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Historic Preservation Design Guidelines

ADOPTED MAY 2002 | REVISED JULY 2018

Design Guidelines for Cedar Rapids Historic Districts

CEDAR RAPIDS, IOWA

Is it possible to propel growth and vitality while simultaneously conserving and preserving the historic character of the city? The answer is a resounding yes.

For 18 years, the Cedar Rapids Historic Preservation Commission (HPC) has been devoted to maintaining the city's unique quality and character by protecting and promoting its historic resources. In recent years it has made great strides generating awareness of historic resources, strengthening advocacy, and expanding support.

To achieve the next level of effectiveness, the historic preservation guidelines needed to evolve so that they could be a useful tool to the public. From helping property owners learn how to maintain their historic properties as active, viable assets to providing rehabilitation procedures and outlining elements needed for the compatible designs for new construction.

By having clear and informative preservation guidelines Cedar Rapidians can continue to embrace and adapt their historic resources increative ways. Cedar Rapids' unique historic character is worth discovering now and in generations to come.

The City of Cedar Rapids Historic Preservation Commission was supported and assisted by many individuals who gave generously of their time and knowledge to contribute to the successful enhancement and development of the Historic Preservation Guidelines.

Special thanks and acknowledgement are extended to:

The Historic Preservation Commission's Guidelines Subcommittee: Bob Grafton, Amanda McKnight Grafton, Caitlin Hartman, Todd McNall, and Tim Oberbroeckling. Their commitment to historic preservation is commendable and thoroughly appreciated.

A special thanks to Mark Stoffer Hunter for serving as an alternate on the Guidelines Subcommittee and whose vast knowledge of history and preservation is extraordinary.

Thank you to Councilwoman Ann Poe for her unwavering backing of the Historic Preservation Commission and as its City Council liaison and for having the vision to realize the need for the enrichment of the historic preservation guidelines.

It is with gratitude that we would like to thank the Community Development staff: Jennifer Pratt, Jeff Hintz, Iván Gonzalez, and Anne Russett for their support of this work and for another great job of editing.

We would like to sincerely thank the City of Dubuque, IA and the City of Aurora, IL

Thank you to the external stakeholders, neighborhood association, and preservation groups for their input.

Sincerely,

Amanda McKnight Grafton
Historic Preservation Commission Member
Preservation Guidelines Sub-Committee Chair

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Acknowledgements

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2017 HISTORIC PRESERVATION COMMISSION

Amanda McKnight Grafton
Todd McNall
Robert Grafton
BJ Hobart
Mark Stoffer Hunter
Ron Mussman
Tim Oberbroeckling
Sam Bergus
Caitlin Hartman
Barbara Westercamp
Heather Sundermann

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The State Historical Society of Iowa
The City of Dubuque, IA
The City of Aurora, IL

EDITED BY

Cedar Rapids Department of Community Development and Planning

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Introduction

Background on Historic Preservation in Cedar Rapids

The Cedar Rapids Historic Preservation program includes nine nationally recognized historic districts and two local historic districts, along with nearly 50 landmarks listed on the National Register of Historic Places and three local historic landmarks. The map on the following page shows these districts. These neighborhoods and properties are valuable as cultural resources that contribute to Cedar Rapids' identity and commemorate its past. It is important that they are maintained and protected to ensure that they can continue to add value and character to the community in the future.

The Historic Preservation Plan, an element of EnvisionCR, guides the City's efforts to preserve historic properties and neighborhoods. The goal of this plan is to protect historic resources, while also maintaining opportunities for economic development and vitality. This plan includes a vision for preservation made up of 9 statements, which are supported by goals and objectives. For more information on Cedar Rapids' historic preservation goals and policies, see the City of Cedar Rapids Historic Preservation Plan, available at www.cityofCR.org/HPC .

Local and National Historic Districts and Landmarks

National historic districts and landmarks are listed on the National Register of Historic Places (NRHP), which is administered by the National Park Service. Properties listed nationally are eligible for federal tax credits and qualify for Federal historic preservation grants. National district and landmark designation does not place design regulations on property owners, unless Federal funds are attached to property. For more information on NRHP listed properties, see www.nps.gov/Nr/.

Local historic district and landmarks are designated by the City as areas or properties with historic significance and value. Local historic districts and landmarks may or may not also be listed on the NRHP. Local historic districts and properties are subject to review by the Historic Preservation Commission for all exterior changes.

The two local historic districts, the 2nd and 3rd Avenue Local Historic District and the Redmond Park/Grande Avenue Local Historic District, were created in 1999. Both local districts are also listed on the NRHP. In 2015, City Council approved the first local historic landmark, the Ausadie Building. As of 2018, three additional local landmarks have been approved.

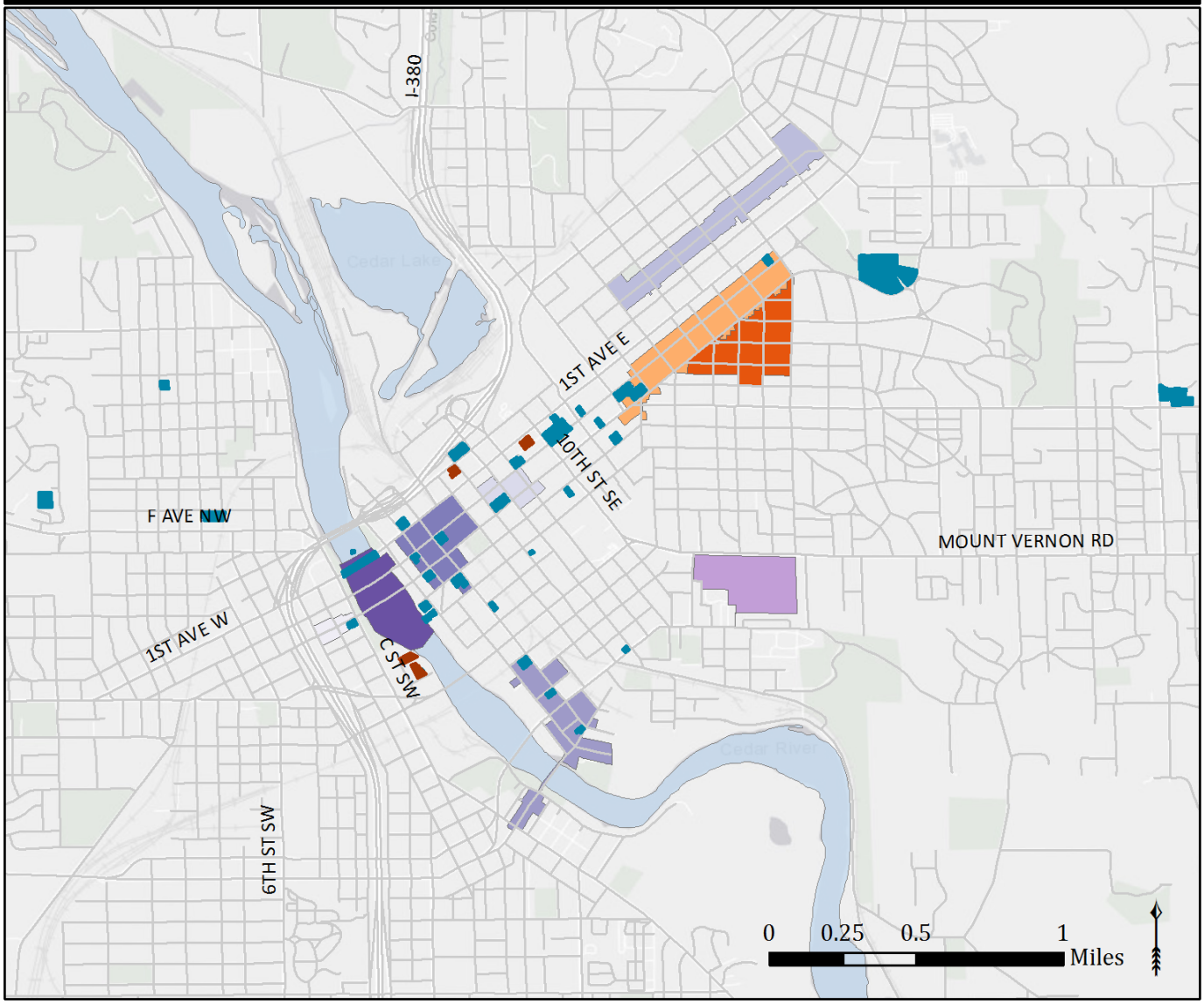
A map on the following page shows the locations of both local and national historic districts and landmarks.

A Vision for Preservation in Cedar Rapids

The following vision statements, from the City of Cedar Rapids Historic Preservation Plan describe the community vision for the results of the Preservation Plan.

1. Historic properties are integral to life in Cedar Rapids.
2. Historic properties convey the humanity of the city.
3. A network of individuals and organizations support historic preservation throughout the community.
4. Historic preservation is solution oriented.
5. Historic preservation looks forward while valuing the past.
6. Historic preservation is integrated in planning efforts.
7. The city's historic preservation program is readily accessible.
8. The preservation program provides guidance for treatment of historic properties.
9. Historic properties are key to the city's sustainability initiatives.

Cedar Rapids Local Historic Landmarks and Districts and National Historic Landmarks and Districts



- Local Historic Landmarks
- 2nd & 3rd Avenue Local Historic District
- Redmond Park - Grande Avenue Local Historic District
- National Register of Historic Places Landmarks
- 3rd Ave. SW Commercial National Historic District
- Auto Row National Historic District
- B Avenue NE National Historic District
- Bohemian Commercial National Historic District
- Downtown National Historic District
- May's Island National Historic District
- Oak Hill Cemetary National Historic District

Cedar Rapids Local Landmarks

- Ausadie Building, 845 1st Avenue SE
- Cedar Rapids Milk Condensing Company, 42 7th Avenue SW
- Grace Episcopal Church, 525 A Avenue NE
- Iowa Wind Mill and Pump Company, 525 Valor Way SW

Cedar Rapids National Landmarks

- Ausadie Building, 845 1st Avenue SE
- A. T. Averill House, 1120 2nd Avenue SE
- Best Oil and Refining Company Service Station, 624 12th Avenue SE
- Bethel African Methodist Episcopal Church, 512 6th Street SE
- Brown Apartments, 1234 4th Avenue SE
- C.S.P.S. Hall, 1105 3rd Street SE
- Calder Houses, 1214 and 1216 2nd Avenue SE
- Cedar Rapids Central Fire Station, 427 1st Street SE
- Cedar Rapids Post Office and Public Building, 305 2nd Avenue SE
- Cedar Rapids Pump Company Factory and Warehouse, 605 G Avenue NW
- Charles W. and Nellie Perkins House, 1228 3rd Avenue SE
- Consistory Building No. 2, 616 A Avenue NE
- George B. Douglas House, 800 2nd Avenue SE
- Evans Manufacturing Company Building, 600 3rd Street SE
- First Avenue Bridge, 1st Avenue over Cedar River
- First Universalist Church of Cedar Rapids, 600 3rd Avenue SE
- Hamilton Brother Building, 401 1st Street SE
- Highwater Rock, Cedar River
- Hotel Roosevelt, 200 1st Avenue NE
- Iowa Building, 221 4th Avenue SE
- Iowa Wind Mill and Pump Company Office and Warehouse, 42 7th Avenue SW
- Lattner Auditorium Building, 217 4th Avenue SW
- Lesinger Block, 1317 3rd Street SE
- Lustron Home, 2009 Williams Boulevard SW
- Luther A. and Elinore T. Brewer House, 847 4th Avenue SE
- Moslem Temple, 1335 9th Street NW
- Paramount Theater Building, 121-127 3rd Avenue SE
- People's Savings Bank, 101 3rd Avenue SW
- Philip A. Wolff House and Carriage House, 1525 Cherokee Drive NW
- Robert and Esther Armstrong House, 370 34th Street SE
- Security Building, 119 2nd Avenue SE
- Sokol Gymnasium, 415 3rd Street SE
- St. Paul Methodist Episcopal Church, 415 3rd Avenue SE
- T. M. Sinclair Mansion, 2160 Linden Drive SE
- William and Sue Damour House, 1844 2nd Avenue SE
- Witwer Grocery Company Building, 906 3rd Street SE

Using the Design Guidelines

These Historic Preservation Guidelines contribute to the goals of the Historic Preservation Plans by outlining best practices for repair or remodeling of historic properties. If you own a historic property, whether or not it is a landmark or within a historic district, these Historic Preservation Guidelines can help you ensure that any repairs or changes to your property are compatible with its historic character.

While these guidelines are useful for all historic properties, they are especially important when considering exterior changes to properties that are located within **local** historic districts and that are designated as **local** historic landmarks. For these properties, Historic Preservation approval is mandatory for all exterior changes to any structure. During the review process, the Historic Preservation Commission and Community Development staff will use these Historic Preservation Guidelines to determine if the application conforms to the standards for approval. For major changes, such as additions, façade structure modifications, demolitions, or new construction, review by the full Historic Preservation Commission is necessary to issue a Certificate of Appropriateness (COA). However, for many minor repairs that meet the design guidelines, Community Development staff can issue a Certificate of No Material Effect (CNME) internally, which takes only 1-3 days.

Historic Preservation Commission

The Historic Preservation Commission is made up of 9 members appointed by City Council. The Commission meets every 2nd Thursday of each month, as well as the 4th Thursday of each month as necessary. The meeting schedule, along with posted agendas, are available at www.cityofCR.org/HPC .

The Commission and staff are responsible for reviewing and approving applications for all exterior changes on buildings in **local** historic distracts and for **local** historic landmarks. The Commission and staff also review demolitions and façade structure modifications to properties in the **national** historic districts, **national** landmarks, and other historic buildings, including all primary buildings that are 50 years or older and all accessory buildings built in 1943 or earlier. The following sections provides more information about the application and review process.

Using the Design Guidelines

More Historic Preservation Resources

For more information on best practices in Historic Preservation, see the National Park Service's Preservation Briefs, available at https://www.nps.gov/tps/how-to-preserve/briefs.htm. These short publications offer information on many types of historic preservation projects, including window repair, painting, additions, and many other topics.

Researching the history of your property can also help provide guidance as you rehabilitate or restore your home. Historic photos especially can show how the building looked at the time of its construction and can help you replace damaged or missing features, if desired. The History Center (https://www.historycenter.org/) is home to historic resources related to Linn County and can provide assistance in performing historic research on your property.

These design guidelines also include information on additional resources in the Where to Get Help section on page 98.

City staff is here to help!

Community Development staff can assist you in understanding the requirements and guidelines of historic preservation and point you toward other resources if necessary. If you are considering a project, unsure if your home is subject to these guidelines, or need any help along the way, feel free to contact the City of Cedar Rapids Community Development department. Staff can help develop an application or answer any questions you may have about the historic preservation process.

Contact Information:

Community Development
319-286-5041
cd-plan@cedar-rapids.org
101 1st Street, SE
Cedar Rapids, IA

Why Have Design Guidelines?

Through these guidelines, the City seeks to promote high quality construction, support economic development, and maintain an active pedestrian-oriented environment. It also seeks to promote preservation of the historic, cultural and architectural heritage of Cedar Rapids. An essential idea is to protect historic resources in the community from alteration or demolition that might damage the unique fabric created by buildings and sites that make up core areas of the community.

The design guidelines also provide a basis for making consistent decisions about the treatment of historic resources.

While the design guidelines are written for use by the layperson to plan improvements, property owners are strongly encouraged to enlist the assistance of qualified design and planning professionals, including architects and preservation consultants.

APPROPRIATE AND NOT APPROPRIATE SOLUTIONS

In many cases, images and diagrams in the guidelines are marked to indicate whether they represent preferred or advisable solutions.

A red circle with an X indicates solutions that are not appropriate.

A yellow circle with a question mark indicates an alternative solution may be appropriate.

A green circle with a check mark indicates an appropriate solution.

Applying for Improvements in the Local Historic Districts or on Local Historic Landmarks

Property owners and contractors doing work in the **Local Historic Districts** or on **Local Historic Landmarks** need to contact City Staff at the Community Development Department **before** beginning any exterior work, even when a City issued building permit is not required. All exterior work, regardless of if a permit from the City's Building Services Department is necessary, requires Historic Review and receipt of either a Certificate of No Material Effect (CNME) or a Certificate of Appropriateness (COA) before the project may begin.

CITY STAFF CONTACTS

For questions about necessary permits or building code requirements, please contact the City of Cedar Rapids Building Services Department. For questions about historic review, questions about these Guidelines, or questions about the Historic Preservation Commission, please contact the City of Cedar Rapids Community Development Department.

Community Development Department:
(319) 286-5041 or cd-plan@cedar-rapids.org

Building Services Department:
(319) 286-5831 or building@cedar-rapids.org

PROCESS TO INITIATE HISTORIC REVIEW

An application for exterior work in the Local Historic Districts or on Local Historic Landmarks is required per City Municipal Code Section 18.08 and can be accessed at www.cityofCR.org/HPC or by contacting the Community Development Department if you would like a copy to be mailed to you.

A complete application, including supplemental materials, is required before the application will be reviewed.

In cases where a new or unusual type of material is proposed, a sample of the product will be required. When the replacement of major elements are proposed, such as windows and doors, photographs of or product literature for the proposed new elements must be provided. New construction projects, such as building additions and detached garages, will require plans and elevations.

Historic Review Process

Applications which do not alter the appearance of the defining feature(s) of a building or structure and are consistent with what is recommended in this document may be issued a Certificate of No Material Effect (CNME) by staff. The CNME may take between 1-2 business days to be issued.

The following types of projects are not eligible for a CNME:

- Replacement of architectural components (including but not limited to replacement of doors, siding, architectural detailing or windows) that are not consistent in materials or appearance.
- Removal of architectural detail and ornamentation
- Additions to primary buildings or structures;
- Additions to accessory buildings or structures;
- New construction of accessory buildings or structures;
- New construction of primary buildings or structures;
- Demolition of primary buildings or structures;
- Demolition of accessory buildings or structures; and
- Façade structure modifications on a primary building or structure.

If a CNME is not issued, the application will be considered for a Certificate of Appropriateness (COA) by the Historic Preservation Commission (HPC) ; a project review schedule can found at www.cityofCR.org/HPC for your convenience. You will be notified of when your project will be reviewed by the HPC and are encouraged to attend to answer questions from the Commission and explain the project.

The HPC will review your project and determine if the application adequately conforms to the standards for approval and mitigates adverse effects on the aesthetic, historic, or architectural significance of either the building or structure on the local historic district or local historic landmark. If the HPC determines that the project meets the standards for approval, a Certificate of Appropriateness (COA) will be issued.

HISTORIC REVIEW AND APPROVAL

1. Take the Certificate (the CNME or COA document) to the Building Services Department if a Building Permit is required and obtain any necessary permits for the work.
2. Begin the approved work in accordance with what was outlined in the Certificate and any necessary permits.
3. Have the final work inspected by the Building Services Department if a permit was required for the work.

These Guidelines call for a two-step comprehensive planning process to make both sensitive and economical rehabilitation decisions for a historic building.

Since each rehabilitation project presents a different set of historic features and existing conditions, the process will result in a different combination of options for each project.

These steps allow the flexibility necessary to prioritize choices for affordable housing rehabilitation. The flexibility is meant to encourage the highest levels of rehabilitation for the portions of a building or house that are directly visible from the street, while the sides of a building that are not as visible to the public (e.g. further to the back of the property) may be given secondary consideration if necessary for budgetary reasons. Landscaping and foliage will not be a consideration of visibility from a public right of way. Additional flexibility is allowed for the rear façade of a building which is not visible from any public right-of-way (See Page 13 for illustration).

STEP 1

Identify the most architecturally significant features of the building. Prioritize them in the following order:

1. Those features that face or **historically faced** the street or face the alley, where it intersects the street. In some cases the primary façade may not currently face the public right-of-way. Buildings on corner lots, lots which are located at the intersection of two streets, or at the intersection of a street and an alley, are considered to have two or three street faces.
2. Features on sides of buildings that are visible from the street but don't directly face the street.
3. Other exterior features not in direct view from the street such as at the rear of buildings.

STEP 2

Review the rehabilitation options for each feature. The options are as follows:

OPTION 1: RETAIN AND REPAIR HISTORIC FEATURES AND MATERIALS

- Option 1 is the least intrusive rehabilitation choice, and often – depending on existing conditions – the least costly as well.
- This option is also the best in regards to the preservation of a property, and will expedite the application process.

OPTION 2: REPLACE DETERIORATED FEATURES WITH MATERIALS THAT MATCH THE ORIGINAL MATERIALS AS CLOSELY AS POSSIBLE

If a building feature is too deteriorated to repair, then it needs to be replaced. Sometimes, a historic building has already been altered or has been severely neglected so that Option 1 is not a viable choice. In this case, Option 2, replacing the feature and material to match the original look and material of the house is preferred.

- If not using historic materials, applications must receive a Certificate of Appropriateness from the Historic Preservation Commission.

OPTION 3: REPLACE THE ORIGINAL WITH A COMPATIBLE SUBSTITUTE MATERIAL OR FEATURE THAT MATCHES THE ORIGINAL AS CLOSELY AS POSSIBLE

When using this option, HPC will provide guidance, based on considerations such as:

- Does the option maximize repair rather than replacement of materials, as feasible?
- Does the option protect the ability to complete a historically accurate restoration in the future?

If the overall project cost for Option 2 is significantly greater than Option 3, reassess the options and consider the less costly alternative using compatible substitutes instead of replacing an element to match. The HPC can help in assessing these options.

Impact of Design Guidelines is affected by the Location of a Building

If compromises must be made for budget reasons, priority should be given to exteriors that can be seen from the street and have the most impact on the streetscape. For example, retaining a front porch would have higher priority than keeping a back porch or than retaining wood siding on a rear elevation.

