Springfield Guidelines for Historic Properties

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SPRINGFIELD GUIDELINES FOR HISTORIC PROPERTIES

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TABLE OF CONTENTS

Section I
Introduction

Welcome to the City of Springfield's Design Guidelines for Historic Properties. Springfield is a city with a rich past and a historic built environment that the city is working to protect through the application of these design guidelines. Whether your property is subject to design review protection by the Springfield Historic Landmarks Commission or not, this is your handbook for maintaining, rehabilitating, and enhancing your older property so that it continues to contribute to the community's historic and environmental character in a positive way.

Introduction to the Springfield Historic Landmarks Commission

The Springfield Historic Landmarks Commission (referred to in the Design Guidelines as the Landmarks Commission) has been in existence since 1984. The Landmarks Commission is a public body that was created for the purpose of protecting and enhancing the distinctive character of the historic resources of the city. This extremely important task is accomplished by following a set of procedures and standards that enable Landmarks Commission members to conduct a balanced review of alternatives to proposed alteration or demolition of designated properties in the city. The Landmarks Commission uses these published design guidelines to conduct that review.

The Landmarks Commission is comprised of seven members who serve without compensation and are appointed based upon their knowledge of or interest in architectural preservation or design. Each member is appointed to a three-year term. Meetings are held the first Monday of each month at the City Hall at 76 East High Street, Springfield, Ohio.

The Landmarks Commission is assisted by a member of the city's Community Development Department staff who serves as Secretary of the Commission. The Landmarks Commission Secretary will be your first point of contact in making an application to the Landmarks Commission. The Community Development Department does the following to assist in this process:

- maintains maps and lists of Historic Districts and Listed Properties,
- receives completed applications for Certificates of Appropriateness,
- provides advice and information to applicants,
- conducts some staff-level reviews,
- schedules applications for full Landmarks Commission Review, and
- issues Certificates of Appropriateness following staff or Landmarks Commission approval.

The city of Springfield currently has two Historic Districts and six Listed Properties which are covered by Chapter 1321 of the Codified Ordinances (Building Code). While these Design Guidelines are written expressly for these districts and properties, they will also be used for any additional Historic Districts or Listed Properties that may be established in the future. Please see Section III for information about the existing Historic Districts and Listed Properties.

Purpose and Organization of the Design Guidelines

The Design Guidelines are written to be used by the Landmarks Commission, city planners, architects and developers, and especially the property owners, tenants, and construction trades who may be doing work on an older or historic building in the city. The guidelines help protect the overall character of Springfield by emphasizing preservation of architectural styles, building character, original features and streetscape elements that make up the community's unique collection of historic buildings. They provide background information and recommendations to help guide appropriate rehabilitation work and alterations to existing buildings. For additions, new construction and site work, they emphasize compatibility of new buildings or features with existing or established historic character.

Importantly, the Design Guidelines are based on the Secretary of the Interior's Standards for Rehabilitation of Historic Properties. These 10 Standards have been used successfully to guide thousands of rehabilitation projects since they were first published by the National Park Service. They form the basis for the Springfield Design Guidelines and are reprinted herein.

The Secretary of the Interior's Standards for Rehabilitation

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

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

3. Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

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

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

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

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

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

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

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

The Guidelines are organized to assist the user in gaining an understanding of Springfield's historic architecture and appropriate approaches to rehabilitation and new design that will enhance its character. Following this Introduction, Section II provides a snapshot of the city's history and its architecture. Specific architectural styles are defined with examples drawn from the city's building stock.

The Springfield Register of Historic Properties is described in Section III. These Historic Districts and Listed Properties have been designated by city legislation to undergo design review by the Springfield Historic Landmarks Commission. Maps are provided to show the boundaries of the two local Historic Districts that currently exist. The specific design review process for these districts and properties is outlined in Section IV. Here you will find a flow chart showing the specific steps to obtain a Certificate of Appropriateness from the Landmarks Commission for your project.

There are three levels of review that might be required for a property in a Historic District or a Listed Property: Review Processes A, B or C

A) No Certificate of Appropriateness is required for recommended maintenance tips
B) Certificate of Appropriateness is required from City staff for repairs with no alteration or change in appearance – staff level review.
C) Certificate of Appropriateness is required from Landmarks Commission for alterations resulting in a change in appearance or materials – full Landmarks Commission review.

Review Process A:
No Certificate of Appropriateness required

Review Process B:
Certificate of Appropriateness required from City Staff

Review Process C:
Certificate of Appropriateness required from Landmarks Commission)

In Section V, the appropriate level of review (A, B or C) is identified for different types of work that you might want to do to a property covered by the Guidelines. The focus here is on providing guidelines for preservation and rehabilitation of existing features. Specific recommendations are provided to cover each element of a historic property, from the roof to the foundation. The guidelines always begin with preservation and repair and then are followed by actions that should be considered if repair is not an option. Sometimes rehabilitation requires the addition of a new feature, such as a handicapped-accessible ramp, so guidance is provided for items like that as well. Historic landscape features like fences and walls, and outbuildings like carriage houses and garages are also addressed here.

The last section, Section VI, provides recommendations for new construction, including new buildings, new additions and new site features such as fences, walls, parking, and patios. Much of this discussion is about designing "infill construction," or building a new building to fit into a historic area or existing older neighborhood. While these infill guidelines can be applied to any area of Springfield, they are illustrated by some specific opportunities presented by vacant lots in the existing historic districts.

Finally, the Guidelines include an Appendix with sources of information and a glossary of terms.

Using the Guidelines to Obtain a Certificate of Appropriateness
If your property is located within the boundaries of one of the locally-designated Historic Districts (see the maps on pages 25 and 27) or is a Listed Property, then any exterior architectural change that you wish to make will require a Certificate of Appropriateness from the Landmarks Commission.

From Chapter 1321 of the Codified Ordinances of Springfield: "When the owner of a property within a Historic District or the owner of a Listed Property desires to make any change in design, color, texture, material or exterior features, including construction, reconstruction, alteration, demolition or the erection of a sign, or any change in environmental features, such owner or his agent shall file with the Secretary of the Landmarks Commission an application in such form and with such plans, specifications and other material as the Landmarks Commission may from time to time prescribe."

Once you have confirmed the need for a Certificate of Appropriateness for your project, the next step is to read these guidelines. Don't undertake work on your building prior to obtaining the Certificate, if it is required. Section IV will show you the steps to take in making an application to the Landmarks Commission. Follow the flow chart that is provided there, asking questions of the city staff using the contact information provided. Then review Sections V and VI for guidance about the appropriate actions to take when historic properties are concerned.

The underlying premise of these design guidelines is preservation: retaining and stabilizing the significant buildings and features that define the historic property or streetscape. Thus, terms such as repair, retain, maintain and preserve are used throughout the guidelines. Repairing, retaining, maintaining and preserving original or historic architectural features are preferred to replacing them. For that reason, minor repairs - maintenance only - generally do not require a Certificate of Appropriateness (Review Process A).

Beyond preservation, the intent of the guidelines is to encourage actions that will enhance the historic character of the building, result in quality new design of additions and new buildings, and encourage compatible environmental treatments. The guidelines use terms like should and should not, or recommended and not-recommended. The use of these terms signifies that the Springfield Historic Landmarks Commission expects property owners to follow the meaning and intent of a guideline as written, and gives an indication of whether or not a particular approach will be approved. Each project, however, is reviewed on an individual, case-by-case basis, and there are times when more flexibility or creative solutions are needed in applying the guidelines. When those situations occur, the Commission must be clear in stating the reasons for its decision.

The guidelines are intended for use by both members of the Landmarks Commission and applicants for a Certificate of Appropriateness. Following these guidelines will enable the applicant and the Landmarks Commission to be "on the same page" when determining if a treatment is appropriate, helping to ensure a smooth process of design review.

Don't Rely on Precedent

As you begin planning your project, don't rely on precedent as a guide. Some non-historic or incompatible treatments of buildings and sites in the designated Historic Districts exist that would not be approved by the Landmarks Commission today. The Springfield Historic Landmarks Commission will consider each project that is presented to it independent of projects that may have been done in the past.

Some of those non-historic or incompatible treatments include artificial siding material, enclosed or altered porch designs, decreased window sizes or other inappropriate treatments. While these treatments may remain through their useful life, any significant change will need to be brought up to the standards of these guidelines.

Property Owner Responsibility

Owners of designated properties in Springfield have an important role to play in maintaining the significance and character of the Historic District or Listed Property. As we know, properties in any area are affected by the actions of their neighbors, as the decisions of one property owner can have an impact on the investment and property values of another. By following these guidelines and the procedures for obtaining a Certificate of Appropriateness, property owners can contribute to the long-term stability and enhancement of their immediate neighborhood. The rights of all property owners are then protected from any adverse economic impact resulting from the action of another.

If you are an owner of one of these properties and want to undertake exterior work to your building or site, including alteration, construction, reconstruction, or demolition, it is your responsibility to:

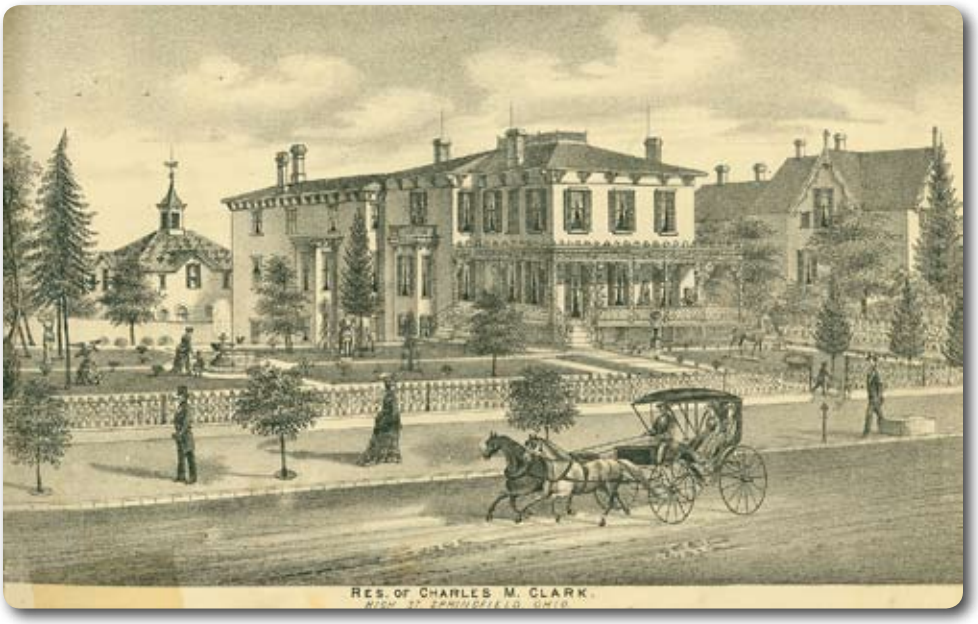
1. Become familiar with these Design Guidelines.
2. Contact the Springfield Community Development Department staff to let them know what you would like to do.
3. Pick up or download an Application for Certificate of Appropriateness from the Community Development Department office or from the city's website: www.ci.springfield.oh.us.
4. Fill out the application, attach photographs, plans or product information, and submit it to the Community Development Department at the earliest possible date.
5. Plan to attend the Landmarks Commission meeting at which your application will be reviewed so that you can describe your project and answer any questions.

The property owner is responsible for completing the work according to the approved Certificate of Appropriateness. Substituting new materials or designs or making other changes without approval will be subject to appropriate enforcement (see Section IV of these Guidelines).

Landmarks Commission Responsibility

The Springfield Historic Landmarks Commission works with local property owners to provide advice, to review applications for Certificates of Appropriateness in a timely manner, and to use its adopted guidelines in conducting that review. A staff member from the Springfield Community Development Department works closely with the Landmarks Commission to review and issue Certificates of Appropriateness. In addition to its role conducting design review, the Landmarks Commission raises local awareness about historic preservation programs, encourages appropriate rehabilitation techniques, and participates in local preservation planning efforts.

Section II
Springfield History & Architecture



[PHOTO A]

Springfield History

Springfield was founded in 1801 when James Demint platted 95 lots on his land for a new town, named for the numerous springs in the area. Demint had arrived in the area in 1799, purchasing a mile-square tract centered on Lagonda Creek (later and currently called Buck Creek). Springfield was designated the county seat when Clark County was formed in 1818.

Growth was achieved as Springfield emerged as a commercial center for the surrounding agricultural lands and then following designation as the new county seat. The population blossomed to 1,868 residents in 1820. Springfield received village status in 1827. After a loss in population following the 1830 census, the village regained residents in the 1840 census, surpassing its 1820 figures at 2,062. The rise in population by 1840 may be attributed to the arrival of the National Road.

The National Road arrived in Springfield in 1838, bringing a westward migration of people, commerce, and culture to the area. The National Road was the United States' first federally funded highway. It began in Cumberland, Maryland and continued west, crossing the entire state of Ohio, before reaching Vandalia, Illinois. Springfield was the largest community along the National Road in western Ohio. Several businesses, such as hotels, taverns, stores, blacksmiths, and wagon makers, were established to take advantage of the passing traffic, creating Springfield's first economic boom.

Perhaps not coincidentally, the first iron foundry in the city was begun, by James Leffel, the same year that the National Road was completed through Springfield. Leffel's invention of a turbine that increased water power from Buck Creek heralded the entrepreneurial and inventive spirit that was to define Springfield in the coming decades. As a result, several factories located along the banks of Buck Creek. Leffel's company manufactured turbines into the 1940s, selling them around the world.

Springfield achieved city status in 1850 with a population of 5,100, a significant increase from 1840. The National Road remained critically important to the town's development through the decade of the 1840s but was soon eclipsed by the advent of rail transportation. Railroad lines reached Springfield in the late 1840s, with two lines operating there by 1851. The 1850s proved to be an important decade for the new city.

Springfield's early 19th century industries were typical of those found in most communities of the era. Grist mills, saw mills, distilleries, and tanneries were among the early industries. The first sizeable endeavor outside of these more typical enterprises was a cotton mill established on Mill Run near Buck Creek in 1814. Springfield was surrounded by rich agricultural lands, and 1850 brought a new industry to the city with the establishment of the Warder & Brokaw Company. The company produced reapers, which made the cutting of wheat and other small grains faster. The production of agricultural implements soon came to dominate the city's industrial concerns after the success of the Warder & Brokaw Company.

The 1850s saw the establishment of other significant agriculture-related industries. P.P. Mast was an implement manufacturer that had its start during that decade. The Whitely & Fassler Company began production of a mechanized mower in 1856. This company evolved into the Champion Machine Company and was so prosperous that a network of factories spread throughout the city to produce the machine and subsidiary parts. At its peak in the early 1880s, Champion was the second largest factory complex in the world, with up to 12,000 machines manufactured in a year. A bank failure in 1887 brought the company to a sudden end. Champion Machine was an important company in Springfield for 32 years, earning the city world renown and the nickname of "Champion City." By 1860 the manufacture of agricultural implements commanded the industrial arena of Springfield, and the city continued to grow as demand for its products exploded during the Civil War years. The population nearly doubled in size from 7,000 in 1860 to 12,652 in 1870.

The 1880s were the peak decade for agricultural implement manufacturing, accounting for more than three-quarters of all industrial production in the city, and Springfield was the leading producer of such products in the United States at that time. Population numbers grew accordingly, reaching 31,895 in 1890, up from 20,730 in 1880. Springfield continued to be an important industrial city in Ohio, but the types of products being manufactured began to shift away from agricultural equipment after 1900. The International Harvester Company purchased the Warder, Bushnell, & Glessner Company, the last independent subsidiary of the Champion Machine Company, in 1902. Upon acquisition, International Harvester switched production to motor trucks.

Springfield's formerly agriculture-related industrial base was diversified with companies like Mast, Crowell & Kirkpatrick, a publishing company begun in 1880. The company published two nationally popular magazines, Farm and Fireside and The Ladies Home Companion as well as books on a multitude of subjects. The company later changed its name to Crowell Collier and expanded its offering of popular periodicals, including Collier's Weekly. By 1924, the Crowell-Collier Publishing Company was the largest magazine publisher in the world. (Springfield, Ohio: In the Heart of the Mad River Valley) It remained an important business and employer in the city until 1956. Other early 20th century manufacturing concerns included production of caskets, piano plates, motors, incubators, electric signs, and tires. Most of them had nationwide distribution, such as the Kelly-Springfield Tire Company which began production of pneumatic automobile tires in 1900. Springfield's industrial diversity and strength continued to be reflected in its population growth in the early 20th century. Population figures had the largest jump in a single decade from 46,921 in 1910 to 60,840 in 1920. The 1910s and 1920s were just as important to Springfield's industrial and overall growth as the earlier farm implements era had been.

[PHOTO B]

The physical size of Springfield nearly doubled in the early years of the 20th century, growing from six square miles in 1894 to about 11 square miles by 1922. After that, the city's corporate limits remained mostly unchanged from the early 1920s until after WWII. The city was dense and characterized as "bulging at the seams" in a 1942 Springfield News article. Manufacturing was still healthy in the early 1960s, with nearly 230 firms operating in the city. Having had a presence in Springfield for many decades, International Harvester was the largest company and employer. However, the loss of Crowell-Collier's 2,000 jobs in 1956 signaled a gradual decline in Springfield's manufacturing base. Like many other industrial cities in the late 20th century, Springfield struggled with the challenge of keeping businesses in the city and maintaining a healthy downtown despite suburban sprawl.

Development Patterns

Springfield naturally grew outward from its original 1801 plat centered on Fountain (Market), Limestone, Spring, Main, Columbia, and North streets. Houses and businesses that served the community, as well as National Road travelers, packed the town. As Springfield blossomed in the 1840s from its fortuitous location on the pike, more areas farther from the town center were platted for housing.

Housing for Springfield's working class was concentrated near the factories during the second half of the 19th century, but the wealthy business and factory owners could choose to live farther from their workplace. Located four blocks from the business core, the South Fountain Avenue area emerged as fashionable quarters for Springfield's prosperous merchants and business leaders beginning in the mid 1800s. Platted by the 1850s, South Fountain would have been considered a quieter location to live away from the bustle of commerce and industry further north.

To the east, the Foos brothers platted 42 lots at East High and York streets, quite a distance from the central city. Higher in elevation, above the growing industrial din and urban ills of the crowded city, this area attracted the burgeoning ranks of newly wealthy industrialists and businessmen who built mansions on large estate-like lots. The north side of the city would come to parallel the development of the east and south sides with the added influence of Wittenberg University, founded in 1842. However, the west side of Springfield never attracted the large number of affluent citizens as had areas to the east, south and north.

The first horse-drawn streetcar lines were laid in 1871, and a more developed system of lines was in place by 1884. Neighborhoods accordingly followed the expansion of transportation, pushing farther and farther from the city's center. The South Fountain neighborhood had pressed southward several more blocks by the 1880s. People could more easily choose to live farther away from their place of employment.

In 1909, Springfield embarked on an ambitious public improvements campaign that including paving streets, laying cement sidewalks, and adding curbs and gutters. A realtor noted that "Springfield is a city of homes, an unusually large proportion of her people owning the houses in which they live. This contributes to a stability of population and makes the city everywhere more attractive." (Frantz Scrapbook) In addition to single and two-family homes, a 1914 Springfield Daily News article about apartment buildings discussed the popularity of flats (apartment buildings) in the city, concluding "that Springfield is steadily taking on metropolitan airs is shown in the number of flat buildings being planned by architects…"

By the 1920s, growth was steady in all areas and facets of the city. "Major industry continued to show growth between 1919 and 1925, which was followed by similar developments in the business districts and in the residential areas" (Foust). The city continued to annex land to meet housing needs until well into the 20th century. Growth continued to be unplanned, however, as the city did not have a planning program until the 1940s.

During the mid-20th century, Springfield continued to grow in both physical size and population. Around 1950, a new era of expansion began, which also gave rise to suburban development. The Chamber of Commerce characterized the decade as having "a vigorous housing boom" with 2,400 new homes built in the city and at least as many in the suburbs (Welcome to Springfield).

As in many industrial communities, the city has experienced ups and downs in recent years, as the community comes to grip with changing economic fortunes. Although historic resources have been lost over time, efforts have also been undertaken to revitalize the community. Among these are the creation of the Springfield Historic Landmarks Commission in 1984, with the goal of preserving and maintaining the important resources that illustrate Springfield's significant history. Since that time, the city's historic neighborhoods have seen a number of significant renovation efforts, and individual properties have been successfully restored, with the Old Springfield City Hall as the Clark County Heritage Center and Frank Lloyd Wright's Westcott House on East High Street as outstanding examples.

Springfield's Historic Architectural Styles

Springfield's historic architecture includes a range of styles from the early 19th century to the mid-20th century. The most common of the city's architectural styles are described and illustrated in the following pages. While many buildings can be assigned a style, it is important to understand that large numbers of buildings are not pure academic interpretations of any particular style. Sometimes, various stylistic features are combined in a single building. In other cases, buildings have no stylistic influences at all and are referred to as "vernacular" buildings. Each building is a product of its time, the owner's or builder's personal tastes and pocketbook, and the availability or popularity of certain designs and materials.

Federal (1790-1840)

Greek Revival (1820-1860)

Italianate (1840-1890)

French Second Empire (1860-1890)

Eastlake (1880-1890)

Queen Anne (1880-1910)

Stick Style and Shingle Style (1880-1900)

Richardsonian Romanesque (1885-1895)

Second Renaissance Revival

Beaux Arts (c. 1890-1910)

Neo-Classical Revival (c. 1895-1950)

Colonial Revival (1895-present)

Craftsman / Arts and Crafts (c. 1900-1930)

Late Gothic Revival (c. 1900-1930)

Romantic Revivals (c. 1900-1950)

Prairie Style (c. 1900-1950)

Gabled Ell (c. 1865-1920) and American Foursquare (c. 1890-1930) House Types

Federal (1790-1840)

The Federal style was derived from English precedents and found its way into Springfield as a result of the National Road, which arrived here in 1838. This style was developed in England in the late 1700s and then adapted by builders in America with smooth wall surfaces, regularly spaced windows and, in high style examples, the use of classical details like fanlights or columns. Generally the building is rectangular in shape and the fenestration (or window and door openings) is symmetrical. A good example of a vernacular Federal influence is the Pennsylvania House, built as an inn and tavern on the National Road in 1839.

[PHOTO 1] *Pennsylvania House, 1311 West Main Street*

Greek Revival (1820-1860)

As the name implies, Greek Revival buildings are inspired by the classical designs of ancient Greek temples. The style became very popular during the period from 1835 to about 1860. Often the style is marked by a gabled front with the use of cornice "returns" at the eaves or by entrances with classically-inspired ornamentation that includes columns, pilasters and entablatures. Both frame and brick examples will typically have wide frieze boards at the roofline which give a solid feel to the structure. Doorways often feature flat multiple-light transoms and sidelights. Windows were often originally 6-over-6 lights.

[PHOTO 2] *644 N. Wittenberg Avenue (high style example)*

[PHOTO 3] *509 South Fountain Avenue (vernacular example)*

Italianate (1840-1890)

Popular in Ohio from about 1860 to 1890, the Italianate style was used for both commercial and residential buildings in Springfield. The primary defining feature of the style is an overall verticality with tall and narrow features that include window and door openings, projecting bay windows, and features such as porches and storefronts. Windows are usually regularly spaced and may have originally been 2-over-2 lights. Depending on whether the building is vernacular or high style, there are sometimes ornamental brackets, usually at cornices and on porches. The Italianate style is found on large numbers of Springfield homes in both brick and frame, corresponding with the city's post-Civil War period of growth. A variation of the Italianate style is the Italian Villa. Often built with a square tower that is placed off-center, this style recalls the asymmetrical massing of the Italian farmhouses in Tuscany. The Italianate style adapted well to commercial buildings because of its emphasis on verticality. Typical features include tall regularly spaced windows at each floor, often with decorative hoodmolds and sometimes with a full or segmental arch top, and projecting cornices at the roofline with brackets.

[PHOTO 4]
625 S. Fountain Avenue
(Italianate Residence)

[PHOTO 5]
736 E. High Street (Italian Villa Residence)

[PHOTO 6]
815 W. Main Street
(Italianate Commercial Building)

French Second Empire (1860-1890)

The French Second Empire style (also known as "Second Empire" or "Mansard" style) takes its name from the French Second Empire under Napoleon III. The hallmark of the style is its mansard roof, which can be straight-sided or bellcast in either a convex or concave form. The mansard is usually covered with slate shingles that are imbricated (overlapping) and may have an ornamental pattern or colors. Sometimes the roof is topped with ornamental iron cresting, and it may feature a tower as well. Dormer windows are very common. Windows and doors are often paired and ornamented with decorative hoodmolds. Also employed are projecting bay windows, bracketed cornices, decorative bargeboards, corbelled chimneys, and columned porches. Springfield has several excellent examples of the style.

[PHOTO 7]
611 S. Fountain Avenue
(French Second Empire style)

[PHOTO 8]
704 S. Fountain Avenue
(French Second Empire style)

Eastlake (1880-1890)

Eastlake is a style of ornamentation that can be found on late 19th century buildings. The name is borrowed from the furniture designs of the English architect Charles L. Eastlake that were typified by three-dimensional ornamentation. Advances in wood¬-working machinery at the time, including lathes, scroll saws, chisels and spindle-shapers enabled the creation of turned spindles, porch posts, curved brackets, latticework, bull's-eye motifs, delicate incised or carved ornamental motifs and knob-like beading. When these elements are found in abundance, typically on porches or as other building trim, they may be referred to as Eastlake style.

[PHOTO 9] *821 S. Limestone Street (Eastlake style trim)*

Queen Anne (1880-1910)

The Queen Anne style was introduced to America at the Centennial Exposition in Philadelphia in 1876. The style is known for its complex or irregular massing, varied rooflines, and exuberant decoration that mixes Classical and Victorian forms. Identifying features include turrets or towers that may or may not be present, prominent chimneys, gables, dormers, scrollwork, projecting bays and porches (sometimes multiple), and a variety of surface ornamentation like patterned shingles, belt courses, and water tables. Springfield has a remarkable collection of high style Queen Anne houses from this period. After the turn of the century, Queen Anne stylistic features were still employed, but the design was often more restrained.

