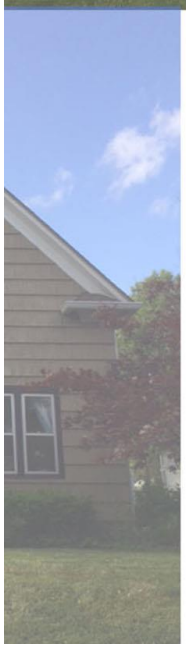
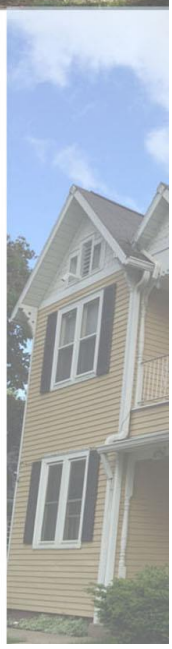


The West Lafayette Historic Preservation Commission Resource Guide

Spring/Summer 2015

CITY OF
WEST LAFAYETTE



July 2015

This document was created by the collaborative efforts of Katie Morrison, Arts Education and Regional Services Director of the Tippecanoe Arts Federation; The West Lafayette Historic Preservation Commission; The City of West Lafayette; and The Wabash Valley Trust for Historic Preservation. Some text in this document comes from the Wabash Valley Trust for Historic Preservation Resource Guide.

All images, except where noted, were created by Katie Morrison.

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Introduction

Section 1: What You Will Find in This Guide

The West Lafayette Historic Preservation Commission Resource Guide provides readers with tools for historic, cultural, and preservationist advocacy. This guide can be considered in two main parts: a historic context for the subjects that the Historic Preservation Commission oversees, and a map for preservationist practices in the present and future. Specifically, this guide details the history, architectural forms, and preservation practices for West Lafayette's Historic District: New Chauncey Neighborhood. Although many historic buildings and sites exist in West Lafayette, the Historic Preservation Commission currently oversees New Chauncey Neighborhood. Special efforts have been made to make this guide reader-friendly for a range of audiences, including contractors, architects, historians, and interested members of the public. These efforts include the streamlined design of the guide, use of photographs and other visual references, resource lists, and easily understood language enhanced by a glossary.

Chapter One, "Historic Context," will provide readers with brief histories of the City of West Lafayette and New Chauncey Neighborhood. Resources, including archival materials at the West Lafayette Public Library and the Virginia Kelly Karnes Archives and Special Collections at Purdue University, are available to any member of the public interested in further investigating the complex historical narratives that define the city and its Local Historic District.

Chapter Two, "Architectural Styles of New Chauncey," will help readers understand the history and aesthetics of dwellings in this Local Historic District. Each section is dedicated to the most prevalent architectural types in the New Chauncey Neighborhood. It is important to note that, although this chapter provides a comprehensive summary of the District's architectural forms, it does not account for every possible type. Readers should also refer to the Tippecanoe County Interim Report (available at the West Lafayette Public Library) and the Wabash Valley Trust for Historic Preservation's *Resource Guide* to supplement a complete account of architectural forms in West Lafayette. This chapter is meant mainly as a historic primer on the major forms found in New Chauncey Neighborhood. The selection of architectural forms emphasizes a unified historical aesthetic, one of the most important factors in a Local Historic District.

Chapter Three, “Design Guidelines for West Lafayette’s Historic Districts (New Chauncey Neighborhood),” uses text and information from the Wabash Valley Trust for Historic Preservation’s *Resource Guide* to help readers understand the guidelines suggested by the West Lafayette Historic Preservation Commission. It is important to understand that these are not ordinances; instead, the guidelines will help homeowners construct, preserve, or demolish properties in the New Chauncey Neighborhood in an appropriate manner.

The Glossary will define terms used in Chapters Two and Three, in addition to other terminology one will encounter in studying historic architecture in West Lafayette. For additional terminology, one should reference the Wabash Valley Trust for Historic Preservation’s *Resource Guide*.

Section 2: The West Lafayette Historic Preservation Commission

The West Lafayette Historic Preservation Commission formed following the passage of City Ordinance #9-11 on June 6, 2011. The ordinance has several phases, and as of 2015 is still in its first phase. The first phase applies only to demolition and new construction. The second phase will include Certificates of Appropriateness for renovations as well. The purpose of the Commission is to act as a helpful resource. The Commission can set Local Historic Districts and must approve applications for Certificates of Appropriateness.

ORDINANCE NO. 09-11 (THIRD AMENDED)
HISTORIC PRESERVATION COMMISSION
Appointment and Initial Purpose of Commission

WHEREAS, the Common Council of the City of West Lafayette, Indiana, declares that the protection, maintenance, restoration, rehabilitation, reconstruction, or development of historic districts is in the public interest; and,

WHEREAS, it is the intent of this ordinance to provide a means to promote the cultural, economic, and general welfare of the public through the preservation and protection of structures and areas of historic and cultural interest within the City of West Lafayette; and,

WHEREAS, it is the intent of this ordinance to initiate a comprehensive program of historic preservation by the appointment of a Historic Preservation Commission; and

WHEREAS, upon appointment, the initial purpose of the Historic Preservation Commission is to solicit public input and recommend to the Common Council an Historic Preservation Ordinance for its consideration which shall be in compliance with IC 36-7-11.

NOW THEREFORE, BE IT ORDAINED BY THE COMMON COUNCIL OF THE CITY OF WEST LAFAYETTE THAT:

a. **Establishment.**
There is hereby established the Historic Preservation Commission of the City of West Lafayette, Indiana (hereinafter referred to as the "Commission").

b. **Composition; Appointment.**
The Commission shall consist of nine (9) voting members. The voting members shall be appointed by the Mayor subject to the approval of the City Council and shall be residents of the City who are interested in the preservation and development of historic areas. The members of the Commission should include professionals in architectural history, planning, and other disciplines related to historic preservation, to the extent that those professionals are available in the community. Up to one (1) voting member of the Commission may include a member of the Common Council. Up to three (3) nonvoting, advisory member(s) may be appointed to the Commission by the Mayor with approval by the City Council. Commission members shall serve without compensation, except for reasonable expenses incurred in the performance of their duties.

c. **Term.**
Voting members shall each serve for a term of three (3) years; however, the terms of original voting members shall be for one (1) year, two (2) years, and three (3) years in order for the terms to be staggered. The term for nonvoting, advisory members shall be for three (3) years. A vacancy shall be filled within ninety (90) days for the duration of the term.

d. **Commission Administrator.**
A City administrator designated by the Mayor shall serve as the ex-officio administrator of the Commission. The administrator shall provide staff assistance to the Commission.

e. **Officers.**
The Commission shall elect from its members a President, Vice-President, and Secretary who shall serve for one (1) year and who may be re-elected no more than three (3) consecutive times for the same position.

f. **Meetings.**
Commission meetings must be open to the public in accordance with Indiana's Open Door Law and a public record shall be kept of the Commission's resolutions, proceedings, and actions.

g. **Initial Purpose of Commission.**
Upon appointment, the Commission shall meet for the purpose of soliciting public input and formulating a draft of an Historic Preservation Ordinance for recommendation and submission to the Common Council for its consideration and action. The Commission shall meet as necessary in order to perform expeditiously its initial purpose.

h. **Information to be Considered by Commission.**
In achieving its initial purpose, the Commission shall give due consideration to the following: A. Public input; B. Expert input; C. The legal requirements of IC § 36-7-11; D. Model Ordinances and Ordinances in effect in other Indiana municipalities; E. West Lafayette Common Council Ordinance No. 9-11 (Second Amended); and F. Other input as considered necessary or helpful by the Commission.

Section 3: Certificate of Appropriateness (COA)

A COA is the approval granted to a property owner who has gone through the proper review process for (as of 2015) new construction and demolition on a

site within a West Lafayette Local Historic District (New Chauncey Neighborhood). Property owners can obtain a COA from the West Lafayette Historic Preservation Commission and the West Lafayette Department of Development. Once a property owner submits his or her application, it will go to the West Lafayette Historic Preservation Commission for review during the group's regularly scheduled meetings.

Chapter 1

Section 1: A Brief History of West Lafayette

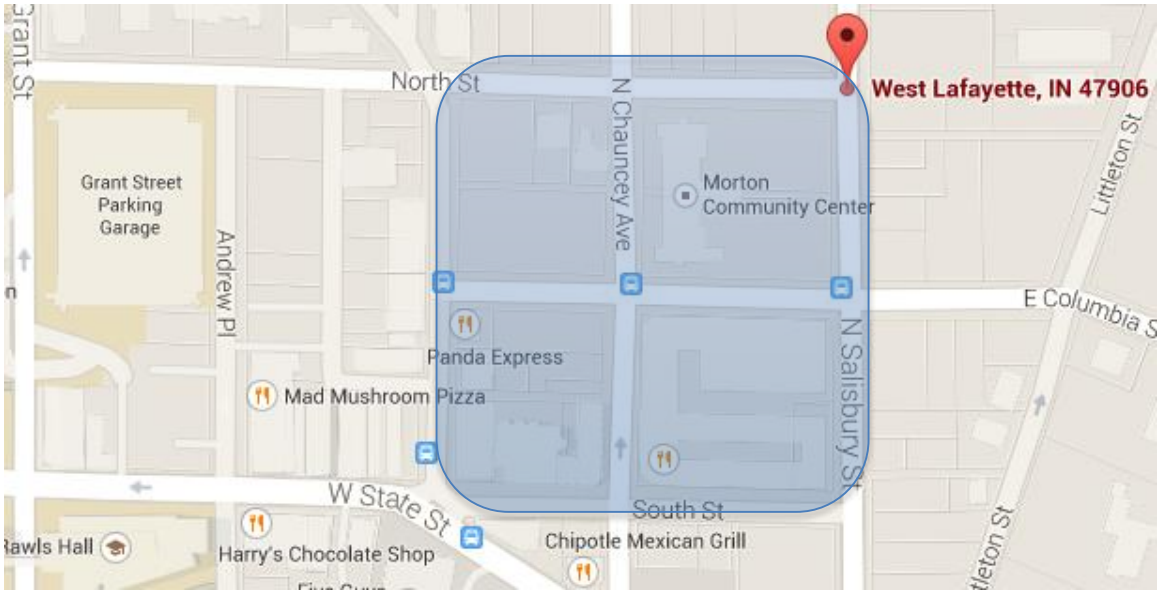
West Lafayette's early history consists of two town narratives—Kingston and Chauncey. Both platted in the mid-nineteenth century, these two small but ambitious settlements forged a heritage for West Lafayette residents today. Town records and secondary source histories reveal the complexities, struggles, and triumphs that go into forming a small city. West Lafayette possesses fertile grounds for early American history, including troubling and significant interactions between American Indian tribes and settlers. These interactions center on the presence of French fur traders in the eighteenth century and growing conflicts in the early nineteenth century, resulting in the Battle of Tippecanoe at (now) Prophetstown in 1811. This narrative, however, focuses on the second half of the nineteenth century and the twentieth century. In so doing, it contextualizes the establishment of historically significant homes in West Lafayette.

Like many other communities along the Wabash River, West Lafayette began as a river town. Prior to the utilization of locomotive railways in Indiana, rivers provided the most useful mode of transportation across the region. The convenience of the river for commerce and industry, however, did not translate to a convenient space for settlement. In 1836, August Wylie platted land on the western banks of the Wabash—just south of what is now known as the Railroad Bridge.[1] With river access in mind, the lots on this land were located near a gravel bar that acted as a bridge when water levels were low. Several buildings were reportedly erected on this land; however, as the spring of 1837 rolled around, flooding

[1] Wendy Arbor, "Tour the Town on the Trolley." Script.

became a serious problem. Realizing their unwitting error, Wylie and others destroyed the buildings and moved up the hill.[2]

Jesse Lutz platted the town of Kingston in 1855, less than twenty years after August Wylie's routed attempt. Tucked securely away from the banks of the Wabash, the town plat was bordered by what are now Northwestern, Salisbury, North, and South Streets.



The space occupied by the original Town of Kingston in 1855

Lutz was born in Ohio, as was his wife. Their children were born in Indiana, and census records show that he was living in the West Lafayette area at least through 1870. His occupation, listed as "Whole Liquor Dealer," would have made a home base near the river advantageous.[3]

Although Lutz and his family made a home in Kingston, the titular founder of Chauncey was not a Hoosier. Elihu Chauncey came from a family of land speculators in Philadelphia, Pennsylvania. Although he never actually lived in the area, Chauncey invested in Indiana real estate with the help of Henry Leavitt Ellsworth. In January 1860, Elihu Chauncey platted land adjacent to Kingston. Over the course of the next six years, residents of these two settlements built lives together. By 1864, the area contained roughly twenty-five

[2] *Tippecanoe County Interim Report: Indiana Historic Sites and Structures Inventory*. Indianapolis, IN: Historical Landmarks Foundation of Indiana, May 1990.
[3] 1870 United States Federal Population Census

homes and five major streets—"State Road" (now State Street), River Road, Robinson Street, Salisbury Street, and Northwestern. [4]In the name of efficiency and expansion, the two locations apparently merged to form the Town of Chauncey in 1866.[5] The Town received its charter in 1867, securing its ability to maintain a municipal government and school system.[6]

The Town of Chauncey immediately made moves to establish its moral identity and to expand its physical boundaries. The Town's first ordinance was approved on May 16, 1868. The ordinance made it unlawful to dig in, remove, or change any earthen materials from public streets. Soon after, on May 22nd, the Chauncey council gave right of way on public streets to Northwestern Gravel Road Company, in order to build a road through the corporate limits of town. The abundance of maps in early town records further indicates the town's focus on the future from an early date.

[4] *Tippecanoe County Interim Report*. Robinson Street was a plank road.
[5]*Tippecanoe County Interim Report;* New Chauncey Neighborhood Association
[6] New Chauncey Neighborhood Association, "The History of West Lafayette"

"Original Plat of Chauncey." Town Record, Volume I. c. 1866. City of West Lafayette records. Archives & Special Collections, Purdue University Libraries.

Chauncey engrained moral traditions into its town identity as much as it did future expansions. The second town ordinance, approved on June 26, 1868, made it unlawful for anyone over the age of ten to bathe in the Wabash River during daylight hours. Such an ordinance speaks to social mores of modesty and moral health in the largely Protestant-settled Midwest. Roughly a month later, on August 7, the Town of Chauncey approved the first of many prostitution ordinances. Entitled "An Ordinance to Suppress Vice and Immorality," the document made it unlawful for "any prostitute who shall be found wandering about the Town of Chauncey" either in public or a private home. It was additionally unlawful for any male over the age of twelve to be found associating with a prostitute. These ordinances were updated nearly every year throughout

the 1870's. On the same day Chauncey approved its first prostitution ordinance, the Town Council similarly approved a Sunday ordinance. This made "any person found shooting, playing ball, or engaged in any public amusement on Sunday" unlawful and subject to a fine not exceeding five dollars. [7] These early town laws demonstrate how West Lafayette, in its infancy, articulated its moral identity through regulations.

The Town of Chauncey continued to develop roads, homes, and even a school throughout the 1860's through 1880's. By This development can be contextualized with the founding of Purdue University in 1869. A land grant institution established under the Morrill Act, this agriculturally and mechanically focused school chose the Chauncey area to build starting in 1871, and in 1874 classes began.[8] Hired faculty and staff, in addition to growing student populations, would have found the nearby Town of Chauncey a useful locus.

