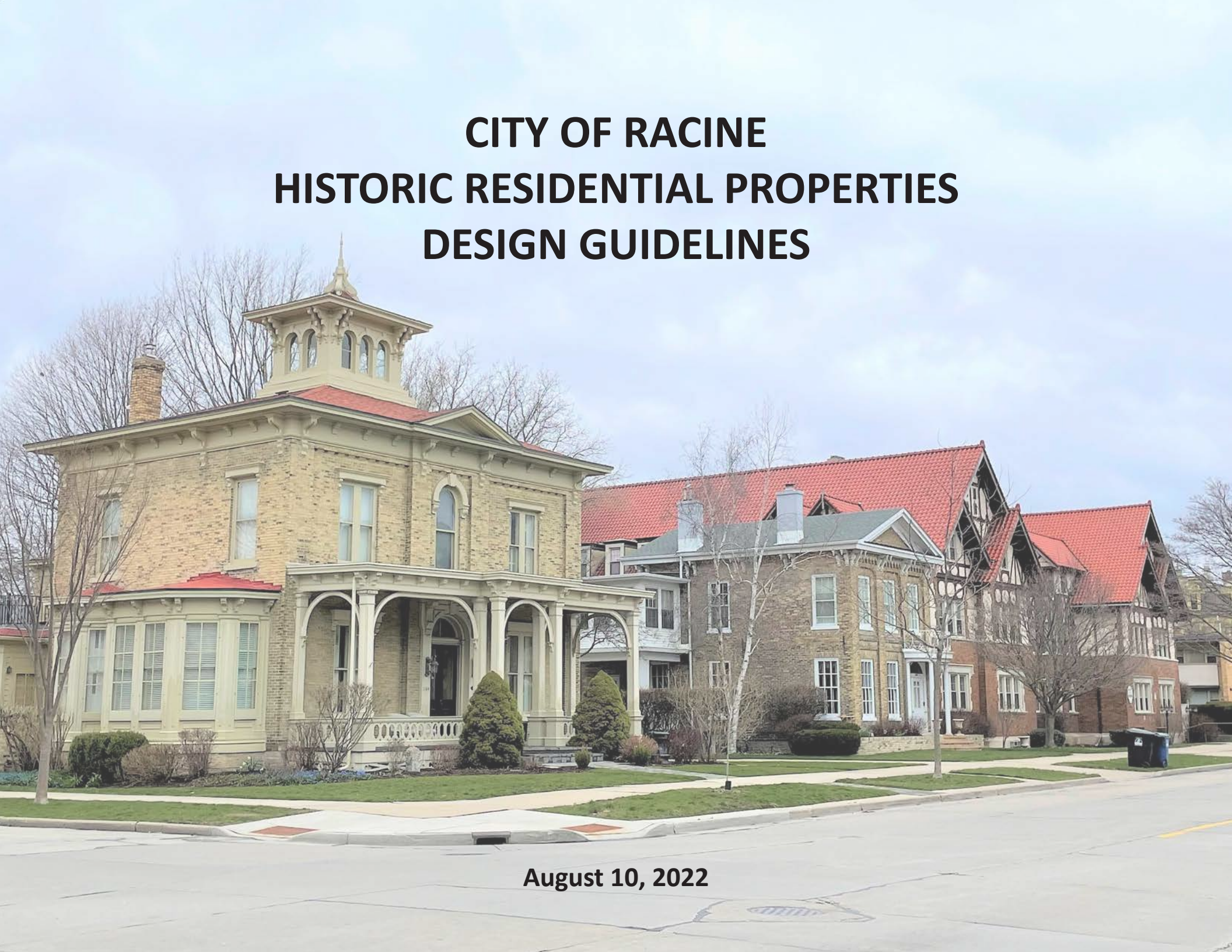
CITY OF RACINE
HISTORIC RESIDENTIAL PROPERTIES
DESIGN GUIDELINES



August 10, 2022

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(COVER PHOTO) Northwest corner of Main Street and 12th Street

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1 INTRODUCTION

The City of Racine's Historic Residential Properties Design Guidelines is intended to encourage the preservation and retention of architectural features that contribute to the historic character of buildings and that of the city. However, these guidelines are written with the understanding that buildings evolve and change with time and needs. People's homes, apartments, and dwellings are not museum pieces and should be treated with balance and understanding to encourage best practices. The emphasis is on exterior aesthetics and flexibility, and the guidelines should be taken as an assistant in how to evaluate and approach projects since preserving the historic character of buildings will benefit property owners through increased resale values, improve the overall appearance of neighborhoods, and preserve Racine's unique historic character.

HISTORIC PRESERVATION IN RACINE

Historic preservation in Racine can be traced back to the Racine Old Settler Society, the distant ancestor of the Racine County Historical Society, which was established in the 1870s. The society believed that recording and preserving Racine's history was fundamentally important. Their early documents stated that the city's historic "… record(s) contains much that is valuable to those that now read it and that it would be doubly valuable to those who come after us…"

The City of Racine's Common Council officially adopted a preservation program in 1973 as one of the first Historic Preservation Ordinances in Wisconsin governing the designation of local landmarks and historic districts. At the same time Preservation Racine organized as a local advocacy group inspired by the 1966 federal National Historic Preservation Act. The Act established the National Register of Historic Places, this nation's official list of buildings, sites, and structures worthy of preservation. With the National Register, local communities had a new preservation planning tool to spur the designation of landmarks and districts of local significance.

Since the passage of Racine's Historic Preservation Ordinance in 1973, the City and its Landmarks Preservation Commission has been active in historic resource survey and inventory initiatives, as well as nominating properties and districts in the National Register of Historic Places. In 1973, First Presbyterian Church and the Eli R. Cooley House would become the first individual properties listed in the National Register in the city. Frank Lloyd Wright-designed S.C. Johnson and Son Administration Building and Research Tower were added as National Historic Landmarks in 1976.

The first Racine Architectural and Historical Survey was commissioned by the Landmarks Preservation Commission in 1979 to document more than 400 properties of historic and architectural significance. Again, one of the first examples of this approach in the state. The survey led to listing the Southside neighborhood and downtown as National Register districts.

(ABOVE) Eli R. Cooley House, 1135 S. Main Street
(OPPOSITE PAGE) Orchard Street Historic District

The City's continued documentation and designation activities have resulted in the following:

- 2,900 historic resources inventoried to date in the Wisconsin Historical Society's online Architectural and Historical Inventory (AHI)
- Seven districts listed in the National Register
- 36 properties individually listed in the National Register
- 61 designated Racine Local Landmarks under the City's Historic Preservation Ordinance.

Although no Racine Local Landmark districts have been designated to date, the number of current National Register and Racine Local Landmark designations demonstrates a strong commitment on part of the City and preservation advocates to recognize Racine's significant buildings and places.

The Racine Historic Preservation Ordinance was revised in 2005 to limit design review to Local Landmarks designated by the Common Council from that date forward. Presently, there are no locally designated historic districts in the city, and there is an understanding that preservation is also a tool in community development to generate economic activity and stabilize neighborhoods in addition to the preservation of the city's historic architecture. Additionally, Racine's heritage is being broadened to reflect the underrepresented ethnic and racial diversity of the City's development and history.

The Racine Landmarks Preservation Commission adopted a new heritage preservation plan for the City of Racine with the assistance of the Lakota Group planning firm in 2019. Intended to identify issues, concerns, and opportunities that affect the preservation of the city's historic and cultural resources, the plan had four distinct goals:

- Identify, document, and preserve heritage resources significant to Racine's heritage;
- Promote the protection and preservation of Racine's historic resources through updated ordinances and the adoption of new preservation tools;
- Facilitate reinvestment and revitalization of Racine's historic buildings and neighborhoods; and
- Increase public understanding of historic preservation benefits through ongoing education and advocacy efforts.

The plan also called for the preparation and adoption of a comprehensive city-wide set of historic district design guidelines. The preservation plan is available online at: https://www.builduppracine.org/wp-content/uploads/2019/05/FINAL_Racine_HeritagePreservationPlan.pdf

4001 Haven Street

3005 N. Main Street

PURPOSE OF DESIGN GUIDELINES

The Historic Residential Properties Design Guidelines are intended to assist property owners to conduct projects with historic preservation in mind and should be used as a reference tool for best practices. Guidelines can serve different purposes for different groups of people who use them. They can assist property owners who are undertaking changes or planning additions to their historic property. They can help the Planning, Heritage, and Design Commission in determining appropriate changes that will preserve the distinctive character of a historic district. They can also aid the local Racine building industry (architects, contractors, and suppliers) as well as city officials (building inspectors and public works officials) to understand the nature of these historic areas and how to preserve their special character.

These guidelines do not require property owners to do a rehabilitation or restoration of their property and do not regulate the amount or location of growth and development within a historic district. They only apply to the exterior of buildings and do not affect interior changes.

The guidelines provide instruction for repairing wood, brick, stone, and other materials and elements of buildings and recommend practices that will help prevent the deterioration of existing components. These guidelines also recommend maintenance of severely damaged or missing features and provide specific information for replacing these features using similar materials.

The language in the guidelines may be considered technical and repetitive. The reason for this is that the guidelines are founded on principles that encourage the preservation of original materials and architectural features and discourage their removal. There are common themes, regardless of if the topic is windows, doors, or exterior siding materials, for the appropriate treatment of a building's components.

The National Historic Preservation Act of 1966 created the National Register of Historic Places, National Historic Landmarks, and State Historic Preservation Offices, which provide a mechanism for local governments to designate and protect historic properties by local legislation. Regulation of historic properties is done through local ordinances, which are enabled by Wisconsin State Statute Chapter 44, Section 62.23(7). Such regulation has been upheld by the US Supreme Court as a constitutional exercise of the police power, regulations that enhance or protect the health, safety, general welfare, or morale of a community. In Penn Central Transportation Co. v. New York City, 438 UW 104 (1978), the Court held that historic preservation enhances the quality of life for all and rejected claims that the classification of certain properties as "historic" deprived their owners of equal protection of the laws and that regulation of proposed alteration to historic properties constituted a "taking for public use without just compensation."

Peter Johnson House, 1601 State Street (TOP) before various additions and alterations, 1985, photo courtesy of the Wisconsin Historical Society AHI 17044, and (BOTTOM) present-day, 2022

1801 College Avenue

Based on the recommendation of the Wisconsin Historical Society, all 180 historic preservation ordinances across the State of Wisconsin, including Racine, should be updated to address two recent legislative actions affecting local historic preservation ordinances: 2015 Wisconsin Act 176 and 2017 Wisconsin Act 317 (62.23(7)(em)2m) which states, "In the repair or replacement of a property that is designated as a historic landmark or included within a historic district or neighborhood conservation district under this paragraph, a city shall allow an owner to use materials that are similar in design, color, scale, architectural appearance, and other visual qualities."

The following are references to the City of Racine's applicable ordinances in the creation of these guidelines and their application:

CHAPTER 58 HISTORIC PRESERVATION OF THE RACINE CODE OF ORDINANCES

"Purpose and intent: Whereas, historical, architectural, archeological, and cultural heritage are among our most important assets, it is hereby declared to be the purpose of this chapter for the city to engage in a comprehensive program of historic preservation to promote the use and conservation of historic property for education, welfare, inspiration, pleasure and enrichment of the people and foster civic pride in the beauty and accomplishments of the past."

SECTION 114-33 PLANNING, HERITAGE, AND DESIGN COMMISSION

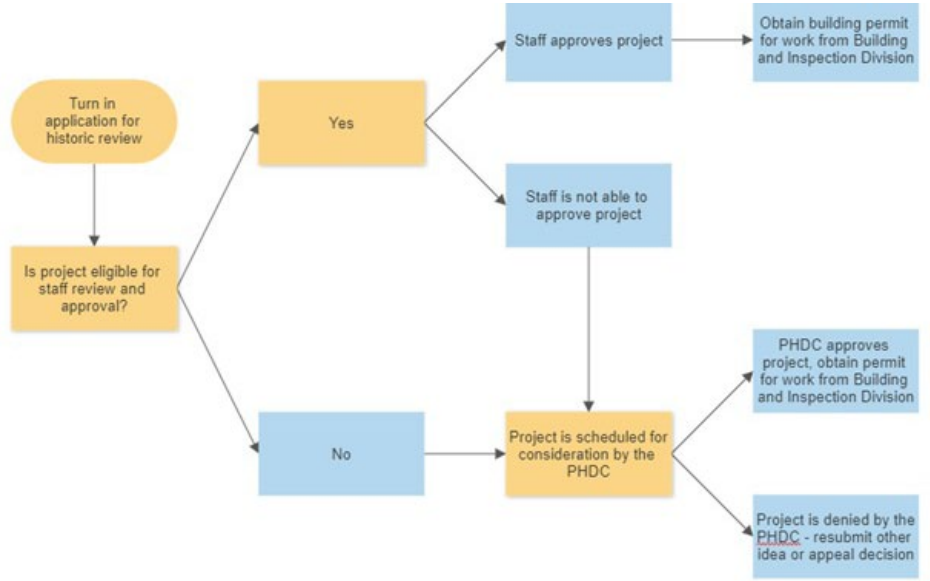
"Historic preservation: As to historic preservation and landmarks preservation, including but not limited to as set forth in chapter 58, the duties of the planning, heritage, and design commission shall be to:

- *Develop public support for historic preservation and the location and identification of potential landmarks and landmark sites.*
- *Develop appropriate criteria and standards for identifying and evaluating neighborhoods, areas, places, structures, and improvements within the city that have distinctive characteristics of special historic, aesthetic, architectural, archaeological, or cultural interest or value, and might be classified as landmarks or landmark sites.*
- *Conduct studies and surveys of neighborhoods, areas, places, structures, and improvements within the city for the purpose of determining those of a distinctive character or special historic, aesthetic, architectural, archaeological, or cultural interest or value, and of compiling appropriate descriptions, facts, lists, and files.*
- *Promote public education, interest, and support for the preservation and enhancement of such landmarks, and sites characteristics.*
- *Cooperate with and advise the common council, plan commission, and other agencies and departments of government with regard to such matters as may be appropriate with respect to landmarks, sites, or characteristics.*
- *Cooperate with and enlist assistance from the National Trust for Historic Preservation, the state historical society, the county historical society, and other agencies, groups, or individuals active in the field of historic and cultural preservation.*
- *Develop and recommend ordinances, legislation, and programs and otherwise provide information for the purpose of historic preservation to the common council and other governmental bodies.*
- *Work on a voluntary basis with the owners of landmarks or landmark sites or areas, advising them on the benefits, problems, and techniques of preservation and encouraging their participation in preservation activities.*
- *Within the scope of chapter 114, the planning, heritage, and design commission shall have the following responsibilities: Review all applications for a variance within the special district "H" and concerning any site designated as a landmark, to determine compliance with the provisions of the landmarks preservation ordinance, and make recommendations thereon to the board of appeals. Review all applications for conditional use or amendment within the special district "H" or affecting any site designated as a landmark, to determine compliance with the provisions of the landmarks preservation ordinance, and submit written recommendations thereon to the common council*

The historic review process conducted by the commission is variable; however, it is intended to impartially determine if projects comply as best as they can with the goals of historic preservation in Racine. The wait time from the submittal of an application to a response will be no more than forty days and is typically far less. The commission also publishes an annual schedule of meeting times for review purposes. The chart to the right is an example of the intended process.

SECTION 114-619 ARCHITECTURAL GUIDELINES

"Architectural guidelines may be adopted and amended from time to time by resolution of the common council. The purpose of these guidelines is to provide guiding principles and component-specific framework relating to each architectural quality of a property to achieve the outcome of a durable project that upholds or enhances the value of it and adjacent properties. In applying the guidelines, consideration shall be given to the context of the built and natural surroundings in which the property is situated."



Example review process

826 S. Main Street

1144 S. Main Street

2 RACINE'S RESIDENTIAL ARCHITECTURE

ARCHITECTURAL HISTORY OF RACINE

A wealth of information on the history of Racine exists. The Western Historical Company published The History of Racine and Kenosha Counties, Wisconsin, a comprehensive history of the County and City of Racine, in 1879. This 700-page illustrated and indexed history contains not only an extensive chronological history of the county, but also histories of its pioneers, immigrants, government, transportation, churches, schools, professions, press, politics, towns, and biographies of individuals, and it is an invaluable resource that goes far beyond the possible scope of this document in describing the history of the city and county. Likewise, John Buenker and Richard Ammann's work Invention City: The Sesquicentennial History of Racine provides an excellent history of the city during the twentieth century. While this chapter covers the history of residential architecture in the City of Racine, it is not a definitive history on this subject.

Native Americans have settled along the Root River Watershed in what is now Racine for thousands of years. After initial contact with French and English explorers, fur traders, and colonists in the eighteenth century, the Miami and Potawatomi tribes expanded into the area. The first European trading post was established along Lake Michigan at the mouth of the Root River in 1791 but did not grow considerably until after the Blackhawk War of 1833. The Racine region was opened for settlement in 1834, and Americans from New England and New York founded 'Port Gilbert' at the site of the trading post. The town grew as hundreds of settlers flooded into the area in the following years. The name did not catch on, and in 1841 the community was incorporated as the Village of Racine after the French word for 'Root.' By the 1840s, the city's population of nearly 1,000 people was clustered in neighborhoods on the south side of the Root River in the same area as Racine's present business district and downtown. Following Wisconsin statehood in 1848, Racine was incorporated as a city as one of the first communities to do so.

At the time of incorporation, Racine's population had nearly tripled, and its boundaries had expanded as far south as the present location of 17th Street. The City of Racine was well known for its opposition to slavery in the years before the Civil War, and the Underground Railway passed through the city with many local safe houses. In 1854 Joshua Glover, an escaped slave who had made a home in Racine, was arrested by federal marshals and jailed in Milwaukee. One hundred men from Racine rallied and broke into the jail to free him. Glover's rescue eventually led to the Wisconsin Supreme Court declaring the Fugitive Slave Law of 1850 unconstitutional, and later, the Wisconsin State Legislature refused to recognize the authority of the U.S. Supreme Court.

Racine experienced rapid growth during much of the nineteenth century due to its prominence as a milling, industrial, and transportation hub in support of the plentiful farms in southeast Wisconsin. Waves of immigrants, including Danes, Germans, and Czechs, began to settle in Racine in the late nineteenth century. The city spread along

(ABOVE) 936 S. Main Street, (OPPOSITE PAGE) Downtown Racine, 1898, photo courtesy of the Wisocnisn Historical Society WHS ID 40363

the lake shore and the present limits of the city to the north and south were annexed in 1871. New homes on the south side, replacing simpler wood frame cottages, were often high style for the period reflecting Racine's wealthy social class. Building in the late nineteenth century north of the Root River was often humbler in scale, but predominately masonry brick in construction reflecting the working-class character of the north side neighborhoods of the period.

The population of the City of Racine had reached 23,840 by 1890 and showed no sign of slowing down. Production of consumer goods allowed Racine's economy to expand and the resulting demand for labor would quickly be filled by a rapidly growing population of immigrants. To accommodate the growing population, Racine annexed large tracts of land surrounding the City between 1871 and 1929 and provided transportation via street cars and improved roads to outlying areas as the city grew. New and existing industries expanded Racine's industrial base after the turn of the twentieth century. The demand for productivity during World War I further boosted the city's economy as major foundries, machine shops, and automotive and farm implement manufacturing establishments converted to military production. During the last half of the 1910s, the number of manufacturers in Racine County increased by more than 20%, wage earners increased by 50%, and the value of their output nearly tripled. At the same time, the county's agricultural output boomed, peaking in 1919. The growth of these industries, accompanied by a severe manpower shortage, led to continued growth in Racine's population. African Americans started arriving in large numbers during World War I, filling industrial jobs. By the end of the 1920s, Racine County ranked second to Milwaukee in the value of industrial products and manufacturing employment in the State of Wisconsin.

The resulting population growth spurred a housing shortage and Racine's largest growth due to annexation during the 1910s and 1920s. A combination of declining profits from dairy farming with growing land values encouraged many farmers to sell farmland on the outskirts of urban areas for development. The fall of the agricultural industry accompanied by the upgrading and consolidation of rural schools, the installation of electricity and telephones, the proliferation of automobiles, and the resulting improvement of roads led to further expansion into rural areas through the 1920s and 1930s. The housing shortage was also an impetus to some of Racine's more unique housing developments including the Garden City-inspired Racine Rubber Company Homes, built in 1920. After the stock market crash of 1929, new housing in Racine came nearly to a halt, and homes at the center of the city started to become unfashionable as the large homes of the nineteenth century were converted into apartments, duplexes, or demolished.

During the Great Depression, the city's manufacturing output was cut in half, and overall employment declined by forty percent. In 1933, forty percent of Racine County's population was behind in their property taxes, and twenty percent were on some sort of relief. Companies such as Johnson Wax, Twin Disc, and Western Printing made conscientious efforts to maintain the employment of their workers on maintenance tasks such as painting and repairs during this time. Innovations by several companies prevented matters from worsening in Racine and aided the painfully gradual recovery into the 1940s. The unionizing of Racine's workforce during this time, increased the average weekly wage in the city to the second-highest in the state by the end of the decade, creating better working conditions with generous benefits, and ultimately led

Unidentified Residential Street, c. 1920, photo courtesy of the Wisconsin Historical Society WHS ID 39970

916 Orchard Street

to a disproportionately high number of blue-collar homeowners. Notable companies that were established and flourishing during the early twentieth century in Racine included Oster Manufacturing, J.I. Case, Massey-Harris, Hamilton-Beach, Dumore, Twin Disc Clutch, and Modine Manufacturing, Andis Clippers, Western Printing and Lithographing, Horlick Co., and S.C. Johnson.

Areas on the outer fringes of the city became new suburban enclaves for the city's more prosperous residents. The outbreak of World War II and the subsequent economic boom successfully brought Racine along with the rest of the nation out of the Depression. War contracts spurred unprecedented gains in production and employment in the manufacturing sector. Employment doubled from 1939 to 1945. Thousands of women, African Americans, and even prisoners of war were put to work in the effort to produce war materials. The industrial economy of Racine boomed, with its companies and inventors producing more patents than all but one other county in the United States. However, the demand for employees became so great that by 1943 the federal government recognized Racine County as having an acute labor shortage. Incomes became high and plentiful. A resulting population jump, caused by the influx of new residents attracted to Racine by its expanding economy, created a critical housing shortage. Latino immigrants helped fill the economic need with an additional wave of immigration from the 1940s to the present.

The demand for Racine's industries led to a labor shortage by 1943, which influenced higher wages and a resulting population increase. After World War II, Racine experienced an economic boom and the accompanying rise of the middle class. Many workers were able to afford homes for the first time, and to meet this demand Racine nearly tripled in size through suburban annexation as the population reach 67,195 in 1945. Much of this growth was suburban and Ranch, Minimal Traditional, and Contemporary style single-family homes became popular as neighborhoods at the edges of the city continued to grow through the 1950s and into the 1960s.

A decline in industrial and manufacturing during the 1960s caused a decline in local housing stock at the center of Racine. However, housing shortages and a rising interest in historic preservation during the 1970s led to a revitalization of the area. Racine continued to expand outward, primarily with tracts of suburban-style ranch houses to the west and south during the post-World War II baby boom years, reaching its present spatial boundaries in the early-1960s and a peak population of 94,580 by 1978. As of 2020, the City of Racine has a population of 77,816 people.

HISTORIC DESIGNATIONS

Architectural and historical surveys and inventories identify historic buildings, structures, sites, objects, and districts for multiple types of historic designations, including the National Historic Landmark, National and State Registers of Historic Places, and Racine Local Landmark programs.

NATIONAL HISTORIC LANDMARKS

Established in 1935 by the National Park Service, the National Historic Landmark (NHL) program identifies, documents, and protects buildings and places of exceptional design and integrity, value, and significance to the nation's heritage. A historic resource or district must meet at least one of six eligibility criteria to be considered a National Historic Landmark. Like the National Register of Historic Places, a formal nomination for designation must be prepared; unlike the National Register program, the nomination is submitted to the National Park Service for approval and designation by the National Park System Advisory Board - National Historic Landmarks Committee and the Secretary of the U.S. Department of the Interior. All NHLs are also listed in the National Register of Historic Places. National Historic Landmark designation places no restrictions on the use and disposition of property, although such resources are eligible to receive federal and ftate historic preservation tax incentives, grants, and other financial assistance programs. Currently, there are 43 NHLs in Wisconsin.

As of April 1, 2022, the only National Historic Landmark in Racine is the S.C. Johnson and Son Administration Building and Research Tower at 1525 Howe Street designated as NHL #74002275 in 1976. The S.C. Johnson and Son Administration Building and Research Tower is not a residential property.

NATIONAL REGISTER OF HISTORIC PLACES & STATE REGISTER OF HISTORIC PLACES

The National Register of Historic Places is this nation's official list of buildings, structures, sites, and objects worthy of preservation. Authorized under the National Historic Preservation Act of 1966, the National Register is a program of the National Park Service, U.S. Department of the Interior. In Wisconsin, the National Register is administered by the Wisconsin State Historic Preservation Office (SHPO), housed within the Wisconsin Historical Society (WHS), a state agency headquartered in Madison. WHS also administers the Wisconsin State Register of Historic Places program in tandem with the National Register program. National and State Register listing recognizes historic resources that may be significant at the local, state, or national level. National and State Register designation is honorary and imposes no restrictions on the use and disposition of property. Rather, National and State Register eligibility gives significant financial benefits with eligibility for the Federal Historic Preservation Tax Credit and Wisconsin Historic Rehabilitation Tax Credit programs for the rehabilitation of income-producing properties and the Wisconsin Historic Homeowners Tax Credit program. For more information, see https://www.wisconsinhistory.org/Records/Article/CS15322.