[PHOTO 10]
851 E. High Street
(brick Queen Anne example)

[PHOTO 11]
728-730 S. Fountain
(double house Queen Anne example)

[PHOTO 12]
535-537 S. Fountain Avenue
(frame Queen Anne example)

Stick Style and Shingle Style (1880-1900)

These two styles are related to the Queen Anne style but are quite different in their characteristic features. In Stick Style buildings, the proportions are tall and roofs are typically steep, with eaves that project out and are supported by large brackets. Porches often have posts and diagonal braces. The use of diagonal "stick work" is a hallmark of the style and is used to convey structure. More horizontal in orientation, the defining feature of the Shingle Style is the uniform covering of shingles that is found on the upper story and sometimes the ground floor as well. Windows are often small-paned and often form horizontal bands. Broad gables are often located in the facade. The pictured examples are houses that have elements of these styles only.

[PHOTO 13]
1018 S. Fountain Avenue (Italianate and Stick Style elements)

[PHOTO 14]
915 E. High Street (Queen Anne and Shingle Style elements)

Richardsonian Romanesque (1885-1895)

The Richardsonian Romanesque style was named for Henry Hobson Richardson who was designing American public buildings in a distinctive style in the 1870s. The popularity of the style spread after Richardson's death in 1886. The defining features of Richardsonian Romanesque are masonry construction, heavy round arched openings, polychromatic wall treatment of contrasting light and dark masonry, rock-faced ashlar stone, walls with multiple textures, battered walls, arcading, deep window reveals and cavernous door openings, dormers, short robust columns, stone belt courses, windows in pairs or triples, small windows with colonettes, stained glass, steep pitched roofs, tall chimneys and towers (on larger scale buildings). East High Street has some excellent examples of this style, with both institutional and residential buildings represented.

[PHOTO 15]
838 E. High Street (Bushnell House, Richardsonian Romanesque)

[PHOTO 16]
137 E. High Street (Warder Library, Richardsonian Romanesque)

Second Renaissance Revival (c. 1890-1925)
The Second Renaissance Revival style was often reserved for large public buildings, clubhouses, apartment buildings and some commercial buildings and mansions. Its characteristic features include rectangular massing and facade symmetry; cut stone, brick or terra cotta surfacing; rusticated lower floors; smaller window openings on upper floors; roofs hidden behind balustrades; and overall classical detailing.

[PHOTO 17] *136 E. High Street (Lagonda Building, Second Renaissance Revival)*

Beaux Arts (c. 1890-1910)
The Beaux Arts style was influenced by architects who studied at the Ecole des Beaux Arts in France. The style is well-suited to public buildings. Characteristic features include a symmetrical facade, smooth masonry walls accented by quoins or rustication, flat or low-pitched roofs, and paired columns.

[PHOTO 18] *South High School, S. Limestone Street (Beaux Arts)*

Neo-Classical Revival (c. 1895-1950)

The Neo-Classical Revival style is characterized by its use of more formal "classical" motifs, such as columns with capitals and doorways with pediments, and by an overall symmetry of form and style. The style was often chosen for institutional buildings or commercial buildings such as banks to convey a sense of formality and stature. Defining features include classical Greek forms with the pediment rather than the arch, porticos with Ionic or Corinthian columns, doorways with columns, pilasters at corners, and multi-paned windows and formal openings.

[PHOTO 19]
1127 E. High Street (residential example Neo-Classical Revival style)

[PHOTO 20]
A. B. Graham Memorial Building, N. Limestone Street (commercial/institutional example Neo-Classical Revival style)

Colonial Revival (1895-present)

The Colonial Revival style is based on a romanticized desire to recall a simpler time in America. The style combines the classical detail found on early American colonial buildings with late 19th and early 20th century elements. Typical features of the style include a symmetrical rectilinear form, large porches or small entry porticoes, multiple-light double-hung windows with shutters, bay windows, balustrades on roofs or porches, widow's walks, corbelled chimneys, and classical details such as columns, entablatures, modillions, dentils, fanlights and Palladian-influenced window designs. Many early and mid-20th century examples of the style are simply detailed. A variation of the style is the Dutch Colonial Revival or Georgian Revival.

[PHOTO 21]
629-631 S. Fountain (Colonial Revival double house)

[PHOTO 22]
1217 E. High Street (Dutch Colonial Revival)

[PHOTO 23]
280 Ridge Mall (Georgian Revival)

Craftsman / Arts and Crafts (c. 1900-1930)

These two styles developed during the early 20th century as part of a renewed interest in artistry, craftsmanship and simplicity in building design. The designs often feature overhanging rooflines, sometimes with simple angular or "knee brace" brackets; natural materials with different textures (including brick, stone, stucco or clapboards, sometimes used in combination); combinations of window groupings; and an altogether rustic, informal appearance. Identifying characteristics include low-pitched gable roofs, large stone or brick chimneys, deep eaves, triangular brackets, exposed rafter tails, multi-paned upper sash over single-paned lower sash windows, casement windows, and porches with tapered columns. The bungalow is the most recognized Craftsman style building, but the style could be used on a variety of building types.

[PHOTO 24]
230 E. High Street
(Arts & Crafts institutional building)

[PHOTO 25]
1001 E. High Street
(Arts & Crafts influenced apartment building)

[PHOTO 26]
218-220 Madison
(Craftsman Bungalow example)

Late Gothic Revival (c. 1900-1930)

Churches built during the early years of the 20th century often employed the Late Gothic Revival style. The style characteristically uses smooth brick or stone surfaces and large lancet (pointed arch) windows with stone tracery. Early Gothic elements such as finials and stone buttresses may also be present.

[PHOTO 27] *211 E. High Street (Late Gothic Revival)*

[PHOTO 28] *403 E. High Street (Late Gothic Revival)*

Romantic Revivals (c. 1900-1950)

In addition to the Colonial Revival, other Revival style buildings from the first half of the 20th century include English Tudor Revival, English Cottage, and Spanish Colonial Revival, among others. Several examples of these styles can be found both in older 19th century neighborhoods and areas of Springfield built after 1900. Hallmark of the English Tudor influence is the use of steep gables, large chimneys, slate roofs, and half-timbering. The English or Cotswold Cottage may have sweeping gables, prominent chimneys, rustic materials and diamond paned windows. Spanish influences will often include the use of stucco wall surfaces, wrought iron and clay tile roofs.

[PHOTO 29] *731 E. High Street (English Tudor Revival influence)*

[PHOTO 30] *Walnut Terrace at Brighton (Cotswold Cottage example)*

Prairie Style (c. 1900-1950)

The Prairie Style is an American style best illustrated by the work of Frank Lloyd Wright. Springfield is fortunate to have a home designed by Wright in the Westcott House on East High Street. Hallmarks of the style are its low, horizontal orientation, with horizontal banding and low-pitched roofs. Smooth stucco was a popular exterior material for the style.

[PHOTO 31] *1340 E. High Street (Westcott House, designed by Frank Lloyd Wright)*

Gabled Ell (c. 1865-1920) and American Foursquare (c. 1890-1930) House Types

Two extremely popular house types are important to identify as they can be found in many Springfield neighborhoods. They are categorized as house types (rather than styles) because they are primarily defined by their floor plan and overall shape, rather than any particular stylistic features. A Gabled Ell house is typically 2 or 2-1/2 stories tall, usually with a gabled roof, with wings that intersect forming an L shape. This house type was especially adaptable to narrow town lots. The American Foursquare was considered the ideal expression of an affordable house, again suited to small lots. It is 2 to 2-1/2 stories in height and is defined by its boxy shape, roof dormers (sometimes on all sides) and porch across the front.

[PHOTO 32] *1205 S. Fountain Avenue (Gabled Ell)*

[PHOTO 33] *30 E. Euclid Street (American Foursquare)*

Section III
Springfield Register
of
Historic Properties

Springfield Register of Historic Properties

Two types of listings come under the purview of the Springfield Historic Landmarks Commission. A property may be listed as part of a Historic District or as an individual Listed Property. In a Historic District listing, all properties contained within the district boundaries are subject to design review by the Landmarks Commission and require a Certificate of Appropriateness for exterior work as described in these Design Guidelines. For Listed Properties, the entire property and any outbuildings or other features are included in the Landmarks Commission review.

It is important to make a distinction between the Springfield Register of Historic Properties and the National Register of Historic Places, as the two lists are completely different. The Springfield Register was established in 1984 for the purpose of protecting the historic character of districts and properties that are designated by city ordinance. The National Register is a Federal program that recognizes buildings, districts, sites and objects that are significant in our past. The National Register does not provide any protection for these properties as long as the work is carried out with non-Federal funds. If Federal funds are used, then there is a process to consider whether the work being undertaken will have an adverse effect on the property, a process known as Section 106. Confusion about these two programs occurs because a single property or district may be listed on both registers.

Following are the existing listings in the Springfield Register of Historic Properties, each of which was designated by the City shortly after the establishment of the city's Landmarks legislation in 1984.

South Fountain Preservation Area

The South Fountain Preservation Area is a significant turn-of-the-century residential neighborhood in Springfield that is also listed on the National Register of Historic Places (1983). It was settled during the years of Springfield's greatest industrial and commercial growth when affluent business owners and upper level managers built homes in the blocks leading south from the city's core. Originally called Market Street, the street's name was changed to Fountain Avenue in 1890 after one of its residents, Oliver S. Kelly, donated the fountain in front of the City Building (now Old City Hall) during his term as mayor.

[PHOTO 1] *A view along South Fountain Avenue.*

Although it was initially platted by the 1850s, the South Fountain area had its most intense development from 1870 to about 1910. Even though it was developed over a 40-year span, the neighborhood has a strong late 19th century character with many high style examples of the most fashionable architecture of the time. The National Register nomination for this neighborhood called South Fountain "the embodiment of the growth of the upper middle class and the prosperity of the industrial and business leaders who populated the neighborhood. Their economic success, during a period of intense industrial growth in Springfield, is reflected in the many distinctive homes in the area."

The district boundaries include both sides of South Fountain Avenue and the west side of South Limestone Street from just above Mulberry Street south to West Perrin Avenue. Also included are properties on side streets both east and west of Fountain. South Fountain Avenue is densely developed and characterized by large houses on narrow lots, set close to the street in a nearly consistent setback from the road. Mature street trees add to the urban neighborhood feel of the district, while some vacant lots (particularly those at corners) tend to detract from it. Relatively few modern or non-contributing buildings exist as the overwhelming majority of the buildings date from the 1870-1910 period. South Limestone Street is a more traveled thoroughfare with the former South High School building occupying a large tract on the east side of the street opposite the district. South Limestone Street contains many fine examples of district homes, but it also has a few more vacant lots and interruptions than South Fountain Avenue.

Among the architectural styles present in the neighborhood are excellent examples of Greek Revival, Italianate, French Second Empire, Queen Anne, Colonial Revival and Craftsman bungalow residential architecture. A number of American Four-Square houses and simple vernacular gabled buildings exist as well. Finally, the district includes a couple of apartment buildings built in the early 1900s which have a strong Craftsman influence. (For a description and photographs of each of these styles and representative building types, please see Section II.)

The neighborhood boasts a large number of outstanding original or restored porches that are significant to its overall late 19th century character. Houses are constructed of either frame or brick, and are 2 to 2-1/2 stories tall. Original wood trim, carved or sawn into a variety of shapes and found on wall surfaces, cornices and porches, is in good supply. The Queen Anne and French Second Empire homes, in particular, have distinctive roofs and several retain their original decorative slate or shingles. In addition to residential buildings, the neighborhood has scattered institutional buildings (a fire station and churches) and an early gas station.

Over the past 25 years, the South Fountain district has attracted many residents who are interested in maintaining or even restoring the historic architecture that the neighborhood exhibits. Through attention to detail and a lot of elbow grease, some of the area's most spectacular high style buildings have been brought back to life. The neighborhood provides many good examples of appropriate rehabilitation treatments.

[MAP 1] *South Fountain Preservation Area*

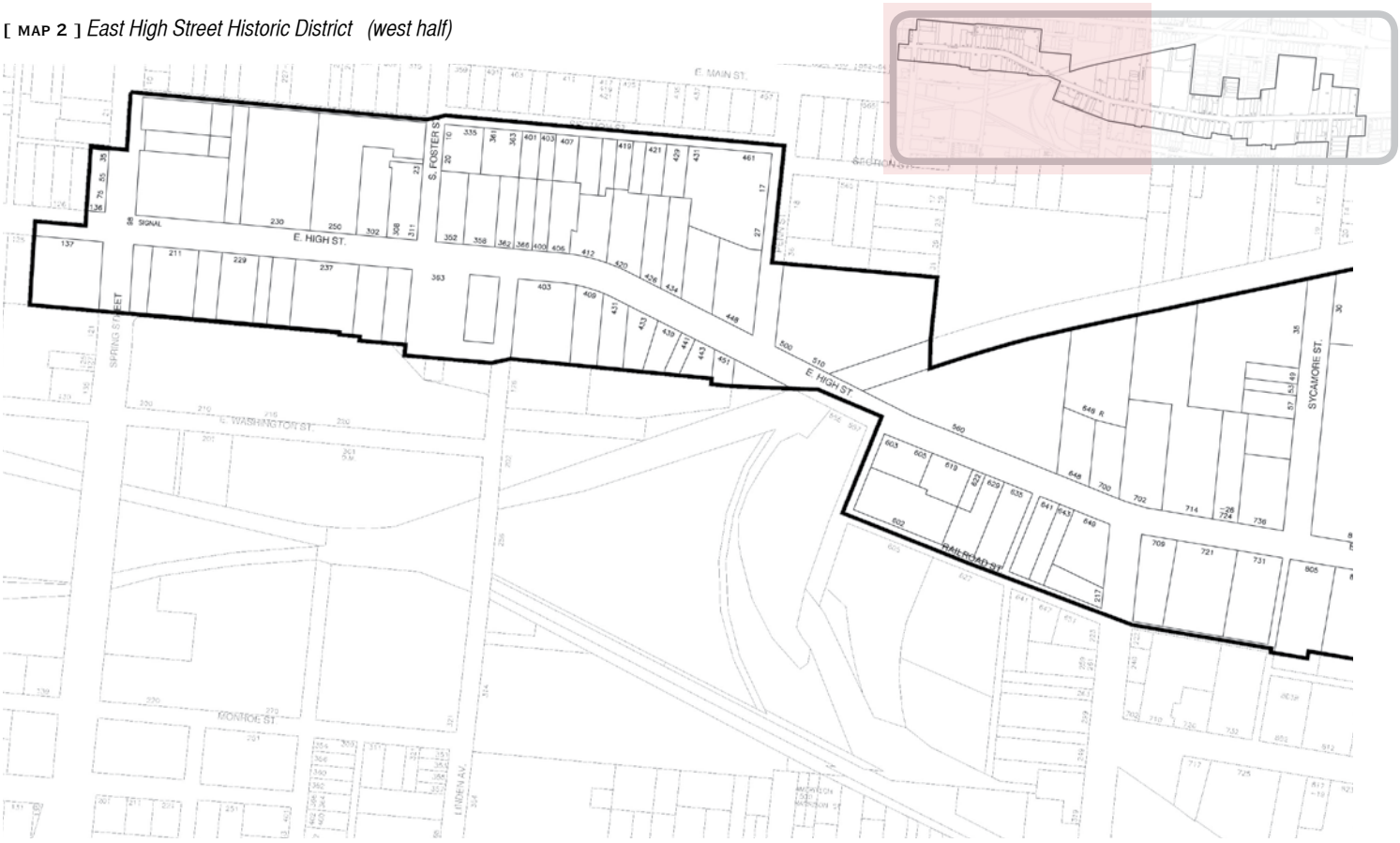
East High Street Historic District

Like South Fountain Avenue, East High Street developed as a fashionable residential neighborhood during the mid-late 1800s and early 1900s with especially grand homes constructed on spacious lots. Historic images show the area's homes with large frontages, mature trees and gardens, iron fences and carriage houses. Lots are generally wider and more spacious than its South Fountain Avenue counterpart. Named for its elevation that is generally higher than the rest of the town south of Buck Creek, High Street initially attained a more pastoral quality than other more densely developed areas of the city. Starting in the late 1860s, one after another of Springfield's major business owners built their homes on this street. Five such mansions were built in a cluster along East High, the last one being the Asa Bushnell House in 1888. These five are listed on the National Register of Historic Places as a historic district.

[PHOTOS 2] *East High Street at an earlier time.*

Architectural styles within the East High Street district include Italianate, Queen Anne, Renaissance Revival, Romanesque Revival, and Richardsonian Romanesque from the late 1800s. At the turn of the century, homes designed in Neo-Classical Revival or Colonial Revival added to the stateliness of the street. Although not all the houses along East High were mansions, the area continued to appeal to the affluent who built large and stylish houses into the early 20th century. The Prairie Style Burton Westcott House (National Register 1974), designed by the renowned architect Frank Lloyd Wright and constructed in 1908, is an example of East High Street's continuing role in the community as a prestigious address. (Please see Section II for a description and photographs of the styles mentioned.)

[MAP 2] *East High Street Historic District (west half)*



In addition to homes, the East High Street district includes very significant institutional buildings that add to the character of the street. At the corner of Spring and High Streets adjacent to downtown are a cluster of three National-Register listed buildings that are individually significant for their architecture and place in Springfield history. These are the Renaissance Revival Lagonda Building (National Register 1975), the Late Gothic Revival St. Raphael Church (National Register 1976), and the Richardsonian Romanesque Warder Public Library (National Register, 1978). Several other churches and a historic school contribute to East High Street's character as well.

[PHOTOS 3] *A view of the Bushnell and Foos Residences on East High Street.*

The East High Street district extends from approximately Spring Street on the west to Greenmount Avenue on the east and includes lots on both sides of the road. As in the past, the district is characterized by large lots which, for the most part, remain undivided. One area that has undergone significant change is the spot where former railroad tracks crossed beneath High Street via an underpass. The south side of the street is excluded from the district at this location.

Because of the large size of many of the East High Street houses, some have been converted to apartments or other housing facilities. However, the design review process over the past 25 years has helped ensure that the historic character of these homes is retained in the process. Like South Fountain Avenue, the district has had renewed investment in recent years as owners have been spurred to undertake renovation projects.

[MAP 2] *East High Street Historic District (east half)*

Listed Properties on the Springfield Register of Historic Properties

Pennsylvania House, 1311 West Main Street
An example of the Federal style, Pennsylvania House is a significant inn and tavern from the early period of the National Road in Ohio. It was built in 1839, just as construction on the country's first interstate roadway was reaching Springfield. The inn thrived during the heyday of the National Road but declined with diminishing traffic and was finally closed. The Lagonda Chapter of the Daughters of the American Revolution purchased the condemned property in 1937 and has operated a museum in the building ever since. Recently, the structure was restored to its original natural brick and the site improved.

[PHOTOS 4, 5] *Historic and current views of Pennsylvania House*

Clark County Heritage Center, Old Springfield City Hall, 117 South Fountain Avenue
The former Springfield City Hall was built between 1888 and 1890 and is an example of Richardsonian Romanesque architecture. It was designed by local architect Charles A. Creger, who designed several other institutional buildings in the city. In addition to housing city offices, the building was home to the Springfield city market house and provided a large auditorium to serve the community. Today it has been refurbished as the home of the Clark County Heritage Center.

[PHOTOS 6, 7] *Historic and current views of the Old Springfield City Hall/Clark County Heritage Center*

IOOF Home for the Aged, 404 East McCreight Avenue

The Odd Fellows Home for the Aged was originally constructed in 1897-98, with wings added in 1906-07. It was designed in a Chateauesque style by the prominent Columbus architectural firm of Yost & Packard. This monumental building with its magnificent clay tile roof and towers is an example of the large-scale institutions that were built at the turn of the 20th century to house the infirm or indigent. It remains a significant landmark in the community today.

[PHOTOS 8, 9] *Historic and current views of the IOOF Home for the Aged*

Myers Hall, Wittenberg Campus

Myers Hall is noteworthy as the oldest building constructed on the Wittenberg University campus. Greek Revival in style, the building was originally constructed between 1845 and 1852. The cupola was added to the building in 1889 and the front portico in 1916. The building's location overlooks the campus at the crest of Myers Hill.

[PHOTOS 10, 11] *Historic and current views of Myers Hall on the Wittenberg Campus*

Bushnell Building, formerly Wren's Department Store
14 East Main Street and 16-18 North Fountain Avenue

The Bushnell Building at 14 East Main Street (pictured) was designed by the noted architectural firm of Shepley, Rutan & Coolidge for Asa S. Bushnell in 1893. Bushnell served as Ohio Governor from 1896 to 1900. Histories indicate that the structure was originally built as an office building, but was later converted for use as Wren's Department Store. The portion of the building facing N. Fountain Avenue was an addition built in 1903.

[PHOTOS 12, 13] *Historic and current views of the Bushnell Building on East Main Street*

Former Third Presbyterian Church, 714 North Limestone Street

With its monumental onion dome, this church is a landmark on the north side of the city. Built 1893-94, it was designed by local architect Charles A. Creger, who also designed the old Springfield City Hall.

[PHOTOS 14] *A current view of the church (no historic view was available)*

Please note: While no listings have been added to the Springfield Register of Historic Properties since 1986, Chapter 1321 of the City's Building code provides a procedure for designating future Historic Districts and Listed Properties.

Section IV
Design Review Procedures

Design Review Procedures

The process of design review for districts and properties listed on the Springfield Register of Historic Properties is spelled out in Chapter 1321 of the City of Springfield Codified City Ordinances. If you are planning to do work to a Springfield property affected by that ordinance, then this section is your guide to obtaining a Certificate of Appropriateness from the Springfield Landmarks Commission.

Once you have determined that your property is located in a designated Springfield Historic District or is a Listed Property, and that the work you are doing requires a Certificate of Appropriateness, it is your responsibility to:

1. Become familiar with these Design Guidelines and their recommendations.
2. Follow the application process shown in the Chart on page 34.
3. Determine if your project complies with City zoning and building codes. Does your project require a building permit?
4. Pick up or download an Application for Certificate of Appropriateness from city offices or from the city's website.
5. Call or come in to talk with Community Development Department staff about your project.
6. Fill out the Certificate of Appropriateness application, attach photographs, plans or product information, and submit it to the Community Development Department at the earliest possible date, and at least seven days before the next Landmarks Commission meeting.
7. Plan to attend the Landmarks Commission meeting at which your application will be reviewed so that you can describe your proposed work and answer any questions.
8. Once the Certificate of Appropriateness is received, make certain work that is done complies with the approval that was issued.

When is a Certificate of Appropriateness Required?

Probably most helpful to an applicant is the actual wording of Chapter 1321, the Landmarks Commission ordinance: "When the owner of a property within a designated Historic District or the owner of a Listed Property desires to make any change in design, color, texture, material or exterior features, including construction, reconstruction, alteration, demolition or the erection of a sign, or any change in environmental features, such owner or his agent shall file with the Secretary of the Landmarks Commission an application in such form and with such plans, specifications and other material as the Landmarks Commission may from time to time prescribe."

Some definitions from Chapter 1321 help to further clarify the type of work that will require a Certificate of Appropriateness:

- Alteration means a change in design, color, texture, material or exterior feature. It also can mean "a change or rearrangement in the structural parts or building service equipment or an enlargement of a structure." This excludes ordinary maintenance that involves no physical change, as defined below.
- Exterior feature means the architectural style, general design and general arrangement of the exterior of a building or other structure, including but not limited to windows, doors, porches, storefronts, cornices, siding materials and decorative trim.
- Environmental feature means any natural or man-made object, attachment or landscaping that is intended as part of the visual composition of the street or site, including but not limited to fences, sidewalks, driveways, exterior lighting fixtures, mature trees, curbs and streets, and paving materials.

What this means is that physical changes to the exterior of the building, its architectural style and exterior features, and its environment all require a Certificate of Appropriateness. If you are planning to do such work to your property – whether it is changing paint color, replacing the roof, or adding a porch – you will need to first obtain a Certificate of Appropriateness.

When is a Certificate of Appropriateness Not Required?

The following activities do NOT require a Certificate of Appropriateness. Check with the City's Community Development Department staff if you are unsure if the work you want to do fits these exceptions.

- Work that DOES NOT involve an exterior or environmental feature. Interior work which results in no change to the exterior is an example where no exterior or environmental feature is involved. Please note that a building permit may be required, however.
- Ordinary maintenance & repair, provided such work does not involve a change in material, design, texture or exterior appearance.
- Work that is required for public safety reasons by order of the Fire Department or Building Division and Code Enforcement Division of the Community Development Department.
- General maintenance and/or planting or removal of organic material, excepting mature trees. (Please see the discussion on mature trees on page 105.)

For application information for a Certificate of Appropriateness, contact:

Community Development Department Springfield City Hall, 76 E. High Street, 2nd floor - (937) 324-7662

The regular monthly meeting of the Springfield Landmarks Commission is the first Monday of each month at 5:30 p.m. in the City Hall Forum conference room. Check the City's website for location and date. www.ci.springfield.oh.us

Who Issues the Certificate of Appropriateness?
The Springfield Historic Landmarks Commission is assisted in its work by the City of Springfield Community Development Department, which maintains maps and lists of designated properties, receives completed applications, conducts initial reviews and offers guidance, provides staff-level approvals, schedules applications for formal Landmarks Commission review, and issues approved Certificates of Appropriateness. A member of that department's staff serves as the Commission Secretary. Most applications will require review and approval by the full Landmarks Commission, which meets regularly on the first Monday of every month.

The three types of review processes that are possible for your project are:
A) No Certificate of Appropriateness required for recommended maintenance tips in these guidelines
B) Certificate of Appropriateness required from City staff for repairs with no alteration or change in appearance
C) Certificate of Appropriateness required from Landmarks Commission for alterations resulting in a change in appearance or materials

What about Building Permits?
Application for a Certificate of Appropriateness does NOT take the place of a Building Permit, which must be obtained from the City of Springfield Chief Building Official before constructing, altering, reroofing, removing, or demolishing any building or structure in the City of Springfield. However, for Listed Properties or properties in Springfield's designated Historic Districts, the Building Permit cannot be issued until the Certificate of Appropriateness is obtained.