The figure above illustrates which elevations are considered front, rear, and side. As shown, any elevation that faces a public street or the intersection between a public street and an alley is considered a front elevation. An elevation that faces an adjacent primary structure is considered a side elevation. An elevation that faces only an alley or accessory building and cannot be seen from the public right of way is considered a rear elevation.

Rules of Thumb When Rehabilitating a Building

The Guidelines for Cedar Rapids Historic Districts are based on the Secretary of the Interior's Standards for Historic Rehabilitation. The following, drawn from the Secretary of the Interior's Standards for Rehabilitation, should be kept in mind when altering a property in the local historic districts. For more information, see https://www.nps.gov/tps/standards.htm.

1. When adapting a property to a new use, distinctive materials, features, spaces, and spatial relationships shall be maintained.

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

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

4. Changes to a property that have acquired historic significance in their own right shall be retained and preserved.

5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall 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, shall be undertaken using the gentlest means possible. Treatments that cause damage to historic materials shall not be used.

8. Archaeological resources shall be protected and preserved in place. If such resources must be disturbed, mitigation measures shall be undertaken.

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

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.

Design Guidelines for Historic Preservation

Roof and Roof Elements

Roofs in Cedar Rapids Historic Districts give their homes a dramatic feel due to their steep pitches. These roofs were also traditionally built with multiple dormers in the attic. Historic district homes were covered in asphalt or composition shingles, and had beaded soffits. Roofs with exposed rafter tails, roof brackets and barge boards increase their home's architectural characteristics.

Roof braces and rafter tails give this Cedar Rapids home its historic character

APPROPRIATE:

- Asphalt shingles or composition shingles
- Roofs and roof elements should be retained in their original shape and pitch, with original features including cresting, chimneys, vents, finials, cupolas, etc. and, if possible, with original roof materials.
- Roofs may be re-roofed with substitute materials such as asphalt or fiber- glass shingles if the original materials are determined beyond repair, are no longer present or available, or if the retention of the original roof material is not economically feasible.
- Skylights should be placed at rear rooflines or behind gables and dormers. Skylights should be flat or flush with the roofline, not convex or "bubble" designs.
- Skylights original to the house should be preserved.
- Historic Lightning Rods and Historic Ornamental Metal Finial Caps should be retained, maintained or added.
- Roofs that were originally historic metal crimped seamed should be replaced in metal with similar detailing and proportions. If not readily visible, other low pitch roofing materials are acceptable.
- Roofs of new asphalt or fiberglass shingles should be one color and should be compatible with historic colors and the style or period of the house.
- New materials should match as closely as possible to the original in composition, size, shape, color and texture.
- Roof gable vents should be maintained.
- On a flat or low-pitched roof, modern composition roofing is appropriate to prevent structural damage.

NOT APPROPRIATE:

- Roll roofing, metal roofing, or clay shingles, unless these materials are original to the structure
- Covering cornices, eaves, soffits or fascia with vinyl or metal elements
- Removal of dormers
- Removal of non-functioning chimneys
- Adding skylights that would be visible from the street.

Roofs and Roof Elements

HOME REPAIR TIPS

Inspect your roof regularly for deterioration and leaks and make prompt repairs. Make sure to check flashings around chimneys and other roof intrusions, which will help to prevent substantial damage from further water leakage.

Cleaning gutters and down spouts will prevent water and ice back-ups onto and under shingles, which can also lead to water damage. Ninety percent of all exterior deterioration is due to water damage.

Repair original built-in wood gutter systems or half-round gutters and circular down spouts by replacing deteriorated sections to match the original.

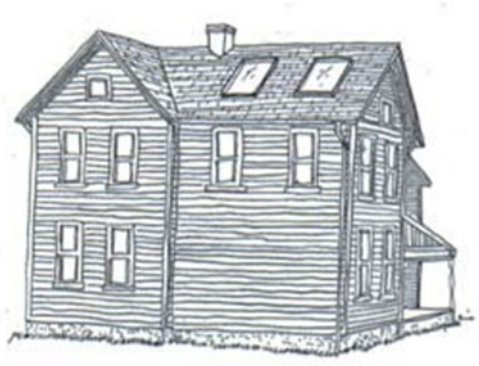
Stock millwork can be used with slight modifications to duplicate roof elements such as fascia boards, braces/brackets, and rafter tails.

For new dormers, roof decks, balconies or other additions see New Additions.

Asphalt shingle in dark shades of gray, red, brown or black are appropriate for the replacement of early asphalt shingles and as a substitute material for wood shingles. Dark gray or black asphalt shingles are an appropriate substitute for slate shingles, and red or green asphalt shingles are appropriate substitutes for clay tile roofing materials.

Roofs requiring ventilation should have ridge vents rather than pot vents. If pot vents are necessary they should be located at rear rooflines, or near the rear (as in a front facing gable house). These vents should be painted to match the roof color.

Particular effort should be made to retain materials such as slate, tile, and other materials not commonly found in new construction.



The original roof form and materials are a major component of a building's architectural style. It is important that these be retained.

Additions that will affect roof forms should be placed so as to minimize their impact as viewed from the street. See Roofline Additions.

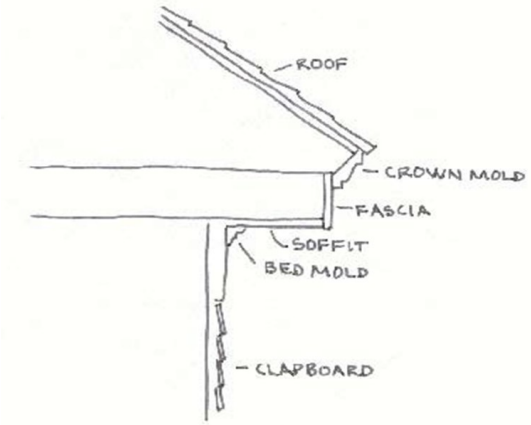
Historic roofs of materials such as metal shingles, clay tiles, or slate should be repaired and preserved whenever possible. Sawn cedar shingles were commonly used on older buildings. Split cedar shakes are too thick and inappropriate in most cases.

Skylights are often installed to create livable space in upper floor areas or attics. The installation of skylights is acceptable provided they are placed on rear rooflines, behind gables or dormers, or at other roof locations not readily visible from the street .

Soffits and Fascia

The soffit is the flat horizontal board(s) that enclose the space under the eave or cornice. Often bead board is used for historic homes.

The fascia is the flat board used to cover the ends of roof rafters or located along the rake. Cornice molding or trim is often placed on the fascia board.



APPROPRIATE:

- Soffit, fascia, trim boards, and details should be maintained by painting and proper gutter functioning.
- Soffit, fascia boards, trim and details deteriorated beyond repair should be replaced with boards that match the originals.

NOT APPROPRIATE:

- Original Soffit, fascia, trim boards and details should not be removed.
- Covering the soffit and fascia with synthetic materials such as aluminum or plastic.

Gutters and Downspouts

APPROPRIATE:

- Gutters and downspouts of boxed, built-in type, and/or copper should be preserved, and repaired rather than replaced if possible.
- Gutters and downspouts should be located away from significant architectural features on the front of the building, such as columns.
- Hanger straps should be nailed under, not on top, of the roofing material. If new roof is installed at same time as the gutters, the straps should be nailed under roofing material.

NOT APPROPRIATE:

- Gutter and downspout installation should not result in the removal of any existing eave features.

HOME REPAIR TIPS

Gutters should match the color scheme of the house. Copper gutters may remain unpainted.

Gutters and downspouts of early hang-on type should be half-round rather than "K" or ogee. If the gutters are not readily visible, ogee gutters of aluminum are acceptable.

Round downspouts are more appropriate than rectangular forms, for half round gutters. Rectangular down- spouts are also acceptable.

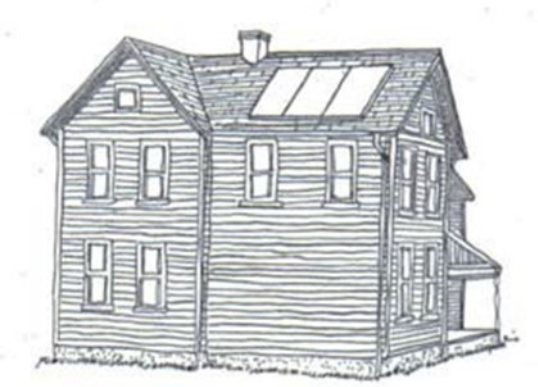
If new gutters are required, half-round designs are the most historically accurate for the earlier styles.

Some later styles; the Romanesque, Colonial, Italian Renaissance, Tudor Revival Styles, and Neoclassical, all typically with enclosed eaves, used the ogee (K profile) gutter. Some styles or designs feature rectangular or bevel profiles or hidden built-in type gutters. Metal used for gutters and downspouts should be compatible with metal used for roof flashing to avoid corrosion.

Satellite Dishes, Antennas, and Solar Panels

Satellite dishes may be installed if they are sited in rear yards or alongside yards that are not visible from the street. As non-historic features, the smaller dishes are preferred to the larger dishes.

New innovations in solar power may be allowed upon the review and approval of the Cedar Rapids Historic Preservation Commission.



Solar panels on rear roof

APPROPRIATE:

- Satellite dishes and antennas in the smaller sizes are more appropriate than the large dishes.
- Satellite dishes, antennas, and solar panels should be mounted as low to the ground as possible and the use of landscaping, lattice panels, or fencing to screen the view.
- Satellite dishes and antennas should be located at rear rooflines or in rear yards.
- Antennas mounted on the roof should not extend more than three feet.
- Solar panels should be placed at rear rooflines or behind gables and dormers.
- Solar panels should be flat or flush with the roofline.

NOT APPROPRIATE:

- Satellite dishes, antennas, and solar panels should not be installed in front yards or in side yards visible from the street.
- Dishes or solar panels should not be installed at visible rooflines.
- Solar panels should not be added where they would be visible from the street.

Walls and Exteriors

Most of the houses in Cedar Rapids Historic Districts were sided with wood clapboards or wood shingles. Different widths of paneling were used to enhance the aesthetics of the facades. Modern siding components may be cheaper in the short run, but will hide everyday damage and trap moisture, which unchecked, will cost more in the long run.

APPROPRIATE:

- Replace wood exterior siding with like materials
- Repairing the existing siding
- Removing of synthetic siding
- Retaining the width of the original paneling
- Retain service openings (e.g. ice & mail delivery openings)

NOT APPROPRIATE:

- Synthetic siding – Vinyl, aluminum or other synthetic sidings (this includes products that try to mimic historic patterns)
- Horizontal paneling siding that does not match the existing paneling pattern

HOME REPAIR TIPS

Wooden architectural ornamentation such as barge boards, corner boards, door and window surrounds, brackets, cornices and fretwork can be preserved by ensuring proper water drainage, sealing exposed joints and maintaining a sound coat of paint to prevent moisture absorption.

Repair trim and ornamental features with wood that matches the original in dimension or do spot repairs of partially deteriorated elements using epoxy products.

A wide range of stock wood trim elements are available today. Plain historic wood trim – such as flat casing, corner boards, and skirt boards – may be readily duplicated by modifying available stock. Sometimes, combining more than one stock molding can successfully match a complex molding profile.

For more ornate trim, the use of custom millwork may be relatively inexpensive for small or occasional repairs. If an unusual wooden bracket or distinctive barge board is deteriorated beyond repair, it may be necessary to have a custom element made.

Walls and Exteriors

HOME REPAIR TIPS

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Example of a home with a variety of exterior cladding materials

This home has two different widths of horizontal siding along with scalloped siding on the 3rd floor to add interest to its façade.

Masonry and Stucco

Many historic dwellings have exterior walls of masonry. Masonry includes brick, stone, and terra cotta. If well maintained, these can last indefinitely.

APPROPRIATE:

- Masonry original to the dwelling should be preserved and maintained when possible.
- Previously sandblasted brick or brick in poor condition may be painted to provide a sealing coat. These paints must be vapor permeable.
- Masonry repairs should be performed carefully to match the original stone or brickwork and mortar. If new stone or brick is required, match brick color, texture, and size. Match stone for type size and finish.
- Re-pointing (tuckpointing) mortar should match the original in width, color, tooling profile, composition, and texture.
- Stucco surfaces should be maintained by cleaning and repainting with appropriate masonry paint when necessary.
- When attaching elements to masonry, anchoring devices should be drilled into mortar joints and not into the brick or stone.
- Masonry should be cleaned only if there are major stains or paint buildup.

NOT APPROPRIATE:

- Masonry should not be sandblasted or abrasively cleaned.
- Masonry that has not been previously painted should not be painted.
- Masonry should not be coated with silicone-based water sealants. Water sealants or water repellents should be highly vapor permeable. Impermeable coatings trap interior moisture damaging the brick.
- Masonry should not be covered in stucco, artificial stone, brick veneer, shingles, or other coating materials.
-

HOME REPAIR TIPS

Keep out water and use an appropriate mortar mix when repair is needed. The use of hard mortars high in Portland cement can cause brick to crack/break. Portland cement was used after 1920 and generally this type of hard mortar is compatible only with brick from after 1920.

Abrasive cleaning methods such as sandblasting or water blasting erodes the outer skin of the brick and destroys the surface crust allowing moisture to enter the wall. Low pressure cleaning is best for cleaning masonry.

Brick should not be cleaned with high-pressure water that exceeds 300 pounds per square inch.

Remove mortar using methods that will not cause damage to the stone or brick. Re-pointing should never be done with hard mortars unless these mortar compounds are original to the dwelling. If the original composition cannot be determined, use a historic compound such as one part lime, one part Portland cement, and six parts sand. Use natural sand.

When repairing original stucco, a stucco mixture duplicating the appearance should be used. Patches of incompatible composition will adhere poorly and will fail.

Masonry should be cleaned by the gentlest effective method. Use detergent cleaners and natural brushes for staining, do not use metal brushes. The use of chemical cleaners is appropriate using low-pressure water to avoid forcing water and chemicals into the wall. This usually requires professionals. Information on the use of chemical paint removal and cleaning products is available from the Secretary of Interior's Preservation Briefs.

Masonry and Stucco

Deteriorated mortar

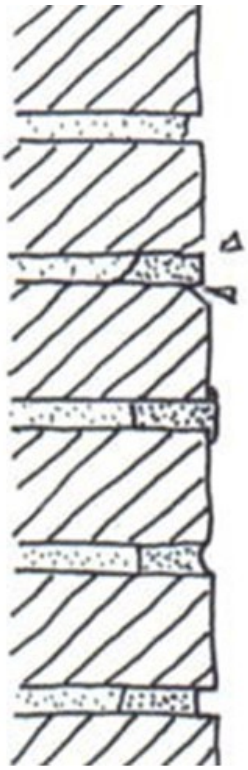
Mortar too hard damages brick

Mortar on brick face is not appropriate

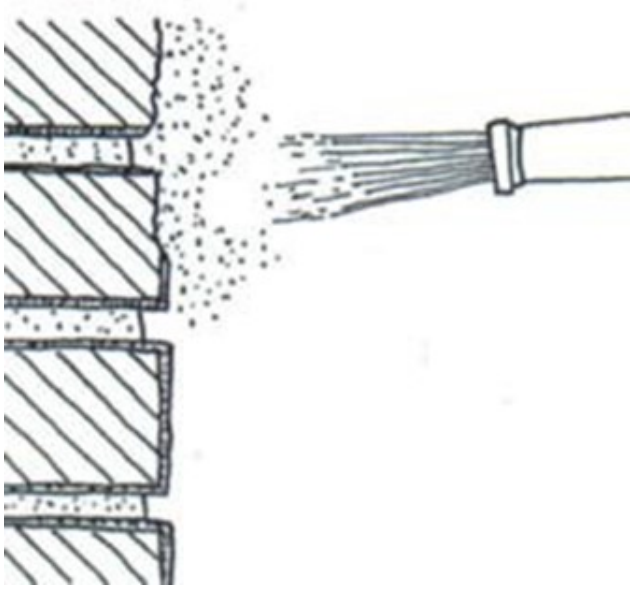
Typical concave mortar joint

Typical raked mortar joint—Highly discouraged

Brick and Stone and Mortar Joint profiles



Sand blasting is not appropriate because it damages the hard protective surface layer of brick



Wood Siding

Most non-masonry, pre-1945 dwellings are generally of frame construction clad with wood siding in any of a variety of profiles. These include horizontal weatherboard or clapboard siding, drop siding, and wood shingles. They were sometimes used in combination.

Original siding materials are essential components in defining a building's architectural character.

APPROPRIATE:

- Wood siding original to a building should be repaired rather than replaced. If replacement is necessary, wood siding and shingles should be replaced to match the original in size, placement, and design.
- Wood siding that has been concealed beneath synthetic siding should be repaired. Following the removal of synthetic siding, original siding should be repaired to match the original, caulked and painted.
- Asbestos cladding that is original to a dwelling should be kept stained or painted. If asbestos siding is deteriorated or poses a health hazard, it may be removed and replaced with wood or other substitute siding.

NOT APPROPRIATE:

- Wood siding original to a dwelling should not be concealed beneath synthetic materials such as vinyl, masonite, particle board, or aluminum.
- Repairs should not irreversibly damage or obscure the architectural features and trim of the building, the original decorative detailing or trim including window and door surrounds.
- Walls under wood siding should not be altered with plugholes for the installation of insulation in the walls.
- The concealment of original wood siding under synthetic sidings

HOME REPAIR TIPS

When ghosting or outlines of decorative missing features are revealed, these should be replicated and reinstalled. If these features are not replaced the ghosting should be recorded through photographs or drawings with measurements for possible future replication.

Removal of asbestos siding should follow hazardous material guidelines.

If insulation without a vapor barrier is installed, the interior should be painted with an impermeable paint to prevent moisture condensation in the wall.

The use of synthetic sidings also poses potential problems for historic buildings. These materials have a limited life span and may not be cost effective compared to continued maintenance and painting of wood siding. Aluminum and vinyl siding which is 15 to 20 years old becomes faded, chipped, or cracked and may require painting.

Using blown-in insulation on exterior walls of frame buildings can create moisture issues and cause damage to interior plaster. For more information, see http://bobyapp.com/blog/2009/06/myths-about-insulating-old-house-walls.

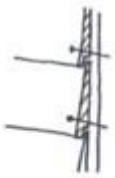
Wood Siding

Lapped board siding

Beveled clapboard siding

Drop siding

Shiplap siding



Rabbeted siding

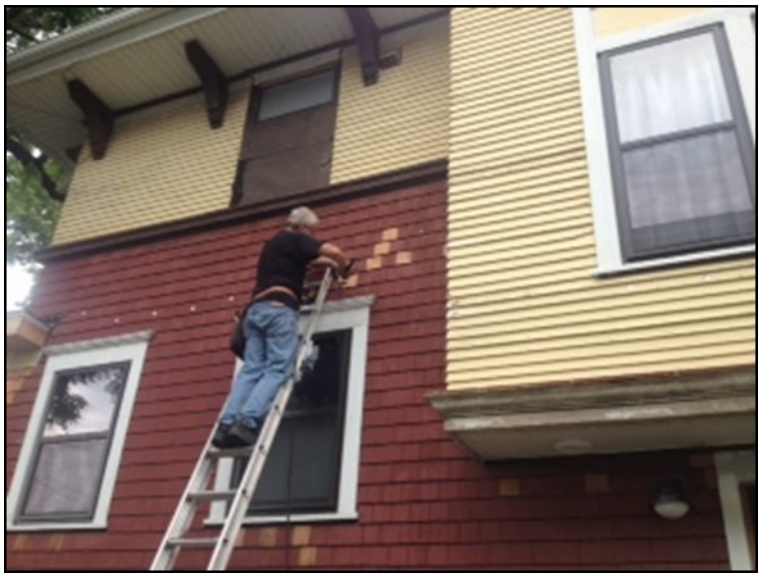
Tongue-and-groove siding

Horizontal board siding examples

Board-on-board siding

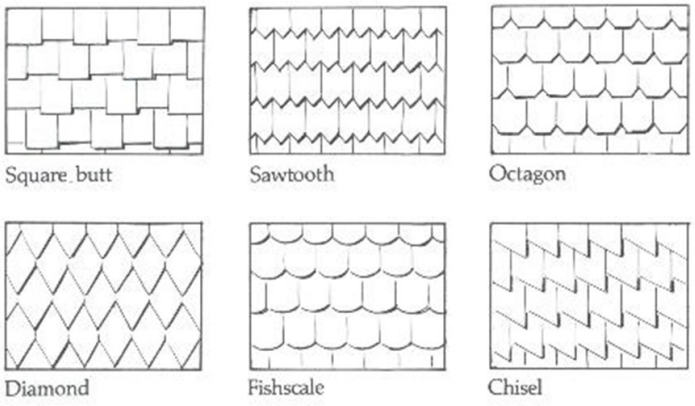
Board-and-batten siding

Vertical board siding examples



This home has clapboard siding along with wood shingle siding, which adds interest to its façade.

Wood Shingle Examples



Painting and Surface Preparation

HOME REPAIR TIPS

The selection of paint colors does not require approval by the Commission. Paint charts with historic colors are available at most paint stores.

Paint should be of high quality and applied to properly prepared surfaces to provide a long lasting finish.

In most instances, paint should not be applied to unpainted masonry.

All exterior wood surfaces, new and old, should be painted or stained except for wood shingles that may or may not need to be painted. (See Shingle Style.)

Many exterior wood elements require a coating to protect them from deterioration. It is important to keep maintaining painted surfaces so those key features can be preserved.

The use of blowtorches to remove paint may lead to a fire hazard. Also, the use of abrasive sand will damage the wood siding and raise the grain. In addition, during this process, water forced into the wood can take a long time to dry. Paint will not adhere to wet or damp wood, and the wood may develop mildew or rot.

Removal of existing paint should be done by manual scraping or with appropriate chemical removers.

Removing paint through heat plates or heat guns is not recommended, as it can cause unnecessary damage to the wood through charring or fire.