Properties may be listed individually in the National and State Registers or may contribute to a district within defined geographic boundaries. National and State Register districts may comprise of buildings and accessory buildings, such as garages; structures such as fences, bridges, lighthouses, canals, and dams; objects such as monuments, fountains, and statues; and, sites such as parks, cemeteries, shipwrecks, and designed landscapes.

Properties must be formally nominated to the National and State Registers and approved for listing by the Wisconsin State Historic Preservation Review Board and the National Park Service. Any person or organization can prepare and submit a National and State Register nomination.

The City of Racine has seven National Register districts currently designated. The Old Main Street Historic District and Historic Sixth Street Business District are primarily commercial in character and contain few, if any, residential properties. The following five districts are primarily residential in character.

Southside Historic District

SOUTHSIDE HISTORIC DISTRICT

The Southside Historic District is Racine's first and largest National Register district and was listed in 1988. The district, forty-two blocks in size and skirting the southern edge of downtown Racine, is bounded by Eighth Street on the north, Villa Street on the west, De Koven Avenue to the south, and Lake Avenue and Lake Michigan to the east. The district contains a diversity of building types ranging from mid to late nineteenth century Victorian homes, multi-family apartment complexes, churches, schools, and the original St. Luke's Hospital. West Park, Racine's first municipal park developed in 1842, is also located in the district. Long residential street blocks with mature trees and generous parkways characterize the district's physical setting. The district has five hundred and sixty-seven contributing and two non-contributing resources. Apart from the diverse building types, the district's resources were mostly built between the 1840s and 1900 and include Greek Revival, a range of Victorian-era architectural styles from Italianate to Queen Anne, and late nineteenth and early twentieth century examples of the Classical and Colonial Revivals.

Northside Historic District of Cream Brick Workers' Cottages

NORTHSIDE HISTORIC DISTRICT OF CREAM BRICK WORKERS' COTTAGES

The Northside Historic District of Cream Brick Workers' Cottages includes portions of eight blocks in a residential section bounded by Goold Street on the north, Erie Street on the west, English Street on the south, and Chatham Street on the east, and and was listed in the National Register in 1994. The district is noted for its significant concentration of cream-colored brick, front-gabled Italianate worker's cottages, constructed using locally manufactured brick material for families employed in nearby Racine industries. The district has forty-seven contributing and twenty-six non-contributing resources. Most of the workers' cottages were built between 1881 and 1913, the district's period of significance, although homes would be built in the neighborhood well into the mid-1950s.

Racine Rubber Company Homes Historic District

RACINE RUBBER COMPANY HOMES HISTORIC DISTRICT

The Racine Rubber Company Homes Historic District is located just west of West Boulevard at 17th Street and bounded on the north by Victory Avenue, Cleveland Avenue on the west, and Republic Avenue on the south and was listed in the National Register in 2006. Nominated for its significance in community planning, the subdivision was constructed in 1919 by the Ajax Rubber Company, the parent company of Racine Rubber, to alleviate a local housing shortage and retain married workers near its factory plant. The district has one hundred contributing and four non-contributing resources.

Melvin Avenue Residential Historic District

MELVIN AVENUE RESIDENTIAL HISTORIC DISTRICT

The Melvin Avenue Residential Historic District is located north of downtown Racine along Melvin Avenue and was listed in the National Register in 2011. The district consists of a concentration of single-family homes constructed between 1925 and 1944, designed in the Bungalow, Tudor Revival, Colonial Revival, and Dutch Colonial Revival architectural styles of the period. The district has thirty-two contributing and one non-contributing resource. Nominated to the National Register for its architectural significance, Melvin Avenue contains residential resources of modest size and design, representing the first wave of post-World War I "suburban" development emanating from the downtown and Racine's older neighborhoods.

Orchard Street Historic District

ORCHARD STREET HISTORIC DISTRICT

The Orchard Street Historic District is located along Orchard Street and was listed in the National Register in 2016. The district is significant architecturally for its intact collection of late ninetheen and early twentieth century architectural style homes, including Colonial Revival , Tudor Revival, Spanish Colonial Revival, Craftsman, Bungalow, Ranch and Minimal Traditional, constructed between 1929 and 1952. The district has forty-seven contributing and four non-contributing resources. Initially platted in the 1920s as the Manree Park neighborhood began to develop, the district's resources reflect the prevalent residential architectural preferences during the period, along with a distinctive physical setting of rectilinear blocks with wide parkways and lawns, a landscape not found in adjacent Racine neighborhoods.

CITY OF RACINE LOCAL LANDMARKS

A City of Racine Local Landmark is any building, structure, or district with significance, importance, or value consistent with five designation criteria outlined in the City's preservation ordinance:

- Exemplifies or reflects the cultural, archaeological, political, economic, social, or religious history.
- Is identified with personages, events, or periods of history.
- Embodies distinguishing characteristics of architecture, an architect, architectural materials, craftsmanship, or works of nature.
- Its inherent historical nature provides the citizenry with educational or aesthetic enrichment.
- Contributes to the character or understanding of a district and is one property, or a multiple of properties or structures, that helps form the basis of a district.

Enabled through the preservation ordinance, the Landmarks Preservation Commission, after a public hearing, can recommend landmark designation to the Racine Common Council if a historic resource is found to meet one of the designation criteria.

Unlike properties with National Historic Landmark, National Register, and Wisconsin State Register of Historic Places designation, Racine Local Landmarks are subject to design review by city staff if a "major" exterior change is proposed to the property, such as alterations to siding, windows, roofs, and porches, or the construction of new additions. However, design review is not mandatory for Racine Local Landmarks designated before January 1, 2006.

As of April 1, 2022, there are sixty-one designated Racine Local Landmarks; thirty-three of which are residential. Lists of all National Register and Racine Local Landmark designated properties can be found in the Appendix.

1725 Wisconsin Avenue

1737 Wisconsin Avenue

House at 1753 College Avenue

Apartment Building at 1024 Main Street

Duplex at 1648-1650 Wisconsin Avenue

Garage at 622 Chicago Street

RESIDENTIAL ARCHITECTURAL STYLES

Architecture in Wisconsin has mirrored the trends and fashions that were evident in the rest of the United States. Racine's historic residential architecture is no different. Beginning with the Greek Revival style, most major residential architectural styles, and forms of the nineteenth and twentieth centuries are seen in the city.

This set of guidelines specifically addresses properties that were historically residential only. The term residential is a broad one and simply refers to any type of building designed for dwelling, or for people to live in, including, but not limited to houses, duplexes, apartment buildings, and various accompanying outbuildings such as garages.

Residential development in Racine spanned a period from the city's initial settlement in the 1840s to the 1960s, with some instances of continuing infill and redevelopment to the present. The city grew to the north, west, and south of the downtown equally, connected by roads and streetcar lines. As the city grew from a small port to an industrial city by the turn of the twentieth century, a wide variety of economic classes and immigrant ethnicities filled the city giving it a rich and diverse architectural heritage in its housing types and styles. During the twentieth century, the city continued to expand, often away from its industrial core with modern building types.

Racine's earliest residential architecture consists of single-family Italianate and Greek Revival style homes constructed during the early decades of Racine settlement during the 1850s and 1860s, homes often built as farmsteads initially. The houses of this period were generally simple in form as well as in ornamentation, built mostly of locally sourced cream brick, limestone, or wood.

Towards the 1870s until the end of the 1800s, other Victorian styles would become prevalent in neighborhoods both north and south of the downtown district with notable high-style Queen Anne examples found on the southside. Cream-brick worker's cottages, found in significant numbers on Racine's north and northwest sides, would be the dominant style for the city's growing working class. By the 1890s, the Queen Anne style would evolve into the simple Foursquare or the "Prairie Box," distinguished by its square form and second-story shed or hipped dormer.

As Racine continued its industrialization and grew wealthy, other residential stylistic influences would come into play to shape the design of neighborhoods into the early decades of the twentieth century. Chicago's World's Columbian Exposition of 1893 would spur interest in Classical details and features in both single and multi-family housing; American soldiers returning from World War I and the proliferation of new pattern books would influence a Revival period of residential architecture, largely borrowing English and French domestic design precedents. The American-inspired Prairie and Craftsmen bungalow movements, stressing horizontality, workmanship, simplicity, and organic design, would also become prevalent infill housing types in Racine's established neighborhoods, neighborhoods that would continue building out until World War II. These house types would also become predominant in newer Racine neighborhoods, such as the homes found in the Orchard Street and Melvin Avenue Historic Districts, as the advent of the automobile during the 1920s and 30s would allow for easy commutes between home, downtown, and the industrial centers in Racine's inner core. These newer neighborhoods were developed west and north of the downtown with significant concentrations west of West Boulevard and along the Taylor Avenue corridor, an area defined by its extensive stock of Craftsman bungalows.

Between 1939 and 1969, Anton Kratochvil would design and build about 20 single-family roundhouses scattered throughout Racine's north and west sides. The homes were designed during the post-war housing shortage and were claimed to be more efficient to build, heat, and maintain. After World War II, the horizontal Ranch house and the Minimal Traditional cottage, a spare, box-like form of the Colonial Revival, became preferred housing products in both pre-war neighborhoods and newly developing areas of Racine, especially in the city's far northern, northwestern, western, and southern neighborhoods. Favored by Americans after World War II, Ranch housing types reflected the desire for larger but affordable homes, in contrast to the smaller Minimal Traditional often constructed on the smaller lots. These neighborhoods also featured longer blocks, wide curvilinear streets, and parkways. Some Ranches feature ornamentation associated with the Colonial Revival, classifying them as "styled" Ranches in contrast to their spare, contemporary counterparts. Split-levels and more modern Contemporary and Wrightian style houses constructed in the 1960s and 1970s can also be found in these neighborhoods.

The following pages include a brief description of the major residential architectural styles and vernacular building forms evident in the city. Architectural historians and architects have identified names for many other forms of modern and post-modern architecture including late-twentieth and early twenty first century styles influenced by past architectural styles; however, more research and the adoption of new standard terminology by the field of historic preservation is necessary as buildings of these genres reach the age to be considered for historic preservation and designation.

GREEK REVIVAL (1840-1870)

The Greek Revival style grew out of an increased interest in classical Greek culture at the turn of the nineteenth century and was the first national style to have a wide impact on buildings in Wisconsin, where it was popular from 1840 to 1870. The style was generally not an exact copy of historic precedents, but rather a reinterpretation that resulted in an American architectural style that was easily adapted to local building variations. Wisconsin developed a brick, fieldstone, and quarried rock masonry tradition in the style in contrast to wood-framed, clapboard-clad versions more common in other regions. Greek Revival buildings typically have a low-pitched hipped or gabled roof form and cornice line emphasized by a wide band of trim representing a classical entablature. The style is characterized by the adaptation of the classic Greek temple front as a full-width or entry porch with a triangular-shaped, low-sloped pediment roof supported by a symmetrical arrangement of columns, which may be of the classical Doric, Ionic, or Corinthian order. In simpler designs, the columns are translated into fluted pilaster corner boards, and the gabled roofline has returned eaves. Fenestration is arranged in a regular and symmetrical pattern. In some instances, first-floor windows are tall and topped by a pediment-shaped window head while the second-floor windows or small attic windows are tied into or completely located within the large frieze board. The front entry door may be topped with a transom and flanked by sidelights. Greek Revival style residential buildings are relatively common in Racine.

1247 S. Main Street

GOTHIC REVIVAL (1850-1880)

A revival of medieval Gothic architecture was popularized in the United States during the 1830s, especially for picturesque country houses. The Gothic Revival style was popular in Wisconsin from 1850 to 1880 and is characterized by its picturesque form and massing, steeply pitched and most often cross-gabled roof, decorated curvilinear verge boards, and Gothic pointed-arch openings. Windows and wall surface finishes typically extend into the gable ends without termination by an eave or trim. Similarly, wall dormers and ornate, shaped chimneys with polygonal decorative chimney pots commonly project above the roofline. One-story porches are common, often supported by flattened Gothic arches. Fenestration is often large and pointed with tracery and colored glass and topped with a window hood; cantilevered oriel and one-story bay windows are common. The style was constructed in both wood and masonry. However, wood-frame "Carpenter Gothic" examples predominated, often clad with horizontal clapboards or vertical board-and-batten siding that contributed to the style's accentuated verticality. In its masonry form, the style was also a common religious style, often with a basilican plan with a steeple at the entrance, and characterized by buttresses, battlements, pinnacles, and towers. Gothic Revival style residential buildings are relatively rare in Racine.

1235 S. Main Street

ITALIANATE (1850-1880)

The Italianate style was based on the less formal architecture of Italian villas, farmhouses, and townhouses. Popular in Wisconsin from 1850 to 1880, it was the predominant American residential style of its time, especially popular in expanding Midwest towns and cities. Houses are square or rectangular in plan, cubic in mass, and most often two or three stories in height. A common residential variant is L-shaped in plan wrapped around a square three-story tower. The style's most characteristic residential element is a low-sloped hipped roof with wide soffits that is seemingly supported by a series of decorative, oversized single or paired wooden brackets commonly placed on a deep frieze board that itself may be elaborated with panels or molding. The hipped roof is commonly topped with a cupola. The fenestration arrangement is regular and balanced with tall, thin, and often arched or curved windows that are topped with decorative window heads or hood moldings. Masonry examples may feature a pronounced string course and rusticated quoins. Italianate houses are often adorned with a decorative porch that is supported by thin wooden columns and decorative brackets. Italiante style residential buildings are relatively common in Racine.

1628 College Avenue

HIGH VICTORIAN ITALIANATE (1865-1900)

During the Victorian era, features of the Second Empire Style were often combined with elements of the earlier Gothic Revival, Italianate, and Romanesque styles to compose picturesque facades. These later, more eclectic examples of the Italianate Revival style are referred to as the High Victorian Italiante style; rare examples of which were constructed in Wisconsin, generally between 1865 and 1900. High Victorian Italianate buildings exhibit more heavily articulated detailing and more complex massing than the earlier examples of the Italianate style, most notably over-scaled cornice brackets and window moldings. This style was most commonly used for commercial buildings. High Victorian Italiante style residential buildings are rare in Racine.

1526 College Avenue

SECOND EMPIRE (1870-1880)

The Second Empire style was based on the current French architectural trend of dual-pitched mansard roofs, re-popularized during the reign of Napoleon III between 1852 and 1870, nicknamed France's "Second Empire." The Second Empire style was popular in Wisconsin from 1870 to 1880. The style's hallmark is the mansard roof, considered particularly functional as it provided an additional story of usable living or attic space. The roof was usually curbed with a molded cornice both above and below the lower, visible slope. Dormer windows are common. Buildings of this style are generally tall, either two or three stories; symmetrical in form; boldly modeled; and can be elaborately ornamented with details such as quoins, cornices, and belt courses. Windows are typically arched and pedimented; those on the first floor are usually very tall. The style was often achieved by the addition of a mansard roof to an earlier, often Italianate, house. Second Emipre style residential buildings are rare in Racine.

827 Lake Avenue

STICK STYLE (1870-1890)

The Stick style is a free adaptation of medieval English building traditions that occurred as a transitional style from the "Carpenter Gothic" subtype of the earlier Gothic Revival style into the developing Queen Anne. While rare in the state, Stick style buildings were constructed in Wisconsin from 1870 to 1890. Examples generally feature one or more front-facing, steeply-pitched gabled roofs with cross gables, decorative trusses at the apex, and wide overhanging eaves with exposed rafter tails that are commonly supported by brackets. Exteriors are characteristically clad with wooden clapboards in horizontal, vertical, and diagonal "stickwork" patterns separated by horizontal and vertical bands of trim. Other common features include oversized and unornamented wooden structural corner posts, diagonal or curved porch braces, porch balustrades, and other functional-appearing decorative "stick work." Stick style residential buildings are rare in Racine.

929 S. Main Street

QUEEN ANNE (1880-1910)

The Queen Anne style was popular in Wisconsin from 1880 to 1910 and is characterized by asymmetry and lavish decoration. Common features include polygonal towers and turrets, tall chimneys, large wrap-around porches, bays, and other projecting elements. Steeply sloped roofs with multiple gables and hips are typical. Wall surfaces tend to be adorned with wood clapboards, scalloped fish-scale shingles, stone, brick, and other ornamentation. Windows often are irregular and with colored glazing. There are four subtypes of ornamentation and decorative detailing. "Spindle work" examples feature delicate turned wooden porch posts and gingerbread ornamentation, commonly at the porch balustrade, as a frieze or valance suspended from the porch ceiling, in the gable ends, and under wall overhangs at cut-away bay windows. Lacy spandrels, knob-like beads, and incised detailing are common decorative elements. "Free Classic" examples feature classical columns as porch supports, either full height or raised on a pedestal and commonly grouped in units of two or three, as well as Palladian windows, and cornice-line dentils, swags, and garlands, and other classical details. "Half-Timbered" examples feature half-timbering in gables and on upper story walls, heavy turned porch posts and spandrels, and groupings of three or more windows. "Patterned Masonry" examples have masonry walls accented by patterned brick, stone, or terra cotta detailing and little wood ornamentation. Gable ends and dormers are sometimes parapeted and shaped. Queen Anne style residential buildings are very common in Racine.

1502 Wisconsin Avenue

NEOCLASSICAL (1895-1935)

The Neoclassical Revival style was a revival of classical Greek and Roman architecture at the turn of the twentieth century, largely as a result of the World's Columbian Exposition in Chicago in 1893 which featured buildings of this style. The Neoclassical style was popular in Wisconsin from 1895 to 1935 and especially became known as the architecture of monumental public, commercial, and institutional buildings. Examples of the style feature symmetrical façades with a central entry that is clearly defined by a full-height porch with a pediment supported by classical columns and pilasters and often constructed of smooth or polished stone masonry articulated with a rusticated base, middle, and top. Detailing is generally simple, limited often to dentils or modillions beneath boxed eaves, a wide frieze band, a roofline balustrade, and an elaborate entry door surround. Window openings are typically large; bay windows, paired windows, triple windows, and transom windows may be present. Arches and enriched moldings are rare. Columns in early examples are often fluted with Ionic or Corinthian capitals; examples built after 1925 often have more slender, unfluted, and often square columns without capitals. Later examples also more commonly feature Chinese Chippendale railing motifs. Neoclassical style residential buildings are relatively rare in Racine.

803 S. Main Street

COLONIAL REVIVAL (1880-1960s)

The Colonial Revival style was based on American colonial architecture, generally the Georgian and Federal architectural styles as well as the secondary influence of post-medieval English and Dutch Colonial traditions. While the earliest examples of the Colonial Revival style tended to be free interpretations with details inspired by colonial precedents, the turn of the twentieth century saw tastes shift towards carefully researched copies with more correct proportions and details. The Colonial Revival style was popular from 1880 through the 1960s, largely as a residential style. Houses are generally rectangular in plan, typically two stories in height, and covered by a moderately pitched gabled roof. Examples characteristically feature a symmetrical façade with windows balanced on both sides of a central front door commonly with fanlight and sidelights and accentuated with either a decorative crown, pediment, or entry porch supported by simple pilasters or slender columns. Windows are generally double-hung sashes with multi-pane glazing in just the top or both sashes; windows are often in adjacent pairs. Other common elements include roof dormers, denticulated cornices, and shutters. Exteriors may be clad in clapboards, brick, stone, or a combination of masonry on the first floor with clapboard siding above. Later examples may be asymmetrical or L-shaped, accommodate a breezeway and attached garage, and have a shallower pitched side-gabled roof, simplified door surrounds, cornices, and other details. Colonial Revival style residential buildings are very common in Racine.

1746 College Avenue

GEORGIAN REVIVAL (1900-1940)

Some forms of the Colonial Revival style are more specifically referred to as the Georgian Revival style because of their reference to the more formal Georgian and Federal precedents. Popular in Wisconsin from 1900 to 1940, Georgian Revival style residences tend to be larger in scale and more richly finished than typical Colonial Revival examples. Characteristics of the Georgian Revival style are formal symmetrical facades, rectangular plans, hipped roofs, and classical embellishments including denticulated cornices, elliptical fanlights, sidelights flanking doorways, Palladian windows, broken pediments, and classical columns. Largely a residential style, the Georgian Revival style was also popular for churches during the early twentieth century, especially with Protestant congregations. Georgian Revival style residential buildings are relatively uncommon in Racine.

206 Sixteenth Street

DUTCH COLONIAL REVIVAL (1900-1940)

The Dutch Colonial Revival style is a somewhat less formal version of the Colonial Revival or Georgian Revival styles and was popular in Wisconsin from 1900 to 1940. Despite its name, very few examples of the style closely follow early Dutch Colonial architecture as precedent. The style is characterized by a gambrel roof, occasionally ending with deep, flared eaves, which are much more influenced by the typical gambrel roofs of the Shingle style. Clapboards, shingles, brick, and stone are materials commonly used in combination on the exteriors. The symmetry of the style is often offset by a small wing on either of the gable ends. The style was especially popular for small-scale suburban residences in the early twentieth century. Dutch Colonial Revival style residential buildings are common in Racine.

1413 College Avenue

REGENCY (1930s)

Some forms of the Colonial Revival style are referred to as Regency style. The Regency style, generally a more simplified version of Colonial Revival, was most popular during the 1930s and relies more heavily on classical proportions and lines rather than decorative embellishments. Simplified colonial door surrounds, quoins, plain roof-wall junctures, and octagonal accent windows are typical. Some examples feature low-parapeted roof-wall junctures or a delicate ironwork entry porch covered by a minimal canopy roof. The exterior of Regency style houses are commonly brick, stucco, or painted plaster. Regency style residential buildings are very rare in Racine.

726 Orchard Street

MEDITERRANEAN REVIVAL (1890-1930)

While the architecture of the Italian renaissance served as a precedent for several earlier American architecture styles, the turn of the twentieth century saw a renewed interest in more accurate copies than the earlier free interpretations of the Italianate style. Popular throughout the country from 1890 to 1930, the Mediterranean Revival style was relatively rare in Wisconsin. Examples of this style are most often architect designed. They are characteristically clad with brick veneer or stucco with stone trim and feature low-pitched hipped roofs with widely overhanging eaves supported by decorative brackets. Openings may be straight or arched, often round-arched on the first floor with smaller and less elaborate windows on the upper floors. Mediterranean Revival style houses are often planned around a courtyard and exhibit flat wall surfaces broken by arcading terra cotta, plaster, tile, or other ornamentation sometimes drawing on classical motifs. Stone balconies and porch railings, quoins, belt courses, pedimented windows, classical door surrounds, molded cornices, roof-line balustrades, and red clay tile roofs are also common details. Mediterranean Revival style residential buildings are relatively rare in Racine.

1806 College Avenue

TUDOR REVIVAL (1900-1940)

The Tudor Reival style was based on a broad range of medieval and early Renaissance English residential architecture from small folk cottages to grand manors. Popular in Wisconsin from 1900 to 1940, the style is typified by a steeply pitched roof dominated by one or more prominent cross gables. Characteristic elements include irregular plan; asymmetrical massing; tall, narrow, and multi-paned windows in groups; oriel windows; one- or two-story semi-hexagonal bay windows; round or flattened “Tudor” arches; overhanging gables and second stories; decorative strapwork; wide, ornamental verge boards; and massive chimneys commonly crowned by decorative chimney pots. Exteriors are typically clad with a combination of brick, stone, clapboard, wood shingles, and stucco, often with informal patterned stone or brickwork accents. A hallmark of the style is decorative half-timbering, generally on the second floor or gable ends, infilled with stucco or brick. Porches under the main roof, often to the side, and arcaded wing walls are common. Some examples attempt to mimic picturesque thatch roofs by rolling roofing materials around the building’s eaves and rakes. The earliest examples of the style tended to be formal, architect-designed houses that closely copied detailing from the Elizabethan and Jacobean periods, often referred to by the contracted name Jacobethan, with masonry exteriors with raised parapet walls often in shaped gables, flat-roofed towers and bays with battlements or castellated parapets, and Gothic or Renaissance detailing. Tudor Revival style residential buildings are common in Racine.

1019 Orchard Avenue

SPANISH COLONIAL REVIVAL (1915-1940)

The Spanish Colonial Revival is based on Hispanic precedents, including simple Spanish missions of the southwestern United States, more elaborate Spanish-influenced architecture from Latin American countries, and a diverse range of architecture of Spain from highly decorative detailing to vernacular dwellings whose simplicity emphasized their massing rather than ornamentation. Most popular from 1915 to 1940 in southwestern states and Florida, the Spanish Colonial Revival style was used rarely in Wisconsin. The style is characterized by asymmetrical facades, stucco wall surfaces, and low-pitched gabled and hipped roofs with little or no eave overhang. Roofs are characteristically covered with half-cylinder Mission tiles or S-shaped Spanish tiles. Round arches are common above doors, beneath porch roofs, and at least one principal focal window, which is often triple-arched or parabolic in shape and is filled with stained glass. Other details may include wrought-iron balconies and porch railings, cantilevered balconies, dramatically carved doors emphasized by adjacent spiral columns, pilasters, carved stonework, patterned tiles, and other decorative details of Moorish, Byzantine, Gothic, or Renaissance influence. Some examples may have a rustic demeanor and include mission-style elements such as heavy wood entrance doors, vigas, wood or iron grillwork, and shaped gables. Round or square towers, arcaded walkways usually leading to a rear garden, walled entry courtyards, and fountains are also common. Spanish Colonial Revival style residential buildings are relatively rare in Racine.