Hardship Consideration
Chapter 1321 provides for consideration of substantial hardship. If the Landmarks Commission finds that the proposed work requiring a Certificate is not appropriate but also finds that "failure to issue the Certificate of Appropriateness will create a substantial hardship to the applicant and that the Certificate may be issued without a substantial detriment to the public welfare and without substantial derogation from the purposes of this chapter," then the Certificate of Appropriateness may be issued for the proposed work.

If the Certificate of Appropriateness is Not Granted
All applications brought before the Springfield Historic Landmarks Commission will be met with careful consideration and will be reviewed according to the standards and guidelines adopted by the Landmarks Commission. Typically the Landmarks Commission and the applicant work together, sometimes at more than one meeting, to conduct a thorough study of alternatives and arrive at a project design that is satisfactory to both. If the Landmarks Commission determines that a proposed exterior architectural change is inappropriate, however, the Landmarks Commission may deny a Certificate of Appropriateness for that change. The Landmarks Commission will state reasons for the denial and may include recommendations that would bring the project into compliance. In a case where the Certificate of Appropriateness is denied, the denial may be appealed to the Springfield City Commission within 30 days of the decision. A request for an appeal of a Landmarks Commission denial is submitted to the Secretary of the Landmarks Commission

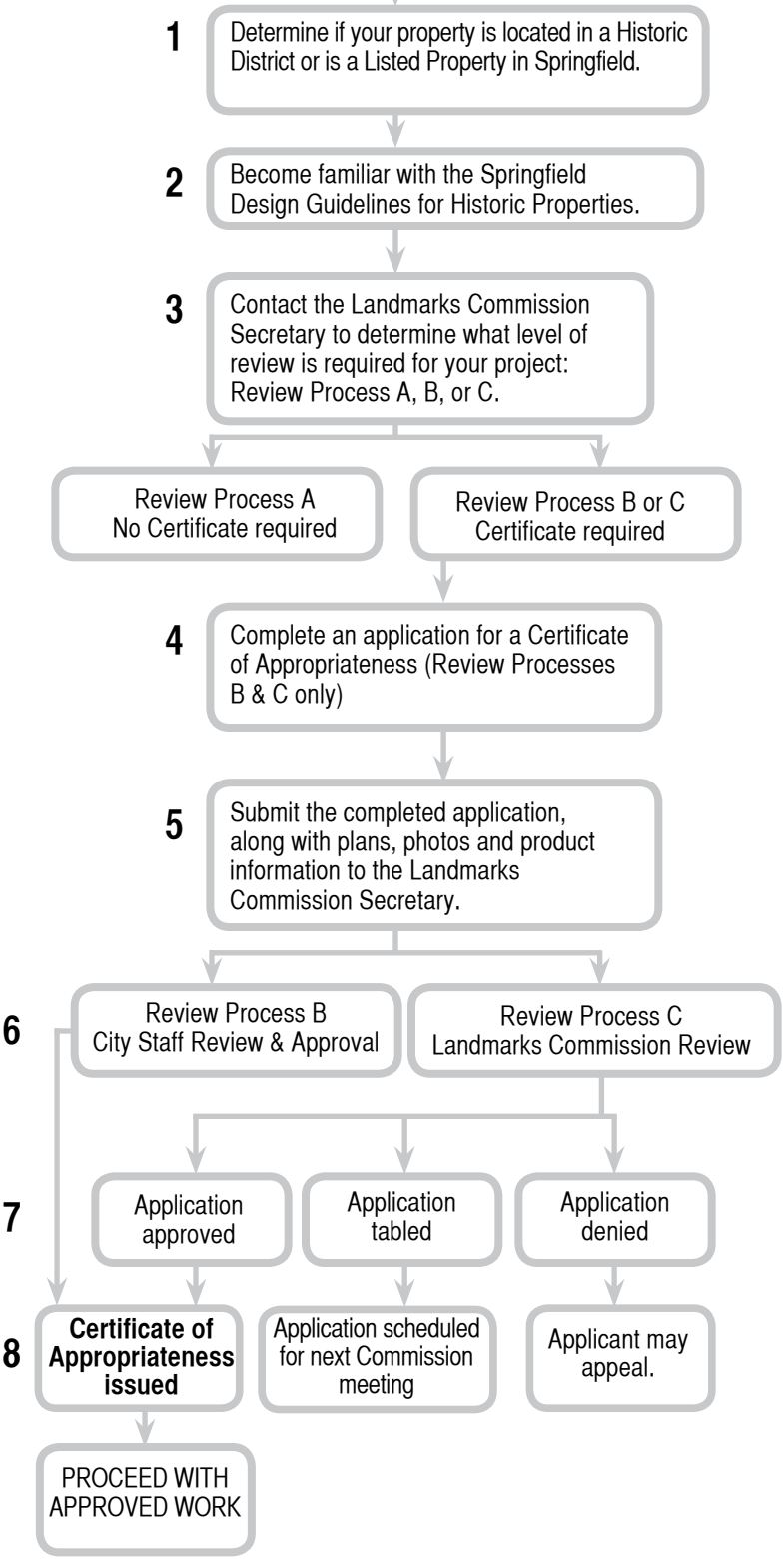
Enforcement
Undertaking work without first receiving a Certificate of Appropriateness is a violation of city code. Violators will be subject to penalties in Section 1303.99 of the Springfield City Code. The City of Springfield's Code Enforcement Division may issue a "stop work order" for work that is done in violation of city code.

Please keep in mind that Certificates of Appropriateness expire one (1) year from the date issued. If the approved work is not begun by that date, then a new Certificate of Appropriateness will be needed.

Obtaining a Certificate of Appropriateness From the Springfield Landmarks Commission

If your property is located within a Historic District or is a Listed Property in Springfield, you will need a Certificate of Appropriateness before you make any exterior architectural change, including new construction, painting, alteration, demolition or removal of all or any part of a building, structure, site or object. Follow the flow chart steps to obtain the Certificate of Appropriateness. See Chapter 1321 of the Springfield Codified City Ordinances for more information.

Contact Information:
Springfield Landmarks Commission Secretary
City of Springfield Community Development Department
76 East High Street, 2nd Floor, Springfield, Ohio 45502
937-324-7662 - www.ci.springfield.oh.us



STEP 1 Check the maps in Section III of these guidelines to see if your property is a Listed Property or is located within the boundaries of a locally-designated Historic District.

STEP 2 Become familiar with these guidelines while planning your project. Gather together the information that you will need to describe what you plan to do, including photographs, plans and product information.

STEP 3 Contact the Landmarks Comamission Secretary to determine what level of review is required for your project.

Review Process A: Recommended Maintenance Tips only – no Certificate of Appropriateness required.
Review Process B: Repairs with No Alteration or Change in Appearance – Certificate of Appropriateness required from City Staff.
Review Process C: Alterations Resulting in a Change in Appearance – Certificate of Appropriateness required from Landmarks Commission.

STEP 4 Complete the application for a Certificate of Appropriateness. You can download an application from the City of Springfield web site, www.ci.springfield.oh.us; or pick one up at the City of Springfield Community Development Department (see contact information).

STEP 5 Submit the completed application to the Landmarks Commission Secretary at the Springfield Community Development Department at least 7 days before a scheduled Landmarks Commission meeting. Include photographs of the property (overall views and details), plans and drawings, and product information. Check the City's web site for meeting dates and locations. (www.ci.springfield.oh.us)

STEP 6 The Landmarks Commission Secretary will determine what level of review is required. If the project involves repairs only with no alteration or change in appearance (Review Process B), then the City Staff can approve the application. If the project will result in an alteration or change in appearance, then the application will be scheduled for Landmarks Commission Review.

STEP 7 After reviewing the application, the Landmarks Commission will take one of the following actions: 1) The application is approved as submitted, or approved with changes or conditions, 2) The application is tabled to the next meeting for further discussion, or 3) The application is denied.

STEP 8 If the application is approved, then the Certificate of Appropriateness is issued. If the application is tabled, the applicant can provide additional information at the next meeting. If the application is denied, the applicant may proceed to an appeal.

Section V
Design Guidelines for Rehabilitation

SECTION V:
DESIGN GUIDELINES FOR REHABILITATION

Introduction

This section of the guidelines is project specific, relating to the different components of a building or site that might be affected in a rehabilitation project. It addresses those features that are common to every building (such as roofs, gutters and downspouts, foundations, masonry or frame walls, windows and doors) as well as other features that may or may not be present (such as porches, storefronts, awnings, signage, cornices and parapets) and provides recommendations for treatments that are appropriate for historic buildings. In addition to buildings, this section also addresses historic landscape features such as fences and walls that may be present on the property.

For each of the building components or features discussed in the following pages, a notation is made to help you determine what items will require a Certificate of Appppropriateness, and whether the Certificate can be issued by City staff or the Landmarks Commission. As outlined in Section IV, Design Review Procedures, the three types of review processes that may be required are:

A) No Landmarks Commission or Commission Secretary review required.
B) Certificate of Appropriateness required from City staff (Commission Secretary)
C) Certificate of Appropriateness required from the Landmarks Commission

General Rehabilitation Advice

As an introduction to the rehabilitation guidelines that follow, general rehabilitation advice is presented to help explain the approach that is taken in design review by the Landmarks Commission and City staff. Projects that are developed with an understanding of this approach will be the most successful in meeting the intent of these guidelines.

1. Research: Conduct research, getting to know your building's history and gaining an understanding of any changes that have occurred. Explore its date of construction, its original use, its architectural style, and how it has changed over the years. Contact the Springfield Historic Landmarks Commission or the Clark County Historical Society for assistance.

2. Inspection: Periodically, inspect your building to determine its repair and maintenance needs. Without this step, you may be unaware of a problem (drainage problems, for example) that may cause further damage that can be expensive to repair later on. You may wish to carry out the inspection yourself or ask a professional (architect, general contractor or structural engineer) to provide you with this service. No Certificate of Appropriateness is necessary to conduct an inspection.

3. Maintenance: A program of regular maintenance will go a long way to preserving the original materials on a building and saving on repair or replacement costs. The roof, gutters and downspouts, exterior masonry or wood siding, and features such as chimneys, porches, windows, doors and decorative elements all need to be kept in good repair. For maintenance activities, consult each project specific section to determine if a Certificate of Appropriateness is required.

4. Repair: If a feature is deteriorated, repair should always be the first choice. Repair by patching, reinforcing or consolidating with materials that match the existing or original materials. The Preservation Briefs referenced in many sections of the guidelines are a good source for advice. For repair, consult each project specific section to determine if a Certificate of Appropriateness is required.

5. Replacement: Replacement should occur only after repair has been eliminated as an option because of severe deterioration of the building element. If a building feature is "deteriorated beyond repair," this should be demonstrated by providing photographs of the damage. When important features are beyond repair, replace them with new elements that match the existing in material and appearance. Do not cover up damaged elements, as this a) does not solve the problem, b) usually makes the situation worse, and c) diminishes the building's historic character and value. Replacement activities typically require a Certificate of Appropriateness. Consult each project specific section to determine if the Certificate of Appropriateness is issued by City staff or the Landmarks Commission.

6. Reconstruction: If original features are completely missing (such as original porch columns or cornice brackets), they may be reconstructed with new elements that replicate the original. Use physical or photographic evidence to show what the original element looked like, if possible. If there is no evidence of original design, then a new, compatible design can be developed. Reconstruction activities will require a Certificate of Appropriateness from the Landmarks Commission.

7. Removal of Inappropriate Alterations: If your building has been changed in the past by the application of artificial siding, addition of incorrectly sized and styled windows, or by other inappropriate changes that have not gained significance in their own right, it may be possible to remove these elements and return the building to a more appropriate appearance. Again, use physical and photographic evidence to help guide the restoration, rather than making assumptions about how the building might have appeared. This work is recommended, but still requires a Certificate of Appropriateness from the Landmarks Commission to guide the work.

8. Addition of new element: If there is a desire to add a new feature, such as skylights, an awning, signage, or other elements, look for direction in the guidelines for whether new items should be added and where they are best located. Additions of any new features to the building will require a Certificate of Appropriateness from the Landmarks Commission and may require compliance with Zoning and Building Codes.

Foundations

Foundations are essential to the structural stability of any building. By carrying the load of the building down into the soil, foundations provide a firm footing for the structure above. Often, the foundation is not readily visible, but foundations on historic buildings may extend a few feet above grade and can be an important visual feature.

Foundations may be made of cut or rubble stone, brick, concrete block (that may be molded to look like stone) or poured concrete. Functional and utilitarian in nature, foundation walls usually have no architectural trim other than windows. Even so, they are considered an important component of the building's appearance and style, and should be carefully considered in a rehabilitation project. Springfield's historic neighborhoods will have different foundation materials depending upon the age and the style of its buildings. Whether the foundation is cut or rubble stone, brick, clay tile, or concrete block, its physical character and structural stability is important to preserve. Some foundations on high style buildings include a water table, a band projecting slightly above the foundation wall that helps to direct water away from the foundation itself. Other features include basement window openings or vents in the foundation, sometimes with historic grilles to provide security.

What level of review is required?

Review Process A:
Maintenance tips

Review Process B :
Repairs with no alteration or change in appearance

Review Process C:
Alterations resulting in a change in appearance

Historic foundation materials in Springfield

Sandstone

{PHOTO 1} *A foundation of cut sandstone blocks that form a water table for this brick building.*

{PHOTO 2} *Rock-faced sandstone blocks form a distinctive foundation on this 19th century home. Note the wrought iron security grille at the window opening.*

Concrete Block

{PHOTO 3}

Concrete blocks, molded to look like stone, comprise the foundation of this early 20th century residence.

Brick

{PHOTO 4}

An example of a brick foundation

Maintenance Tips

(Review Process A - no Certificate of Appropriateness required)

Review Process A:
No Certificate of Appropriateness required

A1. Slope the ground away from the foundation to help move water away from the building. Water soaking into the soil along the foundation can cause settling and damp basements.

A2. Keep landscaping and plantings away from the foundation wall, as plant materials retain moisture against the building and can keep walls from drying out; their roots may cause the masonry to shift and crack.

A3. Use splash blocks to divert water away from the foundation.

A4. Maintain the natural appearance of the original foundation material and the existing appearance of any windows or vents. Windows and vents are important in allowing light and ventilation to the basement.

A5. Maintain any existing historic wrought iron security grilles at basement windows.

A6. Maintain historic porch foundations, as they are critical to the overall appearance and character of the historic building.

{PHOTO 5} — *This porch foundation, with its distinctive stone water table, is an architecturally significant feature of the house and should be maintained along with the main building foundation.*

Repairs with No Alteration or Change in Appearance

(Review Process B - Certificate of Appropriateness required from City Staff)

B1. Carefully repoint the mortar joints of stone or brick foundation walls when mortar is failing or missing altogether. (See the Masonry section for guidance.)

B2. If historic basement windows are deteriorated beyond reasonable repair, they may be replaced in kind with the same material. Alternate materials may be considered if the windows are located on secondary elevations, following guidance in the section on Windows in these guidelines.

[PHOTO 6] *The masonry joints in this sandstone foundation have been carefully repointed to ensure the stability of the foundation wall.*

Review Process B:
Certificate of Appropriateness required from City Staff

Alterations Resulting in a Change in Appearance

(Review Process C - Certificate of Appropriateness required from Landmarks Commission)

Review Process C: Certificate of Appropriateness required from Landmarks Commission

[PHOTO 7] *Simple horizontal or vertical metal bars would be appropriate security grilles for most foundation windows on historic buildings.*

C1. If security is an issue at basement openings, consider installing interior or exterior metal grilles or bars at the opening. Keep such features as simple as possible. Glass block infill is not appropriate for Springfield's historic buildings.

C2. Do not paint, seal or parge (coat with plaster) your natural stone or brick foundation. In addition to changing the appearance of the building, these treatments can prohibit the natural movement of moisture through the masonry and cause foundation problems. Be prepared to document the reasons why this request is being made.

C3. New additions or related new construction should use foundations that match the height, scale, color and texture of existing foundations as closely as possible.

FOR MORE INFORMATION:

- Preservation Brief 2: Repointing Mortar Joints in Historic Masonry Buildings
- Preservation Brief 39: Holding the Line: Controlling Unwanted Moisture in Historic Buildings

nps.gov/history/HPS/tps/briefs/presbhom.htm

Masonry was a commonly used building material in the past because of its strength, versatility and appearance. Masonry materials in Springfield include construction or trim of brick (of varying types and colors), sandstone or limestone, concrete block, stucco, or hollow or ceramic tile (terra cotta). Highly durable as a construction material, brick, stone or concrete block are used for foundations as well as masonry walls. Masonry can also be carved or placed to create interesting decorative details at building cornices.

What level of review is required?

Review Process A:
Maintenance tips

Review Process B :
Repairs with no alteration or change in appearance

Review Process C:
Alterations resulting in a change in appearance

Historic masonry materials in Springfield

Brick is the most common masonry material in Springfield, and can be found on buildings of all types and sizes throughout the city. Prior to 1870 brick clays were hand-pressed and often unevenly fired. After that time brick became more durable and uniform in size. By the turn of the century, variety could be seen in brick that was glazed, colored, or formed with a wire-cut surface. While 19th century structures were usually brick bearing (carrying the structural load), the use of balloon and steel frame construction meant that the brick could be used as a facing material only.

{ PHOTO 1 } *A 19th century residence with brick bearing wall construction.*

{ PHOTO 2 } *This early 1900s apartment building is an example of brick used as a facing material, rather than as a structural bearing material.*

{ PHOTO 3 } *Smooth finished stone used as facade treatment for this East High St. residence.*

{ PHOTO 4 } *Rock-faced sandstone is the construction material for the former Springfield City Building, constructed in 1890.*

{ PHOTO 5 } *The A. B. Graham Memorial Building exhibits elaborate terra cotta detail in its central pediment feature.*

Sandstone is a significant material used for public buildings, churches, and some of Springfield's most substantial homes. It could be shaped in ways that present an image of strength and artistry. It was especially favored for the Richardsonian Romanesque, and there are good examples of that style in Springfield.

Concrete block was often "molded" in the past to make it look like rock-faced stone. It can typically be found as foundation materials on buildings from 1900 on, and sometimes was used to construct entire buildings.

Glazed tile or terra cotta, which became popular from the late 19th century through the 1930s, can be found in some commercial buildings in Springfield;

Stucco became popular after the introduction of Portland cement in the late 1800s. It could be used as an exterior wall material for an entire building or a portion of the building such as a gable.

Maintenance Tips

(Review Process A - no Certificate of Appropriateness required)

Review Process A:
No Certificate of Appropriateness required

{ PHOTO 6 } *Damage to the masonry is evident on this wall, which has suffered from poor repointing techniques and moisture penetration that caused efflorescence and spalled brick.*

A1. Inspect masonry on a regular basis for signs of water damage, such as deteriorated or missing mortar, spalled brick (where the face of the brick has loosened), staining, or efflorescence (a white deposit that appears on the surface of the masonry). Look especially at areas near the roof and foundation, at corners and along downspouts.

A2. Retain important masonry details such as chimneys, cornices, window surrounds, and decorative brick, stone, or ceramic tile and terra cotta details.

[PHOTO 7] *Distinctive decorative stone carvings ornament the Warder Public Library in downtown Springfield.*

Repairs with No Alteration or Change in Appearance

(Review Process B - Certificate of Appropriateness required from City Staff)

Review Process B:
Certificate of Appropriateness required from City Staff

B1. Repoint masonry joints only when the mortar is deteriorated or missing. It is usually only necessary to "spot-point" specific areas rather than repoint the entire building. Be careful to match the existing mortar in composition, color, texture and shape (joint tooling). For staff approval, submit specifications and a repointing sample. Please see the box "Repointing Joints in Historic Masonry Buildings."

[PHOTO 8] — *In addition to matching the joint tooling, be sure that the mortar mix, texture and color is appropriate for the historic masonry.*

B2. If a small number of bricks are spalled (where the surface has come off) or broken, replace them with a new brick to match the existing in shape, color and texture as closely as possible. Sometimes the old brick can simply be turned around so that the damaged side is on the interior. Always be careful to ensure that new mortar matches the existing in all its characteristics.

B3. For any masonry cleaning, use the gentlest means possible in order to avoid damaging the masonry. To obtain staff approval, submit appropriate cleaning specifications and a sample cleaned area. Remember, the darkened, weathered "patina" that masonry acquires over time is part of the building's history. The cleaning method must not damage the historic masonry.

[PHOTO 9] *A test patch is normally required for a cleaning project that uses chemical methods to remove dirt. This example shows the results of a test cleaning, which will be examined to make sure that the stone surface was not damaged by the cleaning method.*

B4. If an individual masonry feature (such as a stone sill or bracket) is missing or deteriorated beyond repair, it may be replaced with an exact match using the same material.

B5. If masonry is already painted, whether an entire building or just features like stone sills, it may be repainted the same color. Do not paint unpainted masonry.

Alterations Resulting in a Change in Appearance

(Review Process C - Certificate of Appropriateness required from Landmarks Commission)

Review Process C: Certificate of Appropriateness required from Landmarks Commission

[PHOTO 10] *Paint removal from brick or stone can be difficult to achieve and is not always recommended. It must be carefully done to ensure that the masonry itself is not damaged.*

C1. Removing paint from a painted masonry building is discouraged. Often, masonry was painted in the past because of damage or to hide alterations. Before removing paint from any building, first try to determine the reason that it was painted. Paint removal can cause damage to the masonry or result in efflorescence if not done properly. To obtain staff approval, submit appropriate cleaning specifications and a sample cleaned area.

C2. Painting unpainted masonry is not recommended and can only be done if there is evidence that the masonry has been painted in the past. Paint not only changes the appearance of masonry, it also can interfere with the wall's ability to dry out after getting wet.

C3. If a larger area of masonry (such as a parapet wall or cornice) is missing or deteriorated beyond repair, it should be replaced with an exact match if its original appearance is known. If not, then it is best to use a compatible replacement using the original material. In some instances, a substitute material could be considered (such as fiberglass for stone).

FOR MORE INFORMATION

- Preservation Brief 1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings
- Preservation Brief 2: Repointing Mortar Joints in Historic Masonry Buildings
- Preservation Brief 6: Dangers of Abrasive Cleaning to Historic Buildings
- Preservation Brief 7: The Preservation of Historic Glazed Architectural Terra- Cotta
- Preservation Brief 15: Preservation of Historic Concrete: Problems and General Approaches
- Preservation Brief 16: The Use of Substitute Materials on Historic Building Exteriors
- Preservation Brief 22: The Preservation and Repair of Historic Stucco
- Preservation Brief 42: The Maintenance, Repair and Replacement of Historic Cast Stone

nps.gov/history/HPS/tps/briefs/presbhom.htm

Repointing Mortar Joints in Historic Masonry Buildings

The following advice is adapted from Preservation Brief 2: Repointing Mortar Joints in Historic Masonry Buildings, published by Technical Preservation Services of the National Park Service. It is recommended that the full Brief be consulted before beginning any repointing project.

Repointing, also known simply as "pointing," is the process of removing deteriorated mortar from the joints of a masonry wall and replacing it with new mortar. Properly done, repointing restores the visual and physical integrity of the masonry. Improperly done, repointing not only detracts from the appearance of the building, but may also cause physical damage to the masonry units themselves. It is strongly recommended that Test Panels be used to help determine the best approach for a repointing project. Once accepted, these test panels are the benchmark for the contractor to use in completing the job.

Mortar Mix:

In creating a repointing mortar that is compatible with historic masonry, the objective is to match the historic mortar as closely as possible, so that the new material can coexist with the old in a supportive capacity. The new mortar should conform to the following criteria:

• The new mortar must match the historic mortar in color, texture and tooling. This is usually accomplished by choosing the correct sand. (The color and texture of the new mortar will usually fall into place if the sand is matched successfully.)

• The new mortar must have greater vapor permeability and be softer (measured in compressive strength) than the masonry units and the historic mortar.

Mortars made prior to the late 19th century used lime as the primary binding material. Lime mortar is soft, porous, and changes little in volume during temperature fluctuations thus making it a good choice for historic buildings. For repointing, lime should conform to ASTM C 207, Type S, or Type SA, Hydrated Lime for Masonry Purposes. Use of lime helps the mortar to be softer than the masonry, which means that the mortar is the "sacrificial lamb" for movement of moisture. If the mortar is too hard, then the softer brick will be damaged by escaping moisture and freeze/thaw cycles.

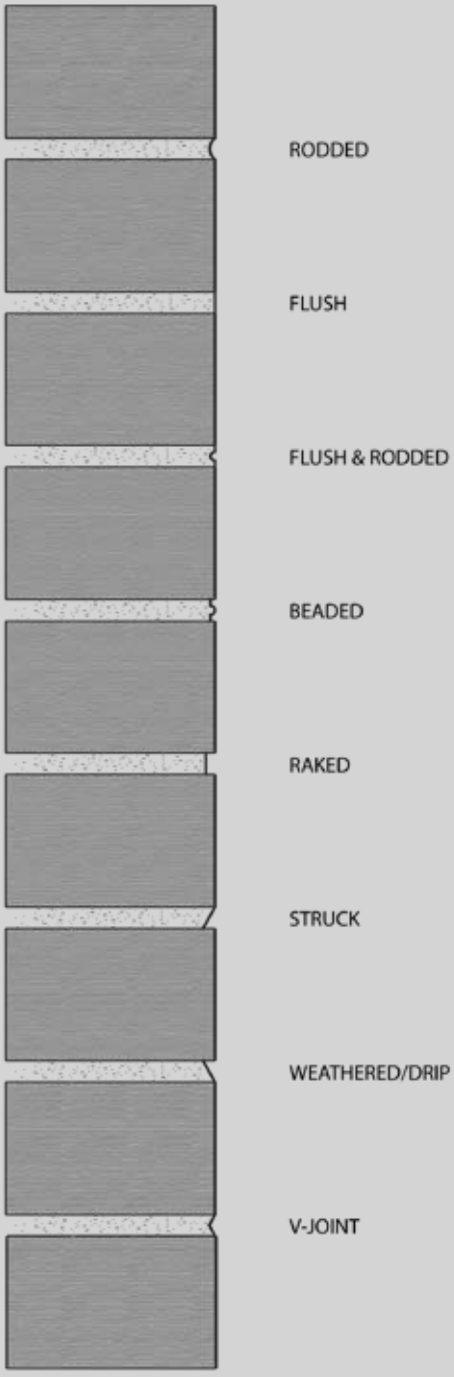
In today's mortars, portland cement is usually added to mortar mixtures to assist with workability and to serve as a binding agent. However, it is critical that the amount of portland cement be limited. For repointing, portland cement should conform to ASTM C 150. White, non-staining portland cement may provide a better color match for some historic mortars than the more commonly available grey portland cement. But, it should not be assumed that white portland cement is always appropriate for all historic buildings, since the original mortar may have been mixed with grey cement.