Around 1871, the Town of Chauncey made several changes seemingly in anticipation of the expansion from Purdue. The Town divided into five districts that year, and in May 1872 the Town's Street Committee and Town Marshall succeeded in getting Salisbury Street cobbled. As in the Town's early history, municipal and economic expansion went hand-in-hand with moral regulations. Interestingly, as Purdue broke ground in 1871, Chauncey also renewed and expanded several prostitution and bathing laws, in addition to enacting new liquor sales restrictions.[9]

As Purdue University grew, the surrounding town started to solidify the history now often associated with West Lafayette. In May 1888, the Town of Chauncey voted to change its name to West Lafayette. Chauncey did not have a post office, and as such mail addressed there could not be delivered. Mail addressed to "West Lafayette," however, could be delivered due to its geographic moniker. In 1924, West Lafayette was incorporated as a city with M.B. Morgan elected as its first mayor.[10] From its outset, West Lafayette was

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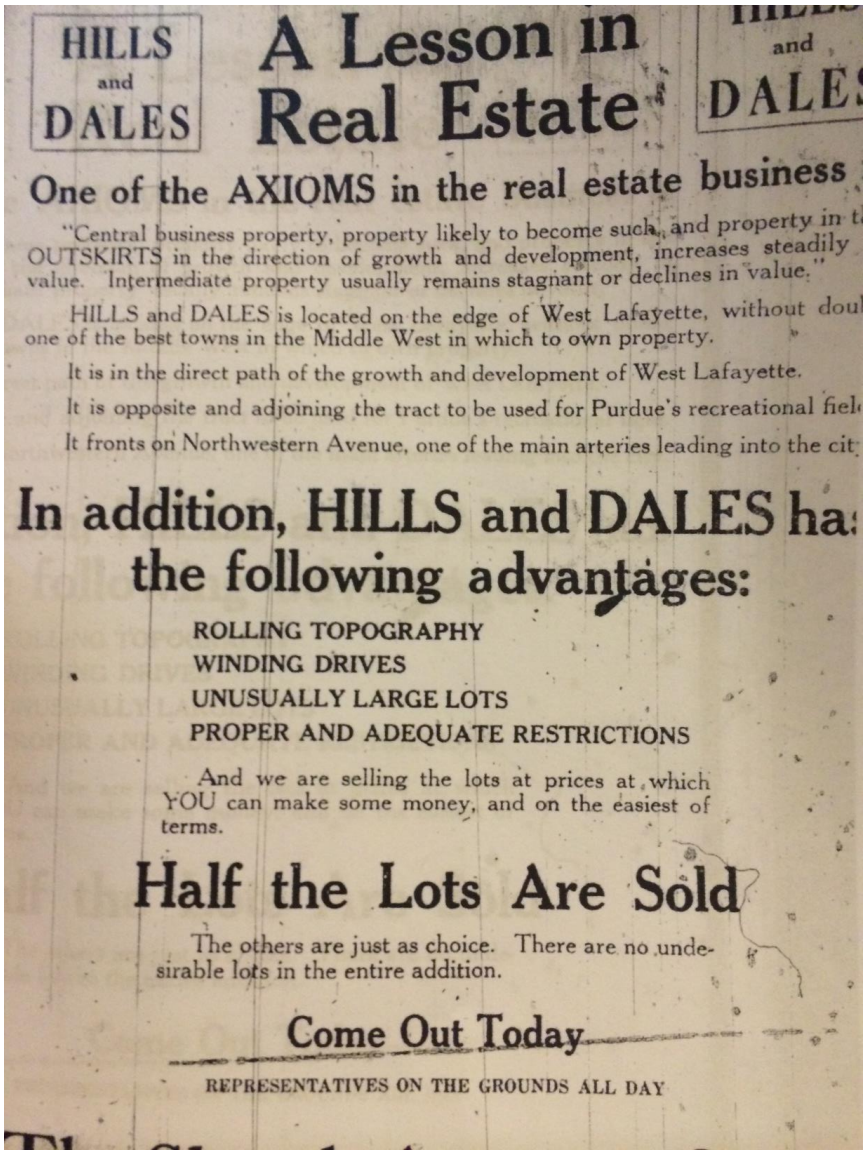
[7] Town Record Volume I, City of West Lafayette records.
[8] "Purdue History," Purdue University, http://www.purdue.edu/purdue/about/history.html
[9] Town Record Volume I, City of West Lafayette records
[10] Tippecanoe County Interim Report.

intimately related to Purdue University. As 1920's editions of the *Journal and Courier* show, lively parades, circuses, and beauty pageants put on by Purdue's many fraternities and sororities were open to all West Lafayette and Lafayette residents. These events provided huge sources of amusement for residents, with thousands attending the Purdue Circus Exhibition in May 1922.[11]

As residents of New Chauncey today know, however, this relationship has not always been symbiotic. As Purdue continued to expand, West Lafayette residents found it necessary to enforce neighborhood regulations to protect their communities from excessive development. The push and pull relationship between the university and surrounding city has defined much of West Lafayette's narrative in the twentieth century. Even in *Journal and Courier* records in the 1920's, 1930's, and 1940's are dotted with stories of concerned residents'



HILLS and DALES

A Lesson in Real Estate

HILLS and DALES

One of the AXIOMS in the real estate business

"Central business property, property likely to become such, and property in t OUTSKIRTS in the direction of growth and development, increases steadily value. Intermediate property usually remains stagnant or declines in value."

HILLS and DALES is located on the edge of West Lafayette, without dou one of the best towns in the Middle West in which to own property.

It is in the direct path of the growth and development of West Lafayette.

It is opposite and adjoining the tract to be used for Purdue's recreational fiel

It fronts on Northwestern Avenue, one of the main arteries leading into the cit

In addition, HILLS and DALES ha the following advantages:

ROLLING TOPOGRAPHY
WINDING DRIVES
UNUSUALLY LARGE LOTS
PROPER AND ADEQUATE RESTRICTIONS

And we are selling the lots at prices at which YOU can make some money, and on the easiest of terms.

Half the Lots Are Sold

The others are just as choice. There are no undesirable lots in the entire addition.

Come Out Today

REPRESENTATIVES ON THE GROUNDS ALL DAY

[11] "Novel Entries Feature Parade," *Journal and Courier*, May 12, 1922.

Journal and Courier, October 12, 1923. It is possible the "Proper and Adequate Restrictions" included the segregation of non-white residents.

pushback to commercial development projects. The story of the city's expansion is indeed complex, as stories heralding exciting new housing projects such as Hills and Dales and advertisements for housing lots exist next to concerned responses to development.[12]

In the second half of the twentieth century, the bond between Purdue and West Lafayette was cemented and necessary. It has made the community economically viable and independent from the demands of rural agriculture that weigh down other towns in North Central Indiana. Today, there is actually a greater theme of West Lafayette residents trying to define their identity *outside* of Purdue. This has resulted in the establishment of neighborhood associations, a large trails and parks system, and development unconnected to Purdue University.[13] There is still much research to do, and materials to be uncovered, in order to present a cohesive narrative of West Lafayette in the twentieth and twenty-first centuries. One should take the themes established by the city's infancy—such as the spirit of expansion and establishment of moral codes—to reflect on more recent histories in the City of West Lafayette. In so doing, one may be able to help establish a historically based, believable, and strong identity for the city's residents.

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[12] *Journal and Courier*, October 12, 1923, 11; "New Bank Building," *Daily Courier*, August 11, 1914, 2; "Village Union Will Discuss Topics of Community Interest," *Journal and Courier*, April 21, 1922, 2.
[13] For more specific information on such developments, please refer to Chapter Two, Section Two.

Chapter 1

Section 2: A Brief History of New Chauncey

The New Chauncey neighborhood exemplifies West Lafayette's historic identity. Born as a natural extension of the Town of Chauncey, the neighborhood has roots dating back to the mid-nineteenth century. After Chauncey merged with the Town of Kingston to form West Lafayette, the area steadily grew and experienced dynamic residential development. This development included the construction of dozens of homes, several of which are now listed on the National Register of Historic Places. A significant number of these structures have also received historic home designations from the Wabash Valley Trust for Historic Preservation. This has led to the designation of New Chauncey as a Local Historic District in the City of West Lafayette, meaning it is now under the care of the West Lafayette Historic Preservation Commission and subject to the group's regulations and rulings. The architectural styles of New Chauncey dwellings, along with the stories of those who lived in them, help tell a larger narrative of West Lafayette's middle class development in the twentieth century.

New Chauncey residents were largely from the Midwest and representative of the region's middle class. Dr. Edward T. Stahl, of the Edward and Beatrice Stahl House on 324 Park Lane, was a practicing surgeon at the time of the 1940 United States Federal Census. In addition to his wife, he also lived with a residential maid named Mahlke Opal. This detail shows the prevalence of live-in service workers in American middle class homes—even as late as 1940. The size of the home would have allowed Opal her own quarters. To the contemporary reader, domestic workers seem like a product of the upper echelons of class; however, in the first half of the twentieth century they were much more common throughout the middle and upper-middle classes.[14]

[14] Maggie Caldwell, "Invisible Women: The Real History of Domestic Workers in America," *Mother Jones*, February 7, 2013. http://www.motherjones.com/politics/2013/02/timeline-domestic-workers-invisible-history-america

Census workers canvassing the New Chauncey neighborhood around that time also found that at least three men (for whom New Chauncey homes are now named) were Indiana natives. Dwight Hartman, of the Dwight R. Hartman House at 457 Maple Street, grew up in a large family in Elkhart, Indiana.[15] William F. Keirce of 324 Park Lane was born in Indiana around 1889. His parents' birthplaces—Ireland and Kentucky—are emblematic of common immigration patterns in the Midwest during the nineteenth century. Horace Reisner of 492 Littleton Street was also a Hoosier; census records indicate that his father grew up mostly in Indianapolis, and by 1940 his son Horace lived at the Littleton address in West Lafayette. In sum, the average original New Chauncey homeowner was white, male, originally from the Midwest, and of an upper-middle class profession.

Did you know…?

The housing abstracts (a collection of legal documents tracing the ownership and use of a particular parcel of land) for New Chauncey Neighborhood are available to the public at the West Lafayette Public Library.

For more information, contact the West Lafayette Public Library Archives division or Nick Schenkel at nick@wlaf.lib.in.us

New Chauncey homeowners played a pivotal role in West Lafayette's larger economic and community expansion. In the twentieth century, the public saw these homeowners as longstanding members of the community. In an interesting detail revealed by housing abstracts, real estate mortgages in the New Chauncey area still referred to West Lafayette as the "Town of Kingston, now West Lafayette."[16] Although a small legal detail, this fact establishes homeowners in New Chauncey as connected to the community's greater history. Indeed, New Chauncey was at the forefront of West Lafayette's expansion. The *Journal and Courier* dates April 18, 1922 as a turning point for the city's road use. The Lafayette Street Railway, active across the river in Lafayette, began a new route across Thornell and Grant Streets. Thornell was later renamed Stadium Street—one of the main defining roads in New Chauncey.[17] The streetcar allowed New Chauncey residents more efficient access to the rest of West Lafayette and Lafayette.

1922 also saw the expansion of entertainment for residents of New Chauncey Neighborhood. The Purdue station now known as WBAA started broadcasting in April of that year. The *Journal and Courier* noted that university alumni—many of whom lived in West

[15] 1920 United States Federal Population Census.
[16] Housing abstracts of Elihu Chauncey, West Lafayette Public Library Archives. Interestingly, this same abstract used "Town of Chauncey, Now West Lafayette" in 1892.
[17] "Franchise for car line gets West Side O.K.: Town Board Adopts Ordinance Giving New Street Railway Rights Agreed Upon; Busy Session," *Journal and Courier*, April 18, 1922.

Lafayette, and specifically New Chauncey Neighborhood—desired a powerful local radio outlet.[18] Around this time, the newspaper also published an editorial comparing the power of movies and radio. The editor argued that Americans went to movies not because they particularly cared about the films shown, but to escape boredom in their homes. As the editor argued, the advent of radio allowed families to stay entertained in their own houses, leading to a rise in domestic interest. “Radio is sweeping the country,” the editorial reads, “And it keeps people at home. It is so revolutionary a thing that, for a while at least, it upsets the whole scattering tendency of recent years. And as the thing improves, the new domestic tendency may strengthen.”[19] This information sheds light on the domestic context for the growth of New Chauncey Neighborhood in the twentieth century. Residents valued their homes as places for rest, life, and entertainment. That lively spirit continues in the neighborhood today, with an active New Chauncey Neighborhood Association and the West Lafayette Historic Preservation Commission.

Chapter 2

[18] “Broadcasting to Be Repeated at Purdue,” *Journal and Courier*, May 5, 1922, 1.
[19] “Movies and Radio,” *Journal and Courier,* April 7, 1922, 6.

Architectural Styles of New Chauncey

Any architectural style (or, more accurately, "form") guide is inevitably incomplete.[20] As with any artistic medium, architecture contains a vast visual language that speaks not only to its viewers and inhabitants, but also to its own history. Different architectural forms and styles interact and coexist; thus, a home may simultaneously qualify as "Queen Anne" and "Cottage," or "Contemporary" and "Colonial Revival." The New Chauncey Neighborhood contains many such homes, and these give the community its distinctive character. This style guide does provide a comprehensive overview of New Chauncey's architectural character. The organization of the guide, however, should not limit the reader in his or her interpretation of certain structures. Instead, readers should note that many of the housing types here, separated by name, often coexist in historic homes. Moreover, the oftentimes subtle and contradictory language of architectural styles means that some sources may classify a home as, say, "Folk Victorian," and others may classify the same home as "Eclectic Victorian." The interpretation of architectural styles is fluid and exciting, and it should encourage readers to walk the New Chauncey Neighborhood themselves and make their own decisions.

[20] The Georgia Historic Preservation Division describes the difference between style and form as such: "A type or form of a house is frequently confused with its style…'Style' should be thought of as the external ornament or decoration of a house, whereas "type" is the unadorned form and interior layout." Historic Preservation Commission, "House Types in Georgia," Georgia Department of Natural Resources, July 2011. These terms help describe homes on a more granular level. For the purpose of this resource, "style" will be used mostly to refer to the main visual impression left by any particular dwelling.

Section 1: Victorian

Homes include…

- 117 East Oak St.
- 103 Sylvia St.
- 401 N. Salisbury St.
- 725 N. Salisbury St.

The Victorian architectural type is a visual embodiment of the energy and hubris of American industrialization in the Victorian era. "Victorian" can be used to describe a home's form, while "Queen Anne," "Folk," and "Free Classic" can be used to describe any Victorian home's exterior ornamentation. Although the Victorian name and its hallmarks often reference earlier Anglo-European architecture, the construction and cultural ideals that went into the construction these dwellings prove the Victorian form's—and its various styles'—place as a representative modern American art form. The Queen Anne style and its numerous variations was well articulated by Thomas U. Walter, President of the American Institute of Architects during his 1879 annual message: "The manifest tendency of architects is to break away from the trammels of conventional rules, and to make style subservient to the spirit of the age, indicates a progress in the development of independent thought hitherto unknown."[21] These effusive words show how the Victorian styles became some of the most ubiquitous upper and middle class American views near the turn of the century. Its individualism made it a uniquely applicable style for American families. Its diverse possibilities are on full display in the New Chauncey Neighborhood of West Lafayette. Although there is not a large quantity of these homes in New Chauncey (bungalow and vernacular types undoubtedly make up the majority of these structures), they provide the area with a stately quality and connect it to the many Victorian homes seen across the river in Lafayette.