1132 Lake Avenue

FRENCH PROVINCIAL REVIVAL (1915-1945)

The French Provincial Revival style became popular for suburban houses during the early twentieth century after many American builders and architects returned to the United States after serving in France during World War I, where they became familiar with the broad range of medieval French architecture. The style was popular in Wisconsin from 1915 to 1945. Great variety in form and detailing can be found; however, the style is typified by tall, steeply pitched hipped roofs which commonly feature an upward flare at the roof's juncture with the walls. Homes of this style are often large and composed of a central hall and two identical, or at least compositionally balanced, wings. Common are circular towers, shuttered windows, second-story windows that interrupt the cornice and rise above the eaves, and segmentally arched doors, windows, and dormers. The style shares several common elements with the Tudor Revival style, most notably the use of a variety of different wall materials, including brick, stone, stucco, half-timbering, and roof materials, such as tile, slate, stone, or thatch. As a result, many French Revival style houses resemble this other style; however, they are most often distinguishable by the style's lack of dominant front-facing gables characteristic of the Tudor Revival style. French Provincial Revival style residential buildings are rare in Racine.

3025 Taylor Avenue

PRAIRIE STYLE (1895-1925)

One of the few truly American styles, not based on historic precedent, the Prairie Style is influenced by the architecture of the Chicago-based architects known as the Prairie School, of which Frank Lloyd Wright is the acknowledged master. The Prairie style was popular in Wisconsin from 1895 to 1925. It is primarily a residential style that emphasizes horizontality, evident in its characteristic low-sloped and generally hipped roofs with wide overhanging and typically boxed eaves, horizontal banding of casement windows, horizontal trim, and accent materials used for cornices, porch caps, and belt courses. These buildings are typically two stories with one-story wings, porches, and porte-cocheres and may be clad in brick with stone trim or stucco with dark wood trim. The style's horizontality is often achieved through the exterior cladding materials through the use of recessed horizontal mortar joints. Massive, square, or rectangular masonry piers and porch supports are a hallmark element, often in wood on more vernacular examples. Large, low chimneys or hearths are common that seemingly anchor the building to the ground. Prairie style residential builidngs are relatively common in the city.

1319 S. Main Street

ARTS AND CRAFTS (1900-1920)

The English Arts and Crafts Exhibition Society was established in 1888 by a group of British artists and architects. In opposition to what they perceived as the evil of industrial standardization, they were dedicated to a revival of the traditional craftsmanship, ethics, aesthetics, and cooperation of medieval guilds and the early nineteenth century Gothic revival in England. The movement comprehensively encompassed the design of furniture, decorative and fine arts, and architecture. The English Arts and Crafts style was characteristically simple in form and rich in embellishment. The style was used in Wisconsin, however very rarely, from 1900 to 1920. In contrast to the contemporaneous American Craftsman and Bungalow styles, examples of the Arts and Crafts are simple in form with little decoration, often with expansive stucco surfaces interrupted by irregularly placed multi-paned windows. Even a large example is humble. Wood shingle roofs are common, occasionally with rolled edges mimicking thatch. Wood is extensively used for interior finishes. Arts and Crafts style residential buildings are rare in the city.

324 De Koven Avenue

AMERICAN CRAFTSMAN (1900-1920)

The American Craftsman style, descending from the English Arts and Crafts movement, was popular in Wisconsin from 1900 to 1920. Typically, American Craftsman style houses in Wisconsin are two and one-half stories in height and constructed of brick, stucco, or stone with contrasting wood bands. The style is characterized by quality construction and simple exterior and interior detailing such as low-pitched, broad gable or hipped roofs with wide overhanging eaves with exposed rafter tails, large front dormers, decorative brackets, decorative (often false) beams, porches, prominent chimneys, and simple sashes. Porches are most often supported by the style's distinctive tapered square columns and heavy piers that continue to the ground without breaking at the porch floor level. Glazed sun porches or open wood pergolas are common. American Craftsman style residential buildings are common in Racine.

3606 Washington Avenue, photo courtesy of Wisconsin Historical Society AHI 120789

AMERICAN FOURSQUARE (1900-1930)

The American Foursquare style, promoted nationally by mail-order catalogs and often built by speculative builders, was a popular residential architectural style in Wisconsin from 1900 to 1930. Part of a larger movement toward a simplified and rectilinear residential architecture that was heavily influenced by the Prairie style, the American Foursquare is primarily distinguished by its broad proportions, boxy massing, and lack of overt stylistic references. A typical house is two stories in height, with a hipped roof, widely overhanging eaves, and a central dormer. Brick, stone, stucco, concrete block, clapboards, and shingles are the most commonly used exterior surface materials, often in combination articulated by the floor. The simple exterior reflects the straightforward interior plan of the Foursquare, typically featuring four large rooms on each floor and a corner entry hall and stairwell. A one-story porch across the front façade often features Tuscan columns and a filled-in or balustrade railing. Examples are occasionally embellished by Period Revival, Craftsman, or Prairie style details. American Foursquare style residential buildings are very common in Racine.

3610 Washington Avenue

BUNGALOW (1910-1940)

Influenced by the small Craftsman style houses of California that were given extensive publicity in architectural plan books and lifestyle magazines, small Bungalow style houses became the most popular and fashionable modest houses in the United States during the early twentieth century. From 1910 to 1940, the Bungalow was a very popular residential style in Wisconsin. The style is primarily characterized by its plan rather than its aesthetics. While there are many variants, Bungalows are typically one or one-and-one-half stories in height with simple horizontal lines, wide projecting roofs, one or two large porches, and plain woodwork. The upper level in two story examples is generally subdued visually to give the house a one-story look. Roofs can be gabled or hipped and commonly have decorative, exposed rafter tails. Other characteristic features include a dominant fireplace and chimney, exposed and exaggerated structural elements, and massive piers or porch supports. Buildings of this style are clad in natural materials such as wood clapboards or shingles, brick, stone, stucco, or a combination thereof. The exterior design is commonly adapted to many different stylistic interpretations and can be seen with Colonial, Craftsman, Tudor, Japanese, and Spanish influences. Bungalow style residential buildings are very common in Racine.

456 Melvin Avenue

INTERNATIONAL STYLE (1925-PRESENT)

After World War I, European architects sought to create a new style of dramatic modern buildings independent of specific materials, sites or cultural tradition that did not imitate or recall past styles. Named the International Style in 1932, the style follows three main principles: emphasis on space enclosed by thin planes instead of a suggestion of mass and solidity, underlying orderliness seen before the outside surfaces are applied, and avoidance of applied decoration, instead depending on the qualities of the materials, technical perfection, and proportions for aesthetic richness. The sytle emphasized functionalism. The International Style has remained popular from 1925 through the present day. The style is typified by buildings with a lightweight structural skeleton that allows walls to serve solely as an enclosure of space and provide flexibility for fenestration to reflect interior needs. Hallmark characteristics include smooth and unornamented wall surfaces with a unifying cladding, asymmetrical façades composed of large and often linear window groupings and expanses of windowless wall surface, flat roofs without coping at the roofline, and a lack of decorative detailing at doors or windows. Windows tend to be grouped in vertical or horizontal bands, most often metal casements, commonly wrapping around corners. Cantilevered roofs, projections, or balconies are also common. International Style residential buildings are rare in Racine.

4100 Haven Avenue

ART MODERNE (1930-1950)

Related to Art Deco, the Art Moderne was also a futuristic movement celebrating the advancement of technology and industrialism, however, more volumetric, streamlined, and devoid of historic references. The Art Moderne style was popular in Wisconsin from 1930 to 1950. The style is characterized by smooth wall finishes, round corners, and emphasized horizontality, for which it is often also referred to as Streamline Moderne. Examples are typically constructed of concrete and feature flat roofs, narrow bands of windows often continuing around corners, windows or entire walls of glass block, mirrored panels, horizontal banding, circular elements, and little to no surface decoration. What decoration did exist was focused on doorways and windows and consisted of metal or structural glass panels or trim. Aluminum and stainless steel were widely used materials in this style for doors, windows, railings, and balusters. Art Moderne style residential buildings are very rare in Racine.

3225 Michigan Boulevard

WRIGHTIAN (1930-1960)

The Wrightian style was inspired by the work of architect Frank Lloyd Wright during his years at Taliesin (1914-1959) and was popular in Wisconsin between 1930 and 1960. Related to his Prairie School and other Modernist designs, the Wrightian style is marked by a concern with pure and organic geometric forms. Plans are often imitated in the design of elevations and may conform to one of the varied modes favored by Wright – rectangular, polygonal (often hexagonal), or circular. Wrightian buildings are often predominately horizontal with unique forms. The roof is most often a character-giving feature, whether a flat, pitched, or complex form. Angled or battered walls, tapering piers, and other structural elements, outward-inclining parapets, contrasting textures, and natural materials, such as horizontal weathered wood boards, stone imitating natural stratification, brick, and smoothly finished or plastered and painted concrete are frequently employed. When used in combination, materials are often strongly contrasted. Wrightian style residential buildings are relatively common in Racine.

1001 Russet Street

MINIMAL TRADITIONAL (1935-1950)

The Minimal Traditional style was the most successful response to challenging conditions affecting home construction during the Great Depression. The development of small houses was encouraged by the U.S. Federal Housing Administation (FHA). Created in 1934 to stabilize the housing industry and keep homeownership attainable for many, the FHA limited the maximum home sale price it insured so the average home remained affordable. Desigers enthusiastically embraced the challenge of designing small houses, and the subject soon dominated professional publications and house pattern books. An unprecedented number of relocated workers fueling wartime industries during World War II and returning servicemen after the war resulted in a major need for small, affordable housing. The majority of homes constructed during this time were Minimal Traditional. Popular from 1935 to 1950, the style utilized the traditional form of contemporaneous styles, particularly Colonial and Tudor Revival, however, was distinctly modern in its characteristic lack of ornament. The style is typified by its one or one-and-one-half-story height, simple L- and T-shaped plans, low or moderately pitched, and most often gabled roofs with shallow eaves. Examples are typically clad in a single material to make the house appear larger and feature a prominent entry with simple porch or platform steps, bay windows, shutters, or chimneys. Minimal Traditional style residential buildings are common in the city.

927 Orchard Street

RANCH (1935-1975)

The Ranch style was popular from 1935 to 1975 and typified as broad, single-story houses with emphasized horizontality, built low to the ground, and generally rectangular, L-, or U-shaped in plan with asymmetrical façades. Roofs are low-pitched and often hipped or gabled with moderate or wide overhanging eaves. Attached garages may face the street, side, or rear. Front entrances are located off-center, almost always sheltered under the main roof of the house, often recessed, with single or paired entry doors that may range from a simple, plain flush door to having heavily decorative, curvilinear, or square panels with single or matching sidelights or side panels. Entry or partial width porches when found are often recessed and under the main roof of the house. When present, porch supports may be simple wood posts or patterned wrought iron. Most houses feature a variety of window sizes and types in either metal or wood with horizontal or multi-pane light patterns. One or more large picture windows are almost universally present, commonly with operable sections; however, later examples may have groups of tall fixed vertical panes instead. Short windows grouped into ribbons placed high on the wall, corner windows with corner supports, sliding glass doors, and jalousie windows are common. Built-in planters, heavy chimneys, masonry screen walls, rear covered verandas, and rear patios are common. Wooden or aluminum siding and brick are the most typical wall claddings, often used in combination with the entry area differentiated. Ranch style may incorporate modest elements of other traditional styles. Ranch style residential buildings are common in Racine.

914 Illinois Street

CONTEMPORARY STYLE (1945-1965)

The Contemporary style was the most popular architectural style among American architects from 1945 to 1965 and was largely influenced by Frank Lloyd Wright and his small, affordable Usonian houses that he began designing in the late 1930s. The style is commonly referred to as Midcentury Modern and is characterized by its use of natural cladding materials, especially wood, stone, and brick, as well as low-pitched gabled roofs with widely overhanging eaves, commonly exposed roof beams, and windows generally present in the gable ends or just below the roofline on non-gabled façades. Flat, slant, and butterfly roofs are also common, as well as openings in the roof to allow natural light. Contemporary style buildings may look completely different from one side to another. Front façades may reveal little about the building itself, with broad expanses of uninterrupted wall surface types as well as recessed or obscured entry doors. Rear and side façades are often window walls composed of large, mostly fixed panes of glass; this indoor-outdoor connection is further enhanced by floor and ceiling materials and roof beams that continue from the inside out, making the glass seem to disappear. Exposed timbers and beams, low broad chimneys, and carports are other common elements. Residential examples of the style can often be more elaborately detailed than non-residential examples. Contemporary style residential buildings are relatively common in the city.

2720 Michigan Boulevard

SPLIT-LEVEL RANCH (1950-1975)

Split-Level Ranch houses originated during the 1930s but were especially popular between 1950 and 1975 and are a multi-story variation of the one-story Ranch. As such, Split-Levels retain the horizontal lines, low-pitched roof, overhanging eaves, and other characteristic elements of the Ranch style in a multi-story form. Split-Levels are generally comprised of three or more separate floor levels that are staggered and separated from each other by partial flights of stairs. Typically, each distinct level corresponds to one of three general functions: noisy living areas, quiet living areas, and sleeping areas. The lowest level generally houses the garage and a family room. The mid-level wing houses the quiet living areas, and the upper level contains the bedrooms. The middle level most often is the location for the main entry and may feature a one-and-one-half story foyer. The style can feature a wide variety of exterior wall materials, often multiple materials in combination. Examples of the style may incorporate modest elements of other traditional styles, particularly Colonial Revival. Split-Level Ranch style residential buildings are relatively rare in Racine.

1634 S. Main Street

FRONT GABLED (1840-1900s)

The front gable was a common vernacular building form for houses as well as commercial buildings, halls, churches, schools, and other types of buildings in both rural and urban Wisconsin communities from 1840 to well into the twentieth century. Characterized by a rectangular plan and gabled roof, the form is named so that its major façade is placed on the gable end of the building. Front gable buildings are most commonly one-and-one-half stories in Wisconsin; however, one, two, and two-and-one-half story versions are found. Dormers can be found on half-story versions on one or both sides of the gabled roof. Proportions of earlier examples of the form are narrower than the later, generally broader examples regardless of the number of stories. Correspondingly, roofs of earlier examples tend to be steeper and later versions more gently sloped. While typically symmetrical, a central or offset entry door may be sheltered by a small porch or a full porch with a shed or hipped roof. The front gable form typically has a clapboard-clad, or occasionally brick, exterior. Simply detailed sills and lintels, turned porch posts, decorative shingles, and oversized parlor windows are commonly the only decorative embellishment associated with the form, a lack of which disassociates the form from recognized styles of the same period in which the front gable form predominates. This front gable form should not be confused with mundane versions of other major styles. Front grabled residential buildings are very common in Racine.

835 Park Avenue

SIDE GABLED (1840-1940)

The side gable form, while also used for commercial and public buildings, is predominately one of the earliest and most universal of all residential forms; it has been built around the world for centuries and during all periods of white settlement in Wisconsin with a variety of materials by various ethnic groups, especially between 1840 and 1940. The form is characterized by a rectangular plan and generally a low-sloped gabled roof with its major façade on one of the long sides and its roof gables on the short ends. The side gable form is often adapted to half-story heights with or without dormers, from one to three stories: the one-and-one-half story version being most common in Wisconsin. While most commonly covered in clapboards, side-gable buildings can also be commonly found constructed of fieldstone, cut stone, or brick. Many early examples are log or timber-framed structures. As with other vernacular forms, earlier examples also tend to be narrower, often only one room wide. Added wings are very common on the side gable form, often as a one-story with a shed roof along the rear wall or as perpendicular extensions that form a T- or L-shaped plan to the rear. Porches are very common, partially or entirely spanning the front façade, and may have the building's only decorative embellishment such as small brackets or turned posts. The porch roof is generally not an extension of the main roof but is a separate shed, flat, or hipped roof. Side grabled residential buildings are very common in Racine.

1826 Park Avenue

TWO-STORY CUBE (1850-1880)

The two-story cube, a vernacular residential form commonly built in Wisconsin from 1850 to 1880, is characterized by its boxy massing, square proportions, and hipped roof with minimal overhang. Two-story cubes generally have simple exteriors of brick, clapboard, and less frequently, stucco; however, materials are rarely juxtaposed as in the later and similar American Foursquare style. Windows are generally located symmetrically across the façade and articulated with simple frames, lintels, and sills. In most examples, a hip-roofed front porch spans the front façade or at least covers the centrally placed or offset entry door. Generally, absence of decorative embellishment distinguishes the two-story cube form from other defined styles; the only decorative elements of the two-story cube may include porch brackets and turned posts on earlier examples and Tuscan columns and a balustrade on later examples. Two story cube residential buildings are relatively rare in Racine.

937 College Avenue, photo courtesy of the Wisconsin Historical Society AHI 160741

GABLED ELL (1860-1910)

The gabled ell form is one of the most ubiquitous vernacular building types built in Wisconsin from 1860 to 1910 and is nearly always residential. The name is attributed to all cruciform buildings, L-, or T-shaped in the plan. Gabled ells generally appear as two gabled wings perpendicular to each other, except for the cruciform version which appears as a central front gable wing flanked by perpendicular wings on each side. Although it is uncertain with what frequency construction of the two wings of the gabled ell form was done as a whole unit, it is certain that the form commonly evolved from front or side gable buildings. Examples of the gabled ell form exhibit a variety of combinations of stories amongst its multiple wings, although a one-and-one-half story main block with a one-story side wing is most common. Constrained by generally narrow urban lot sizes, gabled ells appear more commonly in rural or small communities. Exterior surfaces are most often covered with clapboards; however, brick and stone are not uncommon. A porch with either a shed or hipped roof is almost always located at the ell created by the junction of the two wings and has often been enclosed. A main entry door, located on the porch, is commonly located on either or both walls. The only decorative elements of the gabled ell are generally brackets, turned posts, and a balustrade on the porch, making it the most visually interesting element of the otherwise simple form. Early examples may have modest references to the Greek Revival or Italianate styles. Gabled Ell residential buildings are somewhat common in Racine.

1308 Blake Avenue, photo courtesy of the Wisconsin Historical Society AHI 244216

ONE-STORY CUBE (1870-1930)

The one-story cube was commonly built in Wisconsin from 1870 to 1930, most often as a residential form. It is characterized by its boxy and diminutive proportions. While many examples have a square plan, those with rectangular plans convey the same sense of cubic dimensions with the distance from the ground to the rooftop approximating the width of their front façade. One-story cubes typically feature a low-sloped hipped roof, yet sometimes roofs may be steeply pitched and almost pyramidal. The form almost always features a full front porch, often recessed beneath the front roof, and frequently enclosed to add more interior space. Porches may be adorned with brackets and turned posts in early examples. Most often clad in clapboards, brick and stucco examples are rare. Small dormers with either shed or hipped roofs often light and ventilate attic spaces. Plain windows may be found regularly or irregularly spaced; more elaborate windows or bay windows do appear in some examples. The front door is nearly always centrally placed. The decoration is even less common than in other vernacular forms. Minimalism and functionality make the one-story cube form one of the most utilitarian, reflecting its low cost and frequent occurrence as workers' housing. One story cube residential buildings are relatively rare in Racine.

937 College Avenue

CROSS GABLED (1890-1930)

Unlike other vernacular forms, the cross gable did not appear until late in the nineteenth century, commonly built in Wisconsin from 1890 to 1930. Examples of the form are usually two stories in height, roughly square in plan, and featuring a cross gable or cross gambrel roof; the term "cross" refers to two intersecting, identical roofs whose ridges form a cruciform. Lesser examples may achieve the crossed gabled roofs with a greatly oversized roof or wall dormers. Early cross gable examples tend to feature delicate reminders of the Queen Anne style, while later examples may exhibit broad proportions, squatty form, and other elements of the American Foursquare and Bungalow styles. However, because of their simplicity and general lack of adornments, cross-gabled buildings are not strongly associated with any style. Rooflines broken by small gables and full front porches with low, often gabled, roofs are typical. On the most common clapboard-clad examples, porches often feature wood balustrades; however, masonry examples with either masonry or wooden porches are not uncommon. Windows are often paired or tripled and randomly spaced on all but the front façade, which may be organized symmetrically despite a typically offset front door. Varying window sizes and shapes often reflect the interior location of baths, kitchens, and staircases. Cross gabled residential buildings are rare in the city.

1517 College Ave

CENTRIC (1938-1959)

Anton Kratochvil was born in Manitowoc, Wisconsin, in 1886 and moved with his family to Racine in 1901. Also a member, Kratochvil built the First Church of Christ, Scientist designed by S. S. Beman at the corner of 9th Street and College Avenue in 1919. In 1938, he assisted his nephew in constructing a 10-foot diameter brick igloo ice cream stand. The experience apparently inspired his future work. In 1938, Kratochvil built the first of many of his own centric buildings; located at 2012 Rapids Drive. His rationale for the round design was one of economics, maintenance, and construction, arguing that a round form is more efficient in terms of space and materials compared to rectilinear forms. This argument in favor of centric architecture follows a tradition that dates back at least to the work of Orson Squire Fowler in the 1850s. Kratochvil's centric houses in Racine vary in scale and form; while many are strictly round, others have octagonal or partially curvilinear plans. Most are a single story, while a few are two stories; some are small one-bedroom dwellings, while others are larger. There are numerous types. Kratochvil's centric houses were constructed between 1938 and 1959. There are 24 known extant examples located in the City of Racine and neighboring Village of Mount Pleasant. However, Kratochvil was also responsible for the design and construction of at least 88 known projects in the City of Racine over the course of his career from the early 1920s to the late 1950s. He also proposed round designs for restaurants, apartments, schools, churches, and commercial buildings. Kratochvil's centric designs stand out as a local twentieth century vernacular building form unique to Racine.

1209 Walton Avenue

LUSTRON (1947-1950)

Established by Chicago-based industrialist Carl Strandlund in 1947, the Lustron Corporation sought to produce low-maintenance and durable alternatives to conventional wood housing to meet a demand for housing in the post-war period. The company received a $12.5-million Reconstruction Finance Corporation loan to manufacture mass-produced prefabricated homes. Lustron houses were prefabricated with enamel steel and delivered to their site in pieces ready for construction. Lustron houses were assembled on-site, typically on a concrete slab, in a matter of days. The houses typically cost less than conventional homes of the period. The houses featured a steel framing system, tripartite windows, porcelain-enameled exterior steel tiles in a variety of colors, central heating and ventilation, fiberglass wool insulation, exterior trellises, metal panel interiors, pocket doors, and metal cabinetry. Production of Lustron houses ended in 1950 as the company went bankrupt because the company could no longer service the startup loans it received from the Reconstruction Finance Corporation. Of the 2,000 or more Lustron Homes constructed, approximately 1,500 still exist in thirty-six states. Many of them have been modified with alterations and additions or relocated. There is one known Lustron house in Racine.

2322 Webster Street

RESIDENTIAL ARCHITECTURAL MATERIALS, FEATURES & SYSTEMS

The Secretary of the Interior describes the following as character-defining elements and features which can be identified on historic residential properties in Racine: building materials such as masonry, wood, metals, glass, and paint and other coatings; building features and systems such as roofs, windows, entrances and porches, structural systems, and mechanical systems; building site; and setting.

BUILDING MATERIALS

MASONRY

Numerous types of masonry are used in building construction. One of the most lasting masonry types commonly used in American building construction is stone, including gathered stone such as boulders, river rock, and fieldstone, and quarried stone such as coral stone, basalt, slate, granite, marble, limestone, and sandstone. Types of stone vary significantly in their durability, hardness, and other qualities. Stone is sometimes laid in a mortarless dry stack method but more usually laid with mortar. Another masonry type is brick, which varies in permanence and size based on the brickmaking technique and type of clay available. Prior to 1870, clay was pressed into molds and fired unevenly. After the 1870, brick became more durable and uniform through the improved extrusion process. Popular from the late nineteenth century through the 1930s, architectural terra cotta is another kiln-fired clay cladding, joined later by glazed ceramic, which were used in steel, high-rise buildings.

Masonry units are bonded together with mortar. Consisting of sand, lime, and other additives, historic mortar tended to be soft. First manufactured in the early 1870s in the U.S. and used more commonly in the early twentieth century, Portland cement mortar was harder and more rigid. Therefore, mortar mixes in masonry buildings from 1873 until the 1930s varies greatly, while mortar composition after the 1930s consistently contained Portland cement. Similar to mortar, historic stucco was lime-based and transitioned to Portland cement based in the late nineteenth century. Not to be confused with mortar, concrete consists of sand and crushed stone or gravel bound together with lime and occasionally natural hydraulic cements. Concrete is used in concrete masonry units (CMU) or blocks, cast in place or poured, and precast planks or panels. Certain regions also produce unique cementitious building materials such as tabby which is found in the coastal southeast and includes crushed shells. Reinforced concrete was developed in the twentieth century and has since become one of the

1200 College Avenue

1042-1046 College Avenue

most common building construction materials. Despite its durability, historic masonry building materials are susceptible to damage by the application of impermeable coating, abrasive cleaning, improper repairs or maintenance, and weather exposure.

WOOD

Wood is one of the most common building materials seen in all styles and periods of history. It is suitable for a variety of uses including decorative features, interior finishes, roofing, siding, and structural members. In the earliest American settlements, the first structures were built with readily available logs which could be erected quickly with basic tools and left unfinished. Logs could be cut into boards and timbers at water-powered sawmills. However, ornamental features were handcrafted on-site until after the Civil War. The decorative and structural potential of wood expanded with efficiencies in mechanized production which lowered costs and standardized assemblies for decorative features, doors, windows, and ready-made moldings. The inherent characteristics of wood, such as its resistance to weather and wear, flexibility to be varnished or painted, ability to be connected using adhesives or fasteners, and ease of shaping and cutting, led to its extensive use.

While initially locally sourced, improvements in transportation networks made various species available throughout the nation, and they could then be selected based on their suitability for a specific use, compensating for weaknesses and capitalizing on attributes. Cedar and white oak were resistant to decay and were, therefore, good choices for roofing shingles. Maple and white oak were hard and were often chosen for flooring. Yellow poplar and pine were easy to mill and had a straight grain and were frequently chosen for trim and siding; however, they lacked decay-resistance and needed to be painted for protection.