Abrasive sand blasting to remove paint should not be used. Water blasting above 600 pounds per square inch to remove loose paint is not recommended as it can cause damage.

Surface preparation should include identification and appropriate handling of lead based paints to avoid hazards.

The existing surface, including any soundly adhered paint ,should be compatible with the new paint. Paints should be applied according to manufacturers' instructions.

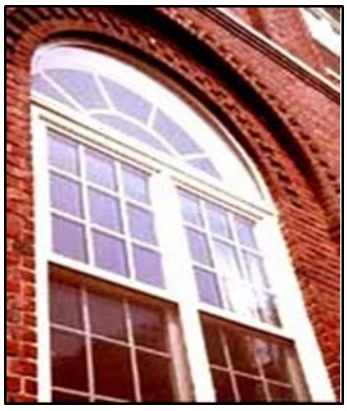
Consider painting the dwelling in keeping with its style and period of construction. Select architectural details of the dwelling to highlight. Painting with high quality exterior paints will last from eight to fifteen years. Sunlight exposure, regular gutter and downspout maintenance and wood surface condition and preparation affect paint life.

Windows

Windows are one of the most important elements that define a building's architectural character. Important window characteristics are: the window type, size, proportion, trim and pattern of divided-lights. Most often, historic windows are double-hung, but casements were occasionally used. Except for small decorative windows, historic windows are generally considerably taller than they are wide, and the lower and upper floor windows are often aligned vertically.

Window divided by muntins

Repairable historic window



Restored historic window

APPROPRIATE:

- Retain and repair historic window sashes, exterior cap moldings, sills and frames
- Windows should be repaired rather than replaced. If non-original or beyond repair and replacement is necessary, the replacement should be in-kind to match the original in material and design.
- Replace windows with the home's original window material (e.g. wood for wood)
- Replacement windows should match the originals as closely as possible
- Repair or install new storm windows
- Vinyl or aluminum products may be allowed at the rear of a house
- Windows should be preserved in their original location, size, and design and with their original materials and glass pattern.
- Windows may have screens and/or storm windows. See Screen, Storm and Security Windows Section, on page 31.

NOT APPROPRIATE:

- Windows constructed of modern building materials, such as vinyl or aluminum on the front and sides of homes
- Decreasing the size of the window opening
- Altering window openings on front facades or side facades visible from the street to accommodate new windows of different size, proportion or configuration.
- Adding window openings that are not original to front facades or elevations visible from the street.
- Altering character defining window openings on all facades.
- New windows on front facades and sides visible from the street with snap-in or flush muntins.
- Enclosing or concealing basement windows on the exterior.

HOME REPAIR TIPS

Wood windows require routine re-glazing and repainting to prevent deterioration. Proper maintenance and the use of weather-stripping can improve the energy efficiency of existing wood windows. Repair window frames, sashes, muntins, cap moldings and sills as necessary by replacing the window components with like materials or replace cracked or missing panes, matching any pieces of tinted art glass.

Ongoing maintenance of wood windows can be reduced by using storm windows to add longevity to the exterior painted window surfaces. Repair existing storm windows as well. If they need to be replaced, metal storm windows are acceptable.

If a historic wood window facing a street is too deteriorated, it should be replaced with a wood window with the same glass paneling. This may require obtaining a custom window if the proper size or pane divisions are not available off the shelf.

Where possible, it is preferable to replace only the sash while retaining and restoring the existing casing, trim, and framing.

If a frame is repairable, but the sash is damaged and deteriorated beyond repair, repair the frame and replace the sash to match the original.

To reduce costs, consider the following window replacement options for the non- street sides of a building. Substitute standard-sized, stock wood windows if their dimensions are not more than 1 ½ “smaller than the original window. Alter the original opening by furring in the opening up to ¾ “per side as well as ¾“at top and bottom. Replacement wood sashes with fixed simulated muntins may be used if divided light windows are unavailable or financially infeasible.

Substitute one-over-one wood sashes for more complex muntin patterns for windows on non-street facades or rear walls. However, keep muntin patterns similar for all windows within the same room, if they were the same originally.

To accommodate building code requirements, keep any required new egress windows the same general proportion as the original window and select the size that most closely approximates the original opening.

Windows at the rear of the building may be considered to be constructed out of an alternate material with a Certificate of Appropriateness from the Historic Preservation Commission.

Each window should be considered individually. If only some windows are in poor condition, replace only those windows.

Consultation with a stained glass specialist is appropriate for repairs to art glass.

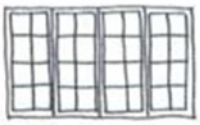
Appropriate for Greek Revival styles

Appropriate for Italianate, Octagon and Second Empire styles

Appropriate for Queen Anne, Stick and Eastlake styles

Appropriate for Shingle and Prairie styles

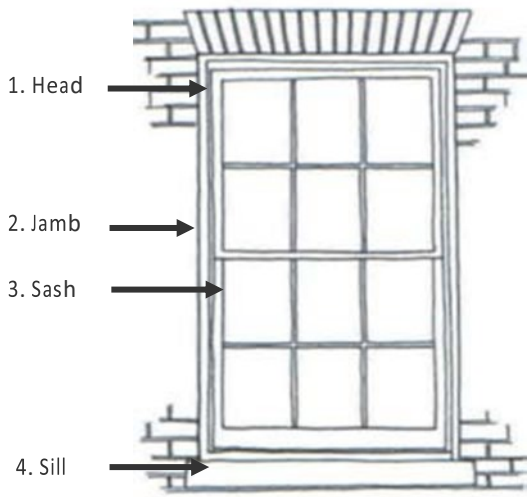
Appropriate for Prairie and Bungalow styles



Appropriate for the Tudor Revival style

Appropriate for Colonial Revival and Neoclassical styles

Parts of a window



Historic buildings display a wide variety of windows in various designs and sizes. These are important features of the various architectural styles.

Decorative windows include materials such as stained glass, beveled, leaded glass, and etched glass.

Most historic windows are made from wood and with proper repair can be made functional.

Palladian Window Example

Window cap molding detail

Screen, Storm, and Security Windows

Storm does not conceal glass; divisions align

Storm does not conceal glass aligns with sash shape

Storm conceals glass

Storm conceals glass and storm divider does not align with sash

Screen, storm, and security windows are acceptable for historic dwellings. Their design and style should not obscure the primary windows.

Storm windows help reduce energy costs and reduce the occurrence of condensation on windows. Wood storm windows do not conduct the cold air to the inside as much as metal.

Both the primary window and the storm window should be properly weather-stripped to help keep out air infiltration and further reduce energy costs.

APPROPRIATE:

- Screens and storm windows should be correctly sized to fit the window openings including round arched windows.
- Screen and storm window panels should be full view design or have the meeting rail match that of the window behind it.
- Screens and storm windows should be wood or aluminum with a painted, baked-on, or anodized finish.
- Storm windows with built-in lower screens are acceptable.
- Window security bars may be applied on windows that are not visible from the street.
- Basement windows may be secured on the inside with a plywood board or with bars painted black.

NOT APPROPRIATE:

- Frames should not obscure the glass area of windows.
- Windows of raw aluminum, unless painted to match the color of the window sashes.

Shutters

Fits opening | Matches arch | Too short | Too long | Does not fit arch

Window shutters were often added to houses to provide light control in the summer and to protect windows during storms.

APPROPRIATE:

- Window shutters original to the dwelling should be preserved and maintained.
- Window shutters should be of louvered or paneled wood construction and the shutters sized to fit the window opening so that, if closed, the shutters would cover the entire window opening.
- Exceptions to above guideline for the following styles: Colonial Revival, Mission, Tudor Revival, and Modern, may be made upon review and approval of the Cedar Rapids Historic Preservation Commission.

NOT APPROPRIATE:

- Window shutters should not be added unless there is physical or photographic evidence that the dwelling originally had them, or if they are compatible with the style of the house.
- Window shutters of vinyl or aluminum construction. These shutters generally have dimensions that are not compatible with historic dwellings.

Shutters do not fit opening

- Not appropriate for most styles
- Appropriate only for Colonial Revival, Tudor Revival, and Mission styles

Awnings

Awnings should reinforce openings, not cover features

Canvas awnings were applied to windows, doors, and porches to provide shade during the summer. Awnings fell out of favor following the introduction of air conditioning.

The application of canvas awnings is appropriate for historic dwellings, but may not be appropriate for all locations. Examples of poor awning locations include decorative windows such as oriels, fanlights, and those with prominent decorative glazing.

Modern awnings, often made from metal, fiberglass, or vinyl bear little resemblance to historic canvas awnings and are not appropriate.

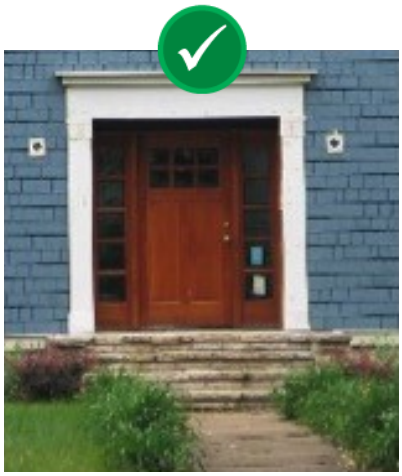
APPROPRIATE:

- Awnings should be attached with care to prevent unnecessary damage of original details and materials.
- Awnings should be of canvas, or similar woven material, and compatible with the style of the house.
- Awnings should be of colors to compliment the dwelling.
- Awnings should fit the opening to which they are applied. Rectangular openings should have straight across shed type awnings, not bubble or curved forms.
- Arched openings should have curved or rounded, not bubble, awnings to match the opening.

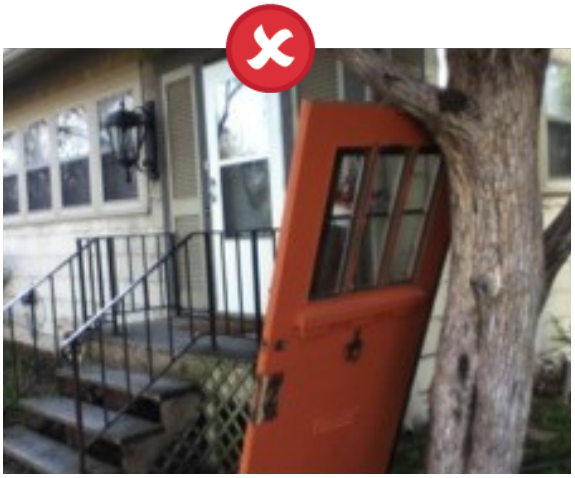
NOT APPROPRIATE:

- Awnings with illumination should not be used.
- Awnings should not be used on windows with shutters.
- Metal, fiber glass, or vinyl awnings should not be used.
- Awnings should not cover or conceal significant architectural details such as window hood molding.

Awnings should fit the opening to which they are applied



This wooden replacement door and entrance is appropriate for this 2nd Avenue – 3rd Avenue Historic District home



Removal of an architecturally accurate door for a metal modern door

Doors

Doors are often overlooked as an identifying characteristic of a historic home until a metal door replaces a wooden door. Shiny metal doors are out of place on a historic home; because of their thickness and quality of wood, historic doors are generally as sturdy as most contemporary steel doors. Cheaper metal doors often dent and scratch easily, which cannot be repaired and require replacement.

APPROPRIATE:

- Repairing the original wood door
- Replacing doors visible from the public right of way with wood doors
- Storm or screen doors retaining the same door size
- Retaining historic trim around doors
- Retaining original door opening
- Doors that are missing or deteriorated beyond repair on the front or side facades visible from the street should be replaced with doors appropriate for the style and period of the building. Replacement doors should be similar in design to the original in style, materials, glazing (glass configuration) or appropriate to the architectural style of the building.
- Unless they are historic to the building, doors of flush wood, fiberglass or steel design may be considered for use only at rear entrances or side entrances that are not visible from the street.

NOT APPROPRIATE:

- Replacing doors visible from the street with metal or vinyl doors
- Replacement doors not of the era of the home's architectural style
- Unusual shaped glass panes (such as star bursts)
- Increasing or decreasing the original door size.
- Installing storm doors that cover the original wood door
- Doors and/or original door features such as surrounds, sidelights, and transoms should not be removed, altered or covered. Door openings should not be enlarged, reduced, or shortened for new door installation.
- Doors should not be added at locations where they did not originally exist, unless needed to meet safety codes or to enhance the use of a property.
- Windows should not be turned into doors.

HOME REPAIR TIPS

If an entrance door is in good condition, is visible from the street, or has a unique shape and size, maintain it and repair it as necessary. Protecting a historic door, like other exterior woodwork, involves caulking exposed joints and maintaining a sound paint film on all surfaces.

Repair deteriorated sections of the door and frame through replacement in-kind, or repair with wood epoxy products.

A badly damaged area around a lock, in an otherwise sound door, can be carefully cut out and new wood pieced in to match the original in appearance.

Replace cracked or broken glazing to match the original glass. The presence of deteriorated lead-based paint requires additional precautions and steps during rehabilitation. For information on the removal of lead based paint, see the Appendix.

Security of historic doors can be enhanced by installing deadbolt locks, exterior lighting and laminated glass security glazing.

Energy efficiency can be improved by weather-stripping that adds much more to the energy efficiency performance of a door than the addition of a storm door, which can make the entrance unsightly.

If adding a new storm/screen door, match the frame to the existing opening and paint it to blend with the color of the door. A storm door with full view glass is preferred so as to not cover the door.

Some places carry salvaged wooden doors that look great and are cheaper than new modern doors. If a salvaged door cannot be located, a custom milled door may be necessary because many stock wood doors do not match the overall dimensions or configuration of older solid wood doors.

Custom doors can be ordered without trim and the installer can re-use or install new historically appropriate trim. Historically appropriate trim for Cedar Rapids' Historic Districts is approximately 5/4"x 6".

Doors can be stripped by a professional and stained at the fraction of the cost of new. Many times this process can be performed in one day.

Doorways that need to be altered to meet accessibility codes should adhere to the Historic Preservation provisions of the accessibility codes.

When necessary, doors should be added at the rear or sides of dwellings where they will not be visible .

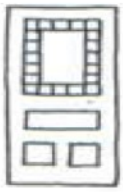
Doors and door surrounds are significant in defining the style and character of a dwelling. Original doors, door surrounds, and hardware should be preserved and maintained.

Doors readily available from most wholesale hardware stores generally reflect designs for houses built after 1940 and may not be appropriate. Door construction and style varies widely from one architectural style to another. What is appropriate for one historic house may not be appropriate on another.

Appropriate for Greek Revival, Octagon styles

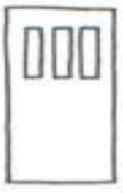
Appropriate for Italianate, Second Empire, Gothic Revival styles

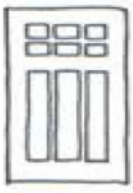
Appropriate for Gothic Revival style



Appropriate for Stick, Queen Anne, Eastlake, Shingle styles

Appropriate for Colonial Revival, Neo-classical styles



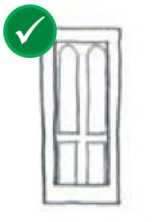


Appropriate for Bungalow, Craftsman styles

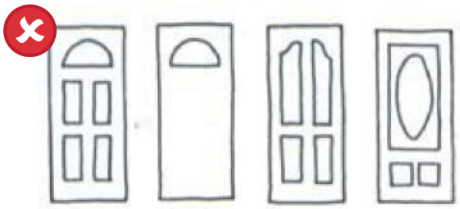
Additional suggestions for appropriate and inappropriate doors.

Appropriate for Tudor Revival style

Appropriate for Modern style



Appropriate: full-view door



Inappropriate for historic styles

SCREEN, STORM AND SECURITY DOORS

Security doors are non-historic additions to dwellings. While the installation of security doors on fronts of buildings is discouraged, they may be installed if they allow the viewing of most of the historic door. Ornate security doors with extensive grillwork or decorative detailing are not appropriate. However, certain decorative detailing may be appropriate for storm or screen doors for some styles such as Queen Anne.

APPROPRIATE:

- Original wood frame storm or screen doors should be maintained. Screen, storm, and security doors should be correctly sized to fit the entrance opening and should be compatible with the style of the building.
- When metal screen, storm, or security doors on front or visible sides are used, they should have a painted, anodized, or non-metallic finish to match the trim color.
- Screen and storm doors added to the front or visible side doors should be wood. These should be either full view or with divisions aligned to those of the primary door.
- Security doors at locations not visible from the street are acceptable and may have more extensive structural framework than would be acceptable for doors visible from the street.
- Security doors added to the fronts of dwellings should be full view design or have minimal structural framework to allow for the viewing of the primary door behind them.

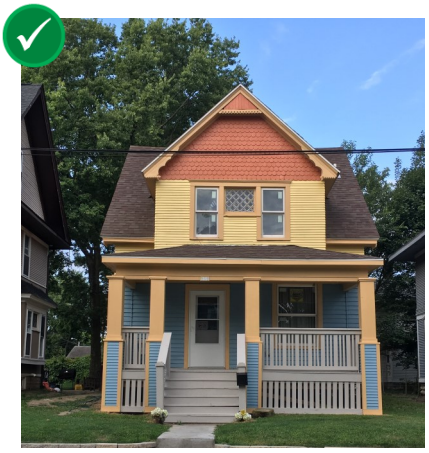
NOT APPROPRIATE:

- Door openings should not be enlarged, reduced, or shortened for new door installation.
- Security doors are less appropriate for fronts of dwellings than at rear and side facades not visible from the street.

Porches and Other Entrances

The majority of homes in the historic districts have front porches. These were used for socializing with company or the neighbors. The porches traditionally had tongue and groove flooring and a beaded board ceiling. Each home, depending on who built it, had distinctive columns, brackets, spindles, railings, and/or skirting.

Before: An enclosed porch detracted from the historic character of this home.



After: Reopening the porch and updating the paint color has restored the home's historic character. This home won the Residential Rehabilitation Award in 2018 at the annual Preservation Showcase.

APPROPRIATE:

- Retain and restore original porch columns and railings
- Porches on front and side facades that are original or important to a building's historical integrity should be maintained in their original design and with original materials and detailing unless they are deteriorated beyond repair and then replaced with like materials.
- Repairing the existing porch or balcony
- Replacing masonry elements with masonry elements
- Porches with wood components should be painted unless the building style features unpainted wood such as found in the Shingle or Modern style. See Paint Section.
- Opening an enclosed porch
- Porches may be screened. If screened, the structural framework for the screen panels should be minimal and the open appearance of the porch maintained. Screen panels should be placed behind the original features such as columns or railings and should not hide decorative details or result in the removal of original porch materials.

NOT APPROPRIATE:

- Modern straight-edged railings
- Columns made of modern materials (fiberglass for an example)
- Plywood panel flooring on entrances facing the street
- Carpeted flooring on entrances facing the street
- Concrete steps that are visible from the street , unless original to the building
- Unpainted treated lumber elements, unless used for hidden decorative supports
- Changing the style of columns
- Enclosing porches on the front façades enclosed with wood, glass, or other materials that alter the open appearance. If historically the porch style was enclosed, windows, doors and screening of style and material appropriate to the building style may be used.

Continued on the following page

Porches and Other Entrances

APPROPRIATE:

- Porches original or important to the building's historical integrity that have deteriorated or have deteriorated components should be repaired or replaced to match the original in design, materials, scale, dimensioning, detailing, and placement.
- Porches with wood floors should have wood steps. The treads should have rounded nosings. The rise of the step should be an enclosed riser.
- Wood floors should have wood tongue and groove flooring running perpendicular to the façade and be painted.
- Original porches of masonry or patios and terraces with poured concrete floors should have poured concrete steps.
- If original porch columns and railings have been removed or replaced on porches visible from the street , they should be rebuilt in historic designs to match the style of the building.
- Porches may require new balusters for the railing. Porch balusters (also called spindles) should be appropriate for the building's style and period. They should be located between a top and bottom rail
- Open areas below porches should be enclosed as was traditional for the type and style of the original porch building material. This could include decorative wood framed skirting, vertical slats, or lattice panels of square pattern. Diamond pattern is typically not appropriate.

NOT APPROPRIATE:

- Porch columns and railings of aluminum, wrought iron, or other modern materials, with the exception of some houses built after World War II, are not appropriate.
- Adding a wood trellis that removes an original porch building material.

Example of a traditional front porch.

If you would like to use modern materials to replace porch elements, such as columns or other ornamental features, the Historic Preservation Commission may or may not approve these materials. The use of non-historic materials requires a Certificate of Appropriateness, and the applicant must provide a sample of the materials for review by the Historic Preservation Commission.

Porches and Other Entrances

HOME REPAIR TIPS

Porch columns and railings should be preserved and maintained. When repair is required, use materials to match the original in dimension and detailing. Epoxy consolidants can be used.

All new components of a porch should be painted within three months, weather permitting.

Because of their exposure to sun and rain, porches and entrances are especially vulnerable to deterioration. Every effort should be made to retain and repair distinctive porch columns, brackets, spindles, railings, and skirting.

Tongue and grove boarding is available at local lumberyards or through architectural salvage which can be used to selectively repair deteriorated flooring.

Patching existing columns and decorative trim work with a wood epoxy product is the most cost-effective method.

Porches are defining characteristics of historic buildings. If replacement of porch features is required, use materials that closely match the original. If the original porch is missing, a new porch should be constructed based upon photographic or physical evidence of the original.

If such evidence does not exist, the design should be based on historic porches of similar buildings from the same time period and architectural style.

Inappropriate porch additions may be removed and more appropriate porches, based on historic precedence may be constructed.

A mid-19th century house may have a craftsman or Queen Anne style porch. These are acceptable and reflect changes over time.

Handrail height and style should be determined by photographs, paint outlines, paint shadows, and/or similar homes in the area.

Caulking all exposed joints and keeping a sound coat of paint on all wooden features is critical to their preservation.

