinear street network, laying out Southbourne, Northbourne, Florian, Bournedale, and the lower terminus of Wachusett. As a cost-cutting measure, he adapted his plan to the hilly topography. Whenever possible, Pope salvaged large pines and elms in situ from the former Minot estate. In contrast to the grid-like layout of the streetcar suburb, the BDHC development was based on clustered arrangements of housing, as seen by the Florian oval island and the recessed terraced housing along Southbourne.



A 1914 issue of *Construction Details* magazine described the Florian oval as "houses set at different angles with flower bordered paths." Low privet hedges (deciduous shrubs) were planted along the oval's perimeter to create a boundary along the street. Both the cottages and the terraced housing were designed with wood trellises to encourage the proliferation of climbing vines to "give as pleasing an effect as can be seen in any high-class residential suburb in America."



In contrast, the "u"-shaped courtyards along Southbourne had brick walkways and a communal 150-square-foot lawn which provided light and air to all units. Elevated above street level, these courtyards were screened from street activity by a border of trees. Pope's intent was to create the illusion of a sprawling English country manor. This unified vision is attained only when property owners agree to adhere to the grand landscape design. Within this context, individual expression in either planting choices or the installation of fences or other boundary markers creates visual disorder.

Early Automobile Suburb (1920s-1945)

The post World War I suburban landscape was governed by certain social expectations, none more important than the maintenance of a manicured lawn. In general, planting schemes responded to the house's architecture, with tall yews (or other evergreen material) framing the front door and a soft, low arrangement of foundation plantings beneath the first-story windows. The 1920s marked an increase in the use of evergreen plant materials, providing year-round visual interest in contrast to the privet hedge which shed its leaves in the fall.

Climbing vines remained popular through the 1930s, with trellised arches highlighting the main doorway and trellised ladders installed against the walls. If you consider introducing ivy or other climbing vines near your house, be sure to select a plant that adheres to a trellis via tendrils or twining rather than via pads or rootlike anchors. Vines which permanently attach to surfaces with pads or anchors should never be used on painted wood, clapboards, shingles, or masonry. Also beware of heavy vines, such as Wisteria, which can overburden a delicate trellis system. Best choices for perennial climbing vines include: the white and pink blossomed Dutchman's Pipe; the white flowered Cream Clematis; the late-blooming Sweet Autumn Clematis; the ever-popular Morning Glory; and the pink and yellow flowered Trumpet Honeysuckle.

It was common to mark the street boundary of a Colonial/Tudor revival house with either a low picket fence or a clipped box hedge. Rather than obscuring the house from view, the fence was intended to be both transparent and simple in design. Residents of the automobile suburb wanted their neighbors to admire their front lawn. When installing a new fence invest in long-lasting materials, such as cedar or pressure-treated southern pine. As an alternative to the ubiquitous white picket fence, consider painting the fence to match the house's trim color (only applicable when the trim is lighter in hue than the house's base color).



PEEK BEFORE YOU LEAP

Besides the considerable time and money that is involved in exterior house rehabilitation, there are other compelling reasons to do some planning before you begin work. The first one is to learn as much as you can about what your house looked like when it was built, and what changes it has acquired over time. There are two general avenues for research – paper trails and building tales.

The District Data Sheet from the National Register nomination for Woodbourne is reproduced at the end of this handbook. By address, it lists information on the date, style, and form of each building in the district. Even if your house has changed considerably, you can match its style and form to the drawings and descriptions in this handbook to begin to form a mental image. You can also check the historic photo collection at the branch library.

With a general idea of what you are looking for, your eyes will be primed for observation. What your house has gained or lost over time may be surmised from comparison with other nearby houses as well as pictures you have seen. Investigate the clues. For example, if your home has artificial siding you could remove a small portion of the siding as a test (preferably from the side or rear of the house) to see if clapboards, shingles, or masonry were originally present. You may want to try different areas, such as the foundation, first floor, upper story, or a gable to find various original exterior wall materials.

Check to see if any of the original architectural detailing survives. Look above windows and on bays to see if there are traces of removed moldings. While you are examining windows, look for openings that have been covered over, or made larger or smaller. These may correspond to interior changes to stairs, walls, and room enclosures. Spend some time looking at the front entrance where most details would have existed, or may have been added or removed. Go through a series of questions relating typical characteristics of form and style to your examination. Are the entrance steps original? Were the hand and porch

rails replaced? Has the entrance porch been enclosed or was it removed?

Look up. What has happened to the roof line in terms of the cornice and other features such as brackets or rafter tails? Have dormers been added? Likewise, downspouts and rain gutters can ever so slightly change the appearance of a house. If you get confused or overwhelmed, this exercise is working. Making the correct decisions depends upon the amount of effort put into this exercise. Start prioritizing and gathering cost estimates. Contact the Woodbourne Heritage Association for suggestions regarding materials, suppliers, contractors, alternatives, and likely costs. You don't have to do it all at once, or even do it all. Consult the *Secretary of the Interior's Standards for Rehabilitation*, especially the good advice to repair rather than replace historic building fabric.

It's a rule of thumb that nothing will look better than original materials. If you so desire, the removal of artificial siding and a good paint job can transform your house. If you have aluminum siding, bundle it up but call a scrap metal dealer before you put it out for the trash. It may be worth the cost of new paint. The removal of asbestos siding requires a certificate from the City of Boston, Office of Environmental Health (534-5965). They can give you a list of certified contractors or tell you how you can safely perform the work yourself, which a homeowner is allowed to do.

Under the siding, the wood will probably be in better shape than you think. Allow it time to dry out before you prep and paint. Your local paint store or painter can tell you how much time is enough, given factors like compass orientation of the wall, seasonal weather conditions, and how well your house is vented for the moisture produced within. Clapboards and shingles can both be replaced in isolated areas without redoing an entire wall.

Paint dresses up your house and acts as an overcoat from water and an umbrella from the sun. Unlike artificial siding, paint allows moisture to escape, helping your house to exhale. Paint color selection has value if you consider historic styles and fashions of the period. A historic paint color chart probably won't give you answers unless you do some additional research. Some historic paint charts include interior and exterior colors for many historic periods.

Thanks to old house mania, many books are available to help you select appropriate early-20th-century colors. See the resource guide in this handbook for some suggestions. You or a color consultant can undertake paint archaeology to look for the original colors of your house. Rotate the point of a pen knife through a thick buildup of paint (anywhere that tends to attract drips of paint, such as the undersides of molding or clapboards, are good locations to test) creating a fanned circle cut. Sand over this cut to observe the layers of paint which have accumulated over time. Remember you will need to differentiate between primer paint and finish color. You can apply some linseed oil or water to enhance the colors in your sample cut. Investigate different areas—body, trim, window frame, sash, clapboards, shingles, and ornament.

A book of styles or an actual paint analysis is a good starting point. Was the body paint lighter than the trim or vice versa? How many colors appear to have been used originally, and where were the different colors used?

Although siding removal and painting may yield the biggest bang for the buck, there are other things to consider before starting a rehabilitation project. Are the original windows beyond hope? Can the wood columns and balustrades be treated for rot, rather than discarded and replicated? And if you do replace, are there off-the-shelf items that can achieve the feeling of the original, like building up moldings or replacing a missing balustrade in material, style, form, and scale, if not in absolute detail? Also, what can you learn to do yourself that will reduce costs and increase satisfaction?

Finally, are there urgent repairs that should be prioritized over cosmetic improvements? If so, establish a hierarchy of steps to accomplish your goals. For example, water infiltration from roofs, faulty gutters, poor brick mortar joints, or even leaks from plumbing can cause considerable damage over a short period of time. Correcting these problems should be given a higher priority than landscaping or exterior painting.

HOW TO MAKE YOUR PAINT JOB LAST

Surface Preparation

Before beginning your paint project, take some time to assess the condition of the clapboards and trim. Determine if any of the following conditions exist; if left uncorrected they could shorten the life of a new paint job.

Blistering: may indicate moisture in the wood beneath the paint. As this water vaporizes it forms a bubble which forces the paint away from the wood. The paint flakes off in small irregular chips. Investigate the source of moisture (i.e., improper interior ventilation, clogged gutters, etc.) and correct the problem before proceeding.

Cracking: likely caused by insufficient paint adhesion. Paint adhesion typically fails for two reasons:

1. incompatible types of paint were used, or
2. paint was applied to a dirty, greasy, or previously cracked surface. Paint applied in cold or wet weather is also susceptible to cracking. Never paint in rain, direct sun, or extreme cold. Cracking areas should be scraped, sanded, and wiped clean.

The secret to a lasting paint job is proper surface preparation. Sometimes preparation involves only a thorough cleaning. Most surface dirt can be loosened by a strong, direct stream of water from the nozzle of a garden hose. Stubborn dirt and soot can be scrubbed off with a 1/2 cup of household detergent in a gallon of water with a soft bristle brush. The cleaned surface should be rinsed and dried. If mildew is detected, remove it with a solution of one cup non-ammoniated detergent, one quart household bleach, and one gallon water. Scrub, rinse, and dry. Use a specially formulated "mildew-resistant" primer on these areas.

