

SPRINGFIELD HISTORIC LANDMARKS COMMISSION

DESIGN GUIDELINES

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Part I

General Guidelines

THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

The Secretary of the Interior's Standards for Rehabilitation provide the guiding principles for Springfield's Design Guidelines. The standards apply to rehabilitation projects, defined as "the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural and cultural values." According to the Ohio Historic Preservation Office, a division of the Ohio Historical Society, approximately 90 percent of all work to old buildings in Ohio falls in this category.

The ten standards, outlined below, are broadly worded and used to guide all types of rehabilitation projects. One important application of the standards is their use by state and federal officials to determine if a project qualifies as a "certified rehabilitation" for purposes of using the 20 percent Investment Tax Credit under the Economic Recovery Tax Act of 1981. Property owners in Springfield who wish to take advantage of the Tax Credit program are encouraged to review their project against these standards prior to doing design work and before seeking certification by the National Park Service.

It is important to note that approval of a project by the Commission does not qualify the project for use of the 20% Investment Tax Credit for historic rehabilitations. Certification of work for tax purposes is a separate process. Contact the Ohio Historic Preservation Office, Ohio Historical Society, 567 E. Hudson Street, Columbus 43211, for details. The standards are as follows:

1. Every reasonable effort shall be made to provide a compatible use for a property which requires minimal alteration of the building, structure or site and its environment, or to use a property for its originally intended purpose.
2. The distinguishing original qualities or character of a building, structure, or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.
3. All buildings, structures, and sites shall be recognized as products of their own time. Alterations which have no historical basis and which seek to create an earlier appearance shall be discouraged.
4. Changes which may have taken place in the course of time are evidence of the history and development of a building, structure, or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.
5. Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure or site shall be treated with sensitivity.
6. Deteriorated architectural features shall be repaired rather than replaced, wherever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture, and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historic, physical, or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.
7. The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the historic building materials shall not be undertaken.
8. Every reasonable effort shall be made to protect and preserve archeological resources affected by, or adjacent to any project.
9. Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural material, and such design is compatible with the size, scale, color, material, and character of the property, neighborhood or environment.
10. Wherever possible, new additions or alterations to structures shall be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired.

REHABILITATION, REPAIR AND MAINTENANCE

Many requests for Commission approval will center around some common rehabilitation work that is often associated with repair and maintenance of older buildings. Issues such as masonry cleaning, application of artificial siding, window repair/replacement, repair/replacement of deteriorated building materials, roof and gutter repair/replacement, and foundation repair will undoubtedly be brought before the Commission quite frequently. Some guidance on these issues is needed, then, to assist the Commission in making a proper and reasonable determination of appropriateness or inappropriateness for each case. These treatments are strongly encouraged by the Commission for use by property owners as a means of preserving the integrity and distinctiveness of the city's historic districts and buildings.

MASONRY CLEANING

Often the first item on the property owner's list, cleaning of masonry (usually brick) surfaces, is an important rehabilitation and design issue. Inappropriate cleaning techniques can be a major source of damage to the building, shortening its useful life considerably. In addition, cleaned surfaces present an appearance which may differ from the building's original treatment, since many 19th century buildings were originally meant to be painted. The treatment of exterior masonry (brick, stone, tile or terra cotta) can strongly affect both a building's appearance and its ability to resist weather. Further guidance on this subject may be obtained from Preservation Brief #1, "Assessing Cleaning and Water-Repellent Treatments for Masonry Buildings," and #6, "Dangers of Abrasive Cleaning to Historic Buildings," both available through the Commission or from the Ohio Historical Society.

Recommended:

1. Cleaning masonry only when necessary to halt deterioration or to remove graffiti and stains. Collection of dirt and change in color are part of the weathering process over a period of many years, creating a patina of age which is part of the building's history.
2. If the masonry is to be cleaned, washing it by the gentlest means possible, such as water and a mild detergent using natural bristle brushes, and/or a non-harmful chemical solution. Both should be followed by a low-pressure water rinse, not to exceed 300 pounds per square inch pressure.
3. Removing paint only when it can be done without damaging the masonry. Paint removal should be considered only when it is readily apparent that the paint is not historic and is a later application.
4. If non-historic paint cannot be removed without using abrasive methods, it is best to leave the masonry painted, although repainting in a compatible color may be a visual improvement.
5. Seeking advice from an experienced cleaning contractor who is knowledgeable about techniques other than sandblasting.

Not Recommended:

1. Cleaning masonry surfaces, when they are not heavily soiled, to create a "new" appearance.
2. Cleaning brick or stone surfaces by sandblasting or other abrasive methods. These methods of cleaning are very damaging to the masonry surface and will accelerate its deterioration.
3. Using chemical solutions that will damage masonry materials, such as the use of acid which can react with marbles, limestones and mortars; it can also create permanent stains.
4. Removing paint from a building that was originally painted, or removing paint that is adhering firmly to, and thus protecting, a masonry surface.
5. Failing to seek professional expertise or follow manufacturer's instructions when cleaning or repainting masonry.

REPAIR OF BUILDING MATERIALS

Repair and replacement of historic building materials is a preservation issue which will also come before the Commission with some frequency. The repair of stone, brick, wood, and metals is both a maintenance and a design consideration. The general rule of thumb guiding materials preservation is that it is "better to preserve than repair, better to repair than replace." The following guidelines are written specifically for historic masonry, wood and metal repair and replacement in Springfield. Wood and masonry are found on all types of buildings in Springfield; the most common use of architectural metals -- such as cast iron and pressed sheet metal -- is in the city's commercial buildings.

MASONRY (Special features -- cornices, window hoodmolds, brackets as well as wall surfaces)

Recommended:

1. Retaining masonry features that are important in defining the overall character of the building, such as walls, brackets, railings, cornices, window and door treatments, columns, and steps.
2. Identifying the causes for and correcting any obvious signs of deterioration -- such as disintegrating mortar, spalling bricks or stone -- by providing proper drainage so that water does not stand on flat surfaces or accumulate in curved decorative features.
3. For masonry walls, tuckpointing the brick only in areas where so much mortar is missing that water accumulates in the joint, causing further deterioration.
4. Using new mortar which duplicates the composition, color, texture, hardness, size and profile of the original.
5. Where bricks are badly spalled or damaged by inappropriate alterations, limited replacement with new pieces that duplicate the original. Deteriorated/missing stone may be replaced with a matching substitute material where exact duplication is not feasible.
6. Using surviving prototypes, such as brackets or balusters, to duplicate extremely deteriorated or missing parts of masonry features.
7. Replacing a masonry feature that is too deteriorated to repair -- if the overall form and detailing are still evident -- using the physical evidence to guide the new work.

Not Recommended:

1. Removing or radically changing masonry features which are important to the integrity and character of the building.
2. Failing to evaluate and treat causes of mortar deterioration, such as leaking roofs and gutters or settlement of the building.
3. Wholesale repointing of a building, especially where existing mortar and joints are in good condition.
4. Improper raking, filling and tooling of mortar joints; use of mortar mixture with too high portland cement content, inappropriate color, use of power tools to rake or cut out mortar joints.
5. Replacing a large area with new materials where it could be repaired, giving the building a new appearance inappropriate to its style and period.
6. Applying paint or coatings such as stucco to masonry that has been historically uncoated or unpainted.
7. Removing sound stucco; or repairing with new stucco that does not give the same appearance.

For additional information, see Preservation Brief #2, "Repointing Mortar Joints in Historic Masonry Buildings."

WOOD (Clapboard, shingles and other decorative siding or trim)

Recommended:

1. Keeping all sound woodwork and trim in place. Partially decayed wood can be patched or consolidated and then painted to restore its appearance and useful life.
2. Protecting and maintaining wood features by providing proper drainage so that water is not allowed to accumulate.
3. Retaining coatings such as paint that help protect the wood. Inspecting painted wood surfaces to determine whether repainting is necessary or if cleaning is all that is required.
4. If paint removal is warranted, removing it to the next sound layer and then repainting.
5. Where prototypes from the building itself are available, using them to duplicate extensively deteriorated or missing architectural features such as cornice, brackets or balusters.

Not Recommended:

1. Removing wood features which are important to the integrity and character of the building.
2. Stripping painted surfaces to bare wood and then applying stains to achieve a "natural" appearance.
3. Removing paint that is firmly adhering to, and thus protecting, wood surfaces. Using destructive paint removal methods, such as torches, sandblasting or waterblasting, or electric drill-mounted wire whips or brushes that physically knock the paint loose.
4. Failing to treat the causes of wood rot or deterioration, including leaking gutters or insect damage.
5. Replacing an entire wood feature, such as a cornice, when repair of the wood and limited replacement of deteriorated/missing parts are appropriate.

For additional information, see Preservation Brief #10, "Exterior Paint Problems on Historic Woodwork."

METALS (Cast iron, steel, pressed tin, copper, aluminum and zinc; most often used in commercial buildings)

Recommended:

1. Retaining architectural features, such as columns, capitals and window hoods, that are important to the character of the building.
2. Determining what type(s) of metal is used on the building – cast iron, zinc, copper, bronze and brass, aluminum, stainless steel -- prior to any cleaning or repair of the material.
3. Cleaning cast iron where necessary to remove paint and rust build-up and restore crispness to the details. Repainting cleaned areas immediately with a rust-inhibiting primer to prevent new corrosion.
4. Repairing of deteriorated metal features through patching, splicing (replacement of a small section with new material), and reinforcing (bracing the damaged element with new metal material).
5. Replacing features which have deteriorated to the point of failing or which are missing altogether with components which match the original in material, size and detailing. It may be useful to check salvage yards for compatible pieces.
6. Seeking a company specializing in metal work to perform cleaning, repair, repainting or replacement.

Not Recommended:

1. Removing architectural features which are important to the character of the building.
2. Changing the type of finish or its historic color or accent scheme.
3. Exposing metals which were meant to be painted (cast iron) or painting metals such as copper, bronze or stainless steel that were meant to be exposed.
4. Failing to identify and treat any causes of corrosion, such as moisture from leaking roofs and gutters.
5. Using cleaning methods which alter or damage the metal material; or cleaning when it is inappropriate for the metal.
6. Seeking to "do it yourself" when professional help is available.

For additional information, see Preservation Brief #11, "Rehabilitating Historic Storefronts."

ARTIFICIAL SIDING

The application of artificial siding to frame buildings is a topic of much concern in modern rehabilitation projects. The Commission will undoubtedly be approached by owners wishing to cover an existing clapboarded or shingled building with aluminum or vinyl siding. While many property owners see the siding as a means of avoiding maintenance and repainting costs, its use may actually accelerate deterioration of the wood underneath, causing additional problems later on. The Commission discourages the use of artificial siding because it often is used to cover up rather than solve siding problems; however, the Commission does not prohibit use of artificial siding. Some recommendations on the application of siding in Springfield are provided below.

The use of artificial siding is not recommended. However, if such siding is to be used, the following apply.

Recommended:

1. If artificial siding is to be used, applying it carefully with tight joints to keep the siding from being loosened in the wind and admitting moisture.
2. Carefully placing artificial siding over wall surfaces only, maintaining all exterior details (cornice, window and door enframements, porches, and other wall decoration) as existing.
3. Retaining existing wall materials (clapboards, shingles) under the siding so that the alteration is reversible at some future time.
4. Maintaining width of original clapboards or shingles in the application of new siding.
5. Using siding that is an appropriate color for the style and period of the building in question.
6. Using vented siding that permits moisture to escape from behind the new siding, rather than building up and causing dry rot.

Not Recommended:

1. Removing original surface materials or architectural features, including window sash, during application of artificial siding.
2. Covering over window and door enframements, cornice projections and other architectural details with artificial siding.
3. Using artificial siding that is too wide or too narrow in comparison to the original.

4. Using artificial siding that is an inappropriate color for the style and period of the building in question.
5. Applying the siding carelessly, with little attention to form, appearance or weather resistance.

WINDOW REPAIR/REPLACEMENT

Rehabilitation projects frequently include proposals to replace window sash or entire windows for reasons of energy conservation or appearance. Window replacement should be considered carefully, however, in light of the contribution of a building's windows to its overall historic character. Windows are significant to a building if they: 1) are original, 2) reflect the original design intent of the building, 3) reflect period or building practices, 4) reflect changes to the building resulting from major periods or events, or 5) are examples of exceptional design. Deteriorated significant window sash and frame can be repaired economically and this solution is encouraged over replacement. For more information see Preservation Brief #9, "The Repair of Historic Wooden Windows."