Introduced into the American building industry in the early twentieth century, plywood laminates thin sheets of wood together into an engineered panel. With its efficient installation and enhanced structural properties, it quickly replaced solid wood boards for sheathing. It is also used for interior features such as cabinetry and paneling and exterior siding. First manufactured in the 1930s, glue laminated timber (glulam) is another engineered product used for massive trusses and arches in large open spaces in mid-twentieth century buildings. Historic buildings frequently exhibit wood structural systems and decorative and practical features such as columns, stairs, flooring, and paneling.

1111 Wisconsin Avenue

1642 Wisconsin Avenue

METALS

Metal features are practical and often decorative and are important in defining the character of historic buildings. They may include hardware, entablatures, window sashes, doors, storefronts, roof cresting, roofs, cladding, siding, cornices, entire facades, balconies, railings, porches, and steps. Metals can include a variety of alloys as well as stainless steel, aluminum, steel, iron, brass, bronze, copper, zinc, terneplate, tinplate, and lead. Highly skilled artisans often design historic metal building components. Standardized designs and sizes were prefabricated and available in catalogues by the late nineteenth century.

Iron was first used in the U.S. in the form of wrought iron for small architectural elements, such as hardware, straps, tie rods, and nails, which gradually increased in size to fencing, steps, porches, railings, and balconies. Around the mid-nineteenth century, manufacturing became more sophisticated, and it was used for structural components. Initially imported from England with only a handful of casting works stateside before the American Revolution, cast iron was first used for structural columns in the 1820s and later ornamental features and building fronts. Both wrought and cast iron are used for features and finishes such as light fixtures, railings, staircases, and columns.

Steel, an alloy of carbon and iron, increased in popularity as manufacturing improved in the mid-nineteenth century and played a significant role in the advent of high-rise buildings and the skyscraper. Lead was used for roofing on historic buildings. Lead and tin were used to coat sheet metal or steel to make terneplate or tinplate, respectively, which was a popular roofing material after the 1820s.

Zinc was used to coat sheet metal, creating galvanized iron, which was also used roofing as well as cresting and steeples and other decorative features such as bay and oriel windows, lintels, and window and door hood molds.

Corrugated galvanized steel was manufactured during World War II for prefabricated Quonset huts for storage, housing, and other uses. Around the turn of the century, decorative features and entire galvanized iron and pressed metal storefronts were manufactured to simulate cast iron, stone, and wood.

From the 1790s through the 1920s, copper was used for roofs on public buildings, and it continues to be used for flashing, gutters, and downspouts. Brass and bronze are copper alloys. Brass is usually polished and used for decorative interior features such as elevator doors and grilles. Due to its weathering properties, bronze is used at historic storefronts and entrance doors.

As a building component, nickel is employed as an alloy such as stainless steel, Monel, or nickel silver. Stainless steel is relatively new, coming of age in 1920s Art Deco style buildings.

Corrosion resistant and lightweight, aluminum was very expensive until expanded production reduced costs in the 1920s. Aluminum siding was introduced in the late 1930s as maintenance free and became a popular siding material for homes. Its use expanded into storefronts, windows, roofing, flashing, gutters, and downspouts.

Developed in the late nineteenth century for other purposes, porcelain or vitreous enamel, a fine coating of glass bonded to cast iron or steel shingles, tiles, panels, or sheets, was used in Art Deco and Art Moderne storefronts of the late 1920s and 1930s. Enameled steel panels were featured on the exterior and interior of Lustron houses which were mass produced in the late 1940s for low maintenance, easily washable post war housing.

917 Main Street

GLASS

Crown and blown cylinder glass have been available for centuries in small, expensive pieces. Therefore, early American windows had small panes of glass that gradually increased in size over time. Cast plate glass was invented in 1848, producing large, inexpensive, and strong plates of glass, which were soon adapted for conservatories and greenhouses, worlds' fair pavilions, and international exhibition buildings.

Found in storefront display windows, entrances and doors, transoms, and windows, there are numerous types of glass, including glass block, ceramic frit, Val de Verre colored art glass, prism, spandrel and colored opaque, painted, leaded, frosted, etched, textured, patterned, tinted, stained, and clear. Art Deco or Art Moderne style storefronts may have an exterior cladding of pigmented, opaque structural glass by Sani Onyx, Carrara Glass, or Vitrolite. The Art Moderne and International styles of architecture in the early twentieth century featured glass curtain walls. Toughened and hardened, tempered glass began to be used around 1940. Mid-century buildings' curtain wall and storefront systems utilized spandrel glass.

Glass was also used in signage, address plates, weathervanes and lightning rods, canopies and marquees in apartment, hotel, and theater buildings, and monitors and skylights. Interior glass features include wall mosaics, mirrored wall inlays, light fixtures, doorknobs, movie theater and train station ticket windows, bank teller windows, office corridor borrowed light partitions and dividers, privacy screens, windows, and transoms. Due to its sanitary attributes, pigmented structural glass was used in kitchens and bathrooms.

Low-e glass was invented in the late twentieth century to minimize solar gain in windows, and impact resistant glass can be installed as a blast resistant security feature or to withstand hurricane force winds.

1638 Wisconsin Avenue

2910 Michigan Blvd

PAINT AND OTHER COATINGS

Paint and other coatings have been used on historic American buildings as decorative treatments and to protect elements. Wood and masonry stains consists of a pigment which gives it its color, solvent to carry the pigment, and possibly a binder to hold it all together. They have a flat sheen and are transparent to enhance the visible substrate. Used on exterior entrance doors and interior wood features, varnish is a transparent traditional coating with a glossy sheen that dulls over time and contains a solvent, drying oil, and a resin. Paint consists of pigment which gives it its color and opacity, a vehicle to carry the pigment, and a base or binder to hold it together.

Historic paints contained zinc oxide or, more commonly, lead to provide opacity and conceal the substrate, prevent mold and mildew, and increase durability. In the early twentieth century, titanium dioxide occasionally replaced lead. However, it wasn't until 1978 that lead was identified as a hazardous substance and was banned in paint in the U.S. Traditionally, paints had a base of linseed oil; colors were derived from natural pigments, and both flat and glossy sheens were available. Factory made paints were common after 1875.

Whitewash was a water based, flat paint containing salt, slaked or hydrated lime, other materials, and occasionally a natural pigment. It was used on the exterior of farm outbuildings, wood fences, and on stone or brick buildings and on the interior on wood structural members, in cellars, and on interior plaster. Its use was limited because it rubbed off easily, wore off due to weather, or got dirty, and it often needed to be reapplied frequently. Usually used on interior plaster surfaces, distemper paints and calcimine were also water based coatings containing whiting, gums, gelatin, natural glues, and colored pigments. Used on both the interior and exterior, casein was a milk based paint containing oil, pigment, hydrated lime, and various additives for improved durability.

Historic building interiors can display numerous decorative painted treatments such as tempera and gouache water based paints, stencils, murals, and grained and marbleized finishes which were applied to plaster, stone, and wood to give the appearance of a more expensive or exotic material.

Early twentieth century experimentation developed water based acrylic or latex paint which is noted for its durability, ease of clean up, and fewer volatile organic compounds. Both latex and oil based alkyd paints continued to be used.

1109 Wisconsin Avenue

912 Park Avenue

BUILDING FEATURES & SYSTEMS

ROOFS

Roofs are important for their shape, features (such as chimneys, cupolas, dormers, and cresting), roofing material (pattern, color, and size), and practicality in keeping a building weathertight. Roofing reflects the cost, climate, level of construction technology, and availability of materials in historic buildings. Wood has been used for roofing throughout American history, with wood shingles being the most prevalent roofing material through the nineteenth century. Local wood species were often employed, but the way in which they were used was dependent upon the design and quality of the building.

Manufactured by the mid-seventeenth century, clay tiles were used in some of the earliest American settlements on the east coast. Buildings in the west, southwest, and southern parts of the country were influenced by Spanish styles and used clay tiles. Another early roofing material, slate was imported until the first slate quarry opened in the late eighteenth century. Its use quickly expanded along with the railroads during the last half of the nineteenth century and continued to be popular until the mid-twentieth century. Clay tile and slate offered the benefit of fire protection, which was important in urban areas.

304 16th Street

Copper and lead were the first metal roofing materials, which were joined by iron and zinc in the early nineteenth century. In addition to its use for flashing, lead was employed in steeples and other sections of steeply pitched roofs, domes, and over bay windows in the mid-nineteenth century. Copper was used for flashing, gutters, downspouts, and roofing. Large sheets of iron were initially painted but were later supplanted with smaller tin or terne plated sheets, which were a low cost, fire resistant, light weight alternative to wood shingles.

Zinc coated steel, or galvanized metal, became popular in the twentieth century for its strength and rustproof attributes, and it could be stamped to simulate clay tiles and wood shingles. Galvanized, corrugated sheet metal omitted the need for sheathing and became the favored metal roofing material. Meant as a substitute for clay tiles, concrete roofing tiles were manufactured in the late nineteenth century. Around this time, roll or built-up composition roofing composed of layers of felt embedded in asphalt or coal tar with a gravel topping were introduced for waterproofing low-sloped roofs.

In the early twentieth century, asphalt and asbestos fiber cement shingles were produced as a less costly alternative to slate. Sheets of synthetic rubber and modified bitumen added to the alternatives for low-sloped roofs in the late-twentieth century, and vinyl and liquid membranes followed at the end of the century. Replacement and new roofs have increasingly used synthetic recycled materials.

412 9th Street

WINDOWS

Prevailing architectural styles and technological improvements have shaped the history of windows in building construction. The earliest American windows were hinged casements with an iron or wood sash with small, diamond shaped panes held in place with lead cames. By the early eighteenth century, glass increased in size and became rectangular. Lead cames were replaced with wood muntins, and putty held the panes in place. Windows with a fixed upper sash and an operable lower sash became popular. Iron pulleys, cords, and counterweights were added to the lower sash to make single-hung windows or both sashes to make double-hung windows. Sash depths increased strength and led to narrower muntins. Improvements in production led to more affordable and fewer, larger panes of glass. Standard sizes, profiles, designs, and glazing configurations were mass produced and available via catalogues after the mid-nineteenth century.

A feature of the Chicago School style of architecture in the late nineteenth century, the aptly named Chicago window featured narrow double hung windows flanking a large, fixed pane of glass. This led to the popularity of the picture window in the Ranch style of the mid-twentieth century.

In response to the need for fire resistance in urban areas during the late nineteenth century, steel was introduced in galvanized hollow section shapes. Solid, rolled steel windows were employed in the early twentieth century for large, multi-pane window walls in warehouse and industrial buildings to casements in single-family residential buildings to double-hungs in skyscrapers. These units were inexpensive and easy to repair, as small panes of glass were puttied from the interior, and operable sashes pivoted on simple pins.

In the 1930s, aluminum windows were introduced, and they rivaled wood in institutional and commercial buildings by the 1970s. They were manufactured in nearly every style and function such as casement, double-hung, hopper, and awning. First appearing the early twentieth century, metal clad wood windows were not common until the later part of the century when enameled aluminum replaced previous attempts in copper.

Vinyl windows were introduced in the late twentieth century as a thermally efficient, inexpensive, replacement product. Polymer-based composites and fiberglass windows were recently developed. Used to help regulate interior temperatures, storm windows were used throughout history. In the 1930s, insulated glass and thermal panes were developed, but were not widely used until mid-century. Tempered glass was also introduced around this time. Improvements continued in the form of tinted and low emissivity glass to combat the effect of UV light and impact resistant glass for security and protection environments and hurricane resistance.

1415 Wisconsin Avenue

1225 Main Street

ENTRANCES & PORCHES

With the combination of their decorative yet functional features, porches and entrances are often an important focal point and character-defining feature of historic American buildings. Not only do porches provide shelter from the rain, but they also shade the sun on south and west facades which is energy efficient. By echoing the architectural features and elements of the building, they are also integral components of a building's design.

For example, a Greek Revival style building may have a porch with Doric or Ionic columns and pediments. An Italianate style building may have an arcaded or central, single-bay porch. A Renaissance Revival style entrance door may have a pediment or entablature. An Eastlake, Queen Anne, or Stick style porch may have decorative features such as balusters, railings, and turned porch posts. A Craftsman or Bungalow style house may have a deep porch with wide overhangs, low-pitched roof, exposed rafter tails and beams, and tapered posts. A high-rise building of the late nineteenth or early twentieth century may have a highly ornamented entrance or a revolving door which were developed around the turn of the century. A commercial building from the first half of the twentieth century may have colorful terrazzo or tile flooring at its recessed entrance. An Art Deco style building entrance may have geometric designs, stainless steel doors, and stylized glass. A modern building entrance may have a projecting metal or concrete canopy and simple glazing.

While porches have a variety of stylistic variations, there are also regional variations in nomenclature such as a gallery in New Orleans, piazza in Charleston, veranda in parts of the south, and lanai in Hawaii.

104 Park Avenue

1602 College Avenue

STRUCTURAL SYSTEMS

Historic American buildings employ various types of structural systems, from the seventeenth century's wood-frame to the eighteenth century's load-bearing masonry, to the nineteenth century's balloon frame, brick cavity wall, heavy timber, fireproof iron, heavy masonry and steel, and skeletal steel, and, finally, to the twentieth century's light frame and veneer masonry, cast-in-place concrete, concrete block, and concrete slab and post. Exposed structural systems such as load bearing masonry walls, posts and beams, cast iron columns, and roof trusses may define a building's historic character.

Exposed structural systems and components are character-defining in industrial and utilitarian structures of the late nineteenth and early twentieth centuries as well as decorative elements in Arts and Crafts, Craftsman, and Bungalow style buildings of the early twentieth century.

1030 Wisconsin Avenue

MECHANICAL SYSTEMS

Plumbing, mechanical, and lighting systems demonstrate various eras of technological advancements and modern amenities in buildings. These systems were installed in buildings during the late-nineteenth century in an effort to reduce the spread of disease and improve hygiene and personal comfort. Piped water, cast iron sewers, central heating, and piped gas were developed, and cast iron radiators were mass produced, making central heating affordable. It was common for buildings to have plumbing, mechanical, and lighting systems by the early twentieth century. The advent of electricity furthered these technological improvements in terms of lighting and heating and the introduction of central air conditioning in the 1920s. Forced air heating and cooling systems were available by the mid-twentieth century. Increases in efficiency were made in the late twentieth century which resulted in smaller equipment and components, such as heat pumps, high-velocity mini-duct systems, or mini-split ductless systems, which are handy in retrofitting historic buildings.

When feasible, functioning historic mechanical systems can be reused and upgraded. When grilles, light fixtures, and other decorative features of historic mechanical systems remain and contribute to the historic character of a building, they should be preserved as well. However, most old plumbing, mechanical, and electrical systems are inefficient and need to be replaced to meet today's standards.

845 Wisconsin Avenue

BUILDING SITE

A building site may contain buildings or structures associated with other landscape features on a legally-defined or designated parcel of land

SETTING

A setting is a large area or environment in which a historic resource is located.

306 De Koven Avenue

2904 Michigan Boulevard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3 STANDARDS FOR THE TREATMENT OF HISTORIC PROPERTIES

SECRETARY OF THE INTERIOR'S STANDARDS

The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings promote responsible preservation practices and protect our Nation's cultural resources by providing a philosophical basis that can be used to make essential decisions about historic buildings. The Standards are general and identify four treatment options suitable for all types of historic resources Preservation, Rehabilitation, Restoration, and Reconstruction.

Preservation, Rehabilitation, Restoration, and Reconstruction treatment options are encouraged in Racine, but not required.

(ABOVE) 914 Lake Avenue , (OPPOSITE PAGE) 400 7th Street

PRESERVATION

Preservation treatment requires the retention of the historic resource's form, features, and details which comprise the historic fabric as it was developed over time.

REHABILITATION

Rehabilitation treatment acknowledges the necessity of alterations and additions in the continued use of a historic resource while retaining as much of a historic resource's character as possible.

RESTORATION

Restoration treatment depicts a resource at a key point in its history, preserving historic materials from that time and removing any later alterations or additions. Primarily used for interpretive purposes, reconstruction recreates a missing historic resource based on historic evidence with new materials.

RECONSTRUCTION

Reconstruction treatment re-creates vanished or non-surviving portions of a property for interpretive purposes. By means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

CHOOSING AN APPROPRIATE TREATMENT

Choosing an appropriate treatment for a historic resource, either Preservation, Rehabilitation, Restoration, or Reconstruction, requires careful evaluation of its level of significance, physical condition, proposed use, and code requirements and other regulations.

LEVEL OF SIGNIFICANCE

Historical significance can be defined in many ways. Historic resource types include buildings, sites, structures, objects, or districts. They can be significant for their association with events that have contributed to the broad patterns of our history; their association with the lives of persons significant in our past; their embodiment of distinctive characteristics of a type, period, or method of construction or representative of the work of a master, or possession of high artistic value; or their potential to yield information important in prehistory or history. Resources can be locally, state, or nationally significant. Higher degrees of significance will require more protective treatments. For instance, a National Register listed individual building will frequently undergo a Preservation or Restoration Treatment whereas an individual building among many within a National Register district will often warrant a Rehabilitation Treatment.

PHYSICAL CONDITION

The Secretary of the Interior defines and evaluates the integrity of a structure based on its location, design, setting, materials, workmanship, feeling, and association. Assessing the existing physical condition, or degree of material integrity plays a key role in the selection of appropriate treatment. It should be determined if the building has survived in its original form or if it has been altered over time. If it has been altered, the alterations should be evaluated for their contribution to the building's history. Higher degrees of physical integrity will require more protective treatments. For instance, if distinctive spaces, features, and materials are relatively intact, a Preservation Treatment will be appropriate whereas a Rehabilitation Treatment is most appropriate for resources requiring extensive repairs or alterations and additions for a new use.

PROPOSED USE

The proposed use of a resource also impacts the treatment selection. Some resources continue to be used as they were historically while others are adapted for new uses. Many types of resources lend themselves to other uses without much impact on the resource's historic character-defining elements. However, specialty use resources can be very difficult to adaptively reuse without loss of historic integrity and character-defining elements.

CODE REQUIREMENTS & OTHER REGULATIONS

Code requirements need to be taken into consideration regardless of the treatment selected. Integration of code-required work may adversely affect a resource's historic character if thoughtlessly designed. Historic finishes need to be considered during asbestos and lead paint abatement. Accessibility requirements of the Americans with Disabilities Act should minimize visual change and loss of historic materials. In any case, changes to the historic appearance should be avoided, if possible, or minimized.

800 Park Avenue

STANDARDS FOR REHABILITATION

The Hisoric Residential Properties Design Guidelines are based on the Secretary of the Interior's Standards for Rehabilitation because it allows for the most flexibility in terms of alterations and additions necessary for the continued use.

The Secretary of the Interior defines Rehabilitation as the act or 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. Greater latitude is given in the Standards for Rehabilitation to replace extensively deteriorated, damaged, or missing features using either the same material or compatible substitute materials. Of the four treatments, only Rehabilitation allows alterations and the construction of a new addition, if necessary, for continuing or new use for the historic property. For more information, see www.nps.gov/tps/standards.htm.

The following Rehabilitation Standards provide a philosophical basis for the Hisoric Residential Properties Design Guidelines:

1800 College Avenue

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

2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

3. Each property shall 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 architectural elements from other buildings, shall not be undertaken.

4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

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

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

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

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

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

The Hisoric Residential Properties Design Guidelines will assist in applying the Standards to historic residential resources of all types and sizes.

4 DESIGN GUIDELINES

USING THE DESIGN GUIDELINES

The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Rehabilitating Historic Buildings, revised in 2017, were used in developing the following Design Guidelines. They are "recommended" practices consistent with the Standards and laid out by building materials or elements considered to be character-defining features of the resources in Racine.

In keeping with the Rehabilitation Standards, measures will be taken to maintain the existing form, integrity, and materials and stabilize the structure by repairing deteriorated historic features and materials.

The Design Guidelines recommend the identification of architectural form, detailing, materials, and features that define a historic resource's character and, therefore, must be retained and preserved. These character-defining elements may include exterior materials such as concrete or masonry; features such as roofs or windows; or the overall site and setting in which the resource sits. **Identifying, retaining, and preserving** these elements are the priority within the Deisgn Guidelines.

After identifying, retaining, and preserving them, character-defining materials and features shall be **protected and maintained**. This generally offers the least degree of intervention in preparation for other future work. While most rehabilitation projects require more extensive intervention, an evaluation of existing physical conditions and recommendations for work should begin at this level.

When intervention is deemed necessary due to the deteriorating physical condition of important character-defining elements, the Design Guidelines recommend **repair** work that takes the least degree of intervention as possible via stabilization, consolidation, and conservation. On any project, the repair work should be documented for future research and identifiable upon close inspection, yet visually and physically compatible.

When repairs would be an inadequate level of intervention to address the physical condition, the Design Guidelines allow **replacement** of deteriorated or missing elements with in-kind materials or compatible substitute materials. Missing features should be patterned from surviving prototypes, and any new materials should match the historic materials visually and physically. Like repair work, replacement work should be identifiable and documented for future research.

When an entire feature is missing, the Design Guidelines prefer accurate **replication** of the feature based on pictorial and physical evidence. However, a compatible modern design, which considers materials, size, and scale, is also acceptable if it is differentiated to not create a false historical appearance.

The Design Guidelines are organized by building materials, building features and systems, building site, code-required work, and new additions and related construction with "Recommended" practices that are consistent with the Rehabiliation Standards and "Not Recommended" practices that are not. However, they are not specific in and of themselves and may require the interpretation and advice of a qualified historic preservation professional experienced in working with historic resources.

(ABOVE) 3824 13th Street, (OPPOSITE PAGE) 1520 College Avenue

MASONRY

RECOMMENDED:

a.) Masonry features that are important in defining the overall historic character of the building (such as walls, brackets, railings, cornices, window and door surrounds, steps, foundations, and columns) and decorative ornament and other details, such as tooling and bonding patterns, coatings, and color shall be identified, retained, and preserved.

b.) Masonry shall be protected and maintained by ensuring that historic drainage features and systems that divert rainwater from masonry surfaces (such as roof overhangs, gutters, and downspouts) are intact and functioning properly.

c.) Masonry shall only be cleaned when necessary to halt deterioration or remove heavy soiling. Soiled masonry surfaces shall be cleaned with the gentlest method possible, such as low-pressure water and detergent and natural bristle or other soft-bristle brushes. Biodegradable or environmentally safe cleaning or paint removal products and paint removal methods that employ a poultice to which paint adheres, when possible, to remove old lead paint neatly and safely are encouraged.

d.) Historically painted masonry features may be repainted.

e.) Masonry shall be repaired by patching, splicing, consolidating, or otherwise reinforcing the masonry using recognized preservation methods. Repair may include the limited replacement in kind or with a compatible substitute material of those extensively deteriorated or missing parts of masonry features when there are surviving prototypes, such as terra-cotta brackets or stone balusters.

f.) An entire masonry feature may be replaced in kind if it is too deteriorated to repair (if the overall form and detailing are still evident) using the physical evidence as a model to reproduce the feature or when the replacement can be based on historic documentation. Examples can include large sections of a wall, a cornice, pier, or parapet. If using the same kind of material is not feasible, then a compatible substitute material may be considered. Compatible substitute materials shall be similar in design, color, scale, architectural appearance, and other visual qualities.

g.) Masonry mortar joints shall be repointed where there is evidence of deterioration, such as disintegrating mortar, cracks in mortar joints, loose bricks, or damaged plaster on the interior. For structures constructed within the period of significance, deteriorated lime mortar shall be carefully removed by hand raking the joints to avoid damaging the masonry. Power tools shall only be used on horizontal joints on brick masonry in conjunction with hand chiseling to remove hard mortar that is deteriorated or that is a non-historic material that is causing damage to the masonry units. Mechanical tools should be used only by skilled masons in limited circumstances and generally not on short, vertical joints in brick masonry. Repointing mortar shall duplicate the strength, composition, color, texture, width, and profile of the historic mortar joints. Lime-based, Type O mortar shall be used because it is more flexible and most appropriate on properties constructed before the 1930s. Type N mortar may only be used on structures constructed within the period of significance if masonry test results prove it is similar in strength to the historic mortar and is most appropriate on mid-century properties. Portland cement-based, Type S mortar is prohibited on older buildings but is appropriate on properties constructed after the 1950s.

h.) Stucco shall be repaired by removing the damaged material and patching it with new stucco that duplicates the old in strength, composition, color, and texture.

i.) Openings in a masonry foundation may be filled with materials that are similar in design, color, scale, architectural appearance, and other visual qualities to the surrounding masonry and shall be inset at least one inch from the face of the wall.

j.) Damaged concrete shall be cut back to remove the source of deterioration, such as corrosion on metal reinforcement bars. The new patch must be applied carefully so that it will bond satisfactorily with and match the historic concrete.

k.) Non-corrosive, stainless-steel anchoring system shall be used when replacing the damaged stone, concrete, or terra-cotta units that have failed.

l.) Non-historic surface treatments, such as water-repellent coatings, shall be applied to masonry only after repointing and only if masonry repairs have failed to arrest water penetration problems.

m.) Repair a deteriorated chimney with like material. Replacing any broken, spalled, or missing bricks of the same size and color. Replacing a chimney with bricks or stones similar to the original color and size. Chimneys should be cleaned and re-pointed following Masonry Guidelines. Chimneys that require rebuilding should be rebuilt to match the original design in materials, colors, shape, joint profile, and masonry pattern. Retain and maintain decorative features, such as structural or ornamental rods and chimney pots. Chimneys should have clay, slate, or stone caps. Concrete and metal caps may be acceptable for some styles or if they are not readily visible.