If the surface is built up with multiple layers of paint (defined as 16 or more layers or a thickness of approximately 1/16") or demonstrates blistering or cracking, then you should consider paint removal. The following removal methods are safe and effective:

Scraping and Sanding

Before you begin, contact Boston's Public Health Commission to determine how to address lead-paint laws. Keep your putty knife/paint scraper sharp (have extra blades or a good file on hand) and apply elbow grease. Work from an area of loose paint toward the edge where paint is firmly adhered. Avoid gouging the wood. After manually removing the damaged layers, smooth the uneven surface by sanding. Sand with the grain using a coarse grit paper and sanding block, or a sanding sponge. Mechanical sanding should be left to a professional painter as it requires a careful touch and a hook-up to a vacuum with a HEPA filter.

Electric Paint Strippers

These soften paint through thermal heat. An electric heat plate operates between 500 and 800 degrees Fahrenheit, using 15 amps of power. The plate is held close to the exterior surface until the layers of paint begin to soften. The softened paint is then scraped off with a putty knife. Use extreme caution and keep a fire extinguisher close by. **DO NOT USE A BLOW TORCH.** *Never use fire to strip anything attached to the walls of your house!*

Chemical Removers

These commercially available solvent-based or caustic products are poured, brushed, or sprayed on painted exterior woodwork. Like electric paint strippers, they soften the paint, which is then removed with a putty knife. Use extreme caution! Their vapors tend to be highly toxic if inhaled; direct skin contact is equally dangerous. A respirator with special filters for organic solvents is recommended.

Before Painting

Identify and correct conditions that could lead to exterior moisture problems: faulty flashing, leaking gutters, cracks and holes in siding and trim, deteriorated caulking in joints and seams, and shrubbery growing too close to painted wood.

Primer

Apply one coat of good-quality oil-based primer to all bare wood surfaces if repainting the same color, or to all exterior surfaces if painting a new color. Without primer, paint will not adhere to the siding.

Oil or Latex Paint?

Both acrylic latex and oil-based paints are long lasting. Whichever you choose, apply two coats. If you are painting over existing layers of paint: *do not put oil-based paint over latex.* Once you start using latex, continue to use it. Oil-based paints are strongly recommended for ornamental trim (even if you use latex for the body).

Satin or Gloss Finish?

Given the common use of linseed oil, most paint manufacturers in the early part of the twentieth century offered a gloss finish. You can duplicate this historic effect by using a high-gloss finish. High-gloss paints are considered the most durable, and generally the shine will fade uniformly within a year. For less gloss, try a satin finish.

A STUCCO PRIMER



Stucco is an exterior plaster often directly applied as a two- or three-part coating onto wood or metal lath. A durable material for exterior walls, stucco is made from Portland cement, lime, sand, and water. As simple as stucco seems, the correct mixture of cement, lime, and sand is essential, as is the application and finish process. Its repair should not be undertaken by a homeowner unfamiliar with the art of plastering.

Repairing Stucco

Replacement and patching of old stucco finishes takes practice in order to match texture, finish, and color. A skilled professional plasterer or mason should be consulted. Stucco repair, like other exterior masonry work, involves precise mortar mixtures, application processes, and curing times.

Cleaning Stucco Surfaces

Stucco finishes usually have multiple layers of paint or whitewash applied over the years. Many finishes have been painted due to the difficulty in cleaning stucco. The surface texture of the finish and the type of dirt will determine the best cleaning method. Heavily textured stucco and smooth unpainted stucco soiled by airborne dirt are best cleaned with a low-pressure wash, such as a garden hose. Scrubbing with soft, natural-bristle brushes between rinses is recommended. Biological growth, such as algae, moss, and mold, can be removed via scrubbing and the use of appropriate solvents and non-ionic detergents.

Painting Stucco

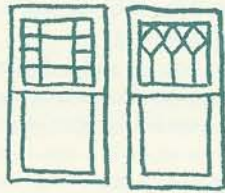
The color of a stucco finish was often supplied by sand used in the cement mixture. Pigments were frequently added for additional coloring, producing an array of earth tones. Stucco was also coated with a lime solution or whitewash which later evolved into the use of commercially available paints. Today, lime washes or cement-based paint are appropriate coatings for stucco houses. Like any other finish to which the paint medium is to be applied, the new paint must be compatible with the existing coat of paint. Cleaning of the surface is necessary as is the removal of any loose or peeling paint. Hand scraping or use of a natural-bristle brush works effectively.

WINDOWS AND WHAT TO DO ABOUT THEM

Once you really start looking at historic architecture, windows become a major focus. Because windows comprise a basic and integral feature of a house or building, altering windows will change the character of a building. Their visual prominence and functional importance may also pose substantial dilemmas in rehabilitation projects. There are also tested and readily available treatments and products for rehabilitation of the types of windows found in Woodbourne houses.

A brief history may be informative. The earliest houses in Massachusetts, dating to the 1600s, had a few small windows with diamond panes secured by lead. Largely imported from England, glass was hand-blown and flattened to make panes. Besides the high cost of glass, windows took skill to build. 17th-century houses were fitted with casement windows, generally single sashes hinged to a frame which allowed them to swing open. Even though windows were essential to admit light and air, retaining heat and keeping out the cold were equal necessities which contributed to the sparse use of glazing. Shutters, used before glass, allowed additional options for ventilation, light reduction, and protection from the elements. By the 18th and 19th centuries, it became easier and cheaper to make large windows and window panes. Glass was manufactured locally. Double-hung wood sash replaced casements. Improvements in heating houses made larger windows more inviting. In the mid-19th century, rolled glass manufacturing was invented, creating larger, thinner, and more uniform panes of glass.

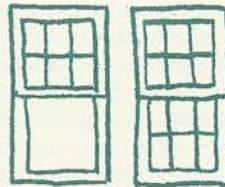
Now, standing on the sidewalk, let's look at the role windows play in characterizing your Woodbourne house. Queen Anne and pre-1910 Colonial Revival windows tend to show variety in shape, size, sash configuration, and placement, all contributing to the liveliness, asymmetry, and playful use of classical elements that are characteristic of this style. Later 1920s and '30s Colonial Revival houses in the district are typically lit with double-hung sash with



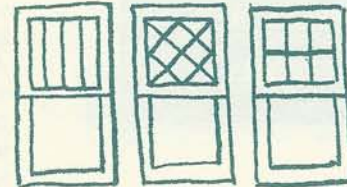
**Queen Anne/Early
Colonial Revival
1890s**



**End House
1910s**



**Colonial Revival/
Tudor Revival
1920-1945**



**Craftsman
1910-1920s**

either a six-over-six or six-over-one configuration (i.e., the upper sash divided into six lights while the lower sash contains a single pane of glass). Six-over-one double-hung sash is the most popular window configuration in the district, appearing not only in Colonial Revival homes but also in Tudor Revival and Craftsman dwellings.

Too often for the old house owner, what he or she sees in original wood frame windows is something troublesome. The sash may be hard to operate due to swelling or a broken cord attached to the counterweight. Windows may be drafty, leading some to question their energy-efficiency. There's also the persistent painting factor.

The good news is that windows haven't really improved substantially since your house was built, even though the replacement window salesman will say otherwise. So before you spend a lot of money on new windows, give the alternatives some thought.

A wood window dating from the early 20th century is probably not broken; if it's troublesome, you can often fix it quite readily. There are still window specialists, contractors, carpenters, and handy-men and -women who have the ability to repair windows at costs that beat replacement hands-down. This being said, the following is about what to do; it's a why-to rather than a how-to for wood window improvements. There are ample written sources, like *The Old House Journal*, if you want to learn how. Or, you might find someone to show you the ropes (and counterweights, parting boards, ways to remove sash, weather-stripping, venting, and so forth).

If windows are loose and drafty, consider: replacing or fixing the locks; adding weather-stripping; and/or making an investment in good-quality storm windows.

If you don't like exterior storm windows, there are some interior alternatives that may work for you.

The variety of components comprising a wood window can be quite a plus when it comes to repairs. You can replace individual working parts such as the sill, sash, or even pieces of the sash or casing. If someone tells you it isn't possible, find another contractor. Don't know who to call? The Woodbourne Heritage Association can provide you with referrals.

If you are still considering replacement windows, know the facts. Insulating glass will not reduce your energy costs significantly over good storm windows and/or weather-stripping single-pane windows. Although aluminum, vinyl, and vinyl-clad wood windows are paint-free, there are other drawbacks. Aluminum warps, and unlike a sticky wood window, once it's broken it cannot be repaired. The same is true for vinyl. For durability, wood or vinyl-clad replacements are the best choices. Just changing the sash will be a lot less expensive than replacing the whole window and frame. Wood windows can be primed at the factory and sash can be painted before installation. A good paint job may last ten years, even in Boston's climate, and that may be all you get out of most aluminum or vinyl replacement windows.