Rather than the symmetry of forms such as the American Foursquare or bungalow, Victorian homes employed asymmetrical additions, layouts, and exterior decoration. The rhythm of these homes can be characterized as more staccato—less irregular—than their subdued neighbors. One of the most significant formal qualities of Victorian homes is the presence of projecting bays and additions. These are placed at irregular intervals, and their intersecting corners demand attention from public right of ways. Porches often wrap around the front and sides of these projections. This dizzying display of perspective and angles is displayed at 117 East Oak Street. In this home (now adapted to several rented units), a Folk Victorian style is evident in the yellow paint choice and white, gingerbread, wooden trim. The home does not have a turret or tower, as would be more common in a Queen Anne Victorian

[21] Thomas U. Walter, "Annual Message," *Architects' and Builders' Magazine*, 1879.

home. 117 East Oak shows how one recognizable form (Victorian) can emphasize one style (Folk) more than others.

Victorian Form Highlights

Roofs…
- Hipped (sloped on all 4 sides)
- Gabled (sloped on 2 sides), especially dormers
- Irregular shape
- Large, decorative eave brackets

Porches…
- Spindled posts
- Wrapped porches on first floor
- Recessed porches on upper floors

Building materials…
- Decorative shingle
- Clapboard
- Patterned masonry or cast concrete

Windows…
- One-over-one or multi-over-two
- Arched, curved, or rectangular tops
- Arranged in pairs or trios
- Leaded or stained glass

Folk Variations

- Typically understood as a middle class variation on Victorian
- Timber materials
- Clapboard siding
- Ornate or simple wooden trim details
- Large porches

Queen Anne Variations

- Turrets and towers
- Use of masonry (brick or stone)
- Cast iron façade detailing OR rich wood ornamentation
- Complex color schemes

Further Victorian Resources

BiblioLabs, LLC, *Victorian Architecture: Houses and Pattern Books*. Charleston, S.C.: BiblioLabs, LLC, 2013.

Brooks, Michael W. *John Ruskin and Victorian Architecture*. New Brunswick, N.J.: Rutgers University Press, 1987.

Omoto, Sadayoshi. "The Queen Anne Style and Architectural Criticism," *Journal of the Society of Architectural Historians* 23, 1 (March 1964), 29-37.

Asymmetrical massing and bays as seen at 401 North Salisbury Street (c. 1890/1920)

117 East Oak Street. This three-quartered view from the street shows protruding bays, a wraparound porch and spindlework columns, irregular window style, and white dormer trim.

Homes include…

- 342 Lawn Ave.
- 457 Maple St.
- 425 Littleton St.
- 545 Hayes St.

Chapter 2

Section 2: Bungalow

Since the early twentieth century, architects have described the bungalow as nationalistic and quintessentially American.[22] Bungalow heritage can be traced to California; they sprouted across the state in the late nineteenth century, and by 1906, the style was heralded as California's "especial pride."[23] So great was the influence of bungalow architecture, in fact, that it spread rapidly across the United States around the turn of the century. Although bungalows started as distinctly Californian in purpose—large porches and raised foundations allowed for better ventilation in the hot climate, for example—architects and planners quickly lauded the bungalow as applicable to many climates and locations across the nation. By 1915, it became the most popular style for single-family residential buildings in the United States.[24] This was due, in large part, to the symbiotic relationship of artistry and economy that the bungalow style allows.

Associated with the aesthetics of the Arts and Crafts movement, the bungalow form and style emphasizes integration with natural surroundings (through the use of local material and landscaping), simplicity, and craftsmanship. One can see these design principals in the bungalows of New Chauncey Neighborhood. Interestingly, the style's eastward spread was aided by the proliferation of pre-planned bungalows that homeowners could purchase through magazines and even department stores such as Sears, Roebuck & Company.[25] For many architects and critics, this stood in direct opposition to the anti-industrial standards of Arts and Crafts and, by extension, the "true" California Bungalow style.[26] Polarized opinions defined a separation between "Craftsman Bungalow" homes and "Kit Home" bungalows. New Chauncey Neighborhood contains both. 201 Quincy Street and 863 Rose Street are examples of Kit Home bungalows.[27] One can now view a Craftsman Bungalow at 124 West Stadium Avenue. Despite early twentieth century critics' grievances that Kit Home bungalows were "*cheap* dwellings in *good* middle-class suburban neighborhoods," the anointing touch of history and nostalgia has heightened their class reputability. Today, many may not be able to distinguish the differences between hand-built Craftsman Bungalows and Kit Home bungalows.

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[22] John Mack Faragher, "Bungalow and Ranch House: The Architectural Backwash of California," *The Western Historical Quarterly* 32, 2 (Summer 2001), 161.
[23] Jas M.A. Darrach, "Why Not a Bungalow?" *Country Life in America* 14 (October 1906), 637.
[24] Faragher, "Bungalow and Ranch House," 160; Robert C. Spencer, "Building a House of Moderate Cost—A Bungalow Suggestion," *Architectural Record* 32 (July 1912), 38.
[25] Rebecca L. Hunter, "A Bonnie Clyde!" *Sears Modern Homes*, December 28, 2014, blog post, http://www.searshomes.org/index.php/tag/west-lafayette-and-the-sears-kit-house/
[26] Faragher, "Bungalow and Ranch House"
[27] Twyla Graber, "Spirit of American Architecture" (November 24, 2014), 2. http://westlafayettepubliclibrary.org/images/Kit%20Homes%20in%20New%20Chauncey.pdf

Whether it be Kit Home, Craftsman, or otherwise, the bungalow home contains archetypal design strategies. Although bungalows dot the entire New Chauncey Neighborhood, three homes nearly next door to each other on Connolly Street comprehensively demonstrate these strategies—numbers 120, 116, and 106 on the North side of the street (all c. 1915). All three have similar, low-pitched gable front roofs; entryway porches (116 replaces the typical exterior porch with an interior space, but it is heavily windowed and still acts as an entry gathering space); and stonework, especially in the foundations. Siding between three varies; the stucco front on 116 is representative of the California style, while 106's river rock foundation is more indicative of an English or Craftsman style. New Chauncey Neighborhood certainly has more elaborate and better-preserved bungalows; however, an interested visitor might stop by this block for a primer in the neighborhood's numerous bungalows. From there, visitors can head south to Littleton Street to view the Wabash Valley Trust plaqued Horace and Leona Reisner House (c.1915) or the Dwight R. Hartman House on Maple Street (1913); west to the William F. Keirce Craftsman Bungalow on Lawn Avenue (1928); and dozens of other historically contributing examples in between.

Further Bungalow Resources

Primary:

Darrach, Jas M.A. "Why Not a Bungalow?" *Country Life in America* 14 (October 1906): 637.

Spencer, Robert C. "Building a House of Moderate Cost—A Bungalow Suggestion," *Architectural Record* 32 (July 1912): 38.

Secondary:

Faragher, John Mack. "Bungalow and Ranch House: The Architectural Backwash of California," *The Western Historical Quarterly* 32, 2 (Summer 2001): 149-173.

Powell, Jane. *Bungalow: The Ultimate Arts and Crafts Home* (Layton, Utah: Gibbs Smith, 2004).

"What Is a Sears Modern Home?" *Sears Archive*, accessed February 1, 2015. http://www.searsarchives.com/homes/

Bungalow Style Highlights

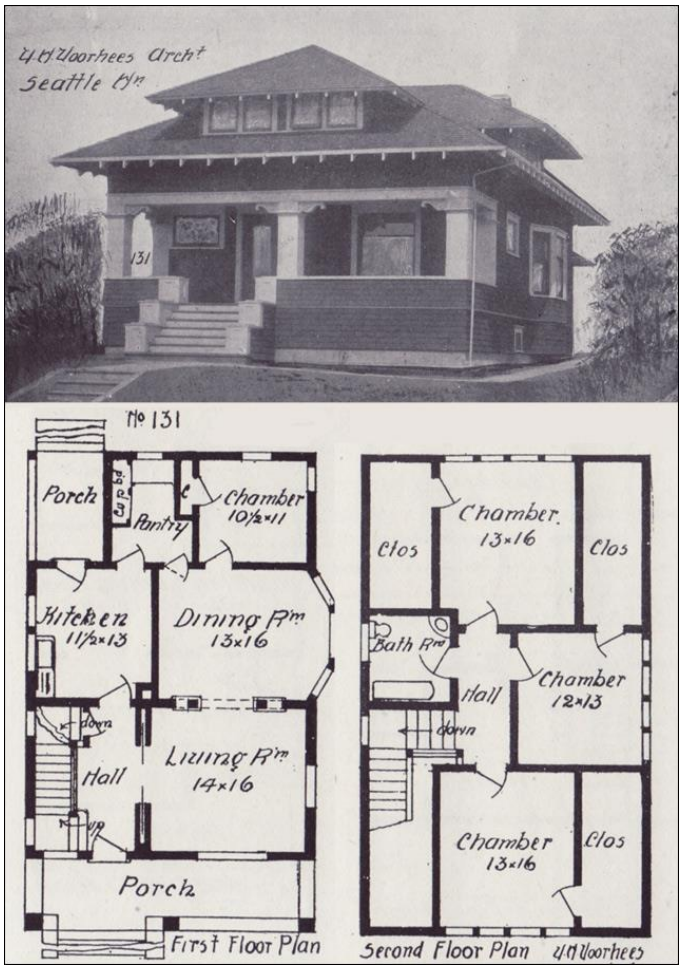
Roofs…
- Hipped (sloped on all 4 sides)
- Gabled (sloped on 2 sides), especially dormers
- Low-pitched/sloped
- Extended rafters visible

Porches…
- Central to entryway
- Full or partial width
- Supported by massive piers

Building materials…
- Clapboard
- Brick
- Stone
- Stucco

Windows…
- Double hung/double sashed
- Single panes
- Simple wood trim

106 Connolly St. (c.1915) *116 Connolly St. (c.1915)* *120 Connolly St. (c.1915)*



1908 Hip-roofed Bungalow. V. W. Voorhees of Seattle, WA.
http://www.bungalowhomestyle.com/plans/voorhees/1908/08wbh-131.htm

Chapter 2

Section 3: Colonial Revival

Homes include…

- 439 N. Salisbury St.
- 701 N. Chauncey Ave.
- 451 Littleton St.

The Colonial Revival form is one of the most ubiquitous architectural types seen in the United States. Many date the popular birth of Colonial Revival to the 1893 Columbian Exposition in Chicago. As the world turned their attention to the city, American participants sought to present a distinctive visual character. In order to evince a visual impression of an authentic America, Exposition architects looked to the Federal and Georgian structures that defined the nation's founding era. The Exposition's Director of Works, famed Chicago architect Daniel Burnham, oversaw the construction of the Exposition's "White City." The gravitas of the term came from the proliferation of white plaster Neoclassical buildings across

the vast Exposition site. [28] These constructions invoked the democratic center of the nation's capital. The layering of historical references and the progressive technological feats required in order to build them spoke to Americans at the exciting turn of the twentieth century.[29] In addition to the rise of grand Neoclassical buildings in American cities at the time, a more modest Colonial Revival took hold in the nation's domestic neighborhoods.

In the New Chauncey neighborhood, Colonial Revival homes sometimes took on a distinctively Dutch style. Interestingly, Franklin Delano Roosevelt was one of the biggest champions of Dutch Colonial Revival architecture. Before his presidency, Roosevelt was an avid member of small historical and genealogical societies.[30] He strongly believed in the value of preserving the words and visual culture of our ancestors. This meant not only the preservation of historic Dutch Colonial homes, but also in the planning and construction of new homes in a "true" Dutch Colonial style. Although Roosevelt initiated such constructions in the Northeast, architects working in West Lafayette, Indiana at the same time constructed homes in the same visual language.[31]

The Charles and Ida Kasher House at 439 N. Salisbury Street (built in 1917) is a remarkable example of Dutch Colonial Revival in the New Chauncey area. The gambrel roof provides an immediate visual impression. In gambrel roofs, two connected slopes form the symmetrical slides. The first slope is steep, while the second slope ascends at a shallower angle. In this example, large, gambreled dormers also protrude on the eastern side of the house. Shingle siding, a quintessential building material in Dutch Colonial homes, is employed around the building. These construction choices strongly contribute to its historic value. It is emblematic of the types of homes even Franklin D. Roosevelt hoped to see across the nation in the early twentieth century.

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[28] Pennsylvania Historical and Museum Commission, "Colonial Revival Style: 1880-1960," *Architectural Field Guide*, n.d.

[29] Wayne Andrews, "Random Reflections on the Colonial Revival," *Archives of American Art Journal* 4, 2 (April 1964), 1-4. Interestingly, texts such as that by Andrews show a tenser confusion over the significance and quality of revival styles. Architectural criticism in the 1960's forms a complex dialogue for revival architecture.

[30] William B. Rhoads, "Franklin D. Roosevelt and Dutch Colonial Architecture," *New York History* 59, 4 (October 1978), 431.

[31] In addition to Dutch Colonial homes, New Chauncey also has a large number of Colonial Revival Cottages. These do not typically have the gambreled roofs of Dutch Colonial, and instead resemble scaled-down versions of the Colonial homes seen on the East Coast in the eighteenth century.

Colonial Revival Style Highlights

Roofs…
- Hipped (sloped on all 4 sides)
- Gambreled (particularly in Dutch Colonial Revival)

Porches…
- Restrained design
- Half-to-small size
- Square or round columns
- Decorative pediments

Building materials…
- Shingles (particularly in Dutch Colonial Revival)
- Clapboard

Windows…
- Four-over-four, six-over-six
- Double-hung sash
- Rectangular tops
- Shutters
- Symmetrically located

Further Colonial Revival Resources

Andrews, Wayne. "Random Reflections on the Colonial Revival," *Archives of American Art Journal* 4, 2 (April 1964), 1-4.

Gyure, Dale Allen. *Colonial Revival in America: Annotated Bibliography*. Charlottesville, VA: University of Virginia, Department of Architecture, 2008.

A gambreled roof marks the Colonial Revival home of 439 North Salisbury St. (c. 1915)

Chapter 2

Section 4: Tudor Revival

Homes include…

- 700 N. Chauncey Ave.
- 703 N. Chauncey Ave.

Tudor Revival homes in the New Chauncey Neighborhood do not present the intimidating, gothic exteriors one might envision when presented with the concept of Tudor

architecture. Although the Tudor Revival certainly takes its cues from England's sprawling, half-timbered fortresses of the fourteenth and fifteenth century, the form takes on a more charming, countryside feel in New Chauncey.

Patricia L. Duncan, in *The Journal of the Louisiana Historical Association*, explains how the Tudor Revival form could be adaptable for American clients. She notes that the Tudor Revival dwellings built in the United States in the first decades of the twentieth century were actually amalgamations of Tudor, Elizabethan, and Jacobean architecture. For architects, the overall goal with these buildings was to make them "picturesque."[32] This concept—collages of historic styles to create an overall picturesque aesthetic—is called *eclecticism*. This can be applied to many homes in Lafayette and West Lafayette's historic homes, including Spanish eclectic, Renaissance eclectic, Victorian eclectic, and more.

Tudor Revival homes in New Chauncey utilize the steep roof and gable pitch associated with the form. Although original Tudor homes utilized half-timber construction, in the twentieth century this form became ornamental. 700 North Chauncey Avenue displays this decorative half-timbering on the front gable. Vines crawling up the brick siding enhance the pastoral "Englishness" of the dwelling. Details such as these preserve the aesthetic integrity of historic buildings across New Chauncey Neighborhood.