Recommended:

1. Evaluating the significance and physical condition of existing windows to the building and making a determination of the need for repair or replacement.
2. Maintaining the number, location, size and glazing pattern of significant windows in a facade.
3. Maintaining the wood and/or architectural metal which comprise the window frame, sash, muntins and surrounds through appropriate surface treatments such as cleaning, rust removal, limited removal and re-application of paint.
4. Making windows weather tight by recaulking and installing weather-stripping.
5. Repairing window frames and sash by patching, consolidating and reinforcing existing wood material.
6. Reusing window hardware where possible.
7. Replacing an entire window in kind only when it is too deteriorated to repair, using physical evidence to guide the work.
8. Using storm windows that match the visual divisions of the windows. Using original wood storms if available. If aluminum storms are used, using white for buildings of light color and bronze or brown for buildings of darker color.

Not Recommended:

1. Removing or altering windows which are important to the character of the building.
2. Changing the number, location, size or glazing pattern of significant windows. Cutting new openings, blocking in existing openings, or installing ill-fitting replacement sash are also not recommended.
3. Replacing existing windows where repair and minimal replacement of parts is feasible (and more economical).
4. Replacing original glazing with mirrored or tinted glass.
5. Installing new hardware when the existing is serviceable.
6. Installing storms which do not match the existing visual divisions of the windows; installing aluminum storms which look metallic and stand out too much visually.
7. Inserting new interior floors or ceilings which cut across the glazed area of windows.

FOUNDATIONS

Keeping foundations in sound condition is critical to a building's stability. Most historic buildings have foundations which are greatly overbuilt, so inherent flaws in the foundations themselves are usually not a problem. Most often, trouble arises when deleterious influences such as excessive moisture are allowed to occur. While the foundation may not be a critical design factor in rehabilitation it is often an important maintenance issue. Some general guidelines for the Commission and for property owners are provided below.

Recommended:

1. Properly draining water away from the building through maintenance of gutters, downspouts and site drainage system.
2. Correcting all possible sources of outside moisture before spending money on basement sealers and other treatments.
3. Replacing supporting ability of material removed when openings are cut into a foundation or basement wall.

Not Recommended:

1. Going to the expense (and possible danger) of jacking or underpinning foundations unless movement is still occurring (determined by an engineer). Usually a building will settle only until it reaches an equilibrium.
2. Cutting openings into foundation or basement walls. This removes supporting material and may cause undue stress on the structure above.
3. Allowing building gutters, downspouts and site drainage to deteriorate.
4. Waterproofing basement interiors without correcting the source of the water problem.

ROOFS, GUTTERS AND DOWNSPOUTS

Many rehabilitation projects include the roof and gutter system in their specifications. A weather-tight roof is basic to the preservation of a structure, as it sheds water and provides protection from outside elements. Equally important for its water removal capabilities is the gutter and downspouts system of the building. In addition, these elements of roof, gutter and downspouts can be important design considerations, requiring certain guidelines. In addition to its important function, the roof -- with its size, color, patterned materials, and special features -- contributes a great deal to a building's character and should be given special attention. For additional information, see Preservation Brief #4, "Roofing for Historic Buildings."

Recommended:

1. Keeping roof shapes that are original or appropriate to a building's period or style, including hip, gable, gambrel, and mansard.
2. Keeping decorative features such as cupolas, cresting, chimneys, weathervanes as much as possible.
3. Retaining original roofing material such as slate, wood, clay tile and metal, wherever possible. Slate was commonly used in Springfield buildings and remaining examples should be preserved.
4. Protecting and maintaining an existing roof by replacing deteriorated flashing, cleaning and relining gutters and downspouts as necessary.
5. Checking for water accumulation behind parapets, a common feature of commercial buildings in Springfield, and repairing roof and flashing to make watertight at that point.
6. Repairing existing roofing materials and decorative features, including limited replacement with the same or a similar material.

7. If a roof is too deteriorated to repair, trying to re-roof in materials which are similar to the existing. For example, asphalt shingles of a gray or green color can be used to help recreate the look and texture of slate.
8. If the decision is made to re-roof, removing the existing material all the way down to the wood sheathing prior to installing the new roof.
9. Installing mechanicals or rooftop additions (e.g. skylights, dormers) so that they are relatively inconspicuous from the street and do not alter significant building features.

Not Recommended:

1. Changing the shape of the roof by adding new features such as dormers or skylights that diminish the building's character.
2. Introducing a new roof feature that is incompatible in size, scale, material and color.
3. Removing sound roofing material when repair would be acceptable and appropriate.
4. Using replacement materials that do not try to approximate the original look and texture of the roof. For example, red shingles on a Federal or Greek Revival house would not be appropriate.
5. Replacing an entire roof feature, such as a cupola or dormer, when repair and limited replacement of materials would be acceptable.
6. Installing air conditioners or other mechanical equipment so that it obscures important building features or is conspicuous from the street.
7. Allowing gutters and downspouts to deteriorate; failing to clear of debris and check for weak points periodically.

COLOR

Color probably has a greater visual impact than any other exterior architectural feature. This refers not only to exterior paint, but also to roof colors and colors employed in attachments such as awnings, canopies and storm windows and doors.

Choice of color is very often a matter of personal preference. In the case of historic buildings, however, certain colors are more appropriate to the building's form, style and setting than others. This is especially important in historic districts where buildings relate to each other through patterns of design or development.

The Commission can offer two types of assistance to property owners in selecting paint colors: 1) a range of appropriate colors for use in particular building styles and 2) guidance for application of color to the building and its trim. The range of appropriate colors and their application are described in the paragraphs that follow. A color palette is provided for the Commission's and the public's use. In addition, general guidelines are enumerated below for the use of both the property owner and the Commission.

General Guidelines

1. Wherever possible, original paint colors for the building in question should be researched using the recommended procedure in the Appendix to the Design Guidelines.
2. In general, do not coat surfaces that have never been painted.
3. Choose paint colors that are appropriate to the period and style of the building by referring to the recommended color range below.
4. For late 19th century buildings, contrasting colors may be appropriate, but avoid too many colors on one building. The simpler the building, the fewer colors should be used.
5. The same rules apply to commercial as to residential buildings. In commercial buildings, the color selected for the storefront is often repeated on the upper facade detailing.

RECOMMENDED COLOR SELECTION

Greek Revival (1830-1860): The Greek Revival style was traditionally painted white (often with green shutters) to create a classical appearance. Transitional buildings which exhibit features of Greek Revival along with later styles may have been painted light shades other than white, such as yellow.

Gothic Revival (1840-1860): This style had its roots in a more natural expression of the building in relation to the land (as opposed to the stark white of the Greek Revival). Colors are soft earth tones -- simulating sand, earth, straw, slate -- that include grays, yellows, tans, and pinks. Trim was very often painted the same color as the body, with colorful accents being created in shutters, awnings or roofs.

Italianate (1860-1890): Early Italianate buildings (pre-1870) were often painted with the same range of light earth tones (grays, yellows, tans and pinks) as the Gothic Revival style. After 1870, however, colors become noticeably darker as greens, oranges and olives begin to creep into the palette. Trim is almost always picked out in a darker color that complements the main body color, although this is sometimes reversed. Brackets, the most common feature of the Italianate style, were usually painted the same color as the cornice.

French Second Empire (1870-1890): Greater complexity of surface presented the opportunity for greater color complexity in this style. Darker trim such as dark green or maroon would be appropriate, with lighter body colors such as pale yellow or light green. Earth colors such as browns and brown-reds would also be appropriate for trim colors, with beige body colors.

Queen Anne, Stick and Shingle Styles (1880-1900): These styles probably presented the best opportunity for successfully mixing colors. Sometimes as many as five colors would be used on a facade, although the scheme had to be thought out carefully. The light-body, dark-trim approach was abandoned, and color was used to accent and draw out variations in surface texture and finish. Brighter hues of orange, red, green, yellow and

brown were introduced, although the traditional darker colors continued to be used. There is room for a great deal of individuality here, as long as the variety of color is not allowed to get out of hand.

Colonial Revival (1880-1940): A return to the more classical, light colors of the past were most common here. Body colors moved toward pastels, such as cream or yellow, and white was most often used for trim. By the 1920s, all white was the popular scheme.

Spanish Mission Revival (1880-1940): Appearance of stuccoed walls and tiled roofs are important to this style. Walls were beiges or light browns, with deep brick red as the standard roof color. No differentiation was made in trim.

Craftsman (1900-1940): Natural and stained woods which brought out the material's beauty were common finishes. When these buildings were painted, lighter colors prevailed, with a simple color scheme. Contrast between body and trim was played down or avoided entirely. White, pale yellow, and light green were common colors.

American Four-Square (1900-1940): These buildings continued the Colonial Revival trend toward lighter exterior colors, part of the reaction to dark, heavy Victorian design. Since Four-Square design centered on economy and simplicity, paint colors followed suit. Light colors such as whites and pale yellows were used and contrasting trim was played down.

Vernacular Cottage (range of dates): Simple or vernacular buildings were often used as workers' housing, and their paint colors reflected their economy of construction. Simple, neutral colors, rather than rich or bold colors, would be most common. Trim may have been highlighted in a complementary color.

NEW CONSTRUCTION

New construction may take the form of a completely new free-standing structure; an addition to an existing older building; or infill construction which occupies a gap in a row of commercial or residential building facades.

Construction techniques and details may vary considerably with the type of new construction and are also different for residential and commercial structures. New construction design, however, should follow certain principles no matter what the building being built.

In any historic area, the goal of new construction design should be visual compatibility with the area's historic character. This does not mean that new structures should try to look like old ones, nor does it mean that builders must try to duplicate expensive details or historic materials. In fact, efforts to duplicate historic details and materials usually end up being very expensive and not very successful, principally because construction techniques, materials and skills are different today from when Springfield's historic building stock was constructed.

A much more appropriate approach is to develop contemporary designs that use modern materials, finishes and techniques. At the same time, however, these designs should take certain "cues" from their surroundings in an effort to fit into the broad visual patterns of those surroundings.

Springfield's historic areas, like others, grew over time and do not represent a single time period. In fact, these areas are important because they have such a rich diversity of architecture. However, within that diversity one can also see unity and compatibility: commercial building facades forming a single front along a street; cornices of similar height and heaviness; similarity in roof height and building setback along a residential street. This is because the builders of Springfield almost always keyed their designs to what had come before, and they let the visual patterns which already existed set the framework within which they were to build new structures. They built new and modern buildings -- for their time -- within that framework; they never attempted mimicry or recreation of past designs. The builders of today should let their designs be guided in this same way.

The following design considerations will help establish the design framework. In developing a design for new construction, a builder should look at adjacent and surrounding buildings and note these considerations:

1. Height

New construction should be of similar height to that of adjacent and nearby buildings. Some cities have mandated that new buildings be constructed to a height within 10% of the average height of existing adjacent buildings.

2. Proportions of front facades

This is the relationship between the width and the height of a building's front facade: tall and narrow, low and squat, square. New construction should employ similar proportions.

3. Proportions of openings

Window and door openings in a building have their own proportions, and often -- but not always -- these are similar to the building facade's proportions. New designs should reflect adjacent and nearby buildings' window and door proportions.

4. Rhythm of solids and voids

In any building facade, window and door openings (voids) alternate with wall areas (solids). Usually, but not always, the resulting pattern of solids and voids is symmetrical: a central door with two evenly-spaced windows to either side, for example. New construction designs should reflect the solid-void rhythms of adjacent and nearby structures.

5. Rhythm of building spacing

Often a function of building lot size, the open spaces between buildings are as important as the buildings themselves. Sometimes large lots permit a great deal of space between buildings, giving an elegant, refined feel; and sometimes there is no space at all, as in the continuous commercial facades still found in

the downtown area. New construction should observe the rhythm of open spaces that already exists in the area.

6. Scale

Scale refers to the relationship between a structure and the size of a human being. Intimate scale is created when structures and their details are smaller than, and create spaces and openings that are smaller than, human size normally dictates: doorways that require people to duck, narrow spaces between buildings, little doorknobs, windows set below the normal line of sight all help to create a feeling of intimate scale. Grand scale, of course, is just the opposite, where spaces, buildings and details are larger than human use and needs would dictate: massive door knockers, fifteen-foot doors, high ceilings, and so on. New construction design should observe the scale of surrounding and nearby structures. Note also that scale should be consistent within a given structure. If a building is small and closely spaced with its neighbors and has low ceilings and narrow doors and windows, then the application of massive details and decoration would be inappropriate.