Replacements that are not constructed like original wood windows won't look like them either. If you go the replacement route, carefully consider authenticity of appearance (or lack of it) as well as functionality. First of all, retain the same size and proportion of the openings as the original windows. Stock window sizes are not appropriate for older houses if they require any enlargement of the opening or any visible closing-down of the opening. If a

large window, or awning or casement substitute is desired, put it where it is not readily visible from the street. For windows visible from the street, stick with as close a version of the original as you can, noting profile and sash configuration as well as material, style, and size of the windows. Aluminum profiles tend to be too thin. Insulating glass with sandwich muntins or snap-in muntins also look different than true divided lights. If you do replace your windows, photograph the "before" appearance of your house and consider saving old sash for either documentation or future replacement.

If your windows have been altered, consider the effects noted above. Windows are such an important feature, you may want to replace the alterations with something that more closely matches the original, at least on the front or street facades. To get a match or close approximation, look for windows in your house that haven't been altered. Use visual evidence, such as alterations in the wall, to re-create the original opening. Also, look for perfectly good original sash in a basement or attic, or salvaged and available at the Boston Building Materials Co-op.

Windows comprise close to 50% of the front facade of your house, and their style is important to the character of your house and even to the look of the streetscape. If you have original wood windows, examine all the alternatives before you replace them.

FREQUENTLY ASKED HOMEOWNER QUESTIONS



Where do I begin?

While most of us are not builders or architects, with a bit of guidance we can begin to assess the condition of our property. A simple inspection of your attic, cellar, windows, and exterior walls will alert you to common homeowner issues, such as water infiltration, rising damp, loose sash, foundation cracks, insect infestation, etc.

My roof is old, but does it need immediate attention?

Roofs are one of the most important design elements of an historic building. However, a roof's main purpose is to keep water from entering a house and to shed rain water away from the exterior walls and foundation. An improperly maintained roof will eventually leak and cause damage. Most roof leaks are caused by one of the following conditions:

- clogged or damaged gutters and downspouts;
- deteriorated chimneys; or
- damaged roofing materials.

An inspection of your roof should reveal a smooth surface with the shingles, slate, or tile appearing intact. Missing or warped sections, buckled shingles, and broken tiles or slates indicate damage and potential water infiltration. These need to be repaired or replaced. Advanced damage from leaks will rot the wood members of the roof. An easy method to check for rot is to inspect your attic, looking for traces of stained wood. Poke a screwdriver or knife into any suspect wood to determine the extent of rot. On the exterior, examine exposed rafter ends and cornice features. Also inspect flashing around chimney and dormers for rust or corrosion; water often enters where flashing has failed.

The roofing shingles seem fine, but the roof sags a bit and there is peeling paint on the underside of the cornice. Is this a problem?

Roof sag can result from the normal settling of a house over time. However, check your rafters as timber-rot could also be to blame. The cracked and peeling paint suggests a problem with water infiltration. Inspect the gutters and downspouts to see if they are loose or clogged. Likewise, make sure the downspouts are secured in place.

I noticed dirt on my foundation and cellar steps. I cleaned it but it reappeared. Does this suggest a problem with insects?

Probably. Dirt on steps and such often indicates termite mud tunnels or wood dust from powder-post beetle debris. Ants swarming on damp wood is also a sign of trouble. Check cellar beams and foundation sills with a knife or screwdriver; if it is easy to penetrate more than an inch you may have a problem with insect infestation or water-based rot.

The windows of my house seem old, do they need to be replaced?

Not necessarily. If the windows and doors fit well into their frames; if the sills and door-jambs are not rotted; and if the glazing is firmly in place; then everything should be fine.

I noticed hairline cracks in my foundation. Does it need work?

Some settlement cracks are a normal part of aging. However, large diagonal, horizontal, or vertical cracks can be signs of more serious trouble. Larger cracks or eroded mortar joints with missing bricks are vulnerable to water-seepage and should be repaired. On the exterior, ensure rainwater is properly directed away from the foundation of the house.

My cellar always smells moldy. How do I know if water damage is occurring?

Check for dampness around water and soil pipes, and look for any mildew above floor level. With a screwdriver or knife, you can check exposed wood for rot and insect damage.

My siding looks O.K. from the street, but up close it seems loose and cracked. Is this an emergency?

Probably not, but check that shingles or clapboards are firmly fastened and decorative woodwork is tightly caulked and sealed. With vinyl siding, ensure that it's not cracked or pulling away at the seams.

My stucco is cracked. What can I do?

It depends on the cracks. Application of a new color coat may do the trick when cracking is mild and diffused. By contrast, horizontal cracking on the parapets or vertical cracks on corners are caused by faulty lathing or stucco composition. The rotten stucco can be torn out, re-lathed, and replastered. However, it is exceedingly difficult to color match old stucco to replacement stucco. For this reason, you should retain a reputable mason for conspicuous repairs. Large stucco repairs allow homeowners an opportunity to install a vapor barrier underneath new lathe, followed by plaster and a color coat.

Can I paint exterior stucco?

Stucco should not be painted with anything but a true cement color coat. Regular house paint will seal cement, preventing it from breathing and trapping in moisture.

Are there any special concerns if I'm painting aluminum siding?

In most cases aluminum siding can be painted with regular latex house paint. Several things should be considered. First, you will need a primer if the siding's original coat is in poor condition. Second, if the new color is dramatically different, buy enough paint for two coats. Finally, wash the siding before painting. As scrubbing siding is a big job, it may be wise to rent a power washer.

What about painting vinyl?

Vinyl siding does not need to be painted. A good cleaning with a power-washer should restore its finish.

I would like to install a fence around my property. What is the best type and placement?

Fences add variety to the streetscape and can mark boundary lines between public and private spaces. However, it is interesting to note that the BDHC property deed of 1913, which covers the area west of Bourne Street, stipulates that "*no other building, fence, wall, post or permanent structure above the ground shall be erected or maintained upon the premises to be conveyed.*" As such, fences were not an original component of this garden suburb development. Generally speaking, Colonial Revival fences were popular in the early twentieth century. After deciding which type of fence is best, you will want to select an appropriate height. To do so, run a string between two stakes at the desired height and view it from across the street. When siting a fence you want to consider its impact on the streetscape. Low picket fences tend to harmonize with the neighborhood and are usually a good selection. Some Woodbourne properties take advantage of the natural topography. Houses built on high sloping ground are supported by retaining walls, which do not require fences. This variety of topography contributes to the character of the neighborhood.

The stonework of my retaining wall seems to be deteriorating. How can I stop the deterioration?

First, you have to identify why the retaining wall has deteriorated or collapsed. Is it a design flaw or a maintenance problem? If it is a maintenance issue, you would remove the deteriorated sections and repair them by resetting the stone with new mortar joints. Under favorable conditions, mortar has a long life, but it should not be considered permanent. Often its deterioration is due to adverse conditions such as winter freeze-thaw cycles.



HIRING GUIDE: CONTRACTORS AND ARCHITECTS

Do You Need a General Contractor?

You can probably do quite a bit of home improvement without hiring a general contractor. However, many fair-size rehabilitation projects are more time-consuming than most owners anticipate. It requires experience to schedule subcontractors in proper sequence, and to judge whether work completed justifies payments requested, whereas a general contractor has a retinue of subcontractors from various trades at his/her disposal. Before embarking on a rehabilitation project:

- define your scope of work and budget;
- become a knowledgeable consumer — research products, materials, and costs.

Selecting the Right General Contractor

1. Seek referrals from friends and neighbors or consult the Woodbourne Heritage Association.

2. Evaluate contractors' qualifications for your specific scope of work.

- Make sure the contractor is registered with the Massachusetts Board of Building Regulations and Standards and has a state contractor's license. Verify registration by calling 727-3200, extension 605.
- Review references from similar projects.

3. Verify contractor's insurance coverage. Insurance will protect you from liability associated with damages or accidents at the work site. *You may be liable if your contractor is not insured.*

- Workers' Comp: covers medical and associated costs for accidents involving

contractor and workers.

- Personal Liability: covers accidents involving nonworkers on the site.
 - Property Damage: covers damage to homeowner's property.
4. Solicit three bids for your project.
- Provide qualified contractors with your scope of work.
 - Request fee proposal with itemized list of materials and labor.
 - Note: lowest bid is not always the best.

Require a Written Contract

1. Prepare a detailed scope of work. Address specific responsibilities, permits, site cleanup, warranties on work, construction methods, installation methods, lists of materials, products, brands, colors, sizes, and models.

2. Stipulate that the contractor pull the building permit. A homeowner who pulls the permit becomes the contractor of record and assumes all associated liabilities.

