



LANDMARKS BOARD

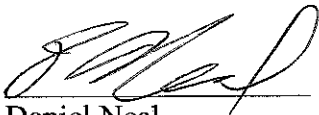
CITY OF SPRINGFIELD
P.O. BOX 8368
SPRINGFIELD, MISSOURI 65801
417-864-1031

City of Springfield

INTEROFFICE MEMORANDUM

DATE: May 24, 2013
RE: Landmarks Board meeting

Please find attached the agenda for the Landmarks Board meeting on **May 29, 2013**. A tour will be held on Wednesday afternoon at 4:30 p.m. We will meet in front of the Busch Municipal Building.



Daniel Neal
Senior Planner



CITY HALL

LANDMARKS BOARD

CITY OF SPRINGFIELD
P.O. BOX 8368
SPRINGFIELD, MISSOURI 65801
417-864-1031

May 29, 2013
5:30 P.M.
Council Chambers
City Hall (830 Boonville)

I Roll Call

DAVID ESLICK
Historian Representative
Chair

II Minutes

May 1, 2013

LAUREL BRYANT
Real Estate Representative
Vice-Chair

III Unfinished Business

- A. Certificate of Appropriateness
None
- B. Certified Local Government Review
None
- C. Pre-Application Review
None

LEN EAGLEBURGER
At Large Representative

DAVID MAGGARD
At Large Representative

ANN BAYLIFF
At Large Representative

IV New Business

- A. Certificates of Appropriateness
 - 1. 305 E. Walnut: Construct a new addition and rehabilitate building.
- B. Certified Local Government Review
None
- C. Pre-Application Review
 - 1. 1014 E. Walnut: Demolish existing structure and construct two new multi-family structures and off-street parking lot.
 - 2. 938, 944, 1000, 1006, 1012, 1040 & 1046 E. Walnut: Construct new multi-family structures and off-street parking lot behind existing historic structures.
 - 3. 203 & 205 W. Commercial: Add a new overhead garage door to the rear (north elevation) of the building.

TODD SMITH
At Large Representative

DAVID BROWN
Mid-Town Representative

MONICA STEGALL
Commercial St. Representative

V Communications

VI Reports

- A. Report on committees
 - 1. Application
 - 2. Demolition
 - 3. Historic sites and districts
 - 4. Communications
 - 5. Awards and recognition
 - 6. Design guidelines
- B. Administrative approval of C of A's
 - 1. 430 E. Commercial: Construct a new wood fence for a new Missouri Hotel Park

VII Any other matters that fall under the jurisdiction of the Board

- 1. Signage in the Walnut Street-East UCD

VIII Adjournment

NOTE: In accordance with ADA guidelines, if you need special accommodations when attending any City meeting, please notify the City Clerk's office at 864-1443 at least 3 days prior to the scheduled meeting.

MINUTES OF THE LANDMARKS BOARD

DATE: May 1, 2013

TIME: 5:30 pm

The regular meeting and public hearing of the Landmarks Board was held on the above date and time in City Council Chambers, third floor of Historic City Hall with the following members and City of Springfield staff in attendance: Laurel Bryant (Vice-Chair), Ann Bayliff, Len Eagleburger, David Maggard, Monica Stegall; Daniel Neal, Senior Planner; Duke McDonald, Assistant City Attorney; Sandy Goddard Administrative Assistant. ABSENT: David Eslick, Todd Smith, David Brown

ROLL CALL:

APPROVAL OF MINUTES: April 3, 2013 approved as amended.

NEW BUSINESS:

A. Certificate of Appropriateness

1. 820 E. Walnut: Construct a new semi-permanent addition onto the outbuilding

Mr. James Martin, 820 East Walnut, commented he is the owner of the business. Mr. Martin stated the idea of the patio has been designed to be a semi-permanent structure that can be removed by a future owner if necessary. Mr. Martin reviewed the design stating it will have the look and feel of Walnut Street. Mr. Martin stated the columns will be Corinthian Columns and a gabled roof; they have brought samples for review of the materials they intend to use. The entire property will be a model for urban agriculture. There will be planting boxes for the Chefs and employees to assist with food preparation. It is a unique idea and one that Walnut Street needs. It will be patio dining. The location is behind the Grey Gables and will not be attached to either building. Mr. Martin referred to the photo display showing where the patio will be located.

Mr. Neal stated to clarify, that Planned Development 142 Amended shows that there was to be an addition onto the structure that was never built or utilized. The applicant will be using a similar foot print to that and Building Development Services has reviewed this and noted they feel this will fit within that foot print so they can use the existing Planned Development which is the zoning district to go forward with the building permit with approval from the Board tonight.

Ms. Bryant commented that the profile of the structure is to keep a low profile.

Mr. Martin said yes. It will not rise above any existing roof and will not impede on the visual site line of the street.

Ms. Bryant asked about the originality of the brick.

Mr. Martin said the brick is not original. The patio will sit on concrete.

Ms. Stegall commented that she likes the idea of the proposal however the columns seem of a different language. In the submission, it was stated that it would be similar to the Queen Anne and so here we are looking at an iconic column which seems like it should be holding something really heavy. She wondered if they would not use something a little more slender.

Mr. Martin stated that any recommendations were welcome that would make this fit better into the street feel, adding that is a possibility. The columns can be made smaller.

Ms. Stegall said they are really monumental and hold up an airy, light structure and that language and dialog doesn't seem fitting in her opinion. Taken from the Walnut Street Guidelines, the Queen Anne style, they use elaborate turned columns so they are more slender, like a decorative top.

Mr. Martin stated he is bringing in Chris Ball from Jack Ball Architectures for additional consultation on this project and will convey that information to him to make needed changes to that; he added that was an excellent comment.

Mr. Maggard asked Staff if the applicant does change the columns, is that something that would need to be re-approved or is there some leeway given.

Mr. Neal stated he would need some specifics on the columns; what you are trying to request here.

Ms. Stegall stated the profile and the style is out of place; it is trying to mimic something that is really old.

Mr. Neal stated that if the Board could give some guidance or detail to the change that he is agreeable to, then Mr. Martin can provide him with a follow-up rendering and he can provide that to BDS for the building permit.

Mr. Brock Hale, 331 E Water Street, stated they would be using Corinthian Columns which is exactly what was suggested which is much more exotic at the top and slender, but the renderings that were submitted came out too pixilated. Mr. Hales said he is in agreement that the columns are too much and take away from the patio. The Grey Gables has Corinthian Columns throughout that structure.

Ms. Stegall stated that it doesn't necessarily have to be Corinthian Columns; even just a post would be successful, because it is a new structure.

Mr. Hale said they didn't want to mimic anything from the Grey Gables; they want to keep the old and contemporary as well.

Ms. Bryant asked if the zoning uses allowed open structures.

Mr. Neal said the Planned Development does allow outdoor dining in this particular zoning district.

Mr. Hale discussed the material they would use for the top of the patio which will be enclosed at a later date.

Ms. Stegall commented that a simple post, square, an 8x8 post would be more successful in fitting with this language; that way the focus is still on the house and this is something new, not mimicking something that is old. It could be wood, something simple.

Mr. Martin stated that in having the meeting, he feels that what Ms. Stegall is suggesting is perfect; do an 8x8 simple wood, nicely stained post. The columns will detract from the hanging lattices. Mr. Martin expressed that he likes that idea and will move away from the columns completely and do an 8x8 post.

Mr. Maggard motioned to approve the Certificate of Appropriateness for 820 E. Walnut *as amended*. Ms. Bayliff seconded the motion. The motion carried as follows: Ayes: Bryant, Maggard, Stegall, and Eagleburger. Nays: None. Abstain: None. Absent: David Eslick, Todd Smith, and David Brown.

Communications:

Ms. Stegall stated the Board is now on the agenda for the June 4, 2013 meeting for the Commercial Club, and she will send an e-mail with specifics to the Board.

Ms. Bryant asked Mr. Neal if there is anything specific to discuss with Commercial Club.

Mr. Neal stated that the design guidelines can be reviewed, updated and changed and signage as well, but the root of it is design guidelines aren't as clear on some of those items and so it leaves that decision up to the Board and the Secretary of Interior Standards which can be not as specific on those.

Mr. Neal commented that the Missouri Preservation Conference for 2013 is September 18th through the 20th. If anyone is interested, Mr. Neal asked them to let him know and can make arrangements for registration and travel. It will be held in Boonville, Missouri.

Mr. Neal commented that he and Mr. Eslick did a walk-around of City Hall and they wish to make changes to the doors and entryways; they want to replace the aluminum with another aluminum door and it means it will not go back to original, and added that he has ever seen anything that shows what was in each of these openings before, but expects it would be something that was solid wood. They will be coming back with something more secure and for ADA regulations. This building has many functions so they want to become ADA compliant in regard to the doors. It is a replace and maintenance type of work so we consider that repair/maintenance item.

Reports:

Ms. Bryant and Ms. Bayliff reviewed their attendance at the CLG Conference. One of the sections discussed was cemetery's and the archeological aspect; not looking for prehistoric artifacts, but historic artifacts for preservation. The Economic Feasibility Study for Columbia was reviewed at the conference showing the economic impact on the city and revenue of changes that were within the guidelines.

Mr. Neal stated both the projects mentioned at the conference had matching funding from the CLG Grants they have available and that is why they were presented during the conference.

Ms. Bryant asked if it would help to put that study in front of the City Council; Columbia is not so dissimilar.

Mr. Neal asked to clarify if she meant to show that tourism from the Historic areas, the income generated from Heritage Tourism is actually a lot higher than regular tourism. Mr. Neal said yes.

Ms. Bryant noted that the report said the skilled labor to preserve a building is higher paying and more long term jobs so there are many benefits that some people may not be aware of. There was also discussion on solar panels in historic districts; what is and is not appropriate and great advances in technology that allows less of an impact and choice of colors in panels which blend better as well as solar shingles. There was a segment on post-war resources from 1945 to 1975 and Springfield's Square was featured in the report as a perfect example of brutalism with Halpin's Fountain downtown. Ms. Bryant said she would be interested in driving the area for new prospects for sites within in that post-war era.

Mr. Neal said there is a lot of non-contributing structures in the Walnut Street District and Commercial Street as well. The only way to make them contributing is to have a survey of those sites. The survey from 1984 does not show some of the non-contributing structures along Walnut Street at all, so the ones in the district being protected don't have documentation on its significance.

Administrative approval of C of A's

Any other matters that fall under the jurisdiction of the Board:

With no further business, the meeting was adjourned at approximately 6:05 p.m.

A handwritten signature in black ink, appearing to read "Daniel Neal", written over a horizontal line.

Daniel Neal



LANDMARKS BOARD

CITY OF SPRINGFIELD
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STAFF REPORT

HISTORIC SITE

DATE: May 23, 2013

BACKGROUND:

LOCATION: 305 E. Walnut Street

HISTORIC DESIGNATION: Historic site – Masonic Temple

APPLICANT: MHB, LLC c/o John & William McQueary

PROPOSAL:

1. Construct a new addition on the rear (north elevation) of the structure.
2. Rehabilitate the storefront including new ADA ramp and canopy.
3. Replace and repair windows and doors as shown and described on elevations and windows schedule (A201 & A701)

RECOMMENDATION:

Staff recommends **approval**. The Landmarks Board must determine whether the historic character of the structure will be retained and preserved with the proposed addition and rehabilitation.

FINDINGS:

1. The proposed addition will be located behind the historic structure and out of view from Walnut Street.

2. The State Historic Preservation Office (SHPO) is currently reviewing the proposed renovations for state and federal historic tax credits.
3. From the pictorial evidence provided, the historic structures storefront has been significantly altered over the years.

PROJECT COORDINATOR:

Daniel Neal
Senior Planner
864-1036

ATTACHMENT A
BACKGROUND REPORT
305 E. Walnut

APPLICANT'S PROPOSAL:

The applicant is requesting a Certificate of Appropriateness to construct a new addition, rehabilitate the storefront including new ADA ramp and canopy and replace and repair windows and doors on the historic structure. The intent is to convert the structure into a hotel.

STAFF COMMENTS:

1. The proposed renovations will facilitate the re-use of this historic structure. While not all exterior elements will be restored to their original materials, they will fall within the standards and guidelines of the National Parks Service.
2. The State Historic Preservation Office (SHPO) is currently reviewing the proposed renovations for state and federal historic tax credits.
3. Preservation Brief #11 and #14, regarding rehabilitation of storefronts on historic buildings and new additions on historic buildings, shall guide any decisions made on this Certificate of Appropriateness.
4. Staff recommends the Secretary of Interior's Standards for Rehabilitation Guidelines for all methods used during this project. Any attachments shall be made to the mortar joints and not into the brick.

ATTACHMENT B
PERTINENT DESIGN GUIDELINES
305 E. Walnut

ZONING ORDINANCE:

No mandatory design guidelines have been established for local historic sites; however, the Secretary of Interior's Standards for Rehabilitation are reviewed. The Board has the authority to approve or disapprove the application before it, but a building permit may be issued for the requested improvement sixty (60) days after the application even if the Board denies this Certificate of Appropriateness application.

PERTINENT SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION:

2. The historic character of a property will be retained and preserved. The removal of historic material or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will 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 elements from other historic properties, will not be undertaken.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property will be preserved.
9. New addition, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the historic integrity of the property and its environment.

ORDINANCE REVIEW

In addition, the Zoning Ordinance states:

In the event the Board concludes that the request, if granted, will have a detrimental effect upon the Historic Landmark or Historic District or any adverse effect on an historical or architectural resource, then the Board shall deny the request for a certificate.

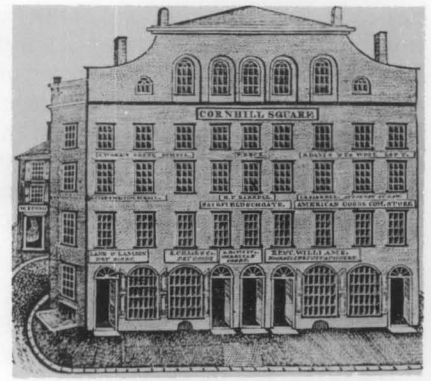
ATTACHMENT C
ARCHITECTURAL SIGNIFICANCE
305 E. Walnut

ARCHITECTURAL SIGNIFICANCE:

From the Springfield Historic Register nomination in 1986:

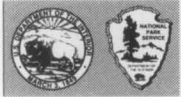
The brick four story structure has a flat parapet with stone coping. The projecting cornice below the parapet is made of pressed metal. Broad pilasters separate the façade into three primary bays. Window openings have their original one over one light sash with stone lintels and sills. Between the third and fourth story there is a centered panel of brick red terra cotta with the words: Masonic Temple. The lodge entrance has a brightly colored hexagonal tile floor before a recessed entrance. The first floor storefronts have had minor alterations.

11 PRESERVATION BRIEFS



Rehabilitating Historic Storefronts

H. Ward Jandl



U.S. Department of the Interior
National Park Service
Cultural Resources
Heritage Preservation Services

The storefront is the most important architectural feature of many historic commercial buildings. It also plays a crucial role in a store's advertising and merchandising strategy to draw customers and increase business. Not surprisingly, then, the storefront has become the feature most commonly altered in a historic commercial building. In the process, these alterations may have completely changed or destroyed a building's distinguishing architectural features that make up its historic character.

As more and more people come to recognize and appreciate the architectural heritage of America's downtowns, however, a growing interest can be seen in preserving the historic character of commercial buildings. The sensitive rehabilitation of storefronts can result not only in increased business for the owner but can also provide evidence that downtown revitalization efforts are succeeding (see figure 1).

Once a decision is made to rehabilitate a historic commercial building, a series of complex decisions faces the owner, among them:

- if the original storefront has survived largely intact but is in a deteriorated condition, what repairs should be undertaken?
- if the storefront has been modernized at a later date, should the later alterations be kept or the building restored to its original appearance or an entirely new design chosen?
- if the building's original retail use is to be changed to office or residential, can the commercial appearance of the building be retained while accommodating the new use?

This Preservation Brief is intended to assist owners, architects, and planning officials in answering such questions about how to evaluate and preserve the character of historic storefronts. In so doing, it not only addresses the



Figure 1. Inappropriate storefront alterations over the years—metal cladding, oversized signs and canopies—have detracted from the character of this historic district in Van Buren, Arkansas. A carefully considered rehabilitation plan for Main Street, including the removal of poorly designed signs, false fronts and the selection of an appropriate exterior paint color palette, serves to enhance the visual environment and preserves the district's sense of time and place. Photo above: Bob Dunn; Drawing, David Fitts

The typical 19th century storefront consisted of single or double doors flanked by display windows (see figure 3). The entrance was frequently recessed, not only to protect the customer from inclement weather but to increase the amount of space in which to display merchandise. In some cases an additional side door provided access to the upper floors. Thin structural members of cast iron or wood, rather than masonry piers, usually framed the storefront. The windows themselves were raised off the ground by wood, cast iron or pressed metal panels or bulkheads; frequently, a transom or series of transoms (consisting of single or multiple panes of glass) were

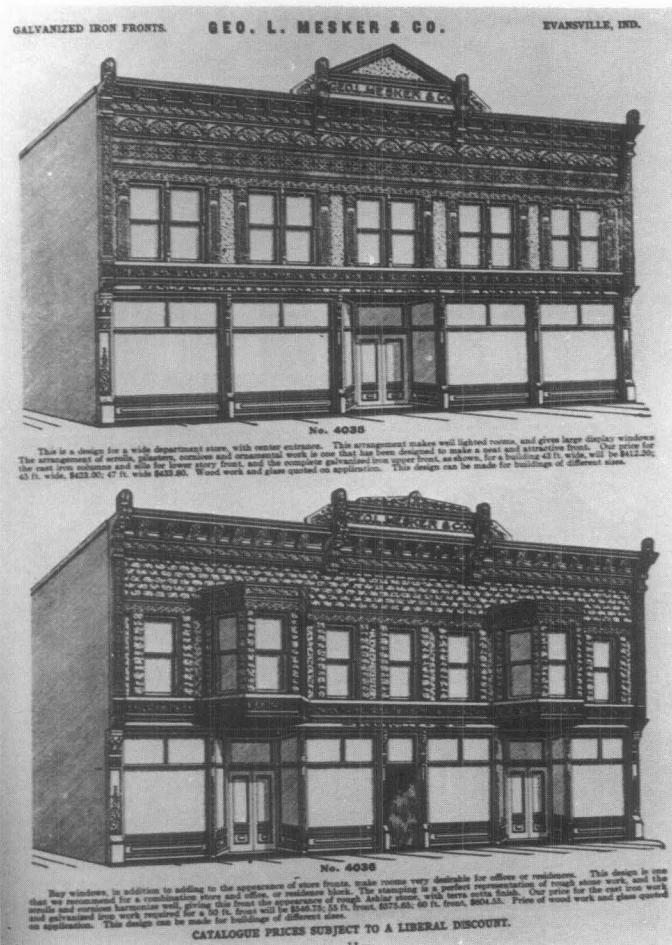


Figure 2. These 19th century galvanized iron storefronts could be purchased from George L. Mesker & Co. in Evansville, Indiana.

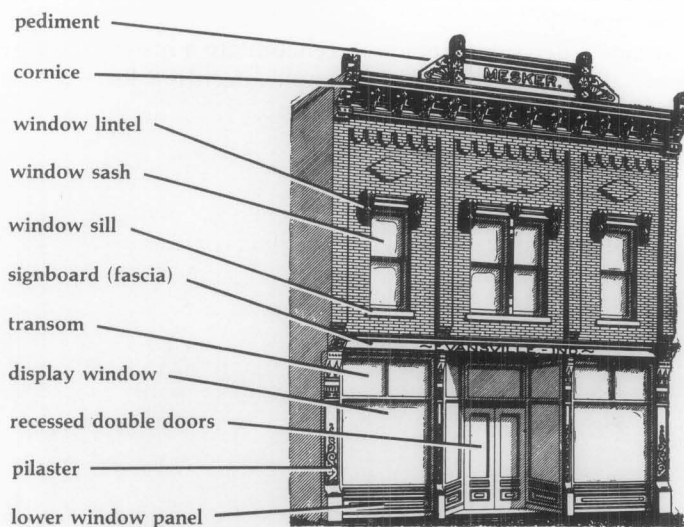


Figure 3. Become familiar with the architectural features typical of historic commercial buildings. A close look at a storefront's construction materials, features and relationship to the upper stories will help in determining how much of the original facade remains.

This particular storefront is No. 4016 in the George L. Mesker and Company catalog of 1905. One of Mesker's most popular designs, it featured cast-iron sills, columns and lintels, galvanized iron lintel and main cornice, window caps and pediment.

placed above each window and door. The signboard above the storefront (the fascia covering the structural beam) became a prominent part of the building. Canvas awnings, or in some cases tin or wooden canopies, often shaded storefronts of the late 19th century. Iron fronts were frequently put onto existing buildings as a way of giving them an up-to-date appearance. Except for expanding the display window area to the maximum extent possible and the increasing use of canvas awnings, few major technical innovations in storefront design can be detected from the 1850's through 1900.

The first decades of the 20th century saw the growing use of decorative transom lights (often using small prismatic glass panes) above display windows; in some cases, these transoms could be opened to permit air circulation into the store. Electric incandescent lights enabled storeowners to call attention to their entrance and display windows and permitted nighttime shopping. In the 1920's and 1930's a variety of new materials were introduced into the storefront, including aluminum and stainless steel framing elements, pigmented structural glass (in a wide variety of colors), tinted and mirrored glass, glass block and neon. A bewildering number of proprietary products also appeared during this period, many of which went into storefronts including Aklo, Vitrolux, Vitrolite, and Extrudalite. Highly colored and heavily patterned marble was a popular material for the more expensive storefronts of this period. Many experiments were made with recessed entries, floating display islands, and curved glass. The utilization of neon lighting further transformed store signs into elaborate flashing and blinking creations. During this period design elements were simplified and streamlined; transom and signboard were often combined. Signs utilized typefaces for the period, including such stylized lettering as "Broadway," "Fino" and "Monogram." Larger buildings of this period, such as department stores, sometimes had fixed metal canopies, with lighting and signs as an integral component of the fascia (see figure 4).

Because commercial architecture responds to a variety of factors—environmental, cultural, and economic, distinct regional variations in storefronts can be noted. Fixed metal canopies supported by guy wires, for example, were common in late 19th and early 20th century storefronts in southern states where it was advantageous to have shaded entrances all year long. Such a detail was less common in the northeast where moveable canvas awnings predominated. These awnings could be lowered in summer to keep buildings cooler and raised in winter when sunlight helps to heat the building.

Evaluating the Storefront

The important key to a successful rehabilitation of a historic commercial building is planning and selecting treatments that are sensitive to the architectural character of the storefront. As a first step, it is therefore essential to identify and evaluate the existing storefront's construction materials; architectural features; and the relationship of those features to the upper stories (see figure 5). This evaluation will permit a better understanding of the storefront's role in, and significance to, the overall design of the building. A second and equally important step in planning the rehabilitation work is a careful examination of the storefront's physical conditions to determine the ex-

tent and nature of rehabilitation work needed (see figure 6). In most cases, this examination is best undertaken by a qualified professional.



Figure 4. This storefront in New York City designed by Raymond Loewy typifies the streamlined look of the 1930's. Added to an earlier building, the front utilizes glass, stainless steel and neon to make a modern statement. This is a good example of a later storefront which has acquired significance and should be retained in any rehabilitation.



Figure 5. In some cases, as in the storefront on the extreme left, it is a simple matter to determine original appearance by looking at neighboring storefronts. Removal of the board and batten fasciaboar, pent roof, and "colonial" style door, all of which could be undertaken at minimal cost, would restore the original proportions and lines of the building. Photo: Day Johnston

Guidelines for Rehabilitating Existing Historic Storefronts

1. Become familiar with the style of your building and the role of the storefront in the overall design. Don't "early up" a front. Avoid stock "lumberyard colonial" detailing such as coach lanterns, mansard overhangings, wood shakes, nonoperable shutters, and small paned windows except where they existed historically.
2. Preserve the storefront's character even though there is a new use on the interior. If less exposed window area is desirable, consider the use of interior blinds and insulating curtains rather than altering the existing historic fabric.
3. Avoid use of materials that were unavailable when the storefront was constructed; this includes vinyl and aluminum siding, anodized aluminum, mirrored or tinted glass, artificial stone, and brick veneer.
4. Choose paint colors based on the building's historical appearance. In general do not coat surfaces that have never been painted. For 19th century storefronts, contrasting colors may be appropriate, but avoid too many different colors on a single facade.



Figure 6. Storefronts of the 1940's, 50's, and 60's were frequently installed by attaching studs or a metal grid over an early front and applying new covering materials. If the existing storefront is a relatively recent addition with little or no architectural merit, begin by removing the covering materials in several places as was done here. If this preliminary investigation reveals evidence of an earlier front, such as this cast-iron column, carefully remove the later materials to assess the overall condition of the historic storefront. The black mastic visible on the lower masonry panels was used for installing pigmented structural glass. Some attachment methods for modern facings, such as mastic or metal lath, may have seriously damaged the original fabric of the building, and this must be taken into account in the rehabilitation process. Photo: Bob Dunn

The following questions should be taken into consideration in this two-part evaluation:

Construction Materials, Features, and Design Relationships

Storefront's Construction Materials: What are the construction materials? Wood? Metal? Brick or other masonry? A combination?

Storefront's Architectural Features: What are the various architectural features comprising the storefront and how are they arranged in relationship to each other?

- **Supporting Columns/Piers:**
What do the columns or piers supporting the storefront look like? Are they heavy or light in appearance? Are they flush with the windows or do they protrude? Are they all structural elements or are some columns decorative?
- **Display Windows and Transoms:**
Are the display windows and transoms single panes of glass or are they subdivided? Are they flush with the

facade or are they recessed? What is the proportion of area between the display windows and transom? Are there window openings in the base panels to allow natural light into the basement?

- **Entrances:**
Are the entrances centered? Are they recessed? Is one entrance more prominent than the others? How is the primary retail entrance differentiated from other entrances? Is there evidence that new entrances have been added or have some been relocated? Are the doors original or are they later replacements?
- **Decorative Elements:**
Are there any surviving decorative elements such as molded cornices, column capitals, fascia boards, brackets, signs, awnings or canopies? Is there a belt-course, cornice, or fascia board between the first and second floor? Are some elements older than others indicating changes over time?

Storefront's Relationship to Upper Stories: Is there a difference in materials between the storefront and upper stories? Were the storefront and floors above it created as an overall design or were they very different and unrelated to each other?

It is also worthwhile to study the neighboring commercial buildings and their distinctive characteristics to look for similarities (canopies, lighting, signs) as well as differences. This can help determine whether the storefront in question is significant and unique in its own right and/or whether it is significant as part of an overall commercial streetscape.

Physical Condition

Mild Deterioration: Do the surface materials need repair? Is paint flaking? Are metal components rusting? Do joints need recaulking where materials meet glass windows? Mild deterioration generally requires only maintenance level treatments.

Moderate Deterioration: Can rotted or rusted or broken sections of material be replaced with new material to match the old? Can solid material (such as Carrara glass) from a non-conspicuous location be used on the historic facade to repair damaged elements? Do stone or brick components need repointing? Is the storefront watertight with good flashing connections? Are there leaky gutters or air conditioner units which drip condensation on the storefront? Is caulking needed? Moderate deterioration generally requires patching or splicing of the existing elements with new pieces to match the deteriorated element.

Severe Deterioration: Have existing facing materials deteriorated beyond repair through vandalism, settlement, or water penetration? Is there a loss of structural integrity? Is the material rusted through, rotted, buckling, completely missing? Are structural lintels sagging? Are support columns settled or out of alignment? Severe deterioration generally requires replacement of deteriorated elements as part of the overall rehabilitation.

In evaluating whether the existing storefront is worthy of preservation, recognize that good design can exist in any period; a storefront added in 1930 may have greater architectural merit than what is replaced (see figure 4). In commercial historic districts, it is often the diversity of

styles and detailing that contribute to the character; removing a storefront dating from 1910 simply because other buildings in the district have been restored to their 1860's appearance may not be the best preservation approach. If the storefront design is a good example of its period and if it has gained significance over time, it should be retained as part of the historical evolution of the building (this architectural distinctiveness could also be an economic asset as it may attract attention to the building).

Deciding a Course of Action

The evaluation of the storefront's architectural features and physical condition will help determine the best course of action in the actual rehabilitation work. The following recommendations, adapted from the Secretary of the Interior's "Standards for Rehabilitation" and the accompanying interpretive guidelines, are designed to ensure that the historic commercial character of the building is retained in the rehabilitation process.

If the original or significant storefront exists, repair and retain the historic features using recommended treatments (see following sections on rehabilitating metal, wood and masonry storefronts as well as the guidelines for rehabilitating existing historic storefronts found on page 3).

If the original or significant storefront no longer exists or is too deteriorated to save, undertake a contemporary design which is compatible with the rest of the building in scale, design, materials, color and texture; or undertake an accurate restoration based on historical research and physical evidence (see section on "Replacement Storefronts"). Where an original or significant storefront no longer exists and *no* evidence exists to document its early appearance, it is generally preferable to undertake a contemporary design that retains the commercial "flavor" of the building. The new storefront design should not draw attention away from the historic building with its detailing but rather should respect the existing historic character of the overall building. A new design that copies traditional details or features from neighboring buildings or other structures of the period may give the building a historical appearance which blends in with its neighbors but which never, in fact, existed. For this reason, use of conjectural designs, even if based on similar buildings elsewhere in the neighborhood or the availability of different architectural elements from other buildings or structures, is generally not recommended.

Rehabilitating Metal Storefronts

Rehabilitating metal storefronts can be a complex and time-consuming task. Before steps are taken to analyze or treat deteriorated storefronts, it is necessary to know which metal is involved, because each has unique properties and distinct preservation treatments. Storefronts were fabricated using a variety of metals, including cast iron, bronze, copper, tin, galvanized sheet iron, cast zinc, and stainless steel. Determining metallic composition can be a difficult process especially if components are encrusted with paint. Original architect's specifications (sometimes available from permit offices, town halls, or records of the original owner) can be important clues in this regard and should be checked if at all possible.

Iron—a magnetic, gray-white malleable metal, readily susceptible to oxidation. Cast iron, most commonly found in storefronts, is shaped by molds and can withstand great compressive loads. Rolled sheet iron, sometimes galvanized with zinc, also was used in storefront construction. Stainless steel began to appear in storefronts after 1930.

Zinc—a medium-hard, bluish-white metal, widely used as a protective coating for iron and steel. It is softer than iron and is nonmagnetic.

Copper—a nonmagnetic, corrosion-resistant, malleable metal, initially reddish-brown but when exposed to the atmosphere turns brown to black to green.

Bronze and brass—nonmagnetic, abrasive-resistant alloys combining copper with varying amounts of zinc, lead, or tin. These copper alloys, more commonly found in office buildings or large department stores, range in color from lemon yellow to golden brown to green depending on their composition and are well suited for casting (see figure 7).