Following is a recommended mortar mix (by volume) that would be appropriate for most historic masonry buildings:
12 Parts Sand, 4 Parts Hydrated Lime, 1 Part Portland cement
Color, texture, joint tooling to match the original historic mortar

Joint Preparation:

First, it is important to remember that only those joints where mortar is deteriorated or missing should be repointed. It is usually not necessary to repoint the entire building; choose spot pointing as a more cost-effective solution.

Extreme care must be taken when preparing joints for repointing. Old mortar should be removed to a minimum depth of 2 to 2-1/2 times the width of the joint. The best solution is to use hand tools such as chisels and mash hammers, especially in a small area. Major damage can be caused by the use of power tools, such as grinders, as the brick or stone can be chipped or damaged. Power tools are rarely recommended for historic brick masonry. However, under certain circumstances, thin diamond-bladed grinders may be used to cut out horizontal joints only on hard portland cement mortar common to most early-20th century masonry buildings. Where horizontal joints are uniform and fairly wide, it may be possible to use a power masonry saw to assist the removal of mortar, such as by cutting along the middle of the joint; final mortar removal from the sides of the joints still should be done with a hand chisel and hammer. Power tools should never be used on vertical joints because of the damage that can be caused to the masonry above and below the joint.



[ILLUSTRATION 1]
Various types of historic mortar joint profiles.

Wood Siding & Trim

Wood-framed buildings are traditionally clad with wood siding, consisting of wood boards fastened to the structural frame of a building. Vertical boards at each of the corners (called corner boards) and trim around windows and doors are common features of historic frame structures. Because it can weather from the effects of water, wind and sun, wood should be kept painted in order to protect it from the elements. Excess moisture caused by poor drainage systems or leaking roofs can damage the paint bond, causing it to blister, crack, flake or peel. These effects are a sign of potential deterioration, but do not mean that the wood is in poor condition and not able to be repainted.

What level of review is required?

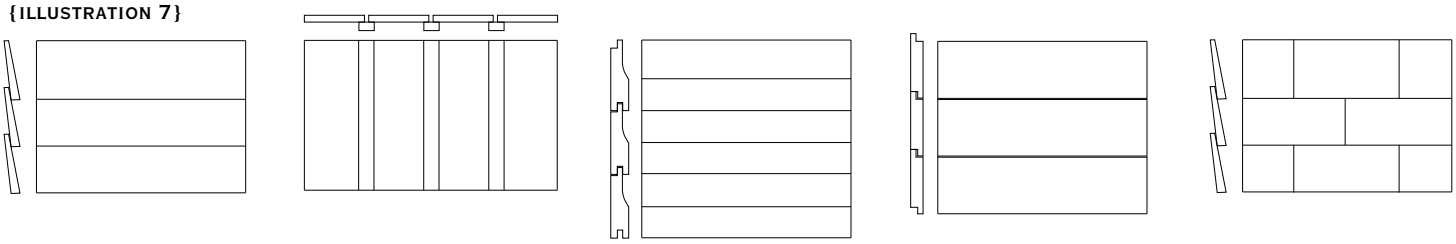
Review Process A:
Maintenance tips

Review Process B :
Repairs with no alteration or change in appearance

Review Process C:
Alterations resulting in a change in appearance

Historic Wood Siding Types

{ILLUSTRATION 7}



BEVELED, CLAPBOARD, LAP | BOARD & BATTEN | DROP, NOVELTY, RUSTIC, | SHIPLAP | SHINGLE

Wood was a common material used to trim historic buildings in Springfield because it could be shaped and carved in many unique ways. Wood trim is found on buildings of different construction materials, including wood, brick, stone, or concrete block. Such trim may be at the cornice or eave, at the frieze, at windows or doors, or on porches. Keep these elements painted and in good condition.

{PHOTO 10, 11}
Examples of wood siding and trim on two South Fountain Avenue houses: the photo on the left shows decorative shingles and vertical board on a turret, while the photo on the right is an example of wood clapboard siding with trim boards at windows and at the top of the gable.

Maintenance Tips

(Review Process A - no Certificate of Appropriateness required)

A1. Maintain, repair or repaint original wood siding and trim on the building in an existing color. Wood features should be kept primed and painted. Do not allow wood to weather, as this speeds deterioration and is not historically appropriate.

A2. Make repairs to wood siding or trim where no physical change is involved and the existing material is simply repaired.

Review Process A:
No Certificate of Appropriateness required

Repairs with No Alteration or Change in Appearance

(Review Process B - Certificate of Appropriateness required from City Staff)

B1. If an individual piece of trim or ornamental feature like a wood bracket is missing or deteriorated, it can be replaced in kind to match the existing. This is limited to an exact match of a few individual pieces, not wholesale replacement.

B2. If an area of wood siding is severely decayed and cannot be repaired, replace individual boards or shingles with new boards or shingles of the same size and shape.

Review Process B:
Certificate of Appropriateness required from City Staff

{PHOTO 12}
An example of damaged siding that has been replaced with individual boards to match the existing.

Alterations Resulting in a Change in Appearance

(Review Process C - Certificate of Appropriateness required from Landmarks Commission)

Review Process C:
Certificate of Appropriateness required from Landmarks Commission

C1. A proposal to repaint wood siding or trim in a new paint color scheme requires a Certificate of Appropriateness from the Commission.

C2. If your building is covered with artificial siding, remove the non-original material to expose the original underneath. Take pictures of the original material to help evaluate its condition. Often, the siding beneath is simply missing paint and may need only repair, minimal replacement and repainting. Be aware of any lead-based paint hazard associated with siding repair.

C3. For a historic building that is currently sided with wood siding, the installation of artificial siding (like vinyl or aluminum) is not recommended. Artificial siding detracts from the historic character of both the building and the historic district in which it may be located.

C4. In order for application of artificial siding to be considered by the Commission, one of the following must be true: the building is not historic or contributing to the historic district, there is economic hardship for the property owner, or the building is currently covered with artificial siding in need of replacement. When a historic building is involved, only the actual boards may be covered. Original corner boards and other trim cannot be wrapped; they must be built out to retain the building's original three-dimensional appearance and profile. Keep in mind that the new siding must match the existing size, shape, texture (smooth finish) and exposure of the boards as closely as possible.

C5. If a historic building's original siding is missing altogether (and not just hidden under later materials) or severely damaged by fire and impossible to save, it may be possible to use an approved alternative siding material such as cellular composite boards that have the same appearance as wood clapboards and can be painted. This material should not be used to replace siding that is historically important to the building and is capable of being reused.

C6. Cellular composite siding may also be used for new construction, including additions. See Section VI, Guidelines for New Construction.

C7. Avoid adding new ornamentation or applying new trim to a building in an effort to dress it up. Respect the character of the historic building for what it is, whether simple or ornate.

C8. If a historic feature is missing, use historic photographs rather than conjecture to document how it appeared before proposing a replacement.

{PHOTO 13} *A historic South Fountain house is being repainted in appropriate color scheme, with trim called out in contrasting colors.*

FOR MORE INFORMATION

- Preservation Brief 8 – Aluminum and Vinyl Siding on Historic Buildings:
  The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings.
- Preservation Brief 10: Paint Problems on Historic Woodwork

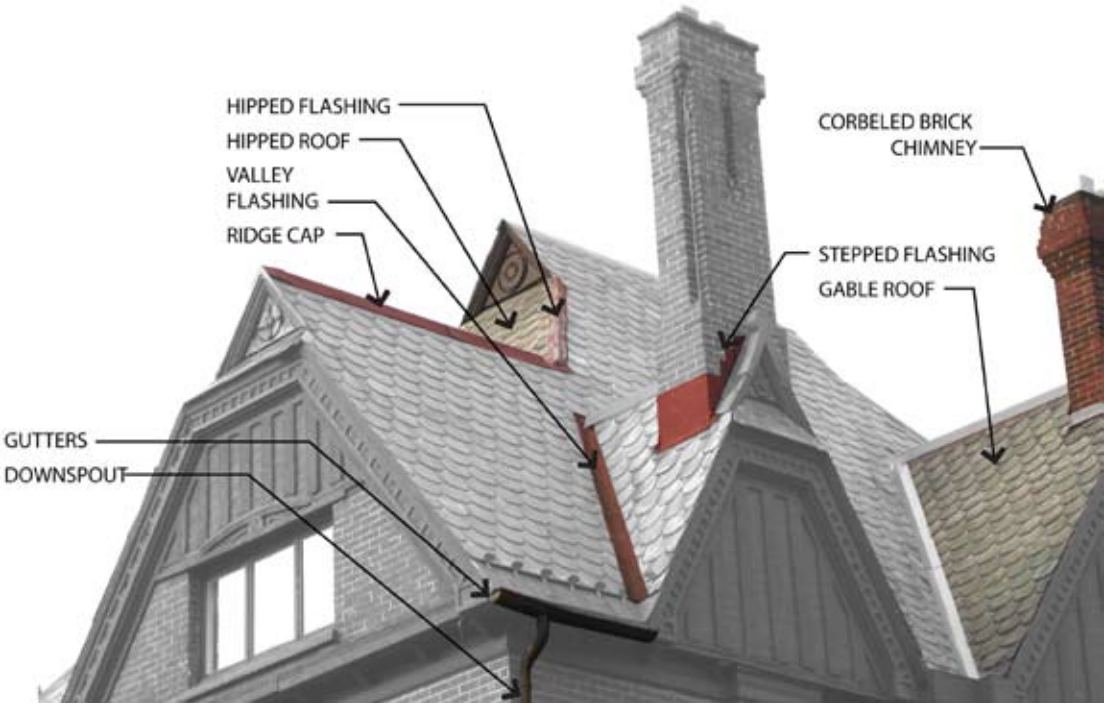
nps.gov/history/HPS/tps/briefs/presbhom.htm

What level of review is required?

Review Process A:
Maintenance tips

Review Process B :
Repairs with no alteration or change in appearance

Review Process C:
Alterations resulting in a change in appearance



[PHOTO 1] *Parts of a Roof*

The building's roof is an important architectural feature that can have a big impact on historic character and appearance. A roof is also a feature that may need to be replaced over the lifetime of your building. Design aspects of the roof include its materials, shape and special features such as chimneys, dormers, skylights, ridge caps and iron cresting. For styles like the Queen Anne or the Craftsman Bungalow, the roof can be an integral feature of the building's design.

In addition to its appearance, a weather-tight roof is essential to your building's preservation because it performs the critical task of shedding water and providing protection from outside elements. A properly working roof and gutter/downspout system is a building's best defense against the damaging effects of water.

Historic Roofing Materials in Springfield

Slate is a commonly used roofing material in Springfield. Slate shingles typically have a rectangular or fish-scale shape, can have shades of gray, blue, or green, and can be expected to have a long life if properly maintained.

[PHOTO 2]
A slate roof with ridge cap and finial.

Clay tile became popular in the late 19th century and is often found on Craftsman and Spanish Revival-influenced buildings. Clay tile is usually integral to the style of the building and therefore is important to retain.

[PHOTO 3] *A distinctive example of a clay tile roof in Springfield*

Sheet metal is another durable 19th century material that regained popularity during the 1920s. Standing seam roofs are sometimes seen on carriage houses or outbuildings in Springfield.

Built-up roofs consist of alternating layers of felt and tar, with a gravel surface, and are found on flat-roofed buildings such as commercial buildings. Newly developed single-ply waterproof membranes are mostly used on these buildings today.

Maintenance Tips

(Review Process A - no Certificate of Appropriateness required)

A1. Replace a flat roof that cannot be seen with a new flat membrane roof.

A2. Repair historic roofing materials and features without introducing any physical change.

Review Process A:
No Certificate of Appropriateness required

[PHOTO 4]
A workman replaces an individual damaged slate with a new slate that has been carefully selected to match the size, color and qualities of the original.

Repairs with No Alteration or Change in Appearance

(Review Process B - Certificate of Appropriateness required from City Staff)

B1. Visible roofs that are currently covered with a non-historic material (such as asphalt shingles) may be replaced with new, with color and type of shingle approved by staff.

Review Process B:
Certificate of Appropriateness required from City Staff

Alterations Resulting in a Change in Appearance

(Review Process C - Certificate of Appropriateness required from Landmarks Commission)

C1. For historic wood shingle, slate, clay tile, or standing-seam metal roofs, be prepared to show close-up photographs of roof conditions to demontrate that the existing roof is beyond repair. If replacement is warranted, the best choice is to use the same material as the original. If the historic material is cost-prohibitive or unavailable, then the best choice is to use a modern material that has the same visual qualities as the original. For example, metal roof panels with a "standing seam" appearance are commonly available and widely used today. Some roofing manufacturers produce fiberglass or asphalt shingles that are designed to look like slate or wood shingles.

Review Process C:
Certificate of Appropriateness required from Landmarks Commission

C2. Use appropriate roof colors, matching the historic roof material as closely as possible. Wood shingles were unpainted and left to weather. Metal roofs were usually painted green, red or silver. Slate is typically gray, with some examples containing elements of pink, blue or green. Clay tile is most often found in red or green. Asphalt shingles should match the overall colors that might have originally been found in the area's roofs, typically earth tone shades of gray or dark brown are best.

C3. When a roof is replaced, maintain any historic ridge caps or flashing that existed on the historic roof.

[PHOTO 5] *This roof replacement used a dimensional shingle that recalls the appearance of historic slate. Note how the original copper ridge caps were retained.*

[PHOTO 6] *Roof dormers are a significant feature of this Colonial Revival South Fountain Avenue home.*

[PHOTO 7] *Corbelled chimney, iron cresting and ridge caps on a slate roof.*

Dormers, Skylights and Other Features

Dormers are common features on some styles of residential buildings, including the Queen Anne or Colonial Revival styles and Craftsman Bungalows or American Four Squares. Historic dormers are important to preserve.

Skylights are not usually historic features of residential buildings, but they can be found in commercial, industrial or institutional buildings. Historic skylights are usually found on flat roofs and often cannot be seen from the street.

Decorative elements at the roofline can include ridge caps, iron cresting or finials at towers or bays. These elements are important to preserve. Ridge caps are most often painted a dark "tinner's red" or gray.

Chimneys can be dominant features of historic buildings, sometimes as part of the building wall and always at the roofline. The chimney stack is typically brick, but stone was used on buildings that used this material as a facing. Chimneys can be decorative, with corbelled caps or chimney pots, especially on Queen Anne houses

Maintenance Tips

(Review Process A - no Certificate of Appropriateness required)

Review Process A:
No Certificate of Appropriateness required

A1. Repair historic roof features without introducing any physical change. This includes preserving historic dormers, skylights, decorative elements and chimneys as they currently exist, and making appropriate repairs.

A2. Keep roof dormers intact, making sure that roof and windows are secure, and flashing is in good condition. Roofing at dormers should match the rest of the building's roof.

A3. Preserve historic skylights where they exist. Replace clear glazing and make repairs to the existing skylight frame as needed.

A4. Keep metal cresting, finials or ornamental ridge caps in good repair, replacing any missing pieces with an exact match.

Repairs with No Alteration or Change in Appearance

(Review Process B - Certificate of Appropriateness required from City Staff)

B1. For a flat roof, skylights of any size or type may be added as long as they are not visible from ordinary street views. If the size of the skylight is large, present a sight-line study to show that it will not be visible from the street.

Review Process B:
Certificate of Appropriateness required from City Staff

Alterations Resulting in a Change in Appearance

(Review Process C - Certificate of Appropriateness required from Landmarks Commission)

C1. Locate any new dormers on sides of the building that are not visible from the street. Place them below the ridge line and set back at least one foot from the eave line. Keep dormers small (one or two windows wide like historic dormers) and make them proportional in size and shape to the roof's size and shape. Use a material for the sides and roof of the dormer that matches or complements the existing building.

Review Process C:
Certificate of Appropriateness required from Landmarks Commission

[PHOTO 8] *A historic conical roof is a significant feature.*

C2. Avoid enlarging existing historic dormers, unless they are located on sides of the building that are not visible from the street. In that case, try to keep the historic dormer intact, while expanding it in a compatible way that has a minimal impact on the original.

C3. For a visible roof, add new skylights only at the back or toward the back of the building on a secondary side elevation to reduce visibility from the street. Choose square or rectangular skylights that are flat in profile, rather than bubble or tented in shape. Keep the skylights small, using more than one if necessary rather than one large skylight.

C4. Avoid making dramatic changes to the roof's appearance by adding features such as a tower, cupola or ornamental features where none existed before. If a historic roof feature is missing, document its appearance if possible through historic photographs.

FOR MORE INFORMATION

- Preservation Brief 4: Roofing for Historic Buildings
- Preservation Brief 29: The Repair, Replacement and Maintenance of Historic Slate Roofs
- Preservation Brief 30: The Preservation and Repair of Historic Clay Tile Roofs

nps.gov/history/HPS/tps/briefs/presbhom.htm

Gutters and Downspouts

Gutters and downspouts serve the important purpose of keeping water out of and away from the building. The gutter is a trough along the building's cornice or eave that catches water from the roof and carries it off. The downspout is aluminum, galvanized steel or copper pipe that carries water from the gutter to the ground or an underground drain. The failure of this system can cause a whole host of problems on both the inside and the outside of the building. Clogged or failing gutters allow water to seep into the cornice and roof rafter ends. From there, it moves across ceilings or down walls, often showing up as mildew or stained and crumbling plaster inside the building. At the ground, water should always be carried away from the building, whether through an underground drain or by a splash block, downspout elbow or sloped grade. Poor drainage at the ground can lead to moisture at the foundation or wet basements.

What level of review is required?

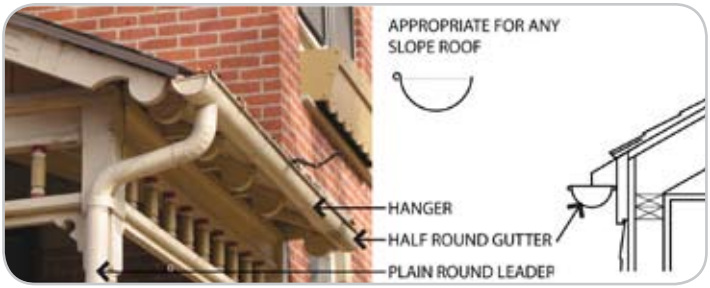
Review Process A:
Maintenance tips

Review Process B :
Repairs with no alteration or change in appearance

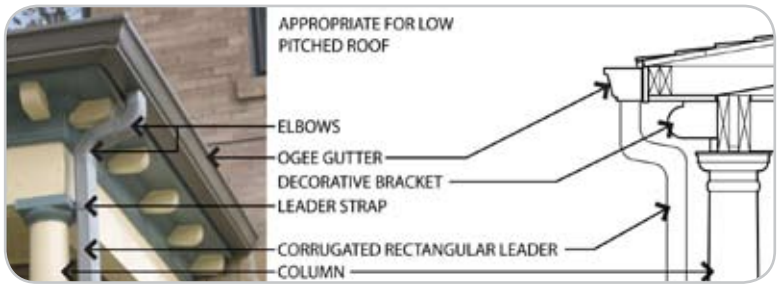
Review Process C:
Alterations resulting in a change in appearance

Gutter Types in Springfield

Four basic types of gutters can be found on buildings of all types. The most common are Half-Round or Ogee gutters, with the shape depending upon the angle of the building's eave (also known as the fascia). If the face of the eave is angled, then the Half-Round suspended gutter is most appropriate. If the face of the eave is vertical, then the Ogee-shaped gutter can be attached directly to it. Distinguishing between these gutter types is important to their proper functioning.

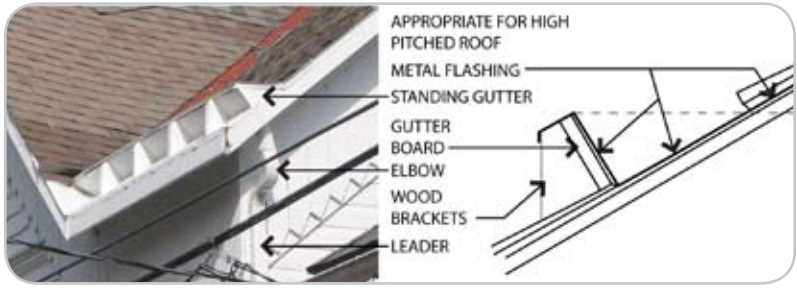


[PHOTO 1] *Half-Round Gutter*



[PHOTO 2] *Ogee Gutter*

[PHOTO 3] *Box Gutter*



[PHOTO 4] *Stop Gutter*

Some historic buildings use gutters that are built into the cornice or eave of the building. These gutters are a part of the architectural character of the building, and should be preserved if possible. The Box gutter is built into the cornice of the building, with a trough located behind the projecting cornice. The trough was typically lined with metal, which may have been replaced with a membrane in the recent past. Finally, the Stop gutter is part of the eave of a building, typically one that has a raking (angled) edge.

Maintenance Tips

(Review Process A - no Certificate of Appropriateness required)

Review Process A: No Certificate of Appropriateness required

A1. Inspect gutters at least twice a year for signs of deterioration or failure. Clean out any debris that hinders water flow. Make sure that suspended gutter straps are secure. Gutter straps should be fastened beneath the roof material rather than over it.

A2. Inspect downspout support brackets to be sure they are secure. On masonry buildings, downspout support brackets should be fastened into mortar joints rather than into the brick or stone.

A3. Paint gutters and downspouts (unless they are copper, which is left to weather) to blend with the building and its trim color. Gutters should match the color used on the building's eaves. For frame buildings, paint the downspouts to blend with the color of the building.

A4. Maintain and preserve original Box and Stop gutters because they are important to the architectural design of historic buildings. If needed, reline the gutter with either sheet metal (painted on both sides as a protection) or a flexible rubber membrane. Avoid using an asphalt-based coating inside the gutter, as this tends to hold moisture and can lead to deterioration of the material below.

Repairs with No Alteration or Change in Appearance

(Review Process B - Certificate of Appropriateness required from City Staff)

Review Process B: Certificate of Appropriateness required from City Staff

B1. If gutters need to be replaced, use the same type of gutter that was originally used on the building.

B2. Attach new downspouts on the rear and sides of the building, preferably at corners. Avoid the main facade if possible.

B3. Place splash blocks beneath downspouts at the ground to divert water away from the building's foundation.

Alterations Resulting in a Change in Appearance

(Review Process C - Certificate of Appropriateness required from Landmarks Commission)

Review Process C: Certificate of Appropriateness required from Landmarks Commission

C1. If existing Box or Stop gutters cannot be repaired (document with photos), then any replacement with suspended gutters must not result in the loss of important cornice material or decorative trim. Do not box-in or cover up the Box or Stop gutters in the process of adding suspended gutters.

FOR MORE INFORMATION

- Preservation Brief 39: Holding the Line: Controlling Unwanted Moisture in Historic Buildings

nps.gov/history/HPS/tps/briefs/presbhom.htm

Windows are very important features of a historic building. Whether highly decorative or utilitarian, the number, design and spacing of historic windows help to define a building's character. In ornate styles such as Queen Anne or Romanesque Revival, the designer or builder used windows to help ornament the architectural style. In other building types, such as commercial or industrial buildings, the functional role that windows play can also define character. The placement, size, design, appearance, and materials of the window itself are very important. In addition to the shape of the opening and its location in the building, the window pattern or style is also created by muntins, which were used historically to separate individual panes of glass.

Windows on older and historic buildings can be affected by a variety of treatments, including preservation and repair, replacement, enlargement or downsizing, boarding over, and the use of new glazing, storm windows, shutters or window boxes. Some of these treatments are appropriate, while others may not be.

Although they are important to historic character, windows are often one of the first things that a building owner wants to replace. This is partly due to energy efficiency concerns or window condition, but it is also due to the fact that many owners just assume that they should replace old windows with new. Older wood or steel windows can, in fact, be retained in a cost-effective way that keeps your building's historic character intact. Windows are important character-defining features of an older building and every effort should be made to preserve and protect them. Keep them painted and caulked to protect from water infiltration.

What level of review is required?

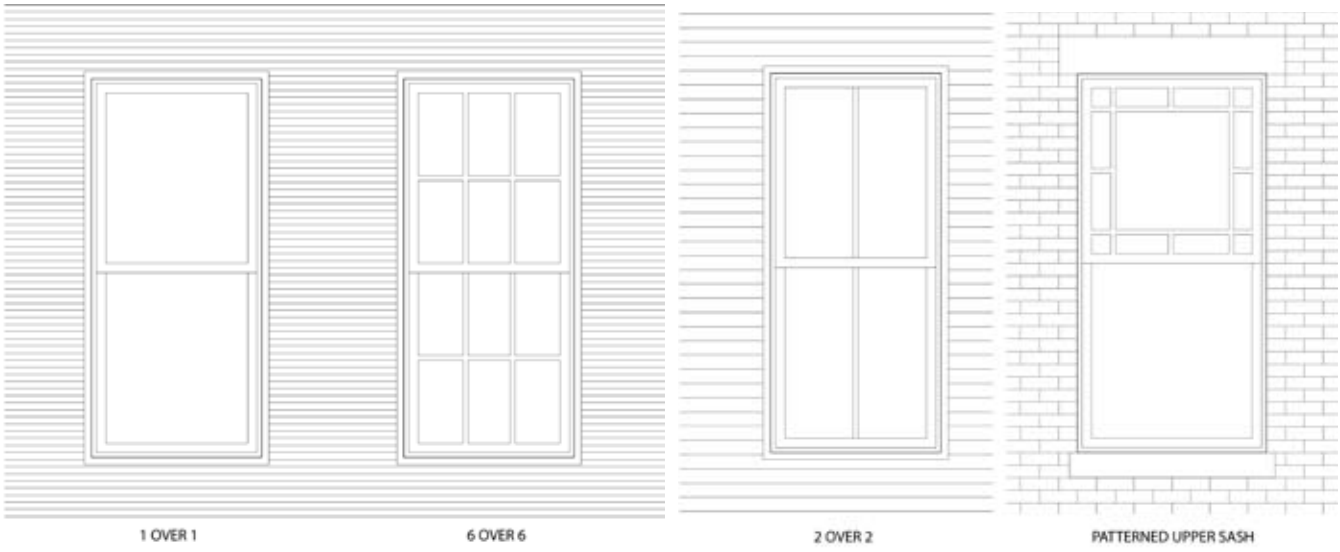
Review Process A:
Maintenance tips

Review Process B :
Repairs with no alteration or change in appearance

Review Process C:
Alterations resulting in a change in appearance

Historic window types in Springfield

Double-Hung Windows: Usually built of wood (but sometimes metal in larger buildings), these windows are most common. The window gets its name from the mechanism where the lower sash slides up behind the upper sash through a system of weights and pulleys. The pattern of the muntins in the window can be indicative of the building's period and style. In the early 19th century these windows had multiple panes (usually patterns of 6-over-6 panes or 9-over-9 panes) because glassmaking technology before 1850 allowed only small panes of glass to be made. Later in the 19th century, as window technology improved, double hung windows began to have 2-over-2 panes and later 1-over-1 panes. Windows with 1-over-1 panes were commonly used beginning about 1885, and this type of window can be found on all types of buildings built after this time. In the early 20th century, variations included a multi-paned upper or lower sash.



