

**CRANSTON HISTORIC
DISTRICT COMMISSION**



**PROCEDURES
AND
STANDARDS
GUIDEBOOK
FOR
HISTORIC
REHABILITATION**

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CRANSTON, RHODE ISLAND**

APRIL 1993

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ACKNOWLEDGEMENT

This publication was financed by a Certified Local Government grant administered by the Rhode Island Historical Preservation Commission. The Certified Local Government program receives federal funds from the U. S. Department of the Interior, National Park Service, administered by the Rhode Island Historical Preservation Commission.

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PROCEDURES AND STANDARDS GUIDEBOOK

Procedures for application:

Proposals for the alteration, construction and/or demolition of any building, structure or appurtenance within the historic districts of Cranston require the approval of the Historic District Commission. This approval is required not only for buildings, but also for signs, fences and alterations of historic landscape features. The Historic District Commission's review is strictly limited to the exterior of a building, structure or appurtenance, its site and setting within the historic district in which it is located. It does not apply to interior alterations.

Approval is not required for the following exterior activities: ordinary maintenance and repair which does not alter architectural features such as painting, reroofing (where the roof plane, material, appearance, and architectural features are not altered); and storm doors and windows (where no architectural features are altered).

The procedure for review and approval by the Historic District Commission involves the steps outlined below:

- 1) The applicant shall develop accurate plans of the proposal. Depending upon the proposal's scope, the applicant should make use of the guidelines in this manual, Historic District Commission preapplication consultation, and Planning Department staff, or a professional architect or designer. The applicant is responsible for the development of these plans.
- 2) The applicant shall apply to the Historic District Commission for a Certificate of Appropriateness for the project. In order to do so, the applicant must have plans which accurately reflect the proposal and the applicant must submit a completed application form with these plans to the Planning Department staff who will advise the applicant on the adequacy of the documents and whether any additional information may be required. Application forms are available at the office of the Planning Department.
- 3) After all the necessary information has been submitted, the Planning Department staff will forward the proposal to the Historic District Commission.
- 4) The Commission will conduct a hearing on the proposal. The Commission's policy is to schedule a hearing on the application at its

next regularly scheduled meeting. The regularly scheduled monthly meetings of the Commission are posted on the Bulletin Board in City Hall.

The Commission expects the applicant or a representative to make a brief explanation of the proposal and to answer questions raised by the Commission members. The approval process may include recommendations for changes, therefore the applicant should keep in mind any design or material options available for possible discussion with the Commission.

Owners or their representative will be notified of approval or denial at commission meetings, and a written decision will follow. Upon approval, the Commission will issue a Certificate of Appropriateness. If denied, a Certificate of Appropriateness will not be issued and no work can proceed on the proposal.

All decisions will include specific reference to the guidelines for rehabilitation.

When the applicant is not satisfied with the decision of the Historic District Commission an appeal may be made to the Zoning Board of Review. Subsequent appeal would be taken to Superior Court as outlined in the Historic District Commission ordinance.

Once a Certificate of Appropriateness and any other required permits have been reviewed and approved, the applicant will be issued a Building Permit. Construction may then begin.

Historic District Commission members or City Planning staff may make periodic visits to the project to check for compliance with the various approvals granted by the Commission. The Building Official will not grant a Certificate of Occupancy until all approval requirements are met. An amendment will have to be filed with the Historic District Commission prior to making any changes to what was previously approved by the Commission.

Application

The applicant or a representative who will present the proposal to the Historic District Commission should be familiar with the project and be prepared to discuss the project. The application and presentation should be as simple and straightforward as possible and should convey, in a clear and concise manner, what the exterior of the building, structure or appurtenance looks like at present and what it will look like once the project is completed. In the case of site improvements or new in-fill construction, what the area looks like now and what it will look like once the project is completed shall be described. The applicant can expect the Commission to ask for the following items to help them understand the proposal and act expeditiously in reviewing it:

- 1) Color photographs of the existing building, structures, appurtenances and surrounding properties and their relationship to the property in question.

2) Scaled drawings showing what is to be done with the existing building, structure or appurtenance or what new construction is proposed. The Historic District Commission will be looking for drawings of the exterior of the building or site with as much detail as possible to help them understand existing character-defining features and how the project will affect these features when completed. The Building Official, or Planning Department will have examples of the kind of drawings which may be needed.

3) The Commission may also request samples or manufacturers' literature describing details which significantly affect the exterior appearance of the building (for example - window types, mouldings, etc.)

4) If the applicant's proposal involves a significant amount of renovation or new construction work, the Commission will need additional material including architectural drawings which show the relative height, scale, massing, rhythm and directional emphasis of the proposal. In such cases, the applicant should seek the advice of the Historic District Commission or Planning Department staff in completing the application.

The role of the Historic District Commission is not to place obstacles in the applicant's path, but to assist in protecting and insuring the interests of the applicants and those of their neighbors in the Historic District. More importantly, the Commission is charged with protecting the heritage of the City which is embodied in the historical and architectural resources, their integrity and their setting within the historic districts.

STANDARDS AND GUIDELINES FOR REVIEW

Introduction

The following guidelines have been developed by the Cranston Historic District Commission under Section 30-4.1D of Cranston's Zoning Ordinance. These Standards and Guidelines will serve as a basis of the Historic District Commission's review decisions for granting Certificates of Appropriateness. In harmony with the Secretary of the Interior's Standards and Guidelines for Rehabilitating Historic Buildings, 36 CFR 671, as amended, these Standards and Guidelines help define important features of Cranston's historic districts and provide common sense guidance on the best means of preserving and enhancing the integrity of these features in rehabilitation and new construction projects.

The Standards and Guidelines are not hard and fast regulations. They are to be used as flexible criteria. Their purpose is to provide assurance to property owners and the citizens of Cranston that reviews for Certificates of Appropriateness will be based upon clear design standards widely accepted by Federal, State and local historic

preservation agencies rather than the taste or preference of individual Commission members.

These Standards and Guidelines provide flexibility so that the historical and architectural merit and integrity of the building, structure or appurtenance under review, or its setting within the historic district, can be considered.

General:

1) The distinguishing historic qualities or character of a building, structure, appurtenance, or site and its environment or setting shall not be destroyed. The removal or alteration of any historic material or distinctive, character-defining, architectural features should be avoided when possible.

2) All buildings, structures, appurtenances, and sites shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create an earlier appearance than that of the building, structure, appurtenance or site and setting shall be discouraged.

3) Changes which may have taken place over the course of time are evidence of the history and development of a building, structure, appurtenance, site or environmental setting. These changes may have acquired significance in their own right and may be character-defining. This significance shall be recognized and respected.

4) Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure, appurtenance, site or setting shall be preserved where possible.

5) Deteriorated architectural features shall be identified and repaired rather than replaced, wherever possible. In the event replacement is necessary due to deterioration which cannot be stabilized or reversed, the new replacement material should match the material being replaced in composition, design, texture, and other physical and visual qualities.

6) Repair and replacement of missing architectural features should be based upon accurate duplications of features. Duplication should be substantiated by historical, physical or pictorial evidence rather than by conjectural designs or the availability of elements from other buildings or structures, or from architectural parts warehouses or reproduction catalogues.

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 are prohibited.

8) Every reasonable effort shall be made to protect and preserve archaeological resources affected by, or adjacent to any project. If a significant archaeological resource must be disturbed, mitigation measures shall be undertaken.

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, massing, rhythm, proportion, material and character-defining features of the building, structure, appurtenance, site and environmental setting of the property, neighborhood or district. New additions or related new construction shall provide visual distinction between old and new so that the original historic features of the property may be distinguished from the new construction.

10) Wherever possible, additions or alterations to buildings, structures, or appurtenances shall be designed and executed in such a manner that if such additions or alterations were to be removed in the future, the essential form and the integrity of the historic features of the property, its setting and environment would not be impaired.

Architectural Styles, What style is it?

A building can be placed within a broad category of building types or architectural styles according to its distinctive characteristics. Architectural styles are a means of cataloguing society's architectural design activities and taste. When studied in chronological order, architectural styles form a record of the past unique to every community. (The architectural styles discussed in this manual are broken into six broad periods which coincide with the Rhode Island Historical Preservation Commission's inventory of Cranston. These broad periods are Colonial, Federal, Greek Revival, Victorian, Colonial Revival, and Early Twentieth Century.)

The reader may find, after studying the descriptions and examples, that his or her building does not look exactly like any of those shown. This can occur because, within the framework of a style's characteristics, building details usually vary.

It is also possible that a building might have been constructed during a transitional period or that it may have been altered since its construction. This is particularly true for commercial properties, where merchants have always felt the need to respond to the latest retailing "image". For this reason a specific section on commercial architecture has been included illustrating examples of many styles found within the commercial area of the historic districts.

Alterations performed before the 1900's were typically subtle because the range of available building materials was limited. Today, an owner must exercise greater discretion in designing compatible alterations because of the increased range of building materials available. Not all are appropriate for use with historic buildings.

The distinction between "high style" and "vernacular style" architecture should be made. High style buildings are the creations of trained designers and are usually more easily identifiable as to their

architectural period. Many buildings, however, were designed and put up by local builders and craftsmen, often copying pattern books or magazines. They adapted the high style of the times to local traditions, climate, site restrictions and usually more conservative New England taste. There may have also been limitations of building knowledge and skill at play. These structures are considered to be the local or "vernacular" expression of a particular architectural style.

The Historic Zoning Ordinance and these guidelines are not designed to prohibit alterations or to discourage individual expression. They are an attempt to constructively guide the design process by establishing an alteration "framework". The intent is to encourage the property owner to view his proposed alterations as part of a continuum of remodeling or renovation that will be sensitive to the architectural style of his building.

The following sections describe major architectural styles found in Cranston. It must be noted that the scope of this publication does not allow for a thorough discussion of every style found within Cranston's historic districts. It does include the most common architectural styles to be found. In some instances it may be necessary for an applicant to pursue additional sources or to seek assistance from an architect or from the Historic District Commission, Building Official or Planning Department to learn more about the architectural style of a specific structure.

Colonial (1700-1800)

When applied to architecture, the term "Colonial" carries many different meanings. In its most accurate sense it refers to buildings erected when Rhode Island was still a British Colony.

There are many surviving examples of the Colonial style, which are popularly known as capes, saltboxes or two-story Colonials.

Typical Colonial characteristics are:

Massing - 1 1/2 to 2 1/2 stories with massive central chimney, usually symmetrical. In 17th century Colonials a massive stone chimney may be located at the end of the building. These are known as stone-enders.

Roofline - Steep gable, sometimes gambrel. Dormers not common, although may be small, inconspicuous shed-type.

Materials - Predominantly wood-framed with clapboard or shingle exterior, the clapboards on primary facades; some brick.

Doorway - Four or six paneled doors, rectangular windows above in a fixed transom; trimmed by engaged columns or pilasters supporting an angular pediment or simple flat entablature.