Aluminum—a lightweight, nonmagnetic metal commonly found on storefronts dating from the 1920's and 30's. Its brightness and resistance to corrosion has made it a popular storefront material in the 20th century.

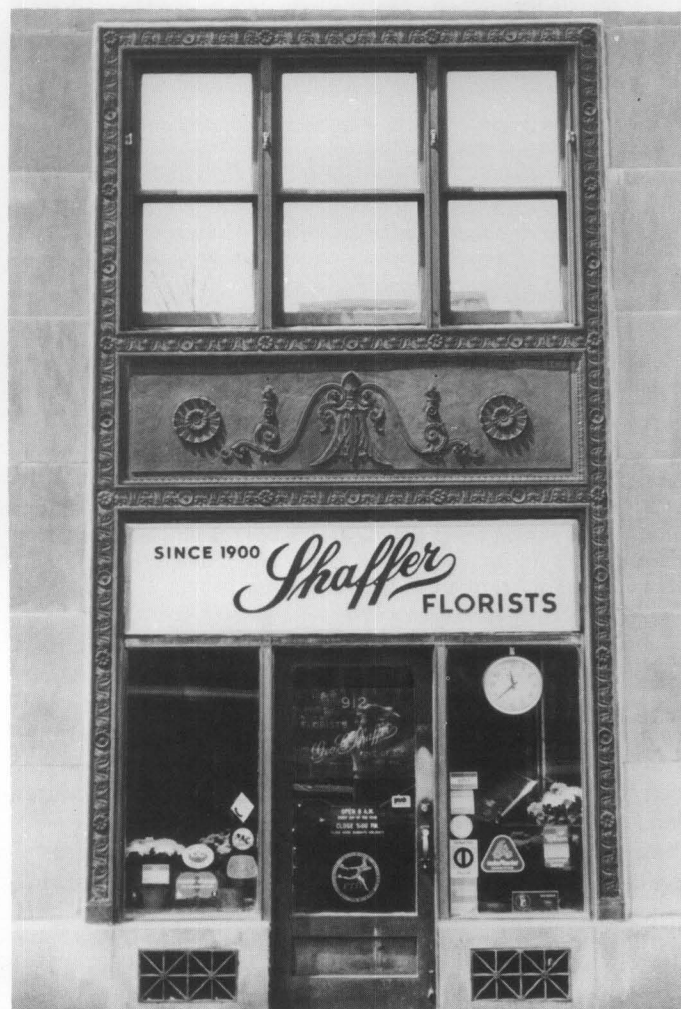


Figure 7. Part of a large office building constructed in Washington, D.C. in 1928, this finely detailed bronze storefront is typical of many constructed during this period. It should be noted that the original grilles, spandrel panel and window above are all intact. Photo: David W. Look, AIA

Repair and Replacement of Metal

Simply because single components of a storefront need repair or replacement should not be justification for replacing an entire storefront. Deteriorated metal architectural elements can be repaired by a variety of means, although the nature of the repair will depend on the extent of the deterioration, the type of metal and its location, and the overall cost of such repairs. Patches can be used to mend, cover or fill a deteriorated area. Such patches should be a close match to the original material to prevent galvanic corrosion. Splicing—replacement of a small section with new material—should be undertaken on structural members only when temporary bracing has been constructed to carry the load. Reinforcing—or bracing the damaged element with additional new metal material—can relieve fatigue or overloading in some situations.

If metal components have deteriorated to a point where they have actually failed (or are missing), replacement is the only reasonable course of action. If the components are significant to the overall design of the storefront, they should be carefully removed and substituted with components that match the original in material, size and detailing (see figure 8).



Figure 8. When the Grand Opera House in Wilmington, Delaware, was rehabilitated, missing cast-iron columns were cast of aluminum to match the original; in this particular case, because these columns do not carry great loads, aluminum proved to be successful substitute. Photo: John G. Waite

Before going to the expense of reproducing the original, it may be useful to check salvage yards for compatible components. Missing parts of cast iron storefronts can be replaced by new cast iron members that are reproductions of the original. New wooden patterns, however, usually need to be made if the members are large. This procedure tends to be expensive (it is usually impossible to use existing iron components as patterns to cast large elements because cast iron shrinks 1/5 inch per foot as it cools). In some situations, less expensive substitute materials such as aluminum, wood, plastics, and fiberglass, painted to match the metal, can be used without compromising the architectural character of the resource.

Cleaning and Painting

Cast iron storefronts are usually encrusted with layers of paint which need to be removed to restore crispness to the details. Where paint build-up and rust are not severe

problems, handscraping and wire-brushing are viable cleaning methods. While it is necessary to remove all rust before repainting, it is not necessary to remove all paint. For situations involving extensive paint build-up and corrosion, mechanical methods such as low-pressure gentle dry grit blasting (80-100 psi) can be effective and economical, providing a good surface for paint. Masonry and wood surfaces adjacent to the cleaning area, however, should be protected to avoid inadvertent damage from the blasting. It will be necessary to recaulk and putty the heads of screws and bolts after grit blasting to prevent moisture from entering the joints. Cleaned areas should be painted immediately after cleaning with a rust-inhibiting primer to prevent new corrosion. Before any cleaning is undertaken, local codes should be checked to ensure compliance with environmental safety requirements.

Storefronts utilizing softer metals (lead, tin), sheet metals (sheet copper), and plated metals (tin andterneplate) should not be cleaned mechanically (grit blasting) because their plating or finish can be easily abraded and damaged. It is usually preferable to clean these softer metals with a chemical (acid pickling or phosphate dipping) method. Once the surface of the metal has been cleaned of all corrosion, grease, and dirt, a rust-inhibiting primer coat should be applied. Finish coats especially formulated for metals, consisting of lacquers, varnishes, enamels or special coatings, can be applied once the primer has dried. Primer and finish coats should be selected for chemical compatibility with the particular metal in question.

Bronze storefronts, common to large commercial office buildings and major department stores of the 20th century, can be cleaned by a variety of methods; since all cleaning removes some surface metal and patina, it should be undertaken only with good reason (such as the need to remove encrusted salts, bird droppings or dirt). Excessive cleaning can remove the texture and finish of the metal. Since this patina can protect the bronze from further corrosion, it should be retained if possible. If it is desirable to remove the patina to restore the original surface of the bronze, several cleaning methods can be used: chemical compounds including rottenstone and oil, whitening and ammonia, or precipitated chalk and ammonia, can be rubbed onto bronze surfaces with a soft, clean cloth with little or no damage. A number of commercial cleaning companies successfully use a combination of 5% oxalic acid solution together with finely ground India pumice powder. Fine glass-bead blasting (or peening) and crushed walnut shell blasting also can be acceptable mechanical methods if carried out in controlled circumstances under low (80-100 psi) pressure. Care should be taken to protect any adjacent wood or masonry from the blasting.

The proper cleaning of metal storefronts should not be considered a "do-it-yourself" project. The nature and condition of the material should be assessed by a competent professional, and the work accomplished by a company specializing in such work.

Rehabilitating Wooden Storefronts

The key to the successful rehabilitation of wooden storefronts is a careful evaluation of existing physical conditions. Moisture, vandalism, insect attack, and lack of maintenance can all contribute to the deterioration of wooden storefronts. Paint failure should not be mistaken-

ly interpreted as a sign that the wood is in poor condition and therefore irreparable. Wood is frequently in sound physical condition beneath unsightly paint. An ice pick or awl may be used to test wood for soundness—decayed wood that is jabbed will lift up in short irregular pieces; sound wood will separate in long fibrous splinters.

Repair and Replacement of Wood

Storefronts showing signs of physical deterioration can often be repaired using simple methods. Partially decayed wood can be patched, built up, chemically treated or consolidated and then painted to achieve a sound condition, good appearance, and greatly extended life.

To repair wood showing signs of rot, it is advisable to dry the wood; carefully apply a fungicide such as pentachlorophenol (a highly toxic substance) to all decayed areas; then treat with 2 or 3 applications of boiled linseed oil (24 hours between applications). Afterward, fill cracks and holes with putty; caulk the joints between the various wooden members; and finally prime and paint the surface.

Partially decayed wood may also be strengthened and stabilized by consolidation, using semi-rigid epoxies which saturate porous decayed wood and then harden. The consolidated wood can then be filled with a semi-rigid epoxy patching compound, sanded and painted. More information on epoxies can be found in the publication "Epoxies for Wood Repairs in Historic Buildings," cited in the bibliography.

Where components of wood storefronts are so badly deteriorated that they cannot be stabilized, it is possible to replace the deteriorated parts with new pieces (see figure 9). These techniques all require skill and some expense, but are recommended in cases where decorative elements, such as brackets or pilasters, are involved. In some cases, missing edges can be filled and rebuilt using wood putty or epoxy compounds. When the epoxy cures, it can be sanded smooth and painted to achieve a durable and waterproof repair.



Figure 9. Rather than replace an entire wooden storefront when there is only localized deterioration, a new wooden component can be pieced-in, as seen here in this column base. The new wood will need to be given primer and top coats of a high quality exterior paint—either an oil-base or latex system. Also wood that is flaking and peeling should be scraped and hand-sanded prior to repainting. Photo: H. Ward Jandl

Repainting of Wood

Wooden storefronts were historically painted to deter the harmful effects of weathering (moisture, ultraviolet rays from the sun, wind, etc.) as well as to define and accent architectural features. Repainting exterior woodwork is thus an inexpensive way to provide continued protection from weathering and to give a fresh appearance to the storefront.

Before repainting, however, a careful inspection of all painted wood surfaces needs to be conducted in order to determine the extent of surface preparation necessary, that is, whether the existing layers of paint have deteriorated to the point that they will need to be partially or totally removed prior to applying the new paint.

As a general rule, removing paint from historic exterior woodwork should be avoided unless absolutely essential. Once conditions warranting removal have been identified, however, paint can be removed to the next sound layer using the gentlest method possible, then the woodwork repainted. For example, such conditions as mildewing, excessive chalking, or staining (from the oxidization of rusting nails or metal anchorage devices) generally require only thorough surface cleaning prior to repainting. Intercoat peeling, solvent blistering, and wrinkling require removal of the affected layer using mild abrasive methods such as hand scraping and sanding. In all of these cases of limited paint deterioration, after proper surface preparation the exterior woodwork may be given one or more coats of a high quality exterior oil finish paint.

On the other hand, if painted wood surfaces display continuous patterns of deep cracks or if they are extensively blistering and peeling so that bare wood is visible, the old paint should be completely removed before repainting. (It should be emphasized that because peeling to bare wood—the most common type of paint problem—is most often caused by excess interior or exterior moisture that collects behind the paint film, the first step in treating peeling is to locate and remove the source or sources of moisture. If this is not done, the new paint will simply peel off.)

There are several acceptable methods for total paint removal, depending on the particular wooden element involved. They include such thermal devices as an electric heat plate with scraper for flat surfaces such as siding, window sills, and doors or an electric hot-air gun with profiled scraper for solid decorative elements such as gingerbread or molding. Chemical methods play a more limited, supplemental role in removing paint from historic exterior woodwork; for example, caustic or solvent-base strippers may be used to remove paint from window muntins because thermal devices can easily break the glass. Detachable wooden elements such as exterior shutters, balusters and columns, can probably best be stripped by means of immersion in commercial dip tanks because other methods are too laborious. Care must be taken in rinsing all chemical residue off the wood prior to painting or the new paint will not adhere.

Finally, if the exterior woodwork has been stripped to bare wood, priming should take place within 48 hours (unless the wood is wet, in which case it should be permitted to dry before painting). Application of a high quality oil type exterior primer will provide a surface over which either an oil or latex top coat can be successfully used.

Rehabilitating Masonry Storefronts

Some storefronts are constructed of brick or stone, and like their metal and wooden counterparts, also may have been subjected to physical damage or alterations over time. Although mortar may have disintegrated, inappropriate surface coatings applied, and openings reduced or blocked up, careful rehabilitation will help restore the visual and physical integrity of the masonry storefront.

Repair and Replacement of Masonry

If obvious signs of deterioration—disintegrating mortar, spalling bricks or stone—are present, the causes (ground moisture, leaky downspouts, etc.) should be identified and corrected. Some repointing may be necessary on the masonry surface, but should be limited to areas in which so much mortar is missing that water accumulates in the mortar joints, causing further deterioration. New mortar should duplicate the composition, color, texture, and hardness, as well as the joint size and profile of the original. Badly spalling bricks may have to be replaced. Deteriorated stone may be replaced in kind, or with a matching substitute material; in some cases where not visually prominent, it may be covered with stucco, possibly scored to resemble blocks of stone.

Cleaning Masonry

Inappropriate cleaning techniques can be a major source of damage to historic masonry buildings. Historic masonry should be cleaned only when necessary to halt deterioration or to remove graffiti and stains, and always with the gentlest means possible, such as water and a mild detergent using natural bristle brushes, and/or a non-harmful chemical solution, both followed by a low-pressure water rinse.

It is important to remember that many mid-19th century brick buildings were painted immediately or soon after construction to protect poor quality brick or to imitate stone. Some historic masonry buildings not originally painted were painted at a later date to hide alterations or repairs, or to solve recurring maintenance or moisture problems. Thus, whether for reasons of historical tradition or practicality, it may be preferable to retain existing paint. If it is readily apparent that paint is not historic and is a later, perhaps unsightly or inappropriate treatment, removal may be attempted, but only if this can be carried out without damaging the historic masonry. Generally, paint removal from historic masonry may be accomplished successfully only with the use of specially formulated chemical paint removers. No abrasive techniques, such as wet or dry sandblasting should be considered. If non-historic paint cannot be removed without using abrasive methods, it is best to leave the masonry painted, although repainting in a compatible color may help visually.

Removing unsightly mastic from masonry presents a similarly serious problem. Its removal by mechanical means may result in abrading the masonry, and chemical and heat methods may prove ineffective, although solvents like acetone will aid in softening the hardened mastic. If the mastic has become brittle, a flat chisel may be used to pop it off; but this technique, if not undertaken with care, may result in damaging the masonry. And even if total removal is possible, the mastic may have permanently stained the masonry. Replacement of these masonry sec-

tions marred by mastic application may be one option in limited situations; individual pieces of stone or bricks that have been damaged by inappropriate alterations may be cut out and replaced with new pieces that duplicate the original. However, since an exact match will be nearly impossible to achieve, it may be necessary to paint the repaired masonry in order to create a harmonious facade. Replacement of a large area with new materials may not be acceptable as it may give the building a new, non-historic appearance inappropriate to the building style and period.

Designing Replacement Storefronts

Where an architecturally or historically significant storefront no longer exists or is too deteriorated to save, a new front should be designed which is compatible with the size, scale, color, material, and character of the building. Such a design should be undertaken based on a thorough understanding of the building's architecture and, where appropriate, the surrounding streetscape (see figure 10). For example, just because upper floor windows are arched is not sufficient justification for designing arched openings for the new storefront. The new design should "read" as a storefront; filling in the space with brick or similar solid material is inappropriate for historic buildings. Similarly the creation of an arcade or other new design element, which alters the architectural and historic character of the building and its relationship with the street, should be avoided. The guidelines on page 8 can assist in developing replacement storefront designs that respect the historic character of the building yet meet current economic and code requirements.

Guidelines for Designing Replacement Storefronts

1. *Scale:* Respect the scale and proportion of the existing building in the new storefront design.
2. *Materials:* Select construction materials that are appropriate to the storefronts; wood, cast iron, and glass are usually more appropriate replacement materials than masonry which tends to give a massive appearance.
3. *Cornice:* Respect the horizontal separation between the storefront and the upper stories. A cornice or fascia board traditionally helped contain the store's sign.
4. *Frame:* Maintain the historic planar relationship of the storefront to the facade of the building and the streetscape (if appropriate). Most storefront frames are generally composed of horizontal and vertical elements.
5. *Entrances:* Differentiate the primary retail entrance from the secondary access to upper floors. In order to meet current code requirements, out-swinging doors generally must be recessed. Entrances should be placed where there were entrances historically, especially when echoed by architectural detailing (a pediment or projecting bay) on the upper stories.
6. *Windows:* The storefront generally should be as transparent as possible. Use of glass in doors, transoms, and display areas allows for visibility into and out of the store.
7. *Secondary Design Elements:* Keep the treatment of secondary design elements such as graphics and awnings as simple as possible in order to avoid visual clutter to the building and its streetscape.



Figure 10. (A) This existing storefront, added in the 1950's to a late 19th century brick building, extends beyond the plane of the facade; faced with anodized aluminum and permastone, it does not contribute to the architectural and historic character of the building. (B) This replacement design uses "lumberyard colonial" detailing, such as barn-type doors, shutters, small paned windows, and a wood shake pent roof. The design, detailing, and choice of materials are clearly inappropriate to this commercial building. (C) This replacement design retains the 1950's projecting canopy but symmetrical placement of the doors relates well to the second floor windows above; this contemporary design is compatible with the scale and character of the building. (D) This replacement design accurately restores the original appearance of the building; based on historical research and physical evidence, it too is an acceptable preservation approach. Drawings: Sharon C. Park, AIA

A restoration program requires thorough documentation of the historic development of the building prior to initiating work. If a restoration of the original storefront is contemplated, old photographs and prints, as well as physical evidence, should be used in determining the form and details of the original. Because storefronts are particularly susceptible to alteration in response to changing marketing techniques, it is worthwhile to find visual documentation from a variety of periods to have a clear understanding of the evolution of the storefront. Removal of later additions that contribute to the character of the building should not be undertaken.

Other Considerations

Pigmented Structural Glass

The rehabilitation of pigmented structural glass storefronts, common in the 1930's, is a delicate and often frustrating task, due to the fragility and scarcity of the material. Typically the glass was installed against masonry walls with asphaltic mastic and a system of metal shelf angles bolted to the walls on three-foot centers. Joints between the panels were filled with cork tape or an elastic joint cement to cushion movement and prevent moisture infiltration.

The decision to repair or replace damaged glass panels should be made on a case-by-case basis. In some instances, the damage may be so minor or the likelihood of finding replacement glass so small, that repairing, reanchoring and/or stabilizing the damaged glass panel may be the only prudent choice. If the panel is totally destroyed or missing, it may be possible to replace with glass salvaged from a demolition; or a substitute material, such as "spandrel glass," which approximates the appearance of the original. Although pigmented structural glass is no longer readily available, occasionally long-established glass "jobbers" will have a limited supply to repair historic storefronts.

Awnings

Where based on historic precedent, consider the use of canvas awnings on historic storefronts (see figure 11).

Awnings can help shelter passersby, reduce glare, and conserve energy by controlling the amount of sunlight hitting the store window, although buildings with northern exposures will seldom functionally require them. Today's canvas awnings have an average life expectancy of between 4 and 7 years. In many cases awnings can disguise, in an inexpensive manner, later inappropriate alterations and can provide both additional color and a strong store identification. Fixed aluminum awnings and awnings simulating mansard roofs and umbrellas are generally inappropriate for older commercial buildings. If awnings are added, choose those that are made from soft canvas or vinyl materials rather than wood or metal; be certain that they are installed without damaging the building or visually impairing distinctive architectural features and can be operable for maximum energy conservation effect.

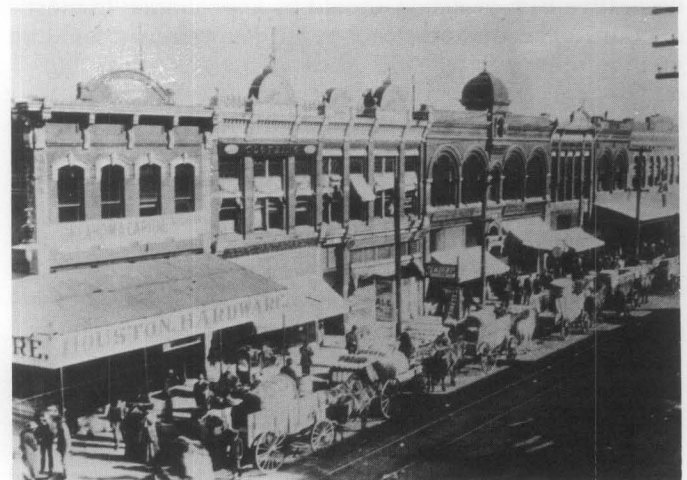


Figure 11. Try to locate old photographs or prints to determine what alterations have been made to the storefront and when they were undertaken. Awnings were common elements of storefronts at the turn of the century. They can be equally useful today.

Signs

Signs were an important aspect of 19th and early 20th century storefronts and today play an important role in defining the character of a business district. In examining historic streetscape photographs, one is struck by the number of signs—in windows, over doors, painted on exterior walls, and hanging over (and sometimes across) the street. While this confusion was part of the character of 19th century cities and towns, today's approach toward signs in historic districts tends to be much more conservative. Removal of some signs can have a dramatic effect in improving the visual appearance of a building; these include modern backlit fluorescent signs, large applied signs with distinctive corporate logos, and those signs attached to a building in such a way as to obscure significant architectural detailing. For this reason, their removal is encouraged in the process of rehabilitation. If new signs are designed, they should be of a size and style compatible with the historic building and should not cover or obscure significant architectural detailing or features. For many 19th century buildings, it was common to mount signs on the lintel above the first story. Another common approach, especially at the turn of the century, was to paint signs directly on the inside of the display windows. Frequently this was done in gold leaf. New hanging signs may be appropriate for historic commercial buildings, if they are of a scale and design compatible with the historic buildings. Retention of signs and advertising painted on historic walls, if of historic or artistic interest (especially where they provide evidence of early or original occupants), is encouraged.

Paint Color

Paint analysis can reveal the storefront's historic paint colors and may be worth undertaking if a careful restoration is desired. If not, the paint color should be, at a minimum, appropriate to the style and setting of the building. This also means that if the building is in a historic district, the color selection should complement the building in question as well as other buildings in the block. In general, color schemes for wall and major decorative trim or details should be kept simple; in most cases the color or colors chosen for a storefront should be used on other painted exterior detailing (windows, shutter, cornice, etc.) to unify upper and lower portions of the facade.

Windows

Glass windows are generally the most prominent features in historic storefronts, and care should be taken to ensure that they are properly maintained. For smaller paned windows with wooden frames, deteriorated putty should be removed manually, taking care not to damage wood along the rabbet. To reglaze, a bead of linseed oil-based putty should be laid around the perimeter of the rabbet; the glass pane pressed into place; glazing points inserted to hold the pane; and a final seal of putty beveled around the edge of the glass. For metal framed windows, glazing compound and special glazing clips are used to secure the glass; a final seal of glazing compound then is often applied. If the glass needs replacing, the new glass should match the original in size, color and reflective qualities. Mirrored or tinted glass are generally inappropriate

replacements for historic storefronts. The replacement of cracked or missing glass in large windows should be undertaken by professional glaziers.

Code Requirements

Alterations to a storefront called for by public safety, handicapped access, and fire codes can be difficult design problems in historic buildings. Negotiations can be undertaken with appropriate officials to ensure that all applicable codes are being met while maintaining the historic character of the original construction materials and features. If, for instance, doors opening inward must be changed, rather than replace them with new doors, it may be possible to reverse the hinges and stops so that they will swing outward.

Summary

A key to the successful rehabilitation of historic commercial buildings is the sensitive treatment of the first floor itself (see figure 12). Wherever possible, significant storefronts (be they original or later alterations), including windows, sash, doors, transoms, signs and decorative features, should be repaired in order to retain the historic character of the building. Where original or early storefronts no longer exist or are too deteriorated to save, the commercial character of the building should nonetheless be preserved—either through an accurate restoration based on historic research and physical evidence or a contemporary design which is compatible with the scale, design, materials, color and texture of the historic building. The sensitive rehabilitation of historic storefronts will not only enhance the architectural character of the overall building but will contribute to rejuvenating neighborhoods or business districts as well.



Figure 12. This photograph of three late 19th century commercial buildings clearly shows the impact of preserving and rehabilitating storefronts. The one on the right has been totally obscured by a "modern" front added in the 1950's. Although inappropriate alterations have taken place on the left storefront, it is still possible to determine the original configuration of the doors and display windows. The storefront in the middle has remained intact. Although in need of some minor maintenance work, the appeal of the original design and materials is immediately apparent.

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This publication has been prepared pursuant to the Economic Recovery Tax Act of 1981 which directs the Secretary of the Interior to certify rehabilitations of historic buildings that are consistent with their historic character; the advice and guidance provided in this brief will assist property owners in complying with the requirements of this law.

Preservation Briefs 11 has been developed under the technical editorship of Lee H. Nelson, AIA, Chief, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, Washington, D.C. 20240. Comments on the usefulness of this information are welcomed and can be sent to Mr. Nelson at the above address.

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Cover drawing: This woodcut of the Joy Building, built in 1808 in Boston, shows early storefronts with shutters; note the profusion of signs covering the facade, advertising the services of the tenants.

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14 PRESERVATION BRIEFS

New Exterior Additions to Historic Buildings: Preservation Concerns

Anne E. Grimmer and Kay D. Weeks



National Park Service
U.S. Department of the Interior
Technical Preservation Services



A new exterior addition to a historic building should be considered in a rehabilitation project only after determining that requirements for the new or adaptive use cannot be successfully met by altering non-significant interior spaces. If the new use cannot be accommodated in this way, then an exterior addition may be an acceptable alternative. Rehabilitation as a treatment “is defined as the act or process of making possible a compatible use for a property through repair, alterations, and *additions* while preserving those portions or features which convey its historical, cultural, or architectural values.”

The topic of new additions, including rooftop additions, to historic buildings comes up frequently, especially as it

relates to rehabilitation projects. It is often discussed and it is the subject of concern, consternation, considerable disagreement and confusion. Can, in certain instances, a historic building be enlarged for a new use without destroying its historic character? And, just what is significant about each particular historic building that should be preserved? Finally, what kind of new construction is appropriate to the historic building?

The vast amount of literature on the subject of additions to historic buildings reflects widespread interest as well as divergence of opinion. New additions have been discussed by historians within a social and political framework; by architects and architectural historians in terms of construction technology and style; and

by urban planners as successful or unsuccessful contextual design. However, within the historic preservation and rehabilitation programs of the National Park Service, the focus on new additions is to ensure that they preserve the character of historic buildings.

Most historic districts or neighborhoods are listed in the National Register of Historic Places for their significance within a particular time frame. This period of significance of historic districts as well as individually-listed properties may sometimes lead to a misunderstanding that inclusion in the National Register may prohibit any physical change outside of a certain historical period—particularly in the form of exterior additions. National Register listing does not mean that a building or district is frozen in time and that no change can be made without compromising the historical significance. It does mean, however, that a new addition to a historic building should preserve its historic character.



Figure 1. The addition to the right with its connecting hyphen is compatible with the Collegiate Gothic-style library. The addition is set back from the front of the library and uses the same materials and a simplified design that references, but does not copy, the historic building. Photo: David Wakely Photography.



Figure 2. The new section on the right is appropriately scaled and reflects the design of the historic Art Deco-style hotel. The apparent separation created by the recessed connector also enables the addition to be viewed as an individual building.

Guidance on New Additions

To meet Standard 1 of the *Secretary of the Interior's Standards for Rehabilitation*, which states that "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," it must be determined whether a historic building can accommodate a new addition. Before expanding the building's footprint, consideration should first be given to incorporating changes—such as code upgrades or spatial needs for a new use—within secondary areas of the historic building. However, this is not always possible and, after such an evaluation, the conclusion may be that an addition is required, particularly if it is needed to avoid modifications to character-defining interior spaces. An addition should be designed to be compatible with the historic character of the building and, thus, meet the *Standards for Rehabilitation*. Standards 9 and 10 apply specifically to new additions:

(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 subject of new additions is important because a new addition to a historic building has the potential to change its historic character as well as to damage and destroy significant historic materials and features. A new addition also has the potential to confuse the public and to make it difficult or impossible to differentiate the old from the new or to recognize what part of the historic building is genuinely historic.

The intent of this Preservation Brief is to provide guidance to owners, architects and developers on how to design a compatible new addition, including a rooftop addition, to a historic building. A new addition to a historic building should preserve the building's *historic character*. To accomplish this and meet the *Secretary of the Interior's Standards for Rehabilitation*, a new addition should:

- Preserve significant historic materials, features and form;
- Be compatible; and
- Be differentiated from the historic building.

Every historic building is different and each rehabilitation project is unique. Therefore, the guidance offered here is not specific, but general, so that it can be applied to a wide variety of building types and situations. To assist in interpreting this guidance, illustrations of a variety of new additions are provided. Good examples, as well as some that do not meet the Standards, are included to further help explain and clarify what is a compatible new addition that preserves the character of the historic building.



Figure 3. The red and buff-colored parking addition with a rooftop playground is compatible with the early-20th century school as well as the neighborhood in which it also serves as infill in the urban setting.

Preserve Significant Historic Materials, Features and Form

Attaching a new exterior addition usually involves some degree of material loss to an external wall of a historic building, but it should be minimized. Damaging or destroying significant materials and craftsmanship should be avoided, as much as possible.

Generally speaking, preservation of historic buildings inherently implies minimal change to primary or “public” elevations and, of course, interior features as well. Exterior features that distinguish one historic building or a row of buildings and which can be seen from a public right of way, such as a street or sidewalk, are most likely to be the most significant. These can include many different elements, such as: window patterns, window hoods or shutters; porticoes, entrances and doorways; roof shapes, cornices and decorative moldings; or commercial storefronts with their special detailing, signs and glazing patterns. Beyond a single building, entire blocks of urban or residential structures are often closely related architecturally by their materials, detailing, form and alignment. Because significant materials and features should be preserved, not damaged or hidden, the first place to consider placing a new addition is in a location where the least amount of historic material and character-defining features will be lost. In most cases, this will be on a secondary side or rear elevation.

One way to reduce overall material loss when constructing a new addition is simply to keep the addition smaller in proportion to the size of the historic building. Limiting the size and number of openings between old and new by utilizing existing doors or enlarging windows also helps to minimize loss. An often successful way to accomplish this is to link the addition to the historic building by means of a hyphen or connector. A connector provides a physical link while visually separating the old and new, and the connecting passageway penetrates and removes only a small portion of the historic wall. A new addition that will abut the historic building along an entire elevation or wrap around a side and rear elevation, will likely integrate the historic and the new interiors, and thus result in a high degree of loss of form and exterior walls, as well as significant alteration of interior spaces and features, and will not meet the Standards.



Figure 4. This glass and brick structure is a harmonious addition set back and connected to the rear of the Colonial Revival-style brick house. Cunningham/Quill Architects. Photos: © Maxwell MacKenzie.

Compatible but Differentiated Design

In accordance with the Standards, a new addition must preserve the building's historic character and, in order to do that, it must be differentiated, but compatible, with the historic building. A new addition must retain the essential form and integrity of the historic property. Keeping the addition smaller, limiting the removal of historic materials by linking the addition with a hyphen, and locating the new addition at the rear or on an inconspicuous side elevation of a historic building are techniques discussed previously that can help to accomplish this.

