

31/6 10234 Carroll Pl.
31/6-90C



Montgomery County Government

MEMORANDUM

DATE: 1/25/90

TO: Robert Seely, Chief
Department of Environmental Protection
Division of Construction Codes Enforcement

FROM: Jared B. Cooper, ^{JBC}Historic Preservation Specialist
Department of Housing and Community Development
Division of Community Planning and Development

SUBJECT: Historic Area Work Permit Application

The Montgomery County Historic Preservation Commission at their meeting of 1/24/90 reviewed the attached application by J. Henn ^{J. Hanks-Henn} for an Historic Area Work Permit. The application was:

- Approved
- Denied
- With Conditions: _____

Attachments:

1. HAWP Application
2. Applicant's Description of Project
3. _____
4. _____
5. _____

JBC:av

1199E

Historic Preservation Commission

51 Monroe Street, Rockville, Maryland 20850-2419, 301/217-3625

TITUS & GLASGOW
ATTORNEYS AT LAW
502 SOVRAN BANK BUILDING
255 NORTH WASHINGTON STREET
POST OFFICE BOX 1906
ROCKVILLE, MARYLAND 20850

ROGER W. TITUS
PAUL T. GLASGOW

TELEPHONE (301) 340-9700
CABLE ADDRESS: LAWROCK

September 30, 1987

Historic Preservation Commission
Stella Werner Council Office Building
100 Maryland Avenue
Rockville, Maryland, 20850

Attention: Ms. Bobbi Hahn

Dear Ms. Hahn:

We are writing to you on behalf of our clients, Harry and Patricia McPherson, 10213 Montgomery Avenue, Kensington, Maryland, 20895; N. Raphael and Ilene Shulman, 10221 Montgomery Avenue, Kensington, Maryland, 20895; Alun and Fiona Morris, 10225 Montgomery Avenue, Kensington, Maryland, 20895; and James and Carol Sharp, 10226 Carroll Place, Kensington, Maryland, 20895. It has recently come to the attention of our clients that the property located at 10234 Carroll Place, Kensington, Maryland, 20895, has been sold to a Mr. William Avery, who apparently intends to construct an additional residence on the existing grounds of the historic structure located on this property.

Our clients wish to be heard in connection with any application that may be filed for a historic area work permit for this property and, pursuant to the provisions of Section 24A-7(d) of the Montgomery County Code (1984, as amended), we are hereby notifying you that our clients are interested persons in connection with any such proceeding and request that notification be given to us in connection with any application that may be filed.

If you should have any questions, please do not hesitate to contact me.

Sincerely yours,



Roger W. Titus

RWT/h

cc: Harry and Patricia McPherson
N. Raphael and Ilene Shulman
Alun and Fiona Morris
James and Carol Sharp
Donald Little, Chairman
Local Advisory Commission

HISTORIC PRESERVATION COMMISSION STAFF REPORT

PREPARED BY: Jared B. Cooper

DATE: January 16, 1990

CASE NUMBER: 31/6 - 90 C

TYPE OF REVIEW: HAWP

SITE/DISTRICT NAME: Kensington

PROPERTY ADDRESS: 10234 Carroll Place

DISCUSSION:

The applicant is proposing three relatively minor work projects at the residence located at 10234 Carroll Place in the Kensington Historic District. The first involves replacement of original trim under the gable peak at the primary (Carroll Place) elevation. The restoration will be based on period photographs (see photo #1, applicant's submittal). Secondly the applicant is proposing an interpretive restoration of porch trim and stair railings. Finally, the applicant is proposing removal of an original chimney in order to accomodate a more desirable floor plan. All elements of the proposal are clearly explained in the application packet.

STAFF RECOMMENDATION:

Staff recommends approval of all elements of the application based on criteria 24A - 8(b)(1) and (2).

ATTACHMENTS:

1. HAWP Application
2. Site Plan
3. Applicant's Description of Project
4. Photographs
5. Floor Plans; Partial Elevations

JBC:bc

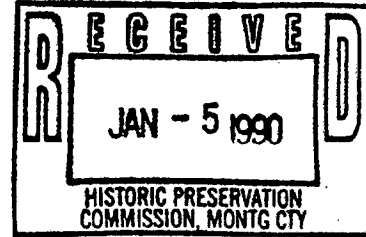
1568E



Historic Preservation Commission

51 Monroe Street, Suite 1001, Rockville, Maryland 20850
217-3625

APPLICATION FOR HISTORIC AREA WORK PERMIT



TAX ACCOUNT # 1021565

NAME OF PROPERTY OWNER Mr. Jay Michael Henn
(Contract/Purchaser) Ms. Judy Hanks-Henn

TELEPHONE NO. (301) 942-0963
(Include Area Code)

ADDRESS 10234 Carroll Place, Kensington,
CITY

STATE MD ZIP 20895

CONTRACTOR _____

TELEPHONE NO. _____

PLANS PREPARED BY _____

TELEPHONE NO. _____
(Include Area Code)

CONTRACTOR REGISTRATION NUMBER _____

REGISTRATION NUMBER _____

LOCATION OF BUILDING/PREMISE

House Number 10234 Street Carroll Place

Town/City Kensington Election District Montgomery County

Nearest Cross Street Montgomery Avenue

Lot 16 Block 2 Subdivision Kensington Park

Liber 8280 Folio 013 Parcel NA

- 1A. TYPE OF PERMIT ACTION: (circle one)
- | | | | | | | | | | | |
|-------------------|--------|--------------------------------------|----------------|----------|---------------------------------|-------|---------------|------|-------|-------------------|
| Construct | Extend | <u>Add</u> | Alter/Renovate | Repair | Circle One: A/C | Slab | Room Addition | | | |
| <u>Wreck/Raze</u> | Move | Install | Revocable | Revision | Porch | Deck | Fireplace | Shed | Solar | Woodburning Stove |
| <u>CHIMNEY</u> | | <u>HISTORIC DETAILING, HANDRAILS</u> | | | Fence/Wall (complete Section 4) | Other | | | | |
- 1B. CONSTRUCTION COSTS ESTIMATE \$ _____
- 1C. IF THIS IS A REVISION OF A PREVIOUSLY APPROVED ACTIVE PERMIT SEE PERMIT # _____
- 1D. INDICATE NAME OF ELECTRIC UTILITY COMPANY Potomac Electric Power Company
- 1E. IS THIS PROPERTY A HISTORICAL SITE? Yes

PART TWO: COMPLETE FOR NEW CONSTRUCTION AND EXTEND/ADDITIONS

2A. TYPE OF SEWAGE DISPOSAL

01 () WSSC 02 () Septic

03 () Other _____

2B. TYPE OF WATER SUPPLY

01 () WSSC 02 () Well

03 () Other _____

PART THREE: COMPLETE ONLY FOR FENCE/RETAINING WALL

4A. HEIGHT _____ feet _____ inches

4B. Indicate whether the fence or retaining wall is to be constructed on one of the following locations:

- On party line/Property line _____
- Entirely on land of owner _____
- On public right of way/easement _____ (Revocable Letter Required).

I hereby certify that I have the authority to make the foregoing application, that the application is correct, and that the construction will comply with plans approved by all agencies listed and I hereby acknowledge and accept this to be a condition for the issuance of this permit.

Jay M. Henn and Judy Hanks-Henn
Signature of owner or authorized agent (agent must have signature notarized on back)

1/1/90 1/1/90
Date

APPROVED

For Chairperson, Historic Preservation Commission

LOT 16 BLK 2 KENSINGTON PARK

1234 CARROLL PLACE, KENSINGTON, MD. 20895

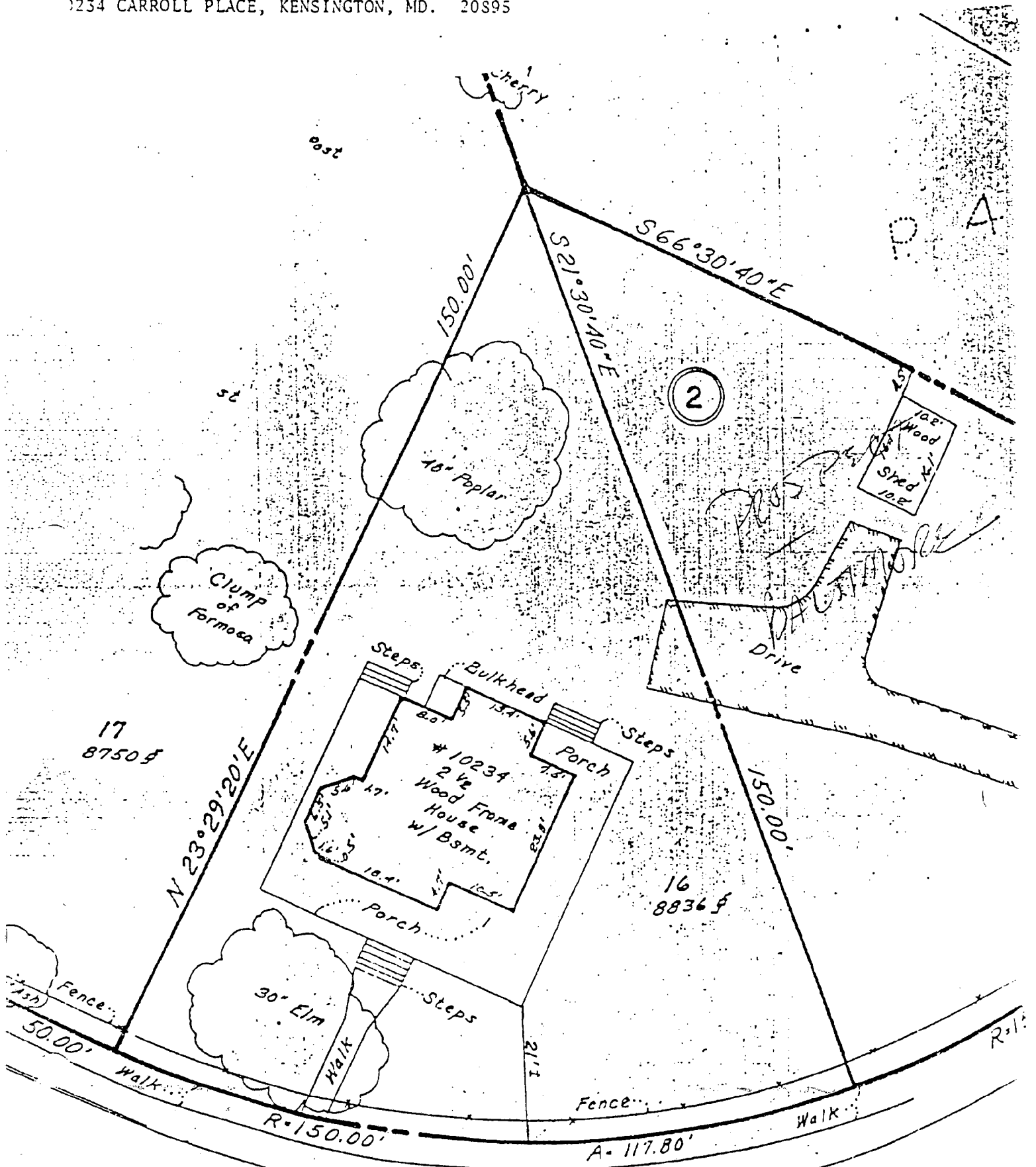


Figure #1: Plan of structure on Lot 16

APPLICATION FOR HISTORIC AREA WORK PERMIT

10234 Carroll Place
Kensington, MD 20895

Proposal Includes Three Types of Projects:

Restoration

Interpretive Restoration

Alteration

Jay M. Henn and Judy Hanks-Henn
(301) 942-0963

APPLICATION FOR HISTORIC AREA WORK PERMIT

I. Characterization of Resource:

10234 Carroll Place, Kensington, MD., is a Queen Anne residential structure built circa 1893, and situated opposite the Warner mansion - the home of the original developer of the Kensington Historic district, currently occupied by the Carroll Manor Nursing Home. As a result of the location and architectural type, 10234 Carroll Place has been designated as a primary resource.

II. Statement of Project Intent:

Three types of projects are proposed for your approval:

- | | | |
|---------------------------------|-------------------------|---|
| <i>restoration</i> | • Project One: | restore gable treatment |
| <i>interpretive restoration</i> | • Project Two: | a. stair design
b. fretwork design |
| <i>alteration</i> | • Project Three: | remove heating flue for attic rehabilitation |

III. Documentation:

Photographs

1. Photograph of 10234 Carroll Place, circa 1900.
 - photograph illustrates original decorative gable treatment.
 - photograph illustrates original cornice fan bracket under porch eaves.
 - photograph illustrates lack of handrails on steps of original construction.
 - photograph dates flue to the original construction.
2. Photograph of front (south) stair, existing condition.
 - photograph illustrates existing handrail design.
3. Photographs of the rear (north) stairs, existing condition.
4. Photograph of flue from east side, and photograph of flue from front (south) side.
5. Photographs of flue as seen from the attic.
6. Photograph of flue's proximity to attic stair.

Figures

1. Plan of Queen Anne structure on Lot 16. (10234 Carroll Place)
2. 1st (fig. 2a) and 2nd (fig. 2b) floor plans showing location of proposed removal of flue, and the location of the three sets of steps along wrap around porch (fig 2a).
3. Attic floor plans showing location of flue. Photograph locations noted on the plan for reference.
4. Elevation of proposed gingerbread under porch eaves.
5. Excerpt from John Ruskin's book illustrating Gothic forms.
6. Sections/Elevations of proposed steps.
7. Sections/Elevations of proposed steps.

* * * * *

PROJECT ONE: A Straight Forward Restoration Project

The lattice and trim under all the gables of the 10234 Carroll Place Victorian structure will be duplicated and installed to match the one seen in the circa 1900 photograph (see Photo #1). The lattice and framing will be made using kiln dried pressure treated wood, and painted with a base coat that includes pentachlorophenol. End cuts will be treated with two applications.

PROJECT TWO: Two Interpretive Restoration Projects

a. stair design.