Tudor Revival Style Highlights

Roofs…
- Steeply pitched
- Prominent cross gables
- Massive chimneys

Entrances…
- Recessed front door
- Arched openings
- Black metal door hardware
- Small gabled roof over front door

Building materials…
- Brick
- Decorative half-timbering
- Stone masonry
- Stucco

Windows…
- Tall and narrow
- Arranged in groups
- Mutli-paned
- Leaded glass

Further Tudor Revival Resources

Clark, Michael D. "Ralph Adams Cram and the Americanization of the Middle Ages," *Journal of American Studies 23, 2* (August 1989), 195-213.

[32] Patricia L. Duncan, "Slagle House," *Louisiana History: The Journal of the Louisiana Historical Association*, 38, 3 (Summer 1997), 346.

Goff, Lee. *Tudor Style: Tudor Revival Houses in America from 1890 to Present*. Ann Arbor, MI: University of Michigan Press, 2002.

Jakle, John A. “Twentieth Century Revival Architecture and the Gentry,” *Journal of Cultural Geography* 4, 1 (1983): 28-43.

Thurley, Simon. *The Building of England: How the History of England Has Shaped Our Buildings*. London: HarperCollins, 2013.

Evening light illuminates the Tudor Revival home of 703 North Chauncey Avenue (c. 1930).

Chapter 2

Section 5: English Cottage

Homes include…

- 132 DeHart St.
- 127 Connolly St.
- 136 East Oak St.
- 601 Robinson St.

In the Victorian era at the turn of the twentieth century, the English Cottage was a structure of sentiment. British and Victorian studies have identified the rural, pastoral English countryside as a site for thoroughly industrialized citizens to reflect, linger, and indulge in nostalgia.[33] Significantly, the themes of colonial movement and global intercultural exchange in the Victorian era complicated what it meant to be "English." English citizens moved, in huge numbers, to and from their home country and the wide expanse of colonies across the world in the nineteenth century. This led to the proliferation of traditionally English structures in non-English (or not "authentically" English) places. More interesting, the murky waters of transnational visual exchange also led to the adaptation of English structures in colonies' own proud styles. The New Chauncey Neighborhood transforms the context for the English Cottage, resulting in a distinct, American architectural type.

These dwellings take many of the same design cues as Tudor Revival homes, but they are significantly smaller and more streamlined. English cottages are typically one or two stories tall, with a medium-to-steep roof pitch. One of the defining characteristics of the form is the cross-gabled roof. The cottage's windows are another English visual cue. They are tall, narrow, and multi-paned, with visible lead or wooden muntins. They create a protective, castled effect that evokes the structure's European heritage. A line of these windows marks the front of 123 Connolly Street in New Chauncey. Interestingly, the home, built circa 1920, is best characterized as a Colonial Revival Cottage. The cross-gabled roofline is characteristic of the English Cottage, but the white clapboard building materials, porch, and overall symmetry of design are far more indicative of Colonial Revival. In fact, New Chauncey Neighborhood has many dwellings characterized as such. This home demonstrates how the New Chauncey Neighborhood translates an English style to make it more "American" in appearance.

[33] Tim Barringer, "'I am native, rooted here': Benjamin Britten, Samuel Palmer, and the Neo-Romantic Pastoral," Art History 34, 1 (2011); Pamela Gerrish Nunn, "The Cottage Paradise," *Victorian Review* 36, 1 (Spring 2010).

English Cottage Style Highlights

Roofs…

- Cross gabled
- Medium to steep pitch
- Large chimneys

Entrances…

- Recessed front door
- Rounded doors
- Arched entries

Building materials…

- Brick
- Decorative half-timbering
- Stone masonry
- Clapboard (in Colonial Revival variations)

Windows…

- Arranged in groups
- Mutli-paned
- Leaded glass

Further English Cottage Resources

Crowley, John E. "'In Happier Mansions, Warm and Dry': The Invention of the Cottage as the Anglo-American House," *Winterthur Portfolio* 32, 2/3 (Summer-Autumn 1997), 169-188.

Nunn, Pamela Gerrish. "The Cottage Paradise," *Victorian Review* 36, 1 (Spring 2010), 185-202.

The charm of an English Cottage with contemporary use at 127 Connolly Street.

Chapter 2

Section 6: Vernacular

Historic and cultural preservation groups and researchers hail vernacular architecture as the style and form of the people. Typically simple in design, vernacular dwellings focus on ease of use, accessibility, and a colloquial aesthetic. Many consider vernacular plans—including the Gabled –Ell and American Four-Square—as the most authentic windows into a particular community's past. Interestingly, these plans often combine references to various revival styles. This amalgamation of visual parts, muted into an overall recognizable plan, makes these buildings "vernacular." To architectural critics, preservationists, and visitors, this consolidation of forms is authentic—and moreover, authentically American. The tension between originality and reuse of existing forms makes vernacular architecture one of the most exciting rising fields in architectural and folk studies.

Section 6.1: Gabled Front

The defining feature of this vernacular dwelling is its central entrance, marked by the two, sloped roofs that meet to form its triangular moniker: the gable. These homes are iconic in American visual culture; in fact, they were truly some of the most commonly constructed homes during the early to mid-nineteenth century.[34] As opposed to more elaborate homes in New Chauncey (particularly Tudor and Colonial Revival homes), gabled-front homes were originally built for working class families. Although gable-front forms can be quite large or contain rich ornamentation (particularly on its porch columns and pediments), typically they are quite simple in style and smaller than its formal neighbors such as the Victorian or Craftsman Bungalow. They typically utilize clapboard or vinyl siding, which have always been understood as affordable materials. The large presence of gable-fronts in New Chauncey demonstrates the historic economic diversity of its community. Today, these homes are owned by families or available for rent to Purdue students.

[34] New Hampshire Division of Historic Preservation, "Appendix E: Glossary of New Hampshire House Types," NH Architectural Survey Manual, April 2013. http://www.nh.gov/nhdhr/programs/documents/introtoarchsurvey.pdf

Section 6.2: Gabled-Ell

The Gabled-Ell home is, not surprisingly, an adaptation of the Gable-Front home. It takes visual cues from Greek Revival and subdues them. The columns and pediments seen in Gable-Front homes are seen in Gabled-Ell structures, but in Gabled-Ell structures these details continue on an additional wing parallel to the main center of the home. These protruding wings, typically rectangular, accommodated more indoor and outdoor space for families.[35] The low, shallow gable slopes allow for a continuous roofline, as seen at 120 West Stadium Avenue. In other homes, the front gable can take on a steeper pitch, as seen at 128 East Oak Street. Such variations highlight the customizable flexibility of vernacular homes.

Section 6.3: American Foursquare

The American Foursquare house form has a square or rectangular plan similar overall to the Gable-Front house. The most significant difference between these two forms is the roof type. Although their triangular sloped roofs characterize Gable-Front homes, American Foursquare homes use pyramidal shaped, hipped roofs. This allows for more space in the homes, and they often bud upwards to include a third story as well. [36] American Foursquare homes most closely resemble bungalows, particularly in their low sloping dormers and front porches. In fact, homeowners could purchase Foursquare house plans in the same catalogues as bungalow plans in the early twentieth century.[37] Moreover, many American Foursquare homes were created and decorated in a Craftsman style, further blurring the lines between the Foursquare and bungalow. Typically, however, bungalows contained fewer stories and a more open floor plan than the Foursquare. These two forms, however, coexist in significant numbers in the New Chauncey neighborhood.

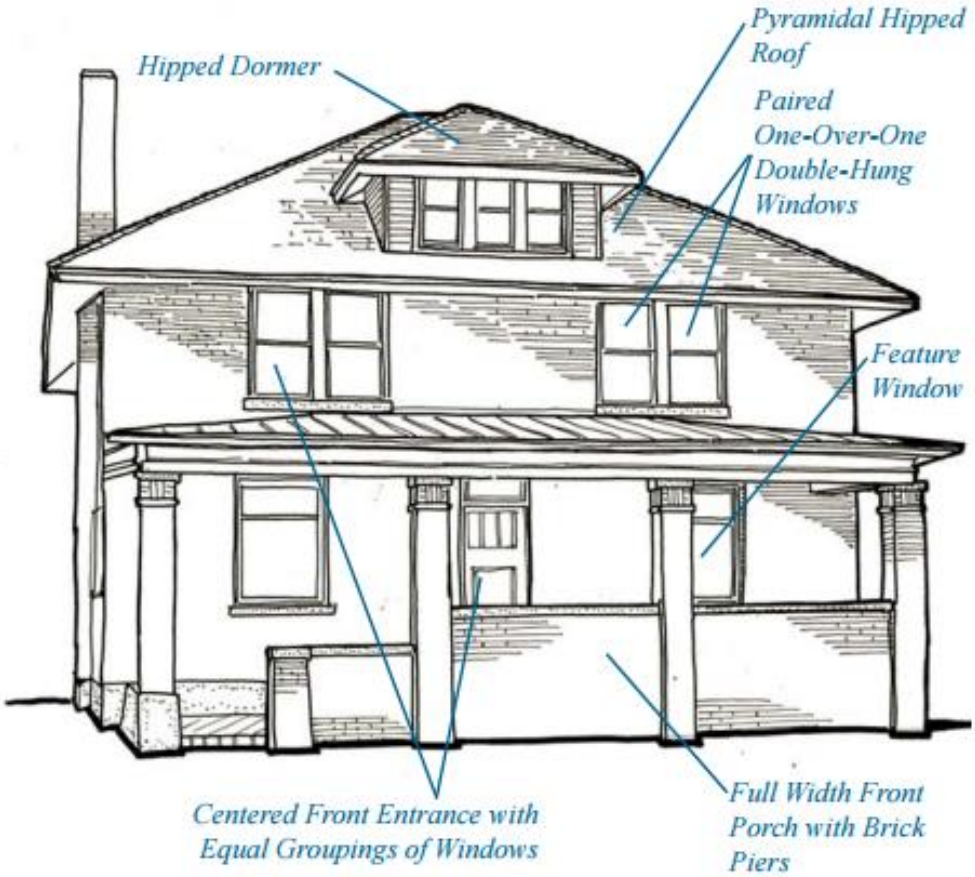
Further Vernacular Architecture Resources

Robert W. Bastian, “Indiana Folk Architecture: A Lower Index,” *Pioneer America* 9, 2 (December 1, 1977), 115-136.

[35] The Red Wing Heritage Preservation Commission, “Red Wing South-End Historic Properties Survey,” n.d. http://www.red-wing.org/media/files/planning/south_survey_report_1b.pdf
[36] “Red Wing South-End Historic Properties Survey,” 25.
[37] Roanoke Planning Commission, “Residential Pattern Book,” City of Roanoke, Virginia, November 20, 2008.

Another vernacular form is the T-Plan, wherein the aerial plan would show a crossed "T" shape. 444 North Salisbury Street (c. 1890)

The symmetrical simplicity of the Gable-Front home at 411 North Salisbury Street (c. 1915)



An American Foursquare diagram. Roanoke Planning Commission, "Residential Pattern Book," City of Roanoke, Virginia, November 20, 2008.

Chapter 3

Section 1: Masonry Guidelines

Terms in this section…

- **Sandblasted**
- **Stucco**
- **Mortar, mortar joint**
- **Tuckpointed**
- **Spalled**
- **Terra cotta**
- **Caulking**

In considering the design of a historically contributed home, the ultimate goal should be to preserve and maintain materials original to the building. Like other exterior design features, masonry provides a highly visual guide to the historic era and style of a home. The following guidelines can help homeowners preserve the historic character of their dwelling, while still allowing for necessary updates.

- Historically-painted buildings may be repainted to avoid "ghost paint" traces.
- Unpainted masonry and masonry features should be left unpainted.
- Masonry should be cleaned only if there are major stains or paint build- up. If the staining or dirt is limited, it may be best to leave it alone. Do not introduce water or chemicals into brick walls.
- If stained, brick walls should be cleaned with mild detergent cleansers.
- Masonry should never be **sandblasted** or subject to any kind of abrasive cleaning. Brick, for example, should never be cleaned with high-pressure water that exceeds 300 pounds per square inch.
- Waterproofing and water repellent should only be used if absolutely necessary, and should be water permeable.
- Bare masonry should not be coated in **stucco** or other coating material.
- Replacement **mortars** should be comparable with the original in strength, composition, color, and texture. The profile and style of the historic **mortar joint** should be matched wherever possible.
- If brick mortar is to be **tuckpointed,** mortar should be tested to determine its composition, and samples should be taken from several places. Varied samples ensure that, if the building has been repointed in the past, the new mortar will be compatible for the whole building.
- Only experienced professionals should use electric saws to remove damaged mortar. The saw can slip and cause damage to the bricks or change the joint size.
- Bricks should be reused (not replaced) unless the bricks are excessively **spalled** or cracked.

- If replacement is necessary, replacement bricks should be as close to the original as possible in size, color, and texture.
- Replacement brick, like historic brick, should be one consistent color.
- Bricks surrounding past repairs, cracks, or alterations, should be left as they are.
- Damaged stucco should be repaired wherever possible.
- A stucco mixture comparable to the original in strength, composition, texture, and general appearance should be used for repairs to the building.
- Stucco that is not original to the building, but has become a character defining feature, should be retained
- **Terra cotta** should be inspected regularly to prevent possible problems with spalling and the chance of pieces falling off the building.
- Maintenance of terra cotta should include **caulking**, replacement of missing pieces, and repointing of the mortar joints with compatible mortar.
- Terra cotta should be cleaned in the gentlest effective manner, such as low-pressure water, mild detergent, and natural or nylon bristle brushes.

Masonry Resources

Robert C. Mack and John P. Speweik, "Repointing Mortar Joints in Historic Masonry Buildings," Preservation Brief 2, National Park Service/U.S. Department of the Interior. http://www.nps.gov/tps/how-to-preserve/briefs/2-repoint-mortar-joints.htm

Teel Patterson Tiller, "The Preservation of Historic Glazed Architectural Terra-Cotta," Preservation Brief 7, National Park Service/U.S. Department of the Interior. http://www.nps.gov/tps/how-to-preserve/briefs/7-terra-cotta.htm

Masonry details, as shown here a the John and Jean Bray House at 701 N. Chauncey, contribute to its overall historic character and style (Colonial Revival). The scrolls here are typical of classical details seen in Colonial Revival architecture.

Chapter 3

Section 2: Wood Guidelines

Terms in this section…

- **Synthetic materials**
- **Simulated materials**
- **Water blasting**
- **Rotary sanding**

A large number of historic homes in the New Chauncey Neighborhood present wooden exteriors. This material is used across many styles, but especially in Queen Anne and Folk Victorian homes and Dutch Colonial Revival homes. Wood siding and wood architectural elements should be repaired and reused wherever possible, and replacement should only be done if absolutely necessary. The vulnerability of wood, however, often necessitates replacement or renovation.

- Rotten sections of the siding should be removed and replaced with salvaged boards or new pressure-treated lumber of like size and texture to match the original.
- Rotten architectural elements unable to be repaired should be reproduced with pressure treated wood to ensure longevity.
- The concealment of original wood siding with vinyl, aluminum, or other **synthetic materials** is not appropriate.
- **Simulated materials** may be used on the portions of a building not visible from a public way. These materials must duplicate the original siding in width, depth, profile, and general appearance.
- If simulated sidings are used, all decorative details including corner boards, fishscale siding, ornate window trim, etc. must be duplicated or retained.
- Convex, concave, and split wood siding can often be repaired without replacement.
- Cleaning of wood siding should be undertaken in the gentlest manner possible with low-pressure water, natural bristle brushes, and a mild detergent.
- High-pressure **water blasting**, sandblasting, or the use of blowtorches is not permitted. **Rotary sanding** may be an acceptable method if performed by an experienced professional.

