



# LANDMARKS BOARD

CITY OF SPRINGFIELD  
P.O. BOX 8368  
SPRINGFIELD, MISSOURI 65801  
417-864-1031

City of Springfield

## INTEROFFICE MEMORANDUM

DATE: August 26, 2016

RE: Landmarks Board Meeting

Please, find attached the agenda for the Landmarks Board meeting on **August 31, 2016**.  
No tour is being offered.

*Michael Sparlin*

Michael Sparlin  
Senior Planner

# Landmarks Board

City of Springfield - Historic City Hall - Council Chambers  
830 Boonville Avenue

August 31, 2016

5:30 p.m.



**Wallis Nattinger**  
*Real Estate Representative*

**David Eslick**  
*Historian Representative*

**Len Eagleburger**  
*At-Large Representative*

**Gary Bishop**  
*Walnut Street Representative*  
**Chair**

**Vacant**  
*Architect Representative*

**Nancy Crandall**  
*At-Large Representative*  
**Vice-Chair**

**Paden Chambers**  
*Commercial Street Representative*

**Kent Brown**  
*Mid-Town Representative*

**Justin Stanek**  
*At-Large Representative*

- I Roll Call**
- II Minutes**
  - A. July 6, 2016
  - B. July 20, 2016
- III Unfinished Business**
  - A. Certificate of Appropriateness (none)
  - B. Certified Local Government Review
    - 1. Timmons Temple National Nomination
  - C. Pre-Application Review (none)
- IV New Business**
  - A. Certificates of Appropriateness (none)
  - B. Certified Local Government Review (none)
  - C. Pre-Application Review (none)
  - D. Local Historic Site Nomination Review (none)
- V Communications**
- VI Reports**
  - A. Report on committees (none)
    - 1. Application (none)
    - 2. Demolition
    - 3. Historic Sites and Districts
      - a. Walnut Street Identification Signage
      - b. Mid-Century Modern - Potential Historic Structures
      - c. Ozarks Rock Structures Survey
    - 4. Communications (none)
    - 5. Awards and Recognition
      - a. Preservation Month Awards and Activities
    - 6. Design Guidelines
      - a. CLG Grant for Design Guideline update
  - B. Administrative approval of C of A's
    - a. 1303 E. Walnut St. - Re-roof
    - b. 944 E. Walnut St. - Re-roof
- VII Any other matters that fall under the jurisdiction of the Board**
- VIII Adjournment**

Note: In accordance with ADA guidelines, if you need special accommodations when attending any City meeting, please notify the City Clerk's office at 864-1443 at least 3 days prior to the scheduled meeting.

**MINUTES OF THE LANDMARKS BOARD**

**DATE:** July 6, 2016

**TIME:** 5:30pm

The regular meeting and public hearing of the Landmarks Board was held on the above date and time City Council Chambers, third floor of Historic City Hall with the following members and City of Springfield staff in attendance: Gary Bishop (Chair), David Eslick, Paden Chambers, Len Eagleburger, Kent Brown, Wallis Nattinger, and Justin Stanek. Absent: Nancy Crandall. Staff members: Michael Sparlin, Senior Planner and Duke McDonald, Assistant City Attorney.

**ROLL CALL:**

**APPROVAL OF MINUTES:** The minutes of June 8, 2016, were approved unanimously.

**UNFINISHED BUSINESS:**

Certificate of Appropriateness: <b>1040 E. Walnut</b>	Certificate of Appropriateness: <b>1046 E. Walnut</b>	Certificate of Appropriateness: <b>1144 E. Walnut</b>
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Mr. Bishop opened the public hearing.

Brandon and Dixie Dickman, 1122 E. Walnut noted that the signs for 1040 E. Walnut, 1046 E. Walnut and 1144 E. Walnut are for identification purposes and believes that the signs will follow the historical neighborhood characteristics.

Mr. Bishop asked if there is any lighting (spotlight, internally lit) associated with the signs.

Mr. Dickman stated that there are no current plans for any lighting for the proposed signs.

Mr. Stanek asked if the signs will be reflective of "vacant or rented" status.

Mr. Dickman stated that they are only for identity purposes and will not show and status reflecting the current rental status.

Mr. Bishop closed the public hearing.

Justin Stanek made the motion to accept Certificate of Appropriateness (**1040 E. Walnut, 1046 E. Walnut, and 1144 E. Walnut**) as purposed. David Eslick seconded the motion. The motion carried as follows: Ayes: David Eslick, Lean Eagleburger, Justin Stanek, Paden Chambers, Kent Brown, Wallis Nattinger, and Gary Bishop. Nays: None. Abstain: None. Absent: Nancy Crandall.

Certified Local Government Review - Timmons Temple National Nomination: None

Pre-Application Review: None

**NEW BUSINESS**

Certificates of Appropriateness: None

Certified Local Government Review - Bailey School National Nomination - 501 W. Central.

Mr. Sparlin noted that the Bailey School has been nominated by the Department of Natural Resources. The property owner has applied to be listed on the National Register of Historic Places and as part of the process the local Certified Local Government (CLG), which is the Landmarks Board is notified and will have sixty days to comment on the nomination. They have provided information and pictures pertaining to the historic quality of the building.

Mr. Sparlin went through the nomination review form and the following were checked:

**Criteria of Significance**

Criterion A. - Property is associated with events that have made a significant contribution to our history.

Criterion C. - Property embodies the distinctive characteristics of a type, period or method of construction, or a work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components may lack individual distinction (a district).

**Integrity**

The property retains authentic historic character from its period of significance.

**Review Comments** (Commission/Board)

The commission/board recommends that the property is significant, retains integrity and is eligible for listing in the National Register of Historic Places.

Mr. McDonald noted that the chairman of the Landmarks Board is the designated signer on the nomination form.

Mr. Eslick went over some of the history of the Bailey School.

Paden Chambers made the notion to nominate the Bailey School to be included on the National Register of Historic Places and the form to be signed by the chair of the Landmarks Board. Wallis Nattinger seconded the motion. The motion carried as follows: Ayes: David Eslick, Lean Eagleburger, Justin Stanek, Paden Chambers, Kent Brown, Wallis Nattinger, and Gary Bishop. Nays: None. Abstain: None. Absent: Nancy Crandall.

Pre-Application Review: None

Local Historic Site Nomination Review: None

**COMMUNICATIONS**

Mr. Sparlin reminded the commission about the July 28, 2016 Springfield Cardinal's baseball game in appreciation of their participation on the Landmarks Board. The game starts at 7:10pm and there will be refreshments available. Mr. Sparlin noted that he will be sending out a RSVP for the number of people attending.

**REPORTS**

Report on Committees: None

Application: None

Demolition: Mr. Sparlin sent out the current list of demotions.

Historic Sites and Districts - Walnut Street Identification Signage: Mr. Eslick stated he will be contact John Horner. Mr. Chambers noted that Rountree just had signs put up and would like to ask the City again why they can not supply the signs for the east side of Walnut Street.

Mr. Sparlin noted that the neighborhoods with the identification signs were a City Council resolution and written for registered neighborhoods.

Mr. Eslick asked if the east side of Walnut Street formed a neighborhood association if they could have signs.

Mr. Sparlin noted that he would look into the possibility of signs if the east side formed a neighborhood association.

Mid-Century Modern - Potential Historic Structures: None

Ozarks Rock Structures Survey: Mr. Eslick did another slideshow at Elfindale and may put it on the website.

Awards and Recognition- Preservation Month Awards and Activities: Mr. Eslick noted that they need to start looking at May of 2017 in order not to fall behind.

Design Guidelines: None

**Administrative approvals of C of A's:** None

#### **ANY OTHER MATTERS THAT FALL UNDER THE JURISDICTION OF THE BOARD**

**Landmarks Board Training Session:** Mr. Sparlin noted that it is scheduled for July 20, 2016 at 5:00pm and pulled up last years agenda for review. He asked for any additional input and these were some of the items that they would like to discuss on the agenda.

1. Certified Local Government (CLG) Grant Applications.
2. Yearly City Council lunch presentation/meeting.
3. State Preservation Office present to the group.
4. Ozarks Rock Structures Survey, putting information on the web site.
5. Press releases for current activities (nominations or potential nominations, etc.)

Mr. Bishop will not be able to attend the July 20, 2016 training session.

#### **ADJOURNMENT:**

There being no further business, the meeting was adjourned at approximately 6:15pm by the motion from Wallis Nattinger and seconded from Len Eagleburger. The motion carried as follows: Ayes: David Eslick, Lean Eagleburger, Justin Stanek, Paden Chambers, Kent Brown, Wallis Nattinger, and Gary Bishop. Nays: None. Abstain: None. Absent: Nancy Crandall.

  
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Michael Sparlin  
for Executive Secretary

## MINUTES OF THE LANDMARKS BOARD

**DATE:** July 20, 2016

**TIME:** 6:00pm

A special (training) meeting and public hearing of the Landmarks Board was held on the above date and time in the Busch Building, 2nd Floor Conference Room with following members and City of Springfield staff in attendance: Nancy Crandall (Vice-Chair), David Eslick, Paden Chambers, Kent Brown, Wallis Nattinger, and Justin Stanek. Absent: Len Eagleburger and Gary Bishop. Staff members: Michael Sparlin, Senior Planner, Bob Hosmer, Principal Planner, and Duke McDonald, Assistant City Attorney.

### ROLL CALL

**Presentation:** Michael Sparlin presented information on the history of the Landmarks Board and also passed out an "Introduction to Landmarks Board" binder/book.

**Presentation:** Duke McDonald presented information on City Code Ethics and Conduct and noted this information can be found on Springfield's MuniCode.

### OPEN DISCUSSION

**Certified Local Government (CLG) Grant:** Noted that the board has been pursuing CLG's grants and looking for direction and application was passed out. Michael Sparlin went over some of the points for applying. The grants will not exceed \$25,000 for the federal share is 60% and 40% is the matching funds from the applicant.

Paden Chambers noted that the State had allocated CLG \$93,000 funds which are 10% of the SHPO budget.

Michael Sparlin noted that the Historic Preservation office funds projects that relate directly to the identification, evaluation, and protection of historic, architectural or archeological resources and is extremely competitive.

Paden Chambers noted that at the CLG conference attendees were presented with different projects that have been awarded and getting grant funds. A couple of cities were did survey's and other creating guidelines for historic districts or revisions to the guidelines and they received funds. He also noted that Commercial Street and Walnut Streets guidelines were done in the 90's. Paden stated that he thought it would be better and beneficial to have updated guidelines.

Nancy Crandall asked who would do the guidelines and was told that an outside consultant would be hired.

David Eslick noted that everyone in the district would be involved in getting the guideline updated.

Bob Hosmer noted that we have recently have had problems with zoning ordinances along Commercial Street with interpretation.

Nancy Crandall asked how updating the guidelines would benefit Mid-Century as was told that it would not benefit Mid-Century and it is a separate task.

Paden Chambers stated that updating the guidelines would be the most beneficial to the Landmarks Board, City, and developers.

Michael Sparlin stated that Independence, MO started Historic Preservation Plan and will provide information at the regular Landmarks Board meeting in August, 2016.

David Eslick said that Louisiana, MO has great guidelines as well as Washington and Columbia, MO.

Michael Sparlin said the deadline to submit a grant application is July 31 and should stay the same each year so the Board can plan ahead. Bob Hosmer noted that the City's budget runs from fiscal year July 1 though June 30 and that this year's budget has already been submitted. The Landmarks Board should try to submit an application for 2017/2018 fiscal year.

Bob Hosmer asked for the cost of the rock structure survey and Michael Sparlin stated it was approximately \$18,000 and \$10,000 was from federal funds.

Discussion on whether the guidelines would be done separately for Mid-Town, Commercial and Walnut Street and it was consensus that each would be done separately within their district.

Michael Sparlin will check out Missouri and neighboring states and see what plans (guidelines) they are doing and have done.

Michael Sparlin passed out information regarding education (flyers) on historic preservation and where the field is heading in Missouri.

Duke McDonald questioned the current guidelines for Commercial Street and Blaine Street.

Paden Chambers noted that the main facade has always been Commercial Street, but property owners are starting to develop the Blaine Street side with entrances, porches, and etc., and there could be questions on how Blaine Street could develop.

Justin Stanek noted that if we plan on going forward applying for a grant and establishing new guidelines then there needs to be visionary meetings starting soon as September and October.

Justin Stanek suggested that this would be an excellent time to address Council again, possibly during a Council lunch.

David Eslick noted that this would also be the time to start talking with the three districts and getting them information.

Kent Brown asked if these guidelines would be amendments or additions to the Urban Conservation District (UCD) as it was created originally and was told that the UCDs would have to be looked at because they have not been updated since the 1980's and 1990's.

**FURTHER DISCUSSION**

Michael Sparlin went over the Landmark Board website on the City's web page and showed where the current historic sites are located and asked about the Rock Structure Survey and may be able to put a link to the states web site.

Paden Chambers asked about available members for reappointment.

Staff will check on the reappointment for David Eslick.

Duke McDonald will check on current ordinances for specific language for positions and terms on the board.

All current Landmark Members (except Wallis Nattinger) requested an "Introduction to Landmarks Board" binder/book.

**ADJOURNMENT:**

There being no further business, the meeting was adjourned at approximately 6:15pm by the motion from Wallis Nattinger and seconded from Paden Chambers. The motion carried as follows: Ayes: David Eslick, Lean Eagleburger, Justin Stanek, Paden Chambers, Kent Brown, Wallis Nattinger, and Gary Bishop. Nays: None. Abstain: None. Absent: Nancy Crandall. Len Eagleburger and Gary Bishop



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Michael Sparlin  
for Executive Secretary

## DESIGN GUIDELINES





## DESIGN GUIDELINES

### Introduction

In 1979, the City of Springfield created the Historic District Review Board with powers to approve or disapprove building permits for the erection, reconstruction, alterations, restoration, or razing buildings or structures located within the Commercial Street Historical Site District.

These guidelines are intended to provide the basis for decision making by the Historic District Review Board. They are intended both to preserve the historic significance and character of the District and to facilitate economic revitalization.

Special acknowledgement is made for the contributions of both the National Trust for Historic Preservation Main Street Project and the Historical Society of the State of Colorado for their pioneering work in developing methods for expressing design guidelines, and for their gracious permission to permit utilization of illustrations from Good Neighbors Building Next to History and The Building Improvement File in this report.

## **Reasons For Guidelines**

### **Standards of Evaluation**

At the outset, there was some confusion between Historic District Review Board members and applicants as to the exact role of the Board. Further, in making decisions, the Board had no detailed means to test and measure proposals. An element of objectivity seemed to be missing, and tensions resulted. The City staff serving the Board had no detailed guidance to offer applicants for building permits, so they found their instructional/explanatory job difficult. Designers approaching the Board had little to guide them in establishing the parameters for work with their clients, nor had they a coherent set of goals toward which they could aim their design work.

From the planning process for the Commercial Street Plan, a set of goals evolved, and a theme toward which revitalization activities are directed. These design guidelines are written in such a way that they are responsive to the overall goals for the area, and take into account the comments of applicants, staff, Board members, and the design team's observation of the area.

## **Assistance**

With guidelines for design made clear, applicants and their architects and contractors can identify requirements and work towards meeting them. They can observe the standards by which their proposed actions will be evaluated, and if denied, they can be given clear reasons for the Board's decision

### **Implementing a Revitalization Plan**

Through design guidelines, preservation and rehabilitation of older structures and compatible new construction can reinforce the historic nature of the area and promote upgrading of the visual environment.

### **Guidelines – Some Limitations**

Guidelines themselves do not ensure that a historic district, or any district subject to design control, will automatically revitalize itself. The guidelines are only a tool towards that end; much more work in the areas of capital availability, careful market analysis, programming and advertising, correct balance of activities, etc., must be carried out to accomplish successful economic development.

The guidelines are not a guarantee that all construction will be compatible with a historic setting.

They merely provide a frame of reference for design decisions. Final results depend on the sensitivity of the designers and the developers involved.

## **These guidelines developed from three general premises**

### **The Secretary of the Interior's Standards for the Treatment of Historic Properties**

Regarding the treatment of historic properties, including structures, the federal government has promulgated 34 standards, divided into four categories – preservation, rehabilitation, restoration, and reconstruction. The category deemed appropriate for any given projects depends on “the property’s significance, existing physical condition, the extent of documentation available, and interpretive goals. . .” (36 CFR, Section 68.3) The vast majority of projects done in Springfield have fallen into the category of rehabilitation. Rehabilitation is defined by the federal government as “the process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.” Persons undertaking rehabilitation projects should comply with the following ten standards. (For the standards relevant to the other three categories, see 36 CFR, Section 68.3 or the Web site of the National Park Service.)

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

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

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

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

## Common errors to avoid in preservation work

### 1. Ignoring the evidence in and around the site indicating aspects of the building's former character.

The site itself may tell you much about its former character. For example, much of the trim work found on the walls now was scattered about the first floor and used to block up windows prior to remodeling of the interior in 1980.

Paint layers, remnants of trim, former door and window openings, etc., can all reveal information about size, scale, material, shape. Be a detective.

### 2. Over-restoration of trim materials.

Because a building element looks old, used, rough, or bumpy is not reason enough for its replacement.

Stripping later period additions of historic value to restore purely to one or another period is regarded as over-restoration. Study carefully the building elements before deciding what should be eliminated.

### 3. Making a building that never was.

Removal of elements of one historic period to completely restore an earlier period is not recommended. This results in creation of new replicas of earlier period details, and the building becomes something it never was.

Efforts to restore the building to a period character earlier than the age of the building generally results in errors in the use of materials, their size, treatment, or pattern that may not honestly reflect the period's character. Morgan Phillips writes:

“probably, the most common example is. . .removal of plaster from ceilings to expose bare beams. . .when these beams were never intended to be exposed.”<sup>2</sup>

Phillips, therefore, emphasizes “the importance of researching and analyzing a building as a guide for restoration. . .” He talks about putting together the whole story on the building before starting construction.

### 4. Scraping.

Scraping paint samples to then develop matching colors may result in misleading tones because of the earlier paint's aging process. Older colors may have been brighter than we realize, writes Phillips, because aging yellows earlier paints.

He also points out that the ‘bare wood’ look may not have been characteristic of the period, so stripping may be inappropriate. Old wallpapers should be preserved, if possible, as they demonstrate earlier preferences in wall covering.

5. Sandblasting and destructive repointing.

Sandblasting removes brick's hard exterior skin, accelerating its deterioration.

Water can penetrate the brick, causing it to break up in cold weather due to freezing and thawing.

If it is desirable to remove paint (it may be fine to leave masonry painted), there exist chemicals which are effective without damaging brick.

Regarding repointing, Phillips writes:

“Repointing with Portland Cement mortar. . .is most damaging.”<sup>3</sup>

Old bricks are weaker than this mortar combination and can be destroyed. Again, Phillips' comments:

“A basic principle is that mortar should always be weaker than the bricks or stones which are imbedded in it: Thus the old lime and sand – work well with soft bricks and stones.”<sup>4</sup>

New mortar should match in color, and strength, the old mortar. To arrive at satisfactory color treatments, “sand of the right color and masonry pigments” are called for.

While old mortar may have eroded somewhat, it may not be necessary to repoint if the mortar is stable and is maintaining its strength.

Mortar Guidelines are contained in Preservation Briefs: 2, Repointing Mortar Joints in Historic Brick Buildings.

6. Assuming it can't be fixed.

Due to technologic advances, many materials can be reconditioned that in years past would have had to be replaced.

Woods can experience extended useful life with application of “epoxies, polyesters, and resins.” Strength can be restored, damaged wood removed and replaced. Plaster can now be consolidated, patched, and made ready for new wall cover or paint.

7. Designing poor replicas.

Where matching of a missing detail is required, the new piece should closely follow the original. Carefully document the construction of the piece to be replicated. “Poor parodies” are to be avoided.

8. Undertaking demolition before getting professional help.

Early demolition could wipe out key historical data. “Old buildings of any quality deserve the best study and care. . .”<sup>5</sup>

9. Not taking the time.

Develop data and understanding before making judgments about actions.

10. Not engaging professionals.

Good restoration requires designers, researchers, and contractors who understand what is required. Funds spent for their time improve value.

## **The character, setting, and development of Commercial Street itself**

The historic portion of the street extends six blocks from Washington Avenue to Lyon Avenue. This six-block section is the only place in Springfield where a concentration of historic Victorian-era commercial buildings exists. Commercial Street developed as a response to the railroad, which it parallels, as opposed to the straight forward, north-south grid, of the streets adjacent to Commercial on the south.

The connection of the street to the railroad is further enhanced by the pedestrian bridge over the tracks at Jefferson Avenue. This bridge and the open space around it create a visual tie between the street and the railroad which enables the observer to create a mental link between the present and a bygone era of steam rail travel.

The result of this railroad responsive development is a district strong in historic continuity and one that has a distinct identity. This area at Commercial Street is unique in its coherence of building details and in the similarity of building ages.

## **Underpinning the Guidelines are four principles**

Pattern, alignment, size, and shape are best explained by excerpts from the Colorado Historical Society’s Good Neighbors publication.

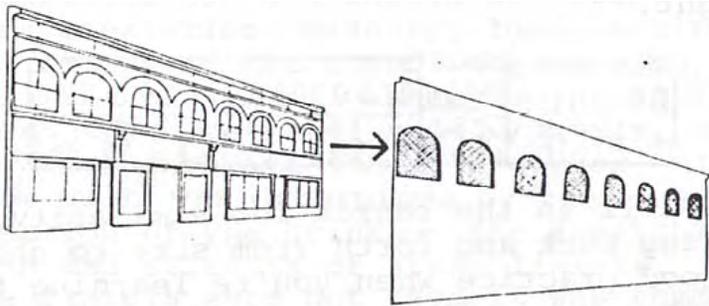
### **Pattern**

Defined as “objects arranged in a formal or regular manner where the arrangement is reproducible,” pattern is most readily found in building materials.

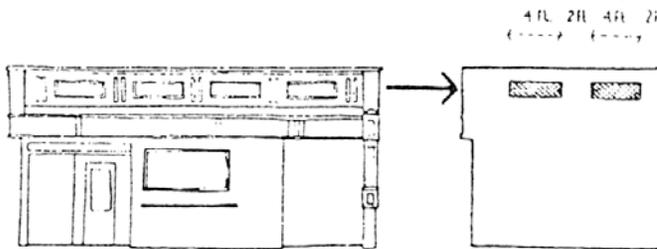
Pattern is also evident in brick, stone, and concrete-block walls, in metal roofing that has been laid in strips with regular seams, in brick or tile paving, in vertical siding.

When patterns formed by building materials repeat throughout a neighborhood, they contribute to a sense of visual cohesiveness.

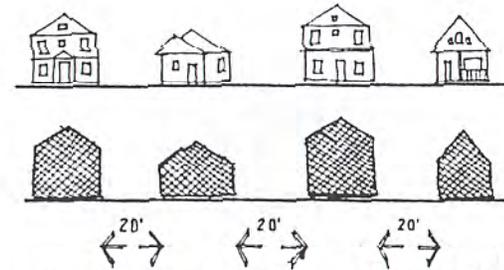
Windows, signs, columns, ornamentation, and other facade elements also create patterns that unify the look of a building or series of buildings. (In the architectural sense, a facade is simply a face of a building, usually the face that receives some sort of distinguishing treatment.) In this drawing of a building in the Old Town section of Fort Collins, the windows on the second story create a pattern because they have matching shapes and equal spacing. Although there are three different stores at street level, the strength of the window pattern gives the entire building unity.



Elements and ornamentation can create a readable pattern:



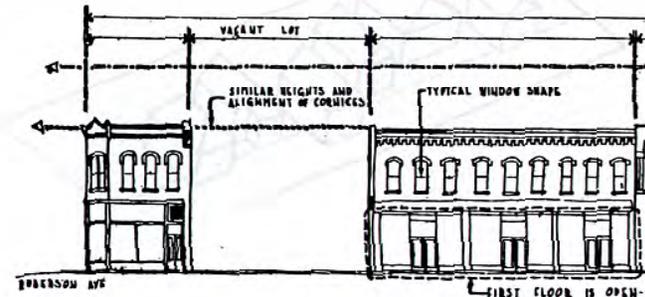
Trees, other landscape features, and buildings themselves can form patterns.



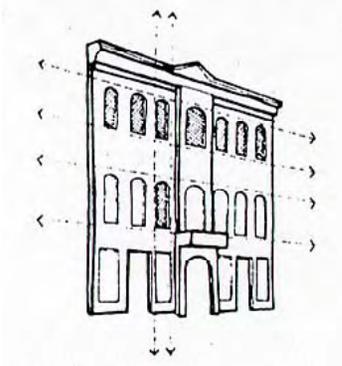
## Alignment

A reliable method for creating a sense of relationship is by maintaining objects in a straight line.

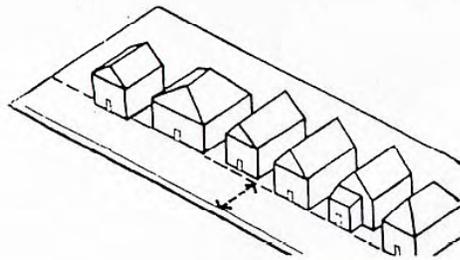
Buildings can appear almost form a wall – as they do along Commercial Street. Note in this illustration the alignment of cornices and separation of first and second floors.



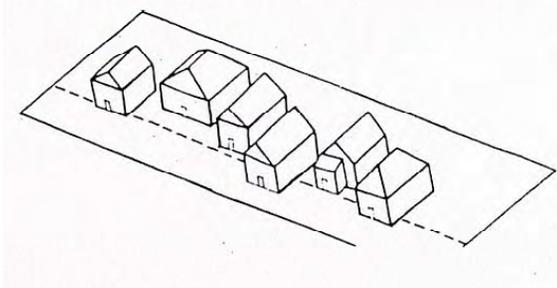
Windows can be used to create pattern, by alignment both vertically and horizontally.



This sketch of a residential neighborhood illustrates unity created by uniform setback.



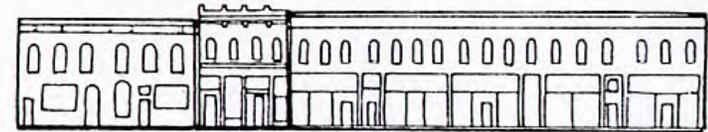
Once continuity is destroyed, unity is lost. Alignment can sustain visual integrity.



## Size and shape

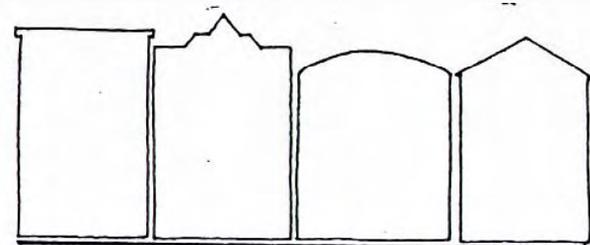
Size and shape are very familiar words, of course, but understanding how to evaluate their importance to the urban environment takes a little practice. For our purposes, “size” can be defined as the dimensions of a building or part of a building and “shape” as the form of a building or part of a building. Again for our purposes, similarity of size and shape is what is important, because similarity contributes to visual continuity.

In the search for similarity, it’s helpful to break the idea of size into its constituent parts of height, width, and depth. These buildings, for example, have different widths but essentially the same height.



Still in the search for similarity, working back and forth from size to shape is good practice when you’re learning to see what your city has to offer.

These buildings have different shapes but are the same size.



# The Design Guidelines

## The Historic District

At present, the major points of interest in the historic district are experienced sequentially as you move along the street. Due to the buildings' alignment along the sidewalk, a long, narrow space has been created without any definite boundaries or edges to the historic district.

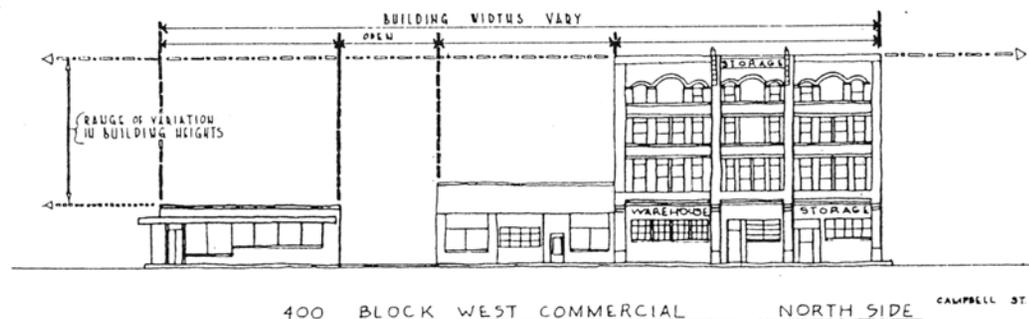
The significant historic buildings were generally all retail spaces at the street level with the second and third stories originally being warehouses, office space, or storage. These buildings exhibit a variety of architectural details; however, many similarities can and should be noted. They all have exterior masonry, load-bearing walls with wood floor and roof framing, and due to the nature of masonry construction, without the benefit of steel lintels, the window openings are long and narrow. The window width was determined by the corbeling action of the brick or the available length and strength of stone lintels. Where stone lintels were not used, it was common practice to use brick relieving arches. There are some exceptions along the street

where metal lintels have been used or the window openings have semi-circular arched heads. Another abundant feature of buildings of this period is the corbeled masonry cornice which projects towards the street.

The repetition of these similar architectural details gives a sense of unity to the area and should be emphasized rather than obscured by signs and metal facades or the infilling of upper-story windows and painting. The unifying elements of the Commercial Street Historic District should be protected by rigorously applied design guidelines. Compatible contemporary design should be stressed for all new construction and newly fabricated historic details are particularly discouraged because they dilute the value of the genuine details abundant on Commercial Street.

## The Block

The emphasis as placed in the Design Guidelines on defining and evaluating relationships of buildings and spaces makes the block an especially significant visual unit. Less diffuse than the entire district and of greater impact and community significance than a single building, the



Block illustrations continue



block is a part of the Historic District that demands thorough treatment in design guidelines.

The two broad guidelines listed below address common situations which occur frequently and can be considered as general goals rather than specific instructions.

## Unity

**GUIDELINE:** Strengthen the unity of the block as a single entity. (Please refer to specific guidelines on building heights, alignments, color, etc., for further criteria.) This guideline is valid to Commercial Street because width at the street allows all of the block to be seen.