7. Direction of front elevation

This refers both to the direction in which the main facade of a building faces -- usually it is toward the main street, but not always; but it also refers to the apparent "direction" of the facade itself: does it have a vertical feel, a horizontal feel, or a non-directional feel? Note that this is related to the proportions of a building's facade, but it is not necessarily the same: a building with proportions that give a low, squat feeling may nonetheless have a vertical feel within the main facade (this feel may be created by tall, narrow windows, use of columns and pilasters, arcading and similar treatments). New construction designs should observe the predominant directionality of adjacent and nearby facades.

8. Rhythm of entrance and porch projections

In a residential area, and in some commercial areas, porches, stoops and canopies form an important part of the visual scene. Due both to historical precedent and to a desire not to block a neighbor's view of the street, these elements usually were of similar size, height, width and projection out from the building. New construction should observe these same considerations.

9. Relationship of materials, textures and colors

Any given historic area will show a predominance of materials (brick, stucco, wooden siding, stone, cast iron, sheet metal), textures (smooth brick, smooth or rough stucco, flush siding, clapboards, smooth or rough stone), and colors (unpainted brick, painted brick, unpainted or painted stucco, trim colors). New designs should try to reflect the predominant materials, textures and colors in an area. This does not mean, however, that the same materials, textures and colors must be used. Painted wood, for example, can give the visual feel of smooth stone.

10. Relationship of roof shapes

New construction design should observe the predominant roof shapes of the area: mansard, gable, flat, gambrel. For pitched roofs such as gable or gambrel, new designs should use comparable pitches to those already existing.

11. Walls of continuity

Building walls often combine with trees, plantings, fences, retaining walls and planting beds to define the edges of properties and to enclose individual parcels. New construction design should observe these site considerations as part of the overall design and should strive to create a feeling of continuity or enclosure comparable to that already existing. Landscaping, both as part of this enclosure or within the parcel of land itself, should be of similar species, mass, shape and size to that used on adjacent and nearby parcels.

12. Ground coverings

Sidewalks, paths and driveways may be of various materials. New construction should observe the predominant materials and the ways in which they are used: textured or smooth concrete, type of brick patterns, whether borders and edges are used, and how they are made.

RECOMMENDATIONS

Residential -- New construction and additions

The goal in constructing additions to historic structures should be to permit the original character and feeling of the older structure to survive undamaged.

New free-standing structures should observe height, proportions of facades and of openings, solid/void rhythms, building spacing rhythms, setback, scale and directionality of adjacent and nearby buildings. Porches and other projections should be similar to those adjacent and nearby.

Materials, textures and colors should reflect those that predominate in the area. Duplication of historic materials and textures, and duplication of historic architectural detailing, should be avoided unless the structure is a true reconstruction of a vanished historical structure, based on adequate historical documentation such as photographs, descriptions and physical evidence.

Roof heights and shapes should reflect those in the area and should have roofing materials of similar materials, texture and color. Chimneys should be employed as architectural elements in a manner similar to the manner employed in adjacent and nearby structures.

Landscaping materials, trees, ground cover plants, fences, gates and similar enclosure or continuity elements should reflect those employed in nearby and adjacent structures. Sidewalk and other path materials should be selected in a similar manner.

Additions to existing historic structures should take their design cues more from the structure itself than from adjacent or nearby structures.

An important consideration is that property owners should purchase properties which suit their space requirements. Some additions may not be approved at all, no matter how well they are designed to fit in, simply because their size overwhelms the original structure. It is much better to purchase a building with adequate space.

Use of similar proportions, scale, materials and textures is especially important. The height of additions should be the same as or somewhat less than the height of the original structure, so that the secondary or dependent nature of the addition is apparent. Window and door openings should resemble the originals in spacing and proportions, though actual windows and doors should not try to duplicate those in the original structure. It should always be apparent from looking at the completed addition that it is an addition, and that it was constructed at a later date than the original structure.

Roof shapes of additions should be compatible with those of the original structure and should blend in rather than calling attention to themselves as separate architectural elements.

Commercial -- New construction, additions and infill

New free-standing structures should observe the same considerations as in residential areas with regard to height, proportions, solid/void spaces, building spacing, setback, scale, directionality, projection of details, materials, textures and colors. Roof height and shape is important, though many commercial structures have flat or slightly sloped roofs that are essentially invisible.

As with residential structures, design of additions will depend on design of the original and location of the addition. A lean-to addition at the rear, for example, will be of much different design than an addition that expands the width of the main facade.

Generally, additions to the rear of existing structures may be of very plain and practical-design, just as past additions in this location would have been. If the addition is at the rear but will serve also as a second entrance to the commercial building, then it becomes a second "main facade," and more attention to detail is warranted. However, it should not be constructed to look like the front of the building -- columns, cornices, and other "front facade" details would not be appropriate. Instead, signage, landscaping, pathways and other non-building details may be employed to tell the public that they may use the rear of the building as an entrance.

Infill construction, which is used here to mean new construction that occupies an empty space where a building has been lost in an otherwise continuous single surface of building fronts, is of great importance. A considerable part of the historic character and visual attractiveness in the city, especially downtown, results from these continuous facades, which give the feeling of "urban canyons" and which identify, in a visual sense, the dense commercial core of the city. In locations where buildings have been lost, a gap-toothed appearance results, and it becomes immediately apparent that some of the historic density and continuity has been lost. It is, therefore, desirable to encourage new construction on such sites, but the design of this construction must be handled carefully to insure that the continuous facade and consistent appearance is properly restored.

Location of the new facade in the same plane as adjacent facades is the first and most obvious consideration. The new infill structure should not be noticeably forward or back of the common building line, which most typically is the edge of the sidewalk.

Once the plane of the facade is settled, then the other design considerations enumerated above come into play. Taking its cue from adjacent and nearby structures, the new infill design should reflect scale, proportions, materials and textures, and so on.

Specific Designs -- Residential

1. Porch enclosures: Often the enclosing of a front or side porch is an easy solution to a shortage of space. However, certain factors must be considered. Generally, front porches should not be enclosed. One reason is the adverse impact on a building's appearance, because such areas usually were not intended to be permanently enclosed space. Another consideration is that such enclosed space will likely be considered a permanent room and could violate the setback provisions of the zoning code.

Side porches may be enclosed successfully, but the work should be done so that none of the original porch materials is removed so that the enclosure materials can later be removed and the porch returned to its original use.

2. Extra rooms or wings: These should be added to the rear portion of the building, and not at the front or on a side close to the front. They should be of the same or somewhat lower height as the main structure, and they should observe proportion, materials, and other considerations discussed above.

3. Bay or picture windows: These should not be added to existing structures unless documentation has been found that shows these features existed at some time in the past; and then they should be in the same location and of the same size and shape as the originals. Bay or picture windows may be appropriate features in new wings or added rooms, but they should be located or screened by foliage in a way that keeps them from drawing attention and dominating the view of the overall building.

4. Dormers and skylights: Since these can significantly alter a building's roof surface and overall appearance, they should be located at the side or rear or in some other location that will have minimal effect upon the main facade. If the desired effect can be created with skylights rather than dormers, then this is more desirable. Skylights should be as low-profile and as flat as possible.

5. Greenhouse additions: Introduction of large amounts of glass in such an addition can strongly affect a structure's appearance, so a location at side or rear should be chosen. As with other additions, the goal should be minimal alteration of the structure's main facade -- and it should be remembered that some structures, such as those on large lots on street corners, may have more than one main facade.

6. New porches and decks: Location at side or rear is important, though such features can be added to principal facades successfully. Generally, the conversion of windows to doors, followed by addition of a porch, should be avoided. Porch and deck materials should reflect the character of the structure and should avoid use of rough-sawn, barn-beam and other out-of-character materials.

Specific Designs -- Commercial

1. Canopies and mansards on a storefront: These are almost never appropriate, particularly on nineteenth century buildings which almost always used canvas awnings for storefront shelter. Many 20th century buildings did have original fixed canopies, usually suspended or cantilevered out over the sidewalk. The sloping mansard shape for a storefront shelter is very popular, but it has no historical precedent and should be avoided on Springfield buildings.
2. Added rooms or stories: See the discussion above on additions to commercial structures. Design for these additions should follow the 12 principles of design discussed above. Additions of upper stories, though a large undertaking, might be undertaken and should be designed carefully. Usually, it is better to build ground-level additions rather than adding stories; one consideration is that the original structural walls might not be able to support an additional story. If such an addition is built, however, it must achieve two things at the same time: harmony with the original facade design, and distinctiveness so that it is obvious that it is an addition.
3. Greenhouse or glass enclosures: These are not appropriate on the facades of commercial structures because they cause such a significant alteration in appearance. They have been used successfully along the sides of buildings, in an adjacent lot or in a vacated alley, but they must be designed conservatively so they do not overwhelm the original structure. A location at the rear would be the most desirable. Sometimes the basement of a building is rehabilitated for a restaurant or "rathskeller" use, and glass enclosures over sidewalk window wells are used to provide natural light. These Generally can be successful, as long as the glass enclosures are of a low profile and do not project too far beyond the building facade (ideally three feet or less).
4. New openings (windows, doors, projecting bays): As with any structure, the addition of such features may cause serious impact upon a building's architectural character and integrity. Usually it is best not to introduce new openings in a main facade if they can be located elsewhere (side or rear). If such features must be located on a main facade, a minimum of historic material should be removed and architectural elements should be saved in case later restoration to an original appearance is desired.
5. Roofline additions (dormers, skylights, penthouses): In most Springfield commercial buildings, this should not be a problem because the great majority of roofs are flat and not visible from the street. Even so, additions that project above the roof should not be so high that they can be seen from the street, and a location toward the rear of the building is usually best.
6. Other decorative features (shutters, exterior lighting, stained glass, etc.): Restraint should govern the selection of such additions. There is a natural tendency to "dress up" a building through use of coach lamps, stained glass panels, shutters and other applied decoration, but they may not be appropriate. Selection of details such as these should be guided by documentary evidence of what was used in the past on the building or on buildings of similar design and age nearby. There are many contemporary lighting fixtures of modern design that are very compatible with the appearance of older buildings, and these should be investigated. Generally, added features such as these are more successful the less ornate they are.

DEMOLITION

The Commission's goal is preservation of as much of Springfield's historic architecture, environment and details as possible. The ordinance under which the Commission operates, as well as its own policies and procedures, are intended to find ways to avoid demolition of designated historic structures and damage or alteration of historic settings and environments.

Consideration of alternatives to demolition is important, and applicants who seek to demolish designated structures may be required by the Commission to show that alternatives have been considered and they were eliminated from consideration.

Alternatives may include:

1. Sale of the property: Could the property be sold to a new owner who would preserve the structure and site?
2. Re-design of a project: Can a proposed new building on a site be designed so that the existing structure can either remain or can become part of the new structure?
3. "Mothballing" the structure: Could the structure be boarded and secured for a limited time in case the owner's needs change or in case a buyer can be found later on?
4. Moving: Can the structure be sold or donated to another party who will move the structure to a suitable site?

The Commission may impose a delay period during which the applicant must review alternatives, and during which demolition may not proceed.

The applicant for approval to demolish may be required to justify that decision by submitting the following:

1. Structural report and cost figures: If a structure is deemed too deteriorated to be repaired at a reasonable price, the applicant may be required to support this position with documentation.
2. Proposed use of the cleared site: Is the proposed use compatible with the Commission's goals and guidelines?
3. Later review of plans: If the applicant has no immediate plans for use of the property, he/she should remember that all proposals for new construction in designated historic areas must be brought before the Commission.