Rather than differentiating between old and new, it might seem more in keeping with the historic character

simply to repeat the historic form, material, features and detailing in a new addition. However, when the new work is highly replicative and indistinguishable from the old in appearance, it may no longer be possible to identify the “real” historic building. Conversely, the treatment of the addition should not be so different that it becomes the primary focus. The difference may be subtle, but it must be clear. A new addition to a historic building should protect those visual qualities that make the building eligible for listing in the National Register of Historic Places.

The National Park Service policy concerning new additions to historic buildings, which was adopted in 1967, is not unique. It is an outgrowth and continuation of a general philosophical approach to change first expressed by John Ruskin in England in the 1850s, formalized by William Morris in the founding of the Society for the Protection of Ancient Buildings in 1877, expanded by the Society in 1924 and, finally, reiterated in the 1964 Venice Charter—a document that continues to be followed by the national committees of the International Council on Monuments and Sites (ICOMOS). The 1967 *Administrative Policies for Historical Areas of the National Park System* direct that “...a modern addition should be readily distinguishable from the older work; however, the new work should be harmonious with the old in scale, proportion, materials, and color. Such additions should be as inconspicuous as

possible from the public view.” As a logical evolution from these Policies specifically for National Park Service-owned historic structures, the 1977 *Secretary of the Interior’s Standards for Rehabilitation*, which may be applied to **all** historic buildings listed in, or eligible for listing in the National Register, also state that “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.”

Preserve Historic Character

The goal, of course, is a new addition that preserves the building’s historic character. The historic character of each building may be different, but the methodology of establishing it remains the same. Knowing the uses and functions a building has served over time will assist in making what is essentially a physical evaluation. But, while written and pictorial documentation can provide a framework for establishing the building’s history, to a large extent the historic character is embodied in the physical aspects of the historic building itself—shape, materials, features, craftsmanship, window arrangements, colors, setting and interiors. Thus, it is important to identify the historic character before making decisions about the extent—or limitations—of change that can be made.



Figure 5. This addition (a) is constructed of matching brick and attached by a recessed connector (b) to the 1914 apartment building (c). The design is compatible and the addition is smaller and subordinate to the historic building (d).



Figure 6. A new addition (left) is connected to the garage which separates it from the main block of the c. 1910 former florist shop (right). The addition is traditional in style, yet sufficiently restrained in design to distinguish it from the historic building.

A new addition should always be subordinate to the historic building; it should not compete in size, scale or design with the historic building. An addition that bears no relationship to the proportions and massing of the historic building—in other words, one that overpowers the historic form and changes the scale—will usually compromise the historic character as well. The appropriate size for a new addition varies from building to building; it could never be stated in a square or cubic footage ratio, but the historic building's existing proportions, site and setting can help set some general parameters for enlargement. Although even a small addition that is poorly designed can have an adverse impact, to some extent, there is a predictable relationship between the size of the historic resource and what is an appropriate size for a compatible new addition.

Generally, constructing the new addition on a secondary side or rear elevation—in addition to material preservation—will also preserve the historic character. Not only will the addition be less visible, but because a secondary elevation is usually simpler and less distinctive, the addition will have less of a physical and visual impact on the historic building. Such placement will help to preserve the building's historic form and relationship to its site and setting.

Historic landscape features, including distinctive grade variations, also need to be respected. Any new landscape features, including plants and trees, should be kept at a scale and density that will not interfere with understanding of the historic resource itself. A traditionally landscaped

property should not be covered with large paved areas for parking which would drastically change the character of the site.

Despite the fact that in most cases it is recommended that the new addition be attached to a secondary elevation, sometimes this is not possible. There simply may not be a secondary elevation—some important freestanding buildings have significant materials and features on all sides. A structure or group of structures together with its setting (for example, a college campus) may be of such significance that any new addition would not only damage materials, but alter the buildings' relationship to each other and the setting. An addition attached to a highly-visible elevation of a historic building can radically alter the historic form or obscure features such as a decorative cornice or window ornamentation. Similarly, an addition that fills



Figure 7. A vacant side lot was the only place a new stair tower could be built when this 1903 theater was rehabilitated as a performing arts center. Constructed with matching materials, the stair tower is set back with a recessed connector and, despite its prominent location, it is clearly subordinate and differentiated from the historic theater.



Figure 8. The rehabilitation of this large, early-20th century warehouse (left) into affordable artists' lofts included the addition of a compatible glass and brick elevator/stair tower at the back (right).



Figure 9. A simple, brick stair tower replaced two non-historic additions at the rear of this 1879 school building when it was rehabilitated as a women's and children's shelter. The addition is set back and it is not visible from the front of the school.



Figure 10. The small size and the use of matching materials ensures that the new addition on the left is compatible with the historic Romanesque Revival-style building.

in a planned void on a highly-visible elevation (such as a U-shaped plan or a feature such as a porch) will also alter the historic form and, as a result, change the historic character. Under these circumstances, an addition would have too much of a negative impact on the historic building and it would not meet the Standards. Such situations may best be handled by constructing a separate building in a location where it will not adversely affect the historic structure and its setting.

In other instances, particularly in urban areas, there may be no other place but adjacent to the primary façade to locate an addition needed for the new use. It may be possible to design a lateral addition attached on the side that is compatible with the historic building, even though it is a highly-visible new element. Certain types of historic structures, such as government buildings, metropolitan museums, churches or libraries, may be so massive in size that a relatively large-scale addition may not compromise the historic character, provided, of course, the addition is smaller than the historic building. Occasionally, the visible size of an addition can be reduced by placing some of the spaces or support systems in a part of the structure that is underground. Large new additions may sometimes be successful if they read as a separate volume, rather than as an extension of the historic structure, although the scale, massing and proportions of the addition still need to be compatible with the historic building. However, similar expansion of smaller buildings would be dramatically out of scale. In summary, where any new addition is proposed, correctly assessing the relationship between actual size and relative scale will be a key to preserving the character of the historic building.



Figure 11. The addition to this early-20th century Gothic Revival-style church provides space for offices, a great hall for gatherings and an accessible entrance (left). The stucco finish, metal roof, narrow gables and the Gothic-arched entrance complement the architecture of the historic church. Placing the addition in back where the ground slopes away ensures that it is subordinate and minimizes its impact on the church (below).

Design Guidance for Compatible New Additions to Historic Buildings

There is no formula or prescription for designing a new addition that meets the Standards. A new addition to a historic building that meets the Standards can be any architectural style—traditional, contemporary or a simplified version of the historic building. However, there must be a balance between differentiation and compatibility in order to maintain the historic character and the identity of the building being enlarged. New additions that too closely resemble the historic building or are in extreme contrast to it fall short of this balance. *Inherent in all of the guidance is the concept that an addition needs to be subordinate to the historic building.*

A new addition **must preserve significant historic materials, features and form, and it must be compatible but differentiated from the historic building.** To achieve this, it is necessary to carefully consider the **placement or location** of the new addition, and its **size, scale and massing** when planning a new addition. To preserve a property's historic character, a new addition must be visually distinguishable from the historic building. This does not mean that the addition and the historic building should be glaringly different in terms of design, materials and other visual qualities. Instead, the new addition should take its design cues from, but not copy, the historic building.



A variety of design techniques can be effective ways to differentiate the new construction from the old, while respecting the architectural qualities and vocabulary of the historic building, including the following:

- Incorporate a simple, recessed, small-scale hyphen to physically separate the old and the new volumes or set the addition back from the wall plane(s) of the historic building.
- Avoid designs that unify the two volumes into a single architectural whole. The new addition may include simplified architectural features that reflect, but do not duplicate, similar features on the historic building. This approach will not impair the existing building's historic character as long as the new structure is subordinate in size and clearly differentiated and distinguishable so that the identity of the historic structure is not lost in a new and larger composition. The historic building must be clearly identifiable and its physical integrity must not be compromised by the new addition.



Figure 12. This 1954 synagogue (left) is accessed through a monumental entrance to the right. The new education wing (far right) added to it features the same vertical elements and color and, even though it is quite large, its smaller scale and height ensure that it is secondary to the historic resource.



Figure 13. A glass and metal structure was constructed in the courtyard as a restaurant when this 1839 building was converted to a hotel. Although such an addition might not be appropriate in a more public location, it is compatible here in the courtyard of this historic building.

- Use building materials in the same color range or value as those of the historic building. The materials need not be the same as those on the historic building, but they should be harmonious; they should not be so different that they stand out or distract from the historic building. (Even clear glass can be as prominent as a less transparent material. Generally, glass may be most appropriate for small-scale additions, such as an entrance on a secondary elevation or a connector between an addition and the historic building.)
- Base the size, rhythm and alignment of the new addition's window and door openings on those of the historic building.
- Respect the architectural expression of the historic building type. For example, an addition to an institutional building should maintain the architectural character associated with this building type rather than using details and elements typical of residential or other building types.



Figure 14. This glass addition was erected at the back of an 1895 former brewery during rehabilitation to provide another entrance. The addition is compatible with the plain character of this secondary elevation.

These techniques are merely examples of ways to differentiate a new addition from the historic building while ensuring that the addition is compatible with it. Other ways of differentiating a new addition from the historic building may be used as long as they maintain the primacy of the historic building. Working within these basic principles still allows for a broad range of architectural expression that can range from stylistic similarity to contemporary distinction. The recommended design approach for an addition is one that neither copies the historic building exactly nor stands in stark contrast to it.

Revising an Incompatible Design for a New Addition to Meet the Standards

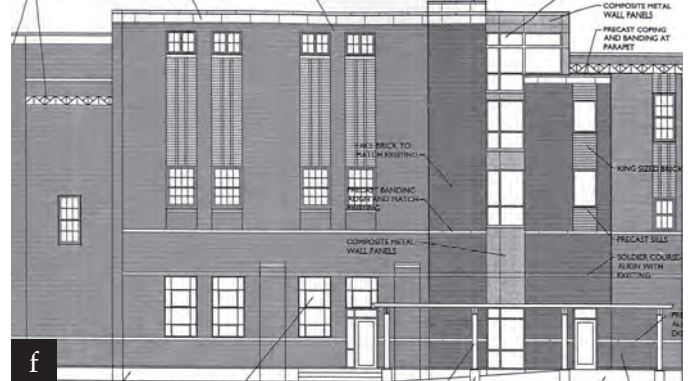
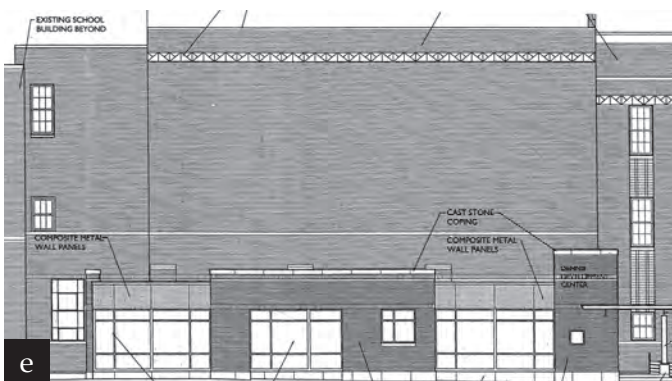
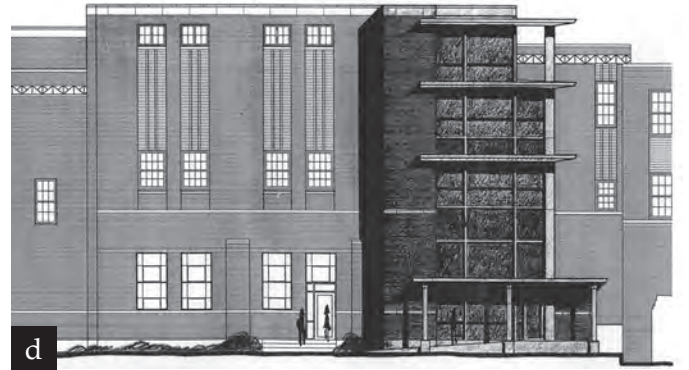
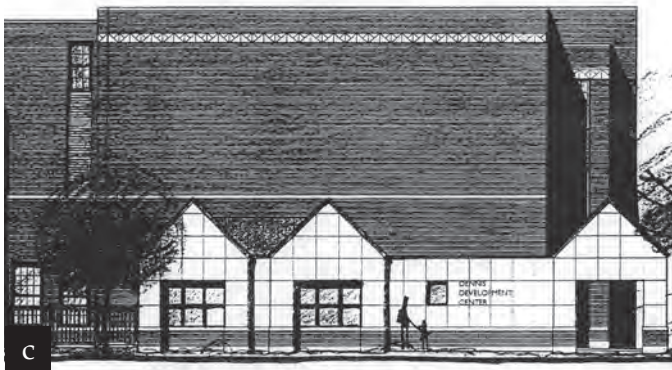


Figure 15. The rehabilitation of a c. 1930 high school auditorium for a clinic and offices proposed two additions: a one-story entrance and reception area on this elevation (a); and a four-story elevator and stair tower on another side (b). The gabled entrance (c) first proposed was not compatible with the flat-roofed auditorium and the design of the proposed stair tower (d) was also incompatible and overwhelmed the historic building. The designs were revised (e-f) resulting in new additions that meet the Standards (g-h).

Incompatible New Additions to Historic Buildings

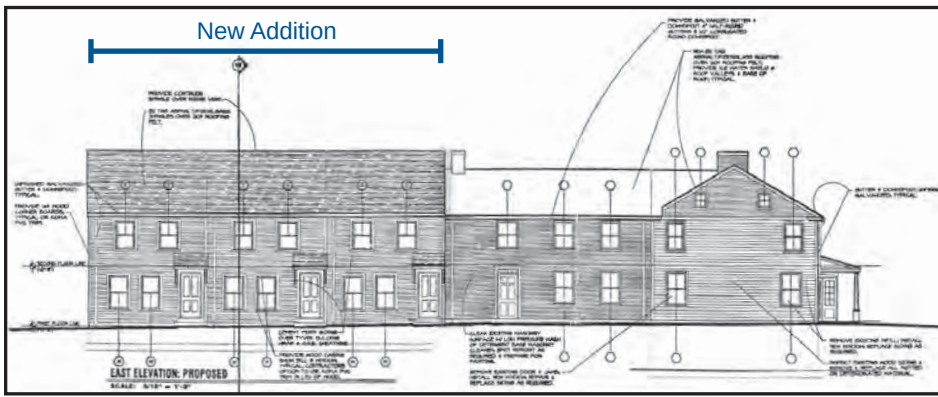


Figure 16. The proposal to add three row houses to the rear ell of this early-19th century residential property doubles its size and does not meet the Standards..



Figure 17. The small addition on the left is starkly different and it is not compatible with the eclectic, late-19th century house.



Figure 18. The expansion of a one- and one-half story historic bungalow (left) with a large two-story rear addition (right) has greatly altered and obscured its distinctive shape and form.



Figure 19. The upper two floors of this early-20th century office building were part of the original design, but were not built. During rehabilitation, the two stories were finally constructed. This treatment does not meet the Standards because the addition has given the building an appearance it never had historically.



Figure 20. The height, as well as the design, of these two-story rooftop additions overwhelms the two-story and the one-story, low-rise historic buildings.



New Additions in Densely-Built Environments

In built-up urban areas, locating a new addition on a less visible side or rear elevation may not be possible simply because there is no available space. In this instance, there may be alternative ways to help preserve the historic character. One approach when connecting a new addition to a historic building on a primary elevation is to use a hyphen to separate them. A subtle variation in material, detailing and color may also provide the degree of differentiation necessary to avoid changing the essential proportions and character of the historic building.

A densely-built neighborhood such as a downtown commercial core offers a particular opportunity to design an addition that will have a minimal impact on the historic building. Often the site for such an addition is a vacant lot where another building formerly stood. Treating the addition as a separate or infill building may be the best approach when designing an addition that will have the least impact on the historic building and the district. In these instances there may be no need for a direct visual link to the historic building. Height and setback from the street should generally be consistent with those of the historic building and other surrounding buildings in the district. Thus, in most urban commercial areas the addition should not be set back from the façade of the historic building. A tight urban setting may sometimes even accommodate a larger addition if the primary elevation is designed to give the appearance of being several buildings by breaking up the facade into elements that are consistent with the scale of the historic building and adjacent buildings.



Figure 21. Both wings of this historic L-shaped building (top), which fronts on two city streets, adjoined vacant lots. A two-story addition was constructed on one lot (above, left) and a six-story addition was built on the other (above, right). Like the historic building, which has two different facades, the compatible new additions are also different and appear to be separate structures rather than part of the historic building.



Figure 22. The proposed new addition is compatible with the historic buildings that remain on the block. Its design with multiple storefronts helps break up the mass.



Figure 23. Colored flags marking the location of a proposed penthouse addition (a) were placed on the roof to help evaluate the impact and visibility of an addition planned for this historic furniture store (b). Based on this evaluation, the addition was constructed as proposed. It is minimally visible and compatible with the 1912 structure (c). The tall parapet wall conceals the addition from the street below (d).

Rooftop Additions

The guidance provided on designing a compatible new addition to a historic building applies equally to new rooftop additions. A rooftop addition should preserve the character of a historic building by preserving historic materials, features and form; and it should be compatible but differentiated from the historic building.

However, there are several other design principles that apply specifically to rooftop additions. Generally, a rooftop addition should not be more than one story in height to minimize its visibility and its impact on the proportion and profile of the historic building. A rooftop addition should almost always be set back at least one full bay from the primary elevation of the building, as well as from the other elevations if the building is free-standing or highly visible.

It is difficult, if not impossible, to minimize the impact of adding an entire new floor to relatively low buildings, such as small-scale residential or commercial structures, even if the new addition is set back from the plane of the façade. Constructing another floor on top of a small, one, two or three-story building is seldom appropriate for buildings of this size as it would measurably alter the building's proportions and profile, and negatively impact its historic character. On the other hand, a rooftop addition on an eight-story building, for example, in a historic district consisting primarily of tall buildings might not affect the historic character because the new construction may blend in with the surrounding buildings and be only minimally visible within the district. A rooftop addition in a densely-built urban area is more likely to be compatible on a building that is adjacent to similarly-sized or taller buildings.

A number of methods may be used to help evaluate the effect of a proposed rooftop addition on a historic building and district, including pedestrian sight lines, three-dimensional schematics and computer-generated design. However, drawings generally do not provide a true "picture" of the appearance and visibility of a proposed rooftop addition. For this reason, it is often necessary to construct a rough, temporary, full-size or skeletal mock up of a portion of the proposed addition, which can then be photographed and evaluated from critical vantage points on surrounding streets.

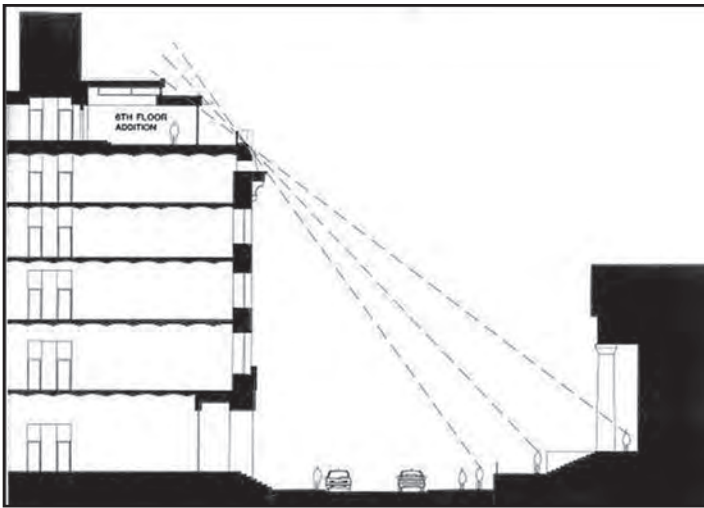


Figure 24. How to Evaluate a Proposed Rooftop Addition.
A sight-line study (above) only factors in views from directly across the street, which can be very restrictive and does not illustrate the full effect of an addition from other public rights of way. A mock up (above, right) or a mock up enhanced by a computer-generated rendering (below, right) is essential to evaluate the impact of a proposed rooftop addition on the historic building.

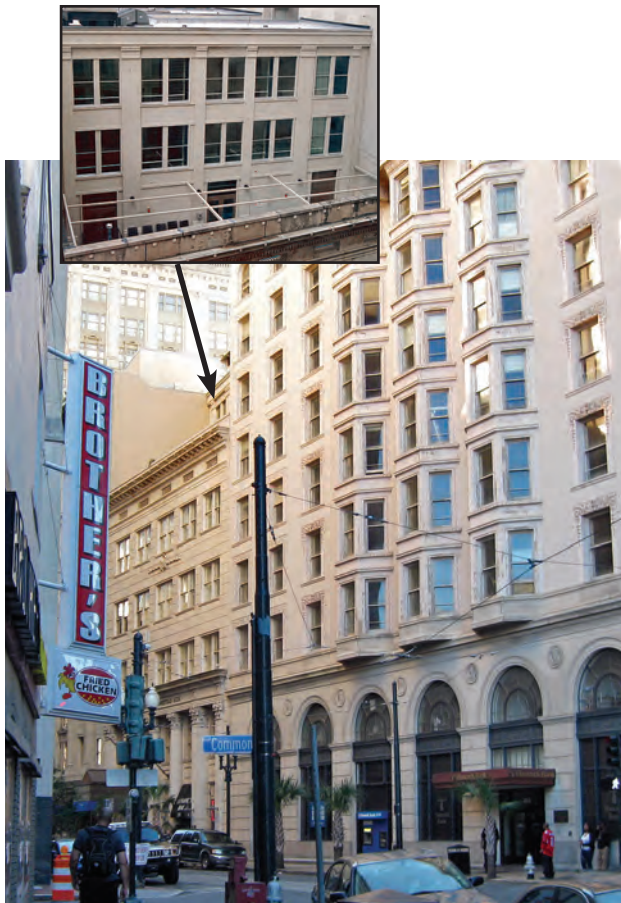


Figure 25. It was possible to add a compatible, three-story, penthouse addition to the roof of this five-story, historic bank building because the addition is set far back, it is surrounded by taller buildings and a deep parapet conceals almost all of the addition from below.

Figure 26. A rooftop addition would have negatively impacted the character of the primary facade (right) of this mid-19th century, four-story structure and the low-rise historic district. However, a third floor was successfully added on the two-story rear portion (below) of the same building with little impact to the building or the district because it blends in with the height of the adjacent building.





Figure 27. Although the new brick stair/elevator tower (left) is not visible from the front (right), it is on a prominent side elevation of this 1890 stone bank. The compatible addition is set back and does not compete with the historic building. Photos: Chadd Gossmann, Aurora Photography, LLC.

Designing a New Exterior Addition to a Historic Building

This guidance should be applied to help in designing a compatible new addition that will meet the *Secretary of the Interior's Standards for Rehabilitation*:

- A new addition should be simple and unobtrusive in design, and should be distinguished from the historic building—a recessed connector can help to differentiate the new from the old.
- A new addition should not be highly visible from the public right of way; a rear or other secondary elevation is usually the best location for a new addition.
- The construction materials and the color of the new addition should be harmonious with the historic building materials.
- The new addition should be smaller than the historic building—it should be subordinate in both size and design to the historic building.

The same guidance should be applied when designing a compatible **rooftop** addition, plus the following:

- A rooftop addition is generally not appropriate for a one, two or three-story building—and often is not appropriate for taller buildings.
- A rooftop addition should be minimally visible.
- Generally, a rooftop addition must be set back at least one full bay from the primary elevation of the building, as well as from the other elevations if the building is freestanding or highly visible.
- Generally, a rooftop addition should not be more than one story in height.
- Generally, a rooftop addition is more likely to be compatible on a building that is adjacent to similarly-sized or taller buildings.



Figure 28. A small addition (left) was constructed when this 1880s train station was converted for office use. The paired doors with transoms and arched windows on the compatible addition reflect, but do not replicate, the historic building (right).



Figure 29. This simple glass and brick entrance (left) added to a secondary elevation of a 1920s school building (right) is compatible with the original structure.

Summary

Because a new exterior addition to a historic building can damage or destroy significant materials and can change the building's character, an addition should be considered only after it has been determined that the new use cannot be met by altering non-significant, or secondary, interior spaces. If the new use cannot be met in this way, then an attached addition may be an acceptable alternative if carefully planned and designed. A new addition to a historic building should be constructed in a manner that preserves significant materials, features and form, and preserves the building's historic character. Finally, an addition should be differentiated from the historic building so that the new work is compatible with—and does not detract from—the historic building, and cannot itself be confused as historic.

Additional Reading

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Day, Steven, AIA. "Modernism Meets History: New Additions to Historic Structures." *Preservation Seattle* [Historic Seattle's online monthly preservation magazine.] May 2003. www.historicseattle.org/preservationseattle/publicpolicy/defaultmay2.htm.

Incentives! A Guide to the Federal Historic Preservation Tax Incentives Program for Income-Producing Properties. "Avoiding Incompatible Treatments: New Additions & Rooftop Additions." Technical Preservation Services Branch, National Park Service. Online at www.nps.gov/history/hps/tps/.

Interpreting the Standards Bulletins (ITS). Technical Preservation Services Branch, National Park Service. Online at www.nps.gov/history/hps/tps/.

New Additions to Historic Buildings. Technical Preservation Services Branch, National Park Service. Online at www.nps.gov/history/hps/tps/.

O'Connell, Kim A. "Making Connections." *Traditional Building*. March/April 2004. (Vol. 17, No. 2), pp. 12-15.

The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings. Washington, D.C.: U.S. Department of the Interior, National Park Service, Preservation Assistance Division, rev. 1990.

The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines for Rehabilitating Historic Buildings. (Authors: W. Brown Morton, III, Gary L. Hume, Kay D. Weeks, and H. Ward Jandl. Project Directors: Anne E. Grimmer and Kay D. Weeks.) Washington, D.C.: U.S. Department of

the Interior, National Park Service, Preservation Assistance Division, 1992. Online at www.nps.gov/history/hps/tps/.

Semes, Steven W. "Differentiated and Compatible: The Secretary's Standards revisited." *Traditional Building*. February 2009. (Vol. 22, No. 1), pp. 20-23.

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Figure 30. The small addition on the right of this late-19th century commercial structure is clearly secondary and compatible in size, materials and design with the historic building.



Figure 31. An elevator/stair tower was added at the back of this Richardsonian Romanesque-style theater when it was rehabilitated. Rough-cut stone and simple cut-out openings ensure that the addition is compatible and subordinate to the historic building. Photo: Chuck Liddy, AIA.

Acknowledgements

Anne E. Grimmer, Senior Architectural Historian, Technical Preservation Services Branch, National Park Service, revised *Preservation Brief 14*, written by Kay D. Weeks and first published in 1986. The revised Brief features all new illustrations and contains expanded and updated design guidance on the subject of new additions that has been developed by the Technical Preservation Services Branch since the original publication of the Brief. Several individuals generously contributed their time and expertise to review the revision of this *Preservation Brief*, including: Sharon C. Park, FAIA, Chief, Architectural History and Historic Preservation, Smithsonian Institution; Elizabeth Tune and Karen Brandt, Department of Historic Resources, Commonwealth of Virginia; and Phillip Wisley and David Ferro, Division of Historical Resources, Florida Department of State. The Technical Preservation Services professional staff, in particular Michael J. Auer, Jo Ellen Hensley, Gary Sachau and Rebecca Shiffer, also provided important guidance in the development of this publication. All illustrations are from National Park Service files unless otherwise credited. Front cover image: Detail of new addition shown in Figure 4. Photo: © Maxwell MacKenzie.

This publication has been prepared pursuant to the National Historic Preservation Act of 1966, as amended, which directs the Secretary of the Interior to develop and make available information concerning historic properties. The Technical Preservation Services Branch, National Park Service, prepares standards, guidelines and other educational materials on responsible historic preservation treatments for a broad public audience. Additional information about the programs of Technical Preservation Services is available on the website at www.nps.gov/history/hps/tps. Comments about this publication should be addressed to: Charles E. Fisher, Technical Preservation Publications Program Manager, Technical Preservation Services-2255, National Park Service, 1849 C Street, NW, Washington, DC 20240. This publication is not copyrighted and can be reproduced without penalty. Normal procedures for credit to the author and the National Park Service are appreciated.



<i>Office Use Only</i>	
Date Filed:	_____
Received By:	_____
Review:	
☐ Administrative	
☐ Landmarks Board	

Application for Certificate of Appropriateness

City of Springfield, Missouri

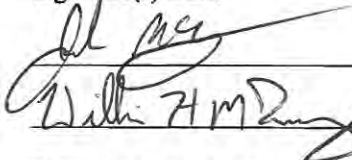
The applicant seeks to show the following.

1. That the proposed work will be done in conformance with the Secretary of Interior's Standards for Rehabilitation.
2. That the proposed work will be done in conformance with any applicable design guidelines or standards that the Landmarks Board has established and adopted. (Commercial Street and Walnut Street Districts and Mid-Town Neighborhood historic sites only).
3. That the proposed work will be done in conformance with all other relevant requirements of the Springfield Zoning Ordinance.

THEREFORE, applicant requests that the Certificate of Appropriateness be approved for the property as proposed in this submittal.

We, the signers of this application, do attest to the truth and correctness of all facts and information presented with this application and understand that, if approved, all work must be done under a building permit issued by the Department of Building Development Services. Approval of this application does not constitute approval of a building permit, nor does it certify that the zoning is appropriate for the proposed uses. These are separate processes that must be initiated by the applicants. We further understand that approval of this application does not constitute approval for tax certification under the Tax Reform Act of 1986 or amendments thereto.

Signature(s) Date:



5-15-2013

5-15-2013

Please type or print name(s) clearly:

John McQueary

William McQueary

Exhibit A.

Request for Certificate of Appropriateness

Please use this form only. Form may be photocopied. Please type or print.

For instructions, see pages 5–8.

1. PROPERTY ADDRESS:

305 East Walnut

2. APPLICANT:

Name(s): MHB LLC

If corporation: Corporate official: _____

(corporate seal)

Mailing address: 338 N. Boonville Ave., Suite 100 Zip Code: 65806

Telephone number: (417) 849-1481 Fax number: _____

e-mail: johnpmcq@gmail.com

3. AUTHORIZED REPRESENTATIVE: *(The representative should have the authority to commit the applicant to changes that may be suggested by the Board).*

Name: _____ Signature: _____

Address: _____ Telephone: _____ Fax: _____

e-mail: _____

4. BUILDING DEVELOPMENT SERVICES DISCUSSION: *(Before submitting this application, the applicant should discuss the project with BDS. Their phone number is 864-1055.)*

Date of discussion: 2-13-2013

NOTE: The property owner must either sign this application or give City staff a power of attorney showing that another person is authorized to sign.

Exhibit B.

Description of Proposed Work & Supporting Information

Please use this form only. Form may be photocopied. Please type or print.