Enclosed porches alter the look and feel of a block's streetscape. Opening an enclosed porch brings back the intended use and look of the home.

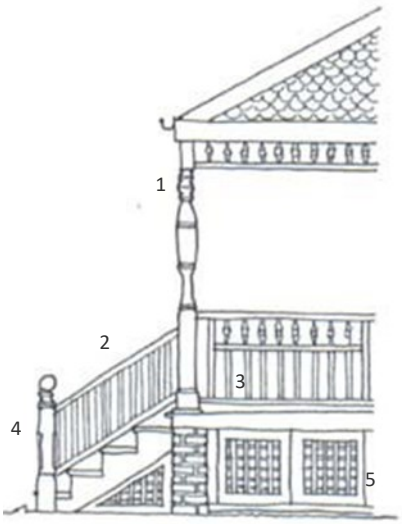
Many traditional porch materials are still readily available, including tongue and groove flooring and beaded board ceiling materials. Custom millwork to duplicate even the most ornate porch feature is available locally and can be economical, especially where only selected elements are needed.

If the original look of a porch is unknown due to enclosing, contact the city or the Linn County Historical Society for possible historic photos. If there are no examples, maintain the existing streetscape by using the same style porch or entrance as your neighbors. If the previous options are not appropriate, use a simple column or baluster design that is proportional to the porch and appropriate to the style of the building.

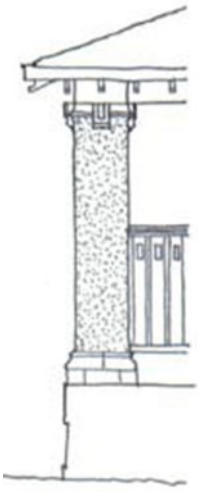
Porches, Porch Components, and Porticos

Parts of a porch

1. *Column*
2. *Handrail*
3. *Baluster*
4. *Newel post*
5. *Lattice skirting*



Eastlake Style Porch



Prairie Style Porch

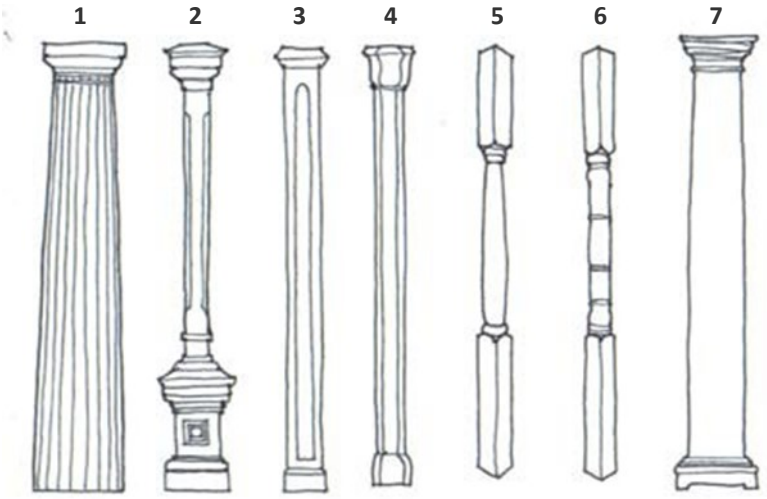
Columns appropriate for various styles:

1. *Greek Revival*
2. *Italianate, Second Empire*

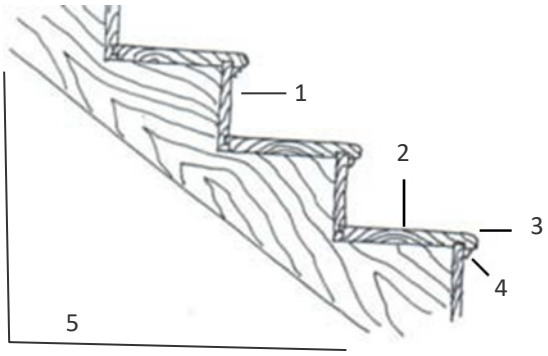
3 & 4. Gothic Revival

5 & 6. Queen Anne, Eastlake, Stick

7. Colonial Revival, Neo-classical

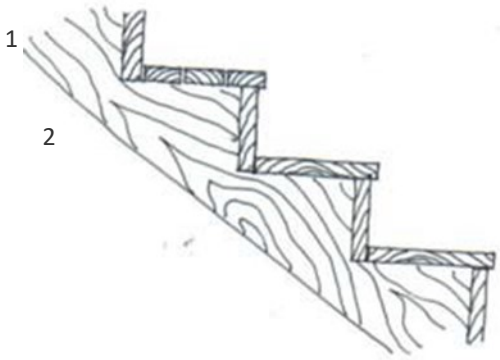


Porches, Porch Components, and Porticos



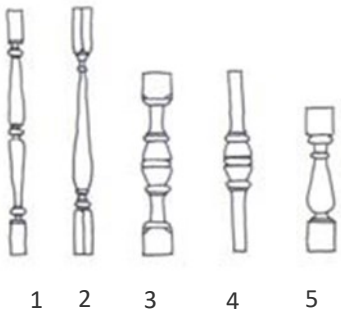
Appropriate stair construction:

1. Riser
2. Tread
3. Nosing
4. Molding
5. Stairs should be enclosed



Inappropriate stair construction:

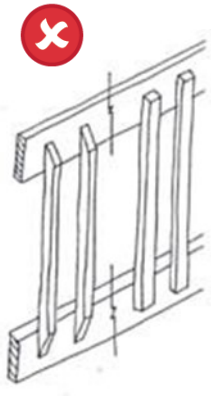
1. Deck materials
2. Stairs without nosing



Balusters:

1, 2, &3. Appropriate for Queen Anne, Eastlake, and Stick styles

4 & 5. Appropriate for Italianate, Second Empire, and Neoclassical styles



Inappropriate Construction:

1. Balusters not between top and bottom rail
2. Handrail not beveled

NEED BETTER QUALITY PHOTOS

Foundations

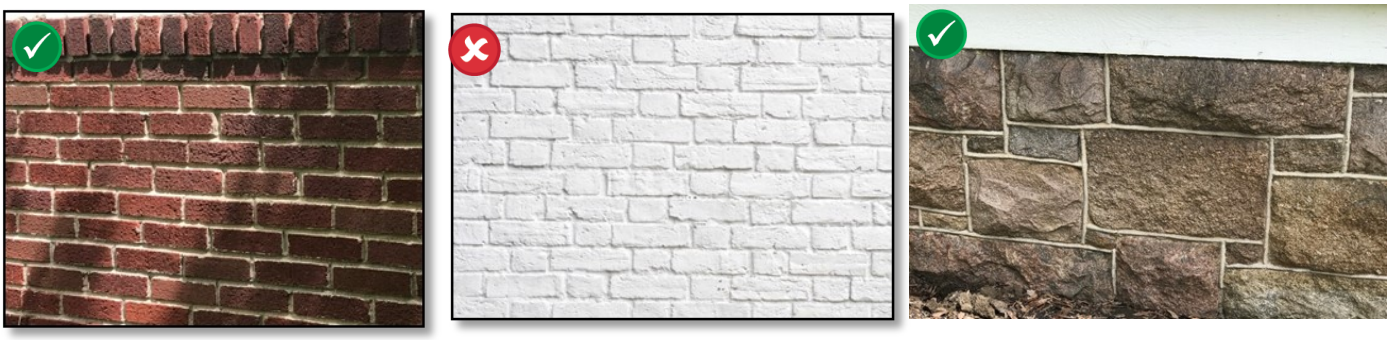
In Cedar Rapids Historic Districts, the foundation of a house often was visible by one to two feet from the ground. Traditionally, foundations were made of stone or brick.

APPROPRIATE:

- Repair deteriorated brick
- Repair deteriorated stone
- Foundations should be retained and not altered.
- Maintain the pattern created by recessed entryways.
- Foundations should be cleaned, repaired, or re-pointed according to masonry guidelines.

NOT APPROPRIATE:

- Repairing a foundation with mismatched materials
- Poured concrete walls or concrete block that is molded to look like brick or stone, unless it is original to the structure
- Concrete smoothed over the original materials
- Foundation alterations, if required, should not be made at the front facade or readily visible side facades.
- Foundations should not be concealed with concrete block, plywood panels, corrugated metal, coating the surface with concrete, paint or other non-original materials.
- Stuccoing as a method of foundation repair should not be used.
- Basement windows or coal chute doors should not be concealed, altered or blocked.



HOME REPAIR TIPS

For brick foundations, replace any broken, spalled, or missing bricks/stones with new or salvaged bricks/stones to match the original in size and color.

If mortar joints have been deteriorated, repoint the joints with mortar that matches the original in color and strength.

A lime mortar, containing a small amount of Portland cement, is compatible with the Cedar Rapids Historic Districts.

From a preservation and maintenance standpoint, it is best not to paint unpainted exterior masonry.

Sandblasting is harmful to masonry walls and is highly discouraged.

Remove brick or stone to structurally stable masonry prior to rebuilding a brick or stone foundation with new or salvaged brick or stone that matches the original in size and color. Repair back plastering if originally present.

Adequately support the house to prevent damage while removing the deteriorated foundation. Then, install a new foundation with materials such as brick or stone that matches the original materials as closely as possible.

As a last resort, replace the foundation with a concrete block foundation and apply a brick or split faced stone veneer over it.

Most historic dwellings have stone, brick or concrete foundations. Repointing and repair should follow Masonry Guidelines.

Trim Features and Ornamentation

Architectural ornamentation strongly affects the visual character and detail of a home. Historically, trim features and ornamentation were more present than they are today. Using historically accurate trim features and ornamentation will set a home apart from other homes on a block and preserve the historic look of your home. A certificate of appropriateness (COA) is required prior to the replacement or changes to the material of architectural ornamentation.








APPROPRIATE:

- Replace wood exterior trim and ornamentation to match the original in material dimension and detail.
- When formerly hidden ornamentation is discovered it should be maintained and preserved.
- Architectural details and features should be repaired rather than re- placed.
- Architectural details and features if deteriorated beyond repair should be replaced. The new materials should match the original as closely as possible.

NOT APPROPRIATE:

- Modern materials such as vinyl or fiberglass visible from the street.
- Permanent removal of architectural ornamentation.
- Architectural details and features should not be removed or altered if original to the building.
- Architectural details and features should not be covered or concealed with vinyl, aluminum or other artificial material.
- Architectural details and features should not be added unless there is physical, or historical evidence that such features were original to the building. These features should match the original in materials, scale, location, proportions, form, and profiles.

- Italian Cupola

- Queen Anne Turret

- Tudor Revival Timbering

Trim Features and Ornamentation

If you would like to use modern materials to replace ornamental features, the Historic Preservation Commission may or may not approve these materials. The use of non-historic materials requires a Certificate of Appropriateness, and the applicant must provide a sample of the materials for review by the Historic Preservation Commission.

HOME REPAIR TIPS

Wooden architectural ornamentation such as barge boards, corner boards, door and window surrounds, brackets, cornices and fretwork can be preserved by ensuring proper water drainage, sealing exposed joints and maintaining a sound coat of paint to prevent moisture absorption.

Repair trim and ornamental features with wood that matches the original in dimension or do spot repairs of partially deteriorated elements using epoxy products.

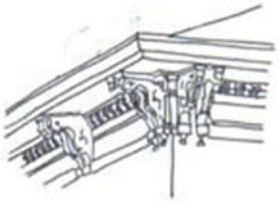
A wide range of stock wood trim elements are available today. Plain historic wood trim – such as flat casing, corner boards, and skirt boards – may be readily duplicated by modifying available stock. Sometimes, combining more than one stock molding can successfully match a complex molding profile.

For more ornate trim, the use of custom millwork may be relatively inexpensive for small or occasional repairs. However, if an unusual wooden bracket or distinctive barge board is deteriorated beyond repair, it may be necessary to have a custom element made.

It is more important to repair or rebuild architecturally significant brick or stone features such as entrances, corbels, and masonry patterns to match the original.

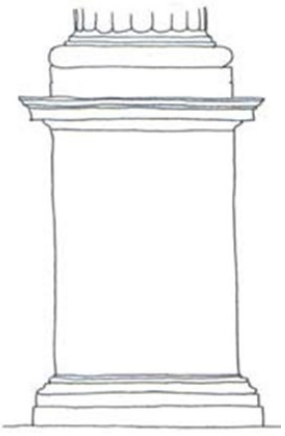
On facades on the rear of the building simplified or similar stock versions of original trim and ornamental elements can be used to reduce costs. These guidelines also allow for modern materials, such as fiber glass, to be used in the rear of the buildings as well.

Verge Board



Brackets

Hood Molding



Columns

Architectural details and features include but are not limited to such character defining features as vergeboards, eaves, brackets, dentils, friezes, cornices, soffits and fascias, moldings, hood molds, trim, columns, pilasters, balusters, clapboard, shingle and stucco surfaces, rafter tails, spindles, ornament, quoins, or any decorative element.

Buildings display a wide variety of architectural features and detailing. These are essential in defining a property's architectural style and period of construction.

Original architectural details and features need to be preserved and maintained.

Brick Chimney

Metal chimneys detract from a home's historic character

Brick Chimney with black metal flue caps

Chimneys

If a chimney is visible from the street or located on an exterior wall and is generally in sound condition, retain and repair it. If part or the entire chimney that is visible from the street or on an exterior wall is missing, damaged, or deteriorated beyond selective repair, rebuild it to match the original in design, material and texture.

APPROPRIATE:

- Replacing any broken, spalled, or missing bricks with the same size and color
- Repairing a deteriorated chimney with like material
- Replacing a chimney with bricks similar to the original color and size
- Mortar that is correct and applied uniformly
- Chimneys should be cleaned and re- pointed in accordance with Masonry Guidelines.
- Chimneys which require rebuilding should be rebuilt to match the original design in materials, colors, shape, joint profile, and masonry pattern.
- Retain and maintain decorative features, such as structural or ornamental rods and chimney pots
- Chimneys should have clay, slate, or stone caps. Concrete and metal caps may be acceptable for some styles or if they are not readily visible.

NOT APPROPRIATE:

- Replacing a chimney visible from the street with metal piping
- Removing or altering original chimneys
- Covering the chimney completely with slurry concrete mix over the brick
- Reflective or shiny flashing materials
- Decreasing the height of the chimney
- Removing the corbel or shoulder or hip (stair stepped brick at the top)
- Covering chimneys with stucco or other non-original materials.
- Removing original decorative chimney pots

HOME REPAIR TIPS

As your chimney ages keep a sample of the brick used, so you can match the color of brick and mortar when repairs need to be made. Salvaged bricks are a less expensive alternative to new bricks and gives your home a historic feel faster than waiting for new bricks to weather. Also, area bricklayers often keep salvaged bricks that are just as strong, cheaper, and already have historic feel to them.

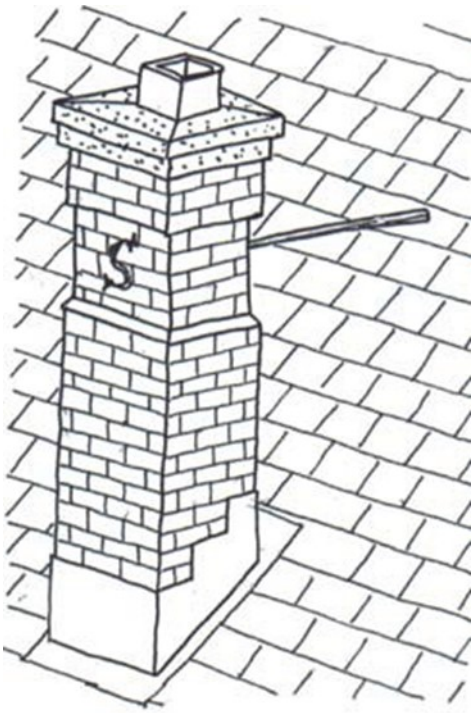
If mortar joints have deteriorated, repoint them with mortar to match the original in strength and color. A lime mortar containing a small amount of Portland cement makes a mortar compatible with many Cedar Rapids Historic Districts' homes, depending on age.

Maintain any chimney flashing, counter-flashing, or crickets to prevent moisture problems.

From a preservation and maintenance standpoint, it is best not to paint an unpainted chimney. If your chimney is already painted and the paint is failing, it may be possible to remove the paint, though this should be done with care not to damage the chimney. Repainting a previously painted chimney may also be an appropriate solution.

The largest reason for failure in chimneys is due to a cracked cap. The cracks in a cap allow water to seep into the inside of the chimney and erode the mortar from the inside out.

Chimneys that have been extensively re-pointed resulting in mismatched colors and textures may be painted in brick colors such as dark red or brown.



Corbelled chimney with metal tie rod and stone cap.

This home in the 2nd and 3rd Avenue Historic District is defined by its unique chimney facing the street.

Chimneys often feature decorative masonry work or designs that are part of a dwelling's architectural character. Many exterior wall chimneys are essential features to a dwelling's over- all design.

These are typically found in Queen Anne or Tudor Revival styles. Some less decorative chimneys have simple details such as banding or corbeling. Chimneys need to be maintained and preserved in accordance with the masonry Guidelines.

Lighting

Lighting (For Porches and Exterior Walls)

APPROPRIATE:

- Lighting fixtures original to the dwelling should be preserved and maintained.
- New lighting fixtures should be compatible with the style, scale, and period of the structure, based on traditional designs of the late 19th and early 20th centuries, and mounted on porch ceilings or adjacent to entrances.
- Light fixtures for security lights, flood lights, or foot lights should be small, simple in design, and their number kept to a minimum.
- If freestanding fixtures are installed, they should also be compatible with the character of the building style, and should not conflict with any period streetlights.
- Up-lighting is preferred for landscape lighting.

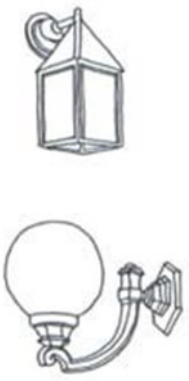
NOT APPROPRIATE:

- Flood lights should not be mounted on building locations visible from the street.
- High intensity overhead lights should not be used.
- Awnings with illumination should not be used. Soffit lighting on the main structure should not be used. Up-lighting is an acceptable solution. Example would be landscape up-lighting.
- Buildings that originally did not have lights mounted on the exterior walls or porch ceilings may need lighting. Soffit lighting is not appropriate.

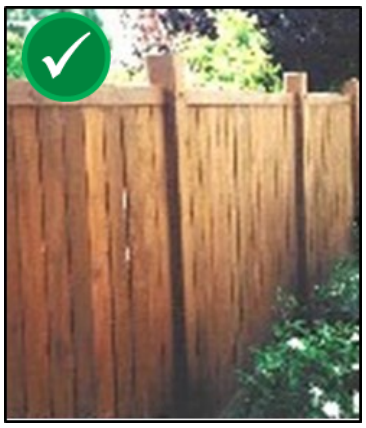
HOME REPAIR TIPS

Some historic buildings retain original exterior wall and porch ceiling light fixtures. These are part of a building's character and should be preserved and maintained. If the original light fixtures are missing, use light fixtures appropriate to the building's style. When appropriate fixtures are not available, simple designs and detailing are preferred to large, ornate ones.

Unobtrusive site lighting can be used to provide adequate illumination without calling attention to the light source.



Appropriate simple fixtures for early styles that were not originally electrified



Standard 6 foot wood fence.

Wood fence with decorative posts and railing.

Chain link fence detracts from a property's historical significance.

Fences

Robert Frost once wrote, "good fences make good neighbors." Fences that retain their property's historic feel certainly do, too. In Cedar Rapids Historic Districts, traditional fences were wooden pickets used in the rear, side, and sometimes front yards.

APPROPRIATE:

- Wooden picket fence Wooden privacy fence
- Ornamental metal fences (e.g. wrought iron)
- Maximum of 6 feet high in the rear and side yards
- Maximum of 3 feet high in the front of the property
- Wood rails of the fence should face the interior of the property.

NOT APPROPRIATE:

- Chain link fence
- Non-ornamental metal fence
- Plastic or shiny resin, vinyl

Garage in Historic District

Historic Tool Shed

Historic Tool Shed

Accessory Buildings (Existing)

Traditionally in the Cedar Rapids Historic Districts, accessory buildings, such as detached garages, garlows, carriage houses, summer kitchens, tool sheds, barns, chicken coops and greenhouses, were subordinate to and compatible with the main building and often were not easily seen from the front of the house.

For information and design guidelines on constructing new accessory buildings, see page 62.

APPROPRIATE:

- Garages, carriage houses or outbuildings that contribute to a property's historic character, or are original to a property should be preserved and maintained. Original features should be repaired to match the original.
- Wood siding
- Double wide door (if accessed from an alley)
- Accessory buildings that contribute to a property's historic character, or are original to a property should be preserved and maintained. Original features should be repaired to match the original.
- Original doors should be maintained, but may be retrofitted with modern hardware.

NOT APPROPRIATE:

- Metal, vinyl, or sheet siding
- Paneled siding
- Disproportionate roof pitch
- Disproportionate building mass
- Moving or relocating accessory buildings original to a property to another part of the lot.
- Removal of architectural detailing, especially when it is visible from the street.

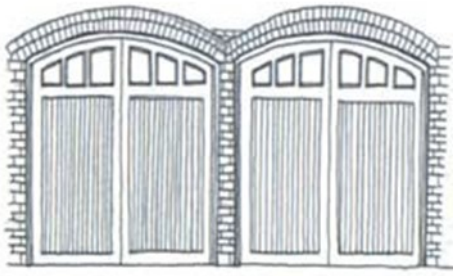
HOME REPAIR TIPS

Accessory buildings face the same repair needs as the principal home of a property. Therefore, the users of these guidelines need to refer to the appropriate solutions section when seeking repair tips. For example, if you want to preserve the correct historic siding of your garage, refer to the Siding Section of these guidelines.