Chapter 3

Section 3: Architectural Metals Guidelines

Terms in this section…

- **Splicing**
- **Patching**
- **Reinforcing**
- **Corrosion**
- **Rust inhibiting**
- **Galvanic corrosion**

Metals are used in many exterior architectural details, including columns and capitals, window hoods, façades, stairways, and fences. These details are stylistically significant in historic homes. Thus, original metalwork should be repaired and retained whenever possible. The biggest threat to these features is corrosion, but homeowners can take steps to repair existing deterioration and to prevent it in the future.

- **Splicing**, **patching**, or **reinforcing** damaged areas can repair architectural metals.
- Metals should be protected from **corrosion** with proper drainage and (if appropriate) paint.
- To prepare metal to repaint, sand down to bare metal for a clean surface, apply two coats of **rust inhibited** primer followed by two coats of acrylic latex paint.
- Metal should not be sandblasted.
- Metal that is deteriorated beyond repair should be replaced with units that duplicate the original in form and detailing. Substitute metals may be used if the final project appears to be the same as the original.
- Be aware of possible interactions between metals that create deterioration, such as **galvanic corrosion** between iron and copper.

Metals Resources

John G. Waite and Margot Gayle, "The Maintenance and Repair of Architectural Cast Iron," Preservation Brief 27, National Park Service/U.S. Department of the Interior. http://www.nps.gov/tps/how-to-preserve/briefs/27-cast-iron.htm

Chapter 3

Section 4: Windows and Doors Guidelines

Original windows, doors and their characteristic elements including sashes, lintels, sills, shutters, decorative hoods, pediments, moldings, muntins, decorative glass, and historic glass should be retained, repaired and reused wherever possible. Windows or doors should only be replaced if they are deteriorated beyond repair or are not original.

Terms in this section…

- **Muntin design**
- **Removable flush muntins**
- **True divided lights**
- **Shutters**
- **Louvered construction**
- **Recessed brick**
- **Lintels**
- **Sills**
- **Storm windows**
- **Storm/screen doors**
- **Security doors**
- **Awnings**
- **Window hood moldings**

- If replacement is necessary, new doors or windows should match the originals in size, design, material, scale, color, shape, texture, number of panes, and **muntin design**.
- **Removable flush muntins**, which do not have the same appearance as **true divided lights,** are inappropriate and should not be used.
- Any new **shutters** should be proportionate so that they would appear to cover the window opening if closed.
- Any new shutters should be **louvered** or paneled wood construction.
- If an opening is to be closed on a *brick structure*, **recessed brick** should be used to echo the opening. **Lintels** and **sills** should be retained.
- If an opening is to be closed on a *frame structure*, appropriate siding that matches the existing should be used. Fixed shutters may also be used to close an opening.
- **Storm windows** should fit the opening exactly, without the use of spacers, and should be compatible with the existing window pattern. Metal storm windows and doors should be painted if used.
- **Screen** and **storm doors** shall be correctly sized to fit the entrance opening. Door openings should not be enlarged, reduced or shortened for new door installation.
- **Security doors** added to the fronts of dwellings have minimal structural framework and provide a full view, so that the historic door is visible.

- **Awnings** should be canvas or of similar woven materials in colors complimentary to the building.
- Rectangular windows and door openings should have straight-across shed type awnings, *not* bubble or curved forms.
- Awnings over arched windows should be curved or rounded to match the openings.
- Any awning should not cover or conceal significant architectural details, such as **window hood moldings,** and should be attached with care so as to not damage original details and materials.

Windows and Doors Resources

John H. Myers, "The Repair of Historic Wooden Windows," Preservation Brief 9, National Park Service/U.S. Department of the Interior. http://www.nps.gov/tps/how-to-preserve/briefs/9-wooden-windows.htm

Sharon C. Park, "The Repair and Thermal Upgrading of Historic Steel Windows," Preservation Brief 13, National Park Service/U.S. Department of the Interior. http://www.nps.gov/tps/how-to-preserve/briefs/13-steel-windows.htm

As seen here, windows are integral to the historic stylistic character of homes. The Charles and Gertrude Rawls House, at 545 Hayes Street, has windows that utilize muntin design typical of Craftsman Bungalow—three divided lights over one.

Chapter 3

Section 5: Roofs and Roof Elements

Terms in this section…

- **Pitch**
- **Cresting**
- **Chimney (cap)**
- **Finial**
- **Cupolas**
- **Cornice**
- **Bracket**
- **Dormer**
- **Asphalt shingle**
- **Fiberglass shingle**
- **Balcony**
- **Public right-of-way**
- **Split cedar shakes**
- **Ridge vents**
- **Gable**
- **Downspout**
- **Boxed-in and built-in gutters**
- **Splash block**

Of course, roofs are a dominant feature in the visual and historic character of a building. These are not just highly visible from public right-of-ways, but also integral to the structural well being of any dwelling. These structures should be preserved whenever possible; however, due to their centrality to structural integrity, repairs should be made whenever necessary. These can include the roof form itself, roof materials and tiles, shingles, and gutters.

- Roofs should be retained in their original shape and **pitch,** with original features such as **cresting, chimneys, finials, cupolas, cornices, brackets, dormers** and if possible with original materials.
- Roofs may be re-roofed with substitute materials (such as **asphalt** or **fiberglass shingle**) in a pattern and color similar to the original if the original materials are no longer present or if the retention of original roof materials is not economically viable.
- Appropriate colors for new roofs include dark gray, black, brown or shades of dark red. Red or green may also be appropriate for Craftsman Bungalow-era dwellings.
- Roofs should *not* have new dormers, roof decks, **balconies** or other additions introduced on the fronts of dwellings. These types of additions *may* be added on the rear or sides of dwellings where they are not visible from the **public right-of-way.**
- Roofs of **split cedar shakes** are inappropriate in most cases and should not be used.
- Flat roofs should use soldered metal panels. If the roof is not visible to the public right-of-way, rolled composition of EPDM (rolled rubber) roofing materials are acceptable.
- Roofs requiring vents should have **ridge vents** rather than pot vents. If pot vents are used they should be sited at rear rooflines, and not visible from the public right-of-way.

- Skylights and vents original to the house should be preserved. Additions, skylights and vents should not be added where they would be visible from the street. Skylights should be flush with the rooflines and placed at rear rooflines or behind **gables** and dormers.
- The installation of gutters and **downspouts** should not result in the removal of existing eave features.
- **Boxed-in or built-in gutters** should be repaired rather than replaced, if possible.
- Half-round designs are the most historically accurate for replacement gutters. If not readably visible, “k” or ogee designed gutters of aluminum or vinyl are acceptable.
- Downspouts should be located away from significant architectural features on the front of the building. They should provide proper drainage to avoid water damage to the building. Round downspouts are more appropriate than rectangular forms, though both are acceptable. Downspouts should extend at least 4 to 6 feet, or utilize a **splash block**. Straps should be nailed under, not on top, of roofing material.
- Original chimneys should not be removed or altered. If necessary, they should be rebuilt according to the original design. They should be cleaned and repointed in accordance with the *masonry guideless*.
- Chimneys should have clay, slate or stone **caps.** Metal caps may be acceptable if they are not readably visible from the public right-of-way.
- Chimneys should not be covered with stucco or other covering materials. A chimney on the rear of a building that is only marginally visible from public view may be removed and covered with roofing.
- Inoperable chimneys should be capped but not removed.

Chapter 3

Section 6: Exterior Elements: Porches, Entrances, and Trims

Terms in this section…

- **Porch**
- **Handrail**
- **Baluster**
- **Column**
- **Spindlework**
- **Gable decoration**
- **Zoning and setback regulations**

- Existing original **porches** and steps details, including **handrails**, **balusters**, **columns**, brackets, **spindlework**, tiles, and **gable decorations**, should be retained and repaired wherever possible.
- Features that are deteriorated beyond repair should be replaced with elements that duplicate the original in design and material.
- If the original porch columns and railings are missing, replacement porch columns and railings should be appropriate for the dwelling's architectural style and period.
- Porches that are not original to the structure, but have subsequently become historic in their own right, and contribute to the character of the property, should be retained and repaired.
- Porches should be enclosed only if absolutely necessary, and should conform to current **zoning** and **setback regulations**.
- Porch enclosures should harmonize with the architectural and historical integrity of the building, not damage or cover up historic materials or details.
- The reconstruction of missing porches should be based on photographs, written documentation, or physical evidence whenever possible. If no clear evidence exists, porch design should err on the side of simplicity. Homeowners can look to similar houses in design, style, and scale to visually inform their reconstruction.
- The reconstruction of missing porches should conform to all zoning and code requirements, such as setback, and railing height.
- The size and scale of replacement trim, porches, or other decorative details should be appropriate for each individual building, and should match existing trim.
- Replacement trim should be based on historic photographs, other similar buildings in the neighborhood, or actual physical evidence. If no evidence exists, trim should be simple in design and style so the new is not confused with the original.

- Simulated materials may be used to replace deteriorated elements which are beyond repair. These materials must duplicate the original in width, depth, profile and general appearance.

Exterior Elements Resources

Aleca Sullivan and John Leeke, “Preserving Historic Wood Porches,” Preservation Brief 45, National Park Survice/U.S. Department of the Interior. http://www.nps.gov/tps/how-to-preserve/briefs/45-wooden-porches.htm

As seen here, 492 Littleton Street uses iron spindlework railings accurate to the original construction of the home.

Chapter 3

Section 7: Setting

Terms in this section…

- **Re-grading**
- **Carriage house**
- **Outbuilding**

Trees and Landscaping

- Before any changes are made to plantings in the public right of ways between the sidewalk and the street, the property owner should contact the City Forester to ensure that changes comply with the local Tree Ordinance.
- Street trees should not be placed directly in front of the entrance to a building.
- Trees should be planted in increments *no less* than 25 feet on the center.
- Lawn decorations should be consistent with the period of the home and the neighborhood at large.
- The general landscaping configuration of the site should be maintained.
- **Re-grading** the site can alter the appearance from the street. Mounds and other re-grading should be avoided.

Lighting

- Exterior lighting should be low intensity and directed to specific areas.
- Lighting levels should be consistent throughout the neighborhood.
- Lighting should provide security without detracting from the district or any particular building.
- Historic lighting fixtures should be reused and repaired wherever possible.
- Replacement fixtures should duplicate the originals in design and materials. If no photographic evidence of original light fixtures exists, new light fixtures should be compatible with the building's design, use, scale, size, and location.

Fences and Retaining Walls

- Historic retaining walls should be repaired and retained wherever possible. Historic finish that imitates stone should be finished and not covered. Historic stone walls should be left unpainted.
- Historic fences should be repaired and retained wherever possible.
- New wood fences should be in picket, slat style, lattice. Wrought iron, when historically accurate, are also appropriate. All fences should conform to current setback requirements.
- Fencing in the front yard should be shorter than three feet and should be appropriately painted. Tall privacy fences should enclose only the rear yard.

Outbuildings

- Garages, **carriage houses** and other **outbuildings** that are original to the building or contribute to a property's historic character should be preserved and maintained. Repairs should match the original structures.
- Original outbuildings should not be moved or relocated to another part of the lot.
- Original outbuilding doors should be maintained to the greatest extent possible, but may be retrofitted with modern hardware and custom garage door openers.

Other

- Swimming pools should be located at the rear or the sides of properties. These lots should be appropriately paved and should be screened from view to maintain the historic character of the neighborhood.
- New driveways that access a property from the street should only be used in neighborhood where such driveways were originally common.

Setting Resources

Charles Birnbaum, "Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes," Preservation Brief 36, National Park Service/U.S. Department of the Interior. http://www.nps.gov/tps/how-to-preserve/briefs/36-cultural-landscapes.htm

Chapter 3

Section 8: Paint

- A **Certificate of Appropriateness** must be obtained to paint a previously unpainted masonry building and its features, including brick, terra cotta, concrete and stone.
- A Certificate of Appropriateness must be obtained to paint previously unpainted metal building elements of copper, brass or bronze.

Painting Wood

Surface preparation and paint type and quality are keys to weathering performance of painted wood. Surface preparation methods will affect historic wood surfaces only to the extent needed to provide appropriate surface for optimal adhesion of coating layers. The following steps are based on over ten years of research at Purdue University (which is ongoing) – including two actual case studies of historic houses painted with these methods (13 years since painting and still in good condition). This information will help owners determine what needs to be done and how (www.agriculture.purdue.edu/fnr/faculty/hunt/index.htm).

Homeowners may find it difficult to determine how far to go with surface preparation prior to repainting their historic building. Proper and appropriate surface preparation of wood prior to a new paint coat will be the determining factor as to the length of the new paint coat's life. Lesser degrees of surface preparation produce lower performance lives of painted wood.

It is probable that paint accumulation on houses built before 1978 will contain lead-base paint. Lead is a health hazard and precautions should be taken if coatings of lead-base paint are disturbed.

How Far to Go? Assessing Paint Cost

On several representative paint surfaces, test the existing paint adhesion with a carbide-tipped paint scraper. If the paint comes off easily or the paint is alligatored (deep cracks through paint thickness), go to B (remove all paint). If adhesion is strong and patches of loose paint few, then proceed with A (Standard surface preparation for repainting).

A. Repaint: Standard Surface Preparation

1. Scrape (using a carbide-tipped scrapper rather than a steel-tipped one) all loose paint from the building, then lightly sand to feather the edges of scraped areas. Then lightly sand all surfaces for better paint adhesion.

2. Scrub all surfaces with water—be sure all dirt and chalk is removed. Use a mild detergent if needed. Rinse well. *Note: Pressure/power washing should only be used if great care is taken. The pressure should be at a low enough setting so that no damage is done, and the stream should be directed downward against siding so that water does not get trapped in stud cavities under the siding.*

   Allow to dry for two sunny days.

3. If mildew is present, it can be killed with a solution of one-part bleach to two or three-parts water. Scrubbing may be necessary. Rinse and allow to dry.

4. If existing paint is oil/alkyd (most common on old buildings), prime coat and then repaint with alkyd. *Note: Determine if existing paint is oil/alkyd by breaking a paint chip between fingers. If it has a brittle crack or snap, it is oil/alkyd. If the chip is pliable, it is latex.*

5. If existing paint is latex (see note above), prime coat and then repaint using 100% acrylic latex primer and paint. *Note: If it isn't known what paint was previously used, utilize an oil/alkyd primer followed by one or two topcoats of 100% acrylic latex paint.*

B. Repaint: Removal of Existing Paint

This method is necessary if heavy paint build-up (alligatoring), peeling, and flaking is present. There are several methods for removing all paint from a building. It is necessary to weigh the pros and cons of each before selecting a method (or methods) to use. Refer to the following for a thorough discussion of paint removal methods:
www.agriculture.purdue.edu/fnr/faculty/Hunt/index.htm

Painting Bare Wood

1. Lightly sand the surface (including new replacement material) with 50 to 80-grit paper. A roughened surface holds paint better than a planed surface.
2. Wipe surface with a tack cloth or fine stream of water to remove excess dust from sanding.

3. Liberally brush on a paintable water repellant preservative, particularly in joints and drip edges. For replacement material pieces, soak ends in the water repellant preservative for 30 seconds. Let dry.
4. Minimize exposure of treated wood surfaces to the elements, then use a prime coat of 100% acrylic latex primer.
5. Minimize exposure of the primed wood surfaces to the elements, then apply two coats of 100% acrylic latex semi-gloss paint. Minimize exposure between coats.