1. TYPE OF WORK PROPOSED: *(Check all that apply. All work items require a written description of the proposed work. Additional required supporting information is denoted after each item and **must** be attached. See Instructions, page 5. Maximum size for drawings: 11 x 17 inches. NOTE: Even though you check the "Other" or the "New Construction" box, you must still give information on individual features such as windows, doors, etc., included in a large project.)*

- | | | |
|---|--|--|
| ☒ Addition (1, 2, 3, 7) | ☒ Handicapped Ramp (1, 2, 3) | ☐ Sidewalk (1, 3) |
| ☐ Awnings (2, 3, 4 or 5, 6) | ☐ New Construction (1, 2, 3, 7) | ☐ Siding (3, 4 or 5) |
| ☐ Building Relocation (1, 2, 3, 7) | ☐ Parking (1, 3) | ☐ Sign (1, 2, 3, 6) |
| ☐ Demolition (1, 2, 3, 7) | ☐ Porch (1, 2, 3) | ☒ Window (2, 3, 4 or 5, 6) |
| ☐ Door (2, 3, 4 or 5, 6) | ☐ Retaining Wall (1, 2, 3) | ☐ Archeological Site (1, 3, 8) |
| ☐ Fence (1, 2, 3, 5) | ☐ Roof-New (3, 4 or 5, 7) | |
| ☐ Guttering (2, 3, 4 or 5, 6) | ☐ Re-roof (3, 4) | |
| ☐ Other (Specify) _____ | | |

- 1-Site plans
- 2-Elevations
- 3-Photographs
- 4-Sample of materials to be used

- 5-Product literature
- 6-Drawing
- 7-Exhibit C-Why proposed work should be approved
- 8-State Historic Preservation Officer Comments

2. DESCRIPTION OF PROPOSED WORK: *(Attach additional pages if necessary.)*

See attached.

NOTE: An application is considered incomplete until **all** supporting materials, as specified in Item 1 above, are attached. Incomplete applications will **not** be processed or scheduled for a public hearing.

Exhibit C.

WHY PROPOSED WORK SHOULD BE APPROVED

Please use this form only. Form may be photocopied. Please type or print.

When proposing a major project, please use this page to give information in support of your request. (See Exhibit B, item 1, above: "Type of Work Proposed," key # 7. Suggested items of discussion are included in the Instructions, page 7.)

The Vandivort building located at 305 E Walnut is being designed to be rehabilitated to serve as a hotel. The building was renovated in the 1980s and included the removal of almost all original interior walls and finishes. An original lodge hall on the fourth floor was retained and converted into an event space. All other interior spaces appear to have been gutted, and they have all-new finishes and interior walls. The façade of the building directly facing Walnut St is considered to be the defining characteristic of the building. The renovation and change of use to the interior of the building will have no impact of the defining characteristics of the building. The exterior renovations to the exterior of the historically significant façade will mostly provide new elements to match historic elements. Some of the revisions, the ADA ramp and canopy, are added to meet the functional components of the building. None of the elements will reflect "false historicism". It is not believed that any of the revisions made in the 1980's have added any historical significance to the building and these revisions are being redone to reflect more historically accurate details, primarily on the main level Walnut Storefront. One of the few features that have been found in the building to be historic is the window casings at select windows. Casings for the windows of the 2nd, 3rd, and 4th floor, ballroom excluded, will be recreated and applied to the windows at locations appropriate. The exterior masonry is in fair condition and will be repointed as required in accordance with the standards for Historic Preservation. A new addition will be constructed on the north addition out of view from the Walnut Façade. The addition is set back from the west façade and does not extend the entire length of the building. The new addition is designed to reflect the existing building in materiality and location except for on the northwest corner where a modest modern element is designed to demonstrate the location of the new addition. The historic integrity of the building is retained through the building being smaller in scale and set back from the façade providing a clear differentiation between the new addition and the existing building. In addition the new construction is not visible on the significant façade allowing this to be maintained. This addition is integral to the project both in the planning and financial models and is an important element allowing the renovation of this project to happen. In the absence of local design guides the new addition was designed in congress with a Historic Preservation consultant, Deb Sheals, and preliminary reviews by the State review board to ensure the design meet the standards that would apply.



SPRINGFIELD

433 west walnut
springfield, mo 65806
o 417.865.2065
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Date: 05-15-2013
Project: Vandivort Building Renovation
Project Number: 2338
RE: Landmarks Board Submittal

Description of Proposed Work

The Vandivort building located at 305 E Walnut is being designed to be rehabilitated to serve as a hotel. The project is being partially financed through state and federal historic tax credits. Both Part I and Part II have been submitted. The project underwent a major renovation in the 1980's and many changes that took place in the 1980s will be reversed. The work includes interior and exterior improvements. The exterior improvements will include new windows and storefronts on the south face that are closer to those seen in historic photos on sheet A801. These revisions include design features that allow for an ADA compliant ramp to be provided at the building. The existing conditions and previous conditions did not allow for a compliant ramp to be provided. In addition, the existing modern curved canvas awning will be replaced with a much smaller flat metal canopy as seen on sheet A201. The upper level windows on the south façade will be replaced with aluminum single hung windows that have the meeting rail in the center of the window that match the historic condition. The profiles and windows used are approved for historic preservation by all state and federal agencies having jurisdiction. Wood windows are not required since the existing windows are aluminum. All other windows, which appear to date to the 1980s, will be retained and repaired as needed. The interior trim of these windows will be fabricated to match the original trim profiles. Finally, a modest addition will be constructed at the back of the building and will be shorter than the existing building and have almost no visibility from Walnut St., which is considered by the state and federal agencies to be the historically significant view. The interior, which was largely gutted in the 1980s, will be completely updated. An original lodge hall on the fourth floor will be retained and restored with minor revisions to the finishes and MEP systems. The first floor will contain the hotel lobby, meeting rooms and a bar, which will be a largely open floor plan. The upper floors will contain hotel rooms.

Sincerely,

A handwritten signature in black ink, appearing to read 'Patrick N. Neuber'.

Patrick N. Neuber
Project Manager
Bates & Associates Architects
pn@batesarchitects.com



HOTEL VANDIVORT

SPRINGFIELD. MISSOURI

HISTORIC RENOVATION

REVISIONS	
NO.	DATE

NOT FOR
CONSTRUCTION

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architects

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SITE LOCATION MAP:



PROJECT ADDRESS:
305 EAST WALNUT
SPRINGFIELD, MISSOURI 65806



SHEET INDEX:

G100 - COVER SHEET
C101 - SITE PLAN

A101 - FLOOR PLANS
A102 - FLOOR PLANS
A103 - FLOOR PLANS
A104 - ROFF PLAN

A201 - ELEVATIONS

A701 - WINDOW SCHEDULE
A702 - WINDOW DETAILS
A703 - STOREFRONT
A751 - WINDOW DETAILS
A752 - WINDOW DETAILS
A753 - WINDOW DETAILS
A801 - PHOTOS

PROJECT DESIGN TEAM:

OWNER:

MBH, LLC
CONTACT:
ADDRESS:
305 EAST WALNUT
SPRINGFIELD, MO 65806

OWNERS REPRESENTATIVE:
JOHN MCQUEARY
PH: 417.849.1481
BILLY MCQUEARY
PH: 417.849.6301

ARCHITECT:

BATES & ASSOCIATES
433. W. WALNUT ST.
SPRINGFIELD, MO 65806

CONTACT:
JERRY HAGERMAN - PROJECT MANAGER
PATRICK NEUBER - JOB CAPTAIN
PH: 417.865.2065
FAX: 417.865.8313

MEP ENGINEER:

COLVIN JONES DAVIS
2101 WEST CHESTERFIELD BOULEVARD
SUITE B105A
SPRINGFIELD, MO 65807

CONTACT
ALLEN DAVIS
PH: 417.877.1700
FAX: 417.877.1701

STRUCTURAL ENGINEER:

WELLS & SCALETTY
3050 E. BATTLEFIELD ST.
SPRINGFIELD, MO 65804

CONTACT:
ANGIE SCALETTY
PH: 417.890.7711

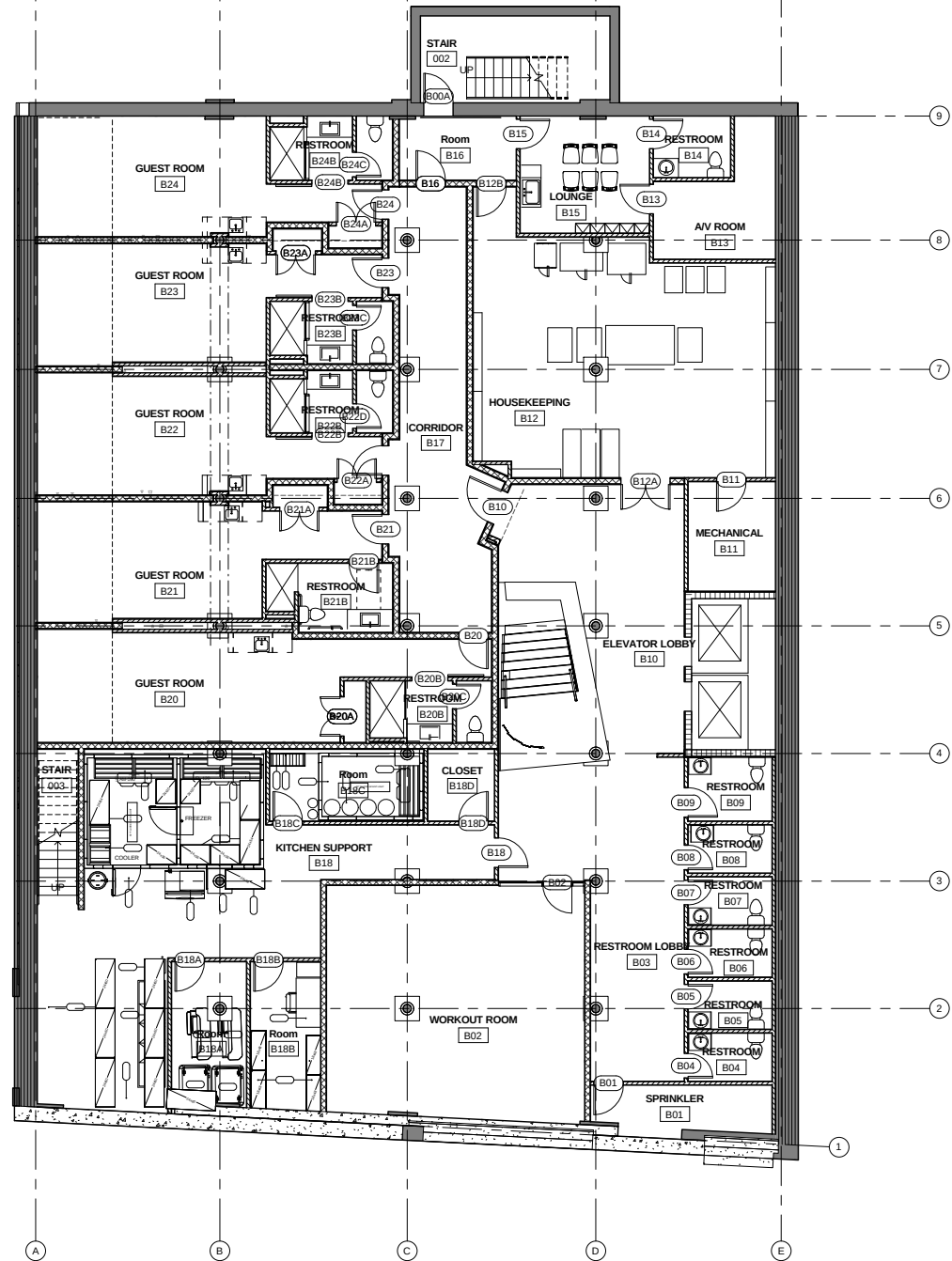
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FOR
MBH, LLC

305 EAST WALNUT SPRINGFIELD, MO 65806

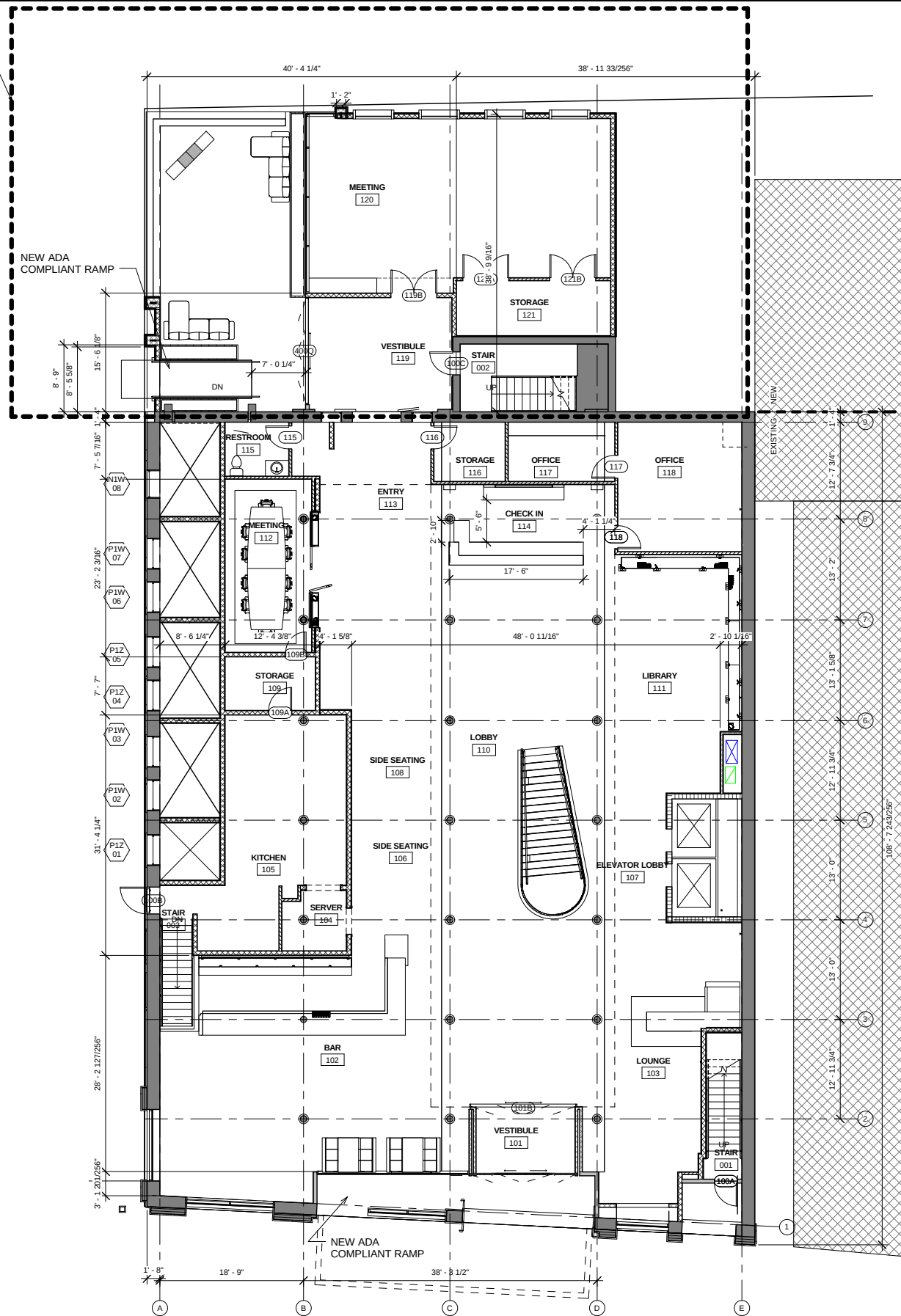
Job Number: 2338
Release Date: 05-15-2013
Drawn By: Author

CS001
COVER SHEET

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Autodesk Revit



2 BASEMENT LEVEL
1/8" = 1'-0"



1 1st LEVEL
1/8" = 1'-0"

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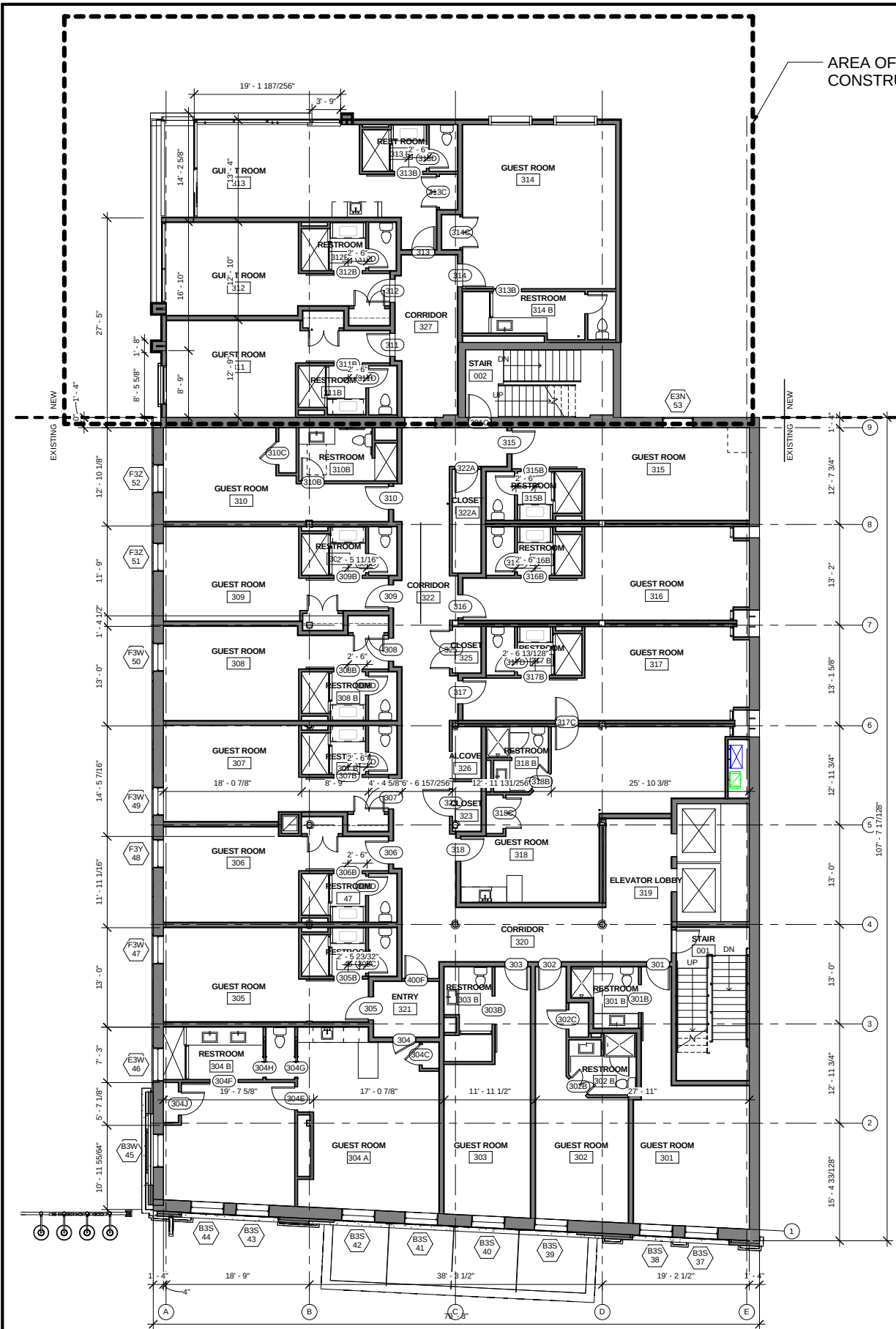
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FOR
MBH, LLC

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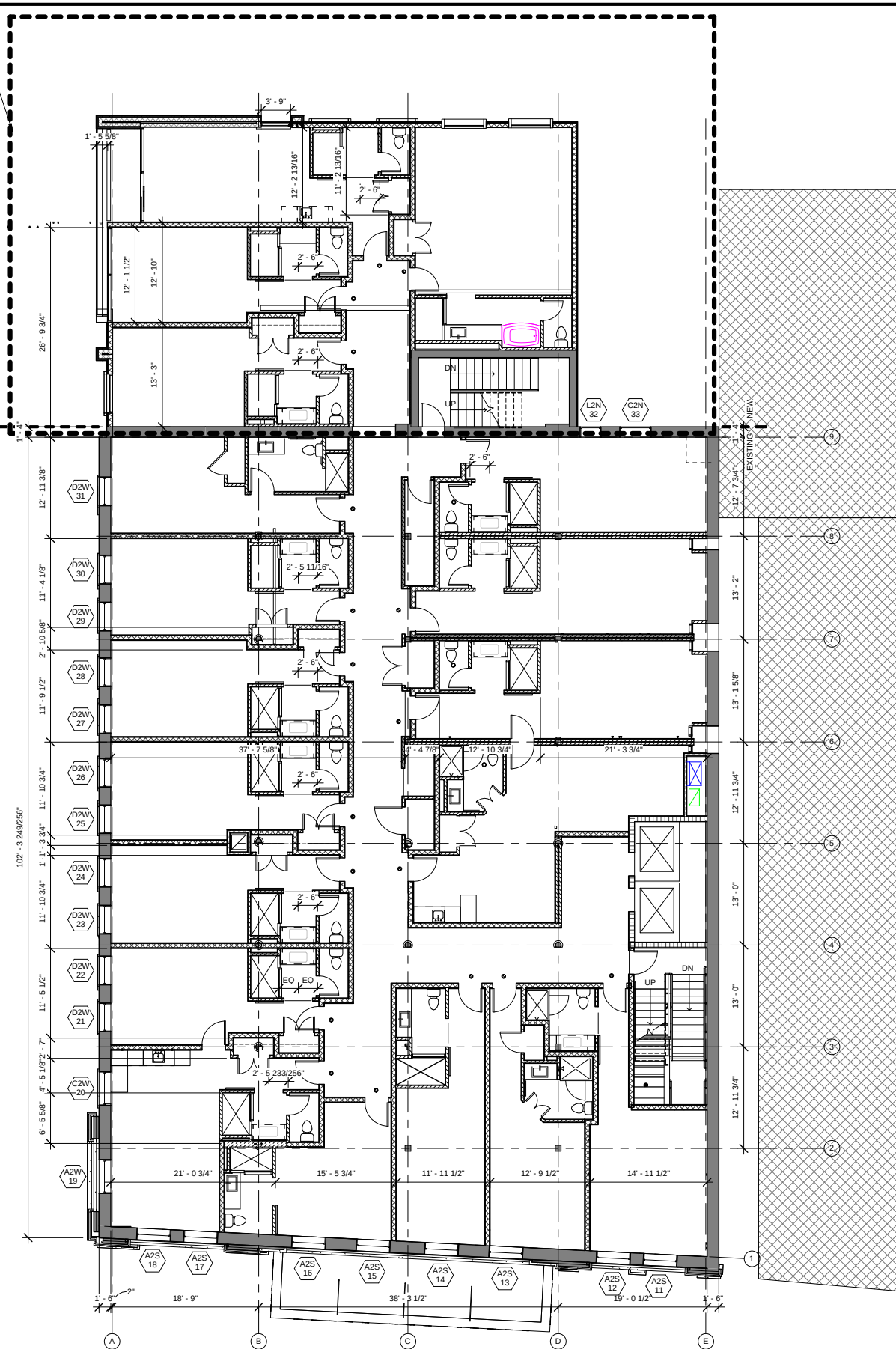
Job Number: 2338
Release Date: 05-15-2013
Drawn By: BH

A101
FLOOR PLANS

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2 3rd LEVEL
1/8" = 1'-0"



1 2nd LEVEL
1/8" = 1'-0"

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1	Date 1

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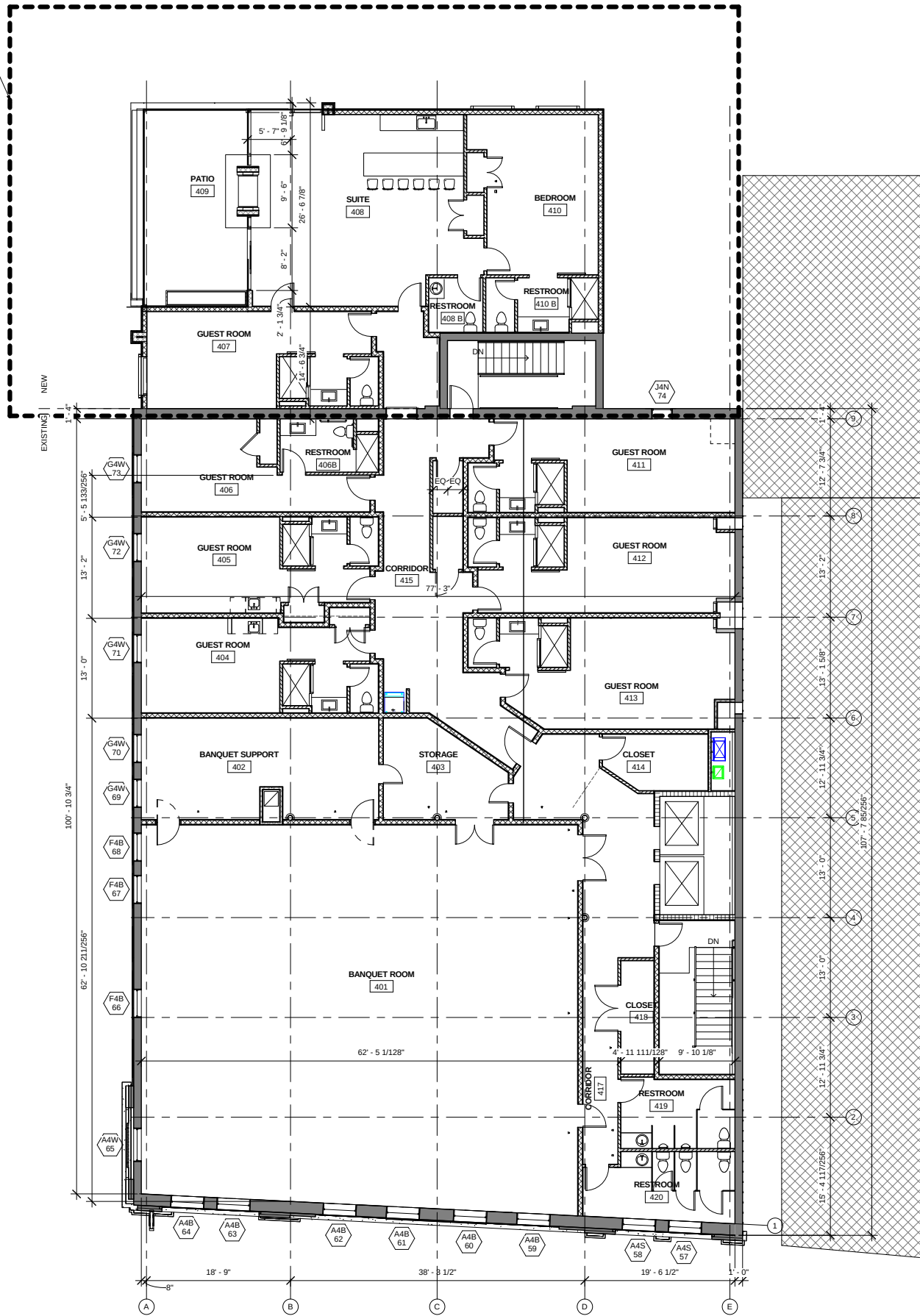
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Job Number: 2338
Release Date: 05-15-2013
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A102
FLOOR PLANS

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CONSTRUCTION



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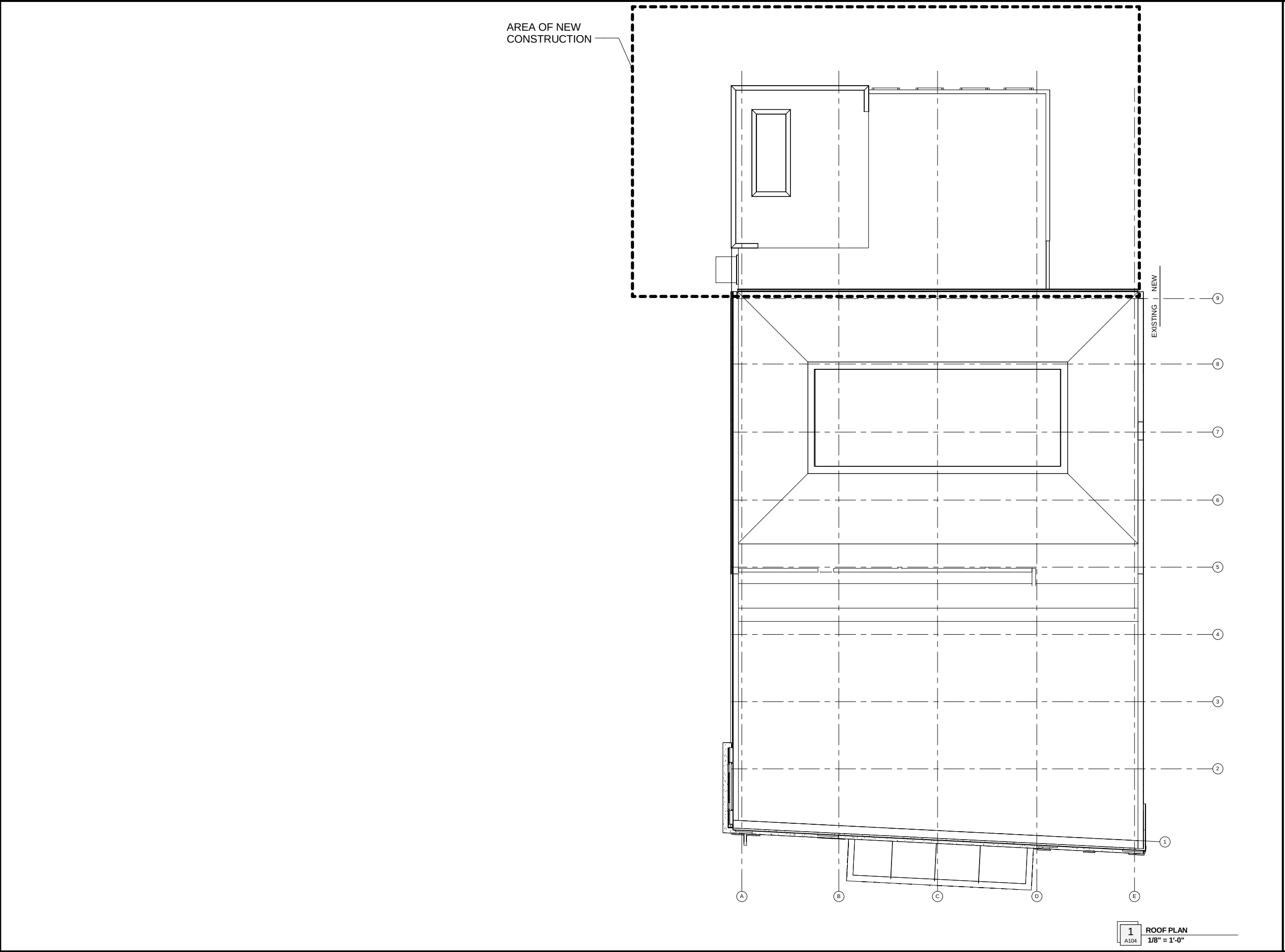
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Release Date: 05-15-2013
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A103