If, after review by the Commission, a proposed demolition of a designated historic structure proceeds, the Commission may request that the owner or lessee:

1. Provide to the Commission a set of photographs and photographic negatives of the property showing all exterior views of the property and, additionally, showing any exterior features and any interior views which the Commission may request as detail photographs. The Commission will not request an unreasonable level of quality to be achieved. Cost of such photographic record will be borne by the owner of the property.
2. Provide to the Commission originals or copies of any abstracts, deeds, record books or other archival materials that help depict the history of the property to be demolished. These materials, or copies if the originals are not available, will become the property of the Commission and will be made available to the public, along with the photographs in Paragraph 1, for purposes of historical and architectural research.
3. Preserve architectural details and features, which shall be specifically identified by the Commission in writing prior to demolition. These may included, but are not limited to, window sash, cornice and frieze trim, chimney details, doors, lighting fixtures, and interior details such as baseboards, door and window trim, chair rails and so on. These items could be made available to other parties who may be able to use them in other rehabilitation efforts.

Part II

Commercial Guidelines

GENERAL COMMERCIAL GUIDELINES

The 19th and early 20th century commercial buildings of Springfield have undergone changes typical of most Ohio cities. While many structures retain their original design, the majority have been altered over the years to reflect changes in use or popular style. Most often, these changes are focused on the ground-level storefront, while the upper stories may remain virtually unaltered.

The storefront is the most important element of the typical commercial building in Springfield. As the part of the building which the pedestrian sees first, it can play a critical role in attracting interest and drawing customers into the store. In commercial districts, an improved storefront is very often the focus of rehabilitation efforts and, thus, a major focus of these design guidelines. Sensitive treatment of the storefront is often a key to successful rehabilitation of historic commercial buildings. However, it should be noted that the entire building should be considered in any rehabilitation project: money spent on storefront rehabilitation may be wasted if repair and maintenance problems on the rest of the building are neglected. In addition, the relationship of storefront to upper stories should not be overlooked.

General suggestions to guide commercial rehabilitation projects in Springfield follow. The next section provides specific examples and information on Original Design, Appropriate work, and Inappropriate work for commercial buildings, covering these topics: Materials; Storefronts; Doors and Entrances; Awnings and Canopies; Signage; Upper Story Windows, Bays, Doors and Balconies; and Cornices, Friezes and Parapets.

REHABILITATION CHECKLIST:

- 1) Get to know the building by studying its existing facade and architectural features.
- 2) Research the building's history, compare to surrounding buildings and search for early photographs to help you determine which features are original and which are added.
- 3) Examine the building's physical condition to determine the nature and extent of rehabilitation required.
- 4) Enlist the aid of an architect or engineer if necessary.
- 5) Based upon your research and evaluation, decide upon the best course of action for the property.
- 6) Use the Secretary of the Interior's Standards for Rehabilitation as a guide to ensure that the historic commercial character of the building is retained in the rehabilitation process.

STOREFRONTS Adapted from Preservation Brief #11, "Rehabilitating Historic Storefronts".

- 1) If the original or significant storefront exists, repair and retain the historic features using recommended treatments found in the Secretary of the Interior's Standards for Rehabilitation.
 - a) Protect and maintain masonry, wood and architectural metals which comprise storefronts through appropriate cleaning and restoration treatments.
 - b) Preserve the storefront's character even though there is a new use on the interior.
 - c) Avoid use of materials that were unavailable when the storefront was constructed.
 - d) Choose paint colors based on the building's historical appearance. In general, do not coat surfaces that have never been painted. Avoid too many colors on a single facade. (See Paint Colors.)
- 2) If the original or significant storefront no longer exists or its too deteriorated to save, two solutions are possible:
 - a) Undertake a contemporary design which is compatible with the size, scale, color, material, and character of the building; OR
 - b) Undertake an accurate restoration based on historical research and physical documentation.

COMMERCIAL/FORM AND MATERIALS

ORIGINAL DESIGN

1830-1870

- 1830-1850 buildings often detached. Attached as row buildings through second half of 19th century.
- Earliest buildings (1830-50) often residential in character, with little distinction from surrounding houses.
- Commercial character developed with Victorian period, with wide expanse of glass distinguishing storefront from upper floors.
- Brick predominant building material.
- Stone or wood trim characterizes early buildings. After 1850, cast iron becomes widely used for storefront and building trim.
- Wall surfaces smooth and unornamented in early period. Building surface increasingly ornamented after 1850.

1870-1900

- Attached business blocks of two- to three-stories in height. Some larger buildings detached and given prominence.
- First floor storefronts contain expanse of glass with increasingly slender supports.
- Variety of materials frequently used in single building facades, including brick, stone, terra cotta and cast iron.
- Wall surfaces highly ornamented with projecting hood molds and cornices with rich profiles.
- Trim may be cast iron, pressed sheet metal, wood, or stone.

1900-1920

- Turn-of-the-century buildings retain 19th century appearance. Later structures reduced in size, often a single story with flat roof.
- Storefront dominates early 20th century commercial building with large expanse of glass.
- Buildings of masonry construction, more massive-looking than previous period.
- Ornamentation greatly reduced, especially at cornice and windows. Details on facade restrained; for example, brick patterning or recessed panels.

1920-1940

- New materials introduced, including porcelain steel panels, pigmented structural glass, tinted and mirrored glass, glass block, neon, and aluminum and stainless steel framing elements.
- Geometric patterns often used in design, Art Deco detailing.
- Buildings streamlined, with smooth surfaces constructed of new materials.
- New storefronts frequently introduced into older buildings during this period.

COMMERCIAL/FORM AND MATERIALS APPROPRIATE WORK

1830-1870

- If building is of residential character, maintaining that character without commercial dressing-up.
- Retention of original trim and details, especially in storefront areas.
- Repair and retention of sheet metal and cast iron features.
- Use of only those materials that would be found in the building's period -- mainly wood, stone, some iron and sheet metal.

1870-1900

- Retention of first floor storefront details.
- If building is part of a row, keeping details, trim, and other elements that help the building to blend in with adjacent buildings.
- Retention of decoration and trim, both on storefront and upper story windows.
- Use of materials typical of period, including wood, stone, sheet metal, cast iron, terra cotta.

1900-1920

- Retention of simplified trim and details often found in later buildings of period.
- Use of modern materials such as aluminum, stainless steel and architectural glass, especially late in period.
- Keeping upper floors less decorative, simpler than storefront area, especially later in period.

1920-1940

- Retention of hallmark materials of period: architectural glass, glazed tiles, aluminum and other metal trim, neon signage.
- Retention of storefronts of this period, even when they have been applied to much older buildings.
- Using only details and materials of period, to preserve the "modern", "streamlined" appearance of the original design.

COMMERCIAL/FORM AND MATERIALS INAPPROPRIATE WORK

1830-1870

- Use of intricate details unless found as part of original design.
- Use of plastics, aluminum and other modern materials which were not used during this period.
- Removal of original materials that are sound and capable of further service.
- Altering basic character of building: introduction of residential features into a commercial facade, or vice-versa.
- Use of "rustic" materials such as shake-type shingles and rough-sawn or varnished wood to create a "frontier" appearance.

1870-1900

- Removal of applied decoration which became common in this period, such as panels below windows, door hardware, cornices and friezes above display windows.
- Use of aluminum, plastics and other modern materials not available in this period.
- Shingled surfaces or other use of rough or “rustic” materials.
- Removal of original materials still capable of further service, especially original storefront materials such as stone or iron columns, iron door thresholds, iron ventilation screens, window support materials, and so on.
- Removal of upper-story applied decoration such as sheet metal hoodmolds and cornices.
- Permanent blocking in of upper story windows; removal of original materials when upper story windows are covered over for weather protection or heat conservation.

1900-1920

- Over-decoration of simplified appearance which became common toward the end of this period.
- Removal of later or altered storefronts simply because they are not original.
- Removal of large plate glass windows and replacement with multiple-paned appearance.
- Addition of fixed canopies or overhangs unless these were once an original feature.
- Permanent blocking in of upper-story windows. Removal of original materials when covering windows.
- Application of features not original to building, such as window trim and frieze/cornice additions.

1920-1940

- Removal of modern materials used in this period (glass panels, aluminum or steel trim, early plastic materials, neon signs) in an effort to make building look older.
- Use of “rustic” or rough materials.
- Removal of materials of this period from older buildings, unless these materials are definitely beyond repair.
- Use of materials and finishes from earlier periods. Use of salvaged materials or architectural details that are from an incorrect period

COMMERCIAL/STOREFRONTS

ORIGINAL DESIGNS

1830-1870

- Earlier buildings from this period often had storefronts with windows and doors of residential scale. Later buildings clearly distinguished between upper stories and storefront.
- In masonry buildings, stone or brick end piers with storefront filled in with wood or cast iron sills, columns and lintels. Cast iron readily available in Springfield from 1860s on.
- Entry flush or slightly recessed in central or side location. Single or double leafed door with window and transom common.
- Store windows typically four, six or nine panes. Transoms not common.
- Ornament increases toward 1870, storefront cornices and columns become decorative.
- Bulkhead panels below display windows of cast iron, stone, brick or wood; often fitted with grill opening to light basement.
- Limited use of color before 1850.
- Awnings begin to appear.

1870-1900

- Wood storefront construction still common early in period. Cast iron widely used through 1900. Pressed sheet metal storefronts introduced.
- Thin structural members of cast iron or wood, rather than masonry piers, usually framed the storefront.
- Recessed entry common in central or side location. Door to upper floors may be off to one side. Single or double-leafed doors with windows common.
- Size of plate glass windows expanded to maximum extent possible, with thin structural supports.
- Display windows raised off ground by wood, cast iron or pressed metal bulkhead panels.
- Large transoms with single or multiple panes of glass run width of storefront to provide increased natural light.
- Rich ornamentation throughout period: use of storefront cornice brackets, decorative piers or columns, stained or leaded glass.
- Extensive use of awnings.
- Creative use of color in striking combinations.

1900-1920

- Storefront design more restrained.
- Glass expanses become larger and exhibit fewer divisions.
- Entry often centrally-located to create symmetry; may be recessed. Single door with window common.
- Display windows and transoms continue but may be slightly reduced in size. Glass block and prism glass introduced in transoms, less use of stained glass.
- Electric incandescent lighting of entrances and display windows for nighttime shopping.

- Bulkheads beneath display windows continue to be of stone, brick or metal. No longer of wood.
- Details expressed in cast iron and stone still used. Extensive use of terra cotta.
- Awnings and canopies continue to be popular.

1920-1940

- Storefront design from this period often used as infill in older buildings.
- Central or side entries, plate glass windows often recessed into store. Experiments with floating display islands and curved glass.
- Display windows set in sheet metal storefronts, occasionally copper or bronze, more often finished with less expensive metals.
- New materials introduced to storefront design: Carrara glass, Lucite plastic, tinted and mirrored glass, stainless steel, aluminum, neon. Architectural glass used to cover earlier storefront and create a modern, sleek appearance.
- Use of glass block and prism glass in transoms is increased. Transoms combined with sign boards in many cases.
- Use of curves and geometric forms in storefront design popular during 1930s.
- Permanent canopies replace awnings.

COMMERCIAL/STOREFRONTS APPROPRIATE WORK

1830-1870

- Retention of historic display window, or replacement with a new window that duplicates size and shape of panes, thickness of framing and trim details of original.
- Use of paint colors selected from colors correct for period.
- Use of historically correct materials such as wood, stone and cast iron, rather than aluminum, plastics and other 20th century materials.
- Maintaining full height of display window. If a suspended ceiling is installed on interior, it should slope upward to the original ceiling at the display window so a portion of the window does not have to be covered.

1870-1900

- Keeping large plate-glass windows typical of this period. Maintaining full window height even if ceiling inside is lowered.
- Retaining transom over display window, with clear glass to permit light to enter.
- Retaining original sheet metal or cast metal trim. Leaving iron or stone posts and columns uncovered.
- Use of retractable canvas or synthetic cloth awnings in colors compatible with colors of this period.
- Use of single or double doors, preferably painted, with windows. Windows in doors generally should be single-paned, tall and narrow.

1900-1920

- Retaining leaded prism glass or similar transom materials.
- Maintaining original display window height and width. Keeping original wood or metal framing materials, or replacing them in-kind.
- Retaining original window and door plan: angled windows, recessed doorway, projecting display area.
- Retaining tile, terra cotta, metal panel or other trim materials, especially in the bulkhead area below the display windows.
- Use of retractable canvas or synthetic cloth awnings in colors compatible with colors of this period.
- Use of doors with windows. Doors could be painted or varnished. Windows usually very large plate glass (safety glass or plastic window materials could be used).