[Illustration 1] *Examples of double-hung window configurations*

[PHOTO 1] *A double-hung window with 1-over-1 panes.*

[PHOTO 2] *A historic 2-over-2 pane window.*

{ PHOTO 3] *An example of a double-hung window with patterned sash from the early 1900s.*

Casement or Hopper Windows: These two types have sashes that pivot instead of slide. Popular at the turn of the 20th century, these windows can be made of wood or metal. The metal hopper window (horizontal pivot) was frequently used in industrial buildings and some auto-oriented commercial buildings of the early-mid 1900s. Casement windows (vertical pivot) are more likely found on churches and some residential styles, such as Craftsman or English Tudor.

[PHOTO 4] *A casement window, where the window opens to the side on a hinge.*

[PHOTO 5] *An example of an industrial style hopper window, where one section opens horizontally on a hinge for ventilation purposes.*

Fixed Window Types: Fixed, non-operable windows include display windows in a storefront, transom or sidelight windows in an entryway, stained glass windows in a church, or windows in a special feature such as a tower or projecting bay.

[PHOTO 6] *The transom (multi-pane) in this window is an example of a fixed window.*

[PHOTO 7] *A stained glass church window.*

Bay Windows: On many buildings, the use of a projecting bay window is common. These can be found in both commercial and residential buildings in Springfield.

[PHOTO 8] *This bay window on a 19th century Italianate style house in Springfield rests on its own foundation.*

[PHOTO 9] *A bay window with the projection supported by brackets above the ground.*

Maintenance Tips

(Review Process A - no Certificate of Appropriateness required)

A1. Maintain and repair older or historic windows where they exist, without introducing physical change. This includes historic bay windows.

A2. Preserve windows that help to define the building's style or character, even if it is being converted to a new use. For example, if an industrial building is being converted to housing, don't reduce the large windows to a more "residential" scale.

A3. Retain historic glass and protect it during repairs. If glass is cracked or missing, individual glass panes may be installed that match the existing exactly in its qualities. Glass must be clear and without tint. Mirrored glass should not be used on historic buildings. Stained glass should be preserved in place.

Review Process A:
No Certificate of Appropriateness required

Repairs with No Alteration or Change in Appearance

(Review Process B - Certificate of Appropriateness required from City Staff)

B1. If parts of a window are deteriorated, but other parts can be salvaged, replace only those elements that are damaged. Make sure that this "selective replacement" matches the existing as closely as possible.

Review Process B:
Certificate of Appropriateness required from City Staff

Alterations Resulting in a Change in Appearance

(Review Process C - Certificate of Appropriateness required from Landmarks Commission)

C1. Original historic wood windows should only be replaced as a last resort. If they are deteriorated beyond reasonable repair, that condition must be documented with photographs.

C2. When replacement is warranted because of condition, the type of window used depends upon whether the window is located on a Primary or a Secondary Elevation of the building.

Review Process C:
Certificate of Appropriateness required from Landmarks Commission

For Primary Elevations: Windows on primary, highly visible elevations (street-facing sides and other significant elevations) would be replaced with windows that match both the MATERIAL and the CONFIGURATION of the historic windows. This means that a wood window is replaced with a wood window, and a metal window with a metal window. If the window has multiple panes of glass (divided lights), then a new window with true divided lights is preferred.

[PHOTO 10] *An example of a wood window replacement that matches the historic window exactly, including material.*

For Secondary Elevations: Windows on rear and less visible sides of the building may be replaced with an alternate material, as long as the window still has the overall appearance of the historic window. For example, a rear wood window may be replaced with a metal, vinyl or composite window that has the same dimensions and appearance as the historic window. Profiled muntins applied to the exterior of the glass may be used to replicate the historic window. Flat muntins sandwiched between the panes of glass are not recommended.

[PHOTO 11] *An example of an aluminum replacement window on a rear elevation of the building. Note how only the material is different; window still has the look of a wood window.*

C3. Make sure that all replacement windows fit the original window opening exactly. Do not reduce the window opening or add extra shimming to fit a "standard" window that is incorrectly sized for your building. Avoid making windows larger than the existing opening, as this can dramatically change the character of the building.

C4. The addition of picture windows, bay windows or other types of structural modification should not be made to a building's primary facade or sides visible from the street. Alterations to window openings on the rear or secondary side may be acceptable as long as the change is compatible with the character of the building and not visible from the street.

C5. Introducing stained glass into residential or commercial buildings is not recommended, unless it can be demonstrated that it existed there previously.

C6. Do not board up windows at spaces that are not being used. If window condition is a concern, make the necessary repairs to ensure that the window does not pose a hazard to the pedestrian below.

C7. Storm windows can be added for energy efficiency. Make sure that the storm window fits the opening exactly. Arched-top storm windows are available for windows with unique shapes. Make sure that the divisions between storm sash line up with the window that it covers. Painted wood or aluminum storm windows with an enameled finish are most appropriate. Choose a color that blends with the color of the building, avoiding a metallic or brushed-aluminum finish.

[PHOTO 12] *These storm windows fit the openings exactly, match the trim color, and provide insulating protection for the historic wood windows.*

C8. If security is a concern at basement windows, install interior or exterior metal grilles or bars across the opening. If basement windows need to be sealed, add plywood to the inside of the window frame and paint it to blend with the foundation. Do not use glass blocks at basement windows.

C9. Keep historic wood shutters painted and in good repair. New shutters should only be added to historic buildings that originally had them. Look for signs on the building, like old hinges, shutter dogs (used to hold the shutter open), or marks where hardware once existed. Old photos can be another source. If shutters seem appropriate, they should meet the following guidelines:

1. They should be made of wood;
2. The traditional wood-slat shutter is most appropriate;
3. Shutters must be proportional to the window openings, so that they will fit the opening exactly when closed;
4. They do not have to be operable, but they should appear to be.

C10. Window boxes are appropriate on many types of buildings. They should be sized to the width of the opening, and should generally be located below the window sill.

[PHOTO 13] *An example of historic operable window shutters.*

FOR MORE INFORMATION

- Preservation Brief 3: Conserving Energy in Historic Buildings
- Preservation Brief 9: The Repair of Historic Wooden Windows
- Preservation Brief 10: Exterior Paint Problems on Historic Woodwork
- Preservation Brief 13: The Repair and Thermal Upgrading of Historic Steel Windows
- Preservation Brief 33: The Preservation and Repair of Historic Stained and Leaded Glass

nps.gov/history/HPS/tps/briefs/presbhom.htm

Doors and entrance features are a critically important aspect of a building's original design, including the style and material of the door itself, any associated design elements surrounding the door, steps associated with the entry, and the location of the entry on the building. Entry features can be very modest, or they can be highly significant, as in the case of a major institutional building or residential building where the entry is especially prominent. In evaluating doors and entrances, the most important ones to preserve are those that are found on the facade or a significant side elevation. Rear service doors may be less critical to the historic character of the building. Following is a discussion of entrance features on different building types in Springfield.

What level of review is required?

Review Process A:
Maintenance tips

Review Process B :
Repairs with no alteration or change in appearance

Review Process C:
Alterations resulting in a change in appearance

Historic Doors and Entrance Features in Springfield, Ohio

Residential Buildings

The city's two designated historic districts, South Fountain Avenue and East High Street, are largely late 19th and early 20th century residential districts with many examples of Italianate, Queen Anne and Colonial Revival architecture where the front entrance is typically embellished and given prominence in the facade. Many areas of the city contain buildings from the same era. In some other residential types and styles, like the American Foursquare or Craftsman Bungalow, the entry is less prominent and typically sheltered by a full porch. In addition to facade entries, houses will have additional doors on sides (possibly with a porch or porte cochere) and rears. These are usually less embellished than the main entry.

The design of the door itself depends on the period and architectural style of the building. Doors from the early-mid 19th century were solid-wood painted doors, often with six panels. During the latter part of the 19th century, entry doors in Italianate or Queen Anne homes were sometimes embellished with carved ornamentation, could have glass in the upper half, were sometimes double doors, and may have been varnished rather than painted in some high-style examples. Sidelights were not common on these styles, but transoms were. Finally, during the early 20th century, homes in the Revival styles could have elaborate entries with exaggerated features or simple designs without extra embellishment. Transoms and sidelights were common. Doors in early 1900s house types such as Bungalows, Gabled Ells or American Four Squares returned to a simple design, often with glass in the upper half or sometimes nearly the full height of the door.

[PHOTO 1] *This eleborate stone carved entrance feature is a major historic element.*

[PHOTO 2] *An example of a paired wood entry door from the late 19th century.*

[PHOTO 3] *A simple entry door is enhanced by the transom and classical column framing.*

[PHOTO 4] *An example of a door with full transom and half sidelights.*

[PHOTO 5] *Both the entry door and its terra cotta framing are significant features.*

[PHOTO 6] *This wood door is mostly glass and its framing is simple.*

Commercial Buildings

Entrances to commercial buildings can be found as part of the storefront or as a separate entrance that is used to access the building in an office, hotel or other non-retail use. Facades may have multiple entrances if they contain separate storefronts or perhaps entry to a stairwell that leads to upper floors. From the mid-late 19th century on, commercial buildings nearly always incorporated glass in the entry door to provide visibility and light into the building. Traditional commercial storefront entries may be either flush with the wall or recessed into it. The door may be separated from storefront windows by piers, or may be part of the storefront framing itself. Many storefronts from the 19th and early 20th centuries used the recessed store entry as a way to increase display area.

[PHOTO 7] *Commercial doorway.*

[PHOTO 8] *Commercial doorway.*

Institutional Buildings

Springfield has a number of significant institutional buildings where the entrance is a prominent feature of the design. A grand public entrance makes a strong statement about the role that governmental, civic, and religious institutions play in the community. Often, these entrances are raised above grade, adding to their prominence but creating problems of accessibility. Creative solutions are needed to provide handicapped access to many of these buildings.

[PHOTO 9] *A church entrance on South Fountain Avenue.*

[PHOTO 10] *Entrance to St. Raphael Church on East High Street.*

Maintenance Tips

(Review Process A - no Certificate of Appropriateness required)

A1. Preserve historic doors, framing, decorative features and hardware, including original wood storm doors. Keep doors well painted or stained to protect from the elements.

A2. Preserve original transoms and sidelights. Make needed repairs to door framing and any trim that is part of the original design of the building. Do not cover these elements with aluminum or vinyl.

A3. Keep wood doors painted, unless evidence shows a stained door was used originally. Stained wood doors were sometimes used in residential or institutional high-style buildings at the turn of the 20th century and in Craftsman-influenced buildings of the early 20th century.

Review Process A:
No Certificate of Appropriateness required

Repairs with No Alteration or Change in Appearance

(Review Process B - Certificate of Appropriateness required from City Staff)

B1. If a historic door is badly deteriorated and must be replaced, the new door should match the existing door in its material and all its features.

B2. If a glass transom or sidelight is missing glass or in poor condition, document that condition with photographs. If replacement is warranted, the new glazing and framing should be an exact match to the original.

B3. Anodized aluminum or smooth-finished fiberglass with a colored or painted finish may be used as a replacement material for secondary side or rear doors that cannot be seen from a public street and on commercial buildings where the original doors are missing. If using aluminum, use a baked-on enamel finish because it more closely resembles wood.

Review Process B:
Certificate of Appropriateness required from City Staff

Alterations Resulting in a Change in Appearance

(Review Process C - Certificate of Appropriateness required from Landmarks Commission)

Review Process C: Certificate of Appropriateness required from Landmarks Commission

C1. If the historic door is missing, look for evidence (such as old photographs) that will show you the original design. If nothing exists, choose a replacement door that reflects the style of the building as closely as possible. A simple, yet compatible design is usually best.

VICTORIAN ERA DOOR MODERN REPRODUCTION

[ILLUSTRATION 1]
The photo on the right is an example of an appropriate replacement when a historic door is missing. The characteristics of the new door are based upon typical features of a historic door, but are executed with new materials.

C2. Make sure that commercial storefront doors are transparent, either full or 1/2 height glass. Ideally, the door should be the same material as the storefront itself – painted wood for a painted wood storefront, or anodized aluminum for an aluminum front. Avoid making the commercial storefront appear residential by adding a residential-style door.

C3. Storm doors can be added for energy conservation. For front entries, the storm door should offer a full view of the door behind it. Wood is most appropriate, but metal storms can also be used. The metal should be in a color that complements the color of the building or its trim; do not use brushed-aluminum doors.

[PHOTO 12]
A full light commercial door is usually the best choice for a historic storefront.

C4. Don't change entrance sizes and locations, particularly on front elevations. Downsizing (making openings smaller), enlarging, removing or covering over original entry doors are not recommended. When two entries exist and only one will be used, recognize that the two doors are an important part of the original design that should be maintained. If interior remodeling makes a door non-usable, leave the entrance feature intact on the outside, while making changes to the interior.

C5. Don't attempt to "dress up" an entrance by giving it a more "character" than it originally had. Adding extra ornamentation, windows with beveled or stained glass, or a door with an ornate design is not recommended. Do not add transoms and sidelights to historic buildings that never had them.

C6. Avoid adding weather vestibules to the main entrance of a building. Seek to rearrange the interior rather than adding a feature to the outside. Vestibules could be considered at a side or rear entrance. Keep them transparent and compatible by using glass as much as possible.

FOR MORE INFORMATION

• See Access for the Disabled, page 96.
• Preservation Brief 3: Conserving Energy in Historic Buildings.

nps.gov/history/HPS/tps/briefs/presbhom.htm

Porches

[PHOTO 1] *Porches along South Fountain Avenue.*

What level of review is required?

Review Process A:
Maintenance tips

Review Process B :
Repairs with no alteration or change in appearance

Review Process C:
Alterations resulting in a change in appearance

Porches serve an important visual, social and functional purpose by providing a transition between the building's interior and its exterior environment. They identify the building's entrance, provide protection from the elements, and create an exterior space for the enjoyment of the building occupants. Some buildings also have side, rear or even second story porches, which may be historically open or enclosed as sun porches.

Since porches are subjected to extreme conditions, they sometimes fall victim to neglect. The loss or inappropriate replacement of a porch can have a negative effect not only on the building itself but also on the district or streetscape as a whole. Like the rest of the building, porches must be kept in good repair with attention given to repairing roofs, stabilizing masonry, and keeping wood elements painted.

[ILLUSTRATION 1] *Parts of a Typical Porch*

Historic Porches in Springfield

Historic porches are significant features on Springfield buildings, no matter their material, configuration or style. They are typically an integral feature of the building's design, especially for certain residential styles like the Italianate, Queen Anne, American Foursquare or Craftsman Bungalow. Depending upon the period when they were built and the style that was used, the front porch could be grand and sweeping or small and compact; sturdy-looking or delicate and airy. Materials vary and include brick, stone, molded concrete blocks, and painted wood that is carved and trimmed in a variety of ways. Sometimes all that is present is a simple porch "hood" over the door. Older porches were sometimes updated during the early years of the 20th century, and these designs have often gained their own significance.

[PHOTO 2] *A decorative frame porch on a turn of the century house.*

[PHOTO 3] *A frame porch on a sandstone base.*

[PHOTO 4] *A distinctive second story porch.*

[PHOTO 5] *Two-story brick porch on Craftsman style apartment building.*

Early 19th century buildings typically had only a front stoop – a short set of steps constructed of either sandstone or limestone. By the 1840s, 1850s and 1860s, the projecting porch found favor in the Greek Revival, Gothic Revival and Early Italianate styles. Often, the porch is located only at the doorway and is known as a "portico." By the Victorian era of the late 19th century, larger porches were common. Italianate and Queen Anne buildings often have decorative porches at front, side, and rear doors, and sometimes as a balconied porch on the second floor. Some of Springfield's most outstanding ornamentation can be found on porches from this period.

Generally simpler porches are part of many of the Gabled Ell, American Foursquare, and Bungalow houses of the 1890s through the 1920s. Revival style houses of the 1920s through 1940s had more subdued porch hoods at front doors, while the porch itself was moved to the side or rear and sometimes enclosed with glass as a sleeping porch or sun porch.

Maintenance Tips

(Review Process A - no Certificate of Appropriateness required)

Review Process A:
No Certificate of Appropriateness required

A1. Preserve and maintain front porches and stoops in their historic form. Porches, including their foundations, flooring, railing, support columns, decorative features and roofs, may be repaired with the existing materials retained and repaired and no physical change introduced.

A2. Keep porches and stoops intact even when the building's use has changed and the porch door is no longer being used as the main entrance.

A3. Maintain historic sleeping porches or sun porches that were original or added to the house in the early 1900s. Keep the architectural character of the porch intact by preserving original and historic features.

Repairs with No Alteration or Change in Appearance

(Review Process B - Certificate of Appropriateness required from City Staff)

Review Process B:
Certificate of Appropriateness required from City Staff

B1. If wood porch floors (usually tongue and groove) or ceilings (usually bead board) need to be replaced, they should be replaced to match the existing. Keep floors and ceilings painted.

B2. If historic porch elements are deteriorated beyond repair (document conditions with photos to justify replacement), those individual elements may be replaced using the same material to match the original exactly. Keep in mind that dimensions of stock replacement pieces carried by lumberyards are not usually a good match for historic porch columns, balusters, railings and brackets. A woodworking shop can mill new pieces to match the existing.

[PHOTOS 6 AND 7] *A porch on South Fountain Avenue before and after repair. The porch remains unchanged, with repair of damaged features and replacement of missing pieces to match the originals.*

Alterations Resulting in a Change in Appearance

(Review Process C - Certificate of Appropriateness required from Landmarks Commission)

Review Process C: Certificate of Appropriateness required from Landmarks Commission

C1. If historic porch elements are missing altogether or have been replaced in the recent past, they may be replaced with new features. If possible, use historic photos to determine the original appearance. If nothing is available, the best approach is to keep the feature simple and in proportion to remaining porch features.

C2. When deciding on replacement materials where features are missing, keep the following in mind: 1) Painted wood is most appropriate; 2) painted fiberglass may be an appropriate substitute for wood columns; 3) wrought iron is not appropriate for porch supports; 4) unpainted treated lumber should not be used on historic buildings.

C3. Historic porches should not be removed. If it is already missing, a new porch may be constructed based upon physical or photographic documentation. Check for evidence of the original design through historic photographs or through clues like paint shadows on the building. Be as accurate as possible in designing the replacement.

[PHOTOS 8 AND 9] *Before and after views show this S. Fountain Avenue house in 1995 and today. Paint shadows illustrate the profile of the original porch in the earlier photo. The new porch design makes use of typical porch characteristics for the period, including the chamfered posts and brackets, but keeps the elements simple.*

C4. If the original design of a missing porch is unknown, a new compatible porch can be constructed. Simple wood construction (painted) is best. The design should be compatible with the style of the building, but avoid trying to make the porch look more "historic" by adding too many architectural details.

C5. If the building never had a front porch, then it is best not to add one. Consider locating new porches on the side or at the rear instead.

C6. Do not enclose front porches in an effort to create a room addition for the building. Limit enclosures to rear porches only.

C7. If a rear porch is being enclosed, make the enclosure architecturally sensitive by retaining elements of the original porch. Place the enclosure inside the porch railing and supports and use as much glazing as possible.

FOR MORE INFORMATION

• Preservation Brief 45: Preserving Historic Wooden Porches

nps.gov/history/HPS/tps/briefs/presbhom.htm

Historic commercial buildings are located primarily in Springfield's downtown but are also found along major transportation arteries like Route 40 (the National Road) or in other commercial nodes around the city. The storefront is a key feature of these buildings, but one that has been subject to alterations over time. As older centers struggled to compete with shopping centers in the 1950s, 1960s and 1970s, the storefront was often "remuddled" along with the upper facade. Because of this, original storefronts that remain untouched in Springfield are rare survivors that should be protected and preserved. Sometimes the original storefront is hidden from view by later materials.

What level of review is required?

Review Process A:
Maintenance tips

Review Process B :
Repairs with no alteration or change in appearance

Review Process C:
Alterations resulting in a change in appearance

[Illustration 1] *Parts of a Typical Commercial Building.*

Historic Storefronts in Springfield

Commercial buildings that date before 1850 were more residential than commercial in appearance, often with little distinction from surrounding houses. During the second half of the 19th century, technology allowed for larger and larger panes of glass to be made with the result that large areas of glass clearly distinguished the storefront area from the upper floor. A typical late 19th century storefront consists of single or double doors flanked by large display windows. Framing these were vertical supports of cast iron or wood; toward the turn of the 20th century, these supports became increasingly slender until the front seemed to consist almost entirely of glass. The display windows typically rest on a bulkhead, or low wall made of wood, cast iron or pressed metal panels. Often, transom windows consisting of single or multiple panes of glass were located above the display windows to add even more light to the interior of the store.

[PHOTO 1] *Although the entrance has been filled in with a smaller door, this is a good example of a 19th century storefront in Springfield. Instead of a transom, the display windows to either side of the door are tall.*

[PHOTO 2] *This storefront at the Shawnee Hotel retains its original prism glass transom window.*

Maintenance Tips

(Review Process A - no Certificate of Appropriateness required)

A1. Repair and preserve historic storefronts and their original features.

A2. Wood or cast iron storefront elements should be repainted. Do not paint historic brick or stone masonry that has never been painted, including storefront piers and door or window sills.

Review Process A:
No Certificate of Appropriateness required

Repairs with No Alteration or Change in Appearance

(Review Process B - Certificate of Appropriateness required from City Staff)

B1. If historic storefront elements (but not the complete storefront) are deteriorated beyond repair (document with photos), they may be replaced with an exact match using the same materials.

Review Process B:
Certificate of Appropriateness required from City Staff

Alterations Resulting in a Change in Appearance

(Review Process C - Certificate of Appropriateness required from Landmarks Commission)

Review Process C: Certificate of Appropriateness required from Landmarks Commission

C1. Even if only parts of the original storefront remain, use these features to help guide the rehabilitation. Don't allow a few deteriorated elements to be justification for replacing an entire historic storefront.

C2. Keep storefronts as transparent as possible. Do not block in or remove storefront windows. If window glazing is being replaced, make sure that the new windows are clear glass rather than mirrored or tinted. Don't add muntin divisions to traditional display windows.

[PHOTO 3] *An example of a traditional storefront with recessed entry. Transparency & use of original materials is key.*

C3. Keep entry doors in their historic locations, including recessed entries. Repair any ceramic tile flooring that exists at the entry.

C4. If infill materials have been added to the storefront over the years, consider removing them to return the storefront to its earlier appearance. Inappropriate alterations may include mansard canopy roofs, modern door replacements or blocked-in window openings.

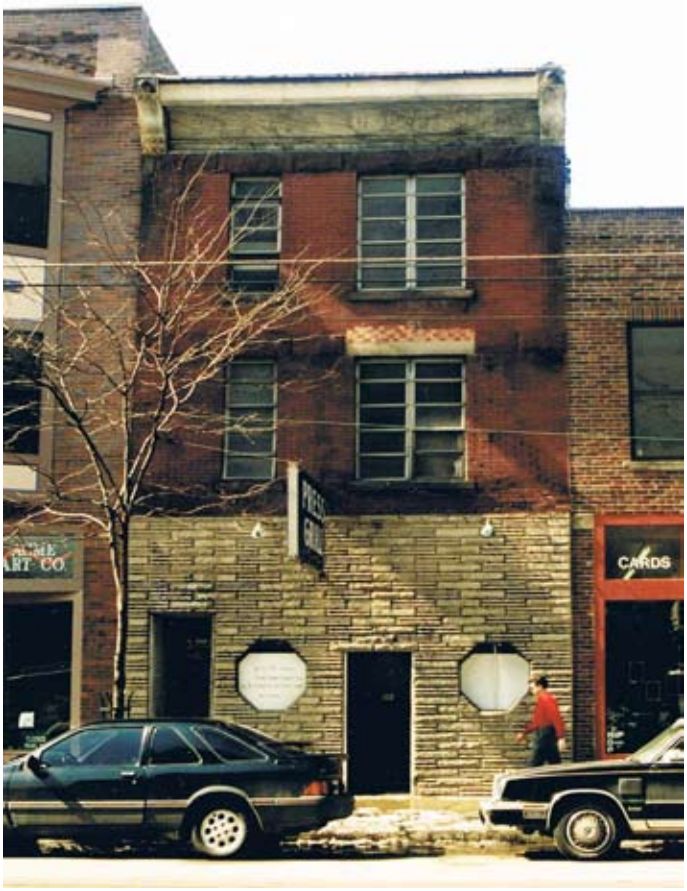
C5. Avoid adding elements to the storefront that would not have been used historically, including shed or mansard roofs, brick infill, varnished wood, stained or tinted glass, artificial siding, or unusual siding treatments.