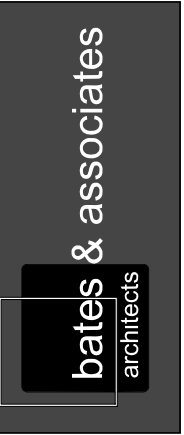
FLOOR PLANS

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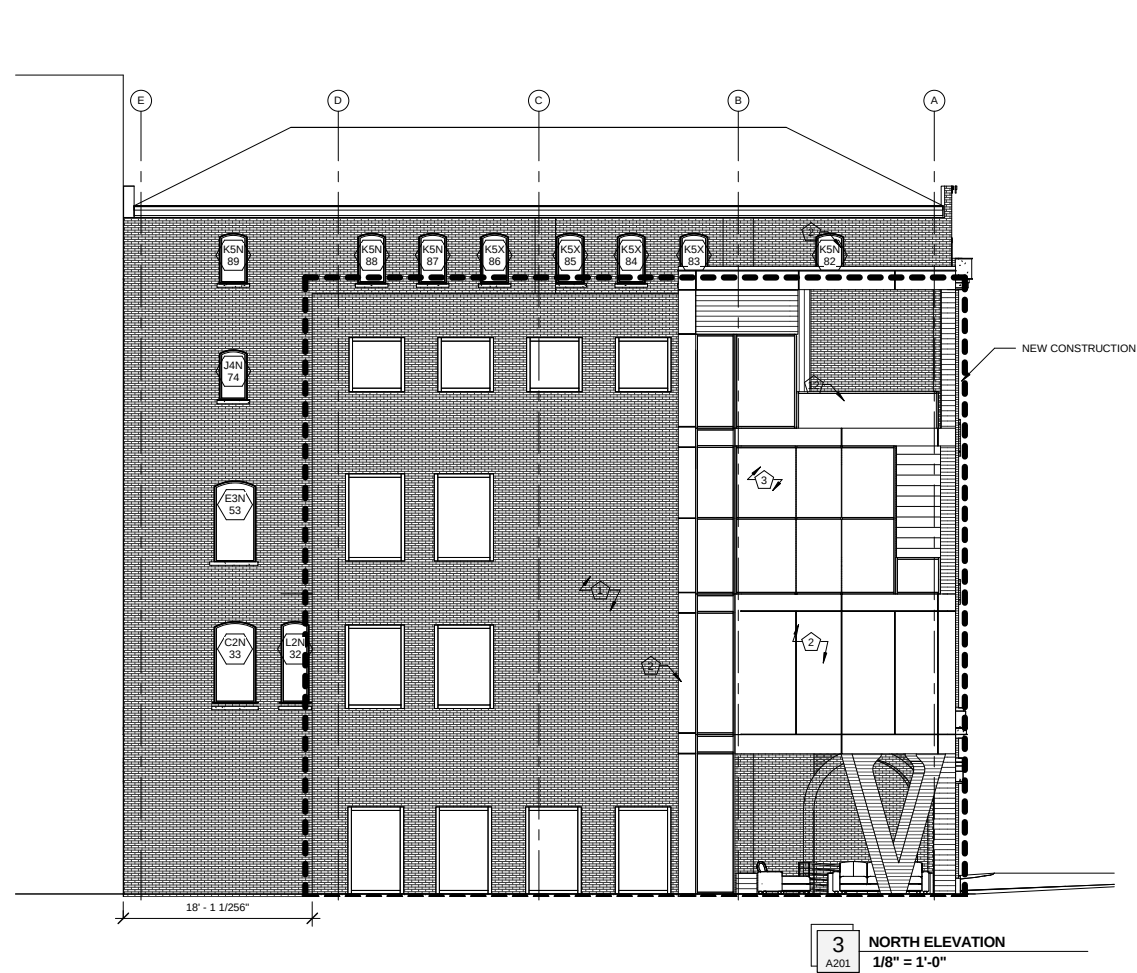
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A104

ROOF PLAN

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KEYNOTES:									
1	NEW BRICK WALL	4	NEW WINDOW IN EXISTING OPENING	7	NEW DOOR IN EXISTING OPENING	10	STONE CLAD SIGNAGE		
2	MTL WALL PANEL	5	NEW WINDOW IN NEW OPENING	8	PAINTED STL CANOPY W/ PUNCHED LETTERS	11	NEW SIGN		
3	GLASS	6	36" X36" MECH LOUVER	9	TENSION RODS	9	GLASS HANDRAIL		

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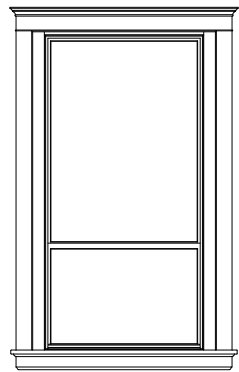
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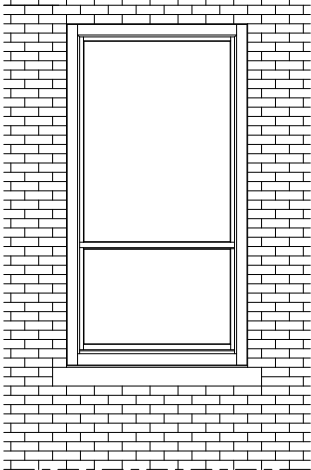
A201
ELEVATIONS

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Autodesk Revit

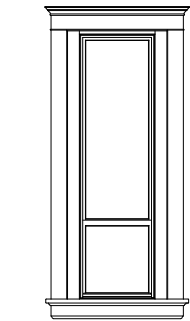


EXTERIOR ELEVATION

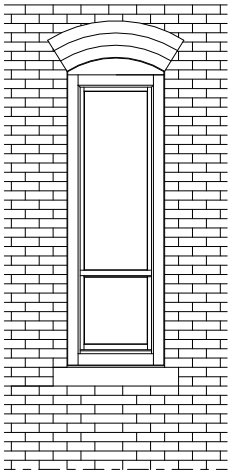
2
A701 **WINDOW N1W**
1/2" = 1'-0"



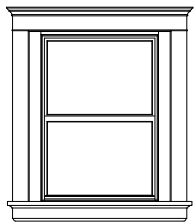
EXTERIOR ELEVATION



1
A701 **WINDOW L2N**
1/2" = 1'-0"

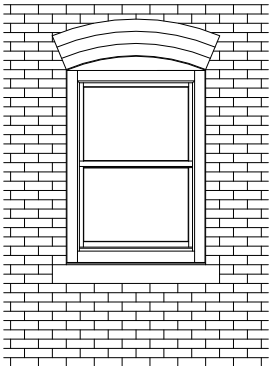


EXTERIOR ELEVATION

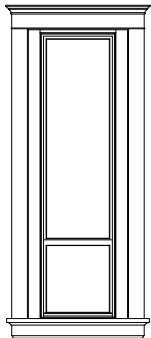


INTERIOR ELEVATION

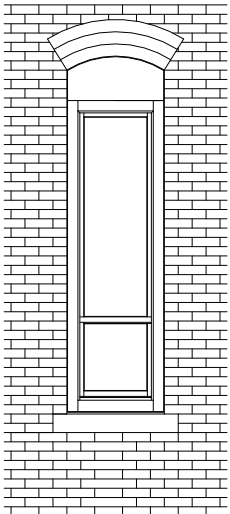
4
A701 **WINDOW P1Y**
1/2" = 1'-0"



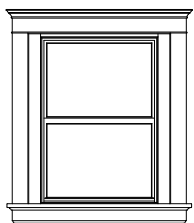
EXTERIOR ELEVATION



3
A701 **WINDOW M1N**
1/2" = 1'-0"

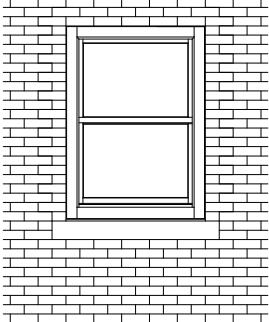


EXTERIOR ELEVATION



INTERIOR ELEVATION

5
A701 **WINDOW P1Z**
1/2" = 1'-0"



EXTERIOR ELEVATION

Window Schedule												
Mk	Type	Description	Glazing	Width Dim "A"	Height Dim "B"	Sill Height	Int. Wth. Dim "C"	Int. Hgt. Dim "D"	Dim "E"	Elev's	Details	Remarks
01	P1Z	NEW WINDOW IN NEW LOCATION, NEW INTERIOR TRIM	3/4" CLEAR INSUL. GLASS	4'-0"	4'-11 3/4"	6'-10 23/64"				5/A701	1/A752	NEW MASONRY OPENING
02	P1Y	NEW WINDOW IN ORIGINAL LOCATION, NEW INTERIOR TRIM	3/4" CLEAR INSUL. GLASS	4'-0"	4'-11 3/4"	6'-10 23/64"				4/A701	2/A752	REMOVE BRICK INFILL OF ORIGINAL MASONRY OPENING
03	P1Y	NEW WINDOW IN ORIGINAL LOCATION, NEW INTERIOR TRIM	3/4" CLEAR INSUL. GLASS	4'-0"	4'-11 3/4"	6'-10 23/64"				4/A701	2/A752	REMOVE BRICK INFILL OF ORIGINAL MASONRY OPENING
04	P1Z	NEW WINDOW IN NEW LOCATION, NEW INTERIOR TRIM	3/4" CLEAR INSUL. GLASS	4'-0"	4'-11 3/4"	6'-10 23/64"				5/A701	1/A752	NEW MASONRY OPENING
05	P1Z	NEW WINDOW IN NEW LOCATION, NEW INTERIOR TRIM	3/4" CLEAR INSUL. GLASS	4'-0"	4'-11 3/4"	6'-10 23/64"				5/A701	1/A752	NEW MASONRY OPENING
06	P1Y	NEW WINDOW IN ORIGINAL LOCATION, NEW INTERIOR TRIM	3/4" CLEAR INSUL. GLASS	4'-0"	4'-11 3/4"	6'-10 23/64"				4/A701	2/A752	REMOVE BRICK INFILL OF ORIGINAL MASONRY OPENING
07	P1Y	NEW WINDOW IN ORIGINAL LOCATION, NEW INTERIOR TRIM	3/4" CLEAR INSUL. GLASS	4'-0"	4'-11 3/4"	6'-10 23/64"				4/A701	2/A752	REMOVE BRICK INFILL OF ORIGINAL MASONRY OPENING
08	N1W	REPAIR EXISTING WINDOW, NEW INTERIOR TRIM	EXISTING	3'-8"	8'-0"	3'-8 59/64"				2/A701	1/A751	
09	M1N	REPAIR EXISTING WINDOW, NEW INTERIOR TRIM	EXISTING	2'-8"	8'-9 1/2"	4'-4"				3/A701	2/A751	
10	M1N	REPAIR EXISTING WINDOW, NEW INTERIOR TRIM	EXISTING	2'-8"	8'-9 1/2"	4'-4"				3/A701	2/A751	
11	A2S	REPLACE EXISTING WINDOW, NEW INTERIOR TRIM	1/2" CLEAR LOW-E INSUL. GLASS	4'-4"	8'-2"	2'-10"				2/A702	1/A753	HISTORIC SNAP TRIM & PUTTY-BEVEL GLAZING SURROUND
12	A2S	REPLACE EXISTING WINDOW, NEW INTERIOR TRIM	1/2" CLEAR LOW-E INSUL. GLASS	4'-4"	8'-2"	2'-10"				2/A702	1/A753	HISTORIC SNAP TRIM & PUTTY-BEVEL GLAZING SURROUND
13	A2S	REPLACE EXISTING WINDOW, NEW INTERIOR TRIM	1/2" CLEAR LOW-E INSUL. GLASS	4'-4"	8'-2"	2'-10"				2/A702	1/A753	HISTORIC SNAP TRIM & PUTTY-BEVEL GLAZING SURROUND
14	A2S	REPLACE EXISTING WINDOW, NEW INTERIOR TRIM	1/2" CLEAR LOW-E INSUL. GLASS	4'-4"	8'-2"	2'-10"				2/A702	1/A753	HISTORIC SNAP TRIM & PUTTY-BEVEL GLAZING SURROUND
15	A2S	REPLACE EXISTING WINDOW, NEW INTERIOR TRIM	1/2" CLEAR LOW-E INSUL. GLASS	4'-4"	8'-2"	2'-10"				2/A702	1/A753	HISTORIC SNAP TRIM & PUTTY-BEVEL GLAZING SURROUND
16	A2S	REPLACE EXISTING WINDOW, NEW INTERIOR TRIM	1/2" CLEAR LOW-E INSUL. GLASS	4'-4"	8'-2"	2'-10"				2/A702	1/A753	HISTORIC SNAP TRIM & PUTTY-BEVEL GLAZING SURROUND
17	A2S	REPLACE EXISTING WINDOW, NEW INTERIOR TRIM	1/2" CLEAR LOW-E INSUL. GLASS	4'-4"	8'-2"	2'-10"				2/A702	1/A753	HISTORIC SNAP TRIM & PUTTY-BEVEL GLAZING SURROUND
18	A2S	REPLACE EXISTING WINDOW, NEW INTERIOR TRIM	1/2" CLEAR LOW-E INSUL. GLASS	4'-4"	8'-2"	2'-10"				2/A702	1/A753	HISTORIC SNAP TRIM & PUTTY-BEVEL GLAZING SURROUND
19	A2W	REPLACE EXISTING WINDOW, NEW INTERIOR TRIM	1/2" CLEAR LOW-E INSUL. GLASS	4'-4"	8'-2"	2'-10"				2/A702	1/A753	HISTORIC SNAP TRIM & PUTTY-BEVEL GLAZING SURROUND
20	C2W	REPAIR EXISTING WINDOW, NEW INTERIOR TRIM	EXISTING	4'-4"	7'-8"	2'-10"				5/A702	2/A751	
21	D2W	REPAIR EXISTING WINDOW, NEW INTERIOR TRIM	EXISTING	3'-8"	7'-8"	2'-10"				6/A702	2/A751	
22	D2W	REPAIR EXISTING WINDOW, NEW INTERIOR TRIM	EXISTING	3'-8"	7'-8"	2'-10"				6/A702	2/A751	
23	D2W	REPAIR EXISTING WINDOW, NEW INTERIOR TRIM	EXISTING	3'-8"	7'-8"	2'-10"				6/A702	2/A751	
24	D2W	REPAIR EXISTING WINDOW, NEW INTERIOR TRIM	EXISTING	3'-8"	7'-8"	2'-10"				6/A702	2/A751	
25	D2W	REPAIR EXISTING WINDOW, NEW INTERIOR TRIM	EXISTING	3'-8"	7'-8"	2'-10"				6/A702	2/A751	
26	D2W	REPAIR EXISTING WINDOW, NEW INTERIOR TRIM	EXISTING	3'-8"	7'-8"	2'-10"				6/A702	2/A751	
27	D2W	REPAIR EXISTING WINDOW, NEW INTERIOR TRIM	EXISTING	3'-8"	7'-8"	2'-10"				6/A702	2/A751	
28	D2W	REPAIR EXISTING WINDOW, NEW INTERIOR TRIM	EXISTING	3'-8"	7'-8"	2'-10"				6/A702	2/A751	
29	D2W	REPAIR EXISTING WINDOW, NEW INTERIOR TRIM	EXISTING	3'-8"	7'-8"	2'-10"				6/A702	2/A751	
30	D2W	REPAIR EXISTING WINDOW, NEW INTERIOR TRIM	EXISTING	3'-8"	7'-8"	2'-10"				6/A702	2/A751	
31	D2W	REPAIR EXISTING WINDOW, NEW INTERIOR TRIM	EXISTING	3'-8"	7'-8"	2'-10"				6/A702	2/A751	
32	L2N	REPAIR EXISTING WINDOW, NEW INTERIOR TRIM	EXISTING	2'-8"	7'-10"	3'-0"				1/A701	2/A751	
33	C2N	REPAIR EXISTING WINDOW, NEW INTERIOR TRIM	EXISTING	4'-0"	7'-10"	3'-0"				5/A702	2/A751	
37	B3S	REPLACE EXISTING WINDOW, NEW INTERIOR TRIM	1/2" CLEAR LOW-E INSUL. GLASS	4'-4"	8'-2"	2'-10"				1/A702	1/A753	HISTORIC SNAP TRIM & PUTTY-BEVEL GLAZING SURROUND
38	B3S	REPLACE EXISTING WINDOW, NEW INTERIOR TRIM	1/2" CLEAR LOW-E INSUL. GLASS	4'-4"	8'-2"	2'-10"				1/A702	1/A753	HISTORIC SNAP TRIM & PUTTY-BEVEL GLAZING SURROUND
39	B3S	REPLACE EXISTING WINDOW, NEW INTERIOR TRIM	1/2" CLEAR LOW-E INSUL. GLASS	4'-4"	8'-2"	2'-10"				1/A702	1/A753	HISTORIC SNAP TRIM & PUTTY-BEVEL GLAZING SURROUND
40	B3S	REPLACE EXISTING WINDOW, NEW INTERIOR TRIM	1/2" CLEAR LOW-E INSUL. GLASS	4'-4"	8'-2"	2'-10"				1/A702	1/A753	HISTORIC SNAP TRIM & PUTTY-BEVEL GLAZING SURROUND
41	B3S	REPLACE EXISTING WINDOW, NEW INTERIOR TRIM	1/2" CLEAR LOW-E INSUL. GLASS	4'-4"	8'-2"	2'-10"				1/A702	1/A753	HISTORIC SNAP TRIM & PUTTY-BEVEL GLAZING SURROUND
42	B3S	REPLACE EXISTING WINDOW, NEW INTERIOR TRIM	1/2" CLEAR LOW-E INSUL. GLASS	4'-4"	8'-2"	2'-10"				1/A702	1/A753	HISTORIC SNAP TRIM & PUTTY-BEVEL GLAZING SURROUND
43	B3S	REPLACE EXISTING WINDOW, NEW INTERIOR TRIM	1/2" CLEAR LOW-E INSUL. GLASS	4'-4"	8'-2"	2'-10"				1/A702	1/A753	HISTORIC SNAP TRIM & PUTTY-BEVEL GLAZING SURROUND
44	B3S	REPLACE EXISTING WINDOW, NEW INTERIOR TRIM	1/2" CLEAR LOW-E INSUL. GLASS	4'-4"	8'-2"	2'-10"				1/A702	1/A753	HISTORIC SNAP TRIM & PUTTY-BEVEL GLAZING SURROUND
45	B3W	REPLACE EXISTING WINDOW, NEW INTERIOR TRIM	1/2" CLEAR LOW-E INSUL. GLASS	4'-4"	8'-2"	2'-10"				1/A702	1/A753	HISTORIC SNAP TRIM & PUTTY-BEVEL GLAZING SURROUND
46	E3W	REPAIR EXISTING WINDOW, NEW INTERIOR TRIM	EXISTING	4'-4"	7'-7"	3'-5"				7/A702	2/A751	
47	F3W	REPAIR EXISTING WINDOW, NEW INTERIOR TRIM	EXISTING	3'-8"	7'-7"	3'-5"				8/A702	2/A751	
48	F3Y	NEW WINDOW IN ORIGINAL LOCATION, NEW INTERIOR TRIM	3/4" CLEAR INSUL. GLASS	3'-8"	7'-7"	3'-5"				8/A702	2/A752	REMOVE BRICK INFILL OF ORIGINAL MASONRY OPENING
49	F3W	REPAIR EXISTING WINDOW, NEW INTERIOR TRIM	EXISTING	3'-8"	7'-7"	3'-5"				8/A702	2/A751	
50	F3W	REPAIR EXISTING WINDOW, NEW INTERIOR TRIM	EXISTING	3'-8"	7'-7"	3'-5"				8/A702	2/A751	
51	F3Z	NEW WINDOW IN NEW LOCATION, NEW INTERIOR TRIM	3/4" CLEAR INSUL. GLASS	3'-8"	7'-7"	3'-5"				9/A702	1/A752	NEW MASONRY OPENING
52	F3Z	NEW WINDOW IN NEW LOCATION, NEW INTERIOR TRIM	3/4" CLEAR INSUL. GLASS	3'-8"	7'-7"	3'-5"				9/A702	1/A752	NEW MASONRY OPENING
53	E3N	REPAIR EXISTING WINDOW, NEW INTERIOR TRIM	EXISTING	4'-0"	7'-10"	3'-0"				7/A702	2/A751	
57	A4S	REPLACE EXISTING WINDOW, NEW INTERIOR TRIM	1/2" CLEAR LOW-E INSUL. GLASS	4'-4"	8'-2"	2'-10"				2/A702	1/A753	HISTORIC SNAP TRIM & PUTTY-BEVEL GLAZING SURROUND
58	A4S	REPLACE EXISTING WINDOW, NEW INTERIOR TRIM	1/2" CLEAR LOW-E INSUL. GLASS	4'-4"	8'-2"	2'-10"				2/A702	1/A753	HISTORIC SNAP TRIM & PUTTY-BEVEL GLAZING SURROUND
59	A4B	REPLACE EXISTING WINDOW, EXIST. INT. TRIM REMAINS	1/2" CLEAR LOW-E INSUL. GLASS	4'-4"	8'-2"	2'-10"				3/A702	-	HISTORIC SNAP TRIM & PUTTY-BEVEL GLAZING SURROUND
60	A4B	REPLACE EXISTING WINDOW, EXIST. INT. TRIM REMAINS	1/2" CLEAR LOW-E INSUL. GLASS	4'-4"	8'-2"	2'-10"				3/A702	-	HISTORIC SNAP TRIM & PUTTY-BEVEL GLAZING SURROUND
61	A4B	REPLACE EXISTING WINDOW, EXIST. INT. TRIM REMAINS	1/2" CLEAR LOW-E INSUL. GLASS	4'-4"	8'-2"	2'-10"				3/A702	-	HISTORIC SNAP TRIM & PUTTY-BEVEL GLAZING SURROUND
62	A4B	REPLACE EXISTING WINDOW, EXIST. INT. TRIM REMAINS	1/2" CLEAR LOW-E INSUL. GLASS	4'-4"	8'-2"	2'-10"				3/A702	-	HISTORIC SNAP TRIM & PUTTY-BEVEL GLAZING SURROUND
63	A4B	REPLACE EXISTING WINDOW, EXIST. INT. TRIM REMAINS	1/2" CLEAR LOW-E INSUL. GLASS	4'-4"	8'-2"	2'-10"				3/A702	-	HISTORIC SNAP TRIM & PUTTY-BEVEL GLAZING SURROUND
64	A4B	REPLACE EXISTING WINDOW, EXIST. INT. TRIM REMAINS	1/2" CLEAR LOW-E INSUL. GLASS	4'-4"	8'-2"	2'-10"				3/A702	-	HISTORIC SNAP TRIM & PUTTY-BEVEL GLAZING SURROUND
65	A4W	REPLACE EXISTING WINDOW, EXIST. INT. TRIM REMAINS	1/2" CLEAR LOW-E INSUL. GLASS	4'-4"	8'-2"	2'-10"				3/A702	-	HISTORIC SNAP TRIM & PUTTY-BEVEL GLAZING SURROUND
66	F4B	REPAIR EXISTING WINDOW, EXIST. INT. TRIM REMAINS	EXISTING	3'-8"	7'-7"	2'-10"				4/A702	2/A751	
67	F4B	REPAIR EXISTING WINDOW, EXIST. INT. TRIM REMAINS	EXISTING	3'-8"	7'-7"	2'-10"				4/A702	2/A751	
68	F4B	REPAIR EXISTING WINDOW, EXIST. INT. TRIM REMAINS	EXISTING	3'-8"	7'-7"	2'-10"				4/A702	2/A751	
69	G4W	REPAIR EXISTING WINDOW, NEW INTERIOR TRIM	EXISTING	3'-8"	5'-0"	2'-10"				10/A702	2/A751	
70	G4W	REPAIR EXISTING WINDOW, NEW INTERIOR TRIM	EXISTING	3'-8"	5'-0"	2'-10"				10/A702	2/A751	
71	G4W	REPAIR EXISTING WINDOW, NEW INTERIOR TRIM	EXISTING	3'-8"	5'-0"	2'-10"				10/A702	2/A751	
72	G4W	REPAIR EXISTING WINDOW, NEW INTERIOR TRIM	EXISTING	3'-8"	5'-0"	2'-10"				10/A702	2/A751	
73	G4W	REPAIR EXISTING WINDOW, NEW INTERIOR TRIM	EXISTING	3'-8"	5'-0"	2'-10"				10/A702	2/A751	
74	J4N	REPAIR EXISTING WINDOW, NEW INTERIOR TRIM	EXISTING	2'-8"	4'-10"	2'-8 15/256"				12/A702	2/A751	
78	G5X	SEAL EXISTING WINDOW, EXIST. INT. TRIM REMAINS	EXISTING	3'-8"	5'-0"	1'-10 69/256"				11/A702	-	PERMANENTLY SEAL WINDOW (NOT VISIBLE FROM INTERIOR)
79	GSW	SEAL EXISTING WINDOW, NEW INTERIOR TRIM	EXISTING	3'-8"	5'-0"	1'-10 69/256"				10/A702	2/A751	PERMANENTLY SEAL OUT-OF-REACH WINDOW
80	GSW	SEAL EXISTING WINDOW, NEW INTERIOR TRIM	EXISTING	3'-8"	5'-0"	1'-10 69/256"				10/A702	2/A751	PERMANENTLY SEAL OUT-OF-REACH WINDOW
81	GSW	SEAL EXISTING WINDOW, NEW INTERIOR TRIM	EXISTING	3'-8"	5'-0"	1'-10 69/256"				10/A702	2/A751	PERMANENTLY SEAL OUT-OF-REACH WINDOW
82	K5N	SEAL EXISTING WINDOW, NEW INTERIOR TRIM	EXISTING	2'-8"	4'-10"	2'-11 1/4"				13/A702	2/A751	PERMANENTLY SEAL OUT-OF-REACH WINDOW
83	K5X	SEAL EXISTING WINDOW, EXIST. INT. TRIM REMAINS	EXISTING	2'-8"	4'-10"	2'-11 1/4"				14/A702	-	PERMANENTLY SEAL WINDOW (NOT VISIBLE FROM INTERIOR)
84	K5X	SEAL EXISTING WINDOW, EXIST. INT. TRIM REMAINS	EXISTING	2'-8"	4'-10"	2'-11 1/4"				14/A702	-	PERMANENTLY SEAL WINDOW (NOT VISIBLE FROM INTERIOR)
85	K5X	SEAL EXISTING WINDOW, EXIST. INT. TRIM REMAINS	EXISTING	2'-8"	4'-10"	2'-11 1/4"				14/A702	-	PERMANENTLY SEAL WINDOW (NOT VISIBLE FROM INTERIOR)
86	K5X	SEAL EXISTING WINDOW, EXIST. INT. TRIM REMAINS	EXISTING	2'-8"	4'-10"	2'-11 1/4"				14/A702	-	PERMANENTLY SEAL WINDOW (NOT VISIBLE FROM INTERIOR)
87	K5N	SEAL EXISTING WINDOW, NEW INTERIOR TRIM	EXISTING	2'-8"	4'-10"	2'-11 1/4"				13/A702	2/A751	PERMANENTLY SEAL OUT-OF-REACH WINDOW
88	K5N	SEAL EXISTING WINDOW, NEW INTERIOR TRIM	EXISTING	2'-8"	4'-10"	2'-11 1/4"				13/A702	2/A751	PERMANENTLY SEAL OUT-OF-REACH WINDOW
89	K5N	SEAL EXISTING WINDOW, NEW INTERIOR TRIM	EXISTING	2'-8"	4'-10"	2'-11 1/4"				13/A702	2/A751	PERMANENTLY SEAL OUT-OF-REACH WINDOW

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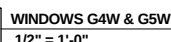
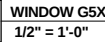
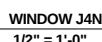
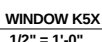
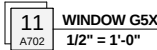
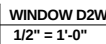
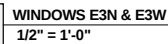
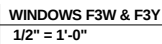
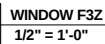
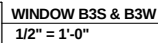
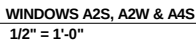
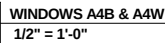
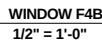
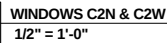
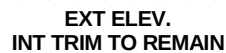
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Job Number: 2338
Release Date: 05-15-2013
Drawn By: Author

A701

WINDOW SCHEDULE

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HOTEL VANDIVORT
FOR
MBH, LLC

Job Number:	233
Release Date:	05-15-201
Drawn By:	Auth

A702
WINDOW ELEVATIONS

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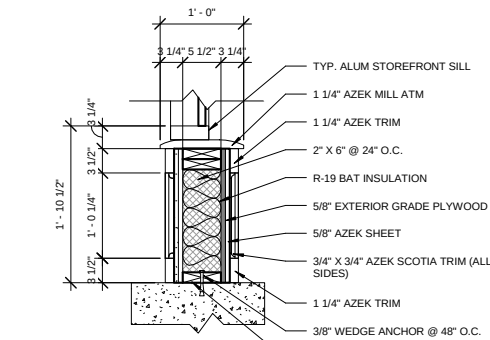
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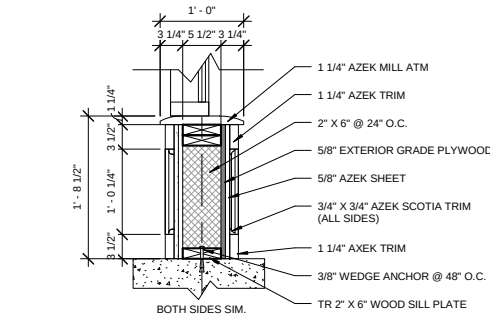
A703

STOREFRONT

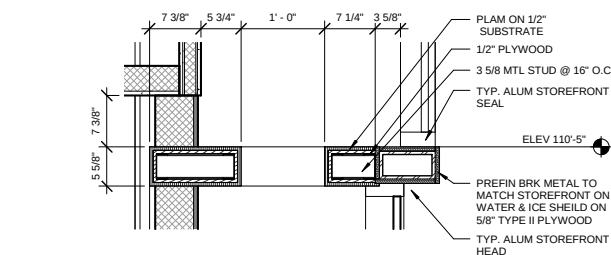
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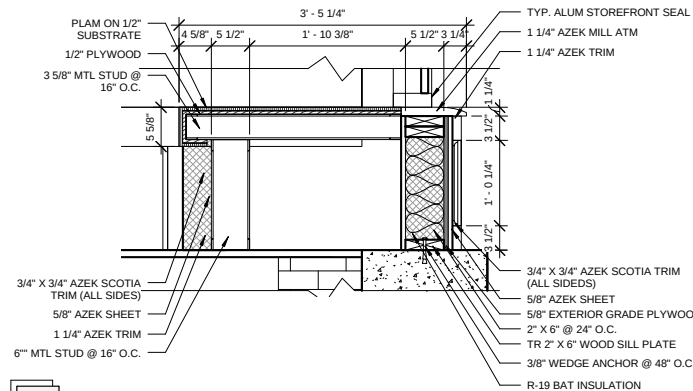
11 DTL. @ BULKHEAD 1 SECTION
A703 1" = 1'-0"