3. Specify the dollar amount of the contract and the payment schedule.

- DO NOT PAY LARGE SUMS "UP FRONT."
- Tie payments to completion of major work phases.
- Withhold at least 10% of the total contract for final payment. Schedule final payment for 30 days after completion. This ensures that every detail will be completed to your satisfaction. You should also withhold final payment until in receipt of a waiver of liens from the general contractor and all of his/her subcontractors.
- Check that the contract amount covers costs associated with permits, fees, and government approvals.
- Does the contract amount include contingencies? If so, will you be refunded any unused portion?
- Who's responsible for unforeseen costs?

4. Clearly define the completion schedule — at a minimum, record a start date and completion date.

5. Include the actual warranty in the contract.

If Something Goes Wrong

Should the contractor fail to complete or botch the scope of work, you may file a complaint with the State Office of Consumer Affairs (727-7780). If the arbitrator or judge rules in your favor, you can apply for up to \$10,000 of your money back from the state's Guarantee Trust Fund. However, *you may only access this fund if your contractor is registered and licensed.*

Communication

Communicate directly with your contractor, not through his/her workers or subcontractors. The subcontractors report to the general contractor who works for you. Be direct in your communication. Do not hesitate to point out items with which you are dissatisfied. Treat the contractor with respect.

Do You Need an Architect?

1. Consider the scale and complexity of the project.

2. Are you undertaking structural work or altering/improving building systems?

3. An architect can be a valuable advocate, providing an intermediary between homeowner and contractor. Services include contract administration, arbitration, and troubleshooting.

Selecting the Right Architect

1. Seek referrals from friends and neighbors. Or contact the Boston Society of Architects for a referral (951-1433).

2. Evaluate qualifications.

- Ask for references from similar projects.
- Interview candidates.
- Select qualified architect with the best price.

Require a Written Contract

Prepare a detailed scope of services. Document all items for which architect will be responsible. List may include:

- design development;
- negotiation and bidding;
- construction documents; and
- construction administration.

SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

These Standards for Rehabilitation are used to determine if a building improvement project qualifies as a "Certified Rehabilitation" for federal tax purposes. In addition, these standards guide state and federal agencies in carrying out their historic preservation responsibilities for properties under public ownership or control. The intent of the standards is to assist the long-term preservation of a property's significance through the preservation of historic materials and features. To be certified for federal tax purposes, a rehabilitation project must be determined by the Secretary to be consistent with the historic character of the structure(s), and where applicable, the district in which it is located.

Note: homeowners utilizing their own source of funds for home repairs/projects are not subject to these standards, nor are they subject to any form of governmental or private design review.

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

1. 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.

2. All buildings, structures, and sites shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create an earlier appearance shall be discouraged.

3. Changes which may have taken place in the course of time are evidence of the history and development of a building, structure, or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.

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

5. Deteriorated architectural features shall be repaired rather than replaced, wherever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture, and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historical, physical, or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.

6. The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the historic building materials shall not be undertaken.

7. Every reasonable effort shall be made to protect and preserve archaeological resources affected by, or adjacent to, any project.

8. New additions, exterior alterations, or related new construction shall not destroy historic materials that 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.

9. Whenever possible, new additions or alterations to structures shall be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired.

FINANCIAL ASSISTANCE

HomeWorks

This City of Boston Department of Neighborhood Development program offers grants for 1/3 the cost of certain home improvements, up to \$3,000. A bonus of \$1000 is available to qualified homeowners if they paint the exterior of their house. Discount loans are also available. HomeWorks grants and loans can be used for just about any home improvement. Update your kitchen or bath, install new windows, or fix that rickety porch. Additional grants are available for homeowners who *must* deed due to children aged six or younger living on the property. Contact 635-0600 for income guidelines and applications.

HomeWorks Plus

HomeWorks Plus offers discount loans of up to \$5,000 to home owners who do not meet HomeWorks income guidelines. This program encourages exterior repairs/improvements that will have a visible impact on the neighborhood. Contact 635-0565 for further information.

Boston's Historic HomeWorks

Sponsored by the City of Boston Department of Neighborhood Development, this program provides grants of up to \$7,500 to help homeowners make historically appropriate exterior repairs/improvements to maintain the original architectural integrity of their homes, and also enhance the historic character of their neighborhood. The grant will cover up to 50% of the rehab cost based on the estimate provided by your selected contractor. Contact 635-0492 for income guidelines and applications.

HouseBoston

This partnership between the City of Boston Department of Neighborhood Development (DND), Fannie Mae, and area lenders offers eligible participants an opportunity to purchase a "fixer-upper" house in Boston with a purchase-rehab mortgage. In addition, the City provides grants of up to \$5,000 to cover the cost of approved repairs. Contact DND for income guidelines and an application package (635-0369). Apply to the program before signing an offer to purchase. You must have a DND commitment for the grant before you close on the property.

Homeowner Assistance for Seniors

The City of Boston Department of Neighborhood Development (DND) sponsors three home repair programs for seniors; each is administered locally through the Ecumenical Social Action Committee. For applications and income guidelines contact Tom Lynch at (617) 524-4820.

Senior Minor Repair Program

Provides minor home repairs to income-eligible seniors. Typical repairs include: clogged drains, running toilets, broken window sashes and cords, and installation of grab bars in bathrooms. The program supplies materials and labor and assesses clients a nominal fee for service. If a homeowner is under severe financial hardship, the fee may be waived.

Senior Emergency Home Repair Program

This emergency repair program corrects specific housing conditions which pose immediate threats to the health and safety of elderly homeowners. The existence of an emergency situation is determined by a Department of Neighborhood Development Construction Specialist. Examples of common emergency situations include severely leaking roofs, hazardous steps and porches, and failed heating systems.

Senior Home Rehabilitation Program

Loan financing and technical assistance are available for qualified elderly homeowners whose property is in need of moderate rehabilitation. Projects average \$10,000 per unit, with a maximum loan amount of \$35,000 for a four-family home. The program provides access to low-interest financing, including direct and deferred loans, preparation of construction documents, bidding, and monitoring of construction.

Get the Lead Out

This Massachusetts Housing Finance Agency program provides low-cost financing to owners of 1-4 family properties to remove lead paint, thereby reducing the possibility of lead poisoning in children.

- 0% or 3% interest loans
- single to four-family properties eligible
- income limits \$50,000 to \$57,000 borrow up to \$35,000

For information and application contact the Ecumenical Social Action Committee at 524-4820.

Massachusetts Preservation Project Fund

The Massachusetts Historical Commission administers this competitive matching grant program for National Register properties under municipal or nonprofit ownership. Grant recipients must provide a 50% match (dollar for dollar) to the grant amount. The maximum grant request is \$100,000 resulting in a total project cost of at least \$200,000. Contact 727-8470 for information and application.

Investment Tax Credit

Owners of income-producing National Register properties (such as commercial, retail, industrial, or rental) may qualify for an Investment Tax Credit if they undertake a *certified rehabilitation* of their property. To be certified, the project must comply with the *Secretary of the Interior's Standards for Rehabilitation* with qualified expenditures exceeding the greater of \$5,000 or the adjusted basis of the building. The adjusted basis is generally the purchase price of the property (minus the cost of the land) plus any improvements already made, minus depreciation already taken. The Tax Reform Act of 1986 established:

- a 20% tax credit for the substantial rehabilitation of historic buildings for commercial, industrial, and rental residential purposes.
- a straight-line depreciation period of 27.5 years for residential property and 31.5 years for nonresidential property for the depreciable basis of the rehabilitated building reduced by the amount of the tax credit claimed.

Qualified expenditures include rehabilitation costs, construction interest and taxes, architect and engineer fees, legal and professional fees, and general administrative costs. Contact the Massachusetts Historical Commission at 727-8470 for a Tax Credit Certification Application. To avoid making errors in the rehabilitation work that may threaten certification, it is recommended that applicants contact the MHC before initiating a rehabilitation project.

Pending Financial Incentives to Watch For

Investment Tax Credit for Homeowners

Federal legislation is pending to extend investment tax benefits for the substantial rehabilitation of National Register properties to homeowners. If passed the Historic Home Ownership Assistance Act would provide a 20% federal income tax credit for homeowners who rehabilitate or purchase a newly rehabilitated National Register property.

AGENCIES ORGANIZATIONS AND SUPPLIERS

Boston Landmarks Commission **Environment Department, Room 805** **City Hall** **Boston, MA 02201**

617-635-3850 Fax: 635-3435

The Boston Landmarks Commission (BLC) is the city's historic preservation agency. Its mission includes the identification, documentation, evaluation, and preservation of Boston's historic and cultural resources. At the local level, the Boston Landmarks Commission administers the National Register program for Boston and it initiated the new Heritage Neighborhood Program. The BLC has been working in partnership with the Woodbourne Heritage Association to obtain National Register listing for Woodbourne and to provide ongoing technical assistance to the neighborhood.