**GUIDELINE:** Preserve the visual quality of individual facades and pay careful attention to the treatment, placement, and size of signs. (Please refer to specific guidelines found under “Facade of Individual Buildings” and “Signs” for further criteria.)

## Building heights

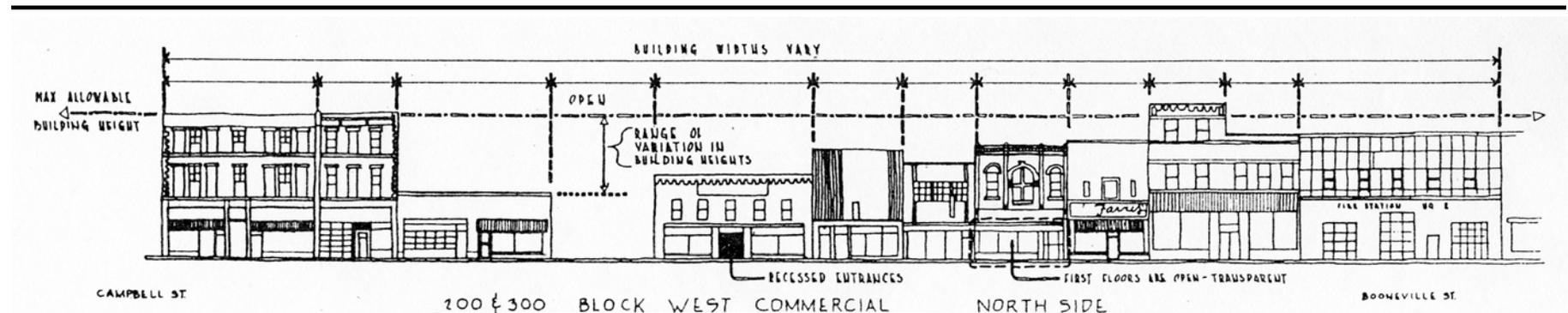
**GUIDELINE:** Maintain the alignment of building heights. Maintain existing cornices whenever possible. On buildings where cornices have been removed, encourage restoration of the original. Where restoration is not practical, use paint schemes or simplified cornices to strengthen the visual unity of the building lines.

**GUIDELINE:** Buildings at the ends of the block should be similar in height to buildings along adjoining blocks. This helps modulate the transition from a visually united block to one that is less unified.

**GUIDELINE:** The height of new buildings should be within the range of heights already found along the block.

## Corner sites

**GUIDELINE:** Maintain the visual emphasis of each block at its corners. Renovation of corner buildings may be more elaborate than renovations of other buildings. New



construction on corner sites may also be larger and more elaborate.

## Alignment

GUIDELINE: Maintain alignment of horizontal elements. Window frames, clerestories, the tops of first-floor display windows, sign bands, and moldings should align horizontally along the block to help strengthen the visual ties among buildings.

GUIDELINE: Maintain the alignment of facades at the sidewalk edge. Where facades must be set back from the sidewalks, use columns, hedges, low walls, or other screens to define the edge of the site and to preserve alignment. Use similar separation between the sidewalk and the site to screen parking areas.

## Building widths and spaces between buildings

GUIDELINE: Build to side lot lines whenever possible to maintain the sense of a “wall” along the street. Where open

sites do occur, provide screening that maintains the line of the “wall.”

GUIDELINE: Maintain the similarity in building widths. The front facades of new buildings should conform to the widths already found on the block.

## Windows

GUIDELINE: Maintain the clear distinction between first floors and upper floors. The use of horizontal moldings, awnings, or sign bands to emphasize this distinction should be considered. Renovation should maintain large areas of glass on the first floor. New construction should provide large areas of glass there, also.

GUIDELINE: Maintain the pattern created by upper-story windows and also their vertical-horizontal alignment.

## Building materials

GUIDELINE: Brick and glass are the only major building materials permitted. New construction should consider



creating contemporary interpretations of patterned brick facades. When brick facades are renovated, do not cover up existing patterns, and do not paint over them unless absolutely necessary.

## Landscaping

**GUIDELINE:** Where open sites occur along the street, reinforce the continuity of the sidewalk edge.

## Parking

**GUIDELINE:** Parking areas should not be visible from the street or sidewalk. Place parking areas to the rear of buildings whenever possible. When parking areas are visible from the street, screen them. Planting shrubs and hedges is recommended, but fences and low walls with plantings in front of them are also acceptable. Break up larger paved areas with landscaping in the interior of the parking area.

## The facade of the individual building

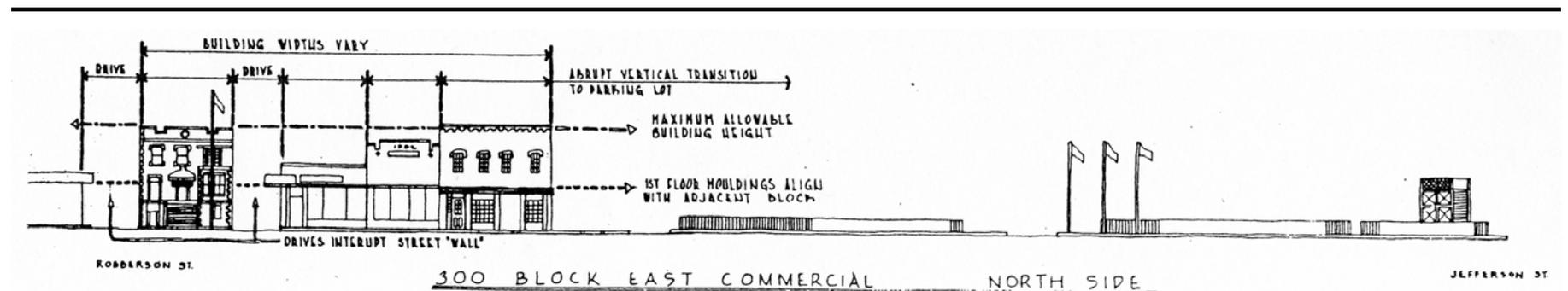
Visually, the largest impact on the District will be from the summation of many small details, contained within the facades of the individual buildings. The harmony sought for the street will be partly achieved by careful restoration of facade details.

In developing an approach to the facade design, it is important to identify the original elements; assess their present condition; identify methods to upgrade, restore, remove, or replace; assess long-term wear and tear on and maintenance of the item; select replacement material.

This section develops the specifics to accomplishing facade upgrading.

## Rehabilitations

Rehabilitations sometimes leave elements of the original facade out of the finished building.



A series of guidelines has been developed, related to this problem.

“GUIDELINE: Incorporate elements of the original facade into the rehabilitation scheme.”

Subguidelines:

“Do not obscure the entire facade. . .with panels.”

“Do not obscure original materials.”

“Do not obscure facade details. . .by signs. . .or paint.”

“Do not alter the shape of original openings.”

“Repair or replace original building elements.”

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“GUIDELINE: Respect the original character and period of the facade.”

Subguideline:

“Do not try to make the building look ‘historical’. . .because this debases what is historic.”

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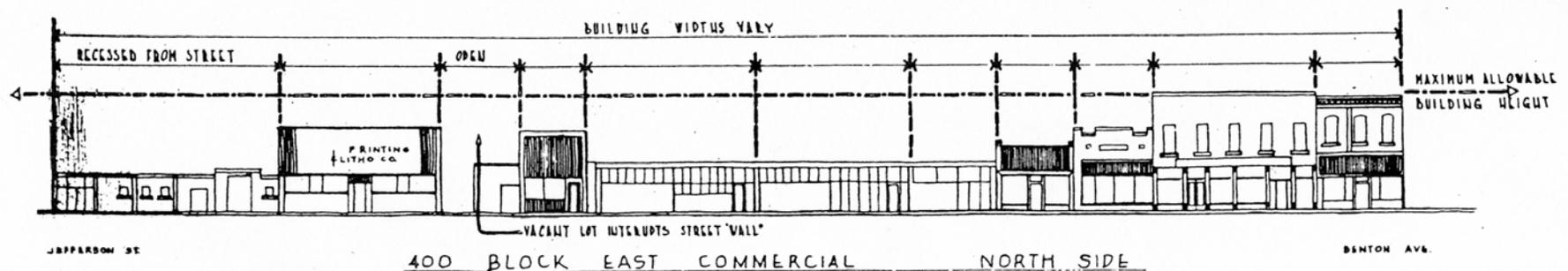
By covering original finishes, the overall value of the building’s nature is denied.

However, caution is urged because removal of finishes applied long ago may have severe detrimental effects on the remaining life of facade materials.

“GUIDELINE: Preserve the original finish of masonry facades.”

Subguidelines:

“Never sandblast masonry.” (It removes protective coatings.)



“Usually, Let painted masonry stay painted, unpainted, unpainted.”

Colorado Historical Society

## Additions

“Pattern and alignment, size and shape” should be similar. It is feasible that new treatments can substantially add to the function or attraction of the building, by respecting earlier treatments, tones, and massing of elements.

**GUIDELINE:** Additions that respect existing scale, massing, and arrangements of elements are encouraged.

**GUIDELINE:** Materials used in addition should be similar to those used in the original building.

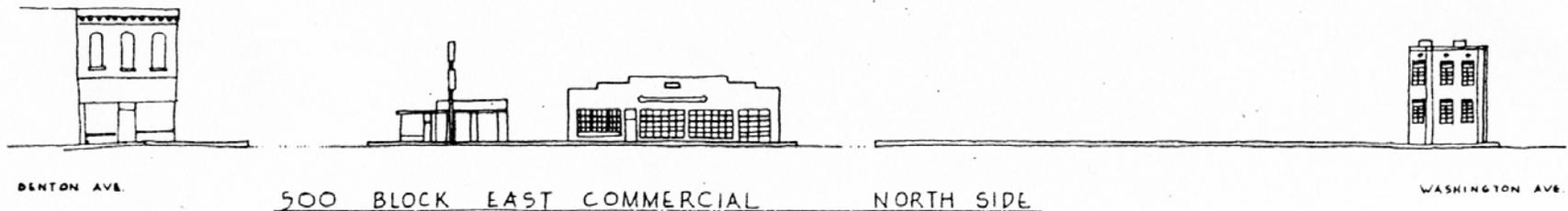
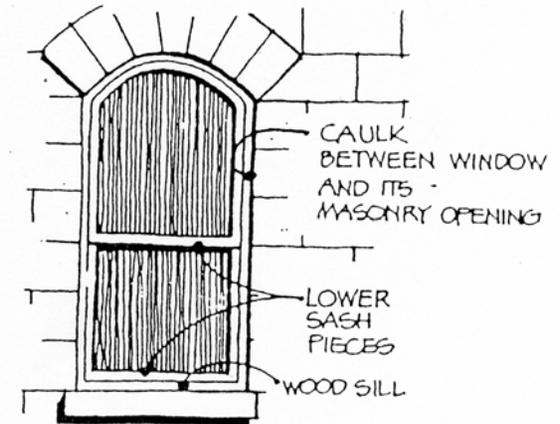
Colorado Historical Society

## Windows

By their arrangement, repetition, alignment, size, and shape, these elements bind together the individual facades into a coherent image.

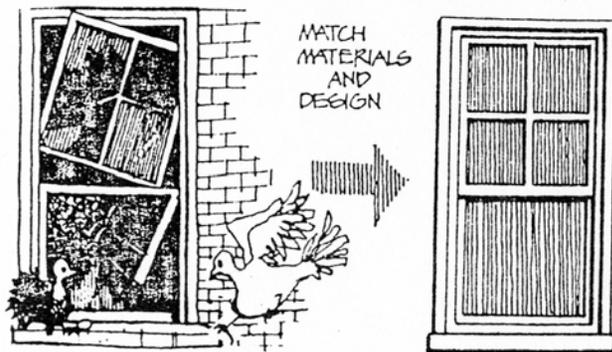
Most original windows in the District are seriously deteriorated. Significant visual improvement can be made to the District if windows are unboarded, repaired, and maintained.

**GUIDELINE:** Where feasible, repair existing sashes and sills, paint and caulk to a state of renewal.



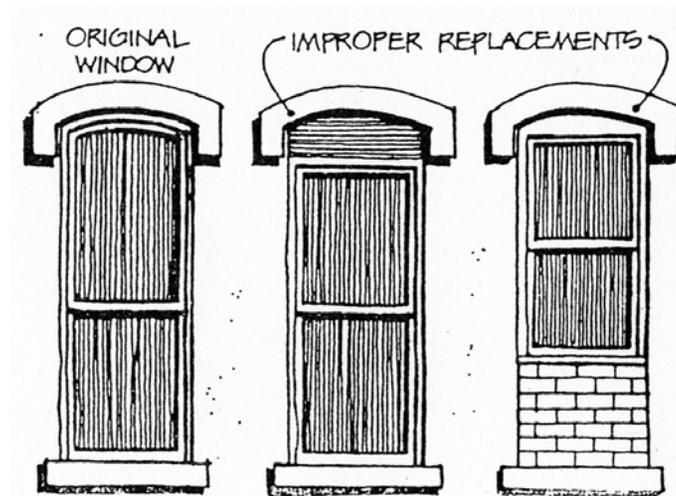
GUIDELINE: Where repair is not feasible, replace windows with wood elements matching existing profiles, mullion dimensions, and sash heights.

GUIDELINE: Metal windows may be used on new construction only. When specified, match existing profiles, mullion dimensions, sash heights; and specify anodized or baked-on finish rather than plain mill.



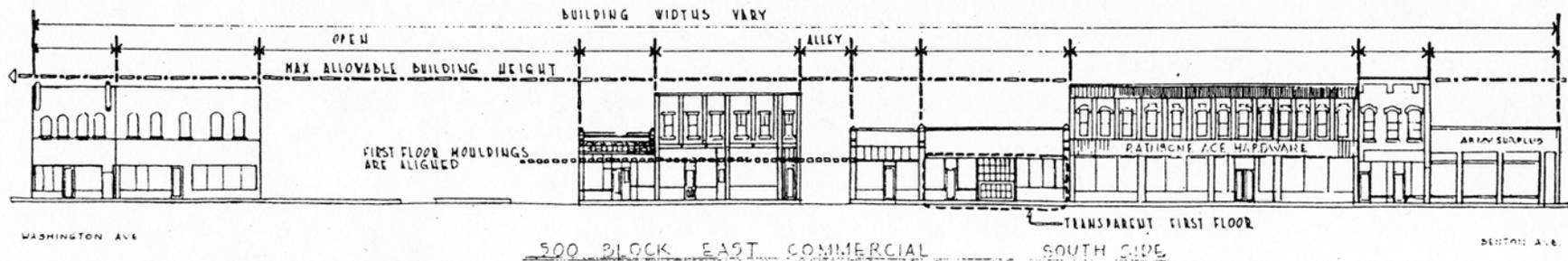
Replacement windows that do not respect the basic nature of predecessor window units call attention to their

differences and diminish the feeling of authenticity and charm of the block facade.



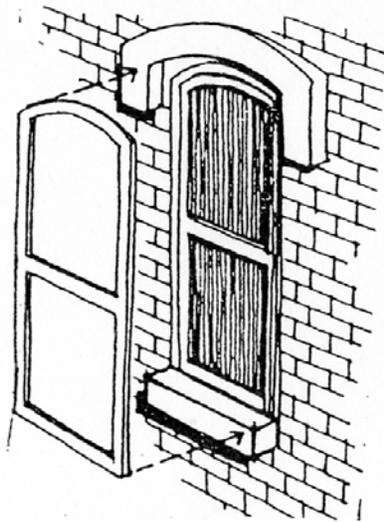
### Storm Windows

Sound investment practice dictates employment of energy conservation techniques, including consideration of

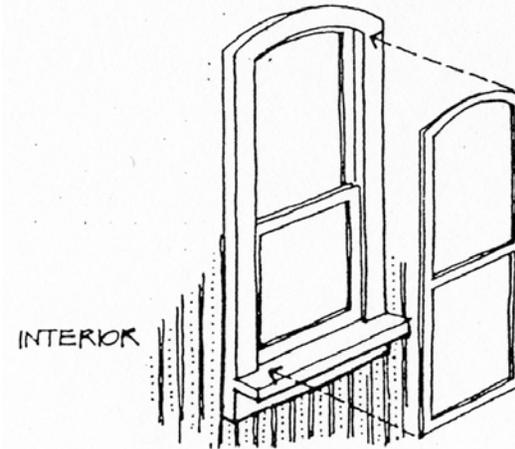


double glazing in new windows and storm windows in existing installations. To not defeat design objectives, storm windows should follow these considerations.

**GUIDELINE:** Install storm windows where appropriate. Anodized or baked finishes, not plain mill, may be selected for new construction. Select wood storm windows for rehabilitation work. Follow the basic lines, proportions, and numbers of glazing elements in selecting storm windows.

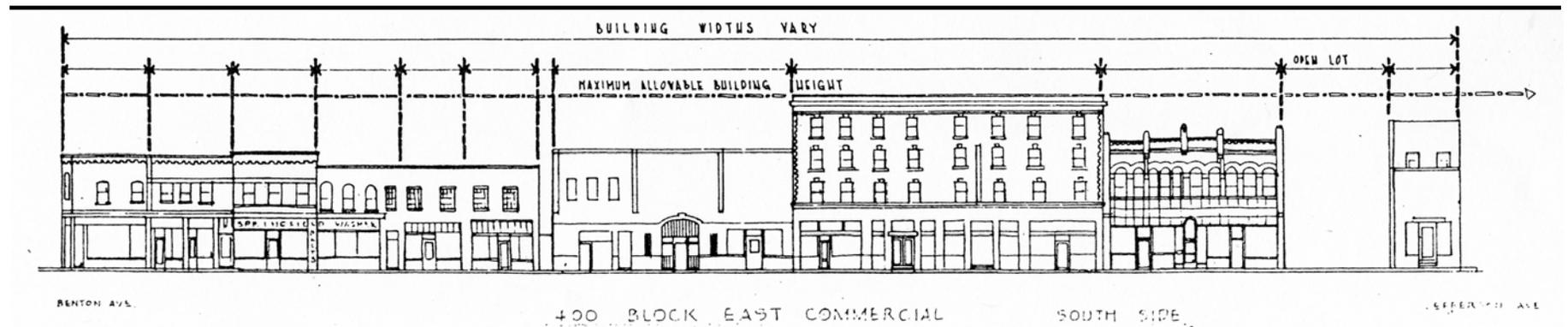


**GUIDELINE:** Install storm windows on the interior of the opening. Pay careful respect to installation requirements.



### Storefronts

The storefront, the assembly of doors, windows, and materials of both the ground and upper floors tends to provide the District's most prominent opportunity to develop visual and historic consistency. Ground floors have absorbed most of the radical transformations away from original character.

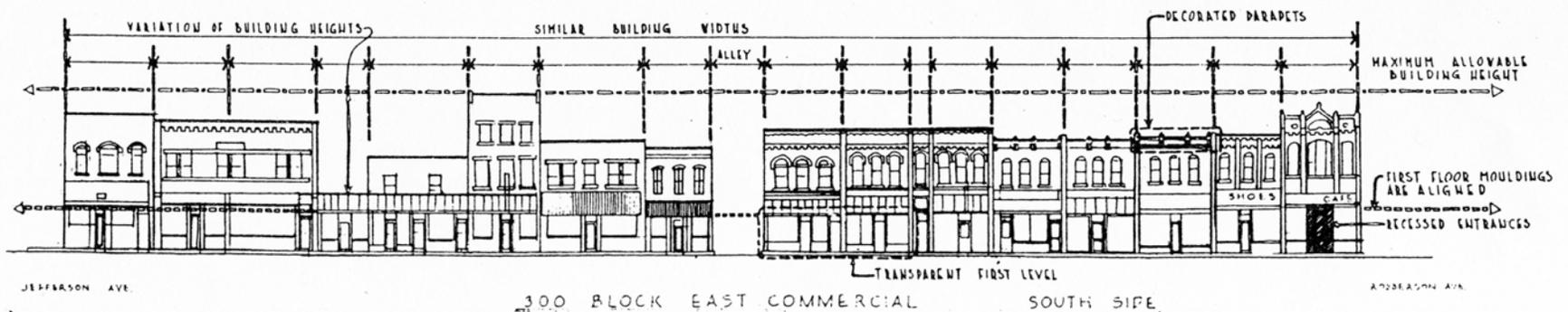
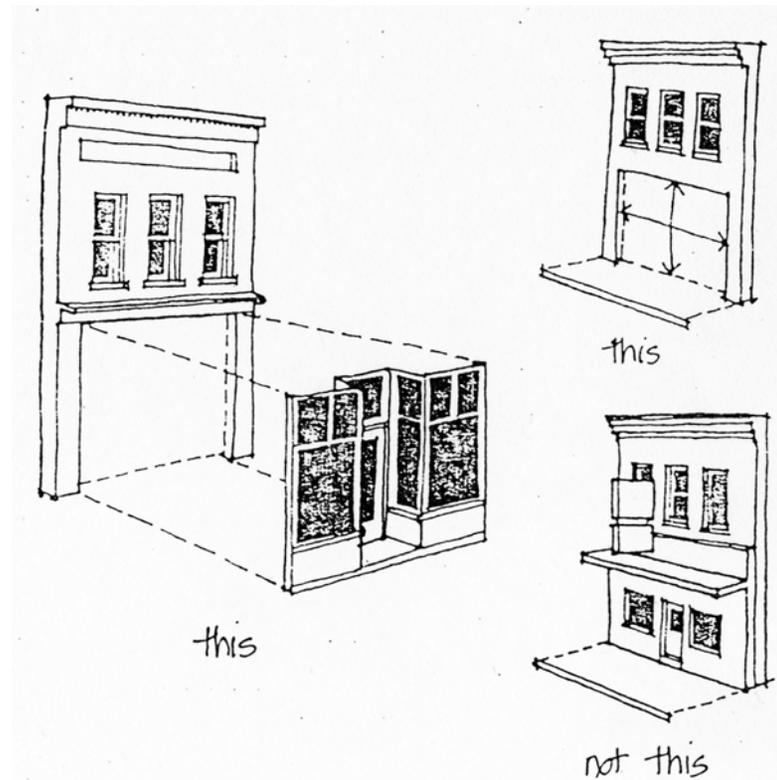


Proposed design changes to the storefronts, especially the first floors, should evolve out of careful examination of the elements of the building, and research into the original treatment of its exterior. Many of the buildings have been photographed, and if not, buildings of similar period and character can provide a model. Consult Historic District Review Board for available materials.

**GUIDELINE:** Maintain the storefront within its original opening.

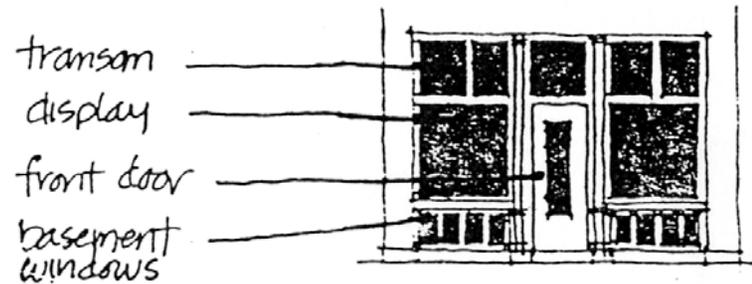
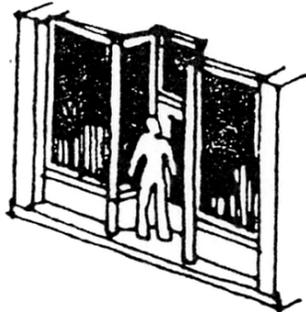
**Subguideline:**

The storefront should not dominate the facade, but respect it.



GUIDELINE: Maintain the traditional recessed entry.

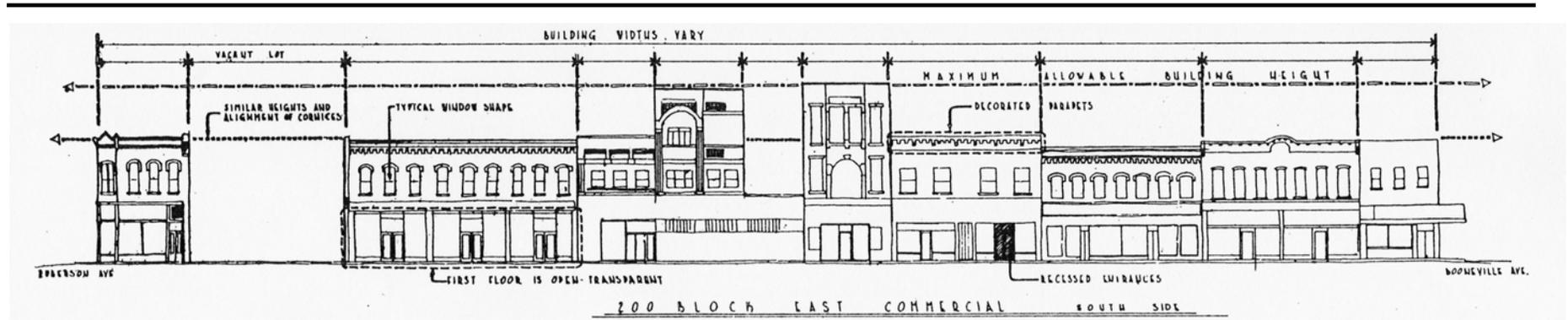
This keeps the display windows close to the pedestrian, and it draws attention in an inviting way to the entrance itself.



GUIDELINE: Maintain the traditional degree of glass in the storefront.

Reducing the need for artificial light, the open feeling created by the glass wall sells the products displayed within. This arrangement encourages face-to-face contact and reinforces the “small town” atmosphere of the commercial district.

\*Snap-in Colonial Windows are not permitted.



Storefront displays primarily relied on their simplicity and lack of clutter to attract the pedestrian's eye to the goods offered. With the increase in auto bound passersby, a shift occurred to attracting attention by loud colors, signage, mixture of materials. The proliferation and competition of these images diminishes the original character of the storefronts.

**GUIDELINE:** Minimize the amount of and type of decoration on the facade.

Let the building lines, storefront windows displays, and merchandise speak for themselves.



## Parapets and Cornices

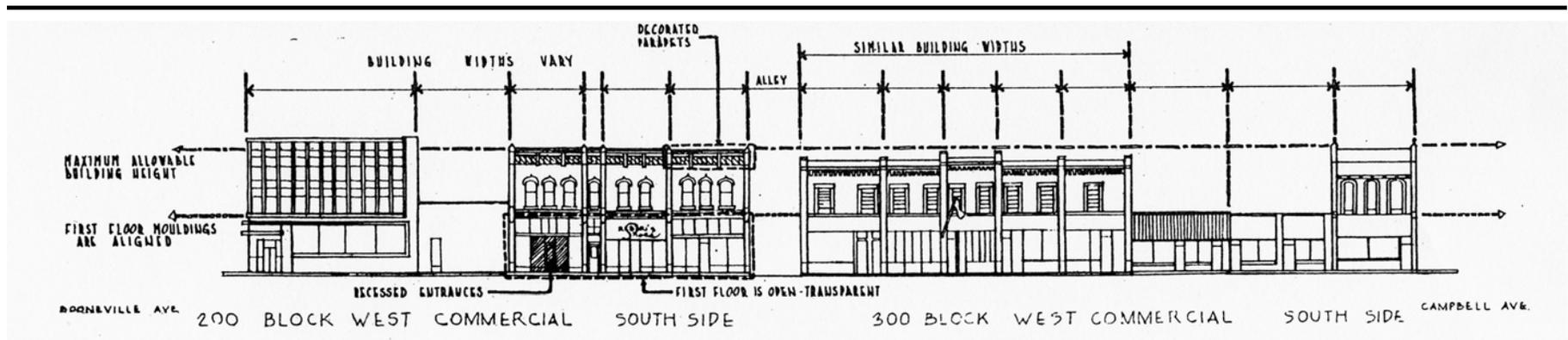
Found throughout the District, brick parapets and metal cornices add distinction to Commercial Street buildings.

They also aid in creating pattern within facades and within the block.

**GUIDELINE:** Where feasible, restore brick parapets where mortar is deteriorated or brick is out of alignment. Secure all caps and flashing.

**GUIDELINE:** Where restoration is not feasible, reconstruct to match original details and materials.

**GUIDELINE:** Repair metal cornices where feasible using long-lasting material and corresponding to existing detailing. Vent and drain properly.



GUIDELINE: Where cornice repair is not feasible, remove and restore brick supporting parapet.

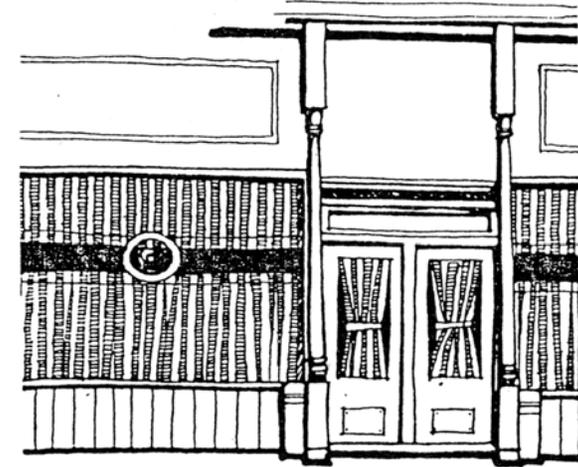
GUIDELINE: The Review Board shall exercise its judgment regarding replacement of cornice work where such situations are feasible.

## Doors

Front doors retain their importance even today, as this is the means by which much of the customer traffic comes and goes. It is one element of the overall storefront that building visitors come in contact with (literally). Many original wood doors have been replaced with aluminum and glass installations, visually cold, yet unobtrusive.