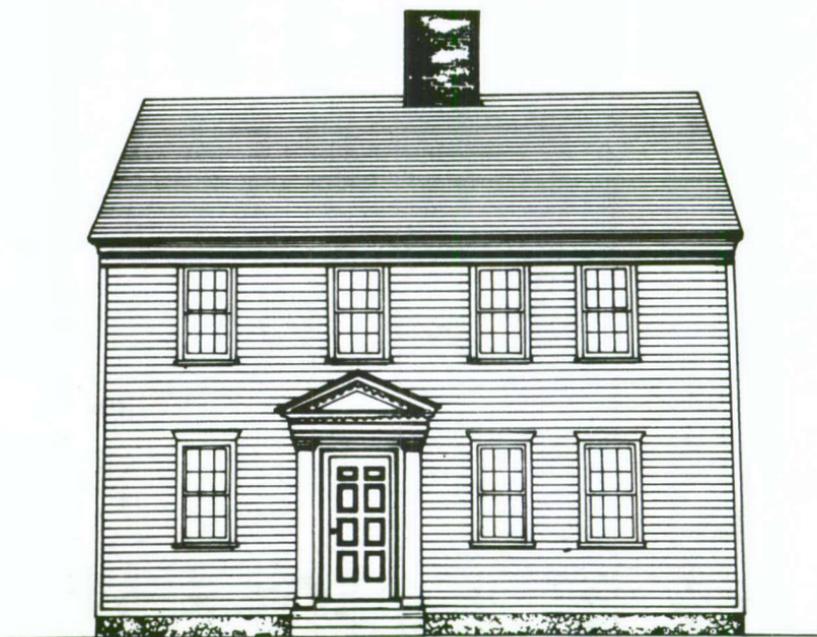
Windows - Double-hung sash, 12/12, 9/9, 9/6, or 6/6 panes, simply framed with flat or slightly moulded trim.

Ornament - Four inch wide, flat corner boards, gable-end trim and

cornice.

Except for a few brick examples, Colonial buildings were usually sheathed with clapboards, shingles, or a combination of the two. Where both clapboards and shingles were used as exterior fabric, clapboards were used on the front or public facade and shingles on the rear and side elevations. Shingles are appropriate on the front facade only if the building is a very simple Colonial and had shingles originally.

Often siding and window detail on simple Colonial buildings, such as the length and exposed width of the clapboard, presence of a beaded moulding, window muntin profile, historic glazing or window trim, are significant character-defining elements which should be preserved.



Federal (1775-1835)

The Federal style achieved its greatest prominence during the half century following the American Revolution.

It is a style which declared American cultural independence from England and social equality.

Typical Federal characteristics:

Massing - Symmetrical five bay facade usually with a low third floor.

Roofline - Low hip roof, often obscured with a balustrade; high narrow chimneys near end walls.

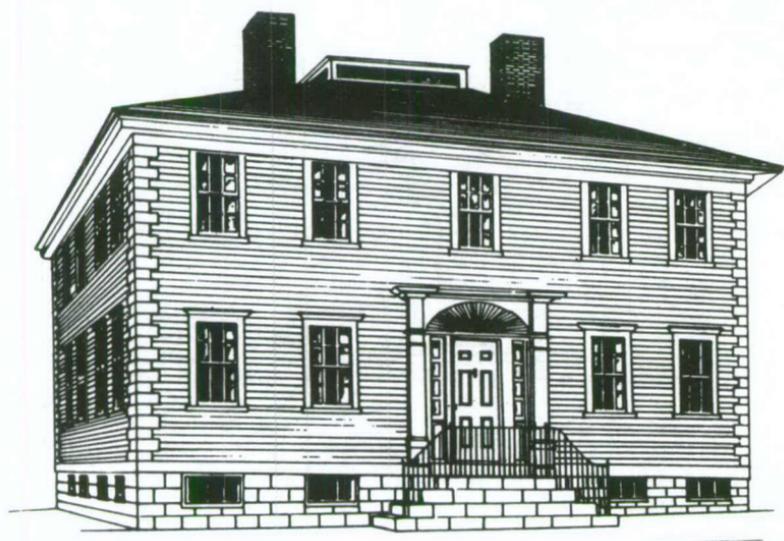
Materials - Clapboards, brick or flush boards.

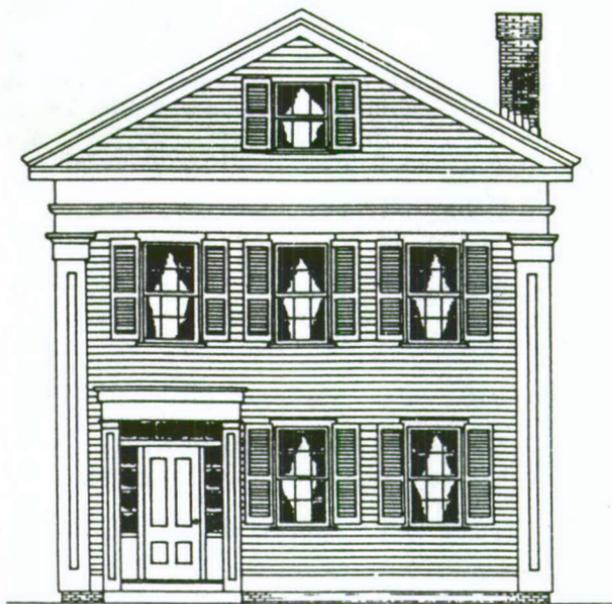
Doorway - A fanlight spanning both a six panel door and rectangular sidelights is a hallmark of the Federal style.

Windows - Double hung sash in 6/6 panes; 3/3 typical for smaller third floor windows; slender muntins and simple moulded trim are common; blinds on all but a few brick examples.

Ornament - Light, delicate and simple.

It is appropriate that balustrades on Federal buildings be maintained where they exist. Additions or alterations to a Federal roofline may not be appropriate. The chimneys above the cornice or balustrade are visual character-defining elements due to their form and height and they should remain in their original configuration whenever possible.





Greek Revival (1820-1850)

The Greek Revival style embodied the ideals of the emerging nation in the early 1800's. It is based upon Greek and Roman temple architecture, which early designers identified with the spirit of ancient democratic philosophies. The Greek Revival style was not transplanted from Europe and is therefore considered the first "American" style of architecture. During the 1830's and 1840's it was the most prevalent style in America.

Typical Greek Revival characteristics:

Massing - Narrow gable end front facade creating the "temple" image; off-center entry typical.

Roofline - Low to medium pitched gable emphasized as a large angular pediment; utilitarian, unobtrusive chimney. Dormers not originally used.

Materials - Typically wood-framed with clapboard skin, sometimes shingled.

Doorway - Recessed doorway framed by pilasters supporting a simple entablature; two or four panel door surrounded by a narrow glass transom and sidelights; no curved elements.

Windows - Tall, double hung sash with 6/6 panes; flat trim or often a scaled down version of doorway pilasters and entablature.

Ornament - Wide pilasters replace corner boards and support a pedimented entablature.

The most common mistake made in renovations of Greek Revival style buildings is the removal or covering of the corner pilasters during residing. This results in a "temple" facade without the supporting "columns". A six inch corner board, typical for many styles, is not appropriate in a Greek Revival facade, it should be wider. The entablature or horizontal trim on top of the pilasters can either be split or can span the space between the two pilasters. This trim is necessary if the pilasters are to appear to be providing support. Heavy plain trim and earth tones to mimic marble or stone are distinctive features of the style. Some Greek Revival buildings were even painted with paint having sand mixed in to render the look and texture of real stone.

Victorian (1840-1910)

Following the enthusiasm for Greek Revival forms came a number of styles, all of which were popular about the same time and all of which can properly be called Victorian. These styles include Gothic Revival, Italianate-Bracketed, Mansard, Stick Style, Queen Anne Revival, and Shingle Style.



Gothic Revival (1840-1860)

After well over 100 years of classically inspired architectural forms, the Gothic Revival marks the beginning of the "Romantic" building styles most commonly thought of as "Victorian". It was the first picturesque style, blending architecture with landscape.

Typical Gothic Revival characteristics:

Massing - Symmetrical and asymmetrical, often with a central gable, towers, dormers or bays.

Roofline - Steeply pitched gabled and hipped-roofs sometimes with gabled or hipped dormers decorated with barge boards. Chimneys often have decorative terra cotta chimney pots emphasizing verticality or are topped with gabled caps.

Material - Wood-framed with wood clapboards, wood board and batten (narrow wood strips covering the joints between vertically applied boards), wood simulating stone, stone or brick.

Doorway - Often double-leafed, four panel doors, in Gothic arched openings under a hood or porch.

Windows - Double-hung sash, 2/2 panes (or less frequently 1/1 panes), some multi-paned windows with diamond panes. Gothic Revival window openings are often varied in size and shape and tend to be located asymmetrically.

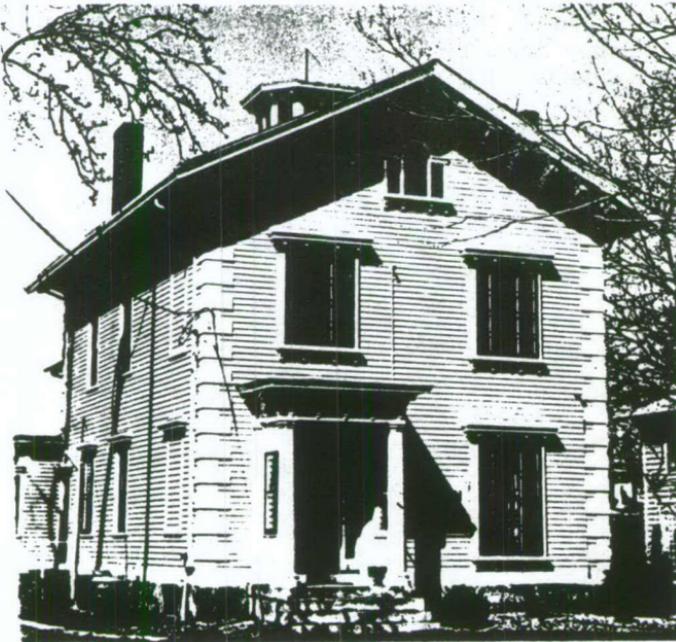
Ornament - Simple brackets under the eaves, gable end screens, finials, pendants, decorative porch supports with arched openings, battlements, balustraded balconies.

Italianate (1845-1880)

In the mid 19th Century, the Italianate style became the most widely used style in America. Based upon Italian villas, Renaissance palaces, and rural Italian architecture, this style is most recognizable by its repetitive brackets under wide projecting eaves and over windows and doors. Many residential structures built in the late 1840's and early 1850's are a combination of the earlier Greek Revival style with new Italianate elements. The popularity of this flexible style was so great that Italianate detailing spread into the next architectural period called the Mansard or Second Empire style, characterized by steep mansard roofs and numerous dormer windows. Early Italianate houses retained the Greek Revival influence of six-over-six light sash, simple sidelights and transom doorways with a bracketed hood or portico. Porticos grew to become porches situated asymmetrically to one side, accessible from a parlor by large, sometimes double-doors. Preferred colors were originally earth-tones, but the palette grew darker, with body and trim colors in close hues.

Typical Italianate characteristics:

Massing - Asymmetrical massing of rectangular units. Towers, bay windows and varied roof planes also asymmetrical.



Roofline - Low pitch, or flat, not a major visual element. Dormers not common, towers in larger examples.

Material - Wood-framed with flush boards or clapboard; some brick masonry and stone construction.