Woodbourne Heritage Association **c/o Mr. Kim Markert** **71 Eastland Road** **Jamaica Plain, MA 02130** **617-983-1037**

The Woodbourne Heritage Association is a neighborhood organization dedicated to the preservation of historic properties, the collection of local history, the improvement of city services and concerted action to prevent undesirable encroachment upon the quality of life in the neighborhoods of Bourne and Forest Hills. The WHA is committed to working with metropolitan and state agencies and other nonprofits in pursuit of goals beneficial to Woodbourne. Most recent WHA activity includes walking tours, lectures, oral history reports, and pursuit of a National Register nomination for Woodbourne.

Boston Preservation Alliance **45 School Street** **Boston, MA 02108**

617-367-2458 Fax: 227-1886

The Boston Preservation Alliance (BPA) is a nonprofit preservation advocacy organization. Each winter (usually in February) they sponsor Boston's Old House Fair. This weekend event offers expert residential rehabilitation advice, representatives from various preservation organizations and building trades, building suppliers and contractors, and an architectural bookstore. BPA membership includes a bimonthly preservation newsletter, advocacy support, and assistance on community preservation issues.

Massachusetts Historical Commission **220 Morrissey Boulevard** **Boston, MA 02125**

617-727-8470 Fax: 727-5128

The Massachusetts Historical Commission (MHC) is the state-wide preservation agency, established by the legislature in 1963 within the office of the Secretary of the Commonwealth, who acts as chairman of the Commission. The MHC, which also serves as the State Historic Preservation Office, administers the following programs: the Massachusetts Preservation Projects Fund (see the Financial Assistance section of the handbook), the National Register of Historic Places, and the State Archaeologist program.

National Trust for Historic Preservation **Northeast Regional Office** **7 Faneuil Hall Marketplace, 4th floor** **Boston, MA 02109**

617-523-0885 Fax: 523-1199

The National Trust for Historic Preservation (NTHP) is a membership-supported national preservation advocacy organization chartered by Congress in 1949. The NTHP provides expertise in preservation issues, organizational development and management, preservation law, and real estate development. The organization supports preservation-related legislation at the local, state, and federal levels, and works to foster positive relationships between preservationists, government officials, and others. Four grant and loan programs are available to nonprofit organizations and public agencies

engaged in preservation initiatives. The NTHP also conducts conferences and seminars, maintains historic properties which are open to the public, and issues a variety of publications. Membership includes a magazine subscription, admission to NTHP properties, and invitations to HTHP-sponsored programs.

Brimfield Antique Show **c/o QVCC** **P.O. Box 1269** **Palmer, Massachusetts 01069** **413-283-6149**

Enormous five-day fair in May, July, and September. Features architectural elements, furnishings, historic photos, etc.

Boston Building Materials Coop **100 Terrace Street, Roxbury** **617-442-8917**

Nonprofit building supply and education center. Provides home renovation workshops.

Lynn Lumber Company **180 Commercial Street, Lynn** **781-592-0400**

Large selection of architectural elements, including: columns, moldings, mantels, ceiling medallions, tin ceilings, and stair parts.

Olde Bostonian **66 Von Hillern Street, Dorchester** **617-282-9300**

Supplier of salvaged doors, windows, mantels, moldings, and antique hardware.

Restoration Resources, Inc. **31 Thayer Street, Boston** **617-542-3033**

Supplier of architectural antiques, including mantels, doors, stained glass, plaster ornaments, etc.

HELP FOR THE HOME OWNER

Suggested Reading

Boston Dwelling House Company.

Woodbourne: A Real Estate Development of the Boston Dwelling House Company.

Boston: Walton Advertising and Printing Company, no date.

Bowles, E. A. *My Garden in Spring*, 1914.

Candee, Richard M. and Hardwicke, Greer. "Early Twentieth Century Reform Housing by Kilham and Hopkins, Architects of Boston." *Winterthur Portfolio*, 1987, pp. 47-80.

Embury, Aymar. *Building the Dutch Colonial House: Its Origin, Design, Modern Plan and Construction*. New York: Robert M. McBride & Co., 1929.

Gordon-Van Tine Co. *117 House Designs of the Twenties*. New York: Athenaeum of Philadelphia and Dover Publications, 1992.

J. D. Loizeaux Lumber Co. *Classic House Designs of the Twenties*. New York: Athenaeum of Philadelphia and Dover Publications, 1992.

Jones, Robert T., ed. *Authentic Small Houses of the Twenties*. New York: Dover Publications, 1987.

Kilham, Walter. "Two Groups of Houses Built for the Boston Dwelling House Company, Kilham and Hopkins, Architects." *Brickbuilder*, April 1913.

"Masonry Repointing." *Old House Journal*, June, 1979.

McAlester, Virginia and Lee. *A Field Guide to American Houses*. New York: Alfred A. Knopf, Inc., 1996.

Moss, Roger W. *A Century of Color: Exterior Decoration for American Buildings, 1820-1920*. Watkins Glen, New York: The American Life Foundation, 1981.

Moss, Roger W., ed. *Paint in America: The Colors of Historic Buildings*, 1994.

Murtagh, Gilbert. *Small Houses*. New York: Doubleday, Page, & Co., 1924.

Phillips, Steven J. *Old House Dictionary: An Illustrated Guide to American Domestic Architecture 1600 to 1940*. Washington, D.C.: The Preservation Press, 1994.

Ray H. Bennett Lumber Co., Inc. *Bennett's Small House Catalog*, 1920. New York: Dover Publications, 1993.

Rowe, Peter, and Von Hoffman, Alexander. "Woodbourne: An Early Garden City Experiment in Affordable Living." In *Form, Modernism and History*. Edited by Alexander Von Hoffman. Cambridge: Harvard University Press, 1996.

Stevenson, Katherine Cole, and H. Ward Jandl. *Houses By Mail- A Guide to the Houses from Sears, Roebuck and Company*. New York: Preservation Press, 1986.

House Beautiful, volumes 34-39, 1913-1916.

Warner, Jr., Sam Bass. *Streetcar Suburbs: The Process of Growth in Boston (1870-1900)*. Cambridge: Harvard University Press, 1962.

Wright, Gwendolyn. *Building the Dream: A Social History of Housing in America*. New York: Pantheon Books, 1981.

Periodicals

Old House Journal

(also *Old House Journal Buyers' Guide*)

2 Main Street, Gloucester, MA 01930

800-234-3797

Subscription: 6 issues \$27/year

Back issues on file at the Brookline branch of the Boston Public Library, 361 Washington Street.

Traditional Building

69A 7th Avenue, Brooklyn, New York,

11217-9969

Subscription: 6 issues \$18/year

Traditional Gardening

The Barn at 189 Cordaville Road
Southborough, MA 01772

Subscription: quarterly \$24/year

Catalogs for old-fashioned flowers
and herbs

Perennial Pleasures Nursery

P.O. Box 147, 2 Brickhouse Road
East Hardwick, VT 05836

Subscription: \$3 for 65 page catalog

Scott Kunst - Old House Gardens

536 Third Street, Ann Arbor, MI
48103-4957

734-995-1486/fax 734-995-1687

web site: <http://www.oldhousegardens.com>

Web Sites

Santa Fe Stucco Company

<http://www.sfstucco.com>

Wealth of material on stucco composition,
cleaning methods, and homeowner
inspection guide.

Household Hints & More

<http://www.doityourself.com>

Soup to nuts catalog of helpful information
on exterior and interior projects, landscap-
ing, appliance repair, and more.

Benjamin Moore Paints

<http://www.benjaminmoore.com>

Information addresses paint selection,
calculation aids (i.e., how much do you need
to buy), and application and clean-up tips.

Old House Journal

<http://www.oldhousejournal.com>

A compilation of briefs on many topics,
including: repair of historic wood windows;
repair, replacement, and maintenance of
historic slate roofs; aluminum and vinyl
siding on historic buildings; and preservation
and repair of historic stucco.

GLOSSARY OF ARCHITECTURAL TERMS

ALLIGATORING the splitting of a coat of paint in a pattern resembling alligator skin

BALUSTER one of a series of short pillars or other uprights supporting a handrail or coping

BALUSTRADE a series of balusters connected on top by coping or a handrail and sometimes by a bottom rail

CHECKING a checkerboard pattern resulting from cracks in the coat of paint that lies under the surface coat

CLAPBOARD a board that is thin on one edge and thicker on the other to facilitate overlapping horizontally to form a weather-proof exterior wall surface

CORNICE the projecting member at the top of a wall

DORMER a minor gable in a pitched roof, usually bearing a window or windows on its front vertical face

EAVE the edge of a roof that projects over an outside wall

ENTABLATURE in classical architecture, the part or feature carried by columns

FACADE a face of a building, usually the front

FLASHING pieces of non-corrosive metal used around wall and roof junctions and angles as a means of preventing leaks

FLUTED parallel grooving on columns, pilasters, and other surfaces as an embellishment

FOOTPRINT the lot area covered by the building

GABLE the upper part of a terminal wall under the ridge of a pitched roof

GABLE END the end of a building with a gable in the roof section.