Since there were no original step railings, the proper design treatment has been inferred from other detailing found on the structure. The pickets and handrail will match the porch pickets and porch rails. The newel post will match the porch post detailing having no turned area but completely square with chamfered edges along the middle area, and top. The top of the newel post will be a newel cap. (see Photos #2 and #3 for existing conditions, and Figs. #2a, #6 and #7 for stair locations, for the proposed elevations of the stairs and steps, and for relative sizes.)

b. fretwork design. (cornice brackets and balusters)

The original fretwork found under the porch eaves can be seen in the circa 1900 photograph. The fretwork used were fan brackets. These fan brackets were more common in Texas, California, and Oregon than on the east coast. Personally, they remind me of western 'wagon wheels.' The reason for not doing a literal but an interpretive restoration lies in my choice of using the British designer William Morris' approach to interior and exterior design. I would prefer to use ornamental detailing more typical of 'eastern shore' Victorians. These 'eastern shore' Victorians were more influenced by the British Aesthetic Movement* than were the 'western' Victorians. My fretwork would incorporate medieval forms. (see Figs. #4 and #5).

*The British Aesthetic Movement was grounded in John Ruskin's writings, particularly the Figure #5. William Morris, a leader of the Movement, transformed Ruskin's convictions into the tangible with his remarkable designs in wallpaper, furniture, and stained glass that incorporated Gothic and medieval forms. He also created the color palettes used by that entire period of designers, as he developed/rediscovered new/old dyes and new/old processes for dyeing material.

PROJECT THREE: An Alteration Project

This is a request for the removal of *an historic element*, a brick flue that serviced an oil furnace.

10234 Carroll Place was built with two brick flues. The larger flue services two fireplaces - one in the living room and one in the dining room. We have recently had this flue relined and restored to working order. The second flue was unlined, so we replaced the oil furnace with a state-of-the-art gas furnace that exhausts directly (via PVC pipe) through an exterior rear wall. We chose the same course of action when replacing the hot water heater. As a result, the second flue is now obsolete.

This second flue, however, takes up strategic, usable space in every room it occupies - particularly in the attic. Most of the attic space is unusable due to the sloping roof. The one main area that can be converted into habitable space is obstructed with this flue. The flue also obstructs the access to the attic stairs. It is unfortunate, but if the attic space were to

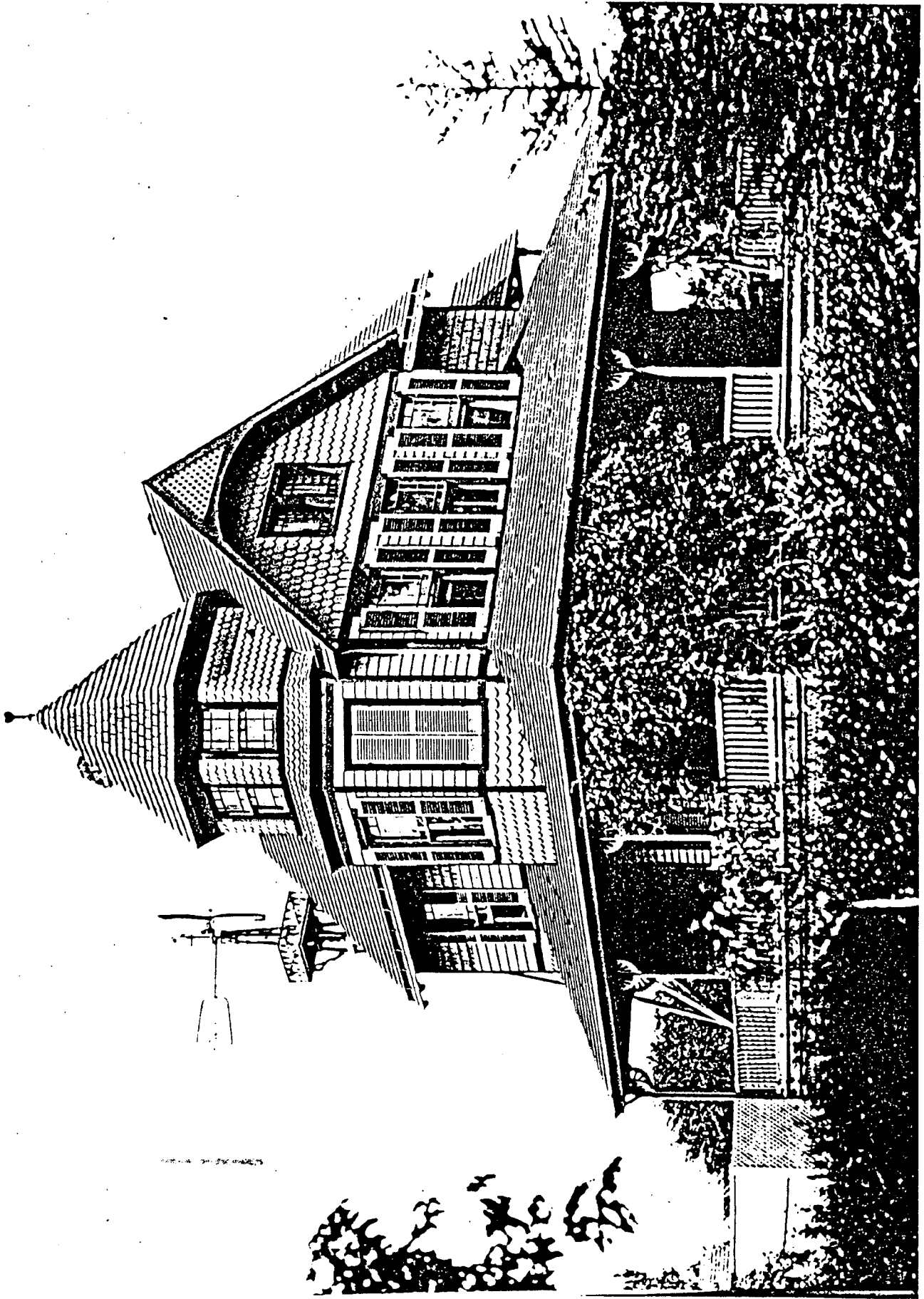
Page Four
Application for Historic Area Work Permit

be renovated with the flue intact, the flue would make that space less useful and feel less comfortable. (see Photos #5a&b, and #6. and Fig.#3).

This flue will also have a considerable impact in the kitchen space when it is renovated. There is not a great quantity of empty wall space in the kitchen. It is filled with three doors, a window, and the flue. The ability to provide countertop space is limited. The elimination of the flue will provide an unbroken wall - the best wall in the kitchen - for some practical and comfortable assembly of appliances and countertops. (see Fig. #2a)

The elimination of the flue in the bedroom will provide an opportunity for better furniture arrangement. The current condition is an 'either-or' dilemma: to block the path to the closet with the twin beds along one wall or to block the access to the windows with the beds along the other two walls. The elimination of the flue will open up a fourth wall for the beds and a satisfactory arrangement (see Fig #2b).

Last of all, the basement will not be impacted. The section of the flue in the basement will remain intact, as it provides support to a beam.



Photograph #1: 10234 Carroll Place, taken circa 1900



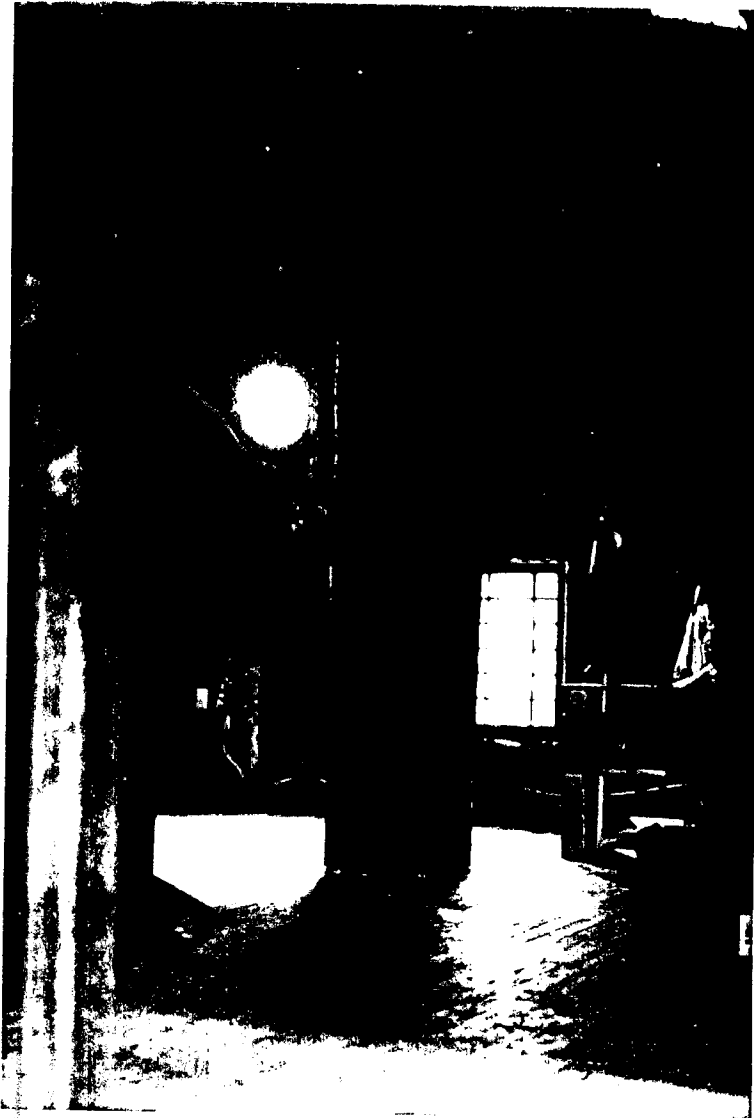
Photograph #2: Existing front (south) stair



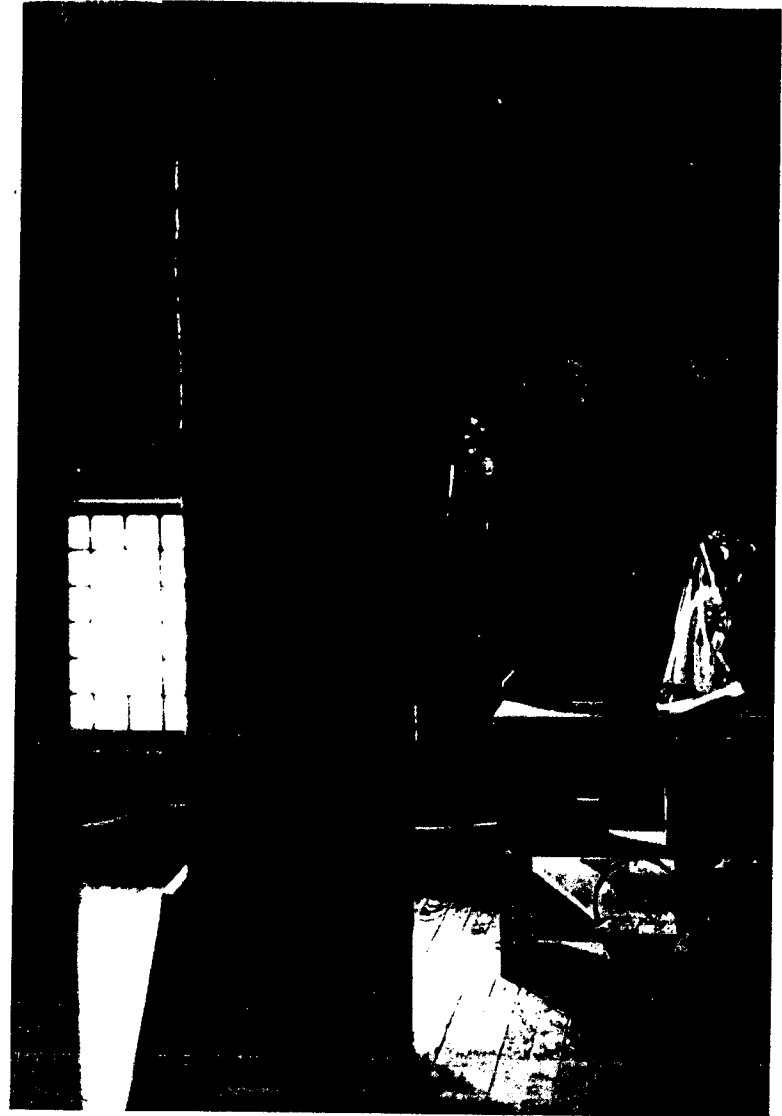
Photographs #3: Existing rear (north) stairs