1920-1940

- Retention and repair of tile, architectural glass, aluminum and other modern materials original to the storefront.
- Maintaining display window and door plan from the period: recessed entry, angled or squared-off windows.
- Retaining window dimensions original to the storefront. Maintaining window openings framed by Carrara glass or other architectural glass.
- Retaining leaded prism glass or similar transom materials.
- Use of paint colors compatible with colors of this period.

COMMERCIAL/STOREFRONTS INAPPROPRIATE WORK

1830-1870

- Inappropriate paint colors for period .
- Replacement of display windows with large plate glass windows or with multi-paned windows of more than six or possibly nine panes.
- Reduction or enlargement of window size, or a change in window proportions.
- Solid doors without windows.
- Fixed canopies or mansards, unless evidence shows they were original.
- Artificial siding that does not recreate design of historic siding.
- Applied decoration incorrect for period, such as shutters, eagles, coach lamps.

1870-1900

- Replacement of display windows with multi-paned windows.
- Reduction or enlargement of window size, or a change in window proportions.
- Covering transom area with signage or opaque materials, or cutting through transom for fans, ventilators or air conditioners.
- Removal or covering of original trim or details.

- Removal of bulkhead panels below windows, or conversion to a different material such as brick veneer or varnished wood.

- Solid doors without windows.

- Fixed canopies or mansards.

- Inappropriate paint colors for period.

1900-1920

- Replacement of display windows with multiple-paned windows.

- Reduction or enlargement of window size, or a change in window proportions.

- Removal of leaded prism glass, stained glass or other original transom materials, or covering or cutting through transom.

- Application of "Colonial" details or other trim intended to make the storefront look older than it is.

- Removal of ceramic tile, terra cotta and stamped metal details.

- Solid doors without windows.

- Fixed canopies or mansards.

- Inappropriate paint colors for period.

1920-1940

- Replacement of display windows with multiple-paned windows.

- Reduction or enlargement of window size, or a change in window proportions.

- Removal or covering of mirrors, architectural panels and other materials typical of "Modern" look of the period.

- Alterations intended to make the storefront look older than it is.

- Fixed canopies or mansards, unless documentation shows that such features were original.

- Use of shingles, rough-sawn wood, artificial siding or other out-of-character materials.

COMMERCIAL/DOORS AND ENTRANCES

ORIGINAL DESIGN

1830-1870

- Entrances in earliest commercial buildings typically not given much prominence, although sometimes wider than other openings.
- Flush or slightly recessed entry in central or side location.
- Doors single or double-leafed, often with window.
- Entrance often flanked by pilasters with transom window above, especially toward end of period.

1870-1900

- Storefront contained single or double leafed doors flanked by display windows. Two-leafed doors common.
- Entrance was usually deeply recessed to draw customer into the store and provide more display space.
- Transom with single or multiple panes of glass usually placed above the door.
- Doors with upper half or full-length glass pane and wood panel below.
- Entry paving of glazed tile common. Name of store or type of business often written in the tile.
- Additional side entry to upper floors frequently a part of the storefront. The entry often is flush, with transom.

1900-1920

- Entry often centrally located to create symmetry. May be recessed.
- Single door with large glass pane is most common.
- Transom continues to be located over door, may be wider than before.
- Wood door continues to be used.
- Electric incandescent light was introduced, allowing shop owner to call attention to entrance and display windows.
- Entry paving usually of glazed tile, often with name of business.

1920-1940

- Entry may be located in center or off to one side in the storefront.
- Entry may be flush but more often is recessed.
- Door often single leaf with window and transom above. May contain metal kick plate at bottom.
- Entry well lit with incandescent lighting.
- Entry paving often of glazed tile.

COMMERCIAL/DOORS AND ENTRANCES APPROPRIATE WORK

1830-1870

- Maintaining original entrance locations. If new entrances are needed, adding them in inconspicuous side or rear locations.
- Retention of original door and entranceway materials. Repair if needed or in-kind replacement if repair is not feasible.
- Use of door designs correct for period. Almost always had glass window of substantial size.

1870-1900

- Retention of typical recessed entrance area with display windows to either side.
- Use of storm doors or vestibule rather than replacement of original doors.
- Retention of transom, sidelights, glazed floor tiles in entrance, and other original features.
- Retention of secondary entrance doors, even if used only as fire exit or if not in use at all.

1900-1920

- Retention of original doors, trim, glazed tiles and other details.
- Use of doors with windows. No solid wood or steel doors. Avoid residential-type doors with small windows.
- Retention of door details such as kickplates, protective bars, brass or bronze handles, locks and so on.
- Retention of stained, leaded or similar glass in transoms (possibly also in sidelights, but less common).
- Keeping entrance in same location, even if storefront is entirely rebuilt.

1920-1940

- Retention of door and entrance materials of this period, especially aluminum and stainless steel shapes, glazed tiles, metal panels and so on.
- Retention of original lighting fixtures.
- Maintaining recessed entrances where they are original.
- Keeping original doors or original door designs, which often had full-length windows.

COMMERCIAL/DOORS AND ENTRANCES INAPPROPRIATE WORK

1830-1870

- Removal of early or original doors, especially the older double-leaf type, unless definitely beyond repair.
- Use of modern flush-type or heavily-carved or -decorated doors more typical of a later period.
- Removal or covering up of entrance area features such as sidelights, transoms, columns and similar details.
- Enlarging or reducing the size of windows in entrance doors.

- Complete replacement of older doors for energy conservation, instead of trying weather-stripping, storm doors, winter vestibules and so on.

1870-1900

- Removal of tiled or paved entrance area. Replacement of such materials with incorrect material such as wood or concrete.
- Enlarging, reducing or covering over the glass windows in entrance doors.
- Use of modern flush-type, steel or residential-type carved doors.
- Covering or removing sidelights, transoms and architectural details (brackets, columns, pilasters) at doorways.
- Use of inappropriate or out-of-period materials in doors and entrance areas -- aluminum, plastics, salvaged architectural details from the wrong period, shingles or rough-sawn lumber.

1900-1920

- Use of doors, trim materials and salvaged architectural elements to create an earlier appearance.
- Covering, filling in or changing the size of sidelights, transoms and door windows.
- Removal or covering of tiled entrance area floors. Replacement with inappropriate materials such as concrete, wood or modern flooring materials.
- Removal of original door hardware, kickplates, panic bars and other materials, particularly those of brass or bronze, which help add character and detail to the entrance area.
- Introduction of plastics, rough-sawn wood or other out-of-character materials.

1920-1940

- Removal of surviving original lighting fixtures, unless beyond repair.
- Use of modern flush doors, steel doors or salvaged doors from an earlier period.
- Employing incorrect materials such as rough-sawn or varnished wood, salvaged architectural elements, wood shingles or bricks to create a "rustic" or early appearance.
- Removal of hallmark features of the period such as architectural glass panels, tiled areas, steel, brass, bronze or aluminum trim or period lighting fixtures.

COMMERCIAL/AWNINGS AND CANOPIES

ORIGINAL DESIGN

1830-1870

- Canvas awnings and wood canopies frequently used in mid-century commercial buildings to shade storefronts and protect entries.
- Awning design related well to color and style of the building.
- Awning was located to either side of entry over display windows or across entire storefront.
- Awnings retractable, used primarily during warm months to shade merchandise and cool building.
- Wood canopies stationary and often used on hotels or other commercial buildings to protect entry.
- Awning edge often used to display sign.

1870-1900

- Awnings extensively used during this period to shade storefronts. In some cases, stationary tin or wooden canopies were used to protect entries.
- Awning design related well to color and style of the building. Plain color or stripe pattern often used.
- Awnings retractable, used primarily during warm months to shade merchandise and cool building.
- Awning edge often used to display sign.

1900-1920

- Awnings continue to be popular as during 19th century.
- Awning design related well to color and style of building. Plain color or stripe pattern common.
- Awnings can be used to cover entire storefront or single display windows.
- Awnings fixed or retractable. Movable awnings used during warm months to shade merchandise and cool building.
- Permanent canopies of wood or metal sometimes used.

1920-1940

- Permanent canopies begin to replace movable awnings.
- Larger buildings of this period, e.g., department stores, frequently had fixed metal canopies, with lighting and signage, as an integral component of the storefront design.
- 1930s buildings in the Art Deco style may have metal canopies, but not canvas awnings.

COMMERCIAL/AWNINGS AND CANOPIES

APPROPRIATE WORK

1830-1870

- Retention of surviving features, repair to a sound or operating condition when feasible.
- Use of awnings and canopies only in locations where they would have been used historically.

- Use of materials appropriate to period -- mainly wood and canvas.
- Keeping awnings in operating condition in order to get maximum usefulness from them.

1870-1900

- Use of design appropriate to building's period, and based on research: evidence should show whether awning or canopy or both would be correct.
- Use of materials correct for period -- wood and canvas still common, but some fixed metal canopies would be correct for period, too.
- Use of awnings or canopies as signage surfaces.

1900-1920

- Retention of original canopies, awnings and hardware. Replacement in-kind if necessary, especially of canvas awnings.
- Awning colors appropriate to building -- usually striped in two colors, or all in one color. Blend colors with building, avoid bright or flashy colors or designs.
- Keep awnings in working condition to maximize their usefulness.
- Usually an awning is preferable to a fixed canopy, if there is no strong evidence supporting one over the other, because of lower cost and ease of removal.

1920-1940

- Awnings not common in period. Canopies more typical.
- Use of proper materials for period: architectural metals, neon lighting. Avoid plastics and aluminum-siding shapes.

COMMERCIAL/AWNINGS AND CANOPIES INAPPROPRIATE WORK

1830-1870

- Removal of original awning, canopy or surviving hardware, unless definitely beyond repair.
- Use of a fixed, shingled mansard as a replacement for original canopy or awning.
- Use of modern materials such as plastics and aluminum, in awning or canopy repair, unless they successfully recreate the appearance of the original.
- Use of colors or patterns that do not permit awning or canopy to blend in with the rest of the building.

1870-1900

- Removal of original awning, canopy or surviving hardware, unless definitely beyond repair.
- Substitution of a fixed canopy where an awning is original, and vice-versa.
- Use of garish colors or "loud" patterns in order to attract attention.
- Use of modern materials, unless they successfully recreate a historic appearance (canvas made of polyesters, for example, would be appropriate).

1900-1920

- Removal of original awning, canopy or surviving hardware, unless definitely beyond repair.
- Substitution of a fixed canopy where an awning is original, and vice-versa.
- Use of shingled, fixed mansards as canopies, especially those with a “rustic” or “frontier” look.
- Removal or alteration of canopies and awnings from late in this period in order to create a more “historic” look.

1920-1940

- Replacement of original fixed canopies, unless beyond repair.
- Removal of integral canopy features such as lighting fixtures and architectural details.
- Application of awnings to buildings that would not have had them, especially late in this period.
- Use of “rustic” materials such as rough-sawn wood or shingles as part of awning detailing.

COMMERCIAL/SIGNAGE

ORIGINAL DESIGN

1830-1870

- Signage important component of early commercial architecture.
- Building-mounted signs commonly used, with occasional use of hanging signs, often with a simple symbol to carry the shop's message.
- Lettering was simple block, shadow, and three-dimensional.
- Signs and advertisements often painted on front and, where exposed, side walls.
- Signs also painted on display windows themselves.
- Wood predominant material in early commercial signage. Metal used later in this period.

1870-1900

- Signage a major part of storefront design. Simple designs very effective in promoting store's image. No flashy signs.
- Signboard commonly used for wood or metal sign. Located directly above the storefront, covering the structural beam.
- Hanging signs still used.
- Signs commonly painted on the inside of display windows with gold leaf, particularly at the turn of the century.
- Gold leaf lettering also used on second floor windows to advertise upper story uses.
- Signage also appeared on awning edge, visible when awning is both open and closed.
- Painted wood and metal most often used as sign material. Designed to blend with the color and style of the building and storefront.
- Lettering styles more complex, such as "Steamboat Gothic".

1900-1920

- Signage from this period continued the traditions of the past. Hanging signs, signboards, and painted window signs were common.
- Wood and metal remained primary signage materials.
- Signs were designed to blend with the building style and color.
- Typefaces of the period often stylized, such as "Broadway", "Fino" and "Monogram".

1920-1940

- Hanging signs and flat signs continued to be used on commercial buildings.
- Large storefront transom sometimes used for signboard.
- On larger commercial buildings, such as department stores, signage may be attached to fixed canopy over storefront.
- Wood and metal still commonly used materials. Neon signs introduced during this period and used in creative ways to draw customers.