A Note on Color

A Certificate of Appropriateness is not required to determine paint colors on buildings in historic districts, as paint colors are not permanent. If public funds are involved in the building's rehabilitation, however, it is required that the Historic Preservation Officer review and approve the choice of paint colors. The Community Development Department staff is available for consultation of paint color choice. Owners may also find it helpful to review historic paint color schemes offered by reputable paint companies.

Paint Resources

Anne E. Grimmer, "Dangers of Abrasive Cleaning to Historic Buildings," Preservation Brief 6, National Park Service/U.S. Department of the Interior. http://www.nps.gov/tps/how-to-preserve/briefs/6-dangers-abrasive-cleaning.htm

Kay D. Weeks and David W. Look, "Exterior Paint Problems on Historic Woodwork," Preservation Brief 10, National Park Service/U.S. Department of the Interior. http://www.nps.gov/tps/how-to-preserve/briefs/10-paint-problems.htm

Sharon C. Park, "Maintaining the Exterior of Small and Medium Size and Historic Buildings," National Park Service/U.S. Department of the Interior. http://www.nps.gov/tps/how-to-preserve/briefs/47-maintaining-exteriors.htm

Chapter 3

Section 9: Moving Historic Buildings

The location of an historic building literally sets the context of the dwelling's history. Moreover, the setting and context for a group of historic buildings creates a historic district. Thus, historic buildings should only be moved as a last resort. Excessive relocation of buildings in any one historic district creates a false visual history. Note that relocated buildings are typically ineligible for the National Register and moving a building already listed on the Register can result in its delisting.

- The building moved must be in danger of demolition at its present site, or its present context be so altered as to have lost significance.
- The relocated building should be compatible with the architectural styles, scale, materials, mass, and proportions of its new neighbors. If possible, the building should be moved within its district to a new site similar to the old.
- **Protective covenants** should be attached to the building and a plaque should be placed on the building indicating its moving date and original location.

Section 9.1: Demolition of Historic Buildings

Demolition may be considered under the following circumstances:

- The building is deemed beyond all feasible economic repairs.
- The building has deteriorated to such a poor state that the building is considered an immediate threat to health and safety.
- The building is non-historic, of Non-contributing status, and has no historical or architectural significance *in the opinion of the Historic Preservation Commission.*
- The owners of the building would suffer extreme hardship to repair the building, or be permanently deprived of *all* beneficial uses of or return from the property.
- Removal or demolition of existing historic buildings or portions of historic buildings to create a plaza, arcade or open space in *not* appropriate.

Note: The demolition of portions of a building may be considered under special circumstances.

If a Demolition Permit Is Granted:

1. The building should be documented with black and white photographs of the building, structure, principle elevations, architectural elements, and other features of both the interior and exterior.
2. Important architectural features and building materials should be salvaged for reuse in other projects.
3. The amount of ground disturbing activity should be minimized to avoid damage to possible unknown archeological resources.
4. Neighboring buildings that share party walls should not be damaged.
5. The site should be properly cleaned and reseeded if no building will replace the existing structure.
6. If a new building is to be built on that site, it must conform to the Infill Guidelines within the historic district.
7. Demolition must conform with Demolition Ordinance No. 87-11.

This ordinance requires the following:

- The applicant must post a sign on the property that clearly states the applicant's intention to demolish Group I, II, or III historic structure listed in the West Lafayette Inventory of Historic Places, which can be found at the West Lafayette Public Library or on the West Lafayette Historic Preservation Commission website.
- The applicant must provide notice of the request to the West Lafayette Redevelopment Commission.
- A public hearing before the Board of Public Works and Safety to hear public comment on the proposed demolition must be held.

Section 9.2: Adaptive Rehabilitation

- Window air-conditioners should be located in windows on the rear or sides of dwellings rather than on the front. Installation of such window units should not result in the removal or replacement of the original window sash or surround.
- Mechanical systems should be located where they are not readably visible.
- If visible on the sides of buildings, mechanical systems should be screened preferably with shrubbery, but fencing or lattice panels are also acceptable.
- Mechanical equipment such as electrical conduits, gas meters, cable TV connections, satellite dishes, etcetera, should be located on the rear or side of a building.

Chapter 3

Section 10: Additions on Historic Buildings

In an ideal world, historic buildings' forms and size would not be altered. The domestic inhabitance of such buildings, however, sometimes necessitates additional space. Additions are acceptable only when they are placed at the rear or side of the original building, and are not readily visible from the street. Overall, additions must be built in a manner that has minimal impact on the building's historic character. It is also important, however, for homeowners to distinguish any addition from the original structure as not to cause a false visual history.

- Additions should not cover, destroy, or require the removal of significant architectural details, and their construction should not alter the original roofline of the building.
- No portion of the building shall be removed, if such removal would destroy important character defining features of the building.
- Additions should impact the exterior walls of the original as minimally as possible, so that the addition could be removed without damage to the basic structure and appearance of the building. When possible, building additions should use existing door and window openings for connecting the addition to the dwelling.
- The scale, height, size and mass of the addition should relate to the existing building, and not overwhelm it.
- The addition should be secondary (smaller and simpler) than the original.
- Additions should be of a compatible design in keeping with the original's roof shape, materials, color and location of window, door and cornice heights, etc., but should not blend so well that no one can tell it is an addition. The original building's mass and form should still be distinguishable.
- Additions should not imitate an earlier historic style or architectural period, and should be discernable as products of their own time.
- New additions to existing buildings should be kept to a minimum and should not be visually jarring or contrasting.
- Additions should not be made to the public façade of existing buildings.
- Rooftop additions should be set back from the wall plane so as to be as inconspicuous as possible when viewed from the street.

Chapter 3

Section 11: Infill and New Construction in Historic Neighborhoods

In the current world of economic and community development expansion across rural areas in the United States, it is important now more than ever to make historic districts and neighborhoods adaptable to change. This should not mean a sacrifice of the historic, cultural, and aesthetic value of these areas. Instead, historic preservation commissions should exercise power in order to allow symbiotic coexistence of old and new structures in the same area.

Setback

- The setback from street and side property lines established by adjacent or contiguous buildings must be maintained.
- If the new building is to be located on a corner, setbacks on both intersecting streets should be considered.
- If the setbacks of buildings vary, the new structure should be located within the average range formed by all but the most extreme variations in setback distances.
- A variance may be necessary because of modern zoning and setback requirements. In the event of a conflict between the requirements of the historic district and the zoning district, the more restrictive requirements shall apply as determined by the County Board of Zoning Appeals.

Façade Orientation

- The site orientation of new buildings shall be consistent with that of adjacent buildings and shall be visually compatible. Directional expression shall be compatible with surrounding buildings, whether that expression is vertical, horizontal, or non-directional.
- New buildings should not be at angles to the street, or have a façade that does not face the street, unless this is characteristic of the neighborhood.
- New buildings should have entrances on the front of the building, unless such entrances are uncharacteristic of the neighborhood.
- New buildings should have entrances on a similar scale and sense of formality as the other surrounding buildings on the street.
- Entrances should not be hidden, obscured, missing, or ambiguous; they should be consistent with the site's context. Porches and other projections should be in a similar scale to other houses on the block.

- The relationship of entrances and porch projections to sidewalks of a building must be compatible to the buildings, squares, and places surrounding the new building.

Size & Scale

- New buildings must be constructed to a height which is compatible with the height of adjacent building or buildings within the historic district.
- The height of new buildings in historic districts should be within the middle of the range of the highest and lowest buildings on the block. Uncharacteristic heights should not be considered in determining this range.
- On corner sites, heights should be considered on both intersecting streets affected by the new building.
- The size of a new building, its mass in relation to open spaces, and its windows, door, openings and appurtenances should be visually compatible with the surrounding buildings
- The relationship of the width of the new building to the heights of the front elevation should also be taken into consideration.
- Porch and cornice heights are often the most important parts of the overall scale of the structure.

Mass

- The total mass of a new structure should be compatible with the surrounding buildings. The massing of sections of the new building should be characteristic of surrounding buildings.
- Total coverage of a site should be avoided unless doing so is compatible with the surrounding context. If smaller units are desired, duplexes should be considered. If a larger building is necessary, it can be broken into smaller sections to maintain a visual feel of smaller buildings.

Roof Shape

- The roofs of new buildings shall be visually compatible, by not contrasting greatly with the roof shape and orientation of surrounding buildings.
- The direction a building's main mass faces is often an important feature in determining the shape of a roof.

Style, Design & Overall Appearance

- Originality and uniqueness of design are encouraged. Historic styles should not be imitated, but can be used for inspiration. Historic districts are historic because of real historic buildings.
  New construction should be distinguishable from historic buildings in the district. Avoid styles, motifs, or details for eras that predate the district, or are more appropriate for other areas or towns.

- New buildings in an historic district should be built with foundations of similar height to the surrounding buildings.
- The approaches to the buildings should be similar to surrounding buildings.

Rhythm

- When a definite rhythm along a street is established by uniform lot, building width, or bay patterns within a building façade, infill buildings should maintain the rhythm. The regularity, or lack of regularity, should be respected.
- Windows and doors should follow the patterns of arrangement and direction on other buildings in the district. The proportions of solid building-to-glass generally found in the district should be respected. Creative use of windows is still possible, while respecting the patterns of windows in the district.
- The relationship of width to height of windows and doors and the rhythm of solids to voids in new buildings shall be visually compatible with the surrounding buildings.
- Plazas, arcades, landscape and open space may be appropriate components of new construction when the design of such development contributes to the overall character of the district and the streetscape, and the new construction is generally consistent with the design guidelines in terms of height, scale, roof shape, proportion, materials, color, and orientation.
- Large open spaces should not be created where none existed historically. In most cases, large holes are uncharacteristic of historic districts, and disturb the traditional pattern of the street.

Building Materials

- The relationship and use of materials, texture, details and material colors of a new building's public facades shall be visually compatible with or similar to those of adjacent buildings, or shall not contrast conspicuously.
- The dimensions, textures, and patterns of building materials should not conflict with those of surrounding historic buildings. Natural and traditional materials are generally preferred, including wood siding, stucco, stone, and brick. The materials of the surrounding buildings should be considered. For example, a brick house should not be built in a neighborhood of primarily wood houses.
- Historic materials salvaged for other buildings should be avoided because they can bring a false historic appearance to a newly built building.

Outbuildings

- New outbuildings should be discernable as products of their own time, but should be consistent with the overall feel of the neighborhood and the primary structure of the property.
  Architectural features consistent with the primary structure may be used on the outbuilding, allowing it to compliment the historic structure. A date stone of the outbuilding would help to avoid confusion.
- Garages that are not original to the property, but have become historic in their own right, should be maintained with the features original to that structure.
- If photos of original outbuildings exist, the new buildings can be based on the design of the old.
- The scale, height, size and mass of the outbuilding should relate to the existing building, and should not overwhelm it. If garages are to be attached as an addition, the garage should not blend so well that no one can tell it is an addition. The garage should not cover important architectural features.
- Outbuildings should be located behind existing historic buildings unless other locations are common in the district. Garages should be toward alleys unless driveways from the street were historically in the neighborhood.

Chapter 3

Section 12: Life and Safety Codes

Rule 8
Rule 8 of the Indiana Fire Prevention and Building Safety Commission allows for exceptions for historic buildings, either listed on the National Register or State Register, or determined eligible for the State Register by the Division of Historic Preservation and Archeology. This rule allows a point system, based on the type of building, its usage, and safety features of the building all to be considered in determining whether it meets code requirements. To use Rule 8, an architect must be involved with the project, and both a structural and fire safety evaluation are required.

Indiana Building Code
Indiana uses the International Building Code with the State of Indiana amendments, and also follows the International Residential Code with Indiana amendments for 1 and 2 family dwellings. Additions and major renovations that do not utilize Rule 8, the Indiana Building Rehabilitation Standard, must comply with all current building codes on the state level. Rule 8 is a method of evaluating an existing building to insure adequate fire and life safety while permitting rehabilitation change of use, occupancy or location without full compliance to the criteria of new construction.

Local Ordinances
Additions and major renovations must also comply with all applicable local ordinances and regulations for both the zoning district and the historic district, and any other building codes. In the event of a conflict between the requirements of the historic district and the zoning district, the most restrictive requirements shall apply, as determined by the County Board of Zoning Appeals.

Chapter 3

Section 13: Accessibility

The Americans with Disabilities Act requires all buildings that meet certain criteria to be accessible to everyone. There are exceptions in this act that relate only to historic buildings. The act requires all barriers be removed if removal is “readily achievable,” meaning easily accomplishable and able to be carried out without too much expense or difficulty. In order for public buildings to go above and beyond the minimum required by the ADA, please consult AccessIndy, an organization that unites cultural and museum institution professionals to expand inclusivity.

- Architectural barriers are physical barriers to access of any kind, including steps, turnstiles, narrow doors, sidewalks that do not have curb cuts, or the close arrangement of furniture.
- Communication barriers are often part of the physical structure, such as telephones mounted too high for people in wheel chairs, absence of Braille markings on elevator buttons, and alarms that have only audio signals.

Requirements for All Buildings Except “Qualified” Historic Buildings:
- All newly constructed buildings and facilities be readily accessible.
- All altered portions of existing buildings and facilities be removed when it is “readily achievable” to do so.
- All barriers to accessibility in existing buildings and facilities be removed when it is “readily achievable” to do so.

Priorities for Consideration:
- A prominent public entrance, preferably the main entrance, and all important public spaces should be accessible.
- Access to goods, services, and programs should be provided.
- Accessible restroom facilities should be provided.
- Access to amenities and secondary spaces should be created.

Changes to Historic Buildings should meet the Secretary of the Interior’s Standards for the Treatment of Historic Properties:
- Historic materials and features should be retained wherever possible.
- Accessibility alterations should be in scale with the property and visually compatible.
- Alterations should be reversible.
- The design of the alterations should be in scale with the property and visually compatible.

Process for Qualified Historic Buildings:

1. Contact the Redevelopment Department of the City of West Lafayette and Indiana Division of Historic Preservation and Archaeology to determine if the building is a “Qualified” historic building.
2. A list of items of non-compliance and a description of historic features should be created.
3. Approval is also required by the State of Indiana Fire and Building Services.

Buildings Required to Conform:

- Commercial facilities.
- State and local government entities.
- Places of public accommodation, including:
  Hotels, motels, inns, or similar place of lodging.
  A restaurant, bar, or other establishment that serves food or drink. A bakery, grocery store, clothing store, shopping center, or similar retail establishment.
  A Laundromat, dry-cleaner, bank, barber shop, beauty shop, travel service, shoe repair service, funeral parlor, gas station, office of an accountant or lawyer, pharmacy, insurance office, professional office of a health care provider, hospital, or other similar establishment.

Exceptions:

- Private clubs.
- Religious institutions.
- “Qualified” historic buildings (listed on or eligible for the National Register of Historic Places or designated under state or local law). Historic buildings may be exempted if making the building readily accessible would threaten or destroy the building’s historic significance, subject to review by the Indiana Division of Historic Preservation and Archaeology.
- Some small in-home businesses, such as a Bed and Breakfast with five or fewer rooms with an owner living on the premises.

Some Alternatives to Physical Changes:

- Making goods, services, facilities, privileges, advantages, and accommodations, available through alternative means.
- Have a clerk retrieve items that cannot be reached by an individual in a wheelchair.
- A clerk can meet a customer at the door to receive or return goods.
- Restaurants can offer take out or home delivery.