Doors deteriorated beyond repair may be replaced with new doors. These should match original doors with features such as raised panels and glass window sections. Many styles appropriate for historic buildings are available with overhead opening, device or opener, but the look of original swing doors. Avoid metal or fiberglass doors that are smooth, without raised panels and distinctive surface profile.

Some historic properties contain outbuildings including servant's quarters, sheds, carriage houses, and automobile garages. These were often built with construction techniques and materials to match the primary dwelling. Although some are not original, many have architectural significance. These buildings should be preserved and maintained.

Appropriate garage doors for historic properties



Additions

Additions should reflect, but not copy the historic nature of a building's style, shape, roof, height, and mass. Additions on the side of a building are discouraged, while additions at the rear of a building should not extend beyond the width of the building.

Historic materials are considered appropriate for additions. However, modern materials **may** also be considered for approval. If an applicant proposes non-historic materials, they must provide a sample to the Commission and receive a Certificate of Appropriateness.

For more information on historically appropriate additions, see "Strategies for Additions to Historic Settings" on page 100.

APPROPRIATE:

- Wood siding
- Wood windows
- Open porches
- Similar roofing material
- Scale and massing relative to existing house

NOT APPROPRIATE:

- Metal or Vinyl siding
- Sheet siding
- Paneled siding
- Disproportionate roof pitch
- Disproportionate building mass
- Vinyl or metal windows
- Enclosed porches

HOME REPAIR TIPS

Additions to buildings face the same repair needs as the main portion of a property. Therefore, users of these guidelines should refer to other sections when seeking repair tips. For example, if you want to preserve the correct windows on an existing addition, refer to the Windows Section of these guidelines.

New Primary Residential Buildings

This section provides design guidelines for new residential buildings in the city's historic neighborhoods. It addresses low-rise residential buildings in single-family, duplex and townhome forms. It also provides guidance for mid-rise apartment buildings. The guidelines also apply to new additions to non-historic residential buildings.

While the Historic Preservation Commission only reviews new constructions in local historic districts, these guidelines are also provide useful recommendations for those building new residential buildings in National Historic Districts or other areas with historic character.

For more information on historically appropriate additions, see "Strategies for Additions to Historic Settings" on page 100.

RESIDENTIAL CONTEXT AND FEATURES

APPROPRIATE:

- Maintain the design context of the neighborhood.
- Each new structure should be designed to be compatible with its specific context. Note that a design may be appropriate in one district and may not be appropriate in another.

NOT APPROPRIATE:

- A new infill building that is not compatible with its context and does not reflect design features found in traditional residential building types. This includes building setbacks, scale and height, the number of stories, massing, foundation height, roof form, window and door size and placement, and porches.





The images above reflect traditional residential design contexts and features. Note the variation in setback in the images.

Streetscape

Vacant lots detract from the character of historic districts

Construction of new housing in the historic districts is a healthy sign of revitalization. Compatible new houses strengthen the historic streetscape by filling in the gaps left by homes lost to demolition. They also reinforce the neighborhood's residential character and scale.

The Historic Preservation Commission will approve the demolition of a contributing structure if it is proved to be structurally unsound deemed by a structural engineer and irretrievably lost (e.g. fire or tornado damage).

Demolishing a home in the historic districts leaves a gap in the streetscape. A Certificate of Appropriateness must be issued prior to the issuance of any demolition permit. The Historic Preservation Commission generally may approve the issuance of a demolition permit for buildings that are not contributing structures within a district. If the building is a contributing structure or a key structure, the Commission and applicant may work together to find an alternative means of using the property that would not require its destruction.

It is important to design compatible infill housing that enhances rather than diminishes the character of the historic districts. In comparison to rehabilitation projects, infill provides opportunities for greater flexibility in the selection of compatible contemporary materials and technologies. It also requires compliance with building codes and zoning regulations not in place when older homes were constructed.

APPROPRIATE:

- New construction that matches the style of the neighborhood
- Flexibility in contemporary building materials and technologies

NOT APPROPRIATE:

- Blank façades
- Uneven set-backs
- Contemporary designs
- Not retaining components of the original structure (a porch or dormers for example)

Building Location

Align new buildings within the established range of setbacks that occur on the block. Note that a variety of setbacks occur in the historic districts.

Building setbacks within a typical residential context reflect a hierarchy of public and private space. It is a progression that begins at the street, which is the most public space, then proceeds through the front yard, which appears "semi-private," and ends at the front door, which leads to the "private" space. This sequence enhances the pedestrian environment and contributes to the character of a residential neighborhood; this should be maintained.

APPROPRIATE:

- Maintain the traditional setbacks of the neighborhood
- Provide a walkway from the street to the building when a front yard is present.
- In traditional single-family residential neighborhoods, a walkway running from the street to the front porch provides unity to the streetscape. Where a walkway is an element of the neighborhood hierarchy, this should continue in new construction.
- In a traditional residential neighborhood, the front yard should be maintained with plants and planting material.

NOT APPROPRIATE:

- Not aligning a new building within the established range of setbacks that occur along the block.
- Covering the front yard with paving or large outdoor decks.

Primary Entrance

A new residential building should appear to be clearly connected to the street.

Provide a front porch or similar entry feature for low density residential buildings.

APPROPRIATE:

- Clearly define a primary entrance.
- Provide a front porch or similar feature for low density residential buildings.
- A porch should be "functional," in that it is used as a means of access to the entry.
- Projecting porticoes, porches, canopies, awnings and recessed entries with decorative surrounds define a primary entry for multi-unit building types and should serve as models for similar new buildings.

NOT APPROPRIATE:

- Orienting the primary entrance to a non-street facing side.

DESIGN TIPS

While a porch or a similar entry-defining feature serves as a transition from the street to the building, it is also an essential element of the streetscape. It provides human scale to the building, offers visual interest to pedestrians, and is a catalyst for personal interaction.

Mass and Scale

The massing of a new building should fit within existing patterns, but need not directly copy them. Variables in building massing include varied heights, articulated masses and pedestrian-scaled entryways. Building massing should continue to provide a variety of pedestrian-friendly scales and visually appealing forms. Buildings should not be monolithic in scale or greatly contrast with the existing scale of the area.

A sense of human scale is achieved when one can reasonably interpret the size of a building by comparing features of its design to comparable elements in one's experience. Using a building material of a familiar dimension, such as traditional brick, is an example, as is using windows of similar dimensions.

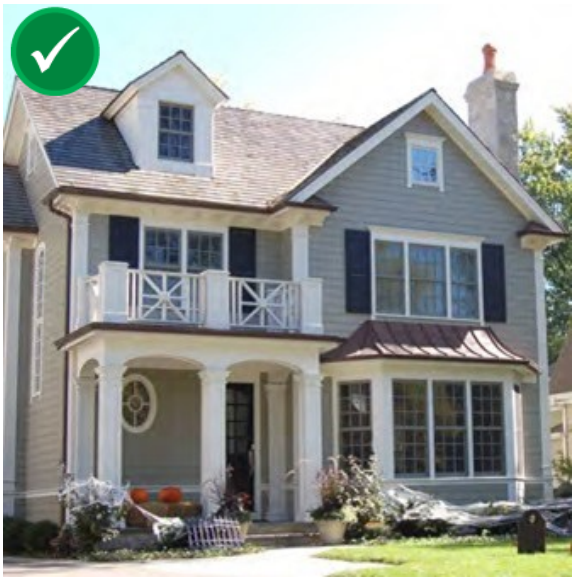
To ensure that human scale is achieved in new development, it is important to focus design attention on aspects most directly experienced by pedestrians, such as the scale of buildings and architectural details at the street level. For example, providing a front porch creates a human scale, especially in a residential setting. These features should be respected in all new construction.

APPROPRIATE:

- Construct a new building to be similar in mass and scale to traditional buildings in the neighborhood.
- Use traditional features that convey a human scale, such as windows and doors of similar sizes.
- Include horizontal elements in the design of residential buildings. For example, porches, balconies and eaves should be used to reflect the articulation of buildings in predominantly residential areas.
- Use architectural details to create visual interest and convey a three dimensional quality. For single-family buildings this can include a one-story porch.
- The front wall of a new structure should appear similar in width to traditional buildings in the neighborhood.
- A façade should appear similar in dimension to traditional buildings in the neighborhood.
- Facade heights of new buildings should fall within the established range of the block, and respect the traditional proportions of height to width.
- On a larger structure, subdivide the mass into smaller "modules" that are similar in size to traditional buildings in the neighborhood.
- Position taller portions of a structure away from neighboring buildings of lower scale.

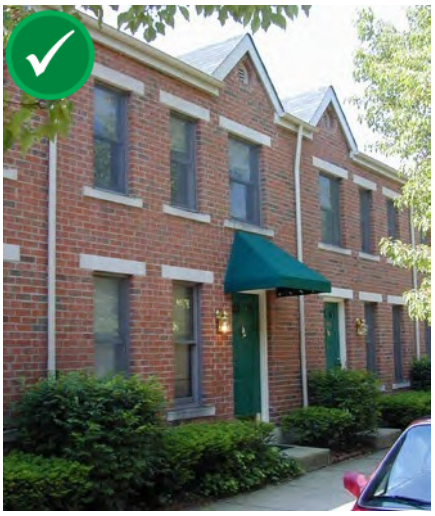
NOT APPROPRIATE:

- Building features of modern dimensions that are out of scale with the surrounding neighborhood.
- The primary plane of the front should not appear wider than those in the neighborhood.
- A building which does not step down towards lower-scaled neighbors, especially historic properties.
- Floor-to-floor heights that do not appear similar to those of buildings in the area.



Construct a new building to be similar in mass and scale to traditional buildings in the neighborhood.

Construct a new building to have similar floor, roof and foundation heights as traditional buildings along the block. The floor to floor heights are generally appropriate; however, the foundation wall is set high and does not reflect the actual foundation height.



This new townhouse infill building appropriately reflects traditional residential building features and is compatible with its context.

Subdivide a larger mass into smaller modules. This also applies to the design of single-family homes.

The original block in this image was a mix of low-scale retail and residential building types. The fabric of the established context is negatively impacted by the new large-scale retail building.

Building and Roof Form

In most neighborhoods, a similarity of building and roof form also contributes to a sense of visual continuity. In order to maintain this characteristic, a new building should have basic building and roof forms similar to those seen traditionally.

APPROPRIATE:

- Use building and roof forms similar to those seen traditionally on the block.
- Flat roofs (low slope) are appropriate in the downtown and commercial areas.
- Sloped roofs are appropriate in areas adjacent to residential contexts.

NOT APPROPRIATE:

- Exotic and shed roof forms are inappropriate on primary structures.

Use building and roof forms similar to those seen traditionally on the block.

Solid-To-Void

A typical historic building appears to be a rectangular solid, with holes "punched" in the walls for windows and doors. Most residential buildings have similar amounts of glass, resulting in a relatively uniform fenestration pattern (solid-to-void ratio). This pattern (ratio) on a new building, the amount of facade devoted to wall surface as compared to that developed as openings, should be similar to that of traditional buildings within the neighborhood.

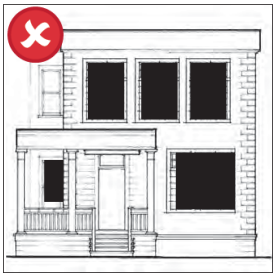
APPROPRIATE:

- Use a ratio of solid-to-void (wall-to-window) similar to that found on traditional residential structures.

NOT APPROPRIATE:

- Large surfaces of glass are inappropriate for residential buildings.

The facade should reflect traditional fenestration pattern (solid-to-void ratios.)



Large openings are inappropriate.

Building Materials for Residential Construction

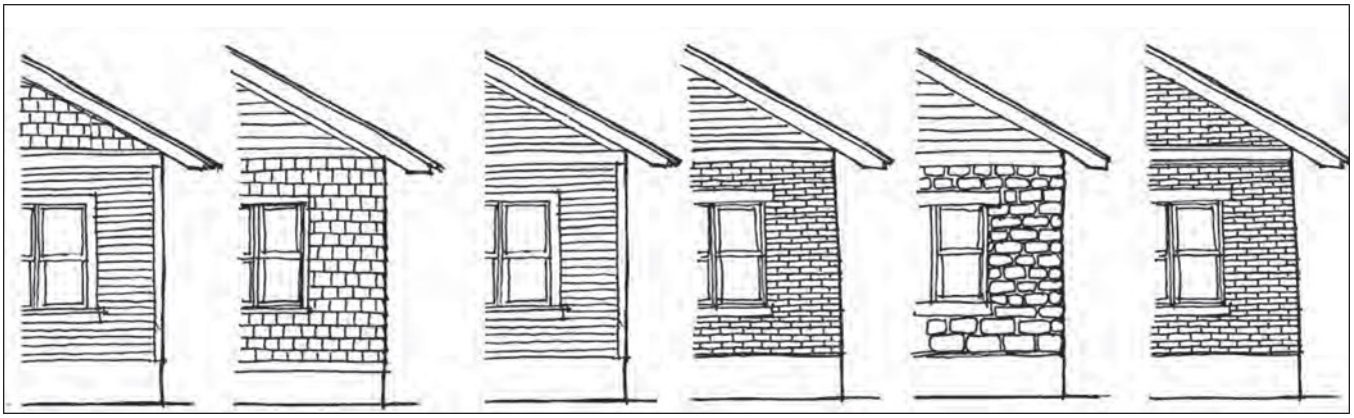
Building materials for new structures and additions to existing buildings should contribute to the visual continuity of the context. They should appear similar to those seen traditionally.

APPROPRIATE:

- Will not detract from historic building materials
- Proven to be durable in the Cedar Rapids climate
- Easy to maintain
- Incorporating materials similarly to their traditional use on residential buildings. For example, foundations were typically stone and upper floors were brick or wood lap siding.
- Accents that mirror those found on historic homes. For example, an accent was often used in a gable end, which helped to break up the mass and scale of a facade.
- Locally manufactured
- Recycled materials

NOT APPROPRIATE:

- Vinyl or metal siding
- Vinyl or metal soffits, fascia or skirting
- Incorporating materials differently than the way they were used traditionally.
- Using a variety of materials on a building facade.
- Products with short lifespans.
- Manufactured using harmful chemicals



Incorporate materials similarly to the way they were used traditionally on single-family homes. The foundations were typically stone and upper floors were wood or brick. In some cases, a simple combination of materials were used.

New Accessory Structures

Secondary structures are traditionally subordinate in scale and character to a primary structure and are typically located to the rear of the lot. They are primarily used for parking garages and storage. While structures in the rear generally have little impact on the character of the street, they do have an impact on the character of the alley and the neighbors to the rear. This subordinate character should be maintained.

Accordingly, new garages and other out buildings should be located in rear yards with vehicular access from the alley. New accessory structures should have wood cladding and roofing similar to the principal structure, which, in general, would have horizontal, wood siding.

For design guidelines and information on existing accessory buildings, see page 51-52.

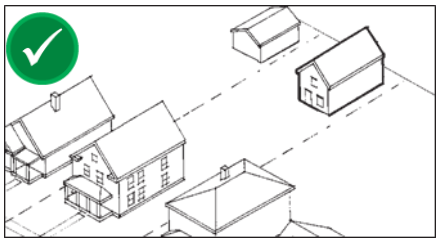
APPROPRIATE:

- New accessory structures should be compatible with primary buildings.
- A new secondary structure should be subordinate in height to primary structures seen along the street front.
- A secondary structure of no more than one-and-one-half stories in height is preferred.
- Locate a secondary building to the rear of the lot.
- Locating a secondary structure to the side of the primary structure, but set back significantly from the front wall plane.
- A secondary structure should be oriented similar to those seen traditionally along the alley.
- A garage should be located off an alley where possible.
- On a lot where a garage must be accessed from the street, set it back from the front wall plane of the primary structure.

NOT APPROPRIATE:

- Locating a garage such that it is visually prominent.
- Secondary structures with incompatible building design or materials.

A secondary structure should be compatible with the primary building. This building has a similar paint color and siding as the primary building on the site



Locate a secondary building to the rear of the lot. Incorporate materials similar to the way they were used traditionally on single-family homes.

Commercial Buildings

In order to assure that the history of a historic district can be understood, it is important that any new building be distinguishable from the historic structures. That is, a new building should appear as a product of its own time in terms of its style, while also being compatible with the context of the area.

The following standards are used by the Historic Preservation Commission to assess application for any new commercial construction in **local** historic districts. However, they also provide useful recommendations for constructing new commercial buildings that are compatible with national historic districts or other areas with historic characters.

This building project appropriately reflects a commercial context. It maintains a commercial storefront at the street edge.

APPROPRIATE:

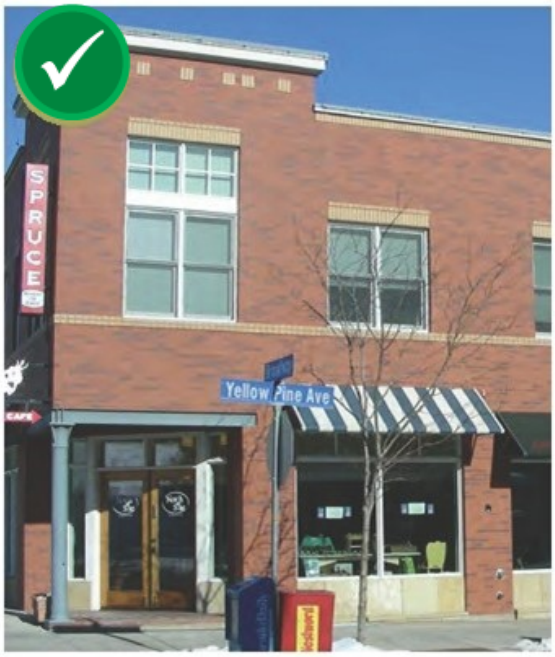
- Design a new building to reflect its time period, while respecting key features of its context.
- Use contemporary interpretations of historic architectural building types when designing a new building.
- Contemporary interpretations of traditional building forms, massing, materials and details are encouraged.
- Use similar window and door proportions to those seen traditionally.
- If a larger window is needed, combine sets of vertically proportioned windows.
- Windows with a vertical emphasis are encouraged. A general rule is that the height of the window should be twice the dimension of the width in most districts.

NOT APPROPRIATE:

- Odd window shapes such as octagons, triangles and diamonds are generally inappropriate in historic districts.

Building Materials for Commercial Construction

Building materials for new structures and additions to existing structures should contribute to the visual continuity of the neighborhood. They should appear similar to those seen traditionally to establish a sense of visual continuity. Select materials which are high quality, convey a sense of human scale and provide visual interest. Use green materials and those which improve environmental performance and that have been proven effective in the local climate. Materials should also minimize negative environmental impacts.



New materials that are similar in character to traditional materials may be acceptable when they appear similar in scale, proportion, texture and finish to those used traditionally.

APPROPRIATE:

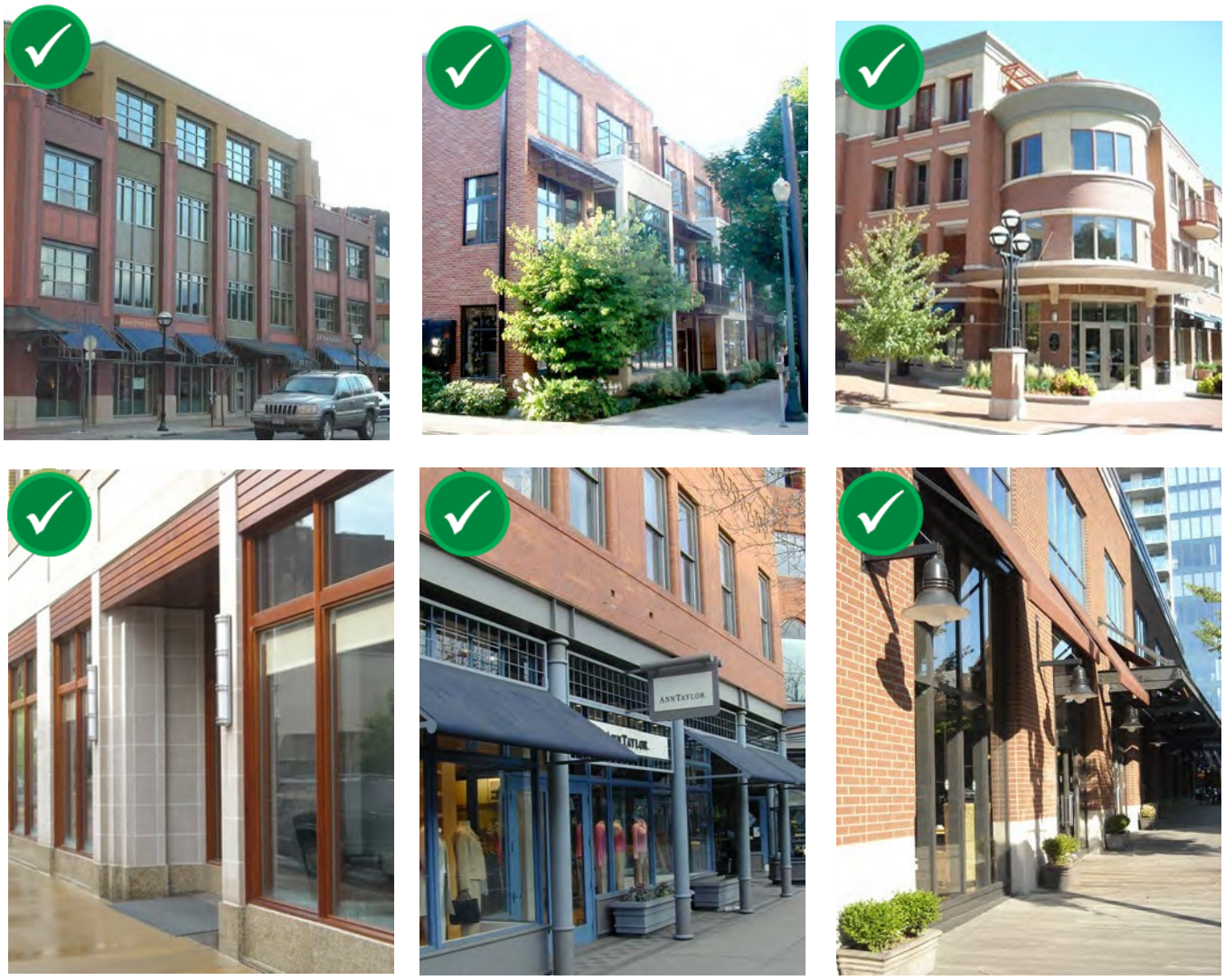
- Use building materials that appear similar to those used traditionally in the area.
- Brick is found in all districts and, therefore, is an appropriate material to use.
- Horizontal lap siding is appropriate in transitional areas and on residential style buildings.
- All wood siding should have a weather-protective finish.
- Use masonry that appears similar in character to that seen historically.
- Brick should have a modular dimension similar to that used traditionally. Brick should also appear structural in its application; it is load-bearing and should be detailed accordingly.
- Stone similar to that used traditionally is also appropriate.
- New materials that are similar in character to traditional materials may be acceptable with appropriate detailing.
- Alternative materials should appear similar in scale, proportion, texture, and finish to those used traditionally for that particular building type.

