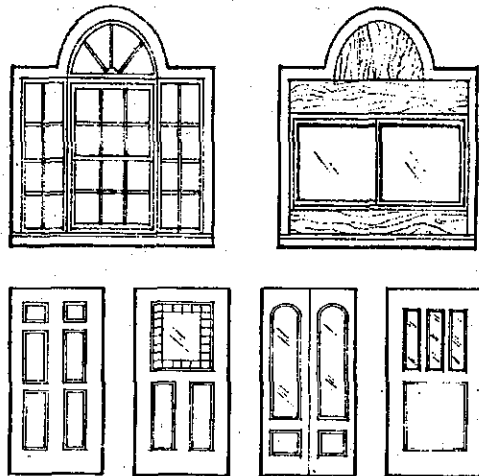
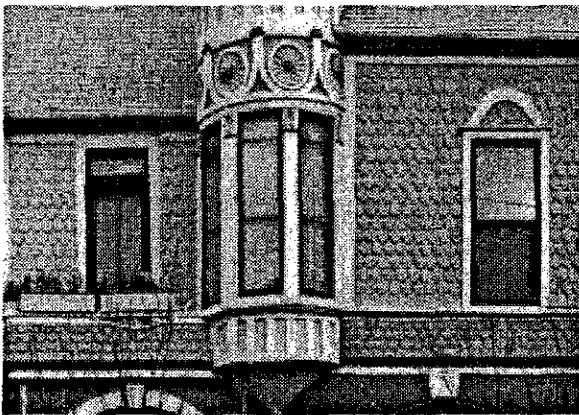




URBAN DESIGN GUIDELINES



City of Kansas City, Missouri
Landmarks Commission

April 1996

Mayor

Emanuel Cleaver, II

Members of the City Council

Ed Ford
Teresa Loar
Jim Glover
Paul Danaher
Ronald E. Finley
Mary Williams Neal

Evert Asjes
Aggie Stackhouse
Ken Bacchus
D. Jeanne Robinson
George D. Blackwood, Jr.
Judith J. Swope

City Manager

Larry J. Brown

**City Planning &
Development Department**

Robert L. Collins, Director

**Members of the
Landmarks Commission**

THROUGH DECEMBER 1995

Greg Allen
Wm. L. Bruning
Susan Richards Johnson
Jean Justin-Lerner
Pat O'Neill, Jr.
Leonard Pryor
Charles J. Schmelzer, III
Joy Swallow

DECEMBER 1995-PRESENT

Wm. L. Bruning
Joseph Close
John Gladeau
Delma Johnson
Leonard Pryor
Charles J. Schmelzer, III
Joy Swallow

**Historic Preservation
Management Division**

Lisa Lassman Briscoe, Division Head
Becca Freese
Lavetta Hicks
Tom Neff
Elizabeth Rosin
Richa Wilson

Graphics & Layout

Carolyn Case

**DESIGN GUIDELINES
FOR BUILDINGS LISTED IN THE
KANSAS CITY REGISTER OF
HISTORIC PLACES**

City of Kansas City, Missouri

Prepared by the
**HISTORIC PRESERVATION
MANAGEMENT DIVISION,
CITY PLANNING &
DEVELOPMENT DEPARTMENT**

Assisted by
**DEON WOLFENBARGER,
THREE GABLES PRESERVATION**

APRIL 1996



Introduction to the Design Guidelines	1
What Does Landmarks Designation Mean?	2
When a Certificate of Appropriateness is Needed	2
How to get a Certificate of Appropriateness	3
Objectives of the Guidelines	4
How This Guide is Organized	5
How to Use the Guidelines	6

Individual Properties vs. Districts	7
Elements of Design	8

How the Design Guidelines are Organized	11
Economic Hardship	12
The Secretary of the Interior's Standards for Rehabilitation	12
Masonry	15
Wood Siding	17
Stucco	18
Roofs	19
Doors	22
Windows	23
Porches	25
Decorative Elements and Trim	27
Mechanical Equipment and Safety Requirements	28

ABOUT THE GUIDELINES

BASIC DESIGN CONSIDERATIONS

DESIGN GUIDELINES

Rehabilitation Guidelines

**Landscape and Outdoor
Features Guidelines**

Outbuilding Guidelines 31
Walls 32
Fences 34
Trees 35
Open Space 37
Parking 37
Front Walkways 38
Lighting 38
Signage 39
Benches, Gazebos, Etc 41

New Construction Guidelines

General Appearance 43
Building Placement 44
Materials 45
Porches 46
Windows & Doors 47
Roofs 48
Outbuildings 48

APPENDICES

Appendix A

Resources 51

Appendix B

Glossary 59

Appendix C

Residential Architectural Styles in Kansas City 67

BIBLIOGRAPHY

INTRODUCTION TO THE DESIGN GUIDELINES

The historic and architectural significance of over 1400 Kansas City properties has been recognized by their designation as historic landmarks in the Kansas City Register of Historic Places. These properties are important community resources that not only attract investment activity, but also help define the character of Kansas City. For these reasons and others, it is important that these historic assets be appropriately preserved.

Just as designation to the Kansas City Register provides property owners with some assurance that the features that first attracted them to their neighborhood and home will be protected and enhanced, designation also carries a responsibility on the part of property owners to maintain the special character of their properties. Property owners must receive a Certificate of Appropriateness from the Landmarks Commission before making any exterior alterations or material changes that are visible from any public place. The design guidelines presented here are part of a systematic effort by the Landmarks Commission to assist owners of individual residential landmarks and of residential properties within designated districts by offering advice on making renovations. The Commission understands the needs of modern property owners living in historic dwellings and hopes the guidelines will assist property owners in making renovations that are sympathetic to their property's historic character. While the guidelines are primarily directed toward residential properties, they are generally applicable to commercial properties as well. This will ensure that Kansas City's rich heritage is protected for present and future generations.

The Landmarks Commission was established in 1970 to protect the community's significant historic structures and sites. It received its present powers in 1977 with the passage of Kansas City's Landmarks Ordinance. As part of its charge, the Commission reviews changes to designated historic properties and districts listed in the Kansas City Register of Historic Places.

LANDMARKS COMMISSION

A brochure entitled "What is the Kansas City Landmarks Commission" further explains the duties of the Commission. It and other brochures mentioned in the guidelines are available by writing the Landmarks Commission, 26th Floor East, 414 East 12th Street, City Hall, Kansas City, Missouri, 64106 or by calling 816-274-2555.

WHAT DOES LANDMARK DESIGNATION MEAN?

If your property has been designated as a historic landmark or as part of a historic district, the Landmarks Commission must approve, in advance, alterations or material changes visible from a public place, such as a street, alley or public park. This approval is called a **Certificate of Appropriateness**.

WHEN A CERTIFICATE OF APPROPRIATENESS IS NEEDED:

If the work you are proposing requires a building permit, you must receive a **Certificate of Appropriateness** before you can obtain a building permit to proceed with the work. Projects that do not need a building permit may still require Landmarks Commission approval. Examples of exterior alterations or material changes requiring a **Certificate of Appropriateness** include such things as:

Exterior alterations to existing buildings, such as a new door or window.

Signs and signage plans.

New construction.

Additions to historic residences.

New garage construction.

Exterior Restorations, including painting when it involves a change in scheme

Demolitions.

Fence construction.

If you are unsure whether or not your project will require a Certificate of Appropriateness do not hesitate to call the Landmarks Commission staff (274-2555). They are available to discuss your proposed changes.

Addition or removal of architectural **ornamentation**.
Substantial **landscape** changes.

The following activities may be done without any review:

Public Utility work, to the extent that no material change in appearance occurs or to the extent that visibility from a public place is not affected.

Ordinary and necessary **maintenance**, which results in no material change in appearance.

An application form is available by calling the Landmarks Commission or by picking up the materials at the Commission's office in City Hall. Depending upon the complexity of the project, a variety of descriptive materials may be required to illustrate the existing conditions of the property as well as the proposed changes. These may include drawings, photographs, samples of proposed materials, and written specifications. Staff will assist you with all steps of the application procedure.

After your application is filed, a staff member reviews the request to evaluate the effect of the proposed changes on the architectural and historic character of the building and/or the historic district in accordance with the *Secretary of the Interior's Standards for Rehabilitation*. After initial review, the staff may suggest alternatives that would meet your needs while maintaining the **integrity** of the property.

Following the review the staff member prepares a report for the Landmarks Commission describing the proposed work and presenting the assessment based on the *Standards*. The report includes copies of all plans, photographs, and product brochures submitted with application that the Commis-

HOW TO GET A CERTIFICATE OF APPROPRIATENESS

Most applicants find that staff advice is of considerable assistance in the restoration of their historic property. All applicants are encouraged to take advantage of this free and unique community resource.

sioners will use in making their decision. You will also receive a copy of the staff report for your case, along with a copy of the meeting agenda, approximately one week before your case is heard.

The Landmarks Commission holds public hearings once a month to consider the applications. Approval of a Certificate of Appropriateness requires a favorable majority vote by the Commission. After the hearing, you will receive formal notice of the decision in the form of a Decision Report. If a building permit is required, you may obtain it from the Codes Administration after the Landmarks Commission has approved a Certificate of Appropriateness for the project. Our free brochure, "Making Changes to Landmark Buildings" explains the application process in detail.

OBJECTIVES OF THE GUIDELINES

■ ***To retain the historic visual character of the district or landmark.***

Because examples of many different architectural styles exist in Kansas City, the guidelines do not dictate specific stylistic or design features that property owners must incorporate when making renovations. Instead, approaches compatible with the general character of Kansas City's historic properties and districts are suggested. The guidelines encourage owners to develop creative design solutions based on the ideas presented.

■ ***To aid owners in preparing appropriate design plans for their properties.***

The guidelines identify the design elements that are important to keep in mind when reviewing alterations proposed for designated historic buildings. The design guidelines are based on the *Secretary of the Interior's Standards for Rehabilitation*. The Landmarks Commission and city staff review all applications for **Certificates of Appropriateness** to see whether the proposed changes are in compliance with the *Standards*. This professional assistance, provided free of charge, can be invaluable in understanding the history and features of your property. The guidelines illustrated here are intended to give you a greater understanding of these *Standards*.

HOW THIS GUIDE IS ORGANIZED

This book is organized into three chapters, plus appendices. The third chapter on design guidelines has three sections:

Introduction to Design Guidelines

Basic Design Considerations

Design Guidelines

Rehabilitation Guidelines

Landscape and Outdoor Features Guidelines

New Construction Guidelines

Appendices

The section on **Rehabilitation** is arranged by building feature, such as windows, doors, materials, and trim. The **Landscape and Outdoor Features** section discusses outbuildings, such as garages and carriage houses. If you are considering a new addition to an existing building, follow the guidelines for **New Construction**. The **Appendices** include a list of Resources for further information, a Glossary, a description of Architectural Styles in Kansas City, and a Bibliography. Most words found in bold type throughout these Guidelines may be found in the Glossary.

HOW TO USE THE GUIDELINES

Read the chapter on Basic Design Considerations to understand the broad concepts underlying the guidelines.

Skim through all of the guidelines to get a feeling for their general tone.

Identify the section(s) that apply to your project.

Apply for a Certificate of Appropriateness.

For example, if you plan to rebuild your front porch, the sections on **Decorative Elements and Trim** and **Roofs** would be most applicable. The sections on **Porches**, **Front Walkways** and **Lighting** may also be useful.

INDIVIDUAL PROPERTIES VS. DISTRICTS

Historic properties in Kansas City fall under two classifications: *Individually designated properties* and *historic districts*. Both are important for their direct association with an important person or event and/or for their outstanding expression of an architectural style. A building that is individually designated to the Kansas City Register of Historic Places must have exceptional **integrity** and **significance**. While individual historic properties are often found with other buildings of a similar age and style, they may also be the only building representative of a bygone era in a neighborhood that has changed its appearance in recent years.

Historic properties can also be designated as parts of *historic districts*. A district is composed of a grouping of buildings or sites that are important for a common association with a historic person or event and/or for a shared architectural style. Since the property is one of several associated for a common reason, its individual integrity does not need to be as great as that required for an individually designated property, which must stand entirely on its own merits.