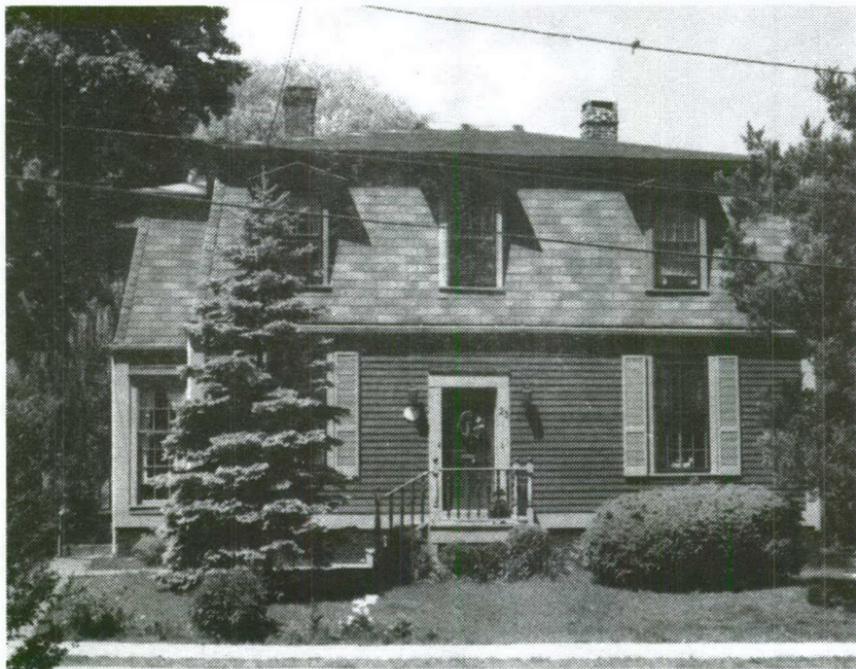
Doorway - Asymmetrically-placed four-panel or double two-panel doors with transom. Heavy moulded panels and trim. Massive bracketing over door common.

Windows - Double-hung sash, 2/2 pane (or less frequently 1/1.) Very tall proportions, round or elliptically arched openings are common in later examples. Paired windows and bays are common.

Ornament - Heavy wood brackets under wide eaves common, on door and window lintels and sills, are common.

Mansard (1855-1880)

Also known as the "Second Empire" style, Mansard residences with their characteristic double-pitched roofs were popular in the 1860's and 70's. Many earlier houses were "modernized" with Mansard roofs during this time. Most of the distinctive characteristics of the Mansard style come from the Italianate.



Typical Mansard characteristics:

Massing - Central building had three or five bays. Rectangular additions added asymmetrically. With Mansard roof, the building may have a very high, imposing profile.

Roofline - High slate or shingled Mansard roof, double pitched. Dormers standard.

Material - Wood-framed with flush boards or clapboards; brick masonry.

Doorway - Central doorway with bracketing common and may have elaborate detailing.

Windows - Double-hung sash, 2/2 panes or, less frequently 1/1 panes. Dormer windows with pediments and brackets very common.

Ornament - Brackets and moulding more ornate than Italianate.

Queen Anne (1875-1910)

The Queen Anne style was popular during the last quarter of the Nineteenth Century. Based in part on the English country house, it represented a renewed interest in the picturesque qualities of the past.



Typical Queen Anne characteristics include:

Massing - Massing very irregular. Multiple colors, textures, and shapes all reacting freely. Strong emphasis on the horizontal divisions of floors. Porches were an integral design element.

Roofline - Irregular rooflines, broken by gables and dormers, corner towers, and turrets.

Material - Woodframe, with surface detailing varied, combining clapboards, brick, or stone with decorated shingles.

Doorway - Four-paneled door, or upper glass panel with two-panel below. Leaded or stained glass in upper common.

Windows - Bay and multi-shape windows common. Double-hung sash, 1/1 panes or 6/1 panes. Stained glass set in lead extremely popular.

Ornament - Brackets, hanging pendants, spindles all standard. Chimneys modeled in cut or moulded brick. Colors became daring, often combining three or four colors to help accentuate the variety of detail.





Shingle Style (1885-1910)

The Shingle Style is markedly informal in comparison with the other High Victorian Styles. Most often built in country or resort settings, these homes, though usually large, rambling, and substantial in appearance, seek to be in visual harmony with their surroundings. This style is most often viewed as the New England seaside style because of the wealth of Shingle Style "cottages" along our coast. A shingled exterior skin, horizontal emphasis, rounded corners, broad overhanging roofs, and heavy stone foundations give the impression that these buildings emerged from the ground as natural growths much as the rock outcroppings and surrounding beach rose.

The shingles that give the style its name flow across roof and walls, around corners and over porches. The windows are regularly spaced, often in groups and those of the upper floors graced with characteristic "eyebrow" hoods of curved shingles lifted to allow the light to enter. The details are simple and often of classical motifs.

Early Twentieth Century

In the 20th Century, taste began to dictate that homes and offices be more human and humane, meeting the needs of the occupants while expressing the architecture of an earlier period.

Colonial Revival (1880-1920)

The Colonial Revival sought to formalize Queen Anne style buildings with symmetrical massing and Georgian details. Other early 20th Century styles included the Tudor Revival, Gothic Revival and Spanish Revival.

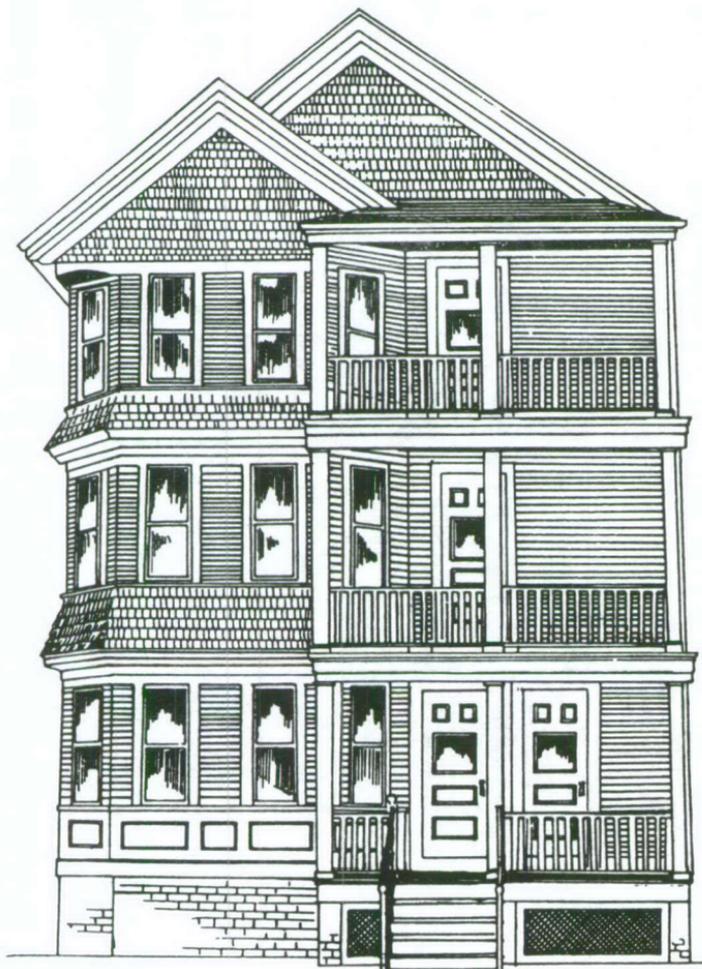
In civic, institutional, commercial and large scale architecture the Classical Revival style became popular. Based upon classical and Renaissance architecture of Rome, this style is characterized by grand colonnades, domes, engaged columns and large scale.

Significant Rhode Island examples of the Classical Revival include Marble House in Newport and the Rhode Island State Capital.



Triple Decker (1910-1930)

Multiple-family dwellings built in the early 1900's were often designed for a single family to occupy each floor. A few of these houses were two stories tall and were called "double deckers." Most had three stories and were "triple deckers." Triple deckers are typically built of wood with flat or almost flat roofs. Most have handsome full-height front porches with turned or sawn posts and railings and sawn cornice brackets.





The Bungalow (1910-1930)

Originating in California and particularly suited to that region's informal lifestyle, the Bungalow Style was spread by published builder's plans and became immensely popular in all parts of the country including Rhode Island. Small in scale, it was suitable to the climate, site and financial circumstances. The Bungalow, like the Greek Revival style house of a century earlier, became the perfect suburban home.

The basic form is usually a wide overhanging gable forming a front porch with heavy pillars, wide roof overhang and a single story-and-a-half plan.

Commercial

Historic business districts may be made up of buildings from many different periods and styles. These buildings can be very difficult to identify because many have been drastically altered.

During the Revival years, storefronts were modernized by changing details to reflect the style of the day. Although many changes may still be evident, representing the historical evolution of the building, more substantial modifications came during the 1890's with the introduction of ornamental cast iron facades. Cast iron offered strength, durability, fire resistance and elaborate ornamentation at a reasonable cost.

The large display window composed of fixed sheets of glass became popular for display purposes and an improved retail image. With the introduction of the large display window, the character of first floor facades departed from that of the floors above for the first time.

Storefront "modernizations" since 1900 have tended to ignore the natural framework of existing buildings, the period construction materials, and the context of historic business districts. More often than not, the upper floors of commercial buildings go completely unnoticed while elaborate plans are made to renovate the first floor front.

When remodeling a storefront, one should first determine whether or not original masonry or cast iron elements remain. If they do, the best option is to try to work with those elements.

Unfortunately, 20th century storefronts often have replaced these elements with slender steel columns supporting long span steel beams.

In the early twentieth century, some new buildings were erected specifically for commercial use. One, and sometimes two-story, commercial buildings represented a new architectural style characterized by heavy cornices, stone relief work, inset marble panels and details, pre-formed concrete elements and details, and large storefront display windows. Such architectural elements are critical to the overall character of the building and should be preserved during any rehabilitation or improvement.

The glass-front building is extremely inexpensive and fast to build, hence its popularity. It consists of three cinderblock walls, a flat roof, and a glass front facing the street, or more likely a parking lot. They are most often situated on commercial roads in the suburbs, their true home, although many can be found scattered throughout the city.

STANDARDS AND GUIDELINES FOR REHABILITATIONS

The Standards and Guidelines presented in this manual are in harmony with the Secretary of the Interior's Standards and Guidelines for Rehabilitating Historic Buildings. The following are definitions of terms commonly used to describe the alteration of historic buildings:

Preservation - is the process of sustaining the form and detailing of a structure as it exists. Preservation aims at halting further deterioration and providing structural stability, but does not contemplate significant rebuilding or remodeling.

Restoration - is the process of accurately recovering the form and details of a property as it appeared at a particular period of time by removing later work and by replacing missing original work.

Reconstruction - is the process of reproducing by new construction the exact form and detail of a vanished structure, or part thereof, as it appeared at a specific period of time. Reconstruction should be undertaken only when a property to be reconstructed is essential for understanding and interpreting the value of a historic district and sufficient documentation exists to ensure an exact reproduction of the original.

Rehabilitation - 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 historical, architectural, and cultural value as a physical representation of heritage.

Remuddling - the progressive acts of destroying character-defining architectural features through inappropriate rehabilitation. Remuddling often leads to such loss of historical and architectural identity that there is little meaning to historical designation.