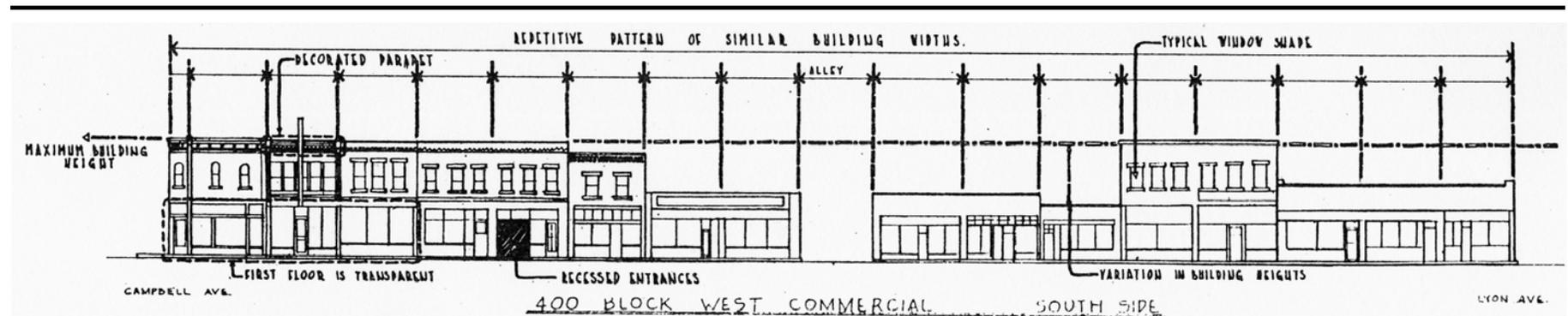
GUIDELINE: The front door should be compatible with the storefront.

GUIDELINE: A traditional wood door with a glass panel will reinforce original character.



Subguideline:

If the door must be metal and glass, call for a dark anodized finish rather than standard mill finish.



Subguideline:

Avoid overdecorating the door.  
Avoid fake historic doors.

GUIDELINE: Consider use of decorations on the door to enhance the sense of its special character.

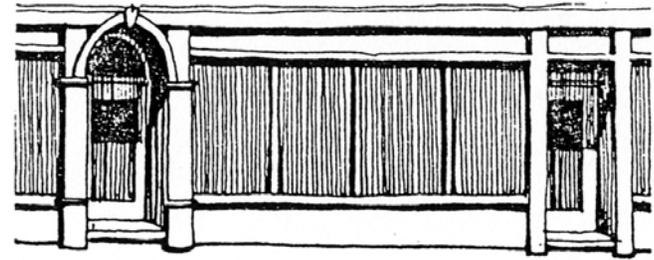
Subguideline:

Consider doorknobs, kick plates, painted signs.

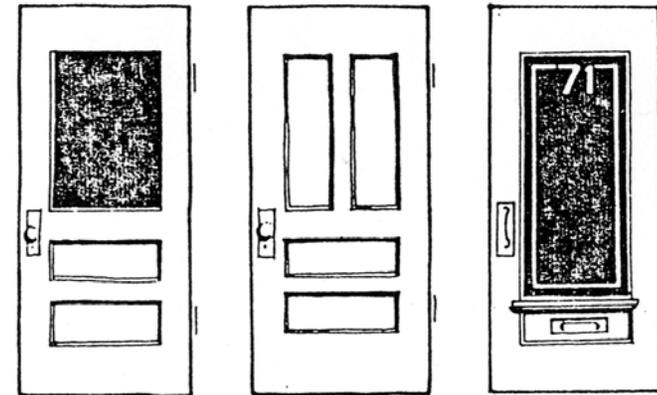
## Secondary Doors

Additional front doors and rear doors are generally modest in design, placing greater visual emphasis thereby on the main entry.

GUIDELINE: Seek to use visually understated doors, fitted to the lines and massing of the facade. Lack of adornment is to be encouraged.



*Good example of main (left door)  
and secondary (right door)*



*Secondary doors*



LYON AVE.

500 BLOCK WEST COMMERCIAL

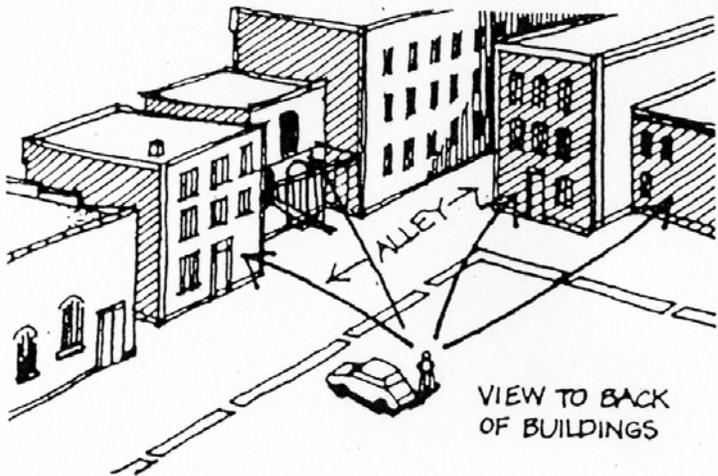
SOUTH SIDE

MAIN AVE

## Store Rears

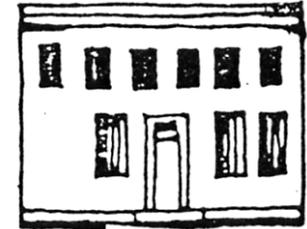
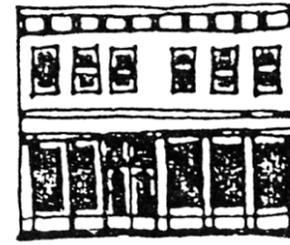
Parking supply is principally at the rear of the Commercial Street buildings. For many of the buildings along the south side of the Commercial Street, rear entrances afford a large number of patrons fairly good access from their automobiles.

**GUIDELINE:** Whenever practical, create rear entrances to ground and upper floors.



**GUIDELINE:** Clean up rear facades, adding display windows and treating any new entrances with a level of importance appropriate to its new function. (Protective devices, such as grills, may be appropriate.)

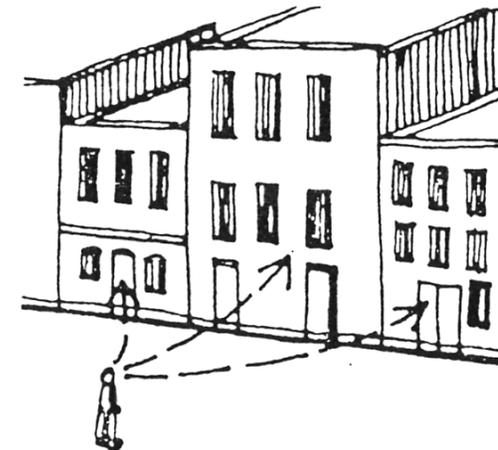
**GUIDELINE:** When creating or upgrading a rear entrance, do not allow the rear entrance to visually exceed the front in importance or emphasis.



**GUIDELINE:** Use window panels in doors; small signs at door; open back window for display; add awnings; or combine all elements.



**GUIDELINE:** Rear entrances should respect neighboring buildings; coordinate door location, size, entryway layout, treatments, colors with adjacent neighbors.



GUIDELINE: Accommodate service access at rear, coordinate with neighbors. Test before implementing.

## Signage

Control of the number, character, and size of signs in the District can be a powerful tool affecting the sense of unity of the area.

The visual richness created by variety in sign type, color, material, lettering, and arrangement can still be achieved. Even while working within a framework governing the District, individuality of expression can be accomplished.

GUIDELINE: Keep signs subordinate to buildings.

Subguidelines:

“Signs should fit within the existing features of the facade.

Where possible, align signs with other signs on adjacent buildings.

Sign colors, materials, sizes, shapes, and methods of illumination should reinforce the overall composition of the facade.”

Colorado Historical Society

“Letters applied directly to facades are recommended.

. . .Internally-lit signs are discouraged. . .where they would overpower the historic setting.

Flush mounted signs are encouraged.

Signs using trademarks and symbols are encouraged.”

Colorado Historical Society

GUIDELINE: Content of signs shall be limited to the business name.

GUIDELINE: Animated or flashing signs are not permitted.

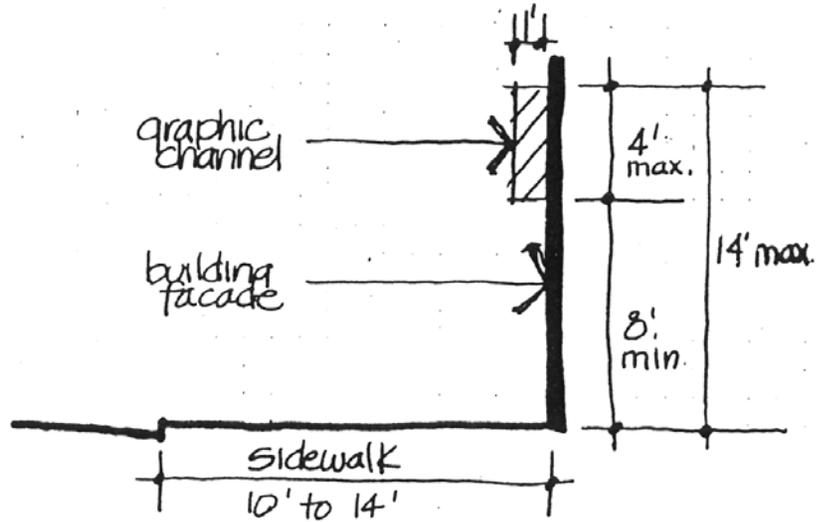
GUIDELINE: Internally-lit signs are acceptable where they do not overpower the building.

GUIDELINE: A graphic channel shall be respected for business signage, defined as:

8’ above sidewalk to 14’ above sidewalk

1’ projection perpendicular to the building.

Variations, due to conditions, may be appropriate, but are subject to the District Review Board’s approval.



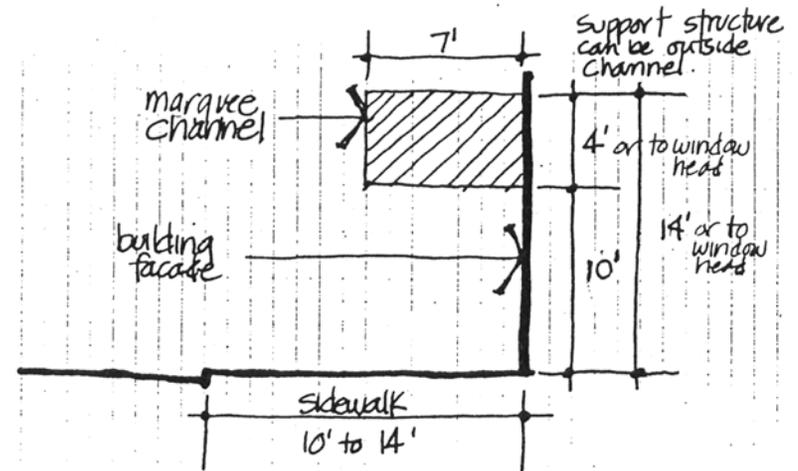
Subguideline:

Historic markers or temporary signs (intended for a specific public event) are permissible outside the graphic channel, subject to District Review Board approval.

GUIDELINE: A marquee corridor shall be respected for private and public overhangs, defined as:

10' above sidewalk to 14' above sidewalk.

7' projection perpendicular to the building, not to exceed 2' inside the curb line.



Subguideline:

Attempt to coordinate new overhangs with existing overhang heights whenever possible.

GUIDELINE: Main floor window graphics shall not exceed 25% coverage of the glass; upper floors shall not exceed 20% of the glass.

Subguideline:

Advertising graphics are limited to 10% of window area for permanent, and 15% for temporary graphics.

GUIDELINE: Flags and banners are permissible outside the graphic channel. Board shall consider these on an individual basis.

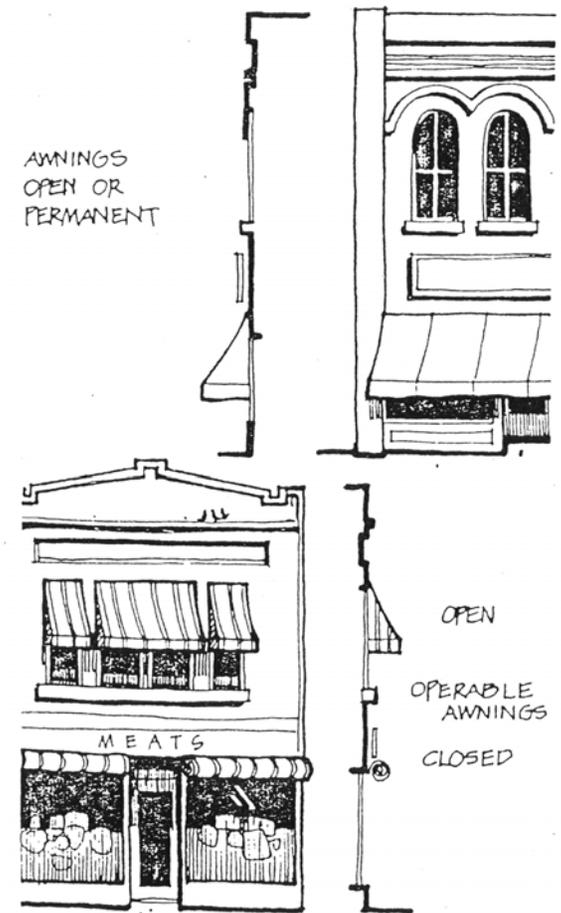
GUIDELINE: Wall advertising graphics were often used around 1900 in commercial districts. Such graphics are permissible. Proposed wall graphics should be evaluated by the Historic District Review Board on a case-by-case basis, for responsiveness to the overall District atmosphere and theme and the impact on masonry building fabric.

GUIDELINE: Lighting of signs should result in attention to the object of illumination, not the lighting. Spot or flood lighting from recessed or concealed fixtures is recommended.

GUIDELINE: Original marquees should be maintained. New fixed marquees or canopies may be approved if it can be demonstrated that a canopy was original or that the building type would accept a canopy of the proposed type.

## Awnings

Awnings are a traditional element of late 1880s commercial structures. Operable or fixed, they add color and shape to the facade, while providing pedestrians and buildings weather protection.



GUIDELINE: Consider adding or replacing awnings. Maintain dimensions dictated by window height and size, bay width, degree of glass exposure to the south.

Subguideline:

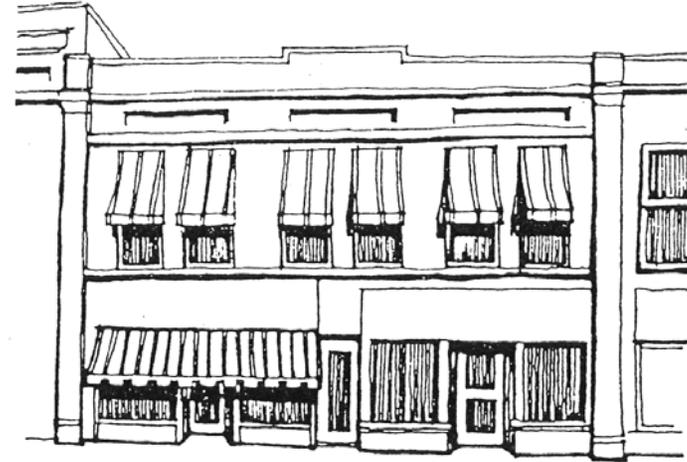
Do not allow awnings to dominate the facade. Keep awnings in proportion to neighboring structures and awnings.



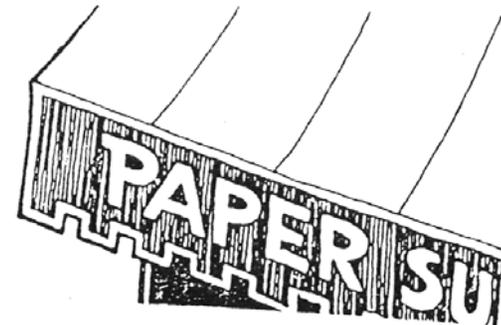
GUIDELINE: Awnings' material should be durable, but metal awnings may not be acceptable because their character is not sympathetic to historic materials, colors.

GUIDELINE: Color can be used to accent or brighten a facade. Colors should enhance building materials and tones. Already colorful facades should be supported with subtle colors.

GUIDELINE: Awning patterns (or lack of) should be selected after study of the facade. Patterns should not be so busy as to distract from the appearance of the total facade composition.

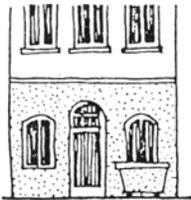
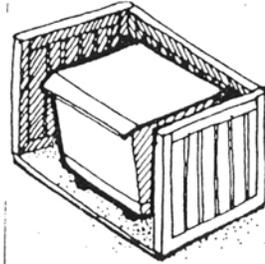
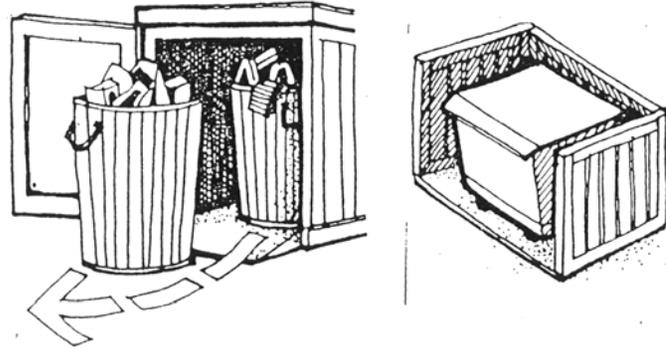


GUIDELINE: Keep awning lettering simple and aimed at identification.

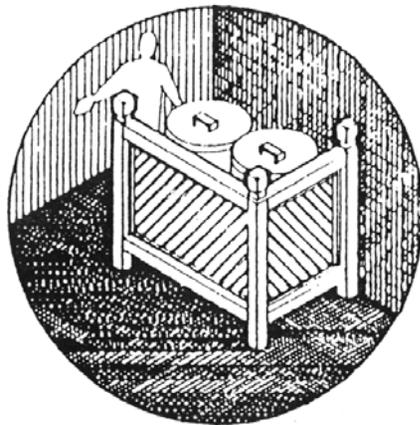


## Screening

GUIDELINE: Install debris enclosures to screen dumpsters and garbage cans. Colors of enclosures should be muted and blend with surroundings.



GUIDELINE: The District should adopt a uniform treatment for screening trash, condensers, etc. Such a detail will provide another means for unifying the District visually.



## Details and decorative elements

The fine quality of Commercial Street building details adds to its sense of “district-ness.” While not generally ornate or complex, the decorative elements (columns, capitals, window pediments, brick detailing, and so forth) work together to create reinforcement for the historic atmosphere.

GUIDELINE: Preserve or restore original detailing where feasible. Do not copy or create false decorative elements that were not a part of the building’s history.

GUIDELINE: Elements such as brackets, foot scrapers, shutters, etc., should at least be functional.

GUIDELINE: Window mechanical units are not permitted.

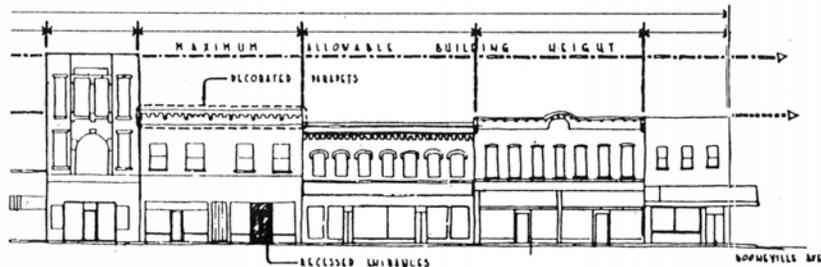
GUIDELINE: Locate mechanical equipment (vent housings, condensing units) on roofs; alternatively, if condensing units must be on the ground, screen them. Screen all such equipment regardless of location if accessible to public view.

GUIDELINE: Do not bracket equipment off walls.

## Color

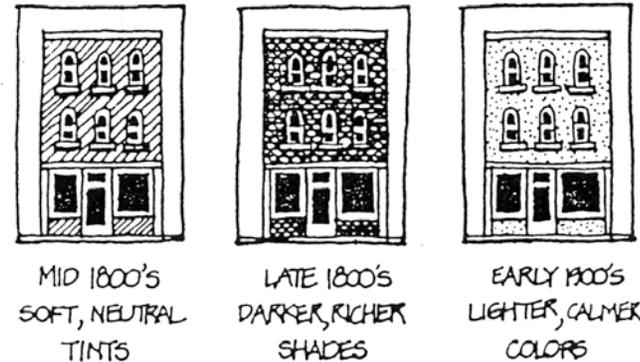
The Commercial Street Historic District presently lacks visual coherence. In part, color can serve to correct this problem.

The color of neighboring buildings should be studied, as well as the building's exposure to sun, before deciding paint color.

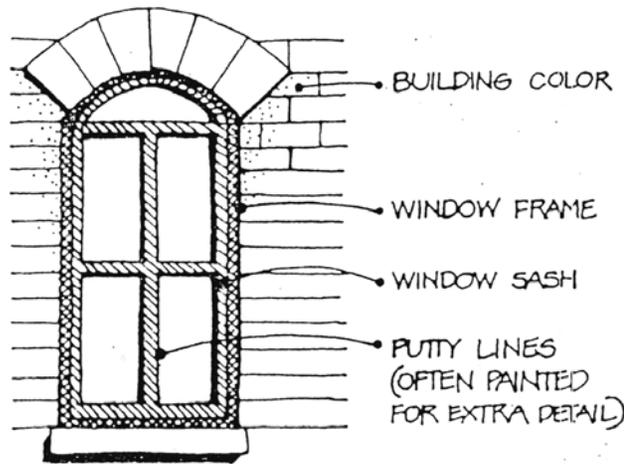


Scraping the surface can reveal original paint layers. Refer to the Building Improvement File for direction in researching proper colors. Careful research is important, as P/UD/I notes:

“Different color schemes were popular at various times. . . Toward the end of (the 1800s) darker, richer shades were promoted. . . Tastes changed again at the beginning of the 1900s to lighter, calmer colors.”



Paint often was used decoratively. P/UD/I illustrates a typical illustration:



GUIDELINE: Subordinate color schemes to the building composition.

GUIDELINE: Use of contrasting colors is desirable, to accent details.

GUIDELINE: Modest color schemes are preferred.

GUIDELINE: If aluminum is necessary, call for painted or anodized surfaces.

GUIDELINE: Paint scheme should tie the elements of the building together.

GUIDELINE: The south side of the street should be painted with colors having a light value, i.e., a light blue should be used instead of a dark blue, since it is in shadow much of the year.

GUIDELINE: Darker shades may be used on the north side to reduce glare and reflection.

## Maintenance/Management

Perhaps surprisingly, one of the strongest impacts on the District can be obtained through careful, day-to-day actions by property owners and merchants.

Much of the vacant space in the District discourages potential tenants because it appears to be unkempt, useless. Like any product, if you want to sell real estate, or lease it, it must be ready to be sold.

GUIDELINE: Clean all areas around the building; replace broken glass; clean and wash windows; remove useless signs; keep trim painted and free of blisters; etc.

Redesign should give thought to the ease of maintenance of the renovated property.

GUIDELINE: Select materials and details that are easily maintained and replaced.

GUIDELINE: Patch grounds – potholes and the like; repair drainage problems; remove weeds, debris.

If possible, leave areas for storage of snow, etc., out of pedestrians' and autos' ways.

## Building Materials

Original use of late 1880s' materials was aimed at achieving durability and simplicity. The attention of passersby was to be drawn to the entry door and window displays – not the materials themselves.

GUIDELINE: In addition or renovations, select materials which are compatible with existing.

Example: If old brick is painted, then paint new brick.

If wood of a given dimension is used, match this if visually exposed.

GUIDELINE: If new and old materials must be brought together, try to link them.



GUIDELINE: Where linking is not feasible, achieve a controlled appearance at junction of materials.



# MID-TOWN DESIGN GUIDELINES FOR EXTERIOR REHABILITATIONS

JUNE, 1989

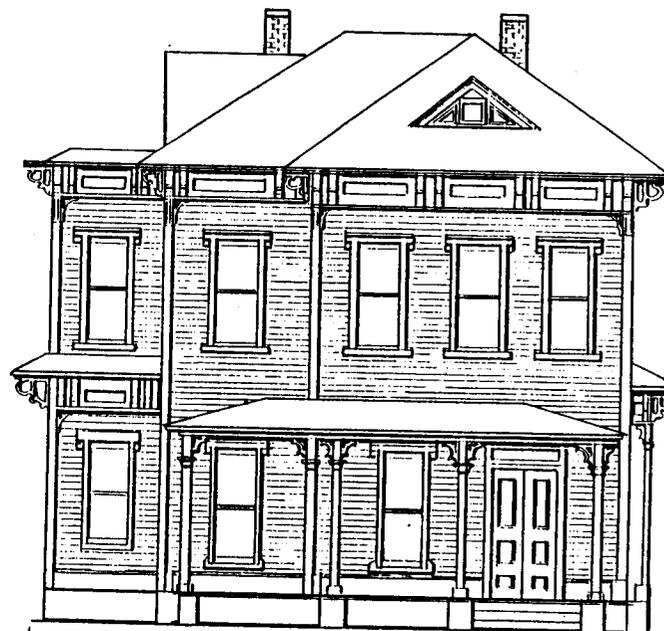
*The Mid-Town Design Guidelines for Exterior Rehabilitations has been financed in part with Federal funds administered by the Historic Preservation Program, Division of Parks, Recreation, and Historic Preservation, Missouri Department of Natural Resources, and the National Park Service, Department of the Interior. However, the contents and opinions do not necessarily reflect the views or policies of the Department of the Interior or the Missouri Department of Natural Resources, nor does the mention of trade names or commercial products constitute their endorsement or recommendation.*

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## INTRODUCTION

The architecture exhibited on the houses in the Mid-Town district is one of Springfield's most important historic resources. The Mid-Town houses provide a visible and tangible link to Springfield's past exemplifying sixty years of development that occurred after the arrival of the railroad in 1870. As Springfield progresses into the 21st century, it is important for the community to retain the historical appearance of the Mid-Town structures. Future generations will then be guaranteed a continued relationship with Springfield's history.

It is a privilege to own a historic house in the Mid-Town district but it also carries a responsibility of not only maintaining the structure but retaining its architectural significance. One of the greatest assets of the property is its architectural integrity and retaining this appearance should be a top priority. This manual is provided for guidance to the property owners and concerned citizens in retaining the historic appearance of the Mid-Town district.

The manual is divided into four chapters addressing the architectural styles, buying an older house, specific architectural guidelines and ways to achieving preservation. Each architectural style found in the Mid-Town district is reviewed describing the architectural elements of that style. This will help the property owner to determine the style of their house and aid them in identifying the architectural elements unique to their house. The

next chapter will aid the property owner or future property owner in determining the condition of the house. This will give a general perspective of the repair and maintenance that may be needed on a house. Specific design guidelines are then listed in the next chapter. They emphasize how to retain the architectural integrity of the house while acting on repairs and maintenance that are needed. These design guidelines also address additions on existing houses and constructing new buildings. The final chapter lists specific tools which can be used in accomplishing preservation in the Mid-Town district. The guidelines focus on preserving housing structures as they constitute the majority of buildings in the district. However, the guidelines are appropriate and can be applied to the few nonresidential structures that are located in the district.

## MID-TOWN HOUSING STYLES

The Mid-Town district has a cross-section of housing styles indicative of popular trends of housing constructed in Springfield between 1870 and 1935. A few modern houses have been constructed or moved into the neighborhood but, by a considerable margin, the majority of housing structures were built during this time period. These houses represent six distinct housing styles: Italianate, Queen Anne, Catalogue, Four Square, Colonial Revival, and Bungalow (Craftsman).

The following is a short description of the architectural elements of each style. Line drawings for each style are provided for clarity. The drawings are not of specific houses but are representative of typical houses in the neighborhood having that architectural style. The basic elements of foundation, chimney, roof, exterior siding, windows, doors, porches and colors of each housing style are described.

## ITALIANATE



The oldest houses in Mid-Town district are of the Italianate design, popular throughout the country between 1830 and 1895. The Italianate style was derived from the Italian Villa and many of the earlier Italianate houses exhibit this style. The popularity of this style influenced the construction of vernacular houses (houses that were frequently constructed using local materials and popular plans of the area) and many borrowed architectural elements and ornamentation from the Italianate style. Springfield Italianates were built during 1870 to 1895, the later time period of this style's popularity, and they are usually referred to as "Late Italianate." Late Italianates generally are plainer and do not carry extensive design elements found on structures constructed during the height of the style's popularity. The Mid-Town Italianates are characteristic of the Late Italianate architecture constructed in Springfield during the later period of the 19th century. These houses are randomly scattered along Jefferson, Benton and Washington Avenues.

Italianate houses are two stories in height and are rectangular or asymmetrical. Mass and solidity are important and building materials are utilized to emphasize these elements. The foundations are constructed of rough-faced cut ashlar limestone. Chimneys are low to the roof and are interior but near an exterior wall. The top of the chimney may be corbeled (decorative brick work with each row projecting slightly from the vertical of the row below) but generally have a simple cap.

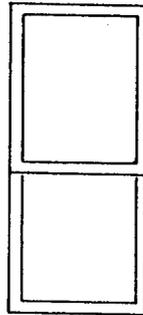
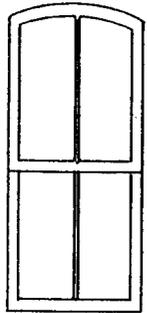
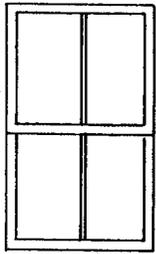
Italianate houses have a low pitch hip roof which helps emphasize the massiveness of the house. The roof may lead to a flat roof area and originally had metal cresting which may be retained today. Dormers may

be located on the front of the roof but are generally small in comparison to the mass of the house. Larger houses will have small dormers on the side of the roof. Gables may also be utilized on ells. The original roofing material would have been wood shingles or slate. Gutters were usually "built-in" (constructed into the roof and eaves design) with round metal downspouts.

The exterior siding is brick on the older Italianates but the newer houses use wood. Wood siding will be lap or shiplap. Corner trim boards are designed as pilasters (columns) on some houses and the frieze boards are decorative with panels or applied molding. Eaves are wide and usually supported by ornate brackets. The brackets are sometimes hung in pairs and massive in size. Decorative wood panels are applied between the first and second story windows on the house at 1351 North Benton.

Windows are double hung and rectangular in shape. They are tall and narrow in proportion accenting the vertical orientation. On the main elevation, the windows can assume door-like proportions because of their height and because they are commonly hung in pairs. Windows in older Italianate houses have two lights (panes of glass) in the upper sash over two lights in the lower sash with slightly arched upper sashes. Newer Italianate houses will have one-over-one lights with rectangular sashes vertically oriented. The window hoods (trim board over the window) project from the facade and may have a decorative motif, applied molding or can be plain. The window hoods are sometimes supported by decorative scallops.