- 1930s Art Deco commercial structures often used geometrically-shaped lettering or neon for signs.

COMMERCIAL/SIGNAGE APPROPRIATE WORK

1830-1870

- Simplicity of materials and design should guide signage for this period. Use painted wood, plain block letters (though some lettering styles were elaborate).
- Placing signs correctly: painted on display windows, suspended over sidewalk, fastened to or painted on facade above display windows and/or self-supporting sidewalk signs.
- Sign lighting should be unobtrusive: incandescent lights, shining down from “gooseneck” holders and/or spotlights shining up from ground or down from top of storefront.
- Use of pictures or symbols to identify businesses.

1870-1900

- Use of more elaborate lettering, greater detail work on signs themselves.
- Wood still most common sign material, with some done in metal.
- Signage on awnings, painted on display windows.
- Avoiding plastic and interior-lighted signs.
- Scaling signs to fit the building's facade without dominating.
- Use of colors compatible with building. Avoid clashing colors, jarring designs.

1900-1920

- Use of hanging signs, signs painted on display windows (often with gold leaf appearance) and building-mounted signs. Still too early for neon.
- Use of incandescent lighting fixtures shining on signs, as recommended for other periods. Interior-lighted signs beginning to be used and would be appropriate. Plastic materials still not appropriate.
- Use of more modern lettering styles.

1920-1940

- Retention and repair of original neon lighting fixtures, and of original signs of this period, even if store name has changed.
- Hanging signs, set perpendicular to sidewalk and with bottom edge at least ten feet above sidewalk, most typical of this period.
- Glass, metal, neon and some plastics are correct for period. Much less use of painted wood, though it is still correct
- Mounting of new signs over old in a way that will not damage the old signs and will permit later restoration of them

COMMERCIAL/SIGNAGE INAPPROPRIATE WORK

1830-1870

- Use of signage materials not appropriate to this period (painted wood and painted metal most correct to use).
- Use of lettering styles incorrect for period, such as script, “computer”, Old English.
- Use of interior-lighted signs, especially those with flashing lights.
- Use of many bright colors in signage. Only one or two colors are typical of period.
- Removal of any surviving original signage materials.

1870-1900

- Use of plastics, aluminum and other signage materials not typical of this period.
- Use of interior-lighted and flashing signs.
- Use of lettering styles incorrect for period.
- Covering storefront windows or upper-story windows with signage materials.

1900-1920

- Use of sign designs and lettering styles which are too early for this period (“Steamboat Gothic” and shadow are examples).
- Use of plastics, aluminum and other materials not typical of this period, unless such materials are found to be original (probably only in buildings from very late in period).
- Interior-lighted and flashing signs.
- Covering storefront windows or upper-story windows with signage materials.
- Use of clashing colors or jarring designs that do not fit in with building's architecture.

1920-1940

- Removal of neon signage often found in this period.
- Interior-lighted signage, unless it is found to be original to a building.
- Removal of signage that is physically part of the building surface, such as in terra cotta tiles or glass panels.
- Use of ornate lettering styles from earlier periods.

COMMERCIAL/UPPER STORY WINDOWS, BAY WINDOWS, BALCONIES AND DOORS

ORIGINAL DESIGN

1830-1870

- Upper story windows throughout period wood frame with double hung sash. Earliest may have had many panes (6 over 6). Changed to 2 over 2 panes after about 1850. Window glass clear.
- Earlier styles had flat-topped windows with flat lintels and sills, usually of stone.
- Italianate influence seen in buildings after about 1850. Windows may be flat or arched, often with raised entablature or decorative hoodmold with brackets instead of plain lintel. Sills remained simple, sometimes bracketed.
- Hoodmolds of stone or wood in earlier buildings, cast iron introduced 1840-1850s.
- Bay windows not used on upper floors.
- Small wooden or wrought iron balconies may have been located on buildings after about 1850.
- Upper story balconies may be located on side of corner buildings, with stairs to provide primary or secondary entrance to upper floors.
- Small upper story balconies may have been located on main facade, usually in central position, with door.

1870-1900

- Italianate and Victorian Gothic influence expressed most clearly in window and cornice treatment.
- Windows arched or flat-topped, often with ornate hoodmolds, projecting keystones and rich profiles.
- Ornamental hoodmolds of wood, metal or stone. Pressed metal became very common toward end of century.
- Windows wood frame, double hung sash with two-over-two panes throughout period.
- Clear window glass.
- Upper story bay windows and balconies became popular during this period.

1900-1920

- Windows wood frame, double hung sash. Single pane sash begins to replace two-over-two sash common in 19th century.
- Windows often set in groups of two or three, creating broader expanse of window area across upper stories and a more horizontal appearance. Division between windows may be wood or masonry.
- Window treatment becomes less ornate toward 1920, with uncarved stone, wood or brick lintels and sills. Flat or segmental arches, sometimes with keystone, are common as part of a more classical style.
- Bay windows remain popular. Balconies not common.

1920-1940

- Upper stories increasingly unornamented, especially in comparison to 19th century buildings. Surfaces smooth with few projections. Bay windows not very common.
- Windows double hung wood frame sash with single panes.
- Windows frequently set in groupings of various sizes.

- Lintels and sills remain simple and unornamented.
- 1930s buildings often displayed Art Deco detailing in upper stories, including smooth materials with few windows.

COMMERCIAL/UPPER STORY WINDOWS, BAY WINDOWS, BALCONIES AND DOORS APPROPRIATE WORK

1830-1870

- Retention of surviving original windows, especially multiple-paned sash.
- Retention of later windows if originals have not survived, rather than replacing with reproductions.
- Repair and retention of hoodmolds and other window trim.
- Repair and retention of bay windows or balconies original to building.

1870-1900

- Maintaining upper story windows as important design elements by retaining sills, lintels, hoodmolds and other trim.
- Use of window sash with proper number of panes (usually no more than two to four per sash in this period).
- Keeping window openings at original size.
- Repairing and retaining original balconies and bay windows.

1900-1920

- Use of one-over-one sash, unless evidence shows more panes were used in past.
- Use of storm windows (exterior type preferred) instead of replacing existing windows to increase energy efficiency (exception is steel casement windows, to which it is hard to apply storm windows).
- Maintaining simplicity of upper story windows which became common in period, especially toward 1920.
- Retention of bay windows and balconies, even when they are more decorative than functional.

1920-1940

- Use of correct window sash, based on history of building. Usually should avoid multiple-paned sash, also avoid new fixed single-pane sash. Double-hung or fixed windows with a panel that opens are the most common.
- Retention of Art Deco or other “Modernistic” details typical of period. May be of stone, bronze, copper, brass, aluminum or stainless steel. Plastic materials still not common and should be avoided.

COMMERCIAL/UPPER STORY WINDOWS, BAY WINDOWS, BALCONIES AND DOORS INAPPROPRIATE WORK

1830-1870

- Replacement of windows unless they are definitely beyond repair.
- Use of fixed, single-pane replacement windows.
- Use of snap-in or stick-on muntins to create multi-paned appearance.

- Removal of original balconies, including brackets or other supporting features.
- Stripping away of window and door trim such as hoodmolds, lintels and sills.
- Construction of balconies or bay windows where documentation does not show that such features were once on building.
- Use of modern wrought iron or aluminum materials as replacements for original balcony materials.
- Covering or blocking windows and doors permanently in a manner that will not permit later restoration.

1870-1900

- Removal of window and cornice trim, which is a key element of this style.
- Use of multiple-paned window sash (greater than two panes over two).
- Removal of original bay windows and balconies.
- Re-siding of bays in inappropriate materials such as plastics or sheet metal.
- Use of modern wrought iron, pipe railings and other contemporary materials to replace historic features.
- Enlarging or reducing window and door openings. Cutting of new openings. Blocking in windows and doors in an irreversible manner.
- Replacement of windows unless they are definitely beyond repair.

1900-1920

- Introduction of decorative trim where it was not originally used, especially on the simpler buildings built toward the end of this period.
- Use of rough-cut materials such as shingles, rough-sawn wood and salvaged bricks in order to create an older, "rustic" appearance.
- Application of shutters unless physical or documentary evidence shows they existed in the past.
- Replacement of windows unless they are definitely beyond repair.

1920-1940

- Construction of balconies and bay windows where they did not previously exist.
- Covering upper-story windows with plastics or other materials in order to "unify" them with a later first floor storefront.
- Enlarging or reducing window size. Blocking in windows in an irreversible manner.
- Removal of original windows unless definitely beyond repair.
- Use of multi-paned windows or of snap-in or stick-on muntins for multi-paned appearance.

COMMERCIAL/CORNICE, FRIEZE AND PARAPET ORIGINAL DESIGN

1830-1870

- Early commercial cornices unornamented except for occasional use of dentil moldings.
- Increased ornamentation after 1840s through use of wood, pressed metal and cast iron.
- Brackets used throughout Italianate period from 1840s, becoming increasingly ornate.
- Frieze may be paneled or unornamented.
- Parapet hoods appear after 1850. Centrally-located and highly decorative, often used to present name or date of the building.

1870-1900

- Cornice usually highly decorated in Italianate or High Victorian styles. Level of detail often depended upon builder's affluence.
- Cornice ran width of building regardless of number of storefronts.
- Cornice consisted of brick, wood, stone or stamped sheet metal.
- Brick cornice usually corbelled or containing other brick patterning.
- Brackets usually present, often paired.
- Italianate cornice may have centrally-located semi-circular hooded parapet with name/date.
- Victorian Gothic or High Victorian styles will have a more varied roofline than Italianate, with projecting gables, parapets or pinnacles at different locations.
- Frieze often paneled using decorative but simple design. Sometimes contained small window openings.

1900-1920

- Cornices during the early 20th century less ornamented, but retain elements of Victorian styles.
- Toward 1920, cornice is often an extension of the facade into a brick cornice with parapet, corbelling or decorative brick patterning.
- Flat or stepped parapet common feature of this period. Often constructed of metal or brick.
- Brackets, frieze panels/windows no longer common. Building name/date plaque may be set in stone below cornice.

1920-1940

- Cornices are downplayed in 1920s and 1930s commercial buildings.
- Often an extension of the brick, stone or stucco facade into a cornice with parapet, corbelling or decorative brick patterning during 1920s.
- Facades of 1930s extend to roofline with little or no interruption. Cornice smooth, unornamented, often stepped vertically toward center of facade.

COMMERCIAL/CORNICE, FRIEZE AND PARAPET APPROPRIATE WORK

1830-1870

- Retention of simple, unadorned design of early cornices and friezes.
- Use of materials correct for period: mostly wood, some cast iron, a small amount of pressed sheet metal.
- Rely on the building itself to guide selection of detail and trim materials.
- Avoid use of brackets before about 1840, unless evidence shows they were used.
- Retention of original surviving materials, especially parapets and building or owner's name.

1870-1900

- Retention of original trim and detailing as much as possible. Replacement in-kind when necessary.
- Use of correct materials: less wood, more cast iron. Pressed sheet metal very common by end of period. Stone commonly used also.
- Retaining any decorative brick patterns, repointing carefully.
- Retention of parapets and names applied to building.

1900-1920

- Increasingly simple cornice, frieze and parapet treatment during this period. Building's age and history should guide design of these elements.
- Common use of simple brick patterns and modest stone elements to mark cornices, friezes and parapets. Avoid use of salvaged materials from earlier periods.
- Let building speak for itself and do not try to impose a history or style it did not have: half-timbering, Wild West, log cabin and so on.

1920-1940

- Period of simplest treatment of cornice, parapet and frieze areas. Avoid removal of simple original materials or application of incorrect decoration.
- Retention of smooth, uninterrupted building surface from storefront through upper floors to parapet.

COMMERCIAL/CORNICE, FRIEZE AND PARAPET INAPPROPRIATE WORK

1830-1870

- Application of decorative details and features not original to early, simpler designs.
- Stripping away or covering over original cornice, frieze and parapet areas.
- Removal of rusted sheet metal elements instead of repairing them.
- Attempts to create a modern look through use of plastic or aluminum panels or other inappropriate modern materials.

1870-1900

- Use of salvaged architectural elements from other buildings, unless they provide an exact match to missing elements.
- Stripping away or covering over original cornice, frieze and parapet areas.
- Removal of rusted sheet metal elements instead of repairing them.
- Removal or covering over of original building names or signs in frieze or parapet area.
- Careless repointing of brick cornices that smears mortar onto brick surfaces.