Approach - the philosophy of the Standards and Guidelines for Rehabilitation.

Identify, Retain, and Preserve - This guidance is basic to the treatment of all historic buildings. Identifying, retaining, and preserving the form and detailing of those architectural materials and features that are important in defining the historic character is always important when contemplating a project. Loss of character is often caused by the cumulative effect of a series of actions that would seem to be minor interventions if taken individually. Loss of character can mean loss of historical meaning.

Protect and Maintain - After identifying those materials and features that are important and must be retained in the process of rehabilitation work, then protecting and maintaining them are addressed. Protection generally involves the least degree of intervention and is preparatory to other work. For example, protection includes the maintenance of historic material through treatments such as rust removal, caulking, limited paint removal, and re-application of

protective coatings; the cyclical cleaning of roof gutter systems; or installation of fencing, protective plywood, alarm systems and other temporary protective measures.

Repair - Next, when the physical condition of character-defining materials and features warrants additional work, repairing is recommended. Guidance for the repair of historic materials such as masonry, wood and architectural metals begins with the least degree of intervention possible such as patching, piecing-in, splicing, consolidating, or otherwise reinforcing or upgrading them according to recognized preservation methods. Repairing also includes the limited replacement in-kind - or with compatible substitute material - of extensively deteriorated or missing parts of features when there are surviving prototypes (for example, brackets, dentils, steps, or portions of slate or tile roofing). Although using the same kind of material is always the preferred option, substitute material is acceptable if the form and design as well as the substitute material itself convey the same visual appearance as the remaining parts of the feature and finish found on the building, site or other buildings of the district.

Replace - Guidance is provided for replacing an entire character-defining feature with new material where the level of deterioration or damage of materials precludes repair (for example, an exterior cornice; or a complete porch or storefront). If the essential form and detailing are still evident, then replacement may be appropriate. Like the guidance for repair, the preferred option is always replacement of the feature in kind; that is, with the same material. Because this approach may not always be technically or economically feasible, provisions are made in the Standards and Guidelines for the use of a compatible substitute material.

It should be noted that while the Standards and Guidelines may recommend the replacement of an entire character-defining feature under certain well-defined circumstances, they do not recommend replacing a feature that could reasonably be repaired and thus preserved.

Design for Missing Historic Features - When an entire feature is missing (for example, an entrance, or porch), it no longer plays a role in physically defining the historic character of the building unless it can be accurately recovered. Where an important architectural feature is missing, its recovery is always recommended in the Standards and Guidelines as the first or preferred, course of action. Thus, if adequate historical, pictorial, and physical documentation exists so that the feature may be accurately reproduced, then designing and constructing a new feature based upon such information is appropriate.

A second acceptable option for replacement features is a new design that is compatible with the historic building and its setting. The new design should always take into account the size, scale and material of the historic building itself and its setting within the district and should be differentiated so that a false historical appearance is not created.

Alterations and Additions to Historic Buildings - Some exterior

alterations to historic buildings may be needed to assure continued use, but it is important that such alterations do not radically change, obscure, or destroy character-defining spaces, materials, features or finishes.

If a thorough evaluation of alternative solutions yields no viable program other than an exterior addition, the addition should be designed and constructed to be compatible with and differentiated from the historic building. Character-defining features shall not be radically changed, obscured, damaged, or destroyed, and the addition shall be compatible in massing, scale, proportion, rhythm, directional emphasis, materials and texture, with the historic building and its setting.

The design of alterations and additions to historic buildings, structures and landscape features should be guided by the concept of "reversibility". In the event, at a future date, the alteration or addition is not found appropriate for the use of the building, structure or landscape feature, the alteration or addition should be reversible or removable with the character-defining features of the historic resource remaining intact.

Health and Safety Code Requirements: Energy-retrofitting projects which propose the removal of historic windows and doors and their replacement with inappropriately designed alternatives may decrease energy costs in the short term, but can do more costly harm to historic buildings in the long term. Not only do most designs for energy efficient windows call for different window sash and window casing designs, they may also require changes in the dimensions of window and door openings. Often the window and door features are the character-defining details of vernacular architecture. For these reasons, particular care must be taken not to radically change, obscure, damage, or destroy character-defining materials or features in the process of rehabilitation to meet code and energy requirements.

SPECIFIC GUIDELINES FOR REHABILITATION

Masonry Siding and Foundations

Masonry features and surfaces may be important in defining the historic character of a building, structure or historic landscape feature. It should be noted that while masonry is among the most durable of historic building materials, it is also the most susceptible to damage by improper maintenance or repair techniques and by harsh or abrasive cleaning methods. Most preservation guidance on masonry thus focuses on such concerns as cleaning and the process of repointing.

Appropriate

Identifying, retaining, and preserving masonry features that are important in defining the overall historic character of the building.

Protecting and maintaining masonry by providing proper drainage.

Original masonry and mortar should be retained whenever possible without the application of any modern surface treatment, unless desirable for long term preservation.

Masonry should be cleaned only when necessary to halt deterioration and always with the gentlest method possible, such as low pressure water and soft natural bristle brushes. Masonry surfaces should not be sandblasted. This method of cleaning erodes the surface of the historic material, changes its historic appearance and accelerates deterioration. Chemical cleaning products which could have an adverse chemical reaction with the masonry should not be used. Some historic masonry can actually be dissolved by chemical treatments. Repointing is the process of inserting new mortar into existing masonry joints. Materials and ingredient proportions similar to the existing mortar should be used when repointing. This will create a bond similar to the original. Repointing with a mortar of high Portland cement content may create a bond stronger than is appropriate for historic building materials, resulting in cracking, spalling and other damage to softer material. The original mortar composition, appearance, and tooling should be retained if possible to blend the repair with the existing fabric.

The original protective surface of masonry should be retained. Paint should not be indiscriminately removed from masonry surfaces, as some brick surfaces were originally meant to be painted. Applying new or non-historic surface treatments such as water-repellent coatings to masonry should be considered only after repointing and only if masonry repairs have failed to arrest water penetration problems.

Deteriorated mortar should be removed in a manner which does not damage existing masonry.

Deteriorated stucco should be repaired by removing the damaged material and patching with new stucco that duplicates the old in visual appearance, strength, composition, and texture.

Repairing deteriorated masonry features by patching, piecing-in, or consolidating the masonry using recognized preservation methods is recommended. Repair may also include limited replacement in-kind - or with compatible substitute material - of those extensively deteriorated or missing parts.

Not Appropriate

Removing or radically changing masonry features which are important in defining the overall historic character of the building so that, as a result, the historic character is diminished.

Cleaning masonry surfaces when they are not heavily soiled to create a new appearance, thus needlessly introducing chemicals or moisture into historic materials which can cause further deterioration and change.

Sandblasting brick or stone surfaces using dry or wet grit or other abrasives. These methods of cleaning permanently erode the surface of the material and accelerate deterioration.

Using a cleaning method that involves water or liquid chemical solutions when there is any possibility of freezing temperatures.

Cleaning with chemical products that will damage masonry, such as using acid on limestone or marble which may dissolve these materials, or leaving chemicals on masonry surfaces.

Applying excessively high pressure water cleaning methods that will damage historic masonry and the mortar surfaces.

Removing paint that is firmly adhering to, and thus protecting, masonry surfaces.

Using methods of removing paint which are destructive to masonry, such as sandblasting, application of caustic solutions or high pressure waterblasting which could irreversibly alter the surface texture, stability, and appearance of painted masonry surfaces.

Replacing or rebuilding a major portion of exterior masonry walls that could be repaired so that, as a result, the building is no longer historic and is essentially new construction.

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

Removing paint from historically painted masonry and not repainting the surface to protect the masonry.

Radically changing the type of paint coating.

Failing to evaluate and treat the various causes of mortar joint deterioration such as leaking roofs or gutters, differential settlement of the building, capillary action, or extreme weather exposure.

Replacing an entire masonry feature such as a cornice or balustrade when repair of the masonry and limited replacement of deteriorated or missing parts are appropriate.

Using a substitute material for the replacement part that does not convey the same visual appearance of the surviving parts of the masonry feature or that is physically or chemically incompatible. Applying waterproof, water-repellent, or non-historic coatings such as stucco to masonry as a substitute for repointing and masonry repairs. Coatings are frequently unnecessary, expensive, and may change the appearance of historic masonry as well as accelerate its deterioration.

Removing a masonry feature that is unrepairable and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

Using electric saws and hammers that damage the masonry to remove deteriorated mortar from joints prior to repointing.

Repointing with mortar of high portland content (unless it is the content of the historic mortar). This can often create too strong a bond for historic material.

Using a scrub type coating technique to repoint instead of traditional repointing methods.

Changing the width or joint profile when repointing.

Removing non-deteriorated mortar from sound joints, then repointing the entire building to achieve a uniform appearance.

Removing sound stucco; or repairing with new stucco that is stronger than the historic material or does not convey the same visual appearance.

WOOD SIDING; CLAPBOARD, WEATHERBOARD, SHINGLES AND OTHER WOODEN SIDING AND DECORATIVE ELEMENTS

Appropriate

Identifying, retaining, and preserving wood features that are important in defining the overall historic character of the building such as siding, cornices, brackets, window architraves, and doorway pediments; and their protective finishes.

Protecting and maintaining wood features by providing proper drainage so that water is not allowed to stand on flat, horizontal surfaces or accumulate in decorative features.

Repairing wood features by patching, piecing-in, consolidating, or otherwise reinforcing the wood using recognized preservation methods. Repair may also include the limited replacement in kind- or with compatible substitute material - of those extensively deteriorated or missing parts of features where there are surviving prototypes such as brackets, mouldings, or sections of siding.

Replacing in kind an entire wood 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. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

Exterior Wood Siding and Surface Treatment

Deteriorated siding material should be replaced with material which matches that which was used in the original construction, or with materials that convey the same visual appearance of the old siding material in texture, dimensional length, width, and thickness.

Retain protective coatings such as paint that shield the wood from

moisture and ultraviolet light. Paint removal should be considered only where there is paint surface deterioration and as part of an overall maintenance program which involves repainting or applying other protective coatings.

Remove damaged or deteriorated paint to the next sound layer using the gentlest method possible (handscraping and handsanding), then repaint.

Use chemical strippers primarily to supplement other methods such as handscraping, handsanding and thermal devices such as electric heat plates. Detachable wooden elements such as shutters, doors, and columns may - with the proper safeguards - be chemically dip-stripped, however, care must be taken to remove all chemicals from the wood following this procedure. Failure to employ correct paint stripping procedures may result in an alteration of the character of wood surfaces or their irreversible destruction. Open-flame torches should not be used to remove paint because the risk of fire is great.

Apply compatible paint coating systems following proper preparation so that character-defining features are protected.

Not Appropriate

Removing or radically changing wood features which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Removing a major portion of the historic wood from a facade instead of repairing or replacing only the deteriorated wood, then reconstructing the facade with new material to achieve a uniform or "improved" appearance, often results in a historic building with an exterior with no historic fabric left. If you have an antique hammer and you replace the head of it, then the stock, do you still have the same antique hammer? No.

Resurfacing frame buildings with modern synthetic materials which convey an artificial or fake appearance such as artificial stone, artificial brick veneer, asbestos and asphalt shingles, aluminum and vinyl clapboards, trim boards and shingles is not appropriate.