Photographs #4: Existing flue from east and south sides



Photograph 5a



Photograph 5b

Photographs #5: Existing flue from inside attic



Photograph #6: Existing flue's proximity to attic stair

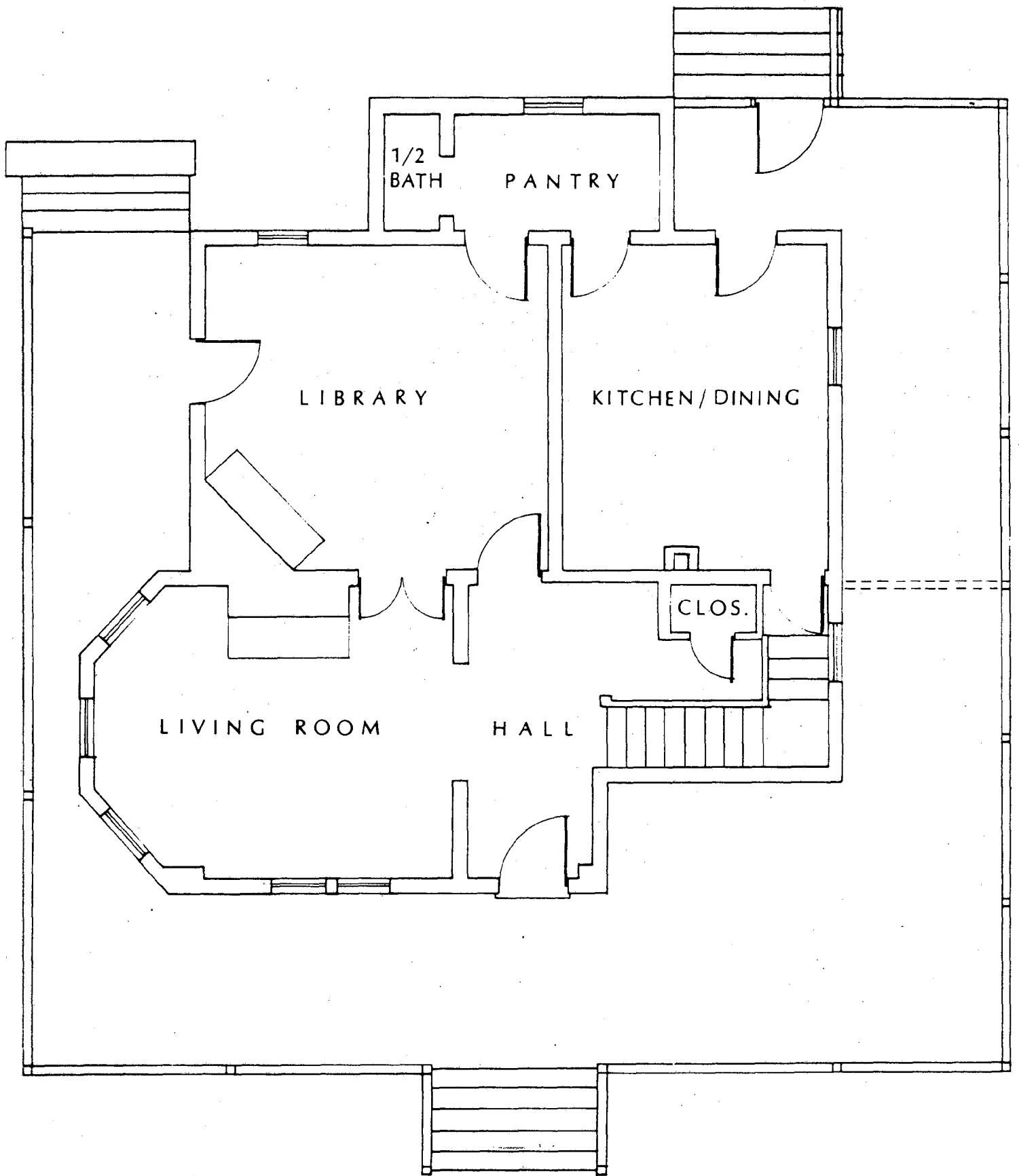


Figure #2a: Plan of first floor and exterior wrap-around porch and stairs

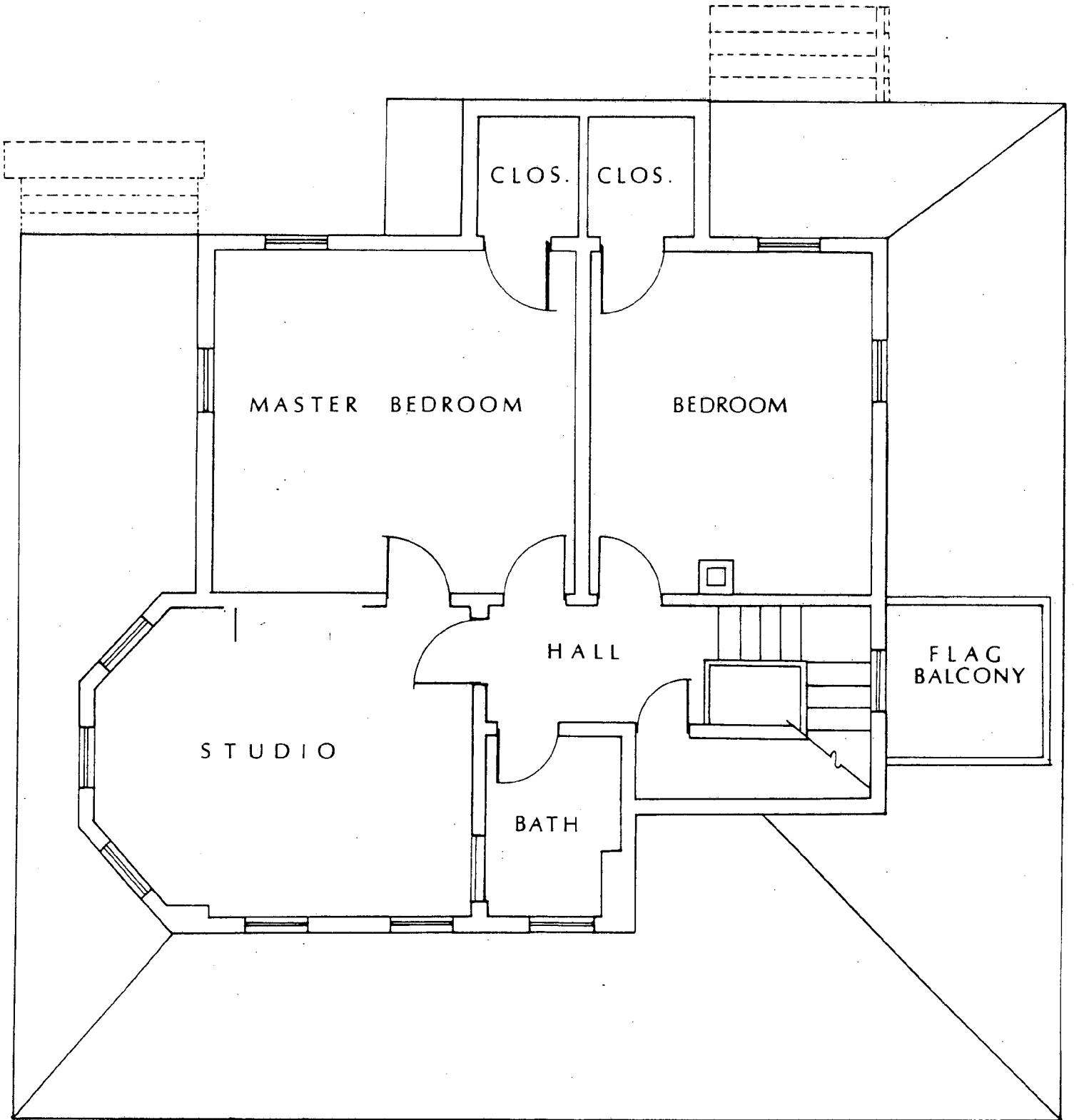
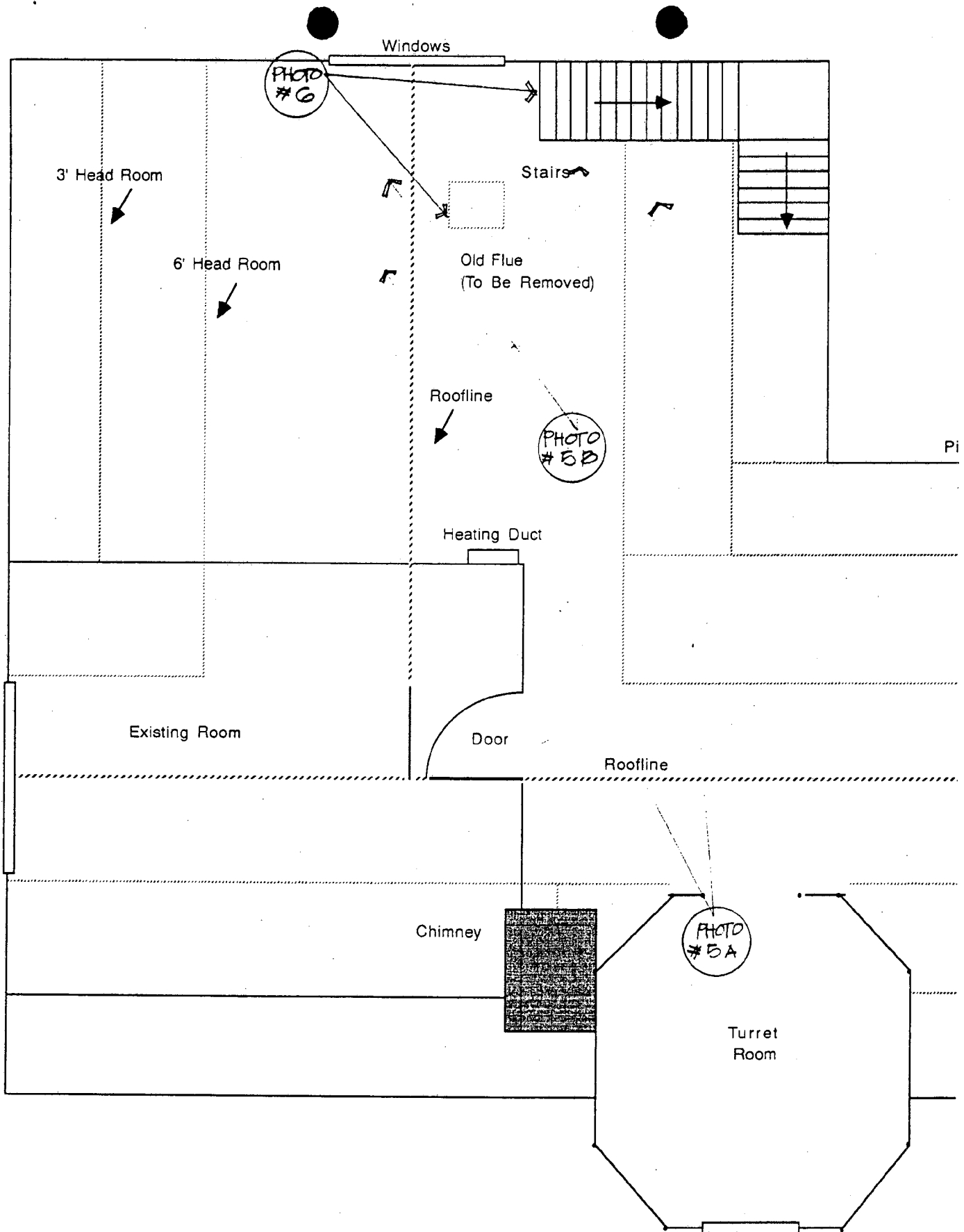


Figure #2b: Plan of second floor

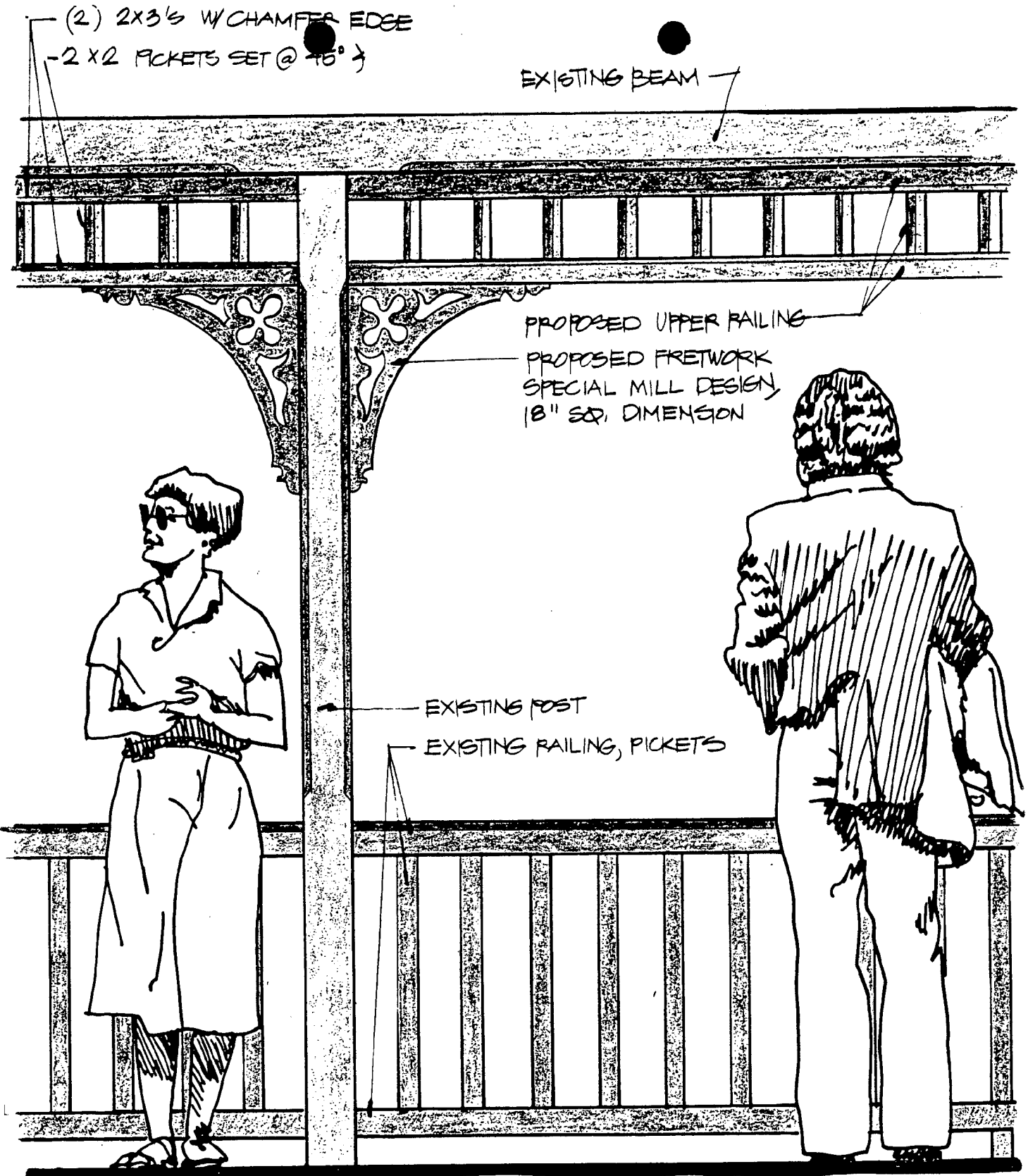


ATTIC FLOOR PLAN

SCALE: 1/8" = 1'-0"

Figure #3

3



SEE 'NOTES' ON DWG. #7
FOR DETAIL SPEC. INFO.