C6. If an original storefront is missing altogether and an incompatible modern front exists in its place, rehabilitation can follow one of these recommendations (placed in order of cost):

1. Make simple cosmetic improvements: An incompatible storefront can often be improved with low-cost cosmetic solutions. Paint the storefront to blend with the building, add an awning to soften a plain storefront (please see the section on Awnings, page 80), or re-open windows that have been closed up.

2. Build a new storefront design: If no historic photos or physical evidence exists, a new compatible storefront can be designed. The best solutions are those that use a simple and straightforward storefront design that blends with the building in terms of form, style and material, but does not pretend to be a historic storefront (see before and after photos).

3. Reconstruct the missing storefront: This is possible when old photographs or physical evidence are used to carefully guide the reconstruction of the historic storefront design. New materials can be substituted for the old, but they should match the appearance of the historic material closely in this scenario.



[PHOTOS 4, 5] *These photos show before and after views of a commercial building where the original storefront was completely missing. The new storefront was designed to be simple and compatible with the historic building, an example of choice #2 above.*

FOR MORE INFORMATION

See Awnings, page 80.
See Doors and Entrances, page 66.

- Preservation Brief 11: Rehabilitating Historic Storefronts
- Preservation Brief 12: The Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass)
- Preservation Brief 27: The Maintenance and Repair of Architectural Cast Iron

nps.gov/history/HPS/tps/briefs/presbhom.htm

Awnings

Awnings and canopies can serve important functions of shelter and climate control and can provide a location for signage. While they are often successfully added to commercial buildings, adding awnings to a residential or institutional building should be considered carefully. Fabric awnings are periodically replaced as they wear out, but properly maintained canopies can be preserved and repaired for continued use. Traditional fabric awnings, in particular, are enjoying a surge in popularity, as they are a relatively low-cost way to make a visual improvement to an older building.

On commercial buildings, awnings were usually mounted on metal frames that were retractable. They were lowered to keep sunlight out in summer and raised to allow sunlight to help warm the store in winter. The traditional canvas awning typically slopes downward at a sharp angle with a loose valance and either triangular end pieces or open ends.

Fixed canopies project from the wall of a building at an entrance to provide shelter from the elements. Made of wood or metal, they were often used on public buildings, theaters, apartment buildings or department stores after about 1900. Canopies also were sometimes used in commercial buildings of the 1930s, 1940s and 1950s. A theater marquee makes a significant fixed canopy.

What level of review is required?

Review Process A:
Maintenance tips

Review Process B :
Repairs with no alteration or change in appearance

Review Process C:
Alterations resulting in a change in appearance

Awnings and Canopies in Springfield

[PHOTO 1] *A traditional fabric awning at a storefront.*

[PHOTO 2] *An example of a contemporary awning treatment.*

[PHOTO 3]: *Although not as common as storefront awnings, residential awnings at a porch may be appropriate when kept extremely simple and restrained.*

[PHOTO 4] *An example of a traditional projecting fixed canopy on a downtown commercial building.*

Maintenance Tips

(Review Process A - no Certificate of Appropriateness required)

A1. Maintain and repair existing awnings and canopies without introducing any physical change.

A2. Repair and reuse retractable awning hardware, if possible. While most new awnings are fixed on frames, the ability to retract and lower awnings can still be advantageous today.

Review Process A:
No Certificate of Appropriateness required

Repairs with No Alteration or Change in Appearance

(Review Process B - Certificate of Appropriateness required from City Staff)

B1. For commercial buildings, look at old photographs to see if an awning or canopy might have been used, and where it was located on the building. A proposal for a new awning should reflect the historic pattern.

B2. For residential buildings, first look for evidence that awnings were used on the building in the past before making installation plans. Awnings were typically not used at residential entrances, but may have been used at porches and window openings. Do not use an awning to replace a porch that has been removed.

Review Process B:
Certificate of Appropriateness required from City Staff

Alterations Resulting in a Change in Appearance

(Review Process C - Certificate of Appropriateness required from Landmarks Commission)

Review Process C: Certificate of Appropriateness required from Landmarks Commission)

C1. For new awnings on historic buildings, follow the guidance outlined below:

1. Materials: Most appropriate for older buildings is the canvas fabric awning, weather proofed prior to installation. Do not use aluminum, plastic, interior-lighted, umbrella-shaped awnings, or simulated mansard roofs.

2. Shape: Use the traditional triangular awning shape, with either closed or open sides, for locations fronting the street. An awning with a loose valance has a more traditional appearance than one that either has no valance or is fitted to rigid piping. Avoid using bubble or rounded awnings on main facades, as these were not typical and tend to hide important architectural features.

[PHOTO 5] *An example of a fabric awning mounted on an aluminum frame with open ends. This type of awning is a contemporary and compatible treatment for most historic commercial buildings.*

3. Pattern: Traditionally, awnings were either solid color or striped. In choosing a pattern, be guided by the building itself. A striped or bold awning may enhance a plain and simple building, while a more decorative building will require a solid color awning in a muted shade.

4. Color: Choose colors that are historically appropriate for the age and style of the building. If choosing a traditional striped awning, a simple pattern with no more than two colors would be best.

5. Placement: Storefronts and display windows are the most logical places to add an awning in a commercial building. In a traditional storefront, awnings may be placed above or below transom windows (if they exist). Fit window awnings within the window opening so that architectural details are not covered up. Awnings can be used at commercial building entrances but are not appropriate for entry doors in houses.

6. Size: Scale the size of the awning to the building, being careful not to overwhelm a small building with an awning that is too large.

7. Number: Let the design of the building determine the number of awnings to be used. A single storefront will usually require a single awning.

8. Signage: Awnings can be used for commercial building signage. Keep the signage simple and used primarily for identification, such as an address or building name.

C2. If a new canopy is being added where one did not exist previously, use a simple design in wood or metal that reflects the architectural character of the building and the entrance to be covered. Avoid using a mansard-style roof for a canopy, as this is a late 20th century treatment that was not used historically. Canopies may be most appropriate for large-scale commercial or institutional buildings but should not be added to individual houses.

FOR MORE INFORMATION

• Preservation Brief 44: The Use of Awnings on Historic Buildings:
Repair, Replacement and New Design.

nps.gov/history/HPS/tps/briefs/presbhom.htm

Signage is a form of advertising, and thus plays an important role whenever a building is used for a public or business purpose. Careful selection of the design, materials, color, size and placement of each sign can help minimize confusion and visual clutter while maintaining the essential purpose of the sign – and protecting or enhancing the character of the building or streetscape.

Signage in Springfield is regulated by the city's Zoning Code. Be sure to consult the City's sign ordinance (Chapter 1155 of the Codified Ordinances of Springfield) and follow the regulations there concerning signage permits. If your property is located in one of the designated Historic Districts or is a Listed Property, you must also obtain a Certificate of Appropriateness before changing or modifying an existing sign or graphic or installing a new sign or graphic for your property.

What level of review is required?

Review Process A:
Maintenance tips

Review Process B :
Repairs with no alteration or change in appearance

Review Process C:
Alterations resulting in a change in appearance

Signage Types for Historic Buildings

For historic commercial buildings, the style and character of the building usually helps dictate the type of sign that is appropriate. Buildings like churches, schools, firehouses, government offices and industrial buildings may require special attention to placement and size of signage to ensure that their historic character is maintained. Houses that have been converted to business use also have special needs when it comes to signage. Following are descriptions of the signage types most commonly seen in historic areas of Springfield.

Flush-Mounted Signs [PHOTO 1]
These signs are panels, usually made of wood or metal, which are mounted flush on the building in the sign board area or sometimes on a side wall. Sometimes individual letters are applied to the board. A simple, clear design that complements the building is usually the best.

Projecting Signs [PHOTOS 2, 3]
Projecting signs are very compatible with historic commercial buildings. Mounted perpendicular to the sidewalk, projecting signs consist of a mounting bracket and a signboard that is hung from the bracket. Simple, clear designs are usually the best in communicating the type of business or use inside. The "Keys Cut Here" Sign is an example of a symbol sign.

Window Signs [PHOTO 4]
Windows signs are most effectively used on large display windows, where they will not block the view of merchandise inside. They can also be applied, in small letters, to an entry door. The sign is applied on the inside of the glass to protect it from the elements.

Awning or Canopy Signs [PHOTOS 5, 6]
Most appropriate for commercial buildings, awning signs are located directly on the fabric awning that shelters the storefront or the hanging valance at the front or side of the awning. Use either the face of the awning or the valance, but not both. Keep lettering simple and plain to be most effective. Canopy signs can be mounted at the top of or on the face of the projecting fixed canopy.

Freestanding Signs [PHOTO 7]
Also known as ground signs or pole signs, these signs are set permanently in the ground and supported by a frame, bracket or posts. Freestanding signs should respect the character of the district, using materials and designs that complement the historic architecture. Conventional geometric shapes are best for the signboard and supports should be kept simple.

Monument Signs [PHOTO 8]
Monument signs are best used for large-scale buildings that are set back from the street, as they provide room for a permanent in-ground sign. These are often constructed of a solid masonry material, with the sign incorporated into the design. Their design should be compatible with the character of the historic building, and definitely more subtle than commercial signage.

Historic Signs [PHOTO 9, 10]
Historic signs are important to preserve. Whether the sign is painted on the side of a building or is an example of an early 20th century neon sign, historic signage is becoming very rare and should be protected when possible.

Maintenance Tips

(Review Process A - no Certificate of Appropriateness required)

A1. Preserve and maintain historic signage on your building, including repair.

A2. Maintain existing non-historic signage, where no change is introduced.

A3. A window sign may be installed without a sign permit, as long as the size of the sign does not exceed a maximum sign area of 2 square feet.

Review Process A:
No Certificate of Appropriateness required

Repairs with No Alteration or Change in Appearance

(Review Process B - Certificate of Appropriateness required from City Staff)
All signage requires Landmarks Commission review.

Review Process B:
Certificate of Appropriateness required from City Staff

Alterations Resulting in a Change in Appearance

(Review Process C - Certificate of Appropriateness required from Landmarks Commission)

Review Process C: Certificate of Appropriateness required from Landmarks Commission

C1. Any change to existing signage or installation of new signage requires a Certificate of Appropriateness if the property is located in a designated Historic District or is a Listed Property.

C2. Carefully consider the locations that the building has to offer for signage. For a typical commercial building with storefront, the sign band between the first and second floors is the most appropriate place for signage. Make sure that the sign does not obscure significant architectural details. Historic photographs of the building may provide guidance.

C3. Keep the sign in proper scale with the building. Signs that are scaled to the pedestrian, rather than the traveler by car, are usually most appropriate for historic buildings.

C4. Quality of design and materials is important. Metal and wood are traditional materials that would be appropriate, while plastic generally is not. Keep the graphics simple to encourage readability and ease of identification. Typically, wood and metal should have a painted or enameled finish.

C5. Choose sign colors that are compatible with the building on which the sign is located. Color is largely a matter of personal preference, but avoid colors that clash with the building. Corporate colors and logos may be acceptable on a business sign, but they should be used as accents as much as possible.

C6. Internally illuminated signs are rarely appropriate for historic buildings. External lighting may be used, but the light source should be placed so that it does not obscure other features of the building.

C7. Neon lighting is a historic sign material that can be considered for modest window signs, and may also be appropriate for a mid-20th century commercial building like a diner or motel.

C8. Roof-mounted signs should not be used on historic buildings. An exception might be a one-story commercial building from the 1940s or 1950s where a roof-mounted sign might have existed originally.

C9. Recommendations for historic commercial buildings: Most appropriate for this building type are flush-mounted signs, projecting signs, window signs and awning or canopy signs. Buildings with traditional storefronts have designated areas for signage as part of their original design. Signs should generally be located at the sign board area located above the storefront, between the first and second floors.

C10. Recommendations for institutional buildings: Most appropriate for churches, government offices, civic uses and fraternal organizations are signs that are pedestrian in scale that complement the historic character of the building. Wall signs placed near a door, for example, may be effective in identifying the use of the building. Monument or ground signs work best when the building is set back from the street by 10 feet or more. Consider the materials used on the building when creating a monument sign.

C11. Recommendations for commercial conversions: Residential buildings that are used for commercial purposes should use minimal signage that complements the residential character of the building. These may include freestanding signs or wall signs that are located adjacent to an entry or on a side wall. (Please also see the section on Adaptive Use).

FOR MORE INFORMATION

City of Springfield Codified Ordinances, Chapter 1155, Sign Requirements

- Preservation Brief 25: The Preservation of Historic Signs

nps.gov/history/HPS/tps/briefs/presbhom.htm

Cornices, Parapets & Upper Facades

Cornices, parapets and upper facades are important features of historic commercial buildings. The upper facade typically has windows that contribute to the overall style and character of the building. These may include bay windows, arched windows or windows with decorative trim. Depending on the building's style, a projecting cornice or decorative parapet wall may terminate the facade. For a prominent free-standing building or a corner commercial structure, the upper facade treatment is typically continued on more than one side.

Commercial buildings from the second half of the 19th century typically have a projecting cornice or raised parapet wall, which may be constructed of brick, wood, stone, cast iron or sheet metal. Some of these cornices can be quite elaborate, especially if built of pressed metal which could be formed into ornamental designs. A parapet typically does not project out from the building wall, but extends above the roofline to terminate the building. The parapet may be plain or accented with different patterns of brick or inset stone panels. The cornice and parapet sometimes serves as a location for the building's name or date plate.

What level of review is required?

Review Process A:
Maintenance tips

Review Process B :
Repairs with no alteration or change in appearance

Review Process C:
Alterations resulting in a change in appearance

Cornices, Parapets and Upper Facades in Springfield

[PHOTO 1]
The Bushnell Building's upper facade is richly ornamented with arched windows, terra cotta trim, and an elaborate projecting cornice that crowns the building.

[PHOTO 2]
This High Street building is an example of an upper facade topped by a simple parapet with very shallow projection. The sandstone trim and arched wood windows are significant character-defining features of the building.

Maintenance Tips

(Review Process A - no Certificate of Appropriateness required)

A1. Preserve historic cornices, parapets and upper facades, without introducing any change to these features. Inspect them on a regular basis for signs of deterioration. Make minor repairs to ensure tight joints and attachments. Keep wood or metal features painted to protect them from the elements.

A2. Maintain the character of upper story windows by repairing original sash and frames, along with any window trim.

Review Process A:
No Certificate of Appropriateness required

Repairs with No Alteration or Change in Appearance

(Review Process B - Certificate of Appropriateness required from City Staff)

B1. Do not board up or paint over upper story windows. If window glass is broken, it should be replaced as quickly as possible to avoid creating a hazard for pedestrians. Glazing must be clear, not tinted.

B2. If window openings are currently boarded, remove the boards as soon as possible and make repairs to the existing windows and trim. Staff-approved repairs may include reglazing with clear glass or replacing individual wood members to match the existing. (Please see the section on Windows for more information.)

B3. If an individual feature, such as a cornice bracket, is missing or so damaged that it cannot be repaired, it should be replaced to match using the same material and design as the original.

Review Process B:
Certificate of Appropriateness required from City Staff

Alterations Resulting in a Change in Appearance

(Review Process C - Certificate of Appropriateness required from Landmarks Commission)

C1. Do not modify the size of historic upper story window openings. Make sure that any new windows for those openings are the appropriate type and size for that building and its style. If bay windows exist in an upper facade, keep them intact.

C2. If an existing historic cornice is severely deteriorated and beyond repair, it may be possible to replicate the feature to match using substitute materials, such as fiberglass or other molded products. It is very important to ensure that the new material matches the old in appearance and design as closely as possible.

C3. Do not remove, box in or cover up historic cornices, parapets or eaves.

C4. Avoid adding cornices, brackets, window trim, balconies or bay windows to upper facades that do not have them, unless historic photographs or other evidence shows that these features once existed.

Review Process C:
Certificate of Appropriateness required from Landmarks Commission

Paint Color

While choice of paint color is very often a matter of personal preference, color can indeed have a significant impact on the appearance of a property. In the case of historic buildings, certain colors may be more appropriate to the building's form, style and setting than others. Color choices are especially important in historic districts where buildings relate to each other through patterns of design or development. Listed below are explanations of paint colors as they are applied to historic buildings of different styles in Springfield. These provide general guidance; for more specific help, check with the Landmarks Commission for some recommended color charts. (For a definition of each of these styles, please see Section II, Springfield's History and Architecture.)

What level of review is required?

Review Process A:
Maintenance tips

Review Process B :
Repairs with no alteration or change in appearance

Review Process C:
Alterations resulting in a change in appearance

Historic Paint Colors for Common Architectural Styles in Springfield

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

[PHOTO 1] *Italianate*

French Second Empire
Greater complexity of surface presents the opportunity for greater color complexity in this style. Darker trim such as dark green or maroon would be appropriate with lighter body colors such as pale yellow or light green. Earth tones such as browns and brown-reds would also be appropriate for trim colors, with beige body color. Keep in mind that paint colors should complement decorative slate roof colors that may exist on this style.

[PHOTO 2] *French Second Empire*

[PHOTO 3] *Queen Anne*

Queen Anne, Stick and Shingle Styles

These styles present the best opportunity for mixing colors. Sometimes as many as five colors were used on a single building, but the scheme would have to be thought out very carefully. The light-body, dark-trim approach was abandoned, and color was used to accent and draw out variations in surface texture and finish. Darker colors were still popular, although now some brighter shades of rust, green, yellow and brown were introduced. There is room for individuality here, but the color choices should not be allowed to get out of hand.

[PHOTO 4] *Colonial Revival*

Colonial Revival

This style brought a return to the more classical, light colors of the past. Body colors moved toward pastels, such as cream or light yellow, and white was most often used for trim. By the 1920s, all white was a popular scheme.

Craftsman
An emphasis on natural materials and an organic design meant that earth tones were the desired colors. Lighter colors generally prevailed, however, including pale yellows, tans, and light green or olive. Contrast between body and trim was played down or avoided entirely. Natural and stained woods that brought out nature's beauty were also sometimes used.

[PHOTO 5] *Craftsman Bungalow*

American Foursquare
This house type continued the Colonial Revival trend toward lighter exterior colors, part of the reaction to what many considered dark and heavy Victorian colors. Since Foursquare design centered on economy and simplicity, paint colors followed suit. Light colors such as whites and pale yellows were often used, and contrasting trim was played down.

[PHOTO 6] *American Foursquare*

Vernacular Cottage
Simple or vernacular buildings were often used as workers' housing, and their paint color choices reflected their economy of construction. Simple, neutral colors would have been most common.

[PHOTO 7] *Vernacular Cottage*

Maintenance Tips

(Review Process A - no Certificate of Appropriateness required)

A1. Touch up or repaint existing painted features in the exact same color, without introducing any change in building or trim color.

A2. Leave materials that have not been painted before unpainted, such as masonry walls or natural woodwork.

Repairs with No Alteration or Change in Appearance

(Review Process B - Certificate of Appropriateness required from City Staff)

B1. When repainting in existing colors, obtain a Certificate of Appropriateness from city staff.

Alterations Resulting in a Change in Appearance

(Review Process C - Certificate of Appropriateness required from Landmarks Commission)

C1. Before selecting a new color scheme for your building, investigate what colors were used on the building historically. Information can be gathered from asking long-time residents, through viewing old photographs or analyzing the layers of paint in paint chips from various parts of the building. Reference the historic paint colors identified for your building's style.

C2. Use the palette of local materials when selecting colors. For example, use neutral or warm tones when selecting a trim color for a red brick or brown sandstone building or cooler colors for a light colored brick, stucco or limestone fa□ade. A second color palette to consider is that of neighboring properties. You do not want the color of your property to compete or clash with those around you, drawing undue attention to it within the streetscape.

C3. As a general rule, all wood trim on a building should be painted one color, including window frames, porch framing and columns, storefronts, cornice elements and other trim. Sometimes window sashes and storm windows can be painted a different shade with pleasing results.

C4. Use colors that are compatible with each other. Paint manufacturers often have paint charts available showing compatible combinations of colors, and many reference books on color selection are available to consult.

C5. If more than two colors are desired, the proposed color combinations should be provided to the Landmarks Commission with manufacturer's color chips. For a complicated scheme, the Commission may recommend that a small sample area be painted with the selected colors in order to evaluate it on site or through photographs. As a rule of thumb, the simpler the building, the simpler the paint scheme should be. Remember that the base color of the building (including the color of natural brick or stone) should be counted as one of the colors.

Review Process A:
No Certificate of Appropriateness required

Review Process B:
Certificate of Appropriateness required from City Staff

Review Process C:
Certificate of Appropriateness required from Landmarks Commission

[PHOTO 8] *A new, more appropriate color scheme is in progress.*

Adaptive Use

Adaptive use occurs when a building that is constructed for one purpose is converted to another use. In changing the use of a historic building, it is important to maintain its original historic character to the extent possible. The most common adaptations of older buildings are 1) conversion from some other use to a commercial function, as when a residential building is converted to a retail or office use; or 2) conversion of a building such as a school, church or warehouse to a different use, often office or residential.

The primary goal for adaptive use projects in Springfield should be to maintain the original historic character of the building while allowing the new use to be functional and visible. To preserve the building's historic character, refer to sections of these guidelines that address such topics as wood siding and trim, masonry, porches, windows, doors, roofs, new additions, and site work. Following are some specific recommendations that address adaptive use projects.

What level of review is required?

Review Process A:
Maintenance tips

Review Process B :
Repairs with no alteration or change in appearance

Review Process C:
Alterations resulting in a change in appearance

Maintenance Tips

(Review Process A - no Certificate of Appropriateness required)

A1. If a building is placed in a new use and no changes are made to the exterior of the building (including no signage), then the work will not require a Certificate of Appropriateness, but will likely require other permits from the city.

Review Process A:
No Certificate of Appropriateness required

Repairs with No Alteration or Change in Appearance

(Review Process B - Certificate of Appropriateness required from City Staff)

B1. Repair existing doors and windows without introducing any change. Even if a door is no longer being used, it should still appear as a door.

B2. Repair existing porches and other building features in their original form.

Review Process B:
Certificate of Appropriateness required from City Staff

Alterations Resulting in a Change in Appearance

(Review Process C - Certificate of Appropriateness required from Landmarks Commission)

C1. Do not make changes intended to make a building look more "commercial" by providing a larger entry or a large window for display or, conversely, more "residential" by eliminating the commercial or institutional-sized windows and doors. Do not enclose front porches to create more sales area.

C2. Keep signs in scale with the building, and choose a style and placement that is compatible with its architectural character. Freestanding signs work well for residential buildings with front yards. If space allows, a simple wall sign can be effective. Another approach is to hang a sign below the eaves of the porch, keeping it in scale with the porch and the building.

C3. If off-street parking is being added, it should be restricted to the rear of the lot, with access off of an alley if possible. Front or side yards in residential areas should be kept free of parking.

C4. For handicapped accessibility, place ramps or lifts in an inconspicuous location. Use rear or side doors for this purpose, rather than front doors. (See Access for the Disabled, page 96.)

Review Process C:
Certificate of Appropriateness required from Landmarks Commission

[photo 1]

[photo 2, 3] *Adding signage is a typical change when a building is adapted from residential to commercial use. These three examples show signage types that work well in such a conversion.*

Access for the Disabled

The Americans with Disabilities Act (ADA), passed by Congress in 1990, requires that all properties open to the public be accessible to the disabled. This includes not only public buildings (such as schools or government offices), but also privately-owned facilities that are open to the general public (such as stores, restaurants and some offices). Provisions of ADA apply even though a building may not be undergoing rehabilitation. In other words, the need to comply with ADA requirements already exists and is not triggered by a decision to rehabilitate.

When historic buildings are adapted to provide access for people with disabilities, the goal is to provide the highest level of access with the lowest level of impact. The following three-step approach can help create accessibility while still protecting the integrity and character of the historic property:

1. Review the historical significance of the property and identify its character-defining features. For example, a grand stepped entrance to a public building would be an example of a significant feature that should be maintained.
2. Assess the property's existing and required level of accessibility.
3. Evaluate your options for creating access with preservation of the building's character in mind.

What level of review is required?

Review Process A:
Maintenance tips

Review Process B :
Repairs with no alteration or change in appearance

Review Process C:
Alterations resulting in a change in appearance

Maintenance Tips

(Review Process A - no Certificate of Appropriateness required)

A1. Modifications that are addressed on the interior rather than the exterior of the building are not subject to review by the Landmarks Commission, but may require other building permits.

Review Process A:
No Certificate of Appropriateness required

Repairs with No Alteration or Change in Appearance

(Review Process B - Certificate of Appropriateness required from City Staff)

Generally, accessibility modifications will require a Certificate of Appropriateness from the Landmarks Commission.

All ramps or other modifications to provide access for the disabled must obtain a permit from the Building Division.

Review Process B:
Certificate of Appropriateness required from City Staff

Alterations Resulting in a Change in Appearance

(Review Process C - Certificate of Appropriateness required from Landmarks Commission)

Review Process C: Certificate of Appropriateness required from Landmarks Commission

C1. Avoid removing, damaging or covering the character-defining features of an older building by building an insensitive addition or adaptation. Carefully consider your options for location, design and materials so that the impact upon the building is minimized.

C2. Place added or adapted features in locations that will be the least visible from a public right of way, yet still visible and accessible to the user. Locate ramps or lifts at side or rear entrances wherever possible.

C3. Keep the designs of accessibility features as simple and unobtrusive as possible. Use plain concrete or painted wood for ramps and simple metal or painted wood for railings. Keep the design light and open, without excessive decoration that draws attention. Do not use unpainted wood or artificial siding materials on ramps or lifts.

C4. If possible, design the accessibility feature so that it is reversible, meaning that if it were removed in the future, the essential form and integrity of the property would be undisturbed.

C5. For commercial buildings that front on the sidewalk, consider "warping" the sidewalk up to the entrance door. This is possible only if code allows and if only a few inches must be overcome to make the building accessible.

C6. Contact a qualified architect with ADA compliance experience to assist you in finding the most appropriate solution for your building.