The main entrance doors are located to one side of the front facade instead of in the center. Older Italianate houses will have frame double doors with arched glass panes. These doors can be highly decorative. Glass panes are long and narrow and have an arched top. Molding is applied around the glass. Wood panels are common above and below the glass and will have decorative carving or they can have a plain cut. A decorative wood motif

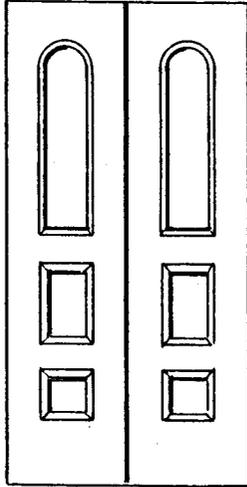


## Italianate

1870 - 1895

- A. Rough-faced cut ashlar limestone foundation
- B. Low pitch hip roof
- C. Small dormers
- D. Side gable dormer
- E. Wood lap siding
- F. Corner trim boards treated as pilasters
- G. Paneled frieze board
- H. Paired ornate brackets
- I. Vertically oriented double hung windows
- J. Molded window hoods
- K. Double door entrance with single light transom
- L. Two story bay
- M. Pent roof
- N. Side porch
- O. Single story front porch
- P. Chamfered post with decorative brackets
- Q. Lattice screening





can also be applied above or below the glass. A single light transom is usually present above the double doors. Doors of the newer Italianate houses will usually have plainer single hung doors with a single glass panel. Wood panels and moldings are still common but less decorative.

The sides of the house frequently feature architectural elements. Bay windows are commonly used and they can be massive extending two stories. Bays are constructed with character-defining architectural elements of the main body of the house using brackets, wide eaves, applied molding and shingles. A pent roof separates the first and second floors. Small single-story bays are also used on side elevations along with side porches and entrances. Side entrances are located on ells and they face the street.

Porches are single-story and will sometimes extend around to a side ell and entrance. The porch was usually not constructed across the entire front of the house. The porch columns are chamfered (corners cutout) with applied wood molding and decorative jigsaw cutout brackets. The balustrade may be constructed of elaborate milled panels or turned balusters. The flooring is tongue and groove boards, lattice screening is used under the porch and steps can be cut stone, concrete or constructed of wood.

The colors that were used to paint the Italianate houses were pale or pastel earth tones. Popular colors were stone gray, tans and yellows. The trim and sash were painted lighter shades of the body color. The highlighting of architectural detail with paint was seldom employed. Detailing was accomplished by relying on shading created by the wide eaves, mill work and applied molding. It did become popular toward the later period of the Italianate style to use darker shades of earth tones for sash and doors.

Good examples of Italianate houses in Mid-Town are located at 1529 North Jefferson, 1031, 1351 and 1538 North Benton and 1337 and 1451 North Washington.

## QUEEN ANNE

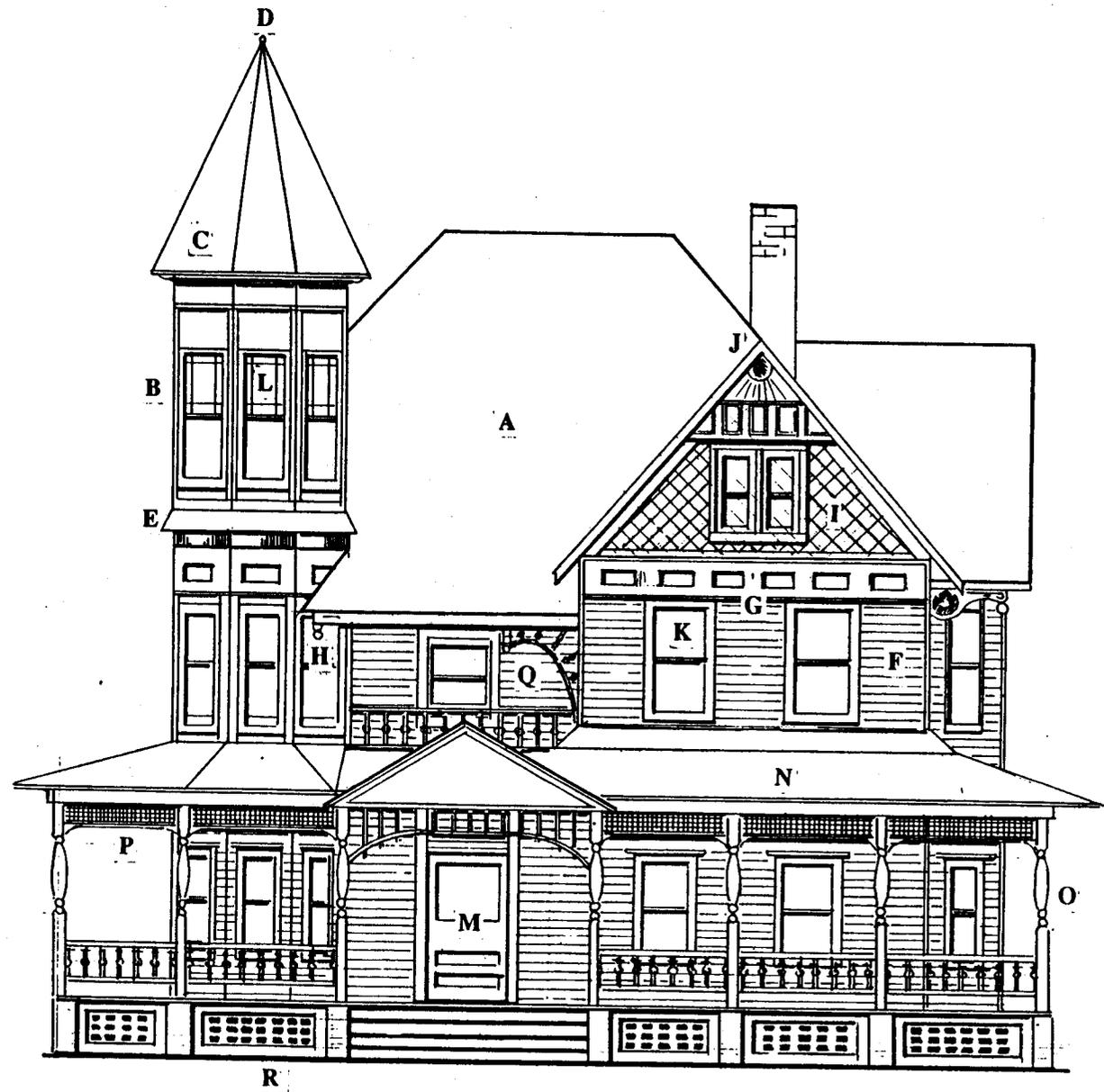


Queen Anne architecture was the next housing style constructed in the Mid-Town district. This style has a strong influence on the appearance of the neighborhood as some of the largest residences are constructed in high style Queen Anne and many of the modest homes are finished with some type of refined Queen Anne detailing. However, the popularity of the Queen Anne was short as most of these houses were constructed during the last decade of the 19th Century. Queen Annes are concentrated near Drury College and scattered along Jefferson, Benton and Washington Avenues.

Queen Anne houses range in size from large two and one-half stories with 15 rooms or more to small one story cottages. A picturesque appearance is a goal of Queen Anne architecture and a variety of architectural elements are used to create a visual appearance of exuberance. Construction is in an

**Queen Anne**  
1885 - 1900

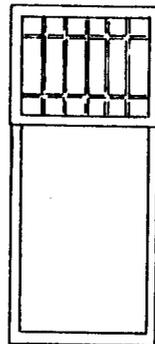
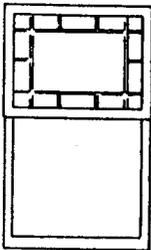
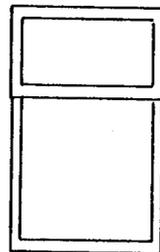
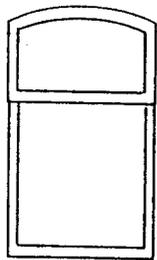
- A. High pitch hip and gable roof
- B. Three story corner tower
- C. Eight sided conical roof
- D. Finial
- E. Skirt
- F. Wood lap siding
- G. Paneled frieze board
- H. Pendant
- I. Saw tooth shingling
- J. Bargeboard
- K. Double hung window
- L. Cut or stained glass window
- M. Wood panel door with upper glass light
- N. Large porch with hip roof
- O. Milled porch columns
- P. Fretwork
- Q. Small second story porch
- R. Lattice panels



asymmetrical plan and building materials are varied combining wood siding, shingles and bricks. The foundations are constructed of rough-faced cut ashlar limestone. Chimneys are highly visible in comparison to the Italianate. There are usually three or four chimneys which are generally massive, tall, corbeled and stabilized with an iron bar. Corner towers up to three stories, bay windows, and chamfered corners were used to help create the picturesque feeling.

The roofline has a high pitch and generally a combination of hip and gable roofs creating an irregular and complex roofline. Conical roofs are used on corner towers and these roofs are eight sided or circular. Wood shingles and slate were used for roofing material. Metal ridge caps and finials are used for finishes and eaves are usually finished with decorated trim boards. Gutters were "built-in" or gutter boards were used with downspouts attached through the overhanging eaves.

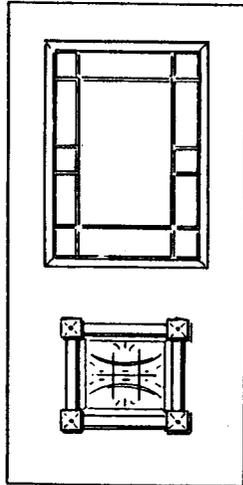
Exterior siding exhibits a variety of building materials. Decorative wood elements were mass-produced in the later part of the 19th Century and became available to the general public for the first time. These wood elements became very popular and many different types of wood filigree were applied to a house. Building materials are frequently changed from floor to floor with brick on the first floor, lap siding on the second floor and half-timbering and shingles in the gables. To emphasize this floor separation, a slightly projecting "skirt" or milled wood panels are also applied between floors. This adds horizontal emphases to the vertical massing of the house. Gables are highly decorated with eave bargeboard (decorative board attached along or between edges of a gable roof), wood panels, pendants, shingling and applied ornamental plastering. Decorative shingles, bevel cut lapsiding, stucco, half-timbering, plaster and wood molding are all utilized for siding elements to help create a picturesque element.



A variety of window styles and shapes are used on the Queen Anne house. Generally, most windows are double hung with one-over-one lights but fixed, multi-paned, stained glass, leaded glass, picturesque shapes and other styles were frequently used. These different styles of windows are almost always located on highly visible sides of the house. Since some of the Mid-Town Queen Anne houses sit on large double lots, stylistic windows are frequently used on three sides of the house. A common window pattern has small square and rectangular colored glass panes surrounding a larger clear single glass in the upper sash with a large clear single glass pane in the lower sash. Upper sashes are sometimes smaller than lower sashes utilizing a cut glass or a stained glass pattern in the smaller upper sash. Stained glass fixed windows are frequently located at stairwell landings, hallways and dining rooms. Windows with curved sashes and glass are used in bay windows and towers following the contours of the building's facade. Trim boards surrounding the window will frequently have decorative milled wood work particularly on the window hood.

Doors on the primary elevation continued with the decorative element. They are usually large single wood framed doors with a large glass panel in the top portion. The glass can be clear, etched, stained, beveled, or a single glass pane surrounded by small square and rectangular color glass panes. Transoms and sidelights are used with glass patterns similar to the door. The wood elements of the door can consist of panels, applied molding and/or decorative carving.

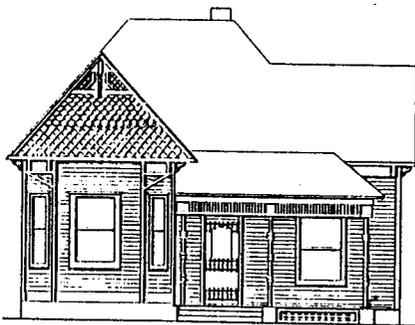
Porches are very important because they add picturesque and horizontal elements to the vertical massing of the Queen Anne house. The primary porch will be single-story extending across the front of the house and often wrapping around to one of the sides. It is not unusual on a larger house for the porch to wrap around on both sides of the house and incorporate a porte cochere (carriage porch) on one of the sides. Porch columns, balusters and



fret work were milled having elaborate designs. The balusters are usually spaced close to each other frequently being placed side-by-side. The flooring is tongue and groove boards or concrete. Lattice screening, cut stone, iron filigree, bricks or decorative wood cut-outs are used for treatments under the porch. Porch piers are constructed of either stone, brick, or concrete and the steps are cut stone, concrete or wood. Side porches are included at corners or off of bay windows and generally are not as decorative as the main porch. There is a small second story porch on the front of the house at 1502 North Washington.

Queen Anne houses were painted with a variety of colors. Bold earth colors were popular and contrasting colors were used side-by-side to emphasize the vertical and horizontal elements of the house. It was not uncommon to use three or more colors on a house highlighting the detail of the building materials.

Good examples of Queen Anne houses are located at 1517 North Jefferson, 1234 and 1328 North Benton, 1324 and 1524 North Washington, 1126 North Summit, 1108 North Clay and 603 East Calhoun (the Bentley House/Museum of Ozarks' History).

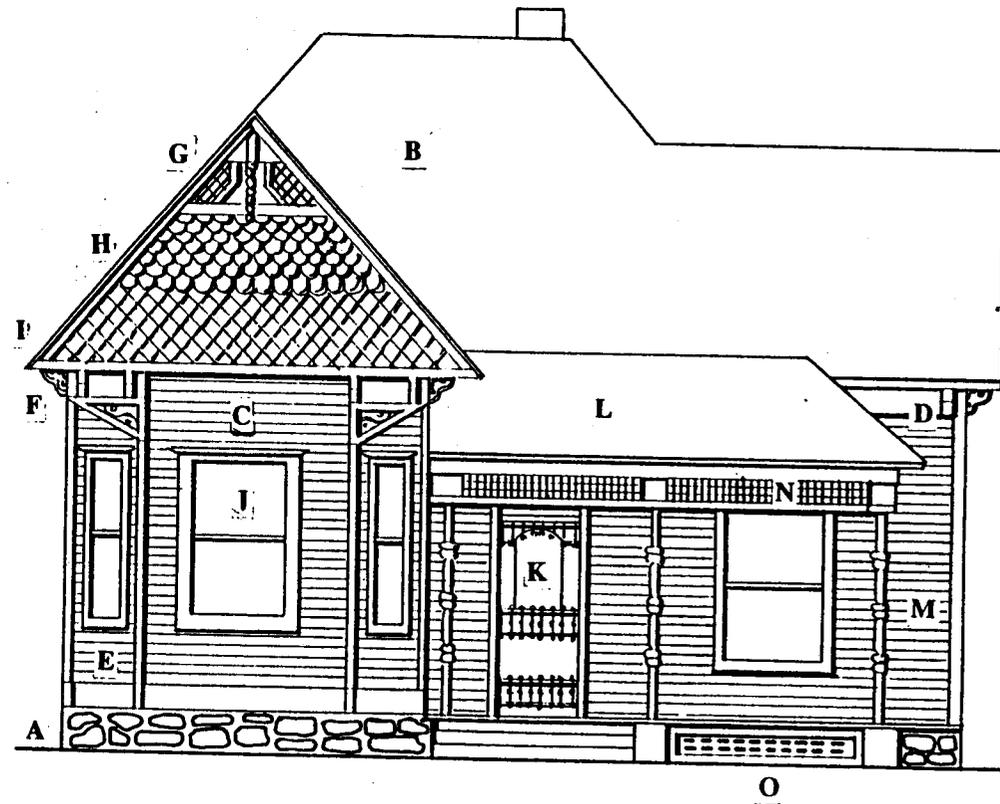


## CATALOGUE

The growth of the middle class and Springfield at the turn-of-the-century created a strong demand for housing. The response to this demand was affordable housing through mail order catalogues. An individual, family or

**Catalogue - One Story**  
*1890 - 1915*

- A. Rough-faced cut ashlar limestone foundation
- B. High pitch hip roof
- C. Wood lap siding
- D. Wide frieze board
- E. Chamfered corners on projecting gable
- F. Ornate brackets
- G. Bargeboard with drop pendant
- H. Fishscale shingles
- I. Saw tooth shingles
- J. Double hung window
- K. Ornate screen door
- L. Front porch
- M. Milled porch columns
- N. Fretwork
- O. Lattice panels



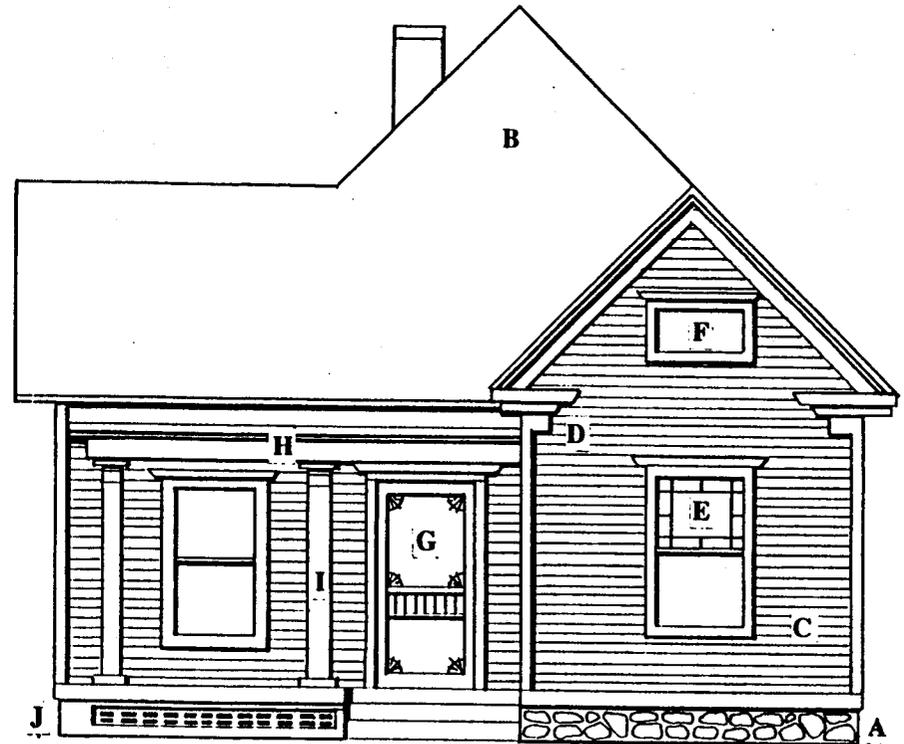


developer could order a house or plans for a house through the catalogue. An ordered Catalogue home consisted of materials pre-cut at the factory, shipped on the railroad to the buyer and assembled on site by the purchaser or a construction crew. If the plans were ordered, the materials were then purchased locally and cut on site. The Catalogue house was popular from 1890 through 1915. These houses reflect a variety of styles and sizes from the affluent to the modest cottage. The Catalogue home is distributed throughout the neighborhood.

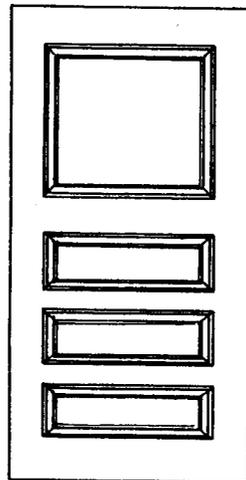
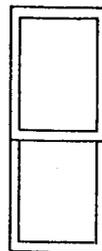
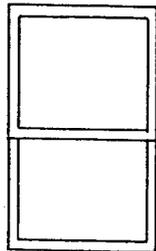
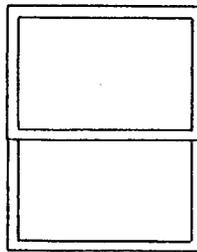
Catalogue houses have a range in height from one story to two and one-half stories. Construction is in an asymmetrical plan. There is a projecting gable generally on the front of the house extending from the main body. A porch is constructed in the recessed area formed by the projecting gable. The foundation of the earlier houses are constructed of rough-faced cut ashlar limestone or rubble limestone. Sometimes the front portion of the house will have a foundation of rough-faced cut ashlar limestone while the rear portion will be constructed of rubble. Newer Catalogue houses have cut stone foundations but concrete and hollow-core concrete block which imitates the rough-faced cut ashlar limestone was also used frequently. Wood is the predominant building material used on the Catalogue houses. Earlier houses exhibit Italianate and Queen Anne details while the newer houses are plainer losing most ornamentation. Chimneys lost their importance as a visual architectural element on the Catalogue house. They are frequently not visible from the street, being placed on the interior on a side or the rear of the house. Some of the earlier houses' chimneys are topped with a simple corbeled cap but generally chimneys are plain in design.

The roofline of the Catalogue house is similar to the Queen Anne. Steep hip roofs and pyramid hip roofs were both used. Intersecting gables are common creating an irregular roofline but not to the extent used on the

**Catalogue - One Story**  
*1890 - 1915*



- A. Rough-faced cut ashlar limestone foundation
- B. High pitch hip roof
- C. Wood lap siding
- D. Partial cornice return
- E. Double hung window with stained glass in upper sash
- F. Fixed gable window G. Ornate screen door
- H. Front porch
- I. Round or square porch columns
- J. Lattice panels



Queen Anne. Hip roof dormers are present particularly if the attic has been finished as a living area. Wood shingles were used for the roofing material. Gutters of the older Catalogue houses were "built-in" but gutter boards and hanging gutters were common on newer houses.

Exterior siding is wood using lap or shiplap siding. Wide boards are common at the foundation and frieze boards and decorative elements may be applied to the frieze board. The corners of the projecting gable are frequently chamfered and the older Catalogue house may have decorative jigsaw cutout brackets in the chamfered area at the eave. Some gables are highly decorated with eave bargeboard, drop pendants, and shingling. Several of the shingled gables use a combination of fishscale, sawtooth or butt shingles creating a decorative pattern. The gable is frequently separated from the wall by a cornice, partial cornice return (cornice turns into gable field two or three feet) or a pent roof.

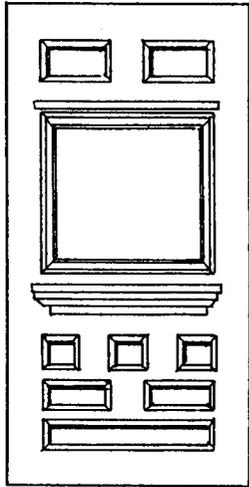
Windows are double hung and have one-over-one lights. The windows on the front of the house are frequently larger than other windows in the house. The upper sash is often smaller than the lower sash in these primary windows. The upper sash in earlier houses may have small square and rectangular colored glass panes surrounding a larger clear single glass emulating the Queen Anne style. Generally, the double hung windows are rectangular with a vertical orientation. Gable and dormer windows are smaller and can be double hung or fixed. Fixed windows in the gable may be triangular, arched, half moon, fan, or rectangular with a colored glass pattern around a clear single glass.

There are a variety of doors used on the Catalogue houses. It is common to have two front doors off the front porch with one entering the main body of the house (this door faces the street) and the other door entering the

**Catalogue - One and One-half Stories**  
*1890 - 1915*



- A. Rough-faced cut ashlar limestone foundation
- B. High pitch hip roof
- C. Hip roof dormer
- D. Wood lap siding
- E. Partial cornice return
- F. Double hung window
- G. Fixed gable window
- H. Wood panel door with upper glass light
- I. Front porch
- J. Round or square porch columns
- K. Lattice panels



house on the side of the projecting gable. However, there may be just one front door. The Catalogue house may have a simple panel door with a glass pane in the top or they may be highly decorative with applied molding and trim. It's not always the large houses that are highly detailed and the small houses are plain. A large house can have a simple door and a small cottage can have an elaborate door. Earlier houses usually have doors that are ornate and generally follow a pattern of glass in the upper half and wood panels in the lower half. The glass can be small colored glass panes surrounding a clear glass, a clear single glass pane being either square, rectangular or sometimes having the top corners rounded, or the glass may be oval shaped. Full length beveled or cut glass with wide wood frame doors are used in the newer houses. Wood panels can have a simple cut, applied molding or a decorative design with the panels arranged in several patterns and shapes. Decorative wood designs are sometimes applied between the glass and wood panels or above the glass.

Porches on Catalogue houses do not dominate the front of the house as do Queen Anne porches but they are always present. The porch was seldom constructed across the entire front of the house but was usually constructed to fill the space next to the projecting gable and the main body of the house. The earlier houses have decorative porch elements with turned milled posts, balusters, and fret work. Lattice panels and decorative cutouts were used below the porch. Tongue and groove boards were used for the flooring. The newer houses and some of the earlier houses have simpler ornamentation. Tuscan, square, and square tapered columns are used on these porches. The balusters are rectangular, usually cut from two-by-fours. Sometimes the balusters will have a slight curve cut near the bottom of the baluster with the curve projecting toward the street. Steps are usually constructed of wood but cut stone or concrete is used on a few houses.

**Catalogue - Two and One-half Stories**  
*1890 - 1915*



- A. Rough-faced cut ashlar limestone foundation
- B. High pitch hip roof
- C. Wood lap siding
- D. Wide frieze board
- E. Pediment gable
- F. Double hung window
- G. Wood frame door with large glass light
- H. Front porch
- I. Round or square porch columns
- J. Lattice panels
- K. Chamfered corners

The paint colors of the Catalogue houses were similar to the Queen Anne but held back from the exuberance of that style. Colors became lighter at the turn-of-the-century and white was not unusual. The window and side trim were painted in dark shades of the body color or a contrasting color. Black and other dark colors were used on the sash. Porch floors and ceilings are where the extra color was usually added on the Catalogue house. Floors were dark using browns, reddish brown and olives. Porch ceilings were commonly light blue or light green.

Good examples of Catalogue houses are located at 1605 North Benton, 1430 North Washington, 1428 North Summit and 1430 North Clay.

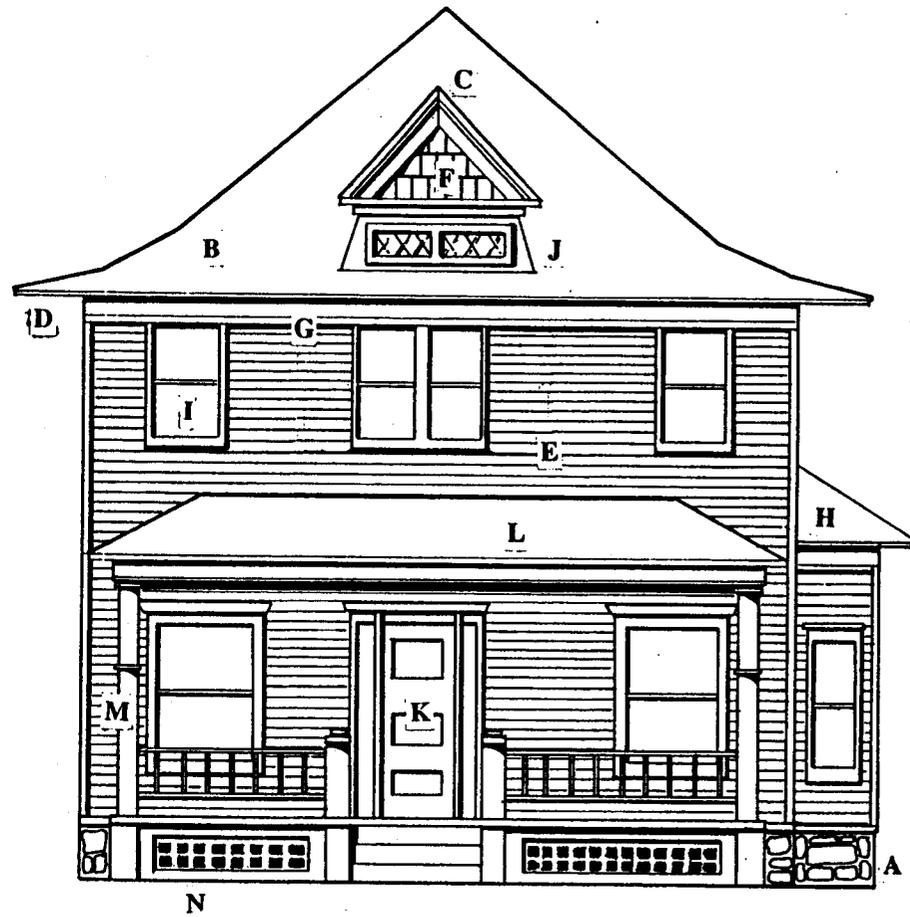
## **FOUR SQUARE**



The Four Square house was a popular house for the growing middle class family after 1900. This style was also popular with well-to-do merchants and businessmen, particularly when Neo-classical architectural elements were added. The Four Square was a house or a plan that could be ordered like the Catalogue house. It is separated from the Catalogue description because of its popularity in the neighborhood and the use of adding architectural elements from Neo-Classical and Colonial Revival styles. The Four Square house is located on almost every block in the neighborhood and was popular between 1900 to 1925.

**Four Square**  
*1900 to 1925*

- A. Rough-faced cut ashlar limestone foundation
- B. Bell cast hip roof
- C. Gable roof dormer
- D. Wide eaves
- E. Wood lap siding
- F. Butt shingles
- G. Wide frieze board
- H. One story bay window
- I. Double hung window
- J. Diamond-patterned fixed window
- K. Wood panel door with sidelights
- L. Front porch
- M. Round porch columns
- N. Lattice panels

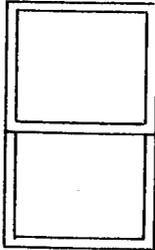


Four Squares are two stories in height and the attic is frequently finished for living purposes, adding a half story to the house. Construction is in a square or rectangular plan. The general floor plan is four rooms on each of the two floors - thus the name Four Square. The foundations of the earlier houses and houses with high-style architecture are of rough-faced cut ashlar limestone. Hollow-core concrete block foundations imitating the rough-faced cut ashlar limestone and concrete foundations are frequently used on newer houses. Chimneys can be a prominent architectural element being exterior on the side of the house or having two or three prominent interior chimneys. The chimneys of houses with classical elements will be corbeled. In some Four Squares, chimneys are not prominent.