1900-1920

- Application of brackets, panels or other cornice and frieze elements not commonly used late in this period.
- Removal of original elements and details, unless they are replaced in-kind.
- Stripping away or covering cornice, frieze and parapet areas.
- Addition of details intended to make cornice, frieze or parapet look older or more decorative.

1920-1940

- Addition of detail elements to the very simple cornices, friezes and parapets of this period.
- Covering with modern materials to achieve a modern or “streamlined” look.
- Use of salvaged architectural elements from earlier periods.

Part III

Residential Guidelines

RESIDENTIAL/APPROACH

The approach taken for residential guidelines in Springfield is discussion by style rather than by time period. The reason for this approach is that particular architectural features, such as door and window treatments, are more closely related to the building's architectural style than to its date of construction. In addition, residential styles are usually distinguishable from one other, while their time periods often overlap. Thus, in an effort to avoid confusion, the guidelines are presented according to architectural styles.

The following architectural styles found in Springfield are discussed under the headings of Original Design, Appropriate work, and Inappropriate work:

Federal (1820-1840)

Greek Revival (1830-1860)

Gothic Revival (1840-1860)

Italianate (1860-1890)

French Second Empire (1870-1890)

Queen Anne, Stick and Shingle Style (1880-1900)

Colonial Revival (1880-1940)

Spanish Mission Revival (1880-1940)

Craftsman (1900-1940)

American Four-Square (1900-1940)

Vernacular Cottage (range of dates)

RESIDENTIAL/FEDERAL AND GREEK REVIVAL

RESIDENTIAL/FEDERAL (1820-1840) ORIGINAL DESIGN

- Brick or frame construction. Brick most common.
- 1_ to 2 stories.
- Flush doorway with transom and slender sidelights.
- Transoms rectangular or fan-shaped (fanlight).
- Rectilinear, box-like form.
- Low, shallow hip or gable, narrow eaves.
- Tall paneled door and slender sidelights.
- Narrow chimneys located near end walls.
- Often built with no porch.
- If short end to the street, usually two bays. If long end to the street, usually three.
- Sometimes portico (at entry only) with slender columns and flat roof with molded cornice.
- Entry usually to one side, may be central in 3-bay facade.
- Rectangular windows with 6-over-6 or 12-over-12 panes, thin muntins.
- Overall vertical proportions.
- Stone lintels and sills, usually flat, sometimes splayed with keystone.
- Monochromatic color scheme.

RESIDENTIAL/GREEK REVIVAL (1830-1860) ORIGINAL DESIGN

- Brick or frame construction, trimmed in wood or stone.
- Entries may be recessed or framed by portico. Often embellished with pilasters.
- 1_ to 2 stories.
- Oblong transom replaces fanlight above door. Full sidelights appear.
- Rectangular plan, often with ell, placed with either short or long end to the street.
- Portico or full porch common, Doric columns of wood.
- Hip or gable roof, low pitch. Dormers not common.
- Cornice has bolder projection, may be “boxed”. Frieze may be wide, may contain attic windows.
- Windows typically have 6-over-6 panes.
- Window surrounds have thick moldings. Lintels are heavy in appearance, may be pedimented, often flat.

- Cornice "returns" common at gable.
- Three to five-bay facade. Entry may be to one side (sidehall) or central.
- Monochromatic (single color) paint scheme.
- Louvered shutters commonly used.

RESIDENTIAL/FEDERAL (1820-1840) and GREEK REVIVAL (1830-1860)
APPROPRIATE WORK

- Repairing and maintaining sidelights and transoms with their original designs and number of glass panes.
- Repairing and maintaining old or original sash. Use of storm windows rather than new replacement windows.
- If deterioration requires new windows, use of aluminum, aluminum-clad or wooden (preferred) replacements that match originals as closely as possible in number of panes and weight of muntins and mullions.
- If box gutters are beyond repair, roofing over box area and using eave-mounted gutters, rather than cutting back eaves to eliminate box area.
- Maintaining original door and window size and placement. If new openings are necessary, trying to avoid main facades, and keep new openings similar to size and proportions of originals.
- Keeping original trim, repairing as needed or replacing in-kind, in areas such as cornerboards, door and window trim, eaves, friezes, cornices and gable ends.
- If artificial siding is necessary, use of ventilated type that will permit moisture to escape from behind siding.

RESIDENTIAL/FEDERAL (1820-1840) and GREEK REVIVAL (1830-1860)
INAPPROPRIATE WORK

- Filling in or covering sidelights or transoms.
- Enlarging or reducing window and door openings. Filling in with wood to accommodate under-sized new windows or doors.
- Removal of old window sash unless very deteriorated.
- Use of heavy, carved, ornate wooden doors.
- Installation of stained glass panes, decorative coach lamps, eagles and other out-of-character trim items.
- Cutting back eaves, rafter ends and box gutters to a point flush with face of building.
- Sandblasting to remove dirt or paint from brick or wood surfaces.
- Installation of shutters that do not properly fit an opening. Use of shutters unless physical evidence shows they are appropriate.
- Decorative "wrought iron" porch posts and railings.
- Use of large, single-pane windows, especially those with tinted glass.
- Fixed canopies or mansards in wood, aluminum or plastic.
- Rough wooden "shakes" on roofs. Rough-sawn or "rustic" wooden trim around doors, windows and fascia/soffit, including stained or varnished wood surfaces.

- Adding bay or picture windows.
- Use of artificial siding that does not match width of existing siding or that requires covering or removing trim such as cornerboards, window and door details, and so on.

RESIDENTIAL/GOTHIC REVIVAL (1840-1860)

ORIGINAL DESIGN

- Often wood construction, sheathed in "board and batten" vertical siding.
- Variety of window openings. Not always symmetrical, limited use of shutters.
- 1_ to 2_ stories in height.
- Bay windows may appear.
- Steeply pitched roof. Chimneys may be grouped, decorated.
- Pointed arch window is favored design. Windows may have tracery or diamond-paned glass.
- Verticality emphasized by steep pointed gables and wall dormers. Cross gable in center of main roof.
- Hoodmolds over windows.
- Common use of "gingerbread" trim at eaves and along roof edge at gables.

RESIDENTIAL/GOTHIC REVIVAL (1840-1860)

APPROPRIATE WORK

- Keeping this style's distinctive features, especially decorative eave trim, pointed window openings, and board-and-batten or other historic siding.
- If shutters are supported by documentation, use of a shutter design that matches window design.
- Use of correct window design, which usually is double-hung sash, with four-over-four, two-over-two and sometimes one-over-one sash.
- Maintenance of original slate roofs where possible or replacement with new materials (artificial slate or asphalt/fiberglass shingles) of matching color, texture and size. Patterned slate roofs especially should be preserved.
- Maintaining decorative chimneys in good condition because they are often part of the architectural design.
- Keeping original window and door openings at their original sizes. If new openings are necessary, they should be as inconspicuous as possible.
- Keeping ridge caps or other roof trim, even if re-roofing is necessary. Replacement with in-kind materials if deteriorated.

RESIDENTIAL/GOTHIC REVIVAL (1840-1860)

INAPPROPRIATE WORK

- Removal of board-and-batten siding, decorative roof-edge trim, or other original features, unless they are extensively deteriorated.
- Alteration or covering of pointed-arch windows and similar openings that are hallmarks of this style of architecture.
- Use of multiple-paned windows like those found in Federal and Greek Revival buildings.
- Removal of original slate roofs, especially those with patterns of color, unless extensively deteriorated.
- Use of artificial siding that requires covering or removing original trim features, or that does not reasonably duplicate original siding pattern.

- Removal of decorative chimneys that are a visible part of overall building design.
- Enlargement or reduction of window and door openings. Use of flush-type or other plain, flat doors.
- Removal of ridge caps or other decorative roofing trim.

RESIDENTIAL/ITALIANATE (1860-1890) **ORIGINAL DESIGN**

- Brick or frame construction, trim of stone or wood.
- Vertical proportions, 2 to 2½ stories in height.
- Increasingly ornamented after 1875.
- Gable and hip roofs common, low pitch.
- Polychromatic (multi-colored) paint scheme.
- Decorative cornice always features brackets (paired and over-scaled brackets in later years), hallmark of the style.
- Bracketed entry porch with repeating columns or door hood supported by brackets.
- Porches and balconies common. Display carved spindles and rails.
- Doors double-leafed, round-headed in high style. Usually no transoms or sidelights.
- Vertically-proportioned windows are evenly spaced, paired or grouped, round-headed or rectangular.
- Window panes either full (1-over-1) or with a single vertical muntin (2-over-2).
- Bay window common, often two stories (double tiered).
- Window and door hoodmolds are elaborate, usually round arch, segmental arch, straight-sided arch or rectangular arch. Occasionally with keystone.
- Shutters commonly used in Early Italianate (1860-75), but less frequently in later examples.

RESIDENTIAL/ITALIANATE (1860-1890) **APPROPRIATE WORK**

- Keeping window hoodmolds and sills, which are often of cast iron or sheet metal, well painted to protect against rust. Repairing open joints in sheet metal features.
- Retaining original cornice and frieze features such as paneling, brackets, frieze windows, wooden trim, and so on. Replacing in-kind if wooden pieces cannot be repaired.
- Maintaining box gutters and keeping them whenever possible. If they are too extensively deteriorated, roofing over the gutter area and applying suspended gutters at the eaves.
- Using window sash with correct number of panes (usually 4 panes maximum per sash).
- Using trim and other materials that are in character with this style's refined appearance. Avoiding "rustic" or rough-finished materials.
- Maintenance of full-height chimneys, which often are an important part of the architectural design.
- Locating new porches, canopies or window and door openings in inconspicuous locations.

RESIDENTIAL/ITALIANATE (1860-1890) **INAPPROPRIATE WORK**

- Sandblasting as a means of removing dirt or paint from brick, stone or wood.

- Use of multi-paned windows (more than 4 per sash).
- Addition of porches, canopies or other elements that alter the tall, vertical character of this style.
- Removal of stained or patterned glass from transoms and sidelights, unless beyond repair.
- Removal of hoodmolds, sills, or other window trim.
- Enlarging or reducing window and door openings to accommodate incorrectly-sized new windows and doors.
- Use of shake shingles or other “rustic” or rough-sawn materials as siding or trim.
- Removal of original porches or canopies that help identify entrances and that are part of principal view of building.

RESIDENTIAL/FRENCH SECOND EMPIRE (1870-1890)

ORIGINAL DESIGN

- Brick or frame construction.
- 1_ to 2_ stories in height.
- Distinguishing feature is "mansard" roof (steeply sloping sides that rise to a flat or shallow-pitched deck). Sides may be concave, convex or straight.
- Patterned slate tiles in gray, green or red. Roof cresting of cast or wrought iron distinguish the mansard roof.
- Dormers add light to attic story. Given ornate treatment with pedimented or round-arched hoodmolds.
- Segmentally-arched door or window openings (sometimes with keystone). Also flat lintel with shaped or slanted upper edges.
- Windows have 1-over-1 or 2-over-2 panes.
- Entry portico or full porch.
- Door may be double- or single-leafed, usually no transom or sidelights.
- Decorative cornice may feature brackets.
- Bay windows still common, may be two stories.
- Etched glass very popular.
- Polychromatic (multi-colored) paint scheme.
- Shutters not commonly used.

RESIDENTIAL/FRENCH SECOND EMPIRE (1870-1890)

APPROPRIATE WORK

- Retaining the mansard roof typical of this style, whether the main roof, a porch roof or on a tower or turret.
- Retaining slate roofs, especially patterned slate, wherever possible, particularly on highly visible roofs.
- If slate is replaced, use of a new material that matches color, texture, slate size, and patterning, if possible.
- Retaining full-height chimneys, especially when they are decorative and form a part of the architectural design.
- Retaining decorative cresting and other ironwork in roof and chimney areas.
- Repairing or replacing in-kind any deteriorated wooden trim or details, such as door and window trim, frieze and cornice areas, brackets, panels and so on.

RESIDENTIAL/FRENCH SECOND EMPIRE (1870-1900)

INAPPROPRIATE WORK

- Alteration of slope or height of original mansard roofs that are this style's hallmark.
- Removal of colored or patterned slate roofs or dormer siding, unless beyond repair.
- Removal of decorative iron cresting, ridge caps and other trim in roof area.