***RECOMMENDED** masonry repointing mortar duplicating the historic mortar*

***RECOMMENDED** limited in kind replacing of concrete with a compatible substitute*

***RECOMMENDED** retaining and maintaining masonry features*

***RECOMMENDED** reparing and patching stucco with new to duplicate the old*

***RECOMMENDED** retaining and maintaining decorative masonry & terra cotta features*

***RECOMMENDED** retaining and maintaining conrete features*

***RECOMMENDED** retaining and maintaining masonry foundation*

***RECOMMENDED** retaining and maintaining chimney cap and decorative features*

BEST TREATMENTS FOR EXTERIOR BUILDING MATERIALS

MASONRY

NOT RECOMMENDED:

a.) Remove or substantially change masonry features that are important in defining the overall historic character of the building so that, as a result, the character is diminished.

b.) Replace or rebuild a major portion of exterior masonry walls that could be repaired, thereby destroying the historic integrity of the building.

c.) Apply paint or other coatings (such as stucco) to masonry that has been historically unpainted or uncoated to create a new appearance.

d.) Fail to identify and treat the causes of masonry deterioration, such as leaking roofs and gutters or rising dampness.

e.) Clean masonry surfaces when they are not heavily soiled to create a "like-new" appearance, thereby needlessly introducing chemicals or moisture into historic materials.

f.) Clean or remove paint from masonry surfaces using most abrasive methods (including sandblasting, other media blasting, or high-pressure water) which can damage the surface of the masonry and mortar joints.

g.) Use a cleaning or paint-removal method that involves water or liquid chemical solutions when there is any possibility of freezing temperatures.

h.) Remove paint that is firmly adhered to masonry surfaces, unless the building was unpainted historically and the paint can be removed without damaging the surface.

i.) Masonry should not be coated with silicone-based water sealants. Water sealants or water repellents should be highly vapored and permeable. Impermeable coatings trap interior moisture damaging the brick.

j.) Masonry should not be covered in stucco, artificial stone, brick veneer, shingles, or other coating materials.

k.) Use paint colors on historically painted masonry features that are not appropriate to the historic character of the building and district.

l.) Remove masonry that could be stabilized, repaired, and conserved, or using untested consolidants and unskilled personnel, potentially causing further damage to historic materials.

m.) Replace an entire masonry feature, such as a cornice or balustrade, when repair of the masonry and limited replacement of deteriorated or missing components is feasible.

n.) Remove non-deteriorated mortar from sound joints and then repoint the entire building to achieve a more uniform appearance.

o.) Allow unskilled workers to use masonry saws or mechanical tools to remove deteriorated mortar from joints before repointing.

p.) Repoint masonry units with mortar of high Portland cement content (unless it is the content of the historic mortar). Using "surface grouting" or a "scrub" coating technique, such as a "sack rub" or "mortar washing," to repoint exterior masonry units instead of traditional repointing methods. Repointing masonry units (other than concrete) with a synthetic caulking compound instead of mortar.

q.) Change the width or joint profile when repointing.

r.) Remove sound stucco or repair with new stucco that is different in composition from the historic stucco. Patching stucco or concrete without removing the source of deterioration. Replacing deteriorated stucco with synthetic stucco, exterior finish, and insulation system (EFIS), or other non-traditional materials.

s.) Patch damaged concrete without removing the source of deterioration.

t.) Abrasive methods (including sandblasting, other media blasting, or high-pressure water or acids on limestone or marble) which can damage the surface of the masonry and mortar joints are prohibited.

u.) Paint on historically unpainted masonry is prohibited. Installation of insulation, artificial siding, and cementitious materials over masonry is prohibited.

v.) Exterior insulation and finish systems (EIFS) are prohibited.

w.) Removal of non-functioning chimneys. Replacing a chimney visible from the street with metal piping. Removing or altering original chimneys Covering the chimney completely with the slurry concrete mix over the brick. Decreasing the height of the chimney. Covering chimneys with stucco or other nonoriginal materials. Removing original decorative chimney pots.

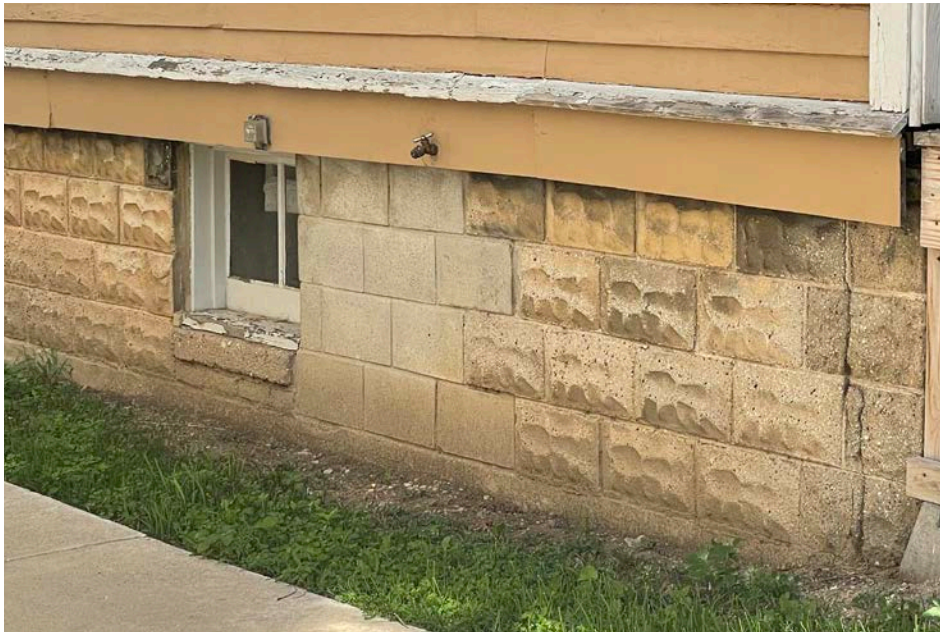
NOT RECOMMENDED ***not matching new mortar color, texture, profile & width of the old***

NOT RECOMMENDED ***applying stucco to concrete that has been historically uncoated***

NOT RECOMMENDED ***applying paint to stone that has been historically unpainted***

NOT RECOMMENDED ***applying paint to brick that has been historically unpainted***

***NOT RECOMMENDED** applying stucco to masonry that has been historically uncoated*



***NOT RECOMMENDED** masonry infill or repairs not mtaching the surrounding masonry*

***NOT RECOMMENDED** patching stucco with new that does not duplicate the old*

***NOT RECOMMENDED** New openings changing the building's historic character*

BEST TREATMENTS FOR EXTERIOR BUILDING MATERIALS

WOOD

RECOMMENDED:

a.) Wood features that are important in defining the overall historic character of the building (such as siding, cornices, brackets, window and door surrounds, and steps) and their paints and finishes shall be identified, retained, and preserved.

b.) Wood features shall be protected and maintained by ensuring that historic drainage features that divert rainwater from wood surfaces (such as roof overhangs, gutters, and downspouts) are intact and functioning properly.

c.) Paint shall be retained and applied to protect wood features that are subject to weathering, moisture, and ultraviolet light, such as exposed beam ends, outriggers, or rafter tails. Damaged or deteriorated paint shall be removed to the next sound layer using the gentlest method possible (i.e., hand scraping and hand sanding) before repainting. Thermal devices (such as infrared heaters) may be used to carefully remove paint before repainting. Chemical strippers may be used to supplement other methods such as hand scraping, hand sanding, and thermal devices. Biodegradable or environmentally safe cleaning or paint removal products and paint removal methods that employ a poultice to which paint adheres, when possible, to remove old lead paint neatly and safely are encouraged. Coatings that encapsulate lead paint shall be used where the paint is not required to be removed to meet environmental regulations. Historically painted wood features shall be repainted. In the event of partial repainting, historically painted wood features shall be repainted with colors that are appropriate to the building and match features not being repainted. Avoid garish paint colors that are incompatible with their neighborhood surroundings or are inappropriate to the period of construction.

d.) The overall condition of the wood shall be evaluated to determine whether more than protection and maintenance, such as repairs to wood features, will be necessary. Wood shall be repaired by patching, splicing, consolidating, or otherwise reinforcing the wood using recognized conservation methods. Repair may include the limited replacement in kind or with a compatible substitute material of those extensively deteriorated or missing components of wood features when there are surviving prototypes, such as brackets, molding, or sections of siding.

e.) An entire wood feature may be replaced in kind if it is too deteriorated to repair (if the overall form and detailing are still evident) using physical evidence as a model to reproduce the feature or when the replacement can be based on historic documentation. Examples of such wood features include a cornice, entablature, or a balustrade. If using wood is not feasible, then a compatible substitute material may be considered. Compatible substitute materials shall be similar in design, color, scale, architectural appearance, and other visual qualities. On elevations not visible from the street on structures constructed within the period of significance and all elevations on structures construction outside of the period of significance smooth composite clapboards and trim may be used. Asbestos cladding that is original to a dwelling should be kept stained or painted. If the asbestos siding is deteriorated or poses a health hazard, it may be removed and replaced with wood or another substitute siding.

f.) In the event of partial replacement, transitions from historic wood siding to replacement siding shall occur at corners or jogs in the building's mass where feasible. Transitions may occur along a flat wall plane provided each course of siding is "toothed in" or offset at least 16" from the course above or below. The color of the replacement siding shall match the siding not being replaced.

g.) Where more than one layer of siding exists on the structure, all layers except the first must be removed before re-siding.

h.) All trim must project beyond the face of the siding. If insulation is applied under the new siding, all trim must be built up, so it projects beyond the face of the siding to the same extent it did with the historic siding. Remove inappropriate synthetic siding.

***RECOMMENDED** retaining and maintaining wood siding and decorative features*

***RECOMMENDED** retaining wood siding and decorative features*

***RECOMMENDED** replacing wood shingles in kind (photo taken prior to painting)*

***RECOMMENDED** replacing with a compatible new substitute material similar to the old*

BEST TREATMENTS FOR EXTERIOR BUILDING MATERIALS

WOOD

NOT RECOMMENDED:

a.) Remove or substantially change wood features that are important in defining the overall historic character of the building so that, as a result, the character is diminished. Removing a major portion of the historic wood from a façade instead of repairing or replacing only the deteriorated wood, then reconstructing the façade with new material to achieve a uniform or "improved" appearance. Changing the type of finish, coating, or historic color of wood features, thereby diminishing the historic character of the exterior. Failing to renew failing paint or other coatings that are historic finishes.

b.) Strip historically painted surfaces to bare wood and apply a clear finish rather than repainting. Stripping paint or other coatings to reveal bare wood, thereby exposing historically coated surfaces to the effects of accelerated weathering. Removing wood siding (clapboards) or other covering (such as stucco) from log structures that were covered historically, changes their historic character, and exposes the logs to accelerated deterioration.

c.) Fail to identify and treat the causes of wood deterioration, such as faulty flashing, leaking gutters, cracks and holes in siding, deteriorated caulking in joints and seams, plant material growing too close to wood surfaces, or insect or fungal infestation.

d.) Use chemical preservatives (such as creosote) which, unless they were used historically, can change the appearance of wood features.

e.) Use potentially damaging paint-removal methods on wood surfaces, such as open-flame torches, orbital sanders, abrasive methods (including sandblasting, other media blasting, or high-pressure water), or caustic paint-removers. Removing paint that is firmly adhered to wood surfaces.

f.) Use a thermal device to remove paint from wood features without first checking for and removing any flammable debris behind them. Using thermal devices without limiting the amount of time the wood feature is exposed to heat.

g.) Remove wood that could be stabilized, repaired, and conserved, or using untested consolidants and unskilled personnel. Replacing an entire wood feature, such as a cornice or balustrade, when repair of the wood and limited replacement of deteriorated or missing components is feasible.

h.) Remove a wood feature that is unrepairable and not replace it or replace it with a new feature that does not match. Using a substitute material for the replacement that does not convey the same appearance of the surviving components of the wood feature.

i.) Replace a deteriorated wood feature or wood siding on a primary or other highly visible elevation with a composite substitute material.

j.) Synthetic siding – Vinyl, aluminum, or other synthetic sidings (this includes products that try to mimic historic patterns).

k.) Siding that does not match the existing orientation, pattern, or exposure.

l.) Wood siding original to a dwelling should not be concealed beneath synthetic materials such as vinyl, Masonite, particleboard, or aluminum.

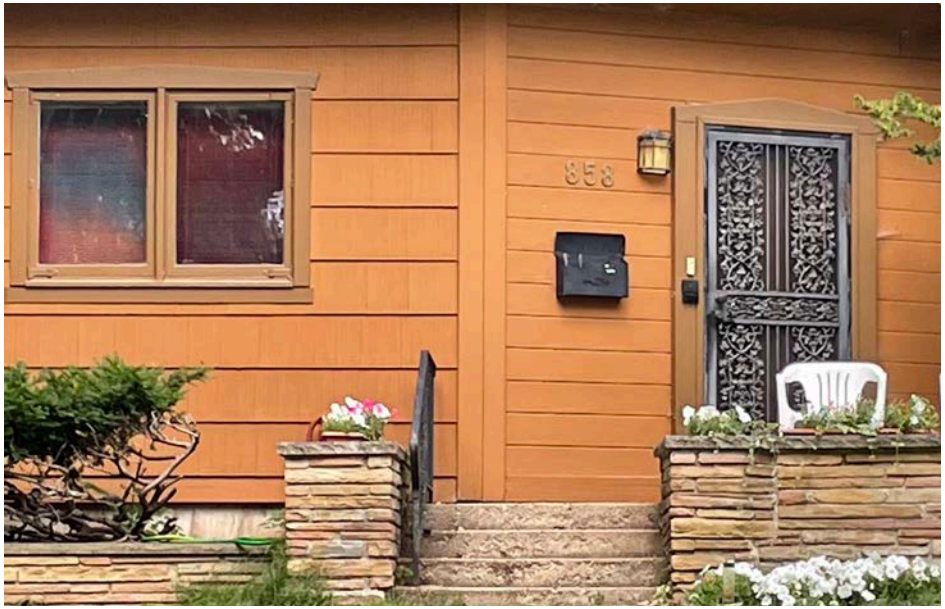
m.) Re-siding with asbestos, composite clapboards, and vertical panels with a faux wood grain texture, diagonal boards, vertical boards, rough sawn wood, rough-split shingles, shakes, metal, and vinyl siding are prohibited.

n.) Aligning vertical butt joints more than two courses high or adding trim between the historic wood siding and the replacement siding is prohibited.

***NOT RECOMMENDED** covering wood features with metal flashing*

***NOT RECOMMENDED** replacing with incompatible substitute materials*

***NOT RECOMMENDED** replacement siding with faux wood grain texture*



***NOT RECOMMENDED** replacing with incompatible substitute materials*

***NOT RECOMMENDED** unpainted wood finishes that were historically painted*

METALS

RECOMMENDED:

a.) Metal features that are important in defining the overall historic character of the building (such as columns, capitals, pilasters, spandrel panels, or stairways) and their paints and finishes shall be identified, retained, and preserved.

b.) Metals shall be protected and maintained from corrosion by providing proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in curved decorative features.

c.) Metals shall be cleaned to remove corrosion before repainting or applying appropriate protective coatings. The metal shall be identified before any cleaning procedure and then tested to ensure that the gentlest cleaning method possible is selected; alternatively, determining that cleaning is inappropriate for the particular type of metal. Non-corrosive chemical methods shall be used to clean soft metals (such as lead, tinplate, terneplate, copper, and zinc) whose finishes can be easily damaged by abrasive methods. The least abrasive cleaning method shall be used for hard metals (such as cast iron, wrought iron, and steel) to remove paint buildup and corrosion. If hand scraping and wire brushing have proven ineffective, low-pressure abrasive methods may be used if they do not abrade or damage the surface.

d.) Appropriate paint or other coatings shall be applied to historically coated metals after cleaning to protect them from corrosion. Historically painted metal features shall be repainted with colors that are appropriate to the building and district. An appropriate protective coating (such as lacquer or wax) shall be applied to a metal feature that was historically unpainted, such as a bronze door, which is subject to heavy use.

e.) The overall condition of metals shall be evaluated to determine whether more than protection and maintenance, such as repairs to metal features, will be necessary. Metal shall be repaired by reinforcing the metal using recognized preservation methods. Repair may include the limited replacement in kind or with a compatible substitute material of those extensively deteriorated or missing components of features when there are surviving prototypes, such as column capitals or bases, storefronts, railings, steps, or window hoods.

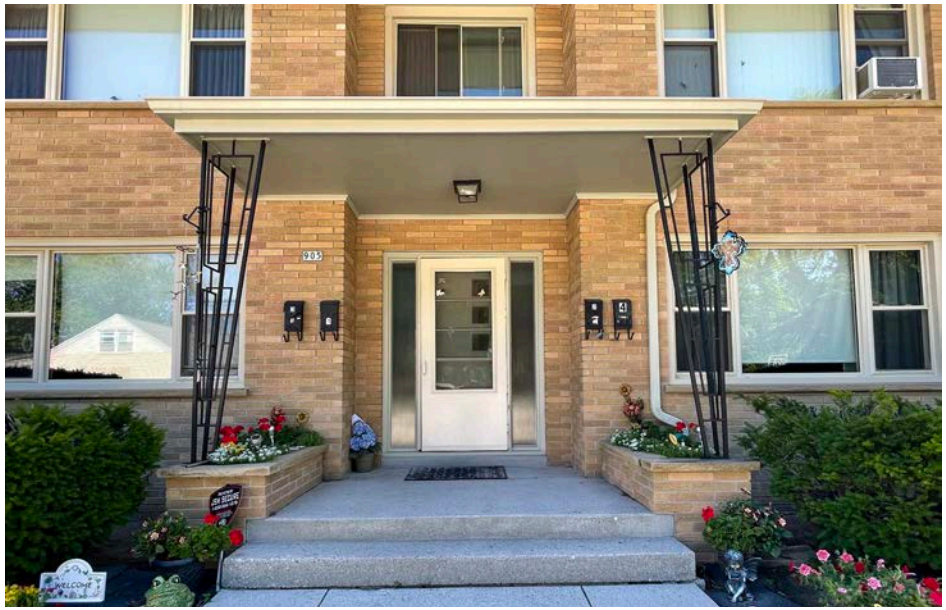
f.) An entire metal feature may be replaced in kind if it is too deteriorated to repair (if the overall form and detailing are still evident) using the physical evidence as a model to reproduce the feature or when the replacement can be based on historic documentation. Examples of such a feature could include steel-sash windows. If using the same kind of material is not feasible, then a compatible substitute material may be considered. Compatible substitute materials shall be similar in design, color, scale, architectural appearance, and other visual qualities.

***RECOMMENDED** retaining and maintaining decorative wrought iron features*

***RECOMMENDED** retaining and maintaining copper roofing, gutters, and downspouts*

***RECOMMENDED** Replacing a metal feature in kind or with a compatible subsitute*

***RECOMMENDED** applying appropriate paint to historically coated metal features*



***RECOMMENDED** retaining and maintaining wrought iron porch posts*

BEST TREATMENTS FOR EXTERIOR BUILDING MATERIALS

METALS

NOT RECOMMENDED:

a.) Remove or substantially change metal features that are important in defining the overall historic character of the building so that, as a result, the character is diminished. Removing a major portion of the historic metal from a façade instead of repairing or replacing only the deteriorated metal, then reconstructing the façade with new material to achieve a uniform or "improved" appearance.

b.) Fail to identify and treat the causes of corrosion, such as moisture from leaking roofs or gutters. Placing incompatible metals together without providing an appropriate separation material. Such incompatibility can result in galvanic corrosion of the less noble metal (e.g., copper will corrode cast iron, steel, tin, and aluminum).

c.) Use cleaning methods that alter or damage the color, texture, or finish of the metal, or cleaning when it is inappropriate for the particular metal. Removing the patina from historic metals. The patina may be a protective layer on some metals (such as bronze or copper) as well as a distinctive finish. Leaving metals that must be protected from corrosion uncoated after cleaning.

d.) Clean soft metals (such as lead, tinplate, terneplate, copper, and zinc) with abrasive methods (including sandblasting, other abrasive media, or high-pressure water) which will damage the surface of the metal.

e.) Apply paint or other coatings to metals (such as copper, bronze, or stainless steel) if they were not coated historically unless a coating is necessary for maintenance.

f.) Use paint colors on historically painted metal features that are not appropriate to the building or district.

g.) Remove metals that could be stabilized, repaired, and conserved, or using improper repair techniques, or unskilled personnel, potentially causing further damage to historic materials.

h.) Replace an entire metal feature, such as a column or balustrade, when repair of the metal and limited replacement of deteriorated or missing components are feasible. Removing a metal feature that is unrepairable and not replacing it or replacing it with a new metal feature that does not match. Using a substitute material for the replacement that does not convey the same appearance of the surviving components of the metal feature or that is physically or chemically incompatible.

***NOT RECOMMENDED** covering wrought iron porch post with wood*

***NOT RECOMMENDED** applying paint to a metal feature that was not coated historically*

***NOT RECOMMENDED** replacing metal with substitute material that does not match*

ROOFS

RECOMMENDED:

a.) Roofs and their functional and decorative features that are important in defining the overall historic character of the building shall be identified, retained, and preserved. The form of the roof (gable, hipped, gambrel, flat, or mansard) is significant, as are its decorative and functional features (such as cupolas, cresting, parapets, monitors, chimneys, dormers, ridge tiles, snow guards, lightning rods, and finials), roofing material (such as slate, wood, clay tile, metal, roll roofing, or asphalt shingles), and size, and patterning. The form of the roof visible from the street shall not be altered except to restore it to the historic documentable appearance.

b.) A roof shall be protected and maintained by cleaning gutters and downspouts and replacing deteriorated flashing. Roof sheathing should also be checked for indications of moisture due to leaks or condensation. Adequate anchorage shall be provided for roofing material to guard against wind damage and moisture penetration. A leaking roof shall be protected with a temporary waterproof membrane with a synthetic underlayment, roll roofing, plywood, or tarpaulin until it can be repaired. The roofing material that requires a protective coating and was painted historically (such as a terneplate metal roof or gutters) shall be re-painted as part of regularly scheduled maintenance with a compatible paint coating system following proper surface preparation. Protect a roof covering when working on other roof features.

c.) The overall condition of the roof and roof features shall be evaluated to determine whether more than protection and maintenance, such as repairs to roof features, will be necessary. A roof shall be repaired by ensuring that the existing historic or compatible non-historic roof covering is sound and waterproof. Repair may include the limited replacement in kind, or with a compatible substitute material, of missing materials (such as wood shingles, slates, or tiles) on a roof visible from the street, as well as those extensively deteriorated or missing components of features when there are surviving prototypes, such as ridge tiles, dormer roofing, or roof monitors. Use corrosion-resistant roof fasteners (e.g., nails and clips) to repair a roof to help extend its longevity.

d.) An entire roof covering, or feature may be replaced in kind if it is too deteriorated to repair (if the overall form and detailing are still evident) using the physical evidence as a model to reproduce the feature or when the replacement can be based on historic documentation. Only missing or damaged roofing tiles or slates shall be replaced rather than replacing the entire roof covering. Examples of such a feature could include a large section of roofing, a dormer, or a chimney. If using the same kind of material is not feasible, then a compatible substitute material may be considered. Compatible substitute materials shall be similar in design, color, scale, architectural appearance, and other visual qualities and may include three-tab asphalt shingles, architectural (also known as dimensional or laminate) shingles with a straight bottom edge, and light faux shadowing that simulates wood shingles or slate, wood roof shingles, clay or concrete tile, slate, flat standing seam metal, and flat interlocking metal panels on flat roofs. Dutch lap, French method, and interlocking asphalt shingles are allowed on structures constructed after 1920 and within the period of significance. Asphalt shingles or architectural shingles are common and permitted provided they do not replace unique and character-defining materials such as clay tiles and slate roofing. Roofs of new asphalt shingles should be one color and should be compatible with historic colors and the style or period of the house. Colors that imitate the original weathered wood shingle appearance on appropriate buildings can be approved by city staff. On a flat or low-pitched roof, modern membrane roofing is appropriate.

e.) Low-profile continuous ridge vents shall be permitted provided that the vents extend to the front edge of the fascia and are covered with the same material as the roof visible from the street. Rectangular or continuous soffit vents shall be permitted if they are finished or painted the same color as the adjacent soffit.

f.) Skylights not visible from the street shall be permitted as well as skylights at least ten (10) feet back from the front edge of the main roof. Skylights shall be flat, parallel to the slope of the roof, and painted to match the roof material.

g.) Gutters and downspouts of boxed, built-in type, and/or copper should be preserved and repaired rather than replaced if possible. Gutters and downspouts should be located away from significant architectural features on the front of the building, such as columns. Hanger straps should be nailed under, not on top, of the roofing material.