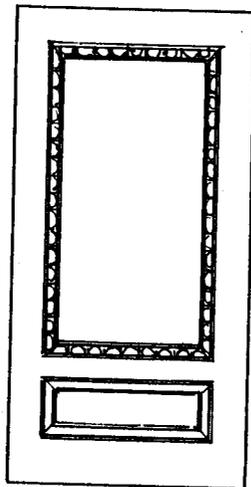
For the most part, Four Squares have hipped roofs with a high pitch but a few houses have a lower pitch. It is not unusual for a high pitch roof to change to a lower pitch near the eaves giving the roof a bell-cast or splayed shape. A few houses have gable roofs. Some of the Four Squares have a projecting gable on a side elevation usually near the rear. Hip roof dormers are common on the front of the house, on all sides of the house or sometimes just the side elevations. A few of the dormers are gabled, particularly the dormers on the front of the house. Eaves are wider than Catalogue houses and have dentils or modillion blocks. Wood shingles, some slate and some clay tile were used on the Four Square roofs but the early use of composition shingles was applied on the newer houses. Gutters were "built in" or were hung.

Exterior siding is wood using lap siding, shiplap siding or brick veneer and on one house, wood shingles are used on the first floor and wood lap siding on the second floor (1200 North Summit). Wide trim boards are common at the foundation and the frieze board. Sometimes the frieze board is the top trim board for the second floor windows. Gables and dormers are

commonly sided with butt shingles or they utilize the same siding of the house. A one-story bay window is sometimes added on the side near the rear of the house usually off of the dining room. This bay usually has the same siding as the house but with brick veneer houses the bay may have wood lap siding.



Windows are double hung and generally have one-over-one lights. The windows of the first floor on the front of the house are frequently quite large but may also carry the same dimensions of other windows in the house. In newer houses, windows may have multi-pane upper sashes and single pane lower sashes. Tripartite windows (three windows hung side-by-side) are common on the side of the house, usually in the dining room. Fixed windows with a cut-glass pattern can be located on either side of an exterior chimney or flank the center of the second floor on the front of the house. Dormer windows are commonly fixed and multi-paned having either a square or diamond pattern.



Doors have a simple composition in the Four Square house. The glass is usually larger than those in the Catalogue houses and generally is a full length cut or beveled glass in a wide wood frame. One simple wood panel may be located at the bottom of the door. Some of the older houses have a single glass pane in the upper half of the door and simple wood panels below the glass. Ornamentation is added to the entrance by including sidelights on some houses, particularly those having Neo-classical or Colonial Revival architectural elements. The sidelights can be single pane, multi-pane or of a decorative pattern using cut or beveled glass. The wood trim on the side of the door can also be ornate using fluted columns or pilasters.

Porches are very important to the Four Square and is where ornamentation is usually added to the house. The porches are one story and extend across the front of the house. Porch roofs are hipped and frequently have a

pedimented gable over the steps. On the house at 1464 North Washington, the pedimented gable is deeply recessed and extends the full width of the porch. Columns are round and usually have a classical design such as Ionic, Doric or Tuscan but on some of the newer houses' columns are square and tapered. The columns are supported by piers constructed of brick, rough-faced cut ashlar limestone or hollow-core concrete block imitating the rough-faced cut stone. Balusters are either milled, square or rectangular. Rough-faced cut ashlar limestone, lattice panels and brick are used for treatments under the porch. Porch floors are tongue and groove or concrete. Some Four Squares with Neo-Classical elements have two-story porches or porticos. The columns on these houses are massive extending two stories and are either Ionic or Tuscan order.

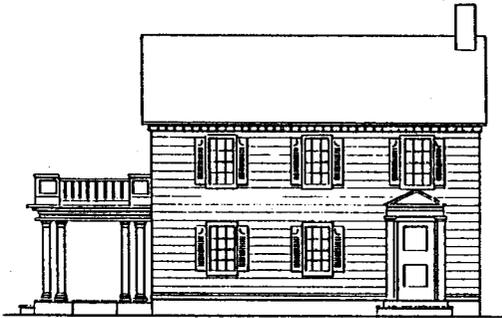
A few of the Four Square houses do not have a porch extending across the front of the house. They have small entrance porches having one of the corners on the first floor "cutout" from the main body of the house. These type of porches have simple square posts or incorporate Neo-Classical elements having Ionic columns.

Rear porches are important to the Four Square house. They can extend across the entire rear of the house and are usually enclosed with screens or windows. These porches can be two-stories. Sometimes the porches are only present on the second story and serve as sun porches or solariums.

Colors were generally on the lighter side. Trim boards were painted in a darker shade. However, white houses were not unusual.

Good examples of the Four Square houses are located at 1639 North Jefferson, 1115 and 1414 North Benton, 1332, 1464 and 1510 North Washington, 1200 and 1414 North Summit and 1134 and 1230 North Clay. Good examples of the Four Square with added Neo-classical elements are located at 1500 North Jefferson and 1346 and 1529 North Washington.

## COLONIAL REVIVAL



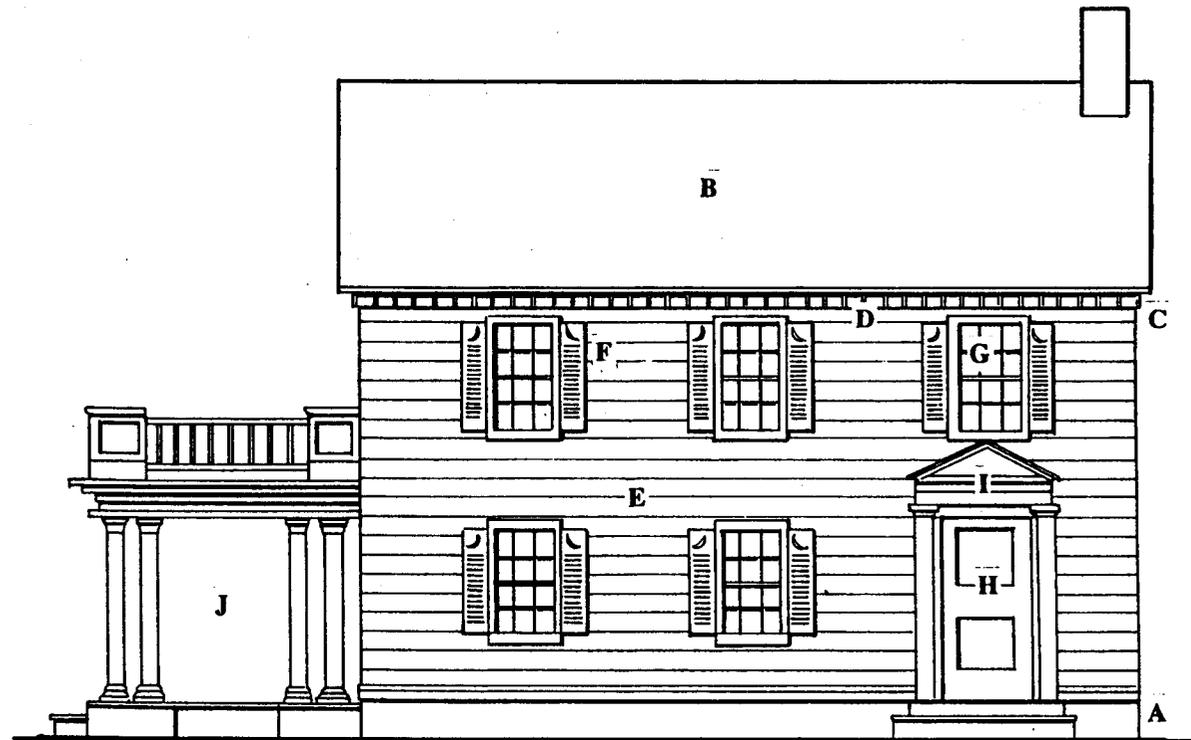
Colonial Revival houses were constructed after the turn-of-the-century and were popular through 1935. A number of high style Colonial Revival houses were constructed along Benton Avenue. Dutch Colonial houses, a subtype of Colonial Revival, were also constructed during this time period. Colonial houses are scattered along Jefferson, Benton, Washington and Summit Avenues.

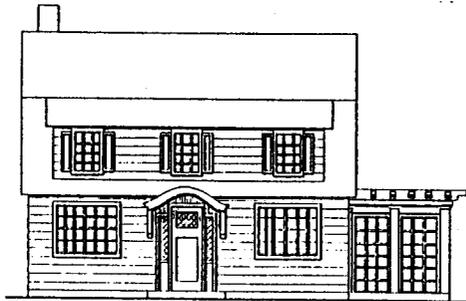
The Colonial Revival houses are generally two stories high. Some of the smaller houses are a story and a half with the larger houses two stories and a half. The houses generally display symmetrical massing and a rectangular plan. The foundations of the earlier houses are constructed of rough-cut ashlar limestone but the newer houses use concrete or brick. Chimneys are usually simple in design and are exterior on newer houses and interior on the older houses. Chimneys on some older houses may be corbeled. Colonial Revival houses have gable roofs but some of the newer brick houses have hip roofs. The smaller houses have shed roof dormers adding a half story. Gable roof dormers are used on the larger houses to also add a half story. Eaves are narrow and usually have a dentil cornice (a series of small rectangular blocks). Gutters are hung but some of the earlier houses could have had "built-in" gutters. Copper downspouts are frequently used utilizing decorative straps and hopper heads (funnel shape at top of downspout to receive water collected from the roof). These gutter features are particularly evident on the brick or high style Colonial houses but are also found on the modest size house. Shingles were originally slate, wood, clay tile or some of the newer houses used early composition shingles.

### Colonial Revival

1910 - 1935

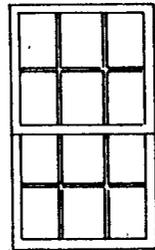
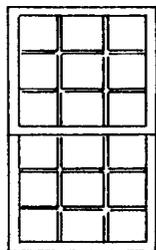
- A. Concrete foundation
- B. Gable roof
- C. Narrow eaves
- D. Dentil cornice
- E. Wood lap siding
- F. Nonfunctional decorative shutters
- G. Six-over-six light windows
- H. Wood panel door
- I. Pedimented and pilastered entrance
- J. Prominent side porch





Dutch Colonial Revival has a gambrel roof or a barn-like roof shape. Gable ends may be on the side or turned oriented to street. If dormers are present, they will vary according to the roof orientation. If the gable is directed to the sides of the house, shed roof dormers are added and if the gable faces the front, gambrel roof dormers are added. Wood shingles were commonly used and gutters were “built-in” or hung.

Exterior sidings are wood lap siding from four inch to eight inch widths, shingles or brick veneer. The high style Colonial houses are brick veneer and sometimes have quoining using darker brick. The gables and dormers of brick houses are finished with wood shingles. Shed roof dormers of the smaller houses are finished with the same siding as the main body of the house. One newer house (430 East Locust) has an unusual siding of staggered butt shingles. Shutters were an important exterior finish on the newer Colonial houses. They were wood, nonfunctional and had decorative “cutouts” such as crescents and cloverleaves.

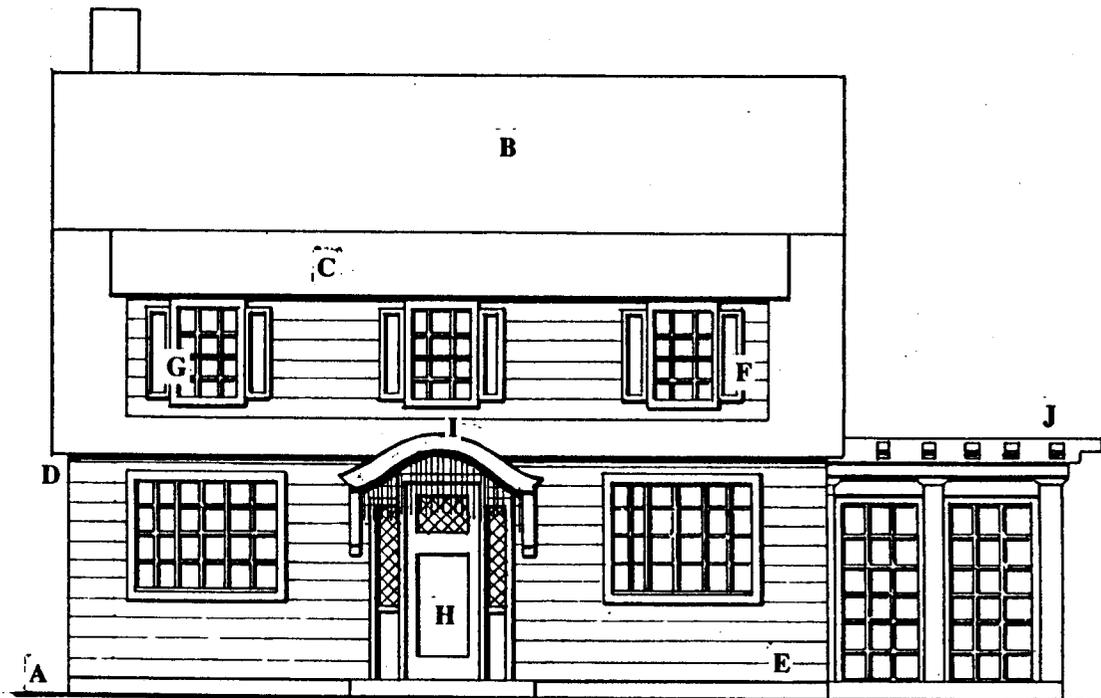


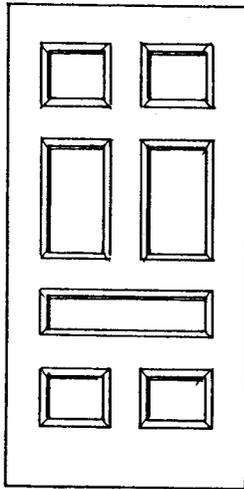
Most windows are double hung and the earlier houses have one-over-one windows. One of the high style Colonial houses (1225 North Benton) has single light transoms over each window on the first floor of the front of the house. This house also uses a combination of window styles such as one-over-one on first floor and twenty-over-one on the second floor. Newer houses use multi-paned windows in the upper and lower sash usually six-over-six but one house has four vertical panes in the upper sash with one pane in the lower sash (1500 North Jefferson). Fan shaped windows are common in the gables, particularly of the newer houses.

Doors in the older Colonial houses have glass panes, transoms and usually sidelights. The glass can be single pane cut or beveled or it can be multi-paned with up to as many as twenty-five panes in the upper half of the door. The sidelights will be similar to the door, either single pane or multi-paned and transoms are single pane. Newer houses have six, seven,

**Dutch Colonial Revival**  
1910 - 1935

- A. Concrete foundation
- B. Gambrel roof
- C. Shed roof dormer
- D. Narrow eaves
- E. Wood lap siding
- F. Nonfunctional decorative shutters
- G. Six-over-six light windows
- H. Wood panel door and sidelights
- I. Arched roof portico
- J. Prominent side sun-room





or eight panel doors with no glass or a four or six panel door with a fan-shaped window at the top of the door. Newer houses which have wood panel doors will have either multi-pane sidelights or leaded glass sidelights. The houses with fan-shaped windows usually have fluted pilasters with a broken pediment and urn over the door instead of sidelights.

Porches are generally small and commonly stoops or porticos are used except for the high style Colonial houses which use large hip roof porches or large porticos with a roof balustrade. These porches on the high style houses usually have Tuscan columns and eave dentils. On the other Colonials, the porticos are small and the roofs can be arched, hipped or flat with a balustrade. The portico roofs are supported by Tuscan or Doric columns. Dutch Colonial houses have small porticos with an arched roof or the gable front houses have a small cutout porch in a corner of the house.

Side porches are prominent with the Colonial Revival houses. These porches are large, usually extending the width of the house and have a flat roof with a balustrade. The roof is supported by Tuscan, Doric, square or brick columns. The side porches of the newer houses may have an enclosed sun-room on the first floor with an open air porch on the second floor. The high style Colonial houses can have a carriage porch on one side of the house which usually has a roof balustrade.

Colonial Revivals were primarily painted white with green trim or shutters. Wood elements of brick houses were also primarily painted white.

Good examples of the Colonial Revival houses are located at 1523 North Jefferson, 1215 North Benton, and Dutch Colonial Revival houses are located at 1418 North Benton, 1412 North Washington and 1400 North Summit.

## BUNGALOW (CRAFTSMAN)

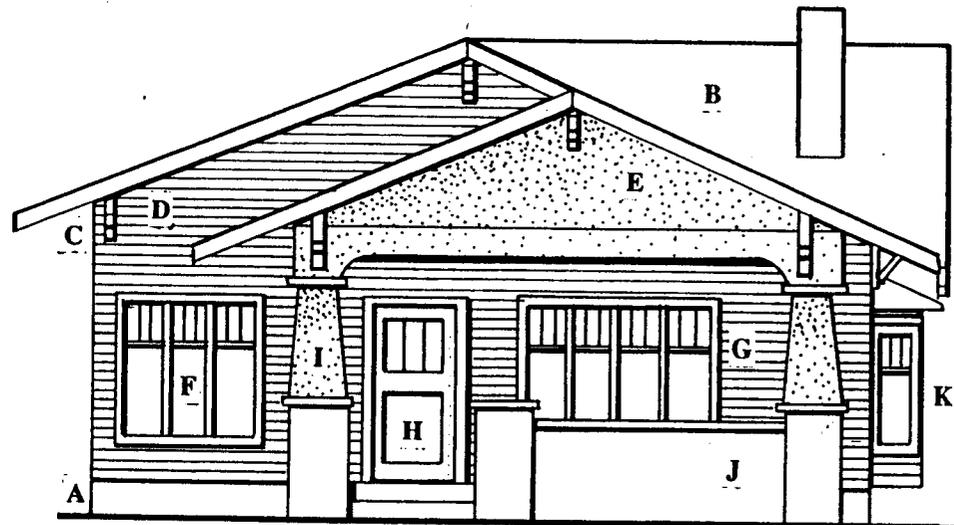


The Bungalow or Craftsman style was the most popular house constructed in the Mid-Town district after 1915. This type of house was extremely popular throughout the country through the 1940's and was derived from the low house often surrounded by a porch built by the British in India. The Bungalow was first built in California at the turn-of-the-century and its popularity soon swept the country. The prominence of this housing style was associated with a "back-to-earth" movement when the country was changing from a rural culture to an urban culture. The primary emphasis of the Bungalow was to incorporate the outside and living environments into one. Horizontal elements emulating the horizon were emphasized in the Bungalow to help achieve this goal. Bungalows were built on almost every block in the Mid-Town district but are concentrated on Clay and Summit Avenues.

Bungalows are one or one and one-half stories high. The plan is in a rectangular or square pattern and the construction material utilized focused on the local "craftsman" instead of mass produced ornamentation of the earlier styles. The porch is an important element of the house and generally extends along the entire front of the house. The foundations are almost always constructed of concrete. However, foundations of Bungalows strongly emphasizing elements of craftsmanship were constructed of smooth cut ashlar limestone with narrow-rough-faced cut stone banding adding the horizontal element. Chimneys became more prominent with the Bungalow than they are with the Catalogue house. Fireplaces are added as an interior element helping to bring the outside into the inside living environment. The chimneys were usually placed on the exterior on a side of the house near the front. Chimneys are simple in ornamentation

**Bungalow (Craftsman) - One Story**  
1910 - 1935

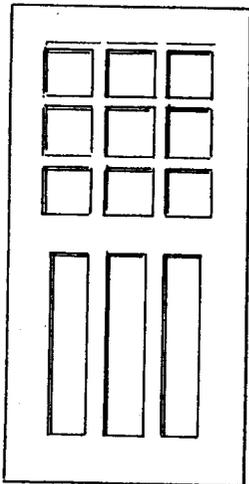
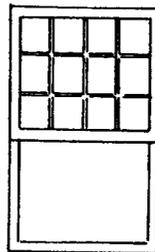
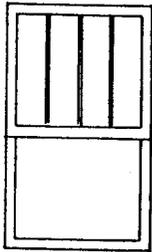
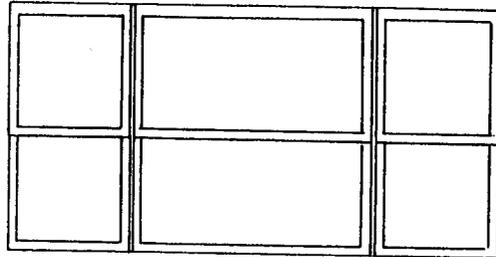
- A. Concrete foundation
- B. Low pitch gable roof
- C. Broad overhanging eaves with exposed rafters
- D. Wood lap siding
- E. Stucco in gable
- F. Tripart window
- G. Smaller upper sash with vertical panes
- H. Wood panel door
- I. Stucco covered columns
- J. Concrete piers and porch walls
- K. Square bay window



with a cap and no corbeling. Smaller Bungalows and others constructed without fireplaces have interior chimneys.

Low pitched gable roofs are used on Bungalow houses. The gable is commonly directed toward the street on the single story houses but reversed with the roof slope facing the street for the larger story-and-a-half Bungalows. The gable roofline is frequently cutout or clipped at the top adding a horizontal element by intersecting the vertical direction of the gable. This is also called a jerkinhead roof. Cross gables are periodically used with the street gable extending over the front porch. When the roof slope faces the street the roof often extends over and includes the front porch. Bungalow rooflines are cleaner than the earlier styles with few dormers and hardly any or no projecting gables. Dormers are only included on the story and a half houses and they have a shed or gable roof. The shed roof dormer continues the exposure of the roof line and the low pitch of the main roof prevents or undermines the visibility of the intersecting gable roof dormer. Exposed roof rafters are a unique architectural feature of the Bungalow and the eaves are broad and frequently supported by knee braces. The roofing material was commonly wood shingles but composition shingles and clay tiles were also used. Gutters were simple and usually hung.

Exterior sidings are lap and shiplap wood siding, brick, stucco and half timbering. Brick Bungalows frequently have stucco gables sometimes with half timbering but lap siding can also be used in the gable field. There is a wide horizontal trim board dividing the brick and gable and the trim board frequently has a very slight arch on the top. Wood lap and shiplap sided Bungalows have the same type of siding in the gables. If the Bungalow is a story and a half the lap siding will also be divided by a wide horizontal trim board at the gable.



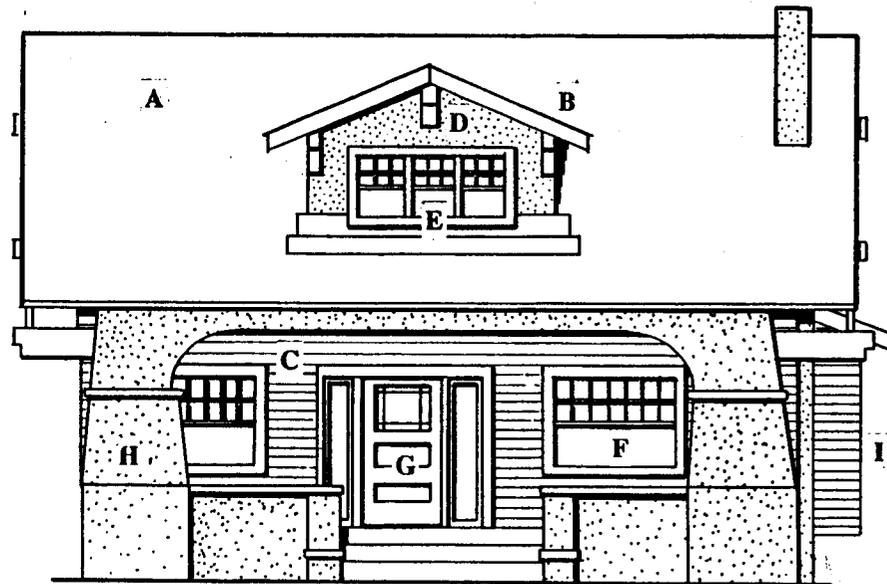
Windows are rectangular, double hung and frequently placed in the house. The windows are repeatedly hung side-by-side often in doubles or triparts adding a horizontal element with the windows. The middle window of the triparts is usually larger than the two on the end. The pane configuration of windows is multi-panes in the upper sash and a single pane in the lower sash. Numerous patterns are used for the upper sash's multi-panes but square and vertical patterns are most common. However, single light panes are sometimes used in the upper sashes, too. Upper sashes are frequently smaller than the lower sash on the front of older Bungalows. Lintels and sills are many times cut stone or concrete in the brick Bungalows adding the horizontal element. Fan shaped windows are located in some houses on the front gable.

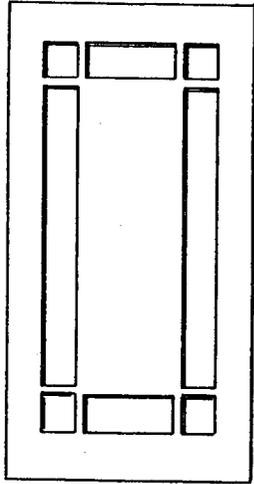
There are a variety of doors used on the Bungalow. Doors utilize craftsman elements and may use cut or beveled glass. A common door would have three or four vertical glass panes in the upper third of the door with the lower portion having three or four vertical wood panels aligning with the glass panes. Doors in the brick Bungalows may have unique pane configurations or may be multi-paned extending the full length of the door. Multi-paned sidelights are sometimes used in the larger Bungalows.

Front porches are very important to the Bungalow. They are usually large extending across the front of the house under the main roof. The porch is an element of the Bungalow used to extend the living quarters into the outside environment. The typical porch has brick or stone piers on both ends of the porch. They are usually tapered and extend up to the gable or roof end. A long horizontal support, sometimes having a slight arch, will extend across the front of the porch to the end piers. Shorter piers will flank the steps capped with cut stone or concrete. Almost always the shorter piers do not have a column supporting the porch roof or gable. Piers can stop short of the roof or gable and have small square tapered

**Bungalow (Craftsman) - One and One-half Stories**  
1910 - 1935

- A. Gable roof
- B. Gable roof dormer
- C. Wood lap siding
- D. Stucco on dormer
- E. Tripart window
- F. Multi-pane upper sash/single-pane lower sash window
- G. Wood panel door with sidelights
- H. Stucco covered columns
- I. Square bay window





wood columns for supports. Tuscan columns are also sometimes used. Piers on smaller Bungalows will be the same height as the step piers and have square tapered columns for supports. The porch railing can be solid brick or stone, brick with an open weave, cut stone or concrete with square balusters, or wood with square or rectangular balusters. Floors are constructed of tongue-and-groove boards or concrete. Cut stone is used in rare instances. Steps are constructed of wood, concrete or cut stone. Treatments under the porches are solid brick or stone, brick or stone open weave or lattice panels. Some porches will extend out from under the roof and have an open area. It is also not unusual for the porch roof to extend out over the driveway including a carriage porch.

Paint colors of the Bungalow were earth tones to help incorporate the house with its surrounding elements. Stucco was generally left its natural color but the use of earth tone paint was not unusual.

Good examples of the Bungalow houses are located at 1600, 1606, 1610 and 1611 North Benton, 1416 and 1525 North Washington, 1310 and 1433 North Summit, 1223 and 1415 North Clay and 619 East Lynn.

## **BUYING A HISTORIC HOUSE IN MID-TOWN**

The historic houses in Mid-Town are picturesque and a delight to view. The quality and uniqueness of these houses should be preserved for Springfieldians, visitors and future generations as they represent a historical element in Springfield's housing development that can not be replaced. If they are lost due to lack of maintenance, expansion of nonresidential development, or new housing development, another period of Springfield history will be lost to picture books and memories. However, if a decision is made to buy one of these wonderful old houses, it is important to know repair will be needed in most cases. These essential repairs may be minor but a structurally sound house needing numerous minor repairs could be a major undertaking especially for individuals planning to do the work themselves. Major renovation will be needed on some structures particularly if structural instability is evident. This section is provided to help as a general guide to determine the condition of a house and what repairs may be needed before the house is purchased. In some instances, the scope of determining the amount of repair needed will go beyond the purview of this guide, requiring the opinion of a professional in a specific field. General information is listed to aid the individual in identifying problems. The review divides the house into several individual sections to help identify problems and needed maintenance.

### **Causes of Problems.**

The infiltration of water causes most problems in old houses. If maintenance and repair have been neglected for an extended period of time, water damage can be extensive. Water problems will usually start at the roof and work down the structure. Insect damage is another problem. It generally starts at the foundation and works up. Settling is the third problem. It begins at the foundation.

### **What to Take.**

There are a few simple tools that will help inspecting prospective houses easier. The first one is a note pad. Write down the problems and assets of the house. This will help you remember the specific attributes of the house and aid in determining the repairs needed or potentially needed on the house. An ice pick or pen knife will aid in testing for rot or insect damage. A flashlight is needed for investigating areas without lights such as attics, crawl spaces and basements and inside the house if the electricity is not connected. A plumb bob will identify settling or walls out of plumb as will a marble rolling on a floor. And last but possibly the most important, is binoculars. The binoculars will aid seeing the condition of shingles, eaves and hard to reach areas such as crawl spaces. Binoculars are particularly important in viewing two story houses.

### **The Foundation and Chimneys.**

Most houses in the Mid-Town district have rough-faced cut ashlar limestone foundation. Limestone is a readily available stone that was quarried locally. Other materials used for foundations were solid concrete walls

and hollow-core concrete blocks imitating the rough-faced cut stone. Lime mortar was commonly used for the stone foundations. This type of mortar attracts moisture and may have broken down and become powdery. Raking and repointing the mortar will need to be done to prevent moisture penetration of the foundation. Mortar failure is usually not a major problem unless water has been penetrating the foundation for an extended period causing settlement and shifting of the stones.

It is important to note if the land slopes away from the foundation carrying rain away from the house. Gutters, downspouts and splashblocks should be installed on the house to carry rain away from the foundation. If they are not, they will need to be installed. Improper grades or water running directly off of roofs undermine the foundation and, if this condition has continued for a prolonged period, failure of the foundation may be evident. When a house has been neglected for a long time, trees are frequently growing between the foundation and the ground. These will need to be removed as they will bulge the foundation, hold moisture next to the house, and if tall enough, damage the roof.

Water and insect damage are the two common problems associated with wood elements near the foundation. These two culprits work together as insects are attracted to water. Use the pen knife or ice pick to jab wood elements near the foundation. Your knife or pick will easily penetrate the wood if rot or damage has occurred. Termites are not seen but they leave evidence such as mud tunnels on the foundation running from the ground to the wood, soil in cracks and blistering areas on the wood. The mud tunnels may not be evident on stone foundations, particularly if the mortar has deteriorated because the tunnels may be interior following the spaces between individual stones. If insect damage is suspected or evident, a professional should inspect the house to determine the extent of damage.