[PHOTO 1] *The access ramp is barely visible on this E. High Street landmark, now used as a funeral home. The railings of the ramp are visible behind a stone wall that blends with the architectural materials of the building.*

[PHOTO 2] *This access ramp in front of the Springfield Post Office is visible, but its size is kept to a minimum and the railing design complements the architectural character of the building.*

[PHOTO 3] *If possible, always locate access ramps or other features at the rear of the building in a location where it is not visible but still accessible.*

FOR MORE INFORMATION

• Preservation Brief 32:
Making Historic Properties Accessible.

nps.gov/history/HPS/tps/briefs/presbhom.htm

Historic Carriage Houses, Garages & Outbuildings

Springfield has an impressive number of historic carriage houses and other outbuildings, particularly in the East High Street area. The carriage house was often designed in the same materials with features that mimic the architectural style of the original home. Whether constructed of brick or frame, these buildings frequently incorporate traditional doors and windows, and may display other stylistic treatments that give the building character. The carriage bay originally would contain wood swinging or sliding doors, and some of these remain today as well. Other outbuildings that would have been common in the past are barns that originally housed horses or a wagon or carriage, privies and sheds. Most often these are of frame construction with vertical board siding and a slate or standing seam metal roof.

[PHOTO 1] *This outstanding outbuilding is located to the rear of the Bushnell property on East High Street. It was designed to blend with the main building.*

What level of review is required?

Review Process A:
Maintenance tips

Review Process B :
Repairs with no alteration or change in appearance

Review Process C:
Alterations resulting in a change in appearance

As trends in transportation moved from horses to automobiles, the carriage house might be converted to a garage or a new garage might have been constructed on the property. For neighborhoods that were developed during the early 1900s, garages will be found along rear alleys or at the end of driveways, much as they are today. Early in the automobile age, people were concerned about fire and detached garages were common. Garages may be one, two, or three-car, and built of brick, frame or concrete block. Like carriage houses in the past, they may be finished with materials and colors similar to the original building.

[PHOTO 2] *A large brick carriage house on East High Street.*

[PHOTO 3] *This brick carriage house is tucked in an alley on South Fountain Avenue.*

Maintenance Tips

(Review Process A - no Certificate of Appropriateness required)

A1. Retain and repair historic carriage houses, garages and other outbuildings in their existing form and materials, making no exterior change.

Repairs with No Alteration or Change in Appearance

(Review Process B - Certificate of Appropriateness required from City Staff)

B1. Follow the recommendations under Review Process B for foundations, roof, gutters and downspouts, masonry, siding and trim, windows, and doors found in other sections of the guidelines.

Alterations Resulting in a Change in Appearance

(Review Process C - Certificate of Appropriateness required from Landmarks Commission)

C1. Duplicate the appearance of historic carriage house or garage doors that have become severely deteriorated and difficult to operate. A good carpenter can add trim to a new flush wood door to replicate the appearance of the original door. If doors are no longer being used, they can be fixed in place.

C2. Keep the form and proportions of outbuildings intact in any renovation. If additional space is required, consider an addition that allows the existing structure to remain as the dominant outbuilding on the site (see New Construction/Additions).

C3. If an existing outbuilding is close enough to be connected to the main building, keep the connection as a transitional piece that is subsidiary (set back, lower in height) to both buildings. Use materials and designs that are compatible with the original materials.

Review Process A:
No Certificate of Appropriateness required

Review Process B:
Certificate of Appropriateness required from City Staff

Review Process C:
Certificate of Appropriateness required from Landmarks Commission

[PHOTO 4] *This frame 2-car garage has distinctive features, including a slate roof, wood shingles and wood shiplap siding. The double garage door has a traditional feel, with a combination of flat panels and small windows.*

[PHOTO 5] *This attached 2-car garage repeats the materials and features of the main house. The connecting piece is subsidiary to both buildings. The continued use of two separate garage doors is very important.*

What level of review is required?

Review Process A:
Maintenance tips

Review Process B :
Repairs with no alteration or change in appearance

Review Process C:
Alterations resulting in a change in appearance

[PHOTO 1]

Springfield has many historic landscape features in its neighborhoods, public spaces and individual properties that are important to preserve. These include statuary, historic iron fencing, stone or other masonry walls or steps, brick paving, and stone or slate sidewalks and curbs, and other appurtenances. Both of the city's locally designated historic districts (East High Street and South Fountain Avenue) have examples of these features, and their preservation is important to the historic environment conveyed by these areas.

Historic Landscape Features in Springfield

Statuary

Historic statuary can include sculptures, fountains or monuments that may be located on public or private property. These features, while not common, add to the character of the community.

[PHOTO 2] *This planter at the Westcott House on E. High Street is an original historic landscape feature that has been preserved.*

Retaining and Border Walls

Stone or brick walls may exist as retaining walls due to sloping topography or may simply be part of the definition of a property's boundary. Many outstanding examples of these types of walls exist along East High Street in particular, and they are very important to preserve. Nineteenth century examples were built of hand-tooled, smooth or rock-faced sandstone, produced from local quarries. Early twentieth century materials included rock-faced stone, concrete block, glazed tile block and poured concrete.

[PHOTO 3] *A distinctive stone retaining wall borders the Bushnell property on East High Street.*

[PHOTO 4] *A limestone pier marks the corner of this property, with the retaining wall lining the property beyond.*

[PHOTO 5]
A modest stone border serves as a retaining wall for a low-level slope on South Fountain Avenue.

Iron Fencing
Ornamental iron fencing that was produced, for the most part, by local foundries is found in a number of locations in Springfield. The fencing may be constructed of cast iron molded in foundries or wrought iron hammered over an anvil or bent into thin shapes. The fencing was often mounted to a limestone curb or sandstone foundation. Hitching posts are another remnant of ironwork manufactured in the local foundries.

[PHOTO 6] *Two examples of historic wrought iron fencing along East High Street.*

Steps
Many properties have steps leading from the sidewalk, and these may be made of historic materials like sandstone, limestone or brick.

[PHOTO 7, 8] *Two examples of stone entry steps found in Springfield's historic districts.*

Sidewalks, Curbs and Roads
Remnants of historic sidewalks, curbs and road materials exist in various locations in Springfield, adding to its historic environmental character. Bricks may be laid in a herringbone or other pattern at sidewalks. Alleys or driveways may still have their original paving bricks and stone curbing may still exist in places.

[PHOTO 9] *Original limestone curbing on East High Street.*

Appurtenances

Other historic features that are important to preserve may include cisterns, wells, outdoor fireplaces, sculpture, benches, hitching posts, lampposts, carriage steps and stone carvings. Whether utilitarian or artistic, these features help to interpret how 19th and early 20th century Springfield residents lived.

[PHOTO 10] *A historic cast iron lamppost at the Bushnell House lends character.*

Vegetation

While organic plant material is not reviewed by the Landmarks Commission (other than mature trees) there are historic features that contribute to the character of the property or district setting. These may include privacy hedges and other natural barriers that define historic lots.

[PHOTO 11] *A side yard defined by sloping ground and a stone retaining wall along one side..*

Maintenance Tips

(Review Process A - no Certificate of Appropriateness required)

A1. Retain and repair historic landscape features, including statuary, retaining walls, fencing, original paving materials walks, and appurtenances without introducing any exterior change. Repair should be performed in a sensitive manner, paying particular attention to protecting the historic materials.

A2. Organic materials including plants, flower beds, vegetable gardens are not subject to review, with the exception of mature trees. However, keep landscaping and plantings away from the building wall, as plant materials hold moisture and can cause damage by keeping the wall from drying out. Keep ivy in particular off a masonry wall.

Review Process A:
No Certificate of Appropriateness required

Repairs with No Alteration or Change in Appearance

(Review Process B - Certificate of Appropriateness required from City Staff)

B1. If historic landscape features are in serious disrepair and need to be replaced, document that condition through photographs.

B2. When it is necessary to replace individual components of these historic landscape features, replacement should be implemented with the same materials.

Review Process B:
Certificate of Appropriateness required from City Staff

Alterations Resulting in a Change in Appearance

(Review Process C - Certificate of Appropriateness required from Landmarks Commission)

C1. Complete removal of historic landscape features is not recommended. If removal is required for safety reasons, or because of road improvements or other factors beyond the property owner's control, the historic feature should be recorded prior to removal.

C2. When installing new landscape components such as fencing, utilize materials such as wood or iron that would have been used at the time your house was built. Fencing materials and patterns should be simple and take their cues from existing historic materials or patterns in the area.

C3. Any proposal for tree removal will require a two-step review process: See the "Mature Trees" discussion on the next page.

Review Process C:
Certificate of Appropriateness required from Landmarks Commission

[PHOTO 12] *Mature trees and landscaping add to the character of Springfield's historic areas.*

Removal of Mature Trees

First, determine if the tree is considered a "mature" tree. Maturity is determined by measuring the diameter of the tree at breast height (about 4'5" above the ground), a measurement also known as the tree's caliper. Maturity measurements vary depending upon the type and size of the tree. The Springfield City Forestry Division has compiled a list of common trees in the community (provided in the Appendix), ranking them according to size:

Small Trees are 15-30 feet tall at maturity, with maturity caliper starting at 6-8 inches.
Medium Trees are 30-50 feet tall at maturity, with maturity caliper starting at 10-12 inches.
Large Trees are greater than 50 feet tall at maturity, with maturity caliper starting at 12-16 inches.

If the tree is considered a mature tree, then its removal will require a Certificate of Appropriateness from the Landmarks Commission. Among the factors that the Landmarks Commission will take into consideration are the following:

1. **The condition of the tree or safety factors associated with the tree, as verified by the City Forestry Division;**
2. **The visibility of the tree from a public right-of-way;**
3. **The impact that the tree's removal will have on the character of the property or the historic district in which it is located.**

Following mature tree removal, the City recommends an active tree planting program to continue to foster a rich natural environment in the community for the years to come. Contact the City of Springfield Forestry Division for assistance. Actual choices of trees to be planted in city rights of way or on city property must be approved by the Forestry Division.

Trees in the public Right of Way are exempt from these standards.

FOR MORE INFORMATION

- Preservation Brief 27: The Maintenance and Repair of Architectural Cast Iron
- Springfield List of Trees, City Forestry Division, in the Appendix

nps.gov/history/HPS/tps/briefs/presbhom.htm

The goal of energy conservation in historic buildings is to achieve the greatest savings possible without altering the character of the building or doing any damage to its materials or features. The purpose of this section is to provide guidance on energy conservation measures that are appropriate for historic buildings. Generally speaking, passive energy saving measures will not require a Certificate of Appropriateness from the Springfield Landmarks Commission or City Staff. Some retrofitting measures, however, will require the Certificate of Appropriateness, as outlined under Review Process C, below. The most common treatments sought by building owners involve stopping air infiltration and adding insulation.

What level of review is required?

Review Process A:
Maintenance tips

Review Process B :
Repairs with no alteration or change in appearance

Review Process C:
Alterations resulting in a change in appearance

Maintenance Tips

(Review Process A - no Certificate of Appropriateness required)

Review Process A:
No Certificate of Appropriateness required

A1. Begin by having an energy audit conducted by a qualified professional with experience in historic construction. Ideally, the audit should include thermal imaging and a blower door test, which will tell you where air infiltration and heat loss are occurring. The audit should be done in the late fall, winter, or early spring when there is a significant temperature difference between the interior and exterior of the building.

A2. Check attic, roof, walls and basement to determine whether insulation is present. Check to see if there is full coverage and whether or not a vapor barrier (see Box) is present. This inspection will aid in determining the need for additional insulation and where to install it.

A3. Check for sources of air infiltration at doors, windows, or where floor and ceiling systems meet the walls. If necessary, remove the interior trim around windows and doors, and pack the spaces between rough openings and window and door jambs with insulation – then reinstall the trim in the same locations. Use caulk or tape for joints too small to allow insulation.

A4. Use passive measures, such as making sure that storm sashes are lowered to their winter positions and that shades and curtains are used to prevent heat gain from the sun in summer. Lower the thermostat in the winter, and raise it in the summer.

A5. Improve your existing heating and cooling systems. Have the furnace cleaned and serviced, change the air filters on the furnace, make sure that ductwork or pipes are wrapped with insulation, and move curtains and furniture away from registers and radiators.

A6. Consider adding insulation to an unheated attic and basement or crawl space before adding it to walls. The attic is important because warm air moves upward in buildings as heat rises. Install insulation above ceilings attached to attic floors. If attic spaces are properly ventilated to the outdoors, a vapor barrier below attic flooring will not be necessary. This is because outdoor air moving through attic vents will draw off any warm, moist air that gets through the insulation before condensation can occur. It is estimated that 10% of heat loss can be saved by attic floor insulation. Likewise, if basements are unheated and properly ventilated to the outdoors, add insulation to the joist cavities of the first floor.

A7. Never install insulation in the exterior walls of historic buildings unless a vapor barrier (see box) can be inserted behind the interior plaster or gypsum wall surfaces. In most cases this is not possible unless interior plaster walls are removed and reinstalled, a major change which may result in destruction of important interior features.

Weatherization Improvements with No Alteration or Change in Appearance

(Review Process B - Certificate of Appropriateness required from City Staff)

B1. Plug holes where air is infiltrating the building. This includes adding weatherstripping to windows and doors, closing openings where cable and other utilities enter the building, or making exterior masonry, siding or roof repairs to close gaps.

Weatherization Alterations Resulting in a Change in Appearance

(Review Process C - Certificate of Appropriateness required from Landmarks Commission)

C1. Do not install wall insulation that requires removal of exterior siding or other exterior materials. Do not blow insulation in from the exterior, as this causes two problems: 1) it is ineffective because of the lack of a vapor barrier, and 2) it creates unsightly plugs on the exterior surface.

C2. Do not add insulated siding to a building, as this has a detrimental impact on the building's historic character and contribution to the streetscape. It also has the added problem of trapping moisture underneath.

C3. For windows and doors, consider adding exterior storms that provide insulated air space between the historic window and the storm (the same principle behind insulated glazing). Storm windows and doors should fit the opening exactly, with meeting rails and other features that line up with the window or door behind. Both should be as transparent as possible. Wood or metal are acceptable, in a color that is compatible with the body or trim color on the building.

C4. For window replacement, follow the guidance found in the section on Windows, page 60. Keep in mind that historic wood windows are extremely important to the character of the building and that the original quality wood window may fit better and last longer than modern wood windows (see Box).

Review Process B:
Certificate of Appropriateness required from City Staff

Review Process C:
Certificate of Appropriateness required from Landmarks Commission

FOR MORE INFORMATION

- Preservation Brief 3: Conserving Energy in Historic Buildings
nps.gov/history/HPS/tps/briefs/presbhom.htm

- National Trust for Historic Preservation: Weatherization Guide for Older & Historic Buildings,
http://www.preservationnation.org/issues/weatherization/

What is a Vapor Barrier?

For insulation to be effective, it must trap still air. It must protect the walls from wind blowing into the home from the outside, and from inside air escaping to the outside. Vapor barriers are important because they prevent the condensation of moisture inside the wall cavity, which can cause the insulation to fail and cause deterioration. In winter months, air inside the building is much warmer, and because air expands when it is warm and exerts pressure and tends to escape into wall cavities. The vapor barrier (with the barrier facing in) prevents warm air from escaping into wall cavities. The warm air never meets the inside surface of the cold exterior walls, and moisture never condenses.

Why Old Windows May be Better

Although many building owners think new is better, here are some reasons put together by the National Trust for Historic Preservation about why old windows may, in fact, be better.

Reason #1: Old Windows are Built with High-Quality Materials

Wood windows made prior to the 1940's are likely to be made from old growth wood. Why does this matter? Old growth wood has distinct physical characteristics that can make it superior to new materials. For instance, this wood is denser and more durable, rot resistant, and dimensionally stable than modern wood. Also, wood used to make windows constructed prior to the 1940's was most likely harvested locally, making it better suiteda for local climate conditions.

Modern wood derived from tree farms grows fast due to management practices and the application of fertilizers. This is not necessarily bad because we need a steady supply of lumber for all sorts of uses. However, when it comes to selecting wood for windows, speedy growth is not always better. Fast-growing wood not only has growth rings that are further apart, but also a higher percentage of earlywood or sapwood. This earlywood is rich in sugars. Wood with more widely-spaced growth rings is less dense and therefore not as durable. The sugars feed the tree as it grows, but are also attractive to insects who don't care if the wood is a live tree branch or your window sill.

The slower and more naturally the tree is allowed to grow, the denser the structure. This results in a stable, dense wood that mills well, holds paint and stain well, is not as attractive to insects, and has natural rot resistance thanks to a higher percentage of latewood.

What does this mean for older windows? In short, a new wood window will not last as long as the original. What about mahogany or other hard woods? They may be an option, and will tend to be denser and of higher quality than plantation-growth southern yellow pine, for example. However, these high-grade wood products can be expensive. Also, if window replacement is being considered for sustainable reasons, it is far greener to retain and repair an existing window than to have timber shipped thousands of miles to be manufactured into a new product.

Reason #2: Old Windows "Fit" Their Openings

Historic windows were made and custom installed to fit their specific window openings. Each opening is probably a little bit different, especially because natural materials react to their environment. For example, wood typically shrinks during dry weather and will swell with increased humidity. Older windows may have shifted and changed with their openings as the building aged. After 100 plus years, they may no longer be exactly square, but they still fit the opening.

If new stock replacement windows are installed in historic openings, there is very little chance that they will fit well. The resulting gaps around the windows will be just as – if not more – drafty as the historic windows that were tossed. Often, the size difference between the stock window and the historic window opening is compensated for by reducing the overall size of the opening. The result is a smaller window, less light, distorted proportions, and trim that doesn't match the opening.

Reason #3: Old Windows Can Be Repaired

Traditional windows are made from individual parts. Each piece – the rails, stiles, muntins, stops, sill, stool, jamb, etc. – can be individually repaired or replaced in kind. Vinyl, aluminum, fiberglass, and composite windows are manufactured as a unit, and the components generally cannot be repaired. When a part fails, or the insulated glass seal breaks, or the vinyl warps, the entire unit must be replaced. In addition to being a "green" alternative, repairing and increasing the energy performance of existing wood windows is good for the local economy, as hiring a window repair specialist to refurbish windows creates skilled local jobs.

Reason #4: Old Windows Perform Well and are Energy Efficient

A growing body of studies is demonstrating that a historic wood window that is properly maintained, weather stripped, and has a storm window can be just as energy efficient as a new window. While additional testing will provide more evidence, many people find that using a window-storm combination is even more efficient than having a new double-pane window unit alone. This is because the air space between a historic window and the storm provides several inches of added insulation.

Source: Weatherization Guide for Older and Historic Buildings, http://www.preservationnation.org/issues/weatherization/

Design Guidelines for New Construction

This section of the guidelines addresses new construction, including entirely new buildings, new additions to existing buildings, and new landscaping or site work. This type of work will always require review by the full Landmarks Commission. The guidelines begin with a discussion of design considerations for New Infill Construction in Historic Areas. This is followed by a discussion of Additions, Auxiliary Buildings, and New Site Features.

New Infill Construction in Historic Areas

An infill project might consist of a single building designed to fit on a vacant lot, or it might involve several new buildings to be built on a vacant site. The design of infill projects requires consideration of the physical context of the neighborhood or district where the new construction will be built. This is of particular concern where new buildings are to be designed to fill lots within historic districts, as the historic and architectural character of the district has to be taken into account.

In the case where more than one lot is vacant in a historic district, and the owner or developer is proposing to build a new building for each lot, each building should be treated individually. Two or more buildings may be designed in reference to the same architectural style, but each should have its own distinctive features. They should not be copies of each other. Identical buildings convey the sense of a "development," which tends to diminish the individuality which is characteristic of historic neighborhoods.

Design Considerations for New Infill Buildings in Historic Areas:

803 LIMESTONE
Italianate

741 LIMESTONE
Queen Anne

737 S. LIMESTONE
sample infill lot

733 LIMESTONE
Queen Anne

727 LIMESTONE
Craftsman Bungalow

Building Massing

The massing of a building refers to its overall three dimensional characteristics which are often described in terms of height, width, and depth. Massing also includes characteristics of form and shape such as the proportion of height to width and depth. The massing of a building can be designed to convey the sense of pieces put together to add interest in the form of projecting bays or recesses.

It is often not easy to see the overall massing of a building without the aid of three-dimensional drawings, because in our normal experience we see only one or two sides of a building at a time. Building massing is an important concept, however, because massing is an important factor in differentiating the various styles of historic architecture.

Key Point: If a new structure is to be built in the midst of historic buildings, its massing must be compatible with at least one other existing, nearby historic building and preferably one that is adjacent.

Roof Forms

Any discussion of building massing must include consideration of roof form. Roof structures are in themselves three dimensional forms, and they come in a great variety of types. Some roof forms are so large that they dimensionally constitute a full story in building height. Others, such as a flat roof or a low pitched gable roof, do not add significant height to a structure. Any evaluation of the appropriateness of an infill design must include consideration of roof massing and building massing. Roof form must be appropriate to the building form, and the massing of both combined must be compatible with the context of existing historic structures.

Scale
Scale has to do with the comparative size of objects in relation to each other. In comparing the scale of two buildings with identical massing, for example, if one is dimensionally twice the size of the other, we would observe that they are out of scale in relation to each other. Within the historic districts of Springfield, the historic buildings are generally in scale with one another. No infill building or project should be permitted within a historic district if it is out of scale with existing historic buildings.

Streetscape and Street Wall
Streetscape, as a term, is often used to define the topic of designing the street plane in urban areas. This includes pavements for public streets and walks, tree lawns, street lighting, street furniture, and the urban landscape. Historic neighborhoods and districts possess their own streetscape, which has often been modified or obscured, but in many cases brick paving and wrought iron fencing remnants remain.

An important characteristic feature of historic neighborhoods is that all of the houses within a block generally line up. In other words, they are positioned in the same place on their lots. This is particularly true, for example, on South Fountain Avenue in Springfield, where the buildings generally have a common setback from the street. The founders of the Congress of the New Urbanism noticed this quality. New Urbanists believe that the most fundamental public open space in towns is the street, and they define the public space as running from building face on one side of the street to building face opposite. Thus, they defined the term street wall, and they established the concept of the "build to" line, as the line to which the front wall of all buildings must be located. New Urbanists use the build to line, instead of the setback, in the planning and design of towns.

Within historic districts, these patterns are very important features to preserve. For an infill project, the architect or designer ideally will present a streetscape graphic showing the front facades of all nearby buildings on the street. This graphic is an effective tool for both the designer and the Landmarks Commission in evaluating the proposed new infill design.

The Concept of Representational Design
Two of the ten Standards for Rehabilitation set forth by the Secretary of the Interior are quite helpful in providing a basis for new design within historic districts.

Standard #3 reads as follows: Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

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

New construction must be visually compatible with an area's existing historic structures, but it should not duplicate or imitate historic architecture. New structures should be designed to "play the part" of historic structures. To accomplish this, they should be designed to fit into the local architectural and historic context, but should look new, reflecting contemporary design standards. New infill properties should employ contemporary design elements that relate to, or are compatible with, historic design elements that are visible in the surrounding historic buildings.

[PHOTO 2] *A good example of a new building that has the same massing, rooflines and proportions as nearby historic houses, but without all of the bric-a-brac and ornamentation that would make it appear "historic." It is stripped-down, contemporary, and clearly new, but compatible with its historic surroundings.*

Building Height

Historic American buildings built after the Colonial era, and particularly those built from the mid-1800's until about 1940, provided high ceiling heights. A floor-to-floor height of ten feet or more was quite customary. The first floor level of these buildings was typically set above grade at least 18 inches, and often two to three feet. In addition, many historic neighborhoods were developed with terraced lots, providing front lawns that were approximately 2 feet above the elevation of the public walk and tree lawn. This feature, along with a raised first floor provided the opportunity for a stately presence for tall residential structures. It also afforded the opportunity for basements to be dug with less depth.

Infill design in historic neighborhoods should respond to these height features. The first floor height and the floor to floor heights of adjacent structures should be matched through infill design. Additionally, the height of the roof structure of an infill building should generally match the height of nearby roof structures.

Building Width

Historic neighborhoods were typically platted with narrow lots, which were generally quite deep. This provided the characteristic rhythm of tall, narrow houses found in so many historic areas. Generally, double lots and corner lots provided the only opportunity for those who wanted to build larger houses. While the actual width of buildings of the same historic style in a given neighborhood actually varied to some extent, there was generally an overall consistency in width. In historic neighborhoods occupied by houses of different historic styles, there is generally a greater variance in width found from style to style.

From the point of view of infill design, the first task should be an evaluation of the width of the vacant lot to determine a) if it is similar in width to lots occupied by historic buildings and b) if its width is more or less appropriate for one or another of the typical house styles in the neighborhood. Infill building width should be appropriate to the width of the lot it will occupy, the historic style its design will represent, and the rhythm of existing building widths within the block.