4 ELEVATION OF PROPOSED GINGERBREAD
SCALE: 1/4" = 1'-0" Figure #4

THE STONES OF VENICE

the Gothic builder perceived that, in the leaves which he copied for his minor decorations, there was a peculiar beauty, arising from certain characters of curvature in outline, and certain methods of subdivision and of radiation in structure. On a small scale, in his sculptures and his missal-painting, he copied the leaf or thorn itself; on a large scale he adopted from it its abstract sources of beauty, and gave the same kind of curvatures and the same species of subdivision to the outline of his arches, so far as was consistent with their strength, never, in any single instance, suggesting the resemblance to leafage by irregularity of outline, but keeping the structure perfectly simple, and, as we have seen, so consistent with the best principles of masonry, that in the finest Gothic designs of arches, which are always single-cusped (the cinquefoiled arch being licentious, though in early work often very lovely), it is literally impossible, without consulting the context of the building, to say whether the cusps have been added for the sake of beauty or of strength; nor, though in mediæval architecture they were, I believe, assuredly first employed in mere love of their picturesque form, am I absolutely certain that their earliest invention was not a structural effort.

It is evident, however, that the structural advantage of the cusp is available only in the case of arches on a comparatively small scale. If the arch becomes very large, the projections under the flanks must become too ponderous to be secure; the suspended weight of stone would be liable to break off, and such arches are therefore never constructed with heavy cusps, but rendered secure by general mass of masonry; and what additional appearance of support may be thought necessary (sometimes a considerable degree of *actual* support) is given by means of tracery.

Tracery began in the use of penetrations through the stonework of windows or walls, cut into forms which looked like stars when seen from within, and like leaves when seen from without; the name foil or feuille being universally applied to the separate lobes of their extremities, and the pleasure received

THE NATURE OF GOTHIC

from them being the same as that which we feel in the triple, quadruple, or other radiated leaves of vegetation, joined with the perception of a severely geometrical order and symmetry. A few of the most common forms are represented, unconfused by exterior mouldings, in Fig. XXII, and the best traceries are nothing more than close clusters of such forms, with mouldings following their outlines.

The term "foliated," therefore, is equally descriptive of the most perfect conditions both of the simple arch and of the traceries by which in later Gothic it is filled: and this foliation is an essential character of the style. No Gothic is either good or characteristic, which is not foliated either in its arches or apertures. Sometimes the bearing arches are foliated, and the ornamentation above composed of figure sculpture; sometimes the bearing arches are plain, and the ornamentation above them is composed of foliated apertures. But the element of foliation *must* enter somewhere, or the style is imperfect. And our final definition of Gothic will, therefore, stand thus:—"Foliated Architecture, which uses the pointed arch for the roof proper, and the gable for the roof-mask."

We have now, I believe, obtained a sufficiently accurate knowledge both of the spirit and form of Gothic architecture; but it may, perhaps, be useful to the general reader, if, in conclusion, I set down a few plain and practical rules for determining, in every instance, whether a given building be good Gothic or

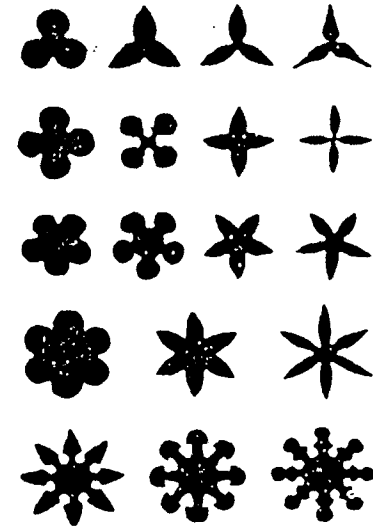
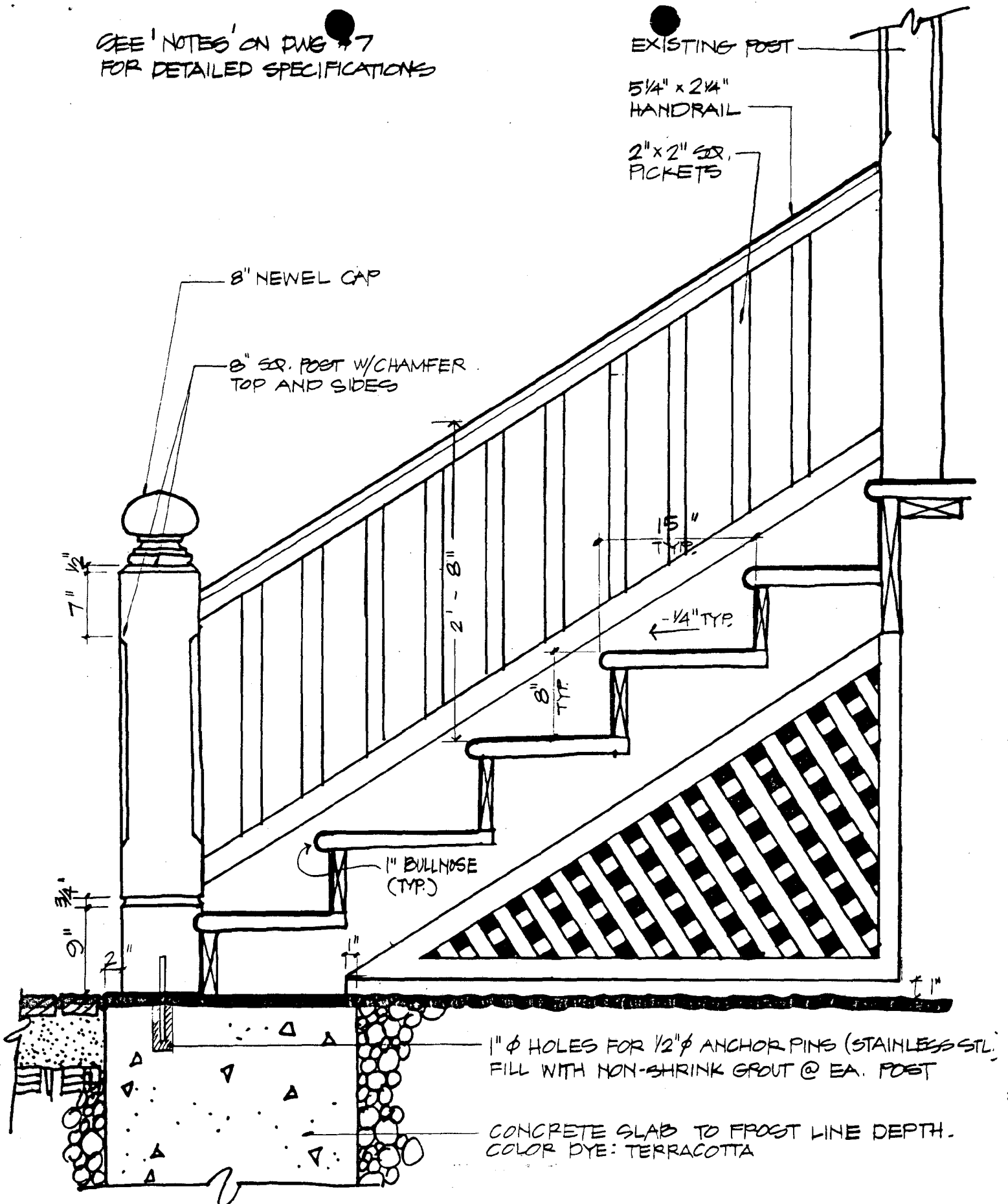
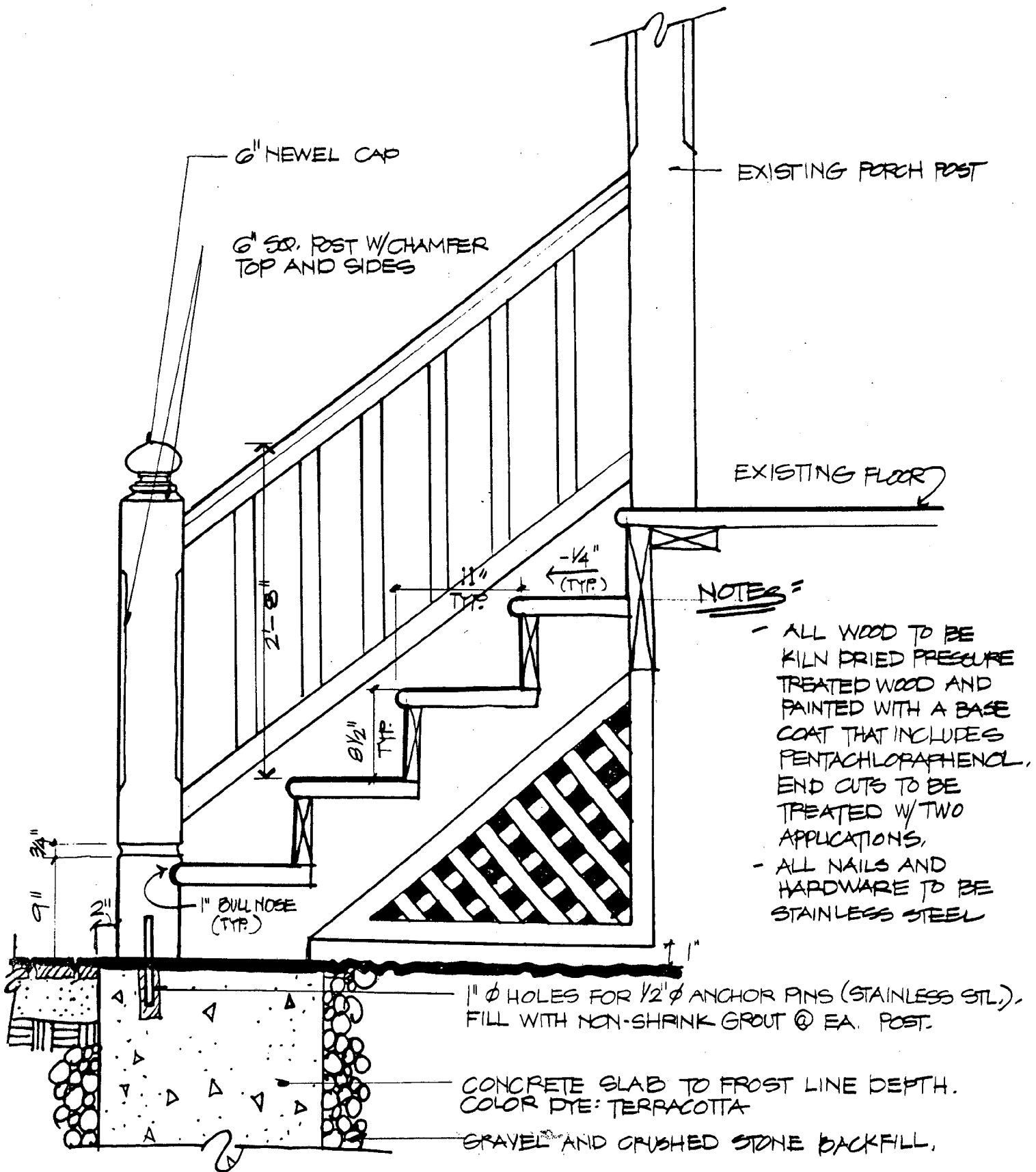


FIG. XXII

SEE 'NOTES' ON DWG #7
FOR DETAILED SPECIFICATIONS



C ELEVATION OF FRONT STEPS
SCALE = 1" = 1'-0" Figure #6

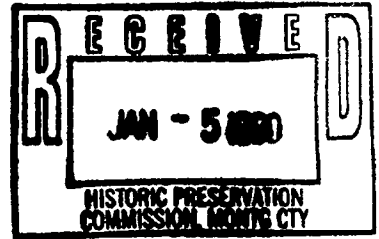


7 ELEVATION OF REAR STEPS
 SCALE: 1" = 1'-0" Figure #7



Historic Preservation Commission

51 Monroe Street, Suite 1001, Rockville, Maryland 20850
217-3625



APPLICATION FOR HISTORIC AREA WORK PERMIT

TAX ACCOUNT # 1021563

NAME OF PROPERTY OWNER Mr. Jay Michael Henn TELEPHONE NO. (301) 942-0963
 (Contract/Purchaser) Ms. Judy Hanks-Henn (Include Area Code)
 ADDRESS 10234 Carroll Place, Kensington. MD 20395
 CITY STATE ZIP

CONTRACTOR _____ TELEPHONE NO. _____
 CONTRACTOR REGISTRATION NUMBER _____

PLANS PREPARED BY _____ TELEPHONE NO. _____
 (Include Area Code)
 REGISTRATION NUMBER _____

LOCATION OF BUILDING/PREMISE

House Number 10234 Street Carroll Place

Town/City Kensington Election District Montgomery County

Nearest Cross Street Montgomery Avenue

Lot 16 Block 2 Subdivision Kensington Park

Liber 3280 Folio 013 Parcel NA

1A. TYPE OF PERMIT ACTION: (circle one)

Construct	Extend/Add	Alter/Renovate	Repair	Circle One: A/C	Slab	Room Addition
<u>Wreck/Raze</u>	Move	Install	Revocable	Porch	Deck	Fireplace
<u>CHIMNEY</u>	<u>HISTORIC DETAILING</u>	<u>HANDRAILS</u>	Revision	Fence/Wall (complete Section 4)	Other	Solar
						Woodburning Stove

1B. CONSTRUCTION COSTS ESTIMATE \$ 9,000

1C. IF THIS IS A REVISION OF A PREVIOUSLY APPROVED ACTIVE PERMIT SEE PERMIT # _____

1D. INDICATE NAME OF ELECTRIC UTILITY COMPANY Potomac Electric Power Company

1E. IS THIS PROPERTY A HISTORICAL SITE? Yes

PART TWO: COMPLETE FOR NEW CONSTRUCTION AND EXTEND/ADDITIONS NA

2A. TYPE OF SEWAGE DISPOSAL

01 () WSSC	02 () Septic
03 () Other _____	

2B. TYPE OF WATER SUPPLY

01 () WSSC	02 () Well
03 () Other _____	

PART THREE: COMPLETE ONLY FOR FENCE/RETAINING WALL NA

4A. HEIGHT _____ feet _____ inches

4B. Indicate whether the fence or retaining wall is to be constructed on one of the following locations:

- On party line/Property line _____
- Entirely on land of owner _____
- On public right of way/easement _____ (Revocable Letter Required).