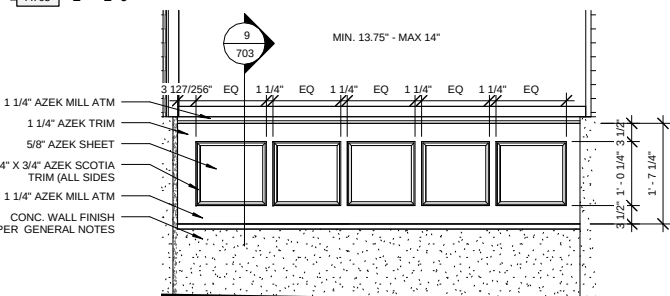
10 DTL. @ BULKHEAD 2 SECTION
A703 1" = 1'-0"



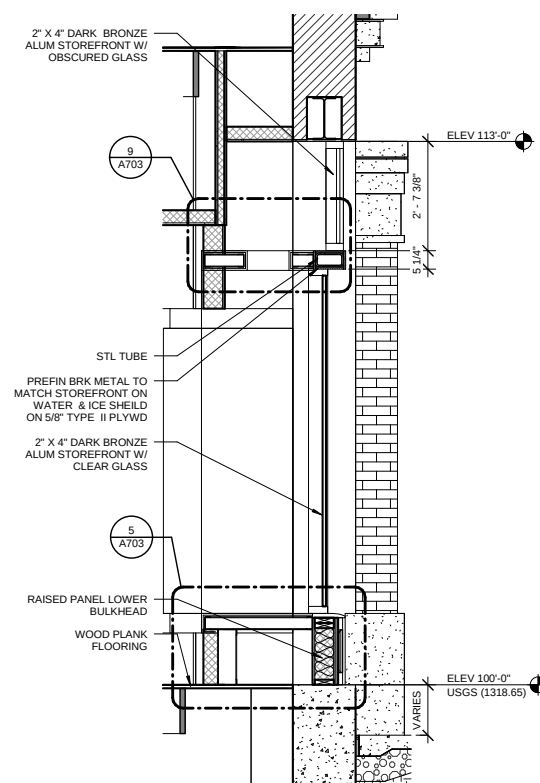
9 DTL. @ WINDOW SEAT TOP
A703 1" = 1'-0"



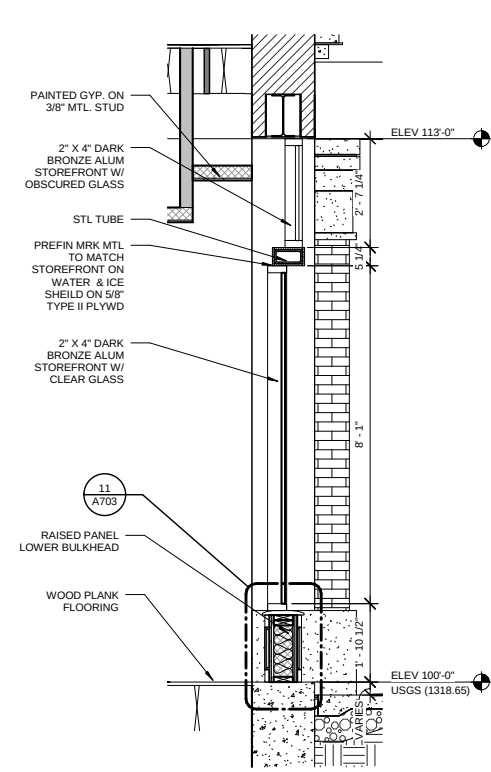
5 DTL. @ BULKHEAD 3 SECTION
A703 1" = 1'-0"



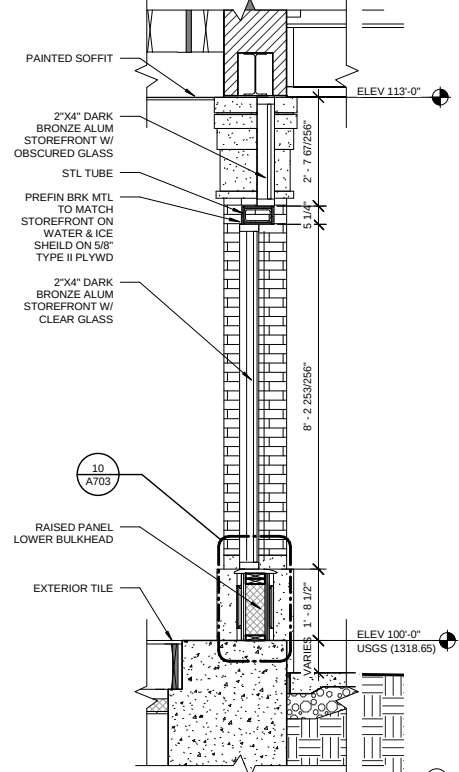
3 DTL. @ BULKHEAD ELEVATION 3
A703 3/4" = 1'-0"



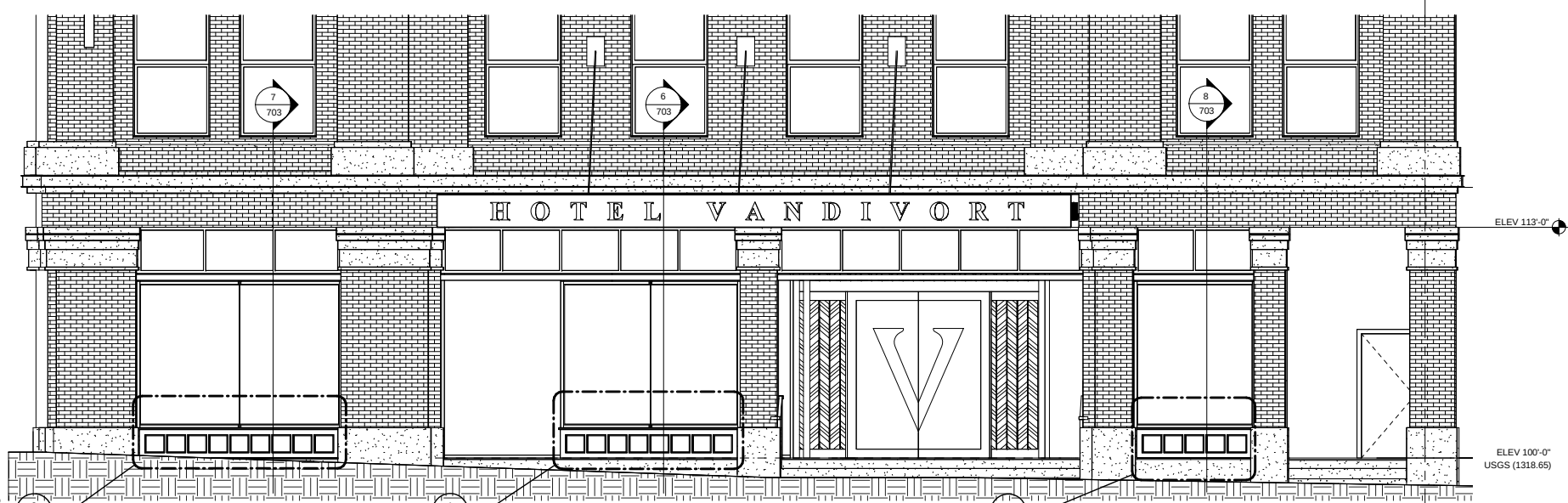
8 DTL. @ SOUTH FACADE WALL SECTION BAY 3
A703 1/2" = 1'-0"



7 DTL. @ SOUTH FACADE WALL SECTION BAY 1
A703 1/2" = 1'-0"

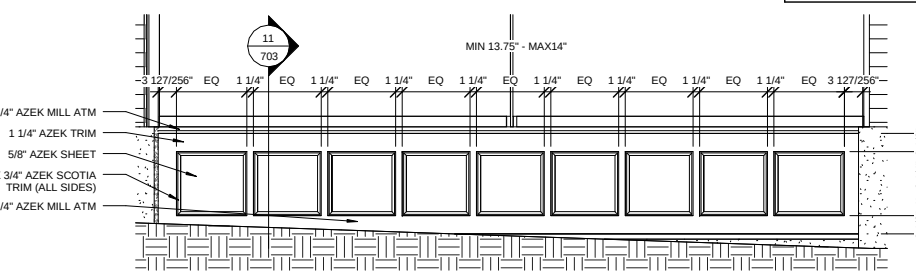


6 DTL. @ SOUTH FACADE WALL SECTION BAY 2
A703 1/2" = 1'-0"

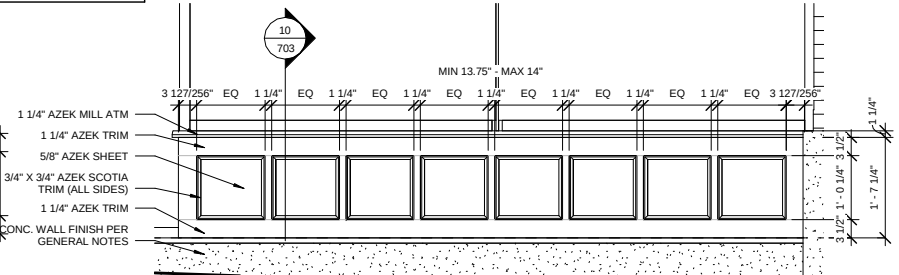


4 SOUTH STOREFRONT
A703 1/4" = 1'-0"

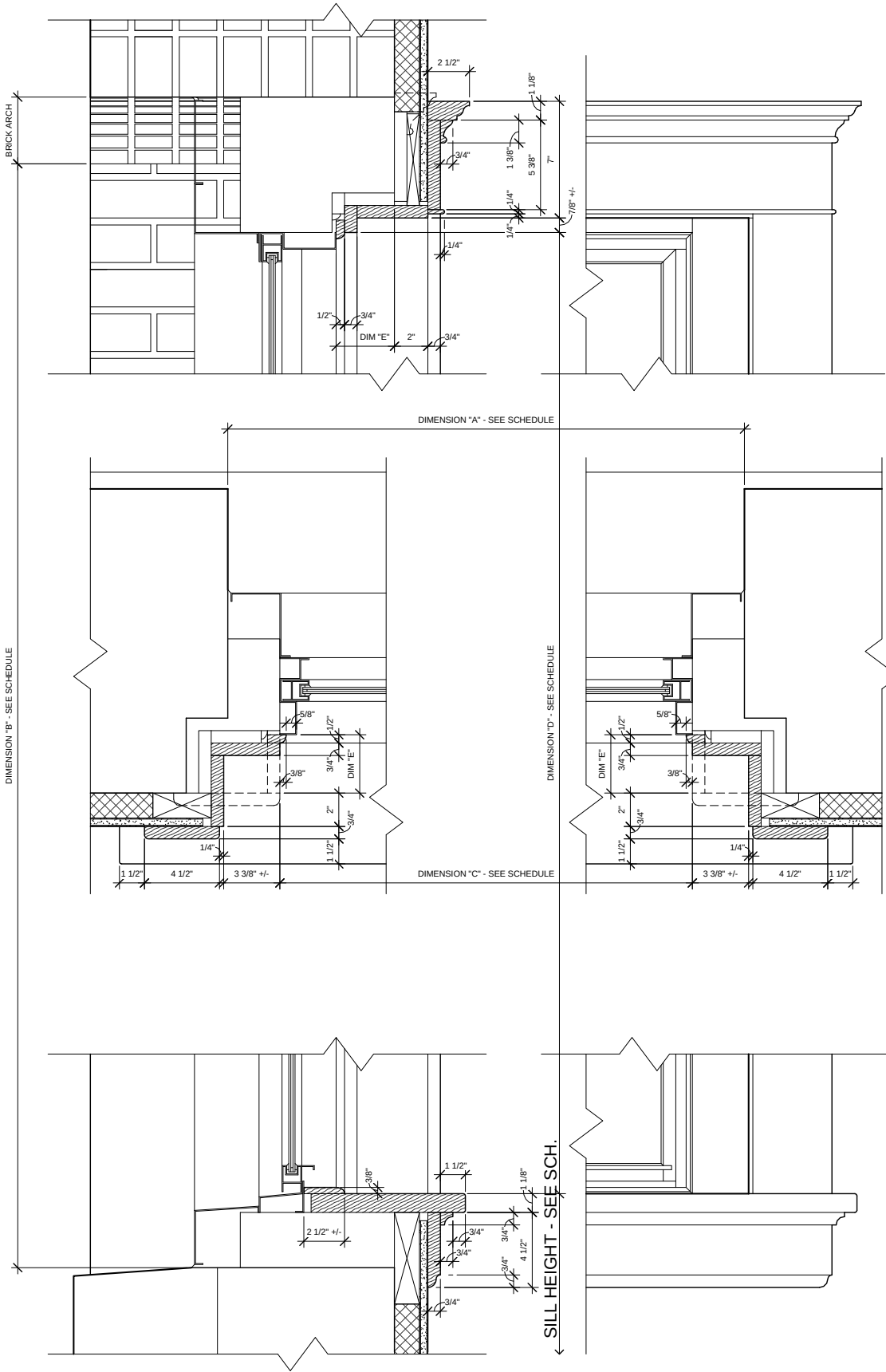
GENERAL NOTES
1. ENTIRE LOWER BULKHEAD TO BE PRIMED ACCORDING TO MANUFACTURER SPECIFICATIONS AND PAINT WITH ACRYLIC LATEX PT.
2. EXPOSED VERTICAL CONCRETE TO BE PATCHED, RUBBED SMOOTH, AND PAINTED



2 DTL. @ BULKHEAD ELEVATION 1
A703 3/4" = 1'-0"

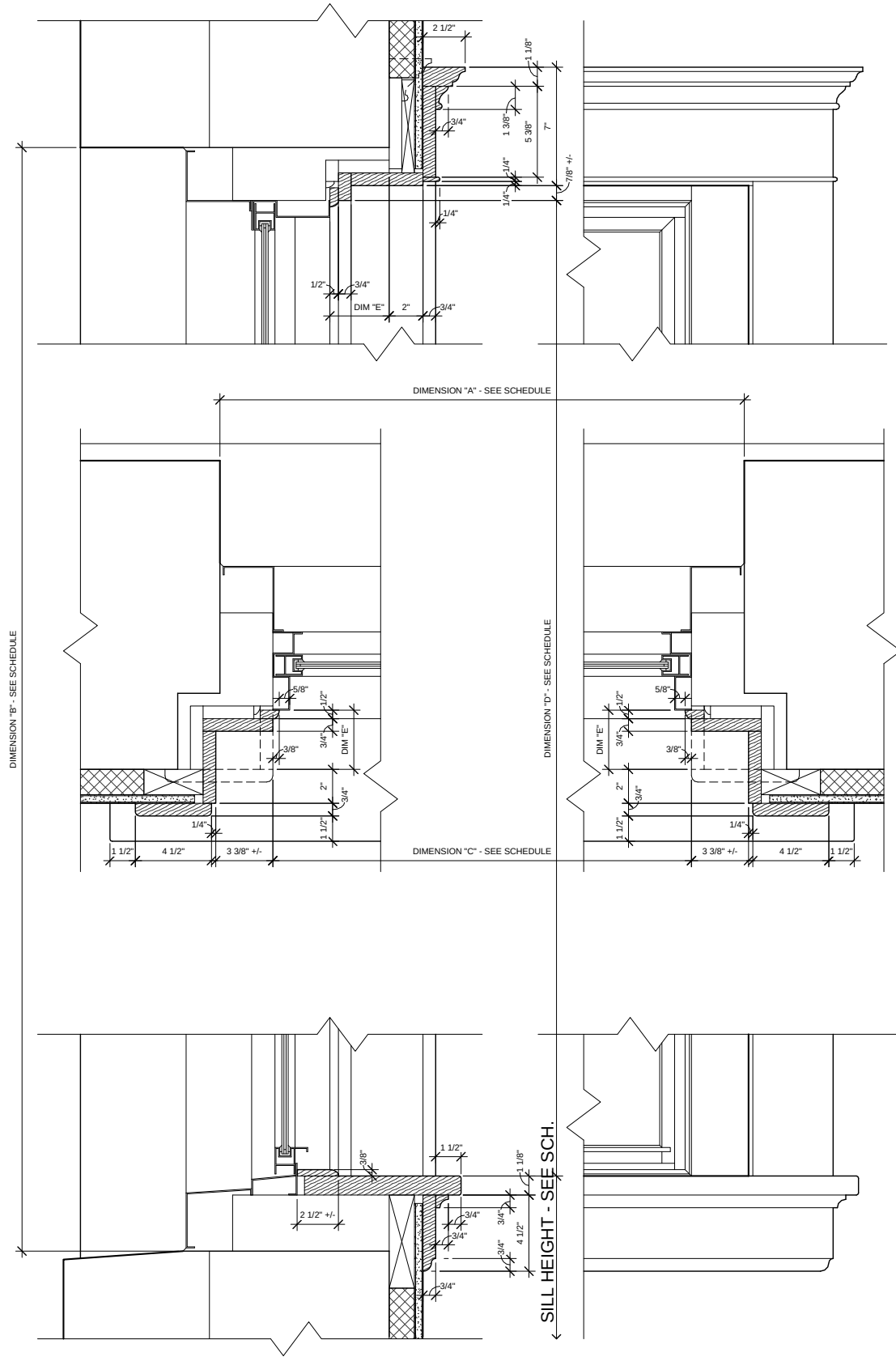


1 DTL. @ BULKHEAD ELEVATION 2
A703 3/4" = 1'-0"



2
A751

TYPICAL DETAILS @ EXISTING WINDOWS W/ ARCHED HEAD & NEW INTERIOR TRIM
3" = 1'-0"



1
A751

TYPICAL DETAILS @ EXISTING WINDOWS W/ SQUARE HEAD & NEW INTERIOR TRIM
3" = 1'-0"

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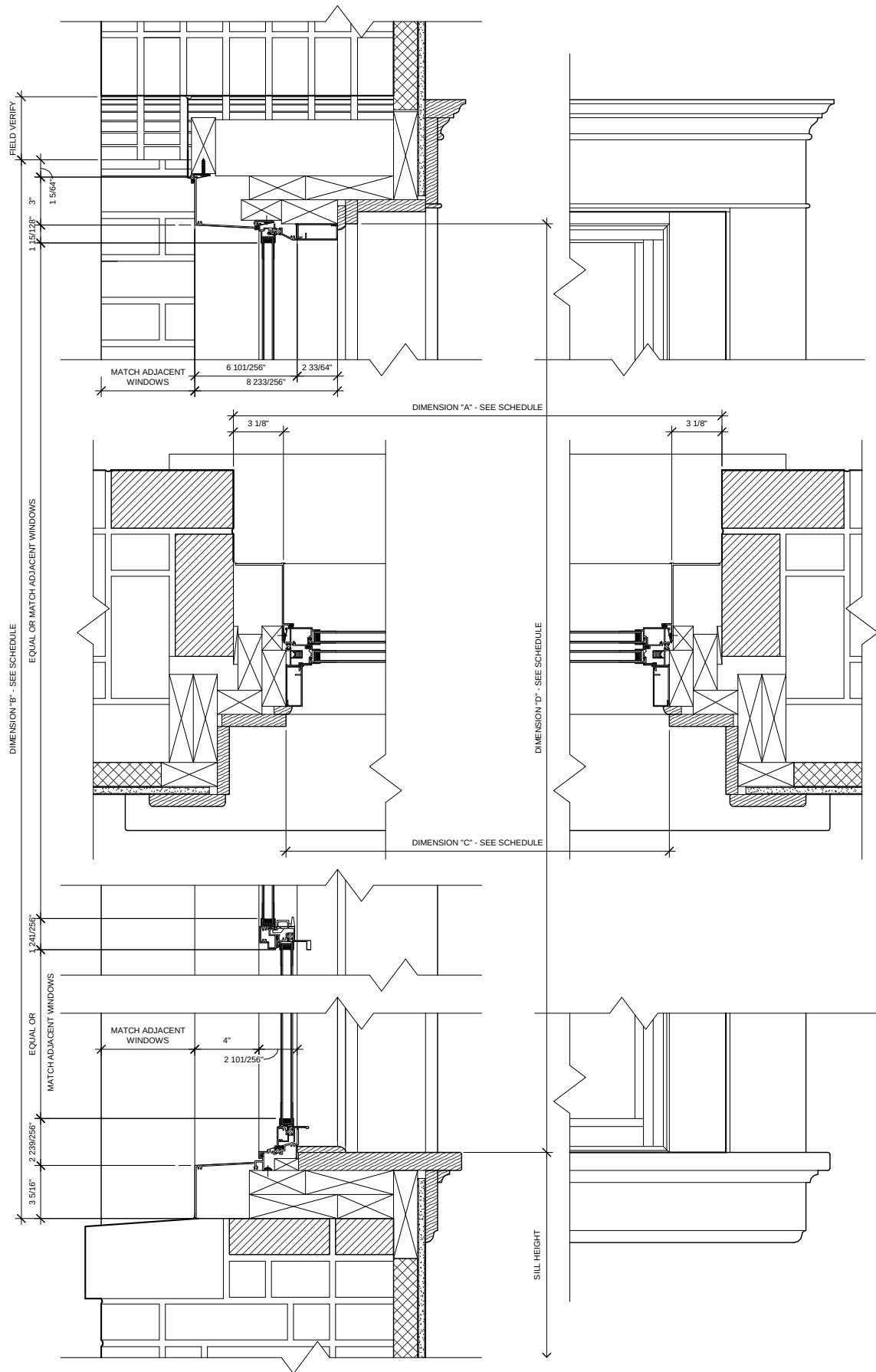
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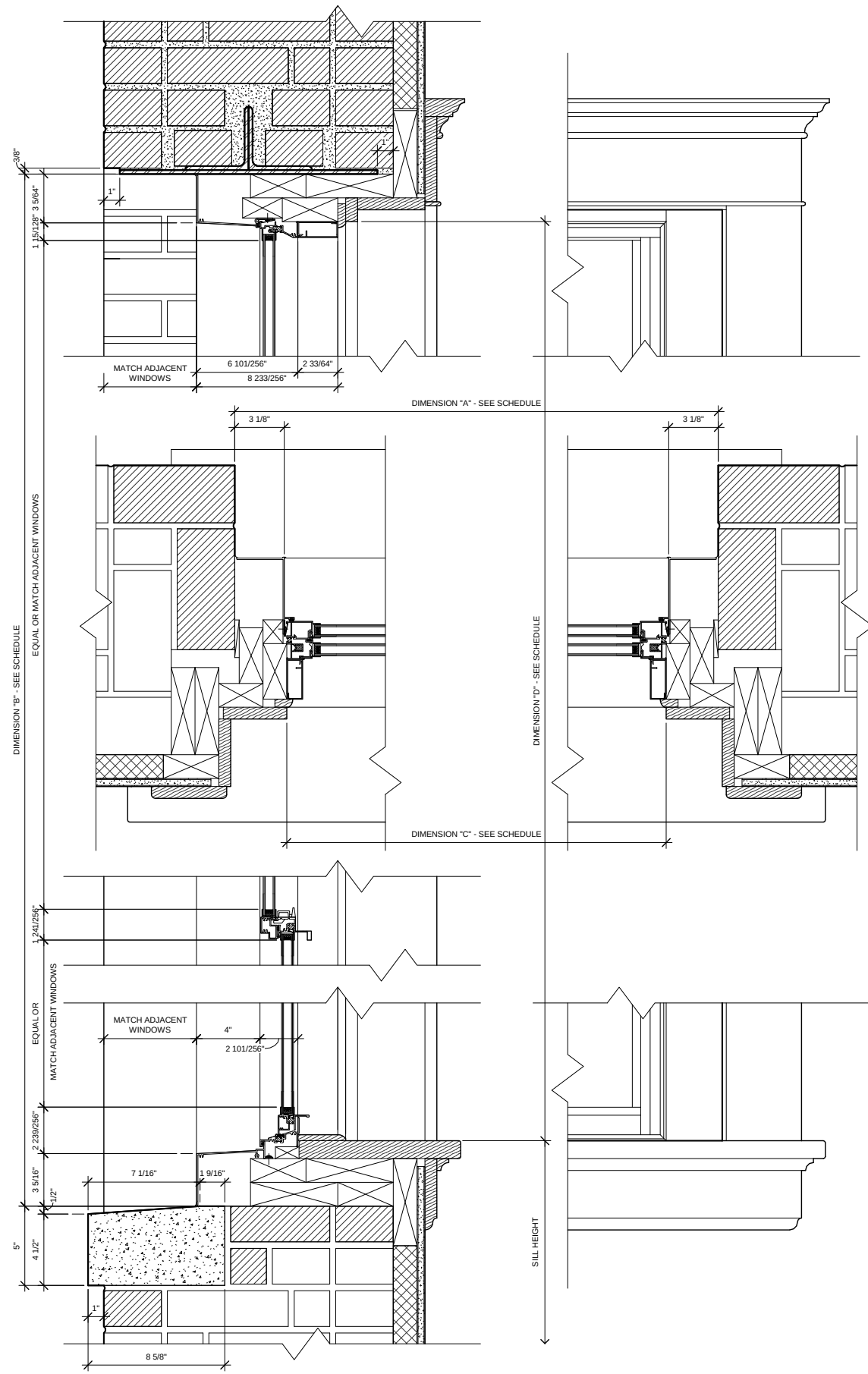
A751

WINDOW DETAILS

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2
A752
TYPICAL DETAILS @ NEW WINDOWS W/ ARCHED HEAD & NEW INTERIOR TRIM
3" = 1'-0"



1
A752
TYPICAL DETAILS @ NEW WINDOWS W/ SQUARE HEAD & NEW INTERIOR TRIM
3" = 1'-0"

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A752
WINDOW DETAILS

Exhibit A.

Request for Certificate of Appropriateness

Please use this form only. Form may be photocopied. Please type or print.

For instructions, see pages 5–8.

1. PROPERTY ADDRESS:

1014 E Walnut St

2. APPLICANT:

Name(s): Development, LLC by Bryan Properties

If corporation: Corporate official: _____

(corporate seal)

Mailing address: 2254 S Campbell Ave Springfield MO Zip Code: 65807

Telephone number: 417-864-6303 Fax number: _____

e-mail: Sheri@Bryan-Properties.net

3. AUTHORIZED REPRESENTATIVE: *(The representative should have the authority to commit the applicant to changes that may be suggested by the Board).*

Name: Laura Daugherty, Butler Rosenbury and Partners, Inc.. Signature: _____

Address: 319 N Main St Ste 200 Telephone: 417-865-6100 Fax: 417-862-6102

e-mail: ldaugherty@brpae.com

4. BUILDING DEVELOPMENT SERVICES DISCUSSION: *(Before submitting this application, the applicant should discuss the project with BDS. Their phone number is 864-1055.)*

Date of discussion: 4/23/13

NOTE: The property owner must either sign this application or give City staff a power of attorney showing that another person is authorized to sign.

Exhibit B.

Description of Proposed Work & Supporting Information

Please use this form only. Form may be photocopied. Please type or print.

1. TYPE OF WORK PROPOSED: *(Check all that apply. All work items require a written description of the proposed work. Additional required supporting information is denoted after each item and **must** be attached. See Instructions, page 5. **Maximum size for drawings: 11 x 17 inches.** NOTE: Even though you check the "Other" or the "New Construction" box, you must still give information on individual features such as windows, doors, etc., included in a large project.)*

- | | | |
|---|---|---|
| ☐ Addition (1, 2, 3, 7) | ☐ Handicapped Ramp (1, 2, 3) | ☐ Sidewalk (1, 3) |
| ☐ Awnings (2, 3, 4 or 5, 6) | ☒ New Construction (1, 2, 3, 7) | ☐ Siding (3, 4 or 5) |
| ☐ Building Relocation (1, 2, 3, 7) | ☐ Parking (1, 3) | ☐ Sign (1, 2, 3, 6) |
| ☐ Demolition (1, 2, 3, 7) | ☐ Porch (1, 2, 3) | ☐ Window (2, 3, 4 or 5, 6) |
| ☐ Door (2, 3, 4 or 5, 6) | ☐ Retaining Wall (1, 2, 3) | ☐ Archeological Site (1, 3, 8) |
| ☐ Fence (1, 2, 3, 5) | ☐ Roof-New (3, 4 or 5, 7) | |
| ☐ Guttering (2, 3, 4 or 5, 6) | ☐ Re-roof (3, 4) | |

☐ Other (Specify) _____

- | | |
|----------------------------------|--|
| 1-Site plans | 5-Product literature |
| 2-Elevations | 6-Drawing |
| 3-Photographs | 7-Exhibit C-Why proposed work should be approved |
| 4-Sample of materials to be used | 8-State Historic Preservation Officer Comments |

2. DESCRIPTION OF PROPOSED WORK: *(Attach additional pages if necessary.)*

Remove non-contributing building at 1014 and replace with new structure. See attached design preliminary package for additional information.

NOTE: An application is considered incomplete until **all** supporting materials, as specified in Item 1 above, are attached. Incomplete applications will **not** be processed or scheduled for a public hearing.