Sandblasting and other cleaning methods that damage the historic building materials shall not be undertaken.

Radically changing the type of finish or coating scheme so that the historic character of the exterior is diminished.

Stripping paint or varnish to bare wood rather than repairing or reapplying special finishes or stains in order to create a "natural look", except when historic documentation exists to support such a treatment.

It is inappropriate to strip to bare wood special paint or varnish-type finishes such as wood graining or marbleizing.

Replacing an entire wood feature such as a cornice or wall when repair of the wood and limited replacement of deteriorated or missing

parts would be feasible.

Using substitute material for the replacement part that does not convey the same visual appearance as the surviving parts of the wood feature or that is physically or chemically incompatible.

Removing an entire wood feature that is unrepairable and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

Stripping paint or other coatings to reveal bare wood, thus exposing historically coated surfaces to the effects of accelerated weathering.

Removing paint that is firmly adhering to and thus protecting wood surfaces.

Using destructive paint removal methods such as propane or butane torches, sandblasting or water blasting. These methods can irreversibly damage historic woodwork. Using blow torches to remove paint is especially dangerous as their use can lead to a building fire.

Using thermal devices improperly so that historic woodwork is scorched.

Allowing detachable wood features to soak too long in a caustic solution so that the wood grain is raised and the surface roughened.

ROOFS

Appropriate

Identifying, retaining, and preserving roofs and their functional and decorative features that are important in defining the overall character of the building. This includes the shape of the roof (hipped, gambrel, or mansard for example); decorative features such as cupolas, cresting, chimneys, and weathervanes; and roofing material such as slate, clay tile, and metal (including consideration of the size, and patterning of the material).

Protecting and maintaining a roof by cleaning the gutters and downspouts and replacing deteriorated flashing. Roof sheathing should also be checked for proper venting to prevent moisture condensation and water penetration; and to insure that materials are free from insect infestation.

Providing adequate anchorage for roofing materials to guard against wind damage and moisture penetration.

Protecting a leaking roof with plywood and building materials until it can be properly repaired.

Repairing a roof by reinforcing the historic materials. Repairs may

include the limited replacement in kind - or with compatible substitute material - of those extensively deteriorated or missing parts of features when there are surviving prototypes such as cupola, louvers, dentils, dormer roofing, slates, tiles, or wood shingles.

Replacing in kind an entire feature of the roof that is too deteriorated to repair - if the overall form and detailing are still evident - using the physical evidence to guide the new work. Examples can include a large section of roofing, or a dormer or chimney. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

ALTERATIONS/ADDITIONS FOR NEW USE

Appropriate

Installing mechanical and service equipment on the roof such as air conditioning, transformers, or solar collectors when required for the new use so that they are inconspicuous from the public right-of-way and do not damage or obscure character-defining features is appropriate.

The original roof plane and design or orientation should be preserved.

Original roofing materials should be retained unless substantially deteriorated. When undertaking a partial reroofing, deteriorated roof coverings should be replaced with materials that match the existing in composition, size, shape and texture. When reroofing a building entirely, new materials should not be used which differ from the existing or original roof in composition, size, shape, color or texture. The appearance of the roof and the building should not be significantly altered.

Skylights may be appropriate additions if they are located unobtrusively, are few in number, and are flat in profile (not bubbled).

Not Appropriate

Radically changing, damaging, or destroying roofs which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Changing the configuration of a roof by adding new features such as dormer windows, vents, or skylights in such a way that the historic character is diminished.

Replacing an entire roof feature, such as a cupola or dormer when repair of the historic materials and limited replacement of deteriorated or missing parts are more appropriate.

Using a substitute material for the replacement part that does not

convey the visual appearance of the surviving parts of the roof or that is physically or chemically incompatible.

Removing a character-defining feature of the roof that is unrepairable, such as a chimney or dormer, and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

Removing a major portion of the roof or roofing material that is repairable, then reconstructing it with new material in order to create a uniform, or "improved" appearance.

Stripping the roof of sound historic material such as slate, clay tile, wood, or architectural metal.

Installing mechanical or service equipment so that it damages or obscures character-defining features; or is conspicuous from the public right-of-way.

Radically changing a character-defining roof shape or damaging or destroying character-defining roofing materials as a result of incompatible design of mechanical equipment or improper installation techniques.

Applying paint or other coatings to roofing material which has been historically uncoated.

WINDOWS

A highly decorative window with an unusual shape, or glazing pattern, or color is most likely identified immediately as a character-defining feature of the building. It is far more difficult, however, to assess the importance of repeated windows on a facade, particularly if they are individually simple in design and material, such as the large, multi-paned sash of many industrial buildings. Taken as a whole, windows usually provide the significant character-defining features of small vernacular buildings. Because rehabilitation projects frequently include proposals to replace window sash or even entire windows to improve thermal energy efficiency or to create a new appearance, it is essential that their contribution to the overall historic character of the building be assessed together with their physical condition before specific repair or replacement work is undertaken.

Appropriate

Identifying, retaining, and preserving windows - and their functional and decorative features - that are important in defining the overall historic character of the building. Such features can include frames, sash, muntins, glazing, sills, heads, hoodmolds, panelled or decorated jambs and mouldings, and exterior shutters and blinds.

Protecting and maintaining the wood or architectural metal which comprise the window frame, sash, muntins, and surrounds through appropriate surface treatments such as cleaning, rust removal, limited

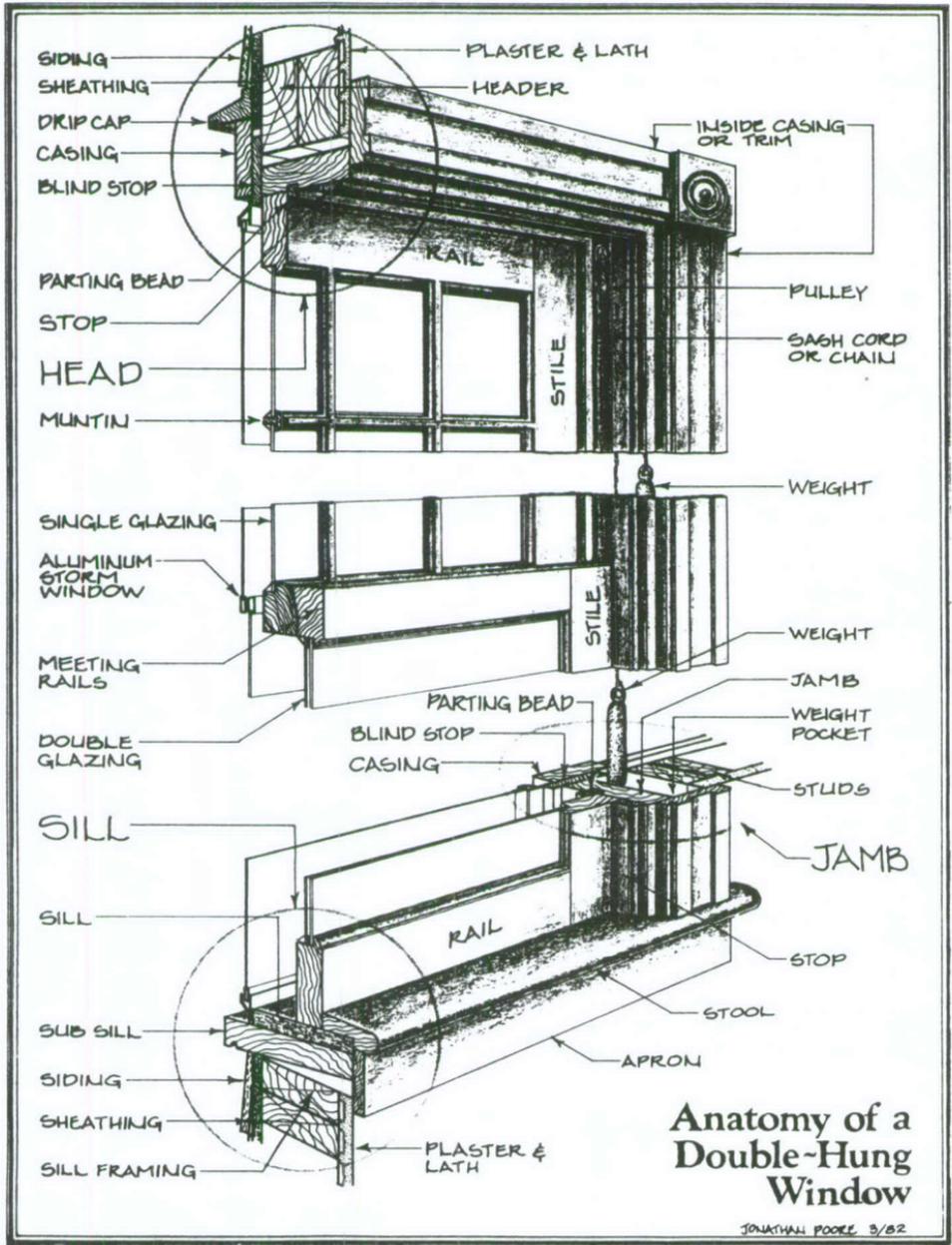
paint removal, and re-application of protective coating systems.

Repairing window frames and sash by patching, splicing, consolidating or otherwise reinforcing. Such repair may also include replacement in-kind of those parts that are either extensively deteriorated or are missing when there are surviving prototypes such as architraves, hoodmolds, sash, sills, and exterior shutters.

Replacing in-kind an entire window that is too deteriorated to repair - if the overall form and detailing are still evident - using the physical evidence to guide the work. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

Designing and installing additional windows on rear elevations or other non-character-defining elevations if required by the new use.

Providing a setback in the design of dropped ceilings, when they are required for the new use, to allow for the full height of the window opening to be seen from the exterior and not be obscured from within the building.



Anatomy of a Double-Hung Window

JONATHAN POOLE 3/82

Making windows weather-tight by recaulking and replacing or installing weatherstripping rather than wholesale window replacement. These actions also improve thermal efficiency.

Evaluating the overall condition of materials to determine whether more than protection and maintenance is required, i.e. if repairs to windows and window features will be required.

Not Appropriate

Removing or radically changing windows which are important in defining the overall character of the building so that, as a result, the character is diminished.

Installing new windows, that are incompatible with the building's historic appearance or obscure, damage, or destroy character-defining features.

Changing the number, location, size or glazing pattern of windows, through cutting new openings, blocking-in windows, or installing replacement sash which do not fit the historic window opening.

Changing the historic appearance of windows through the use of inappropriate designs, materials, finishes and protective coatings which radically change the sash, depth of reveal, muntin profile, configuration, reflectivity, color of the glazing, or the appearance of the frame. This standard applies to rehabilitated sash and replacement sash.

Obscuring historic window trim with metal or other materials.

Stripping windows of historic material such as wood, iron, cast iron, and bronze.

Replacing an entire window when repair of materials and limited replacement of deteriorated or missing parts are appropriate.

Using a substitute material for the replacement part that does not convey the same visual appearance of the surviving parts of the window or that is physically or chemically incompatible.

Removing a character-defining window that is unrepairable and blocking it in; or replacing the window with a new window that does not convey the same visual appearance.