I hereby certify that I have the authority to make the foregoing application, that the application is correct, and that the construction will comply with plans approved by all agencies listed and I hereby acknowledge and accept this to be a condition for the issuance of this permit.

Jay M. Henn and Judy Hanks-Henn 1/1/90 1/1/90
 Signature of owner or authorized agent (agent must have signature notarized on back) Date

APPROVED X For Chairperson, Historic Preservation Commission

DISAPPROVED _____ Signature [Signature] Date 1/25/90

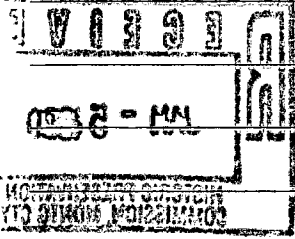
APPLICATION/PERMIT NO: _____ FILING FEE: \$ _____
 DATE FILED: _____ PERMIT FEE: \$ _____
 DATE ISSUED: _____ BALANCE \$ _____
 OWNERSHIP CODE: _____ RECEIPT NO: _____ FEE WAIVED: _____

SEE REVERSE SIDE FOR INSTRUCTIONS

THE FOLLOWING ITEMS MUST BE COMPLETED AND THE REQUIRED DOCUMENTS MUST ACCOMPANY THIS APPLICATION

DESCRIPTION OF PROPOSED WORK: (including composition, color and texture of materials to be used:)

SEE SEPARATE REPORT ATTACHED TO APPLICATION (2 COPIES INCLUDED)



(If more space is needed, attach additional sheets on plain or lined paper to this application)

ATTACH TO THIS APPLICATION (2) COPIES OF: SUCH SITE PLANS (lot dimensions, building location with dimensions, drives, walks, fences, patios, etc. proposed or existing) and/or ARCHITECTURAL DRAWINGS (floor plans, elevations, etc.), PHOTOGRAPHS OF THE AREA AFFECTED, as are necessary to fully describe the proposed work.

→ SEE REPORT INCLUDED W/ APPLICATION

MAIL OR DELIVER THE APPLICATION AND ALL REQUIRED DOCUMENTS TO THE:
HISTORIC PRESERVATION COMMISSION
100 MARYLAND AVENUE
ROCKVILLE, MARYLAND 20850

APPLICATION FOR HISTORIC AREA WORK PERMIT

10234 Carroll Place
Kensington, MD 20895

Proposal Includes Three Types of Projects:

Restoration

Interpretive Restoration

Alteration

Jay M. Henn and Judy Hanks-Henn
(301) 942-0963

APPLICATION FOR HISTORIC AREA WORK PERMIT

I. Characterization of Resource:

10234 Carroll Place, Kensington, MD., is a Queen Anne residential structure built circa 1893, and situated opposite the Warner mansion - the home of the original developer of the Kensington Historic district, currently occupied by the Carroll Manor Nursing Home. As a result of the location and architectural type, 10234 Carroll Place has been designated as a primary resource.

II. Statement of Project Intent:

Three types of projects are proposed for your approval:

- | | | |
|---------------------------------|-------------------------|---|
| <i>restoration</i> | • Project One: | restore gable treatment |
| <i>interpretive restoration</i> | • Project Two: | a. stair design
b. fretwork design |
| <i>alteration</i> | • Project Three: | remove heating flue for attic rehabilitation |

III. Documentation:

Photographs

1. Photograph of 10234 Carroll Place, circa 1900.
 - photograph illustrates original decorative gable treatment.
 - photograph illustrates original cornice fan bracket under porch eaves.
 - photograph illustrates lack of handrails on steps of original construction.
 - photograph dates flue to the original construction.
2. Photograph of front (south) stair, existing condition.
 - photograph illustrates existing handrail design.
3. Photographs of the rear (north) stairs, existing condition.
4. Photograph of flue from east side, and photograph of flue from front (south) side.
5. Photographs of flue as seen from the attic.
6. Photograph of flue's proximity to attic stair.

Figures

1. Plan of Queen Anne structure on Lot 16. (10234 Carroll Place)
2. 1st (fig. 2a) and 2nd (fig. 2b) floor plans showing location of proposed removal of flue, and the location of the three sets of steps along wrap around porch (fig 2a).
3. Attic floor plans showing location of flue. Photograph locations noted on the plan for reference.
4. Elevation of proposed gingerbread under porch eaves.
5. Excerpt from John Ruskin's book illustrating Gothic forms.
6. Sections/Elevations of proposed steps.
7. Sections/Elevations of proposed steps.

* * * * *

PROJECT ONE: A Straight Forward Restoration Project

The lattice and trim under all the gables of the 10234 Carroll Place Victorian structure will be duplicated and installed to match the one seen in the circa 1900 photograph (see Photo #1). The lattice and framing will be made using kiln dried pressure treated wood, and painted with a base coat that includes pentachlorophenol. End cuts will be treated with two applications.

PROJECT TWO: Two Interpretive Restoration Projects

a. stair design.

Since there were no original step railings, the proper design treatment has been inferred from other detailing found on the structure. The pickets and handrail will match the porch pickets and porch rails. The newel post will match the porch post detailing having no turned area but completely square with chamfered edges along the middle area, and top. The top of the newel post will be a newel cap. (see Photos #2 and #3 for existing conditions, and Figs. #2a, #6 and #7 for stair locations, for the proposed elevations of the stairs and steps, and for relative sizes.)

Page Three
Application for Historic Area Work Permit

b. fretwork design. (cornice brackets and balusters)

The original fretwork found under the porch eaves can be seen in the circa 1900 photograph. The fretwork used were fan brackets. These fan brackets were more common in Texas, California, and Oregon than on the east coast. Personally, they remind me of western 'wagon wheels.' The reason for not doing a literal but an interpretive restoration lies in my choice of using the British designer William Morris' approach to interior and exterior design. I would prefer to use ornamental detailing more typical of 'eastern shore' Victorians. These 'eastern shore' Victorians were more influenced by the British Aesthetic Movement* than were the 'western' Victorians. My fretwork would incorporate medieval forms. (see Figs. #4 and #5).

*The British Aesthetic Movement was grounded in John Ruskin's writings, particularly the Figure #5. William Morris, a leader of the Movement, transformed Ruskin's convictions into the tangible with his remarkable designs in wallpaper, furniture, and stained glass that incorporated Gothic and medieval forms. He also created the color palettes used by that entire period of designers, as he developed/rediscovered new/old dyes and new/old processes for dying material.

PROJECT THREE: An Alteration Project

This is a request for the removal of *an historic element*, a brick flue that serviced an oil furnace.

10234 Carroll Place was built with two brick flues. The larger flue services two fireplaces - one in the living room and one in the dining room. We have recently had this flue relined and restored to working order. The second flue was unlined, so we replaced the oil furnace with a state-of-the-art gas furnace that exhausts directly (via PVC pipe) through an exterior rear wall. We chose the same course of action when replacing the hot water heater. As a result, the second flue is now obsolete.

This second flue, however, takes up strategic, usable space in every room it occupies - particularly in the attic. Most of the attic space is unusable due to the sloping roof. The one main area that can be converted into habitable space is obstructed with this flue. The flue also obstructs the access to the attic stairs. It is unfortunate, but if the attic space were to

be renovated with the flue intact, the flue would make that space less useful and feel less comfortable. (see Photos #5a&b, and #6. and Fig.#3).

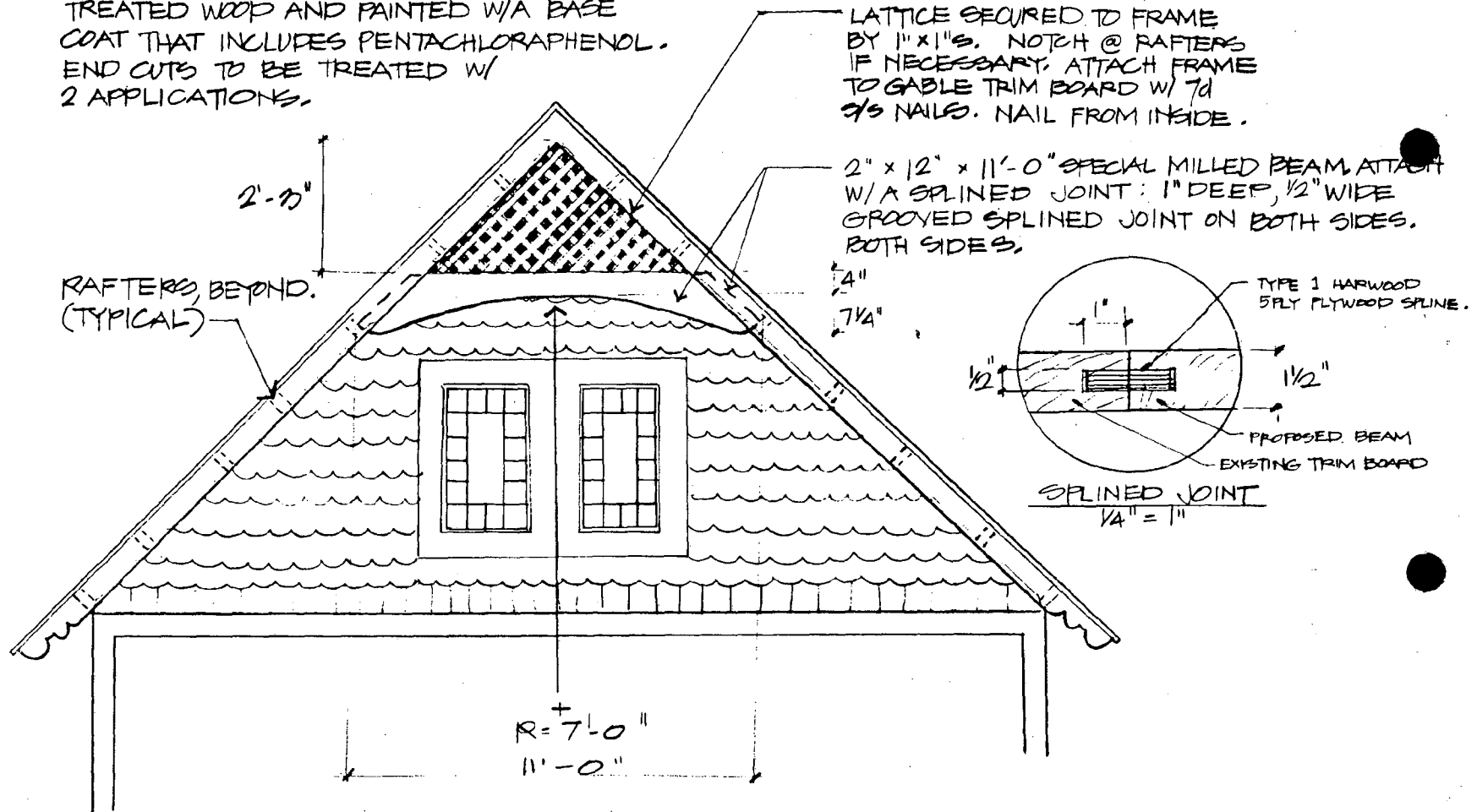
This flue will also have a considerable impact in the kitchen space when it is renovated. There is not a great quantity of empty wall space in the kitchen. It is filled with three doors, a window, and the flue. The ability to provide countertop space is limited. The elimination of the flue will provide an unbroken wall - the best wall in the kitchen - for some practical and comfortable assembly of appliances and countertops. (see Fig. #2a)

The elimination of the flue in the bedroom will provide an opportunity for better furniture arrangement. The current condition is an 'either-or' dilemma: to block the path to the closet with the twin beds along one wall or to block the access to the windows with the beds along the other two walls. The elimination of the flue will open up a fourth wall for the beds and a satisfactory arrangement (see Fig #2b).

Last of all, the basement will not be impacted. The section of the flue in the basement will remain intact, as it provides support to a beam.

NOTES:

- BEAM IS STRUCTURAL SELECT B & BTR
- ALL WOOD TO BE KILN DRIED, PRESSURE TREATED WOOD AND PAINTED W/A BASE COAT THAT INCLUDES PENTACHLORAPHENOL. END CUTS TO BE TREATED W/ 2 APPLICATIONS.