Foundations seldom fail if water is diverted from them. If they do fail, it is a slow process and can usually be arrested by correcting the reason for failure. Foundation failure can be identified by a separation of the foundation usually at a corner, apparent bulges or sways along a wall and vertical or diagonal cracks. Hairline cracks are not unusual and generally are not evidence of failure. If signs of failure are noted, a structural engineer should be hired to determine the condition and feasibility of restoring the house.

The floor joists should also be checked when looking at the foundation. This can be an unpleasant job if there is only a crawl space and no basement or cellar. However, it could eliminate an unanticipated expense after purchase of the house. Joists should be inspected for soundness, supporting system and water stains particularly near the exterior walls and water pipes. Structural failure is likely if there are gaps between the joists and the exterior wall. If this type of separation is noted, a structural engineer should be hired to determine the extent of failure and the feasibility of restoring the house.

Chimneys have problems with the mortar breaking down similar to the stone foundations. Raking and repointing the mortar of chimneys is a common repair needed on older houses. New mortar needs to be consistent in composition with the original mortar. If mortar is too hard, spalling and cracking of the brick will occur. Major repairs may be needed if the chimney has a noticeable lean or the bricks are spalling, cracking or crumbling. Binoculars will aid in viewing and identifying problems with the chimney.

### **The Exterior Walls.**

The exterior walls should be observed for signs of structural problems and repairs and maintenance needed. A plumb bob or a long level will help determine if the walls are plumb. If the house has an upstairs window, drop the plumb from the second story. If the house is single story, the long level can be used. Each side and corner of the house should be checked with the level. Older houses will generally have some slant but extreme tilts could indicate serious structural problems. Other conditions to observe would be undulating of the siding. Settlement of the structure is a natural process and may not pose a serious structural problem. A structural engineer should be hired to determine structural soundness of the framework if a problem is suspected.

Wood frame houses should be noted for missing, loose or rotten clapboards. Clapboards should be well nailed and not pulled away from the frame. Decorative wood work should fit tightly against the house and be painted and caulked. Joints around doors and windows should also be caulked. If these joints are not caulked, water has been penetrating the wall and this indicates the house has experienced a lack of routine maintenance. Signs of rot may be evident with these conditions, but rot could be internal and unseen. Boards should be checked with a pen knife or an ice pick for rot. Rotted boards are easily penetrated with the knife or pick.

Paint should be in good condition and adhered to the surface. A chalky surface, peeling or blistering denotes paint failure. Paint failing to adhere can be caused by moisture problems or inadequate preparation of the surface before painting. The reasons for paint failure will need to be corrected before paint will adhere to the surface.

Brick houses will generally have less maintenance problems than frame structures. The existing mortar should be consistent in texture and profile.

Gaps will need to be repointed or, if mortar is breaking down, the joints will need to be hand raked and repointed. As noted in the discussion of chimneys, mortar needs to be consistent in makeup with the original mortar to prevent the bricks from spalling and cracking.

### **The Roof.**

Binoculars are very handy for checking the condition of the roof. The ridge and surface should not have sags, however, some sags may be natural settling or rotted rafters. The rafters should be checked in the attic for cracks, breaks, rotting and water stains indicating leaks. Asphalt and wood shingles should lay flat, gaps and curling indicate age and may need replacing.

Clay tiles should all be in place and be solid with no major chips or cracks. All roofing material will need to be removed before putting on a new roof if there are two layers of wood shingles or three layers of asphalt shingles. Gutter, downspouts and splashboards should all be in place. Leaking or clogged gutters will hold moisture near the house causing rot and paint failure. "Built-in" gutters can leak internally causing substantial problems. Rotted eaves can be a sign of leaking "built-in" gutters.

### **The Interior.**

The ceilings, the interior side of exterior walls and areas around water pipes should be checked for dampness or water stains. If missing clapboards were noted in the exterior examination, interior walls should be observed for water stains or damage near the area of missing clapboards. If there is evidence of water, damage and rot may be extensive in the interior of the wall and may

require further inspection. Floors will generally have some sag or tilt but substantial sags may indicate broken or rotted floor joists, inadequate bracing or structure failure. Cracks in plaster walls are not unusual but wide diagonal cracks and open joints in window and door casings may indicate settlement or structure problems. Original wood work and doors will add value to the house. Do they need repair, refinishing or refurbishing?

### **The Mechanical System.**

The heating, plumbing and electrical system should be thoroughly inspected. Space, gravity flow, steam and forced air are generally the type of heating systems found in the Mid-Town houses. Older heating systems are usually functional but will not be as energy efficient as new systems. The heating system should be turned on and checked for function. Gas space heaters should be vented to a chimney flue or to the outside. Pipes of steam heating systems should be checked for leaks and floors checked for rot around radiators.

The capacity of the water system should be checked by turning on all the faucets and flushing the toilets. The water will slow down but should not stop flowing out of the faucets. Water should drain from the basins at a steady flow. Inadequate flow from the drains or pipes may indicate a need for new piping. Plumbing should be checked for leaks as a leak can cause severe damage. The hot water heater should work, should have a "pop-off" safety valve, and if it is gas, it should be vented to a chimney flue or to the outside.

If the house has the original electrical system, it will probably be a knob and tube method. This is a two separate wire system where the wires pass

through joists in porcelain tubes and are supported by porcelain knobs. This prevents wear and tear on the insulation around the wire. These systems were usually installed for 30 amp service and will be adequate for very low service. Updating to 100 amp service is needed for modern appliances and air-conditioning. The number of electrical outlets should be noted for each room. Original lighting fixtures are important and will add value to the house. Do they need repair, refinishing or refurbishing?

### **It Has Artificial Siding.**

If the house has artificial siding, there are several concerns that should be addressed. One is, why was the artificial siding put on the house? The primary reason is usually to eliminate maintenance or painting. Missing and damaged siding, rot, decay and insect damage are other reasons why artificial siding was added to the house. It is important to realize that these conditions still exist and were not solved by the artificial siding. Artificial siding will trap moisture between it and the original siding. If the artificial siding is loose, cracked or pulled from the seams, moisture has been infiltrating between the two sidings. The artificial siding can intensify the moisture problems by holding the trapped moisture between the two sidings possibly creating unseen interior decay of the structure.

## **SPECIFIC DESIGN GUIDELINES FOR THE MID-TOWN DISTRICT**

Specific design guidelines are outlined in this section for maintenance, repairs, alterations and additions to houses and other structures in the Mid-Town district. Guidelines for new construction are also included. The guidelines are intended to assist property owners in maintaining and preserving the architectural integrity of their buildings. A nationally accepted guide for work on historic structures is the Secretary of the Interior's Standards for Rehabilitation. Those ten Standards have received extensive testing over the years on rehabilitating many properties including National Historic Landmarks. Local communities have adopted or utilized these Standards in preserving historic sites and districts and they are used for projects reviewed by the Springfield Historic District Review Board. The Mid-Town guidelines are developed from the Secretary of the Interior's Standards for Rehabilitation.

The Secretary of the Interior's Standards for Rehabilitation are as follows:

- 1. Every reasonable effort shall be made to provide a compatible use for a property which requires minimal alteration of the building, structure, or**

site and its environment, or to use a property for its originally intended purpose.

2. The distinguishing original qualities or character of a building, structure, or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.

3. 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.

4. 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.

5. Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure, or site shall be treated with sensitivity.

6. 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 historic, physical, or

**pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.**

**7. 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.**

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

**9. Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural material, and such design is compatible with the size, scale, color, material, and character of the property, neighborhood, or environment.**

**10. Wherever 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.**

The Secretary of the Interior's Standards for Rehabilitation assume that a property owner will need to make repairs or alterations to a historic house or building for an efficient modern-day use. To assure that the historic character of a structure is preserved, the architectural elements that define the integrity of the building should be retained when repairs are made on a house. Historic materials, features and unique craftsmanship

should not be damaged, destroyed or overpowered by any needed action. The focus should always remain on preserving the architectural integrity of the house or building.

The previous chapter outlining the different elements of the housing styles in the Mid-Town district should aid the property owner in identifying the character-defining materials and features unique to their house or building. While each structure has its own defining elements, the vast majority of the houses and buildings in the Mid-Town district adhere to similar basic building concepts and construction. These building concepts help create a unified district. The coherence of these building concepts should be respected to retain the historic character of both the building and the district. A brief description of these building concepts is listed here to assist the property owner in determining the character-defining elements of their building and should be referred to when considering repairs, alterations, additions and new construction.

**1. Scale.** The scale is the size or absolute height and width of the building and other elements such as doors, windows, and siding. The scale is usually related to the apparent size of the adult human body. Scale is also determined by the mass of the structure as it relates to the lot and its neighboring structures. Scale should be related to the height and width of the structure, the dimensions of architectural elements and how they relate to each other and the building and the dimensions of the front and side yards. Scale should also relate to surrounding buildings.

**2. Materials.** This is the type of materials used to construct the exterior of the building.

3. **Texture.** The building materials will determine the textural quality of the building. The predominant texture may be rough (stucco or stone) or smooth (glass). There are usually a combination of textures on a building creating a complex textural quality. Brick and stone can have a smooth or rough appearance depending upon the finish, mortar width, color, and whether it's painted.

4. **Patterns.** Patterns are the designs created by the building materials and there is usually a combination of patterns on a building: horizontal (lap siding), vertical (half timbering or window orientation) and variegated (shingling). The rhythm or ordered relationship between window openings (voids) and the wall surfaces (solids) will create a pattern. A clay tile roof will have a different pattern than a composition roof. The relationship of patterns is not confined to single structures but can be found throughout the district in items such as the spacing between adjacent buildings, front porches, location of entrance doors and how the building sets back from the street.

5. **Front of the building.** The front of the building is extremely important in identifying character-defining elements. Most of the ornamentation and elements defining the building's style are concentrated on the front. The front is the visual focal point and, as such, it should retain its historic appearance.

After identifying the elements that define the architectural integrity of a structure, it is vital to preserve these features to retain the building's historic character. General maintenance can then be directed in protecting the historic material, focusing on retaining the original material and

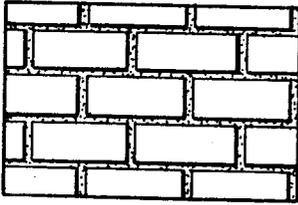
protecting it from water and other weather elements. Continued maintenance will preserve the original material by preventing deterioration and precluding repairs. When repair is needed, the least amount of repair or intervention should be applied. Too often, the home owner will replace an element that could have been repaired.

Restoration can be affordable. By following the Secretary of Interior's course of action of identifying, retaining, maintaining and repairing the character-defining elements of the house, the homeowner can save money. The last course of action should be replacement and this should only take place when damage and deterioration prevents repair.

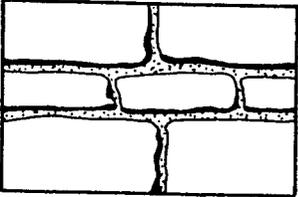
The following guidelines are written with the goal of preserving the architectural integrity of the individual structure and the Mid-town district. The guidelines are separated into specific architectural elements such as doors, windows and roofs and each element is briefly reviewed to identify its relevance to the overall historic character of the structure and/or district. Guidelines addressing proposed actions are then listed.

## **FOUNDATIONS**

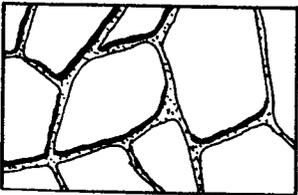
Foundations in the Mid-Town district are constructed of concrete, hollow-core concrete block or rough-faced cut ashlar limestone. All of



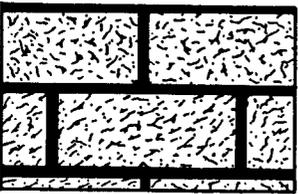
Brick



Rough-faced Cut Ashlar Limestone



Rubble Limestone



Hollow-core Concrete Block



Concrete

these materials have a similar color and the hollow-core concrete block and cut stone also share similar textures and patterns. Foundations are rarely a problem unless the original foundation was faulty in design or there has been a lack of maintenance for an extended period of time and water has been allowed to penetrate and undermine the foundation. Foundations are the footing of the building and there will be subsequent structural problems.

### Guidelines

1. *Original historic foundations should be retained.* The original foundation adds color, texture and patterns to the overall historical character of the building. These elements should be retained. Coatings such as paint, stucco or portland cement should not be applied to the surface of the foundation as they drastically alter the color, texture and pattern created by the original materials.
2. *Historic foundations should be maintained and repaired as needed.* General maintenance will extend the life of the foundation. The primary concern is to keep water away from the foundation. The soil should slope away from the house and gutters, downspouts and splash boards are essential in moving water away from the foundation. Mortar joints of rough-faced cut ashlar limestone and hollow-core concrete block foundations may need repointing. If the mortar has deteriorated and has a powdery texture, moisture will penetrate the foundation. Mortar used for repointing should match the original mortar in strength, consistency, color and profile.
3. *When replacement is necessary, the original material should be replaced in kind.* Foundations seldom deteriorate to the point of needing to be

replaced. If they do, they should be replaced with the same kind of material.

## **ROOFS**

The roof is the cap of the house and helps remove water away from the building. Different architectural styles of houses have different roof shapes and angles using a variety of building materials and decorative features. There are hipped, gabled, gambrel, conical and flat roofs and the angles range from flat to extremely sharp. Roofs are primarily composition shingles but there are several roofs with clay tile, wood shingles or slate. Decorative elements are included on some of the larger high style houses using metal and terra cotta cresting, ridge caps and metal finials.

### **Guidelines**

1. *The original or historic roof shape, slope and material should be retained.* The roof shape, slope and material are all important in defining the visual appearance of the house or building. The degree of the roof's visibility from the street and the patterns and textures created by intersecting gables, dormers, decorative elements and roofing materials help determine the overall historic character of the building. Altering, changing or removing any character defining roofing material will diminish the historical character of the structure. For example, an Italianate house would lose its defining features if its low-angle hip roof rising to a flat roof with cresting was removed and replaced with a high-angle gable roof. Seldom have roof shapes or slopes been removed or altered in the Mid-Town District.

2. *Ridge caps, cresting, finials, brackets, modillions and other decorative elements should be retained.* Decorative elements are extremely important in defining the visual appearance of the house or building. For example, these elements add to the picturesque appearance of the Queen Anne house and the solidity of the Italianate house. Their removal would alter the appearance and diminish the historical character of the house.

3. *Roofing material and decorative elements should be repaired.* General maintenance of the roof will extend the life of the roofing material and the structure. A weather-tight roof keeps water and other environmental conditions away from the structure and protects the character-defining elements of the building from rot and decay. When repairs are necessary, they should include limited shingle or tile replacement instead of an extensive removal. A leak can be fixed by replacing a few shingles, tiles or flashing. Limited replacement can help save the property owner money when rehabilitating a house or building.

4. *When replacement is necessary, the roofing material and decorative elements should be replaced in kind or using a comparable modern substitute.* The patterns and textures created by the original roofing materials are important to the visual appearance and the historical character of the building. When these materials have deteriorated to the point that they can not be repaired, it is important to replace them with the same type of material or a comparable modern substitute. Using physically incompatible substitute material will change the appearance of the building and diminish its historical character. For example, substituting asphalt shingles for slate or clay tiles will drastically alter the pattern and texture created by the original roofing material. A compatible substitute material can be used if it is not technically or economically possible to replace in kind.

## CHIMNEYS

Chimneys are a functioning component of the structure venting gases and smoke from the building. The chimney's size, shape, height, location and visibility are all elements which help determine the contributing qualities of the chimney to the historical character of the house or building. Chimneys in the Mid-Town district vary from highly visible, like the chimneys of the Queen Anne and Bungalow houses, to not highly visible like those found on Catalogue houses. The chimneys on the older and some larger houses will usually have more ornamentation and chimneys on houses with steep roofs will be taller. Most chimneys are constructed with brick but some use limestone.

### Guidelines

1. *The original size, shape, height, location, ornamentation and material of historic chimneys should be retained.* All of these chimney elements are important in defining the visual appearance of the house or building. The original elements of the chimney should be retained to insure the protection of the building's historic character. Removal, changing the size, shape or height of the chimney or covering the original material with paint, stucco or portland cement drastically alters the appearance of the chimney and diminishes the historical character of the building.
2. *Historic chimneys should be maintained and repaired as needed.* Chimneys are not easily accessible and are easily forgotten or neglected. Older chimneys will usually need repointing as the older mortar may have deteriorated to a powdery texture. This mortar condition allows moisture to penetrate the chimney accelerating deterioration.

Mortar used for repointing should match the original mortar in strength, consistency, color and profile. If the repointing mortar is too hard the bricks will eventually begin to crack and spall (break up into fragments). If spalling occurs, individual bricks may need to be replaced. Severe spalling may require total replacement of the chimney. Spalling should not be covered up by painting, stuccoing or plastering with portland cement. This inappropriate repair drastically alters the texture, color and pattern of the chimney and does not correct the spalling.

3. *When replacement is necessary, the original material should be replaced in kind.* If individual bricks are being replaced, they should match the original bricks in color, size and texture. Chimneys that need total replacement should be reconstructed matching the bricks, color, size, height and design of the original chimney. Original chimneys should not be replaced with new materials if the original materials can be repaired and preserved.

4. *New chimneys should be located on the rear of the building or in a location not visible from the street.* When new flues are needed, they should be placed on the rear of the building or placed so they are not visible from the street. This action will allow a historic structure to be adapted for modern-day use but still preserve the historic character of the building. New chimneys on a visible side of the house will drastically alter the historical character of the building, particularly if new and different building materials are introduced such as cement blocks or metal piping.

## **GUTTERS AND DOWNSPOUTS**

Gutters and downspouts protect the building from water damage by collecting rain and carrying it away from the house. They are generally not

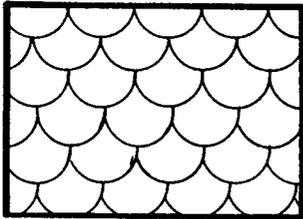
a highly contributing element to the historical character of the houses or buildings in the Mid-Town district. However, a few houses do have visually important copper gutters and downspouts using decorative straps and hopper heads (enlarged area at top of downspout to receive water collected from the roof). Many "built-in" gutters have been covered-up by extending the roofing materials but a few "built-in" gutters remain. Most original hanging gutters have been replaced with modern material and styles.

### **Guidelines**

1. *Historic and original gutters and downspouts should be retained.* Decorative and copper gutters should be retained as they contribute detail, pattern, texture and color to the visual appearance of the building. Removing original gutters, downspouts and related decorative hardware will alter the visual appearance of the overall historic character of the building. "Built-in" gutters should be retained but present a maintenance problem as they can develop undetectable leaks causing severe water damage to the eaves and structure.
2. *Historic gutters and downspouts should be repaired and maintained as needed.* Repairs on gutters and downspouts are usually as simple as resealing the element. Copper gutters and downspouts can be repaired by soldering holes and separations that occur at the seams. Maintenance is a continual operation as tree seeds, leaves and other natural debris seasonally invade gutters and should be removed as needed. Blocked downspouts and gutters will fill with water and overflow eventually causing water damage to the house. "Built-in" gutters will need continual observation for internal leaks.

3. *When replacement is necessary, the gutters, downspouts and hardware should be replaced in kind.* Replacement should only occur for those elements missing or damaged beyond repair. For example, the gutters and hopper heads may be functional but sections of the downspouts are missing. The downspouts should be replaced matching the existing material size and shape and retain all functioning parts. There is no need to replace the entire drainage system because part of it is missing or damaged beyond repair. Copper guttering may be difficult to replace because of the expense of the material and matching the design of the original material.

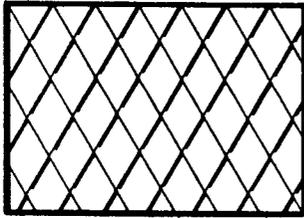
Gutters and downspouts are necessary to prevent water damage to the house and foundation. If they are not currently on the building, they need to be installed on all sides where water drains from the roof. Splash blocks should also be included to help carry the water away from the foundation. Installation of new gutters should be accomplished so decorative trim is not removed or covered up. Modern gutters and downspouts such as galvanized metal and raw aluminum may be used but should be painted to match the structure so their appearance is not obtrusive to the overall historic character of the building.



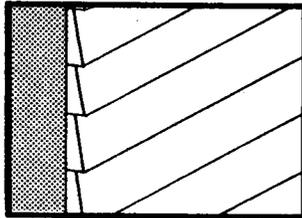
*Fishscale Shingle*

## SIDING

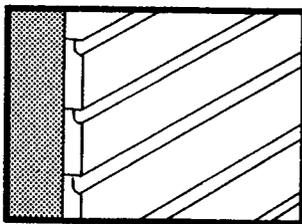
Wood, decorative shingles, brick and stucco are the four predominant materials used for siding on Mid-town buildings. Wood is the most commonly used material and the clapboard siding is horizontally applied. Brick is used on some of the larger houses and smaller Bungalows. Stucco is used in the gable field of brick Bungalows and decorative shingles are commonly applied on the projecting gables. Siding is extremely important and a primary element in defining the visual appearance of a building.



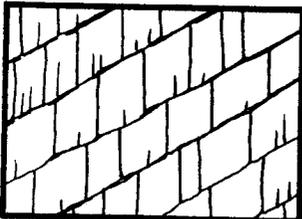
*Sawtooth Shingle*



*Lap siding*



*Shiplap Siding*



*Butt Shingle*

## Guidelines

1. *The original historic siding should be retained.* The original clapboard and brick siding should be retained. These siding features are a major element in defining the historic character of a building and retaining the original siding should be a top priority. Actions altering or removing the original siding should be avoided. The most common inappropriate alteration is covering wood siding with artificial siding. Historic siding should never be covered or replaced with artificial material. Artificial materials include vinyl, metal and masonite siding. This action drastically changes the texture, pattern and dimensions of the siding and the house. Brick surfaces should not be painted unless they were originally intended to be painted. Bricks that have a hard composition were meant to be left unpainted. Bricks that have a soft composition were meant to be painted to prevent water penetration.

2. *The original siding should be maintained and repaired as needed.* General maintenance of the siding will extend the life of the siding and the building. Both wood and brick siding will last almost indefinitely if properly maintained to keep water from penetrating the exterior siding. The siding should be repaired when clapboards become loose, cracked or damaged. Nailing, caulking, filling and painting are repairs generally needed to help maintain the original wood siding. On brick buildings, the mortar joints should be repointed when there is evidence of deterioration. The old mortar should be removed with hand tools and the new mortar should match the old in strength, consistency, color and profile (mortar width and finished shape). Bricks and stone should not be cleaned unless it is necessary to prevent deterioration or remove heavy soiling. The cleaning of bricks and

stone should be accomplished using the gentlest method possible. Low pressure water and detergents are usually acceptable. Sandblasting should never be undertaken as it will cause permanent damage to the brick and stone. Bricks and stone should never be painted unless they were originally intended to be painted. Stucco should be repaired by removing damaged or loose areas and patching with new stucco matching the strength, consistency, and texture of the original stucco. If the stucco is to remain in its natural color, the new stucco should match the color of the original stucco.

3. *When replacement is necessary, the original material should be replaced in kind.* Seldom does the original siding need to be completely replaced. Replacement of siding should be limited to missing, severely cracked, deteriorated or rotted sections. The siding used for replacement should match the original in size, contour, and material. Replacement bricks should match the color and size of the original bricks. Replacing or covering the original siding with artificial siding should be avoided.

## **PORCHES**

Porches are extremely important in defining the character of the houses in the Mid-Town district. Almost every house has a dominant front porch adding dimensions and ornamentation to the front of the house and the streetscape of the district. The type of balustrade, columns, piers, floor, treatment under the porch and the location of the porch are important in defining the appearance of the porch and the house. Most porch elements are constructed of wood but cut stone, concrete and bricks are also utilized.

### **Guidelines**

1. *The original historic elements of porches should be retained.* Because porches are such a predominant feature in the Mid-Town district it is very important to retain them. Altering, enclosing porches and inappropriately replacing porches will drastically change the historical appearance of the house and district and should be avoided.
2. *Porches should be maintained and repaired as needed.* Porches will require more maintenance and repair because they receive greater use and exposure to the weather. Wood elements should always be painted. Fret work, turned balusters and posts, and other decorative cutouts have a greater amount of exposed wood grain creating a surface susceptible to moisture penetration. These decorative porch elements will need to always have a quality paint surface as they will deteriorate quickly if not maintained. Front porches needing extensive repairs should not be removed and replaced with a smaller or larger porch or stoop but should be repaired to emulate the original design and shape of the porch.
3. *When replacement is necessary, the original material should be replaced in kind.* When replacement of porch elements is necessary, they should be replaced with the same type of building material and have the same shape and size as the original material. Wrought iron should not be used to replace wooden columns and balustrades as it drastically alters the historic character of the house. Screening and enclosing front porches and blocking-in underneath the porch should be avoided as it eliminates the open space and dimensions of the original design. New front porches should not be added unless there is documented proof of a porch originally in the location. If a porch has been removed from a house and there is no evidence documenting the original appearance, it would be appropriate to construct a porch with simple ornamentation consistent with the age and style of the house. Generally, if any alteration or replacement alters the original

appearance of the porch, it will diminish the overall historical character of the house and district because of the prominence of the porches in the Mid-Town district.

## **TRIM**

Trim elements are used to finish corners of the building, around windows and doors, between the foundation and the roof, and decoration in the gables. These elements are mostly constructed of wood but cut stone or brick are used on some structures. Trim adds dimension, texture, pattern and detail to the house and the district. On the older houses, trim elements are usually decorative. On the newer houses, the trim is simpler in decoration but remains essential in defining the overall historic character of the building.

### **Guidelines**

1. *The original historic trim should be retained.* The trim adds detail to the overall appearance of the building and it should be retained. Removal of the trim alters the historic character of the building. Often times, trim will be removed or covered to accommodate the installation of artificial siding. This should be avoided. Sometimes, removed trim was saved and may be found in a garage, attic or basement and it can usually be restored and placed in its original location. There is usually a mark left on the house when trim is removed. This can be an outline cut into the clapboards or can be indicated by different thickness of paint, nail holes, or a combination of these. Old photographs, if they're available, can also document the

location of trim and provide evidence of the original trim elements that were removed and destroyed. Unless there is some form of documentation that the original trim was removed, new trim should not be added to the historic trim. Adding trim, particularly decorative trim, will alter the original appearance of the building and create a false historic appearance. If the trim has been removed and there is no evidence documenting the trim's original appearance, it would be appropriate to apply trim having simple ornamentation consistent with the age and style of the building.

It has become popular for some home owners to add "gingerbread" to houses with simpler trim elements. This may create a picturesque element to the house but it is disrespectful to the original design of the house. The adding of "gingerbread" creates an earlier historic appearance that is a false representation of the house and the district. Decorative trim should not be added to a house unless there is documentation that the house originally had "gingerbread."

2. *Original trim should be maintained and repaired as needed.* General maintenance of the trim will extend the life of the trim and the building. Wood trim should be maintained with paint and caulked to prevent moisture penetration. Decorative trim boards and other "gingerbread" trim should be maintained regularly to prevent decay. Similar to the ornate porch elements, decorative trim has a greater amount of exposed wood grain increasing its permeability and should always be maintained with a good coat of paint to prevent decay. Trim boards may have some damage or some rot and these boards can usually be repaired with wood fillers instead of total replacement or removal. This repair can save the homeowner money and help make their rehabilitation project affordable. Brick and stone trim should have mortar joints repointed when there is evidence of mortar deterioration to prevent water from permeating the building. The

new mortar should match the old mortar in strength, consistency, color and profile.

3. *When replacement is necessary, the original material should be replaced in kind.* If trim boards are regularly maintained, they will seldom need to be replaced. Boards that need to be replaced should match the dimensions, design and material of the original trim.

## **DOORS**

Doors and associated elements such as sidelights and transoms are important elements to the appearance of the building. The original main entrance will exhibit an expression of the building's style. Doors in the Mid-Town district vary with the style of the building but generally use glass and wood elements in their design.

### **Guidelines**

1. *The original historic doors and related elements should be retained.* Original doors and applied ornamentation should be retained. Original doors are important to the overall historic character of the building not only because of their stylistic features but because doors receive close human contact. People touch and see the door and its related elements directly. Therefore, an entrance with an inappropriate replacement door will drastically alter the appearance of a building. Glass elements of the door should be retained including beveled, cut or colored glass. Sidelights and transoms should be retained and allowed to function as originally designed. Original screen doors are existing on some houses

and should be retained. Sometimes these screen doors can be found in the attic, basement or garage and if in good condition or repairable they should be rehung and retained. Hardware of main entrance doors is oftentimes decorative including hinges, knockers, knobs and turn bells (doorbells operated by turning). Decorative hardware should be retained as it adds an ornamental element to the door and the building.

2. *Doors and related elements should be maintained and repaired as needed.* Original doors may be in need of repair because of exposure to the weather and constant use. Abuse, neglect and inappropriately placed locks will cause gouges, holes, cracked panels, broken hardware, and missing ornate wood molding. However, repair of the door is usually achievable. Doors should be maintained with a protective coating, either paint or varnish, and the glass should be sealed with sound glazing.

3. *When replacement is necessary, doors should be replaced in kind.* If doors have deteriorated or have been damaged beyond repair, they should be replaced in kind matching the wood proportions to those of glass. A matching door or a similar door may be found at an architectural salvage business or a reproduction door may be available. Hardware can also be found at architectural salvage businesses or appropriate reproductions are usually available. If a replacement door is used, it should not be a different size or express a different style. The location of the main entrance door should not be changed or altered and new entrances should not be added on the front of the building. Sidelights and transoms should not be removed and vestibules or air-lock entrances should not be added. Glass in the door should be replaced in kind also. Clear glass should be replaced with clear glass, stained glass with stained glass and etched glass with etched glass.

Many inappropriate storm doors are used on houses in the Mid-Town district. These are raw aluminum and usually have a solid aluminum panel in the lower third of the door and a decorative aluminum filigree

in the middle third. These doors contrast with the original materials of the house and visually block the character-defining elements of the front door. If a modern type of storm door is desired, a full view storm door, either wood or color-baked aluminum, is more appropriate. However, storm doors are also available from companies replicating designs from older screen doors.