NOT APPROPRIATE:

- The use of highly reflective materials
- Brick larger than the nominal 2-3/8" x 8”
- Building materials that detract from the traditional sense of scale of the block.

Suggested materials are:

- Locally manufactured.
- Easy to maintain.
- Proven to be durable in the Cedar Rapids climate.
- Have long life spans.
- Recyclable.
- Made from recycled or repurposed materials.
- Not manufactured using harsh chemicals.
- Do not off-gas harsh chemicals.
- Will not interact negatively with historic building materials.



New contemporary designs for storefront elements provide visual interest and reinforce the established storefront pattern in the commercial context.

Commercial Building Types

This section provides design guidelines for new commercial building types. These new infill buildings would reflect many of the design features found within traditional commercial buildings. The guidelines also apply to new additions to non-historic commercial buildings.

New construction should align with nearby historic structures.

Building Setbacks

Buildings create a strong edge to the street because they are traditionally aligned on the front lot line and usually built out the full width of the parcel to the side lot lines. Although small gaps do occur between some structures, they are the exception. These characteristics are vitally important to the Historic District and in areas abutting the district where a street wall is a prominent feature.

APPROPRIATE:

- Reflect the traditional setbacks seen within the block.
- Place the facade of the building at the property line. This should only vary in very special circumstances.

NOT APPROPRIATE:

- Locating entire building fronts behind the established storefront line is inappropriate.

Building Massing

Building massing should fit with existing patterns, but need not directly copy them. Existing patterns and traditions in building massing include varied heights, articulated masses, visually interesting skylines and pedestrian-scaled street fronts. Building massing should provide a variety of pedestrian-friendly scales and visually appealing masses. Buildings should not be monolithic in scale or greatly contrast with the existing scale in the area.

A sense of human scale is achieved when one can reasonably interpret the size of a building by comparing features of its design to comparable elements in one's experience. Using building material of a familiar dimension such as traditional brick is an example, as is using windows of similar dimensions.

To ensure human scale is achieved in new development, it is important to focus design attention on aspects most directly experienced by pedestrians, such as the scale of buildings and architectural details at the street level. For example, providing a storefront and a band of smaller upper story windows creates a human scale.

These features are some of the important characteristics of commercial building types and should be respected in all new construction.

Facade heights of new buildings should fall within the established range of the block, and respect the traditional proportions of height to width.

Place the facade of the building at the property line.

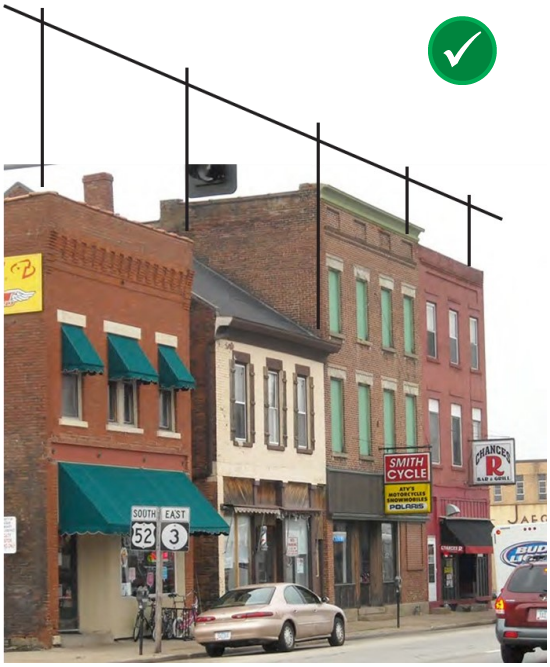
APPROPRIATE:

- Maintain the average perceived size of buildings at the sidewalk
- Place the facade of the building at the property line.
- Traditional spacing patterns created by the repetition of uniform building widths along streets should be maintained.
- Where a building must exceed this width, use a change in design features to suggest the traditional building widths. Changes in facade material, window design, facade height or decorative details are examples of techniques that may be considered. These variations should be expressed through the structure such that the composition appears to be a collection of smaller building modules.
- Buildings should step down towards lower-scaled neighbors.
- Use vertical and horizontal articulation to break up large facades.
- Size and locate signs to engage pedestrians and help define building entries.
- Incorporate changes in color, texture and materials in building designs to help define human scale.

NOT APPROPRIATE:

- New facade widths that do not reflect the established range of the building widths seen on the block.
- A new building which does not incorporate three basic elements; a base, middle and a cap.
- Position taller portions of a structure towards neighboring buildings of lower scale.
- Towers and other taller structures which create looming effects and shade lower scale buildings.
- Use architectural details that do not create visual interest or convey a three-dimensional facade.
- Use materials which do not help to convey scale through their proportions, detailing and form.

Floor-to-floor heights should appear similar to those of traditional buildings in the area. The facade should reflect traditional fenestration pattern (solid-to-void ratios.) ***ALSO ADDED GREEN CHECKS TO THIS IMAGE AND THE ONE TO THE RIGHT***



New facade widths should reflect the established range of building widths seen on the block.

Changes in facade material, window design, facade height or decorative details are examples of techniques that may be considered to reflect traditional building widths.

Use vertical and horizontal articulation to break up large facades.

Buildings should step down towards lower-scaled neighbors.

These two building models incorporate basic building elements: (1) base, (2) middle and (3) cap.

Building And Roof Form

One of the most prominent unifying elements of the commercial area is the similarity in building form. Commercial buildings were simple rectangular solids, deeper than they were wide. This characteristic is important and should be continued in new projects.

Rectangular forms should be dominant on commercial facades

Roof forms should be similar to those used traditionally.

APPROPRIATE:

- Rectangular forms should be dominant on commercial facades
- Rectangular forms should be vertically oriented.
- The facade should appear as predominantly flat, with any decorative elements, and projecting or setback "articulations", appearing to be subordinate to the dominant form.
- Flat roofs (low slope) are appropriate.

NOT APPROPRIATE:

- "Exotic" roof forms, such as A-frames and steep shed roofs, are inappropriate.
- Roof forms which are not similar to those used traditionally.

Horizontal Alignment and Fenestration Pattern

A strong alignment of horizontal elements exists along the street. Alignment is seen at the first floor level with moldings found at the top of display windows; at upper floor levels, alignment is found among cornices, window sills and headers. This alignment of horizontal features on building facades is one of the strongest characteristics of the street and should be preserved. It is important to note, however, that slight variations do occur, which add visual interest. Major deviations from these relationships, however, disrupt the visual continuity of the street and are to be avoided.

The general alignment of horizontal features on building fronts must be maintained.

APPROPRIATE:

- Typical elements that align include: window moldings, tops of display windows, cornices, copings and parapets at the tops of buildings
- When large buildings are designed to appear as several buildings, there should be some slight variation in alignments between the horizontal facade elements.
- Define the first and second floors of commercial type buildings with clearly distinguishable details.
- Changes in horizontal details and architectural panels may be used to help define the first and second floors.
- Changes in material, color, texture, and pattern or wall plane may be used to help define the first and second floors.
- Use a fenestration pattern (ratio of solid-to-void - wall-to-window) that is similar to that found on traditional commercial structures.

NOT APPROPRIATE:

- Unaligned of horizontal features on a building front.
- Major deviations from the horizontal relationships of the block disrupt visual continuity.
- Large surfaces of glass may be inappropriate. Divide large glass surfaces into smaller panes similar to those seen traditionally.

A typical building appeared to be a rectangular solid, with holes "punched" in the walls for windows and doors. Most commercial buildings have similar amounts of glass, resulting in a relatively uniform fenestration pattern (solid-to-void ratio). This pattern (ratio) on a new building, the amount of facade devoted to wall surface as compared to that developed as openings, should be similar to that of traditional buildings within the neighborhood.

New Storefront Character

The first floor of the primary facade should be predominantly transparent glass.

The typical storefront pattern is maintained on this new building.

APPROPRIATE:

- Maintain the distinction between the street level and the upper floor.
- The first floor of the primary facade should be predominantly transparent glass.
- Upper floors should be perceived as being more opaque than the lower floor.
- Express the distinction in floor heights between street levels and upper levels through detailing, materials and fenestration. The presence of a belt course is an important feature in this relationship.
- Maintain the historic proportions of windows.
- Headers and sills of windows on new buildings should maintain the traditional placement relative to cornices and belt courses.
- Maintain the pattern created by recessed entryways.
- Set the door back an adequate distance from the front facade to establish a distinct threshold for pedestrians.
- Where entries are recessed, the building line at the sidewalk edge should be maintained by the upper floor(s).
- Use transoms over doorways to maintain the full vertical height of the storefront.

NOT APPROPRIATE:

- Highly reflective or darkly tinted glass.
- Oversized and undersized storefront character interpretations.
- Use of non-traditional spacing patterns created by upper story windows.

This building maintains the traditional spacing pattern created by upper story windows.

Express the distinction in floor heights between street levels and upper levels through detailing, materials and fenestration.

Appendix

Architectural Styles Historical Summary

Not sure about the architectural style of your home? The Architectural Styles Historical Summary can help! Looking at the roof, windows, doors, and ornamentation features of your home can help you determine which architectural style it falls under. This information will be helpful in making sure repairs or replacement of elements of your home are compatible with its historic and architectural style.

For help or more information, see the resources listed in the Where to Get Help section, on page 97.

Residential Vernacular 1835-1895

Vernacular is the term given to indigenous forms of residential building construction. Some refer to vernacular buildings built after mill-sawn lumber was available as National Style. Buildings continued to be built according to the earlier traditional folk forms, but with widely available lumber some new shape innovations occurred. Some may have details taken from high styles such as Greek Revival or Colonial Revival. Other may have later high style modifications.

How To Identify a Vernacular Building

Residential Forms Include:

- Front Gable (2 stories high, end gable)
- Gable-and Wing or Upright-and-Wing (2 stories, end gable with a 1, 1-1/2, or 2 story wing at the side)
- I-House (2 stories, 2 rooms wide and one room deep)
- Four-over-Four (2 stories, 2 rooms wide and 2 rooms deep)
- Shot-Gun (1 story, 1 room wide and 2 or more rooms deep)
- Workers Cottage (1 or 1-1/2 stories, 2 rooms side by side)
- One-Pen (1 story, 1 room)
- Side Gable also called Massed Plan (2 rooms wide and 2 rooms deep)
- Pyramidal (1 or 1-1/2 stories with pyramidal roof)

How To Identify a Commercial Vernacular Building

• Street facades abutting one another and

defining the property's edge

• Buildings in relative scale with adjacent commercial vernacular buildings

• Facades that adhere to the basic composition with variations depending on use and time period

• Typical three part facades: storefront, up- per stories, and cornice or parapet

• Features may include: prism glass in the transoms above storefronts, cast iron supports, quoins, and pressed metal cornices.

Commercial Vernacular 1835-1910

Early vernacular commercial buildings are referred to as Commercial Vernacular Style and the latter forms are referred to as 20th Century Commercial Style. These buildings are recognized by their form, not their architectural style although they may have some decorative features and detailing taken from architectural styles and may even have some high style features. Italianate and Classical features are often incorporated. Main streets were developed in response to the community's need for a concentrated focus of public buildings. These commercial buildings are typically found in main street areas.

Greek Revival 1825-1860

A Revival form referencing the ornament and architecture of ancient Greece, these were typically a two story clapboard sided structure, sometimes only one story, with a low pitched gabled roof or, less often, a hipped roof. The cornice has a wide plain frieze board, or band, as part of the entablature together with a cornice above and an architrave below. The main building form may have a lower wing. Narrow sidelights and a rectangular transom surround front doors. Porches on Greek Revival Style residential and commercial structures are supported by square or round columns. Porches are located at the entry or extend over the full façade. A local commercial example is the Scottish Rite Temple located at 616 A Avenue NE.

How To Identify a Greek Revival Building

- Clapboard siding (residential)
- Wide frieze board
- Corner pilasters
- Front facing gabled roof with the cornice detail continuous across the gable end (pedimented) or with cornice roof returns
- Entry sidelights and rectangular transoms
- Small paned double hung windows
- Frieze band windows in the attic
- Pedimented window heads

How To Identify an Italianate Building

- Wide eaves
- Large brackets (sometimes paired)
- Tall first floor windows
- Hooded window molds
- Double hung windows with one or two panes in each sash, and with curved or arched tops
- Single story porches located just at the entrance, (they may be wider)

Italianate 1840-1885

Originating in England at the start of the Picturesque Movement, this style with wide overhanging bracketed eaves was typically found on a two or three story building. There are several forms: cube with a low pitched hipped roof, rectangular plan with front gable roof, or asymmetrical plan with cross hip or cross gable roof. These some- times had a cupola. Features of this style were often applied to earlier vernacular buildings to update them. A local residential example is 1855 B Avenue NE

Second Empire 1855-1885

The Second Empire Style is recognized by the hipped roof form with dormers that allows for the maximum use of an attic area. Un- like earlier Italianate or Greek Revival styles that were based on historic precedent, the Second Empire Style reflected the latest French fashion of the day.

How To Identify a Second Empire Building

• Mansard roof with dormer windows with arched or pedimented tops

- Cornices at the top and bottom of the lower roof slop
- Decorative eave brackets

How To Identify an Gothic Revival Building

- Decorated vergeboard trim (also called bargeboard)
- Gothic pointed arch windows
- 2 over 2 double hung sash windows
- Hood moldings over windows
- Porches with flattened arch details
- Clapboard or vertical board and batten siding
- One story bay windows

Gothic Revival 1840-1880

This picturesque revival style with steeply pitched roof and steep cross gables was based on English precedents and made popular by the plan books of Andrew Jackson Downing.

Stick 1860-1890

A wholly American picturesque style intended to give the appearance of expressing an underlying heavy timber framework. However, since these buildings are of balloon frame construction, the visible "timbering" is only decorative. The style is mostly found on asymmetrical forms with steeply pitched gable roofs and one-story porches. Some have towers. Local residential examples are 1304 and 1310 3rd Avenue SE. 616 10th Avenue SE.

How To Identify a Stick Building

- Decorative roof truss work at the peak of the gable ends projected out from the plane of the wall

- A pattern of wood boards (vertical, horizontal, and sometimes diagonal) breaking up the clapboard siding into sections

- Decorative millwork such as brackets, rafter tails, and porch details

How To Identify a Queen Anne Building

- Lots of decorations
- Varied and rich, contrasting materials, shapes and textures
- Towers with conical roofs
- Turrets
- Projecting bays
- Encircling porches
- Multiple steep irregular roofs
- Irregular massing
- Milled columns and balusters
- Windows that are small multi-paned or one over one type
- Brackets
- Patterned shingles

Queen Anne 1880-1910

This very popular style has steeply pitched compound roof shapes, irregular plan, and asymmetrical facades clad with a variety of materials and textures and a one story porch along the front that sometimes wraps around the side. A local residential example is 1403 2nd Avenue SE

Eastlake 1880-1890

The name refers to mass-produced decorative components most of- ten applied to Queen Anne and Stick Style houses. The style is associated with the interior designer Charles Locke Eastlake (1833-1906). A local residential example is 1757 D Avenue NE.

How To Identify an Eastlake Building

- Thickly turned posts and balusters
- Large brackets
- Fancy scrollwork
- Perforated gables
- (the above is otherwise referred to as spindle work or gingerbread)

How To Identify a Shingle Building

- Asymmetrical forms
- Extensive porches
- The use of continuous wood shingles on the walls and roof

Shingle 1880-1900

Unlike other Victorian styles, the Shingle Style does not rely on decorative ornament rather, it encompasses all the mass under a simple wood shingle cladding used for both the roof and walls. A local residential example is 1304 1st Avenue NW.

Romanesque Revival 1880-1990

This style makes much use of the semi-circular arched opening for both windows and doors and is always made of monochromatic brick or stone.

How To Identify an Romanesque Revival Building

- Masonry corbels (stepped out) along the eaves or belt courses
- Square or polygonal towers
- Semi-circular arched window and door openings
- If multiple arches are grouped, columns with carved capitals may separate them

How To Identify a Richardsonian Romanesque Building

- Round top arches
- Rough faced, square cut stonework
- Squat towers
- Smooth piers with enriched capitals
- Deeply set windows

Richardsonian Romanesque 1880-1900

Richardsonian Romanesque Style buildings with their broad roof planes and straightforward treatment of stone follow the examples of architect H. H. Richardson (1836-1886.) The buildings have asymmetrical facades and are always built of masonry. Rather than rely on decorative detailing, solid massing with limited ornament conveys the style.

Colonial Revival 1880-1955

Generally larger than those of the earlier Colonial Styles, the Colonial Revival Style embodies several of the classical details and elements of the earlier period showing an interest in early English (Georgian or Adam Style) and Dutch (Dutch Colonial) houses. Typically these buildings have symmetrical windows and either a side gable or gambrel roof. A local commercial/residential example is 800 2nd Avenue SE – The Douglas Mansion.

How To Identify a Colonial Revival Building

• Accentuated entry with classical detailing such as a pediment with pilasters and overhead fan light (Adam Style) or sidelights

• Windows are typically double hung usually with multiple panes in the upper or both sashes

• Dormers and window shutters are also features

• A porch, if any, is more often in the form of an entry portico, an extension of the pediment with classical column supports

How To Identify an Italian Renaissance Revival Building

- Restrained decoration
- Rectangular form
- Limestone or stucco
- Minimal use of columns or decoration at the entry
- Arches at first story windows or entrances
- Wide roof overhang
- Roof tiles

Italian Renaissance Revival 1890-1935

This revival style was a dramatic contrast to the earlier Queen Anne Style. This more ordered style has a studied formalism, symmetrical composition, simple flat facades, and low pitched roofs. A local residential example is located at 305 Nassau Street SE.

Neoclassical 1895-1950

Neoclassical Style buildings always have a symmetrical façade with a center door and with a two story or full height porch either at the entry (may be curved or pedimented) or across the front façade. The porch is supported with classical columns with Ionic or Corinthian capitals. Early versions have hipped roof with elaborate columns; later versions have side gable roof with simple slender columns. A local residential example is 2055 1st Avenue SE.

How To Identify a Neoclassical Building

- Classical details such as pediments
- Window variations
- A balustrade on the porch roof
- May have side wings

Prairie 1900-1920

Originating in the Chicago suburbs, particularly Oak Park and River Forest, this style representing the strong influence of Frank Lloyd Wright and other Prairie Style architects has a horizontal emphasis. Houses are typically two stories with one story wings or porches. The cube, hipped roof form is the American Foursquare Style subtype.

How To Identify a Prairie Building

- Low pitched roofs (usually hipped, less often gabled)
- Wide, overhanging eaves
- Massive square porch supports
- Hidden entrances (on some)
- Windows grouped in horizontal bands
- Horizontal board siding or contrasting wood trim between stories, or recessed horizontal masonry joints
- Brick or stucco with decorative banding

American Four-Square

The American Four-square is an early sub-type of the Prairie Style and is identified by its simple two story box form with a low pitched hipped roof (sometimes with the peak clipped) and a one story porch on the front façade. The front façade is symmetrical although the entrance may be off center. A hipped dormer on the front façade is common.

How To Identify an American Four-Square Building

- Square or nearly square plan
- Cube shape
- Symmetrical façade
- Hipped roof
- One story porch with square supports
- Overhanging eaves
- Double hung windows
- May have hipped roof dormers
- One story wing or porch
- Secondary details in Classical, Prairie, or Craftsman styles

How To Identify a Mission Building

- Stucco
- Tile roof
- Mission shaped dormer or parapet
- Arched openings

Mission 1890-1920

Originating from the Spanish architecture of the American south- west, Mission Style is recognized by the use of a dominant curved parapet influenced by the Spanish mission churches. The most common form of the Mission Style buildings is symmetrical with a hipped roof or asymmetrical with varied roof forms. In some examples mission details adorn Prairie Style houses. A local commercial example is 1947 Washington Avenue SE.

Tudor Revival 1890-1940

A popular romantic revival style from the first half of the 20th century, Tudor Revival Style was a romantic inspiration based on English Medieval buildings. The style is recognized by the use of a steeply pitched side gable or hipped roof, with one or more front facing, asymmetrically placed gables.

How To Identify a Tudor Revival Building

- Masonry, stucco, half-timbered
- Walls or a mixture of wall materials
- Mullions, transoms, and trim of stone are typical, as are rounded Tudor arch door openings
- Double hung or casement windows with multiple panes (some leaded)
- Shed dormers
- Multiple and over lapping dormers
- Less often, projecting oriel bays

How To Identify a Bungalow Building

- Roof overhangs with wide projecting eaves
- Exposed brackets
- Tapered porch columns, often resting on piers of brick, stone or wood
- Exposed rafters
- Roof dormers
- Double hung windows with three or more lights in the upper sash and one in the lower sash

Bungalow 1905-1930

The bungalow is a small one or one-and-one-half story house with a large simple roof form, either a low pitch hip or gable shape. The one story porch, often set under the same roof, has substantial supports such as large square posts. Craftsman examples display the influence of the Arts and Crafts movement with attention to detailing.