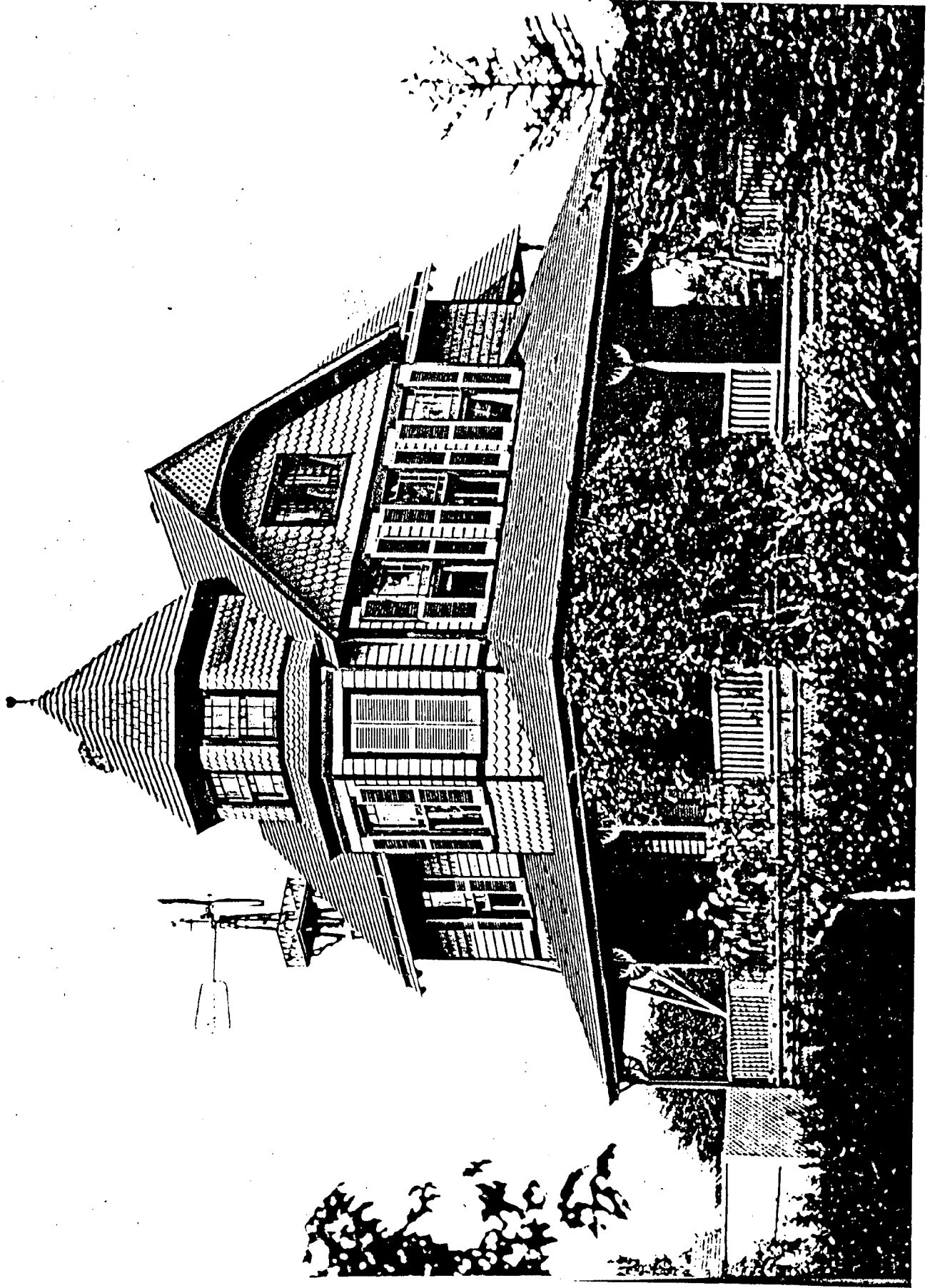


GABLE TREATMENT

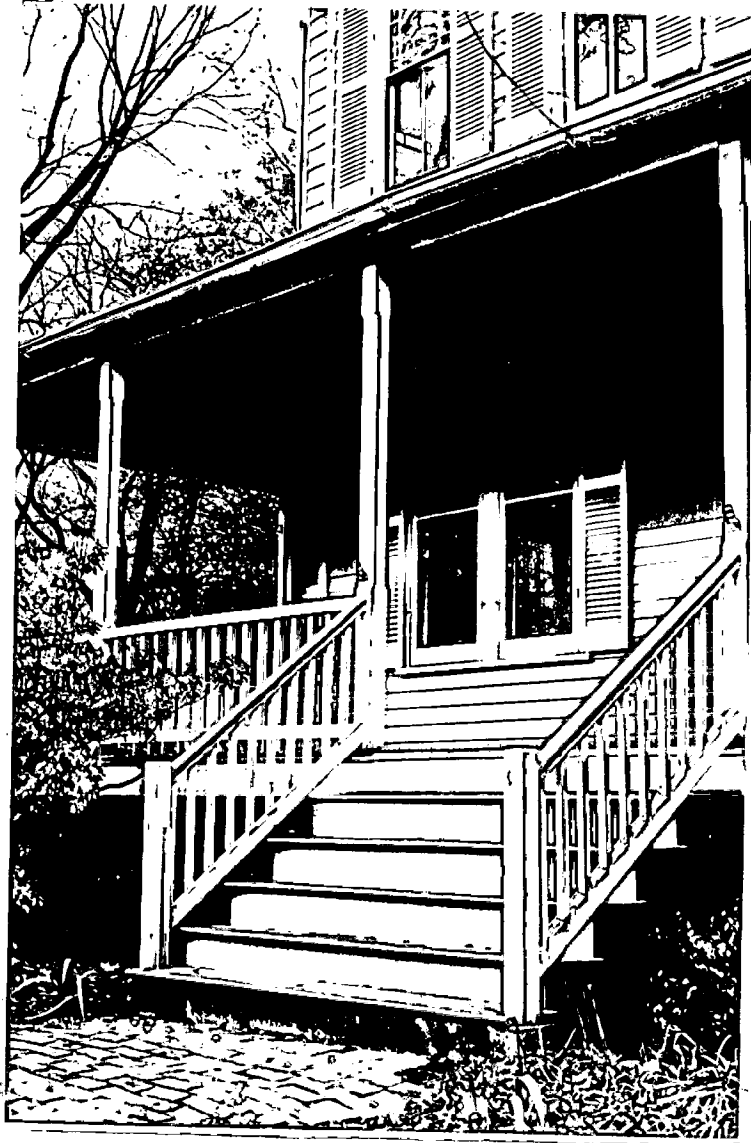
(ADDENDUM)

8

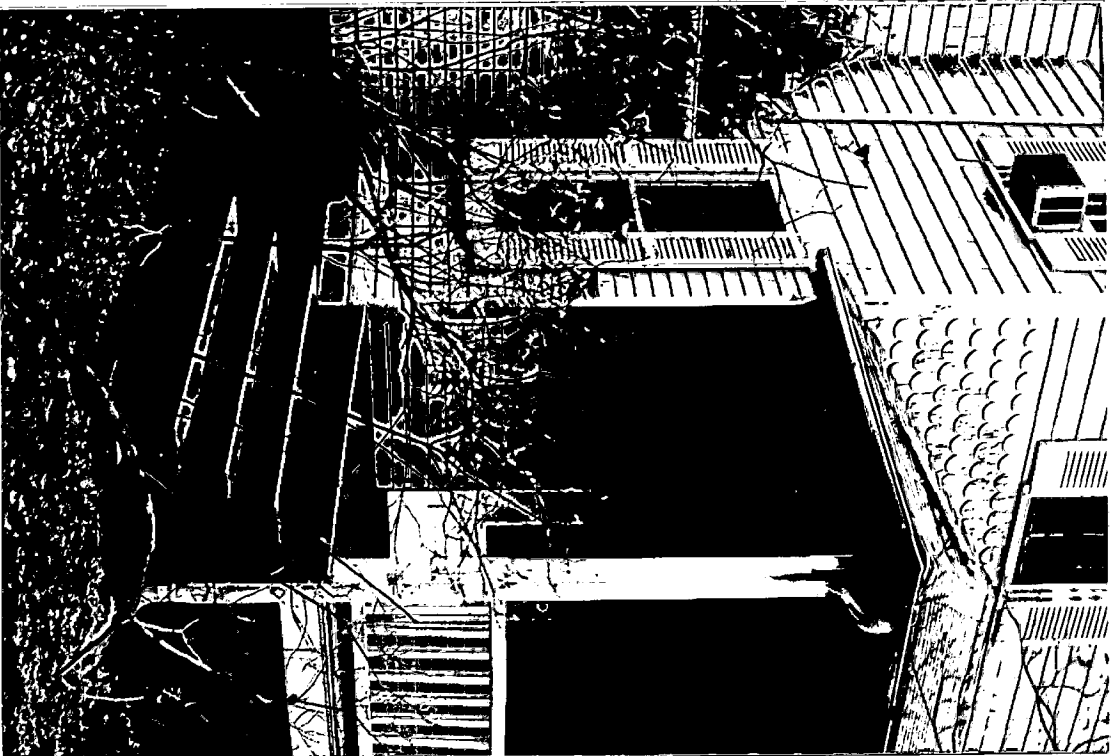
SCALE: 3/8" = 1'-0"



Photograph #1: 10234 Carroll Place, taken circa 1900



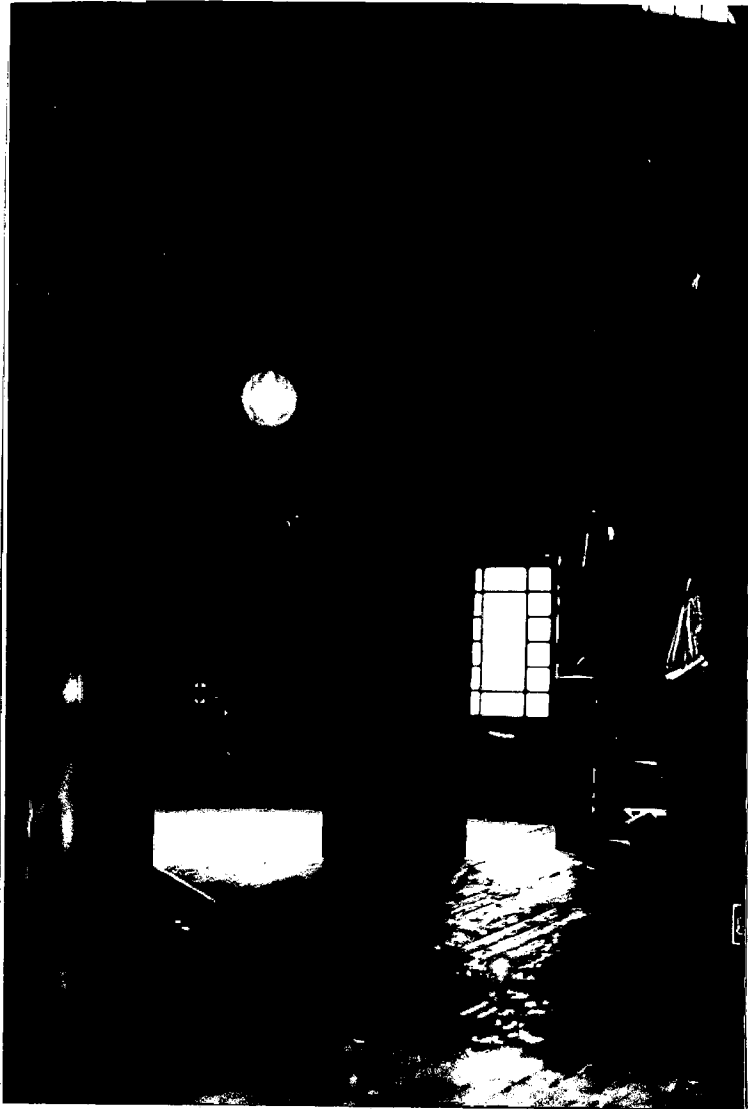
Photograph #2: Existing front (south) stair



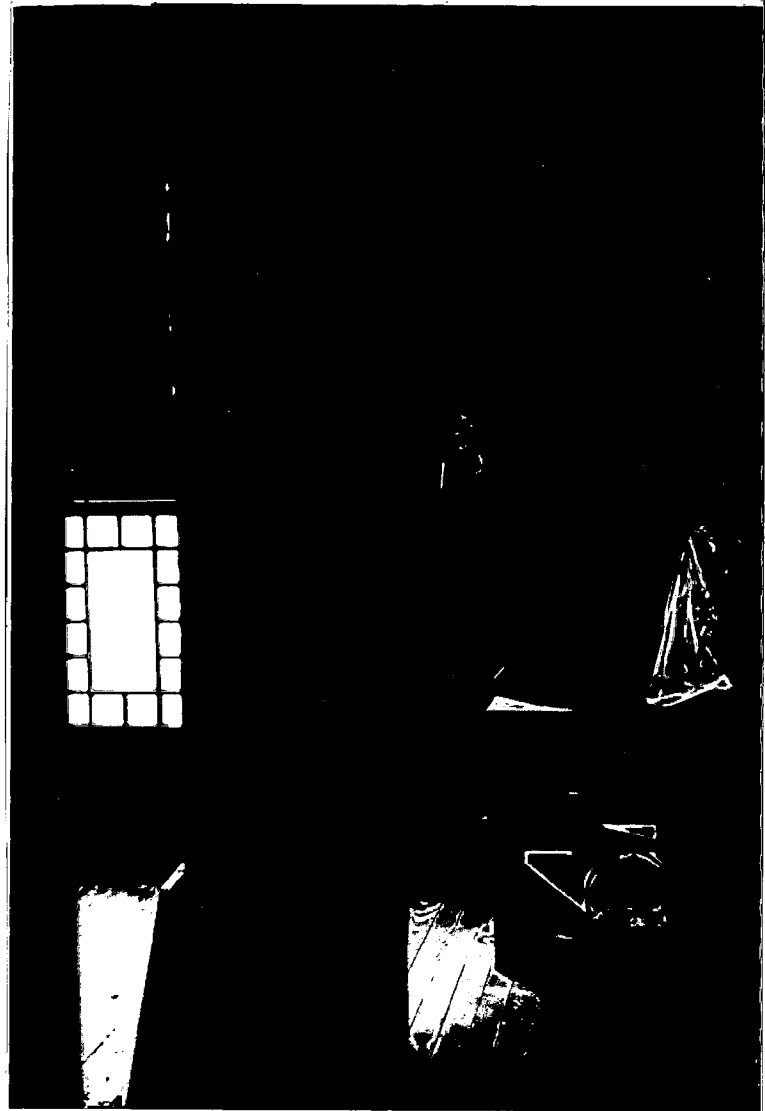
Photographs #3: Existing rear (north) stairs