EXISTING 1014 E WALNUT

SITE AERIAL PLAN

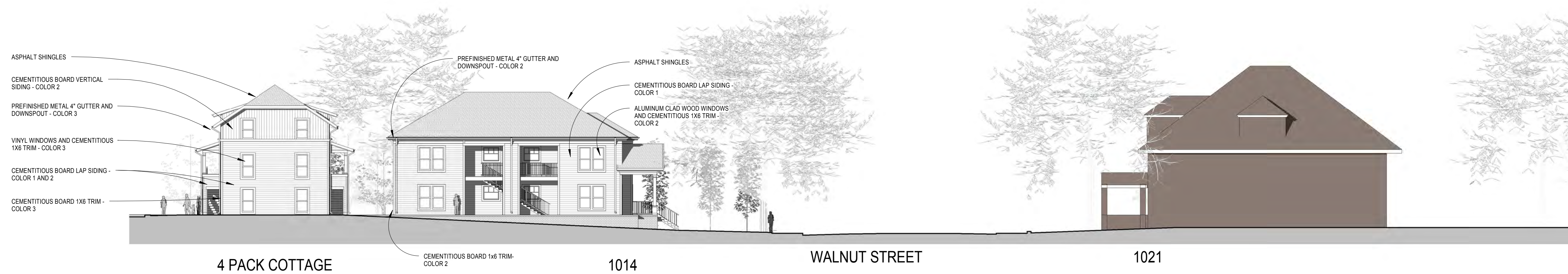
SITE CONTEXT

1014 EAST WALNUT

SPRINGFIELD MISSOURI



NORTH SITE ELEVATION - PH 1



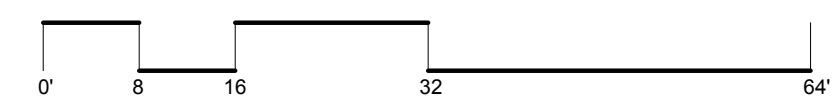
EAST SITE ELEVATION - PH 1

SITE ELEVATIONS

1014 EAST WALNUT

SPRINGFIELD MISSOURI

5/6/13



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EXTERIOR VIEW OF NORTHEAST
1014 EAST WALNUT
 SPRINGFIELD MISSOURI

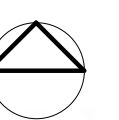
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EXTERIOR VIEW OF NORTHWEST
1014 EAST WALNUT
SPRINGFIELD MISSOURI

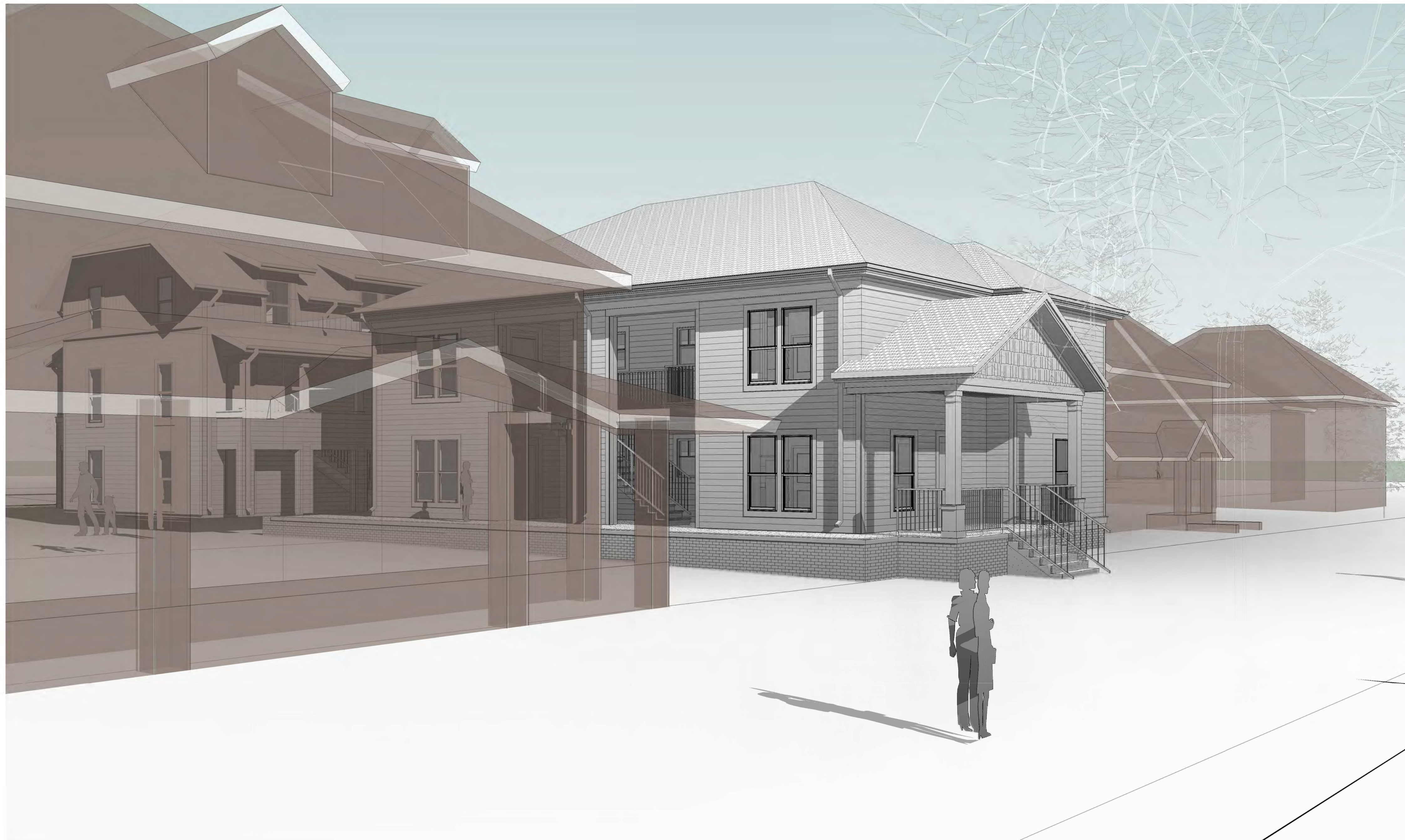
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COMPATIBLE INFILL DESIGN

Principles for New Construction in Oregon's Historic Districts



Recommendations by the Historic Preservation League of Oregon
based on the 2011 Preservation Roundtable

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Cover photo: Drew Nasto

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2011 Preservation Roundtable Process

Topic defined	Fall 2010
Research and planning	Spring 2011
Regional Workshop I	The Dalles June 25, 2011
Regional Workshop II	Ashland July 8, 2011
Regional Workshop III	Portland August 18, 2011
Online Survey	Early September 2011
Report Released	October 13, 2011

The Purpose of the Preservation Roundtable

The Preservation Roundtable was created to bring together diverse stakeholders to analyze and develop solutions to the underlying issues that stymie preservation efforts. The inaugural topic in 2010 was “Healthy Historic Districts in a Changing World—Compatibility and Viability.” Nearly one hundred people participated, arriving at nine recommendations published in a report titled **Healthy Historic Districts – Solutions to Preserve and Revitalize Oregon’s Historic Downtowns**. An electronic copy is available on the HPLO website.

The 2011 Preservation Roundtable focused in on “Design Standards for Compatible Infill,” one of the recommendations from the 2010 report, to provide clarity and consistency for review of new construction projects in historic districts. The principles and approaches to implementation that follow come from the best source: the people that live, work, own property, govern, and build within the state’s 123 National Register historic districts.

Over 200 individuals from around the state shared their ideas, both in person and online. With backgrounds in development, engineering, architecture, city planning, property ownership, community development, and related disciplines, Roundtable participants brought a broad slate of experience and range of perspectives to the dialogue.

Like beauty, it may be said that good design is in the eye of the beholder thus opinions may differ on some of the recommendations in this report. But the HPLO is confident these principles represent an important foundation upon which new construction can fill the empty spaces of Oregon’s historic districts in a way that protects their historic integrity, promotes good land use, and enhances economic vitality.



Ashland Preservation Roundtable participants

Why Good Infill Matters

We've all seen it. A new building that looks like a spaceship dropped into a historic neighborhood, entirely out of character with its neighbors.

And we all know historic districts that seem more ghost town than downtown because of the empty lots dotted throughout like so many missing teeth.

The fact is that most historic districts need good new construction – to promote economic vitality, improve urban density, and to generate the activity that spurs investment in the rehabilitation of the existing historic fabric.

The Secretary of the Interior's *Standards for the Treatment of Historic Properties* mandates that additions to historic buildings must differentiate new from old. Furthermore, the *Standards* imply that a Modern or Postmodern approach is best for additions on historic structures (an interpretation with which the HPLO does not agree). Though there is no Secretary of Interior "Standard for Compatible Infill," it has often been assumed that new construction in Oregon's historic districts must also be differentiated – with widely differing ideas of what "differentiated" means.¹

Typically new construction projects in historic districts must go through a design review process. This process varies widely across the state, but is often described as complex, subjective, lengthy, expensive, and design rules are perceived as being unclear or inconsistent.

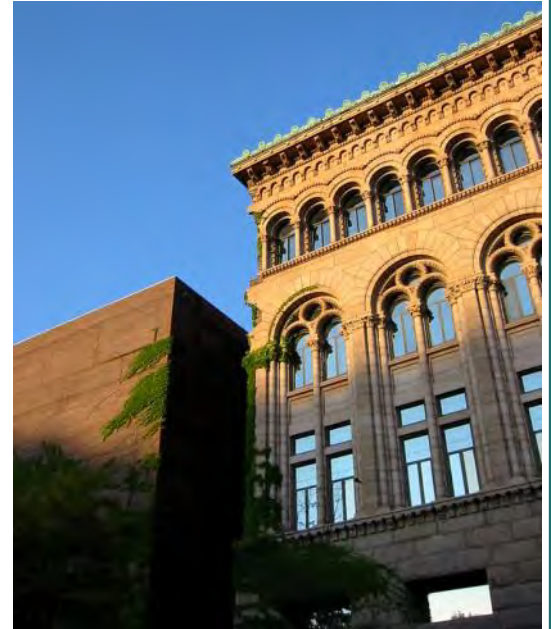
This inconsistency and lack of clarity creates uncertainty among the development team who would rather not waste time and money trying to navigate through an unpredictable design review process. A common argument is that it's too much of a hassle and too expensive to build in a historic district.

That isn't to say good infill hasn't been built, but one need not look further than the parking lots, ill-fitting Modernist buildings, and drive-through cubes to realize that a new and holistic approach is needed. Fortunately, in many cases developers haven't rushed to fill the missing teeth of the state's historic districts, so we have an opportunity now to do it right.

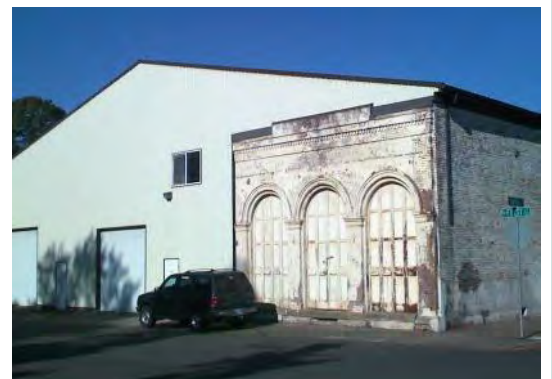
A quarter of the properties in Oregon's historic districts are vacant lots or classified as "non-contributing" to the district's historic character. Encouraging appropriate new construction on these parcels will be a defining component of the 21st century preservation ethos in Oregon.

Today, planners and politicians across the state are working to limit sprawl by diversifying and densifying existing urban areas to create walkable 20-minute neighborhoods. Although many still think there's a conflict between preserving historic places and boosting density, increasing the square footage in Oregon's historic districts represents an economic, social, and environmental opportunity.

This report outlines seven baseline *Principles for New Construction* intended to promote responsible infill within Oregon's historic districts. In practice, they would function as a Secretary of the Interior's *Standard for Compatible Infill*. While many of our recommended principles differ from the current Secretary's *Standards* and some preservation theories, they are intended to chart a course for Oregon predicated on the belief that historic districts are significant resources far greater than the sum of their component properties.



Chicago's Newberry Library (1893, with 1981 addition) is cited by the Secretary of the Interior Rehabilitation Guidelines as an example of the recommended treatment for a new addition to a historic building. Its harsh differentiation is a poor example of the type of new construction needed in Oregon's districts. Image by Payton Chung/Flickr.com



An 1860s Harrisburg building is swallowed up—literally!

The Value of Oregon's Historic Districts

Oregon has 123 historic districts listed in the National Register of Historic Places. Each is unique in its location, size, age, and historic significance. While some, like the Hells Canyon Archaeological District, are not collections of buildings, most of the state's National Register districts are places where we work, sleep, play, and shop. They range in size from Portland's Irvington District (2,813-properties) to Weston's Historic District (14-properties). Altogether there are over 15,000 properties within Oregon's Historic Districts – representing a very significant cultural and economic asset.²

The HPLO's *Healthy Historic Districts* (2010) identified the triple bottom line benefits of investing in Oregon's historic districts to:

- Increase heritage tourism, a \$192 billion market in the U.S.²
- Foster community pride and support mixed uses.
- Reduce sprawl and leverage existing infrastructure.

The report also identified nine practical ways Oregon preservation stakeholders can best invest in the state's historic districts. These ranged from creating district development plans to updating local preservation ordinances. One of the most distinct of the recommendations was the need to “create design guidelines and standards for infill to ensure the new is compatible with the old.” This recommendation is critical for Oregon's historic districts because appropriate new construction has the potential to:

- Provide skilled construction jobs and support long-term employment.
- Boost property tax revenues on parcels that are deserving of development.
- Increase density, fight sprawl, and maximize existing infrastructure.
- Support the preservation of historic buildings and help boost their economic potential.
- Provide a sense of continuity by differentiating the look and feel of historic and non-historic areas.

According to one participant in the Roundtable, developers face both opportunities and challenges when building in historic districts.

“As with any other commercial development project, there are both opportunities and challenges when building small-scale infill in historic districts. Current opportunities include low interest rates, lower construction and land costs, and New Markets Tax Credits. Also pre-leasing is easier in smaller scale projects, which is attractive to lenders. Challenges center around higher per square-foot construction costs for small-scale buildings, higher load factors in tight floor plates, and negotiating with unmotivated sellers who may have other income, low-capital basis and therefore high capital gains tax liabilities, and inflated perceptions of property value based upon zoning entitlements.” – Art DeMuro, *Venerable Properties*



Downtown Albany Historic District

Definition of Terms

Context: The physical and historic attributes of a specific place.

Contributing: A property identified as being a significant component of a historic district.

Floor Area Ratio (FAR): The size (total square feet) of a building compared to the size of the land on which it sits.

Fenestration: Window and door placement.

Guideline: Parameters describing the preferred look and feel of new construction in a specific historic district or area.

Massing: The general size and shape of a building in relation to its site and context.

Non-contributing: A property that does not add to the significance of a historic district, either due to its recent age, lack of historic significance, or compromised design.

Secretary Standards: The Secretary of the Interior's *Standards for the Treatment of Historic Properties* are administered by the National Park Service, defining best practices for Reconstruction, Rehabilitation, Preservation, and Restoration.

Siting: The positioning, orientation and set-back of a building on its lot.

Standards: Prescriptive metrics for directing new construction in a specific historic district or area.

Statement of Significance: A section of a National Register of Historic Places nomination that describes the features that define a property or district as historically significant.

Advising, Encouraging, or Regulating—What's Best?

Across Oregon, cities and towns have adopted a range of approaches to guide the design of new construction, whether in National Register districts, local conservation districts, or other areas deemed worthy of special consideration. Various socio-political factors have shaped the approaches, including:

- The cost of creating highly specific expectations for the design of new buildings, especially given the need for public involvement.
- The difficulty of reaching agreement on design and development goals.
- Worry that rigid rules will restrain creativity and infringe on property rights.
- Concern that too much flexibility would lead to out-of-character design that hurts district integrity.
- A lack of local expertise to develop or administer complex rules that require judgment.
- Fear that rules requiring judgment will result in “taste policing.”

In many cases across Oregon, local governments have elected to take a hands-off approach, leaving their historic districts at the whim of individuals on a property-by-property basis.

Communities across the state care deeply about their heritage and the quality of their historic districts. But how far their leaders and citizens are willing to go to ensure they are appropriately supported is the fundamental question surrounding whether to *advise*, *encourage*, or *regulate* aesthetics in historic districts.

Advisory Approach

Whether in the form of informational *policies*, educational *documents*, or semi-formal *processes*, advisory approaches to guiding infill are effective when all parties are equally motivated, well-intended, open-minded, and when project owners are willing to put their money where others' mouths are. While community sentiment can help inform and shape a project, there must be full and consistent willingness to commit to an altruistic direction for this approach to have any effectiveness. The advisory approach is only as strong as its weakest link. If the quality of the advice is not clear or correct, if there's an unwillingness to acknowledge advice, or if attitudes or commitments change over time, this approach fails to protect the values of the district.

One advisory tactic that has been helpful for some communities – even in the absence of mandatory requirements – is encouraging development teams to meet with city staff or confer with a historic review body prior to any application for permits. This process affords an opportunity to educate a development team about public expectations, programmatic opportunities, and/or regulatory requirements early in the design review process.

Ultimately, any advisory approach has to take place very early in the design process before the development team has become emotionally and monetarily committed to a particular design.

Encouragement Approach

Encouraging appropriate design can include tactics as simple and informal as *awards* programs, or as specific and measurable as *financial incentives*.

Encouragement helps to entice a development team to meet community expectations for what benefits the district, while not infringing on property rights or a development team's ability to make choices.

Awards programs have some value in acknowledging particularly successful efforts, but don't necessarily incent those who are not already passionate about preservation.

Continued next page...



A new house in Ladd's Addition Historic District, Portland

For example, Ashland's annual Architectural Preservation Awards program includes a category for "historically compatible" new construction that helps set the stage for future design excellence (see photo).

Incentives can serve as a very effective voluntary way to guide design. Specific incentives such as expedited review or zoning flexibility can have great value if well conceived for the economics and opportunities in a particular district. Low-interest loans, grants, and tax incentives are very successful at compelling property owners to invest in design that fits community expectations. Urban renewal agencies typically provide financial incentives for downtown revitalization and new construction programs and are often focused within commercial historic districts.

Voluntary approaches are effective tools for encouraging appropriate design in historic districts when implemented in conjunction with thoughtful regulations.



Award-winning infill from Ashland, Oregon

Regulatory Approach

The most certain, and equitable, path to a desired design result is regulation. Regulation can take the form of specific code-based prescriptive *standards*, or it can utilize more discretionary design *guidelines*. Both standards and guidelines can be supplemented by the advisory and voluntary approaches discussed earlier.

Standards: Prescriptive standards are an effective means to address elements such as height, massing, and setbacks from property lines in order to ensure new construction shares attributes typical to a particular area. Standards are generally black and white, providing a measurable box in which new construction can take shape. Standards that provide across-the-board clarity for what can and cannot be built in a historic district are objective and highly effective.

However, it is difficult for standards to guide the textural compatibility needed for new construction to fit comfortably and appropriately in a historic district. Design guidelines, discussed in the next section, better address the more subjective compatibility that cannot be expressed in standards. The advantage of standards is that they are clear and objective in nature, easily applied across the board with a minimum amount of discretion and training.

Design guidelines: The application of design guidelines blends guidance and rules. Guidelines are aspirational and descriptive; standards are prescriptive. Guidelines are discretionary in nature since judgment is required to determine whether aspects of a project are consistent with their intent. Guidelines can be advisory or serve as approval criteria applicants must meet. Design guidelines therefore require more expertise to apply on the part of city staff, project designers, and other regulatory decision makers. However, it is this expertise and judgment that is their strength. Guidelines demand more of projects, but provide for flexibility in their interpretation. In order to balance this flexibility while providing projects certainty and predictability, guidelines must be well crafted.

Recommended Approach

Ultimately, regulatory approaches are the most effective means of directing the design of new construction in historic districts. Well-articulated standards and guidelines can ensure that infill construction will be of a quality and compatibility that works for the specific historic district.

However, the HPLO recognizes that *regulations are most successful when combined with added rights and incentives*. In order to encourage the realization of new construction that meets the expectations set forth by regulations, supportive advisory and voluntary tactics are critical. Early opportunities for design advice, honorary awards programs, relaxing of certain zoning restrictions, and financial incentives can balance the weight of regulations, and make clear that public expectations are in line with the financial realities of development.

What Makes a Good Guideline?

Guidelines must consist of simple and clear wording that can be understood and applied by professionals and the public alike. Good design guidelines define and describe their purpose. The guideline language itself must be directive in a manner that is legally defensible (in Oregon, guidelines are applied through a “quasi-judicial” process, where the result is a decision that has legal standing).

Of Oregon's 123 National Register historic districts, only 21 are known to have developed district design guidelines. Some of these guidelines, like Oregon City's, apply to more than one district.

Where they exist, guideline documents—like design itself—are products of their time. Their crafting has been defined by available resources, local knowledge, public support, examples available to emulate, local leadership, and views about what constitutes appropriate preservation. As such, some guidelines are more effective and more suitable to today's views and expectations than others.

A comparative analysis of the district design guidelines found in Oregon today has helped identify some of the strengths and limitations that render a guideline effective, or not.

Successful Design Guidelines:

- Include a clear background statement, giving context for the guidelines within the specific historic district.
- Define clearly what the specific criteria are, distinct from the rest of the text.
- Provide and describe various ways in which the guidelines might be met, including illustrations and discussions of community goals.
- Use district-specific photographic examples from both the past and the present.
- Employ simple understandable language, including definitions and explanations.
- Educate through detailed explanation and accurate historical information.

Less Successful Guidelines:

- Use technical and less-accessible language through code-based text descriptions.
- Provide few or no illustrative examples or photographs.
- Offer little background or educational information.
- Are generic, and may not be grounded in the defining characteristics of the specific historic district.

The Relationship of Principles and Design Guidelines

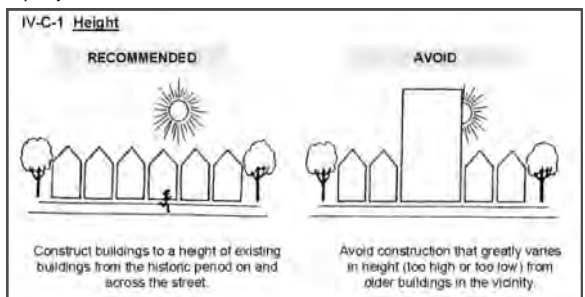
The Principles for New Construction that follow are intended to be a baseline for any approach to guiding new construction in Oregon's historic districts. They can be adopted to serve as guidelines unto themselves, or used as an underpinning in the development of local, district-specific guidelines. In either case, documents and outreach describing local processes, and the qualities and characteristics specific to the respective historic district, are critical to developing appropriate, complete district guidelines.

This guideline may be accomplished in the King's Hill Historic District by:

B. Using a setback that respects the existing setbacks along the block. These residences on SW Park Place share a similar setback, along with uniform massing and scale characteristics. In combination, these elements contribute to the uniform appearance that is characteristic for that block.



An illustration used by a successful design guideline (above) that shows photographic evidence from the district; and a less successful guideline (below) that is too general and not specific to the district.



Principles for Compatible Infill

The following principles are intended to serve as a foundation for local, state, and federal programs that evaluate new construction in National Register historic districts, including standards and guidelines. They represent a distillation of input by approximately 200 Preservation Roundtable participants, and the research and analysis conducted by the HPLO staff and consultants on the effectiveness of various design standards found around the country.

The intent of the principles is to:

- Encourage stakeholders to think critically about the future of their districts.
- Protect the integrity and coherence of Oregon's historic places.
- Provide clarity and consistency for developers, designers, and regulators to make it easier to construct new projects.
- Provide criteria for incentive programs to spur investment and revitalize historic districts.

Each principle consists of a **title**, **statement of intent**, and **bulleted considerations** about how each might be implemented. The principles are intended to be similar in character to the Secretary of Interior's *Standards*, however, they are specific to new construction and unique in content. Since the term "standards" in Oregon typically refers to specific measurable characteristics (see page 6), this report has chosen to use the word "principles" to describe these foundational tenets.



1. The District is the Resource, Not its Individual Parts

Designated historic districts are significant as a **collective whole** and must be considered as such, and protected in their entirety. This is the primary, overarching principle.

- New construction must respond to and protect the integrity of the overall historic district in much the same way as an addition does to a historic building.
- The National Register nomination is the primary source for district significance and defining characteristics, and should inform the design of new construction.⁴

2. New Construction Will Reinforce the Historic Significance of the District

Infill buildings should relate to and strengthen the core characteristics of the district, as identified in the National Register nomination Statement of Significance. New construction should build upon the story of the district through its design, landscape, use, cultural expression, and associated interpretive displays.

- An understanding of the character and significance of the district should predicate any design or development activities.
- If applicable, cultural expressions and/or historic uses within the district should be considered in design or development activities.



The Freimann Building in Portland is a successful reconstruction based on thorough documentation.

3. New Construction Will Complement and Support the District

Most historic districts have a discernable aesthetic rhythm of massing, scale, and siting. Infill buildings should not deviate in a detracting manner from these elements, but appear as complementary members of the district.

- Lot size, massing, siting, floor area ratio, and height must correspond to the contributing buildings within the district.
- Whenever possible, new construction should support the viability of adjacent historic buildings through shared ADA and upper story access, structural stability, and mechanical and environmental systems.
- New buildings may provide uses not found within the district if such uses are in demand and if adapting historic buildings for such uses would be detrimental to the historic fabric.



New construction on the Oregon State University campus provides additional egress to the historic building.

4. Infill Will Be Compatible Yet Distinct

New buildings should be identifiable as being of their period of construction; however, they should not be so differentiated that they detract from – or visually compete with – their historic neighbors. Within historic districts, compatibility is more important than differentiation.

- Because the district is the resource, the reconstruction of buildings that existed within the district during the period of significance is allowed. Reconstructions should be done in accordance with the Secretary of the Interior *Standards for Reconstruction*.
- New buildings should be identified through signage or other interpretative means to relate them to the context of the district's historic significance.
- Style is discouraged from being the primary indicator of differentiation.
- Means of differentiation may include materials, mechanical systems, construction methods, and signage.

5. The Exterior Envelope and Patterning of New Buildings Will Reflect District Characteristics

Infill design elements, patterning, texture, and materials should reflect the aesthetic and historic themes of the district.

- Patterns of fenestration, building divisions, setbacks, and landscapes that are characteristic of the district should inform the design of new buildings.
- Mechanical and automobile infrastructure should be appropriately concealed when not consistent with the district's character.



Two distinct approaches to infill over time. The original historic building is on the left.

6. Contributing Buildings Will Not Be Demolished to Create Infill Opportunities

Properties deemed “contributing” in the National Register nomination or through subsequent research or rehabilitation must not be removed or rendered non-contributing to make way for new construction. Consideration should be given to the demolition of non-contributing buildings 50 years of age or older on a case-by-case basis, dependent on the character of the district.

- Buildings deteriorated beyond repair may be demolished if so determined by the State Historic Preservation Office and local preservation staff/commission.
- Properties deemed non-contributing to the district should be retained and/or documented if they have achieved historic significance over time.



Demolition of a contributing building, 2011

7. Archeological Resources Will Be Preserved in Place or Mitigated

When new construction must disturb archaeological resources, mitigation measures should contribute to the story of the district.

- Archaeological mitigation must conform to local, state, and federal laws and accepted professional standards.
- When appropriate, archaeological mitigation should be accessible to the general public in an educational capacity.
- Information yielded from archaeological mitigation should be interpreted in the new building and throughout the district.



Vancouver, WA archeological dig. Image by Rick Minor

Our Survey Said... *(a selection of comments from participants)*

When possible, infill should benefit the district and surrounding buildings by providing "something more." This could include shared elevators and egress for adjacent buildings, subsurface parking, seismic stabilization if there are common side walls, courtyard space that can serve surrounding buildings, solar panel installation for neighboring properties that can't accommodate panels of their own, etc.

There is history in a neighborhood other than architecture, for example, past ethnic makeup. A historic district also needs to help serve the overall objectives of urban planning, such as density and energy efficiency.

I can support both reproductions of historic buildings and wonderful new modern buildings. The new buildings should be of the quality of design that would warrant future landmark status.

We can't require the original uses be preserved – historic uses [may not be] viable. Generally speaking, I believe historic districts should evolve along with the City.

At best, infill buildings should contribute to the established narrative of the district. At the very least, they should be neutral in their effect. They should never skew excessive attention to themselves at the detriment of the district.

The design goal should be to create an infill building that is compatible, but uses contemporary elements in doing so. I'm less concerned with conscientious efforts to make the building so different as to not confuse, and instead allowing the contemporary materials, floor heights, construction techniques and so on do so in a quiet, honest manner. I don't fear the reconstructions, but there should be some way to designate, like putting the building's date of construction in an obvious location.

Strategies for Implementation

Knowing that Oregon's communities and their historic districts are unique, the HPLO expects that these principles will serve as a baseline, adapted as appropriate by local communities. The HPLO has sought to craft principles that complement, rather than conflict with, the diversity of local preservation preferences to provide clarity and consistency. How these principles are received, modified, and incorporated over time will be the decision of Oregon's local and state preservation leaders.

At the local level, the principles can be incorporated into advisory, voluntary, and regulatory approaches to guide new construction in historic districts. They are best used as the basis for design standards and guidelines, as well as criteria for incentive programs. In communities that have no existing guidelines for evaluating infill in historic districts, the HPLO recommends that these principles serve as the baseline for urban renewal or other sources of public funding.

At the state level, the HPLO recommends that these principles be provided to all participants in the Certified Local Government program and adopted as a starting point for allocating Historic Preservation Fund monies to local communities.⁵ Additionally, the principles should be used as a baseline for any new or revised state program of incentives for new construction in historic districts. The HPLO firmly believes any tax expenditure conferred to new construction in historic districts should uphold these tenets.

At the federal level, these principles can help chart a new national course for infill in historic districts. Given a pending initiative to revise the Secretary of the Interior's Standards, we encourage the National Park Service to include updated, compatibility-oriented standards for building additions and infill projects. Furthermore, we believe these principles provide solid criteria for broadening the Federal Rehabilitation Tax Credit program to include compatible infill construction. Such an incentive would have a tremendous positive impact on the revitalization of historic districts and on job creation across the entire country.



In both these examples, the infill construction is on the right.



Acknowledgements & Notes

The 2011 HPLO Preservation Roundtable was facilitated by, and the Special Report on Compatible Infill Design was principally authored by, Jeff Joslin, Karen Karlsson, and Rick Michaelson of KLK Consulting. Their decades-long history of collaboration on preservation projects, includes entitlements facilitation, management of review processes, the development of historic and design regulation, and redevelopment of historic structures.

The Special Report was edited by Brandon Spencer-Hartle and Peggy Moretti. Many thanks to our Roundtable Task Force and the HPLO Advocacy Committee, chaired by Natalie Perrin, for their extensive input and vetting.

The wonderful historic venues for our workshops were Old St. Peter's Landmark in The Dalles, the City of Ashland's Community Center, and the Architectural Heritage Center in Portland which also co-sponsored our Portland workshop.

The 2011 Preservation Roundtable was supported by a grant from the National Trust for Historic Preservation – and by the members of the HPLO.



1. The Standards were first published in 1976 as *The Secretary of the Interior's Standards for Historic Preservation Projects with Guidelines for Applying the Standards*. They were revised in 1992. In August 2011, the National Park service announced they would be updating the standards and guidelines; however, the effect of the revisions on setting best practices for new construction is still to be determined.

2. Oregon State Historic Preservation Office.

3. Research conducted published in 2010 by Heritage Travel, Inc., a subsidiary of the National Trust for Historic Preservation

4. Some early National Register nominations lack a Statement of Significance for the district. In these cases, local Statements of Significance or other context research should be consulted.

5. The Certified Local Government (CLG) program is a partnership between local governments and the State Historic Preservation Office, funded by the National Park Service. Federal grants are offered to CLGs on an annual basis and often pay for preservation planning activities such as the creation or revision of design guidelines.

HISTORIC PRESERVATION LEAGUE • OF OREGON

About the HPLO

The mission of the Historic Preservation League of Oregon is to **Preserve, Reuse, and Pass Forward Oregon's Historic Resources to Ensure Livable, Sustainable Communities**. Founded in 1977 as a 501 (c)(3) non-profit, the HPLO provides education programs, advocacy, technical assistance, and stewardship of over 40 conservation easements on historic properties across the state, protecting them from demolition in perpetuity. Our recent programs have included:

- *Preservation 101*, a series of half-day workshops with the Oregon Main Street Program.
- *How to Save an Endangered Building*, an overview presentation of best practices in preservation advocacy.
- Legislative testimony encouraging sustainability retrofits that protect historic properties.
- Providing technical assistance, community education, and advocacy to Oregon's Most Endangered Places.
- Regional preservation "field trips" that engage Oregonians with their built heritage.

The HPLO office is located in the historic White Stag Block in Portland's Skidmore Old Town National Historic Landmark District. Programming is delivered across the state.