Two types of properties are found in historic districts: properties that are **contributing** to the district's historic character and properties that are **non-contributing**. **Non-contributing** properties include those that are less than fifty years of age and those that have had severe alterations to their historic fabric. Although these properties do not add directly to the district's character, changes to non-contributing buildings can alter the overall feeling of the district. Therefore, alterations to **non-contributing** buildings must be reviewed by the Landmarks Commission just like changes to **contributing** buildings. The same review procedures and basic standards apply to both types of properties. However, the Commission will take into account a number of additional factors when considering the appropriateness of alterations to non-contributing buildings. For instance, the visibility or

As time passes, buildings and features originally considered non-contributing can assume their own historic associations. (e.g., Beginning in 1996, post-World War II buildings will begin to be eligible for register listing in their own right.)

placement of the alteration will weigh heavily in the Commission's decision. The Commission will not ask the owner of a non-contributing property to make their house look "old." Rather, the Commission will look at the application to make sure that the changes are consistent with the **mass, pattern, alignment, proportion/scale** and **materials** of the other buildings in the historic district and that any changes will not negatively alter the overall character of the district.

ELEMENTS OF DESIGN

When people try to describe what is special about their historic neighborhood, they often talk about its "**sense of place.**" What does this mean and what gives Kansas City, a neighborhood, a street, or a building its own sense of place? Most often, people are referring to its appearance.

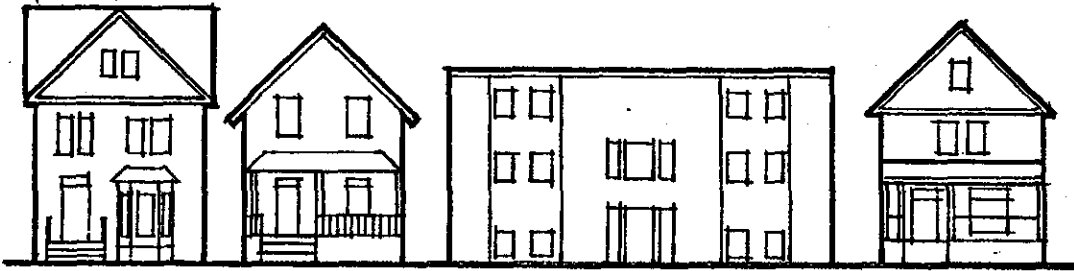
Although designated landmarks have their own special history, it is not always evident to the casual observer. Our overall feelings about a historic area have more to do with what we see than with what we know about it. A historic district's visual impression, therefore, contributes greatly to its sense of place.

What we see has a great impact on how we feel about an area; however, it may be difficult for some people to put their feelings about visual characteristics into words. It is not necessary to have an architect's knowledge of building terms and styles to talk about visual quality in a historic district. It is possible to discuss design in terms of very basic elements which are readily distinguishable by any interested observer.

Mass, pattern, alignment, and proportion/scale are the basic elements that contribute to a building's design. They identify basic relationships between buildings and spaces and do so without reference to specific styles of architecture. You will find these terms many times throughout the guidelines. An understanding of these basic design elements will give you a better picture of the visual characteristics that the Landmarks Commission is trying to preserve in Kansas City's historic districts.

Mass

Mass deals with the *size* of a building (or building part) as well as its *form*. The dimensions of height, width, and depth contribute to a building's overall *volume* (the amount of space a structure occupies). The *form* of a building gives *shape* to a building's volume.



The volume and form of the third house distracts from the streetscape.

Pattern

Pattern is the arrangement of similar objects in a *regular* and *repetitive* manner. Patterns can be found within individual buildings, such as the arrangement of windows, or in groupings of buildings along a street.



The patterns found along this street are not reflected in the second house. Unlike the other houses, this house has disproportionate windows, no porch, a low hip roof, and sits low to the ground.

Alignment

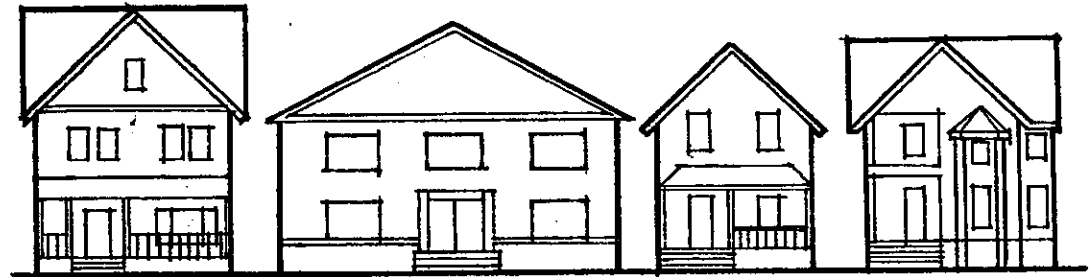
Alignment is the arrangement of objects in a straight *line*. The *directional emphasis* of those objects is also important (i.e. horizontal, vertical, north/south). Alignment also may refer to how a building is sited on a lot and how the setbacks relate to other buildings along the street.



The floor lines, roof, windows, and entry of the third house do not align with those typically found along this street.

Proportion/Scale

Proportion is a *ratio* which compares the *dimensions* of one object to another. Proportion can be used to relate elements of a building (i.e. windows, porches, trim) to the building as a whole, or it can relate one building to another. When the dimensions of an element or a building are too small or too large, it is described as being "out of scale."



Although the second house reflects alignment in the placement of the windows, entry, cornice and roof, its proportions are not appropriate. Note the large horizontal windows, the double doors, and the overall width of the house.

INTRODUCTION

The guidelines in this booklet are based on the *Secretary of the Interior's Standards for Rehabilitation*. The Landmarks Commission and City staff review all applications to see if proposed changes are in accordance with the *Standards* and the Kansas City Landmarks Ordinance. These Design Guidelines have been developed to illustrate the *Standards*, which are presented on the following page.

There are three sections of design guidelines: **Rehabilitation** discusses changes to historic buildings; **Landscape and Outdoor Features** addresses changes to properties, including outbuildings; and **New Construction** considers new buildings on lots within historic districts and additions to existing historic buildings. Each section is further organized by topic. The **Rehabilitation** section is divided into individual design features. The scope of your work may be such that only a few guidelines will apply to your project. For example, if the only change you are proposing is window replacement, only the section titled **Windows** is applicable. It is recognized that architecture in Kansas City varies greatly and not all guidelines will be appropriate for each building or project.

The first two sections, **Rehabilitation** and **Landscape and Outdoor Features**, apply to all properties that are designated as individual historic landmarks or that are located within a historic district. For non-contributing properties located within a historic district, new outbuildings, and additions to historic buildings, refer to the guidelines in the **New Construction** section.

HOW THE DESIGN GUIDELINES ARE ORGANIZED

ECONOMIC HARDSHIP

If a property owner claims economic hardship, the Commission may use special factors established by the Ordinance and Rules and Regulations of the Commission in addition to the *Secretary of the Interior's Standards for Rehabilitation* when reviewing applications for **Certificates of Appropriateness**. In these instances, the Commission will also consider replacement cost, the availability of substitute materials, and the assessed and/or market value of the property as presented by the applicant.

As you read through the guidelines, please feel free to call City staff if you have questions. We're here to help you. It is hoped that these guidelines will encourage a level of design quality within Kansas City's historic districts that will be a source of pride to all citizens and provide enjoyment to visitors.

THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces and spatial relations 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.

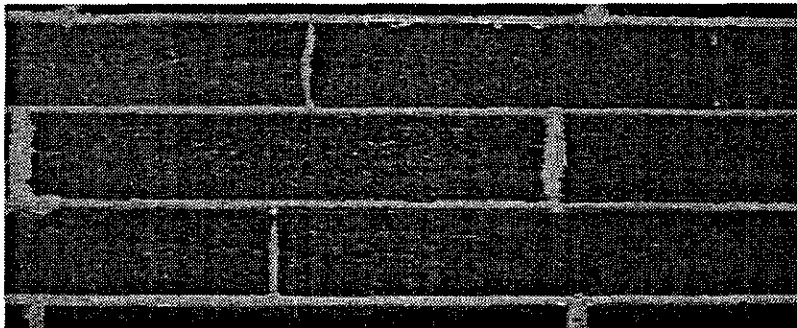
4. Changes to a historic property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, 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.
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.

REHABILITATION

Unlike new construction, which starts from scratch, a **rehabilitation** project begins with an existing building that already has a style and character of its own. The goal of these design guidelines is not only to help preserve the original character of your home, but to avoid incompatible changes and to reconcile any proposed changes with the features of the property. To do this, it helps to look at your building as a whole. The Landmarks Commission only reviews exterior alterations or material changes visible from any **public place**. Keep the *Secretary of the Interior's Standards for Rehabilitation* (pp. 12-13) in mind throughout the entire project. Remember that the Commission will use these *Standards* to determine if your proposed changes are compatible with the original design of your building, as well as with the historic district.

Preserve the original brick or stone masonry.

- Clean only when necessary to halt deterioration, or to remove graffiti or bad stains. Cleaning with low pressure waterblasting (<400 psi) is recommended. Abrasive or mechanical cleaning (such as sandblasting) is not recommended because it destroys the masonry while removing the dirt. This allows water to penetrate the masonry and could result in severe damage to the brick or stone. Masonry damage in this manner will also be more susceptible to deterioration in the future.



Sandblasting causes brick to become more porous, thus allowing water to enter and cause significant damage.

- Repair cracks or missing bricks to prevent water infiltration and further damage, but only repair what is necessary.

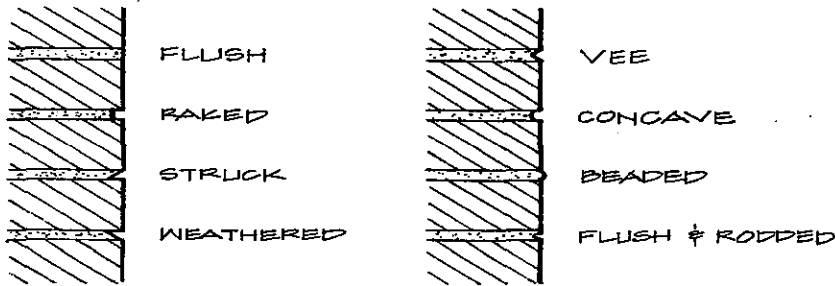
Mortar should be gently repaired or replaced without causing further damage to the masonry or remaining mortar.

- When repairing mortar, remove only the deteriorated portions. This should be done by hand since mechanical methods will destroy the adjacent masonry.
- New mortar should have the same strength, color, and texture as the original mortar. Most of today's ready-mix mortars have a high portland cement content, which is usually stronger than the historic bricks.



Modern mortars do not have the same expansion or porosity rates as historic mortars. After a freeze, the stronger mortars will crack the brick and often cause severe flaking of the brick face, known as spalling.

- Apply the new mortar so that the joints match the original in width and profile.



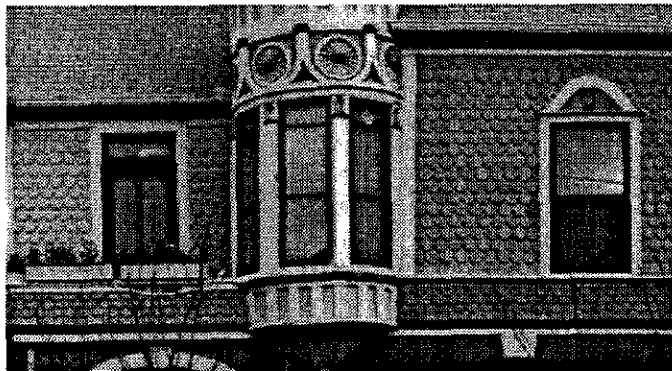
Mortar joints may be tooled to create a variety of profiles, thus affecting the overall appearance of a masonry wall.

Do not cover brick with stucco or non-porous coatings.

- Because brick and stone are porous and “breathe,” sealants that block the transfer of water will eventually cause more problems than they solve.

Preserve and maintain original wood siding material, such as clapboards and shingles.

- Preserve original material with proper maintenance, such as painting or staining. This will increase its longevity and enhance your property.



WOOD SIDING

A well-maintained and painted wood building has a rich appearance that cannot be duplicated with synthetic materials. City staff is available for advice on color choices for historic structures and their proper placement on buildings.