Modern 1935-1960

Unlike the historical revival styles popular before W.W.II, Modern Style buildings have simplified facades with a low roof pitch. Many were starter homes after the war. Some are modest basic smaller homes while others are sprawling with built-in garages and no front porch. Modern Style includes such sub types as the Minimal Traditional, Ranch, Split-level, Contemporary and the Shed as well as unique, architect designed one of a kind forms.

How To Identify a Modern Building

• Architect Designed sub-type of Modern Style houses often reflected the architect's interests such as the use of new materials or building technologies, energy conservation, and the desire for a unique house.

• The Ranch sub-type has a low profile, one story with wide overhangs, flat or low pitched roofs, and contrasting wall materials or textures. Windows are often set high and in unusual patterns. Detailing is taken from various sources: Prairie (strong horizontal lines), Craftsman, Spanish Colonial, and Colonial Revival styles.

• The Minimal Traditional sub-type has the traditional form but without decoration a low roof pitch and minimal roof overhangs. Often minimal traditional houses have a front facing gable.

Tips on hiring a building contractor

Before you start your project, make a written list of the items that you have in mind, elevation by elevation, room by room, feature by feature. Access the library and internet to inform yourself about home repairs and home building/remodeling products. Read these guidelines and talk to the Historic Preservation Commission or Community Development staff about any questions. A contractor may not be aware of the requirements in historic districts or may not always tell you about a less expensive solution to your home maintenance problem such as repair rather than replacement.

Use your written list in conversations with a potential contractor. Be certain to communicate changes clearly and to the proper person in a timely fashion. Changes cost money and can be frustrating to even the most patient workers .

Make appointments with contractors at times easiest for the contractor. Be patient but firm with no-shows.

Get quotations for work from two or three contractors. Make certain that the estimates cover the same work items and that you are not comparing apples to oranges.

Evaluate contractors in terms of their experience (historic rehabilitation or restoration experience), the cost (remember that cheapest is not necessarily best or the most likely to be problem free), the time to complete the work, and other factors specific to a project.

Discuss potential problem areas before work begins, such as clean-up responsibilities (daily or weekly), responsibility for removing debris from the site, which parts should be salvaged but remain with the owner versus which parts can be discarded, keeping hazardous materials away from family pets and/or children, or who is the final authority for the owner (husband, wife, or other party). Clarify your requirements, regarding smoking on the job, use of restrooms, playing radios, parking availability, etc.

Find out the size of the contractor's crew and who will be the actual on- site person in charge.

Secure references for work done in the past several years and follow up with phone calls to the references. For work where problems are not likely to show up for a period of time, check with references where the work has been completed for some time. Even if a contractor is referred by a friend make certain you confirm the quality of the work by a drive-by or on-site inspection.

Tips on hiring a building contractor

Get copies of a contractor's proof of liability insurance, a certificate of insurance.

If a contractor needs to have access to an adjacent property for completing the work on your building, make certain that the contractor has permission from the owner of the adjacent property, not just a tenant.

Make certain that contractor understands the necessity of securing a certificate of appropriateness and conforming to the approved design.

Make certain that the contractor has the appropriate licenses and that he/she secures proper building permits for work to be completed and that inspections are actually performed.

Remember that contractors are often small business owners and be respectful of the time you are asking them to spend in preparing design solutions for your project.

Don't hire someone who wants a significant down payment to buy supplies – unless the company has a long-standing reputation and individual circumstances justify it. For example, a contractor may need to make a down payment to a supplier for an expensive item which cannot be delivered or installed quickly such as slate or copper.

Don't rely on a verbal contract. A good contractor will usually want the scope of work in writing as well.

Where to get help

Agency, Person, or Program	Information
Iowa Historic Property Income Tax Credit, State Historical Society of Iowa 515-281-4137 www.iowahistory.org	Can answer questions about state income tax credits for preservation
Federal Rehabilitation Investment Tax Credits 515-281-8637	Can answer questions about federal income tax credits for preservation (only income-producing properties are eligible).
American Institute of Architects (AIA) Iowa Chapter 512 Walnut Street Des Moines, IA 50309 515-244-7502 www.aia.org	The Iowa Chapter, American Institute of Architects provides professional references.
Linn County Historical Society aka The History Center historycenter.org 319-362-1501	For historical research and photo documentation.
Technical Preservation Services Branch Preservation Assistance Division National Park Service US Department of Interior PO Box 37127 Washington DC, 20013-7127 www.cr.nps.gov/hps/tps/index.htm	Sets preservation standards and guidelines for work undertaken on historic buildings. Develops technical preservation information for federal agencies, state and local governments and individuals.
National Trust for Historic Preservation 1785 Massachusetts Avenue NW Washington, DC 20036 www.preservationnation.org National Trust – Historic Preservation Briefs Technical Preservation Services https://www.nps.gov/tps/how-to-preserve/briefs.htm	The leading national private preservation organization coordinates efforts of preservation groups, provides professional advice, administers financial aid programs, and issues publications. Membership is open to all interested individuals.
National Trust for Historic Preservation Midwest Regional Office 53 West Jackson Boulevard, Suite 350 Chicago, Il 60604 312-939-5547 www.savingplaces.org	National Trust for Historic Preservation regional office

Where to get help

Agency, Person, or Program	Information
Association for Preservation Technology 904 Princess Anne Street PO Box 8178 Fredericksburg, VA 22404 www.apti.org	An organization of professional preservationists and conservators who promote preservation research and provide technical information through publications and workshops.
Friends of Cedar Rapids Historic Preservation PO Box 1062 Cedar Rapids, IA 52406 www.friendsofcedarrapidsrhistoricpreservation.org	A local organization of professional preservationists who promote preservation education through workshops, provide technical information for local landmarking and offer funding for local historic rehabilitation projects.
Save Cedar Rapids Heritage PO Box 1134 Cedar Rapids, IA 52406-1134 www.savecrheritage.org	

Strategies for Additions to Historic Settings

The following pages are from a publication titled "Sense of Place: Design Guidelines for New Construction in Historic Districts" published by the Preservation Alliance for Greater Philadelphia.

The specific portion included here is titled " 'Differentiated' and 'Compatible:' Four Strategies for Additions to Historic Settings," by Steven W. Semes.

The following pages will discuss four different approaches for additions in historic settings. Not all four strategies would be recommended for every property in Cedar Rapids Historic Districts, by the Historic Preservation Commission (HPC). This document is included in the Historic Preservation Guidelines to help those designing additions in historic settings work through different approaches to find the best fit for the project.

Regardless of the approach that is intended for the design, the project manager, property owner, or contractor should involve the Historic Preservation Commission early on in the project, prior to formal submittal for review and potential approval. This will allow for input and comments from the HPC prior to a project being fully designed and budgeted; thus avoiding time and cost increases to a project at the last moment.

"DIFFERENTIATED" AND "COMPATIBLE": FOUR STRATEGIES FOR ADDITIONS TO HISTORIC SETTINGS

By Steven W. Semes

In the postwar period, an important issue for preservation has been defining how new construction might appropriately support and enhance, rather than detract from, historic buildings and districts under regulatory protection. So long as new additions or infill buildings were likely to be designed in the same styles as their historic neighbors, "fitting in" was rarely an issue. But since the ascendancy of modernist architecture in the United States in the 1950s—a style which defined itself in terms of opposition to traditional styles and assumptions about design— an important part of the preservationist's mission has been to tame the ambitions of modernist architects and their penchant for setting off historic structures with contrasting new ones. At the same time, many preservationists either acquiesced in or actively embraced modernist aesthetics for new buildings, especially as a means of distinguishing new and old construction, which has been a preservation goal since John Ruskin called for it in the nineteenth century. Not surprisingly, much attention has been focused on the question of how we ought to manage the relationships between historic buildings and contrasting new additions in the context of contemporary architectural debates about style.

The 1964 Venice Charter—considered the founding document of the modern preservation movement—declares that the purpose of conserving and restoring historical monuments is to "safeguard them no less as works of art than as historical evidence." But it also says any addition to the landmark must be "distinct from the architectural composition and must bear a con- temporary stamp[1]." The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings, first issued in 1977, were closely based on the Charter and called for additions to be at the same time "differentiated" from the historic fabric and "compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment[2]." Both the Charter and the Standards assumed that any new work would be modernist in style and would need to be monitored to ensure compatibility. But today contemporary architecture has reintroduced traditional styles and the focus of some preservation authorities has shifted to defending the differentiation of new and old construction as a means of preventing confusion in the public's perceptions of the historic building and its site. Consequently, some preservation commissions and architectural review boards have seemed to prioritize differentiation over compatibility in numerous recent decisions. For example, all the New York City

projects mentioned in this article were approved by that city's Landmarks Preservation Commission, some of which have proved highly controversial.

Moreover, both the Charter and the Standards assume a narrow definition of the "resource"—the built work to be protected—that emphasizes the tangible, physical material of the historic structure over more intangible factors, such as the original architect's design intent or the historic style, typology, or building culture embodied in the protected structure or district. This interpretation of the resource, in combination with potentially contradictory requirements for differentiation and compatibility, has resulted in considerable confusion as both national and local bodies grapple with changing ideas and tastes among architects and the general public. This article will consider how these conflicting values have played out, both historically and in current practice.

A designer or preservationist contemplating new construction in a historic setting may adopt one of four strategies based on four possible attitudes toward the existing setting or resource: 1) literal replication, 2) invention within the same or a related style, 3) abstract reference, and 4) intentional opposition. These options represent a range of responses to the call for "differentiated" yet "compatible" designs for additions or infill construction in historic settings found in the Secretary's Standards. Let's consider each of these strategies in relation to both the Standards and historic practices and with respect to the differing views of the resource implied by each strategy.

Literal Replication

The strategy of replication prioritizes compatibility and minimizes differentiation. This strategy will likely sustain the character of an existing setting so long as the historic elements to be replicated are well understood, the technical means to effect replication are available, and so long as the scale of the replication is modest relative to the original building. Despite frequently- expressed disapproval of this strategy by many contemporary preservation theorists and officials[3], it has the sanction of history. Architects have often chosen to add to existing buildings by reproducing a previous architect's work, sometimes even centuries afterward, usually for the sake of completing an intended but unrealized symmetry or extending a pattern already established. In such cases, the resource is defined as the design concept as a whole rather than any isolated part of it as it appears at a given time.

Many great European monuments visible today were completed not by the original designers but by a series of successive architects willing to realize their colleagues' designs. Filippo Brunelleschi completed his Ospedale degli Innocenti in Florence (1425) on the southeast side of the Piazza Annunziata. Over the course of the next two centuries the disparate buildings around the square were unified by a series matching arcades that appear to be the work of a single hand. In mid-17th century Paris, Jacques Lemercier replicated Pierre Lescot's century-old facade on the Cour Carré of the Louvre to maintain the symmetry of the expanded elevation we see today. The recent Jewish Museum addition in New York, designed by Kevin Roche and completed in 1993, continued the fabric of the existing Warburg Mansion by adding two bays to the north and replicating the materials, general design, and much of the ornament of the original building. Although this "seamless" addition was criticized by some preservationists, the resulting unity of the composition would not have been achieved had the architect introduced a different architectural style or material for this modestly-scaled addition.

For the Kennedy-Warren Apartments in Washington, D.C., Hartman-Cox Architects designed a new wing for the building that completed the unbuilt designs of the original architect more than seventy years after construction was interrupted by the Depression. With a few almost imperceptible exceptions the new wing replicates the forms, materials, details, and character of the original building. The National Park Service declined the project's application for historic rehabilitation tax credits, however, finding that the new wing violated the proscription in the Secretary's Standards' against additions that create "a false sense of historical development[4]." National Park Service publications and guidelines strongly discourage additions that might confuse the public's perception of new construction as distinct from historic fabric and make no exceptions for delayed completion of a historic design. The wing completing the Kennedy-Warren's originally intended courtyard was seen as changing the historic character of the site because it changed the way the public "perceives what is

genuinely historic," which is to say "the way the building came down to us in history[5]." This literal and rather materialistic reading of the resource has been superseded in recent European conservation theory, which takes into account "intangible" aspects of cultural heritage—including the architect's designs, or relevant historic styles and building cultures—as well as the "tangible" historic building fabric[6].

While the recent construction of the missing east stairway at New York's Grand Central Terminal would have been an appropriate occasion of replication—the original stair is plainly visible across the room—the New York City Landmarks Preservation Commission required the architects to alter the design for the new stair. The carved ornament was omitted from the newels and the profile of the balusters was simplified, resulting in a blocky and inelegant appearance. In this case, the Commission's insistence on differentiation needlessly resulted in an inferior design that diminished the primary resource—the integrity of this historic interior.

Many historic preservation officials oppose replication, believing that new construction must, as the Venice Charter expressed it, "bear a contemporary stamp[7]." But a broader view of the resource would permit replication when the formal properties of the setting and the modest scale of the proposed construction make it appropriate. The "contemporary stamp" might then be supplied by a literal stamp on the added material, such as an inscription or other interpretive device identifying the addition and its date.

Invention Within a Style

This strategy, while not replicating the original design, adds new elements in either the same or a closely related style, sustaining a sense of continuity in architectural language. The intention is to achieve a balance between differentiation and compatibility, but weighted in favor of the latter. This strategy also has a long history: In fact, *it is what most architects have always done.*

Leon Battista Alberti, in his 15th-century treatise, urged architects adding to a preexisting building to work in the same style as the original builder and complete the work in the same spirit[8]. He followed this principle to complete the facade of Santa Maria Novella in Florence, adding to its medieval first story in kind, then subtly transforming the style into a Renaissance flourish at the top. Giacomo Barrozzi da Vignola and other Renaissance designers followed Alberti's lead in their competition designs for the facade of San Petronio in Bologna, extrapolating the existing gothic language without replication[9]. Back at the Louvre, two hundred years after Lemercier, Louis Visconti and Hector Lefuel designed the monumental facades on the Cour Napoléon in conscious imitation of his work. Our own United States Capitol in Washington, D.C was greatly expanded in size over the course of two centuries without changing its style.

More recently, Quinlan Terry's group of four new buildings at Market Square in Williamsburg adopts the language of Virginia's 18th-century colonial capital but includes elements not previously seen in the restored town. Similarly, the New York townhouse by Zivkovic Associates with John Simpson & Partners illustrates how a new building can display a traditional style and make a strong statement of its own identity without subverting the character of its setting[10]. Modernist landmarks also benefit from this strategy. For 500 Park Avenue, a 1960 "glass box" by Skidmore, Owings & Merrill in New York, James Stewart Polshek and Partners designed a sympathetic high-rise addition 25 years later that knits the older building more strongly into its urban setting without replication. In these cases, the resource is defined as the continuity through time of the historic setting itself, which is then sustained through the use of similar or congruent formal language.

Invention within a style—so long as it is an informed and fluent exercise—leads naturally to new work that is both differentiated and compatible with respect to its pre-existing context. Unfortunately, some preservation authorities continue to resist the very approach most likely to yield the results called for by the Charters and Standards they are charged with applying.

Abstract Reference

The third strategy seeks to make reference to the historic setting while consciously avoiding literal resemblance or working in a historic style. This approach seeks to balance differentiation and compatibility, but with the balance tipped toward the former. This is a difficult strategy to execute because it requires an artistry and skill that are not often available.

The abstract referencing of historic architecture is a modernist innovation in which the compatibility of the new and old is suggested by the reduction of composite form to abstract shape. An early example, Adolf Loos's 1910 Goldman & Salatsch Building on the Michaelerplatz in Vienna makes reference to its setting through massing, size, materials, and very restricted articulation, allowing it to be both "modern" (in the sense of using a minimum of historical detail) and "contextual" (in the sense of "fitting in" physically with the scale, materials, and massing of the surrounding buildings). Loos's building may be the earliest—and is perhaps still the best—example of the differentiated-yet-compatible formula enshrined in the Secretary's Standards some six and a half decades later.

A more recent example of abstract reference in a historic setting is the Seamen's Church Institute, an infill building in the South Street Seaport Historic District in New York, designed by James Stewart Polshek and Partners. The new building's brick and metal facade approximates the massing of the adjacent 19th-century structures, but its pipe railings and exposed steel connections recall early modern maritime design, the rounded corners of its windows resembling portholes. The flatness and industrial imagery of the building clearly differentiate it from its historic pre-industrial neighbors, but the general massing and color pass the "first glance test" for compatibility—the building does not jump out of its context or attract immediate attention.

Beyer Blinder Belle Architects took a similarly referential approach in their unbuilt design for the East 95th Street townhouse, in which similarities of abstract composition and alignments of horizontal features are used to relate the new and old buildings in the absence of a shared formal language[11]. But this reduction can only be carried so far: In the Davis Brody Bond addition to the landmark Harvard Club in New York, compatibility is sought through alignments of curtain wall mullions and limestone projections alone, but such abstract references do little to mediate a conspicuous disparity in formal composition, predominant material, and scale.

This strategy is limited by the fact that a formal language—classicism, for example—cannot be reduced to abstract shape and still retain its distinctive "composite" quality—its ability to subdivide into coherent sub-parts or to join with other parts to become a larger whole[12]. Furthermore, many modernist architects resist compromising for the sake of "fitting in," which is undoubtedly why the contextualism of the 1980s has been abandoned in favor of a newly aggressive oppositional posture toward historical architecture in the recent works of Frank Gehry, Rem Koolhaas, Steven Holl and others. In any event, the strategy of abstract reference sees the historic urban setting as a resource to be conserved by means of deferential massing, but is typically unwilling to engage traditional formal language at the scale of the building or its constituent elements.

Intentional Opposition

Finally, the fourth strategy is one of conscious opposition to the context and the determination to change its character through conspicuous contrast, prioritizing differentiation at the expense of compatibility. Modern architects did not invent this idea. Andrea Palladio, who famously loathed gothic architecture, wrapped the medieval town hall of Vicenza with elegant arcades to conceal the geometric irregularities of the older building. Palladio's arcades became a model of urban amenity and there is no question that the center of Vicenza is the richer for this facelift. Sometimes contrast is the appropriate response to a context that is weak or otherwise unsatisfactory, but we must be careful making such judgments. The most suitable use of this strategy is to repair damage to the historic setting brought about by previous insensitive or oppositional interventions. The use of this strategy intentionally to diminish a valued historic context is usually inappropriate.

For example, Hugh Hardy's cubistic reconfiguration of a bombed-out Greek Revival townhouse on West 11th Street in New York's Greenwich Village is a dissonant interruption in the civility of the historic street, perpetuating the violence that

destroyed the original facade in the 1970s. Norman Foster's mediateque in Nîmes opposite the Maison Carré or his glass tower above the Hearst Building in midtown Manhattan confront older masonry landmark buildings with contrasting metal and glass structures that have been widely imitated in historic settings worldwide. The Polshek firm, whose reputation was made by deferential additions like those at 500 Park Avenue and the Seamen's Church Institute in the 1980s, embraced the new oppositional stance in their more recent entrance pavilion at the Brooklyn Museum, a discordant intervention that deliberately violates the classical composition of the landmark building. In these cases, the resource is seen as an artifact from a vanished world, something to be isolated in a museum setting or set off by contrast with a radically different modernist expression. Such designs are inherently incompatible with adjacent traditional buildings and inevitably lead to the erosion of historic character as increasing numbers of intrusive and alien forms challenge the qualities that made our protected settings valuable in the first place.

Rethinking Differentiation and Compatibility

These four strategies represent four variations on the relationship of differentiation and compatibility, two terms that represent a logical contradiction if we treat them as equally important values. In my view, the fundamental interests of preservation can only be served if compatibility is given greater weight, since it alone allows us to sustain valued historic character in the face of the many forces threatening it. To insist on differentiation by means of a contrasting modernist style for new construction, as some authorities have in recent years, condemns historic buildings and districts to change in ways alien to their historic patterns and typologies. When consistently applied, this policy leads to the gradual erosion of historic character as the inevitable consequence of the preservation effort itself—an unacceptable contradiction in contemporary preservation practice.

The doctrine of differentiation has too often been used to mask simple stylistic bias. The Secretary's Standards and the Venice Charter both assumed that the modernist aesthetic would remain normative for contemporary building indefinitely. But current practitioners have revived traditional architecture and urbanism so that "contemporary" no longer necessarily means "modernist." Preservation regulations, including the Secretary's Standards, should not be construed to support the acceptance or rejection of any proposed project *solely on the basis of style*.

Consequently, alterations or additions to historic settings that improve or strengthen the pre-existing character should be welcomed, regardless of their style; changes that weaken or diminish the historic character should not be permitted, again regardless of style. Additions or new construction may be in the same style as the historic buildings, provided that the new construction is consistent with the typology, composition, scale, proportion, ornament, materials, and craftsmanship typical of the setting. Violation of these attributes for the sake of a questionable principle of differentiation leads inevitably to the loss of historic character and, thereby, loss of the resource in its truest sense.

When additions or new construction are appropriate at all, they should be added in such a way that the new is distinguishable from the historic fabric *by informed observers or trained professionals*. No differentiation should be made that would result in an incongruous appearance or a ruptured integrity. Where the new construction might not be readily distinguishable by the public at large, interpretive materials should clarify the construction history of the site rather than expecting this to be self-evident from the appearance of the new construction alone. De-emphasizing differentiation and prioritizing compatibility would allow historic buildings and districts to grow and change in accordance with their historic patterns and styles, thereby assuring a continuity of character through time. This, in my view, is the proper way to protect the resources to be conserved in our historic buildings and districts.