***RECOMMENDED** retaining wood shingle roof, returned eaves, and masonry chimney*

***RECOMMENDED** retaining roof form with new replacement asphalt shingle roofing*

***RECOMMENDED** retaining and maintaining slate roof and dormer*

***RECOMMENDED** retaining tile roof, built-in gutters, dormer, and decorative chimney*

ROOFS

NOT RECOMMENDED:

a.) Remove or substantially change roofs that are important in defining the overall historic character of the building so that, as a result, the character is diminished. Removing a major portion of the historic roof or roofing material that is repairable, then rebuilding it with new material to achieve a more uniform or "improved" appearance. Changing the configuration or shape of a roof by adding highly visible new features (such as dormer windows, vents, skylights, or a penthouse). Stripping the roof of sound historic material, such as slate, clay tile, wood, or metal.

b.) Not cleaning and maintaining gutters and downspouts properly so that water and debris collect and cause damage to roof features, sheathing, and the underlying roof structure.

c.) Allow flashing, caps, and exposed fasteners to corrode, which accelerates the deterioration of the roof.

d.) Leave a leaking roof unprotected so that accelerated deterioration of historic building materials (such as masonry, wood, plaster, paint, and structural members) occurs.

e.) Not repainting a roofing material that requires a protective coating and was painted historically as part of regularly scheduled maintenance. Applying paint or other coatings to roofing material if they were not coated historically.

f.) Replace an entire roof feature when repair of the historic roofing materials and limited replacement of deteriorated or missing components are feasible.

g.) Remove a feature of the roof that is unrepairable and not replace it or replace it with a new roof feature that does not match. Using a substitute material for the replacement that does not convey the same appearance of the roof covering or the surviving components of the roof feature or that is physically or chemically incompatible. Not reusing intact slate or tile in good condition when only the roofing substrate or fasteners need replacement.

i.) Cover cornices, eaves, soffits, or fascia with vinyl or metal elements.

j.) Original Soffit, fascia, trim boards, and details should not be removed.

k.) The removal of decorative and functional features visible from the street is prohibited.

l.) Thick wood shakes, architectural (also known as dimensional or laminate) asphalt shingles with scalloped or staggered bottom edges that simulate wood shake, slate, or tile and have heavy faux shadowing, corrugated or ribbed metal roofing panels, and metal shingles are prohibited.

m.) Round soffit vents are prohibited. Static vents, electric vents, wind turbines, and attic fans visible from the street are prohibited.

n.) Skylights visible from the street are prohibited as well as skylights on side roof slopes where the front edge of the skylight is less than ten (10) feet back from the front edge of the main roof. Tubular, arched, domed, or pyramidal-shaped skylights are also prohibited.

***NOT RECOMMENDED** corrugated or metal roofing, adding incompatible new chimney*

***NOT RECOMMENDED** Dimensional shingles with scalloped edge that simulate tile*

***NOT RECOMMENDED** adding highly visible new features (porch and dormers) to roof*

***NOT RECOMMENDED** adding highly visible new features (chimney) to roof*

WINDOWS

RECOMMENDED:

a.) Windows and their functional and decorative features that are important to the overall character of the building shall be identified, retained, and preserved. The window material and how the window operates (e.g., double-hung, casement, awning, or hopper) are significant, as are its components (including sash, muntins, sash horns, glazing, pane configuration, sills, mullions, casings, brick molds, or trim) and related features, such as shutters. Historic windows visible from the street shall be retained and preserved.

b.) The wood or metal which comprises the window jamb, sash, and trim shall be protected and maintained through appropriate treatments, such as cleaning, paint removal, and reapplication of protective coating systems. Windows shall be made weathertight by re-caulking gaps in fixed joints and replacing or installing weather-stripping. The historic operability of windows shall be sustained by lubricating friction points, replacing broken components of the operating system (such as hinges, latches, sash chains, or cords), and replacing deteriorated gaskets or insulating units.

c.) Sash locks, window guards, removable storm windows, and other reversible treatments may be installed to meet safety, security, or energy conservation requirements. Storm windows may be added with a matching or a one-over-one pane configuration that will not obscure the characteristics of the historic windows. Storm windows improve energy efficiency and are especially beneficial when installed over wood windows because they also protect them from accelerated deterioration. Storm windows shall be painted or otherwise coated to match the color of the window. Interior storm windows may be added as an alternative to exterior storm windows. Window security bars may be applied on windows that are not visible from the street.

d.) The overall condition of the windows shall be evaluated to determine whether more than protection and maintenance, such as repairs to windows and window features, will be necessary. Window frames and sashes shall be repaired by patching, splicing, consolidating, or otherwise reinforcing them. Repair may include the limited replacement in kind or with a compatible substitute material of those extensively deteriorated, broken, or missing components of features when there are surviving prototypes, such as sash, sills, hardware, or shutters. Compatible substitute materials shall be similar in design, color, scale, architectural appearance, and other visual qualities. Glazing putty that has failed shall be removed, and new putty shall be applied; or, if the glass is broken, carefully remove all putty, replace the glass, and re-putty. A historic single-glazed sash may be modified to accommodate insulated glass when it will not jeopardize the soundness of the sash or significantly alter its appearance. Except in structures constructed outside of the period of significance, clear glass shall be used to repair windows. Colored glass shall be used to repair stained glass windows. Patterned glass may be used for privacy in bathrooms. Window shutters should be of louvered or paneled wood construction and the shutters sized to fit the window opening so that, if closed, the shutters would cover the entire window opening.

e.) An entire window may be replaced in kind if it is too deteriorated to repair (if the overall form and detailing are still evident) using the physical evidence as a model to reproduce the feature when the replacement can be based on historic documentation, or on elevations not visible from the street. Compatible substitute materials similar in design, color, scale, architectural appearance, and other visual qualities may be considered, such as wood, aluminum-clad wood, and steel. True divided lights and simulated divided lights with window grids on the exterior and interior the same color as the window sash with spacer bars between the panes of glass shall be permitted. Incompatible, non-historic windows may be replaced with new windows that are compatible with the historic character of the building, or windows may be reinstated in openings that have been filled in with new windows that are compatible with the historic character of the building. Except in structures constructed outside of the period of significance, clear glass shall be used to replace windows. Colored glass shall be used in the replacement of stained-glass windows. Patterned glass may be used for privacy in bathrooms.

f.) The sills of historic window openings on elevations not visible from the street may be raised to serve bathrooms and kitchens. The reconfigured openings and the windows in them should be compatible with the overall design of the building but, in most cases, not duplicate the historic fenestration. The new openings shall have a similar operation (e.g., double-hung, casement, awning, or hopper) where possible, components (including sash, muntins, glazing, pane configuration, sills, mullions, casings, brick molds, or trim), and finish as historic windows of the structure. For instance, a 6 over 6 double-hung window's operation may be reconfigured to a 6-light fixed, awning, or hopper window or a 9-light casement window. Historic components such as sills, mullions, casings, brick molds, or trim shall be identified, retained, and preserved, and a new panel shall be inserted below a new, higher still.

g.) New window openings where none previously existed on elevations not visible from the street may be added if required by a new use. The new openings and the windows in them should be compatible with the overall design of the building but, in most cases, not duplicate the historic fenestration. The new openings shall have a similar height to width ratio, operation (e.g., double-hung, casement, awning, or hopper), components (including sash, muntins, glazing, pane configuration, sills, mullions, casings, brick molds, or trim), and finish as historic windows of the structure. If the historic design of the building is predominantly single or pairs of window openings with a wall between, the new window opening shall be single or pairs of window openings with a wall between.

h.) Window openings in a masonry foundation may be filled with materials that are similar in design, color, scale, architectural appearance, and other visual qualities to the surrounding masonry and shall be inset at least one inch from the face of the wall.

***RECOMMENDED*retaining and maintaining multi-lite wood double hung windows.**

***RECOMMENDED* retaining and maintaining leaded glass wood casement windows**

***RECOMMENDED* for wood double hung windows, stone sills, and brick window hoods.**

WINDOWS

NOT RECOMMENDED:

a.) Removing or substantially changing windows or window features that are important in defining the overall historic character of the building so that, as a result, the character is diminished. Changing the appearance of windows that contribute to the historic character of the building by replacing materials, finishes, or colors which noticeably change the sash, depth of the reveal, and muntin configurations; the reflectivity and color of the glazing; or the appearance of the frame. Obscuring historic wood window trim with metal or other material. Replacing windows solely because of peeling paint, broken glass, stuck sash, or high air infiltration. These conditions, in themselves, do not indicate that windows are beyond repair.

b.) Not protecting and maintaining window materials on a cyclical basis so that deterioration of the window results.

c.) Not protecting historic windows from chemical cleaners, paint, or abrasion when work is being done on the exterior of the building.

e.) Not maintaining windows and window components so that windows are inoperable or sealing operable sash permanently. Failing to repair and reuse window hardware such as sash lifts, latches, and locks.

f.) Remove window features that could be stabilized, repaired, or conserved using untested consolidants, improper repair techniques, or unskilled personnel, potentially causing further damage to the historic materials. Replacing an entire window when repair of the window and limited replacement of deteriorated or missing components are feasible.

g.) Remove a character-defining window that is unrepairable or is not needed for the new use and block up the opening or replace it with a new window that does not match. Using a substitute material for the replacement that does not convey the same appearance of the surviving components of the window or that is physically incompatible.

h.) Use window grids rather than true divided lights on windows in low-rise buildings or on lower floors of high-rise buildings where they will be noticeable, resulting in a change to the historic character of the building.

i.) Decreasing the size of the window opening.

j.) Add window openings that are not original to front facades or elevations visible from the street.

k.) Window shutters should not be added unless there is physical or photographic evidence that the dwelling originally had them, or if they are compatible with the style of the house.

l.) Vinyl, fiberglass, vinyl or fiberglass clad wood, aluminum, glass block, picture, bay, and bow windows are prohibited in cases where these materials are not appropriate to the period when the building was constructed. Mill finish or anodized aluminum is prohibited.

m.) New window openings containing multiple windows where none previously existed are prohibited.

***NOT RECOMMENDED** vinyl windows in incompatible style for house*

***NOT RECOMMENDED** vinyl windows with window grids in incompatible style for house*

***NOT RECOMMENDED** replacing two double hung windows with single fixed window*

***NOT RECOMMENDED** replacing windows with new windows that do not match*

***NOT RECOMMENDED** changing window configurations, reflectivity and color of glazing*

ENTRANCES & PORCHES

RECOMMENDED:

a.) Entrances and porches and their functional and decorative features that are important in defining the overall historic character of the building shall be identified, retained, and preserved. The materials themselves (including masonry, wood, and metal) are significant, as are their features, such as doors, transoms, pilasters, columns, balustrades, stairs, roofs, and projecting canopies. A historic entrance or porch shall be retained even though it will no longer be used because of a change in the building's function.

b.) The masonry, wood, and metals that comprise entrances and porches shall be protected and maintained through appropriate surface treatments, such as cleaning, paint removal, and reapplication of protective coating systems.

c.) The overall condition of entrances and porches shall be evaluated to determine whether more than protection and maintenance, such as repairs to the entrance and porch features, will be necessary. Entrances and porches shall be repaired by patching, splicing, consolidating, and otherwise reinforcing them using recognized preservation methods. Repair may include the limited replacement in kind or with a compatible substitute material of those extensively deteriorated features or missing components of features when there are surviving prototypes, such as balustrades, columns, and stairs.

d.) An entire entrance or porch that is too deteriorated to repair (if the overall form and detailing are still evident) shall be replaced using the physical evidence as a model to reproduce the feature or when the replacement can be based on historic documentation. If using the same kind of material is not feasible, then a compatible substitute material may be considered. Compatible substitute materials shall be similar in design, color, scale, architectural appearance, and other visual qualities.

e.) Except on structures constructed outside of the period of significance, porch ceilings shall have the appearance of narrow beaded boards. Porch pilasters, columns, or posts shall be trimmed with decorative molding at the top and bottom of the posts. Solid wall porch balustrades and stair wing walls shall be covered in masonry or siding to match the structure. Open porch balustrades and stair railings shall have top and bottom rails with the bottom rails raised no higher than four (4) inches above the floor. Balusters shall be located between (not in front of or behind) the top and bottom rails and shall be vertical, square, and spaced such that a four (4) inch sphere may not pass through the railing at any point. Balusters may also be compatible with the overall design of the historic porch but, in most cases, not duplicate the historic balusters. Handrails on stairs shall be wood to match the porch balustrade. Stairs may be constructed of wood, concrete, or brick. If wood is used, stairs shall have solid wood risers and be enclosed on the sides by lattice or a wing wall. Porch floor joists shall be hidden from view by rim joists or frieze boards. Spaces beneath porches and stairs shall be enclosed with a framed lattice of crisscross design, narrow vertical boards, or other openwork design. The lattice shall be designed such that a three-(3) inch sphere could not pass through any portion of the lattice. All wood on exterior porches, except flooring and stair treads, shall be painted or opaquely stained. Wood floors should have wood tongue and groove flooring running perpendicular to the façade and be painted. Replacement with composite materials that imitate the original wood appearance are appropriate in certain locations. The composite should appear 'flat and smooth' rather than presenting a faux grain or rough appearance. Original porches of masonry or patios and terraces with poured concrete floors should have poured concrete steps. Other porch designs may be permitted if they are compatible with the character of the structure and the district and if the owner can demonstrate to city staff that a different design is original to the structure.

f.) Open an enclosed porch.

g.) Porches may be screened. If screened, the structural framework for the screen panels should be minimal and the open appearance of the porch maintained. Screen panels should be placed behind the original features such as columns or railings and should not hide decorative details or result in the removal of original porch materials. Porches original or important to the building's historical integrity that have deteriorated or have deteriorated components should be repaired or replaced to match the original in design, materials, scale, dimensioning, detailing, and placement.

h.) Except on structures constructed outside of the period of significance, rear yard decks may have solid wall balustrades and stair wing walls with masonry or siding to match the structure or open balustrades and stair railings with top and bottom rails with the bottom rails raised no higher than four (4) inches above the floor. Balusters shall be located between (not in front of or behind) the top and bottom rails and shall be vertical, square, and spaced such that a four (4) inch sphere may not pass through the railing at any point. Balusters may also be compatible with the overall design of the historic porch but, in most cases, not duplicate the historic balusters. Handrails on stairs shall be wood to match the deck balustrade. Spaces beneath decks and stairs shall be screened by framed lattice or evergreen shrubs, and all parts of the deck, except the flooring and steps, shall be painted or opaque-stained in a color to blend with the colors on the structure.

i.) Second exit stairways shall be provided on the interior of the structure where possible. When this is not possible, exterior second exit platforms and stairs shall be as unobtrusive as possible and located on elevations not visible from the street.

j.) If the entrance door is historic or dating from the period of significance is compatible, it shall be retained unless the owner can demonstrate to city staff that it is beyond repair. Aluminum clad wood, aluminum, and insulated hollow metal entrance doors shall be approved if they are similar in design, color, scale, architectural appearance, and other visual qualities. Storm doors shall be compatible with the entrance door and the overall design of the building. Storm doors shall be full-light or full-view, wood, or aluminum, and in the same color as the entrance door or trim. Storm doors with metal grilles may be approved if they blend with the style of the structure. All doors shall be painted or finished with a material that resembles a painted finish unless staining can be based on historic documentation.

k.) Doors shall be compatible with the overall design of the building but, in most cases, not duplicate historic doors. New door openings shall have a similar height to width ratio, components (including muntins, glazing, pane configuration, sills, mullions, casings, brick molds, or trim), and finish as historic doors of the structure.

l.) Doors that are missing or deteriorated beyond repair on the front or side facades visible from the street should be replaced with doors appropriate for the style and period of the building. Replacement doors should be similar in design to the original in style, materials, glazing (glass configuration), or appropriate to the architectural style of the building.

m.) Unless they are historic to the building, doors of flush wood, fiberglass, or steel design may be considered for use only at rear entrances or side entrances that are not visible from the street. Original wood frame storm or screen doors should be maintained. Screen, storm, and security doors should be correctly sized to fit the entrance opening and should be compatible with the style of the building.

n.) Screen and storm doors added to the front or visible side doors should be wood. These should be either in full view or with divisions aligned to those of the primary door. Use storm or screen doors retaining the same door size. When metal screen, storm, or security doors on the front or visible sides are used, they should have a painted, anodized, or non-metallic finish to match the trim color.

o.) Security doors added to the fronts of dwellings should be full view design or have a minimal structural framework to allow for the viewing of the primary door behind them. Security doors at locations not visible from the street are acceptable and may have a more extensive structural framework than would be acceptable for doors visible from the street.

***RECOMMENDED** retaining and maintaining character-defining door*

***RECOMMENDED** retaining and maintaining character-defining porch*

ENTRANCES & PORCHES

NOT RECOMMENDED:

a.) Remove or substantially change entrances and porches which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

b.) Alter utilitarian or service entrances so they compete visually with the historic primary entrance; increase their size so that they appear significantly more important; or add decorative details that cannot be documented to the building or are incompatible with the building's historic character.

c.) Remove a historic entrance or porch that will no longer be required for the building's new use.

d.) Not protecting materials and features when working on other features of the building. Failing to undertake adequate measures to ensure the protection of entrance and porch features.

e.) Remove entrances and porches that could be stabilized, repaired, dated, and otherwise reinforcing them using recognized preservation methods, or using untested consolidants, improper repair techniques, or unskilled personnel, potentially causing further damage to historic materials.

f.) Replace an entire entrance or porch feature when repair of the feature and limited replacement of deteriorated or missing components are feasible.

g.) Remove an entrance or porch that is unrepairable and not replace it or replace it with a new entrance or porch that does not match.

h.) Use a substitute material for the replacement that does not convey the same appearance of the surviving components of entrance or porch features or that is physically incompatible, such as porch flooring with a faux wood grain texture, carpeting, or plywood panels; or aluminum, wrought iron, or vinyl porch columns, posts, balustrades, or latticework.

i.) Doors and/or original door features such as surrounds, sidelights, and transoms shall not be removed, substantially changed, or covered.

j.) Doors shall not be added where they did not originally exist on the front façade.

k.) Unpaneled, modern-style doors and doors with a fake wood grain, mill finish or clear anodized aluminum, and other metallic finishes are prohibited, except on structures constructed outside of the period of significance.

l.) Decorative wrought iron, aluminum or other metal, composite, and vinyl balustrades and railings are prohibited, unless not visible from the street.

n.) Second exit platforms or stairs visible from the street are prohibited unless the owner can demonstrate to the city staff that no other location is possible.

***NOT RECOMMENDED** decorative wrought iron railings visible from the street*

***NOT RECOMMENDED** incompatible replacement door*

***NOT RECOMMENDED** replacement door not conveying appearance of surviving features*

***NOT RECOMMENDED** incompatible full replacement instead of feasible limited repair*

***NOT RECOMMENDED** Increasing porch size to appear significantly more important*

MECHANICAL & ELECTRICAL SYSTEMS

RECOMMENDED:

a.) Visible features of mechanical and electrical systems that are important in defining the overall historic character of the building, such as vents, fans, grilles, and lighting fixtures identified, retained, and preserved.

b.) The energy efficiency of existing mechanical systems shall be improved to help reduce the need for a new system by installing storm windows, insulating attics and crawl spaces, or adding awnings, if appropriate.

c.) The overall condition of mechanical systems shall be evaluated to determine whether more than protection and maintenance, such as repairs to mechanical system components, will be necessary.

d.) A split system mechanical unit may be installed in a manner that will have minimal impact on the historic character and result in minimal loss of historic building material and shall be placed in a location on an elevation not visible from the street.

e.) Mechanical equipment on the roof shall be installed, when necessary, so that it is minimally visible from the street to preserve the building's historic character and setting.

f.) Air conditioning compressors shall be placed in a location on an elevation or roof not visible from the street.

g.) Grilles (mechanical air intake, exhaust), vents (plumbing stack, mechanical air intake or exhaust), electrical and communications equipment (transformers, cabinets, mobile service boosters, security cameras), and utility meters (water, gas, electric) shall be placed in a location on an elevation not visible from the street or on the roof. Grilles, vents, equipment, and meters shall be finished or painted to match adjacent materials.

h.) Mechanical and service equipment on the roof (such as heating and air-conditioning units or solar panels) when required for a new use shall be installed so that they are as unobtrusive as possible and do not damage or obscure character-defining historic features. Roof-mounted solar arrays on sloped roofs shall be flat, parallel to the slope of the roof, and arranged in a pattern or grid parallel to the roof's ridge and eaves. Locating solar panels on the site (ground-mounted), on structures constructed outside of the period of significance, additions, or new structures is encouraged.

i.) Satellite dishes and antennas in smaller sizes are more appropriate than large dishes. Satellite dishes and antennas should be mounted as low to the ground as possible, and the use of landscaping, lattice panels, or fencing to screen the view. Satellite dishes and antennas should be located at rear rooflines or in rear yards. Antennas mounted on the roof should not extend more than three feet.

j.) Solar panels should be placed at rear rooflines or behind gables and dormers. Solar panels should be flat or flush with the roofline.

k.) Lighting fixtures original to the dwelling should be identified, retained, and preserved.

l.) New lighting fixtures should be compatible with the style, scale, and period of the structure, based on traditional designs of the late 19th and early 20th centuries, and mounted on porch ceilings or adjacent to entrances.

m.) Light fixtures for security lights, floodlights, or footlights should be small, simple in design, and their number kept to a minimum.

n.) If freestanding fixtures are installed, they should also be compatible with the character of the building and should not conflict with any period streetlights.

***RECOMMENDED** retaining and maintaining original light fixtures*

***RECOMMENDED** placing air conditioning compressors not visible from the street*

***RECOMMENDED** retaining and maintaining original freestanding light fixtures*

MECHANICAL & ELECTRICAL SYSTEMS

NOT RECOMMENDED:

a.) Functioning mechanical and electrical systems and their visible features shall be protected and maintained on a cyclical basis to prevent deterioration.

b.) Mechanical and electrical systems shall not be replaced when their components could be upgraded and retained.

c.) Visible replacement features of mechanical and electrical systems, if it is important in defining the historic character of the building, that do not convey the same appearance.

d.) Split system mechanical units on elevations visible from the street are prohibited.

e.) Installing mechanical equipment on the roof that is overly large or highly visible from the street is prohibited.

f.) Air conditioning compressors on elevations visible from the street are prohibited.

g.) Grilles, vents, equipment, and meters on elevations visible from the street are prohibited, unless technically infeasible.

h.) Satellite dishes and antennas should not be installed in yards or on rooflines where they would be visible from the street.

i.) Solar panels should not be installed in yards or on rooflines where they would be visible from the street.

j.) Floodlights shall not be mounted on building locations visible from the street.

k.) High-intensity discharge overhead lights shall not be used.

l.) Awnings with illumination shall not be used. Soffit lighting on the main structure shall not be used.

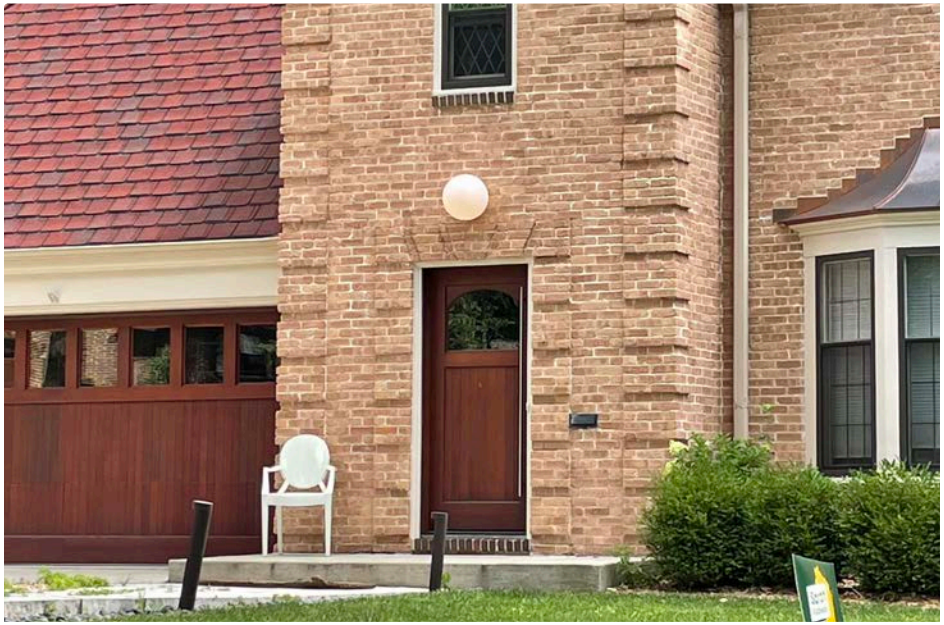
***NOT RECOMMENDED** mechanical units visible from the street*

***NOT RECOMMENDED** placing air conditioning compressors visible from the street*

***NOT RECOMMENDED** equipment overly large and highly visible from the street*

***NOT RECOMMENDED** New fixtures not compatible with scale of entrance*

***NOT RECOMMENDED** placing rooftop equipment visible from the street*



***NOT RECOMMENDED** New fixtures not compatible with the style and period of house*

BEST TREATMENTS FOR CODE-REQUIRED WORK

ACCESSIBILITY & LIFE SAFETY

RECOMMENDED:

a.) The historic building's character-defining exterior features and features of the site and setting which may be affected by accessibility or life safety code-required work shall be identified.

b.) Barrier-free access requirements shall be complied with in such a manner that the historic building's character-defining exterior features and features of the site and setting are preserved or impacted as little as possible.

c.) Specialists in accessibility and historic preservation shall be utilized to determine the most sensitive solutions to comply with access requirements in a historic building, its site, or setting.

d.) Solutions to meet accessibility requirements that minimize the impact of any necessary alteration on the historic building, its site, and setting, such as compatible ramps, paths, and lifts shall be utilized.

e.) Relevant sections of existing codes regarding accessibility and life safety for historic buildings shall be used that provide alternative means of code compliance when code-required work would otherwise negatively impact the historic character of the property.

f.) Except, in structures constructed outside the period of significance, the impact of accessibility ramps shall be minimized by installing them on elevations not visible from the street when it does not compromise accessibility or by screening them with plantings.

g.) A gradual slope or grade to the sidewalk may be added to access the entrance rather than installing a ramp that would be more intrusive to the historic character of the building and the district.

h.) An exterior stair or elevator tower that is compatible with the historic character of the building may be added on an elevation not visible from the street only when it is not possible to accommodate it on the interior without resulting in the loss of significant historic spaces, features, or finishes.

i.) A lift shall be installed as inconspicuously as possible when it is necessary to locate it on an elevation visible from the street of the historic building.