ENTRANCES, PORCHES AND DECKS

Appropriate

Identifying, retaining, and preserving entrances - and their functional and decorative features - that are important in defining the overall historic character of the building. These features may include doors, fanlights, sidelights, entablatures, columns porch supports, balustrades, and stairs.

Protecting and maintaining the masonry, wood, and architectural

metal that comprise entrances and porches through appropriate surface treatments such as cleaning, rust removal, limited paint removal, and re-application of protective coatings.

Evaluating the overall condition of materials to determine whether more than protection and maintenance are required, that is, if repairs to entrance and porch features are truly necessary.

Repairing entrances and porches by reinforcing the historic materials. Repair will also generally include the limited replacement in kind - or with compatible substitute material - of extensively deteriorated or missing parts of repeated features where there are surviving prototypes such as balustrades, cornices, entablatures, columns, sidelights, and stairs.

Replacing in-kind an entire entrance or porch that is too deteriorated to repair - if the form and detailing are still evident - using the physical evidence to guide the new work. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

Door and window sash, glass, lintels, sills, architraves, pediments, caps or heads, steps and all hardware should be retained whenever possible. Discarding original doors and door hardware when they can be repaired and reused in place should be avoided. The size of the door, should not be altered.

The style or period(s) a building represents should be respected. If replacement of entrances and doors is necessary due to deterioration, the replacement should duplicate the material, design and hardware of the historic entry and door being replaced.

Porches and steps which are appropriate to the architectural style(s) of the building should be retained. Porches and entry additions reflecting later styles of architecture are often important to the building's historical integrity, and whenever possible these character-defining features should be retained.

Similar material should be used to repair or replace, where necessary, deteriorated architectural features of wood, iron, cast iron, terra cotta, tile and brick.

Similar material should be used to replace missing architectural features such as cornices, brackets, railings and shutters, whenever possible.

Additional entrances, porches and decks when required for new use should be designed and installed in a manner that preserves the historic character of the building and such alterations and additions should be limited to non-character-defining elevations whenever possible.

Enclosures for historic porches when required for new use should be designed in a manner that preserves the historic character of the building and the architectural detail and appearance of the porch

itself. This can include using large sheets of glass and recessing the enclosure wall behind existing scrollwork, posts, and balustrades to preserve the character of the porch.

Not Appropriate

Removing or radically changing entrances and porches which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Stripping entrances and porches of historic material and fabric such as wood, iron, cast iron, terra cotta, tile and brick.

Removing an entrance or porch because the building has been re-oriented to accommodate a new use.

Cutting new entrances on primary or character-defining elevations.

Altering utilitarian or service entrances so that they appear to be formal entrances by adding panelled doors, fanlights, and sidelights.

Installing secondary service entrances and porches that are incompatible in size and scale with the historic building and its setting, or in a manner that obscures, damages, or destroys character-defining features.

Replacing an entire entrance or porch when either repair of materials or limited replacement of parts is appropriate.

Using a substitute material for the replacement parts that does not convey the same visual appearance as the surviving parts of the entrance and porch or that is physically or chemically incompatible or conveys a fake appearance.

Removing an entrance or porch that is unrepairable and not replacing it; or replacing it with a new entrance or porch that does not convey the same visual appearance.

Enclosing porches in a manner that results in a diminution or loss of historic character such as using solid walls, or removing or concealing architectural details and ornament. When enclosing a porch, the former exterior wall should not be removed, allowing for the porch to be reused as a porch in the future with the character-defining features of the historic resource left intact.

Generally, open, unrailed decks are not appropriate on character-defining or street elevations or where they may be viewed from a public right-of-way. Unrailed roof decks are not appropriate for safety reasons. Railed widow's walk additions, though popularly placed on the roof in waterfront communities to capture views, alter the original roof plane which is often character-defining. These additions are not appropriate unless the building was originally designed to accommodate them. Decks used as multi-level fire escapes located on character-defining elevations are not appropriate and should be discouraged as alternatives for traditional unobtrusive

metal fire escapes.

STOREFRONTS AND SIGNS

Storefronts are quite often the focus of historic commercial buildings and can thus be extremely important in defining the overall historic character of a commercial area. Because storefronts also play a crucial role in a store's advertising and merchandising strategy, they are often altered to meet the needs of new business. Particular care is required in planning and accomplishing work on storefronts so that the building's historic character is preserved in the process of rehabilitation.

Appropriate

Identifying, retaining, and preserving storefronts are important in defining the overall historic character of the building. Functional and decorative features to preserve may include display windows, signs, doors, transoms, kick plates, corner posts, and entablatures.

Protecting and maintaining masonry, wood, and architectural metals which comprise storefronts through appropriate treatments such as cleaning, rust removal, limited paint removal, and reapplication of protective coating systems.

Repairing storefronts by reinforcing the historic materials. Repairs will also generally include the limited replacement in-kind - or with compatible substitute material - of those extensively deteriorated or missing parts of storefronts where there are surviving prototypes such as windows, doors, kick plates, transoms, columns, pilasters, cornice boards, or sign friezes.

Replacing in-kind an entire storefront that is too deteriorated to repair - if the overall form and detailing are still evident - using the physical evidence to guide the new work. If using the same material is not feasible, then compatible substitute materials that give the same visual appearance may be considered.

Not Appropriate

Removing or radically changing storefronts - and their features - which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Changing the historic storefront so that it appears residential rather than commercial in character.

Introducing coach lanterns, mansard overhangs, wood shakes, nonoperable shutters, small-paned windows, etc. to convey a "historical" appearance if they cannot be documented as historically appropriate to the particular building and storefront. Often the motive behind this type of alteration is to convey a cute look which may not be appropriate to the historic building, its architectural style and its setting.

Changing the location of the historic storefront's entrance.

Replacing an entire historic storefront when repair of materials or limited replacement of its parts is appropriate.

Using substitute materials for the replacement parts that do not convey the same visual appearance as the surviving parts of the storefront or that are physically or chemically incompatible.

Removing a historic storefront that is unrepairable and not replacing it; or replacing it with a new storefront that does not convey the same visual appearance.

SIGNS

Generally signs should be compatible with the character of the district and blend with the character of the structures on or near which they are placed. In evaluating permit applications for signs on historic structures the following guidelines will be used:

Signs should not conceal architectural detail, clutter the building's image, or distract from the unity of the facade, but rather should compliment the overall design of the building.

Sign materials should compliment the material of the related building and/or the adjacent buildings. Surface design elements should not detract from or conflict with the related structure's age, historic fabric, and architectural detail.

No facade should be damaged in the application of signs, except for the mere attachment of the sign. This attachment should be accomplished in a manner so as to minimize any damage to the facade. The design concept of "reversibility" shall apply to the installation and design of all signs. Signs are not necessarily permanent objects. As such, all signs should be designed and installed in a manner that upon their removal, the character-defining features of the historic resource remain intact.

Most sign ordinances dictate dimensional requirements for the size of signs on residential, commercial and industrial buildings. For historic buildings, not only should signs be placed in the appropriate location, signs should be an appropriate size and scale to compliment the architecture, not overwhelm it.

BUILDING SITE, HISTORIC LANDSCAPE FEATURES, KNOWN ARCHAEOLOGICAL RESOURCES

The relationship between a historic building or buildings, and the building's setting helps to define the historic character of the building and the district in which it is located. This relationship should be considered an integral part of overall planning for the project work and shall be included in a review of this work.

Appropriate

Identifying, retaining, and preserving buildings and their features as well as features of the site that are important in defining its overall historic character. Historic landscape features which should be preserved may include driveways, walkways, lighting, fencing, signs, benches, fountains, wells, terraces, canal systems, plants and trees, berms, drainage or irrigation ditches, and above and below ground archaeological features that are important in defining the history of the site.

Protecting and maintaining buildings and the site by providing proper drainage to assure that water does not erode foundation walls, drain toward the building, or erode the historic landscape or above ground archaeological features.

Repairing features of buildings and the site including historic landscape features by reinforcing the historic materials. Repair will also generally include replacement in kind - with a compatible material - those extensively deteriorated or missing parts of features where there are surviving prototypes such as fencing and paving.

Replacing in-kind an entire feature of the building or site that is too deteriorated to repair - if the overall form and detailing are still evident - using the physical evidence to guide the new work. This could include an entrance or porch, walkway paving, or garden fountain noted as a historic landscape feature.

If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

Retaining the historic relationship between buildings, landscape features and open space. In rural farm districts, clustered new development is an alternative to standard subdivision of land which should be used to minimize alteration of the landscape adjacent to historic resources or within a historic landscape itself. Often significant open space can be preserved and the context of the historic setting saved if new development is clustered.

Minimizing disturbance of terrain around buildings or elsewhere on the site, thus reducing the possibility of destroying known or unknown below ground archaeological materials.

Protecting and preserving in place known above and below ground archeological material whenever possible.

Planning and carrying out any necessary investigation using professional archaeologists and modern archaeological methods in consultation with the Rhode Island Historical Preservation Commission when preservation of above and below ground archaeological features in place is not feasible. Known archaeological resources, both above and below ground, are considered historic landscape features.

Appropriate urban landscaping and open space may be divided into public, semi-public, and private space. The public space of the street and sidewalk is often distinguished from the semi-public space of the

front yard by a change in grade, a low hedge, or a visually open fence such as a picket or iron fence. These front yard appurtenances are often character-defining and should be treated sensitively in any rehabilitation project.

The buildings, landscaping elements in front yards, and street trees often define outdoor areas. Generally landscaping which respects the street as a public space should be encouraged in densely built urban historic districts. This includes open style wood and iron fencing and low hedges in the semi-public front yards, optional solid board or high hedges to enclose private spaces in line with building facades and the preservation of historic landscape features.

In historic districts with large estates, high fences and walls may have been built for security and enclosure at the property boundaries. Often fences and walls are important architectural elements that closely define the street and the character of an estate district. It may be appropriate to retain these fences and walls, their height, material, form and detail. Based upon the reuse of estate buildings, however, a reuse program may require reducing the visual seclusion of the enclosure, particularly if a public or institutional use is proposed. It is appropriate in these circumstances to consider subtle changes in design which would allow for visual access to estate grounds while providing the same historic character. These alterations should not destroy character-defining elements and may be limited to new openings for pedestrian and vehicular access, partial reduction of height or a subtle design change to a portion of the enclosure.

Not Appropriate

Removing or radically changing buildings and their features or site features, appurtenances, historic landscape features, or known archaeological resources which are important in defining the overall historic character of the building site so that, as a result, the historic character of the building and its setting is diminished.

Removing or relocating historic buildings or landscape features, thus destroying the historic relationship between buildings, landscape features, and open space.

Removing or relocating historic buildings on the site or in a complex of related structures - such as a mill complex or farm - thus diminishing the historic character of the site, complex or district. Relocation of historic resources from their original setting diminishes the historical integrity of the resource.

Moving historic or other buildings onto the site to create a false historical appearance without sufficient documentation to prove otherwise.

Lowering the grade level adjacent to a building to permit development of a formerly below-ground area such as a basement, in a manner that would drastically change the historic and architectural relationship of the building to its site.