Synthetic siding should be avoided.

- Synthetic siding, such as aluminum or vinyl, alters the original appearance of a building and may damage the underlying structure. At a minimum, it hides damage from view, thus allowing deterioration to continue unchecked.

Repair deteriorated wood siding or replace in-kind.

- Replacing wood siding with another material, such as stucco or brick, erases many of the building's original elements and distorts its original character. Replacing deteriorated materials with similar materials (known as replacing **in-kind**) is preferable.



The house on the left retains its narrow clapboard siding. The historic characters of the other houses are distorted by the replacement of original wood siding with such inappropriate materials as simulated stone, stucco, vertical or diagonal wood, and wide vinyl or aluminum.

STUCCO

Maintain and preserve historic stucco.

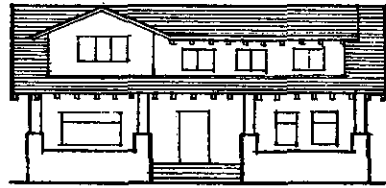
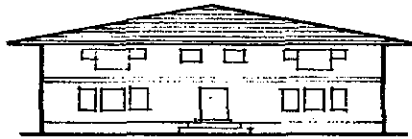
- Remove loose or damaged areas and patch with a mixture that duplicates the original as closely as possible in appearance and texture.

Do not attempt to remove stucco from masonry buildings, even if the brick was originally visible.

- When brick buildings were stuccoed in the past it was usually for a reason. For instance, soft bricks may have started to deteriorate. Removing stucco usually causes severe damage to the underlying masonry surface. If stucco must be removed in order to make structural repairs, first conduct a test patch, out of public view, to assess potential damage.

Maintain the original shape of the roof and its special features.

- There is a wide variety of roof shapes in Kansas City. Combined with the **pitch** of the roof slope, the shape is an important feature for identifying a home's architectural history.



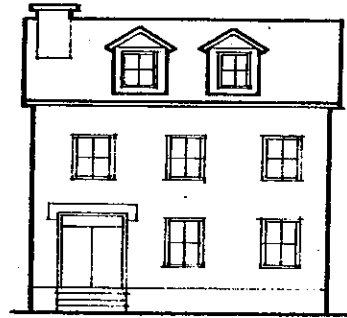
ROOFS

The low, hip roof of the Prairie Style (top left) contrasts with the gabled roof of the Craftsman bungalow (top right). The Kansas City Peaked roof (bottom left) is characterized by a small, centered cross-gable, while Queen Anne homes (bottom right) typically exhibit a combination of roof forms.

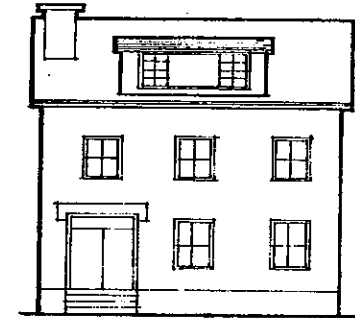
- Retain the shape of original or historically added dormers. Dormers were original to the design of many buildings and are another important

design feature of roofs. On some buildings, dormers were added later to create more head room and to provide light in finished upper stories. The appropriateness of adding new dormers to your building will depend on the style of the building and the pattern of roofs on your block.

The small gabled dormers on the left are typical of Colonial Revival homes. The wide, shed-roofed dormer added to the house on the right is inappropriate in terms of its form and proportion.

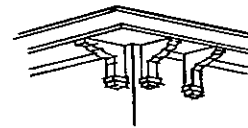
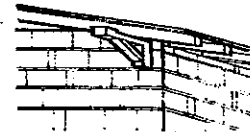
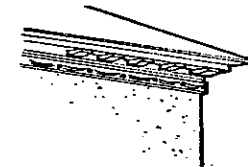
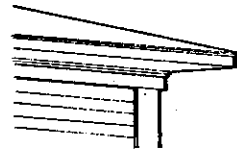


YES



NO

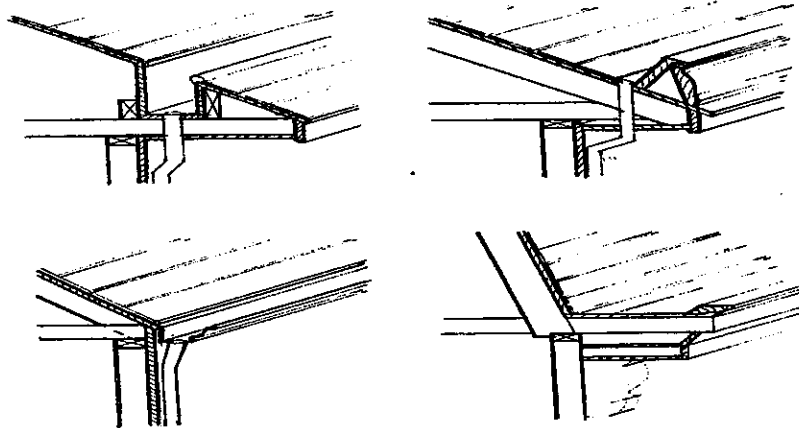
- Maintain **cornice** details of the roof. The cornice of the roof is often a featured area of the house and helps to distinguish one style or period of architecture from another. Maintaining the **soffit**, **fascia**, **frieze**, and other parts of the cornice preserves your building's special identity.



Stylistic differences are evident in these cornice details. clockwise, from top left: vernacular, Classical Revival, Craftsman, Italianate.

Historic gutters should be maintained and measures should be taken to prevent water damage to the structure.

- Many gutters are not only historic, but are decorative as well, and contribute to the character of a historic structure. They require continual maintenance and observation for leakage.
- A leaking historic gutter does not mean that it must be replaced with a hanging metal one. Very often, simple repairs are all that is required. The missing or damaged parts of historic gutters may easily be replaced.



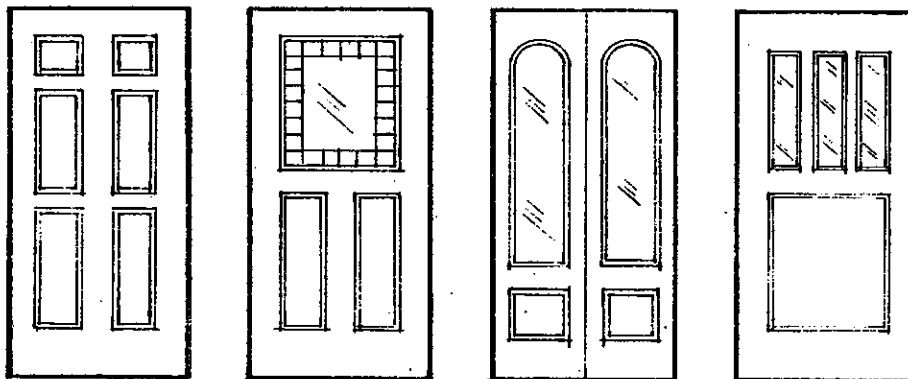
Gutters may be an integral part of the roof or merely attached to a fascia board. Top, left to right: eaves trough, Yankee gutter. Bottom: hung gutter, built-in gutter.

Replacement of historic gutters should duplicate the original in materials, size and shape.

- If no gutters and downspouts are currently on the structure, it may be necessary to install new ones to prevent water damage to the structure. Install non-obtrusive gutters on all sides where water drains from the roof without removing or covering decorative trim. Downspouts should be located along porch posts and on the edges and corners of the building. Splash blocks should also be installed. Galvanized metal and aluminum gutters should be painted to complement the building.

DOORS

Door types vary greatly and reflect architectural styles. left to right: traditional six-panel door is typical of Colonial Revival and Classical styles, the Victorian-era multi-light door is often found on Queen Anne residences, the third door is representative of the Italianate style, while the fourth door is typical of Craftsman-era homes.



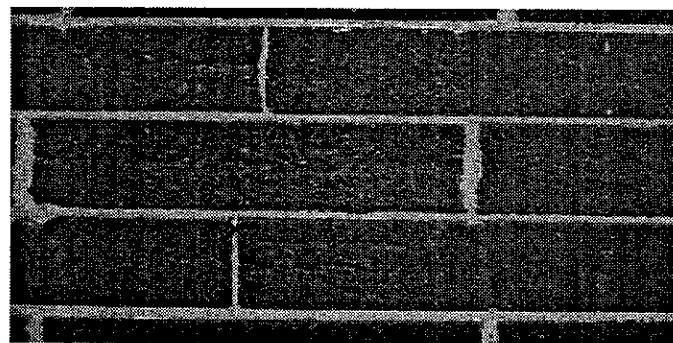
Maintain original doors.

- Doors are a very important design element, contributing to the architectural identity of each house. If the original door is gone, select one that is compatible with the particular architectural style of your residence.

- Storm doors should either match the historic doors as closely as possible or be designed to be as inconspicuous as possible. Then should not obscure the view of the historic door.

Maintain the original size, shape, and placement of the door openings that face the street.

The door on the left retains its historic sidelights and transom. The replacement door and sidelight on the right lose all historic character and aesthetic appeal, not only through the use of the wood panels, but also by using an inappropriate door style and a disproportionate sidelight.

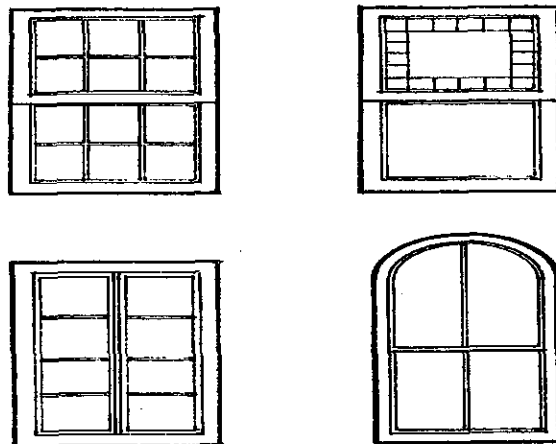


- If replacement of an original door is necessary, do not replace tall doors with shorter ones and fill in the remainder of the opening.
- Original **sidelights** and **transoms** should be repaired and maintained. If they existed in the past and have been filled in, try to restore the opening to its original proportion.

Maintain original windows.

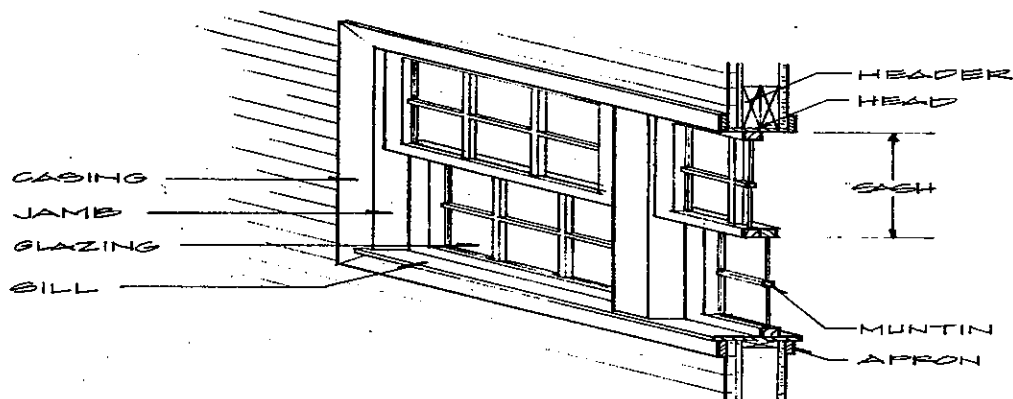
- The design of individual windows and the patterns of window placement on buildings are very important design features of historic buildings and serve as a key identifying element of a particular style.
- The dimensions of window parts greatly influence the overall appearance of the window and may convey a sense of heaviness or lightness. If replacing these parts, or the window as a whole, it is best to match the size, color, texture, and material of the original window. It is often more economical to repair or replace those portions of windows that are severely deteriorated than to completely replace the entire window.

WINDOWS



Like doors, windows reflect architectural styles. left to right: traditional six-over-six windows are typical of Colonial Revival and Classical styles, windows with small panes around a larger pane are often found on Queen Anne residences; the multi-light casement window is representative of the Tudor style while the arched windows are typical of the Italianate style.