Photographs #4: Existing flue from east and south sides



Photograph 5a



Photograph 5b

Photographs #5: Existing flue from inside attic



Photograph #6: Existing flue's proximity to attic stair

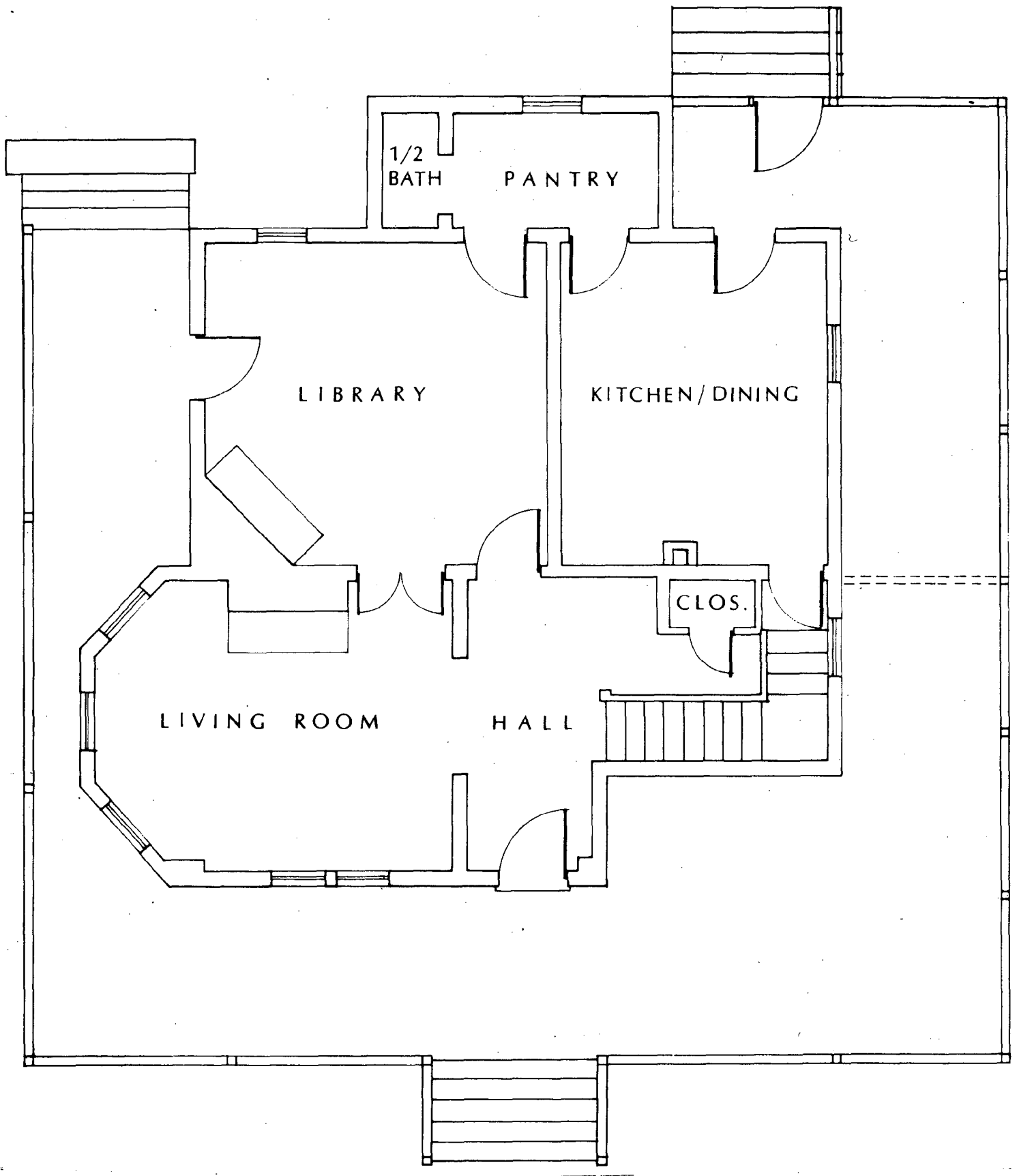


Figure #2a: Plan of first floor and exterior wrap-around porch and stairs

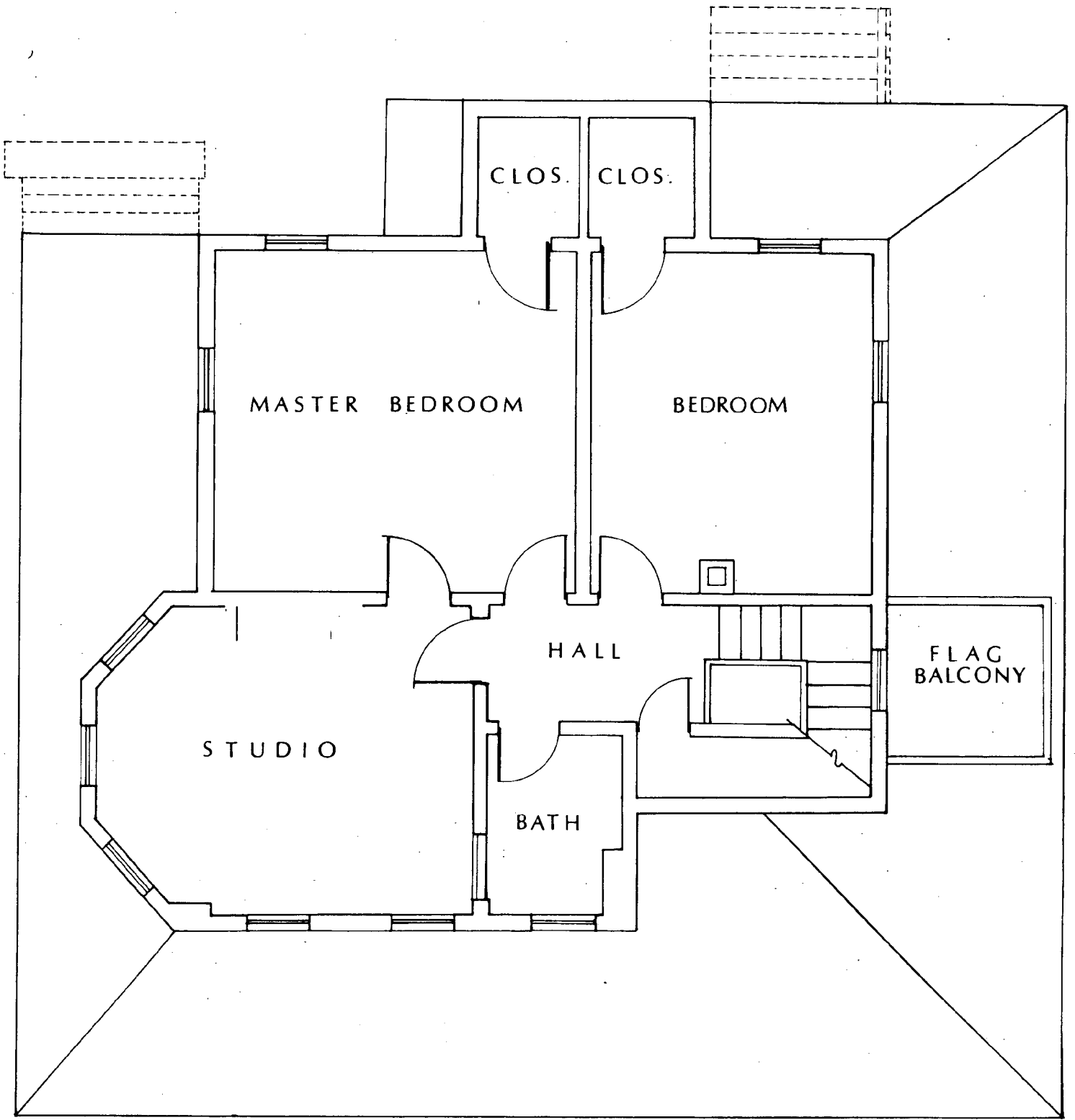
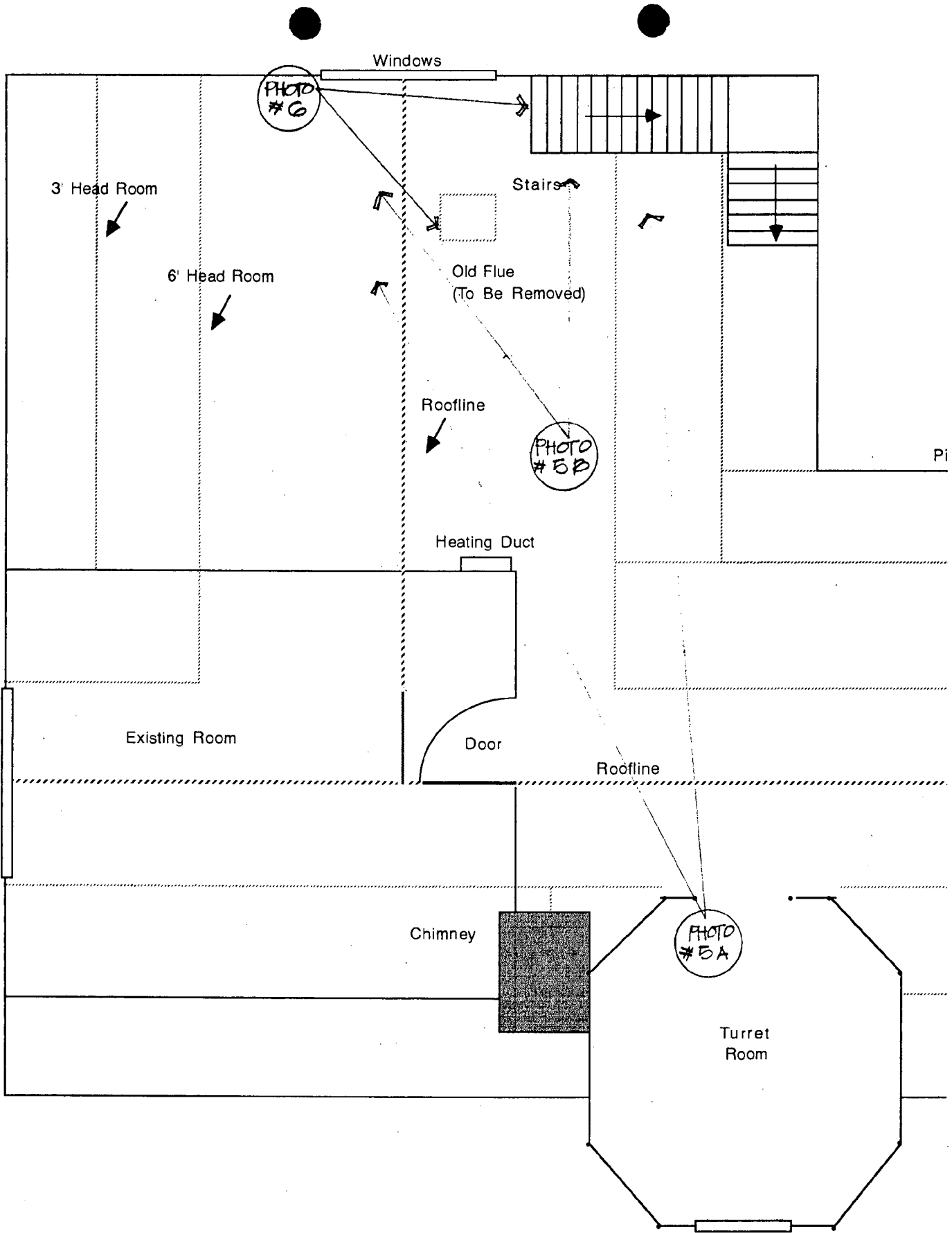


Figure #2b: Plan of second floor



3

ATTIC FLOOR PLAN

SCALE: 1/285" = 1'-0"

Figure #3

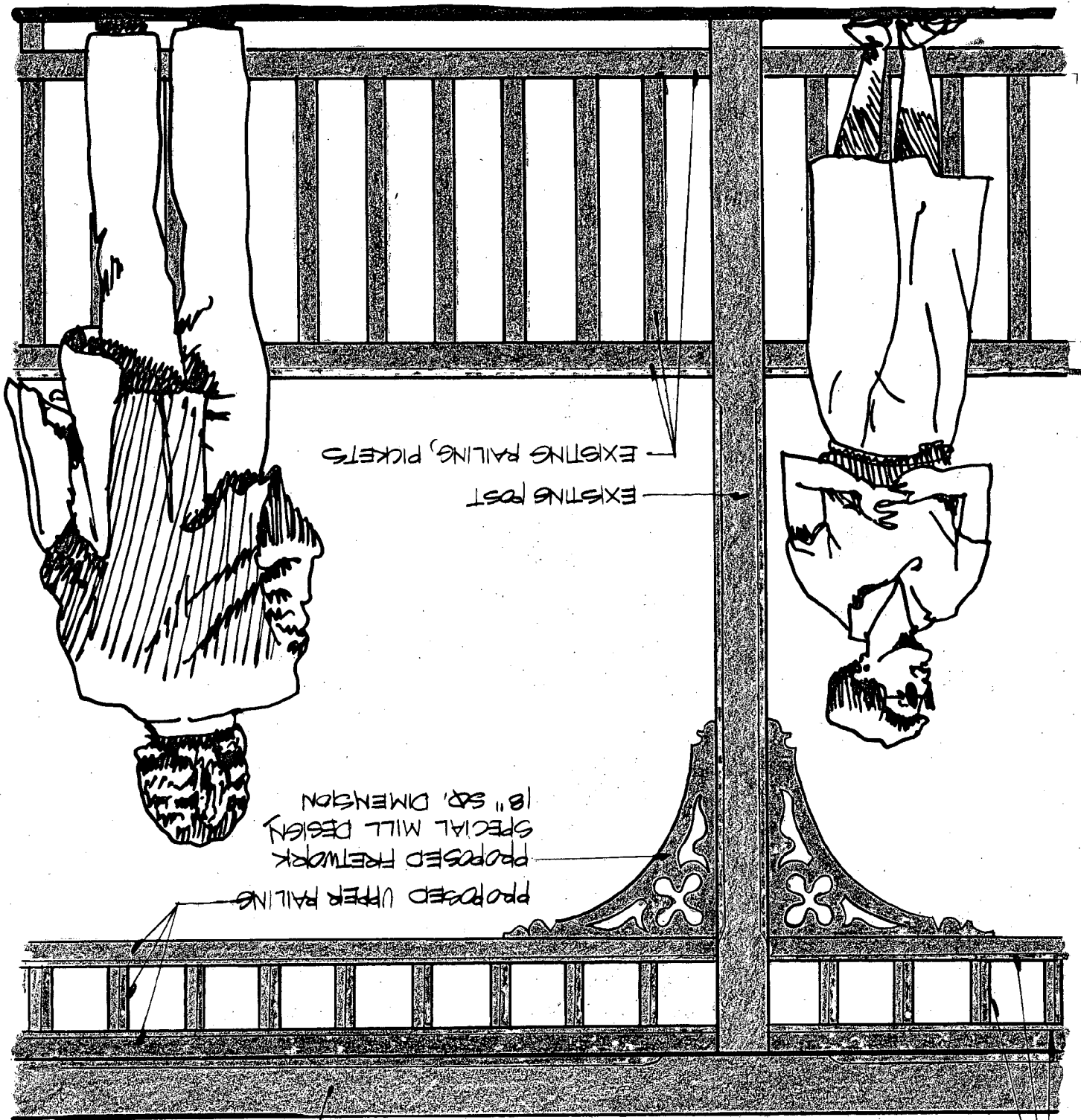
ELEVATION OF PROPOSED GINGERBREAD

Figure #4

SCALE: 1/4" = 1'-0"

4

SEE 'NOTES' ON DWG. #7
FOR DETAIL SPEC. INFO.