Changes to Provide Access for Wheelchairs:

- A wheelchair lift.
- Permanent ramps.
- Minor regarding of an entrance.

- Raising the floor.
- Beveling thresholds over ½ inch.
- Add an accessible addition.
- Add an elevator.

Alternative Minimum Requirements for "Qualified" Historic Buildings:

- Only one accessible route from a site access point, such as a designated parking space for the disabled, to an accessible entrance is required. A ramp with a slope of no greater than 1:6 for a run not to exceed 2 feet may be used as part of this accessible router to an entrance. Normally the maximum allowable slope is 1:12.
- Temporary ramps that are removable can be used.
- Assistance items, such as Stair Trac units, can be used to transport visitors in wheelchairs up flights of stairs.
- Only one accessible public entrance must be provided. If it is determined that no entrance used by the public can meet normal accessibility standards, then an alternative building entrance should be identified by signs and left unlocked during hours of operation.
- If public toilets are provided, then only one accessible unisex toilet facility must be provided along an accessible route.
- Only the publicly used spaces on the level of the accessible entrance must be made accessible.
- Displays and written information must be located where a seated person can see them. Horizontal exhibits and signs should be no higher than 44 inches above the floor surface.
- Accessible entrances can be put on the rear or side doors.

Chapter 3

Section 14: Hazardous Materials

Asbestos:
Asbestos is a natural material that was commonly used in the past and may exist in historic buildings. This material was used in plaster, siding, roofing, flooring, insulation of pipes, and many other building materials. The material is now known to be hazardous if it is crumbling or deteriorating. Generally asbestos is not hazardous if it is intact

Removal of asbestos may be expensive and is not always necessary. Asbestos can often be covered with another material to avoid the danger. If asbestos is to be removed proper handling procedures, protection of workers, and disposal requirements must be followed.

Lead Paint:
Lead in paint is a toxic material that was commonly used on buildings until it was banned in 1978. Lead paint was used both on exteriors and interiors of buildings. Lead is a hazardous material that can be ingested and cause mental retardation, blindness, nervous system problems, or even death. Lead paint is only dangerous if it is chipped and crumbling. Children ingest lead paint dust from toys and pacifiers. Some children will also chew on lead-painted woodwork and other surfaces in accessible locations. Lead dust can also be a concern around the exterior of buildings where children play.

Historic and older properties can be made safe for children without the removal of significant historic features following the Secretary of the Interior's Standards for the Treatment of Historic Properties. Lead paint can be removed, encapsulated, or painted over without the removal of historic features to make a home safe for children. Current laws require the disclosure of possible lead paint to new owners of a property.

Lead Paint Recommendations:

I. Identify the historic significance of the building and architectural character of its features and finishes.

Priorities to Consider:

- Highly significant features and finishes that should always be protected and preserved;
- Significant features and finishes that should be carefully repaired or, if necessary, replaced in-kind or to match all visual qualities; and

- Nonsignificant or altered areas where removal, rigid enclosure, or replacement should occur.

II. Undertake a risk assessment of interior and exterior surfaces to determine hazards from lead and lead-based paint.

Risk assessment includes considering the following:

- Location of paint.
- Condition of paint.
- Lead content of paint and soil.
- The type of surface and whether it is accessible to children for chewing.
- How much lead dust is actively present.
- How the family uses and cares for the house.
- The age of the occupant who might come into contact with lead paint.

III. Evaluate options for hazard control in the context of historic preservation standards.

Consider the following options:

- Interim controls, including paint stabilization.
- Hazard abatement, including paint removal

Glossary

A

- **Anchor**—A metal clap that helps to prevent walls from bulging. Often ornamental in appearance.
- **Apron**—A piece (decorated or plain) of interior trim found directly below the **stool** of a window.
- **Arcade**—A series of **arches** supported by **columns** or **pillars** that creates a covered passageway.
- **Arch**—A curved structural element used to span an opening, and sometimes support weight above it. Arches are classified according to historic style criteria based on the shape of the curve.
- **Architrave**—The lowest beam in an **entablature** that spans from **column** to column. It rests directly upon the **capitals** of the columns.
- **Areaway**—The sunken area around a basement window or doorway. In addition to allowing access to a basement or cellar, it helps admit light and fresh air for ventilation.
- **Arris**—The sharp edge formed by two intersecting surfaces; the sharp edge of a brick.
- **Asbestos**—A group of naturally-occurring minerals that are separated into durable threads for building materials.
- **Ashlar**—A squared building stone characterized by its high quality finish and thin **mortar joints**. In carpentry, it is known as the short stud between sloping **rafters** and **joists**, usually found near **eaves**.
- **Asphalt shingles**—**Shingles** made of heavy **asbestos** or rag roofing felt, saturated with asphalt and coated with mineral granules on exposed surfaces.
- **Asphalt siding**—Dwelling siding made from rag felt, saturated with mineral granules on the exposed surfaces. It is manufactured in shingle form, in rolls, or in panels with an insulated **backing**.

- **Awning window**—A window that is hinged at the top and swings outwards.

B

- **Backing**—Stone, brick, or other masonry materials that form the unexposed side of a dwelling wall.
- **Balconet**—A slightly projecting, ornamental railing around the lower portion of a window; a false **balcony.**
- **Balcony—**A projecting platform found above the ground level of a building. It is typically enclosed with railings to allow safe passage.
- **Balloon framing**—A construction system for the frame of a building in which the **studs** extend in one piece from the top of the **foundation sill plate** to the top plate. Floor **joists** are nailed to the stud and are supported by horizontal boards. It is an efficient construction system based in the nineteenth century.
- **Baluster**—One of a series of short **pillars** or other uprights that support a handrail. They are often vase-shaped in appearance.
- **Balustrade**—A series of balusters connected by a handrail. These are seen on **staircases**, **balconies**, and **porches**.
- **Bargeboard**—A board (sometimes richly ornamented) placed on a roof or **gable's** incline to conceal the ends of **rafters**.
- **Baseboard**—A plain or molded board that covers the gap between an interior wall and the floor. It protects the base of a wall from scuff marks, cleaning marks, etc.
- **Base molding**—A **molded** strip that runs along the top edge of a **baseboard**.
- **Base shoe—**A **molded** strip that conceals any gap between the bottom of a **baseboard** and the floor.
- **Batten**—A narrow board used to cover gaps between siding boards or **sheathing**. It braces and stiffens boards joined edge-to-edge, as in a batten door.
- **Bay window**—A projecting window space with an angular plan.

- **Beam—**One of the principal horizontal timbers in a wood framed building. Its primary function is to support horizontal loads such as floors or **rafters**.
- **Bearing wall**—A wall that supports a significant vertical load (such as a floor, roof, or ceiling).
- **Belcast eaves**—A curve in the slope of a roof at the **eaves**. In addition to its aesthetic appeal, it protects the exterior walls of a dwelling from excessive rainwater running off the roof.
- **Board-and-batten siding—**Siding that consists of long vertical boards and thin strips to conceal any gaps between the boards (**battens)**.
- **Bolection molding**—A **molding** used to conceal and decorate a **joint** caused by two surfaces intersecting at different levels.
- **Bow window**—A rounded **bay window**.
- **Brackets**—Projecting support structures found under **eaves** or other **overhangs**. These can be plain or decorated.
- **Brick**—A solid **masonry** unit, usually of clay and molded into a rectangular shape. The clay is baked in a kiln to harden it, give it mechanical strength, and make it resistant to moisture.
- **Building paper**—A **sheathing** paper (usually tar-impregnated) used on roofs and walls of buildings as a protectant against the elements.
- **Built-up roofing**—A roof covering constructed by layers of saturated felt, cloth, or **building paper**. The roof is then finished with a coat of sand or gravel. This type of roofing is typically restricted to buildings with **low-pitched** or **flat roofs**.
- **Bungalow (c. 1880-1950)—**An architectural form characterized by its overall simplicity of design, broad **gables**, **dormer windows, porches** with square **piers**, and **elephantine** porch posts. This form can take on a number of styles, as demonstrated in Chapter 2.

C

- **Cabling**—Surface ornament resembling a cable or rope with twisted strands.
- **Cantilever—**A projecting **beam, girder**, or other structural member supported at one end. It is used to support **balconies**, extended **eaves,** and other extensions on a building.

- **Capital**—The topmost structural member of a **column** or **pilaster.** Its decoration helps classify the column or pilaster style.
- **Casement**—A **window sash** that opens on hinges fixed to its vertical edge.
- **Casement window**—A window containing two **casements** separated by a **mullion**.
- **Casing**—The finished, visible framework around a door or window.
- **Cavetto**—A concave molding in a quartered circle or ellipse shape.
- **Cement mortar**—A mixture of cement, lime, sand, or other aggregates with water. It is used in **plastering** and bricklaying.
- **Certificate of Appropriateness**—Commonly referred to as a COA, it is an official document that represents that approval has been granted to a property owner who has gone through the required review process with the Historic Preservation Commission for work on a property located within a local historic district.
- **Chair rail**—A wooden **molding** that runs along the interior wall at the level a chair would reach. It protects **plastered** or papered walls from scuffmarks and other damage.
- **Chamfer**—A beveled edge on the corner of a **post** or wall. It may take the form of a flat surface, grooved surface, or elaborately **molded** surface.
- **Chimney**—A structure containing one or more flues (ducts for ventilating smoke and fire) from a fireplace, furnace, or boiler to the outside. These can take on a variety of styles.
- **Chimney bar—**A horizontal metal bar above a fireplace supporting the masonry above it.
- **Chimney cap**—A concrete capping on the top of a chimney to protect it from the elements. These caps are often decorative in appearance, especially in **Tudor Revival** homes.
- **Chimney shaft/stack—**The part of the **chimney** visible above the **roofline**.
- **Cladding**—A descriptive term used for any exterior wall covering.

- **Clapboard**—A type of **siding** that consists of boards thicker on one edge than the other. The bottom edge of one board will overlap the top edge of the board below.
- **Classical columns**—Columns based on the ancient Corinthian, Ionic, and Doric orders.
- **Coffering**—Decoration on a ceiling formed by recessed panels.
- **Colonette—**A small, slender column. They are usually decorative, rather than structural, in purpose.
- **Colonial Revival (c. 1880-1960)**—An architectural form characterized by a balanced **façade**, emphasized front entrances using pediments, porticos, and classical columns, and **double hung windows** with multiple **panes** in one or both sashes. These dwellings can take on many styles, as seen in Chapter 2.
- **Colonnade**—A series of regularly spaced **columns** forming an open passageway.
- **Colossal column**—A **column** that reaches more than one story in height.
- **Column**—A **pillar**, circular in plan, that provides decoration and structural support.
- **Compound arch**—An arched entry formed by a series of concentric and progressively smaller **arches** within one another.
- **Concrete**—A material made by mixing **cement** or **mortar** with water. When hardened, it possesses great structural strength.
- **Conical roof**—A cone-shaped roof. Often seen in turrets or towers in Queen Anne Victorian homes.
- **Console**—An ornamental bracket with an 'S' shaped scroll form, used to support a door or window **hood** or other decorative element.
- **Coping**—The uppermost course of a wall.
- **Corbel**—A projecting brick (sometimes carved or ornamented) that supports floor and roof beams or other structural elements.
- **Corbel arch**—An arch-shaped construction composed of masonry elements that advance inward as they rise on both sides of a wall opening**.**
- **Corbelling**—A series of projections, each stepped out further than the one before it.

- **Corner blocks**—Blocks positioned at the corners of window or door cases.
- **Corner boards**—Boards placed at the corners of exterior walls to provide a neater appearance and to protect the ends of siding.
- **Cornice**—The projection at the top of a wall, typically richly ornamented in **molding** or other techniques.
- **Coupled windows**—Two closely spaced windows that function independently but visually form a pair.
- **Crenellation**—A decorative element that simulates the square space cutouts of defensive parapets. These can be seen in **Tudor Revival** or Gothic Revival homes.
- **Crest**—The ornamental ridge along the top of a screen, wall, or roofline. These are purely decorative, not structural.
- **Crown molding**—Refers to the finish of a **molding**, typically in the areas of transition between a wall and ceiling.
- **Cupola**—A bell-shaped structure on a roof or dome.
- **Cutaway corner**—A corner formed by the intersection of three wall surfaces.
- **Cut roof**—A pitched roof with a flattened top instead of a ridge.

D

- **Dentils**—Series of small, square blocks found on many **cornices, moldings**, etc.
- **District—**A significant concentration, linkage, or continuity of sites, structures, buildings, or objects that are united historically and visually by plans.
- **Door frame**—The part of a door opening to which a door is hinged. The door frame consists of two vertical members (called jambs) and a horizontal top member (called a header).
- **Dormer**—A vertical window that projects from the slope of a roof, usually provided with its own roof.
- **Double hung window**—A **window** with two **sashes**.
- **Downspout**—A pipe that carries water from gutters to the ground or a sewer connection.

- **Drain tile**—A pipe (typically made of burnt clay or **concrete**) on a gravel bed at ground level, used to drain subsurface water away from **foundations** and basement walls.
- **Drip molding**—An external, horizontal **molding** over an opening such as a door or window. It is designed to discharge water and keep it from the wall surface.

E

- **Eave**—The portion of the roof which projects beyond and overhangs the walls.
- **Eclecticism**—An architectural style term that involves the free use and amalgamation of forms and details from any historic style. It is particularly prevalent in the latter part of the nineteenth century in the United States.
- **Elephantine columns**—Broad, square columns that taper toward the top. This style is commonly found in **Bungalow** homes.
- **Ell**—An extension formed at a right angle to the length of a building.
- **Engaged column**—A **column** that stays in direct contact with a wall. Half the column appears submerged in the wall while the other half extends from it.
- **Entablature**—A term to describe an elaborate horizontal band and **molding** supported by **columns**; typically refers to Classical architecture.

F

- **Façade—**The principal face of a building.
- **Face stones/bricks**—The exposed stones or bricks of a wall
- **Facing**—Any non-structural material (wood, stucco, plaster, metal, terra cotta, etc.) that acts to cover a rough wall surface.
- **Fanlight**—A semicircular or fan-shaped window with a radiating glazing bar system. This is usually found over entrance doors.
- **Fascia board**—A flat board used to cover the ends of **rafters**.

- **Fenestration**—A term used to describe the arrangement of windows and other exterior openings on a building.
- **Finial**—An ornament that caps a **gable, hip**, pinnacle, or other architectural feature.
- **Fixed sash**—A fixed-frame window that does not open.
- **Flashing**—Refers to the placement of pieces of non-corrosive metal around wall and roof junctions as a means of preventing leaks.
- **Flat roof**—A roof that has almost no pitch; jut enough so that rain and melting snow can drain.
- **Fluting**—Vertical, concave channels on columns, pilasters, and other surfaces.
- **Footcandle**—A unit of light intensity equal to the amount of light falling on a one-square foot area.
- **Footing**—An enlargement at the base of a **foundation wall** or **pier**. It transmits load weights to the soil below. It is typically made of **concrete**.
- **Foundation**—The part of a structure that is in direct contact with the ground and transmits the load of the structure to the earth; the substructure of a building.
- **Foundation walls**—Walls (typically poured concrete, but also concrete block, brick, or rubble masonry) that enclose a basement or crawl space and support the building above **grade**.
- **Four-over-four**—A **double-hung window** with four panes of glass over four panes of glass.
- **Framework**—The various supporting members that form a structure's skeleton.
- **French door**—A door characterized by glass panes throughout its entire structure.
- **Frieze**—The structural element between the **architrave** and **cornice**. It is typically a decorative band or board, richly ornamented.
- **Furring**—Strips of wood or metal that are attached to wall **studs** so that a level surface is formed.