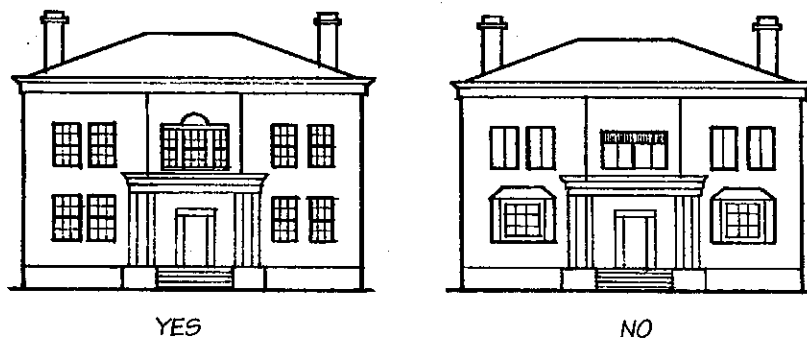
As this drawing illustrates, there are many things to consider in window repair/replacement besides the size of the opening. The separate pieces forming the window unit and its frame relate to its overall appearance. It is important to keep the original proportions of each piece intact.



Maintain the original number and placement of the windows that are visible from a public place.

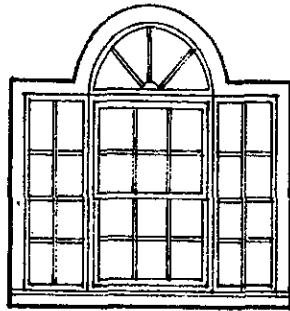
- As with doors, do not close up original windows or add additional windows. The pattern of window openings establishes a rhythm on the street. Adding or changing the configuration of windows would not only affect the design of your building, but the character of the entire street.

The house on the right lost its historic character when its original windows (left) were replaced with windows of wrong proportions, size, mullion placement, and type.

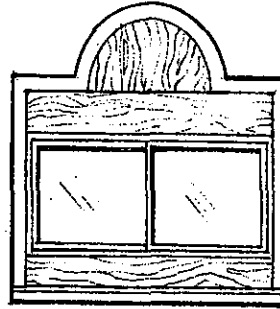


Maintain the original size and shape of windows that are visible from a public place

- Again, window proportion is a defining feature of most architectural styles and should be preserved. Avoid changing the size of the original window opening to fit smaller or larger stock windows.



YES

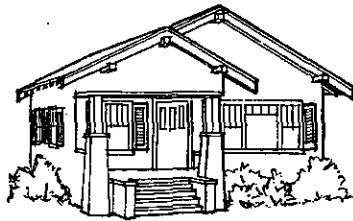


NO

The Palladian window on the left loses its integrity and aesthetic appeal when replaced with an inappropriate sliding window. The replacement window is not only the wrong type, but its size also requires blocking down the original opening.

Do not add awnings or false shutters if this is not appropriate to the style of your house.

- On certain architectural styles, awnings and shutters kept houses cool in the summer and, in the case of shutters, warm in the winter. Shutters are typically found on Colonial Revival dwellings. (Many styles, however, did not utilize either awnings or shutters.) Awnings were often found on Victorian residences of the late 19th and early 20th centuries.



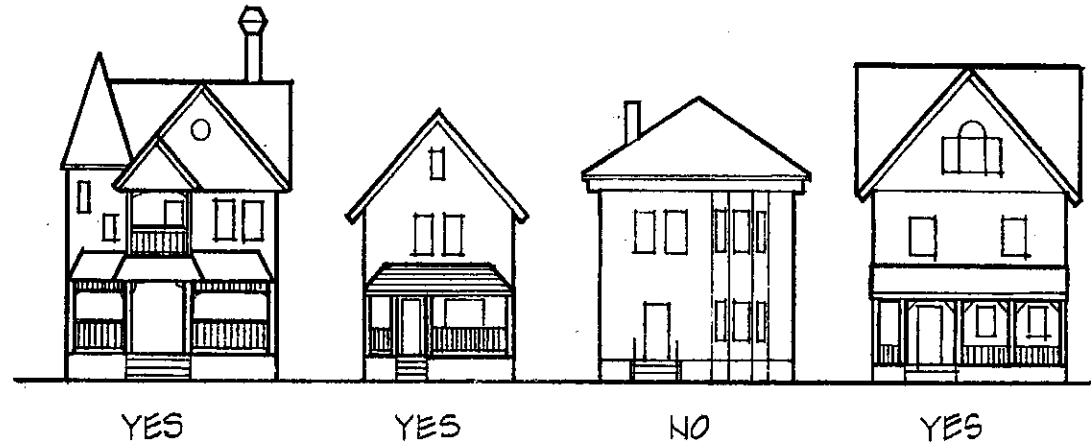
The inappropriate addition of shutters to the Craftsman bungalow (left) or awnings to the Georgian Revival home (right) confuses the observer's impression of the period and style of construction.

Maintain the original elements of front porches.

- Like windows and doors, a front porch is a key distinguishing feature of a house and helps to identify its architectural style and period of construction. Porches receive a lot of exposure to weather and are vulnerable to deterioration. Regular upkeep is necessary to prevent the loss of important features.

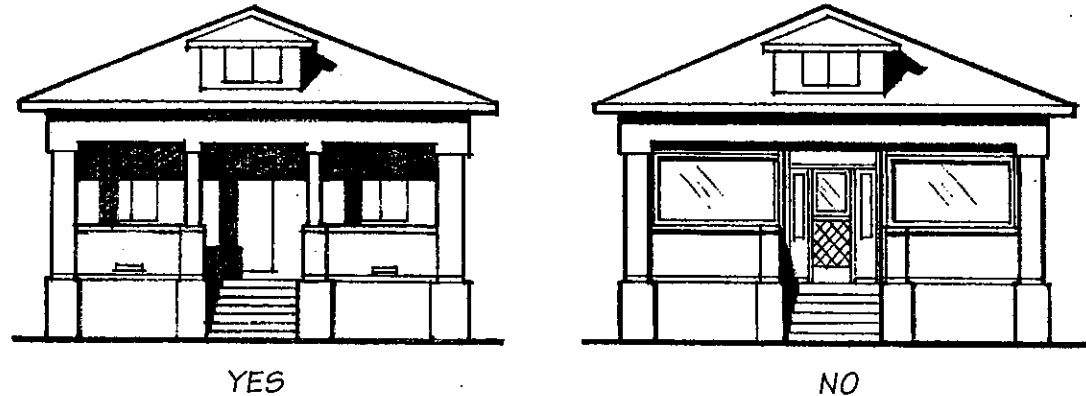
PORCHES

Do not remove original porches; they are one of the most important features of a property.

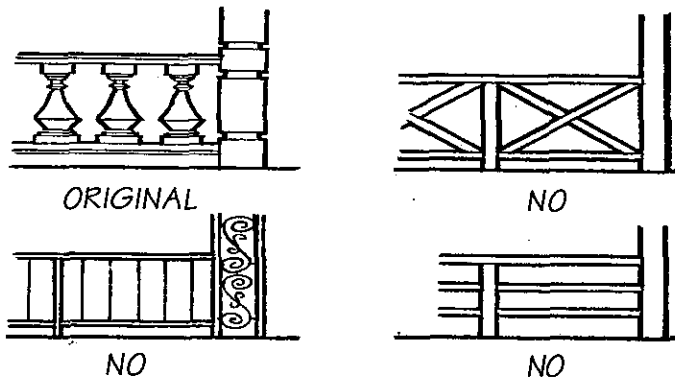


- Avoid enclosing front porches and opening porch foundations.

Avoid closing in front porches. The house on the right lost many important architectural features when its front porch was enclosed.



- Reconstruct only those elements that are beyond repair. Replacement features should match the original in size, shape, placement, materials, and finish.

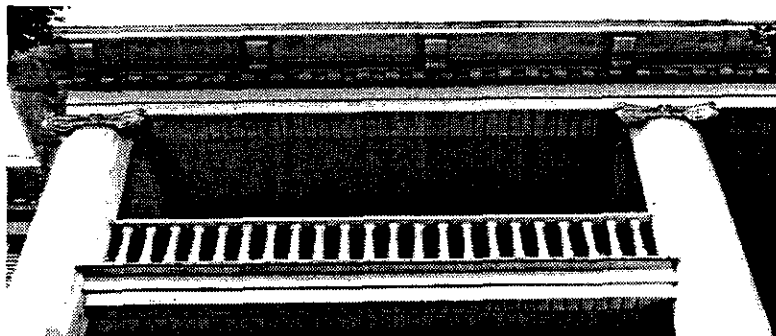


The original post and rail (top left) should not be replaced with inappropriate design (top right, bottom right), or materials (bottom left).

- If a building is missing a front porch, reconstruction of the original porch is encouraged. If there is no documentation of its original appearance, an appropriate alternative would incorporate the estimated size and shape of the original, as well as simple ornamentation consistent with the age and design of the building.

Maintain original decorative elements and trim.

- Decorative elements and trim should be carefully maintained, according to the type of material. Wood trim should be cleaned, scraped to the next sound layer of paint, primed, and repainted. Brick and stone should be cleaned in the gentlest possible manner.



The modillions, dentils, Ionic columns, and turned porch pickets are some of the details that define this apartment building's architectural style and enhance its aesthetic appeal.

Replacement of missing details is encouraged. Do not add details which would not have appeared on your home.

- Because decorative architectural elements are a primary indicator of a building's style, details should be replaced when evidence of original elements exists. However, the conjectural addition of decorative elements to a property may confuse an observer's understanding of a property and should be avoided.

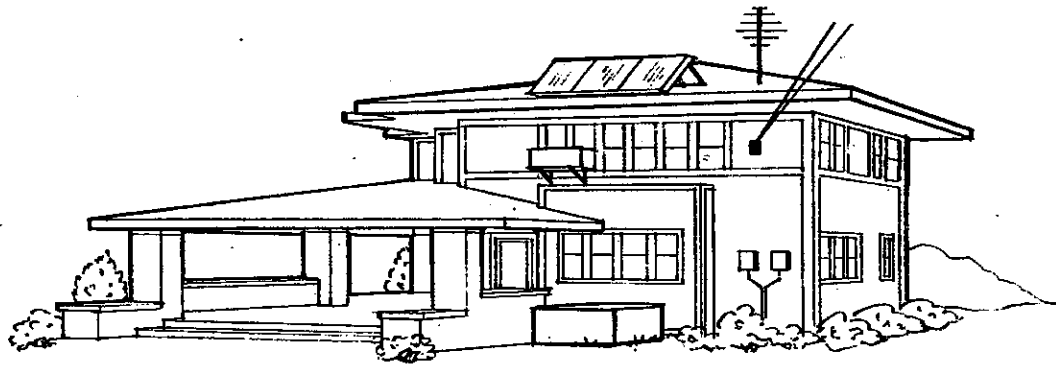
The bungalow on the left reflects its original construction. Adding Queen Anne or Eastlake decorative elements and trim (right) gives the viewer a distorted impression of the home's style and age.



MECHANICAL EQUIPMENT AND SAFETY REQUIREMENTS

Necessary mechanical systems should not harm the visual or historic character of the structure.

- HVAC units should be installed at the rear of a historic structure. Landscaping and fencing materials may be used to shield the units from view. Portable window air conditioning units are better suited for side or rear elevations. Exterior electrical, telephone, and television cables and boxes should not be attached to street-facing elevations.



The placement of items such as solar panels, tv antennas, telephone wires, electrical boxes, air conditioners and heat pump on the front of a house can seriously detract from the visual character of the structure.

Safety code alterations should be designed to minimize their visual impact from the street and should avoid permanent damage to the building.

- Fire escapes and access ramps should be placed in the rear or on a secondary elevation and should not damage the building. They should not affect the exterior of an elevation or be visible from any public place, nor should they alter existing historic entrances.



The placement of the stair on the front of this house, rather than at the rear or side, detracts from the primary elevation of this residence.