## **WINDOWS**

Windows are important to the buildings in the Mid-Town district as they create a pattern of voids (windows) on the building. This pattern of voids is carefully designed and helps define a particular housing style. All houses contributing to the historic character of the Mid-Town district have windows on each wall. There are no walls without window breaks. The majority of the windows in the buildings of the Mid-Town district are constructed of wood, single-pane and double hung. However, some windows are highly decorative having cut-glass or multi-pane patterns in the upper sash. Stained glass windows and unusually shaped windows are also found on some buildings.

### **Guidelines**

1. *Original windows should be retained.* Windows are important to the overall historic character of the houses and buildings in the Mid-Town district. Blocking-in windows or reducing or enlarging the window

opening will drastically alter the building's original proportions and should be avoided. Interior changes such as ductwork and dropped ceilings should not be visible from the outside as this alters the original appearance of voids established by the window openings.

*2. The original windows should be repaired and maintained when needed.*

Wood windows will last almost indefinitely if maintained. The lower sash's bottom rail and the sill will usually deteriorate first. Water is the main reason windows will deteriorate and decay. To keep moisture from penetrating the wood, the windows should always be painted, the glass should be well glazed and the sash should not rattle in the frame.

Maintaining these simple repairs will extend the life of the window and prevent larger repairs or window replacements. Windows in a deteriorated condition can usually be repaired and stabilized by using wood fillers or epoxies preventing the need for replacement and saving the homeowner money.

*3. When replacement is necessary, the original window should be replaced in kind.* If windows have deteriorated beyond repair, they should be replaced in kind duplicating the original materials, dimensions, muntins, mullions and glass (clear, stained, colored). Replacement windows can be locally milled duplicating the original design. This type of replacement respects and retains the original design of the window and the building. Oftentimes, the sashes are the only element of the window needing replacement. Sashes matching the original may be located at an architectural salvage business, particularly if it's a simple sash with a single pane of glass. The replacement of just the sash instead of the entire window and framing will save the property owner money. Vinyl clad windows, metal windows and snap-in muntin bars are inappropriate substitutes as are stock windows which require reducing or enlarging the window opening. In addition, metal windows are inefficient as they need

total replacement when a glass pane is broken requiring the jambs to be torn out and replacement of damaged dry wall. Studies conducted by the Energy Division of the Missouri Department of Natural Resources have also determined that metal windows are not particularly energy efficient.

Storm windows may be used on the building but they should match the size, meeting rails and the heads of the window. This is particularly important for the windows on the front of the house that have a smaller upper sash. It is also possible to install the storm windows on the interior retaining the recessed element of the window's sash. If the original wooden storms and screens are still available, they should be retained and repaired as needed. Metal storms are acceptable if they have a color-baked finish or painted to complement the colors of the house.

"Greenhouse" windows and skylights should not be installed on the front of the house or on a side that is highly visible from the street. If the property owner desires to install these windows, they should be placed on the rear or on a side of the house that is not highly visible from the street. Skylights should have a low profile having a collar no higher than four inches and have a color-baked finish compatible with the roof color. This action will retain the building's original historic character when viewed from the street and protect the integrity of neighboring properties and the district.

## **OUTBUILDINGS AND GARAGES**

A majority of the houses in the Mid-Town district have some type of historically significant outbuilding. The vast majority of these outbuildings are simple frame garages. These garages were constructed after 1910 to accommodate the family's new automobile. They usually have a

rectangular design with horizontal or vertical board siding. The roofs are hipped or gabled and there are two doors hinged on the side. Some garages are constructed of brick or stone. Some older houses have original outbuildings that were stables, sheds or servant's quarters. These outbuildings can be two stories tall and usually have vertical board siding.

### **Guidelines**

1. *The historical outbuildings including stables, sheds, servant quarters and garages should be retained.* The historical outbuildings should be retained as they relate historical patterns in transportation and life style and are usually visible from the street. The original double doors, windows and siding should be retained. Historic outbuildings should not be demolished. For problems with individual design elements of outbuildings and garages, see specific design guidelines.

## **FIRE AND HANDICAPPED ACCESS**

Fire exits and handicapped access are usually required when a building is adapted for reuse. These accesses should be constructed so the historic character of the building is retained.

### **Guidelines**

1. *Fire escapes and handicapped ramps should be constructed on the rear or on a side of the house.* Fire escapes and handicapped ramps should be placed on the rear of the house or on a side that is not highly visible from

the street. This will provide access and meet safety codes with the least amount of alteration to the historic character of the building. Fire escapes and handicapped access should not be located on the front of the building. Removing historic steps, particularly cut-stone steps, and removing historic doors or doorways should be avoided when providing handicapped access.

2. *Elevators should be installed within existing walls or in a new addition.* This will require the least amount of alteration to the historic character of the building. If it is necessary for the elevator tower to extend above the roofline, it should be located in an area where it will be least visible from the street.

## **NEW ADDITIONS**

Many buildings in the Mid-Town district have been added onto in the past. Some of these additions are over fifty years old and have acquired historical significance which should be respected. Buildings are expanded for different reasons but in the Mid-Town district it was usually to provide greater living space for a growing family. Buildings adapted for reuse may require an addition for required exits, handicapped entrance, or new mechanical systems. Additions should be constructed so they do not have an adverse impact on the building and the district.

### **Guidelines**

1. *New additions should be located on the rear of the house or on the side out of view of the street.* The addition should be placed so it is not visible from

the street, or if it is visible, the addition should not overpower the historic building. Additions should also respect established side yards. Large additions overpowering the main structure or highly visible additions can have a negative impact on the overall character of the building and district. Additions should never be placed on the front of the house as this action will destroy the historic character of the house and drastically alter the appearance of the district. Decks and patios should be placed on the rear of the house having a low profile and minimal or no visibility from the street.

2. *New additions should set back from the plane of the existing wall.* The placement of new additions away from the existing wall will help identify what is historic and what is new. It will also protect the “essential form and integrity” of the original structure if the addition is removed in the future.

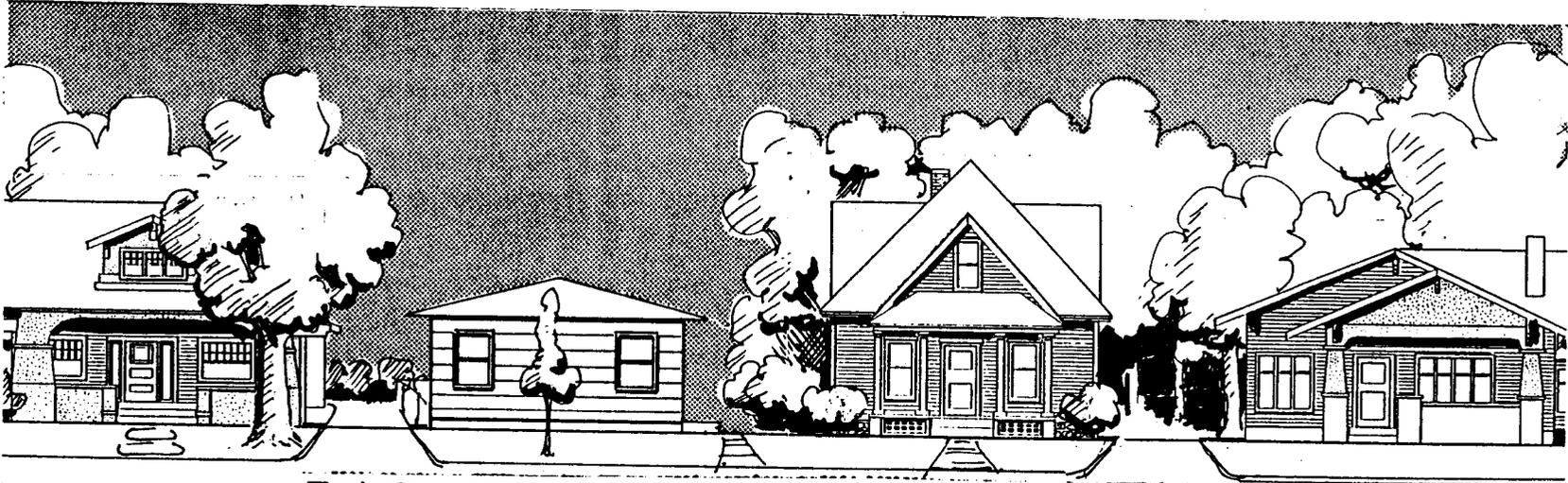
3. *New additions should use a design contemporary in spirit but should be sympathetic to the historic structure.* The new addition should complement the style of the historic structure but should not duplicate its decorative appearance. There should be a clear distinction between what is new and what is historic. False historic appearances should be avoided. The height and bulk of the addition should not be larger than the primary building. The original roofline should not be altered to accommodate the addition and the new roof should have a lower profile and complement the historic roofline. Windows should be repeated on the addition with the same pattern as those on the historic structure and should have the same proportion and size as the historic windows. Exterior walls should not have large expansions without window breaks. Historic elements on the primary structure should not be removed to accommodate an addition. Finally, the new additions should be constructed so that if the addition is removed in the future the architectural integrity of the historic building would be retained.

4. *Building materials and decorative elements of the addition should be compatible with the historic structure.* Building materials should be compatible or similar to the materials used on the historic structure. For example, window trim should be of the same material and dimensions but could have a plainer decoration.

## NEW CONSTRUCTION

The Mid-Town district is almost entirely developed with only a few vacant lots randomly scattered in the area. Some new construction has occurred after a fire or demolition. Almost all new construction is incompatible with the historic appearance of the district. This creates an intrusive appearance and it breaks the rhythm of patterns established by the historic buildings and causes the new buildings to become separated from the neighborhood. New construction can be compatible with the historic buildings and can also establish its own architectural character.

1. *New Buildings should not imitate historic structures. The new building should be a product of the present and should not copy a historic building.* A false historic building should not be built in the district as there should be a clear distinction between what is new and what is historic. New construction should respect the district and incorporate building characteristics of the historic buildings but establish a contemporary relationship with them.
2. *The front of new buildings should repeat the general historic patterns established on the front of surrounding buildings.* The general pattern of the front of surrounding houses including porches, steps, windows, doors, projecting gables and decorative features should be repeated on the front of new construction. Emphasis should be placed on simple contemporary design but respect heights and widths of these elements.



Typical row with inappropriate new construction in the Mid-Town District.



Typical row of architecturally significant houses in the Mid-Town District.

3. *Entrances on new construction should always be on the front of the building.* Recent new construction has the entrances on the side instead of the front. This disrupts the pattern of front entries established by the historic buildings. Placing entrances on the side in new construction should be avoided as it drastically alters the appearance of the neighborhood and district.
4. *New buildings should be similar in height to those already on the block.* To respect the rhythms and patterns established by the historic buildings, new construction should be similar in height and no taller than neighboring buildings. Several times two and two and one-half story houses have been demolished and replaced with a single-story house. This disturbs the historic pattern established by the buildings' bulk and scale.
5. *The roof shape and slope of new buildings should be similar to those in the Mid-Town district.* The shape and slope of the roof should be the same as the roofs used on historic structures. Since there is a variety of roof styles in the district, this guideline places few restrictions on new roofs, but, since there are no historic examples in Mid-Town, mansard roofs would not be appropriate. Flat roofs in the residential areas should also be avoided.
6. *Materials used for siding and trim on new buildings should be similar to those used on historic buildings.* Wood, brick and stone would be appropriate materials to use for siding and trim. Artificial siding could be an acceptable substitute for wood lap siding. However, this type of siding should be well detailed and have texture and size similar to the historic lap siding. Trim elements should be plainer and contemporary in spirit but carry similar dimensions as the historic trim.

*7. The following proportions established by the historic buildings should be maintained on new buildings.*

**Width to Height.** The width and height of the new building should be similar to the width and height of nearby historic structures. This would also include floor to floor heights of neighboring structures. Ranch style houses would be inappropriate because they do not have a similar width and height.

**Void to Solid.** Windows and doors are voids. Foundations, walls and roofs are solids. The proportions and rhythms created by the voids and solids on the historic structures should be repeated on new construction. The directional emphasis of voids and solids (horizontal or vertical) should also be repeated.

**Roof to Wall.** The proportion of roof exposure and wall exposure should be repeated. This proportion can vary in the Mid-Town district because of the variety of housing styles. Therefore, the roof to wall proportions of the neighboring and nearby structures should be utilized to determine this ratio for new construction.

**Foundation to Wall.** The proportion of wall height to foundation height should be repeated. Most buildings sit on a foundation two or three feet off the ground. These foundation proportions should be repeated. Houses built on concrete slabs are inappropriate.

**Porches to Structure.** Almost every house has or had a front porch. Porches should be repeated on new housing structures and should be similar in proportion (height, width and depth) to the porches on surrounding houses.

**Structure to Yard.** The relationship of the structure and yard should be repeated. The sideyards or distance between the building and side property

lines should be similar to surrounding properties. The front yard should also have similar proportions to the neighboring property.

8. *The new building should have the same directional emphasis as the surrounding historic structures.* The directional emphasis of the new building should complement the directional emphasis of nearby structures. That is, if the neighboring structures have the narrowest side oriented to the street, new construction should have the same orientation. If the mass of the neighboring buildings has a vertical orientation, new construction should also repeat this orientation. If the surrounding properties have a variety of different orientations, the new construction can have the choice of directional emphasis.

9. *The continuity of the streetscape should be maintained by new construction.* New construction should set back from the street the same distance as neighboring properties. This distance established by the historic structures should be maintained and new construction should not be constructed in front or behind this historic distance. Spacing between buildings should also be maintained.

## **SITE FEATURES**

There are several features on some of the properties that contribute to the overall historic character of the buildings and the district. These features are brick sidewalks, retaining walls, hitching posts, carriage steps and landscaping. Original historic fencing is not found in the Mid-Town district but it is included to provide design guidelines for the property owner desirous of installing a fence. A general discussion of these features is included here to aid in retaining these historic elements on the site.

**Brick Sidewalks.** A few houses retain original brick sidewalks around the structure and some sites have brick sidewalks along the street. These sidewalks all have a herringbone pattern. All historic walks should be retained. Older brick sidewalks may have an unlevel surface. To correct this condition, a new subsurface is needed, requiring the bricks to be removed, preparing the new subsurface, and relaying the bricks in the historic herringbone pattern. If the brick sidewalk is the street sidewalk, contact the Springfield Department of Public Works before starting repair work.

**Retaining Walls.** There are several retaining walls in the Mid-Town district. These walls should be retained as they contribute to the historic appearance of the district. They are constructed of concrete, rough-cut ashlar limestone or hollow-core concrete blocks. The hollow-core concrete block retaining walls are concentrated along Clay Avenue. Some of these walls may be leaning or may have collapsed. These walls should be repaired using material similar to the original. Stone and hollow-core concrete block retaining walls may need repointing. The mortar should have the same strength, consistency and color as the original mortar. If retaining walls need total replacement, they should be replaced in kind using the same material, size, shape and design. Retaining walls should not be constructed with materials not used in original construction. Inappropriate materials include cement blocks, railroad ties, bricks or metal.

Many of the house sites have stone walls at the rear property line. These walls add character to the site and should be retained. Repair of the wall would be similar to the retaining walls and/or mortared elements such as chimneys.

**Hitching Posts and Carriage Steps.** Some hitching posts and carriage steps are located along the street curbs. These features are located in front of older houses in the district and are constructed of cut stone and concrete.

The hitching posts and carriage steps should be retained as they reveal a historical aspect of transportation relating to the houses and the district.

**Landscaping.** The Mid-Town district has a variety of mature trees. Front yards are large with the structures usually set back fifty (50) feet from the street right-of-way. The yards have mature trees and other plantings and street trees are frequently planted in the grassy areas between the sidewalk and the street. Trees and other landscaping elements should be retained as they help define the historic character of the site and district.

**Fencing.** Historical fencing in the front yards of the Mid-Town district is nonexistent today. Fencing was originally a necessity to control livestock as most households had a cow, some poultry and of course, horses were the primary source of transportation. Fencing was used to retain livestock and to keep them out of selected areas (front yards). Fencing was usually low and transparent as the visual focus was on the house. Cast iron, woven decorative wire, and wood picket fences were used on older houses. Picket fences were more common on the newer houses. The need for fencing diminished as the automobile replaced the horse. Older fencing was removed as it deteriorated and generally was not replaced. By 1915, fencing was seldom utilized. Neighborhood residents have stated that the cast iron fences were sold and melted down for the war effort during World War II.

New fencing should be consistent with the scale and historic character of the building and district. Picket, decorative woven wire and cast iron fencing would be appropriate. Chain link and corral type fencing is inappropriate in the front yard. Fencing should be low scaled and visually open. The focus should always remain on the house and not redirected to the new fence.

## **COLOR SELECTION**

The selection of colors for painting a building in the Mid-Town district should take into account the structure's style and the property owner's personal preferences. Colors should be selected from a range of hues used during the time period that the house was constructed and the selected colors should relate well to the other houses in the same block, particularly the neighboring structures. Colors are an important characteristic of a building's style and there is a wide selection of shades that would be appropriate for a style or a particular period. Most paint companies carry a selection of historic colors that will aid the property owner in determining an appropriate color scheme.

The original colors used on the house should be considered when selecting a color scheme. Each house would have to be individually researched by carefully scraping or sanding to determine the original colors. The general analysis of colors reviewed previously under each architectural style will help aid the property owner's selection of colors to paint their house. A full analysis concerning color selection is beyond the scope of these guidelines.

## **ARTIFICIAL SIDING**

This section is included in the guidelines because of the popularity of placing artificial siding on frame houses. The question, "can I put siding on my house?" is a common question asked in relationship to historic houses. Therefore, a review is included in why artificial siding is discouraged on architecturally significant structures.

Wood frame houses and other structures need continual maintenance and periodic painting. This can be a major expense and a time-consuming job for the property owner. For these reasons artificial siding has been applied to wood frame houses for many years. Today the most common artificial siding applied to a house is vinyl or aluminum.

The most common reason for placing artificial siding on a house is to eliminate the need for painting. However, the property owner should consider the cost of the artificial siding compared to the cost of correcting the problem of paint adhering to the surface of wood siding. Siding a house may be more expensive than correcting the paint problem. A well prepared surface and a quality paint job can last for eight to ten years. Artificial siding will generally cost two to three times as much as a paint job. Therefore, to break even, artificial siding should last two to three times longer than a quality paint job before maintenance is required.

Wood siding has a greater durability than vinyl and aluminum siding. Vinyl siding can buckle in hot weather and crack in cold weather. Aluminum siding is susceptible to dents from weather, cars and doors. Dented siding will eventually need refinished and a special paint is sold on the market for this purpose. Both aluminum and vinyl siding will fade in color and if sections need replacing it will be difficult to match the colors.

Another selling point for aluminum and vinyl siding is its alleged insulating qualities. But, in a 1975 study, the Federal Trade Commission found that artificial siding has little or no insulating qualities. It found that the primary sources for energy loss in frame buildings are doors, windows and the attic. The property owner can save money by applying storm doors and windows, attic insulation and weather-stripping. Artificial siding will not generate a reasonable return from savings on energy.

Artificial siding should not be applied to a historic structure as it drastically alters the appearance of the building. The richness of the texture of wood lap siding cannot be reproduced by artificial siding as the graining is usually exaggerated creating a false appearance. Original corner trim boards and window trim boards are generally removed when siding is applied. The removal of trim and adding a layer of siding causes the windows and doors to be visually recessed instead of protruding. Decorative elements such as shingling are covered up and protruding elements such as window sills are cut off so the siding does not have to be trimmed. The property owner can specify that trim and protruding elements be left but this will add to the cost of the residing.

Wood frame houses are constructed to breathe and ventilate moisture from the house. Placing artificial siding over the wood siding prevents the house from functioning as originally designed. Therefore, water vapor will become trapped between the two sidings. Water entrapment will also become intensified if a wrapping such as foil is placed on the house before the installation of siding. This moisture will begin to deteriorate the wood elements of a frame house. If the artificial siding is loose, cracked or pulled from the seams, rain will penetrate the artificial siding. Trapped moisture between the two sidings will create unseen decay and lead to a wholesale deterioration of the house.

Artificial siding on a historical house can reduce the resale value as a goal in preservation is to remove any artificial siding and rehabilitate the original siding. A general rule of thumb is that 20% of the original lapsiding will need to be replaced after the artificial siding is removed. Removed trim and protruding elements that were cut off will also need to be replaced.

## **DEMOLITION**

Structures that contribute to the historic character of the Mid-Town district should not be demolished. Once a historic structure is demolished it can never be replaced and the time and space it represented is lost forever to memories and photographs. Therefore, a property owner should seriously consider the effects demolition will have not only on their property but also on the surrounding properties, the district and the community. Structures have been demolished in the past because of deterioration, fire and redevelopment. To prevent demolitions of historic buildings, alternatives should be considered including adaptive reuse, selling the building, or in the case of institutions expanding in another direction. The building should not be moved to another location in the district or outside of the district. This action creates a false historic appearance and moved buildings are considered noncontributing to the district unless the move itself was a historic act. However, it is better to move the structure instead of demolishing it.

## **ENERGY RETROFITTING**

Some buildings in the Mid-Town district may not have adequate insulation or other energy saving devices. The primary concern in making historic buildings more energy efficient is to retain the character-defining features of the building. This can be accomplished by installing insulation in the attic and crawl spaces. General maintenance of caulking, filling holes and painting will prevent air infiltration. Thermal efficiency of windows

and doors can be improved with weather-stripping, caulking, storm windows, and using shades and curtains. Awnings would be appropriate if the material is cloth, fits the window size, does not cover window trim and the color is compatible with the style of the house. Solar collectors should be placed on the rear of the building or on a side not highly visible from the street. When air conditioning is added, the compressor should not be placed on the front of the house but on the rear or a side not highly visible from the street. The visibility of the compressor should be screened with plantings or other appropriately designed screening.

## WAYS TO ACCOMPLISH PRESERVATION

The preservation of the Mid-Town district can be achieved using several tools. The federal, state and local governments have legislation that can be utilized to preserve historic districts. Individuals and groups can also participate in the private sector. The Mid-Town Neighborhood Plan discussed several incentives that could be used to revitalize the neighborhood. Some are geared specifically to historic preservation while others are more general in nature. These tools and how they can help preserve the area's historic character are discussed below.

### FINANCIAL INCENTIVES

**Federal Tax Credits.** Twenty percent federal tax credits are available to property owners of income producing property when they substantially rehabilitate the structure. The structure has to be individually listed on the National Register of Historic Places or be a contributing structure to a National Register historic district such as the Mid-Town district. The amount spent on the rehabilitation must equal or exceed the amount paid for the property less the cost for the land and any depreciation taken. The work is reviewed by the State Historic Preservation Office and the National Park Service and all work must conform to the Secretary of the Interior's Standards for Rehabilitation.

Many properties in the Mid-Town district could be eligible for these tax credits. Single-family rental, apartments, offices and commercial uses could be eligible if they are located in a qualifying building. Because of the many requirements for participation in this program, interested property owners should consult the State Historic Preservation Office (Missouri Department of Natural Resources) before beginning work.

**Easements.** Tax advantages are also available for homeowners through the donation of a facade easement. The owner grants a facade easement to an appropriate preservation group or qualified nonprofit organization. Facade easements normally place restrictions on facade alterations and could require proper maintenance of that part of the structure granted under the easement. The grantor of the easement can set the restrictions as broad or as narrow as desired. Tax deductions are available for the value of the easement when granted to a qualified nonprofit organization. The amount of the tax deduction is based on the difference between the value of the house and its value after the easement. Therefore, if the easement is narrowly defined, it may not affect the value of the structure and a tax deduction would not be available. Easements are reviewed by the State Historic Preservation Office and the National Parks Service. Granting an easement is a complex issue and anyone considering one should contact a tax attorney.

**Low Interest Loans.** The Plan encourages property owners in the Mid-Town district to take advantage of the low interest loans that are available through the Springfield Department of Community Development Division of Economic Development. These loans are available for both owner-occupied and rental properties and are available for a wide range of improvements. These loans are geared toward general neighborhood improvements and do not require the work to adhere to historic guidelines.

**Missouri Neighborhood Assistance Program.** The Plan encourages the Mid-Town Neighborhood Association to become a vehicle for the Missouri Neighborhood Assistance Program (NAP). NAP is not specifically oriented towards historic preservation but the neighborhood association could use the program for a preservation project. Fifty percent state income tax credits would be available for businesses donating cash, material or labor for an approved preservation project.

**Adaptive Reuse.** Adaptive reuse is a preservation concept that has been effectively used for preserving historic structures. This concept involves changing the original use and adapting the structure to a new use. Some structures in the Mid-Town district would not be conducive for adaptive reuse because of the size and type of structure and because of the location and zoning. However, there are several structures for which adaptive reuse would be an appropriate tool for preserving the historic building. These houses are located west of Drury College and north of Cox North Hospital. These buildings have appropriate zoning and good site location for adaptive reuse and most are large housing structures on large lots.

## **OTHER INCENTIVES**

**Springfield Historic Sites Register.** The placement of individual structures on the Springfield Historic Sites Register is another means of preserving the Mid-Town district. Application is made through the City Clerk's office. Placement on the Register requires Historical Sites Board review before a demolition or building permit for exterior alterations may be obtained. However, this does not insure the preservation of the structure as the Board's review is not binding and can

only delay the issuance of the building permit for 60 days. But, it would make the demolition or alteration public information.

**Local Historic District.** A local historic district could insure that inappropriate alterations do not occur in the Mid-Town district. The guidelines in this manual could be adopted as the regulations for review of projects in a local district or the ordinance governing a local district could be written to address only specific items such as demolition and new construction review. The Springfield Community Development Department and representatives from the neighborhood should cooperate through a series of meetings to determine the need and desire for a local historic district. Meeting participants could also determine proposals for the boundaries of the district and the scope of possible regulations.

**Neighborhood Association.** As mentioned previously and in the Plan, a neighborhood association could be a good vehicle for preserving the historic character of the Mid-Town district. The association could promote the attributes of the neighborhood, educate the residents by sponsoring preservation workshops or promote a hands-on experience such as a preservation project. The preservation project could be a showcase of preservation for the neighborhood and the community and help educate the public concerning preservation techniques. The neighborhood association could sell the preservation project and utilize the money to establish a low interest revolving loan program specifically directed for preservation projects.

**Educational Activities.** Education is a key tool in or in developing a constituency for an awareness of preservation of historic structures. This education could take many forms. Walking, biking and driving tour brochures could be developed to educate the public, visitors and residents about the historic aspects of the Mid-Town district. Neighborhood schools could incorporate into the curriculum a history of the area and the

significance of the architecture exhibited on the houses. Workshops concerning specific problems in preserving an older house could also be sponsored jointly by the city, the state, the neighborhood association, and local preservation groups.

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\*\*Questions concerning the Design Guidelines may be directed to the Planning Division at 864-1031 or the Department of Building Regulations at 864-1055. It is hoped that a brochure with drawings and photographs illustrating the specific guidelines contained herein will be prepared in the near future.\*\*

## **DESIGN GUIDELINES**

Proposed projects that require a Certificate of Appropriateness will be reviewed by the Historic District Review Board or by the Board's staff. The review will take into consideration the structure or site and its surroundings, the scope of the applicant's proposal, and the consistency or inconsistency of the proposal with the Design Guidelines.

The Design Guidelines were developed to give the Board a basis for decision-making. They are intended to preserve the historic character and integrity of the area while allowing for changes necessary to maintain the area's economic viability.

The Design Guidelines are divided into three parts:

1. The Secretary of the Interior's Standards for Rehabilitation.
2. Specific Design Guidelines for the Walnut Street Urban Conservation District.
3. Characteristics of Architectural Types found in the District.

The Board or its staff will consult all three parts of the Design Guidelines when ruling on a Certificate of Appropriateness.

## **THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION**

The Secretary of the Interior's Standards for Historic Preservation Projects were first developed to provide a guide for federal agencies on the preservation of historic properties.

The Standards for Rehabilitation (36 CFR 67) comprise that section of the overall historic preservation project standards addressing the most prevalent treatment today: Rehabilitation. "Rehabilitation" is defined as the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values.

In recent years, the most frequent use of the Secretary's Standards for Rehabilitation has been to determine if a rehabilitation project qualifies as a "certified rehabilitation" pursuant to the Economic Recovery Tax Act of 1981 as amended. The Secretary is required by law to certify that rehabilitations are "consistent with the historic character of the structure or the district in which it is located." The Standards are used to evaluate whether the historic character of a building is preserved in the process of rehabilitation.

As stated in the definition, the treatment "Rehabilitation" assumes that at least some repair or alteration of the historic building will need to take place in order to provide for an efficient contemporary use; however these repairs and alterations must not damage or destroy the materials and features – including their finishes – that are important in defining the building's historic character.

In terms of specific project work, preservation of the building and its historic character is based on the assumption that (1) the historic materials and features and their unique craftsmanship are of primary importance and that (2), in consequence they will be retained, protected, and repaired in the process of rehabilitation to the greatest extent possible, not removed and replaced with materials and features which appear to be historic, but which are – in fact – new.

The Secretary of the Interior's Standards for Rehabilitation are as follows:

1. Every reasonable effort shall be made to provide a compatible use for a property which requires minimal alteration of the building, structure, or site and its environment, or to use a property for its originally intended purpose.
2. The distinguishing original qualities or character of a building, structure, or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.
3. 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.
4. 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.
5. Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure, or site shall be treated with sensitivity.
6. 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 historic, physical, or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.
7. 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.
8. Every reasonable effort shall be made to protect and preserve archeological resources affected by, or adjacent to any project.

9. Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historical, architectural, or cultural material, and such design is compatible with the size, scale, color, material, and character of the property, neighborhood or environment.
10. Wherever 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.

# **SPECIFIC GUIDELINES FOR THE WALNUT STREET URBAN CONSERVATION DISTRICT**

Design Guidelines for the Walnut Street Urban Conservation District were developed by the Missouri Heritage Trust, Inc. in cooperation with the Springfield Planning Department. The Guidelines address various design elements that are important characteristics of the district and the structures therein.

The Walnut Street Design Guidelines are divided into specific design elements. A brief statement indicating whether a proposal is subject to administrative review or review by the Board is included for each design element. Treatments that the applicant should consider or avoid when undertaking work on the design element are then stated. These “consider/avoid” statements are the heart of the design review criteria.