***RECOMMENDED** barrier-free access impacting house and setting as little as possible*

***RECOMMENDED** adding exterior stair or elevator tower to elevation not visible from street*

BEST TREATMENTS FOR CODE-REQUIRED WORK

ACCESSIBILITY & LIFE SAFETY

NOT RECOMMENDED:

a.) Undertaking accessibility code-required alterations before identifying those exterior features and features of the site and setting which are character-defining and, therefore, must be preserved.

b.) Altering, damaging, or destroying character-defining exterior features or features of the site and setting while making modifications to a building, its site, or setting to comply with accessibility or life safety requirements.

c.) Making changes to historic buildings, their sites, or setting without first consulting with specialists in accessibility and historic preservation to determine the most appropriate solutions to comply with accessibility requirements. Making life-safety code-required changes to the building without consulting code officials and historic preservation specialists, with the result that alterations negatively impact the historic character of the building.

d.) Making modifications for accessibility that do not provide independent, safe access while preserving historic features.

e.) Making modifications for accessibility without considering the impact on the historic building, its site, and setting. Damaging or making inappropriate alterations to historic stairways or to adjacent features or finishes in the process of doing work to meet code requirements.

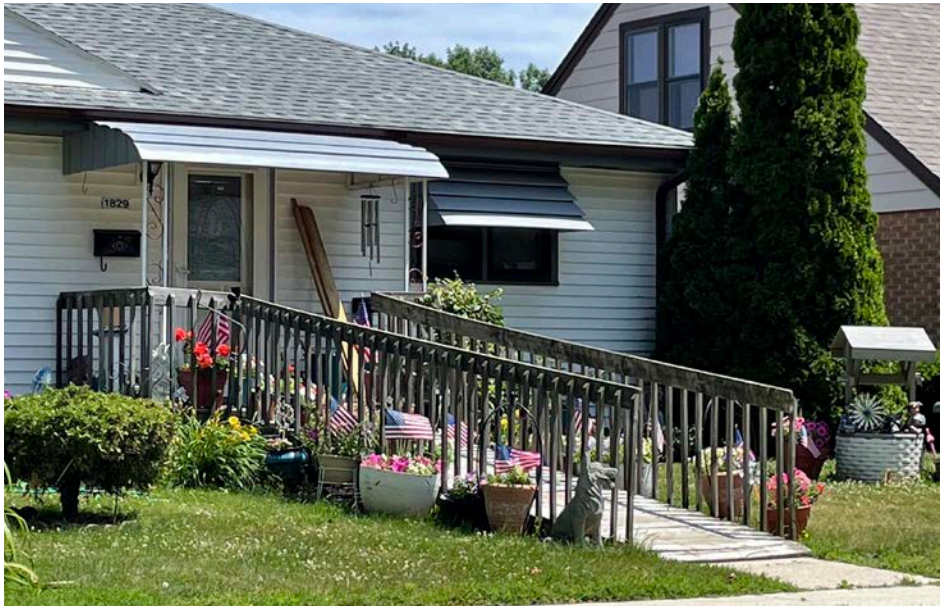
f.) Installing elevators, lifts, or incompatible ramps at a primary entrance, relocating primary entrances to secondary locations to provide access, or using a primary façade to accommodate a second means of egress requirements without investigating other options or locations.

g.) Removing hazardous or toxic materials without regard for workers' health and safety or environmentally sensitive disposal of the materials. Removing building materials without testing first to identify the hazardous materials or using potentially damaging methods of abatement.

h.) Constructing a new addition to accommodate code-required stairs or an elevator on character-defining elevations or where it will obscure, damage, or destroy character-defining features of the building, its site, or setting.

***NOT RECOMMENDED** altering character-defining features and setting for accessibility*

***NOT RECOMMENDED** removing character-defining features for accessibility*



***NOT RECOMMENDED** installing incompatible ramps at a primary entrance*

BEST TREATMENTS FOR BUILDING SITE

BUILDING SITE

RECOMMENDED:

a.) Features of the building site that are important in defining its overall historic character shall be identified, retained, and preserved. Site features may include walls, fences, or steps; circulation systems, such as walks, paths, or roads; vegetation, such as trees, shrubs, grass, orchards, hedges, windbreaks, or gardens; landforms, such as hills, terracing, or berms; furnishings and fixtures, such as light posts or benches; decorative elements, such as sculpture, statuary, or monuments; water features, including fountains, streams, pools, lakes, or irrigation ditches; and subsurface archeological resources, other cultural or religious features, or burial grounds which are also important to the site. The historic relationship between buildings and the landscape shall be retained. Graveling, mulching, or gardening the entire front yard is visually obtrusive and is prohibited.

b.) Buildings and site features shall be protected and maintained by providing proper drainage to ensure that water does not erode foundation walls, drain toward the building, or damage or erode the landscape. Any existing irrigation that may be wetting the building excessively shall be corrected. Disturbance of the terrain around buildings or elsewhere on the site shall be minimized, thereby reducing the possibility of destroying or damaging important landscape features, archeological resources, other cultural or religious features, or burial grounds. Areas, where the terrain will be altered, shall be documented to determine the potential impact on important landscape features, archeological resources, other cultural or religious features, or burial grounds. Important landscape features shall be preserved through regularly scheduled maintenance of historic plant material. Protective fencing, bollards, and stanchions may be installed on a building site, when necessary for security, which is as unobtrusive as possible. Continued protection and maintenance of buildings and landscape features on the site shall be provided through appropriate grounds and landscape management. Protecting buildings and landscape features when undertaking work in the setting.

c.) The overall condition of materials and features shall be evaluated to determine whether more than protection and maintenance, such as repairs to site features, will be necessary. Historic site features which have been damaged, are deteriorated, or have missing components shall be repaired to reestablish the whole feature and to ensure retention of the integrity of the historic materials. Repairs may include a limited replacement in kind or with a compatible substitute material of those extensively deteriorated or missing parts of site features when there are surviving prototypes, such as paving, railings, or individual plants within a group (e.g., a hedge). Repairs should be physically and visually compatible. Compatible substitute materials shall be similar in design, color, scale, architectural appearance, and other visual qualities.

d.) An entire feature of the site that is too deteriorated to repair (if the overall form and detailing are still evident) may be replaced using the physical evidence as a model to reproduce the feature. Examples could include a walkway or a fountain, a landform, or plant material. If using the same kind of material is not feasible, then a compatible substitute material may be considered. Compatible substitute materials shall be similar in design, color, scale, architectural appearance, and other visual qualities.

***RECOMMENDED** compatible fenching*

***RECOMMENDED** maintainging drainage to ensure water does not damage features*

***RECOMMENDED** retaining and maintaining historic site features*

***RECOMMENDED** retaining and maintaining historic site features,*

BUILDING SITE

NOT RECOMMENDED:

a.) Removing or substantially changing site features that are important in defining the overall historic character of the property so that, as a result, the character is diminished.

b.) Removing or relocating buildings or landscape features, thereby destroying the historic relationship between buildings and the landscape. Removing or relocating buildings on a site or in a complex of related historic structures (such as a mill complex or farm), thereby diminishing the historic character of the site or complex. Moving buildings onto the site, thereby creating an inaccurate historic appearance. Changing the grade level of the site if it diminishes its historic character. For example, lowering the grade adjacent to a building to maximize the use of a basement, would change the historic appearance of the building and its relation to the site.

c.) Failing to ensure that site drainage is adequate so that buildings and site features are damaged or destroyed; alternatively, changing the site grading so that water does not drain properly.

d.) Installing protective fencing, bollards, and stanchions on a building site, when necessary for security, without taking into consideration their location and visibility so that they negatively impact the historic character of the site.

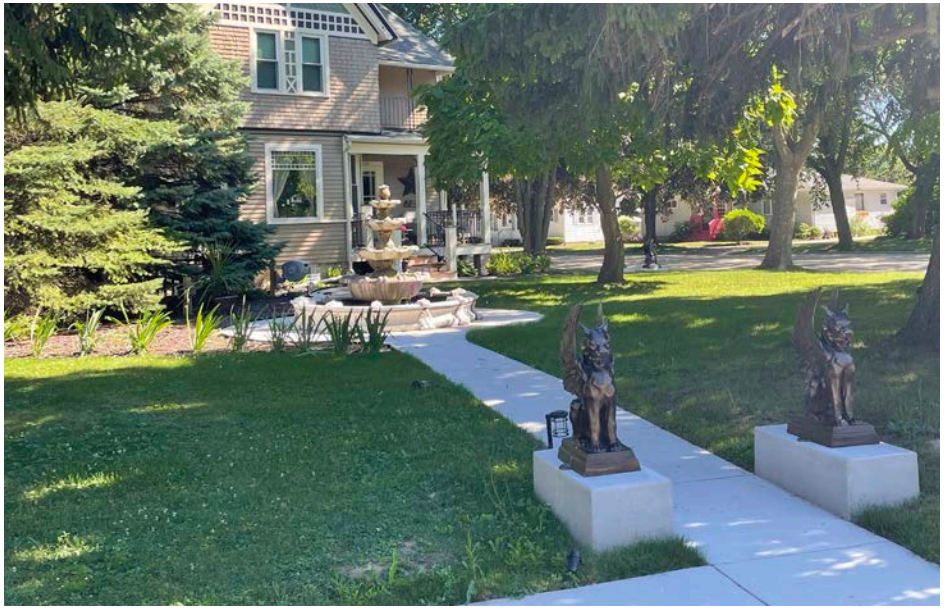
e.) Removing materials and features that could be repaired or using improper repair techniques. Replacing an entire feature of the site (such as a fence, walkway, or drive) when repair of materials and limited replacement of deteriorated or missing components are feasible.

f.) Removing a character-defining feature of the site that is unrepairable and not replacing it or replacing it with a new feature that does not match. Using a substitute material for the replacement that does not convey the same appearance of the surviving site feature or that is physically or ecologically incompatible such as a chain link, vinyl, resin, or non-ornamental fence. Adding conjectural landscape features to the site (such as period reproduction light fixtures, fences, fountains, or vegetation) that are historically inappropriate, thereby creating an inaccurate appearance of the site.

***NOT RECOMMENDED** incompatible fencing that negatively impacts historic character*

***NOT RECOMMENDED** substaintially changing site features, such as size of paved areas*

***NOT RECOMMENDED** changing grade level that negatively impacts historic character*



***NOT RECOMMENDED** conjectural or historically inappropriate landscape features*

ADDITIONS

RECOMMENDED:

a.) Functions and services required for new uses (including elevators and stairways) shall be placed in secondary or non-character-defining interior spaces of the historic building rather than constructing a new addition.

b.) A new addition shall be constructed on an elevation not visible from the street and limited in size and scale in relationship to the historic building.

c.) A new addition shall be constructed that results in the least possible loss of historic materials so that character-defining features are not obscured, damaged, or destroyed.

d.) A new addition shall be designed that is subordinate, secondary, and compatible in massing, scale, materials, and the relationship of solids to void and color with the historic building. No addition shall be higher than the existing principal structure.

e.) The same forms, materials, and color range of the historic building shall be used in a manner that does not duplicate it but distinguishes the addition from the historic building.

f.) The alignment, rhythm, and size of the window and door openings of the new addition shall be based on those of the historic building.

g.) A simple, recessed, small-scale hyphen or connection may be incorporated to separate the addition physically and visually from the historic building.

h.) The addition shall be distinguished from the historic building by setting it back from the wall plane of the historic building.

i.) The design for a new addition shall be considered in terms of its relationship to the historic building as well as the historic district, neighborhood, and setting.

j.) New additions in densely built locations may appear as a separate building or infill, rather than as an addition. In such a setting, the addition or the infill structure must be compatible with the size and scale of the historic building and surrounding buildings—usually, the front elevation of the new building should be in the same plane (i.e., not set back from the historic building). This approach may also provide the opportunity for a larger addition or infill when the façade can be broken up into smaller elements (i.e., may appear as several separate buildings) that are consistent with the scale of the historic building and surrounding buildings.

k.) A compatible rooftop addition for a multi-story building, when required for a new use, shall be designed that is set back from elevations visible from the street and that is inconspicuous when viewed from a standing position from across the street. A rooftop addition shall be limited to one story in height to minimize its visibility and its impact on the historic character of the building.

***RECOMMENDED** additions that are subordinate, set back, and limited in size and scale*

***RECOMMENDED** additions construced on elevations not visible from the street*

BEST TREATMENTS FOR NEW EXTERIOR ADDITIONS TO HISTORIC BUILDINGS AND RELATED NEW CONSTRUCTION

ADDITIONS

NOT RECOMMENDED:

a.) Expanding the size of the historic building by constructing a new addition when requirements for the new use could be met by altering non-character-defining interior spaces.

b.) Constructing a new addition on or adjacent to a primary elevation of the building which negatively impacts the building's historic character.

c.) Attaching a new addition in a manner that obscures, damages, or destroys character-defining features of the historic building.

d.) Designing a new addition that is significantly different and, thus, incompatible with the historic building.

e.) Constructing a new addition that is as large as or larger than the historic building, which visually overwhelms it (i.e., results in the diminution or loss of its historic character).

f.) Duplicating the exact form, material, style, and detailing of the historic building in a new addition so that the new work appears to be historic.

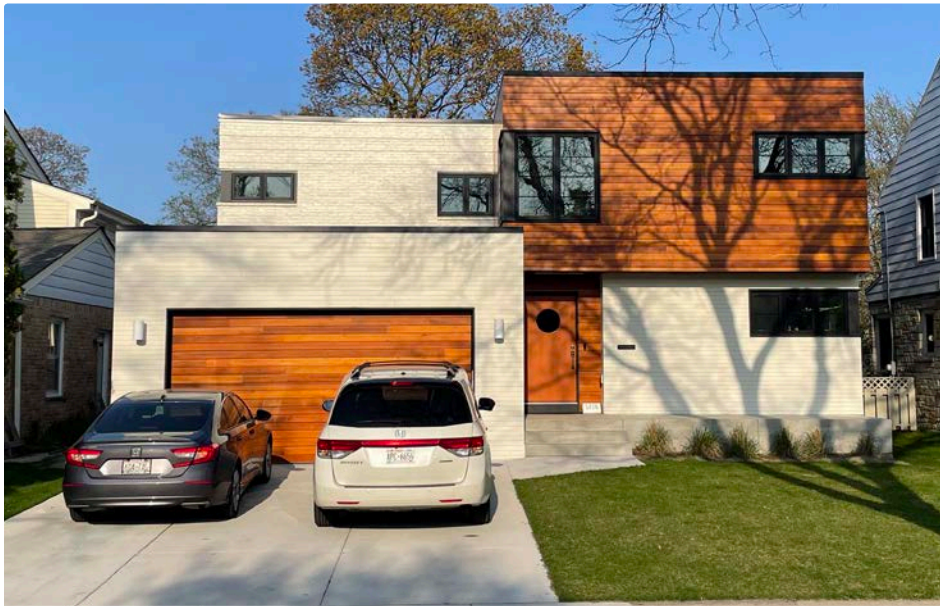
g.) Constructing a highly visible rooftop addition, which negatively impacts the character of the historic building, its site, setting, or district.

***NOT RECOMMENDED** over-styled new additions and detailing that appear to be historic*

***NOT RECOMMENDED** additions and alterations significantly different from historic house*

***NOT RECOMMENDED** highly visible rooftop additions*

***NOT RECOMMENDED** incompatible additions adjacent to a primary elevation*



***NOT RECOMMENDED** additions obscuring primary elevation, Before (TOP) & After (BOTTOM)*

ACCESSORY STRUCTURES

RECOMMENDED:

a.) Historic garages, carriage houses, or outbuildings that contribute to a property's historic character or are original to a property should be preserved and maintained. Original features should be repaired to match the original. Original doors should be maintained but may be retrofitted with modern hardware.

b.) New accessory structures shall be located off of an alley where possible and be erected in the rear or side yard, set back significantly from the plane of the primary structure. Building materials and building features shall be similar in design, color, scale, architectural appearance, and other visual qualities as the historic building and surrounding buildings within two hundred (200) feet of the subject property. Windows shall be either casements or double-hung units of a similar proportion to the windows on the principal structure. Garage doors shall be located on elevations not visible from the street whenever feasible and shall be similar in design, color, scale, architectural appearance, and other visual qualities.

***RECOMMENDED** retainig and maintaining original accessory structures*

***RECOMMENDED** placing new accessory structures in rear or side yard and set back*

ACCESSORY STRUCTURES

NOT RECOMMENDED:

a.) Removal of architectural detailing, especially when it is visible from the street. Locating a garage such that it is visually prominent.

b.) Secondary structures with incompatible building design or materials.

c.) Placing new construction too close to the historic building that it negatively impacts the building's character, site, or setting. Constructing a new building on a historic property or on an adjacent site that is much larger than the historic building.

***NOT RECOMMENDED** new construction negatively impacting a building's character*

***NOT RECOMMENDED** placing new accessory structures in front yard & in front of house*

NEW CONSTRUCTION

RECOMMENDED:

a.) New construction shall be located far enough away from the historic buildings, when possible, where it will be minimally visible from the street and will not negatively affect the building's character, the site, or the setting.

b.) The design for related new construction shall be considered in terms of its relationship to the historic building as well as the setting.

c.) New construction shall be secondary to the historic building and shall not detract from its significance.

d.) Site features or land formations, such as trees or sloping terrain, shall be used to help minimize the new construction and its impact on the historic building and property.

e.) Infill structures in a densely-built location must be compatible with the surrounding historic buildings—usually the front elevation of the new building should be in the same plane (i.e., not set back from the historic building) and the façade can be broken up into smaller elements (i.e., may appear as several separate buildings) that are consistent with the historic building and surrounding buildings within two hundred (200) feet of the subject property.

f.) New principal structures shall be no more than one story higher than historic buildings within two hundred (200) feet of the subject property. To minimize the additional story's visibility and its impact on the historic character of the surrounding buildings, it shall be set back from elevations visible from the street and inconspicuous when viewed from a standing position from across the street.

g.) The gross area of the front elevation, i.e., all walls facing the street, shall be no greater than one hundred twenty-five percent (125%) of the average gross area of the front elevations of structures within two hundred (200) feet of the subject property, or the front façade shall be modulated with variations in setbacks that reflect or repeat the rhythm of adjacent historic buildings constructed during the period of significance and the spaces between them and the traditional proportions of height to width within two hundred (200) feet of the subject property.

h.) In traditional single-family residential neighborhoods, a walkway running from the street to the front porch provides unity to the streetscape. Where a walkway is an element of the neighborhood hierarchy, this should continue in new construction.

i.) Use architectural details to create visual interest and convey a three-dimensional quality. For single-family buildings, this can include a one-story porch.

j.) Use traditional features that convey a human scale, such as windows and doors of similar sizes.

***RECOMMENDED** infill structures compatible with the surrounding historic buildings*

NEW CONSTRUCTION

NOT RECOMMENDED:

a.) Adding a new building to a historic site or property when the project requirements could be accommodated within the existing structure or structures.

b.) Placing new construction too close to the historic building negatively impacts the building's character, the site, or the setting.

c.) Replicating the features of the historic building when designing a new building, with the result that it may be confused as historic or original to the site or setting.

d.) Adding new construction that results in the diminution or loss of the historic character of the building, including its design, materials, location, or setting. Construct a new building on a historic property or on an adjacent site that is much larger than the historic building. Designing new buildings or groups of buildings to meet a new use that is not compatible in scale or design with the character of the historic building and the site, such as apartments on historic school property that are too residential in appearance.

e.) A new infill building that is not compatible with its context and does not reflect design features found in traditional residential building types. This includes building setbacks, scale and height, the number of stories, massing, foundation height, roof form, blank facades, window and door size and placement, and porches.

***NOT RECOMMENDED** infill with incompatible massing, roof form, and design features*

***NOT RECOMMENDED** infill with incompatible setback, massing, scale, and roof form*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APPENDIX - LIST OF RESIDENTIAL CITY OF RACINE LOCAL LANDMARK DESIGNATIONS

Address	Historic Name	Designation Date
1201 College Avenue	Billings House	1977
1436 College Avenue	Margaret Shurr House	1976
1520 College Avenue	August C. Frank House	1977
1610 College Avenue	Langlois House	1976
1611 College Avenue	Robert M. Boyd House	1977
324 De Koven Avenue	Davis House	1985
1128 N. Erie Street	James Murphy House	1977
1319 N. Erie Street	Creighton House	1981
1337 N. Erie Street	Karel Jonas House	1977
1928 N. Erie Street	August Luedtke House	1978
1221 N. Main Street	Thomas Fuller House	1976
731 S. Main Street	Ullman/James E. Lyon House	1981
936 S. Main Street	Blake House	1987
1100 S. Main Street	Miller House	1989
1110 S. Main Street	Henry C. Miller House	1977
1135 S. Main Street	Eli R. Cooley House	1975
1144 S. Main Street	Daniel Olin/Murphy House	1976
1202 S. Main Street	Charles H. Lee House	1977
1235 S. Main Street	Chauncey Hall House	1976
1247 S. Main Street	William and Eliza Hunt House	1999
1338 Mound Avenue	Holmes House	1981
822 Park Avenue	John F. Wadewitz House	1981

Address	Historic Name	Designation Date
1601 State Street	Peter Johnson House	1981
2800 Taylor Avenue	Joshua Pierce Farmhouse	1981
2021 Washington Avenue	John O. and Mary Jones House	2001
2219 Washington Avenue	George Murray House	1976
4310 Washington Avenue	Robert Mosely Walker House	1976
1632 Wisconsin Avenue	Walter S. Goodland House	1981
1725 Wisconsin Avenue	Herbert Fisk Johnson House	1999
1737 Wisconsin Avenue	Samuel Curtis Johnson Homestead	1977
1844 Wisconsin Avenue	Reverend John J. Elmendorf House	1978

(OPPOSITE PAGE) 406 16th Street

APPENDIX - LIST OF RESIDENTIAL NATIONAL REGISTER OF HISTORIC PLACES DESIGNATIONS

Address	Historic Name	Listing Date
1337 N. Erie Street	Karel Jonas House	1982
1221 N. Main Street	Hansen House	1979
1135 S. Main Street	Eli R. Cooley House	1973
1235 S. Main Street	Chauncey Hall House	1976
1319 S. Main Street	Thomas P. Hardy House	1974
1419-1429 W. Sixth Street	Wilmanor Apartments	1994
1601 State Street	Peter Johnson House	1986
2219 Washington Avenue	George Murray House	1979
-	Melvin Avenue Residential Historic District	2011
-	Northside Historic District of Cream Brick Workers' Cottages	1994
-	Orchard Street Historic District	2016
-	Racine Rubber Company Homes Historic District	2006
-	Southside Historic District	1977

APPENDIX - LIST OF APPLICABLE NATIONAL PARK SERVICE PRESERVATION BRIEFS

Preservation Briefs provide technical information on preserving, rehabilitating, and restoring historic buildings in keeping with the City of Racine Historic Residential Properties Design Guidelines. These National Park Service publications help historic building owners recognize and resolve common problems before work. The briefs are especially useful to Historic Preservation Tax Incentives Program applicants because they recommend methods and approaches for rehabilitating historic buildings consistent with their historic character.