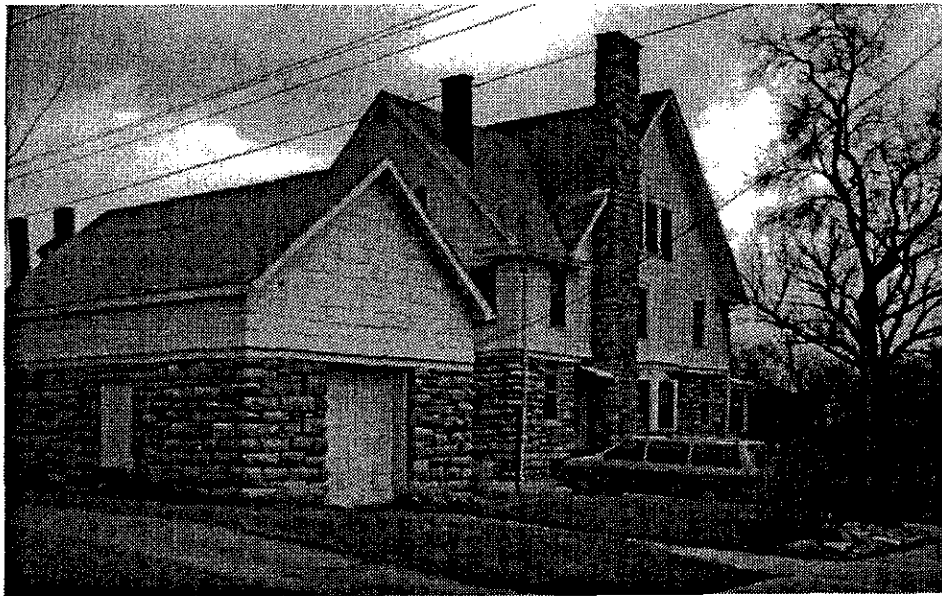
- Some variances from local and federal codes *may* be allowed for historic buildings. If your plans follow the intent of these design guidelines and keep the safety of the occupants in mind, city staff and local code officials will work with you to investigate alternative safety measures that help preserve the defining features of your building.

- Compliance with the Americans with Disabilities Act (ADA) can usually be achieved without impairing the historic character of a property. Ramps and other access features should be placed where they will least impact the building's historic fabric. Quite often, creative solutions can be developed to provide accessibility and blend with the building's character.

LANDSCAPE AND OUTDOOR FEATURES

A property's setting can add immensely to its historic character. Landscape features, such as stone walls, fences, walks and lighting, are as much a part of the historic fabric as siding, windows and porches. When working with landscape features, keep in mind those elements that give your property its distinctive character. Look for those elements when repairing existing features or constructing additions to your property.

Garages, carriage houses, tool sheds, and barns are only a few of the structures covered by this section of the guidelines. Intact historic examples are rare, since less attention was generally paid to the design, materials, construction, and upkeep of outbuildings. Nonetheless, these buildings may have a profound impact on the appearance of your property and on the historic district as a whole.



OUTBUILDING GUIDELINES

The design of this garage reflects the architectural style of the associated house.

Historic outbuildings should be preserved and maintained.

- Some outbuildings were constructed with the residence and were finished with materials similar to those of the main house. The result is a strong sense of visual unity on the site, which should be maintained. Siding materials, roofs, and details are often the main unifying features and their preservation should be emphasized.
- Many outbuildings, garages in particular, were added to a property after the construction of the dwelling. Sometimes they complemented the main residence and other times they incorporated significant design details dating from their own period of construction. These later, but often historic, outbuildings should be carefully evaluated and preserved.
- Often, the original function of an outbuilding has become obsolete, and it is renovated for a new use. An example would be a carriage house that now serves as a garage or residence. When a new use requires door or window alterations, their design should repeat the patterns and proportions of openings on the adjacent residence.

WALLS

Maintain and preserve original masonry walls.

- Although stone walls once served to demarcate property boundaries, in



Kansas City most were purely decorative. They are distinguishing features characterizing several of the city's residential districts. It is important that individual property owners and neighborhoods maintain these significant landscape features.

- Retaining walls require special maintenance. Not only will water erode the mortar, but the pressure of water in the earth will force them to lean out toward the sidewalks. If your wall did not originally include provisions for drainage, it may be necessary to improve the drainage before making any repairs. Provide drains in the walls to allow moisture to pass through, making sure that water drains away from the walls. To maintain drainage as well as appearance, do not stucco, plaster, or paint stone-walls.
- Clean and repair stone walls in the same manner recommended earlier in the guidelines for masonry buildings. Remember, when in doubt about the proper method, start with the gentlest first.
- Be sure to shape the mortar joints of the repair to match the original, as the **joint profile** on stone walls was an important decorative element. Match the original mortar in composition and strength.



The joints in the photo on the left are quite noticeable, and should be preserved. A dry stack wall, however, should not have mortar added later.

- Replace deteriorated stones with new ones that match the original material, color, texture, and shape.



Railroad tie walls, concrete block walls, and, in most cases, field stone veneer are not acceptable substitutes for a deteriorated stone wall.

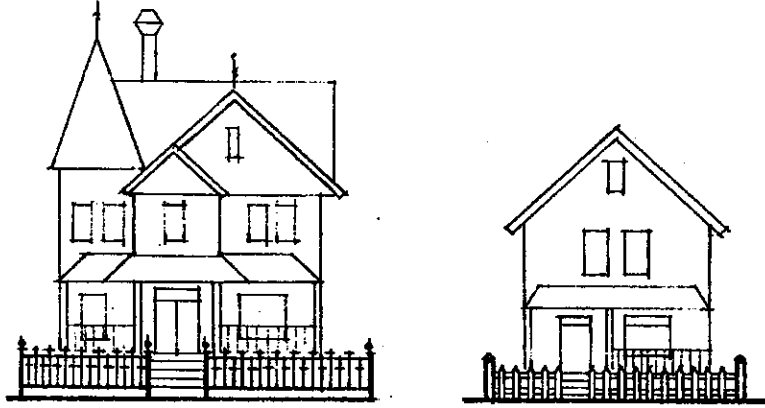
FENCES

Maintain and preserve original historic fencing material.

- Historically, fences in urban residential neighborhoods were kept low and transparent so as not to detract from the house or views of the surrounding neighborhood.

New fences may be used to define yard edges and should feature materials and designs that complement the style of your house, as well as the surrounding neighborhood.

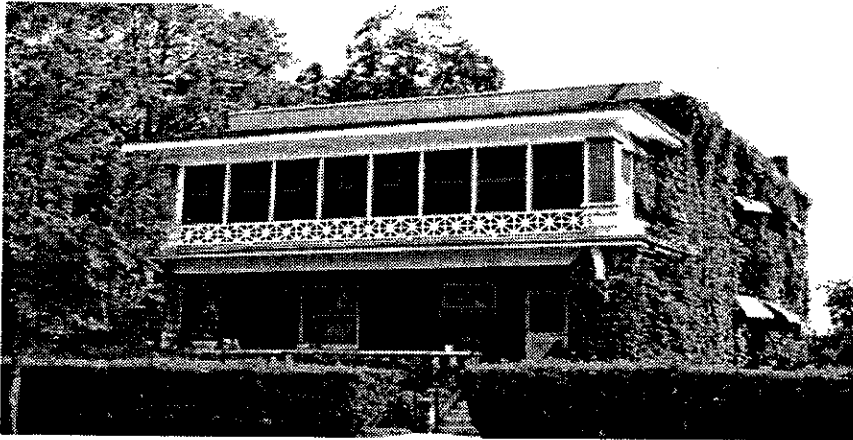
- A new fence should complement the style of your house. For example, a Victorian residence might utilize a reproduction iron fence or inexpensive, decorative woven wire fencing, while a low picket fence would be appropriate for a simple cottage.



Fences should be low and reflect the house style. The Queen Anne home on the left utilizes an elaborate iron fence, while a wooden picket fence blends well with the vernacular home on the right.

Hedges may have been used in limited instances as fencing.

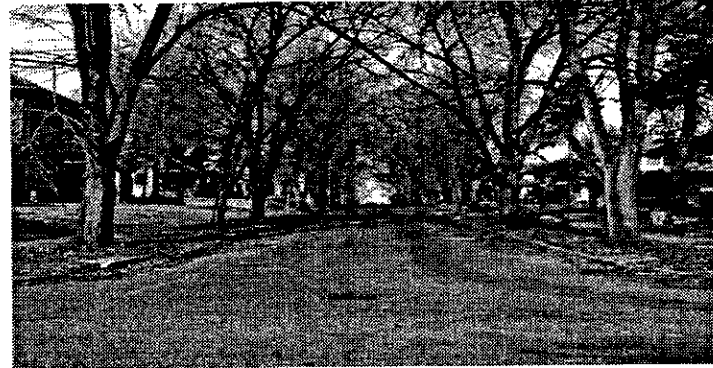
■ If incorporated today, remember to keep the height of hedges low (under three feet) and to maintain them with proper pruning to increase their life span.



■ Horizontal boards, split rails, chain link, cyclone, solid board or privacy fences are generally not appropriate for front yards.

TREES

Shady streets not only add to the visual character of a neighborhood, but also provide environmental benefits such as natural cooling and air purification.



It is important to care for existing trees. Removal of healthy trees over 3" in diameter is discouraged.

- In residential areas containing diverse styles of architecture, trees confer a sense of visual unity to the neighborhood.
- Existing trees should be preserved through proper pruning. A replacement program should be considered for aged or diseased specimens.
- Trees along boulevards and parkways are often on City property; you should call the Parks and Recreation Department at 274-2356 for information on trimming and/or replacement.

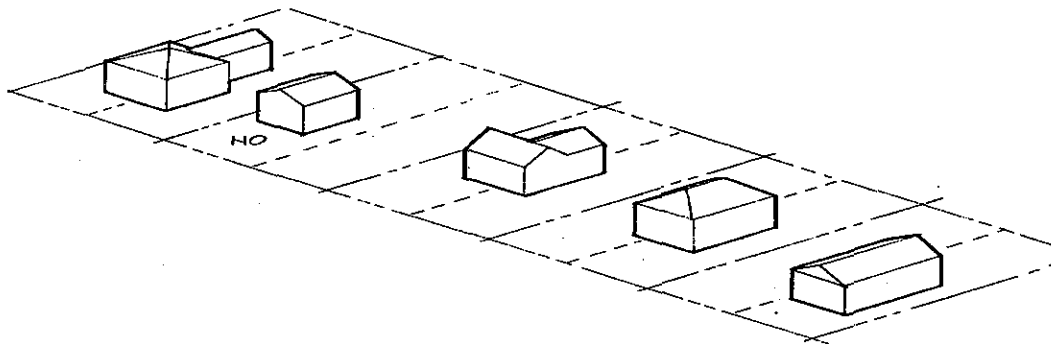
Light, annual pruning, rather than severe pruning, is recommended.



OPEN SPACE

It is important to protect the existing dense residential character that exists in some of Kansas City's historic neighborhoods. In other neighborhoods, however, the historic open space is just as critical in providing a "sense of place."

- Elements such as trees, fences, and hedges could be used to create a separation between the sidewalk and the open site, thus reinforcing the continuity of the district.
- In some neighborhoods, houses were built in the center of double lots. Attempting to place a building to one side may greatly alter the visual character of these neighborhoods.



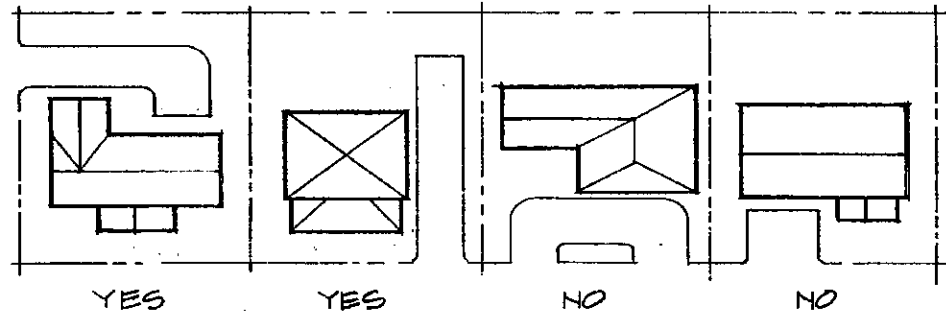
The inconsistent placement of a house on a double lot interrupts the pattern of the streetscape.

PARKING

If it is necessary to provide new parking, it should be located at the rear or, in certain instances, at the side of a structure.

