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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.