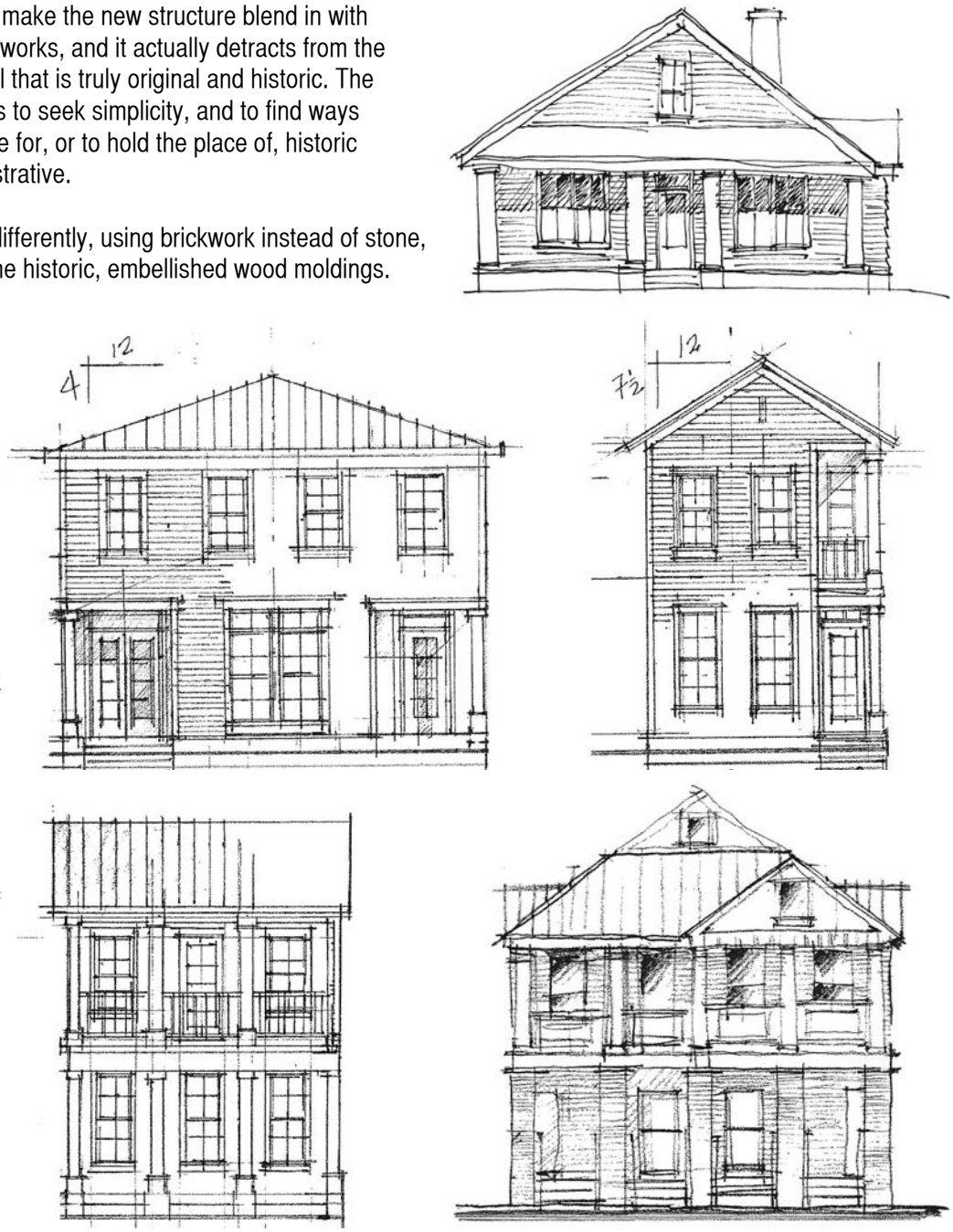
Facade Design

The design of the front facade of an infill building is a special challenge for many, but the approach suggested here will simplify the task. The designer should select one historic style found in the neighborhood which the infill design will represent. (A mixture of historic styles cannot be represented effectively in the design of a single building.) The selected style and its massing and roof form should be appropriate for the vacant lot it will occupy. Establishing building width and building height in reference to existing buildings of the selected style will then ensure that the new building will be in scale with its neighbors.

The composition of the facade should be organized to represent the facade of the selected prototype. The placement, size, and proportion of windows and doors should correspond to the historic reference. Then draw in the front steps and porch with porch roof, if there is to be a porch. All of this work should be done, however, very simply. The idea is to avoid copying the historic building, and it is here that the concept of "representational design" comes forward.

Do not copy Victorian or Craftsman or other stylistic details and do not try to use them on the facades of an infill building to make the new structure blend in with historic structures. That approach seldom works, and it actually detracts from the character of the street by compromising all that is truly original and historic. The primary thrust of representational design is to seek simplicity, and to find ways to employ contemporary ideas to substitute for, or to hold the place of, historic elements. The following examples are illustrative.

- Window lintels and sills can be done differently, using brickwork instead of stone, or by using flat wood trim instead of the historic, embellished wood moldings.
- Employ flat boards of reduced dimensions to trim roof rakes and eaves instead of historic molding sections.
- If the windows in the historic referent are double hung, with 6 panes over 1 pane, use double hung windows in the infill facade with 1 pane over 1 pane.
- Use quality building materials, but in new or different ways. Horizontal wood siding of small section can be used to represent the scale of brick coursing. Standing seam metal roofing can be used as a siding material, vertically, to represent board and batten siding. Split face concrete masonry units can be used to represent stone foundation walls.
- Try simplifying an overly complex roof form.
- If the porch of the historic referent is ornately detailed with spindles and turned balusters, do not copy this but instead design a simplified porch railing with straight stock sections of wood.
- If the referent building is a historic bungalow with a porch outfitted with elephantine piers, use straight piers.



[PHOTO 3] *Examples of new infill designs that build upon historic precedent.*

All facades of an infill building should be designed in reference to the selected style. All facades of historic buildings have visual interest. Side walls may have fewer windows because buildings were frequently placed close together, but interesting fenestration (pattern of openings in the fa□ade) is often highlighted on side facades. Rear facades are also important. The use of different materials on different sides of the building is not recommended, unless it is to represent similar changes that were part of the character of the historic referent.

The Corner Lot

Corner lots in urban neighborhoods are quite special. Corner lot buildings must provide the essence of two front facades, because they front two streets at their intersection. Following the concept of the street as forming the most fundamental public open space in towns, the intersection of two such open spaces is important to the neighborhood. Corner lot buildings must be equal to the task. Each corner lot building must anchor two street walls, and all four corner lot buildings at an intersection essentially provide a gateway to neighborhood streets.

Materials

A well designed infill building strikes a balance between looking new, as a new building should look, and being sensitive in appearance to neighboring historic buildings. Generally speaking, that balance is reached if a building and roof massing are done well, if the building is in scale with its neighbors, and if facades are arranged to correctly represent the historic referent. If all of those factors are done well, then there can be latitude in the selection and use of materials, without compromising the balance.

Much has changed in the production of modern-day building materials, and their costs are vastly different from the 1870s. Wood products are still available, as an example, but they are produced from force-grown trees and are not kiln dried adequately. The result is that new wood products employed on the exterior of buildings do not hold paint as well, and they tend to rot. This is true for wood windows as well as wood siding and trim.

Building product manufacturers have been focusing on the development of new products. Oriented Strand Board (OSB), made up of wood shavings and resins, is used instead of plywood. Window manufacturers wrap wood sections with aluminum or vinyl. Cement board is cut in strips and used instead of wood clapboard or lapped siding. Wood decking “look a likes” are made from wood fibers mixed with plastics and chemicals. Various asphalt shingle products are made to resemble slate roof tiles. The “green” economy and the focus on sustainability is forcing reevaluation of energy use in the manufacture of brick, glass, steel, and almost all building materials.

[PHOTO 4] *This example of new infill construction uses common proportions and roof forms in its historic area, but is clad in newer materials that recall historic materials. These include aluminum siding in two profiles (horizontal lap siding and vertical board & batten), aluminum-clad double hung windows, asphalt shingle roof, and split-face concrete block foundation.*

Architects and contractors are under growing pressure to use new materials because of both sustainability and cost. For those involved in preservation and infill design, the question of materiality has become a search for the most appropriate new materials.

Additions to Historic Buildings

Designing additions to historic buildings is a topic of much interest and considerable debate. New additions can destroy significant historic material and can change the character of a historic building. Because of this, new additions should generally be considered only as a last resort in making the historic building functional for new or continued use. However, some change is often required when historic buildings are rehabilitated for contemporary use, and new additions may be a part of that change.

In addition to the guidance below, design guidelines are presented in Preservation Brief #14 published by the National Park Service, U.S. Department of the Interior. The guidelines presented here are based on that format. The National Park Service's standards set forth three basic requirements for an addition to a historic building to be acceptable.

- The addition must preserve significant historic materials and features; and
- The addition must preserve the historic character (of the property); and
- The addition must protect the historic significance of the property by making a distinction between old and new.

[PHOTO 5] *An example of an addition to the back of a property in a historic area. It is subsidiary to the original building, including its lower roofline, and is designed to be compatible with the simple style and materials of the original. The historic character and features of the original building remain intact with this addition.*

The requirement to preserve historic materials and features has to do with the fact that an addition will of necessity be attached to at least one wall of the existing structure. Where and how it is attached is of chief importance, because it is at the point of attachment that an opening, or openings, will be cut into the historic building. To minimize the damage, and, therefore, to preserve significant materials and features, a building addition should be attached on a secondary wall or to the rear, wherever the least significant materials and features are present. Side and rear locations minimize visibility of the addition as well.

Other guidelines dealing with this concern include the following:

- The new addition should be designed to minimize the size and number of openings between the addition and the historic building. This will not only minimize necessary cutting into the existing exterior wall, it will also reduce modifications to the interior of the historic building.
- The new addition should be designed to be structurally self-standing to avoid the need to cut beam pockets into the existing historic structure.
- The new addition should be designed so that if it were to be removed in future years, the connecting facade of the historic building could be easily restored.
- In designing a new addition, consideration should be given to the planning of a connecting corridor or hyphen, so that the new addition would be separated to some degree from the historic building, and so that the connection would be very small in size, reducing damage to the original building facade.

Preserving Historic Character

To comply with the standard of preserving historic character, the National Park Service states that the design of a new addition must be compatible with the size, scale, material, color, and character of the historic building to which it will be attached. The size and scale criteria have to do with the massing of the new addition, and with how compatible its massing is in relation to the historic building.

- The massing of a new addition should not overpower the historic structure, nor should it be diminutive in comparison.
- The roof form of the addition should be appropriate and have a degree of similarity to the main building's roof structure.
- Historic character is also preserved by placing an addition along a secondary or rear elevation.
- If located to the rear, an addition should not cause an extension of the sidewalls of the historic structure. To preserve the integrity of the historic building, the addition should be narrower in dimension. This will help to make the addition visually obvious as new construction added to the historic building.
- If the addition is large (the same width as the historic structure and just all tall in height), it should be separated from the original building with a connector to preserve the character of the historic portion of the resulting assemblage.
- Adding additional floor levels to historic structures is not an acceptable solution for an addition.

Preserving Historic Significance by Distinguishing Between Old and New

In the design and construction of an addition, it should be clear and obvious that the new construction is new. An addition should be designed so that it could be removed in the future, and any damage to the historic building caused by the addition would be reversible.

- A new addition must be harmonious with the historic building in terms of its size, scale and proportions.
- Exterior materials shall be harmonious and compatible, but not necessarily identical. The scale and texture of brick, for example could be represented by using horizontal, bevel-lapped siding with a 2-1/2" exposure. For a brick building, the use of brick would also be acceptable, with differentiation created at the window sills and headers, for example.
- New, modern materials can be used if they are finished in harmonious texture and color.
- Design choices for additions should be appropriate for the historic style of the main building, without replicating its features to create a false impression of history. See the design considerations set forth earlier for Infill Buildings.

Auxiliary Buildings

While it was by no means customary for historic urban properties to have auxiliary buildings on site, it was certainly not unusual. Stable buildings, coach houses, small barns, greenhouses, garden sheds, guest cottages, storage sheds and garages were the most common for residential properties. Generally, only the largest estates contained a variety of these outbuildings. In modern times, the automobile garage has become the most common auxiliary building.

- The design guidelines for additions to historic properties listed above apply to additions to historic auxiliary structures or outbuildings within shistoric districts.
- Auxiliary structures should stand alone and never become attached additions to historic residential structures.
- Prefabricated storage sheds are not an acceptable choice in a historic district.

[PHOTO 6] *This compatible new garage structure has a simple form, and uses a contemporary design to blend with its urban neighborhood.*

- For garages, the modern two-car garage can be out of character with historic residential properties if it is not designed correctly. Double-wide two-car garage doors are not recommended. A separate garage door should be provided for each vehicle to be housed. It is often necessary to raise the height of a garage, by including a storage mezzanine, and to increase the roof pitch to achieve a design that could be harmonious with historic buildings.
- Any new auxiliary buildings which may be permitted under city zoning guidelines should be designed following the recommendations suggested for infill construction, above.

New Site Features

The character of a historic district is created by both the buildings and the overall neighborhood setting. Historic landscapes consisted generally of a tree lawn along the public way, the public access walk, one or two trees set aside in the private portions of the lawn, and one or more flower gardens in side and rear yard areas for the private enjoyment of the owners. Because of terracing and variations in grade, Springfield's historic neighborhoods have many examples of border walls and hedges, as well as wrought iron fencing.

The historic land subdivision pattern of an older neighborhood established the basic framework for building placement and site development. Narrow lots caused buildings to be narrow, and developing narrow parcels of land caused attention to be focused on front and rear yards. Wide lots allowed for the development of side yards. Another basic factor is site development derived from the progression of entry from the public way. The treatment of the entrance to a historic structure located the front walkway, which divided the front lawn into two parts.

When designing new site features for a historic property, the features of the neighborhood should be taken into account along with those of the individual property. As in the design of a new infill building or new addition, cues should be taken from the landscape features that have historical precedence in the area.

[PHOTO 7] *Compatible screening*

Preserving Historic Features

- The historic configuration of lawns, including a raised or terraced lawn above street level, or other distinctive topographic feature, should be preserved in any site work.
- Historic landscape features, including historic fencing, stone or brick walls, walkways, and landscape appurtenances should first be preserved in situ in a landscaping project (see Historic Landscape Features in Section V).
- Mature trees are significant to the character of Springfield's historic neighborhoods. Any proposal to remove mature trees will require a Certificate of Appropriateness. Please see Historic Landscape Features in Section V for more information.

New Fences or Walls

- New fences should generally be limited to rear yards, unless evidence documenting the historic location of a fence in the front yard is presented.
- When new site components such as retaining walls and fences are being added, retain visual continuity by maintaining the same height as historic features on the site or in the vicinity.
- Iron may be the most appropriate material for fencing in Springfield because of its historically local manufacture. For new fences, keep the design simple, with plain pickets.
- If installing a rear yard privacy board fence, place the framing to the inside, facing your backyard. Best is to finish both sides of the fence with an opaque stain in a neutral color that blends with the color of the historic property.

[PHOTO 8] *This simple wood board fence was installed to screen a parking area from the rear yards of neighboring properties. Ideally, the fence would be painted with an opaque stain in a neutral color to blend with the house.*

- Do not use chain link, diagonal or unpainted wood fencing.
- Screening of features such as dumpsters or mechanical equipment should be designed to be sensitive to the character of the property and the neighborhood. Avoid massive brick walls for dumpster screening, choosing instead a board fence in a muted color. Keep air conditioner condenser screening modest and appropriate.

New Paving Materials

- For walkways, always begin by maintaining an existing walkway location and original materials. If there is no historic paving material or a new walkway is being created, then a new treatment may be installed. Best is to use traditional materials such as brick or stone and follow paving patterns typical for the property and the neighborhood.
- On-site vehicular pavements of any kind should be minimized on all historic properties. If a parking area is to be created to serve a business use, it should be located to the rear of the lot where visibility is low. If space is available on an adjacent lot, and a side-located parking area is being considered, it should remain behind the building line, with a landscape buffer of grass, trees or shrubs at the street to minimize its impact on the character the district.

Decks or Patios

- Locate a grade level patio or terrace toward the rear of the property, where its visibility is limited. Best is to use a simple plan that enhances the historic property with materials that are compatible.
- Wood decks should always be located at the rear of the building, where they are not visible from the street. Keep the deck low to the ground, no wider than the building itself, and stain the wood with an opaque stain in a neutral color or one that blends with the color of the building.

Section VII
Appendix

Springfield Historic Landmarks Commission
Application for Certificate of Appropriateness

"A Certificate of Appropriateness must be issued by the Springfield Historic Landmarks Commission whenever the owner of a property within a historic district or the owner of a listed property desires to make any change in design, color, texture, material or exterior features, including the construction, reconstruction, alteration, demolition or the erection of a sign, or any change in environmental features." (City of Springfield Ordinance 91-90, Chapter 1321.)

Please fill out all portions of the attached form which applies to the work items you are intending to perform. When describing the work items provide:

- **Detailed description(s) of the proposed work**
- **Materials list**
- **Sketches or drawings clearly showing the proposed work, as applicable**
- **Color or materials samples, as applicable**
- **Anticipated schedule and timetable to complete the repairs**
- **Photographs of the structure including views of all sides, "streetscape" views showing the relationship of the structure to other properties on the street, and detailed photographs of all exterior areas where the proposed work is to take place.**
- **Rationale for alterations as proposed**

Please provide as much detail as possible. Attach additional pages, as necessary.

<u>All work items approved by the Commission will be inspected to insure compliance with the Commission's actions.</u> The materials and plans submitted as part of your application will form the basis for subsequent inspection(s) by the City's Inspections Services Division. To schedule an inspection you must call 324-7389 at least twenty-four (24) hours in advance of the inspection request. Inspections Services is open from 8:00 PM until 5:00 PM, Monday through Friday.

For information concerning the Certificate of Appropriateness procedures, please contact Mark Luttrell at 324-7662.

CERTIFICATE OF APPROPRIATENESS
APPLICATION FORM
SPRINGFIELD HISTORIC LANDMARKS COMMISSION

PLEASE PRINT OR TYPE

_____	_____
Applicant's Name	Owner's Name
_____	_____
Applicant's Address	Property Address
_____	_____
Applicant's Phone Number	Date of Application

Please review the attached instructions. Mark the sections which list the work to be done. NOTE: Please submit samples of building materials to be used. Samples may be in the form of color chips, sketches, photos, plans, brochures, product information etc.

WORK SUMMARY
Please check the proposed work here and explain fully on the following pages. (Attach extra sheets as necessary)

__ Painting

__ Masonry Repointing/Cleaning

__ Window Repair/Replacement/Addition

__ Door Repair/Replacement/Addition

__ Gutters and Downspouts Repair/Replacement/Addition

__ Roof Repair/Replacement/Addition

__ Demolition: ___ Full ____ Partial

__ Addition

__ Residing

__ Landscaping

_____ Fence ____ Signs ____ Outdoor Lighting ____Parking Space

_____ Trees and/or Shrub Planting and/or Removal

___ Emergency Repair

___ Other

COA FORM page 2

DETAILED DISCUSSION OF PROPOSED WORK

Painting

Trim _____ (Color)

Base _____ (Trim)

Other _____ (Color)

Is color selection based on historic paint color research?

Explain._____

_____

_____

Masonry Repointing/Cleaning

Cleaning Technique _____

Mortar composition _____

Window Repair/Replacement/Addition

Explain._____

_____

_____

_____

Door Repair/Replacement/Addition

Explain._____

_____

_____

_____

Gutters and Downspouts Repair/Replacement/Addition

Explain._____

_____

_____

_____

Roof Repair/Replacement/Addition

Explain._____

_____

_____

_____

Demolition

Explain reasons for demolition._____

_____

_____

_____

Addition

Describe design and placement._____

_____

_____

_____

Residing

Describe reasons and materials to be used._____

_____

_____

COA FORM page 4

Landscaping

Explain._____

_____

_____

_____

Emergency Repair

Describe emergency and proposed work._____

_____

_____

_____

Other

Describe any work not previously discussed._____

_____

_____

_____

_____

_____ _____
Applicant's Signature Date

_____ _____
Owner's Signature Date

COA FORM page 5

Glossary of Terms

Abutment: A supporting or buttressing structure.

Architrave: The framing of a door or window opening.

Ashlar: A smoothly-dressed or squared rectangular building stone.

Baluster: Vertical member, usually of wood, which supports the railing of a porch or the handrail of a stairway.

Balustrade: Railing or parapet consisting of a handrail on balusters; sometimes also includes a bottom rail.

Bargeboard: A board, often decoratively carved or cut out, which hangs from the projecting edge of a roof at the gable.

Bay: 1) A spatial structural unit of a building facade; 2) A structure protruding out from a wall.

Bollard: A free-standing post to obstruct or direct vehicular traffic.

Bulkhead: In commercial buildings, the area below the display windows, at the sidewalk level.

Bracket: A projecting member, often decorative, which supports an overhanging element such as a cornice.

Casement: A type of window with side hinges and a sash that swings outward.

Clapboard: Large wood boards which taper slightly (they are a type of beveled siding) so they overlap and lie flat; applied horizontally on buildings of frame construction.

Column: A supporting post found on storefronts, porches, and balconies; may be fluted or smooth.

Corbel: A bracket form produced by courses of wood or masonry which extend in successive stages from the wall surface.

Corner Board: A board used to cover exposed ends of wood siding to give a finished appearance and make the building watertight.

Cornice: The projecting uppermost portion of a wall, often treated in a decorative manner with brackets.

Cresting: Highly ornamental trim, usually cast and/or wrought iron, which is attached to a roof ridge, a wall, or a canopy.

Cupola: A small structure, often a dome, located at the peak of a roof.

Dentil: One of a row of small blocks used as part of a decoration in a frieze or cornice.

Dormer: A structural extension of a building's roof intended to provide light and headroom in an attic space; usually contains a window or windows on its vertical face.

Double-hung: A window with two balanced sashes, with one sliding over the other vertically to open.

Drip Edge: A projection at the lower edge of a vertical surface with an undercut edge to drip rainwater away from the building.

Dry Rot: A fungus infection that destroys the structural strength of wood. Contrary to its name, excessive moisture creates the right conditions for its growth.

Eaves: The lower portion of the sloping surface of a roof, especially the part that overhangs the building's wall.

Efflorescence: A powdery white substance that appears when salts are drawn to the surface of masonry

Elevation: Refers to a side or vertical plane of a building.

Facade: The "face" of the building; usually refers to the main side of the building, though it can be applied to all sides.

Fanlight: A semi-elliptical design used over doors and in gables as a window, or for ventilation (when it is louvered), or as decoration. If there is no window it called a "fan."

Fascia: A flat horizontal wooden member used as a facing at the ends of roof rafters or in the cornice area.

Fenestration: The arrangement of windows in a building.

Finial: An ornament which terminates the point of a spire.

Flashing: Flat metal or other material that is used to keep water from penetrating the joint between different surfaces and materials such as around the chimney on a roof.

Flemish Bond: In brickwork, a bond in which each course consists of "headers" and "stretchers" laid alternately; the header (short end of the brick) is centered with respect to the stretcher (long end of the brick) above and the stretcher below.

Flush: Having a surface or face that is even with the adjacent surface.

Frieze: Long narrow panel on a wall, used chiefly for decoration, found just below the point where the wall surface meets the building's roof.

Gable: The "end" as opposed to the "side" of a building. The most common gable is triangular in shape, consisting of the area of wall defined by the sloping roof. A gambrel or double-pitch roof forms a non-triangular gable.

Herringbone: A pattern used in brick, stone and tile work consisting of rows of slanted parallel units, with the direction of the slant alternating row by row, resulting in a zigzag pattern.

Hip Roof: A roof which slopes upward from all four sides of a building, terminating at a point or a ridge.

Hoodmold: Decorative, projecting element placed over a window; may extend down the sides of a window as well as surround the top.

Hopper: A type of window with top or bottom hinges and a sash that swings outward (horizontal pivot).

Hyphen: The connecting link between a main building and an addition.

In-Kind: Replacement of one element of a building with another of the same material, design, size, and appearance.

Lintel: Horizontal structural element at the top of a window or door; in masonry walls, may be of wood, stone or metal.

Modillion: A horizontal bracket or scroll that appears at the porch or building cornice. Known as a block modillion when in the form of a flat block, sometimes confused with dentils.

Mortar: Material used in masonry to fill the gaps between bricks and bind them together.

Mullion: A wooden vertical piece that divides window sash, doors or panels set close together in a series.

Muntin: The wooden pieces that make up the small subdivisions in a multiple-pane glass window.

Oculus: A small panel, window or opening in the shape of a circle.

Parapet: The portion of an exterior wall which rises entirely above the roof, usually in the form of a low retaining wall; the parapet may be shaped or stepped.

Paver bricks: Oversize solid clay bricks often with a glazed finish, impervious to moisture. Pavers are typically heavier and larger than standard bricks. They were used in the early twentieth century for paving streets and sidewalks.

Pediment: The triangular face of a roof gable; or a gable that is used in porches, or as decoration over windows, doors, and dormers.

Pier: A column that is designed to support concentrated load.

Pilaster: A flat pier which is attached to the surface of the wall and has a slight projection; the pier may be given a base and cap, and may be smooth or fluted.

Portico: An entrance porch, usually supported by columns and sheltering only the entry.

Prism Glass: Small panes of glass usually set in a wood or metal framework in the transom over a storefront or entrance; the glass is molded in a special pattern such that small prisms project daylight into the interior of the building.

Repointing: The process of renewing mortar joints in masonry construction by carefully removing deteriorated mortar and replacing it with mortar that is compatible in composition, texture, color and joint tooling.

Retaining Wall: A wall built to retain a bank of earth, as at a change in grade levels.

Return: The continuation of a projection or cornice in a different direction, usually around a corner at a right angle.

Ridge Cap or Ridge Roll: A metal or tile covering that caps the ridge of the roof.

Ridge: The horizontal line where the upper edges of two sloping roof surfaces meet.

Sash: The framework of the window that supports the glass. Sash may be fixed, sliding, hinged or pivoted.

Sandstone: Sedimentary rock, commonly found and quarried in central Ohio and used for street curbs, foundations, steps, stoops, window lintels and sills, hoodmolds and retaining walls.

Segmental Arch: A type of circular arch which does not extend on the sides to a full half circle; often found at the tops of windows.

Setback: The distance a building's facade is set back from the curb.

Sheathing: A sub-surface material, usually wood, which covers exterior walls or roofs before application of siding or roofing materials.

Sidelight: A glass panel, usually of multiple panes, to either side of a door; often used in conjunction with a transom.

Soffit: A flat wood member used as a finished undersurface for any overhead exposed part of a building, such as a cornice. Commonly found on the underside of the eaves.

Splash Block: A horizontal stone or concrete block that is placed below a downspout and sloped to allow water to drain away from the building.

Standing Seam: A type of metal roof with raised seams connecting the panels.

Stoop: A platform or small porch, usually up several steps, at the building's entrance.

Terra Cotta: Molded and fired clay used for ornamental work in a brick or stone building wall.

Terrazzo: A smooth flooring material composed of concrete and stone chips, and then polished.

Transom: A glass panel, either fixed or moveable, which is placed over a door or window to provide additional natural light to the interior of the building. Used on both residential and commercial buildings.

Turret: Projecting corner bay or tower, usually round, often with a conical roof.

Valance: An ornamental drapery hung across a top edge, as in the vertical face of a fabric awning.

Valley: The trough or gutter formed where two inclined planes of a roof meet.

Vernacular: Architecture that draws more on traditional forms and functionalism, rather than on design principles or ornamentation of high-style architecture.

Vestibule: A small foyer that leads to a larger space.

Water Table: In masonry, a projecting course of stone or brick which helps deflect water away from the building's foundation.

Viewshed: That which is visible from a particular vantage point.

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