- Some yards may be large enough to permit a side driveway leading to the rear of the dwelling. Residences on corner lots may consider access from the side street, with the parking situated more toward the rear of the house. Turn-arounds, circle drives or other paving in front yards is not usually appropriate.

In this site plan the impact of the two left driveways is minimal when compared with the two on the right.



FRONT WALKWAYS

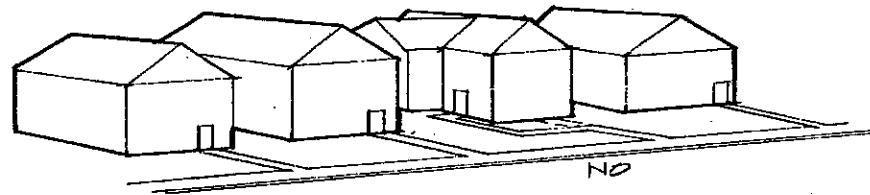
Front walkways may vary in treatment of material from house to house, but all should remain in their existing location.

- The location and design of walkways contribute to the overall character and feeling of a property. The relocation of a walkway to reorient traffic away from a front entrance to a side entrance distorts the formal order originally intended for the property.

Historic paving material should be preserved.

- Historic paving materials, such as brick and flagstone, create interesting textures, patterns, and colors. These materials should be maintained and preserved.

Relocating the entrance from the front to the side disrupts the pattern of the streetscape and changes the overall character of the historic home.



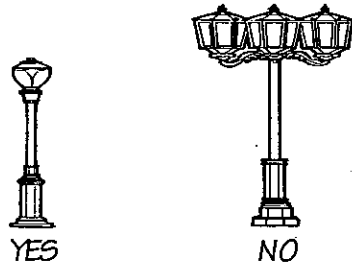
LIGHTING

Yard lighting for residences should be in scale and not intrude on your neighbor.

- Yard lights are just that - fixtures which should illuminate your yard, *not*

your neighbor's yard or the street. The size of many reproduction lights is inappropriate for some yards in Kansas City's historic residential districts. Low-to-the-ground fixtures concealed in shrubbery or behind a fence will adequately illuminate a walk or an entrance.

- An electric or gas pole light is an option if you choose one that is designed as a *yard* light, not a scaled-down street light. These should be simple rather than ornate lights, generally with a metal shaft and only one globe.



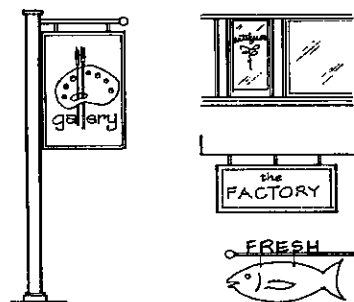
While the scale and design of the light fixture on the right might be appropriate as a street lamp or in a commercial district, it does not fit well into a residential area. The fixture on the left is more suitable for a residence.

Signs should be appropriately designed for the building and neighborhood.

- At a minimum, signs within a historic district must meet zoning regulations. However, zoning may allow signs that would not be appropriate in a designated historic district. Thus, in addition to meeting the zoning ordinance requirements for signage, the following design guidelines should be applied.
- Although highway strip development may require large signs to catch the attention of speeding motorists, pedestrians and slow moving vehicles in Kansas City's historic districts need only a sign sized for legibility at a reasonable distance.
- Sign colors should complement the colors of the historic structure and its surroundings. Generally speaking, no more than two colors (plus black,

SIGNAGE

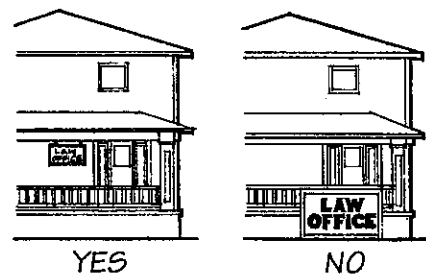
There are many types of signs that are unobtrusive, simple, and do not detract from the building's historic character.



white, or gold) should be used on one sign. In the Victorian era, strong background colors, such as reds and blacks, were often used with light lettering.

- Wood was used predominantly throughout the 19th and early 20th centuries and is the preferred material for signs. Plastic has no precedent in Kansas City's present historic districts and should be avoided.
- Signs with simple designs that identify only the name, function, and perhaps the address of a business are preferred. Overly ornate lettering is often difficult to read and may make a sign look cluttered. Simple, clear graphics reflecting the period of the building are preferable. Limit the number of lettering styles used on the sign to two or three.

Sign placement and lighting should not detract from historic structures or intrude on neighbors.



The hanging sign on the left is much less obtrusive than the sign on the right.

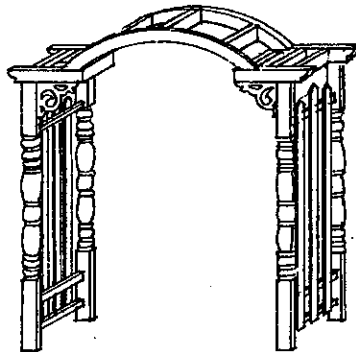
- Locating signs on historic structures may be less obtrusive than yard signs. Locations to consider include windows, doors, building surfaces, porches (hanging from or attached to), and projecting signs.
- Illumination should be indirect or concealed, external, non-flashing, glareless, and not distracting to neighboring properties. Lighting should be designed to illuminate the sign, not the surrounding area or street.

Historic landscape features, such as gazebos, carriage steps and benches, should be maintained and preserved.

- These features help define the character of your property and identify its period of significance. Deteriorated or lost features remove part of the property's history and, consequently, diminish the viewer's understanding.

New "period" landscape features should be compatible with the historic character of the property and should not dominate the primary views of the property.

- Think carefully about adding new, "period" landscape features, especially to a small front or side yard. Always consider landscape features in relationship to the design and character of your house.



BENCHES, GAZEBOS, ETC.

The stock designs found in a catalogue or at the local lumber yard might be too ornate for your style of residence. For example, a Victorian-style trellis or gazebo would not be appropriate for every style of home, particularly those from the 1920s.

New "non-period" landscape features should be carefully disguised so as to not call attention to themselves or detract from the historic character of the property.

- Many yards in Kansas City's Historic Districts are small, presenting problems for siting such amenities as decks or recreation facilities. Great care should be given to the impact such additions have on the streetscape.

To preserve the special qualities of a historic district, new construction should respect the district's existing character by conforming with the *Secretary of the Interior's Standards for Rehabilitation*. New construction includes infill housing, additions to existing buildings, and new outbuildings such as garages, toolsheds, and carports.

New construction should be differentiated from the old.

- New buildings and additions to existing properties should be compatible with older buildings, without trying to replicate them.



NEW CONSTRUCTION

GENERAL APPEARANCE

The house on the left is compatible with the mass, pattern, proportion and alignment of the neighboring historic house, yet it is still identifiable as a new house in the neighborhood.

New construction must be sensitive to and reflect the use of mass, pattern, alignment and proportion/scale of other buildings on their block, as discussed in these guidelines.

- **Mass** refers to the size and three-dimensional qualities (height, width, and depth) of a building or building part. Another aspect of mass is **form**, which refers to the building's shape. To be successful, new infill development should maintain similar massing as buildings found on your street. This can vary greatly from neighborhood to neighborhood or even from one side of the street to the other.

- **Pattern** is the arrangement of similar design elements in a regular and repetitive manner. For example, patterns can be seen in the spacing of buildings, windows, and doors, or in the repetition of common elements such as porches, trees, fences, and walls. Maintain patterns found in your neighborhood.
- **Alignment** refers to the relationship of buildings, or parts of buildings, to each other. Look at how other buildings in your neighborhood are located on the lot. Are they set close to the street or far back on the lot? Consider vertical alignment as well. How do the buildings relate to the ground level? Do their roofs align?
- **Proportion** is the ratio which relates the dimensions of building elements (windows, porches, etc.) to the building as a whole and to each other (height to width). Pattern and proportion can be found in the individual elements of a building, such as building materials, porches, windows, doors, and roofs.

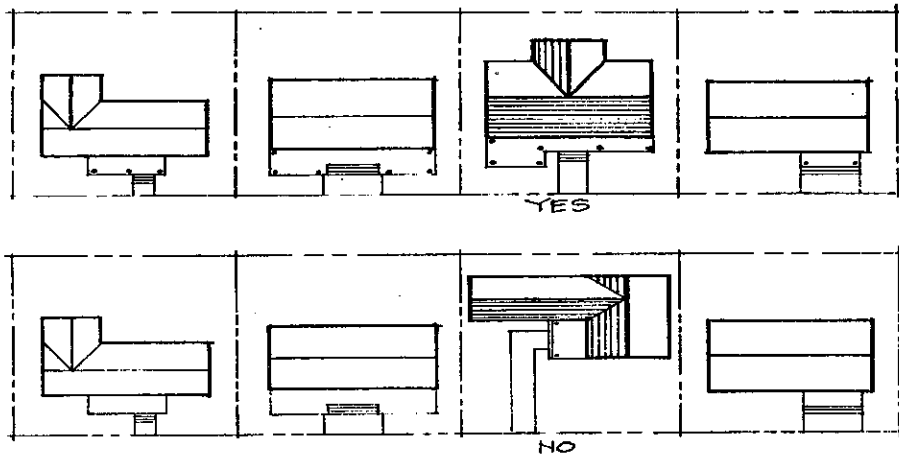


The setback and orientation of the modern house on the right reflect the characteristics of the historic landscape; however, the prominence of the garage on the front facade does not reflect the pattern of historic garages which are detached or below ground.

BUILDING PLACEMENT

New construction must be consistent with adjacent structures in setback, spacing, and orientation of entrances to the street.

- Most residential buildings in Kansas City are set back from the street to provide at least a small front yard. Although this dimension varies, it is fairly uniform along a block. Infill development should conform to the typical alignment of facades on a block.
- The size of sideyards varies between different neighborhoods. Some buildings are set very close to each other, while others are spaced farther apart. Sideyards in infill development should reflect the typical size of those on the block.
- The primary entrance of most residences in Kansas City faces the street. The front porch usually reinforces this orientation. Entrances to new structures and other projections on the front elevation should relate to the pattern of existing adjacent buildings.



These two site plans compare infill construction. The new house in the top example is compatible with the neighboring houses in setback, spacing and orientation to the street. The house in the lower example is set too far back on the lot, has almost no sideyard, and is not oriented toward the street.

MATERIALS

New construction should use materials that are consistent in finish, texture, scale, and color to those used historically.

- New construction should incorporate the most prevalent materials found in the neighborhood.

Look at the exterior of the surrounding buildings in your neighborhood. Are the majority of buildings brick or are they constructed of wood? These houses exhibit a consistent use of brick siding.



- All new wood surfaces should be painted. Vertical siding, board and batten, and unfinished wood surfaces are not typical of Kansas City's historic districts and should be avoided.
- New brick buildings should fall within the range of colors and textures that exist in your neighborhood.

PORCHES

If porches are characteristic of your neighborhood, then new construction should include a porch of compatible size, shape and orientation.

- Porches are integral to the overall character of the streetscape, as well as important defining features of individual building styles. They are often the predominant architectural feature on the front elevation, breaking up what would otherwise be a flat wall.
- The dimensions and orientation of a new porch should maintain the pattern already established in your neighborhood. When possible, align the cornice with the cornices of neighboring porches.



New porches should be compatible in massing, pattern, alignment, and proportion. Other factors to consider are materials, finishes, and color.

Windows and doors on new construction should have proportions and spacing similar to those historically found in the district.

- The size of windows and doors for new construction should be proportionate with openings found on the surrounding properties.
- The placement and spacing of windows and doors should reflect the rhythm of openings found on surrounding properties.



The large, horizontal windows of the second house are out of scale, while the windows of the third and fourth houses exhibit proportions inconsistent with historic windows.

ROOFS

The roof shapes and pitches of new construction should be similar to those found in the historic district.

- A neighborhood with a variety of roof shapes and pitches offers several roof design options for new construction. Some neighborhoods, however, feature very consistent roof shapes and pitches. Visible roofs of new buildings should relate to existing roofs not only in shape and pitch, but in materials as well.

Although a variety of roof forms is found along this street, the low-pitched roof of the newer house (second from left) is not consistent and detracts from the historic character of the neighboring houses.