FOR MEMBERSHIP INFORMATION OR TO MAKE A DONATION:

Historic Preservation League of Oregon
24 NW First Street, Suite 274 | Portland, Oregon, 97209
503 243-1923 | www.HistoricPreservationLeague.org



Preserve, reuse, and pass forward Oregon's historic resources

Exhibit A.

Request for Certificate of Appropriateness

Please use this form only. Form may be photocopied. Please type or print.

For instructions, see pages 5–8.

1. PROPERTY ADDRESS:

1014 E Walnut St

2. APPLICANT:

Name(s): Development, LLC by Bryan Properties

If corporation: Corporate official: _____

Mailing address: 2254 S Campbell Ave Springfield MO Zip Code: 65807
(corporate seal)

Telephone number: 417-864-6303 Fax number: _____

e-mail: Sheri@Bryan-Properties.net

3. AUTHORIZED REPRESENTATIVE: *(The representative should have the authority to commit the applicant to changes that may be suggested by the Board).*

Name: Laura Daugherty, Butler Rosenbury and Partners, Inc.. Signature: _____

Address: 319 N Main St Ste 200 Telephone: 417-865-6100 Fax: 417-862-6102

e-mail: ldaugherty@brpae.com

4. BUILDING DEVELOPMENT SERVICES DISCUSSION: *(Before submitting this application, the applicant should discuss the project with BDS. Their phone number is 864-1055.)*

Date of discussion: 4/23/13

NOTE: The property owner must either sign this application or give City staff a power of attorney showing that another person is authorized to sign.

Exhibit B.

Description of Proposed Work & Supporting Information

Please use this form only. Form may be photocopied. Please type or print.

1. TYPE OF WORK PROPOSED: *(Check all that apply. All work items require a written description of the proposed work. Additional required supporting information is denoted after each item and **must** be attached. See Instructions, page 5. **Maximum size for drawings: 11 x 17 inches.** NOTE: Even though you check the "Other" or the "New Construction" box, you must still give information on individual features such as windows, doors, etc., included in a large project.)*

- | | | |
|---|---|---|
| ☐ Addition (1, 2, 3, 7) | ☐ Handicapped Ramp (1, 2, 3) | ☐ Sidewalk (1, 3) |
| ☐ Awnings (2, 3, 4 or 5, 6) | ☒ New Construction (1, 2, 3, 7) | ☐ Siding (3, 4 or 5) |
| ☐ Building Relocation (1, 2, 3, 7) | ☐ Parking (1, 3) | ☐ Sign (1, 2, 3, 6) |
| ☐ Demolition (1, 2, 3, 7) | ☐ Porch (1, 2, 3) | ☐ Window (2, 3, 4 or 5, 6) |
| ☐ Door (2, 3, 4 or 5, 6) | ☐ Retaining Wall (1, 2, 3) | ☐ Archeological Site (1, 3, 8) |
| ☐ Fence (1, 2, 3, 5) | ☐ Roof-New (3, 4 or 5, 7) | |
| ☐ Guttering (2, 3, 4 or 5, 6) | ☐ Re-roof (3, 4) | |

☐ Other (Specify) _____

- | | |
|----------------------------------|--|
| 1-Site plans | 5-Product literature |
| 2-Elevations | 6-Drawing |
| 3-Photographs | 7-Exhibit C-Why proposed work should be approved |
| 4-Sample of materials to be used | 8-State Historic Preservation Officer Comments |

2. DESCRIPTION OF PROPOSED WORK: *(Attach additional pages if necessary.)*

Remove non-contributing building at 1014 and replace with new structure. See attached design preliminary package for additional information.

NOTE: An application is considered incomplete until **all** supporting materials, as specified in Item 1 above, are attached. Incomplete applications will **not** be processed or scheduled for a public hearing.



EXISTING DEVELOPMENT AREA

WALNUT COTTAGES

SPRINGFIELD MISSOURI

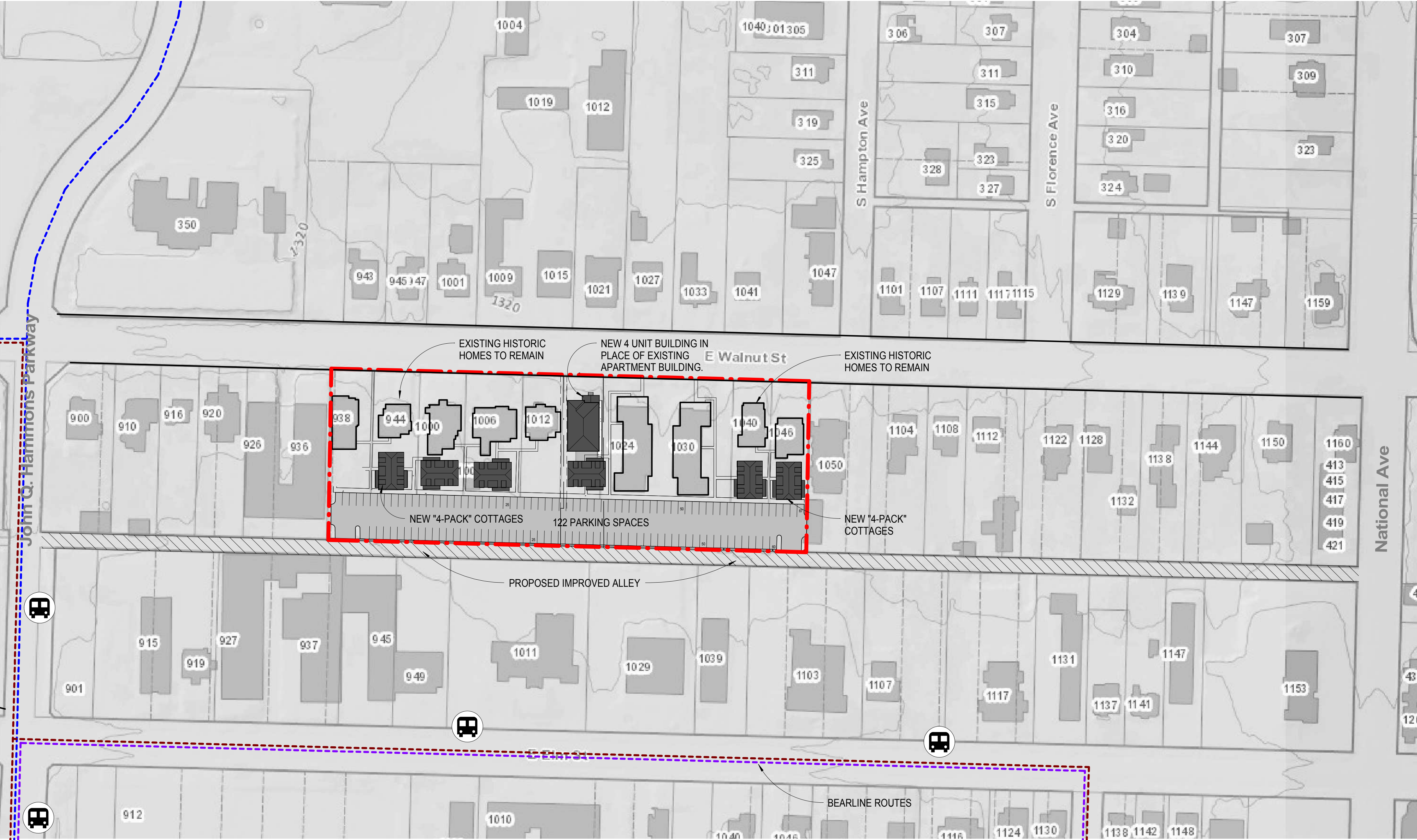
5/6/13

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ROSENBURY
& PARTNERS

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 Interior Design
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 Springfield, Missouri 65806
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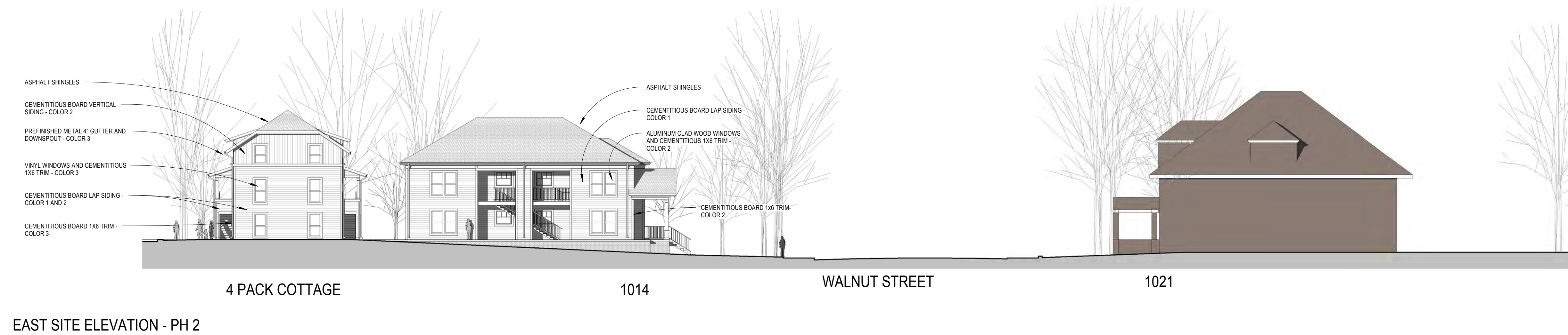
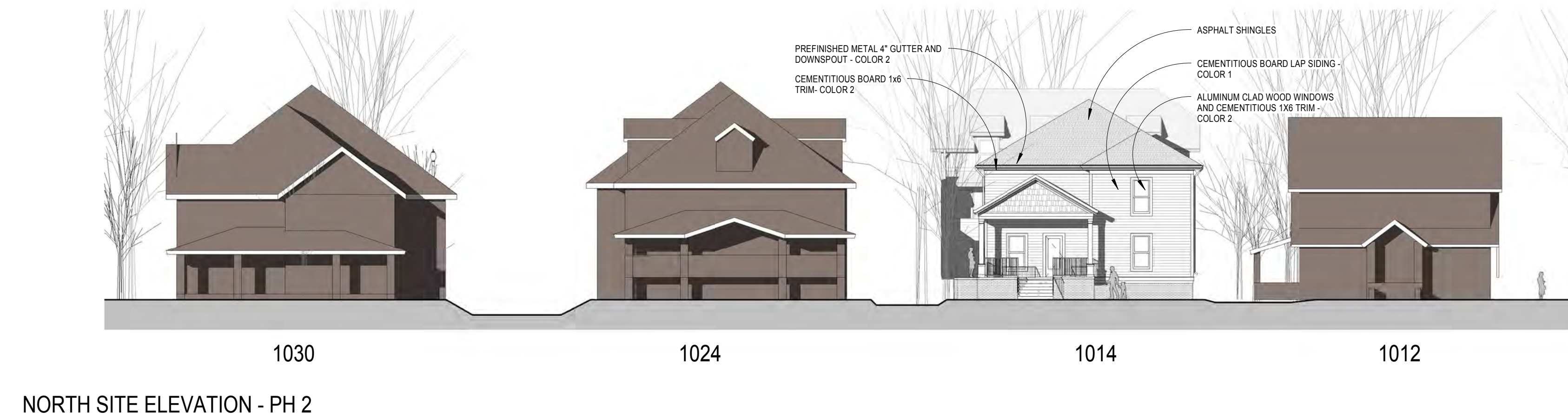


UNIT SUMMARY			
ADDRESS	1 BR	2 BR	3 BR
944	2		2
1000	2		2
1006	2		2
1014	2	4	2
1040	2		2
1046	2		2
TOTAL	12	4	12
UNITS			28
BEDROOMS			56

DEVELOPMENT CONCEPT

WALNUT COTTAGES

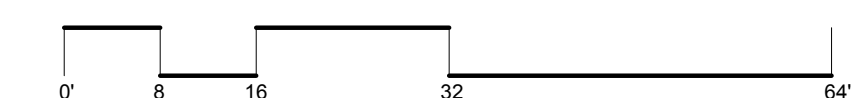
SPRINGFIELD MISSOURI



SITE ELEVATIONS

WALNUT COTTAGES

SPRINGFIELD MISSOURI



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VIEW OF 4 PACK COTTAGE

WALNUT COTTAGES

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VIEW OF 4 PACK COTTAGES FROM PARKING LOT

WALNUT COTTAGES

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VIEW OF 4 PACK COTTAGE FROM ALLEY TO NORTH

WALNUT COTTAGES

SPRINGFIELD MISSOURI

5/6/13

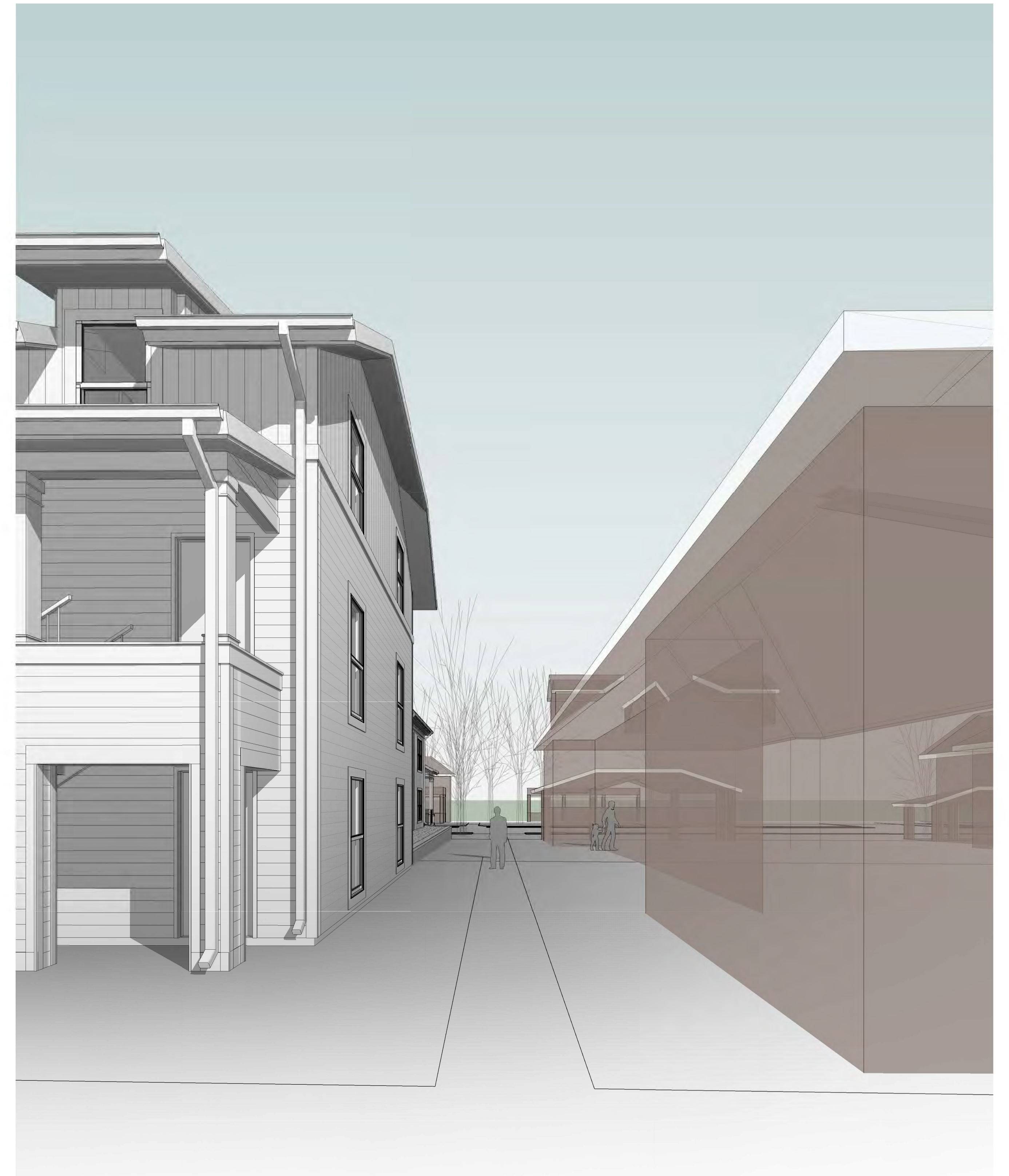


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* VIEW FROM SIDEWALK LOOKING EAST



* VIEW BETWEEN EXISTING AND NEW DEVELOPMENT

VIEWS OF 4 PACK COTTAGES **WALNUT COTTAGES** SPRINGFIELD MISSOURI

5/6/13



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 Springfield, Missouri 65806
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May 14, 2013

Daniel Neal
PLANNING AND DEVELOPMENT
City of Springfield
840 Boonville
Springfield, MO 65802

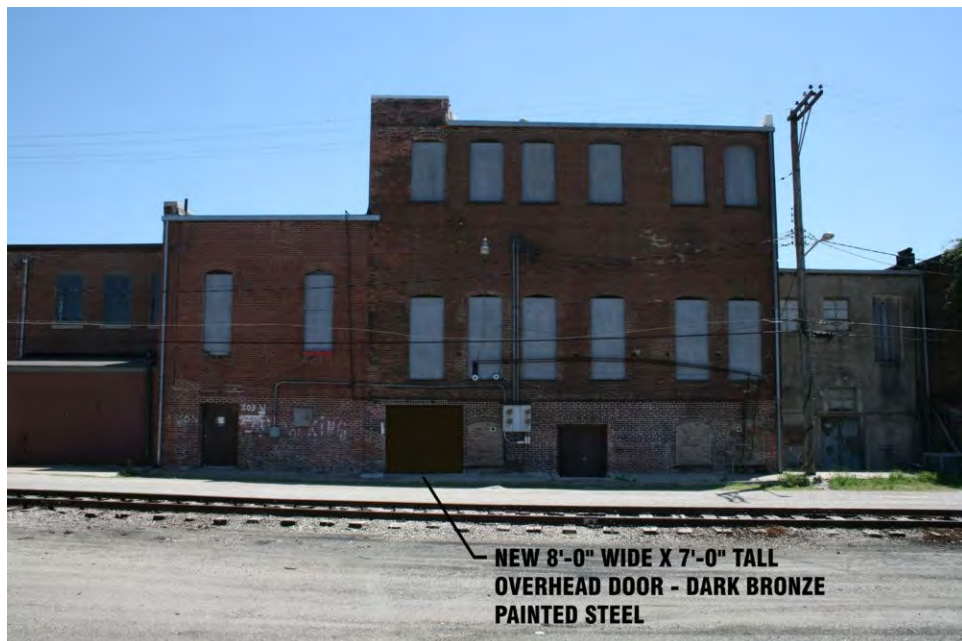
Re: **Landmarks Board Submission**
205 W Commercial

Dear Daniel:

I have a potential development project that I would like you to place on the agenda for the next meeting of the Landmarks Board.

A client is considering purchase of the buildings at 203 and 205 W Commercial. These are the structures just west of the old fire station. The tenant, a physician, intends to live there and needs to be able to come and go at all hours. Thus, a ground floor garage is a prerequisite.

We would like the Board to address this door on the north side (back) of the building as depicted below:



The door replaces (and slightly) extends an existing bricked-up opening. We propose to paint it dark bronze. We are considering either a flush-panel steel door, or a small raised panel such as the Overhead Door Series 180 shown below:



We don't think we should try to recreate history, so we think a wood door with raised panels would be inappropriate.

For comparison, the photo below is of the old fire station's overhead door immediately to the east of our property:



Once the client learns the door is acceptable, they will move forward with the renovation. At that point, we will return to the Board with our full exterior package including windows, tuckpointing, etc. We just need to door addressed, because the client cannot proceed without this feature.

We understand that Building Development Services may have other issues with the door as it relates to the Building Code and access. We are working through those items. However, they're independent of the Landmarks Board, and we don't want to miss the opportunity to make the Board's next meeting. The client's due diligence period won't allow any delays.

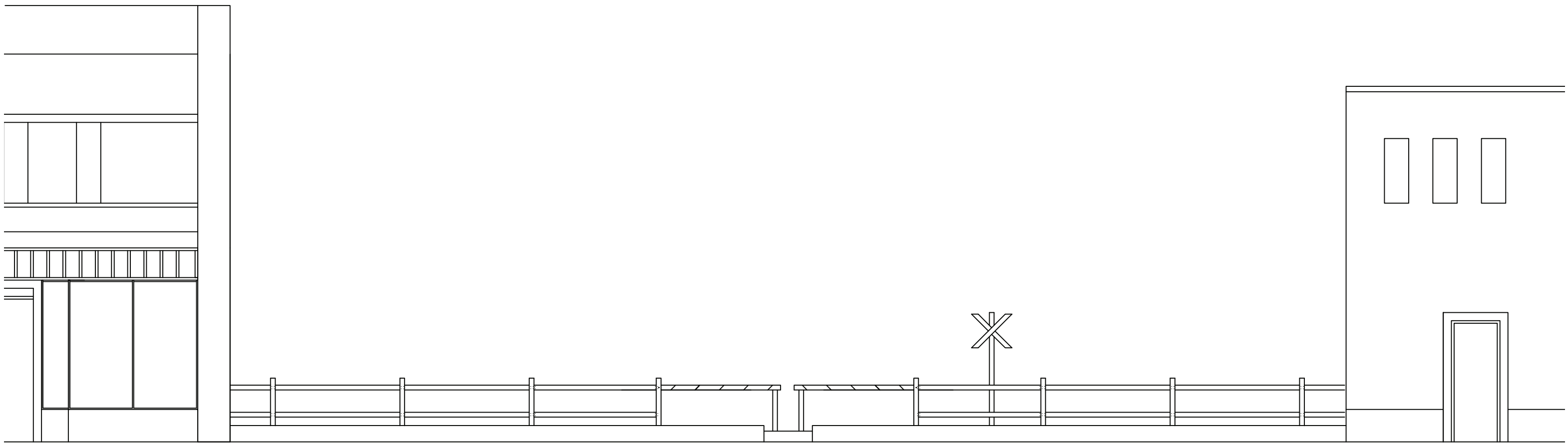
I'm attaching digital versions of these files along with photos of the original, unaltered building.

Sincerely,

Jeffrey David Wells, PE, SE
Principal

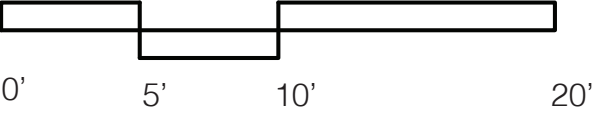
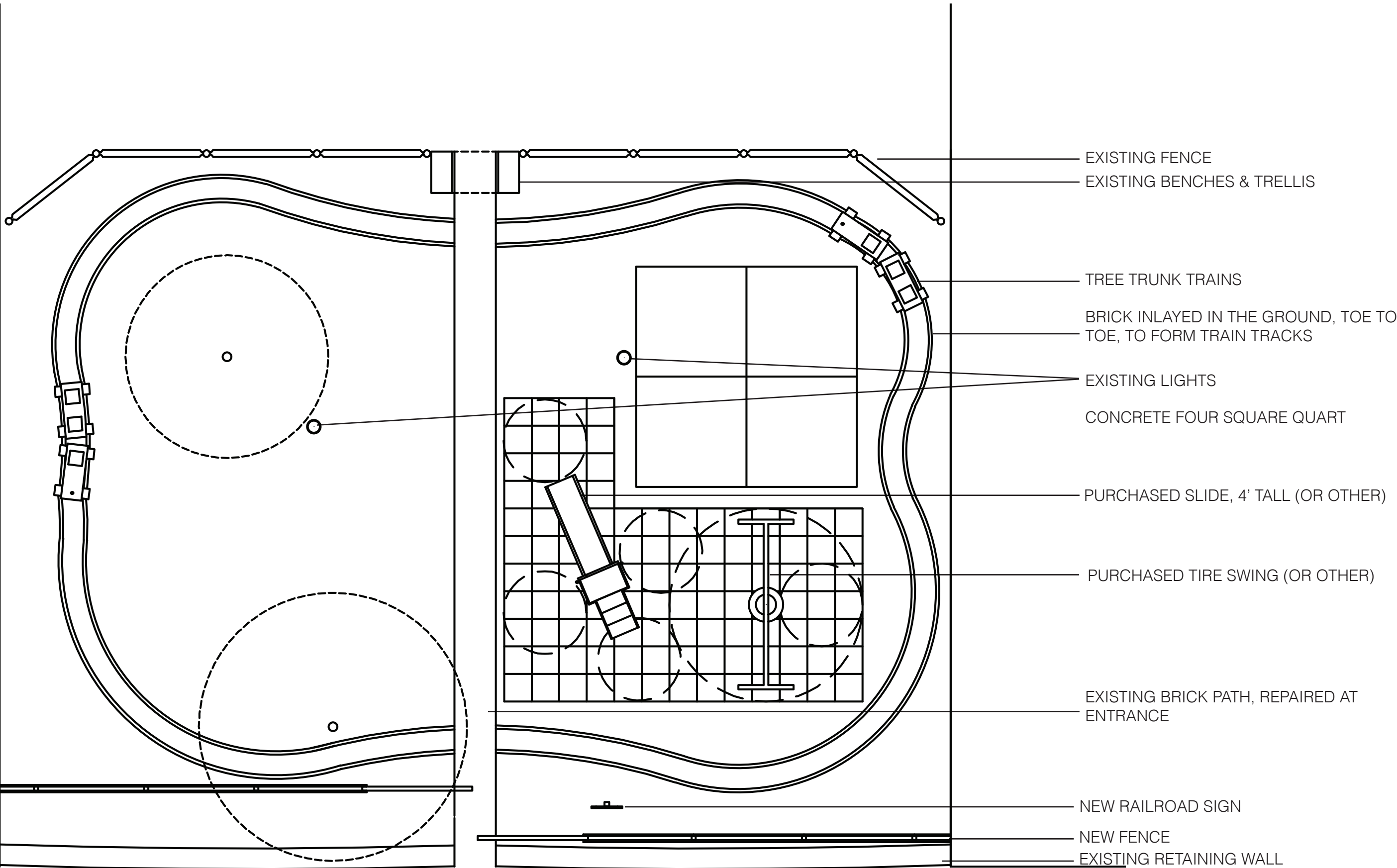
REVISED 4.26.13

Missouri Hotel Proposed Park Design and Budget:



NOTES ON THE FENCE:

Simple fence intended only as a boundary to keep kids in. Posts are 3' 4X4s with concrete footings. Beams are 8' 2x4s beams nailed at 8" and 24" on each post. The gate is now stationary. It consists of 2- 8' 4x4s, supported at each end by 4x4 posts. It is offset to allow passage between and painted to look like a RR crossing.



REVISED MISSOURI HOTEL PARK BUDGET:

SITEWORK- \$5,312
Demo- donated labor
Includes removing benches, brick fountain, shrubs, one tree and wood chips.
Re-sodding- \$520
2,600 sq.ft at \$.20/sq.ft
Playground flooring- \$4,280
428 sq.ft, estimating at \$10/sq.ft
Four Square Court- \$512
256 sq.ft, 4" thick = 86 cu. ft
80 lb quikrete bags =.667 cubic feet
86/.667= 128 bags at \$4/bag
Brick train tracks- donated brick
Repair brick path at entrance

FENCE- \$189
10 – 3.5"x3.5"x3' posts- \$36
4-4x4s, pressure treated at \$9 each,
8 – concrete footings- \$32
8- 9"x9" = >5 cubic feet
80 lb quikrete bags =.667 cubic feet
5/.667 = 7.5=8 bags at \$4/bag
18- 1.5"x3.5"x8' fence beams- \$63
18 pressure treated 2x4s at \$3.50 each
2-3.5"x3.5"x8' gate beams -\$18
2-4x4s, pressure treated at \$9 each
(painted to look like RR crossing)
80 – nails \$10
64- screws \$10
16- connecting plates \$20

RR SIGN- \$12.50
1- 3.5"x3.5"x8' -\$9
4x4 pressure treated
1- 1.5"X3.5"X8' boards \$3.50
pressure treated 2x4
8- nails
fence nails to be used
1-concrete footing
accounted for in fence footings

TRAIN- \$32.50
4-1.5'(diameter or larger)x4' tree trunks
donated
2- 2'x3" round lumber \$4
3"x3"x8' rounded landscaping lumber at \$4
8- 9"(or so diameter)x2.5' tree trunks
donated
3' of 5/16" chain \$10.50
5/16" orange-coated steel chain at \$3.50/ft
4- large eye-hooks \$8
5/16"x4" stainless steel eye bolts at \$2/each

MURALS- \$600
20 gallons of exterior paint
High gloss outdoor paint at \$30/gal
paint brushes and supplies donated

SHOWN PLAYGROUND EQUIPMENT- \$3,879
Tire Swing - \$1,824
Small slide - \$2,035
6-9"x9" Concrete footings - \$20
3.375 cu.ft/.667 = 5 bags
5- 80 lb quikrete bags at \$4/bag

TOTAL - \$10,025

*hope to save on quantity purchase of concrete

SHOWN PLAYGROUND EQUIPMENT:



Ultra Play Commercial Playground 4 ft. Freestanding in-Ground Mount, Primary Colors

Model # SLIDE-P Internet # 202615105

★★★★★ | [Write The First Review](#)

\$2,035.00 /EA-Each

This item cannot be shipped to the following state(s): AK, GU, HI, PR, VI

Home Depot; homedepot.com

GameTime; gametime.com

A green metal swing set with a horizontal bar and two curved support posts. A tire swing is hanging from the bar, and two children are swinging on it. The background is white.

[+ Quick Info](#)

Tire Swing

\$1,824.00

PLAYGROUND EQUIPMENT OPTIONS:

4



Plus FREE Shipping!

5



6



7



4

Stand'N Spin

Product#: 200201539

Ages: 5-12

Use Zone: 14' x 14'

Weight: 118 lbs

5

Jack Hammer

Product#: 200201314

Ages: 5-12

Use Zone: 14' x 14'

Weight: 60 lbs

6

Maypole

Product#: 200201376

Ages: 5-12

Use Zone: 17' x 17'

Weight: 222 lbs

7

Dragonfly®

Product#: 100011361

Ages: 2-12

Use Zone: 20' x 16'

Weight: 240 lbs

SALE PRICE FOR ALL 4 PIECES! \$5,783



Tuffclad Series Food Court Table



+ Quick Info

See Saw

\$1,425.00



Ultra Play

Commercial Playground 2-Rider Spring See-Saw with Blue & Red Seats

Model # 02-07-0055

0 Reviews

\$627.00

Quantity: 1

+ ADD TO CART

+ ADD TO LIST

Price includes shipping

Buy Online, Ship to Store



[+ Quick Info](#)

Peanut Butter and Jam

\$3,782.00



[+ Quick Info](#)

Space Module

\$3,240.00



[+ Quick Info](#)

Critter Climber

\$2,724.00



Gorilla Playsets Alligator Double Spring Rider

Model # 29-5013 Internet # 203396882

★★★★★ [Write The First Review](#)

\$719.00 / EA-Each



City of Springfield, Missouri

Missouri Hotel Park



Printed: May 23, 2013

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MISSOURI HOTEL PARK FENCE CONSTRUCTION CONCEPT

SCALE: 1/4" = 1'-0"