- Cutting back eaves, rafter ends and box gutters to a point flush with face of building.
- Removal of decorative chimneys which are part of overall building design.
- Sandblasting as a means of removing dirt or paint from brick, stone and wood.
- Use of rough wooden shakes or other rough-sawn materials to achieve a “rustic” look.

RESIDENTIAL/QUEEN ANNE, STICK STYLE AND SHINGLE STYLE (1880-1900) ORIGINAL DESIGN

- 2 to 2½ stories is height.
- Irregular plan and massing, variety in color and texture.
- Mixed use of surface materials of wood, masonry, ornamental shingles and terra cotta.
- Steeply-pitched roofs, often combination of cross gables.
- Gables, dormers, and (in later stages) towers and turrets often large, arranged in no set pattern, highly ornamented.
- Gable design may include panels, patterned shingles, inset balconies, carved trim, half-timbering, molded plaster.
- Projecting cornice, frequently with brackets or other trim.
- Chimneys may be multiple and grouped. Often exterior with molded brick or terra cotta trim, chimney pots.
- Variety of porches and balconies with turned posts, balusters, spindles and brackets. Porches may contain gable or "gazebo".
- Entry almost always framed with porch.
- Windows vary in size, shape and placement. May be grouped.
- Rectangular or round-headed windows most common. "Palladian" window is frequent design. Bay windows very common.
- Window pane sizes typically one-over-one, some use of decorative small panes. Use of stained or beveled glass at entry and stair hall is common.

Elements of STICK STYLE AND SHINGLE STYLE are found in certain buildings in Springfield, although pure examples of these styles are rare. These buildings are predominantly Queen Anne in character, so are classed in this category. Some characteristics of these styles are noted below:

STICK STYLE

- Exposed "stick work" that represents the building's structural framing is the primary feature of this style. Often represented by half-timbering in gable faces and other sections of the dwelling.
- Stick style elements also appear at the gable peak and commonly on porches.

SHINGLE STYLE

- Extensive use of shingles on the main facade as a "skin".
- Dominance of roof as a part of the building.

RESIDENTIAL/QUEEN ANNE, STICK STYLE AND SHINGLE STYLE (1880-1900) APPROPRIATE WORK

- Retaining variety in siding materials often found in these styles. Tongue-and-groove siding, clapboards, various kinds of shingles.
- Retaining decorative chimneys. Retaining terra cotta tiles often found in these chimneys as decoration.

- Retaining large-paned window sash. Avoiding multi-paned look typically found in earlier styles.
- Keeping porches, canopies, entryways and other exterior features that are part of original design.
- Locating new doors and windows as inconspicuously as possible, preferably at rear of building.
- Use of correctly-sized and -placed shutters, if documentation shows shutters are appropriate.
- Retaining original slate roofs when possible. If building once had wooden shingles, appropriately-colored and -textured artificial shingles could be used, but avoid the staggered-butt "rustic" type.

RESIDENTIAL/QUEEN ANNE, STICK STYLE AND SHINGLE STYLE (1880-1900) INAPPROPRIATE WORK

- Removal of shingles or other decorative siding materials.
- Removal or shortening of decorative chimneys or clay tiles used in such chimneys.
- Replacement of large-paned windows with multiple-paned windows.
- Removal or blocking in of leaded glass transoms, sidelights or windows.
- Roofing materials that try to create a rough "shake" appearance. "Rustic" rough-sawn wooden siding or trim.
- Removal of spindles, jig-sawn panels, lathe-turned columns or other decorative features on porches and canopies.
- Use of artificial siding that causes removal of decorative siding or trim such as cornerboards, window trim and door trim.
- Removal of cone-shaped or other prominent roofs on towers, turrets and bay windows.
- Removal of porch, or replacement with one of incorrect scale or level of detail.
- Application of shutters unless physical or documentary evidence is available to show size and placement.
- Removal of original slate roofs, especially when patterned with varying colors, unless extensively deteriorated. Replacement of slate with modern shingles that fail to match color, size and texture reasonably well.

RESIDENTIAL/COLONIAL REVIVAL (1895-1940)

ORIGINAL DESIGN

- 2 to 2½ stories in height.
- Clapboard, shingle or brick facade material. Sometimes differ from first to second story.
- Rectangular in plan, with a return to symmetry in the facade.
- Hipped, gable or gambrel roofs may be used, medium pitch.
- In high style examples, hipped roof may have flat upper deck with surrounding railing or balustrade. Sometimes a central "cupola" is used.
- Chimneys placed to contribute to overall symmetry.
- Dormers often pedimented, evenly spaced to add to balance.
- Eaves have shallow projecting cornice usually with modillions and/or dentils.
- Minimum of minor projections from the facade. Central part of main facade often projects slightly and is topped by a pediment.
- High style examples may have attached columns (pilasters) at corners of main facade.
- Entry often centrally located. May feature fanlights and sidelights. Doors paneled or with upper half of glass.
- Porches may be at central entry or across width of facade. Often have free-standing wood columns with decorative capitals.
- 20th century examples will often have enclosed "sleeping" porches to one side, in addition to entry porch.
- Windows evenly and often widely spaced. Usually rectangular with 1-over-1 sash. Small panes of glass occasionally used.
- Palladian windows common Colonial Revival theme, often used as focus in high style examples.
- Bay windows used less frequently.
- Flat-headed windows typical, may have decorative hoodmold in high style examples. Flat lintel or narrow hoodmold probably more common.

RESIDENTIAL/COLONIAL REVIVAL (1880-1940)

APPROPRIATE WORK

- Retaining multi-paned window sash if they were used originally. Avoid snap-in or stick-on fake muntins. Single-paned windows are preferable to these.
- Retaining fanlights, transoms and sidelights, especially at main entrance.
- Repair or replacement in-kind of balustrades, frieze and cornice trim, cornerboards, window and door trim and other wooden architectural details. Avoiding aluminum or fiberglass substitutes.
- Keeping windows and door at their original size and location. Locating new openings in inconspicuous places, preferably at rear of building.
- Retaining horizontal clapboard or weatherboard siding often typical of this style. Replacing in-kind if necessary. If artificial siding is used, appearance of original should be recreated.

RESIDENTIAL/COLONIAL REVIVAL (1880-1940)
INAPPROPRIATE WORK

- Addition of shutters unless physical or documentary evidence is available to show size and placement.
- Addition of window or door openings that upset symmetrical character of structure.
- Enlarging or reducing window and door openings. Filling in with wood or other materials to accommodate new windows or doors.
- Removal of porches unless their design and detailing, or other evidence, show that the porches were not old or original.
- Replacement of multi-paned window sash with large single-paned sash.
- Use of artificial siding that requires removal of trim or detailing such as cornerboards, window and door trim, frieze and cornice materials, and so on.
- Installation of balustrade or "widow's walk" unless physical or documentary evidence shows there was one.
- Removal or covering of fanlights, transoms or sidelights.
- Use of "rustic" materials such as 'shake"-type shingles, rough-sawn board trim or other exterior materials with a hand-hewn or rough appearance.

RESIDENTIAL/SPANISH MISSION REVIVAL (1880-1940)
ORIGINAL DESIGN

- Stuccoed walls to create "adobe" look of southwestern United States.
- Extensive use of wrought iron in balconies, gates, window screens and fences.
- Earth-tone or pale pastel colors used on stucco --- stucco usually painted.
- Ceramic tile in floors, entryways and interior.
- Enclosed, private plan, usually around a central courtyard.
- Frequent use of a turret or tower as a main architectural feature.
- Frequent use of stained glass in windows.

RESIDENTIAL/SPANISH MISSION REVIVAL (1880-1940)
APPROPRIATE WORK

- Retaining stuccoed surfaces.
- Retaining important details of this style: ironwork grilles and gates, tiled floors and entryways, stained glass, rough-hewn wooden elements.
- Retaining window and door openings in original locations.
- Retaining parapet walls, turrets, decorated entrances and other features of this style.

RESIDENTIAL/SPANISH MISSION REVIVAL (1880-1940)
INAPPROPRIATE WORK

- Removal of wrought iron decorative elements.
- Use of Victorian-era or other bright paint colors.
- Removal of stucco, use of exposed brick.
- Removal of stained glass windows.
- Addition of bay windows. Enlarging or closing in original door and window openings.
- Addition of fixed canopies (awnings ok), use of out-of-character materials such as aluminum or varnished wood.

RESIDENTIAL/CRAFTSMAN (1900-1940), AMERICAN FOUR-SQUARE (1900-1940) AND VERNACULAR COTTAGE (range of dates)

RESIDENTIAL/CRAFTSMAN STYLE (1900-1940) ORIGINAL DESIGN

- 1 to 1½ stories in height. Bungalows most common example of "Craftsman" influence.
- Typified by low-pitched gable roof with widely overhanging eaves forming a porch in the front.
- Strong horizontal lines.
- Gable roof often contains low, wide dormers to light attic level.
- Entry porch often supported by heavy piers.
- Widely overhanging eaves characterized by exposed rafters and triangular-shaped brackets called "kneebraces".
- Natural quality of materials is emphasized with fieldstone, stained wood shingles or stucco.
- Low foundations, often fieldstone, surrounded by shrubs and plants.
- Windows may be single or grouped in twos and threes. Multiple panes may be used.
- Shutters not commonly used.

RESIDENTIAL/AMERICAN FOUR-SQUARE (1900-1940) ORIGINAL DESIGN

- Usually 2 stories in height.
- Simplified rectangular or square construction, boxy appearance.
- Hip or gable roof, medium pitch.
- Large single dormers to the front and/or side.
- Wide eaves, occasionally exposed rafters beneath the eaves.
- Often full porch across the front with posts or columns.
- Plain wall surfaces, use of natural materials such as wood shingles, wood siding and stucco. Some examples of brick.
- Windows grouped or single, rectangular in shape, 1-over-1 panes common, some multi-paned.
- Entry beneath porch, often centralized. Door may have full or half-length glass.

RESIDENTIAL/VERNACULAR COTTAGE (range of dates) ORIGINAL DESIGN

- Generally 1 to 1½ stories.
- Gable or hip roof of medium pitch.
- Simple in form and style, often known as working class or folk architecture. Often built in a typical L-shaped plan.

- Both frame and brick construction. Many examples of frame vernacular cottages.
- Entrance, window and cornice treatment simplified but often related to buildings of same period.
- Main facade often contains as few as one or two bays. Entry may be located in an angle of the "L".
- May contain simple entry porch across facade.

RESIDENTIAL/CRAFTSMAN (1900-1940), AMERICAN FOUR-SQUARE (1900-1940), and VERNACULAR COTTAGE (range of dates)
 APPROPRIATE WORK

- Preserving the simple character typical of these styles by avoiding application of intricate detail, "Colonial" accessories, and so on.
- In the Craftsman style especially, retaining brackets and other exterior trim elements which identify the style.
- Keeping original doors and windows, or using replacements, if necessary, of the same materials and design.
- If porches are enclosed for use as rooms, this should be done in a way that preserves original porch materials and permits later restoration to an open porch.
- Retaining even sparse, simple architectural trim during siding repair or replacement. Avoid using artificial siding to cover porch posts and columns.
- Retaining wooden fascia and soffit rather than replacing them with artificial (aluminum or vinyl) substitutes.

RESIDENTIAL/CRAFTSMAN (1900-1940), AMERICAN FOUR-SQUARE (1900-1940), and VERNACULAR COTTAGE (range of dates)
 INAPPROPRIATE WORK

- Stripping away of brackets, panels, door and window trim, friezes, cornices and other elements (usually made of wood) that are part of architectural design.
- Replacement of multi-paned windows with large single-paned sash. Replacement of single-paned sash with real or fake multi-paned windows.
- Enlarging or reducing door and window openings. Addition of new openings that affect symmetry of design, require extensive removal of original trim and details.
- Use of artificial siding that does not re-create appearance of original, or that requires removal of trim and detail at corners, frieze, cornice, porch, doors and windows.
- Addition of shutters unless evidence shows that they were used originally.
- Use of "rustic" or other rough-hewn materials to create a "frontier" appearance.
- Sandblasting and other abrasive methods of removing paint and dirt from brick, stone or wood.
- Use of stained glass, intricate carved trim or other decorative materials inconsistent with simple character of these styles, unless evidence shows such materials were used in the past.