GAMBREL ROOF a ridged roof with two slopes on each side, the lower slope having the steeper pitch

HALF-TIMBERED method of construction in which spaces between wooden timbers are filled with brickwork or plaster

HIP ROOF a roof which slopes upward from all four sides of a building

HOUSE TYPE a specific combination of form and spatial organization in the design for a dwelling, often executed in a particular structural system and occasionally employing distinctive ornament

JERKINHEAD a roof form characterized by a clipped or truncated gable

LINTEL a horizontal beam resting its two ends upon separate posts

MASONRY JOINT the space between stone, brick, tile and other such units that is filled with mortar

MASSING a combination of building elements which contribute to the overall volume of the structure

PEDIMENT a triangular section framed by horizontal molding on its base and a sloping molding on each of its sides. A full pediment forms a closed triangle; in an open pediment, the horizontal element of the triangle is open in the middle

PENT ROOF a roof of a single sloping plane

PILASTER a rectangular column or shallow pier attached to a wall

PORTICO an entrance porch

PRIMER a paint which is applied as a first coat, serving to seal and fill wood, plaster, and masonry

PYRAMIDAL ROOF a pyramid-shaped roof with four equal sides of equal slope and shape

REHABILITATION includes work to make a property usable and useful for a contemporary function while taking necessary measures to preserve features that are historically and visually significant

RENOVATION modernization of a building involving alterations that eliminate features of architectural and historical significance

REPOINTING the replacement of mortar between the joints of masonry units

RESTORATION rebuilding to approach, as nearly as possible, the original form of a building

REVIVAL the use of older styles and elements in newer architectural movements

RIDGE the horizontal line at the junction of the upper edges of two sloping roof surfaces

SASH the frames in which the panes of a window are set

SETBACK the distance that a house is set back from the property line

SHED DORMER a dormer with a roof consisting of one inclined plane

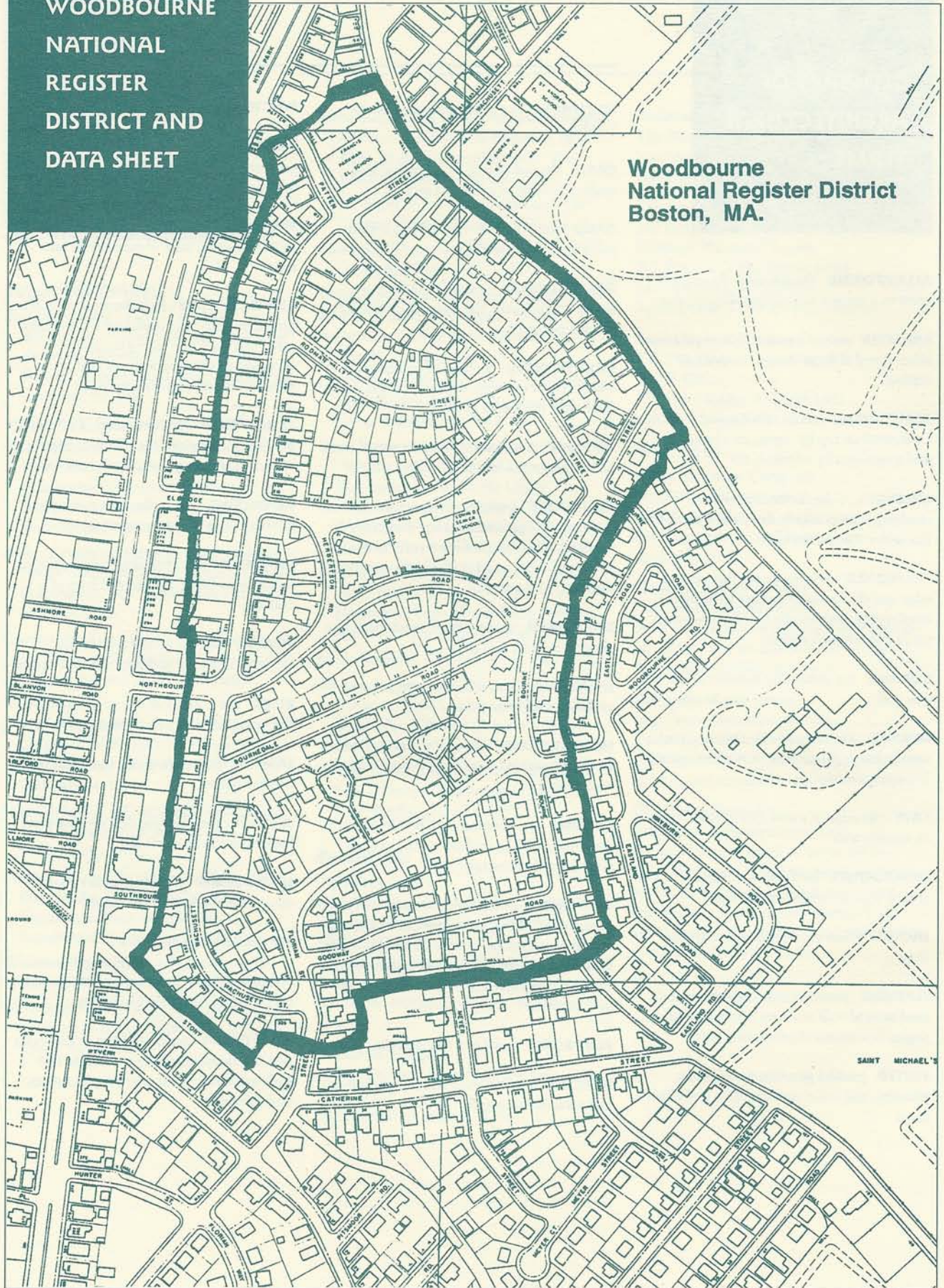
SHED ROOF see pent roof

SOLDIER ARCH a flat arch above a window composed of vertically laid bricks

STREETSCAPE a view or vista of the street and the elements which contribute to it such as houses, yards, topography, fences, and sidewalks

WOODBOURNE
NATIONAL
REGISTER
DISTRICT AND
DATA SHEET

Woodbourne
National Register District
Boston, MA.



ADDRESS	DATE	ARCHITECT	ORIGINAL OWNER	STYLE	FORM
4 Bourne	1926	Levy, Maurice	Posner, Morris	Dutch Colonial	gambrel block
9 Bourne	1909	Rantin, Samuel	Ludovic, Hiram	Colonial Rev	end house
11 Bourne	1924	Plante, Pierre	Plante, Pierre	Craftsman	end house
12 Bourne	1931	Brodin, Albin	Dutch Colonial	gambrel block	
15 Bourne	1911	McDonnell, Robt.	Morrison, John	Shingle	
16-18 Bourne	1925	Hutchinson, Jas.	BDHC	Colonial Rev	hip block
20 Bourne	1930	Campbell, Wm.		Craftsman	bungalow
21 Bourne	1929	Brodin, Albin	Cronin, Nellie	Colonial Rev	gable block
22 Bourne	1929				
25 Bourne	1925	Hutchinson, Jas.	BDHC	Colonial Rev	gable block
26 Bourne	1923	Mulhall&Holmes	BDHC	Colonial Rev	gable block
29 Bourne	1931	Campbell, Wm.	Herbert, Martin	Dutch Colonial	gambrel blk.
30 Bourne	1930	Brodin, Albin		Craftsman	4 square
32 Bourne	1923	Mulhall&Holmes	BDHC	Dutch Colonial	gambrel block
35 Bourne	1923	Mulhall&Holmes	BDHC	Colonial Rev	gable block
36 Bourne	1929	Brady, Vincent	Brady, Margaret	Dutch Colonial	gambrel block
39 Bourne	1926	Murphy, James	Murphy, James	Dutch Colonial	gambrel block
40 Bourne	1924	McKinnon, Jos.		Colonial Rev	gable block
42 Bourne	1933	Brodin, Albin		Tudor Rev	gable block
46 Bourne	1933	Brodin, Albin		Tudor Rev	gable block
50 Bourne	1926	Brodin, Albin		Craftsman	end house
55 Bourne	1922	Woodbury&Stuart	BDHC	Tudor Rev	gable-fronted saltbox
59 Bourne	1922	Hutchinson, Jas.	BDHC	Tudor Rev	gable-fronted saltbox
60 Bourne	1924	Hutchinson, Jas.	BDHC	Tudor Rev	gable-fronted saltbox
63 Bourne	1922	Tudor Rev		gable-fronted saltbox	
66 Bourne	1936	Martin, James		Garrison Col.	gable block
69 Bourne	1926	DeYoung, Neal		gable block	
73 Bourne	1957			cape	
76 Bourne	1935	Martin, James		Colonial Rev	cape
77 Bourne	1957			cape	
84 Bourne	1914	Allen & Collins	BDHC	Colonial Rev	clubhouse
87-89 Bourne	1927	Weinbaum&Wexler		Craftsman	two-family
90 Bourne	1924	Hutchinson, Jas.	BDHC		
91-93 Bourne	1928	Weinbaum&Wexler			
92 Bourne	1925	Hutchinson, Jas.	BDHC	Dutch Colonial	gambrel block
94 Bourne	1925	Hutchinson, Jas.	BDHC	Colonial Rev	4 square
95-97 Bourne	1926	Weinbaum&Wexler			4 square
98-100 Bourne	1927	Hutchinson, Jas.		Colonial Rev	4 square
5 Bournedale	1937	Selwyn, Joseph		Garrison Col.	gable block
6 Bournedale	1923	Mulhall & Holmes	BDHC	Colonial Rev	gable block
9 Bournedale	1922	Woodbury & Stuart	Gordon, J.B.	Tudor Rev	
10 Bournedale	1923	Hutchinson, Jas.	BDHC	Colonial Rev	gable block
14 Bournedale	1922	Woodbury & Stuart	BDHC	Tudor Rev	gable-fronted saltbox
15 Bournedale	1911	McDonnell, Robt.			
19 Bournedale	1937	Martin, James		Colonial Rev	cape
23 Bournedale	1937	Hutchinson, Jas.	BDHC	Colonial Rev	gable block
24 Bournedale	1923	Woodbury & Stuart	BDHC	Tudor Rev	gable-fronted saltbox
26 Bournedale	1923	Hutchinson, Jas.	BDHC	Tudor Rev	gable-fronted saltbox
27 Bournedale	1922	Mulhall & Holmes	BDHC	Dutch Colonial	gambrel blk.
30 Bournedale	1922	Mulhall & Holmes	BDHC	Tudor Rev	gable-fronted saltbox
32 Bournedale	1926	Mulhall & Holmes		Dutch Colonial	gambrel block
33 Bournedale	1924	Chaplin, Norman	Laughton	Dutch Colonial	gambrel block
34 Bournedale	1923	Mulhall & Holmes	BDHC	Dutch Colonial	gambrel block
36 Bournedale	1926	Mulhall & Holmes		Dutch Colonial	gambrel block
37 Bournedale	1926	Mulhall & Holmes		Dutch Colonial	gambrel block
40 Bournedale	1923	Mulhall & Holmes	BDHC	Colonial Rev	gable block
41 Bournedale	1926	Hutchinson, Jas.		Colonial Rev	gable block
44 Bournedale	1925	Hutchinson, Jas.	BDHC	Colonial Rev	gable block
49 Bournedale	1922			Tudor Rev	gable-fronted saltbox
5 Eldridge	1910	Crossman	Blake, Margaret	Colonial Rev	
7-9 Eldridge	1928	Sciaba, Paul	Savio, Salvatore	Colonial Rev	
19-21 Eldridge	1927	Duffie, Harold		Colonial Rev	
22-24 Eldridge	1927	Duffie, Harold		Craftsman	two-family
26-28 Eldridge	1928	Kalman, Max		Craftsman	two-family
32 Eldridge	1930	Queen Anne			two-family