Preservation Brief #	Title	Author(s)	Publication Date
1	Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings	Robert C. Mack, FAIA, and Anne E. Grimmer	2000
2	Repointing Mortar Joints in Historic Masonry Buildings	Robert C. Mack, FAIA, and John P. Speweik	1998
3	Improving Energy Efficiency in Historic Buildings	Jo Ellen Hensley and Antonio Aguilar	2011
4	Roofing for Historic Buildings	Sarah M. Sweetser	1978
5	Preservation of Historic Adobe Buildings	-	1978
6	Dangers of Abrasive Cleaning to Historic Buildings	Anne E. Grimmer	1979
7	The Preservation of Historic Glazed Architectural Terra-Cotta	de Teel Patterson Tiller	1979
8	Aluminum and Vinyl Siding on Historic Buildings	John H. Myers, revised by Gary L. Hume	1979
9	The Repair of Historic Wooden Windows	John H. Myers	1981
10	Exterior Paint Problems on Historic Woodwork	Kay D. Weeks and David W. Look, AIA	1982
11	Rehabilitating Historic Storefronts	H. Ward Jandl	1982
12	The Preservation of Historic Pigmented Structural Glass	Douglas A. Yorke, Jr., AIA	1984
13	The Repair and Thermal Upgrading of Historic Steel Windows	Sharon C. Park, AIA	1984
14	New Exterior Additions to Historic Buildings: Preservation Concerns	Anne E. Grimmer and Kay D. Weeks	2010
15	Preservation of Historic Concrete	Paul Gaudette and Deborah Slaton	2007
16	The Use of Substitute Materials on Historic Building Exteriors	Sharon C. Park, AIA	1988
17	Architectural Character—Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character	Lee H. Nelson, FAIA	1988
18	Rehabilitating Interiors in Historic Buildings: Identifying and Preserving Character-Defining Elements	H. Ward Jandl	1988
19	The Repair and Replacement of Historic Wooden Shingle Roofs	Sharon C. Park, AIA	1989
20	The Preservation of Historic Barns	Michael J. Auer	1989

Preservation Brief #	Title	Author(s)	Publication Date
21	Repairing Historic Flat Plaster Walls and Ceilings	Mary Lee MacDonald	1989
22	The Preservation and Repair of Historic Stucco	Anne E. Grimmer	1990
23	Preserving Historic Ornamental Plaster	David Flaharty	1990
24	Heating, Ventilating, and Cooling Historic Buildings—Problems and Recommended Approaches	Sharon C. Park, AIA	1991
25	The Preservation of Historic Signs	Michael J. Auer	1991
26	The Preservation and Repair of Historic Log Buildings	Bruce D. Bomberger	1991
27	The Maintenance and Repair of Architectural Cast Iron	John G. Waite, AIA	1991
28	Painting Historic Interiors	Sara B. Chase	1992
29	The Repair, Replacement, and Maintenance of Historic Slate Roofs	Jeffrey S. Levine	1992
30	The Preservation and Repair of Historic Clay Tile Roofs	Anne E. Grimmer and Paul K. Williams	1992
31	Mothballing Historic Buildings	Sharon C. Park, AIA	1993
32	Making Historic Properties Accessible	Thomas C. Jester and Sharon C. Park, AIA	1993
33	The Preservation and Repair of Historic Stained and Leaded Glass	Neal A. Vogel and Rolf Achilles	2007
34	Applied Decoration for Historic Interiors Preserving Composition Ornament	Jonathan Thornton and William Adair, FAAR	1994
35	Understanding Old Buildings: The Process of Architectural Investigation	Travis C. McDonald, Jr.	1994
36	Protecting Cultural Landscapes: Planning, Treatment, and Management of Historic Landscapes	Charles A. Birnbaum, ASLA	1994
37	Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing	Sharon C. Park, FAIA, and Douglas C. Hicks	2006
38	Removing Graffiti from Historic Masonry	Martin E. Weaver	1995
39	Holding the Line: Controlling Unwanted Moisture in Historic Buildings	Sharon C. Park, AIA	1996
40	Preserving Historic Ceramic Tile Floors	Anne E. Grimmer and Kimberly A. Konrad	1996
41	The Seismic Rehabilitation of Historic Buildings	Antonio Aguilar	2016
42	The Maintenance, Repair, and Replacement of Historic Cast Stone	Richard Pieper	2001
43	The Preparation and Use of Historic Structure Reports	Deborah Slaton	2005
44	The Use of Awnings on Historic Buildings, Repair, Replacement, and New Design	Chad Randl	2005
45	Preserving Historic Wood Porches	Aleca Sullivan and John Leeke	2006
46	The Preservation and Reuse of Historic Gas Stations	Chad Randl	2008
47	Maintaining the Exterior of Small and Medium Size Historic Buildings	Sharon C. Park, FAIA	2007
48	Preserving Grave Markers in Historic Cemeteries	Mary F. Striegel	2016
49	Historic Decorative Metal Ceilings and Walls: Use, Repair, and Replacement	Kaaren R. Staveteig	2017
50	Lightning Protection for Historic Structures	Charles E. Fisher	2017

APPENDIX - GLOSSARY OF TERMS

Term	Definition
Accessory Structure	Structures that are not the primary structure, including garages, garden sheds, accessory dwelling units, and others as defined by the City of Racine's Zoning Ordinance.
Acquisition	The act or process of acquiring fee title or interest other than fee title of real property.
Adaptive Use (Adaptive Re-use)	Rehabilitation of a historic structure for use other than its original use such as a residence converted into offices. Changing an existing building to accommodate a new function.
Addition	New construction added to an existing building or structure.
Alteration	Any act or process that changes one or more of the exterior architectural features of a structure, including, but not limited to, the erection, construction, reconstruction, addition, sandblasting, water blasting, chemical cleaning, chemical stripping, or removal of any structure, but not including changes to the color of exterior paint.
Appropriate	Especially suitable or compatible.
Arch	Curved construction which spans an opening and supports the weight above it. See flat arch, segmental arch, and semi-circular arch.
Area of Visual Compatibility	Parcels that must be compatible with other historic resources constructed in the period of significance (not non-historic, non-contributing, or properties constructed outside of the period of significance) within 200 feet around the property.
Attic	An upper level of a building, not of full ceiling height, directly beneath the roof.
Awning	A roof-like cover, temporary in nature, which projects from the wall of a building.
Balance	An important quality that is easily upset by building alterations or additions that disrupt the symmetry of a building with ill-planned garages, porches, or room additions.
Baluster	One of a series of small, vertical members used to support the upper rail of a railing.
Balustrade	A railing held up by balusters.
Bargeboard (Vergeboard)	A board along the rake fascia of a gable roof and is often sawn into a decorative pattern.
Base	The lowest of three principal parts of a column; the lowest part of a wall or pier.
Bay	The number of bays refers to the width of a building by counting the number of openings including both doors and windows. A house with a center door and a window on either side has three bays. The portion of a facade between columns or piers provides regular divisions.
Bay Window	A projecting window that forms an extension to the floor space of the internal rooms. See also Oriel window.
Belt Course	A horizontal band of stone or brick on the exterior wall of a building, usually marks the floor levels.

Term	Definition
Board and Batten	Siding is fashioned of boards set vertically and covered where their edges join by narrow strips called battens.
Bond	Anything that holds two or more objects together, including the pattern of interlocking units and joints in a masonry structure, the connection between masonry units or the unit and the mortar bed.
Bracket	A projecting segment, often decorative, usually of masonry or wood.
Building	A resource created principally to shelter any form of human activity, such as a house.
Bulkhead	The vertical panels below display windows on storefronts. Bulkheads can be both supportive and decorative in design.
Capital	The top part of a column or pilaster.
Casement Window	A window with one or two sashes that open with hinges at the sides.
Certificate of Appropriateness	A certificate issued by the Commission indicating review and authorization of plans for alteration, construction, demolition, or relocation of a landmark, property, structure, site, or object within a district.
Certified Local Government (CLG)	Any city, county, parish, township, municipality, borough, or any other general-purpose subdivision enacted by the National Preservation Act Amendments of 1980 to further delegate responsibilities and funding to the local level, including the City of Racine.
Character	Distinctive traits or qualities and attributes in any structure, site, street, or district.
Chimneys	Chimneys are usually built of stone or brick and are located at either the exterior sidewalls of the building or at the center or interior of the building. Certain vernacular folk building patterns locate the chimney at the center of the house or the corner.
Clapboards	Narrow wooden boards, thinner at the top edge, which are placed horizontally, overlapping to provide a weather-proof exterior wall surface.
Classical Order	The combination of column and entablature components used in a classical style; each has a column with base, shaft, and capital. The most common orders are Doric, Tuscan, Ionic, Corinthian, or Composite, each order has its own rules of proportion for the various elements.
Clipped Gable	A gable roof where the ends of the ridge are terminated in a small, diagonal roof surface.
Column	A circular or square free-standing vertical structural member.
Commission	The City of Racine Planning, Heritage, and Design Commission.
Compatible	Capable of existing or performing in harmonious or agreeable combination in design, color, scale, architectural appearance, and other visual qualities including, but not limited to, alignment, character, context, directional expression, height, location, materials, massing, proportion, the relationship of solids to voids, rhythm, setting, size, and volume.
Comprehensive Historic Preservation Planning	The organization into a logical sequence of preservation information pertaining to identification, evaluation, registration, and treatment of historic properties, and setting priorities for accomplishing preservation activities.
Configuration	The arrangement of elements and details on a building or structure which help to define its character.
Conjectural	Design based on or involving guesswork or an unsubstantiated theory.
Construction	The act of adding an addition to a structure or the erection of a new principal or accessory structure on a property or site that requires a building permit.
Contemporary	Reflecting characteristics of the current period. Contemporary denotes characteristics that illustrate that a building, structure, or detail was constructed in the present or recent past. For the architectural style “Contemporary Style,” see page 29.

Term	Definition
Context	The setting in which a historic element, site, structure, street, or district exists.
Contributing	A classification applied to an area, property, structure, site, or object within a district signifying that it contributes generally to the qualities that give the district historic, cultural, architectural, or archaeological significance as embodied in the criteria for designating a district. An area, property, structure, site, or object can be contributing even if it has been altered, as long as it maintains the character defined for the district.
Contributing Structure	A property that retains a high degree of integrity.
Coping	The capping at the top of a wall for protection from weather elements.
Corbeling	Courses of masonry set with each course stepped forward supporting an element.
Cornice	The uppermost, projecting part of an entablature, or feature resembling it. Any projecting ornamental molding along the top of a wall, or portion of a wall or building, at a porch.
Crenelated Parapet	A low retaining wall at the edge of a roof or porch with a uniform pattern of openings creating a battlement. In medieval times the openings were used for the defense of fortresses, hence the term battlement.
Cresting	Roof cresting is lacy decorative fencing made of wrought iron, rimming the edge or peak of a roof, often seen in Second Empire (Mansard) style buildings.
Cross-gable	A secondary gable roof that meets the main roof at right angles.
Cupola	A cupola is a decorative, small, projecting tower at the top of the roof of a building, often square, round, or octagonal.
Demolition	Any act or process that destroys in part or whole a landmark or a structure within a historic district.
Dentils	A row of small decorative blocks alternating with blank spaces in a classical cornice.
Design Guidelines	The “Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings” as adopted by the Secretary of the United States Department of the Interior, and other guidelines which are adopted as necessary by the city to exemplify the standards deemed appropriate for Restoration, Rehabilitation, and Preservation of historic structures.
Directional Orientation	Compatibility of a structure with properties and structures to which it is visually related in its directional character, whether vertical or horizontal.
Dormer	A window opening at the roof level, topped by a front gable, or shed roof.
Dormer Window	A window set upright on a sloping roof.
Double-hung Window	A window with two sashes, one sliding vertically over the other.
Eave	The lower edge of a roof that projects beyond the face of a wall.
Element	A material part or detail of a site, structure, street, or district.
Elevation	Any one of the external faces or facades of a building.
Ell	The wing of a house, generally one room wide and running perpendicular to the principal building.
Engaged Column	A round column attached to a wall.
Enlarge	To extend a building, structure, or resource beyond its existing footprint, usually through the construction of an addition or new exterior feature.

Term	Definition
Entablature	In classical architecture, the full band of horizontal elements above the column capitals.
Exterior Architectural Appearance	The architectural character and general composition of the exterior of a property, structure, or object, visible from a public street or public way, including, but not limited to, the kind and texture of the building material and the type, design, and character of all architectural details and elements, including, but not limited to, windows, doors, light fixtures, trim and signs.
Eyelid Dormer	A half-elliptical decorative window placed on the roof surface, resembling the shape of an eye.
Fabric	The physical material of a building, structure, or community, connoting an interweaving of parts.
Façade	Any one of the external faces or elevations of a building. See also primary façade and secondary façade.
Fanlight	A semi-circular or fan-shaped window set over a door with radiating muntins.
Fascia	A projecting flat horizontal band; that forms the trim of a flat roof or a pitched roof.
Fenestration	The arrangement of windows on a building facade.
Finial	A projecting decorative element, at the top of an object, such as a fence post, weathervane, roof turret, or gable.
Fish scale Shingles	A decorative pattern of wall shingles composed of staggered horizontal rows of wooden shingles with half-round ends.
Flashing	Sheets, usually metal, are used to weatherproof joints or edges, especially on a roof.
Flat Arch	An arch whose wedge-shaped stones or bricks are set with a straight bottom edge; also called a jack arch.
Flemish Gable	A decorative gable form, often seen in Flanders and the Netherlands, the sides of which drop in a cascade of right angles, also called a crow-stepped gable. Used as a decorative embellishment in Victorian-era styles in the United States.
Floor Plan	The layout of the various levels of a building, showing the location of rooms, interior walls, chimneys, porches, and staircases.
Fluting	Fluting is a decorative finish for wooden columns or trim where parallel grooves are carved vertically along the surface.
Foundation	The base of a building that rests directly on the earth and carries the load of the structure above.
Frieze	The middle portion of a classical cornice; also applied decorative elements on an entablature or parapet wall.
Gable	The triangular section of an exterior wall supporting a pitched roof.
Gable Roof	A pitched roof with one downward slope on either side of a central, horizontal ridge, forming a gable at each end.
Half-timbering	Timber frame wall construction with spaces between timbers filled with brick, stone, or stucco.
Harmony	Pleasing or agreeable; a congruent arrangement.
Height	The distance from the bottom to the top of a building or structure.
Hipped Roof	A roof with uniform sloping on all sides.
Historic Context	A unit created for planning purposes that groups information about historic properties based on a shared theme, specific period, and geographical area.
Historic District	An area designated as a “historic district” by ordinance of the city council, and which may contain within definable geographic boundaries one or more landmarks, and which may have within its boundary’s other proportions or structures that, while not of such historic or architectural significance to be designated as landmarks, nevertheless contribute to the overall historic or architectural characteristics of the historic district.

Term	Definition
Historic Imitation (historic replica)	New construction or rehabilitation where elements, components, or buildings mimic an architectural style but are not of the same historic period as the original being mimicked.
Historic Integrity	The ability of a property to convey its significance; the retention of sufficient aspects of location, design, setting, workmanship, materials, feeling, or association for a property to convey its historic significance.
Historic Material	Material from which the building was originally built.
Historic Preservation	According to the National Historic Preservation Act, includes identification, evaluation, recordation, documentation, curation, acquisition, protection, management, rehabilitation, restoration, stabilization, maintenance, research, interpretation, conservation, and education and training regarding the foregoing activities or a combination of the foregoing activities.
Historic Property	A district, site, building, structure, or object significant in American history, architecture, engineering, archeology, or culture at the national, state, or local level.
Historic Significance	Determines why, where, and when a property is important. Historic significance is the importance of property about history, architecture, engineering, or the culture of a state, community, or nation.
Hood Molding	A projecting molding above an arch, door, or window, also called a drip mold.
Infill	New construction where there had been an opening before, such as a new building between two older structures; or block infill between porch piers or in an original window opening.
Integrity	Adherence to a high level of historical, and architectural accuracy and relatively unchanged since originally constructed. The Secretary of Interior recognizes a property's integrity through seven aspects or qualities: location, design, setting, materials, workmanship, feeling, and association.
Intensive Survey	A systematic, detailed examination of an area designed to gather information about historic properties sufficient to evaluate them against predetermined criteria of significance within specific historic contexts.
Inventory	A list of historic properties determined to meet specified criteria of significance.
Keystone	The central topmost element of an arch.
Landmark	A property, structure, or natural object designated as a "landmark" by ordinance of the city council, pursuant to procedures prescribed in this title, which is worthy of rehabilitation, restoration, and preservation because of its historic or architectural significance to the city.
Landscape	The whole exterior environment of a site, district, or region, including landforms, trees and plants, rivers and lakes, and the built environment.
Lattice	An openwork grill (diagonal or vertical and horizontal) of wood strips used as screening.
Lintel	The horizontal support member above a window, door, or another opening.
Listing	The formal entry of a property in the National Register of Historic Places; also referred to as registration.
Maintain	To keep in an existing state of preservation or repair.
Mansard Roof	A roof with two slopes on all four sides, with the lower slope steeper than the upper.
Masonry	Construction of brick, stone, or terra cotta laid up in units.
Massing	A term in architecture that refers to the perception of the general shape and form as well as size of a building. A filled volume or positive space.

Term	Definition
Material Change	A change that will affect either the exterior architectural or environmental features of a historic property or any structure, site, or work of art within a historic district.
Mitigation	Material from which the building was originally built.
Modillion	An ornamental bracket used in a series under a cornice and sometimes supporting the cornice.
Molding	A decorative raised surface along the edge of an architectural feature such as a window, column, door, or wall.
Mortar	A mixture of sand, lime, cement, and water used as a binding agent in masonry construction.
Mullion	A vertical divider between individual windows or doors.
Multi-Light	A window sash or door light composed of more than one pane of glass.
Muntin	A secondary framing member to divide and hold the individual panes of glass.
National Register Criteria	The established criteria for evaluating the eligibility of properties for inclusion in the National Register of Historic Places.
National Register of Historic Places	The nation's official list of buildings, sites, and districts that are important in our history or culture. Created by Congress in 1966 and administered by State Historic Preservation Officers.
New Construction	Construction is characterized by the introduction of new elements, sites, buildings, or structures or additions to existing buildings and structures in historic areas and districts. Normally required mandatory actions, summarized in the guidelines.
Nomination	Official recommendation for listing a property or district on the National Register of Places or as a local landmark property or district.
Non-contributing Resource	A building, site, structure, or object that does not add to the historic significance of a property.
Object	Constructions that are primarily artistic or are relatively small in scale.
Obscured	Covered, concealed, or hidden from view.
Openings	A void in a solid such as a space or gap in the wall of a building that allows for the admission of light and air, i.e.-windows, and doors.
Oriel Window	A bay window built out from the wall resting on a bracket or corbel.
Orientation	Generally, orientation refers to how a building relates to the street. The entrance to the building plays a large role in the orientation of a building. Generally, the entrance, and thus the orientation, faces the street.
Palladian Window	A window opening with three parts, the central one arched and wider than the rectangular flanking ones. The tops of the flanking windows align with the base of the arch.
Paneled Door	A door composed of solid panels (either raised or recessed) held within a framework of rails and stiles.
Parapet	A low wall at the edge of a roof.
Pediment	A triangular element formed by the gable of a roof; any similar triangular element used over windows, and doors.
Pendant	An ornamental piece of wood or metal hanging down from a porch, cornice, or bracket.
Pent Roof	A narrow shed-style roof placed above the first floor of a building to protect the doors, windows, and lower walls, often covering all four sides of the building.
Period of Significance	The length of time when a property was associated with important events, activities, or person, or attained the characteristics that qualify it for National Register listing. A period of significance usually begins with a date when significant activities or events began giving the property its historic significance; this is often a date of construction.

Term	Definition
Pier	The part of a wall between windows or other openings. The term is also used sometimes to refer to a reinforcing part built out from the surface of a wall, a buttress.
Pilar	A support column without classical detailing.
Pilaster	A pilaster is a narrowly protruding column attached to a wall, giving the illusion of a real free-standing support column.
Pitch	The slope of a roof.
Pointed Arch	An arch with a strong center point, usually seen in Gothic Revival-style buildings.
Porch	A roofed space, open or partly enclosed, often at a building entrance, often with columns and a pediment, and generally with support piers but occasionally with a full foundation.
Portico	A porch or ambulatory, supported by columns on at least one side, especially at the main entrance to a building in the Greek, Roman, or Neoclassical style.
Portland Cement	A strong, inflexible cement used to bind mortar. Mortar or patching materials with a high Portland cement content should not be used on pre-1920 buildings (The Portland cement is harder than the earlier masonry, causing serious damage over time.)
Preservation	Generally, saving from destruction or deterioration of old and historic buildings, sites, structures, and objects and providing for their continued use using restoration, rehabilitation, or adaptive use.
Pressed tin	Decorative and functional metalwork made of stamped tin used to sheath roofs, bays, and cornices.
Primary Façade	The front-facing façade; the façade that faces the street and has the primary entrance. For buildings with the entry on a side façade or buildings sited on a corner, the side façade with entry and the street-facing side façade are considered primary facades. See also Façade and Secondary façade.
Project	Any alteration, construction, demolition, or relocation of an area, property, structure, site, or object.
Property Type	A grouping of individual properties based on a set of shared physical or associative characteristics.
Proportion	Harmonious relation of parts to one another or the whole. Refers to the ratio of one dimension to another. Generally, we use the word to indicate the relationship between the height and width of a door or window. The proportions of an entire building are often referred to in the context of scale, the relationship between the size of the building and the size of a person.
Pyramidal Roof	A roof with four identical sides rising to a central peak.
Quoins	Units of stone or bricks used to accentuate the corners of a building.
Rafter	Any of the beams that slope from the ridge of a roof to the eaves and serve to support the roof.
Rail	A horizontal member of a railing or fence; may support vertical elements. Also, a main horizontal member of a door or window.
Recommended	Suggested, but not mandatory actions summarized in the guidelines.
Reconnaissance Survey	An examination of all or part of an area accomplished in sufficient detail to generalize about the types and distributions of historic properties that may be present.
Reconstruction	The act or process of reproducing by new construction the exact form and detail of a vanished building, structure, or object, or a part thereof, as it appeared at a specific period.
Refurbish	To renovate, or make clean, fresh, or functional again through a process of major maintenance or minor repair.

Term	Definition
Rehabilitation	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.
Remodel	To change a building without regard to its distinctive features or style. Often involves changing the appearance of a structure by removing or covering original details and substituting new materials and forms.
Renovate	To repair a structure and make it usable again. Although this word is widely accepted outside the preservation community, historic preservationists prefer to use the term "rehabilitate" since it incorporates careful retention of historic architectural, or cultural features.
Renovation	Similar to rehabilitation, except that in renovation work there is a greater proportion of new materials and elements introduced into the building.
Repair	Any change to an area, property, structure, site, or object that is not alteration, construction, relocation, or demolition to mend or restore to a sound or good state after decay, dilapidation, or partial destruction.
Replication	Creating an object that is an exact imitation of a historic architectural style or period.
Restoration	The act or process of accurately taking a building's appearance back to a specific period by removing later work and by replacing missing earlier features to match the original.
Retain	To keep secure and intact. In these guidelines, "retain" and "maintain" describe the act of keeping an element, detail, or structure and continuing the same level of repair to aid in the preservation of elements, sites, and structures.
Re-use	To use again. An element, detail, or structure might be reused in historic districts. See also Adaptive use.
Rhythm	Regular occurrence of elements or features such as spacing between buildings.
Ridge	The top horizontal member of a roof where the sloping surfaces meet.
Roof	Roofs can be steep, flat, or gently sloped and take many forms, gable, gambrel, hipped, stepped gable, shed, pent, or Mansard. The roof type is an important key to identifying the style of a building.
Room	An enclosure or division of a house separated from other divisions, designed to be habitable four seasons a year and fully heated.
Round Arch	A semicircular arch over a window or door.
Rustication	Masonry cut in massive blocks separated by deep joints.
Sash	The framework containing the glass in a window.
Scale	Proportional elements that demonstrate the size, materials, and style of buildings.
Secondary Façade	A facade other than the primary façade. A facade that does not face a street or does not have a primary entrance. See also Façade and Primary façade.
Segmental Arch	An arch whose profile is less than a semicircle.
Semi-Circular Arch	An arch whose profile is a half-circle.
Setback	The placement of a structure on a parcel in relationship to the lot lines and other elements such as the street and other buildings.
Setting	The attributes of a locality, neighborhood, or property that define its character.
Shake	A split (by hand) rather than a sawn wood shingle
Sheathing	An exterior covering of boards or other surfaces applied to the frame of the structure. See Siding.

Term	Definition
Shed Roof	A low-pitched roof with only one slope.
Shingles	A thin piece of wood, slate, or asphalt laid with others in a series of overlapping rows covering the roof or sides of a house. In the early 1800s, the shingles were hand split. Today, hand-split shingles are called shakes.
Sidelight	A vertical area of fixed glass on either side of a door or window.
Siding	The exterior wall covering (sheathing) of a structure.
Significant	Having particularly important associations within the contexts of architecture, history, and culture. The importance of an element, building, or a site, owing to its involvement with a significant event, person, or period, or as an example of an architectural style. Also, historically significant.
Sill	The projecting horizontal base of a window or door, may be of any material, angled to repel water. Also, the horizontal piece of lumber, or built-up section that rests on the foundation and forms the base for the wood frame in construction.
Site	The location of a significant event, a prehistoric or historic occupation or activity, or a building or structure, whether standing or ruined, or vanished, where the location itself possesses historic, cultural, or archeological value regardless of the value of any existing structure.
Soffit	The horizontal underside of an eave or cornice.
Solid to Void	A relationship involving the proportionate amount of solid wall area to the void areas created by windows, doors, gables, or arches.
Spindles	Slender wood dowels or rods turned on a lathe often used in screens and porch trim. See also baluster.
Stabilization	The act or process of applying measures essential to the maintenance of a deteriorated building as it exists at present, establishing structural stability and a weather-resistant enclosure.
Standing Seam Roof	A sheet metal roof with vertical folded seams joining adjacent flat panels; the parallel seams run along the slope.
Stile	One of the main vertical members of a millwork frame to which the others are attached, the vertical framing members at the edge of a door or window.
Stoop	The uncovered wide step leading into the front or main door of a building.
Stories	The number of stories a building reflects its height by counting the stacked floors. If a building has dormer windows inset into the roof, that top section of the building is called a 1/2 story.
Streetscape	The distinguishing character of a particular street is created by its width, degree of curvature, paving materials, design of the street furniture, and forms of surrounding buildings.
Structure	Anything constructed or erected, the use of which requires, directly or indirectly, a permanent location on or in the ground, including without limitation buildings, garages, fences, gazebos, signs, billboards, antennas, satellite sending or receiving dishes, swimming pools, walks, walls, steps, sidewalks and works of art.
Stucco	An exterior finish, usually textured; composed of Portland cement, lime, and sand mixed with water.
Style	A type of architecture distinguished by special characteristics of structure and ornament and often related in time, also a general quality of a distinctive character.
Surround	An encircling border or decorative frame, usually at windows or doors.
Swag	Carved ornament in the form of a cloth draped over supports, or in the form of a garland of fruits and flowers.
Terra Cotta	A fine-grained, fired clay material used for decorative masonry, often used in imitation of stone.

Term	Definition
Tower	A tall structure, either square or round in shape, rising higher than the rest of the building.
Transom	An opening above a door or window.
Trim	The decorative framing of openings and other features.
Tudor Arch	A flattened arch with a center point above a door or window, commonly seen in Tudor Revival style buildings, (also called a 4-centered arch).
Turret	A small tower projecting from a building usually at a corner.
Vernacular	A regional form or adaptation of a traditional architectural style; a building built without being designed by an architect or someone with similar formal training.
Visible from the Street	Able to be seen by a person walking on the public street, alleys, or sidewalks on which a building is located. In the case of a building located on a corner lot, the street means both streets on which the building is located.
Wainscot	The wainscot is the wood-covered lower portion of an interior wall, usually topped by a chair rail. A wooden wainscot can be plain or paneled with a pattern of raised wooden trim.
Wall Dormer	A dormer created by the upward extension of a wall and a breaking of the roofline.
Walls	Historic exterior wall construction can be of log, stone, brick, frame, or stucco over such. In the more modern era, wall material could be formed as concrete, glass, or metal.
Walls of Continuity	Facades and other site structures such as masonry walls, fences, and landscape masses form cohesive walls of enclosure that demonstrate visual compatibility with properties and structures to which they are related.
Water Table	A projecting horizontal ledge, intended to prevent water from running down the face of a wall's lower section.
Weatherboard	Wood siding consisting of overlapping boards usually thicker at one edge than the other, or a board at the top of an exterior wall that covers the joint at an overhanging eave.

APPENDIX - BIBLIOGRAPY

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