EXISTING POST
EXISTING RAILING, PICKETS

PROPOSED FRETWORK
SPECIAL WILL DESIGN
18" SQ. DIMENSION

PROPOSED UPPER RAILING

EXISTING BEAM

(2) 2X3'S W/ CHAMFER EDGE
- 2 X 2 PICKETS SET @ 45°

THE STONES OF VENICE

the Gothic builder perceived that, in the leaves which he copied for his minor decorations, there was a peculiar beauty, arising from certain characters of curvature in outline, and certain methods of subdivision and of radiation in structure. On a small scale, in his sculptures and his missal-painting, he copied the leaf or thorn itself; on a large scale he adopted from it its abstract sources of beauty, and gave the same kind of curvatures and the same species of subdivision to the outline of his arches, so far as was consistent with their strength, never, in any single instance, suggesting the resemblance to leafage by irregularity of outline, but keeping the structure perfectly simple, and, as we have seen, so consistent with the best principles of masonry, that in the finest Gothic designs of arches, which are always single-cusped (the cinquefoiled arch being licentious, though in early work often very lovely), it is literally impossible, without consulting the context of the building, to say whether the cusps have been added for the sake of beauty or of strength; nor, though in mediæval architecture they were, I believe, assuredly first employed in mere love of their picturesque form, am I absolutely certain that their earliest invention was not a structural effort.

It is evident, however, that the structural advantage of the cusp is available only in the case of arches on a comparatively small scale. If the arch becomes very large, the projections under the flanks must become too ponderous to be secure; the suspended weight of stone would be liable to break off, and such arches are therefore never constructed with heavy cusps, but rendered secure by general mass of masonry; and what additional appearance of support may be thought necessary (sometimes a considerable degree of *actual* support) is given by means of tracery.

Tracery began in the use of penetrations through the stonework of windows or walls, cut into forms which looked like stars when seen from within, and like leaves when seen from without; the name foil or feuille being universally applied to the separate lobes of their extremities, and the pleasure received

THE NATURE OF GOTHIC

from them being the same as that which we feel in the triple, quadruple, or other radiated leaves of vegetation, joined with the perception of a severely geometrical order and symmetry. A few of the most common forms are represented, unconfused by exterior mouldings, in Fig. XXII, and the best traceries are nothing more than close clusters of such forms, with mouldings following their outlines.

The term "foliated," therefore, is equally descriptive of the most perfect conditions both of the simple arch and of the traceries by which in later Gothic it is filled: and this

foliation is an essential character of the style. No Gothic is either good or characteristic, which is not foliated either in its arches or apertures. Sometimes the bearing arches are foliated, and the ornamentation above composed of figure sculpture; sometimes the bearing arches are plain, and the ornamentation above them is composed of foliated apertures. But the element of foliation *must* enter somewhere, or the style is imperfect. And our final definition of Gothic will, therefore, stand thus:—"Foliated Architecture, which uses the pointed arch for the roof proper, and the gable for the roof-mask."

We have now, I believe, obtained a sufficiently accurate knowledge both of the spirit and form of Gothic architecture; but it may, perhaps, be useful to the general reader, if, in conclusion, I set down a few plain and practical rules for determining, in every instance, whether a given building be good Gothic or

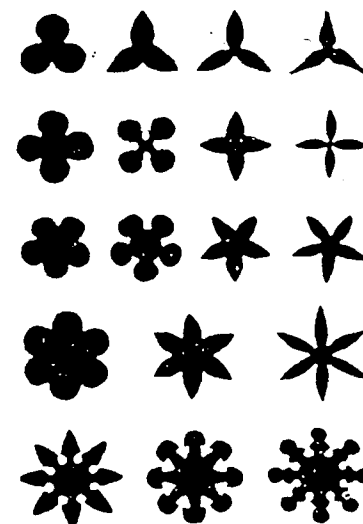
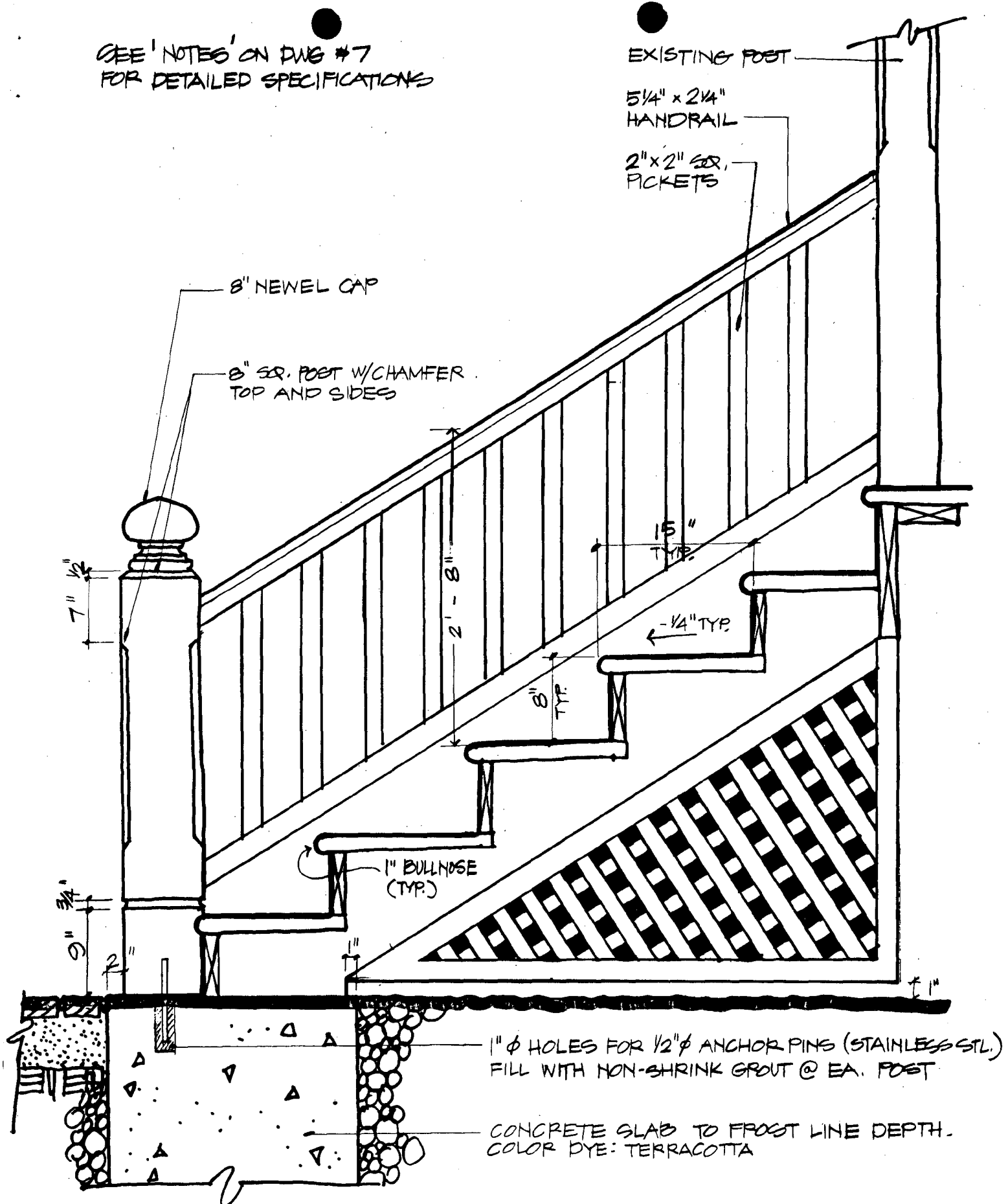


FIG. XXII

SEE 'NOTES' ON DWG #7
FOR DETAILED SPECIFICATIONS



EXISTING POST

5 1/4" x 2 1/4"
HANDRAIL

2" x 2" SR.
PICKETS

8" NEWEL CAP

8" SR. POST W/CHAMFER
TOP AND SIDES

7" 1/2"

2' - 8"

15"
TYP.

← 1/4" TYP.

8"
TYP.

1" BULLNOSE
(TYP.)

3/4"
9"

2"

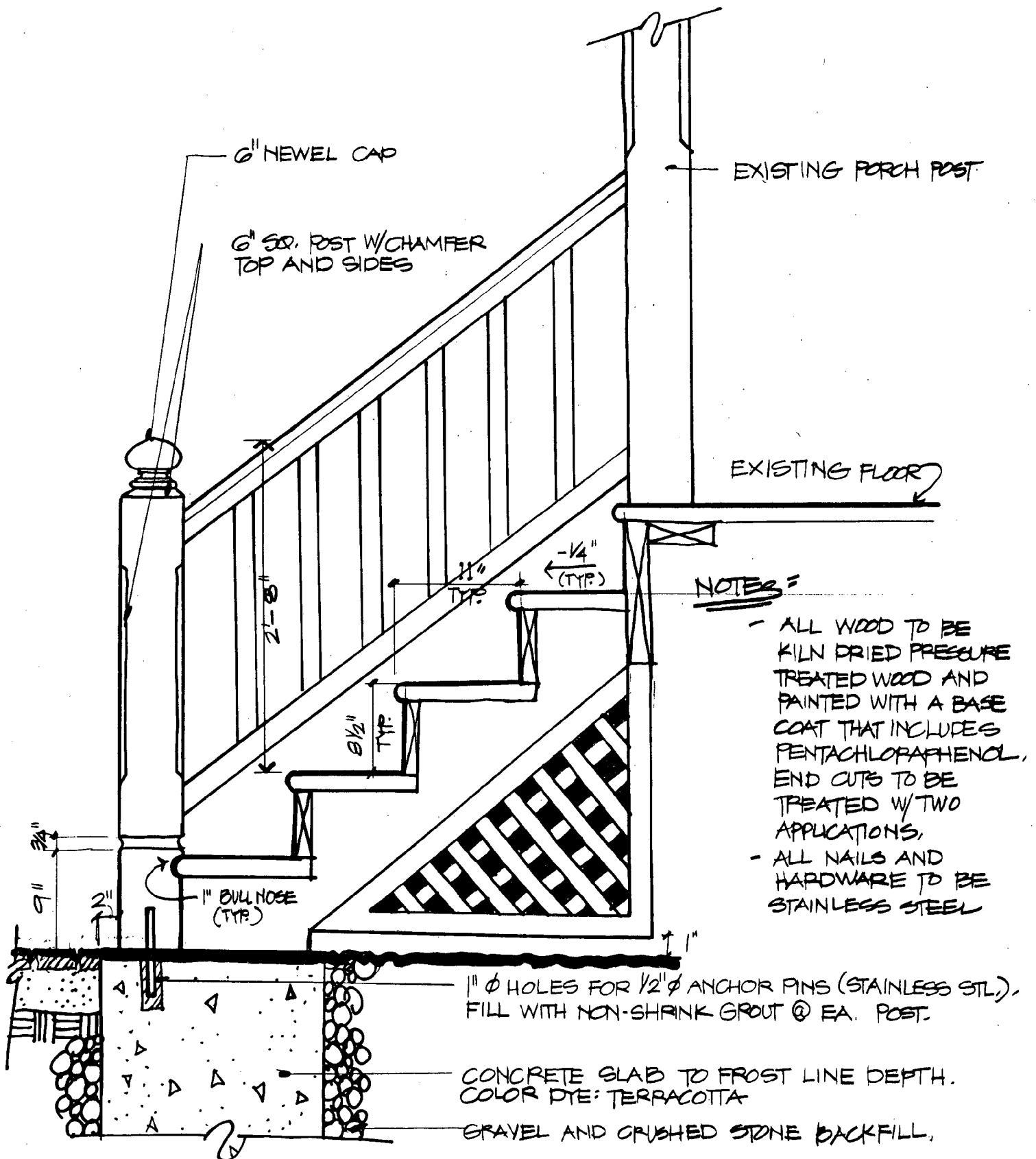
1"

1" φ HOLES FOR 1/2" φ ANCHOR PINS (STAINLESS STL.)
FILL WITH NON-SHRINK GROUT @ EA. POST

CONCRETE SLAB TO FROST LINE DEPTH.
COLOR DYE: TERRACOTTA

6 ELEVATION OF FRONT STEPS
SCALE: 1" = 1'-0"

Figure #6



7 ELEVATION OF REAR STEPS
 SCALE: 1" = 1'-0"
 Figure #7