Compatibility requires more than similarities of massing or abstract references; it must be a primary objective of the designer and an integral part of the design process for projects in historic settings. What makes buildings from different eras and styles compatible is that they share the same underlying principles of space, structure, elements, composition, proportion, ornament, and character. If these principles are consistent among the buildings along a street or around a square, they will be compatible, regardless of style.

Compatibility is not uniformity; however, if the principles embodied by neighboring buildings are antithetical, no alignment of cornices or adjustments of massing will be sufficient to maintain a relationship of civility among them.

The decision about which of the four strategies to follow cannot be made lightly. It is a question of what is most respectful of the existing architectural and urban conditions or, if these are not suitable, what will produce the greatest degree of harmony and wholeness in the built environment. Such decisions cannot be made one building at a time, but must recognize the potentially exemplary nature of every architectural act. If we pay more attention to the historic urban setting than to the individual building and move beyond an obsessive concern with the chronology of construction, our choice of strategy can fulfill our obligation as citizens to make the city more beautiful, sustainable, and just. If we adopt this ethic, we will naturally seek not the architecture of our time but, more importantly, the architecture of our place.

Comments on Steven W. Semes presentation at the 2007 National Preservation Conference

In his presentation at the National Preservation Conference, Steven W. Semes emphasized the concept stated at the end of his article that new buildings in an historic setting should focus more on the "sense of place" than the "sense of time." This comparison refers to the language in the Secretary of Interior's Standards (9) that the design of new buildings should be of "our time." Semes notes that when the standards were first introduced in 1977 there was a specific reference to a preference for contemporary design that was removed when the standards were revised in 1990. Although the National Park Service appears to continue to prefer differentiated designs when reviewing additions to historic properties seeking federal investment tax credits, Semes notes that the Park Service is beginning to be more flexible, accepting designs that are in a more traditional style. This may reflect that fact that at the end of the 20th century the architectural style of "our time" had become the post Modern style, a style that included more traditional elements of architectural design (variations in materials, greater detail and ornamentation) than had the Modern style prevailing at the time the Secretary's Standards were originally written.

Semes's point of view regarding the idea of "sense of place" is that historic districts usually contain buildings in many different styles, but most follow an approach to design that reflects the sense of the specific place and create continuity over time rather than contrast and disruption. It is this continuity over time that is important to creating and maintaining the character of historic districts. Thus, from Semes's point of view, any style would be acceptable in an historic district provided it draws on the influences of the place and harmonizes with, rather than ruptures, the continuity of architectural character. However, the inherent objective of the Modern movement was to create rupture with the styles of the past. The use of glass and steel, lack of ornamentation and traditional detail and other characteristics of the Modern style were deliberately intended to create this break with the past. Thus, for Semes, no building designed in the Modern style would be appropriate for an historic district. While buildings designed in the post Modern style use materials more similar to traditional building design and incorporate details and ornamentation in what is sometimes referred to as a "simplified classical style," such buildings can also be disruptive to historic districts when they select "classical" elements not directly relevant to the district in which they are located. The issue, from Semes perspective, is not using the "style of our time," but using the influence of place to create continuity of character regardless of the style.

Of the four approaches outlined in his paper, Semes believes that "intentional opposition" is the least acceptable in an historic district. On the other hand he notes that "literal replication" is not used very often and, therefore, poses a much lesser threat to the integrity and continuity of an historic district than does intentional opposition or a design that is indifferent to its set- ting. In fact, he offers the helpful perspective that literal replication, often feared by preservationists for creating a "false historicism," has its place in certain circumstances. In Philadelphia, literal replication has been used infrequently for the design of new buildings in historic districts.

There are examples of literal replication among some houses built in Society Hill in the 1950s and 1960s. Benjamin Franklin's tenant houses are literal replications, but intended to help create an opportunity for interpretation of Independence National Historical Park and based on relatively reliable information about the probable design of the houses.

Semes also points out that "invention in a style" is also less frequently used. This also seems true of Philadelphia. Edwin Brumbaugh's house for Mayor and Mrs. Richardson Dilworth on South 6th Street might qualify as an example: it is in the Colonial Revival style—a style which historian Richard Guy Wilson declares as relevant in American architecture of all periods, including today—but has sufficient differences from a colonial house to demonstrate that it is of a later period. Semes's four strategies provide a useful framework for examining recent buildings in historic districts in Philadelphia and are used as a reference point in the discussion of case studies. However, Semes does not address the question of what specific elements of design enable a new building to have a "sense of place" relevant to an historic district and to create continuity of character. That issue is the focus of this publication.

Reference and Notes

1. Second International Congress of Architects and Technicians of Historic Monuments, "International Charter for the Conservation and Restoration of Monuments and Sites" (The Venice Charter), Venice, 1964. See in particular Articles 3 and 9.)
2. The Secretary of the Interior's Standards for the Treatment of Historic Properties, 1995. (As amended and annotated. First published 1977. See in particular the "Standards for Rehabilitation," Standard 9.)
3. See, for example, James Marston Fitch, Historic Preservation: Curatorial Management of the Built World, McGraw-Hill, 1982, (reprinted by University Press of Virginia, 1990) and Paul Spencer Byard, The Architecture of Additions: Design and Regulation, W. W. Norton & Co., 1998.
4. The Secretary of the Interior's Standards for the Treatment of Historic Properties, 1995. (See in particular the "Standards for Rehabilitation," Standard 3.)
5. See National Park Service publications such as "New Exterior Additions to Historic Buildings: Preservation Concerns," in Preservation Briefs 14, no date.
6. See, for example, "Conservation Principles: Policies and Guidance for the Sustainable Management of the Historic Environment," English Heritage, 2007.
7. The Venice Charter, 1964, article 9.
8. Leon Battista Alberti, On the Art of Building in Ten Books, (Translated by Joseph Rykwert, Neil Leach, and Robert Tavenor), MIT Press, 2001. (Originally published in Venice, 1486)
9. See Rudolf Wittkower, Gothic vs. Classic, G. Braziller, 1974 and Marzia Faietti and Massimo Medica editors, La Basilica Incompiuta, Museo Civico Medievale Bologna, 2001.
10. See Steven W. Semes, "The Art of Conversation," Period Homes, October 2006, pp. 18-21.
11. See Semes, 2006.
12. For a discussion of classical formal composition, see the author's comments in "Raising the Standards," Traditional Building, February 2007, pp. 13-18. There is an extensive literature on classical composition: see for example Nathaniel Curtis, Architectural Composition, J. H. Jansen, 1935 and A. Trystan Edwards, Architectural Style, Faber and Gwyer, 1926. More recent discussions include Steven W. Semes, "The Art of Composition" in Georges Gromort, The Elements of Classical Architecture, (Henry Hope Reed and W. Stafford Bryant, editors), W. W. Norton & Co., 2001; Alexander Tzonis and Liane Lefaivre, Classical Architecture: The Poetics of Order, MIT Press, 1986; and Nikos Salingaros, A Theory of Architecture, Umbau Verlag, 2006.

Glossary of Terms

Unless specifically defined below, words or phrases in this Design Guideline Manual shall be interpreted in accordance with definitions contained in the City of Cedar Rapids Code of Ordinances and Zoning Definitions and Webster's Dictionary.

A

Adaptive Use (Adaptive Re-use) - Rehabilitation of a historic structure for use other than its original use such as a residence converted in to offices. Changing an existing building to accommodate a new function. See also Re-use.

Addition—New construction added to an existing building or structure.

Alteration (Change)— The erection of a building or structure on a site, the movement of a building or structure from or to a site, the demolition of a building or structure, the reconstruction or restoration of a building or structure or any action to change, modify, reconstruct, remove, or demolish any exterior feature of a building or structure.

Appropriate—Especially suitable or compatible.

Arch—Curved construction which spans an opening and supports the weight above it. See *flat arch*, *segmental arch* and *semi-circular arch*.

Attic—An upper level of a building, not of full ceiling height, directly beneath the roof.

Awning— A roof-like cover, temporary in nature, which projects from the wall of a building.

B

Baluster—One of a series of small, vertical members used to support the upper rail of a railing.

Balustrade—A railing held up by balusters.

Bargeboard (Vergeboard) - A board which hangs from the outside rafters of a gable roof and is often sawn into a decorative pattern.

Base—The lowest of three principal parts of a column; the lowest part of a wall or pier.

Glossary of Terms

Bay—The portion of a facade between columns or piers providing regular divisions.

Bay window—A projecting window that forms an extension to the floor space of the internal rooms. See also *oriel window*.

Belt course—A horizontal band of stone or brick on the exterior wall of a building, usually marks the floor levels.

Board and batten—Siding fashioned of boards set vertically and covered where their edges join by narrow strips called battens.

Bond—Anything that holds two or more objects together, including the pattern of interlocking units and joints in a masonry structure; the connection between masonry units or the unit and the mortar bed.

Bracket—A projecting segment, often decorative, usually of masonry or wood.

Bulkhead—The vertical panels below display windows on store fronts. Bulkheads can be both supportive and decorative in design.

C

Capital—The top part of a column or pilaster

Casement window—A window with one or two sashes that opens with hinges at the side(s)

Certificate of Appropriateness (COA) —certificate issued by the building official or the Cedar Rapids Historic Preservation Commission indicating its approval of plans for alteration, construction, or removal or demolition of a local landmark or of a structure within a local historic district.

Certified Local Government (CLG) — Any city, county, parish, township, municipality, or borough any other general purpose subdivision enacted by the National Preservation Act Amendments of 1980 to further delegate responsibilities and funding to the local level.

Character—Distinctive traits or qualities and attributes in any structure, site, street, or district.

Glossary of Terms

Clapboards—Narrow wooden boards, thinner at the top edge, which are placed horizontally, overlapping to provide a weather-proof exterior wall surface.

Classical Order—The combination of column and entablature components used in a classical style; each has a column with base, shaft, and capital. The most common orders: Doric, Tuscan, Ionic, Corinthian, or Composite, each order has its own rules of proportion for the various elements.

Clipped gable—A gable roof where the ends of the ridge are terminated in a small, diagonal roof surface.

Column—A circular or square free standing vertical structural member.

Commission—The Cedar Rapids Historic Preservation Commission, a 9-member board appointed by City Council

Compatible—In harmony with location and surroundings.

Composite Order—A classical order with a capital combining scroll-like ionic order, and the decorative leaves of the Corinthian order.

Configuration—The arrangement of elements and details on a building or structure which help to define its character.

Context—The setting in which a historic element, site, structure, street, or district exists.

Corbeling—Courses of masonry set with each course stepped forward supporting an element.

Corinthian Order—The most ornate of the classical orders characterized by a column decorated with acanthus leaves.

Cornice—The uppermost, projecting part of an entablature, or feature resembling it. Any projecting ornamental molding along the top of a wall, or portion of a wall, or building, at porch, etc.

Cresting—An ornamental ridge along the top of a wall or roof, often made of metal.

Cross-gable—A secondary gable roof which meets the main roof at right angles.

Glossary of Terms

D

Demolition—Activity require a building permit(s) which results in the permanent destruction and removal of a building or structure, up to and including the foundation of a building or structure.

Dentrils—A row of small decorative blocks alternating with blank spaces in a classical cornice.

Doric Order—The simplest of the classical orders with simple, unadorned capitals fluted (with vertical grooves) columns and no base.

Dormer Window—A window set upright in a sloping roof.

Double-hung Window—A window with two sashes, one sliding vertically over the other.

E

Eave—The lower edge of a roof that projects beyond the face of a wall.

Element—A material part of detail of a site, structure, street, or district.

Elevation—Any one of the external faces or façades of a building.

Ell—The wing of a house, generally one room wide and running perpendicular to the principal building.

Engaged Column—A round column attached to the wall.

Entablature—In classical architecture, the full band of horizontal elements above the column capitals.

Epoxy Consolidants or Epoxy Fillers—Multiple part compounds that can help stabilize decayed wood members.

Glossary of Terms

F

Fabric—The physical material of a building, structure, or community, connoting an interweaving of component parts.

Façade—Any one of the external faces or elevations of a building. See also *primary façade* and *secondary façade.*

Fanlight—A semi-circular or fan shaped window set over a door with radiating muntins.

Fascia—A projecting flat horizontal band; forms the trim of a flat roof or a pitched roof.

Fenestration—The arrangement of windows on a building façade.

Finial—A projecting decorative element at the top of an object, such as a fence post, weathervane, roof turret. or gable.

Fish Scale Shingles—A decorative pattern of wall shingles composed of staggered horizontal rows of wooden shingles with half-round ends.

Flashing—Sheets, usually metal, used to weatherproof joints or edges, especially on a roof.

Flat Arch—An arch whose wedge-shaped stones or bricks are set with a straight bottom edge; also called a jack arch.

Foundation—The base of a building that rests directly on earth and carries the load of the structure above.

Frieze—The middle portion of a classical cornice; also applied decorative elements on an entablature or parapet wall.

G

Gable—The triangular section of an exterior wall supporting a pitched roof.

Gable roof—A pitched roof with one downward slope on either side of a central, horizontal ridge, forming a gable at each end.

Gambrel roof—A pitched roof with two slopes on each side of the ridge.

Glossary of Terms

H

Half-timbering—Timber frame wall construction with spaces between timbers filled with brick, stone, stucco, etc.

Harmony—Pleasing or agreeable; a congruent arrangement.

Height—The distance from the bottom to the top of a building or structure.

Hipped roof—A roof with uniform sloping on all sides.

Historic District—An area designated as a "historic district" by ordinance of the City Council and which may contain within definable geographic boundaries one or more landmarks and which may have within its boundaries other properties or structures that, while not of such historic or architectural significance to be designated as landmarks, nevertheless contribute to the overall historic or architectural characteristics of the historic district.

Historic imitation (historic replica)—New construction or rehabilitation where elements, components, or buildings mimic an architectural style but are not of the same historic period as the original being mimicked.

Hood molding—A projecting molding above an arch, door, or window; also called a drip mold

I

Infill—New construction where there had been an opening before, such as a new building between two older structures; or block infill between porch piers or in an original window opening.

Ionic Order—One of the classical orders; it has decorative capitals with volutes scroll-like ornaments, which turn downward.

J

Jack Arch—See *Flat Arch* section

Glossary of Terms

K

Keystone—The central top most element of an arch.

L

Landmark—A property, structure, or natural object designated as a "landmark" by ordinance of the City Council, pursuant to procedures described Section 18.05 of Cedar Rapids Municipal Code, that is worthy of rehabilitation, restoration and preservation because of its historic or architectural significance to the city.

Landscape—The whole of the exterior environment of a site, district, or region, including land-forms, trees and plants, rivers and lakes, and the built environment.

Lattice—An openwork grill (diagonal or vertical and horizontal) of wood strips used as screening.

Lintel—The horizontal support member above a window, door, or other opening.

M

Maintain—To keep in an existing state of preservation or repair.

Mansard Roof—A roof with two slopes on all four sides, with the lower slope steeper than the upper.

Masonry—Construction of brick, stone, or terra cotta laid up in units.

Massing—The three-dimensional form of a building.

Material Change—A change that will affect either the exterior architectural or environmental features of a historic property or any structure, site, or work of art within a historic district.

Modillion—An ornamental bracket used in a series under a cornice and sometimes supporting the cornice.

Glossary of Terms

Mortar—A mixture of sand, limestone, cement, and water used as a binding agent in masonry construction.

Mullion—A vertical divider between individual windows or doors.

Multi-light—A window sash or door light composed of more than one pane of glass

Muntin—A secondary framing member to divide and hold the individual panes of glass.

N

New Construction—Construction which is characterized by the introduction of new elements, sites, buildings, or structures or additions to existing buildings and structures in historic areas and districts.

O

Obscured—Covered, concealed, or hidden from view.

Oriel Window—A bay window built out from the wall resting on a bracket or corbel.

P

Palladian Window—A window opening with three parts, the central one arched and wider than the rectangular flanking ones. The tops of the flanking windows align with the base of the arch.

Paneled Door—A door composed of solid panels (either raised or recessed) held within a framework of rails and stiles.

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

Pediment—A triangular element formed by the gable of a roof; any similar triangular element used over windows, doors, etc.

Pier—A square or rectangular column.

Glossary of Terms

Pilaster—A square pillar attached to a wall.

Pitch—The slope of the roof.

Porch—A roofed space, open or partly enclosed, often at a building entrance, often with columns and a pediment, and generally with support piers, but occasionally with a full foundation.

Portico—A porch or ambulatory, supported by columns on at least on side, especially at the main entrance to a building in the Greek, Roman, or Neoclassical style.

Portland Cement—A strong, inflexible cement used to bind mortar. Mortar or patching materials with a high Portland cement content should not be used on pre-1920 buildings. Portland cement is harder than the earlier masonry, causing serious damage over time.

Preservation—Generally saving from destruction or deterioration old and historic buildings, sites, structures, and objects and providing for their continued use by means of restoration, rehabilitation, or adaptive use.

Pressed Tin—Decorative and functional metalwork made of stamped tin used in sheath roofs, bays, and cornices.

Primary Façade—The front facing façade; the façade that faces the streets and has the primary entrance. For buildings with an entry on a side façade or buildings sited on the corner, the side façade with entry and the street facing side façade and are considered as primary facades. See also *Façade* and *Secondary Façade*.

Proportion—Harmonious relation of parts to one another or to a whole.

Pyramidal Roof—A roof with four identical sides rising to a central peak.

Q

Quoins—Units of stone or bricks used to accentuate the corners of a building.

Glossary of Terms

R

Rail—A horizontal member of a railing or fence; may support vertical elements. Also, a main horizontal member of a door or window.

Recommended—Suggestion or proposal as to the best course of action put forth by the authoritative body for Chapter 18, which is the Cedar Rapids Historic Preservation Commission and summarized within guidelines.

Reconstruction—The act or process of reproducing by new construction the exact form and detail of a vanished building, structure, or object, or a part thereof, as it appeared at a specific period of time.

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

Replication—Creating an object that is an exact imitation of a historic architectural style or period.

Restoration—The act or process of accurately taking a building's appearance back to a specific period of time by removing later work and by replacing missing earlier features to match the original.

Retain—To keep secure and intact. In these guidelines, "retain" and "maintain" describe the act of keeping an element, detail, or structure and continuing the same level of repair to aid in preservation of elements, sites and structures.

Re-use—To use again. An element, detail, or structure might be reused in historic districts. See also *Adaptive use*.

Rhythm—Regular occurrence of elements or features such as spacing between buildings.

Ridge—The top horizontal member of a roof where the sloping surfaces meet.

Room—An enclosure or division of a house separated from other divisions, designed to be habitable four seasons a year and fully heated.

Rustication—Masonry cut in massive blocks separated by deep joints.

Glossary of Terms

S

Sash—The framework containing the glass in a window.

Scale—Proportional elements that demonstrate the size, materials, and style of buildings.

Secondary Façade—A façade other than the primary façade. A façade that does not face the street or does not have the primary entrance. See also *Façade* and *Primary Façade*.

Segmental Arch—An arch whose profile is less than a semi-circle.

Semi-circular Arch—An arch whose profile is a half-circle.

Setting—The attributes of a locality, neighborhood, or property that defines its character.

Shake—A split (by hand), rather than sawn wood, shingle.

Sheathing—An exterior covering of boards or other surface applied to the frame of the structure. See *siding.*

Shed Roof—A low-pitched roof with only one slope.

Shingles—A thin piece of wood, slate, asphalt, etc. laid with other in a series of overlapping rows covering the roof or sides of a house. In the early 1800s, the shingles were hand split. Today, hand-split shingles are called shakes.

Sidelight—A vertical area of fixed glass on either side of a door or window.

Siding—The exterior wall covering (sheathing) of a structure.

Significant—Having particularly important associations within the contexts of architecture, history, and culture. The importance of an element building or a site, owing to its involvement with a significant event, person or time period, or as an example of an architectural style. Also *historically significant*.

Glossary of Terms

Sill—The projecting horizontal base of a window or door, may be of any material, angles to repel water. Also, the horizontal piece of lumber, or built-up section that rests on the foundation and forms the base for the wood frame in construction.

Soffit—The horizontal underside of an eave or cornice.

Spindles—Slender wood dowels or rods turned on a lathe often used in screens and porch trim. See also *baluster*.

Stabilization—The act or process of applying measures essential to the maintenance of a deteriorated building as it exists at present, establishing structural stability and a weather-resistant enclosure.

Standing Seam Roof—A sheet metal roof with vertical folded seems joining adjacent flat panels; the parallel seams run along the slope.

Stile—One of the main vertical members of a millwork frame to which the other are attached; the vertical framing at the edge of a door or window.

Streetscape—The distinguishing character of a particular street as created by its width, degree of curvature, paving materials, design of the street furniture, and forms of surrounding buildings.

Stucco—An exterior finish, usually textured; composed of Portland cement, limestone, and sand mixed with water.

Style—A type of architecture distinguished by special characteristics of structure and ornament and often related in time; also a general quality of a distinctive character.

Surround—An encircling border or decorative frame, usually at windows or doors.

Swag—Carved ornament in the form of a cloth draped over supports or in the form of a garland of fruits and flowers.

T

Terra Cotta—A fine-grained fired clay material used for decorative masonry, often used in imitation of stone.

Transom—An opening above a door or window.

Glossary of Terms

Trim—The decorative framing of openings and other features.

Turret—A small tower projecting from a building usually at a corner.

Tuscan Order—The simplest order of the classical styles.

V

Vergeboard—See *Bargeboard*

Vernacular—A regional form or adaptation of a traditional architectural style; a building built without being designed by an architect or someone with similar training.

W

Wall Dormer—A dormer created by the upward extension of a wall and a breaking of the roofline.

Water Table—A projecting horizontal ledge, intended to prevent water from running down the face of a wall's lower section.

Weatherboard—Wood siding consisting of overlapping boards usually thicker at one edge than the other, or a board at the top of an exterior wall that covers the joint at an overhanging eave or verge.