ADDRESS	DATE	ARCHITECT	ORIGINAL OWNER	STYLE	FORM
35 Eldridge	1930	Cullen, John	Seaver School	Colonial Rev	school
40 Eldridge	1925			Colonial Rev	
42 Eldridge	1929	Maloney			4 square
44 Eldridge	1928	Fahey, Thomas		Craftsman	end house
46 Eldridge	1927	Miller & Levi	Sullivan, Stuart	Craftsman	end house
50 Eldridge	1925	Colonial Rev			
58-60 Eldridge	1928	Duffie, Harold			
61 Eldridge	1964	Rugo, Albert			
65 Eldridge	1964	Rugo, Albert			
87 Florian	1928	Randolph Portable			
90 Florian	1912	Kilham & Hopkins	BDHC	Arts & Crafts	cottage
93 Florian	1928	Heller, John	Homelan, Stuart		
94 Florian	1912	Kilham & Hopkins	BDHC	Arts & Crafts	cottage
96 Florian	1912	Kilham & Hopkins	BDHC	Arts & Crafts	cottage
97 Florian	1928	Heller, John		Colonial Rev	
99 Florian	1923	Russell, Fred		Arts & Crafts	gambrel block
1 Goodway	1926	DeYoung, Neal		Colonial Rev	gable block
3-5 Goodway	1927	Brodin, Albin	Savage, Frank	gable block	
6 Goodway	1927	DeYoung, Neal	Boyle, Joe	Dutch Colonial	gambrel block
10 Goodway	1925	Platt, Myron		Craftsman	gambrel block
11-11a Goodway	1927	Casey, Frank			
14 Goodway	1926	DeYoung, Neal		Shingle	
15 Goodway	1927	Casey, Frank			
17 Goodway	1926	DeYoung, Neal			
18 Goodway	1927	Boas	Regan, Catherine		4 square
19 Goodway	1925	DeYoung, Neal	Phinney, Ella		
22 Goodway	1923	Russell, Fred			cape
23 Goodway	1927	Olsen, Charles	Coffey, J.F.	Tudor Rev	
26 Goodway				Craftsman	end house
27 Goodway	1927	Whalen, Charles	Holmes, David	Colonial Rev	end house
29 Goodway	1927			Colonial Rev	gable block
30 Goodway	1964			Garrison Col.	gable block
34 Goodway	1963			Garrison Col.	gable block
38 Goodway	1952	Noonan, James	Truposa, Joseph		cape
7-9 Herbertson	1929	Boyle, Martin	Boyle, Martin		
11-11a Herbertson	1929	Devine			
12 Herbertson	1931	Campbell, Wm.		Colonial Rev	
15 Herbertson	1930	Devine		Colonial Rev	gambrel block
18-20 Northbourne	1939	Martin, James		Garrison Col.	duplex
27 Northbourne	1941	Martin, James		Dutch Colonial	gambrel block
30 Northbourne	1937	Casey, James		Colonial Rev	gable block
31 Northbourne	1941	Martin, James		Colonial Rev	gable block
35 Northbourne	1929	DeYoung, Neal		Craftsman	bungalow
39 Northbourne	1955	Martin, James			cape
43 Northbourne	1937	Martin, James			cape
47 Northbourne	1934	Couttes, George			cape
50 Northbourne	1932	Brodin, Albin		Tudor Rev	gable block
51 Northbourne	1938	Martin, James		Colonial Rev	gambrel blk
55 Northbourne	1929	DeYoung, Neal		Colonial Rev	gambrel blk
59 Northbourne	1929	Brodin, Albin	Creedon, Charles	Colonial Rev	
63 Northbourne	1931	Brodin, Albin		Colonial Rev	gambrel blk
64 Northbourne	1931	Brodin, Albin			
7 Patten	1904	McLeod, A. P.	Smith, Ida	Colonial Rev	end house
11 Patten	1925	Cormier, Daniel		Colonial Rev	two-family
15 Patten	1925	Cormier, Daniel		Colonial Rev	two-family
35 Patten	1907	Lowe		Shingle	
42 Patten	1925	Weinbaum&Wexler	Aptikar, Vahan	Colonial Rev	4 square
43 Patten	1922	Young, Horatio	Petrini, Anne	Colonial Rev	4 square
46 Patten	1915	Duffie, Harold	Durgin, Mary	Colonial Rev	gable block
47 Patten	1899	Murray, James		Shingle	
48-50 Patten	1926	Murray, James	Walsh, James	Colonial Rev	
51-53 Patten	1922	Brodin, Albin	Kilduf, Elizabeth	Colonial Rev	two-family
52 Patten	1913	Douglas, Nathan	Gardner, George	Colonial Rev	
55 Patten	1899	Murray, James		Queen Anne	two-family
56 Patten	1864	Olney, Richard			gable block