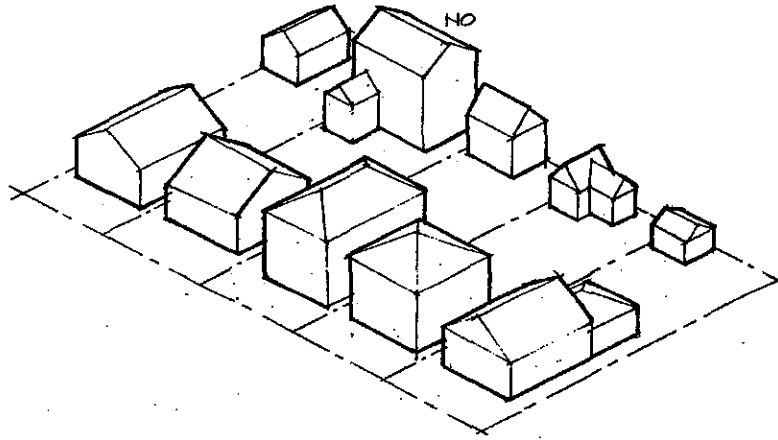
NO

OUTBUILDINGS

New outbuildings should complement the main residence.

- As outlined above, the use of materials, color, proportion, roof shape, and pattern of openings similar or identical to those of the main residence is preferred. Follow the *Secretary of the Interior's Standards for Rehabilitation* for new construction.
- There are two important considerations in designing a new outbuilding. Not only should the design of the new outbuilding complement the main residence, but it should also reflect the features of neighboring historic outbuildings as well.

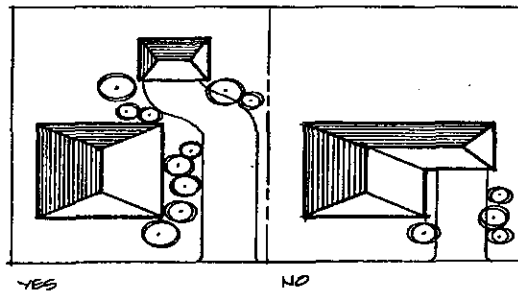
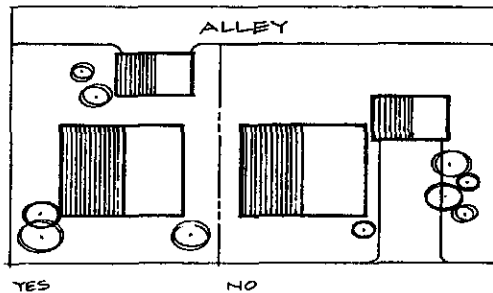
- The **mass and scale** of the outbuilding should reflect its function as a secondary structure.



The large outbuilding is much too massive and relates poorly to the pattern of nearby outbuildings.

New outbuildings should be located to the rear of the main residence and should not be highly visible from public view.

- An exception would be a corner lot, where the rear of the property is visible from a public street. However, the outbuilding should still be located along the secondary street and toward the back of the lot.



Access to a garage is preferable from the alley. If no alley exists, the garage should still be located on the back of the lot, behind the house.

RESOURCES

There are a number of places and publications to which you may refer for further information on rehabilitation and restoration. The easiest route is to first contact the Landmarks Commission at 274-2555. The staff will be able to direct you to the appropriate agency for your specific need and may have copies of many of the recommended publications.

Kansas City Landmarks Commission

26th Floor, City Hall
414 E. 12th Street
Kansas City, MO 64106
816/274-2555

Missouri Historic Preservation Office

Historic Preservation Program
Division of Parks, Recreation,
and Historic Preservation
Department of Natural Resources
P.O. Box 176
Jefferson City, MO 65102
314/751-2479

National Trust for Historic Preservation

1785 Massachusetts Ave., NW
Washington, DC 20036
202/673-4000

National Trust Midwest Regional Office

Suite 1135
53 West Jackson Blvd.
Chicago, IL 60604
312/939-5547

National Park Service, Rocky Mountain Region

Division of Cultural Services
12795 W. Alameda Parkway
Box 25287
Denver, CO 80225-0287
303/236-8675

Historic Kansas City Foundation

201 Wyandotte
Kansas City, MO 64105
816/471-3391

Missouri Alliance for Historic Preservation

PO Box 895
Jefferson City, MO 65102
314/635-6877

Style Manuals

McAlester, Virginia and Lee. *A Field Guide to American Houses*. New York: Alfred A. Knopf, 1988.

Poppeliers, John, S. Allen Chambers, and Nancy B. Schwartz. *What Style Is It?* Washington, DC: The Preservation Press of the National Trust for Historic Preservation, 1977.

Rifkind, Carole. *Field Guide to American Architecture*. New York: New American Library, 1980.

Restoration, General Reference Publications

Bullock, Orin M. *The Restoration Manual: An Illustrated Guide to Preservation and Restoration of Old Buildings*. Reprint. New York: Van Nostrand Reinhold, 1983.

Chambers, J. Henry. *Cyclical Maintenance of Historic Buildings*. Technical Preservation Services Division, U.S. Department of the Interior. Washington, DC: U.S. Government Printing Office, 1979. GPO Stock No. 024-005-00637-1.

The Old House Journal. Brooklyn, New York: The Old House Journal Company.

The Old House Journal is one of the best publications dealing with the preservation and maintenance of older houses. They also publish a catalog which contains a comprehensive listing of products and craftsmen appropriate for older houses. It can be purchased at many newsstands or borrowed from many libraries.

Phillips, Morgan W. "The Eight Most Common Mistakes in Restoring Houses (and How to Avoid Them)." Technical Leaflet Series, no. 118. Nashville: American Association for State and Local History. 1979.

Many issues in the Technical Leaflet Series address specific topics in building restoration. The Series numbers in the hundreds, therefore, to receive information on specific topics, contact the Association by mail: AASLH, 172 2nd Avenue, North, Suite 102, Nashville, TN 37201.

Stephen, George. *Remodeling Old Houses Without Destroying their Character*. New York: Alfred A. Knopf, 1972.

U.S. Department of the Interior. *Respectful Rehabilitation - Answers to Your Questions About Old Buildings*. Washington, DC: The Preservation Press, 1982.

U.S. Department of the Interior. *Preservation Briefs*. (Published randomly.) To date, over thirty *Preservation Briefs* have been published, providing information on appropriate methods and techniques for preserving, improving, restoring and maintaining historic properties. Copies of the briefs are available from the Landmarks Commission, the Missouri State Historic Preservation Office, or the U.S. Department of the Interior. Topics which may be of interest to homeowners include:

- #1 "The Cleaning and Waterproof Coating of Masonry Buildings"
- #2 "Repointing Mortar Joints in Historic Brick Buildings"
- #3 "Conserving Energy in Historic Buildings"
- #4 "Roofing for Historic Buildings"
- #6 "Dangers of Abrasive Cleaning to Historic Buildings"
- #7 "Preservation of Historic Glazed Architectural Terra Cotta"

- #8 "Aluminum and Vinyl Sidings on Historic Buildings"
- #9 "The Repair of Historic Wooden Windows"
- #10 "Exterior Paint Problems on Historic Woodwork"
- #14 "New Exterior Additions to Historic Buildings: Preservation Concerns"
- #15 "Preservation of Historic Concrete: Problems and General Approaches"
- #18 "Rehabilitating Interiors in Historic Buildings"
- #19 "The Repair and Replacement of Historic Wooden Shingle Roofs"

Masonry

In addition to numerous articles in *The Old House Journal*, you may want to review:

Boyer, David W., and James W. Dunlap. *Masonry Cleaning: The State of the Art*. (Reprinted for the 1985 Association for Preservation Technology Annual Conference). ProSoCo, Inc.

Grimmer, Anne E. *A Glossary of Historic Masonry Deterioration Problems and Preservation Treatments*. Washington, DC: National Park Service, U.S. Department of the Interior, 1984.

London, Mark. *Masonry: How to Care for Old and Historic Brick and Stone*. Respectful Rehabilitation Series. Washington, DC: The Preservation Press of the National Trust for Historic Preservation, 1988.

Smith, Baird M. *Moisture Problems in Historic Masonry Walls*. Washington, DC: National Park Service, Preservation Assistance Division, 1986.

Paint Color

In addition to numerous articles in *The Old House Journal* (especially the entire April 1981, and May 1986, issues), you may want to review:

Batcheler, Penelope Hartshorne. "Paint Color Research and Restoration." *Technical Leaflet Number 15*. Nashville: American Association for State and Local History, (undated).

Dornsife, Samuel J. and Moss, Roger Jr. *Victorian House Colors*. Nashville: American Association for State and Local History, 1977.

Miller, Kevin H., ed. *Paint Color Research and Restoration of Historic Paint*. Ottawa, Ont.: Association for Preservation Technology, 1977.

Moss, Roger A. *Century of Color: Exterior Decoration for American Buildings, 1820-1920*. Watkins Glen, NY: American Life Foundation, 1981.

Wood Siding

In addition to numerous articles in *The Old House Journal* (especially the entire April, 1981 issue), you may want to review:

Feist, W.C., and Oviatt, A.E. *Wood Siding: Installing, Finishing, Maintaining*. Washington, DC: U.S. Department of Agriculture, 1983.

Johnson, Ed. *Old House Woodwork Restoration: How to Restore Doors, Windows, Walls, Stairs, and Decorative Trim to Their Original Beauty*. Englewood Cliffs, NJ: Prentice-Hall, 1983.

Phillips, Morgan W., and Selwyn, Judith E. *Epoxies for Wood Repairs in Historic Buildings*. Washington, DC: U.S. Department of the Interior, Technical Preservation Services, 1978.

U.S. Forest Service. *Wood Decay in Houses*. Washington, DC: U.S. Department of Agriculture, 1986.

Doors and Windows

In addition to numerous articles in *The Old House Journal*, you may want to review:

The Census of Stained Glass Windows in America. *"The Conservation and Restoration of Stained Glass: An Owner's Guide."* Raleigh, NC: Stained Glass Associates, 1988.

Fisher, Charles E., III, ed. *The Windows Handbook: Successful Strategies for Rehabilitating Windows in Historic Buildings*. Washington, DC: National Park Service and Georgia Institute of Technology. 1986. Rev. 1990.

Halda, Bonnie J., A.I.A. *"Doors Number 1: Historic Garage and Carriage Doors: Rehabilitation Solutions."* Washington, DC: U.S. Department of the Interior, Preservation Assistance Division, 1989.

National Bureau of Standards, Building Science Series 104. *"Window Design Strategies to Conserve Energy."* Washington, DC: National Bureau of Standards, 1977.

Phillips, Morgan, and Selwyn, Judith. *Epoxies for Wood Repairs in Historic Buildings*. Washington, DC: U.S. Department of the Interior, Technical Preservation Services, 1978.

Wilson, H. Weber. *Great Glass in American Architecture: Decorative Windows and Doors Before 1920*. New York: E.P. Dutton, 1986.

Wilson, H. Weber. *Your Residential Stained Glass: A Practical Guide to*

Repair and Maintenance. Chambersburg, PA: Architectural Ecology, 1979.

The Window Workbook for Historic Buildings. Washington, DC: Historic Preservation Education Foundation, 1986.

Landscaping

In addition to many articles in *The Old House Journal*, you may want to review:

Conover, Herbert S. *Grounds Maintenance Handbook*. 1953. 3rd ed. New York: McGraw Hill, 1977.

Favretti, Rudy J., and Joy Putman Favretti. *Landscapes and Gardens for Historic Buildings: A Handbook for Reproducing and Creating Authentic Landscape Settings*. Nashville: American Association for State And Local History, 1978.

Kramer, Jack. *Victorian Gardens: How to Plan, Plant, and Enjoy 19th-Century Beauty Today*. New York: Harper and Row, 1981.

Scott, Frank J. *Victorian Gardens For Victorian Homes. Part One: Suburban Home Grounds*. 1870. Reprint. Watkins Glen, NY: American Life Foundation, 1982.

Starke, Barry W. *Maymont Park--The Italian Garden, Richmond, Virginia: Using HCRS Grant-in-Aid Funds for Landscape Restoration*. Preservation Case Studies. Technical Preservation Services Division, U.S. Department of the Interior. Washington, DC: U.S. Government Printing Office, 1980.

Van Ravenswaay, Charles. *A Nineteenth-Century Garden*. New York: Universe Books, 1977.