G

- **Gable**—The triangular end of an exterior wall in a building with a **ridged roof**.
- **Gable roof**—A sloping roof that terminates in a gable at one or both ends.
- **Gable trim**—The ornamental trim on a **gable**, ranging from simple sawn wood to elaborate **gingerbread** or **spindle** work.
- **Gambrel roof**—A roof with a double slope on each side; characteristic of Dutch Colonial Revival homes.
- **Gingerbread**—An elaborate wood saw ornament with rich lace-work, curves, and scrolls. Often used on **gable trim**.
- **Girder**—A large, principal horizontal wood (or metal) structure used to support concentrated vertical boards.
- **Glazing bars**—Another term for **muntins**.
- **Grade**—The point where the foundation wall meets surrounding soil.
- **Grille—**A grating or openwork barrier used to cover (and decorate) a wall or floor opening, such as a floor vent.
- **Gutter**—A channel of wood or metal that runs along the **eaves** of a house; used for catching and carrying off rainwater and melting snow.

H

- **Hip**—An external angle formed by the intersection of two sloping roof surfaces.
- **Hip roof**—A roof formed by four pitched roof surfaces; especially common in **Bungalow** homes.
- **Hood**—A protective (and sometimes decorative) cover found over doors and windows.

I

- **Imbrication**—The weather-tight covering formed by overlapping rows of tiles or **shingles**. It forms distinctive surface patterns depending on the tiles or shingles used.
- **Impervious surfaces**—Surfaces that allow little or no runoff from precipitation; surfaces that do not allow precipitation to filtrate into the subsurface.

- **Inglenook**—A nook, or recessed space in a dwelling's interior meant to contain shelves and seating.
- **Inlaid work**—A decorative field formed by inlaying or setting small pieces of material into a larger matrix.

J

- **Jamb**—One of the vertical members at each side of an opening such as a **door frame, window frame**, or fireplace.
- **Joint**—The junction between adjacent surfaces. This can refer to any place where two structural elements are held together by nails, fasteners, **cement**, **mortar**, etc.
- **Jointing**—The use of **mortar** as horizontal and vertical spacing between adjacent **bricks**.
- **Joists**—Horizontal framing elements that run parallel to each other from wall to wall. Floor joists provide a supportive framework for floors**;** ceiling joists provide a base for **furring**.

L

- **Landing**—A platform between flights of stairs, often placed to change the direction of a stairway.
- **Lath**—Wood, metal, or other strips that are attached to framing elements and used as a supportive base for **plaster**, tiles, **shingles**, and other building materials.
- **Lattice window**—A **window** with diamond-shaped panes.
- **Latticework**—Openwork produced by interlacing or crossing **lath** or other thin strips of iron or wood.
- **Leaded glass**—Small panes of clear (or stained) glass held into position by lead strips.
- **Lean-to roof—**A single-pitched roof carried by a higher wall.
- **Lintel**—A horizontal structural member that supports a load over an opening.

M

- **Maintenance**—To keep in an existing state of preservation or repair.
- **Mansard roof**—A roof that has two slopes on all four sides; an extended form of the **gambrel roof**.
- **Mantelpiece**—The fittings and ornamental embellishment surrounding a fireplace.
- **Masonry**—Work constructed by a mason using stone, **brick, concrete**, tile, or similar structural materials.
- **Metal roofing**—Roofs made of tin-plate, terne-plate, zinc, lead, galvanized iron, or corrugated steel.
- **Metal shingles**—**Shingles** constructed of sheet metal that is typically galvanized, tin-plated, or terne-plated.
- **Miter**—An angular shape formed by the intersection of two oblique structural elements of similar size.
- **Miter joint**—A joint formed by **miters**.
- **Molding**—A continuous decorative band; serves as an ornamental device on both the interior and exterior of a structure. It helps obscure the joint where two surfaces meet.
- **Mortar**—A mixture of **plaster**, cement, lime, and a fine aggregate; used for **pointing** and bonding **bricks** or stones. A typical lime mortar consists of one-part shaked lime to six-parts sand.
- **Mortise**—A term used to indicate any rectangular cavity cut into a structural element. It receives a projecting part from another element.
- **Mortise-and-tenon**—A joint composed of a **mortise** and a tenon (projection).
- **Mullion**—A large vertical member separating two **casements**; the vertical bar between **coupled windows**; the central vertical member of a double-door opening.
- **Multiple roof**—A roof consisting of a combination of roof forms. This is often seen in Queen Anne homes.
- **Muntin**—A thin strip of wood used for holding panes of glass within a window. Muntins come in a variety of designs.

N

- **Newel**—The post supporting a handrail at the top and bottom of a staircase.
- **Niche**—A recess in a wall; may contain a piece of sculpture or other decorative element.
- **Normal repair**—Repair resulting from normal wear-and-tear over time.

O

- **On-center—**A means of spacing structural elements by measuring from the center of one element to the center of another.
- **Order**—A style of **column** and its **pediment**. The most common are Corinthian, Doric, and Ionic.
- **Oriel window**—A **bay window** located above the first floor level, usually supported by **brackets** or **corbels**.
- **Ornamental plasterwork**—Carved or molded decorative **plaster**, especially on **moldings, panels, cornices**, and decorative ceilings.
- **Outlet ventilator**—A **louvered** opening that provides ventilation in the **gable** end of a building.
- **Outshot**—A small extension wing built against the exterior wall of a dwelling.
- **Overhang**—The projection of one story beyond the one below; the part of the roof that extends beyond the wall plane.

P

- **Palladian window**—A window composed of a central arched **sash**, flanked on either side by smaller **side lights**. Also referred to as a Venetian window.
- **Pane**—A single piece of window glass. Windows are described by their pane organization, such as **four-over-four** or **six-over-six**.
- **Panel**—A sunken or raised portion of a wall, ceiling, mantel, or door with a frame-like border.
- **Paneled door**—A door with one or more recessed **panels**.

- **Paneling**—A wall or ceiling decoration consisting of a series of **panels**.
- **Parquetry**—A decorative system wherein geometrical pieces of wood or stoned are formed into patterns; typically at least two colors or materials are used to create texture.
- **Parting strip**—A vertical strip of wood used to separate the **sashes** of a window.
- **Partition**—An interior wall that separates adjacent rooms in a building without supporting a vertical load.
- **Patio**—A paved, usually shaded area adjoined or enclosed by a dwelling's walls, used for outdoor living or entertainment.
- **Patterned brickwork—**Bricklaying formed into various patterns through the use of different **brick** materials and colors.
- **Pediment**—A triangular section framed by horizontal **molding** on its base and two sloped moldings on each of its sides. It is used as a crowning element for doors, windows, **niches**, etc.
- **Pendant**—A hanging ornament.
- **Pinnacles**—A small, ornamental structure, often rising above a building's roof, capping a tower, or the like.
- **Pier**—One of the square **pillars** supporting an **arch**; the solid mass between two openings in a building; vertical supporting elements that are part of a building's **foundation**.
- **Pilaster**—A rectangular **column** or very shallow **pier** attached to a wall for decorative purposes.
- **Pillar**—A structural support form.
- **Pitch**—Refers to the slope of a roof; a roof's steepness (or lack thereof).
- **Pivoted window**—A window whose **sash** rotates on centrally located pivots.
- **Planks**—Long, heavy pieces of timber; generally refers to all boards more than one inch thick and six or more inches wide.
- **Plaster**—A mixture of lime, gypsum, or cement with sand and water; applied in a moist state to walls, ceilings, etc.
- **Plaster base**—The surface to which **plaster** is applied.
- **Plasterwork**—Any finish or decorative element formed from plaster.
- **Plates—**Horizontal pieces of timber in a wall used to support **rafters**, ceiling **joists,** etc.

- **Platform framing**—A framing system in which **studs** extend only one story at a time, and the floor **joists** of each story rest on the top plates of the story below.
- **Pointed arch**—An arch composed of two curves with radii equal to its width.
- **Pointing**—A treatment of masonry joints wherein they are filled with high quality **mortar**, to improve its structural soundness or appearance.
- **Porch**—A covered entrance; a semi-enclosed space projecting from the **façade** of a building.
- **Porte-cochere**—A covered entrance that projects far enough across the driveway so that automobiles can pass through easily.
- **Portico**—A covered walkway supported by **columns** or **pillars**.
- **Post**—Any stiff, vertical, isolated upright made of wood, stone, or metal. Posts are used to support a superstructure.
- **Post bracket**—A projection at the top of a **post**.
- **Preserve**—To apply measures to historic buildings to maintain and sustain the existing materials, integrity, and form of a building.
- **Public right-of-way—**Any portion of a structure visible from public land; all preservation guidelines are based on this perspective.
- **Pyramid roof**—A roof with four steeply-pitched sides.

Q

- **Queen Anne (c. 1880-1910)—**A Victorian style characterized by irregular massing and plans, color and texture variety, **porches** with decorative **gables**, and frequent use of **bay windows.**
- **Quoins**—Large stones or pieces of wood used to decorate and accentuate the corners of a building.

R

- **Rafters**—The sloping structural members of a roof upon which the covering is fixed. They can be covered or remain exposed at the ends.

- **Rainwater head**—The enlargement near the top of a **downspout**.
- **Recessed entry**—An entry inset beyond the main wall of a dwelling.
- **Reconstruct**—To recreate a historic building that has been damaged or destroyed; to erect a new structure with historic, archaeological, and architectural elements.
- **Rehabilitate**—To repair a structure and make it usable again while still preserving portions of the property that are historically and culturally significant.
- **Remodel**—To change a building without regard to its distinctive features and style. This often includes the substitution of new materials and forms.
- **Renovate**—To repair a structure and make it usable again, without attempting to restore its historic appearance or duplicate original construction methods or material.
- **Repousse—**Ornamental metal relief work produced by hammering metal into a form on its reverse side.
- **Restore—**To return a building to its form and condition as dictated by a specific period of time, using materials that are as similar as possible to the original ones.
- **Ridge**—The horizontal line formed when two roof surfaces meet.
- **Ridge beam**—The topmost horizontal member of a roof frame into which **rafters** are connected.
- **Ridge cap**—A wood, metal, or shingle covering that encapsulates the ridge of a roof.
- **Ridged roof**—A roof primarily made up of ridges.
- **Rolled roofing**-A roofing material made by asphalt-saturated felt and covered by a layer of harder asphalt mixed with asbestos or other fibers. It comes in rolls for easy use.
- **Roofing tile—**A building material (fired clay, concrete, or asbestos) used in roofing.
- **Roughly-squared masonry—Masonry** constructed of rough-hewn square stones; less finished in appearance than **ashlar masonry**.
- **Rubble masonry**—Masonry using rubble or roughly-quarried stones; usually used for crude walls or as a backing for face stones.

- **Rustication**—Stone blocks separated by deeply beveled joints.

S

- **Scrollwork—**Any ornament that is ‘s’-shaped in design.
- **Scuttle**—A hatchway or opening, equipped with a cover, in a ceiling.
- **Shaft**—The section of a **column** between the base and **capital.**
- **Sheathing**—Diagonal, horizontal, or spaced boards nailed to wall **studding** or **rafters** to act as a base for finished **siding.**
- **Shingles**—Thin, rectangular pieces of wood or other material used in overlapping rows as a means of covering walls or roofs.
- **Shutters**—Solid blinds on either side of a window; may be operative or ornamental.
- **Side light**—A long, fixed **sash** located beside a door or window.
- **Siding**—Any type of finish covering on a building’s exterior.
- **Sill**—A **frame** member that forms to the lower side of an opening, such as a window or door.
- **Sill plate**—The lower horizontal member that rests on the **foundation** and forms the lowest part of a structure’s frame.
- **Site**—Location of a significant event, historic activity, building, structure, or object, where the location itself possesses historic, cultural, and archaeological value regardless of the value of any existing structure there.
- **Six-over-six**—Used to describe a **double hung window** with six panes of glass in each of its two **sashes**.
- **Slate shingles**—Flat roofing shingles made of slate.
- **Sleepers—**Strips of wood laid over a concrete floor, providing a base to which flooring may be nailed or glued.
- **Soffit**—The exposed underside of **arches, cornices, balconies, beams**, etc.
- **Spalling**—Removing fragments or chips from **masonry** materials.
- **Spindle**—A single rod on a **balustrade**.
- **Stabilize—**To protect a building from deterioration by making it structurally secure, while maintaining its current form.

- **Stickwork—**A construction method wherein major **framing** elements are placed on top of the exterior siding. Sometimes these elements are simply decorative.
- **Stonework**—**Masonry** construction in stone
- **Stoop—**An entrance platform with steps leading up to it. Usually associated with a front doorway.
- **Stop—**The vertical strip on which a window **sash** rests.
- **Stucco—**An exterior wall treatment consisting of a mixture of Portland **cement**, sand, lime, and water. It is characterized by its rough, dotted texture.
- **Studs—**In wood structures, the slender vertical members used in wall and **partition** construction.
- **Subfloor—**Round boards or plywood sheets that are nailed directly to floor **joists**. Subfloors serve as bases for the finish flooring.

T

- **Terra cotta**—A fine-grained, fired clay product used ornamentally on building exteriors. It is usually brownish red in color.
- **Textured shingles**—A modern **shingle** designed to look more historically accurate.
- **Threshold—**A wood or metal strip, or piece of stone, under a door. It is used for weather protection.
- **Tie—**Any structural member used to hold two parts together.
- **Toe joint**—A joint characterized by a horizontal member receiving another member at an acute angle.
- **Toenailing—**A means of securing two members by driving nails, spikes, or brads in at an angle.
- **Tongue—**The projecting rib along the edge of a member that fits into a corresponding indentation on another member.
- **Tracery—**The ornamental work in an upper part of a window (usually arched), consisting of interlacing lines.
- **Trim**—The decorative finish around a door or window.
- **Tudor Revival (c. 1890-1940):** An architectural style characterized by steeply pitched gabled roofs, gabled entryways, multi-paned, narrow windows, tall chimneys, and decorative half-timbering and/or masonry.

- **Turret—**A small, slender tower, often located at the corner of a building.

U

- **Underpinning—**The structural support system beneath the ground floor of a building.

V

- **Vault—**An **arched** ceiling or roof.
- **Veneer—**A decorative layer of brick, wood, or another siding material to cover inferior structural materials.
- **Veranda—**A roofed space attached to the exterior wall of a house, supported by **columns, pillars,** or posts.
- **Verge**—The edge of a **gable**.
- **Voissoir—**A wedge-shaped stone used in the construction of an arch.

W

- **Wall ties—**Metal strips of wire used to connect wall facing to wall backing.
- **Weatherboard—**A type of **cladding** characterized by beveled overlapping boards; a popular wood siding in early American domestic architecture.
- **Weather strip—**A piece of wood, metal, or other material installed around a window or door opening to protect the interior of a dwelling from the elements.
- **Wheel window**—A round window with **glazed bars** radiating from its center.
- **Window frame—**The fixed frame of a window, set into a wall to receive and hold the window and its associated parts.
- **Window sash—**The framework into which the **panes** are set.
- **Wing—**A parallel extension to a building
- **Wood shakes—**Hand-cut wood shingles, typically irregular in surface texture.

- **Wood shingles—**Thin, long pieces of wood that taper from one end to the other. They are a consistently popular roofing material in the United States.