ADDRESS	DATE	ARCHITECT	ORIGINAL OWNER	STYLE	FORM
59 Patten	1914			Queen Anne	
60 Patten	1915	Boyle, Alex	Peters, Harold	Colonial Rev	
62 Patten	1925	Harris	Nevins, Margaret	Colonial Rev	
63 Patten	1902	Fraser, Alex	Fraser, Alex	Queen Anne	end house
64 Patten	1925	Harris	Powers, Margaret		4 square
65-67 Patten	1928	Brodin, Albin	Monahan, Margaret	Colonial Rev	
66 Patten	1901	Fraser, Alan		two-family	
70 Patten	1901	Fraser, Alan		two-family	
74 Patten	1924	McLeod, John	Brown, Wm.	Craftsman	4 square
76 Patten	1925	Marshall, John		Craftsman	4 square
80 Patten	1907	Woodbury	Martin	Colonial Rev	
81 Patten	1964	Rugo, Albert			
85 Patten	1964	Rugo, Albert			
6-8 Rodman	1898	Rogers, H.W.	Dodge, Ernest	Queen Anne	
10 Rodman	1914				
11 Rodman	1923	Duffie, Harold	McLeod, John		4 square
12 Rodman	1905	Boyle, Murdock		Colonial Rev	gambrel end
15 Rodman	1911	Boyle, Murdock		Colonial Rev	gambrel end house
16 Rodman	1905	Thayer, O.A.	Adams, J. Francis	Shingle	
17 Rodman	1911	Boyle, Murdock		Colonial Rev	gambrel end house
19-21 Rodman	1911	Boyle, Murdock			
22 Rodman	1927	Boyle, Alex		Craftsman	two-family
23 Rodman	1922				
24 Rodman	1911	Boyle, Murdock		Colonial Rev	
25 Rodman	1931	Winebaum&Wexler			
27 Rodman	1927	Whiting, W. R. Jr.		Dutch Colonial	gambrel block
28 Rodman	1905	Thayer, O.A.		Shingle	
29 Rodman				Shingle	end house
31 Rodman	1913	Woodbury&Stuart			
34 Rodman	1905	Thayer, O.A.		Shingle	
35 Rodman	1910				
10 Southbourne	1922	Woodbury&Stuart	BDHC	Tudor Rev	gable-fronted saltbox
11 Southbourne	1937	Duffie, Harold	Farrell, Andrew		
15 Southbourne	1912	Kilham & Hopkins		Arts & Crafts	cottage
18 Southbourne	1922	Woodbury&Stuart	Silby, Hartwell	Colonial Rev	gable block
21 Southbourne	1912	Kilham & Hopkins	BDHC	Arts & Crafts	
24 Southbourne	1937	Martin, James			gable block
25 Southbourne	1912	Kilham & Hopkins	BDHC	Arts & Crafts	cottage
30 Southbourne	1912	Kilham & Hopkins	BDHC	Arts & Crafts	cottage
32-34 Southbourne	1912	Kilham & Hopkins	BDHC	Arts & Crafts	duplex
33 Southbourne	1924	Russell, Fred		Tudor Rev	gable-fronted saltbox
35 Southbourne	1924	Russell, Fred		Colonial Rev	end house
36-46 Southbourne	1911	Kilham & Hopkins	BDHC	Arts & Crafts	terraced housing
39 Southbourne	1926	DeYoung, Neal			gable block
43 Southbourne	1923	Russell, Fred		Dutch Colonial	gambrel block
48-50 Southbourne	1912	Kilham & Hopkins	BDHC	Arts & Crafts	duplex
51 Southbourne	1926	Brodin, Albin	Meyers, Peter	Dutch Colonial	gambrel blk
52 Southbourne	1912	Kilham & Hopkins	BDHC	Arts & Crafts	cottage
54 Southbourne	1912	Kilham & Hopkins	BDHC	Arts & Crafts	cottage
56-58 Southbourne	1912	Kilham & Hopkins	BDHC	Arts & Crafts	duplex
59 Southbourne	1953				
60-70 Southbourne	1912	Kilham & Hopkins	BDHC	Arts & Crafts	terraced housing
65 Southbourne	1965				
72-74 Southbourne	1912	Kilham & Hopkins	BDHC	Arts & Crafts	duplex
76 Southbourne	1912	Kilham & Hopkins	BDHC	Arts & Crafts	cottage
78 Southbourne	1913	Allen & Collins	BDHC	Arts & Crafts	cottage
79-81 Southbourne	1963	Gately, John			
80-82 Southbourne	1913	Allen & Collins	BDHC	Arts & Crafts	duplex
84 Southbourne	1912	Allen & Collins	BDHC	Arts & Crafts	cottage
85 Southbourne	1926	DeYoung, Neal	BDHC	Craftsman	gable block
153-157 Wachusett	1925	Winebaum&Wexler		Craftsman	two-family
156-158 Wachusett	1899	Hutchinson, Jas.	Upham Mem. Ch.		
161 Wachusett	1914			Colonial Rev	
162 Wachusett	1898	Peters & Rice		Queen Anne	

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163 Wachusett	1924	Powell, Giles	Williams, W.A.		4 square
165 Wachusett	1914			Colonial Rev	two-family
167 Wachusett	1912	Hill, Warren	Ryan, Thomas	Colonial Rev	
169 Wachusett	1915	Boyle, Alex			
170 Wachusett	1927	Duffie, Harold		Craftsman	two-family
171 Wachusett	1914				
175 Wachusett	1908	Wetmore, C.L.	Wetmore, J.L.	Shingle	
177 Wachusett	1906	Clary, M.J.	Blake, Peter	Colonial Rev	two-family
181 Wachusett	1910	Clary, Melvin	Olsen, Lewis	Colonial Rev	two-family
182 Wachusett	1925	Larson, Gus	King, Elizabeth		
184 Wachusett	1914			Queen Anne	
185 Wachusett	1924	McLeod, John	McLeod, John	Craftsman	two-family
188 Wachusett	1911	Leonard, M.S.	Lawrence, E.A.	Shingle	
189 Wachusett	1911	Boyle & Murdock		Colonial Rev	gambrel end house
193 Wachusett	1911	Boyle & Murdock		Colonial Rev	gambrel end house
196-198 Wachusett	1926	Duffie, Harold			
197 Wachusett	1914	McFarlane, John		Colonial Rev	gambrel end house
200-202 Wachusett	1926	Duffie, Harold	Crowley, Daniel	Craftsman	4 square
201 Wachusett	1911	Boyle & Murdock		Colonial Rev	gambrel end house
204-206 Wachusett	1926	Duffie, Harold		Craftsman	4 square
205 Wachusett	1912	Boyle & Murdock		Colonial Rev	gambrel end house
208-210 Wachusett	1926	Duffie, Harold			4 square
209 Wachusett	1911	Hill, Warren	Ryan, Thomas	Shingle	
211 Wachusett	1923	Bradley, Henry		Craftsman	three decker
218 Wachusett	1916	Schwarz, J.	Campana, Frank		two-family
222 Wachusett	1928	Mayer, Louis	Campbell, W.D.		
230-232 Wachusett	1939	Martin, James			duplex
235 Wachusett	1914			Colonial Rev	three decker
238 Wachusett	1941	Martin, James		Colonial Rev	gable block
239-241 Wachusett	1939	Martin, James		Garrison Col.	duplex
251 Wachusett	1926	Bagley, Susan		Colonial Rev	gable block
255 Wachusett	1924	Hutchinson, Jas.	BDHC		
259 Wachusett	1924	Dorr, Harlow & Kimhl		Craftsman	bungalow
263 Wachusett	1932	Brodin, Albin		Tudor Rev	gable block
264-266 Wachusett	1939	Martin, James		Colonial Rev	duplex
267 Wachusett	1927	Hutchinson, Jas.	BDHC	Shingle	
271 Wachusett	1926	Hutchinson, Jas.	BDHC	Colonial Rev	gable block
285 Wachusett	1937	Casey, James	Cookson	Colonial Rev	gable block
288 Wachusett	1912	Kilham & Hopkins	BDHC	Arts & Crafts	cottage
291 Wachusett	1926	Sampson, Victor	Carlton, Earl	Dutch Colonial	gambrel block
293 Wachusett	1926	Stevenson, Robt.	Lawson, Ruth	Colonial Rev	gable block
296 Wachusett	1913	Kilham & Hopkins	BDHC	Arts & Crafts	cottage
297 Wachusett	1937	Casey, James	Robinson, Fred	Garrison Col.	gable block
301 Wachusett	1940	Casey, James	Casey, James		
302 Wachusett	1912	Kilham & Hopkins	BDHC	Tudor Rev	
305 Wachusett	1938	Casey, James	Bridson, Green		
309 Wachusett	1927	Lawson, William	Lawson, William		gable block
25 Walk Hill	1899	Perkins, Chas.	Parkman School	Classical Rev	school
43 Walk Hill	1923	Brooks & Skinnner	St. Andrew's Comm		
47 Walk Hill	1905	Hunt & Church	Hinderlang, M.V.	Colonial Rev	two-family
49 Walk Hill	1910	Hunt & Church	McCormack, Delia	Colonial Rev	two-family
51-53 Walk Hill	1929	Brodin, Albin	Lawlor, Thomas	Craftsman	two-family
55 Walk Hill	1913	Parsons, George	Hinderlang, M.V.	Queen Anne	two-family
61 Walk Hill	1931	Brodin, Albin	Horan, Francis	Craftsman	two-family
63 Walk Hill	1907	Keefe, Wm.	Hanly, Patrick	Queen Anne	two-family
65 Walk Hill	1902	Hutchinson, Jas.	Leahy, Anastasia	Colonial Rev	
67-69 Walk Hill	1916	Hardy, Herbert	Hardy, Horatio	Craftsman	two-family
71 Walk Hill	1896	Colson, P	DeRoches, Charles	Queen Anne	
75-77 Walk Hill	1929	Gowling, Fred		Craftsman	two-family
79-81 Walk Hill	1929	Gowling, Fred		Craftsman	two-family
83-85 Walk Hill	1929	Gowling, Fred	Buckley, Charles	Craftsman	two-family
87 Walk Hill	1925	Weinbaum, Arthur	Davis, Fred		4 square
89 Walk Hill	1914	Hutchinson, Jas.		Colonial Rev	two-family