GLOSSARY

Alignment The linear relationship between structures fronting a public way (sidewalk, park, or roadway). A sense of continuity created when these structures are similar in scale and placement.

Baluster A short, upright column or support for a railing.

Balustrade A row of balusters and the railing connecting them. Used as a stair or porch rail.

Bargeboard A board which hangs from the projecting end of a gable roof, covering the ends of structural members. Often decorative.

Bay External divisions of a building marked by window placement or other vertical elements.

Bay Window A projecting bay extending to the ground, that forms an extension to the interior floor space. (see **Oriel**)

Bond The arrangement or pattern of bricks within a wall. *English bond* alternates one row of bricks placed end out with another row of bricks placed side out. *Flemish bond* alternates a brick placed end out with a brick placed side out within the same row. *Common bond* uses staggered rows of brick; within each row all bricks are placed side out.

Bracket Usually a decorative element which supports, or appears to support, the eaves or overhang of a building.

Capital The top or head of a column or pilaster.

Certificate of Appropriateness A legal certificate which certifies the appropriateness of exterior alterations or material changes made to historic properties listed in the Kansas City Register of Historic Places and that are visible from any public place. This certificate is issued by the Landmarks Commission of Kansas City. This Certificate must be received by the property owner before changes are made or a building permit is obtained.

Clapboards Narrow, horizontal, overlapping wooden boards that form the outer skin of the wall on many wood frame buildings. The horizontal lines of the overlaps are generally from four to six inches wide on older houses.

Column A vertical shaft or pillar that supports, or appears to support a load.

Contemporary A word sometimes used to describe architecture from recent decades.

Contributing Property Any property located within an historic district deemed to have historic, cultural, or architectural significance that strengthens the character of the district (see also **Non-contributing Property**).

Corner Board A narrow vertical board at the corner of a wood frame building.

Cornice Any projecting ornamental molding along the top of a building; the exterior trim at the meeting of the roof and wall.

Dentil Small square tooth-like blocks, generally placed in a row in the lower part of a cornice.

Dormer A structure containing a window (or windows) projecting from a roof, with a roof of its own.

Double-hung Window A window with two sashes or sections, one sliding vertically past the other.

Eave The underside of the roof that projects beyond the wall of a building.

Elevation Any one of the external faces of a building. Also, a "head-on" drawing of a face of a building or object, without any allowance for perspective or depth perception. The "scaled" drawing will be in a fixed proportion to the actual measurement of the building.

Ell The rear wing of a house, generally running perpendicular to the main portion.

Facade The front or principal face or elevation of a building; any side that faces a street or open space.

Fascia A flat board that forms the trim along the edge of a flat roof, or along the horizontal or "eaves" side of a pitched roof.

Fenestration The arrangement and composition of windows on a building.

Finial A decorative feature applied to the terminus of a roof.

Frame See window parts.

Fretwork Ornamental woodwork, cut into a pattern, often elaborate.

Frieze A decorative band below the cornice.

Gable The portion of the end wall of a gable-roofed building, above the eaveline.

Gable roof A pitched roof with a ridge and vertical ends.

Hipped roof A roof with sloped instead of vertical ends.

Hood Mold A projecting molding above an arch, doorway or window.

In-kind A term used to describe replacements for historic elements of a building. In-kind elements are identical to the original in material, size, color, texture, etc.

Integrity A property's intact historic characteristics. The level of integrity maintained determines whether or not a property can be deemed significant or **contributing** to a district.

Lights See window parts.

Lintel A horizontal beam over an opening, such as a door or window. May be decorative, or may carry the weight, or load, of the structure above.

Mass The measure of scale which refers to the amount of space occupied by a structure or its elements.

Modillion A horizontal bracket, located under the cornice, sometimes having decorative details. Modillions are often found evenly spaced along the length of eavelines.

Molding A decorative band or strip with a profile. Generally used in cornices and as trim around window and door openings.

Mullion See window parts.

Muntin See window parts.

Non-contributing Property Any property located within a historic district which has been determined not to possess significant historic, cultural, or architectural characteristics or to enhance the historic character of the district (See also **Contributing Property**).

Oriel A projecting bay extending from some point above ground level (as opposed to a **bay window** which begins at ground level).

Parapet A low protective wall at the edge of a roof.

Pattern A sense of continuity. The existence of similar features (site placement, style, decoration, etc.) in adjacent properties.

Pediment The triangular space formed by the two slopes of a gable roof and a horizontal cornice. Also, a triangular cap sometimes used a decoration over a door or window.

Pilaster A square or half-round column which appears to be embedded in the surrounding wall, but projecting slightly from it.

Pitch The degree of slope of a roof surface. A steeply pitched roof has a very steep slope, while a roof with a shallow pitch has a low degree of slope.

Pointing The outer, visible finish of the mortar between the bricks or stones of a masonry wall.

Porch A covered entrance to a building.

Portico A porch or covered walk consisting of a roof supported by columns.

Preservation The act or process of applying measures to sustain the existing form, integrity, and materials of a building, and the existing form and vegetative cover of a site. It may include any of the following processes, **Stabilization, Rehabilitation, Restoration, and Reconstruction**, as well as ordinary maintenance.

Profile The appearance of a tooled mortar joint.

Proportion The relationship between buildings or building elements. The combination of elements in one building is said to be proportionate if they are of like size or dimension to those of neighboring structures.

Public Place Any public street, sidewalk, park, building, or other public place.

Quoin Dressed stones or bricks ornamenting the outside corners of buildings.

Reconstruction The replacement of architectural elements with elements designed to match the original, using building techniques and materials which are compatible with the building's place and time of construction.

Rehabilitation The process of returning a property to a state of utility, through repair or alteration. This makes possible an efficient contemporary use of the property while preserving those portions and features which are significant to its historic, architectural, and cultural values.

Restoration Returning elements, structures or sites to their original form or condition at a specific point in time.

Sash See window parts.

Secretary of the Interior's Standards for Rehabilitation General Guidelines for Rehabilitation of Historic Buildings established by the National Park Service, US Department of the Interior. These standards are used by the Landmarks Commission when reviewing Certificate of Appropriateness Applications.

Sense of Place The overall feeling conveyed by an area's historic structures or landscapes that retain characteristics reflecting their historic, cultural, or architectural significance.

Sidelights A fixed window along side or a pair of fixed windows flanking a doorway.

Siding Used loosely to describe any material that can be applied to the outside of a building as a finish. More specifically, the horizontal or vertical wood boards that form the outer face of the walls in a wood frame house.

Significance The importance of a site or structure to the history or culture of its community.

Sill The lowest horizontal part in a frame or opening for a window or door. Also, the bottom structural member in a wall.

Soffit The under-side of the cornice or eaves that protects the subroofing.

Spalling The flaking-off of a brick or stone's protective outer layer. This is often caused by the freezing and thawing of water or the expansion and contraction of mortar joints.

Stabilization The process of safe-guarding a structure from deterioration. The strengthening of foundations and roofing and the securing of window and door openings are primary examples.

Terra Cotta Cast and fired clay units, used as ornamentation.

Transom A horizontal crossbar in a window or over a door. Also refers to a window, above a door or other window, which allows for additional light and ventilation.

Vernacular Regional or folk architectural forms that may incorporate elements of recognizable formal styles.

Window Parts The moving units of a window are known as **sashes** and move within the fixed **frame**. The **sash** may consist of one large **pane** of glass or may be subdivided into smaller panes by thin members called **muntins**. Some windows are arranged side by side and are divided by heavy vertical wood members called **mullions**. (See diagram p. 24)

RESIDENTIAL ARCHITECTURAL STYLES IN KANSAS CITY

As mentioned in the main document, the Design Guidelines are based on important elements of design. While it is not necessary to have a knowledge of specific architectural styles and building features to use the Guidelines, you may find it interesting to learn more about the style or type of house in which you live. We have included here a very brief overview of some of the more common historic house styles and types found in Kansas City and the key architectural features of each. Many more building types could be listed here, and there is much more to each individual style than the few features listed. For further information on a specific house style, see Appendix A ("Resources") for titles of some architectural style books. For information on all of the various historic property types found in Kansas City, you can look at the *Survey Plan of Kansas City, Missouri*, in the Landmarks Commission office.

Italianate

Two to three stories

Low-pitched roof

Widely overhanging eaves, often with decorative brackets

Tall, narrow windows, often arched

Porches generally small, restrained, one-story

Queen Anne/Victorian

Steeply pitched roof of irregular shape

Asymmetrical facade

Devices to avoid smooth-walled appearance (shingles, bay windows)

Full or partial width porch, usually one-story

HISTORIC HOUSE STYLES

Colonial Revival

Accentuated front door

Usually decorative hood with pilasters or extended entry porch

Doors with fanlights or sidelights

Symmetrical facade

Double-hung windows, usually with multiple panes

Tudor

Steeply pitched roof, usually with one or more cross gables

Massive chimneys, often with decorative crowns

Decorative half-timbering

Tall, narrow windows, usually in multiple groups with multiple panes

Prairie

Low-pitched, hipped roof

Widely overhanging eaves

Eaves, cornices, and other details emphasizing horizontal lines

Massive porch supports

Upper sash of windows divided into multiple panes, often with a geometric pattern or vertical emphasis

Craftsman

Low-pitched roof

Widely overhanging, unenclosed eaves

Decorative beams or braces under eaves

Full or partial-width porches with either wide tapered, square, or paired columns

Windows divided into multiple panes

VERNACULAR, ECLECTIC, OR FOLK FORMS

The vast majority of historic houses are not clear-cut or "pure" examples of one style. Instead, they fall into rather vague categories, distinguished by either their basic forms or by allusions to a grander style. Some houses, for example, may be simpler, folk versions of one of the architectural styles just described.

Your house may be distinguished more by its **form** than by its style. Although architectural details may have been borrowed from the prevailing style (such as Queen Anne porch details added to a "gable-front-and-wing"), these houses are characterized primarily by their form.

Gable-front-and-wing

One or two stories

A front gable section with a side-gabled wing added at right angles, forming an "L-plan"

Porches generally set within the "L", with the porch and window detailing often the only clues to the construction period.

Open Gable

One or two stories

Front-facing gable roof

One story porches with varied details

Four square

Two stories

Pyramidal hip roof

Square plan with four main rooms per floor

Full width front porches

Hipped-roof dormers

Shirtwaist variety has two types of wall cladding

Bungalow

One or one-and-a-half stories

Often Craftsman or Prairie style features

Porches dominate main facade

Low pitched roofs, often with intersecting gables

Bibliography

- Anderson, Notter, Associates. *Lowell. The Building Book*. City of Lowell, Division of Planning and Development, 1978.
- Beasley, Ellen. *Reviewing New Construction Projects in Historic Areas*. Boston: Northeast Regional Office, National Trust for Historic Preservation, 1986.
- Bowsher, Alice M. *Design Review in Historic Districts: A Handbook for Virginia Review Boards*. Washington, DC: The Preservation Press, 1978.
- Colorado Historical Society. *Good Neighbors Building Next to History*. Denver: Colorado Historical Society, 1980.
- Downing Leach Associates. *Park City Historic District Design Guidelines*. Park City, Utah: Park City Planning Department, 1983.
- Historic Preservation Management Division, City Planning and Development Department, Thomason and Associates, and Three Gables Preservation. *Historic Resources Survey Plan of Kansas City, Missouri*. Kansas City, MO: Landmarks Commission, 1992.
- Jaeger/Pyburn. *Guidelines for Rehabilitation and New Construction in the Milledgeville Historic District*. Milledgeville, GA: City of Milledgeville, 1987.
- McAlester, Virginia & Lee. *A Field Guide to American Houses*. New York: Alfred A. Knopf, 1984.

Morton III, W. Brown; Hume, Gary L.; and Weeks, Kay D. *The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings*. Washington, DC: Technical Preservation Services, 1983, revised.

Pregliasco, Janice. *Developing Downtown Design Guidelines*. California Main Street Program, 1988.

Thomason, and Associates. Ehrenkrantz Group. *Cheraw Preservation and Maintenance Manual*. Cheraw, SC: The Town of Cheraw.

U.S. Department of the Interior. *Comstock Design Guidelines*. Washington, DC: Heritage Conservation and Recreation Services, 1980.