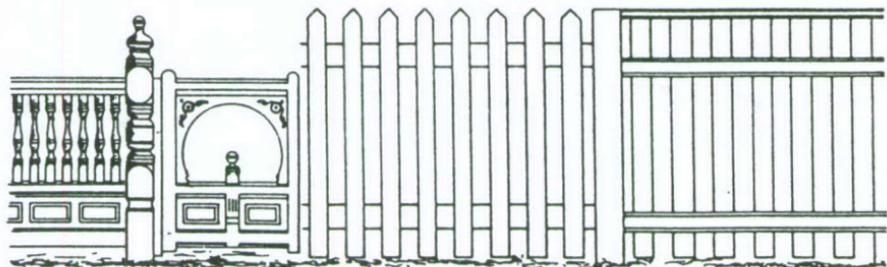
Failing to maintain adequate site drainage so that buildings and site features are damaged or destroyed; or, alternatively, changing the site

grading so that water no longer drains properly.

Replacing an entire feature of the building or site such as a fence, walkway, or driveway when repair of materials or limited replacement of deteriorated or missing parts is appropriate.

Using a substitute material for the replacement part that does not convey the same visual appearance of the surviving parts of the building or site appurtenance or historic landscape feature or that is physically or chemically incompatible.

Removing a built character-defining feature of the building site or historic landscape that is unrepairable and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.



Fences



Introducing heavy machinery or equipment into areas where their presence may disturb known archaeological resources both above and below ground.

Failing to survey the building site prior to the beginning of the rehabilitation project work so that, as a result, important known archaeological resources are destroyed.

Leaving known archaeological resources unprotected in a rehabilitation project and subject to vandalism, looting and possible destruction by natural elements such as erosion and disturbance of the building site.

Permitting unqualified project personnel to perform data recovery so that improper methodology results in the loss of important archaeological material.

Cyclone or chain link fencing should not be used in front yards in residential districts. Under special circumstances, or to provide security, it may be appropriate for some commercial, institutional or industrial applications such as to secure a railroad right-of-way. Chain link type fencing can be effectively screened with plantings or vines for greater compatibility and aesthetic quality.

Designing for Missing Historic Features

Appropriate

Masonry features, siding, ornamentation, roof details, windows, entrances, porches, storefronts, site features, etc., may be completely missing. Designing and installing replacement elements may rely on accurate restoration using historical, pictorial, and physical documentation; or a new design that is compatible with the size, scale, and material of the historic building.

Not Appropriate

Creating a false historical appearance because the replaced feature is based upon insufficient historical, pictorial, and physical documentation.

Introducing a new feature to the building site which is incompatible in size, scale, and material.

New Construction

The Historic Districts of Cranston are architecturally diverse within an overall pattern of harmony and continuity. What is essential for new construction in the districts is the maintenance of the scale, continuity and quality of design and execution. The Standards and Guidelines for new construction focus on general rather than specific design elements in order to encourage architectural innovation and establish continuity.

All new construction is reviewed in terms of scale, massing, rhythm, materials and details, existing building elements, and the relationship to the building site.

Generally, all structures should be compatible in these categories to surrounding structures. Reproduction of historic designs and details is generally viewed as artificial, expensive, and is recommended only for some in-fill cases or small construction. Reproductions should be based upon historical documentation and should be accurately executed.

It is not appropriate to introduce new construction onto the building site which is visually incompatible in terms of size, scale, design, and texture or which destroys historic relationships between buildings, structures, appurtenances or historic landscape features on the site.

Generally, in districts where there is a significant wealth of landmark buildings or buildings of significant architectural quality and value, new buildings should not detract from these resources. New buildings should be compatible with the existing fabric of the district. New buildings in historic districts should be compatible in massing, rhythm, proportion, directional emphasis and materials.

Additions to or remodeling of buildings and structures that have been documented as non-historic and non-contributing and incompatible, such as modern gas stations, shopping malls, strip stores and raised ranches, should be treated as new construction. The guidelines in this section shall apply to these projects.

Massing

New construction should conform to the massing, volume, height, and scale of existing adjacent structures, though this guideline does not supercede the height limitation imposed by Cranston's Zoning Code.

Materials and Details

Variety in the use of architectural materials and details adds to the intimacy and visual delight of the district. When first confronted with this variety, it is easy to overlook the overall thread of continuity provided by the relatively limited palette of materials available to the early builders. This thread of continuity is threatened by the availability of inappropriate materials and building parts in today's market place.

The purpose of this section is to encourage the proper use of appropriate materials and details. The materials and details of new construction should relate to the materials and details of existing adjacent buildings and the surrounding district.

While slate, cedar shakes, and tile roofs are preferred, asphalt shingles which match as to approximate color and texture are acceptable substitutes. Diagonal and vertical siding are generally not appropriate. Man made materials which imitate natural materials are not appropriate. Materials such as asphalt siding, wood-textured metal siding, or artificial stone should not be used. Materials should

be reviewed to determine the appropriateness of their use in relation to the overall design of the structure and its setting.

Building Elements

Individual elements should be integrated into the entire composition of the building for a balanced and complete design.

Elements of new construction should compliment existing neighborhood structures as well.

Roofs

Although there is a great variety of roof treatments in the historic districts, gabled and hipped roofs are the most common.

The skyline of new construction should relate to the predominant roof shape and pitch of existing adjacent buildings.

Windows and Doors

The proportion, size, and detailing of windows and doors in new construction should relate to that of existing adjacent buildings. Most historic windows have a vertical orientation, with a proportion of 2:1 and 3:1 (height to width) common.

Individual windows can sometimes be square or horizontal if the rest of the building conveys the appropriate directional emphasis. Facade openings of the same general size as those in adjacent buildings is encouraged.

Wooden double-hung windows are traditional and should be the first choice when selecting new windows. When ordering new windows, it is important to consider the directional emphasis of the muntins and mullions.

Paired casement windows, although not historically common, will often prove acceptable because of their vertical orientation.

Horizontal sliding windows, horizontally oriented muntins, and awning windows are not common in the Historic District and would most often be undesirable because of their horizontal orientation.

Porches

In general, many Victorian houses in the Historic District(s) have roofed front porches, while in most modern construction the front porch has disappeared. These porches may form a consistent visual element in the district and often introduce rhythmic variation, clarify scale, or provide vertical facade elements.

The porch treatment of new structures should relate to the porch treatment of existing adjacent structures. Open porches are preferable, but a screened or glassed in porch may be acceptable if

well detailed.

Most, but not all, porches in the district are one story high. On a street where a strong continuity of porch size or roof line exists, it may be preferable to duplicate these formal elements in new construction.

The vertical elements supporting the porch are important. They should carry the visual as well as the actual weight of the porch roof.

If a porch is not built, the transition from private to public space should be articulated with some other suitable design element.

Where porches are not a theme in adjacent historic buildings, the addition of a porch on new construction may be completely inappropriate.

Site

Setback

New buildings should be sited so that the setback is similar to adjacent structures.

Parking and Landscaping

It is appropriate to design new onsite parking, loading docks, or ramps, when required by the new use, so that they are as unobtrusive as possible and ensure the preservation of character-defining features of the site.

When lots are left vacant, as green space or parking area, a visual hole in the street "wall" may result. Landscape treatment can eliminate this potential problem by providing a wall of enclosure for the street. This may include fences, shrubs and other vegetative plantings to divide the parking area from the sidewalk or street. Large expanses of parking lot may be broken up by landscaped areas including trees.

The City should maintain boulevard trees when at all possible. Boulevard trees mark a separation between the automobile corridor and the rest of the streetscape.

Traditional street furniture of the area, such as lamp posts, sidewalks, or granite curbs, should be preserved.

Garages and Parking

If an alley is adjacent to the dwelling, a new garage should be located off this alley. Where alleys do not exist, garages facing the street or driveway curb cuts may be acceptable.

Garage doors should not face the street. If this is found necessary, single garage doors should be used to avoid the horizontal orientation

of two-car garage doors.

Parking spaces should be adequately screened from the street and sidewalk by landscaping.

It is not appropriate to place parking facilities directly adjacent to historic buildings where automobiles may cause damage to the building or landscape features, or be intrusive to the building site.

Appropriate

Create small parking areas in keeping with the small close knit character of existing development. Several small areas are preferred over one large area.

Place parking areas behind or to the side of buildings to the maximum extent possible.

Try to keep entrances and exits to parking areas perpendicular to the street for safety purposes.

Where larger parking lots are built they should have a designated circulation pattern and a separate entrance and exit.

Landscaping and/or fencing should be used to buffer parking areas from adjacent property.

Public Open Spaces in Urban Historic Residential and Commercial Areas

Projects are strongly encouraged to create or extend public spaces. Examples are courtyards, plazas, walkways, mini-parks, or landscaped areas with benches, shading and other amenities (sculpture, gardens, fountains, kiosks, gazebos, and so on). Projects that provide such open space are particularly welcome. Examples of desired open spaces are:

Small areas of greenery that visually and functionally extend an adjoining open green area into a project.

An open plaza that extends a paved area or walkway into a project.

An interior publicly accessible open area such as a courtyard or entrance court.

The preservation of rural open spaces and landscape features is often important in maintaining the integrity of farms and large estates. Character-defining rural open space and historic landscapes should be protected as much as possible. Ways of accomplishing this include clustering new development, acquiring scenic or conservation easements, or purchasing development rights and fee simple interest. Often the Historic District Commission can make valuable advisory comments to development approval agencies such as the City Council, Planning Board or Zoning Board of Review when projects affect such resources. Local Land Trusts can be effective instruments

in the acquisition of protective covenants as well as the land itself. An appropriate protected area of fields and landscape may be saved around historic farms and large estates to preserve as much as possible the environmental setting of these resources including important character-defining vistas both of, and from, the buildings and grounds.

Walkways in Historic Urban Commercial Areas

Walkways are extremely important when in keeping with the existing character of the town. Every project should provide marked dedicated walkways with surfacing appropriate to the character of the building and landscaping. Where possible, walkways should be provided for public access and linked to other existing or planned walkways.

In parking areas, walkways should be separately designated and raised above the parking pavement surface. Parking bumpers or landscaping should be used to keep cars from over-riding the walkways.

Barriers to pedestrian patterns should not be created. Where a building, fence, wall or parking area is built across an area where pedestrians now cross, or will cross in the future, walkways should be maintained and not obscured.

Vistas and View Corridors

There are many important visual resources within the historic district(s). It is important that views to these sites be maintained or enhanced. Among important visual resources are water bodies, parks and other open spaces, landmarks, monuments, and historically and architecturally important buildings, structures, appurtenances and historic landscape features. New development and additions to historic buildings should respect and preserve existing views of these features. In some cases views may even be enhanced. Where possible, formerly blocked views of these features may be opened up through demolition of non-contributing, non-historic buildings and appurtenances. It is a policy of the City to maintain important view corridors of landmark features which define the historic district(s).

Demolition

When reviewing proposals for demolition of historic district buildings, structures and appurtenances, the Historic District Commission should refer to the Historical Zoning Ordinance which provides for a review of alternative actions.

Generally the following considerations should be given to a demolition proposal in addition to the criteria of review in the Ordinance:

The architectural and historic merit of the building, structure or appurtenance and its setting,
The effect of the demolition on surrounding buildings and the district

as a whole,

The effect of any new proposed construction on the remaining character-defining features of the property, the building site, appurtenances, and historic landscape features, the surrounding buildings, structures and appurtenances and the district as a whole including viewsheds. The Commission should not approve a demolition request until it has a conceptual view of the replacement building(s) and has approved in concept such replacement.