The following design elements are included in the Walnut Street Design Guidelines:

- Driveways, Curb Cuts, and Parking
- Walks, Curbing, Steps, and Retaining Walls
- Fencing
- Lighting
- Signage
- Roofs
- Gutters and Downspouts
- Siding
- Trim
- Doors
- Windows
- Awnings
- Chimneys
- Porches
- Fire and Handicapped Access Requirements
- Outbuildings and Garages
- Relocation of Buildings
- New Additions
- New Construction

## **DRIVEWAYS, CURB CUTS, AND PARKING**

A Certificate of Appropriateness may be issued administratively for the construction or enlargement of driveways, curb cuts, and parking facilities.

### The Applicant Should Consider:

1. Retaining the existing location and size of driveways and curb cuts.
2. Locating new driveways from the alley.
3. Locating a new entrance by sharing an existing drive.
4. Locating turnarounds and parking spaces behind the building setback line.

### The Applicant Should Avoid:

1. New driveways requiring excavation of the yard and/or new curb cuts.
2. Parking in front yard area.

## **WALKS, CURBING, STEPS, AND RETAINING WALLS**

Certificates of Appropriateness for proposed alterations of walks, curbing, steps, and retaining walls may be issued administratively.

### The Applicant Should Consider:

1. Retaining all historic walks, curbing, steps, and retaining walls.
2. Repairing the existing or, if not feasible,
3. Replacing in kind.

### The Applicant Should Avoid:

1. New walks, steps, curbing, and retaining walls that are out of scale with the existing and/or with those surrounding structures.
2. Asphalt walks.
3. Cement blocks, railroad ties, bricks or metal for retaining walls or steps.

## **FENCING**

Fencing proposals may be reviewed administratively for Certificates of Appropriateness.

### The Applicant Should Consider:

1. Retaining the existing historic or stylistically consistent fences.
2. Repairing the existing historic fence or, if not feasible,
3. Replacing, in kind.
4. Fencing that is harmonious in scale to the structure and the lot as well as the neighborhood.
5. Fencing behind the building set back line.

### The Applicant Should Avoid:

1. Fencing the front yard.
2. Stockade fencing in view of the street.
3. Chain link, cinder block, or any type of synthetic fencing.

## **LIGHTING**

Lighting proposals may be reviewed administratively for Certificates of Appropriateness. Where lighting is incorporated into a signage scheme, it may be appropriate for the Board to review the proposal.

### The Applicant Should Consider:

1. Retaining exterior historic lighting fixtures.
2. Adding or replacing lighting with architecturally appropriate lights in scale with the structure and its surroundings.
3. Low-keyed façade lighting.

For commercial and other non-residential uses, the applicant should consider:

4. Low-keyed sidewalk lighting, compatible with surroundings.
5. Adequate lighting of parking areas.
6. Small lights for signage.

### The Applicant Should Avoid:

1. Dusk to dawn security lights in front yard.
2. Flood lights or glaring light sources.
3. Oversized fixtures or standards.

## **SIGNAGE**

Signage requests will require a Certificate of Appropriateness from the Board.

### The Applicant Should Consider:

1. Using signs that are consistent in scale and proportion to the building.
2. Using flushmounted signs.
3. Using hanging signs on post or lamp pole.
4. Using lettering on awnings.
5. Using applied or painted lettering on porch cornice.
6. Painting a small sign on glazed area of door or window.

### The Applicant Should Avoid:

1. Using exterior neon signs.
2. Using moving or flashing signs.
3. Using interior-lit plastic signs.
4. Installing signs on the roof area.
5. Installing signs that are out of scale with the building.

(SEE ALSO: LIGHTING)

## **ROOFS**

Roof proposals may receive a Certificate of Appropriateness administratively unless the applicant proposes changing the shape, slope, or material of the roof or removing or adding parts of a roof.

### The Applicant Should Consider:

1. Retaining the original or historic roof shape, slope, and material.
2. Replacing the roofing material in kind or using a comparable modern substitute.
3. Retaining the detail and trim work in cornices, fascia, soffits, and molding.
4. Retaining decorative elements – ridge caps, cresting, lightning rods, brackets, and modillions.
5. Repairing all trim and decorative elements or, if not feasible,
6. Replacing in kind.

### The Applicant Should Avoid:

1. Altering the shape or slope of the roof.
2. Using inappropriate materials (i.e. substituting asphalt shingles for clay tiles or using “hand-split shakes” unless historically documented).
3. Removing decorative elements and trim.

## **GUTTERS AND DOWNSPOUTS**

Certificates of Appropriateness for proposals affecting gutters and downspouts may be approved administratively.

### The Applicant Should Consider:

1. Retaining historic elements of the drainage system – straps, splash blocks, heads, scuppers, gutter boards, and box gutters.
2. Repairing historic gutters and downspouts or, if not feasible,
3. Replacing in kind.

### The Applicant Should Avoid:

1. Removal of historic gutters, downspouts, and accompanying elements.
2. Installation of new gutter systems that requires the removal of decorative trim.
3. Using raw aluminum.

## **SIDING**

In most cases, the application of new siding or alteration of the existing siding would require a Certificate of Appropriateness issued by the Board. The Director of Building Regulations may decide when a proposal may be reviewed administratively.

### The Applicant Should Consider:

1. Retaining the historic siding.
2. Repairing the historic siding or, if not feasible,
3. Replacing in kind.

### The Applicant Should Avoid:

1. Removing any original or historic material.
2. Covering with any artificial material.
3. Painting unpainted surfaces.
4. Using abrasive cleaning for paint removal or to clean unpainted masonry.
5. Using chemical sealers.

## **TRIM**

Major alterations or removal of trim or detail will in most cases require a Board-issued Certificate of Appropriateness. The Director of Building Regulations may issue such Certificates for proposals which involve little change to the trim.

### The Applicant Should Consider:

1. Retaining the existing historic trim.
2. Repairing the existing trim or, if not feasible,
3. Replacing the trim in kind.

### The Applicant Should Avoid:

1. Removing the existing historic trim.
2. Covering the existing trim.
3. Addition of new trim where not historically documented.

## **DOORS**

In most cases, a Certificate of Appropriateness may be issued administratively for proposals involving doors. The addition of new entrances or replacing original doors with another type or style may require review by the Board.

### The Applicant Should Consider:

1. Retaining all elements of all historic doors (including historic screen/storm doors) including, but not limited to, sidelights, transoms, glazed areas, trim, hardware, knobs, knockers), and bells.
2. Repairing historic doors or, if not feasible.
3. Replacing historic doors in kind.
4. Using full view storm doors.

### The Applicant Should Avoid:

1. Altering the size, type, or style of doors.
2. Changing the location.
3. Adding new doorways on principal elevations.
4. Adding air-lock entrances to building exterior on principal elevations.

## WINDOWS

Window proposals involving the repair of existing windows or replacing windows in kind may be reviewed for a Certificate of Appropriateness by the Director of Building Regulations. Other proposals may be reviewed by the Board.

### The Applicant Should Consider:

1. Retaining all original windows in place.
2. Repairing the original window or, if not feasible,
3. Replacing the window in kind, recognizing the importance of sash type, size, muntins, mullions, and glass.
4. Using interior or exterior storm windows that match size, meeting rails, and heads of the original windows.
5. Using clear glass.
6. Installing “greenhouse” windows and skylights on side and rear elevations.

### The Applicant Should Avoid:

1. Altering the size or type of windows.
2. Changing the location of windows;
3. Partially or wholly blocking existing windows.
4. Using glass that isn't clear unless colored or stained glass is historically documented or appropriate.
5. Installing “greenhouse” windows and skylights on principal elevations.

## **AWNINGS**

Administrative approval may be given for repair of existing awnings. New placement of awnings may require Board approval.

### The Applicant Should Consider:

1. Retaining the original or historic awning.
2. Repairing the original or historic awning or, if not feasible,
3. Replacing the awning in kind, being aware of material used, slope, and shape.
4. Matching shape of the awning to the window opening.

### The Applicant Should Avoid:

1. Installing historically inappropriate awnings.
2. Installing fixed metal awnings.
3. Installing awnings that are over-or under-sized for the window.
4. Installing awnings so that part of the decorative window trim is hidden.

## **CHIMNEYS**

Proposals for chimney alterations may be reviewed for a Certificate of Appropriateness administratively.

### The Applicant Should Consider:

1. Retaining all elements of original or historic chimneys.
2. Repairing the existing chimneys or, if not feasible,
3. Replacing in kind.
4. Capping unused flues.
5. Locating new flues and chimneys in areas away from street view.

### The Applicant Should Avoid:

1. Removing original or historic chimneys.
2. Changing the size, shape, or height of original or historic chimneys.
3. Stuccoing historic natural brick or stone chimneys.
4. Painting or sealing natural brick or stone chimneys.
5. Adding new chimneys externally on principal elevations.
6. Using fabricated flues on principal elevations.

## **PORCHES**

Major alterations or demolitions will require a Certificate of Appropriateness issued by the Board. The Director of Building Regulations may decide when a proposal affecting porches may be reviewed administratively and when it should be reviewed by the Board.

### The Applicant Should Consider:

1. Retaining all historic elements.
2. Repairing the historic features of the porch or, if not feasible,
3. Replacing the features in like material and style.

### The Applicant Should Avoid:

1. Removing any element.
2. Replacing any element with over or undersized replacements.
3. Replacing wooden posts with wrought iron.
4. Adding new front porches or vestibules.
5. Changing the location of steps.
6. Enclosing existing front porches.

## **FIRE AND HANDICAPPED ACCESS REQUIREMENTS**

Unless a major impact is anticipated on the exterior of the structure, the Director of Building Regulations may issue a Certificate of Appropriateness for items involving fire and handicapped access requirements.

### The Applicant Should Consider:

1. Installing fire escapes on rear or on side elevations that are not considered principal elevations.
2. Installing handicapped access ramps off side porches or at rear.
3. Locating elevator within existing walls or in new addition.

### The Applicant Should Avoid:

1. Installing fire escapes or handicapped access on principal elevations.
2. Removing historic steps for handicapped access ramps.
3. Adding an elevator on exterior of building in view of the street.
4. Extending an elevator tower above the roof line where it can be seen from the street.
5. Making entrance modifications that require altering or removing historic doors or doorways.

## **OUTBUILDING AND GARAGES**

The Director of Building Regulations may determine which proposals involving outbuildings and garages require Board or administrative proposals.

### The Applicant Should Consider:

1. Retaining the existing historic outbuildings and garages.
2. Using treatments on outbuildings and garages that are compatible with the style and architecture of the structure and of the principal structure on the lot.

### The Applicant Should Avoid:

1. Demolishing historic outbuildings or garages.
2. Locating new structures in front of building setback line of principal structure.
3. Attached carports.

(SEE ALSO SPECIFIC APPROPRIATE HEADINGS: ROOFS, SIDING, TRIM, DOORS, WINDOWS, ETC.)

## **RELOCATION OF BUILDINGS**

The relocation of buildings into or within the district will require a Certificate of Appropriateness from the Board.

### The Applicant Should Consider:

1. The relocated building should be a product of the same time period as the block in which it is to be relocated.
2. The relocated building should be positioned as it stood on its original lot, however, its positioning should be compatible with other structures on the lot and in the block to which it is moved.
3. The relocated building should be sympathetic in scale and proportion to the original buildings on the lot and in the district and to the lot to which it's being relocated.

### The Applicant Should Avoid:

1. Relocating a structure that is from an inappropriate period.
2. Positioning the structure out of context with other structures on the lot and within the block.
3. Positioning the structure contrary to its original position.
4. Obscuring or blocking existing buildings.
5. Relocating a structure that is out of scale with others on the lot, in the district, and out of scale to the lot.

(ALSO REFER TO NEW CONSTRUCTION AND SPECIFIC APPROPRIATE HEADINGS: DOORS, WINDOWS, ROOFS, ETC.)

## **NEW ADDITIONS**

New additions will require a Certificate of Appropriateness issued by the Board.

### The Applicant Should Consider:

1. Locating additions at rear or side of structure, out of view of the street.
2. Using a design that is sympathetic to the original structure but contemporary in spirit.
3. Using building materials and decorative treatments that are compatible with the historic structure.
4. Designing the addition so as to prevent removal of historic elements on the principal structure.

### The Applicant Should Avoid:

1. Constructing additions that overpower the existing structure.
2. Constructing an addition on the principal elevation(s).
3. Constructing additions with false historic appearance.
4. Altering the existing historic roofline to accommodate an addition.

**ALSO REFER TO: NEW CONSTRUCTION**

## NEW CONSTRUCTION

New construction proposals shall be reviewed by the Board for a Certificate of Appropriateness. Generally, the new structure should be compatible with other structures in the area (see specific guidelines for design elements) but it should not imitate historic building styles. The structure should be “a true product of the present, not a false product of the past.”

The following guidelines apply specifically to new construction proposals:

1. Building height should be no taller than its tallest neighbor. On a corner lot, building height should match the majority of structures in all directions.
2. Maintain the same proportions in new construction as in the existing structures in the district in:

Width to height	Foundation to wall
Void to solid	Porches to structure
Roof to wall	Structure to yard
3. Roofs should be of similar slope and shape as those existing in the district. Generally, flat, mansard, and shed roofs are not appropriate.
4. New construction should not detract from the continuity of the streetscape. A uniform setback line should be maintained. If a building must be built behind the uniform setback line, low walls or plantings should be used to maintain alignment. No structure or addition should be built that projects beyond the uniform setback line.
5. New structures should have the same directional emphasis as other structures within the block.
6. Building components and design elements should be similar in size and shape to those already within the district.

## **CHARACTERISTICS OF ARCHITECTURAL TYPES FOUND IN THE DISTRICT**

Six major house types are represented in the Walnut Street Urban Conservation District. Each architectural style has certain characteristics that make it unique from the others. Those characteristics are briefly described within each house type below.

The six house styles prevalent in the district are:

Italianate

Queen Anne

Early Catalogue Builder

Late Catalogue Builder

Bungalow

Period Revivals – Colonial/Georgian

English Cottage

Spanish Mission

## ITALIANATE

This is the earliest house type found in the Walnut Street District and the last of the American building styles that relied heavily on hand-crafted elements. This style is based on the manipulation of materials to emphasize mass, solidity and to create a surface rich with shadows and highlights. The Italianate floor plan tended to be formal and symmetrical.

The following are treatments commonly found on specific design elements of Italianate structures:

### Roof

- Shallow hip or gable or composite.
- Wood shingles, standing seam metal, sometimes slate.
- Prominent cornice included built-in gutters with round metal downspouts.
- Some use of metal cresting.

### Siding

- Bevel cut clapboard with narrow exposure.
- Flat board sheathing, sometimes scored to simulate stone, sand added to paint.
- Corner boards used as pilasters.
- Use of quoins and rope molding.
- Brackets at cornice, sometimes in pairs.
- Panels created in frieze board by applied molding.

### Doors

- Heavy double leaf entrance doors with frequent use of transoms of colored or etched glass, or
- Single doors with side lights and transoms.
- Glass panels in doors usually taller than the wood panels.
- Door panels often had arched or rounded tops.
- Doors generally painted a dark color or, most common, grain-painted.

### Windows

- Generally two light over two light, double hung.
- Tall, narrow proportion.
- Earlier Italianate were four light over four, later one over one.
- First floor front windows almost door-like proportion.
- Often find six over six windows used on secondary elevations.

### Chimneys

- Low brick, generally located near wall where they rise through the roof low on the hip or gable.
- Simple corbelled cap, sometimes corbelled base.

### Porches

- Generally part of original design and located over front entrance and over side entrances.
- Not full across entire principal elevation.
- Treatment of roof and cornice match main roof and cornice.
- Posts rectangular, sometimes built up of lighter material, with fluted brackets as capitals and built up bases (plinth blocks).
- Brick or stone piers with lattice screens between:
- Porch floor tongue and groove boards.
- Wood or stone steps.
- Often had railing and turned balustrades on porch, sometimes rectangular or cut out balustrades.
- Ceiling generally wide beaded boards, sometimes plaster.

### Fencing

- Cast iron.
- Wood picket.
- Some board fencing used.

### Other

- One or two story bays added to side elevations.

### Color

Italianate colors started out with pale earth tone pastels – stone grays, tans and yellows with the trim painted in lighter shades of body color. Later schemes used darker earth tones and darker colors for sash and doors. Sash and doors often grained to simulate wood finish. Very little picking out of detail employed. (Note-specific colors for individual properties may be determined by physical research on each building through scraping and chemical analysis to be accurate historically.)

## QUEEN ANNE

This style sought to attain the picturesque through an irregular roofline, prominent chimney treatments, a variety of materials and window treatments, and the use of various historic motifs. Queen Anne is often referred to as one of the surface styles because of the amount of applied ornament. Brick, shingles, clapboard, pressed brick and terra cotta, lattice work, turned wooden ornament and metal trim were used in abundance. Floor plans were irregular and inventive with unusual spaces and separated functions. This style usually featured an asymmetrical façade.

The following are treatments commonly found on specific design elements of Queen Anne structures:

### Roofs

- Tall, steep gable and hip roofs common, creating an irregular, complex roofline.
- Wood shingles, often of cut shapes or slate of difference patterns and colors.
- Built in gutters occasionally used, but gutter boards common with downspouts through soffit of overhanging eaves.
- Decorated face rafters common at gables.
- Iron and pressed metal cresting, ridge caps, and finials commonly used.

### Siding

- Variety of material used to break up elevations by floors and/or principal elements.
- Brick, cut shingles, bevel cut clapboards, novelty siding, half timbering, stucco, applied wood and/or plaster ornament and molding used to create panels or belt courses.

### Doors

- Large single front doors with transoms with etched or cut glass panels common.
- Doors generally had built up panel below glass area.

- Plate glass also used as was the Queen Anne window glazing (small colored glass panes surrounding a large clear glass pane)
- Doors were focal point of entrance and were very ornate.

### Windows

- Random placement and a variety of window types and treatments were employed.
- Generally windows were double hung, one over one.
- Principal windows used small color glass panes surrounding a large clear glass pane in the upper sash with a single pane in lower sash.
- Often the lower sash was larger than upper.
- Palladian and tripartite windows common, stained glass was commonly used at the hall and stair areas and dining rooms.
- Tower windows were often of curved glass.
- Some use of beveled plate glass on first floor.
- Occasional use of other historic window types – diamond paned casements, leaded glass, and the like.

### Chimneys

- Chimneys were an important stylistic element.
- Chimneys were often placed in the principal elevation where it was clearly evident from the foundation line to the roof.
- Great attention paid to detailing including corbeling at base, at weathering edges, caps, sometimes included inset panels, even windows, within the brick chimney stack.
- Massive, tall chimneys often required an iron stabilizing bar which anchored the chimney.

### Porches

- Porches were a prominent stylistic feature of the Queen Anne, often extending across the principal elevation and around the sides to add a strong horizontal emphasis to the vertical massing of the house.

- Elaborate turned posts, balustrades, machined and turned fret work used at every opportunity as cornice treatment of the porch, as brackets, and pendant drops.
- Front porch generally raised well off the ground, set on brick piers with lattice panels between.
- Porches were included at corners, between bay windows, in upper gables and in towers.
- Some balconies were also employed.
- Steps were stone, brick, wood, or concrete, often with decorative parapet walls and/or railings.
- Porch floor was tongue and groove wood and the ceilings were narrow beaded boards (sometimes called car siding).

#### Fences

- Cast iron.
- Ornamental woven wire.
- Wood picket.

#### Other

- Towers of up to three stories, bay windows, oriel windows and roof dormers were commonly used.

#### Color

Bold earth colors: red, brown, tans, yellows with stark contrasting color on trim used to accent the horizontal and vertical elements. Dark colors were used on sash and doors. Not uncommon to find three or more colors used. Some highlighting of detail used, but not to the extent of the recent San Francisco paint polychrome treatment. Paint and stains were used. Individual color schemes would have to be physically researched on building-by-building basis to be historically accurate.

## **EARLY CATALOGUE BUILDER**

As machine produced materials provided standardized elements and contractors and lumber companies provided housing package, architects and builders provided basic plans that could be economically built almost anywhere in the country. Standard sets of floor plans were used to construct an assortment of buildings with various stylistic traditions. In reality, this was the start of mass produced tract housing. These buildings were often built as speculative housing but the range of possibilities was great – from rather imposing houses to very modest three room cottages without any stylistic pretensions.

The earlier homes tended to retain some of the Victorian excess of detail- asymmetrical facades, varied roofline and applied ornament and variety of surface treatments. The later buildings tended to turn more to the classical elements for decoration.

### Roofs

- Steep gable or hip with intersecting gable wing were common, often with wide cornice boards.
- Decorative shingles or novelty siding in gables were common.
- Gutter board used occasionally but hanging gutters were common.
- Wood shingles most common roof material.

### Siding

- Beveled clapboard primarily, some shiplap siding used.
- Corner boards, decorated face rafters, sawn brackets, novelty siding (as in sunburst gables) and applied wood molding common.
- Water table and simulated pilasters common.

### Doors

- Single entrance doors, sometimes transomed, with rectangular panels with glazed upper panel common.

### Windows

- A variety of sizes were used but were generally double hung one over one units.
- Queen Anne sash were used, stained glass and etched glass were used in entrance doors and windows.

### Chimneys

- Became increasingly less important, especially after use of central furnace became common.
- Generally became service flues, often on secondary elevation.
- Simple corbelled cap or concrete coping cap used.

### Porches

- Generally located across recessed part of ell shaped façade.
- Roofs often an extension of main roof of smaller houses.
- Turned posts, fretwork at porch cornice line, turned or rectangular balustrades used.
- Porches tended to be lower than other styles, but were built on brick piers with lattice panels between.
- Steps were often of wood, concrete or stone.
- Wooden tongue and groove flooring and car siding ceiling were common.

### Fences

- Woven decorative wire.
- Simple wood picket.
- Possibly cast iron or board fence in service yard.

### Color

Tended to be similar to Queen Anne, but with more restraint. Color tended to become lighter after 1900. Sash colors were dark-red, brown, black, or green. Individual building research is important. A white body color was not out of line.

## **LATE CATALOGUE BUILDER**

This style tended to return to a square or simple ell shaped plan and a more symmetrical façade. There was increasing use of classical details and a shunning of the Victorian excess in ornamentation.

### Roofs

- Hip, hip with intersecting gable wing, and use of pyramid hip or regular gable common.
- Wood shingles quite common, also early use of composition shingles.
- Some use of gutter boards, very few built-in gutter systems. Hanging gutters common.
- Return to use of dormer windows, molded cornice, sometimes with cornice returns at gable.

### Siding

- Bevel cut clapboard and shiplap siding common.
- Use of corner board pilasters, water table, and frieze board common.
- Applied molding at window and door lintels common.

### Doors

- Two to five panel doors common, glazed upper panel.
- Less use of etched and stained glass.
- Some use of beveled glass.
- Manufactured colonial style doors sometimes used.

### Windows

- Generally double hung, one over one in a variety of sizes.
- Use of historic types – palladian, leaded glass, bulls eye, small multi paned sash.
- Use of paired windows and tripartitate windows.

### Chimneys

- Generally of brick but service flues only.

### Porches

- Tended to be smaller with increasing use of round or square classical columns.
- Porches low to ground, some use of lattice panels between brick piers.
- Balustrades simpler, often of rectangular or classical constructions.
- Wooden floors, ceilings and steps, concrete steps on larger houses.

### Fencing

- Woven wire.
- Board.
- Colonial type picket.

### Color

- Return to light colored body, often white with contrasting trim.
- Care given to painting of porch floor and ceiling – often different shades – unusual shades on ceiling such as light blue or green with dark floors – brown, olive.

## **BUNGALOW**

Bungalow was used to describe the small one or one and one half story house of the twentieth century the way “cottage” was used in the nineteenth. It was a word introduced by the British in India to describe a low house surrounded by a veranda. It is now used to describe houses of the 1900-1930 which include a front porch, often under an extension of the main roof. It marked a dramatic return to simpler times and a search for craftsmanship and use of materials in an aesthetic reaction against the use of mass produced ornaments. It was a west coast style that stormed the country and popularized sleeping porches and patios.

### Roofs

- Broad gable roof with slope to street most common.
- A shallow gable facing the street with lower similar gable over a porch extending part way across the façade also common.
- Large center gabled dormer with multiple openings in steeper roofs, shed dormer with multiple openings with single sash unit common on other shallower roofs.
- Broad overhanging eaves characteristic, with exposed purlins, rafters and knee braces.
- Wood shingles common.
- Hanging gutters the general rule.

### Siding

- A variety of material used: bevel cut clapboard, stucco, stained wood shingles, brick or brick veneering.
- Use of textured brick and cobblestone or field stone chimneys with special mortar or pointing techniques common.

### Doors

- A wide variety were used including historic classical styles, some with sidelights and transoms.

- Often there were updated versions of the classical styles; single pane in the sidelights with glazing pattern in the door identical to window treatment (i.e. same number of panes).
- A typical door would be a two- or three-panel door with the upper third of the door glazed.

### Windows

- Generally double hung sash with upper unit multi-paned over a single paned lower unit. Most common is a vertical three paned upper sash over one lower.
- Windows were often used in twos or threes.
- Some stained glass used. Art glass in small rectangular sash in dining room on either side of fireplace, high in the wall is a common design.
- Some bay windows used, also oriel windows – usually on side elevation.

### Chimneys

- Brick, stone, and cobblestone used on side chimneys which almost always extend out from the wall surface from foundation up.

### Porches

- An important part of the design, often full across front elevation under the main roof.
- Typical porch has heavy pylon or battered posts set on brick or stuccoed piers which rise above floor level. Lattice panels used on earlier wooden porches.
- Low brick, stuccoed, or clapboard wall found in place of railing and balustrade. Earlier houses had simple railing with rectangular balustrade.
- A heavy boxed cornice with decorated ends common.
- Wooden floor and car siding ceiling common. Concrete or wooden steps typical, often with brick or cement side walls. Later houses were often built with a concrete floor and steps with brick walls-scuppers were used to provide drainage.

### Fencing

- Fences were not commonly used on the front of such houses: the approach was to make the porch a functional part of the house that focused to the street.

### Color

A return to earth colors and different treatment of areas. Generally a dark body color, lighter trim and dark sash and door, paint and stain used. Color of floor and ceiling of porch important consideration in painting.

## **PERIOD REVIVALS**

Some early architectural styles not represented in the district experienced periods of renewed popularity in the late 1800's and early 1900's. These resurrected styles are known as period revivals. The three most prevalent in the Walnut Street District are Colonial/Georgian, English Cottage, and Spanish Mission.

### **COLONIAL – GEORGIAN REVIVAL**

Colonial – Georgian Revival houses featured rectangular plans of one, one- and one-half, or two stories. Facades were symmetrical. Historic details were exaggerated with oversized porticos, pedimented entrance doors, and shutters. Pergolas, brick walks, and formal garden plantings were also popular.

#### Roofs

- Gable or gambrel roof types were common.
- Slate or wood shingle roofs were common as were early composition shingles.
- Built in gutters were sometimes included with the cornice along with historic downspouts and hardware; including copper downspouts with shaped straps, hopper heads and splash blocks.
- Use of historic detailing such as dormers allowed use of additional space in attic areas.
- Snow birds on roof (cast or wrought iron devices designed to catch snow).
- Heavy cornices with full entablature used, often with dentils, modillions, and cornice returns.

#### Siding:

- Commonly either brick or frame.

#### Doors

- A variety of colonial doors were used.

- Six or eight panel doors common, dutch doors; sidelights and transoms important features.
- Multi-paned French doors were also common.

### Windows

- A variety of colonial windows were used including fan shapes.
- Six over six, and nine over six paned windows common.

### Chimneys

- Chimneys in center of house reappeared.
- Gable end chimneys also common.

### Porches

- Porches were most commonly located at the ends of the main structure. Often one end was an open porch and the other porch was enclosed as a sun room.
- Stoops or porticos at entrance were common.
- Classical columns of the different orders were used on the principal elevation.

### Fences

- Picket fence.
- Wrought iron.

### Other

- Shutters were popular – often with cut-out motifs in the upper part of the shutter.
- Shutter hardware frequently oversized.
- Use of brass hardware and light fixtures or of wrought iron common.

### Color

- Primarily white with green trim.

## **ENGLISH COTTAGE REVIVAL**

English Cottage Revival houses emphasized high pitch gable roofs and rusticated façade surfaces sometimes supplemented by false half-timbering and stucco interstices.

### Roofs

- Characterized by steep multi-gabled roof.
- Often used modern roofing material to simulate historic materials – slate, imitation slate, composition shingles were sometimes applied to simulate thatch.

### Siding

- Half timbering effect used in gables or upper floor areas.
- Stucco walls rough finished.
- Often used brick or stone quoining or “patching” set into wall surface at various areas to create a weathered effect.

### Doors

- Special attention paid to doors.
- Often employed arched tops.
- Recreated historic hardware.
- Small glazed windows in heavy double sheathed door.

### Windows

- Multi-paned casement windows common.
- Some use of special windows such as diamond paned leaded windows.

### Chimneys

- Broad chimney an important feature of the principal elevation.

### Porches

- Stoop over front door replaced porches.
- If present, porches were not located on the principal elevation.

### Fencing

- Not located across front yard.

### Color

- Principal use of color was on windows, usually dark.
- Half-timbering stained dark to create a feeling of age.
- Choice of roof color critical because of visibility.

## **SPANISH MISSION REVIVAL**

Spanish Mission Revival structures are characteristically simple. Walls are traditionally stucco or plaster and are accented by rounded arches. Red tiled roofs provide color and added texture.

### Roofs

- Red tile roofs common.
- Tile pent roofs with stucco parapet walls.

### Siding

- Plaster or stucco walls punctuated by arches.

### Doors

- Arched doors.

### Windows

- Arched windows.
- Multi-paned casement windows common.

### Chimneys

- Generally not part of overall appearance.
- If present, usually just as a service flue.

### Porches

- Not present on principal elevation.
- Some porch elements present in rear or side courtyards and patios.

### Fencing

- Not present in front yards.
- Some use of low stucco walls and arches surrounding courtyard.

## Color

- A Mediterranean feeling was sought: off-white, white, and occasionally pastel-tinted stucco was used.
- Contrasting dark colors on doors and windows was common.