The economic value or usefulness of the building, structure, appurtenance or historic landscape feature as it now exists, in comparison with the value or usefulness of any proposed buildings, structures, appurtenances, landscape features proposed as replacements.

It is appropriate to remove nonsignificant, noncontributing buildings, additions, or site features which detract from the historic character of the site.

It is not appropriate to remove a historic building in a complex, a building feature, or a site feature which is important in defining the historic character of the site. Landmark buildings should not be demolished.

Maintenance Standards

The following standards for the maintenance of historic buildings should be used to evaluate abandoned or deteriorating buildings, structures and appurtenances, and in making recommendations for the stabilization and preservation of such structures:

Appropriate

Providing continued protection of masonry, wood and architectural metals which comprise building and site features through appropriate surface treatments such as cleaning, rust removal, limited paint removal, and re-application of protective coating systems; and continued protection and maintenance of historic landscape features, including preserving historically important plant material such as trees.

Protecting the building and other features of the site against arson and vandalism before rehabilitation work begins, i.e., erecting protective fencing and installing alarm systems that are keyed into local protection agencies such as fire and police for significant buildings.

Evaluating the overall condition of materials to determine whether more protection and maintenance are required, that is, if repairs to building and site features will be necessary.

Not Appropriate

Failing to provide adequate protection of materials on a cyclical basis so that deterioration of building and site features results.

Permitting buildings and site features to remain unprotected so that historic plant materials, fencing, walkways, above-ground archaeological features, etc. are damaged or destroyed through neglect.

Permitting a leaking roof to remain unprotected so that accelerated deterioration of historic building materials - masonry, wood, plaster, protective paint coatings and structural members - occurs.

Failing to clean and maintain gutters and downspouts properly so that water and debris collect and cause damage to roof fasteners, sheathing, and the underlying structure.

Allowing roof fasteners, such as nails and clips to corrode so that roofing material is subject to accelerated deterioration.

Permitting entry into buildings through unsecured or broken windows and doors so that the buildings are damaged through exposure to weather or through vandalism.

Stripping deteriorated features from buildings and the site as wood siding, iron fencing, masonry balustrades; or removing or destroying landscape features, including historic plant materials.

Failing to identify, evaluate, and treat the causes of wood and masonry deterioration, including faulty flashing, leaking gutters, cracks and holes in siding, deteriorated caulking in joints and seams, plant material growing too close to wood surfaces, or insect or fungus infestation.

Satellite Dishes

Dish antennas are generally exempt from local zoning laws by Federal law (Federal Communications Commission). State and local zoning or other regulations that differentiate between satellite dishes and other receiving antennas such as TV antennas or ham radio antennas are preempted unless such regulations have a reasonable and clearly defined health, safety, or aesthetic objective and do not operate or impose unreasonable limitations on or prevent the reception of signals or impose costs on users that are excessive in light of purchase and installation.

While Historic District Commissions may not be able to ban satellite dishes from historic districts, they can review their installation to ensure that the least obtrusive siting and design is used to mitigate the adverse visual effects to the district and to prevent structural damage during installation.

Satellite dishes are, by their very nature, obtrusive and incongruous with the City's historic districts. They are, however, a product of modern technology, and their installation is usually a reversible action when the structural integrity of the resource is given appropriate consideration. Therefore, the following guidelines may be used when

dealing with satellite dish installation applications:

Mesh antennas are appropriate unless valid reasons can be given against their installation.

Materials should not be unnecessarily bright, shiny, garish, or reflective. Dishes and their supporting structures need to be painted to match their surroundings or a neutral and blending color.

In general, solid or lattice screening should be used to whatever extent feasible and appropriate to the structure and district to camouflage the antenna. Where possible, landscaping material may also be used to act as a screen.

The dish, including guy wires, supporting structures, and accessory equipment, should be located and designed so that the effect to the surrounding historic district and individual resources is minimal, including potential structural stress and failure. Due to the size of the dish, if windblown, these antennas can cause far more damage to property than the average TV antenna.

The sign ordinance should prevail against the use of satellite dishes as advertising agents or structures.

Swimming Pools and Tennis Courts

Swimming pools, both above and in ground are generally permitted appurtenances within the historic district. Fenced enclosures are required in both installations to prevent unauthorized use and to protect liability. The guidelines for appropriate fence styles should be used when evaluating both above ground and in ground pool installations.

Above ground pools are generally viewed as reversible installations and may be considered for a Certificate of Appropriateness if properly screened to be less obtrusive from public rights-of-way. Care should be taken in placement, screening design and installation so as to avoid any negative visual affect to historic landscape features or the setting of the historic resource or district. Pools which are considered historic landscape features may need substantial upgrading for use. Such upgrading should be accomplished with sensitivity to the original design, materials, placement and orientation of the facility and its relationship to the historic landscape.

Tennis Courts should be reviewed in much the same way as in-ground pools. The primary concerns are location and fencing. Care should be taken in placement, fence design, screening and installation so as to avoid any negative visual affect to historic landscape features or the setting of the historic resource or district. Tennis courts that are considered historic landscape features may need substantial upgrading for use. Such upgrading should be accomplished with sensitivity to the original configuration, placement and orientation of the facility.

GLOSSARY

baluster - one of many closely-spaced vertical members which support a railing.

barge boards - a decorative board trimming the sloping end of a gable.

brackets - a curved or rectangular projection used for support or decoration, especially under eaves or under a hood.

cornice - a moulding or series of mouldings under the eaves of a building.

entablature - a horizontal composite element above the capital of a column.

fanlight - a fan-shaped window above a door used as part of the doorway treatment.

lintel - a horizontal piece of wood, stone, or other material over the top of a door or window.

mullion - a vertical divider between individual panes in a window sash.

muntins - a horizontal divider between individual panes in a window sash.

pediments - a decorative triangular form used at gable ends, in porticoes, or over doors and windows.

pendant - a hanging ornamental element.

pilaster - a flat rectangular upright pillar applied to a wall and treated like a column with base, shaft, and capital.

portico - a roofed space, open or partly enclosed, forming the entrance and centerpiece of a building facade, often with detached or attached columns and a pediment.

repointing - refilling the joints of masonry with mortar.

sash - a framed window unit containing panes of glass.

sidelights - narrow window units beside a door used as part of the doorway design.

spindle - any rod or pin suggestive of a spindle used in spinning.

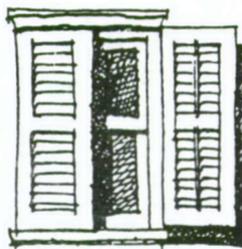
transom - a horizontal window above a doorway or other opening in a wall.

WINDOWS



bay window

BAY WINDOW — A window that projects out from the surface of an exterior wall and extends to the ground.



blinds

BLINDS — A rectangular frame, consisting of top and bottom **RAILS** and side **STILES**, which is filled in the center with slats. **BLINDS** are used as window shades and for ventilation. *see also shutters*



bow window

BOW WINDOW — A rounded **BAY WINDOW**. It projects in a semi-circle from the surface of an exterior wall. Also called a compass window.

CASEMENT WINDOW — A single- or double-sash window that is made to open outwards by turning on hinges attached to its vertical edge. This was one of the earliest types of movable windows, used from medieval times on. Often found in Gothic Revival, Elizabethan and Tudor Revival houses.



casement window

CLERESTORY — A row of windows mounted high in a wall. Most often refers to windows high above the nave in a church. Also used in Prairie Style houses. (pronounced "clear-story")



clerestory

DORMER — A vertically-set window on a sloping roof; also the roofed structure housing such a window. If the roof slopes downward from the house, they are known as **shed dormers**. Flat-roof projections are commonly called **doghouse dormers**. Those with pointed roofs are called **gabled dormers**.



shed dormer



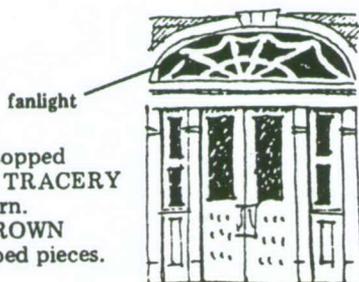
doghouse dormer



gabled dormer

DOUBLE-HUNG WINDOW — A window with an outside SASH that slides down and an inside one that goes up. The movement of the SASH is usually controlled by chains or cords on pulleys with a SASH WEIGHT. The earliest **DOUBLE-HUNG WINDOWS** were known as **GEORGIAN WINDOWS**.

FANLIGHT — An elongated, round-topped window over a door or window with **TRACERY** or bars radiating in an open-fan pattern. It evolved as an economical use of **CROWN GLASS**, which was cut in wedge-shaped pieces. *see also lunette*



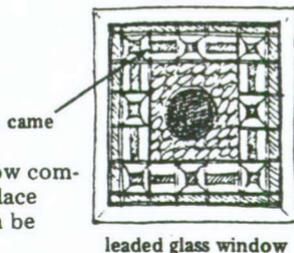
HOOD — An ornamental cover placed over a door or window to shelter it. *see also cap*

hood



hoodmould





LEADED GLASS WINDOWS — A window composed of pieces of glass that are held in place with lead strips, or **CAMES**. The glass can be clear, colored, or stained.

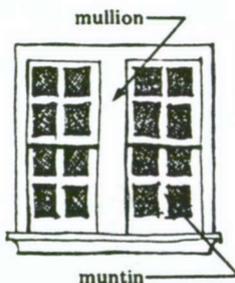
leaded glass window



lights (nine-over-six)

LIGHTS — The panes of glass in a window, as in an eight-light or twelve-light window. **DOUBLE-HUNG WINDOWS** are designated by the number of **LIGHTS** in upper and lower sash, as in six-over-six.

MULLIONS — The vertical dividing members between multiple windows. The term is sometimes used to designate what should be called **MUNTINS**.



MUNTINS — The wood strips that separate the panes of glass in a window **SASH**. The term is sometimes confused with **MULLION**.



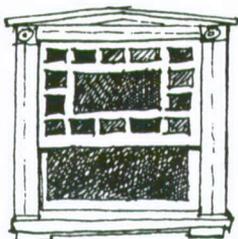
Palladian window

PALLADIAN WINDOW — A tripartite window composed of a central, main window having an arched head, and on each side a long, narrow window with a square head. Used extensively in Georgian, Classical Revival, and Colonial Revival architecture. (Also called a **VENETIAN WINDOW**).

PEDIMENT — A triangle-shaped crowning ornament, meant to suggest the front of a Greek or Roman temple. Often used as CAPS or HOODS on windows in Classical Revival and Colonial Revival buildings.



pediment



Queen Anne window

QUEEN ANNE WINDOW — A window with small glass window LIGHTS arranged in various forms and usually only on the upper SASH.



round-head window

ROUND-HEAD WINDOW — A window with a semi-circular or curved top. Used most often in Romanesque Revival, Italianate, and Classical Revival buildings.

SHUTTERS — Like BLINDS, SHUTTERS are rectangular frames consisting of top and bottom RAILS and side STILES. These are filled in, however, with a solid panel designed to actually 'shut up' the house for protection.



shutters

TRANSOM WINDOW — Any small window over a door or another window, often containing STAINED, LEADED, or bevelled glass. It was usually operable, to allow ventilation.